

Photographic Notes, documenta 2

1959

26 black-and-white photographs

Edition of 3

Courtesy Hans Haacke and Paula Cooper Gallery, New York

In the summer of 1959, then twenty-three-year-old art student Hans Haacke worked as a set-up assistant and gallery guard at documenta 2 in Kassel. He used his camera to document everyday observations both in front of and behind the scenes. Haacke's some 300 photographs from this time show the exhibition itself, but above all the visitors and their varied interactions with the art on view. In them we see the curious, inquisitive, at times perplexed expressions of attendees, some of whom appear at a loss as they consult the exhibition catalog for guidance: a panorama of postwar German society confronting the very same art that had been condemned during the Nazi era. At the time, Haacke was still studying painting and did not intend these photographs to be works of art. More than two decades later, in 1981, the art historian Walter Grasskamp published one of Haacke's images—unattributed—in an issue of the magazine *Kunstforum International* dedicated to the history of documenta. Struck by its incisiveness, Grasskamp had selected it from hundreds of others in the quintennial's archives. The picture shows two members of a German fraternity in full regalia standing in front of an abstract painting by Wassily Kandinsky. Shortly after its publication, Haacke identified himself as the photographer—the maker of the “small masterpiece” that captured the contradictions of post-Nazi Germany. It wasn't until 2001 that the artist revisited the images, compiling a selection of 26 prints for his series *Photographic Notes, documenta 2*.

Ce n'est pas la voie lactée (This Is Not the Milky Way)

1960

Oil on canvas

Courtesy Hans Haacke and Paula Cooper Gallery, New York

A7-61

1961

Reflective foil on hardboard

Courtesy Hans Haacke and Paula Cooper Gallery, New York

B7-61

1961

Reflective foil on hardboard

Courtesy Hans Haacke and Paula Cooper Gallery, New York

There is neither a correct nor an incorrect point of view from which to look at my mirror objects.

Their environments—including the spectator—form an integral part of them. The environment is constantly participating in their creation. They are not fixed; their appearances are infinite.

They are exceeding their material boundaries and are limited, respectively, by the boundaries of sight in the space in which they happen to be.

They show different kinds of spaces inseparably linked together.

Reflection is creating unreal space, changing or static depending on the immobility or mobility of the surroundings.

The incessant communication—to see and be seen—of the mirror-objects with the world and the spectator, their insoluble connection of real and unreal, static and dynamic, material and nonmaterial space, their indetermination, all fascinate me.

Hans Haacke, 1962

Les Couloirs de Marienbad (The Corridors of Marienbad)

1962

Acrylic with perforated grid, metal mirror

Staatliche Museen zu Berlin, Nationalgalerie, Marzona Collection

Double Decker Rain

1963

Acrylic, distilled water

Edition of 3

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Large Condensation Cube

1963–67

Acrylic, distilled water

Exhibition copy

Courtesy Hans Haacke and Paula Cooper Gallery, New York

I have partially filled plexiglass containers of a simple stereometric form with water and have sealed them. The intrusion of light warms the inside of the boxes. Since the inside temperature is always higher than the surrounding temperature, the water enclosed condenses: a delicate veil of drops begins to develop on the inside walls. At first, they are so small that one can distinguish individual drops only at a very close distance. The drops grow—hour by hour—small ones combining with larger ones. The speed of growth depends on the intensity and the angle of the intruding light. After a day, a dense cover of clearly defined drops has developed, and they all reflect light. As the condensation continues, some drops reach such a size that their weight overcomes the forces of adhesion and they run down the walls, leaving a trace. This trace starts to grow together again. Weeks after, manifold traces, running side by side, have developed. The size of the drop varies according to its age. The process of condensation does not end. The box has a constantly but slowly changing appearance, which never repeats itself. The conditions are comparable to a living organism that reacts in a flexible manner to its surroundings. The image of condensation cannot be precisely predicted. It changes freely, bound only by statistical limits. I like this freedom.

Hans Haacke, New York, October 1965

Blue Sail

1964–65

Blue chiffon, oscillating fan, fishing weights, nylon cord

Exhibition copy

Courtesy Hans Haacke and Paula Cooper Gallery, New York

If wind blows into a light piece of material, it flutters like a flag or swells like a sail, depending on the way in which it is suspended. The direction of the stream of air and its intensity also determine its movements. None of these movements is without an echo from all the others. A common pulse goes through the membrane. The swelling on one side makes the other side recede; tensions arise and decrease. The sensitive fabric reacts to the slightest changes in air conditions. A gentle draft makes it swing lightly; a strong air current makes it swell almost to the bursting point or pulls so that it furiously twists itself about. Since many factors are involved, no movement can be precisely predicted. The wind-driven fabric behaves like a living organism, all parts of which are constantly influencing each other. The unfolding of the organism in a harmonious manner depends on the intuitiveness and skill of the “wind player.” His means to reach the essential character of the material are manipulations of the wind sources and the shape and method of suspending the fabric. His materials are wind and flexible fabric; his tools are the laws of nature. The sensitivity of the wind player determines whether the fabric is given life and breathes.

Hans Haacke, Cologne, August 1965

Large Water Level

1964–65/2011

Acrylic, distilled water, screws, nylon cord, springs

Edition of 3

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Sphere in Oblique Air Jet

1964/2001

Weather balloon, helium, fan with housing, electrical connection

Exhibition copy

H. E. Sheikh Jassim bin Abdulaziz Al-Thani and H. E. Sheikha Al-Mayassa bint Hamad bin Khalifa Al-Thani

In talking about nature, we most often think only in terms of trees, mountains, the blue sky, etc., and not of the underlying forces and patterns of organization. Neither do we immediately realize that these same conditions are the basis of all technological achievements. An airplane is subject to the same aerodynamic laws as the seagull. We seem to be so accustomed to looking more at the “gestalt” of natural phenomena and to interpreting it in a heart-warming, romantic manner, that we neglect to perceive the physical laws forming the “gestalt.”

Hans Haacke, New York, September 1967

Column with Two Immiscible Liquids

1965

Acrylic, oil, water

Exhibition copy

ETZOLD Collection, Museum Abteiberg Mönchengladbach

Ice Stick

1966

Stainless steel, copper pipe, refrigeration unit

Art Gallery of Ontario Collection, Toronto, acquired 1969

Sky Line

1967

C-print on aluminum

Edition of 3

2 documentary C-prints

Courtesy Hans Haacke and Paula Cooper Gallery, New York

First performed as *Sky Line* in *Kinetic Environment 1 and 2* at Central Park, New York, July and October 1967; executed for MIT as part of a solo exhibition at Hayden Gallery in Cambridge, Massachusetts

Photoelectric Viewer-Controlled Coordinate System

1968

12 infrared projectors, 12 photoelectric cells, 24 white light bulbs

Exhibition copy

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Hans Haacke first installed this work in 1968 at Howard Wise Gallery in New York. It consists of a darkened room with photoelectric sensors installed at waist height, infrared projectors, and light bulbs fixed at the height of a viewer's head. Elements are installed at a body-width distance from one another. The grid-like network of infrared beams activates when a visitor steps into the room; bulbs switch on depending on the person's position in space. Viewers become agents and enter into a kind of "symbiotic relationship" with their environment. When visitors perform an action like stepping forward, gesticulating, or dancing, one light bulb goes out and the next light bulb in the sequence switches on. The viewer's body thus becomes an integral part of the artwork. Their movements are echoed and amplified by the lights as well as the shadows cast on the wall. When another person enters the room, the process is set in motion once again and a non-verbal interaction begins.

White Waving Line

1967

Chiffon, fan, box

Edition of 3

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Water in Wind

1968

C-print on sintra

Exhibition copy

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Ant Co-op

1969

C-print on sintra

Exhibition copy

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Live Airborne System

1969

C-print on sintra

Exhibition copy

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Executed at Coney Island, New York, by throwing breadcrumbs out to sea to attract seagulls on November 30, 1968

Newborn Identification (Collaboration Linda & Hans Haacke)

1969

Print

Multiple

Private collection

Hans Haacke: Self-Portrait of a German Artist in New York

1969

Film, color, sound

23 min.

WDR mediagroup

The artist film *Hans Haacke: Self-Portrait of a German Artist in New York* shows details of Haacke's work of the period in a rapid succession of images. Shots of water droplets, fog, ice, and snow are interspersed with images of his son, born the same year, people dancing at Coney Island, and the New York subway network. Woven into this is the genesis of Haacke's *Live Airborne System*. We observe the artist buying bread in a supermarket, taking it to the beach at Coney Island, and feeding breadcrumbs to the seagulls drawn to him. Despite their diversity, the images merge into an abstract narrative that reflects the idea of systemic equations between nature, culture, and technology. In the absence of a comprehensive explanation, the film nonetheless conveys Haacke's artistic adaptation of approaches from systems theory and cybernetics that informed his early work and led to his expanded concept of sculpture. As Haacke himself put it: "A 'sculpture' that physically reacts to its environment is no longer to be regarded as an object. The range of outside factors affecting it, as well as its own radius of action, reach beyond the space it materially occupies. It thus merges with the environment in a relationship that is better understood as a 'system' of interdependent processes."

Circulation

1969

Plastic hoses (PVC), Y-connectors, water, air, circulation pump

Edition of 3

Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg

For *Circulation*, I was concerned with having a shape that didn't impose itself as something important. The shape is primarily determined by technical factors: the material comes in plates or rods or tubes—in other words, in a form that mass production and versatility of commercial uses impose. The overriding requirement, however, is that I allow the process to have its way. [...]

Naturally, everyone has preferences that determine what they choose to do and how this will ultimately appear. For instance, I don't like heavy-looking things, so I gravitated toward comparatively immaterial things, visually. That eventually led me to abandon the visual artist's aim of organizing perceptual patterns. If a system can be seen, I don't object to it and I take care of its looks—much the way a mathematician does with an equation.

From the beginning, the concept of change has been the ideological basis of my work. All the way down, there's absolutely nothing static ... nothing that does not change or instigate real change. Most minimal work disregards change. Things claim to be inert, static, immovably beyond time. But the status quo is an illusion, a dangerous illusion politically.

Hans Haacke, 1969

Cycle

1969

C-print on sintra

Courtesy Hans Haacke and Paula Cooper Gallery, New York

A plastic tube was perforated and arranged around the rooftop periphery, allowing water to trickle out, forming rivulets and flowing to the center of the roof (the lowest point), from where it was pumped back into the perforated tube; executed on the rooftop of Haacke's studio at 95 East Houston Street, New York.

The working premise is to think in terms of systems: the production of systems, the interference with and the exposure of existing systems. Such an approach is concerned with the operational structure of organizations, in which transfer of information, energy, and/or material occurs. Systems can be physical, biological, or social; they can be man-made, naturally existing, or a combination of any of the above. In all cases verifiable processes are referred to.

Hans Haacke, New York, 1969

Grass Grows

1969

Earth, grass seeds

Exhibition copy

H. E. Sheikh Jassim bin Abdulaziz Al-Thani and H. E. Sheikha Al-Mayassa bint Hamad bin Khalifa Al-Thani

The shape of this mound is of no relevance. I'm not interested in the form. I'm more interested in the growth of plants—growth as a phenomenon which is something that is outside the realm of forms, composition, etc., and has to do with interaction of forces and the interaction of energies and information.

Hans Haacke, 1967

Chickens Hatching

1969

C-prints on aluminum

Exhibition copies

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Fertilized eggs, incubators, lamps, thermostat; installed as part of the exhibition *New Alchemy: Elements, Systems, Forces*, Art Gallery of Ontario, Toronto

News

1969–ongoing

RSS newsfeed (here: *Die Presse*, *Der Standard*, *Kronen Zeitung*),

rolls of paper, matrix printers

Edition of 3

Courtesy Hans Haacke and Paula Cooper Gallery, New York

In 1969, as part of *Prospect 69*, Hans Haacke installed a telex machine in the Städtische Kunsthalle Düsseldorf that printed out all the news communicated by the German Press Agency (dpa) each day, thus transferring it into the exhibition space. The next day, the rolls of paper were hung on the wall for further reading, and on the day after they were dated and stored in plexiglass containers. Haacke tersely titled his work *Nachrichten*. Two months later, he showed the installation under the English title *News* at Howard Wise Gallery in New York, where he sourced his newsfeed from the agency UPI – United Press International. As part of Jack Burnham’s influential show *Software* at the Jewish Museum in New York the following year, Haacke then used five teleprinters to simultaneously broadcast news from American, Italian, and German agencies, with the printouts forming ever-growing piles of paper that were not archived. With *News*, Hans Haacke made social realities, political events, economic developments, and everything else reported as news the subject of his work for the first time. The artist defined the origin of the information according to the respective place and time of the presentation. Generally speaking, the specific initial conditions of each exhibition—its place and time—became decisive factors in the development of his work from then on.

Gallery-Goers' Birthplace and Residence Profile, Part 1 and 2

1969–70

City map, pins, 189 typewritten cards, 737 black-and-white photographs
Courtesy Hans Haacke and Paula Cooper Gallery, New York

For *Gallery-Goers' Birthplace and Residence Profile, Part 1* (1969), I asked the people that came to my exhibition to mark with a blue pin on large maps where they were living. After the show, I traveled to all those spots on the Manhattan map and took a photograph of the building. I came up with about 730 photographs. They were meant to be displayed on the wall according to a geographical score. All those spots that were east of Fifth Avenue would go upward on the wall from a horizontal centerline; those west would go downward. The Fifth Avenue spine takes up approximately 36 yards of wall space. The “composition” is determined by the information provided by gallery goers. Each vertical row of photographs represents a street. The street blocks in question are listed on typewritten cards positioned on the horizontal axis. All this sounds very innocent and apolitical. The information I collected, however, is sociologically quite revealing. [...] The photographs give an idea of the economic and social fabric of the immediate neighborhood of the gallery goers. The art scene is obviously dominated by the middle and upper-income strata of society or their dropout children. I leave it up to the viewer as far as how to evaluate this situation. The viewer continues the work by drawing their own conclusions from the information presented.

Hans Haacke, 1970

Floating Ice Ring

1970

Acrylic, refrigeration unit, water, electrical regulator
Exhibition copy
MACBA Collection, MACBA Foundation

A “sculpture” that physically reacts to its environment is no longer to be regarded as an object. The range of outside factors affecting it, as well as its own radius of action, reach beyond the space it materially occupies. It thus merges with the environment in a relationship that is better understood as a “system” of interdependent processes. These processes evolve without the viewer’s empathy. They become a witness. A system is not imagined; it is real.

Hans Haacke, New York, 1967

MoMA Poll

1970

2 transparent ballot boxes with automatic counters, color-coded ballots, text panel, installation view *Information*, Museum of Modern Art, New York, 1970, text by Hans Haacke
Courtesy Hans Haacke and Paula Cooper Gallery, New York

Visitors to the *Information* show at the Museum of Modern Art (June 20 –September 20, 1970) were asked to respond on ballots to a question posted above two transparent boxes in the exhibition. Automatic counters recorded the ballots placed in the boxes. By the end of the exhibition, they had tallied 25,566 “Yes” votes (68.7 percent) and 11,563 “No” votes (31.3 percent). Of a total of 299,057 visitors, 37,129 (12.4 percent) had participated. The question referred to Nelson Rockefeller, the four-term Republican governor of the state of New York (1959–73), who was running for reelection in 1970. Two months before the opening of the exhibition, the United States bombed and invaded Cambodia, even though that country had declared itself neutral in the Vietnam conflict. In protest, large antiwar demonstrations were held throughout the United States. On the campus of Kent State University, four protesting students were shot dead by the Ohio National Guard. Many New York artists joined the Art Strike, an ad hoc group that called for the temporary closing of museums. The Rockefeller family played an important role in founding MoMA in 1929. Nelson Rockefeller was a member of its board of trustees from 1932 until his death in 1979.

Hans Haacke, 2004

Ten Turtles Set Free

1970

C-print on sintra

Exhibition copy

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Turtles from a pet store were set free; executed in Saint-Paul-de-Vence, France, as part of the exhibition *L'art vivant aux Etats-Unis*, Fondation Maeght, on July 20, 1970

Monument to Beach Pollution

1970

C-print on aluminum

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Slabs of construction material, plastic containers, and other detritus collected from a 200 × 50 cm stretch of beach and put in a pile; executed in Carboneras, Spain

Bowery Seeds

1970

C-print on sintra

Exhibition copy

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Executed by placing a pile of soil on the rooftop of Haacke's studio at 95 East Houston Street, New York, and allowing airborne seeds to germinate

Norbert: All Systems Go

1970–71

C-print on sintra

Exhibition copy

Courtesy Hans Haacke and Paula Cooper Gallery, New York

An uncompleted project in which a mynah bird was trained to utter the phrase "All systems go" in Haacke's exhibition planned for the Solomon R. Guggenheim Museum, New York

Directed Growth

1970–72

Beans, earth, twine

Exhibition copy

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Beans trained to grow at an angle in the galleries of Museum Haus Lange, Krefeld, as part of the solo exhibition *Hans Haacke: Demonstrationen der physikalischen Welt; Biologische und gesellschaftliche Systeme*

Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971

1971

142 black-and-white photographs of building facades and empty lots, gelatin silver prints, 142 typewritten cards with information on properties, as culled from the New York County Clerk's records, ink on paper, 2 excerpts of a map of New York (Lower East Side and Harlem) with properties marked, 6 charts outlining business relations within a real estate group, text by Hans Haacke

Edition of 2

MACBA Collection. MACBA Foundation. Purchased jointly by Fundació Museu d'Art Contemporani de Barcelona and the Whitney Museum of American Art, New York, with funds from the Director's Discretionary Fund and the Painting and Sculpture Committees.

In 1971, the Shapolsky real estate group, headed by Harry Shapolsky and nominally owned by about 70 different corporations, frequently bought, sold, and mortgaged properties within the group. What amounted to self-dealing had tax advantages (mortgage payments are tax deductible) and obscured the actual ownership of the properties. The boards of these seventy odd corporations each included at least one member of the Shapolsky family or someone with close ties. The 142 known properties were located predominantly on the Lower East Side and in Harlem—both slum areas of New York City in 1971—where they constituted the largest concentration of real estate under the control of a single group. The information for the work was culled from public records at the New York County Clerk's Office.

Thomas Messer, then the director of the Solomon R. Guggenheim Museum, rejected this work and two others that had been made for a solo exhibition at the museum. He cancelled the exhibition six weeks before the opening when the artist refused to withdraw the disputed works. Messer called them "inappropriate" for exhibition at the museum and stated that he had to "fend off an alien substance that had entered the art museum organism."

Hans Haacke, 2006

Rhine Water Purification Plant

1972

C-prints on aluminum

Exhibition copies

Courtesy Hans Haacke and Paula Cooper Gallery, New York

A system for harvesting polluted water discharged by the city sewage system into the Rhine, purifying it, and using it to sustain live fish; the overflow of clean water was carried to the museum garden, where it seeped into the ground; executed at Museum Haus Lange, Krefeld, as part of the solo exhibition *Hans Haacke: Demonstrationen der physikalischen Welt; Biologische und gesellschaftliche Systeme*

Krefeld Sewage Triptych

1972

C-prints on aluminum

Exhibition prints

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Like *Rhine Water Purification Plant*, the *Krefeld Sewage Triptych* was created within the framework of Hans Haacke's solo exhibition *Hans Haacke: Demonstrationen der physikalischen Welt; Biologische und gesellschaftliche Systeme* at Museum Haus Lange, Krefeld.

Haacke refers to such installations as "real-time systems." Two text panels list companies along with their respective quantities of substances discharged into the Rhine. The extreme pollution caused by local industry is further evidenced by the photograph on the central panel, which shows a flock of seagulls gathering at the sewage outfall to feed on dead fish.

Manet-PROJEKT '74

1974

10 panels, color photo reproduction of a painting by Édouard Manet, *La botte d'asperges* (*Bunch of Asparagus*), 1880

Exhibition copy of unique work in the Museum Ludwig Collection, Cologne, ML/Dep. 7315/01–11

Courtesy Hans Haacke and Paula Cooper Gallery, New York

In 1974, to celebrate its 150th anniversary, the Wallraf Richartz Museum in Cologne organized the exhibition *PROJEKT '74*. I submitted an outline for a new work: Manet's *Bunch of Asparagus* of 1880, collection Wallraf Richartz Museum, is on a studio easel. Panels on the walls present the social and economic positions of the persons who have owned the painting over the years and the prices paid for it. The curator responded that even though this was "one of the best projects submitted," it could neither be executed in the exhibition nor presented in the catalogue.

The director, Dr. Keller, objected to listing Hermann J. Abs's nineteen positions on boards of directors. As the chairman of the Wallraf-Richartz-Kuratorium, Abs was instrumental in acquiring the Manet painting. Keller explained: "a grateful museum and an appreciative city [...] must protect initiatives of such an extraordinary nature from any interpretation that might later throw even the slightest shadow on it ..." And he remarked: "A museum knows nothing about economic power; however, it does, indeed, know something about spiritual power." On the day of the press opening, the excluded work went on exhibition at Galerie Paul Maenz in Cologne. Standing in for the original *Bunch of Asparagus* was a full-size color reproduction. [...]

Until his death in 1994, Hermann J. Abs was barred from entering the United States because of his role at Deutsche Bank, during the Nazi period, in the "Aryanization" of Jewish property. Recently, it has become known that Abs had been chairman of the board of directors of a firm making tools for Hitler's arms industry. The company used forced labor and prisoners of war under very harsh working conditions. 144 of those who did not perform to the company's expectations were sent to the Buchenwald concentration camp.

Hans Haacke, 2006

The Right to Life

1979

Color photograph on tricolor silkscreen print, in brass frame under glass

Edition of 2

Lila and Gilbert Silverman Collection, Detroit

The Allied Chemical Corporation, like American Cyanamid, has required the sterilization of female employees of child-bearing age if they wanted to continue in certain jobs. Two women have undergone the operation. Other large chemical companies have also practiced “protective discrimination,” usually restricted to moving women of child-bearing age into lower paid jobs within the company, where they are not exposed to toxic substances. Reported among these companies are Dow Chemical, Monsanto, DuPont, General Motors, Bunker Hill Smelting, St. Joseph Zinc, Eastman Kodak, and Firestone Tire and Rubber.

In 1980, several women affected by American Cyanamid’s “fetal protection policy” sued the company. After three and a half years of pretrial proceedings, the case was settled for \$200,000, plus costs and attorney’s fees.

In another lawsuit against American Cyanamid, the U.S. Court of Appeals for the District of Columbia, in an opinion authored by Judge Robert Bork (appointed by President Reagan), ruled that making sterilization a policy for a job didn’t violate the Occupational Safety and Health Act. This law stipulates that an employer must provide a safe workplace.

American Cyanamid is a diversified multinational corporation with headquarters in Wayne, New Jersey. Among the company’s better-known perfumes are *Temps*, *Niki de Saint Phalle*, *Pierre Cardin*, and *Geoffrey Beene*; it also makes *Old Spice* aftershave for men.

Hans Haacke, 1986

Thank You, Paine Webber

1979

2 color photographs in black anodized aluminum frames under glass

Edition of 2

Lila and Gilbert Silverman Collection, Detroit

After 30 years, *Thank You, Paine Webber* gained an unfortunate new topicality. The exploitation of people's misery—in this particular case, for PR purposes, but indicative of corporate attitudes and behavior more generally—continues unabated. The use of a photo of an unemployed worker from Detroit during the Great Depression on the cover of a powerful brokerage firm's 1977 annual report is a telling sign of how ingrained this "culture" really is. The lead essay in the 1977 annual report had the promising title "Where Do Jobs Come From? A Concise Report on Unemployment and Wall Street's Role in Preventing It." A year later, the annual report offered another enlightening piece: "Do You Sincerely Want to Be Poor? Paine Webber's Centennial Essay on the Future of American Capitalism." At the opening of the new millennium, Donald B. Marron, the smiling young man on the left in the group photo of the Paine Webber 1977 annual report, led the merger of his brokerage firm with UBS, the giant Swiss bank and wealth manager. During his twenty years as CEO of Paine Webber, Marron amassed a substantial corporate art collection. The Museum of Modern Art in New York opened its new building in 2005 with an exhibition of this collection under the UBS logo. It so happened that Marron had been the president of the museum's board of trustees for many years and, in 2005, was its vice president.

Hans Haacke, 1986/2019

The Chocolate Master

1981

7 diptychs: 14 collages consisting

of multicolor silkscreen prints, glued photographs, chocolate packages (facsimiles)

Museum Ludwig, Cologne, ML/G 2018/040/01–14 / Purchased with support from the Cultural Foundation of the German Federal States, the Peter and Irene Ludwig Foundation, the Ministry of Culture and Science of the State of North Rhine-Westphalia, and the initiative Perlensucher, Gesellschaft für Moderne Kunst e.V., 2018

The German chocolate manufacturer and art collector Peter Ludwig once said: “The market for Pop Art has been determined by the activities of Mr. and Mrs. Ludwig.” Through donations of artworks, promised gifts, and loans, he also tried to determine the programming and professional appointments in public museums. [...] The construction of the museum, a condition for Ludwig’s contributions, cost the city DM 273 million. [...] Yearly maintenance was estimated at DM 40 million.

In 1983, Peter Ludwig sold 144 illuminated manuscripts to the Getty Museum. A Ludwig Foundation for Art was endowed with DM 30 million from the sale. It invested its capital in Ludwig’s ailing chocolate enterprise. Nevertheless, licensing agreements and factories eventually had to be sold or closed. After the Getty sale, the collector was charged with nonpayment of DM 1.5 million in property taxes. Shortly before his death in 1996, Peter Ludwig asked the 1,400 unionized workers in his German factories to agree to an increase of their work week by two hours, the reduction of vacation days by three, and the elimination of overtime pay—all without wage adjustments. If his demands were not accepted, Ludwig threatened to move his production to Poland and Turkey. Two years after his death, his widow, Irene Ludwig, sold the company. She passed away in 2010.

Hans Haacke, 2006/19

Greetings from Aachen

1981

Embossed silkscreened photograph

Edition of 5

Collection Lila and Gilbert Silverman, Detroit

Oil Painting: Hommage to Marcel Broodthaers

1982

Oil on canvas, gilded frame, painting light, brass plaque, brass stanchions with red velvet rope, red carpet, black-and-white photo mural

Los Angeles County Museum of Art, Gift of The Broad Art Foundation

A week before the opening of documenta 7 in June 1982, President Reagan attended a NATO summit conference in Bonn, Germany, and delivered a speech to the Bundestag, the Parliament of the Federal Republic of Germany, to gain support for the stationing of cruise and Pershing II missiles in West Germany. His visit was met with a huge demonstration against nuclear arms, the largest demonstration in Germany since World War II. I took the photograph of that rally. Two days after the rally in Bonn, a record-breaking anti-nuclear march, attended by over 500,000 people, wound through the streets of New York to Central Park. In subsequent exhibitions in New York, London, and Bern, the photograph taken in Bonn was replaced by one of local anti-nuclear demonstrations taken by photographers in those cities. As a result of a lessening of tensions between the Soviet Union and the United States, a treaty was signed in 1987 eliminating all intermediate range nuclear missiles that the two powers had stationed on European soil.

Hans Haacke, 2006

Buhrlesque

1985

Shoes, shoe boxes, candles, embroidered tablecloth, framed color photograph, pedestal
Collection FRAC Fonds regional d'art contemporain de Bourgogne

Until 1999, Oerlikon-Bührle was the largest arms manufacturer in Switzerland. A diversified holding, it also produced machine tools, aircraft, automotive parts, welding equipment, and textiles, as well as shoes and accessories, and was active in real estate and hotel operations. Dietrich Bührle, for decades the chairman and CEO of the company, was said to be the richest man in Switzerland. [...] In the 1930s, his father built the company, a family business, into a major weapons manufacturer. During World War II, Oerlikon supplied cannons and ammunition to the Axis powers Germany, Italy, and Romania, worth 543.4 million Swiss francs. In 1970, Dietrich Bührle received an eight-month suspended sentence for illegal arms sales to numerous countries. In spite of a UN arms embargo against South Africa, Oerlikon continued to deliver and grant licenses for the production of military equipment to the apartheid regime. Bührle was awarded the highest decoration of South Africa in 1978. Swiss authorities maintained friendly contacts with the apartheid regime. In 1984, a delegation of the South African army, in full battle gear, participated in a two-day march organized annually by the Swiss Non-commissioned Officers Association. *PARATUS*, the periodical of the South African Defence Force, celebrated this event.

In 1977, Oerlikon-Bührle took over Bally, a Swiss manufacturer of shoes and accessories with a world reputation for elegance. It sold its Bally shares, in 1999, to Texas Pacific Group in the United States and its military production facilities to Rheinmetall in Germany. Dietrich Bührle, like his father Emil Bührle, who had studied art history and was an art collector, was a prominent donor to Kunsthaus Zürich.

Hans Haacke, 2006

Broken R.M. ...

1986

Enamel plaque, gilded snow shovel with broken handle

Edition of 3

Courtesy Hans Haacke and Paula Cooper Gallery, New York

The work contains a number of allusions to Marcel Duchamp's readymades. Translation of the text on the wall: "Art and silver [money] on all floors."

Hans Haacke, 2006

And You Were Victorious After All

1988

Documentation of temporary site-specific installation at Platz am Eisernen Tor in Graz

Two-part billboard (reconstruction 2001) with 16 posters, collaged facsimiles of newspaper clippings and documents from Graz 1938

6 photographs on aluminum

Edition of 3

Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg

Since 1968, the annual *steirischer herbst* festival is held in Graz. In 1988, the twenty-year anniversary of the festival coincided with the fiftieth anniversary of the “Anschluss,” the forcible uniting of Germany and Austria in 1938. Artists were invited to produce temporary installations in public places that had played a significant role during the Nazi regime. One of the sites in the center of the city was the Mariensäule, a column crowned by a seventeenth-century gilded statue of the Virgin Mary, celebrating the Austrian victory over the Turks. When Hitler conferred the title “Stadt der Volkserhebung” (City of the People’s Insurrection) on Graz in 1938, the ceremony on July 25 was held at the foot of the Mariensäule. For the occasion, it was hidden under a red obelisk emblazoned with the Nazi insignia and the inscription “Und Ihr habt doch gesiegt” (And You Were Victorious After All). This claim referred to the failed Nazi putsch in Vienna on July 25, 1934. Graz had been an early Nazi stronghold in Austria.

The obelisk was reconstructed for the 1988 *steirischer herbst* festival as a memorial to Nazi victims with a tally: “The Vanquished of Styria: 300 Gypsies killed, 2,500 Jews killed, 8,000 political prisoners killed or died in detention, 9,000 civilians killed in the war, 12,000 missing, 27,900 soldiers killed.” During the night, a week before the closing of the exhibition, the memorial was firebombed. The arsonist and the instigator of the firebombing, the latter a wellknown sixty-seven-year-old Nazi, were arrested. They were convicted in a jury trial and sentenced to serve two-and-a-half year and one-and-a-half year prison terms, respectively.

Hans Haacke, 2006

Calligraphie

1989

Color photograph, black-and-white photograph on aluminum, architectural model
Courtesy Hans Haacke and Paula Cooper Gallery, New York

In 1989, the president of the Assemblée nationale, the Lower House of the French Parliament, invited six artists to participate in a competition for a work to celebrate its bicentennial in the Cour d'Honneur [main courtyard] of the Palais Bourbon in Paris, where the Assemblée nationale has been meeting since 1789. I was among the invited artists. My proposal was *Calligraphie*. The jury did not choose it. Members of the French Parliament are invited to contribute a rock from their respective election districts. The irregularly shaped rocks are fitted together and polished to form a perfectly smooth cone. [...] Raised, gold-leaf calligraphy on the cone's smooth surface spells, in Arabic, the motto of the French Republic: Liberty, Equality, Fraternity. A jet of water shoots up from the top of the cone. The water then flows down its surface and toward the center of a balustrade that separates the upper and lower parts of the courtyard. Viewed from above, a large, planted area occupying much of the main courtyard is recognizable as the map of France. Instead of the manicured garden design of Versailles, this is a field where common French crops grow in a four-year cycle. In the fourth year, the field lies fallow. [...] While the principles of freedom, equality, and solidarity for all—irrespective of gender, religion, or place of origin—are enshrined in many constitutions, they are not always upheld in the nations that claim them. In many societies, it is dangerous to invoke them.

Hans Haacke, 2004

Nothing to Declare

1992

7 picture frames suspended from the ceiling, bottle drier
Courtesy Hans Haacke and Paula Cooper Gallery, New York

Photo Opportunity (After the Storm / Walker Evans)

1992

Black-and-white photograph by Walker Evans, framed under glass, light box with press photograph, neon lamp

Courtesy Hans Haacke and Paula Cooper Gallery, New York

During the Great Depression in the United States, Walker Evans, on assignment with the Farm Security Administration, photographed impoverished people in the South. His photographs are in the collection of the Museum of Modern Art and other institutions. On November 3, 1991, the *Washington Post* reported on a storm that had struck the East Coast of the United States the preceding day, describing how it had damaged President George H. W. Bush's vacation home in Kennebunkport, Maine. A photograph illustrated the article.

Hans Haacke, 2006

GERMANIA

1993

Documentation of the temporary site-specific installation, German Pavilion, Biennale di Venezia 1993

Black-and-white photograph, 2 color photographs on aluminum

Exhibition copies

Courtesy Hans Haacke and Paula Cooper Gallery, New York,

Photos: Roman Mensing

After seizing power in 1933, Hitler's first trip abroad was to meet Benito Mussolini in Venice—and to visit the German Pavilion of the Biennale. He ordered a facelift of the building following the martial variant of neoclassicism that had been introduced by the new Haus der Deutschen Kunst in Munich. The parquet floor of the building was replaced by marble slabs. And on a hook above the entrance, the Nazi version of the German eagle was installed, with a wreath surrounding the swastika.

During the 1993 Biennale, the same hook held an enlarged replica of a 1 Deutsche Mark coin with a mint date of 1990, the year of the reunification of East and West Germany and the adoption of the West German currency as common legal tender. From the entrance, the view into the interior was blocked by a red wall with a black-and-white photograph of Hitler's visit to the pavilion in 1934. Once visitors had passed it to the left or right, they found the entire floor broken up. The word GERMANIA (Italian for Germany) on the pavilion's facade was quoted in the apse. GERMANIA had been the name Hitler had envisioned for Berlin after his expected victory in World War II and the imperial redesign of the German capital by Albert Speer.

Hans Haacke, 1993/2006

Memorial to the Victims of National Socialism at the Military Target Practice Range “Feliferhof” in Graz

1996

Proposal for an art competition initiated by the Military High Command of Styria and the Styrian Art in Public Buildings Commission, administered by the Department of the Styrian Provincial Government in the autumn of 1995

17 sheets: 4 drawings, 1 photomontage, 1 collage, 6 photocopies of those 6 sheets with the desired graphic contrast, 5 pages of text by Hans Haacke

Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg

The majority of people who will visit the planned memorial are too young to have been confronted with National Socialism directly. Many have only a limited interest in concerning themselves with a political past to which they have no personal relationship. Lectures and exhortations run the risk of provoking allergic reactions and bringing about the opposite of what is intended. I believe people are more likely to face the questions raised by this memorial if they have a sensory experience. [...]

This proposal envisages an underground passageway that opens up into a 25-meter-long horizontal shaft with vertical side walls made of freshly dug earth. At the opposite end, a grainy black-and-white photograph, etched into an aluminum plate, covers the entire back wall and gives visual closure to the shaft. It shows the exhumation of bodies from a mass grave at Feliferhof. This association is emphasized by a short text etched into a second aluminum plate of the same size, which is mounted onto the side of the concrete slab facing the trench at its entrance. It offers the following brief information: “In May 1945 a mass grave was opened at *Feliferhof*. It held 142 bodies, people who were murdered by the National Socialists.” One smells fresh earth. All these elements together in a confined space, coupled with the provocative plaques on the back walls of the “grave,” could heighten one’s psychological sensitivity to such an extent that, for a moment at least, a personal, and initially unthinking, identification may be possible with the people whom the National Socialists murdered at *Feliferhof*.

Hans Haacke, 1996

TO THE POPULATION

2001

When the Bundestag (German Parliament) moved from Bonn to the Reichstag in Berlin, a number of artists were asked to make proposals for designated areas of the building. In the fall of 1999, the Kunstbeirat, a parliamentary committee, voted nine to one to realize the project *TO THE POPULATION*.

The proposal: The words DER BEVÖLKERUNG are spelled out in four-foot-high neon letters in an open-air interior courtyard that is visible from the roof, where the public is admitted. The typeface matches that of the inscription DEM DEUTSCHEN VOLKE (TO THE GERMAN PEOPLE) on the Reichstag's façade. Members of the Bundestag are invited to bring one hundred pounds of soil from their election districts and spread it in a wooden trough around the neon letters. Naturally, embedded in the soil brought to Berlin will be seeds and roots from each of the places of origin. Spontaneous plant growth is to remain untended. When legislators leave parliament, a portion of soil commensurate with their contribution is removed. Newly elected members of the Bundestag, in turn, are asked to contribute to the soil in the courtyard and, in so doing, to the vegetation.

Volker Kauder, the lone dissenter of the Kunstbeirat and a leading member of the conservative Christian Democratic Union, waged a determined campaign to prevent the realization of the project. German and international media reported extensively on the ensuing controversy, which eventually led to an hour-long debate in the Bundestag on April 5, 2000. Speakers from each of the major parties spoke both in favor of and in opposition to the project.

It was approved by a vote of 260 to 258. On September 12, 2000, the Speaker of the Bundestag, Wolfgang Thierse, initiated the participatory phase by depositing soil from the Jewish cemetery in his Berlin election district.

Hans Haacke, 2000

Debate and vote on the art project *TO THE POPULATION* at the 97th sitting of the 14th German Bundestag on April 5, 2000 (members of the Bundestag among others Norbert Lammert, Rita Süßmuth, Ulrich Heinrich, Wolfgang Thierse)

Video, color, sound

Archives of TV broadcasters ARD and Phoenix

Courtesy Oliver Schwarz, Werkstatt DER BEVÖLKERUNG, Berlin

Original burlap sack for soil contributions, designed by Hans Haacke, 2000;

Color photographs of a selection of used burlap sacks from the archive

TO THE POPULATION, 2001; information leaflet on *TO THE POPULATION*, 2010,

publisher: Deutscher Bundestag

Courtesy Oliver Schwarz, Werkstatt DER BEVÖLKERUNG, Berlin

2000

View of installation *TO THE POPULATION* in the northern atrium of the Reichstag building in Berlin, 2008

C-print on aluminum

Courtesy Hans Haacke and Sfeir-Semler Gallery, Beirut/Hamburg

Time-lapse webcam video from 2000 to 2025

3:20 min., loop

Courtesy Oliver Schwarz, Werkstatt DER BEVÖLKERUNG, Berlin

Federal Horticulture Show, close-ups of flora and fauna, 2001–08

60 color photographs (of 224)

Courtesy Hans Haacke and Sfeir-Semler Gallery, Beirut/Hamburg

Participations

November 12, 2000–February 15, 2025

Courtesy Oliver Schwarz, Werkstatt DER BEVÖLKERUNG, Berlin

We Are Who We Are

2001

Inkjet prints of digital montages

Courtesy Hans Haacke and Paula Cooper Gallery, New York

In Spring 2001 in the province of Carinthia and along the southern exit roads of Vienna, 600 billboards announce: “Carinthia is blooming!” The good tidings are emblazoned on a blue ribbon intimately joining two roses. Like a halo, a circle of rays gives them an added glow. From the right, the giant head of a man, seen from below in half profile, looms into the picture. Pensive, he holds his hand to his forehead. [...] In the center of the poster, the lover of roses is identified in bold Helvetica as “Jörg Haider, GOVERNOR.” [...] The poster carries no imprint as the law on media requires. The publisher and the advertising agency remain anonymous. The Carinthia logo is a trademark owned by Kärnten Werbung, the state office in charge of promoting tourism in Carnithia. That office did not grant permission to use the logo on the poster.

In the news magazine *profil* and the daily newspaper *Der Standard*, suspicions were aired that the poster, as well as the campaign of which it is part, were developed by Kärntner Medien Service, an advertising agency of the Freedom Party of Carinthia which has its office in the party’s headquarters. According to *Der Standard*, inquiries with the Chamber of Commerce of Carinthia revealed that this agency does not have a business permit and is not listed in the registry of companies. [...]

On a film poster 60 years earlier, a German couple looks resolutely ahead, ready to take action—very different from the mediative gaze of the Carinthian governor. The two blond Aryans play lead roles in the film *Heimaterde* (Native Soil), distributed in 1941, with great success by the Viennese Südostdeutscher Filmverleih in the movie houses of the Südmark (Southern Nazi-ruled provinces).

Hans Haacke, 2001

We (All) Are the People

2003/17–ongoing

Banner

Courtesy Hans Haacke and Paula Cooper Gallery, New York

Realized for the first time in 2017 as part of documenta 14 in Kassel and Athens and since then in various cities around the world. The selection of languages is based on official surveys of the most widely spoken colloquial languages in the country; these are listed in alphabetical order according to the designation in the respective language.

In 1989, during protests in former East Germany, demonstrators shouted “Wir sind das Volk” (We are the people) at the Volkspolizei (People’s police). This contributed to the downfall of the repressive regime and the unification of East and West Germany. By 2003, when I was invited to participate in a competition commemorating these events with a permanent installation in Leipzig, the originally liberating slogan “Wir sind das Volk” had been adopted by xenophobic groups in demonstrations against recent immigrants and refugees. I therefore proposed to project an inclusive “Wir (Alle) sind das Volk” (We [all] are the people) onto the walls of St. Nicholas Church in Leipzig, where the demonstrators had gathered in 1989. (The jury chose another artist’s proposal.) *We (All) Are the People* emphatically expresses our communion with the desperate migrants and refugees currently exposed to virulent xenophobia, racism, and religious animosities in many countries around the world.

Hans Haacke, 2017

No Country More Beautiful

2006

Color photographs on aluminum

Exhibition copies

Courtesy Hans Haacke and Paula Cooper Gallery, New York

In 2006, as part of a retrospective at the Akademie der Künste in Berlin, I commemorated the 45 foreign workers who were murdered in Germany since the reunification of the country on the building's façade. The title is the first line of an old German folk song. More immigrant workers have been murdered since. The translation of the central line of text on the façade is "Because they did not look German." The Akademie der Künste is located on Pariser Platz immediately across from the Brandenburg Gate and the French embassy, and next door to the US embassy. The Reichstag, the seat of the Bundestag (German Parliament), is in 5 minutes walking distance, and visible from the second floor of the Akademie.

Wallpapered on the entrance wall of my show was the photo of a multi-headed and multi-limbed exchange doll I had found at London's Museum of Childhood in Bethnal Green a few years earlier.

Hans Haacke

Gift Horse

2014

Bronze with black patina and wax finish, stainless-steel fasteners and supports, and flexible 5 mm LED display with stainless-steel armature and polycarbonate face

Commissioned by the Mayor of London's Fourth Plinth program

Courtesy Hans Haacke and Paula Cooper Gallery, New York

The fourth plinth, on the northwest corner of Trafalgar Square in London, was meant to carry an equestrian statue of William IV (1765–1837). It is said that due to a lack of funds, he was never able to join his older brother, George IV (1762–1830), who was known for his “dissolute way of life” and whose horseback effigy occupies the plinth on the northeast corner of the square.

Both kings were younger contemporaries of George Stubbs (1724–1806), the English painter of horses and other animals whose paintings are held in the collections of the Tate and the National Gallery at Trafalgar Square. In 1766, Stubbs published his study *The Anatomy of the Horse*: 30 etchings, all accompanied by very detailed explanations of the skeleton, the muscles, and other parts of a horse's anatomy. A digitally altered version (orientation, limbs, neck and head adjusted) of the first skeleton plate serves to illustrate my proposal for the empty plinth. A three-dimensional skeleton of a strutting horse occupies the plinth, facing the square, with the National Gallery at its back. Its size matches that of the horse carrying George IV. A bow is tied around a frontal thighbone of the skeleton as around a gift. Both sides of the “ribbon” are capable of displaying electronic messages. They transmit, live, the FTSE 100 ticker of the London Stock Exchange (LSE). At times, when no trading occurs—after hours and on weekends and holidays—the ticker of the most recent day of LSE activity is repeated. After presentations in Munich, Chicago, and Frankfurt, where the ribbon displayed ticker information from the host country's leading stock exchange, the data here is transmitted from the Vienna Exchange.

Hans Haacke, 2014/25

Belvedere 21 Visitors Poll

2025

Digital questionnaire

14 site- and time-specific questions for visitors of the exhibition, evaluated on an ongoing basis

Courtesy Hans Haacke and Paula Cooper Gallery, New York