Galerie
Chantal Crousel

Wolfgang Tillmans

Selected Press

WOLFGANG TILLMANS FRAGILE

"What I find most appealing in people is how they are aware of their own fragility and yet are still strong and independent beings. I want to communicate this complexity in its entirety, that lack of a singular reading, and to channel the multi-layered character and the contradictions of a personality, the way they're revealed in clothes, in styles, in attitudes, and the way a person lives. It's the fractured reality of identity that fascinates me."

– Wolfgang Tillmans

The exhibition **Fragile** provides a comprehensive overview of the many-facetted work of Wolfgang Tillmans and contains more than 200 works from 1986 to 2017. Large-scale prints, smaller photographic prints, sculptural objects and tabletop installations are part of this exhibition as well as video projections and publication projects.

Wolfgang Tillmans's artistic work is based on his never-ceasing curiosity, his intensive research in preparation, and a constant dealing with the medium of photography and its technical and aesthetic potential. His visual language derives from precise observation that reveals a deeply human approach to our environment. Familiarity and empathy, as well as friendship, community and intimacy are visible and tangible in his pictures.

For Tillmans, acceptance of the fragility that determines us as individuals and that plays into our relations with each other is not a weakness – it is a great strength. He uses failure, ruptures, and frailty as impulses to develop new processes. They refer to the imperfect nature of our lives and they reveal unanticipated perspectives on their materiality. In these ways, **Fragile** highlights precious moments in life and the meaning of social and family ties, in particular in times of social and political instability.

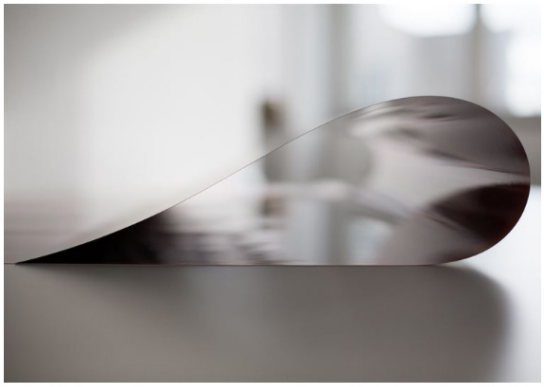
Fragile is Tillmans's first exhibition on the African continent. The premiere in the capital of the Democatic Republic of the Congo is organised together with the Goethe-Institut Kinshasa, the Musée d'Art Contemporain et Multimédias, and the Académie des Beaux-Arts. The exhibition will tour several African cities in the coming years.

« Wolfgang Tillmans: Fragile -ifa Touring Exhibition in Cooperation with Wolfgang Tillmans Premieres in Kinshasa, Democratic Republic of Congo », *Contemporaryand.com*, 2018.
http://www.contemporaryand.com/fr/exhibition/wolfgang-tillmans-fragile/

C&

Wolfgang Tillmans: Fragile -ifa Touring Exhibition in Cooperation with Wolfgang Tillmans Premieres in Kinshasa, Democratic Republic of Congo

Musée d'Art Contemporain et Multimédias, Kinshasa, Congo, Democratic Republic Of The
13 Jan 2018 - 18 Feb 2018



Wolfgang Tillmans, paper drop Prinzessinnenstrasse, a, 2014

In January 2018, ifa (Institut für Auslandsbeziehungen) will open the new touring exhibition *Fragile* showing works by the German artist Wolfgang Tillmans with a premiere at the Musée d'Art Contemporain et Multimédias in Kinshasa.

The capital of Congo is a centre for art, music, performance and fashion, a dynamic, spontaneous and creative metropolis – notwithstanding the tense political situation that can turn unpleasant at any moment. Relations between people based on personal commitment and trust are the pillars of social cohesion. These are also the motifs of Wolfgang Tillmans's exhibition *Fragile*, which will tour several African cities in the coming years. The exhibition in Kinshasa is Tillmans's first on the African continent.

The work of Wolfgang Tillmans occupies a prominent position in the contemporary art world. Ever since his first exhibitions and publications in the early 1990s Tillmans's artistic approaches have continually developed. He is constantly redefining photography both as an image and as a material artefact, be it in the museum space or as an object on the printed page. His work is based on his never-ceasing curiosity, his intensive research in preparation, and a constant testing and advancing of the medium and its technical and aesthetic potential. His visual language derives from precise observation that reveals a deeply human approach to the complexity of the world. Familiarity, empathy, friendship, and intimacy are all visible and tangible in his pictures.
Tillmans's approach can be seen as an appeal for freedom and an invitation to meet the other fearlessly and with open-minded curiosity. For Tillmans, acceptance of the fragility that determines us as individuals and that plays into our relations with each other is not a weakness – it is a great strength. Mistakes, ruptures and fragility are frequently impulses that lead to the development of new processes. They indicate the imperfection of our lives and yet also open up surprising perspectives on their material nature.

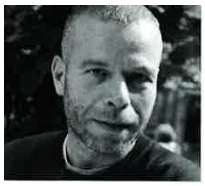
Fragile provides a comprehensive overview of the many-facetted and different forms of artistic expression in the work of Wolfgang Tillmans, from large-scale prints to sculptural objects, video projections, and music, to his curatorial work in making the exhibition. This selection for this ifa touring exhibition comprises more than 200 works from 1986 to 2017. It includes framed and unframed photographs in various formats, and also his table installation truth study center, video works and numerous publication projects. Like all of Wolfgang Tillmans's exhibitions, each venue of the tour will use an installation that reacts to the specifics of the exhibition space and its architecture and environment.

The premiere in Kinshasa is organised together with the Goethe-Institut Kinshasa, the Musée d'Art Contemporain et Multimédias, and the Académie des Beaux-Arts.

Galerie
Chantal Crousel

« Wolfgang Tillmans », *Art Forum*, *VOL.56*, *NO.4*, December 2017, pp.158-159.

ARTFORUM



WOLFGANG TILLMANS

WOLFGANG TILLMANS IS AN ARTIST BASED IN BERLIN AND LONDON. IN 2017, HE HAD SURVEY EXHIBITIONS AT FONDATION BEYELER, BASEL, AND TATE MODERN, LONDON. FORTHCOMING SOLO EXHIBITIONS INCLUDE A TRAVELING SURVEY THAT WILL OPEN IN JANUARY 2018 AT MUSÉE NATIONAL D'ART CONTEMPORAIN ET MULTIMÉDIAS, KINSHASA, DEMOCRATIC REPUBLIC OF THE CONGO, AND TOUR SUB-SAHARAN AFRICA.

1

HÉLIO OITICICA (WHITNEY MUSEUM OF AMERICAN ART, NEW YORK; CURATED BY LYNN ZELEVANSKY, ELISABETH SUSSMAN, JAMES RONDEAU, AND DONNA DE SALVO WITH ANNA KATHERINE BRODBECK) Before seeing the Whitney's retrospective I had thought that I knew a lot about Hélio Oiticica. However, this exhibition's vibrancy took me by surprise. The galleries were brimming with the energy of a multigenerational audience taking in the different facets of the artist's work, sensitively displayed and ranging from Concrete to Conceptual to participatory art to Happenings.

Co-organized with the Carnegie Museum of Art, Pittsburgh, and the Art Institute of Chicago.

2

KERRY JAMES MARSHALL (MET BREUER, NEW YORK; CURATED BY IAN ALTEVEER, HELEN MOLESWORTH, AND DIETER ROELSTRAETE) Kerry James Marshall's application of paint—layered on, and at times encroaching on the beings in his paintings—is a perfect example of form following function. The anatomical complexity of the depiction of the deer in *The Land That Time Forgot*, 1992, is astounding. The painter's translation of the physical weight of the slain animal into psychological weight is heart-wrenching.

Co-organized with the Museum of Contemporary Art Chicago and the Museum of Contemporary Art, Los Angeles.

1, **Hélio Oiticia, *Tropicália*, 1966–67**, plants, sand, birds, poems by Roberta Camila Salgado on bricks, tiles, vinyl, Installation view, Whitney Museum of American Art, New York, 2017. Photo: Wolfgang Tillmans. 2. **Kerry James Marshall, *The Land That Time Forgot* (detail), 1992**, acrylic and collage on canvas, 97 × 75". Photo: Wolfgang Tillmans. 3. **Alberto Giacometti, *The Dog*, 1951**, bronze, 18 × 39 × 6¼". Photo: Wolfgang Tillmans. 4. **Alexandra Bircken, *Storm*, 2013**, motorcycle suit, cotton and felt stuffing, 51⅝ × 20½ × 20¼". Photo: Wolfgang Tillmans. 5. **View of "Viron Erol Vert: Born in the Purple," 2017**, Kunstraum Kreuzberg/Bethanien, Berlin. Photo: Eric Tschernow.

3

ALBERTO GIACOMETTI (TATE MODERN, LONDON; CURATED BY FRANCES MORRIS AND CATHERINE GRENIER WITH LENA FRITSCH, ASSISTED BY MATHILDE LECUYER) This retrospective reignited my enthusiasm for Giacometti's work. The show was super-impressive in its depth, ambition, and comprehensiveness. The deliberate narrowing-down of an artist's palette of forms and shapes has rarely allowed for more eloquence than in Giacometti's case.

Co-organized with the Fondation Alberto et Annette Giacometti, Paris.

4

ALEXANDRA BIRCKEN (KUNSTVEREIN HANNOVER; CURATED BY KATHLEEN RAHN) Bircken creates an intersection between two-dimensional picture/fabric objects and uncomfortably real bodily sculptures, leaving the viewer disarmed in the best possible sense.

Co-organized with Museum Abteiberg, Mönchengladbach, Germany, and the Centre d'art contemporain d'Ivry, France, where it is on view through December 17.

5

VIRON EROL VERT (KUNSTRAUM KREUZBERG/BETHANIEN, BERLIN) Künstlerhaus Bethanien (now Kunstraum Kreuzberg/Bethanien) has for decades been a venue known for the wide-ranging scope of its program. This summer, Viron Erol Vert created an ambitious exhibition of installations and individual works that was a proud continuation of this tradition. Drawing from a personal multicultural history, the Berlin- and Istanbul-based artist explores linguistic and cultural gestures, traditions, and differences, with a focus on the cosmopolitan capital on the Bosporus.

Galerie
Chantal Crousel

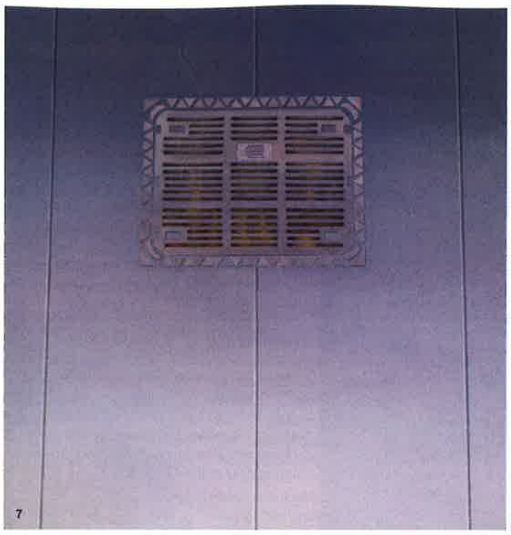
« Wolfgang Tillmans », *Art Forum*, *VOL.56*, *NO.4*, December 2017, pp.158-159.

Galerie
Chantal Crousel

6

"THE WHITE SHADOW" (PELES EMPIRE, BERLIN) Peles Empire is a nonprofit exhibition venue in London, Los Angeles, and, more recently, Berlin centered around artists Katharina Stoever and Barbara Wolff. Not shy about forging a space for their curatorial practice in the booming property markets of the aforementioned cities, Stoever and Wolff have managed to keep the spirit of a Transylvanian Eastern European gallery and faux palace alive. In this three-person exhibition, sculptural offerings were discomfitingly juxtaposed. Benedicte Gyldenstierne Sehested's slumped figures joined Mariechen Danz's pseudosphere in confronting two fantastical "beings" from the mind of Mark Barker. Together, these works, a group of objects made in uncertain times, created an atmosphere of unease.

6


7

7

THOMAS EGGERER (PETZEL, NEW YORK) For his sixth solo show in New York, Eggerer shifted his focus to a mainstay of the visual experience of urban life: the manhole. Cast-iron covers, the central motif of each of the paintings in this exhibition, are the entrances to an endless, rhizomatic underground system of tunnels and pipes. Viewers were witness to a number of fictional social encounters, presumably taking place during the summer, on the city's pavements. Known previously for virtually two-dimensional renderings of the human body, Eggerer departed here to a nearly naturalist painting style.

8

8

JAMIE HAWKESWORTH (HUIS MARSEILLE, MUSEUM VOOR FOTOGRAFIE, AMSTERDAM; CURATED BY NANDA VAN DEN BERG) In this major solo exhibition we see an eloquent documentarian's voice emerge. The warmth of Hawkesworth's C-prints speaks of the generosity the photographer brings to his subject matter. Far from the occasionally finger-pointing idiom of his countryman Martin Parr, and bypassing the detached gaze of some contemporary American and German photographers, Hawkesworth's pictures feel genuinely refreshing.
On view through December 3.

9

"KITCHEN MIDDEN" (GRIFFIN ART PROJECTS, VANCOUVER; CURATED BY ANNE LOW AND GARETH MOORE) Group shows featuring more than fifty artists are often hard going—fun, yes, but difficult to make sense of. Located in a venue on the outskirts of Vancouver, Low and Moore's exhibition was a stimulating overload of sculptural and pictorial objects, all dealing with the kitchen, or the idea of it. The artists were local, and the variety of voices was a reminder of the simultaneity of artistic production. It gave me a sense of how we are connected not only in time but also through our concerns.

6. View of "The White Shadow," 2016–17, Peles Empire, Berlin. Photo: Wolfgang Tillmans. 7. **Thomas Eggerer, *ConEd*, 2017**, oil on linen, 75 × 74". 8. **Jamie Hawkesworth, untitled, 2011–15**, C-print, 21⅛ × 17½". 9. View of "Kitchen Midden," 2016–17, Griffin Art Projects, Vancouver. Photo: Wolfgang Tillmans. 10. **Barbara Kruger, *Belief+Doubt*, 2012**, vinyl. Installation view, Hirshhorn Museum and Sculpture Garden, Washington, DC, 2017. Photo: Wolfgang Tillmans.

9

10

BARBARA KRUGER (HIRSHHORN MUSEUM AND SCULPTURE GARDEN, WASHINGTON, DC; CURATED BY MELISSA HO) Of the many artists who emerged in the 1980s, Barbara Kruger has a particular relevance to me, largely because of her architectural text/image installations. Positioned right on the National Mall, her words are beautiful examples of her political poetry as well as a sign of the independence of the Smithsonian, which is giving a stage to voices of doubt in a time when caution and skepticism, in many parts of the world, are denounced as treason. □

10

Naef, Maja. « Wolfgang Tillmans, Fondation Beyeler », *Art Forum*, *VOL. 56*, *NO. 2*, October 2017, pp. 237-238

ARTFORUM

REVIEWS

Galerie
Chantal Crousel

FOCUS
237 Maja Naef *on* **Wolfgang Tillmans**
239 Beau Rutland *on* **Reena Spaulings**
240 Gregor Quack *on* **Seth Price**
242 Chanon Kenji Praepipatmongkol *on* **"Sunshower: Contemporary Art from Southeast Asia, 1980s to Now"**

NEW YORK
244 Robert Pincus-Witten *on* **"Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897"**
Laura McLean-Ferris *on* **Alvin Baltrop**
245 David Frankel *on* **Henrique Oliveira**
246 Colby Chamberlain *on* **Devon Dikeou**
Rachel Churner *on* **John Williams**
247 Chloe Wyma *on* **Betty Blayton**
248 Suzanne Hudson *on* **Helen Pashgian and Brian Wills**
Michael Wilson *on* **Tim Youd**
249 Alex Kitnick *on* **Liz Glynn**
250 Johanna Fateman *on* **Travis Boyer**
Jeff Gibson *on* **Mark Mothersbaugh**
251 Annie Godfrey Larmon *on* **Willa Nasatir**
252 Donald Kuspit *on* **Lynn McCarty**
Mira Dayal *on* **Hudinilson Jr., Jessica Mein, Vivian Suter**

BOSTON
253 Kevin Hong *on* **Dana Schutz**

PHILADELPHIA
Murtaza Vali *on* **Mohamed Bourouissa**

DETROIT
254 Matthew Biro *on* **Charles McGee**

SAN FRANCISCO
255 Gwen Allen *on* **"From Counterculture to Cyberculture"**

LOS ANGELES
256 Erin Kimmel *on* **Monika Sosnowska**
Andy Campbell *on* **William E. Jones**
257 Leland de la Durantaye *on* **"Fleeting Impressions and Abundance of Detail"**

LONDON
258 Elisa Schaar *on* **Guy Mees**
Barry Schwabsky *on* **Vicky Wright**
259 Sylwia Serafinowicz *on* **Rachel Pimm**
260 *and on* **"Queer British Art 1861–1967"**

PARIS
Mara Hoberman *on* **Marion Verboom**
261 Riccardo Venturi *on* **Cécile Beau**

BERLIN
262 Jens Asthoff *on* **Caleb Considine**

COLOGNE
Noemi Smolik *on* **Christian Freudenberger**

ZURICH
263 Adam Jasper *on* **Marvin Gaye Chetwynd**

VADUZ, LIECHTENSTEIN
264 Kate Sutton *on* **Gorgona**

MILAN
Giorgio Verzotti *on* **Paola Di Bello**

ROME
265 Ida Panicelli *on* **Luigi Ontani**

ISTANBUL
266 Mine Haydaroglu *on* **Selim Turan**

BEIRUT
Kaelen Wilson-Goldie *on* **Waddah Faris**

DUBAI
267 Murtaza Vali *on* **Amba Sayal-Bennett**

MEXICO CITY
268 Phyllis Tuchman *on* **Andy Warhol**
Layla Fassa *on* **Diego Pérez**

SÃO PAULO
269 Camila Belchior *on* **Valdirlei Dias Nunes**

SHANGHAI
Arthur Solway *on* **Zhou Tiehai**
270 Hanlu Zhang *on* **Dai Chenlian**

MELBOURNE
271 Helen Hughes *on* **Philip Brophy**

Naef, Maja. « Wolfgang Tillmans, Fondation Beyeler », *Art Forum*, *VOL. 56*, *NO. 2*, October 2017, pp. 237-238

ARTFORUM

Wolfgang Tillmans

FONDATION BEYELER, BASEL

Maja Naef

FOR A PREVIOUS EXHIBITION at the Fondation Beyeler in 2014, Wolfgang Tillmans was invited to pair his own pictures with works from the museum's collection. The artist showed two large, seemingly abstract landscape-format pieces—*Ostgut Freischwimmer, left* and *Ostgut Freischwimmer, right*, both 2004—alongside works by Picasso, Matisse, and Max Ernst. That installation was, in a sense, a precursor to Tillmans's vast new survey at the same institution: Both asked how and why his practice might respond to an architectonic and institutional setting built on modernist claims for the autonomy of the work of art. If the earlier exhibition allowed him to challenge the individuality of the artwork—and the medium specificity of photography and painting—by setting his pictures in dialogue with those of acclaimed modern masters, the more recent show, by contrast, seeks to address the same challenge through a retrospective of his own work. That its opening coincided with the last day of the Beyeler's Monet exhibition only underscored how "casual" his presentation is, if at first sight considerably less experimental than his installations at Galerie Buchholz in Berlin in 2016 or Tate Modern in London earlier this year.

The foyer contains three works from different groups and periods, which together function as an introduction to the programmatic ambitions of the exhibition as a whole. In the large photograph *unscharfer Rückenakt* (Out-of-Focus Nude Back), 1994, the slightly blurred contours of the naked male body possess a painterly quality reminiscent of Gerhard Richter's works; it is only at second glance that a vulnerability evoking life at the margins of conventional society becomes evident in this image of a kneeling man with dirty feet, who is seen from above and contained in a narrow pictorial space. The small photograph *Night Jam*, 2013, is a study in color contrast, depicting gently creased strips of variously hued photographic paper arranged on top of a paper guillotine, bringing to mind series such as "Lighter," 2005–, for which Tillmans turns flat pictures into three-dimensional objects by bending, folding, or creasing photographic prints and exhibiting them in Plexiglas boxes; or the famous "paper drops," 2001–, for which he takes pictures of photographic paper gently furled into drop-like forms. The third work in this opening ensemble, *ceremony*, 2007, shows a performance space, presumably a theater. The photograph, a blown-up scan of a black-and-white photocopy of a color photograph, is permeated by a ghostly white. Instead of replicating an image, the process of copying here bleaches out the world. Together, these three pictures create an allegory of photography and how it opens onto the practices of painting, sculpture, and performance.

These attempts to reach beyond photography as such laid the groundwork for Tillmans's compelling engagement with the exhibition space in what followed. Across twelve rooms, some two hundred photographic images from 1986 to the present are brought together, grouped either by series or loosely by theme. The first rooms speak directly to the museological setting, featuring various genres of European art: portraits, still lifes, landscapes, and drapery studies of articles of clothing casually thrown on top of one another. Tillmans's portraits in particular stand out; they are direct and intimate, more gifts of friendship than documentary images or records of their subjects. If the artist has become well known for these snapshots of friends, passersby, and acquaintances, here their familiarity and utter singularity are amplified, in stark contrast to, say, Conceptual photography's use of typology, seriality, and repetition. Tillmans's is an art of the specific, never the generic. At the same time, however, traditional artistic genres evidently remain viable categories for articulating how individuals, social interactions, spatial settings, and objects offer different perspectives on a singular yet multifaceted world.

In other words, Tillmans's images are never simply *his*: They are historically and formally mediated. Let's look again at one of his portraits, albeit an atypical one: *Wilhelm Leibl painting*, 2002, is a black-and-white shot of a nineteenth-century oil painting by the eponymous artist, in which a boy sits on a chair looking somewhat anxious, as if he were about to slide off it. Tillmans's cropped photograph is decentered and includes part of the original picture's frame, undoing its traditional stabilizing function. Indeed, Tillmans's own pictures are often bordered by white strips above or below the image, or (sometimes) down just one side. These white bars articulate the transitions between picture and wall, allowing

Galerie
Chantal Crousel

Opposite page: **Wolfgang Tillmans, *Ostgut Freischwimmer, left*, 2004,** ink-jet print, 7' 11¾" × 20' 2⅛". This page, below: **View of "Wolfgang Tillmans," 2017,** Fondation Beyeler, Basel. Photo: Mark Niedermann. Right, top and bottom: **Two stills from Powell's 2017 video *Freezer*, directed by Wolfgang Tillmans.** Right, center: **Wolfgang Tillmans, *Non-toxic Foam*, 2017,** two-channel HD video, color, sound, 3 minutes 54 seconds.

Naef, Maja. « Wolfgang Tillmans, Fondation Beyeler », *Art Forum*, *VOL. 56*, *NO. 2*, October 2017, pp. 237-238

the photographs to stand on their own while at the same time relating them to their architectural support. White is, however, not only a framing or fixing element: It also repeatedly appears as a sign of overexposure, as in the aforementioned *ceremony* or the early studio photograph *o.M.*, from 1997. Many of the objects Tillmans photographs are also white, and can—like the crumpled T-shirt in *Sportflecken* (Sport Stains), 1996—be said to refer to the gallery's white walls.

But Tillmans also uses the wall as a screen for bringing together political images from various times and places inside the contemporary space of the exhibition. With subjects ranging from an LGBT protest in Berlin in 2006 to the US antiracism movement of the past few years, these works include several examples of the political activism for which Tillmans has become widely known since his anti-Brexit poster campaign of 2016. Here, however, the context of

Tillmans's is an art of the specific, never the generic.

the exhibition space again changes their emphasis. Take the picture of the palm of a raised hand titled *Black Lives Matter Protest, Union Square, b*, 2014, for example. When a detail of this image was reproduced on the cover of *Artforum* in March of this year, it was clearly a signal of resistance, but on the walls of the Beyeler, it above all tells the viewer to keep his distance, to pause for a moment.

To these pictures, Tillmans has added a small image of a pile of old newspapers (*Zeitungsstapel* [Pile of Newspapers], 1999). The simultaneity of nonsimultaneous images directs the gaze toward specific historical events, but then draws it away, to the mode of display itself—creating a palpable tension between the pathos of the depicted events and the purity of the white cube. In *Silvio (U-Bahn)*, 1992, a clock at the center of the picture illuminates the scene like a pale moon floating above a landscape from the distant past; the photograph, seemingly bathed in red light, shows the temporary memorial built in a Berlin subway station in 1992 for the victim of a neo-Nazi murder. Tillmans includes this picture twice in the arrangement of images here—in two formats, one larger and one smaller—positioning it so that the strip lights in the underground passageway form a kind of horizon line, thereby changing the relationship of the entire installation to the museum wall.

In 1989, the critic Jean-François Chevrier remarked that the most important issue in regard to photography's status as art was not to raise the medium to the rank of painting but rather to find a form that can "reactivate a thinking based on fragments, openness, and contradiction, not the utopia of comprehensive or systematic order." This would mean a more intense experience for the viewer, produced by the aesthetic distance between her and the photographic image (which allows a one-on-one relationship very different from flicking through pictures in books or magazines). Along such lines, Tillmans's exhibition insists on a particular kind of gaze that the artist has described as "open and fearless." But while demanding the viewer trace a startling multiplicity of patterns and relationships, this dynamic way of looking is riven by sudden interruptions, moments when Tillmans's works use the gallery setting itself to confront the viewer as individual images that insist on being considered on their own terms.

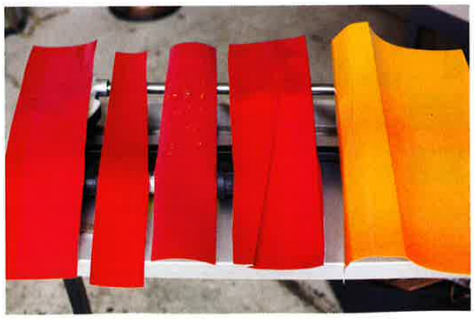
Take, for example, *Chaos cup*, 1997, an unassuming picture of a white cup filled with tea. Here, it is hung between two doorways, one of them connecting two galleries, the other a photographic close-up of an entrance in *Schlüssel* (Keys), 2002, in which a cluster of keys hangs from a magnet stuck to the lock of an old white door. From a distance, the dark liquid in *Chaos cup* appears as a black sphere against a white background. On closer inspection, **however,** the image reveals itself to be dense with meaning: **a metaphor** for contingency. The tea has apparently been left standing for some time, and a thin membrane has formed on its surface that looks at first like a cracked and fissured section of the earth's crust photographed from space. Perhaps, though, we can also see a tree reflected in this skin covering the tea, maybe even a face? Or gazing into the vessel might bring to mind the dark cup of coffee in Jean-Luc Godard's 1967 film *Two or Three Things I Know About Her*, where the action of stirring sugar into the liquid accompanies the circular course of the dialogue itself, determining its length and cohering into an emblem of the mind dissolving into the world of things. But the porous and reflective surface of the tea also recalls the film, in various senses, through which the photographed world is rendered, which in Tillmans's work often turns opaque, either completely black or completely white—or even gray, orange, or turquoise, as with the monochrome drips of chemical residue in the "Silver" series, 1998–2015. What these pictures show is something quite different from a "comprehensive order." They offer instead—as Chevrier puts it—a fragmentary, open-ended worldview given structure through movement and transformation but also by singularity: the unrepeatable power of each picture as a moment of difference. □

"Wolfgang Tillmans" is on view through October 1.

MAJA NAEF IS AN ART CRITIC WHO TEACHES IN THE DEPARTMENT OF ARTS, MEDIA, PHILOSOPHY AT THE UNIVERSITÄT BASEL.

Translated from German by Nathaniel McBride.

Visit our archive at artforum.com/inprint for Wolfgang Tillmans's cover feature (March 2017), an interview with Michelle Kuo (September 2012), and other articles about the artist's work.



From left: **Wolfgang Tillmans**, *unscharfer Rückenakt* (Out-of-Focus Nude Back), **1994**, ink-jet print, clips, 72½ × 54⅜". **Wolfgang Tillmans**, *Night Jam*, **2013**, ink-jet print mounted on aluminum, artist's frame, 25⅝ × 29½". **Wolfgang Tillmans**, *Chaos cup*, **1997**, framed C-print, 15¾ × 11¾".

Galerie
Chantal Crousel

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. CETTE SEMAINE, DERNIER VOLET DE LA SÉRIE QUE "M" LUI A CONSACRÉ DEPUIS JUIN.

Corn Silk, 2017.

Courtesy of Wolfgang Tillmans et Galerie Chantal Crousel, Paris

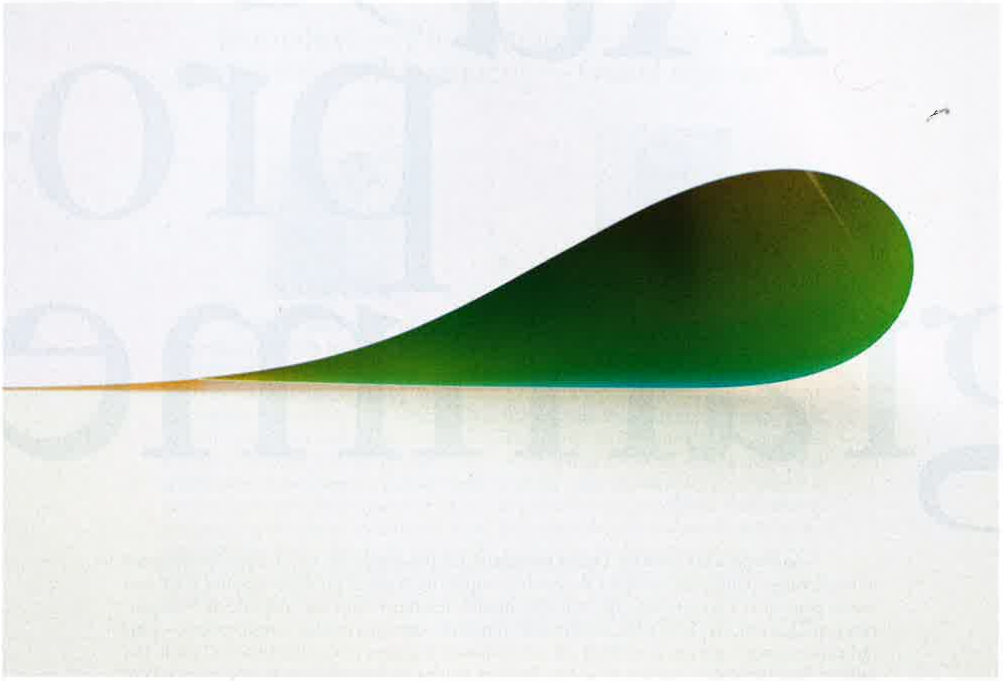
Galerie
Chantal Crousel

« Carte Blanche à Wolfgang Tillmans. », *M Le Magazine du Monde*, *no.310*, August 26, 2017, p.5.

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À LA RENTRÉE.



Paper Drop (green) II, 2013.

Courtesy of Wolfgang Tillmans et Galerie Chantal Crousel, Paris

Galerie
Chantal Crousel

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À LA RENTRÉE.

Greifbar 23, 2015.

Courtesy of Wolfgang Tillmans et Galerie Chantal Crousel, Paris

Galerie
Chantal Crousel

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À LA RENTRÉE.

Non-Toxic Foam, 2017.

Courtesy of Wolfgang Tillmans et Galerie Chantal Crousel, Paris

Galerie
Chantal Crousel

« Carte Blanche à Wolfgang Tillmans. », *M Le Magazine du Monde*, *no.307*, August 5, 2017, p.7.

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À LA RENTRÉE.

Painting in Sunlight, 2000.

Galerie
Chantal Crousel

Courtesy of Wolfgang Tillmans et Galerie Chantal Crousel, Paris

« Carte Blanche à Wolfgang Tillmans. », *M Le Magazine du Monde*, *no.306*, July 29, 2017, p.3.

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À LA RENTRÉE.

Icestorm, 2001.

Courtesy of Wolfgang Tillmans et Galerie Chantal Crousel, Paris

Galerie
Chantal Crousel

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À LA FIN DE L'ÉTÉ.

Protect the European Union Poster #4 (French), 2017.

Posters à télécharger en 23 langues de l'UE
sur le site de Wolfgang Tillmans : www.tillmans.co.uk

Galerie
Chantal Crousel

Courtesy of Wolfgang Tillmans et Galerie Chantal Crousel, Paris

« Carte Blanche à Wolfgang Tillmans. », *M Le Magazine du Monde*, *no.303*, July 8, 2017, p.7.

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À L'ÉTÉ.

Untitled, 2017.

Galerie
Chantal Crousel

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À L'ÉTÉ.

Untitled, 2017.

Galerie
Chantal Crousel

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À L'ÉTÉ.

Galerie
Chantal Crousel

A cloud solidifying into rain, 2017.

Durand, Jean-Marie. « L'objectif d'un regard », *Les Inrockuptibles*, June 28, 2017, pp.88-89

les inROCKS

expos

Galerie
Chantal Crousel

l'objectif d'un regard

Dans une lumineuse rétrospective, la Fondation Beyeler dévoile la grande diversité de l'univers visuel du photographe **Wolfgang Tillmans** et son souci de conjuguer distance et proximité.

courtesy Galerie Buchholz (Berlin/Cologne), Maureen Paley (London), David Zwirner (New York)

Sur la pochette de son dernier album, *Blonde*, Frank Ocean, les cheveux teints en vert, dissimule son visage avec sa main d'un mouvement furtif. Très belle dans l'intensité de sa simplicité même, l'image illustre l'art du portrait que déploie le photographe allemand Wolfgang Tillmans, depuis le début des années 1990. Jamais spectaculaires ou guidés par un souci de mise en scène appuyé, ses portraits traduisent sa volonté de *"décrire la sensation d'être en vie"*, plus que celle de sublimer le monde.

L'artiste, né en 1968, a construit sa notoriété – consacrée en 2000 par un Turner Prize – sur cette façon de saisir pleinement, sans artifice apparent, une présence humaine dépouillée de toute autre réalité que celle de sa propre nécessité. En errant dans les lumineuses salles de la Fondation Beyeler à Bâle qui lui consacre une magistrale rétrospective, succédant à celle de la Tate Modern de Londres, cet art du portrait revient aux yeux des visiteurs encore habités par les souvenirs de ses images parues, dans les années 1990, dans le magazine *I-D*.

Mieux que personne, le photographe allemand – vivant aujourd'hui entre Londres et Berlin – a concentré l'esprit d'une époque et d'une jeunesse alternative liée à la scène de la house music. Ses images captaient l'énergie de ses moments partagés avec des clubbeurs, amis ou personnalités (Tilda Swinton, Kate Moss, Isa Genzken, Richard Hamilton…), comme des traces de liens affectifs.

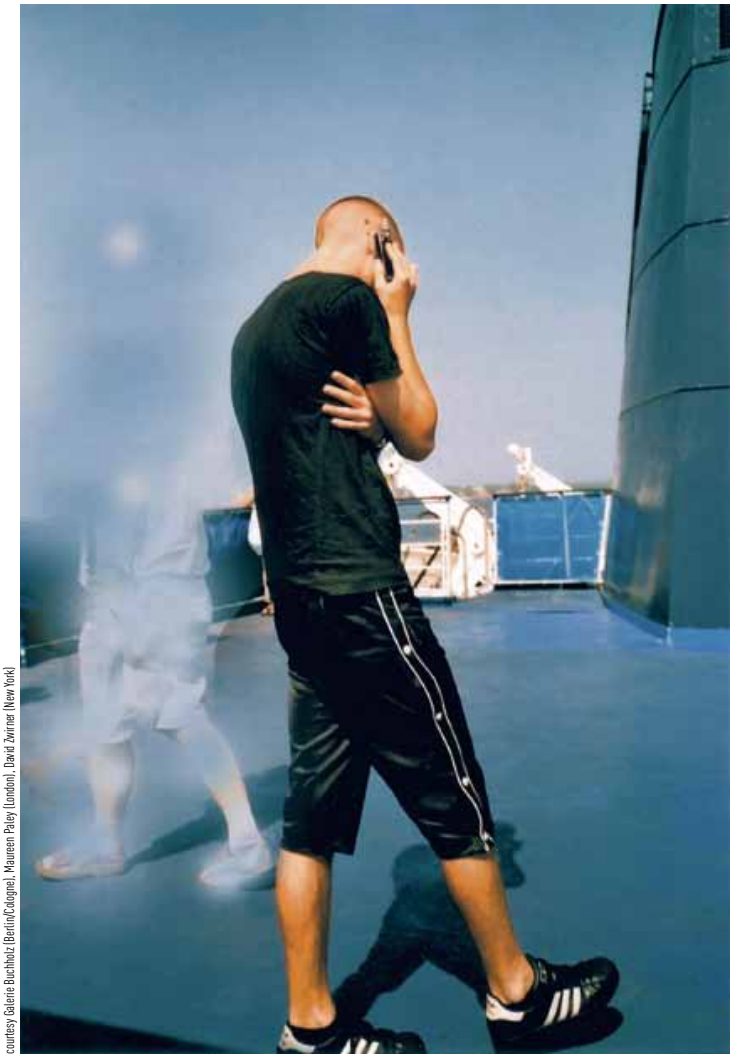
A la fois généreux, dans la manière de commenter son œuvre, et discret dans la façon d'en préserver les mystères de fabrication, le photographe tient à rappeler que ses images ne procèdent jamais d'une stratégie cadenassée. Prises sur le vif, au gré de ses complicités et de ses humeurs, ses photos ne surgissent pas non plus du hasard ; *"tout est réfléchi"*, reconnaît-il, en laissant entendre que la réflexion s'ancre forcément dans l'expérience, dans un *"mélange de hasard et de contrôle, de jeu et de mise en scène"*.

Pour autant, rien n'est si simple avec Tillmans, comme en témoigne l'exposition qui dévoile ses autres formes d'intervention : natures mortes, paysages, images abstraites, politiques… Comme le souligne la commissaire de l'exposition, Theodora Vischer, *"le spectre de la production photographique de Tillmans est extrêmement large, à la fois sur le plan du contenu et sur le plan technique et formel. La stupéfiante diversité de cet univers visuel échappe à toute identification univoque au sein de la tradition photographique, a fortiori de la tradition picturale, faisant surgir au premier plan tantôt un aspect de son œuvre, tantôt un autre"*.

N'importe quel visiteur étranger à son travail sera ainsi surpris par la variation des images de Wolfgang Tillmans, rétif à toute possibilité de réduire un système

Durand, Jean-Marie. « L'objectif d'un regard », *Les Inrockuptibles*, June 28, 2017, pp.88-89

Galerie
Chantal Crousel



courtesy Galerie Buchholz (Berlin/Cologne), Maureen Paley (London), David Zwirner (New York)

***Sportflecken*, 1996 (à gauche) et *Gedser*, 2014 de Wolfgang Tillmans**

esthétique à quelques traits homogènes. Fascinante par l'éclectisme révélé des images, autant que par la délicatesse d'un accrochage inspiré – ajusté à l'architecture douce et imposante du lieu –, l'exposition joue de cette multiplicité propre à ces deux cents images pleines de corps de jeunes garçons nus autant que de vagins, de fruits ensoleillés que de coques de noix brisées, de mégots de cigarettes que d'épluchures d'orange, d'un kiwi coupé en deux que de peaux à vif, de T-shirts tachés que de nuques de garçons, de drapés suspendus que d'arbres solides, de nuages que de vagues, de bords de mer que d'avions en perdition, de soldats que de manifestants…

Intimes, politiques, abstraites, conceptuelles, figuratives, les images de Tillmans ne sont au fond qu'une traduction élastique du monde visible, d'un réel à la fois frontalement abordé et subtilement déserté. Contempler le monde, c'est autant s'approcher au plus près de la main sèche d'un militant de Black Lives Matter que de jouer avec les couleurs de figures abstraites. Entre réalité nue d'un corps et projection visuelle d'un rêve.

Éparpillées sur les murs sans organisation logique apparente, en grand format ou minuscules, imprimées sur photocopieuse ou tirées en format argentique, les images de Tillmans se font face dans un chaos maîtrisé. A la première impression d'un vertige plastique indexé à l'impossible appréhension d'une cohérence stylistique, succède vite celle de l'évidence d'un dialogue permanent entre toutes ces images disséminées.

Ce fil, qui relie la plupart d'entre elles à la mesure des rayures qui traversent quelques images énigmatiques, procède d'un regard que Tillmans qualifie lui-même *"d'ouvert et sans peur"*, ajusté aux situations multiples de la vie. Theodora Vischer parle de *"la proximité de celui qui fait partie de ce monde et la distance du regard détaché qui scrute, observe, enregistre, en accordant aux détails secondaires la même attention qu'à ce qui saute aux yeux. C'est précisément cette dualité de proximité et de distance qui constitue la marque spécifique du regard de Tillmans,* ajoute-t-elle. *Jamais voyeur, jamais complaisant : attentif, ouvert, plein d'amour et de curiosité."*

Cet amour et cette curiosité se déploient dans l'intensité calme de ses images où, l'air de rien, vibre la présence des êtres, des objets, des idées, des luttes et des rêves. "Jusqu'aux hommes" : le nom même de Tillmans porte la promesse d'un regard posé sur cette part d'humanité qui résiste à tout ce qui tend à l'effacer. **Jean-Marie Durand**

"jamais voyeur, jamais complaisant : attentif, ouvert, plein d'amour et de curiosité"
Theodora Vischer, commissaire de l'exposition

Wolfgang Tillmans jusqu'au 1er octobre, Fondation Beyeler (Bâle)

Stoilas, Helen. « 'It's the great album tracks that didn't become singles' », *The Art Newspaper Weekend, Art Basel: 16-18/06/2017*, pp.16-18

THE ART NEWSPAPER

INTERVIEW
Artist

Tillmans has installed his own work at the Beyeler

'It's the great album tracks that didn't become singles'

The Fondation Beyeler picked a versatile artist for its first major photography exhibition. German-born Wolfgang Tillmans has tested the medium over his career since the 1990s, applying photography to art-historical genres such as still-lifes, landscapes and abstraction. He has experimented with techniques, from using photocopiers to forgoing the camera entirely and creating chemical reactions directly on paper. He has also always been directly involved in the installation of his work for exhibitions, hanging different images together to draw connections and comparisons. "The photographs do not all hang at the same height next to one another, but seem to be installed in a loose configuration on a wall: large and small, figurative and abstract, unframed and framed," says Theodora Vischer, the show's curator. It is probably because of this building of relationships that Tillmans refers to his various photographic series as "families". And at the Beyeler (until 1 October), we get to join the reunion.

Wolfgang Tillmans reveals the ideas behind his Beyeler show—the Basel museum's first photography exhibition.

By Helen Stoilas

THE ART NEWSPAPER: You have a very distinct way of presenting your photographs: not chronologically, but by grouping things and drawing connections between them.

WOLFGANG TILLMANS: Yes, it's not all without direction. There are connections and recurring themes and modi operandi. I just didn't approach it 25 years ago [with the aim] to spell everything out in one series after another. It's becoming more and more clear over the years.

There isn't a room only of still-lifes. Normally, still-lifes have a tendency to cancel each other out—I don't like it in Old Master museums, when in a side room there's nothing but still-lifes. At the same time, it is valid to want to look at them and maybe compare them. But I'm actually proud of two [in the Beyeler show]: in the first room, there is a long wall, which has two equal-sized big still-lifes on it. They are two of my favourites and they are so within their own sphere that they sit comfortably and strongly together. One is called Nite Queen [2013], and the other is called Osaka Still Life [2015].

What was it like going back and looking at some of that earlier work for the show?

It was a great pleasure to really look at work that I haven't shown much in the last decade. The Tate Modern show [closed 11 June] is deliberately not a retrospective; it looks at the last ten years or so. But here at the Beyeler, there are works from the 1990s and the early 2000s that I might have shown a lot at the time. For example, the still-life called Still Home from 1996 [of discarded pomegranate, orange peel and pistachio shells], in the light of Astro Crusto (2012), the lobster shell still-life, suddenly somehow becomes its unknowing predecessor. And I literally haven't shown that work since 1998.

So there'll be a lot of surprises. And it's a retrospective that makes do without a lot of the greatest hits, so I think it will be a surprising exhibition for people who know my work well.

So if it's not the greatest hits, is it the B-sides?

Maybe that is an analogy too far. It's the great

Continued on p18

TILLMANS: KARL KOLBITZ; COURTESY OF MAUREEN PALEY

A SOLID RELATIONSHIP

Wolfgang Tillmans's Nite Queen (2013, right) and his Osaka Still Life (2015) "sit comfortably and strongly together" at the Beyeler show, according to the artist

NITE QUEEN: COURTESY OF GALERIE BUCHHOLZ, MAUREEN PALEY AND DAVID ZWIRNER

Galerie Chantal Crousel

Stoilas, Helen. « 'It's the great album tracks that didn't become singles' », *The Art Newspaper Weekend*, *Art Basel: 16-18/06/2017*, pp.16-18

THE ART NEWSPAPER

INTERVIEW
Artist

"[There] is a very new film of sea foam—it's non-toxic, it's natural"

Wolfgang Tillmans: In his own words

As well as installing the exhibition, Tillmans has collaborated with the show's curator Theodora Vischer to create a unique book that pairs reproductions of works from throughout his career with his writing and texts from talks and interviews. "I love making books, but I don't want to make redundant museum publications," the artist told us.

After realising a few years ago that if his collection of "untranscribed tapes and cassettes, faxes and emails, unedited texts and interviews" was not catalogued, it could be lost, he hired a researcher to sort through the material. Vischer then selected and edited the texts to create the catalogue "because I have reader's block", Tillman says, although he adds: "Words play an important role in my work. The interviews and the lectures I do, I feel they are actually part of my output and they are a valid medium in my work as an artist. It's just that I can't quite fathom computing all of that, so I'm glad I found ways to let that filter in."

But make no mistake—this is not a catalogue raisonné. "It's not complete in any way. There are families and types of work missing," Tillmans says. "But it looks at a good portion of the work that I make and delves in deep and doesn't shy away from making them comparable." ***H.S.***

Continued from p17

album tracks that didn't become singles. When you have a good album, you can only ever have three singles, but what do you do when there are six good songs?

And even though this exhibition has 100% different work from the Tate's, it still excludes so many other great works that I wish I could show. It's a huge exhibition and it's still vastly incomplete.

Well, you've got to leave something for down the line.

Yeah, it's really been a great process to look at 30 years of work and to make decisions. It creates connections and ways of looking at other work that would not have been the same without this particular set of decisions.

One thing I was really reminded of was how important it was that I didn't do more of things that worked well; that I never followed the "let's make another one" instinct.

For example, the male nude: you would think that there are more, but actually they are extremely rare, and there's one called Unscharfer Rückenakt [1994], an out-of-focus nude of a back, and that is singular and it's tight. And if I had somehow done more, it would have [made it less special].

Even [with] Concorde, I incubated the project for four years, then I finally did it and then I never touched it again. And that was the right decision. I feel now that there are a lot of unique pictures even though they are part of larger families. For example, the keys on the door with the magnet, that is a unique picture and you immediately remember it when I mention those three words to you.

From left: Tillmans's Eleanor—Lutz (2016), Leaf for Architects (2013) and Crease shiny (2001)

And you're showing a video installation in one of the downstairs galleries?

The downstairs is an exciting part of the exhibition. There is a never-shown-before, 50- or 70-metre-long row of seven Concorde pictures from 1997, so it's marking the 20th anniversary of the book [on the series]. The last seven pages of the book turned purple from the exhausted

chemicals that I used [in printing] and, instead of going full black, it became purple. So this bleak suburb of London became this purple dreamscape in the very last pictures. But because these were unique prints—they were not editions, they were only in the book—the ones that are exhibited are seven enlargements from the unique print and I'm showing [them] here for the first time.

In the adjacent room, there is a 20-minute video and sound programme focusing on a few vocal pieces. And there are two [previously] unseen videos, one of which is for Oscar Powell, who is somebody I'm working with on music. I made a video for a track of his, which is the only piece of music in this programme that isn't mine. And a very new film of sea foam—it's non-toxic, it's natural, just white foam that sometimes happens when algae are being whipped up in the water. And they shake like creatures in the wind.

You know, making a picture or a film of something very general and simple like the sea is very difficult—and over-prescribed and obvious—and to do it anyway is of course the greatest challenge. There is something—excuse the pun—very deep about the sea.

ELEANOR–LUTZ © WOLFGANG TILLMANS; LEAF FOR ARCHITECTS AND CREASE SHINY COURTESY OF GALERIE BUCHHOLZ, AMSTERDAM/BERLIN/COLOGNE AND DAVID ZWIRNER

Galerie
Chantal Crousel

Conti, Riccardo. « Conversations Wolfgang Tillmans at Fondation Beyeler, Basel », *Mousse Magazine*, June 23.
http://moussemagazine.it/wolfgang-tillmans-fondation-beyeler-basel-2017/

Mousse Magazine

CONVERSATIONS

Wolfgang Tillmans at Fondation Beyeler, Basel

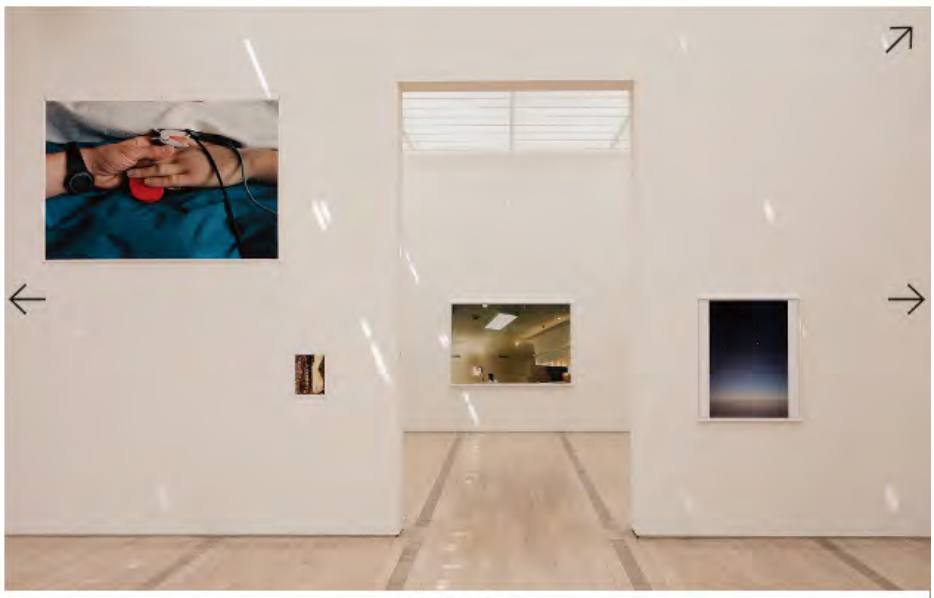
Share

Wolfgang Tillmans in conversation with Riccardo Conti

Wolfgang Tillmans has become one of the most important artists of his generation. He had a recent solo exhibition at Tate Modern in London until 11 June and now, as well, the Fondation Beyeler in Basel has dedicated its summer show to him, focusing for the first time on the medium of photography. This major solo exhibition, curated by Theodora Vischer, features around two hundred artworks. In these photos Tillmans reveals moments of beauty, nature, friendship, and desire, and documents scenes of activism and social and political life. This and the Tate installation perfectly embodies Tillmans's intense oeuvre, and his utopian idea of a non-hierarchical society.

Riccardo Conti: In the Tate and the Fondation Beyeler exhibition, some of your works are attached to the wall with small clips, while others are exhibited in frames. How do you decide how to present each photo?

Wolfgang Tillmans: It comes from my understanding that photographs are "objects." The sheet of paper is inseparable from the image it carries, not just a vessel of information. Thus, instead of hiding the body of the photograph I choose to show it as



1 2 3 4 5 6 7 8

Wolfgang Tillmans at Fondation Beyeler, Basel, 2017
Courtesy: Galerie Buchholz, Cologne / Berlin / New York; Maureen Paley, London; David Zwirner, New York / London

Galerie
Chantal Crousel

an object. This is why I place some pictures naked on the walls, letting the viewer perceive them for what they are.

RC: Can you explain further how you arrived at this open form of presentation?

WT: Yes, it was minimalistic—the purest approach, in a way. Yet after ten years of having exhibited only unframed photographs I felt that it had become expected. And so I thought it would be interesting to add frames because they remind the eye of these different statuses. I didn't just add *random* frames. They are the result of precise research for a model that can lend purity to the object one is working on over time.

RC: Did your relationship with reality change between your early analog works and the advent of the digital era?

WT: I think photography just offers realistic depictions of reality. I see myself using photography in the way any artist looks at the world with the means of his or her own time.

RC: What are your thoughts about the reproducibility of the medium, and its implications in the market?

WT: The market and its demands have never been compelled me to do more. I have always believed that the intention behind of the making of an artwork is encapsulated in the artwork. For example, the first airplane wings were a one-to-one direct negotiation of thousands and thousands of pictures I took years and years before the first time I exhibited that photo. But when I realize the perfect image of a subject, there is no need to have that experience again, because there is no remaining innocence in repeating it.

RC: So when you achieve a result, it's time to move on to something different?

1 **2** 3 4 5 6 7 8

Wolfgang Tillmans at Fondation Beyeler, Basel, 2017
Courtesy: Galerie Buchholz, Cologne / Berlin / New York; Maureen Paley, London; David Zwirner, New York / London

Galerie
Chantal Crousel

RC: So when you achieve a result, it's time to move on to something different?

WT: Sure. But if you put that way, it sounds like an active decision. It wasn't necessarily that "conscious" for me. You have to make yourself open to things. You have to be prepared for chances.

RC: It's hard to circumscribe the range of your subjects to a single theme, but if I had to name it, I should say "freedom." What does freedom mean to you?

WT: Actually freedom has a precise meaning to me. First, it comes from the awareness that the freedom we enjoy is something that others fought for. If we can live freely, it's because other people in history did serious, radical, challenging things. And I'm not just talking here about the LGBT community; I'm thinking about even more basic rights that today we take for granted. The big question of our time and for the younger people is to protect those achievements.

RC: Would it be safe to say that one of your art books, *Soldiers: The Nineties* (1999), conveys a certain desire toward bodies in uniform?

WT: Perhaps, but it's a contradictory attraction, a double feeling, that could be affirmative or subversive. Uniforms are designed to look a certain way, to display masculinity, in ways that are never actively discussed. If you look at those bodies wrapped inside the uniforms with a sexualized glance, you immediately remove the power and the authority they represent.

RC: At the Museum of Contemporary Art Chicago, the exhibition *Eternal Youth* includes some of your photographs. Do you think that part of your work is misleadingly connected to or entrapped in some cult of "eternal youth"?

1 2 **3** 4 5 6 7 8

Wolfgang Tillmans at Fondation Beyeler, Basel, 2017
Courtesy: Galerie Buchholz, Cologne / Berlin / New York; Maureen Paley, London; David Zwirner, New York / London

Galerie
Chantal Crousel

WT: In the first place, I do not speak about youth. When I was twenty-four, my main thing was to speak to being alive, being human, and to do that I spoke through the people who were close and accessible to me, and they happened to be young. When my first book came out in 1995 it got a lot of attention and people started to describe it as "a portrait of a generation," but that was never my aim, because when you are young you are not really aware of this condition. It's a matter of perspective. I realized I wasn't young anymore when I was thirty-one years old. And I certainly don't consider "being young" a particular value, because it is a moment of great vulnerability, crisis, and confusion.

RC: Do you think you contributed to some change in the ideals of beauty with your work for magazines such *i-D*?

WT: Maybe. But what goes on in 99 percent of fashion publications is not influenced by that. A real alternative of bodies and beauty is not fulfilled because there is always a sense of perfection there. I'm not so optimistic in that sense. I think that we are just carrying forward a small detail of what people did in far more radical ways in the 1960s and 1970s. And our tolerance for different bodies is definitely lower than it was twenty-five years ago.

RC: An ethical question persists in photography: How to operate in a world of heavily consumed visual imagery? Why should a photographer want to take another picture in a photo-saturated world?

WT: Exactly. It's the reason I slowed down my photography in the late 1990s, when I turned more to abstract pictures made without the camera in the darkroom. If you think about a balance, a justice regarding what lives are worth representing, I wonder why we should have 10 percent of the world be portrayed every minute and other people from the same Earth not at all.

RC: Is that why you usually take photos of people you personally know, and not just bodies without any story or context…

WT: I was always critical about it, and aware of the complications that come with depicting people. I had problems with how young people were depicted in the late 1980s; they were always presented as not serious, making funny faces or funny gestures, like they had to excuse themselves for being young, and I never felt that that generation should be taken anything other than seriously. The people I knew were quite deep, not superficial. I personally felt very serious at eighteen, or twenty-one, with sincere interests in fine arts and music as well as pop culture, magazines, and fashion.

RC: Now that your artworks belong to some of the world's most important art institutions, what kind of relationship do you have with the Old Masters?

WT: I have never regarded the Old Masters as completely out of my reach or my real experience. When you talk about Gustave Courbet, first of all I think of him as a human being. That's because of my fundamental belief is that all people are born equal. There are variations in how we use a tool to represent a wave—for instance with painting or photography—but we are still looking at the same subject in different moments in history.

at Fondation Beyeler, Basel
until 1 October 2017

Galerie
Chantal Crousel

Conti, Riccardo. « Conversations Wolfgang Tillmans at Fondation Beyeler, Basel », *Mousse Magazine*, June 23.
http://moussemagazine.it/wolfgang-tillmans-fondation-beyeler-basel-2017/

1 2 3 4 **5** 6 7 8

Wolfgang Tillmans at Fondation Beyeler, Basel, 2017
Courtesy: Galerie Buchholz, Cologne / Berlin / New York; Maureen Paley, London; David Zwirner, New York / London

Galerie
Chantal Crousel

1 2 3 4 5 6 **7** 8

Wolfgang Tillmans at Fondation Beyeler, Basel, 2017
Courtesy: Galerie Buchholz, Cologne / Berlin / New York; Maureen Paley, London; David Zwirner, New York / London

Le magazine du Monde

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À L'ÉTÉ.

Vue de l'installation, Fondation Beyeler, 2017.

Galerie
Chantal Crousel

« Carte Blanche A Wolfgang Tillmans », *M le Magazine du Monde*, *No.300*, June 17, 2017, p.9.

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À L'ÉTÉ.

Shahin, summer rain, 2017.

Galerie
Chantal Crousel

M
Le magazine du Monde

CARTE BLANCHE À

Wolfgang Tillmans.

LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À L'ÉTÉ.

Eight in Four Pairs (Blue - South Tank), 2017.

Galerie
Chantal Crousel

Courtesy of Wolfgang Tillmans et Galerie Chantal Crousel, Paris

Patty, Félix. « how did wolfgang tillmans become one of the defining photographers of his generation? », *i-D*, June 5, 2017.
https://i-d.vice.com/en_gb/article/how-did-wolfgang-tillmans-become-one-of-the-defining-photographers-of-his-generation

i-D

PHOTOGRAPHY | Félix Patty | 5 June 2017

how did wolfgang tillmans become one of the defining photographers of his generation?

As his second Tate retrospective draws to a close this weekend, award-winning artist, photographer and musician Wolfgang Tillmans reflects on the politics, photography, and musical endeavours that have defined the last fifteen years of his career.

Headlight (d), 2012.

Galerie
Chantal Crousel

Patty, Félix. « how did wolfgang tillmans become one of the defining photographers of his generation? », *i-D*, June 5, 2017.
https://i-d.vice.com/en_gb/article/how-did-wolfgang-tillmans-become-one-of-the-defining-photographers-of-his-generation

i-D

This article originally appeared i-D's The Family Values Issue, no. 347, 2017.

Wolfgang Tillmans is standing in front of a giant photograph, detailing in high-definition an arse and a pair of balls, and laughing. When pressed for an interpretation of the image, he says, with another laugh. "It's just the facts of life." One of his assistants is listening to the theme music from *Indiana Jones* in the background, the sounds of triumphant violins drifting in from another room, lending a surreal air to our discussion. It's just over a week until Wolfgang's second Tate retrospective opens, and in the galleries he's busy putting the finishing touches to the show. There are assistants methodically working away on boxes of prints. There are pictures resting against the walls. Plans for arranging small prints plastered around the space. One room is still full of building materials.

The image we're discussing is *nackt, 2 (nude, 2)* from 2014. Upon a deep blue carpet rest a pair of testicles, legs splayed slightly open, a semi-circle of arse cheek covers the top half of the image. It's shot with the crystal sharpness and intense clarity that's defined the artist's recent work. Every hair is visible. Wolfgang states it's not on display as a provocation, it's simply "what we are. It's free of charge and it doesn't hurt anybody. To look at a bum and a pair of balls from this angle is not harmful, yet it seems completely scandalous. It's very difficult to photograph nudity in a new way, but it warrants its place in the exhibition, or so it seems."

The Cock (Kiss), 2002.

Galerie
Chantal Crousel

Patty, Félix. « how did wolfgang tillmans become one of the defining photographers of his generation? », *i-D*, June 5, 2017.
https://i-d.vice.com/en_gb/article/how-did-wolfgang-tillmans-become-one-of-the-defining-photographers-of-his-generation

Galerie
Chantal Crousel

JAL, 1997.

It may surprise you that Wolfgang, for all his unflinching representations of everyday life, sex, dancing, love, and politics, is a photographer who gets easily embarrassed and has to overcome shyness to take even a clothed portrait, but especially to take a picture such as this. "It's very embarrassing! Very!" he states. "That's why there aren't many nudes here. In the 2003 Tate Britain retrospective there were two penises in an exhibition of 350 photographs. Three reviews in the newspapers described the show as being 'littered with genitalia', but I very rarely take sexual pictures, or nudes, because I get so embarrassed." So does his self-consciousness ever hold him back? "No, embarrassment is a good thing," he states. "It's a threshold you have to cross if you want to take a picture. Photography has to be painful almost. I have to want to make that picture so much that I have to overcome my embarrassment."

Wolfgang's second Tate show, simply titled *2017*, is not a strict retrospective as such, more a survey of the work he's created since his first Tate Britain retrospective, *If one thing matters, everything matters* in 2003. So there are no images of Alex and Lutz, no Concordes, no *Deer Hirsch* andnone of those ground-breaking early images from i-D that made his name either, just 14 years of work by maybe the best artist-photographer in the world; densely beautiful abstractions, blown up black and white photocopies that revel in grain and noise, delicate and humanistic portraits and luxuriously detailed still lives. Wolfgang is, of course, rightly heralded and lauded for his work. In 2000 he became one of the youngest ever winners of the Turner Prize, as well as being the first non-Brit, and the first photographer to win too. He's almost 50 now, yet still full of boyish charm and enthusiasm, his work still propelled forward by a genuine engagement in the world around him. *2017* feels an apt title for the exhibition. *If one things matters, everything matters* might be a mantra for those of us trying to find ways into the beauty of Wolfgang's work, defined by its lack of visual hierarchy and openness. *2017*, then, is more about Wolfgang "looking for a sense of now" and "uncovering the state we're in." It's the work of an artist uncovering the world around him.

Patty, Félix. « how did wolfgang tillmans become one of the defining photographers of his generation? », *i-D*, June 5, 2017. https://i-d.vice.com/en_gb/article/how-did-wolfgang-tillmans-become-one-of-the-defining-photographers-of-his-generation

Galerie
Chantal Crousel

The state we're in, Wolfgang suggests, began in 2003, with the Iraq War and the massive global demonstrations against it. In particular the "wilful ignorance of the evidence," that propelled us towards war, and "the disconnect between people and politicians," when the protest proved unsuccessful in preventing it. It was an event that ended Labour's post-Thatcher honeymoon years and proved a political millstone around the neck of a generation. "You know the whole 'post truth' thing that we're supposedly living in now?" Wolfgang asks. "Back then that was something that drove me and concerned me very much, and that's how the *Truth Study Centre* projects came about."

The *Truth Study Centre* is a series of works arranged on mazes of overlapping narrow tables. It presents a constellation of fragments; newspaper clippings, emails, images, quotes and pieces of text curated from 2005 to the present day. *Truth Study Centre* is of course a tongue-in-cheek title, but the series isn't about finding meaning in a confusing world. Instead, the alternative-facts and fake-news era we're currently crashing through has put these works into stark relief. In response, Wolfgang has created a new *Truth Study Centre* work for the retrospective that explores "the backfire effect" which is "the psychological effect observed in people who hold a belief that might not be supported by facts, and when they are faced with the facts about it, it will not change their view, but reinforce it."

Faltenwurf (skylight), 2009.

Patty, Félix. « how did wolfgang tillmans become one of the defining photographers of his generation? », *i-D*, June 5, 2017.
https://i-d.vice.com/en_gb/article/how-did-wolfgang-tillmans-become-one-of-the-defining-photographers-of-his-generation

Galerie
Chantal Crousel

Nackt, 2 (nude, 2), 2014.

Politics is never far from Wolfgang's work; something evident last year when he took an active and very public role in campaigning for Britain to stay in the EU. 2016 also saw him actively take a stand against Trump's presidential campaign; utilising his public platform to try and prevent the slide towards racism and nationalism we're experiencing right now. But in the last two years Wolfgang has also immersed himself in his work as a musician. He was in a band in Germany in the mid 80s before he even picked up a camera, and recently returned to it, fronting a 'traditional' band, called Fragile, and also embarking on an electronic project under his own name; one of his songs appearing as the coda to Frank Ocean's *Endless* visual album. "I didn't embark on all these projects last year because there was a stagnation or a vacuum in my art practice," he begins. "The music just wanted to find a way out." But even now, back "concentrating on the main thing I do" as he puts it. Politics and music are always inescapable for Wolfgang. In the exhibition itself, music finds form as a listening room dedicated to work of the 80s avant-garde pop group Colourbox. Part of his mission to get people to take pop music seriously as an art form, something he's been pushing at his Between Bridges project space in Berlin. But music is there in many of his photographic works, *2017* features portraits of musical idols old and new, from Morrissey to the aforementioned Frank Ocean, through to images of clubbers lost in passion.

"In some ways I see myself as an amplifier," Wolfgang explains. "It's not the only role I have, but photography lends itself to amplifying things because it is a medium of mechanical multiplication. I felt from early on in my career that I could give physical space to ideas through my work. That was what my early work in magazines was about, in particular i-D. I wanted to use photography to give that space over to something I liked, like the peace movement. Or, for example, we're sitting in front of this portrait of Patti Smith, a very unusual portrait because she's being portrayed on a 15 metre digital screen at Glastonbury. To place that here is giving her space, giving Glastonbury space, giving what Glastonbury means to people that space. Or the picture next to it, which I think will move by the time the exhibition opens, of six or seven people in intense conversation in a bar in St Petersburg. It's giving space to the very human act of talking to each other, instead of the act of buying designer handbags."

Patty, Félix. « how did wolfgang tillmans become one of the defining photographers of his generation? », *i-D*, June 5, 2017.
https://i-d.vice.com/en_gb/article/how-did-wolfgang-tillmans-become-one-of-the-defining-photographers-of-his-generation

Galerie
Chantal Crousel

For all this talk of politics, music and space, it's easy to lose yourself in the beautiful imagery Wolfgang creates - even if he insists, "beauty is only a concept, a definition, something different to different people." Specifically the large scale, super detailed photographic works he's been creating recently. Wolfgang started using a digital camera in 2009, and stopped shooting analogue in 2012. One image that stands out from this recent period is a simple shot of a bright green weed sprouting out of concrete, captured in hypnotic high resolution. The detail these images capture gives them an almost 3D quality in the way they squash together depth and flatness. Another image, almost entirely white, called *In A Cloud,* was taken through a plane window as he flew through a cloud. "Every photograph is an experiment," Wolfgang continues, whether it's of a person, an object, wildlife, or the whiteness inside a cloud. "It was an experiment to see whether I could take a picture of it. People are afraid of using the most common subject matter - and that's what I get accused of doing by some critics - but it's really about seeing whether I can take a picture that captures the nature of something, but also the very specific feelings of that moment, in this time, in this place." It's this that lends such simple subject matter such resonant emotion, such depth, beauty and visual complexity.

It's hard to describe what gives Wolfgang's portraiture its essence, its *Wolfganginess*. You can recognise his work a mile off, somehow. There's a humanity and simplicity to the way he captures people. There's no trickery, no showy concepts, just an image that captures the soul. One photograph, of an artist called Philip, is particularly memorable, especially amongst the more famous names on the walls. And we could discuss all the famous names he's shot over the years, but this image seems more *him,* in its humbleness, openness, heart and soul. Dressed casually in a green baggy T-shirt and jeans, Philip is staring right into the camera, fiddling with his hands.

Philip Wiegard, 2011.

Patty, Félix. « how did wolfgang tillmans become one of the defining photographers of his generation? », *i-D*, June 5, 2017.
https://i-d.vice.com/en_gb/article/how-did-wolfgang-tillmans-become-one-of-the-defining-photographers-of-his-generation

Galerie
Chantal Crousel

"It's so fascinating about photography, isn't it? That you can tell from a mile off who a picture is by," Wolfgang laughs. Not that there's a formula to the way he works, each portrait "has to be felt new each time." And this portrait of Philip, for all its apparent simplicity, took years to shoot. "I had been observing and noticing him, and wanting to take a portrait of him for some years, so in my mind it matured. But because I was embarrassed, I could never ask him if he would sit for me. Then this picture was taken backstage at a Meadham Kirchhoff show at London Fashion Week, the most unlikely setting for such a personal portrait. It took me literally five minutes, but years as well. That's the amazing thing about photography, it can condense years of thinking into a moment."

Wolfgang is not one of those photographers taking pictures all the time. "I'm not walking around all day, every day, with a camera," he says, standing in front of a portrait of an anonymous young man, dressed in purple robes, in front of a purple car in the Saudi Arabian city of Jeddah. There's something sphinx-like and intriguing in the man's expression and circumstance. "I have a strong sense of embarrassment, which means that only occasionally is there a clarity that overrides it, that means I can take the picture. In this moment, in the old town of Jeddah, when there was a lucidity. I was seeing everything with such clarity. I just felt I had to take these photographs."

Young man, Jeddah, (a), 2012.

"I thought Saudi Arabia would be the worst place to ever go to as a gay person," he continues. "Then, when you are there, you realise there are five million people living in Jeddah, and the people I met were, of course, nice human beings. Wherever I go that's been my experience. People are people, as the Depeche Mode song goes. This whole demonisation of the other doesn't work when you are up close and face to face." Which maybe stands as a nice closing mantra for the exhibition, for Wolfgang's work and his approach to photography. It's all about finding the humanity and universal emotional centre of us all, collapsing us and them together.

As I leave Wolfgang to his boxes of prints, wall plans and hard-working assistants, he seems remarkably calm, but then he's done this all before of course. Few people get two Tate retrospectives. Less get them whilst they're still alive. So if he doesn't seem particularly nervous, maybe it's because he's rightly confident in the power of his work, it's there for all to see. Before leaving he points to a large, beautiful, abstract print. "A lot of people want to know what these works mean," he says. "They want a manual to read it correctly, but it's just about accepting and bearing what is in front of us. The irrationality and absurdity of life is so powerful that sometimes you have to embrace it."

Read: From one icon to another, Arca is shot and interviewed by Wolfgang Tillmans.

Credits

Text Felix Petty
Photography Wolfgang Tillmans

Benhamou-huet, Judith. « Wolfgang Tillmans, superstar de l'art contemporain », *Les Echos*, June 1, 2017.
https://www.lesechos.fr/week-end/culture/expositions/030360803572-wolfgang-tillmans-superstar-de-lart-contemporain-2091040.php#

Les Echos

Wolfgang Tillmans, superstar de l'art contemporain

Judith Benhamou-huet / Journaliste | Le 01/06 à 06:00, mis à jour à 10:23

« Nite Queen », 2013. Dans ses photos, Wolfgang Tillmans aborde les grands comme les petits sujets, joue avec les cadrages, les effets de matière, de lumière ou de taille Galerie Buchholz

Galerie
Chantal Crousel

Le génie de certains artistes consiste à vous obliger à vraiment regarder ce qu'ils ont à montrer. C'est le cas de l'Allemand installé à Londres Wolfgang Tillmans (né en 1968), lauréat en 2000 du Turner Prize. S'il reste encore peu connu en France, il est devenu, à juste titre, une des superstars de l'art contemporain international. Il est en ce moment l'objet d'une exposition à la Tate Modern de Londres et d'une autre qui vient d'être inaugurée, importante aussi en qualité comme en quantité (200 oeuvres), à la Fondation Beyeler de Bâle. Il est aussi présent dans le pavillon international de la Biennale de Venise et une salle entière lui est consacrée à Paris, au Grand Palais, dans l'exposition de Laurent Le Bon sur le sujet des jardins (jusqu'au 24 juillet).

Selon Tillmans, l'exposition anglaise montre l'état du monde aujourd'hui depuis la guerre en Irak, il y a quatorze ans. L'expo bâloise consiste davantage en une exploration intime qui commence avec un autoportrait dessiné de 1986 jusqu'à ses dernières photos. *« La production de Wolfgang incarne parfaitement les images de notre époque. Il y a une unanimité des critiques au sujet de son importance pour le XXIe siècle »*, affirme Samuel Keller, le patron de la Fondation Beyeler, qui consacre pour la première fois l'intégralité de ses espaces à un photographe. Wolfgang Tillmans a d'abord marqué en peuplant ses photographies de scènes d'une jeunesse trash - la sienne. Mais, rapidement, il s'est révélé, en élargissant son style et son répertoire.

ABSTRACTION ET FIGURATION

Son travail peut être qualifié de contemplatif, car il contient beaucoup de vide, de silence et de ce qu'on appelle le dérisoire. Son genre consiste à mélanger abstraction et figuration, petits et grands formats, photos encadrées et photos scotchées au mur ou épinglées. Une photo riche et une photo pauvre. Il aborde les grands et les petits sujets : un essuie-glace en action sous la pluie et un marché en Afrique qui ressemble à une peinture orientaliste ; un grain de peau sur la partie intime d'un corps et un jeune homme en train d'uriner sur un fauteuil... Il joue avec les effets de matière, de lumière ou de taille, avec les cadrages, appliqués ou pas. Tillmans surprend, Tillmans, dérange, Tillmans attendrit. A la Fondation Beyeler, cet accrochage flottant, qui fait passer comme un zapping géant d'une intimité à l'autre, oblige le spectateur à s'appliquer à regarder.

WOLFGANG TILLMANS

Londres, Tate Modern jusqu'au 11 juin.

Bâle, Fondation Beyeler,

jusqu'au 24 octobre.

Le magazine du Monde

CARTE BLANCHE À

Wolfgang Tillmans.

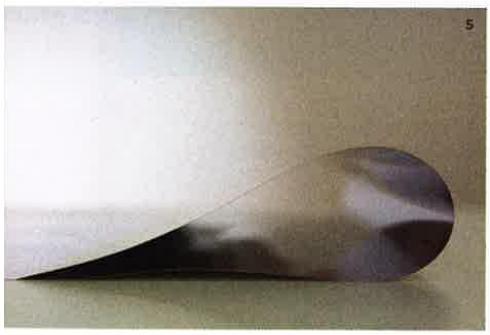
LE PHOTOGRAPHE ALLEMAND, FIGURE DE L'ART CONTEMPORAIN, EXPRIME SA LIBERTÉ DE TON AVEC DES IMAGES QUI MÊLENT ABSTRACTION ET RÉALISME DOCUMENTAIRE. UN UNIVERS INTIME ET ENGAGÉ QU'IL PRÉSENTE JUSQU'À L'ÉTÉ.

Il y a vingt ans, Wolfgang Tillmans a réalisé son projet *Concorde*. Un livre poétique qui traite du résultat magnifique de l'esprit d'équipe et de la coopération dont ont fait preuve les partenaires européens.

Concorde L449-19, 1997.

Galerie
Chantal Crousel

Ghys, Clément. « Wolfgang Tillmans, l'irrévérencieux. », *M le Magazine du Monde*, *No.296*, 20 mai 2017, p.18.



Wolfgang Tillmans (1) explore deux registres différents : la forme documentaire et l'abstraction. *Faltenwurf Bourne Estate*, 2002 (2) ; *Armpit*, 1992 (3) ; *Lutz & Alex ; holding cock*, 1992 (4) ; *Paper drop, Oranienstrasse, a*, 2017 (5) ; *Peaches V*, 2001 (6).

Wolfgang Tillmans, l'irrévérencieux.

DEPUIS SES DÉBUTS DANS LES ANNÉES 1990, LE PHOTOGRAPHE ALLEMAND BOUSCULE LE BON GOÛT AVEC DES IMAGES QUI REVENDIQUENT UN MODE DE VIE DÉGAGÉ DES CONVENTIONS. PARALLÈLEMENT, IL CRÉE DES COMPOSITIONS ABSTRAITES ET POÉTIQUES. "M" LUI CONFIE JUSQU'À L'ÉTÉ SA "CARTE BLANCHE".

PAR **CLÉMENT GHYS**

Dans les années 1990, le milieu de l'art européen voit débarquer un jeune Allemand, né en 1968, Wolfgang Tillmans. En quelques expositions, le jeune homme aux cheveux ras et à l'allure décontractée (veste de surplus militaire, short en Lycra) dépoussière le monde de la photographie. Il punaise ses images à même les murs des galeries, les photocopie sur du papier lambda, ajoute des coupures de journaux. Les tenants du bon goût de l'époque sont choqués par cette audace, comme par les images elles-mêmes : des instantanés des amis de Tillmans, parfois nus, en pleine forêt, accrochés à des arbres comme le Baron perché d'Italo Calvino. Ou encore de jeunes hommes s'embrassant goulûment, urinant sur une chaise de bureau ou regardant l'objectif avec un œil moqueur. En Allemagne, au Royaume-Uni ou aux Pays-Bas, le photographe collabore avec des revues indépendantes, qui croisent l'art, le graphisme et la mode : *The Face*, *i-D*, *Butt*… Son travail porte en germe toute la désillusion et la radicalité des années 1990.

Mais Wolfgang Tillmans est de ces artistes qui savent s'adapter à l'époque, étendre sans cesse leur spectre. Ainsi, si son travail a un aspect documentaire et défend fièrement un mode de vie supposément marginal, il lorgne aussi vers l'abstraction. Il photographie la mer et les vagues comme une fresque, le ciel comme un monochrome, passe des heures à saisir une goutte d'eau sur du papier ou à attirer une mouche sur des fruits de mer. « *Les natures mortes sont un mélange de hasard et de contrôle, de jeu et de mise en scène* », commente-t-il. Ces deux facettes, documentaire et abstrait, ne s'opposent pas. Elles se complètent et forment une œuvre qui, le succès et les récompenses venus (notamment le prestigieux Turner Prize en 2000), a influencé la photographie contemporaine par sa liberté de ton.

Wolfgang Tillmans, 48 ans, vit entre Londres et Berlin. À partir du 28 mai, une exposition lui est consacrée à la Fondation Beyeler, à Bâle. Et jusqu'au 11 juin, il fait l'objet d'une rétrospective à la Tate Modern, à Londres. Quelques mois avant son ouverture, le Royaume-Uni était en pleine campagne sur le Brexit, et l'artiste signait des affiches pour appeler les électeurs à voter pour l'Union européenne. Sur des images d'aubes ou de crépuscules, selon les interprétations, il imprimait des slogans comme « We are the European family » (Nous sommes la famille européenne). Un énième pas de côté pour celui qui a fait sa carrière en les accumulant. En août 2016, le rappeur américain Frank Ocean, dont le coming out avait fait parler en 2012, tant le geste est rare dans le milieu du hip-hop, sortait un album, *Blonde*. Tillmans en signait la pochette. Un portrait de Frank Ocean, les cheveux teints en vert fluo. Une manière de sortir l'art des musées et des galeries, et de prouver que la politique se niche aussi dans la pop culture.

Wolfgang Tillmans, Fondation Beyeler à Bâle, du 28 mai au 1er octobre ; et à la Tate Modern à Londres, jusqu'au 11 juin.

Galerie Chantal Crousel

Carmen Brunner. Courtesy of Wolfgang Tillmans et Galerie Chantal Crousel, Paris

Wallis, Brian. « Wolfgang Tillmans, Fondation Beyeler », *Artforum*, *VOL.55*, *NO.9*, May 2017, p.166.

ARTFORUM

Galerie
Chantal Crousel

BASEL

WOLFGANG TILLMANS

Fondation Beyeler
May 28–October 1
Curated by Theodora Vischer

Few artists working today illuminate the politics of everyday life with the subtle insight and devastating versatility of photographer Wolfgang Tillmans. He turns seemingly casual observations of simple subjects, like friends or flowers, into potent symbols of youth, community, mortality, and hope. The implicit social engagement of Tillmans's work pervades the vast but carefully chosen survey now at Tate Modern. But a second exhibition, opening this month at the Fondation Beyeler, offers a more introspective view. This show, focusing on the artist's studio-based work, will include portraits, still lifes, and staged shots, plus films and music. Look for Tillmans—an ingenious installation artist and quiet provocateur—to activate the complicated meanings in his own work, slyly tweaking the foundation's patriarchal canon of blue-chip modernist masters.

—*Brian Wallis*

Bonnet, Frédéric. « Le jardin, une terre européenne », *Le Journal des Arts*, N°479, May 12 - 25, 2017, p.20.

Le Journal des Arts

LE JARDIN, UNE TERRE EUROPÉENNE

Riche, fraîche et agréable à visiter, l'exposition du Grand Palais déçoit néanmoins par son eurocentrisme

RENAISSANCE À NOS JOURS

Paris. L'entrée en matière est une parfaite réussite. En confrontant dès l'entrée une magnifique fresque pompéienne figurant une nature luxuriante et presque désinvolte à une toile de Giuseppe Penone issue de sa série « Vert du bois », frottage de feuilles sur une toile blanche qui reconstituent des motifs d'arbres, l'exposition « Jardins », au Grand Palais à Paris, donne le ton. S'ensuit une vaste déambulation, tant géographique que temporelle, entre les composantes et les représentations du jardin.

Pas de jardin japonais

La promenade, comme dans un parc, est assez libre, et, passé un court texte d'introduction, ne s'embarrasse pas d'un appareil didactique. Lequel ne fait pas défaut, l'expérience étant privilégiée. À travers les plus de 200 œuvres de toutes époques qui composent ce parcours imaginé par Laurent Le Bon, se juxtaposent dans les salles les composantes du jardin – herbiers, représentations de fleurs ou de plantes par des scientifiques comme par des artistes –, ses architectures et ses modes d'organisation (allées, bosquets, plans, etc). Au-delà, figurent des toiles de Gerhard Richter et Pierre Bonnard ou de très belles photographies d'Eugène Atget, quelques approches métaphoriques comme celles de deux Wolfgang, Tillmans et Laib.

Entre naturalisme scientifique et esthétique naturaliste, l'exposition s'offre quelques échappées belles, comme dans cette salle remarquable où un grand papier découpé de Matisse voisine avec un tableau hyperréaliste de Franz Gertsch et une photographie de Thomas Demand.

Mais malgré la réussite de l'ensemble, la vision qui est délivrée là du jardin reste foncièrement occidentale, tant dans le choix des artistes que dans l'objet de leurs investigations ou les architectures observées, qui ne s'aventurent guère au-delà du jardin à la française et à l'anglaise. C'est là que le pluriel du titre, s'il peut s'entendre par la diversité des regards portés sur le jardin, semble quelque peu trompeur. Certes l'exposition ne prétend à nulle exhaustivité, mais s'emparer d'une telle thématique en passant sous silence l'Asie, et en particulier le Japon qui aurait eu là tant à apporter, dans toutes les occurrences abordées, laisse pour le moins sur sa faim.

● FRÉDÉRIC BONNET

JARDINS, jusqu'au 24 juillet, Grand Palais, Galeries nationales, avenue Winston-Churchill, 75008 Paris.

Gerhard Richter, *Jour d'été*, 1999, huile sur toile, 117 x 82 cm, Albertina, Vienne.
© Gerhard Richter.

Galerie Chantal Crousel

Coste, Christine. « Dans la peau de Wolfgang Tillmans », *Le Journal des Arts*, N°477, April 14-27, 2017, p.20.

Le Journal des Arts

EXPOSITIONS

DANS LA PEAU DE WOLFGANG TILLMANS

Le photographe allemand est un activiste. La Tate Modern le rappelle à l'occasion de ce palpitant électrocardiogramme de l'homme et de son œuvre

PHOTOGRAPHIE

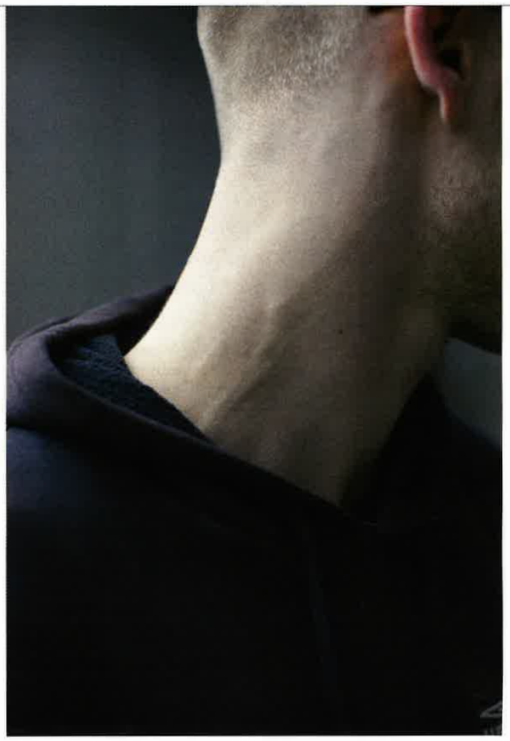
Londres. Un électrocardiogramme précise toujours la date de sa réalisation. Celui de Wolfgang Tillmans, pratiqué par la prestigieuse institution londonienne à la veille des presque 50 ans de l'artiste allemand, n'y échappe pas. La mention « 2017 » en titre de l'exposition à la suite de son nom n'est pas anodine, à l'heure où la Grande Bretagne s'apprête à sortir de l'Union européenne, tandis que les déclarations de Donald Trump, Vladimir Poutine et Marine le Pen forment une inquiétante caisse de résonance. Les pays vacillent sous la montée des nationalismes, les effets du drame migratoire en Méditerranée et les *fake news*. Wolfgang Tillmans s'en fait ici le dénonciateur en apposant sa manière de voir le monde dans un « *habiter poétique et pensant* », pour reprendre Martin Heidegger. La Tate développe au fil des salles cette approche en se faisant l'écho autant de la photographie, des installations, de la vidéo, la performance que de la musique, l'édition ou encore de son intérêt manifeste pour l'architecture.

Amateur de musique

Si l'on retrouve la plupart des grandes séries de l'artiste (« Silver », « Headlight », « Greifbar »...), ses expérimentations et libertés en matière de prise de vue, d'impression et d'accrochage, la Tate Modern convoque avant tout ce qui fait battre le cœur du photographe. Une première dans l'approche de sa création visuelle. En ce sens, donner une large place aux *truth study centers* (centres d'étude de la vérité regroupant articles, photographies ou courbes statistiques sur tel ou tel sujet étudié et entamé par l'artiste depuis 2005) ou réserver une salle à ses goûts musicaux, élargit les points de vue. À mi-parcours, une « Playback Room » est en effet réservée à la sélection personnelle de Tillmans, grand amateur de musique, de boîtes de nuit et musicien lui-même. À l'automne 2016 est sorti *Fragile-Visual*, son premier album, qu'il a entièrement composé.

Dans cette salle, l'évocation de la programmation artistique de Between Bridges – espace d'exposition qu'il a ouvert en 2006 à Londres avant de le transférer à Berlin, où il vit désormais – ouvre à une autre focale. À l'instar de la vaste salle réservée à ses différents articles, affiches et ouvrages que l'on peut consulter. Visiblement curieux de tout, l'artiste a trouvé dans la création et l'art les meilleurs alliés pour conjurer les régressions et les visions ségrégationnistes, homophobes et/ou racistes. Wolfgang Tillmans n'a jamais mâché ses mots ni caché ses sentiments. En témoignent les slogans de la campagne d'affichage anti-Brexit qu'il a réalisée lors du référendum au Royaume-Uni. L'intérêt qu'il porte aux autres cultures et aux fonctionnements sociaux répond aux chaos et errements du monde.

Les portraits de ceux qu'il rencontre au cours de ses différents voyages ou qui forment sa constellation d'êtres aimés ou de références, disent beaucoup sur ses questionnements et attachements. Deux portraits d'Oscar Niemeyer pris à peu d'années d'intervalle font ainsi écho à sa passion pour l'architecture. Une salle du rez-de-chaussée de la Tate a d'ailleurs été réservée à l'installation de *Book for Architects*, projection sur quatre écrans de 450 photographies d'édifices, d'artères ou espaces urbains prises entre 2004 et 2014 dans 37 pays et cinq continents. On a désormais hâte de découvrir fin mai l'autre grande rétrospective Wolfgang Tillmans concoctée par la Fondation Beyeler, à Riehen en Suisse.



Wolfgang Tillmans, *Collum*, 2011. © Wolfgang Tillmans.

La Tate Modern convoque ce qui fait battre le cœur du photographe. Une première dans l'approche de sa création visuelle

● CHRISTINE COSTE, ENVOYÉE SPÉCIALE

WOLFGANG TILLMANS : 2017, jusqu'au 11 juin, Tate Modern, Bankside, Londres.

Galerie Chantal Crousel

McLean, Matthew. « Wolfgang Tillmans, Tate Modern London », *Art Review*, April 2017, pp.102-103.

Wolfgang Tillmans *2017*

Tate Modern, London 15 February – 11 June

As the show's title reminds us, it is '2017'. Many things have changed since the last Tate survey of Wolfgang Tillmans's work, in 2003. In the wake of last year's 'Brexit' vote in particular, this celebration of the first foreign-born winner of the Turner Prize has a particular, timely resonance. What hasn't changed, however – on the evidence of this exhibition – are Tillmans's subjects. Friends, plants, casual views of exotic locations (Buenos Aires, Yazd, Addis Ababa), food, the way clothes hang, transport, the fall of light across a room – the things that interest him are the same things that always have; the same things, on the whole, that Instagram-users are interested in too. As on that app, the idea of a life that often emerges out of these captured moments is one of which I find myself jealous. It's the great streak of pale sunshine slanting across an interior in *Miracles of Life* (2009) that arrests me, but I find myself lingering on the room's good wooden furniture and piled Persian rugs. The problem may be mine. I've never fully separated Tillmans's work from his life, or my idea of it; however brilliant his art, it's only ever mattered to me as much as *he* has, his life a model of how to be in the world: tough but sensitive, cool but committed, serious but hedonistic.

Tillmans's own image rarely appears here (while the gallery permits photography, the exhibition leaflet specifies 'no selfie-sticks'), but the gregariousness of the curating – which features a rare videowork, a live programme, ephemera from the artist's Berlin-based project space, juvenilia like a foray into garment design and an inexplicable gong sculpture – reveals the artist in a surprising number of dimensions; he even codesigned the catalogue.

A parallel sense of generosity is felt in Tillmans's photographs: this show demonstrates (pretty much as the 2003 one did) that he attends to water sprayed from a drainpipe with as much care he does a sky full of stars. The title subject of *Weed* (2014), displayed as a print several metres high, soars like a cathedral spire (is producing a print at this scale an awesome feat? I assume so, but with its minimal exposition, this exhibition is not the place to understand technique); a humble pear, backlit, glows like Uluru at dawn. These images' primary – only? – register is wonder; the world seems too full of grandeur for it to be any other way. Adjust the crop of the waterfall in *Iguazu* (2010) and it could be a spread in *National Geographic*; for all its titular disdain, even the construction-site study *Shit buildings going up left, right and centre* (2014) makes a pretty enthralling vista: a warm-hued study of pattern and planes. Even when he eschews representation, working without cameras, the results – as with the *Greifbar* series, in which abstract marks spread sporelike across cloudy colour fields – are a numinous sublime.

It's not all signs and wonders: the simultaneously earnest and puckish *Truth study center* (2005–) assembles news clippings, documents, Tillmans's photographs and found images to evoke a bewildering media landscape, inviting us to question the production of 'factual' narratives, and images' role within it. In the final room, a similar installation, *Time Mirrored 3* (2017), displays Tillmans's photographs with observations of historical distance: 'The end of the Cold War is now as long ago as the end of WWII was in 1970', for example. A statement of how elusive progress can seem, it also suggested the expansive potential for change in any span of time. Accordingly, hung nearby are images of sites where change is due (Lampedusa, Gaza), or that suggest unpredictability (an abeyance of waves, a clear horizon). For a moment, the world feels upliftingly mutable. The exhibition's takeaway, after 14 crowded rooms, is one pretty familiar to Tillmans fans – the world is strange, confusing, fragile, but fundamentally wonderful. Still, in 2017, hope is no negligible thing. Next to the exit door is a grid of four photographs of apples, growing on the branch in different seasons. Sometimes ripeness is all. *Matthew McLean*

Galerie
Chantal Crousel

Shit buildings going up left, right and centre, 2014. © the artist

Chandler Guyatt, Ashton. « Wolfgang Tillmans: Societal Discourse », *Aesthetica*, April 3, 2017.
http://www.aestheticamagazine.com/wolfgang-tillmans-societal-discourses/

Aesthetica

Wolfgang Tillmans: Societal Discourse

Galerie
Chantal Crousel

As far as timely exhibitions go, Wolfgang Tillmans' (b. 1968) current exhibition at Tate Modern, London, is charged with the heartbeat of today's news and societal hot topics. *2017* features work from Tillmans' portfolio since 2003. If not a retrospective, the prominent subjects his work explored from over a decade ago are still the issues of discourse and the media today.

Matters of war, gender politics and gay rights, immigration and the refugee crisis are embedded throughout his photographs and in the mixed materials of the vitrines filled with the artist's own images and media clippings. Specific themes are not followed, and the visual and supplementary stimuli on show is like scrolling through news-driven social media feeds. The presentation is not all serious, more sprightly challenging, and emphasises the biased perspectives on what is seen as truth – which is now the ubiquitous "fake news" raising controversy at present. The work is evocative in an enticingly captivated form and it has an underlying sense of urgency that encourages its audiences to pay attention to what is happening in the world around them.

Whilst politics are a part of Tillmans' career and personal life, his main focus is making art. The variety of images on display is vast, as is the way that they are presented. Mostly unframed, clipped or taped to the walls, some are high, some are low, some are in the corners of the galleries. The photographs are small and large-scale, and of portraits, landscapes, film abstractions, cities, deserts, TV static, car headlights, bedrooms, drains, plates of food, tropical birds, airport customs – all are individual vignettes of deeper stories or commonplace scenes carefully cropped.

Each individual piece channels a reflection of our world, and together represents its chaos, contents, and beauty. These snapshots resonate beyond their surfaces on many levels. His work is given further accreditation from the aforementioned political references to art historical associations, such as the photo of a meal of lobsters alluding to Dutch still life paintings. Its pink, yellow, orange, white and red palette is offset by a black fly, a symbol with negative connotations. There is no doubt in the talent Tillmans holds in producing striking imagery.

The show follows its own energised beat, including a room where audiences can listen to the recorded music by the band Colourbox. This space was curated by the German-born photographer, with his reasoning that studio recorded music does not receive the same acknowledgement as live music. It is unexpected, as is discovering a video of Tillmans dancing in his underwear. Although, nowadays in our constant flux of change, it is the dynamism that keeps it interesting. And, if there is also the playfulness and beauty as in the works produced through the lens, now could be the time to take advantage of the moment.

Ashton Chandler Guyatt

Wolfgang Tillmans: 2017 runs until 11 June at Tate Modern, London. For more information: **www.tate.org.uk**

Follow us **@AestheticaMag** on Instagram and Twitter for the latest in contemporary arts and culture.

Credits:
1. Wolfgang Tillmans *La Palma* (2014) © Wolfgang Tillmans.

Posted on 3 April 2017

Galerie
Chantal Crousel

Mercier, Clémentine. « Wolfgang Tillmans «A la fin, la seule chose qui reste d'une civilisation est l'art» »,
Libération, March 17, 2017.
http://next.liberation.fr/arts/2017/03/17/wolfgang-tillmans-a-la-fin-la-seule-chose-qui-reste-d-une-civilisation-est-l-art_1556465

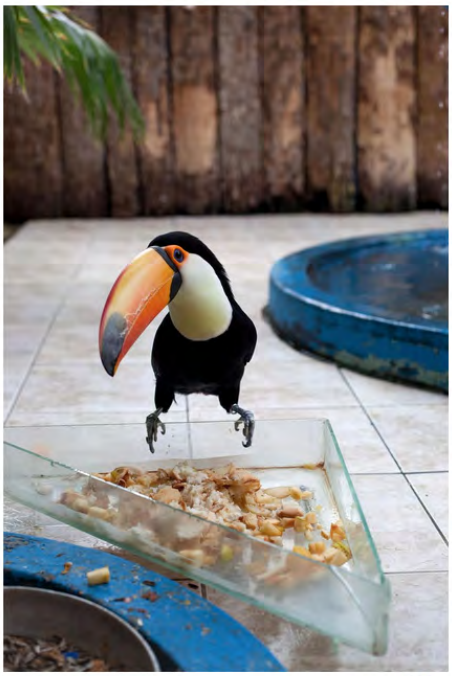
Galerie
Chantal Crousel

INTERVIEW

WOLFGANG TILLMANS «A LA FIN, LA SEULE CHOSE QUI RESTE D'UNE CIVILISATION EST L'ART»

Par Clémentine Mercier
—17 mars 2017 à 17:56

Wolfgang Tillmans explique son rapport à la photographie, son implication politique et l'évolution de son travail sur trois décennies.



Tukan (2010). Photo Wolfgang Tillmans

On le célèbre ici comme un enfant du pays. Premier artiste non britannique à avoir reçu le Turner Prize en 2000, Wolfgang Tillmans (photo Anders Clausen) a vécu près de vingt ans à Londres, et en a adopté le mode de vie. Né en 1968 à Remscheid, en Allemagne, l'artiste habite désormais Berlin. Ce printemps, il occupe près de 14 salles à la Tate Modern, à l'aise comme un poisson dans la Tamise. Rencontré la veille de l'ouverture, Wolfgang Tillmans, presque 50 ans, décontracté et généreux, s'allonge sur un banc au centre de l'expo, large sourire aux lèvres, et prend le temps d'expliquer sa vision du monde et de la photographie, qu'il veut poétique, expérimentale et engagée. Difficile de résister au charme doux du photographe, pleinement concerné et à la nonchalance déconcertante.

Pendant PhotoLondon 2016, vous vous êtes engagé contre le Brexit…

C'est une campagne que j'avais commencée seul au début de l'année. C'est la première fois que je suis devenu activiste politique. J'ai toujours été politisé dans ma vie, et mon travail l'a toujours été dans un sens, mais pour la toute première fois, je suis devenu militant. Je me suis rendu compte que personne en Grande-Bretagne ne défendait avec chaleur l'Europe. On parlait surtout des dangers qu'il pouvait y avoir à la quitter, mais il n'y avait personne pour rappeler que, peut-être, l'Europe était une bonne idée. Pour moi, cela a été une chose tellement forte de vivre ma vie comme un Européen, de voyager en France, d'apprendre les langues, d'étudier puis de déménager en Grande-Bretagne… J'ai toujours eu conscience qu'il y a soixante-dix ans, l'Europe n'avait pas ce visage.

Mercier, Clémentine. « Wolfgang Tillmans «A la fin, la seule chose qui reste d'une civilisation est l'art» »,
Libération, March 17, 2017.
http://next.liberation.fr/arts/2017/03/17/wolfgang-tillmans-a-la-fin-la-seule-chose-qui-reste-d-une-civilisation-est-l-art_1556465

Galerie
Chantal Crousel

Vous avez pensé cette exposition au moment où vous êtes devenu un activiste, est-ce que cela a changé votre manière de la concevoir ?

Cette campagne d'affichage était tournée vers le résultat de l'élection, qui était important pour moi. Cela n'avait rien à voir avec l'art. L'exposition de la Tate parle d'art et pas de Brexit, pas de Trump non plus. Elle raconte la façon dont je regarde le monde. Dans ce regard, je transmets différentes sensibilités. J'espère que je présente les choses de façon non sexiste, non raciste, non xénophobe, avec un point de vue opposé à l'extrême droite. Certaines photos ont une charge plus politique que d'autres. L'urgence continue et j'aimerais montrer mes posters contre le Brexit dans d'autres pays européens *[ce qu'il fait d'ailleurs ces jours-ci aux Pays-Bays, ndlr]*. La mauvaise ambiance est partout maintenant.

Militez-vous dans un parti ?

Non. Mais j'ai l'impression de faire plus de choses en n'étant pas affilié à un parti en particulier. Pour résumer, nous devrions tous nous impliquer davantage dans les endroits qui comptent. C'est bien différent que de poster des trucs sur Facebook ou d'émettre une opinion dans un bar. On pense toujours que l'art est marginal et qu'il n'a aucune influence. Or, ce n'est pas vrai. Les cultures sont définies par l'art et par leur production culturelle. Et, à la fin, la seule chose qui reste d'une civilisation est l'art… Il compte donc. Et comptent aussi les problématiques sur lesquelles il se focalise. C'est pour cela que j'ai commencé *Between Bridges*, un espace d'exposition non-commercial dans un local à Londres en 2006…

Vous en montrez les cartons d'invitation dans l'expo. Que représente ce lieu ?

A l'époque, je réfléchissais à l'art des jeunes artistes à Londres et tout me paraissait si formel… alors que le monde est plein de sujets intéressants pour lesquels on pouvait se passionner. En 2006, déjà, ce n'était pas un monde parfait qui autorisait à être apolitique : on avait la guerre en Irak, le fondamentalisme. J'ai été obligé de montrer dans ce lieu alternatif des artistes qui étaient d'une façon ou d'une autre assez politiques.

Vous avez commencé par montrer David Wojnarowicz (artiste et militant homosexuel dans les années 80 à New York)…

Il m'a paru être le choix parfait. C'était un artiste excellent qui ne mâchait pas ses mots. Il parlait avec beaucoup de colère. Je l'ai exposé comme un exemple et comme un rappel pour tous - et surtout pour moi-même d'ailleurs - sur le courage que l'on peut avoir en tant qu'artiste. On a aussi montré Charlotte Posenenske, dont les sculptures en carton et en aluminium, éditables à l'infini, ont un positionnement politique sur la valeur des choses… Par ailleurs, mon projet *Playback Room*, la salle de musique, donne de la valeur à la musique enregistrée…

Vous vendez un disque dans la boutique du musée. Vous êtes devenu musicien ?

Oui, c'est bien ma musique. C'est quelque chose que j'ai commencé à l'âge de 17 ans, puis je me suis arrêté pendant vingt-huit ans et, il y a deux ans, mon côté performatif est revenu. On peut voir dans l'expo la première vidéo où je me mets en scène. Et je me suis mis à refaire de la musique. J'ai utilisé des paroles écrites il y a trente ans… C'était fascinant.

Mercier, Clémentine. « Wolfgang Tillmans «A la fin, la seule chose qui reste d'une civilisation est l'art» »,
Libération, March 17, 2017.
http://next.liberation.fr/arts/2017/03/17/wolfgang-tillmans-a-la-fin-la-seule-chose-qui-reste-d-une-civilisation-est-l-art_1556465

Galerie
Chantal Crousel

Vous avez une grande confiance pour vous lancer ainsi dans la musique…

Oh non ! Pas du tout. Je me sens encore très peu sûr de moi avec ça…

Quand avez-vous vécu en Grande-Bretagne ?

Je m'y suis installé dans les années 90, cela fait donc vingt-six ans. Puis je suis retourné à Berlin il y a dix ans et j'y ai déménagé mon studio il y a quatre ans. Mon *boyfriend* y vit, et c'était la meilleure solution pour nous. Londres est si intense. Mais la vie y a changé et tout y est devenu commercial. Il n'y a plus rien de gratuit à part les collections permanentes de certains musées.

Pouvez-vous expliquer votre succès en Angleterre alors même que vous avez refusé de vendre des photos au publicitaire Charles Saatchi ?

Cette histoire est tout à fait mineure. Je n'aimais pas ses campagnes. Je n'avais juste pas envie de faire partie de cela. Mais bien sûr, la Grande Bretagne représente beaucoup plus de choses que Charles Saatchi. On a toujours l'impression de l'extérieur qu'il occupe le terrain, mais c'était il y a vingt ans. Je n'ai pas l'impression que mon succès ici soit plus grand qu'à New York ou en Allemagne. J'ai toujours été étonné par le fait que mon travail puisse se traduire dans différents pays, comme au Japon par exemple. Il y a quatre ans, j'ai même exposé et fait un grand tour en Amérique du Sud. J'ai compris que j'avais beaucoup de fans là-bas.

Vous avez commencé à travailler avec le magazine I-D…

Pour revenir aux années 80, il y avait peu de médias qui montraient une scène alternative et une culture jeune non commerciale. J'ai commencé en 1989 pour eux, et j'ai été un contributeur régulier à partir de 1991. En 1995, le magazine a beaucoup changé pour devenir plus mode, ce qui est encore le cas aujourd'hui. Mais jusqu'à cette date, c'était très underground. Malgré cela, *I-D* reste un magazine intéressant. Ils sont conscients de cet héritage, de cette voix de la rue, de la culture jeune dans toutes ses couleurs et sous toutes ses facettes. Quand j'étais impliqué, c'était de petites publications de 96 pages et c'était pré-Internet. On regardait ces pages comme la seule source et la seule nourriture visuelle possible. J'ai reçu de là un grand sens de l'énergie, de la culture dance, de l'acid house…

L'utopie de la club culture ?

Pour moi, cela a été une vision politique, et même si j'étais intéressé par les beaux-arts, j'ai toujours aimé l'énergie qui venait de la musique pop, des night-clubs, de tout ce qui s'y passait…

Allez-vous toujours en club à Berlin ?

Bien sûr. Une bonne chose à Berlin, c'est que l'âge importe peu et il n'y a pas de fermeture aux plus âgés… Les gens de plus de 30 ans qui sortent encore, c'est possible, ce n'est pas un truc bizarre et c'est normal là-bas.

Mercier, Clémentine. « Wolfgang Tillmans «A la fin, la seule chose qui reste d'une civilisation est l'art» »,
Libération, March 17, 2017.
http://next.liberation.fr/arts/2017/03/17/wolfgang-tillmans-a-la-fin-la-seule-chose-qui-reste-d-une-civilisation-est-l-art_1556465

Galerie
Chantal Crousel

Vous avez affirmé être «heureux de ne pas connaître l'histoire de la photographie»…

Je ne connaissais pas si bien l'histoire de la photo au moment où j'ai élaboré mon propre style. C'était une réponse aux critiques de certains photographes. Bien sûr, je n'étais pas totalement sans culture, mais je ne fais partie d'aucune école. Je n'appartiens pas à l'école de Düsseldorf, Eggleston n'a pas non plus eu un impact très fort sur moi. Il est formidable, il n'y a pas de doute là-dessus, mais ce n'est pas ma religion.

C'est pour cela que vous photographiez plein de choses différentes comme cet écran, ce monumental cul masculin ou le blanc absolu, comme sur ce tirage immaculé ?

La photographie toute blanche ? C'est un nuage, j'ai photographié l'intérieur d'un nuage ! Cela m'a pris trente ans pour faire cette photographie. La chose intéressante à propos de l'art, c'est qu'avec la maturité, on ne fait pas la même chose qu'à 25 ans. Je suis heureux de travailler dans le champ des arts visuels, car c'est un espace où l'on peut grandir. Avec la musique pop, vous êtes *out* quand vous avez 35 ans. Vous avez sans doute vu déjà ça, une photo prise depuis un hublot d'avion où l'on ne voit rien du tout. Au moment particulier où j'ai pris cette photo, c'est ce que j'ai vu. C'est vraiment ce que l'on voit à l'intérieur d'un nuage ! Etais-je capable de prendre cette photo ? C'est toujours la question qui précède chacune de mes images. Parce que c'est hautement improbable finalement que l'on puisse prendre une photo de cela. Dans un monde de milliards et de milliards d'images, pourquoi ma photo pourrait-elle ou serait-elle importante finalement ? C'est toujours un défi que je me lance.

Qu'est-ce qui motive encore votre désir de faire des images ?

Je ne travaille pas toujours avec le même modus operandi. Par exemple, la photo de cette main tendue à New York pendant une manifestation du Black Lives Matter : là, je suis motivé par l'idée d'amplification, j'aime l'idée d'être un porte-voix. Je peux prendre la photo et la mettre sur le mur : des milliers de personnes vont la voir pendant les quatre mois de l'exposition. Pour d'autres images, c'est un jeu pur. J'adore jouer dans la chambre noire avec les lumières et le papier photosensible. Enfin, cette photographie statique d'écran est politique et poétique en même temps. Normalement, on ne peut pas photographier un écran car il y a toujours des barres noires qui apparaissent - j'avais déjà essayé sans réussir il y a trente ans. Mais j'étais à Saint-Pétersbourg et j'ai vu un vieil écran plat dans ma chambre d'hôtel. Là, j'ai enfin trouvé la façon de photographier correctement un écran sans barres noires. Chaque image est une expérience. C'est à chaque fois un nouveau challenge.

Et la photo de ce cul monumental ? A qui est-il ?

Je ne sais pas. Enfin si, je sais très bien, mais je ne peux pas vous le dire. C'est un cul qui doit rester secret. ◆

Clémentine Mercier

Franck-Dumas, Elisabeth. « Cotés «Jardins» », *Next Libération*, March 12, 2017.
http://next.liberation.fr/arts/2017/03/12/cotes-jardins_1555173

EXPO

COTÉS «JARDINS»

Par Elisabeth Franck-Dumas
— 12 mars 2017 à 17:26

Au Grand Palais, une déambulation thématique sur les paysages horticoles montre combien ces lieux, havres de couleurs et parcelles d'éternité, ont de tout temps occupé une place particulière dans la représentation artistique.

Soucis (1909), de Koloman Moser. Photo Leopold Museum, Vienne.

Galerie
Chantal Crousel

Franck-Dumas, Elisabeth. « Cotés «Jardins» », *Next Libération*, March 12, 2017.
http://next.liberation.fr/arts/2017/03/12/cotes-jardins_1555173

C'est par une toute petite œuvre qu'on entre de plain-pied dans l'expo. Un dessin à la plume et à l'encre aquarellée, contrepoint au gigantesque Giuseppe Penone sur le mur d'en face et à la fresque pompéienne à ses côtés. Un joyau de délicatesse et de légèreté, une Vierge en son jardin, enfant sur les genoux. Autour d'elle, Albrecht Dürer semble avoir dessiné tous les animaux de la création, perroquet, cigogne, chien, renard, crabe, troupeau de moutons au loin entouré de bergers accueillant un ange. Le soleil darde un halo rosé, iris et pivoines s'épanouissent, le moindre détail réjouit infiniment, telle cette chouette logée sous le banc.

Pourquoi est-ce cette œuvre, plutôt qu'une autre, la porte d'entrée de l'expo ? Parce que s'y trouvent un idéal de jardin mais aussi tout le reste du monde, le clos au cœur du paysage, le merveilleux ici et le lointain. On touche là à la fin de l'hortus conclusus, petite parcelle fermée chère au Moyen Age, et le jardin s'ouvre vers l'ailleurs, se pique de botanique et de science. Il se situe à ce point de bascule, la Renaissance, où Laurent Le Bon, commissaire de l'expo, par ailleurs président du Musée Picasso, et ses comparses Marc Jeanson et Coline Zellal, ont choisi de mettre la première borne temporelle de leur corpus, et il donne à voir l'image concrète de ce propos souvent cité de Michel Foucault : «Le jardin, c'est la plus petite parcelle du monde et puis c'est la totalité du monde. Le jardin, c'est, depuis le fond de l'Antiquité, une sorte d'hétérotopie heureuse et universalisante.» La sobrement intitulée «Jardins», qui ouvre ses portes au Grand Palais mercredi, se niche tout entière dans ce bonheur et cet universel. Elle prend son sens dans les allers-retours qu'elle organise, les jeux d'échos, sa manière pleine d'humour de ménager ses effets. Elle ne prétend pas à l'exhaustif, ni dans le temps ni dans l'espace (limité à l'Europe), mais fait de l'expo elle-même un jardin à butiner, organisée en allées et cabinets de verdure, perçant dans certains murs des cadres comme autant de trouées d'un jardin anglais offrant découvertes et surprises.

Galerie
Chantal Crousel

Perfection calme

Avec un brin de facétie, l'expo attend aussi la mi-parcours pour accrocher des représentations de jardins dans leur entier, semblant ainsi jouer avec l'idée de sa propre impossibilité, à savoir que le jardin, œuvre vivante et éphémère, n'est par essence pas exposable. Il est un défi aux artistes autant qu'aux commissaires. «Jardins» ne répond pas à la question «qu'est-ce qu'un jardin ?», par bonheur, mais plutôt «qu'est-ce que l'expérience d'un jardin ?»

Au gré de l'expo, qui n'est en rien chronologique, l'expérience s'inscrira néanmoins dans une histoire des usages. On voit éclore la botanique avec force herbiers, bibliothèque de bois, fleurs artificielles. Celles-ci s'incarnent en somptueux papiers découpés, en verre (rares prêts du musée d'Harvard), en cire, en porcelaine. Artistes et artisans ont sans cesse rivalisé d'ingéniosité pour se hisser à la hauteur de la nature, et il nous faut ici citer les délicats collages colorés de l'Anglaise Mary Delany, ou encore l'exquis petit bouquet de violettes de Dürer, qui semble avoir été déposé sur son fond blanc il y a un instant à peine, sa vie brève défiant les siècles pour parvenir jusqu'à nous. La méditation temporelle, la fugacité des bonheurs offerts par un jardin, dont le mouvement est celui de la vie même, est l'un des fils conducteur de l'expo, d'où l'ingéniosité d'une mise en balance de ces formes avec une interprétation très contemporaine, celle du photographe allemand Wolfgang Tillmans. Investissant une salle entière, il s'empare du jardinet urbain, ce fameux bout de verdure un peu cra-cra, et y recense avec poésie la glande au parc, la fragilité d'un pommier poussant sur un balcon en ville, l'intérieur d'un pot de fleur laissé à lui-même, et même sa propre basket rouge dans l'humus, caressée par le soleil. On y repense en croisant plus tard les godillots de la paysagiste Gertrude Jekyll peints par William Nicholson, et les «godasses» du paysagiste Gilles Clément. Le jardin s'est toujours éprouvé les deux pieds dans la boue du réel. Sa rudesse, le coupant d'une branche cassée, la griffure des taillis, on les perçoit dans les photos de Tillmans, et dans une vidéo tournée avec une GoPro par un Gilles Clément en plein travail.

Jeux d'échelle

La douceur du jardin, elle, est sans cesse renouvelée. Son plus flamboyant exemple ici, c'est la Fête à Saint-Cloud de Fragonard, où des arbres immenses et pourtant si légers, tranquilles et majestueux, encadrent les scènes qui s'y jouent, théâtre, marionnettes, énorme jet d'eau au centre et, au premier plan, un pot de fleurs renversé par la tempête qui s'en va: c'est une éternité d'instant. Ce chef-d'œuvre, provenant des collections de la Banque de France,

Franck-Dumas, Elisabeth. « Cotés «Jardins» », *Next Libération*, March 12, 2017.
http://next.liberation.fr/arts/2017/03/12/cotes-jardins_1555173

et donc rarement montré au public, est suspendu dans un des «bosquets» de ce deuxième niveau, le plus impressionnant, entièrement dédié à la représentation, aux plans, films, peintures, sculptures et photos de jardins, quand le premier s'attache à leur fabrication : humus, terre, eau et outils y sont rassemblés avec pas mal d'humour - visez un peu, pour l'eau, deux études de nuages de Constable.

D'une manière générale, les commissaires, et la scénographe Laurence Fontaine, semblent avoir eu l'érudition amusée. Ils ont posé ici de gros boutons de redingote ornés de vues de Versailles, là un plan-relief rond de Bellevue qui en devient leur gigantesque cousin, et fait se côtoyer bijoux de fleurs signés Cartier ou Van Cleef non loin de plantes funéraires, autant de clins d'œil, de jeux d'échelle, qui rendent la visite joyeuse.

Le parcours atteint son apogée dans la «Promenade», salle entièrement dédiée au paysage sans personnage, fin XIXe-début XXe, où sont exposées des merveilles de Monet, de Bonnard, qui semblent se répondre en silence, tissant entre elles une invisible et vibrante matière. Il émeut parce que s'y déploient des visions intimes : on est sorti de l'objet social pour entrer dans la contemplation, la projection, le miroir de l'âme. S'il n'y a pas de personnages, c'est parce que le personnage, c'est nous, et c'est aussi le peintre. On y admire la splendeur du Parc (1910) de Klimt, pur bruissement doré de feuillage, qui répond au gros plan des Soucis (1909) de Koloman Moser, dans une même harmonie de vert et de cédrat, l'un en vue large, l'autre en plan étroit, alors que le tremblé d'une photo peinte de Richter semble répondre à celui des nymphéas de Monet. Une telle réunion de splendeurs, une telle intelligence d'accrochage, voilà longtemps qu'on n'en avait vu ici, et l'on aimerait ne jamais plus sortir. D'autant que nous attendent, dans la salle suivante, des compositions bien plus crépusculaires, telles les photos mélancoliques d'Eugène Atget, parmi ses dernières, des Vues du parc de Sceaux prises avant rénovation (1925), où le jardin, réinvesti par la nature, n'exhibe plus grand-chose de sa splendeur passée.

Laurent Le Bon, dont l'expo est l'accomplissement d'une réflexion mûrie une dizaine d'années, nous fera remarquer que le parcours rassemble nombre d'œuvres ultimes ou quasi : citons aussi le Jardin hivernal au paon, inachevé, de Vuillard (1940), le portrait du Jardinier Vallier de Cézanne (1906), les splendides et minimalistes Acanthes de Matisse (1953). Dans le rapport des artistes au jardin, il y a certes de la célébration, une tentative de se mesurer à la nature, voire de partager sa consolation, mais aussi de s'y inscrire, et rejoindre son cycle de naissance et de mort.

L'œuvre qui clôt le parcours est une œuvre de jeunesse, elle, mais c'est un épilogue : A Line Made by Walking (1967) du land artist anglais Richard Long, photographie bien connue d'un chemin creusé dans l'herbe par les pas de l'artiste. Le chemin, on le devine, perdra ses droits d'existence à mesure que les brins d'herbe recouvreront les leurs, faisant de la photo tout à la fois une œuvre et l'annonce de sa disparition. Tout comme cet éphémère chemin, un jardin ne laisse au final que peu de trace, il est un «happening permanent», pour citer Guy Tortosa (1), qui n'appartient pas «au monde des objets finis, échangeables», ce qui en fait tout le prix. Il est la vie et il est déjà souvenir, mélancolie instantanée.

(1) «Les Jardins dans l'histoire des arts : la part maudite» dans le catalogue. Avec également des essais de Hervé Bruno, Monique Mosser…
Elisabeth Franck-Dumas

Jardins Galeries nationales du Grand Palais, 75008. Du 15 mars au 24 juillet. Rens. : www.grandpalais.fr

Galerie
Chantal Crousel

« From the Archives: Wolfgang Tillmans's Deceptively Casual Photography »,ArtNews, February 17, 2017.
http://www.artnews.com/2017/02/17/from-the-archives-wolfgang-tillmanss-deceptively-casual-photography/

ARTNEWS

From the Archives: Wolfgang Tillmans's Deceptively Casual Photography

BY *The Editors of ARTnews* POSTED 02/17/17 4:48 PM

Share 34 Tweet 41 Pin 0 Share 76

Wolfgang Tillmans, *Juan Pablo & Karl, Chingaza*, 2012.

©WOLFGANG TILLMANS

Galerie
Chantal Crousel

« From the Archives: Wolfgang Tillmans's Deceptively Casual Photography »,ArtNews, February 17, 2017.
http://www.artnews.com/2017/02/17/from-the-archives-wolfgang-tillmanss-deceptively-casual-photography/

ARTNEWS

He's taken some of i-D *magazine's most famous photographs, he's won the Turner Prize, he's pioneered what some call "abstract photography," and he's even designed posters opposing Brexit and directed a Frank Ocean visual album. Now Wolfgang Tillmans has an exhibition at Tate Modern in London. This week, the museum opened the survey show of the New York-, Berlin-, and London-based photographer and musician, who, over the past 20 years, has shot everything from alcohol-soaked parties to Sunset Boulevard in Los Angeles. Known for his crowded salon-style exhibitions, Tillmans is prolific. Below are excerpts from the* ARTnews *archives about his vast, seemingly simple, remarkably complex output. —Alex Greenberger*

"Turner Prize 2000 at Tate Britain, London"
By William Feaver
February 2001

A controversy, some sort of controversy—any sort of controversy—is key to the success of each Turner Prize contest. [. . .]

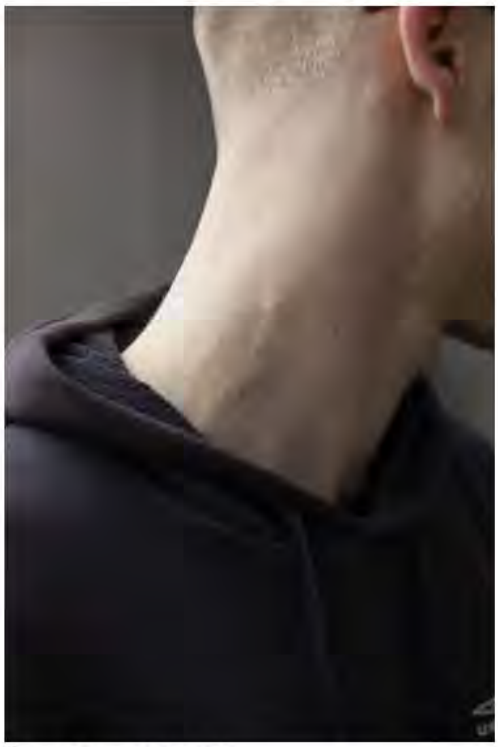
The predicament with Tillmans is pervasive: photographs deployed like so many items of clothing in a boutique.

The winner, in a dull year, was Tillmans. He alone appeared to have the capacity to fill a room with a fetching variety of images, some small, some vast, all touching on present-day concerns. Like the trawlers in the North Atlantic, the Turner Prize jurors are facing increasing difficulty in coming up with sizable catches. Stocks of cod are running low and drastic steps to conserve young cod and enable them o survive to maturity have been proposed. But the hype and publicity generated by the prize make such efforts unlikely.

Galerie
Chantal Crousel

"Shooting from the Hip"
By Hilarie M. Sheets
October 2007

Whether photographing friends or cultural figures such as musician Annie Lennox, model Kate Moss, or filmmaker John Waters, Tillmans says, "I try to approach that person simply as an interesting creature, a vulnerable creature like myself." The pictures are marked by an informality and offhandedness that belie how precisely lit, colored, and composed they are. Tillmans uses either available light or a flashgun that he directs in such a way as to produce even lighting that lends clarity to the subject without excessive drama. He has avoided digital cameras, too, in favor of his 35-millimeter one, which he feels best approximates the sharpness of what the eye sees. "I try to reduce the visibility of the medium," he says of his photographs. "I want them to look easy, to make the viewer not think about me first."



Wolfgang Tillmans, *Collum*, 2011.
©WOLFGANG TILLMANS

While his pictures of people—which have influenced a generation of younger artists—are what Tillmans is best known for, the current museum survey [at the Hirshhorn Museum and Sculpture Garden in Washington, D.C.] attests to his breadth of subjects and styles. His still lifes, for example, have captured a lived-in hotel room, a bunch of socks shaking down a hallway, and sheets of curling photographic paper that take on sculptural qualities.

ARTNEWS

The extent to which he stages an image or intervenes in it varies from not at all to 100 percent. His landscapes range from a straightforward grid of 56 small, shifting views of the Concorde flitting through the sky to an oversize print of trees and foliage tinged acid yellow with hallucinatory blotches of red raining down. Tillmans titled this last image *Icestorm* (2001). It is one of what he considers his "intervention pieces," in which the figuration on the negative is combined with abstract elements he introduces on the printing paper in the darkroom.

Wolfgang Tillmans, *paper drop Prinzessinnenstrasse*, 2014.
©WOLFGANG TILLMANS

"Wolfgang Tillmans at Galerie Daniel Buchholz, Berlin"
By Alicia Reuter
January 2011

The more than five dozen photographs in this thoughtful exhibition highlighted Wolfgang Tillmans's deceptively casual mix of visuals. Provocative sexual and war-related imagery was absent, but on display were most of his familiar motifs—informal portraits, pure abstractions, and easily overlooked vignettes in both urban and rural settings.

Among the strongest works, the "Lighter" series of abstractions offered the clarity and saturation of Color Field paintings. The works, folded or crimpled photographic paper framed in Plexiglas boxes, aren't so much photographs as monochromatic objects. Works from the series were staggered throughout the exhibition, creating both a rhythm and a resting place for the eye. The other works were presented with nonchalance. Some reached floor to ceiling, hung with clips, while others were taped directly to the wall, often clustered in groups so that the eye took in several at the same time.

Galerie
Chantal Crousel

« From the Archives: Wolfgang Tillmans's Deceptively Casual Photography »,ArtNews, February 17, 2017.
http://www.artnews.com/2017/02/17/from-the-archives-wolfgang-tillmanss-deceptively-casual-photography/

ARTNEWS

" 'These Pictures Would Not Have Been Possible Ten Years Ago': Wolfgang Tillmans on His New Show at David Zwirner"
By Alex Greenberger
September 21, 2015

Wolfgang Tillmans, *astro crusto,a*, 2012.
©WOLFGANG TILLMANS/COURTESY THE ARTIST

Who knows whether "PCR" [at David Zwirner gallery in New York] is an exhibition good enough to go down in history? Tillmans certainly doesn't. At this very moment in time, however, it's a stunning show, filled with images that are tough to forget.

In one, the camera is turned on its head to mirror the point-of-view of a baby, who is being dangled upside-down by a man. In another, Tillmans shows us his desk, which overflows with tchotchkes and screens. And, in yet another, a man's hairy ass and scrotum are unflinchingly pointed straight at the camera. ("We all look like that, probably, at a certain angle. It's nothing to be afraid of," Tillman said of that last one.)

If it is possible to draw any connection between the 100-plus works in "PCR," it's that each image feels like it has more information in it than what meets the eye. For one work in the show, Tillmans ran photo paper through the rollers of a printing machine and allowed nitrates to build up on the surface, creating silvery streaks. He then scanned that image and blew it up to gargantuan proportions. In the blow-up process, you lose the physical nitrates, Tillmans said, yet you also begin to have "infinite information, but it is absolutely flat, and it doesn't have this material quality.

"So they both are completely rich," he said, "even though they are missing a component. Often people want just one black-and-white answer, but the reality of life is that it is not black and white."

These photographs, Tillmans added, are just two of many that he's made without a camera in the past decade in response to the abundance of photography, thanks to iPhones and Instagram. "Now everyone's walking around with a small camera," Tillmans said.

Copyright 2017, Art Media ARTNEWS, llc. 110 Greene Street, 2nd Fl., New York, N.Y. 10012. All rights reserved.

Galerie
Chantal Crousel

Sooke, Alastair. « Never mind the politics, feel the lobsters - Wolfgang Tillmans 2017, Tate Modern, review »,
The Telegraph, February 14, 2017.
http://www.telegraph.co.uk/art/what-to-see/politics-lobsters-wolfgang-tillmans-2017-tate-modern-review/

The Telegraph

Never mind the politics, feel the lobsters - Wolfgang Tillmans 2017, Tate Modern, review

★★★★

Wolfgang Tillmans's Juan Pablo & Karl, Chingaza 2012, on display at Tate Modern CREDIT: © WOLFGANG TILLMANS/TATE MODERN

By **Alastair Sooke**, ART CRITIC

14 FEBRUARY 2017 • 9:30AM

It is almost two decades since Wolfgang Tillmans became the first photographer, and non-British artist, to win the Turner Prize, back in 2000. The German, then, is hardly a new name. Indeed, now 48, he is very much in middle age.

Don't get the wrong impression, though: there's no cocoa-and-slippers cosiness about his fresh and invigorating new exhibition, arranged across 14 rooms at Tate Modern. Walking through it is like putting your fingers on the beating pulse of now.

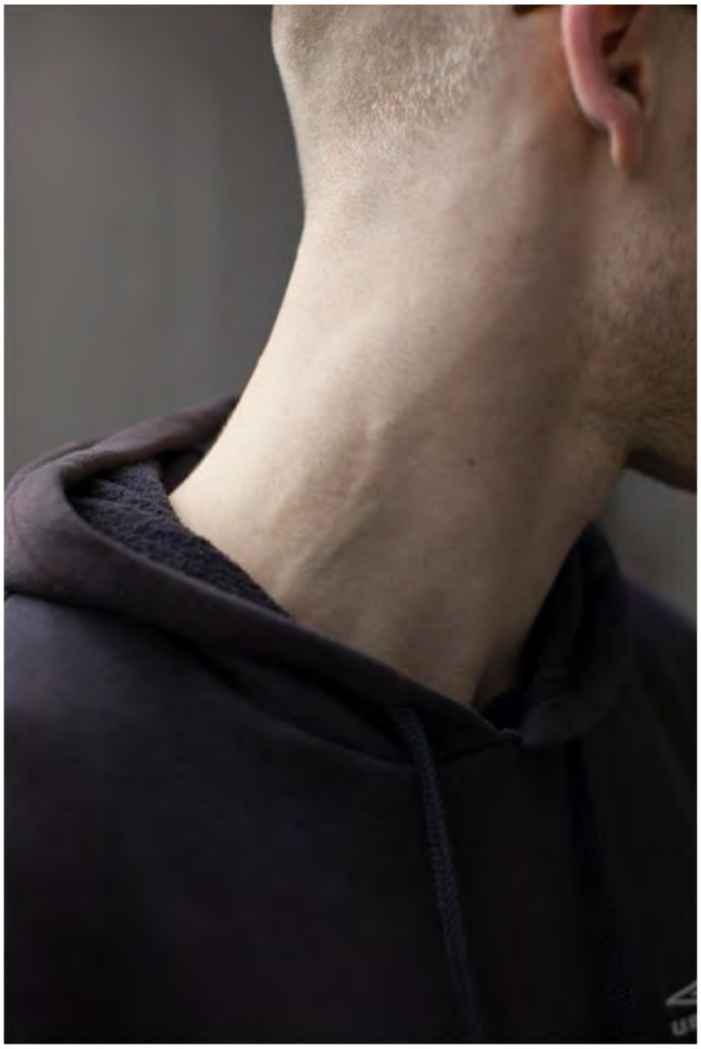
Call it a retrospective at your peril: everything about the show, which presents Tillmans's output using a high-resolution digital camera since 2003, when he had a solo exhibition at Tate Britain, broadcasts his questing, restless desire to innovate and do things differently.

Galerie
Chantal Crousel

Sooke, Alastair. « Never mind the politics, feel the lobsters - Wolfgang Tillmans 2017, Tate Modern, review »,
The Telegraph, February 14, 2017.
http://www.telegraph.co.uk/art/what-to-see/politics-lobsters-wolfgang-tillmans-2017-tate-modern-review/

The Telegraph

Galerie
Chantal Crousel



Wolfgang Tillmans's Collum, 2011 CREDIT: © WOLFGANG TILLMANS/TATE MODERN

So, with one or two exceptions (towards the end, for instance, we find a gallery of portraits), there are no themed rooms. Instead, in the spirit of his artistic hero Robert Rauschenberg (currently the subject, coincidentally, of another retrospective at Tate Modern), Tillmans delights in thumbing his nose at hierarchies and smashing apart conventions.

He is known, for instance, for his unusual approach to showing work, and here he does not disappoint. Photographs are presented every which way: large, small, high up, low down, above doorframes and windows, squeezed into corners, stuck next to fire escape signs. A few are framed, but most are not. Typically, they're attached to bulldog clips hanging from tacks. Some are even taped directly to the wall.

The presentation is crucial, because it broadcasts an important message: Tillmans's art is anything but stuffy or pompous. Rather, it's all informality and casual flair. At times, he flirts with visual anarchy. But he also subtly corrals the exhibition so that it flows with enviable rhythm.

Sooke, Alastair. « Never mind the politics, feel the lobsters - Wolfgang Tillmans 2017, Tate Modern, review »,
The Telegraph, February 14, 2017.
http://www.telegraph.co.uk/art/what-to-see/politics-lobsters-wolfgang-tillmans-2017-tate-modern-review/

The Telegraph

Wolfgang Tillmans's Iguazu, 2010 CREDIT: © WOLFGANG TILLMANS/TATE MODERN

Galerie
Chantal Crousel

He is no stranger to art history, either. Walking around, I totted up references to, among other things, Courbet's Origin of the World (later, there is a corresponding and provocatively blown-up close-up of a naked man's buttocks and testicles), and the Sleeping Hermaphrodite, a notorious, gender-bending ancient marble statue that Tillmans co-opts as an emblem of his own queer politics.

A vast black-and-white print of a semi-naked male youth, wearing only Adidas shorts, pulling a splinter from his foot restages another famous statue from antiquity, known as the "Spinario", or Boy with Thorn.

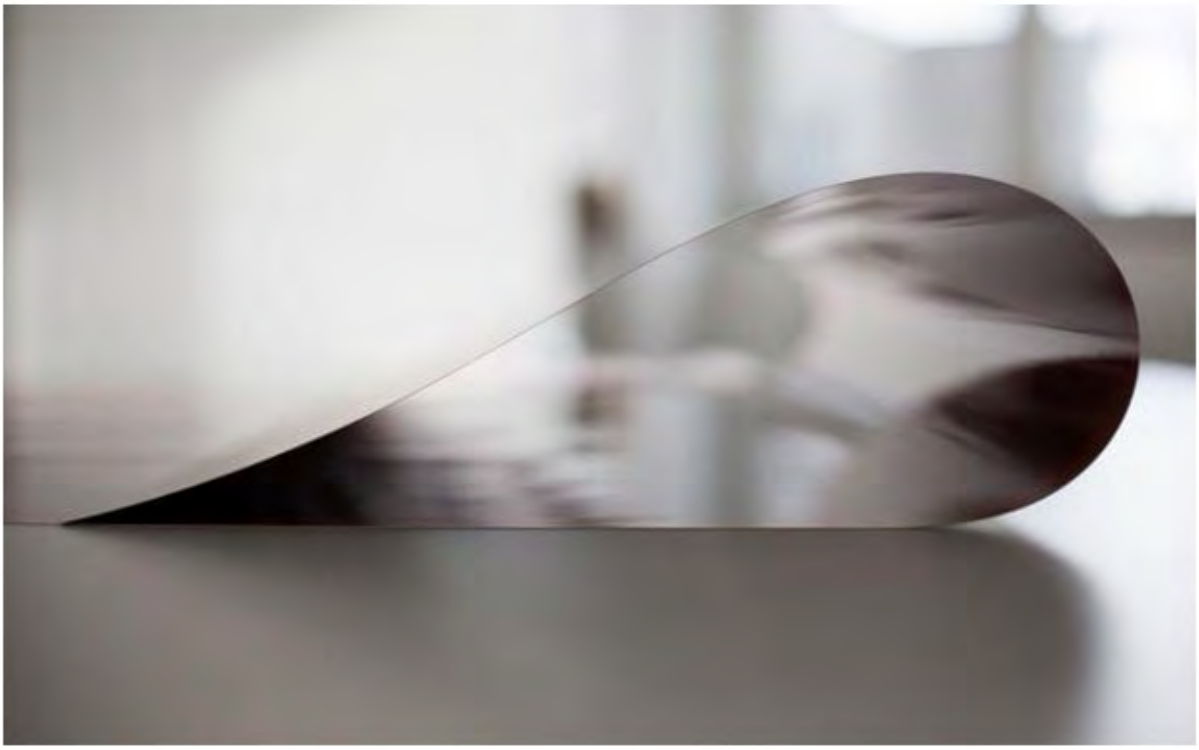
I doubt that many people will get the reference, and fewer still will care – but such allusions suggest that beneath Tillmans's modishness and freewheeling invention, a solid bedrock underpins his art.

What, then, of the work? Above all, Tillmans is a gorgeous colourist. As befits an artist who made his name in fashion photography during the Nineties, he has a sensuous eye, and can make even the most unremarkable subject, such as the folds of a jacket above a pair of jeans, compelling.

Sooke, Alastair. « Never mind the politics, feel the lobsters - Wolfgang Tillmans 2017, Tate Modern, review »,
The Telegraph, February 14, 2017.
http://www.telegraph.co.uk/art/what-to-see/politics-lobsters-wolfgang-tillmans-2017-tate-modern-review/

The Telegraph

Galerie
Chantal Crousel



Wolfgang Tillmans's Paper Drop Prinzessinnenstrasse, 2014 CREDIT: © WOLFGANG TILLMANS/TATE MODERN

Indeed, his instinctive knack for creating memorably ravishing images is a sort of ocular superpower – the essence of his talent, akin to, say, David Hockney's exquisite draughtsmanship.

This is evident after the preamble of the exhibition's opening two rooms (the second of which, focusing on Tillmans's studio, functions as a composite, introductory self-portrait). The third gallery – hung with seven substantial prints – stops you in your tracks.

Here is a close-up of a glittering car headlight, surrounded by an expanse of glossy red bonnet: automobile bodywork has never looked so sexy. There are the cracked remains of a lavish meal of lobsters: the panoply of oranges, reds, yellows, pinks, creams, and whites provides a succulent visual feast, reflecting the one consumed.

Lest we surfeit, though, a plump black fly – a classic symbol of mortality – strikes a troubling note. There's that engagement with art history again.

Sooke, Alastair. « Never mind the politics, feel the lobsters - Wolfgang Tillmans 2017, Tate Modern, review »,
The Telegraph, February 14, 2017.
http://www.telegraph.co.uk/art/what-to-see/politics-lobsters-wolfgang-tillmans-2017-tate-modern-review/

The Telegraph

Galerie
Chantal Crousel

Wolfgang Tillmans's Astro Crusto, 2012 CREDIT: © WOLFGANG TILLMANS/TATE MODERN

Throughout the exhibition, there are countless instances of similarly lush and sumptuous images. The graceful young man from Jeddah wearing a loose pink robe, leaning against a garish pink car. The brilliant, insouciant toucan, with a curving orange beak. The majestic weed thrusting through the cracks of Tillmans's London patio with puffed-chest vigour, presented on an epic scale, like a portrait of Napoleon.

Then there are the stunning Blushes – a series of sublime abstract images on which Tillmans has been working since 2000. (Abstraction is an important strand of his artistic DNA.) With startling originality, Tillmans produces their quasi-painterly marks without a camera, by manipulating light directly onto photographic paper.

Elsewhere, he is great on texture, as well as colour. In Dusty Vehicle (2012), desert sand covers a Mercedes like a thick and tactile pelt. In La Palma (2014), foaming waves have the consistency of double cream. Spherical specks of spray levitate in mid-air like a juggler's balls.

I could go on. But there is another side to Tillmans – and one, I sense, which he encourages deliberately, to temper the facility of his innate gift for image-making, lest people accuse him of producing superficial pictures that appeal only to the eye. And that is his tendency to talk politics.

Sooke, Alastair. « Never mind the politics, feel the lobsters - Wolfgang Tillmans 2017, Tate Modern, review »,
The Telegraph, February 14, 2017.
http://www.telegraph.co.uk/art/what-to-see/politics-lobsters-wolfgang-tillmans-2017-tate-modern-review/

The Telegraph

Wolfgang Tillmans's Shit Buildings Going Up Left, Right and Centre, 2014 CREDIT: © WOLFGANG TILLMANS/TATE MODERN

There are many photos here about war, gender politics and gay rights, the refugee crisis. A smashed-up boat lies wrecked on a beach on Lampedusa. An aerial shot documents the catastrophic effects on Port-au-Prince of the earthquake of 2010.

All this is fine: Tillmans is free, of course, to express his concerns and beliefs. For many people, his crusading political sincerity will only add urgency to work that already feels remarkably contemporary.

Sometimes, though, his political work feels like an exercise in virtue-signalling. Moreover, even his most ardent fans would surely concede the weakness of his "truth study center" installations, featuring itsy-bitsy photographs, clippings from newspapers and magazines, and print-outs of online articles, all presented beneath glass on wooden tables.

Sure, they remind us that the world is horribly violent, divided, and fragile. They also skewer our era of "fake news". But they have the subtlety of thought of a sixth-form debate, and none of the arresting visual aplomb which won Tillmans acclaim.

Galerie
Chantal Crousel

Sooke, Alastair. « Never mind the politics, feel the lobsters - Wolfgang Tillmans 2017, Tate Modern, review »,
The Telegraph, February 14, 2017.
http://www.telegraph.co.uk/art/what-to-see/politics-lobsters-wolfgang-tillmans-2017-tate-modern-review/

The Telegraph

Wolfgang Tillmans in 2013 CREDIT: ANDERS CLAUSEN

By the end, I was also tired of Tillmans's disruptive aversion to the conventions of retrospectives. He deliberately disregards chronology, by jumbling up different bodies of work, but this means that there is little sense of artistic development.

Consequently, although Tillmans is a sophisticated and supple designer of exhibitions, the final room, for instance, feels similar, in terms of overall tone and effect, to the preceding ones. An exhibition two thirds the size would, arguably, have had more impact.

These, though, are quibbles. Few artists navigate the complexities of the world today with such honesty as well as style, presenting both the dazzle and the muddle of our overloaded modern lives. Tillmans may not be a new name, but he remains a very special talent.

From Feb 15 until June 11; information: 020 7887 8888

Galerie
Chantal Crousel

Taylor, Laurie. « Wolfgang Tillmans », *Frieze.com*, February 14, 2017.
https://frieze.com/article/wolfgang-tillmans-1?utm_source=Newsletter&utm_campaign=Culture%20Bulletin%20Feb%2014&utm_medium=Email

REVIEW – 14 FEB 2017

Wolfgang Tillmans

Opening tomorrow, Wolfgang Tillmans's major retrospective at Tate Modern shows an artist coming full circle

BY LAURIE TAYLOR

'Wolfgang Tillmans: 2017', which opens tomorrow, is the artist's first solo exhibition at Tate Modern and is part of the institution's push to expand their contemporary photography collection beyond the canonical 'black and white fine print' tradition. Born in Remscheid, West Germany in 1968, Tillmans first gained attention in the early 1990s for his photographs, which documented the gay scene and club culture in London for magazines such as *i-D* and *Spex*. He went on to win the Turner Prize in 2000 – the first photographer and non-British artist to do so – and has since continued to work along an increasingly conceptual axis. The exhibition begins in 2003, a year that marked a fundamental change for Tillmans. The second Iraq war, the fall out of which is still being felt today, and its peripheral issues of religious fundamentalism, capitalism, migration and anti-globalism had a profound effect upon the artist, markedly influencing his artistic practice.

Wolfgang Tillmans, *Juan Pablo & Karl, Chingaza*, 2012. Courtesy: © Wolfgang Tillmans

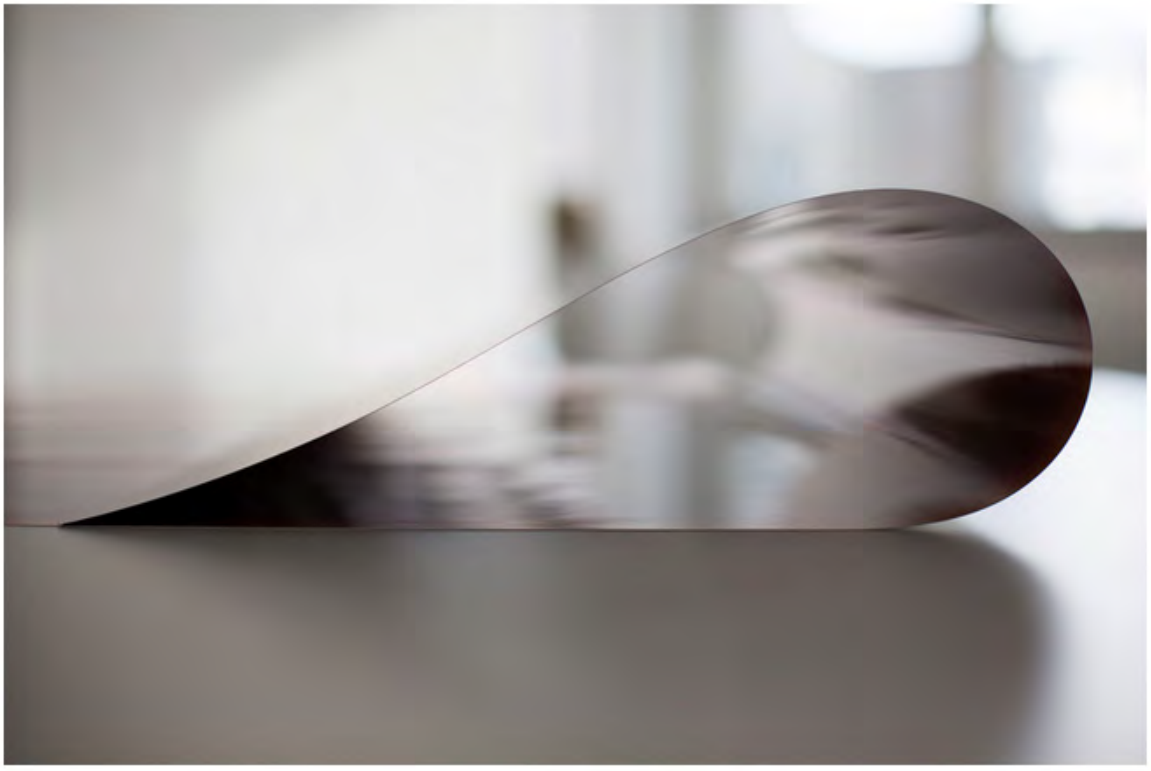
Galerie
Chantal Crousel

Taylor, Laurie. « Wolfgang Tillmans », *Frieze.com*, February 14, 2017.
https://frieze.com/article/wolfgang-tillmans-1?utm_source=Newsletter&utm_campaign=Culture%20Bulletin%20Feb%2014&utm_medium=Email

His is a practice that can be difficult to categorize as Tillmans's work often fails to fit into traditional boxes. First and foremost a photographer, his early interest in the medium's documentary capabilities have given way to a more inward-looking approach, whereby he *makes* photographs, causing the images to happen, rather than *taking* them from what is already there. In his abstract series, such as 'Paper Drop' (2001–08), 'Greifbar' (2014–15) and 'Silver' (1998–ongoing), Tillmans explores the serendipitous effects that occur when light, chemicals, dust and photographic paper are combined in unconventional ways. These works, which range in size from A5 portfolio prints to 2m wall-size prints, are evidence of Tillmans's fascination with photography's unique materials and processes, but they also represent a different form of photographic record, created but nonetheless true. As if to highlight their central significance to Tillmans's practice, these abstract works are scattered throughout the exhibition, appearing in different rooms, sometimes framed, sometimes hung with bulldog clips, alongside other seemingly unrelated works.

In a departure from purely photographic work, Tillmans also uses newspaper and magazine clippings, postcards and pamphlets alongside his own photographs, presenting them not on the wall, but rather in custom-made table displays. The 'Truth Study Centre' (2005), in addition to being more multi-media than previous work, was also Tillman's first overtly political work. The project, which features in the exhibition, functions as a critical engagement with propaganda and the assumed veracity of visual and printed materials. Produced just two years after the invasion of Iraq, 'Truth Study Centre' was motivated by Tillmans's own desire to do more than watch from the side-lines; this pull towards activism was one he hoped would translate to viewers, inspiring further active engagement.

Galerie
Chantal Crousel



Wolfgang Tillmans, *paper drop Prinzessinnenstrasse*, 2014. Courtesy: © Wolfgang Tillmans

Taylor, Laurie. « Wolfgang Tillmans », *Frieze.com*, February 14, 2017.
https://frieze.com/article/wolfgang-tillmans-1?utm_source=Newsletter&utm_campaign=Culture%20Bulletin%20Feb%2014&utm_medium=Email

These days, Tillmans is discovering new creative vehicles through which to express his political and social interests. He runs an exhibition space, 'Between Bridges', which opened in London in 2006 as a showcase for young artists with a notably political edge to their work. Tillmans relocated the space to Berlin in 2014, where it continues to feature installations, talks and performances, concentrating most recently on addressing the refugee crisis in the EU. In his latest venture, Tillmans is reinvented as a songwriter and vocalist. In 2016, with help from a revolving line-up of studio musicians, he put out two techno-influenced EPs. *Device Control 2016/1986* was released in September and was quickly followed in December by *That's Desire/Here We Are*. The latter features a synth-pop/post-punk musical style straight out of 1983, but Tillmans lyrics, particularly the Brexit and Donald Trump-inspired 'Naive Me' are all too current. The EP has also been released as a 'visual album' in which Tillmans and a cast of guest performers sing and dance (and hula-hoop) to each track. In making the albums, Tillmans wanted to remind us that amidst the need for activism and awareness, we must also leave room for living life and seeking out happiness wherever we can.

Tillmans's musical endeavours form part of his latest exhibition, as Tate Modern turns its underground chamber, 'The Tanks', into a makeshift listening room. For ten days, beginning on 3 March, Tillmans will take over the south tank for a series of music and video events designed to provide an immersive and contemplative environment for the appreciation of music and sound – not unlike the spaces created by museums and galleries for visual art.

Wolfgang Tillmans, *astro crusto, a*, 2012. Courtesy: © Wolfgang Tillmans

Galerie
Chantal Crousel

Taylor, Laurie. « Wolfgang Tillmans », *Frieze.com*, February 14, 2017.
https://frieze.com/article/wolfgang-tillmans-1?utm_source=Newsletter&utm_campaign=Culture%20Bulletin%20Feb%2014&utm_medium=Email

With this latest foray into music, there is a feeling of Tillmans coming full circle. It was club culture, after all, that first sparked his rise to international fame. But in those early photographs of ravers, Tillmans existed as observer, looking outward and bearing witness to the world around him. In his more recent works, however, he seems to be playing an increasingly active role. Is this just the natural evolution of contemporary artistic practice, where the artist slowly becomes the art or rather did the events of the early 2000s initiate this participatory turn in Tillmans? By starting in 2003, the Tate Modern show suggests the latter. Perhaps it was only when the world around him began to change that the artist was able to do the same.

- *'Look, again' – Wolfgang Tillmans talks to Dominic Eichler about observation, perception and translation*
- *Listen: Wolfgang Tillmans talks to Julia Peyton-Jones, Adrian Searle, and Jane & Louise Wilson about London in the '90s*
- *'EU Campaign' – Saim Dermican on Tillmans's pro-EU poster campaign*
- *Listen: Wolfgang Tillmans discusses two decades of his practice*

'Wolfgang Tillmans: 2017' is on view at Tate Modern, London, 15 February-11 June. Main image: Wolfgang Tillmans, Collum, 2011. Courtesy: © Wolfgang Tillmans

LAURIE TAYLOR

Laurie Taylor is a writer and editor based in London, UK.

Galerie
Chantal Crousel

AFP. « Brexit et testicules : Tillmans expose à la Tate Modern de Londres », *Le Point*, February 14, 2017.
http://www.lepoint.fr/culture/brexit-et-testicules-tillmans-expose-a-la-tate-modern-de-londres-14-02-2017-2104742_3.php

Le Point

Brexit et testicules : Tillmans expose à la Tate Modern de Londres

AFP

Publié le 14/02/2017 à 17:42 | AFP

"Fake news", Brexit et testicules : le photographe et plasticien allemand Wolfgang Tillmans expose à partir de mercredi à la Tate Modern de Londres une oeuvre éclectique mêlant poésie et politique.

"Cette exposition n'est pas seulement politique", a toutefois souligné l'artiste lors de la présentation de l'exposition, mardi. "Il y est tout autant question de poésie et d'art".

Pour autant, le politique est omniprésent dans son oeuvre, qui associe photos, vidéos et sons : Il est au coeur de ses posters pro-Europe réalisés lors de la campagne du référendum sur la sortie du Royaume-Uni de l'Union européenne, l'an dernier, et de ses photos de frontières et de murs.

Galerie
Chantal Crousel

AFP. « Brexit et testicules : Tillmans expose à la Tate Modern de Londres », *Le Point*, February 14, 2017.
http://www.lepoint.fr/culture/brexit-et-testicules-tillmans-expose-a-la-tate-modern-de-londres-14-02-2017-2104742_3.php

Le Point

Il est aussi au centre de ses "truth study centers" ("centres d'étude de la vérité"), sur lesquelles il travaille depuis 2005, et qui prennent une résonance toute particulière dans une période où "post-vérité" et "fake news" - les fausses informations créées pour duper le public - sont au coeur des débats.

Ces "centres", compilations de photographies, dessins et coupures de presse, visent à démontrer comment une information peut être traitée différemment selon la source la diffusant.

Wolfgang Tillmans est un "homme de la Renaissance vivant au XXIe siècle", estime Chris Dercon, commissaire principal de l'exposition, qui se tient jusqu'au 11 juin. "Il apporte quelque chose à ce monde. Il veut que nous soyons les complices de l'image. Il ne prend pas des photos, il fait des photos".

Le commissaire souligne la capacité de l'artiste allemand à s'inspirer d'oeuvres anciennes, comme les natures mortes, en leur donnant une dimension moderne.

Symbole de cette capacité de synthèse, une de ses oeuvres ne manquera pas d'attirer les regards : un cliché de testicules intitulé "Nackt, 2" et faisant écho au célèbre tableau de Gustave Courbet, "L'origine du monde", représentant un sexe de femme.

14/02/2017 17 :41 :29 - Londres (AFP) - © 2017 AFP

Galerie
Chantal Crousel

Searle, Adrian. « Wolfgang Tillmans review – a rollercoaster ride around the world », *The Guardian*, February 14, 2017.
https://www.theguardian.com/artanddesign/2017/feb/14/wolfgang-tillmans-review-photographer-tate-modern

theguardian

Wolfgang Tillmans review – a rollercoaster ride around the world

★★★★★

Tate Modern, London

Cities from the sky, cigarette still lifes and sunset drives ... the German's swirling show has got the lot – even a room to dance in

Wolfgang Tillmans with his work Sendeschluss/End of Broadcast V, 2014 at Tate Modern. Photograph: Daniel Leal-Olivas/AFP/Getty Images

Room after room, turn after turn, Wolfgang Tillmans' Tate Modern exhibition teems with images large and small. Images alone and arrays of larger and smaller photographs, framed and unframed and attached to the wall with bulldog clips, hung high over doorways and shuffled on a table.

A young man's neck, a knee, a hand stuffed down a pair of shorts. A glimpse of flesh as someone turns. A boy looking at his phone at a London roundabout, a young man in Jeddah, Saudi Arabia, all in fuchsia next to his shiny purple car, mobile phone in his hand. A pair of balls and anus, close-up, huge on the wall. A city seen from the sky from an aeroplane window; another city, veiled in pollution. You can get very close or not nearly close enough. Or even too close.

These shifts in distance and proximity, scale and presentation let Tillmans' photographs, in all their variety, breathe. Such stratagems are familiar from earlier exhibitions of the German artist's work, but are more than just a way of amassing his material. They take account of our mobility and insatiable hunger for the next thing, in order to slow us down and pay attention.

Galerie
Chantal Crousel

Searle, Adrian. « Wolfgang Tillmans review – a rollercoaster ride around the world », *The Guardian*, February 14, 2017.
https://www.theguardian.com/artanddesign/2017/feb/14/wolfgang-tillmans-review-photographer-tate-modern

theguardian

Galerie
Chantal Crousel

Headlight, 2012, left, and Munuwata sky, 2011 by Wolfgang Tillmans. Photograph: Guy Bell/Rex/Shutterstock

There is music. There is dancing. Bewilderment is part of the pleasure, as we move between images and photographic abstractions. Tillmans' asks us to make connections of all kinds - formal, thematic, spatial, political. He asks what the limits of photography are. There are questions here about time, place, belonging, voyeurism, affection, sex. After a while it all starts to tumble through me.

Here is a laser print of a faded fax, itself a print of a photograph of a young man crouching, in a position like praying. Through all its technical reproduction, the image assumes a new quality, both degraded and as delicate as a pen and wash drawing, the faded memory of something seen or encountered, bought back to mind.

Then we are swept away on a drive down Sunset Boulevard, rear lights flaring in the night, then trudging down the grey-carpeted slope of an airport corridor, heading towards Immigration, beyond the sign that reads "Rest of World". OK. Where next? To the studio, with its messy desk, a still life of monitors, laptops and cables, beer bottles, cigarette packs and ashtrays. Some images give you only blankness, pure colour pocked and marked by a dirty printer, a corrupted purity.

Searle, Adrian. « Wolfgang Tillmans review – a rollercoaster ride around the world », *The Guardian*, February 14, 2017.
https://www.theguardian.com/artanddesign/2017/feb/14/wolfgang-tillmans-review-photographer-tate-modern

theguardian

Sunset night drive, 2014. Photograph: © Wolfgang Tillmans

When Tillmans won the Turner prize in 2000, he used some of his winnings to buy an expensive colour printer. In 2011, he dismantled the by now defunct machine, screw by screw. A thing of silvery panels and grey shadows, the parts clutter his studio floor, surrounding the printer's disembowelled carcass. What that thing has seen, how much use and abuse it has suffered. Then he took its photograph, as if he were looking for some secret there, some image lost inside. A little later we come to a gutted lobster shell, a fly working at a scrap of uneaten flesh in the upturned carapace on the table.

Tillmans' work is all a kind of evidence - a sifting through material to find meaning. Now the camera is staring into a big cardboard box, half-filled with pharmacist's tubs and packages, 17 years' supply of antiretroviral and other medications to treat HIV/Aids. I imagine the sound that box would make if you shook it, what that sound might say about a human life, its vulnerability and value.

Galerie
Chantal Crousel

Searle, Adrian. « Wolfgang Tillmans review – a rollercoaster ride around the world », *The Guardian*, February 14, 2017.
https://www.theguardian.com/artanddesign/2017/feb/14/wolfgang-tillmans-review-photographer-tate-modern

theguardian

A whole world is here. A filthy drainpipe in Buenos Aires, a Delhi morning, Shanghai nights, Port-au-Prince and Lima seen from the air. Anders, half naked, bent over and pulling a splinter from his foot, a timeless moment of attentive self-care. Everything collides in this warren of 14 spaces. Tillmans' 2017 is not a retrospective so much as a realignment of images and preoccupations. Reconfiguring his work, introducing pauses and interruptions, is a way of telling the story new each time.

Market I, 2012, on show at Tate Modern. Photograph: Daniel Leal-Olivas/AFP/Getty Images

Making a show is as much a part of Tillmans' work as taking pictures, making a video or an installation. Or, one might add, creating exhibition spaces in London then Berlin, championing other artists, and making the best case for remaining in Europe, as Tillmans did in a series of posters he created, and which could be downloaded and distributed for free, last year.

An arrangement of home-made tables fills one room. Begun in 2005 his truth study center is an ongoing project that collates all kinds of visual and written material as a kind of tabletop scrapbook of archived articles and images. It functions as a litmus test of the present moment. There are studies in brain research, and how hard it is to change people's political opinions; global warming evidence and why it riled doubters; the cognitive process, and why it is that that people don't care that Donald Trump lies. Here's a pamphlet on anal play for men and women. There is too much to take in, in these background rumbles of the personal, the public and the private.

Galerie
Chantal Crousel

Searle, Adrian. « Wolfgang Tillmans review – a rollercoaster ride around the world », *The Guardian*, February 14, 2017.
https://www.theguardian.com/artanddesign/2017/feb/14/wolfgang-tillmans-review-photographer-tate-modern

theguardian

Lampedusa, 2008. Photograph: © Wolfgang Tillmans

Later, music leaks into the gallery, and we are led into a blue room with acoustic baffles mounted on the walls and ceiling. A serious sound system blasts the music of 1980s British band Colourbox into the space. This is a kind of release. Colourbox was a studio band that never performed live, and the speakers reproduce their music as close to the quality of the original master recording as possible. Tillmans' Playback Room was first set up in Three Bridges, the studio/gallery space he set up in Bethnal Green, then again when he moved to Berlin. The room is cluttered with rows of old GDR school chairs. Ignoring them, I danced alone by the window, looking out at the grey river light on a winter day.

In another room, wearing only his underpants, Tillmans dances too, to the beat of his bare feet as he moves left and right before a mark on a wall, in the video Instrument. Maybe the black mark is a glory hole. On an adjacent screen we see his shadow cast on a different wall, making the same moves, slipping in and out of synch with his other self. Dancing for himself, dissolving in the rhythm, he is both instrument and player, catching up with himself, lagging behind. This second room, we learn, is in Tehran. What a strange and compelling work this is.

Among a number of portraits - including artist Richard Hamilton, singer Frank Ocean and ex-British Museum director Neil McGregor - we find Tillmans' own reflection, fractured in a scarred, dented and distorting metal mirror in Reading jail (taken for his participation in the Artangel project there last year).

And here is artist Gustav Metzger, who first arrived in Britain as a refugee on the Kindertransport, almost a lifetime ago. The colourful wreckage of boats beached on Lampedusa marks a more recent transit of fleeing refugees. In a further image the spotlight of an Italian coastguard helicopter is cast on a dark sea in a rescue mission off the coast.

Someone stands beneath the Gaza wall, as if they were waiting for something. White paint is hurled over the screen of a Spanish ATM in a gesture of rage and obliteration. We are coming to the end. The last room in the show is dominated by an empty ocean, heaving with contrary currents and undertows. The image is called The State We're In. In a corner hang four modest pictures of a small apple tree, growing outside Tillmans' old London studio, the fruit ripening. Around, the world roars on.

Wolfgang Tillmans: 2017 is at Tate Modern, London, 15 February-11 June

Galerie
Chantal Crousel

Smythe, Diane. « Wolfgang Tillmans: 2017 opens at London's Tate Modern », *British Journal of Photography*, February 14, 2017.
http://www.bjp-online.com/2017/02/wolfgang-tillmans-2017-opens-at-londons-tate-modern/

British Journal of Photography

Published on 14 February 2017

Wolfgang Tillmans: 2017 opens at London's Tate Modern

written by **Diane Smyth**

Turkan 2010 © Wolfgang Tillmans. On show at Wolfgang Tillmans: 2017 at Tate Modern 15 February - 11 June

Galerie
Chantal Crousel

Smythe, Diane. « Wolfgang Tillmans: 2017 opens at London's Tate Modern », *British Journal of Photography*, February 14, 2017.
http://www.bjp-online.com/2017/02/wolfgang-tillmans-2017-opens-at-londons-tate-modern/

British Journal of Photography

A huge 14-room exhibition, which also includes installations and live events in Tate Modern's south Tank, shows an artist with a singular take on the world

"He's not a prophet, but he sees where things might go because he has an eye for the world," said Chris Dercon, director of the Volksbuhne Berlin and co-curator of Tate Modern's *Wolfgang Tillmans: 2017* show at its press view this morning. A huge 14-room exhibition it bears out Dercon's words with installations such as the ironically titled *truth study centre*, a collection of newspaper and magazine clippings, objects, drawings and images, that reflect on media representation of facts and our propensity to believe what we want despite them; also on show are Tillmans' pro-Remain posters from the recent British referendum on EU membership.

A close-up shot of a car headlight shot in 2012 is accompanied by the thought (in the exhibition booklet) that headlights are more angular now, "giving them a predatory appearance that might reflect a more competitive climate"; shots taken in nightclubs are interpreted in terms of the freedom might experience in such places. Other images show apples, celebrities, static interference; a specially-designed room, The Playback Room, is devoted to sharing recorded music on state-of-the-art equipment. The subject matter varies but it adds up to a singular, and maybe prophetic, vision.

Galerie
Chantal Crousel

Installation shot of room 4, which includes the latest iteration of the truth study centre project. Image © Tate Modern showing Wolfgang Tillmans: 2017 at Tate Modern 15 February – 11 June

Smythe, Diane. « Wolfgang Tillmans: 2017 opens at London's Tate Modern », *British Journal of Photography*, February 14, 2017.
http://www.bjp-online.com/2017/02/wolfgang-tillmans-2017-opens-at-londons-tate-modern/

British Journal of Photography

Installation shot of room 13, which focuses in on Tillmans' portraiture. Image © Tate Modern showing Wolfgang Tillmans: 2017 at Tate Modern 15 February – 11 June

In March Tillmans will take over Tate Modern's south Tank for ten days, with a series of live music events including an afternoon devoted to "The 48 tracks that make up *It's A Sin* by Pet Shop Boys". The exhibition includes a series of Playback Room Sessions, in which artists such as Jeremy Deller and Adam Buxton have been invited to share and discuss music that's inspired them.

Wolfgang Tillmans: 2017 is on show at Tate Modern from 15 February – 11 June; entry costs £12.50. www.tate.org.uk

Shit buildings going up left, right and centre 2014 © Wolfgang Tillmans. On show at Wolfgang Tillmans: 2017 at Tate Modern 15 February – 11 June

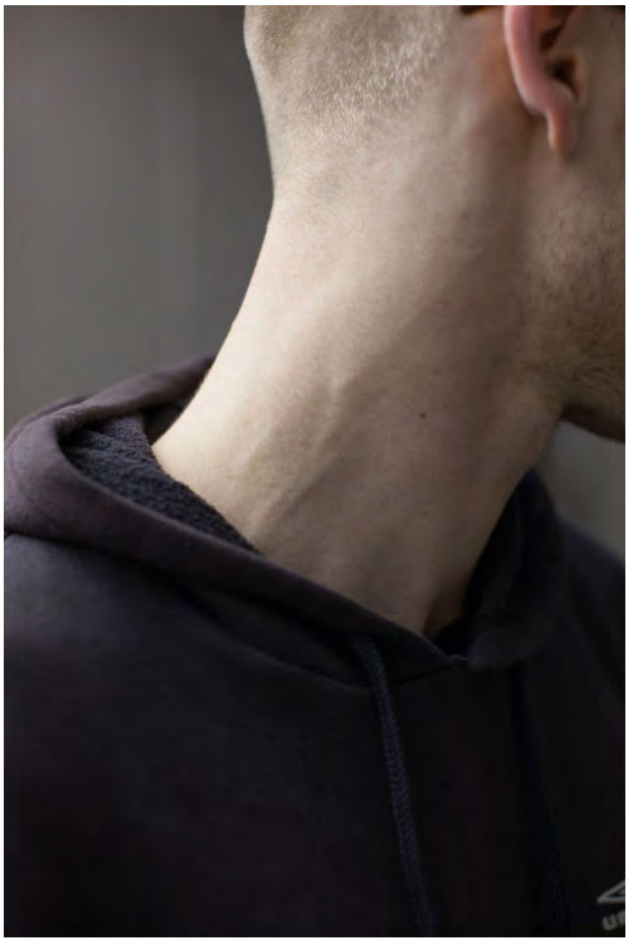
Galerie
Chantal Crousel

Smythe, Diane. « Wolfgang Tillmans: 2017 opens at London's Tate Modern », *British Journal of Photography*, February 14, 2017.
http://www.bjp-online.com/2017/02/wolfgang-tillmans-2017-opens-at-londons-tate-modern/

British Journal of Photography

Galerie
Chantal Crousel

astro crusto, a 2012 © Wolfgang Tillmans. On show at Wolfgang Tillmans: 2017 at Tate Modern 15 February – 11 June



Collum 2011 © Wolfgang Tillmans. On show at Wolfgang Tillmans: 2017 at Tate Modern 15 February – 11 June

Juan Pablo & Karl, Chingaza 2012 © Wolfgang Tillmans. On show at Wolfgang Tillmans: 2017 at Tate Modern 15 February – 11 June

Smythe, Diane. « Wolfgang Tillmans: 2017 opens at London's Tate Modern », *British Journal of Photography*, February 14, 2017.
http://www.bjp-online.com/2017/02/wolfgang-tillmans-2017-opens-at-londons-tate-modern/

British Journal of Photography

Galerie
Chantal Crousel

Iguazu 2010 © Wolfgang Tillmans. On show at Wolfgang Tillmans: 2017 at Tate Modern 15 February – 11 June

paper drop Prinzessinnenstrasse 2014 © Wolfgang Tillmans. On show at Wolfgang Tillmans: 2017 at Tate Modern 15 February – 11 June

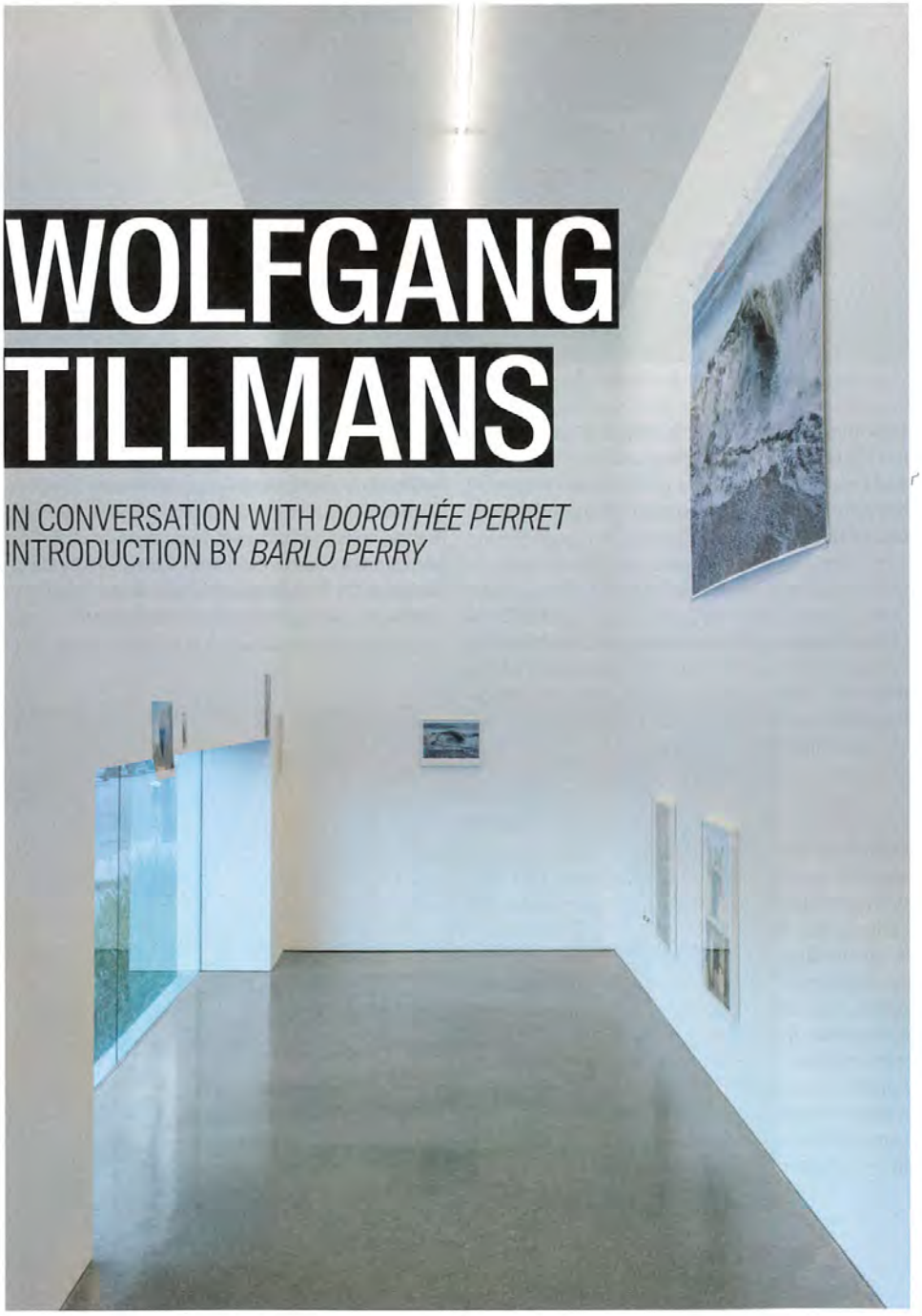
Perret, Dorothée, Perry, Barlo. « Sound and Vision. Wolfgang Tillmans. », *Paris LA*, *Issue 15*, Spring 2017, pp.48-53.

PARIS*LA*

SOUND AND VISION

WOLFGANG TILLMANS

IN CONVERSATION WITH *DOROTHÉE PERRET*
INTRODUCTION BY *BARLO PERRY*



Galerie
Chantal Crousel

Perret, Dorothée, Perry, Barlo. « Sound and Vision. Wolfgang Tillmans. », *Paris LA*, *Issue 15*, Spring 2017, pp.48-53.

Galerie
Chantal Crousel

The new Wolfgang Tillmans show at Regen Projects in Los Angeles opened three days before election night 2016, a jolting aftershock to the pro-Brexit vote the previous June. Maintaining their "special relationship" by mimicking one another's worst instincts, the United States and Great Britain have both taken a "populist," nationalist leap from a cliff, exit Right.

In many ways this feels like terra incognita. But it also feels familiar. Certainly Wolfgang Tillmans—creator of anti-Brexit posters and a recent *Artforum* ad for his Regen Projects show which he repurposed as an anti-Trump message—has been somewhere like this before. At a London anti-Iraq war demo over a decade ago, he carried a large sign with the words: *the axis of evil goes right thru George W.'s juicy manhole.*

Born in Remscheid, Germany in 1968, Wolfgang moved to Hamburg in his late teens—where he had his first show, at Cafe Gnosa, an artists' café—and left for England in his early twenties, where he attended the Bournemouth College of Art and Design. London has been a chief base of operations since 1992, and he won Britain's Turner Prize—the first photographer and first non-U.K. citizen to do so—in 2000. In Berlin he is identified with a rich work-and-play relationship with the Ostgut and Berghain techno clubs. In 2016, Wolfgang returned to music making with the *2016/1986* and *Device Control* EPs, both on Fragile. The former includes remixes of three songs he recorded in 1986, and the cut "Device Control" also appeared on Frank Ocean's *Endless* album.

A thoughtful, intelligent confidence has guided his long, successful journey, but Wolfgang has claimed that he would be lost without the strong sense of doubt that defines his photography, from the representational documents of his community to his abstractions. He is highly engaged in the international discourse around politics and power. Yet, as he told writer Paul Flynn in 2009, "purposelessness is quite crucial to art." These contradictions are the connections that inform Wolfgang's body of work, most recently in the half-hour visual album *That's Desire / Here We Are* by his band project Fragile, shot in Los Angeles in autumn 2016. Featuring improvisations by actors Bashir Daviid Naim and Hari Nef, joyous hula-hooping by Karis Wilde, and Wolfgang's lyrics and deep-voiced *Sprechgesang,* it's a bittersweet celebration and affirmation of individuality, cosmopolitanism, and desire.

Perret, Dorothée, Perry, Barlo. « Sound and Vision. Wolfgang Tillmans. », *Paris LA*, *Issue 15*, Spring 2017, pp.48-53.

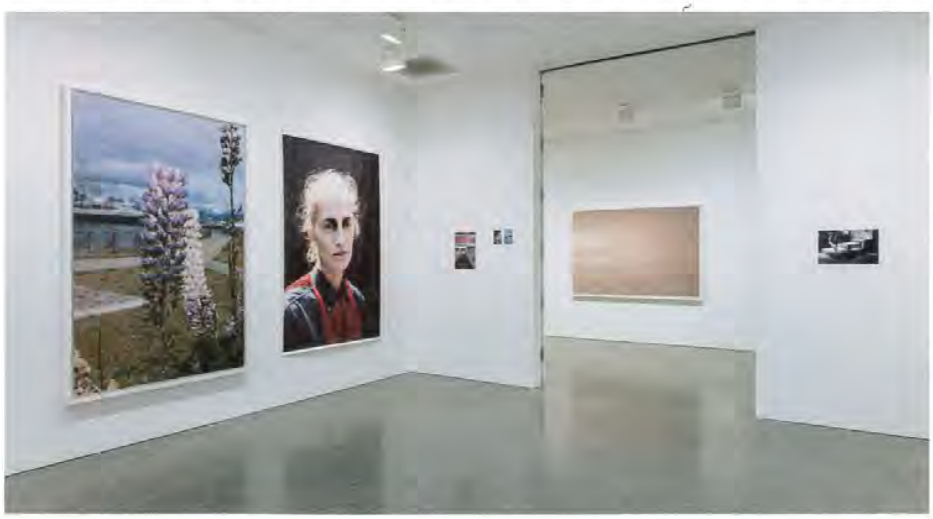
Galerie
Chantal Crousel

DOROTHÉE PERRET

I first encountered your work through magazines like *i-D* and *Purple*. That was the culture at that time, that's how I got information in my youth. You somehow managed to start from magazines, and kind of bridged, crossed over. And you did it, like, twenty-five years ago.

WOLFGANG TILLMANS

But that's really a very long-lasting misconception, a misunderstanding. I always saw myself as an artist, but I was equally drawn to youth subcultures, their music and street styles. I saw no reason, other than hierarchical "high-art/low-art" narrow-mindedness, to not engage in *The Meaning of Style*, as the subtitle of Dick Hebdige's book from 1979 goes. From the start, I equally showed in galleries and magazines, and I still do so today. For me nothing changed from that.



DOROTHÉE

Yeah, I don't think you came from fashion at all. But you were very influential *on* fashion. The Alex and Lutz pictures, the camouflage story...

WOLFGANG

They were all for *i-D* in the early '90s. I was given exceptional freedom in a short time window, maybe a couple of years.

DOROTHÉE

I remember the Alex and Lutz series burned in my mind as a symbol for gender equality. You were exposing through one image all sorts of different forms of sexual exploration. It was definitely not fashion [per se].

WOLFGANG

But I also wanted to speak with clothes. I was always working with a sense of purpose. Maybe "mission" is too much, but actually, yes, it was [a] mission. Like the Alex and Lutz story, for example. That was in 1992, and when you look at the magazine, the opening page is a T-shirt that I made with a flyer that I collected in Los Angeles in 1990. And it says, "Fuck Men! Fuck Male Domination! They don't destroy their selves... they aim to destroy me and you. The freedom we seek, to live, to love, to do," will explode us. We want the freedom to love, to live.

DOROTHÉE

That was already there.

WOLFGANG

It's always been there. I'm only in media because, on the one hand, I have felt a great energy from it myself, growing up with feeling the power of record covers, the power of a magazine. And I wanted to be there because I wanted to represent my ideas, my *ideals*, of what I felt was missing.

DOROTHÉE

Did you collaborate with magazines because you missed the representation of the people in your community?

WOLFGANG

First of all, everything worked out great. [LAUGHTER] I'm very happy. But I did go a more difficult route. I did a lot of things that were not necessarily considered high art in the broader art world, and from the beginning my audience

Perret, Dorothée, Perry, Barlo. « Sound and Vision. Wolfgang Tillmans. », *Paris LA*, *Issue 15*, Spring 2017, pp.48-53.

was not limited to the art world. I started making exhibitions in 1988, when I was not even twenty. And they were black and white, grainy photocopies.

DOROTHÉE

So in fact you started as a "purely disciplined" artist.

WOLFGANG

Yes. It was studying the abstraction of a photograph. It was, like, gray surfaces. I was studying the nuances of these toners on paper. Why was a photocopy, to me, suddenly more valuable than my paintings? I stopped drawing and painting. I stopped making music. I moved into these photocopies.

DOROTHÉE

Did magazines invite you to shoot fashion, and you refused?

WOLFGANG

No, I wanted to. In 1990 I did a story for a Hamburg *Time Out*-type magazine called *Prinz*, and it was about styling it. So all the relevant fashion things that I did I styled myself. It came from the clothes.

DOROTHÉE

The culture around the queer scene in the '90s in Berlin, with techno and house parties, was your lifestyle. And your images, your photos, in all formats, that document that era, do what music does when it opens senses. Because of your purely disciplinary way of working, you've managed to tune in to many ways of looking at the world. And you've opened the spectrum for us. I wanted to talk about music because I know it's been one of your big passions for a long time. How does music interact with photography? Is it one big thing? Is it separate?

WOLFGANG

I mean, definitely, the making of music is a new thing because, for twenty-eight years, I haven't done music. I just hope we're okay.

DOROTHÉE

This summer [2016] you performed on Fire Island and in Brooklyn. Can you share the experience? Did you enjoy the performative aspect of it?

WOLFGANG

In Fire Island I spent the summer writing songs with musician friends under the name of Fragile, my teenage nom d'artiste, which has kept a curious currency in today's world. We performed on the beach at the BOFFO Performance Festival, and later at Union Pool in Brooklyn. In the beginning I was very afraid to take it live, but thanks to band members Juan Pablo Echeverri, Jay Pluck, Kyle Combs, Tom Roach, and Daniel Pearce—who all have live experience—I soon overcame my stage fright, and we did a surprisingly confident set. The feedback was genuinely positive.

DOROTHÉE

Did you receive a musical education, or did you do your own research?

WOLFGANG

Music is something that I was never trained in.

Galerie
Chantal Crousel

Perret, Dorothée, Perry, Barlo. « Sound and Vision. Wolfgang Tillmans. », *Paris LA*, *Issue 15*, Spring 2017, pp.48-53.

I was never good, *supposedly* good, at it. I never had confidence. But I grew up with music. Classical music with my parents, and the Neil Young and Beatles records of my brother and sister, before I discovered Italo Disco, haha. My passions were astronomy and then music.

DOROTHÉE

You [first] composed music twenty years or...

WOLFGANG

I mean, I see the life *politic*, the life that we live all together as people, is the sum of what people throw into their world. And, ultimately, culture is hugely important. There's commerce, there's food, there's housing, there's, for some, religion. But culture is a huge thing, and it is often treated as an extra, as a marginal thing. But, ultimately, it's the clay of culture that holds our life together and nurtures it, and then moves it this way or that way. And, ultimately, I care about the

WOLFGANG

Thirty years, like '85, '86. And then exactly two years ago I started to think about this again. I wanted it not to be something that is amateurish. I want musicians to think this is okay, this is serious. Even though my recognition as an artist is obviously indivisible from what I do as a musician, I don't want to rely on that. I have to live with it, of course, and use it. It is there. It gets me more attention, but it also gets me a more critical attention, and it's, of course, *that* [attention] that interests me. That it's not just written off as, "He should stay with his primary talent."

DOROTHÉE

Yeah, and I wanted to talk with you about something that's always constant in your work: the political involvement, and the care that's been there from the very beginning. You always had that conscience that is carried through the work. And today, you open a show, and it feels that politics is still a huge concern for you. It's still omnipresent. And, to me, it's maybe what finally links the music, fashion, photography, and fine art. Finally, your whole œuvre is political in that sense.

life that we live and that we are allowed to live, and how free we are allowed to live our lives. Because the story of mankind, at least of, say, Christian history that I can maybe refer to, has not always been a free world, a free life.

DOROTHÉE

To me, you're a true contemporary aesthete. You take the time to look at the world, and you point us in directions with your photography and video work. I remember the video with the little peas that felt intense, and quite dramatic, yet it was only a video of little beans boiling in a pot.

WOLFGANG

Peas (2003) is also about people, like a crowd being agitated, and then calming down when the fire is taken off. I don't work in symbolism. I like the work to speak, but not speak symbolically. So, on the one hand, the waves and clouds and horizons in recent pictures are political in their poetry, but on the other hand, they are not symbols. Even, of course, in the form of the invitation poster and the *Artforum* ad, with that slogan. ["Only the Americans have the power to stop Trump."]

Galerie
Chantal Crousel

Perret, Dorothée, Perry, Barlo. « Sound and Vision. Wolfgang Tillmans. », *Paris LA*, *Issue 15*, Spring 2017, pp.48-53.

Galerie
Chantal Crousel

DOROTHÉE

Do you feel a political sense in every aspect of life?

WOLFGANG

Yes. I mean, I don't feel guilt, but we are always in a society with everybody else. One has to question what it means, what we do. What does this constant self-expression mean? Is that maybe a terror of self-expression? It's a lot about taking space—this sort of Western creative scene is taking a lot of space. For example, I questioned in the early 2000s, why should there be so many pages devoted to a young, Western lifestyle? How many more pictures of people standing in their Converse and jeans does it need? I know we give air, but we are also possibly sucking [up air]. And we're occupying a lot of space on the server farms of Instagram, etc. And it's not enough to just be a little politically aware. Everyone has to really think: What does it really mean? A big lifestyle does use up a lot of natural resources. It uses up a lot of labor in developing countries, and maybe it's a good thing that it creates jobs. But you have to think, like, there are more repercussions to how we live [with] these bottles of Fiji water floating around L.A. everywhere. And in L.A. and in America you often hear, in general, "Ah, it's crazy," or "It's a circus." But everybody still runs around with Fiji water bottles that are shipped halfway around the globe.

DOROTHÉE

To me, the bottom line is education. To educate oneself, and others on the way—and you've shown us a lot about that. It's a complicated world now because there is all this flux of information, and it's hard to know what's true from what's fake. That's what the [American] election has shown, and what Brexit was. Western societies have made some progress, but it's complicated right now.

WOLFGANG

Yeah, we have to be very clear [that] whatever social progress we are enjoying has been fought for by the generations before us.

DOROTHÉE

Can you talk about the spontaneous energy around the making of Fragile's visual album, and the collaboration with Ash B., Hari Nef, and the other performers?

WOLFGANG

I try to make music that is, on the one hand, poetic, and should be listenable and, sometimes, danceable. I like that it can have content. One thing I regret a little bit about the whole techno-electronic thing is that it basically didn't have lyrics. I always liked lyrics, and the house music that really changed my life from 1986 to '89 was all with lyrics—you know, Inner City's "Good Life." They all had lyrics. Even when it was only one line—as in Bam Bam's "Where's Your Child?" They said something. And then the last twenty years or more it's like, no words. I also love non-vocal hardcore techno music like Underground Resistance. I love protest songs, but I also love nonsensical lyrics. On the Fragile EP I wanted to work in a number of musical styles, and the lyrics stem from a wide variety: my own, and those of a 95-year-old Swiss liberation theologian, and the young New Jersey rapper Ash B. [*PARIS, LA*'s cover star for this issue]. She is an extraordinary talent! I met her for a portrait sitting, which was scheduled to take place at the recording studio in Greenpoint where we worked on this summer's material. We had just finished a spontaneous session around a bassline that Tom, the bass player, presented to us. Whilst we were listening back to it in the control room, Ashley came in, and she felt inspired to jump into the booth and record a one-take response to the song we just did. "That's Desire" is basically the result of a recording session that took no more than 30 minutes in total.

Image credits: Fragile live at Union Pool, Brooklyn, September 2016. Photograph by Luis Nieto Dickens (p.51). Installation view of Wolfgang Tillmans at Regen Projects, Los Angeles, November 5 – December 23, 2016. Photographs by Brian Forrest (p.48 – 52). Ash B., 2016 © Wolfgang Tillmans (cover). All images courtesy Regen Projects, Los Angeles.

Songwriter-vocalist-rapper Ash B. is originally from Newark, New Jersey. Her debut EP *Infinity & Beyond* was released in early 2016, and she's at work on her upcoming project *Memoirs of an A.G.* Her single "Are You Serious?"—"a dedication to all those who doubted me"—is out now, and she's featured in *That's Desire/ Here We Are*, Wolfgang Tillmans' 2016 visual album with Fragile. Ash B. also collaborates with the Qween Beat crew. *https://soundcloud.com/kandy-crush https://soundcloud.com/qweenbeat.*

«When Wolfgang Tillmans shot Concorde», *Phaidon*, August 16, 2016.
http://fr.phaidon.com/agenda/art/articles/2016/august/16/when-wolfgang-tillmans-shot-concorde/

PHAIDON

When Wolfgang Tillmans shot Concorde

Discover how the German photographer extended his artistic practice by watching South London's skies

Concorde L432-9, 1997; Concorde L433-8, 1997 both by Wolfgang Tillmans

In 1997, Wolfgang Tillmans was preparing for take off. The German-born artist had relocated to London three years earlier, and would, in three years' time, win Britain's prestigious Turner Prize. His social and cultural photography, focusing on Europe's lively club scene, was finding an appreciative audience beyond the style press.

So why did the photographer decide to turn his camera away from the sweat-drenched club kids and towards the sky? It's a question that's harder to answer for anyone who can't remember Concorde – the supersonic passenger plane that flew regular, daily, transatlantic flights from London's Heathrow airport from 1976 until 2003.

Concorde's distinctive delta wing shape and engine noise made it a recognisable and regular presence in the English heavens. "Appearing in the background like a tiny scar, like a bird traversing the South London skies," writes the critic Midori Matsui in our Wolfgang Tillmans monograph, "Concorde functions as a "visual register", revealing the changing colours of light and the aura of the suburb."

Galerie
Chantal Crousel

«When Wolfgang Tillmans shot Concorde», *Phaidon*, August 16, 2016.
http://fr.phaidon.com/agenda/art/articles/2016/august/16/when-wolfgang-tillmans-shot-concorde/

Galerie
Chantal Crousel

Concorde L432-9, 1997 by Wolfgang Tillmans

The fleeting, near-forgotten beauty of Concorde suited Tillmans' artistry, which, as Matsui writes, deals with "the contingent, the ephemeral and the temporal."

By serially photographing the aircraft, Tillmans managed to extend his artistic practice, while still meditating on similar concerns, as Matsui explains. "The quality formerly expressed through the fragile beauty of adolescents was now transmitted through the ephemerality and intractable reality of moments captured through the presentation of Concorde as an accidental eruption in the midst of familiar settings."

Tillmans published this picture series in an artist's book in 1997, signaling a kind of artistic maturity that brought his work into line with similar artist-bookmakers such as Ed Ruscha and Richard Prince. The pictures also widened his purview to take in almost any subject, from planetary events through to supermarket shelves.

Today, now that Concorde is permanently grounded and supersonic civilian air travel – once a futurist's dream – has become, oddly, a cultural relic, Tillmans' pictures don't only signal a departure point of his own work, but also a wider historical moment.

Galerie
Chantal Crousel

«When Wolfgang Tillmans shot Concorde», *Phaidon*, August 16, 2016.
http://fr.phaidon.com/agenda/art/articles/2016/august/16/when-wolfgang-tillmans-shot-concorde/

Galerie
Chantal Crousel

Concorde L433-8, 1997 by Wolfgang Tillmans

Concorde was, after all, a joint European enterprise, developed and built under an Anglo-French treaty (hence the name). Tillmans remains an ardent European Union supporter and now, with Britain having voted to leave the EU, his pictures offer us an earthbound view of a kind of European utopianism that has long since departed.

To find out more about Wolfgang Tillmans' work, and to see many more of his photographs, order a copy of our monograph here. To understand how his work fits into the greater scheme of fine-art photography get Photography Today.

Heiser, Jörg. «1998. Wolfgang Tillmans. friends», *Frieze*, *25th anniversary issue*, *NO.181*, September 2016, p.122.

frieze

1998

Wolfgang Tillmans
friends

'Each photograph Wolfgang Tillmans takes and prints is part of a collective,' wrote Julie Ault. Tillmans himself has said: 'I do want each picture to be understood as its own self-sufficient entity.' *friends* embodies both of these positions. Three male heads on an orange-red pillow: two of the men (one with a prominent safety-pin earring) are cuddling, while the third faces the opposite direction. Although he is partially cropped out of the scene, his hair softly touches the shorn skull of one of his friends and he seems very much part of a moment of union and warmth. The constellation feels personal, but it's also an iconic representation of three people challenging both monogamous norms and the assumption that males are supposed to bond without getting too intimate. Taken in the year Northern Ireland entered the Good Friday agreement, the Kosovo War commenced, and the year after Tillmans lost his partner, Jochen Klein, to AIDS, this picture, and the people in it, are a self-sufficient entity *and* part of a collective.
— Jörg Heiser

Galerie
Chantal Crousel

Fakray, Sarah. "Wolfgang Tillmans takes over the Tate". *Daze*, April 19, 2016.
http://www.dazeddigital.com/photography/article/30822/1/wolfgang-tillmans-on-his-first-time-ectasy-and-empowerment

DAZED

Wolfgang Tillmans on his first time, ecstasy and empowerment

As Tate Modern announces a major retrospective of the photographer, we revisit a 2010 interview in which he discusses his journey to abstraction

Sarah Fakray

Galerie
Chantal Crousel

Lutz & Alex holding cock, 1992
Photography Wolfgang Tillmans, taken from the July 2010 issue of Dazed and Confused
Taken from the July 2010 issue of Dazed & Confused:

Fakray, Sarah. “Wolfgang Tillmans takes over the Tate”. *Daze*, April 19, 2016.
http://www.dazeddigital.com/photography/article/30822/1/wolfgang-tillmans-on-his-first-time-ectasy-and-empowerment

DAZED

“I grew up in Remscheid, an industrial town that is the centre of tool-making in Germany. My father spent about nine years in South America on sales trips throughout his life, and my mum worked as an accountant and was also a local politician. My brother, sister and I enjoyed a lot of freedom because the parents were not always around.

At the age of ten, I became obsessed with astronomy to the degree that I could not think about anything else. That is what I have kept with me since then: the importance of exact observation and factualness. When I was 13, I went to summer camp with a group from church, and that was another life-changing experience. It was all about disarmament, demonstrations and pacifism.

In high school I discovered the first Canon laser copier in a coffee shop, which could photocopy photographs in a much clearer quality than before. I made a little fanzine using it, a collage of images combined with my own lyrics and a lot of teenage angst. The grey shades of early digital photocopies were where I really found my expression – I didn’t own a camera until I was 20, after I had already done my first exhibition in Hamburg.

Galerie
Chantal Crousel

I came to London for the first time in 1983 on a language trip and saw Culture Club play. I think that was a lucky moment to grow up as a latently gay boy, in a time where the whole of pop music was about sexual ambiguity. It wasn’t called ‘gay’, it was just stylish. It was all about making clothes and putting on make-up – I wore a hat made from perspex melted in my mother’s oven.

“(Pop music) wasn’t called ‘gay’, it was just stylish. It was all about making clothes and putting on make-up – I wore a hat made from perspex melted in my mother’s oven” – Wolfgang Tillmans

I have known Lutz and Alex, my best friends from school, since we were about 13, and they are still my best friends. We were never going out with each other – Lutz was gay and Alex was straight, and there was never any drama. After school we moved to Hamburg, because if you didn’t want to do the 15 months of national service with the army you had to serve 20 months in community service.

Fakray, Sarah. “Wolfgang Tillmans takes over the Tate”. *Daze*, April 19, 2016.
http://www.dazeddigital.com/photography/article/30822/1/wolfgang-tillmans-on-his-first-time-ectasy-and-empowerment

DAZED

Galerie
Chantal Crousel

August self portrait, 2005
Photography Wolfgang Tillmans, taken from the July 2010 issue of Dazed and Confused

Hamburg had the most sophisticated club scene in Germany. I was, on the one hand, working on very reduced photocopy work, and on the other hand feeling I wanted to record what went on in these clubs. I was photographed by i-D at their party in Amsterdam for making an eco fashion statement by wearing a hat made from living moss. When they came to Hamburg, I took my first club pictures for them because I wanted to show them how happening the city was. I was right in the middle of the whole club explosion and that seemed to be the most exciting thing, the ecstasy feeling. It was so empowering and so meaningful in a truly political way. Lutz and I thought, ‘Everyone should experience this.’

I went from club pictures to taking full page spreads for magazines, but I never actually wanted to do that, so I quit a successful career and left to study photography in Bournemouth. I really just wanted the innocence of a student. Plus I always had a soft spot for the English men!

The first love of my life was the keyboard player of Bronski Beat. I guess I was some kind of groupie. We had a night of romance in Cologne when I was 16, when I was under the age of consent, which was 18.

Fakray, Sarah. "Wolfgang Tillmans takes over the Tate". *Daze*, April 19, 2016.
http://www.dazeddigital.com/photography/article/30822/1/wolfgang-tillmans-on-his-first-time-ectasy-and-empowerment

DAZED

Alex, Lutz and I moved to London in 1990, when gay rights was still a big issue. I went on the demonstrations that mattered to me, like the Criminal Justice Bill or the Anti-Nazi League. It felt as if hedonism and activism were not exclusive – that was my strong personal belief. I didn't see my own vision represented in the photography that I saw; that was my motivation. A lot of photography was either stylised or overly artistic – I photographed what I saw with little artifice. What got a lot of people mad about my work was how un-artificial it looked, and that is exactly what I worked hard to control. They were anything but snapshots.

"A lot of photography was either stylised or overly artistic – I photographed what I saw with little artifice" – Wolfgang Tillmans

I moved to New York with the opening of my first solo show there in 1994. I met Jochen Klein, my then boyfriend, and I had a great opportunity to develop my work in a different direction: still lifes and pictures of folds and fabrics and landscapes. Being with Jochen, who was a painter and conceptual artist, opened my eyes to old art and to understanding Caravaggio and the like as potential friends – as young men who were dealing with issues of their time in their way. I could learn from Jochen about Lacan and Žižek, and I would tell him about The Haçienda and New Order.

I had started a green card process, but the next year I realised, no, I actually don't want to be an American. I was longing for something a bit darker, without this constant 'upness'. I moved back to London with Jochen, and he was totally healthy at that point. The great tragedy of his death is that we had no idea that he was ill until five weeks before he died; there must have been a faulty test. He suddenly fell so ill with pneumonia that he wasn't able to take the combination therapy that had been invented the year before. It was only really in 2000 that I came out of that totally overshadowed period.

NICE HERE, but ever been to KYRGYZSTAN? Free Gender-Expression WORLDWIDE, 2006
Photography Wolfgang Tillmans, taken from the July 2010 issue of Dazed and Confused

Galerie
Chantal Crousel

Fakray, Sarah. “Wolfgang Tillmans takes over the Tate”. *Daze*, April 19, 2016.
http://www.dazeddigital.com/photography/article/30822/1/wolfgang-tillmans-on-his-first-time-ectasy-and-empowerment

DAZED

I had my time of greatest happiness in 1997 with Jochen, when I embarked on the Concorde series, which is as abstract as it is figurative. Abstraction has always been inherently there in my work, but in 1998, I exhibited pictures made without a camera, the most important development in my work. It was me questioning what a picture is. People interpret the pictures as something underwater, something with pigment... That’s why they are so powerful. If I had painted them, you would not engage with them the same way.

I wasn’t surprised that I got nominated for the Turner Prize, because at that point I had shown extensively internationally, but I was a bit insecure about the press – 2000 was the first year that foreigners were nominated. It was nice the way that Britain dealt with a foreigner that they liked, embracing me and calling me German-born, London-based, rather than German. In 2004, I got a place in Berlin and met Anders Clausen, the Danish artist. When artists are partners they talk about everything a lot, so the influence on one another is quite intense. He plays an incredibly important role in detecting weaknesses. A bullshit detector! I don’t get upset about it. Maybe a little, but not really.

The US got on board with my work in 2006, and in my North American museum tour I included ‘Memorial for the Victims of Organised Religions’. That time was fuelled by outrage over 9/11 and also the Iraq War, the warping of truth and the election of George (W) Bush. I always find myself in disbelief about being subjected to men telling you that they know what God wants.

The same year, I realised the entrance of my studio could be used as a gallery, and I felt that there were certain kinds of art not represented in London. Since I had always liked political art, I wanted to show artists that are engaged in social processes. I see my practice as political, even though it’s not campaigning in its majority.

Last year I took a sabbatical, and rediscovered the camera. I found myself travelling a lot but also photographing London and Berlin as well as South America and Asia. I’ve got a great hunger to see what has changed in the world after me looking at it for 20, 25 years. My new pictures, some of which will be at the Serpentine exhibition, are informed by the non-figurative work of the last ten years, so this is an interesting new period in my photography. I’m really excited about taking pictures now.

Wolfgang Tillmans will be on show at Tate Modern in London, February 15–June 11, 2017

Galerie
Chantal Crousel

"Wolfgang Tillmans takes over the Tate". *Phaidon*, April 20, 2016.
http://fr.phaidon.com/agenda/art/articles/2016/april/20/wolfgang-tillmans-takes-over-the-tate/

PHAIDON

Wolfgang Tillmans takes over the Tate

He'll get a solo show at Tate Modern in 2017 and will also take over the South Tank. So what can we expect?

Galerie
Chantal Crousel

Self-portrait (Christian) for Phaidon monograph, 2013, colour photograph, by Wolfgang Tillmans

What sort of photographer would one of the world's largest fine-art institutions turn to when drawing up not only its new visual arts calendar, but also its performance and installations programme? A photographer like Wolfgang Tillmans is the answer.

The Tate has just announced that the German Turner Prize winner and Phaidon Contemporary Artist Series subject, will receive a mid-career retrospective at the Tate Modern from 15 February – 11 June 2017. The show will focus on the photographer's output since his exhibition at Tate Britain in 2003. In addition to this show, the Tate has also invited the artist to take control of the Tate's South Tank for ten days, staging "an installation featuring live events." What should we expect? Let's turn to our recent Tillmans monograph for some potential clues.

"Wolfgang Tillmans takes over the Tate". *Phaidon*, April 20, 2016.
http://fr.phaidon.com/agenda/art/articles/2016/april/20/wolfgang-tillmans-takes-over-the-tate/

PHAIDON

A spread from i-D magazine featuring early photography by Wolfgang Tillmans. As reproduced in our monograph

Magazines "Over the years Tillmans has been trying out varying platforms for the circulation of his images, from magazines to installations, from books to inserts in newspapers," explains the critic Jan Verwoert in our book. Tillmans began his career as a photographer for i-D magazine, and placed a series of vintage magazines on display at his gallery back in 2015. Visitors were allowed to leaf through these old publications; perhaps he will include a few in this new show.

Galerie
Chantal Crousel

"Wolfgang Tillmans takes over the Tate". *Phaidon*, April 20, 2016.
http://fr.phaidon.com/agenda/art/articles/2016/april/20/wolfgang-tillmans-takes-over-the-tate/

PHAIDON

Galerie
Chantal Crousel

Love (Hands in Air) (1989) by Wolfgang Tillmans

Music In our book Tillmans tells the artist Peter Halley that, he first grew to appreciate photography via the pictures on record sleeves. Wolfgang Tillmans installed a listening room, or gallery space fitted out with a high-quality hi-fi and a selection of CDs, at his Berlin gallery Between Bridges in 2014. The listening room enabled visitors to listen to the work of a single band - Tillmans chose the work of the 1980s indie group Colourbox for his first installation – elevating pop music to the same status as fine art. The BBC reports his forthcoming Tate show will also include music, so keep your ears open.

"Wolfgang Tillmans takes over the Tate". *Phaidon*, April 20, 2016.
http://fr.phaidon.com/agenda/art/articles/2016/april/20/wolfgang-tillmans-takes-over-the-tate/

PHAIDON

Galerie
Chantal Crousel

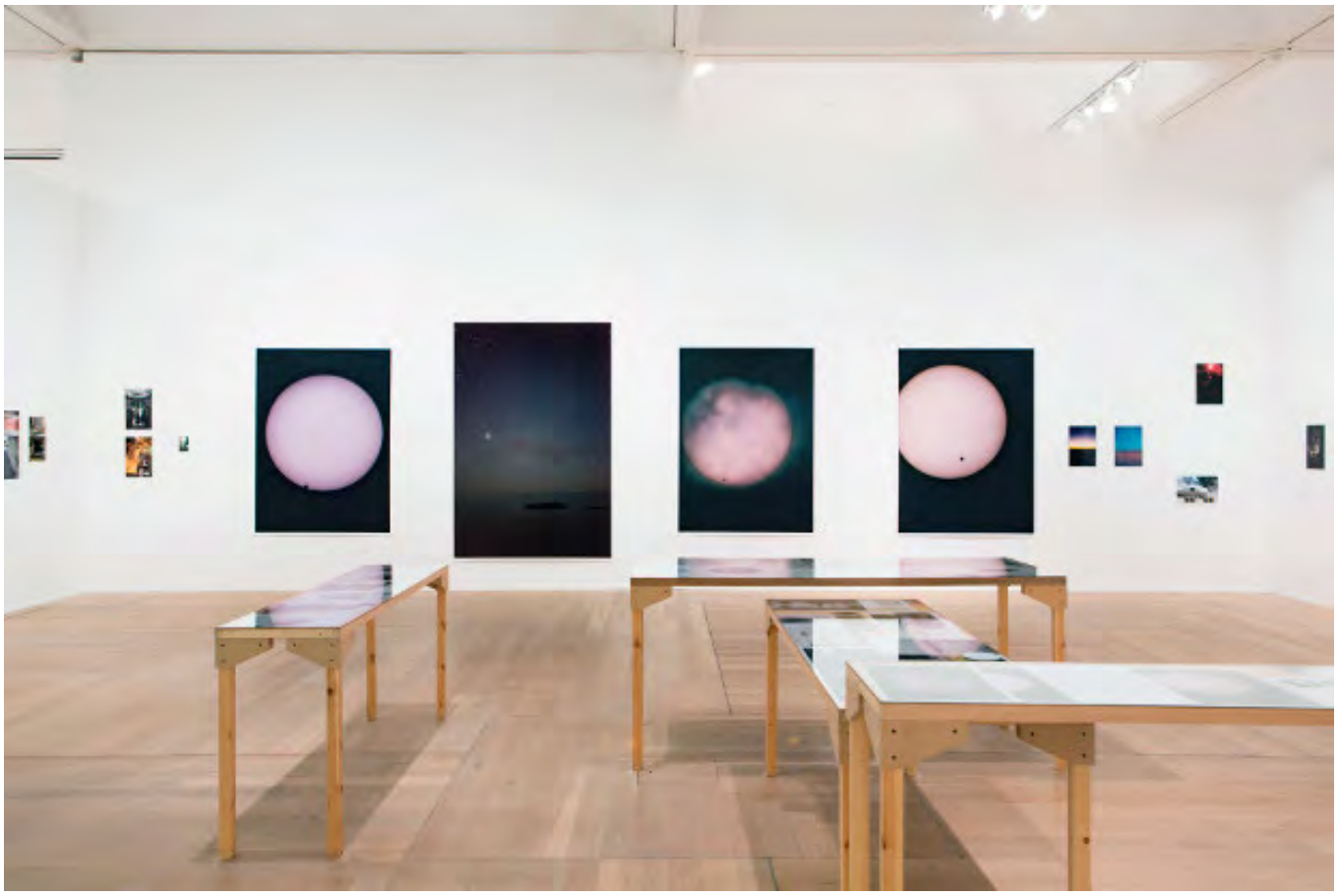
Silver Installation VII (2009) by Wolfgang Tillmans

Idiosyncratic picture hanging Wolfgang doesn't present a succession of single, framed works for visitors to behold. Instead, he covers gallery walls with a images in a range of sizes, often unframed, in a style of hanging he describes as ''Multi-vectored' " This way of hanging allows for each of these different vectors to have a voice," he explains to Halley in our monograph. "It's an inclusive practice, which allows me to have a little joke in one corner and some sort of personal wink to somebody else in another corner. And also say something very deliberate in terms of formal considerations related to, say, portraiture or landscape."

"Wolfgang Tillmans takes over the Tate". *Phaidon*, April 20, 2016.
http://fr.phaidon.com/agenda/art/articles/2016/april/20/wolfgang-tillmans-takes-over-the-tate/

PHAIDON

Galerie
Chantal Crousel



Silver Installation VII, 2009, 26 colour photographs, 306 x 843 cm, installation view at the Venice Biennale, 2009, featuring Tillmans' Venus pictures

A little bit of astronomy Tillmans shot the transit of Venus across the sun in 2004, using a telescope he has owned ever since he was teenager. While Tillmans admits that these images have no scientific value, he says in our monograph that "it was a moving experience to see the actual mechanics of the sky work in front of my eyes,» and now considers these pictures to be among his best.

"Wolfgang Tillmans takes over the Tate". *Phaidon*, April 20, 2016.
http://fr.phaidon.com/agenda/art/articles/2016/april/20/wolfgang-tillmans-takes-over-the-tate/

PHAIDON

Galerie
Chantal Crousel

Astro Crusto, A (2012) by Wolfgang Tillmans

Maybe another famous artist or two Tillmans made his first professional sale as a fine-art photographer to fellow German artist Isa Genzken. The two have remained friends ever since. He has collaborated with Genzken, and shown her work as well as other artists such as Jenny Holzer, at his Berlin gallery. Perhaps he will call on one of them.

For greater insight into this important contemporary artist buy a copy of our newly updated Wolfgang Tillmans monograph here.

Julian Rose. «Wolfgang Tillmans: on the verge of visibility», *Artforum*, n° 5, vol. 54, January, 2016, p. 149.

PORTO, PORTUGAL

"WOLFGANG TILLMANS: ON THE VERGE OF VISIBILITY"

Museu de Arte Contemporânea de Serralves
January 29–April 25
Curated by Suzanne Cotter

Long before he completed his stunning two-channel video *Book for Architects*, 2014, Wolfgang Tillmans had established himself as an artist with an exceptional sensitivity to constructed space, not only as a subject to document but as a medium to explore and inhabit. Since the early 1990s, he has experimented with the installation of his work to produce exhibitions of extraordinary spatial complexity, even when he begins with the generic—and ubiquitous—white cube that still dominates contemporary exhibition space. Tillmans's upcoming show at Álvaro Siza Vieira's Serralves Museum, then, will be a welcome pairing. Featuring more than 120 of his works from the past decade, including his "Vertical Landscapes" and his recent "New World" series, all installed in the Portuguese master's subtly sculptural galleries, the exhibition will present Tillmans encountering a spatial sensibility as sophisticated as his own.

—*Julian Rose*

From left: **Wolfgang Tillmans, *Tag/Nacht II* (Day/Night II), 2010**, inkjet print, 81 ½ × 54 ½".

Galerie
Chantal Crousel

Julian Rose. «Realist Estates, Julian Rose on Wolfgang Tillmans's Book for Architects», *Artforum*, Vol. 53, n° 10, Summer 2015, pp. 137 - 138.

Galerie
Chantal Crousel

REALIST ESTATES

Julian Rose on Wolfgang Tillmans's *Book for Architects*

ALTHOUGH WOLFGANG TILLMANS'S *Book for Architects*, 2014, offers an encyclopedic survey of the contemporary built environment, those to whom its title is addressed are likely to recognize surprisingly little of their own handiwork. Architects have never lacked ego, and we live in an age in which their trade has taken on an outsize importance and unprecedented popularity as a premium product of the international culture industry—charged with all manner of place making and identity branding. But this has led to a myopic understanding of architecture as little more than a series of individual buildings as prestige projects, isolated urban interventions that remain largely discrete from the broader contexts they seek to transform. Tillmans's work, which debuted at the Venice Architecture Biennale last year and is currently on view at the Metropolitan Museum of Art in New York, offers a far more inclusive view. The artist has a long-standing interest in architecture as both a photographic subject and a frame for experience, and *Book for Architects* is an extension of this fascination, taking the form of a kind of photo-diary of his day-to-day encounters with architecture over more than a decade. Tillmans lives and works in two global capitals, London and Berlin, and travels widely; the piece combines more than 450 still images (shot in and around dozens of cities across thirty-seven countries) into a two-channel video installation of some forty minutes. The result is an equally radical rejoinder to both the glossy coffee-table volumes and the vapid Tumblr-style blogs that play such a major role in defining architecture's cultural status today; it presents architecture not as it is conceived by its practitioners, or as it is pictured in the popular imagination, but as it actually exists in the world.

At first glance, things look grim. As the installation's dual digital projectors silently cycle through the images at an unremitting pace, the initial impression is of an oppressive sameness. Take the numerous aerial views of cities—bleak, gray, gridded, relentless. A similar uniformity is visible in many interiors, particularly spaces of transit (airports, hotels) and consumption (shopping malls, storefronts). The former tend toward the starkly generic, illuminated by the same dull fluorescent glare, occupied by the same crowds of harried travelers who are directed by the same uniformed staff. The latter are characterized by garish confusion: dazzling lights, loud colors, reflective glass, shiny metal.

This repetitiveness is not rooted in the individual photographs themselves, which have the spontaneity typical of Tillmans's work and are often stunning in the sheer visual complexity and variety with which they map architecture's dense, tangled textures across myriad scales of construction, ranging from individual rooms to entire municipalities. Rather, the consistency seems to emerge inexorably from Tillmans's subject matter itself, almost in spite of the endlessly varied perspectives he presents (a variation reinforced by the format of the slides, where images are often paired or even layered on top of each other). In this sense, his project is a distinct departure from the long tradition of typological architectural analysis carried out by artists and architects such Bernd and Hilla Becher, Dan Graham, Ed Ruscha, or Robert Venturi and Denise Scott Brown, who used a standard format to emphasize uniformity in their subjects. Moreover, their projects tended to focus on a literally superficial similarity, with each structure typically presented in a frontal facade view, while Tillmans emphasizes a more fundamental similarity in the experience of space, suggesting that the physical symptoms of globalization are the same, no matter where or how you look.

Inevitably, *Book for Architects* also includes famous buildings by well-known designers. But part of the brilliance of Tillmans's photographs lies in the way they undercut the mythology of the iconic structure, reminding us that, as actually experienced in the city, even the most ostensibly arresting landmarks frequently offer a relatively quotidian experience. Consider a pointed image: Frank Gehry's Walt Disney Concert Hall (2003) in Los Angeles, glimpsed through a windshield (surely the most common view of the building in a notoriously car-centric city), its signature swooping panels barely recognizable through layers of reflection and glare, and partially obscured by the rearview mirror. Lest we miss the point, Tillmans pairs this with an image of Skidmore, Owings & Merrill's 2014 "Freedom Tower" in New York, captured from a (literally and metaphorically) pedestrian viewpoint a block or two from its base, its hallmark spire cropped out of the top of the frame, the sheen of its mirrored facade echoing that of another glass tower in the foreground.

Even more subversive are the photographs whose subjects are almost, but not quite, identifiable as famous buildings. A swath of fussily patterned curtain wall, an aggressively faceted corner, the hint of a dramatic curve—these moments suggest that the highly individualized styles of today's top architects may be more a matter of marketing than reality, ultimately reducible to a remarkably similar set of material palettes, structural systems, and formal strategies. Tellingly, too, these images collapse the distinction between individual and corporate authorship upon which so many assumptions about the cultural value of architecture are founded. Zaha Hadid? Kohn Pedersen Fox? Without a full picture, it's hard to say.

In the process of breaking down icons into fragments, Tillmans undermines not just the buildings themselves but the conventions of architectural photography. The

Tillmans sees photography as a means not of transforming architecture into images but of understanding the occupation of space.

Wolfgang Tillmans, ***Book for Architects***, 2014, two-channel digital video, color, silent, approx. 40 minutes. Installation view, Metropolitan Museum of Art, New York, 2015.

Julian Rose. «Realist Estates, Julian Rose on Wolfgang Tillmans's Book for Architects», *Artforum*, Vol. 53, n° 10, Summer 2015, pp. 137 - 138.

Galerie
Chantal Crousel

Two stills from Wolfgang Tillmans's *Book for Architects*, 2014, two-channel digital video, color, silent, approx. 40 minutes.

medium has long colluded in flattening the specificity and complexity of spatial constructions into easily consumed images, aiding in architecture's reduction to branding and speeding its transformation into commodity. Tillmans makes this point bluntly in several images of the billboards often erected at construction sites, where garish, photo-realistic renderings trumpet idealized visions of the developments to come.

Despite all this, *Book for Architects* is not a pessimistic project; it is an ambitious recalibration of the relationship between architecture and image. Tillmans describes his fundamental goal as using his photographs to capture the physical experience of architecture, giving a vivid, sensory quality that he poetically describes as a "how-does-it-feel-ness." He sees photography, in other words, as a means not of transforming architecture into images but of understanding the occupation of space. He has achieved this effect in part through straightforward technical means, by eschewing the tilt-lenses and wide angles typical of architectural photography, and instead shooting all the project's images with a fixed-focal-length lens that he feels most faithfully represents the perspective of the human eye. And indeed, many of the images he presents have the undeniable familiarity of architecture seen in passing—incidental glances out of windows, across streets, from planes—views indicative of both the Benjaminian state of distraction in which we typically experience architecture and the degree to which it has become the background Muzak of contemporary urban life.

But many of the photographs are far more deliberate and detailed, particularly the close-ups, which suggest an intimate bodily connection to architecture, indexing the artist's inhabitation of the spaces he depicts: We sense him leaning into a corner to see how two materials meet, or crouching down on the sidewalk to study the way a drainpipe emerges from a building's foundation. To emphasize the physicality of architecture, Tillmans seems to argue, is also to engage in photography as a physical act. This physicality is echoed in the layout of the installation, where the two video channels are projected onto perpendicular walls, presenting the images in an immersive environment. *Book for Architects* extends Tillmans's interest—present since his first major gallery show in 1993—in the spatial mechanics of exhibition design, his insistence that viewers consider not only the world he presents in his images but the way in which his photographs exist in the world.

The results of Tillmans's scrutiny are sometimes hilarious. Again and again, we see the endless contingencies through which buildings escape architects' oversight, the numerous ways in which even the most carefully considered designs are no match for the messy business of daily use, of changing needs and passing time: A mass of hoses is jammed through a wall to enable the ad hoc installation of an air conditioner; a tangle of cables running across a ceiling disrupts the carefully articulated union of a beam and a column; gobs of expanded foam insulation ooze out of the gap around a retrofitted pipe and dribble down toward the floor. These are the kinds of things that drive most architects crazy.

But at other times, the results of the artist's examination are simply heartbreaking. This is particularly true of the images of a multipart cardboard shelter constructed against the polished granite base of what appears to be an office high-rise: an example not just of the ways in which buildings and urban spaces inevitably seem to be adapted far beyond their designers' intentions, but also a reminder that often architects are so focused on aesthetic control that they lose their ability to address the broader social and economic realities in which their designs are embedded. Indeed, Tillmans's most damning statement about architects' misguided obsession with control comes from images of various "antihomeless" devices—physical barriers meant to fill or obstruct spaces that might otherwise become occupied by itinerants. One photograph, in particular, shows a man lying on the ground just inches beyond a field of pyramidal bumps that is clearly meant to discourage sleeping next to the adjacent wall. It's a distressing reminder that so long as buildings are understood as static materializations of an a priori design intent, exigencies of inhabitation will always trump the assertion of control.

These images draw added poignancy from the fact that Tillmans also includes several slides of the most expensive home in the world, the skyscraper built as the private residence of the Indian business tycoon Mukesh Ambani, by Perkins+Will in Mumbai, at a reported cost of more than one billion dollars. In fact, housing in its many forms—from refugee tents huddled along borders to suburban family homes to the anonymous apartment blocks that proliferate on the outskirts of cities around the globe—is a recurring theme of *Book for Architects*, and these juxtapositions offer a powerful reminder that today, economic and political difference is often expressed most directly in architectural terms. And yet, more than any other field of contemporary cultural production, architecture also approaches a universal condition. It remains grounded in certain fundamental problems and entangled with the same basic social and cultural conditions the world over, even if cultural (and economic) specificity continues to emerge in the responses posed by architects and inhabitants. Indeed, given an ever more urbanized population and continuously accelerating growth, architecture increasingly *is* our world; not just a backdrop but the scaffolding that sets the stage for social interactions and dictates the conditions of life itself. But architecture in this expanded sense will remain out of architects' grasp until they recognize that they must flexibly intervene in and adapt to the social, economic, and environmental systems that shape it, rather than merely declaring authority in the face of the chaos these factors seem to introduce. It is presumably to provoke this recognition that Tillmans has created his book for architects. □

Book for Architects *is on view through July 5 at the Metropolitan Museum of Art, New York.*

JULIAN ROSE IS A SENIOR EDITOR OF *ARTFORUM*.

Anna Sansom. «Between the Blur and the Flicker», *Damn Magazine*, n° 50, May 2015, pp. 78 - 82.

Between the Blur and the Flicker

Tillmans on TV

Wolfgang Tillmans was initially known for his seemingly casual, sometimes snapshot-like portraits of friends, famous and otherwise. His photographic practice has since developed to encompass a wide array of genres. Portraits, still lifes, sky photographs, astrophoto-graphy, aerial shots, and landscapes have all been motivated equally by aesthetic and political interests, in formulations of reality and truth claims. As Tillmans puts it: "I take pictures in order to see the world." His most recent project deals with the timely coexistence of analogue and digital photographic processes, the essence of which he has succinctly captured in the works currently on show in Paris, where DAMN° caught up with him.

ANNA SANSOM

Wolfgang Tillmans has often spoken about the importance of the unforeseen in his work. His exhibition, Lignine Duress at Galerie Chantal Crousel in Paris, continues this investigation. On show are two groups of pictures of fuzzy television screens, with an image of a ruptured tree trunk in another space. The link between these may not be immediately apparent but they allude to something having happened – the TV connection becoming lost or the programme being over, and the tree trunk snapping – that has a strong visual effect. "The connection that I find interesting between the two is that something very random has produced a very distinct result", says the German artist when we meet on the day of the opening.

Galerie
Chantal Crousel

Anna Sansom. «Between the Blur and the Flicker», *Damn Magazine*, n° 50, May 2015, pp. 78 - 82.

Galerie
Chantal Crousel

How the photographs of the TV screens came about is fortuitous. Tillmans was staying at a hotel in St Petersburg last February while preparing for Manifesta 10, and 'discovered' a badly tuned, first generation flat-screen television in his room that was still receiving analogue signals. Finding it to be a rich subject for picture making, he requested the same room on two subsequent trips. Using a high-resolution digital camera, Tillmans was able to capture the fast-changing images on the screen at a speed that would not have been possible in the past, when diagonal dark bands or blurriness would have shown across them. So although they are reminiscent of the days when the TV in your parents' living room conked out, they

Lignine Duress: exhibition view,
Galerie Chantal Crousel, Paris, 2015
© Florian Kleinefenn

Anna Sansom. «Between the Blur and the Flicker», *Damn Magazine*, n° 50, May 2015, pp. 78 - 82.

could only have been made today. It is this particular coexistence between analogue and digital technology rendering the pictures feasible that strongly appealed to the artist. "So it's a strange overlap of old and new technology together", he says, excitedly. "It was a fascinating discovery to be able to play and take these pictures just before the analogue signal disappears from the world, because in most western cities you don't have the analogue signal anymore anyway."

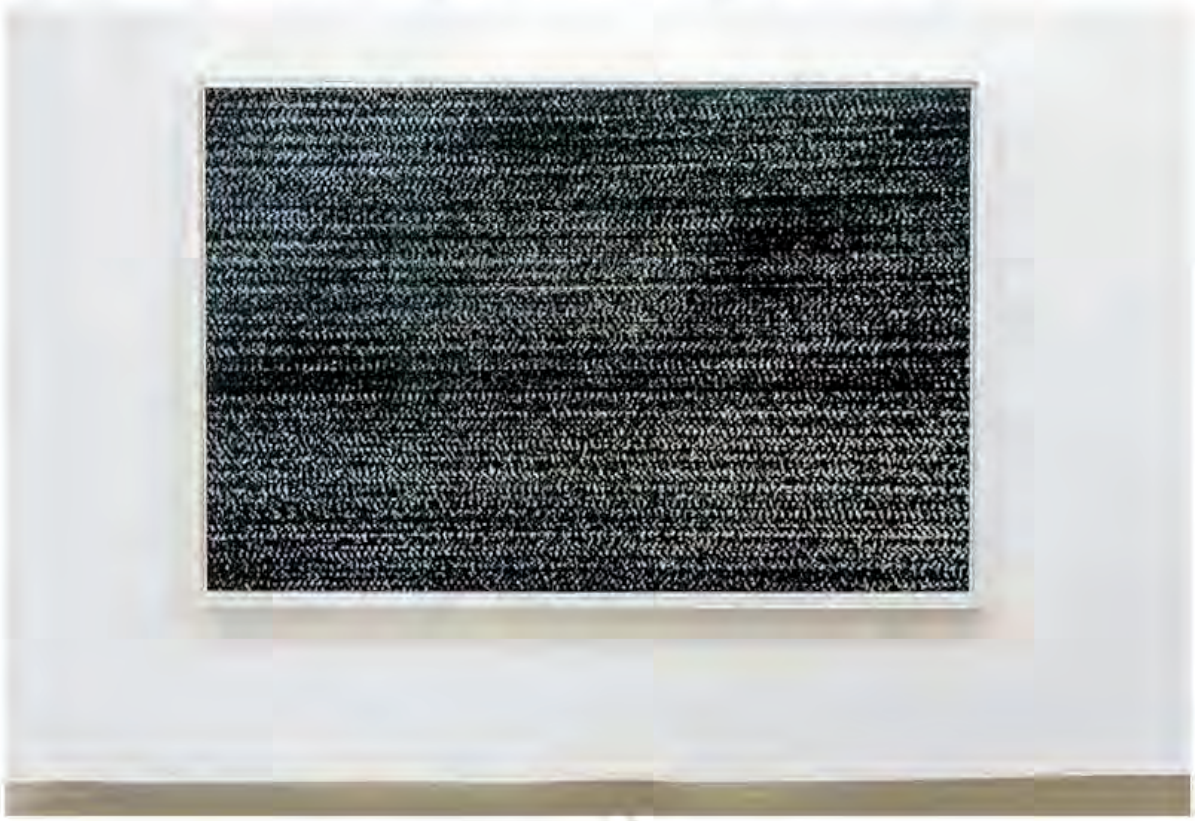
OTHERWORLDLY

The darker images, Weak Signal, carry recognisable yet indistinct flickering patterns of information that the television is trying to relay. The lighter ones, Sendeschluss/End of Broadcast, capture instants after a broadcast when there is no information being transmitted and the fuzz is pattern-less. Although from a distance they appear black and white, closer inspection reveals pixellations of vivid colour – red, blue, green, and yellow – in the Weak Signal ones, and a more complex range of colours in the others, where some parts seem pink, yellow, or pale blue. Staring at them is an eye-popping, dizzying experience, your mind overwhelmed with trying to decipher any sense from the mass of lines of tiny squares. "The patterns are even like a kind of language when you study the lines – it could be Arabic or Hebrew or a musical code – and that of course happens all the time without us actively noticing that we're seeing stuff we don't understand", says Tillmans, 46, about the Weak Signal images. "So it's just background noise. What is specific about these images is: where does this meaninglessness gather meaning? There is a reason, and perhaps we will never necessarily understand. But I want to study why things end up the way they are in social, political, and personal contexts."

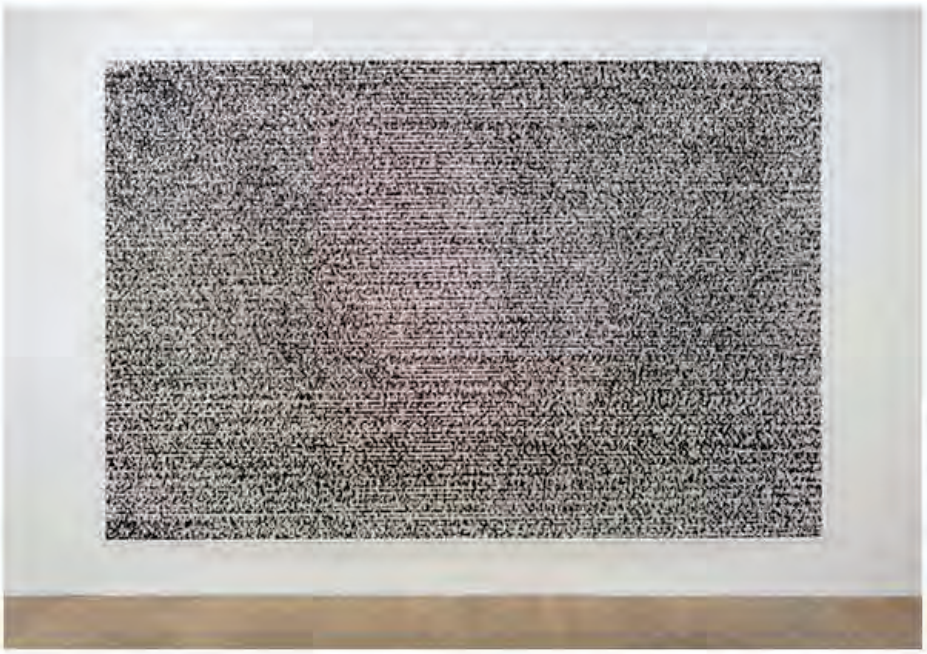
Indeed, he sees the series as a metaphor of the problems in the world today. "Lack of communication, misunderstanding, not hearing – that is the nature of politics", asserts Tillmans, who won the Turner Prize in 2000. "Something about the larger political situation we are in, made me perceptive to these pictures – of how, when there's too much pressure, something breaks. I'm not connecting this to any particular event, and the reason why these photographs are here is that they work as pictures. They are sensations to the eye, but they also speak about something in the outside world."

Weak Signal III, 2014
Unframed inkjet print on paper, clips
161 x 242 cm
Edition 1/1 + 1 AP
Courtesy of the artist and and Galerie Chantal Crousel, Paris
© Florian Kleinefenn

Galerie
Chantal Crousel



Anna Sansom. «Between the Blur and the Flicker», *Damn Magazine*, n° 50, May 2015, pp. 78 - 82.



End of Broadcast V, 2014
Inkjet print mounted on D bond
171 x 262 x 6 cm (framed)

Lignin Duress, 2014
Unframed inkjet print on paper, clips
208 x 138 cm

Both images:
Edition 1/1 + 1 A.P.
Courtesy of the artist and Galerie Chantal Crousel, Paris
© Florian Kleinefenn

TEMPORALITY

Visually, the Sendeschluss/End of Broadcast works remind Tillmans of Dan Flavin's Monument to V. Tatlin, a staggered arrangement of white fluorescent tubes in homage to Russian artist Vladimir Tatlin's proposed design for the Monument to the Third International, a revolving spiral that would have been taller than the Eiffel Tower. (According to the Museum of Modern Art in New York, Flavin made 39 such variations from 1964-1990). "Dan Flavin dedicated these light sculptures as memorials, and I like the idea of physically giving space to an idea", he says. Following on from Tillmans' abstract work, such as his camera-less series Freischwimmer and Greifbar, both created in a darkroom, the new images are also connected to Memorial for the Victims of Organized Religion (2006), an installation of black and very dark-blue photographs. "That was about illustrating the flawedness of absolute ideology by making the distinction between black and dark-blue impossible", explains Tillmans. "It's the same with these Sendeschluss/End of Broadcast works. At first you think you have black-and-white pictures, but when you go close up you see the colour, though you cannot really point at it."

The title of the exhibition, however, refers to the photograph of a tree trunk that has split in half after a storm in Essen, the exposed fibres of wood recalling fragile tendons severed from a bone. The exposure reminded Tillmans of how paper is composed of varying amounts of cellulose and lignin, the highest quality and longest lasting paper being lignin free. Longevity versus impermanence in paper and in photographic printing is something that has obsessed the artist has throughout his career. In his early exhibitions, images of clubbers, London tube passengers, friends, lovers,

Anna Sansom. «Between the Blur and the Flicker», *Damn Magazine*, n° 50, May 2015, pp. 78 - 82.

Galerie
Chantal Crousel

Encounter, 2014
Inkjet print, framed
30.60 x 40.60 cm
34 x 44.60 cm (framed)
Edition 1/10
Courtesy of the artist and Galerie Chantal Crousel, Paris
© Florian Kleinefenn

Portrait of Wolfgang Tillmans by Carmen Brunner

and still-lifes would be stuck to the wall using bits of tape or pins, breaking down the hierarchy between framed and unframed pictures.

In his new show, Tillmans has chosen to juxtapose framed and unframed Weak Signal pictures. The different form of presentation is intended to make visitors more consciously aware of how the photographs are actual objects in themselves. It also brings into question notions of value and protection. The unframed inkjet prints are physically vulnerable, yet the owner can reprint the work with a set of data provided at the moment of purchase. By contrast, the framed and glazed photographs are physically protected but the owner has no right to reprint them.

The fact that the Weak Signal and Sendeschluss/End of Broadcast photographs are pictures of an image-carrier – the television – intrigues Tillmans. "With the TV, we are talking about an elusive image of an embodied picture that you cannot touch", he says. "I made concrete pictures of the most elusive picture, but they are also photographs of a picture body – a grid of LCDs on a TV screen. Presenting them on two other picture bodies – the unframed inkjet print and the framed, mounted inkjet print – further activates this question of what are we looking at."

Certainly, the perplexing complexity of image-making is what makes Tillman's questing mind tick. ‹

Lignins Duresse is at Galerie Chantal Crousel in Paris, until 23 May 2015.
crousel.com

Étienne Hatt. «Wolfgang Tillmans, Galerie Chantal Crousel», *Artpress*, n° 423, June 2015, p. 31.

PARIS

Wolfgang Tillmans

Galerie Chantal Crousel / 18 avril - 23 mai 2015

La troisième exposition de Wolfgang Tillmans à la Galerie Chantal Crousel paraîtra étrangement sage au visiteur habitué au simultanéisme de ses constellations d'images proliférantes aux sujets, formats et supports hétérogènes. Tout au plus, l'artiste y alterne-t-il entre tirages encadrés et tirages libres qui correspondent à deux modes contradictoires d'existence et d'appréhension des images qu'il a toujours mis en tension. Cette retenue traduit peut-être la volonté de Tillmans de ne pas s'enfermer dans un mode opératoire qui pourrait se rigidifier en protocole et se banaliser en signature. Elle dit sans doute aussi le désir d'en réaffirmer, par le déséquilibre, la puissance déstabilisatrice qui force le regard. La série qui donne son titre à l'exposition *Lignine Duress* (la lignine est une composante du bois absente du papier sur lequel Tillmans tire ses images) n'est ainsi représentée que par une photographie, qui plus est placée dans un espace secondaire. Cette image d'arbre fendu par la tempête est pourtant décisive.

Figurative et descriptive, elle invite à ne pas se laisser séduire par l'opticalité et la picturalité des grandes abstractions qui occupent seules l'espace principale de la galerie. Car ces *all over* aléatoires de carrés apparemment noirs et blancs mais en fait subtilement colorés de rouge, bleu et vert, ne sont pas une actualisation numérique des recherches abstraites développées depuis 15 ans par Tillmans dans le laboratoire. Ce sont des photographies prises en 2014, avec un appareil extrêmement rapide, dans une chambre d'hôtel de Saint-Pétersbourg, de l'écran d'une télévision numérique de la fin des années 1990 recevant un signal analogique. Entre mauvais réglage et incompatibilité, absence de signal ou présence de parasites, les séries *Sendeschluss/End of Broadcast* et *Weak Signal* offrent une image de l'incommunicabilité instaurée par une communication surabondante.

Commentaire, réalisé avec une technologie de pointe, sur l'obsolescence technique et le passage au numérique, ces deux séries confirment que Tillmans, excellent observateur de son temps, fait du progrès technique, à la fois constaté et intégré dans son processus de création, un étalon de notre contemporanéité. Mais sans fétichisme ni naïveté, car ce progrès a ses limites et cet étalon est critique. À cet égard, *Sendeschluss/End of Broadcast* et *Weak Signal* s'inscrivent dans la continuité de *Neue Welt* (2012), projet majeur dont l'ambition était de définir les images du « monde nouveau » que l'artiste voyait se dessiner sous ses yeux. Passionné par l'astronomie, il avait notamment rapporté, de ses séjours à travers le globe, des ciels étoilés, des télescopes et, significativement, dans ce haut lieu technologique qu'est l'Observatoire européen austral (ESO), la photographie d'un écran de contrôle intitulée *sensor flaws & dead pixels* (capteur défectueux et pixels morts). Autodestruction de la technique qui n'est pas sans rappeler celle de la nature.

Étienne Hatt

Ci-dessus/*above*:
« Lignine Duress ». 2015
Vue de l'exposition/*Exhibition view*
Ci-dessous/*below*: « Lignin duress (b) ». 2014. Impression jet d'encre sur papier, non encadrée, pinces. 208 x 138 cm
(Court. de l'artiste © Florian Kleinefenn).
Unframed inkjet print on paper, clips

Wolfgang Tillmans' third exhibition at Galerie Chantal Crousel will seem strangely moderate to visitors used to the simultaneism of his constellations of proliferating images and heterogeneous subjects, formats and supports. Here there is simply an alternation between framed and unframed prints, corresponding to two contradictory modes of existence for images and two different ways of seeing them, modes whose opposition has always informed his work. This restraint may reflect Tillmans' desire not to be limited to a *modus operandi* that could hypostasize into a protocol or become a banal signature. No doubt, too, it expresses a desire to reaffirm the destabilizing power of the image, which forces the gaze, by means of disequilibrium. The series after which the exhibition is named, *Lignine Duress* (lignin is a part of wood that is absent from the paper on which Tillmans prints his images) is represented by only one photograph—showing a tree split by a storm—and what's more, this is placed in a secondary space. But the image is decisive.

Figurative and descriptive, it encourages us not to be seduced by the opticality and pictoriality of the big abstract pieces that are the sole occupants of the main space. For these random all-over works with squares that seem to be black and white but are in fact subtly colored in red, blue and green, are not a digital actualization of the abstract experiments made by Tillmans in the laboratory these last fifteen years, but photographs of a digital TV screen from the late 1990s taken in 2014 with an extremely fast camera in a hotel room in Saint Petersburg. The TV was getting an analogue signal. Showing a badly adjusted set afflicted by technological incompatibility, the absence of signals and the presence of interference, these two series, *Sendeschluss/End of Broadcast* and *# Weak Signal*, offer an image of incommunicability caused by overabundant communication.

A commentary on technical obsolescence and the transition to the digital, made with cutting-edge technology, these two series confirm that Tillmans, who is an excellent observer of his times, takes technological progress, as something that his work both observes and assimilates, as a marker of our contemporaneity. But there is nothing fetishistic or naïve about this. In this regard, *Sendeschluss/End of Broadcast* and *Weak Signal* continued on from Neue Welt (2012), a major project that set out to define the images of the "new world" that the artist saw taking shape before us. Fascinated by astronomy, in his travels around the world he has photographed starry skies, telescopes and, significantly in that great technological center that is the European Southern Observatory, a control screen, with the title *sensor flaws & dead pixels*. This self-destruction by technology echoes that of nature.

Translation, C. Penwarden

Galerie Chantal Crousel

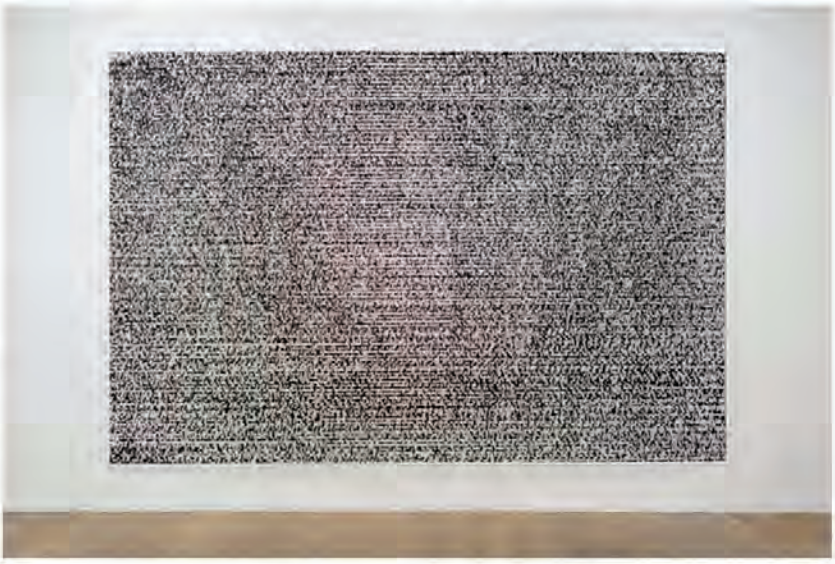
Emmanuelle Lequeux. «Faire la paix avec cette inquiétante étrangeté du monde», *Le Quotidien de l'Art*, n. 825, April 30, 2015.

WOLFGANG TILLMANS, ARTISTE

« Faire la paix avec cette inquiétante étrangeté du monde »

Propos recueillis par Emmanuelle Lequeux

Wolfgang Tillmans présente à la Galerie Chantal Crousel, à Paris, une série de photographies commencée en 2014 devant un écran de télévision mal réglée dans une chambre d'hôtel à Saint-Pétersbourg. L'artiste nous explique le fondement de ce travail.



Galerie Chantal Crousel

Wolfgang Tillmanns, *Weak Signal II*, 2014, impression jet d'encre sur papier, non encadrée, pinces, 273 x 410 cm. Edition 1/1 + 1 AP. Courtesy of the artist and Galerie Chantal Crousel, Paris. © Florian Kleinefenn.

Emmanuelle Lequeux_**Pour cette exposition à la galerie Chantal Crousel, vous avez photographié, quasi exclusivement, la neige qui apparaît sur de vieux téléviseurs : motifs a priori abstraits, entièrement noir et blanc… Ces images peuvent surprendre, tant elles diffèrent de vos précédents travaux. Qu'est-ce qui vous a fasciné dans ce motif ?**

Wolfgang Tillmans_Ne pensez pas qu'il s'agisse de photographies noir et blanc ! Approchez-vous de l'image, et regardez combien elle est riche en couleurs ! Le noir et blanc ne revient que si l'on regarde à nouveau l'image de loin. Le glissement est imperceptible. C'est un jeu incroyable entre ce que l'on voit et ce que l'on croit voir. J'ai souvent pensé que les choses ne sont pas ce qu'elles semblent être. Voilà ce qui lie ces images à celles du passé : j'ai toujours cherché à rendre perceptible la notion même de développement. Que cela concerne les mouvements sociaux, les phénomènes naturels ou le développement chimique d'une photographie.

J'AI TOUJOURS CHERCHÉ À RENDRE PERCEPTIBLE LA NOTION MÊME DE DÉVELOPPEMENT

Vous mixez souvent les différents registres d'images, mêlant de purs flux de lumières et couleurs à des instants vécus proches du snapshot. Ici, il n'y a aucune échappatoire.

Mon instinct naturel est effectivement d'offrir des alternatives au regard. Mais ces images, qui exigent beaucoup du visiteur, méritaient d'être seules, pour encourager à plonger en elles.

Quitte à ce que ces images plus expérimentales semblent plus dures, plus sèches ?

Certes, ce que je ressens dans l'espace de cette galerie appelle une

/…

Emmanuelle Lequeux. «Faire la paix avec cette inquiétante étrangeté du monde», *Le Quotidien de l'Art*, n. 825, April 30, 2015.

WOLFGANG TILLMANS, ARTISTE

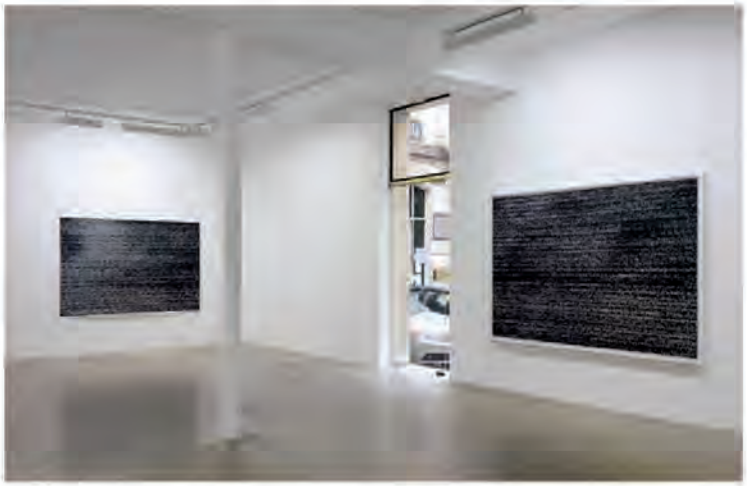
SUITE DE LA PAGE 06 rhétorique plus ardue, et je ne ferais sans doute pas cette exposition à Chelsea [New York]. Mais elle n'est pas plus expérimentale qu'une autre : toute exposition est un laboratoire.

La question de la réflexivité de l'image, de son processus technique, semble cependant avoir pris plus d'importance dans votre travail.

Sans doute, mais c'est le même cerveau qui opère : ces pensées étaient là à mes débuts il y a 25 ans. J'abordais déjà la question du regard d'un point de vue scientifique et philosophique. À quoi s'ajoute cet intérêt de toujours pour l'ici et maintenant : la musique, le sexe, la vie... En 1992, on a pris mes gros plans sur les peaux de danseurs comme des images tendance et *fashion* de jeunes gens. Mais elles portaient déjà sur ces questions : comment retranscrire cette émotion collective, l'alchimie d'un dancefloor... Ce qui m'importe est que le sujet, dans son esprit, soit actif jusque dans la matière de l'image.

Bien qu'abstraites en apparence, ces images relèvent donc d'une même quête de l'ici et du maintenant ?

Car elles n'ont rien d'abstrait : elles ont pour origine la réalité, et ont été saisies par un appareil photo à partir d'un producteur d'images, à savoir un téléviseur. Le signal électromagnétique de l'écran engendre deux types de motifs très différents. Les uns sont un pur chaos, où n'apparaît aucun signal, et dont l'œil ne peut dégager aucune forme. Les autres sont structurées, avec des formes fantômes qui surgissent, sous-jacentes : il y a bel et bien un signal, mais il n'est pas assez fort pour lutter contre la neige. C'est comme une partition musicale, ou une calligraphie, cela n'a rien d'un symbole vide : ce sont des dessins très stimulants, à décrypter. En même temps, je les vois comme une métaphore de notre condition, de l'absence de dialogue entre nous, qui vivons pourtant si près les uns des autres.



Wolfgang Tillmans, « Lignine Duress », vue de l'exposition à la Galerie Chantal Crousel, Paris. Courtesy of the artist and Galerie Chantal Crousel, Paris. © Florian Kleinefenn.

Vous avez pris ces images l'an passé à Saint-Pétersbourg, au début du conflit ukrainien. Ce contexte leur confère-t-il un sens particulier ?

ON PEUT VOIR CES IMAGES COMME UNE CENSURE POSSIBLE, DANS UN MONDE OÙ LES TÉLÉCOMMUNICATIONS AURAIENT ÉTÉ COUPÉES

Au début du processus, bien sûr. On peut voir ces images comme une censure possible, dans un monde où les télécommunications auraient été coupées. Mais elles se sont aujourd'hui détachées de leur contexte d'origine. Avec le temps, le projet est devenu plus riche et plus complexe. Une manière pour moi d'aborder cette question qui me hante : je ne sais pas toujours ce qui se passe, je ne parviens pas à donner un sens à tout, mais je dois faire la paix avec cela, avec cette inquiétante étrangeté du monde.

***WOLFGANG TILLMANS. LIGNINE DURESS*, jusqu'au 23 mai, Galerie Chantal Crousel, 10, rue Charlot, 75003 Paris, tél. 01 42 77 38 87, www.crousel.com**

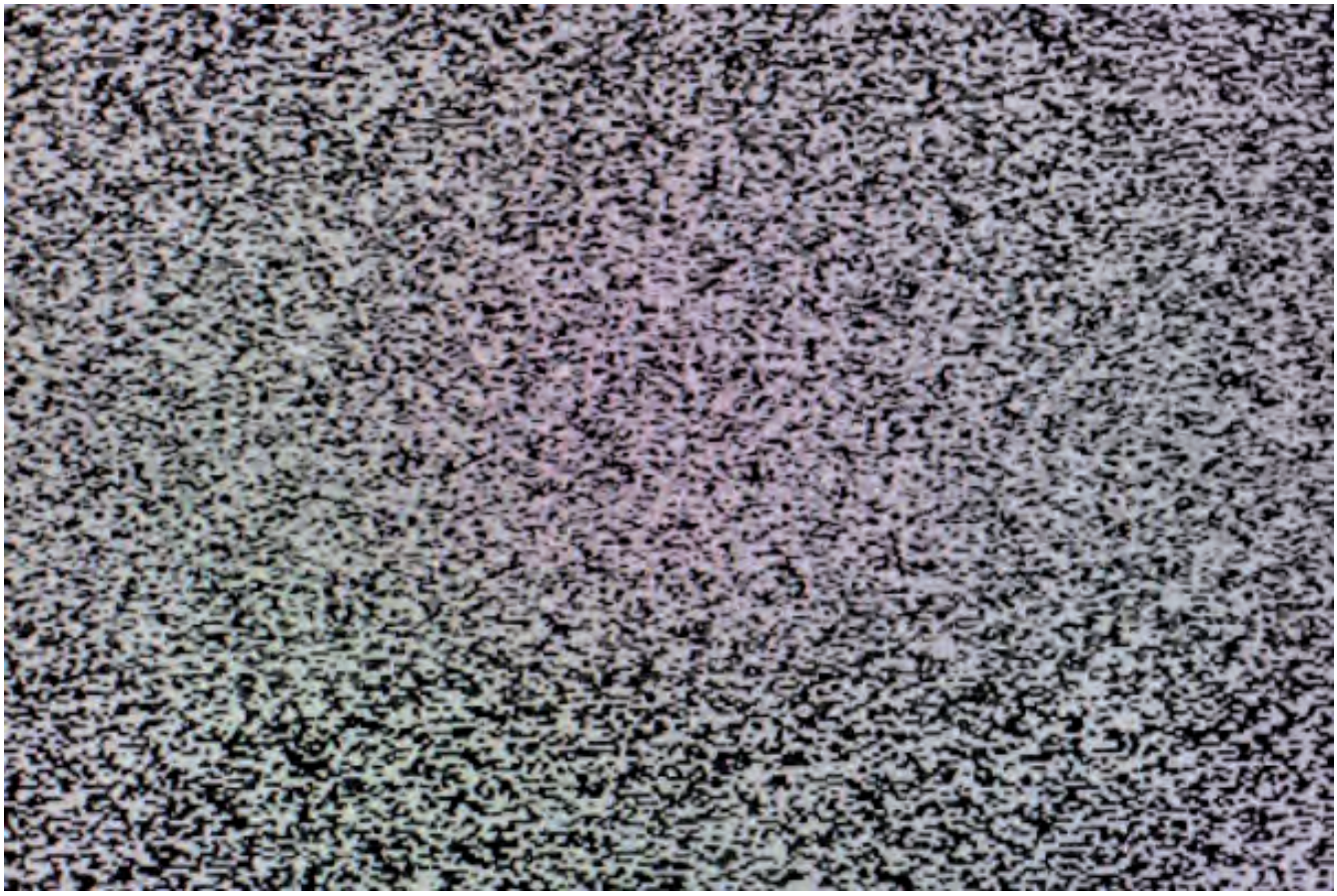
Galerie Chantal Crousel

Claire Moulène. «Le top 5 des expos de la semaine», *Les Inrocks*, April 17, 2015.
http://www.lesinrocks.com/2015/04/17/arts-scenes/arts/le-top-5-des-expos-de-la-semaine-13-11742390/

les inROCKS

Le top 5 des expos de la semaine

Galerie
Chantal Crousel



Wolfgang Tillmans, «Sendeschluss / End of Broadcast VIII», 2014

Chaque semaine, le meilleur des expositions art contemporain, à Paris et en province.

Wolfgang Tillmans

Il s'est fait un nom dans les années 1990 en photographiant la scène rave berlinoise naissante pour le magazine i-D. Et d'ailleurs, depuis quelques semaines, les habitués du Berghain à Berlin auront pu constater le renouvellement des trois grandes photos qui en ornent habituellement les murs. Ces tirages, ceux de Wolfgang Tillmans, ont ainsi été remplacés par trois autres de sa nouvelle série : de gigantesques photographies abstraites montrant un motif pixellisé. C'est cette série, datant de 2014, que l'on retrouvera à la galerie Chantal Crousel à Paris. Elle y voisinera avec une autre, qui donne son titre à l'expo : Lignine Duress, où il dresse le portrait d'arbres sinistrés lors de la tempête de 2014 en Allemagne, représentés comme des humains brisés en plein élan. Dans les deux cas, tout est à recomposer par le spectateur : chacun interprète les photographies de manière différente – soit que la trame pixellisée de la reproduction grignote le réel, soit que le réalisme "deadpan" du cliché numérique semble nous présente la scène elle même, sans cadrage ni composition. Parmi les plus novatrices actuellement, la pratique photographique de Wolfgang Tillmans ne cesse de s'interroger sur la manière dont le réel se donne à nous – et pas seulement dans les darkrooms d'un club berlinois.

Judith Benhamou. «Trois grands de l'art contemporain à Paris : Bruce Nauman, Marcel Broodthaers, Wolfgang Tillmans», *Les Echos*, April 19, 2015.
http://blogs.lesechos.fr/judith-benhamou-huet/trois-grands-de-l-art-contemporain-a-paris-bruce-nauman-marcel-a15319.html

LesEchos.fr

Trois grands de l'art contemporain à Paris : Bruce Nauman, Marcel Broodthaers, Wolfgang Tillmans :

Galerie
Chantal Crousel

Paris expose en ce moment le travail de plusieurs artistes de grande qualité.
Pour ceux qui auront eu la chance de voir la rétrospective de Bruce Nauman (né en 1941) en 1995 au Moma, il est clair que cet artiste américain a inventé beaucoup de choses avant tout le monde. En vidéo, au néon, dans l'usage du son, dans l'expression de l'émotion aiguë… Bruce Nauman est un grand maître. La fondation Cartier présente une toute petite parcelle de son travail jusqu'au 12 juin. C'est toujours mieux que rien. En vieillissant Nauman est devenu plus contemplatif et ses dernières vidéo et installation au rez-de-chaussée sont moins convaincantes. Cela dit au sous-sol on est pris par la maestria de ses deux œuvres plus anciennes. Le tourniquet de ces animaux figés qui laisse une trainée au sol est l'incarnation d'une douleur universelle. Comme une allégorie d'une grande férocité humaine. D'autant que dans le même temps près de là un personnage projeté en très grand éructe un cri atroce. A tel point que la jeune fille qui garde la salle porte un casque d'insonorisation. Regardez la vidéo : https://youtu.be/cZtdrzJwQEE
Dans la salle suivante deux grands écrans projettent des sortes d'horloges géantes dont le temps est scandé par des corps de femmes. L'homme porte les traces du passage du temps. Regardez : https://youtu.be/fq2-rbR-P-o

Cette semaine était inaugurée l'exposition à l'hôtel de la Monnaie d'un artiste important, le belge Marcel Broodthaers (1924-1976). Le point de départ significatif de sa carrière commence avec une déclaration claire sur le système de reconnaissance dans l'art en 1964 : « Moi aussi , je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie. Cela fait un moment déjà que je ne suis bon à rien. Je suis âgé de quarante ans. L'idée enfin d'inventer quelque chose d'insincère me traversa l'esprit et je me mis aussitôt au travail ». Les années 60 sont comme le début du XXe siècle :des années déclaratives. Broodthaers déclare que plutôt de tenter d'appartenir à l'institution il va lui même créer l'institution. Il va créer un musée : « Le musée d'art moderne, département des Aigles ». L'insincérité déclarée mène évidemment à la sincérité tout comme le péché avoué est à moitié pardonné… Broodthaers est un cynique officiel donc suspecté de non cynisme. Du coup son musée est plein d'esprit, de charmes, de rebondissements et d'humour

Judith Benhamou. «Trois grands de l'art contemporain à Paris : Bruce Nauman, Marcel Broodthaers, Wolfgang Tillmans», *Les Echos*, April 19, 2015.
http://blogs.lesechos.fr/judith-benhamou-huet/trois-grands-de-l-art-contemporain-a-paris-bruce-nauman-marcel-a15319.html

Les Echos.fr

comme le montre l'exposition de l'Hôtel de la Monnaie. Sur la question du cynisme et de la dérision voire l'amusante installation d'un petit monsieur chauve dans un environnement de bord de mer qui lit son journal. Il l'a baptisé « Monsieur Teste » du nom du roman fameux de Paul Valery qui servit de modèleà André Breton sur la prise de distance intellectuelle vis à vis de l'œuvre. L'exposition pèche cependant vraiment par manque d'explications. On est propulsé tout nu dans cet univers. Il est conseillé de se renseigner avant la visite.

Enfin depuis samedi dernier la galerie Chantal Crousel présente le nouveau travail d u très talentueux allemand Wolfgang Tillmans (né en 1968). Il avait été l'objet d'une excellente rétrospective en 2013 au festival de la photo à Arles. Tillmans fait des photos qui semblent dérisoires (il les accroche souvent au mur avec des épingles) sur des sujets qui semblent dérisoires. Dans mon esprit son travail ressemble un peu aux pierres de rêves collectionnées et affectionnées comme un instrument de méditation par les chinois lettrés. On trouve partout beauté et poésie tout dépendant de l'angle de vue, du regardeur comme de la coupe de la pierre. Cependant cette exposition principalement consacrée à des images abstraites en noir et blanc est très difficile d'accès. Et le texte qui accompagne l'accrochage n'est pas là pour aider. Reste une photo en grand format d'un arbre victime d'une tempête. Un arbre massacré. Par son esprit cette image ressemble au carrousel des animaux pendus de Bruce Nauman. L'expression de la douleur profonde peut prendre de multiples chemins, tout aussi expressifs. Surtout lorsque les artistes ont ce talent là.

Galerie
Chantal Crousel

Stéphane Corréard. «Wolfgang Tillmans en ligne de mire», *Liberation Next*, April 20, 2015.
http://next.liberation.fr/arts/2015/04/20/wolfgang-tillmans-en-lignine-de-mire_1231624

Wolfgang Tillmans en ligne de mire

Galerie
Chantal Crousel

«Lignin Duress» (b) 2014, de Wolfgang Tillmans. Impression jet d'encre sur papier, non encadrée. (Courtesy of Wolfgang Tillmans and Galerie Chantal Crousel, Paris)

Stéphane Corréard. «Wolfgang Tillmans en ligne de mire», *Liberation Next*, Avril 20, 2015.
http://next.liberation.fr/arts/2015/04/20/wolfgang-tillmans-en-lignine-de-mire_1231624

Premier non-Britannique lauréat du Turner Prize en 2000, le très éclectique photographe allemand livre une nouvelle exposition parisienne aux notes boisées, alliant souplesse et dureté.

Il y a les photographes et il y a Wolfgang Tillmans. Cru sans être vulgaire, conceptuel sans même effleurer l'ennui, hyper-actuel mais jamais journalistique, son art embrasse et déborde toutes les catégories. D'ailleurs, portraits de stars ou d'anonymes, nus, natures mortes, paysages, instantanés de raves, abstractions sophistiquées, Tillmans, 46 ans, dégaine tous azimuts.

Cette variété se retrouve dans le format de ses expositions où se côtoient tirages numériques monumentaux, banales photocopies, tirages léchés et cartes postales. Sans oublier ses fameux livres d'artiste. Pourtant, quel que soit son sujet ou son matériau, une image de Tillmans se reconnaît toujours entre mille.

Son secret? Il repart constamment de l'origine épiphanique de la photographie. Comme Maurice Denis déclarant qu'un tableau sera toujours «essentiellement une surface plane recouverte de couleurs en un certain ordre assemblées», Tillmans martèle: «Je ne pense pas en termes de catégories spécifiques à un médium. Je me dis avant tout : une plage de couleurs est une plage de couleurs.»

Chez lui, l'élégance extrême va de pair avec une certaine sécheresse, forme de pudeur. Il place cette nouvelle exposition personnelle à Paris (la première depuis 2011) sous le signe de la lignine, cet élément qui donne au bois sa rigidité, son imperméabilité et sa résistance à la décomposition. Autant de qualités substantifiquement photographiques, aurait remarqué Roland Barthes.

«Wolfgang Tillmans : Lignine Duress», du 18 avril au 23 mai, à la galerie Chantal Crousel, Paris 3e. (www.crousel.com)

Galerie
Chantal Crousel

Galerie
Chantal Crousel

Martin Herbert. "Wolfgang Tillmans, The world through my lens" *Art Review*, Issue 67, April 2013

Galerie
Chantal Crousel

Galerie
Chantal Crousel

When *ArtReview* visited Wolfgang Tillmans recently in his labyrinthine studio in Kreuzberg, Berlin, we found an artist toggling between looking forward and looking back. On the one hand, Tillmans – first photographic artist to win the Turner Prize, nonpareil expander of his medium's horizons and reach in recent years, etc – was fresh from the triumph of *Neue Welt*. This years-in-the-making project (showcased both in a 2012 exhibition at the Kunsthalle Zurich and a lavish Taschen book) serves as a surgical inquiry into how, in diverse ways, the world has changed, 20 years after Tillmans began photographing it: cue, for him, a global itinerary of lightning trips, toting a newly adopted digital camera, to everywhere from basement garages in Tasmania to bustling Indian streets, silvery Far Eastern malls to titanic rubbish dumps. On the other hand, he was preparing – alongside a museum exhibition in Lima – his current large show for K21 in Düsseldorf. In an office filled with a big model of that space, its size necessary for the artist to perfect the intricate scalar shifts of his installs, Tillmans talked about his recent past and a more distant one – starting with his plans to include, at K21, some illuminating work from his teenage years...

MARTIN HERBERT
When did you first get a camera of your own?

WOLFGANG TILLMANS
Not until I was twenty. I come from a family of avid amateur photographers – my father, my grandparents – and so that medium felt completely precluded for me. Maybe that's why I didn't initially put my photographs directly on the wall and only explored found photos, mechanical pictures. Look at these [points out *Edinburgh Builders a*, *b* and *c* (1987) on worktable]. With my mother's little Rangefinder camera, I photographed a builder working on the opposite house – so the queer gaze is subtly already there [laughs] – and progressively enlarged it across several photocopies so it becomes just a distribution of surface pattern. It's a kind of noise, but it comes across as super-specific. I still don't know what this random-or-not information means, but it's always been of great interest to me. The lucky thing was that I discovered these photocopies as 'originals'. They had the aura of finished work, yet I didn't have to paint or draw it. Maybe that was in keeping with me liking electronic music, too – the idea that you can do something expressive without an expressive hand, I was fortunate to have that at an early age. A photocopy is just a sheet of paper, but something happens and it becomes of value, of aesthetic charge.

This issue of transformation has never gone away in your work, has it?

WT: I'm always interested in the question of when something becomes something, or not, and how do we know? I observe it all the time. One person becomes a dear friend, the other not; this pair of old jeans your mother thinks is rubbish and wants to throw away, and to you it's your favourite piece of clothing. There's different attributions of value at different times and stages in one's life, different people have different vantage points – and this is what *Truth Study Center* [his ongoing installation project, first shown at Maureen Paley, London, in 2005, intermingling astral photography, newspaper clippings emphasising various types of intolerance, and much more] was concerned with. All of these people claiming to know 'what it is', and almost, one could say, an immodesty in assessing value – in not asking 'where did my evaluation come from, and when did I start

Galerie
Chantal Crousel

this page from top: *Silver 92*, 2012; *Silver 94*, 2012; *Silver 97*, 2012

facing page: *Freischwimmer 230*, 2012

thinking about that?' And I would also like to know what things are, but I also want always to acknowledge that even though I want clear answers, they always evolve over time.

And so now you've just looked back over 20 years, comparing then and now, for Neue Welt. *How did this start?*

WT: Part of what determined the locations was an interest in borders. At the end of 2008 I went to [the Sicilian island of] Lampedusa and a month later to Israel and travelled all over the borders of Israel, and then on the same trip – though not directly, of course, to Tunisia, to go to the other side of Lampedusa. As so often happens, though, when you backtrack, the seeds of the work lie further back. There's one photograph in *Neue Welt* called *Growth* and that's from 2004. I had an interest in going against the aesthetic that I've become known for, and at first – for a show at Andrea Rosen in 2007 – I thought of making deliberately ugly pictures, but that isn't an interesting pursuit in itself. Only two years after I started *Neue Welt* did it become clear that this was the biggest thing I've been working on since the *Abstract Pictures*.

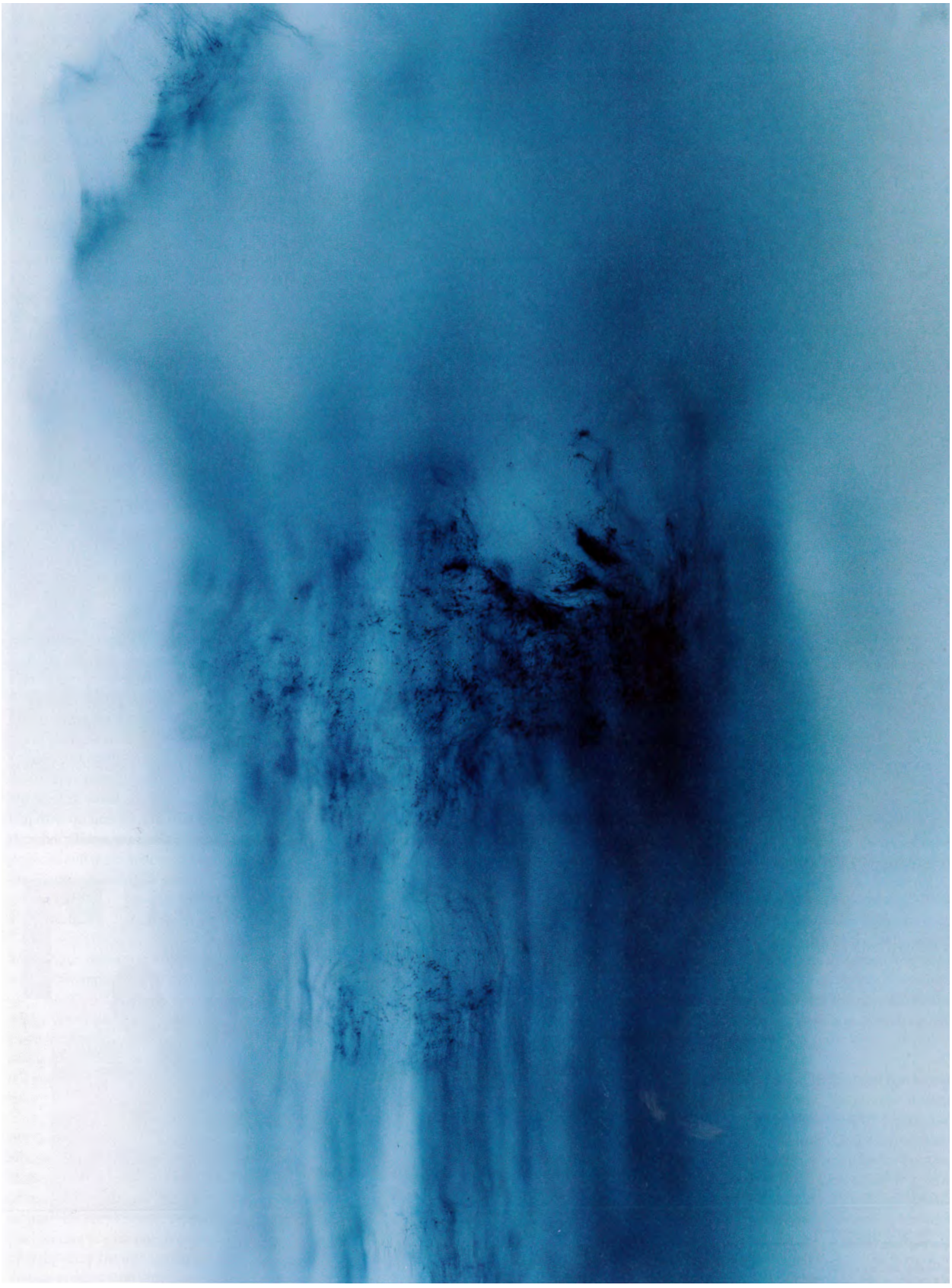
When you gathered those together in a book, you also included works like Edinburgh Builders*: again, the starting point was earlier – your work doesn't divide neatly into sections. But from 1998 you did spend a decade focusing on abstraction – the galaxial scanned-and-enlarged darkroom luminograms* Freischswimmer *and* Blushes*; the lysergic lumino- and photogram* Mental Pictures*; bent and crumpled* Lighter *photo-objects; the series of photographs of curling photographic paper,* Paper Drop, *to name but a few.*

IF I FEEL
THERE ISN'T ENOUGH OF
SOMETHING,
THEN THAT, IN A WAY,
CONSTITUTES THE REASON
FOR ME TO DO
SOMETHING ABOUT IT

WT: Dealing with materiality was a way of dealing with changed contexts in the photographic world. At the end of the 1990s what I felt was needed was this slowdown of picture consumption – which of course seems funny to think about back then, because now there's an insane speed of picture consumption. But I already felt people were getting careless with it. I wanted to go against that and mess with expectations of what one would see and how one would read this piece of photographic paper. Since 1998, this talking about the photograph as an object has been such a strong focus for me. I'm doing what I do for myself, but of course I'm always doing it in the context of the world it exists in, so if I feel there isn't enough of something, then that, in a way, constitutes the reason for me to do something about it.

Martin Herbert. "Wolfgang Tillmans, The world through my lens" *Art Review*, Issue 67, April 2013

Galerie
Chantal Crousel



Galerie
Chantal Crousel

For Neue Welt *you began using a digital camera for the first time, and set out on deliberately short trips around the world, to these border zones. It's a project full of rocketing contrasts: in one section of the book, we zoom between car headlights – that you've identified as having a new cruelly sharklike design template – to a creamy abstraction, to a boy running down a shantytown street, to a pin-sharp night sky. In a conversation with Beatrix Ruf published in the book, you said, 'Essentially this is about humanism.' What did you mean?*

WT: It's a big word, but I guess what I meant with it is that I don't want to create a distance between myself and the world that I depict and the viewer. With this triangle one can so easily put up distance and gaps and steps between the three; I find a low threshold of approachability between them more interesting than to build in distance or difference. At the same time, and this

MY PHOTOGRAPHY BEGAN THROUGH USING THE FIRST DIGITAL PHOTOCOPIER

is crucial, I'm fully aware that there is difference, that there are huge differences in access, wealth... The difficulty with *Neue Welt* – which in itself I couldn't write down as the agenda – was to be open-ended but at the same time come up with specific results that speak about specificity in the most nonprescribed, unplanned way, because if you go somewhere with an idea in mind, you will only find that idea. And if you make drifting the subject, then you also maybe end up with just that, without focus. So there are specific interests

this page from top: spreads from *Neue Welt*, 2012, Taschen

facing page from left: *Headlight (I)*, 2012; *Spores*, 2012

Galerie
Chantal Crousel

[in it]. I'm always reading and following what goes on, and there are certain markers that I find are significant and telling points.

Car headlights...

WT: Yes, or all sorts of things to do with markets and marketing and the transfer of goods.

And you feel like a lot of this is available on the surface? Because it seems this project is tied to surfaces: you're deliberately skimming the surface of a place, and leaving when it becomes familiar, and what you're picking up are articulate surfaces.

WT: Yes. Content inscribes itself into surfaces so eloquently, because a surface that is not purely made by nature is usually the result of layers of many people's interactions with it. With architecture, cityscapes, I'm always fascinated by the layering of different architects, generations of what they thought is right; and with shop displays, what that shop assistant thought in conjunction with the display that was made by that design office – all those wishes and desires to design.

How does a project like this relate, then, to, say, ethnography?

WT: I guess an ethnographer identifies a subject to study, and they want internal coherence and it's led by an external demonstration of difference. And I wasn't led by pure expectation of difference, but nor was I led by a romantic longing for what all this human family shares. I guess that was the biggest personal human growth I got from this: learning to accept the similarity and, at the same time, total differentness of people and places. On the one hand we're extremely the same, and at the same time we are insurmountably different.

You said in one previous conversation, 'This is actually really like a laboratory for studying the world in many of its facets and visual manifestations.' I'm slightly uncertain how much emphasis to put on the idea of 'the world as subject' in your work. Neue Welt *would suggest there's that kind of whole-grasping ambition at work. Is that the scale you think on?*

WT: Undeniably yes, but with a huge disclaimer attached: that it's an impossible task, and if taken too seriously it could be laden with hubris. But it would also be coy if I said, oh, I'm not dealing with it. I am, because how could I not – because that would mean my fascination would drop off at a point, and my fascination is kind of limitless. It's not greedy, it's not trying to piss on every territory, but I mean – economics and economic activity, for example: how important is that to what goes on in almost every aspect of human life?

these pages, from top: installation views of Wolfgang Tillmans exhibitions at Moderna Museet, Stockholm, 2012, Museo de Arte del Banco de la República, Bogotá, 2012, and Kunsthalle Zurich, 2012

MY APPROACH TO PHOTOGRAPHY AS A MEDIUM HAS ALWAYS BEEN THAT I WANTED TO APPROXIMATE WHAT IT FEELS LIKE TO LOOK THROUGH MY EYES

Galerie
Chantal Crousel

Galerie
Chantal Crousel

As you've made this marker of 20 years of work, do you feel your vision – your actual ability to look – has changed in that time?

WT: Maybe what I would call the ability to name and discern what my vision records, that has possibly improved. I hope so. Because there is what we *choose* to see and what we are *able* to see, and then there's a lot of things that people don't choose not to see, but simply aren't able to see. I hope I've stayed attentive. This term, attentive, is the most crucial in my life, in a way. The way we look, that is how we decide to act in this world, and that is then also how society as a whole acts, if you see societies always as an addition, an accumulation of individuals.

How much of a difference has working digitally made to you?

WT: My photography began through using the first digital photocopier, which you saw in those Xeroxes. I happened to come across that in 1986, and understood the possibilities it allowed for making pictures. And then I bought, obviously, an analogue camera and then in 1992 used a large-format Canon copier to make the large-format inkjet prints. So I stayed purely analogue, technically, until 2009 in regard to how the image generation is made, where the image dots come from. That's always been onto film, and in a way I'm still analogue now because I use the [digital camera's] sensor really as a film,

Galerie
Chantal Crousel

Galerie
Chantal Crousel

and I never move pixels around. And I think that's important because people nowadays just expect that something has been altered in pictures. I find that a bit disturbing.

So this is about truth...

WT: Yes. In my work various ways of transfer, meaning printing, are possible, because this is how an idea becomes form, in a way. But the world as it passes through the lens and is projected onto film or sensor – I find that shouldn't be tampered with. Because the world already allows for so much absurdity, so many wild conjunctions of events and objects, it would be crazy to think that's not enough. By not doing retouching additions in my work, I insist that what you see somehow was in front of the lens. I want people to trust this as a basic given. That makes it somehow more powerful than all the pixels I can move around.

Then the attraction of digital is on the level of resolution?

WT: Yes. I had found my photographic truth in the grain and information level of 100 ASA fine-grain film. Which I read somewhere carries as much information as a 14-megapixel sensor. So until there were digital portable light cameras that could have 14 megapixels, I thought the idea of going digital was stupid anyway. My approach to photography as a medium has always been that I wanted to approximate what it feels like to look through my eyes, and that seemed very much achieved with 35mm. What was attractive to me about digital cameras of this full-format generation is the extreme variety in speed: that you can set it from 100 ASA to, now, 25,000 ASA. And it really makes certain pictures possible that were impossible before.

For example?

WT: The starry skies. They seem not of a particular time, but if you are in the know, you know this picture is very improbable. Ten years ago you wouldn't have been able to take this picture, without manipulation. Because after five, seven, eight seconds, stars show up as a line, because of the earth's rotation. So you'd have to put the camera on a countermovement, but then the ground would be blurry. For me to take a picture of the northern sky, an astro-photograph, from a flying aircraft, with no movement, that's such a crazy idea. So I'm glad I went to digital of my own free will, because then a year later Fuji discontinued the fine-grain film that I used.

It seems you're also more interested in issues of scale now. In the sense that you have these really large enlargements that are pin-sharp as well...

WT: The scale-shift issue has been going on since my first show at Daniel Buchholz, 20 years ago, but what has changed, and really been a challenge for me, is that you can look as close at the large pictures as you want and there's no dissolution. And that I find is of huge significance – in cultural history, possibly. I don't want to sound immodest because it's also something that was given to me by the camera maker, but some of these new pictures – or all of them, in a way – contain more information than the mind can possibly remember. So any super-fine paintings from 1500 with fur that looks super-real, they are still not as fine as these pictures, which are at the same time photographed from the vantage point of my eye, which is always interested in the nonhierarchical point of view. So whereas in the past a 10 x 8 photograph always somehow had to be taken from a privileged point of view, there is somehow a coming together of, on the one hand, this very human perspective and glance, with this precision. It's something I find personally still perplexing, like: what is going on here? It's a bit scary. And interestingly, now I've gone digital, there's no digital medium that can show these pictures in their full quality.

So it's still analogue in the end: you still have to go to the one-off, the print...

WT: There's no screen that has the depth of information. And so it becomes very much about standing in front of this print, and having the spatial relation and movement around it. So I kind of have great faith in the picture: it hasn't gone away. Fortunately. ⁝

Work by Wolfgang Tillmans is on show at K21, Düsseldorf, until 7 July and at Museo de Arte de Lima (MALI) until 16 June. Neue Welt *is available in a limited portfolio edition (signed and numbered) from Taschen*

Michelle Kuo. “Step into Liquid. Michelle Kuo talks with Wolfgang Tillmans about the ascendancy of ink-jet printing” *Artforum*, 50th anniversary issue, September 2012, p. 420-429.

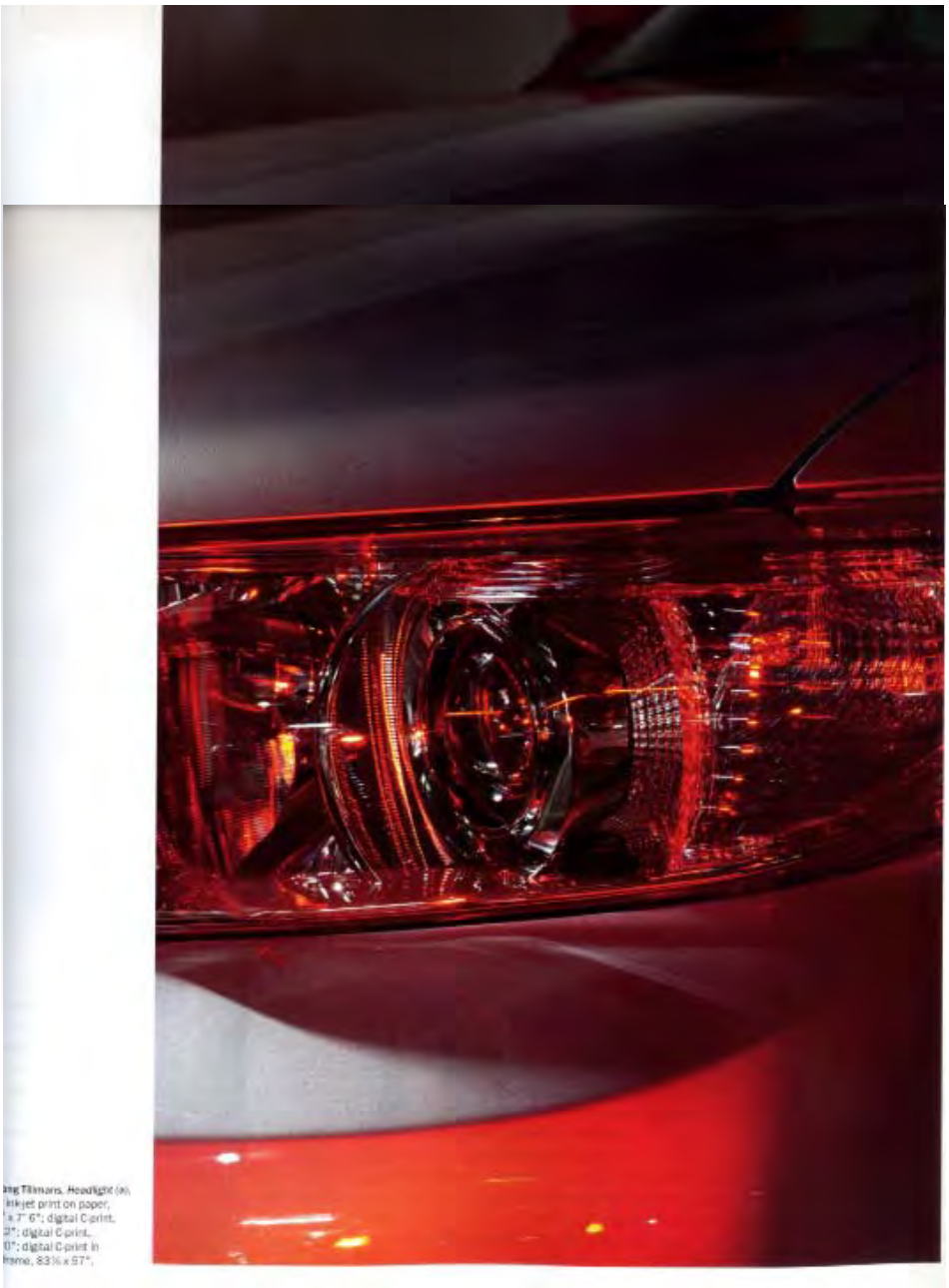
Step into Liquid

MICHELLE KUO TALKS WITH WOLFGANG TILLMANS ABOUT
THE ASCENDANCY OF INK-JET PRINTING

Pages from Wolfgang Tillmans's *FESPA Digital/Fruit Logistica* (Walther König, 2012).

Galerie
Chantal Crousel

Michelle Kuo. "Step into Liquid. Michelle Kuo talks with Wolfgang Tillmans about the ascendancy of ink-jet printing" *Artforum*, 50th anniversary issue, September 2012, p. 420-429.



Galerie
Chantal Crousel

Michelle Kuo. "Step into Liquid. Michelle Kuo talks with Wolfgang Tillmans about the ascendancy of ink-jet printing" *Artforum*, 50th anniversary issue, September 2012, p. 420-429.

Galerie
Chantal Crousel

We have arrived at a point where a large proportion of "painting" is actually ink-jet printing. This is an amazing fact. But it is never really talked about.

Wolfgang Tillmans, *Freischwimmer 152*, 2010, ink-jet print on paper, 12' 5" x 18' 8"
Installation view, Walker Art Gallery, Liverpool.

MICHELLE KUO: I was struck by your reaction to the David Hockney exhibition in London this past spring ["A Bigger Picture," Royal Academy of Arts]. Beyond any sheer aesthetic pleasure, you seemed especially taken by the show's structure, in which traditionally painted canvases were shown alongside digitally produced paintings as well as arrays of video monitors that functioned as display "canvases."

WOLFGANG TILLMANS: Hockney's exhibition is a fascinating example of the veil we put around medium. This is a subject I've been dealing with in my work from the beginning, so I was intrigued to see this set of issues appear in another artist's practice—and excited by the exuberance of the show. Not only by his relentless dwelling on the subject matter of nature but also by his iPad paintings, which were actually ink-jet prints on paper mounted on Dibond. I was curious to see how these digital images were presented as material paintings in drop-shadow frames. And they resonated with the multipanel video screens showing moving images made with nine cameras. Ultimately, though—even if the work celebrates new media and technology, just as Hockney has done in the past—it almost seemed as if the iPad and video pieces were there as foils, to underline, by contrast, the masterly position and unsurpassable value of actual oil on canvas.

Last month I was in Cologne to take a portrait of Hockney, and he talked about how amazing the quality of ink-jet printers is today, how they can produce colors beyond those of any other medium. But then he added, "The images have to be drawn. You have to draw them. It can't come from photographs." I found this so telling, this notion that something hand-drawn will print differently from something that is photographed, and that the printing technology itself could be used, ultimately, to uphold this hierarchy. The ink-jet printer itself obviously doesn't care where the input, the color values, come from, whether something drawn, scanned, or photographed; the printer merely prints the color space it can technically cover.

In fact, the show demonstrated there is an unprecedented equality among different media today. But it also made clear that there is a deep psychological attachment to traditional hierarchies of medium. And I have been observing this leveling—and the attachment to hierarchy in the face of it—for many years. For example, the same medium exists in completely different museum departments. If one looks at the traditional divisions of modern art, the same category of mechanically produced work exists across the print department, the photography department, the painting and sculpture department, plus obviously architecture and design.

MK: And just as the boundaries between those traditional mediums themselves have become increasingly murky, markets and institutions have seemingly reinforced those divisions all the more.

WT: We have arrived at a point where a large proportion of "painting" is actually ink-jet printing. This is an amazing fact. But, almost as astonishingly, it is never really talked about. A photographic ink-jet print on paper, an iPad drawing printed on ink-jet paper, and an original design printed on ink-jet paper are all technically exactly the same. Perhaps it's time to rethink the remarkably persistent categorization of artworks. In my view, we are all making pictures.

MK: How is this condition of "pictures" reflected in your work, and how did you come to work with digital photography and ink-jet printing yourself?

WT: I always saw myself as a picture maker, using whatever means were available to make a new picture. I started working with digital printing in 1986. I used the first black-and-white laser photocopier by Canon in a copy shop to print a one-off zine. When

Wolfgang Tillmans, *Lab & [illegible] sitting in the trees*, 1992, [illegible] print on paper, 63 x 47 [illegible]
Installation view, Akademie [illegible] Interim Art stand at [illegible]

Michelle Kuo. "Step into Liquid. Michelle Kuo talks with Wolfgang Tillmans about the ascendancy of ink-jet printing" *Artforum*, 50th anniversary issue, September 2012, p. 420-429.

Galerie
Chantal Crousel

Wolfgang Tillmans, *Interflat*, 1987, black-and-white laser photocopy, 11¾ x 16½".

started experimenting with this new machine, I realized how much more meaningful those photocopies were in texture and in presence than the drawings and paintings I was making at the time—that this mechanically produced object had a richer texture because of the rather rough dot screen and the surface lines generated by the technology of the moment. It was digital, which meant it should be perfect, but in fact it wasn't; the process always created some degree of interference and unevenness, which I liked. Then in 1992, in order to make larger pictures, instead of tiling many A3 photocopies together I found a brand-new Canon Color Bubble Jet Copier A1, which was really a photocopier unit with an ink-jet printer inside it that printed on twenty-four-inch rolls of paper.

I realized that I could make large-scale, lightweight pictures by photocopying my smaller, hand-printed photographs from the darkroom and enlarging them to four feet by five feet. I hung each picture as a sheet of paper on the wall, unframed, so that there was nothing between the viewer and the ink-saturated matte surface. Because these early ink-jet prints were executed with unstable dyes, I realized that if I wanted to have the advantage of this fragility and more immediate spatial relationship, it was essential to find a way for people to perceive them as permanent, and so I accompanied the works with the original photograph and a certificate, instructing the owner how to reprint the picture when the first copy faded. While this was a practical solution, it also afforded viewers the opportunity to break down certain barriers of materiality—attaining a paradoxical permanence even as attachment to the "original" print was obviated.

MK: And that transitioned away from the heavy vehicle or container—like the thick wood and Plexiglas frame or the light box—that was standard practice for large photographs and also associated with a certain strain of conceptual photography.

WT: Yes. I wanted to avoid the heavy language of large-scale photographs. The unframed ink-jet print was definitely an exception to that language, and it

Michelle Kuo. “Step into Liquid. Michelle Kuo talks with Wolfgang Tillmans about the ascendancy of ink-jet printing” *Artforum*, 50th anniversary issue, September 2012, p. 420-429.

Galerie
Chantal Crousel

Michelle Kuo. "Step into Liquid. Michelle Kuo talks with Wolfgang Tillmans about the ascendancy of ink-jet printing" *Artforum*, 50th anniversary issue, September 2012, p. 420-429.

Galerie
Chantal Crousel

Details of various contemporary artworks made using ink-jet printing. Photos: Wolfgang Tillmans.

was seen as a dramatic, rebellious gesture at the time, although it has since become a common practice. But for me, it was not so much an objection to the frame. It was about the love of this immaculate object as it comes out of the printer or processing machine. It was about acknowledging the objectness and the specificity of materiality. I was asking: How can I present this object, which has always been just that—an *object*, a print, for me, and not just a conduit of information? And how can I bring it to the wall?

For my small-scale C-type prints, I found a way of taping the photograph that wouldn't harm the surface and was detachable from the back, in order to foreground this attention to materiality. After some years, though, I became known for this way of installing my work; it felt important to reinvigorate the dialogue about the photograph as an object and not let it drift into the background as merely the expected way of encountering my work. So I introduced frames and showed them next to the unframed work. This juxtaposition held open the possibility of a reversal of meaning, or a questioning of expectations.

MK: The frame, or the border, gets pressured differently within newer media. In several photographs that you took for this piece, which are close-ups of ink-jet works by different artists, you focused on the edges and corners.

WT: Because that's really where the picture begins and ends, where it meets the real world around it. It is a crucial point—where the reality or the body of the work, so to speak, manifests itself. It is also, importantly, a juncture where you can often see the paint or ink or pigment meet the material support underneath. So I've always been interested in the ways in which artists deal with the corners and edges, how they are managed and handled. Whether viewing a Velázquez or a Jeff Wall, after taking in a picture as a whole I take a look at its side. I like to observe the shadows that stretchers cast—as in a room of Rothkos on view recently at MoMA, which could be viewed afresh by blocking everything else out and only concentrating on the shadows cast by the bottom corners of the paintings.

MK: Modern ink-jet technology also produces something you've referred to as "smooth color," the experience of pure, solid color.

WT: The experience of pure color has been heightened to a new level: That is where I think there has been a

Michelle Kuo. “Step into Liquid. Michelle Kuo talks with Wolfgang Tillmans about the ascendancy of ink-jet printing” *Artforum*, 50th anniversary issue, September 2012, p. 420-429.

Galerie
Chantal Crousel

In its most extreme state, a contemporary ink-jet painting on stretchers inside a museum is technically the same as an advertising banner stretched on the museum's facade. For some that may be hard to stomach.

seismic change in technology, what Hockney referred to as colors that have not been possible before, colors with a deep richness—not a lurid richness. The quality of ink and ink-jet printing has become even more amazing in recent years, and manufacturers are now using pigmented ink, which lasts much longer than traditional C-type color photographs.

We have come to a point where the ink-jet printer actually has a bigger color space than C-type photography. But I have also noticed that there remains a faith in the optical C-print because it is connected to a unique negative and not to a set of codes. There is a tendency to want to hold on to the analog for some sort of authenticity.

MK: And yet images generated by a set of codes are dominant, across vastly different types of imagery—from the commercial pictures at the digital print fair you visited in Barcelona, for example, to a late Polke on vinyl.

WT: In its most extreme state, a contemporary ink-jet painting on stretchers inside a museum is technically the same as an advertising banner stretched on the aluminum framework on the museum's facade. For some that may be a little hard to stomach.

MK: One could cynically surmise that's why various artists have tried to bring the symbol for the artist's hand or the gesture into their art, by adding an "original" painterly touch with washes of paint or color on top of the ink-jet-printed image, just as late Warhols were individualized in that way.

WT: Yes, that seems a bit anachronistic. Interestingly, I think that for a younger generation of artists, expressive gestures are more naturally performed on digital recording surfaces, like trackpads, stylus tablets, or iPads. And these pictures' first state of being is immaterial. They are just as immaterial as a digital photograph on a computer screen or a FreeHand illustration. They are all categorically the same, but there still seems to be a hierarchization of this material, which is a near-ethical dilemma that I find fascinating.

In order to transfer such imagery into an exhibition space, it has to be mediated back onto a physical substrate, unless it will be shown on monitors. Probably one sad day, exhibition spaces may be covered floor to ceiling in digital screens as thin as wallpaper. But today the challenge is this: Everyone who makes digital images uses the same machines made by a handful of manufacturers that produce state-of-the-art ink-jet printers. From Gerhard Richter in Cologne to a photographer in Tokyo to a fine art printmaker in Los Angeles, they all use the same set of machines.

MK: On the one hand, that introduces a bottleneck, because so many of those parameters are completely predetermined—but they then have endless permutations. You can introduce a boundless series of layers of different visual registers—scans, vector graphics, photographed imagery—into what is outputted.

WT: And now you can print onto anything—canvas, wood, glass, metal, Mylar, you name it. The choices going into making a specific pictorial object are all important here: What is a good way for this image to exist in the real world? Of course there is also the question of how one can assure that monetary value is attributed to the image. It's hard to ignore the fact that we still value the notion of an image on canvas more highly than if it were on wood, and therefore a sculpture, or on paper, and therefore a photograph.

MK: Nevertheless, the principle at the moment is always the same: ink pigment sprayed onto something. Which raises questions of reproducibility, of editioning, of uniqueness. None of this is new, of course—from early hand-wringing about photography to the industrially produced objects of Minimalism. Yet what seems new is the pervasiveness of one type of *media* across so many supposedly different *mediums*.

You also point to something interesting, which is that despite the sophistication of our programs or printers or technical apparatuses, it is still extremely difficult to achieve the same results. That even though we think that things are infinitely reproducible, in fact reproduction itself is still always slightly contingent on—

WT: On the touch and the craft and the knowledge of the operator of the printer. The reproducibility of art has to some extent always been an ideal, because the moment the data meets the physical world, you are dealing with the idiosyncratic consistency of the pigment powder that has been mixed into the ink liquid in Japan by a specific company.

For instance, the static charge that creates a slight blip in the flow of data or ink, the inconsistencies in paper or other base materials, and printing profiles and program updates mix with variables like humidity and temperature in the print workshop—anybody who has experience in fine printing knows how frustratingly difficult it is to achieve a perfect result. Just as my work addresses its relation to medium, it also directly addresses our relationship to perfection and accident.

MK: It recalls Warhol's paintings: the randomization of texture and the introduction of noise even in those screenprinted surfaces—versus now, when nothing falls through the grid of the screen.

WT: Because today's best ink-jet prints have become a closed surface, with no screen or dot visible to the naked eye. The surface is 300 dpi or more, with HD information density. But random noise still happens in digital photography, in which a photo sensor translates what it sees or doesn't see into zeros and ones. In extreme low light, cameras generate random information. I used this effect in photographs of the night sky, where at great enlargement a star is no longer distinguishable from a pixel that only displays a random charge.

MK: Do you see the users—whether you're an ad agency or a graphic designer—as subject to the technology, waiting for the next advance, looking forward to the opportunity to play around with whatever new tools are designed? Or is it also the other way around: The producers are looking at what their users desire in terms of each next-generation development?

WT: I don't think that the artists are the ones who are actively pushing the development, and I don't think the developers are looking to artists, necessarily. But there is no denying the incredible democracy of this medium and in these extremely powerful tools. The technology is on the desktops of millions of people using all kinds of applications, making everything from home video to political signs. One has to see this as an opportunity. What does it mean, then, for the art object?

MK: Now the ink-jet print is a kind of material picture that parallels the registers—in resolution, in color—of the picture on the screen. But this perverts a homogenization of vision even as it suggests new possibilities for imaging.

WT: It's mind-boggling. Digital has ushered an advance in quality at the same time as it has created an incredible degradation of standards and of expectations. Just think of how we only watch films in fuzzy YouTube quality.

Buying a digital camera three years ago was, for me, a total revolution. I needed to learn my language for the second time. I suddenly had to deal with high definition, that every picture now sees more than my eye can see. This was about a whole new way of seeing, of working. In the past I had always said that 35-mm film was exactly right for my photography because I want my photographs to look like what my eye sees. And photographs recorded on large-format film always left me cold; they are impressive, but they have nothing to do with my experience of the world.

Now I have suddenly found myself with a small SLR (single-lens reflex) camera that has the sharpness

Michelle Kuo. “Step into Liquid. Michelle Kuo talks with Wolfgang Tillmans about the ascendancy of ink-jet printing” *Artforum*, 50th anniversary issue, September 2012, p. 420-429.

Wolfgang Tillmans, Tukan, 2010, ink-jet print on paper, 81 ¼ x 54 ¼"; digital C-print, 16 x 12"; C-print, 24 x 20"; digital C-print in artist frame, 83 ¼ x 57".

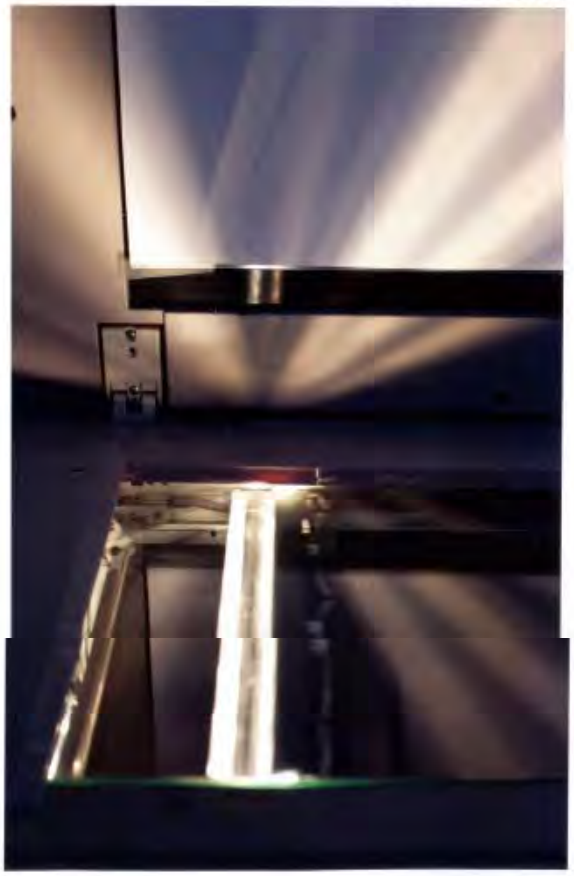
Galerie
Chantal Crousel

Michelle Kuo. “Step into Liquid. Michelle Kuo talks with Wolfgang Tillmans about the ascendancy of ink-jet printing” *Artforum*, 50th anniversary issue, September 2012, p. 420-429.

Galerie
Chantal Crousel

Paradoxically, today, when almost all of our images involve mechanical reproduction, we are hardly aware of the social functions that the new technology might fulfill.

Wolfgang Tillmans, *Kopierer (c)*, 2010, ink-jet print on paper, 81⅞ x 54⅛"; digital C-print, 16 x 12"; digital C-print, 24 x 20"; digital C-print in artist frame, 83⅛ x 57".



Wolfgang Tillmans, *In digital space (9)*, 2010, ink-jet print on paper, 81⅞ x 54⅛"; ink-jet print on paper, 19 x 13"; digital C-print in artist frame, 83⅛ x 57".

of large-format film. So I have really had to learn to adapt to a different process—because there is no point in artificially adding grain to these pictures. That would be so wrong. And about four years ago there was a new generation of digital cameras with sensors exactly the size of 35-mm film, and so optically the lenses perform exactly the same as those in my 35 SLR. Before, I could always recognize digital photographs. Now they don't have the same quality of flatness that they once did. Because of the portability of these supersharp cameras, I can carry on in the way that I move around the world and keep the same angles and perspectives as my previous work.

The transition was tough. I didn't want my medium to look nostalgic, but could I still make pictures of the same emotional charge and intensity? This is all coming together, in a way, as I prepare for my exhibition "*Neue Welt*" [New World] at Kunsthalle Zürich in September. As I've worked on this show, a whole new layer has entered my work, which can only be seen in person in front of the actual prints. The depth of detail is so great that a picture can never be memorized in its entirety. It's as if in

Michelle Kuo. “Step into Liquid. Michelle Kuo talks with Wolfgang Tillmans about the ascendancy of ink-jet printing” *Artforum*, 50th anniversary issue, September 2012, p. 420-429.

Galerie
Chantal Crousel

…ach one there is a sense of the infinite complexity of matter—a kind of trompe l'oeil effect that is neither clinical nor cold but surreal.

MK: This seems like part of a shift to a different visual order, one in which a surfeit, an exponentially greater magnitude, of information is simultaneously readily available—both within the camera's viewfinder and in print—and totally beyond our perceptual capacity.

WT: I had experienced this act of learning a new visual language once before, when starting to work with cameraless, nonfigurative pictures in the darkroom. These shifts, some chosen, some forced on us by technological development, shouldn't be seen as a threat. They are profoundly exciting.

MK: If *Pictures* was famously coined by Douglas Crimp as a way of talking about the class of images being made in the 1970s that did not seem self-reflexively preoccupied with their own medium specificity but instead addressed new types of representation—film, photography, television, advertising—Crimp articulated the ways in which such "pictures" were still committed to modernism, to its radical aspirations and to its investigations into signification and representation, along the lines of Surrealism and Pop. To his mind, these artists in the '70s had merely turned from modernism's internal, formalist questions of medium to questions of the psychology of the image and its relation to (consumer) desire.

It seems that, on the one hand, the "pictures" you speak of deal very much with this territory—the realm of desire, psychology, consumption (those lurid images at the digital-printing trade fair!). But on the other hand, the universe of pictures you are talking about also appears to break with modernist radicality, with older critiques of representation. The landscape has changed, even if we are leaving many of its possibilities unexplored.

WT: Well, the Pop silk screen was at the center of this tension between the radical and the commercial in the postwar period. And decades before that, Walter Benjamin spoke of mechanical reproduction as, in a way, freeing the artwork from its cult status, its role in ritual, and allowing it to enter the realm of the political. But paradoxically, today, when almost all of our images involve mechanical reproduction, we are hardly aware of the social functions that the new technology might fulfill; instead we persist in tethering it to the realm of cult and ritual, which is the fetishization of images stretched on canvas. □

WOLFGANG TILLMANS IS AN ARTIST BASED IN BERLIN AND LONDON.

Wolfgang Tillmans, *Waste Ink*, 2008. ink-jet print on paper. 54 ⅛ x 81 ⅛"; digital C-print, 12 x 16"; digital C-print, 20 x 24"; digital C-print in artist frame, 57 x 83 ¼".