

Profiler

Artists

Edgar Arceneaux

Raphael Danke

Tony de Lautour

(e.) Twin Gabriel

Maria Hedlund

Rachel Lachowicz

Anne Nöll

Schürmann Collection (works

by Ruth Jitschin and

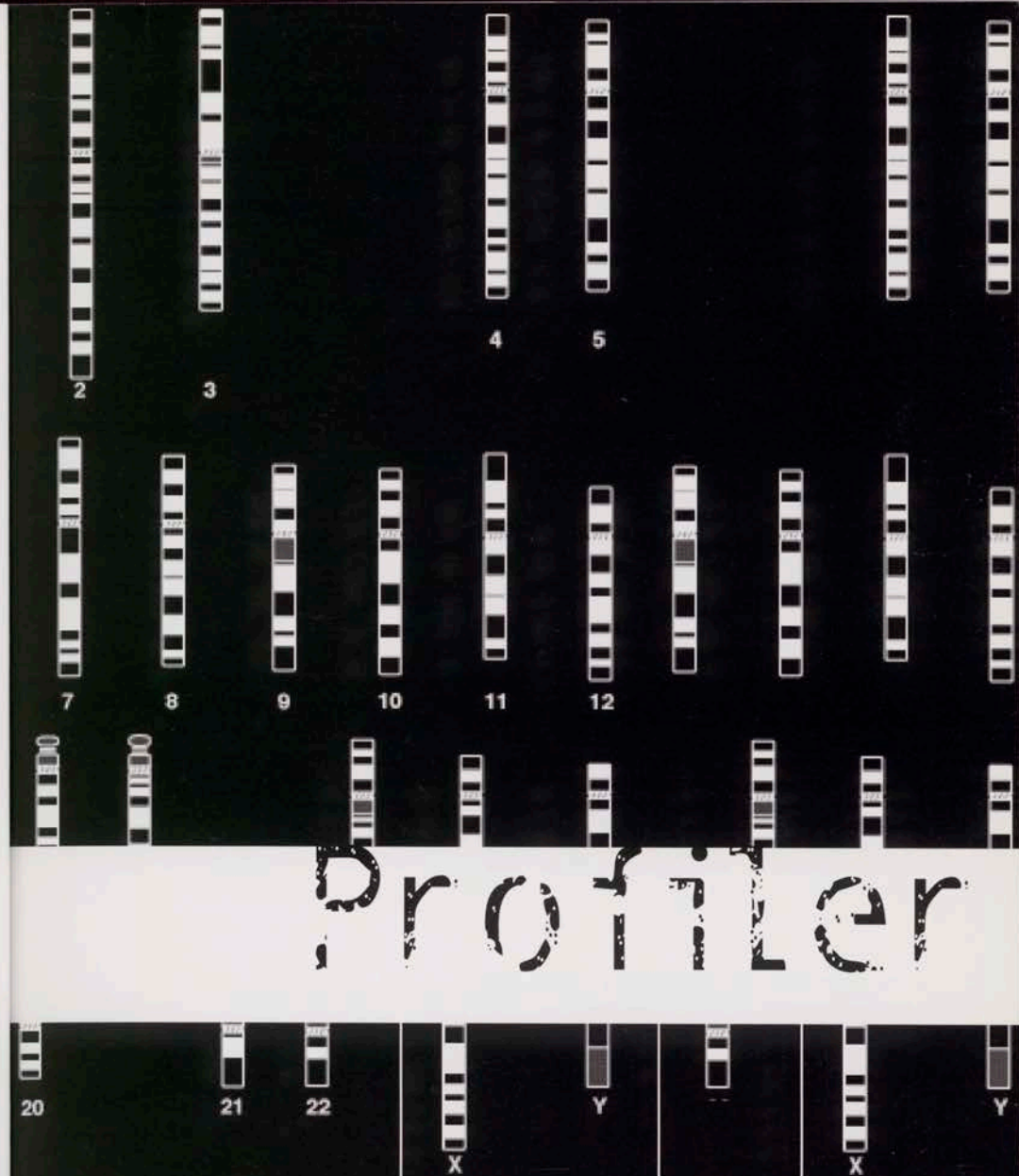
Johannes Wohnseifer)

Michael Stevenson

Curators

Astrid Mania

Peter Robinson



Acknowledgements

Govett-Brewster Art Gallery

The exhibition *Profiler* was initially organized for the Künstlerhaus Bethanien Berlin in 2001. In 2002 the Govett-Brewster Art Gallery commissioned this publication in association with the re-presentation of the exhibition at the Govett-Brewster Art Gallery and the Royal Museum and Art Gallery, Kent, in association with the Kent Institute of Art and Design. As such *Profiler* is the latest in a series of Govett-Brewster Art Gallery publications that address current issues in contemporary art and culture.

Principal funder:
New Plymouth District Council

Exhibition supporter:
ifa - Institut für Auslandsbeziehungen e. V.

Lenders:
Ivan Anthony Gallery, Auckland; Frehrking Wiesehofer Galerie, Cologne; Kapinos, Galerie für Zeitgenössische Kunst, Berlin; Gaby & Wilhelm Schürmann Collection, Aachen; Galerie Barbara Thumm, Berlin

Director: Gregory Burke

Exhibition preparation:
Cathy Anderson; Peter Dredge; Bryan James; Simon Rees; Kate Roberts; Renata Rizzo Silveira.

Publicity and Administration: Antony Rhodes, Angela Parr

Information services:
Chris Barry, Jane Collins, Johanne Cuthbert, Michaela Ngaia, Cathy Parkes, Barbara Valintine

The Curators

The curators thank the following persons and institutions: all participating artists for their generous support; Creative New Zealand, Toi Aotearoa; Gregory Burke; Renata Rizzo Silveira; The Govett-Brewster Art Gallery, New Plymouth; Martin Clark; The Kent Institute of Art and Design, Canterbury; Heike Dander; Toni Lebkücher; Christina Sickert; Christoph Tannert, Künstlerhaus Bethanien, Berlin; Stephan Adamski; Markus Frehrking; Andreas Grimm; David Hatcher; Joanna Kamm; Michael Kapinos; Boris Kremer; Alex Reding; Cornelia Schmidt-Bleek; Barbara Thumm; Christina Vègh, Kunsthalle Basel; Shoshana Wayne Gallery; Michael Wiesehofer.

Profiler

Exhibition venues:

Künstlerhaus Bethanien, Berlin
2 - 18 November, 2001

The Govett-Brewster Art Gallery, New Plymouth
3 August - 29 September, 2002

Royal Museum and Art Gallery, the Beaney Institute, Kent;
in association with the Kent Institute of Art and Design
9 November - 14 December, 2002



The exhibition *Profiler* gathers installations, sculptures, collections, photographs and drawings that tell stories through re-constructing found or invented clues and hints, using archaeological and forensic methods as metaphors for the different approaches of the individual artists in creating narratives and stories.

Detectives

Maria Hedlund's series *At My Home* shows close-up details from the interior of the artist's flat - a light switch, a sink, the shower curtain, walls - on which dirt, dust and finger prints have left their marks. The photographs appear like evidential images taken by a police photographer. Anne Nöll collects and cuts identikit from newspapers, crude little drawings that reduce the life and identity of a person to a few basic features. Tony de Lautour unites in his paintings portraits of the first European settlers of New Zealand as well as of important Maori chiefs. The faces, drawn in a deliberately rough style, are all numbered. These ciphers, although taken from the pages of de Lautour's source material, give the impression of a demographic archive, of a bureaucratic or forensic registration. Mike Stevenson's courtroom drawings are fictitious, pretending to document the real murder trial of Carl André. These invented images adopt the style of the quickly rendered drawings, which in many court cases are the only visual material issued to the public from the trial. (e.) Twin Gabriel set up a fake inventory of 3000 names by mixing and combining the entries of a historical book on names. Printed on large banners and installed on the façade of Bauhaus guesthouse in Dessau they pretended to reveal the inhabitants' real identities.



Excavators

Edgar Arceneaux's *Drawings of Re-Moval* represents an attempt to get to the roots of the artist's family history. They document places and buildings where Arceneaux's father spent his childhood and youth. When revisiting his father's hometown Arceneaux found many of these sites in ruin. By arranging his drawings in different layers he chronologically tracks the stages of decay. The exhibits from the Schürmann Collection are grouped around childhood memories of the collector Wilhelm Schürmann and refer to the impetus of his passion to collect and make connections. Raphael Danke's statuette *Venus von Adlershof* is a fake excavated archaeological object, the genesis of which is revealed through a series of photographs. Rachel Lachowicz's installation reveals the admiration that the architect Adolf Loos had for Josephine Baker: Loos designed a house for the diva that was, however, never built. Lachowicz covered an army tent with the typical ornamental design of the architect, thus creating a temporary architecture that at the same time recalls the provisional accommodation of both excavators and investigation teams.



History

The past is an illusion, a construction based on memories and recollections, on incomplete documents and enigmatic findings - be it the history of a person, family, nation or mankind. It is distorted by emotions and ideologies. It is a fiction made out of what you find, what you want to find or what you are allowed to find. In the process of creating history, out of available or approved fragments and traces, the working methods of an archaeologist, historian, detective or forensic scientist are very similar. They all try to develop a profile of their research object; their methods, instruments and vocabulary are interchangeable.



D.B: I would like to ask you a question about the Talking Heads. Do you know that group?

J.D: No. The Talking Heads? What kind of music?

D.B: They were a new wave group in the 1970s and '80s. Their first hit was called Psycho Killer.

J.D: I know that song! Yes. I remember that song.

D.B: David Byrne, the singer, is a very intense guy. He decided that a psycho killer would say, "I hate people when they're not polite." And he would also speak in French because he'd imagine himself as very refined.

J.D: That's what Byrne thought? He is walking the line.

Quoted from: *Profiler*, an interview between David Bowman and John Douglas, www.salon.com/books/feature/1999/07/08/profiler

portrait of a profiler



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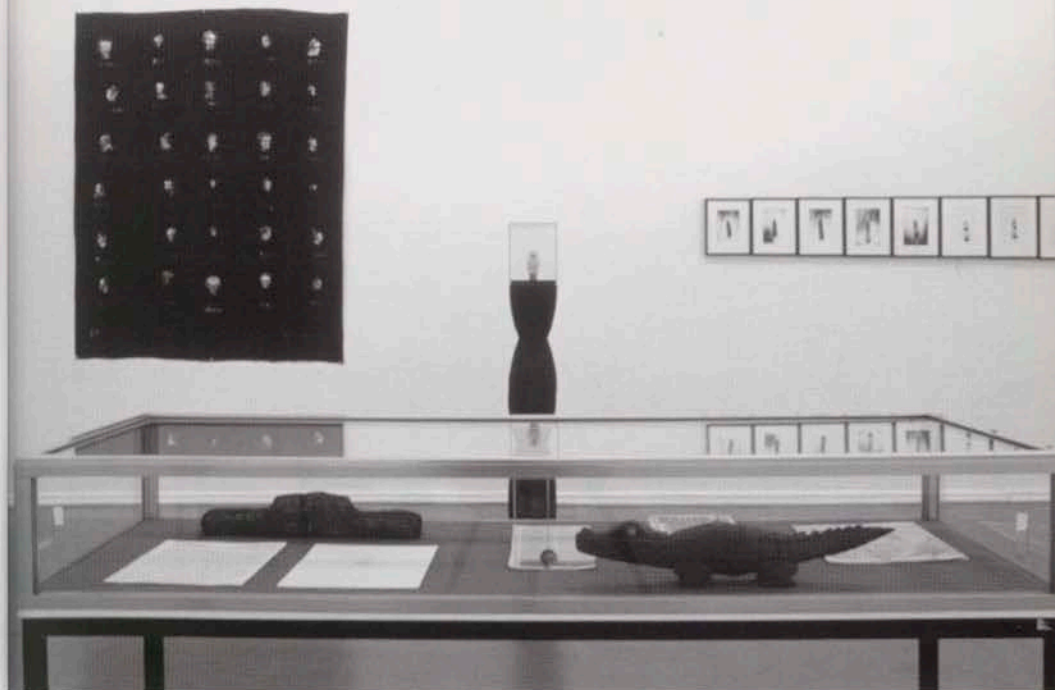
D.B: Welcome to psycho killer summer. Thomas "Hannibal" Harris based one of his FBI agents on you, right?

J.D: Yes. Jack Crawford. A lot of TV shows were based on me as well: *The Profiler*, *Millennium*. What they've done is misinterpret my books. If I watch *The Profiler*, it drives me crazy when she (actress Ally Walker, who plays Dr. Sam Waters) gets this look on her face, and she has these flashbacks and starts seeing blood and gore. If I had to go through that every time I did a profile, I'd be wearing a blue chiffon dress, smoking a cigar.

Quoted from: *Profiler*, an interview between David Bowman and John Douglas, www.salon.com/books/feature/1999/07/08/profiler

J.D.: A lot of people who deal with criminals and parole don't want to know about the crime. What I've always said is, "To understand the artist, you must look at the art work."

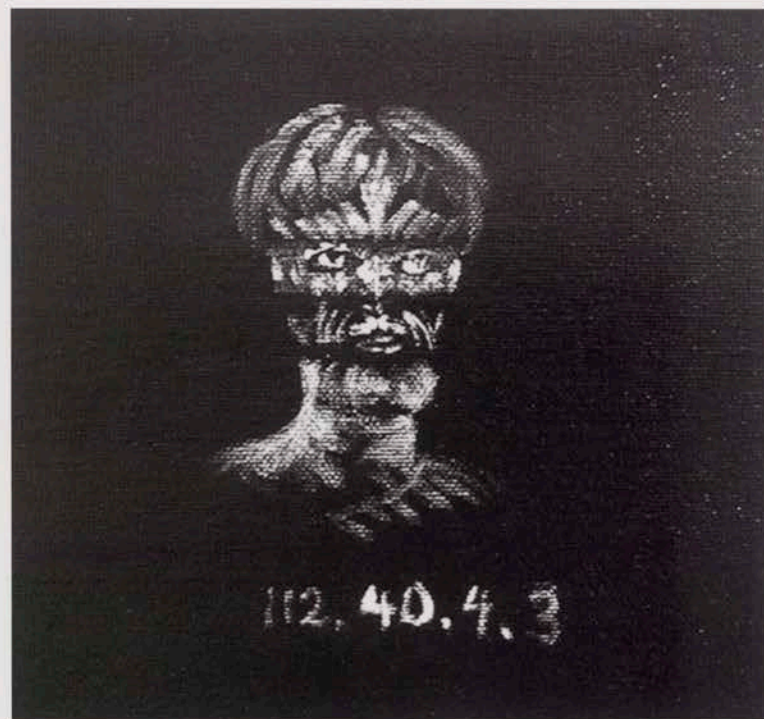
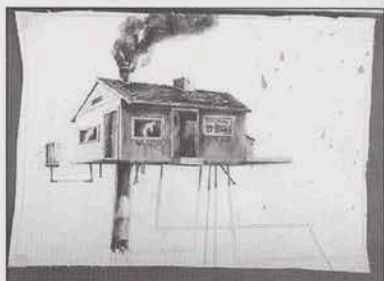
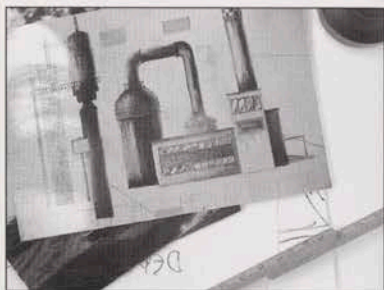
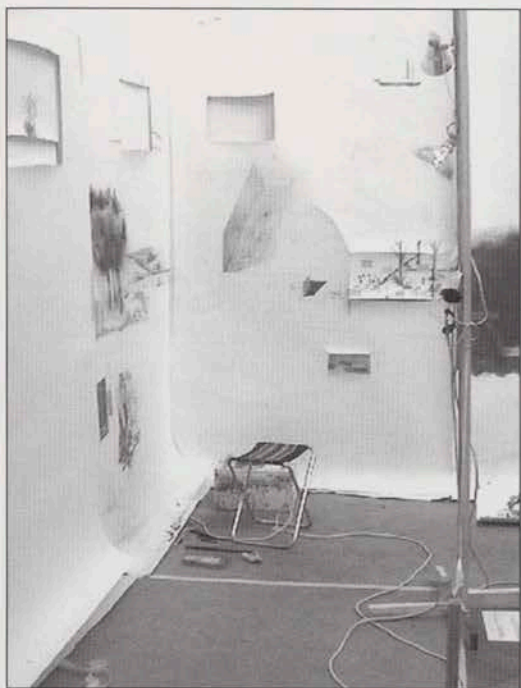
Quoted from: *Profiler*, an interview between David Bowman and John Douglas, www.salon.com/books/feature/1999/07/08/profiler





2685) Hector Fötkenheuer





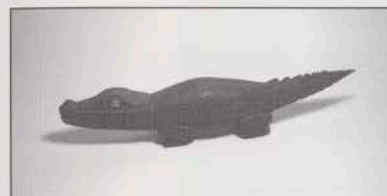


Die Polizei fragt: Wer kennt diesen Mann?
Zielmugshot




Wer kennt diesen Mann?

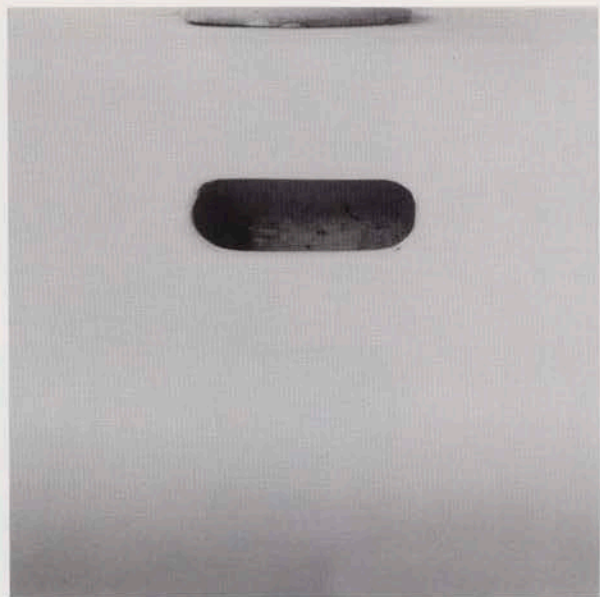


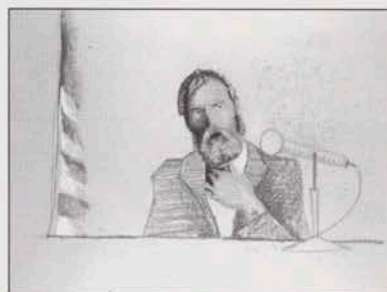
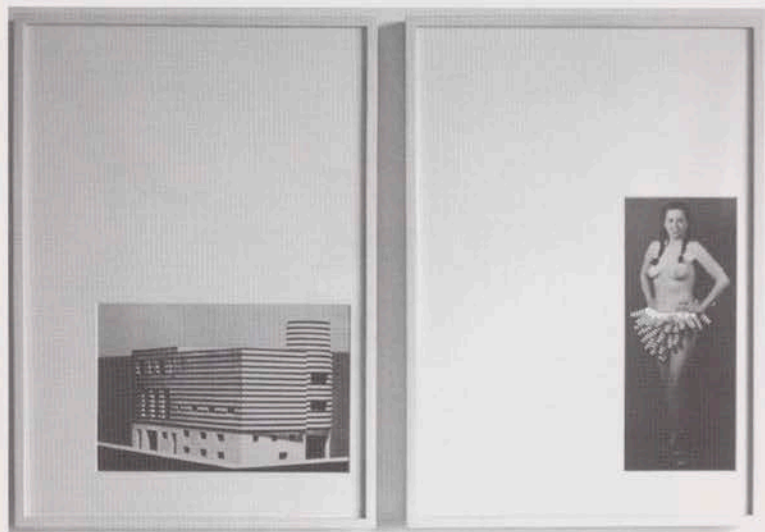


**WILLIAM F.
BUCKLEY, JR.**
HIS NEW BESTSELLING THRILLER
OF ESPIONAGE AND INTRIGUE

**SEE YOU
LATER
ALLIGATOR**

A stylized, high-contrast illustration of a crocodile, positioned vertically on the right side of the book cover. The crocodile is facing upwards and is intricately detailed with a grid-like pattern. It is positioned as if it is climbing or standing on the letters of the title 'ALLIGATOR'.





STOLEN ART



OFFICIAL PUBLICATION OF THE LOS ANGELES POLICE DEPARTMENT

CITY OF LOS ANGELES
BERNARD C. PARKS, CHIEF OF POLICE



Detective Comics No. 1
dated March, 1937

original first edition of Detective Comics
LAPD DR# 00-0805258 (Case 1-4/00)

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Soil Profile Of The Month



Kintampo, Ghana

This soil profile is from Kintampo, Ghana. Here's the [Soil Of The Month Archive](#). Coming soon: soils from USA and Ireland!



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Take a look at this!

Take a look at this great article from the journal, "Nature" on why soil and soil science are important. It is in "Nature" Vol. 407, 21 September 2000, p. 301. It is entitled, "Down to Earth: Why Soil and Soil Science Matters," and it is by Dr. Dan H. Yaalon. Please note that this will take you off the Soil Science Education Home Page. Once at the Nature website, type in volume number "407" and page number "301" in the "Find Article" portion of their main page.



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A Maryland Soil (Photo © Dr. Ray Weil, University of Maryland)

Here are some Florida soils.



Photo courtesy of the University of Florida

Although always "poised at the ready", Marple's Active Volunteer Initiative Squad had not been called into service since pulling the foundation stone from the River Goyt in May 2000. We were therefore delighted to be able to rise to a new challenge offered by Ann Hearle during the summer of 2001. As most local visitors to the site will know, Ann is the Local History Society Chairman lucky enough to have discovered 10,000 years of history in her own back garden at the Old Vicarage in Mellor, where for the last three years archaeologists have been excavating the most amazing finds. For those of you who don't already know about this, take a look at the [Mellor_Dig_pages](#) and get down to one of the [Open Days](#).



MAVIS L-R Mark, Jon, Rob, Jeff & Peter



The gun found during a previous visit.

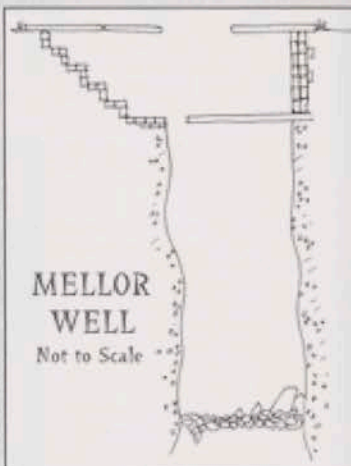
The challenge thrown down by Ann was to excavate the silt and debris from the bottom of the well at Mellor and bring it to the surface so that the archaeologists could sift through it, hopefully to discover all kinds of interesting artifacts that had found their way to the bottom. As the well is within the perimeter of the iron age fort discovered at Mellor, things could have been dropped down there for hundreds, if not thousands of years, just waiting to

be discovered. The only person in living memory known to have gone down the well is Ann's son several years ago and he came up with a Thompson Sub-machine gun placed there by the Home Guard during the last war! More of that later.

The Mellor well is a rectangular shaft of approximately 4' x 6' and around 20' deep cut through solid rock. There are drill marks on the walls which are presumably relatively modern but these could have been made during widening of the shaft, rather than when it was first constructed. Maybe the well was originally just a natural fissure in the rock.

At the top of the well is a chamber lined with stone with steps descending to a large slab approximately 5' below ground level. This slab covers the shaft except at the bottom of the steps, where it has a narrow curving slot just wide enough for a bucket to pass down or a man to squeeze through. The steps and the whole of the well are now covered by stone slabs to prevent people or livestock from falling down it.

The well could have been modified and improved over a long period of use and as a result it is difficult to say how long it may have been there. Perhaps if we can get to the bottom of it we will discover enough clues to help the archaeologists give us a better idea.



First visit - 28 July

Peter and I arrived early and after moving the large stone slabs covering the well entrance, the task appeared rather more daunting than we had anticipated. Instead of water and several inches of silt as we had expected, it appeared that someone had chucked a dry stone wall down the well and there was no water to be seen, just a huge pile of rocks about twenty feet down. We actually considered throwing the towel in immediately but thankfully MAVIS is made of sterner stuff than that!



Once the "muscle" arrived in the form Jon Bintliff, Jeff Boland and Rob Gall, all full time Firefighters at Marple Fire Station, fairly short work was made of shifting the first layer of rocks using a rope and bucket. After the first foot or so of rocks were removed, water was exposed and before much longer it was creeping towards the tops of our wellies. It was then that the first handful of live bullets was revealed, to be followed by more and more until we had nearly a bucket full of live World War II ammunition. There were two different types, most appeared to match the sub-machine gun found years earlier but there were also some larger calibre rounds that were similar to those used in Officer's pistols during the First World War, maybe there's one of those down there but we didn't find it today.



Numerous bucket loads of rocks, muck and bullets followed, keeping the archaeologists busy. By lunchtime water was starting to flow over the rim of our wellies and we were bent double with water to our armpits. The number of bullets were making the archaeologists slightly nervous, although not as nervous as the large frog he discovered down the well was making Rob Gall. We decided to call it a day but agreed that it had been interesting enough to return again and see what would be revealed if we could get rid of the water (and frog) to excavate deeper.



We wanted to come back the following weekend but Rob seemed to think that the fact he was getting married would probably have to take precedence. These youngsters are all the same!

Armed Police Raid Mellor Old Vicarage!

Not knowing what to do with the large bucket of live ammunition collected from the well, Ann contacted the local Police to enquire about disposing of it safely. Initially they were a little perplexed but eventually agreed that they could do this. Having negotiated this hurdle, Ann decided to mention the Thompson Sub-machine gun. This was less well received and within 10 minutes three Police Land Rovers and six policemen (including a Tactical Armed Response Unit!) had descending on the Old Vicarage. Fortunately after examining the gun, which is so rusty there is no risk of it ever being fired again, the Officers allowed Ann to keep it. Can archaeology get more exciting than this?



An Officer examines the gun

[Well_Dig_page_2](#)

Plates

All photographs Peter Robinson, unless otherwise stated

Page 4:

Model of a crime scene, exhibit at the Police Museum Berlin, Polizeihistorische Sammlungen Berlin

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Model of a tunnel used in a bank robbery, exhibit at the Police Museum Berlin, Polizeihistorische Sammlungen Berlin

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Model of a black market scene in Berlin, exhibit at the Police Museum Berlin, Polizeihistorische Sammlungen Berlin

Page 10:

Two masks, exhibits at the Police Museum Berlin, Polizeihistorische Sammlungen Berlin

Page 12:

"Portrait of a Profiler", from webpage:
<http://members.tripod.com/~dern/ally/>

Pages 15 - 17:

Installation view of Profiler, Künstlerhaus Bethanien Berlin, November 2001
Photographs: David Brandt

Pages 18 - 24:

Edgar Arceneaux *Drawings of Re-Moval* (details)
Photograph: Frehrking Wiesehöfer

Tony de Lautour *Untitled* (detail)

Anne Nöll *Phantombilder* (detail)

Raphael Danke *Die Venus von Adlershof* (details)
Photographs: Raphael Danke

Wilhelm Schürmann: Anonymous, Crocodile
See You Later Alligator, book cover
Photographs: Stephan Adamski

Maria Hedlund *Sink; Shower Curtain*
Photographs: Maria Hedlund

(e.) Twin Gabriel *Anlieger 2670 - 2687* (detail)
Photograph: Michael Harms

Rachel Lachowicz *Was ist Loos* (detail)
Photograph: David Brandt

Mike Stevenson *The People vs. Carl André* (details)
Photographs: Christian Mosar

Page 29:

From the webpage:
http://www.lapdonline.org/get_involved/stolen_art/files/collectibles/comics/det_num1.htm

Pages 30 - 31

From the webpages:
<http://ltpwww.gsfc.nasa.gov/globe/index.htm>
<http://ltpwww.gsfc.nasa.gov/globe/soilgall/images/images.htm>

Pages 32 - 33:

From the webpages:
<http://www.marple-uk.com/Vicarage5.htm>

Page 38:

Cast of a footprint, exhibit at the Police Museum Berlin, Polizeihistorische Sammlungen Berlin

List of works

All works measured in millimetres, height before width before depth

Edgar Arceneaux

Drawings of Re-Moval 2000-2002

7th instalment, work in progress

gesso, ink, graphite, wood, paper, table, chairs, lamps, mixed media
dimensions variable

Courtesy Frehrking Wiesehöfer Galerie, Cologne

Raphael Danke

Fertility Man - Die Venus von Adlershof 2001

wood, wax, glass, plaster

1200 x 200 x 200

23 black/white photographs, framed

280 x 220 cm - 410 x 310

Courtesy Kapinos, Galerie für Zeitgenössische Kunst, Berlin

Tony de Lautour

ID 2002

oil on canvas

2000 x 1500

Courtesy Ivan Anthony Gallery, Auckland

untitled 27 2001

untitled 43 2001

both oil on canvas

each 410 x 300

Courtesy Ivan Anthony Gallery, Auckland

(e.) Twin Gabriel

Anlieger 2670-2687 1992/2001

photograph, light box 1000 x 800 x 100

three banners; coated tarpaulin, PVC-letters

each 350 x 4500

Courtesy Galerie Barbara Thumm, Berlin

Maria Hedlund

Wall 1997

Shower Curtain 1997

Sink 1997

all from the series *At My Home*

photograph mounted on aluminium

1000 x 1000

Courtesy Maria Hedlund, private collection

Transformed Shirt 2000

Shirts Transformed 2000

both cotton lint, dust, hair

dimensions variable

Courtesy Maria Hedlund

Rachel Lachowicz

Was ist Loos 1997

two framed black/white photographs

each 600 x 435

one-person army tent, painted

Courtesy Kapinos, Galerie für Zeitgenössische Kunst, Berlin

Anne Nöll

Phantombilder 2001

identikits, newspaper clippings

Collection Anne Nöll

Mike Stevenson

The People vs. Carl André 2001

series of ten drawings

pastel and pencil on paper mounted on cardboard

700 x 500; 500 x 700; 500 x 650; 650 x 500

Microfilm projector, microfilm

article on the murder trial against Carl André: Jan Hoffman "Rear Window", *Village Voice* vol.33, no 13, Mar 29, 1988

Courtesy Mike Stevenson

From the Schürmann Collection:

Anonymous

Krokodil 2001

wood carving

400 x 80 x 100

Johannes Wohnseifer

Krokodil 2001

clay, paint, net fabric, polystyrene

400 x 100 x 100

Ruth Jitschin

Käfig für das Krokodil 2001, (Cage for the Crocodile)

brooch, silver wire, paint, inkjet-print on paper, mounted on paper
20 x 15 x 10

Miscellaneous objects

Wilhelm Schürmann Letter; notes on Holiday-Inn paper;

See You Later Alligator: two books, *See You Later Alligator*:
record



1971 born in Los Angeles
lives and works in Pasadena, CA

Education

- 2001 Master of Fine Arts Degree, California Institute of the Arts, Valencia, CA
1996 Bachelor of Fine Arts Degree, Art Center College of Design, Pasadena, CA

Selected Solo Exhibitions

- 2003 Frehrking Wiesehöfer Galerie, Cologne, Germany
2002 *The Trivium*, Gallery Kamm, Berlin
The Studio Museum in Harlem/Project Room, New York
2001 *The Trivium*, Montgomery Gallery, Pomona College, Claremont, USA (cat.)

Selected Group Exhibitions

- 2002 *Persönliche Pläne/Personal Plans*, Kunsthalle Basel, Switzerland (cat.)
The Luggage Store, San Francisco
Apex Art, New York
Prophets of Boom - Werke aus der Sammlung Schürmann, Kunsthalle Baden-Baden, Germany (cat.)
2001 *Profiler*, Künstlerhaus Bethanien, Berlin
Prosthetics, Camouflage & War, Galerie Adamski Frehrking Wiesehöfer, Cologne (with Willem Oorebeek)
One Planet Under a Groove, Bronx Museum, New York
Superman in Bed - Werke aus der Sammlung Schürmann, Museum Am Ostwall, Dortmund, Germany
2000 *<hers> Video as Female Terrain*, Landesmuseum Johanneum, Graz, Austria
Sitegeist, Porter Troupe Gallery, San Diego, CA, curated by Edgar Arceneaux and Dwayne Moser
The Installation Show, Porter Troupe Gallery, San Diego, CA
Inland Specific, Armory Center for the Arts, Pasadena, CA (cat.)

Further Reading

- 2002 Naef, Maja, "Persönliche Pläne/Als Gast von Hinrich Sachs: Leonore Mau, Fotografin - zwei Ausstellungen in der Kunsthalle", *Kunstbulletin*, May
2001 Kareem, Nadra, "Artist blurs cultural boundaries", *Los Angeles Times*, September 4
1999 Pincus, Robert L., "Objets D'curios", *San Diego Times*, February

1972 born in Aachen
lives and works in Berlin

Education

1996-99 Kunsthochschule Berlin

Selected Solo Exhibitions (With Tobias Danke)

- 2001 *Die kubistische Höhle*, Kapinos, Galerie für Zeitgenössische Kunst, Berlin
2000 *Mengenbüro*, Skuc Galerie, Ljubljana, Slovenia
1999 *Zuckerfluß-The End of the End*, Kapinos, Galerie für Zeitgenössische Kunst, Berlin
MML, Kunstverein Langenhagen, Germany

Selected Group Exhibitions

- 2002 *t.i.a.*, Kunst und Medienzentrum Adlershof, Berlin
Sub-Urbane Modelle, Palais Enzenberg / Galerie der Stadt Schwaz, Austria
Berlino Nuova citta d'arte, Opera Paese, Rome
2001 *Come in*, Institut für Auslandsbeziehungen, touring exhibition (cat.)
Superman in bed - Werke aus der Sammlung Schürmann, Museum am Ostwall, Dortmund, Germany
Berlin / London, Institute of Contemporary Arts, London
Max-Pechstein-Förderpreis, Städtisches Museum Zwickau, Germany (cat.)
Play station, GTA / Schauspielhaus Düsseldorf, Germany
Profiler, Künstlerhaus Bethanien, Berlin
2000 *Extraextralarge (Three Day Weekend)*, Kapinos, Galerie für Zeitgenössische Kunst, Berlin
Deep Distance, Die Entfernung der Fotografie, Kunsthalle Basel (cat.)
My World Is Not Enough, Museum Fridericianum, Kassel, Germany
1999 *Hotel California*, Kapinos, Galerie für Zeitgenössische Kunst, Berlin
1998 *Schatz am Silbersee*, Sammlung Schürmann, Kunstverein Langenhagen, Germany
Entropy at Home, Schürmann Collection, Suermondt-Ludwig-Museum, Aachen, Germany

Further Reading

- 2002 Mania, Astrid, "Die Rezeption des Platonischen Höhlengleichnisses in der Zeitgenössischen Kunst", *Festschrift Matthias Gatzemeier*, Jürgen Villers, (ed.), Aachen
2001 Hergeth, Andreas, "Höhlenkinder, Höhlenforscher", *Frankfurter Allgemeine Zeitung*, March 02
1999 Ericke, Harald, "Auf dem Highway ist nix los", *tageszeitung*, August 19
1998 Denk, Andreas, "Mengenbüro", *Kunstforum*, No. 142, 4/1998

1965 born in Melbourne, Australia
lives and works in Christchurch, New Zealand

Education

1988 Bachelor of Fine Arts, University of Canterbury, Christchurch, New Zealand

Selected Solo Exhibitions

- 2002 *Revisionist Paintings*, Waikato Museum of Art and History, Hamilton; and Govett-Brewster Art Gallery, New Plymouth, New Zealand
2001 *Landscapes, Portraits, Plans*, Ivan Anthony Gallery, Auckland, New Zealand
Landscapes and Portraits, Hamish McKay Gallery, Wellington, New Zealand
2000 *New History Paintings*, Hamish McKay Gallery, Wellington, New Zealand
New History Paintings, Ivan Anthony Gallery, Auckland, New Zealand
New Paintings, Brooke-Gifford Gallery, Christchurch, New Zealand

Selected Group Exhibitions

- 2002 *Big Bang Theory*, Recent Chartwell Acquisitions, Auckland Art Gallery, Auckland, New Zealand (cat.)
From, Milford Galleries, Dunedin, New Zealand
Bombs Away, The Physics Room, Christchurch, New Zealand
2001 *Prospect 2001: New Art New Zealand*, City Gallery, Wellington, New Zealand
Bright Paradise: Exotic history and sublime artifice, 1st Auckland Triennial, Auckland Art Gallery, Auckland, New Zealand (cat.)
Te Maunga Taranaki: views of a mountain, Govett-Brewster Art Gallery, New Plymouth, New Zealand (cat.)
Alive!: Still life into the 21st century, Adam Art Gallery, Victoria University, Wellington, New Zealand (cat.)
Profiler, Künstlerhaus Bethanien, Berlin
2000 *Manufacturing Meaning: The Victoria University art collection in context*, Adam Art Gallery, Victoria University, Wellington, New Zealand
Wonderlands: Views on life at the end of the century, at the end of the world, Govett-Brewster Art Gallery, New Plymouth, New Zealand
Old Worlds/New Worlds: Contemporary art from Aotearoa/New Zealand, Art Museum of Missoula, Montana; Maui Arts and Cultural Centre, Hawaii
New Art from New Zealand, Ray Hughes Gallery, Sydney, Australia

Further Reading

- 2001-2002 "Revisionist Paintings", *Newsletter*, Waikato Museum of Art and History, December 2001-March 2002
1999 Paton, Justin, "The shock of the old", *New Zealand Listener*, June 26, pp. 38-39

"Else" Gabriel, born in Halberstadt, GDR
1982-87 Hochschule für Bildende Künste, Dresden, stage design

since 1988 working and living with: Ulf Wrede, born in Potsdam, GDR
1984-89 Hochschule für Musik "Hans Eisler", Berlin

both live and work in Berlin

Selected Solo Exhibitions

2002 *!20022002!*, Galerie Barbara Thumm, Berlin
2000 *21st Century Überfrau #1/Version 2*, Galerie Barbara Thumm, Berlin
1999 *Belle Indifférence*, Bona Fide, Chicago
1998 *Belle Indifférence*, Galerie Barbara Thumm, Berlin
1997-98 *Muff in Spe*, Galerie Gebauer, Berlin
floating - floccinaucinihilipilification, South London Gallery, London (cat.)

Selected Group Exhibitions

2002 *Berlino Nuova citta d'arte*, Opera Paese, Rome, Italy
2001-2002 *Das Tier in mir - Die Mensch-Tier-Verwandtschaft in der zeitgenössischen Kunst*, Staatliche Kunsthalle Baden-Baden, Germany
Quobo - Art in Berlin 1989-1999, exhibition organised by ifa, Museum Hamburger Bahnhof, Berlin, touring to New Zealand and Asia (cat.)
2001 *Profiler*, Künstlerhaus Bethanien, Berlin
Moving Pictures - Photography and Film in Contemporary Art, 5th International Photo Triennial Esslingen 2001, Villa Merkel, Esslingen
Birnen, Bohnen, Speck, The Shanghai Art Museum, China
2000 *Dein Wille geschehe.... Das Bild des Vaters in zeitgenössischer Kunst und Wissenschaft*, Haus am Waldsee Berlin/Siemens Kulturprogramm, and Palermo, Italy (cat.)
SansSouci oder: Die Kunst der Entsorgung, Badischer Kunstverein, Karlsruhe (cat.)
Die verletzte Diva/Hysterie, Körper, Technik in der Kunst des 20. Jahrhunderts, Kunstverein München/Städtische Galerie im Lenbachhaus München, Siemens Kulturprogramm München, Staatliche Kunsthalle Baden-Baden et al (cat.)

Further Reading

2002 Reissner, Katja, "Ernst bei der Arbeit", *tageszeitung*, February 14
Nord, Christina, "Vater, Mutter, Plotter", *Frankfurter Allgemeine Zeitung*, Berliner Seiten, February 15
2000 Kuni, Verena, "Von verletzten Diven und anderen Schönen", *Kunstbulletin* May 2000
Grabner, Michelle, " (e.) Twin Gabriel/bona fide, Chicago", *frieze* January/February 2000

1961 born in Sweden
lives and works in Stockholm and Malmö, Sweden

Education

1990-1993 The University of Gothenburg, photography department

Selected Solo Exhibitions

2002 *In den Wald hinein*, Kunstverein Langenhagen, Germany
2000 *Galleri Flach*, Stockholm
Künstlerhaus Bethanien, Berlin
Fabia Calvasina, Milan, Italy

Selected Group Exhibitions

2002 *Beautiful life?*, Contemporary Art Center, Art Tower Mito, Mito (cat.)
Shelf Life, Spike Island, Bristol, and The Bluecoat Gallery, Liverpool
Placed In Scene: Architecture in Contemporary Photography, Museum of Contemporary Art / ZKM Karlsruhe, Germany (cat.)
Eigth Nordic Stories, CGAC, Santiago de Compostela, Spain (cat.)
2001 *Shelf Life*, Gasworks Gallery, London (cat.)
Profiler, Künstlerhaus Bethanien, Berlin
2000 *Organising Freedom*, Moderna Museet, Stockholm, and Charlottenburg, Copenhagen (cat.)
Quotidiana, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy (cat.)
1999 *Officina Europa*, Galleria d'Arte Moderna, Bologna, Italy
Insight Out-Landscape And Interior In Contemporary Photography, Kunstraum Innsbruck, Kunsthau Hamburg, and Kunsthau Basel (cat.)
1998 *In visibile sight*, Moderna Museet, Stockholm
Every Day, 11th Biennale of Sydney (cat.)
Blickwechsel, ZKM/Zentrum für Kunst und Neue Medien, Karlsruhe, Germany

Further Reading

2002 Diamond, Karen, "Maria Hedlund", *Flash Art*, January -February
2001 Mania, Astrid, "Erkenntnis ist eine Frage des Abstandes - Zu den Fotografien von Maria Hedlund", *BE 7*, Künstlerhaus Bethanien Berlin (ed.), pp.86-88 (with english translation)
1998 Hedberg, Hans, "Via the Romantic's Ruins into the Contemporary", *Svenska Dagbladet*, September 12
1997 Lind, Maria, "Common dirt given a beautifully clean form", *Svenska Dagbladet*, January 18

1964 born in San Francisco
lives and works in Los Angeles

Education

Bachelor of Fine Arts, California Institute of the Arts, Valencia,
California

Selected Solo Exhibitions

- 2001 *Cryo-Field Snap*, Lightprojects, Los Angeles
Chrysalis, Lightprojects, Los Angeles
2000 Kapinos, Galerie für Zeitgenössische Kunst, Berlin
1999 Peggy Phelps Gallery, Claremont Graduate University, Claremont, USA

Selected Group Exhibitions

- 2002 *100 Artists See God*, curated by John Baldessari and Meg Cranston
for the Independent Curators Incorporated, travelling (cat.)
Structure, Patricia Sweetow Gallery, San Francisco
2001 *Song Poems*, curated by Steven Hull, Cohan Leslie and Browne, New
York, Shoshana Wayne Gallery, Santa Monica, California
Conceptual Color: In Albers' Afterimage, Fine Arts Gallery, San
Francisco State University, San Francisco (cat.)
Locating Drawing, Lawing Gallery, Houston, Texas
Profiler, Künstlerhaus Bethanien, Berlin
Enduring Love, Klemens Gasser & Tanja Grunert Inc., New York
2000 *Shades of Grey*, Boulder Museum of Contemporary Art, Boulder, USA
1999 *Post-War, Pre-Millennium: Works from the Collection of the Denver
Art Museum*, University of Colorado, Boulder Art Gallery, Boulder,
USA
Ideas in Things, Irvine Fine Arts Center, Irvine, USA
*Sans Titre: Works from the Collection Peggy, David and Scott
Teplitzky*, Boulder Museum of Contemporary Art, Boulder, USA
The Time of Our Live, The New Museum, New York
54 x 54 x 54, Museum of Contemporary Art, London

Further Reading

- 2001 Berry, Colin, "Conceptual Color: In Albers' Afterimage at SFSU",
Artweek, November 2001
2000 Hughes, Robert, "A Flawed Ex-Paradise", *Time*, December 11
McKenna, Kristine, "California Dreaming", *Los Angeles Magazine*,
November 2000
Weinraub, Bernard, "Beyond Tans and Tinsel", *The New York
Times*, October 23
1998 Wolf-Gunther Thiel, "Rachel Lachowicz at Dogenhaus Projekte",
Flash Art, January/February 1998, pp. 119-120

1968 born in Hamburg
lives and works in Berlin

Education

1991-99 Cultural sciences and aesthetic practice, Universität
Hildesheim, Germany
1989-90 Psychology, Carl von Ossietzky Universität Oldenburg, Germany

Selected Exhibitions

- 2001 *Profiler*, group exhibition, Künstlerhaus Bethanien, Berlin
2000 *Sammeln!*, group exhibition, Museum der Dinge, Martin-Gropius-
Bau, Berlin
1998 *Musterstücke*, solo exhibition Galerie In Vitro, Hannover,
Germany
1997 solo exhibition at Foyer für Junge Kunst der Vereins- und
Westbank, Braunschweig, Germany
Nabel-Schau, with Petra Schlie, Galerie der Kulturfabrik Löseke,
Hildesheim, Germany
1996 *Verführer und Verführte*, group exhibition, Bonner
Wissenschaftszentrum, Bonn, Germany
1994 *Do or die*, group exhibition, Galerie Weinberg, Hildesheim,
Germany

1946 born in Dortmund, Germany
Lives and works in Aachen, Germany

Dean of The Department of Design, Fachhochschule Aachen, Germany

Selected Curated Exhibitions

- 2002 *Prophets of Boom - Werke aus der Sammlung Schürmann*, Staatliche Kunsthalle Baden-Baden, Germany (cat.)
Startkapital, works from the Schürmann Collection, Ständehaus Düsseldorf (changing presentation of the collection, until 2006)
- 2001 *Superman in Bed*, Museum am Ostwall, Dortmund, Germany
- 2000 *Deep Distance*, Kunsthalle Basel, Switzerland
- 1999 *Wohin kein Auge reicht - von der Entdeckung des Unsichtbaren* Deichtorhallen, Hamburg, Germany (cat.)
- 1998 *Entropy at Home*, Suermondt-Ludwig-Museum, Aachen, Germany
- 1997-98 *Someone else with my Fingerprints*, David Zwirner Gallery, New York; Galerie Hauser & Wirth, Zurich; August Sander Archiv SK Stiftung Kultur, Cologne; Kunstverein München; Kunsthaus Hamburg (cat.)
- 1995 *Das Ende der Avantgarde - Kunst als Dienstleistung*, Kunsthalle der Hypo-Kulturstiftung, Munich, Germany
- 1994-95 *Temporary Translations*, Deichtorhallen, Hamburg, Germany
- 1992 *Dirty Data*, Ludwig Forum für Internationale Kunst, Aachen, Germany (cat.)

1964 born in Inglewood, New Zealand
lives and works in Berlin

Education

1986 Bachelor of Fine Arts, Elam School of Fine Arts, Auckland, New Zealand

Selected Solo Exhibitions

- 2002 *An evening with Jörg Immendorff*, Hyatt Auckland, New Zealand
Immendorff in Wellington, Hamish McKay Gallery, Wellington, New Zealand
- 2000 *Call Me Immendorff*, Kapinos, Galerie für Zeitgenössische Kunst, Berlin
Slave Pianos: International Biennale 2000 Songs of Life (with Danius Kesminas), RMIT Gallery, Court House Hotel and ACCA, Melbourne, Australia
Genealogy (with Steven Brower), Govett-Brewster Art Gallery, New Plymouth, New Zealand
Slave Pianos: Non-Objective Labour, Towards a Dialectical Theory of Corruption (with Danius Kesminas) 4th Sergey Kuryokhin Festival, St. Petersburg
Slave Pianos (with Danius Kesminas), China Art Objects, Los Angeles

Selected Group Exhibitions

- 2002 *(The world may be) fantastic*, Biennale of Sydney, Australia (cat.)
Prophets of Boom - Werke aus der Sammlung Schürmann, Staatliche Kunsthalle Baden-Baden, Germany (cat.)
- 2001 *Cancelled Art Fair*, China Art Objects, Los Angeles
Wiederaufnahme/Retake, Neuer Aachener Kunstverein, Aachen, Germany (cat.)
Audit, Casino Luxemburg, Luxemburg (cat.)
Superman in Bed - Werke aus der Sammlung Schürmann, Museum am Ostwall Dortmund, Germany
Profiler, Künstlerhaus Bethanien, Berlin
- 2000 *Circles °3*, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
Drive, Govett-Brewster Art Gallery, New Plymouth, New Zealand (cat.)

Further Reading

- 2001 Kremer, Boris, "Morddrohung! Deutscher Malerfürst soll sterben!", *Blitzreview* 660, www.blitzreview.de
- Leonard, Robert, "Michael Stevenson/Steven Brower", *Art + Text* No.71
- 2000 von Schlegell, Mark, "Mike Stevenson & Danius Kesminas", *Flash Art*, May/June
- LaBelle, C., "Mike Stevenson & Danius Kesminas", *Frieze* 53, June/July/August
- Römer, Stefan, "What Your Children Should Know About Conceptualism", *Kunstforum* 148, December 1999 - January 2000

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Govett-Brewster Art Gallery

The Govett-Brewster Art Gallery is a museum that aims to foster the development and interpretation of contemporary art.



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Notes on the contributors:

Gregory Burke

Editor of *Profiler* Gregory Burke is Director of the Govett-Brewster Art Gallery. Recent publications and exhibitions include *Feature: art, life and cinema*.

Astrid Mania

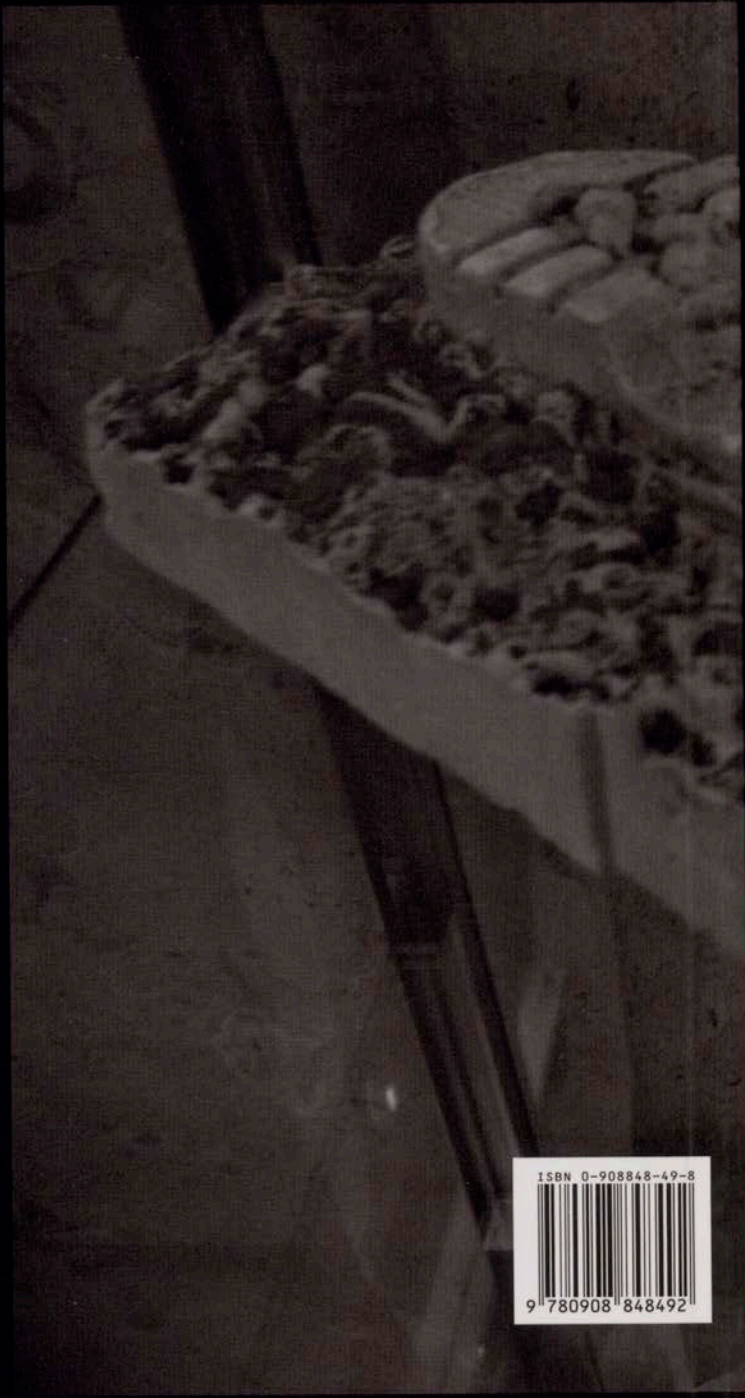
Co-curator of *Profiler* Astrid Mania is a writer and curator based in Berlin. Recent exhibitions include: *Firemousegod - cult and fame* at Galerie Barbara Thumm, Berlin.

Peter Robinson

Co-curator of *Profiler* Peter Robinson is a contemporary artist, based in Berlin and New Zealand.

Renata Rizzo Silveira

Publication designer of *Profiler*, Renata Rizzo Silveira is Design Coordinator at the Govett-Brewster Art Gallery. Recent design projects include *Feature: art, life and cinema*.



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