

**MICHAEL RIEDEL****Laws of Form**

5 April – 31 May 2014

Private view: Friday 4 April, 6 – 8 PM

Press preview with the artist: 10 AM

Artist book *Oskar*, 2014

David Zwirner is pleased to present Michael Riedel's first exhibition in the London gallery.

In line with the artist's method of "record, label, playback", the works in the exhibition are variations of existing material from Riedel's own repertoire and beyond. Employing a variety of media and techniques, they share, in the artist's own words, an "aesthetic interest in the faults of transmission and transference". Presented on both floors of the gallery, his honeycomb panels and PowerPoint paintings are devised from earlier poster paintings, which themselves were made with ephemera from other projects. These works, in turn, form the basis of text-based wallpaper. The *Proposals for Change of Modern* are part of a series of banners derived from the logos of selected institutions. Cut out in black fabric, the new logos can be hung in different orientations on the wall and are

also used as "stencils" for subsequent works on canvas. Shown here are variations on the logo of The Modern Institute in Glasgow, where Riedel participated in a group exhibition in 2008.

Posters and flyers from Oskar-von-Miller Strasse 16—the art space in Frankfurt which Riedel founded with Dennis Loesch in 2000—are displayed in an extensive configuration on a single wall in the gallery, and include a small photograph depicting people gathered around a table in Andy Warhol's Factory. Riedel once staged the composition by arranging friends in similar positions at Oskar-von-Miller Strasse 16, and for this exhibition, he has built to measure the original table according to the photograph. The recreation of objects and places has been a long-standing part of his practice, and here extends to include the backdrop to the Pop artist's table. Yet rather than creating reproductions that could be mistaken for the originals, Riedel's focus is on the process of the copying act and everything that happens along the way. Part of an overriding system devised by the artist that autonomously and continuously spurs new work, they occupy the distinction between the original and the copy.

Coinciding with the exhibition will be the launch of *Oskar*, an updated version of an artist book first published in 2003. While the earlier volume documented the first three years of activities at Oskar-von-Miller Strasse 16,

this new edition chronicles the ensuing ten years, including various relocations of the venue following the deconstruction of the original building. The design and production of books occupy a stand-alone part of Riedel's practice, and *Oskar* is at once a record and a perpetuation of the "record, label, playback" dictum.

The exhibition marks the tenth anniversary of Riedel's *Freitagsküche*, a restaurant-type space first opened in 2004 at Oskar-von-Miller Strasse 16 in Frankfurt. A meeting point and "place in social reality", which serves communal dinners on Friday nights and more recently also lunch from Monday to Friday, *Freitagsküche* moves to London for the private dinner following the opening night in its first appearance outside of Germany.

**Michael Riedel** was born in 1972 and currently lives and works in Frankfurt, where he received a Meisterschüler at the Städelschule in 2000. Since joining David Zwirner in 2004, the artist has had four solo exhibitions at the gallery in New York: *Neo* (2005), *Filmed Film* (2008), *The quick brown fox jumps over the lazy dog* (2011), and *PowerPoint* (2013).

In 2013, Riedel was invited by the Palais de Tokyo in Paris to create a series of three site-specific installations in the museum's event space. Currently on view is the first presentation, *Jacques comité [Giacometti]*, for which the artist covered the walls and floor with 4073 "o's" extracted from the transcript of a recording made during the deinstallation of a Giacometti exhibition at the Hamburger Kunsthalle. The artist's second installation, titled *Dual air [Dürer]*, opens April 24, 2014, and repurposes materials from a recent Albrecht Dürer show at the Städel Museum, Frankfurt.

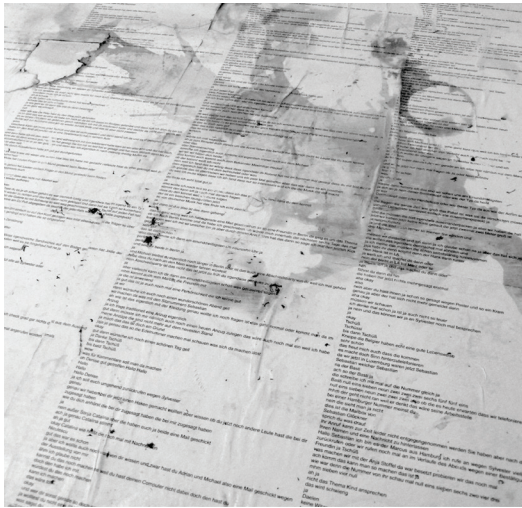
Over the past decade, Riedel has shown in both solo and group exhibitions at prominent venues throughout the United States and Europe. In 2012, his work was the subject of a major survey, *Kunste zur Text*, at Schirn Kunsthalle Frankfurt. Other venues which have hosted recent solo exhibitions include the Kunstverein Hamburg (2010); Städel Museum, Frankfurt (2009 and 2008); and the Kunstraum Innsbruck, Austria (2007). The artist has participated in a number of international group shows, including those organised by the Sprengel Museum Hannover (2012); Kunsthaus Bregenz, Austria (2011); Galleria Civica d'Arte Moderna e Contemporanea (GAM), Turin (2010); Tate Modern, London (2009); Kunsthalle Bern (2008 and 2006); Lyon Biennale of Contemporary Art, France (2007); Moscow Biennale of Contemporary Art (2005); and the Secession, Vienna (2003).

**For all press enquiries and to RSVP to the press preview on 4 April, contact**

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5 April – 31 May 2014



Seite 451, Oskar, 2014

von: Michael Riedel  
an: David Zwirner  
gesendet: Freitag, 14 März 2014 11:16  
betreff: Press Release

Hi David,

ich freue mich auch über die fünfte gemeinsame Ausstellung, unsere erste in London.

Diesmal schicke ich Dir genau genommen zwei Ausstellungen, die sich räumlich getrennt im Erdgeschoß und im ersten Stock der Galerie präsentieren, wobei ich Deinem Änderungsvorschlag, mit den frühen Arbeiten zu beginnen, gefolgt bin.

Begleitend zur Präsentation der Publikation *Oskar*, die ich gemeinsam mit Dennis Loesch bereits 2003 veröffentlicht habe und die nun überarbeitet und ergänzt neu aufgelegt wurde, zeige ich Papierarbeiten, die im Rahmen unseres Kunstraums Oskar-von-Miller

Strasse 16 (2000-2011) entstanden sind. Es sind Poster und Flyer, die wir damals verwendet haben, um Veranstaltungen anzukündigen, die aber immer wieder auch selbst Gegenstand von Ausstellungen waren. Ähnlich der Veranstaltungen, die nach dem Prinzip „record, label, playback“ entstanden sind, waren auch die Poster und Flyer oftmals nur überdruckte oder überarbeitete Versionen von bestehendem Werbematerial anderer Veranstalter. Im Gegensatz zu deren Kulturanstrengungen galt mein Interesse einer Entspannung, einem Naturzustand, der sich im Erschaffen von beliebigen Versionen ausdrückt, die lediglich einen Unterschied zur Vorlage herstellen sollen, und deren Formen sich bevorzugt selbstständig ergeben. In meinem Vorwort „Re-entry“ habe ich dieses Vorgehen als Nullpunkt der Kreativität bezeichnet und hoffe, dass sich damit auch der Ausdruck von Widerstand verbindet.

Die Menge der Papierarbeiten die ich zeige, ist durch die Raumvorgabe der Galerie bestimmt. Es gibt weiteres Material, sowie zahlreiche Aufnahmen unterschiedlichster Formate, in denen sich auch die rasante Entwicklung der Aufnahmemöglichkeiten von Bild und Ton ab Mitte der neunziger Jahre widerspiegelt.

Die Installation *Warhol Shooting* (2001) ist ein Nachbau der Räumlichkeiten, wie sie auf Cecil Beatons Fotografie *Andy Warhol and members of the Factory* zu erkennen sind: ein Tisch, ein Fenster, eine Raumecke mit weißen Wänden und ein dort verlaufendes Kabel. Warhol und die members of the Factory sind natürlich nicht anwesend. Sie sind abwesend. In der Oskar-von-Miller Strasse 16 wurde damals in dieser Kulisse das Gruppenfoto nachgestellt, in der Ausstellung jetzt präsentiere ich dort die Publikation *Oskar*, die sich folgendermaßen ankündigt: „This is the account of Oskar-von-Miller Strasse 16 (2000-2011), an art space that became renowned as a gigantic replication device. With the call of ‘record, label, playback’, a group of young artists reiterated the language of a city’s cultural offerings—often without a full understanding of what they were reciting, but always with an acute aesthetic interest in the faults of transmission and transference. This book itself is a product of such practices. Scores of audio and visual materials, partly in the form of transcripts from two Conferences of Anecdotes, chronicle the group’s eleven years of Trojan activities: a natural force uncontrived amidst the staging of innumerable cultural endeavours.“

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Die unterschiedlichen Werke im ersten Stock der Galerie habe ich unter dem Ausstellungstitel *Laws of Form* zusammengefasst. Das Buch mit dem gleichnamigen Titel von George Spencer-Brown habe ich selbst nie gelesen, seine Grundgedanken sind mir aber aus anderen Zusammenhängen bekannt. Die ausgestellten Werke stehen miteinander in Verbindung, bilden eine Kette von Reaktionen auf das jeweils vorangegangene Werk und spiegeln insofern das reine Prozessieren von Formen wieder. Die neuen Kommunikationsmöglichkeiten und Arten der Informationsvermittlung im Kunstbetrieb spielen dabei eine nicht unerhebliche Rolle und machen das wiederkehrende Motiv von Text und graphischen Elementen plausibel. Den Anfang des Rundgangs macht die fortlaufende Werkserie *Vier Vorschläge zur Veränderung von Modern*, die mit der Ausstellung *Records Played Backwards* 2008 im The Modern Institute in Glasgow begonnen hat. Das erste Werk dieser Reihe war betitelt mit *Vier Vorschläge zur Veränderung von Modern im Logo von The Modern Institute* und bestand aus einem schwarzen Stoffstück, aus dem ich das Wort Modern ausgeschnitten hatte. Zuvor hatte ich Dir bereits, Du erinnerst Dich, *Vier Vorschläge zur Veränderung von David Zwirner im Logo der Galerie* gemacht. Die vier Variationen ergeben sich daraus, dass das quadratische Stoffstück, viermal um 90 Grad gedreht, vier verschiedene Typographien der zwei Worte entstehen lässt. Ob ein Wort, das sich nicht mehr lesen lässt zum Bild wird, sei dahingestellt. Zumindest verliert es seine Lesbarkeit, die sich aber in ihrer unlesbaren Form trotzdem lesen lässt. Ich habe das schwarze Stoffstück dann als Schablone verwendet, um die darin enthaltenen vier Motive einzeln abzubilden. Jedes gedruckte Motiv wurde dann wiederum zur Vorlage, das aus einem schwarzen Stück Stoff ausgeschnitten wurde, um so weitere vier Vorschläge zur Veränderung herzustellen u.s.w. und somit die fortlaufende Aktualisierung des Begriffs Modern zuprozessieren.

2009 bzw. 2010 entstanden die beiden Poster *New Jersey* und *Quatre propositions de changement du modern dans le logo du «The Modern Institute»*, die als Einladungen zu Ausstellungen in Basel und Paris verschickt wurden. Letzteres ist eine Liste mit gemachten und nicht gemachten Werken. Vier von den siebenundzwanzig gemachten Werken waren 2009 in der Gruppenausstellung *Stutter* in der Tate Modern in London zu sehen.

*New Jersey* besteht aus Textmaterial der Internetseite *Artfacts*, auf der der Versuch unternommen wird, über aktuelle Ausstellungen weltweit zu informieren. Unter dem Eintrag „Basel“ findet sich die Ankündigung meiner Buchpräsentation von *Meckert* (2009) im Ausstellungsraum *New Jersey*.

Parallel zu der Serie der *Poster Paintings* (2011 ausgestellt unter dem Titel *The quick brown fox jumps over the lazy dog* in der David Zwirner Galerie in New York), entstanden ab 2012 Drucke auf Wabenplatten, auf denen aneinandergereihte Poster, wie z. B. *New Jersey* oder auch *Quatre propositions de changement du modern*, ein Ornament entstehen lassen. Dadurch ergibt sich ein Rhythmus, den das einzelne Poster nicht erzeugen kann und der durch die Vervielfältigung entsteht. Das Werk selbst verschwindet in der Performance, der es ausgesetzt ist.

Eine solche Art von Performance ist z. B. ein Vortrag über die eigenen Werke. „8 Kunst & Publikation“ lautet der Titel meines Vortrags, den ich seit 2009 an zahlreichen Orten gehalten, und für den ich das Präsentationsprogramm PowerPoint verwendet habe. Unter dem Menüpunkt „Folienübergang > Effekte > zufälliger Übergang > für alle übernehmen“, waren die Abbildungen meiner Werke jeweils einem der 66 Effekte, wie z. B. „Comb Horizontal“, „Cut Through Black“, „Fade Smoothly“, „Newsflash“, „Push Down“ oder „Wedge“, ausgeliefert. Mit zahlreichen Screenshots habe ich die Übergänge festgehalten und in der Publikation *Perlstein* (2011) veröffentlicht. Die Entdeckung dieser Zwischenräume lässt erkennen, dass jedes geschaffene Werk, automatisch den Bereich des Ungeschaffenen mitproduziert, was einen unaufhaltsamen Prozess anstößt, aus dessen Überfluss ich schöpfen kann (siehe die PowerPoint Drucke auf Wabenplatte).

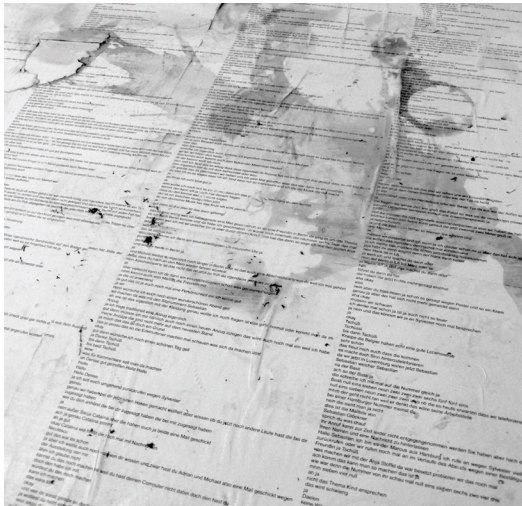
*Untitled (Art materials)* (2013), von dem es naturgemäß eine weibliche und eine männliche Version gibt, ist die fotografische Abbildung des Skeletts eines Vogels, seines Schattens und des dazugehörigen Eis. Das Arrangement schien mir geeignet, die komplexe Thematik der Reproduktion zu illustrieren und als Kunstmaterial bezeichnet zu werden. Zuvor hatte ich für das Cover des Albums *Top of the Pops* (Art Brut) ein ähnliches Motiv verwendet, denn es bietet Anschlussmöglichkeiten in vielerlei Hinsicht. Es vereint die dem Begriff der Reproduktion innewohnenden Bedeutungen und zwingt zum Verständnis der Produktion als Produkt.

Beste Grüße  
Michael Riedel

# MICHAEL RIEDEL

## Laws of Form

5 April – 31 May 2014



Page 451, *Oskar*, 2014

from: Michael Riedel  
to: David Zwirner  
sent: Fri, 14 March 2014 at 11:16 AM  
subject: Press Release

Hi David,

I too am pleased about the fifth show we're doing together, our first in London.

This time, I'm actually sending you two individual exhibitions to be shown in separate spaces, one on the gallery's ground floor and one on its first floor, where I followed your suggestion to begin with my earlier works.

To accompany the presentation of the *Oskar* book, which Dennis Loesch and I published for the first time in 2003 and which has now been re-published in a newly edited and expanded version, I am showing works on paper that were produced within the context of our

art space Oskar-von-Miller Strasse 16 (2000-2011). These works are the posters and flyers used to announce our events, but on numerous occasions they themselves became the subject of exhibitions. Similar to our events, which were produced following the "record, label, playback" principle, these posters and flyers were often nothing but altered versions of the already-existing publicity material of other organisers, which we modified or printed over. In contrast to the cultural efforts and exertions these other organisers were making, I was primarily interested in a type of release or natural state manifested in the making of random versions, whose only function was to constitute a difference to their original models and whose forms would preferably arise without any outside intervention. In my foreword to *Oskar*, entitled "Re-entry", I refer to this process as "creativity's zero point of origin", which I hope also contains the idea of a certain kind of resistance.

The number of works on paper I'm showing has been determined by the size of the gallery space. There is a large amount of additional visual material, as well as countless sound recordings in a wide range of formats, which also reflect the rapid developments in image and sound recording capabilities starting in the mid-1990s.

The installation *Warhol Shooting* (2001) is a re-creation of the setting in Cecil Beaton's group shot *Andy Warhol and members of the Factory*, namely, a table, a window, and the white-walled corner of a room with a cable running up it. Warhol and the members of the Factory are obviously not present in the copy; they are absent. At Oskar-von-Miller Strasse 16, the group shot was re-staged within this installation. In the present exhibition, this installation is where I will present the *Oskar* publication, which introduces itself on the book jacket as follows: "This is the account of Oskar-von-Miller Strasse 16 (2000-2011), an art space that became renowned as a gigantic replication device. With the call of 'record, label, playback', a group of young artists reiterated the language of a city's cultural offerings—often without a full understanding of what they were reciting, but always with an acute aesthetic interest in the faults of transmission and transference. This book itself is a product of such practices. Scores of audio and visual materials, partly in the form of transcripts from two Conferences of Anecdotes, chronicle the group's eleven years of Trojan activities: a natural force uncontrived amidst the staging of innumerable cultural endeavours".

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The various works displayed on the gallery's first floor are grouped under the exhibition title *Laws of Form*. Although I have never read George Spencer-Brown's book of the same title, I am familiar with the fundamentals of his ideas through other contexts. The works exhibited here are all associated and form a chain in which each piece is a reaction to the one preceding it, constituting a pure processing of forms. New means of communication, and of information transfer used inside the art system, play a rather significant role in this context and make the recurring motif of text and graphical elements plausible. The exhibition starts off with a running series of works titled *Vier Vorschläge zur Veränderung von Modern* [Four Proposals for Change of Modern]. The first work of the series, which was begun at the exhibition *Records Played Backwards* at The Modern Institute in Glasgow in 2008, carried the title *Vier Vorschläge zur Veränderung von Modern im Logo von The Modern Institute* [Four Proposals for Change of Modern in the Logo of The Modern Institute] and consisted of a piece of black cloth, from which I had cut the word "modern". As you'll remember, prior to this, I had already made *Vier Vorschläge zur Veränderung von David Zwirner im Logo der Galerie* [Four Proposals for Change of David Zwirner in the Gallery Logo] for you. In this case, each of the four proposals was the result of rotating a square piece of cloth ninety degrees from its prior position, and this repeated action creating four different typographies of the words "David Zwirner". Whether a word that's been made illegible thus becomes an image is an open question; all we can say for sure is that it loses its legibility, but can nevertheless still be read. I then used the piece of black cloth as a kind of stencil that enabled me to print each of the four different proposals it contained. In turn, by cutting these printed shapes from yet another piece of black cloth, each of the printed proposals was itself used as a stencil, from which an additional set of four proposals could be produced and so forth, resulting in a continuous process of updating the term modern.

In 2009 and 2010, I produced the posters *New Jersey* and *Quatre propositions de changement du modern dans le logo du «The Modern Institute»*, which were sent out as invitations for exhibitions in Basel and Paris. The latter contained a list of works that were made or not made between 2008 and 2010. Four of the twenty-seven made works were shown at Tate Modern in London for the group exhibition *Stutter* in 2009.

*New Jersey* consists of text material taken from the Artfacts website (which attempts to provide up-to-date information on current exhibitions from around the world), where my book presentation of *Meckert* (2009) at the exhibition space New Jersey was announced under the heading "Basel".

Parallel to the series *Poster Paintings* (shown under the title *The quick brown fox jumps over the lazy dog* at David Zwirner in New York in 2011), from 2012 I began to serially print posters like *New Jersey* and *Quatre propositions de changement du modern* onto so-called honeycomb panels, on which these prints form ornamental patterns; this multiplication process results in a kind of rhythm that an individual poster couldn't have created on its own. The piece itself disappears into the performance it is subjected to.

One example of such a performance is to give a talk about your own work, such as my lecture "8 Kunst & Publikation", which I have given on several occasions since 2009 using the presentation software PowerPoint. By selecting "Slide Transitions > Effects > Random Transitions > Apply to All Slides" in the software menu, I randomly expose the presented images of my works to any one of the software's sixty-six effects, such as "Comb Horizontal", "Cut Through Black", "Fade Smoothly", "Newsflash", "Push Down", or "Wedge". Numerous transitions that I captured via screenshots were included in the publication *Perlstein* (2011). The discovery of these transitions demonstrates that every created work simultaneously produces a realm of non-created works, thus triggering an inexorable process that results in a profusion of material for me to draw on (such as the PowerPoint prints on honeycomb panels).

*Untitled (Art materials)* (2013), naturally having both a female and a male version, consists of the photographic depiction of a bird skeleton, its shadow, and an egg. This arrangement seemed well suited for me to illustrate the complex subject of reproduction and of designating such as artistic material. I have already used a similar subject matter once before, for the cover of the Art Brut album *Top of the Pops*, as this subject opens up a great number of associative possibilities to follow up on. It unifies the two meanings inherent in the term reproduction and forces us to understand production as product.

Best wishes,  
Michael Riedel