



DaimlerChrysler Collection

DaimlerChrysler Collection

FAQ – Frequently asked questions

Art goes out into the World

**Main emphasis and history of the Collection DaimlerChrysler: From Adolf Hölzel
in Stuttgart 1906 to international contemporary art**

The Sculptures

Commissioned Works

DaimlerChrysler Contemporary Berlin

Who? When ? Where ?

FAQ - Frequently asked questions



Opening of the exhibition «Private/Corporate. Collections Paul Maenz/DaimlerChrysler», DaimlerChrysler Contemporary, Berlin, 2002



Artworks of the Classical Moderns in the DaimlerChrysler Collection, Stuttgart-Möhringen

What does the DaimlerChrysler Corporate Art Department actually do? What is the DaimlerChrysler Collection's history, what targets does it set itself and what are its aims? This publication is a response to these and other questions – in conversation with colleagues and guests of the company and visitors to our exhibition galleries in Potsdamer Platz in Berlin and in museums worldwide – thanks to all the encouragement and curiosity we have had from an interested and constantly growing public.

What and where is the DaimlerChrysler Collection?

From the outset, the DaimlerChrysler Collection was more than just the idea of providing some visual furniture for the group. In fact the collection has developed over the years to become a vital part of the organization, committed to art and culture and a dialogue with various departments.

The collection started in 1977. Since then the holdings have grown to about 1,500 works by about 400 German and international artists. All the works are shown on the company's sites and the items on display change constantly. The collection represents an important spectrum of major 20th century art developments and pictorial ideas in the field of Abstraction mainly, right down to the present day. It also contains about thirty sculptures, some realized in co-operation with the artists for company sites and also for public places.

The first, essentially pictorial thrust in the collection related to artists from South Germany, teachers and pupils from the Stuttgart Academy like Adolf Hölzel, Oskar Schlemmer, Willi Baumeister and the Swiss artists Hans Arp and Max Bill.

The common feature was their artistically motivated interest in an interdisciplinary dialogue between fine art, functional product design, architecture and graphic design after the Bauhaus. The DaimlerChrysler Collection is still committed to this exploratory artistic thinking, thinking that is always directed at people, their imaginations and their ability to innovate.

The DaimlerChrysler Collection was able to develop a clear profile that was also sound in art-historical terms because of the systematic build-up – until 2000 in the curatorial hands of Hans J. Baumgart – and the concentrated focus on content relating to abstract-constructive, conceptual and minimalist positions. The international public has followed further development attentively since the collection opened its own galleries, DaimlerChrysler Contemporary, in Haus Huth in Potsdamer Platz, Berlin. New art acquisitions are presented in Berlin, but as well internally in Stuttgart and Sindelfingen, at temporary thematic shows, and brought into a dialogue with holdings from our own collection and also with works from important private ones. The exhibitions are accompanied by catalogues with lucid and probing work analyses. Since 2003, 150 works from



Oskar Schlemmer, Design for a wall painting, 1930, pastel on vegetable parchment paper, 43.31 x 128.35 in.



Exhibition «Geometrie als Gestalt. Die Sammlung DaimlerChrysler» [Geometry as Form. The DaimlerChrysler Collection], Neue Nationalgalerie, Berlin, 1999, artworks by François Morellet

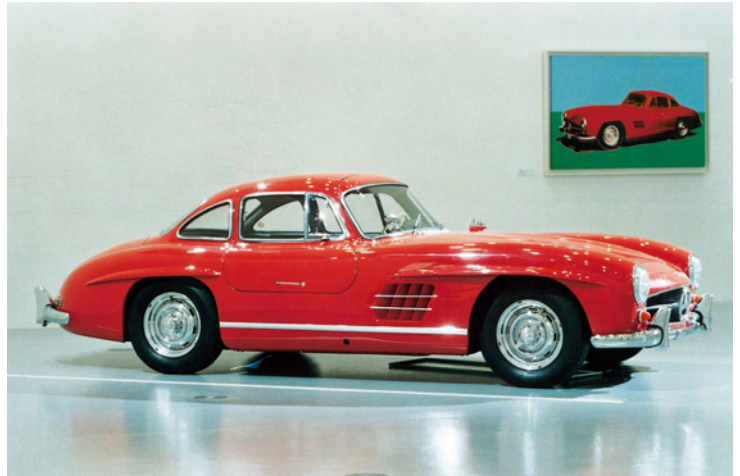


Exhibition «F 2001» with works by Daniele Buetti, Ugo Rondinone and Franz Erhard Walther (from left to right)

the DaimlerChrysler Collection are going on a world tour to major museums in Germany, America, South Africa and Asia.

What does the Corporate Art Department do?

The lively exhibition program inside and outside the company and the sound academic work complementing and extending the collection are just two aspects of the Corporate Art Department's work. We see mediating art as a role and a duty, as part of a worldwide commercial enterprise whose employees operate in a very wide variety of cultural contexts. Of course the opportunities open to the collection are not the same as those available to an exhibiting museum. Additional focal points are co-operations with other sections of the group: for example, an art concept matched to specific cultural identity was developed for the new DaimlerChrysler Services headquarters in Detroit, and the same applies to the new DaimlerChrysler Bank building in Stuttgart, to the Mercedes-Benz branch in Munich or to the new DaimlerChrysler AG Switzerland headquarters in Zurich. But internationalization and globalization also represent a challenge to in-house activities, which the collection is increasingly involved in. Projects are enhanced by active dialogue with other company departments, for example in the fields of construction or communications, by artistic problem-solving approaches that are built into the early search for ideas.



Picture sequence of the *Cars-Series* by Andy Warhol in the exhibition «Mythos Mercedes», Deichtorhallen, Hamburg, 2002



Robert Longo, *Untitled (Motor)*, 1995

Are any works commissioned?

A very few commissioned works are also part of the collecting concept (see p. 21), some relating to the product ›car‹, and some to the sculpture complex. One pointer to the future here – for the early international direction taken by the collection as well – was the commission that went to Andy Warhol in 1986 to celebrate the 100th anniversary of Daimler-Benz AG. A second commission went to the New York artist Robert Longo, who created a sequence of five black-and-white ›portraits‹. The

Stuttgart artist Simone Westerwinter (D) created a portrait of DaimlerChrysler in 2001 with 60 water-colors of names and car types; the Nuremberg artist Mathis Neidhart (D) accompanies in-house processes on questions derived from artistic and aesthetic practice, working under the Label IMEXK; Vincent Szarek (USA) examined the phenomenon of individualized mass production, using his shiny-painted picture objects to connect the design history of the car with hybrid surfaces from the Baroque to the contemporary wireframe; Sylvie Fleury created a series of 3-channel video films for the Mercedes-Benz branch in Paris in 2006.

Since the 1980s, commissions to design and realize location-specific works have gone to Max Bill, Heinz Mack, François Morellet, Walter De Maria, Ben Willikens, Tamara Khundadze, Gerold Miller, Pietro Sanguineti, Franz Erhard Walther and other artists who have created large sculptures or murals for various company sites

Who is responsible for commitment in the art field?

The aim to build up an art collection of high museum calibre, directed towards the abstract tendencies in 20th century art, has always come from the company itself. The works to be bought for the collection are chosen by the director of the Corporate Art Department independently and in consultation with the board member responsible for the art collection



Exhibition «Private/Corporate», DaimlerChrysler Contemporary, Berlin, 2002, works by Simone Westerwinter, 60 Watercolors with Names, and John M Armleder, *Don't do it!*



Joseph Kosuth (right) presenting his artistic project for the Milan seat of Mercedes-Benz, 2002, project initiated by IMEX^k



Guided tour for employees at the exhibition «South African Art in the DaimlerChrysler Collection», atrium of the Headquarter Stuttgart-Möhringen, 2003



Guided tour «Art and Architecture on Potsdamer Platz», Berlin, 2003

(Finance and Controlling). The acquisitions are mainly within the range of distinguished contemporary artists, but also include young artists, with a particular focus on artists from Baden-Württemberg and Berlin. Building on this, we work with the sponsorship department on a plan for promoting exhibitions mainly by contemporary artists or artistic trends that are connected with the DaimlerChrysler Collection.

Why are we committed to art, what are the prospects for the future? Promoting art is part of a broad cultural commitment based on a company self-perception that responds responsibly to social questions and processes. The company employees find it very easy to take

opportunities to address cultural, social, political and aesthetic concepts associated with contemporary art during the ordinary working day. Our aim is to build the collection up consistently in accordance with the profile developed; academic reappraisal of minimalist tendencies in Europe and the USA; making the DaimlerChrysler Collection accessible internally in the form of guided tours, publications, internet etc.; conveying the DaimlerChrysler Collection's activities with the maximum expertise to an international public interested in art and the company.

Dr. Renate Wiehager
Corporate Art Department
DaimlerChrysler AG

Art goes out into the World



Walter De Maria, *5 Continents Sculpture*, 1989, marble, quartz, magnesite, glass, steel, 196.9 x 196.9 x 196.9 in., acquired in 1989



David Salle, *The Debis Mural*, 1989, Principal Board Room, DaimlerChrysler Services, Potsdamer Platz, Berlin

Working with and on the collection reflects commitment to art as a mature part of DaimlerChrysler's self-perception and cultural profile. The company's worldwide presence shows up in the collection's increased mobility, but also in the form of increasing exploration of international art positions. These follow the collection's abstract and minimalist basic orientation. The company's connections with the USA, Australia, Japan and South Africa make their mark on the DaimlerChrysler Collection's profile and activities.

Company art. Worldwide

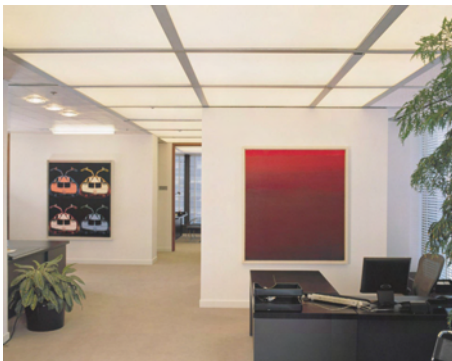
But deciding on a museum-style collection goes well beyond any four office walls. We tend to show individual works and work groups in thematic contexts and in areas that are generally accessible to employees and the board. About a hundred

works are changed over three times a year in Möhringen, Stuttgart and introduced in monthly tours. The Corporate Art Department also organized temporary exhibitions of works from the collection in the Lämmerbuckel (near Stuttgart) training centre, at the Sindelfingen site and until 2005 in the New York headquarter. Berlin has exhibitions in DaimlerChrysler Contemporary in Haus Huth, and also monthly guided tours of »Art and Architecture at Potsdamer Platz«. Temporary loans from the collection are integrated at DaimlerChrysler Services in Southfield/Detroit – to complement the art concept that is being developed for the building.

On this basis, and directed at the historical and current profile of the DaimlerChrysler Collection, the Corporate Art Department has devised comprehensive art concepts for the company's new buildings: for Detroit, for the DaimlerChrysler Bank in Stuttgart, for new offices and corporate buildings in Hong Kong and Zurich, for the Ulm research center and the Mercedes-Benz Center in Munich, finally in 2006 for the new Mercedes-Benz Museum (architects: van berkel & bos, Amsterdam) in Stuttgart.



Exhibition «Geometrical Affairs/Cars», works by Fleury, Geiger, Buren (from left to right), Galerie der Stadt Sindelfingen, 2002



Offices in the New York Headquarters, artworks by Andy Warhol and Rupprecht Geiger

The DaimlerChrysler Collection in exhibitions World-wide

Andy Warhol's »Cars« series, created for the Daimler-Benz AG in 1986 had its exhibition première in the Guggenheim Museum New York and in Germany in the Kunsthalle Tübingen in 1988. Warhol's last groups of connected works also stopped off in Japan, Bern, Madrid and Barcelona in 1989/91, various German cities and also Milton Keynes, GB, in 2001. The DaimlerChrysler Collection had its first exhibition, which was very highly regarded, in the Neue Nationalgalerie Berlin in 1999, with works and work-groups by artists ranging from Josef Albers to Ben Willikens. The collection guested at the Museum für Konkrete und Konstruktive Kunst in Zürich in 2000, with a slightly different slant. An exhibition in the Deichtorhallen in Hamburg on the story of the 300 SL was accompanied by works from the »Cars« series in 2001. The corporate art department has developed a special thematic exhibitions concept in association with the Sindelfingen factory: starting in 2002, parts of the collection have been presented regularly in the Galerie der Stadt Sindelfingen. The first world tour started in 2003: 150 works from the DaimlerChrysler collection were shown first of all in the Museum für Neue Kunst | ZKM in Karlsruhe, then in The Detroit Institute for Arts (2003/2004) and in the main museums in Cape Town, Johannesburg and Pretoria (2004) as well as in Tokyo (2006). Further venues will be Palma de Mallorca, Sao Paulo, Madrid and Singapore in 2007/2008. Part of our Worlds tour is an extensive Education Programme for learners and students at each venue. DaimlerChrysler Collection, the Corporate Art Department has devised comprehensive art concepts for the company's new buildings: for Detroit, for the DaimlerChrysler Bank in Stuttgart, for new offices and corporate buildings in Hong Kong and Zurich, for the Ulm research center and the Mercedes-Benz Center in Munich, finally in 2006 for the new Mercedes-Benz Museum (architects: van berkel & bos, Amsterdam) in Stuttgart.



Education Program for Schools and Universities during the exhibition «Sammlung DaimlerChrysler», Pretoria and Cape Town, 2004



Education Program for Schools and Universities during the exhibition at the Tokyo Opera City Art Gallery, 2006

Education Program

A major extraordinary feature of the World tour project is that the whole exhibition is introduced and accompanied by an Education Program for schools and universities.

Educational aims and concepts for use with the schools and universities during the exhibition period are already being worked out in advance, in close co-operation with the local cultural institutions. Learners and university students are handed for free a book to the exhibition: *From Bauhaus to Contemporary Art. ABC of the DaimlerChrysler Art Collection. A Work Book for Learners and Students*, 200 pages, 60 color ill., so that they can find their own way in to 20th century art. The DaimlerChrysler Corporation in each country is providing shuttle buses to transport school and university students to the exhibition. Trainee programs are available for museum employees, teachers and students in the exhibition's fit-up phase and attract appr. 100 individuals, who are communicating the Education Programme to their audience.



Exhibition at the Detroit Institute for the Arts, 2004, works by Olivier Mosset, Michael Zahn, Eckhard Schene, Franz Erhard Walther, Daniel Buren, Gerold Miller (from left to right)

Awards for Art and Culture in South Africa, Tokyo, Detroit

Der DaimlerChrysler Kunstbesitz ist seit Anfang der 1990er Jahre organisatorisch und inhaltlich an Vergabe und Präsentation von Förderpreisen zeitgenössische Kunst und Kultur beteiligt, jeweils in enger Zusammenarbeit mit den ausrichtenden DaimlerChrysler Ländergesellschaften in Südafrika, Japan und USA.

The DaimlerChrysler Award for South African Culture

The DaimlerChrysler Award for South African Culture, established to give young people working creatively in the field of culture their first international exposure, is being awarded for the seventh time since 1999. In 1999, the first

award went to the Johannesburg artist Kay Hassan. The jazz musician Themba Mkhize won the DaimlerChrysler Award in 2001, and the artist Jane Alexander was awarded it as the DaimlerChrysler Award for South African Sculpture in 2002. Jane Alexander's impressive sculptures and photographs were presented in Berlin in Haus Huth, as were Kay Hassan's large-format collages, videos and installations. In 2003 the DaimlerChrysler Award went to the choreographer Sbo Ndaba, and the photographer Guy Tillim won it in 2004, followed in 2005 by Gabeba Baderoon, who accepted the DC Award for South African Poetry, linked with a reading in Berlin and a publication. All the prize winners were invited to Germany, and were then involved in appearances or exhibitions in various South African cities. A first large-scale publication or CD is part of the prize.

The eight architects or architecture practices and their major projects from the various South African provinces nominated for the DaimlerChrysler Award for South African

Contemporary Architecture – the Award was given to Heinrich Wolf (*1970, lives in Cape Town) – will be presented in 2007 in Berlin as well as in Cape Town, Pretoria and Durban. The Award for 2008/09 will be dedicated to “Art projects in public spaces” and “Fashion Design”. For 2010, the year of the world soccer game, an extensive presentation with appr. 100 nominees celebrating “10 years DaimlerChrysler Award South Africa” is planned.

Art Scope DaimlerChrysler Japan

Art Scope DaimlerChrysler Japan is the name of a promotion program for young Japanese artists launched in 1991. In 2005, the award program was restructured to provide for an exchange of contemporary Japanese and German art. The works of the four award winners in 2005 – Kohei Nawa and Hiroharu Mori from Japan, Katja Strunz and Georg Winter from Germany – were jointly presented in the fall of 2006, initially in the Hara Museum for Contemporary Art in Tokyo. For the second time after 2004, the works of the winners of the “Artist in Residence” award, a groundbreaking program for Japan, will also be shown 2007 in Haus Huth, Potsdamer Platz, Berlin. The exhibition comprises some 20 pictures, photographs, objects and installations part of which were specifically created for this project. The Award winners 2007 – Izumi Kato (*1969, lives in Shizuoka, J) and Yuken Teruya (*1973, lives in Okinawa, J) from Japan, as well as Eva Teppe (*1973, lives in Berlin and New York) and Ascan Pinckernelle (*1970, lives in Berlin) – will exhibited in Japan and Berlin in 2008.

Emerging Artist Award Berlin/Detroit

DaimlerChrysler Financial Services, with their headquarters in Berlin and Detroit, initiated in 2005 the Emerging Artist Award. The winner is chosen amongst the graduates from different artistic disciplines of the well known Cranbrook University, Detroit. Nominees and Award winner are being exhibited together in Berlin at Potsdamer Platz, an accompanying publication supports the appearance of the young artists in the direction of an international recognition. Award went so far to Mark Moskowitz (2005) und Andrew Simsak (2006).

Main emphasis and history of the Collection DaimlerChrysler From Adolf Hölzel in Stuttgart 1906 to international contemporary art



Adolf Hölzel, *Drei Akte* [Three Nudes],
1908/09, oil on canvas, 20.9 x 24.4 in

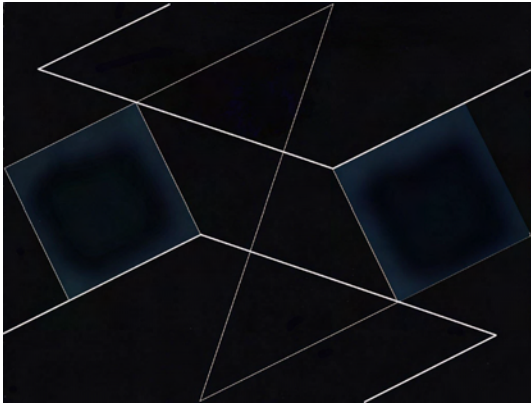


Willi Baumeister, *Montaru auf Rosa* [Montaru on Pink], 1953, mixed media
technique on hardboard 53.2 x 72.8 in.

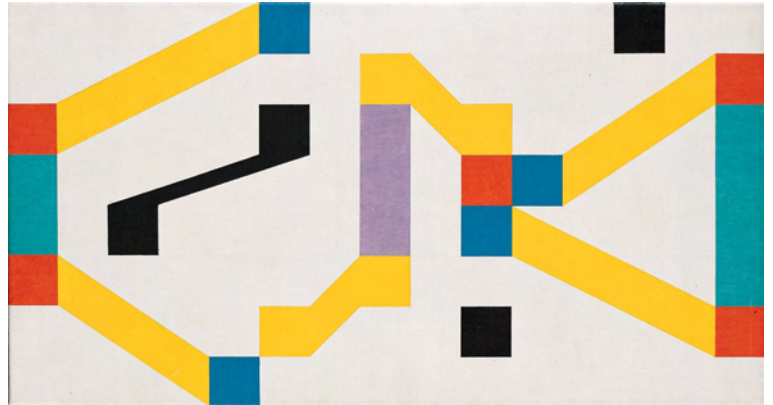
Classical Modernism – Constructivism and Concrete Art

The group of Classical Modern works in the DaimlerChrysler Collection, started in 1977 by the purchase of a painting by Willi Baumeister, includes mainly painting, but also sculpture, wall objects and graphics. They present an image of the development of art to the 1960s, relating mainly to South-West Germany (The Stuttgart avant-garde – from Hölzel to the Bauhaus – the ›Concrete‹ artists: the Ulm Hochschule für Gestaltung, the Zurich Concrete Artists, links with ›De Stijl‹).

Two compositions by Adolf Hölzel date from the first decade of the 20th century, thus forming the chronological starting-point of the collection. Hölzel, who was appointed to the Stuttgart Academy in 1905, taught in his class some of the later most distinguished pupils at the academy, Willi Baumeister, Camille Graeser, Otto Meyer-Amden, Oskar Schlemmer and Johannes Itten; they are represented by work groups or key single works. Schlemmer – ha has a particularly strong presence in the DaimlerChrysler Collection with nine works from three decades – worked from 1921-28 as a teacher at the Weimar and the Dessau Bauhaus.



Josef Albers, *Structural Constellation F-14*, 1954, engraving on Formica, 17.3 x 22.6 in



Camille Graeser, *Harmonikale Konstruktion* [Harmonical Construction], oil and tempera on canvas, 15.8 x 29.5 in.



Max Bill, *doppelfläche mit sechs rechtwinkligen ecken* [double surface with six right-angled corners], 1948-78, granite, 57.1 x 31.5 x 74.8 in

Josef Albers, whose biography was also greatly shaped by study and teaching at the Bauhaus, emigrated to the USA in 1933, where he became one of the leading figures in education. Four works in the collection follow the important stages of his development in the American period.

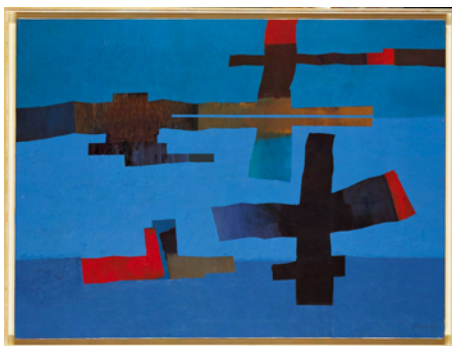
Max Bill is another key artist in the DaimlerChrysler Collection. He studied at the Dessau Bauhaus under Schlemmer, Kandinsky and Klee, and was co-founder and first director of the Hochschule für Gestaltung in Ulm. Bill became a member of the »abstraction - création« group, founded in 1931, which also included, among others, the artists Arp, Baumeister and Vantongerloo, who also feature in the collection.

With Camille Graeser, Verena Loewensberg and Richard Paul Lohse, the last-named form the core of the »Zurich concrete« artists, whose spokesman and chief theorist was Max Bill, into the 1960s.

Friedrich Vordemberge-Gildewart – for a short time a student at the Bauhaus in Weimar and Dessau, member of ›De Stijl‹, co-founder of ›die abstrakten hannover‹, a friend of Bill and later teacher at the Hochschule in Ulm – touches upon all these circles and can be seen as the most important pioneer of Concrete Art in Germany.

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Informel and Stuttgart avant-garde



Fritz Winter, *Vor und hinter Blau* [In Front of and behind Blue], 1968, 31.3 x 51.6 in.



HAP Grieshaber, *Das Milchschaaf* [The Milk Sheep], 1958, 35 x 49.6 in.



Georg Karl Pfahler, *Formativ N* [Fomative N], 1959, 40,75 x 39.4 in.

Informel(Abstract Art)

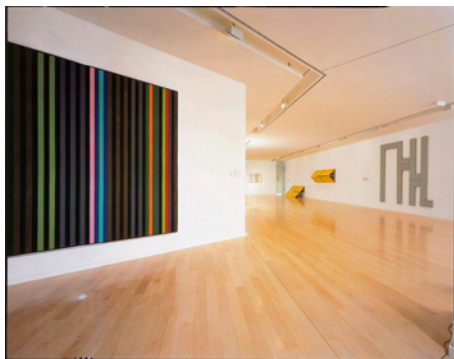
Informel tendencies are well represented in the DaimlerChrysler Collection by names like Bernd Berner, Peter Brüning, Karl Fred Dahmen, Gerhard Hoehme, Horst Kuhn, Uwe Lausen, Georg Meistermann, Fred Thieler and Fritz Winter. The further gestural developments of the abstract school can be seen in the work of the Stuttgart painters Rudolf Schoofs and K.R.H. Sonderborg. Set against this in the collection is the figurative counter-movement to Informel, with the Stuttgart artists Leonhard Schmidt, Manfred Pahl and their predecessors Hubbuch and Schad (Wintersberger and Willikens also belong in this line of development), and the figurative-expressive Karlsruhe School with its ›father figure‹ HAP Grieshaber and his pupils Horst Antes, Dieter Krieg and Walter Stöhrer.

Stuttgart avant-garde

Starting off from Informel, a group of young artists formed in the early sixties. They developed a type of large-format color-field painting that gave an object-lesson in bursting open the traditional picture format, while at the same time trying to relate architecture to town planning. Here the names include Otto Herbert Hajek, Georg Karl Pfahler, Thomas Lenk and Lothar Quinte. Their works were shown alongside those of their American contemporaries in the Württembergischer Kunstverein in Stuttgart in 1967. This epoch-making exhibition was called ›Formen der Farbe‹ (Forms of Color).



Jan Henderikse, *Korkenrelief* [Cork Relief], 1962, diameter ca. 31.5 in.



Exhibition «Minimalism and After II», DaimlerChrysler Contemporary, Berlin, 2003, works by Gene Davis, John Mc Laughlin, Charlotte Posenenske, David Novros (from left to right)



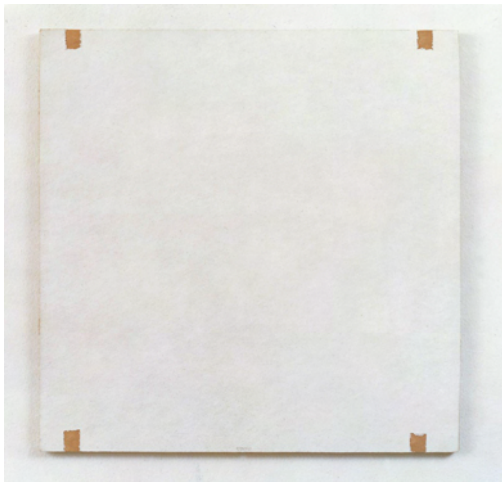
Exhibition «New Zero», DaimlerChrysler Contemporary, Berlin, 2001, works by Megert, Morellet, Soto, Verheyen, Raysse (from left to right)

Zero and Neue Tendenzen

›Zero‹ and ›Neue Tendenzen‹ (New Tendencies) as European movements connected to international Minimalism are represented in the DaimlerChrysler Collection by names like Enrico Castellani, Getulio Alviani, Gerhard von Graevenitz, Dadamaino, Jan Henderikse, Almir Mavignier, Francois Morellet, Jan Schoonhoven and Klaus Staudt. German liners within this spectrum, touching on various movements and setting themselves apart from them, are Ruprecht Geiger, Günter Fruhtrunk and Hermann de Vries – they make a clear mark in the DaimlerChrysler Collection with important groups of work –, and also Alfonso Hüppi, Otto Ritschl and Fritz Ruoff.

Minimalism in Europe and America

The major abstract movements from the 1950s to the 1970s are characterized by going back to the origins of a concrete, constructive and minimalist art, though with different stresses in Europe and America. Connections between European structural-constructive painting with American tendencies – Minimal Art, Color Field Painting, Hard Edge, Op Art – are clearly shown in the collection in works by Adolf Fleischmann, Hartmut Böhm, Andreas Brandt, Ulrich Erben, Gottfried Honegger, Günter Fruhtrunk, Karl Gerstner, Manfred Mohr, Anton Stankowski.



Robert Ryman, *Untitled*, 1966, oil on fiberglass, 18.9 x 18.9 in.

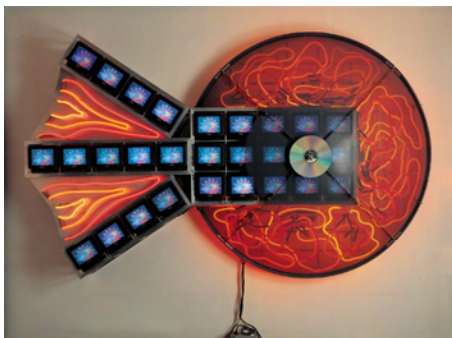


Peter Roehr, *FO-60*, 1966, paper on cardboard, 17.5 x 17.4 in.



Olivier Mosset, *Untitled*, 1974, acrylic on canvas, 39.4 x 39.4 in.

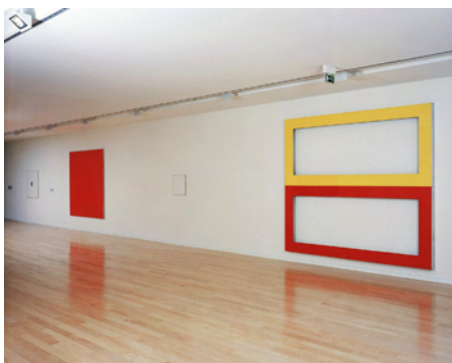
Exceptional examples in minimalist European art are represented in the collection with groups of work by Peter Roehr, Jan Schoonhoven, Charlotte Posenenske, Hanne Darboven, Eckhard Schene, Franz Erhard Walther and Olivier Mosset. Important positions in minimalist art by painting from Scandinavia and Eastern Europe have been added recently: Henryk Stazewski, Poul Gernes, Imre Bak et al. There are works in the DaimlerChrysler Collection anticipating European minimalism of this kind by Josef Albers, Hermann Glöckner, Richard Paul Lohse or Vordemberge-Gildewart. One point of reference for reductionist painting in the USA is a picture painted by Robert Ryman from 1969. In parallel with this focal point that has established itself the collection has addressed predecessors – practically unknown in Europe – of American minimalist painting with acquisitions of work by artists including Gene Davis, John McLaughlin, Jo Baer, David Novros, Karl Benjamin, Oli Sihvonen, Ilya Bolotowsky, Alexander Liberman, and Frederick Hammersley. This forms the intellectual basis for younger approaches in the collection like Greg Bogin, Jens Wolf or Martin Gerwers.



Nam June Paik, *Mars*, 1990, video-sculpture, 70.9 x 119.7 x 33.9 in



John M Armleder, *Don't do it! (Readymades of the 20th Century)*, FS (Furniture Sculpture), 1997/2000



Exhibition «Minimalism and After I», 2002, DaimlerChrysler Contemporary, Berlin, works by Mosset, Ryman, Miller (from left to right)

Contemporary Art

The DaimlerChrysler Collection holds prestigious high-calibre works by figures involved in major artistic trends and groupings within the 20th century's abstract movements. The aim in the field of contemporary art is on the one hand to make it possible to look at one focal point of the collection – the reduced, constructive-concrete and minimalist directions in contemporary art – and to show how it operated in distinct areas and continues to make an impact in the present. On the other hand, works by the younger generation demonstrate key positions taken up by painting in the 1980s and 1990s. This latter group includes work by the generation of artists born around 1945/1950 like Ulrich Erben, Alfons Lachauer, Christa Näher, Günter Scharein, Artur Stoll, Ford Beckmann, Dieter Villingner, Sean Scully and Yuko Shiraishi.

The connection from the non-representational positions of post-war Modernism to the multi-media field of contemporary art in the DaimlerChrysler Collection is made largely by a group of artists born around 1930/45: Charlotte Posenenske, Nam June Paik, Walter De Maria, Ulrich Rückriem, Auke de Vries, Daniel Buren, Roman Signer, Franz Erhard Walther, Imi Knoebel, Hanne Darboven, Bernar Venet, Olivier Mosset, Michael Heizer, Giulio Paolini, Peter Roehr and Joseph Kosuth.



Pietro Sanguinetti, *(now) |D|*, 2001, light box with slide, 70.9 x 94.5 x 6.7 in.



Andrea Zittel, *Rendition of A - Z Pit Bed*, 1995/2001, wood, carpet, 144.8 x 96.9 x 17.7 in



Isabell Heimerdinger, *Alice*, 2000, Video installation

The emphasis on the merely ›fashionable‹ or ›surface‹-fixated nature of many artistic decisions is one of the conclusions that contemporary art has drawn from this. Another is crossover, and the mutual ›exploitation‹ of aesthetic strategies from art, design, fashion, architecture, music clips and computer programs.

Three major lines in the collection in the sphere of young art link up with this and with the above-mentioned artists from Paik to Mosset, with all of them overlapping and complementing each other: the tendencies of international Minimalism are further explored in the work of Andrea Fraser, Gerold Miller, Karin Sander, Martin Gerwers, Gail Hastings, Greg Bogin, Andreas Schmid, Michael Zahn and others. The transition from the traditional panel painting to the wall-related object and the removal of boundaries between the genres are addressed thematically in works by Sylvie Fleury, Simone Westerwinter, Monika Brandmeier, Nikolaus Koliusis, Norbert Rademacher, Alf Schuler, Beate Terfloth. Substantial research in the field of new pictorial media has been conducted by Pietro Sanguinetti, Markus Huemer, Isabelle Heimerdinger, Takehito Koganezawa, Tacita Dean, Albert Weis, Katja Davar, Philippe Parreno and Bernie Searle.

The Sculptures



Auke de Vries, *Gelandet* [Landed], 2002, iron, 275.6 x 354.3 x 472.4 in., acquired in 2002, Potsdamer Platz, Berlin



Norbert Kricke, *Flächenplastik im Raum*, 1964, stainless steel, 255.9 x 137.8 x 137.8 in., acquired in 1989, Headquarters in Stuttgart-Möhringen

Ten thousand employees go past Tony Cragg's monumental bronze sculpture and Bernhard Heiliger's large patinated iron sculpture *Tag and Nacht* (Day and Night) every day. It was positioned outside the Mercedes-Benz Museum in Untertürkheim, Stuttgart in 1983 and since then millions of visitors from all over the world have strolled around the work and into the Mercedes-Benz museum at the former location. The sculpture opens out like an organic inventory of a geometrical and technical formal language, providing the architecturally very varied factory site with an artistically defined centre and an aesthetically impactful face.

sculpture ›landed‹ on the roofs of the DaimlerChrysler site in Potsdamer Platz. Visually it is a cross between a mobile space capsule and a bird-house. The flag on the colorful metal creature *Gelandet* (Landed) cranes cheekily twelve meters into the Berlin sky. It was conceived in spring 2001 by the Dutch sculptor Auke de Vries to conclude the Potsdamer Platz sculpture ensemble. Between these defining dates come the names of twenty-one German and international artists and the titles of the same number of public sculptures for Stuttgart, Sindelfingen, Berlin and Ulm.

Stuttgart Mercedes-Benz Museum

In about 1989/90, Mercedes-Benz acquired a group of eleven large sculptures for their site in Untertürkheim, Stuttgart, and for the public areas at their Möhringen, Stuttgart, headquarters, including key works by Walter de Maria, Norbert Kricke and Klaus Staudt. This was the start



Keith Haring, *Untitled (Boxers)*, 1987, steel, height 192.9 in., Potsdamer Platz, Berlin



Nam June Paik, *Nam Sat*, 1997/98, steel/Plexiglas, neon lamps, 24 monitors, 4 DVD-players, atrium of the DaimlerChrysler Services Building, Potsdamer Platz, Berlin



Frank Stella, *Prinz Friedrich Arthur von Homburg* [Prince Frederic Arthur of Homburg], 1999, aluminium, steel, fibreglass, 126.8 x 155.9 x 135 in.

of a collection of large sculptures that now includes about 30 works, associated not just with their various locations but above all with the company identity. Two important works here are the column sculptures by Heinz Mack and Max Bill, 42 meter and 30 meter high respectively, close to the new Mercedes-Benz Museum. They are the first of eight sculptures, part of a concept developed specifically for this site. Franz Erhard Walther's monumental wall related *Wortfeld* [Word Field], was commissioned for the entrance area of the New Mercedes-Benz Museum in Stuttgart, designed by the UN studio van berkel & bos in Amsterdam. It is followed inside by Max Bill's large relief *combillation* [compilation] and one of his *Möbius strip* sculptures, then by a monumental panorama photography by Walter Niedermayr and murals by Jan van der Ploeg and Stéphane Dafflon.

Stuttgart-Möhrigen

The nine large sculptures for the group's mid eighties-designed headquarters in Möhringen, Stuttgart, are on the whole more strongly committed to a constructive and minimalist approach, but here too the mingled nature and technology is a thematic dominant. Ulrich Rückriem's granite sculpture seems to have grown of its own accord, like a tree, on the edge of the little lake; Walter De Maria's white stones from five continents are a compressed mass of geo-history; the metal sculptures by George Rickey and Norbert Kricke demonstrate time and movement as a natural medium of our existence; the great 'Piazza' was designed by Max Bill in dialogue with the architects of the Möhringen group headquarters (the Düsseldorf architects BHLM, Beucker, Haider, Langhammer, Maschlanka).

Sindelfingen Plant

Four large works have been acquired since the mid nineties for the extensive DaimlerChrysler factory site in Sindelfingen near Stuttgart, where many vehicle series are assembled. These works focus the open architectural structure aesthetically in various places. The airy, vigorously three-dimensional works by Nigel Hall and Norbert Kricke stand in the open air like natural monuments, Frank Stella's dynamic and lively piece becomes part of the innovative energy of the research center, and finally Gerold Miller's mural Plan 3 for the Maybach Building, opened in 2002, seems to take the DaimlerChrysler Collection's early stages and history, its articulation of the key abstract tendencies within Modernism, into the 21st century.

Potsdamer Platz Berlin

While the DaimlerChrysler site in Potsdamer Platz was being developed from 1995 to 2001, eight international artists were selected. One existing sculpture was purchased from them, or one site-related sculpture commissioned. They are: Keith Haring, Jeff Koons, François Morellet, Nam June Paik, Robert



Mark di Suvero, *Galileo*, 1996, steel, height 515.2 in., artificial lake in front of the DaimlerChrysler Services Building, Potsdamer Platz, Berlin

Rauschenberg, Mark di Suvero, Jean Tinguely and Auke de Vries. The works were realized from 1997.

Auke de Vries's (b. 1937, NL) sculpture *Gelandet* (Landed) makes an artistic impact from quite a distance away. It constantly changes its appearance from all angles, a pas de deux under the Berlin sky that is as light-hearted as it is daring. From closer up, Keith Haring's (1958-1990, USA) *Boxers* salute both arrivals and people who are travelling by: the figures' sporting yet aggressive gestures could also be read as an embrace. We know Jeff Koons's (b. 1955, USA) *Balloon Flower* from children's parties and street performers,



François Morellet, *Light Blue*, 1998, Argon tubes, 410,10 ft total length, atrium of the DaimlerChrysler Services Building, Potsdamer Platz, Berlin

its mirror surfaces make people look at it and want to touch it. Robert Rauschenberg's (b. 1925, USA) *riding bikes* create a no less magical counter-world to the perfect façades in Potsdamer Platz, to the cars and shop-window displays. Mark di Suvero's (b. 1933, China) *Galileo* in the pool by the Musical Theater sets an individual accent with its monumental size and expansive energy. Strollers are lured into the great atrium of the DaimlerChrysler Services building by Nam June Paik's (b. 1932, Korea) video work, which runs wild over column and ceiling. Inside they confront Jean Tinguely's (1925-1991, CH) *Méta Maxi*, one of the largest works in the collection and a major landmark in Tinguely's oeuvre. It's revolutionary idea of contemporary sculpture creates an anarchically cheerful Constructivism on the ruins of industrial society, as it were. François Morellet's (b. 1926, F) *Light Blue* conjures up a blue rainbow in the inner courtyard of the atrium designed by Renzo Piano.

Commissioned Works



Andy Warhol, *Cars*, DaimlerChrysler Contemporary, Berlin, 1999



Robert Longo, *Big Red Car*, 1997, Company Restaurant Stuttgart-Möhringen

The product related commissioned work

The theme of the car as a fetish of an expanding consumer society ran through the whole of the American artist Andy Warhol's early work. His unqualified commitment to Business Art as the »best« art made him one of the undisputed leaders of the Pop Art movement. In 1986, on the 100th anniversary of the invention of the motor car, the car as a motif and icon of mobility returned to Warhol's work with a commission from Daimler-Benz AG. About 80 pictures were planned for the Cars series, but only 35 pictures and twelve drawings were completed before he died in 1987. This complex also provides a nucleus for other work commissioned by DaimlerChrysler.

From 1995 to 1998 the American artist Robert Longo developed a series of five large-format drawings for the DaimlerChrysler Collection called *Cars from Above*, showing top views of

1980s and 1990s models, and Big Red Car, an airbrush painting showing a side view of the Mercedes SLK, in the form of a grid with 100 individual panels. Longo's characteristic hyper-realistic approach – selecting familiar subjects from the media image machinery and isolating these from their usual contexts in very large black-and-white drawings – works against the rapid glance at shiny surfaces. Instead, Longo's work crystallizes out the problem of standard thought patterns simplified to ›black-and-white‹, which people believe enable them to understand and consume the world.

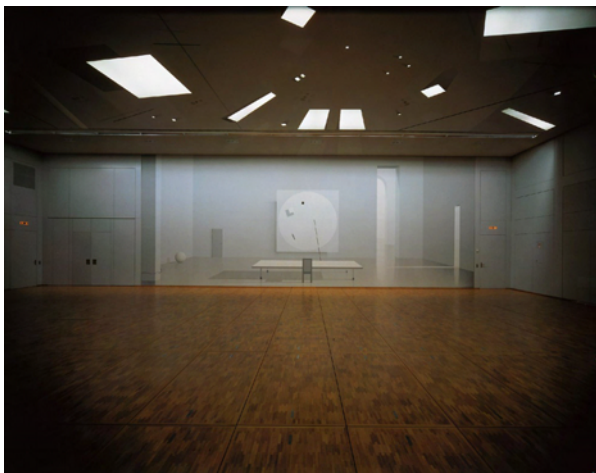
In 2001, Simone Westerwinter accepted a commission to produce a series of 60 name water-colors, as a successor project to Warhol and Longo. They are hung as a complete group, thus

presenting a spotlit company portrait, with the people, products and brands represented fusing into a single pictorial unit when seen as a whole. The name water-colors, which the artist has been working on as a group since 1995, are produced only for a ›client‹, and the manufacture of the portrait is off-the-peg as well: typeface, format and finish are prescribed. But the person whose portrait is being produced can choose his or her personal color from 110 pure color shades; this color then fills the whole surface of the picture, and the family or product name appears as a white negative form on a colored ground.

Mathis Neidhart has been working under the company label IMEX since the



Gerold Miller (right) and Renate Wiehager presenting the art project for the Center of Excellence (Maybach, Sindelfingen, executed in 2002) – Project initiated by Imex^k



Ben Willikens, *Die Dynamik der Idee* [The Dynamics of the Idea] / *Das All* [The Universe], 1990, acrylic on canvas on plaster, Auditorium, Stuttgart-Möhringen

early 1990s. His work is investigative: he accompanies people in different social contexts by supporting and controlling the dynamics of time-periods and content cross-references. Mathis Neidhart's work is based on making initiators of, participants and people involved in social processes into components of his artistic work. Performatively structured dialogue and action concepts are characteristic of the projects that Mathis Neidhart realizes. These are not just for exhibitions, but also impact on spaces that are assumed to be art-free, but are made into artistic contexts.

Commissioned by DaimlerChrysler France, Sylvie Fleury produced a series of five video works for the new Mercedes-Benz Brand Centre in Paris. In these works, the artist blends the appeal of legendary Mercedes-Benz cars with the latest contemporary ideas from the worlds of art and fashion in an approach that is as enigmatic as it is elegant.

Sculptures and wall painting

Some of the above described sculptures (see p. 18) have been realized as commissioned projects for DaimlerChrysler, thus as Heiliger, Mack, Bill or Nierhoff in Stuttgart, Paik, Morellet, Rauschenberg and de Vries in Berlin. Klaus Staudt created the installation sculpture *Dem Lichte entgegen* (Towards the Light) in 1990 for the stairwell in the so-called Building 22 in Möhringen. From here visitors move on to the painted stage-spaces created for the auditorium by Ben Willikens, an academy professor who lives in Stuttgart and teaches in Munich. These are gray-white, entirely devoid of human presence and furnished with sparse properties. The mural *Die Dynamik der Idee* (The Dynamics of the Idea), with central perspective, along with the central stairs and the architectural quotations, alludes to Raphael's fresco The School of Athens; the

starting-point for the opposite mural *Der Raum des Erfinders* (The Inventor's Room) was Leonardo da Vinci's Milan Last Supper. Raphael's disputing scholars have been replaced by architectural solids, Willikens makes the people the

channel for the idea. Opposite, Jesus breaking bread is replaced by an abstract image. *Der Raum des Erfinders* contains a piece of the history of Western art and science, from St. Jerome in his Study to the research facilities of scientists like Kepler and Daimler, and Piet Mondrian's studio. The ceiling painting *Das All* (The Universe), with its upward-striving cubes and cuboids, is in the tradition of Baroque ceiling painting.

DaimlerChrysler Contemporary Haus Huth, Potsdamer Platz Berlin



Exhibitions at the DaimlerChrysler Contemporary Berlin: exhibition «Kai Hassan», 2000 (top) and «Minimalism and After I», 2002; works by Heimo Zobernig and Olivier Mosset (from left to right)



Changing exhibitions

The DaimlerChrysler Collection moved into the elaborately renovated Haus Huth in Potsdamer Platz in 1999, the first time it had had its own exhibition galleries. The space covers about 600 sqm and is called DaimlerChrysler Contemporary. It is used to show focal points of the collection and new acquisitions, changing on a quarterly basis, complemented by smaller shows of work by individual artists and special exhibitions. Two winners of the DaimlerChrysler Award for South African Art, Kay Hassan and Jane Alexander were shown for the first time in Germany in 1999/2002. The "Minimalism and After" series, which started in 2002, introduces some of the collection's new acquisitions to show the connections between the proto-minimalist trends in Europe and America in the 1950s and 1960s to minimalist directions taken by contemporary art.

Since 2001, the "Photography, Video, Mixed Media" series has shown selected positions from media art that are new to the collection. "New Zero", mounted in DaimlerChrysler Contemporary for the first time in 2001, shows acquisitions for the collection in the field of European Zero movement and the New Tendencies around 1960, and is being continued in an intermittent series. In spring 2002 the first part of the "Private/Corporate" series opened, in co-operation with the Paul Maenz Collection, followed since 2003 in Haus Huth by the Ileana Sonnabend Collection New York, the Heliod Spiekermann Collection, Düsseldorf, and the Anupam Poddar Collection, New Delhi, in dialogues with the DaimlerChrysler Collection. From 2006 the "Classical : Modern" exhibition series shows classical works from the Collection in a context of acquisitions in the field of contemporary international art.

Haus Huth - the building with a balcony view of history

Haus Huth, 5 Alte Potsdamer Strasse, was built in 1912 to plans by the architects Conrad Heidenreich and Paul Michel for the Huth family, it is the only building in Potsdamer Platz from the imperial period to have survived the war and the Wall almost unscathed.

The steel skeleton construction method, which was very new at the time, was chosen to make it possible to accommodate a wine store on the second and third floors. This is why the building was able to withstand the air-raids. It was originally run as a restaurant, wine merchant's and wine-bar, then became a home and warehouse. In 1990 the building, along with Potsdamer Platz, came into the possession of Daimler-Benz, now DaimlerChrysler. Great care was needed to maintain and convert Haus Huth. The steel skeleton, the Kirchheim muschelkalk façade, the marble staircases and the heraldic room on the first floor of the building are all listed.

A changing selection made from about 100 works in the DaimlerChrysler Collection is regularly shown in Haus Huth and in public areas of the DaimlerChrysler Services building and the Hyatt Hotel.

What? When? Where?

Internet

www.collection.daimlerchrysler.com

On our homepage you will find information about exhibitions and current special events – details about the history of the collection and art at the company's sites –, illustrations of important works in the collection, an online book-shop and numerous views of past and present exhibitions in DaimlerChrysler Contemporary

Art information in Berlin

Once a month on Saturday public guided tours through actual exhibitions in the DaimlerChrysler Contemporary

On request we offer public guided tours "Art and Architecture at Potsdamer Platz"

Contact in Berlin

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daily 11 am – 6 pm, admission free

Art information in Stuttgart

Public guided tours for outside visitors to the Stuttgart-Möhringen site are possible only by arrangement. Company employees are regularly informed by the Art Department's e-mail server about the Department's guided tours and activities.

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