

ARTOBAHN

2017

6.12-6.30

2

INTRO

J. MYERS-SZUPINSKA

3

ISLAND MUSEUM:
CHOOSE YOUR OWN
ADVENTURE

MEGANNE ROSEN

7

ENTANGLEMENT OF
REALITIES

QINYUE XU

9

KEEPING UP WITH THE
KÖNIGS

ROSA TYHURST

13

PUESTA DEL SOL
MASSIEL MAFES

14

A PROFOUNDLY
UTOPIAN PROJECT:
NAEEM MOHAEMEN
AND DOCUMENTA 14
MADDIE KLETT

17

EXPECTING TO BE
CAUGHT:
TEMPORALITY AND
SITE SPECIFICITY IN
THE MUSEUMS OF
ONE-HUNDRED DAYS

LAURA FIGA

20

...THESE [QUEER]
POSSIBILITIES ARE
NOT FREE FROM INJU-
RIES...NICOLE EISEN-
MAN'S *SKETCH FOR A
FOUNTAIN*

HOLLY MCHUGH

22

SUMMER SKIN
MK MEADOR

25

NO WORK ALONE,
ALL WORKS
IN RELATION
CRISTIANE ULSON
QUERCIA

28

AFTER ALIFE AHEAD

ROSA TYHURST &
ANTHONY FINCH

32

I FLUSHED THE TOI-
LET JUST FOR FUN:
WALKING THROUGH
GREGOR SCHNEIDER'S
*N. SCHMIDT, PFER-
DEGASSE 19, 48143,
MÜNSTER, DEUTSCH-
LAND, 20147, 2017*

ZHAOYU LIN

35

APPENDIX 1:
ARTOBAHN PLAYLIST
(NRW)

J. MYERS-SZUPINSKA

36

APPENDIX 2:
ARTOBAHN IN
NUMBERS

37

APPENDIX 3:
ARTOBAHN
BOOK LIST

38

APPENDIX 4:
ARTS ADMINISTRIVIA
LISA FRIEDMAN

40

ITINERARY
ACKNOWLEDGEMENTS
COLOPHON

KEEPING UP WITH THE KÖNIGS

Rosa Tyhurst



evoked turmoil or tragedy, their bodies restrain and support each other at the same time. Finally they let go of this control and collapse, lying motionless on the ground.

The projection on the right is of a dance studio where, in comparison to the other projection, two dancers (Ligia Lewis and Jonathan Gonzalez) dance harmoniously with each other. They move their lithe bodies energetically around the confined space, their heads often touching one another's as if they are sharing thoughts or communicating telepathically. The music reaches a crescendo and the very solid, stable boundaries of the dance studio start to twist and distort. The walls, floor, and ceiling stretch in different directions, as if the room is a giant tent with invisible hands pulling and dragging the fabric around. Maybe these imagined hands are the empowered roles in the society that can destroy someone's hope towards life. Or the hands represent the situation when sometimes people are so afraid of the difficulties that they mentally exaggerate and enlarge them. As Tsang proposes with her work: what is urgent now is not to address tragedy, but to talk about how we live. What we need is more 'reverse-engineered' thinking, to invert the powerful formulations that entrap imagination.³

These two projections that overlap one another. There is no clear line in between so they both become blurred and infused in the middle and interact with each other. With the video shot and edited in this way, a letting-go of control seems intended. It is almost as if each video has a reality that the dancers can control to a certain degree, but the engagements with each other offer many possibilities: one

connects to the other, one negates the other, one is inside, one is outside.

At the end of the video the two dancers in the studio are tangled together almost as if they are one body. The music fades and the only sound left is heavy breathing and feet hitting the floor. However, then scene seems to lose its control. The female dancer falls off the male dancer's body when she tries to climb up his leg, falling because of exhaustion, or because she lost her balance. This is the moment where the planned choreography ends. It seems not staged or predicted—like life. Tsang suddenly pulls the audiences back to real life by letting go of her editorial control, and not deleting the reality. Bodies can never be totally controlled.

It's in these moments of reality, in Hsieh's imperfect clock-punches, and in Tsang's dancer's slippage I feel a connection to the people in the film and to the artists. They bring me into my own reality. I can relate to those moments of failure. My body cannot do what the dancers in Tsang's video do, and I do not have the discipline to follow Hsieh's schedule, I can understand in these moments a little more about them and their own realities.

³ Argyropoulou, Nadja. "WE HOLD WHERE STUDY." PCAI. March 2017. Accessed June 04, 2018. <http://www.pcai.gr/collection/work-in-progress-7/>

In the German language, König translates to King, an appropriate title for one of the art world's most powerful dynasties. On this summer's ARTBAHN trip their influence was evident in many of the institutions and exhibitions we visited: from the directorship, curatorial decisions, gallery representation of the artists exhibiting or the enticing bookshop in the museum foyer (see Appendix 3). The following is an incomplete and part-assumed history of the König family: a tale of brothers, books and beers.¹

Our story begins in Mettingen, Westphalia, a small village about thirty-five miles outside of the city of Münster where Alfred König and his wife Margaret lived. During the days Alfred worked at Hobrecker & König, a speciality paint and varnish company founded by his father, and Margaret stayed at home to look after their six children; Franz Wilhelm, Fritz, Margret, Walther, Tissi and Rudolf, all born between 1929 and 1943. As is the tendency with siblings, the six König kids took different paths. One became a child care expert, another a dentist, one joined the family paint business and one was a recluse last seen at an eco-sex event in Berlin. Two made their way into the art world, as a curator and publisher respectively, and who are the subject of this text.

The curator, of course, is Kasper who for the first seventeen years of his life went by the name Rudolf. Some say he changed his name because he was a fan of the Der Freundliche Geist (the friendly ghost), he claims it was because he like the "K" sound and admired Kasperletheater (a traditional German puppet show), but it's also suggested he changed his name to avoid military service. Whichever the reason, it was around this time he became interested in contemporary art. He interned with Cologne art dealer Rudolf Zwirner, then moved to London to take night art history classes at the Courtauld Institute and by 1964 was in New York working as an assistant for artist Claes Oldenburg. Kasper immersed himself in the exciting emerging art scene and was described by an old girlfriend as "the James Bond of the art world."

Kasper's brother Walther was desperate

to move to New York to join him. Despite learning a lot, he was fed up of working for Hans Mayer, owner of the legendary bookstore in Bücherstube am Dom, and attracted by the parties, people and amazing art that his brother was experiencing across the pond. The attitude towards modern art in Germany was very different at that time and when Walter proudly showed his colleagues and customers the books that Kasper had sent back (including Bruce Naumann's first publication) they were astonished at the materials he was so excited about. In 1967 the brothers began publishing books together under the name Gebrüder König Verlag (König Brothers Publisher), the first by Frank Erhard Walther. Walther (König) tried numerous times to move to New York to be with Kasper but couldn't get "the damn green card". Unperturbed he opened his own bookshop in an old public toilet in Cologne. That same bookshop (after a few location changes) would go on to be regarded as the best art bookshop and art publishers in the world. Or "Utopia" as curator Hans Ulrich Obrist would once put it.

In 1969, a restless Kasper moved to Antwerp, Belgium and founded a gallery called A 37 90 89: "A stands for Art, ABC, anti-art, and so-on... 37 90 89 is the telephone number which will be answered twenty-four hours a day." Unlike the success his sons would go on to find in running their own respective galleries, Kasper's venture failed within a year and the space co-opted by artist Panamarenko as his studio. Filmmaker Jef Cornelis said of the gallery, "A great deal of money was spent in a very short time," and that "at a certain point, Kasper König vanished into the sunset."

Well not quite the sunset but to Nova Scotia in Canada. In 1970 Kasper's friend, artist Dan Graham, had recommended him for a position at the College of Art and Design which he then accepted. It was on this peninsula he met and began to collaborate with fellow German, Ilka Schellenberg, who he married and had three children with; Lili, Coco

¹Part-assumed meaning that not all the information in this piece is factually correct and some of the events depicted herewith are fictitious. Similarity to any person living or dead is merely coincidental.

and Leo. Ilka had a colorful past—her father Walter Friedrich Schellenberg was head of foreign intelligence for the Third Reich. He tried on several attempts to overthrow Hitler, to broker a peace treaty between Nazi Germany and Britain independently of other Allied powers (with the help of French couturier Coco Chanel) and ultimately surrendered to Britain and was jailed.

Ilka and Kasper worked together on the staging of old friend Claes Oldenburg's Mouse Museum for Harald Szeemann's Documenta 5 in 1972. The project consisted of a Mickey Mouse-shaped enclosed exhibition space filled with illuminated vitrines containing souvenirs, gadgets, and studies for sculptures. After it's presentation Kasper was instrumental in selling the work to Cologne chocolate tycoon Peter Ludwig. 1972 also marked the first year Walther König Buchhandlung (as it was now called), sold books at the quinquennial exhibition, a relationship that continues to this day.

Inspired by the trip and Szeemann's work, Kasper hatched a plan with Westfälisches Landesmuseum curator Klaus Bußmann to produce an exhibition that encouraged encounters between viewers and sculpture beyond the museum sphere into public space. Between July 3rd to November 13th, 1977, the first Skulptur Projekte Münster was realized and works by nine male artists (Carl Andre, Michael Asher, Joseph Beuys, Donald Judd, Richard Long, Claes Oldenburg, Ulrich Rückriem and Richard Serra) descended upon the town. Despite poor coverage of the exhibition in the local papers (and an attempt to push Claes Oldenburg's contribution into a lake) Skulptur Projekte was a major step in Kasper's career and before the exhibition closed he agreed with Bußmann to hold another one in ten years time. When it did close the family moved to Munich where Ilka would open her own art bookshop, at Maximilianstrasse 35. However once there Kasper and Ilka's marriage deteriorated and after a high-profile publishing dispute with Walther they divorced in 1979. The next year Kasper met and married actress Edda Köchl, the first wife of film director Wim Wenders and star of one of his early films *Alice in den Städten* (*Alice in the Cities*), 1974. She gave birth to Kasper's fourth child, Johann, in 1981.

Kasper, Edda and Johann moved to Frankfurt in 1988. Kasper taught at the Staedelschule, and later became its director. During his tenure he founded the kunsthalle Portikus and held shows by friends Claes Oldenburg, On Kawara and Gerhard Richter.



Time in Frankfurt wasn't without drama. In 1992, eleven year old Johann was playing with a ball of dynamite in his playroom and suddenly it exploded, rendering him almost blind. After the incident he spent much of his childhood at a boarding school in Marburg.

In 1997, for the third Skulptur Projekte Münster, Kasper gave his son Leo an internship. Throughout the summer they lived together in Kaspers mother's house peacefully but near the end of their stay Kasper came home to find Leo storing hundreds of bottles of beer in the bathtub in preparation for an illicit party. After a huge argument Leo left for New York to stay with family friends Hiroko Hiraoka and On Kawara, and took an internship with David Zwirner, the estranged son of Rudolf Zwirner who gave Kasper his first internship around thirty years earlier. Whilst working for Zwirner Jr., Leo hatched a plan to open his own space. To raise funds for Leo Koenig Inc. he conceived of a scheme where he purchased Raymond Pettibon works from his employer, raised the prices and then sold them to his employers clients, pocketing the profit. "You're starting to be clever. Don't be clever" warned Zwirner to Leo before they parted ways. When growing up, Leo's mother Ilka called him der Rattenfänger, after the Pied Piper of Hamelin as children used to follow him around. It appears that the New York art scene was following him too. He was described as the new king of the art world" and collectors named him as the legitimate successor to magnate Leo Castelli.

Meanwhile, in Germany, Kasper accepted the position of director at Museum Ludwig in Cologne, an institution owned by the very same chocolatier who purchased Claes Oldenburg's Mouse Museum some twenty-eight years prior. During the same period Walther's son Franz joined the family business and began to publish books under the same imprint from London. Johann completed his studies and with a 15,000 euro handout from his uncle, started his own gallery in Berlin in 2002. His first exhibition was by a young Frankfurt-based artist Michaela Meise who he still works with. Leo Koenig Inc. in New York fell into controversy due to Leo's drinking and constant partying. At a social event for painter Lisa Ruyter, he got in a fight about the portrayal of his then girlfriend in one of Ruyter's paintings. This led to his arrest and a lawsuit which was later settled out of court. Ruyter left the gallery and Kasper accused his son of being a "fat cat and sneaky entrepreneur." Leo knew things had to change. He sobered up and employed an ex-policeman

to keep him out of trouble or, as he put it, to "keep trouble away from him." His first drink was in 2004 at Kaspers wedding to his third wife, art dealer Barbara Weiss. He spent the morning after throwing up in the airport and missed his flight home.

Kasper presented his last exhibition at the Ludwig in 2012. Before leaving, he auctioned pieces from his collection of artist ephemera and made over two million euros that he then donated to the institution. His archive went to ZADIK, a Cologne-based institution that collects and preserves the archives of important galleries, dealers, critics, curators and collectors. Struggling with retirement he curated the roving European Biennial of Contemporary art, Manifesta, in Russia in 2014. Which, curiously, coincided with major changes in his son's galleries: Johann moved his operations into a monumental former church in the affluent Kreuzberg area of Berlin whereas Leo partnered with wife Margaret Liu Clinton to open Koenig & Clinton, a integrated space to incorporate curatorial projects and secondary market dealings.

This year, in 2017, Kasper was designated artist-director for the fifth edition of the Skulptur Projekte. With the assistance of two curators the exhibition sprawled out across Münster and, for the first time, to the neighbouring city of Marl. More than six hundred thousand people came to see the exhibition (approximately double Münster's population.) Although despite its popularity Kasper doesn't plan to be organising Skulptur Projekte Münster again in 2027. He'll be eighty-four and already calls himself a "dinosaur." He says he'll wind down but I can't imagine he'll stray far. Dan Graham once attributed his boundless energy and desire to collaborate with artists to him being a "Scorpio-Sagittarius cusp", full of strength and rebellion. I put it down to something in the paint fumes.

PUESTA DEL SOL

Massiel Mafes

While viewing the monumental paintings by Frank Bowling in Haus der Kunst, Munich, I felt connected to my Cuban heritage. I thought about my home in South Florida and the qualities South America and the Caribbean have in common. *Puesta del Sol*, meaning Sunset, is a visual interpretation of Bowling's *Middle Passage*, 1970.

