

TH.EVERYTHING

#8 NEW LOOK EDITION





JAGER

notarissen



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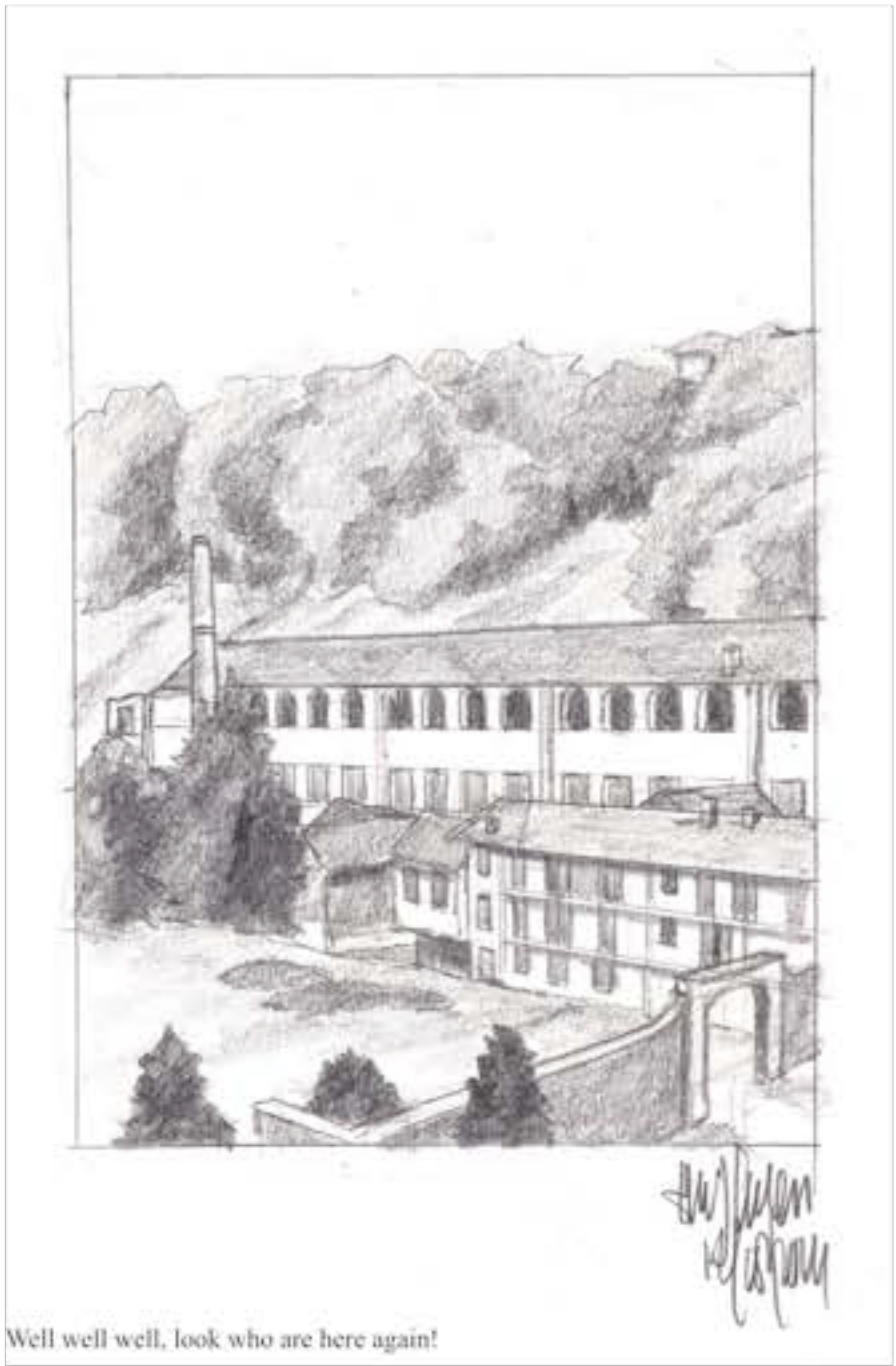
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Openingstijden

Ma-Vrij 09:00 - 17:00 uur

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TH.EVERYTHING



Well well well, look who are here again!

The golden duo and on a roll. Uscha Pohl and Cees Krijnen. Working together for almost 30 years already, having met standing in line for a toilet visit after our opening at Sean Kelly Gallery, NYC, in 1998. What we have done together these years, truly great! Right now we both are working with Michelangelo Pistoletto, CittadellArte, Biella, Italy and the lovely EK STUDIO gallery in Düsseldorf, Germany, in honour of Erinna König, a WONDERFUL German artist.

This issue is number 8 already, time flies!! We feature an article on Michelangelo Pistoletto—my VERY dear mentor and father figure. Written by Uscha Pohl it first appeared in German in DJOURNAL Düsseldorf, now in English it accompanies the exhibition MIRROR IN TIME at UP&CO @ EK STUDIO. The coffin project for my mother (“she might as well have it already”) and the “Talking Chair” made by Mark Beverwijk are on show at WiHH gallery Amsterdam run by Job and Joris Jan Reuten — yesterday Femke Halsema, the mayor of Amsterdam came to visit!

Upcoming solo exhibitions include Frans Hals Museum, Haarlem in collaboration with curator Manique Hendricks and Studio 1.1, London.

The clear line drawing on the cover and sketches on this page are by Eric J Coolen — thank you Eric! Also we have a great collaboration over the years on the sponsorship side. A great thank you to the sponsors of this issue: Huib Haije, Rick Kops, Gabor Kovacs, Remco Jager, Michel Castenmiller with Bianca van Schagen and Wytze de Jager.

Cees Krijnen

Drawings of Michelangelo Pistoletto and Cees Krijnen at CittadellArte, Biella: Eric J Coolen

FOREWORD

After 27 years of collaborating with my friend Cees Krijnen, this is the first issue of Cees’ artnewspaper TH.EVERYTHING I spontaneously took on as editor. Launching in 2011, Cees named TH.EVERYTHING with a nod to my VERY magazine which I published from New York / London for some 20 years; so to fully share this project with Cees now feels *very* natural. The spirit of this issue is ‘family’ — a creative community stretching from artists to mankind in the sense of Pistoletto’s ‘Terzo Paradiso.’

The friendship of Cees Krijnen and Michelangelo Pistoletto goes back to Cees Krijnen winning the Prix de Rome in 1999 when Michelangelo Pistoletto was part of the jury awarding the prize. Many trips to Biella and Turin ensued and in 2000 I joined for three weeks at CittadellArte’s UNIDEE residency programme. The origins of the Michaelangelo Pistoletto cover article in this issue — first written in German for Thomas Majevszki’s DJournal — date back to a personal after-dinner conversation between Michelangelo Pistoletto and myself during that stay 25 years ago. It was a great honour to be able to show Pistoletto’s “Love Difference” project at UP&CO in New York in 2003. Today we are thrilled to launch TH.EVERYTHING #8 at UP&CO @ EK STUDIO in Düsseldorf with the exhibition ‘Mirror in Time’. This duo show of Michelangelo Pistoletto and Erinna König addresses the present by acknowledging the past and our responsibility as part of the whole.

It is a treat to be making an artnewspaper that is Dutch and international by nature and to connect the art centers of Düsseldorf/Rheinland with Amsterdam/The Netherlands here. “Art Exhibition” by Hans Peter Feldmann at the Kunstpalast and the jubilee exhibitions at Collection Philara Düsseldorf are highlights in this issue with “Melting Sands” at Philara featuring contemporary glass works by Dutch artists solidifying the transborder connection.

I would like to join Cees in a deepfelt THANK YOU to the sponsors of this magazine who made this publication possible. With mainstream media increasingly bound in a global stranglehold stifling any view differing from the adopted doctrine, now and going forward it is even more important to keep independent art and individual voices in circulation so they can be heard.

Uscha Pohl



The Düsseldorf Society Magazine

Das Düsseldorfer Gesellschaftsmagazin

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DON'T MIND THE GAP

Cees Krijnen at WiHH

For his current exhibition with WiHH Gallery Amsterdam, Cees Krijnen (56) presents a remarkable new work: a handcrafted coffin made for his mother and muse, Greta Blok (84). Designed by Krijnen in oak, birch and beech, the coffin was built by Haarlem-based woodworker Mark Beverwijk. The piece combines functionality and symbolism, featuring subtle humour – including a built-in Dutch shuffleboard (sjoelbak) in the base.

Although the coffin was created specifically for his mother, Krijnen emphasizes that there is no urgency involved. The project grew out of open, light-hearted conversations between mother and son. “My mother says very casually: ‘You might as well have it already.’ She insisted it should be cheerful and open, not a dark or traditional coffin,” Krijnen explains.

The collaboration between Krijnen and Beverwijk follows earlier joint projects, including a ceremonial chair first presented in Haarlem in 2022, on display WiHH alongside the coffin. While that work symbolizes “the circus coming to town,” Beverwijk describes the new coffin as “the circus leaving town.”

“To me, everything is art. The coffin is part of life, so it’s art as well,” says Krijnen.

Ewald Krijnen



Installation view at WiHH, photos Cees Krijnen



Cees Krijnen — Don't Mind the Gap
WiHH What is Happening Here Gallery
Reguliersdwarsstraat 73
1017 BK Amsterdam, Netherlands

DON'T MIND THE GAP

Exhibition Cees Krijnen, icw
Atze Schepers, Mark Beverwijk

OPENING
Zaterdag 20 September 2025
17 uur

ceeskrijnen.com

Een doodskist als kunstwerk
A coffin as a work of art

WiHH gallery
Reguliersdwarsstraat 73
1017 BK Amsterdam
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FRONT ELEVATION

Section A-A



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With a wide view of the Noordermolen, which once drained the Groot Limmerpolder, we work from our new location in Heiloo on construction and maintenance projects for private clients, businesses, and non-profit organisations.

Our top floor is dedicated to meet with clients, architects, and suppliers: a space for conversation, personal connection, and new ideas. With a solution-focussed approach, we answer your questions and respond to your needs. Bring it on!



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INTERGALAXY Felix Baltzer

Düsseldorf based sculptor Felix Baltzer explores rendering three-dimensionality visible in two dimensions — themes range from gravity, weightlessness, to liberation from space and time.

His recent exhibition 'Intergalaxy' at 'the pool' suggests a representation of the invisible. Presenting new sculptures and large-format cyanotypes, the site specific installation sees three groups of work interplay with the sun, the space and one another.

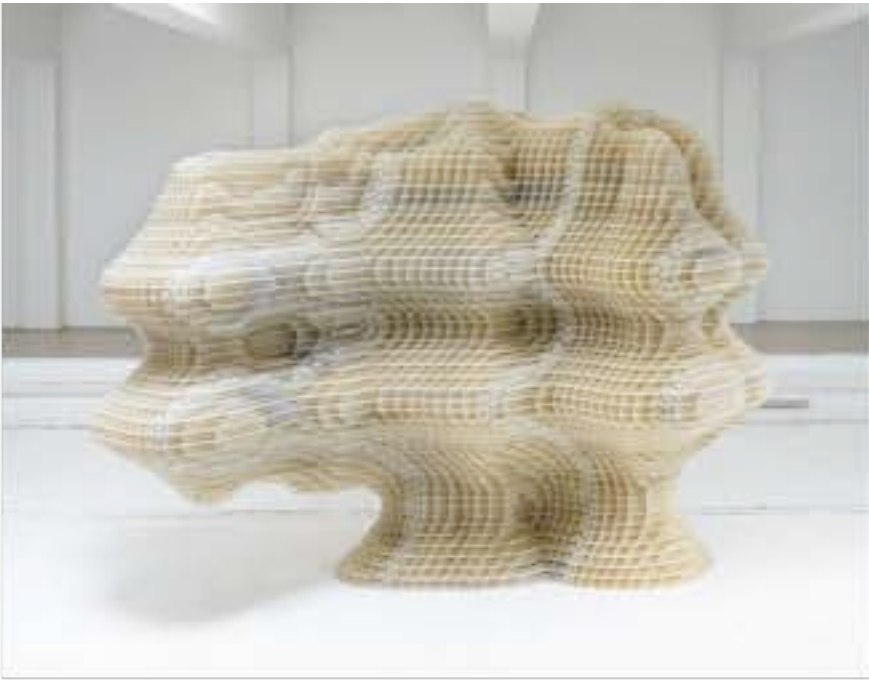
Cyanotypes are an early form of photography using iron salts producing an image in Prussian blue. In 'the pool' — a former swimming pool setting — sunlight, captured shadows and the prints' characteristic water-like blue hue are the defining features. The large cyanotypes show grids, patterns, and free-floating objects that specially created by Baltzer.

The organic effect of the large scale amorphous sculptures - carved out of glued structural and hollow-body panels - contrasts their industrial source material.

Titles such as "Hamon" or "Mizushimi," ("water stains" or "water rings"), reflect the Japanese aesthetics and refer to the representation of nature in abstract form. The filigree bronze tree sculptures see formative elements of nature such as wind and growth permanently frozen by the casting process — and yet they appear alive.

With its unique spatial character, the exhibition space "the pool" presented an ideal setting for the objects- and light installations of the artist who studied as master student under Tony Cragg at the Düsseldorf art academy. Previous installations of Baltzer's 'liquid forms in austere spaces' include the Letzigraben outdoor swimming pool in Zurich designed by Max Frisch, the cashier's hall of the Stadtparkasse Wuppertal designed by Paul Schneider-Esleben in 1973 and the MBEIM (NRW State Representation) in Berlin.

Max Christian Graeff



Upcoming:
Felix Baltzer und Volker Wevers
150th Artexhibition in the Sparkasse Wuppertal
25 March 2026 — 8 May 2026
Johannisberg 1, 42103 Wuppertal
kunstportal.sparkasse-wuppertal.de

To accompany the exhibition at 'the pool', 'Galaxy', a special edition range of towels was issued. the-pool.space



Top right: Pair, 2025, polycarbonate, 212 x 260 x 180 cm; above: roomview Intergalaxy installation at 'the pool' 2025, photos Felix Baltzer © VG Bild



felixbaltzer.de

ICONS OF THE WATER ROUTE Niels Broszat

The book "Icons of the Water Route" by Niels Broszat celebrates a series of paintings inspired by the ancient Silk Road — a journey along waterways connecting cultures, faith, and imagination. It combines art and writing to explore how stories and images travel and transform.

"Untitled (the map) isn't a literal map; it's more like a constellation of stories and places — Syria, Venice, Damascus, Amsterdam — all woven together through water," Niels Broszat

Booklaunch: November 14 2025 with an exhibition and music event at Landgoed Dijnseburg near Utrecht, the Netherlands.

nielsbroszat.com/waterroute



Images Niels Broszat

MELTING SANDS

Glass in Contemporary Art

Marking the 150th anniversary of the former Lennarz Glassworks, home to Philara Collection since 2016, “Melting Sands” exhibits glass works of fifteen contemporary artists exploring the medium, its characteristics and vast potential. Being an amorphous and disordered solid, glass solidifies without crystallisation and its state of metastability means it is inherently transformable.



With its great versatility, glass has a long tradition of accompanying mankind — stone age arrowheads were found made of obsidian glass and glassmaking is estimated to date back over 5000 years. Venetian glass being a staple in luxurious villas since the days of ancient Rome, in Northern Europe it was the Netherlands who by the 16th century had gained a reputation with their glass à la façon de Venise.“ In this exhibition, The Netherlands share their lively contemporary Dutch glass scene — with an inherent tradition of interdisciplinary cooperation, combining art and craft with regard for sustainability.

In CHIME, 2024, Jeanine Verloop from Rotterdam, loops thin strands of glass in organic spirals which are presented mounted on or suspended from speakers. The fragile yet surprisingly elastic loops have a natural bounce, are flexible to the touch and quiver and dance in resonance to the sonar vibration from the frequencies emitted from the speakers and the environment. At a particular peak called ‘resonant frequency’, the spirals emanate a chiming sound, turning the 20 sculptures in this installation into a subtle glockenspiel of glass.

Narges Mohammadi
In the shadow of the sun
2023, Photo: Tomek Sierek



Narges Mohammadi’s steel and sugar glass installation “In the shadow of the sun” creates a calmly glowing safe space to sit in and withdraw to in the shape of a giant onion. Nowadays of Dutch Nationality, Mohammadi was born (1993) between Afghanistan and Iran – ‘on a train’, Mohammadi explains, and her work draws from personal experience of displacement, separation and grief. “In the shadow of the sun” offers a soothing womblike zone that can assist healing and processing, layer by layer. The sugar glass – historically used for stunt scenes in the film industry - is a special touch: edible and sweet if consumed it can be hand produced in the studio or gallery even, shares the look and many other qualities with sand-based glass, yet is risk-free and doesn’t cut when shattered.
Uscha Pohl

Artists: Gabriele Beveridge, Gwenneth Boelens, Elio J Carranza, Kasia Fudakowski, Paul Hance, Annika Kahrs, Yaël Kempf, Mischa Kuball, Katharina Maderthaner, Narges Mohammadi, Leonor Serrano Rivas, Mathilde Rosier, Jeremy Shaw, Slavs and Tatars, Jeanine Verloop

Curated by Julika Bosch and Hannah Niemeier; with the kind support of The Netherlands’ cultural embassy and the Mondriaan Foundation



Image top left: Glass Lennartz Premises, copperplate engraving 1923, Courtesy of Philara Collection Düsseldorf

Image top right: ‘Field of Vision’ (Detail) 2025 Mathilde Rosier, Production Cirva Marseille, Courtesy of the artist & Kadel Wilborn, Düsseldorf, VG Bild-Kunst Bonn, 2025



CHIME, 2024 Jeanine Verloop
This work is commissioned by iii as part of its annual residency program and presented in collaboration with Rewire. The research phase for CHIME was made possible by the Mondriaan Fund and V2_Lab for Unstable Media. Photo Rosanne van Balenburch. Courtesy of the artist. Image below: Jeanine Verloop, photo Uscha Pohl



MODULAR ORGAN

Phillip Sollman & Konrad Sprenger

Düsseldorf is host to some 200 concert-quality organs, as well as the IDO festival (International Düsseldorf Organ Festival) which presents about 50 concerts every year over the course of 5 weeks. To celebrate the festival’s 20th anniversary, Philara Collection and IDO present “Modular Organ System”, an immersive, walk- through sound installation by the Berlin based duo Phillip Sollmann & Konrad Sprenger. For three months they transform the former glassworks of Philara into a resonant space where tonal intensification and spatial tension become an engulfing physical experience — intense, profound and powerful. While the sound source is indeterminate and often

Curated by Julika Bosch, Vincent Stange, Hannah Niemeier.



Two Jubilees, three exhibitions
18.10.2025 – 25.01.2026
Collection Philara, Birkenstraße 47a, 40233 Düsseldorf
Sponsored by Cary and Dan-Georg Bronner Foundation
philara.de



Images clockwise from top: Phillip Sollmann & Konrad Sprenger, Modular Organ System, 2025, photo: Sammlung Philara, Kai Werner Schmidt, photo of the artists: Tomek Sierek; Vincent Stange photo Uscha Pohl; Phillip Sollmann & Konrad Sprenger Modular Organ System, photo: Sammlung Philara, Kai Werner Schmidt; Julika Bosch photo Uscha Pohl

REVERIES, TRUMPETS & TRICKS

Anton Henning

Renowned for colourful and bold paintings, interiors, furniture and a combination of the three, REVERIES, TRUMPETS & TRICKS at Philara is a comprehensive overview of Anton Henning’s paintings of the past four decades. A notion of déjà-vu might take us aback at first glance—we recognize works of Courbet, Francis Bacon, Picabia, Picasso, similar yet very different. Taking the classical paintings as point of departure, Henning makes himself comfortably at home within. Like moving into a house that he remodels at will, he shares the symbolism of his inner dialogue within the confines of the now altered, previously known.

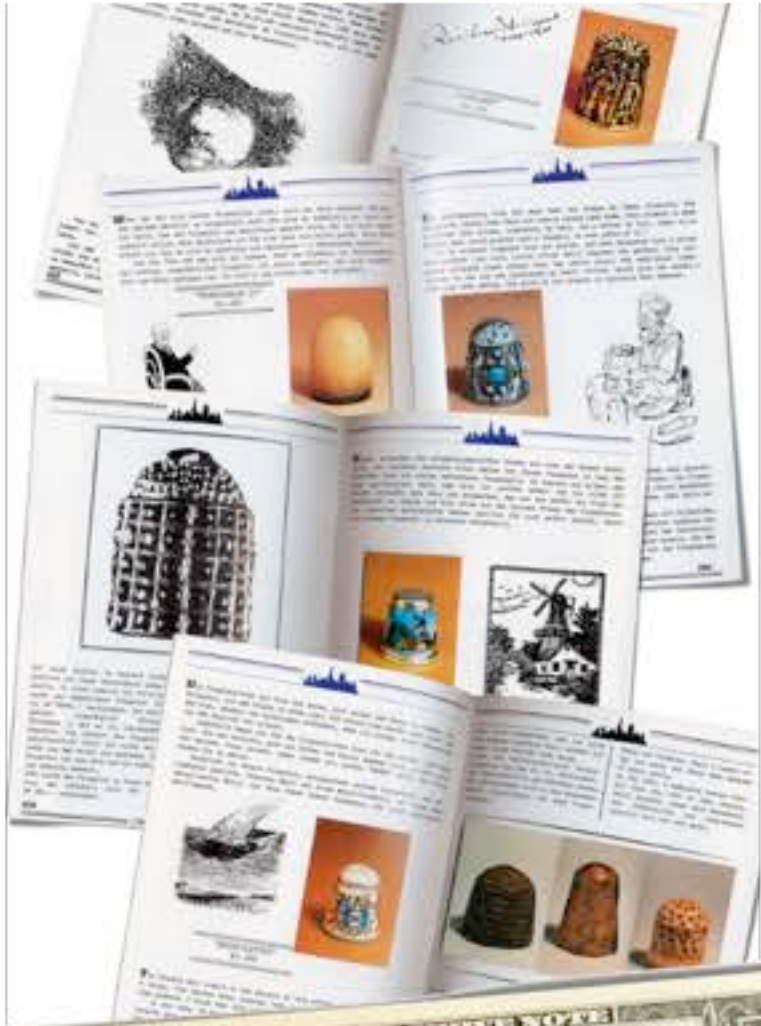
Born in Berlin, Henning lives in Berlin and Manker (Brandenburg) since returning from London and New York where success had found him in his twenties. Having quit formal training after a brief 6 months stint at artschool, Henning is an autodidact on a quest. Scouring the planet, art- and world history for elements, he returns the found goods to us in his paintings reconfigured, reassembled, with great energy, enormous output and a good dose of humour. You will find a fridge wryly placed on a beach, or Picasso sculptures paying a visit to his local town Manker. In a tongue-in-cheek nod to the commercial nature of the world we live in, many of his paintings feature his signature motif, an amorphous disc resembling a ship propeller which he dotingly calls Henning (‘little Henning’). Taking on traditional themes such as still life, portraiture and landscapes he humourously makes them his own in his subversive rendering. Mimicking known painting techniques, poking fun at the traditional values of the genres he exposes the hollow value system of the market- and personality driven (art) world. In such he also donates – rather than sells – large parts of his oeuvre to museums and institutions, a number of which are showing his work simultaneously this fall. —*Uscha Pohl*

Curated by Julika Bosch, Hannah Niemeier

Two Jubilees, three exhibitions
Collection Philara, Birkenstraße 47a, 40233 Düsseldorf; philara.de

Concurrent exhibitions include: “Between Spaces,” Spot on, Kunstpalast Düsseldorf, through 2 November 2025; “Interieur No. 681,” Kunstmuseum Bonn (through spring 2026), “Interieur No. 687,” Kunsthalle Bremen (until spring 2027) Henning’s “Interieur No. 253” is permanently installed at the Arp Museum Bahnhof Rolandseck, Remagen. Antonym Salon by Anton Henning, Wolfgang Ullrich and Jana Noritsch hosts various curatorial projects and invites guests to talks, discussions on art and modernity. derantonymesalon.com

“La Rencontre No 4” is a take on “The Meeting/La Rencontre,” by Courbet, which was a 1854 commission of his patron Alfred Bruyas, to represent a meeting between Courbet himself, Bruyas, his servant Calas and dog Breton. In Henning’s work, Henning’s self-portrait replaces Courbet’s, Courbet’s patron has become a blind art collector and the humble servant an art advisor. Walking stick and hat have both turned into Hennlings, the dog into a sheep. Anton Henning and “La Rencontre No 4”, photo Uscha Pohl; above: Das Paradies, 2024, © Anton Henning/VG Bild-Kunst Bonn, 2025, photo Jörg von Bruchhausen



“Feldmann turned the unwritten rules of the art world upside down,” explains Felicity Korn, curator of the exhibition and head of the 20th and 21st century collection at the Kunstpalast. “His goal was to challenge the societal role of images and objects and to create a vibrant, open space that brings art and everyday life closer together.”

Hans Peter Feldmann
Art Exhibition
Curated by Felicity Korn
Until 11 January 2026
Kunstpalast,
Ehrenhof 4-5, 40479 Düsseldorf
Kunstpalast.de



ART EXHIBITION
Hans Peter Feldmann

Conceptual artist Hans Peter Feldmann is renowned for assemblages of every day images, found photographs and objects either compiled or singled out, collated or reproduced in books or editions, often in repetition. Appropriating works as elements in his compositions or adding his own touch to an existing work by cutting or adding for example - a clown nose maybe - he subverts classic ideas of value and owner- and authorship.

A compulsive collector, he was also a tireless producer of works. For almost a decade he turned his back on the artworld of the 80s and rather chose to run a local shop and trade thimbles by mailorder. Yet while he renounced his standing and gave works away to friends, he always continued collecting and making. Thus he was ready to show again when coaxed back out into the public by his friend Kaspar König in 1989.

A unique personality, congenial yet defiantly unyielding to market demands, when passing in 2023 Hans Peter Feldmann was represented by eight galleries worldwide—all the while refusing to limit his editions or sign his works.

Feldmann was born in 1941 in the small town of Hilden, close to Düsseldorf, Germany. Coming of age, his first choice was to study the Düsseldorf art academy—rejected however, he took up painting at the academy in Linz, Austria. Returning, he decided painting was not his medium and instead, from 1968 started working with conceptual photography, using everyday imagery, making notebooks, picture books and editions. In 1973 Feldmann moved to Düsseldorf. Photographs were rare in postwar Germany, he stated, so he took a keen interest in any he could find — and, his work could be described as motivated by ‘defying boredom’.

His insistence on repetition provides a formality that frames and holds his work otherwise borderless and beyond customary definition. Winning the 2010 Hugo Boss prize awarded by the Guggenheim Museum in New York he took the \$100k prize money and pinned it in single overlapping \$1 notes on the walls of the Museum—to astounding effect: simple, subversive and poetic in one. Pranks masterfully executed, mischievous yet sincere, his keen eye and interest in the unspectacular, or ‘banal,’ challenges established societal norms. Wit, unapologetic directness and social criticism go hand in hand, his themes ranging from voyeurism, pop culture, kitsch, original versus copy, to social clichés. There is a playfulness and yet a felt yearning when Feldmann toys with the viewer’s preset expectations and attention span when making an entire book of one image alone, repeated—or calling his show at the Kunstpalast Düsseldorf point blank ‘art exhibition.’

“Art Exhibition,” the first major posthumous overview of Feldmann’s work is also the last exhibition he personally worked on. This brings a personal circle to close: his uncle taking him to the Kunstpalast for his first museum visit as a young boy lit the spark within of the artist to be, and now the same museum shows the last exhibition he arranged — and the first of the artist that was. —*Uscha Pohl*



Page 10: “All faces light up at the beautiful word ‘earn’” — Performance at the Art Cologne Preview, April 2015, photo: Koelnmesse, Sebastian Drien. Page 11, clockwise from top left: thimble post of the 1980s, thimbles, private collection; “Two Girls with Shadow,” 1999, b/w photo partially cut out, 41 x 27 cm, Kunstpalast, Düsseldorf, photo: Kunstpalast, Düsseldorf – LVR-ZMB – Annette Hiller; “Bust of Nofretele,” 2012, painted plaster, 45 x 25 x 25 cm, private collection, photo: Ludger Paffrath; “Two White Telephones,” undated, 20 x 60 x 30 cm, Ursula Feldmann - Hans Peter Feldmann Estate; “Slice of Bread,” undated, C-Print, 100 x 100 cm, Courtesy: Konrad Fischer Gallery & H.-P.-Feldmann Estate; “George,” undated, 13 x 22 cm, Ursula Feldmann - Hans-Peter-Feldmann Estate © VG Bild-Kunst, Bonn 2025



MICHELANGELO PISTOLETTO

Mirror in Time

Born in 1933, the star of Michelangelo Pistoletto has brightened the sky of the international art world for 70 years. Having gained widespread recognition early on through his ‘mirror paintings’ and as one of the leaders of the ‘Arte Povera’ movement, in the 90s he turned his utopia into reality with the Fondazione Pistoletto-Cittadellarte in Northern Italy. Known as both artist and theorist, he acts as a catalyst for knowledge and advancement of social behaviour, promotes understanding and calls us to personal responsibility.



Michelangelo Pistoletto a tre mesi, in braccio a Livia Fila, 1933, sullo sfondo l'Autoritratto di Ettore Pistoletto Olivero. Foto: Archivio Pistoletto

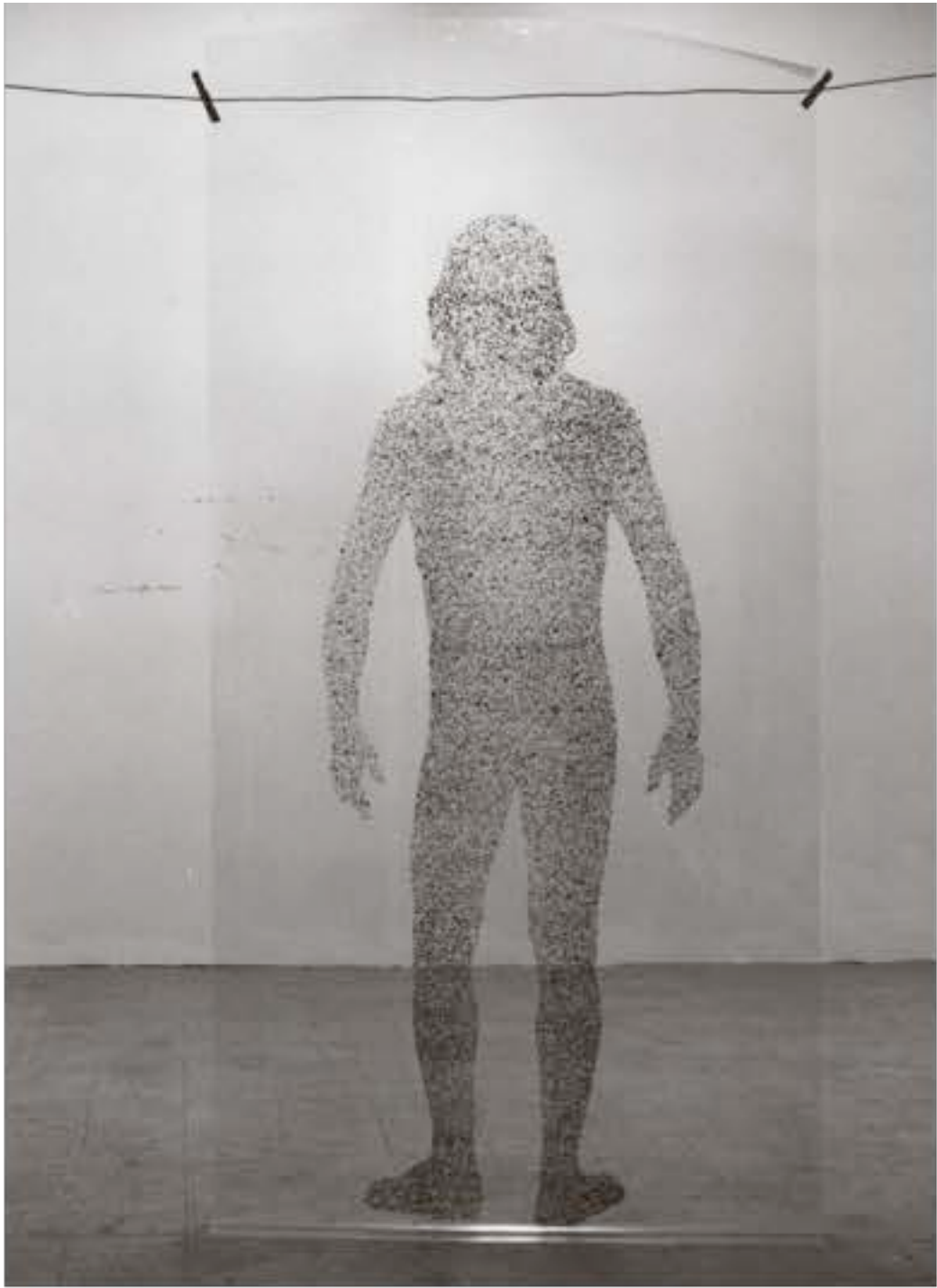
Unlike Atlas, man cannot carry the earth as one. Michelangelo Pistoletto seeks creative collaboration and the expansion of circles — represented by an extension of the horizontal figure ‘8’ (‘infinity’).

The iconic triple-loop symbol of Terzo Paradiso / “Third Paradise” stands for humanity’s new phase in which humans reunite with nature from which they became separated. Originally, humans like animals lived in harmony with nature. That was the First Paradise. Then, since the discovery of the “I” — symbolized by the first handprint on prehistoric cave walls — humanity developed progressively egocentric. We dissociated from nature to the point where we are knowingly, actively and vehemently destroying Mother Earth, our source. This is the Second Paradise, where humans, their increasingly artificial world and nature drift ever further apart.

Today, Michelangelo Pistoletto says, we have reached the understanding necessary to enter the next phase: the Third Paradise, where we reconcile with nature and nurture it with honour instead of destroying it — and ourselves — in an act of grotesque self-annihilation. He calls on us to step up and through unity and collaboration, engage in the joint cause of nature and humanity. Knowledge and freedom purport responsibility.



Michelangelo Pistoletto Padre e figlio, 1973 due elementi: specchio con cornice antica, cm 187x118x10; fotografia su legno (Michelangelo Pistoletto e il padre Ettore Pistoletto Olivero nello studio paterno a Susa, 1973. Foto P. Mussat Sartor, cm 210x120



Michelangelo Pistoletto, Autoritratto di stelle, 1973, fotografia su pellicola trasparente, cm 200 x 105, Foto: Paolo Pellion

Extracts from a Conversation with Michelangelo Pistoletto, Cittadellarte, Biella

My father was an artist — growing up I was surrounded by the smell of paint and paintings. My mother cooked, and my father painted what we ate. Art was my nourishment, and my nourishment became art,” laughs Michelangelo Pistoletto. “Art was handed to me in the cradle.”

“The concept of ‘family’ is very important to me. My parents were wonderful people, honest with their entire lives. They were already in their thirties when I was born as their only child. My father, Ettore Pistoletto Olivero, began painting early, sketching the frescoes of the church across the street from school when drifting off a lesson. He had lost his hearing at the age of eight due to illness — he could converse and lip-read one-on-one, but group situations were difficult. We had no radio so as not to exclude him, no music at home. As a result, the other senses were sharpened— especially the eye.”

Michelangelo Pistoletto’s home region Biella / Piedmont (“foot of the mountain”) historically benefitted from its geographic location — mountain sheep supplying fine wool, water power fuelling textile mills, and the fertile and humid Po Valley enabling thriving agriculture. Proximity to France, Milan and the coast ensured robust trade and cultural exchange. The city of Turin has a rich intellectual and political history, was the first capital of the kingdom of Italy (1861-65) and played a central role in the resistance during WWII. The menswear empire Zegna has its headquarters in Trivero in the mountains above Biella; founder Ermenegildo Zegna commissioned Ettore Pistoletto Olivero for extensive series of frescoes and paintings for his company, and his son Aldo Zegna would become Michelangelo Pistoletto’s first collector.



Image centre above: “The Apple Made Whole Again / La Mela Reintegrata (2007),” disegno realizzato da Michelangelo Pistoletto per il libro “Omnilismo e Demopraxis, Chiarelettere, 2017 “Drawing Bottiglia,” 1963, fotografia su acciaio inox lucidato a specchio cm 180 x 120, Foto: Archivio Pistoletto

“At the age of fourteen I began working in my father’s art restoration studio where my father taught me a great number of techniques. He didn’t believe in art academy education, which ‘would only corrupt me’. My mother on the other hand saw a future in advertising and enrolled me in the Armando Testa advertising design school. Now, Testa had made six months study of modern art an entry requirement for the school. It was through this detour that I discovered modern art and its freedom—and later never took up the offered job at the agency.”

“The crisis of representational art, triggered by the invention of photography in the 19th century, had raised many questions which some sought to answer collectively in groups, others individually. For me, it meant introspection: rather than depicting visible reality, I wanted to make the inner world visible, answer the question, ‘Who am I?’”

Exhibiting since 1955, in 1961, a self-portrait on a deep black glossy background had a profound impact. “The surface was so dark and shiny that it resembled a mirror. The image rendered the reflection of the surrounding space and events just as much as the painted elements, creating a new dimension. A picture emerged that I hadn’t painted — dynamic, interactive, timeless, containing both visible and the unforeseeable elements: it represented the past, present, and future in one.”



Michelangelo Pistoletto, Il presente - Uomo di fronte, 1961, acrilico e vernice plastica su tela, cm 200 x 150, Foto: Paolo Pellion

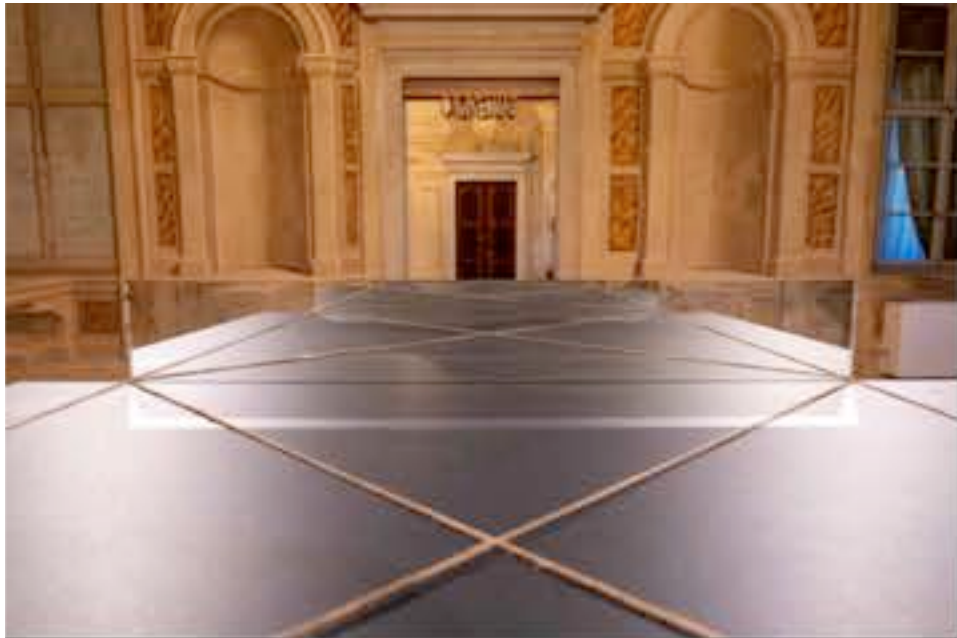
“The past is the painted image which has become a memory; the present is the moment of viewing reflected in the mirror; the future is implied in the potentiality of what is yet to be reflected. The ‘Mirror Painting’ is an expression of space-time-infinity and thus the phenomenology of our existence. I realized then that scientific aspects were integral to my research.”

“Gold, the most durable material on Earth, symbolizes transcendence in iconology. Polished stainless steel, which equally doesn’t oxidize, became the base of the ‘Mirror Paintings,’ where screen prints or painted images (memories) are combined with the infinite potential of the mirror surface. The ‘Metrocubo’ — a closed cube that reflects itself ad infinitum — is a direct representation of infinity. But infinity requires the finite, a reference point. The physical object signifies time and duration; the depiction represents the moment, the immediate.”

“As humans, we have the ability to reflect on ourselves and the universe. Since ancient times, man has pondered the invisible, intangible. It is human to want to know what lies beyond the horizon, the stars, the galaxy. What animals accept, humans question in search of insight.”

“Since the first handprint in a cave, we have recognized the virtual as an enduring medium — more than mere representation, art and human creations became our identification. The virtual unleashes immense possibilities, and artificial intelligence continues to open new dimensions. With AI, just like with all other inventions, we must be aware of our responsibility.”

Politics and art are inextricably linked in the case of Michelangelo Pistoletto, yet events in 1964 had particularly far-reaching consequences.



Metrocubo d'infinito (Oggetti in meno 1965-1966), 1966, dettaglio dell'opera, Foto: Stefano Bergomas

Gallerist Ileana Sonnabend (née Schapira, Bucharest) and her first husband Leo Castelli (né Krausz, Trieste) managed to flee Paris in the 1940s through her extensive international contacts. Having worked with European artists and surrealism in Paris, in New York they went on to promote American art. In 1959, just divorced and newly married to Michael Sonnabend, Ileana Sonnabend opened her 'Sonnabend gallery' back in Paris. She remained not only good friends with her ex-husband Castelli but actively collaborated with his gallery. Both central figures of the transatlantic art scene, in the early 1960s the duo represented Robert Rauschenberg, Jasper Johns, James Rosenquist, Roy Lichtenstein and Andy Warhol among others.

In spring 1963, Sonnabend bought Pistoletto's entire Mirror Paintings exhibition from Galleria Galatea in Turin and signed him to her gallery. That December, she included Pistoletto in the group exhibition Dessin Pop, followed by his solo debut in March 1964. Now represented by Sonnabend in Paris and Castelli in New York, Pistoletto found himself projected onto the international stage. It was a turbulent year: "In 1964, Robert Rauschenberg had won the Venice Biennale Grand Prize for Painting. Nothing like that had ever happened. It was a huge triumph for America."

With the U.S. deeply invested in the Cold War as well as a 'Cultural Cold War', the Biennale win was a massive propaganda success. The cultural offensive intensified, the wheels started to turn at new levels.

"At the time Sonnabend/Castelli publicized the art of the galleries summarily as 'Pop Art'— 'Popular Art' — which promoted the American lifestyle, glamorized 'low culture' and made art accessible to wider audiences. Now I was the only Italian, the only European, the only non-American among the artists. I was a problem. At the end of 1964 I arrived in New York, having worked hard for a solo exhibition with all previous work sold and/or placed in museums. I was in a taxi, sandwiched between Leo Castelli and Alan R Solomon (who had curated the American pavilion at the 1964 Venice Biennale with Rauschenberg)², — when Castelli gave me an ultimatum:

'We'll give you 'everything — ', under one condition: you must come to America, become American, forget you were ever European, and change your name. You need to be part of 'the family'. If you don't, you'll be nothing, and nothing will become of you —.'"

(1) The documentary film "Taking Venice" (2023) by Amei Wallach investigates the scandal surrounding the US government's manipulation of the award ceremony in Venice in 1964. (2) In 1963, Alan R Solomon, then director of the Jewish Museum in New York, had organized major solo exhibitions for Robert Rauschenberg and Jasper Johns. (3) The term 'Arte Povera' ('poor art') was coined in 1967 by art historian and curator Germano Celant, who highlighted the humanistic and social approach as well as the preference for used materials of artists such as Michelangelo Pistoletto, Mario Merz, Marisa Merz, and Alighiero Boetti.



Mappamondo (Oggetti in meno 1965-1966), 1966-2016, giornali pressati, ferro diametro cm 210, Foto Stefano Bergomas



Ping Pong - Segno Arte, 1976-1997, dettaglio dell'opera, Foto: Stefano Bergomas

"I chose 'nothing.' I didn't want to become a tool of propaganda for American consumerism, surrender my artistic freedom and become a cog in the system. 'Pop Art' had turned from 'popular', to 'populist', 'absolutist.'"

"I returned to Turin, and the following works — the Minus Objects — were all fundamentally different from one another as to avoid any recognizable artistic signature. With this 'No Label' stance, I aimed to destroy marketability, destroy myself as an artist, become 'nothing' — by choice. The name Minus Objects means 'infinite possibilities, minus the one you have just realized.'"

Rather than glorify consumption, Arte Povera³ sought the essential. "Arte Povera is not 'poor art' but 'radical art' — radical as in 'root', 'origin'—'radice' in Italian, 'radix' in Latin." The actions and performances of the loosely formed artist group Zoo then continued this theme through collaborative works outside of the 'system.'

"It was liberating to take to the streets, to act outside traditional structures, to be independent. Autonomy is important to me. I sought objectivity; mirrors reflect everything without exclusion and thus are by definition objective. Conscious action — and the freedom to carry it out — means responsibility. Responsibility brings us to spirituality — whatever name we give it. Through the spirit emptiness becomes fullness; the unfilled space between all things becomes 'something.' Quantum science shows that something — and therefore everything — behaves differently when it has a witness. Consciousness changes reality. The moment we think we understand something, it changes and escapes us. 1 plus 1 equals 3... In nature, when two merge, a third new entity is born — so we are constantly evolving... I contribute what I can." —*Uscha Pohl*



The Third Paradise Perspective, 2025
Corderie dell'Arsenale, Venezia
A cura di Cittadellarte, Tiziano Guardini, Luigi Ciuffreda, Giulia Giavatto
In occasione della 19^a Mostra Internazionale di Architettura Intelligens.
Natural. Artificial. Collective, Foto Riccardo Barani



Scultura da passeggio, 1968
Azione per strada, Torino, gennaio 1968
Fotogrammi dal film di Ugo Nespolo
Buongiorno Michelangelo (1968)

Il Terzo Paradiso – Stazione spaziale internazionale, 2017
Foto scattata dall'astronauta Paolo Nespoli dalla Stazione Spaziale Internazionale nell'ambito della missione VITA organizzata da ASI e ESA.
Foto: Paolo Nespoli



Porta - Segno Arte, 1976-1997, legno, cm 230 x 140
Foto: Stefano Bergomas

Terzo Paradiso:
"Our personal decisions have an effect on the entire world"
Michelangelo Pistoletto

pistoletto.it
cittadellarte.it

Images below: "Ways of Becoming: 25 years of UNIDEE"; Juan Esteban Sandoval with Michelangelo Pistoletto, Charlie Hamish Jeffery, "Shouting" Video 7 min, 1998; Cees Krijnen, "Social Sustainability, Generations Together 1979-2024", Cees Krijnen, 2024; Mako Ishizuka workshop "Graphic Movements/Lean On Me", Armona Pistoletto, Glòria Safont-Tria, Mako Ishizuka, Andy Abbott



Terzo Paradiso, 2003-presente, terra, biochar, piante di lino, canapa e senape, m 50 x 20, Foto: Stefano Bergomas

Michelangelo Pistoletto is a man of both theory and action. Art as decisive factor in humanity's evolution is fostered through his multifaceted work, which includes:

In **1998**, opening the Fondazione Pistoletto–Cittadellarte art complex in a spacious former wool factory in Biella was as a real-world implementation of Pistoletto's **1994** Progetto Manifesto. **1999** saw the launch of the UNIDEE residency program for art and social transformation which celebrated its 25th anniversary in September 2024.

The Love Difference project launched in **2002** continues to raise awareness for the political hotspot of the Mediterranean. April this year, UNESCO inaugurated Pistoletto's installation Love Difference at its Paris Headquarters.

2003 Pistoletto received the Golden Lion for Lifetime Achievement at the Venice Biennale, where he has exhibited thirteen times to date. Since its inception in **2003**, the Terzo Paradiso project has hosted 2000 events, established close to 300 "Cultural Embassies" with 5 mio participants around the world. The project Spac3, brought Terzo Paradiso to the International Space Station as a photographic group project in collaboration with the European Space Agency.

In **2012**, the concept of Demopraxy was born, Michelangelo Pistoletto, Paolo Naldini, replacing kratos (power) in the word democracy with praxis (practice).



2019 Unidee Academy opened, offering an international program of art and fashion with sustainability, innovation and social transformation at its core.

2023 the concept Statodellarte (State of Art) with its segments 'Unity of Religions', 'United Enterprises', 'Unity of Sports for Preventive Peace' are presented.

2024 Pistoletto received an honorary degree in Political Science from the University of Turin.

2025 Michelangelo Pistoletto is nominated for the Nobel Prize for Peace. His Terzo Paradiso Perspective installation, currently on display at the 19th Venice Architecture Biennale, lets us experience a notion of the advancing climate heating emergency and rising sea levels.

Cittadellarte is structured in seven different 'uffizzi' (offices): Art, education, politics, fashion, nutrition, architecture, spirituality. The extensive complex now stretches for kilometers along the Cervo river and in 2026 the new 4-star Hotel Cittadellarte is set to welcome the first guests.

Current exhibitions:

Mirror in Time, Michelangelo Pistoletto, Erinna König, UP&CO @ EK STUDIO

Michelangelo Pistoletto, 'La Soglia' ('The Threshold') Galleria Continua, via dell Castello 11, 53037 San Gimignano, Italy
galleriacontinua.com

Picasso/Pistoletto, Nahmad Projects, 2 Cork St. London W1S 3LB London
nahmadprojects.com





MIRROR IN TIME

Michelangelo Pistoletto
Erinna König

Michelangelo Pistoletto's work "QR Code Possession – Autoritratto, from 2019-2023, preempts today's discussion about digital IDs, anticipates potential chips in, or tattooed QR codes on, human bodies. Today in 2025, authoritarianism in the global West and North no longer represents a horror of the past, it has become the present. Pistoletto appeals to mankind with his message of 'pace preventivo/preventative peace.' He proposes his vision of Terzo Paradiso, offering positivity and hope. Social commitment and personal responsibility is a topic Michelangelo Pistoletto and Erinna König share. MIRROR IN TIME is a call to action: remember the past, be alert and active in the present to work together toward a holistic, united future. —*Uscha Pohl*

Philosophically, Michelangelo Pistoletto explores new dimensions by representing time and infinity; socially, he is a driving force in the development of humanity. His work reflects, invites self-reflection and offers opportunities for personal involvement. While individual works are thought-provoking catalysts and solution suggestions, the Michelangelo Pistoletto Foundation in Italy as well as worldwide campaigns are real life implementations.

MIRROR IN TIME
Michelangelo Pistoletto
Erinna König
UP&CO @ EK STUDIO
Bachstr 62 40217 Düsseldorf
Through January 2026

Clockwise from top left: QR Code Possession — Autoritratto, 2019-2023., Michelangelo Pistoletto, Erinna König in front of the art academy Düsseldorf, 1971, estate Erinna König, demonstration Düsseldorf, 1970; Eichenpflanzung / planting oaks at the ministry or economics, Joseph Beuys, 25 November 1983; newspaper image : Erinna König banner 'Freedom for Art' written in Japanese, demonstration art academy Düsseldorf, 1969. Images: Estate of Erinna König, Rheinland Archive for Artist Estates, Bonn, RAK



S.E.L.F.

Mia Enell, Erinna König, Cees Krijnen, Anneè Olofsson



The quest for life's meaning and the self within, is as old as mankind. In Michelangelo Pistoletto's words 'from the first handprint in a cave' man has been investigating the role of the self within the whole, our traces representing individuation of our being. Self as individual and in groups, is the form in which we identify and experience life as humans on Earth.

The S.E.L.F. acronym — Self Eternity Love Freedom — are aligned aspects of the whole to which we all belong. With our body as receiver, decoder and transmitter, we interact 'embodied' with others and our environment through our senses and resonance.

Cees Krijnen (Haarlem) has a way of straight talking, pointing at the elephant in the room and breaking societal taboos. When invited to the groupshow 'Contemporary Selfportraits' at Sean Kelly Gallery, New York in 1998 Krijnen exhibited a Dutch fine pottery tea set with the words 'Kanker' ('Cancer') worked into the typical Delft blue design. Cees Krijnen recalls "At the opening, I met a guest who showed great interest in my "kankerservices" (cancer tableware). He had, quite rightly, understood the Dutch "k" as the English "c." I later learned he was a musician who in 1992 had dedicated a phenomenal concept album, "Magic and Loss", to cancer, inspired by the loss of two close friends to the disease. To be honest, at the time, I had no idea I was talking to Lou Reed."

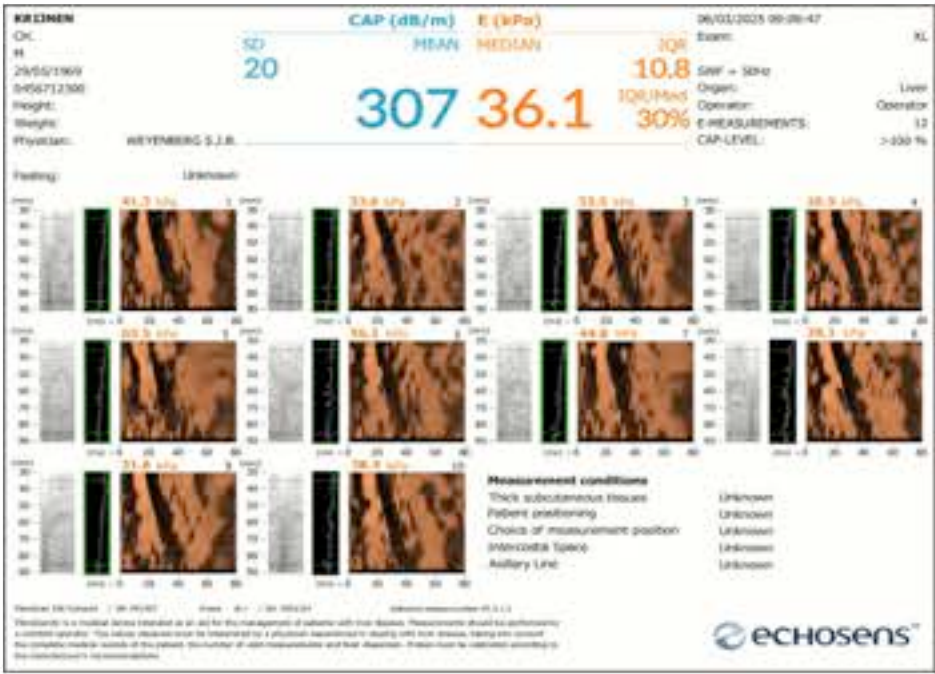
In S.E.L.F. Krijnen is looking at himself quite factually, medically, while highlighting his own fragility by showing doctor's scans of his liver, following a health scare. All well, says Krijnen's exhibit, a medical portrait of a chain smoker not averse to a drink here and there. But the question lingers, how comfortable are we, looking inwards, recognizing ourselves as part of nature and its natural cycles.

Anneè Olofsson's (Stockholm) strong and deeply moving work addresses the self from various angles: as person, as woman, in relationship to others, to our social and physical surroundings, as well as time. In S.E.L.F. the series of multifaceted portraits are printed overlays blending various images of Olofsson's work into one. The summary of layers allude to our interconnectedness as parts of one whole — adding the question of chance, what makes us 'us', and how different life would be 'if'.

In the video 'Cold' we see the artist with no apparent clothing staring into the camera with the January sea of the Stockholm archipelago moving behind her. Olofsson getting visibly colder and colder, her physique reacts to the freezing conditions but the will stays strong and the stare unfazed. 'Ricochet' displays otherwise invisible psychological actions in a physical real-life manner: in slow motion Olofsson is thrown from one side of the screen to another by two unidentified men, of whom we see only hands and sleeves, who turn out to be her father on the one side and her then-partner on the other. In "Do You Know how I feel Around you" the artist slowly turns on a pedestal while the shadow of her father keeps growing larger and larger until it almost covers her entirely. Her exquisite cracked porcelain piggy bank sculpture 'Eventually It will All Go to my Head' portrays herself as cast in a begging position: mocking traditional artefacts reflecting social status Olofsson

expertly combines beauty, humility and humour—eventually, all the coins will go to her head, quite literally. While Erinna König's oeuvre of sculptural painting is renowned for probing social critique through highly aesthetic transformations of daily life objects, her main photographic work is specific to a visual quest of the self. First exhibited at the exhibition "Invention of Reality, Photography at the Artacademy Düsseldorf 1970-today", 2011, her selfportraits included here are "Self, fat", 1969 with her head poking out of a cut-out of a big lady in costume. In direct opposition, "Self, Pose", 1971 sees the artist striking the pose of a swimwear fashion model in a scenery akin to Botticelli's "Venus emerging from the Sea". A tongue-in-cheek musing on the idea of 'a muse' — a role often designated to women in history and the art world, yet not one that König could identify with herself. The location of the seashore relates back to Olofsson's video 'Cold', which has endurance, steadfastness as theme. While Olofsson shows the self in relation to the physical, natural environments, it can be translated just as well to other challenging environs, may they be psychological or energy based. König in contrast plays with allure, gender role and stereotypes.

Mia Enell (New York) is a multimedia artist with focus on large scale paintings and drawings often involving the subconscious and interpretations of dream-states. Originally from Sweden, she studied at the Beaux-Arts in Paris before moving to New York in the 90s. Uncannily representing thought processes or life's own poetry on canvas or paper, here she exhibits large scale Rorschach duo-chromes — cut out as gigantic butterfly images they lift off the gallery wall as if to another dimension. A series of drawings resonate inner psychology, raising issues of multiplicity of the self, the unsolved questions and confusion of mankind. As humorous take on social conditioning, she sets the 'self' loose as two croissant-birds – one zooming up and one already coming down from the skies. —*Sahara Meer*



Clockwise from top: "Croissant Birds," 2022, pencil, watercolour on paper, 28 x 35.5 cm /11 x14 inches, Mia Enell; "Pose,"1969. Selfportrait Erinna König; "Another page of This is Anneè Olofsson (The interrupted part II)," 2025; "FicroScan," 2025, Cees Krijnen; "Eventually it will all go to my head," 2009, Annee Olofsson; cracked porcelain ca 40cm high; "Rorschach-Butterfly 3," 2017, Mia Enell, acrylic on canvas



ERINNA KOENIG

Master of Transformation

Renowned for her eloquent translations of the intrinsic into form, German artist Erinna König (1947–2021) presented semantics through aesthetics. Having made the concept of ‘social sculpture’ her own while masterstudent of Joseph Beuys, her sculptural paintings are skillful compositions full of beauty and marvel, inherently deep and witty.

Turning objects into ‘subjects’ Erinna König acts as stage director and set designer rolled into one; staging her work like a play with characters, she placed her actors, (subjects) composed from found objects in a reciprocal resonance setting.

“For me, Erinna König is a magician when it comes to transforming things. She often works with found objects, whatever she touches is transformed from an object into a being. As she does so, it sparks all kinds of hidden meanings in our minds, setting our association machine in motion. — Erinna König was an artist-artist, someone whom many in her inner circle referred to. In her lifetime she remained an insider tip, but that is looking to change [with the retrospective at the von der Heydt Museum],” says Dr Roland Mönig, director of the von der Heydt Museum, Wuppertal, in a WDR televised interview when hosting Erinna König’s first posthumous retrospective in 2023/4.



Enrolling in the Düsseldorf art academy in 1967, König first studied stage design under Teo Otto, Bertold Brecht’s set designer, then graphic design under Diter Rot before entering the masterclass of Joseph Beuys. She equally studied Judaism, comparative religious studies and East Asian art history (focus China), in Cologne and Bonn. This cultural interest tied in with her social engagement. Back at the art academy she became co-founder of the ‘Rote Zelle Kunst in Raum 13’ (Red Cell Art in Room 13). Off-site office she ran an office for socio-political activities — ‘Büro Olympia’ (Olympia Office, 1970–72)— together with Henning Brandis, Chris Reinecke and Jörg Immendorff.

Joseph Beuys was breathing a new spirit into the academy. Social activities, happenings, actions, multifold discussions – and arguments – were part of the Beuys class and beyond. A hot topic was ‘to paint or not to paint.’ Finding this discussion futile König herself spent more time in the wood workshop instead looking for her own solutions.

“When it came to colours, everything was brownish, gloomy, the papers yellowed. There was wax paper, grease stains, and everything seemed a bit old-fashioned, antiquated. I had to try hard to find the revolutionary seeds in it.”¹

Taking art to the streets, painting murals, addressing the public was one way of escaping the boundaries of classic art institutions — the use of postcards was another. König and Henning Brandis, fellow Beuys student and her husband at the time, regularly overpainted postcards, sent them to friends and family to re-collect them after – under the names of their alter egos ‘Maria and Josef Pinkerton’. Another project saw Erinna König and colleagues print postcards to be sold at the cash desk of the art association – as if it were a normal museum store. The series “Heimatkunde” (“local history”) in later years saw König dedicate a whole body of work to postcard art.

Political engagement included campaigning and protesting — against the Vietnam war, the commercialization of the Olympic games Munich 1972 and skyrocketing rents — for which the project ‘Rentersolidarity’ (Mietersolidarität) was born. Outside the academy the König/Brandis and Reinecke/Immendorff team were working from their action headquarters ‘Büro Olympia’, a disused kiosk in the oldtown; within the academy the students fought for a student parliament, to which Erinna König then was elected first president.



Interested in modern media, Erinna König helped initiate and became co-founder of the first photography and film class under Ole John Povlsen in 1974. König’s final project at the academy was the first film ever created at the art academy: In collaboration with Ole John Povlsen and the film class her masterpiece was a 45 min 16mm film analysing German colonial history from the industrial revolution to the 1st world war:



‘Oskar B. or The Imperialism’ follows family ‘B’ through time via their family chronicles and the archives of the Freudenberg, Colombo, Sri Lanka where Oskar B. would become Freudenberg’s right hand managing the coffee plantations. Digging deep into the history, horrors and absurdity of colonisation, König lays bare some of the roots of WWI, therefore WWII, and the situation we face today. The film was part of the German entry of the film festival Dortmund in 1974, then screened again in 1991 as part of the Kunstmuseum exhibition “Brennpunkt 2, the 70s” where the original film in its can was exhibited as prized artwork itself, before being unearthed, digitised and shown 2024 and at the EK STUDIO exhibition “Chromatics.”



Erinna König’s personal body of art photography primarily centres around the topic of self portraiture. In 1978 Erinna König however teamed up with Bärbel Freund und Iris Teriet for a special group project which took two years to realize. Together they created the brilliant concept ‘Diazentrale-Ost’: an imaginary media agency selling prepackaged boxes of slides (for the then popular ‘slideshow evenings for couples and friends’). The trio took 6000 photos (slides) in parallel from East and West Berlin television, as at the time it was possible to receive DDR broadcasts in West Berlin. However, the main focus were not the slides (presented on tube TVs), but the marketing campaign of the media agency (Diazentrale-Ost). As publicity stunt the three ladies took on varying roles (female clichés) from nuns to prostitutes, posing in underwear, as mothers, brides or housewives, air hostesses or concert musicians, with the photos taken by Petra Kleinsorg and Rolf Appelbaum. Landing their first solo exhibition at Denise Rene / Hans Meyer in 1980, the magazine’s invitation poster (cover and centerfold poster in the popular city magazine “Überblick”), featured the trio in black/red/gold bathing suits in front of the Brandenburger Gate. The slideshow addressed the East / West division of Germany at the time and the different versions of reality proposed for the two sides of the Berlin Wall. The project therefore questions existence as we perceive it on a personal and societal level. Simultaneously it presented a subversive take on consumerism and the widely used technique of distraction — with the media campaign garnering far more attention than the actual product (the box sets of slides). Point proven: “Diazentrale-Ost” was a stunning success and the art publisher Walther König issued a popular postcard edition of four of the campaign images.

In Kenya in 1982 when collaborating on a television shoot, König remembered and reconnected with her early work at the art academy. Finding herself magically attracted to things that no one else noticed or cared for, König picked up discarded fabric roll cores and started transforming them. This first such work “Rote Zeichen/Durststrecke” (Red Science Dry Spell, 1982), is now in the Ruth and Marvin Sackner Collection, Ohio.



(1) Conversation with Petra Richter, 20 April 1994. Mit, neben, gegen — Die Schüler von Joseph Beuys; With, beside, against — The Pupils of Joseph Beuys, p.170, published by Richter Verlag Düsseldorf © 2000 Petra Richter

König’s work playfully thrives on the paradox and hidden meanings, which she invites the viewer to uncover in a game of association through own personal and social codes. Sophisticated cultural clues offset her tuning into the inner child: a child who seeks answers in a world not made for children, where questions are repeated yet remain unanswered. Mystery perpetuates and the quest never ends.

The work ‘sideboard property (sunset), 1984’ is a telling example: a modern home furniture staple in the 50s, has lost all its unobtrusive discreteness by being wildly covered in black and red paint. Furthermore, a two-way mirror across the upper display shelf bars the view. The two doors of the cabinet that are locked. Only when trying hard, one can glance behind the spy mirror and make out the keys enclosed on the shelf, dimly lit by a hindlight. Teasing, mocking they lie, unreachable. The sideboard representing our ‘self’ — if you could get to the keys, would you actually want to know the secret behind the locked doors? Or was it you who tucked them safely away in the first place?

With Erinna König, it’s not really about the answers that we as visitors inevitably feel compelled to seek, but about the questions — the dynamic process of engaging with the work and our response to the embedded hints and triggers. The journey is the destination. —Uscha Pohl



“[...] König’s sculptural works have a painterly quality, and what appears painterly turns out to be tangible. There is always an object from which the artist thinks and creates. Recurring elements appear in the exhibition: three columns, three calligraphies, and three masks, which, due to their different shapes, communicate with each other across the space [...] In Erinna König’s works, there is no clear story being told, no mystery to be solved. The found objects form an ambiguous image, a metaphor in which each part fits into a previously unseen whole.”

Dieter Schwarz, Erinna König, Thomas Schütte Foundation, Skulpturenhalle Neuss, 2020, excerpt



Page 18: Clockwise from top left: Erinna König, Selfportrait, 1969, Erinna König with Willy Brandt, “Büro Olympia,” Dortmund 1 May 1971, photo Jörg Immendorff; filmstills from “Oskar B. or The Imperialism”, 1974; “Red signs - Dry spell, performance” Erinna König, 1982; Ruth and Marvin Sackner Collection, Ohio; Action/Performance “Clean Squares, Dirty Housing Politics” Erinna König / “Büro Olympia”, action on the main theatre square, Düsseldorf; Erinna König in New York, 1974, photo Henning Brandis. Archive images: Estate of Erinna König, Rheinland Archive for Artist Estates, Bonn, RAK

This page, clockwise from top left: top two images exhibition view Erinna König at Thomas Schütte Foundation Sculpturehall Neuss, 2020, photos by Dejan Sarić; Cover “Überblick Magazine” June 1980 featuring “Diazentrale Ost”, Erinna König, Bärbel Freund, Iris Teriet, photo by Petra Kleinsorg and Rolf Appelbaum; “Ende der Rolle” edition, Erinna König, 1990, photo Nic Tenwiggenhorn; two exhibition views Erinna König Retrospective at the von der Heydt Museum, Wuppertal, 2023–2024, photos Tomek Sierek; “Sideboard Property (Sunset)”, 1984, photo Nic Tenwiggenhorn

UP & CO — THEN AND NOW

From Tribeca New York to EK STUDIO, Düsseldorf



“When I had just moved to NY I showed with UP&CO gallery (in the late 90s and 2000). UP&CO was also home to the editorial offices of VERY magazine and VERystyleguide which we all somehow contributed to. A lot of team efforts! At UP&CO I met the most interesting, creative and cool people. Many whom are still my friends today. There was a real artistic community of people "in the know".” — Mia Enell



In New York of the 90s, Uscha Pohl & Company, short UP&CO, was a forerunner of the cultural cross-over movement combining art, fashion and publishing. Moving from London to New York, Pohl opened her creative hub in a loft in Tribeca, in 1996. UP&CO hosted exhibitions, had its own eponymous fashion label and published VERY magazine and VERystyleguide (VERY London, New York, Paris, Berlin, Rio de Janeiro and VERY Fashion). In 1996, one of the first edition projects was the ‘Suburban Genius’ T shirt collection with Jeremy Deller, who created the legendary ‘Überbabe’ T shirt for Uscha Pohl—a nickname that stayed. While Pohl collaborated with artists, her magazine and guides being exhibited as artworks in galleries and museums themselves.

Cees Krijnen and Uscha Pohl met 1998 at the opening-afterparty of “Contemporary Self Portraits” at Sean Kelly Gallery. Krijnen was showing his ‘Kanker’ tea set of Delft porcelain. Pohl was exhibiting the Magazine and had created a special insert section in VERY #4. The bond was formed that evening and their close collaboration is ongoing today, including this issue of THEEVERYTHING #8, the ‘VERY’ in its title an intended pun relating to Pohl’s magazine.

UP&CO hosted Krijnen’s first solo show in New York, showcasing his ‘Powderpuffmachine’, which won

Krijnen the Prix de Rome in 1999. Pohl’s UP&CO fashion label created the “Divorcee fashion collection” with “divorce battle suits” dressing Krijnen and his mother Greta Blok on her divorce - world tour for the coming years. The “Woman in Tirance Battle on Tour” launched 2000 at UP & CO and the Dutch consulate at the Rockefeller Center. The event kicked off a filming spree for a Dutch film crew and after a year of following the project internationally, the documentary on Krijnen and his seafaring grandfather “Dutch Heroes” (“Hollandse Helden”) aired on national Dutch television. The film won directors Paul Cohen and Martijn van Haalen the Golden Calf award - as well as Dutch public prize - for best short documentary in 2001; subsequently it was screened at both the Toronto and Melbourne film festival.

In 2001 Fashion designer Dirk Schönberger — exhibiting at UP&CO as showroom — became the sponsor of Krijnen’s exhibition “sharing a sponsor, dressing the Albanians,” at the first Tirana biennale curated by Helena Kontova and Giancarlo Politi of Flashart. Krijnen being invited to Selfridges’(London) Body Craze exhibition in 2003, Uscha Pohl’s VERY advertiser Adel Rootstein, the specialist manufacturer famous for celebrity mannequins, sculpted two figures of Greta Blok as lasting sculptures. For the BIG Torino, the Turin biennale in 2002, Krijnen’s contribution was a Pininfarina Metrocubo placed on the central Turin Square, with atop a mannequin of Greta in Uscha Pohl’s golden leather catsuit.

One of UP&CO’s early collaborative initiatives was with British artist Sarah Staton’s SupaStore NY, which brought British art and ‘Young British Art’ across the Atlantic. A special SupaStore wood cabinet on wheels, a giant steamer trunk was commissioned by UP & CO and built to Staton’s designs. Over a two year period a series of group exhibitions showcased a great selection of UK art in small format & editions; participating artists included Damian Hirst, Fiona Banner, Nicola Tyson, Tracey Emin, Gavin Turk, Stephen Willats, Simon Periton, with artwork stored in the mobile cabinet between the exhibitions.

The group show “OP at UP” in 1998, brainchild of Tom Moody and Mark Dagley, was conceived to coincide with the first Op art exhibition at the MOMA since the 1960s. The success of the exhibition - and subsequent curators’ dinner - spurred a touring exhibition across the United States and creating “Posthypnotic art” as new art genre.

Top left: Mia Enell, Miss Liz Wendelbo, Uscha Pohl, Anneë Olofsson wearing Anneë Olofsson’s collection in her installation, UP&CO NY, 2002, photo Miss Liz Wendelbo; right: Mia Enell performing SHTF, UP&CO NY, 2008; below from left to right: Mark Dagley, “Concentric Sequence,” 1996, acrylic and pencil on canvas, 72x72”, collection Museo de Arte Contemporáneo de Buenos Aires, shown at UP&CO NY, 1998, invitation poster OP at UP, UP&CO NY, 1998; “SupaStore,” drawing by Sarah Staton, 1996.

Of her first solo exhibition “The Cause,” 1998, Danish-American Yvette Brackman recalls “‘The Cause’ is an installation that explores the fight for utopia, revolution and the roots of disaster. This work explores Soviet history and personal memory, specifically my father’s memory of his childhood and experience in the Soviet prison camp system. I use material from nature, fairytales and Russian Constructivism to explore these themes.”

Colombian artist Juan Manuel Echavarria addresses the complex political situation in his home country, which for half a century was haunted by the war between the (right wing) paramilitary groups and the (left wing) revolutionary guerilla gangs. One (the paramilitaries) leaving a more deadly trail of harrowing massacres than the other, both violently decimated the civilian population in their path. Echavarria’s works “Escuela Nueva” (1998) and his video installation “Bolívar’s platter” (1999) both premiered at UP & CO. 1999 saw Uscha Pohl’s collaboration with Anton Kern Gallery for Lara Schnitger’s double-solo exhibition showing in both galleries. In 2003 UP&CO exhibited Michelangelo Pistoletto’s Love Difference, drawing attention – and seeking solutions – to the conflict zone of the shores of the mediterranean sea.

“Now Let Us Praise Famous Mice,” UP&CO, 2002, was Mia Enell’s first solo exhibition in New York. Collaborating on various projects including UP&CO T-shirt editions and VERY magazine editorial contributions, her performance and installation, SHTF in 2008 involved live action with blue paint and rotating fans.



Left, from top down: UP&CO NY: “The Cause,” 1998, Yvette Brackman, photo Sue Kwon; SupaStore, #1, 1996, Sarah Staton, London: VERY UP&CO store-in-gallery @ Studio 1.1, in collaboration with Andy Cohen selling VERYmagazine, VERystyleguides, T shirts, editions, wall print featuring Tom Chaimberlain and Gill Lord, 2004, Natalia Tchomodanov, dress UP&CO collection, photo Mark Dagley, UP&CO NY. Above: CONSTRUCTION / DECONSTRUCTION - Mark Dagley, Jürgen Freund, Erinna König, Peter Schwickerath, 2024, UP & CO @ EK STUDIO, Düsseldorf

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Anneë Olofsson’s solo exhibition in 2002 included her own clothing range made from furnishing material. In 2003 UP & CO exhibited Michelangelo Pistoletto’s project ‘Love Difference’, drawing attention to the political hotspot of the mediterranean sea, seeking to link all shores in a unifying peace process.

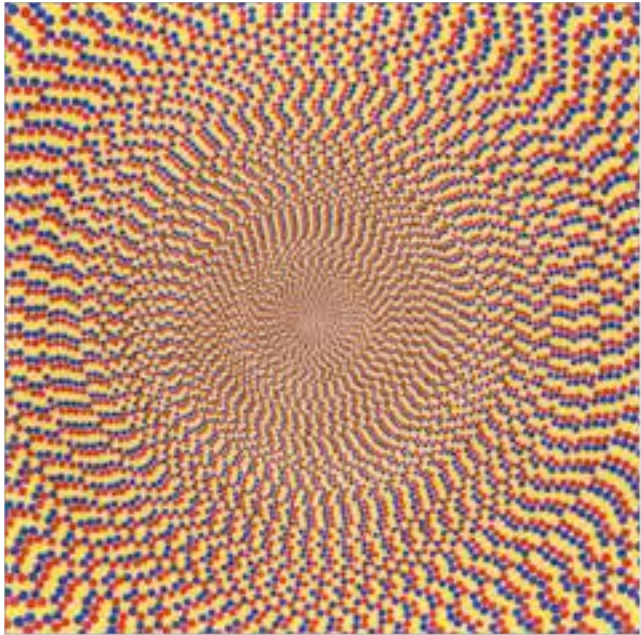
Relocating to London in 2004 UP & CO set out anew as “verytrolley” sharing the ex-Modern Art space in Hoxton with Gigi Gigianuzzi of ‘Trolley Publishing’. A ‘VERY UP & CO editions’ store-in-gallery opened within the artist run gallery Studio 1.1 a few doors down on Redchurch street. Verytrolley showed Mia Enell, “Me and Marcel,” and Cees Krijnen in tandem with Studio 1.1; exhibitions in temporary West London locations included Samantha McEwen, John Alfredo Harris and Sarah Shatz.

Ethics and sustainability having been an underlying theme since UP&CO’s inception, in 2006 the VERYecological styleguides and -maps were launched. In 2014 Pohl released a group of short films in collaboration with Jan Höhe, moderated by Femi Taylor: ‘flood & drought I-IV’ lay bare the human caused reasons for increased floods and extreme droughts — even in the UK, where in 2012 both were occurring simultaneously. The issue has only become more urgent since, there are direct measures we can and need to take to curb the symptoms and help mitigate the climate emergency.



Fastforward to 2023, Düsseldorf: taking on the estate of Erinna König, looking after her oeuvre and transforming her atelier into ‘EK STUDIO,’ Pohl has been showing both work and space in new light. ‘Act 3’ (2023) was launched parallel to the Erinna König retrospective at the von der Heydt Museum in Wuppertal. ‘Chromatics’ (2024), focused on monochromes from the 80s while presenting König’s film ‘Oskar B. or The Imperialism’ from 1974. “CONSTRUCTION / DECONSTRUCTION”, Mark Dagley, Jürgen Freund, Erinna König, Peter Schwickerath (2024) – featured NY based artist Mark Dagley alongside his Düsseldorf peers.

The origins of the current exhibition ‘MIRROR IN TIME, Michelangelo Pistoletto, Erinna König’ can be traced back to Krijnen and Pohl’s stay at UNIDEE, Cittadellarte, Biella in 2000. Michelangelo Pistoletto stresses the importance of family, of which there are many kinds, family of mankind, for one. The spring ’26 exhibition S.E.L.F. featuring Erinna König’s photographic work alongside Mia Enell, Cees Krijnen, and Anneë Olofsson brings some of the UP&CO kindred spirits together @ EK STUDIO. —Sahara Meer



Publisher Cees Krijnen, **Editor** Uscha Pohl
Graphics Tom Werres, **advertising graphics** Atze Schepers

Featuring and featured: Andy Abbott, Felix Baltzer, Riccardo Banfi, Langlands&Bell, Stefano Bergomas, Mark Beverwijk, Julika Bosch, Henning Brandis, Yvette Brackman, Willy Brandt, Niels Broszat, Eric J Coolen, Mark Dagley, Sebastian Drüen, Mia Enell, Hans Peter Feldmann, Bärbel Freund, Max Christian Graeff, Anton Henning, Angela Hill, Annette Hiller, Mako Ishizuka, Charly Hamish Jeffery, Erinna König, Felicity Korn, Cees Krijnen, Ewald Krijnen, Jörg Immendorff, Elisalex Jewell, Sue Kwon, Narges Mohammadi, Sahara Meer, Paolo Nespoli, Hannah Niemeier, Hannah Niemeyer, Mako, Javier, Anneë Olofsson, Ludger Palfrath, Paolo Pellion, Armona Pistoletto, Michelangelo Pistoletto, Uscha Pohl, Mathilde Rosier, Kai Werner Schmidt, Peter Schwickerath, Tomek Sierek, Glòria Safont-Tria, Juan Esteban Sandoval, Dejan Saric, P. Mussat Sartor, Dieter Schwarz, Sarah Shatz, Ami Sioux, Philip Solimann, Konrad Sprenger, Vincent Stange, Sarah Staton, Natalia Tchomodanov, Iris Teriet, Roosanne van Batenburg, Job and Joris Jan Reuten, Jörg von Bruchhausen, Jeanine Verloop, Miss Liz Wendelbo, Kadel Willborn.

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