

Fake/Function: Thomas Schütte Early Work

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Stefanie Manthey

Thomas Schütte: Something is missing (1980)

Among the drawings and prints by Thomas Schütte in the Goetz Collection (Munich) is a work on paper, signed and dated October 29th, 1980. (Ill. 1) Centre of the horizontal format is



a black cloud of sprayed paint. Almost in the middle of its upper third, it bears the following inscription: ETWAS FEHLT (Something is missing). It is spelled out in yellow capital *sans-serif* letters. In the lower margin, handwritten notes clarify that the drawing is the design for an outside

neon-work to be executed in the dimensions of either 40 x 450 cm or 50 x 300 cm.¹

In layout and nature it corresponds with drawings from the 1960s and early 1970s by artists such as Carl Andre, Sol LeWitt and Bruce Nauman. With elementary means they fix a well thought-out idea up to the point where the execution might follow subsequently. Idea and execution are dealt with as two different phenomena, intellectual work and physical execution are considered as two interrelated kinds of artistic practice. This neutralises the simplistic logic that the one has to immediately succeed the other; the asymmetry of intellectual and manual work is declared obsolete. The cause, circumstances and time of realization are, and remain, a matter of negotiation.

Due to the inclination and engagement of Konrad Fischer, who after a career as an artist in 1967 started to work as art dealer, curator and co-producer of art-works, central ideas could be firstly seen realized in Europe as mostly site-specific works in the rooms Fischer then rented in Düsseldorf. They were located in Neubrückestraße, Andreasstraße, Platanenstraße and Mutter-Ey-Straße. Fischer invited American and British artists by sending them flight tickets who travelled to Düsseldorf for that very purpose. The invitation gave them a chance to realize and install a new work and meet friends and colleagues.² In 1972 a mixture of overview and resume of these artistic approaches oscillating between what is called Minimal and Conceptual Art could be seen in the section “Idee und Idee/Licht” at documenta 5 in Kassel, curated by Konrad Fischer and Klaus Honnef.³

It is this documenta that Schütte visited and confronted himself with thoroughly. It gave him an introduction to what then was understood as contemporary art on an international level. His idea for the outside neon-work has not yet been realised. It is part of the distinctively so-called repertoire of artistic practices, works and ideas which he began to build up as seriously as playfully during his time at the Düsseldorf Art Academy between 1973 and 1981.⁴ In Düsseldorf and Paris Schütte envisioned and installed works, both in private or public spaces, professionalizing himself in the choice and placement of words and slogans as well as the presentation of own works. Around the time of and immediately after his graduation and supported by Kasper König's 1980 initiative to propose Schütte for the Jürgen-Ponto-Award, the number of exhibitions with a wider range of publicity increased. Schütte used them as possibilities to both spread out his repertoire and self-consciously test by then established artistic formats going back to the 1960s.

Three examples: First, Schüttes first solo exhibition at Rüdiger Schöttle gallery in 1980, then located in the Martiusstraße in Munich. A choice of works ranging from Grüne Kacheln/Green Tiles (1980) over Punkte/Spots (1980) to Kollektion/ Collection (1980) was

presented as a “decorative project” featuring one, at maximum two works per room. (Ill. 2-5)



Second, the decoration of the postcard-shop of Buchhandlung Walther König 1981 in Cologne's Ehrenstraße. (Ill. 6-7)



In collaboration with the fellow artist Ludger Gerdes Schütte installed a frieze of upright colourfields in red on a yellow ground all around the walls with the inscription, 'Alles in Ordnung' (Everything ok) marked out as condensation trails on the bluish ceiling. Third, the installation of a 'garland' in Marlboro-red color from the 'Kollektion' (1977) around the ceiling of the office in which Kasper König worked as the exhibition commissioner for the exhibition, *Westkunst*, which took place the same year in Cologne's Messehallen.⁵



(Ill.8)

Schütte's activity coincided with that of artists such as Bruce Nauman who were present in Düsseldorf as persona and with their work due to their connections to Konrad Fischer and other leading curators and museum directors; artistic positions from the 1960s were enthusiastically taken up by curators and critically reflected in retrospect by individual

protagonists.⁶ The enthusiasm for this art's autonomous unapproachability, its conscious dealing with space and time, and the accompanying reduction of artistic means, contrast with the result of an reflection that Mario Merz had published for the first time in 1976 under the title: 'A very long Sunday has lasted since 1966 - and we are now in 1976.' The 'stripping of (European) culture' is dealt with as a symbolic process, which, on the one hand, had led to an impoverishment of artistic forms of expression and on the other, had shaken art's ability to catch up with those subjects which were now most relevant. Merz winds up with an ambivalent assessment of this 'Sunday'-self-referentiality of art. His text does not suggest a way out. The reach of art is limited: its original material, 'mud', is the same things as that which business wants to shape and sell.⁷

It is one characteristic of Bruce Nauman's artistic practice not to give in to such irrevocable truths. Instead of looking for ways out, he is interested in finding a solution to the most difficult problem, namely 'to present an idea as directly as possible.'⁸ In 1980, a version of Nauman's neon-work, 'Sweet-Suite-Substitute' was presented in the staircase of Museum Haus Lange in Krefeld.⁹ The idea for this work goes back to a drawing dated 1968 and measuring 47.5 x 60 cm, which was then part of Konrad Fischer's collection. Nauman's handwritten annotations clarify that the drawing is the design for a wall-work, in which the programming of the sequence of illumination reveals the three layers of letters, forming the words SWEET, SUITE, SUBSTITUTE, in succession. According to Nauman, art like this is intended to replace your favourite furniture.¹⁰ In the same year, 1980, Nauman designed the outside neon-work 'Galerie mit Bleistift Fischer' (Gallery with Fischer Pencil). Shortly afterwards, it was installed on a wall of the inner courtyard of the Konrad Fischer Gallery in Platanenstraße in Düsseldorf.¹¹

Against this background, Schütte's design for the neon-work mentioned above turns out to be a respectful bow to Bruce Nauman and a logical development. In 1980, with regard to the

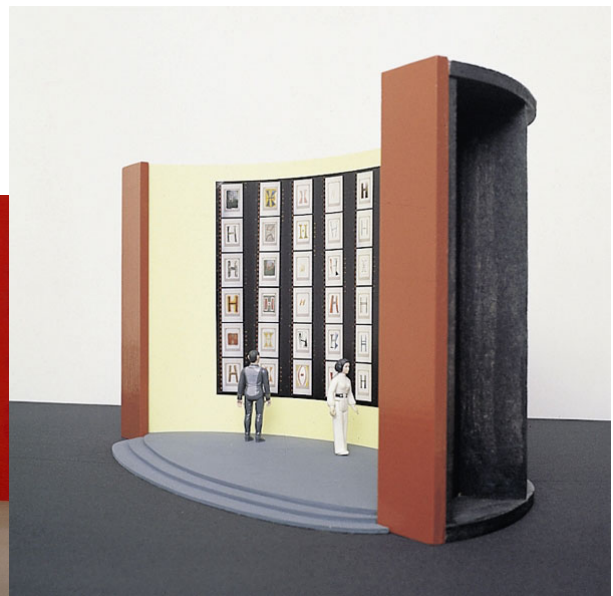
condition of art, the most obvious thing to do was to draw attention to whatever was missing: an interest in interior decoration, the abundance of form, an awareness of detail and the pleasure in playing. Similarly Schütte rediscovered suppressed historical styles such as baroque and rococo: He used postcards showing different sumptuous period interiors of the Munich Residenz as invitation card for his first solo exhibition at the Schöttle Gallery in 1980 and around that time set up a nine-part tableau with a variety of postcards from the same source.¹² (Ill. 9-10)



Schütte's practice does not develop in a linear manner as might be suggested by the progression of exhibitions in which he featured: *Westkunst. Zeitgenössische Kunst seit 193/* *Westkunst. Contemporary Art since 1939* (Köln, Messehallen/ Cologne exhibition halls, 1981); *von hier aus* (Düsseldorf, Messegelände, Halle 13/ exhibition centre, hall 13, 1984); and *documentas* 8 and 9 in 1987 and 1992. They are moments within a chronological table, from which one can learn about his different editorial decisions in relation to architecture, urban development, utopia, the monument, the decorative, and the various artistic

mechanisms of realisation. Within this spectrum, Schütte has analysed the publicity value of models and maquettes, accompanying drawings, and outdoor works, without identifying himself with the self-image of architects and town planners. The ambitious debate between artists and curators on the one hand, and art magazines such as *Kunstforum International* on the other, which took place between 1983 and 1985, was essentially influenced by the discussion of the study, *Learning from Las Vegas*, by Robert Venturi, Denise Scott Brown and Steven Izenour, published in German in 1979.¹³

In the section entitled 'heute' (today) of the 1981 *Westkunst* exhibition, in the booth of the Rüdiger Schöttle Gallery and on a table especially manufactured for this occasion, Schütte presented three models on a scale of 1:5, entitled 'Schiff, Bühne, Kiste' (Ship, Stage, Box).
(Ill. 11-13)



This solution resulted from the failure of the original idea of building a ramp, which visitors would have walked up. The 'ship' took up this idea of the ramp in a reduced scale. The ship's bow and one side were decorated with a total of seven 'garlands' in different colours and styles. The 'ship' was accompanied by a box, covered with adhesive foil and supported by millboard columns also covered in foil. Attached to the front of the box was a banner made of green cloth and inscribed with the words 'Pro Status Quo' in white, capital *sans-serif* letters. A second attendant construction was a kind of semicircular revolving stage.¹⁴

The whole installation clearly formulated three basic situations or scenes of human behaviour, which, due to their repetition, can lay claim to being universally valid. Dynamic departure, the will to persist, and enactment were presented like a model of a trinity on a table, which both alludes to the proverbial negotiating table and assumes the function of a pedestal for the exhibited works. The installation was a pointed presentation of a three-dimensional, 'constructed picture' of an undecided situation.¹⁵

Schütte, other artists, gallerists, and curators have always liked to use the tension which presents itself in such a situation as a metaphor to heighten an understanding of the situation and the possibilities of art in the wake of modernism.¹⁶ In this context and due to its wide-ranging potential, the model as a concept, an attitude, and a phenomenon became a much needed guiding term.¹⁷

Any concentration on the chronology reveals that Schütte's career developed within a network of people, such as Kasper König and Konrad Fischer, and of institutions, which accompanied his development as supportive catalysts, as friends to turn to or as trading partners.¹⁸ In parallel to this, Schütte continued to work on the broadening and consolidation of his repertoire, regardless of trends such as the painting style of the so-called 'Junge Wilde' or of the fact that in the early 1980s he was temporarily relegated to the so-called 'model builders.' Schütte created a range of works: series of paintings and drawings, designs for

sculptures, works to be placed outside, stage sets, models, and installations. On the occasion of his first one-man-show at Haus Lange in Krefeld in 1986, all of the works created up to that time could be experienced in the round and now Schütte's talent for art and for exhibition-making became clear. Against the background of an increasingly academic debate, the catalogue essay by Julian Heynen, written in the style of a collage, proves to be a congenial addition to the literature and helps to deepen and broaden the focus.¹⁹

In 1988 Bettina Hesse wrote of Schütte's talent for scenography in a short story entitled 'Der Zeremonienmeister' (The Master of Ceremonies/The Scenewright), which was published in the catalogue accompanying the exhibition at Kunsthalle Baden-Baden.²⁰ Around this time, Schütte had begun to conceptualise and realise exhibitions as touring shows with allusive titles such as *Sieben Felder* (Seven Fields, 1990), to give interviews coining distinct metaphors and to write and publish stories that with a sense of dark humour deal with the auto-destructive and nightmarish aspects of the common practices and developments within the so-called art world. Within this field of activity we discern the common belief that one can identify what is missing and find a way forward on this basis. The fact that Schütte can think through his models, and uses previously suppressed means, such as figuration and colour washes, allows him to operate from an advantageous position.²¹

Asked by Heinz Norbert Jocks in an interview from 1994 what his art was aiming at, Schütte answered: 'I only see the official direction, which for a hundred years has been the *tabula rasa*. Always nonrepresentational, always the empty table, on which there is nothing. Art as science, as discourse, as analysis, decayed down to the bones.'²²

Since his 1980 exhibition at the Rüdiger Schöttle Gallery, and with all the works which followed, Schütte has shown humour and his antenna for the stubbornness of art. Whether alone or in association with fellow artists, he has continually proved himself not to be complacent. With his mind, both hands and both feet, he has increased the truthfulness of a

realisation formulated in 1967 by Michelangelo Pistoletto, that the intellect is suitable for raising and putting questions, but really quite useless as a tool for finding answers.²³ As Thomas Schütte put it in 1983: ‘The only thing that leads to something is to identify the situation and constructively work on it.’²⁴

Footnotes

¹ Cf. Thomas Schütte, ‘Etwas fehlt’, 1980, Felt-tip, pencil and sprayed paint on paper, 50.3 x 60.9 cm. Notes on the lower margin: Neon außen. Thomas Schütte 29.10.80, 30 x 450 oder 50 x 300 cm. Rainald Schumacher, ‘Nachhut – Zurück in die Zukunft,’ in: ex. cat. *Thomas Schütte*, ed. by Ingvild Goetz and Rainald Schumacher, Ostfildern, 2001, pp. 13-34, p. 15 (ill.), 16-17 and p. 102 (data).

² See: ex. cat. *Ich nenne mich als Maler Konrad Lueg*, hrsg. v. Thomas Kellein, Bielefeld 1999; *Ganz am Anfang/ How it all began. Richter, Polke, Lueg und Kuttner*, hrsg. v. Zentralarchiv des internationalen Kunsthandels (=sediment. Mitteilungen zur Geschichte des internationalen Kunsthandels Heft 7, 2004); Stella Baum, *Die frühen Jahre. Gespräche mit Galeristen: Konrad Fischer*, in: *Kunstforum International* Bd. 104, November/ Dezember 1989, S. 277-281; *Ausstellungen bei Konrad Fischer. Düsseldorf Oktober 1967 bis Oktober 1992*, ed. by Dorothee Fischer, Bielefeld, 1993, esp. p. 12, 16, 21; Brigitte Kölle, *Die Kunst des Ausstellens. Untersuchungen zum Werk des Künstlers und Kunstvermittlers Konrad Lueg/Fischer (1939-1996)*, phil. diss., Hildesheim, 2005, esp. pp. 122-135.

³ Cf. Klaus Honnef and Gisela Kaminski, Einführung zum Kapitel Idee + Idee/Licht,’ in: ex. cat. *documenta 5. Befragung der Realität. Bildwelten heute*, ed. by Harald Szeemann, Kassel, 1972, 17.1-9; *documenta archive*, Kassel: Folder 102. Further reading: Wieland Schmied, ‘Formen und Funktion der Zeichnung in den sechziger und siebziger Jahren,’ in: ex. cat. *documenta 6*, 2 vols., Kassel, 1977, vol. 3, pp. 9-14.

⁴ James Lingwood in conversation with Thomas Schütte, in: *Julian Heynen, James Lingwood, Angela Vettese, Thomas Schütte*, London, 1998, pp. 8-37, p. 21: ‘Repertoire was an important word for us at the time. We played roles, imagining offers or commissions for a particular kind of applied art. [...] It is important to have a repertoire of tools and tricks and solutions for the different and even contradictory jobs you do. It was playful and was totally serious at the same time.’

⁵ Cf. ex. cat. *Art allemagne aujourd’hui*, ed. by Suzanne Pagé and René Block, Paris, 1981, pp. 286-289 (annotated photo-documentation at Rüdiger Schöttle Gallery, 1980); ex. cat. *The 80s. A Topology*, ed. by Ulrich Loock, Porto, 2006, p. 346 (photograph of the installation of ‘Girlande’ in Kasper König’s office); *Julian Heynen, James Lingwood, Angela Vettese, Thomas Schütte*, London 1998, p. 20 (views of the decoration of the postcard store at Buchhandlung Walther König, 1981).

⁶ Cf. Gerhard Storck, Che fare? (Was tun?), in: ex. cat. *Kounellis. Merz. Nauman. Serra. Arbeiten um 1968*, ed. by Kunstmuseen der Stadt Krefeld, Essen, 1981, pp. 5-8.

⁷ Cf. Mario Merz, Una domenica lunghissima dura approssivamente dal 1966 e ora siamo al 1976, in: *La città di Riga (Roma)*, No. 1, Autumn 1976, pp. 7-9. German translation in: ex. cat. *Mario Merz*, ed. by Zdenek Felix and Rudi H. Fuchs, Essen, 1979, pp. 79-81.

⁸ ‘Ich glaube, das Schwierigste ist, eine Idee so direkt wie möglich zu präsentieren. Ich probiere Möglichkeiten durch. Wenn ich hartnäckig genug bin, komme ich wieder da an, wo ich angefangen habe. Ich glaube, es war Jasper Johns, der einmal gesagt hat: „Manchmal muss man eigentlich nur das sagen, was offensichtlich ist. Allerdings, wie man vorzugehen hat, ist immer wieder ein Rätsel. [...] Andererseits, genau deshalb ist es so interessant, Kunst zu machen, deshalb ist es die Sache wert, man macht nie zweimal das Gleiche, es gibt keine Methode.“ [‘I think the most difficult thing is to present an idea as directly as possible. I test various possibilities. When I’m persistent enough, I arrive at where I began. I think it was Jasper Johns who once said: Sometimes, you just have to express that which is obvious. Though the question of how to proceed is always a puzzle. [...] On the other hand, that’s the very reason why making art is so interesting, that’s why it is worth while doing it, you never do the same thing twice, there is no method.’] Bruce Nauman, *Das Schweigen brechen*. Ein Interview mit Joan Simon. ‘Breaking the Silence. An Interview with Bruce Nauman,’ first published in: *Art in America* 76, No. 9, September 1980, pp. 140-149, 203. German translation in *Bruce Nauman. Interviews 1967-1990*, ed. by Christine Hoffmann, Amsterdam – Dresden 1996, pp. 147-177, pp. 147-148.

⁹ Ex. cat. *Kounellis, Merz, Nauman, Serra, Arbeiten um 1968*, published by Museen der Stadt Krefeld, Krefeld/Essen 1981, p. 31 (ill.) and p. 39 (data).

¹⁰ Ex. cat. *Bruce Nauman, Drawings/ Zeichnungen 1965-1986*, published by Museum für Gegenwartskunst Basel, Basel 1986, ill. 46 and cat. no. 67.

¹¹ Ex. cat. *Elusive Signs. Bruce Nauman works with light*, ed. by Joseph D. Ketner, Cambridge/ MS and London, 2006, p. 24 (ill.) and p. 82, cat. no. 19 (data).

¹² Julian Heynen, James Lingwood, Angela Vettese, *Thomas Schütte*, London 1998, p. 146 (ill. of the invitation card); Thomas Schütte, 'Postkarten', 1981, Neun Postkarten auf Papier, 50 x 65 cm. Rainald Schumacher, 'Nachhut – Zurück in die Zukunft', in: ex. cat. *Thomas Schütte*, ed. by Ingvild Goetz and Rainald Schumacher, Ostfildern, 2001, pp. 13-34, p. 13. See: Martin Hentschel, Schüttes Welten, in: ex. cat. *Thomas Schütte*, ed. Ulrich Loock, Bern 1990, pp. 35-45.

¹³ Cf. Dieter Hoffmann-Axthelm, Nachwort: Lernen von Las Vegas – hier in diesem Land, in: *Robert Venturi, Denise Scott Brown und Steven Izenour, Lernen von Las Vegas. Zur Ikonographie und Architektursymbolik der Geschäftsstadt*, German translation Braunschweig 1979, pp. 195-201, p. 195-196: „Dieses Las Vegas, von dem zu lernen ist, ist zweierlei: eine These und eine Stadt. Die These ist die des dekorierten Schuppens und der demontablen Schautafel, formuliert von einer Studentengruppe an der Yale School of Art and Architecture, deren Dozententeam zugleich einem umstrittenen Architekturbüro assoziiert ist. Die Stadt ist eine der radikalsten architektonischen Realisierungen des Ineinanders von Geld und Sinnschein, die man auf dieser Erde wird finden können, ein gigantischer dekoriertes Geldautomat in einer weißglänzenden, utopisch leuchtenden Wüstenlandschaft.“

Robert Venturi, Denise Scott Brown und Steven Izenour, Vorwort zur ersten Auflage (1972), in: 'Lernen von Las Vegas – hier in diesem Land', in: Robert Venturi, Denise Scott Brown und Steven Izenour, *Lernen von Las Vegas. Zur Ikonographie und Architektursymbolik der Geschäftsstadt* (1972). German translation, Braunschweig, 1979, pp. 8-10, p. 8: „Mitten durch Las Vegas führt die Nationalstraße 91, das Urbild der Geschäftsstrip, die reinste und intensivste Verwirklichung dieses Phänomens. Wir sind der Meinung, dass eine sorgfältige Bestandsaufnahme und Analyse seiner physischen Formen für die Stadtplaner und Architekten genauso wichtig ist wie vormals das Studium der Werke des mittelalterlichen Europa, des antiken Rom und Griechenland für frühere Generationen. Die Studie kann vielleicht dazu beitragen, den neuen Typus städtischer Formen näher zu bestimmen, der sich gegenwärtig in Europa und Amerika herausbildet und sich grundlegend von allem unterscheidet, was wir bisher gekannt haben. Auf eine Auseinandersetzung mit diesem Typus sind wir aber nur schlecht vorbereitet, und eher aus Unkenntnis umschreiben wir seine Form gemeinhin mit dem Begriff städtische Streuung. Ein Ziel dieses Seminars soll also sein, durch eine aufgeschlossene und vorurteilsfreie Forschung dem Verhältnis dieser neuen Formen etwas näherzukommen und zumindest ansatzweise Techniken des Umgangs mit ihnen zu entwickeln.“ For an example of an essential artist's contribution to the discussion see: Ludger Gerdes, Einige Bemerkungen, in: *Kunstform International* 65:9, 1983 ('Goldener Oktober'), pp. 56-63; Ludger Gerdes, 'Zur Trialektik von Platz, Kunst und Öffentlichkeit', in: *Kunstforum International*, vol. 81: 4, October-November 1985, p. 134-140.

¹⁴ Ex. cat. *heute*, ed. by Kasper König, Köln, 1981, n.p.: 'Schiff', 950 x 550 x 450 cm; Kiste, 100 x 550 x 550 cm, 'Bühne', 1200 x 600 x 650 cm; *Kunstforum International* 81:2-3; May-August 1981, p. 120 (documentation booth Rüdiger Schöttle Gallery, photograph: Jonny Zurmühl).

¹⁵ Cf. ex. cat. *Thomas Schütte*, ed. by Julian Heynen, Krefeld, 1986, pp. 32-34. On the concept of 'gebaute Bilder' [constructed images] see: Marina Schneede, 'Gebaute Bilder. Zur Skulptur in den achtziger Jahren,' in: Uwe M. Schneede, *Skulpturräume. Die jungen Deutschen der achtziger Jahre*, Regensburg, 1997, pp.138-158, pp. 138-141.

¹⁶ Cf. Gregor Stemmrich, preface in: *Jeff Wall: Szenarien im Bildraum der Wirklichkeit. Essays und Interviews*, ed. by Gregor Stemmrich, Amsterdam – Dresden, 1997, pp. 7-31; Julian Heynen, annotations, in: ex. cat. *WEITERSEHEN* (1980-1990-?), published by Krefelder Kunstmuseen, Oberhausen, 1990, pp. 7-9, p. 8; Rainald Schumacher, Nachhut – 'Zurück in die Zukunft', in: ex. cat. *Thomas Schütte*, ed. by Ingvild Goetz and Rainald Schumacher, Ostfildern, 2001, pp. 13-34, pp. 32-33.

¹⁷ Cf. Ludger Gerdes, 'Zum Modell bei Thomas Schütte', in: ex. cat. *von hier aus*, ed. by Kasper König, Düsseldorf, 1984, p. 55; Ex. cat. *Thomas Schütte*, ed. by Julian Heynen, Krefeld, 1986, pp. 74-75; Grasskamp, Walter, Kleinmut, 'Hinweise zum Modell', in: *Daidalos*, 15. December 1987, p. 62-71.

¹⁸ On the phenomenon of the 'Satellitengalerien' with whom Konrad Fischer cooperated, see: Brigitte Kölle, *Die Kunst des Ausstellens. Untersuchungen zum Werk des Künstlers und Kunstvermittlers Konrad Lueg/Fischer (1939-1996)*, phil. diss. Hildesheim, 2005, pp. 125-127.

¹⁹ Cf. ex. cat. *Thomas Schütte*, ed. by Julian Heynen, Krefeld, 1986, pp. 10, 14, 16, 32-34, 47-48, 62-63, 74-75.

²⁰ See Bettina Dürr, 'Der Zeremonienmeister,' in: ex. cat. *Thomas Schütte. Hier 88*, Rastatt, 1988, pp. 7-8. 'Da sitzt er, so schön, so zart, so bloß, und versteinert in der Erschöpfung durch die Arbeit, die seine Seele leisten muß, um zur Katharsis der Handlung und damit zum Werk zu gelangen. Die Arbeit und ihre Vergegenständlichung ist auch immer ein Akt der Befreiung, in dem sich die Innenwelt mit der Außenwelt befriedet. Diese mühsam errungene Freiheit muß geschützt werden. [...] Mit der Geistesgegenwart des Zeremonienmeisters werden die Themen aufgeschlagen wie ein rohes Ei und mit Petersilie garniert. Die Geistesgegenwart ist die Präsenz der menschlichen Materie, und gleichzeitig setzt sie diese Materie der permanenten Wahrnehmung der Welt aus. Das ist die Sklaverei der Geistesgegenwart, denn sie kann sich nicht

entziehen. Aber ihr entgeht auch nichts. Schließlich muß der Zeremonienmeister Herr der Lage bleiben, darf die Laune nicht verlieren. So lassen wir uns von ihm an die Hand nehmen, er wird schon wissen, wo es lang geht.'

²¹ Cf. Thomas Schütte im Gespräch mit Martin Hentschel, Februar 1987, in: ex. cat. *Thomas Schütte: Sieben Felder*, ed. by Ulrich Loock, Bern, 1990, pp. 82-83. As an introduction to the form and phenomenon interview see: Martin Hentschel im Gespräch mit Thomas Schütte, in: *Neue Kunst in Europe (NIKE)*, Nr. 6, Januar-Februar 1985, S. 10-12; Matthias Winzen, Ein Gespräch mit Thomas Schütte, in: *Das Kunst-Bulletin*, Oktober 1994, S. 14-23. For the complex of stories see: ex. cat. *Thomas Schütte*, hrsg. v. Julian Heynen, Krefeld 1986, Coda: Zu Besuch. Ein paar Geschichten wurden erzählt, einfach und knapp – in einem Haus, das gebaut wurde, um darin zu leben. In der Straßenbahn, auf dem Weg nach Hause wirken sie, das ist ihr eigentlicher Ort. Es ist ein großer Moment, wenn die Tür aufgeht. Der Kaffee kocht schon. T.S. For the complex of artist's stories see: *Thomas Schütte, Skizzen und Geschichten 1990-1995*, Düsseldorf 1995.

²² Cf. Thomas Schütte: „Man kann auch schattenboxen oder weiter stochern im Nebel“. A conversation with Heinz-Norbert Jocks, in: *Kunstforum International*, vol. 128 (October/November 1994), pp. 244-261, p. 249.

²³ Cf. Michelangelo Pistoletto, *Le ultime parole famose*, Turin 1967 (published by the author). German translation in: ex. cat. *Michelangelo Pistoletto*, Baden-Baden, 1988, pp. 36, 39. Translated here from: *Arte povera. Manifeste, Statements, Kritiken*, ed. by Nike Bätzner, Dresden – Amsterdam, 1995, pp. 214-221, p. 219.

²⁴ Ex. cat. *Dreißig Jahre durch die Kunst. Museum Haus Lange 1955 bis 1985*, Krefeld, 1985, p. 143.

Image Credits

III. 1

Schütte, Thomas

Etwas fehlt/ Something is missing, 1980

Felt-tip, pencil and sprayed paint on paper, 50,3 x 60,9 cm

courtesy Sammlung Goetz

© Wilfried Petzi, München

VG Bild-Kunst, Bonn

III. 2

Thomas Schütte

Solo Exhibition „Works 1977 to 1980“ (10.05.-10.06.1980)

Munich, Rüdiger Schöttle Gallery 1980

Contacts documenting the suite of rooms and works (detail)

courtesy Thomas Schütte

Photo: Thomas Schütte, Düsseldorf

III. 3

Thomas Schütte

Solo Exhibition „Works 1977 to 1980“ (10.05.-10.06.1980)

Munich, Rüdiger Schöttle Gallery 1980

Kollektion/ Collection (1980)

courtesy Thomas Schütte

Photo: Thomas Schütte, Düsseldorf

III. 4

Thomas Schütte

Solo Exhibition „Works 1977 to 1980“ (10.05.-10.06.1980)

Munich, Rüdiger Schöttle Gallery 1980

Grüne Kacheln/ Green Tiles (1980)

courtesy Thomas Schütte

Photo: Thomas Schütte, Düsseldorf

III. 5

Thomas Schütte

Solo Exhibition „Works 1977 to 1980“ (10.05.-10.06.1980)

Munich, Rüdiger Schöttle Gallery 1980

Schwarze Girlanden/ Black Garlands (1980)

courtesy Thomas Schütte

Photo: Thomas Schütte, Düsseldorf

III. 6

Thomas Schütte

Alles in Ordnung/ Everything ok (1981)

Cologne, Walther König Postcardstore Ehrenstraße

Wallpainting, 700 x 550 cm

courtesy Thomas Schütte

Photo: Thomas Schütte, Düsseldorf

III. 7

Thomas Schütte

Alles in Ordnung/ Everything ok (1981)

Cologne, Walther König Postcardstore Ehrenstraße

Wallpainting (Detail: Ceiling), 700 x 550 cm

courtesy Thomas Schütte

Photo: Thomas Schütte, Düsseldorf

III. 8

Thomas Schütte

Westkunst-Office Kasper König with Marlbororoter Girlande/Garland in Marlboro-Red around the ceiling,

Cologne 1979-180

courtesy Thomas Schütte

Photo: Thomas Schütte, Düsseldorf

III. 9

Thomas Schütte

Solo Exhibition „Works 1977 to 1980“ (10.05.-10.06.1980)

Munich, Rüdiger Schöttle Gallery 1980

Design for Invitation Card (Cover)

courtesy Thomas Schütte

Photo: Thomas Schütte, Düsseldorf

III. 10

Thomas Schütte

Solo Exhibition „Works 1977 to 1980“ (10.05.-10.06.1980)

Munich, Rüdiger Schöttle Gallery 1980

Design for Invitation Card (Back)

courtesy Thomas Schütte

III. 11

Thomas Schütte

Westkunst-Modelle/Westkunst Models: Schiff/Ship 1:20 (1980)

Cardboard, 25 x 50 x 25 cm

courtesy Thomas Schütte

Photo: Thomas Schütte, Düsseldorf

III. 12

Thomas Schütte

Westkunst-Modelle/Westkunst Models: Bühne/Stage 1:20 (1980)

Wood, paint, photographs, 35 x 50 x 25 cm

courtesy Thomas Schütte

Photo: Candida Höfer, Düsseldorf

III. 13

Thomas Schütte

Westkunst-Modelle/ Westkunst Models: Kiste/Box 1:20 (1980)

Cardboard, steel, 35 x 50 x 25 cm

courtesy Thomas Schütte

Photo: Candida Höfer, Düsseldorf