

**Thomas Lehnerer**  
**Free Play**

**8 June – 2 September 2018**



**KUNSTMUSEUM**  
**LIECHTENSTEIN**

## Introduction

Thomas Lehnerer (1955–1995) was one of Germany's outstanding artists from the 1980s. Although he died at an early age, he left behind an extensive oeuvre consisting primarily of drawings and small sculptures. But Lehnerer also always knew to combine and balance his artistic work with intense intellectual activity. His early years (around 1980–1987) were largely dominated by a religiously oriented engagement with the world, culminating in a dissertation in theology. He then turned increasingly to philosophical issues and developed his own art theory, summed up in his 1993 book *Methode der Kunst* (Methods of Art). Its central focus is the preservation of freedom in the field of tension between thinking, feeling and contextual contingency: the 'free interaction' among these components, in his view, allows for the emergence of art.

Lehnerer's thought and artistic activity cycle around very existential issues dealing with the 'big' questions of human existence: life, death, love, God, sensuality and the relationship to nature and culture. This first comprehensive exhibition of Lehnerer's work is structured accordingly. Each of the three exhibition spaces is dedicated to one of these 'big' subjects, always in relationship to the human being: the human being in the world, human diversity and human predilections, and art and thought. In an additional room, we present a reconstruction of an exhibition that Lehnerer himself conceived and presented in Belgrade in 1988. This exhibition was crucial in the development of his oeuvre, as it took place at a point when the artist began exploring philosophical questions. In addition, the voice of the artist as 'curator' of his own work is clearly audible.

To accompany the exhibition, a facsimile of the volume *Großt* (1986) by Lehnerer with 21 drawings has been published by Edition Cantz. During the exhibition, an extensive catalogue will also be published.

Friedemann Malsch

**I have a small sheet of paper (blank or already drawn on), a piece of canvas or a lump of wax or clay before me, I sit in front of it or walk around with the material. Initially, my mind is focused on just one question, the question of beginning, the artistic question of principle: How does an image come about?**<sup>1</sup>

This first retrospective of Lehnerer's work is organized in four chapters. The first chapter entitled **The Whole World** is dedicated to the image of the world and its perception. The second chapter consists of a reconstruction of a small exhibition held in Belgrade in 1988 curated by Lehnerer, revealing his spatial and compositional thought. In the third chapter, **The Human Being**, the sculptures and drawings on view are dedicated to the subject of the human being in its various facets. In the fourth and last chapter **Thought and Art**, Lehnerer's concept of art materializes itself in all the techniques he used: sculpture, drawing, painting, installation and conceptual works.

### **The Whole World**

The title of the first chapter **The Whole World (2, 3, 8, 9)** is taken from a series of drawings and paintings from the mid-1980s with the same title. The entire room is dedicated to the question of the emergence of an image and its perception. Around 100 individual works provide a counterimage of the world that provides an awareness of our existence. At the start of his theoretical treatise *Methode der Kunst* (Methods of Art), Lehnerer addresses the issue of the definition of the image, which can have intrinsic or extrinsic origins. The variety of the series of images also refers to the material, external world that is brought to paper by the hand of the artist. Here, Lehnerer explores the question of how an image emerges. The depiction of the material world is one possibility of creating a new reality and thus describing the world as such.

The subject of internal awareness is the object of an artistic-scholarly research project that Lehnerer developed with the scientists Eckhard Lessmüller, Robert Schörghuber and Jochen Kade. Over several years, they worked on the concept of the **Self-Awareness Machine (10)**.

The display cases in the middle of the room contain several conceptual texts, drawings and films **(11)** along with first attempts at implementation. The meetings held by the project group 'dealt primarily with artistic, philosophical and system-theoretical aspects regarding questions of biology, physics and computer technology. At issue is a machine unlike all machines conceived until now: it is not created to execute precisely defined external

tasks, but has itself as a purpose and accordingly seeks to achieve its own goals. Its achievement is based on an internal consciousness of itself: self-consciousness. In its purpose, the machine should thus be “like a human being.”<sup>12</sup>

This interest in human consciousness recurs throughout Lehnerer’s oeuvre. During his stay in London in 1985, he created sketches and the series of paintings **Walking Through the World (4, 6)** in preparation for an installation that was never completed. In a time-lapse consisting of six phases, Lehnerer structures human development in a spatial-temporal horizon where culture is key for the formation of the self. During the first years of existence, the intellectual aspect is not dominant, and bodily needs are foregrounded. Lehnerer considers the human being part of the animal kingdom at this phase, later emancipating itself with cultural formation.

Lehnerer adds another dimension to the possibility of generating images from the inside or outside, which historically stood under changing commands: the impossibility or ban on visual representation. The watercolour **God – the Impossibility of Making an Image of God (18)** hints at a hermetic space with a projection of God that does not differ from ordinary depiction of a human being. The impossibility in the title refers to the paradox inherent in this undertaking. Beside the institutional and social limitations in creating images, this work poses the fundamental aesthetic-philosophical question: what kind of images can humanity create?

In the reconstruction of **God Death Monkey Monkey (20)** from 1982, we enter a dark room in which two groups of objects are illuminated by a spotlight. A turning head on a pedestal and a stuffed baboon stand opposite one another at a distance. The cone of light focused on the baboon casts a shadow in the form of a double figure against the wall. The baboon is present both as a stuffed incarnation and as a projection. The turning head under the glass cover continues this dualism of material and mind. The skull as a symbol for the fleeting and Christ as the son of God standing for eternal life exist in one and the same sculpture. In this opposition, debates on the interpretation of the history of development can be read, made possible by various disciplines. The relationship between God and the animal raised in the installation, or the question of human and animal, allows for philosophical, theological and scientific perspectives. In the

religious dualism, the mental and immaterial is associated with ‘good’, the physical and material with ‘evil’. At issue here is the question of justice, worldly suffering in contrast to God’s omnipotence. Lehnerer takes up various traditions of belief and knowledge from the Western world and places them in a relationship of tension formulated by Immanuel Kant in his four philosophical questions from 1802:

- 1) *How can I know?*
- 2) *What should I do?*
- 3) *What can I hope for?*
- 4) *What is a human being?*

*The first question is the subject of metaphysics, the second morality, third religion and the fourth, anthropology. But in fact, all of this could be considered anthropology, since the first three questions refer to the last.*<sup>3</sup>

## **Thomas Lehnerer, Gallery of the Student Cultural Centre, Belgrade, 1988**

In 1988, Lehnerer presented an exhibition that he conceived and installed on his own at Belgrade's Gallery of the Student Cultural Centre. It has been reconstructed for the purposes of this exhibition; with a few exceptions, all objects shown in the original exhibition are still extant. The exhibition is notable in three ways because it is shaped by Lehnerer's authorship: first, he assembled the exhibition on his own and installed it on site, second it shows Lehnerer's capacities as a 'curator' of his own work, thirdly it attests to a shift, decisive for his work, from a theological to a philosophical perspective. It is also of central importance for the meaning of his oeuvre as a whole.

The exhibition begins with a small sculpture at the front of the room (**21**). This sculpture overlooks the entire space and represents the viewer who also takes the perspective of the 'eye person', who looks into the elongated room. Three sculptures stand at the left wall (**22–24**), four smaller series of drawings on the right (**35–59**) are linked at the end of the room by an ensemble of sculpture and found objects (**I–IX**) with the group of coloured drawings (**25–34**) found on the wall at the opposite end of the room. The drawings are all untitled and only a few of the sculptures have titles. The exhibition can thus be understood only by way of its structure and the content of its exhibits.

Opposite the 'eye person', the group with strong colours is hung, and black dominates. The motifs gathered here thematise great emotionality, great feelings in a spectrum that moves between libidinous eroticism and mysticism. The path to this series is accompanied on the left by three sculptures that represent the foundational, physical aspects of humanity. On the right, the four smaller groups of drawings in loose arrangement attest to cognitive development, based on the simple things of everyday life, stations of erotic attraction between the genders and thought as an attempt to structure the world, to achieve transcendental experience. This special atmosphere is once again condensed in an ensemble of sculptures and *objets trouvés* of various kinds.

## **The Human Being**

Lehnerer's depictions of human beings are comprehensive and form a universe all of their own. Individual, joint and mythological engagements combine to provide a total image of the human being. **Circle of Figures (112)** is a sculptural panopticon consisting of found, cut, shaped and cast figures. Seventy-four figures are arranged on a circular pedestal with a diameter of six meters. In one place on the pedestal there is an opening that allows the visitor to enter the circle.

The drawing series presents other **Human Types (64–77)**, mostly in relationship to something or someone. Couplehood, family and friendships bind the individual figures in the social system.

The series **Speaking to the Animal (101)** is the result of 'an extensive philosophical consideration on the proposition that the human being is physically an animal. Here, I try to sketch out our difficulties in addressing our bodies. Our system of consciousness has no direct access to our own body. Basically, communicating with our bodies is like communicating with animals.'<sup>4</sup>

The installation **Ecce Homo (80)** consists of the painting *Christ as Man of Sorrows*, a stack of mirrors and a dozen chairs arranged in front of the painting. Lehnerer takes up a well-known motif from art history, which has been interpreted in various ways by artists such as Hieronymus Bosch, Albrecht Dürer and Peter Paul Rubens and in the work shown here, by Naddo Ceccarelli, as a narrative of suffering. All representations are based on the moment when Jesus is presented to the people of Jerusalem before his crucifixion. The term 'Ecce Homo' can also be translated as 'how one becomes what one is' or 'Become



Thomas Lehnerer in his studio in Munich, n. d.

what you are'. In his thin volume *Ecce Homo*, Friedrich Nietzsche explored its key importance in philosophy as a fate and proposed a reassessment of the values it posits. Lehnerer's installation, with the arrangement of mirrors on one side and the chairs collected on the other, is a contrast between self-sacrifice and self-recognition in focus.

Perception, recognition and reflection as components of consciousness formation amalgamate to address major themes. This engagement includes the questioning of the function of the artist and his own self-awareness, **Thomas (94)**. **Untitled (91)** addresses the intellect of the artist on perception and interpretation, the drawings **Modeller (90)** and **The Wisdom of the Artist's Body (92)** refer to the use of physical capacities in the process of creating an artwork.

## Thought and Art

In postmodern art, Lehnerer no longer sees any generally valid guidelines from which artists can take their orientation, **Generalisation of Art (134)**. Even art's own self-justification is unsure. Artists have to rely on themselves and have to establish a self-understanding for their work. 'When the artist has no generally valid principles, no religion, he has to try to create them in his own thought. He must, in order to work as an artist, provide himself and his art with a specifically "artistic" meaning. He has the liberty.'<sup>5</sup>

Lehnerer's concept of 'thinking the self' is based in a broad horizon of knowledge from his academic explorations of art, art history, theology, pedagogy, philosophy and in a precise observation of humanity and the world. From this standpoint, he develops his art and his theory of art. Bringing together fragments in drawings and in his sculptural work results in a free, aesthetic play. It is a searching for something alive with artistic methods. **Little Method (130)**, consisting of three bronze sculptures, pursues this very system.

**Thinking in Art (117)** *is a concept that brings our attention to the parallel processes of thought and artistic work. This concept is based on the proposition that thought (imagination, conception, feeling, wanting) was only possible ontogenetically (individual development) but also phylogenetically (human development) in contact with external images (gesticulation, speech, drawing, building, modelling, etc.). Both activities thus refer mutually – in the sense of parallel processes – to one another.*<sup>6</sup>

**For a New Radically Free Religion from the Spirit of Art (120–27)** consists of three vitrines and seven drawings. In the first vitrine, on the lowest shelf there is a clay head made by children and a full body figure of an adult; on the middle shelf there is a Buddha; on the top shelf are idols of various religions. In this combination of sculpture and objects, various human relationships are arranged:

- 1) child and attachment figure
- 2) the four truths of Buddhism
- 3) the intercontinental coexistence of religions.

The transmission of social rules like ethics, morality and customs, but also tradition and narrative, ensure our





**For a New, Radically Free Religion from the Spirit of Art, 1994**



individual existence and the community: these themes are treated in a free, communicative play in this display. The title announces that the perception and interpretation of things around us can be a liberating, happy experience. Or in Lehnerer's words, 'Artworks serve, biologically speaking, less (or not at all) for the reproduction of the cultural organism than for its inner differentiation, variation and continued development.'<sup>7</sup>

Lehnerer links the end of conventions in artistic practice to the notion of happiness. The maxim of art is free as art, a claim free of purpose and cause, which he transferred, in collaboration with Michael Feistle, to an individual and social level. **World Association for Happiness** is intended as a thought model beyond the realm of art and manifested itself in dialogic meetings, conceptual texts (**141**), drawings (**138–40**) and a three-part vitrine work (**137**).

'We want to move the idea of happiness to the centre of our consciousness. In the modern world, there is a hell of a lot of working, producing, organizing, everything is researched and mobilized. But we ask ourselves too rarely what all the effort is actually for. I think that a great deal in the world would change if people would pose the question of human happiness. The World Association for Happiness is on the one hand a kind of ultimate utopia, the politically desirable, the ultimate human criterion, while on the other it is an instrument of critique for the practice of life itself. For wherever we think that happiness can be imposed from the outside and dictated, it transforms, this is quite clear, into people's unhappiness. Thus, it is important to think carefully about the idea of happiness.'<sup>8</sup>

Illustration left:

**For a New, Radically Free Religion from the Spirit of Art, 1994**  
(detail)

Due to import regulations of the Federal Office for Environmental Protection, the glass case cannot be presented with its original contents.

## Notes

1

Thomas Lehnerer, *Methode der Kunst* (Würzburg: Königshausen & Neumann, 1994), p. 149.

2

Thomas Lehnerer, Eckhard Lessmüller and Jochen Kade, unpublished conceptual text, *Interdisziplinäres Forschungsprojekt zur Entwicklung einer Selbstbewusstseinsmaschine*, 1993.

3

*Physische Geographie*, ed. Friedrich Theodor Rink, based on Kant's lecture notes, 1802, p. 25.

4

Thomas Lehnerer, unpublished conceptual text, *Rede an das Tier*, n. d. (ca. 1985).

5

Lehnerer, *Methode der Kunst*, p. 7.

6

Thomas Lehnerer, unpublished conceptual text, *Denken in der Kunst*, 1987–88.

7

Lehnerer, *Methode der Kunst*, p. 152.

8

Thomas Lehnerer, unpublished conceptual text, *Weltgesellschaft für Glück*, n. d.

## Checklist

Unless otherwise indicated, all works come from the Thomas Lehnerer Archive.

### Room 1

#### Die ganze Welt (The Whole World)

1

##### Untitled, 1994

Ballpoint pen and watercolour on paper  
29.7 × 21 cm

2

##### Die ganze Welt III (The Whole World III), 1985

Ink, pencil and gold paint on paper  
29 sheets, each 31 × 51 cm  
Courtesy Galerie Clemens Thimme, Karlsruhe

3

##### Die ganze Welt III (The Whole World III), 1985

Ink, pencil and gold paint on paper  
40 sheets, each 31 × 51 cm  
Bavarian State Ministry of Labour and Social Affairs,  
Family and Integration, Munich

4

##### Gang durch die Welt (Walking Through the World), 1985

Watercolour and pencil on board  
Unrealised installation project *Gott und Mensch*, London, 1985  
Description of the project on the drawing  
38 × 50.5 cm

5

##### aus zwei Ursprüngen (From Two Origins), 1994

Watercolour and ballpoint pen on paper  
29.7 × 21 cm

6

##### Gang durch die Welt (Walking Through the World), 1984–85

Oil and mixed media on board  
57 sheets (16 exhibited), various dimensions



**7**

**Untitled, 1994**

Watercolour and felt pen on paper  
29.7 × 21 cm

**8**

**Die ganze Welt VI (The Whole World VI), 1986**

Gold bronze paint and pencil on black construction paper  
35 sheets, each 24 × 31 cm

**9**

**Die ganze Welt VII (The Whole World VII), 1985**

Gouache on paper  
18 sheets, each 48 × 63 cm

**10**

**Selbstbewusstseinsmaschine (Self-Awareness Machine)**

Drawings, conceptual notes, records, correspondence  
Various dimensions

**11**

**Selbstbewusstseinsmaschine (Self-Awareness Machine), 1989**

Project participants: Thomas Lehnerer, Eckhard Lessmüller, Jochen Kade, Robert Schörghuber  
Digitalised VHS video  
65'51"

**12**

**Jesus, Maria, Affennot, 1993**

Metal and glass vitrine with the sculptures *Mama Affennot* (African clay sculpture); *Kniende* [Woman Kneeling] (bronze); *Kleiner Satan* [Little Satan] (bronze with partial green patination)  
Vitrine: 65 × 37 × 40 cm  
*Mama Affennot*: 14.4 × 9 × 9 cm  
*Kniende*: 16 × 9 × 10 cm  
*Kleiner Satan*: 18.8 × 3.7 × 3 cm  
Kunstmuseum Basel

**13**

**Untitled, 1995**

Ballpoint pen and tea on paper  
21 × 29.7 cm

**14**

**Untitled, 1994**

Watercolour and ballpoint pen on paper  
29.7 × 21 cm

**15**

**Elefantenhöhle (Elephant Cave), 1994**

Watercolour and ballpoint pen on paper  
29.7 × 21 cm

**16**

**Untitled, 1994**

Watercolour on paper  
29.7 × 21 cm

**17**

**Zwei Menschen schauen ins Schicksal (Two People Looking Into Destiny), 1994**

Ballpoint pen, pencil and watercolour on paper  
29.7 × 21 cm

**18**

**Gott – Die Unmöglichkeit, sich von Gott ein Bild zu machen (God – the Impossibility of Making an Image of God), 1985**

Indian ink, watercolour and pencil on board  
38 × 50.5 cm

**19**

**Das Geld (Money), 1985**

Pencil, watercolour and gold bronze paint on paper  
22 sheets, each 30.5 × 43 cm

**20**

**Gott Tod Affe Affe (God Death Monkey Monkey), 1982/2018**

Reconstruction of the installation at the Academy of Fine Arts, Munich, 1982  
Spotlight, two-faced head (showing Jesus and Death), wall mirror, Hamadryas baboon  
Variable dimensions

## Room 2

**Reconstruction of the exhibition *Thomas Lehnerer*,  
Gallery of the Student Cultural Centre, Belgrade,  
1988**

### 21

**Untitled, (Augenmensch [Visual Person]), 1993**

Yellow wax, glass beads

14.5 × 7 × 4.5 cm

Private collection

### 22

**Untitled, n. d.**

Bronze

11 × 9 × 2.5 cm

### 23

**Untitled, n. d.**

Bronze

22.5 × 6 × 5 cm

### 24

**Untitled, n. d.**

Bronze

25.5 × 8 × 7.5 cm

## I–IX

**Floor ensemble:**

### I

**Untitled, 1987**

Lead

7.5 × 13 × 16 cm

### II

**Untitled, n. d.**

Bronze

15 × 10 × 7 cm

### III

**Babel (Spiralturm) (Babel [Spiral Tower]), 1989**

Bronze

12.5 × 5.5 × 5 cm

Courtesy Galerie Clemens Thimme, Karlsruhe

### IV

**Puck, 1988**

Bronze

14.5 × 6 × 8 cm

Galerie Florian Sundheimer, Munich

### V

**Untitled, n. d.**

Painted stone

25 × 12 × 6.5 cm

### VI

**Untitled, n. d.**

Bronze

16 × 9 × 6 cm

### VII

**Untitled, (Armer Mann [Poor Man]), n. d.**

Bronze

20 × 6.5 × 4 cm

### VIII

**Untitled, 1988**

Figure of an angel, notecards (reconstruction)

Variable dimensions

### IX

**Untitled, 1988/2018**

Wood

Ø 25 × 2 cm

### 25

**Untitled, (Seele [Soul]), 1988**

Mixed media on canvas

28.4 × 20.5 cm

### 26

**Untitled (italienischer Buddha [Italian Buddha]),  
1988**

Mixed media on canvas

19.7 × 27.5 cm

### 27

**Untitled, 1988**

Mixed media on canvas

20.4 × 27.5 cm

**28**

**Untitled, 1988**

Mixed media on canvas

20.5 × 27.5 cm

**29**

**Untitled, 1988**

Mixed media on canvas

27.3 × 18.8 cm

**30**

**Untitled, 1988**

Mixed media on canvas

28.4 × 20.8 cm

**31**

**Untitled, 1988**

Mixed media on canvas

27 × 18.6 cm

**32**

**mein Chef liebt den Stier ... (My boss loves the bull ...), 1988**

Mixed media on canvas

28.3 × 19.3 cm

**33**

**Das alte Rom ist noch da (Ancient Rome Is Still There), 1988**

Mixed media on canvas

26.8 × 18.5 cm

**34**

**Gibt es den italienischen Mann? (Is There such a Thing as the Italian Man?), 1988**

Indian ink and watercolour on canvas

28 × 20 cm

**35**

**Mann (Man), 1988**

Ballpoint pen and pencil on canvas

13 × 18 cm

**36**

**Untitled, 1988**

Watercolour and ballpoint pen on canvas

17 × 17 cm

**37**

**Untitled, 1988**

Watercolour and ballpoint pen on canvas

17.5 × 23 cm

**38**

**Untitled, 1988**

Pencil on canvas

26 × 31.5 cm

**39**

**Untitled, 1988**

Mixed media on canvas

21 × 19.5 cm

**40**

**Capri, 1988**

Pencil on canvas

14.5 × 20.5 cm

**41**

**Untitled, 1988**

Mixed media on board

15 × 15.5 cm

**42**

**Sarahs Hand (Sarah's Hand), 1988**

Indian ink on canvas

11.6 × 9.2 cm

**43**

**Rede an das Tier (Speaking to the Animal), 1988**

Indian ink on paper

20.6 × 16 cm

**44**

**Arzt (Doctor), 1988**

Mixed media on canvas

29.2 × 21 cm

**45**

**Für J. Borofsky (For J. Borofsky), 1988**

Indian ink, ballpoint pen and pigment on canvas

16.6 × 15.2 cm

**46**

**Informel (Abstract), 1988**

Mixed media on canvas

18.2 × 19.6 cm

**47**

**Gegen Militär (Against the Military), 1988**

Pencil on canvas

10.7 × 13.3 cm

**48**

**Frau (Woman), 1988**

Pencil on canvas

11.4 × 18.5 cm

**49**

**Untitled, 1988**

Pencil overlaid with opaque white pigment on canvas

18.7 × 20 cm

**50**

**Untitled, 1988**

Ballpoint pen and pencil on canvas

17.5 × 21.4 cm

**51**

**Untitled, 1988**

Pencil on canvas

20.8 × 13.7 cm

**52**

**Untitled, 1988**

Pencil and tea on canvas

17.6 × 26.3 cm

**53**

**Untitled, 1988**

Pencil on two laminated canvases

16.7 × 17.8 cm

**54**

**Spielzeug Bausteine ... (Toy Building Blocks ...),  
1988**

Coloured ink on canvas

13.6 × 12.4 cm

**55**

**2 Blinde (Two Blind People), 1988**

Ballpoint pen and pigment on canvas

20.9 × 28.7 cm

**56**

**Buddha, 1988**

Pencil and watercolour on canvas

21.5 × 16 cm

**57**

**Untitled, 1988**

Mixed media on canvas

28.8 × 22.7 cm

**58**

**Mann (Man), 1988**

Mixed media on canvas

17.5 × 17.5 cm

**59**

**Buddha redet mit den Ameisen (...)  
(Buddha Talks to the Ants [...]), 1988**

Mixed media on canvas

16.1 × 21.8 cm

### Room 3

#### Der Mensch (The Human Being)

60

##### Untitled, 1993

Watercolour and ballpoint pen on paper

29 × 20 cm

Mezzanin Stiftung für Kunst, Schaan, Liechtenstein

61

##### Untitled, 1994

Watercolour and ballpoint pen on paper

30 × 21 cm

Mezzanin Stiftung für Kunst, Schaan, Liechtenstein

62

##### Untitled, 1994

Bronze

11.5 × 4 × 4.5 cm

Mezzanin Stiftung für Kunst, Schaan, Liechtenstein

63

##### Untitled, 1994

Bronze

12 × 7.5 × 6 cm

Mezzanin Stiftung für Kunst, Schaan, Liechtenstein

64

##### Untitled, 1995

Ballpoint pen on paper

29.7 × 21 cm

65

##### Untitled, 1994

Watercolour and ballpoint pen on paper

29.7 × 21 cm

66

##### Zwei Menschen (Two People), 1994

Felt pen and rain on drawing board

21 × 29.7 cm

67

##### Untitled, 1995

Ballpoint pen and tea on paper

29.7 × 21 cm

68

##### Untitled, 1994

Watercolour and ballpoint pen on paper

29.7 × 21 cm

69

##### Untitled, 1995

Ballpoint pen and tea on paper

29.7 × 21 cm

70

##### Elefantenhöhle (Elephant Cave), 1994

Ballpoint pen on paper

29.7 × 21 cm

71

##### Untitled, 1994

Watercolour and ballpoint pen on paper

29.7 × 21 cm

72

##### Ei (Egg), 1994

Ballpoint pen and tea on paper

29.7 × 21 cm

73

##### Untitled, 1994

Watercolour and ballpoint pen on paper

29.7 × 21 cm

74

##### Untitled, 1994

Pencil and tea on drawing board

29.7 × 21 cm

75

##### Untitled, 1994

Watercolour and ballpoint pen on paper

29.7 × 21 cm

76

##### Untitled, 1994

Pencil and tea on paper

29.7 × 21 cm

**77**

**Untitled, 1995**

Ballpoint pen and tea on paper  
29.7 × 21 cm

**78**

**Untitled, (Grosse gelbe Wachsfigur [Big Yellow Wax Figure]), 1991**

Yellow wax  
64.5 × 12 × 7.5 cm

**79**

**Ecce Homo, 1986**

Pencil and coloured ink on paper  
30.8 × 26.5 cm

**80**

**Ecce Homo, 1983/2018**

Installation after the presentation at the Palazzo Cuttica,  
Alessandria (IT), 1983  
Oil painting, (Naddo Ceccarelli, *Christ as Man of Sorrows*,  
c. 1347, area of image: 52.5 × 31.6 cm, Liechtenstein,  
The Princely Collections, Vaduz-Vienna),  
stools and mirrors  
Variable dimensions

**81**

**Der Gott und sein Mensch (The God and His Man),  
1994**

Ballpoint pen and watercolour on paper  
29.7 × 21 cm

**82**

**Konfuzius und Christus (Confucius and Christ), 1988**

Bronze  
Two parts, 37 × 10 × 5 and 16 × 7 × 4 cm  
Diözesanmuseum Freising

**83 and 84**

**Krishnamurti, 1993**

Pencil and watercolour on board  
2 sheets, each 33.7 × 23.8 cm

**85**

**Höhlenmensch (Caveman), 1992**

Bronze  
16.5 × 3.5 × 3.5 cm  
Galerie Florian Sundheimer, Munich

**86**

**Turk, 1994**

Ballpoint pen and watercolour on paper  
29.7 × 21 cm

**87**

**Rom (Rome), 1991**

Gelatin silver prints  
5 parts, each 27 × 18 cm

**88**

**Academica, 1992**

39 figures in wax, bronze, clay,  
meat and plastic (*objets trouvés*)  
Table: 95 × 200 × 100 cm

**89**

**Untitled, (Homo Pauper), 1993**

Bronze  
29 × 9.4 × 6.3 cm  
Hinterfeldt Collection

**90**

**Plastiker (Modeller), 1993**

Ballpoint pen and tea on paper  
29.7 × 21 cm

**91**

**Untitled, 1994**

Ballpoint pen on paper  
29.7 × 21 cm

**92**

**Die Weisheit des Körpers des Künstlers  
(The Wisdom of the Artist's Body), 1994**

Ballpoint pen and watercolour on drawing board  
33.7 × 24 cm

**93**

**Armer Mann (Poor Man), 1988**

Bronze  
22.5 × 8 × 5 cm  
Galerie Florian Sundheimer, Munich

**94**

**Thomas, 1994**

Ballpoint pen and watercolour on paper  
29.7 × 21 cm

**95**

**Thomas, 1993**

Ballpoint pen and tea on paper

29.7 × 21 cm

**96**

**Jesus Sprach (Jesus Spoke), 1992/93**

Mixed media on canvas and paper

Excerpts from the New Testament on the verso

17 sheets (15 exhibited), various dimensions

**97**

**Hiob Ecce Homo, 1993**

Ballpoint pen on paper

29.7 × 21 cm

**98**

**Hiob, 1991/1994**

Installation, sculpture, stools

Bronze: 52 × 13 × 8 cm

**99**

**Untitled, 1995**

Ballpoint pen on paper

29.7 × 21 cm

**100**

**Untitled, 1995**

Ballpoint pen and tea on paper

29.7 × 21 cm

**101**

**Rede an das Tier (Speaking to the Animal), 1986**

Watercolour and Indian ink on paper

29 sheets (24 exhibited), various dimensions

**102**

**Tier und Mensch (Animal and Man), 1993**

Ballpoint pen and watercolour on paper

29.7 × 21 cm

**103**

**Untitled, 1994**

Ballpoint pen and watercolour on paper

29.7 × 21 cm

**104**

**Untitled, 1994**

Watercolour on canvas

24 × 18 cm

**105**

**Tier (Animal), 1993**

Ballpoint pen, pencil and watercolour

on drawing board

29.7 × 21 cm

**106**

**Hund (Dog), 1994**

Pencil, tea and watercolour on paper

29.7 × 21 cm

**107**

**Untitled, 1994**

Ballpoint pen and tea on paper

29.7 × 21 cm

**108**

**Untitled, 1994**

Watercolour, pencil and ballpoint pen on paper

29.7 × 21 cm

**109**

**Geist, Mensch und Tier**

**(Spirit, Man and Animal), 1994**

Pastel chalk and ballpoint pen on paper

29.7 × 21 cm

**110**

**Untitled, 1995**

Ballpoint pen and tea on paper

29.7 × 21 cm

**111**

**Untitled, 1993**

Ballpoint pen and watercolour on paper

29.7 × 21 cm

**112**

**Figurenkreis (Circle of Figures), 1995**

Installation with 74 figures, various materials

Overall: 110 × 600 × 600 cm

Weserburg/Ströher Collection



## Room 4

**113**

**Untitled, (Denken in der Kunst [Thinking in Art]), 1987–88**

Mixed media on canvas and board

14 sheets (12 exhibited), various dimensions

**114**

**denken (Thinking), 1993**

Iron vitrine, 2 bronze figures, sacrificial bowl

180 × 50 × 50 cm

Kolumba, Kunstmuseum des Erzbistums Köln, Cologne

**115**

**Denken in der Kunst (Thinking in Art), 1988**

Pencil on canvas

13 × 18 cm

**116**

**Denken (Thinking), 1988**

Mixed media on canvas

13 × 18 cm

**117**

**Denken in der Kunst (Thinking in Art), n. d.**

Conceptual notes

4 sheets, each 29.7 × 21 cm

Matthias Kohlmann

**118**

**denken (Thinking), 1990**

Mixed media on paper

24 sheets, various dimensions

Kolumba, Kunstmuseum des Erzbistums Köln, Cologne

**119**

**Denken in der Kunst (Thinking in Art), 1987**

Ink, pencil, ballpoint pen, watercolour and paint on canvas

11 parts, each 11 × 13.5 cm

**120**

**Auf dem Weg zur neuen, radikal freien Religion (On the Road to the New, Radically Free Religion), 1994**

Ballpoint pen and watercolour on paper

29.7 × 21 cm

**121**

**Ich liefere die Religion zu neuen Figuren (I Supply the Religion for New Figures), 1993**

Ballpoint pen and watercolour on paper

29.7 × 21 cm

**122**

**Argumente für eine neue Religion (Arguments for a New Religion), 1994**

Ballpoint pen and watercolour on paper

29.7 × 21 cm

**123**

**Ich liefere Ihnen die Religion zur Kunst (I Give You the Religion for Art), 1993**

Ballpoint pen and watercolour on paper

14.8 × 20.9 cm

**124**

**Religion, 1993**

Ballpoint pen and watercolour on paper

29.7 × 21 cm

**125**

**Untitled (Für eine neue, radikal freie Religion aus dem Geist der Kunst [For a New, Radically Free Religion from the Spirit of Art]), 1994**

Watercolour and ballpoint pen on paper

29.6 × 20.8 cm

**126**

**Neue Religion (New Religion), 1994**

Pencil, tea and watercolour on paper

29.7 × 21 cm

**127**

**Für eine neue, radikal freie Religion aus dem Geist der Kunst (For a New, Radically Free Religion from the Spirit of Art), 1994**

Metal and glass vitrines, *objets trouvés*, houseleek, plaster, bronze, wood, bone and stone

3 vitrines, each 180 × 40 × 41 cm

**128**

**Logik (Logic), 1987**

Mixed media on canvas

94 canvases (10 on hardboard), one perforated sheet of gold (two eyes)

Various dimensions

**129**

**Logik I (Logic I), 1986**

Mixed media on canvas

34 canvases, various dimensions

Claus Wencke, Bremen

**130**

**Kleine Methode (Little Method), 1989**

Bronze

Dumb-bell, 16 × 5 × 5 cm

Untitled, 12 × 6.5 × 5.5 cm

Organic irregular form, 7 × 15 × 10 cm

**131**

**Kunst-Methode (Art Method), 1994**

Ballpoint pen (blurred by rainfall) on drawing board

29.7 × 21 cm

**132**

**Logik (Logic), 1986/87**

Mixed media on canvas

24 sheets, various dimensions

frame: 144.5 × 165 × 3 cm

Museum Kunstpalast, Düsseldorf/Hanck Collection

**133**

**Untitled, (Halbfigur/Denkfigur [Half-length Figure/  
Figure of Thought]), 1994**

Bronze

10 × 6 × 4 cm

Galerie Florian Sundheimer, Munich

**134**

**Untitled, (Verallgemeinerung der Kunst  
[Generalisation of Art]), 1994**

Ballpoint pen and watercolour on paper

29.7 × 21 cm

**135**

**Der, der überlegt (He who Considers), 1991**

Bronze

24.2 × 12.7 × 7.5 cm

Weserburg/Niedersächsische Sparkassenstiftung

**136**

**Der, der nachdenkt (He who Reflects), 1991**

Bronze

27 × 12.5 × 9 cm

Weserburg/Niedersächsische Sparkassenstiftung

**137**

**Weltgesellschaft für Glück (World Association for  
Happiness), 1994/95**

Apothecary's vitrines, interior lighting, 11 bronze

sculptures, 22 wax and clay works, 26 *objets trouvés*

1 double vitrines, each 200 × 60 × 17 cm

2 single vitrines, each 180 × 85 × 20 cm

**138**

**Weltgesellschaft für Glück (World Association  
for Happiness), 1986**

Ballpoint pen on paper

29.7 × 21 cm

**139**

**Weltgesellschaft für Glück (World Association  
for Happiness), 1986**

Ballpoint pen on paper

29.7 × 21 cm

**140**

**Weltgesellschaft für Glück (World Association  
for Happiness), 1986**

Ballpoint pen and tea on paper

29.7 × 21 cm

**141**

**Weltgesellschaft für Glück (World Association  
for Happiness)**

Text for *Weltgesellschaft für Glück*, invitation to the third  
meeting of the *Weltgesellschaft für Glück*

Various dimensions

**142**

**Weltgesellschaft für Glück (World Association  
for Happiness), 1987**

Founding members Thomas Lehnerer and Michael

Feistle

9 × 12 cm photo, enlarged

Photo: Barbara Lehnerer

**143**

**Grott, 1986**

Artist's booklet, 21 images

12.5 × 17 cm (closed)

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