



174

Liam Gillick, *Were People This Dumb Before TV? A Curated Selection from the Graphic Archive 1990–2017* installation view at Esther Schipper, Berlin, 2017. Courtesy: the artist and Esther Schipper, Berlin. Photo: © Andrea Rossetti

175

*From Receiver to Remote Control: The TV Set* installation view at the New Museum, New York, 1990. Curated by Matthew Geller, exhibition design by Judith Barry and Kenneth Saylor. © New Museum, New York. Courtesy: New Museum, New York. Photo: Fred Scruton

176

Stephen Prina, *Dom-Hotel, Room 101, Cologne (bedroom)*, 1994, *Kunst im Heim* installation view at Capitain Petzel, Berlin, 2008. © Stephen Prina. Courtesy: Capitain Petzel, Berlin. Photo: Roman März

177

Lilly Reich, *Die Wohnung, Weissenhofsiedlung Werkbund Exposition*, Stuttgart, 1927. Silver-gelatin print. Mies van der Rohe Archive, gift of the architect. The Museum of Modern Art Archives, NY. cat. no.: MMA20.723. © 2017. Digital image Mies van der Rohe / Gift of the Arch. / MoMA / Scala

178

Heimo Zobernig, *Untitled (in Red)*, 2016. Courtesy: the artist and Nicolas Krupp Gallery, Basel. On the wall, from left to right - Yuji Nagai, *Corona*, 2015. Courtesy: Warhus Rittershaus, Cologne; Albert Oehlen, *Untitled (Baum 67)*, 2016. Courtesy: Warhus Rittershaus, Cologne and Galerie Max Hetzler Berlin / Paris. Installation view at Art Cologne, 2016. Curated by Fredi Fischli and Niels Olsen. Collaborations with Warhus Ritterhaus & Nicolas Krupp Gallery. Photo: Ben Kaufmann

Kerstin Brätsch and Davide Stucchi on *Pier Mirror* by Lilly Reich

Flat Ghosts

abstraction of building a Body-House

*struttura* = self-standing abilities

building a self-standing structure with a friend

mobile architecture = a hug

many generational hands extended to a friend

outside EX brought inside INTER—the folding of material (thought and body), the folding of time (memory / subjectivation / ruin), the folding of space (matter)

I've asked my father to help us weld some iron guides onto his father's self-made corn dryers—containers to hold our friend lead-glass sheets.

flat ghosts

dwelling in *our* time

out of the shadow

the glass before the painting

Valentina Ehnimb, Niels Olsen and Fredi Fischli on *Untitled (in Red)* by Heimo Zobernig

The work *Untitled (in Red)* (2016) by Heimo Zobernig deals with the question of display, or, more specifically, how an exhibition display may interact with the works it encloses, presents, enhances. At Art Cologne in 2016, *Untitled (in Red)* served as a somewhat dysfunctional display for two paintings by Albert Oehlen and Yuji Nagai: consisting of several red neon tubes that bathe the whole room as well as the works by Oehlen and Nagai in red light, it inevitably altered the visual quality of the paintings. Color nuances were erased and could only be perceived as chiaroscuro contrasts. At the same time, both works became readable through the same filter, became comparable on a level other than the motivic (both paintings show vegetative forms, trees). Furthermore, the atmosphere of the white-cube booth that is typically used as an exhibition display at art fairs was radically changed. The viewer was herself immersed in the red light and thus became aware of her own presence and relativity of appearance. The red color also transported another layer of meaning, as it recalled spaces with an ambiance of murkiness, ambivalence—"political red-light zones," as Zobernig puts it, and "Moulin Rouge" interiors. Zobernig worked with this strategy in a number of other shows: at Kunsthalle Wien in 1994, for example, his installation also entered into a dialogue with paintings by Albert Oehlen—a dialogue that would be resumed several times in various contexts. At Kunsthalle Zürich in 2011, which was at the time exhibiting in the Baroque rooms of the Museum Bäregasse, *Untitled (in Red)* was the title of Zobernig's solo show, in which the notion of color within architecture and exhibition display was even more rigorously highlighted.

217