



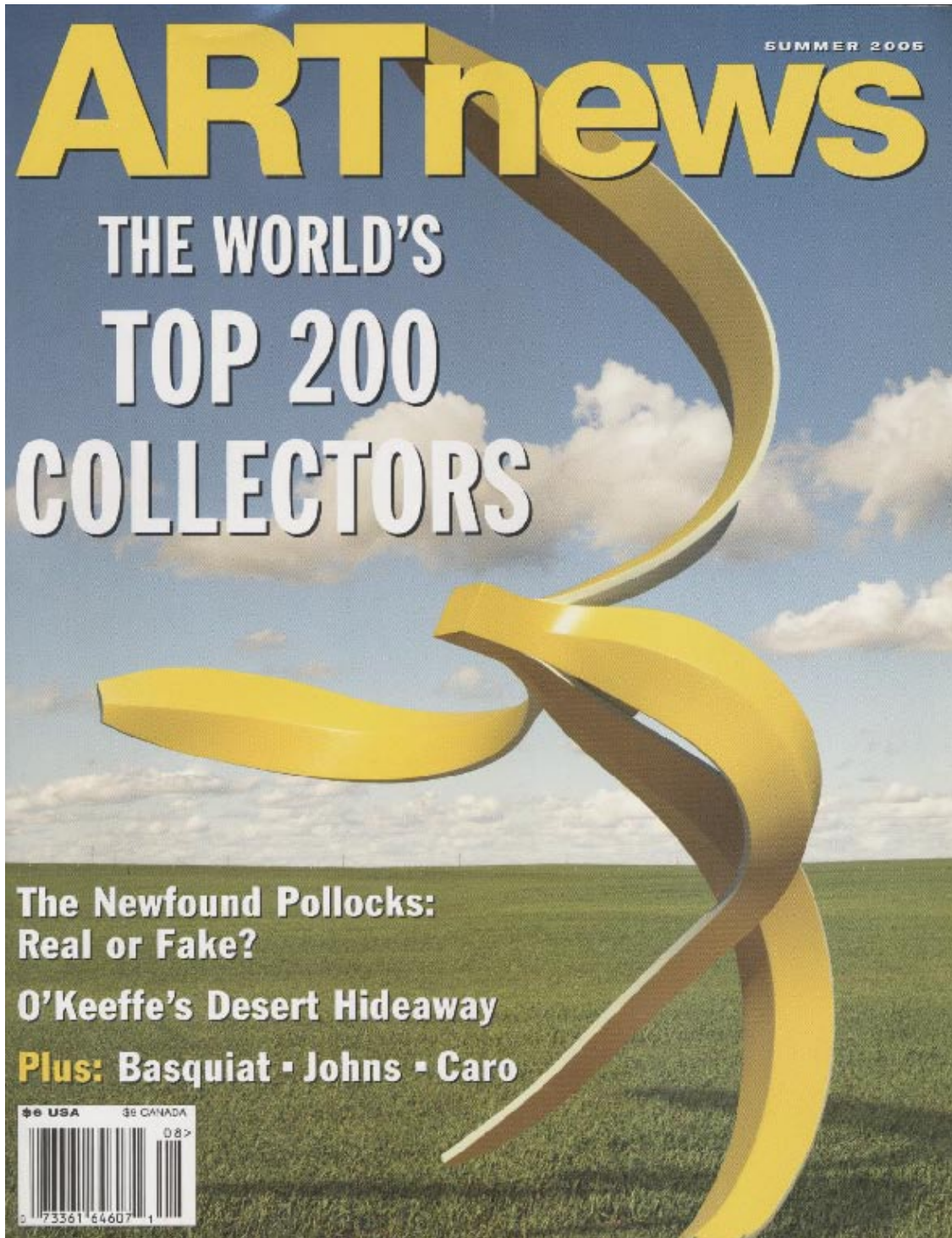
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Martin Kippenberger

Lühring Augustine, Gagosian, NYehaus

If consolidated, the three recent shows devoted to Martin Kippenberger—the charismatic purveyor of mischief and



Martin Kippenberger, *I ♥ Bezahlen*, 1982, mixed media, 7" x 7 1/2", NYehaus.

mayhem who died in 1997 at 43—would have made a spectacular retrospective. The alcoholic, perverse, stunningly prolific, anti-Establishment, and multi-talented Kippenberger was a one-man art machine, making sculptures, paintings, photographs, drawings, prints, and installations. He was a performance artist and musician as well.

With the exception of the appearance of certain images—such as the pop-eyed, crucified, self-portrait frog sculptures—in more than one location, each exhibition seemed to be a more or less motley group show in which appropriated styles, found objects, materials, and subjects of every kind had been dragged in gleefully. At Lühring Augustine this was most pronounced with self-portraits from 1981 onward in many different media, including sculptures and large paintings. These ranged from the Dadaist to the Pop to the Neo-Expressionist—lurid in color, dark in mood, and often erotic. The well-known sculpture *Martin, go in the corner, shame on you* (1989) was present, providing a tongue-in-cheek critique of both the art world and the artist, as did Kippenberger's alter-ego streetlamps.

Gagosian uptown featured a reinstallation of Kippenberger's 1981 exhibition in Berlin: "Lieber Mäler, male Mir" (Dear Painter, paint for me) instead of "paint me," which was its main conceptual play-

Kippenberger undercut the heroic, existential pose of the Neo-Expressionists in these paintings, which were executed by a professional billboard painter under his direction. Nonetheless, these soft-focus, irony-laced realist paintings are beauties; they have a cool glamour and content that offers more than questions of authorship and authenticity.

NYehaus's show was the most improvisational in feeling and wonderfully installed, with an abundance of Kippenberger objects and memorabilia. It included maquettes, drawings, and photos for his delightful *Metro-Net* project, begun in 1993, a fanciful global subway system that envisioned easy travel to distant parts of the planet with completed stations linking the legendary Paris Bar in Berlin with Syros, Greece, and Dawson City, Canada.

Altogether, the shows added up to a tawdry and sublime grab bag of tricks and treats that affirmed Kippenberger as the best of the best of his generation of postwar German artists.

—Lilly Wei

Daniel Buren

Guggenheim Museum

The timing of Daniel Buren's site-specific installation at the Guggenheim couldn't have been better: it extended the sense of spectacle and participation that was ending with the dismantling of the Central Park Gates by Christo and Jeanne-Claude. We may have a long wait before works as nonpreachy and site-sensitive make appearances again. It seems no coincidence that these artists came of artistic age in France (in Christo's case, by way of Bulgaria) during the early 1960s. It's been remarked with regard to object-based sculpture that what the French often contribute is the pleasure principle. To puritanical minds, this can seem like craven showmanship—and from Georges Mathieu to Yves Klein, the French of a certain era did like to put on a show—but it's showmanship that Minimalism could use a bit more of.

Buren's interventions have, in fact, always been at once enlivening and self-effacing. Long known for inserting his low-tech cloth panels of vertical stripes

into random built settings, Buren has only recently been doing more to alter the spaces in which he intervenes. By using mirrors as well as stripes, he is able to create illusions that interact with the architecture and the viewer. At the Guggenheim, a right-angled structure of mirrored panels bisected the open space from floor to skylight oculus. Upon entering, visitors were greeted by the scaffolding holding up the mirrors; and in winding up or down the museum's ramp, half of the peregrination was done in the darkness behind the scaffolding. On the mirrored side, all was light and excitement, almost like a fun house. Buren put green and magenta gels on the skylight oculus, and these, along with the short green stripes he taped on the balustrade going up the ramp, were reflected in the mirrors and served to punctuate the architecture. Some of Buren's early striped canvases were displayed in the lower-level gallery, and videos documenting his work were in various corner areas, but the ramp's display bays were empty, so



Daniel Buren, *Arrows of the Corner*, 2000-3, and *The Rose Window*, 2005, works in situ, Guggenheim Museum.

the feeling was that of a one-person gallery show. There was an intimacy and user-friendliness that was refreshing.

It is worth noting that for his entry in the museum's International Exhibition of 1971, Buren placed a striped banner in the center of the museum, again bisecting it. That time, other artists were exhibiting as well, and some of them objected that