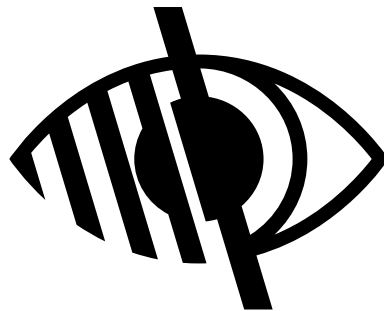


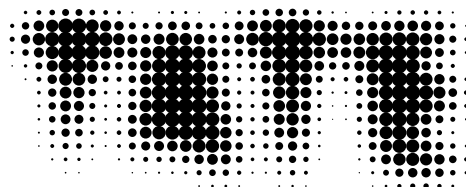
FRANZ WEST

20 February 2019 – 2 June 2019

LARGE PRINT GUIDE



Please return to the holder



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ROOM 1

FRANZ WEST

Franz West, who died in 2012, combined an irreverent and playful approach to sculpture, furniture and collage with an interest in philosophy, literature and music. He was fascinated by the work of other artists and collaborated with them in various ways.

In the mid-70s, West developed small sculptures (the **Passstücke or Adaptives**) which people could play with. These were some of the first interactive sculptures in twentieth-century art. By the mid-80s, he was showing 'Legitimate Sculptures' on pedestals. He began producing furniture, which he also saw as sculptures. In his work he often used materials associated with the kindergarten like papier mâché, incorporating empty alcohol bottles, and slathering on paint while on the telephone to friends.

West lived in Vienna and was very connected to its culture. The work of philosopher Ludwig Wittgenstein and Viennese experimental literature attracted him. So did the leisurely atmosphere of coffee houses and the legacy of psychoanalysis as conceived by Sigmund Freud, including the idea of reclining and talking. British artist Sarah Lucas was a friend of West's, and they collaborated on several occasions. She has designed the pedestals, walls and barriers in this show – an example of how West remains so important for artists today.

USER'S GUIDE

Although all of West's **Adaptives** were made to be handled, most are now too fragile, so are displayed in showcases. This exhibition includes a group of metal **Adaptives** that you can use as West intended.

The exhibition includes various furniture works: Please **DO NOT** sit on any of the metal furniture on pedestals. Please **DO** sit on any of the sofas covered with carpets and other fabrics.

West made drawings, collages and posters through his career. He played with advertising images and subverted mass media's obsession with consumption and sex. This exhibition therefore includes many works on paper with sexual content. **Viewer discretion is advised.**

For most works, West used German titles often with Austrian and German wordplay. He also used French, Latin, Greek, English and Italian for his titles. As translations cannot catch his wordplay, we are presenting his titles in the language he used. Specific references are discussed in wall labels and translations of the texts that appear in his drawings are included in the large print guide.

Clockwise from wall text

Friedl Kubelka born 1946

Franz West

2002

Film

1 min. 18 sec

Courtesy Friedl Kubelka

X72808

Friedl Kubelka born 1946

Graf Zokan (Franz West)

1969

Film, black and white

Franz West met the artist and filmmaker Friedl Kubelka in the late 1960s and they remained friends all their lives. Her films are intimate portraits of the artist made in 1969 and 2002.

Courtesy Friedl Kubelka X71394

ROOM 2

EARLY WORK

In the late 1960s West began making art, though for many years he was not taken very seriously. He spent days and nights in Viennese coffee houses and bars drinking heavily and experimenting with drugs. He got arrested twice and was regarded as an outsider.

West's mother Emilie played an important role for him. She was a dentist from a middle-class Jewish family who often surrounded herself with artists. West referred to his first drawings as 'Mutterkunst' (mother art): art made to please his mother. In 1971, he took her maiden name West as his surname.

As a self-taught artist, West picked up ideas from those around him. He worked briefly under the mentorship of Austrian artist Bruno Gironcoli. His half-brother Otto Kobalek, who was associated with the Wiener Gruppe of experimental writers, was another key influence.

West's early works were informed by Viennese nightlife, mass media, and the different art movements in the city. The ornamental style of the German art movement Jugendstil fascinated him. He was more ambivalent about the Viennese Actionists, a group of slightly older artists whose performances were deliberately scandalous. As his

collages here show, he took a different approach – less obviously shocking, but humorous and provocative.

Anticlockwise from wall text

Franz auf dem Bett

1973

Gelatin silver print on barite paper

Kubelka's photograph shows West in his family apartment that housed his mother's dental surgery. Face down on the bed beneath drawings (some shown nearby) that often show bourgeois men wandering around Vienna, West stages a contrasting activity: lying down and doing nothing.

Courtesy Friedl Kubelka

X70133

Untitled

1972–3

36 works on paper, graphite

Estate Franz West, Vienna

X72717, X71748–82

In the centre of the room

Untitled

1974

Rubber sandals, lacquer and wood

West incorporated everyday things in his so-called **Objektbilder** 'object-images'. For this work, the visitor was invited to step into the rubber sandals glued to the wooden board, and become part of the work. Today this work is too fragile to be used.

Matthys-Colle Collection / Museum Dhondt-Dhaenens,
Deurle, Belgium

X70139

Untitled

1973–4

Lacquer and textile on cardboard

Private collection, Austria

X67974

Fred Jellinek

1978

Objects, plaster and paint

Essl Collection, Albertina, Vienna

X70184

Hängebusen Ingrid

late 1970s

Polyester, varnish, cardboard and clothes hanger

Private collection. Ingrid Karl – Franz Kogelmann

X68005

Namensbild (Anne)

1970s

Paint on paper

Estate Franz West, Vienna

X70239

Tragbild Franz

late 1970s

Polyester, gauze, cardboard, wood and plastic

Private collection. Ingrid Karl – Franz Kogelmann

X68002

Untitled

1973

Varnish on corrugated cardboard

West's first paintings were monochrome cardboard panels using greens associated with public urinals and browns used in Viennese offices. Using these materials and colours, West wanted to challenge notions of beauty and taste.

Collection Hummel, Vienna.

X67997

Untitled (Serie: Das Kritische Blatt)

1975

Pen on coloured paper

West created several series of drawings on orange envelopes and paper. Like some cartoon strips, they caricature political movements including Marxism, and poke fun at artists like Duchamp. West used language for the first time in these works.

Robert Lehman Endowment Fund for Acquisitions by the Department of Drawings, The Museum of Modern Art, New York.

X65909–X65915

Frohsinn

1974

Gouache on newspaper

Many of West's collages began with adverts and pornographic magazines. West decontextualised the images and made them absurd. He said the collages had a 'hideous and nightmarish appearance'. He wanted to satirise the Freudian theory that sexuality is the basis of all human behaviour.

Pinault Collection

X70158

Gemeiner Romanischer Damenraub

1981

Gouache on paper

Pinault Collection

X70160

Untitled

1976

Gouache on newspaper

Estate Franz West, Vienna

X70242

Salome

1981

Gouache, pen and coloured pencil on a magazine page

Estate Franz West, Vienna

X70241

Untitled

early 1970s

Ballpoint pen on paper

Private collection, Switzerland

X71387

Untitled

early 1970s

Ballpoint pen on paper

diethARdT Collection, Graz

X71388

In the early 1970s, West produced a large number of gouaches influenced by the colourful style of Austrian-New Zealand artist Friedensreich Hundertwasser. The figures often melt into the background settings, reminiscent of the work of another Viennese artist, Gustav Klimt, and that of the Jugendstil, the German and Austrian equivalent of art nouveau.

Top row:

Untitled

1972

4 works on paper, gouache

Empörung

1972

Gouache on paper

Private collection.

Courtesy David Zwirner New York/London/Hong Kong

X71417, X71413, X71416, X71414, X71411

Bottom row:

Sex Trivial

1972

Gouache on paper

Untitled

1972

4 works on paper, gouache

Private collection.

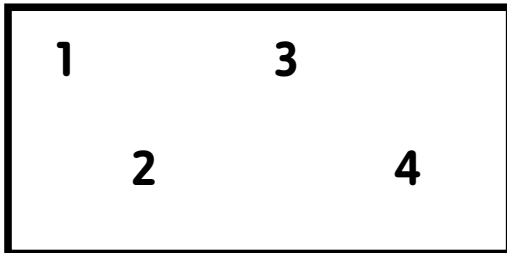
Courtesy David Zwirner New York/London/Hong Kong

X71412, X71419, X71420, X71415, X71418

TRANSLATION

Untitled

1975



1. Als unlängst der röm. Künstler Luigi Ontani als Christopher Columbus verkleidet im Flugzeug nach Amerika reiste und sich dort vor der Gedächtnistafel des Eroberers Amerikas im pompösen Gewand fotografieren ließ, fiel uns nur auf, dass Ontani im Vergleich zur surrealistischen Biographie nicht nur einfallslos ist, sondern auch eine schlechte Figur abgibt. In der surrealistischen Chronologie steht gleich ganz oben: 1492 – die Indianer entdecken Columbus

When the Roman artist Luigi Ontani disguised as Christopher Columbus recently travelled by plane to America and had himself photographed there in his pompous robe in front of the memorial plate of the conqueror of America, we just noticed that Ontani was not only in comparison to the surrealist biography unimaginative, but that he also looked bad. In the

surrealist chronology it is written right above: 1492 – the Indians discovered Columbus

2. Reiz

Voll !

Charm

Ing !

3. „Das entdeckte Geheimnis“

Das Plakat zeigt eine Anspielung auf L.H.O.O.Q. von M. Duchamp: Mona Lisa mit dem Schnurbart. Entdeckt wurde das Geheimnis, dass jeder Mensch androgyn ist...

“The discovered secret”

The poster shows an allusion to L.H.O.O.Q. by M. Duchamp: Mona Lisa with the moustache. The discovered secret was that each human being is androgynous...

4. Etliche Arbeiten waren sehr pikant

Many works were very spicy

X65911

Ohne Titel (Serie: Das kritische Blatt)

1975



1. Du sollst deinen Bruder Franz anrufen

You should call you brother Franz

2. Mamma mag man eben

One just likes Mom

X65913

Ohne Titel (Serie: Das Tendenziös Marxistisch)

1975

	1
2	3

1. Das "tendenziös – marxistische Blatt" will durch Aufdeckung, Auslotung, wissenschaftliche Recherchen, sichtbar machen

The "tendentious-Marxist paper" wants to unveil through disclosure, testing and scientific research

2. Die grosse Proletarische Welt Revolution!!

The great proletarian world revolution!!

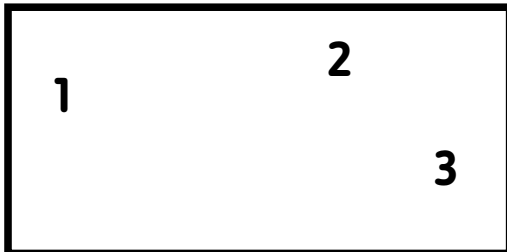
3. Nur durch das Zusammenwirken aller progressiven Kräfte kann der Sieg der Werktätigen besonders...

Only through the collaboration of all progressive forces the victory of the workers can be particularly...

X65910

**Ohne Titel (Serie: Experimentelle Auslotung und
Durchleuchtung rein verbaler Ausdrucksmittel in der
Graphik heute)**

1975



1. Hügel

Hill

2. Hilde

Nakt

Hilde

Naked

3. Hain

Grove

X65912

Ohne Titel (Serie: Kritisches Blatt)

1975



1. Es ist ja so wichtig dasz sich mein Kleines wohl fühlt

It is just so important that my little one feels good

2. Das ist Möllni Mutterliebe

This is Möllni mother love

X65913

ROOM 3

PASSSTÜCKE

From 1973, West began to work on a group of sculptures made of papier mâché and plaster in various shapes and sizes. Many incorporated everyday objects such as paint brushes or even a radio. Viewers could handle them in any way they chose. People's interaction with them was both playful and awkward.

For West, these works could function like extensions of the human body. He felt that the way people used them gave external form to their neuroses and desires. In 1980 when they were exhibited for the first time in Vienna, poet Reinhard Priessnitz called them **Passstücke**. West himself later found an English equivalent for this work, calling them **Adaptives** and suggesting that they adapt to viewers as viewers adapt to them.

West's **Adaptives** became a significant component of the history of sculpture and performance. Friends and other artists were photographed and filmed using them, sometimes to classical music or jazz compositions by Franz Kogelmann. West incorporated many of these images in his collages and posters.

Today most of these pieces are too fragile to be handled. But in the installation **Passstücke mit Box und Video** 1996

there are four pieces you can pick up and play with.

Clockwise from wall text

Passstück

1975–80

Paint, plaster, gauze and iron

Hauser & Wirth Collection, Switzerland

X72798

Gegenwart, Wartezimmer

1986

Collage and paint on paper

Estate Günther Förg, Switzerland

X70129

Passstück

1974

Radio, papier mâché, paint

Ph. Konzett, Vienna

X75163

Untitled

1990

Collage and painted steel frame

Herbert Foundation, Ghent

X70132

Passstück

1983

Paint, papier mâché, plaster and burlap

Private collection

X71403

Larrey Rue

1986

Acrylic paint, collage and newsprint on found cardboard

Ph. Konzett, Vienna

X70228

Passstück

1983

Polyester

Estate Günther Förg, Switzerland

X75165

Selbiges

1986

Collage and paint on paper mounted on cardboard

Ph. Konzett, Vienna

X70227

Accompanying text

The title [meaning the same] is drawn from its positioning between the sculptures Divertissement and Simulacrum, not shown here.

Nimmt seinen Titel aus der Aufstellung zwischen den hier nicht abgebildeten Skulpturen Divertissement und Simulacrum.

Franz West

Passstück

1983

Wood, paint, cardboard, adhesive, fabric, plaster and metal

Private collection, Oslo. Courtesy Peder Lund

X71401

Untitled

1990

Collage and paint on paper

Private collection

X70156

Franz West 1947–2012

Eugenia Rochas born 1951

Passstück

1983-2007

Wood, paint, gauze and plaster

Private collection, Oslo. Courtesy Peder Lund

X71402

Passtücke mit Box und Video

1996

Metal, plaster, plastic, wood, acrylic paint, fabric, monitor
and video

Grässlin Collection, St. Georgen

X66200

The First Passstück

1978–1994

Plaster, steel, paint, screen and text

This was not actually the first **Passstück**. By 1978, West had been making these objects for some years. He must have seen this as a particularly convincing example of the series, and in 1994 he showed it on a pedestal next to a video directed by Bernhard Riff and an explanatory text.

Hauser & Wirth Collection, Switzerland

X66195

Franz West 1947–2012

Bernhard Riff born 1952

My First Passstück

1994

Video, colour, silent

7 min. 28 sec

Courtesy Bernhard Riff

X71410

Franz West 1947–2012
Bernhard Riff born 1952
Studien zu ernster Musik
1982-92

Video, colour, sound
55 min. 45 sec

Courtesy Bernhard Riff
X71406

Aktionismus Drawings
1974

These drawings were made as a deliberate parody of the transgressive performances of Viennese Actionism. West gives his characters bodily extensions, echoing the **Passstücke**.

X70243, X70244, X71422, X70230, X70232, X70231

In the vitrine
From left to right

Friedl Kubelka born 1946

Box collage

1995–6

Collage and gouache on Kodak box

Courtesy Friedl Kubelka

X75166

Friedl Kubelka born 1946

Hermann Schurrer

1975

Photograph, gelatin silver print

Courtesy Friedl Kubelka

X72804

Friedl Kubelka born 1946

Kobalek

1974–96

Photograph, gelatin silver print

Courtesy Friedl Kubelka

X72800

Friedl Kubelka born 1946

Fredi Jellinek

1975

Photograph, gelatin silver print

Courtesy of Friedl Kubelka

X72805

Friedl Kubelka born 1946

Otto Kobalek

1974

Photograph, gelatin silver print

Courtesy Friedl Kubelka

X72807

Friedl Kubelka born 1946

Reinhard Priessnitz & Otto Kobalek

1975–96

Photograph, gelatin silver print

Courtesy Friedl Kubelka

X72802

Friedl Kubelka born 1946

Otto Kobalek, Reinhard Priessnitz, Cora Pongratz,

Franz West

1975

Photograph, gelatin silver print

Courtesy Friedl Kubelka

X72799

Friedl Kubelka born 1946

Freddie Jellinek & Franz West

1975–96

Photograph, gelatin silver print

Courtesy Friedl Kubelka

X72801

Friedl Kubelka born 1946

Herrmann Schurrer

1975

Photograph, gelatin silver print

Courtesy Friedl Kubelka

X72806

Friedl Kubelka born 1946

Franz West

1974–96

Photograph, gelatin silver print

Courtesy Friedl Kubelka

X72803

ROOM 4

LEGITIMATE SCULPTURE

In 1986 in Graz, Austria, West first exhibited what he called 'Legitimate Sculptures'. The next year, his first institutional show in Vienna was held at the Secession gallery. Many of the works in this room were in these exhibitions. The Swiss curator Harald Szeemann, widely regarded as the most influential in Europe at this time, included **Zitat 1985** – exhibited here – in an important travelling survey of new sculpture.

West used the cheeky title 'Legitimate Sculpture' because the viewer could no longer handle these objects. But the relationship to the work was still active, since the forms provoked imaginative reactions. Some sculptures resembled fragments of classical sculpture, others strange faces.

The main material for these works was papier mâché. West incorporated objects from daily life – a broom, bottles of alcohol he had consumed, or his childhood bed.

West worked with writers to create texts accompanying these works, in the tradition of experimental Viennese literature. Instead of explaining the sculptures with traditional captions, they supplement them with often obscure references and ideas.

Most radical sculptors of the 1960s and 70s had ceased using pedestals and stands. When West began to use them, he took a playful approach. The breeze-block and MDF pedestals here are designed by Sarah Lucas specially for this exhibition.

Clockwise from wall text

Schandflügel / Untitled (Modell für eine Außenskulptur)

1987

Gauze, plaster, paint and iron

This work was originally made as a model for an outdoor sculpture in a park in Vienna. West was interested in an ancient gilded sculpture of Hercules and more particularly the shape of his large club. The outdoor sculpture was never made but the model became the most ambitious of his 1980s papier mâché 'Legitimate Sculptures'.

Estate Günther Förg, Switzerland

X70705

Selbiges

1987

Iron, wood, papier mâché, polyester and paint

Collection Lin Lougheed

X72923

Zitat

1985

Wood, aluminium foil, papier mâché, polyester and steel

West created this first self-supporting sculpture with his childhood bed, which he covered with tin foil. The silvery rendering gives it a precious aspect that contrasts with the instability of the shape. West and the poet Ferdinand Schmatz wrote a text to accompany the work that referred to the combination of elegance and clumsiness found in ancient art, such as that of the Etruscans. In a further version of the text they also incorporated a quotation from Shakespeare's **Hamlet** evoking death and sleep.

Herbert Foundation,
Ghent
X65905

Accompanying text

The motivation for the final version of this sculpture originated from a headline of an article about Etruscan art: 'Where clumsiness turns into elegance'. What you see here is a post-linguistic quotation.

Das Motiv für die (letzte) Fassung dieser Skulptur entsprang der Schlagzeile eines Artikels über etruskische Kunst: wo Plumpheit in eleganz umkippt. demnach sähe man hier ein nachsprachliches Zitat.

Ferdinand Schmatz/Franz West

Idiosyngramm

1985

Cardboard, papier mâché, gold leaf

Although it is made with cheap materials, West covered this work with gold leaf, in the ornate decorative style of Byzantine art as well as the Viennese Jugendstil of the early 20th century. **Idiosyngramm** is an invented term combining the Greek words **idios** (uniquely one's own), **syn-krasis** (mixture) and **gramma** (sign or writing). It could be translated as 'personal writing'. The work demonstrates West's complex and playful relationship with language.

Private collection

X70707

Accompanying text

This poetic condensation in Ferdinand Schmatz's spirit conjectures Richard Gerstl's view of Gustav Klimt.

Diese Verdichtung im Sinn der Texte von Ferdinand Schmatz mutmaßt Richard Gerstls Sicht von Gustav Klimt.

Ferdinand Schmatz/Franz West/Peter Pakesch

Trunkenes Gebot

1988

Steel, wood, polyester, glass bottle and acrylic paint

This is an example of the **Labstücke** series, a variation of **Passtücke** 'adaptives' incorporating alcohol bottles. The German **Laben**, often translated as 'refreshment', also introduces an element of delight. West wrote: 'I was drinking quite heavily at the time, but I didn't want to throw away the empty bottles because their form reminded me of their contents. Their only value comes from their contents. I had poured it into myself and it was now my own. I had become the shell of the contents, and in order to emancipate the original container, the bottle was sublimated into art.'

Friedrich Christian Flick Collection im Hamburger Bahnhof,
Berlin

X67970

Römische Allüre

1984–5

Metal, plaster gauze, papier mâché and paint

Friedrich Christian Flick Collection im Hamburger Bahnhof,
Berlin

X67969

Untitled

1984

Papier mâché, gauze and paint on plywood

Friedrich Christian Flick Collection im Hamburger Bahnhof,
Berlin

X70130

Untitled

1984

Wood, polyester, glue and pigment

Filiep & Mimi Libeert Collection

X67975

In the centre of the room, from the nearest sculpture

In the centre of the room:

Labstück

1986

Metaxa bottle, papier mâché, lacquer and acrylic paint

Galerie Gisela Capitain, Cologne

X70123

Flatus Vocis

1991

Painted by Albert Oehlen

Papier mâché, paint, polyester, fibreglass and iron

Collection Giuliana & Tommaso Setari, Paris

X70125

Kollega

1988

Papier mâché, paint and wood

Private collection

X70153

Accompanying text

'And when I see a ghost, I really see a ghost.' (E. Mach)
Here, the comradeship of the visible shows through.

„Und wenn ich einen Geist sehe, so sehe ich
wirklich einen Geist.“ (E. Mach)
Hier spikt der Kameradschaftsgeist das Sichtbare

Franz West

Deutscher Humor

1987

Papier mâché, metal, broom, paint

As well as sticking a broom into a papier mâché base, West seems to have used it to create a kind of orifice on the work's backside, inserting its handle into the wet material. With its title **Deutscher Humor** (German humour), West refers to the stereotype that Germans lack a sense of humour. The work also alludes to the vulgar expression, 'with a broom up their ass', Austrians use to speak of Germans. This work may also be a private joke about the rude humour of the German artists Martin Kippenberger and Albert Oehlen, who lived in Vienna for parts of the 1980s.

Collection Marco Rossi, Torino

X70182

Das Arschloch seines Titels, Preises etc. Desiderat
1988

Papier mâché, iron and paint

Collection Jürgen Wegener
X67973

Centre from left:

Placebo

1986

Metal, varnish and paint

Estate Günther Förg, Switzerland
X70127

ROOM 5

COMBINATIONS

This room focuses on the works West made for solo shows at the Galerie Peter Pakesch in Vienna – **Redundanz**, in Autumn 1986 and **Wegener Räume 2/6-5/6**, exhibited two years later. Both exhibitions were structured by ideas of artworks as combinations of elements.

Redundanz was West's most ambitious sculpture of the 1980s, an early example of combining parts into a single piece. Objects were coated with papier mâché and painted. Some are recognisable, like the stack of hats; others not. West worked with Austrian art critic Georg Schöllhammer and artist Rudolf Polanszky to create a text. Deliberately dense, it concerns the difficult relationship of language and art.

In 1979, West showed collages in Frankfurt with German artist Jürgen Wegner and sold them to him afterwards. Returning to Frankfurt in 1988, he bought back the works. He developed an environment in which old and new pieces could be combined. **Wegener Räume 2/6-5/6** combines four spaces, and in each, collages, objects, furniture come together with pedestals, labels and screen-like walls.

Wegener Räume 2/6-5/6 was West's first installation, and the first time he played with the language of display. In a

single piece, he examined and took apart the conventions of how private collectors and museums exhibit collections. In addition, the title refers not just to Wegner but sets up an allusion to the nineteenth-century German polar scientist Alfred Wegener.

Clockwise from wall text

Demagog

1984

Gouache, graphite, collage, gauze, metal, plaster, cardboard and newspaper on Masonite

Franz West glued cut-out objects, photographs and photocopies onto unfolded cardboard boxes. The motifs are diverse, from ancient architecture to artist and architect Friedensreich Hundertwasser and African art. West was familiar with this art history thanks to his uncle, the owner of a gallery in London specialising in antiques and African art. For **Demagog**, he appropriated the art of his time by using a reproduction of a drawing by Austrian artist Arnulf Rainer next to a photograph showing his friend Lisa de Cohen handling a **Passstück**.

Charlotte Feng Ford Collection, New York.

X71425

Alles (tutti)

1984

Oil and gouache on glued cardboard

Jacky Cukier, Paris

X70226

Untitled

1988

Papier mâché, paint and wood

Galerie Peter Pakesch, where the sculptures in this room were first shown, fostered a spirit of collaboration. When West exhibited **Redundanz** at the gallery's venue in Ballagasse in 1986, German artist Günther Förg showed wall paintings in the gallery's second space. Two years later, with Förg's curatorial input, Pakesch mounted a painting group show that included Förg, but not West. Responding to it, West collaborated with another of the gallery's artists, Swiss painter Marcus Geiger, known for his monochrome checkered paintings. West asked Geiger to select colours for this sculpture. He then inserted his work in the show. Förg later bought it from, or traded it with West.

Estate Günther Förg, Switzerland

X70128

Anticlockwise from wall text

3x wöchentlich

1984

Collage and paint on cardboard

Collection Hummel, Vienna

X71391

Untitled

1984

Collage and paint on cardboard

Collection Hummel, Vienna

X71392

In the centre of the room

Wegener Räume 2/6-5/6

1988

Installation of 4 gouaches, 4 sculptures on wooden bases, 4 seats, wooden walls, paper, cloth, gauze, plaster and metal

Grässlin Collection, St. Georgen

X66201

PSYCHE*

As the thought flees to the sculpture, the mirror insists that Eros and Psyche are a natural pair.

The bung hole however:

Down from the waist they are centaurs,
though women all above.

But to the girdle do the gods inherit;
beneath is all the fiends'.

There's hell, there's darkness,

there's the sulfurous pit –

burning, scalding, stench, consumption! **

* Psyche [ˈpsy:ç], the; [1: Gk psyche = breath, breath; Soul; é: frz. psyché <late lat. Psychē <greek. Psyché, after the name of the perfectly beautiful wife of Cupid in the fable of the Lat. Poet Apuleius (2nd century AD)]: 1. (Specialist, educational) conscious and unconscious experience and striving, comprehensive consciousness in its peculiarity, in its peculiar nature; thinking and feeling; mind, soul; the female, human P.; to know the P. of the woman; sympathising for the child's P. 2. (Austrian) dressing table.

** William Shakespeare, King Lear, quoted by Karl Kraus, 'Die chinesische Mauer' (The Great Wall), in Die Fackel, (The Torch) 27 July 1909, S.5.

It should be noted that this work is intended for use.

Franz West

Franz West 1947–2012

Mathis Esterhazy born 1958

Psyche

1987

Iron, steel, wood, mirror, acrylic and carpet

In the late 1980s, in works combining sculpture and furniture, West enabled viewers to interact with objects in new ways. Sitting in the work **Psyche**, visitors could see their reflection multiplied and their companion three times over. In Greek, **Psyche** means the 'soul' or 'spirit'; in Austria it also designates a dressing mirror. This combination of a reference to a Greek term and an everyday object is typical of West's thinking.

Grässlin Collection, St. Georgen

X66202

Please note that this work is now too fragile to be used.

Redundanz

1986

Papier mâché

mumok – Museum moderner Kunst Stiftung Ludwig Wien
X65916

Accompanying text

Even though it is true that the cognitive abilities to recognise language and art correspond to each other, it must nevertheless be noted that this correspondence provokes a fallacious conclusion: The autonomy of aesthetic formulation is commonly smashed to pieces against the discretion with which identification can be asserted through the ascription of meaning. This is a pitfall of signification, a mirage, and metaphors are just doppelgängers of the structure. Pleonasm. The signs of art speak as form. And: The distance between sign and form is not confined to a system of representation, does not have recourse to a history of meaning. Rather, its superordinations and subordinations are reversed in art, and its ambiguity is the structure itself. Redundancy.

Wenngleich es wahr ist, dass die Erkennbarkeit der Sprache und die Erkennbarkeit der Kunst korrespondieren,

ist doch zu bemerken, dass diese Korrespondenz einen unerlaubten Schluss provoziert: Die Autonomie ästhetischer Formulierungen zerschellt nämlich gemeinhin an der Diskretion mit der Identifikationen durch Bedeutungszuweisung geltend gemacht werden können. Diese Sinnfalle ist Trug und die Metapher nur ein Doppelgänger der Struktur. Pleonasmus. Kunstzeichen sprechen als Form. Und: Die Distanz zwischen Zeichen und Form verharret nicht in einem System der Repräsentation, hat keinen Rückruf in eine Sinngeschichte, vielmehr kehren sich deren Über- und Unterordnungen im Kunstwerk um und seine Doppelbödigkeit ist die Struktur selber. Redundanz.

Franz West/Georg Schöllhammer/Rudolf Polanszky

ROOM 6

COLLABORATIONS

Early on, West was unsure about how to use colour with sculpture. He sometimes handed over objects to painter-friends to paint. But the result was considered his alone.

In the late 1980s West began a series of proper collaborations, co-authored and shown in jointly credited exhibitions. He collaborated with three younger Viennese artists also associated with the Galerie Peter Pakesch: Herbert Brandl, Otto Zitko and Heimo Zobernig.

West and Brandl made shows together in Vienna, Turin and Frankfurt. The surfaces of some of the works resemble Brandl's own atmospheric and expressive paintings. In **Frucht**, however, Brandl's spots on one side play up the title's reference to fruit.

West was interested in Zobernig's approach to sculpture after American minimalism, a form of reduced abstract art developed in the 1960s. His monoliths looked like minimal sculpture but were made cheaply with cardboard. Zobernig also developed a colour scheme different from West's, based on tones he associated with offices and institutions. In 1988, West made a series of sculptures painted by Brandl and Zitko, and combined them with four sculptures by Zobernig, playing with the relationship of object and pedestal.

Collaboration enabled West to think through how an artwork could bring together contradictory ideas. In the mid-80s, while many critics were still arguing for a single line of art history, and a succession of distinct approaches to sculpture, West's collaborations incorporated difference.

Clockwise from wall text

Franz West 1947–2012

Herbert Brandl born 1959

Untitled

1984

Oil paint on gauze, papier mâché and plaster on wood

Courtesy Alexandre Carel, London

X71533

Franz West 1947–2012

Herbert Brandl born 1959

Frucht

1987

Oil paint, acrylic paint, corrugated cardboard and
papier mâché

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

X66207

Franz West 1947–2012
Herbert Brandl born 1959
Die Ernte des Tantalos
1988

Papier mâché and paint on wire, steel base

Allegra Arts, S.L., Madrid
X70716

Franz West 1947–2012
Herbert Brandl born 1959
Otto Zitko born 1959
Heimo Zobernig born 1958
Untitled
1988

Wood, papier mâché, paint

Hauser & Wirth Collection, Switzerland
X66196

ROOM 7

FURNITURE

In the mid-1980s West began to make furniture works. Unlike many recent artists including Joseph Beuys, Joseph Kosuth and Richard Artschwager, West wanted to make work that was functional – art and furniture at the same time. He saw them as an extension of his early work and said: 'A chair is an everyday **Passstück**'. His furniture works are also his response to traditional Viennese monuments with enthroned emperors.

In 1987 West made **Eo Ipso** for a survey of sculpture in Münster, Germany, using his mother's old washing machine painted a sickly green reminiscent of hospital corridors. **Eo Ipso** put its three users in an awkward position – joined by the sculpture but too far from each other to speak comfortably.

With his friend Mathis Esterhazy, West made chairs out of scrap metal. They showed them in 1989 at the Museum Haus Lange in Krefeld, Germany, elevated on pedestals, as were visitors who sat on them. Instead of cushions, newspaper pages were placed on some seats.

West used the furniture to cultivate an image of idleness. He staged himself lounging on them, showing that good art can come from not working, rest, even boredom.

This furniture is now too fragile to be used, but in the next room are works that can be sat on!

Anticlockwise from wall text

Eo Ipso

1987

Painted iron

MAK - Österreichisches Museum für angewandte Kunst/
Gegenwartskunst, Vienna

X65907

Eo Ipso 1987 in the artist's studio

Österreichischer Museum für angewandte Kunst /
Gegenwartskunst, Vienna. Photo © Wolfgang Woessner

Untitled

1990

Papier mâché, metal

Filiep & Mimi Libeert Collection

X67976

Causeuse

1988–9

Steel

Kunstmuseen Krefeld

X67989

Untitled (Sitz)

1988–9

Steel and newspaper

Vanhaerents Art Collection, Brussels

X67994

Untitled (Stuhl)

1988–9

Steel and newspaper

Kunstsammlung Christine & Bertrand Conrad-Eybesfeld

X70122

ROOM 8

DOCUMENTA AND BEYOND

By the early 1990s, West finally enjoyed greater visibility. He exhibited in several European museums, and at PS1 in New York in 1989. In 1990, he represented Austria at the Venice Biennale. In 1992, curator Jan Hoet invited him to participate in documenta, an international survey which takes place in Kassel, Germany every five years.

West contributed two major works. **Auditorium** – reduced and reconfigured here – was 72 divans covered in old carpets like those draped over Freud's consulting room couch. It was a sculpture where people could meet, talk about the other works in documenta, relax and think.

Eight **Lemurheads**, four of which are here, were also shown. These sculptures resemble eyeless monsters with cavities for mouths: West said the shapes came to him when finding faces in his bedsheets after waking up with hangovers.

In the 1990s West began to collect and combine framed works by artist friends and to display them in scenarios with his furniture and sculptures. He collaborated with Austrian filmmaker Bernard Riff on various videos. Two are shown here in front of a picture of **Warum ist etwas und nicht nichts**, West's first major **Outdoor Sculpture**, a pink blob bizarrely deposited on a roadside in rural Austria in 1997.

In the centre of the room

Auditorium

1992

72 divans with cushions, iron and construction steel covered in carpet

Centre national des arts plastiques. On loan to the Centre Pompidou, Musée national d'art moderne, Paris

X69600

Monitor on the right

Franz West 1947–2012

Bernhard Riff born 1952

Mood

1995

Video, colour, sound

5 min. 47 sec

Courtesy Bernhard Riff

X71409

Monitor on the left

Bernhard Riff born 1952

Capri/Capra

1993

Video, colour

29 min. 40 sec

Courtesy Bernhard Riff

X71407

Warum ist etwas und nicht nichts

1997

Lacquered aluminium

Collection Landessammlungen, Niederösterreich,
Sammlungsbereich, Kunst im öffentlichen Raum

Photo © Margherita Spiluttini

Clockwise from wall text

Viennoiserie

1998

Sofa, hardboard table, hardboard plinth, cardboard boxes, 2 wall pieces and 8 works on paper

Tate. Purchased 1999

T07558

1	2	3	4
	5	6	7
	9	10	

1 Richard Jackson

2 Paul McCarthy

3 Joseph Kosuth

4 Franz West

5 Raymond Pettibon

6 Otto Muehl

7 Franz West

8 Seamus Farrell

9 Roland Kollnitz

10 Franz West

Bernhard Riff born 1952

Franz West 1947–2012

4 Gellert Lieder

1992–6

Video, colour, sound

West shot this video with Bernhard Riff between 1992 and 1996. They recorded several meetings with artists and curators at openings and dinners, often giving artists absurd instructions to talk to camera. They then set the images to the music of Beethoven's **6 Lieder** which used poems by Christian Fürchtegott Gellert. When editing, they cut up and repeated clips of dialogue, slowed and speeded up the footage, and distorted colours. The video is a surreal portrait of the art world as a clique of weirdos and obsessives, rather than a place for the refined creation evoked by Beethoven.

Courtesy Bernhard Riff

X71408

Room

Plakatentwurf (Galerie Peter Pakesch, Wien)

1990

Gouache and collage on paper

Private collection

X70155

Plakatentwurf (Biennale di Venezia)

1990

Gouache and collage on cardboard

Collection Giuliana & Tommaso Setari, Paris

X70126

Kobo (Plakatentwurf)

c.1990

Collage and gouache on cardboard

Estate Franz West, Vienna

X70245

Plakatentwurf (Kunsthalle Basel)

1996

Collage and gouache on foamboard

Estate Franz West, Vienna

X70246

Plakatentwurf (Franz West at David Zwirner)

1996

Paint and collage on cardboard

Estate Franz West, Vienna

X70247

Plakatentwurf (Basel)

1998

Collage and acrylic lacquer on foamboard

Estate Franz West, Vienna

X70248

Plakatentwurf (Mike Kelley / Franz West 2000)

2008

Collage and paint on foamboard

Estate Franz West, Vienna

X70260

Anticlockwise from wall text

Lemurenköpfe

1992

Plaster, gauze, cardboard, iron, acrylic, foam and rubber

In Roman mythology lemurs are tortured spirits living in limbo because they were never buried or because they committed crimes during their earthly life. At the beginning of the 20th century the term **Lemurenköpfe** (Lemur Heads) was coined by the Viennese intellectual Karl Kraus to describe the Social-Democrat political group, who did not manage to prevent the rise of extremism. When they were first presented at documenta, West invited visitors to fill the mouths of the **Lemurenköpfe** with garbage creating sculptures with 'bad breath'.

Pinault Collection

X66198

Accompanying text

Into the same river you could not step twice, for other
<and still other> waters are flowing. To those [soules]
entering the same river, other and still other waters flow.
Heraclitus, Fragment 12, 1

L'Art pour l'Art

1973–97

23 works on paper or cardboard dated between
1973 and 1997

Here West gathers into one work various collages and drawings dating from 1973 to 1997. The compilation of 'image walls' was an approach West first adopted in 1994 for an exhibition at the David Zwirner Gallery. West said that he borrowed the concept of the 'remix' from music. West refers to the French Romantic writer Théophile Gautier's idea of 'art for art's sake' which argued that art is complete in itself and need not be useful.

Courtesy The Brant Foundation, Greenwich, CT

X70717

ROOM 9

INTO THE 2000s

Into the 2000s, West was producing many kinds of work at once. In one studio, he continued to prepare papier mâché from old telephone books and build large sculptures. He would cover them in paint before arranging them on makeshift pedestals fashioned from old furniture and other objects.

In another studio, he produced his **Outdoor Sculptures**. These were mainly made from sheets of aluminium, bent over an internal structure, and welded together. The joins were always visible. Later he used fibreglass and the adhesive, epoxy resin. The **Outdoor Sculptures** were always monochrome, and West tended to use gaudy colours. Pinks and blues recur: West once said he got them from children's pyjamas.

Some **Outdoor Sculptures** were based on doodles like **Schlieren** 2010 here; others resembled turds or phalluses or twisted intestines, like **Rose/Drama** 2001 outside. West saw them as an alternative to pompous public sculptures. Sometimes he included **Outdoor Sculptures** in his indoor exhibitions.

West showed at major museums and large galleries, and would always produce collages and posters to accompany

his exhibitions. He loved to combine photographic images with paint, and to use kitschy and crass typography. In this way, he refused the elegant design so often used to brand art institutions.

In 2011, the year he won the prestigious Golden Lion award at the Venice Biennale, West also had his last solo gallery show in Vienna. **Epiphanie an Stühlen** 2011 was a characteristically irreverent work which promises a moment of sudden revelation to its seated viewer.

Clockwise from wall text

Corona

2002

Lacquered aluminium

Private collection

Lake Zurich 2006.

Photo © Stefan Altenburger Photography, Zurich

Courtesy Eva Presenhuber

Gruppe mit Kabinett

2001

Papier mâché, gauze, tables

Centre Pompidou, Musée national d'art moderne, Paris

X69599

Plakatentwurf (Gagosian Gallery, London)

2001

Acrylic paint and collage on cardboard

Private collection, Gernot Schauer

X71389

Plakatentwurf (Ein Gruss aus Wien)

2006

Collage and acrylic lacquer on foamboard

Estate Franz West, Vienna

X70255

Plakatentwurf (Edelweiss mit Floh)

2007

Collage and paint on cardboard

Estate Franz West, Vienna

X70257

Plakatentwurf (Bregenz 3000)

2003

Collage and paint on poster on foamboard

Estate Franz West, Vienna

X70251

Plakatentwurf (Gagosian Gallery)

2007–8

Collage and acrylic paint on linen canvas

Estate Franz West, Vienna

X70259

Plakatentwurf (Passestücke, Gagosian Gallery, NY)

2008

Collage and acrylic paint on foamboard

Estate Franz West, Vienna

X70258

Schlieren

2010

Lacquered epoxy resin

Zabludowicz Collection, London

X71616

Untitled

2007

Papier mâché, extruded polystyrene, epoxy resin, synthetic enamel paint, metal

Private collection, Europe

X71617

Above:

Rosa (Farbstudie)

2008 recreation

Blown-out egg, acrylic paint

In 2008, West filled 100 blown-out eggs with pink acrylic paint as an edition for the Kunstraum Innsbruck. The shells were painted too. The buyer could throw the egg against the wall. Above is a homage to this performance piece, thrown by Sarah Lucas.

Epiphanie an Stühlen

2011

Steel, extruded polystyrene, gauze, paint and wood, sculpture

Estate Franz West, Vienna

X70719

ROOM 10

A FRANZ WEST LIVING ROOM

This room includes models for the **Outdoor Sculptures** in cases made by Viennese artist Rudolf Polanzsky. **Sisyphos V** 2002 is a large papier mâché sculpture previously owned by Cy Twombly, an American artist West admired, and for whom he once composed an 'Art Opera'. Another sculpture is presented on a pedestal West made to look like a block of Emmental cheese.

In the rest of the space, we have created a kind of Franz West living room, recalling the ways West broke with institutional rules and conventions of exhibiting art, and his desire to overcome the separation of art and life.

The living room centres on **2 to 2 (do too 2 [too do 2 {to do two}])** 1994. Initially West made large pedestals for the small papier mâché sculptures but then cut them down and turned them into bookshelves which he filled with philosophy books. Copies of these books are presented on another of his bookshelves, and you can relax on the divans to read them next to his **Grosse Lampe** 2010.

You can also watch **ENERGY DAIRIES** 2010, a film by Julian Simmons, a response to a talk by West, Sarah Lucas and Austrian artist Andreas Reiter Raabe, with musical accompaniment (and interruptions) by Philipp Quehenberger

at the Royal Institution in London.

Between 2010 and 2012 Reiter Raabe collaborated with West on a series of hanging lamps that are shown just outside.

Opposite from wall text

Plakatentwurf (Die Aluskulptur)

2000

Collage, gouache and offset printing on chipboard

Estate Franz West, Vienna

X70250

Plakatentwurf (Drei Skulpturen im Aussenraum Zürich)

2006

Collage and paint on foamboard

Galerie Eva Presenhuber, Zurich/New York

X70229

Franz West 1947–2012

Rudolf Polanszky born 1951

Ecke

2009

2 tables, 14 vitrines containing models: steel, wood, epoxy resin, synthetic glass

Collection Maja Hoffmann / LUMA Foundation

X66199

Untitled (grey)

2003

Papier mâché, Styrofoam, lacquer, acrylic, metal and wood

Jay Smith and Laura Rapp

X75263

Sisyphos V

2002

Papier mâché, Styrofoam, cardboard, lacquer and acrylic

Private Collection, courtesy Gagosian

X74756

Back space

Clockwise

Bookshelf

2000

Metal, acrylic glass, rolls

Estate Franz West, Vienna

X76087

Plakatentwurf (The Hamsterwheel)

2007

Paint on foamboard

Estate Franz West, Vienna

X70256

Große Lampe

2010

Steel, acrylic glass, electronical device, neon tubes, paint

Courtesy Tim Van Laere Gallery

X73094

2 to 2 (do too 2 [too do 2 {to do two}})

1994

Papier mâché, paint, gauze, gesso, metal and plastic

Private collection. Courtesy David Zwirner, New York/
London/Hong Kong

X67992

Julian Simmons born 1971

ENERGY DAIRIES

2010

Video

65 min

X75869

Divan

2009, 2012

Steel, foam, linen

Estate Franz West, Vienna

X76092, X76094

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In the exhibition

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CREDITS

FRANZ WEST

20 FEBRUARY – 2 JUNE 2019

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