



# (self) por traits

MADE BY ARTISTS FOR  
PARKETT SINCE 1984



# PARKETT

**PARKETT  
SPACE  
ZURICH**  
Feb 22–  
Jul 18, 2020

# (SELF) PORTRAITS

Portraits & Self-Portraits  
Made by Artists for Parkett  
since 1984

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## **(SELF) PORTRAITS**

Portraits & Self-Portraits  
Made by Artists for Parkett  
since 1984

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Ed Atkins, Pipilotti Rist, Xu Zhen, Glenn Brown, Fred Tomaselli,  
and Lynette Yiadom-Boakye

# Foreword

Parkett is delighted to present (Self) Portraits: Portraits & Self-Portraits Made by Artists for Parkett Since 1984. The artists included in this retrospective expand, challenge, transform, and push forward the traditional parameters of the portrait and self-portrait. The show and its theme provide a new perspective on Parkett's 33 years of direct collaborations with 270 artists from around the world. On the following page is a short introduction to the exhibition and its theme.

In her essay, Deborah Wye, curator of MoMA New York's Parkett exhibition, looks at the various ways in which Parkett has collaborated with artists, including the books, texts, editions, inserts, spines, covers, and the design of the publication. The book also features all Parkett volumes and their covers, a selection of artists sketches and letters, and more.

Parkett's project has been presented in museums around the world including MoMA (New York), the Getty Center (Los Angeles), Whitechapel (London), Centre Pompidou (Paris), Kunsthaus (Zurich), UCCA (Beijing), Kanazawa (Japan), Hangaram Museum (Seoul), STPI (Singapore) and others. Upcoming museum exhibitions are in preparation at the new LUMA/Frank Gehry Museum in Arles, France, and other venues.

Dieter von Graffenried  
Publisher

Bice Curiger  
Editor-in-Chief

Jacqueline Burckhardt  
Co-Founder

# (Self) Portraits for Parkett –

## Introduction

For as long as people have been making art, they have been portraying themselves and others. The artists included in this exhibition employ a wide array of techniques, media, and methods, including printmaking, photography, collage, and sculpture, among others. Through the use of both traditional and conceptual representation, the works explore the subjective, emotional, physical, or political identities of their subjects.

On view are more recent works such as Ed Atkins' self-portrait on rubber, a digital rendering of his avatar's face, Xu Zhen's *The Tribal Chief's New Clothes*, an Easter Island statue adorned in military clothing, and Kara Walker's graphically powerful "Boo-Hoo", in her signature starkly silhouetted black and white style, addressing themes of race, violence, gender, and sexuality.

Seminal earlier works include Andy Warhol's four eerie, sewn photographic portraits of skeletons —one of Warhol's last projects before his untimely death in 1987, Gilbert & George's signature self-portrait from the same year, Jeff Koon's "Signature Plate", his self-portrait with a pig, Tracey Emin's Polaroid from her one day photo project titled "Self-Portrait, 12.11.01", and Marilyn Minter's photo portrait of Pamela Anderson.

The diverse and wide range of portrayed subjects include Elizabeth Peyton's print of Oscar Wilde and his lover Lord Alfred Douglas, Rachel Harrison's splashy portrait of the iconic musician Prince, John Waters' "Tragedy", an homage to the untimely and gruesome death of actress and blonde bombshell Jayne Mansfield, and Lynette Yiadom-Boakye's seemingly traditional portrait study, actually an etching of an unnamed imaginary man.

Self-portraits on view include Gillian Wearing's stunning "Sleeping Mask", a life-size wax mask of her face, Pipilotti Rist's "The Help", a life-size cutout of the artist dressed in red with blood running down her leg, and Martin Kippenberger's "Unique Book", from his group of books assembling a variety of self-portraits, portraits of fellow artists and friends, mementos, and notes.

The diversity of scale and media in the works on view is further illustrated in works such as Nicolas Party's tiny cast bronze portrait of a cat/man hybrid, Paulina Olowska's porcelain volleyball player, a tribute to a Polish sport champion, Liu Xiaodong's overpainted photo portrait of Uyghur jade miners in China's Xinjiang province, and Dayanita Singh's four portraits presented in cropped images taken from one single photograph.

Non-traditional, symbolic and indirect portraits include among others Laurie Anderson's small-scale sculptural sound work to be worn like an earpiece, with a short message of the artist playing the violin and whispering in the listener's ear, Douglas Gordon's bite into a sheet of plain white paper, Sarah Lucas' brass and lead cast of a man's testicles, aptly titled "Lion Heart". Robert Gober's New York Times page, in which the artist placed a fictitious short news story about the accidental drowning of a young boy named Robert Gober, Rirkrit Tiravanija's edition of the artist's own Ray Ban glasses with engraved poetic phrases, Maurizio Cattelan's image of a fist with a ring similar to the one worn by Pope John Paul II, which is also recognizable as the artists' main Instagram image, and Karen Kilimnik's "Rapunzel" a spindle of gold thread representing hair, placed on a bed of moss in a plexiglass chamber as a romantic homage to the German fairytale's protagonist.

# Collaborations with Parkett

By Deborah Wye

Deborah Wye is Chief Curator Emerita,  
Department of Prints and Illustrated Books,  
at the Museum of Modern Art, New York.

“We are aiming to produce a vehicle of direct confrontation with art, providing not only coverage *about* artists, but original contributions *by* them.”<sup>1</sup> Thus reads the stated goal in the first issue of *Parkett*, a journal of contemporary art and ideas, in 1984; it has remained the editorial challenge through volume 100/101, in 2017. This exhibition focuses on the original contributions by artists that have resulted from *Parkett*'s project of editions, inserts, and spine designs. Over the past twenty-eight years the editors have collaborated with 200 artists, resulting in an extraordinary array of prints, page art projects, photographs, drawings, paintings, multiples, videos, DVDs, sound pieces, and other inventive formats, all available to subscribers in editions. While most are small in scale and imbued with the fascination that comes with miniaturization, others expand across the space of a billboard or require the walk-around room of a full-size sculpture. They are encompassed here within one gallery, where a concise survey of contemporary art unfolds. A full set of these works was acquired by The Museum of Modern Art in 1998, with new publications added to the collection as they appeared. This exhibition provides an opportunity not only to celebrate the remarkably diverse art of our own time, but also to highlight the creative forces at work in this innovative publishing venture.



## The Parkett Project

In Zurich in the early 1980s, a group of friends, stimulated by the new level of communication between art communities in Europe and the United States, hoped to contribute to the burgeoning dialogue. Bice Curiger, Jacqueline Burckhardt, Peter Blum, Walter Keller, and soon thereafter, Dieter von Graffenried, decided to create a new periodical that would present articles in both English and German and be “an equal pleasure to read in both languages.”<sup>2</sup> Their goal was a journal that would be not academic but artist-driven, necessitating active collaboration. Artists would be chosen to take part in shaping each issue by suggesting authors, conferring on layout, proposing cover ideas, and creating a separate artwork that could be editioned and offered for sale to subscribers. Eventually, additional artists were asked to contribute inserts to the magazine, most often in the form of page art bound into the volume, and also designs for the spines. With offices in Zurich and New York, cross-Atlantic communication and the efforts needed for translation made the process slow and thoughtful, something the editors valued.

When the journal appeared in New York, there was immediate talk about the meaning and pronunciation of its title. The editors responded with a piece in the second issue entitled “?Parkett?” that would become a hallmark of their thoroughness, poetic imagination, and humor. They explained that this German noun derives from the French word *parquet* and that it is “a term for a whole variety of inlaid wooden floors ...” They alluded to the word’s relationship to dance floors, as well as diplomatic statesmanship, and also invoked the theater by noting that it can refer to seats in the audience closest to the stage. Wittily, they even uncovered obscure connections to “the office of the public prosecutor” and “the stock exchange,” and noted the similarity of the sound of the word *parkett* to the English word *parakeet*, and even to the combination of the words *parking lot* and *luncheonette*. In explaining their title, the editors hinted at the richness, complexity, and pleasure that would unfold in their dialogue with people who speak different languages but share a passion for art and ideas.

Twenty-eight years later, *Parkett* has enlisted nearly 800 writers in addition to their artist-collaborators, and the magazine is printed in 11,000 copies. Such growth and longevity is a significant accomplishment when one looks back in the modern period on the relatively short runs for periodicals that base their activities around contributions from artists. Its erratic nature notwithstanding, the tradition is a rich one. In the 1890s—a time when many artists and literary figures shared close bonds with each other, and similar thematic concerns vis-à-vis Symbolism—journals such as *La Revue Blanche* commissioned prints to be bound into their pages, or offered portfolios to subscribers. In the twentieth century, such periodicals were generated from a variety of impulses. Some were political and/or satirical, such as *L’Assiette au Beurre*, *The Masses*, and *The New Masses*. In other instances, artists and like-minded editors joined forces, as they did during the German Expressionist period, and upon the arrival of the Dada,

Surrealist, and Cobra movements. In the 1960s the adventurous publication *S.M.S.* appeared, with each issue in the form of a small portfolio containing ephemeral artworks by such artists as Christo, Roy Lichtenstein, On Kawara, and Joseph Kosuth.

Among the most illuminating precedents for the *Parkett* project, however, is the work of Marcel Duchamp, whose interest in reproduction found expression through designs and inserts for periodicals, and the publication of multiples. His *Box in a Valise* intersects tellingly with the *Parkett* project. In 1941 he issued his first edition of this carrying-case containing a carefully-constructed display box packed with color reproductions and miniature replicas of his past works. The artist characterized this piece as a “portable museum” and sold it over the years in various editions, for a total of about 300 copies. In homage to this concept, *Parkett’s* editors look back over the small-scale, editioned artworks created in conjunction with their journal, and characterize them as a kind of *Musée en Appartement*.

In addition to its collaborations with artists, *Parkett* provides a variety of thematic sections for ideas and opinions by critics, historians, curators, and other writers interested in contemporary art, but it does not contain exhibition reviews or art-world news items. Several conceptual rubrics under which authors are invited to participate are as follows: “Cumulus” brings together one art professional from the United States and one from a European country to write on any subject of current interest; “Balkon” offers “observations from a certain distance, as if from a balcony rather than the seats up front in the parquet area;” and “Les Infos du Paradis” is described as including “the delicate, the unexpected, the seldom-seen, the theoretical.” These various components, along with articles devoted to collaborating artists and the commissioned artworks, create a kind of synergy that is unique to each issue and form a kind of event-between-covers. The periodical becomes a medium or, as the editors have called it, an “instrument.”

## The Editions: 1984 – 2011

Conceived during the period in which Neo-Expressionism held center stage in the art world, *Parkett* collaborated on its first issue with the Italian artist, Enzo Cucchi. For his edition, Cucchi created a rich black aquatint and drypoint that was bound into a separate copy of the journal. This version of the journal was published in an edition of 80 and was available for purchase to subscribers of the regular, trade version of *Parkett*. While many artists have decided on editions to be bound into special versions of the journal in this way, others created them as entirely free-standing works. As each issue of the trade version arrives, subscribers can see what the edition consists of through a reproduction, and then decide whether or not to purchase it.

*Parkett’s* collaborating artists, and the editions they have created, represent a variety of artistic generations and directions. Artists such as Louise Bourgeois, born in 1911,



and Vanessa Beecroft, born nearly sixty years later in 1969, for example, fit within these parameters. Artistic strategies representing Neo-Conceptualism and language-based ideas, social and political themes, Pop and consumer-based imagery, performance art, feminist issues, documentary and staged photography, and pure abstraction, are all to be found in these projects.

Popular culture merges with feminist issues, for instance, when artists Mariko Mori and Sylvie Fleury bring together elements of performance art, installation, and video in their startling “products.” Mori created *Star Doll*, her version of the ubiquitous Barbie, and Fleury duplicated a stylish shoe from the fashion line of a hot designer with *Her Mistress’ Toy*. Both objects provoke a certain delight: there is the possibility of playing with Mori’s little self-portrait figure as a child would, posing and dressing her; and one can try on Fleury’s rubberized stiletto platform mule, or throw it to the dog and hear it squeak. Social and political issues infuse the work of Kara Walker, whose black and white linoleum cut *Boo-Hoo*, falls within the long tradition of incisive prints that express social injustice. Her silhouetted figure takes on an abstract and decorative shape that provokes a kind of tension when joined to her narrative of racism and exploitation. With a uniquely Californian sensibility, Ed Ruscha gives his own slant to conceptual and language-based art. In the lithograph *Hell 1/2 Way Heaven*, Ruscha takes the format of the book into consideration—involving the reader not only in the act of opening his edition, which is bound into the volume, but also in unfolding it and deciding the orientation from which to view it.

### The Book as Medium

Ruscha’s edition draws attention to the book as a creative medium. Throughout the twentieth century and into the present, there has been a proliferation of deluxe books in a tradition developed particularly in France and known as the *livre de peintre*. Picasso, Matisse, and Miró, among many others, have linked their etchings, lithographs, woodcuts, and screenprints to accompanying literary texts, with masterful results. During the 1960s an alternative phenomenon called “artists’ books” gained momentum; this format took advantage of the less costly technique of offset lithography for small, illustrated volumes in large editions. During this idealistic period, the affordable artists’ books were meant to be available to a very broad audience, and the page became an alternative exhibition venue.

The structure of *Parkett* combines elements from both these book traditions, as well as from the exhibition catalogue, and becomes a variant genre. Artists provide many of its distinctive attributes. Their suggestions for covers include images for the front and back as well as the inside flaps. Charles Ray’s cover of supermodel Tatjana Patitz is integral to the work he created for his separate edition. Executed as a standard fashion

shoot, it includes credits for art direction, makeup, and hair. In contrast, Ray’s edition consists of a series of nine snapshots of that same model taken at home, where she appears not with professionally designed makeup and hairdo, but in everyday outfits, sitting around the house, and doing everyday tasks.

Artists’ interactions with the book-like quality of *Parkett* exist in many guises. Several have referenced the structure and proportions of the journal’s pages. Alighiero e Boetti did this with his double twins portrait collotype, which simulates a double-page spread and incorporates a fold and a compositional element drawn down the center where the gutter of the magazine would be. Similarly, Günther Förg responded to the page proportions with his two sculptural editions, both of which include components to be installed side by side on the wall. Others who have incorporated the framework of the book include Georg Baselitz, who chose the traditional frontispiece as the location for a jewel-like drypoint, and Brice Marden and Robert Wilson, each of whom conceived foldout panels connected to prints bound into the magazine.

Some artists have devised separate books for their editions. Martin Kippenberger created eighty small, unique volumes, each with pages showing the same snapshot or found image from his personal archive. Raymond Pettibon fashioned an accordion construction that proposes a reading from left to right. Sigmar Polke subverted the act of reading with fifty unique books that look exactly like issues of *Parkett* but consist of pages rejected during the journal’s printing process due to double-printing or other errors.

*Parkett*’s insert series has given page art a regular platform. Over seventy artists have participated thus far. A few have chosen to reproduce works as posters to be folded and tucked into the journal, but most have put together sequences of up to twenty pages to be bound in. Cindy Sherman, whose photographs in series are shown together on gallery walls, generated a very different kind of anticipation, suspense, and drama, with her sequence of images for *Parkett*. Damien Hirst, who has produced ambitious pop-up books among his many other mediums, provided a chilling insert on the subject of cigarette smoking.

By *Parkett*’s fifteenth issue, the editors realized that the spines of a yearly set offered yet another opportunity for artistic collaboration. A composition now completes itself at the end of every year as issues arrive in the mail, are read, and then placed in sequence on the bookshelf. Christian Marclay took the opportunity to put an image of each of the four Beatles on separate spines, and Niele Toroni arranged diamond shapes to make a playing card. Ross Bleckner’s abstract composition can be read as a reference to the bones of a human spine.

## Art and Dissemination

Publishing in the art field is a risky and adventurous activity which has produced a wide array of works available in editions. Many examples by the most significant artists of the modern period are included in the Museum's collection. These works came into being through the instigation of such historic publishers as Ambroise Vollard, Daniel-Henry Kahnweiler, Aimé Maeght, Tatyana Grosman, and others. The editions commissioned by *Parkett* are now included alongside these examples. Sometimes referred to as "democratic" mediums, printmaking and book formats have provided artists with distinctive forms of expression while also enlarging the community of those who have the opportunity to experience these works up close by owning them. The inventive artworks published by *Parkett*, available to a relatively broad audience, carry on this rich tradition and demonstrate its potential for new and fertile developments.

1

Quotations are from editorial statements in various issues of *Parkett* and from conversations with the editors in Zurich, summer 2000.

2

Peter Blum eventually left to concentrate on activities in New York; Walter Keller left to found the Scalo publishing imprint. Karten Marta, Louise Neri, Cay Sophie Rabinowitz, Jeremy Sigler, Bettina Funcke have served as new New York editors. Including issue 100/101 the team consisted of editors Nikki Columbus, Mark Welzel; editions were handled by Beatrice Fässler in Zürich and Emma Whisler in New York. Subscriptions were managed by Clare Kenny and Mathias Arnold and bookshop distribution by Nicole Stotzer.

3

Reprinted with permission from an essay by Deborah Wye in the brochure *Collaborations with Parkett: 1984 to Now*, © 2001 The Museum of Modern Art, New York. The dates, names and other facts have been updated.

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**PAWEŁ ALTHAMER**  
**Retrospective, 2008**

For Parkett 82

A 'retrospective' of twelve cast tin figures, which represent characters from various videos and performances by the artist, and sit inside a custom-made cardboard suitcase.

12 tin figures, each approx. 1 1/8 to 3 1/2" (3,5–9 cm) high, cast by Michal Nowicki, Warsaw, in custom-made cardboard suitcase, 6 5/8 x 9 1/2 x 3 1/8" (17,5 x 24 x 8 cm), Ed. 38/XXV, signed and numbered certificate



**LAURIE ANDERSON**  
**Hearing, 1997**

For Parkett 49

This small-scale sculptural sound work is to be worn like an earpiece, and delivers a short message of the artist playing the violin and whispering in the listener's ear.

Earring with playable sound message (approx. 20 sec.), brass, copper, circuit board, loudspeaker, lithium battery, Plexiglas, wires, approx. size: 3 3/8 x 1 3/4 x 1" (10,2, x 4,5 x 2 cm), jewelry by Josiah Dearborn, engineering design Bob Bielecki Ed. 150/XXX, with monogram and numbered



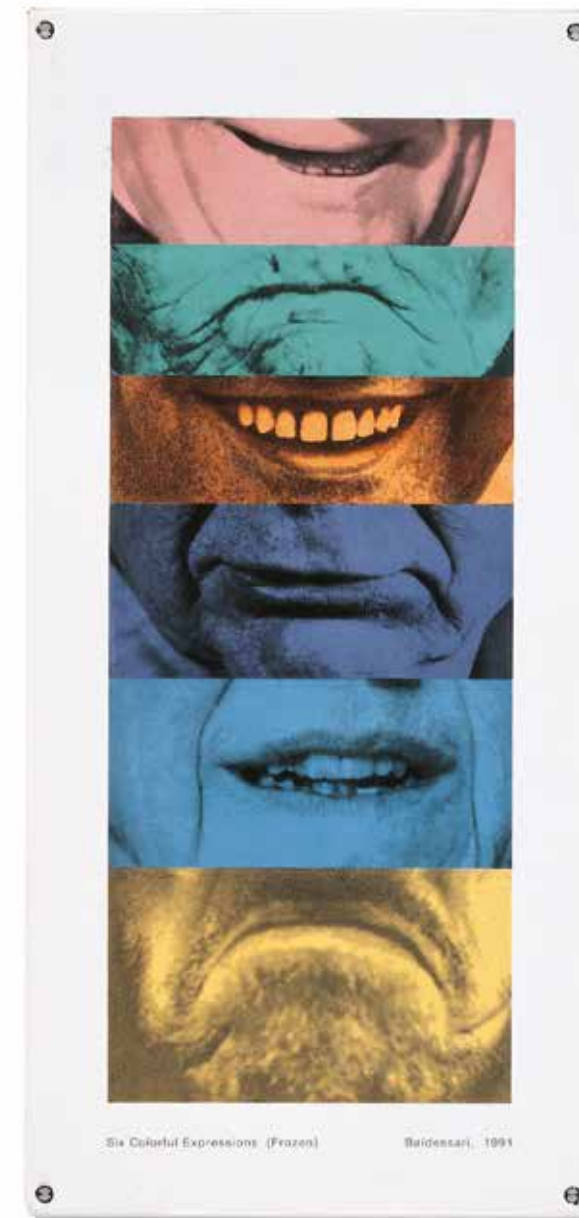
**ED ATKINS**

**Safe Conduct Epidermal, 2016**

For Parkett 98

This self-portrait print on rubber is a digitally stretched rendering of an avatar of the artist's face, from one of his video works.

Archival pigment print on rubber,  
23 5/8 x 20 x 1/8" (60 x 51 x 0,3 cm), two grommets,  
printed by Laumont, New York,  
Ed. 35 / XX, signed and numbered certificate



**JOHN BALDESSARI**

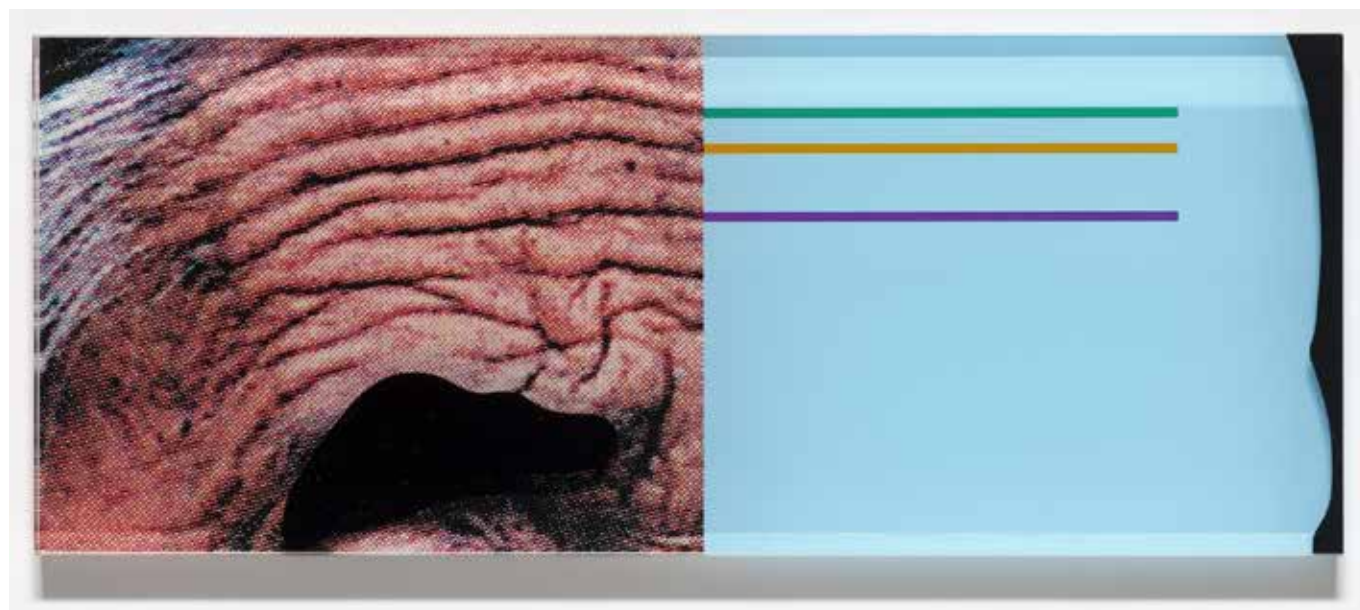
**Six Colorful Expressions  
(Frozen), 1991**

For Parkett 29

Featuring six different mouths in eight colors, this photographic screen print on a porcelain enamel steel plate is resistant to outdoor conditions.

Porcelain enamel steel plate, eight color photographic screen process print, imaged by a proprietary photographic ceramic process, impervious to environmental influences,  
10 7/16 x 4 3/4 x 1/16" (26,5 x 12 x 0,2 cm),  
Ed. 75/XX, signed and numbered





**JOHN BALDESSARI**

**Raised Eyebrows /  
Furrowed Foreheads:  
Crooked Made Straight, 2009**

For Parkett 86

Crooked wrinkles transition into multicolored straight lines across a stark blue background, demystifying abstraction.

9-color silkscreen print on plexiglas,  
5 x 12 x 1/4" (12,5 x 31cm x 6mm),  
Printed by Atelier für Siebdruck, Lorenz Boegli, Zurich,  
Ed. 45/XX, signed and numbered



**STEPHAN BALKENHOL**

**Two Lizards and a Man, 1993**

For Parkett 36

The figures in Balkenhol's sculptures are often carved from wood using traditional tools and techniques. "Two Lizards and a Man" – all three in the same size – is one of the artist's first cast metal works.

Group of three cast lead figurines,  
each figure approx. 11 7/8 x 5 1/8 x 1 1/2" (30 x 13 x 4 cm),  
weighing approx. 4.5 lbs.,  
cast by Bärtschi Foundry, Aefligen, Switzerland,  
Ed. 85/XXV, signed and numbered



**GEORG BASELITZ**  
**Face and Teardrop, 1986**

For Parkett 11

Possibly one of the smallest depictions of a face by Baselitz, this diptych etching is rendered with the artist's signature expressionistic upside-down lines.

Drypoint etching on stenciled english-red ground of two plates on Zerkall book paper 145 g/m<sup>2</sup>, bound in the magazine, left plate: 5 x 3<sup>1</sup>/<sub>8</sub>" (12,7 x 7,9 cm), right plate: 4<sup>13</sup>/<sub>16</sub> x 2<sup>13</sup>/<sub>16</sub>" (12,3 x 7,1 cm), paper size: 10 x 8<sup>1</sup>/<sub>4</sub>" (25,5 x 21 cm), Ed. 60/XV, signed and numbered



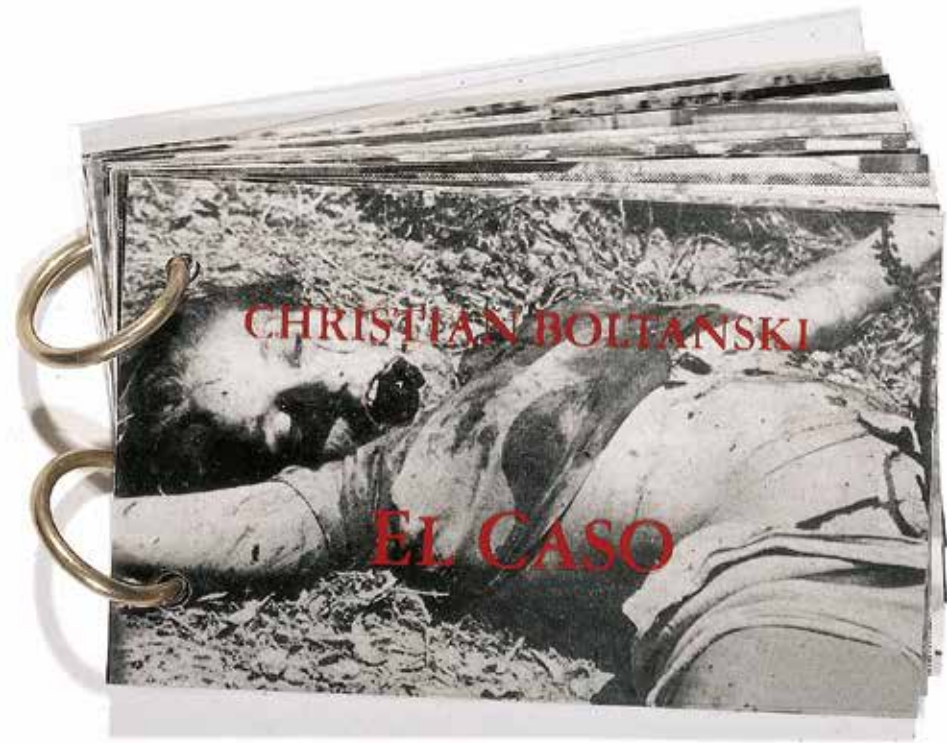
**ALIGHIERO E BOETTI**  
**Probing the Mysteries of  
a Double Life, 1990**

For Parkett 24

The artist's double rendering of twin subjects, separated by red color poured in the fold, is reminiscent of a Rorschach test. With an "and" between his first and last name, Boetti doubled his identity in the 1970s.

Collotype (Granolitho), overpainted by hand in red, 19<sup>5</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>2</sub>" (49,8 x 69,8 cm), printed by Lichtdruck AG, Dielsdorf, Switzerland, Ed. 100/XX, signed and numbered





**CHRISTIAN BOLTANSKI**

**El Caso, 1989**

For Parkett 22

Themes central to the artist's oeuvre are expressed in this pocket-sized booklet containing images of brutal murders re-photographed by the artist from the Spanish magazine "El Caso" (published from the 1950s-80s).

Booklet with 17 photographs,  
2 x 3 1/8" (5 x 8 x 0,6 cm),  
Ed. 80/XX, signed and numbered



Parasite Patch: Ö



Parasite Patch: Ä



Parasite Patch: Nothing Nothing



Parasite Patch: Thus

**KERSTIN BRÄTSCH  
AND DAS INSTITUT**

**Parasite Patch,  
from Schröderline, 2011**

For Parkett 88

Portraits of the artist and her collaborator Adele Röder (DAS INSTITUT) are knitted into this textile work in four variations, which can be worn and folded to reveal its different design layers.

In 4 versions each with 4 design layers (Nothing Nothing / Thus / Ä / Ö). Knitted textile patch with 4 design layers, made of custom dyed yarns, each layer 15 x 12" (38 x 30,5 cm). Designed by DAS INSTITUT (Kerstin Brätsch, Adele Röder). Program and digital knitwear by Stoll, New York. Cotton yarn by Filartex, Italy, silk/merino yarn by Cariaggi and Filipucci, Italy. To be individually attached to clothes with three snap buttons. The parasite patch can be worn displaying each of the 4 different design layers. Ed. 18/X for each patch version, with signed and numbered certificate



**GLENN BROWN**

**Disorder, 2005**

For Parkett 75

Best known for borrowing images from the canons of art history, Brown overlays a photograph of a historical portrait with his signature brush strokes in this digital print on archival paper.

Digital print on archival paper, surface mounted on Plexiglas, paper size 32 <sup>5</sup>/<sub>8</sub> x 25 <sup>1</sup>/<sub>2</sub>" (83 x 65 cm), image 28 <sup>3</sup>/<sub>8</sub> x 21 <sup>5</sup>/<sub>8</sub>" (72 x 55 cm), Ed. 55/XXV, signed and numbered



**SOPHIE CALLE**

**The Tie, 1993**

For Parkett 36

A short written portrait of a platonic distant relationship with a man to whom Calle sent an item of clothing every year, starting with a thin brown tie.

Pure silk crêpe-de-chine man's tie, printed with an autobiographical story, 56 <sup>5</sup>/<sub>8</sub> x 3 <sup>3</sup>/<sub>8</sub>" (70,7 x 21,2 cm), produced by Fabric Frontline, Zurich, Ed. 150/LX, signed and numbered



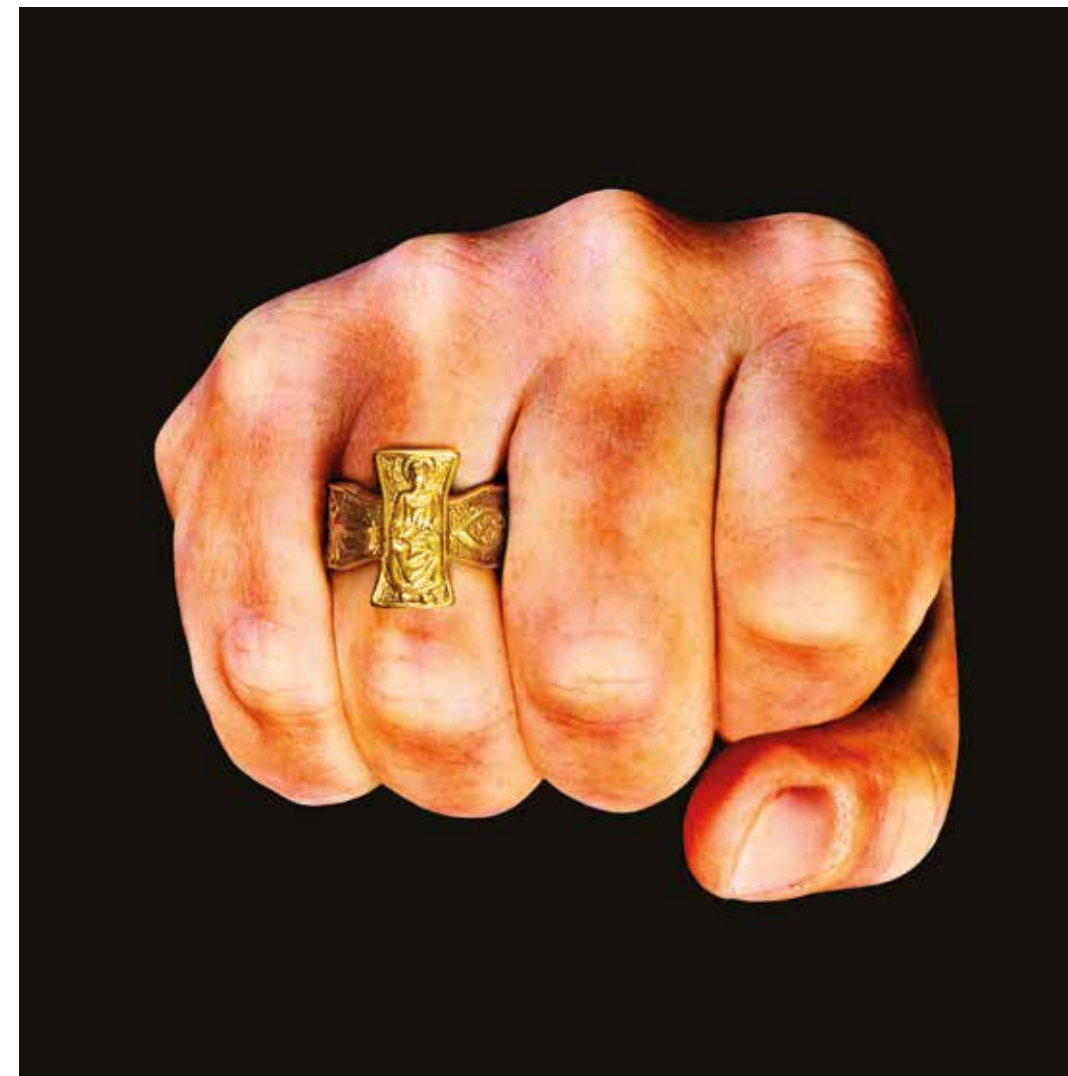
**MAURIZIO CATTELAN**

**Untitled, 2000**

For Parkett 59

In the often enigmatic and darkly humorous style that Cattelan is infamous for, a giant cork silences the prim and proper gentleman portrayed in this black and white photograph.

Black-and-white photograph,  
digital print on paper (Uso Mano) 16 1/4 x 13" (41,3 x 33 cm),  
image size: 12 x 9 1/2" (30,5 x 24 cm),  
photo by Armin Linke,  
Ed. 60/XXII, signed and numbered certificate



**MAURIZIO CATTELAN**

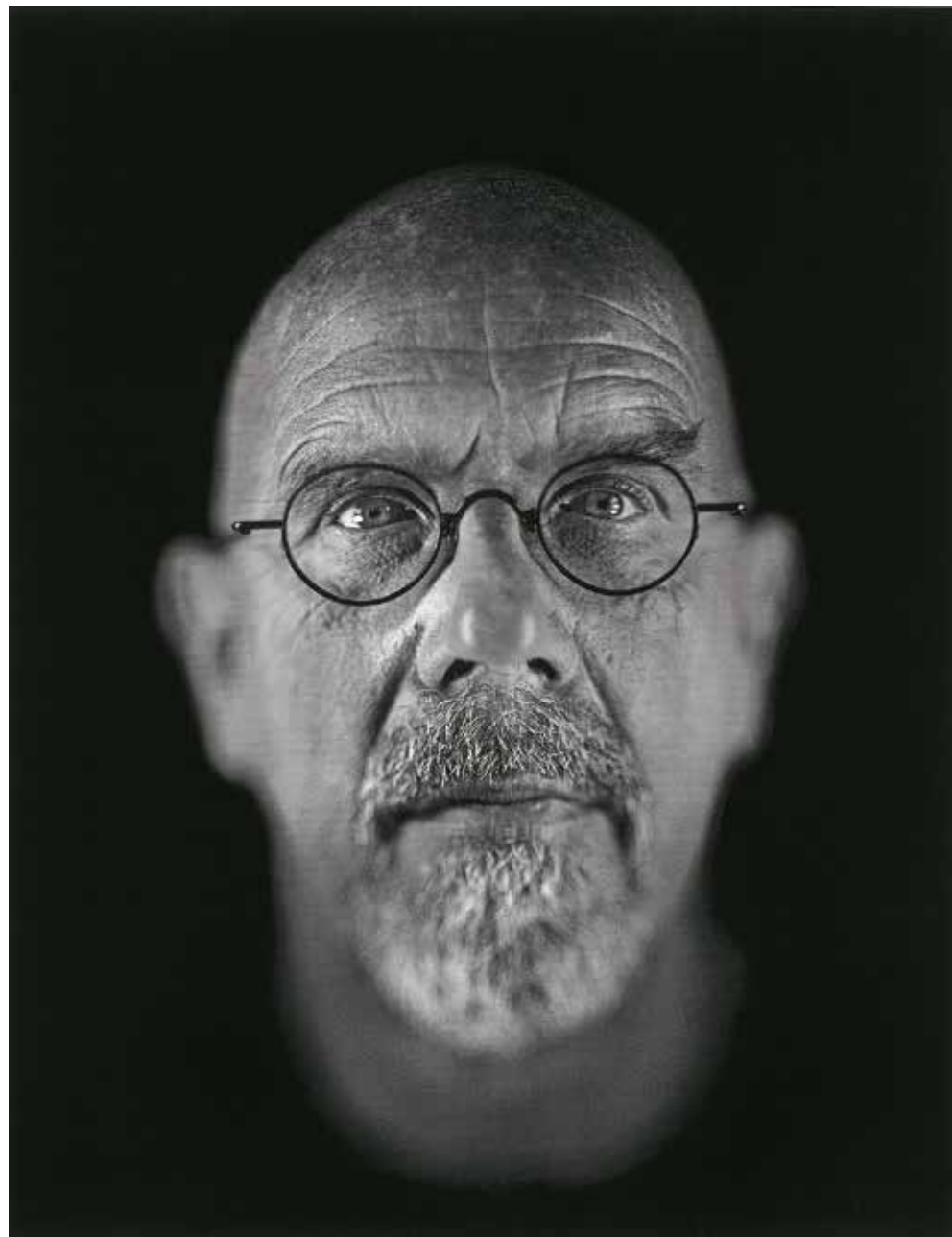
**Untitled, 2017**

For Parkett 100/101

The ring resembles the one worn by Pope John Paul II (who also appears in one of Cattelan's most famous works "La Nona Ora"; a life-sized sculpture depicting the fallen Pope who has been hit by a meteorite). The work is recognizable as the artist's main Instagram image.

10-color silkscreen print  
50 x 50cm (19 7/10 x 19 1/10 ") on Velin d'Arches noir 250 gm<sup>2</sup>  
Printed by Atelier für Siebdruck Lorenz Boegli  
Ed. 35 / XX / 10 APs, signed and numbered certificate





**CHUCK CLOSE**

**Self-Portrait, 2000**

For Parkett 60

Known for his monumental portraits, this work is a digital ink print of a daguerreotype of the artist's original self-portrait.

Digital ink-jet print of a daguerreotype original on Crane Muséo paper, printed by Adamson Editions, Washington D.C., 22 x 17" (56 x 43 cm), image size: 15 1/2 x 12" (39,5 x 30,4 cm), Ed. 70/XXX, signed and numbered



**JOHN CURRIN**

**The Beggar's Alms, 2002**

For Parkett 65

The beggar (a recurring theme in art history), is clad in a sheer cloak and underwear with exaggerated physical proportions, appearing to exist in a realm typical of the artist, where the beautiful and the ugly exist simultaneously.

Etching with aquatint, sugarlift, spitbite, and drypoint on Somerset soft white textured, 250 g/m<sup>2</sup>, paper size: 23 1/2 x 18 1/2" (59,6 x 47 cm), image size: 10 1/2 x 8 1/2" (25,4 x 20,3 cm), printed by Greg Burnet, Burnet Editions, New York, Ed. 70/XXV, signed and numbered



**MARTIN DISLER**

**Little Red Pusher, 1984  
In the Erotic Space of a Head, 1984**

For Parkett 3

The figure of the “Little Red Pusher” is juxtaposed with various black outlined elements of a face including a pair of dramatic close up eyes.

Leathercut and drypoint on Rives Wove, bound in the magazine, 10 x 8 1/4” (25,5 x 21 cm), printed by Aldo Crommelynck, Paris, Ed. 50/X, signed and numbered.

Drypoint, aquatint, open bite and sugar lift on Rives Wove, bound in the magazine, 10 x 8 1/4” (25,5 x 21 cm), printed by Aldo Crommelynck, Paris, Ed. 50/VIII, signed and numbered



**NATHALIE DJURBERG**

**Eggs, 2012**

For Parkett 90

Artist and filmmaker Nathalie Djurberg’s practice involves a mixture of animation, sculpture and sound, often in collaboration with her partner Hans Berg. Taking the form of a bust, the uniquely hand-painted stuffed canvas sculptures are adorned with fruit and vegetable facial features.

Canvas, stuffed with cotton, acrylic, oil (hand painted), mixed media (wood, clay et al.), each figure unique, 17 3/4” high (45 cm), wooden base 11 5/8 x 11 5/8” (30 x 30 cm), Ed. 38/XX plus 3 APs, signed and numbered



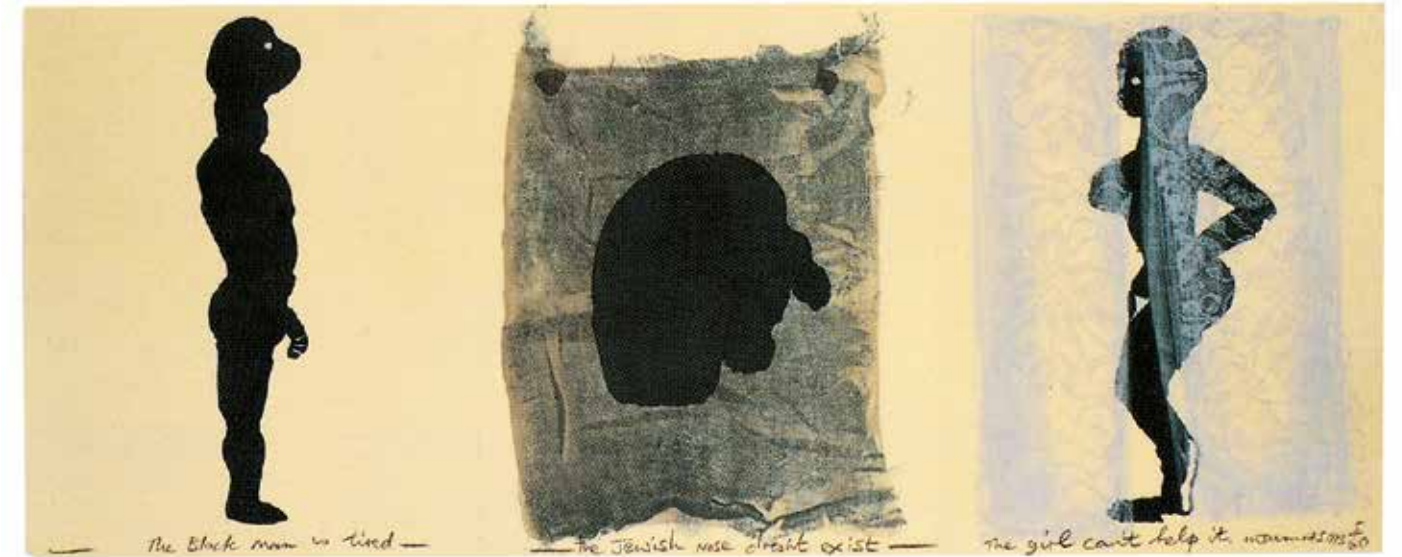


**PETER DOIG**  
**Gasthof, 2003**

For Parkett 67

A rare self-portrait of the artist dressed in costume and performing as a theatre extra with a friend. The Scottish painter, who is known for his large-scale landscapes and figurative work, also made a handful of paintings of this scene in different variations.

Etching with aquatint (7 colors),  
26" x 22" (79 x 60,4 cm), on Hahnemühle 300 g/m<sup>2</sup>,  
printed by Hope Sufferance Press, London,  
Ed. 70/XX, signed and numbered

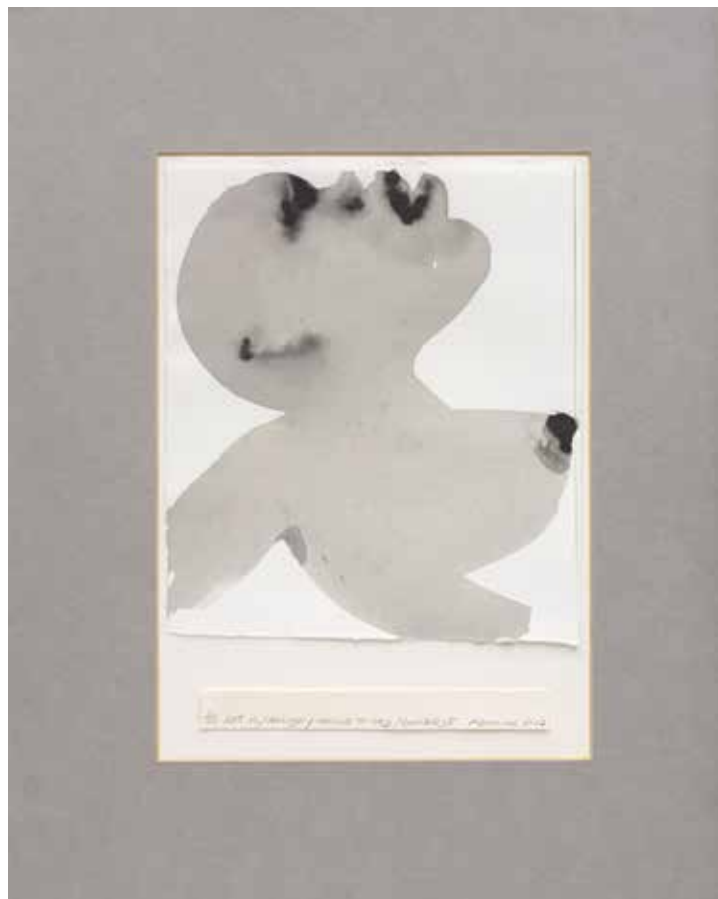


**MARLENE DUMAS**  
**The Black Man, the Jew,  
and the Girl, 1993**

For Parkett 38

The South African artist's paintings and works on paper often tackle difficult and complicated themes, as in this triptych where she confronts the viewer with three stereotypes.

Triptych printed by Marcel Kalksma, Amsterdam, in three processes on 250g/m<sup>2</sup> Arches: blockprint in one color, two transfer lithographs from one stone rendered in two colors, inked and inscribed by hand, with eyes and organs scratched out, folded zigzag, 10 x 24 1/4" (25,5 x 63 cm),  
Ed. 60/XX, signed and numbered



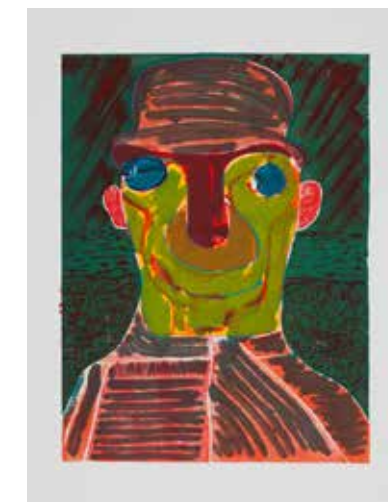
**MARLENE DUMAS**

**Art is / Always / Having to say / Goodbye, 2017**

For Parkett 100/101

From a group of unique watercolors in the artist's signature palette and style, an existentialist contribution to Parkett's closing print issue.

Work on paper, black Indian ink on Arches 250 gm<sup>2</sup>, each unique, approx. 13 1/2 x 8 1/2" (35 x 22 cm), mounted and matted on archival cardboard, 18 x 14 1/2" (46 x 37 cm). Group of 35 unique works, signed, titled and numbered on hand torn paper strip.



**NICOLE EISENMAN**

**Untitled, 2012**

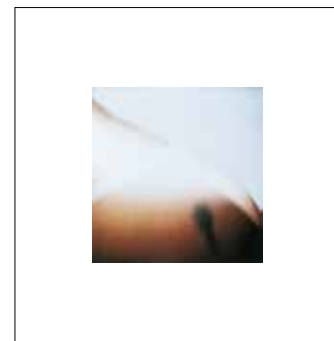
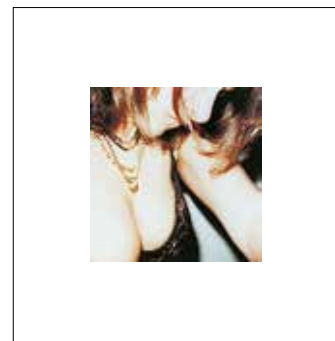
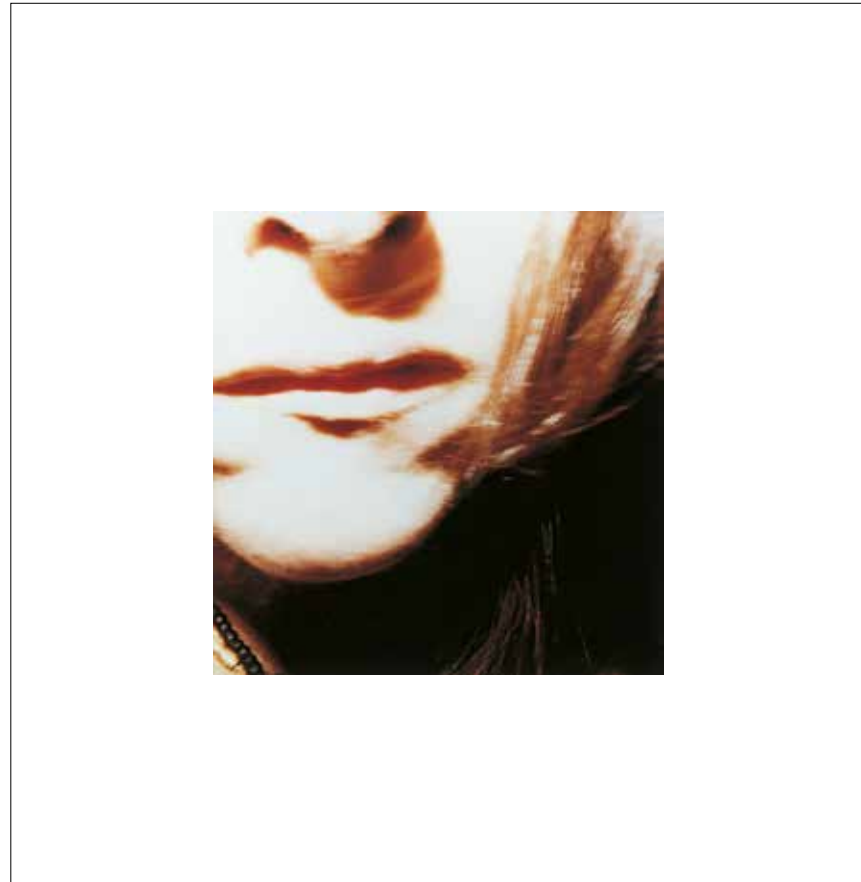
For Parkett 91

From a group of unique color monotypes portraying a figure in the artist's characteristically expressionistic style, the work is an example of her longstanding interest in portraiture, printmaking and experimentation.

Woodcut, 24 1/4 x 18 3/4" (61,6 x 47,6 cm). Printed in collaboration with Marina Ancona at 10 Grand Press, Brooklyn NY, Ed. 20/VIII, signed and numbered

Color monotypes, each unique, 24 1/4 x 18 3/4" (61,6 x 47,6 cm). Printed in collaboration with Marina Ancona at 10 Grand Press, Brooklyn NY, Ed. 20/X, signed and numbered





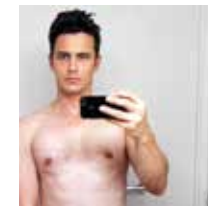
**TRACEY EMIN**

**Self-Portrait, 12. 11. 01**

For Parkett 63

A partial self-portrait from a group of eighty Polaroid photographs taken over the course of one day.

Unique color print from original Polaroid, all images taken on the same day, image size: 8 x 7 7/8" (20,4 x 19,9 cm), paper size: 15 3/4 x 15 3/4" (40 x 40 cm), Ed. 80/XX, signed and numbered



**OMER FAST**

**White Male Selfies, 2017**

For Parkett 99

Fast combed the internet to compile the photographs in this group of nine "White Male Selfies".

9 portraits, including one unique print, on 290 g/m<sup>2</sup> Satin Baryta paper, in box, each print 7 7/8 x 7 7/8" (20 x 20 cm), Ed. 25/XXV, signed and numbered certificate



**URS FISCHER**

**Stehende, Sitzende, Liegende, 2004**

Special 30 Year Anniversary Edition for Parkett 94

One of the artist's early group of figurative sculptures of a woman, hand painted and each unique, a special project for Parkett's 30th anniversary.

Fiberglass-reinforced cast plaster, oil paint, two-component acrylic adhesive, aluminum sheet, felt. Ed. 7 & 3 APs, signed and numbered.

Stehende: 25 x 49 x 14 1/2" (63,5 x 124,5 x 36,8 cm), approx. 125 lbs (ca. 58 kg). With stainless-steel armature.  
Sitzende: 9 1/2 x 19 3/4 x 14 5/8" (24 x 50 x 37 cm), approx. 30 lbs (ca. 15 kg).  
Liegende: 11 3/8 x 24 3/4 x 14 5/8" (29 x 63 x 37 cm), approx. 40 lbs (ca. 20 kg).



**ERIC FISCHL**

**Squatter, 1985**

For Parkett 5

Known for his figurative paintings exploring American life, Fischl's aquatint portrait is bound into one of Parkett's early issues.

Aquatint and sugar lift on Zerkall-Vellum, bound in the magazine, 10 x 8 1/4" (25,5 x 21 cm), printed by Peter Kneubühler, Zurich, Ed. 80/XX, signed and numbered





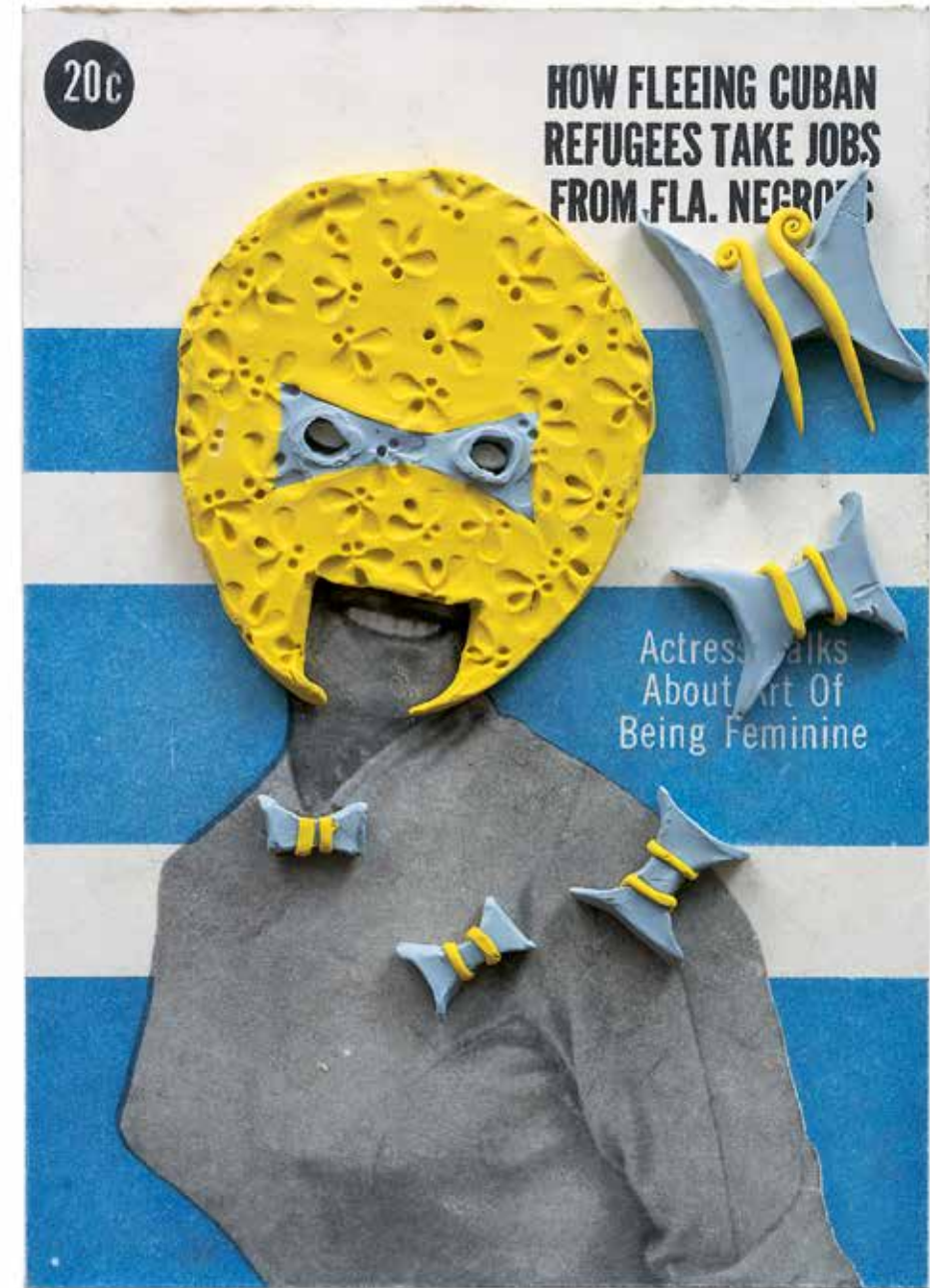
**GÜNTHER FÖRG**

**Untitled, 1994**

For Parkett 40/41

The mirror becomes a (self) portrait from the viewer's perspective in this diptych the size of a Parkett issue.

Two-part object, consisting of one mirror and one copperplate each mounted on wood in Parkett format, each 10 x 8 1/4 x 1 1/4" (25,5 x 21 x 3,2 cm), produced by Jürgen Zimmermann, Karlsruhe, Ed. 45/XV, signed and numbered



**ELLEN GALLAGHER**

**Ruby Dee, 2005**

For Parkett 73

A tribute to Ruby Dee, the well-known actress, playwright, and civil right activist, and the causes she fought for, with hand placed plasticine elements on a photogravure (of a cover portrait of the popular African-American magazine 'Jet' from 1963).

Two-plate photogravure with aquatint and unique hand-shaped plasticine elements (in three colors) on multilayered laminated paper, framed, image size: 6 x 4 x 1/8" (15,2 x 10,2 x 0,3 cm), with frame: 9 1/4 x 7 1/4 x 1 1/4" (23,5 18,4 x 3,8 cm), produced by Two Palms Press, New York, Ed. 30/XV, signed and numbered





**ADRIAN GHENIE**

**The Lidless Eye, 2016/2017**

For Parkett 99

From a group of unique collaged works on paper this work departs from a Van Gogh autoportrait (a recurring figure in the artist's work), combined with Darwin inspired evolutionary animal fragments.

Collaged paper print, each work unique  
25 x 22 cm (9<sup>7</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>2</sub> ins)  
Group of 25/XII works, signed and numbered



**GILBERT & GEORGE**

**Gilbert & George, 1987**

For Parkett 14

A signature self-portrait.

Photograph, mounted on cardboard  
folded in the middle,  
10 x 16<sup>1</sup>/<sub>2</sub>" (25,5 x 42 cm),  
Ed. 200, signed and numbered



**ROBERT GOBER**  
**Untitled, 1991**

For Parkett 27

In a lithographic reproduction of a New York Times page dated October 4, 1960, the artist placed a fictitious short news story about the accidental drowning of a young boy named Robert Gober.

Lithograph on newsprint with handtorn edges, printed on both sides and folded three times, 22 1/8 x 13 7/8" (56,7 x 35,4 cm), hand-colored with coffee by the artist, printed by Maurice Sanchez & Joe Petruzzelli, Derrière L'Etoile Studio, New York, Ed. 75/XXV unique pieces, signed and numbered



**DOUGLAS GORDON**  
**Signature, 1997**

For Parkett 49

The artist's personal bite into a piece of plain white paper is a distinct addition to the wide range of self-portraits on view in this exhibition.

The artist's bite, 2 1/8 x 2" (5,5 x 5 cm), on Fabriano paper 160g/m<sup>2</sup>, 10 x 8 1/4" (25,6 x 21,1 cm), bound in the magazine, Ed. 50/XX, numbered





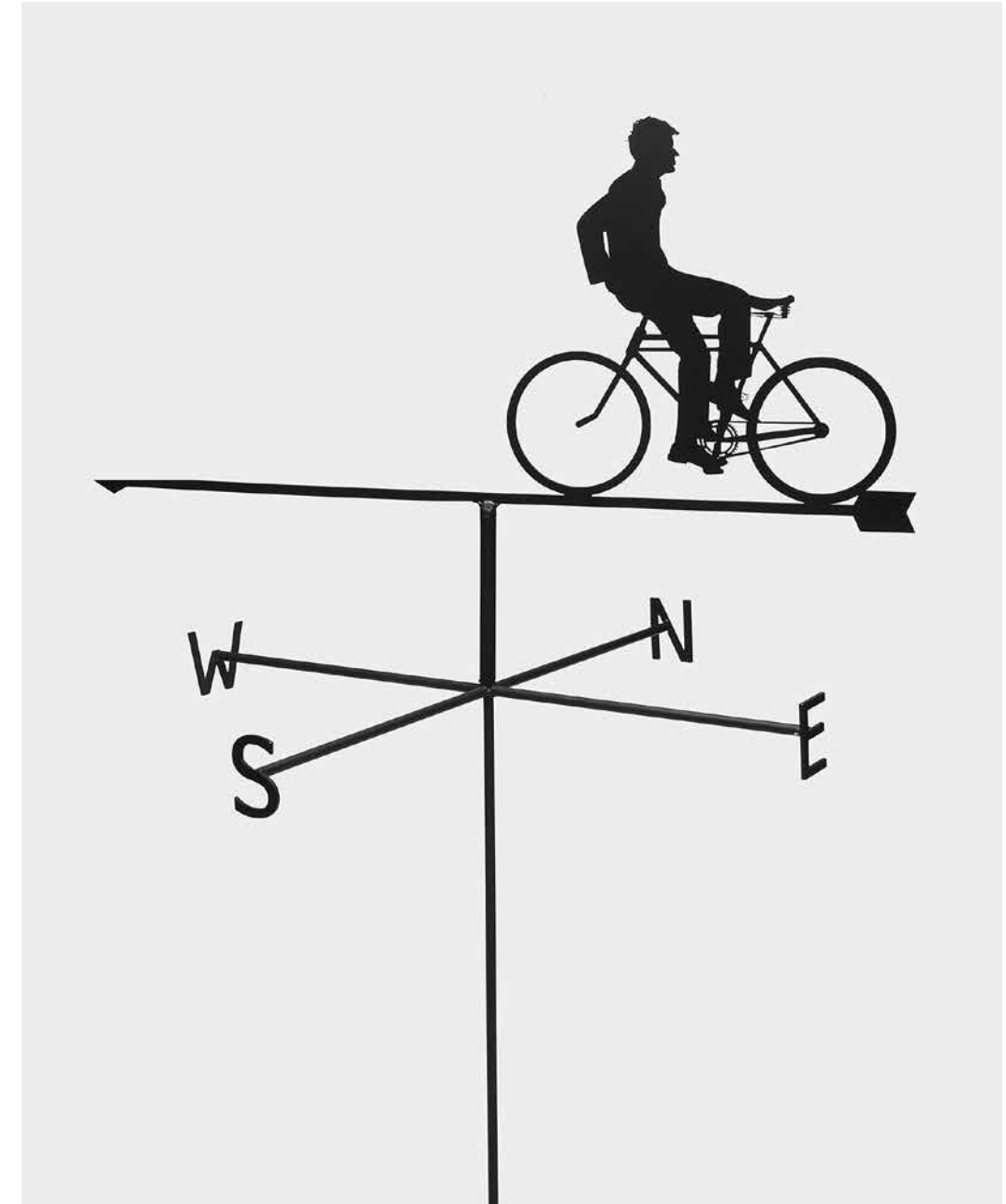
**DAN GRAHAM**

**Fun for Kids at my Work in a Park  
in Manhattan, 2003**

For Parkett 68

A self-portrait reflected in one of the artist's Two-Way Mirror Pavillion works, amidst children playing.

Piezo Ultrachrome Pigment print on Hahnemühle paper,  
13 x 16 1/2" (32,9 x 41,9 cm),  
printed by Laumont Editions, New York,  
photograph by Rosalind Cutforth,  
Ed. 60/XX, signed and numbered on the reverse



**RODNEY GRAHAM**

**Weather Vane, 2002**

For Parkett 64

Simultaneously a fully functional sculptural "Weather Vane" with a portrait of the artist riding backwards, and a tribute to the inventor of LSD, Albert Hofmann.

Black enameled stainless steel,  
approx. 26 3/4 x 24 4/5 x 21 1/2"  
(40 x 53,7 x 53,7 cm) produced after a drawing by Derek Root,  
Ed. 70/XX, signed and numbered certificate



**MARK GROTHJAHN**

**Spinner Winner, 2007**

For Parkett 80

From a group of unique hand painted poker coins in gold and silver, each with colorful geometric abstractions or portraits, some subjects known to the artist, and others with pornographic content.

Hand-painted coin in gold and silver, 1 1/2 x 1/8" (3,9 x 0,3 cm), each unique, plexiglas case, Ed. 13/VII in 18 carat gold, engraved and numbered on reverse, Ed. 30/X in sterling silver, engraved and numbered on reverse



**RACHEL HARRISON**

**Wardrobe Malfunction, 2008**

For Parkett 82

A splashy portrait of the iconic musician Prince, with the playful title "Wardrobe Malfunction" (first coined by Justin Timberlake at the Superbowl in 2004, when he incidentally tore off some of Janet Jackson's clothes).

10-color lithograph on polypropylene, 26 3/8 x 18 3/8" (67 x 46,8 cm), printed by Derrière L'Etoile Studio, New York, Ed. 48/XXII, signed and numbered





**CAMILLE HENROT**

**Extinction on the Table, 2015**

For Parkett 97

An enigmatic print-sculpture hybrid (a bendable double-sided print on rubber) that can be displayed in a number of flat or rolled configurations.

Two UV prints one on each side of a sheet of white nitrile rubber, (the work can be installed either flat or loosely and carefully draped on the wall, a table or the floor), with two grommets. 22 x 30 x 1/8" (55 x 75 x 0,35 cm), ca. 6lb, Printed by Laumont, New York, Ed. 35/XX, signed and numbered certificate



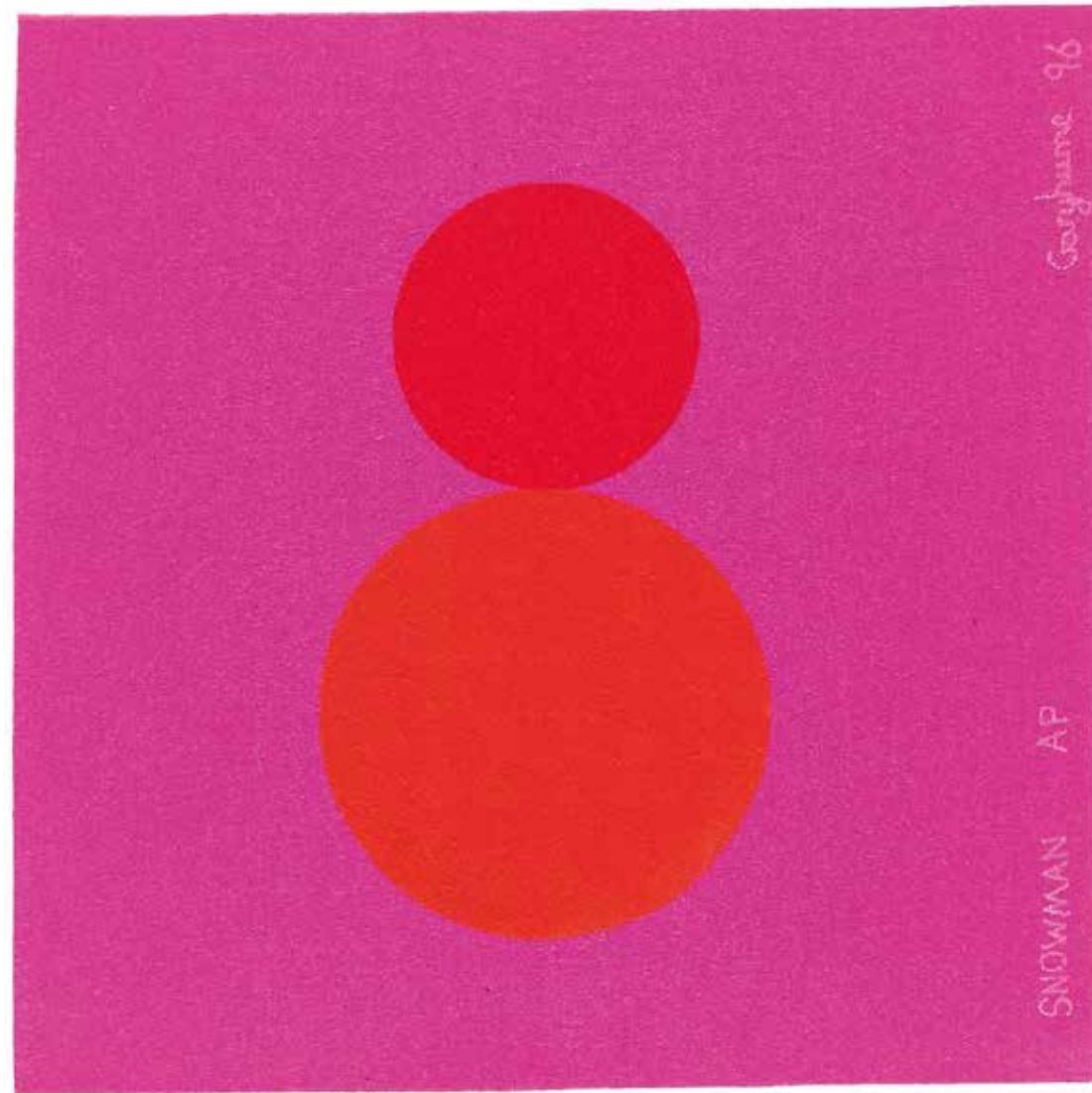
**JENNY HOLZER**

**With You Inside Me Comes the Knowledge of My Death, 1994**

For Parkett 40/41

A winding sterling silver snake ring inscribed with a characteristically powerful and provocative text: "With You Inside Me Comes the Knowledge of My Death."

Silver snake ring with inscription, sterling silver, 925/000, matt, centrifugal cast, hand-finished, felt-lined wooden case, 1 5/8 x 3 3/8 x 2 1/8" (4,1 x 8,8 x 5,5 cm), produced by Patrick Muff, Cologne, Ed. 75/XXV, signed and numbered



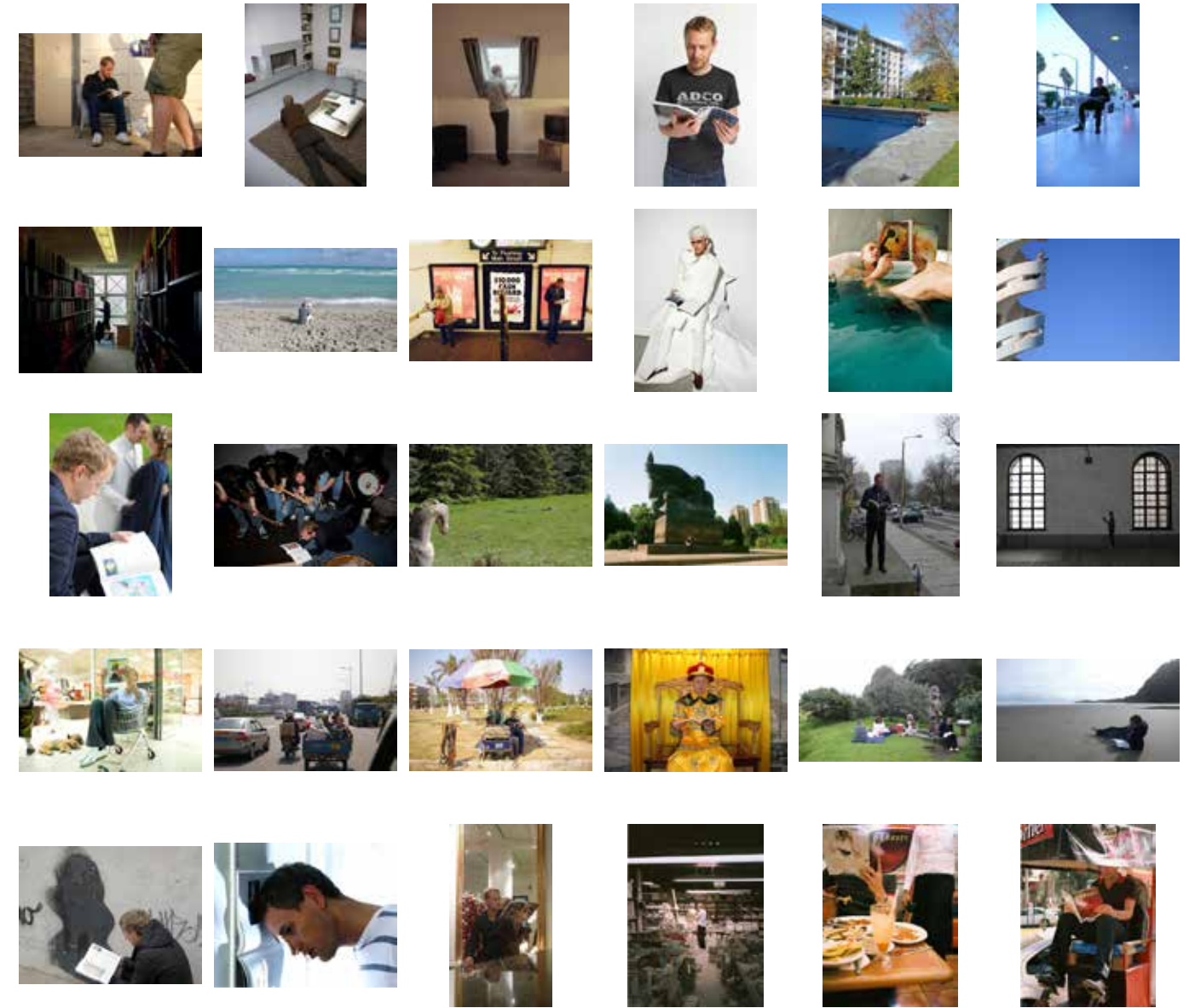
**GARY HUME**

**Snowman, 1996**

For Parkett 48

A signature topic of the artist, which he has rendered in various different media and sizes, here on felt.

Silkscreen on pink felt, printed by Print Workshop, London, 12 x 12" (29,9 x 29,9 cm), Ed. 55/XX, signed and numbered



**CHRISTIAN JANKOWSKI**

**Christian Jankowski reads 50 Parkett Artists Collaborations, 2007–2008**

For Parkett 81

The artist's often collaborative multimedia works humorously deal with ideas of consumer culture and the art world. As the work's title suggests, Jankowski had 50 photographers take 50 unique portraits of himself reading 50 different Parkett artists' portraits.

50 unique photographs by 50 photographers, approx. 9 3/4 x 7 3/4" (25 x 20 cm) each, Ed. 1/II, each signed and numbered

Plus unique set of all unique 30 photographs. (See above).





**ALEX KATZ**  
**Sunny, 2004**

For Parkett 72

A silkscreen portrait of the artist's dog Sunny mounted on an aluminum stand, in Katz's iconic flat painterly style.

Silkscreen on aluminum,  
5 1/8 x 5 7/8 x 2" (13 x 15 x 5 cm),  
printed by Atelier für Siebdruck Lorenz Boegli, Zurich,  
Ed. 70/XXX, signed and numbered



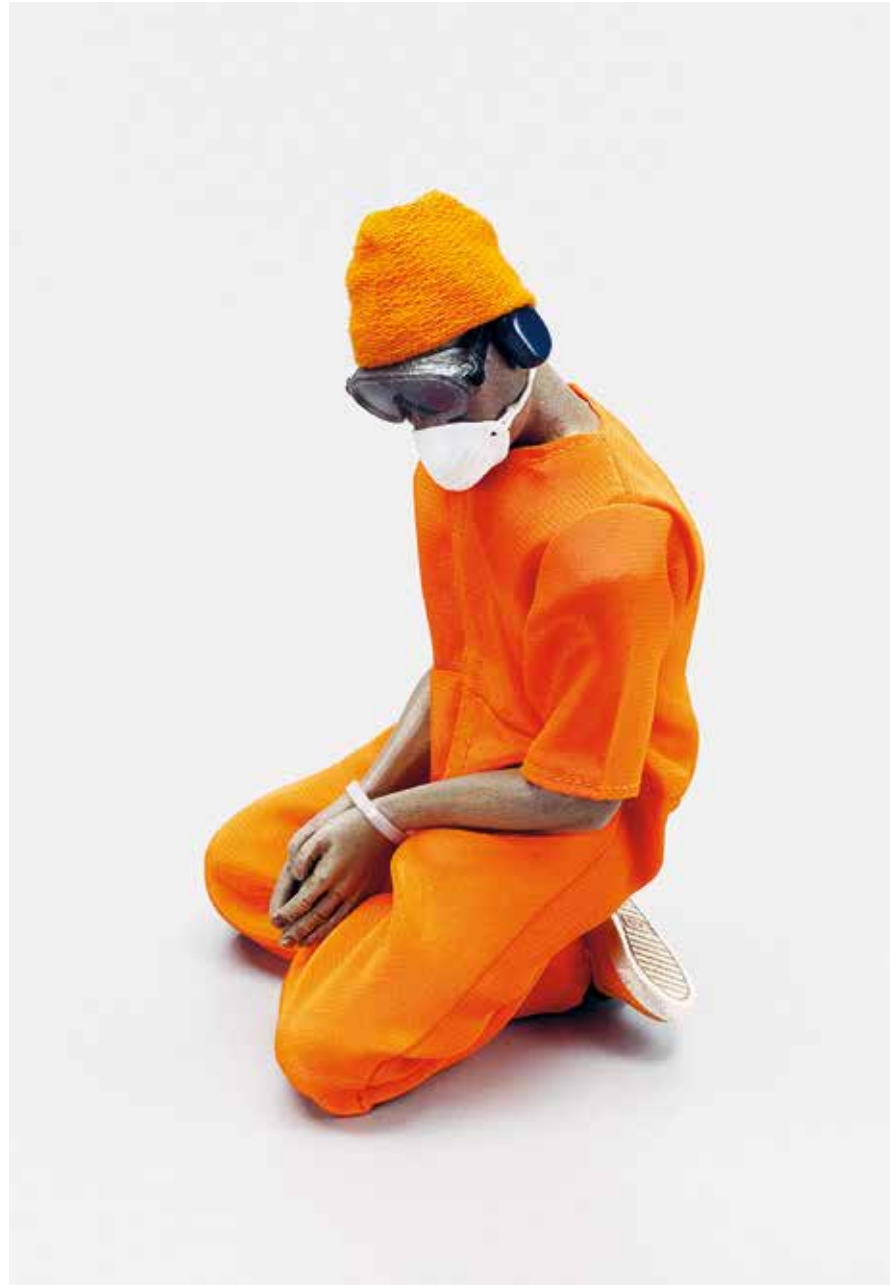
**MIKE KELLEY**

**Goethe Quote, 1992**

For Parkett 31

A monochromatic portrait of a ghostly creature made of fabric and straw alongside a quote by Goethe describing the powerful dark side of imagination.

B/W photograph with silkscreened mat  
in black wooden frame with Plexiglas,  
25 x 17 1/2" (63,7 x 44,7 cm),  
Ed. 60/XX, signed and numbered



**JON KESSLER**

**Habeas Corpus, 2007**

For Parkett 79

A figurine clad in the orange jumpsuit of a Guantanamo Bay detainee. The title refers to the legal recourse whereby a person can report unlawful imprisonment before a court, in a reflection of the artist's interest in issues of justice and detention.

Sculpture, opaque and transparent non-toxic urethane, instant urethane pigments, orange polyester satin fabric, cap, glasses, mask, ear muffs, sneakers, cable tie, 6 3/4 x 3 1/2 x 2 3/4" (17 x 9 x 7 cm), production by Gamla Model Makers, Feasterville, PA, Ed. 60/XX, signed and numbered certificate



**KAREN KILIMNIK**

**Rapunzel, 1998**

For Parkett 52

A spindle of gold thread representing hair is placed on a bed of moss in a plexiglass chamber, as a romantic homage to the German fairytale's protagonist.

Spindle of gold thread (hair) on bed of moss (thread and moss are separately packaged to be assembled by the collector), Plexiglas box, approx. 4 x 8 x 10" (10,5 x 25,1 x 20,1 cm), Ed. 45/XX, signed and numbered certificate with diagram by the artist





## MARTIN KIPPENBERGER

### 80 Unique Books, 1989

For Parkett 19

From a group of unique small-scale books in which an individual image is repeated on every page, with many self-portraits and portraits of fellow artists and friends, personal mementos, notes, sketches, and scraps. Possibly one of the largest groups of such images made by Kippenberger.

Printed in offset, 6 x 3 3/4" (13,2 x 9,5 cm), 260 pages, inserted in the magazine, Ed. 80/XX, signed and numbered

## JEFF KOONS

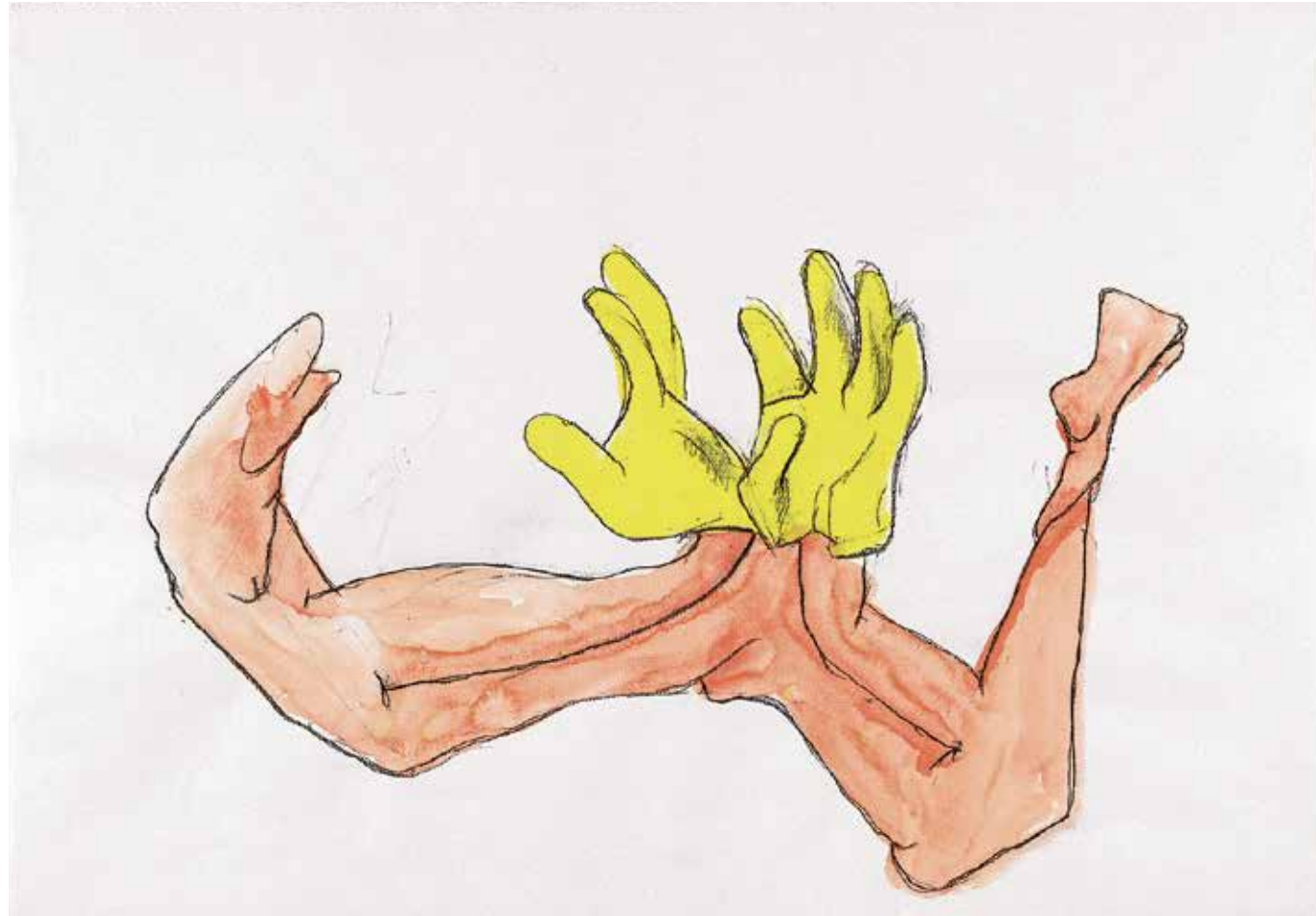
### Signature Plate, 1989

For Parkett 19



A self-portrait with a pig, in the format of a classic collector's souvenir wall plate.

Porcelain, with a decal fired at 1652 F, diameter 10 1/4" (26 cm), made by Porzellanfabrik Langenthal, Switzerland, Ed. 80/L, numbered, signature integrated into the picture



**MARIA LASSNIG**

**A Pair of Gloves, 2006/2009**

For Parkett 85

Representative of Lassnig's interest in abstracting distinct objects, the six-color silkscreen features two yellow gloves perched atop a set of loosely figurative human hands (possibly the artist's own).

6-color silkscreen print on Arches 88 paper 300 g/m<sup>2</sup>, rein Hadern, with selected hand drawn marks, paper size: 28 x 20<sup>3</sup>/<sub>4</sub>" (71 x 52,7 cm), image size: 24 x 16<sup>7</sup>/<sub>8</sub>" (68,6 x 50,8 cm), Printed by Atelier für Siebdruck, Lorenz Boegli, Zurich. Ed. 45/XX, signed and numbered



**LIU XIAODONG**

**Line (From Hotan Project, Xinjiang, China), 2012**

**Two Boys (From Hotan Project, Xinjiang, China), 2012**

For Parkett 91

From a group of forty unique and overpainted photographs completed when the artist traveled to Hotan, a town in the Xinjiang region of China, where he painted portraits of local Uyghur jade miners.

Overpainted photographs, acrylic, photo paper, approx. 15 x 20<sup>1</sup>/<sub>2</sub>" (38 x 52 cm), From a group of forty unique acrylic paintings on photo paper, signed





**SARAH LUCAS**

**Lion Heart, 1995**

For Parkett 45

Brass and lead casts of a man's testicles, aptly titled.

Cast metal, approx.  $2\frac{3}{4} \times 2\frac{3}{4} \times 1\frac{3}{4}$ "  
(7 x 7 x 4,5 cm), 50 pieces of cast lead,  
50 pieces of cast brass,  
produced at the Jäger Brothers Foundry,  
Pfäffikon SZ, Switzerland,  
Ed. 100/XXX, signed and numbered



**CHRISTIAN MARCLAY**

**My Bad Ear, 2004**

For Parkett 70

A life-size bronze cast of the artist's left ear, which he damaged performing as a young DJ.

Life-size bronze cast by  
Modern Art Foundry, Astoria, NY,  
Ed. 60/XX, signed and numbered





**PAUL McCARTHY**

**Peter Paul Skin Sample, 2005**

For Parkett 73

Fifteen photographic portraits of the artist's own body.

15 color photographs (digital laser prints) in cardboard box,  
6<sup>5</sup>/<sub>8</sub> x 10" (16,8 x 25,4 cm) each,  
Ed. 36/XII, signed and numbered certificate



**LUCY MCKENZIE**

**Untitled, 2006**

For Parkett 76

A figure reminiscent of Hergé's famous character Tintin in the manner of a graffitied poster. McKenzie here merges cartoon, portraiture, and street intervention in a typically irreverent screen print.

5-color silkscreen on Somerset Satin,  
paper size: 29<sup>1</sup>/<sub>2</sub> x 22" (75 x 55,5 cm),  
image: 22<sup>1</sup>/<sub>2</sub> x 15" (57 x 38 cm),  
printed by Bernie Reid, Edinburgh, Scotland,  
Ed. 60/XX, signed and numbered



**MARILYN MINTER**

**Pamela Anderson, 2007**

For Parkett 79

“The centerfold pinup model is not herself in the images we know and unrecognizable as herself in the images (Minter) has made of her.” Cay Sophie Rabinowitz, Parkett No. 79, 2007

C-print,  
paper size: 20 1/2 x 16" (52 x 40,5 cm),  
image: 19 1/2 x 12 3/4" (49,5 x 32,5 cm),  
Ed. 60/XX, signed and numbered



**MARILYN MINTER**

**Absinthe, 2017**

For Parkett 100/101

Known for her hyperrealistic portraits of women, Minter often photographs her subjects through wet panes of glass.

C-print,  
24 x 16" (70 x 40 cm),  
printed by Griffins Studio,  
Ed. 35/ XV/ 15 APs, signed and numbered certificate





**TRACEY MOFFATT**

**From the “Up in the Sky”  
Photo Series, 1997**

For Parkett 53

A scene from a photographic series set in the desolated and impoverished landscape of an Australian outback town.

4-color offset lithograph, image size: 17 1/8 x 21” (43,3 x 53,5 cm), on archival book design paper, 20 x 27” (50,8 x 68,4 cm), printed by Link Printing, Sydney, Ed. 60/XX, signed and numbered



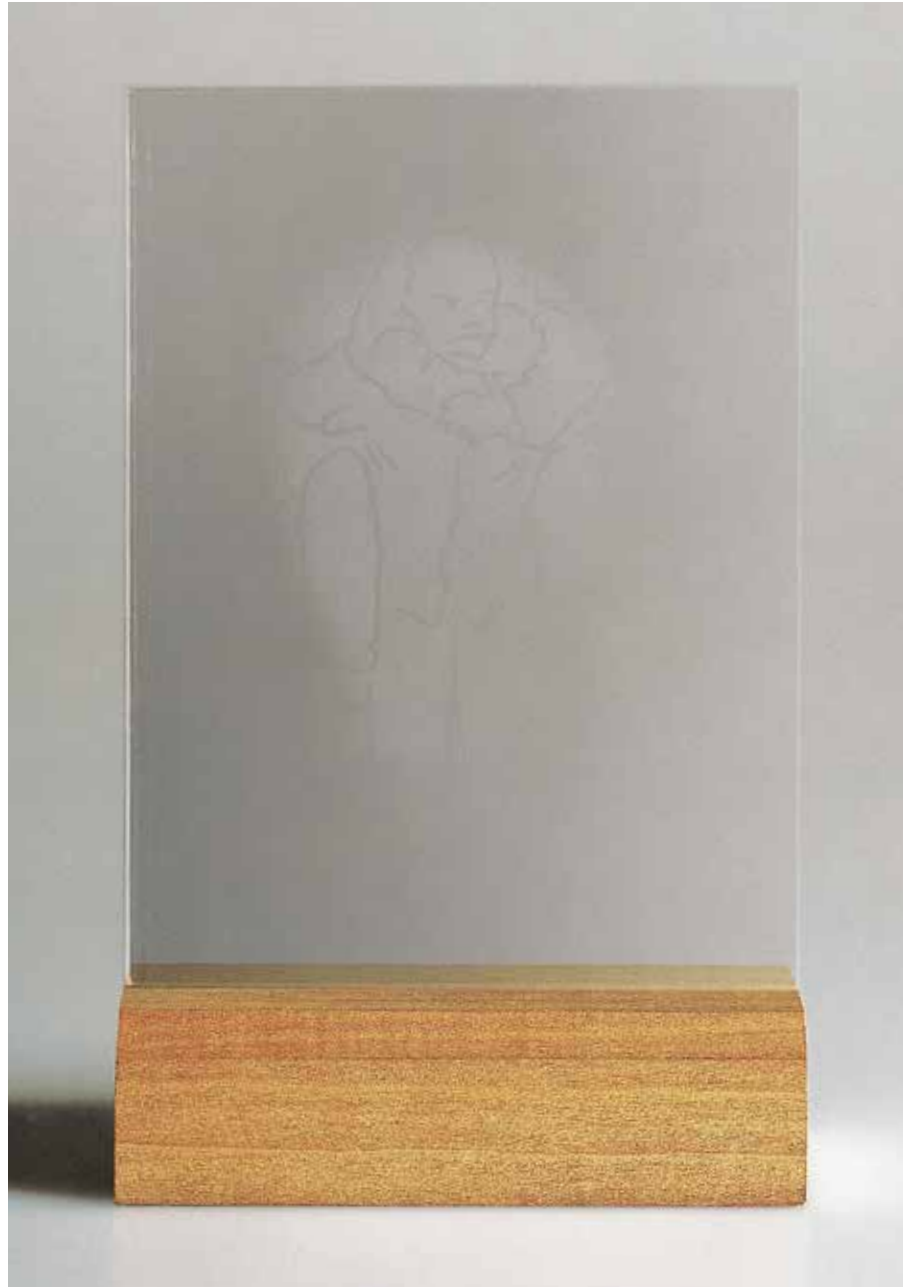
**MARIKO MORI**

**Star Doll, 1998**

For Parkett 54

A blue-haired doll with a microphone and headphones, modeled after a self-portrait of the artist as an AI popstar. Self-representation is a recurring theme in her early works, which often reference Japanese popular culture.

Doll with microphone, earphones, boots, white stockings, red plaid skirt, top in blue, black and white, transparent bracelets, yellow shoulder pads, brooch and blue hair, 10 1/4” (26 cm) high, Ed. 99/XX, signed and numbered certificate



**JUAN MUÑOZ**

**Augenblick (Glimpse), 1995**

For Parkett 43

A portrait of one man carrying another, which can only be seen briefly for an “Augenblick/Glimpse”, when breathing on the etched glass.

Hand-etched glass, the image becomes momentarily visible by breathing on the glass,  
 4 3/4 x 3 1/2 x 1/8” (12 x 9 x 0,3 cm),  
 Ed. 70/XXV, signed and numbered



**BRUCE NAUMAN**

**Violent Incident—Man-Woman, Segment, 1986**

For Parkett 10

This looped video work depicts a simple scene in which a cruel joke escalates into bickering and violence, played out by professional actors.

Videotape, 30 min., time of one sequence: 28 sec.,  
 color, sound,  
 Ed. 200/XX, signed and numbered label





**OLAF NICOLAI**

**Georg's Pillow, 2007**  
 (Replica of a pillow from  
 George Lukács' sofa in his study  
 at Belgrad Kai, Budapest)

For Parkett 78

A handwoven replica of a pillow from the studio of Hungarian Marxist philosopher, historian and writer George Lukács in Budapest.

Handwoven pillowcase, hand-dyed sheep's wool and red silk,  
 18½ x 20" (47 x 51 cm),  
 made by the Department of Textiles,  
 Institute of Applied Arts, Schneeberg, Germany,  
 Ed. 35/XX, signed and numbered certificate



**ALBERT OEHLLEN**

**L. P. A., 2007**

For Parkett 79

The figures and text appearing in this etching are motifs which have recurred repeatedly in the artist's work, drawn from a painting Oehlen came across in the late 1980's by artist John Graham titled 'Tramonto Spaventoso' ('Terrifying Sunset'), 1940.

Etching and Charbonnel black ink on Hahnemühle Dürer Etching White 300 g/m²,  
 paper size: 20 ¾ x 26 ½" (53 x 66,5 cm), image size: 13 ¾ x 20 ¼" (35 x 51,5 cm),  
 printed by Greg Burnet, Burnet Editions, New York,  
 Ed. 60/XX, signed and numbered





**PAULINA OŁOWSKA**

**Siatkarka – Volleyball Player, 2013**

For Parkett 92

The artist's multidisciplinary practice often involves an exploration of identity and nostalgia. Her porcelain volleyball ("Siatkarka") player is from a group of unique hand painted porcelain figures that pay tribute to a famous Polish volleyball champion.

Ceramic, hand painted, each unique, 11 3/4 x 4 x 3 1/4" (30 x 10 x 8 cm), fabricated by Klajster Majster Studio, Poland, Ed. 50/10 AP, signed and numbered



**TONY OURSLER**

**Talking Light, 1996**

For Parkett 47

In this sound and light installation, the artist speaks and whispers to the listener at various changing vocal volumes, while the level of light being emitted from a hanging lightbulb adjusts accordingly.

Compact disk with artist's voice (running time approx. 15 min.), light bulb, sound organ kit, the light bulb reacts to the frequency of the voice on the CD, installation manual, Ed. 50/XX, signed and numbered label



**NICOLAS PARTY**

**Cat's Head, 2017**

For Parkett 100/101

The cat is a recurring subject in the artist's work, from his highly color saturated paintings and large-scale sculptural works, to this tiny cast bronze portrait of a cat/man hybrid.

Bronze, 2 3/8 x 2 x 1 1/2", (6 x 5 x 4 cm),  
cast by Fonderie d'Art Luc Harzé,  
Ed. 25/XII/12 APs, signed and numbered



**MAI-THU PERRET**

**A Portable Apocalypse Ballet (Red Ring), 2008**

For Parkett 84

A woman dancing with a neon ring; a figure that has appeared in the artist's work at a larger scale and relates to her ongoing Utopian world project.

Sculpture, opaque non-toxic polyurethane resin, color cast with instant polyurethane pigments, clothing designed by Ligia Dias, beige viscose fabric with white accents and metal buttons, black leather belt, modacrylic light brown wig, solid cast polyurethane resin base, painted, neon ring powered by 12 V CE and UL approved universal wall adapter, 14 3/4 x 7 x 7" (37,5 x 17,8 x 17,8 cm) production by Gamla Model Makers, Feasterville, PA, USA, Ed. 45/XX, signed and numbered certificate



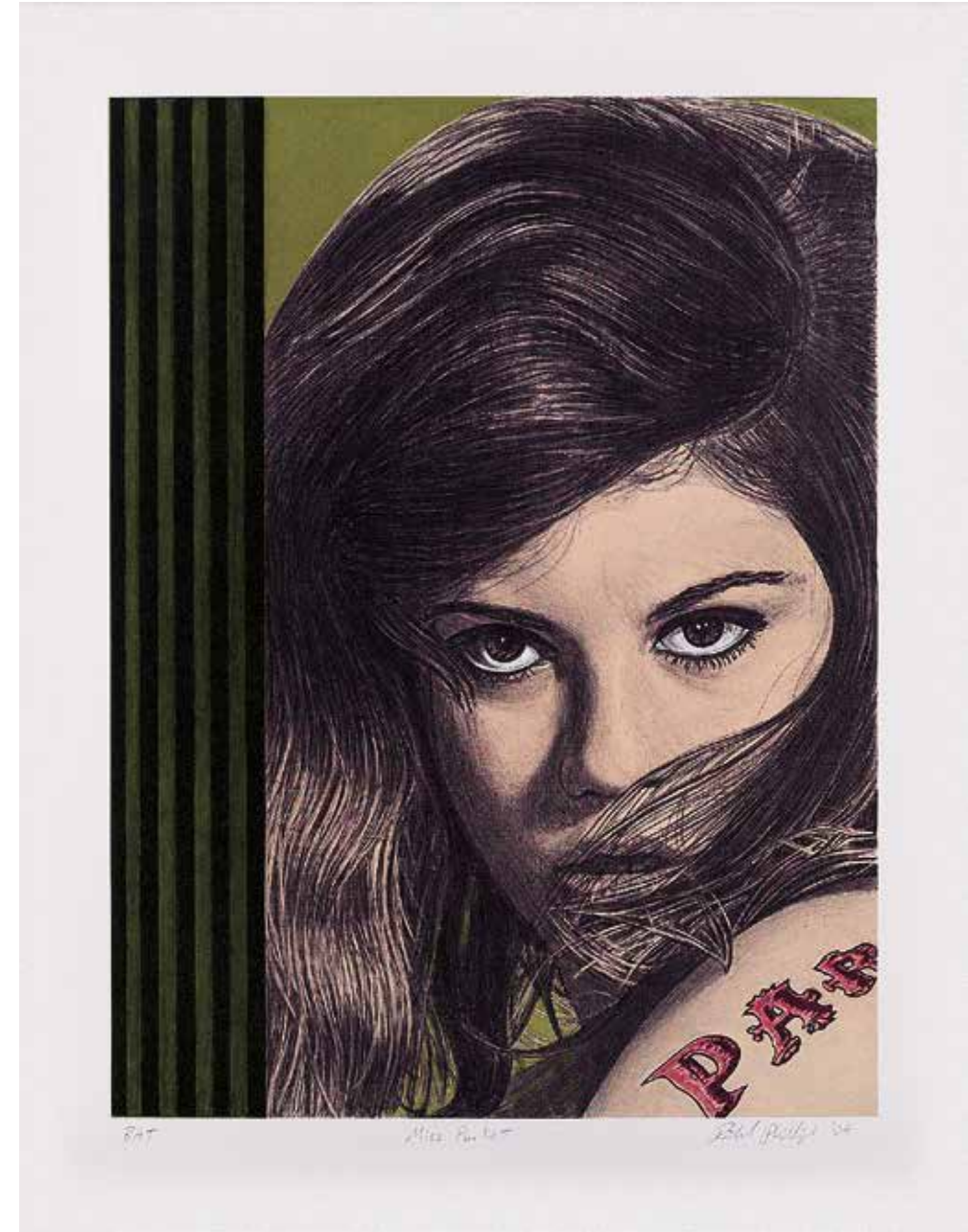
**ELIZABETH PEYTON**

**Oscar and Bosie, 1998**

For Parkett 53

A portrait of Oscar Wilde and his lover Lord Alfred Douglas, finished with a layer of pearlescent dust, one of the very first print projects by the artist.

Two-color lithograph on hand-tinted Somerset Satin, lightly finished with pearlescent dust, ca. 22 3/8 x 24 3/4" (58,4 x 62,1 cm), printed by Maurice Sanchez and James Miller, Derrière l'Etoile Studio, New York, Ed. 60/XX, signed and numbered



**RICHARD PHILLIPS**

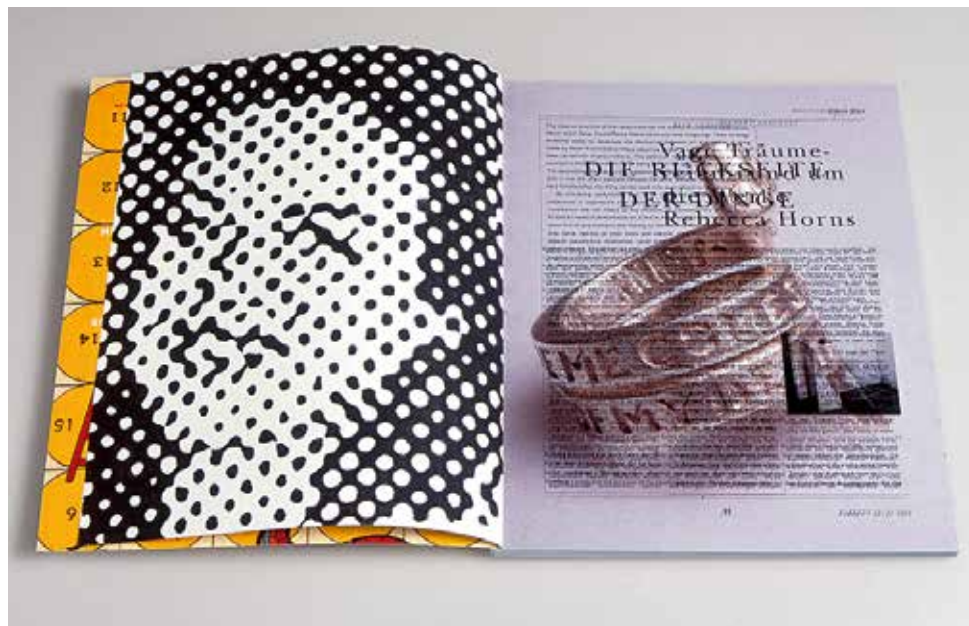
**Miss Parkett, 2004**

For Parkett 71

A lithograph and portrait of Miss Parkett by American artist Richard Phillips, whose hyper realistic paintings typically depict glamorous pop cultural figures.

5-color lithograph on Somerset white paper, paper size: 26 x 20 3/16" (66 x 51,3 cm), image size: 21 1/4 x 16 1/16" (54 x 40,8 cm), printed by Maurice Sanchez, Derrière l'Etoile Studio, New York, Ed. 70/XXVI, signed and numbered





**SIGMAR POLKE**

**Untitled, 1994**

For Parkett 40/41

One of Polke's unique pointillistic gouache portraits bound into a special issue of Parkett, randomly assembled from overprints of the publication.

Volume of Parkett made of overprint paper, individual sheets bound at random, 10 x 8 1/4" (25,5 x 21 cm), Ed. 25/X, signed and numbered, and Ed. 25/X with an original contribution (gouache), signed and numbered



**RICHARD PRINCE**

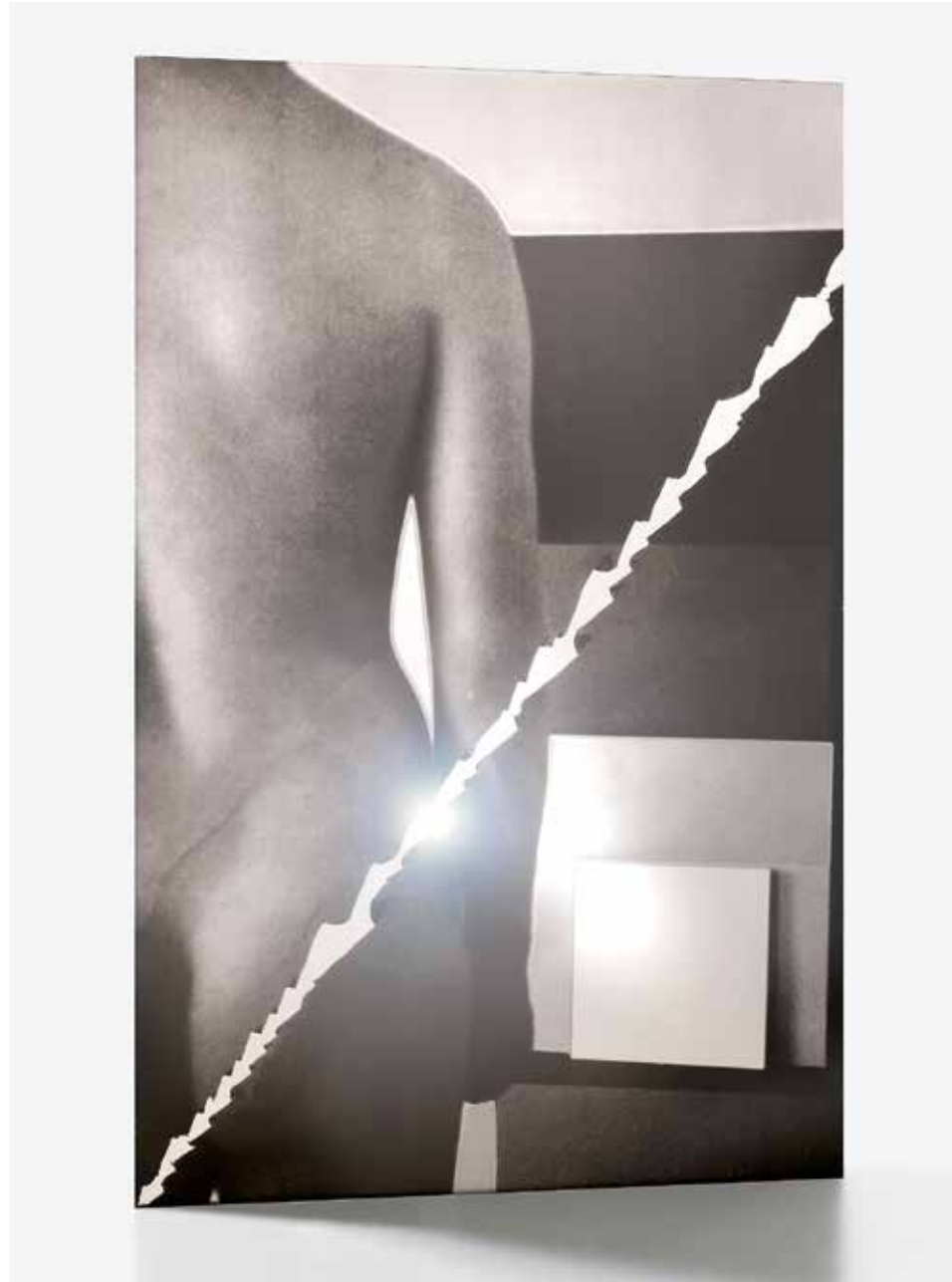
**It's a Free Concert from Now on, 2004**

For Parkett 72

The only photograph the artist took at the Woodstock festival in 1969, when he was nineteen years old.

Ektacolor print, paper size: 30 x 40" (76,2 x 101,6 cm), image size: 30 x 33 1/2" (76,2 x 85,1 cm), Ed. 66/XXVI, signed and numbered





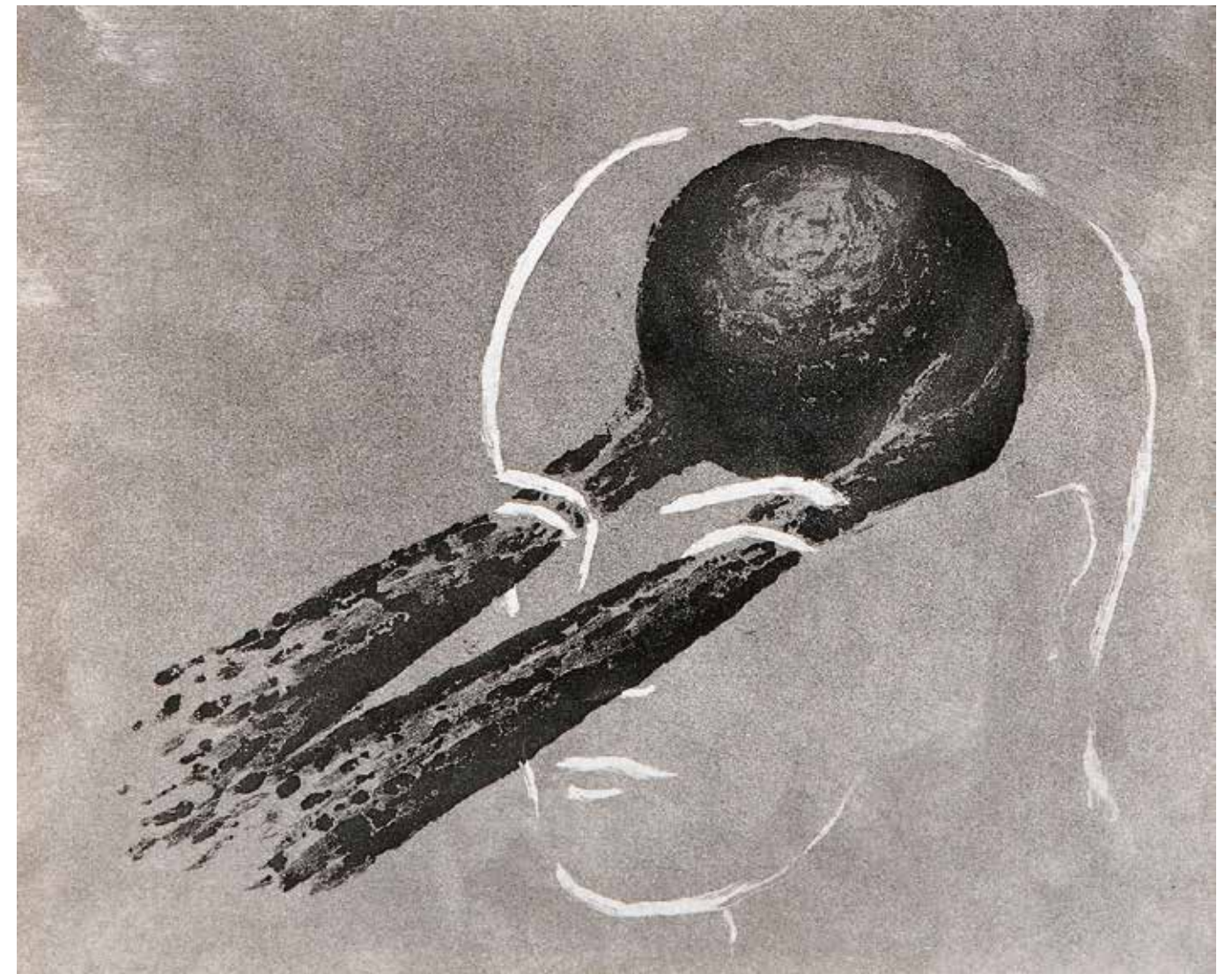
**R.H. QUAYTMAN**

**Proclitic, 2012**

For Parkett 90

A nude female figure is depicted against a stack of canvases in this lithograph on a stainless-steel plate (a rarely used material in printmaking). Proclitic is an adjective used to describe words that are so closely connected in pronunciation that they are strung together, such as, “t’was.”

Lithographic print on stainless steel plate,  
20 x 12.4”, 3 lb (50 x 31,5 x 0,3 cm, 1,5 kg),  
printed by Derrière L'Étoile Studio, New York,  
Ed. 35/XX plus 3PP, signed and numbered



**MARKUS RAETZ**

**Untitled, 1986**

For Parkett 8

As in this slightly surreal image, Raetz is known for his works that question and challenge the boundaries of human perception.

Aquatint and sugar lift on Zerkall-Vellum,  
bound in the magazine,  
10 x 16 1/2” (25,4 x 42 cm),  
printed by Peter Kneubühler, Zurich,  
Ed. 100/XV, signed and numbered





**CHARLES RAY**  
**The Most Beautiful Woman in the World, 1993**

For Parkett 37

Supermodel Tatjana Patitz is the subject of this work, where each edition comprises a set of nine unique snapshots taken by the artist in one day, in a subversion of the typical fashion magazine shoot.

Photo edition, each comprising a set of nine unique color snapshots of Tatjana Patitz, 4 x 6" (14,8 x 10,2 cm), Ed. 60/XXIII, signed and numbered



Parkett Cover 37

**JASON RHOADES**  
**Bottle Pumpkin from Perfect World, 2000**

For Parkett 58



From a group of unique hand-painted gourds with seeds that last 2000 years, a backpack (each different), and 11 unique snapshots documenting the making of the work, packed in a round cardboard container/pedestal; a conceptual portrait made up of seemingly disparate objects.

Hand-painted gourd with seeds that last 2000 years, backpack (each different), 11 snapshots, round cardboard container/pedestal, Ed. 70/XX, signed and numbered certificate





**PIPILOTTI RIST**

**I've Only Got Eyes for You—  
(Pin Down Jump Up Girl), 1996**

For Parkett 48

The artist's 3-D self-portrait, literally jumping out of the frame towards the viewer, intended to be a screensaver placed on a TV or computer screen while not in use.

3-D image, color photograph under lenticulated film, mounted on flexible plastic with four suction cups, to be attached to TV screen when not in use, photograph by Rita Palanikumar, 8 1/4 x 11" (20,8 x 27,8 cm), Ed. 80/XX, signed and numbered



**PIPILOTTI RIST**

**The Help, 2004**

For Parkett 71

A life-size cutout of the artist, 'The Help' is a four-color flexible print on fabric; a self-portrait of Rist dressed in a red and white skirt and wearing a traditional Swiss hat, with blood running down her leg.

Cut-out, 4-color print on fabric, ca. 70 7/8 x 43 5/16" (178 x 110 cm), with 7 straight pins (plus 7 spare pins) to fasten it to a wall, a chair, or a table, support, Thomas Ryner, Photo by Martin Stollenwerk, printed by Plotfactory, Weisslingen, Switzerland, Ed. 70/XX, signed and numbered



**DANA SCHUTZ**

**Untitled (Head of Timothy Leary), 2005**

For Parkett 75

This 11-color lithograph with wood printing elements references a scene from the 1996 documentary 'Timothy Leary's Dead', in which the psychedelic enthusiast's and psychologist's head is detached and placed upon ice.

11-color lithograph with wood printing elements on Rives cover white 350g/m<sup>2</sup>, paper size: 28 1/8 x 26 1/8" (71,5 x 66,5 cm), image size: 24 x 22 1/2" (61 x 57 cm), printed by Maurice Sanchez, Derrière L'Etoile Studio, New York, Ed. 55/XXV, signed and numbered



**WAE SHAWKY**

**Untitled, 2014**

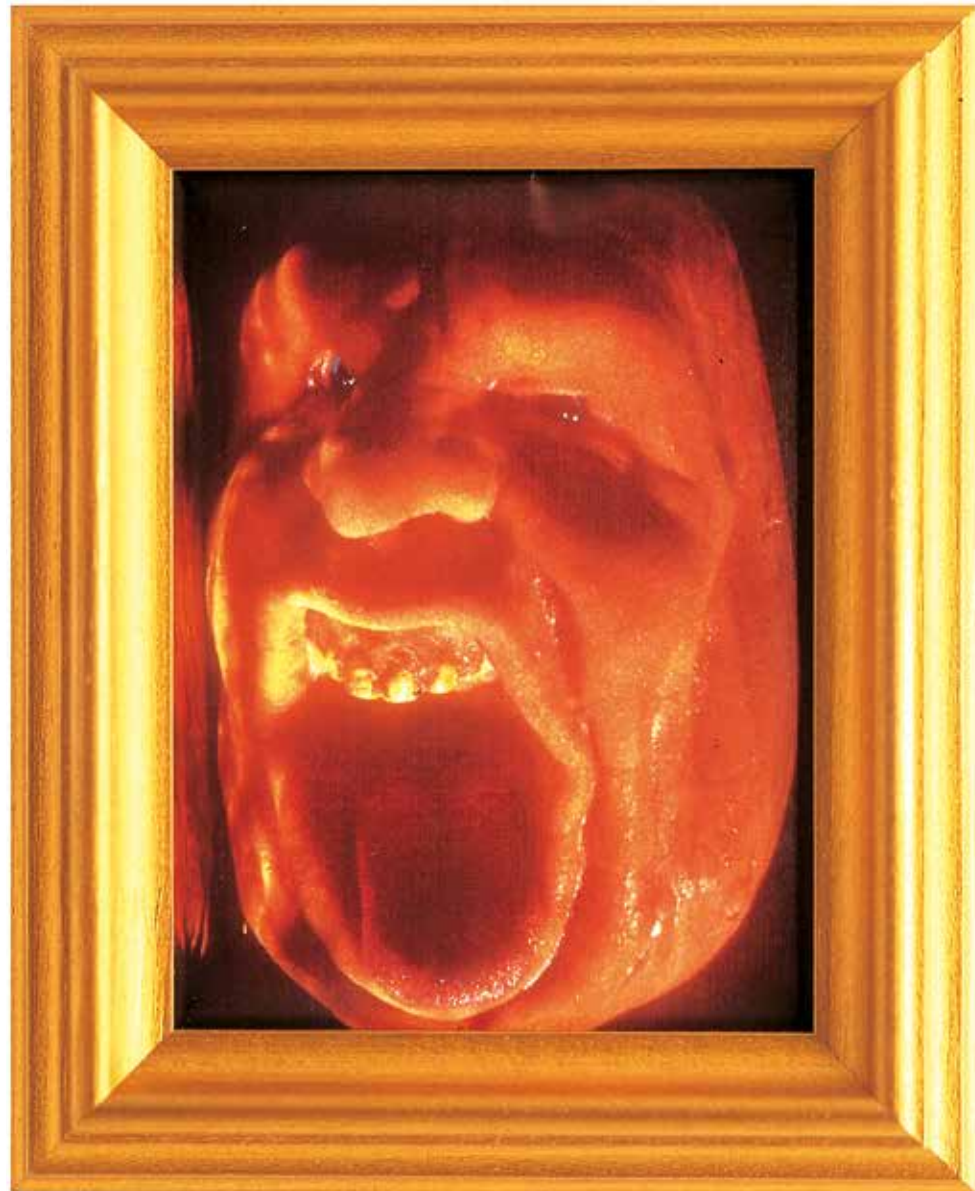
For Parkett 95

A portfolio of twelve silkscreens with fantastic figures that exist in desert landscapes. Shawky frequently uses the medium of storytelling to explore the cultural history and traditions of the Middle East.

Portfolio with 12 silkscreen prints in 1-6 colors, BFK Rives 250 g/m<sup>2</sup>, each 8 1/4 x 11 1/2" (21 x 29,7 cm) Printed by Atelier für Siebdruck, Lorenz Boegli, Zurich, Ed. 35/XXV, signed and numbered colophon

Portfolio no. 1-12 each come with an additional original drawing.





**CINDY SHERMAN**

**Untitled, 1991**

For Parkett 29

Printed on padded silk in a gilded wooden frame, this haunting portrait was made during a period when the artist shifted her focus away from disguised versions of herself, and towards gruesome scenes reminiscent of dark myths and fairytales.

Printed silk, padded, in gilded wooden frame, 8 3/8 x 6 7/8" (21,3 x 17,4 cm) with frame, Ed. 100/XX, signed and numbered



**ROMAN SIGNER**

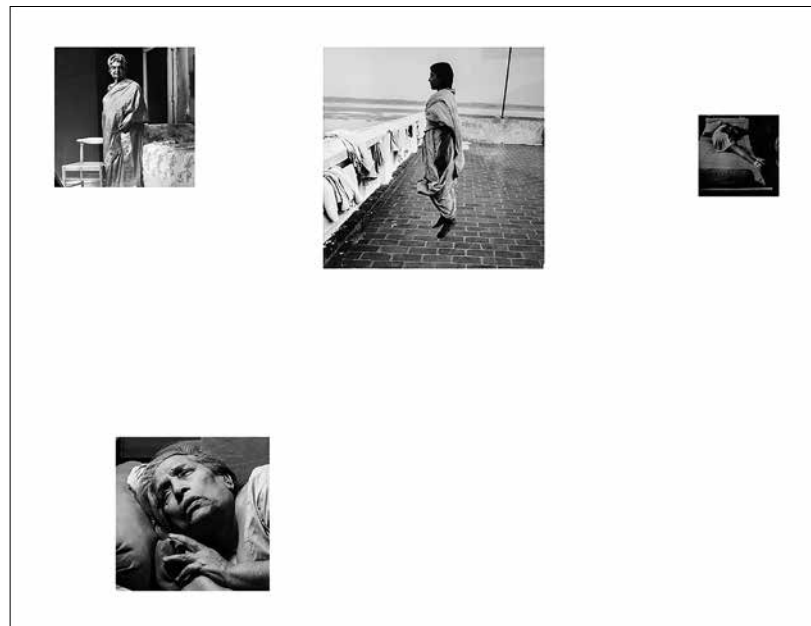
**Fireman's Glove  
with Photograph, 1995**

For Parkett 45

Signer documents many of his installations and performances, often involving explosions or collisions, on film and video. One of his most widely used tools, the "Fireman's Glove" is his edition for Parkett with a photograph showing the artist crossing the street while wearing it.

Heat-resistant glove, length 13 3/4" (35 cm), still from a video by Aleksandra Signer, approx. 5 1/8 x 7 1/8" (13 x 18,2 cm), Ed. 80/XV, signed and numbered





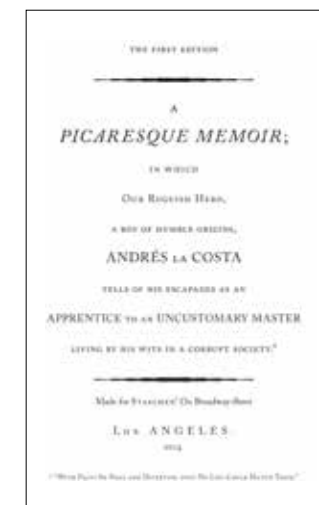
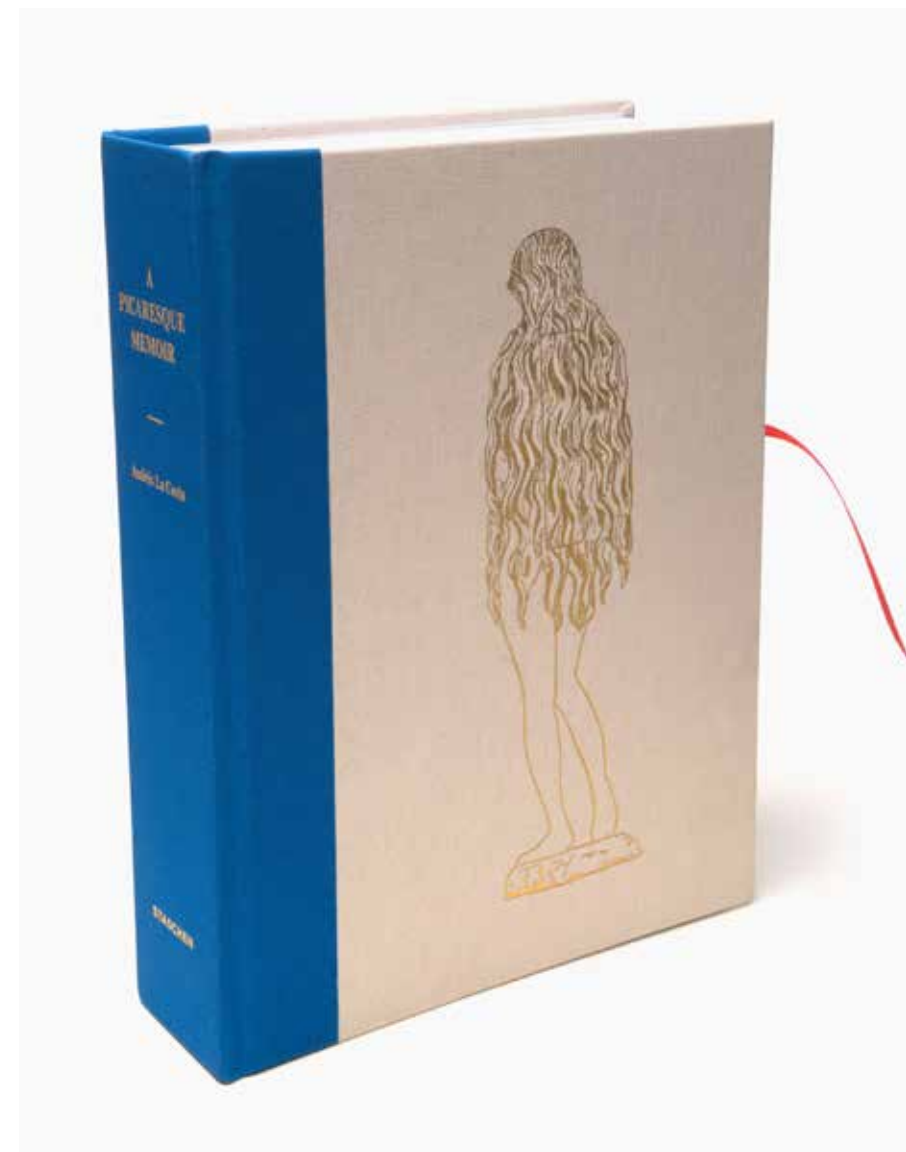
**DAYANITA SINGH**

**Dear Mr Walter –  
MONA AND MYSELF, 2014**

For Parkett 95

An archival print picturing four selected portraits including the artist's longtime muse Mona Ahmed, presented in four cropped images taken from a single photograph—which is revealed beneath a removable white mat.

Archival pigment print on Harmon-Hahnemühle baryta paper, mounted on archival museum board, 18 x 24" (46 x 61 cm), with a removable matt revealing four images: MONA AND MYSELF, 2013, PHEROZA VAKEEL from *Privacy*, 2003, UNTITLED from *I am as I am*, 2000, UNTITLED from *Go Away Closer*, 2007. Ed. 35/XX, signed, numbered and titled on back



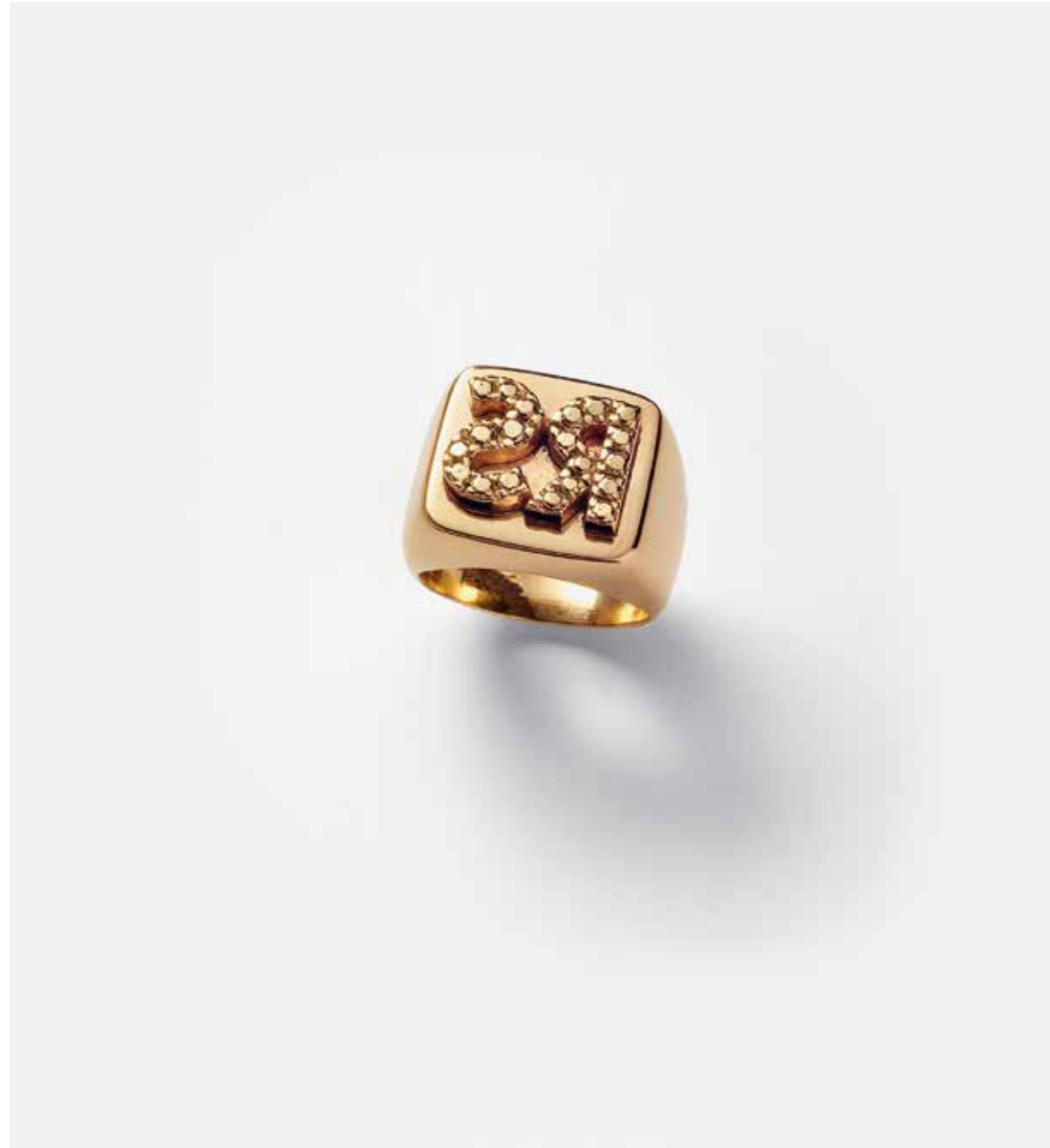
**FRANCES STARK**

**Dishonest But Appealing, 2013**

For Parkett 93

This work takes the form of a book with blank pages, with a title page inside that mimics that of a picaresque novel, and a custom-made hidden chamber between the pages for stashing away secret things. Stark's work often centers on an exploration of language and the written word.

Book with safe, paper pages, hand bound, hardcover with embossed printing, red cloth, silk ribbon, 11 1/2 x 8 1/2 x 2 1/4" (28,5 x 21,5 x 6 cm), Ed. 35/XX, signed and numbered



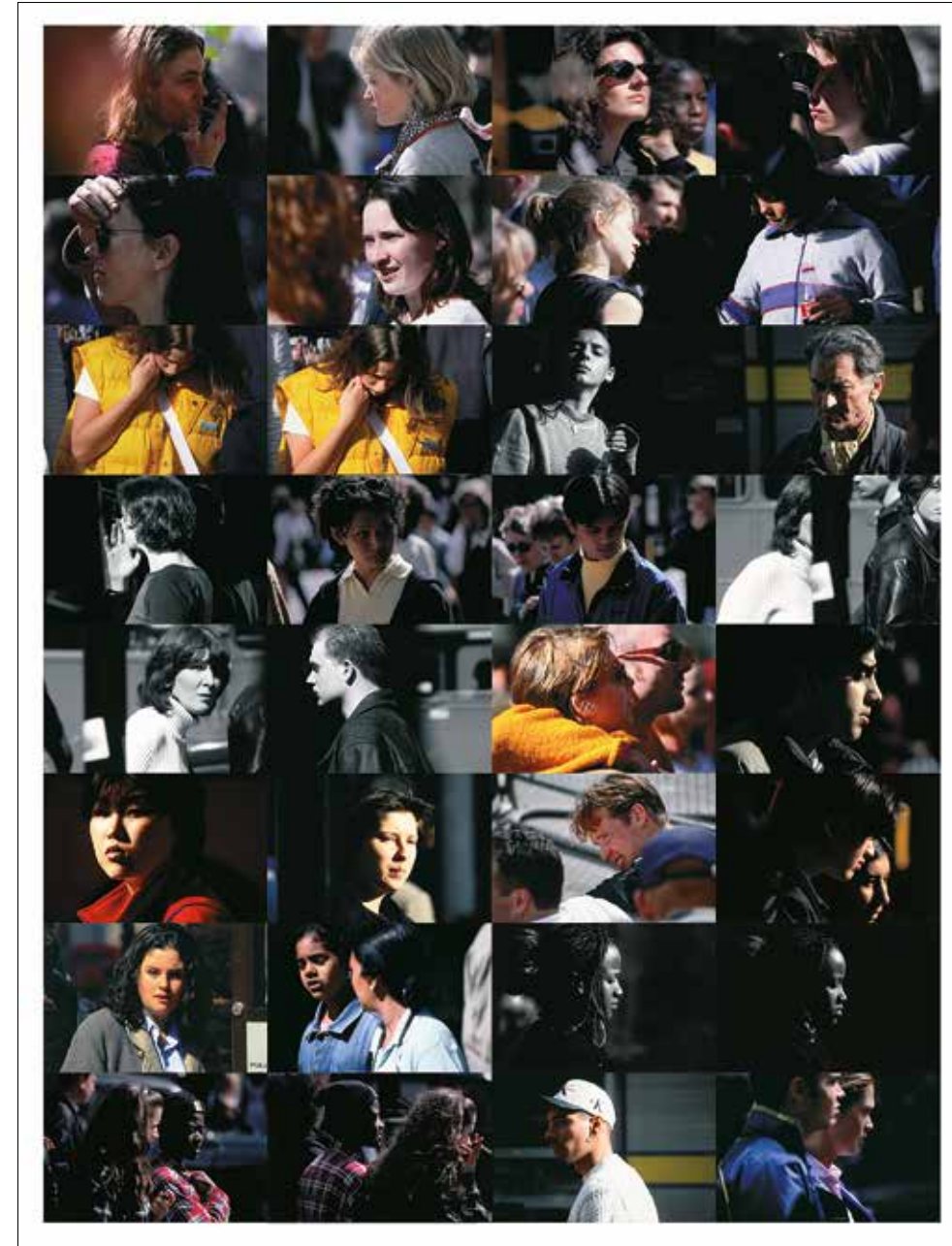
**RUDOLF STINGEL**

**RS, 2006**

For Parkett 77

An ornamental reflection of the artist's own initials in a solid 18K gold signet ring.

Signet ring, 18 carat gold, approx. 1 x 3/4 x 1/2" (2,5 x 2 x 1,5 cm), jewelery box, production by Markus Frühauf, jeweler, Meran, Italy, Ed. 22/XVI, initials engraved and numbered



**BEAT STREULI**

**Oxford Street, 1998**

For Parkett 54

The Swiss artist's large-scale photographic works taken on city streets around the world capture glimpses into the everyday lives of anonymous urban passersby, as in this carefully assembled print with 32 portraits for Parkett.

Laserchrome print on Agfa high-gloss paper, poster with 32 colored and b/w photographs, enlarged by Grieger GmbH, Dusseldorf, 53 1/8 x 39 3/8" (132 x 50,6 cm), Ed. 60/XX, signed and numbered





**WOLFGANG TILLMANS**

**Parkett Edition, 1992–98**

For Parkett 53

From a group of unique photographs covering a wide range of topics including portraits, landscapes, and still lifes.

60/X unique works on color-negative photographic paper, ca. 16 x 12" (40,5 x 30,5 cm), signed and numbered



**RIRKRIT TIRAVANIJA**

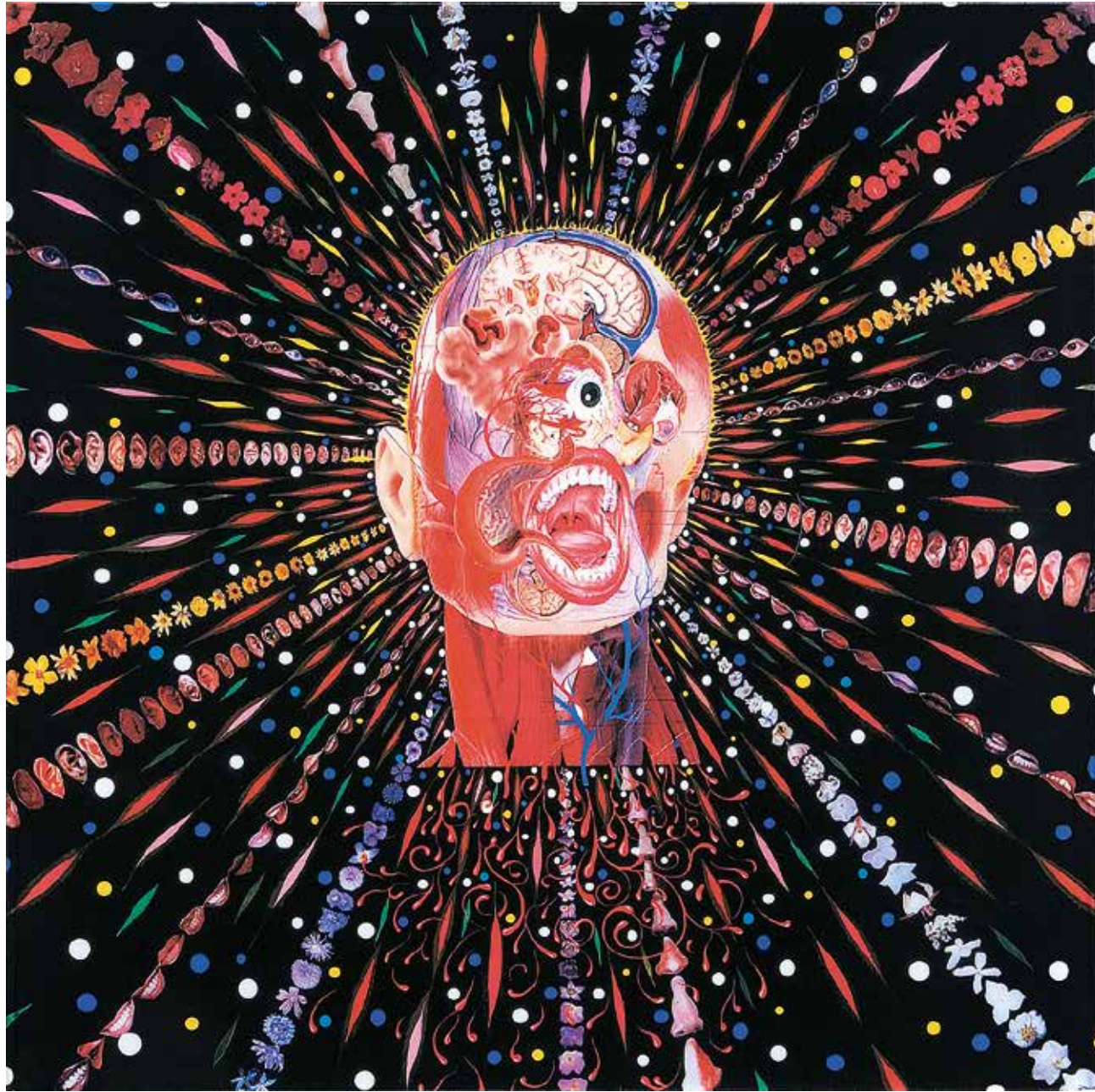
**Untitled, 1995, (450/375)**

For Parkett 44

A copy of the artist's own Ray Ban glasses with the poetic phrases LONG RIVER, A SINGLE LINE, ORANGE SAFFRON, AT TWILIGHT engraved on the lenses.

Gold-rimmed Ray Ban glasses with engraving on the lenses:  
LONG RIVER  
A SINGLE LINE  
ORANGE SAFFRON  
AT TWILIGHT,  
5 3/8 x 1 3/4" (2,5 x 6,7 cm),  
Ed. 80/XXV, numbered, with certificate and artist's seal





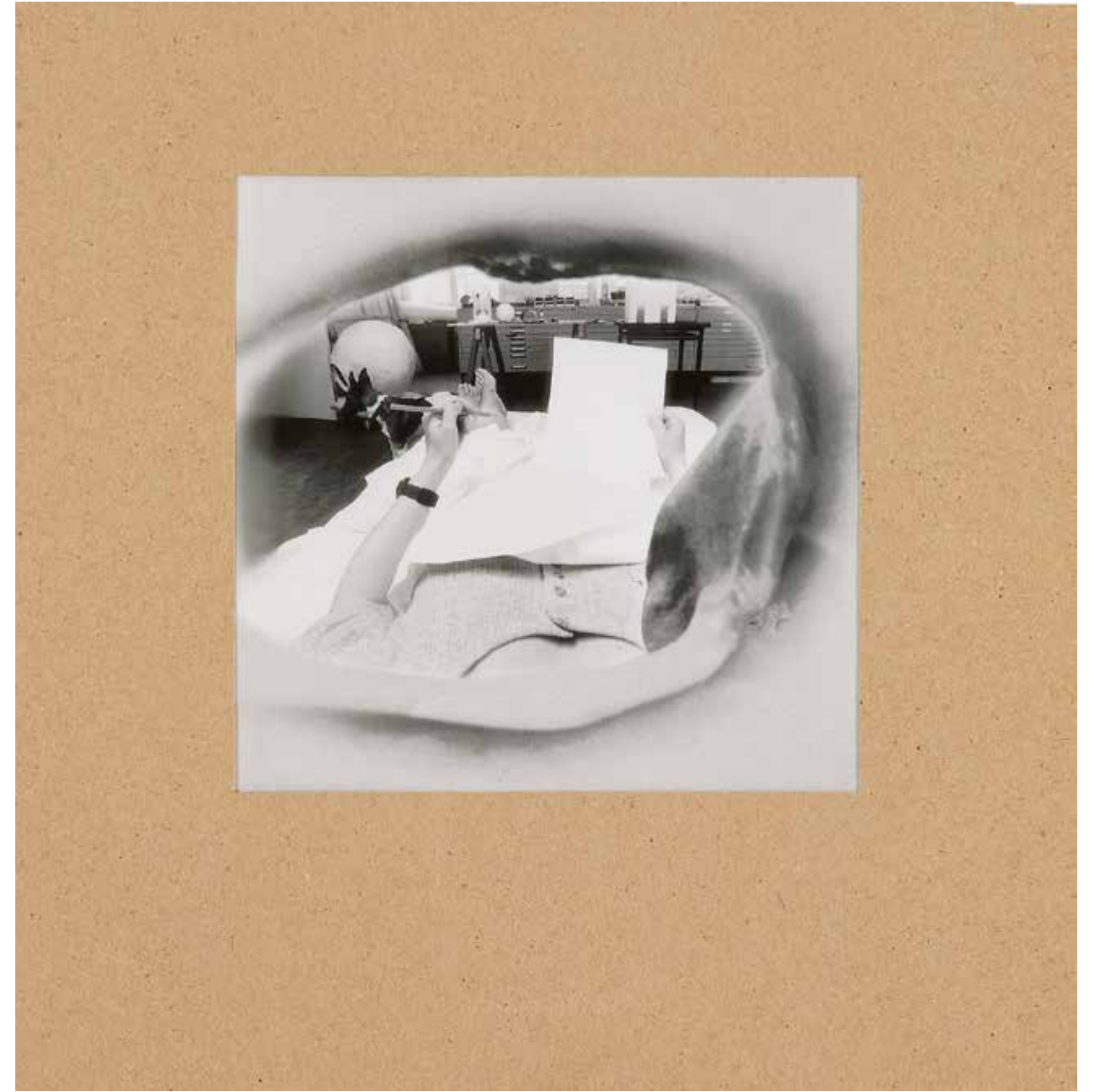
**FRED TOMASELLI**

**Cyclopticon, 2003**

For Parkett 67

A surface-mounted pigment print on Plexiglas typical of the artist's style and method; a surreal scene rich in detail and made up of fragmented ornamental, organic, and physical collaged components.

Surface-mounted pigment print on Plexiglas, 12 x 12" (30,1 x 30,1 cm), printed by David Adamson, Adamson Editions, Washington, D.C., Ed. 60/XXX, signed and numbered



**ROSEMARIE TROCKEL**

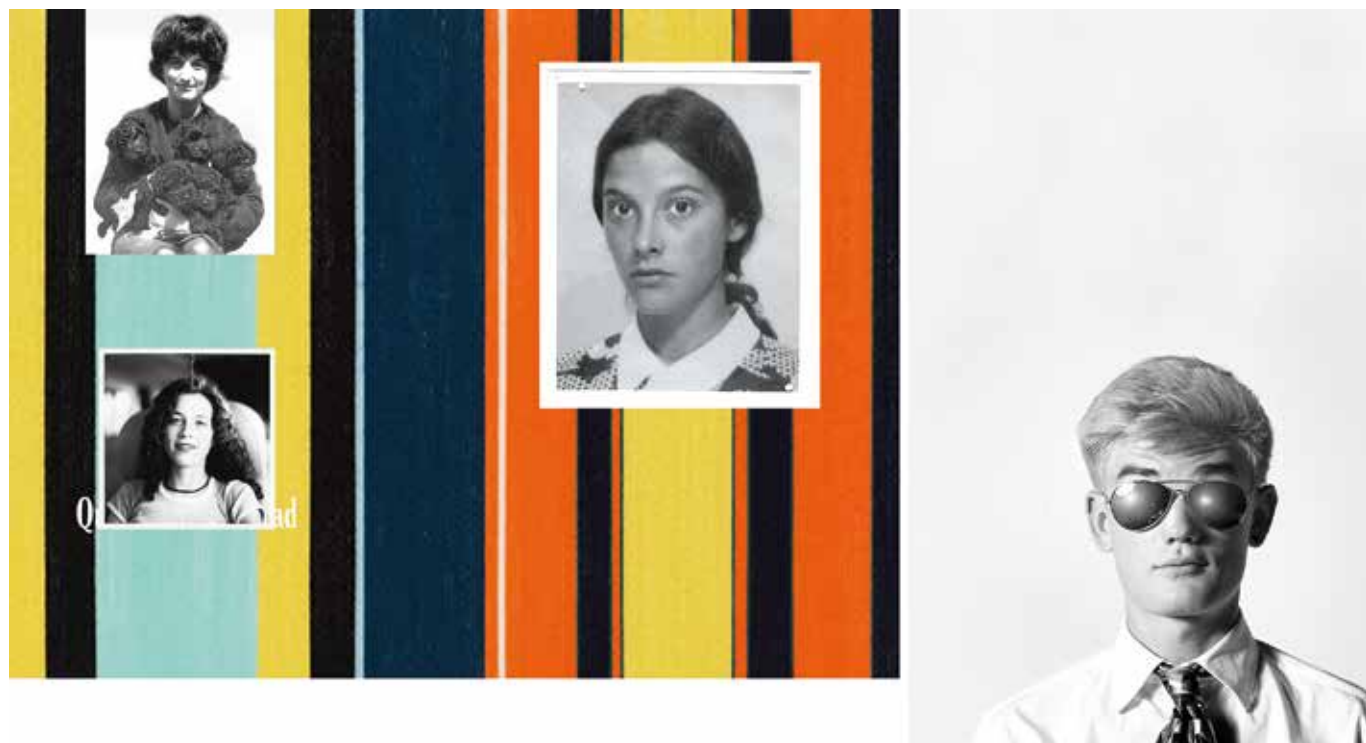
**Studio Visit, 1992**

For Parkett 33

An intimate perspective of a studio that places the viewer inside the secret cave of the artist's left eye.

Photo-etching and acid-free transparent foil in embossed strawboard matte, mounted on wood with hanger, image: 8 1/4 x 8 1/4" (21 x 21 cm); frame: 15 x 13 x 3/8" (38 x 33 x 0,8 cm), printed by Peter Kneubühler, Zurich, Ed. 80/XX, signed and numbered





**ROSEMARIE TROCKEL**

**Portrait Of The Artist  
As A Young Man, 2014**

For Parkett 95

Trockel entwines a portrait of herself as a young woman with those of Parkett's female editors and founders in this seven-color silkscreen print that playfully takes its title from the James Joyce novel of the same name.

7 color silkscreen print, on BFK Rives 300 g/m<sup>2</sup>,  
21 1/4 x 39 3/8" (54 x 100 cm).  
Printed by Atelier für Siebdruck, Lorenz Boegli, Zurich,  
Ed. 35/XX, signed and numbered



**LUC TUYMANS**

**Silence, 1990–2000**

FOR PARKETT 60

A custom-made shirt with a silkscreened (or hand-stitched) image taken from an earlier painting by the artist with the same title. The shirt was designed by Walter van Beirendonck.

Men's cotton shirt with reproduction of the artist's painting SILENCE, 1991,  
shirt design by Walter van Beirendonck, 3 sizes (S, M, L)

Hand-stitched version made by Trois-Quarte, Antwerp,  
Ed. 20/XXV, signed and numbered certificate

Silkscreen version printed by Lorenz Boegli, Zurich,  
Ed. 99/XXX, signed and numbered certificate





**CHARLINE VON HEYL**

**Lacuna Lotto, 2011**

For Parkett 89

From a group of unique monotypes with collage elements, each of which draws from one of four visual subjects—film actresses Marilyn Monroe and Romy Schneider, Austrian poet and author Ingeborg Bachmann, and abstracted still life scenes.

Monotype with lithograph collage, each unique, paper: monotype, Plike with 340 g/m<sup>2</sup>, lithograph, Plike 80 g/m<sup>2</sup>, 27 1/2 x 18 7/8" (68,5 x 48 cm), printed in 2 colors and assembled by Derrière L'Etoile Studio, New York, 40 arabic numbered and signed works, 20 roman numbered and signed artist's proofs, 5 numbered and signed printer proofs



**KARA WALKER**

**Boo-hoo, 2000**

For Parkett 59

Themes of race, violence, gender, and sexuality, recur in Kara Walker's starkly silhouetted black and white works, as in this graphically powerful linocut "Boo-Hoo".

Linocut on Arches Cover White, 40 x 20 1/2" (100,8 x 52,4 cm), printed by Maurice Sanchez, Derrière L'Etoile Studio, New York, Ed. 70/XXX, signed and numbered



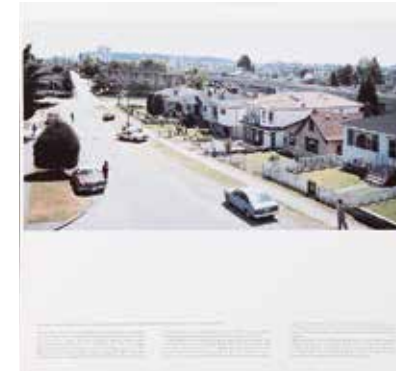
**KELLEY WALKER**

**Untitled, 2010**

For Parkett 87

From a series of unique busts cast in various media (including chocolate or paper pulp), each unique, with a cap worn by the artist. Walker is best known for his mixed media works that appropriate imagery for the purposes of political and social commentary.

Cast in various media (chocolate, paper pulp, resin), each unique, with cap worn by artist, approx. 12 x 7 x 11" (30 x 17,5 x 26 cm), approx. 15.5 lbs. (7 kg), Ed. 35/XX, signed and numbered certificate



**JEFF WALL**

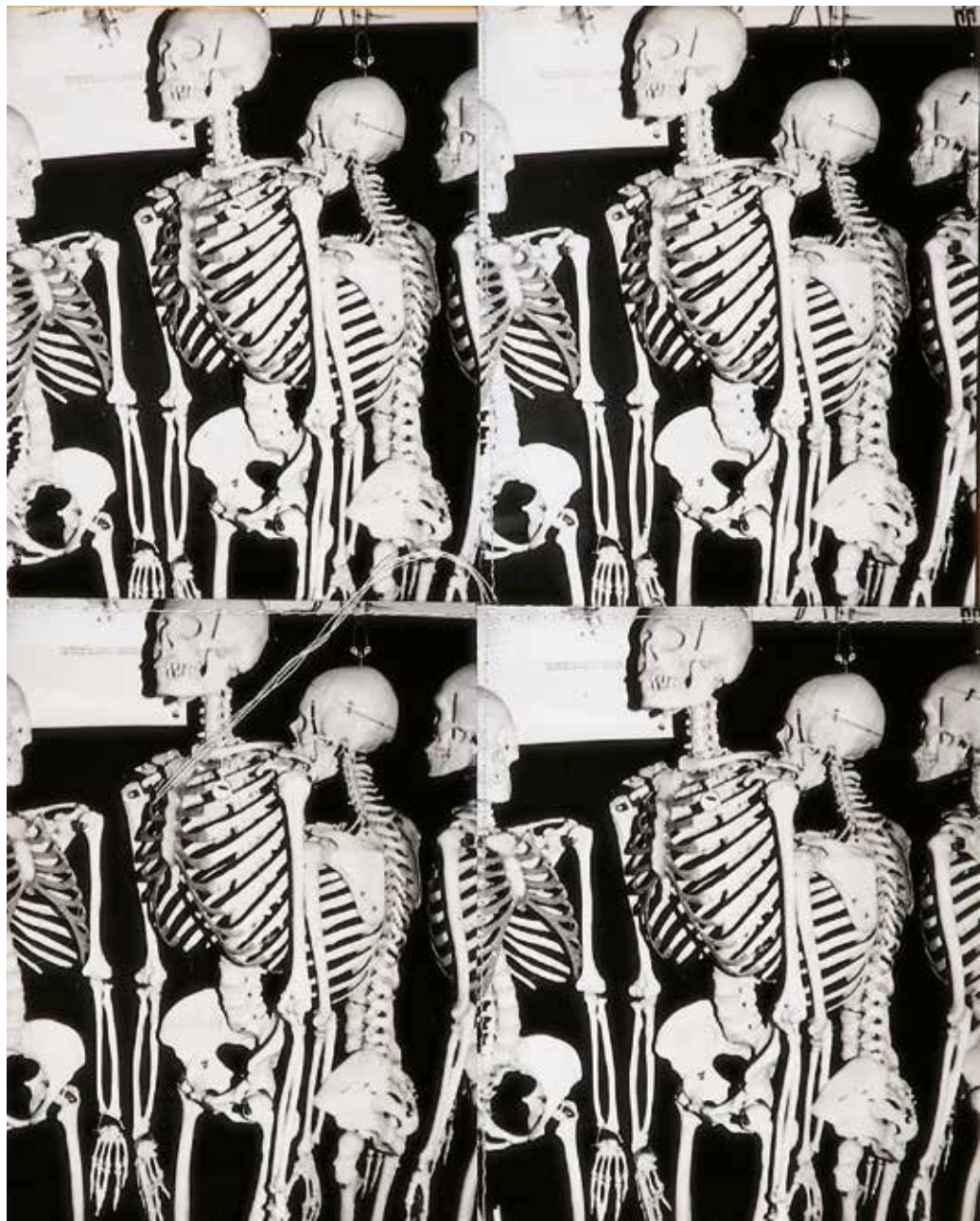
**Boy on TV, 1989  
(from "Eviction Struggle")**

For Parkett 22

A photographic still from the staged work "Eviction Struggle", a portrait of modern-day class conflict.

Cibachrome print, 13 3/4 x 14 1/2" (35 x 37 cm), photograph by Mancia/Bodmer, Zurich, Ed. 80/XX, signed and numbered





**ANDY WARHOL**

**Photo For Parkett, 1987**

For Parkett 12

Four eerie sewn photographic portraits of skeletons—one of Warhol's last projects before his untimely death in 1987.

Machine-sewn and inserted in a parchment cover in the special edition of Parkett, 9 3/4 x 7 3/4" (24,8 x 19,9 cm), Ed. 120, signed and numbered



**JOHN WATERS**

**Tragedy, 2015**

For Parkett 96

Made from acrylic, synthetic blonde hair, and painted silicone, "Tragedy" is an homage to the actress and blonde bombshell Jayne Mansfield, who infamously died in an untimely and gruesome car accident.

Acrylic, synthetic hair, painted silicon, urethane, approx. 18 x 18 x 5" (46 x 46 x 12,5 cm), produced by Alterian Inc., Ed. 25/XX, signed and numbered certificate



**GILLIAN WEARING**

**Sleeping Mask, 2004**

For Parkett 70

The conceptual artist's practice often consists of documenting everyday life and concerns shifting identities within private and public spaces. "Sleeping Mask" is a life-size cast wax mask of the artists' face.

Wax (reinforced by polymer resin), paint, 8 1/4 x 5 5/16" (20,5 x 13,8 x 8 cm), produced by Making Objects Ltd., London, Ed. 60/XX, signed and numbered



**LAWRENCE WEINER**

**Unter den Linden—  
Under Lime Trees, 1994**

For Parkett 42

With Weiner's signature use of language and its translation as a sculptural material, this portable work consists of a rubber stamp and a red ink pad with the title words placed inside a custom box which features a silkscreened image of the artist and his family walking down the homonymous street in pre-1989 East-Berlin.

Rubber stamp, approx. 7 1/2 x 3 3/4 x 3 1/2" (19 x 10 x 8,8 cm), with red ink pad in silkscreened card-board box printed by Atelier für Siebdruck, Lorenz Boegli, Zurich, Ed. 80/XXV, signed and numbered





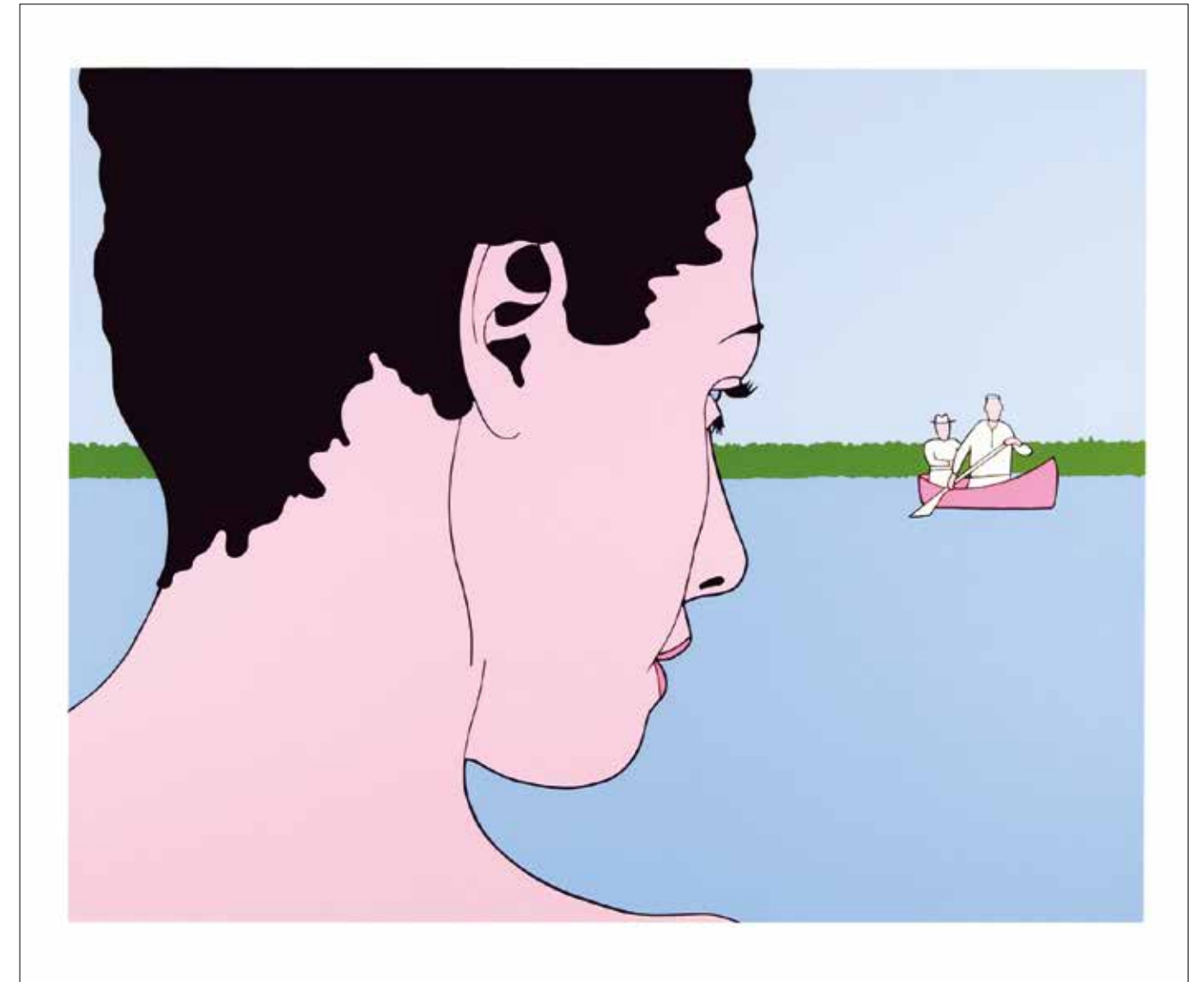
**ANDRO WEKUA**

**Black Sea Lamp, 2011**

For Parkett 88

The blue glass “Black Sea Lamp” refers to personal memories of the artist’s childhood, growing up by the Black Sea in war-torn Georgia.

Color glass lamp with metal base, conceived and designed by the artist, glass colored and bent by glassworks GmbH, casing cut from laquered steel sheet, illuminated with 2 LED bulbs, electrical cable, fabricated and assembled by Kunstbetrieb AG Münchenstein, Switzerland, 7 1/4 x 5 1/2 x 3 1/8” (18,3 x 13,5 x 8 cm), Ed. 35/XX, signed and numbered certificate



**JOHN WESLEY**

**Boyfriends, 2001**

For Parkett 62

“Wesley’s painting looks like nothing else out there. ... insistent flatness, powdered pastel palette, cartoon/cinematographic narratives, embrace of the sexually charged encounter, sophisticated anthropomorphism, and mannered drawing.” Linda Norden in Parkett No. 62, 2001

6-color silkscreen on Coventry 290 g/m<sup>2</sup>, image size: 28 x 35” (71,2 x 88,9 cm), paper size: 31 x 38” (81 x 96,5 cm), printed by Bob Blanton, Brand X Editions, New York, Ed. 70/XXX, signed and numbered



**JORDAN WOLFSON**

**Untitled, 2017**

For Parkett 100/101

“Untitled” features a group of a cartoonishly evil characters, floating in a sea of profanity. Wolfson employs sculpture, installation, and performance in his artistic projects, which often involve animated or animatronic characters that reference or distort pop cultural imagery.

9-color silkscreen print on Yupo 158 gm<sup>2</sup>, 27 1/4 x 19 1/4" (69 x 49 cm),  
Printed by Atelier für Siebdruck Lorenz Boegli, Switzerland,  
Ed. 35 / XV / 15 APs, signed and numbered certificate



**XU ZHEN**

**The Tribal Chief's New Clothes, 2015**

For Parkett 96

An Easter Island statue adorned in military clothing; the artist's practice often involves the fusing of iconic monuments from seemingly disparate cultures.

Various fabrics,  
14 1/8 x 7 7/8 x 7 1/2" (36 x 20 x 19 cm),  
produced by MadeIn Company,  
Ed. 35/XX, signed and numbered certificate





**YANG FUDONG**

**Ms. Huang at M. Last Night, 2006**

For Parkett 76

A filmmaker, cinematographer, and photographer, Yang Fudong's meticulously staged cinematic black and white work has the drama of a both a nostalgic and contemporary Shanghai night film still.

Black-and-white photograph,  
Lambda print on Kodak Endura paper,  
paper size: 19 1/2 x 29 1/2" (50 x 75 cm),  
image: 18 7/8 x 28 3/4" (48 x 73 cm),  
Ed. 60/XX, signed and numbered certificate



**LYNETTE YIADOM-BOAKYE**

**Red Kite, 2016**

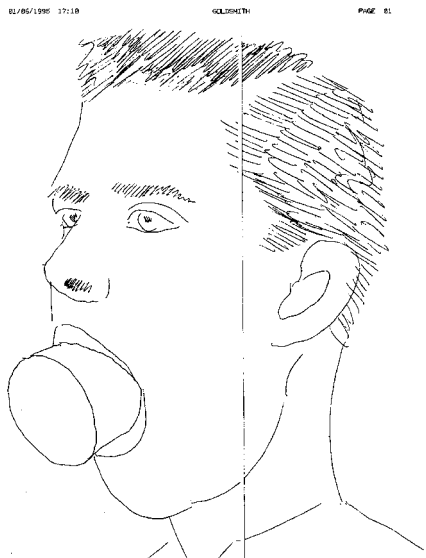
For Parkett 99

A seemingly traditional portrait study, "Red Kite" is an etching of an unnamed imaginary subject. Yiadom-Boakye is known for her paintings of fictitious black subjects.

Etching on hard ground copper plate,  
on Somerset soft White 300 gm Velvet paper  
40 x 30 cm (15 3/4 x 12")  
Edition 35/5 AP/2 PP signed and numbered

# Artists' Sketches and Letters

(Selection)



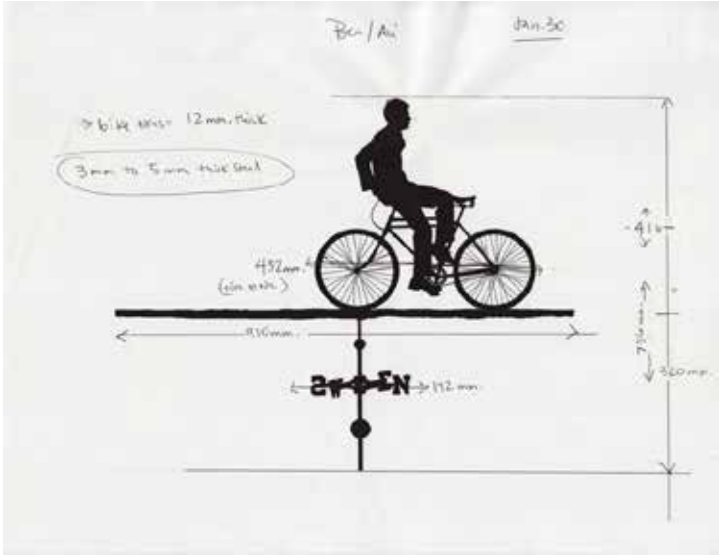
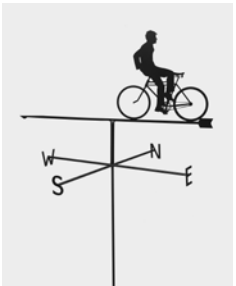
Maurizio Cattelan, sketch, edition for Parkett 59



Jet Magazine Cover from 1963 and Ellen Gallagher's edition for Parkett 73



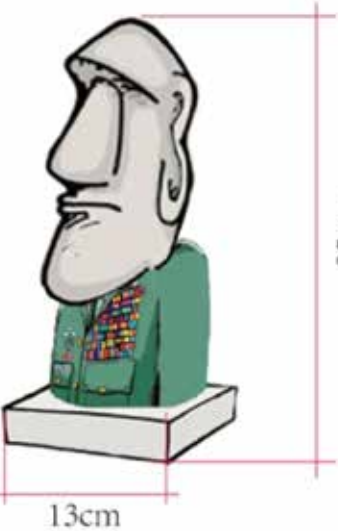
Dana Schutz, sketch edition for Parkett 75



Rodney Graham, sketch, edition for Parkett 64



Maria Lassnig signing her edition for Parkett 85



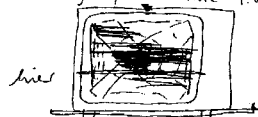
Xu Zhen, sketch for edition 96





eine Idee für das Multiple

noch nicht überarbeitet.  
 (ein demontierbares Kunstwerk für die abgetöschte  
 Mattscheibe.  
 Inhalt (noch offen), z.B. eine grandiose Störung, oder  
 Unterwassersujet, oder eine T.V. watch Situation,.....



hier eine kleine Zeichnung. Das schöne Gran  
 sollte nicht durchdrückt werden, evtl. sogar unter-  
 stützt.  
 Stand auch für den Computer benutzt werden.  
 evtl. auch was ganz kleiner.

Material (noch offen), z.B. Metall, Stoff, Plastik, auch  
 3D Richtung z.B. Tiefenwirkungphoto aus Rippelplastik  
 Es muss leicht montierbar sein, z.B. Saugnapfen,  
 oder überstülperbar.  
 Während des Fernsehschauen muss es einen vorbestimm-  
 ten Platz kriegen, z.B. Haken an der Wand oder  
 Gestellbeinchen auf dem T.V. set.)

Kann mir vorher am Meer. Und ich  
 kann sie nicht für mich behalten.  
 Meint ihr sie ist verfallungsanfällig?  
 love & saltwater, Pip.

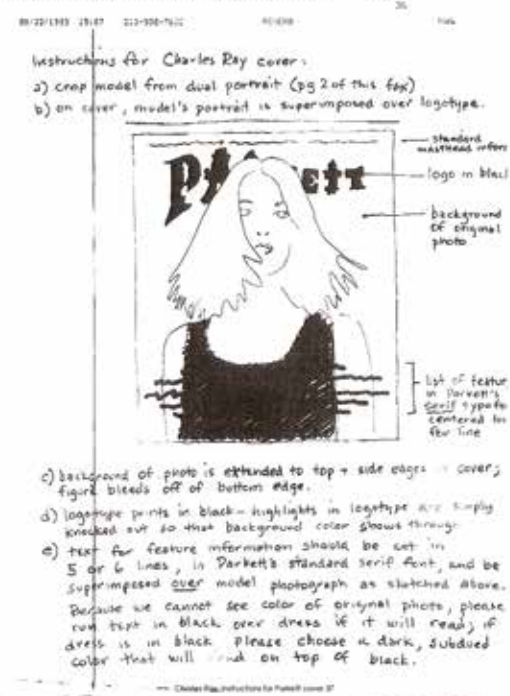
Pipilotti Rist, sketch edition for Parkett 48



Richard Phillips, sketch, edition for Parkett 71



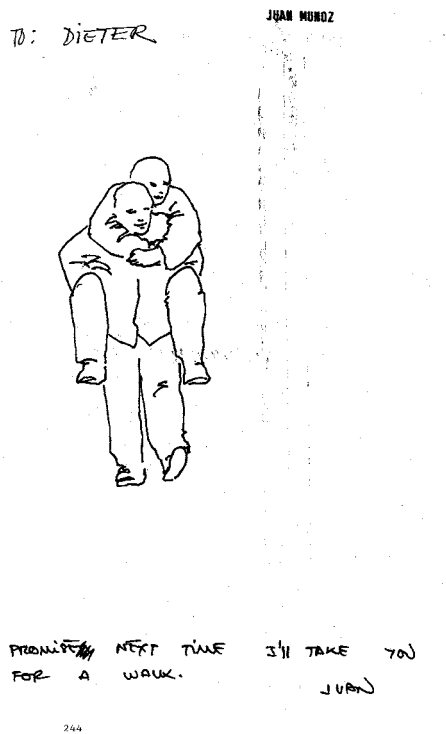
Liu Xiaodong checking his overpainted photographs for Parkett 91



Charles Ray, sketch for cover, Parkett 37



Charline von Heyl working on her monotype for Parkett 89 at the printer's studio



Juan Muñoz, fax, edition for Parkett 43





“Collaborations with Parkett”, Exhibition at MoMA, New York, 2001



“Parkett – 20 Years of Artists’ Collaborations”, Kunsthaus Zürich 2004

## Museum Exhibitions

“... Parkett’s editions highlight the Zeitgeist, the hopes and fears of artists in the globalized world, their questions of identity, of past and future, their zest for life, and their creation of new utopias...”

[Neue Zürcher Zeitung, NZZ](#)

### Bern

**Swiss National Library** (March – June 2018)

#### “Parkett. 101 Contemporary Art Books”

The first exhibition to focus on all 101 Parkett books, which are on display, both analog and digital, alongside a selection of book related editions and artists’ documents.

### Taipei

**Taipei Fine Arts Museum** (May – August 2013)

#### “Inside a Book a House of gold – Artists’ Editions for Parkett”

The most complete exhibition to date presents all 220 works made by artists for Parkett, with catalogue in Chinese and English.

### Beijing

**Ullens Center for Contemporary Art** (February – April, 2012)

#### “Inside a Book a House of gold – Artists’ Editions for Parkett”

Catalogue in Chinese and English, edited by Phil Tinari.

### Seoul

**Seoul Arts Center / Hangaram Museum** (December 2010 – March 2011)

#### “200 Artworks – 25 Years. Artists’ Editions for Parkett”

Curated by Honki Chae and Shim Chung, with catalogue in Korean and English.

### Singapore

**STPI** (May – July 2010)

#### “200 Artworks – 25 Years. Artists’ Editions for Parkett”

In collaboration with Emi Eu and Ong Boo Chai.

### Kanazawa

**21<sup>st</sup> Century Museum of Contemporary Art** (September 2009)

#### “200 Art Works – 25 Years”

The most complete museum exhibition to date presents all 200 works made by artists for Parkett since 1984, with catalog.

### Zurich

**Kunsthaus** (November, 2004 – February, 2005)

#### “Parkett – 20 Years of Artists’ Collaborations”

curated by Miriam Varadinis, with catalog.

### Venice

**Palazzo Remer** (June – October, 2003)

At the occasion of the Biennale this exhibition presented all Parkett editions in Venice.





"Inside a Book a House of Gold", Exhibition at UCCA, Beijing, 2012

**Dublin**

**Irish Museum of Modern Art** (June – October, 2002)  
**"Beautiful Productions"**

**London**

**Whitechapel Art Gallery** (July – August, 2001)  
 In its Centenary the Whitechapel Gallery presented a Parkett exhibition entitled  
**"Beautiful Productions: Art to Play, Art to Wear, Art to Own"**,  
 curated by Iwona Blazwick.

**New York**

**Museum of Modern Art** (April – June, 2001)  
**"Collaborations with Parkett: 1984 to Now"**,  
 curated by Deborah Wye, with catalog.

**Geneva**

**Centre d'Art Contemporain** (November, 1999)

**Siena**

**Palazzo delle Papesse** (June – October, 1999)

**Cologne**

**Museum Ludwig** (November 1998 – January, 1999),  
 curated by Reinhold Misselbeck, with catalog.

**Humblebaek, Denmark**

**Louisiana Museum** (September – October, 1996)  
 Curated by Lars Grambye

**Los Angeles**

**MAK-Center at the Schindler House** (March – June, 1995)  
 Catalog "Silent & Violent" edited by Peter Noever.

**Geneva**

**Centre de Gravure Contemporaine** (April – May, 1992)

**Marseille**

**Centre de la Vieille Charité, Musées de Marseille** (February – March, 1991)

**Zurich**

**Helmhaus** (January – February, 1989)

**Frankfurt**

**Portikus** (September – October, 1988)

**Paris**

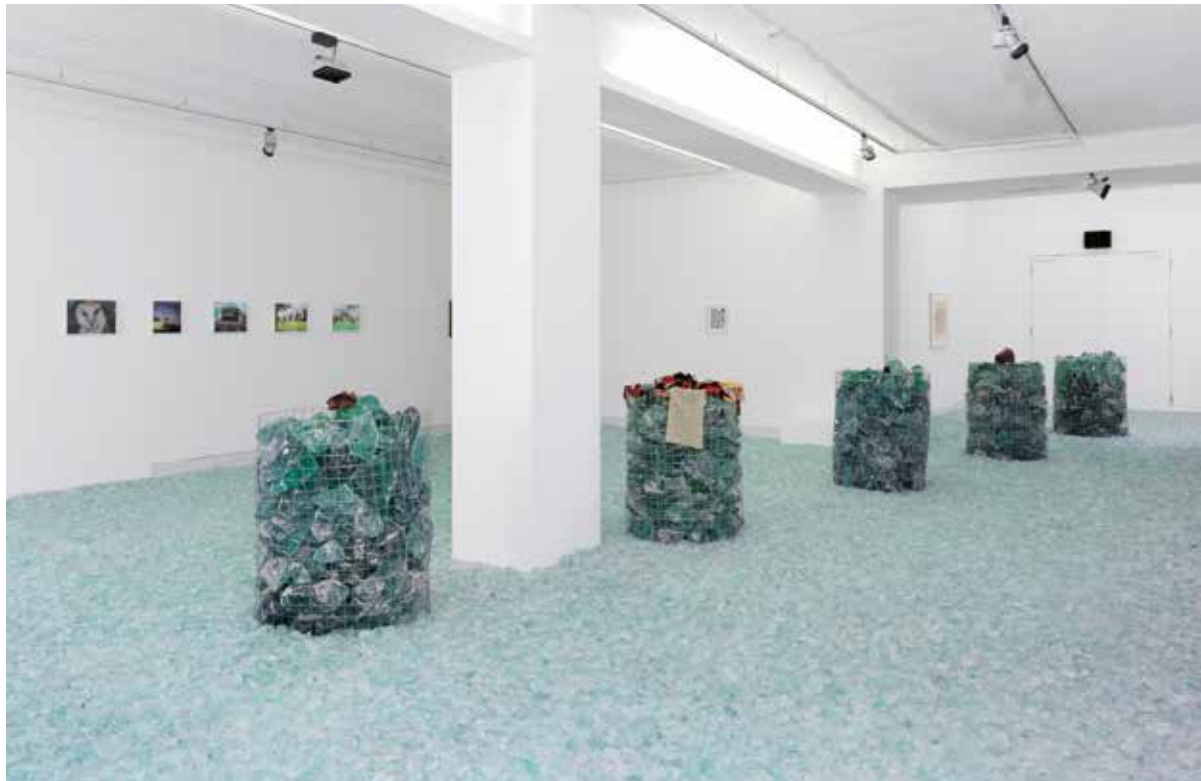
**Centre Georges Pompidou** (April – June, 1987)

"A show of the work produced for a revolutionary magazine functions as a mini-museum of the recent time."

Financial Times, London



“Fire / Works for Parkett”



“Crush”

# Parkett Exhibition Space Zurich 2012–2019

**PHOTO** (June – Dec 2019)  
All Photographic Works Made by Artists for Parkett since 1984.

**A TIME CAPSULE CONTINUED** (Jan – Mai 2019)  
Completing the two-part survey of all 270 works made by artists for Parkett.

**A TIME CAPSULE REVISITED** (Aug – Dec 2018)  
Ninety works made by woman for Parkett.

**FIRE/WORKS FOR PARKETT by Shirana Shahbazi** (June 2017 – June 2018)  
Featuring a wall-space installation and a curated and evolving selection of Parkett works by Shirana Shahbazi.

**ART AGAINST ART** (Dec 2016 – April 2017)  
Presenting a number of editions in an exhibition architecture that echoes Franz West's iconic “Parkett Bookcase” in tandem with visual quotations from Taslima Ahmed and Manuel Gnam's new Berlin-based journal Art Against Art, curated by Fredi Fischli and Niels Olsen.

**IN TUNE WITH THE THEME** (June – Oct 2016)  
Homage to Christian Jankowski's Manifesta 11 in Zurich. On view are sixty editions made for Parkett that play on the theme for this year's Manifesta “What People Do for Money”.

**CARTE BLANCHE Pamela Rosenkranz** (Aug – Dec 2015)  
Parkett collaboration artist Pamela Rosenkranz curates a selection of some 50 Parkett Editions and shares an insight into her artistic approach.

**«CRUSH» by Kilian Rütthemann** (Feb – Jul 2015)  
A sensurround experience by Kilian Rütthemann who presented selected Parkett Editions in a stunning installation with ten tons of turquoise-colored, crushed glass on the gallery floor and pedestals made of large glass chunks.

**CORNUCOPIA** (Aug – Dec 2014)  
On the occasion of Parkett's thirty years all editions were on view for the first time in one room in a specially designed installation- The presentation provided visitors with a unique look at the universe of artistic thought under one roof, beyond the limits of space or time.

**SMALL IS BEAUTIFUL** (Feb – June 2014)  
A never before seen selection of seventy works which all embody one of Parkett's key feature.

**ABSTRACT—NATURE** (Sep – Dec 2013)  
A playful dialogue among fifty selected Parkett works with unexpected, enlightening relations.

**PEOPLE** (Feb – July, 2013)  
The show explored the exhibition theme and illustrated with sixty works the innovation and diversity, that artists bring to their Parkett projects in manifold variations.

**IDEAS, VARIATIONS & UNIQUE WORKS** (Oct 2012 – Jan 2013)  
Forty groups of works documented the range of imagination and uniqueness that artists bring to their Parkett projects in untold variations.



## The Collection of All 101 Parkett Volumes

270 Artists' Portraits Each Featuring  
3–4 Texts & More, incl. 35 Out-of-print Issues.

“A source of inspiration, reflection,  
revelation and delight ...  
the multiperspectival approach  
to writing; the puzzle-book  
spines; the finger on the pulse  
choice of artists; and the alluring  
programme of editions:  
these are the ingredients that  
make Parkett one of  
the most influential forces in  
post war art ...

Iwona Blazwick, Director,  
Whitechapel Art Gallery, London



## The Set of 63 Available Parkett Volumes

208 Artists' Portraits Each Featuring  
3–4 Texts & More

“... a concise survey of  
contemporary art.”

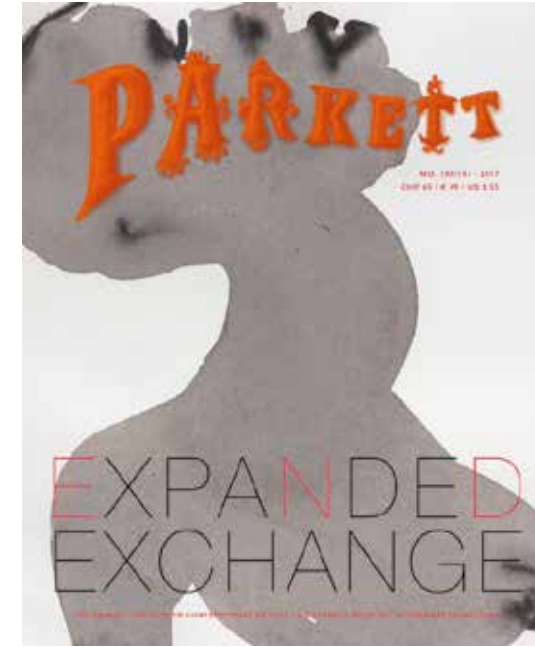
Deborah Wye, Chief Curator emerita,  
Prints and illustrated Books,  
Museum of Modern Art, New York

“... a catalyst for invigorating  
change whilst always producing  
the harvest of the quiet eye”

Hans-Ulrich Obrist, Co-Director,  
Serpentine Gallery, London

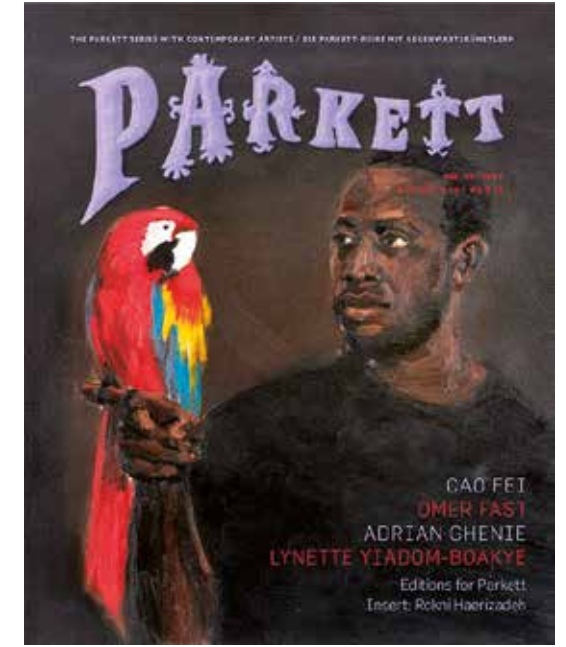


# Book Covers featuring Portraits & Self-Portraits (1984–2017)



Cover: Marlene Dumas

NO. 100/101 – COLLABORATIONS  
**NAIRY BAGHRAMIAN, MAURIZIO CATTELAN,  
 MARLENE DUMAS, KATHARINA FRITSCH,  
 KATHARINA GROSSE, MARILYN MINTER,  
 JEAN-LUC MYLAYNE, NICOLAS PARTY,  
 PIPILOTTI RIST, JORDAN WOLFSON**



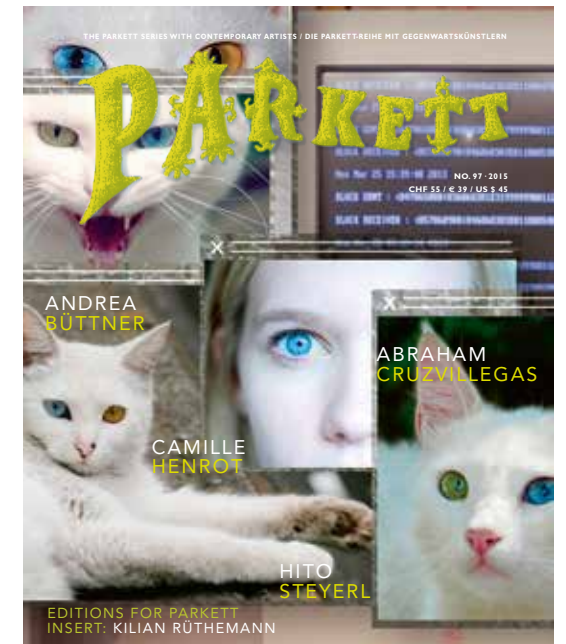
Cover: Lynette Yiadom-Boakye

NO. 99 – COLLABORATIONS  
**CAO FEI  
 OMER FAST  
 ADRIAN GHENIE  
 LYNETTE YIADOM-BOAKYE  
 INSERT: ROKNI HAERIZADEH**



Cover: Ed Atkins

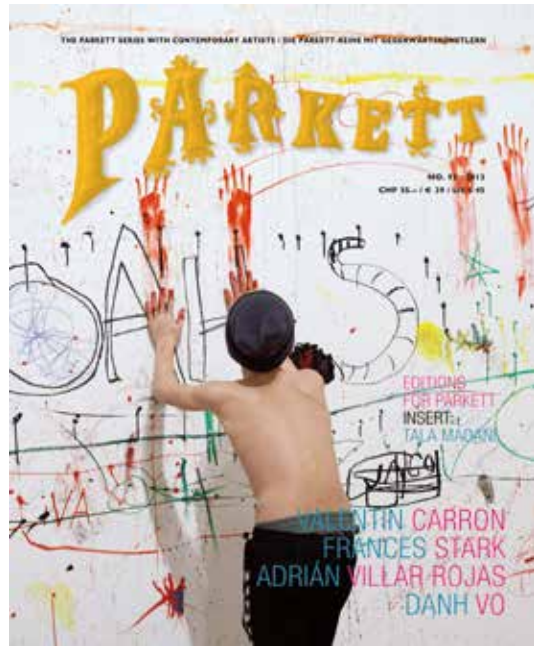
NO. 98 – COLLABORATIONS  
**ED ATKINS  
 THEASTER GATES  
 LEE KIT  
 MIKA ROTTENBERG  
 INSERT: IMAN ISSA**



Cover: Camille Henrot

NO. 97 – COLLABORATIONS  
**ANDREA BÜTTNER  
 ABRAHAM CRUZVILLEGAS  
 CAMILLE HENROT  
 HITO STEYERL  
 INSERT: KILIAN RÜTHEMANN**





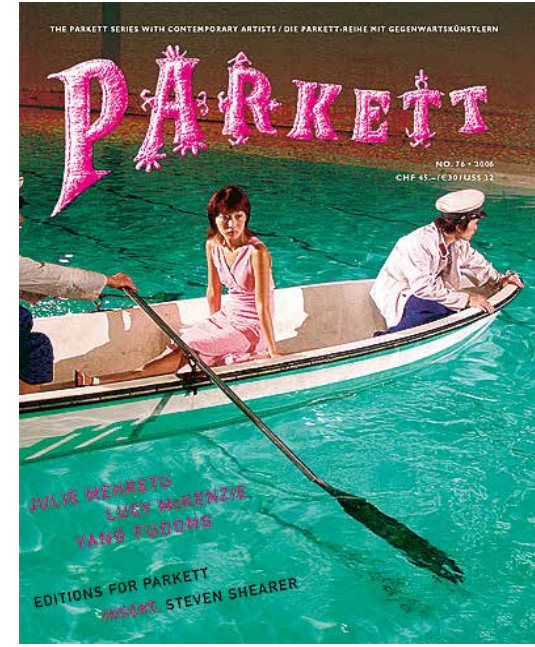
Cover: Danh Vo

NO. 93 – COLLABORATIONS  
**VALENTIN CARRON**  
**FRANCES STARK**  
**ADRIAN VILLAR ROJAS**  
**DANH VO**  
 INSERT: TALA MADANI



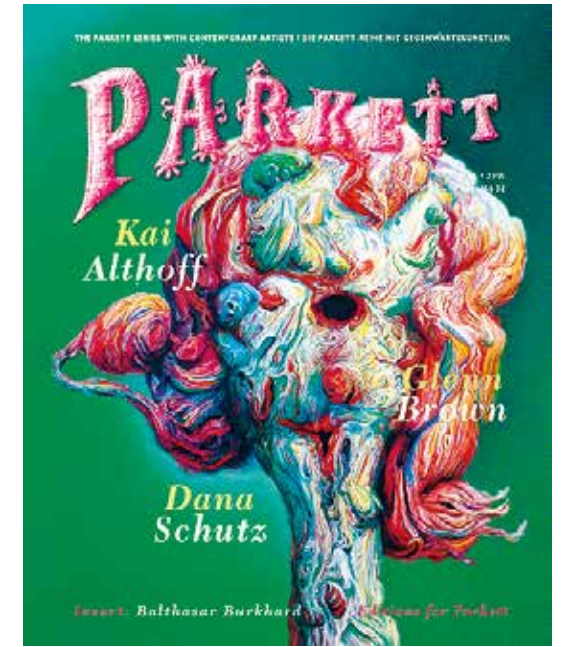
Cover: Liu Xiaodong

NO. 91 – COLLABORATIONS  
**YTO BARRADA**  
**NICOLE EISENMAN**  
**LIU XIAODONG**  
**MONIKA SOSNOWSKA**  
 INSERT: NICH RELPH



Cover: Yang Fudong

NO. 76 – COLLABORATIONS  
**JULIE MEHRETU**  
**YANG FUDONG**  
**LUCY MCKENZIE**  
 INSERT: STEVEN SHEARER



Cover: Glenn Brown

NO. 75 – COLLABORATIONS  
**DANA SCHUTZ**  
**KAI ALTHOFF**  
**GLENN BROWN**  
 INSERT: BALTHASAR BURKHARD



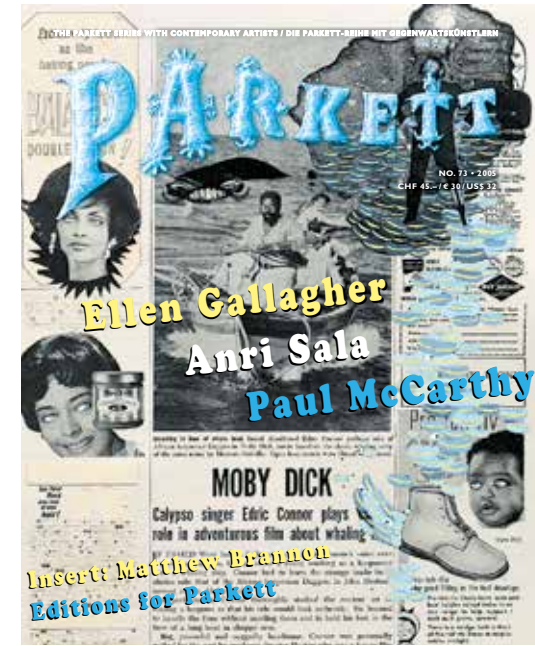
Cover: Mai-Thu Perret

NO. 84 – COLLABORATIONS  
**TOMMA ABTS**  
**ZOE LEONARD**  
**MAI-THU PERRET**  
 INSERT: JOHN STEZAKER



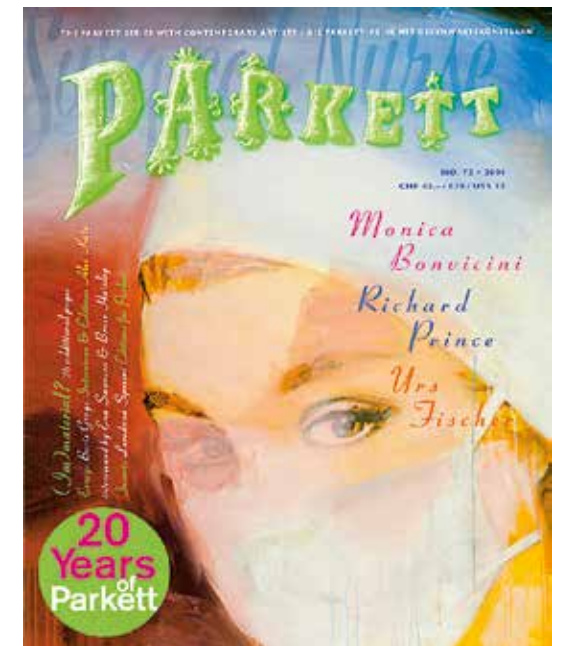
Cover: Marilyn Minter

NO. 79 – COLLABORATIONS  
**ALBERT OEHLER**  
**JON KESSLER**  
**MARILYN MINTER**  
 INSERT: NATE LOWMAN



Cover: Ellen Gallagher

NO. 73 – COLLABORATIONS  
**ELLEN GALLAGHER**  
**ANRI SALA**  
**PAUL McCARTHY**  
 INSERT: MATTHEW BRANNON



Cover: Richard Prince

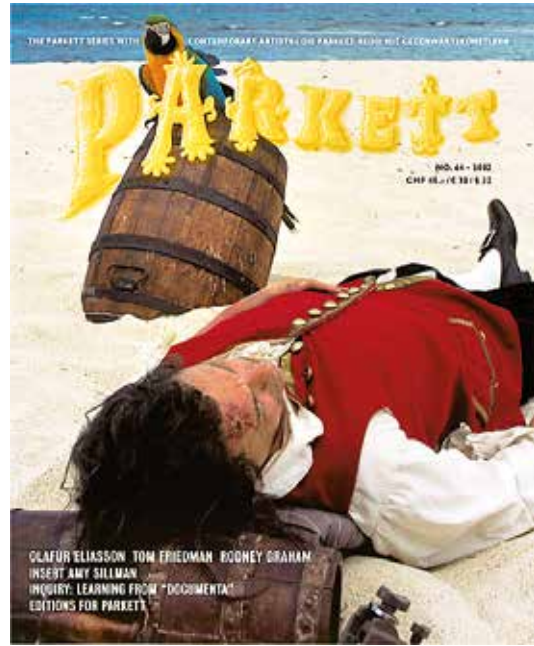
NO. 72 – COLLABORATIONS  
**MONICA BONVICINI**  
**URS FISCHER**  
**RICHARD PRINCE**  
 INSERT: LOREDANA SPERINI





NO. 65 – COLLABORATIONS  
**JOHN CURRIN**  
**LAURA OWENS**  
**MICHAEL RAEDECKER**  
 INSERT: LOU REED

Cover: John Currin



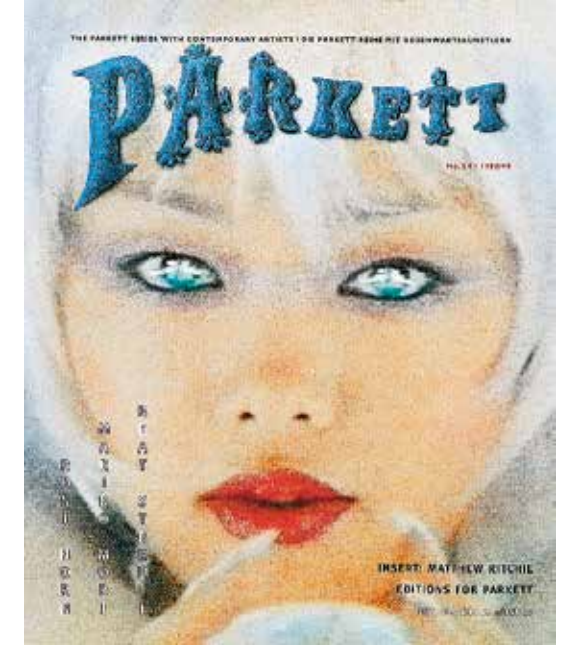
NO. 64 – COLLABORATIONS  
**OLAFUR ELIASSON**  
**TOM FRIEDMAN**  
**RODNEY GRAHAM**  
 INSERT: AMY SILLMAN

Cover: Tom Friedman



NO. 55 – COLLABORATIONS  
**EDWARD RUSCHA**  
**ANDREAS SLOMINSKI**  
**SAM TAYLOR-WOOD**  
 INSERT: KARA WALKER

Cover: Andreas Slominski



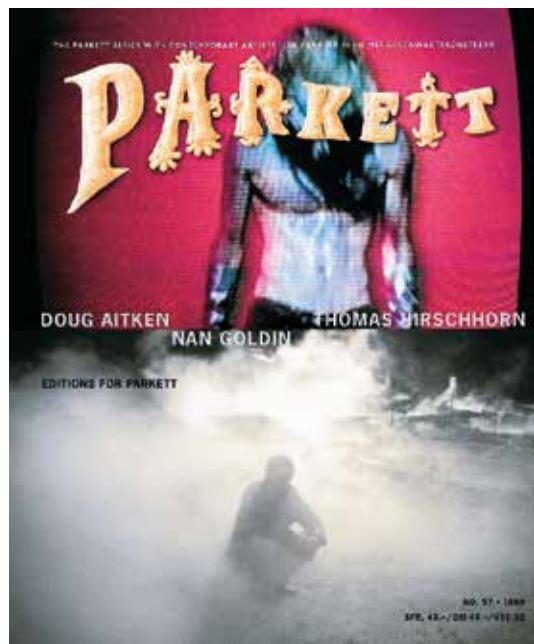
NO. 54 – COLLABORATIONS  
**RONI HORN**  
**MARIKO MORI**  
**BEAT STREULI**  
 INSERT: MATTHEW RITCHIE

Cover: Mariko Mori



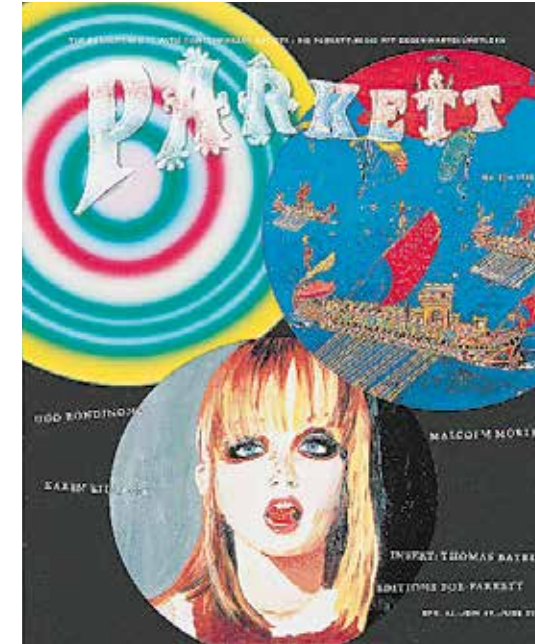
NO. 59 – COLLABORATIONS  
**MAURIZIO CATTELAN**  
**YAYOI KUSAMA**  
**KARA WALKER**  
 INSERT: ANDREAS ZÜST

Cover: Karen Walker



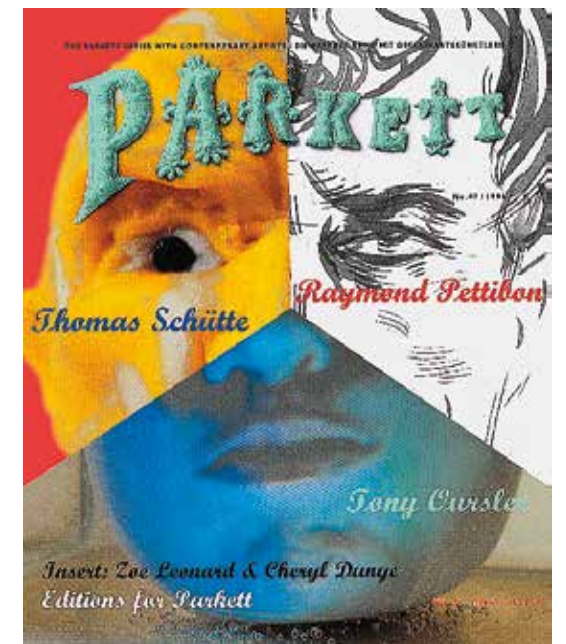
NO. 57 – COLLABORATIONS  
**DOUG AITKEN**  
**NAN GOLDIN**  
**THOMAS HIRSCHHORN**  
 INSERT: DOUG AITKEN

Cover: Doug Aitken / Nan Goldin



NO. 52 – COLLABORATIONS  
**KAREN KILIMNIK**  
**MALCOLM MORLEY**  
**UGO RONDINONE**  
 INSERT: THOMAS BAYRLE

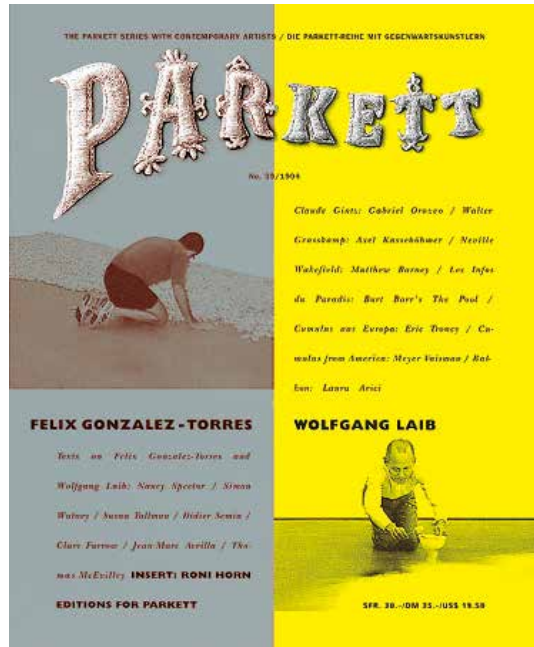
Cover: Karen Kilimnik / Malcolm Morley / Ugo Rondinone



NO. 47 – COLLABORATIONS  
**TONY OURSLER**  
**RAYMOND PETTIBON**  
**THOMAS SCHÜTTE**  
 INSERT: ZOE LEONARD & CHERYL DUNYE

Cover: Tony Oursler / Raymond Pettibon / Thomas Schütte





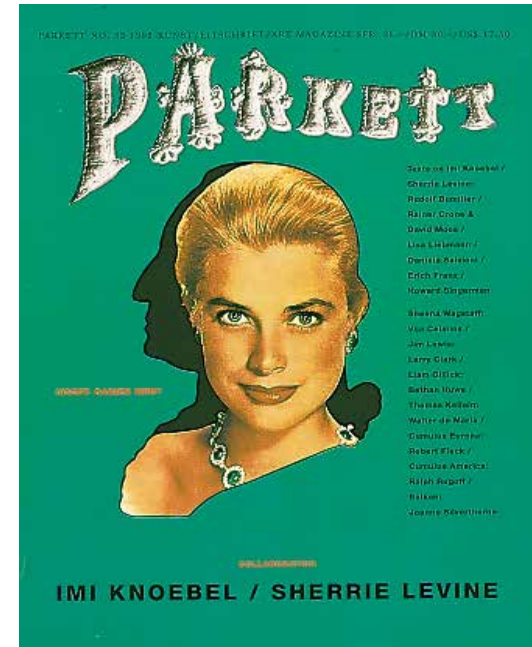
Cover: Felix Gonzalez-Torres / Wolfgang Laib

NO. 39 – COLLABORATIONS  
**FELIX GONZALEZ-TORRES**  
**WOLFGANG LAIB**  
 INSERT: RONI HORN



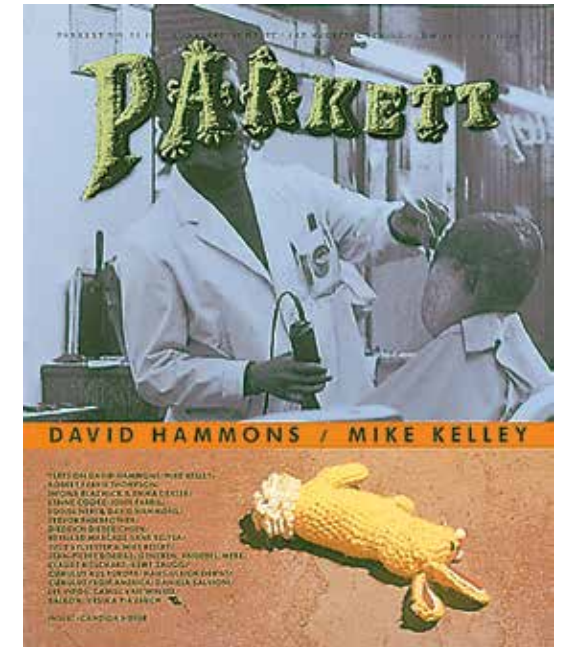
Cover: Charles Ray

NO. 37 – COLLABORATIONS  
**CHARLES RAY**  
**FRANZ WEST**  
 INSERT: PIPILOTTI RIST



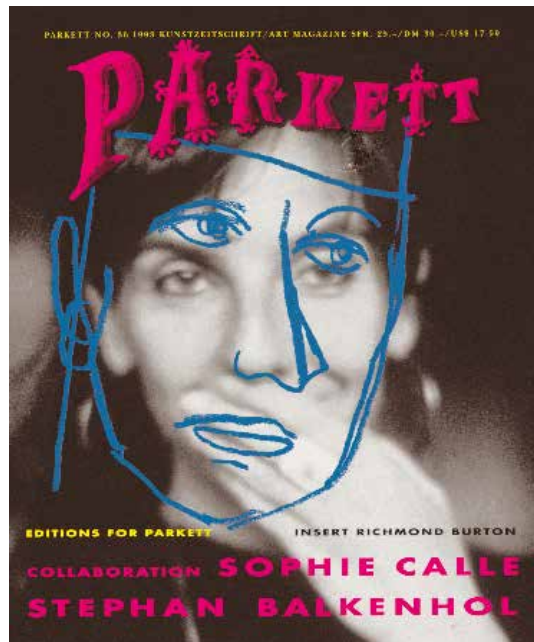
Cover: Imi Knoebel / Sherrrie Levine

NO. 32 – COLLABORATIONS  
**IMI KNOEBEL**  
**SHERRIE LEVINE**  
 INSERT: DAMIEN HIRST



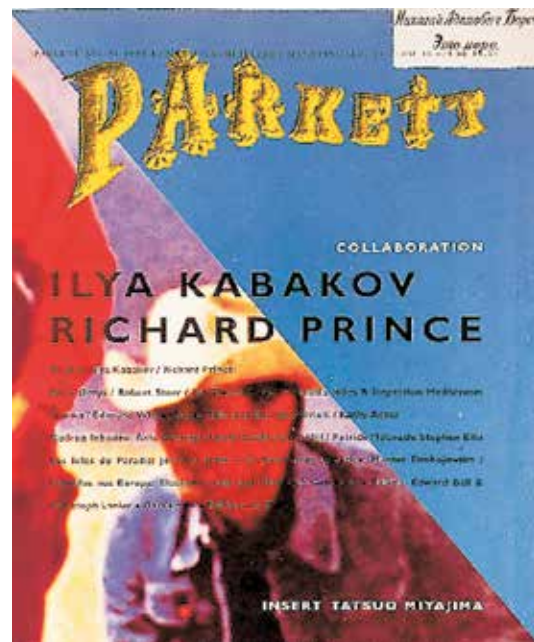
Cover: David Hammons / Mike Kelley

NO. 31 – COLLABORATIONS  
**DAVID HAMMONS**  
**MIKE KELLEY**  
 INSERT: CANDIDA HÖFER



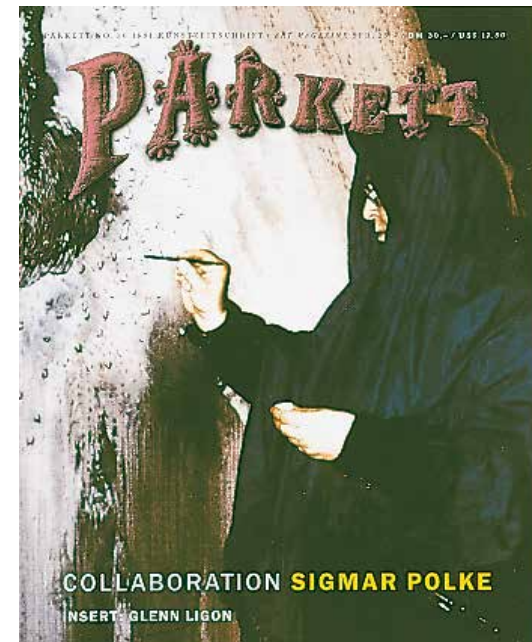
Cover: Stephan Balkenhol / Sophie Calle

NO. 36 – COLLABORATIONS  
**STEPHAN BALKENHOL**  
**SOPHIE CALLE**  
 INSERT: RICHMOND BURTON



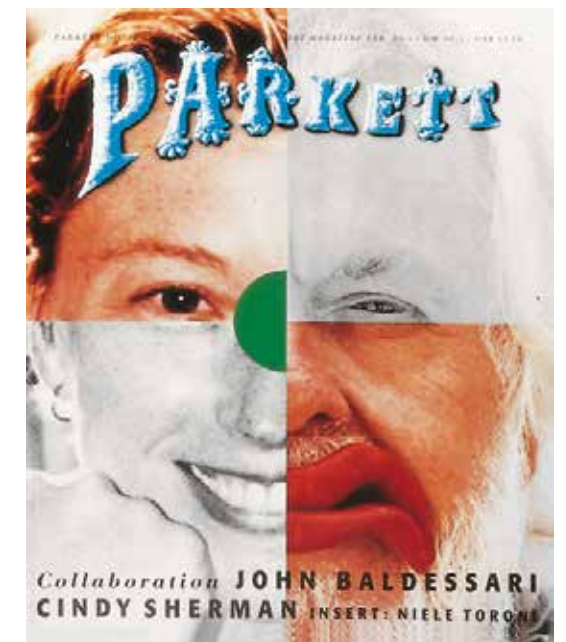
Cover: Ilya Kabakov / Richard Prince

NO. 34 – COLLABORATIONS  
**ILYA KABAKOV**  
**RICHARD PRINCE**  
 INSERT: TATSUO MIYAJIMA



Cover: Sigmar Polke

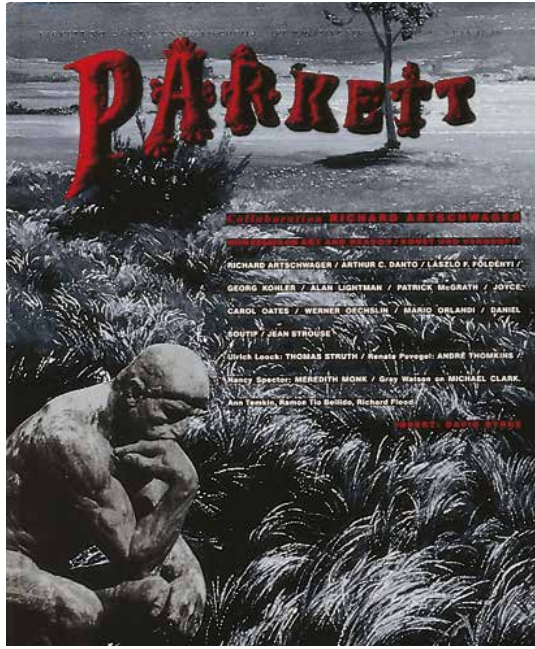
NO. 30 – COLLABORATION  
**SIGMAR POLKE**  
 INSERT: GLENN LIGON



Cover: John Baldessari / Cindy Sherman

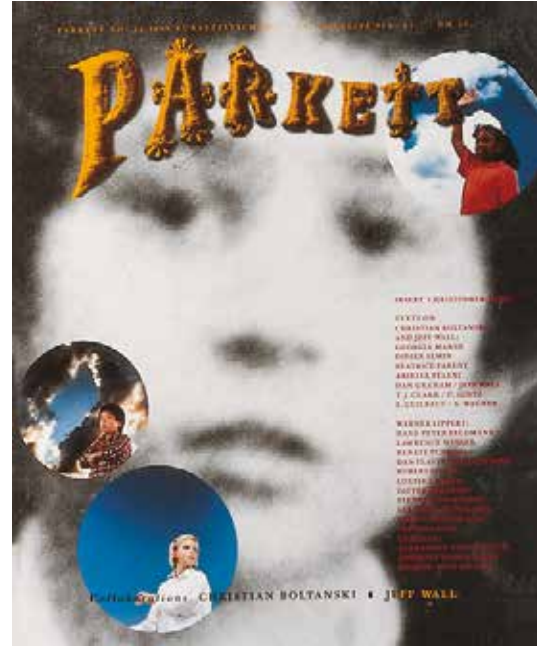
NO. 29 – COLLABORATIONS  
**JOHN BALDESSARI**  
**CINDY SHERMAN**  
 INSERT: NIELE TORONI





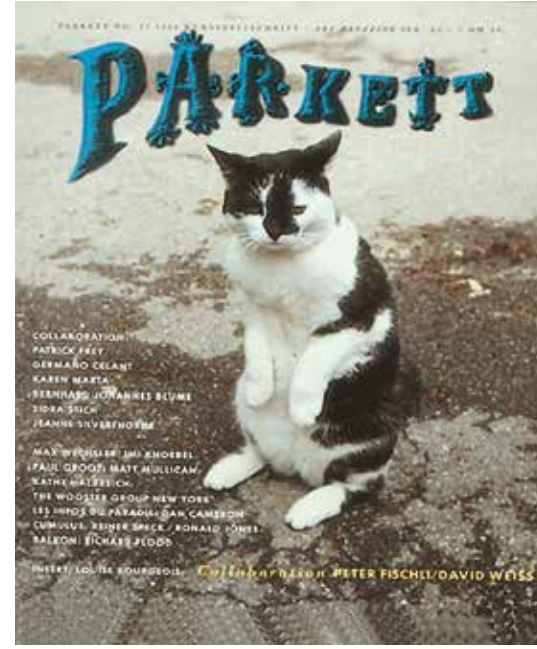
Cover: Richard Artschwager

NO. 23 – COLLABORATION  
RICHARD ARTSCHWAGER  
INSERT: DAVID BYRNE



Cover: Christian Boltanski / Jeff Wall

NO. 22 – COLLABORATIONS  
CHRISTIAN BOLTANSKI  
JEFF WALL  
INSERT: CHRISTOPHER WOOL



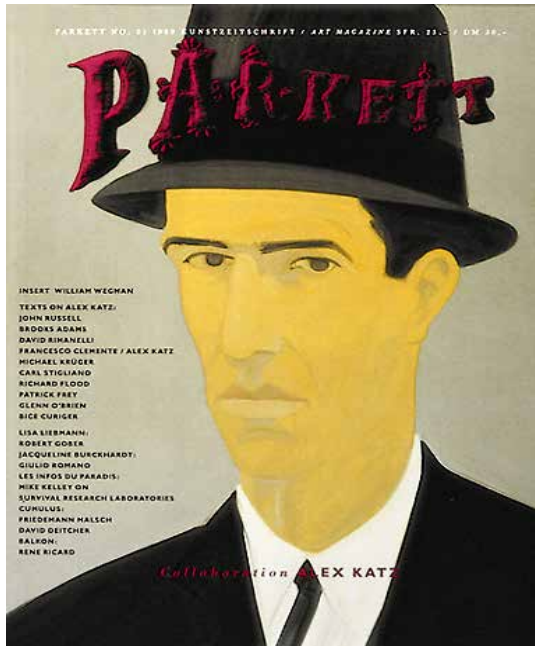
Cover: Peter Fischli / David Weiss

NO. 17 – COLLABORATION  
PETER FISCHLI/DAVID WEISS  
INSERT: LOUISE BOURGEOIS



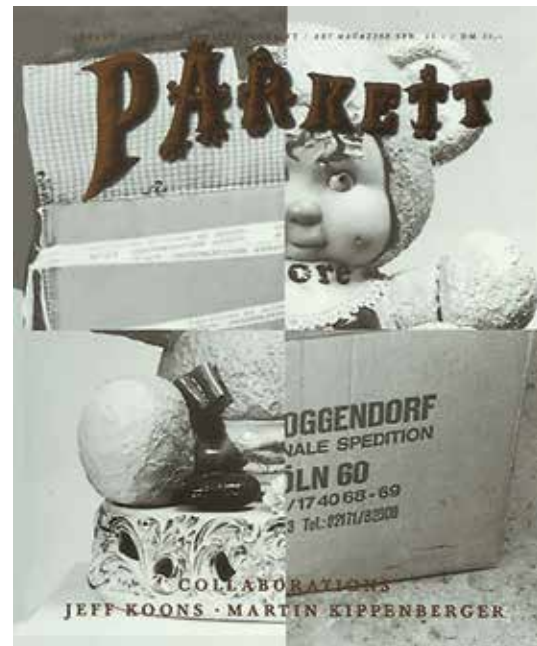
Cover: Robert Wilson

NO. 16 – COLLABORATION  
ROBERT WILSON  
INSERT: SHERRIE LEVINE



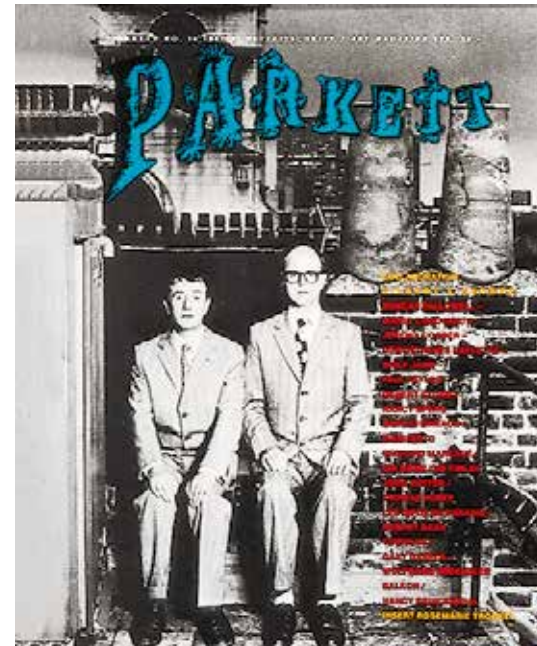
Cover: Alex Katz

NO. 21 – COLLABORATION  
ALEX KATZ  
INSERT: WILLIAM WEGMAN



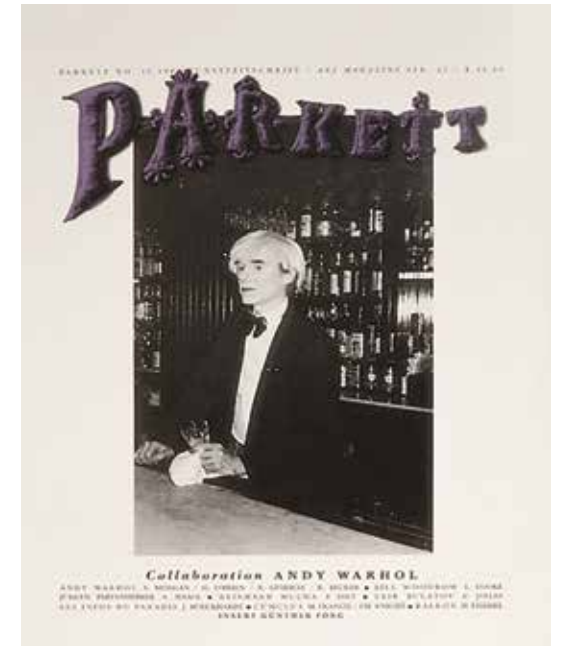
Cover: Jeff Koons / Martin Kippenberger

NO. 19 – COLLABORATIONS  
JEFF KOONS  
MARTIN KIPPENBERGER  
INSERT: ANSELM STALDER



Cover: Gilbert & George

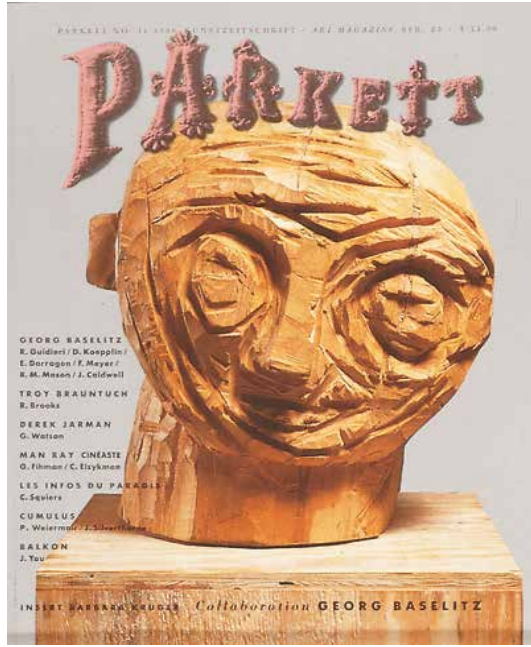
NO. 14 – COLLABORATION  
GILBERT & GEORGE  
INSERT: ROSEMARIE TROCKEL



Cover: Andy Warhol

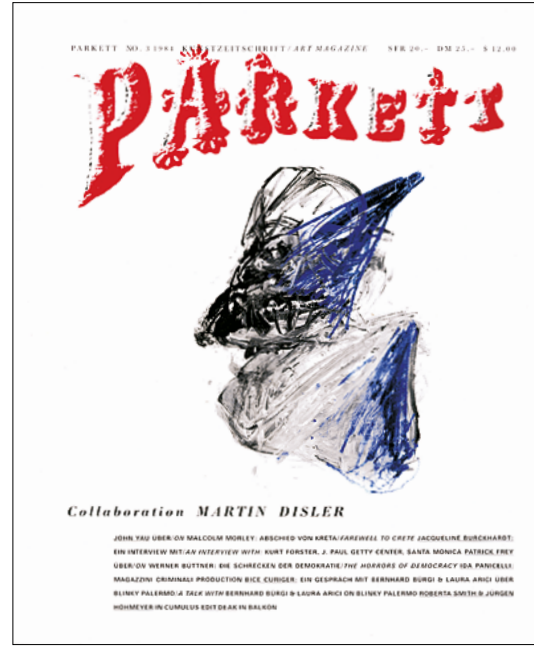
NO. 12 – COLLABORATION  
ANDY WARHOL  
INSERT: GÜNTHER FÖRG





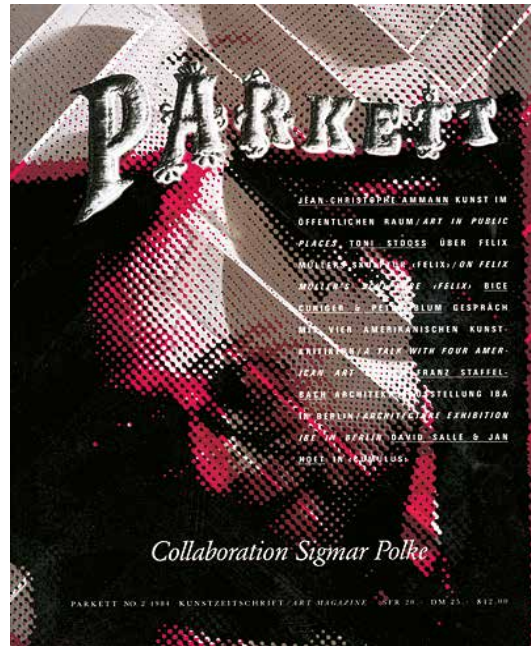
Cover: Georg Baselitz

NO. 11 – COLLABORATION  
**GEORG BASELITZ**  
 INSERT: **BARBARA KRUGER**



Cover: Martin Disler

NO. 3 – COLLABORATION  
**MARTIN DISLER**



Cover: Sigmar Polke

NO. 2 – COLLABORATION  
**SIGMAR POLKE**

## QUOTES & TESTIMONIALS

**“A show of the work produced for a revolutionary magazine functions as a mini-museum of the recent time.”**

*Financial Times, London*

**“... PARKETT has included almost all the most important artists and critics in a quarter of the century... we hope that it will enlighten many more Chinese readers... How much we envy a medium that needs no attitude!”**

*Gong Yan, Editor-in-Chief,  
Art World Magazine & Director,  
Power Station Museum, Shanghai*

**“... an engine of artistic thought and practice ...”**

*Philip Tinari, Director, Ullens Center for Contemporary Art, Beijing*

**“If asked to choose a favorite among PARKETT’S artist editions over the past 33 years, my definitive answer would be ‘All of them.’ the individual editions are wonderful, but collectively they form an extraordinary ... collection that charts a vast array of changes that have swept through the art world since the 1980s. This includes ... the inevitable march of new and old ideas ..., the impact of new technologies on artmaking, the increasing interconnectedness of artistic centers across the globe ... the PARKETT editions influence artists in ways that stretch far beyond exhibition and publishing, and this influence will likely continue well into the future.”**

*Glenn Phillips, Getty Institute, Curator & Head of Modern & Contemporary Collections*

**“The MoMA collection contains numerous examples of editions by the most significant artists of the modern period.... the editions made for PARKETT carry on this rich tradition.”**

*Deborah Wye, Chief Curator emerita,  
Prints & illustrated Books, MoMA,  
New York*

**“ ... the diversity of works on view offer a sense of what artists can do with the challenge of how to distill their multivalent practices into a single, compact object or image ... in doing so the show goes beyond traditional notions of space, scale and scope, in ways both subversive and poetic.”**

*Philip Tinari, Director, Ullens Center for Contemporary Art, Beijing*

**“A Collection to turn your hands inside out and your mind upside down ... And with its innumerable possibilities, a stimulating array of objects, but also of critical views and study around some of the most crucial and controversial aspects of contemporary artistic practice ... a powerful mix of poetics and politics, aesthetics and critique...”**

*Helena Cabello, Head of the Parkett Collection and Professor, Faculty of Fine Arts, University UCLM, Cuenca, Spain.  
Member of the artists’ group Cabello / Carceller*

**“ ... PARKETT’s editions highlight the Zeitgeist, the hopes and fears of artists in the globalized world, their questions of identity, of past and future, their zest for life, and their creation of new utopias...”**

*NZZ (Neue Zürcher Zeitung), Zurich*

**“Congratulations on three decades of exceptional publishing.”**

*Sir Nicholas Serota, Director emeritus, Tate, London*





# (SELF) PORTRAITS

Portraits & Self-Portraits  
Made by Artists for Parkett  
since 1984

Pawet Althamer, 82  
Laurie Anderson, 49  
Ed Atkins, 98  
John Baldessari, 29, 86  
Stephan Balkenhol, 36  
Georg Baselitz, 11  
Alighiero e Boetti, 24  
Christian Boltanski, 22  
Kerstin Brätsch and  
DAS INSTITUT, 88  
Glenn Brown, 75  
Sophie Calle, 36  
Maurizio Cattelan, 59, 100  
Chuck Close, 60  
John Currin, 65  
Martin Disler, 3  
Nathalie Djurberg, 90  
Peter Doig, 67  
Marlene Dumas, 38, 100/101  
Nicole Eisenman, 91  
Tracey Emin, 63  
Omer Fast, 99  
Urs Fischer, 94  
Eric Fischl, 5  
Günther Förg, 40/41

Katharina Fritsch, 100/101  
Ellen Gallagher, 73  
Adrian Ghenie, 99  
Gilbert & George, 14  
Robert Gober, 27  
Douglas Gordon, 49  
Dan Graham, 68  
Rodney Graham, 64  
Mark Grotjahn, 80  
Rachel Harrison, 82  
Camille Henrot, 97  
Jenny Holzer, 40/41  
Gary Hume, 48  
Christian Jankowski, 81  
Alex Katz, 21, 72  
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Parkett is delighted to present (Self) Portraits: Portraits & Self-Portraits made by Artists for Parkett Since 1984. The artists included in this retrospective expand, challenge, transform, and push forward the traditional parameters of the portrait and self-portrait. The show and its theme provide a new perspective on Parkett's 33 years of direct collaborations with 270 artists from around the world.

For as long as people have been making art, they have been portraying themselves and others. The artists included in this exhibition employ a wide array of techniques, media, and methods, including printmaking, photography, collage, and sculpture, among others. Through the use of both traditional and conceptual representation, the works explore the subjective, emotional, physical, or political identities of their subjects.

All editions and books are accessible on Parkett's expanded website, jointly with selected digitized texts from all artists collaborations. Additionally all artists editions can be viewed online under twenty different themes and all 1800 texts are searchable by author, title and artist. Upcoming projects and museum exhibitions continue to document and explore Parkett's one-of-a-kind time capsule and archive.

**"A source of inspiration, reflection, revelation and delight ... the multi-perspectival approach to writing; the puzzle-book spines; the finger on the pulse choice of artists; and the alluring programme of editions: these are the ingredients that make Parkett one of the most influential forces in post war art..."**

Iwona Blazwick, Director, Whitechapel Art Gallery, London

**"... Parkett charts a vast array of changes that have swept through the art world since the 1980s ... including not only the inevitable march of new and old ideas ... but through Parkett's history one can study the increasing interconnectedness of artistic centers across the globe and the impact of new technologies on artmaking. Parkett really is a special case... and has influenced artists in ways that stretch far beyond exhibition and publishing, and this influence will likely continue well into the future."**

Glenn Phillips, head of Modern and Contemporary Collections  
at the Getty Center in Santa Monica

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