

ARTISTS' PAINTERS

PIERRE ALECHINSKY

IRA BARTELL

CORA COHEN

GERRIT GÖLLNER

GREG KWIATEK

CHRIS NEWMAN

ALICE STEPANEK/

STEVEN MASLIN

LEOPOLD-HOESCH-MUSEUM



CONTENTS

RENATE GOLDMANN

Preface

4

SALIL OSTROW

A Moment Frozen in Time:

Bismarckstraße, Cologne, FRG, Time and Date Unspecified

8

ULRIKE JAGLA-BLANKENBURG

The Dirk Schroeder Collection in the Reflection of its Time,
its Works, its Artists

14

NILS EMMERICHS

Cobra Bites

34

Imprint

40

**A MOMENT FROZEN IN TIME –
BISMARCKSTRASSE, COLOGNE, FRG,
TIME AND DATE UNSPECIFIED**

This is a photograph of a group of people who assembled in Ira Bartell's studio, which was in the courtyard of a building in Bismarckstraße in Cologne, Federal Republic of Germany. The date is unspecified. It must have been some time between November 1986 and February 1987. I think the gathering most likely took place during the week of the Kölner Kunstmesse. According to Bartell, Heike-Melba Fendel initiated this photo, she thought that this moment should be preserved for posterity. According to a label on the back of the copy of this photograph in my possession, it was taken by Mechthild Holter, who in the 1990s went on to found Players, a talent agency for actors.

The reason I suspect that the party took place during the Kunstmesse in 1986, is based on the presence of Lucius Grisebach and Ami Hürlmann, as well as the number of art dealers and an artist from Amsterdam. Lucius at the time was curator at the Neue Nationalgalerie in Berlin. His wife Ami Hürlmann is a curator of material culture exhibitions. I knew Ami from New York where she had worked for the French Cultural Services. When I was living in Paris in 1985, I had visited them in Berlin. Also given how people are dressed, the occasion cannot be my going away party which was in February, or March 1987, nor my birthday party, which would have been in August, 1986. That event had been a barbecue and included a significant number of the artists from Georg Dokoupil's circle, as well as such expats as the Austrian artist Franz Warner, and the Czech painter Milan Kunc, whom I had come to know.

The Kunstmesse would explain the presence of the two Dutch gallerists standing in the back (on the left), are Bart van de Ven of The Living Room, and Adrian van der Have of Torch Gallery. In front of Bart, is the painter Martin van Vreden, who also showed with The Living Room. He now runs a gallery with Petra Tegenbosch in Amsterdam. I had met them, and other artists and dealers from Amsterdam, through the Dutch sculptor Peer Veneman, who also exhibited with The Living Room. It was Ira who introduced me to Peer. Yet, if it was during the Messe, it is curious, that Peer is not in the photo. Though the presence of the New York dealer Daniel Newburg seems to indicate it must have been. Newburg had just recently opened his gallery in NYC and would go on to show Stepanek and Maslin, Peer Veneman, as well as Leonard Bullock. Another reason, I suspect that this photo was taken in November 1986 is that the woman sitting next to with her hand on my knee, is Sarah Ordover, who had been my girlfriend back in New York. She was living and working in Brussels at



Studio of Ira Bartell, Bismarckstraße 13, Cologne, 1987

Upper row: Steven Maslin, Hans-Jörg Mayer, Adrian van der Have, Martin van Vreden, Bart van de Ven, Heike-Melba Fendel, Leonard Bullock, Max Victoria, Marilyn Janssen, Marcello Victoria, Hika Sinning, n.n., Stephen Ellis, n.n.
Middle row: Daniel Newburg, Ira Bartell, Elena Alexander, Alice Stepanek, Alan Uglow, Christine Rossini, Claudia Rossini
Front row: Greg Kwiatek, Sarah Ordover, Saul Ostrow, Ami Hürlmann, Lucius Grisebach (from left to right)

Photo by Mechthild Holter



Cora Cohen, *Pigment Threat* 1996, polyurethane, copper, oil, Flashe on linen, 120 x 120 cm

also in the sense of visionary (life)plans. In their neo-realistic scenarios they draw a deceptive picture of supposed realities in town and in the country, and thus also of their inhabitants, humans as well as animals to an equal degree.

By contrast, Gerrit Göllner, who transfers fragmentary gestures to line, surface and space, thereby creating in her paintings imaginary spaces that sometimes seem like frozen moments of transition. Representational fragments are occasionally vaguely recognizable, however incorporated into alien concatenations in an incomprehensible spatial depth that never seems to be conceptually determined.

Then the native London musician, performance and video artist, and painter Chris Newman, who combines various media in his overarching approach and whose gestural, spontaneous compositions occasionally stand also in a reciprocal relationship between painterly and musical structure. (His) corporeality is essential for his paintings as well as his films, because it crucially co-determines the process of making and has a close relationship with Newman's performance work as well as his composing.



Alice Stepanek/Steven Maslin, *2-07*, 2007, oil on canvas, 110 x 130 cm