

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

When I Paint My Name Is Konrad Lueg:

September 12th, 1999 –
October 24th, 1999

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

Checklists

14 November - 31 October 1995

Checklist

Die Verlierer, 1963 Kunststoffplatte auf Leinwand, 154 x 149 cm Galerie Albrecht, Ludwig-Thoma-Str. 71, 83700 Ratibsch-Egern	25.000,- DM
Publikationen, 1963 Kunststoffplatte auf Leinwand, 155 x 170 cm Reinhold Jank AG, Corporate Center Kunst, St. Anna-Strasse, 80262 Frankfurt a.M.	70.000,- DM
Querschnitt, 1964 Kunststoffplatte auf Leinwand, 120 x 100 cm Spielberg Verlag, St. Anna-Strasse, 80262 Frankfurt a.M. 1977: Leinwand-Editionen	80.000,- DM
Staat, 1964 Kunststoffplatte auf Leinwand, 110 x 100 cm Reinhold Jank AG, Von Drais Str. 29, 80000 Köln	30.000,- DM
Man & die Nacht, 1965 Kunststoffplatte auf Leinwand, 112 x 140 cm Reinhold Jank AG, Von Drais Str. 29, 80000 Köln	30.000,- DM

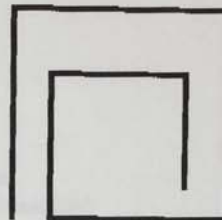
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 31.AUG. 14:00 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:02

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Ausstellung „When I paint my name is Konrad Lueg“

Unser Zeichen Dr.Ke/Ta
Durchwahl 51-24 70
Datum 99-8-31

P.S. 1 Contemporary Art Center, Long Island City, New York
13. September - 31. October 1999

Checklist

Die Verlierer, 1963	35.000,-- DM
Kaseintempera auf Leinwand, 114 x 149 cm	
<i>Uwe Michael, Ludwig-Thoma-Str. 11, 83700 Rottach-Egern</i>	
Fußballspieler, 1963	70.000,-- DM
Kaseintempera auf Leinwand, 135 x 170 cm	
<i>Deutsche Bank AG, Corporate Centre Kunst,</i>	
<i>Dr. Ariane Grigoteit, Taunusanlage 12, 60262 Frankfurt a.M.</i>	
Cassius Clay, 1964	50.000,-- DM
Kaseintempera auf Leinwand, 120 x 100 cm	
<i>Sammlung Froehlich, Anita Balogh, Kohlhammerstr. 22 - 24,</i>	
<i>70771 Leinfelden-Echterdingen</i>	
Boxer, 1964	30.000,-- DM
Kaseintempera auf Leinwand, 110 x 100 cm	
<i>Anneliese Jährling, Von Groote Str. 39, 50968 Köln</i>	
Herr S. am Tisch, 1965	30.000,-- DM
Kaseintempera auf Leinwand, 112 x 180 cm	
<i>Reinhard Onnasch, Douglasstr. 2 - 4, 14193 Berlin</i>	

Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 31.AUG. 14:00 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:03

- 2 -

Kleine und große Blumenkästen, 1965 Kaseintempera auf Leinwand, 200 x 140 cm <i>Thomas Schütte, Fürstenplatz 5, 40215 Düsseldorf</i>	30.000,-- DM
Liebesbrief, 1965 Kaseintempera auf Leinwand, 200 x 140 cm <i>Museum Fridericianum, Herr René Block, Friedrichsplatz 18, 34117 Kassel</i>	25.000,-- DM
Ohne Titel, 1965 Kaseintempera auf Leinwand, 220 x 150 cm <i>Ingrid Kurz, An St. Swibert 60, 40489 Düsseldorf</i>	35.000,-- DM
Pagoden Muster, 1965 Kaseintempera auf Leinwand, 200 x 145 cm <i>Dr. Werner Peters, Hotel Chelsea, Jülicher Str. 1, 50674 Köln</i>	40.000,-- DM
Seerosen, 1966 gemusterte Plastikfolie auf Keilrahmen, 2 Tafeln je 200 x 100 cm <i>Erna Richter, Brend' amour Str. 47, 40545 Düsseldorf</i>	35.000,-- DM
Frau S., 1965 Kaseintempera auf Leinwand, 200 x 140 cm <i>Museum Fridericianum, Herr René Block, Friedrichsplatz 18, 34117 Kassel</i>	25.000,-- DM
Krumme Lanke, 1965 Kaseintempera auf Leinwand, 146 x 115 cm <i>Museum Fridericianum, Herr René Block, Friedrichsplatz 18, 34117 Kassel</i>	15.000,-- DM
Herzmuster, 1965 Kaseintempera auf Leinwand, 200 x 145 cm <i>Nachlass Konrad Fischer, c/o Konrad Fischer GmbH, Platanenstr. 7, 40233 Düsseldorf</i>	30.000,-- DM
Konfettie, 1965 Kaseintempera auf Leinwand, 200 x 145 <i>Nachlass Konrad Fischer, c/o Konrad Fischer GmbH, Platanenstr. 7, 40233 Düsseldorf</i>	30.000,-- DM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 31.AUG. 14:00 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:04

- 3 -

Komposition aus 9 Flächen, 1966

30.000,-- DM

verschieden gemusterte Plastikfolien auf Keilrahmen,
275 x 275 cm (acht Teile je 50 x 50 cm)

*Nachlass Konrad Fischer, c/o Konrad Fischer GmbH,
Platanenstr. 7, 40233 Düsseldorf*

Ohne Titel, 1966

30.000,-- DM

gemusterte Plastikfolie auf Keilrahmen,
50 x 100 cm (zwei Teile je 50 x 50 cm)

*Nachlass Konrad Fischer, c/o Konrad Fischer GmbH,
Platanenstr. 7, 40233 Düsseldorf*

Ohne Titel, 1967

30.000,-- DM

gemusterte Plastikfolie auf nierenförmiger Spanholzplatte,
53 x 93 cm

*Nachlass Konrad Fischer, c/o Konrad Fischer GmbH,
Platanenstr. 7, 40233 Düsseldorf*

Ohne Titel

30.000,-- DM

Kaseintempera auf Leinwand, 200 x 145 cm

*Nachlass Konrad Fischer, c/o Konrad Fischer GmbH,
Platanenstr. 7, 40233 Düsseldorf*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S. 1 Arts for Contemporary Art - Konrad Ineg
Sept. 10, 1999

Fußballspieler (Football Players) 1963

casein color on canvas

Deutsche Bank AG

Very dirty; ✓
heads stretching esp.
at the bottom.

Liebesbrief (Loveletter) 1965

casein color on canvas

Private collection, Berlin

Not exhibited.

Cassius Clay 1964

casein color on canvas

Fröhlich Collection, Stuttgart

Not exhibited.

Untitled 1965

casein color on canvas

Collection Ingrid Kurz, Düsseldorf

✓

Boxer (Boxers) 1964

casein color on canvas

Anneliese Jähring, Cologne

Needs stretching;
cracks esp. top right. ✓

Pagoden Muster (Pagoda Pattern) 1965

casein color on canvas

Dr. Werner Peters, Hotel Chelsea, Cologne

✓

Mann am Tisch (Man at table) 1965

casein color on canvas

Griesch Collection, Berlin

✓

Seerosen (Water Lilies) 1966

patterned plastic film on stretcher

Private collection

Blue film with small hole bottom right.
Frame part missing bottom right. ✓

Frau S. (Mrs. S.) 1965

casein color on canvas

Private collection, Berlin

✓

Dame und Tasche (Lady and Bag) 1965

casein color on canvas

Kunsthalle Bielefeld

✓

Needs stretching - esp. on top

MA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

nd Gerhard Richter -
tellung Deutschlands
tion in Germany) 1966 ✓

laborative exhibition of Lueg and Richter at
am Main, September 9, to September 30,
150.-

Invention of Shadow Walls •

Denise René Gallery in Paris opened a show
Konrad Lueg, announced as "an invention".
career in 1968, Lueg created these
g luminous paint on canvases or transparent
gly to the flash of a camera. Entering visitors
a-flashes and cast their own shadows onto
ed surfaces. The invention was filed at
ith the help of German gallerist Hans Frieder
ier of Denise René, on January 23, 1969.
ally acknowledged on September 4, 1969.

lyer \$500.-
\$1,500.-
to value

Face Cloths and Towels ✓

e from 1966, glued on writing paper and

value - catalog proof

Kaffee und Kuchen ✓
ke) 1966

ldorf, December 11, 1966. Photographs by
eg decorated the entire gallery with wallpaper
and placed, at the end wall, a portrait of
hard Richter

photographs \$600.-

tern) 1965

rie, Düsseldorf

ted

chen
es) 1966

retchers

ie, Düsseldorf

e, Düsseldorf

hibited

rs) 1963 ✓

ty; needs

g.

te)

r Konrad Lueg
s Konrad Lueg) ✓

sthalte Bielefeld, Germany,
by Thomas Kellein, with
ng a catalog raisonné of
na, 184 pages, \$24.95.

drumming

Konfettie (Confetti) 1965 ✓

casein color on canvas

Estate of the artist, Konrad Fischer Galerie, Düsseldorf

Untitled 1967

patterned plastic film on kidney-shaped chipboard ✓

Estate of the artist, Konrad Fischer Galerie, Düsseldorf

Untitled 1966 ✓

patterned plastic film on stretchers

Estate of the artist, Konrad Fischer Galerie, Düsseldorf

(8 parts)

Kleine und große Blumenkästen
(Small and big flowertubs) 1965 ✓

casein color on canvas

Collection Thomas Schütte, Düsseldorf

Alte Bilderleiste

entkurt - old

frame removed - agreed by owner

Leben mit Pop – eine Demonstration fuer
den kapitalistischen Realismus
(Living with Pop – a demonstration for
capitalist realism) 1963 ✓

Invitation card, numbered program flyer, and photograph by Reine
Ruthenbeck of Konrad Lueg and Gerhard Richter sitting at
Berges furniture store, Düsseldorf, Flingerstrasse 11, on 11 Octob
1963 at 8 p.m. The public event was a collaborative piece by Lueg
and Richter.

3 items (yellow card;
white flyer; 5/16 photo) \$600.-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

Vitine

Konrad Lueg - exhibition catalog 1966 ✓

Exhibition catalog for Konrad Lueg "Waschlappen und Handtuecher" ("Face Cloths and Towels") at Galerie René Block, Berlin, January 31, to March 3, 1966

\$ 300.-

Konrad Lueg and die beste Ausstell (the best exhibitio

Invitation card for a collabor Galerie Patio, Frankfurt am 1966

\$ 15

Lueg: Neue Bilder

Lueg: New pictures) 1967. ✓

Installation views of variously patterned plastic films on stretchers exhibited at Galerie Heiner Friedrich, Munich 1967

no value - catlog proof
2 items

Konrad Lueg - Shadow Walls 1968 ✓

Press review written by Heiner Stachelhaus 1968

no value - catlog proof

Konrad Lueg - Inv

On February 15, 1968, Deni of "Shadow Walls" by Konrad Lueg. At the end of his artistic career Lueg's variously coloured su film which reacted strongly to were exposed to camera-flashes. Lueg's variously coloured su Deutsches Patentamt with th Mayer, a business partner of The invention was officially a

Denise René Flyer
Patentamt
1 cat. proof

Konrad Lueg - Fac 1966

Press review with picture from colored by Lueg

Lg ✓

Konrad Lueg in 1967 ✓

Photograph by Manfred Leve

no value - catlog proof

Konrad Lueg - Kafi (Coffee and Cake)

Galerie Schmela, Düsseldorf, Reiner Ruthenbeck. Lueg decorated his own pictures, and pla Schmela painted by Gerhard F

2 phot

Konrad Lueg - Cubes 1967

Variously patterned, colored, and transparent plastic cubes by Lueg were first exhibited at Demonstrative 1967, an off-site show organized by Heiner Friedrich Gallery, Munich, during the Cologne Art Fair, and at Galerie René Block in 1967 in Berlin. Photographs by Manfred Leve. Sitting in front of the gallery are (from left to right): Konrad Lueg, Sigmar Polke, Blinky Palermo and Gerhard Richter ✓

3 photographs \$ 900.-
2 catlog proofs no value

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MI 01.SEP. 17:49 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:03

When I paint my name is Konrad Lueg

Wall Labels for P.S.1 Contemporary Art Center

Die Verlierer (The Losers), 1963

Casein color on canvas, 114 x 149 cm

Collection Uwe Michael

Fußballspieler (Football Players), 1963

Casein color on canvas, 135 x 170 cm

Collection Deutsche Bank AG, Frankfurt a.M.

Cassius Clay, 1964

Casein color on canvas, 120 x 100 cm

Froehlich Collection, Stuttgart

Boxer (Boxers), 1964

Casein color on canvas, 110 x 100 cm

Anneliese Jähring, Cologne

Mann am Tisch (Man at Table), 1965

Casein color on canvas, 112 x 180 cm

Onnasch Collection, Berlin

Kleine und große Blumenkästen (Small and Big Flower Tubs), 1965

Casein color on canvas, 200 x 140 cm

Collection Thomas Schütte, Düsseldorf

Liebesbrief (Love Letter), 1965

Casein color on canvas, 200 x 140 cm

Private collection, Berlin

Untitled, 1965

Casein color on canvas, 220 x 150 cm

Collection Ingrid Kurz, Düsseldorf

Pagoden Muster (Pagoda Pattern), 1965

Casein color on canvas, 200 x 145 cm

Dr. Werner Peters, Hotel Chelsea, Cologne

Seerosen (Water Lilies), 1966

Patterned plastic film on stretcher, two parts, each 200 x 100 cm

Private collection

Frau S. (Mrs. S.), 1965

Casein color on canvas, 200 x 140 cm

Private collection, Berlin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MI 01.SEP. 17:49 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:04

Krumme Lanke, 1965

Casein color on canvas, 146 x 115 cm
Private Collection, Berlin

Herzmuster (Heart Pattern), 1965

Casein color on canvas, 200 x 145 cm
Estate of the Artist, Konrad Fischer Galerie, Düsseldorf

Konfettie (Confetti), 1965

Casein color on canvas, 200 x 145 cm
Estate of the Artist, Konrad Fischer Galerie, Düsseldorf

Komposition aus 9 Flächen (Composition of 9 Planes), 1966

Variously patterned plastic film on stretchers,
275 x 275 cm (eight parts, each 50 x 50 cm)
Estate of the Artist, Konrad Fischer Galerie, Düsseldorf

Untitled, 1966

Patterned plastic film on stretchers,
50 x 100 cm (two parts, each 50 x 50 cm)
Estate of the Artist, Konrad Fischer Galerie, Düsseldorf

Untitled, 1967

Patterned plastic film on kidney-shaped chipboard,
53 x 93 cm
Estate of the Artist, Konrad Fischer Galerie, Düsseldorf

Untitled, 1965

Casein color on canvas, 200 x 145 cm
Estate of the artist, Konrad Fischer Galerie, Düsseldorf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

Konrad Lueg (1939-1996)
Herzmuster, 1965
casein color on canvas, 200 x 154 cm
Fischer collection, Düsseldorf

Konrad Lueg (1939-1996)
Dame und Tasche, 1965
casein color on canvas, 127 x 90 cm
Kunsthalle Bielefeld

Konrad Lueg (1939-1996)
Konfettie, 1965
casein color on canvas, 200 x 145 cm
Fischer collection, Düsseldorf

Konrad Lueg (1939-1996)
Waschlappen III, 1965
casein color on canvas, 200 x 145 cm
Private collection

Konrad Lueg (1939-1996)
Blumenkästen, 1965
casein color on canvas, 200 x 145 cm
Collection Thomas Schütte

Konrad Lueg (1939-1996)
Herr und Frau S., 1965
casein color on canvas, 100 x 130 cm
Fischer collection, Düsseldorf

Konrad Lueg (1939-1996)
Cassius Clay, 1964
casein color on canvas, 120 x 100 cm
Froehlich collection, Stuttgart

Konrad Lueg-Gerhard Richter
Die beste Ausstellung Deutschlands (the best show in Germany)
Invitation card, Patio Gallery, Frankfurt am Main 1966

Konrad Lueg (1939-1966)
Kaffee und Kuchen, 1966
Exhibition and event at Schmela Gallery, Düsseldorf
Photo credit: Reiner Ruthenbeck

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

Konrad Lueg – Gerhard Richter

Living with Pop, 1963

Exhibition and event at furniture store Berges, Düsseldorf

Photo credit: Reiner Ruthenbeck

Exhibition Texts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

EXHIBITION PRESS RELEASE

PS1 CONTEMPORARY ART CENTER PRESENTS
"ICH WENNE MICH ALS KÄLER ERNÄHREN"
(WHEN I PAINT MY NAME IS ED-8-10 LUNG). PICTURES FROM 1967-1980
BY THE DÖRFLINGER GALLERY ARTIST EDUARD FISCHER (1917-1980)

On view September 12 through October 25, 1989

Long Island City, NY (August 28, 1989) — Open September 12, PS1 presents a group of paintings by the late Edward Lung (1917-1980), whose work is known as "Ich Wenne MICH ALS KÄLER ERNÄHREN" (When I Paint My Name Is Ed-8-10 Lung). Lung was one of the most widely recognized artists of his era; Carl Andre, Sol LeWitt, Bruce Nauman, Robert Rauschenberg, Lawrence Weiner, Richard Long, and On Kawara were all represented and shown by Edward Lung.

There are many curators, galleries, dealers, writers and critics, who argue their causes as artists themselves. Some decide to suppress or disregard the prevailing aspect of themselves. It may be that they feel that the work of other artists motivates this exhibition. It is a valuable opportunity to see an aspect of someone who has had an impact on the contemporary art scene over the last three decades.

The exhibition includes 18 paintings produced between 1967 and 1980, the brief period in which he worked as an artist. On view will be Lung's primary paintings, including "Ich Wenne MICH ALS KÄLER ERNÄHREN" (When I Paint My Name Is Ed-8-10 Lung), and works made in reflective phosphor, which capture the image of "Ich Wenne MICH ALS KÄLER ERNÄHREN". This is the first time that these paintings have been shown in the U.S.

Edward Lung attended the Düsseldorf Academy, where he studied with Gerhard Richter and Sigmar Polke under Ernst Otfried and Karl Otto Götz from 1957 to 1962. His first major show was in 1967 with "Ich Wenne MICH ALS KÄLER ERNÄHREN" (When I Paint My Name Is Ed-8-10 Lung) and Richard Long. In 1968 Lung and Richard Long, 10 friends and colleagues to the work, they integrated eight of their paintings into the work's original design, and played

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

EXHIBITION PRESS RELEASE

**P.S.1 CONTEMPORARY ART CENTER PRESENTS
"ICH NENNE MICH ALS MALER KONRAD LUEG"
(WHEN I PAINT MY NAME IS KONRAD LUEG). PICTURES FROM 1963-1968
BY THE DÜSSELDORF GALLERIST KONRAD FISCHER (1939-1996)**

On view September 12 through October 24, 1999

Long Island City, NY (August 24, 1999) — Open September 12, P.S.1 presents a group of paintings by the late Konrad Lueg (1939 – 1996), who was also known as Düsseldorf-based gallerist Konrad Fischer. As a gallerist he was extremely influential in shaping our perceptions of contemporary art, ^{and as a painter...} The artists he represented went on to become some of the most widely recognized of this era; Carl Andre, Sol LeWitt, Bruce Nauman, Robert Ryman, Lawrence Weiner, Richard Long, and On Kawara were all represented and shown by Konrad Fischer.

There are many curators, gallerists, dealers, writers and critics, who began their careers as artists themselves. Some decide to suppress or disregard that art-making aspect of themselves. It may be that they feel that the work of other artists motivation this exhibition is a valuable opportunity to see an aspect of someone who has had an impact on the contemporary art scene over the last three decades.

The exhibition includes 18 paintings produced between 1963 and 1968, — the brief period in which he worked as an artist. On view are Lueg's pattern paintings ^{intentionally} resembling wallpaper, and works made in reflective phosphorous paint that capture the image of viewers on their surface. This is the first time that these paintings have been shown in the U.S.

Konrad Lueg attended the Düsseldorf Academy, where he studied with Gerhard Richter and Sigmar Polke under Bruno Goller and Karl Otto Götz from 1958 to 1962. His first major show was *Living with Pop*; a happening he organized in a Düsseldorf department store with Richter in 1963. Lueg and Richter invited 120 friends and colleagues to the store. They integrated eight of their paintings into the store's regular display, and placed

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

furniture from the store's collection on to pedestals as works of art. Sound equipment played a montage of dance music and advertising slogans while the artists performed as living sculptures by sitting on raised furniture.

Lueg continued to produce a series of paintings containing motifs appropriated from popular culture. The Mona Lisa, soap boxes, soccer players, and boxers (including Cassius Clay) all became subject matter. He also used well-known patterns as motifs for painting, creating canvases that resembled wallpaper designs, towels, napkins, or flower patterns. In *Herr und Frau S.* he incorporated colored silhouettes to produce portraiture.

For *Kaffee und Kuchen* (coffee and cake) presented at the Alfred Schmela Gallery, in 1966, Lueg once again invited friends and colleagues to take part in an 'action'. Visitors were invited to have coffee and cake, this time in a gallery setting. For this installation Richter showed a portrait of the gallerist, Schmela, while Lueg created wallpaper that filled the entire gallery space.

Still in 1966, Lueg used plastic decorative materials in different colors to create *24 Variations of a Picture Consisting of Four Different Color Squares*, together with other systemic patterns. Some of the works resembled Claude Monet's *Waterlillies*, with titles such as, *The Burial of Impressionism*. In his next series Lueg used phosphor color on his canvases so that spectators could cast their shadows onto the pictures and create their own imagery. Lueg proposed that *The Schattenwände* [shadow wall] or *Shattenräume* [shadow room] should be an area of the gallery that featured art created by the public.

As an artist I call myself Konrad Lueg, is curated by Dr. Thomas Kellein, Director of the Kunsthalle Bielefeld. It will show at the Kunsthalle Bielefeld in Germany and then at the Museum of Contemporary Art in Gent, Belgium. The exhibition is made possible, in part, through the support of the Kunsthalle Bielefeld and Konrad Lueg's wife, Dorothee Fischer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. The Center now operates two internationally acclaimed spaces for contemporary art: P.S.1 in Long Island City and The Clocktower Gallery in Tribeca, both of which contain museum-quality galleries and extensive studio facilities for the National and International Studio Program.

P.S.1 is one of the largest and oldest arts organization in the United States solely devoted to contemporary art. Recognized as a defining force of the alternative space movement, P.S.1 stands out from major arts institutions in its cutting edge approach to exhibitions and direct involvement of artists within a scholarly framework. P.S.1 acts as an intermediary between the artist and its audience. Functioning as a living and active meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

Funding: P.S.1 receives annual support from the New York City Department of Cultural Affairs towards operating costs. Programs of P.S.1 are supported by the New York City Department of Cultural Affairs, The Office of the President of the Borough of Queens, The Council of New York City, the P.S.1 Board of Directors, the New York State Council of the Arts, and the National Endowment for the Arts. Additional funding is provided by foundations, corporate and individual contributions, and membership and admission donations.

Directions: P.S.1 Contemporary Art Center is located just across the Queensboro Bridge from midtown Manhattan, at the intersection of Jackson and 46th Avenues, in Long Island City. It is easily accessible by bus and subway. Traveling by subway, visitors should take either E or F to 23 Street-Ely Avenue; the 7 to 45 Road-Courthouse Square; or the G to Court Square or 21 Street-Van Alst. They may also take the Q67 bus to Jackson and 46th Avenues or the B61 to Jackson Avenue.

Hours and Admission: P.S.1 is open from Noon to 6:00 p.m., Wednesday through Sunday. Admission is a \$5.00 suggested donation; \$2.00 for students and senior citizens; members free.

For more information, please contact:

Chloe Stromberg, Press Officer

T: (718) 784-2084/F: (718) 482-9454/mail@ps1.org

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 31.AUG. 14:01 VON:KUNSTHALLE BIELEFELD +49 521 513429
07/10/1999 18:02 (1848/3454)

AN:7184829454
PS1 CONTEMPORARY ART

SEITE:07
PAGE 02

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 48th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

DRAFT

PS1

EXHIBITION PRESS RELEASE

**P.S.1 CONTEMPORARY ART CENTER PRESENTS
AS AN ARTIST I CALL MYSELF KONRAD LUEG**

On view September 12 through October 24, 1999

Long Island City, NY (July 14, 1999) — Open September 12, P.S.1 presents a group of rarely-seen paintings by the late Konrad Lueg (1939 – 1996), who was also known as Dusseldorf-based gallerist Konrad Fischer. The exhibition includes 18 paintings produced from 1963 to 1968 — the brief five-year period when the artist worked. The exhibition's title refers to the Lueg's comment that as an artist he avoided the more common name "Fischer," <why?> adopting instead his mother's unusual name "Lueg." Including Lueg's pattern paintings resembling wallpaper and works that capture the image of viewers on their surface, this exhibition presents a playful challenge to notions of painting and of gallery space.

Konrad Lueg attended the Dusseldorf Academy, where he studied with Gerhard Richter and Sigmar Polke under Karl Otto Götz in 1962. His first major showing was titled *Living with Pop*, a happening he organized with Gerhard Richter in 1963. The event took place in a Dusseldorf store where the artists invited some 120 friends and colleagues to look at the store's regular display of furniture, integrating eight of their paintings into the store setting while presenting regular living room furniture on pedestals as works of art.

During the next year Lueg's paintings contained motifs adopted from popular imagery, including *The Mona Lisa*, pictures of washing detergent, soccer players, and boxers

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

DI 31.AUG. 14:01 VON:KUNSTHALLE BIELEFELD +49 521 513429 AN:7184829454
 07.10.1999 10:02 (164623404) PS1 CONTEMPORARY ART

SEITE:08
 PAGE 83

(including Cassius Clay). He then invented a style of pattern painting, creating canvases that strictly resembled wall paper designs, towels, napkins, or flower patterns. He began the series by putting anonymous people, male and female, as colored silhouettes on the surface in decorative arrangements. Such systemic approaches to German everyday design created a special camouflage attitude <what does this mean?>. *Kaffee und Kuchen* (coffee and cake at Alfred Schmela Gallery in 1966) marked a second highlight of this period. Lueg once again invited friends and colleagues to have coffee and cake, this time in an important Düsseldorf art gallery where Gerhard Richter showed a portrait of Schmela, and Lueg created wall paper that filled the entire gallery space.

Still in 1966, Lueg used plastic decoration material in different colors to create 24 *Variations of a Picture Consisting of Four Different Color Squares*, together with other systemic patterns. Some of the works resembled Claude Monet's "Waterlilies," with titles such as, "The Burial of Impressionism." At the end of his artistic painting period, Lueg used phosphor color on his canvases in order to make spectators cast their shadows onto pictures and creating his or her own imagery. The idea was that of a shadow wall in regular exhibition areas featuring art created by the public.

During his lifetime Lueg was well-known in Europe and the U.S. as Konrad Fischer who represented and showed artists Carl Andre, Sol LeWitt, Bruce Nauman, Robert Ryman, Lawrence Weiner, Richard Long and On Kawara, to name a few. His own artwork, however, is largely unknown in the U.S. and is only now gaining recognition in Europe, where the first large exhibition of his paintings will be presented at the Kunsthalle Bielefeld in Germany and then at the Museum of Contemporary Art in Gent, Belgium.

As an artist I call myself Konrad Lueg, is curated by Dr. Thomas Kellein, Director of the Kunsthalle Bielefeld. The exhibition is made possible, in part, through the support of the Kunsthalle Bielefeld and Konrad Lueg's wife, Dorothee Fischer.

###

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MI 01.SEP. 17:49 VON:KUNSTHALLE BIELEFELD +49 521 513429 AN:7184829454
08/31/1999 20:33 7184829454 PS1 CONTEMPORARY ART

SEITE:02
PAGE 02

①
→ wall text

When I paint I call myself Konrad Lueg: Pictures from 1963-1968 by Düsseldorf gallerist Konrad Fischer

This exhibition of rarely-seen paintings by Konrad Lueg (1939 - 1996), also known as Düsseldorf-based gallerist Konrad Fischer, features work from the five-year period when the gallerist also worked as an artist.

Konrad Lueg attended the Düsseldorf Academy, where he studied with Gerhard Richter and Sigmar Polke under Bruno Goller and Karl-Otto Götz from 1958 to 1962. In 1963, he presented *Living with Pop*, a happening organized with Gerhard Richter. Friends and colleagues were invited into a Düsseldorf department store to view the artists seated on living room furniture from the store's inventory; placed on pedestals as works of art.

During the next year, Lueg's paintings contained motifs adopted from popular imagery, including the Mona Lisa, washing detergent, soccer players, and boxers (including Cassius Clay). He also initiated the "pattern paintings," creating patterned canvases that closely mimicked designs for wallpaper, towels, and napkins. In another happening called *Kaffee und Kuchen* (1966), Lueg covered the walls of the Schmela gallery with his own "wallpaper" design.

Towards the end of his period as a painter, Lueg used phosphor color on canvases so that the spectator would cast a shadow onto pictures, thus creating his or her own imagery. The idea was to create a *Schattenwände*, or shadow wall within the exhibition, featuring art "created by the public."

↳ Sch Ps

During his lifetime, Lueg was well-known in Europe and in the U.S. as Konrad Fischer, the gallerist who represented and showed artists Carl Andre, Sol LeWitt, Bruce Nauman, Robert Ryman, Lawrence Weiner, Richard Long, and On Kawara, to name a few. His work has never before been shown in the United States.

When I paint I call myself Konrad Lueg is curated by Dr. Thomas Kellein, Director of the Kunsthalle Bielefeld. It will show at the Kunsthalle Bielefeld in Germany and then at the Museum of Contemporary Art in Gent, Belgium. The exhibition is made possible, in part, through the support of the Kunsthalle Bielefeld and Konrad Lueg's wife, Dorothee Fischer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

①

→ wall text

When I paint I call myself Konrad Lueg: Pictures from 1963-1968 by Düsseldorf gallerist Konrad Fischer

This exhibition of rarely-seen paintings by Konrad Lueg (1939 – 1996), also known as Düsseldorf-based gallerist Konrad Fischer, features work from the five-year period when the gallerist also worked as an artist.

Konrad Lueg attended the Düsseldorf Academy, where he studied with Gerhard Richter and Sigmar Polke under Bruno Goller and Karl-Otto Götz from 1958 to 1962. In 1963, he presented *Living with Pop*, a happening organized with Gerhard Richter. Friends and colleagues were invited into a Düsseldorf department store to view the artists seated on living room furniture from the store's inventory, placed on pedestals as works of art.

During the next year, Lueg's paintings contained motifs adopted from popular imagery, including the Mona Lisa, washing detergent, soccer players, and boxers (including Cassius Clay). He also initiated the "pattern paintings," creating patterned canvases that closely mimicked designs for wallpaper, towels, and napkins. In another happening called *Kaffee und Kuchen* (1966), Lueg covered the walls of the Schmela gallery with his own "wallpaper" design.

Towards the end of his period as a painter, Lueg used phosphor color on canvases so that the spectator would cast a shadow onto pictures, thus creating his or her own imagery. The idea was to create a *Shattenwände*, or shadow wall, within the exhibition, featuring art "created by the public."

During his lifetime, Lueg was well-known in Europe and in the U.S. as Konrad Fischer, the gallerist who represented and showed artists Carl Andre, Sol LeWitt, Bruce Nauman, Robert Ryman, Lawrence Weiner, Richard Long, and On Kawara, to name a few. His work has never before been shown in the United States.

When I paint I call myself Konrad Lueg is curated by Dr. Thomas Kellein, Director of the Kunsthalle Bielefeld. It will show at the Kunsthalle Bielefeld in Germany and then at the Museum of Contemporary Art in Gent, Belgium. The exhibition is made possible, in part, through the support of the Kunsthalle Bielefeld and Konrad Lueg's wife, Dorothee Fischer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

②
→ available at
the downstairs
desk for visitors

This exhibition of rarely-seen paintings by Konrad Lueg (1939 – 1996), also known as Düsseldorf-based gallerist Konrad Fischer, includes 18 paintings produced from 1963 to 1968, the five-year period during which the gallerist also worked as an artist. With “pattern paintings” intentionally resembling wallpaper, and paintings that capture the image of viewers on their surface, the work presents a playful challenge to notions of gallery space and what constitutes a painting.

Konrad Lueg attended the Düsseldorf Academy, where he studied with Gerhard Richter and Sigmar Polke under Bruno Goller and Karl-Otto Götz from 1958 to 1962. His first major showing was titled *Living with Pop*, a happening he organized with Gerhard Richter in 1963. Friends and colleagues were invited into a Düsseldorf department store to view the artists seated on living-room furniture from the store’s inventory, placed on pedestals as works of art.

During the next year, Lueg’s paintings contained motifs adopted from popular imagery, including the Mona Lisa, washing detergent, soccer players, and boxers (including Cassius Clay). He also initiated the “pattern paintings,” creating patterned canvases that closely mimicked designs for wallpaper, towels, and napkins. The series also included paintings in which, against a background of one pattern, Lueg placed silhouettes cut from other patterns.

Kaffee und Kuchen (Coffee and Cake), at Alfred Schmela Gallery in 1966, marked a second highlight of this period. Lueg once again invited friends and colleagues to have coffee and cake, this time in the important Düsseldorf gallery, with Gerhard Richter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

3

showing a portrait of Schmela himself, and Lueg covering the entire space with his own wallpaper.

Also in 1966, Lueg created *24 Variations of a Picture Consisting of Four Different Color Squares* using plastic decoration material in different colors. Towards the end of his period as a painter, Lueg used phosphor color on canvases so that the spectator would cast a shadow onto pictures, thus creating their own imagery. The idea was to create a *Shattenwände*, or shadow wall, within the exhibition, featuring art "created by the public."

During his lifetime, Lueg was well-known in Europe and in the U.S. as Konrad Fischer, the gallerist who represented and showed artists Carl Andre, Sol LeWitt, Bruce Nauman, Robert Ryman, Lawrence Weiner, Richard Long, and On Kawara, to name a few. His own artwork, however, is largely unknown in the U.S. and is only now gaining recognition in Europe. His work has never before been shown in the United States.

When I paint I call myself Konrad Lueg is curated by Dr. Thomas Kellein, Director of the Kunsthalle Bielefeld. It will show at the Kunsthalle Bielefeld in Germany and then at the Museum of Contemporary Art in Gent, Belgium. The exhibition is made possible, in part, through the support of the Kunsthalle Bielefeld and Konrad Lueg's wife, Dorothee Fischer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Leben mit Pop, 11.10.1963
Flingerstr.11, Düsseldorf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Mr. C&A, 1963
100 x 90 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

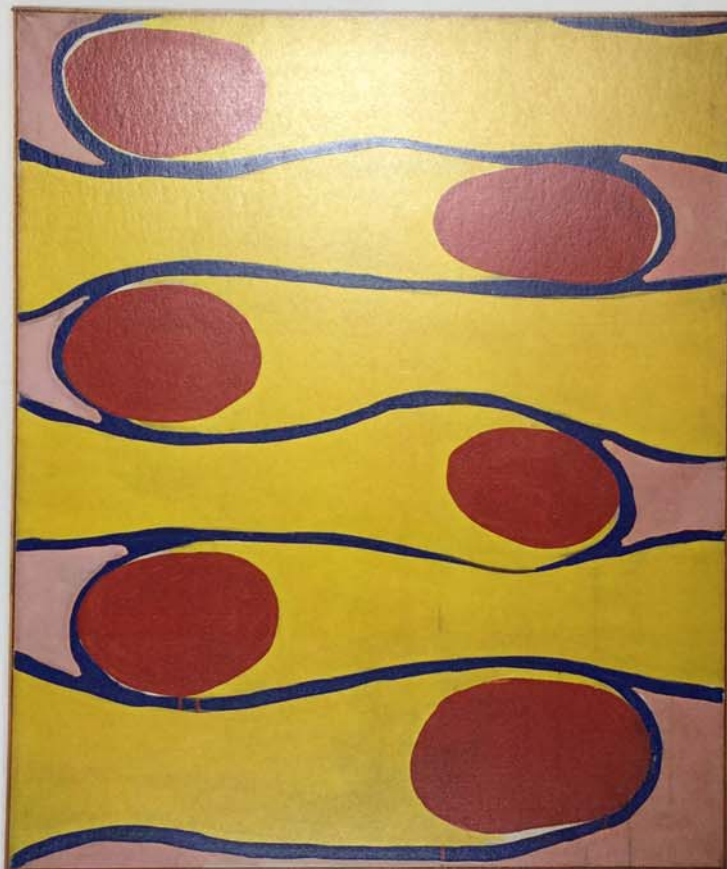
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Boxer, 1964
120 x 100 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Betende Händer, 1963
120 x 100 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Blumenkästen, 1965
200 x 140 cm

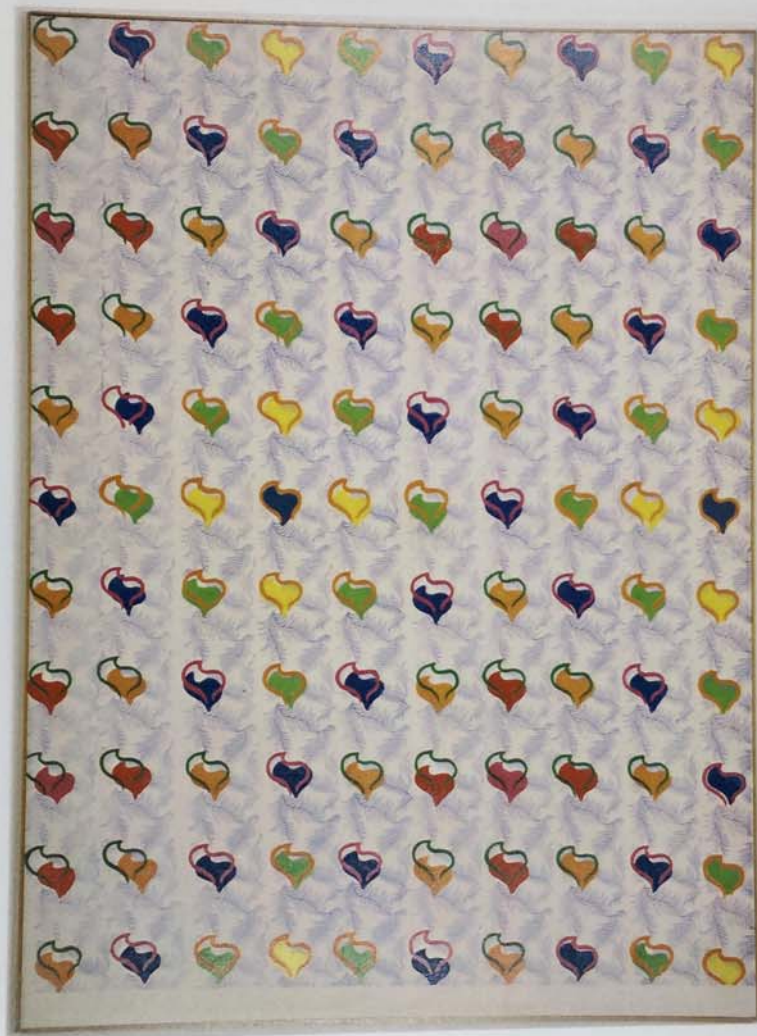
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Herr und Frau S., 1665
100 x 130 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Tischdecke, 1965
200 x 145 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

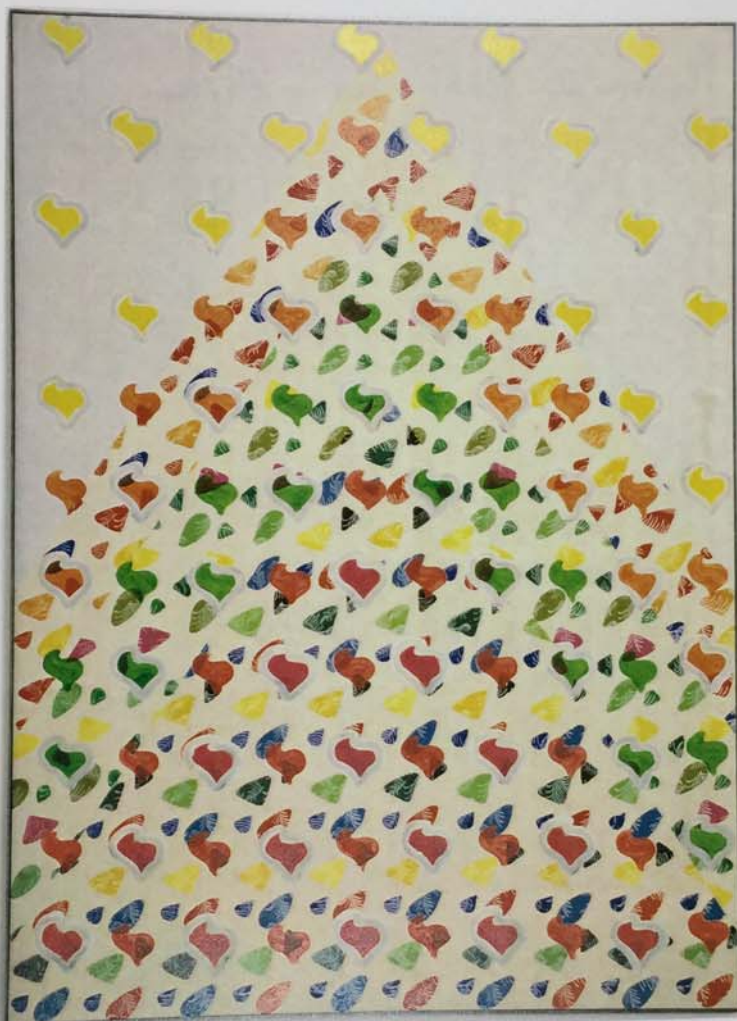
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Konfetti, 1965
200 x 145 cm.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Pyramide, 1926
200 x 145 cm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Ohne Titel (?), o.J.(?)
145 x 100 cm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Kaffee und Kuchen, 11.12.1966
Galerie Schmela, Düsseldorf



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

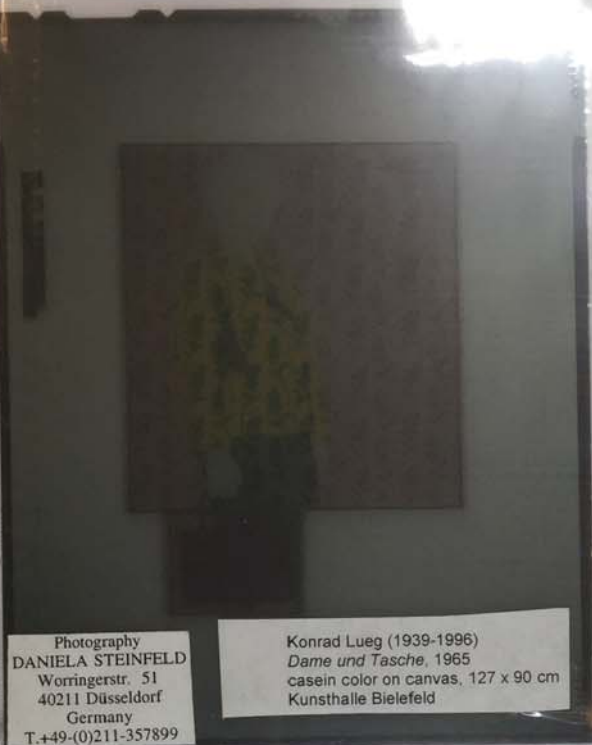
Konrad Lueg Gerhard Richter
die beste Ausstellung Deutschlands

Galerie Patio, Frankfurt a.M. Laubestr. 24 Vom 9. Sept. - 30. Sept.
Eröffnung am Freitag 9. Sept. 20h Geöff. Mi - Fr 18-21 Sa 16-19 So 10-12h

Die beste Ausstellung Deutschlands, 1966
Galerie Patio, Frankfurt a.M.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Photography
DANIELA STEINFELD
Worringerstr. 51
40211 Düsseldorf
Germany
T.+49-(0)211-357899

Konrad Lueg (1939-1996)
Dame und Tasche, 1965
casein color on canvas, 127 x 90 cm
Kunsthalle Bielefeld



Konrad Lueg (1939-1996)
Waschlappen III, 1965
casein color on canvas, 200 x 145 cm
Private collection

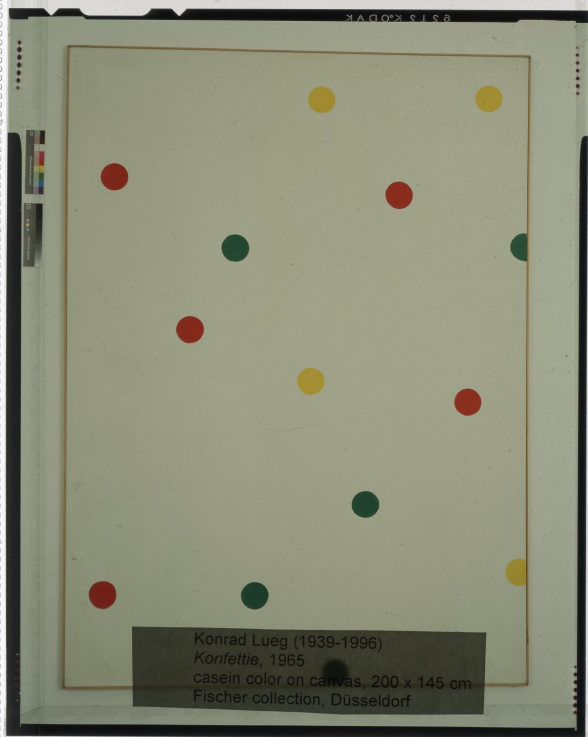
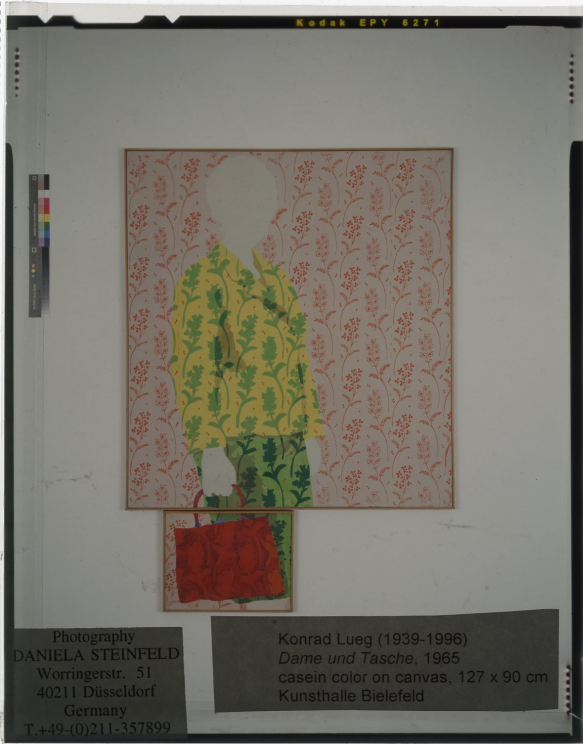


Konrad Lueg (1939-1996)
Konfettie, 1965
casein color on canvas, 200 x 145 cm
Fischer collection, Düsseldorf



Konrad Lueg (1939-1996)
Herzmuster, 1965
casein color on canvas, 200 x 154 cm
Fischer collection, Düsseldorf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Konrad Lueg – Gerhard Richter
Living with Pop, 1963
Exhibition and event at furniture store Berges, Düsseldorf
Photo credit: Reiner Ruthenbeck

~~Leben mit Pop~~, 11.10.1963
Flingerstr.11, Düsseldorf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

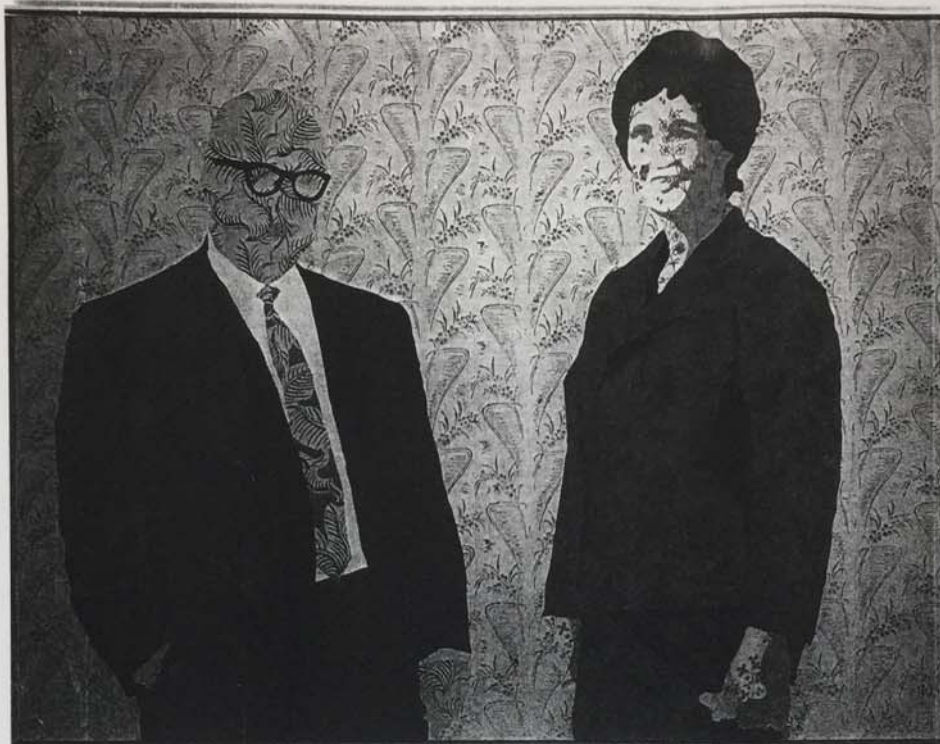
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Konrad Lueg (1939-1966)
Kaffee und Kuchen, 1966
Exhibition and event at Schmela Gallery, Düsseldorf
Photo credit: Reiner Ruthenbeck

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Konrad Lueg (1939-1996)
Herr und Frau S., 1965
casein color on canvas, 100 x 130 cm
Fischer collection, Düsseldorf

Herr und Frau S., 1965
100 x 130 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Konrad Lueg (1939-1996)
Cassius Clay, 1964
casein color on canvas, 120 x 100 cm
Fröhlich collection, Stuttgart

~~Boxer~~, 1964
120 x 100 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Konrad Lueg (1939-1996)
Herr und Frau S., 1965
casein color on canvas, 100 x 130 cm
Fischer collection, Düsseldorf

Herr und Frau S., 1965
100 x 130 cm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

Konrad Lueg Gerhard Richter
die beste Ausstellung Deutschlands

Galerie Patio, Frankfurt a.M. Laubestr. 24 Vom 9. Sept. - 30.Sept.
Eröffnung am Freitag 9.Sept. 20h Geöff. Mi - Fr 18-21 Sa 16-19 So 10-12h

Konrad Lueg-Gerhard Richter
Die beste Ausstellung Deutschlands (the best show in Germany)
Invitation card, Patio Gallery, Frankfurt am Main 1966

Die beste Ausstellung Deutschlands, 1966
Galerie Patio, Frankfurt a.M.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Konrad Lueg (1939-1996)
Blumenkästen, 1965
casein color on canvas, 200 x 145 cm
Collection Thomas Schütte

Blumenkästen, 1965
200 x 140 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

Correspondence

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

28/08 '99 12:55

49 211 689780 KONRAD FISCHER 01

KONRAD FISCHER GALERIE

Alanna Heiss
P.S. 1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, NY. 11101
Fax: 001-718-482.9454

Fax from Dorothee Fischer

August 28, 1999

Dear Alanna,

since I did not yet get an invitation card for the Konrad Lueg exhibition, it would be very kind if you would fax it to me. Could you please also send me 30 invitation cards via post.

Thank you very much and best wishes

Dorothee Fischer
Dorothee Fischer

Konrad Fischer GmbH
Platanenstraße 7
D-40233 Düsseldorf
Telefon: +49 (0) 211 68 59 08
Fax: +49 (0) 211 68 97 80
Geschäftsführung:
Dorothee Fischer
HRB 24151 Düsseldorf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

FAXED

PS1

facsimile

To: Dorothee Fischer
From: Anthony Huberman
Re: invitations
Date: 8.30.99
Pages, including cover sheet: 2
Fax: 011.49.211.68.97.80

Dear Ms. Fischer-

I am very sorry that you have not yet received our announcement card. It has been sent out to our entire mailing list, and I do not know why one did not reach you.

I have sent about 200 cards to Dr. Thomas Kellein at the Kunsthalle Bielefeld address. Would you like me to send you some as well, or will you be able to get what you need from Dr. Kellein? I will be glad to send you the cards at any time, so please let me know what would be easiest for you.

Thank you for letting us know-

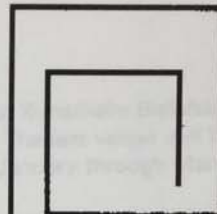
Anthony Huberman
Press Office

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 10.AUG. 12:14 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Chloe Stromberg
P.S. 1 Contemporary Art Center
Long Island City, New York

Unser Zeichen
Durchwahl 51 24 75
Datum 99-8-10

Konrad Lueg

Dear Chloe Stromberg

I looked at your fax and your Fall 1999 announcement. Our translation of my German text says

„When I paint my name is Konrad Lueg“

which sounds (to me) more elegant. I leave it up to you and Alanna to choose the title finally.

The back side information should credit that I am curating and organizing the exhibition. As space is limited, I recommend the following line:

When I paint my name is Konrad Lueg is made possible through
Thomas Kellein, Kunsthalle Bielefeld, and Dorothee Fischer,
Düsseldorf.

There will be a catalog for the exhibition. However, we'll bring only dummies for the opening. I assume that the 176 pages book will be delivered through the last week in September. The sales price Germany will be DM 38,- (which is \$ 20,-). This is what we should get from you per copy. If you want to keep a commission, this would have to be put on top. The catalog will be really beautiful and a collectors' item. You could order your amount after seeing the dummies.

Telefax 05 21/51 34 29
Pakete: Niederwall 23

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 10.AUG. 12:14 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:02

-2-

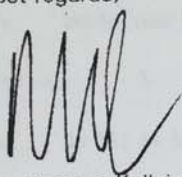
There is no previous venue for the show. But Kunsthalle Bielefeld will follow (November 14, 1999 - January 16, 2000). The last venue will be S.M.A.K. in Gent, the center for contemporary art, late January through March 2000.

Please help us to get the information for shipping and installation dates:

I am planning to arrive in New York on September 6 in the afternoon for the installation. Please let us know what day will be your favorable day to open the crate (which includes all works in the exhibition) and how many days you want to have us (me and Dorothee Fischer) for the installation?

Also, is there a preview or press event planned?

Best regards,



Dr. Thomas Kellein

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

FAXED

Date: August 9, 1999

To: Thomas Kellein

From: Chloe Stromberg

Re: invitations/ URGENT!

Total pages: 3

Fax: 49 521 51 34 29

Dear Thomas Kellein,

Thank you for sending the transparencies and photographs. I am doing my best to get copies to Artforum in time.

Enclosed please find a copy of the invitation design for our fall season. Please let me know if you have any changes by the end of the day tomorrow. Regarding the sponsorship credit on the back of the card, please let me know whether I should acknowledge anyone other than Dorothee Fischer, and if so, how would you like to be acknowledged.

One further question: If this is the catalog text, will there be a catalog for the exhibition, and how many copies will be sent to P.S.1? I'm sorry we didn't cover this basic territory earlier. It was my understanding that this was the first time in many years that these works have been shown. Was there a previous venue for the show?

I know that this is extremely short notice, and I apologize for the rush. I look forward to your response.

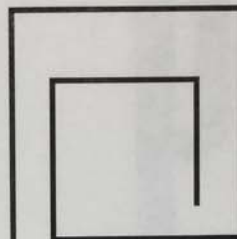
Sincerely,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Chloe Stromberg
P.S. 1 Contemporary Art Center
22-25 Jackson Ave. At 46th St.
USA-Long Island City, N.Y. 11101



Kunsthalle Bielefeld
Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Unser Zeichen
Durchwahl 51 24 75
Datum 99-8-5

Konrad Lueg

Dear Chloe Stromberg

We are mailing now four transparencies and seven prints of Konrad Lueg. Would you kindly forward some of that material to Artforum, please.

Best regards, sincerely yours,

Dr. Thomas Kellein

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

PS.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS.1

Facsimile

faxed

Date: 8/9/99
To: Emily Erikson
From: Chloë Stromberg
Re: Konrad Lueg
Total pages: 4
Fax: 212. 529. 1257

Dear Emily -
Here is the checklist for the
Konrad Lueg show. I also stuck
in a Xerox of one of the
images I mentioned - to
give you an idea of the
style of the paintings.
Slides should reach you
Thursday at the latest.

- C

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

FAXED

PS.1

Date: August 3, 1999

To: Thomas Kellein

From: Chloe Stromberg

Re: Konrad Lueg images

Total pages: 1

Fax: 49.0521.513.429

Dear Thomas Kellein,

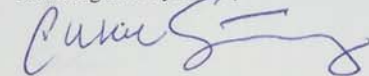
Thank you for your changes to the Konrad Lueg press release. I sent out a general fall mailing that included the text to about 1,000 New York and international press.

Regarding transparencies of K. Lueg's work, is it possible to send four or so representative images to me as soon as possible?

Emily Erikson at Artforum has requested images – if it is possible to send a set directly to her by this Friday at the latest, please let me know. **Artforum's new address is: 350 7th Avenue, New York, NY 10001. Should you have any questions, their phone number is (212) 475-4000.**

I was forwarded your text "Life with Pop," which is excellent background for the show. Aside from my own reference, did you have any other intentions for the writing? If so, it would be helpful if you could email a copy to: mail@ps1.org.

Thanks again for your help.



Chloe Stromberg
Press Officer

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center
 22-25 Jackson Ave at 46th Ave
 Long Island City, New York 11101
 t: 718.784.2084 f: 718.482.9454
 e: mail@ps1.org

PS1

Facsimile

Date: 8/3/99
 To: Emily Erickson
 From: Chae Stromberg
 Re: Konrad Lueg
 Total pages: 15
 Fax: 212.529.1857

RECEIVED

Dear Emily -

We do not yet have the images for K. Lueg. However, I sent a message to Thomas Kellein requesting that he forward slides to you by Friday at the latest, so we'll see.

I'm faxing a much more in-depth text on Konrad Lueg, should you decide to write something it will give you a better background. Take care.

— C

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

Facsimile

Date: July 15, 1999

To: Dr. Thomas Kellein

From: Chloe Stromberg, P.S.

Re: Konrad Lueg

Total pages: 4

Fax: 49 5 21 51 34 29

Here is a draft of the press release for the Konrad Lueg exhibition. It is essentially the text that you sent to me. I have a few questions, however, and I still feel the first paragraph is awkward. Please make any changes and fax back to me tomorrow if possible. I would like to have this sent out next week.

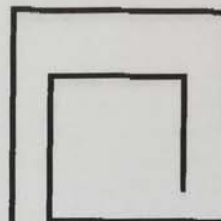
Again, many thanks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DO 08.JUL. 12:06 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Chloe Stromberg
P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101

Fax 001/718-482.9454

Unser Zeichen Dr.Ke/kr.
Durchwahl 51-2475
Datum 99-07-08

Dear Chloe Stromberg

Thank you for your fax.

Please be aware that the name of the artist is Konrad Lueg. The title of the show is „Ich nenne mich als Maler Konrad Lueg“ (I call myself as an artist Konrad Lueg)... following a quote he made to explain why he avoided the very common name of Fischer. Lueg was the name of his mother.

I am the curator and organizer of the exhibition. There is no sponsor. We are taking care of the cost through support by Dorothee Fischer, the widow of the artist. We have transparencies. I'll send a checklist in two weeks.

There are no English press clippings, but you'll have my text in three weeks.

Best regards,

Dr. Thomas Kellein

Director

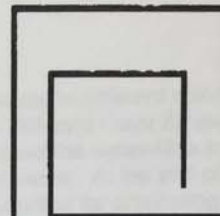
Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

MO 05.JUL. 19:13 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Frederika Whitehead
Press Officer
PS 1 Contemporary Art

Unser Zeichen

Durchwahl 51 24 75
Datum 99-7-5

Konrad Lueg

Dear Frederika

Please let me answer your fax of June 25.

The exhibition of Konrad Lueg (1939-1996) will consist out of 18-20 pictures painted in the period from 1963-1968. These were the only five years when the artist worked. Lueg was then running his gallery in Dusseldorf as Konrad Fischer Gallery, where his wife, Dorothee Fischer continues since his early death.

Lueg (named after his mother, his real name was Fischer) left the Dusseldorf Academy, where he studied with Gerhard Richter and Sigmar Polke under Karl Otto Götz, in 1962. His first major showing was „Living with Pop“, a kind of happening he organized with Gerhard Richter in October 1963 in a Dusseldorf store where the artists invited some 120 friends and colleagues to look at the store's regular exhibition of furniture. They integrated eight of their paintings into the store and both created a sitting on regular living room furniture on pedestals as works of art.

Lueg's career as an artist lead then to the use of popular imagery – Mona Lisa, washing powder, soccer players, boxers (including Cassius Clay) became his motives through 1964. He then invented his style of pattern paintings, canvases strictly resembling wall paper designs, towels, napkins, or flower patterns. He began that series by putting anonymous people, male and female, aunt and uncle, as colored silhouettes on top. Such systemic approaches to German everyday design created a special camouflage attitude. „Kaffee und Kuchen“ (coffee and cake) at Alfred Schmela Gallery in 1966 marked as a second demonstration the highlight and somehow end of this period. Lueg once again invited friends and colleagues to have coffee and cake, this time into an important Dusseldorf art gallery where Gerhard Richter showed a portrait of Schmela and Lueg himself created a wall paper filling the entire gallery space.

Telefax 05 21/51 34 29
Pakete: Niederwall 23

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 05.JUL. 19:13 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:02

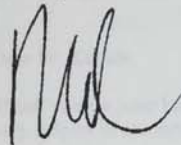
-2-

Still in 1966, Lueg used plastic decoration material in different colors to create „24 Variations of a Picture Consisting Out of Four Different Color Squares“ and other systemic patterns. Some of the works resembled the water-lilies by Claude Monet. One was called „The burial of Impressionism“. At the end of his artistic career, from 1967 to 1968, Lueg filed the application for originating a special painting method: Phosphor color was to be painted on canvases in order to make spectators cast their shadows onto pictures and therefore create his/her own imagery. The idea was that of a shadow wall in regular exhibition areas creating literally art by the public.

Lueg was very well known in Europe and the U.S. as Konrad Fischer who represented and showed artists like Carl Andre, Sol LeWitt, Bruce Nauman, Robert Ryman, Lawrence Weiner, Richard Long, and On Kawara, to only mention a few since 1967. His art, however, is unknown to the U.S. Even in Germany (Kunsthalle Bielefeld) and Belgium (Museum of Contemporary Art in Gent), the very first larger exhibition of his art will take place now, in 1999.

Please feel free to ask more questions.

Best regards, sincerely yours,



Dr. Thomas Kellein
Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

PS.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS.1

FAXED

Date: July 7, 1999

To: Dr. Thomas Kellein, Director, Kunsthalle Bielefeld

From: Chloe Stromberg, Press Officer, P.S.1

Re: Konrad Lueg Fischer

Total pages: 1

Fax: 479.05.21.51.34.29

Dear Dr. Kellein,

Thank you for your kind response to Frederika Whitehead's fax. The background you provided will be very helpful in preparing our press materials. The remaining questions that I have are:

- Has the exhibition been given a title? Should we adopt *Paintings by Konrad Lueg Fischer, 1963 - 1968* as a working title?
- Should we credit you as the organizer or as the curator of the exhibition? Which sponsors should be acknowledged?
- Who should I contact to obtain transparencies of the works?
- Is a rough checklist of the works included in the exhibition now available?
- Do you have access to any press clippings in English about these paintings?

I also wanted to let you know that a package of press clippings from the recent Ronald Bladen exhibition are on their way to you as we speak. I apologize for the delay in forwarding those materials to you.

Again, thanks for your help. I look forward to hearing from you soon.

Sincerely,



Chloe Stromberg
Press Officer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MI 02.JUN. 15:03 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

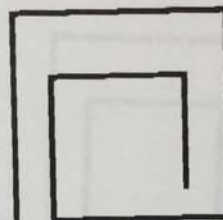
SEITE:01

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Larissa Harris
P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave

USA - Long Island City,
New York 11101

Fax 001-718-482-9454



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

01/49

Unser Zeichen Dr. Ke/kr.
Durchwahl 51-2475
Datum 99-06-02

Exhibition of Konrad Lueg at P.S.1 from September 12 - October 31, 1999

Dear Larissa

Thanks for your fax. Yes, I will be coming for the placement of the Konrad Lueg show. Please let me know when you would like to start. I will contact your shipping agent in time, and I am preparing a text through mid-August.

Best regards,

Dr. Thomas Kellein

Director

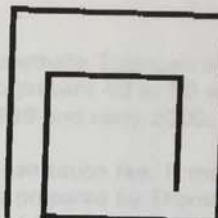
Telefax 05 21/51 34 25
Pakete: Niederwall 23
D-33602 Bielefeld

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 09.FEB. 16:20 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Alanna Heiss
P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave

USA - Long Island City,
New York 11101

Fax 001-718-482-9454

Unser Zeichen Dr.Ke/kr.
Durchwahl 51-2475
Datum 99-02-09

Dear Alanna

Thank you again for the Bladen-weekend and a preliminary talk on an exhibition with Konrad Fischer Lueg. Please let me congratulate again to your outstanding success to merge with the Museum of Modern Art.

The Konrad Fischer Lueg exhibition is generally scheduled for the fall 1999 and early 2000. It will be dedicated to the artistic career of the world wide pioneering gallerist Konrad Fischer (1939-1996) who started as Konrad Lueg. His career began around 1960 in Düsseldorf. „Living with Pop“ and „the best exhibition of Germany“ were labels of two well received art events he organized with Gerhard Richter. In 1963, he planned an exhibition with Richter, Sigmar Polke and Manfred Kuttner that was dedicated to „Kapitalistischer Realismus“, for which a regular shop was used in Düsseldorf. Lueg and Richter wanted real furniture for their demonstration entitled „Living with Pop“, and their basic idea of „Capitalistic Realism“ was i.e. to show a furniture store „without any changes“.

Lueg started his images of boxers or soccer players in 1964 by mounting figures on a pre-designed wallpaper ground on canvas. Other motives were tablecloths, towels, gift papers or other decorative articles. His paintings through 1968 highlighted eleven solo gallery shows and more than thirty group shows.

The Kunsthalle Bielefeld has been planning the Konrad Fischer Lueg show^{SIAG 1996} as a tribute to this artist now unknown to the younger generation, since 1996.

Telefax 05 21/51 34 29
Pakete: Niederwall 23
D 33602 Bielefeld

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 09.FEB. 16:20 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

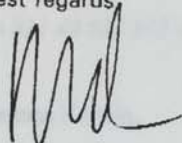
SEITE:02

Since 1997 there is an appointment with Kunsthalle Tübingen and later with the Museum of Contemporary Art in Gent to present 40 to 50 works of Lueg together with the catalog raisonné in late 1999 and early 2000.

The cost of the exhibition will be without organization fee. If three to four institutions share the catalog raisonné jointly prepared by Thomas Kellein, Dorothee Fischer (the widow of the artist) and Daniel Marzona, the cost will be around \$ 15,000 for 500 copies. Shipping and insurance values will be moderate.

Should the P.S.1 Contemporary Art Center be interested in a collaboration I shall be happily giving further information. I will send you pictures by regular mail.

Best regards



Dr. Thomas Kellein

Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 48th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

FAXED

PS.1

May 28, 1999

Thomas Kellein, Director
Kunsthalle Bielefeld

by fax to 011 49 521 513 429

Dear Thomas Kellein,

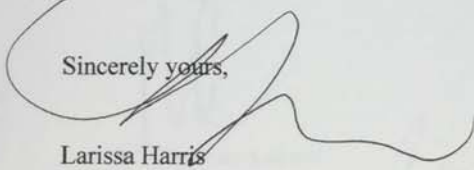
Thank you for your fax of May 17. We are very glad to go ahead with the Konrad Lueg exhibition. Thanks are certainly due to you; and also, thank Dorothee Fischer very enthusiastically for us!

The ideal date for the artworks' arrival would be very early September, as the opening is set for September 12. As for the text, for screen-production purposes we need it complete and edited three or four weeks before the opening.

Our fine arts insurance includes transportation of artwork to and from P.S.1. Our shipping contact is Fortress/ Fine Arts Express (contact: Jim Gleason) at tel: 718 244 0381.

Will you be in New York for the placement and supervision of the installation? If so, we look forward to seeing you again then. Please feel free to call or fax with any more questions.

Sincerely yours,


Larissa Harris
Programs Associate

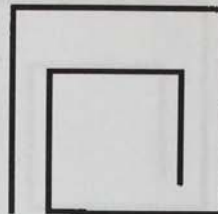
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 17.MAI. 13:20 UON:KUNSTHALLE BIELEFELD +49 521 513429

AN: 7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Alanna Heiss
P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave

USA - Long Island City,
New York 11101

Fax 001-718-482-9454

Unser Zeichen Dr.Ke/kr.
Durchwahl 51-2475
Datum 99-05-17

Dear Alanna

This is to confirm that an exhibition of 18 - 20 paintings by Konrad Lueg will be possible at your drawings gallery from September 12 through October 31, 1999 (exactly seven weeks). Dorothee Fischer has agreed to lend the works, and I will act as the curator of the show. We will take care of the shipping and insurance from here. A text for the wall (1 page) shall be prepared in time. Please tell me the date you want the paintings to arrive and to begin with the installation. It would be kind to also receive information on your shipping and customs agent you usually collaborate with. Please assure that all necessary advertising and public relations for that exhibition are taken care of from your side. We are unable to act as official sponsor of your show.

Best regards,

Dr. Thomas Kellein

Director

*Copy to
Tom Finkbeiner
Nancy*

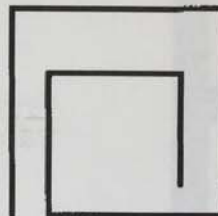
Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

AI. 17:22 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Alanna Heiss
P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave

USA - Long Island City,
New York 11101

Fax 001-718-482-9454

Unser Zeichen Dr.Ke/kr.
Durchwahl 51-2475
Datum 99-05-05

Dear Alanna

Thank you for your floor plan and letter. I will be coming on Friday, May 7,
around 4.30 p.m. It would be great to see you and to discuss the selection of
works by Konrad Lueg.

Best thoughts,

Dr. Thomas Kellein

Director

Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

FAXED

May 5, 1999

Thomas Kellein, Director
Kunsthalle Bielefeld

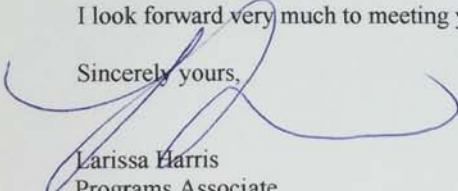
by fax to 011 49 521 513 429

Dear Thomas Kellein,

Thank you for your fax. Would it be possible to come to P.S.1 earlier on Friday, at 2:00 or 2:30 pm? Alanna will be available only for a brief meeting but she has asked that I be available to speak to you about the Konrad Fischer exhibition. Thank you very much for faxing back as soon as you can if you can indeed come earlier.

I look forward very much to meeting you on Friday.

Sincerely yours,

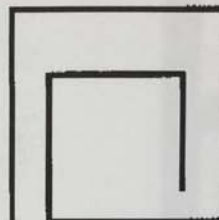

Larissa Harris
Programs Associate

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

FR 30. APR. 15:42 UDN:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Alanna Heiss
Director
P.S. 1 Contemporary Art Center
22-25 Jackson Ave. At 46th Ave.
Long Island City, N.Y. 11101

Unser Zeichen
Durchwahl 51 24 75
Datum 99-4-30

Konrad Lueg

Dear Alanna

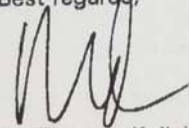
Pay G. transport of the work

Dorothee Fischer and Egidio Marzona told me that you are planning to open our Konrad Lueg exhibition already on September 12 this year at your museum. Please let me know whether that is correct and also whether you expect me to work on this from now on.

Dorothee Fischer and I are planning to pre-select the paintings for the exhibition on May 12 in Düsseldorf. I will see Daniel Marzona before. He has collected most of the images and dates for the catalog raisonné. However, before we proceed with the catalog design and a checklist of works, I would have to know from you which space you are thinking of, what the budget is and, especially, whether you are willing to finance the American part of the whole project. We cannot produce a bilingual catalog without having an answer from you.

I could offer you to come and see you at your museum next weekend. I will be in New York on May 7, 8, and 9. Please contact me at your earliest convenience.

Best regards,


Dr. Thomas Kellein

Telefax 05 21/51 34 29
Pakete: Niederwall 23

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS.1

May 3, 1999


FAXED

Thomas Kellein
Kunsthalle Bielefeld
Fax: 49.5.21.51.34.29

Dear Thomas,

Thank you for your fax of April 30th. We indeed would like to have a small but precise selection of Konrad Fischer's work in the 'drawing gallery' (see attached floor plan). I hope to welcome you during your visit. If for some reason I am not in the building, please speak to Josette Lamoureux who can brief you about time, dates, etc...

Best wishes,


Alanna Heiss
Executive Director

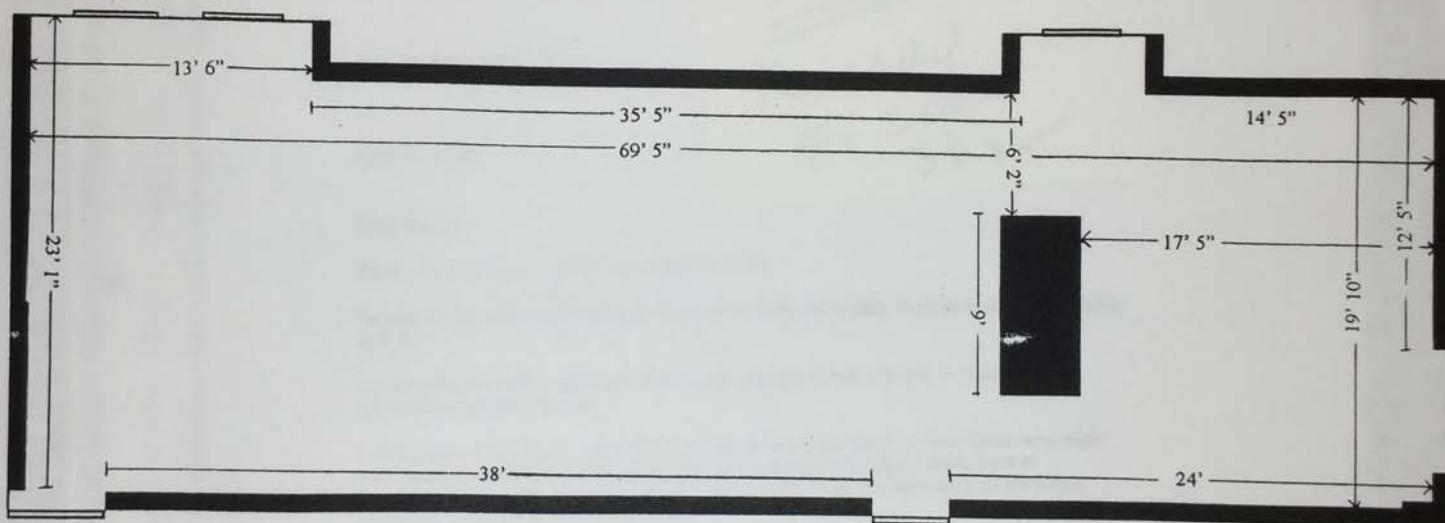
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

10/02 '99 20:00

49 211 689780 KONRAD FISCHER 01

KONRAD FISCHER GALERIE



Hall

Platanenstraße 7
D 40233 Düsseldorf
Telefon +49 (0) 211 68 59 08
Fax +49 (0) 211 68 97 80
Geschäftsführung:
Dorothee Fischer
HRV 23154 Düsseldorf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

10/02 '99 20:00

49 211 689780 KONRAD FISCHER 01

KONRAD FISCHER GALERIE

Alanna Heiss
P.S. 1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, NY. 11101

Fax from Dorothee Fischer

Febr.10, 1999

Dear Alanna,

thank you very much for your warm welcome in NY.

As you can imagine I would be very happy, if the KONRAD LUEG Exhibition could be possible in P.S.1.

I understand from Thomas Kellein, that he will send you further material, in case you are interested in a collaboration.

I for my part would like to suggest, that you and Klaus Biesenbach - or only Klaus, who might be in Europe anyway at some point- come to see some of the original works here in Düsseldorf, where I have many of them in storage. The fotos you have seen do not give a good idea of what the paintings really are.

With warm regards to you and Klaus

Dorothee

Dorothee Fischer

Program
File
Konrad
Fischer
show

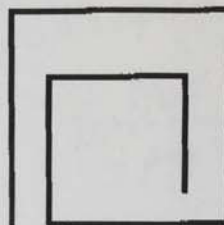
Konrad Fischer GmbH
Platanenstraße 7
D 40233 Düsseldorf
Telefon: +49 (0) 211 68 59 08
Fax: +49 (0) 211 68 97 80
Geschäftsführung:
Dorothee Fischer
HRB 23154 Düsseldorf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

FR 16. JUL. 12:28 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Chloe Stromberg
P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101

Fax 001/718-482-9454

Unser Zeichen Dr.Ke/kr.
Durchwahl 51-2475
Datum 99-07-16

Dear Chloe Stromberg

Thank you for your fax.

I talked to Thomas Kellein on the phone. He is presently on a trip in France and will contact me again on Monday. You will hear from him or myself as soon as possible.

Sincerely yours,

Heidi Krämer

Heidi Krämer

Exhibition Secretary

Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

ed Studio

(212) 571.2188

5/14/99

11:04 AM

1/1

To: Larissa Harris
P.S.1
Tel (718) 784-2084
Fax (718) 482-9454

From: Dean Daderko
David Reed's Studio
Tel (212) 571-1958
Fax (212) 571-2188

May 14, 1999

Dear Larissa,

One change to the checklist that I sent you. On the first page, in the painting gallery, the listing should read:

#238. 1986-87
oil and alkyd on linen
25 x 100 inches
Collection Christa and Wolfgang Häusler

We have added "collection" onto the last line.

Thank you for making this change, Larissa. Hope all is well with you.

Best regards,
Dean

*Blue hanz on cat
good repres. v. painting
Max Harris
1 pg
918 4829454*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center
 22-25 Jackson Ave at 46th Ave
 Long Island City, New York 11101
 t: 718.784.2084 f: 718.482.9454
 e: mail@ps1.org

PS.1

P.S.1 CONTEMPORARY ART CENTER EXHIBITION SCHEDULE Fall 1999

Editor's note: This schedule is accurate as of July 27, 1999. As the information provided is subject to change, please confirm before publication with Chloe Stromberg in the P.S.1 press office at (718) 784-2084. Photographs and more information about these exhibitions may be obtained by calling the above phone number.

Open September 12, 1999:

<i>The Promise of Photography:</i> <i>Selected Works from the DG Bank Collection</i>	Sept. 12 – Oct. 24, 1999
<i>The Artist Out of Work:</i> <i>Art & Language 1972-1981</i>	Sept. 12 – Oct. 24, 1999
<i>"Ich nenne mich als Maler Konrad Lueg"</i> <i>(As a painter I call myself Konrad Lueg)</i>	Sept. 12 – Oct. 24, 1999

Open October 10, 1999:

<i>Minimalia: An Italian Vision in 20th-Century Art</i>	Oct. 10, 1999 – Jan. 2, 2000
--	------------------------------

Open November 7, 1999:

<i>Children of Berlin</i>	Nov. 7, 1999 – Jan. 2, 2000
----------------------------------	-----------------------------

Rescheduled for August 1, 1999:

<i>Claude Lévêque: Stigmata</i>	Open Aug. 1 for long-term installation
--	--

Summer exhibitions, on view through August 29, 1999:

Philip Johnson: DJ Booth and Disco Pavilion
0044: Contemporary Irish Art in Britain
Animal.Anima.Animus.
David Reed Paintings: Motion Pictures
Anna Oppermann: Being different (Why is she so different?) 1976-1980
Philippe Starck: Furniture & Objects
John Tweddle: Paintings from the Robert C. Scull Collection
Robert Ressler: Public Space...Private Thoughts, Private Space...Public Thoughts
 A project by Donald Sultan
 From P.S.1's Teen Curator series: ***Franky Kong: Drawing On***

(More)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

Fall Schedule/ Page 2

The Promise of Photography: Selected Works from the DG Bank Collection
On view September 12 through October 24, 1999

This fall P.S.1 presents *The Promise of Photography*, a selection of works from one of the world's foremost collections of contemporary photography. P.S.1 curator and Kunstwerk director Klaus Biesenbach has selected some 300 photographs from the extensive DG Bank Collection, which includes works by artists such as Andy Warhol, Nan Goldin, Robert Mapplethorpe, Christian Boltanski, Joseph Beuys, Sigmar Polke, Cindy Sherman, Valie Export, John Baldessari, Dan Graham, Lorna Simpson, Wolfgang Tillmans, Nobuyoshi Araki, Bernd and Hilla Becher, David Hockney, John Waters, and Richard Prince, among many others. Filling P.S.1's first floor main galleries, the exhibition is on view through October 24.

Never before seen in New York, *The Promise of Photography* represents an unusual model of arts patronage and an extraordinary corporate collection. Since 1993, DG Bank has acquired works in consultation with its employees, choosing each photograph in relation to the one before it. This strategy established a running dialogue between the works and reveals some of the persistent themes in art of the last twenty years. The collection now consists of more than 3,000 works that tour internationally, taking on a different form and focus according to the insight of the host curator and institution. *The Promise of Photography* was recently presented at the Centre National de la Photographie in Paris from June 9 to August 23, 1999.

The Artist Out of Work: Art & Language 1972-1981
On view September 12 through October 24 1999

The Artist Out of Work: Art & Language 1972 - 1981 is the first exhibition to survey the ironies, inventive strategies, and theatrical gestures which characterize the activities of the Art & Language group and its circle during the 1970s. With more than 100 works — many of which have never been shown in the U.S. or Great Britain — this exhibition presents a rare opportunity to examine the outcome of a vibrant and politically vexatious moment in the history of contemporary art.

Organized in collaboration with Art & Language by Michael Corris (University College Northampton) and Neil Powell (Staffordshire University), the exhibition stages the collision of contrasting projects from the seventies. Representative artworks, graphics, and texts are hung edge to edge filling the available space of the gallery walls — effectively tracing “the melting down of one version of the modernist tradition of the artist, which then flows silently but by no means passively into the course of history.”

The Artist Out of Work highlights the social conditions of Art & Language in the United States and Great Britain during the period in question. Art & Language and the journal *Art-Language* were in operation at the same time as the three issues of *The Fox* were published in New York. This burst of activity presented Art & Language with many challenges, both vapid and robust. An increase in the number of participants brought a rhetorical inventiveness of voices and project. During this time a video and several LP records and singles were produced in association with the rock band The Red Crayola and Art & Language's essay-like practice appeared in simultaneous form from these activities.

The Artist Out of Work also includes an important installation from Art & Language's early years and a related recent work by the group — *Index 01* (1972) and *Wrongs Healed in Official Hope* (1998-1999). *Index 01* is a subdued display of objects resembling card files standing on plinths before a text arranged on the wall, while *Wrongs Healed in Official Hope* is a decorative display consisting of brightly colored card file “dummies” standing on plinths before an “impoverished sadomasochistic text,” an upraising or a bringing low of the earlier work.

This exhibition traces the dialogical relations between participants “within” Art & Language, and also indicates entry points for potential collaborators. These user interfaces are informed by a large number of intellectual resources, many of them outside the normal purview of art and art criticism. They include modal logic, the philosophy of science and information theory. In many ways, the indexing projects and their associated (or merely subsequent) *Handbooks* prefigure today's concern with “interactivity.”

(More)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

Fall Schedule/ Page 3

"Ich nenne mich als Maler Konrad Lueg" (As a painter I call myself Konrad Lueg)
Pictures from 1963-1968 by the Dusseldorf gallerist Konrad Fisher (1939-1996)
On view September 12 through October 24, 1999

Open September 12, P.S.1 presents a group of rarely seen paintings by Konrad Lueg (1939 – 1996), who was also known as Dusseldorf-based gallerist Konrad Fisher. The exhibition includes 18 paintings produced from 1963 to 1968 — the brief five-year period when the artist worked. Including Lueg's pattern paintings intentionally resembling wallpaper and works in phosphor paint that capture the image of viewers on their surface, this exhibition presents an ironic, sometimes playful challenge to notions of painting and gallery space.

Konrad Lueg's first major showing as an artist was titled *Living with Pop*, a happening he organized with Gerhard Richter in 1963. The event took place in a Dusseldorf store where the artists invited some 120 friends and colleagues to look at the store's regular display of furniture, integrating eight of their paintings into the store setting while presenting regular living room furniture on pedestals and their sit-ins as works of art.

During the next year Lueg's paintings contained motifs adopted from popular imagery, including The Mona Lisa, pictures of washing detergent, soccer players, and boxer (including Cassius Clay). He then invented a style of pattern painting, creating canvases that strictly resembled wallpaper designs, towels, napkins, or flower patterns. He began the series by putting anonymous people, male and female, as colored silhouettes on the surface of his canvases in decorative arrangements. *Kaffee und Kuchen* (coffee and cake at Alfred Schmela Gallery in 1966) marked a second highlight of this period, as Lueg once again invited friends and colleagues to have coffee and cake, this time in an important Dusseldorf art gallery where Gerhard Richter showed a portrait of Schmela, and Lueg created wallpaper that filled the entire gallery space.

Still in 1966, Lueg used plastic decoration material in different colors to create *24 Variations of a Picture Consisting of Four Different Color Squares*, together with other systemic patterns. Some of the works resembled Claude Monet's "Waterlilies," with titles such as, "The Burial of Impressionism." At the end of his artistic painting period, Lueg used phosphor color on his canvases in order to make spectators cast their shadows onto pictures and creating his or her own imagery. The idea was that of a shadow wall in regular exhibition areas featuring art created by the public.

During his lifetime Lueg was well known in Europe and the U.S. as Konrad Fisher who represented and showed artists Carl Andre, Sol LeWitt, Bruce Nauman, Robert Ryman, Lawrence Weiner, Richard Long and On Kawara, to name a few. His own artwork, however, is largely unknown in the U.S. and is only now gaining recognition in Europe, where the first large exhibition of his paintings will be presented at the Kunsthalle Bielefeld in Germany and then at the Museum of Contemporary Art in Gent, Belgium.

Minimalia: An Italian Vision in 20th-Century Art
On view September 12 through January 2, 2000

Curated by Achille Bonito Oliva, *Minimalia* explores a trend towards simplification and reduction in twentieth-century art, demonstrating how Italian artists were at the forefront in exploring these themes. Including seminal works in sculpture, photography, painting, drawing, and installation by both prominent and lesser known Italian artists, *Minimalia* highlights a quality of experimentation and research that continues a centuries-old tradition beginning with Leonardo Da Vinci who said, "painting is a matter of the mind."

One of the features of *Minimalia* is Pistoletto's "Metrocubo d'infinito," as well as Giacomo Balla's drawings and Lucio Fontana's slashed canvases. The exhibition includes major works by Francesco Lo Savio, Piero Manzoni, Jannis Kounellis, Francesco Clemente, and Marco Bagnoli. *Minimalia* is updated to the current panorama, including young artists of the nineties such as Raffaella Nappo.

(More)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

Fall Schedule/ Page 4

Minimalia was first presented in 1997 in Venice, parallel to the Venice Biennale, unexpectedly drawing thousands of viewers, and later traveled to the Palazzo Esposizione in Rome. For its presentation at P.S.1 the exhibition has been significantly expanded to include, among other things, Sant'Elia's architectonic drawings; Futurist Bragaglia's photodynamism; Veronesi's photo abstractions; the conceptual research of Ugo Mulas, and Vaccari's ambient photography.

The exhibition is divided into seven thematic sections that emphasize the complexity of the artworks: "Art as light/dynamism," "Art objects," "Autonomy of art," "Space as essence. The space of History," "Art as an act of the mind," "Surfaces and memory," and "Combining system." Each of the seven sections is accompanied by explanatory wall text, which offer visitors keys for grasping a clear and simple understanding of the exhibition.

Minimalia is conceived by Achille Bonito Oliva, a vibrant and accomplished international curator. Bonito Oliva's distinguished, almost thirty-year curatorial career includes outstanding exhibitions such as *Contemporanea* (1973), *Fluxus come Fluxus* (1978), *Aperto 80* (1980), as well as contributions to biennial exhibitions world-wide, and serving as general curator of the *45th Venice Biennale* in 1993. In addition to his work as a curator and theorist of the Transavanguardia movement, Bonito Oliva is a published poet and writer, a prize-winning critic who has written notably on Mannerism and Duchamp, a professor of contemporary art history at the Faculty of the Architecture of the University "La Sapienza," a video maker, and a writer for the weekly magazine *L'Espresso*.

The exhibition itself is accompanied by a two-volume catalog published by Electa in English and Italian with essays by Achille Bonito Oliva and by Arthur Danto discussing the differences between the American Minimalist movement and the set of works that comprise "Minimalia."

Children of Berlin

On view November 7 through January 2, 2000

On November 9, 1989, the wall that divided East Berlin from West Berlin was torn down. The event marked the symbolic end of the Cold War and the beginning of the rebuilding of the "New Berlin." Open November 7, *Children of Berlin* represents a selection of young Berlin artists, architects, club owners, designers, filmmakers, and theater directors who are the protagonists of the new climate of the city ten years after the fall of the wall. At the end of a decade of changes, Klaus Biesenbach and Alanna Heiss have looked for the most creative people in the city who are intimately connected with the development of Berlin - some of those are beginning their careers in the city; others have found crucial impulses for their work in Berlin.

The exhibition includes work by twenty artists who are now living or showing in Berlin. *Children of Berlin* begins with a selection of works by artists featured in the first *Berlin Biennale*: Olafur Eliasson, Monica Bonvicini, Christoph Schlingensiefel, Juergen Frisch, Honey Suckle Companie, Carsten Höller, Christine Hill, Tobias Rehberger, Heike Baranowsky, Manfred Pernice, and Thomas Demand, among others.

Featured in *Children of Berlin*, Carsten Höller's works are references to things he learned as a biologist. He addresses questions such as: How does perception function? And why do we follow certain behavior patterns? The viewer, as often happens in his work, becomes an experimenter in his investigation. A flying-machine, a massage chair, and several other machines and objects form a series of experiments about happiness that viewers can perform, which challenge them in all their senses.

Manfred Pernice has built a series of freestanding objects made of particle board, scrap wood, and wood strips, whose appearance is temporary and spontaneous. The works function simultaneously as a reference and as a finished object, responding to questions of mass, volume, void, and space. Among these objects is a model of a gigantic apartment and office building, by which the artist examines what monumental gestures that reflect the overall situation today might look like.

(More)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

Fall Schedule/ Page 5

The activist, director, filmmaker, and talk-show host Christoph Schlingensiefel has attracted widespread attention with his television programs and other projects featuring derelicts, junkies, alcoholics, and other down-and-out figures, as well as with *Chance 2000*, the political party he founded in March 1998. The slogans of his party are simple: "Elect yourself!" and "Failure as opportunity!"

The group LSD, including Lenore Blievernicht, Denis B. Neumann, and Svend Smital, strives to provoke communication through posters that invite hostile reactions or billboard interventions that disrupt an entire city. Describing themselves as "not nice," the three members of LSD are from the former East Germany, bringing "another" perspective into Western-style communication with their unorthodox treatment of design.

The unique situation of Berlin at the beginning of the nineties attracted young people from all over the world to witness a historical process: the unification of two different systems in its nucleus. This process was accompanied by many revolutions, sociologically, culturally, and aesthetically, and confronted the population with new possibilities and assignments. Unstructured matter had to be shaped, gaps had to be filled.

At the end of the decade we talk about the "New Berlin," a term which was created to capture this sense of a new era. There are many interpretations, and everyone uses this term for his or her own projection of the city. Berlin has experienced numerous transformations since 1989 and today it is a completely different city. This exhibition looks back at the experiences that form in its innermost part the community of the children of Berlin.

Claude Lévêque: Stigmata **Open August 1 for long-term installation**

On August 1 a central stairwell at P.S.1 Contemporary Art Center will be transformed into a vertical chamber of red light and mirrors. Extending through three floors of the building, *Stigmata* by Claude Lévêque evokes the atmosphere of a nightclub or disco, suggesting the possibility of transcendental experience.

Intense red filters cover the windows in the stairwell, causing the natural light to seep through in a deep blood-red glow. Reflective mylar stretched across the ceilings of each landing creates a sequence of mirrored surfaces, while strips of spiked plastic lights resembling viruses extend vertically through the space, pulsing on and off in a linear sequence. A soundtrack of simple percussion echoes the rhythmic movement of the lights.

Claude Lévêque's work explores the spiritual possibilities of cultivated environments through a sophisticated sensitivity to elements of design, architecture, and urban space. Combining spotlights, gleaming tile, chains, and short phrases such as "The World's a Game," or "Game's Over," Lévêque creates installations whose impact is unfamiliar and indescribable.

Born in Nevers, France in 1953, Claude Lévêque came to international attention when his work was included in the 1982 *Biennale de Paris*. Since then, his dramatic light installations have been exhibited broadly both internationally and within France. In 1994 he was included in the *Winter of Love* exhibition at P.S.1 and he was recently included in the *Premises* exhibition at the Guggenheim Museum SoHo.

###

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:13 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:02

Thomas Kellein

Life with Pop

The chance to put on exhibitions, financial support from the city and the region, a self-run selection committee, good catalogues, contact with critics, art-dealers and collectors, exchanges with other groups and more – all these were on a typewritten, stenciled wish-list made by Konrad Lueg and Gerhard Richter in early 1963. Their 'Gruppe 63' flyer was intended as a wake-up call to their colleagues in Düsseldorf. The participants most probably included Bernd Becher, Johannes Blume, Bruno Gonschior, Gotthard Graubner, Ferdinand Kriwet, Manfred Kuttner, Sigmar Polke, Reiner Ruthenbeck and Hans Strelow, active as a critic at the time and later known as a gallerist.¹ Following this, in March 1963 Lueg, Richter, Kuttner and Polke – four graduates from the Düsseldorf Akademie – found a shop in the Kaiserstraße which was going to be demolished but which they could in the meantime use to show their works.² They sent out invitations to a 'Sonderausstellung' [special exhibition] on 11 May. Hand-printed leaflets with the artists' names and with bits of pictures glued to them (most likely from magazines) broadcast names of trends in the art-world: 'Pop Art', 'Imperialistischer Realismus', 'Antikunst', 'Junk Culture' and 'New Vulgarismus', although all with question marks [illus. 1]. Thus they helped to propagate the new currents from England, France and the USA with which they wanted to be associated. To judge by the works by Lueg that have survived from that time, it seems that he exhibited collages in a Tachiste style, influenced by Karl-Otto Götz and showing an awareness of the work of Robert Rauschenberg and Cy Twombly [illus. 2, 3].³ Joseph Beuys, Heinz Mack, Otto Piene and Günther Uecker were all at the opening, as were Lueg, Kuttner, Polke and Richter. In the months that followed, Pop Art proved to be an issue of central importance, particularly for Lueg.

On 11 October 1963, in a furniture shop in Düsseldorf, Lueg and Richter put on a Community Action called *Leben mit Pop – eine Demonstration für den kapitalistischen Realismus*. Colleagues from the art-world and other friends were invited to the Action. On arrival they took the lift to the third floor, found a seat in a 'waiting room' by a papier mâché model of the gallerist Alfred Schmela and saw the two artists sitting in a German living

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:13 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:03

room as it were, on show as living 'sculptures' [illus. 4].⁴ The accompanying program took place in 'further exhibition spaces', namely the other floors of the Möbelhaus Berges. The event - which the owners of the Möbelhaus Berges had been persuaded to go along with - involved a good-natured yet subtle blurring of the boundaries between art and life, although organized according to a strictly defined choreography.

As visitors entered the building they received program sheets numbered in sequence. Music and the voice of an announcer invited them, in groups of nine, to go from the 'waiting room' into the 'exhibition space'. On the subsequent 'grand tour' through the furniture store, selected advertising texts (plus suitable dance music) were read out for individual bedrooms, built-in cupboards, sitting-room suites and reproduction furniture. Lueg and Richter had cut the texts out of advertising brochures: "A single room or a double? This extra-wide pine bed is a novel answer to the question."⁵

The details of the plans for *Leben mit Pop* were worked out in September 1963. Following the exhibition Richter, with Lueg's help, printed a report (stenciled, as before) which was later published.⁶ Originally the only space available to the exhibition had been an office, 32 square meters in size. The "putting on display of the entire furniture store as it stood" was presumably decided on by the artists without the agreement of the shop's owners. Invitations consisted of a yellow card with the words, "Berges präsentiert: *Leben mit Pop*" in red. Inside the card there was a green balloon, which announced "*Leben mit Pop*" in white [illus.]. This item, almost a Fluxus object, promised a cheery, childlike art treat. The balloon was supposed to be blown up so that the writing could be read; then it would burst and people would hear the noise it made: Pop!

Lueg also put on display some of his paintings (partly begun in 1962), albeit not in the office but elsewhere in the furniture store. These included *Vier Finger* [Four Fingers], *Betende Hände* [Praying Hands], *Bockwürste auf Pappteller* [Frankfurters on Paper Plate] and *Bügel* [Irons; cat. nos 5-8]. It seems they were dispersed amongst the groups of furniture. Richter showed the works *Mund* [Mouth], *Papst* [Pope], *Hirsch* [Deer] and *Schloß Neuschwanstein*, presumably also in different departments. Although the visitors' tour followed a clear structure, after they had left the 'waiting room' and had viewed the 'exhibition space' a lot of the 122

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:13 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:04

guests deviated from the route through the various floors, eventually congregating after a good hour in the kitchen department, because beer was waiting for them there.

Looking back, *Leben mit Pop* - eine Demonstration für den kapitalistischen Realismus was not a Happening, nor was it Fluxus or a piece of drama. It was more a case of Lueg and Richter trying out a radical combination of artistic work and the furniture trade of their day. In art-historical terms there are links here to British Pop Art, in particular to Richard Hamilton's famous collage *Just what is it that makes today's homes so different, so appealing?*⁷ In Düsseldorf the furniture store with the fluorescent sign reading "Schoener Wohnen durch Berges" (Live Better with Berges) was a familiar sight. Ever since Lueg and Richter had been to the Fluxus concert, *Neo-Dada in der Musik*, in Düsseldorf 1962, they had wanted to put on an event in Berges which would extend the German domestic world into an art landscape. On the one hand the realization of their plans looked like a neo-Dada, after-hours sale. On the other hand, the 'waiting room' and the 'exhibition space' alienated the furniture store in a positively Brechtian manner.

The evening was graced not only by the papier mâché presence of Alfred Schmela but also by that of the American President John F. Kennedy (cat. 9). Joseph Beuys contributed a work which consisted of his suit, his hat, nine little scraps of paper with brown crosses and a box of vegetable-fat and margarine, which greeted the arrivals in the waiting room like a scarecrow on the wall. Apparently he filled his shoes with margarine.⁸ Lueg and Richter sat on Berges' furniture, at some distance from each other. Between them there was a television (switched on). There were also beer and spirits, and a table set for coffee with two kinds of cake - none of which they touched. Nor did they watch the television. Richter, for one, read something instead of looking at the screen.⁹

Far from coming to some accommodation with the general mood of consumerism in Germany *Leben mit Pop* distanced itself from it in a bluntly cool-headed manner. While there had been an art-historical forerunner to this event - Andy Warhol's commissioned window-decoration for Bonwit Teller¹⁰ - the presence of art in a shop had a particular effect here: the use of plinths for the furniture and for the food and drink on the living-room table made the whole seem less like a form of advertising than some malfunction in the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:14 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:05

business. After the event the owners of the shop understandably enough wanted to take legal action against the artists. Visitors had not at all been encouraged to buy goods, but had been led around as though they were at an American Happening: rather than finding out more about the range of goods on offer, they discovered how restricted and dull their own living conditions were. They sat down in a waiting room and found themselves confronted with historical props in the shape of a set of deer's antlers from the Nazi era. These had belonged to Richter's father-in-law, who came from Pomerania [illus. 6]. Copies of the *Frankfurter Allgemeine Zeitung* on the chairs and magazines lying on the adjacent stairs reminded them of the world of the media. Signs on doors brought to mind thoughts of typical German offices. The papier mâché gallerist Alfred Schmela welcomed visitors to the 'exhibition space' like a fairground master of ceremonies.

In so far as Lueg and Richter were not showing pictures, but put themselves as human beings and a work by Beuys on display, it was clear that a driving force behind *Leben mit Pop* was the memory of the Düsseldorf *Festum Fluxorum Fluxus*. In spring 1963 Beuys had opened the Kunstakademie to Fluxus artists, and through the doors - for two consecutive evenings of concerts - had come George Maciunas, Nam June Paik, Tomas Schmit, Daniel Spoerri, Frank Trowbridge, Wolf Vostell and Emmett Williams (some of whose work had already been heard in June 1962 in the Düsseldorf *Kammerspiele*). The audience, which included Lueg and Richter, saw pieces such as *Exit* and *Drip Music*, where music and theatrical action were replaced by subdued waiting, non-speaking, leaving, and other absurd acts like mistreating instruments. Later on Richter commented: "Fluxus was the catalyst. It was a signal for us, and we became cynical and brazen and told each other that art is rubbish and Cézanne was stupid."¹¹

When Richter - in a blue suit, pink shirt and tie - ensconced himself on a checked sofa and Lueg - in a black suit, white shirt and tie - sat himself down in a wine-red arm-chair two things were going on: besides a theatrical continuation of Fluxus art, they were also drawing a clear line between themselves and the recently established Düsseldorf art-scene centered on Alfred Schmela's gallery. For since 1960, the ZERO artists Heinz Mack, Otto Piene and Günther Uecker had appeared at openings there wearing black suits and brimming with proprietorial pride. Since 1957 the slightly older ZERO artists had been consciously using white paint and light to distance themselves from the image of the suffering artist that

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:23 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01

went with Informel: so in 1963 the younger Pop artists, Lueg and Richter, started to poke fun at the others' cleanliness, orderliness and snappy clothes. At the same time they were openly ironical in their comments on the German economic miracle. In this sense it was also Fluxus that inspired Beuys to set out in a radically new direction in his own artistic work.¹²

After this point, Lueg was searching for new images for his own realm of activity which was now somewhere between Happening and ready-mades, American Pop and Fluxus. His enduring interest in petit-bourgeois German society achieved new heights in 1966 with his *Kaffee und Kuchen* [Coffee and Cakes; on endpaper] in the Galerie Schmela.¹³ Once again graduates of the Akademie and their friends met up like a sprawling family. In the meantime, Lueg was the main force behind efforts to establish a new style without necessarily forming an artists' group; he was after all familiar enough with trends at home and abroad. Richter, who was seven years older, had greater technical skills which he could draw on for this purpose, and decided, for his part, to base his paintings entirely on photographs; the degree of sheer technical difficulty involved in this meant that no-one could imitate his work. While he was using oil paints to create apparently blurred 'black and white prints' from negatives, in late 1962 Lueg turned to poster paint: a water-based paint that was used in school art-lessons and in advertising. It gave his pictures a smooth, almost childlike feel, because this paint, available in a whole range of bright colors, quickly covers the paper, making it practically impossible for the artist to create either thin layers or physical depths. His new pictures were initially filled with silhouette-like body parts, then came idols done in the style of woodcuts, then sports people as blobs of color, then his own uncle and his aunt as wallpaper designs and last of all decorative patterns made using embossed rollers that anyone could buy in a shop. *Leben mit Pop* was not some party that romped on in a series of jolly pictures, but a kind of trial of fate for the visual patterns and images of the German daily round.

When I paint my name is Konrad Lueg

The first works Lueg made after the aesthetic break with Rauschenberg and Twombly, and with the gestures and ecriture learnt from Götz, was a female torso with a two-colored, patterned bikini, juxtaposed with a two-colored parasol [cat. 1]. This was followed by footprints made from a template

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:24 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:02

[cat. 2, 3] and a picture called *Kuß* [Kiss] on a pink ground, which combined expressionless planes comprising two red lips, two pink halves of a face, and a yellow and white striped pattern. Along with the picture of black, yellow, white and blue irons shown in the furniture store [cat. 9], there were stylistically similar clothes hangers, although without the title it would hardly have been possible to identify their form and function. Lueg consistently used glowing color contrasts against an unstructured, pale ground. In the case of the *Betende Hände* [cat. 10] or the *Bockwürste auf Pappteller* [cat. 10] again the viewer was confronted with bizarrely comical poster-like close-ups of everyday objects and 'patterns' of behaviour. Right from the outset the artistic individuality of these works meant that figure and ground, object and image merged to such an extent that by definition it was impossible to look for anything deeper in them. In many ways Lueg's painting pre-empted the screen-prints that Otto Mühl started to make in 1967 and whole groups of works that John Armleder made in the eighties and the nineties. And when it comes to Sigmar Polke, it is still surprising to find that the, by now, dozens of monographs on the younger artist virtually ignore the close motivic inter-connections between the Lueg's work and the early drawings and paintings of Polke.

Lueg, on principle, did not pin down the core of his own work, nor what that core should be. *Leben mit Pop* left things up in the air and never specified his main aim, be it furniture (ready-mades), taking the public on a mystery tour (Happenings), artists' performances (Fluxus) or pictures (Pop). In his view the ultimate goal that Capitalist Realism was working towards should never be graspable in a purely structural sense. His iconography was by no means concerned with a Marxist revolt, but very much concerned with addressing a series of harsh questions to the world of the post-war fathers. Profits, wealth and advancement were seemingly of no interest to Lueg and Richter. For many years Lueg and his wife Dorothee lived in a basement flat in the most modest of circumstances, although he himself came from a comfortable, upper-middle class background. Since he had been fourteen years old he had been prowling around in the old town in Düsseldorf and loved to spend time in artists' pubs. His pictorial methods amounted to a calculated yet quiet nihilism.

On 11 October 1963 at 8 o'clock in the evening, *Leben mit Pop* also involved German television. At the beginning of the 'demonstration' the television

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:24 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:03

set on a plinth was showing the *Tagesschau* [the News], which was followed by a program on Federal Chancellor Adenauer who had resigned that same day. This in itself posed serious questions about the way we look at art, in the sense that everything on view was to be regarded as part of an exhibition - from the passage filled with window displays that led to the entrance and the "comprehensive furniture exhibition covering all the latest styles and extending over four floors", to the 81 living rooms and 72 bedrooms (no less) and even the "niches" and the "utensils". This breadth and variety was seen again later from 1967 until the end of Lueg's life, during the period of his activities as a gallerist.

Lueg, whose real name was Konrad Fischer, was born on 11 April 1939 in Düsseldorf and died on 24 November 1996 in Düsseldorf. His mother was open, humorous and very gifted with words. "Möbel sei der Mensch, Plastik und Stuhl!"¹⁴ was her inspired comment on the evening in the furniture store. She was on a constant, passionate search for palindromes. Lueg's father and closest uncle, both managers in industry, had - like almost that entire generation of fathers - spent the war and the ensuing period as soldiers and prisoners of war. Throughout his life Lueg felt himself drawn to his mother. Particularly once he had set out on his career as an artist he had less and less contact with his father, who never in fact visited the Konrad Fischer Galerie (opened in 1967). Towards the end of his schooldays, Lueg's parents paid for their son (who had two younger sisters) to take lessons in drawing and painting. On weekends, therefore, the eighteen year-old Lueg used to go out into the Eifel countryside to paint landscapes, farmhouses and heaps of dung. On the strength of a folio of these works, in 1958 he was accepted (without a school leaving certificate) by the Staatliche Kunstakademie in Düsseldorf, where he studied until 1962 with Bruno Goller and thereafter, like Kuttner, Polke and Richter, with Karl-Otto Götz.

Looking at a newspaper in early 1963, as he later recounted in an interview, he saw a picture by Roy Lichtenstein for the first time. It was called *Woman Cleaning* and was described as belonging to the Leo Castelli Gallery. It showed a smiling woman's face in the form of a grid and a hand using a white cloth to clean the top surface of a refrigerator.¹⁵ As Lueg put it, he and Richter "grew up under this 'sign'".¹⁶ The sign was a method that buried the figure-ground problem under a combination of superficiality and light-heartedness, avoiding mixed colors and complex forms. In addition, Lichtenstein also created a sense of visual immediacy by showing

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:24 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:04

images without vanishing points, that is to say, close-ups. The use of a grid of dots raised the question as to whether the image was based on reality, print or caricature.

Unlike Polke whose œuvre (begun in 1963) had very clear elements of caricature and – by means of patterns, grids and stripes – extended these elements into abstraction and ultimately into the realms of alchemy; unlike Richter whose exploration of pictorial worlds and pictorial content led (despite forays into grisaille copies of photographs) after 1962 to complete mastery in painting and perfection in individual works – unlike these two artists, year by year Lueg was conducting increasingly radical experiments with patterns. Two-colored silhouettes of women were his starting point. In retrospect his main aims were to analyze and re-use old patterns and ultimately to pass on to other artists the task of creating radically new patternings and ornament in the exhibition space.

In 1963 all three artists turned out woodcut-like faces, which were disseminated via print media: Richter made a portrait of Hitler, Polke made his *Doppelporträt Fabiola* and Lueg made his *Mr C & A* [cat. 19] and a *Mona Lisa* [cat. 20] [illus.], which they leant against the walls and the trees in the front garden of the Galerie Jährling in Wuppertal, putting on an open-air exhibition in order to draw attention to their work. In his *Omovertreter* [Omo Rep; cat. 21] Lueg recreated on canvas the colors and the shape of the packaging of a washing powder (without the name) that was seen in adverts everyday. After that came footballers in white and red, with the title *Verlierer* [Losers; cat. 24] and *Ohne Titel* [Untitled; cat. 25] like flat silhouettes on the canvas, then with schematic playing-field markings or shadows [cat. 26], in red and white contrasting with a two-colored pitch [cat. 27-30] or in three contrasting colors on wood, which create spatial effects (if placed in front of a mirror) similar to those in the mirror pictures of Michelangelo Pistoletto.

But Lueg wanted to go further. In 1964, after he had received invitations from Alfred Schmela in Düsseldorf and Rudolf Jährling in Wuppertal to show his work in two of the leading German galleries for contemporary art, he started to work on portraits of boxers, which then saw – in the shape of the spectacular struggle between Sonny Liston and Cassius Clay [cat. 34, 36] being played out at the time – new pictorial ideas taking over very quickly from the earlier idolatry. The bodies of the boxers, painted from

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:24 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:05

photographs, turned into gray, hastily painted silhouettes, setting off the bright red and blue or the green and yellow of their shorts and gloves [cat. 35]. In contrast to his colleagues, at the time Lueg gave up on the possible integrity of the human figure, and abandoned his interest in groups of commercial goods or forms of sport, now preferring to work with rolls of wallpaper. Meanwhile Polke's graphic caricatures of helpless petit-bourgeois characters, laughable smart-alecs, artful dodgers and opportunists, and Richter's perfectly blurred, painted photos of people and objects from politics and everyday life were to continue into the late sixties. Lueg's portraits of people that he started in 1965 took as their subjects his closest relatives. *Herr und Frau S.* (Mr. and Mrs. S.; cat. 40) and *Onkel H.* [Uncle H.; cat. 41] portrayed the world of his father (a director with the company Mannesmann) as a flat, spiritless, vegetal wallpaper. Now there were no antlers or relics from the Nazi era anymore, but instead Jugendstil ornament, which shrouded personal emotions in a wash of Sundays on the verandah. The individual was recognizable only in the colors of the clothes, in suits and ties, costumes and handbags - all standing in front of an interchangeable wall - but without any point and without any aims. Life like a dumb smile. In Lueg's works the parents' generation was glued to patterned materials like the flower meadow in *Blumenwiese* [cat. 49], and from 1965 onwards he concentrated exclusively on patterns of this kind.

Like *Kaffee und Kuchen* on the walls of the Schmela Galerie in 1966, the pictorial ground of *Blumenwiese* [cat. 49], was rolled using a rubber roller dipped in paint and then finished using a paintbrush. Thus Lueg was paying homage to an emblematic domesticity that industrial Germany was threatening to forget at the time. Onto this pattern he then painted flowers (also taken from sample books), by hand but using a template. In other cases, using a 50 x 50 cm format [cat. 50, 51], Lueg recreated the memorable vividness of materials used for sofa cushions, neck-pillows or blinds. "Schöner Wohnen durch Berges" became, with quiet cynicism, "Schöner Wohnen durch Lueg". The picture *Kleine und große Blumenkästen* [Small and Large Flower Tubs; cat. 53] was virtually a sample card for the vegetal Fablon designs that lived on in kitchens and summerhouses. Lueg - like some kind of a German neo-plasticist - imitated *Waschlappen* [Face Cloth] patterns [cat. 56-60] or copied gift paper [cat. 62], cleaning cloths [cat. 63-65] and hand towels [cat. 66]. According to the titles, there was *Konfetti(e)* [cat. 74], a design for a pagoda [cat. 80], table cloths [cat. 69, 70] and,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:25 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:06

in a variation on the *Herzmuster* [Heart Pattern; cat. 70], a *Liebesbrief* [Love Letter; cat. 72]. Presumably referring to some product that existed at the time, he gave the name *Sizilien* [Sicily; cat. 81] to the apparently excessively contrasting lozenge and face-cloth patterns; another which combined two patterns in one was called *Steppdecke oder Tropenregen* [Bed Cover or Tropical Rain; cat. 92].

In early 1966 fourteen of these pictures were shown as *Waschlappen und Handtücher* [Face Cloths and Hand Towels] in the René Block Galerie in Berlin. They were all in the same format, namely 200 x 145 cm. Writing in the accompanying postcard-sized publication, Hans Strelow suggested the label 'Pop-Op' for these works and compared them to the 'grandes gouaches découpées' by Henri Matisse [illus.]: "One will search in vain for the barb of social criticism." Heinz Ohff, who reviewed the exhibition, wrote of those wallpapers with the leaping horses "that no-one has been spared who ever lived in lodgings".¹⁷ These serial pictures were Lueg's major contribution as an artist to German Pop Art, at the same time overcoming 'style'. In total more than forty pictures in casein color – more than a third of his output – are devoted to this theme. The exhibition in René Block's gallery was followed by presentations of individual works, in smaller groups as at the Biennale in 1965 in Palermo, in larger group shows of German art by the younger generation in Munich, Trier and Wiesbaden, in the exhibition *Weiß – Weiß* in the Schmela Galerie in 1965 and lastly in Dieter Honisch's exhibition *Figurationen* for the Württembergischer Kunstverein, Stuttgart in 1967.

In 1966 Lueg gave another aesthetic twist to the campaign to fill avant-garde art galleries with images and objects for everyday life in Germany. That year Patio in Frankfurt was going to put on *Die beste Ausstellung Deutschlands* [Germany's Best Exhibition], and Lueg covered entire walls with 50 x 50 cm sheets of card, on which there were screenprints of red and green kidney shapes. In the Kunstverein Wolfsburg the same motives cropped up as *Rote und grüne Dinger* [Red and Green Thingamajigs; cat. 94.] In Patio, in a group show with Richter, the latter's oil painting *Pyramide* [Pyramid] hung next to them. Once again it was clear to see the contrast between images in flat, bright colors and consummately skillful gray in gray paintings, whose depth and involuntary melancholy stood out all the more by being juxtaposed with Lueg's works.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:25 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:07

When the Galerie Heiner Friedrich opened in 1967 with Lueg: *Neue Bilder*, the decorative patterns in his work gave way to new 'anonymous' work-forms. Lueg had laid aside the rolls of wallpaper and his camouflage strategies on paper in favor of the direct use of decorative sheeting. Now he was making green, red, yellow, white and patterned plastic pictures on square stretchers, with the bought material providing the image. The artist drew up a hanging scheme which was then used by the gallerist like installation directions and implemented to create variations on squares or a composition of planes. The art was flexible and could be adjusted according to the surfaces available in a room.

Shortly before the end of his career as an artist in 1968, Lueg's pictures achieved one last, radical highpoint: now he was using luminous paint - for which he had put in patent applications in France and Germany. This, combined with flash-lights was to create a whole new form of art.¹⁸ Since 1963, Lueg had distanced himself from any distinctive handwriting more than any other German artist. Lichtenstein had given him the courage to fill a whole picture with contextless motifs, like flat templates. As time progressed he abandoned his 'palette' and introduced current decorative patterns and factory-made materials into contemporary exhibitions. With his plastic pictures and subsequent plastic cubes his art now became transparent; with his luminous pictures - which he called *Schattenwände* or *Schattenräume* [Shadow Walls or Shadow Rooms] - he was setting up a situation where others, namely the viewers, would take his art forwards. He prepared his canvases with luminous gloss paints in such a way that they changed color as the visitors cast shadows on them. The shadows resulted from a flashlight which was set off when individual visitors entered the space and threw silhouettes of their shapes onto the canvas.

Thus Lueg had handed on painting in the conventional sense to the others. And now he could take forward his gallery work, which he had started in 1967, on an international level. Now he was no longer interested purely and simply in Germany and German Pop Art and, over coming decades, his exhibition space echoed to the footsteps of many artists - starting with Carl Andre - above all those who had found totally new ways of dealing with walls and floors.¹⁹

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:26 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:08

NOTES

- ¹ Typescript (one side): *Man sollte eine Gruppe gründen*. Hand-written list of names: Gruppe 63. 2 pages, in the estate of Konrad Fischer.
- ² Hand-written draught of a letter, two sides, by Fischer with corrections by Gerhard Richter, dated 30.3.63, in the estate of Konrad Fischer.
- ³ I am grateful to Dorothee Fischer for pointing out to me that Fischer had access to the Paris art scene via Peter Brüning, and thus got to know the work of Rauschenberg, Yves Klein and Piero Manzoni, as well as that of Cy Twombly.
- ⁴ Photographic documentation in: Reiner Ruthenbeck, *Fotografien 1956-1976*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf 1991, pp. 99-104. A typescript (one side) in the estate of Konrad Fischer, from his mother, and which pre-emptively a neo-Dada metaphysics of the event, begins with the words (translated): "A chair and a person on it is a sculpture/a chair without a person is also a sculpture/a sculpture without a chair is only a sculpture/sculpture is a synthetic material/ [...] so that's why now we say: humanity is material, plastic and POP." Translator's note: Firstly, there is a word-play in the German here on the word 'Plastik' which means both 'plastic' and 'sculpture'. Secondly, the concluding statement ("Stofflich ist der Mensch, Plastik und POP") directly echoes Goethe's "Edel sei der Mensch, hilfreich und gut", the opening lines of his poem 'Das Göttliche'.
- ⁵ Hand-written manuscript (four sides) with fragments of text glued to it, in the estate of Konrad Fischer.
- ⁶ Stenciled print (one side): PROGRAMM ... Bitte merken Sie sich Ihre laufenden Nummer ... Stenciled print (two sides): Bericht über 'Eine Demonstration für den kapitalistischen Realismus' von Konrad Lueg und Richter, am Freitag, dem 11. Oktober 1963, in Düsseldorf, Flingerstraße 11 (Bergeshaus), estate of Konrad Fischer. Reprinted in René Block, *Grafik des Kapitalistischen Realismus*. KP Bremer. Hödicke. Lueg. Polke. Richter. Vostell. *Werkverzeichnisse bis 1971 unter Mitarbeit von Prof. Dr. Carl Vogel*. Berlin 1971, pp. 31-35. Cf. also Hans Strelow, 'Leben mit Pop - eine Demonstration für den kapitalistischen Realismus' von Konrad Lueg und Gerhard Richter, Düsseldorf', in: Bernd Klüser, Katharina Hegewisch (eds), *Die Kunst der Ausstellung, Eine Dokumentation dreißig exemplarischer Kunstausstellungen dieses Jahrhunderts*, Frankfurt a.M. and Leipzig 1991, pp. 166-171. Susanne Küper, 'Konrad Lueg und Gerhard Richter: 'Leben mit Pop - eine Demonstration für den kapitalistischen Realismus' 1963 in Düsseldorf, Master of Arts dissertation, Ludwig-Maximilians-Universität, Munich 1990. Idem, 'Konrad Lueg und Gerhard Richter: 'Leben mit Pop - eine Demonstration für den kapitalistischen Realismus'', in: Wallraf-Richartz-Jahrbuch, vol. I.III, Cologne 1992, pp. 289-306.
- ⁷ See Stephan Schmidt-Wulffen, 'Die Zukunft auf dem Prüfstand: 'This is Tomorrow' London, Whitechapel Gallery 1956', in: Klüser, Hegewisch 1991 (as note 6), pp. 126-133.
- ⁸ Information from Stella Baum.
- ⁹ Ruthenbeck 1991 (as note 4), p. 102.
- ¹⁰ In 1963 Lueg and Richter did not know about Andy Warhol's exhibition in a shop window at Bonwit Teller in New York in April 1961, which was to be highly significant for the history of American Pop Art.
- ¹¹ Coosje van Bruggen, 'Gerhard Richter. Painting as a Moral Act', in: *Artforum International*, vol. XXIII, no. 9, May 1985, pp. 82-91; 84.
- ¹² Thomas Kellein, 'Zum Fluxus-Begriff von Joseph Beuys', in: Volker Harlan, Dieter Keopplin, Rudolf Velhagen (eds), *Joseph Beuys Tagung*, Basel 1.-4. Mai 1991, Basel 1991, pp. 137-142.
- ¹³ Cf. Christie's Contemporary New York, 19 May 1999, Lot 26, pp. 64-67. (Gerhard Richter's portrait of Schmela was sold during this exhibition).
- ¹⁴ See note 4; Translator's note: another echo of the famous Goethe quote Here Lueg's mother neatly replaces the adjectives in the original - "May human beings be noble, helpful and good" - with the nouns 'furniture', 'plastic' (also meaning 'sculpture') and 'chair'.
- ¹⁵ Article by Barbara Rose: 'Dada Then and Now', in: *Art International*, January 1963, pp. 23-28. The work in question was Roy Lichtenstein's *The Refrigerator*, 1962, oil on canvas, 173 x 142 cm, private collection. The

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

MD 02.AUG. 09:26 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:09

work is based on an advertising image (cf. Diane Waldman, *Roy Lichtenstein*, New York, The Solomon R. Guggenheim Museum 1993, no. 58, pp. 62f.)

¹⁶ As quoted in Dieter Hülsmann, 'Ateliiergepräch mit dem Maler Konrad Lueg', in: *Rheinische Post*, no. 96, 26.4.1966. Lueg gave the year as 1962 at the time, but *Art International* did not publish a picture by the American artist until the January issue of 1963 (see note 15). On the importance of early Pop Art articles for Sigmar Polke see Martin Hentschel, 'Solve et Coagula. Zum Werk Sigmar Polkes', in: *Sigmar Polke. Die drei Lügen der Malerei*, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn/Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwartskunst, Berlin 1997/98, pp. 41-95; 41f.

¹⁷ Heinz Ohff, 'Kunst des Augenzwinkerns. Neue Bilder von Konrad Lueg in der Galerie René Block', in: *Der Tagesspiegel*, 5.2.1966

¹⁸ The application for a patent was submitted on 21.1.1966 by Dipl. Ing. Hartmut Kehl with the assistance of the gallerist Hans Mayer, Krefeld (at the time) under the name of Konrad Fischer-Lueg. The 'description of the invention' refers to a "Process and equipment for creating silhouette images". Documents for the same patent application attempted in Paris, with the help of the gallerist Denise René, are today in Konrad Fischer's estate. Since Lueg did not pay any fees for his German patent, his application was presumably deleted in 1971.

¹⁹ Cf. *Ausstellungen bei Konrad Fischer. Düsseldorf Oktober 1967-Okttober 1992*, Bielefeld 1992.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

MO 02.AUG. 09:27 UON:KUNSTHALLE BIELEFELD +49 521 513429
30-JUL-99 FRI 09:27 FUNA ELLIUI

AN:7184829454

SEITE:10

A posthumous letter

Dear Conrad,

In fact, you always remained an artist, even when you gave up painting to open an art gallery. Or maybe that sounds too easy, too artistic, as if you went about doing your own thing, using the works of artists to fit your own purpose. It was not like that at all. For you, it was all about the artist and his or her work. You tried to create the best conditions for the artist to flourish. Actually, both as an artist and as a gallery-keeper you had the same attitude, i.e. as a gallery-keeper you looked at things as an artist: art was what it was all about, the concept of art, the longing for art. That is true also the other way round: your work as an artist makes us feel the desire to make the public sensitive to art and, through this, to present-day ways of thinking, to a freshness not burdened by the past. As an artist you tried to transform tradition, i.e. painting, into an openness to the impulses which reach us from our everyday surroundings. It would be too easy to state that you quickly smelled the new, intense air of pop art.

At that time, you had a more complex project in mind. Though not burdened by the weight of tradition, you refused to sever ties with that very tradition. The project did not simply want to cry out the new spirit of the time. It was a cultural project, proposing a mental environment, an environment you literally provided by mounting artists, orators, thinkers, people in general, on a plinth, within the interior of their home, with the interior of their home.

As an artist you tried to materialize your energy into a personal structural frame. You had your own ideas about things, engaging in a discussion about the Americanization of Germany, of which you did not approve.

As a gallery-keeper, you transferred this energy to artists and to their presence in this world.

For that very reason, artists rightly put an unlimited trust in you. You were the one person who could hang their work, who could have it produced, who could decide in which exhibitions to participate. Your freedom of movement in these matters was nearly unlimited, for the artists knew that your judgement was not a tactical one - unlike the one of many 'great' gallery-keepers today.

Your leaving us therefore makes me become aware of a gap. As long as you lived, the frame of reference of the major gallery-keepers of Europe was the concept of art and its place into society. It seems so obvious, but unfortunately it is not. Usually gallery-keepers and organizers of exhibitions believe they should act according to certain strategies, systems, business schemes. They even believe they must do so for the sake of art. You always followed your artistic instincts, even when such matters as turnover were at stake. What mattered to you, was not turnover, but the true contact between the buyer and the work. The buyer was a sort of pre-curator: someone who functioned as the keeper of the work and who had to live with it.

I know of no other gallery-keeper now, who embarks upon an anti-pattern when he is being bored by expensive buyers. Who, confronted with this sort of people, remains silent, or pretends that there is nothing to buy. Or who tells them the truth about art, so that they start to fear that art is anything but serious.

hand

For you, art was serious ~~for~~ simple. The simplicity you were looking for, I find in your own work and in the work of your choice, from Carl Andre to Mario Merz. You always insisted on limpidity, on comprehensibility. And Mario Merz was the same Merz who started a café, a café surrounded by people, by Fibonacci, a café which aimed to make life more dynamic. This is the direct contact I am missing in a world of art which pretends to be academic-theoretical.

I wish I knew more gallery-keepers and collectors like you.

I send you my greetings, Conrad. Your art remains with us, now that you no longer have a voice. From direct contact to complexity, the complexity of life.

Jan Hoet

I think this reads very well and that it would be a shame to change anything. No mistakes as far as I can see.

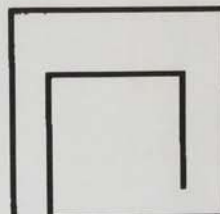
All the best Fran.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 19.JUL. 14:20 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Chloe Stromberg
P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101

Fax 001/718-482-9454

Unser Zeichen Dr.Ke/kr.
Durchwahl 51-2475
Datum 99-07-19

Konrad Lueg (1939 - 1996)

Dear Chloe Stromberg

Thank you for your press release. Most of it is good, but the first paragraph is, indeed, still awkward. I also don't know whether the title is readable enough. You could, for instance, call the project:

As a painter I call myself Konrad Lueg.
Pictures from 1963-1968 by the Dusseldorf gallerist
Konrad Fischer (1939-1996).

The first paragraph should read (line 2) paintings by Konrad Lueg....

(Line 7) pattern paintings intentionally resembling wallpaper

Paragraph 2, line 2: Polke under Bruno Goller and Karl-Otto Götz from 1958 to 1962

Paragraph 2, line 6: On pedestals and their sit-ins as works of art.

On page 2, you could delete the „special camouflage“ phrase.

Please note that the main catalog essay will be translated into English in about one week. We'll fax it then right away.
Thanks again for your help.

Best regards,

Dr. Thomas Kellein

Heidi Krämer
I.A. Heidi Krämer

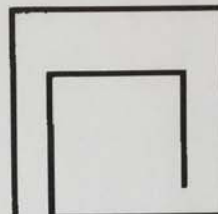
Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MO 19.JUL. 14:20 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Chloe Stromberg
P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101

Fax 001/718-482-9454

Unser Zeichen Dr.Ke/kr.
Durchwahl 51-2475
Datum 99-07-19

Konrad Lueg (1939 - 1996)

Dear Chloe Stromberg

Thank you for your press release. Most of it is good, but the first paragraph is, indeed, still awkward. I also don't know whether the title is readable enough. You could, for instance, call the project:

As a painter I call myself Konrad Lueg.
Pictures from 1963-1968 by the Dusseldorf gallerist
Konrad Fischer (1939-1996).

The first paragraph should read (line 2) paintings by Konrad Lueg....

(Line 7) pattern paintings intentionally resembling wallpaper

Paragraph 2, line 2: Polke under Bruno Goller and Karl-Otto Götz from 1958 to 1962

Paragraph 2, line 6: On pedestals and their sit-ins as works of art.

On page 2, you could delete the „special camouflage“ phrase.

Please note that the main catalog essay will be translated into English in about one week. We'll fax it then right away.
Thanks again for your help.

Best regards,

Dr. Thomas Kellein

Heidi Krämer
i.A. Heidi Krämer

Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

Memo

August 10, 1999

To: Eileen Costa, Nancy Hwang

From: Chloe Stromberg

Re: "When I paint my name is Konrad Lueg"/Shipping

Cc: Alanna Heiss, Larissa Harris

Thomas Kellein wants to know how much time we need for customs, where they are done, and when we finally need the material for installation. He is arranging for shipping in Germany.

He would like to arrive on September 6, open crates the next morning, and install the show in a day or two. There will be about 18 paintings, some documentary material to be put on a table, and that is about it.

Please contact him at:

Tel: 49 521 51 2479

Fax: 49 521 51 3429

D Fischer.
Wednesday

5th?
1 or 2 vitrines
a variety of things -
photos + drawings
→ locked vitrine?
→ shipping back

Knab - shipper
when in NY?
arrival on Friday -
through

hanging show
takes 2 people
+ 4 hrs.

Additional screws?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

RECEIVED

PS1

August 18, 1999

Thomas Kellein
Kunsthalle Bielefeld

by fax to 011 49 521 51 4329 ³⁴

Dear Thomas Kellein,


Greetings from P.S.1. I just came back from vacation and I wanted to check in with you. I believe you spoke with my co-worker Eileen regarding customs. If you have any more questions please feel free to contact me.

I would also like to request a checklist of the works that will be coming to New York, so that we can prepare labels for them.

Our press officer, Chloe Stromberg, is no longer working here, and I do not know if she sent out packages of invitations to the people associated with exhibitions opening on the 12th. If you have not received them, please let me know.

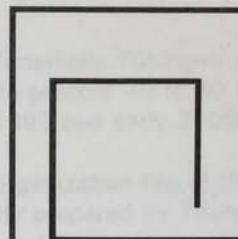
We are looking forward to seeing you on September 6.

Yours truly,



Larissa Harris
Programs Associate

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Alanna Heiss
P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave

USA - Long Island City,
New York 11101

Fax 001-718-482-9454

Unser Zeichen Dr. Ke/kr.
Durchwahl 51-2475
Datum 99-02-09

Dear Alanna

Thank you again for the Bladen-weekend and a preliminary talk on an exhibition with Konrad Fischer Lueg. Please let me congratulate again to your outstanding success to merge with the Museum of Modern Art.

The Konrad Fischer Lueg exhibition is generally scheduled for the fall 1999 and early 2000. It will be dedicated to the artistic career of the world wide pioneering gallerist Konrad Fischer (1939-1996) who started as Konrad Lueg. His career began around 1960 in Düsseldorf. „Living with Pop“ and „the best exhibition of Germany“ were labels of two well received art events he organized with Gerhard Richter. In 1963, he planned an exhibition with Richter, Sigmar Polke and Manfred Kuttner that was dedicated to „Kapitalistischer Realismus“, for which a regular shop was used in Düsseldorf. Lueg and Richter wanted real furniture for their demonstration entitled „Living with Pop“, and their basic idea of „Capitalistic Realism“ was i.e. to show a furniture store „without any changes“.

Lueg started his images of boxers or soccer players in 1964 by mounting figures on a pre-designed wallpaper ground on canvas. Other motives were tablecloths, towels, gift papers or other decorative articles. His paintings through 1968 highlighted eleven solo gallery shows and more than thirty group shows.

The Kunsthalle Bielefeld has been planning the Konrad Fischer Lueg show as a tribute to this artist now unknown to the younger generation since 1996.

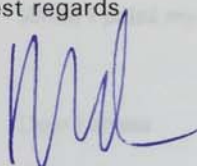
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

Since 1997 there is an appointment with Kunsthalle Tübingen and later with the Museum of Contemporary Art in Gent to present 40 to 50 works of Lueg together with the catalog raisonné in late 1999 and early 2000.

The cost of the exhibition will be without organization fee. If three to four institutions share the catalog raisonnée jointly prepared by Thomas Kellein, Dorothee Fischer (the widow of the artist) and Daniel Marzona, the cost will be around \$ 15,000 for 500 copies. Shipping and insurance values will be moderate.

Should the P.S.1 Contemporary Art Center be interested in a collaboration I shall be happily giving further information. I will send you pictures by regular mail.

Best regards,



Dr. Thomas Kellein

Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

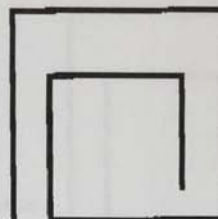
FR 03.SEP. 08:45 VON:KUNSTHALLE BIELEFELD +49 521 513425

AN:7184829454

SEITE:01

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Larissa Harris
P.S. 1 Contemporary Art Center



Kunsthalle Bielefeld
Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Unser Zeichen
Durchwahl 51 24 75
Datum 99-9-3

When I paint my name is Konrad Lueg

Dear Larissa

There are two mistakes in our manuscript for the wall labels:

The credit line for „Football Players“ of Deutsche Bank should read without „collection“ and without a city:

Deutsche Bank AG

The work „Krumme Lanke“ is not part of your show. Instead, there will be in the crate:

Dame und Tasche (Larly and Bag), 1965
Casein color on canvas, 127 x 90 cm
(two pieces: 100 x 90 cm and 27 x 35 cm)
Kunsthalle Bielefeld

I hope that everything else is clear.

Best regards,

Dr. Thomas Kellein
Director

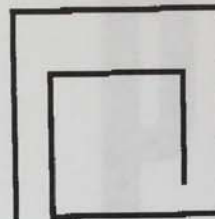
Telefax 05 21/51 34 29
Pakete: Niederwall 23

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

MI 01.SEP. 17:49 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Larissa Harris
P.S. 1 Contemporary Art Center

Unser Zeichen
Durchwahl 51 24 75
Datum 99-9-1

When I paint my name is Konrad Lueg

Dear Larissa

Here are the wall labels, in two pages. „Onnasch“ and „Deutsche Bank“ are still to be checked, through tomorrow. The wall text has two times „including“ in the third paragraph. Another phrase has a small mistake which you will see on the enclosed fax. It should read: „The idea was to create *Schattenwände*, or shadow walls, ...“ I would be grateful if both mistakes could be corrected also in the second version of the text for your downstairs visitors. Thank you very much so far.

I hope that I will know the arrival date for the crates by tomorrow.

Best regards,

Dr. Thomas Kellein
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave

Long Island City, New York 11101

t: 718.784.2084 f: 718.482.9454

e: mail@ps1.org

Cc: Bill

PS1

Facsimile

Date: Aug 31 '99
To: Thomas Kellein
From: Larissa Harris / Anthony Holzman (press)
Re: Konrad Wey: wall text + press
Total pages: 4

Fax: 011 49 521 51 34 29

Mr Kellein -

Following pls. find wall text + press release.

Yours,

Larissa Harris

TAXED

[not coming till crates are here + open.
phone + fax in NY
Sun 5th
@ 2:00.
(212) 674-8535
533-0316

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

Sep-10-99 05:44P Lehmann Maupin

212 965 0754

P.01

LEHMANN MAUPIN

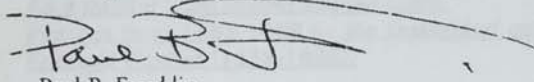
10 September 1999

Ms. Dorothee FISCHER
c/o P.S. 1
Long Island City NY

Dear Ms. Fischer:

Rachel Lehmann requested that I fax you and let you know that she would be delighted to dine with you tomorrow evening. If you could arrive at her home at 119 Greene Street (corner of Spring Street) at 7:30 p.m., she would be most grateful. She looks forward to seeing you tomorrow evening. If you have any questions or need further directions, please do not hesitate to contact me here at the gallery.

Best regards,


Paul B. Franklin

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

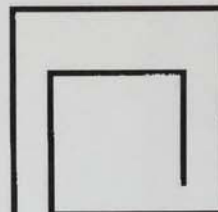
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 31.AUG. 14:01 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:06

Z, k, Dr. Kellein



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Chloe Stromberg
P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101

Fax 001/718-482-9454

gefaxt

Unser Zeichen Dr.Ke/Kr.
Durchwahl 51-2475
Datum 99-07-19

Konrad Lueg (1939 - 1996)

Dear Chloe Stromberg

Thank you for your press release. Most of it is good, but the first paragraph is, indeed, still awkward. I also don't know whether the title is readable enough. You could, for instance, call the project:

As a painter I call myself Konrad Lueg.
Pictures from 1963-1968 by the Dusseldorf gallerist
Konrad Fischer (1939-1996).

The first paragraph should read (line 2) paintings by Konrad Lueg....

(Line 7) pattern paintings intentionally resembling wallpaper

Paragraph 2, line 2: Polke under Bruno Goller and Karl-Otto Götz from 1958 to 1962

Paragraph 2, line 6: On pedestals and their sit-ins as works of art.

On page 2, you could delete the „special camouflage“ phrase.

Please note that the main catalog essay will be translated into English in about one week. We'll fax it then right away.
Thanks again for your help.

Best regards,

Dr. Thomas Kellein

Heidi Krämer
i.A. Heidi Krämer

Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 31.AUG. 14:00 VON:KUNSTHALLE BIELEFELD +49 521 513429

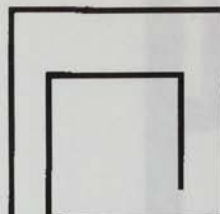
AN:7184829454

SEITE:01

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Larissa Harris
P.S. 1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City
USA - New York, N.Y. 11101

Fax: 001/718/482-9454



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Unser Zeichen Dr.Ke/Ta
Durchwahl 51-24 70
Datum 99-8-31

Dear Larissa Harris

Enclosed is the checklist of all Konrad Lueg loans for your exhibition,
including addresses of lenders and insurance values. I will fax the labels in a
few hours.

Best regards,

Dr. Thomas Kellein

Director

Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

PS.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS.1

November 18, 1999

Thomas Kellein, Director
Kunsthalle Bielefeld

by fax to 011 49 521 513 429

FAXED


Dear Thomas,

Thank you for your fax. I just wanted to assure you we are looking into the situation, and we will get back to you as soon as we can as regards the damage to *Man Sitting at the Table*.

I didn't actually receive the list of transparencies, but I will pass on the request to our press officer (now, for your information, Juliette Cook).

I hope everything else is well with the show in its new incarnation. Greetings from everyone here.

Sincerely,


Larissa Harris
Programs Associate

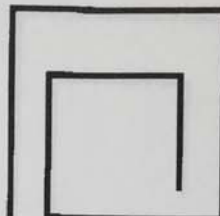
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2508

DI 31.AUG. 14:00 UON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:01



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33602 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Larissa Harris
P.S. 1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City
USA - New York, N.Y. 11101

Fax: 001/718/482-9454

Unser Zeichen Dr. Ke/Ta
Durchwahl 51-24 70
Datum 99-8-31

Dear Larissa Harris

Enclosed is the checklist of all Konrad Lueg loans for your exhibition,
including addresses of lenders and insurance values. I will fax the labels in a
few hours.

Best regards,

Dr. Thomas Kellein

Director

Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

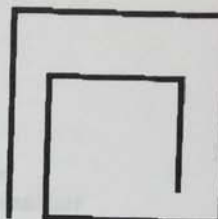
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 31. AUG. 14:00 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:02



Kunsthalle Bielefeld

Artur-Ladebeck-Str. 5
D-33802 Bielefeld
Telefon 0521/512479

Kunsthalle Postfach 10 01 11 D-33501 Bielefeld

Ausstellung „When I paint my name is Konrad Lueg“

Unser Zeichen Dr.Ke/Ta
Durchwahl 51-24 70
Datum 99-8-31

P.S. 1 Contemporary Art Center, Long Island City, New York
13. September - 31. October 1999

Checklist

- Die Verlierer, 1963** 35.000,-- DM
Kaseintempera auf Leinwand, 114 x 149 cm
Uwe Michael, Ludwig-Thoma-Str. 11, 83700 Rottach-Egern
- Fußballspieler, 1963** 70.000,-- DM
Kaseintempera auf Leinwand, 135 x 170 cm
Deutsche Bank AG, Corporate Centre Kunst,
Dr. Ariane Grigoteit, Taunusanlage 12, 60262 Frankfurt a.M.
- Cassius Clay, 1964** 50.000,-- DM
Kaseintempera auf Leinwand, 120 x 100 cm
Sammlung Froehlich, Anita Balogh, Kohlhammerstr. 22 - 24,
70771 Leinfelden-Echterdingen
- Boxer, 1964** 30.000,-- DM
Kaseintempera auf Leinwand, 110 x 100 cm
Anneliese Jährling, Von Groote Str. 39, 50968 Köln
- Herr S. am Tisch, 1965** 30.000,-- DM
Kaseintempera auf Leinwand, 112 x 180 cm
Reinhard Onnasch, Douglasstr. 2 - 4, 14193 Berlin

Telefax 05 21/51 34 29
Pakete: Niederwall 23
D-33602 Bielefeld

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 31.AUG. 14:00 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:03

- 2 -

- Kleine und große Blumenkästen, 1965** 30.000,-- DM
Kaseintempera auf Leinwand, 200 x 140 cm
Thomas Schütte, Fürstenplatz 5, 40215 Düsseldorf
- Liebesbrief, 1965** 25.000,-- DM
Kaseintempera auf Leinwand, 200 x 140 cm
*Museum Fridericianum, Herr René Block,
Friedrichsplatz 18, 34117 Kassel*
- Ohne Titel, 1965** 35.000,-- DM
Kaseintempera auf Leinwand, 220 x 150 cm
Ingrid Kurz, An St. Swibert 60, 40489 Düsseldorf
- Pagoden Muster, 1965** 40.000,-- DM
Kaseintempera auf Leinwand, 200 x 145 cm
*Dr. Werner Peters, Hotel Chelsea,
Jülicher Str. 1, 50674 Köln*
- Seerosen, 1966** 35.000,-- DM
gemusterte Plastikfolie auf Keilrahmen,
2 Tafeln je 200 x 100 cm
Ema Richter, Brend' amour Str. 47, 40545 Düsseldorf
- Frau S., 1965** 25.000,-- DM
Kaseintempera auf Leinwand, 200 x 140 cm
*Museum Fridericianum, Herr René Block,
Friedrichsplatz 18, 34117 Kassel*
- Krumme Lanke, 1965** 15.000,-- DM
Kaseintempera auf Leinwand, 146 x 115 cm
*Museum Fridericianum, Herr René Block,
Friedrichsplatz 18, 34117 Kassel*
- Herzmuster, 1965** 30.000,-- DM
Kaseintempera auf Leinwand, 200 x 145 cm
*Nachlass Konrad Fischer, c/o Konrad Fischer GmbH,
Platanenstr. 7, 40233 Düsseldorf*
- Konfettie, 1965** 30.000,-- DM
Kaseintempera auf Leinwand, 200 x 145
*Nachlass Konrad Fischer, c/o Konrad Fischer GmbH,
Platanenstr. 7, 40233 Düsseldorf*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2508

DI 31.AUG. 14:00 VON:KUNSTHALLE BIELEFELD +49 521 513429

AN:7184829454

SEITE:04

- 3 -

Komposition aus 9 Flächen, 1966

30.000,-- DM

verschieden gemusterte Plastikfolien auf Keilrahmen,
275 x 275 cm (acht Teile je 50 x 50 cm)
*Nachlass Konrad Fischer, c/o Konrad Fischer GmbH,
Platanenstr. 7, 40233 Düsseldorf*

Ohne Titel, 1966

30.000,-- DM

gemusterte Plastikfolie auf Keilrahmen,
50 x 100 cm (zwei Teile je 50 x 50 cm)
*Nachlass Konrad Fischer, c/o Konrad Fischer GmbH,
Platanenstr. 7, 40233 Düsseldorf*

Ohne Titel, 1967

30.000,-- DM

gemusterte Plastikfolie auf nierenförmiger Spanholzplatte,
53 x 93 cm
*Nachlass Konrad Fischer, c/o Konrad Fischer GmbH,
Platanenstr. 7, 40233 Düsseldorf*

Ohne Titel

30.000,-- DM

Kaseintempera auf Leinwand, 200 x 145 cm
*Nachlass Konrad Fischer, c/o Konrad Fischer GmbH,
Platanenstr. 7, 40233 Düsseldorf*