

# ARNDT

## MIGRATION

First International Pop Up Show by ARNDT

opening in Sydney March 26<sup>th</sup>

March 27th to July 10th 2012

Location: - CASSydney, 9 Jenkins Street, Sydney NSW 2000

Open times: - March 27 to 31 - 10am to 6pm

April/May/June: Thursday, Friday and Saturday only - 11am to 5pm

(and by appointment)

List of artists:

Georg Baselitz, Joseph Beuys, Sophie Calle, Nick Caven, Joe Coleman, William Cordova, George Condo, Isa Genzken, Gilbert and George, FX Harsono, Anton Henning, Thomas Hirschhorn, Geraldine Javier, Ilya and Emilia Kabakov, Jitish Kallat, Rafael Lozano Hemmer, Robert Mapplethorpe, Vik Muniz, Eko Nugroho, Navil Ranwanchaikul, Neo Rauch, Julian Rosefeldt, Charles Sandison, Thomas Scheibitz, Nedko Solakov, Sui Jianguo, Agus Suwage, Christine Ay Tjoe, Natee Utarit, Bill Viola, Franz West, Entang Wiharso, Liu Xiaodong, Yang Jiechang, Qiu Zhi Jie, Zhu Jinshi, Thomas Zipp

# ARNDT

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EXHIBITION VIEW



EXHIBITION VIEW  
MIGRATION Group Show in Sydney, 2012  
ARNDT0010

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MIGRATION Group Show in Sydney, 2012  
ARNDT0010



## GEORG BASELITZ



Georg Baselitz  
Amung Ahmung Smolny, 2009  
Oil on canvas  
200 x 162 cm | 78.74 x 63.78 in  
BASE0001

## JOSEPH BEUYS



Joseph Beuys

Akkumulatoren Doppelblatt, 1959

2 works: pencil on perforated cardboard with punchholes on the left side, totals dims mounted 63,5 x 45,5 cm | 25 x 17,91 in, in passepartout

each 20,8 x 29,6 cm | 8.19 x 11.65 in

BEUY0001

## JOSEPH BEUYS



Joseph Beuys

Mit Schwefel überzogene Zinkkiste (Tamponiert Ecke), 1970

Zinc coated with sulfur, zinc with gauze

63,5 x 30,7 x 17,5 cm | 25 x 12.09 x 6.89 in

Number 178 from an edition of 200

BEUY0002

## JOSEPH BEUYS



Joseph Beuys

Pietà, ca. 1951/1952

Iron relief with black patina

31 x 24 cm | 12.2 x 9.45 in

BEUY0006

## SOPHIE CALLE



Sophie Calle

Ecrivain public / Public letter writer, Rafaèle Decarpigny, 2007

from the series: Prenez soin de vous

1/2: Photo 113 x 140 cm, Text 53 x 53 cm

of 3 English + 1 AP and 3 French + 1 AP, this work is No. 1 of an edition of 3 in

English + 1 AP

CALL0319

# ARNDT

Sophie Calle

Prenez soin de vous

Text in the work "Ecrivain public":

For a long time now you have been running away from everything, heading for your own destruction, and for me your letter confirms this. But I suppose you know that...There's nothing either I or any "other" can do.

I could express incomprehension, sorrow, anger. I could tell you that even to write to you would be to express too much interest. I could tell you that I would have preferred a "good, frank talk" (?) to this prolixity that you sink into, as if to hide your evasiveness and its "reasons". ..And..we..

Yes, it is out of question for me to see you. And you will understand that I want to place the greatest possible distance between you and myself. It would be pointless to initiate what would only be a prolongation of our farewells.

SOPHIE CALLE



Sophie Calle

Écrivain, Performeuse Chloé Delaume / Writer Chloé Delaume , 2007

from the series: Prenez soin de vous

Photo 63 x 78 cm | 24.8 x 30.71 in

Text 63 x 45 cm | 24.8 x 17.72 in

of 3 French + 1 AP and 3 English + 1 AP This work is NO. 1 of an Edition of 3 English + 1 AP

CALL0323

It's an ancient ritual. I've always used it, so I named it. It didn't have a name before. It was an unnamable ritual and unjust as well, not vile or disgusting, nothing to do with supping off the enemy's brain with a teaspoon. It's a secret ritual. Transmissions tailing the intact hymen. No mother-to-daughter handing on, just a woman's thing secretly going the rounds among a few printshop rats. I can't write its name: whispering it in Garamond would mean an instant end to me. But I assure you it exists. That I performed it this evening. Because I need proof—concrete proof, you understand.

With the first reading, you know, with the first reading I felt something, but several things at once. Several things, a whole stack. Interference on the old discursive round. Grammatical juice extractor, 5 times *my*, 12 times *me*, 1 *myself*, and 32 times *I*. An ego so diffuse that it scrambled the message. The message of the letter being *I* x 32 and 18 other pieces of evidence: *I* all bundled up in 50 veils of self, *I* watching himself leave, *I* watching himself leaving you and even hearing himself suffering, *I* drowning in reflections: *I* is a style. The specific thing about the vanishing line is that there must be no corpse wriggling like a tapeworm in the crucible of its ventricles. The vanishing line is much too afraid of pain so, not knowing what to do with it, it remains horizontal.

With the second reading I had pains in the sinuses and a tinnitus crisis. There was a rancid melody all squeezed up in sweat and powder and bitter mud in shirtsleeves trotting along bent double camouflaged behind the clumping syntactic-barrel-organ arpeggios. Music paper, his letter of *I* x 32 to you, music paper reeking of formaldehyde. My body knew the form. Every letter is a specimen jar. If the heart hates the epistolary mode, it's because it got covered with bruises when it split the fish tank open. My body knows those things. Those several and stack of. We don't get along very well, my body and me, that's for sure. But I need it under certain circumstances. It's the only one of the two of us who can read the black blood, so for the ritual I have to make do with it. Which I did, by the way.

A printed letter, even a photocopy and whatever the font, you think it's raw, and bare of all organic snares. A printed letter has as much mind as a mirror and there's no going through to the other side. That's what I thought too. But in fact a letter is words. Nothing but words. Words caramels candy and chocolate. Which chop up the stoneware minuet of sentences, sometimes slice into the ventricles simpering with powdered muzzles, which tirelessly compete the marquise went out at five: her dance card has committed suicide. But even bewigged, words always end up saying something. But only once they're dead, it goes without saying.

To read the entrails of words you must first heat a pint of water in which you've diluted the Webster's entry on truth. The letter with its Cassandra-kernel words has to be scalded and while you're pouring the modified H<sub>2</sub>O you have to hum a guttural topspinning song, that can help the body get the trance going and then it's good for the Stimmung too.

Put the soaked letter in a blue stoneware bowl. The stoneware's important because the sides are rough. The blue too because forget-me-nots are always more talkative among chameleons. Tell your body I'm leaving you: morning noon and night you'll stay upright. You're spurred on, right hand setting off the process. Quick movements with the wrists, kneading wet words that stick to flesh weeping with heat. Work hard with you hands and pop your blisters, stirring with nails and knuckles, strain, take a plate and set the word-dough aside on it. Put a bag of green tea in the bowl, to mask the taste of memory. Watch the body at work. But above all don't get involved, ever. The body has to be alone to complete the ritual, you have to let it be, palpate its inside as you muzzle your fear of seeing Pandora vomit. Watching nestled in a corner of the skull, I promise you I saw the lot. The fork was taken up. The word-dough slowly chewed, the bowl dried to its depths. The very substance is eaten with a slice of rye bread and a pinch of salt, corollas open wide. My body ate and drank. The skin of the letter was greasy. The word-juice had curdled. No distinctive taste except maybe the cindery sourness, the carbon gaminess of the brazier of deserters on the run. Long in the mouth after swallowing.

It's an ancient ritual, but a tried and tested one. It brings out the taste of letters, of all letters, you can't go wrong. And the one I read tonight had the taste of cowardice: I already have an aphtha on my tongue.



## SOPHIE CALLE



Sophie Calle

The view of my life, 2010

from the series: The Autobiographies

Color photograph, aluminum, text, frame

120 x 170 cm + 50 x 50 cm (47 1/4 x 67 in + 19 3/4 x 19 3/4 in)

Number 3 from an edition of 5 E

CALL0344

# ARNDT

Sophie Calle  
The view of my life, 2010  
From the series: Les Autobiographes

Text on the panel:

My bedroom window gives onto a pasture. On the pasture there are bulls, and with the bulls, tick birds. On the left, the branches of a weeping willow. In the distance, a row of ash and tamarisk trees. There are egrets and the occasional stork. Nothing remarkable, and yet, this grassland glows. I couldn't begin to count the hours I've spent looking out at it, through the mosquito net. This meadow, framed by the window, is the image that my eyes have photographed more than any other. It is the view of my life.

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SOPHIE CALLE



Sophie Calle

Is it better, 2012

Color photograph, picture postcard, aluminum, text, frame

75 x 100 cm, 75 x 120 cm, 75 x 100 cm | 29.53 x 39.37 in, 29.53 x 47.24 in, 29.53 x 39.37 in

Number 2 from an edition of 3 (E)

CALL0346

# ARNDT

## *Is it Better?*

It was more beautiful than what we have now, wasn't it? A large foyer with flowers, paintings on the walls by an artist from the GDR, whose name I don't remember...little restaurants where you could eat for cheap. In the basement, a club for the youths; a big bar. And a magnificent theatre where modern plays were performed. The big hall was large enough to accommodate up to 5000 people: it was mostly used as a convention hall but also as a ballroom. My wife and I went one evening and remember it fondly. It was well attended \* The Palast der Republik? It was supposed to be the people's palace but the people were quite excluded from it. Despite its name it was mostly the party's palace. There is nothing – absolutely nothing – that I miss about this building. The thing is, I never understood why it needed to be knocked down. It had no charm, architecturally it was hopeless, but it had something. I'm against the idea of transforming this place into a place for tourists. Besides, they don't even want to rebuild a castle, they want to rebuild a mall inside of a castle \* Tough to describe the Palast. I loved it. For no reason. Because it's a memento of my youth, it was part of everyday life. But I have to say I don't really miss it. A lawn is ugly, but it's less ugly than a concrete block \* I don't remember what was there before ... Ah, the Palast der Republik. Thank goodness it's not there anymore. It was very ... cold. I'm at peace with myself since they knocked it down. I have to say I also like the idea of rebuilding the facade of the old castle and only put modern stuff inside of it \* The Palast really is such a symbol GDR era, with its sterile atmosphere, but I liked its architecture, its atmosphere. You got the feeling of living in another time. It was much better than this deserted place! And now, they're going to build us a castle that nobody wants. You can't really speak of missing it, of a lack, that's not really it. No I don't miss it ... I just think it's dumb that they knocked it down. If they'd kept it, it would have become a building like any other. No one would have cared. Just a building like any other \* Better than what? Better than the Palast? Not necessarily. The Palast was the memory of a political regime. Did we think it was beautiful? That's a question of point of view. From a historical perspective, yes, it was part of the history of the 20th century. Now I'm waiting to see what will come out of it \* We come from the East and we knew it well. The foyer and the stairs were always full of flowers. There

was a little theatre and a big modular room for concerts. The installations were always state-of-the-art. But since it was the symbol of the GDR, it absolutely had to go. You see, the exhibition grounds at „Funkturn“ were the Palast of West-Berlin! And that they kept while our Palast, they destroyed. But we'll always have our memories \* Oh my goodness, not at all! It had to be knocked down, the symbol was too strong. Whatever is not there is soon forgotten \* I was against the demolition. Before they tore everything down it was really better than an empty construction site. I had childhood memories from there. The building itself was functional, easy to access and centrally located: you'd be saying, „let's meet Saturday at 4pm at the Palast“ and everyone knew how to get there \* That's so long ago, my goodness, so long ago already. For me it's the memory of an era, but when it's over it's over ... There are still dreamers today who say that things used to be better, but when it's over, it's over \* People are putting more importance on it today than they used to. All I can tell you is that it was ugly. You see this beautiful cathedral? The Palast clashed with it. It's true that during the GDR, it was all very lively, but the atmosphere was still icy. It's better for it to be gone and for us to forget about it \* I thought it was very kitschy. I understand that they tore it down so as not to force it under people's noses all the time. And now that it's gone, I'd leave everything as it is. That way at least they can't go wrong \* I didn't think it was that ugly, contrary to some other things. The thing that was beautiful about it, was that everything around it was reflected on it. Why not rebuild identically? \* I loved going there but it lost a bit of its sheen every year. In the end it ended up being a place like any other. After the wall came down, it lost its soul, it became just a skeleton. That's what I thought was interesting about it, actually \* Better than before? No. I think it's sad that they knocked it down for political reasons, it was a part of the city's history. But it's always the same in Berlin: they build, they tear down, they rebuild, and tear down again! Everything always has to be new and nothing ever stays. This place is good just the way it is, but I'm sure they'll build something new again. As always \* The Palast wasn't pretty, that's for sure. You would never hear anyone gush or exclaim „I went for a walk around the Palast der Republik and it's really beautiful!“ It was a bit like a big grey cube. And also linked to a very unpleasant story. It was like a dead element on this beautiful location. It's good that they removed it. But only if they don't build anything else. Also: why a castle really? Emptiness is pretty good, too! My kids like playing here without worrying about what used to be there. This also means that it can be a place to meet up again. Like before \* The question of whether it was better before or not is not a question. It had to be knocked down: it was full of asbestos.

## NICK CAVE



Nick Cave  
Soundsuit, 2011  
buttons, wire, bugle beads, basket, upholstery, and mannequin  
279,4 x 60,96 x 60,96 cm | 110 x 24 x 24 in  
CAVE0001

## JOE COLEMAN



Joe Coleman

Another Carpenter, 2010

Acrylic on found panel

20,07 x 14,99 cm | 7.9 x 5.9 in

COLE0001

## GEORGE CONDO



George Condo

The smoking bum, 2008

oil on canvas

101,5 x 91,5 cm | 39.96 x 36.02 in

COND0002



WILLIAM CORDOVA



William Cordova

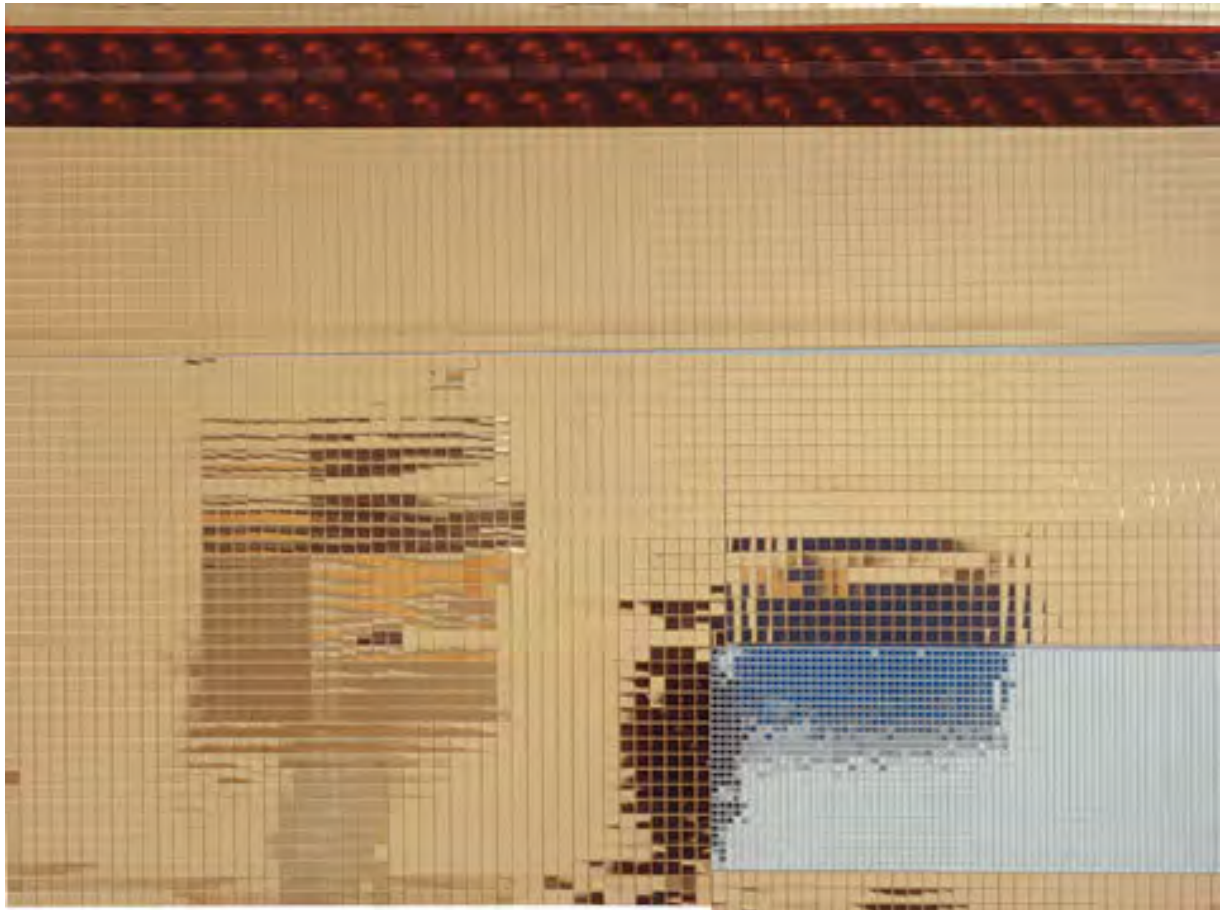
beyond colonialism (notes from bell hooks), 2011

graphite, ink, photo collage, gold leaf on paper

91,5 x 91,5 cm | 36.02 x 36.02 in

CORD0179

ISA GENZKEN

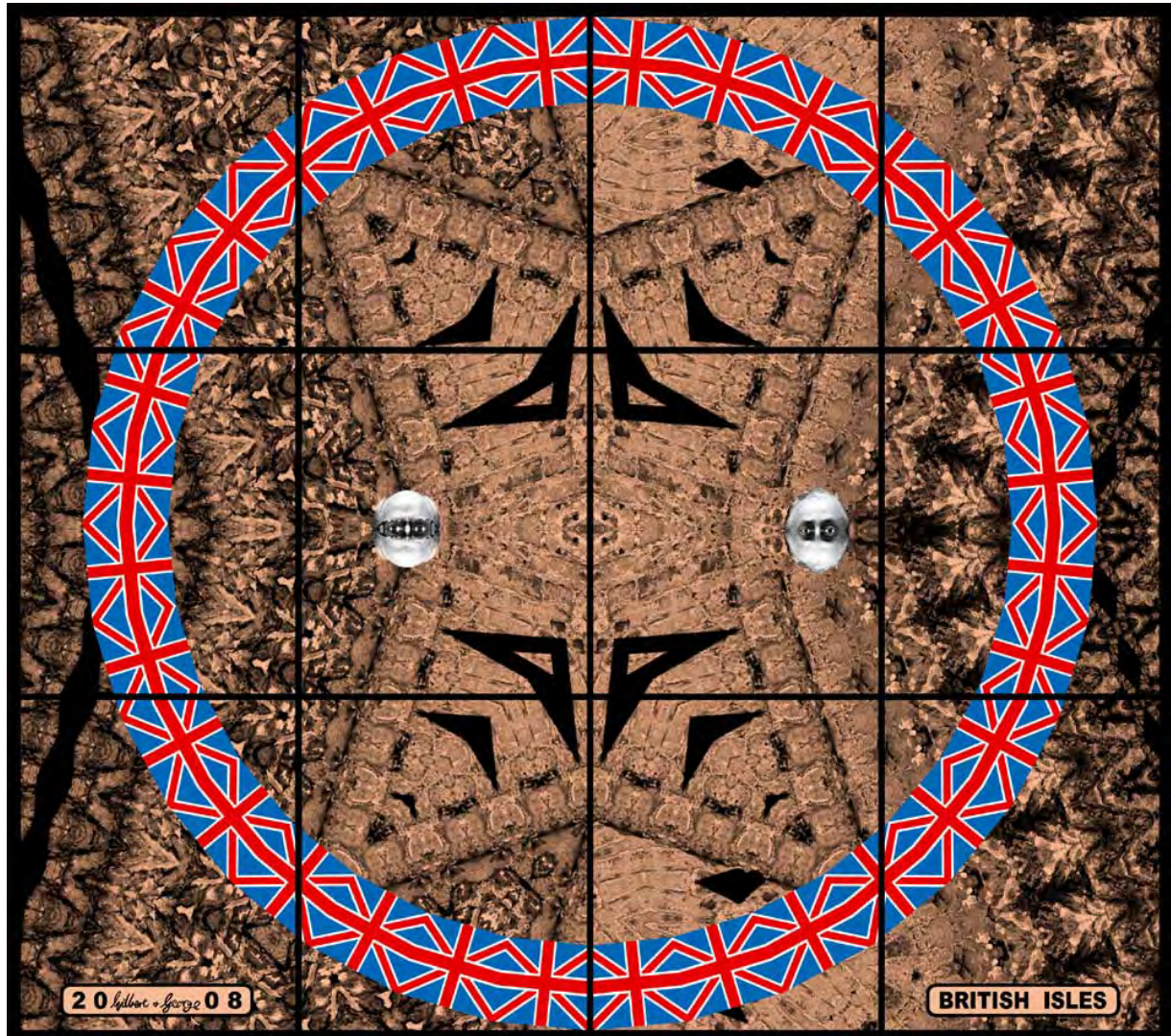


Isa Genzken  
Soziale Fassade, 2002  
Mirror film and coloured tape on aluminum  
GENZ0001

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GILBERT & GEORGE



Gilbert & George

British Isles, 2008

from the series: JACK FREAK PICTURES

12 panels

226 x 254 cm | 88.98 x 100 in

GILB0012

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GILBERT & GEORGE



Gilbert & George

BIG BEN FLAGSKY

From: Urethra Postcard Pieces, 2009

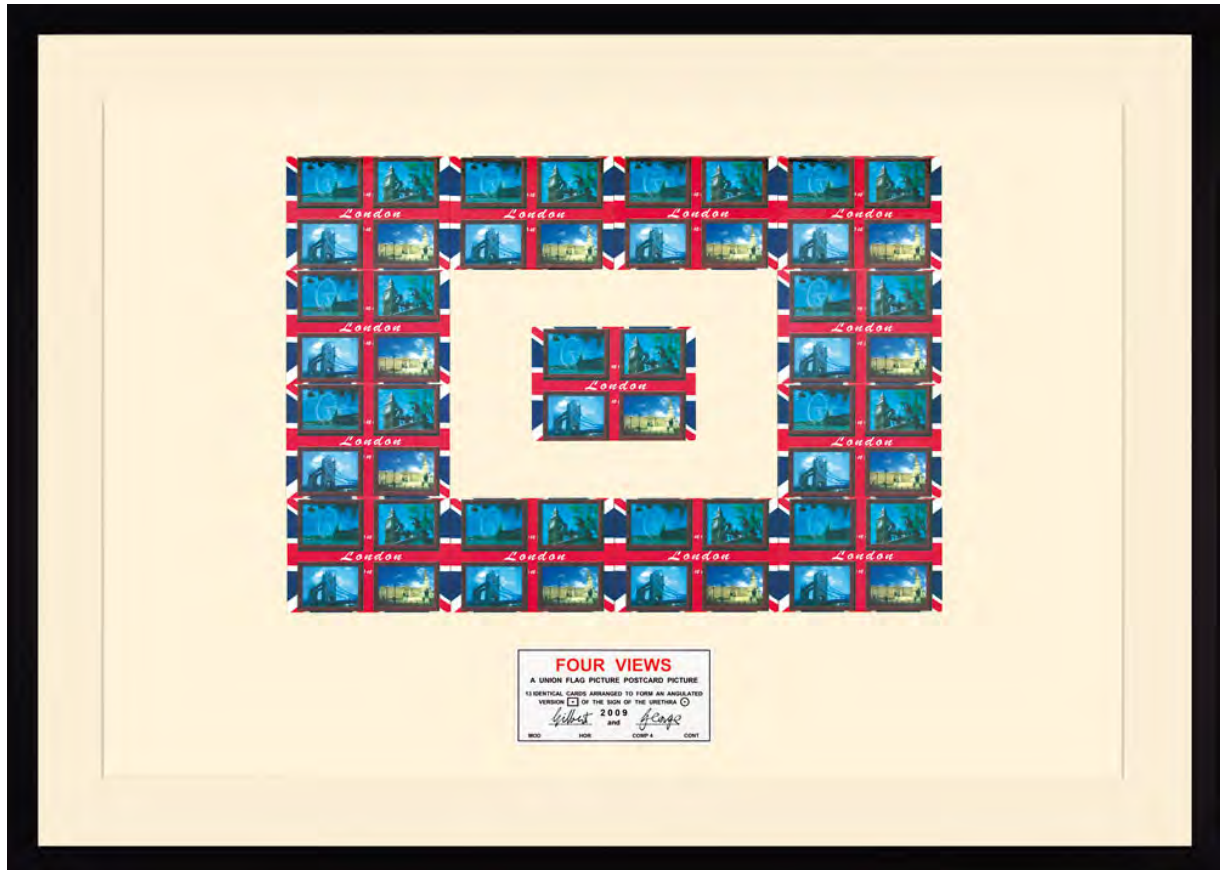
unique

signed and dated

88 x 123 cm | 34.65 x 48.43 in

GILB0041

GILBERT & GEORGE



Gilbert & George

FOUR VIEWS

From: Urethra Postcard Pieces, 2009

unique

signed and dated

88 x 123 cm | 34.65 x 48.43 in

GILB0060

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GILBERT & GEORGE



Gilbert & George

LONDON VII

From: Urethra Postcard Pieces, 2009

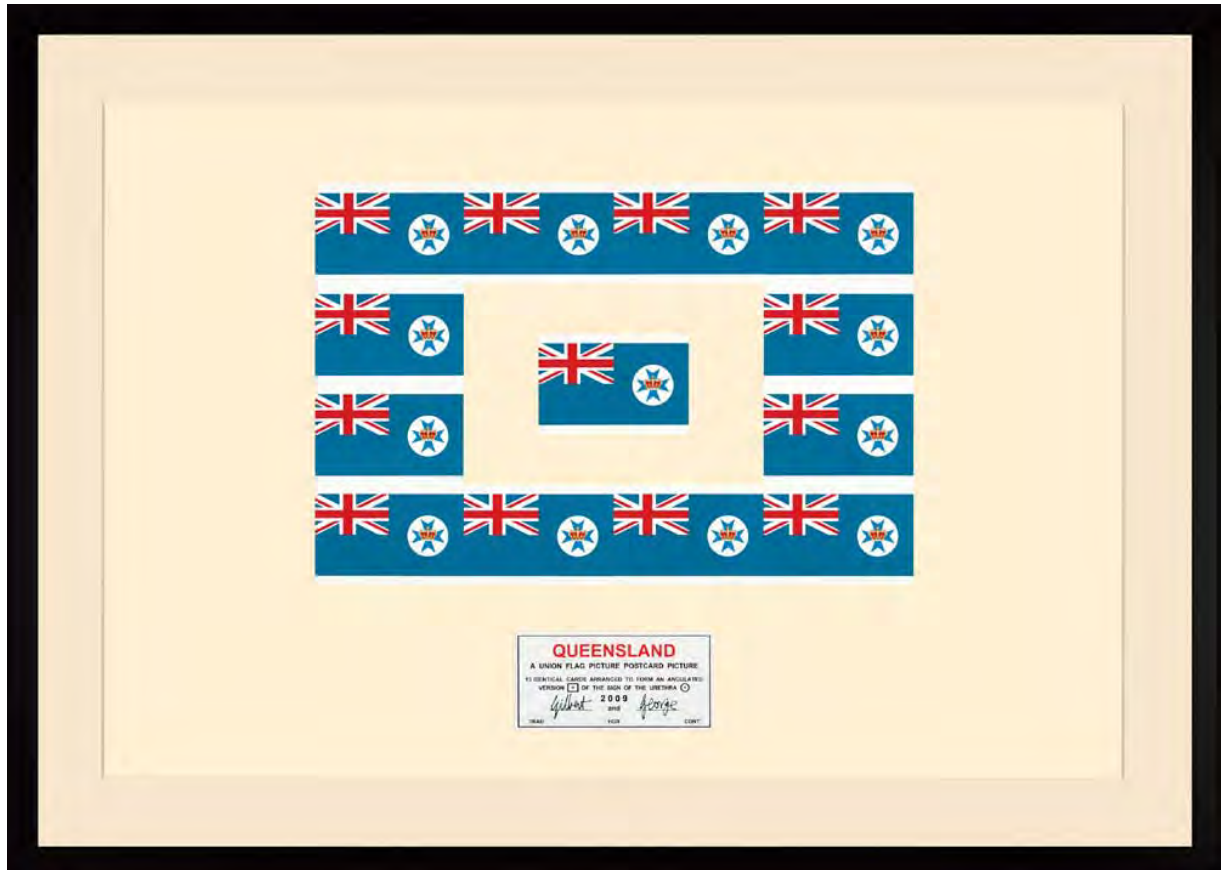
unique

signed and dated

88 x 123 cm | 34.65 x 48.43 in

GILB0066

GILBERT & GEORGE



Gilbert & George

QUEENSLAND

From: Urethra Postcard Pieces, 2009

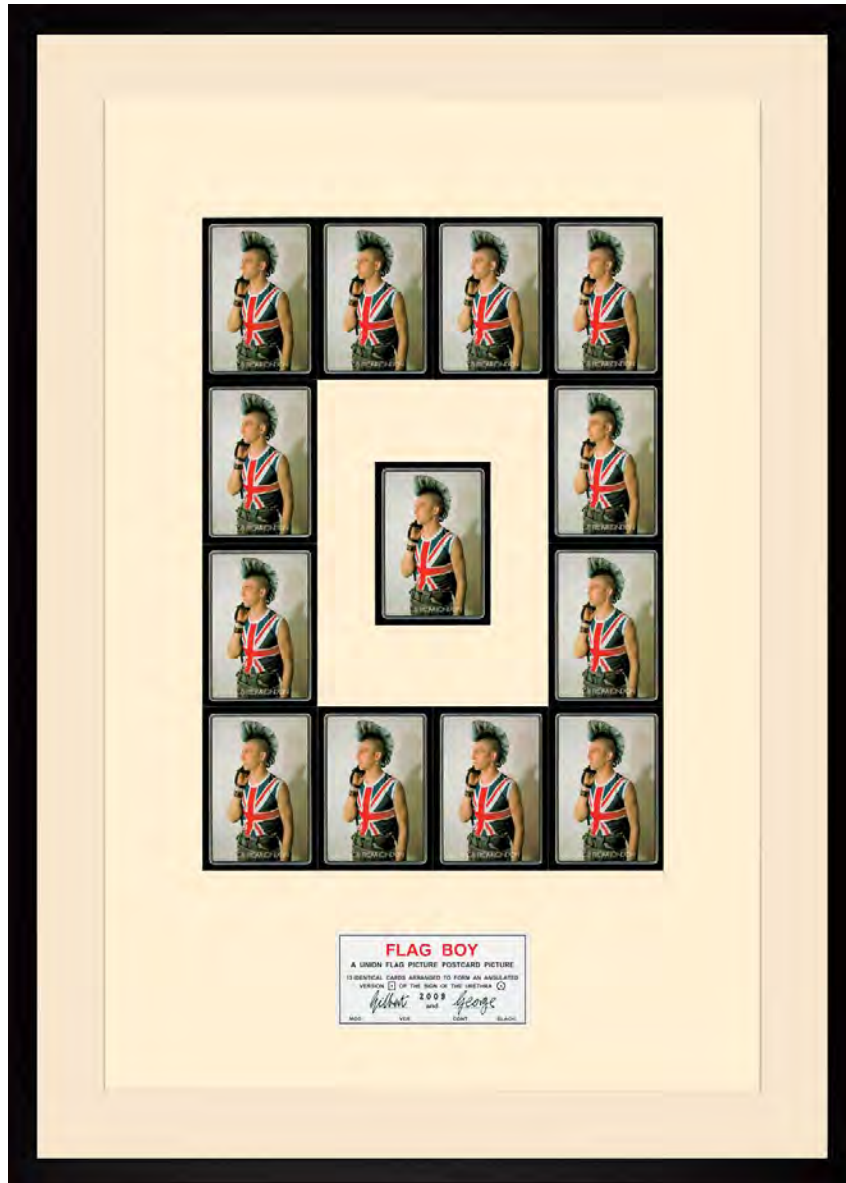
unique

signed and dated

88 x 123 cm | 34.65 x 48.43 in

GILB0097

GILBERT & GEORGE



Gilbert & George

FLAG BOY

From: Urethra Postcard Pieces, 2009

unique

signed and dated

123 x 88 cm | 48.43 x 34.65 in

GILB0111



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GILBERT & GEORGE



Gilbert & George

KILLINGS

From: London Pictures, 2011

6 panels

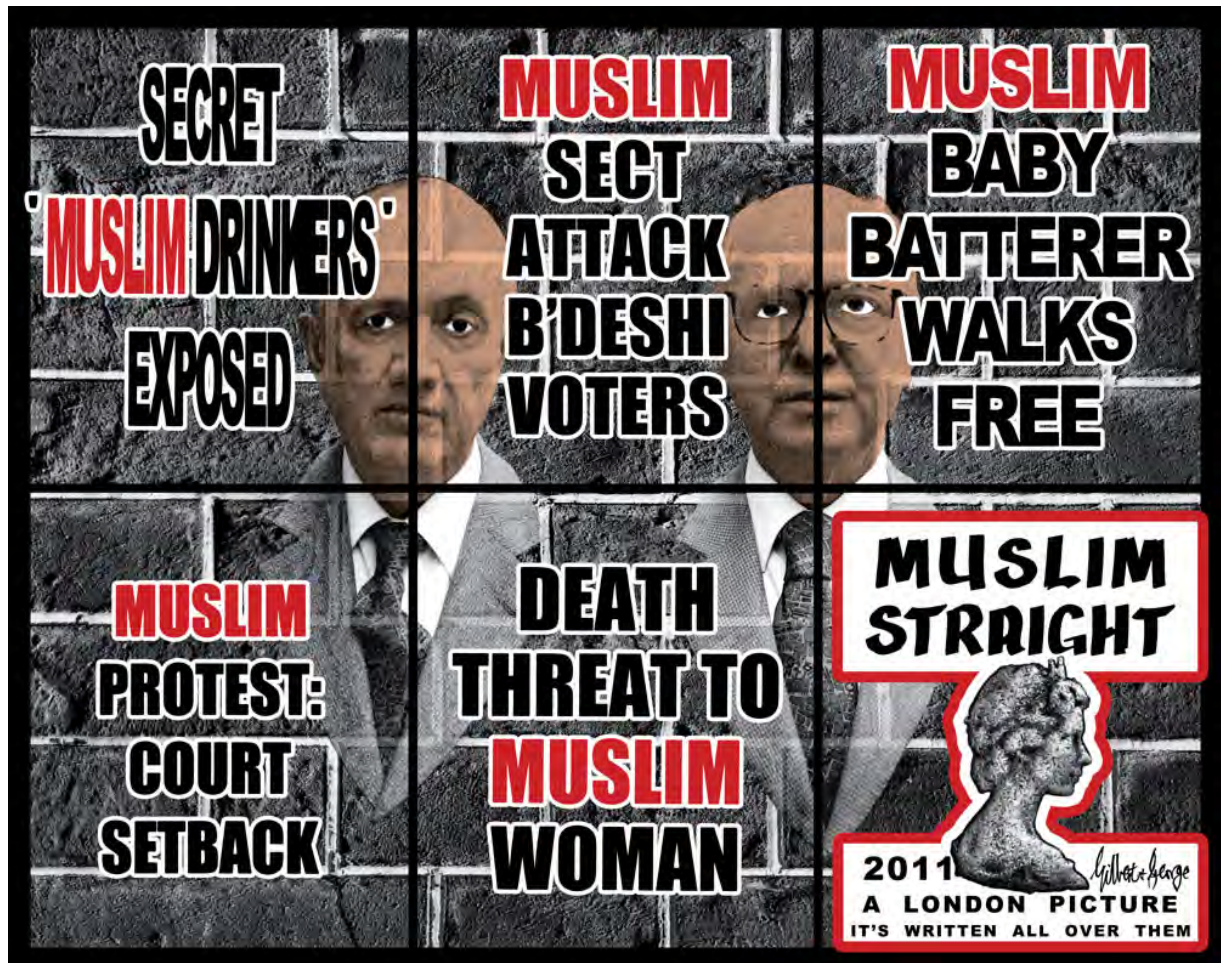
151 x 190 cm | 59.45 x 74.8 in

GILB0131

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GILBERT & GEORGE



Gilbert & George

MUSLIM STRAIGHT

From: London Pictures, 2011

6 panels

151 x 190 cm | 59.45 x 74.8 in

GILB0135

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FX HARSONO



FX Harsono  
Writing in the rain #2, 2011  
Acrylic on canvas  
130 x 180 cm | 51.18 x 70.87 in  
HARS007

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FX HARSONO



FX Harsono  
Writing in the Rain, 2011  
DVD; 6 mins, colour, sound  
Number 2 from an edition of 5  
HARS0012

## ANTON HENNING



Anton Henning

Interieur No. 371, 2007

Oil on canvas, with additional illuminated frame (total measurements 198 x 152 x 27 cm  
| 77.95 x 59.84 x 10.63 in)

144 x 113,8 cm | 56.69 x 44.8 in

HENN0232

## ANTON HENNING

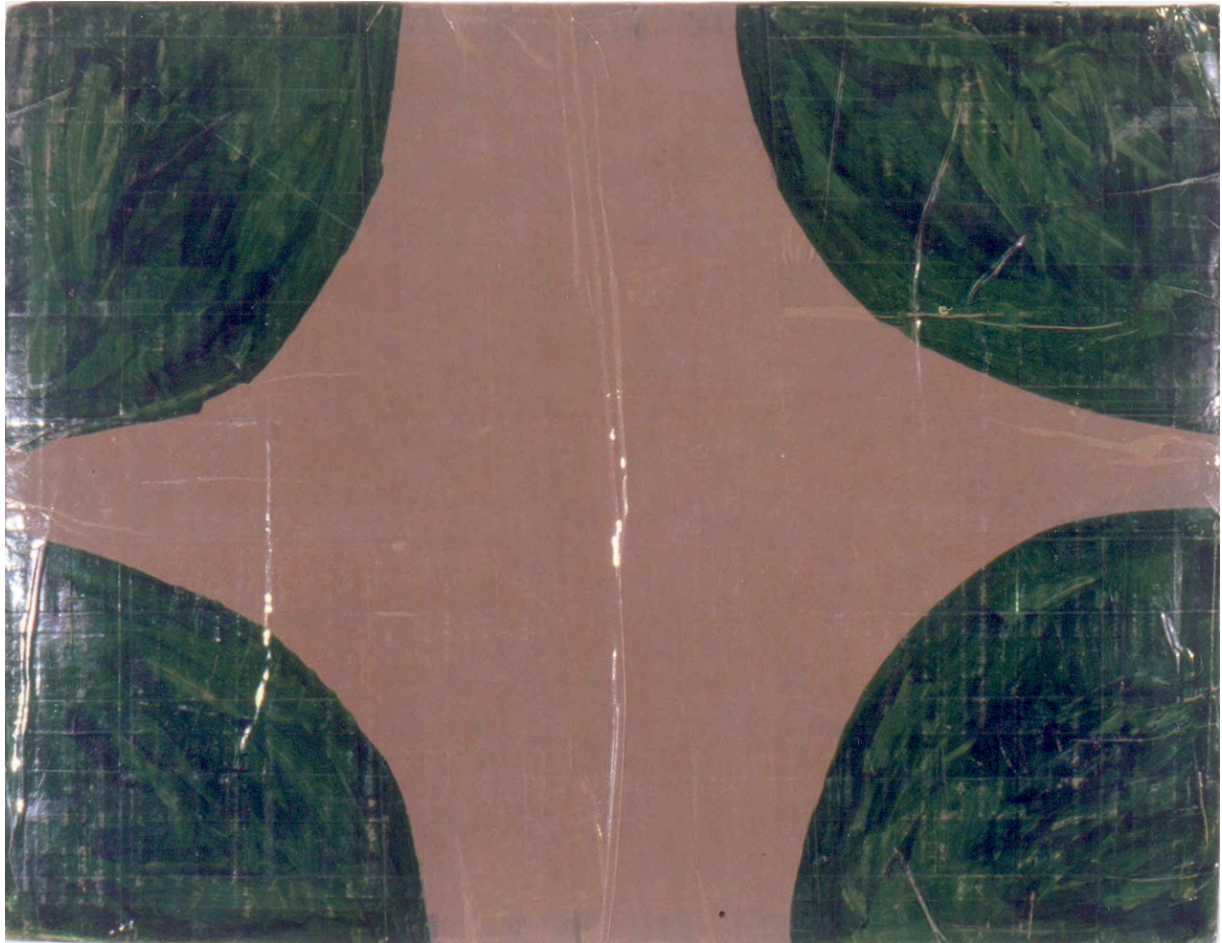


Anton Henning  
The Answer (my friend), 2006  
oil on wood, fan  
56,5 x 71 x 54 cm | 22.24 x 27.95 x 21.26 in  
HENN0233

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THOMAS HIRSCHHORN



Thomas Hirschhorn  
Untitled, 1990  
Cardboard, tape, green marker  
39 x 51 cm | 15.35 x 20.08 in  
HIRS0095

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THOMAS HIRSCHHORN



Thomas Hirschhorn

Merci, 1995

cardboard, prints, pen

31,5 x 27,5 cm | 12.4 x 10.83 in

HIRS0121



## THOMAS HIRSCHORN



Thomas Hirschhorn  
Subjecter (Catastrophe), 2011  
Mannequin, dress, prints  
185 x 400 x 300 cm | 72.83 x 157.48 x 118.11 in  
HIRS0575

THOMAS HIRSCHORN



Thomas Hirschhorn

Enemies Unseen, 2011

paper, prints, plastic foil, adhesive tape, felt pen, ballpoint

122 x 108,5 cm | 48.03 x 42.72 in

HIRS0576

THOMAS HIRSCHORN



Thomas Hirschhorn

Immaterial witness, 2011

paper, prints, plastic foil, adhesive tape, felt pen, ballpoint

114 x 107 cm | 44.88 x 42.13 in

HIRS0577

## THOMAS HIRSCHORN



Thomas Hirschhorn

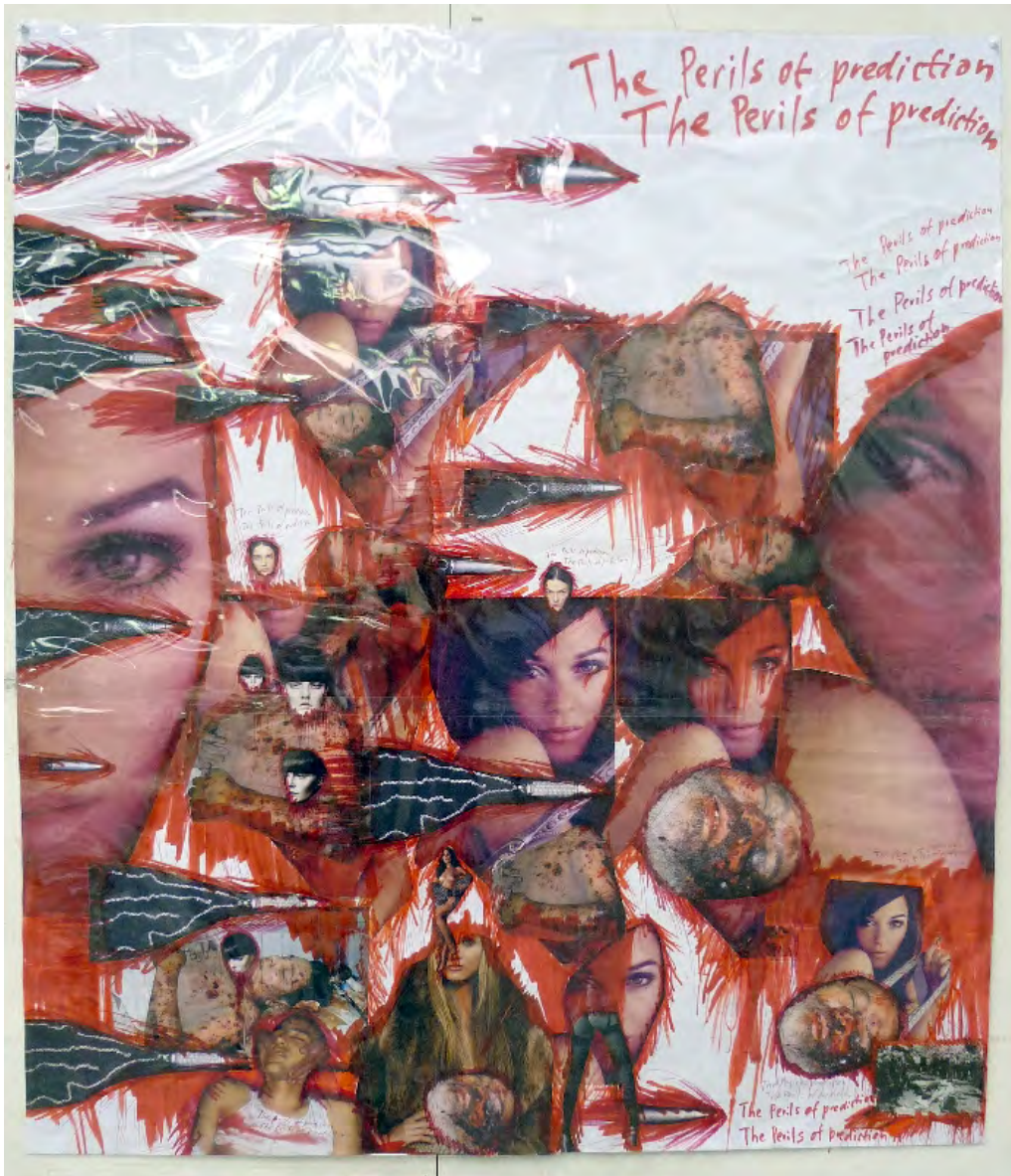
It's a Red Alert, 2011

paper, prints, plastic foil, adhesive tape, felt pen, ballpoint

122,5 x 109,5 cm | 48.23 x 43.11 in

HIRS0578

THOMAS HIRSCHHORN



Thomas Hirschhorn

The Perils of Prediction, 2011

paper, prints, plastic foil, adhesive tape, felt pen, ballpoint

124 x 108,5 cm | 48.82 x 42.72 in

HIRS0579

THOMAS HIRSCHORN



Thomas Hirschhorn

Sisterhood brotherhood, 2011

paper, prints, plastic foil, adhesive tape, felt pen, ballpoint

117 x 108 cm | 46.06 x 42.52 in

HIRS0580

## THOMAS HIRSCHORN



Thomas Hirschhorn

Supersized Again, 2011

paper, prints, plastic foil, adhesive tape, felt pen, ballpoint

124 x 108 cm | 48.82 x 42.52 in

HIRS0581

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THOMAS HIRSCHHORN



Thomas Hirschhorn

Untitled 02, 1998

from the series: Des Larmes (Tears)

paper print, transparent sleeve, transparent tape, red and blue marker

28,5 x 20,5 cm | 11.22 x 8.07 in

HIRS0558-02



THOMAS HIRSCHHORN



Thomas Hirschhorn

Untitled 03, 1998

from the series: Des Larmes (Tears)

paper print, transparent sleeve, transparent tape, red and blue marker

29 x 20 cm | 11.42 x 7.87 in

HIRS0558-03

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THOMAS HIRSCHHORN



Thomas Hirschhorn

Untitled 04, 1998

from the series: Des Larmes (Tears)

paper print, transparent sleeve, transparent tape, red and blue marker

29 x 20 cm | 11.42 x 7.87 in

HIRS0558-04

THOMAS HIRSCHHORN



Thomas Hirschhorn

Untitled 06, 1998

from the series: Des Larmes (Tears)

paper print, transparent sleeve, transparent tape, red and blue marker

28,5 x 20 cm | 11.22 x 7.87 in

HIRS0558-06

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THOMAS HIRSCHHORN



Thomas Hirschhorn

Untitled 08, 1998

from the series: Des Larmes (Tears)

paper print, transparent sleeve, transparent tape, red and blue marker

30 x 21 cm | 11.81 x 8.27 in

HIRS0558-08

# ARNOT

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THOMAS HIRSCHHORN



Thomas Hirschhorn

Untitled 9, 1998

from the series: Des Larmes (Tears)

paper print, transparent sleeve, transparent tape, red and blue marker

29,5 x 21 cm | 11.61 x 8.27 in

HIRS0558-09

# ARNOT

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THOMAS HIRSCHHORN

She's wearing green.

What's your color?

FRESHLOOK® COLORS for dark eyes

green  
blue  
hazel  
violet

FRESHLOOK® COLOR ENHANCERS™ for light eyes

green  
blue  
hazel

Ella changed her brown eyes to green with FreshLook Colors, disposable contact lenses.

Color changes everything. Start with your eyes. Whether you want to change the color of your dark eyes, or enhance the color of your light eyes, FreshLook disposable contacts have a color for you - even if your vision is perfect. Or buy FreshLook clear disposables and receive our 3 color variety pack free. See your eye care professional for details.

**FreshLook Eyes**

FRESHLOOK® DISPOSABLE COLOR & CLEAR CONTACTS BY DURASOFT®

\*Professional fees not included. Limited time offer. May not be available for all wearers. ©1998 Wmwy Johnson Corporation. www.ajfreshlook.com

3 pairs of colors FREE with purchase of 12 pairs of clear disposables.

Thomas Hirschhorn

Untitled 10, 1998

from the series: Des Larmes (Tears)

paper print, transparent sleeve, transparent tape, red and blue marker

29 x 20,5 cm | 11.42 x 8.07 in

HIRS0558-10

## GERALDINE JAVIER



Geraldine Javier

Adam and Eve, 2012

Left panel (Adam): oil on canvas, 162,56 x 182,88 cm | 64 x 72 in

Right panel (Eve): oil on canvas and tatting lace, 162,56 x 137,16 cm | 64 x 54 in

JAVI0002

## JITISH KALLAT



Jitish Kallat

Chronology of a Cloud-burst, 2011-12

Oil, acrylic and pencil on linen, bronze

193,04 x 193,04 cm | 76 x 76 in

JKAL0052



## ILYA & EMILIA KABAKOV



Ilya & Emilia Kabakov

The Eternal Emigrant, 2005

Ceramic

35 x 27,7 x 51 cm | 13.78 x 10.91 x 20.08 in

Sculpture 7 of an edition of 7

KABA0006

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RAFAEL LOZANO-HEMMER



Rafael Lozano-Hemmer

The Year's Midnight, 2011

Plasma screen, computer, digital webcam, custom software

Edition 3/ 6 + 1 AP

LOZA0001

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ROBERT MAPPLETHORPE



Robert Mapplethorpe  
Phillip Prioleau, 1979  
Silver gelatin print  
40,64 x 50,8 cm | 16 x 20 in  
Number AP 2/3 from an edition of  
MAPP0001

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ROBERT MAPPLETHORPE



Robert Mapplethorpe

Orchid, 1988

Gelatin silver print

50,8 x 60,96 cm | 20 x 24 in

Number 10 from an edition of 10

MAPP0002

VIK MUNIZ



Vik Muniz

Fudo Falls, Oji, after Hiroshige, 2009

from the series: Pictures of Paper (color)

Digital C print

155,7 x 101,6 cm | 61.3 x 40 in

Number 8 from an edition of 10 + 5AP

MUNI0146

VIK MUNIZ



Vik Muniz

Fuji from the Sea of Satta, Gulf of Suruga, Number 23, after Hiroshige, 2009

from the series: Pictures of Paper (color)

Digital C print

155,7 x 101,6 cm | 61.3 x 40 in

Number 9 from an edition of 10 + 5AP

MUNI0147

VIK MUNIZ



Vik Muniz  
The Sower (Zumbi)  
aus der Serie: Pictures of Garbage, 2008  
Digital C print  
136 x 106 cm | 53.54 x 41.73 in  
Number AP 1/3 from an edition of 3  
MUNI0148

EKO NUGROHO



Eko Nugroho

Fear Nothing, 2010

machine embroidered rayon thread on fabric backing

253 x 157 cm | 099.61 x 61.81 in

NUGR0003



EKO NUGROHO



Eko Nugroho

Triple Fanatik, 2010

machine embroidered rayon thread on fabric backing

233 x 156 cm | 91.73 x 61.42 in

NUGR0012

EKO NUGROHO



Eko Nugroho

Under Pillow Ideology, 2009

fibreglass life size sculpture, patchwork pillow, batik patchwork quilt, facemask

130 x 110 x 110 cm | 51.18 x 43.31 x 43.31 in

NUGR0039

EKO NUGROHO



Eko Nugroho  
Mais Que Fait Le Gouvernemen?, 2011  
Colour ink and acrylic on canvas  
195 x 130 cm | 76.77 x 51.18 in  
NUGR0050

## NEO RAUCH

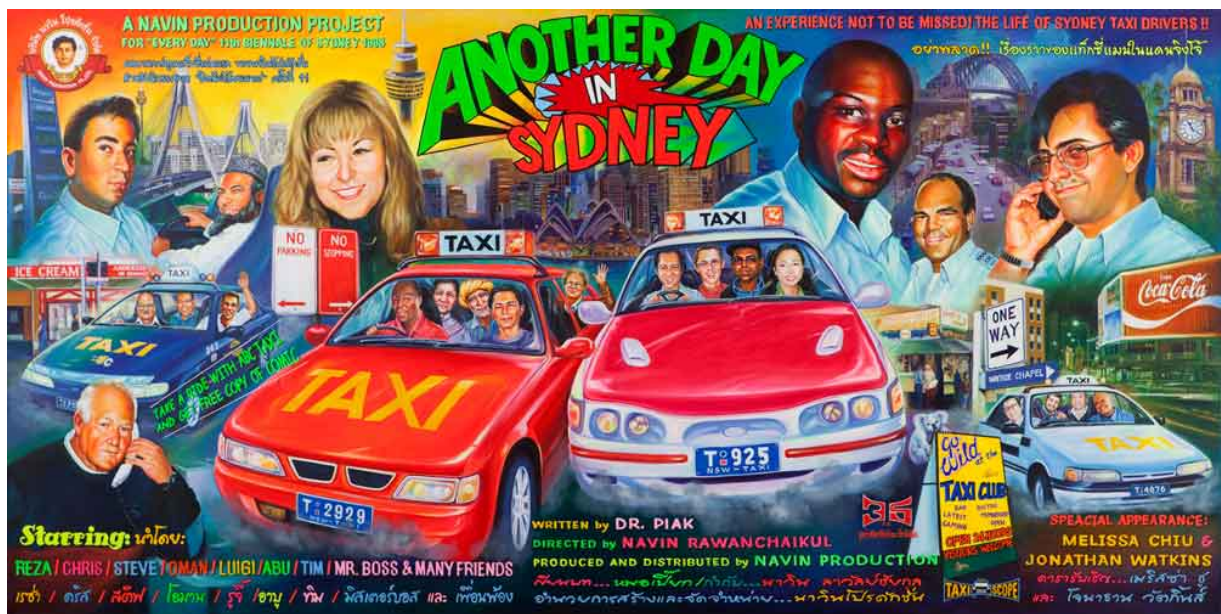


Neo Rauch  
Los, 1999  
Oil on Canvas  
framed 100 x 70 cm | 39.37 x 27.56 in  
RAUC0002

# ARNOT

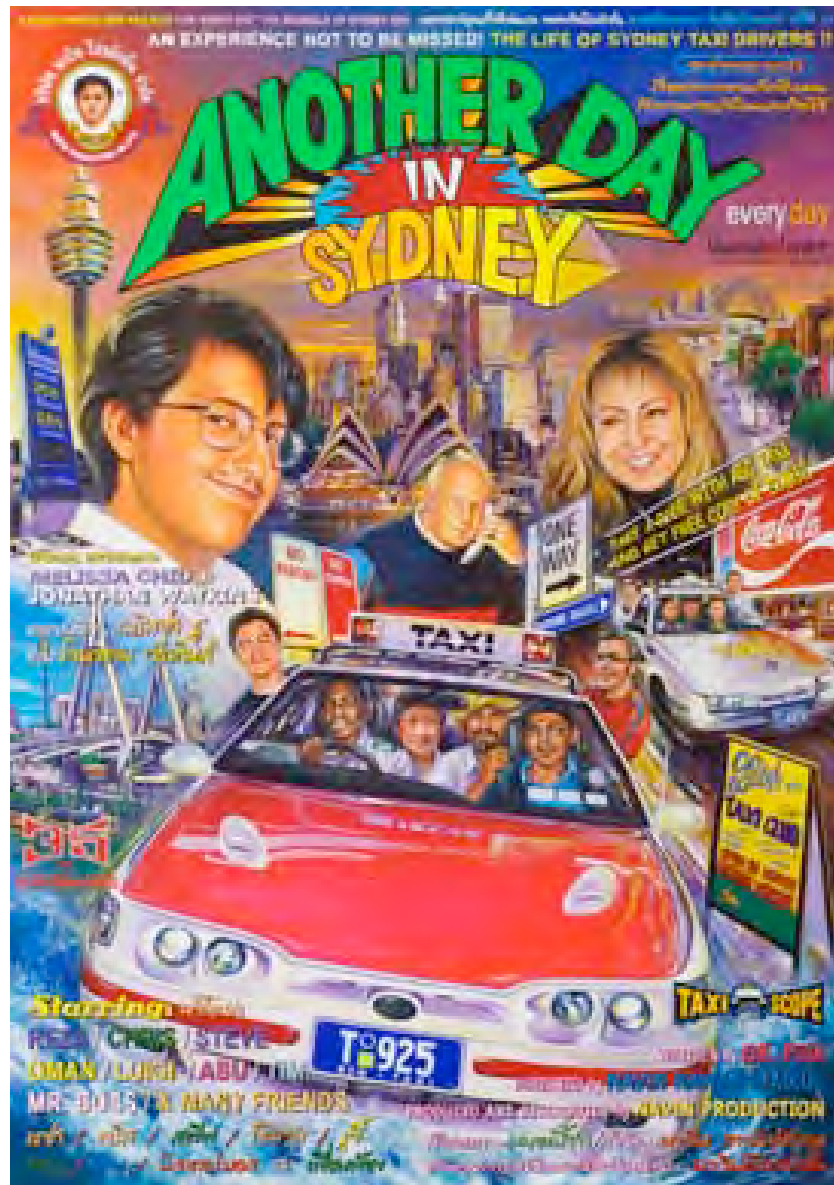
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NAVIN RAWANCHAIKUL



Navin Rawanchaikul  
Another Day in Sydney, 2008  
Acrylic on canvas  
135 x 270 cm | 53.15 x 106.3 in  
RAWA0002

NAVIN RAWANCHAIKUL



Navin Rawanchaikul

Another Day in Sydney, 1998 / 2008

Acrylic on canvas

150 x 105 cm | 59.06 x 41.34 in

RAWA0001

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JULIAN ROSEFELDT



Julian Rosefeldt

Asylum - Film 1-9 seperately, 2001/ 2002

filmed on super 16 mm,

transferred on DVD, 16:9,

to be shown on LCD Screens only

loop 52 min

3/ 3 + 1 AP

ROSE0044

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JULIAN ROSEFELDT



Julian Rosefeldt  
Asylum - Film 1, 2001/ 2002  
Filmed on super 16mm,  
transferred on DVD,  
16:9,  
to be shown on LCD Screens only  
loop 52 min  
3/3 + 1 AP  
ROSE0042



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JULIAN ROSEFELDT



Julian Rosefeldt

Asylum - Film 5, 2001/ 2002

Filmed on super 16mm,

transferred on DVD,

16:9,

to be shown on LCD Screens only

loop 52 min

3/3 + 1 AP

ROSE0042

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CHARLES SANDISON



Charles Sandison

Untitled Mothers and Daughters, 2011

Single channel version; Hardware installed on screen 1 x 46" screen

Number 4 from an edition of 5

SAND0046

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THOMAS SCHEIBITZ



Thomas Scheibitz  
Plexal, 1999  
Oil on canvas  
50 x 35 cm | 19.69 x 13.78 in  
SCHE0002

## CHIHARU SHIOTA



Chiharu Shiota

State of Being (Guitar), 2011

Guitar, metal, black thread

150 x 80 x 70 cm | 59.06 x 31.5 x 27.56 in

SHIO0005

## CHI HARU SHIOTA



Chiharu Shiota  
State of Being (Ellipsoid), 2011  
metall, black thread  
80 x max Ø 60 cm  
80 x 60 cm | 31.5 x 23.62 in  
SHIO0006

## CHIHARU SHIOTA

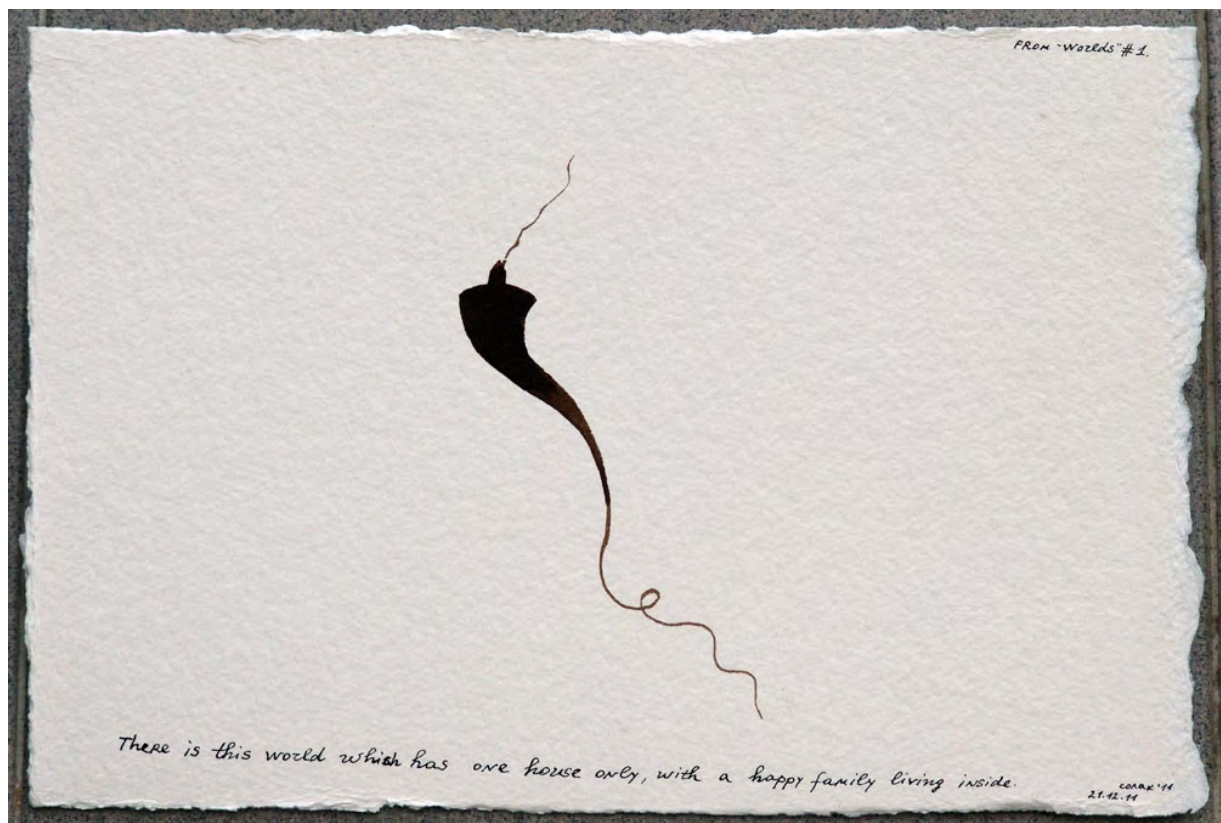


Chiharu Shiota  
State of Being (Children's Dress), 2011  
Metal, dress, paint, black thread  
80 x 45 x 45 cm | 31.5 x 17.72 x 17.72 in  
SHIO0009

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NEDKO SOLAKOV



Nedko Solakov

Worlds , 2011

Sepia, black and white ink, and wash on handmade laid paper; series of 12 drawings

19 x 28 cm | 7.48 x 11.02 in

SOLA0929-1

## JIANGUO SUI



Jianguo Sui  
Made in China, 2007  
each 85 x 68 x 50 cm | 33.46 x 26.77 x 19.69 in  
Edition of 150  
SUIJ0003



## AGUS SUWAGE



Agus Suwage

Dead Poet Society, 2011

Silver plated copper, wood, iron

50 x 275 x 35 cm | 19.69 x 108.27 x 13.78 in

Number 2 from an edition of 2 plus 1 artist proof

SUWA0002-2

AGUS SUWAGE



Agus Suwage

Ode Bagi Para Penentang Arus (An Ode to Those Against The Current), 2012

Oil on linen

150 x 200 cm | 59.06 x 78.74 in

SUWA0012

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CHRISTINE AY TJOE

Christine Ay Tjoe

,

150 x 125 cm | 59.06 x 49.21 in

TJOE0001

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NATEE UTARIT



Natee Utarit  
The Commitment, 2011  
Oil on canvas  
100 x 150 cm | 39.37 x 59.06 in  
UTAR0003

## BILL VIOLA



Bill Viola

Acceptance, 2008

Black-and-white High-Definition video on plasma display mounted on wall

155,57 x 92,5 x 12,7 cm | 61.25 x 36.42 x 5 in

Number 4 from an edition of 5

VIOL0001

## FRANZ WEST



Franz West  
Table from "West Cafe", documenta X, 1997  
Glas on metallic structure  
74 x 74 x 74 cm | 29.13 x 29.13 x 29.13 in  
WEST0056

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FRANZ WEST



Franz West  
„Onkel“ Stuhl, 1997  
Nylon weave and metal support  
33,98 x 18,1 x 22 cm | 13.38 x 7.13 x 8.66 in  
WEST0057

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FRANZ WEST



Franz West  
„Onkel“ Stuhl, 1997  
Nylon weave and metal support  
33,89 x 18,1 x 22 cm | 13.34 x 7.13 x 8.66 in  
WEST0058



## FRANZ WEST



Franz West  
Metall-Lampe (Hängelampe) , 1988  
Welded metal, electric system and bulb  
72,79 x 65 x 1,6 cm | 28.66 x 25.59 x 0.63 in  
WEST0059

## FRANZ WEST



Franz West  
Metall-Lampe (Stehlampe), 1989  
Welded metal, electric system and bulb  
72,79 x 13,8 x 13,8 cm | 28.66 x 5.43 x 5.43 in  
WEST0060

## ENTANG WIHARSO



Entang Wiharso  
Under Pressure, 2010  
from the series: Comic Book Series  
Aluminum cast  
230 x 130 cm | 90.55 x 51.18 in  
WIHA0025

## ENTANG WIHARSO



Entang Wiharso  
No Target, 2010  
from the series: Comic Book Series  
Aluminum cast  
230 x 130 cm | 90.55 x 51.18 in  
WIHA0026

## ENTANG WIHARSO



Entang Wiharso

I Want to Be Like My Father, 2010

from the series: Comic Book Series

Aluminum cast

260 x 130 cm | 102.36 x 51.18 in

WIHA0027

## ENTANG WIHARSO



Entang Wiharso  
Stay Focus, 2011  
from the series: Comic Book Series  
Aluminum cast  
230 x 130 cm | 90.55 x 51.18 in  
WIHA0031

## ENTANG WIHARSO



Entang Wiharso  
The Last Weakness, 2011  
from the series: Comic Book Series  
Aluminum cast  
250 x 130 cm | 98.43 x 51.18 in  
WIHA0032

## ENTANG WIHARSO



Entang Wiharso

Expanded Dreams, 2011-12

brass, aluminum, resin, pigment, thread

60 x 200 x 60 cm | 23.62 x 78.74 x 23.62 in

Edition 1 of 3

WIHA0037



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LIU XIAODONG



Liu Xiaodong  
Five Girls on Hot Bed, 2006  
Oil on canvas  
90 x 100 cm | 35.43 x 39.37 in  
XIAO0004

## LIU XIAODONG



Liu Xiaodong

As Good As it Can Get n. 28, 2003

Oil on paper mounted on canvas

137 x 138 cm | 53.94 x 54.33 in

XIAO0005

JIECHANG YANG



Jiechang Yang

On the Rock (Stranger than Paradise Series), 2011

ink and mineral colors on silk, mounted on canvas

152 x 255 cm | 59.84 x 100.39 in

YANG0006

## JIECHANG YANG



Jiechang Yang

Stranger than Paradise - Violet, 2011

Ink and mineral colors on silk, mounted on canvas

117,5 x 96,5 cm | 46.26 x 37.99 in

YANG0007

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THOMAS ZIPP



Thomas Zipp  
Black April, 2007  
Oil on canvas  
100 x 80 cm | 39.37 x 31.5 in  
ZIPP0001