

TeleGen

Art and Television

19 February – 16 May 2016

**KUNSTMUSEUM
LIECHTENSTEIN**



Introduction

TeleGen investigates the significance of television for the visual arts and how our visual culture has changed from the 1960s to the present. The focus is on the artistic treatment of the specific contents and forms of image culture developed by the television medium. Following this approach, *TeleGen* is not limited to works of TV and video art in the narrower sense, but engages in a reflection of the “Televisual” across various genres of art.

The starting point of the exhibition is a seminal moment around 1963/64, by which time television had become a fully-fledged mass medium, proceeding to deal with the present-day plurality of TV formats and distribution channels. *TeleGen* presents the upheavals in the relationship between television and visual culture based on their treatment by artists in a total of seven room chapters, some interlinked, beginning with the historical section *Once upon a time*. The first room of the exhibition brings together artistic approaches from the 1960s that explore the television image or the television set as an object and which bear witness to the treatment of televisual aspects in painting, sculpture, installation, photography, film and action art even before the advent of video art.

The other rooms, focusing on the present, are dedicated to the phenomena of dissolution of the once so monolithic television medium in the age of digitisation, hybridisation and media convergence from the early 1990s until today. The “television principle” is seen in this context not only as a technical mass medium but equally as an instrument of world construction, as a space for thought, and as an apparatus for creating societal meaning. In this sense, the artistic examination of television becomes a mirror of changes in the medium.

The exhibition was conceived by Kunstmuseum Bonn in collaboration with Dieter Daniels, Leipzig. *TeleGen. Art and Television* was on show at Kunstmuseum Bonn from 1/10/2015 to 17/1/2016. Please refer to the accompanying publication for detailed information about the works.

Room 1

Once upon a time

The show kicks off with **REPORT (1)** by **Bruce Conner**, a work from 1967 that anticipated various editing styles and also television as event culture at a very early stage. The film shows repetitive excerpts of J.F. Kennedy's motorcade making its way like a parade through the streets of Dallas, Texas. Kennedy was assassinated in front of cameras during this election event. The tension builds continuously in Conner's video, without actually showing the assassination. The combination of found television footage, the precise rhythmic arrangement of sequences, and the masterful use of visual and audio narrative addresses the range of formal devices available in the television medium in a manner that remains relevant today.

Like millions of Americans, actor and artist **Dennis Hopper** was stunned by the news in November 1963. While Conner explores the news coverage of the Kennedy assassination with the aid of stylistic devices, in **JFK Funeral Suite (2)** Hopper photographs the president's funeral from his television screen. His approach here is similar to a later series of photos of the moon landing, *Apollo 11*, in which he takes another of the biggest TV events in television history so far as his motif, thus making reflection on the media the theme of these works.

The series of photographs **The Little Screens (3)** by **Lee Friedlander** illustrates the fact that television was already a part of the American way of life in the 1960s, with "the tube" featuring prominently in every interior.

This monopolisation of the TV consumer in his own living room, and the passive role it imposes on him, has occupied many artists, among them **Günther Uecker** in **TV (30)**. Immediately after buying a television set, a staged purchase broadcast on Hessischer Rundfunk, Uecker hammered nails into the television's case at Frankfurt's Galerie d, an act of aggression designed to criticise our consumption and viewing habits.

In **La Télévision déchiquetée ou L'Anti-crétinisation (29)** (Jagged Television or Anti-Cretinisation) **Isidore Isou** engages in a criticism of television at roughly the same time as Uecker. Isou covers the television image with a pattern of letters made of paper, thereby effacing the original meaning of every broadcast. The new television image designed by the artist resembles an inscription in the style of dadaism suggesting emptiness and is a radical call to renew the arts and society.

Where Isou's screen covering bears hints of a gesture of painting and drawing, the exploration of television in painting becomes clearly evident with **Paul Thek**, **Tom Wesselmann** and also **Fabio Mauri**. Thek's **Untitled (28)** is an oil from the *Television Analyzations* series, in which various stills from a television screen serve as motifs. Thek referred to this close-up of a woman and other TV-based paintings as an exciting source of a new mythology. These portraits are painterly enactments of camera shots. **Schermo (27)** by Mauri comes from the series of the same name and consists of drawings and paintings that recreate television screens and cinema screens. Wesselmann, in contrast, experiments with the three-dimensional nature of the screen, integrating radios or television sets into his images, thereby expanding them acoustically or audiovisually. In **T.V. Still Life (25)** a still life of fruit is combined with a painted television set, with the television picture consisting of a photographic screen print.

Wolf Vostell also integrated television sets into his artworks and happenings. Unlike Wesselmann, however, not with the aim of expanding painting in the viewer's experience, but rather – as an early critic – in order to denounce the dominance of the television set. **Deutscher Ausblick (7)** consists of a television set and various objets trouvés. Vostell calls this assemblage *Dé-coll//age*, thus dissecting the “noise” of the mass media.

Galerie Parnass in Wuppertal was an important venue of experimental exhibitions in the 1960s. Just under six months prior to Vostell's exhibition *9-Nein-Dé-Coll//agen*, the gallery mounted another art historically significant show by **Nam June Paik**. The four works on show at Kunstmuseum Liechtenstein **(19–22)** were part of the *Exposition of Music* in Wuppertal in March 1963 and are the first television sets in an art context in which the broadcast image was mechanically modified.

1

Bruce Conner (1933–2008)

REPORT, 1967

16mm film, bw transferred to video, sound, 13'00"

Courtesy Kohn Gellery and Conner Family Trust

2

Dennis Hopper (1936–2010)

JFK Funeral Suite, 1961

Gelatin silver print

40 × 60 cm

Courtesy The Hopper Art Trust

3

Lee Friedlander (1925–2007)

The Little Screens, 1961–70

34 Gelatine silver prints

Each 27.9 × 35 cm

Deichtorhallen Hamburg / Sammlung Falckenberg

4

Nam June Paik (1932–2006)

Study I – Mayor Lindsay, 1965

Video, NTSC, bw, sound, 4'33"

Courtesy Video-Forum des Neuen Berliner Kunstvereins
(n.b.k.)

5

Karl Gerstner (*1930)

Auto-Vision, 1965

Documentation of a lecture by Karl Gerstner at the University
of Hawaii in Honolulu at the Festival of Arts and Music

16mm film, transferred to DVD, bw, sound, 11'16"

Courtesy of the artist

6

Karl Gerstner (*1930)

Auto-Vision, 1964

TV set, mixed media, box with 8 differently formed Plexiglass
glasses

54 × 61.5 × 34 cm (without pedestal)

Courtesy of the artist

7

Wolf Vostell (1932–1998)

Deutscher Ausblick, from the environment *Das schwarze Zimmer*, 1958/59

Dé-coll/age, wood, barbed wire, metal sheet, newspaper, bone, TV set with hood

115 × 130 × 30 cm

Berlinische Galerie – Landesmuseum für Moderne Kunst, Fotografie und Architektur, Berlin

8

Wolf Vostell (1932–1998)

TV-Burying, 1963

Dé-coll/age-Happening, Segals Farm, New Brunswick/New York

9

Wolf Vostell (1932–1998)

Event score for Happenning 9-Nein-Dé-coll/agen, 1961/1963

Event organizer Galerie Parnass, Wuppertal; Happennings in 9 different places in the city of Wuppertal, 14/9/1963

50 × 64.5 cm

Zentralarchiv des internationalen Kunsthandels (ZADIK), Cologne

10

Wolf Vostell (1932–1998)

From top down:

– Collision involving two coupled locomotives and a Mercedes automobile parked on the tracks; happening *9-Nein-Dé-coll/agen: 130 km in der Stunde*, 6:43 p.m. (picture 1–3)

– Simultaneous sequences in different basement rooms at the Zimmermann weaving mill; happening *9-Nein-Dé-coll/agen*, Wuppertal, 14/9/1963 (picture 4)

11

Wolf Vostell (1932–1998)

Sun in your head, 1963

Dé-coll/age-film, transferred to DVD, bw, sound, 5'30"

The Wolf Vostell Estate

12

Wolf Vostell (1932–1998)

Invitation to 9-Nein-Dé-coll/agen

Zentralarchiv des internationalen Kunsthandels (ZADIK),
Cologne

13

John Cage (1912–1992)

Water Walk, 1959

Performed on the American Game Show *I've Got a Secret*,
24/2/1960

Video, bw, sound, 9'22"

John Cage Trust

14

John Cage (1912–1992)

Water Walk: for solo television performer, 1959

Musical score

30 × 23 cm

C. F. Peters No. 6771

15

**Exposition of Music. Electronic Television, Galerie Parnass,
Wuppertal, 1963**

Exhibition views

16

Nam June Paik (1932–2006)

**Poster of the exhibition Exposition of Music. Electronic
Television, Galerie Parnass, Wuppertal, 1963**

Silkscreen

57.6 × 42 cm

Zentralarchiv des internationalen Kunsthandels (ZADIK),
Cologne

17

Nam June Paik (1932–2006)

**Small poster of the exhibition Exposition of Music.
Electronic Television, Galerie Parnass, Wuppertal, 1963**

Offset print on paper

30 × 40 cm

Zentralarchiv des internationalen Kunsthandels (ZADIK),
Cologne

18

Nam June Paik (1932–2006)

Exposition of Music. Electronic Television, 1963

Photographs of modified live TV images

19

Nam June Paik (1932–2006)

Magnet TV, 1965/1995

Modified Samsung 20 TV set, magnet, thermostat, mirror

105 × 60 × 120 cm

Collection du Musée d'art contemporain de Lyon

20

Nam June Paik (1932–2006)

Zen for TV, 1963/1995

Modified Samsung 20 CT 2073

50 × 48 × 50 cm

Collection du Musée d'art contemporain de Lyon

21

Nam June Paik (1932–2006)

TV Experiment (Mixed Microphones), 1969/1995

Modified Samsung 25 TV set, 2 Delta amplifiers, 2 Sennheiser microphones, 2 GAG 808G audio generators, Atonics T3S thermostat, KH-JeTEEL mixer, 2 ventilators

185 × 50 × 55 cm

Collection du Musée d'art contemporain de Lyon

22

Nam June Paik (1932–2006)

Sound Wave Input on Two TV Sets (vertical/horizontal), 1963/1995

2 modified Daewoo 20 TV sets, 2 TS 256 LG audio cassettes

174 × 51 × 51 cm

Collection du Musée d'art contemporain de Lyon

23

K.O.Götz (*1914)

Density 10:3:2:1, 1961

Felt-tip pen and tusche on Bristol board

200 × 260 cm

Privately owned

24

K.O.Götz (*1914)

Density 10:2:2:1, 1962/63

8mm film, transferred to digital, bw, silent, 15'57"

Archiv K.O.Götz

25

Tom Wesselmann (1931–2004)

T.V. Still Life, 1965

Serigraph

73.6 × 96.4 cm

Courtesy Museum Folkwang Essen

26

Fabio Mauri (1926–2009)

Il televisore che piange, 1972

Happening, RAI TV2, Rome

Courtesy the Estate of Fabio Mauri and Hauser & Wirth

27

Fabio Mauri (1926–2009)

Schermo, 1960s

Mixed media on paper

58 × 59 cm

Courtesy the Estate of Fabio Mauri and Hauser & Wirth

28

Paul Thek (1933–1986)

Untitled (from the series Television Analyzations), 1963

Oil on canvas

104 × 104 cm

Courtesy Ms. Parker Washburn

29

Isidore Isou (1925–2007)

La Télévision déchi­qu­etée ou L'Anti-crétinisation, 1962

Reconstruction 1987

Cut black Canson paper, TV set

49 × 68.5 × 39 cm

Private collection, Brussels

30

Günther Uecker (*1930)

TV, 1963

Wood, TV, nails, glue

120 cm, Ø 100 cm

Skulpturenmuseum Glaskasten Marl

Room 2

Any news is good news

CNN was the first television station to broadcast twenty-four-hour news at the beginning of the 1980s. The worldwide breakthrough of this concept came when the first Gulf War (1980–1988) turned into a media event. In **CNN (32)** by **Mischa Kuball** multiple CNN podcasts are heard over live coverage, with a detail reduced to the CNN logo the only visible element. The piece assumes a critical position by distilling a vast density of information into standardised news formats.

Ulrich Polster devotes his attention in **Report (33)** not to the topic of coverage in general, instead he picks out the news items broadcast by one station dealing with the disintegration of Yugoslavia between 1991 and 1995. From a distance of twenty years to the broadcasts, that almost have the appearance of a regular evening series, the constancy, brutality and directness of the reports is disturbing. The piece thus focuses on forms of journalistic portrayal specific to the time.

Artist duo **M+M**, in turn, cover a wall with images and texts of politically significant speeches from recent years, taking the material from their specially designed fictitious newspaper pages. Aluminium panels fastened on top divide news items into film stills. The cross-references made between different media events in the wall installation **In front (35)** subtly unmask how media companies shape world events and their claim to influencing them.

Christoph Draeger & Reynold Reynolds invent world events on their own initiative in their apocalyptic news programme **The Last News (34)**, combining elements of content and visuals so as to influence audience reactions. The progressive stream of bad news satisfies the dangerous need for sensation and culminates in total destruction. This exaggerated maelstrom demonstrates the mutual dependence of TV producers and TV consumers.

A different and often negotiated relationship, that of the artist and the beholder, is the theme of the **Discourse News (31)** programme produced by **Christian Jankowski**. A news-reader explains the artwork of which she herself is a part, formulating the central question: “What is the artist trying to say in his work?” The fusion of the art and media world seems to refer to numerous common aspects in this piece. The discourse mentioned in the title could be a sardonic comment according to which art, like news, is to some extent a commodity that is rarely discussed, but instead produced and consumed.

All of the works mentioned above centre on mechanisms of news coverage. In her photographs **Monitor I–III (36, 39, 41)** **Caroline Hake** focuses on the visual identity of television studios and our reception of it. The frozen mises en scène devoid of actors reveal a cultural construct in the background that lends meaning and authority to the news programmes.

31

Christian Jankowski (*1968)

Discourse News, 2012

Video, color, sound, 5'45"

Courtesy of the artist and Petzel Gallery; NY1 News

32

Mischa Kuball (*1968)

CNN, 2009

Steel cabinet, monitor with CNN channel, DVD player, audio system, Plexiglass plate

Variable dimensions, ca. 200 × 60 × 60 cm

Courtesy of the artist

33

Ulrich Polster (*1963)

Report, 2015

7-channel synch. SD video, sound installation

Variable dimensions, 121'07" loop

Courtesy of the artist

34

Christoph Draeger & Reynold Reynolds (*1965/*1966)

The Last News, 2002

MiniDV, transferred to DVD, color, sound, 13'00"

Courtesy of the artists, Lokal30, Warsaw and Galerie Zink, Berlin

35

M+M (Martin De Mattia/Marc Weis, *1963/*1965)

In front, since 2003 (ongoing)

Lambda exposure on Endura mounted Dibond/Diaplex

Erfurt, 2003, 138 × 101 cm

Kahn, 2004, 78 × 57 cm

Opus dei, 2004, 135.1 × 99.1 cm

Kannibale, 2004, 147.1 × 107.9 cm

Jassin, 2004, 42.1 × 30.9 cm

Karatschi, 2003, 133 × 102 cm

Hussein, 2005, 125.9 × 92.3 cm

Schweiz-Türkei, 2006, 143.9 × 105.4 cm

Putin Tiger, 2008, 65.9 × 42.1 cm

Canisius-Kolleg, 2010, 132 × 79 cm

Cap Anamur, 2007, 146.9 × 107.7 cm

Bush, 2004, 123 × 90 cm

Putin, 2008, 138 × 101 cm

Palästina, 2004, 117 × 86 cm

Courtesy of the artists and Institut Mathildenhöhe, Darmstadt

36

Caroline Hake (*1968)

Monitor I (Tagesschau), 1998

C-print

120 × 160 cm

Courtesy of the artist

Room 3

Talk talk talk

Julian Rosefeldt compiles gestures and mimicry from TV soaps in **Soap Sample (38)**, exposing supposedly individual behaviour as behavioural patterns of an entire everyday and popular culture. By dividing them into categories, he points out stereotypical behaviours whose dissemination by television influences our everyday forms of expression.

In **Christoph Schlingensief**'s talk show aired briefly on RTL, Sat.1 and ORF in 1997 what we see revealed is not so much a code of conduct as the *modus operandi* of talk shows. In **Talk 2000 (37)** respect for the private sphere is undermined even more deeply than in formats of this ilk. The result is programmes of unrivalled cringeworthiness. By means of exaggeration, they unmask strategies deployed in sensationalist talk show concepts looking to boost ratings.

Angela Bulloch reduces the low-content nature of talk shows to the point of unrecognisability. The sculpture **The Talk Show (40)** is styled after a television set, the entire colour pallet of a single pixel from a talk show shimmering on its screen. In this reduction, the actual presence of the device comes to the fore over the contents of the programme.

37

Christoph Schlingensief (1960–2010)

Talk 2000, 1997

7 episodes, 25 min. each, for RTL, Sat.1, ORF

38

Julian Rosefeldt (*1965)

From left to right:

Soap Sample V, 2000–01

Soap Sample VIII, 2000–01

Soap Sample VI, 2000–01

Soap Sample IX, 2000–01

Lambda print

Each 130 × 130 cm

Courtesy Saatchi Gallery, London

39

Caroline Hake (*1968)

Monitor VII (Talk, Talk, Talk), 2000

C-print

120 × 160 cm

Courtesy of the artist

40

Angela Bulloch (*1966)

TV Series: The Talk Show 4a:3u, 2006

DMX modul, half-size Black Box module

75 × 50 × 50 cm

Courtesy of the artist and Esther Schipper, Berlin

Room 4

The world as a TV setting

The light-hearted occupation guessing show *Was bin ich?* (What's my line?) hosted by Robert Lembke has engraved itself on the collective memory of most television viewers in the German-speaking world over a period of three decades, between 1955 and 1989. In his **Studio (43)** photograph **Thomas Demand** reprises the setting of the show based on an accurately reconstructed paper model. On the one hand this suggests that images transported by the media are constructions, and, on the other, that these constructions are equally always vehicles of an idea.

Also reduced to the TV setting is the video work **Fox (42)** in which **Michel François** pans the camera around a Fox news studio currently not in use. The piece reveals an excerpt only visible to the camera, a microcosm that comes across as shoddy and cheap aside from the recorded set. Despite the modern technical equipment, the 2005 setting already seems to come from a different era.

41

Caroline Hake (*1968)

Monitor III (Glücksrad), 1999

C-print

120 × 160 cm

Courtesy of the artist

42

Michel François (*1956)

Fox, 2005

Video installation, color, sound, 3'51"

Courtesy of the artist and Xavier Hufkens, Brussels

43

Thomas Demand (*1964)

Studio, 1997

Diasc

183.5 × 349.5 cm

Collection Fondation Cartier pour l'art contemporain, Paris

Room 4

TV victims

Borrowing from American series and talk show formats, **Bjørn Melhus** makes videos in which he plays the part of all characters himself. By means of this adaptation he creates a space of interpretation that parodies the reality created by the medium. **The Oral Thing (45)** is based on American day talk formats of the 1990s made famous by Jerry Springer and Maury Povitch, shows based on the idea of voyeuristically exploiting the candidates.

Lady Diana indulged in a form of heavily staged voyeurism in the 1995 *Panorama* interview in order to restore her image in the population. Nothing was left to chance to get the twenty million British TV viewers emotionally tied in to the programme, be it very personal questions to Lady Di or the make-up emphasising her fragility. In **An Interview with H.R.H. The Princess of Wales (44)** Yvon Chabrowski re-enacts the interview with an actress. By means of reduction and alienation in the re-enactment, Chabrowski unmasks the processes of emotionalisation and dramatisation deployed in the original.

The elimination procedures in the *Germany's Next Topmodel* casting show are also geared to emotional climaxes. The moment Heidi Klum utters her catchphrase line "I'm afraid I haven't got a photo for you today", model dreams are shattered. **Stefan Hurtig's** installation **Challenge (Leider kein Foto) (46)** shows red lips forming these words incessantly on a screen. The enchained screen rotates around its own axis above a black polished stage, symbolising the fact that television remains trapped in its own structures in order to be successful.

44

Yvon Chabrowski (*1978)

An Interview with H.R.H. The Princess of Wales, 2008

Video, color, sound, 63'00"

Courtesy of the artist

45

Bjørn Melhus (*1966)

The Oral Thing, 2011

Video, color, sound, 8'00"

Courtesy of the artist

46

Stefan Hurtig (*1981)

Challenge (Leider kein Foto), 2012/2014

HD video, sound, monitor, engine, chains

Courtesy of the artist

Room 5

The electronic campfire

Joseph Zehrer's six-part **Farbsekunde (48)** comprises three extensive film loops with twenty-five negatives, each shot with a shutter speed of 1/25th of a second. By layering all representations of a loop to create a single image, the result is white emptiness. On the one hand Zehrer alludes here to McLuhan's and Warhol's celebrity statement according to which everyone can have fifteen minutes of fame in the television age, on the other equally focusing on the ephemeral nature and interchangeability of many broadcasts and characters.

Surface and interchangeability are also themes in **Matthias Groebel's** work. In the 1990s he developed a complex process of mechanically creating TV-based images with a programmed airbrush gun. In **o. T. (47)** he subjects unknown TV protagonists to this process of automated image reproduction. When viewing the portraits accompanied by fragments of text, one feels that one can anticipate the entire programme. These excerpts from twenty-four-hour television are charged to maximum individual effect while also being completely interchangeable.

The role played by a state-of-the-art method in Groebel's technical realisation is fulfilled by a gadget in **The Common Sense (64)** by **Melanie Gilligan**. In this future drama TV series, humankind's technological advances allow them to communicate their thoughts and emotions in real time by means of a chip-based mouthpiece. Although the resulting dependency on a technical appliance in everyday social life – so great that people are completely helpless without it – is part of Gilligan's future fiction, even today it gives cause for thought.

Knowledge gain as the result of a shift in time is also the basis of **Christiane Baumgartner's** work. She subjects images taken from a recording of Second World War aerial battles filmed from a TV screen to a process that is complex both in terms of content and technique. By editing the television images with the time-consuming woodcut technique, she transfers exemplary seventy-year-old footage of aerial warfare into a contemporary work. References to current military image production and usage and the concomitant anonymisation of death suggest themselves in her diptych **Trails I + II (62)**.

Tobias Rehberger's works **Lying around lazy. Not even moving for TV, sweets, Coke and vaseline (53)** and **No need to fight about the channel. Together. Leant back (65)** appear extremely relaxed. Both installations express the idea

of a perfect television environment from two periods of time. Their references to art history – to minimalism in *No need to fight (...)*, for example – allude to the influence of art on design.

For couch potatoes, television has the right product for every time of day and night. **Ein Tag im Leben der Endverbraucher (54)** by **Harun Farocki** is made up of commercials advertising a product appropriately for any time. Being constantly subjected to advertising for consumer goods for all situations in life, constructions of reality and needs are suggested to the viewer.

Joe Biel's painting is made up not of TV stills from a single day, but of an encyclopaedic arrangement of television images of an entire TV generation. The almost four-metre-wide piece **Veil (63)** depicts towers of a total of more than 1000 stacked television sets, each displaying a representative image of a programme.

In a guerilla action carried out towards the end of the 1990s, **Mel Chin & the Gala Committee** infiltrated the US television series *Melrose Place*. With the aid of smuggled-in props for humorous, political or socially critical effect, the group reached a large audience. **Shooters Bar (55)** is an allusion to the sometimes problematic use of alcohol. The Budweiser label, for example, was changed to “Dad, be wiser”.

47

Matthias Groebel (*1958)

o. T., 1992

Acrylic on canvas

Each 95 × 95 cm

Courtesy of the artist

(nr. 6 f.l.t.r., not contained in the catalogue, privately owned)

48

Joseph Zehrer (*1954)

Farbsekunde, 1990

3 bands with 25 copies on film, each covered in film

Each 650 × 37.5 cm

3 color fotos

Each 40 × 30 cm

Courtesy Galerie Nagel Draxler, Cologne and Joseph Zehrer

49

Angel Vergara (*1958)

Feuilleton. Berlusconi. Pasolini, 2011

2-channel HD video, color, silent

Courtesy of the artist

50

Angel Vergara (*1958)

Television News, B.P. TV 1-3 (superposed diptych), 2015

Oil on Plexiglass

Each 43.7 × 73.8 × 5 cm

Courtesy of the artist

51

Taubä Auerbach (*1981)

Static 16, 2009

C-print

116.8 × 174.6 cm

Courtesy of the artist and Paula Cooper Gallery, New York

52

Bea Meyer (*1969)

Wolke, September 2001, 1–4, 2002

4 hand-knotted carpets, canvas, pure new wool

Each 70 × 65 cm

Courtesy of the artist and Galerie b2_, Leipzig

53

Tobias Rehberger (*1966)

Lying around lazy. Not even moving for TV, sweets, Coke and vaseline, 1996

8 parts, velours carpet, velourcovered lounger, plastic-covered MDF, lamp, TV set

80 × 280 × 330 cm

Sammlung Grässlin, St. Georgen

54

Harun Farocki (1944–2014)

Ein Tag im Leben der Endverbraucher, 1993

Video, Beta SP, color, sound, 44'00"

Harun Farocki GbR

55

Mel Chin & the Gala Committee (*1951)

Shooters Bar with Gala insertions, 1995–98

Wood, blown glass, metal, granite, glass, paint, electric components, glassware

365 × 488 × 244 cm

Sammlung Gaby und Wilhelm Schürmann, Herzogenrath;
Berlin

56

Mel Chin & the Gala Committee (*1951)

Primetime art by the Gala Committee, 1997

Video, color, sound, 15'35"

Gala Committee

57

Mel Chin & the Gala Committee (*1951)

Auction paddles, 1995–98

Acrylic on wood

365 × 488 × 244 cm

Sammlung Gaby und Wilhelm Schürmann, Herzogenrath;
Berlin

58

Mel Chin & the Gala Committee (*1951)

Sam's Late Paintings – Sunny LA series. Marilyn Monroe's House, 1995–98

Acrylic on canvas

91.4 × 61 cm

Sammlung Gaby und Wilhelm Schürmann, Herzogenrath;
Berlin

59

Mel Chin & the Gala Committee (*1951)

Mosquito Brooch, 1995–98

Silver, glass, steel

9.5 × 4.5 × 19 cm

Sammlung Gaby und Wilhelm Schürmann, Herzogenrath;
Berlin

60

Mel Chin & the Gala Committee (*1951)

Think of the Re-runs, 1995–98

Computer generated image

59.6 × 49.5 cm

Sammlung Gaby und Wilhelm Schürmann, Herzogenrath;
Berlin

61

Mel Chin & the Gala Committee (*1951)

TV-Phage, 1995–98

Cathode ray tube, deflection yoke, TV antennas closed

30.5 × 35.5 × 35.6 cm / 53.4 × 81.3 × 81.3 cm

Sammlung Schmeer

62

Christiane Baumgartner (*1967)

Trails I + II, 2008

Woodcut diptych on kozo paper, edition of 6

Each 110 × 140 cm

Courtesy of the artist and Alan Christea Gallery, London

63

Joe Biel (*1966)

Veil, 2010–15

Watercolor, gouache and graphite on paper

147 × 376 cm

Courtesy Galerie Kuckei + Kuckei, Berlin

64

Melanie Gilligan (*1979)

The Common Sense, 2014

HD video in 15 episodes, color, sound, total running time
97'05"

Courtesy of the artist and Galerie Max Mayer

65

Tobias Rehberger (*1966)

**No need to fight about the channel. Together. Leant back,
2009**

Mixed media

240 × 320 cm (variable height)

Courtesy Galerie Bärbel Grässlin, Frankfurt am Main

Room 6

Switchover

On his well-known CuratingYouTube platform, **Robert Sakrowski** compiles moments that document the shut-down of analogue television signals. Since the dawn of the digital television era around 2006, a constant flow of new enactments of this technological change have been posted on YouTube. **Analog Switch-off (67)** brings these videos – that have meanwhile become a folkloric tradition – together in a grid.

Continuous technological development has not only brought about changes in signal transmission, TV sets have changed a lot outwardly too. In **Deep Sea Vaudeo (66)** **Simon Denny** draws up a timeline of television sets from a wide range of generations in a form of display familiar from evolutionary biology. The aquarium presentations familiar from specialist shops are soothing to watch, but equally emphasise the quality of the device. At the same time, the presentation quotes Nam June Paik's *Video Fish* (1975) installation that consisted of real aquariums positioned in front of TV sets, thus blending two visual layers and formally similar objects.

66

Simon Denny (*1981)

Deep Sea Vaudeo, 2009

Individual parts, each accompanied by a Xerox sheet of notes from the script

Variable dimensions

Vereinigung Zürcher Kunstfreunde, Gruppe Junge Kunst

67

Robert Sakrowski (*1981)

Analog Switch-off, 2015

CuratingYouTube [CYT]

Multi-channel video installation, online archive

Courtesy of the artist / Curating You Tube

The following two pieces are situated outside
the exhibition rooms on the ground floor.

Foyer

68

Vania Heymann (*1986)

Bob Dylan – Like a Rolling Stone, 2013

Written and composed by Bob Dylan, 1965 Sony Music
Entertainment Inc., produced by Vania Heymann

Courtesy of the artist

Workers' Club

69

Van Gogh TV (Karel Dudesek, Benjamin Heidersberger,
Mike Hentz, Salvatore Vanasco)

Piazza Virtuale, 1993

Die Dokumentation

PAL, color, stereo, 32'30"

Courtesy Ponton / Van Gogh TV

Opening

Thursday, 18 February 2016, 6 pm

Public guided tours

Thursday, 25 February 2016, 6 pm

Thursday, 21 April 2016, 6 pm

Thursday, 12 May 2016, 6 pm

Take-away, short guided tours

Thursday, 31 March 2016, 12.30 pm

Thursday, 28 April 2016, 12.30 pm

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