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Frieze Art Fair

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Portikus

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www.portikus.de

Michael S. Riedel / Dennis Loesch
Frieze Art Fair Yearbook
2004

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Participations

Jim Isermann – Alina V. Grumiller, Ursula Schöndeling.
Recuperata Libertate – Alina V. Grumiller.
Gert & Georg (Gilbert & George): – Gert Zink, Georg Otto.
Ladies' room – Hank Schmidt in der Beek, Niklas Schechinger.
Rirkrit Tiravanija – Alina V. Grumiller.
Wassertest – Jason Rhoades, Hugh Pockock

The text fragments published in here were taken from the book:
Oskar-von-Miller Strasse 16
Michael S. Riedel, Dennis Loesch.
Silverbridge 2003.



Based on a false event, the documentation of Michael S. Riedel and Dennis Loesch's exhibition practice is already questionable. In the exhibition space Oskar-von-Miller Strasse 16, the two have reiterated the languages of public cultural offers, often with no understanding of what is said. They chronicle their three-year Troy with transcribed texts and numerous illustrations.

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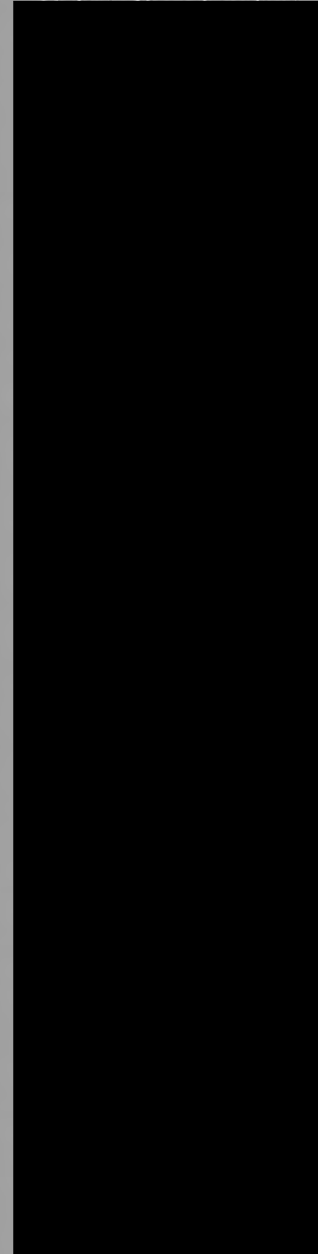
Quasi Portikus

Daniel Birnbaum, 2004.

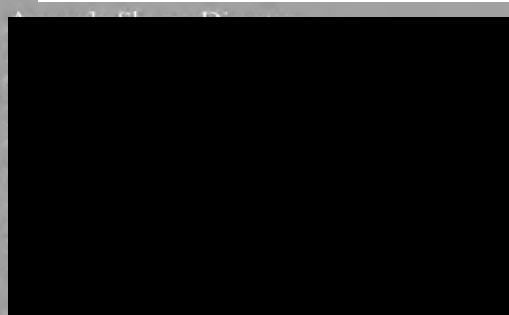
"Cloning. Sampling. Substitutes. Surrogates. Stand-ins. It's either here or right around the corner."
(Richard Prince)

Can one portray an institution? PORTIKUS is an exhibitions space that is associated with the Städelschule in Frankfurt. It is a production site rather than a traditional gallery, an institution that is willing to redefine its basic parameters with every new project. Some 130 exhibitions and innumerable other events have been staged there since the late 1980s. How could one portray an institution like this? We handed over the task to Michael S. Riedel. Four years ago, artists Riedel and Dennis Loesch and a group of their friends took over an old building ready for demolition (Oskar-Miller Strasse 16) and turned it into a collective copy machine spitting out puzzling replicas not only of invitation cards, posters, and advertisements announcing shows, concerts, and theater performances, but also of other artists' work, even of entire shows. At Frieze, Riedel will present PORTIKUS, or rather his (mis)-interpretation of PORTIKUS. False, fake, bogus, sham, phony, counterfeit, forged, untrue. A pseudo PORTIKUS, yes. But remember: "What is currently compelling is

our pervasive cybernetic mode, which plunks copyright into mythology, makes origins a romantic notion, and pushes creativity outside the self. Remake, reuse, reassemble, recombine – that's the way to go." (Sturtevant)



A



ain)

I

Welcome to the yearbook for the second Frieze



„Wie bekomme ich noch mehr Freiheiten?“

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Oskar-von-Miller Strasse 16

FILMS

Donnerstag 01.11.2001 20.00 Uhr
Donnerstag 08.11.2001 20.00 Uhr
Donnerstag 15.11.2001 20.00 Uhr
Donnerstag 22.11.2001 20.00 Uhr
Donnerstag 29.11.2001 20.00 Uhr

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Oskar-von-Miller Strasse 16

CLUBS

Freitag 12.10.2001 21.00 Uhr
Freitag 09.11.2001 21.00 Uhr
Freitag 14.12.2001 21.00 Uhr

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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



Oskar-von-Miller Strasse 16

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“Serial artists, persistently offending”

Roberto Ohrt, 2001.

Since the 30th of July 2000 a house in the Oskar-von-Miller Strasse 16 in Frankfurt/ Main has become the scene of a permanent introduction to “Incidental Art”.

The careful planning and refinement of the events presented in the O.v.M Strasse have resulted in a new form of nocturnal entertainment where decoration, sound and visual elements (including guests) are put at everyone's disposal in form of portable (moveable), imitated (projected), or copied (re- enacted) elements - the ultimate aim being the multiplied enjoyment of the moment.

Taking place in unreliable succession and, due to a self-imposed preference, mainly on weekends, which are always playing an important role in any city's calendar of events (numerous art openings or any human accumulations of that kind) this meeting point projects itself into whatever kind of cultural life the city has to offer and in its turn invites to an „exhibition“, a „club event“, a „reading“, a „concert“, or a „film presentation“...only that it is a delayed form of projection because in the O.v.M Strasse16 everything is about the art of copying: Familiar interiors, literally reduced to container format, are duplicated or slightly transformed, “captured” and reproduced, either technically or by manual means of imitation. Whatever kind of artistic, cultural, or consume-oriented event might be taking place elsewhere on the city's time-space coordinate axis claiming to be unmistakable will find its concrete counterpart in the O.v.M-Strasse as the game of an illegitimate double who sometimes strikes on the very same night of the occasion but mostly days or weeks later.

Like a continuation of the events' profile the copy wants to increase the accessibility of the original construction. Usually there's a hidden disadvantage in receiving a first-hand perspective or instruction resulting out of their being a matter of course: They reduce the use of an object to one single function, thus making it static. Plagiarism liberates the original from this form of one-sided orientation, bringing it closer to a practical use and presenting it, either in fragments or as a whole, as a space open to interpretation.

That's why the O.v.M. group chooses repetition as a means of creating enjoyment, operates with recording and transmission techniques, interferes with any attempts of control, undermines apparent claims of identity and establishes a platform for sabotage where utopian people are created, set out on a mission to be beautiful.

Therefore it is no coincidence that the name of the location recreates the place it has coincidentally been assigned on the map although at the same time it has to position itself inside a city that is constantly and strangely contradicting its signs and dimensional indicators. It seems that influential image creators are either not willing or not capable to find an adequate format that is neither too big nor too small. Just take the Frankfurt skyline for

example, known to be Germany's most impressive

metropolitan silhouette and nevertheless its skyscrapers with their colorful "caps" presiding over nothing more than an idyllic town. Whoever tries to roam the city's streets 'though like they would some provincial town or a quiet neighborhood will get to know it as a tight-knit network of intolerant and narrow-minded rejection. The static elements of sidewalk decoration and roadside indicators all belong to another velocity level and everywhere, in the search for something bigger it is from the petite bourgeois existence right into a "brave new world", dominated by capital.

In Frankfurt, more than in any other city its simplified version on the map/ drafted version has taken hold of reality. The outlines of the broad avenues for example that appear to be rounded on the map are in reality straight, uninterrupted baselines, not designed to be crossed or violated- or only in a few designated spots. The one-dimensional, multi-coloured ring of the main sub and tramway network that seems to have no beginning nor end, all impulses sent off to endlessly orbit around its invisible centre, once you have descended the escalator, turns out to be nothing more than a double-tracked and rather lightly frequented transportation line deep down in the earth.

Within these realities the premises of the O.v.M.-Strasse are located in a rather centric position, in the triangle created by the river Main, the Portikus museum, and the subway station Ostendstrasse, a house awaiting its already scheduled demolition, a provisional arrangement which explains its being such a bargain, situated by the side of a highly functional through road and not far from a couple of slowly rising, promising works of architecture: "New York and New Orleans in Frankfurt, the success story continues". Right here at the foot of these monuments erected in honour of a future that's striding ahead with big steps, you find the "shop", easily recognized by the two large window displays, left over from a time when building and street still had a different kind of relationship and now mostly presiding over nocturnal events. The windows play the part of an accompanying element of the

Oskar-von-Miller Strasse 16
(reconstructed)
Context, Form, Troy
Secession Vienna, 2003.

Courtesy the artist

events,

providing the spectator

with an extensive view over the highly frequented space on the outside, making it seem as if the interior space was constantly awed by the place it has been assigned inside this reality or turning its inside out and putting the evening entertainment it is hosting at the unprotected disposal of the exterior public. Between midnight and dawn the excessive accessibility goes hand in hand with the festivity's high-spiritedness, at the same time being in accordance with the errors and illusions which tend to be common at such an advanced hour, when the outside world is already widely cleared of its inhabitants and only from time to time we come across an occasional disoriented loner, vagabonding through the twilight-zone that exists apart from the perpetual circle of wake and sleep. The world passes by the displaced event and perceives



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Oskar-von-Miller Strasse 16
(reconstructed)
Context, Form, Troy
Secession Vienna, 2003.

noise and emptiness

at the same level...

Having placed an advertisement in a local London
And then the windows were filled with whiteness re-creating the black-white contrast between the interior and the exterior that is the strict design principle the group uses in its posters, flyers, invitation cards, documentations, stage-shows, wall decoration, tailored suits, and text slides. It was a nice coincidence that for the inauguration event two years ago it was white dots on a silver background, reminiscent of the light effects created by a disco ball, that they took from the Portikus, where it was part of the exhi-



Portable events Oskar-von-Miller Strasse 16
Context, Form, Troy
Secession Vienna, 2003.

bition of a
Californian artist,

some hundred metres down

Van 2 from London (2004) is an image of a multi

the Main, to the other side of the road, and to the walls of the O.v.M.Strasse and adapted its format to fit the smaller premises.

While at the beginning it was four names that represented the new address in public today it's mainly Dennis Loesch and Michael S. Riedel testing the art of copying in the location's 84 square metres. There is only a slight difference between the original event exhibited somewhere else in the city and its copy to which the public is invited to the O.v.M. Strasse, at best simultaneously but always as soon as possible. When for example, on the occasion of the book fair 2000, the German writer Stuckrad Barre was reading his latest work "Blackbox" the O.v.M. group announced to host the same event the next evening.

The audience of the new reading presented with a slight "time-lag" in the O.v.M. Strasse heard a version, modified by the reading-speaking-listening process of the original. For their



The Super Elephant &

Oskar-von-Miller Strasse 16
(reconstructed)
Context, Form, Troy
Secession Vienna, 2003.

Photo by Dean Sannesmink

event the artists presented a new version

of the book which, in

contrast to the original, included the comments and remarks the author had made throughout the reading to keep his audience entertained as well as those passages that he had chosen not to read. Each event has to submit itself more or less unconditionally to the rules established for the copying process: order and challenge at the same time, trying to make possible the impossible and even move whole buildings. "It is necessary to quote; the course of time demands it. Scrutinizing and selecting fragments out of the vast "offer of the day" take somebody else's idea and supplement it by repeating/ quoting it". You could say that a quote is like a movable apparatus: quoting, copying or multiplying.... The repetition multiplies the original times two, moving it slightly and in an undefined way from obvious concurrence to invisible divergence. It finds itself in the middle between



Oskar-von-Miller Strasse 16
(reconstructed)
Context, Form, Troy
Secession Vienna, 2003.

Courtesy the artist



two poles that

**exclude and repel each
other while at the same**

time one cannot exist without the other. It is hard to say which effect surges from which; to which extent is the affirmative pleasure derived from the act of repetition or from the kick gotten out of its devaluation? What is aimed at paying attentions and homage to the original and at which point does the disregard for the original begin? Is it really about finding the fastest, most rigid and direct way to understand or about proving something useless? Devaluation relieves and simplifies the object, imperceptibly deriving it of its meaning and justification. By liberating it from its state of suspension or any kind of respectability it might have had to take on during its genesis and putting its more substantial and cheerful version into the limelight again it is given back light-heartedness and accessibility. This form of copy is the art of a thief who does not stamp on his own fingerprints, his careful contemplation of the object merely leaving a thin, sparkling layer of his thoughts. At the same time it is the work of a gravedigger and who could really guess his motives? Does he want to revive things that have been sleeping under their dust cover for too long, feeling the urge to change the given course of time, or is it more about paying them their due respect? The spectator left with this uncertainty can feel the slight uneasiness that accom-

Oskar-von-Miller Strasse 16
(reconstructed)
Context, Form, Troy
Secession Vienna, 2003.

panies each of the

meticulously elaborated

projects almost like an unwanted message.

A copy always strives for the highest possible degree of concurrence obtaining along the way an equally high degree of autonomy even though the absence of the original in the copy is intentionally emphasized. For example if we watch a group, hearing the music and seeing the instruments although they are not producing a sound thus creating a kind of moving still life. Legendary Orgasm were presented that way and later on the artists went on tour through Berlin, Hamburg, and Munich as When The Who Were Later Building Up Their Supermod Image. It is not only obviously unreasonable, senseless, and superfluous to give out an order to copy, it is also intentionally put into practice inadequately and while the conditions could be



The Portikus is an institution for contemporary art in Frankfurt am Main, it's double, the Oskar-von-Miller Strasse 16, an exhibition room situated close-by, is well-known for using the Portikus exhibitions as a kind of a manual to recreate it's events.

All forms of speech taken from city's cultural offer have been repeated there, many times and without anyone really bothering about the meaning of what was said.

Between 2000-2003 a number of exhibitions held at the Portikus were transferred to the Oskar-von-Miller Strasse 16, thus creating a movable reflection a few hundred yards away.

Daniel Birnbaum (director Portikus) has invited Michael S. Riedel and Dennis Loesch to present the False Portikus at the Frieze Art Fair 2004.

PORTIKUS presents Michael S. Riedel and Dennis Loesch

Michael S. Riedel and
Dennis Loesch present
PORTIKUS

PORTIKUS is a Kunsthalle in Frankfurt am Main which is associated with the Städelschule Art Academy. It is a production site rather than a traditional gallery. Each show redefines the parameters of the institution. Film, food and architecture were recurring themes in recent shows by artists such as Rirkrit Tiravanija, Pierre Hugghe, Jason Rhoades, Peter Cook, Dominique Gonzales-Foerster and Salla Tykkä. For the Frieze Art Fair PORTIKUS will arrange a special programme reflecting all of these things (+ cocktails).

Director: Daniel Birnbaum
Curator: Nicola Dietrich
www.portikus.de

Photo by Martin Holzer
2003



Oskar-von-Miller Strasse 16
with portable events
Context, Form, Troy
Secession Vienna, 2003.

met more or less
easily in some cases

because the protagonists
managed to put together

a last-minute makeshift background for their work and cover up possible gaps with their physical attractiveness any new claim is put on the test again, regardless of the probability of the realization at the time of its proposal. The "law of serial production" thus is essential in the realization of their projects, making sure that reality and the unrealistic do not become compatible and that neither side is entitled to claim anything from the other. Any "space in between" is bound to stimulate creativity and move rigid foundations thus making possible the emergence of conflict.

Try the following exercise: Let yourself be awarded an art award, organize the extra exhibition they're asking for, agree to say a few words of thanks to the audience on the inauguration night after the eulogy, dress according to the occasion, prepare a tape recorder, microphone,



Museum für Moderne Kunst

Oskar-von-Miller Strasse 16
with portable events
Context, Form, Troy
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and headphones beforehand,

tape the speech the Head of the Cultural Department is holding in your honor, step up to the microphone after he's finished, listen to his speech over the headphones and repeat it word for word; pay attention to change in applause.

The relation between copy and original is similar to the described situation, which was realized, following the instructions given above, some time prior to the inauguration of the O.v.M. Strasse. In a historical context these techniques belong to the type of shock effects the bourgeois public has been presented with ever since it has come into existence, thus confronting it with the instability and capriciousness of its own thoughtless convictions in connection with the cultural happenings of their time- understandably a typical phenomenon in eighteenth century London. It easily made its way into the next century as well as, in the form of the Dandy, to the mainland where it laid the ground for such manifestations of philosophical malice as can be found in the paintings of Edouard Manet, and played an important role in the invention of Dada and Surrealism. On its return to England more than two centuries later it took on the form of a proletarian mass movement; they called themselves Mods and shattered the established monopoly on elegance, took away the rule over aesthetic definitions from the classes that had, up to then, had the claim on it, and started setting up their own style rule. The codes established by this movement, which is the background the majority of their regular visitors proceed from, are casually followed on an everyday basis in the O.v.M Strasse. Nevertheless the formal elements of this cult aren't simply conserved and subjected to the mod movement's ordinary ideas on certain norms but treated according to their own means of production. Experiments on the "purloining by copying"- principle have been extended to film nights with so-called filmed films, movies taped somewhere else, and club remakes where whole clubs like the Robert Johnson (Offenbach), the Atomic Café (Munich), or the Zosch Club (Berlin) as well as other European



Oskar-von-Miller Strasse 16
with portable events
Context, Form, Troy
Secession Vienna, 2003.

clubs are transported to the O.v.M.Strasse and

not even a tightened security controls has prevented any of them from being next on the list.

The technique with which Michael S. Riedel and Dennis Loesch have been experimenting is always connected to a specific place, (until now the O.v.M.Strasse). Their transportation acts can be applied to things in and outside of the art system where their intervention still astonishes or even offends all those who see themselves confronted with the fragility of their own constructions, feeling the limits to their intellectual property rights.





Michael S. Riedel
Dennis Loesch

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Silver foil Jim Isermann
Oskar-von-Miller Strasse 16
2000

Jim Isermann in his exhibition
at Portikus Frankfurt a. M.
Frankfurter Allgemeine Zeitung
2000



yeah

Born 1967

yeah
well

you can't really see any film on the pictures just some sort of

no these shots were taken before
standing by the window

so that was the first event to take place here where we
simply invited lots of people and at the same time the Jim
Isermann exhibition was taking place at the Portikus
museum

how many days later was that
let's see we opened on June thirtieth
thirtieth of June

two thousand
exactly

so three weeks afterwards we had the official one
and at the Jim Isermann
but Isermann was before that
Isermann was the
but by then

the one hundredth exhibition at the Portikus
at the Portikus had already finished
right

yeah and when was the

Jim Isermann
Oskar-von-Miller Strasse 16, 2000.

Jim Isermann
Oskar-von-Miller Strasse 16, 2000.

that was four

weeks before when they were showing the
from June sixth until

that was when I went over there to help with the preparation
of the exhibition and later when they were taking everything
down again just so I could get my hands on the material we
needed

yes

and then we just brought it over here
and which one came before the Isermann exhibition
I don't even remember

so we met at the inauguration

yes exactly and I remember you and Heimo Zobernig standing
over by the columns and me and Jodie Winkler walked
yes

up to you and Heimos exact words were because we first talked
to you not to him so he apparently said so I see you
managed to pick up the beautiful two most attractive people
in this school

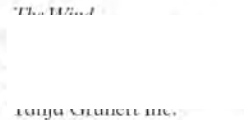
yeah exactly

I remember that

and you were having a conversation about your new mobile
phones and Jodie was saying the whole time something like
I finally have a new mobile



Silver foil Jim Isermann
Oskar-von-Miller Strasse 16
2000



yeah and

that was why Jodie dropped out of the Stadel
because of her mobile
no so that she would be able to buy these things
because of the money
oh ok
and somehow everyone was talking about Big Brother at
that time
yeah that was
people preferred
no
people preferred not to talk about that
that was before
that summer was the second season of Big Brother
I watched the first one in Garmisch
right we watched Big Brother there
I watched the first season with Caroline
I watched it with Lisa
that's why I remember so well that it was the second
season this summer
during the Isermann during preparation here I remember
that Christoph Weber was still here and was living in the
backroom behind the exhibition room and there are

Jim Isermann
Oskar-von-Miller Strasse 16, 2000.

I some nice

shots of him with Hank and Nick and Usch in them as well
at that time we were just
right
Barbara Vatter
that's right we were tearing up the silver foil
and everyone lent a hand in somehow peeling this foil that
was sticking together
not me
apart
I was sick
you were sick
right
and from the glue you
the skin on your hands was all cracked
yes from the glue the skin of my fingers and everywhere
was all torn and it hurt like hell
but then everything turned out just perfect
what
too small
pictures
no that's normal it's synchronized automatically so we didn't

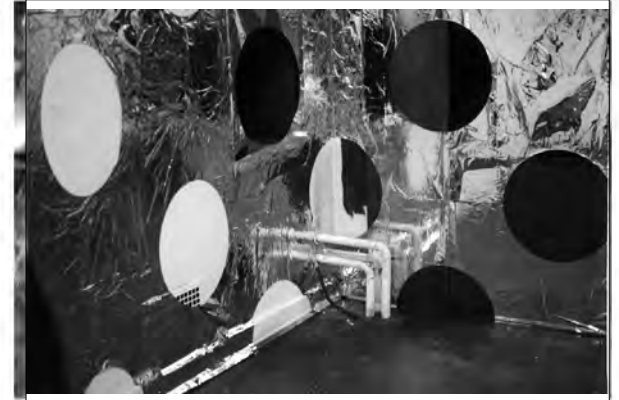
Gallery D3



have to

cut up any of the foil lengths or anything of that sort every-
 thing fit just perfectly
 I guess you could say that it was still the original group
 back then
 yes it was
 with Usch and Alina
 Usch and Alina
 and Alina Grumiller
 were part of the group at the beginning
 were part of the team so to speak
 exactly that was the opening team
 Alina Grumiller Ursula Schöndeling Dennis Loesch and
 myself
 and Jankowski was here
 right Jankowski was here for the inauguration and when we
 played Jacques Dutronc what did he say
 he said that he knew who that was that that was Jacques
 Dutronc
 Jacques Dutronc and then he said a new generation is try-
 ing its luck
 right
 and Kaspar König was here because that night was the
 opening of a new exhibition at the Portikus Elke Krystufek

Silver foil Jim Isermann
 installed
 Oskar-von-Miller Strasse 16
 2000



bejesus

you're right
 the one who shit in a jar
 right and everyone came over here afterwards creasing up
 that night there was a considerable amount of famous people
 around Lauter
 who
 from the MMK
 oh right
 him
 that impostor
 who's the curator in Mannheim now
 that impostor
 who's now curator of the Kunsthalle Mannheim
 he also came
 and the curator of the MMK I believe and two other blokes so
 word spread fairly quickly about our first event that night
 the announcement in the press was a belter too too
 our first big announcement
 right



Ursula Schöndeling
Oskar-von-Miller Strasse
16
2000

Niklas Schechinger
Oskar-von-Miller Strasse 16
2000



yes and

a long article there was a picture in the newspaper of Jim Isermann standing in the middle of his exhibition and we basically went and tried to re-enact that picture in our exhibition room only that we had four pictures so it was four people inaugurating presenting themselves in this room did Sandra Danicke write that or was it that was Sandra Danicke who wrote that article but that appeared in the local section it

or was it
yes the Frankfurter Rundschau
Rundschau

what's interesting is that the arts section is on the same page which fits very well
was that the comparative picture from the Recuperata Liberatis clipping

no that was when we
you four

were just standing there

us four but where is the comparison I know we had one there was no comparison we just re-enacted that

before that four weeks earlier it was in the newspaper

no our we used that section above the entrance of the Portikus that that

you're right we should mention that! but we didn't yet have

Jim Isermann
Oskar-von-Miller Strasse 16, 2000.

Recuperata Libertate
Oskar-von-Miller Strasse 16, 2000.

Jim Isermann
Oskar-von-Miller Strasse 16, 2000.

Montreal

that on

the night of the inauguration I mean then we still had but there was that one shot
no that was in the exhibition catalogue for the Frankfurter Kreuz exhibition at the Schirn Museum
right

so how did that go about that night we opened at ten and the music started right away
we opened the opening was with music
there was champagne

instead of the you know Jim Isermann had these white stickers on the ground at the Portikus

and we had balloons here

we had balloons in our room

did we deejay or did we have one

we deejayed

the four of us

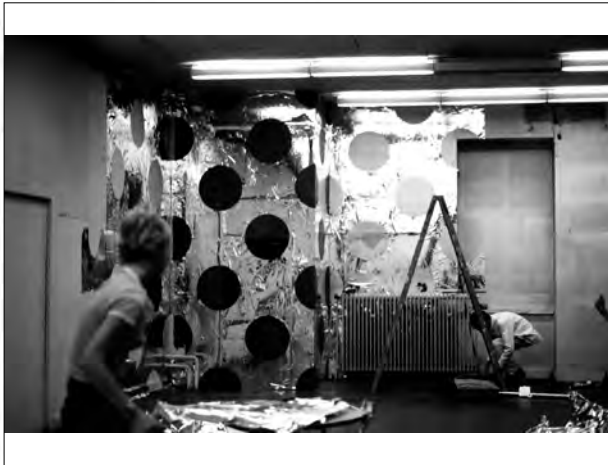
so who was the fourth besides

Pfrommer was trying to barge in on that and similar

Pfrommer did

yes

and at some point Alexander Wolff took over for a little while and I remember that that song that you had brought the one by The Attack lots was playing of times



*Silver foil Jim Isermann
installed
Oskar-von-Miller Strasse 16
2000*

hi Ho Silver-

Room 1050

line
hi Ho Silverline
hi Ho Silverline
right that was Catalina's favourite song at the time
we brought that
right
wasn't that when the thing with you and Catalina started
that's when it started yes
and me an Jutta
why did we bring that song
'cause you had brought records with you
carried all these records along
yes
no
it was playing but it seems like the tape recording proves it
do you have pictures of that already
that's when we first met
you have this one too don't you
yes but I didn't get it until a year later
you have to switch that to RGB right there in front
oh did you wanna see the pictures right now



yes that'd

1

be great
you don't have any on that yet do you
and I stayed over at the other apartment that night you lot
had already had already set up camp here then
I still had my old room
so where did you sleep then
I stayed with I was already living here
I slept on my old couch
no no I was living here
you were all sleeping in here
no no at the back of the house
yes
I still had my old room the one that's Usch's now
oh so that what yours before
oh yeah you're right
I was kicked out
in the other one everything was completely furnished already
yes at that time it already was
I didn't really all this moving house business I don't even
remember what part I had in that I think I didn't really have



La
W
20
32
Ca
Ka

Selected Exhibitions

any

Born 1966

you had already painted your room I remember that your whole thing upstairs was already painted white for me that what just a short transition period since I had to the week after the thing I had to move to the big one right we still watched the European Soccer Cup in the big room and right after I moved in yeah you're right that was the time of the European Cup right we always watched the games at the Berger with Sascha Pohle that was nice right watched the games at that time we invited everyone to the Blow Phenia Point and watched Blow Up Quadrophenia and Zabriskie Point all night long yeah that wasn't all too great we had a stamped stone plate and the girls were laughing the whole time

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right
who else

was there
Bianca and Catalina
right you were dating Bianca at that time
yeah and we wanted to have some privacy
you and Bianca had something going on
yeah but it was a different Bianca
and trying to watch Quadrophenia earnestly and with the required dedication and the girls who didn't have anything to do were giggling the whole time
one was a short one from the South
yeah the one that barfed afterwards
and then in Karlsruhe
has had too much to drink
you don't wanna talk about it right
well I mean that was
Hurttig we're gonna talk about you start with you in a minute
what
my anecdotes are rather limited
you have any toilet paper left
in the other house

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· Silver foil Jim Isermann
(installed)
Oskar-von-Miller Strasse 16
2000

EVA FISCHERHOF

actually nobody

] in the other house
] ever wanted to know that
] toss Daniel the keys
 \ at an event I think or
 there you go
 \$ Michael
] there you have the keys hang on
 < was that question ever made during an event someone
 asking about toilet paper saying that they needed more toi-
 \$ let paper don't remember that ever happening
] I couldn't say for sure
] oh yes you did yes you did once you yourself called us
 during an event asking us to bring toilet paper don't remem-
 < ber which event that was though
 < I remember also that lots of normal guests were complain-
 ing that there was no more toilet paper but
 t so when you were still living in Garmisch at that time that
 means it must've been before we
] I was one week before I was was when we checked out the
 room
 < but then me and Hank came to visit you in Garmisch
 < right and then you took my scooter back with you
 no we didn't
 < was that afterwards at least we did this

Danadico

Poster Jim Isermann
(detail)
Oskar-von-Miller Strasse 16
2000

int
nuel

Portikus · Ausstellung Nr. 100 · 6. Mai - 25. .
60311 Frankfurt am Main · Telefon 069-
219987-61 · Täglich außer Montag 11 bis 1

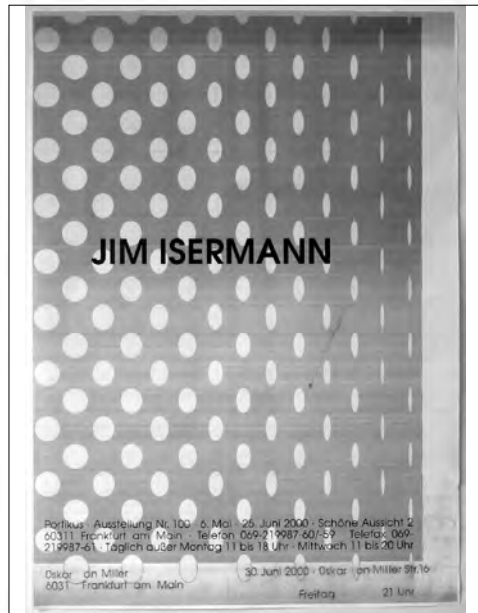
Oskar von Miller
6031 Frankfurt am Main

30.

I'd remember

DE 1075

if we had taken the scooter back with us
 that's when we tape recorded this text
 right
 Shitting and Pissing
 wrote it so to speak which now came out in Writings on our
 Art
 right on
 in the lyrics corner
 lyrics corner exactly
 they still got another thing coming from me for that
 do they print letters to the editor or what
 what are you going to write
 I'm not sure yet but in any case I'm gonna lace into the sub-
 ject
 of Shitting and Pissing
 no
 the lyrics corner
 their poetry
 the whole freaking thing
 costs fourteen euro
 really
 we weren't even able to get it in Aachen



Double Exposure

Poster Jim Isermann
Oskar-von-Miller Strasse 16
2000

Windows

Windows
Oskar-von-Miller Strasse 16
2000



well that's

Room 1068

Aachen for you
right that's all then
let's go on then
and then we
the whole next time frame
so who was there when we did Shitting and Pissing
Shitting and Pissing was Lisa
Lisa Voigt
you and Hank and me and then we re-shot Zabriskie
Point
on the
right
Alpspitze
right
Alpspitze
Right in the ski area
we had the sound of Zabriskie Point and
and barefoot weren't we all barefoot
right

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Jim Isermann
Oskar-von-Miller Strasse 16, 2000.

in the snow

Room 1068

barefoot on the mountain in the snow
do you only have pictures of that or did you tape it on came-
ra as well
we taped a little of it
I think I've never seen that
no you haven't
I was wearing cowboy half-boots that day
and Hank didn't have any suitable shoes
and what happened to
right
we went hiking with Hank and you and me had these big-ass
hiking boots and only Hank
I was wearing your Adidas sneakers
Adidas indoor sports shoes
and with the snow coming up to our knees
after the Isermann bit there were no more events for a while
after Isermann no
that had lasted until July thirty first and since we had alrea-
dy hung up the poster outside we were trying to find a logo so
that we wouldn't have to change the old one just modify the
text
colon
colon turned into a comma



Michael S. Riedel
Oskar-von-Miller Strasse 16
2000

the colon

Exactly that's how we hit on the idea or even before that through the black square and only then the colon right how I know it looked like I think we posted how was that again I during the Oppenheimer bit we posted two bills on the wall outside and from a distance it looked like a colon which we then reduced to a full stop a punctuation mark basically after the Jim Isermann exhibition there was this one event which wasn't a real exhibition we just wrote *Recuperata Libertate* above the showcase windows in allusion to the Portikus Museum where it is also engraved above the columns at the front although I think that it is in the original version there hang on we don't manage to get this straight literis ex libris literis recuperate libertate civitas that's how it's written above the columns of the Portikus the problem was that it was too long for it to fit above our

Jim Isermann
Oskar-von-Miller Strasse 16, 2000.

Recuperata Libertate
Oskar-von-Miller Strasse 16, 2000.

Killermami

Dennis Loesch
Oskar-von-Miller Strasse 16
2000



windows so

we just used this one section right above the window beautiful afternoon carried it over one-to-one and how did you measure that we just estimated its length estimated measuring the steps by walking along the front that's the Up Club already that's at the Up Club i'll just let them run them through like that yeah that's nice well I haven't organized any of these yet or anything right so then the next one was actually I would suggest the Oppenheimer bar that we go along in a more chronological order from now on



Michael S. Riedel
Oskar-von-Miller Strasse 16
2000

yes please

hop from event to event
so the next one was at the Oppenheimer bar
the next one was at the Oppenheimer bar and I think even
before that was July Twelfth Red-Letter-Day
which is your birthday
is my birthday even though that time it wasn't anything
Henninger Tower
spectacular I think right that was
Henninger Tower and then off to Rüsselsheim
right
meat salad
yes
but let's see how was that again didn't we come from
meat salat
Aachen didn't we Michael
and my head was spinning
meat salad he ordered a meat salad
didn't we arrive at the Henninger Tower directly from Aachen
by car or how was that again from where
Henninger Tower that's us two right there
that was a whole year later that wasn't then
oh ok

* mountain in Bavaria

Alina V. Grumiller
Oskar-von-Miller Strasse 16
2000



I think I

still had
yes it was
did we in two thousand oh ok alright yeah that's possible we
were at the Henninger Tower that day so that means we did
arrive there directly from Aachen
yes right we didn't know each other very well yet I remem-
ber that
right
yeah the atmosphere was still a little you still had to watch
out a bit
all tacky plastic up there



Thin Thins 150 x 40 x 40
 Dennis Loesch with white balloons
 Oskar-von-Miller Strasse 16
 2000

I don't

have Christoph Weber's phone number anymore
 is there any coffee left
 yes
 you can make some
 we could call the police and ask them what the hell is
 so what was it with that picture
 the picture right you remember that we that Björn took pictures of the arrest
 right that's what I was talking about
 so we had these and but that's already after the
 Oppenheimer bar event now
 so that was part one then
 exactly so then we then we started like
 so what exactly do people do here
 basically we started having an opening here every time the
 Portikus was having one simply because there would be
 people out and around and many of them just dropped by
 and ended up staying and when the next opening came
 since we didn't have anything planned for an exhibition yet
 we decided to do a part one

one

a part one exactly taking all the pictures we had gathered
 until then and copying them that was after the dinner with
 Pettibon was when that whole thing came about
 yes
 so basically that was already a little retrospective of what
 we'd done up till then which obviously came
 way too soon
 was absolute nonsense I mean somehow that was I don't
 know and then we had Alina's film of us taking down the silver
 foil and everything going backwards
 and these pictures right there
 right
 yes they were up on that wall yeah that was kind of an emergency
 solution I think we don't even need to mention that
 right but then we had the dinner with Pettibon
 and the next day two men and a woman came by
 oh yeah right
 three men and a woman and asked to see the exhibition
 room without really giving any explanation
 the exhibition
 right the exhibition without really explaining who they were



Dennis Loesch

1 numm

Dennis Loesch
Oskar-von-Miller Strasse 16
2000



and then it

But in 1966
turned out that they were policemen and right away threatening us with a complaint
did you take any pictures of them
yes they were hanging yes all the police pictures where right there
the Pettibon dinner was more or less initiated by you and we had also had a book presentation that same night at the Städel
bejesus that's quite a lot you were all there weren't you yes
at the dinner
at the dinner
you weren't present at that dinner
I don't think so
and Catalina didn't dare to come cause
you had to sit at the second class table
she had cut herself a round fringe I remember that what
Catalina didn't wanna go to the dinner but you desperately wanted her to
right right

come

she didn't dare to go because she'd cut herself a round fringe
so who cut it was that you
me
cut her out of the picture
so we were sitting at the second class table were we
I think you were
no we weren't even there
I know I was sitting next to Achim Lengerer
and me
and you
Sascha Pohle was there and Hans Weigand
and we where did we get all that money from anyway



Untitled

In
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Back-room
Oskar-von-Miller Strasse 16
2000

ky



I so we

went backstage and some time around four everyone noticed that funny smell whenever they entered the room but you couldn't really see anything and at some point Maike was lying passed out on the floor but then a while later was gone again and there was nobody in there it just smelled really bad and people went in and looked and got themselves one of the beers that was still standing around and at some point we discovered that there was someone lying in the empty beer crates

beer crates

yuck

I can still see it before me now

barfed

you still see it before you

me too

it was done in a way that you couldn't really spot that someone had cause it was somehow spread all over the beer crate someone leaned it up and left that sort of trail of vomit behind on the carpet

trail of vomit

yeah that was when you're right we already had the drugs then

I that was

the first time yes

that was when that I mean when what's her face Katrin or

Katarina

Katarina

Katarina

Katarina Hagemann Hagemann or something like that

Katarina something

who then invited us to the festival at the Podewil

right because I wanted to show the she wanted to show one

of my films there In Girum

the one we have here that would be next then

so I told her okay no problem but I also know this band called

Supermod Image which she should take a look at so

then she came and afterwards said that she would do it

and successfully as it turned out

very

yes

that was a very agreeable working atmosphere

yes we rented the bus Fabrice was here again

right



Alina and Georg

Wasner already left with us from Frankfurt to Louise Kubelka's place cause she was living there at the time and that's where everyone was staying yeah and right as we got there that's when that text was produced me in Berlin when I in connection with this picture I remember during the gig with Legendary Orgasm was when we came up with the turn your back to the audience routine right yeah that wasn't too bad either ok so that was basically Legendary Orgasm came before Hamburg and Berlin yes that was at the Oskar von Miller Strasse right Legendary Orgasm I saw that one basically we had dress rehearsed the whole Hamburg gig here in Frankfurt so to speak at the Portikus when we first tested pulling the fuse there I got that on camera

no De
Carlo, Frith Street Gallery

orrow)
a Gallery



and the fake drugs

Dear 1060

we still have two pictures of the fuses
pull the fuse and fake drugs
do you have them here
we have them here as well
I don't know where
of the Portikus
so what did we have there joints without weed in them
I also had well I got white snuff from the tobacco store packed it into small plastic bags the typical ones you know didn't know they had white snuff they do spearmint spearmint right if you leave it open for a while it loses the taste and then I cut acid stripes out of album covers and Oliver Flössel rolled them into his joints right and Xandi was there yes Xandi

shown by Luis Campaña Gallery 1 to



Character
(reconstructed)
Oskar-von-Miller Strasse 16
2000



Xandi

Born 1955

was also there
my sister was there
there's a great picture of you sniffing a
with a with an old
like
ten-mark note
but rolled lengthwise
right
rolled lengthwise sniffing up a huge line
you many people actually started having placebo effects
right right it got quite chummy back there
right
I remember I tried sewing on a button that had fallen off my
jacket in that dark backstage room and that was was unbelie-
vable how I did that I saw it the next day never seen anything
like that before I found stitches
you too
in like a one-inch radius around the button back and forth
most of the time missing the button completely but for some
reason it didn't fall off

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Libertate



yes no

that was all the same day
the film wasn't on the same day
yes it was
no that would have been way too much trouble to rearrange the stage that way
you're right the film wasn't
the whole thing was organized
that was the next
no that was the next day
oh that
cause actually afterwards we
I don't remember
after the In Girum presentation we went cause that also
took place here we can talk about that later we went on to the Dirt afterwards
Dirt
you went to the Dirt where you set up this this ladies
ladies room party
ladies room party
ladies room party

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Ladies room party
Oskar-von-Miller Strasse 16, 2001.

that was in

1076

the ladies room at the dirt where Fabrice put on the original
Light Organ from Pink Floyd
Pink
Floyd sixty eight
and then on the the
Light Show
turn table he played played his records that were were our
from the kitchen
right
and saying that it was fantastic vause he was putting on
records worth about eight hundred marks here and he totally
knew that the turntable was gonna ruin them and that it
was fantastic
the toilet
the girls girl that had to go pee she went in to pee and
wouldn't let Fabrice stay in there with her cause it incommo-
dod her and then the song was over and Fabrice called in to
her to play another record

Ladies room party
Oskar-von-Miller Strasse 16,
2001.

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Portikus
Frankfurt a. M.
2000

Oskar-von-Miller Strasse 16
Frankfurt a. M.
2000



right that

was that was the most claustrophobic almost the most
claustrophobic ladies room party
certainly was
the most claustrophobic was at the Portikus
and that was that was
couldn't have been any more claustrophobic
that was just a small room with a toilet bowl inside and
that's it
right right and a sink
a sink
and the men's room only had urinals and no
right
no normal toilet stalls and so the girls were a little
so we started
there was just one toilet for the girls
so there was constant bickering to close close the door
masked everything
when the door was closed that shut out the light show as
well as the music which meant that everyone who used
the toilet which is to say girls
we just removed it removed the door
and we and the result of that
right

Ladies room party
Oskar-von-Miller Strasse 16, 2001.

that resulted

in the door being closed almost the whole time which
would've ended the whole thing so we removed the door
and put it somewhere else
some of the girls ended up using the urinals
right and then someone a number of girls was pissing
into the urinals no idea how exactly they did that
but that's
pardon
we had to hold the door shut and some of them even
used the toilet with the door open
some went to the kebab across the street
in the the front room main room of the Dirt so to
speak the Yesterday exhibition was taking place
yes right
they had this Yesterday poster and a sound recording of
the night at the Dirt was being played which basically
was like an early version of the Remake Club at the club
itself and an early sound recording from months before
I think that was a year before



so you

organized that or what
yes we did the real party was going on at the toilet at the back
and the Remake party in the front room
right
judging from the sound





Heart Lounge Your Radio

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C

no developments

don't happen that drastically
it doesn't happen like that
it was just that people started seeing less of each other
and then all of a sudden in the cafeteria it was suddenly
I mean this whole Lola Montez thing had actually
never been a real exhibition but more of a reaction and
there was always some sort of competition between the
Lola Montez group and The Oskar von Miller group
right right
at that time
even though they always stuck to making parties and
were having success with that while we on the other
hand always stuck to our concept but then all of a sudden
following an opening at the Portikus they got to
organize the after-party or
at their club
or just did it on their own account or whatever so we just
felt we had to you know cause we had also counted on
these openings hold something against that and in order
to end the whole competition thing right from the beginning
we decided to use the name Lola Montez as well for
that night and then we were like okay so what are we
gonna do so that people come here instead of going
there and we came up with the phone DJs and on the we

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I flyer

included the phone numbers of famous people from the art
scene such as Jeff Koons and Kasper König
West
Franz West
Bruno Brunett
Brunett and so on and then
Heiner Blum
Heiner Blum you rang him too
Heiner Blum was the only one to put on the put on a techno
song that really means a lot to him over the phone that's
being played backwards
and what did you do
we put on music
from tape music from tape
the conversations are in the book
actually yes
all the phone conversations we had are in the book and I
guess I can tell that now that it's over we obviously never



About (with Claudia)
 Foiled foil Jim Isermann
 Oskar-von-Miller Strasse 16
 2000

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Camera
 Foil Jim Isermann
 (stored)
 2003

Jay Jopling



2/

played what

people had requested
 really I already suspected that that's why I didn't answer
 the phone
 yes you did
 you left that out after that one time I always had someo-
 ne claim I wasn't home
 there's your slice of cake
 afterwards you did answer once
 once and you didn't even type the other attempts or what
 there were no other attempts
 of course there were
 but we never hung up
 how
 there was a bit of everything
 no we never hung up
 of course you called at least at least twice
 yes but one time it was just to inform you about what we
 were going to do and the second time when we were on
 air
 right
 yeah cause you would everyone would hear the conver-
 sation over a loudspeaker the phone conversations just

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the songs

would be different from the ones people had requested
 was it
 but I remember that I just handed the phone over to July in
 Paris and he and you were talking to him the whole time
 and afterwards that means it has to be in the book though
 it is
 he requested something that I didn't even know how to spell
 wasn't I talking to another French bloke or something like
 that
 we also got the wrong number a couple of times and had
 random people on the phone that we included as well
 did it get crowded towards the end
 more or less I was making out with Denise for the second
 time so it couldn't have been that empty
 otherwise you wouldn't have done it or what
 yes I would but if
 there was another party at Christoph Blum's house in the
 Münchner Strasse
 oh yes that's right

mal

on
 on



Art Basel
Oskar-von-Miller Strasse 16
2001

Dennis Loesch, Hank
Schmidt in der Beek
Oskar-von-Miller Strasse 16
2001



where we wrote

the dates of the event on the bathroom walls with a felt-tip pen

oh yeah I remember

and I had and Roberto Roberto and I don't remember if it was Niklas I think it was Roberto Niklas and me and you were playing the pull the fuse game playing the pull the fuse game

it was so crowded you couldn't even move and somehow we ended up next to the fuse box and started where was that where was that again

right at this party

at some party

there were ten different fuses so it went like some kind of fuse roulette Russian fuse roulette

which when

who'll be the one to cut off the music

right pulling one fuse after the other

right

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to get

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the best possible

first you heard it from the bathroom hey what's going on in there then the lights went out in the kitchen just the candlelight left until in the end there were just two more things on and I was outside already I think you two were still inside and I stepped aside and all of a sudden I heard how the music went out only in the living room that's when I knew someone had hit the right one do you win or lose when you hit the right one

win

win

oh ok

and instantly it was like the music went out and all of us were like hey what's going on turn the music back on I can't hear anything

music hey

that wasn't the party though where you locked yourself in the bathroom for half an hour

it was

it was

was



Clock on the wall
Oskar-von-Miller Strasse 16
2002

*Double sided clock with
contrary running directions
and variable velocity*
Oskar-von-Miller Strasse 16
2002



it was the

Right
we you locked yourself in for
are you going to have a slice dennis
half an hour
that
the other one was feeling pretty shitty
to pee
and Matthias Vatter was going on about it all night
did I lock you in
no mate you locked yourself
you locked yourself in and only came out half an hour later
you only came out half an hour later
exactly right there'd already been a huge line when I went in
and I stayed inside for half an hour so I thought if I've already
been in here that long these people have been waiting
even longer so I stayed in there and decided to finish my
wine first

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Oskar-von-Miller Strasse 16
Frankfurt a. M.
2003

Portikus
Frankfurt a. M.
2003

Selected Exhibitions

2004 W/ Kasper Brannø



that was an

awesome time cause the room was always packed so I started to take random pictures I would get wasted and just jostle my way through the crowd and take one picture after the other

Dirk

that Dirk

the story was that Stephan Jojo and Michael Korbun brought the Up Club to the Oskar von Miller Strasse in cooperation with us so to speak cause when they closed the other location at the Wüsten Keller it was no longer possible to do it there so we left everything connected to the party to them and focused on the projection bit and then we had an Up Club where we just projected song lyrics that had to do with drug text sections talking about drugs taken from different literary sources and we had one where the show consisted of slide clippings and Konrad Hasse lend us his drawings delicate filigree ink drawings which we like he has lots of them which we photographed and then projected so that it came out sort of like a paisley pattern although not exactly like that those slides yes

I didn't

take these pictures

no it's not here

I remember that well

that girl's quite scantily clad

remember Niklas we also had a birthday Up Club here

where we had flowers

flowers and coal drawings on the wall and on top of that pro-

jections

right

what was that

flowers

no projections

drug lyrics your Up Club was during the IAA wasn't it

yes

was Matze there

that one back there was wearing had a wig

once a month

Denise

Denise

Denise

Denise Mawila

Andi is that Andi

always was sort of strange at the Up Club



Untitled

Flag
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2003

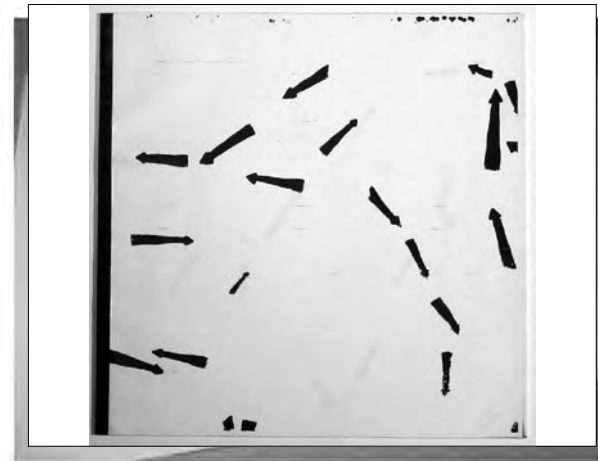
Catalogue

Rirkrit Tiravanija
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2003

Maria

from Saarbrücken
now then
Saarbrücken take the rag off
oh ok
blind me
that was
Saarbrücken take the rag off
that was the night when we went over to the Portikus and
pulled the fuse
right
at the Portikus
what was going on here that night
at the Portikus too
yes that's where we practiced the whole thing
that was an event that we later diverted to the Oskar von
Miller Strasse
I believe that was
it was definitely always crowded here
I think Rirkrit Tiravanija was exhibiting that night
oh god
that was that series remember
food prepare food
cooking battles
that was at the Portikus

Rirkrit Tiravanija
Oskar-von-Miller Strasse 16, 2000.



belter

it's almost a shame cause there's a few things in the picture
than you can't see clearly like originally there are various
shades of grey and some accessories in the background
who does that brown-haired head belong to
pretty good picture that
let's talk about the routine once more
who does that head in front belong to
the first one is Dennis the second one
no no the brown-haired one
I don't know that should be
just anyone
a girl and she
wasn't the Up Club after the opening at the Portikus
that wasn't the Up Club anyway we already went over all
the Up Club ones not all of them but
oh ok
there's enough pictures believe me
there were videos shown that night
that's not the Up Club
that's



Poster Rirkrit Tiravanija
Portikus
Frankfurt a. M.
2001

Poster Rirkrit Tiravanija
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2003



that's

my foot I believe
what sort of I think that's Marco Lulic
that's just the kind of picture of yourself you would like
exactly that's the one that was put up at the Star Club
right
black and white exactly
that's the photo of Dennis that was put up at the Star
Club afterwards
I've never seen the original
better that way

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Window with calendar of
events
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001

Calendar of events
(copied)
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001



dog's bollocks

your bollocks
my asses' bollocks
you could have shown that to me and said that was before I
met you
what
you're right
Trebur times or something like that
that was when you did the piece with the cars paintning
them with a paint roller and letting the paint un out of a spray
can where you'd removed the lid
pissing and rolling on cars right
the night when you and Isabell ended up
eight two eight three kinds of bass transmitters
turn that turn that upside down
in the station wagon
an Omega Caravan three-liter motor twenty four V
that got smashed alright
totally smashed at Prinzenndorf Nitsch's castle they stole it
that's my parka
excellent I like telling it as if nobody'd ever heard the story

Wassertest (Jason Rhoades)
Oskar-von-Miller Strasse 16, 2001.

before

Hank I still have a shot from the Robert Johnson Club were
you're making out for the first time
right
you have to if you merely hint at it nobody will be able to
understand
I quite like the white nail polish
was that you attacking me Hank
is that were you met because of the parka or why was it
right so you're wearing olive green as well that sort of thing
I remember Hank and Isabelle didn't really
get close
get close until I trimmed his hair into a neat Mod haircut
that's right
hang on
that's another event
that's Water Test Jason Rhodes
Water Test with Jason Rhoades
and
Hugh Pockock



Hugh Pockock

there there there we go

there is something we should mention in connection with that namely that it was one of the few events where we worked with another artist the story was that Jason Rhoades and Hugh Pockock had an exhibition at the Portikus called Costner Complex

And Perfect Process

Perfect Process and together with them we tried to come up with something that we could show here the night of the opening and apart from those veggie things that he'd stuffed into glass bottling jars we also wanted to somehow pump water up from the back of the Portikus out of the ground so Hugh Pockock built this motorized pump and we thought that it would be a good idea to use the water that's being pumped up there for rinsing here so we constructed this installation inside our toilet with which you could rinse what you'd left behind in the bowl with water from the Portikus the only thing was that they never found water
flush

flush only that they never found water so our toilet stayed dry and the installation was just standing around with a note on it that read How To Use This Toilet Fill Black Bucket From

Wassertest (Jason Rhoades)
Oskar-von-Miller Strasse 16, 2001.

Wassertest (Jason Rhoades)
Oskar-von-Miller Strasse 16, 2001.



Sink Use

The Toilet Pour Water Into Bowl that's how you had to get the water from the sink in order to flush and in addition we had invented this watertest with the shells that stayed alive for a whole six months and which I proudly referred to as my pets

we had also invented a second water test though wasn't Jason at the same time as this Hockenheim thing at this

that was a day later

that was a day later

oh ok

in our living room

you're right

Jason Rhoades was at the same time as the car race at the racetrack in Hockenheim that was shown on TV and the Playstation

on Playstation

Playstation two the new edition

Playstation two

you couldn't even buy that in Germany at the time only in the States

did he did he make it no



Installation view
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001
ne Art

I think he was

fourty minutes behind in his time
 forty minutes behind
 but that same day we had another water test Michael Maria
 you an me in the backyard when we came up with the idea
 to wear wet suits in the front room
 right
 but in the end we didn't do it
 yes we did
 ok so from the beginning
 we showed up with these soaking wet suits at the water test
 didn't the final briefing that we had here with Jason take
 place before the water test
 hold on a sec
 ah that was Roberto
 that was that was the same night he had some sort of I
 mean did more than we'd actually agreed to do by inviting
 his students to I don't know something at his house
 somewhere
 what was that again
 from New York
 so still Jason Rhoades then

9 Wassertest (Jason Rhoades)
 Oskar-von-Miller Strasse 16, 2001.



you were

sitting in that corner over there I remember that
 the the
 awestruck
 what was her name again Angela Angela the one who was
 working for that gallery owner in New York
 I saw another one of them Dennis did you see that bloke
 I think that's where I spoke to Daniel Birnbaum for the first
 time
 was that that
 Dennis
 that's something completely different now
 no that's still
 I just heard you say I'd like to have your haircut
 go back to the previous one please
 I want to have some sort of haircut no that was only cause I
 I was cold the suit being wet and all
 I wasn't there for the water test itself was I
 yes you were that was the same night
 oh ok



Daniel do

you find it very bad like that I think it's ok
 there's one more very cool poster on that that
 yes
 the poster on the event
 that's Robert Speranza
 with his prick
 right cause Kevin they always made some when they were
 showing the students' films they always made some refe-
 rence to Kevin Costner and Ro
 more or less more or less
 and Robert Speranza was somehow imitating this baseball
 flick with Kevin Costner in it with his erect penis and some
 sort of ping pong ball trying to hit the ball and everyo-
 ne was laughing and cheering
 horizontally or vertically
 well the way you'd hold a baseball bat
 oh ok
 Susanna
 Roberto Ohrt
 I called him on his cell phone from my cell phone
 who's that who is that not wearing any shoes
 a girl probably Jodie I imagine

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Oskar-von-Miller Strasse 16
 Frankfurt a. M.
 2001

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that's not

J Jodie that's a man but what are these shoes I Agath
 J Agath
 Agath
 J girlfriend of
 Fabrice's girlfriend at the time
 she was here then
 and that one drew my picture on a balloon
 yeah and you were taking pictures in my room that's
 coming up now
 Jose
 that's Jose the flight attendant that
 that that
 our lodger
 go back one please
 is living with us
 that's that flick
 yes
 Jose
 when did Jose move in with us Michael
 I have no idea
 I couldn't say for sure either
 Dennis the balloon
 not bad



or is

that you Daniel
 what's up with these hats back there ah that was July
 Twelfth Red-Letter Day
 I painted my little figures on them
 right that's at the back anyway
 that's the living room
 I'm sure that's the water test it's the same suits
 the water test took place on July twenty eight two thou-
 sand and one so yeah the July Twelfth Red-Letter Day
 was before that

Unlabeled (Cassidy)

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Selected Exhibitions

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Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001

at that

time she was working four jobs all of a sudden
right

Michael Spohn
you're right that's Michaela
yes Marcus

Stephan Limbach
he put on weight Stephan Limbach gained weight
oh Jürgen no bollocks
Rainhardt

Rainer
Rainer the soccer player
Rainer and what else
Neumaier

no
yes
Martin Neumaier
no it's Rainer Neumaier they have the same name only that
it's spelled differently we have to turn right there
Rainer also played an important role during the Four versus
Four
Four versus Four

Mirror



the soccer text

that's Rainer again from
Tina Kohlmann
Denise

that's always a critical moment right there
that's it

that's at the tavern now isn't it
should be
yes that's right
that's it

that's the typical round table at a tavern here at the
Sudfass

and this one prostitute said to us I like we like people that
look like pop stars

oh thank you
that was at the bar
yes that was at the bar
but the beer



Faked Drugs
(Dennis Loesch)
Portikus
Frankfurt a. M.
2001

Roberto

why don't you tell us a little something
did you want to hear about the film
it was supposed to be three-dimensional spheric
rotor discs
illusion
isn't there a text also
did he actually he made more than one film
no he always liked to always liked to try and show one
dimension more in the precise medium where that is always
possible and in film he wanted to do the same
he did two- D three-D
basically with three-D he wanted to show four-D that was the
whole idea so consequently with two-D he wanted to show
three-D only as an actually visible space and not just an illu-
sionary form
isn't there also text on the rotor reliefs
yes
yes cause they are
and what's the meaning of Rose Selawy
no that's two different
there are several
there are several texts after all he made what nine films that
just consisted of text
so one of them I

Circle of Life
Faked Drugs
(Niklas Schechinger,
Michael S. Riedel)
Portikus
Frankfurt a. M.
2001



so following

Raymond Russel's concept he employed this the language
as a medium and slightly changed some words within the
language so that we get a sentence that somehow starts
having having having a certain meaning and after slightly
twisting some words around ends in having a different mean-
ing so that that's how it is
you can't translate them then
it's not possible to translate word plays
could you show that again that
but they're alternating these spirals and text spirals
go back one more
I think there's more pictures of that or we already saw some
yes of the film with the letters
does equate that
no one is I think that they are two different projects
but in the during the in the Anemic Cinema
yes he did
let's go back to the beginning quick
was that using text spirals and graphic spirals
yes but I'm not a hundred percent sure whether that was the
the he didn't even make these text films and then he called
the whole thing Anemic Cinema or how was that I think that
they are two different things
and then he did actually produce them as discs and sold



Ladies' toilet
Portikus
Frankfurt a. M.
2001

Gallery

Dennis Loesch, Ursula Mayer
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001

Gallery



them as

rotor reliefs didn't he
yes and that's where you can
cheap as chips somewhere at some kind of fair
they're for record players you can watch them with your
record player
yes that' the texts
these texts
that's the texts
don't need them though
what a record player
I have these with a Une Habit blab la bla
a flat
I've used that kind of thing before with spirals
and now
there we have the texts again
that's still the Städel exhibition How You look At It the
Duchamp movie
what's going on now
actually Renée Green also exhibited one of these text
spirals at the Portikus
always on the freaking surface
yeah I noticed that when I passed by there earlier

993,

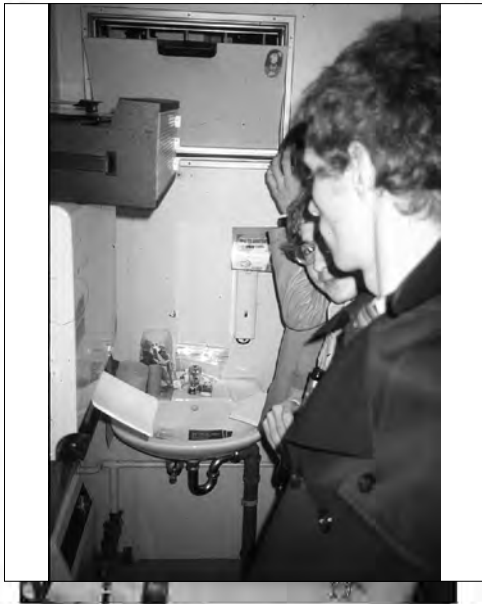
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ina

that's Hank

in the front
how would you know
you just have to look at the screen
so I guess the coffee project was abandoned now right
after
it's not Hank
the jacket
doesn't necessarily mean anything
just read it then saddo
coffee you have to
abandoned
it
or was that glass over there for me
but that's coke
but that's coke
pass me your cup please
blind me I don't believe my eyes
crikey look at that coat she's wearing
oh please
that's not true
it is
you must be joking



Ladies' toilet
Portikus
Frankfurt a. M.
2001

Ladies' toilet
(Kasper König)
Portikus
Frankfurt a. M.
2001



what else

i

could I that went on for a year almost to show that film
I could've went for that myself
there's not much left you have to make yourself another
one
not completely
at least
did something all through November every Thursday no
wait actually that went on from November through
December
what did
this
this filmed films thing but I think that's still How You Look
At It isn't it
yes
that was one day before the
no no that's at one time we had the How You Look At It
event and then there was a weekly film presentation
and I think that's from the weekly series
that's the Word Movie
the Word Movie was filmed in one of Heimo Zobernig's

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semi-

nars where he invited someone to do a film presentation
at the Städel
yes
I think that's it
ok
the Word Movie is that the same one we saw at what's it
called in London
yes exactly
it's the same Word Movie ok so what is it
Niklas
there was an éclat because I I wasn't that when the quar-
rel started or
who
when you said I'd end up in a fashion boutique because I
wanted to add music to my version of the Word Movie
right
fashion boutique
that was a little exaggerated now don't you think
look Michael is wearing Anja Stoffel's shirt isn't he
yes but he doesn't you can't deny the fact that it goes per-
fectly with the record player it was exactly like that back

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Ladies' toilet
Portikus
Frankfurt a. M.
2001

then

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you're right
do you still have that shirt
I've still got that I should give it back actually but look you're
already wearing one of these silly sweaters there and you
even got a second one now
that's a middle aged Benetton sweater that's what it is
that's a belter only that it shrank a little and now it's too
small
look the turtle neck is funnel-shaped now that's
nice'n loose around the neck
but that's going to
so the beard won't make it fuzz
extra large so to speak
I've finally gotten over ruining that white turtleneck cause
the thing is that you all know how hard it is to find a white
turtleneck and then finally I bought one at Benetton fairly
expensive and immediately put it on when we went to
Thomas' first premiere of the Tropfen in Aachen and then
the next day we went on to Hannover
right
for Kati's birthday party
right
that was a real bummer



that time

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l

we went to the stadium before
exactly
in Mönchengladbach for the first time
well we could go on about this for hours but I wanted to
tell you about my white turtle neck so I'll get right to the
point we went to have breakfast the next day and it was
the typical morning after the night before and I think we
all started throwing food at each other and somehow it
got out of hand again
Alina was there as well
right
and you hit me with a cucumber right
that wasn't me
or someone did with a cucumber right here and I'd only
had that sweater for three days and that stain never
came out again
at the dry cleaner's
because the cucumber had oil and vinegar on it
thud
and now I bought another one that's a little too big
the one with the seam where that thread is pulled like in
a tacky way so that it looks like a middle aged with under



Faked Drugs
(Hank Schmidt in der
Beek)
Portikus
Frankfurt a. M.
2001

Untitled (emi)
Ladies' toilet
(Daniel Birnbaum)
Portikus
Frankfurt a. M.
2001



Selected Exhibitions

the vest

yeah but I'm gonna wangle that somehow by calculated shrinking

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Toilet with Portikus water
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001

Portikus water
(*The Perfect Process*,
Jason Rhoades)
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001



no

or was it the tenth
yes it was
no it was the twelfth twelfth or thirteenth it must've been
later cause we hadn't opened yet
right
the gallery was still closed cause the original exhibition
that we were repeating hadn't opened yet
then they then I met some of these smart Austrians who
were like wicked text only that I didn't understand anything
that inauguration was on the same date as the season's
opening of the Secession
right
and Gilbert and George were there as special guests who
played a big role in our Gilbert and George at the Portikus
Eight Dark Pictures-exhibition
I've got
Nine
Nine Dark Pictures
I've a press clipping right here of an article written by the
aforementioned Silke Hohmann
I remember that night Heimo Zobernig introduced us to a

Gert&Georg (Gilbert&George)
Oskar-von-Miller Strasse 16, 2002.

Gert&Georg
(**Gilbert&George**)
Oskar-von-Miller Strasse 16,
2002.

number of

people Achim and me and his words were I want to intro-
duce you to so and so they're going to be really big artists
one day
was he drunk already
a little
a little
no cause you said really big artists
that was it was something of that sort
he was sort of
alright that's the text Dennis doesn't know yet
should we just read it aloud
Monday March twenty fifth two thousand and two titled
Absolute Warhol Gilbert to the second and George to the
second by Silke Hohmann
from the Frankfurter Rundschau
from the Rundschau
from the Rundschau
thanks for finishing the whole wine Marcus thanks a lot
there's a short description
read it out loud I haven't read it yet
I think that's gonna last too long



Route

Wassertest
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001

just read

it through quick

ok Gilbert folds his hands and performs a quarter-turn backwards George gives a friendly nod and raises his arm Gilbert to the second folds his hands and performs a quarter-turn backwards George to the second nods and raises his arm then Gilbert and George look straight at the cameras the other two Gilbert to the second and George to the second just look straight ahead since there are no cameras pointed at them

I don't think that should be to the second I think she got that wrong it's supposed to be a simple two Gilbert two I get the impression she's not very talented in maths

ok so then I'll read it differently now

you mean Silke

yes cause that'd be nonsense

shall we call her

wouldn't make any sense like that

Gilbert Gilbert

just read it through once for god's sake I know what's meant by it

it's not just about you though

let's call Silke

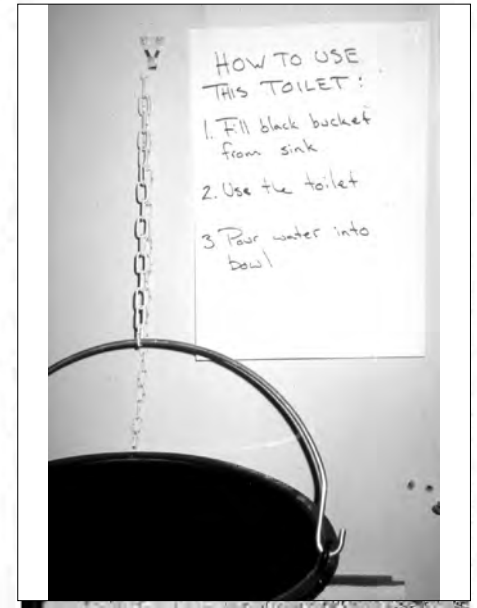
because they too are

yes let's call Silke

I don't have her number

Gert&Georg (Gilbert&George)
Oskar-von-Miller Strasse 16, 2002.

**Gert&Georg
(Gilbert&George)**
Oskar-von-Miller Strasse 16,
2002.



I got it

now then

there are no cameras pointed at them except for their own camera filming the whole spectacle one visitor to the private view of Nine Dark Pictures that took place at the Portikus last Friday night remarked that what was going on there because of the two British artists seemed like a real Warhol program the container formerly standing out for brave ideas packed with stars and playing it safe the idea of Warhol's Factory is indeed an often repeated motive used by the players of the Oskar von Miller Strasse sixteen for the last two years the group has been reacting to any event taking place at the Portikus by copying re-enacting or processing its exhibitions and in following the Warhol tradition dismantling the concept of originality Gilbert and George themselves play the main part in the Gilbert and George exhibition as they consequently do in its copy they take notice of their imitators quickly converse with them but in the end treat them with the same professional geniality and patience that they already displayed at the press conference that same morning when confronted with such nonsense as do you work together often always courteously ready to take part in the do you mind taking a picture with me bit giving autographs what



*Hugh Pocock
(Wassertest)
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001*

Selected Exhibitions

Gert&Georg (Gilbert&George)
Oskar-von-Miller Strasse 16, 2002.

and at some

point making their exit and taking off to the Städel to have dinner meanwhile across the street at the Oskar von Miller Strasse sixteen the audience is watching the video fresh out of the camera and being projected onto the wall in form of a one could almost say life show which only enhances the insanity of it all because now in the live copy of Gilbert and George the effect is doubled making the encounters the rituals and the whole presentation act even more absurd and even more perceptible the excitement of it all no flash

the work of the group around Michael S. Riedel doesn't only consist in documenting another event but is also a statement that couldn't have been more cunning

let's call her again

that last sentence what is that supposed to mean

the idea Michael S Riedel

thank you

go on call her Michael

me

ask her what she thinks about the Oskar von Miller Strasse

thank you

Roberto hand me that stack over there please

what kind of authoritarian shit is that

derived of their playthings

*Robert Ohrt, Dennis Loesch
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001*



let's look at some

more pictures before

ok

no I'm just saying since we were just talking about something in connection with her

that's gonna come up again gonna come up again

is that gonna come up again

alright Dennis

well please yourselves then I thing that's bollocks

ok so I have here the single release show at the Sick Wreckords

just browse through that was after the first concert at the Städel school

that was before that

no because we showed the concert video there

sure

yes

Jojo

That was the CD release show wasn't it

Jojo Marisa hurry up go on

that was the stamped banner

who is that on the left with the long blond hair

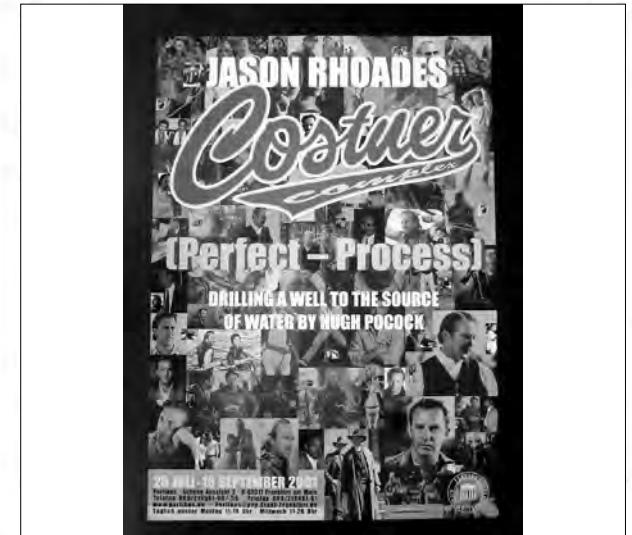


ALLES ABHANGIG VON DER ANORDNUNG

Rech

Poster Jason Rhoades
Portikus
Frankfurt a. M.
2001

Unit



Caroline Zacheiss

pants
no idea
you don't know
Silke Hohmann
we're calling her this instant
Zielinski
the Up Club
that's not the Sick Wreckords saddo
hang on isn't that go back one please the one in the red
jacket that's
brilliant
Sergej Jensen
Sergej Jensen
wasn't he somewhere else also
no
that's Sergej Jensen
yes it is Sergej Jensen
and Jörg Siedel in the background
you're right and Michael Beutler was there as well
Segej is back in Frankfurt now isn't he
he is
pretty crowded
Draschan
Thomas Draschan and me with a really strange haircut

rite

ech

ads,

ter

you look

pretty short as well
and you look daft
Chris
Jodie Winkler as an old woman
Paul Weller
was that when Usch was here for the first time
I think that's when her and Draschan
were still seeing each other no idea
Dennis
Dennis right
me
simultaneously
the John's Children record
yes but the new pressing
one hundred and eighty grams
of Get Back or what were they called again



Man: Cassio's Toilet
 Toilet with Portikus water
 Oskar-von-Miller Strasse 16
 Frankfurt a. M.
 2001

Cachhof
 Poster Jason Rhoades
 Oskar-von-Miller Strasse 16
 Frankfurt a. M.
 2001



never touched

another beer after that
 you didn't
 that's not true
 really
 only a small one once in a while
 I have shots
 maybe a sip of someone else's
 not a real beer though
 never bought one for yourself
 yes
 ok
 hang on who could that be
 I'd guess it's Roman
 yes hello
 hello Christoph Blum speaking who's that
 who's Christoph Blum
 ah it's Christoph Blum
 didn't know we had his number
 oh alright so I'm gonna pass you on ok
 why don't you ask him if he knows something
 hello Christoph
 hello Michael just one little thing Usch just called here cause
 she wasn't able to get a hold of you she's in Paris and she

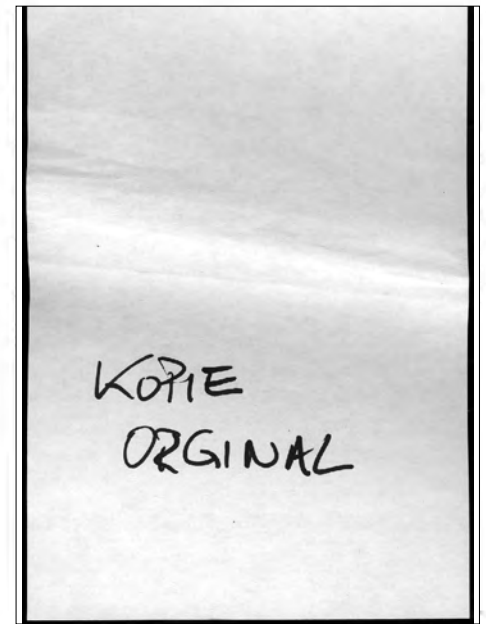
wants you

to look after her cat
 no
 she's coming back on Sunday
 oh ok
 the cat's dead
 did you know that already
 cat food
 that should be in one of the drawers or something just so
 you know
 don't worry we'll find it
 ok
 ok
 she's coming back Sunday
 great thanks by the way do you remember any anecdotes
 in connection with an event at the Oskar von Miller Strasse
 anecdote
 anything that comes to your mind
 I once met a girl there
 it's nice to hear that
 give us some more details
 did anything ever come out of that
 did anything come out of that or
 yes
 yes



Original
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001

Original
(wrong)
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001



yes

r

are you still in contact
I don't really know if I mean since I live here as well it's not
actually a it's a little but that was an event after an opening
at the Portikus
oh ok
you don't remember which one exactly
how do you mean which opening or
yes
not too long ago
what girl
Simone Starling
no after that the one who came with the French bloke
oh ok the African
exactly
ask him who the girl was
Dennis wants to know who the girl
I'm not gonna tell you but he should
what
I think he knows too
yes yes
he just wants it on tape
say her name

so anecdotes

are you gonna be over there for a while still
yes
maybe I'll think of something else
right if you think of something just give us a ring
I mean there's lots of things I'm just not sure whether
everything everything's
you're interested in anything
yes
ok
beer already played an important role
everything is text
beer beer beer beer
beer beer beer
ok alright so I'm
just give us a ring
I'll be home soon anyway around nine or ten I might just
drop by then
no problem
right
see you then



Window
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2001

talk to

you later bye
bye
that was cool
what was
no problem
I found something about Berlin that might me interesting
but it's obviously not we'd just have to see it's probably I
think we tried to get the best possible
they've shown that at the Portikus before haven't they
they've shown that at the Portikus before
that was a remake of the Portikus
classic
as always we were trying to act as if
as if what
as if we were druggies
totally on something
who took the most drugs
you did
I know who
Hank
that was you
yes

Jakob Jakob

Jakob
Jakob Zoche ate three pounds of valium
and that one here I think
took a couple more
completely knocked out
but that Andre at the time he was a real winner
the three of us
you were trying to do the teeth grinding thing
deranged transformed
that's totally speed
yes
he's really bug-eyed
it's Niklas for the eyes
I would always do like that
does anyone know where the Portikus pictures are or is
that all
yes but we have slides as well
but that's all the photos we have
almost I didn't take all of them
there are no more boxes left upstairs
yes there are yes there are



Sticker
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2002



then **go**

on and start with the slides

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ok

the slides
oh look the distribution map for the flyers
the distribution map
alright
we wanted to mark a determined area where we would put
up or hand out flyers for each event
we wanted to determine a tour that would be repeated every
time and where people would come across our posters and
stickers everywhere and we actually did a tour like that
I've got that here
yes and I've still got well let's have a look at it
we can already start spreading this out while we're looking
at that
yes go ahead
let's just have a quick look
why don't you wait till we get to these
ok
so that's the tour right here
that' the tour
there it is
that's
we worked with stickers
right

The Birth of Consciousness

Sticker
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2002



maybe you

should mention what it says on the stickers
yes I think that was
it's impossible to read that
that was
I know for a fact that that already was the New Year's eve
weekender
I think the remake of the New Year's party in Unkel the
Zosch Club and a film I believe made up that month's pro-
gram on the sticker
here you can read what it says no you can't
the black square
Club Eleven New Year's eve weekender I have these two on
my
yes
and the address at the bottom
the black square
exactly that's all then
and the address
didn't we have an event called Clubs and Films once but that
wasn't
we didn't have stickers for that one that was a different
and for the Gilbert and George event we even had these big
screenprints
that's when we first used the black square which then slowly

Gert&Georg (Gilbert&George)
Oskar-von-Miller Strasse 16, 2002.



evolved into

our personal logo
 used it for the Portikus event
 then we only used the form but with a different content
 cause we'd written
 exactly
 Portikus instead of Oskar von Miller Strasse on it
 for the Gilbert and George event
 using the same lay-out and you'd get them everywhere
 these stickers
 that must've been after Berlin wasn't it
 you can't really see that here but we had another phase
 where we'd tape mouths shut using
 oh yeah right that was shortly after Berlin
 after Berlin
 right
 that must've been after Berlin
 you're dead right
 judging from our attitude towards beer
 so I lied when I said that I never touched a beer again
 you did
 and we had these little notebooks where we carefully
 registered each beer that had been consumed how
 when and where
 right

Sticker
 Oskar-von-Miller Strasse 16
 Frankfurt a. M.
 2002

Selected Exhibitions



right

you're kidding let me see it
 I'm not kidding
 where is that book
 I think I have it or I've got yours
 I've got yours
 Kleinmarkthalle there we go again
 didn't we already look at that I think we just looked at that
 yes
 or is that another place
 where was that with the wine bottle
 that's where we on lunch-break
 sure strange
 right next to these say say urinals or whatever they're called
 look at the right but that's Lore so it has to be Berlin
 yes cause the one before was in Hamburg
 we always had them with us
 yes well we had other stickers that we didn't keep any infor-
 mation on
 right
 just the black square with the letters Oskar von Miller d
 Strasse
 I think that's Lore
 but it's possible that that that that that was before Berlin
 that

Gert&Georg (Gilbert&George)
 Oskar-von-Miller Strasse 16, 2002.



and that

there we learned the whole beer routine
 that's the Lokalbahnhof though
 no no no that was after
 because that was somewhat of a recognition effect with the
 beer it went like
 yes that was after
 after
 at the Go another taped mouth
 Nadia Issar
 who's that
 Nadja Auermann
 Nadja Auermann
 and here stuck to the the other flyers that were stuck in there
 I still have various ones in my computer
 yes on
 flowers
 flower seed sacs
 right
 we really extended the whole thing
 one time when I was at Aldi's there was someone in front of
 me at the cash desk who bought a pizza and when he put it
 on the conveyor belt I quickly stuck one on

nee
 on

An Uncutted Work

Selected Exhibitions



on the pizza

on the pizza
 that's funny
 yeah I remember we also collected
 that's not ours
 in
 at some time we also collected pictures of black squares
 right
 at the supermarket they perfectly fit on the labels of the Afri
 Coke bottles also matched in color so we filled a whole rack
 of those
 let's see it
 right that was wicked there they are
 yes that's the coke BMW also started working with black
 squares now they just say BMW and have the information
 address at the bottom
 Sheer Driving Pleasure
 was that the last slide
 yes
 in connection with that it's good I mean it's all the same



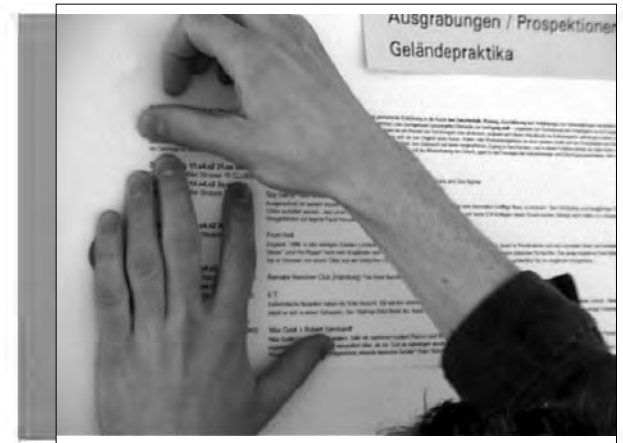
beer

beer
 beer beer beer
 beer beer beer
 beer here beer beer
 I guess so
 we're singing
 beer beer beer
 you guys no one's telling anything anymore
 what
 we're only watching
 I can't remember what that was
 I'll tell you in a second
 I think that was the flea market booth but we scarcely
 yes Gilbert and George
 exactly
 the day after Gilbert and George
 how do you know
 cause there's the rum dryer that we have here now
 the couch was over there and the DJ desk was over there I
 remember that they were the only two things in the room
 Gilbert and George we haven't really said anything about
 the exhibition yet only talked about the poster

Gert&George (Gilbert&George)
 Oskar-von-Miller Strasse 16, 2002.

Untitled

it



Nickel

1

F read us a text
 I there's the watch
 I we also took pictures like that New Year's eve two thou-
 c sand
 n three
 d two thousand one to two thousand two
 h isn't that an awesome watch
 h at this point we should thank Gerd Zink and Georg Otto
 c again for Gilbert and George
 c until now the Oskar von Miller Strasse has always repea-
 d ted things that
 e what about the watch
 v it's not working
 d you just have to give it a little shove
 r upside down
 t yes
 t right by the side of the street isn't it
 S so the watch is not working anymore or what
 7 yes it is it is
 I I think

Gert&George (Gilbert&George)
 Oskar-von-Miller Strasse 16, 2002.



Becaptured city
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2002

you just have to

give it a little shove but apart from that
only gets stuck sometimes
meanwhile

until now the Oskar von Miller Strasse has only repeated
things that have taken part at some point in the past but with
Gilbert and George we what we also wanted was to stay as
close to the original as possible so we simultaneously at the
institution where the original event was taking place had it
re-enacted by two actors that we had assigned for that Gerd
Zink and Georg Otto and so parallel to the Nine Dark
Pictures exhibition at the Portikus they were re-enacting
Gilbert and George live Gerd and Georg are both actors and
it had been difficult as hell to find two actors especially with
Gerd who only arrived shortly before what is this clobber of
colours there

that's where or is that a slat
and afterwards we showed the video here

Gert&Georg (Gilbert&George)
Oskar-von-Miller Strasse 16, 2002.

Urban Sculpture

Urban Sculpture

Urban Sculpture



you have to

mention that the video was filmed from four different per-
spectives though
it was five

five film cameras and
one photo camera

various

two photo cameras

photo cameras and how did that work with the autographs
yes we you did you printed them these

right

cardboard squares

huge cardboards like put-up hinges that we printed on
oh right

and then we took them to the IG Farben Building

all over the city rotating

that the I think it'd be good to briefly mention the IG Farben
Building at this point anyway

weren't we going to call Silke about this Gilbert and George
thing

I remember that at one time we carried a shitload of stuff

Gert&Georg (Gilbert&George)
Oskar-von-Miller Strasse 16, 2002.



over there

didn't we
 that's where we the IG Farben Building that's where we
 made that film where we were standing high up on the building
 and let the flag drop down
 right wasn't that also
 and where is the
 lost forever I think
 lost I think
 but I found the picture with the donkey somewhere
 right I've already seen that somewhere
 that showed up again now with the donkey wearing Clarks
 and I painted a target on his side
 showed up after all
 what
 that's where he was wearing my parka
 we put the parker over him
 and the shoes didn't fit
 we'd bought them there that's how we got the idea
 right so while we're at it we could also talk about this whole

Sticker
 Oskar-von-Miller Strasse 16
 Frankfurt a. M.
 2002



promotion thing

that we did with the black square letting down the flag from the
 IG Farben Building and the square drawn in chalk
 at the B-level
 at the B-level
 in front of the tube station Hauptwache
 in front of the Hauptwache
 right
 on this
 got up at six in the morning for that
 we painted onto this very exact quadratic area and we'd even
 asked information from those other painters and what was that
 they had painted that funny thing they'd painted
 something religious
 religious stuff but they were very helpful and told us where to
 get the paint at that store Farben Jenisch so we got black and
 white paint
 there's the donkey
 and
 that's not a donkey
 yes it is
 that's the mod nag
 a mod nag
 mod nagster
 in the pedestrian zone in Offenbach



mod nagster

cool parker
 they also told us to be there early cause there's this unwrit-
 ten rule they have these two spaces were it is allowed to
 paint on Saturdays
 one of them gave us a hint to be there at six
 at the latest
 cause you know first come first paint
 that was the original proverb and it was invented at the
 Hauptwache B-level
 right
 exactly
 that's how it was
 first come first paint
 that square was black as ink pitchblack
 yes
 that was pretty good
 and where are the pictures





that was really

bad but there was a drag queen there and then this endless discussion started about the fascination of dressing up like a woman

I was there briefly

you're not telling this right

so then you tell it I mean that's what you're here for

the question was it wasn't actually about any kind of fascination the question was why would men even consider is to say gays why do they

right that's how it was

put on women's clothes when they're into men

you asked me this question in Hamburg I remember that

they had various answers but none of them really satisfied me

is that

so that other men will like them

to make other men like them

yeah sure

but heterosexual men also wear I mean heterosexuals also

put on men's clothes

there again

hoping to



even though

they like women

but just so other men will like them is hardly a satisfying explanation

of course

women also wear trousers so that

that's a trick

yes that's a trick

why shouldn't they I mean why should they not wear

women's

it's a trick

it's a trick that they deliberately fall for cause these men are into men and not into women

but maybe they're into women's clothing

into women's clothing

we could call one of them

some of them just feel like women

we could just call one

the audience joker right

right

what birthday party was that

a foreign event hosted by Wolle

foreign event



foreign event

yes foreign event
 he's a waiter at the Robert Johnson and celebrated his
 birthday here
 could we exit this again
 could we leave the foreign event
 yes
 didn't you
 can you go without
 I was there as Marc Oswald
 right and we almost made the mistake of all dressing like
 that
 you look all pretty tired and bored
 at the living room
 yes we ended up going to the back cause we were bored
 rigid out there
 we don't need these
 not those
 no
 that's the same isn't it
 no
 but that one also says
 it's the same party

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Gert&Georg (Gilbert&George)
 Oskar-von-Miller Strasse 16, 2002.



right

Born 1974

right exactly so we won't need these
 Gilbert and George
 that day me an Pernilla got together that's why
 again
 did I really take only
 congratulations on that again
 such a few pictures
 only thirty six
 I remember it perfectly
 I'm just telling anecdotes
 that's Wolle again
 he's an ad writer for Saatchi and Saatchi
 that bloke
 yes
 he's got a good sense of humour
 he did that Why Not sequence
 why
 why not
 Georg Otto went off with Barbara at the Gilbert and George
 event
 I have a story to tell in connection with that
 spit it out
 on
 could I have that as a close-up again please

y

20

m



Summervine

Lehmann



slowly slowly

go back
hang on
there that's the same one
I think you don't even have to tell
I agree
the thing was that
stop stop stop stop stop stop stop stop stop
hang on there
fourty seconds left
Michi
tell something quick Marcus
go on quick
it's a really short on
ok
that's not gonna work out
come on Eminem
there's salad left Daniel
thanks I've had enough
also quite good
you have forty five
come on Marcus
rap on

So
20
Ea
20
K
20
Y
20
E
20
N
20
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W
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la
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R
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K

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off

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he
aw

twenty

1
of
nineteen
eighteen
eighteen
the thing is that Barbara
seventeen
seventeen
had only just turned single and everyone knew
sixteen
sixteen
that she was basically begging for it
fifteen
so Georg Otto
fourteen
fourteen
got her first
thirteen
thirteen
got her
twelve
twelve

e,

l

st



first even though

eleven
eleven
Marcus Michael
ten
ten
and Dennis
nine
nine
were all
eight
eight
hoping to get
seven
seven
their hands
six
six
on her
five
five

Star

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DSO,

Art



and Georg Otto

four
got her
four
even before
me hoping for something me
three
two
you were
stop
basically the thing is that it wasn't so much about
it's like this
the person
and Barbara when Georg Otto was behaving totally you
know
it wasn't about Barbara as a person it was more a question of principle that Georg Otto
the Barbara principle
had just been here for an hour and managed to drag
her off right away
to
so that there were even two people less left



Barba- 1

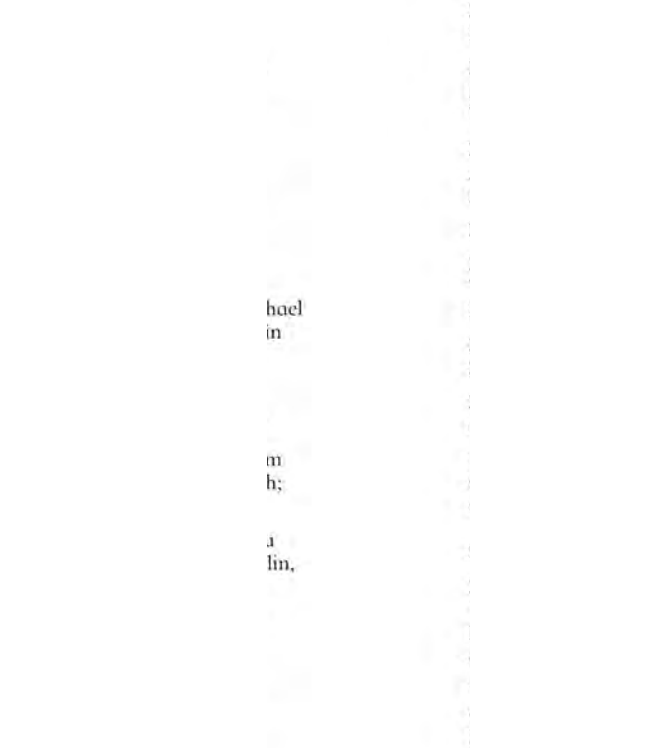
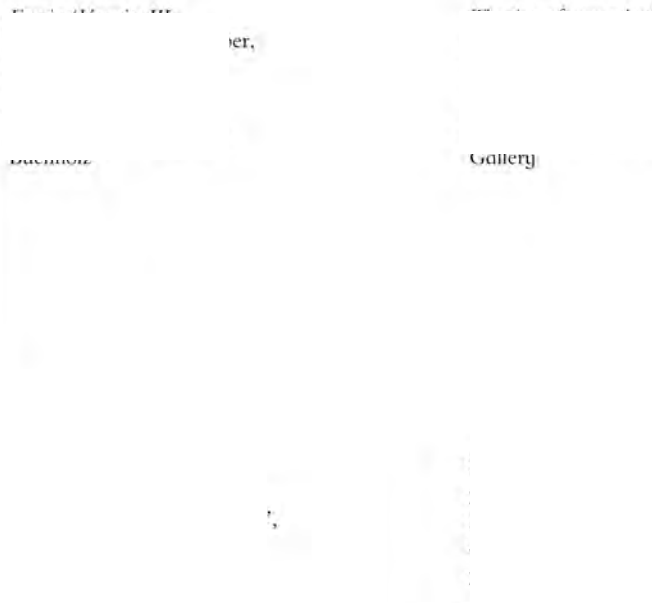
ra's apartment Klappergasse
right
is that where she lives
yes
and
but I can't tell you now what Barbara told me no I couldn't do
that

Mrs Rauscher from the Klappergasse
Klappergasse

Mrs Rauscher
so is that why all this that she
from Dripdebach to Hipdebach
yes she had been sitting on my lap al night interviewing me
and then I introduced her to Georg Otto
by the second wine she's mine
went to the pan for a minute

having a good time drinking wine
having a good time drinking wine

and when I came back Georg was sitting on my chair
what a boggin' bastard dirty little scum
hunchbacked dog-faced scum
is that Sonja
no
yes



no

no
yes
the one no no
she doesn't fit in here anyways
Thilo was here once
right Steffen Jobst
the maker of the M55 magazine
helo this is Steffen Jobst
where was that anyway that was here not at the Portikus
that's Stefan Beck
that's here obviously
yes obviously
and Micha in the front
Michaela Binder
that's Tina Kohlmann
no
with blond hair
what's his face
that's Valentin he studies product design at our school
but he's got a one of them once lent me an Inspiral
Carpets record



that one there |

no not that one the one in the front
 Valentin
 no the one in front of him
 Gilbert and George
 that wasn't here though
 that wasn't here
 Gilbert and George that happening was pre-arranged
 yes that was here
 you're right
 that event right that was when we showed the video
 yes
 you can see that clearly
 that happening was pre-arranged with Daniel Birnbaum and
 Jochen Volz
 who were both scared shitless that we would break some-
 thing
 break some-
 thing

Gert&Georg (Gilbert&George)
 Oskar-von-Miller Strasse 16, 2002.

Gert&Georg
 (Gilbert&George)
 Portikus
 Frankfurt a. M.
 2002



as Jason Rhoades

put it so well we are basically from he said something like
 you're neither better nor worse but somehow not typical
 Frankfurt
 definitely not typical Frankfurt
 and that's how people look at us around here somehow
 distrusting
 but it's no what they perceive rather that they don't take us
 seriously don't overestimate us either
 sub-estimate
 no not taken seriously not underestimated
 its half eleven
 good closing words or what
 no just as an explanation for the verbal expressions
 Hank
 give him a hand Marcus will you
 Hank Hank
 we have to go you mean
 we really have to get home
 ok so it was a good closing sentence
 it's not working



Gert&Georg
(Gilbert&George)
Portikus
Frankfurt a. M.
2002

what's going

on there
Jupiter Zombie
who's that
that's Lars
another one of those flea-bags from the Zeil
Marc
we don't have yellow teeth like that
we also had German Turin on our list
German Turin
what else was there on the list
German Tedesco you mean
what's that Gilbert and George still
yes
that was Torben Jensen
the Quadrophenia record and one of the Beastie Boys
you see everything don't you
Rod Steward was that Dennis or
Oasis
excellent picture with that Oasis record
turn it around
yes
that were friends of Torben Jensen on the previous one
that's a nice one as well

Gert&Georg (Gilbert&George)
Oskar-von-Miller Strasse 16, 2002.

brothers ,

in one hand
go back one please
a can and a bottle of beer at the same time
and there in the back is a bottle of Becks beer
now that they came up with the returnable can system he'd
only be with the bottle in his hand
go back one
yes
turn that around
you don't know her do you
not bad
that'd be a good closing sentence
video video screen
these right there were good closing words
but we still have the night at the Up Club left
I want to see that again as well
Michael Dodt did a better documentary on that though I was
playing music
go on put it in
put it in





Dennis at the

drums that's pretty good with those the sticks and one stick
 lifted up to his mouth
 are you are you able to smoke a cigarette without taking it
 out of your mouth
 not an entire one just the beginning
 not bad so your breathing out through your nose then
 oh god that was bad
 short explanation please
 didn't we already
 no
 they had that that was that club all-nighter where they had
 shuttle buses and all that
 manage something that night Hank
 looks like it
 that started off really slow
 nothing did
 that's Michael Dodt
 there was a lot going on
 Hanne and Ruven
 Hanne you Ruven
 put your feet down
 hello
 that's when the singing slowly started by that time we'd
 already finished half a crate of beer already

Alexis Rabala Fann

Gert&Georg
 (Gilbert&George)
 Portikus
 Frankfurt a. M.
 2002



I that's the heroin text

right
 Torsten Fenzlau oh yeah at the desk that's where the
 screaming and shrieking started
 and the record player playing along
 the record player playing along so that we would stay in
 time with the music do you still have the recording
 of course
 write it down I've got to have that I don't have any left
 Roberto do you have another empty piece of paper
 loads
 was everyone wearing the same glasses that night and
 who was that bloke with the hair combed back
 he's a student at HFG pretty cool don't know his name
 he's not cool he's just asleep the whole time
 no he is he's cool really
 he was here many times and always fell asleep
 we also had the World Cup
 maybe he liked the music so much
 we already talked about the World Cup
 I'd like to see some of it again
 me too
 we're almost done
 New Mod who the hell is that that's me
 yes that's you the chin's completely different
 no way that's impossible



Gert & Georg
(Gilbert & George)
Portikus
Frankfurt a. M.
2002

2002

your mouth

your mouth is completely different as well
wicked
whimsical
a big bottle of two thousand Becks
that's nice
oh yes
that night there was a guy who played soccer with us who
had his hair painted in the colours of the German flag
black red and gold and he had a Mohican
the one that got up after the game
let Dennis do it
lölö
that's the first lölö
that's me
the joint syllables lölö were introduced by the Belgian fans
can you go back Daniel please
back to where

In
ssie

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ile

ives



to the

guy who looks like me
fadge
to him
they got that from the Belgians lölö lölö
you don't look like yourself in that one you look much
younger
I think we're going to cut this again soon
almost like Roberto a little
do you want me to cut it for you again
what do you mean again you've never cut it before
I'll cut it
lölö
I'll cut it short for you
cut yours short then why don't you
who normally cuts your hair
Oskar von Miller we're singing Oskar von Miller
we're singing Oskar von Miller
we're singing Oskar von Miller



Dennis, the Child of Dennis
 Gert & Georg
 (Gilbert & George)
 Portikus
 Frankfurt a. M.
 2002

right that s

] one came
] that one came up as well
] Oskar von Miller
] Oskar von Miller
 f we didn't start that though
 i we're singing
 i that was one of the guests
 (Oskar von Miller right
) Oskar von Miller we're singing Oskar von Miller
 f Von Miller we're singing Oskar von Miller
 i we're singing Oskar von Miller
 i lölölölö
] the whole broadcast depended on that right
] yes
 t exactly
 i oh yes
 i direct line to Japan
 (piss what's going there
) Saskia
) turn it around I don't believe it
) summer young and



V fresh

] as a baby
] well
) a happy time that was
) holding two bottles at once
 (that was a happy time you can see that
) Cup final
 t oh no my mother and father
 t and Dennis like a five-year old boy between them
] excellent
 (I don't believe that
 (the Loesch family we're singing Loesch family
 t we're singing Loesch family
 t that haircut is lethal
 (what your's or your mother's
 i mine
 i what a thing to say
 (both of them
 i lölö lölö lölölölölölö lölölölö lölölölö lölölölölö-
 f lölö lölö
) lölö lölö lölölölölölö lölölölö lölölölö lölölölölö-
) lölö lölö



Iölö

1

Iölö IölöIölöIölö IölöIölö IölöIölöIölöIölö Iölö
 that was the sound
 that's how it was
 shit the score was one zero already
 look at those glasses
 she seems to have a really bad ophthalmologist
 Sonja Umstätter sweating like a pig
 that was the final already
 get that in there
 you're right I'ma get up
 me too I don't believe this
 give me another Becks
 look at us
 that's Valentine and Flo
 Flo is kind of an airhead isn't he
 Philip Zaiser and that lot
 Jürgen
 Jürgen
 I still have the eight zero against Saudi-Arabia on tape
 oh Marcus now we can bring it on
 Kerstin Klose

FRANCESCO INOCENTIO LO

Gert&Georg
 (Gilbert&George)
 Portikus
 Frankfurt a. M.
 2002

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Kerstin Klose

Kerstin Klose

eight zero Saudi Arabia
 yes please
 on July Twelfth Red-Letter Day two thousand two we went
 from Mainz
 Carmen was there as well
 to Köln by boat and there Sonia and Paulo took us to that
 Arabian restaurant and they hadn't told you anything about
 that
 no
 and there Marcus Marcus and me wrote eight zero on the
 menu with a marker cause we didn't want that Arabian grub
 nice picture
 what's the score
 nice picture
 zero both
 Germany
 zero both everything was still fine then
 USA
 eight forty five
 push play please

Untitled

Gert & Georg
(Gilbert & George)
Portikus
Frankfurt a. M.
2002



yes push play

still zero both when did they score the first goal
zero both Spain South Korea what's the score
tomorrow starting at eight thirty live that's how it was
exactly we have to get back out there
Manfred Peckl
Peckl
what's the score
so
Gregor Schubert
and Virginie
the wall
my entrance examination at the Städel
turn it around
Britta
Schneider Marc Oswald
like a campground
yeah bloody hell that was packed let's count through
I think I counted hundred and thirty six that was
was that the Cup final or what
no
no I think that was around the time of the quarter finals
Tina Kohlmann on the left

that was

even bigger huge humongous absobloodylutely gorgeous
that's what it looked like from the outside
all games live daily
that was ace
that was really fucking ace
wasn't that plan on the left at some time
yes but we hung it up somewhere else
why
cause we had to do a photo stitch for the
behind the door with the German flag there was a German
flag up on the door
so that none of the wrong fans would come in
smaller and smaller
one more picture
that was wicked cause everybody was there all social
groups
I found it quite vulgar
it was look at that without without
all with their hands in their faces
and scantily clad
it was freaking hot



we had to

Born 1974

keep the door shut cause otherwise you wouldn't have seen
anything and it reeked unbelievably but we had to and maybe
I should mention that there weren't enough seats for everyone
and there was that mad aleck poor bloke he was bonkers
now
already
he wasn't bonkers
poor maybe
poor maybe

Kerstin Klose

Kerstin Klose

who is that
he wanted to sell us seats from a pub in Sachsenhausen that
he was going to to sell
he had to close down because he had lost all his guests after
three people had been shot at in there
yes right they were I was going to say that
oh I think that one hit the goalpost

Kerstin Klose

Kerstin Klose

Mandla
that's how it was Dennis

Shown by James Conan Gallery B4

Gert&Georg
(Gilbert&George)
Portikus
Frankfurt a. M.
2002



Kerstin Klose

Born 1960

Mandla Reuter
he's scantily clad indeed
he normally has hair on his chest
does not
does
where I don't see anything
turn it around
blimey look at me I'm looking awful
look at those two how tense they are and he doesn't want
to have his picture taken
Martin always makes a face like that there are people like
that
I want that haicut
maybe an Indian
a vampire
maybe an Indian
I have to go home to mummy
ah the soft ball
the soft ball
Gregor Maria Schubert that's how we know him
on that grubby floor
there's another one
the Frankfurter Allgemeine isn't it
that's the Frankfurter Allgemeine

Galene Annie Reuter, The Wrong Gallery 11



that's

the Frankfurter Allgemeine
 that was the Frankfurter Allgemeine
 Frankfurter Allgemeine
 and that wasn't that picture got messed up with the
 others somehow that was actually a speech I think
 that's the Frankfurter Allgemeine
 that was the Up Club
 that's the Frankfurter Allgemeine
 an Up Club
 everyone was there weren't they
 Martin Neumayer in the front on the right
 that was the Zosch Club remake
 I'd been standing at the front not even for a second when
 I already got a belting cause I was blocking the screen
 look the first people are already getting angry
 The filmed films right that's where we showed Marcel
 Duchamp
 look Isabelle by your side
 In Girum Nocte
 that was when we were showing Anemic Films
 I think that was Filmed Films wasn't it

invad

Gert & Georg
 (Gilbert & George)
 Portikus
 Frankfurt a. M.
 2002

day



In Girum Nocte

to the other side where you can see these numbers do
 you know what I mean
 like in Richard Barnes
 and that's just one half of the room
 yes that was there's more people sitting on the other
 side
 look how he's screaming the one in the middle don't you
 see him with the glasses
 yes
 that's Wolle
 no no
 Zickler
 you're right
 you're right
 Zickler
 Neumaier and Lauber in the front
 in the front on the right
 and Rehberger
 and Danile Dilger sitting between them
 there's Marc and Elan again



Miroslav Klose 1

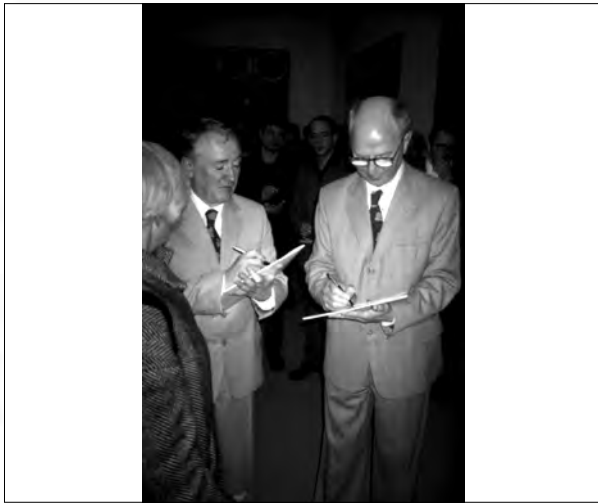
Karoline Stille was here no that's not her
 cheap seats right there
 right
 like in the Eminem movie yesterday
 Jesus was that packed it was so packed that people even stood
 behind the wall
 during half-time
 ninety minutes that's a pretty long time
 go to the front now
 and one more
 yes of course
 and two more
 yes I I can't can't enough of that
 oh the color's back
 and look how bright it is
 that's the what oh ok
 brown brown that's right you were wearing that
 Daniel Hermann looking neat for a change half at least
 got some color there
 black red and gold
 that must be out of a different era
 is that you
 look that's the trousers

E13

what

Born 1967

where on earth did you see those privately or
 no idea
 Milho
 what's that
 flowers on the wall
 and an alien
 Moses
 wicked Moses looks like Jimmy Hendrix
 in a Popeye T-shirt
 ace
 absolutely
 that night it wasn't so crowded
 lolololö lololölö
 goal alright
 Germany scored another one
 all tension wearing off now
 down to the last folder
 I think we had that was the times of the double shots and all
 that
 wet hands and
 Dennis pass me a cigarette please
 that was it was incredibly loud in here
 shit



and we

bowled as well
 Martin Neumaier what do they think the're doing there dancing
 yes of course we danced during half-time
 nice picture
 ska and all that stuff
 there's that poor bloke
 who that we borrowed the chairs from
 Heinz was that Heinz with his weird ass girlfriend or whatever
 that was
 Kerstin Klose
 Klose
 that was the party that Christoph Blum gave for mid-summer
 night
 right
 oh that one
 so
 that was it
 yes that was it
 no way
 nice high spot at the end
 only those
 ok so now we now now we'll finish that off with
 we have to

and

(Untitled)

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Art

Oskar-von-Miller Strasse 16

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x Gilbert and George

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oskarvonmillerstrasse16@gmx.net

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real quick

real quick
 we have a guest who's been waiting for us ever since
 this afternoon
 pen please
 Sweden Carl Larsson
 two thousand and two
 there'll be no more trains at this hour
 yes there are
 just read the headwords then
 exactly certificates OVM 16 Group Binde
 that's bullocks
 they got certificates
 German Tedesco
 yes
 Michael S. Riedel and Marcus Hurttig fall into a ditch
 John Cage Episodes
 yes
 ok
 Kunst in connection with the building project Frankfurter
 Kreuz a contribution in the context of costume design
 text production one thousand seven hundred seventy

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seven Marks

textproduction Neil Young textproduction series
 yes
 Land Art Carl Larsson
 Land Art Carl Larsson
 reading Gott Goldt Gernhardt
 we have the Gott Goldt Gernhardt reading
 you're right the Gott Goldt Gernhardt reading
 Land Art Carl Larsson
 some things will just stay in the dark
 yes
 yes but I'll read them to you anyway

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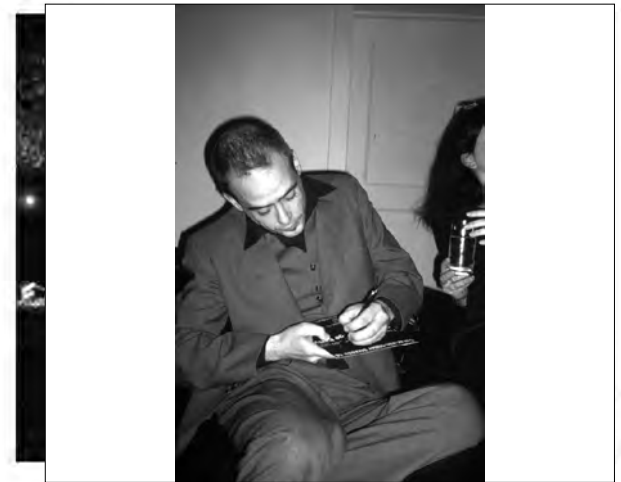
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Frankfurt a. M.
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Author

Katrin Lea Tag
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2002



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Gallery B12



Maria Wiklund
Oskar-von-Miller Strasse 16
Frankfurt a. M.
2002

Interior No. 222

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Untitled (Oskar von Miller)
 Lisa Voigt
 Oskar-von-Miller Strasse 16
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Frankfurt a. M.
2002

Courtesy: [illegible]



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Untitled (Nose and Ear)
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Christine and Irene

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Marcus Hürtig
Oskar-von-Miller Strasse 16
Frankfurt a. M.
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Discrete over Grand
Daniel Birnbaum
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Daniel Birnbaum

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Look To The
 Niklas Schechinger
 Oskar-von-Miller Strasse 16
 Frankfurt a. M.
 2002

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Untitled
 Frankfurt am Main
 2003

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Portikus
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Frankfurt a. M.
2004

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Untitled
 Portikus
 (moved)
 Frankfurt a. M.
 2004

Oskar-von-Miller Strasse 16
 (demolished)
 Secession Vienna
 2003



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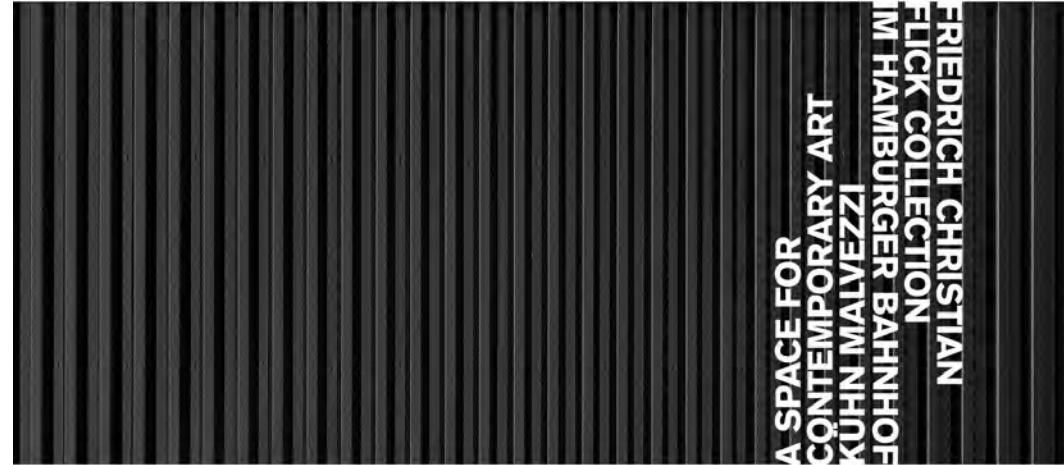
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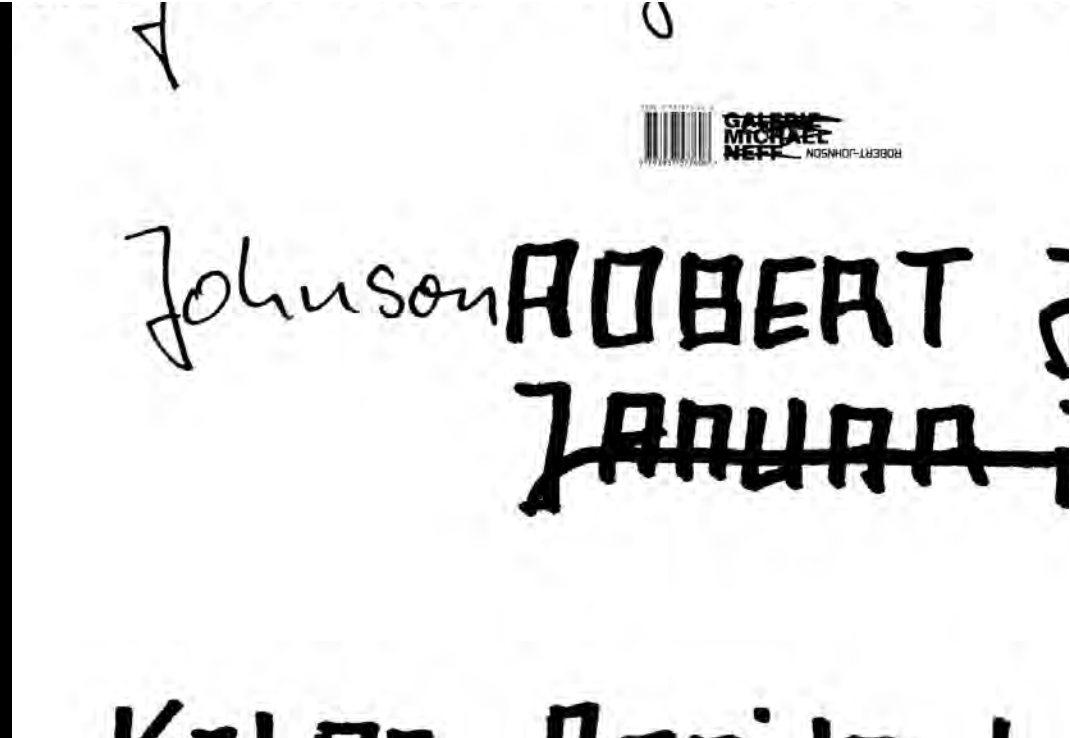
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'Johnson Robert' is the written material accompanying an exhibition by Michael S. Riedel titled 'NOSNHO.-.....' (Gallery Michael Neff, 2004). Just as the exhibition itself, its documentation is an excellent example of wrongness.

~~konrad bayer & gerhard rühm~~

shitting and pissing

~~shitting and pissing~~

~~is art~~

shitty father

shitty mother



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