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ARNDT

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ARNDT

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1994 – 2014

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PREFACE

— by Matthias Arndt

“How powerless is the best-intentioned diligence of men against the omnipotence of undivided enthusiasm!”

Friedrich Hölderlin in “Hyperion” 1797/99

In the long run, even 20 years feel like just a moment in time. With this in mind, I chose the ephemeral magazine format for this interim report, an overview of 20 years of exhibition and gallery work. The sheer quantity, quality and variety of projects and collaborations are reason enough to look back and take stock of our accomplishments.

For me, the first two decades felt like a journey into a deeper understanding of art, its essence and what drives artists in their work. I viewed the gallery as a catalyst for this process and saw myself as an “enabler”, a producer of artists and an intermediary responsible for bringing individual works or even an entire art scene to museums, private collections and a broader audience.

Having always considered working with artists the very basis of running a gallery, I designed the gallery to meet the needs of the artists and tried to adapt our work to respond to the demands of an ever-changing art market. The art market in 2014 bears no resemblance to the market we discovered in 1994 and have been developing ever since. This also creates new challenges and obligations for the dealer in this constant state of change.

I've been fascinated by art since I was a young child. Art is my elixir and it motivates me to promote the works of major artists and new talent across national boundaries and genres. I'm proud and happy to have achieved

so much. Going forward, I would like to continue to adapt my role as a mediator to meet the demands of the global art market of the 21st century. The new markets and cultural landscapes of Asia will play a major role in this process. I want to continue to serve art that is relevant and that has something to say. Structural, geographical and substantial change and progress are still the name of the game for me. The next step is “ARNDT 2.0.” The journey continues.

Matthias Arndt, Singapore December 2014

**AN
INTERVIEW
WITH
MATTHIAS
ARNDT**

— by Heinz-Norbert Jocks

H.-N.J.: To start off with a general question, what led you to the art world?

M.A.: As an adolescent, I saw the paintings of expressionists like Emil Nolde and other masters like Van Gogh. Later, when I was 16 years of age, I finally saw the Beuys Block in Darmstadt. This was what really got me started because it triggered something inside of me that I couldn't express with words. Astonished by its ability to have such a powerful impact, I began to pursue art.

H.-N.J.: In your case, pursuing something also means going on the road. Were there any specific instances in your life when you noticed that you felt a sense of belonging in more than one place in the world?

M.A.: In school, for a start, where I was involved in a theatre group while working on my business degree. In addition, I was a scout and lifeguard in the DLRG (Deutsche-Lebensretter-Gesellschaft / German Lifesaver Society). This meant that I was part of three very different social networks or groups, each representing a full-time leisure activity. I first had the feeling of belonging to a nation when I travelled with the scout group through Greece, Portugal and Turkey. I realised early on that my perspective as a German was different from that of the Greeks, Portuguese or Turkish given my background. At any rate, what I learned in my travels is that some things that are completely self-evident in the culture in which I grew up do not necessarily have the same meaning in another culture. They may even be completely irrelevant. The things you've learned within a culture cannot be applied everywhere and to everything. This led me to scrutinise the cultural context from which I emerged. From this unfamiliar distance I got a clearer view of my heritage and of who I am. I inevitably had to be willing to try new things, to step out of my comfort zone. I was left with no other choice but to assimilate and empathise for a time. In the process I realised that, although I was German, I identified more as a European.

When I look back now, I realise that I started thinking beyond Germany and on more of a European scale very early on, albeit modestly. In my work as a gallerist, I started thinking globally from the start, just as I had as a boy scout. And so the first artist with whom I came into contact was French, namely Sophie Calle. We would end up collaborating on many occasions until today. We held our inaugural gallery exhibition in November 1994 with American Douglas Kolk, who unfortunately just recently passed away, the second with African Chéri Samba and the third exhibition with British photographer David Byrne.

H.-N.J.: The work of a gallerist doesn't leave much time for really profound engagement with art, or does it?

M.A.: When I decided to become a gallerist, I had no idea what I was getting myself into. After I completed my A levels, I trained to become a banker at the insistence of my parents. Then life took me to Berlin before the fall of the Wall. While there I spent a year working in a gallery as an assistant to Rainer Fetting. He was the gallery's most important artist and the most famous artist I met personally at that time. He's the person who first opened my eyes to the "big art world". I met curators like Norman Rosenthal and Christos Joachimides, represented the gallery at major fairs like ARCO and

Art Chicago and came in contact with important American dealers and top celebrities. For example, I was able to sell a painting to David Bowie, who paid a visit to the gallery to coincide with his concert in Berlin. But I also learned about the conflicts of an artist faced with the need to be assertive in the exhibition business and to prevail over other colleagues.

Since I was much too young and inexperienced to be taken seriously in the industry, I didn't see a future for myself as a gallery assistant. So I decided to study art education and the fine arts in Kassel. To do so I had to sit for an entrance exam. Because I also dreamt of becoming an artist, I was under a tremendous amount of pressure. My desire to be creative was at odds with the work I was doing in my first gallery, which I had opened with a fellow student in 1990 and which was supposed to pay for itself. Preoccupied with my work there, I dropped out of school.

Economically speaking, this was a bit of a disaster, as Kassel proved to be an entirely inappropriate location. The gallery's lack of a profile was part of the reason why things did not go according to plan. To earn money, I worked as a visitor guide at *DOCUMENTA IX*, which was very well paid at 60 D-Marks an hour. Incidentally, Jan Hoet's *DOCUMENTA IX* is, in my eyes, one of the best exhibitions I've seen to this day. Major artists like Anish Kapoor, Bruce Nauman, Mario Merz, Joseph Kosuth, Louise Bourgeois, Francis Bacon, Bill Viola, along with many younger artists, created masterpieces under his direction. Even today I can still envision every detail of these works. All things considered, it was not the universities that were the best or de facto educational institutions for me, but rather the documentas.

As a visitor guide, I had to explore the art in-depth and convey it to those who had more prejudices than previous experience in the arts. At the start of each tour, I would suggest that they expose themselves to the works without posing the A-question, namely "Is this art and why?" This judgment-free exchange was uplifting and liberating for the visitors. The question wasn't, is this art or not, but rather: What's happening there? How is what we're seeing affecting us? What is it doing with us? ...

“The things you've learned within a culture cannot be applied everywhere and to everything. This led me to scrutinise the cultural context from which I emerged. From this unfamiliar distance I got a clearer view of my heritage and of who I am.”

What references can we find? The audience members weren't the only ones who got a sense of what art can be and mean. I also learned a lot. When *DOCUMENTA IX* came to an end, so did my time in Kassel. I did thankfully receive the Kulturförderpreis (Cultural Award) of the city of Kassel for the work I accomplished in my first gallery, but the signs were pointing toward moving on.

Because I wanted to know how to successfully run an art business, I studied cultural management at a night school in Hamburg. But I wasn't really getting anywhere with the theory, so in 1993 I returned to Berlin, where the Wall had long since fallen and the face of the city was transforming practically on a daily basis. In Berlin I became the well-paid director of a gallery on the Kurfürstendamm. I wanted to give the gallery a young international artistic profile and relocate it to the emerging art centre in the East, Berlin Mitte. But the owner did not share my enthusiasm and could not see the potential. Once again I learned that monetary wealth alone is not a guarantor of cultural awareness. Disappointed but strengthened in the knowledge that I had to launch something of my very own, I left this secure job after a year and opened my own gallery in 1994. That was the real start of my story.

But your question was about how I became a gallerist. I initially called my gallery "Arndt & Partner" because I lacked the 15,000 D-Marks I needed to found a company. I had only saved 10,000 D-Marks at the time. My former employer made up the difference by offering me a loan. I secured the loan by putting up the first works I'd acquired as a student (by Hannah Höch and Kurt Schwitters) as collateral, and then paid back the loan as soon as possible. Over the years, three dear friends of mine became partners in succession through their contributions. But the responsibility, both financial and conceptual, was ultimately in my hands. Since the label "Arndt & Partner", which provided much-needed stability, had already become established worldwide, I retained it for 15 years. Starting in 2010, I focused the brand solely on my name, ARNDT.

H.-N.J.: Nowadays you do not have to become a gallerist to get close to art. Why turn it into a business if you can also take a different approach? What is unique about a gallerist's perspective on art?

M.A.: Twenty years ago, when the market and the responsibilities of the key players in the industry were more clearly defined, when everything was in development and the financial world had not yet discovered art for itself, I was initially drawn to the possibility of working with artists, because they are the authors, the creators of the art that compels me. And in addition to recognition, they need money more than anything else, someone to guarantee their income, organise their business and also to secure funding for ambitious new productions. Selling art was still considered a disreputable business at the time, especially in Berlin. Of course there are still black sheep in the industry, but overall art brokers and dealers play an important and honourable mediatory role. And back then it was absolutely the right choice for me. At that time, the gallery was the only format I knew that involved mediating between artists and the public, collectors and institutions. I sought to have a close relationship with the artists who worked with me because ...



Matthias Arndt, *DOCUMENTA IX*, 1992

“Twenty years ago, when the market and the responsibilities of the key players in the industry were more clearly defined, when everything was in development and the financial world had not yet discovered art for itself, I was initially drawn to the possibility of working with artists, because they are the authors, the creators of the art that compels me.”

I was able to provide what they needed through our collaboration. With the gallery, I provided them with a space and a forum. This was where Sophie Calle, Thomas Hirschhorn and Gilbert & George exhibited for the very first time in Berlin. If something didn't exist, we invented it. The only thing that was permanently missing in Berlin was the market, so we sold our work internationally.

H.-N.J.: Before we talk about creating a market, can you say a few words about why you selected these artists? Is there a common thread?

M.A.: I have always just followed my intuition. Of course, artist selection does reflect the personality of the person who is making the decisions. Such being the case, of course it is possible to trace a vision in hindsight.

But back to the artists who are close to my heart: they all advocate radical positions. Thomas Hirschhorn is exemplary of committed art that takes up a position. But what he creates isn't political art. As he puts it, it's more that he makes it political. Sophie Calle, on the other hand, explores her own personality and her search in her artwork, incorporating issues like absence and memory. Those who delve into her work encounter their own experiences and images in the process, not just those conveyed and incurred by Sophie Calle. Gilbert & George, both great humanists in my

eyes, expose themselves to the world on our behalf. They take a prominent stance and position themselves between us and the world as a protective and cautionary measure. For the most part, the art that I treasure and have selected is neither defined by generation nor by medium. What particularly fascinates me about certain works is their relationship to the interior and exterior world.

H.-N.J.: Do the artists' issues move you personally and do they speak to something existential within you?

M.A.: Absolutely. Even though I spend the majority of my time in the art scene, I draw my strength and passion not from the art world, but primarily from art and life. I have maintained this passion for more than 20 years, from the difficult early stages through many confrontations in the market and the very early years of its development, constantly renewing my motivation and personal mandate in the process. Of course I also had the good fortune that the market, even following the dip caused by the financial crisis, continued to develop, and that contemporary art was more popular than ever before. I'm also a bit proud to have played a role in the creation of the "Berlin miracle" and to have made it possible for many artists to enter the market. Never in my wildest dreams could I have imagined that I would

“The work of an artist requires the engagement of the beholder or the owner. It's not something that reflects your own image, but rather something that needs to be explored. Art can change the world.”

one day achieve so much success or have such a global presence, and even lead a comfortable life thanks to the fruits of my labour. But it's true that the things we love are the things we do best, and so I was also able to sell the art that I loved, even when it wasn't exactly commercially suited, like the work of Sophie Calle or Thomas Hirschhorn. Although she is the world's most important conceptual artist, Calle is still significantly undervalued in the market.

H.-N.J.: Why are the prices so low when compared with other artists?

M.A.: What I'm about to say is based on my experience and not meant to be judgmental. The work of an artist requires the engagement of the beholder or the owner. It's not something that reflects your own image, but rather something that needs to be explored. Art can change the world. If we open ourselves up to it, we learn to see the world differently or in a new way, and also to see the things we have missed. If we succeed, we develop a different attitude toward the world and other matters, which has an influence on our actions.

The need to expand the range of one's perception and to ask oneself questions is like an elixir for me. However, many buyers and gallerists are simply looking for validation. They are hesitant to leave their own part of the world or their comfort zone and often choose works of art in which they can see themselves reflected. As a result, the art of someone like Thomas Hirschhorn does not appeal to everyone. Art history independently selects for the best art and often this may or even must be complicated. It often contradicts the latest trends. This presents a temporary commercial challenge, but everything works out in the end. And of course I follow the latest global trends in the business very closely.

H.-N.J.: I must confess that I am not quite convinced by a line like "art can change the world." It rolls off the tongue so easily and sounds like an endlessly repeated cliché. When did you get the feeling that art had changed your life?

M.A.: I travel through the world with more awareness thanks to art. As you know, I live in Singapore. The world seems to exist in relative harmony there. But in the places where I travel, for example, in Indonesia or in the Philippines, there is no concealing the severe conditions and conflicts, misery, hatred, inequality, crises, blood and death, pain and tension. And art plays a significant role here in terms of dealing precisely with these conditions.

H.-N.J.: But when and where did you notice a change in yourself as a result of art?

M.A.: For a long time, I wanted to meet all the expectations of the artists. They had a precise idea of how the gallery should look and what format they wanted. My encounter with Thomas Hirschhorn was important in this context because it motivated me on several levels: Firstly, I got to know an artist who promotes his work with strength, power and almost brute force. He rejected the stereotype of the artist as a passive individual who is forced to either express himself or wither away. According to Hirschhorn, the artist does not suffer under any sort of pressure to create. He is motivated by his creative drive. When collaborating with such a strong personality, I had to

“The need to expand the range of one's perception and to ask oneself questions is like an elixir for me.”

take just as strong of a position, both personally and professionally. In this respect, our conversations were tremendously stimulating. Selling his work was a great challenge – one that I gladly embraced. That's when I understood that a gallery is more than just a place for presenting art. On the contrary, a gallerist first has to create the market to a large extent and structure it around the art.

H.-N.J.: How do you accomplish that?

M.A.: At that time, around 1992, there was this image of the gallerist sitting in his showroom, waiting for customers and reading to pass the time until they arrived. That's something I never did. Instead I was out looking for a market for my artists.

I initially found it in the USA. Early on I went to fairs like the ones in Chicago and in New York to promote my artists. Then it was on to South America and eventually Asia, and of course we were also on the move in other European metropolises early on.

It wasn't until later that Germany started to play a bigger role as a market for our work. Over time, more and more galleries came to Berlin. My colleagues and I worked to transform this city into a place that would attract art lovers from all over the world. Since there was no market here, we went to those who had the money and the interest. Back then the feud between Berlin and Cologne was still going strong. We organised gallery tours for small and large groups, invited people to openings and dinners and did everything we could to attract the attention of the press. On the one hand, I was on a mission to promote my favourite artists. On the other hand, we gallerists joined forces and devised new projects to turn Berlin into an international platform both for consuming and selling art – and with quite a great deal of success at that. The Gallery Weekend Berlin, a model that has been copied worldwide, emerged from these early initiatives.

H.-N.J.: How has the gallery evolved? And what led it to open up to the world?

M.A.: There were only vague signs at the time of what has now become Berlin's biggest selling point – its status as a city for artists. Despite the fact that Olafur Eliasson and Thomas Demand, both artists who are now internationally renowned, were already living here, Berlin was still a long way from being perceived as an important art scene. ●●●

Now, you'd like to know how the gallery programme has expanded. By chance, I ran into Nedko Solakov, whom I'd previously met at the Biennale in Venice, at the Künstlerhaus Bethanien. That's also where I met Thomas Hirschhorn for the first time. Then there was Hiroshi Sugito from Japan. I'd seen a work of his at a fair that inspired me.

The gallery continued to expand, and it had to expand to keep up with the growing needs of the artists, the more elaborate productions and the increasingly important fairs. There were also artists who came to me, some of whom I knew, but hadn't approached. In the early years, I had to work side jobs since there was still no market for art here, which made it much more difficult for gallerists to earn a living.

While we're on this subject, I have to bring up the cultural management projects I established at that time. This was not something I took on only because it was difficult to earn a living with art. In order to support the artists with their projects, I needed the kind of money I could not earn with a normal job. First, I worked in public relations for real estate developers, including for the Hackesche Höfe. But that was too much of a leap from the art world for me. That's why, in 1997, I offered to design the concept and handle the organisation and execution of the guide service for Catherine David's *Documenta X* as a self-sustaining company, which I pre-financed with the help of other external resources. The resulting profits would go to benefit the gallery. Since I had a business background, they placed their full confidence in me. The end result was a huge, complex project held up by 60 employees. The tremendous demand was given a boost by Catherine David's reputation as an organiser of conceptual exhibitions and the related assumption that her exhibition was almost impossible to understand, difficult to digest and therefore required an explanation. She was attacked by the press to such an extent that people had all the more reason to attend and make their own impression. Of the 670,000 attendees, 180,000 took advantage of our offer, which consisted of guided tours and lectures. From a business perspective, it was not a huge success because we had to charge too little for the product at the request of the management, but we still managed to make a profit. The real success was that it was the first time an "outsourced" and entrepreneurial service of this nature was offered as part of an exhibition and embraced by such a large number of attendees. As a result of this accomplishment, I received calls from the *Expo 2000* in Hanover and the *Autostadt*, i.e. Volkswagen. And Berliners also entrusted me to oversee and develop a concept for the *Berliner Kunstherbst*, the forerunner of today's *Berlin Art Week*.

H.-N.J.: It all sounds as if your path and the development of the gallery were very rigorous, but filled with detours, and yet everything seems to have grown organically.

M.A.: That is a nice way of putting it, because as torn as I sometimes felt, everything followed a rigorous course from where we stand now. It all started with my desire to work with and close to art, if not as an artist then in some other shape or form. So I opened a gallery. To finance this, I needed a side job. This exposed me to new opportunities and, in turn, gave me the skills I needed to take my art business to the next level and then expand it on a

global scale. However, I had to overcome the supposed division between art and art management and between art and commercial success, along with the tensions that result. I did so by uniting these supposed contradictions in my work.

H.-N.J.: Let's take a moment to discuss your understanding of cultural management. To implement this, you founded Art Services, a company with five or six employees. What type of work did you do?

M.A.: We wanted to offer various companies and major exhibitions consulting services focused on answering questions like: How can you introduce your exhibition to a broader audience? How should you structure it? Where and how can you find the right staff for it? And how can you train them? What we developed could also be applied to museums. In any event, we trained the tour guides for the *Berlin Biennale*, while, at the same time, developing a study for the *Musikinstrumenten-Museum* to determine how they could expand their audience. We also advised the *Haus der Kulturen der Welt* and the *Berliner Kunstherbst*, the precursor of the *Berlin Art Week*. The question in this case was how to create a framework that would draw people here from all over to look at art. Volkswagen was also an exciting project and, not to mention, very well paid.

However, all of these projects had a downside, namely that they distracted me from what I really wanted to do, i.e. work with artists as a gallerist. In order to devote myself entirely to that endeavour, I put an end to my involvement in cultural management in 2000. I told myself that the gallery had to stand on its own two feet. Everything else must evolve from it. The artists expect that of me and deserve my complete attention and total commitment. We moved into a gallery at Checkpoint Charlie that seemed huge to me at the time. I invested all my capital into its reconstruction, which lasted for months. From then on I had to apply myself one hundred percent to the art market. All that remained was my gallery work and a direction, and the more I focused on that, the more successful the gallery became, both in terms of sales and as a brand.

H.-N.J.: Since we've arrived back at the subject of galleries, I'd like to once again touch on your selection of artists. What led to your collaboration with Sophie Calle?

M.A.: That's an interesting story. I fell in love with her early works back when I saw them in the 1990s. She had a reputation for being difficult. It wasn't a given that you'd gain access to her. After I'd studied up on her, I all but courted her. Eventually she agreed to meet with me. In a very polite and charming way, she said: "There are three reasons to take on an exhibition project. Either I'm falling in love, which is not the case between us. Or someone offers me a location that is so stunning that I simply cannot resist it. But you're too young for me, and your gallery is still too unknown. The only thing that could change my mind would be if you had an exciting project to offer me." But I couldn't simply pull one out of my hat. As a result, we ended up not working together at the time.

So fascinated by Berlin that I felt compelled to move there, I came up with an idea. One of the things that made the city so interesting to me ...



Left to right: Matthias Arndt, Jakob Gautel, Sophie Calle, David Byrne, 1995

is that artists gave it an identity that it had lost after the fall of the Wall. The disunity caused by the division of the city had disappeared. In my opinion, it was now an ideal time for foreign artists to get a clear picture of Berlin because there was an inevitable distance between them and the city and they were not as emotionally involved as a German would have been. For that reason, I wanted to convince Sophie Calle to visit. It's why I sent her photos of various locations in East Berlin, like the war memorial and children's graves of the soldiers with rotten children's toys. That aroused her curiosity. She wanted to know more, and so I invited her to come to Berlin. But she didn't want to, firstly, because she had an image of Berlin as a place where it constantly rained, and secondly, because she came from a Jewish family and did not want to set foot on German soil. But in spring 1995, she did come, and her visit happened to coincide with that of David Byrne, whom she knew and who was presenting his own exhibition. Incidentally, he later provided her with music for her film "No Sex Last Night". She was coincidentally also in Berlin for the Literature Festival, to which Paul Auster had also been invited. The two of them share a special connection.

H.-N.J.: Yes, specifically as masters of the obscurity between reality and fiction, which both of them are. As you probably know, Auster thanks

her on the opening page of his novel "Leviathan", published in 1992, with the words: "The author extends special thanks to Sophie Calle for permission to mingle fact with fiction." While reading, one encounters a blonde woman named Maria Turner, who, despite the fact that she is the exact opposite of the small, dainty Sophie Calle in terms of her physical appearance, emerges as her true doppelgänger: "An unorthodox person who lived her life according to an elaborate set of bizarre, private rituals [...]. Some people called her a photographer, others referred to her as a conceptualist, still others considered her a writer, but none of these descriptions was accurate."

M.A.: Yes, and in this respect, it was a pleasant coincidence that Auster was in Berlin at the same time as Sophie Calle. She would later collaborate with him. Sophie loved the company of other artists and, in turn, attracted the attention of many stars in her field. In my dealings with her it became apparent that she was neither difficult nor a diva. During her stay, I showed her around. In the end she was hooked. The project we created, entitled "Souvenirs de Berlin-Est" was based on locations in the former GDR and related memorabilia. These included both ideological and personal mementos, all of which were either confiscated by authorities or destroyed by vandals. She photographed the remains and empty spaces. She interviewed

Installation view: Sophie Calle



passers-by on the street to find out what had been at these locations in the past. From this, she created her work entitled “Detachment (“Entfernung” in German), which was incidentally purchased by the federal government for its art programme following a two-hour conversation with Rita Süßmuth.

H.-N.J.: How was the project financed?

M.A.: Because we did not have a lot of money at our disposal for this project, we received support from the Institut Français. The French cultural centre on Unter den Linden played a very important role for the people of the GDR in that it was the only Western cultural institute that was opened there.

H.-N.J.: It seems to me that you have an especially close relationship to France.

M.A.: Yes, that’s correct. At the *Documenta X* in 1992, when I was still a student, I met the woman who would later become my first wife. She lived in Paris at the time, initially working for the Philippe Nelson Gallery, and later for the Musée d’ Art Moderne de la Ville de Paris. As a result, I started commuting between Paris and Berlin. Because my wife at that time was very driven and ambitious, the only way I could hold my own ground in our relationship was by contributing something of my own. Occasionally I would work with other young French artists. And later, at the age of 32, I was honoured with the “Ordre des Arts et des Lettres” for my work focused on bringing French art and culture to Germany – an honour and a permanent connection to France that would survive even a failed marriage.

H.-N.J.: Since then, you’ve continued to expand your gallery’s spheres of influence. What awakens your passion for certain countries and their art scenes – first the USA and South America, then Asia and the Pacific (in other words, locations outside of Europe)?

M.A.: This interest was essential for our survival and began with the art fairs from 1994 to 1995. Over that period of time I attended 140 fairs. By 2005 we had established ourselves in the international market (that is, we were exhibiting worldwide). When we hosted exhibitions with Yayoi Kusama and Franz West in Berlin, we were only able to reach a small audience. That’s why I came up with the idea of opening a second international location.

America seemed too far to me at the time. Today I laugh at the thought of a six-hour flight. It had to be a foreign location in any case. So in 2005, I chose the city of Zurich, a major financial metropolis, and it worked out very well. We had more exhibition space and were able to get artists on board who already had a presence in Berlin, like Anselm Reyle. This second pillar in Zurich was just the start of our expansion.

After that we opened another location in New York. The years 2005 to 2008 were an exciting and thrilling time that led to my constantly being on the road. Although we more successful than ever, I was once again faced with the risk of withering into nothing more than the manager of my company who delegated everything and who had no time for art and artists. My job was to bring in the money and meet with the accountants. My directors, on the other hand, were able to travel to China to look at art and visit studios. In other words, they were doing what was actually near and dear to my

heart. At this point I diverged from the path of organic growth we’d experienced to that point and from my intuitive and autonomous approach, even though I had achieved great financial success. It’s clear that you cannot remain small as a gallery and that you are not doing this work for yourself or your own amusement. Everything is part of a current, a development, but I had to ask myself whether I wanted to simply keep feeding a machine. I felt like I had gone off course and was exhausted from all the travel. Much to our chagrin, but in some ways also to my fortune, the global economic crisis struck, forcing me to get back on track. We closed the Zurich and New York locations, I steered the gallery into calmer waters, placed the redundant employees in new positions and devoted myself to the task of changing our format – long overdue in my opinion – in order to structure the gallery to meet these new conditions.

In the process, I also finally changed the name of the gallery from Arndt & Partner to ARNDT and created what is now an established brand (in Asia and the Pacific region as well). I am out on my own, relying on my intuition, my sense of quality, my expertise and my business acumen. I also wanted to communicate this to the outside world – a process that continues to this day – and ask myself how I can work successfully with and for artists, but in a format that is appropriate to the changing market, which also meets the expectations of our artists as much as the needs of our clientele in a globalised, completely interconnected world.

H.-N.J.: Globalisation has also changed the art market in a big way, hasn’t it?

M.A.: You touch on something very crucial here, which one has to face with some urgency as a gallerist, namely the question of how to respond to the demands of a globalised art market. In the early years in Berlin, a gallerist could certainly display great art, but only earn as much from it as he absolutely needed to survive according to Berlin’s unwritten laws compiled by those who set the tone in the media and public opinion at the time. Doing business with art was considered à priori bad. Art should remain untainted by monetary value and not be permitted to degenerate into a commodity. I am devoted to art, but my primary job is to safeguard the business. ...

“Everything is part of a current, a development, but I had to ask myself whether I wanted to simply keep feeding a machine.”



Center: Matthias Arndt, Jacques Toubon (French Minister of Culture 1993 – 1995), Hackesche Höfe, 1995

Ninety percent of traditional gallery work consists of developing the market and getting artists the money they need in order to work relatively unencumbered. In short, I was subjected to the tension between the purity of art and the filth of commerce for far too long. I was completely deterred by this feeling of not being allowed to pursue commercial success at the risk of exposing myself to hostility. I didn't want to punish myself for the financial success of my operations. Although I could barely even pay the gallery rent in 1994, I was accused of thinking too commercially. I did not have a single employee on staff at the time and had to take on three jobs to finance what I absolutely wanted to do. What is so commercial or wrong about that? With art and business kept apart, I did not have the courage to professionalise my work to the extent that it would have made financial sense for both sides, namely for the artists and for me.

Finally the company reached such an extreme that I was forced to confront questions about how we were doing business. Of course the artists adjusted to the changes. I sold over 25 of Thomas Hirschhorn's large installations to museums, and these were certainly not intended to be commercial goods. His works are not easy to place. Things shifted into gear in such a

way that I had to make peace with the fact that running a gallery only works if there is a solid financial base. I could have been considerably more financially successful if I had decided earlier to incorporate some major commercially promising artists into the programme. I didn't do so for two reasons: on the one hand, to follow the dictates of the gallery programme, and on the other hand, because the artists raised concerns that the gallery might face criticism for becoming too commercial. And so I turned away some artists with whom I would have been set for life at this point.

H.-N.J.: What is the best way to combine art and commerce? Or in other words, how can you successfully introduce an artist who has not yet been accepted by the market?

M.A.: By structuring the market for an artist, whether he or she is young or established. What helps me in this case is my business expertise, along with my contacts with institutions, collectors, directors of museums and institutes all over the world. The most important thing is to convey the significance of an artist whose importance is not yet recognised.

“Maybe that’s the reason why I’m a good entrepreneur because I always question my product and my work methods while everything is still going well, rather than waiting for a moment when things have gotten difficult or problematic.”

H.-N.J.: How do you accomplish this?

M.A.: By knocking on doors. I’m more of the type to think about how I can do something better rather than someone who is satisfied with my work. Maybe that’s the reason why I’m a good entrepreneur because I always question my product and my work methods while everything is still going well, rather than waiting for a moment when things have gotten difficult or problematic. This is a tremendously demanding task, but a good artist also exposes himself to this sort of radical reflection. I admire them for this and create and learn from the tension that results from their constant need to create and reinvent themselves. This is the basic principle of innovation. An artist is barely finished with one work before he or she is starting on the next project. Artists do not rest on their laurels. I personally tend to pay special attention to what is not working. I have high expectations of what a gallery should be, how an exhibition should look and how the organisation should

function. Your question was about how to break out an artist or draw attention to him or her. Of course we do this by featuring the artist wherever we showcase ourselves. Before I travel to New York, Paris or London, I set up appointments with curators, collectors and artists. In the beginning, this was very difficult for me. I didn’t want to bother anyone. But this is about professional exchange. You meet on a level where you can share information with each other. Thanks to my 20 years of experience and the reputation I’ve built for myself, this is a lot easier today than it was back when I was a newcomer. When I went to Australia and knocked on the door of the National Gallery of Victoria in Melbourne or the Art Gallery of New South Wales in Sydney, I was able to get a meeting with the directors or curators. I’ve also been welcomed at MoMA in New York. It is very important to think about what you want to highlight and discuss ahead of time and to enquire about their latest projects. What are they focused on at the moment? ...

What are they interested in and is there anything you can do for them? In Australia people are particularly open to hearing about this because they are so much further away from everything. As a result, we were able to sell works by Sophie Calle, Thomas Hirschhorn and Gilbert & George to museums. But I am more than just a sales representative. All of our conversations are focused first and foremost on the art and its content, not its status as a commodity.

H.-N.J.: I would like to learn more about why you're also incorporating artists like Tapaya Rodel from the Philippines into your programme. He lives and works in a country that has yet to be discovered by the art market. Are you trying to get ahead of the market and the bandwagon as it becomes apparent that Asia, which is still uncharted territory to some extent, will continue to play an increasingly bigger role in the art world?

M.A.: It's a mixture of all these things. First of all, I am extremely curious, which should be a prerequisite for anyone looking to get involved in the art world. But this curiosity is also a symptom of a deficiency. As much as I am in love with Berlin, it is not necessarily known for keeping an open mind about new art scenes. Everyone talks about Asia, but very few people have really spent meaningful time there. I like to talk, but I always try to turn my words into action. So in 2010 I attended the Art Stage Fair in Singapore to get a better impression of it, as I was considering participating in the event. I did not even have a point of reference for understanding the art I encountered there and I really enjoyed the fact that I lacked any context for classifying it. At last I found myself back in an almost childlike state, one in which I had to readjust my thinking, decide and ask myself what I liked and what I wanted to explore on a deeper level. Jan Hoet once said: Looking at art means evaluating it in the context of what you've already seen and experienced. There might be something you approve of today that you won't appreciate or that might even look completely different to you tomorrow.

But the opposite is also true: There may be something you do not like today that speaks to you with greater intensity tomorrow because you know and understand more. This is a process that I have consciously experienced. In Singapore, I applied the principle of opening one's eyes in order to see more of the world.

H.-N.J.: What is it about East Asian art that fascinates you?

M.A.: There are two levels, one related to content and the other commercial. After 27 years in the art business and with galleries in Berlin and Singapore and family residences in Berlin, Melbourne and Singapore, I have to earn a good amount of money. The artists also expect this of me. That's why I look at things from two different perspectives. There is the question of what I find artistically relevant. In this context, I find Southeast Asia, and particularly the Philippines, extremely interesting, because the artists have not isolated themselves from society to any great extent. Even though the market there is already strong and dominated by the wealthy and the auction market, I find it striking that the artists are still very closely tied to society and its problems, both political as well as ethnic and religious. When I started out, I was focused on – as I've already mentioned – Sophie Calle, Thomas Hirschhorn and Gilbert & George. All of them explore and chafe at society and the world in their work. Today I find artists with the same sort of socio-political focus in Asia. In terms of the aesthetics, you have to open your mind to something new and learn to understand it. Because all of the artists there are technically skilled, you need an insider perspective and expertise to filter out the differences and the strongest positions. I could just as easily go to London or New York and showcase the same trends, the noncommittally abstract, formal works that are nice to look at, but that don't offend anyone and can therefore be sold for a lot of money. Incidentally, I am currently exploring the question associated with this phenomenon, which is why we're now preparing an exhibition for this spring in Singa-

“All in all, it is not enough for me to maintain my legacy. I'm constantly seeking out new challenges.”

pore featuring young artists from America. All in all, it is not enough for me to maintain my legacy. I'm constantly seeking out new challenges. But of course there's also a commercial plan: Apart from the already booming art markets there, Southeast Asian societies are experiencing tremendous growth. There are important economies in this region that are essential to the West, but that also need the West. The artists have the advantage of being young and creating works that are not yet too expensive. They are already prominent figures and generally accepted in their own countries, but not yet in our part of the world. I am working to ensure that they will also get the recognition they deserve here. In my opinion, they are the stars of tomorrow. It is with these artists that I would like to and intend to achieve commercial success on a global scale.

H.-N.J.: One of the difficulties is that these artists operate from a cultural context that we do not immediately understand. How do you approach this?

M.A.: By accepting that I will never completely penetrate it, but continuing to try anyway. Twenty years ago, I was already fascinated by the works of a Chinese painter you also hold in high esteem, Liu Xiaodong, and I still am today. In general, many things spoke to me in China, but then I convinced myself that I would never truly understand this other culture and that it was best not to overstep my bounds. How are you planning to share this with other people if you can't even completely understand it yourself? On a commercial level, this decision was fatal. My decision not to allow myself to give in to this also slowed my development. When I realised I had this same enthusiastic and exhilarating feeling about countries like Indonesia, I did not want to make the same mistake I had made with China. There's a pulse in the air there; it is tremendously exciting and vibrant. That's why I said to myself: Of course I'll never understand the Asian soul, but that doesn't mean I can't approach it. In doing so, I'm also learning more about these other cultures and cultural landscapes. On the whole, I approach it in a relatively systematic way. Part of this involved publishing a book on contemporary art in Indonesia.

The goal was to deliver an overview of the artwork of three generations. In the process I learned that the way we see and think is not compatible with the Asian way. Our entire demeanour is very direct, which is much too confrontational for Asians. In Singapore, where everything is evolving so rapidly, you cannot be too abrupt. You have to give things their space and time.

H.-N.J.: Do you hope to learn how artists see the world differently by exploring their works and thus open yourself up to a new plane of consciousness?

M.A.: That would almost be like taking a holiday from my own consciousness. As a writer, which you are, you are focused on putting yourself in someone else's shoes and you use language as a vehicle to make something understandable for others. As much as I want to understand how people in Southeast Asia live and to see things from their cultural perspective, I am not an anthropologist studying in Indonesia. I'm following the mission I've

imposed on myself, and with discipline. Perhaps that has something to do with my Prussian heritage on my paternal side. I want my work to set something in motion and, in the process, to help create connections and contexts that wouldn't have existed otherwise.

H.-N.J.: Does that mean that you see yourself as a bit of a pioneer?

M.A.: Yes, that sounds about right. I don't really have to bring artists to Berlin. I could sell their works in Asia and save a lot of money that way. I've never taken the easy way out. I place a lot of emphasis on being independent. Yes, I have to be independent. I want my work to make sense and that only happens when I feature unfamiliar works here, and vice versa.

I have become a good businessman because I am enthusiastic about the work artists do. From a commercial perspective, it would be exciting to buy works and hold on to them, rather than selling them for small sums, but that is a whole different concept. What I'm doing now will be commonplace in five years. Yes, it will be completely normal to see works by artists from Indonesia. But we are not at that point yet. This is still a very ambitious goal. In Southeast Asia, the strongest markets for art are still the countries from which the artists originate, i.e. Indonesia, the Philippines and Thailand. But gradually I've succeeded, along with a handful of colleagues in Europe and the USA, in stirring up more attention and interest. We also have to involve the collectors and galleries in the Southeast Asian region and make it clear to them that we have a long-term goal of expanding the market toward the West. And in turn, I would of course also like to bring international art to Asia on a permanent basis.

H.-N.J.: I'll close with one last question about your dreams: Do you have any that haven't been fulfilled yet?

M.A.: My first big dream – to work autonomously and independently in the art business and to be able to live comfortably from it with my family – has fortunately become a reality. The dream I'm currently working towards is that of creating a place where life and work are united with art. When and where this will come to pass is still written in the stars. I envision a building from the 14th or 15th century, which we can expand to include a modern structure. After focusing on global, there will finally be a return to local, or better said, "glocal". I'd like to work there in complete independence with art and artists, give them the space and especially time they need, and grant myself the tranquillity and leisure to live with my family and with art while continuously expanding my horizons. And our doors will always be open to anyone who wants to visit us and share this experience.

ARCHIVE

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- 1 Douglas Kolk, *She is here*, 1994, pencil on paper, 29 x 21 cm
 - 2 Douglas Kolk
 - 3 Left to right, works by: Thomas Hirschhorn, Douglas Kolk (wall drawings),
Via Lewandowsky



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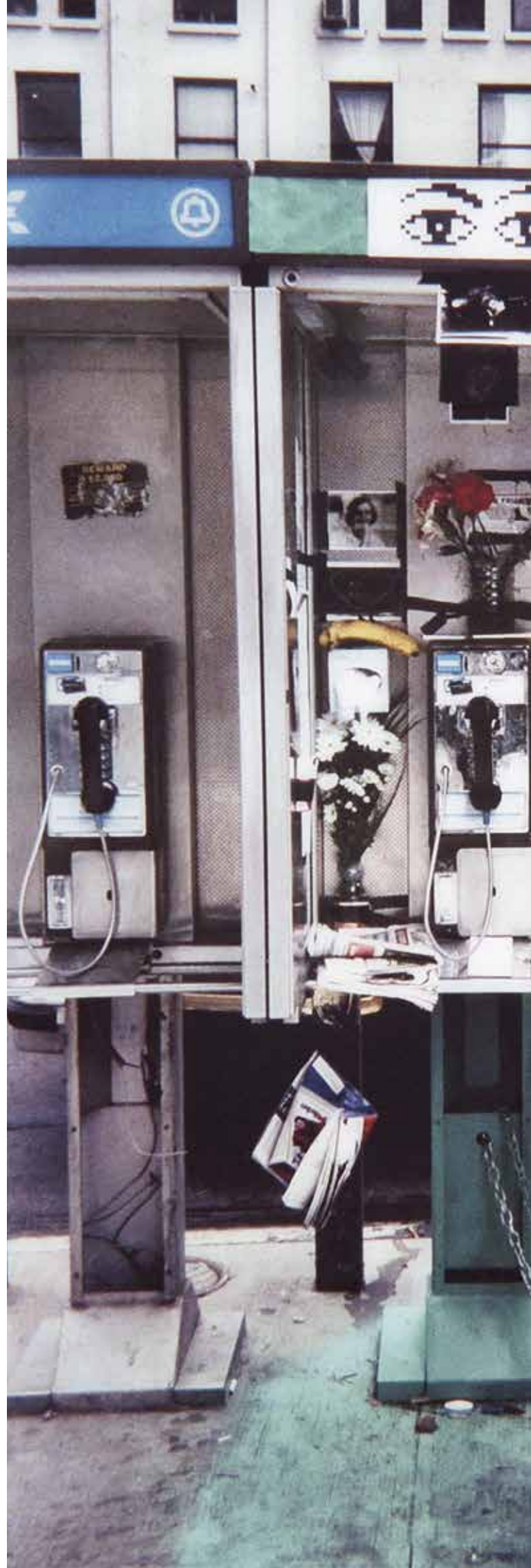
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1 Brick shell of Arndt & Partner Gallery, Checkpoint Charlie, Berlin, 2001



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- 1 Left to right: Matthias Arndt, Florian Trümbach at the opening of the first exhibition at Galerie Vruchtenhagel, 1991
- 2 Opening dinner for David Byrne at Kleiner Festsaal Hackesche Höfe, Berlin, 1995
- 3 Poster for the solo exhibition: Sophie Calle, *The Gotham Handbook* at Arndt & Partner, Berlin, 2002
- 4 Installation view: Sophie Calle, *The Gotham Handbook* at Arndt & Partner, Berlin, 2002
Photo: Bernd Borchardt
- 5 Sophie Calle, *The Gotham Handbook*

»Für die
spielt der
und Pazif
zentrale



Matthias Arndt im April 2010, kurz bevor er seine Galerie-Räume an der Potsdamer Straße eröffnete

»Das Geschäft findet zunehmend außerhalb der Galerie statt«

Seit 1994 betreibt **Matthias Arndt** seine Galerie in Berlin, er war immer Vorreiter. Zum Jahresende wird er das Format wechseln und als Agent und Berater arbeiten. Die Räume an der Potsdamer Straße behält er. Der 43-Jährige über den Wandel des globalen Kunstmarkts, Spontankäufe und das Gallery Weekend

Herr Arndt, gerade waren Sie auf der Messe in Mexiko, dann ging es schon weiter zur Art Cologne. Wie viel Zeit verbringen Sie eigentlich in Berlin?

MATTHIAS ARNDT Maximal zwei Wochen pro Monat. Zur Hauptsaison im Mai, Juni und im Herbst zu den Auktionen in London und New York bin ich fast drei Wochen im Monat unterwegs.

Zum Jahresende stellen Sie den Galeriebetrieb ein und bereisen fortan als Agent und Kunstexperte die Welt. Ist das normale Galeriegeschäft ein Auslaufmodell?

Galerien wird es als Ausstellungs- und Verkaufsorte von Kunst immer geben, jedoch braucht es in einem vollkommen globalisierten Markt ein neues Format, an dessen Entwicklung ich arbeiten werde. Sammler, Künstler und Museen agieren international

vernetzt und unabhängig, der Galeriebetrieb ist jedoch auf ein Programm und dessen „territoriale“ Vertretung lokal begrenzt. Hier ergeben sich Widersprüche und Interessenskonflikte, die den Galeristen hemmen. Au-

»Für die nächsten 20 Jahre spielt der Raum Asien und Pazifik kulturell eine zentrale Rolle« Matthias Arndt

Berdem verändert sich der Markt: Das Geschäft findet zunehmend außerhalb der Galerien statt, die internationalen Messen generieren zusätzlichen Aufwand. Ich habe in den letzten 18 Jahren ausschließlich von meinem Kerngeschäft und Verkäufen aus

dem Programm gelebt. Viele der Kollegen jedoch bestreiten ihre Kosten größtenteils aus dem Kunsthandel und begeben sich hier in die Konkurrenz zu den Händlern und Auktionshäusern, die wiederum in den Primärmarkt eindringen. Das sind spannende Entwicklungen, die mich nicht ängstigen. Doch in einem sich stetig verändernden und erweiternden Markt an einem überholten Status quo festzuhalten ist meine Sache nicht. Ich will mich erneuern und meinen Radius erweitern.

Was hat Sie zu dem Schritt bewegt, Ihre Kräfte fortan in der Beratung von Sammlern, Firmen, Museen und Künstlern einzusetzen?

Die Galerie habe ich 1994 eröffnet, um meiner Leidenschaft für die Kunst eine Form und den Künstlern einen Raum zu geben, sie in

nächsten 20 Jahre r Raum Asien fik kulturell eine Rolle « Matthias Arndt

- 1 Press: tip Berlin, No. 10, 2011, p. 64
- 2 Installation view: *Sip! Indonesian Art Today* at ARNDT Berlin, 2013
- 3 Mella Jaarsma, *The Senses Cheat You*, 2012, live performance for the group exhibition *SIP! Indonesian Art Today* at ARNDT Berlin, 2013
- 4 Center to right: curator Enin Supriyanto, artist Mella Jaarsma

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„FACE MIND. MIND BODY“

Hinter dem Gesicht befinden sich andere Gesichter (Dr. Jekyll und Mr. Hyde), hinter den Gesichtern ist der Geist. Der Geist, der versucht Kontrolle über den Körper zu gewinnen. Der Körper, Werkzeug des Geistes und zugleich dessen Verhängnis.

*„Vor Körpern strömte, die Körper macht es schön,
Ein Körper hemmte auf seinem Gange,
So, höff' ich, dauert es nicht lange,
Und mit den Körpern wird's zugrundegehen.“*

„Faust I“, Johann Wolfgang v. Goethe

Kontrolle, ein schwer herbeiführbarer Zustand. Eine vorübergehende fragile Verbindung, dies schnell wieder in ihre Bestandteile zerfällt, nicht ohne eben noch gebundene Energien in Form einer heftigen Explosion freizusetzen. Kontrolle ist eine Geste, ein Wunschzustand, vor dessen Eintreten man sich eigentlich fürchtet.

*face the mind, mind the body.
face the body, mind the face.
mind the face, face the body.
mind the mind, face the face.
face my mind, please.
do you mind my body?
don't mind me facing your body.
please – don't mind my face.
mind-face, body-mind*

„Face Mind. Mind Body.“ heißt der Versuch, diese Fragen nochmals zu formulieren und das im Bewusstsein, daß die einzig mögliche Antwort in der stetigen Präzisierung der Frage liegt.

Gesicht, Geist, Körper – ewiges Dreigestirn, eine Verbindung von extremer Fragilität, das eine nicht ohne das andere; zur Dreisamkeit verdammt und doch unvereinbar. In der Unmöglichkeit diese drei Komponenten dauerhaft miteinander zu verbinden, liegt also das Dilemma.

Matthias Arndt





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- 1 Press release for the group exhibition: *Face Mind. Mind Body*, with Max Mohr, Susan Turcot, Via Lewandowsky, Tina Ketara, Johan Creten, Douglas Kolk at Arndt & Partner, Berlin, 1995
 - 2 Heinz Mack, *Blauer Turm*, 2000, acrylic on canvas, 213 x 213 cm, solo exhibition opening at ARNDT Singapore, 2014
 - 3 Left to right: Uwe Fleckner, Matthias Arndt, Leo Silitonga
 - 4 Matthias Arndt, DOCUMENTA IX, 1992
 - 5 Left to right: Tiffany Wood-Arndt, Rita Targui



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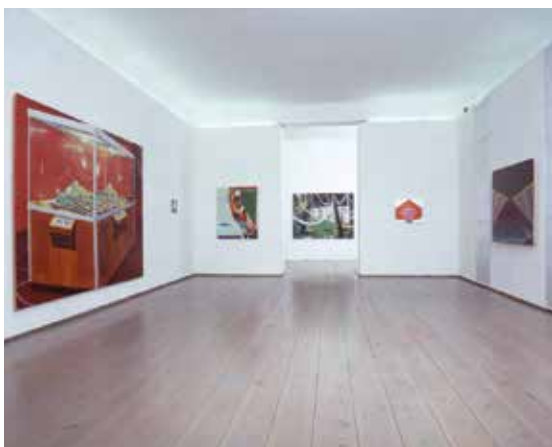
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- 1 Installation view: Keith Tyson, *Works from a Teleological Accelerator*, solo exhibition at Arndt & Partner, Berlin, 2003
Photo: Bernd Borchardt
- 2 Installation view: Dennis Scholl, *Schmelzende Teilnahme* at ARNDT Berlin, 2010
Photo: Bernd Borchardt
- 3 Installation view: Anton Henning, *20 Jahre Dilettantismus ...*, solo exhibition at Arndt & Partner, Berlin, 2008
Photo: Jörg von Bruchhausen
- 4 Installation view: Nedko Solakov, *Earlier Works*, solo exhibition at Arndt & Partner, Zurich, 2006
- 5 Installation view: Nedko Solakov, *Earlier Works*, solo exhibition at Arndt & Partner, Zurich, 2006
- 6 Installation view: Muntean / Rosenblum at Arndt & Partner, Zurich, 2006
- 7 Installation view: Jitish Kallat, *Likewise*, solo exhibition at ARNDT Berlin, 2010
Photo: Bernd Borchardt
- 8 Installation view: Claude Lévêque, *d'evian*, solo exhibition at Arndt & Partner, Berlin, 2002
Photo: Bernd Borchardt
- 9 Installation view: Mathilde ter Heijne, *No Depression in Heaven*, solo exhibition at Arndt & Partner, Berlin, 2007
Photo: Susanne Vielmetter
- 10 Installation view: Douglas Kolk / Erik van Lieshout at Arndt & Partner, Berlin, 2006
Photo: Bernd Borchardt
- 11 Installation view: Douglas Kolk / Erik van Lieshout at Arndt & Partner, Berlin, 2006
Photo: Bernd Borchardt
- 12 Installation view: Mike Parr, *Blind Self Portraits*, solo exhibition at ARNDT Berlin, 2013
Photo: Bernd Borchardt
- 13 Installation view: Wedhar Riyadi, *Bones After Bones: The Shadow*, solo exhibition at ARNDT Berlin, 2013
Photo: Bernd Borchardt
- 14 Installation view: Eko Nugroho, *Threat as a Flavour*, solo exhibition at ARNDT Berlin (rented space in the Tagesspiegel Area), 2012
Photo: Bernd Borchardt
- 15 Showroom Zimmerstraße at Checkpoint Charlie, works left to right: Thomas Hirschhorn, Slater Bradley
- 16 Installation view: Otto Piene and Heinz Mack, *Light & Reflection* at ARNDT Singapore, 2013
Photo: Olivia Kwock
- 17 Installation view: Jules de Balincourt, *Accidental Tourism and The Art of Forgetting*, solo exhibition at Arndt & Partner, Berlin, 2006
Photo: Bernd Borchardt
- 18 Installation view: Anton Henning, *27 mainly quite appealing sculptures*, solo exhibition at Arndt & Partner, Berlin, 2005
Photo: Jörg von Bruchhausen
- 19 Installation view: Mathilde ter Heijne, *Red, Black, Silver and White*, solo exhibition at Arndt & Partner, Berlin, 2009
Photo: Bernd Borchardt
- 20 Installation view: Entang Wiharso, *Trilogy*, solo exhibition at ARNDT Singapore, 2014
Photo: Oliva Kwock



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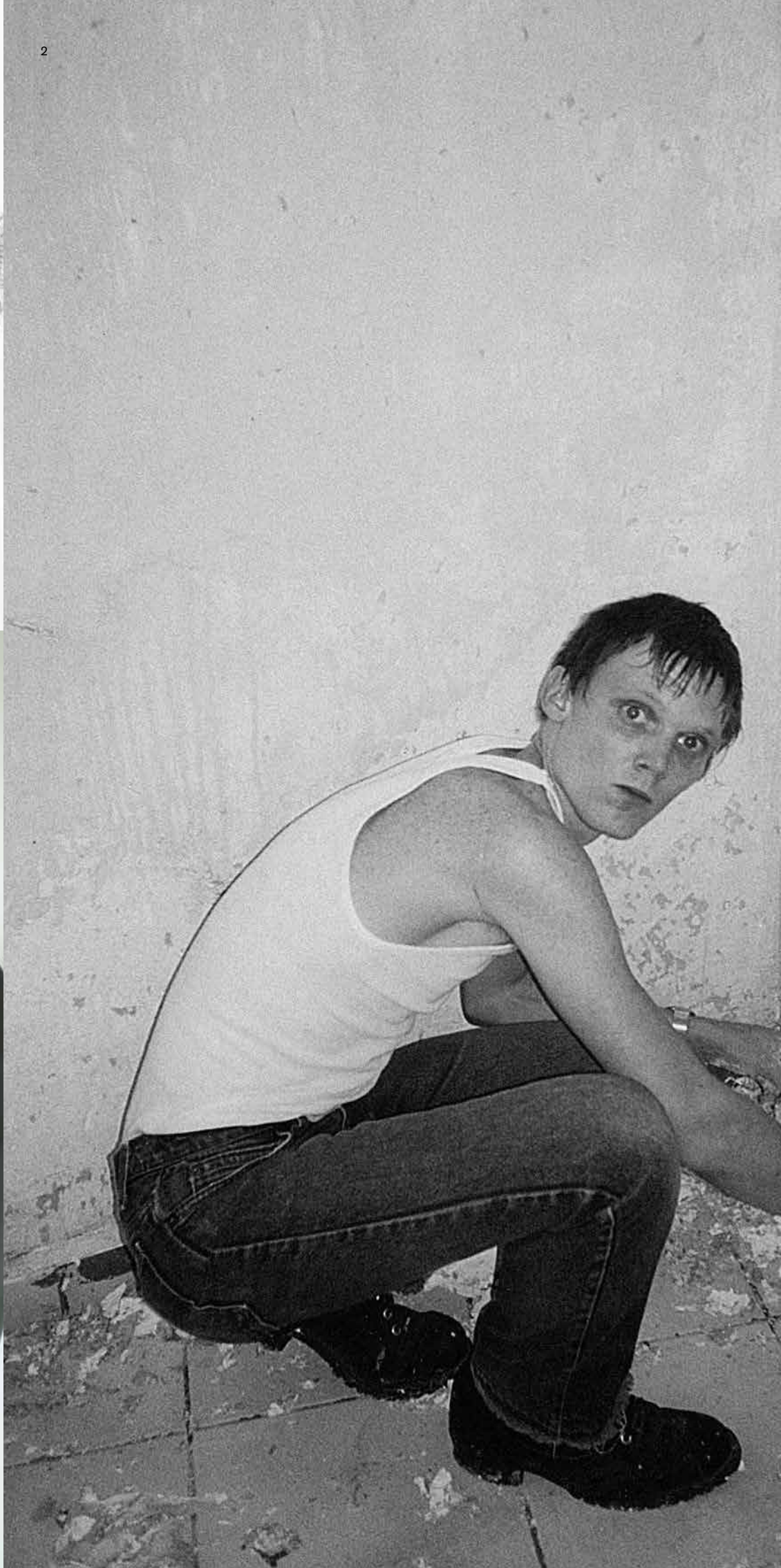
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- 1 Installation view: *Traitor and Tradition*, group exhibition with works by Mit Jai Inn, Sopheap Pich, Pinaree Sanpitak, Svay Sareth, curated by Erin Gleeson at ARNDT Berlin, 2014
Photo: Bernd Borchardt
 - 2 Installation view: Charles Sandison, *Cryptozoologies*, solo exhibition at Arndt & Partner, Berlin, 2007
Photo: Bernd Borchardt
 - 3 Installation view: Douglas Kolk / Erik van Lieshout at Arndt & Partner, Berlin 2006
Photo: Bernd Borchardt
 - 4 Showroom at Checkpoint Charlie, with works by Torben Giehler, Sophie Calle, Hiroshi Sugito at Arndt & Partner, Berlin, 2002
Photo: Bernd Borchardt
 - 5 Christian Boltanski, *Reliquaire – Les Linges*, 1996, black and white photography, fabrics and neon lights in a metal box, 91 x 91 x 31 cm
Photo: Daniel Rückert
 - 6 Installation view: Thomas Hirschhorn, *Layout and Work on Paper* at Grammercy Park Hotel Fair at Chateau Marmont, Los Angeles, USA, 1997
 - 7 Thomas Hirschhorn, *Kubus*, 1992, mixed media, 150 x 170 x 160 cm







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- 1 Erik Bulatov
 - 2 Douglas Kolk, Hackesche Höfe, 1994
 - 3 Matthias Arndt
 - 4 Hahan at *abc (art berlin contemporary)*, 2013
Photo: Dieter Bartholomai
 - 5 Left to right: Agus Suwage and Matthias Arndt in front of ARNDT Berlin on Potsdamer Strasse, 2013



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- 1 Studio Karsten Konrad, 2007
Photo: Bernd Borchardt
 - 2 Karsten Konrad in his studio, 2007
Photo: Bernd Borchardt
 - 3 Erik Bulatov, *Paintings 1956 – 2011*, Catalogue Raisonné, vol. 1, Wienand Verlag GmbH, 2012



2

1 Press: Artforum International, April, 1997

2 Matthias Arndt in front of his first gallery, Galerie Vruchtenhagel in Kassel, 1991



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- 1 Transformer shed in an isolated courtyard at Hackescher Markt used for artistic projects. Here in 1996/1997 the yearlong series *Storyteller* took place
 - 2 Left to right: Matthias Arndt, Dr. Melanie Setiawan, Enin Supriyanto, 2013
 - 3 Matthias Arndt working at DOCUMENTA X, 1997 with his agency *artservices*. Here he organised guided tours and visitor services for DOCUMENTA X in Kassel, which also was the first entrepreneurial organised and outsourced visitors service of that scale in the history of German public exhibitions



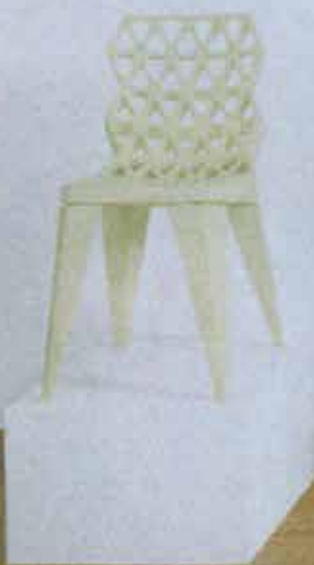
4 DOCUMENTA X guided tours team, 1997

5 Nedko Solakov, *I Can't Keep Any Secrets*

6 Left to right: friend of the gallery, Amanda Rath, Lugas Silabus, Entang Wiharso, Rifky Effendy, Dr. Melanie Setiawan, Matthias Arndt at the opening of the solo exhibition Entang Wiharso, *Trilogy* at ARNDT Berlin, 2012

7 Rodel Tapaya in his studio

Photo: MM Yu



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Opposite: Matthias Arndt and Tiffany Wood in their Berlin apartment, featuring a plush Jeffrey Bennett Tulip chair in the living room and a dining table and chairs by Eero Saarinen.



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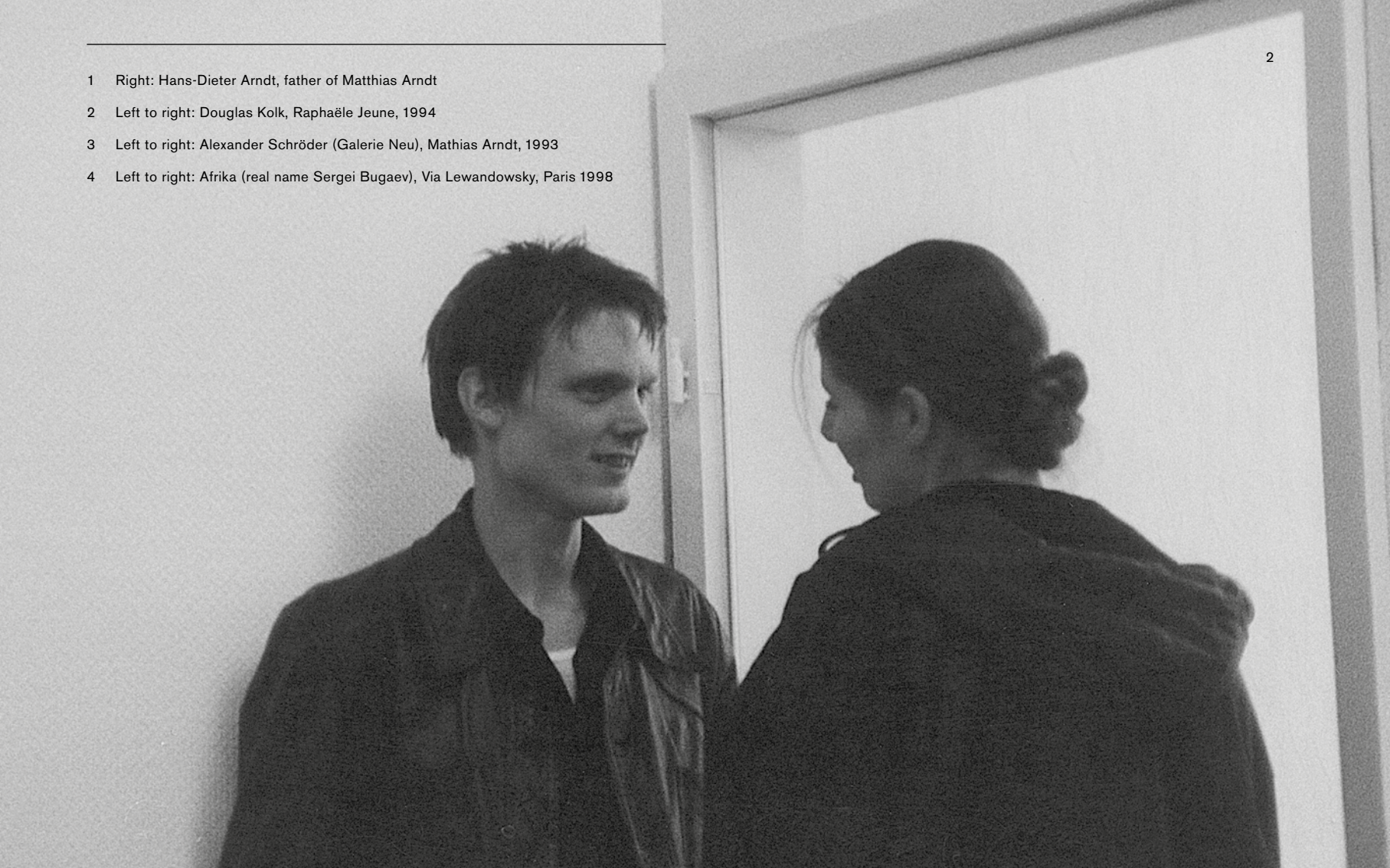
1 Press: Art+Auction, September, 2008, p. 174

2 Via Lewandowsky, *We'll Get Bored*, 1995, mixed mediums, dimensions variable

3 Susan Turcot, 1996



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- 1 Right: Hans-Dieter Arndt, father of Matthias Arndt
 - 2 Left to right: Douglas Kolk, Raphaële Jeune, 1994
 - 3 Left to right: Alexander Schröder (Galerie Neu), Mathias Arndt, 1993
 - 4 Left to right: Afrika (real name Sergei Bugaev), Via Lewandowsky, Paris 1998







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- 1 Installation view: Mathilde ter Heijne, *Number One*, solo exhibition at Arndt & Partner, Berlin, 2002 (Image: Menschenopfern)
Photo: Bernd Borchardt
 - 2 Installation view: Mathilde ter Heijne, *Number One*, solo exhibition at Arndt & Partner, Berlin, 2002 (Image: Menschenopfern)
Photo: Bernd Borchardt
 - 3 Hiroshi Sugito in front of his work *The silver lake*, 2004, acrylic on canvas, 240 x 340 cm
 - 4 Left to right: Ulrich Felsberg, Matthias Arndt, Jacques Toubon (French Minister of Culture 1993 – 1995), 1995
 - 5 Installation view: Hiroshi Sugito, *the birdsong*, solo exhibition at Arndt & Partner, Berlin, 2004



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- 1 Installation view: Max Mohr, *Schuldfrei Leben, Begehbare Paradiesprothese, Labor*, Art Basel Statements, 1998
- 2 Thomas Hirschhorn installing the exhibition *Virus Ausstellung* at Arndt & Partner, Berlin, 1996
- 3 Installation view: Julian Charrière, *We are all astronauts aboard little spaceship called earth*, 2013, 12 historic globes, table construction, group exhibition *Berlin Masters* at ARNDT Berlin, 2013
Photo: Jan Steinauer



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- 1 Installation view: Jean Michel Othoniel, *The Wishing Wall*, solo exhibition at Arndt & Partner, Berlin, 1996
 - 2 Thomas Hirschhorn
 - 3 Veronica Brovall, 2007
 - 4 Adam Adach, 2008

Certified translation from French

French Republic

THE MINISTER FOR CULTURE AND COMMUNICATION

names by decision of this day

Mister Matthias ARNDT

CHEVALIER DE L'ORDRE DES ARTS ET DES LETTRES

[Knight of the Order of Arts and Literature]

Issued in Paris on 6th February 2001

[signature illegible]

Catherine Tasca

Minister for Culture and Communication

This is to certify that the above is a true and correct translation of the original French document submitted to me.

Berlin, 22nd. March 2013

Britta Gitting-Bérats
Sworn Interpreter and authorised Translator to the Berlin Judiciary for English and French





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GALERIE ARNDT & PARTNER


Hackesche Höfe • Rosenthalerstr. 40|41 • Berlin • 030.283 37 38

›**THE WISHING WALL**‹
JEAN-MICHEL OTHONIEL

Zur Ausstellungseröffnung
am Samstag, den
13.1.1996
UM **17 UHR** laden wir Sie und Ihre Freunde
herzlich ein.

Ausstellungsdauer: **13.1 - 24.2.96**
Neue Öffnungszeiten:
Di - Sa
14 - 19 Uhr

 **INTERPANE**

 **AFA**
Association Française d'Action Artistique

-
- 1 In 2001, Matthias Arndt was named a "Chevalier des Arts et des Lettres" and thus made a member of the Order of Arts and Letters by the French Ministry of Culture
 - 2 Installation view: Jean Michel Othoniel, *The Wishing Wall*, solo exhibition at Arndt & Partner, Berlin, 1996
 - 3 Exhibition flyer: Jean Michel Othoniel, *The Wishing Wall*, solo exhibition at Arndt & Partner, Berlin, 1996



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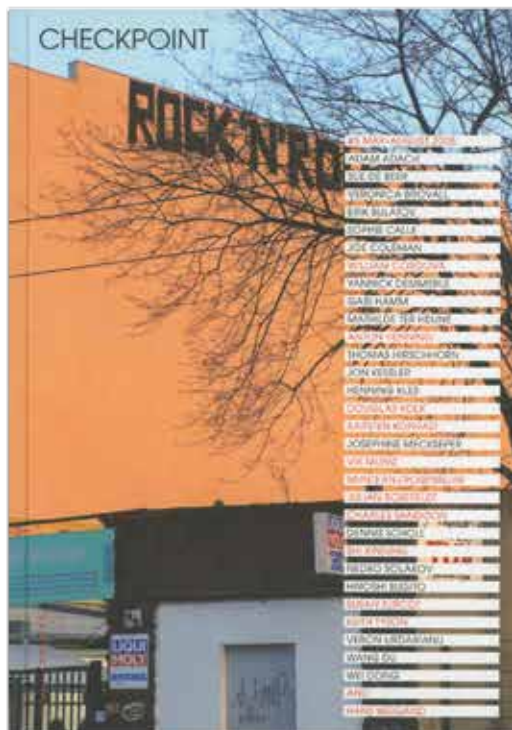
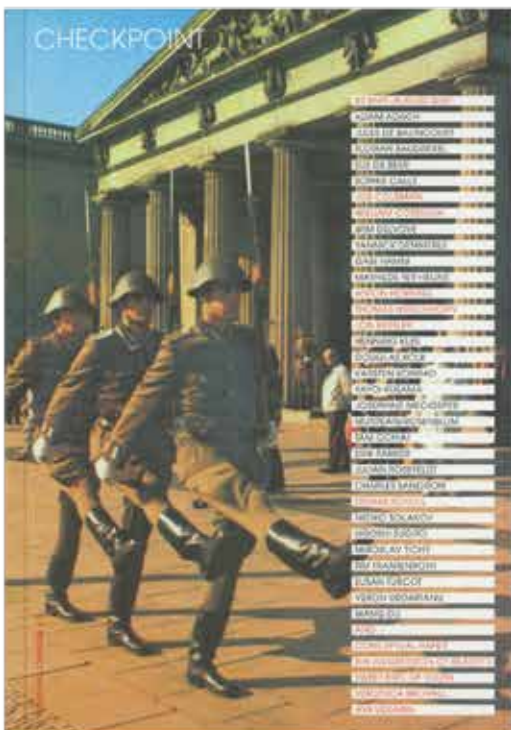
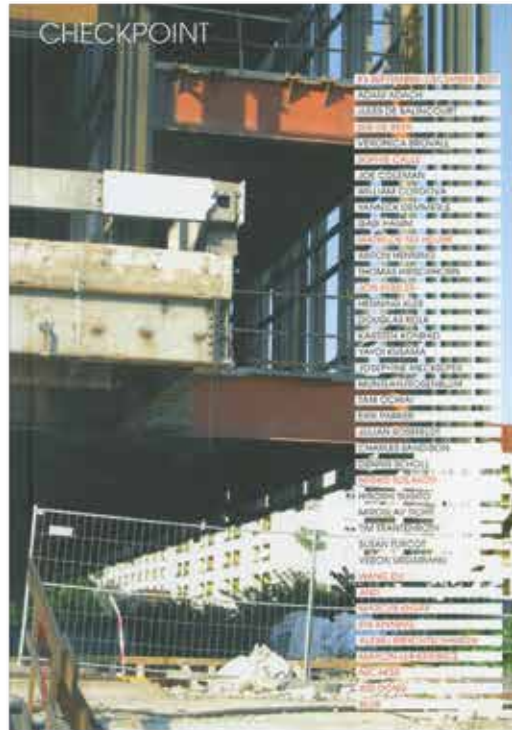
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- 1 Jules de Balincourt in his studio
- 2 Matthias Arndt standing in the exhibition *Changing The World* at ARNDT Berlin, 2010
- 3 Nedko Solakov
Photo: Angel Tzetanov
- 4 Heinz Mack
- 5 Anna Lubinas (co-founder Arndt & Partner) at Künstlermesse Dresden, 1997
- 6 Left to right: Joseph Grigely, friend of the gallery, Raphaële Jeune, 1998
- 7 Thomas Kretschmann in the 90s
- 8 Gilbert & George in their exhibition *London Pictures* at ARNDT Berlin, 2012
- 9 Josephine Meckseper
- 10 Thomas Hirschhorn, press photo for the exhibition *Doppelgarage*, 2003
Copyright: Ralf Becker
- 11 Jitish Kallat

- 1 Top left to right: *Checkpoint #1*, 2007, *Checkpoint #3*, 2008, *Checkpoint #6*, 2008
Bottom left to right: *Checkpoint #2*, 2008, *Checkpoint #5*, 2008, *Checkpoint #4*, 2008,
published by Arndt & Partner
- 2 Galerie Vruchtenhagel in Kassel
- 3 Jacques Julien, Jakob Gautel, Philippe Mairesse, Bruno Yvonnet, *Cordon Bleu*, 1995,
published by Arndt & Partner, Berlin
- 4 Left to right: Karsten Konrad, Eva Alter, Matthias Arndt, 2012

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Arndt & Partner Berlin
Checkpoint Charlie 1st floor

Emilia & Ilya Kabakov

Artist talk with
Angelika Nollert, Neues Museum
Nürnberg
20 Sept at 11 am
at the gallery

Opening 20 Sept, 6 to 8 pm

23 Sept to 23 Oct 2008

A photograph of a gallery space. On the left is a tall, white, ladder-like wooden structure with a rectangular top. On the right is a small white sign on a tripod stand. The background is a plain white wall and a dark wooden floor. The text is overlaid on the image, providing details about the gallery opening and an artist talk.

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- 1 Artist talk with Angelika Nollert and Emilia & Ilya Kabakov at Arndt & Partner, Berlin, 2008
 - 2 Left to right: Angelika Nollert, Emilia Kabakov, Ilya Kabakov, 2008
 - 3 Invitation for the solo exhibition: Emilia & Ilya Kabakov at Arndt & Partner, Berlin, 2008
 - 4 Left to right: Geraldine Javier, Mike Samson, Lourdes Samson, 2014
 - 5 Left to right: Moira Lang, Geraldine Javier, Tony Godfrey, 2014
 - 6 Opening of the exhibition: Geraldine Javier, *Stuck in Reverse*, 2014



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- 1 Right to left: Marin Majic, Poppy Gordon and friend, 2014
 - 2 Opening of the solo exhibition: Marin Majic, *Nursery* at ARNDT Berlin, 2014
 - 3 Left to right: Matthias Arndt, Klaus Wowereit, Gilbert & George at the opening of *The Urethra Postcard Art of Gilbert & George* at ARNDT Berlin, 2011
 - 4 Gilbert & George signing catalogues, 2011

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Als erstes New York

Einen Galeristen zu treffen, ohne augenblicklich sämtliche Negativbilder der Szene aus der Schublade zu kramen, ohne an die repräsentationsüchtige Modenschau der letzten Vernissage zu denken oder das allzu bekannte seichte Geplätscher der Kunstnutztis und -papis, ist selten, aber nicht unmöglich, wie Matthias Arndt beweist. Seine Augen strahlen, wenn er von den Künstlern spricht, die er in seiner Galerie vertreten wird, etwas Romantisches, Idealistisches schwingt mit, auch dann, wenn über die notwendige Platzierung in den Preislisten des Kunstmarktes gesprochen wird, ein notwendiges Übel, das aber auch Chancen in sich birgt für die Künstler und Galeristen.

vität vor den Augen eines internationalen Publikums. Die nahe Konkurrenz des Galerienviertels um die Auguststraße fürchtet Arndt nicht. Eher begreift er sie als positives Moment für die Entwicklung des Kunststandortes und des Kunstmarktes, die KünstlerInnen nach Berlin zieht wie KuratorInnen und Käufer.



MATTHIAS ARNDT
Foto: Marcus Lieberenz

Angefangen hat der gelernte Bankkaufmann im Kunsthandel und in der Kunstvermittlung vor fünf Jahren. In Kassel hatte er eine kleine Galerie, die sich konzeptionell mit „Kunstrecycling“ beschäftigte: Unbekannte KünstlerInnen übermalen Werke bekannter. Daneben arbeitete Arndt für die „documenta“.

Seit 1993 ist er in Berlin, wo er zunächst für eine große Galerie am Kurfürstendamm tätig war. Heute abend eröffnet er seine „Galerie Arndt & Partner“ an der Rosenthaler Straße 40/41 mit Douglas Kolik, einem New Yorker Künstler (ansonsten Mi.-So. 14-20 Uhr). Von der Eigendynamik des Areal der Hackeschen Höfe erhofft er sich für seine Ausstellungen einen spannenden, kontrastreichen Kontext. Hier treffen Tradition, Legende und Zukunft aufeinander, hier verändert sich Berlin und bewahrt gleichzeitig Geschichte, hier ist Leben; ein Zentrum kultureller Aktivität und Kreati-

Berlin hat für ihn Zukunft im europäischen und weltweiten Rahmen und die Kunstszene wird eben erst wieder spannend nach ihrem Wende-Schlaf. Die KünstlerInnen, die er ausstellt, kennt er persönlich. Konzeptionell sollen die Werke in seiner Galerie Spannungen zwischen der Realitätsebene zwischen Kunst und Künstlern und der umgebenden Wirklichkeit provozieren, Fragen stellen an die Welt und das Publikum, zu emotionaler und rationaler Zwiesprache reizen. Die ausgestellten Werke aus verschiedenen Genres sollen sensibilisieren, eine verschüttete oder verborgene Liebe zu den alltäglichen, viel zu vertrauten Dingen neuerlich entfachen. Kunst ist dann in erster Linie problembewusste Kommunikation. **MARIO STUMPF**



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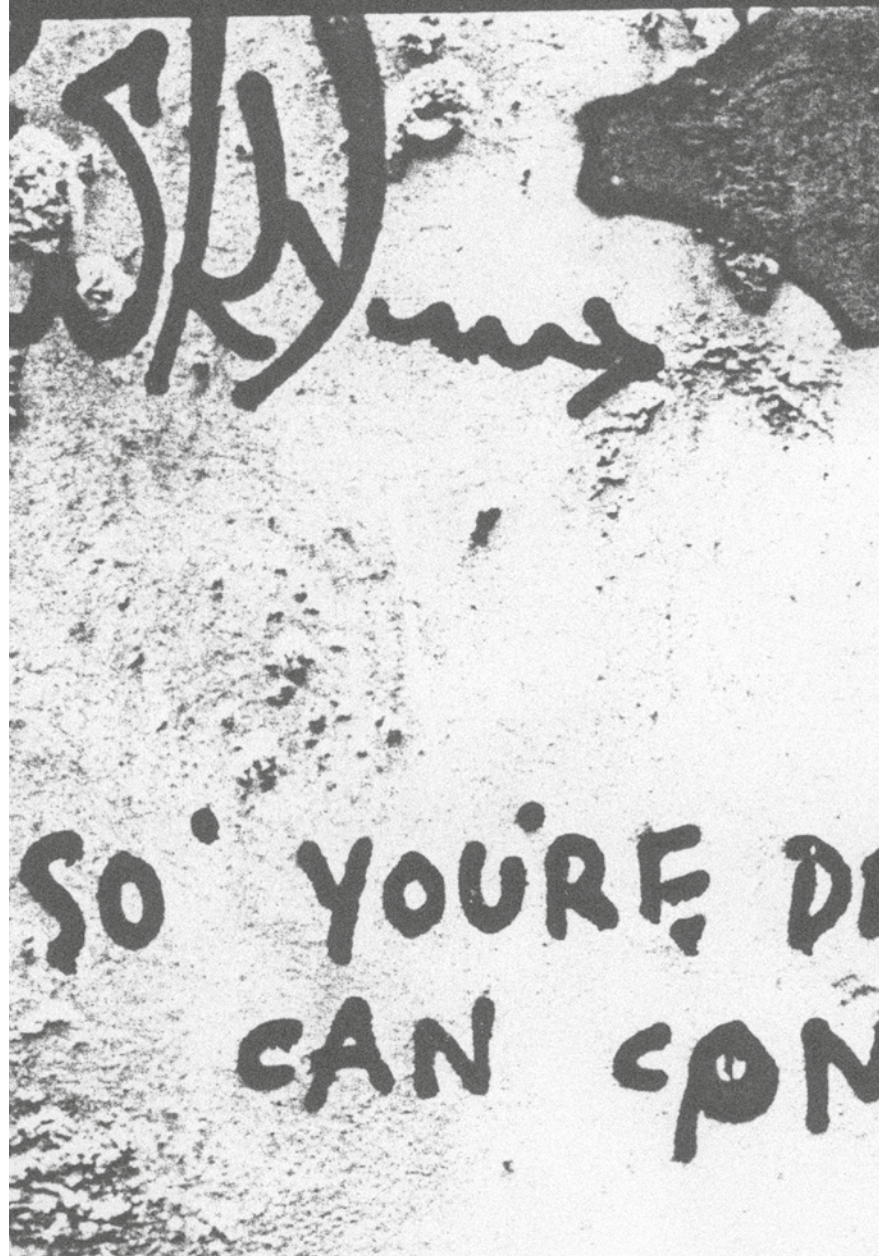
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- 1 Press: Neues Deutschland, 05 November, 1994
- 2 Left to right: Stephan Balkenhol, Ute Meta Bauer at the opening of Stephan Balkenhol at ARNDT Singapore, 2014
- 3 Left to right: Matthias Arndt, Lorenzo Rudolf, Maria Elena Rudolf
- 4 Visitors at the opening of Stephan Balkenhol at ARNDT Singapore, 2014



Happy Birt

IM JAHRE 1994 WAR MATTHIAS ARNDT, CHEF ANSIEDELTE. VON DORT AUS ENTWICKELTE S... ZU DEN FÜHRENDEN TRENDSETTERN FÜR C...



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1 *SIP! Indonesian Art Today*, editor Matthias Arndt, published by DISTANZ Verlag, Berlin 2013

2 Press: kunst.investor, No. 1, Fall, 2004

Happy Day, Mr. Arndt!

... DER GALERIE ARNDT & PARTNER, EINER DER ERSTEN, DER SICH IM EHEMALIGEN OSTEN BERLINS
... SICH DIE GALERIE ZU EINEM INTERNATIONAL AGIERENDEN KUNSTUNTERNEHMEN, DAS INZWISCHEN
... GEGENWARTSKUNST GEHÖRT.





The art market is now global. Galleries need to find a new way of doing things.

Matthias Arndt

- 1 Thomas Hirschhorn, *Virus-Ausstellung*, 1996, published by Arndt & Partner, Berlin
- 2 Nedko Solakov, *Desire*, 1996, published by Arndt & Partner, Berlin
- 3 Johan Creten, *America, America*, 1996, published by Arndt & Partner, Berlin
- 4 *Face Mind. Mind Body*, 1995, published by Arndt & Partner, Berlin
- 5 Press: The Australian Financial Review, 15 March, 2012, p. 65





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1 Ralf Ziervogel, *RZAH*, 2009, spray paint on MDF, ø 175 cm

2 Installation view: Ralf Ziervogel, *Every Adidas Got Its Story*, solo presentation at The Art Forum Berlin, 2009

3 Installation view: Ralf Ziervogel, *lititi (infinite + infinite)*, solo exhibition at Arndt & Partner, Berlin, 2009

Photo: Berndt Borhardt

Hinterm Horizont geht's weiter

Matthias Arndt, einer der wichtigsten Berliner Galeristen, zieht schon wieder um

VON INGEBOURG RUTHIE



Schon wieder einmal steht der Umzugswagen vor der Tür: Matthias Arndt schleppt schon mal die kleinen Bilder.

Künstler sind Nomaden. Der Kunstbetrieb ist global biennialisiert, in Messen, bisweilen auch spektakuläre Auktionen und Ausstellungen aufgeteilt. Ein Künstler, der nicht ausstellt oder medienwirksam gehandelt wird, ist wie ein Baum ohne Blätter. Hat er Erfolg, zieht er weiter, hat er keinen, tut er's auch. Manchmal hält ihn der hassgeliebte Ruhm auch länger am Ort. In Berlin etwa. Hier gibt's Tausende. Aber sind auch Galeristen eineomadisierende Spezies? „Es gibt solche und solche“, lacht Matthias Arndt und meint, er gehöre zu „solchen“. Der 41-Jährige zieht oft um, da ist er konsequent. Im Frühling eröffnet das neue Arndt-Quartier in der Potsdamer Straße, im Wintergarten-Variété-Areal. Man munkelt, das werde alsbald einen neuen Galeriersog in der Gegend bewirken. Die ist ja bislang eher Bonjour Tristesse. „Wartet's ab“, sagt Arndt.

Das neue Berlin war ein Versprechen. Für den gebürtigen Frankfurter Matthias Arndt, der vor 15 Jahren hierher kam, hat es sich, wie er ersichert, durchaus erfüllt. Freilich mit der unbezahlbaren Erkenntnis, dass alle Ideale, alle Euphorie von der Realität ermüdet werden. Der studierte Kunstgeschichtler, der auch dem Willen der Eltern lieber anker werden sollte, belebt und trägt seit Jahren mit seinen Ideen und seinem Anspruch maßgeblich das Berliner Galeriewesen, die Kunstmesse Art Forum und den eher zähen Kontakt zu den Museen der Stadt. Seit 1995 betrieb als Galerie Arndt & Partner Zürich-Berlin in der Auguststraße eine Restastengalerie. Deren kleine Räume durchzog anfangs der schweizer Konzeptkünstler Thomas Schorchorn mit auf den ersten Blick tasten, auf den zweiten Blick tiefendigen Installationen.

Zur Jahrhundertwende zog er in größere Ausstellungsräume in der Zimmerstraße nahe dem Checkpoint Charlie. Er wurde zum Autor der sich dort rasch ansiedelnden Galerierszene. Doch 2008, im Jahr des Ruhelosen, von dem die Kollegen sagen, er sei eine der ersten Spürnasen fürs Künstlerleben in der

wem ich auf Messen gehe“, meint er entspannt. Was ihn aber nervt, sei das Herbeireden der Krise: „Da durchdringen sich Vermutungen, Gerüchte, Ängste, leider auch Neid und Schadenfreude in der Szene. Das ist kontraproduktiv. Für mich war das Gebot der Stunde: Konzentration statt Expansion.“ Ja, es stimmt, die Situation habe die meisten Kunsthandler getroffen – von New York über London, Berlin bis Tokio. Elliche Spekulationsblasen des Marktes weltweit sind geplatzt.

„Wir hatten das ja auch immer befürchtet“, räumt der Galerist ein. „Aber wir sind hier in Berlin, wir haben eine solide und ziemlich aufopferungsbereite Galerierszene, die nicht gleich aufgibt, weil der Markt überhitzt ist und sich manche die Finger verbrennen. Wir sind da und arbeiten weiter.“ Es geht jetzt sogar leichter, weil die Preise wieder normaler, die Geschäfte berechenbarer geworden seien. „Hinterm Horizont geht's weiter.“ Weiter, das bedeutet für Matthias Arndt: „Qualität statt Quantität, weniger Messen, weniger

ein Depot und notwendige Arbeitsräume für die Galerie waren zugesagt, werden jedoch nicht fertig, sind verschoben ins ultimo. Dabei versprach die Nachbarschaft Museum Hamburger Bahnhof den idealen Ort, auch für Synergien.

Die neue Adresse Potsdamer Straße indes bietet den Platz, den Arndt sich vorstellt. „Wir können gestalten.“ Zur Neuen Nationalgalerie, zum Kulturforum ist es auch nur ein Katzensprung. Außerdem: „Es

„Ein Künstler muss wachsen, ein gewachsenes Werk vorweisen können, ehe er ins Museum Einzug hält.“

Matthias Arndt

ist wieder ein Ort mit Berlin-Geschichte und Signalkraft – wie schon die Auguststraße im Scheunenviertel, die Zimmerstraße am Checkpoint Charlie, wie die Halle Hamburger Bahnhof“, er-

die Französin Sophie Calle, der Amerikaner Douglas Kolk, der Russe Erik Bulatov, die Niederländerin Mathilde ter Heijne, der Deutsche Anton Henning, die Briten Gilbert & George, der Münchener Videoartist Julian Rosenfeld, die Österreicher Muntean Rosenblum. Alles Leute, die engagierte, problembewusste Kunst schaffen, damit Werke, in denen Krieg, Globalisierungskonflikte, Migration und der Klimawandel Themen sind.

„Solche Kunst birgt auf dem Markt natürlich ein Risiko. Als ich anfing, glaubte ich nicht, dass ich die Galerie damit finanzieren könnte. Ich machte zig Jobs, um die Ausstellungen zu finanzieren, verdiente das Geld mit anstrengenden Ausflügen ins Kunstmanagement für die Documenta, für die Autostadt Wolfsburg. Erst musste ich strampeln – dann war ich selber überrascht, dass ich diese oft sperrige Kunst durchsetzen, verkaufen gar an Museen vermitteln konnte“, sagt Arndt. Warum, sagt er, sollte er über die Vermittlung des Kunstmarktes und nicht sein? „Auf einmal geht es

Der Wille der Wahrsagerin

Sophie Calle Abenteuerreise bei Arndt & Partner in Berlin

Die 41-jährige Künstlerin Sophie Calle, die 1953 in Paris für ihre Untersuchungen über das Bewusstsein, ihre psychologischen Grenzen und die Rolle der Sprache und der Übertragung in der Kunst bekannt wurde, ist in Berlin zu Gast. Sie hat eine Ausstellung in der Galerie Arndt & Partner in der Zimmerstraße 126. Ein ihrer Zukunftsprojekte ist es, die Karten von London zu sammeln, die sie in der Stadt verteilt hat. In der Ausstellung sind die Karten, die sie in der Stadt verteilt hat, zu sehen. Sie hat eine Ausstellung in der Galerie Arndt & Partner in der Zimmerstraße 126. Ein ihrer Zukunftsprojekte ist es, die Karten von London zu sammeln, die sie in der Stadt verteilt hat.



Sophie Calle, 'The New York Collection', 'Un homme qui aime', 'L'histoire d'un homme qui aime', 'L'histoire d'un homme qui aime', 'L'histoire d'un homme qui aime'.

TRAITS TIMES MONDAY, JANUARY 14, 2013

iring artists from East and West

the exhibitions planned by Arndt Singapore one juxtaposing works by Western and Asian artists

owner Matthias Arndt, 44, had his visions about Gillman Barracks visited the arts cluster that was last September. It was raining as the veteran German artist hopped from one swish gallery to another. Even with an umbrella, he was drenched. "People wondered if Gillman was a good idea and if I walked in the rain, I could work."

never, did not stop the owner of the first contemporary art museum East Berlin from linking up with a gallery in Gillman Barracks on Friday. Its inaugural exhibition, featuring works by German and Otto Piene. The artists included the German group Zero, which was a pioneer in abstract art and movement.

Singapore, for what my gallery and strategically ideal. We are art in the West and the East, closer to artistic creation. The exhibition, which shows international years introduced to audiences in Europe. Last year, I accomplished that with a group of Western artists, and the artist Eko Nugroho, who works in multiple mediums.



Besides focusing on works by Western artists who seldom exhibit here, Mr Matthias Arndt will also show Asian works. ST PHOTO: DESMOND LIM

LIFE!



Les sculptures de lumière du Danois Jeppe Hein qui s'éteignent quand on s'approche; les punaises surdimensionnées du

La nouvelle Berlin, ville

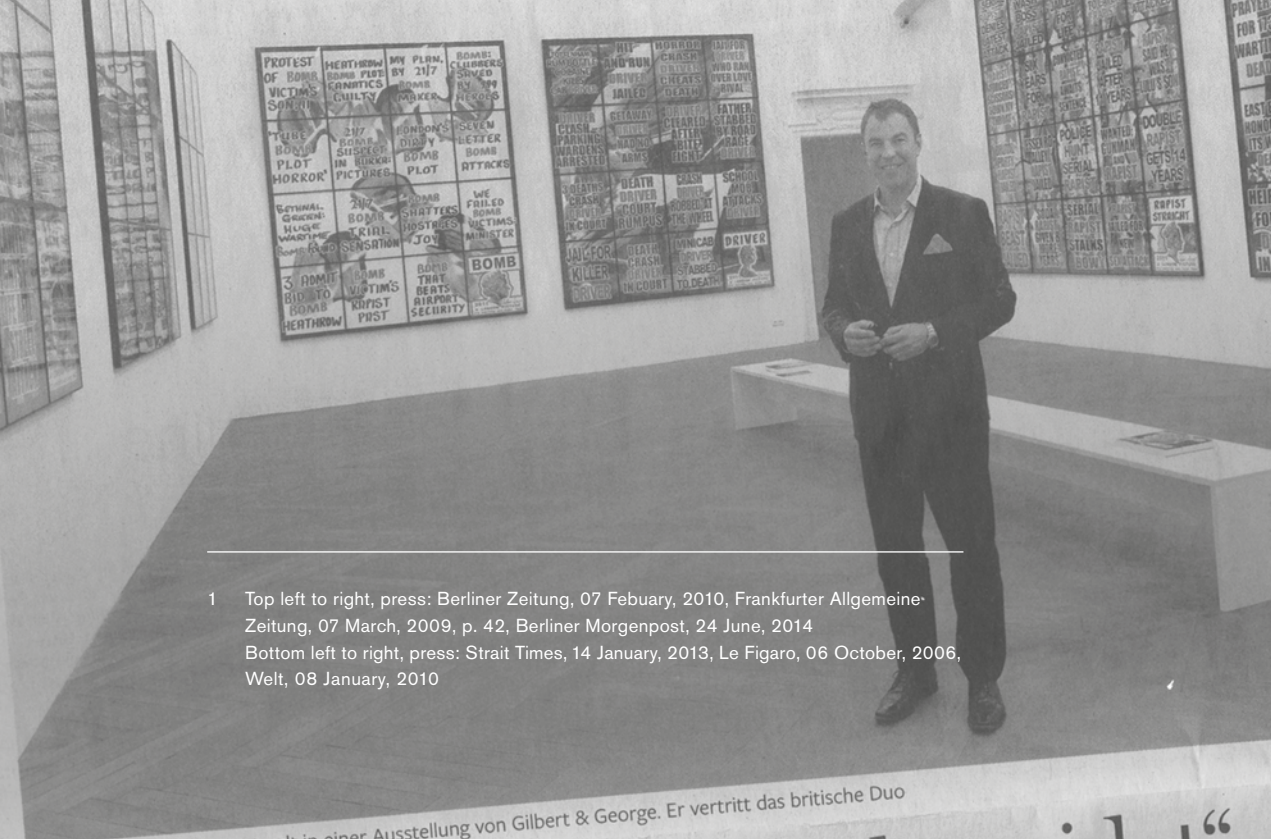
ART CONTEMPORAIN La 11^e édition d'Art Forum a montré que la capitale des artistes entend transformer son territoire en marché prospère.

De notre envoyée spéciale à Berlin

« QUAND on rebâtit quelque chose, tout est mieux. Plus riche, plus propice à l'action, à la création, au débat et à l'avenir, qu'une société à l'apogée de sa tradition. Ce n'est ensuite qu'une question de travail et de courage. » Ce diagnostic plonge implicitement la France dans le demi-sommeil des « Lands of Plenty ». Il émane de Matthias Arndt, 38 ans, natif de Francfort, esprit vif formé à l'économie à l'Ouest et « entrepreneur de l'art » à l'Est (Arndt & Partner). Ce jeune marié (la veille du vernissage d'Art Forum) revendique ses 70 heures de travail par semaine, une devise laborieuse - « work, don't cry! » - quelque 17 employés, 27 artistes représentés par un contrat de trois mois pour « gérer aux

l'ombre du grand Max Hetzler, ours chaleureux et référent berlinese s'il en est.

Il est vrai que l'air est autre dans cette rue calme qui relie Check Point Charlie, mémorial du Mur et de ses victimes emportées par la Stasi, et le Musée Gropius-Bau qui rappelle la beauté opulente du Berlin d'avant-guerre. Et les passants aussi, puisque tout le petit monde de l'art, stressé à New York et à Londres, retrouve là le plaisir écologique de la marche, de l'échange imprévu sur le trottoir et le sentiment vivifiant de la découverte. Le même bain de jouvence balaie les rues de cette capitale des artistes, omniprésents acteurs et spectateurs de l'art contemporain, cette valeur montante de la société. Du mythique Kunst-Werke sur Auguststrasse, halte obligée comme une étape sur la route de Compostelle, au Hamburger Bahnhof où les vernissages rassemblent une foule digne d'une gare (l'installation en stalactites noires du Français Claude Lévêque y côtoie l'exposition, très courue, du Cubain, feu Felix Gonzalez-Torres). De quoi alimenter Le Fantasma de l'art contemporain.



1 Top left to right, press: Berliner Zeitung, 07 February, 2010, Frankfurter Allgemeine-Zeitung, 07 March, 2009, p. 42, Berliner Morgenpost, 24 June, 2014
Bottom left to right, press: Strait Times, 14 January, 2013, Le Figaro, 06 October, 2006, Welt, 08 January, 2010

Der Vielflieger Matthias Arndt in einer Ausstellung von Gilbert & George. Er vertritt das britische Duo

„Berlin wird weltweit beneidet“

Matthias Arndt war 20 Jahre Galerist in Tiergarten, dann es ihn nach Aus Heute vermitte weltweit Kuns

Matthias Arndt: Das Galeriemodell, wie wir es aus der ersten Hälfte des 19. Jahrhunderts kennen, funktioniert so nur noch in Teilbereichen und Nischenmärkten. Der Kunstmarkt hat sich in den letzten 20 Jahren fundam

Berlin ist nach wie vor für Künstler und einen großen Teil der internationalen Kunstwelt, vor allem Asien und den Pazifik, hoch attraktiv. Entsprechend kann ich meine Mission, das Berliner Angebot durch Ausstellungen der wichtigsten asiatischen Künstler zu ergänzen, weiterführen, während ich das in-

BERLINER KUNSTMARKT

„Ich will mich neu erfinden“

Der Galerist Matthias Arndt über seine Pläne und die Veränderungen de

■ VON GABRIELA WALD

Wenn man Matthias will, braucht man ein zu wissen, wie spät sich gerade aufhält. men aus der ganze Singapur, Melbourne seine Stadt, hier fe läum. 1994 gründet Galerie, gehörte b Mit der Galerie Potsdamer Straß garten. Mittlerwe ne Strategie geä mehr Galerist, weil der Kunst ist. Das forder seinen intern Montag erreic Jahrgang 1968 dabei ist, nach Berliner Mo Flugplan so und Berater gute alte Ga

Seit 1994 betreibt Matthias Arndt die Galerie Arndt & Partner. Jetzt hat er sich von seinem Partner getrennt und macht allein weiter – auf 350 Quadratmetern in der Potsdamer Straße. Mit dem 41-jährigen Galeristen, der Künstler wie Sophie Calle, Thomas Hirschhorn, Nedko Solakov und Julian Rosefeldt vertritt, sprach Andrea Hilgenstock.

DIE WELT: Sie haben gerade in Australien ein Haus gekauft. Machen Sie sich vom Acker?
Matthias Arndt: Ich habe zu lange für den Erfolg von Berlin gekämpft, als das Feld jetzt anderen zu überlassen. Aber es stimmt, dass in Australien und vor allem Asien ein gigantischer neuer Markt entsteht, dem ich mich ebenfalls widmen werde.

Wie war's denn in Miami?
Arndt: Super! Es hat diesmal besonders Freude gemacht, weil ich entschieden habe, die Messe nach sieben Jahren Teilnahme erstmals als Besucher zu erleben. Endlich hatte ich einmal Zeit, die Rubell Family Collection, die von Rosa und Carlos de La Cruz oder Marty Margulies, in die ich über Jahre Arbeiten verkauft habe, in Ruhe zu besichtigen.

Wie laufen die Geschäfte?
Arndt: Die Geschäfte laufen wieder sehr viel besser als vor einem Jahr. Ich bin froh, jetzt nicht über die Krise sprechen zu müssen.

VALÉRIE DUPONCHELL

ouverte aux artistes

nement de ruche, est un test plutôt positif (2). Foire jugée longtemps « expérimentale », « terreau d'artistes et désert des affaires », elle s'est structurée comme en témoignait le stand architecturé de couleurs par l'Autrichien de Paris, Thaddaeus Ropac (expo solo Berliinois Mehdi Choukri (d'Andrea Bowers à Mathieu Mercier) qui enthousiasmeait Martin Guesnet, l'expert franco-allemand d'Artcurial. Nouveau venu sous les hautes fenêtres du Palais am Funkturn, le Parisien Kamel Mennour s'est dit « surpris par la qualité du public, artistes et collectionneurs ». Il est déjà au musée avec Djamel Tatah, l'un des 68 peintres français ironiquement accrochés par ordre alphabétique au Gropius-Bau par Laurent Le Bon, commissaire de l'expo « Dada » à Beaubourg) et à l'église avec la star montante, Adel Abdessemed (Habibi, vu au Palais de Tokyo, enfermé dans St. Johannes-Evangelist-Kirche).

Favre (exposée au Gropius-Bau Waldsee, jusqu'au 26 novem Sigalit Landau, la Parisienne confirme « la montée en qualité Klosterfeld, de l'Allemande de L Vielmetter, de Jürgen Beck Les Américains Susan et Michael tionneurs d'art allemand, les Le roumaine Anita et Poju Zablud aimer Albert Oehlen, la Munich qui expose ses acquisitions de signée Herzog & de Meuron. l' Neumann, grand fan de Xavier tous là. Avec 380 galeries d'art, d comme Johann Koenig, c/o Al Carlier/ Gebauer se visitent reli pendant et après la foire, Berlin bat Chelsea la New Yorkaise (seulement 280 !).

La passion d'Ingvild Fidèle de Berlin où travaillent quatre de ses ar

(1) Numéro spécial Berlin, trimestriel bilingue



Noch einmal die Zeichen auf Neuanfang gesetzt (in der Potsdamer Straße): Galerist Matthias Arndt – ohne Partner
FOTO: DAVID HEERDE

ter meinem Nar nung zu arbeiten
Don Rubell gratu Arndt: Ja. Er sagt einer, der ohne ein erfolgreicher
Sie kehren nun a Wasser den Rück der Potsdamer St mizil. Warum?
Arndt: Die Halle a zunächst einen s Doch der Neubau, dort beziehen wollt Eigentümern nicht ich in der generellen diese 350 Quadratm me neben dem Wir den: Büro, Lager, Bibl repräsentativen Auss
Auf welche Ausstellu gespannt sein?
Arndt: Eröffnet wird programm der Galerie Sophie Calle, Nedko Thomas Hirschhorn, und Gästen wie Ilya un kov, am 29. April zum end.
Und Zürich? Bleibt Ihr bestehen?
Arndt: Nein. Zu





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- 1 Installation view: *Parallel Realities – Contemporary Tibetan Art*, group exhibition in collaboration with Rossi & Rossi, curated by Tsherin Sherpa at ARNDT Berlin, 2014 / 2015
 - 2 Artist talk with David Elliott and the artists Kesang Lamdark, Tenzing Rigdol, Tsherin Sherpa in occasion of the opening *Parallel Realities – Contemporary Tibetan Art*, 2014 / 2015
 - 3 Max Burger by Julian Opie



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1 Mattias Arndt guides visitors through DOCUMENTA IX, 1992

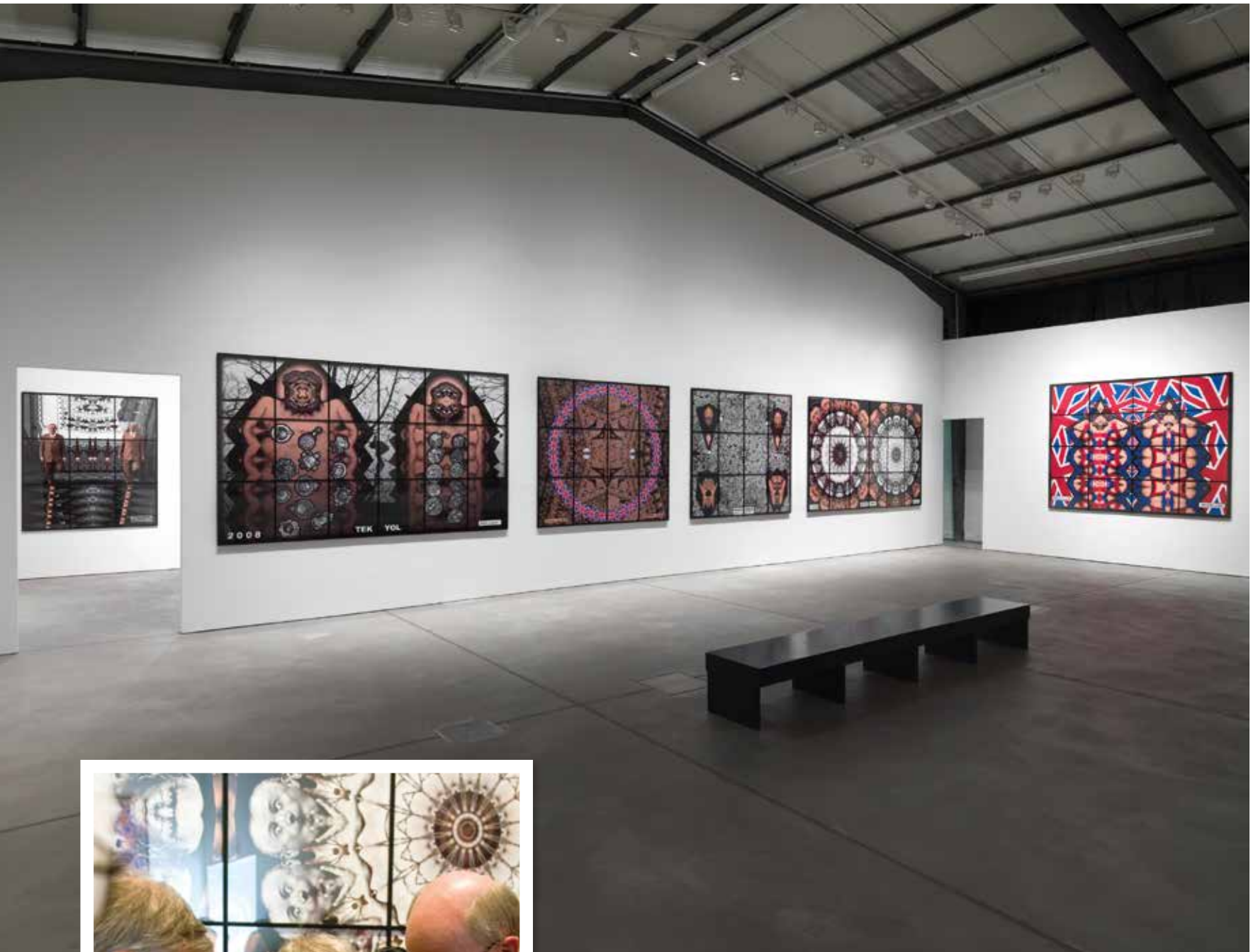
2 Extract of the publication: Thomas Hirschhorn, *Virus-Ausstellung*, 1996, published by Arndt & Partner, Berlin

AUSSTELLUNG

Thomans HIRSCHHORN

Lieber Matthias,

ich will Dir mit diesem Brief mein Ausstellungsprojekt bei Dir vorstellen. Ich will Dir schreiben was ich machen will. Das heisst, von meinem Willen ausgehen und nicht von dem möglichen Resultat. Es hat dabei auch immer ein Risiko, das ich aber bewusst eingehe, ich meine das Risiko, dass dann doch alles anders wird als ich es vorgesehen habe, oder dass bei dieser schriftlichen Festlegung Sachen nicht eindeutig genug oder sogar falsch verstanden werden können oder verfallen das Risiko, dass das Resultat, ich meine die Ausstellung wie sie dann am Vernissagenabend steht, nichts mehr oder nur noch teilweise diesen Willen wieder spiegelt. Aber das ist unwichtig für die Arbeit, dessen bin ich mir sicher, denn was mir wichtig erscheint, und deshalb habe ich keine Probleme mich festzulegen, ist der Wille der zu dieser Arbeit führt. Ich denke bei meinen Ausstellungen immer daran, habe ich das gemacht was ich wollte? Wenn ja, ist es O.K. Es spielt dann keine Rolle ob es gut oder weniger gut geworden ist, wenn dieser Wille spürbar wird durch die Arbeit dann kann ich zufrieden sein. Einer hat einmal zu einer meiner Ausstellungen gesagt: "Ich habe zwar Mühe diese Arbeit zu verstehen, aber ich merke dass du was willst." Für mich war das ein schönes Kompliment. Ich denke wenn ich es schaffe durch die Arbeit diesen Rang, dieses Bestreben, diesen Willen zu äussern, dann lohnt sich die ganze Mühe. Ich schreibe diese kleine Einführung in Bezug zu dem was mich interessiert: Die Formen die entstehen wenn aus einem bestimmten



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- 1 Installation view: Gilbert & George, *Jack Freak Pictures*, solo exhibition at Arndt & Partner, Berlin, 2009
 - 2 Gilbert & George signing posters, 2009
 - 3 Gilbert & George, 2009



DATING

20th Anniversary 08



Der ewige Netzwerker

Matthias Arndt gilt als bestens verdrahtete Spürnase der Kunstszene

SUSANNE SCHREIBER | LONDON

Taxistand vor der Kunstmesse „Frieze“ am Rande des Regent Park mitten in London. Kleine Grüppchen warten in der Dämmerung geduldig auf die schwarzen Droschken. Zaghaft fragt ein Gentleman seinen Vordermann in der Schlange: „Könnte es sein, dass Sie Matthias Arndt sind?“ Herzliches Lachen ersetzt die Antwort.

Sofort sind der Galerist aus Berlin und der südamerikanische Kunstvermittler im Gespräch – in fließendem Spanisch. Bevor die ersehnte Taxe anrollt, tauschen sie noch schnell ihre Karten.

Dann macht sich Matthias Arndt auf zur ersten von mehreren Vernissagen in Londons Galerieszene. Küsschen hier, Küsschen da, Hände schütteln, am Wein nippen, Sammler und Museumsleute aus aller Welt treffen. Kontakten, kontakten, kontakten.

Typisch Arndt: Der schlanke Mann mit dem gelbten Strubbelhaar, der schnell spricht und denkt, ist bis tief in die Nacht unterwegs, um seine Künstler zu vermarkten. Und er ist nicht nur bestens verdrahtet: Arndt gilt als eine der besten Spürnasen, geht es um neue Künstler. Das bescheinigen ihm auch seine Kunden, darunter so angesehene Sammler wie der Immobilienentwickler Marty Margulies aus Miami.

So hat er die französische Konzeptkünstlerin Sophie Calle groß gemacht, die mit Spurensuche in Foto- und Textform für Furore sorgt. Ihre

Werke kosten bei Arndt heute bis zu 80 000 Euro. Arndt & Partner war auch die erste Galerie, die den Schweizer Künstler Thomas Hirschhorn für den internationalen Markt entdeckt hat, der mit seinen altarartigen Installationen aus Alltagsgegenständen für Aufsehen sorgt.

Arndt gehört zu den wichtigsten jüngeren Galeristen, die auf dem Kunstmarkt weltweit die Trends setzen. Sie entdecken aufstrebende Talente, bieten ihnen Ausstellungsräume an, legen die Preise fest, bringen sie bei Sammlern und in Museen unter und machen sie so zu gefragten Künstlern.

Erst Banklehre, dann in die Kunst

Ein heißes Geschäft, bei dem der richtige Riecher, das richtige Timing und die richtigen Kontakte entscheiden. Aber für Arndt „kam etwas anderes als Galerist nicht in Frage“, erzählt er bei der nächtlichen Tour durch London. Zwar macht er nach dem Wirtschaftsabitur auf Drängen der Eltern eine Banklehre in Frankfurt. Doch diese geordnete Welt ist nichts für den Mann, der kurz Kunstgeschichte studiert, parallel dazu eine Studentengalerie führt und am liebsten salopp in T-Shirt, Sakko und Jeans zu Terminen erscheint.

Er bringt es bald zum Geschäftsführer einer Galerie in Berlin. Und als 26-Jähriger macht er sich 1994 mit Arndt & Partner in Berlin selbstständig, bis heute unterstützt durch einen Finanzpartner.

Trotzdem ist oft das Geld knapp. Arndt produziert auf eigene Kosten Ausstellungskataloge, Messeauftritte und Projekte seiner Künstler. „Über Jobs wie den Besucherservice der Documenta X in Kassel, bei der Weltausstellung Expo und in der Autostadt Wolfsburg habe ich das Geld verdient, das die Galerie verbrannt hat“, gesteht er: „Es hat sieben Jahre gedauert, bis wir schwarze Zahlen schrieben.“



Etwas anderes als Galerist kam nie in



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1 Press: Handelsblatt, 29 November, 2005, p. 13

2 Jonas Burgert preparing for his solo exhibition at Arndt & Partner, Berlin, 2008

3 Opening dinner in occasion of the solo exhibition by Jonas Burgert at Arndt & Partner, Berlin, 2008

Où et quand? Berck, 2004 / 2008

Monday May 17, 2005, I left Malakoff at 8.55 a.m.
I reached Gare du Nord a few minutes before the
departure of the train for Rang du Fliers.

All I knew was that I had to go to Berck and, as
soon as I arrived, contact my clairvoyant so that
she could give me instructions as to what to do next.

I had asked Maud Kristen to predict my future so
that I could go to meet it, and catch up to it.

Where? When? What?

She refused. I cut back my ambitions:

Where and When?

She agreed to give it a try, to do a test before
committing herself more seriously.

She drew the cards: “The first train, next Monday,
to Berck. I don’t know why they want to make you
go there – we’re going to find out.

Once you get to the station, call me and we’ll see.”

Sophie Calle

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1 Sophie Calle, *Où et quand, Berck*, text

2 Arndt & Partner pricelists

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D-10117 Berlin

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Fax +49 (30) 283 37 38
E-Mail arndt@arndt-partner.com
http://www.arndt-partner.com

Yayoi Kusama
16 September to 19 November 2006

Entrance



The Passing Of Winter (KUSA-0684), 2005
Edition 1/3
Mixed Media
33 5/8 x 33 5/8 x 70 7/8 inches
85,5 x 85,5 x 180cm
KUSA0006
USD 170.000



Dots Obsession (KUSA-0679), 2005
acrylic on canvas
162,56 x 129,54cm / 64x51 inches
KUSA0034
USD 68.000

Exhibition Space 1



Narcissus Garden (KUSA-0655A),
2004
500 stainless steel balls
KUSA0003
USD 190.000

Arndt & Partner

Exhibition Space II



Heaven and Earth (KUSA-0413), 1991
40 fabric covered wooden boxes
76,2 x 76,2 cm
KUSA0002
USD 248.000



The Dawn (KUSA-0080), 1979
spray paint on board
27,3 x 24,1cm / 10,75 x 9,5"
KUSA0031
EUR 4.800
SOLD



In the shade of a lake (KUSA-0091),
1978
spray paint on board
27,3 x 24,1cm / 10,75 x 9,5"
KUSA0026
EUR 4.800



Infinity-Nets (HOPNITS) (KUSA-0686),
2006
acrylic on canvas
146x146 cm
KUSA0023
SOLD



Path the wind goes through (KUSA-
0276), 1979
Spray paint on cardboard
24,1 x 27,3cm / 9,5 x 10,75"
KUSA0028
EUR 4.800



Paddles Along The Shinano Road (KUSA-
0271)
1978
Spray paint on cardboard
24,1 x 27,3cm / 9,5 x 10,75"
KUSA0018
EUR 4.800

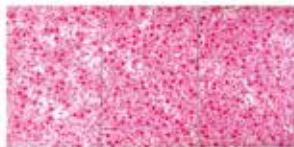
Arndt & Partner

Show Room



The Heart of the Universe (KUSA-
0589), 2002
mirrored plastic on a motorized steel
frame
274,32 cm Radius / 108 " radius
KUSA0037
USD 225.000

Front Office



Flame (KUSA-0043),
1992
acrylic on canvas,
triptych
145,7 x 291,5cm /
57,38 x 114,75 inches
KUSA0035
USD 124.000
Currently reserved



The soul of autumn
(KUSA-0078), 1978
spray paint on board
27,3 x 24,1cm /
10,75 x 9,5"
KUSA0032
EUR 4.800
Currently reserved



The Sea At Night
(KUSA-0225)
1980
Spray paint on
cardboard
27,3 x 24,1cm /
10,75 x 9,5"
KUSA0014
EUR 4.800

Arndt & Partner



Purple Flower Petals
(KUSA-0254)
1978
Spray paint on
cardboard
27,3 x 24,1cm /
10,75 x 9,5"
KUSA0017
EUR 4.800
Currently reserved

Hallway



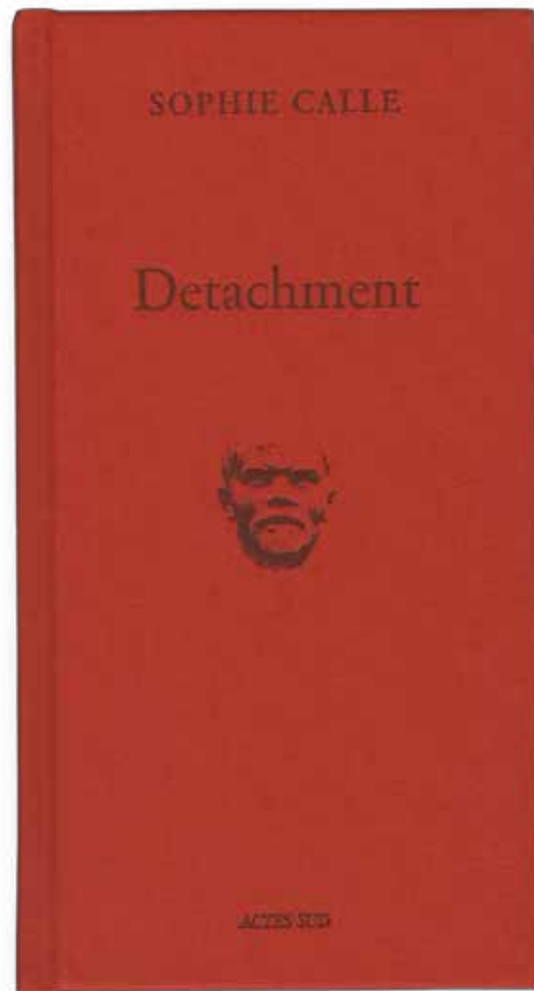
Sophie Calle
The divorce (The husband), 1993
colour photography and text on
aluminium, framed
170 x 100 cm (photography)
50 x 50 cm (text)
3/5 English
CAL0162
EUR 21.000



Sophie Calle
Torero, 2003
B/W photograph and text on aluminium,
framed
1/5 English
photography: 170 x 100 cm (framed)
text: 50 x 50 cm (framed)
CAL0182
EUR 21.000



Sophie Calle
Saw Nothing-Nobody 2001
colour photography and text on
aluminium, framed,
2 frames with diary duplicates
170x120 cm
50 x 50 cm (text)
1/5 english
CAL0102
EUR 21.000



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Où et quand? Lourdes, 2005 / 2008

I had asked Maud Kristen, a clairvoyant, to predict my future so that I could meet it, and catch up to it. On Monday 17, 2005, the cards sent me to Berck. The experiment was a success. "We'll start again after the summer break," said Maud.
Sophie Calle

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- 1 Sophie Calle, *The Detachment – Die Entfernung*, 1996 / 1997, written by Sophie Calle, published by Verlag der Kunst, Arndt & Partner
 - 2 Sophie Calle, *Où et quand, Lourdes*, text
 - 3 Fax from Sophie Calle to Matthias Arndt, 13 June, 1994

19.49.30. 782.05.23.

Pour
Matthias Arendt.

j'ai bien reçu votre lettre et je suis émue par
votre enthousiasme. Je n'ai pour l'instant pas envie
d'exposer à Berlin mais si vous pouvez par Paris
je serais contente de vous rencontrer quelque fois,
simplement pour se rencontrer.

Appeler moi au (33.1) 42.53.21.94

Ne venez pas expris pour moi mais par accident si à l'aise,
attendez d'avoir une occasion pour venir à Paris et
faire le voyage. Et si vous ne pouvez pas venir,
manquent pas, à Berlin.





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1 Visitor looking at Qiu Zhijie, *Travelling Tang Grass*, 2014, ink rubbings on paper, 244 x 610 cm

2 Left to right: Max Burger, Matthias Arndt, Wim Delvoye, Monique Burger

3 Qiu Zhijie at the opening of his solo exhibition *Playground* at ARNDT Singapore, 2014



Matthias Arndt, Galerist Berlin: „Der viel beschriebene ‚Boom‘ oder ‚Hype‘ der Gegenwartskunst ist genauso wie dessen nun vielfach diagnostiziertes Ende nicht unser Problem. Natürlich sind die Märkte breiter geworden, Asien, Indien und Russland sind neue Produktionsorte, aber auch (künftige) Absatzmärkte für westliche wie internationale Kunst. Relevante Kunst jedoch wächst nicht auf Bäumen! Und anspruchsvolle und zuweilen auch ‚sperrigere‘ Positionen zu entdecken und zu verkaufen war nie einfach und geht nicht von selbst. Es geht um die Inhalte, darum, die beste Kunst zu zeigen und sein Publikum dauerhaft zu ‚erziehen‘ und zu gewinnen. Die Fragen nach Boom und Spekulationsblasen überlasse ich gerne denen, die das Investment und die Spekulation im Kunstbereich suchen.“

108 art 200

INTERVIEW MATTHIAS ARNDT by SAM WILLIAMS

The new East Berlin was 'born' gallery Matthias Arndt. The... (text partially obscured)

Matthias Arndt founded Arndt & Partner in 1991, the gallery where Sophie Calle, Thomas Hirschhorn, Niki de Saint Phalle and Gilbert & George had their first Berlin solo exhibitions. He also set up Artcircle, a cultural management and education company and directed the Kunstforum art festival. Arndt & Partner has been at the forefront of the gallery scene's spread and migration - from a dilapidated building in Hackesche Höfe to swanky quarters on Zossenerstraße and then Heidestraße, as well as outposts in Zurich, Beijing and New York. In May, Arndt went solo with his sportsman gallery on Scheideberg's Potsdamer Straße.



the strategy in Berlin. It's important now for Berlin to be a great host city, to attract as many visitors as possible. It's artists who bring in the tourism (tourists), they bring in the money (collectors and museums). In terms of bringing the outside world in, the Gallery Weekend may be Berlin's best bet.

What then is the role of the art fairs - Art Forum, for example? The fair has now become and I think they'll do a good job, but from the beginning, I was saying, 'Don't do it too big. Do it Berlin-style, in a shared building.' That was the way the Artforum Show in New York started. Basel is a marketplace for art, Cologne is a marketplace, but the Berlin will hopefully be that too.

You opened Arndt Berlin with a show called Changing the World. Can art do that? I first encountered art at 17 years old with Joseph Beuys - the whole idea. I went into a room and was changed. Not by energy, but by wanting to understand what it means. By seeing that there's no direct explanation of things, but there's an ambience... space... a statement: a kind of ritual feeling. That changed my perspective. It made me see things differently. If I see something and think of a work by Joseph Beuys, my perspective changes, my actions change. Through that the time of thinking about art, the world can be changed.

How is Berlin's success as an art city changing it? Art has flourished without being invited. Berlin desperately tries to get industry into the city - to entice investors (they spend millions to get Universal and other companies here; they make them nice ones). (John Elsson didn't get a subsidy to come here. No one pays for Thomas Demand's studio. But Berlin's art industry is very successful. And it's built a serious market system, and robust profitability in restaurants, hotels, theaters, production companies, advertising - what we all spend on our businesses, and artists spend on their employees.

Does it face any dangers? The only danger is trying to move like London or New York. Berlin has been an 'special case', and I don't want its poverty. The way we've built all this up is in the Berlin spirit, basically conscious - within economic frameworks - but also with a lot of improvisation. That's what people come to Berlin for, not to see it like other places. If while maintaining this spirit, Berlin can still be a good and polite host, it will succeed.

How would you characterize that spirit? We started with the artists. First, we built galleries around them, which also functioned as art centers because none existed at the time. They were less commercial and had an educational approach. Then we had to finance these huge expenses we all built, me and my colleagues - Neugerromantiker, Esther Schapes, Ulrich Gehring, all these amazing people that work here. We had to build the economic structures to support our work. We were putting all the money we made back into that structure, making it stronger. We were working all over the world, because there wasn't

Arndt & Partner, Potsdamer Str. 95, Scheideberg, D-10829 Berlin, Tel. 030 200 1 3870, Fax 030 11 19 00, www.arndtberlin.com. From June 11 - Sep 15, Arndt will be showing Dennis Scholl's 'Soziale Plastik' and Berlin's 'The Optimistic Struggle'.

Interview mit Matthias Arndt

Mit ihren Dependancen in Berlin und Singapore gilt ARNDT als eine der heissesten Galerien für Zeitgenössische Kunst. Im Interview spricht Matthias Arndt über Indonesien als Produktionsstätte asiatischer Gegenwartskunst, den boomenden Kunstmarkt Asiens und wie das Internet sein Geschäft beeinflusst hat.



Photo: Oliver Wolff

GALERIE ARNDT & PARTNER



Susan Turcot: 'Strangely Familiar'

Auf welche Kunstrichtung fokussiert Ihre Galerie?



Der Weltenwandler

Der Berliner Galerist Matthias Arndt hat neue Räume mit der Schau „Changing The World“ eröffnet und hilft, das Gesicht der Stadt ein wenig zu verändern

Nichts weniger als die Welt aus den Angeln zu heben, hat der Galerist Matthias Arndt sich vorgenommen, als er zum Gallery Weekend Anfang Mai mit neuen Räumen und neuem Namen an den Start gegangen ist. „Changing The World“ heißt die aktuelle Ausstellung - mit seinen Künstlern, denen der rührige Trendsetter treu geblieben ist. Internationale Stars wie Erik Bulatov, Sophie Calle, Anton Henning, Thomas Hirschhorn, Julian Rosefeldt, Nedko Solakov, Ilya und Emilia Kabakov und viele andere proben mit ihm zum Einstand den Aufstand.

Der 42-jährige ist in die Potsdamer Straße gezogen, in die zweite Etage des Wintergarten Varietés. Dort, wo Tiergarten an Schöneberg grenzt, liegt der neue, äußerst vitale Hotspot auf der Berliner Galerienlandkarte. Bereits der vierte Ortswechsel ist das für Arndt, der 1994 in den damals noch unrenovierten Hackeschen Höfen sein erstes Quartier bezog. Später schloss er sich der Wanderbewegung zur Zimmerstraße an, um schließlich in der Halle am Wasser einzukehren, von der er nun Abschied genommen hat.

Im alten Westen eröffnet sich jetzt wieder ein anderer Horizont auf rund 400 Quadratmetern Ausstellungsfläche. In einem ehemaligen Ballsaal aus dem späten 19. Jahrhundert mit über fünf Meter hohen Decken gibt es nun Kunst. „Changing The World“ sei die Behauptung, dass die Welt verändert werden kann, und wir diese Veränderung auch stetig wagen müssen, meint Arndt, der gerne nach Tiergarten gezogen ist und feststellt: „Der neue Osten ist der Westen.“

Der Wille und Mut zur Veränderung zeichnet nicht nur die Künstler, sondern auch den rastlosen Wahlberliner aus, der in Charlottenburg lebt, wenn er nicht gerade nach Australien düst oder auf der Messe Art Cologne Präsenz zeigt. Rund um den Globus müssen die Global Player heute aktiv sein, wenn sie am Ball bleiben wollen. Arndt ist mit einer Australierin verheiratet und Söhnchen August gibt die Kraft, die das Wanderleben raubt.

Gut 200 Ausstellungen und 70 internationale Messen hat der Experte für Gegenwartskunst in

den vergangenen 16 Jahren bestritten. Angefangen hat für den 2001 durch das Französische Kulturministerium zum „Chevalier des Arts et des Lettres“ ernannten Hessen alles im Alter von 20 Jahren. Nach Wirtschaftsabitur und Banklehre entdeckte Arndt seine Liebe zum Kunstbetrieb. Er assistierte Jan Hoet bei der documenta IX und arbeitete für eine renommierte Galerie, bevor er sich selbständig machte.

1994 waren Arndt & Partner die erste kommerzielle Galerie westdeutscher Gründung mit internationaler Ausrichtung in Mitte. Damals stand der Boom erst noch bevor und um die August- und Sophienstraße begannen Dynamiker wie Arndt das Feld zu bestellen. Die Kunst mit ihrer Ausstrahlung auf Touristen aus aller Welt ist seither zum nicht unerheblichen Wirtschaftsfaktor für Berlin geworden. Sie müsste nicht beim Kultursenator angesiedelt sein, sondern beim Wirtschaftssenator, findet der Galerist: „Beim Kultursenator denkt man, Kunst muss gefördert werden. In meiner Wahrnehmung und Erfahrung der letzten 20 Jahre hat der Kunstsektor aber die Berliner Wirtschaft gefördert und das ohne Förderung. Das würde ich als das Wunder von Berlin bezeichnen.“ Ein Wunder, dem Arndt neben anderen Top-Galeristen auf die Sprünge half. Steinig sei der Weg gewesen, arbeitsreich sowieso, und der Markt ständig im Wandel. Weniger Manager wäre er gerne, möchte intensiver mit Künstlern, Sammlern und Museen zusammenarbeiten.

Immer auf dem Sprung geht es für Arndt, der sich jüngst von seinem Partner getrennt hat, als nächstes nach Korea, um eine Ausstellung zu kuratieren, und zur Messe Art Hongkong. In Berlin will er sein Programm verdichten. „Hier gibt es eine gute Energie“, freut sich der Galerist über den neuen Standort. „Für mich schließt sich hier der Kreis, ich wollte immer in den Westen und musste einen langen Umweg machen.“ Dabei behält er die Mitte natürlich im Blick. ■ *Andrea Hilgenstock*

► Galerie Arndt Potsdamer Straße 96, Tiergarten, www.arndtberlin.com, „Changing The World“ bis 31.5.



KÖLN BEFREIT DIE GROSSFORMATE

Obwohl der Terminkalender des Berliner Galeristen Matthias Arndt eigentlich randvoll ist, hat er sich entschlossen, nach zehn Jahren Abwesenheit wieder bei der **Art Cologne** mit von der Partie zu sein. „Wir können dort endlich Arbeiten zeigen, die wegen ihrer Größe den Rahmen einer Koje sprengen würden“, sagt der 37-jährige. Denn die Messe hat diesmal zweitausend Quadratmeter Fläche für die Präsentation **Open Space** reserviert. Ein international besetztes Gremium wählte vierzig Galerien aus, die nun unter anderem XXL-Werke präsentieren. Jury-Mitglied Christian Nagel erläutert das Konzept: „Open



Space“ hat den Charakter einer Ausstellung und kommt ohne die üblichen Zwischenwände aus – die Kunst wird aus ihren Hasenställen befreit.“ Unter den Teilnehmern sind Hochkaräter wie Sies + Höke, Sprüth Magers Projekte, Aurel Scheibler und Daniel Buchholz. Arndt hofft, dass sein Beitrag „Not in My Name“ von Thomas Hirschhorn (oben, 105.000 Euro) das Interesse der Besucher auch auf die kleineren Formate an seinem Stand lenkt. Wie die anderen Teilnehmer erwartet er sich von dem Ausflug an

den Rhein vor allem eins: „Dort knüpft man gute Kontakte zu westdeutschen, belgischen und niederländischen Museen und Privatsammlern. Die Attraktion der Art Cologne ist trotz Konkurrenz immer noch enorm.“ **Art „Open Space“ der Art Cologne, Messe Köln, 28. Oktober bis 1. November. Adressen zu allen Themen im AD Plus ab S. 260**

4

5



Das ehemalige Transformatorenhaus der Hackeschen Höfe, ein kleines Gebäude aus den 50er Jahren, ist der Standort für die 'Storytellers'. Über das gesamte Jahr 1997 erstrecken sich Einzel- und Gruppenarbeiten der Künstler, die Kapitel für Kapitel erstellen und so insgesamt acht Episoden erzählen. Erinnerungen fließen ein, Geschichten werden neu erfunden, die Welt wird herbeierzählt... die allgegenwärtige Realität, aber auch den Zauber des Fiktiven kann der Besucher auf sich wirken lassen. Neben den Ausstellungen werden Filme gezeigt oder Lesungen abgehalten, die aus der Sicht der Künstler das Thema 'Storytellers' am besten erfassen. Diese Veranstaltungen werden separat angekündigt und finden im Kleinen Festsaal der Hackeschen Höfe statt.

Die nächste 'Story' in der Galerie Arndt & Partner, Hackesche Höfe, Hof 3, Berlin-Mitte, Tel. 280 81 23, Dienstag bis Samstag von 14-19 Uhr.

- 1 Press: Exberliner, June, 2010, p. 34
- 2 Press: Art, No. 9, September, 2008, p. 108
- 3 Press: Arnet, 24 July, 2013
- 4 Press: tip Berlin, No. 11, 2010, p. 194
- 5 Press: Architectural Digest, November, 2005, p. 134
- 6 Press: Leonce Magazine, No. 12, Spring, 1997

Fünf Galeristen aus Mitte, die dem Verband (noch) nicht beitreten wollen:
Ulrich Gebauer, Gerd Harry Lübke, Johannes Zielke, Matthias Arndt und Friedrich Looch

■ kunst



Foto: Michael Köpfernik (1), Harry Schüniger/Tip

Georg Nothelfer

In September 1995 konstituierten sich bundesweit die kommunalen Landesverbände der Galerien, und die Berliner luden unter dem Vorsitz von Georg Nothelfer zu einer außerordentlichen Mitgliederversammlung von insgesamt 35 Galeristen. Unter den Geladenen herrschte ein einigermaßen ausgewogener Querschnitt durch die Berliner Kunstszene von Mitte bis Wilmersdorf, Klassischer Moderne bis zur jüngsten Generation der Video-Art und Installations-Kunst. Von den geladenen Gästen erschienen jedoch nicht alle, und von den Anwesenden wollte auch nicht unbedingt jeder dem Verband beitreten. Identitätsprobleme oder Angst vor Gruppenzwang und bürokratischer Verwaltung?

Der Vorsitzende Georg Nothelfer ist optimistisch. „Wir brauchen Zeit, um geschlossen auftreten zu können, früher oder später wird der eine oder andere – unabhängig ob Ost oder West, Nachwuchsgalerist oder Neu-Berliner – zu uns stoßen, da sollte keiner sich unter Druck gesetzt fühlen.“ Ausschlaggebend für die Verbandsgründung Ende September 1995 war die Initiative zur „Selbsthilfe“ des in letzter Zeit arg angeschlagenen Berufsstandes der Galeristen – allerdings unter Ausschluß der „Hobbygaleristen“ und Kunsthändler. Damit fielen auch Profis wie Dieter Brusberg und Wolf-

Fünf Galeristen aus Mitte, die dem Verband (noch) nicht beitreten wollen:
Ulrich Gebauer, Gerd Harry Lybke, Johannes Zielke, Matthias Arndt und Friedrich Looch



LICH

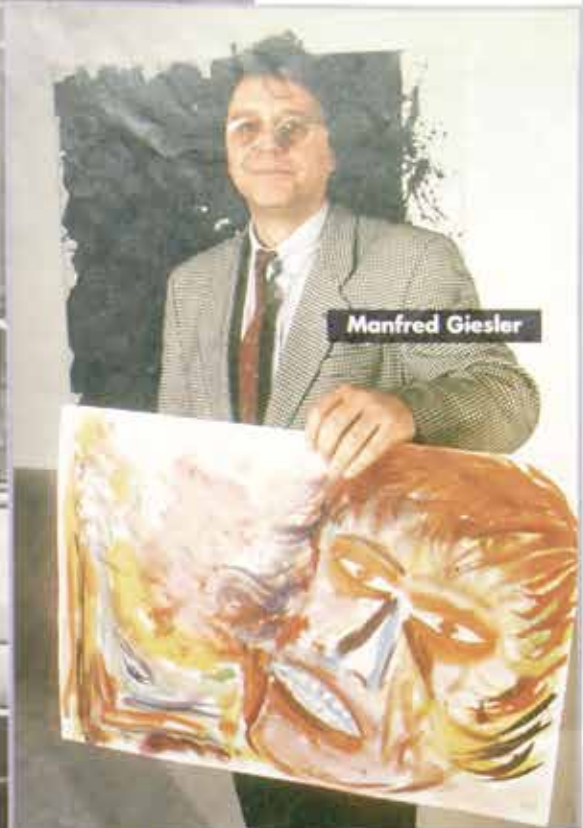
Ost und West gesellt sich noch nicht so recht im Landesverband der Berliner Galerien. Anlässlich der Gemeinschaftsausstellung im Marstall ab 20. April 1996 vermitteln die Galeristen ein unentschiedenes Bild von der Zukunft, das trotz aller Skepsis noch hoffen läßt

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STRANDBAD - MITTE



Manfred Giesler



dem wollen:
Johannes
Loock

MITBLICK

ng Werner sowie einige
ewcomer und „Kaffeehaus-
leristen“ weg. Andere gela-
ne Galeristen der August-
ße in Berlin-Mitte wie Gerd
rry Lybke von „Eigen+Art“,
edrich Loock von der „Wohn-
maschine“ oder die Kreuzber-
r Zwinger Galerie blieben
n konstituierenden Sitzungen
n, ebenso die Charlottenbur-
r Max Hetzler und Michael
as, wobei Herr Schulte von
r Frank & Schulte“ als Wahl-
rliner mit fester Bindung nach
ew York sich die Vorschläge
ve“ anhörte, um dann zu be-
ennen, daß er doch eigentlich

dem Verbandsleben nichts ab-
gewinnen könne und an einer
Mitgliedschaft vorerst nicht in-
teressiert sei.
Die geballte Verbandskraft
soll schwächere Mitglieder ge-
gen die zunehmenden Spar-
maßnahmen der öffentlichen
Hand, die früher zum guten
Kundenkreis gehörte, schützen
und nach außen eine enga-
gierte und vielfältige Berliner
Kunstszene repräsentieren. Nur
können die bislang in einer ver-
schwindend kleinen Gemeinde
von 28 Mitgliedern organisier-
ten Galeristen wirklich Ge-
schlossenheit und Stärke reprä-

MITTE

sentieren? In der ersten ge-
meinsamen Ausstellung im Mar-
stall, die am 20. April – dem
Tag nach dem üblichen Vernis-
sagen-Rundgang in der August-
straße in Mitte – eröffnet, reicht
das künstlerische Spektrum von
der klassischen Moderne, wie
dem russischen Konstruktivismus
der 20er Jahre, dem Informel
bis zur abstrakten Malerei und
Installationskunst. Dabei
werden nicht nur die in Berlin
entstandene Kunstströmungen,
wie die Ateliergemeinschaft
Klosterstraße um Käthe Kollwitz
und Gustav Seitz gezeigt, son-
dern auch internationale Leifi-

guren wie Antoni Tàpies, Jim
Dine oder Jock Sturges. Von Vi-
deo-Installation, vertreten durch
den Wohl-Berliner Constantino
Ciervo, über Fotografie von
Dieter Appelt bis zu zeitgenös-
sischer expressiver Skulptur der
ehemaligen Dresdner Schule,
wie von Trak Wendisch oder
Vertretern der Chemnitzer
Künstlergruppe „Clara Mosch“
mit Michael Morgner, werden
Strömungen der neuen und al-
ten Bundesländer gleichberech-
tigt gezeigt.
Langst haben Künstler der
Dresdner Hochschule wie Hu-
bertus Giebe etablierte Galeri-

en wie „Raab“ gefunden, doch
daß der ehemalige staatliche
Kunsthandel der DDR, der
Künstler wie A.R. Penck, Micha-
el Morgner, Hermann Glöckner
oder Volker Stelzmann vom of-
fiziellen Kunstgeschehen aus-
schloß, in Form der „Galerie
Berlin“ mit den Gesellschaftern
Küttner & Ebert ohne Vorbehal-
te im Landesverband aufge-
nommen wurde, wirkt für einige
Galeristen aus Mitte als un-
terschwellige Provokation.

Die von vielen beschworene
„Mauer im Kopf“ spielt bei den
Mitgliedern und Außenstehen-
den kaum noch eine Rolle, viel-
mehr deutet sich bei den auf ei-
genen Wunsch bis jetzt nicht
im Landesverband vertretenen
Galerien der boomenden Aug-
uststraße ein Generationen-
konflikt an. Junge Galeristen
und Kuratoren wie Friedrich
Loock, Matthias Arndt oder das
„Dogenhaus“ lehnen die für sie
eher unflexible Form eines Ver-
bandswesens ab. Für sie be-
deutet die gemeinsame Berufs-
bezeichnung „Galerist“ nicht
gleich Identität und Zusammen-
gehörigkeitsgefühl, sondern
suggeriert durch vorangegan-

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- 1 Gilbert & George, *London Pictures*, 2012, first published by Hurtwood Press in 2012 to accompany the solo exhibition at ARNDT Berlin, 2012, and further venues
 - 2 Installation view: Agus Suwage, *Cycle No. 3*, at ARNDT Berlin, 2013
Photo: Bernd Borchardt
 - 3 Press: *frieze*, 11 October, 2013

2



Agus Suwage

ARNDT, Berlin, Germany

Agus Suwage is one of Indonesia's most well known artists. In 'Cycle #3', his first solo show in Berlin, Suwage presented a suite of sculptures and paintings related to bodies of work shown in two previous exhibitions, 'Cycle #1' at Nadi Gallery in Jakarta (in April 2012) and 'Cycle #2' at Tyler Rollins Fine Art in New York (in Spring 2012).

Like his younger Indonesian peers, Eko Nugroho and Entang Wiharso, Suwage is now a prominent international figure, often showing outside the Asian art scene. As the leader of a new wave of Indonesian art quite different from the previous generation of artists, which included FX Harsono and that key figure of the past two decades, Heri Dono, Suwage is well aware of the politics of images and identity. Unlike his predecessors, he is not principally concerned with the duty of being an artist or that role's moral responsibility and politics. His interest, typical of this new generation, is in play and bold, graphic experimentation.

That is not to say that Suwage isn't engaged with the politics of religion, a matter of daily concern in the world's most populous Muslim country. He played with religious icons throughout the show, though nowhere more charged and ironically than in the small work *Social Mirror #3* (2013), in which a small figure faces a life-size trumpet while blocking his ears. The seemingly charming recorded tune issuing forth is the Islamic call to prayer played on a real trumpet. In other works, there is a finely tuned mockery of the global art system – its icons, myths and histories. In this show it was Anthony Gormley – his winged-men, those angels – while in other exhibitions it has been iconic figures like Joseph Beuys, Marina Abramovic and Bruce Nauman.

In much of his earlier work Suwage used the self-portrait as a mode of contemplation and theatricalization. In those works, most of which are documented in the massive catalogue *Still Crazy After All These Years* (2010), which accompanied his retrospective at Indonesia's National Art Museum, Suwage often made himself into a figure of fun, while always retaining a sense of the existential. The show 'Cycle # 3' contained no self-portraits and few overt references to art history. There was only one work that parodied nationalism, using that gargantuan icon of Indonesian flora, the *Rafflesia*: the largest flower in the world, which on blooming smells like rotting meat. Suwage's black *Super Flower* (2013) every so often expelled a strange, artificial scent.

About this review

Published on 11/10/13

By *John Mateer*



Agus Suwage, *Social Mirrors #2*, 2013, trumpet, copper, wood and car audio systems 118 x 24 x 70 cm

[Back to the main site](#)



2

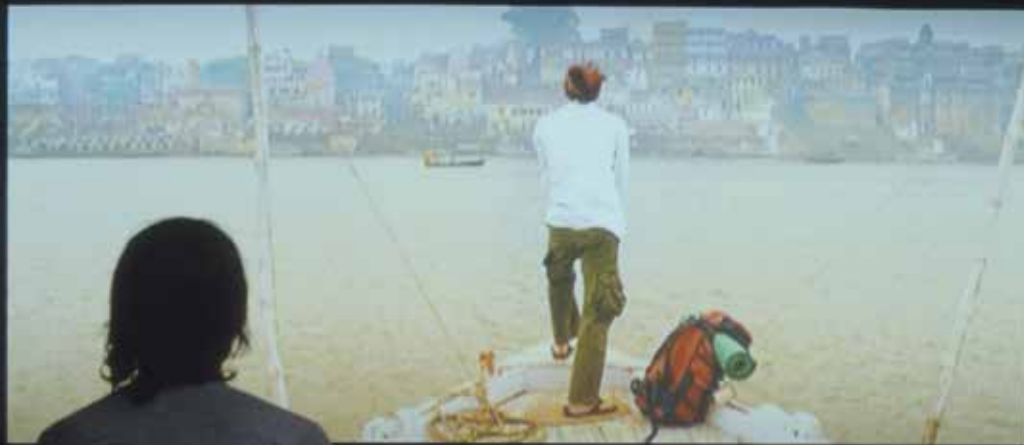
Arndt & Partner Berlin
Checkpoint Charlie 2nd floor

Josephine Meckseper

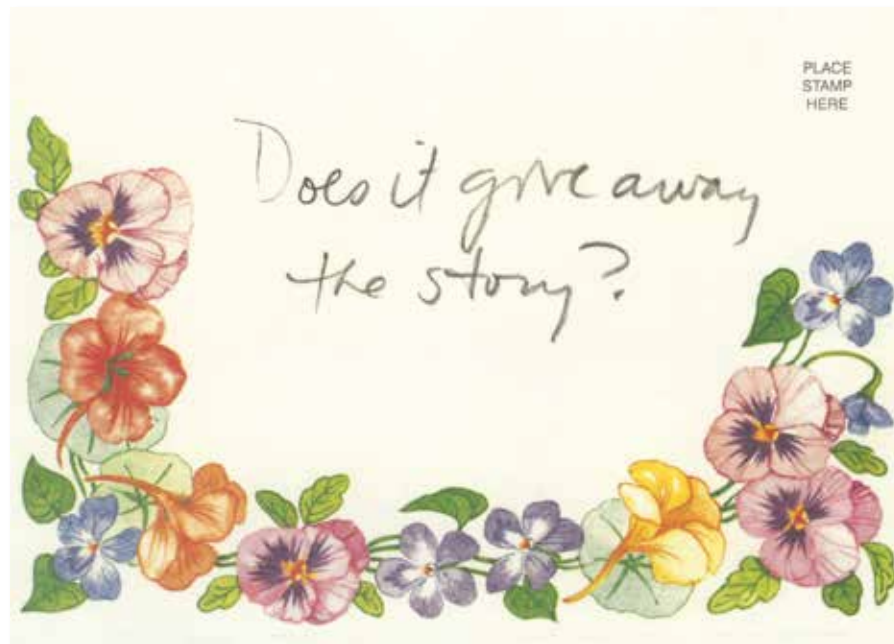
Opening 20 Sept, 6 to 8 pm

23 Sept to 23 Oct 2008

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- 1 Installation view: *Sip! Indonesian Art Today*, ARNDT Berlin, 2013
 - 2 Left to right: Lisa Polten, Eko Nugroho, Matthias Arndt, Tobias Sirtl at Eko Nugroho's solo exhibition in Berlin, 2012
 - 3 Exhibition flyer for the solo exhibition: Josephine Meckseper at Arndt & Partner, Berlin, 2008
 - 4 Installation view: Julian Rosefeldt, *Lonley Planet*, solo exhibition at Arndt & Partner, Berlin, 2006



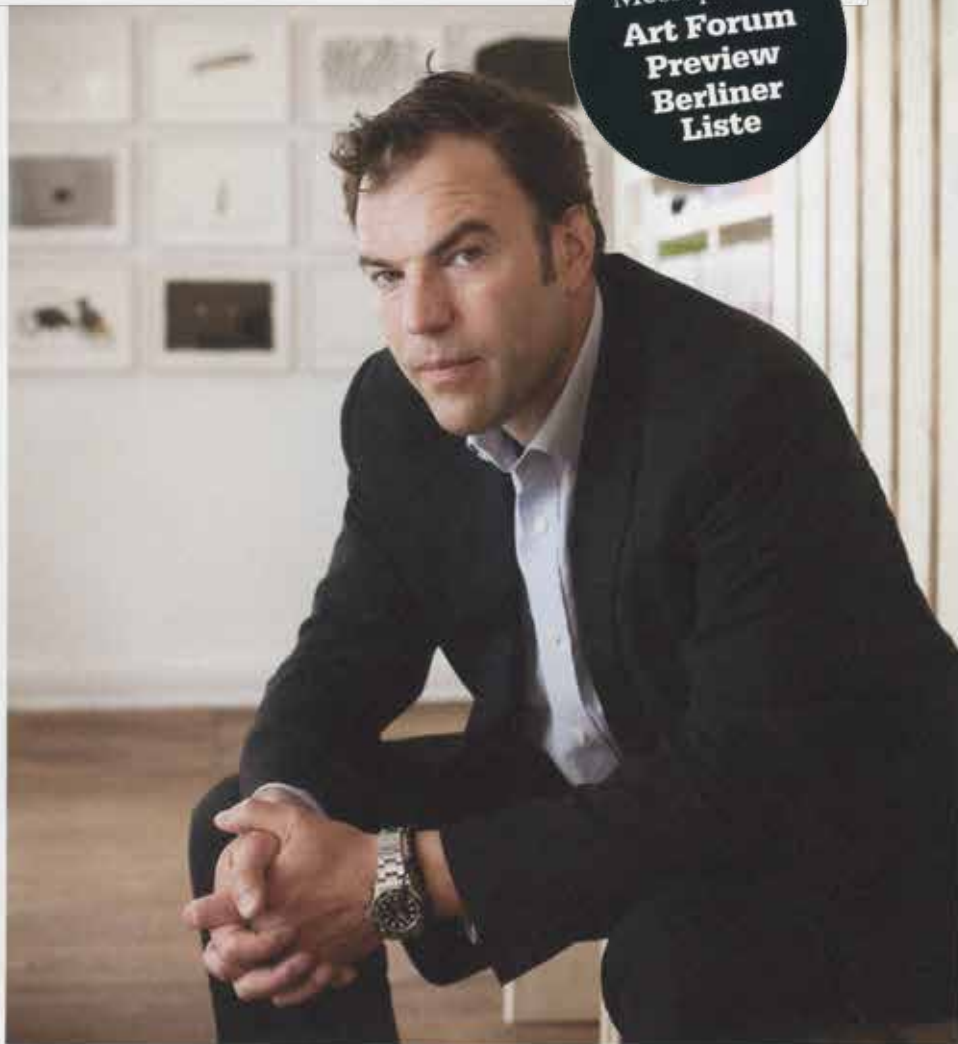
1 Invitation card for the exhibition: Joseph Grigely, *Storytellers. Chapter Eight* at Arndt & Partner, Berlin, 1997

2 Press: Monopol Kompakt, No. 3, October, 2010, p. 13

ONOPOL KOMPAKT

HERBST BERLIN

Mit
Messeplänen:
**Art Forum
Preview
Berliner
Liste**



oder Dieter Detzner zeigte – Künstler, die sie heute in der „Statements“-Sektion der Art Basel vertritt.

Das Publikum kam, und vielleicht hatte es da schon die durchsanierte Mitte ein bisschen satt. Statt auf teure Designermode stieß es auf Metzger Staroske, der mittags Eisbein mit Sauerkraut kocht. Auf Stoffe Berger mit einem Schaufenster wie einer Installation. Auf ein für Experimente offenes Viertel. Bald folgten andere Galerien nach: Sommer & Kohl in eine ehemalige Werksanlage für Bettfedern, Tanya Leighton in eine alte Eckkneipe, Gilla Lörcher in die Pohlstraße und Cinzia Friedländer in einen Hinterhof.

Ähnlich verborgen agiert Florian Schmid, der internationale Sammler berät und bei sich zu Hause Ausstellungen kuratiert. Vor wenigen Monaten eröffnete Eva Bracke ihre Wohnungsgalerie an der Steinmetzstraße, die als sozialer Brennpunkt gilt. Die Sammlungen Oehmen und Bergmeier richteten sich an der Bülowstraße die privaten Kunstsäle ein. Und vis-à-vis der

Potsdamer Straße 96: Matthias Arndt. In seinen neuen Räumen will er „größtmögliche Privatheit“ in einem „repräsentativen Raum“



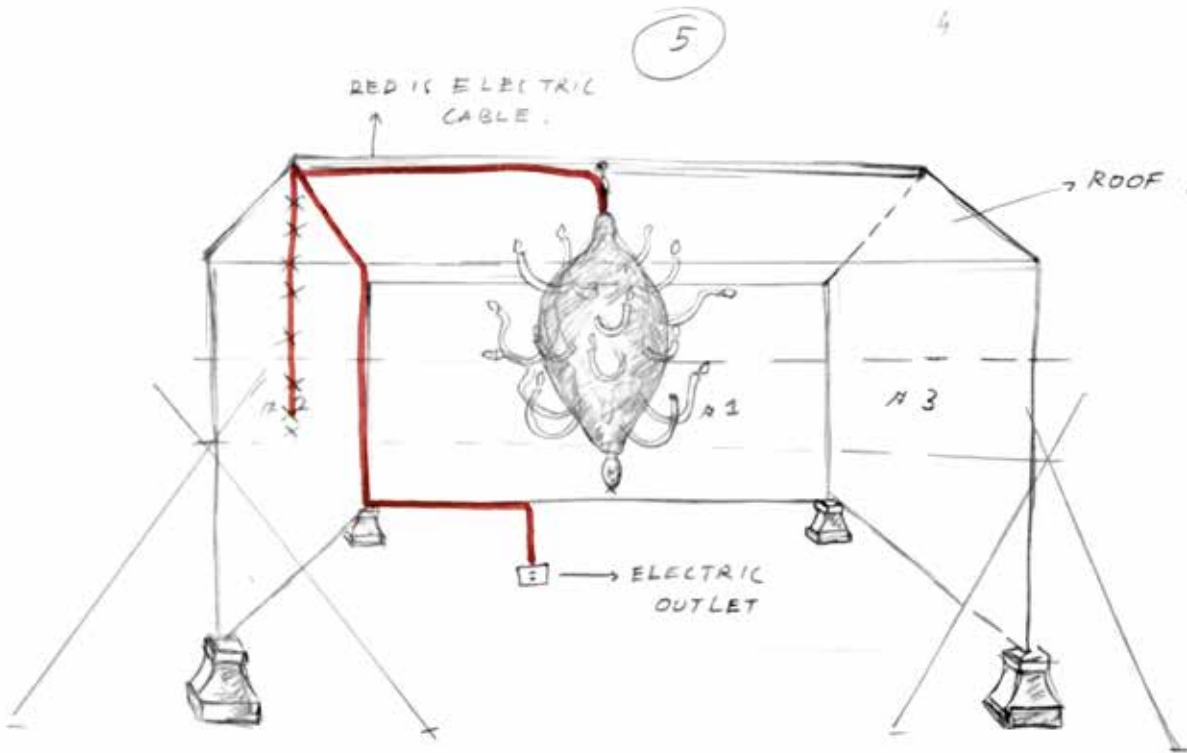
Neuen Nationalgalerie am Schöneberger Ufer, wo auch schon Isabella Bortolozzi residiert, lässt sich demnächst die nächste Mitte-Abtrünnige nieder: Esther Schipper. Auch die Galerie Wentrup ist nicht weit.

Im Westen erobern sie ein Quartier zurück, das immer von der Kunst geprägt war. Weil aber nach der Wende alles von dort als müder Gruß aus den 80er-Jahren galt, war das berüchtigte Szenelokal Kumpelnest in der Lützowstraße mit seinen Partyqueens auf einmal keine zentrale Adresse mehr. Und der Ausstellungsbetrieb im Haus von Vincenz Sala, wo Künstler wie Thomas Rentmeister zu sehen waren, vergessen.

Dabei saßen bereits in den 20er-Jahren die Kunsthändler der Avantgarde in der Nähe: Karl Nierendorf an der Lützowstraße, Alfred Flechtheim am Lützowufer, Paul Cassirer und die Galerie Thannhauser unmittelbar am Potsdamer Platz. An diese große Vergangenheit schloss etwa Barbara Weiss an, die es immerhin bis 2001 an der Potsdamer Straße hielt. Schräg gegenüber lag in den späten 80ern die Galerie Raab, in der ein Praktikant namens Matthias Arndt gerade Glühbirnen auswechselte, als ein dünner Typ mit Sonnenbrille hereinkam und sich umsah: David Bowie, der ein paar Hundert Meter weiter wohnte.

Auch Arndt ist wieder da. Nach Jahren am Checkpoint Charlie hat er sich im Frühjahr über dem Wintergarten-Variété einquartiert. Die Kunst kommt in seinen Räumen zum Schluss: Hinter dem Eingang mit Arztpraxisflair warten erst die Büros und dann ein imposanter Tanzsaal. Dass er die Funktionen der Galerie so demonstrativ vorführt wie Installationen von Thomas Hirschhorn oder Sophie Calle, hält Arndt

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- 5. HANG CHANDELIER LIGHT RUN ELECTRIC CABLE ALONG EDGES (INTERNAL), SECURING WITH CLIPS, AND PLUG INTO ELECTRIC OUTLET.
- 6. PLACE WALL NUMBER 4

1 Installation manual by Entang Wiharso for his work *Temple of Hope Hit by Bus*, 2011 part of the group exhibition *ASIA: Looking South* at ARNDT Berlin, 2011

2 Installation view: *Resolution*, group exhibition at Arndt & Partner, Berlin, 1998
Photo: Bernd Borchardt

3 Installation view: Sue de Beer, *Permanent Revolution*, solo exhibition at Arndt & Partner, Berlin, 2007





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- 1 Opening dinner for the solo exhibition: Heinz Mack at ARNDT Berlin, 2013
 - 2 Left to right: Heinz Mack, Matthias Arndt
 - 3 Top left to right, press: Bild, 23 February, 2013, Der Tagesspiegel, 19 January, 2013, p. 30, Welt am Sonntag, 16 December, 2012, p. 60

Ein Wald aus Licht

Galerie Arndt präsentiert den ZERO-Künstler Heinz Mack in einer großen Retrospektive

DAS "CABINET OF LIGHT TREASURES" VON HEINZ MACK

CHRISTIANE MEIXNER

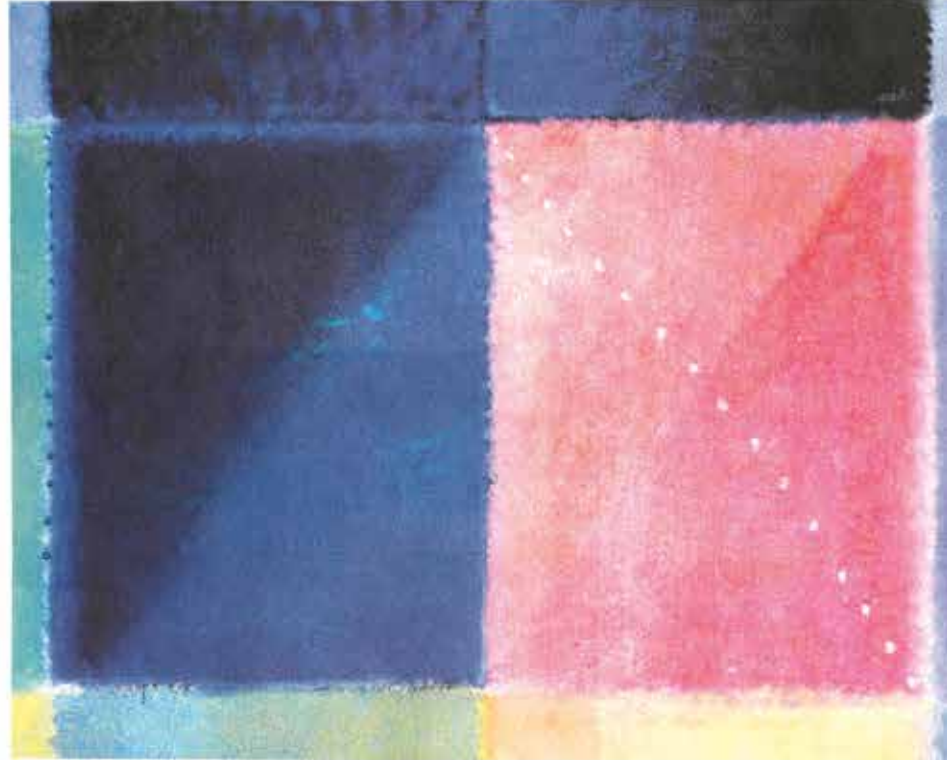
die Folie, der Abdruck des hauchdünnen Metall – und die Sprache der Avantgarde. So erzählt es Heinz Mack, die Anfänge einer künstlerischen fünfziger Jahre rekapituliert die ZERO als Gruppe zwar ihre Zusammenhänge, dafür schwer nach Anekdote, be-

Galerie-Managerin Lisa Polten neben der wertvollen Wunderkammer



schwer nach Anekdote, be- reich anschaulich, worum es in der Gruppe von Mack, und Günther Uecker ging: kam aus dem Alltag, es liegt nie in der Verwendung von Glas und Elektrizität, wie enliste der Skulpturen bis ant beschreibt. Stillen aber Künstler eine Sehnsucht, die ganz Großen speiste: dem Be- licht und die Zeit in ihrer Arg- en. Dafür zog es Mack sogar, wo er im silbernen Anzug n und Spiegel installierte, die etzt auf den fotografischen blenden.

rist Matthias Arndt ab heute Showroom in Singapur beart während der Kunstmesse (1.-27. Januar) neben Werken Fontana oder Yves Klein und Piene zeigt, unter- damit einmal mehr die Be- der deutschen Künstler, die er Zeit auch international erden. In Berlin wiederum seine Räume komplett für reserviert. Den bald 82-Jäh- rtiert er hier als Maler chro- straktionen und Bildhauer ble Jahrzehnte. Manche Ar- in das Atelier so gut wie lassen und wirken, als habe erst gemacht. Erwa das Light Treasures" von 1964 nfrage). Eine Skulptur wie r Kühl-



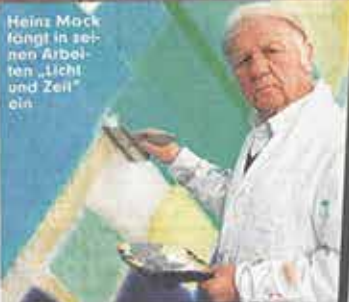
Der Sonne abgeschaut. Macks chromatisches Gemälde „Formal Color“ entstand 2002.

Foto: Galerie Arndt / VG Bild-Kunst, Bonn

Dieser alte Spind ist 500 000 Euro wert!

Von C. VON DUEHREN

Tiergarten – Ein alter Fabrikspind, abgenutzt von Arbeiterhänden. Kunst-Professor Heinz Mack (82) hat ihn in eine 500 000 Euro teure Schatzkiste verwandelt. Eigentlich war dem Mitbegründer der Zero-Künstlergruppe diese Schatzkiste zu „wertvoll“ für den Transport von Düsseldorf nach Berlin. Doch Galerist Matthias Arndt (44) konnte ihn überzeugen, die 1,85 Meter in der Hauptstadt auszustellen. Bis 28. Februar ist sie hier mit 34 Skulpturen, Gemälden, Zeichnungen und Installationen von



1958-2012 zu sehen. Das „Cabinet of Light Treasures“ entstand 1964. Mack, damals noch „ein armer Künstler“, rettete den Fabrikspind vom Müll, füllte ihn mit einem Kunst-Sammelsurium aus Aluminium, Plexiglas und Spiegeln.

„Dieses Kunstwerk funktioniert erst als Ensemble. Wie in einer Familie beeinflusst jedes Stück auch die anderen“, erklärt er. Galerie Arndt, Potsdamer Straße 96, Di.-Sa., 11-18 Uhr



Die Skulptur „Kleiner Lichtwald“ (1959/60) wird für 180 000 Euro angeboten



Die Arbeit „Blauer Turm“ (213 x 213 cm, Acryl auf Leinwand, aus dem Jahr 1960)

60 | KUNSTMARKT

WELT AM SONNTAG | NR. 51 | 16. DEZEMBER

In silbernen Zweifeln und in der tiefen Himmels- und der hellen Sand spiegeln sind die in Weidert von Licht und Schatten eine eigene Materialität zwischen Luft und Boden manifestiert. Er stellt fest: Spiegelflächen in der Waare sind die wie künstliche Fata Morgana die Wahrnehmung des Raumes zerlegen und sich in der flüchtigen Heiligkeit praktisch auflösen. Für Mack war die Waare der Ort schlechthin, ein Raum, der nur aus Licht zu bestehen schien.

Der 1968 vom Saarländischen Rundfunk produzierte Film „Teile Mack“, zuerst in der Land-Art-Ausstellung „Jahrs of the Earth“ im Mies van der Roer-Kunstmuseum in München, dokumentiert die Aktion. Ganz selbstverständlich legt sich Macks Arbeit in den Kontext einer Kunst, die den White Cube radikal verlässt, um sich der Natur zu stellen, um den Wettbewerb mit der Landschaft aufzunehmen und den Elementen. Mack ging es weniger brachial als die US-amerikanischen Land-Art-Künstler wie Michael Heizer oder Robert Smithson, die den Hüftland mit Bulldozern traktierten oder den Niedrigbau der Industrielandchaft konterkarieren. Mack hat sich stattdessen dem Licht verschrieben und nicht durch in der Tradition von Künstlern wie Landi-Mack-Nagy mit seinem „Licht-Raum-Modell“, dem späten Herta und Paul Amirani, der in einer immer ungenutzten Röhre die Sprache der roten Farbe fand, oder dem übertrieben Möbius der US-Modernen.

Als Maler des Lichts präsentiert sich Heinz Mack nun in der Berliner Galerie Arndt. Der inzwischen 50-jährige Space-Art-Künstler von einst trägt seine weißen Haare zum negativen vom Nacken in die Stirn. Einziges Markenzeichen sind seine prägnanten Pullover. Vor gelben Flächen hat er keine Angst, und sein künstlerisches Selbstbewusstsein ist ungebrochen, vor allem in der Ablehnung einer narrativen Kunst. Begriffe wie Gegenständlichkeit oder Komposition hatten für Mack noch nie Geltung. Expressive Empfindungsregung wendet er zurück: „Wenn man hat klipp und klar gesagt, die Kunst darf gar nichts darstellen. Sie darf höchstens sich selbst darstellen.“

Im Königreich des Lichts

Heinz Mack gehörte zu den Gründern der ZERO-Gruppe. Dann ging er in die Sahara und möblierte Fußgängerzonen. Nun stellt die Berliner Galerie Arndt den Land-Art-Künstler aus



Drei Farben, drei Himmels Mack „Blauer Turm“, Acryl auf Leinwand (2002)

erklärt er lebendig und erweist sich in einer Begegnung mit dem Vertreter der Farbtheorie. „Das war aber viel mehr die Farbe purer Farbe. Newman ging es darum, das der Begriff des Erhabenen tatsächlich nur der Kunst zugänglich ist. Eine Kunst, die vollkommen frei ist von subjektiven Emotionen und so radikal, um eine Freiheit zu erlangen, die Kunst erreichen kann, wenn sie in allerhöchster Form nur sich selbst gewollt und dann doch dem Ansehen behaltend, die ganze Welt zu verlassen.“

Diesem Weltverstoßungsanspruch hat sich ZERO focht. Die Bewegung, die Mack 1962 mit Otto Piene in Düsseldorf gegründet hatte und der sich auch schon Günther Uecker angeschlossen, erblühte in kreativem Umfeld der Düsseldorf-Konradakademie einer der wichtigsten europäischen Nachkriegsuniversitäten. Assoziierte Mitglieder waren Yves Klein, Piero Manzoni, Lucio Fontana und Jan Schoonhoven. ZERO veröffentlichte Zeitschriften und eröffnete Lichtkunst zum Vermitteln. Mack entdeckte neue Materialien wie Acrylglas oder metallisch bedingte Glasstoffe, die er zu kinetischen Skulpturen und Objekten verarbeitete. Nach dem Ende von ZERO 1968 zog er in seinem Sahara Projekt nach einmal die Register dieser Zu-

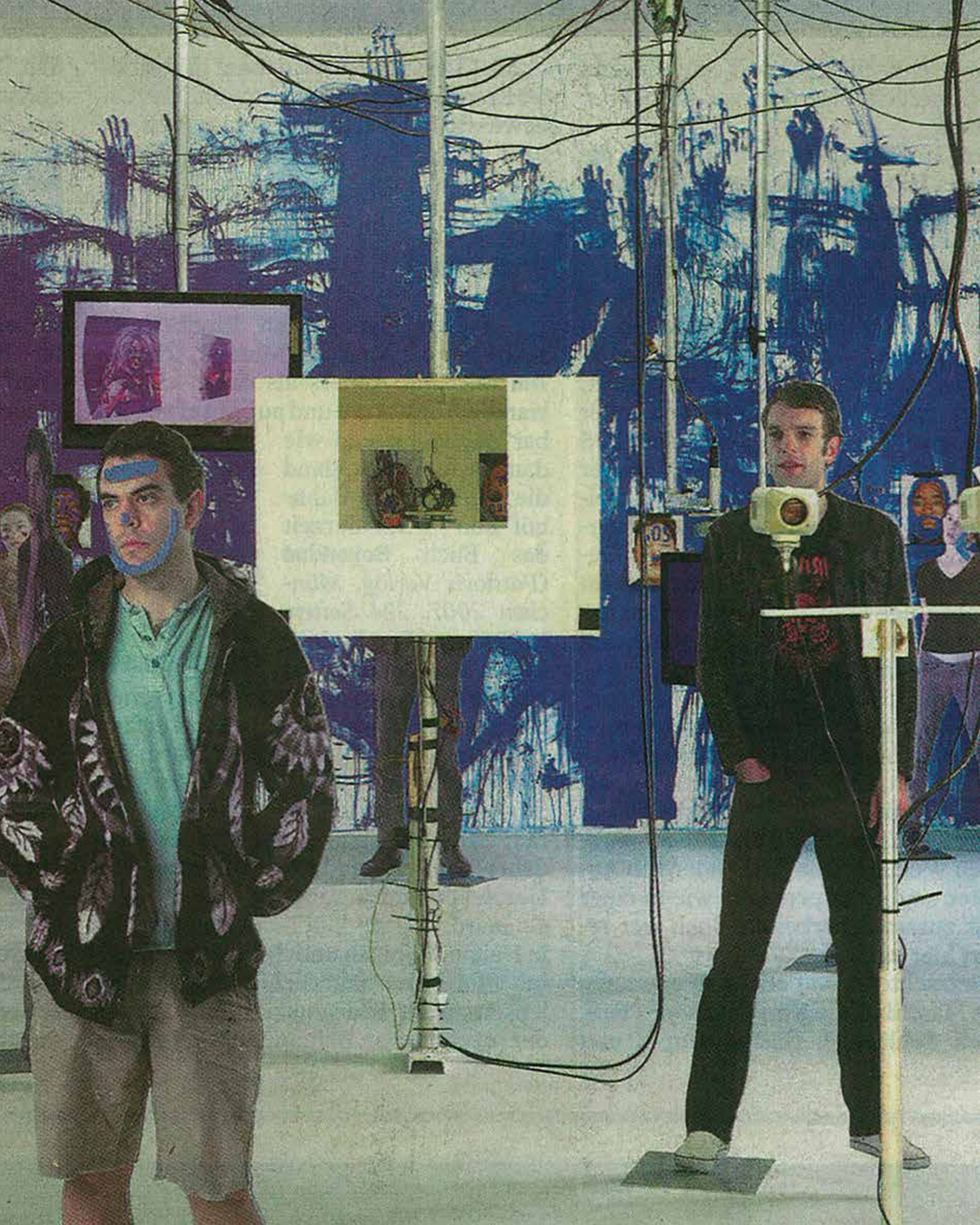
Die Arbeit vor Strahlungen in für sie keine wesentlichen. „Das kommt nicht von der Naturwissenschaft, beide auch nicht durch die Natur schreiben, die man stellen wie die Natur fotografieren kann, sondern durch das Elektrostrahlungsmodell und den Nervenbereich erklären. „Diese Dualität der Sache in der das einzelne Element nur seine vertritt, finde ich unglücklich. Das Eine vertritt das Ganze, auch das Ganze ist in einem schen. Deshalb hat das Ornament mit einer so hohen Bedeutung. Element wird permanent rezipiert, immer Strahlen in kommen.“

Macks neueste Arbeiten verschaffen sehr gelobte. Das 2002 entstandene „Formal Color“ (175.000 bis 200.000 Euro, Arbeit Papier im 20.000 Euro, Arbeit Stein, die sich gegenwärtig durch brutale Formen, die in einem Architekturklima entstehen, oder Master in seiner Farbe, in dem Seine Deutung vor ständiger gewöhnlich haben könnte. Für Mack die Kunst eines Versuches, das Licht die Manifestation der Farbe oder Struktur Raum zu geben. „Deshalb doch in die Waare gegangen.“

So gelangen diese Arbeiten in dem experimentellen Raum und, so oft in dem Raum geschieden. Die letzte Fußgängerzone in Düsseldorf, die Mack durch die Bundeskanzlerin im letzten Jahr stillen der Kunst, auch wieder vermehrt in öffentlichen Interesse. Die Ausstellung in der Arndt ist ein Akt, mit dem Mack auf die oben transformativsten der ist. Intellektuell und spirituell mehr als fünfzig Jahre ungenutzten Licht leuchtete – und immer wieder auch einstrahlte. „Heinz Mack in Berlin. Works from 1958-2012“, Galerie Arndt, Berlin, 16. bis 28. Februar 2012



Der Künstler hat ein seltsames schmerzhaftes Gelingen



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1 Press: Der Tagesspiegel, 15 December, 2007

2 Installation view: Jon Kessler, *The Blue Period*, solo exhibition at Arndt & Partner, Berlin, 2007

3 Installation view: Jon Kessler, *The Blue Period*, solo exhibition at Arndt & Partner, Berlin, 2007

Bitte mach' mir Angst

...ler füllt die Galerie Arndt und Partner mit einer Medien-Installation

VON DANIEL VÖLZKE

...ng war Ruhe. Zehn Jahre
...r Künstler Jon Kessler kein
... Alle Räder standen still,
...hen, Rasseln, Kreischen
...der achtziger, Anfang der
...re baute der New Yorker
...aten, die Wortbilder auf-
...eder verschwinden ließen,
...die Schattenspiele an die
...a, und Musikboxen. Dann
...Doch seit drei Jahren ist Jon
...r da, und in seinem Gefolge
...gemaschinen.

...beeindruckte erst kürzlich
...e Installation „The Palace
...Haus der Kulturen der Welt
...nellste Arbeit in der Grup-
...ew York States Of Mind“
...öffnung des Gebäudes nach
...ung. In diesem Parcours
...er seine Manipulierappara-
...ern vom Irak- und Medien-
...och durchgedrehter als frü-
...Kessler-Maschinen ihr Ver-
...n ab. Offenbar ist etwas pas-
...n zehn Jahren, offenbar ist
...unge Jahrtausend durchge-
...erwirrter.

...Besucher das zweite Stock-
...erie Arndt und Partner und
...ue Period“ als jüngste kine-
...ation des 1957 geborenen
...ist er sofort Teil einer
...rsinnproduzierfabrik. In

ausgeschnitten, schauen freundlich und interessiert, und auch die lebensgroßen Pappfiguren, die im Raum verteilt aufgestellt sind, blicken gelassen zu den Besuchern des Künstlers, (

Yorker Columbia-Universität lehrt. Fast wie Hohn kommen einem diese Pannkameraden vor, denn nicht nur, sondern eher selbst einer von ihnen. Und sein Abbild flimmert auf den Bildschirmen, er steht da wie ein Mann, der weiß nicht, wie weiter. Und man weiß nicht, wer blickt was? Jon Kessler, ein Mann, der erst mal die Über-

Man muss sich schon nicht wundern im Raum, von Station zu Station, die hier als Teile eines gesamt-ästhetischen Konzepts

Überall lauert Manipulation, und jeder ist dabei

Eine Kamera filmt im Inneren des teutonischen Modells der Ausstellung, die Bilder kann man leicht mit dem menselbst verwechseln. Und der Bildschirm, das wird man sich nicht vorstellen zeigt Aufnahmen der Galerie von der Straßenseite. Offenbar

der Ausstellungsraum auch von einer ge-

nern. Hinein und hindurch fährt ein riesenmausgroße Kamera auf einer Schiene. Die Bilder, die sie aus dem geheimnisvollen

JON KESSLER

Die „Blaue Periode“ des New Yorkers

durch eine Ruine, im flackernden Licht. Zwar fehlen „The Blue Period“ (Pre-

VON KITO NEDO

Kunstliebhaber kennen die „Blaue Periode“ als die kurze Zeit, in der Pablo Picasso Anfang des vergangenen Jahrhunderts in Paris seine schönen, melancholischen Blaustichbilder malte. Doch eine Hommage an seinen berühmten Kollegen ist es sicherlich nicht gewesen, was der New Yorker Künstler Jon Kessler im Sinn hatte, als er jetzt seine Installation „The Blue Period“ bei Arndt & Partner einrichtete. Denn statt Picasso ist es vielmehr die permanente Medienrevolution, die den 1957 geborenen Amerikaner beschäftigt.

Deshalb verwandelte Kessler den zweiten Stock des Galerienhauses an der Zimmerstraße in einen synästhetischen Maschinenraum, in dem sich wunderbar über die stetig zunehmende Verschränkung von Medien und Gesellschaft sowie ihre Begleiteffekte, wie den kommenden Überwachungsstaat oder tägliche Informationsschocks nachdenken lässt.

Die schwere Aufgabe, sein Publikum mit diesen umstrittenen Phänomenen zu konfrontieren,

ohne in öden Agitationskitsch abzugleiten, meistert Kessler bravo. Mit spürbarer Freude an Farbe, Raum und Technik verteilt er großzügig Blauschlieren an den Wänden, zieht unzählige Kabel, montiert bewegliche Überwachungskameras, Monitore, lebensgroße Menschengestalten und optische Apparaturen in der Galerie, bis sich die Räume zu einer einzigen begehbaren Konfusionsmaschine wandeln.

Wer hier eintritt, wird unweigerlich medial registriert, vervielfältigt und sofort in den Echtzeit-Bildstrom gestoßen, der die Ausstellung unablässig durchströmt und den Betrachter umgehend zu Betrachteten werden lässt. Mit Hilfe der simplen Bluescreen-Technik werden die Kamerabilder und archaisches Material immer neu ineinander verwoben, wird die Grenze zwischen Voyeur und Connaisseur immer mehr verwischt.

Auch wenn es widersprüchlich klingt, an einer Überwältigung oder Betäubung seiner Ausstellungsbesucher ist Kessler dennoch nicht gelegen. Im Gegenteil, peinlich genau achtet er auf größtmö-

den Monitoren werden diesen Stelle

1 Left to right, press: Tagesspiegel 15 December, 2007, p. 28, Berliner Zeitung, 20 November, 2007, p. 21, reviews about the solo exhibition: John Kessler at Arndt & Partner, Berlin, 2007

2 Press: The Art Newspaper (Art Basel Miami Beach Daily Edition), 01 December, 2010, p. 15



The great and the good of Miami's art scene turned out yesterday for the much anticipated groundbreaking of Miami Art Museum's (MAM) Herzog and de Meuron-designed building, set to open in downtown Bicentennial Park by 2013. The chairman of the board, Aaron Podhurst, delivered a rousing welcome speech. "The new museum will rival Sydney Opera House," he declared. Man of the moment, newly appointed MAM director Thomas Collins, looked distinguished in his Blues Brothers shades, but how does his freckled, Irish-American skin withstand the Florida sunshine? "When I came to Miami for my first interview, I was driven around in a convertible," notes Collins. "The result? I had to go back to New York with a peeling head."

Eat, drink and be arty

The time-honoured tradition of artists receiving booze and bites to eat in return for their creative endeavours gets a 21st-century Florida twist at the newly opened Soho Beach House on Collins



Gulf of Mexico) and Glenn Ligon, along with a sizeable portion of pieces by local artists. Yeo explained: "The artists receive credit for hotel facilities but no payment as such," which means, of course, unlimited access to alcohol at the hotel's watering holes. But isn't Hirst teetotal? "Well, Damien can opt for a room. Or a bikini wax. You receive credit to the value of the work—so that's a lot of waxing," quipped Yeo.

Nip and tuck



Overheard on Lincoln Avenue: "Wow! She has had a lot of work done." The startled onlooker's attention was caught by Orlan, the legendary French artist seen strolling down the shopping mall. But the comment was completely justified as Orlan is known for her plastic surgery ventures that include having tiny horns inserted on her head by a cosmetic surgeon. The artist is in town for a solo exhibition, "Orlan: Self-hybridizations", at the Miami branch of Galerie Hélène Lamarque (until 20 December). Above, Orlan's *Tis-Se-Woo-Na-Tis, She Who Bathes her Knees, Wife of the Chief*.



Viva la diva

A Haitian gospel choir and "interpretive" dancers greeted a throng of hip visitors at North Miami MoCA last night to help launch Bruce Weber's show of photographs featuring Miami's Haitian community. But did the locals recognise the legend in their midst? "Oh god, no!", he replied. "I hope not." Nearby, artist Jonathan Meese (pictured) was holding court at the opening of his solo show there. "Miami is totally important as a revolutionary outpost of my art dictatorship," he boldly declared. Such talk of world domination gave way to giggles as he recalled his recent moment on stage in a version of Wagner's "Parsifal". Was he a tenor or bass? "I was just screaming: that is my music," he guffawed.

"I've got 200 Picassos in my garage. I'm his plumber!"

Property developer Craig Robins at the opening of Design Miami (see right)

Papa was a rollin' stone

Brit model/actress Lizzie Jagger (daughter of Mick and Jerry), caught on camera by Israeli artist Yigal Ozeri, is stopping people in their tracks at the Art Miami fair. Equally striking is the press statement provided with *Untitled: Lizzie Smoking, 2010* (below), at Mike Weiss Gallery of New York: "Ozeri illustrates unadulterated freedom through model *Lizzie Jagger* whose lineage and demeanour epitomise social autonomy."

Miami heat

While several collectors were stranded in snow-bound airports across Europe,



fair, Art Basel Miami Beach was not planning to put on the air conditioning until late yesterday afternoon, making the convention centre this year's real hotspot in Miami.

Picasso aplenty

Cheekiest quip of the week (so far) comes from Design Miami co-founder Craig Robins at the lavish cocktail bash held at the Standard Hotel to celebrate the opening of his fair (with crab cakes and Ginger Bliss cocktails a go-go). In a week when news broke of a discovery of a stash of unknown Picassos in the possession of Pierre Le Guennec, the Spanish master's odd-job man, Robins quipped: "I've got 200 Picassos in my garage. I'm his plumber!"

Bittersweet Bakehouse

The Bakehouse Art Complex is one big happy family—as long as you don't step into the backyard. The resident artists talked lovingly of the sense of community and how well they are looked after by the non-profit organisation's director and board. This is the messier, more independent lofts out back, where the self-named "bake-outs" find their home, one can hear some stirrings of dissent. Complaining mainly of the lack of visitors who venture out to visit these overlooked buildings, one artist, Daniel Bondroff, took it upon himself to hire an intern to direct party guests outside. "Most artists out here didn't even bother opening their studios," he griped.

Confessions of an art dealer

Matthias Arndt the director of Arndt, Berlin (B24)

My biggest mistake... not always having followed my intuition and gut feeling.

My secret passion... *spazierengehen*—walking without an aim through a city, following just scents and impressions.

The museum I'd like to lead... the Villa Arson, Nice, is an amazing hybrid art centre, museum and art school. Since I was an intern there I have dreamed of running it one day.

The artist I should have signed... Liu Ye.

Things that keep me awake at 3am... mostly plans and concepts for new shows; or chases for amazing works; occasionally my baby son August yelling for his Mama and Dada, and very rarely emotional conflicts with artists.

I should have been... a banker, if my parents could have decided. **Dealers are misunderstood because...** German museums always think dealers want to take advantage of the institution and abuse public means for personal purposes. In Berlin the

contrary is the case: 350 contemporary art galleries and about 2,000 artist studios provide one of the most exciting art landscapes in the world.

Small talk is... sometimes unavoidable and unnecessary. Luckily, most dinners turn into stimulating and interesting conversations about art, life, love, literature and, most importantly, about food.

A recurring nightmare involves... the show is opening in an hour, the work did not arrive, or the gallery is 30,000 sq. ft and there is only one painting. Although this has never happened, touch wood,



this particular nightmare is a regular visitor.

I was happiest when... Tiffany accepted my marriage proposal, and when our son August was born.

I wish I had met... Joseph Beuys. **Life's too short to...** drink bad wine and to live under bad energy or, even worse, spreading it. **My Art Basel Miami Beach dream is to...** sell out my booth, sign at least one museum show for one of my artists, and see all my dear friends visiting Miami. *Interview by Gareth Harris*

Wednesday, 11am - 7pm

Thursday - Saturday, 11am - 8pm

Sunday, 11am - 6pm

DOT ART FAIR

Zehn Jahre Kunst und Leben

Mehr Turbulenz gab's nie in der Kunstwelt – und wir waren dabei: Der Monopol-Zeitstrahl von 2004 bis heute

2004



MITTE HÄLT KURZ INNE

Ein neues Magazin für Gegenwartskunst kann 2004 nur aus Berlin kommen. Gute Institutionen und Sammler mögen anderswo sein, doch das Kraftzentrum der Kunst heißt Mitte. Die Galeristen der Stunde von der letzten Reihe links: Giti Nourbakhsh, Barbara Thumm, Nicole Hackert, Barbara Weiss, Damian Grieder, Guido W. Baudach, Markus Richter, Jesco von Puttkamer, Christian Nagel, Max Hetzler, Thilo Wermke, **Matthias Arndt**, Ulrich Gebauer, Alexander Schröder, Gerd Harry Lybke, Michael Krome, Friedrich Loock, Kirska Geiser, Johann König



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1 Press: Monopol, May, 2014, p. 62

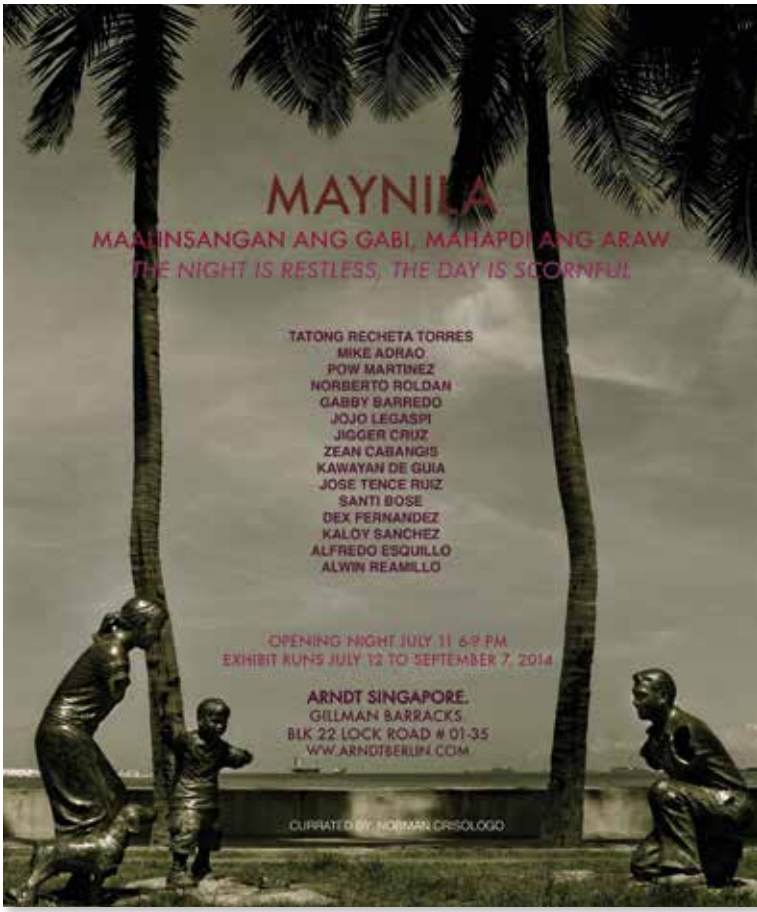
2 Installation view: Jigger Cruz at abc (art berlin contemporary), 2014
Photo: Bernd Borchardt



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- 1 Entang Wiharso, *Borderless: Floating Island*, 2011, graphite, resin, steel, brass, pigment, thread, 350 x 750 x 140 cm
 - 2 Installation view: Anton Henning, *Stillfragen / Questions of Style* at ARNDT Berlin, 2011
Photo: Bernd Borchardt
 - 3 Left to right: Matthias Arndt, Shi Xinning in his studio, 2007





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- 1 *Manila: The Night is Restless, The Day is Scornful*, 2014, published by ARNDT
 - 2 Opening for the solo exhibition: Yang Jiechang, *Die Rechnung Bitte*, at ARNDT Berlin, 2014 (Center: Yang Jiechang)
 - 3 Opening for the solo exhibition: Yang Jiechang, *Die Rechnung Bitte*, at ARNDT Berlin, 2014
 - 4 Left to right: Rodel Tapaya, Matthias Arndt in front of Tapaya's painting *The Chocolate Ruins*, 2014, acrylic on canvas, 305 x 731.5 cm
 - 5 Left to right: David Elliot, Marina Cruz, Rodel Tapaya, Rachel Rits-Volloch, Matthias Arndt at the opening of the solo exhibition: Rodel Tapaya, *The Chocolate Ruins* at ARNDT Berlin, 2014

VOICINGS

AUSTRALIA



< So why present all these cryptic 'conceptuals' in an 'odd' context off the predictable art-paths of Europe and the US? "I think Australian private, corporate and public collections are now ready and committed to engage and collect contemporary art from all over the world," Arndt replied, qualifying that he will always create what doesn't exist rather than complain about circumstance. "Coming here is also a private mission." (Arndt's wife, Tiffany Wood – co-producer of *Migration* – is Australian.)

This connection aside, Arndt conceded that 'circumstance' has sucked local speculators and investors out of this market, dried up institutional budgets, contracted the commercial gallery scene and delivered the worst sales revenues to dealers in decades, but defended his presence in Melbourne (and Sydney, where he 'popped up' earlier) with the pronouncement that Asia is now the new geo-political centre and Australia one of its key art portals.

"I have only my intuition – it is my capital – but I see great opportunity in coming to Australia, a direct neighbour to the most booming art landscapes and markets in Asia," he said, pre-empting announcement of his next Melbourne incarnation, *Made in China* – a "special presentation" of China's blue-chip collectables at Ormond Hall. "For these fast-developing areas,

PHOTOGRAPHER: EARL CARTER PRODUCER: ANNEMARIE KIELY

we are adopting a different approach to exhibiting contemporary art. In this new world order, we need to offer more. I always try to find the right moment and the right structure."

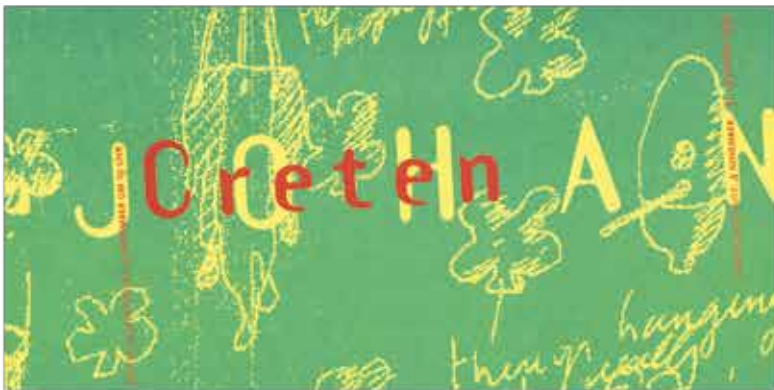
Moment and structure are currently coalescing in Arndt Singapore – a project space and office within Singapore's new go-to art complex, Gillman Barracks (see overleaf) – but Arndt continues to oversee a strong exhibition program in Berlin, "the 'white cube' is a protected zone that still centres an important focus on the arts". Also acting as an independent consultant for museums, private and corporate collections, Arndt likes to distil his business diversity into a single credit: 'connector' of artists to an international community. If this means opening up new fields and presenting new formats, so be it. "But remember there is no promised land," the pragmatic veteran of some 270 exhibitions and 90 international art fairs self-cautions. Still, in these unconventional times, when art must triumph over the beleaguered traditions on which it has long depended, a continuous reinvention of its exhibition and promotion might be its only means of survival. ANNEMARIE KIELY *Arndt's next exhibition, Made in China (by appointment only) runs until May at Ormond Hall, Melbourne Vic, (03) 9529 3111.*



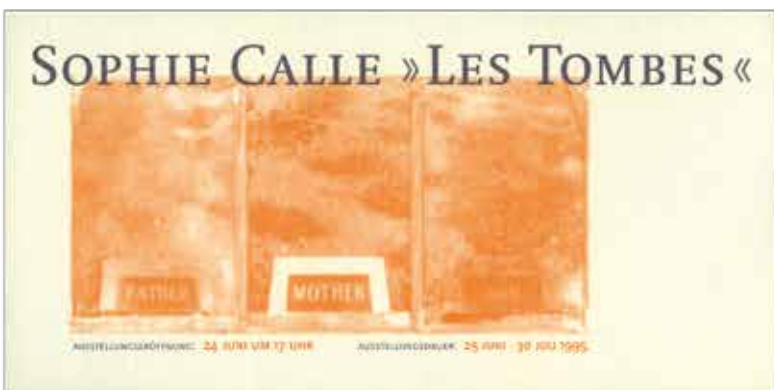
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- 1 Press: Vogue Australia, April, 2013, p. 88 – 92
- 2 Invitation card for the group exhibition: *Cordon Bleu* with Jakob Gautel and Jacques Julien at Arndt & Partner, Berlin, 1995
- 3 Invitation card for the group exhibition: *Face mind. Mind body* with Johan Creten, Tina Ketara, Douglas Kolk, Max Mohr, Via Lewandowsky and Susan Turcot at Arndt & Partner, Berlin, 1995
- 4 Invitation card for the solo exhibition: Johan Creten, *Amerika, Amerika*, at Arndt & Partner, Berlin, 1995
- 5 Invitation card for the solo exhibition: Sophie Calle, *Les Tombes* at Arndt & Partner, Berlin, 1995



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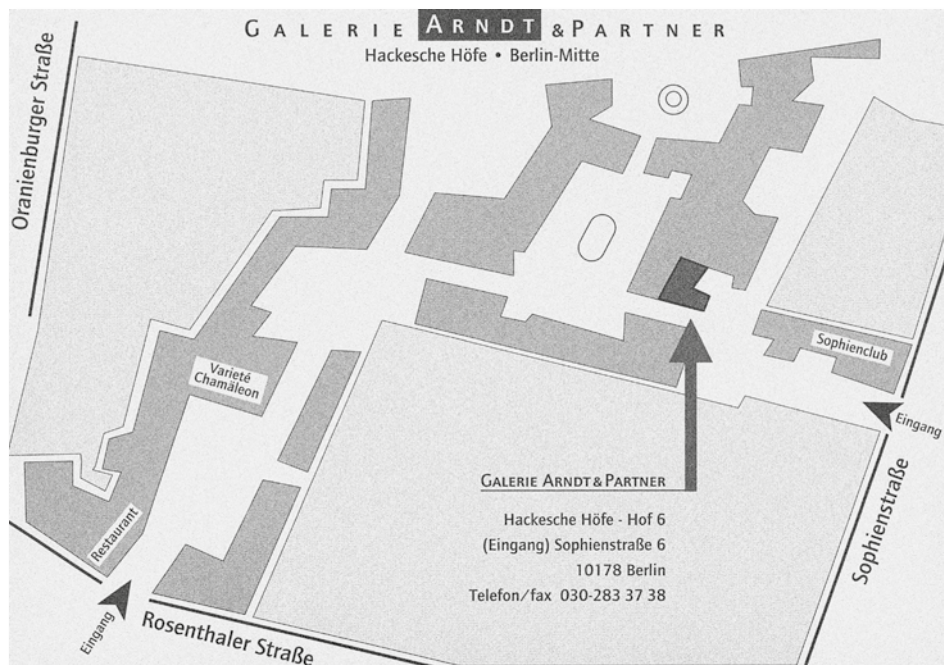
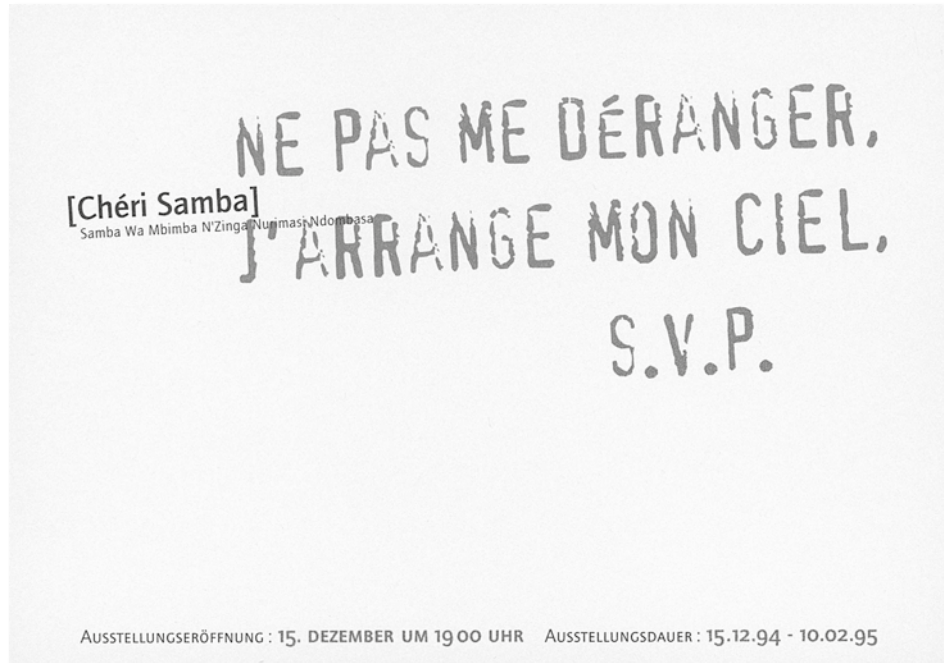


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- 1 Left to right: Wedhar Riyadi, Matthias Arndt, 2013
 - 2 Left to right: Max Burger, Jitish Kallat, Monique Burger, Reena Kallat at Art Institute Chicago, September, 2010
 - 3 Left to right: Matthias Arndt, Entang Wiharso, Dr. Melani Setiawan, Agus Suwage, Rifky Effendy, 2013
 - 4 Left to right: Matthias Arndt, Sigrid Löscher-Lorenz

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- 1 Invitation card for the exhibition: Chéri Samba, *Ne pas me déranger, j'arrange mon ciel* at Arndt & Partner, Berlin, 1995
- 2 Opening of the group exhibition: *Berlin Masters*, 2014 at ARNDT Berlin
- 3 Opening of the group exhibition: *Berlin Masters*, 2014 at ARNDT Berlin
- 4 Press: Monopol, 12 September, 2014



MONOPOL

MAGAZIN FÜR KUNST UND LEBEN

Ausstellung mit Berliner Meisterschülern

Du musst nie wieder in die Schule gehen

Kunsthochschule vorbei - wie jetzt weiter? Die Berliner Galerie Arndt zeigt zehn Meisterschüler unmittelbar nach ihrem Abschluss

von Stefanie Schneider 12.09.2014



Fabian Knecht "AUSFLUSS", 2014 (alle Fotos, sofern nicht anders vermerkt, © ARNOT Berlin and the artist)

Als die Deutschen damals in Bern schon nach acht Minuten mit 0:2 hinten lagen, haben sie vermutlich jeden Regentropfen, der vom Himmel kam, innerlich liebte. Der Grund dafür ist ganz einfach: Während die altmodischen Stiefel der favorisierten Ungarn immer schwerer wurden, tänzelten die Deutschen mit den ersten Stollenschuhen regelrecht durch den Regen. Der Rest ist Geschichte. "Aus! Aus! Aus! Das Spiel ist aus!", schrie der Kommentator damals endorphingeschwängert in die Welt. Und tönt dem Besucher heute beim Eintritt der "Berlin Masters"-Ausstellung in der Galerie Arndt entgegen.

Humorvoll macht die Soundarbeit des jungen Künstlers Paul Darius auf das aufmerksam, was jetzt kommt. "Das Spiel ist aus" führt in eine Werkschau von zehn Meisterschülern aus der Universität der Künste und der Kunsthochschule Berlin-Weißensee, die die Ausbildung erfolgreich und mit Meistertitel in der Tasche abgeschlossen haben. Und was kommt jetzt?

**ARNDT & PARTNER**

Zimmerstrasse 90-91, T: +49 30 280 8125, www.arndt-partner.com

Founded in 1994, Arndt & Partner was one of the first galleries to emerge in the new art centre of a reunified Berlin. In 1997 it relocated to the trendy Auguststrasse – the street that recently played host to the Berlin Biennial – and many other gallerists soon followed. Then in 2001 the gallery moved again, partly to escape its own success, to its current location on Zimmerstrasse. Regularly showing international artists as diverse as Sophie Calle, Muntean and Rosenblum, Keith Tyson, Hiroshi Sugito and Thomas Hirschhorn, the gallery's objective has, however, remained the same: aiming at the formation of an international spectrum of artistic positions not previously exhibited in Berlin.

this page:
Installation view of Yayoi Kusama's 'At Arndt & Partner, Berlin,' showing 'The Passing of Winter,' 2005 (top) and Marc Chagall's 'Strain,' 2004 (bottom)

The exhibition programme is refreshingly free of forced trends, but at the same time it reflects the emerging world of young Berlin artists.

Artists include: William Gordova, Jules de Balincourt, Gabi Hamm, Thomas Hirschhorn, Henning Kles, Nedko Solakov, Hiroshi Sugito, Mathilde ter Heijne, Tim Trantenroth, Susan Turcot

**SPARWASSER HQ**

Torstrasse 161, T: +49 30 21 80 30 01, www.sparwasserhq.de

Out of the many galleries that sprout up in the city's back streets, and sometimes wither away as quickly, Sparwasser has become one of the few to make an invaluable and welcome addition to the local scene. Set up and led by Lise Nellesmann, Joel Mu, Saim Demircan, Catherine Griffiths and Oliver Wunsch, since opening, this non-commercial artist-run space has put on more than 50 exhibitions, all fusing theory and organisation through collaboration. With close links to the Scandinavian art scene, Sparwasser offers a challenging programme of monthly video screenings, performances, artists' talks and more theory-based discussions covering engaging and eccentric issues.

Artists include: Marjetica Potrc, Jeff Preiss, Little Warsaw, Ming Wong and François Bucher, 'Temporary Services', Germaine Koh, Stephan Kurt, Ivana Franke, Jeff Preiss

Thomas Hirschhorn – Doppelgarage, North Pole, South Pole, Not in My Name

03.03.2005 – 03.07.2005

Ausstellung, PINAKOTHEK DER MODERNE, KUNST

Die »**Doppelgarage**« (2002) gehört zu den zentralen Installationen des Schweizer Bildhauers Thomas Hirschhorn (*1957). Sie ist Hobbykeller, Werkstatt, Abstellkammer und Denklabor zugleich. Der neonbeleuchtete Innenraum zeigt eine aus aktuellen Zeitungsausschnitten collagierte Hügellandschaft auf vier Tischen, Modelleisenbahnen drehen darauf ihre Runden. Erschaffen wird mit einfachsten Mitteln ein komplexer Imaginationsraum, der auf sehr persönliche Weise, aber ohne moralischen Anspruch, fundamentale Fragen zu politischer und religiöser Gewalt, zu Rache und Vergeltung verhandelt. Mit ihren klaren Bezügen zu Friedrich Nietzsche steht die »**Doppelgarage**« in einer Reihe von fünf Arbeiten, die der Künstler bedeutenden Philosophen widmete. Wie die anderen Werke lässt sich auch die »**Doppelgarage**« als Metapher für das Geflecht der Hierarchien und Abhängigkeiten in unsere gegenwärtigen Gesellschaft lesen.

1 Press: ArtReview, Issue 05, November, 2006, p. 150

2 Work description: Thomas Hirschhorn, *Doppelgarage*, for the exhibition in Munich, 2005

SELECTED EXHIBITIONS

BERLIN

It isn't me, mother

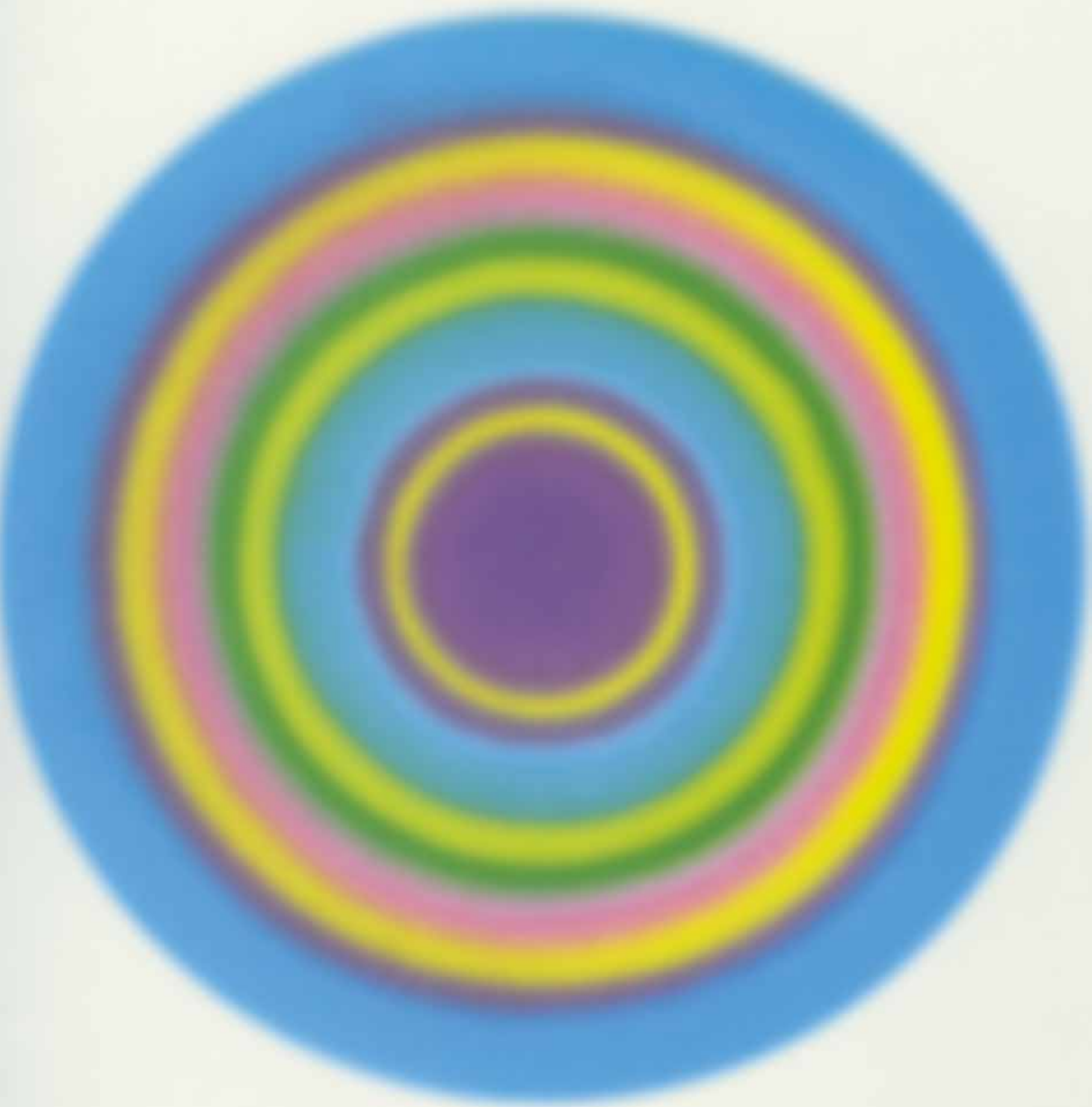
Berlin 1994

Douglas Kolk
It isn't me, mother, 1996
Pencil on paper
27 x 21 cm





Sophie Calle
The Detachment – Die Entfernung, 1991
Installation view: solo exhibition at Arndt & Partner, Berlin
Installation with texts and photographs
26 October – 08 December, 1996





The Aggression of Beauty

Group exhibition with works by Tracey Emin, Paul-Armand Gette, Jakob Gautel & Jason Karaindros, Fabrice Hybert, Johannes Kahrs, Douglas Kolk, Paul McCarthy, Yan Pei-Ming, Ugo Rondinone and Gillian Wearing at Arndt & Partner, Berlin
09 September – 10 October, 1996

Left:

Ugo Rondinone

*No. 51 SIEBENUNDZWANZIGSTERNOVEMBERNEUZEHN-
HUNDERTDREIUNDNEUNZIG*, 1994

Acrylic on canvas

250 x 210 cm

Right above:

Paul McCarthy

The Painter, 1995

Video, 50'

Courtesy Air de Paris, Paris

Right below:

Yan Pei-Ming

Mao, 1996

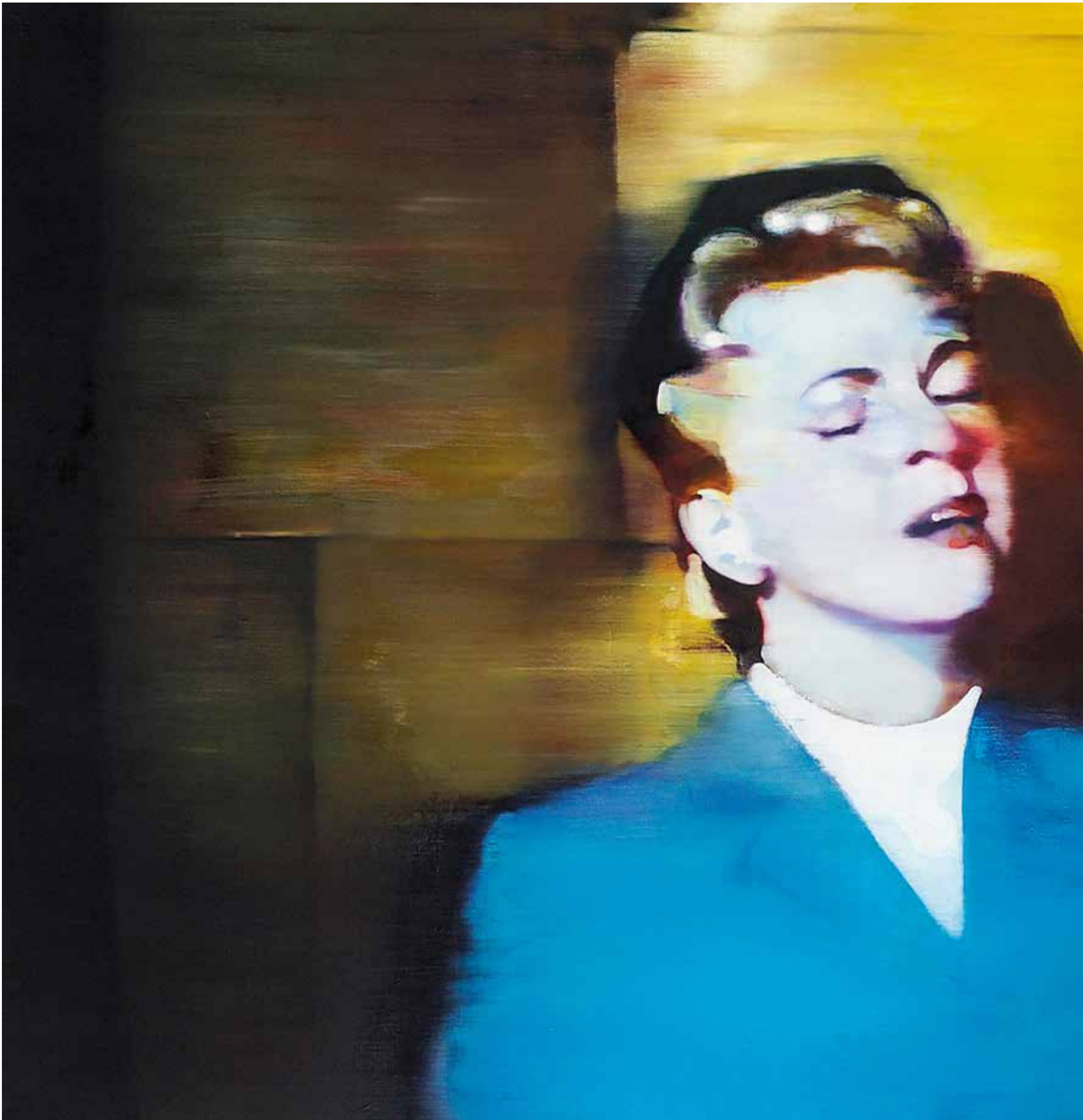
Oil on canvas

253 x 200 cm





Thomas Hirschhorn
Virus Ausstellung
Installation view: solo exhibition at Arndt & Partner, Berlin
02 March – 14 April, 1996





Johannes Kahrs
O.T. (Schmerz), 1994 – 1996
Oil on canvas
111 x 165 cm





Thomas Hirschhorn
Das Bernsteinzimmer
Installation view: solo exhibition at Arndt & Partner, Berlin
22 January – 20 March, 1999
Photo: Bernd Borchardt





Via Lewandowsky
Schiefer Laufen

Installation view: solo exhibition at Arndt & Partner, Berlin
24 September – 27 October, 2001

Photo: Bernd Borchardt

Sophie Calle

The Gotham Handbook

Installation view: solo exhibition at Arndt & Partner, Berlin

09 March – 20 April, 2002

Photo: Bernd Borchardt

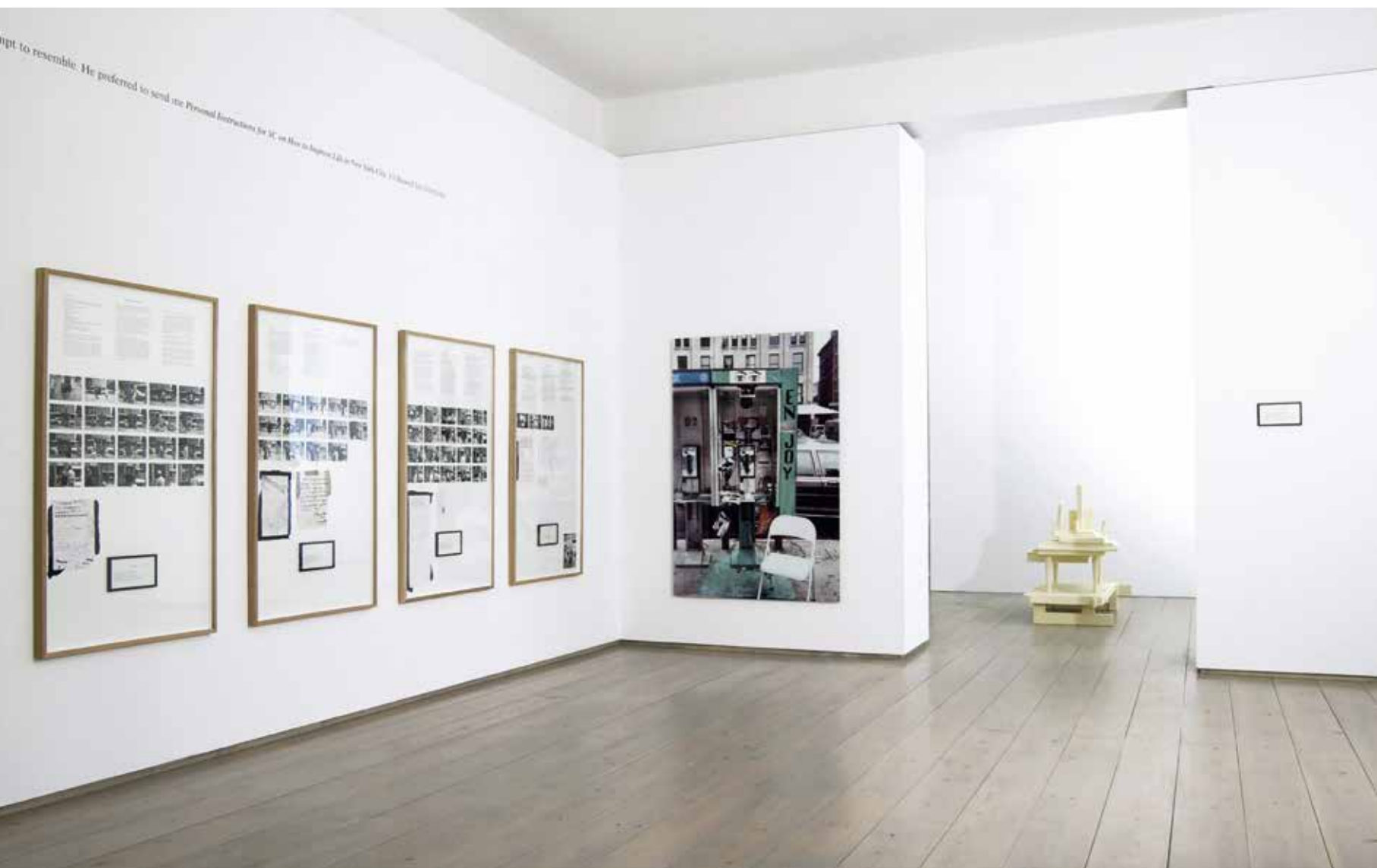
Right:

Sophie Calle

Gotham Handbook, 1994 / 2000 (detail)

Installation with texts and photographs, detail: text

13.5 x 23.5 cm, entire installation measures 297 x 770 cm



results of the operation

- 125 smiles given for 72 received
- 1 shared burst of laughter
- 22 sandwiches accepted for 10 refused
- 8 packs of cigarettes accepted for 0 refused
- 154 minutes of conversation



Anton Henning

Salon

Installation view: solo exhibition at Arndt & Partner, Berlin

05 June – 31 July, 2003

Photo: Jörg von Bruchhausen





Thomas Hirschhorn
Doppelgarage
Installation view: solo exhibition at Arndt & Partner, Berlin
14 December – 30 January, 2003
Photo: Bernd Borchardt



Der Übermensch dagegen ist der neue Mensch. Er ist nicht der Mensch der menschlichen Leidens- und alzumenschlichen Werte. Er stellt die Übersetzung der einfachen Übersetzung

Nich-mehr-

was ist, was zu sein
erlaubt zu sein. Es bedeutet
von ihr

Der neue Mensch
Mensch zu sein
menschlich sein
zu haben ein Leben
in menschlicher und







Rachel Harrison
Posh Floored as Ali G Tackles Beck
Installation view: solo exhibition at Arndt & Partner, Berlin
26 June – 07 August, 2004
Photo: Bernd Borchardt





Silent Screams Difficult Dreams

Installation view: group exhibition with works by Louise Bourgeois, Sophie Calle, Maria Marshall, Mathilde ter Heijne and Susan Turcot at Arndt & Partner, Berlin, 15 November, 2003 – 10 January, 2004

Photo: Bernd Borchardt





Sophie Calle

The True Stories

Installation view: solo exhibition at Arndt & Partner, Berlin
10 September – 23 October, 2004

Photo: Bernd Borchardt





Miroslav Tichý
Installation view: solo exhibition at Arndt & Partner, Berlin
25 June – 08 August, 2005
Photo: Bernd Borchardt

Left:
Miroslav Tichý
Untitled
MT Inv.-Nr. 4 – 14
26.5 x 22.2 cm





Jules de Balincourt
Accidental Tourism and The Art of Forgetting
Installation view: solo exhibition at Arndt & Partner, Berlin
24 January – 18 March, 2006
Photo: Bernd Borchardt



Yayoi Kusama
Installation view: solo exhibition at Arndt & Partner, Berlin
16 September – 21 October, 2006
Photo: Bernd Borchardt







Franz West
Works from private collections (1972 – 2006)
Installation view: solo exhibition at Arndt & Partner, Berlin
31 March – 05 May, 2007
Photo: Bernd Borchardt

Left:
Franz West
Schöne Aussicht Chair, 1989
Iron, steel
76.8 x 87.6 x 79.1 cm





Jon Kessler
The Blue Period
Installation view: solo exhibition at Arndt & Partner, Berlin
27 October – 24 November, 2007
Photo: Bernd Borchardt



Sweet Birth of Youth

Installation view: group exhibition with works by Slater Bradley, Mathew Cerletty, Dan Colen, Gardar Eide Einarsson, Terence Koh, Douglas Kolk, Nate Lowman, Ryan McGinley, Matt Saunders, Steven Shearer, Hedi Slimane, Paul P. and Banks Violette. Curated by Hedi Slimane at Arndt & Partner, Berlin
30 June – 31 August, 2007

Photo: Bernd Borchardt

Left:

Hedi Slimane

Sweet Bird of Youth, 2007

Neon, magazine pictures

180 x 250 cm

Courtesy Galerie Almine Rech, Paris



Right:
Installation view from left to right:

Matt Saunders

Udo 1968 (Schamlos) #2 – 5, 2007

Black and white photograph from drawn negative

123 x 158 cm, Ed. 1/3 + 1 AP

Courtesy Grimm Rosenfeld, München

William Cordova

Stand up next 2 a Mountain (Llaqtamasi), 2007

Images of Chicano rebellion (1943) Black Panther rally (1969)
on 1000 printed newspapers

Courtesy Arndt & Partner Berlin / Zurich

Gregor Hildebrandt

o.T. (Pictures of you (cure), 2007

Tape on canvas

122 x 97 cm

Courtesy Wentrup, Berlin

Hedi Slimane

Young American, Untitled, 2007

Black and white print on aluminium, plexiglass

125 x 177 cm, Ed. 1/5 + 1 AP

Courtesy Galerie Almine Rech, Paris

Hedi Slimane

Jack, 2007

Black and white print on aluminium, plexiglass

125 x 177 cm, Ed. 1/5 + 1 AP

Courtesy Galerie Almine Rech, Paris





Ilya & Emilia Kabakov
Installation view: solo exhibition at Arndt & Partner, Berlin
23 September – 25 October, 2008
Photo: Bernd Borchardt

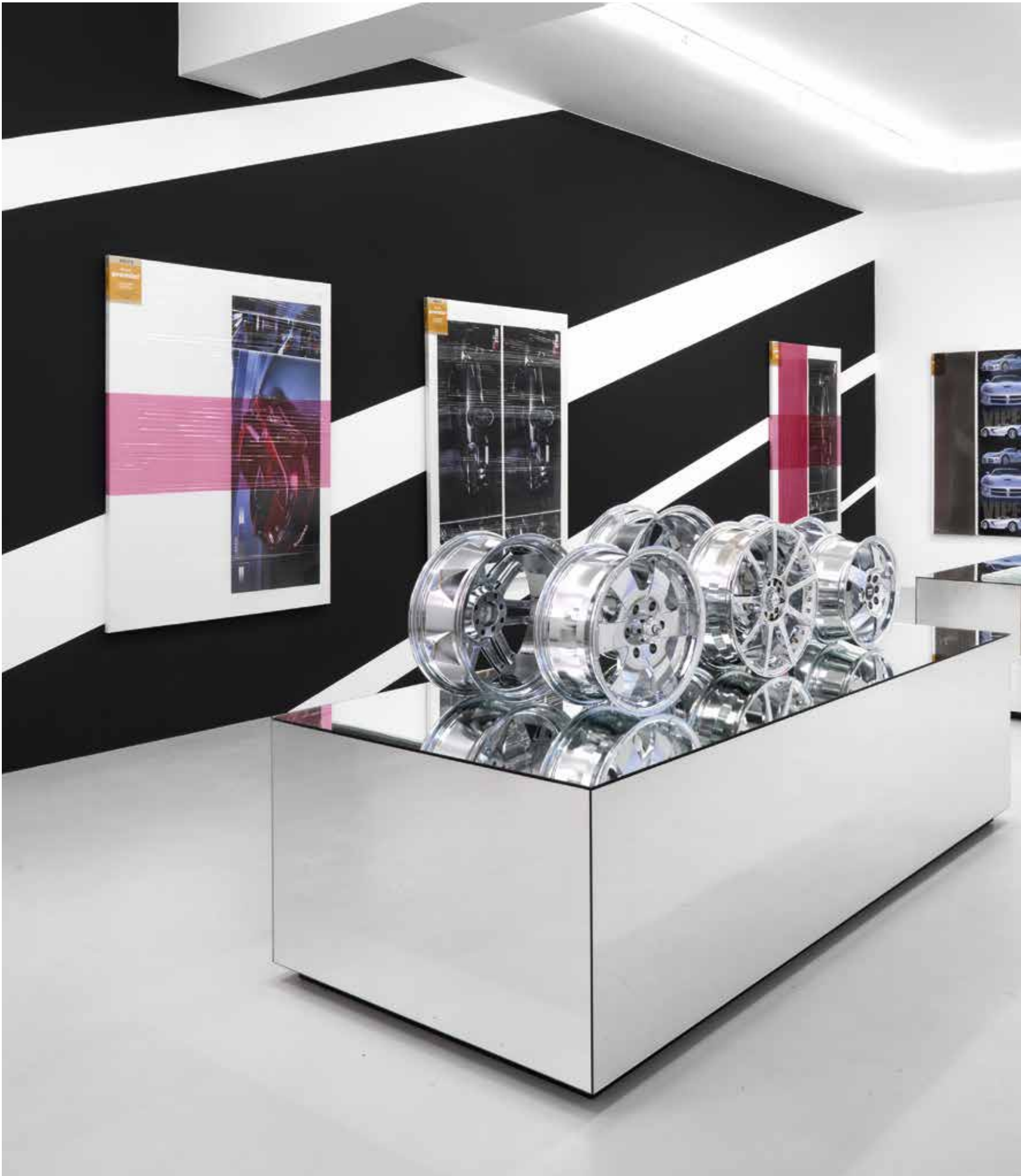




Jonas Burgert
Das Gift

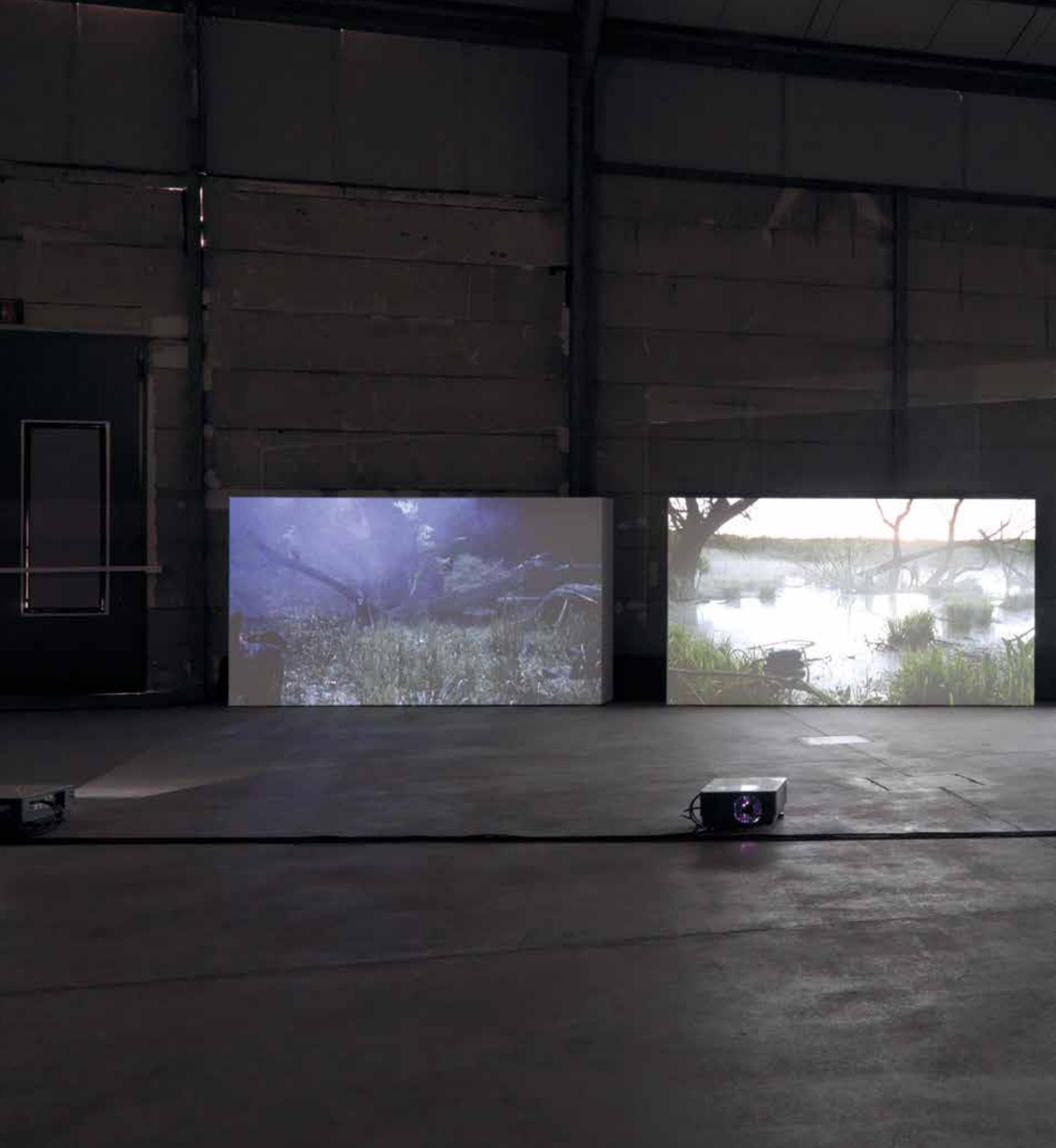
Installation view: solo exhibition at Arndt & Partner, Berlin
06 September – 08 November, 2008

Photo: Bernd Borchardt





Josephine Meckseper
Installation view: solo exhibition at Arndt & Partner, Berlin
09 September – 25 October, 2008
Photo: Bernd Borchardt



Julian Rosefeldt
The Ship of Fools
Installation view: solo exhibition at Arndt & Partner, Berlin
20 April – 16 May, 2008
Photo: Bernd Borchardt





Vik Muniz
Installation view: solo exhibition at Arndt & Partner, Berlin
29 October – 20 December, 2008
Photo: Bernd Borchardt





Erik Bulatov
Installation view: solo exhibition at Arndt & Partner, Berlin
27 January – 23 April, 2009
Photo: Bernd Borhardt



Gilbert & George
Jack Freak Pictures
Installation view: solo exhibition at Arndt & Partner, Berlin
13 June – 18 September, 2009
Photo: Bernd Borchardt





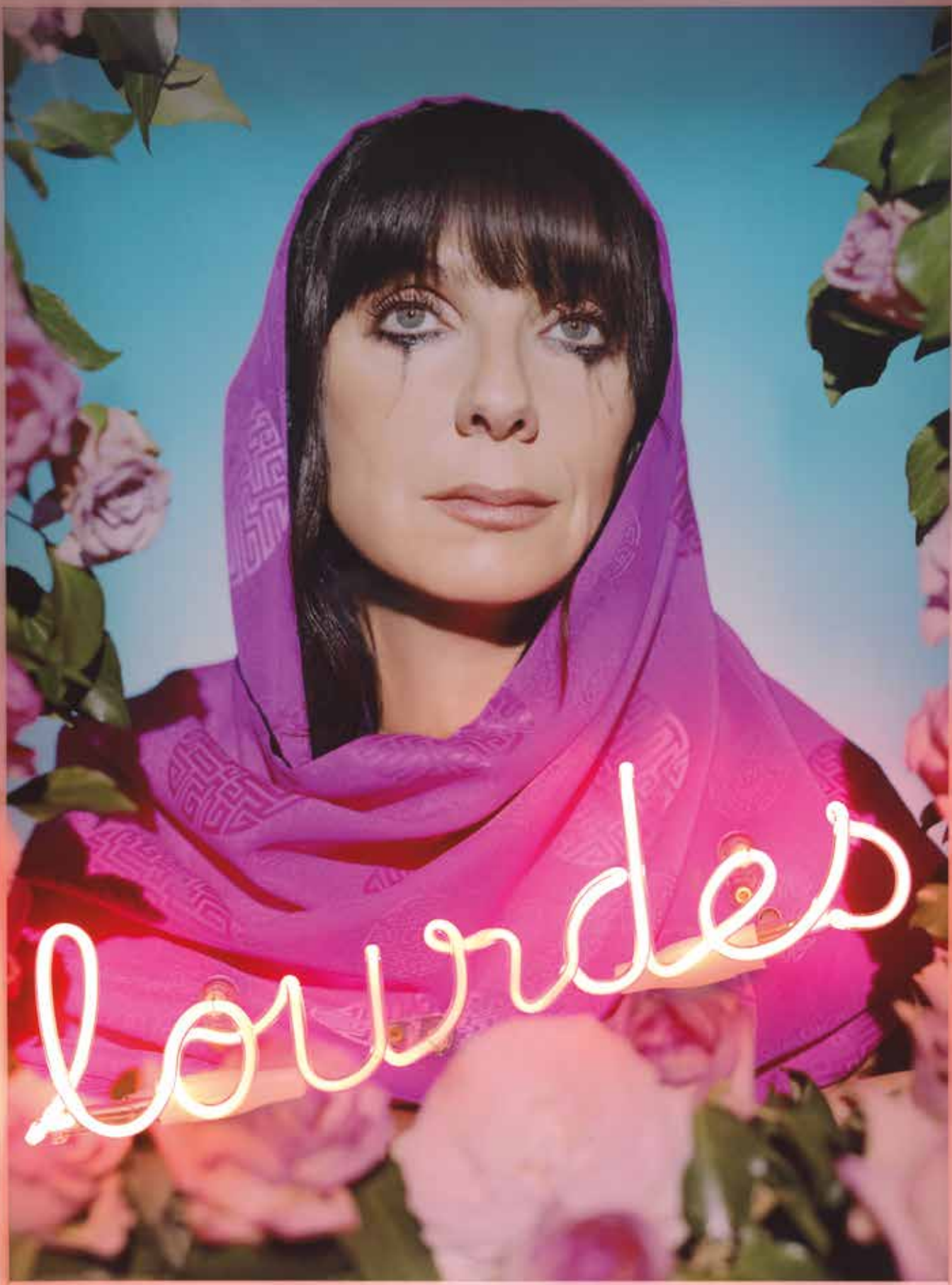
Julian Rosefeldt
American Night
Installation view: solo exhibition at Arndt & Partner, Berlin
02 May – 16 May, 2009
Photo: Bernd Borchardt





111

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Je réal
où P. r
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les im
heure.
J'ai ou
J'avais
Et sub
8 heur
comme
homme
quaran
entend
qu'elle
passer
matiné
Il aurai
bien ce
comme
dans le
Balard
Hier, il
mendia
passés
moi, m
Pas de
d'autre
concré
J'ai rac
profité
17/20 à



Sophie Calle
Where and when? Berck / Lourdes / Où et quand? Berck / Lourdes
Installation view: solo exhibition at Arndt & Partner, Berlin
24 January – 24 April, 2009
Photo: Bernd Borchardt

Left:
Sophie Calle
Où et quand? Lourdes, 2005 (detail)
Photographs, texts, framed works, neon, marble, candle lights, shelf
Dimensions variable



Baggage Claim



Jitish Kallat
Baggage Claim, 2010
Acrylic on canvas, bronze
243 x 518 cm (triptych)





ASIA: Looking South

Installation view: group exhibition with works by FX Harsono (Indonesia), Geraldine Javier (Philippines), Eko Nugroho (Indonesia), Ugo Untoro (Indonesia), Natee Utarit (Thailand), Agus Suwage (Indonesia), the artist group Vertical Submarine (Singapore) and Entang Wiharso (Indonesia). Curated by Jean-Marc Decrop and Richard Koh at ARNDT Berlin 10 September – 27 October, 2011

Photo: Bernd Borchardt

Left:

Entang Wiharso

Second skin and second landscape, 2011

Oil on canvas

277 x 480 cm

Right:

Geraldine Javier

Blood Type C (Catholic), Major Major G (Guilt), 2011

Left and right panels: oil on canvas, tatting lace

Each: 198.2 x 137.1 cm x 12.7 cm

Middle panel: fabric, beeswax, tatting lace

137.1 x 106.7 x 15.5 cm

Center:

Agus Suwage

An Offering to Ego, 2007

Graphite powder and resin mixture

60 x 350 x 150 cm

unique





SERIAL RAPIST DENIES LATEST ATTACK	CAR WASH BOSS RAPIST JAILED	GRANNY RAPIST JAILED FOR LIFE	E LONDON MASS DNA TESTS TO CATCH RAPIST	RAPIST WARNING AFTER WOMAN ATTACKED
RAPIST FORCED CROSSBARS DOWN MY THROAT	SIX YEARS FOR RAPIST	CONVICTED RAPIST WANTS SENTENCE	RAPIST JAILED AFTER 11 YEARS	RAPIST SAID HE WAS LULU'S SON
WOMEN RAPIST JAILED	ESSEX VALLEY RAPIST JAILED	POLICE HUNT SERIAL RAPIST	WANTED GUNMAN AND RAPIST	DOUBLE RAPIST GETS 14 YEARS
RAPIST BEAST JAILED	SODAS RAPIST GIVEN 8 MORE YEARS	SERIAL RAPIST STALKS BOW	RAPIST JAILED FOR NEW SEX ATTACK	RAPIST STRAIGHT

THOUSANDS DEAD IN QUAKE HORROR	AIRPORT PLANE CRASH: 9 DEAD	WANTED GAME BACK FROM DEAD	WOMAN FOUND DEAD ON ESTATE	MAN DEAD IN N1 FLAT FOR A WEEK	MYSTERY OF MAN DEAD IN FRONT OF TV
PRAYERS FOR 173 WARTIME DEAD	MAN IS FOUND DEAD IN PHONE BOX	MUM'S VIGIL FOR DEAD SON	ONE DEAD IN POLICE CHASE HORROR	HOLLOWAY MAN LEFT DEAD FOR WEEKS	MYSTERY OF MEN FOUND DEAD WITH BINSON HEADS
EAST END HONOURS ITS WAR DEAD	FIRE CREW REMEMBER DEAD HEROES	RECORD CROWDS HONOUR WAR DEAD	DEAD KIDS' DAD DEMANDS PUBLIC INQUIRY	COUPLE FOUND DEAD IN HOUSE OF HORROR	NOWHERE LEFT TO BURY DEAD
HEIRESS FOUND DEAD IN FLAT	MYSTERY OF WALKER FOUND DEAD IN POND	'MOLEMAN' TUNNELLER FOUND DEAD	SHOP WORKER FOUND DEAD IN LAKE	MAN SHOOT DEAD IN PARK	DEAD STRAIGHT

2011 A LONDON PICTURE
It's written all over them

Gilbert & George
London Pictures
 Installation view: solo exhibition at ARNDT Berlin
 23 March – 30 May, 2012
 Photo: Bernd Borchardt





Natee Utarit
Illustration of the Crisis
Installation view: solo exhibition at ARNDT Berlin
12 September – 17 October, 2012
Photo: Bernd Borchardt



Agus Suwage
Cycle No. 3
Installation view: solo exhibition at ARNDT Berlin
08 June – 31 August, 2013
Photo: Bernd Borchardt



Heinz Mack
Heinz Mack in Berlin – Works From 1958 – 2012
Installation view: solo exhibition at ARNDT Berlin
26 October, 2012 – 28 February, 2013
Photo: Bernd Borchardt









Sip! Indonesian Art Today

Installation view: group exhibition with works by FX Harsono, Mella Jaarsma, Agung Kurniawan, Agus Suwage, Wedhar Riyadi, Christine Ay Tjoe, Eko Nugroho, Entang Wiharso, Handiwirman Saputra, Arin Dwihartanto Sunaryo, Syagini Ratna Wulan, Rudi Mantofani, J. Ariadhitya Pramuhendra, Wiyoga Muhandanto, Indiegueerrilas and Tromarama at ARNDT Berlin 14 September – 13 October, 2013

Photo: Bernd Borchardt

Left to right:

Christine Ay Tjoe, Entang Wiharso, Agus Suwage, Rudi Mantofani

Geraldine Javier
Stuck in Reverse
Installation view: solo exhibition at ARNDT Berlin
15 November, 2013 – 25 January, 2014
Photo: Bernd Borchardt









Rodel Tapaya
The Chocolate Ruins
Installation view: solo exhibition at ARNDT Berlin
15 March – 26 April, 2014
Photo: Bernd Borchardt

ZURICH





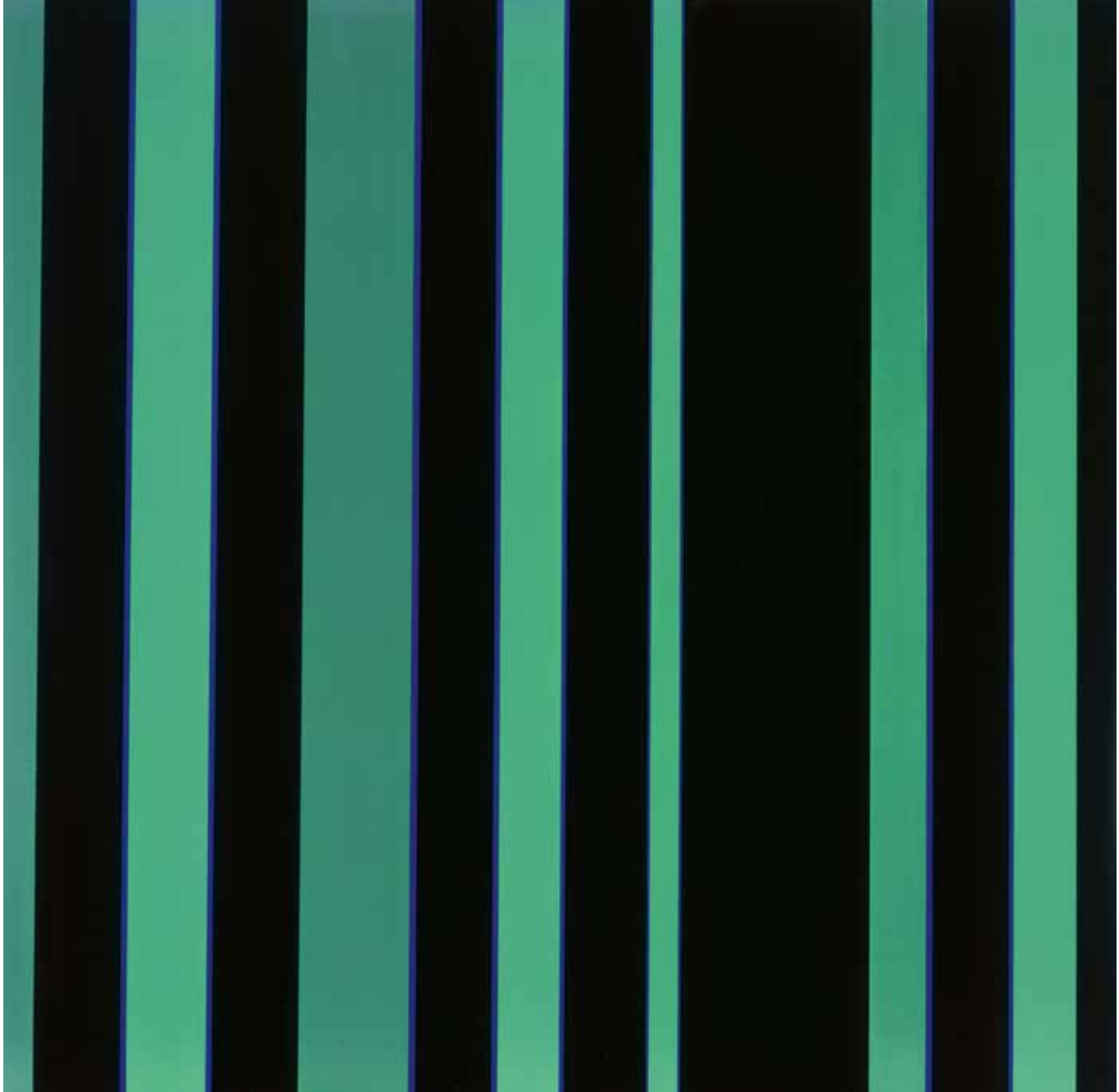
Nedko Solakov
Earlier Works
Installation view: solo exhibition at Arndt
& Partner, Zurich
06 October – 11 November, 2006
Photo: Jon Etter

Left:
Nedko Solakov
Night (Dreams), 1990
Acrylic, oil, graphite, PVC, bronze on canvas
and wood, polyptych in 6 parts
194 x 333 x 5 cm

Right:
Nedko Solakov
News, 1988
Acrylic, oil, graphite, iron, bronze on canvas
and wood, polyptych in 12 parts
139 x 192 x 7 cm



Günter Fruhtrunk
Entladung II, 1981
Acrylic on canvas
165.5 x 204 cm



Günter Fruhtrunk
3 Grün, 1969
Acrylic on canvas, aluminium frame
132.5 x 131 cm

SINGAPORE



Stephan Balkenhol
Installation view: solo exhibition at ARNDT
Singapore, 11 January – 28 February, 2014
Photo: Olivia Kwok







Jumaldi Alfi
Mooi Indie
Installation view: solo exhibition at ARNDT
Singapore, 10 May – 05 July, 2014
Photo: Olivia Kwok



Manila: The Night is Restless, The Day is Scornful

Installation view: group exhibition of contemporary Filipino artists with works by Mike Adrao, Gabriel Barredo, Santiago Bose, Zean Cabangis, Jigger Cruz, Alfredo Esquillo, Dex Fernandez, Kawayan de Guia, José Legaspi, Pow Martinez, Alwin Reamillo, Kaloy Sanchez, Norberto Roldan, Jose Tence Ruiz and Tatong Torres. Curated by Norman Crisologo at ARNDT Singapore, 12 July – 30 August, 2014

Photo: Olivia Kwok



Norberto Roldan
Revolt, 2014

Mixed media wall assemblage: old saints' vestments with gold trimmings
and embroidery work, lace fabric, metal and soft amulets and lighting
fixture on panels
214 x 305 cm (diptych)





Heinz Mack
Installation view: solo exhibition at ARNDT
Singapore, 12 September – 09 November, 2014
Photo: Olivia Kwok





Qiu Zhijie
Installation view: solo exhibition at ARNDT Singapore
15 November – 31 December, 2014
Photo: Olivia Kwok

CHRONICLE

BERLIN

1994 – 2014

ZURICH

2005 – 2009

SINGAPORE

2013 – 2014

HACKESCHE HÖFE

— BERLIN

1994

05.11. – 13.12.1994 Douglas Kolk: *It isn't me, mother* (Cat.)

1995

15.02. – 10.02.1995 Chéri Samba: *Ne pas me déranger – j'arrange mon ciel*
 11.02. – 09.04.1995 David Byrne: *Sleepless Nights*
 22.04. – 18.06.1995 *Cordon Bleu* (group exhibition): Jacques Julien, Jakob Gautel, Philippe Mairesse, Bruno Yvonne (Cat.)
 25.06. – 30.07.1995 Sophie Calle: *Les Tombes*
 09.09. – 29.10.1995 *Face Mind. Mind Body* (group exhibition): Max Mohr, Susan Turcot, Via Lewandowsky, Tina Ketara, Johan Creten, Douglas Kolk (Cat.)
 04.11. – 31.12.1995 Johan Creten: *America, America*

1996

13.01. – 24.02.1996 Jean Michel Othoniel: *The Wishing Wall*
 02.03. – 14.04.1996 Thomas Hirschhorn: *Virus Ausstellung*
 20.04. – 02.06.1996 Nedko Solakov: *Desires* (Cat.)
 08.06. – 17.08.1996 *Instant Reply* (group exhibition): On a weekly basis all exhibitions held in the gallery since its foundation in October 1994 were repeated
 07.09. – 20.10.1996 *The Aggression of Beauty* (group exhibition): Ugo Rondinone, Tracey Emin, Gillian Wearing, Douglas Kolk, Paul McCarthy, Paul-Armand Gette, Yan Pei-Ming, Johannes Kahrs, Fabrice Hybert, Jakob Gautel, Jason Karaindros (Cat.)
 07.09. – 20.10.1996 Erik Hattan: *Veit Stratman – Element für die Stadt* (Cat.)
 26.10. – 08.12.1996 Sophie Calle: *The Detachment – Die Entfernung* (Cat.)
 Fabrice Hybert: *Station Testoo*
 14.12. – 31.12.1996 Christian Boltanski: *Prolog* (Cat.)



Installation view: Chéri Samba, *Ne pas me déranger, j'arrange mon ciel*, solo exhibition at Arndt & Partner, Hackesche Höfe, Berlin, 15 December – 10 February, 1995

TRAFHAUS

— BERLIN

1997

01.02. – 15.03.1997 Susan Turcot: *Storytellers: Chapter One* (Cat.)
 22.03. – 03.05.1997 Jacques Julien: *Storytellers: Chapter Two* (Cat.)
 10.05. – 21.06.1997 Johannes Kahrs: *Storytellers: Chapter Three* (Cat.)
 28.06. – 09.08.1997 Marianne Müller: *Storytellers: Chapter Four* (Cat.)
 16.08. – 17.09.1997 Douglas Kolk and Max Mohr: *Storytellers: Chapter Five* (Cat.)
 20.09. – 21.10.1997 Via Lewandowsky: *Storytellers: Chapter Six* (Cat.)
 25.10. – 06.12.1997 Ulrich Meister: *Storytellers: Chapter Seven* (Cat.)



Installation view: Via Lewandowsky and Volker Kreidler, *Turn*, group exhibition at Arndt & Partner, Trafohaus, Berlin, 2000

1998

13.12.1997 – 24.01.1998 Joseph Grigely: *Storytellers: Chapter Eight*

2000

10.06. – 19.08.2000 Via Lewandowsky und Volker Kreidler: *Turn*
10.09. – 08.10.2000 *Gob Squad: You Know You Want It (Part 1: The Annie Lennox Project)*

2001

03.12.2000 – 06.01.2001 *High End: Volume 5 – The Making Of* (group exhibition):
Saskia Draxler, Mona Kuschel, Johannes Buss
22.01. – 24.02.2001 Bernadette Mittrup: *Sophia (Project Space)*
05.03. – 31.03.2001 Maria Friberg: *blown out (Project Space)*
06.04. – 12.05.2001 Pierre Malphettes: *Dédicace aux oiseaux*

AUGUSTSTRASSE — BERLIN

1998

21.02. – 11.04.1998 *Resolution* (group exhibition): Sophie Calle, Peter Friedl, Dorothee Golz, Joseph Grigely, Thomas Hirschhorn, Fabrice Hybert, Jacques Julien, Johannes Kahrs, Douglas Kolk, Via Lewandowsky, Philippe Mairesse, Ulrich Meister, Bjarne Melgaard, Max Mohr, Marianne Müller, Nedko Solakov, Susan Turcot
18.04. – 13.06.1998 Bjarne Melgaard: *Norwegian Gothic and One Fruitbat*
Thomas Hirschhorn: *Flipper mit roten Tränen*
20.06. – 29.08.1998 Dorothee Golz
05.09. – 14.11.1998 Hiroshi Sugito
Nedko Solakov: *Silly*
30.10. – 14.11.1998 Mathilde ter Heijne: *Life inside storage*

1999

20.11.1998 – 16.01.1999 Susan Turcot: *Lady love*
Douglas Kolk: *Yooth Forse*
22.01. – 20.03.1999 Thomas Hirschhorn: *Das Bernsteinzimmer*
27.03. – 21.05.1999 Peter Friedl: *Messestand*
29.05. – 10.07.1999 Sophie Calle: *De l'obéissance – Über den Gehorsam*
17.07. – 04.09.1999 Thomas Hirschhorn, Mathilde ter Heijne, Susan Turcot, Via Lewandowsky
11.09. – 13.11.1999 Max Mohr: *space party II*



Trafohaus, Berlin, 2000



Installation view: Nedko Solakov, *Silly*, solo exhibition at Arndt & Partner, Auguststrasse, Berlin, 05 September – 14 November, 1998

2000

- 20.11.1999 – 15.01.2000 Hiroshi Sugito: *Paintings*
29.01. – 25.03.2000 *Stadt / Land / Mensch* (group exhibition): Tiranit Barzilay, Tina Brüser, Olaf Breuning, Alexei Hay, Stephan Erfurt, Torbjørn Rødland, Beat Streuli, Massimo Vitali
15.04. – 03.06.2000 Mathilde ter Heijne: *Mathilde, Mathilde...*
10.06. – 19.08.2000 Peter Friedl, Thomas Hirschhorn, Lawrence Weiner
09.09. – 28.10.2000 Susan Turcot: *Lady Love. User Community*
04.11. – 23.12.2000 Michael Müller: *Stadtpläne und Landkarten*

2001

- 20.01. – 03.03.2001 Massimo Vitali: *All too Human*
10.03. – 14.04.2001 *Acchrochage* (group exhibition): Olaf Breuning, Sophie Calle, Thomas Hirschhorn, Via Lewandowsky, Max Mohr, Nedko Solakov, Mathilde ter Heijne, Susan Turcot, Massimo Vitali
21.04. – 26.05.2001 Olaf Breuning: *King*
02.06. – 07.07.2001 Hiroshi Sugito: *Paintings*

CHECKPOINT CHARLIE — BERLIN

2001

- 24.09. – 27.10.2001 Via Lewandowsky: *Schiefer Laufen*
05.11. – 08.12.2001 Maria Marshall: *video works*

2002

- 12.01. – 23.02.2002 Lisa Ruyter: *Paintings*
Slater Bradley: *Keys in the mailbox*
09.03. – 20.04.2002 Rachel Harrison: *Seven Sculptures*
Sophie Calle: *The Gotham Handbook*
27.04. – 25.05.2002 Torben Giehler: *Recent Paintings*
05.05. – 25.05.2002 Nedko Solakov: *Studies for Romantic Landscapes with Missing Parts (and tips for the average global citizen)*
05.06. – 31.08.2002 Claude Lévêque: *d'evian*
14.09. – 26.10.2002 Mathilde ter Heijne: *Number One*
02.11. – 07.12.2002 Tam Ochiai: *Forestkirt*
Tina Gillen: *New Paintings*

2003

- 14.12.2002 – 30.1.2003 Thomas Hirschhorn: *Doppelgarage*
01.03. – 19.04.2003 Olaf Breuning: *Hello Darkness*
26.04. – 31.05.2003 Yannick Demmerle: *Photographs* (Cat.)
05.06. – 31.07.2003 Anton Henning: *Salon*
06.09. – 25.10.2003 Keith Tyson: *Works from a Teleological Accelerator*



Renovation of the gallery Arndt & Partner, Checkpoint Charlie, Berlin, 2001

2004

- 15.11.2003 – 10.01.2004 *Silent Screams Difficult Dreams* (group exhibition): Louise Bourgeois, Sophie Calle, Maria Marshall, Mathilde ter Heijne, Susan Turcot
- 15.01. – 28.02.2004 Torben Giehler: *Sputnik Sweetheart*
- 06.03. – 17.04.2004 Hiroshi Sugito: *the birdsong*
- 24.04. – 19.06.2004 Erik Parker: *Rechanneled Sincerity*
- 26.06. – 07.08.2004 Rachel Harrison: *Posh Floored as Ali G Tackles Becks*
- 10.09. – 23.10.2004 Sophie Calle: *The True Stories*

2005

- 29.01. – 12.03.2005 Lisa Ruyter: *A Lady Mislaid* (Cat.)
- 19.03. – 30.04.2005 Muntean / Rosenblum: *Far away from why* (Cat.)
- 06.05. – 18.06.2005 Christopher Orr: *Before and After Science* (Cat.)
- 25.06. – 08.08.2005 Miroslav Tichý (Cat.)
- 03.09. – 08.10.2005 Anton Henning: *27 mainly quite appealing sculptures*
- 15.10. – 20.11.2005 *Works on paper* (group exhibition): Florian Baudrexel, Jonathan Hernández, Thomas Hirschhorn, Tam Ochiai, Muntean / Rosenblum, Dennis Scholl, Hiroshi Sugito, Keith Tyson

2006

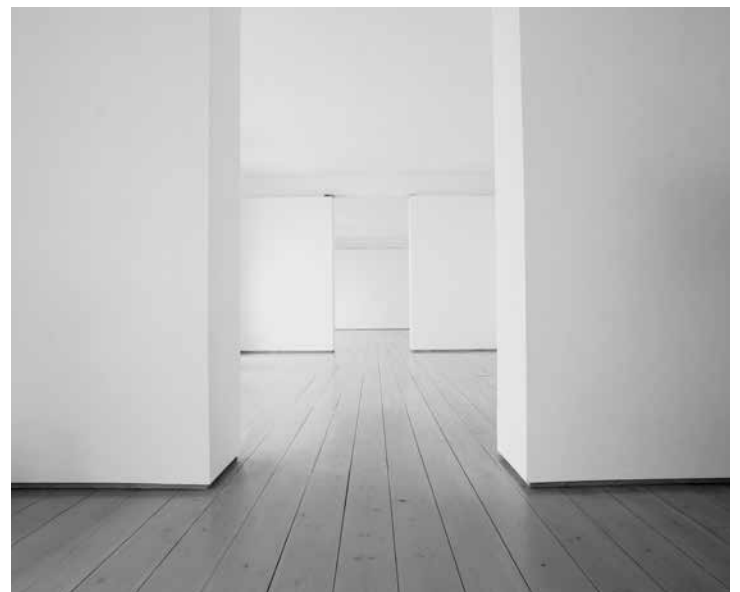
- 26.11.2005 – 15.01.2006 Gabi Hamm
- 24.01. – 18.03.2006 Jules de Balincourt: *Accidental Tourism and The Art of Forgetting*
- 28.03. – 22.04.2006 Douglas Kolk / Erik van Lieshout
- Veronica Brovall: *Knochenbruch*
- 02.05. – 25.05.2006 Henning Kles: *Camp Lobo*
- 30.05. – 22.06.2006 Julian Rosefeldt: *Lonely Planet*
- 27.06. – 31.07.2006 Veron Urdarianu: *Constructed Paintings and Houses for the Mind*
- 16.09. – 21.10.2006 Yayoi Kusama
- 31.10. – 25.11.2006 William Cordova: *Pálante*

2007

- 28.11.2006 – 27.01.2007 Mathilde ter Heijne: *No Depression in Heaven*
- 04.12.2006 – 13.01.2007 Charles Sandison: *Cryptozoologies*
- 03.02. – 21.04.2007 Nedko Solakov: *New Noah's Ark, Stupidity and the Wave*
- 31.03. – 05.05.2007 Franz West: *Works from private collections (1972 – 2006)*
- 27.04. – 07.07.2007 Thomas Hirschhorn: *Stand-alone*
- 12.05. – 23.06.2007 *The Aggression of Beauty II* (group exhibition): Erik Boulatov, Jonas Burgert, Sophie Calle, Wim Delvoye, Natalie Frank, Bjarne Melgaard, Randy Moore, Muntean / Rosenblum, Keith Tyson, Tommy White, Thomas Zipp
- 30.06. – 31.08.2007 *Sweet Bird of Youth* (group exhibition curated by Hedi Slimane): Slater Bradley, Mathew Cerletty, Dan Colen, Gardar Eide Einarsson, Terence Koh, Douglas Kolk, Nate Lowman, Ryan McGinley, Matt Saunders, Steven Shearer, Hedi Slimane, Paul P., Banks Violette
- 14.07. – 25.08.2007 Dennis Scholl: *Für immer Faltung im Zimmer der Tränen*
- Veronica Brovall: *Wurzel-Füllung*
- 01.09. – 20.10.2007 Sue de Beer: *Permanent Revolution*
- Aya Uekawa: *Second World Complex*
- 01.09. – 22.10.2007 Shi Xinning: *Polyphony* (Cat.)



Renovation of the gallery Arndt & Partner, Checkpoint Charlie, Berlin, 2001



Renovated gallery space of Arndt & Partner, Checkpoint Charlie, Berlin, 2001

29.09. – 24.11.2007 Wang Du: *Postréalité*
27.10. – 24.11.2007 Jon Kessler: *The Blue Period*
27.10. – 14.11.2007 Marcin Lukasiewicz

2008

17.11.2007 – 12.01.2008 Wei Dong: *East – West*
30.11.2007 – 12.01.2008 *Blur* (group exhibition): Titus Kaphar, Wardell Milan II,
Demetrius Oliver
19.01. – 14.02.2008 Adam Adach: *Cheap History*
Karsten Konrad / Tim Trantenroth
04.03. – 09.04.2008 Anton Henning: *20 Jahre Dilettantismus...* (Cat.)
03.05. – 07.06.2008 Muntean / Rosenblum (Cat.)
17.06. – 19.07.2008 Susan Turcot: *bitumen, blood and the carbon climb*
18.06. – 17.07.2008 Douglas Kolk: *Karen Parker's World*
23.09. – 25.10.2008 Ilya & Emilia Kabakov
Josephine Meckseper
29.10. – 20.12.2008 Vik Muniz

2009

24.01. – 24.04.2009 Sophie Calle: *Where and when? Berck / Lourdes / Où et quand?*
Berck / Lourdes
27.01. – 23.04.2009 Erik Bulatov (Cat.)
02.05. – 13.06.2009 Andreas Golder: *da steckt ganz viel dahinter*
Ralf Ziervogel: *lititi (infinite + infinite)*

2010

20.11.2009 – 31.01.2010 Yannick Demmerle: *L'ours, la mort, et les arbres foudroyés* (Cat.)

HALLE AM WASSER — BERLIN

2008

20.04. – 16.05.2008 Julian Rosefeldt: *The Ship of Fools* (Cat.)
06.09. – 08.11.2008 Jonas Burgert: *Gift* (Cat.)

2009

14.11.2008 – 14.01.2009 *Sculpture Is...* (group exhibition): Veronika Brovall,
William Cordova, Anton Henning, Mathilde ter Heijne,
Thomas Hirschhorn, Jon Kessler, Douglas Kolk, Karsten Konrad
28.02. – 11.04.2009 Mathilde ter Heijne: *Red, Black, Silver and White*
02.05. – 16.05.2009 Julian Rosefeldt: *American Night* (Cat.)
13.06. – 18.09.2009 Gilbert & George: *Jack Freak Pictures* (Cat.)
23.09. – 13.11.2009 Khosrow Hassanzadeh



Installation view: Jonas Burgert, *Das Gift*, solo exhibition at Arndt & Partner, Halle am Wasser, Berlin, 06 September – 08 November, 2008
Photo: Bernd Borchardt

01.02. – 12.03.2010 *A Long Way From Home* (group exhibition): Jules de Balincourt, Khosrow Hassanzadeh, Jonathan Hernandez, Jitish Kallat, Vik Muniz, Aya Uekawa, Wang Du

POTSDAMER STRASSE — BERLIN

2010

29.04. – 30.05.2010 *Changing The World* (group exhibition): Erik Bulatov, Sophie Calle, William Cordova, Wim Delvoye, Anton Henning, Thomas Hirschhorn, Ilya und Emilia Kabakov, Jitish Kallat, Jon Kessler, Karsten Konrad, Julije Knifer, Enrique Martinez Celaya, Josephine Meckseper, Vik Muniz, Muntean Rosenblum, Julian Rosefeldt, Charles Sandison, Dennis Scholl, Nedko Solakov, Hiroshi Sugito, Ena Swansea, Mathilde Ter Heijne, Keith Tyson, Ralf Ziervogel

12.06. – 15.09.2010 Nedko Solakov: *Optimistic Stories*
William Cordova: *Ephemeral Monuments*
Sophie Calle: *North Pole*
Dennis Scholl: *Schmelzende Teilnahme (Melting Sympathy)*

06.10. – 04.12.2010 Jitish Kallat: *Likewise*

2011

10.12.2010 – 12.02.2011 Ralf Ziervogel (Cat.)

26.02. – 20.04.2011 Josephine Meckseper: *Contaminator*

26.02. – 19.04.2011 Anton Henning: *Stilfragen (Questions of Style)* (Cat.)

30.04. – 27.08.2011 *The Urethra Postcard Art of Gilbert & George* (Cat.)

10.06. – 27.08.2011 Julian Rosefeldt: *Photo Works*

10.09. – 27.10.2011 *ASIA: Looking South* (group exhibition curated by Jean-Marc Decrop and Richard Koh): FX Harsono, Geraldine Javier, Eko Nugroho, Ugo Untoro, Natee Utarit, Agus Suwage, the artist group Vertical Submarine, Entang Wiharso (Cat.)

2012

05.11.2011 – 29.02.2012 *The Ephemeral* (group exhibition): Absalon, Moridja Kitenge Banza, Joseph Beuys, Hanne Darboven, Wim Delvoye, Rebecca Horn, Mathilde ter Heijne, Jannis Kounellis, Keisuke Matsuura, Christian Megert, Heinz Mack, David Noonan, Henk Peeters, Otto Piene, Jackson Pollock, Julian Rosefeldt, Matt Saunders, Chiharu Shiota, Miroslav Tichý, Grazia Toderi, Susan Turcot, Franz West, Nick van Woert, Yang Jiechang

23.03. – 30.03.2012 Gilbert & George: *London Pictures* (Cat.)

28.04. – 02.06.2012 Eko Nugroho: *Threat is a Flavour* (Cat.)

10.06. – 08.09.2012 Entang Wiharso: *Untold Stories* (Cat.)

12.09. – 17.10.2012 Natee Utarit: *Illustration of the Crisis* (Cat.)



Front door of ARNDT, Potsdamer Strasse 96, Berlin

2013

- 26.10.2012 – 28.02.2013 *Heinz Mack in Berlin – Works From 1958 – 2012* (Cat.)
08.03. – 13.04.2013 William Cordova
Erik Bulatov: *Our Time Has Come* (Cat.)
27.04. – 01.06.2013 *SIP! Indonesian Art Today* (group exhibition): Arin Dwihartanto Sunaryo, FX Harsono, Indieguerillas, Mella Jaarsma, Agung Kurniawan, Rudi Mantofani, Eko Nugroho, J. Ariadhitya Pramuhendra, Syagini Ratna Wulan, Wedhar Riyadi, Handiwirman Saputra, Agus Suwage, Tromarama, Entang Wiharso (Cat.)
08.06. – 31.08.2013 Agus Suwage: *Cycle No. 3* (Cat.)
07.09. – 14.09.2013 *Berlin Masters 2013* (group exhibition): Julius von Bismarck, Julian Charrière, Giulia Giannola, Andreas Greiner, Friedrich Herz, Fabian Knecht, Christoph Medicus, David Moses, Helena Petersen, Marco Pezzotta, Wanda Stolle, Luca Vanello, Matthias Wermke (Cat.)
20.09. – 22.09.2013 Hahan: *abc berlin 2013*
21.09. – 02.11.2013 Mike Parr: *Blind Self Portraits* (Cat.)



Installation view: Gilbert & George, *London Pictures*, solo exhibition at ARNDT, Potsdamer Strasse, Berlin, 23 March – 30 May, 2012

Photo: Bernd Borchardt

2014

- 15.11.2013 – 25.01.2014 Geraldine Javier: *Stuck in Reverse* (Cat.)
Wedhar Riyadi: *Bones After Bones: The Shadow* (Cat.)
08.02. – 12.03.2014 Marin Majic: *Nursery*
15.03. – 26.04.2014 Rodel Tapaya: *The Chocolate Ruins* (Cat.)
03.05. – 28.05.2014 Yang Jiechang: *Die Rechnung Bitte*
16.07. – 20.08.2014 Otto Piene: *Viewing Room I*
16.07. – 20.08.2014 Julian Rosefeldt: *Meine Heimat ist ein düsteres, wolkenverhangenes Land* (*My home is a dark and cloud-hung land*)
06.09. – 13.09.2014 *Berlin Masters 2014* (group exhibition): Paul Darius, Thea Drechsel, Ossian Fraser, Felix Kiessling, Fabian Knecht, EunHee Lee, Jeewi Lee, Johannes Regin, Verena Schmidt, Marc von der Hocht (Cat.)
19.09. – 18.10.2014 *Traitor and Tradition* (group exhibition curated by Erin Gleeson): Jai Inn, Sopheap Pich, Pinaree Sanpitak, Svay Sareth
26.10.2014 – 31.01.2015 *Parallel Realities – Contemporary Tibetan Art* (group exhibition curated by Tsherin Sherpa, in collaboration with Rossi & Rossi): Kesang Lamdark, Tenzing Rigdol, Tsherin Sherpa, Gade, Nortse (Cat.)

LESSINGSTRASSE — ZÜRICH

2005

- 03.02. – 10.03.2005 Julian Rosefeldt: *The Soundmaker* (Cat.)
28.04. – 31.05.2005 Rafal Bujnowski: *Last Saved*
12.06. – 17.07.2005 *Security Check – Painting after Romanticism* (group exhibition curated by Amélie von Heydebreck and Florian Illies): Marcel Dzama, Till Gerhard, Milena Dragicevic, Wawrzyniec Tokarski, Marcin Lukasiewicz, Alex Müller, Bernhard Martin, Tim Trantenroth, Susan Turcot, Thomas Zipp (Cat.)



Installation view: *Berlin – Zurich*, group exhibition with works by Björn Dahlem, Jeroen Jacobs, Katharina Jahnke, Michael Kalki, Marcus Knupp, Regine Müller-Waldeck, Anselm Reyle at ARNDT, Lessingstrasse, Berlin, 26 August – 30 September, 2006

16.03. – 21.04.2005 Henning Kles: *Niemandland* (Cat)
 25.08. – 01.10.2005 Sophie Calle: *Works from 1983 – 2003*
 Yannick Demmerle (Cat.)
 18.10. – 01.12.2005 Hiroshi Sugito
 Torben Giehler: *Suspended Animation*

2006

08.12.2005 – 29.01.2006 Tim Trantenroth: *Stereo Reality*
 Charles Sandison: *The Blind Watchmaker and Other Stories*
 03.02. – 11.03.2006 Florian Baudrexel: *Sculptures and Reliefs*
 Adam Adach: *Ivernia*
 17.03. – 15.04.2006 Marcin Lukaszewicz: *Countdown*
 Tam Ochiai: *occhiali & librelì*
 20.05. – 03.06.2006 Muntean / Rosenblum (Cat.)
 Moser & Schwinger: *Amanda*
 12.06. – 29.07.2006 Hiroshi Sugito
 26.08. – 30.09.2006 *Berlin – Zurich* (group exhibition): Björn Dahlem, Jeroen Jacobs,
 Katharina Jahnke, Michael Kalki, Marcus Knupp,
 Regine Müller-Waldeck, Anselm Reyle
 Tjorg Douglas Beer: *himmelfahrtskommando*
 06.10. – 11.11.2006 Nedko Solakov: *Earlier Works* (Cat.)
 24.11. – 31.12.2006 Veron Urdarianu: *Constructed Paintings and Houses for the Mind*



Installation view: *Berlin – Zurich*, group exhibition with works by Björn Dahlem, Jeroen Jacobs, Katharina Jahnke, Michael Kalki, Marcus Knupp, Regine Müller-Waldeck, Anselm Reyle at ARNDT, Lessingstrasse, Berlin, 26 August – 30 September, 2006

2007

12.01. – 10.03.2007 *Remixed & Revisited: New Visions on China* (group exhibition):
 Zeng Hao, Shi Xinning, He Sen, Yang Jinsong, Shi Jinsong,
 Liu Fei, Xu Yihui, Wei Dong
 15.03. – 21.04.2007 Karsten Konrad: *Zig Zag Zurich*
 26.04. – 03.06.2007 *Conceptual Paper* (group exhibition): Vito Acconci,
 Richard Artschwager, Chris Burden, Zaha Hadid, Peter Hujar,
 Yayoi Kusama, Dennis Oppenheim, William Pope. L., Paul Thek
 10.06. – 21.07.2007 William Cordova: *Pachacuti (Stand up next to a mountain)*
 25.08. – 29.09.2007 Marcus Knupp: *From Where to When*
 04.10. – 10.11.2007 Alexej Meschtschanow: *The Buggenbauer Syndrom*

2008

15.11.2007 – 17.01.2008 Nic Hess: *I would eat them anywhere*
 25.01. – 12.04.2008 *Drawing now – Drawing then* (group exhibition): Dennis Scholl,
 Dasha Shiskin, Ralf Ziervogel, Susan Turcot and others
 02.09. – 11.10.2008 *The Fullness of Time* (group exhibition curated by
 Rashida Bumbray, The Kitchen, New York): William Cordova,
 Leslie Hewitt, Rashawn Griffin, Gean Moreno
 24.10. – 22.11.2008 Ena Swansea

2009

28.11.2008 – 17.01.2009 Günter Fruhtrunk
 03.04. – 20.06.2009 Vik Muniz

GILLMAN BARRACKS BLOCK 22

SINGAPORE

2013

- 18.01. – 31.03.2013 *Otto Piene, Heinz Mack and Zero – Light & Reflection* (group exhibition): Otto Piene, Heinz Mack, Lucio Fontana, Yves Klein
- 04.06.– 30.08.2013 *Kindred by Choice #1* (group exhibition): Jumaldi Alfi, Martin Kippenberger, Fendry Ekel, Andy Warhol, Entang Wiharso, Daniel Richter
- 14.09. – 13.10.2013 *SIP! Indonesian Art Today #2* (group exhibition): FX Harsono, Mella Jaarsma, Agung Kurniawan, Agus Suwage, Ay Tjoe Christine, Eko Nugroho, Handiwirman Saputra, Etang Wiharso, Arin Dwihartanto Sunaryo, indieguerillas, Rudi Mantofani, Wiyoga Muhandanto, J. Ariadhitya Pramuhendra, Syagini Ratna Wulan (called Gagi), Wedhar Riyadi, Tromarama
- 24.10. – 19.12.2013 *Palindrome: Gilbert & George, Jitish Kallat* on the occasion of the opening of the Center of Contemporary Art (CCA) at Gillman Barracks



Installation view: Stephan Balkenhol, solo exhibition at ARNDT, Gillman Barracks Block 22, Singapore, 11 January – 28 February, 2014
Photo: Olivia Kwok

2014

- 11.01. – 28.02.2014 Stephan Balkenhol (Cat.)
- 06.03. – 04.05.2014 Entang Wiharso: *Trilogy* (Cat.)
- 10.05. – 05.07.2014 Jumaldi Alfi: *Mooi Indie*

GILLMAN BARRACKS BLOCK 9

SINGAPORE

2014

- 12.06. – 30.08.2014 *Manila: The Night is Restless, The Day is Scornful* (group exhibition curated by Norman Crisologo): Mike Adrao, Gabriel Barredo, Santiago Bose, Zean Cabangis, Jigger Cruz, Alfredo Esquillo, Dex Fernandez, Kawayan de Guia, José Legaspi, Pow Martinez, Alwin Reamillo, Kaloy Sanchez, Norberto Roldan, Jose Tence Ruiz, Tatong Torres (Cat.)
- 12.09. – 02.11.2014 Heinz Mack
- 08.11. – 31.12.2014 Qiu Zhijie: *Playground*



Installation view: Heinz Mack, solo exhibition at ARNDT, Gillman Barracks Block 9, Singapore, 12 September – 09 November, 2014
Photo: Olivia Kwok

ARTFAIRS

1995 – 2010	FIAC
1996	Smart Show Stockholm
1996	Kunstmarkt Dresden
1996 – 1997	Liste Art Fair Basel
1996 – 2011	Art Cologne
1997 – 2010	Artforum Berlin
1998	Artfair Stockholm
1998 – 1999	Art Frankfurt
1998 – 2010	Art Basel
1999 – 2000	Art Chicago
2000	Arco Madrid
2000	Kunst 2000, Zürich
2000, 2002	Artissima Turin
2001, 2003	Art Dealers Marseille
2002	Art Brussels
2002 – 2010	Art Basel Miami
2002 – 2011	The Armory Show
2004 – 2005	Zona Maco Mexico Arte Contemporaneo
2004 – 2008	Frieze
2006	Arte Fiere – Bologna Fiere
2006	Artseasons Mallorca
2007	Fine Art Fair Frankfurt
2007	SHCONTEMPORARY
2008 – 2009	ARCO
2008 – 2014	ABC Berlin
2009 – 2012	Hong Kong International Art Fair
2009 – 2015	Art Basel Hong Kong
2011	Zona Maco Mexico Arte Contemporaneo
2011	Asia: Looking South 2011
2012	India Art Fair
2012	VIP Art Fair
2012	Melbourne Art Fair
2012 – 2013	Art Dubai
2012 – 2014	Artstage Singapore
2013	Made in China
2013	Artistanbul
2014	Art Fair Philippines
2014	Bazaar Art Jakarta
2014	Spring 1883

POP-UP EXHIBITIONS

1995	Arndt & Partner at Galerie Le Sous Sol, Paris, France
02.05. – 07.06.2003	Temporary exhibition space, Chicago, USA
27.03. – 10.06.2012	<i>Migration Sydney Edition</i> : First International Pop Up Show, Sydney, Australia
30.10. – 15.12.2012	<i>Migration Melbourne Edition</i> : Pop Up Exhibition, Melbourne, Australia

PUBLICATIONS

Douglas Kolk

Namen, Gesichter, 1994, written by Uwe Fleckner, published by Verlag der Kunst, Arndt & Partner

Jacques Julien, Jakob Gautel, Philippe Mairese, Bruno Yvonne

Cordon Bleu, 1995, published by Arndt & Partner Berlin

Face Mind. Mind Body, 1995, published by Arndt & Partner Berlin

Thomas Hirschhorn

Virus-Ausstellung, 1996, published by Arndt & Partner, Berlin

Nedko Solakov

Desire, 1996, published by Arndt & Partner, Berlin

Johan Creten

America, America, 1996, published by Arndt & Partner, Berlin

Jean Michel Othoniel

The Wishing Wall, 1996, published by The Wishing Wall

The Aggression of Beauty, 1996, published by Arndt & Partner Berlin

Veit Stratman

Element für die Stadt, 1996

Sophie Calle

The Detachment – Die Entfernung, 1996/1997, written by Sophie Calle, published by Verlag der Kunst, Arndt & Partner

Christian Boltanski, Johannes Kahrs, Susan Turcot, Jacques Julien, Johannes Kahrs, Marianne Müller, Douglas Kolk & Max Mohr, Via Lewandowsky, Ulrich Meister, Joseph Grigely

Storytellers, 1996, published by Arndt & Partner

Susan Turcot

Strangely Familiar, 1997, published by Arndt & Partner Berlin

Joseph Grigely

part of *Storytellers*, Serie: Boltanski, Kahrs, Grigely, Turcot ...?, 1998, published by Arndt & Partner Berlin

Sophie Calle

Souvenirs de Berlin -Est, 1999, written by Sophie Calle, published by Actes Sud

Yannick Demmerle

(Schneewald auf dem Cover), 2003, written by Peter Herbsreuth, published by Arndt & Partner

Thomas Hirschhorn

Bataille Maschine, 2003, published by Merve Verlag Berlin

Julian Rosefeldt

asylum, 2004, written by Mark Gisbourne, Tony Grisoni, Joachim Jäger, Marius von Mayenburg, Luk Perceval, David Thorpe, Christiane Zentgraf, published by BALTIC Centre for Contemporary Art

Hiroshi Sugito

Under the Shadow, 2004, written by Midori Matsui, published by Kyuryudo Art Publishing

Ten Years 1994 – 2004, 2004, written by Peter Herbsreuth, published by Arndt & Partner

Christopher Orr

Of both worlds, 2004, written by Melcolm Stuart, published by IBID Projects, London Vilnius

Lisa Ruyter

A Lady Mislead, 2005, published by Arndt & Partner Berlin

Muntean / Rosenblum

Far away from why, 2005, published by Arndt & Partner Berlin

Christopher Orr

Before and After Science, 2005, published by Arndt & Partner

Security Check – Painting After Romanticism, 2005, written by Amélie von Heydebreck, Florian Illies, Silke Hohmann, published by Arndt & Partner

Yannick Demmerle

2005, written by Lorie Konrad, Richard Long, published by Revolver Verlag

Miroslav Tichý Tichy

2005, written by Roman Buxbaum, Miroslav Tichy, published by DuMont Literatur, Kunst Verlag

The Soundmaker

2005, published by Arndt & Partner Zurich (Cantz Buch)

Douglas Kolk

2006, published by Hatje Cantz

Nedko Solakov

Earlier Works, 2006, published by Kehrer Verlag

Susan Turcot

Complicity and the daily draw, Drawings 2003 – 2005, 2006, written by Norman Bryson, published by Verlag für Moderne Kunst

Shi Xinning

Polyphony, 2007, written by Ulrike Münter, Zhang Li, published by Arndt & Partner

Erik Bulatov

Train-Train, 2007, written by Erik Bulatov, interview with the artist by Damien Sausset, published by Kerber Verlag

Josephine Meckseper

2007, published by Hatje Cantz

Joe Coleman

Internal Digging, 2007, written by Woodard, Markus Muller, interview with Joe Coleman by Susanne Pfeffer, published by KW Institute of Contemporary Art

Yannick Demmerle

Motels, 2007, written by Holger Birkholz, Yannick Demmerle, published by Arndt & Partner

Checkpoint #1, 2007, written by Katja Albers, Thorsten Albertz, Martina Baleva, Ralf Christofori, Mika Hannula, Thomas Hirschhorn, Dorothea Klein, Heidrun Mattes, Marcus Steinweg, published by Arndt & Partner

Checkpoint #2, 2008, written by Thorsten Albertz, Matthias Arndt, Jurriaan Benschop, Michael Diers, Steven Holmes, Marianne Karabelnik, Dorothea Klein, Tanja Möller, Jon Savage, Kenny Schachter, published by Arndt & Partner

Checkpoint #3, 2008, written by Katja Albers, Thorsten Albertz, Matthias Arndt, Pascal Beausse, Magali Jauffret, Daniel Kingery, John Kleckner, Dorothea Klein, Doreet LeVitte Harten, Sibylle Lewitscharoff, Ulrike Münter, Regine Rapp, Stephanie Rosenthal, Ludwig Seyfarth, Mathilde ter Heijne, published by Arndt & Partner

Checkpoint #4, 2008, written by Katja Albers, Matthias Arndt, Joerg Bader, Holger Birkenholz, Katerina Gregos, Thomas Hirschhorn, Caroline Käding, Marianne Karabelnik, Regine Rapp, Christian Stanicki, Anya Tong Shen, published by Arndt & Partner

Checkpoint #5, 2008, written by Holger Birkholz, Moacir dos Anjos, Matthias Dusini, Mark Gisbourne, Ulrike Münter, Nancy Tousley, Keith Tyson, published by Arndt & Partner

Checkpoint #6, 2008, written by Holger Birkholz, Rashida Bumbray, Harald Falckenberg, Sylvere Lotringer, Regine Rapp, Peter Richter, Raimund Stecker, Oliver Tepel, Ute Vorkooper, published by Arndt & Partner

Julian Rosefeldt

Film works, 2008, written by Stephen Berg, Anselm Franke Katerina Gregos, David Thorp, published by Hatje Cantz

Mathilde ter Heijne

If its me, its not me, 2008, written by Jill Dawsey, Ulrike Münter, conversations with Heide Göttner-Abendroth, Sibylle Berg, Elise Bittenbinder, Liliana Calvani, Maggie Tapert, published by Hatje Cantz

Anton Henning

20 Jahre Dilettantismus..., 2008, written by Joerg Bader, published by Richter Verlag

Julian Rosefeldt

The Ship of Fools, 2008, published by Arndt & Partner Berlin (Cantz Publikation)

Muntean / Rosenblum

2008, written by Mark Gisbourne, Abraham Orden, published by Kerber Verlag

Jonas Burgert

Gift, 2008, written by Christoph Heinrich, Elisabeth Domansky, published by Engelhardt und Bauer

Nedko Solakov

Emotions, 2008, written by Ralf Beil, Stephan Berg, Konrad Bitterli, Georgi Gospodinov, Nedko Solakov, published by Hatje Cantz

Erik Bulatov

Catalogue Raisonné, 2009, written by Evgeny Barabanov, published by Wienand Verlag GmbH

Erik Bulatov

0, 2009, written by Damien Sausset, published by Kerber Verlag

Julian Rosefeldt

American Night, 2009, written by Stephan Berg, Lorenzo Giusti, Arabella Natalini, published by The green box

Gilbert & George

Jack Freak Pictures, 2009, written by Michael Bracewell, published by Hatje Cantz

Gilbert & George

The Complete Postcard Art of Gilbert and George, 2010, written by Michael Bracewell, published by Prestel

Anton Henning

Stilfragen (Questions of Style), 2011, interview with Anton Henning written by Peter Imhausen, published by ARNDT

ASIA: Looking South, 2011, written by Jean-Marc Decrop, Matthias Arndt, published by ARNDT

Erik Bulatov

Catalogue Raisonné, 2011 published by Wienand

Jitish Kallat

Public Notice 3, 2011, written by Madhuvanti Ghose, Shaheen Merali, contributions by Homi K. Bhabha, James Cuno, Jitish Kallat, Geeta Kapur, James Rondeau, Jeremy Strick, published by Yale University Press

Contemporary Indonesia, 2012, written by Matthias Arndt, Valdivia Bruch, published by Ben Brown Fine Arts

Gilbert & George

London Pictures, 2012, written by Michael Bracewell, published by Hurtwood Press

Eko Nugroho

Threat as a Flavour, 2012, published by ARNDT

Entang Wiharso

Untold Stories, 2012, published by ARNDT

Sophie Calle

Detachment, 1996/2012, published by Actes Sud

Natee Utarit

Illustration of the Crisis, 2012, published by ARNDT

Heinz Mack

Heinz Mack in Berlin – Works from 1958 – 2012, 2012, written by Heinz-Norbert Jocks, Matthias Arndt, published by ARNDT

Erik Bulatov

Paintings 1952 – 2001, published by Wienand

Geraldine Javier

Fictions, 2013, published by White Space Projects

SIP! Indonesian Art Today, 2013, written by Matthias Arndt, Enin Supriyanto, Farah Wardani, published by Distanz

Agus Suwage

Cycle No. 3, 2013, written by Enin Supriyanto, Matthias Arndt, published by Studio Biru

Berlin Masters, 2013, published by ARNDT

Mike Parr

Blind Self Portraits, 2013, written by Matthias Arndt, Mike Parr, Lisa Polten, published by ARNDT

Geraldine Javier

Stuck in Reverse, 2014, written by Tony Godfrey, Matthias Arndt, Geraldine Javier, published by ARNDT

Entang Wiharso

Trilogy, 2014, written by Entang Wiharso, Christine E. Cocca, Natalie King, Alia Swastika, Amanda Katherine Rath, Suwarno Wisetrotomo, Jim Supangkat, Syamsul Barry, Nicola Trezzi, Nirwan Dewanto, Helena Spanjaard, Rifky Effendy, Asikin Hasan

Rodel Tapaya

Bato Balani, 2014, written by Dr. Alice Alice G. Guillermo, Dr. Fernando Zialcita, Heinz-Norbert Jocks, published by Ateneo Art Gallery

Manila: The Night is Restless, The Day is Scornful, 2014, published by ARNDT

Berlin Masters, 2014, published by ARNDT

XX, 2014, written by Heinz-Norbert Jocks, published by ARNDT

ACKNOWLEDGEMENTS

My **THANKS** go to all those artists who embarked on this collaborative experiment – for their trust and many collaborations: Jumaldi Alfi, Mathieu Briand, Erik Bulatov, Sophie Calle, Jigger Cruz, Gilbert & George, FX Harsono, Thomas Hirschhorn, Geraldine Javier, Jitish Kallat, Douglas Kolk (d 2014), Heinz Mack, Vik Muniz, Eko Nugroho, Mike Parr, Otto Piene (d 2014), Julian Rosefeldt, Chiharu Shiota, Arin Dwihartanto Sunaryo, Agus Suwage, Rodel Tapaya, Entang Wiharso, Jiechang Yang and many more.

I would like to thank the many private and public collections and their directors who have supported these artists and my work with much needed funds and motivation along the way through their acquisitions and exhibitions.

To my dedicated gallery staff members over the years, serving as directors, managers, assistants, volunteers, freelancers, interns and technicians, for contributing to 340 exhibitions, 140 trade fair appearances, 76 publications and numerous external projects thus far, including Tobias Sirtl, Lisa Polten, Katja Schielke, Julie Burchardi, Valeska Hageney and many others. I would like to thank my early companions and partners Anna Lubinus, Alexander Wahrlich and Florian Peters-Messer for their support and assistance.

Thank you to my wife, Tiffany Wood, for her patience, advice and for meeting me on 25 Sept. 2003 and to my son, August, for adding a new dimension to my life, for constantly redefining the world and art for me.

With love and remembrance, I'd also like to extend my gratitude to my father Hans-Dieter Arndt (d 2007) and my mother Barbara Arndt for allowing me to embark on this uncertain journey and for always believing in the potential of my endeavours.

Last but not least, I'd like to thank Mrs. T. for her spiritual support, for her guidance and her faith in my abilities.



IMPRINT

Publisher

ARNDT Fine Art Pte. Ltd
Gillman Barracks
9 Lock Road #03 – 21
Singapore 108937
www.ardtberlin.com

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Editor

Valeska Hageney, Lisa Polten

Translations

Siobhan O'Leary

Graphic Design

Die Goldkinder GmbH, Berlin

Printer

Dominie Press, Singapore

Picture credits

All credits by ARNDT and the artists, unless otherwise credited

Copies

2,000

Printed in Singapore

“Structural, geographical and substantial change and progress are still the name of the game for me. The next step is “ARNDT 2.0.” The journey continues.”

Matthias Arndt, 2014



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