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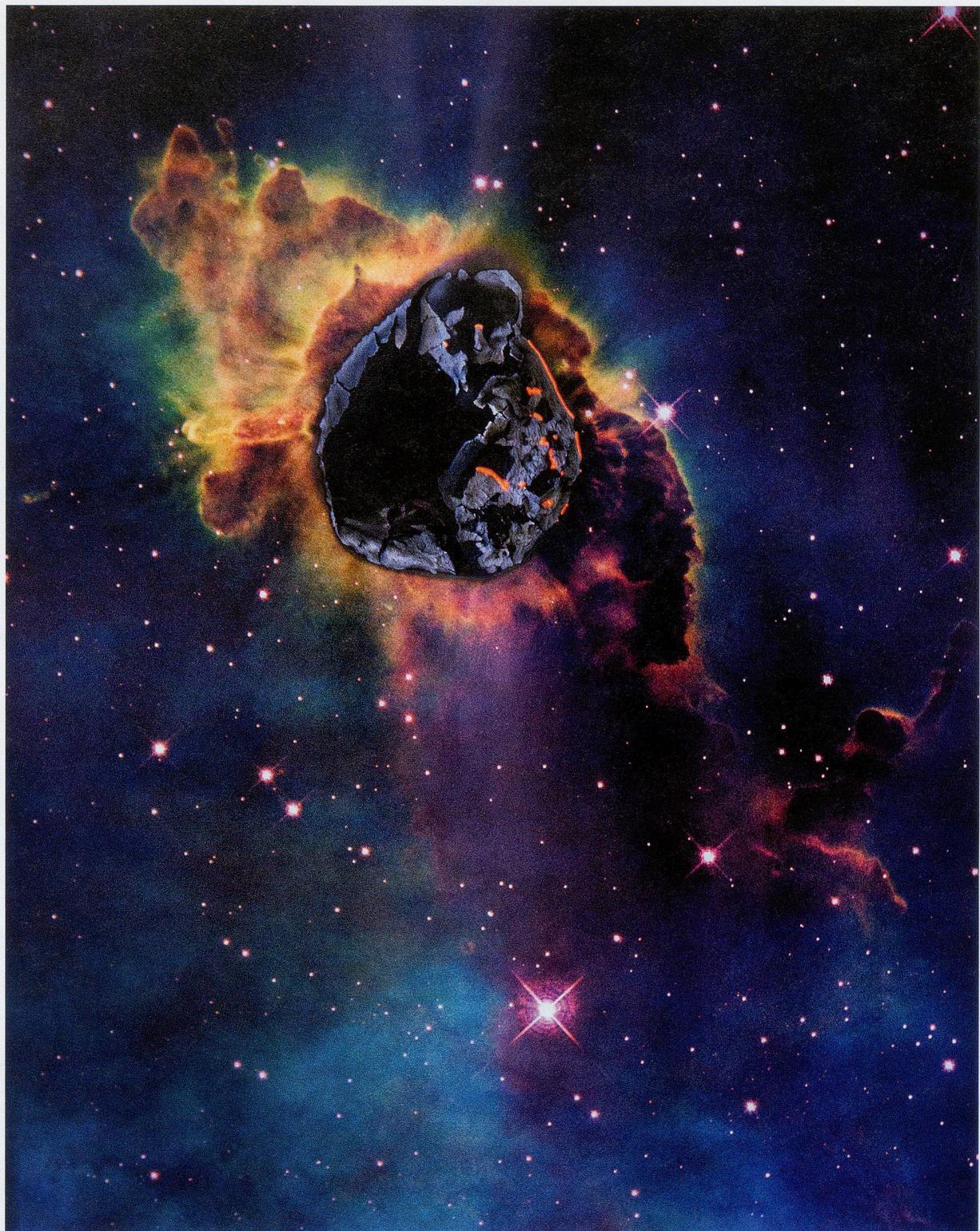
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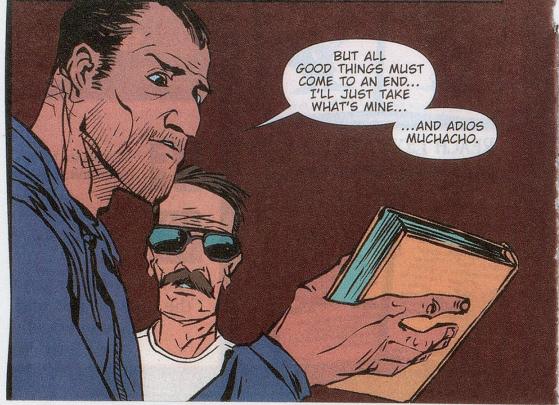
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# Artists' Statements for Parkett 100/101

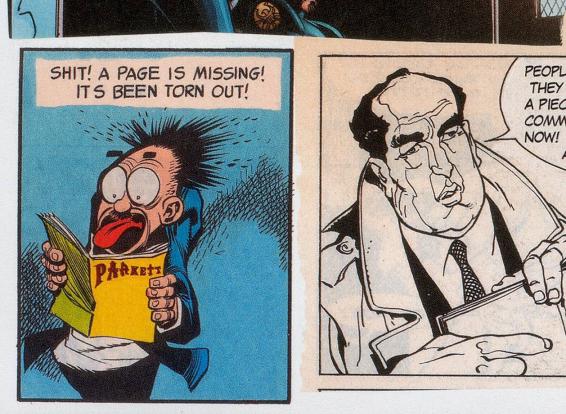
Allora & Calzadilla, Christian Marclay, Carsten Höller,  
Anish Kapoor, Paweł Althamer, Helen Marten, Jeff Wall,  
Wilhelm Sasnal, Ed Ruscha, Enzo Cucchi, Laurie Anderson,  
Doug Aitken, Sue Williams, Nathalie Djurberg/Hans Berg,  
Abraham Cruzvillegas, Karen Kilimnik, Monica Bonvicini,  
Rashid Johnson, Andrea Büttner, Anri Sala, Ragnar Kjartansson,  
John Baldessari, Beat Streuli, Zoe Leonard, Paulina Olowska,  
Raymond Pettibon, Alex Katz, Ernesto Neto, John Waters,  
Jeff Koons, Urs Fischer, Thomas Hirschhorn, Christian Jankowski,  
John Bock, Tim Rollins + K.O.S., Rosemarie Trockel,  
Olaf Breuning, Cao Fei, Adrián Villar-Rojas, Fred Tomaselli,  
Rirkrit Tiravanija, Olaf Nicolai, Lawrence Weiner, Keith Tyson,  
Jimmie Durham, Mariko Mori, Pamela Rosenkranz,  
Andro Wekua, Albert Oehlen, Ed Atkins, Yto Barrada,  
Tacita Dean/Julie Mehretu, Tomma Abts, Nicole Eisenman,  
Haegue Yang, Annette Kelm, Robert Wilson, Philip Taaffe,  
Thomas Schütte, Josh Smith, Luc Tuymans, Beatriz Milhazes,  
Xu Zhen, Valentin Carron, Sophie Calle, Liam Gillick/Piper  
Marshall, Markus Raetz, Shirana Shahbazi, Liu Xiaodong,  
Kelley Walker, Dayanita Singh, Wade Guyton, Rebecca Warren,  
Thomas Ruff, Matthew Ritchie, Mai-Thu Perret, John Armleder,  
Jon Kessler, Roni Horn, Wael Shwaky, Bernard Frize.



*BACKFIRE, 2004, burned photograph / KNALL, versengte Photographie.*



10

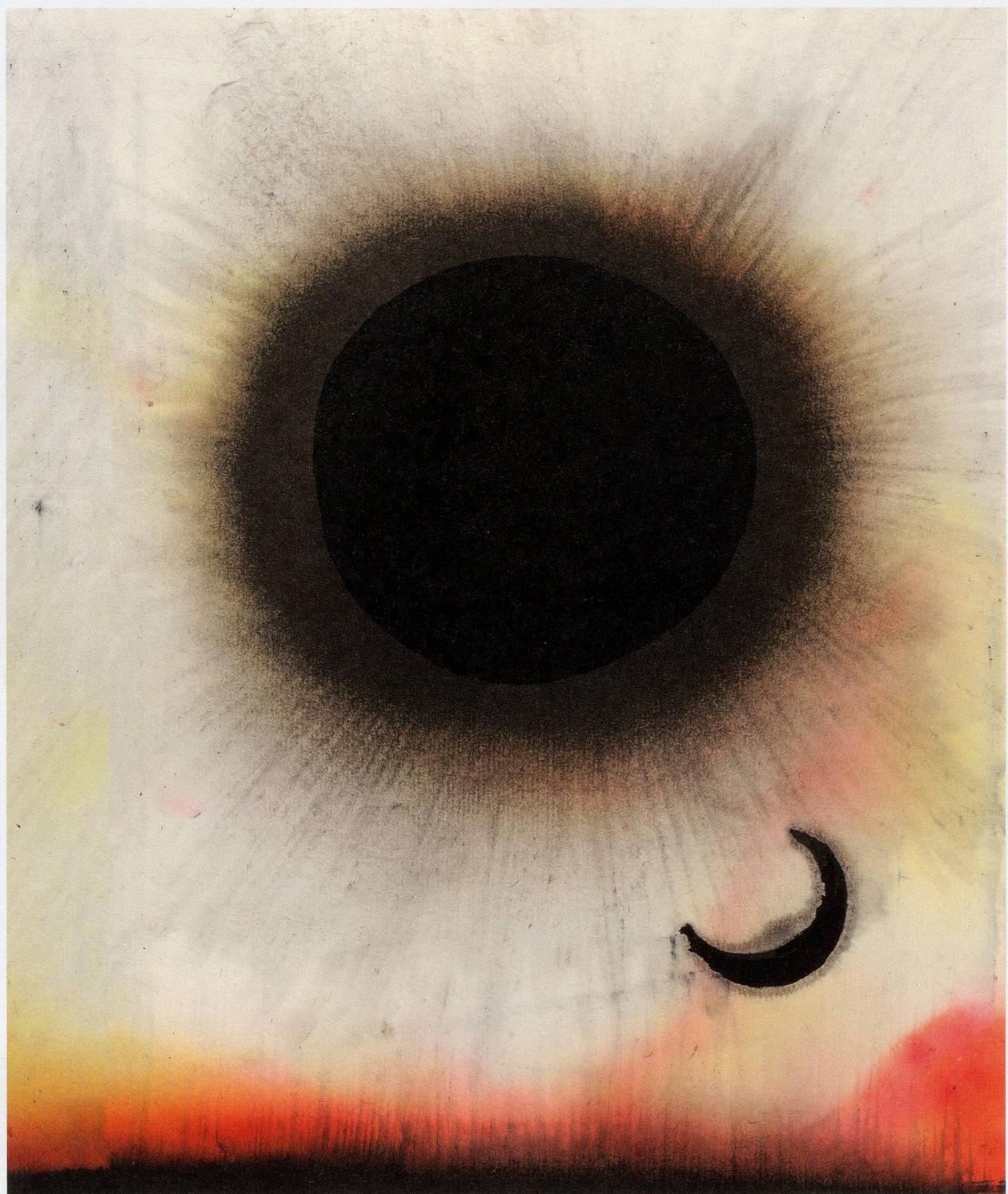




Anish Kapoor

Solar nights  
for Parkett

imho





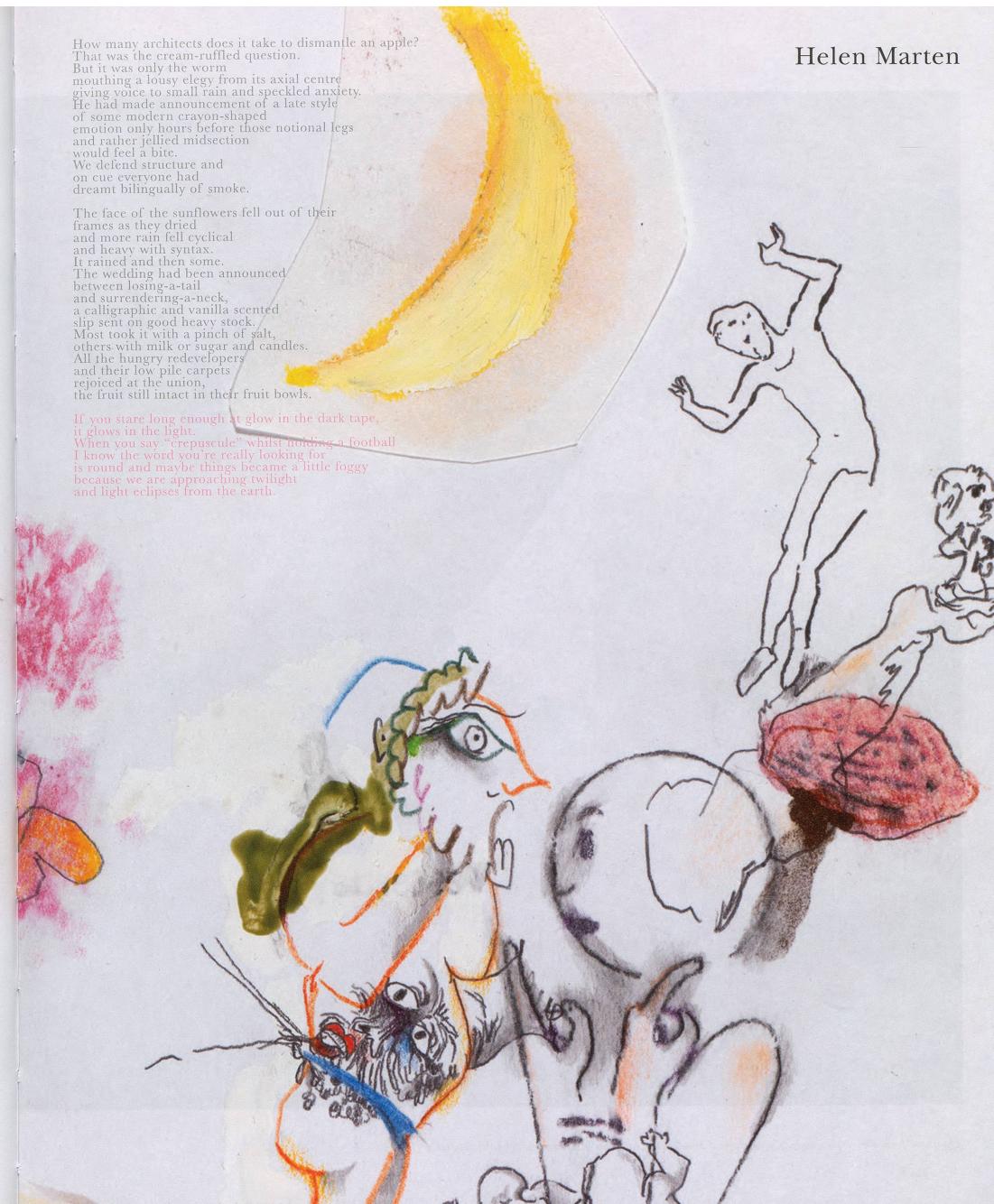
NOWOLIPIE GROUP, 2017, black wax / Schwarzes Wachs



How many architects does it take to dismantle an apple?  
That was the cream-ruffled question.  
But it was only the worm  
mouthing a lousy elegy from its axial centre  
giving voice to small rain and speckled anxiety.  
He had made announcement of a late style  
of some modern crayon-shaped  
emotion only hours before those notional legs  
and rather jellied midsection  
would feel a bite.  
We defend structure and  
on cue everyone had  
dreamt bilingually of smoke.

The face of the sunflowers fell out of their  
frames as they dried  
and more rain fell cyclical  
and heavy with syntax.  
It rained and then some.  
The wedding had been announced  
between losing-a-tail  
and surrendering-a-neck,  
a calligraphic and vanilla scented  
slip sent on good heavy stock.  
Most took it with a pinch of salt,  
others with milk or sugar and candles.  
All the hungry redevelopers  
and their low pile carpets  
rejoiced at the union,  
the fruit still intact in their fruit bowls.

If you stare long enough at glow in the dark tape,  
it glows in the light.  
When you say "crepuscule" whilst holding a football  
I know the word you're really looking for  
is round and maybe things became a little foggy  
because we are approaching twilight  
and light eclipses from the earth.





*The shoes from the edition twenty years later / Die Schuhe aus der Edition zwanzig Jahre später.*

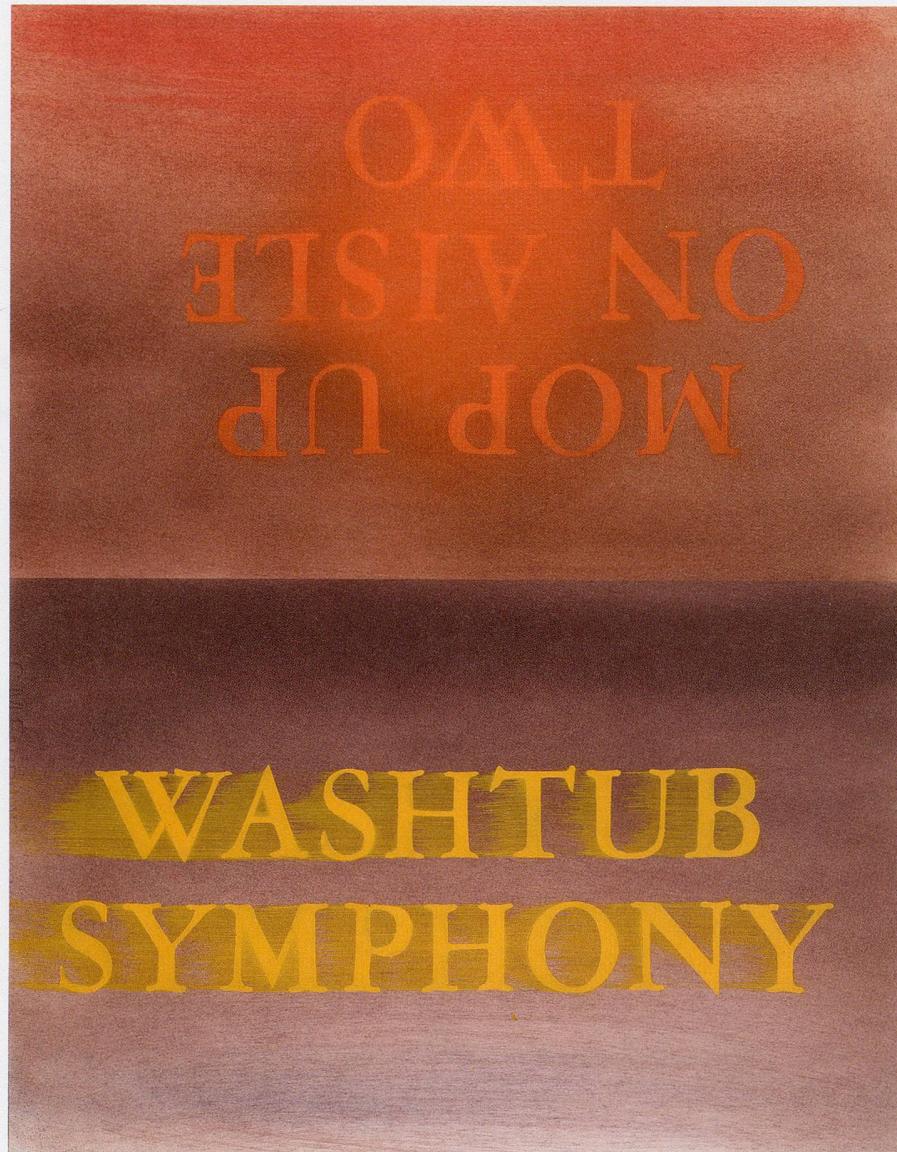


*UNTITLED (EDITION FOR PARKETT), 1997, silver gelatin contact print /  
OHNE TITEL (EDITION FÜR PARKETT), Silbergelatine-Kontaktabzug.*

PARKETT

1984  
2017

Ed Ruscha



*MOP UP ON AISLE TWO, 2017, dry pigment and acrylic on paper, 15 1/8 x 22 1/4" / SAUBERMACHEN AUF GANG ZWEI,  
Trockenpigment und Acryl auf Papier, 38,4 x 57,1 cm. WASHTUB SYMPHONY, 2017, dry pigment and acrylic on paper,  
15 1/8 x 22 1/4" / WASCHBOTTICH-SYMPHONIE, Trockenpigment, Acryl auf Papier, 38,4 x 57,1 cm.*

Enzo Cucchi



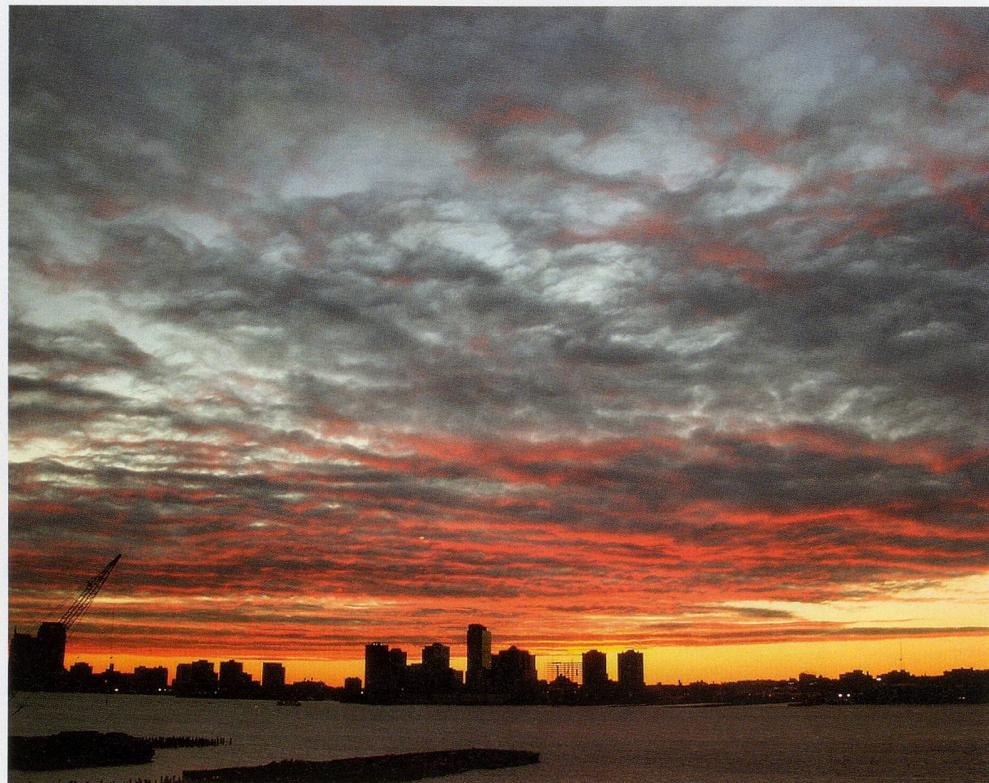
AVAMPOSTO (VORPOSTEN / OUTPOST), 1985.

## Laurie Anderson

Dear Parkett

I don't know how to thank you for the energy you put into making your magazine for so many years.

For your last issue I'm sending you this picture of a sunset by Lou called "ICanSeeForMiles". It's taken from our window that looks out onto the Hudson River and eventually America.



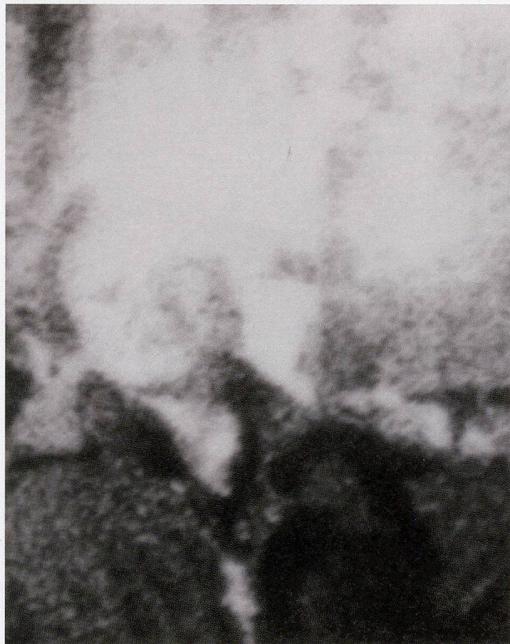
PHOTOS: LOU REED

I'm not so sure about endings. Jean-Luc Godard is my guide in this, "Every story should have a beginning a middle and an end, just not necessarily in that order."

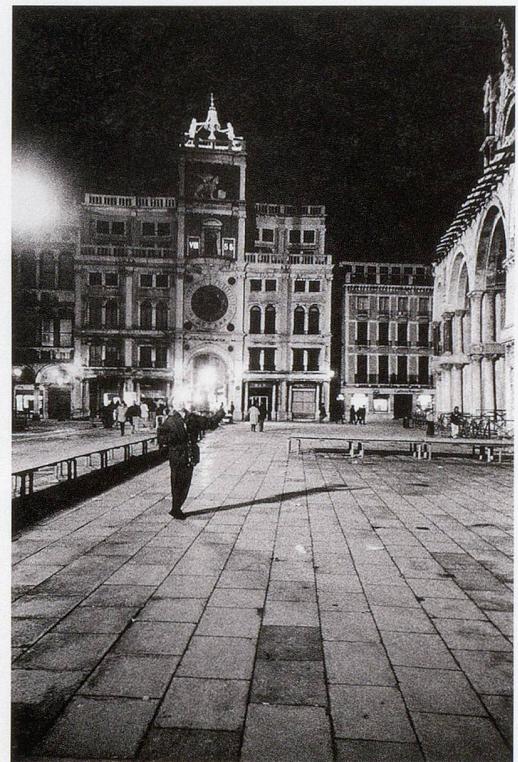
And as I look at Lou's photograph I think how wonderful it is to see a sunset through someone else's eyes. There they are - the same luxurious soft folds of clouds shot from underneath by bright red and purple light. These same clouds and this same sunset can be the I'm not so sure about endings. Jean-Luc Godard is my

guide in this, "Every story should have a beginning, a middle and an end, just not necessarily in that order."

Wringing meaning from nature. What a magic and godlike thing to do. And then collecting these things and giving them context. Thank you everyone at Parkett for building your many tiered and magnificent place that is context.



I am sending a detail of a picture of me in Venice which always reminds me of the first time I was in the city and performed on an altar in a church. For some reason, it was being used as a theater by the art presenters. Setting up my keyboards and violin and microphones on a ledge next to chalices and directly under a large sculpture of the crucified Christ made an exhilarating and bizarre new connection between art and belief. And it was also when I met the Parkett founders Jacqueline and Bice who became my dear lifelong friends.



And I am thinking now of one of my favorite writers John Berger because he taught us how to see and more than that how to treasure images. And now when I see photographs I think of his words "And our faces, my heart, brief as photos" and how many things are in each photo, the person you were, how people saw you, how you saw them, what you looked like at the time from far above and the countless other ways to look at that image and find meaning in it. And especially now as we struggle in America to find meaning I carry John Berger's book with me now the beautiful, "Hold Everything Dear: Dispatches on Survival and Resistance."

Thank you Parkett for collecting these many voices and pictures. I am waving to you.

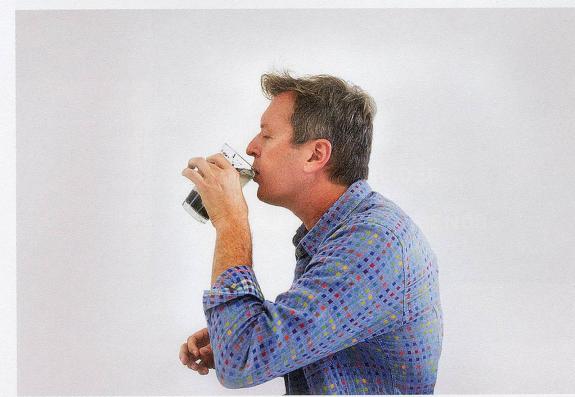
Lauren Anderson

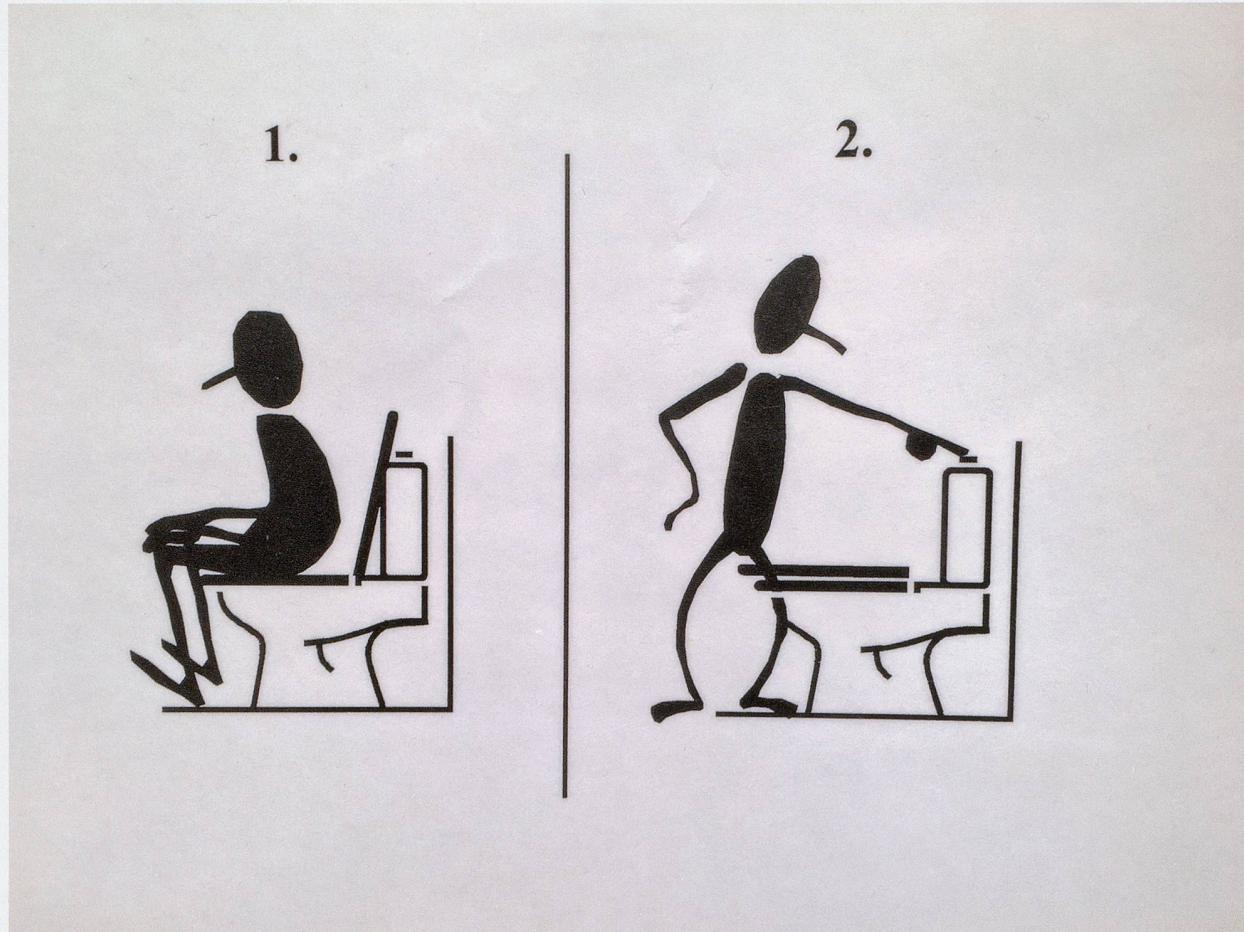


*It's a photographic sequence where I've taken a stack of issues of Parkett, lit them on fire, burnt them down to ash, poured the ash into water, and drank and consumed Parkett.*

*I suppose Parkett is now even more permanently part of me.*

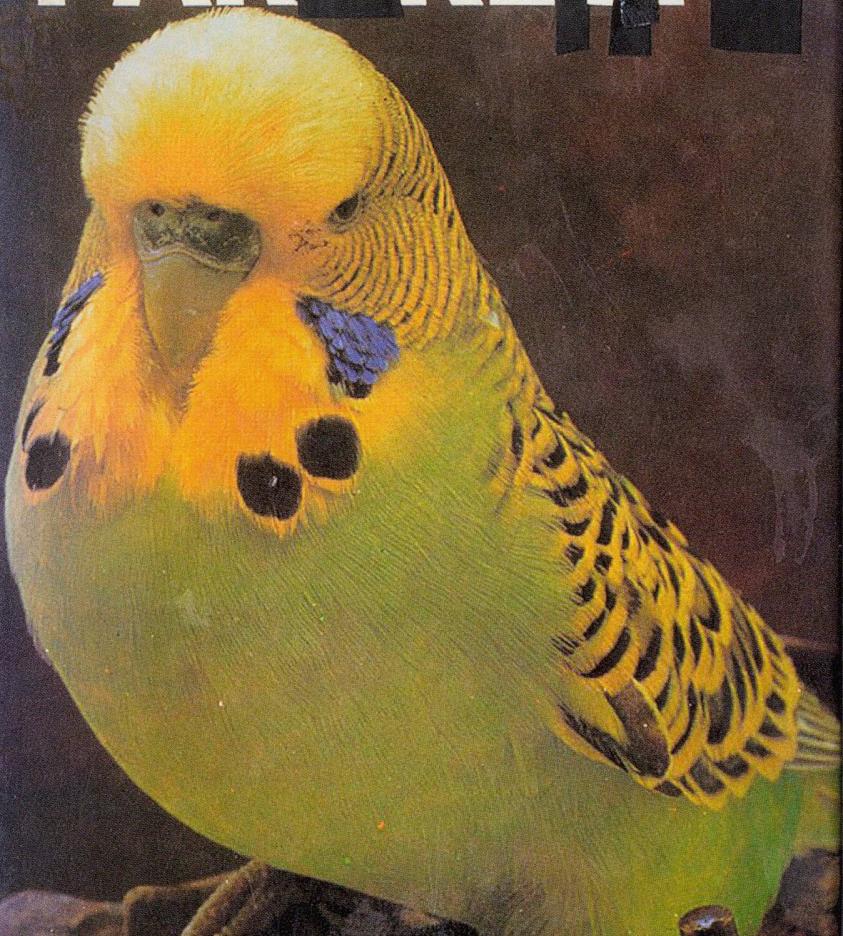
Doug Aitken





Here is a sign from the bathroom stall in the Zurich Train Station. I thought it was a good reminder of what to do back home, even though I use a handle. This is from my first exciting trip to Zurich when Bice included me in the exhibit 'Birth of the Cool' at the "Kunsthaus Zürich (1994)". I also got to meet the awesome and very nice Dieter and Jacqueline.

# PAR KETT



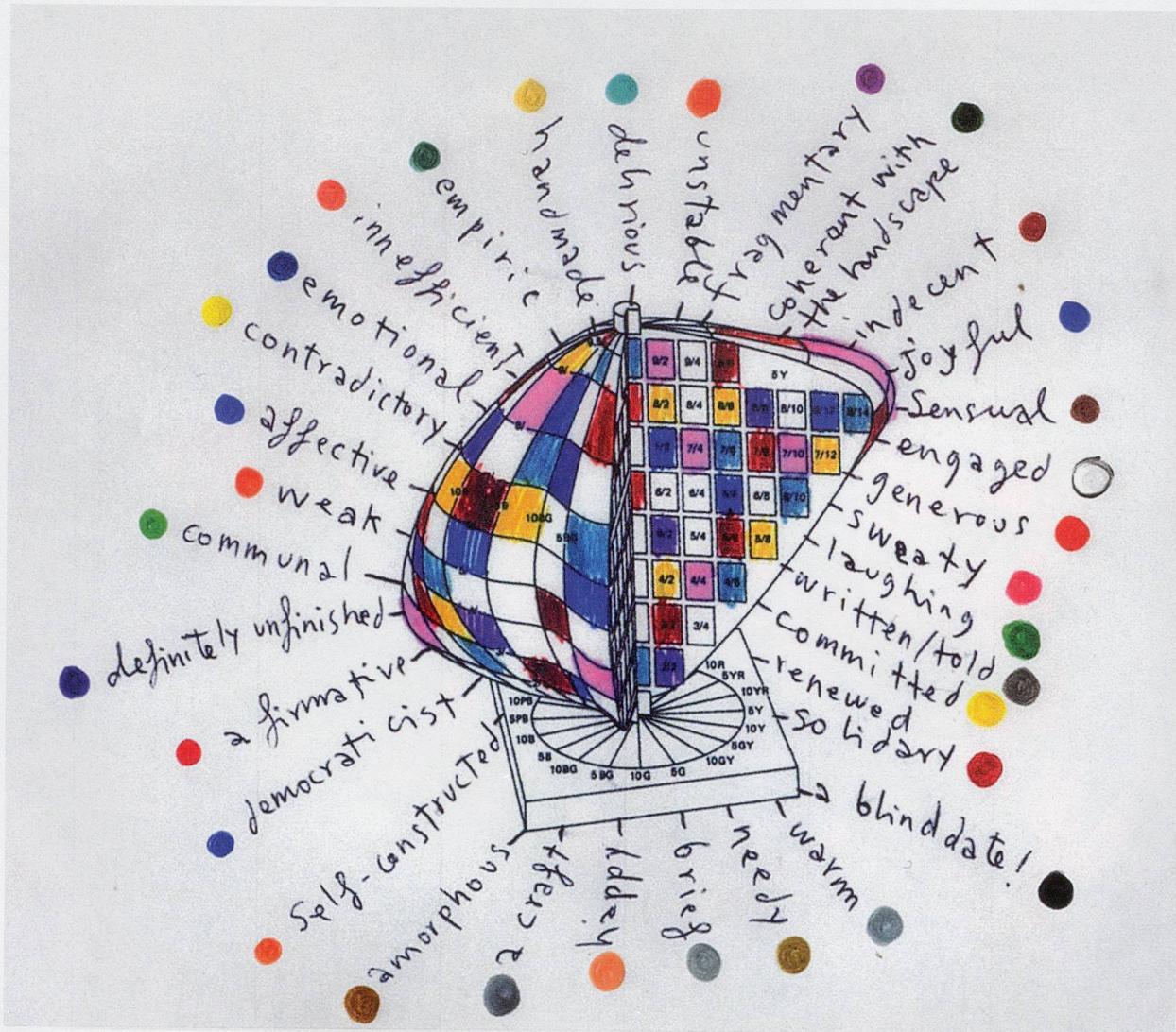
EARL SCHNEIDER  
and  
DR. MATTHEW M. VRIENDS

Nathalie Djurberg / Hans Berg



DELIGHTS OF AN UNDIRECTED MIND, 2016, video, 6 min. 40 sec. /  
VERGNÜGUNGEN EINES UNGERICHTETEN GEISTES, Video.

Abraham Cruzvillegas



An educational device like Parkett creates in the long term precise conditions for knowledge, language and discursive production: generously making tools and information available, transformable, back to all of us. We need more strategies like Parkett, and amphibious miraculous entity that belongs to our times and ages, giving evidence on how it is still possible to smile in such a strange and destructive society: axolotl lives in muddy waters only.



Karen Kilimnik



THE PARKETT SERIES WITH CONTEMPORARY ARTISTS  
DIE PARKETT-REIHE MIT GEGENWARTSKÜNSTLERN

A Personal Note and a Celebratory Commemorative Summer Issue

Zurich, 21<sup>st</sup> February 2017

Dear Karen

It is of great importance to us to write personally to the artists, writers and friends, to all those who have contributed to the wonderful success story of Parkett over the past 33 years, in order to inform you that Parkett is coming to an end.

We, the publishers of Parkett, have decided that volume no. 99, due out now, and a special double issue no. 100/101 scheduled for this summer will be our last printed publications. That decision has been motivated not least by profound changes in reading habits brought about by the digital revolution.

Parkett issues and editions will, of course, remain fully documented and available at our website and through our offices. In addition, all volumes and 1500 texts are currently being digitized and will be accessible online. New, expanded Parkett exhibitions in various museums are in preparation as well.

The special status that Parkett enjoys in the art scene worldwide is indebted to 33 years of close cooperation with the pertinent artists and writers of our time. Parkett will not go quietly. Entitled EXPANDING EXCHANGE, our concluding double issue, will bring the adventure of Parkett to a close in a celebratory commemorative retrospective produced as always in cooperation, this time with our most important partners and collaborators. It is an occasion for us to take an inspired, clear-sighted look at the present and future.

The special double-issue 100/101 will be a focused, multi-vocal collection of thoughts, personal recollections, and future-oriented analyses, tracing all the energy, objectives, and ideas that have consistently inspired and buoyed our undertaking of a periodic publication combined with special artist's editions. Inquiries, conversations, and essays will spotlight the major changes and events that have shaped our expansive epoch.

*We invite you to send us spontaneous statements, written or visual, in response to our publication and your collaboration with us by March 15, 2017.*

It would give us great pleasure to include a contribution from you.

Cordially,

Bice Curiger

Jacqueline Burckhardt

Dieter von Graffenreid

*Hans-Peter Nagel*

*Jacqueline Burckhardt*

*Dieter von Graffenreid*

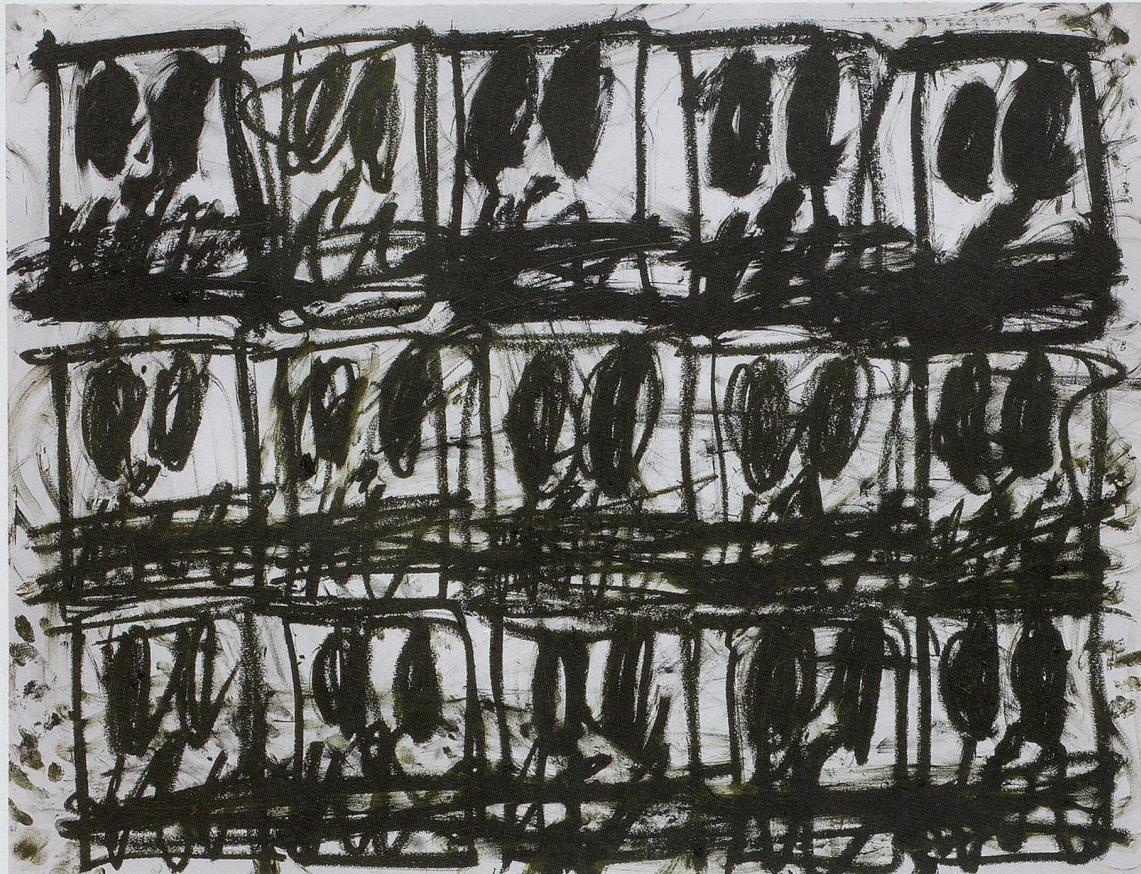
*Farewell Parkett*

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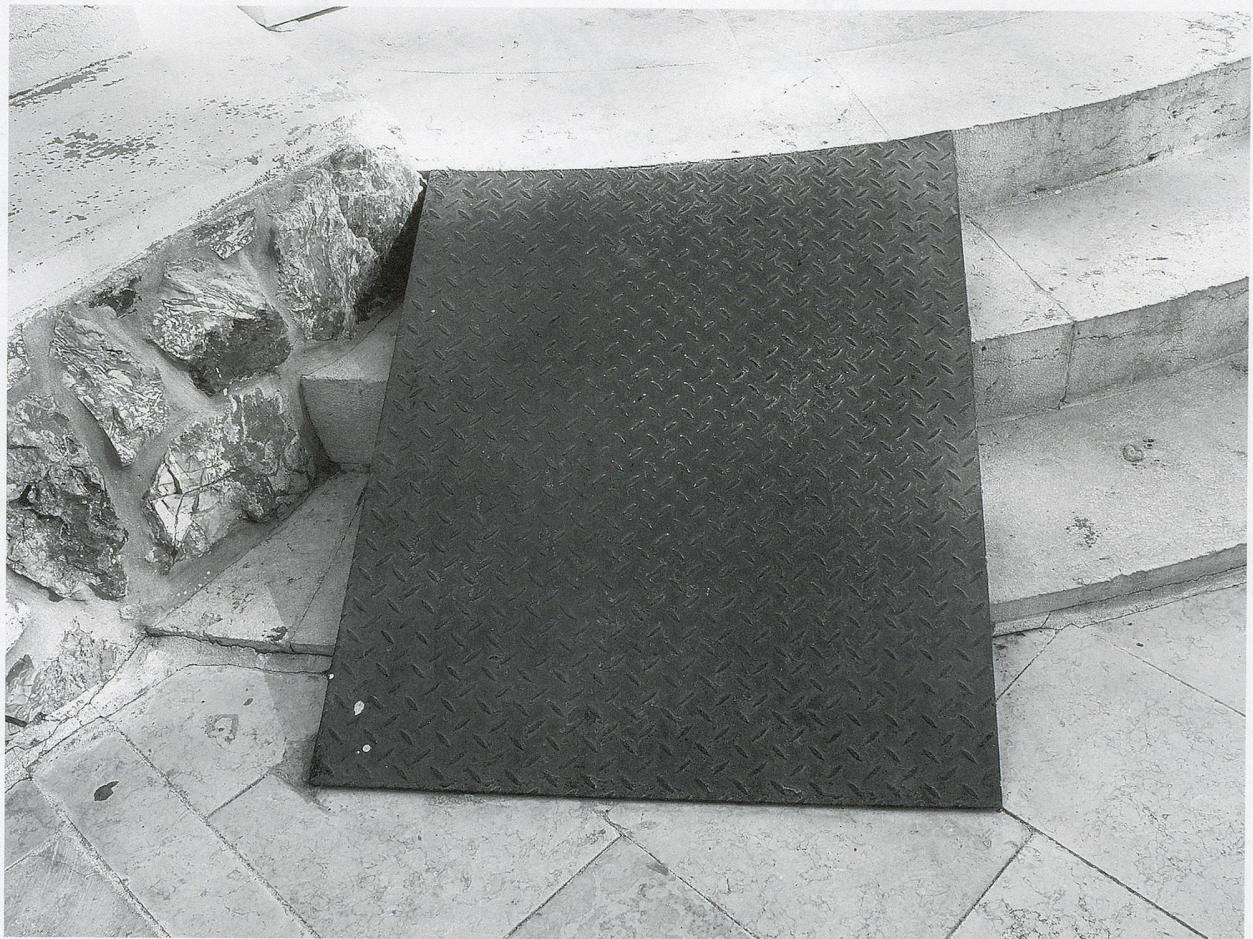


# Rashid Johnson

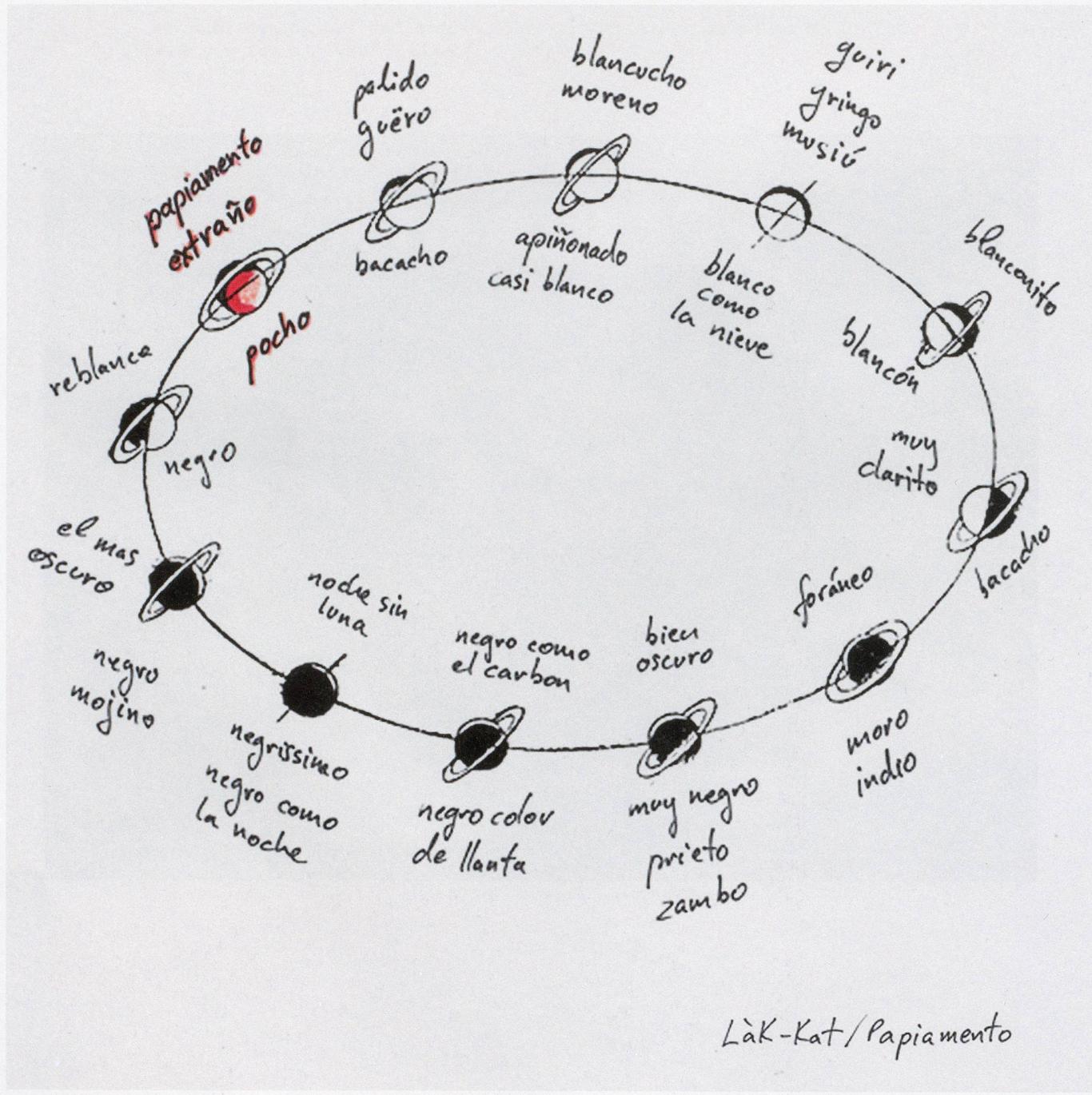
... no publication has had a more significant effect on me as an artist.  
Thank you for all you've done.



UNTITLED ANXIOUS DRAWING, 2017, oil on cotton rag,  $15 \frac{1}{8} \times 19 \frac{5}{8} \text{ in.}$   
ÄNGSTLICHE ZEICHNUNG OHNE TITEL, Öl auf Baumwolltuch,  $38,5 \times 50 \text{ cm.}$



*Ramp for Parkett / Rampe für Parkett. Photo: Andrea Büttner*



A sketch that relates to the first images in the pages on my work in the 73<sup>rd</sup> issue.

They concern an old work (called LÀK-KAT) that I'm actually revisiting presently. I thought it would make a good match, as it spans and corresponds to the same time as the period between Issue 73 and the forthcoming 100/101.

## Helen Marten

It has always been such a great beacon of intelligence and exuberance, not to mention a constant source of inspiration to me. When I first visited the Parkett offices with you in Zürich I remember feeling so totally excited to be there and surrounded by all that energy and art; the pleasures of making and thinking were truly infectious! To have been part of this in even a very small way is still one of my proudest moments.

## Sue Willams

I have been receiving *Parkett* Magazine/book for about 20 years for free. I don't get any other magazines ... , and I hate to see it go into the cloud-whatever that is. I don't want to have to think of a specific artwork and have a temporary look and it's gone. It's nice to take the magazines out and be surprised. Also to put them on the wall. Being temporal, I like stuff. I was just starting out, soon after my first show in NY, that Bice contacted me to publish a my paintings. And I made an edition that I still am proud of. It's also sad because I, and I'm sure many others, have profited in the exposure and (money).

## Ai Weiwei

*Parkett* maintained a high standard while documenting the new, contemporary practices of the art world. It will continue this tradition online.

## Valentin Carron

*Parkett* a été et restera une publication de référence, pour sa clairvoyance et son élégance, et je suis très fier d'avoir pu contribuer au numéro 93 dont je garde quelques exemplaires comme un précieux trésor.

## Xu Zhen

A very interesting, pertinent, unique and irreplaceable publication. I was proud to be part of it.

Ragnar Kjartansson



John Baldessari



INT. CAMERA STORE - NEWARK - DAY

NATE  
It's a cosmic aberration.

*GORILLA, 2017, digital file.*

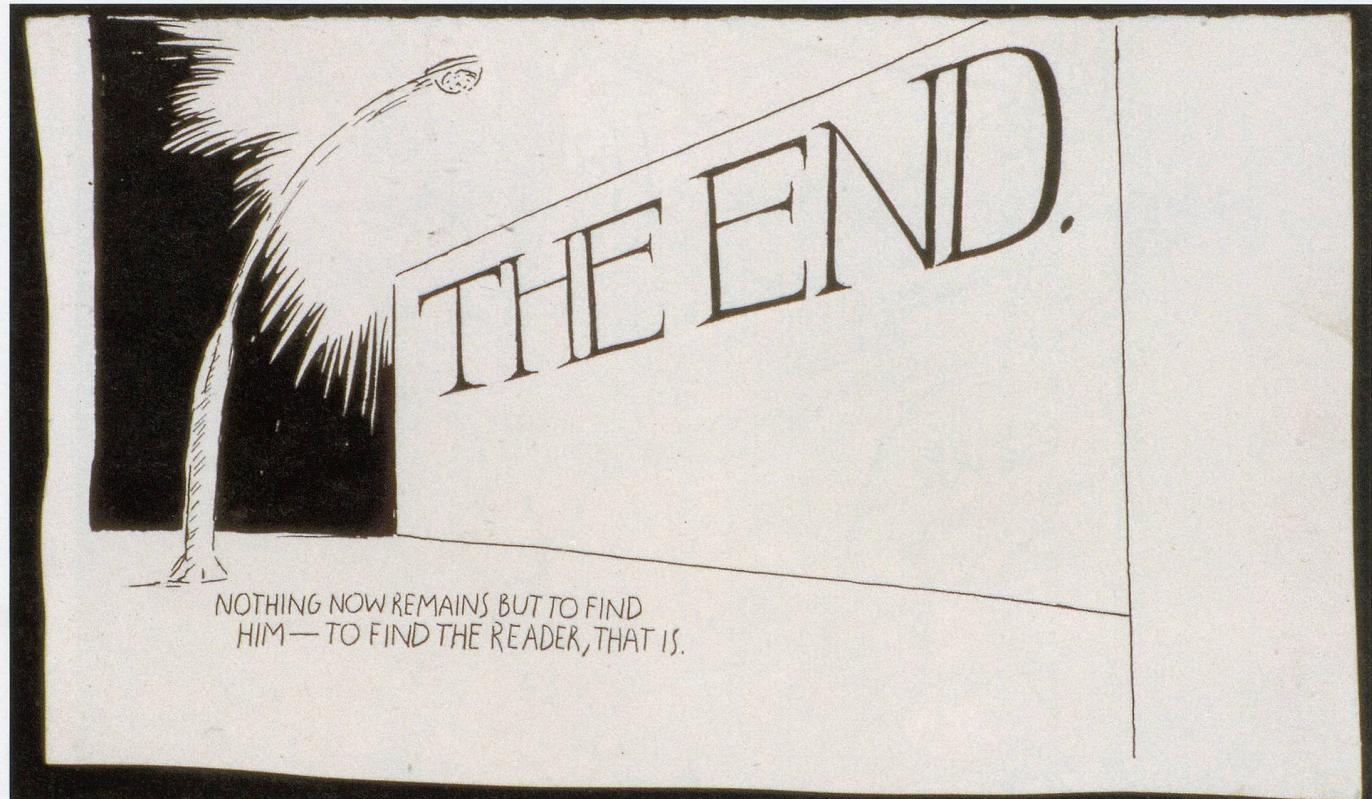


Berlin 1984, Paris 1985, Berlin 1986, Rome 1987, London 1988, Rome 1989, Düsseldorf 1990, Philadelphia 1991, Paris 1992, New York City 1994, Gwangju 1995, Tokyo 1996, London 1997, Sydney 1998, Tel Aviv 1999, Sydney 2000, New York City 2001, New York City 2002, Athens 2003, Los Angeles 2004, Brussels 2005, Sharjah 2006, Zürich 2007, Amman 2008, Brussels 2009, Singapore 2010, Mannheim 2011, Birmingham 2012, Tanger 2013, Chiasso 2014, Hong Kong 2015, Marseille 2016, Brussels 2017.



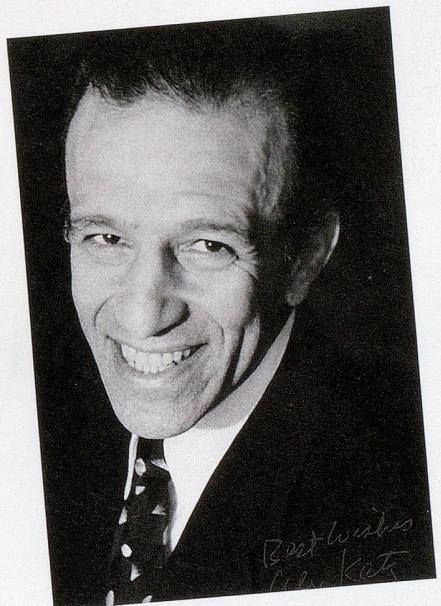
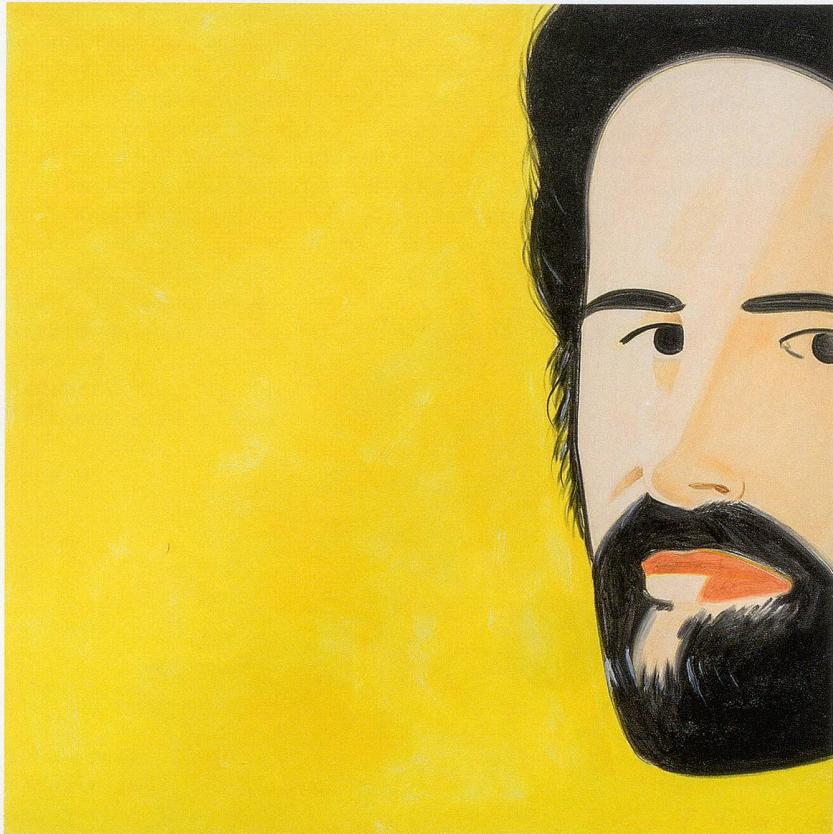


## Raymond Pettibon



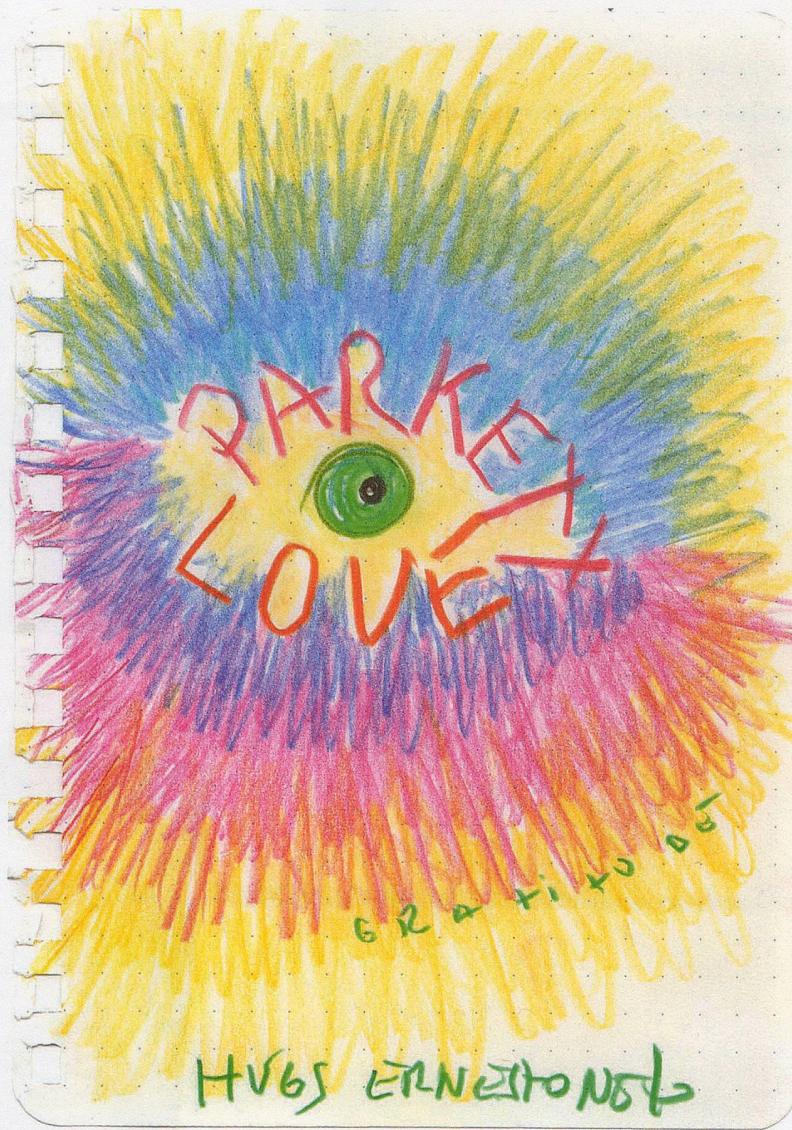
NO TITLE (THE END, NOTHING), 1992, pen and ink on paper,  $9 \frac{1}{2} \times 15 \frac{1}{2}$  /  
OHNE TITEL, Feder und Tinte auf Papier,  $24,1 \times 39,4$  cm. (COURTESY REGEN PROJECTS, LOS ANGELES)

Alex Katz



GAVIN, 2017, oil on linen, 96 x 96" / Öl auf Leinwand, 243,8 x 243,8 cm.

Ernesto Neto



## John Waters

Parkett was my introduction to the art world in Switzerland. I learned about Peter Fischli, David Weiss, Roman Singer, Pipilotti Rist, Jean-Luc Mylayne, and all the great bookstores and museums in Zurich. Walter Keller published my first art book through his company Scalo which I had never heard of until I saw it mentioned in Parkett. I made lasting friends through the magazine: Matthias Brunner, of course, Bice Curiger, Theres Abbt, Jacqueline Burckhardt, Marion Lambert, Maja Hoffman, Nikki Columbus and many others. The Parkett artist editions of Thomas Demand, Fischli-Weiss, Tom Friedman and John Wesley are proudly displayed in my home. I hate that this elegant and intelligent art journal is going dark. It's enough to make you move to Zug, commit assisted suicide for art, and leave a note demanding that new publishers with deep pockets come in and revive Parkett as an even more erudite and expensive art magazine than it already was. Let's all shout out for the world to hear "Parkett will rise again!!"

John Waters

## Jeff Koons

I've always loved Parkett Magazine. From when I first came across the magazine, I loved how it was just so compact with information. I'm very proud that Karen Marta, who was in charge of the New York office, said I placed the first subscription to Parkett Magazine in America.

I was honored to participate in Parkett Vol. 19 in 1989, with Martin Kippenberger, who was such a great artist and friend. It was a wonderful opportunity to have our works in dialogue with each other's. It remains to this day one of my favorite publications involving my work.

I made a special edition for that issue of Parkett, the Jeff Koons signature plate. Also, for an ad within the magazine, I had my signature from the plate psychoanalyzed by Dr. Harry O. Teltscher, the same certified psychologist/grapho-diagnostician who had given a psychological overview of Lee Harvey Oswald's signature. He wrote a description of my signature, describing the meaning he found in my signature.

I love the magazine, and it's going to be greatly missed.

Urs Fischer



PHOTO: RICHARD PRINCE

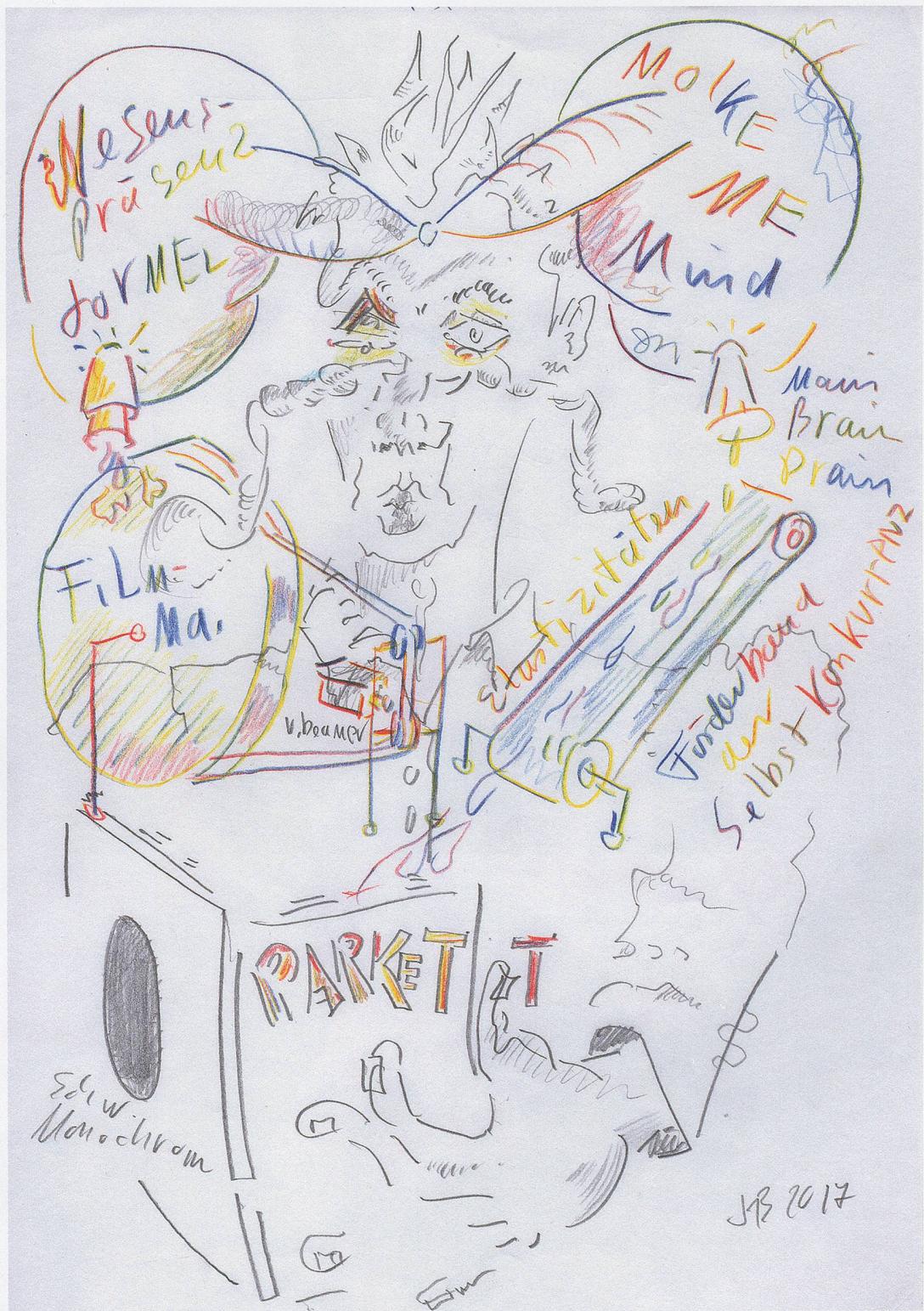
Thomas Hirschhorn



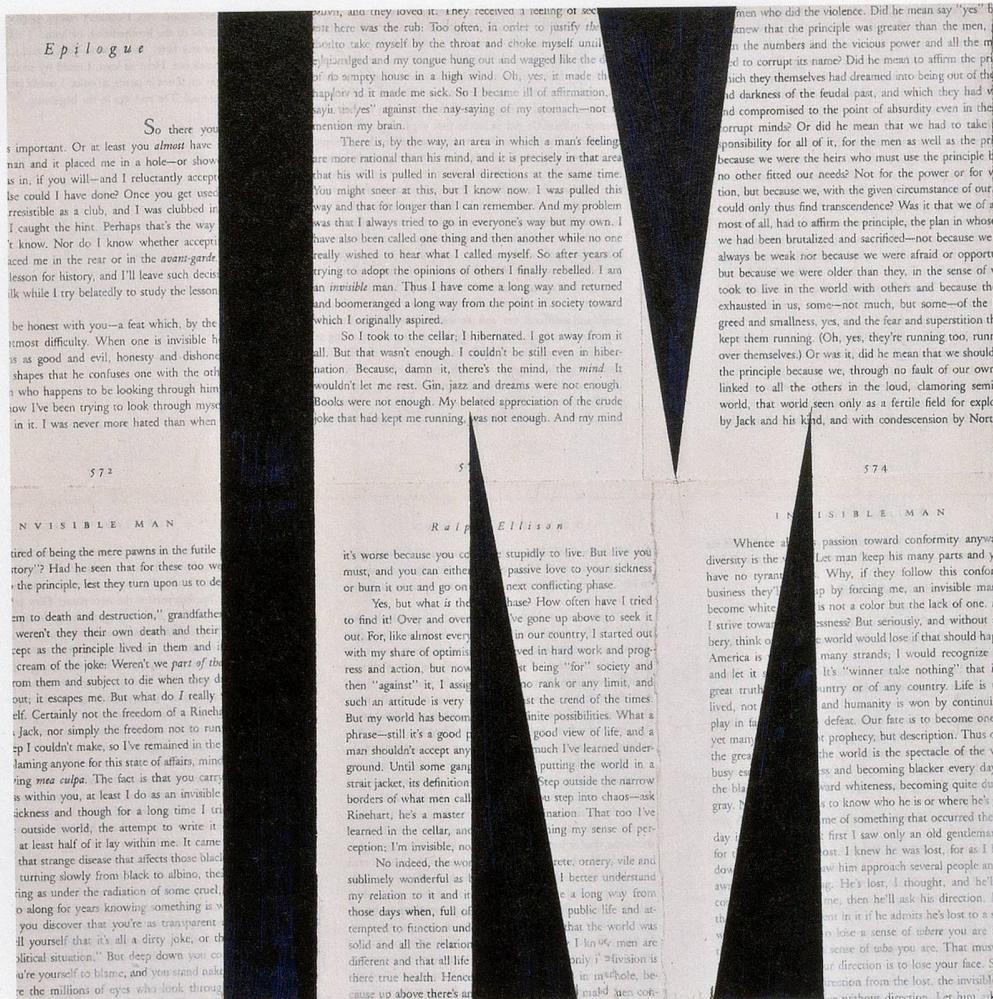
Christian Jankowski



*GOODBYE KISS, 2017, digital photograph / ABSCHIEDSKUSS, digitale Photographie.*

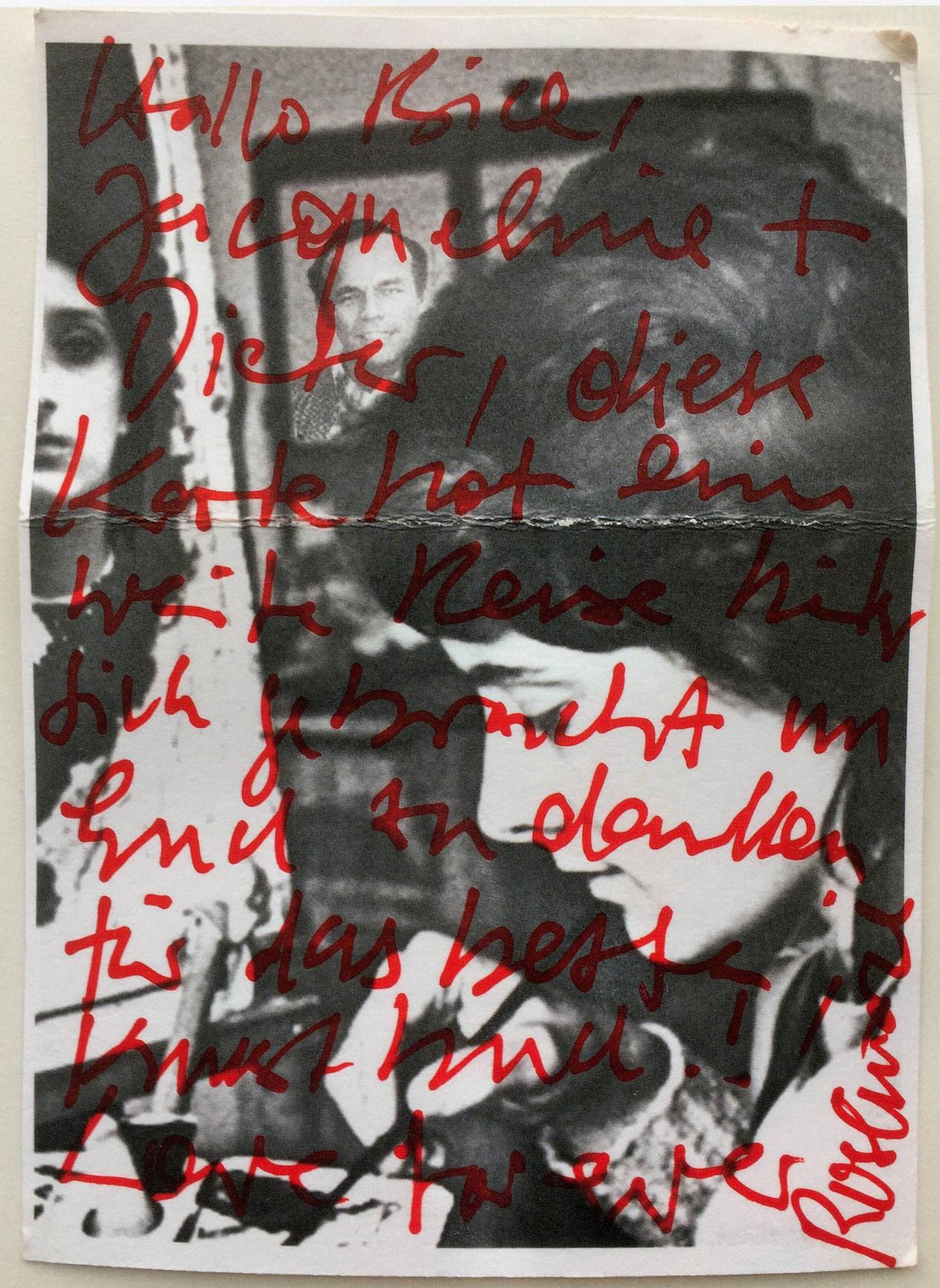


# Tim Rollins + K.O.S.



Parkett No. 20 published in June 1989 changed our collective life. The images, the essays, the dialogues were nothing short of revelatory and energized our work beyond belief. You see, unlike most art journals that are about creative work, Parkett has consistently been a creative work of art in and of itself. Parkett is not a mirror. It is a looking glass that the K.O.S family and I had no hesitation to leap through. We deeply appreciated the dialectical power of the journal as phenomenon and its motivation to build a critical community approaching the subject (our process and artwork) from all approaches (even some very critical of what we were doing at the time.) And so much hard fun working with Bice, Jacqueline, Dieter, Karen Marta and the stupendous designer Trix Wetter. Parkett has been and certainly will continue to be Prescient... an in your face Gift.

Tim Rollins and K.O.S.  
South Bronx, U.S.A.



Rosemarie Trockel

# Olaf Breuning

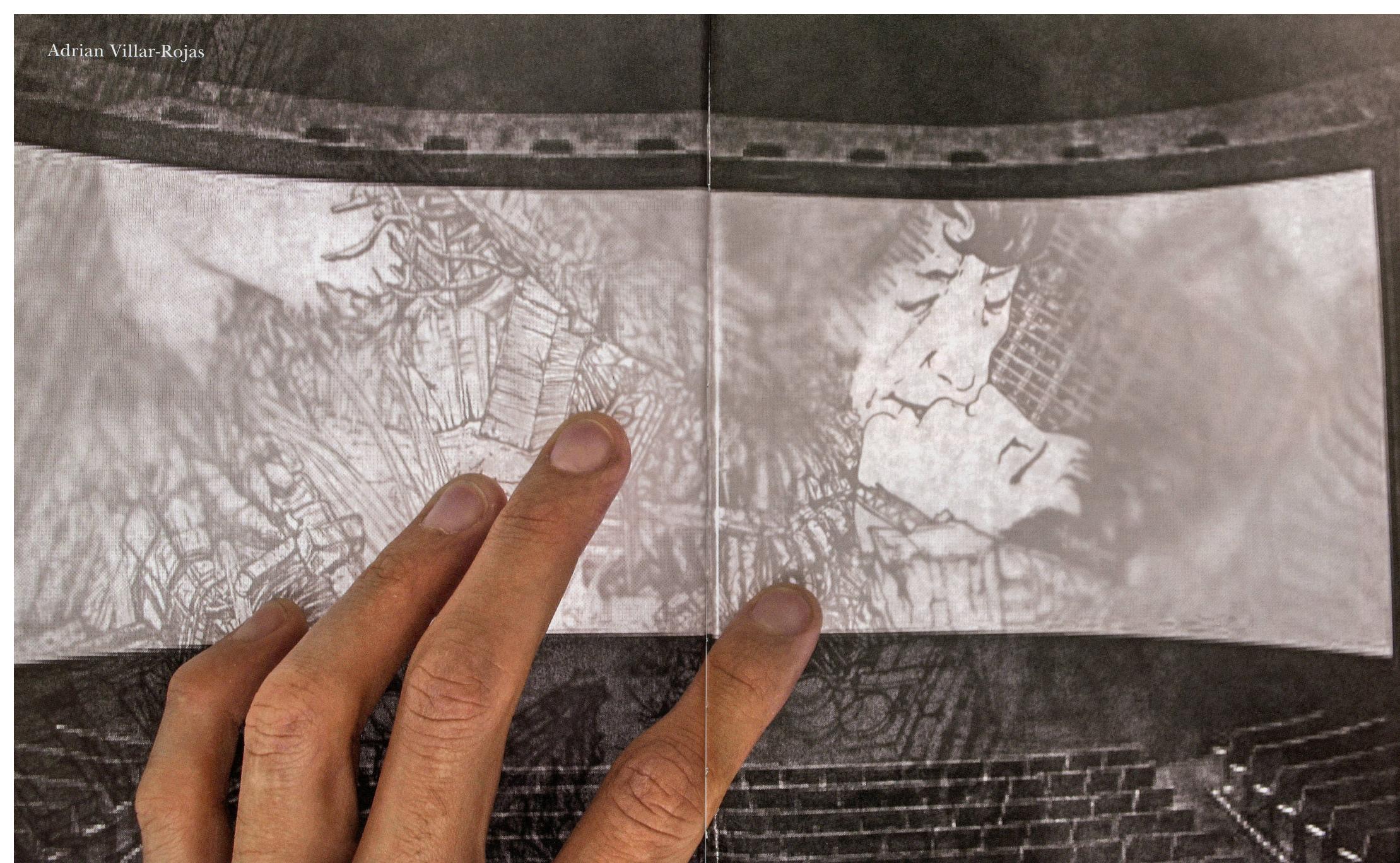


WE ARE ALL IN THE SAME BOAT, 2016, hand painted ceramics, /  
WIR SIND ALLE IM SELBEN BOOT, handbemalte Keramik, 23 x 28 x 19 cm.



Photograph, taken during Art Basel Hongkong, 2017 /  
Photographie, aufgenommen während der Art Basel Hongkong.

Adrian Villar-Rojas



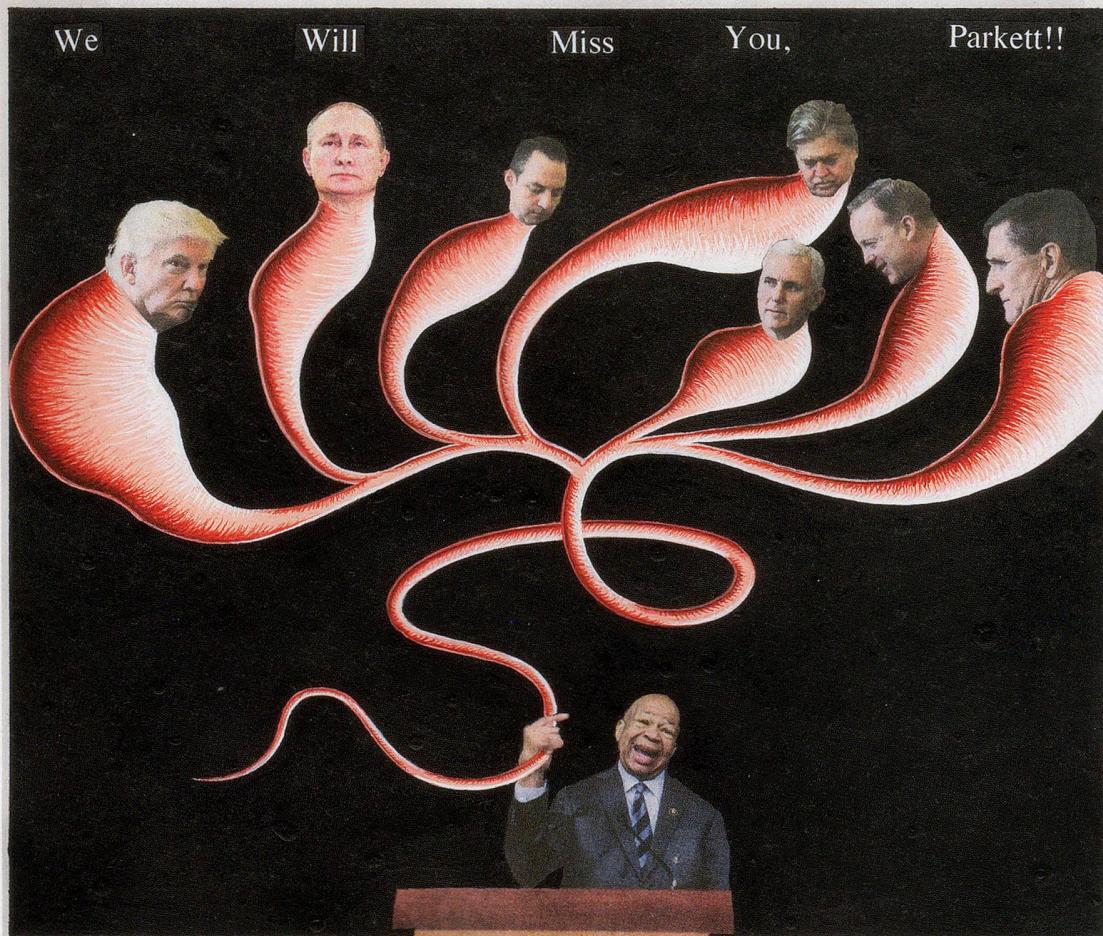
That's Fit to Print"

# The New York Times

VOL. CLXVI ... No. 57,509

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NEW YORK, WEDNESDAY, FEBRUARY 15, 2017



GABRIELLA DEMCZUK FOR THE NEW YORK TIMES

**JOHN McCAIN** The Arizona senator criticized White House "dysfunction."

J. SCOTT APPLEWHITE/ASSOCIATED PRESS

**ELIJAH E. CUMMINGS** The congressman wants an investigation of ties to Russia.

STEPHEN CROWLEY/THE NEW YORK TIMES

**DONALD F. McGAUGHEY** The White House counsel was told of some conversations.

NEWS ANALYSIS

## Capital Reels

## 'Eroding Level of Trust' Led to Flynn's Rapid Fall

Official at such a high level risen and

This article is by Schmidt, Mark Mazze Apuzzo.

WASHINGTON records and intercepts show that members of Trump's 2016 presidential campaign and other Trump had repeated contacts with Russian intelligence the year before the election, according to four current American officials.

American law enforcement intelligence agencies the communications same time they were evidence that Russia disrupted the president by hacking into the National Committee, officials said. The agencies then sought whether the Trump campaign was colluding with the Russian hacking or other efforts to influence the election.

The officials interviewed weeks said that, had seen no evidence of the operation.

But the intercepts by American intelligence enforcement agencies, cause of the amount that was occurring, Trump was speaking about the Russian Vladimir V. Putin. At one summer, Mr. Trump said at a campaign event that he had met with Russian intelligence services. Hillary Clinton's campaign would make them public.

PARKETT  
IS BEYOND  
LOVE  
LIVE  
LIFE

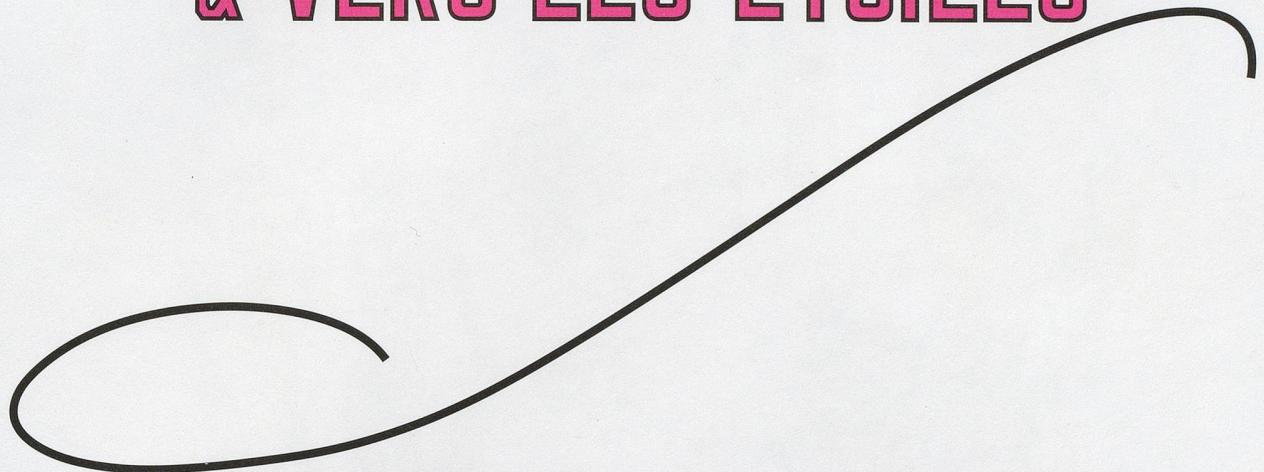
Rirkrit Tiravanija

Rainbows  
are rarely  
seen  
at noon

Olaf Nicolai

Lawrence Weiner

**& VERS LES ÉTOILES**



**HALFWAY TO HEAVEN**

PARKETT  
2017  
LAWRENCE WEINER

Keith Tyson



"Bittersweet is change... originally I was going to send you the file but I took this photo off the computer screen and it seemed particularly apt with all the reflection and noise, as the iphone captures the digital interference of the screen. Especially as the digital era marks the end of Parkett in print."

Keith Tyson

## Jimmie Durham

### Looking Around

In the early 80s Maria Thereza Alves and I were living in Manhattan. (We left in 87 for Mexico.) It was the beginning days of a big change in art systems; on one hand art fairs (which I predicted would not last) were starting up and money from the newly rich was coming in to some parts of artists' circles. On the other hand, artists who were not white were forcing the systems to open up. This marvelous phenomenon was made possible by women artists who themselves made the art world change.

I remember so much from those days. But what looked from the outside like the lightning bolt of Jean Michel Basquiat looked from minority artists' groups like a kind of suspicious gesture on the part of some people in power positions. Basquiat did something beautiful, delightful. But we mostly saw it as one pretty guy using racism and fear of the establishment for his own advantage.

Time slithered on and suddenly a new century. Just like the beginnings of the last one, it really did look new and different. The internet was about to connect us all and create freedoms of all sorts.

Events and situations rose and sank, crises came and went and now after much waste and posturing there seem to be some solid changes just on the horizon.

I complained for years about the proliferation of art fairs; until Maria Thereza returned from Sharjah with stories of artists from almost forbidden places doing brilliant work and showing it in places hardly considered real before.

We live in hard times. People are responding well, and whether or not we make it through it is a good time to make art.

Jimmie Durham, Napoli 2017

## Mariko Mori

Parkett editions are the best and absolutely my favorite art publication!

It has greatly contributed to the introduction and deeper investigation of artworks; truly one of a kind and it will be historical. With Parkett, I created the edition, Star Doll, an AI pop star, who was brought to life by this unique opportunity.

Pamela Rosenkranz



I wish I could cry blood. It would be so much  
more effective. #TrueBlood



Andro Wekua

## Albert Oehlen

Liebe Bice,

Also, das wäre mein Text:

Es ist nicht ganz so gelaufen, wie ich mir das vorgestellt hatte: Früher (Goethe und so) hatte man das Vergnügen, nach dem Kauf eines Buches die Druckbögen an den Kanten aufzuschneiden. Das gibt es nicht mehr. Die Parkett-Bände kommen eingeschweisst. Die Perfektheit und Makellosigkeit ist in Frage gestellt, sobald man das Plastik runterreisst. Also beschloss ich, die Bände eingeschweisst zu lassen. Leider haben mir immer wieder irgendwelche Dödel die Bände geöffnet, sodass nur noch die Hälfte in diesem schönen Zustand ist. Kann man nichts machen. Jedenfalls mag ich mir gar nicht vorstellen, wie mein Bücherregal ohne die Parkettmeter aussehen würde.

Gruß  
Albert

## Ed Atkins

Dear Bice -

I did get it, and thank you. I'm at a loss to say something entirely coherent, but perhaps the below will find a place in the annals.

With heartfelt thanks for everything -

Ed x

Such a singular treat to work with Parkett. More than any other apparently equivalent experience, the writing solicited alone, entirely expanded and exposed the recesses of discourse that flow through my work. Gone was any semblance of coddling or rehashing what had been - in its stead appeared the most absorbed and precarious kind of responses. It was so enlivening to be part of something so studious and tempered. And wild! The results were wild, to me. Working in close cahoots with Nikki Columbus was a privilege and a pleasure, and something that could really only ever have emerged via as faithful and sincere a structure as Parkett. I felt retrieved, inverted. And I'd never have made a great flap of trammelled face otherwise.

Yto Barrada



From my school book, the word "hand" in Arabic / Aus meinem Schulbuch, das Wort «Hand» auf Arabisch.

Thanks and so long, thanks for your helping hand, high five, handmade love,  
bye bye and a hand for good luck for all your new projects!  
(From my school book, the word hand in arabic)  
Yto Barrada

# Northern Ireland

Peter Wright Policy Editor

Northern Ireland has the right to leave United Kingdom and join the European Union as part of the Republic after Brexit, ministers have conceded for the time.

Another blow to Theresa May's plan to keep the union together, ministers have concluded that Northern Ireland would have to reapply for membership as a new country if it reunifies.

comes as civil servants prepare to control Northern Ireland's budget

## Unity still a distant prospect

Analysis

**A** united Ireland was a distant prospect before

also calling for a united Ireland. There are legitimate concerns about the Northern Ireland economy after Britain's withdrawal from the EU. Since the Good Friday agreement, the border has been open, but in the event of a hard Brexit trade between

the electorate of Northern Ireland to determine its future. According to the last census the population of the region was 1.89 million. Just under a million come from a unionist or protestant background. A poll by RTE and the BBC found that only 3 per cent of

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Donald &amp; Melania Trump, March 28, 2017

that it was the first time ministers had set out the British position.

Ministers and government lawyers

are understood to have concluded that

the situation in Northern Ireland is

akin to that in Germany before reunification.

When East Germany joined together with West Germany in 1990 it

automatically joined the European

Community — the forerunner to the

EU. This would mean Northern Ireland

in the UK would have to leave the EU.

EU

she won't pay "huge EU budget after Brexit".

Ministers have conceded that Northern Ireland has the right to leave the United Kingdom and join the European Union as part of the Republic after Brexit, ministers have conceded for the time.

Another blow to Theresa May's plan to keep the union together, ministers have concluded that Northern Ireland would have to reapply for membership as a new country if it reunifies.

comes as civil servants prepare to control Northern Ireland's budget

as a case study for the rest of the UK.

The Vienna Convention on the Law of

the Sea, which is a case study for the rest of the UK.

That message was reinforced by Sir

Simon Fraser, the former permanent

secretary to the Foreign Office last

night. "I think it's certain that we won't

before the expiry of Article 50 pro-

cess", said the man who was Britain's

top diplomat until he retired in 2015.

He said that Theresa May's plan to

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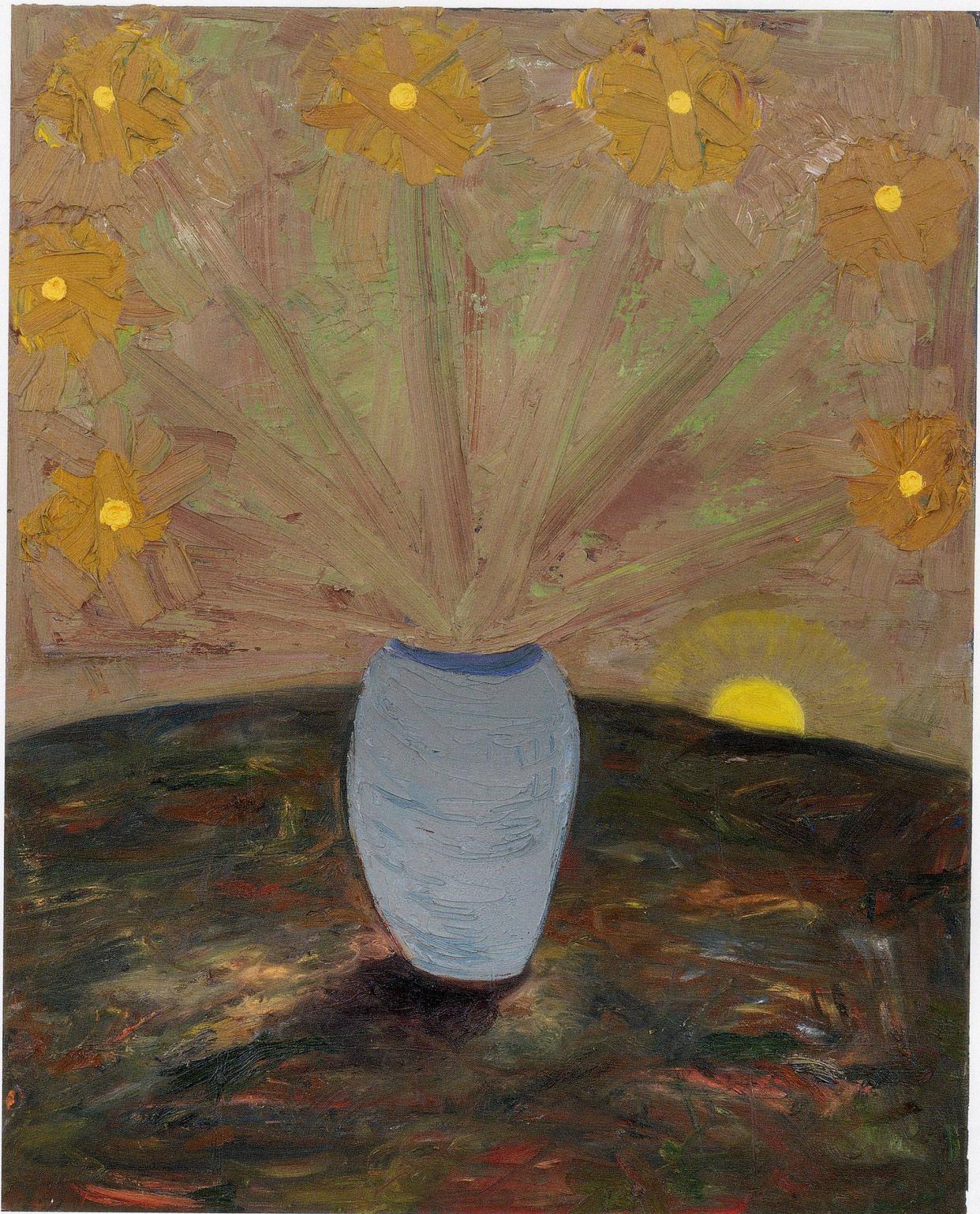
night. "I think it's certain that we won't

Tomma Abts



UNTITLED, 2013, drawing, A4, colored pencil & pencil on paper / OHNE TITEL, Buntstift und Bleistift auf Papier.

Nicole Eisenman



SUN DOWN, 2017, oil on canvas, 29 x 23" / SONNE UNTEN, Öl auf Leinwand, 73,6 x 58,2 cm.

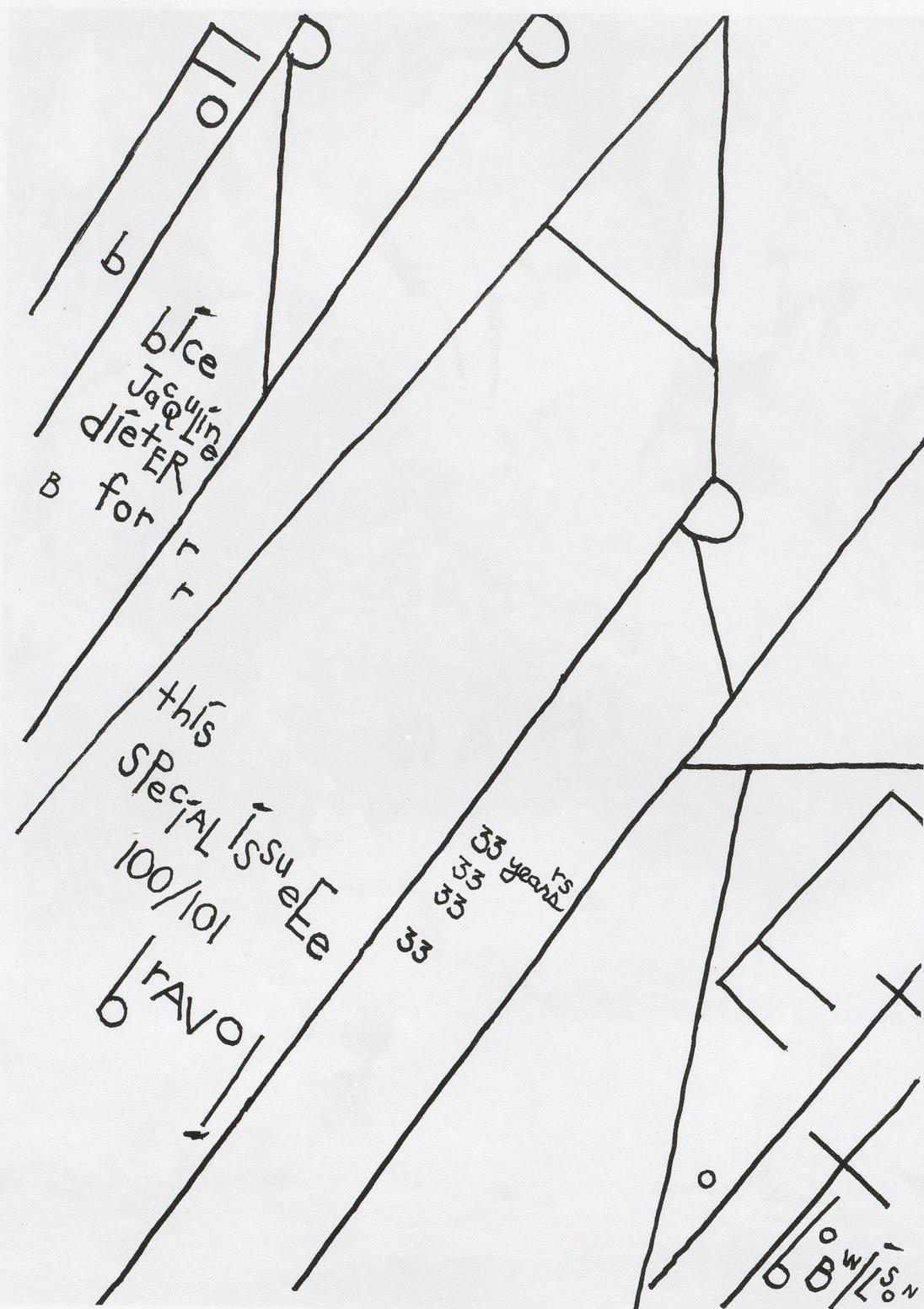
# Haegue Yang



SONIC SPHERE WITH ENTHRALLED TETRAD – HORIZONTALLY-STRIPED BRASS AND NICKEL, 2016,  
photomontage, steel stand, grid, powder coating, casters, nickel plated bells, brass plated bells, metal rings, turbine vents,  $42 \frac{1}{2} \times 33 \times 35$  " /  
KLANGKUGEL MIT VERZAUBERNDEM VIERKLANG – HORIZONTALE MESSING- UND NICKEL-STREIFEN,  
Photomontage, Stahlgestell, Gitter, Pulverbeschichtung, Rollfüsse, vernickelte Schellen, vermessingte Schellen,  
Metallringe, Turbinendüsen,  $108 \times 84 \times 89$  cm.



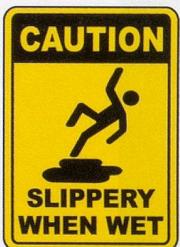
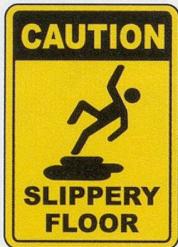
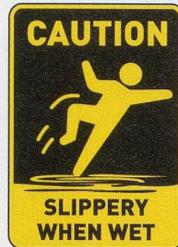
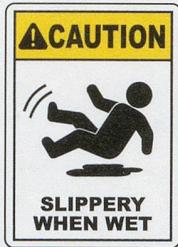
Bob Wilson



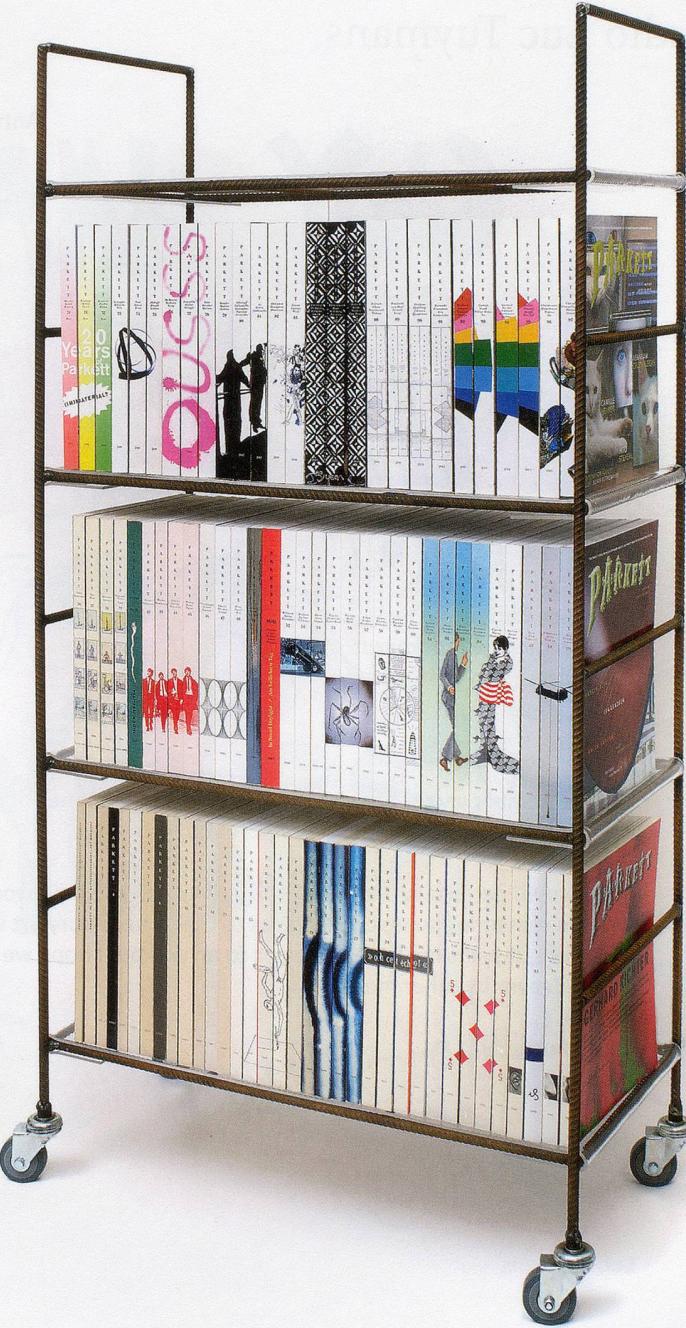
Philip Taaffe



*SEA OF TIMOR, mixed media on paper, 21 x 15" /  
MEER VON TIMOR, verschiedene Materialien auf Papier, 53,3 x 38,1 cm.*



I love to think of Parkett the way Franz may have, which is as a sharp collection of images, thoughts, and ideas sitting quietly on a shelf (Franz's shelf... That's the way I experience it). I will always be honored to have been included in Parkett with so many great artists and writers. Its a beautiful collection of books which will be increasingly appreciated for evolving reasons for a long time.



Luc Tuymans

Studio Luc Tuymans

Antwerpen, 14.03.2017

Dear Bice Curiger  
Dear Jacqueline Burckhardt  
Dear Dieter Von Graffenried

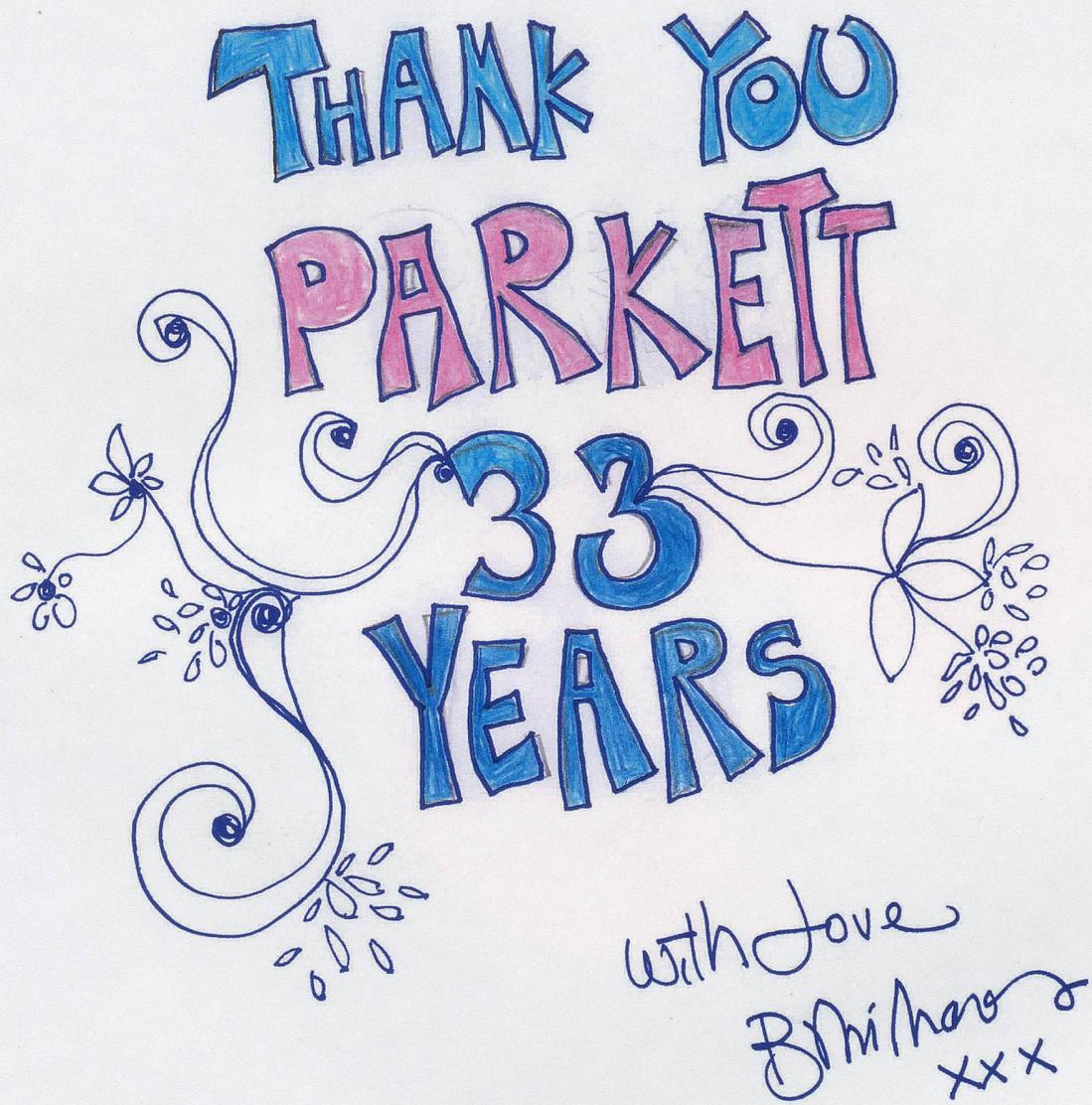
I still remember vividly the collaboration we had the times of publication of parkett n°60 together with Chuck Close and Diana Thater.

I also would personally want to thank you for the splendid work you have all done over the years in reassuring some critical mass to the so necessary art world.  
Therefore, it pains me to see it draws to an end but I hope we will be enabled to prolongue this endeavor by other means.

Yours sincerely



Luc Tuymans



with love  
Beatriz Milhazes  
xxx



Valentin Carron





My parents each took three months to die. Three months: time for the last gestures of love, time to become an orphan. But not the endless, grinding time of agony and despair, of seeing my flamboyant mother and my impeccable father fall from their heights. A week before she died, my mother refused to see an unwelcome visitor: "Tell him I'm dead!" On the Tuesday before he died, my father complained: "I'd like to go to that new place. We're losing time. Let's set a date, we keep delaying, delaying!" They died just in time, both of them: alive to the end.

# Liam Gillick / Piper Marshall

## RENDERED CHERISHED / GERN GESCHÄTZT

Some words from future issues that will not exist...  
written by Piper J. Marshall, extracted by Liam Gillick

### From issue 106

beef  
foul  
genitalia  
government  
franks  
rations  
aggression  
conflict  
screws  
cocks  
complex  
political  
remove  
surveillance  
practice  
digital  
polemic  
affect  
complicate  
extend

### From issue 122

mantles  
expectations  
magic  
gravitas  
confess  
human  
altered  
iterations  
beliefs  
interpretations  
God  
portioned  
concurrently  
mentality  
purple  
hat  
toys  
cherished  
butting  
touching

### From issue 142

clinique  
rigid  
hierarchies  
nurse  
execute  
chart  
patients  
feelings  
redistributing  
deregulated  
perpetual  
interactions  
chief  
collapse  
grasping  
physical  
heart  
understanding  
repositioned  
model

### From issue 175

uninterrupted  
gesture  
extended  
knots  
blossoming  
loops  
mannequin  
guts  
notion  
filter  
flatness  
weave  
armature  
bonding  
signification  
citational  
content  
publics  
slippage  
tautly

### From issue 117

glance  
viewpoints  
commensurate  
wireframes  
inherited  
uncertainty  
rendered  
concrete  
vacant  
trading  
cards  
confessionals  
lived  
containers  
talisman  
prosthesis  
unremarkable  
generic  
medieval  
chamber

### From issue 136

Chinatown  
aroma  
inflects  
cartoons  
ground  
garbage  
fat body  
stream  
potter  
wheel  
dirt  
handrails  
symmetrical  
gape  
thrust  
downtown  
stench  
withstand  
sinister  
grins

### From issue 161

lattice  
narratives  
hung  
re-shuffling  
configuration  
singular  
evades  
visibility  
mobilized  
networks  
darker  
film  
disciplinary  
homogenize  
apparatus  
conditioning  
identify  
weapon  
real  
monotone

### From issue 189

looping  
braid  
screen  
elicit  
cinch  
tangle  
skein  
mannequin  
gouged  
severed  
theoretical  
death  
counterpart  
starkly  
manifest  
reality  
entry  
discourse  
flavored  
morphing

Bern, den 25. März 2017

Liebe Bice  
Liebe Jacqueline  
Liebe Dieter,

Mit Vergnügen komme ich Eurer Bitte nach, hatte doch Euer Interesse und Engagement für meine Arbeit erfreuliche Folgen im In- und Ausland. Bevor wir das Ende des Parketts erreichen möchte ich Euch dafür herzlich danken, und auch für die Gratis-Zustellung sämtlicher Nummern sowie für all die interessanten Inhalte, die ich (als nicht besonders reisefreudiger Zeitgenosse) ohne Eure Vermittlung wohl kaum kennengelernt hätte.

Zum Übergang ins Nach-Parkett-Zeitalter wünsche ich Euch alles Gute für Eure kommenden Projekte, und keine Phantomschmerzen!

Mit herzlichen Grüßen, auch von Monika  
(Markus)

P.S. Versoacht durch eine langwierige Krankheit sind bei mir die Stäpel von Unerledigtem in die Höhe gewachsen, aber durch Euer Mail wurde ich an meine Briefschulden erinnert - danke, und bitte entschuldigt meine verspätete Antwort.



Alles hat ein Ende,  
nur die Wurst hat zwei!  
Danke Parkett.  
Mit euch hat  
es mir  
alles angefangen.



2012.8.18

还剩很多时间，试着画点小画，画布细长，太小，又在纸上勾勾划划，越勾越来劲，一勾就是15张，太专注有点虚脱，恶心，马上躺下，虚汗遍身，心中大喜，因为边画边决定了一件大事：我可以不画这些小油画了，因为画幅才是15×25cm，太小，没法画出那么多细节，还不如直接洗出40×50cm的照片，然后在照片上再用丙烯去画，把照片变成绘画，去掉没用的细节，保留无法用绘画表达的细节，对我是件兴奋的新鲜事儿。这样我可以画出许多这样的照片画。

情急出急招儿，很多事都是逼出来的。

August 18, 2012

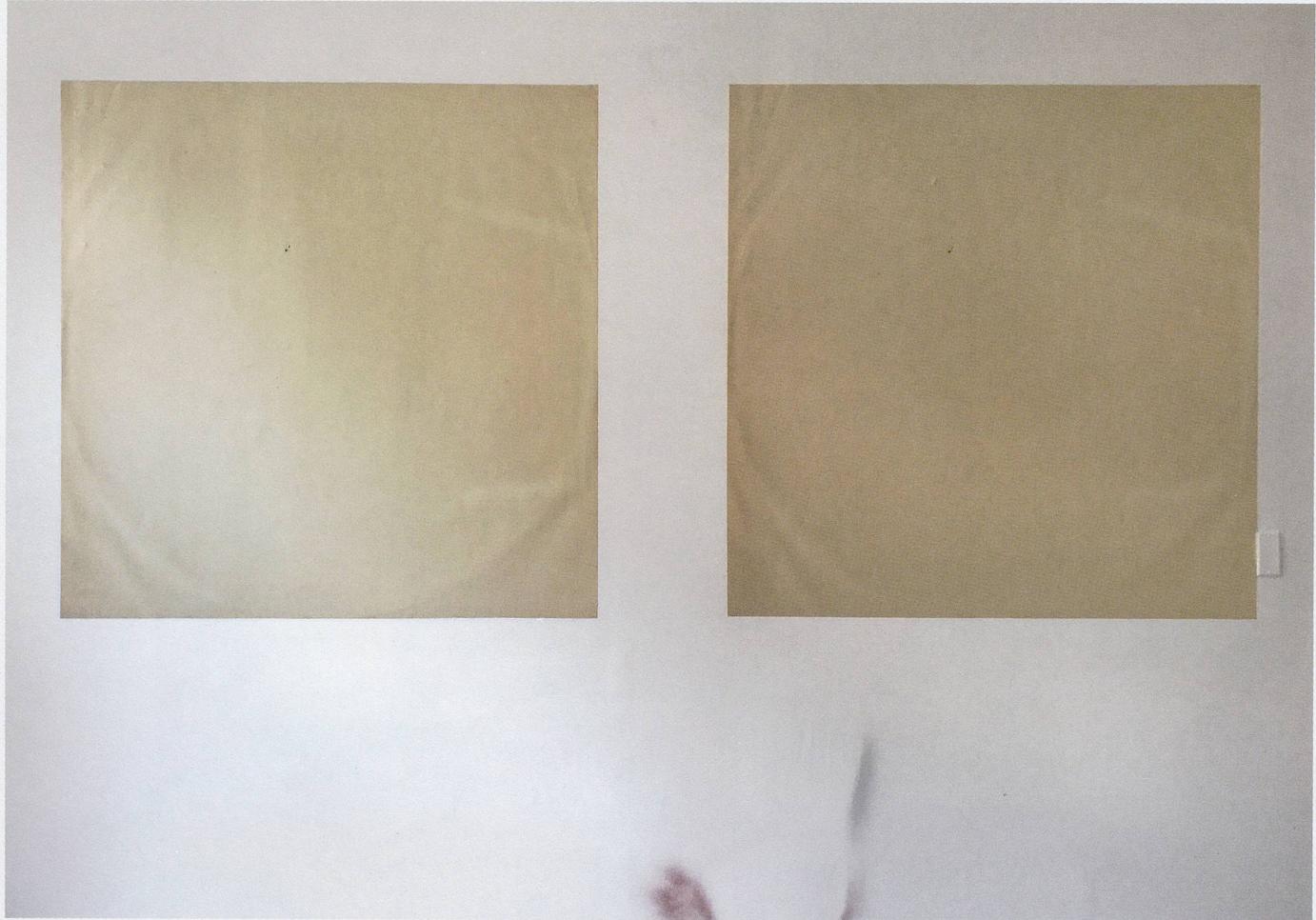
There's a lot of time left, so I'll try to paint a small painting. The canvas is long and thin, too small. On paper, I'm trying to outline a plan. The more I outline, the more excited I get. The outline is 15 pages. I'm too focused and [now] a little exhausted and nauseous; must immediately lie down. My whole body is sweating. My heart was too overjoyed because while painting, I decided something: I don't have to paint this small oil painting because the frame is just 15 x 25 cm. It's too small and there's no way to paint that much detail. I should rather get the photos produced into 40 x 50 cm and paint right on them with acrylic, so as to transform photography into painting by removing the useless details but only retaining details that cannot be conveyed by hand. It is an excitingly unfamiliar thing to me. Like this, I can paint many of this kind of photo-paintings.

In desperation, strokes are suddenly forced out.

This journal entry is from 2012 when I was in Xinjiang Province painting for my Hotan Project.

This was the moment when my collaboration with Parkett first started, with those small photo paintings.

# Kelley Walker



*Sleeves on studio wall, 2017, installation shot by Kelley Walker for Parkett.*

Dear Bice

I did not reply because I wanted to pretend for a few more weeks that Parkett was not closing.

Parkett has been a dream come true, it brought together art and dissemination, with its large editions. It's where I want to be, that space between publishing house and gallery. Walter had introduced me to the idea in the mid 90s' large artists editions.

When you wrote to ask me if I would do an edition for Parkett, I had several museum shows happening at the same time, but your invitation was my lifetime achievement award. I think I even said so at the cocktails we organised for this major event at the swiss ambassador's residence. It did not matter that no one else thought so, few people even know Parkett in India. And then the struggle to make something more special than I could ever imagine. It was too easy to make a print in an edition, a book in an edition of 35 was a possibility. At the very last minute, on skype with Walter, I showed him the cut-out of the Mona and myself image. He was delighted and I sent it to you. It has since been part of almost every exhibition I have done. That one work contains the essence of all my work, and I thought I would make more works, where I made many images out of one image, but I think that's it. And then you also gave me the finest text on my work—James Lingwood's piece on the girl on the bed.

"The 'sleeping girl' is fixed first in one place, then another, she is fugitive and multiple, finding different company, making different connections. She is in Delhi and London and Paris and New York, and no doubt countless other places too. For all we know, she is not just in the Museum of Little Ladies but could be in one of the other museums, the Museum of Chance perhaps, and she might materialise in museums not yet imagined or made."

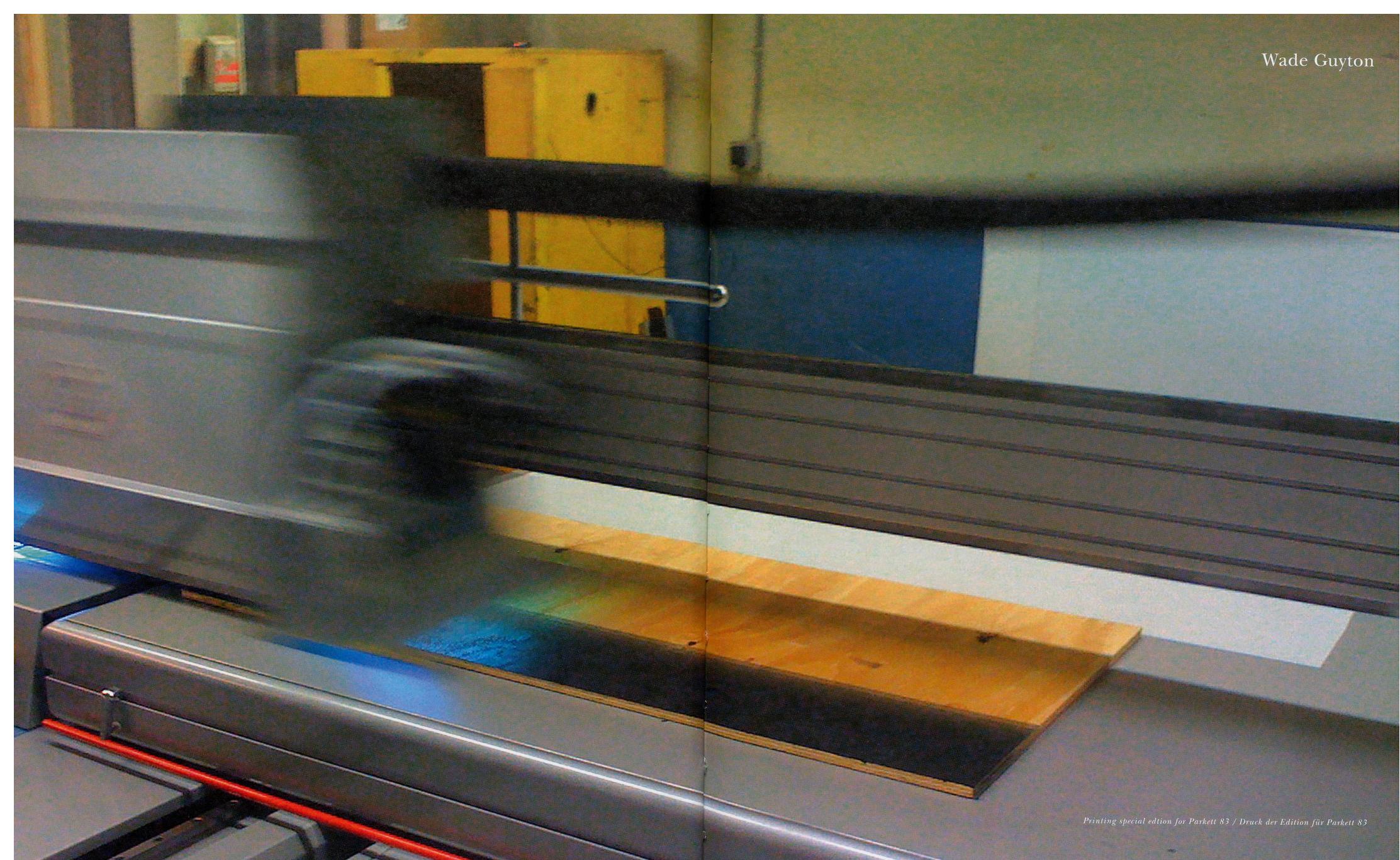
James Lingwood / Parkett 95/2014

Please see the video of my recent book object, would have made a perfect Parkett edition.

Much love

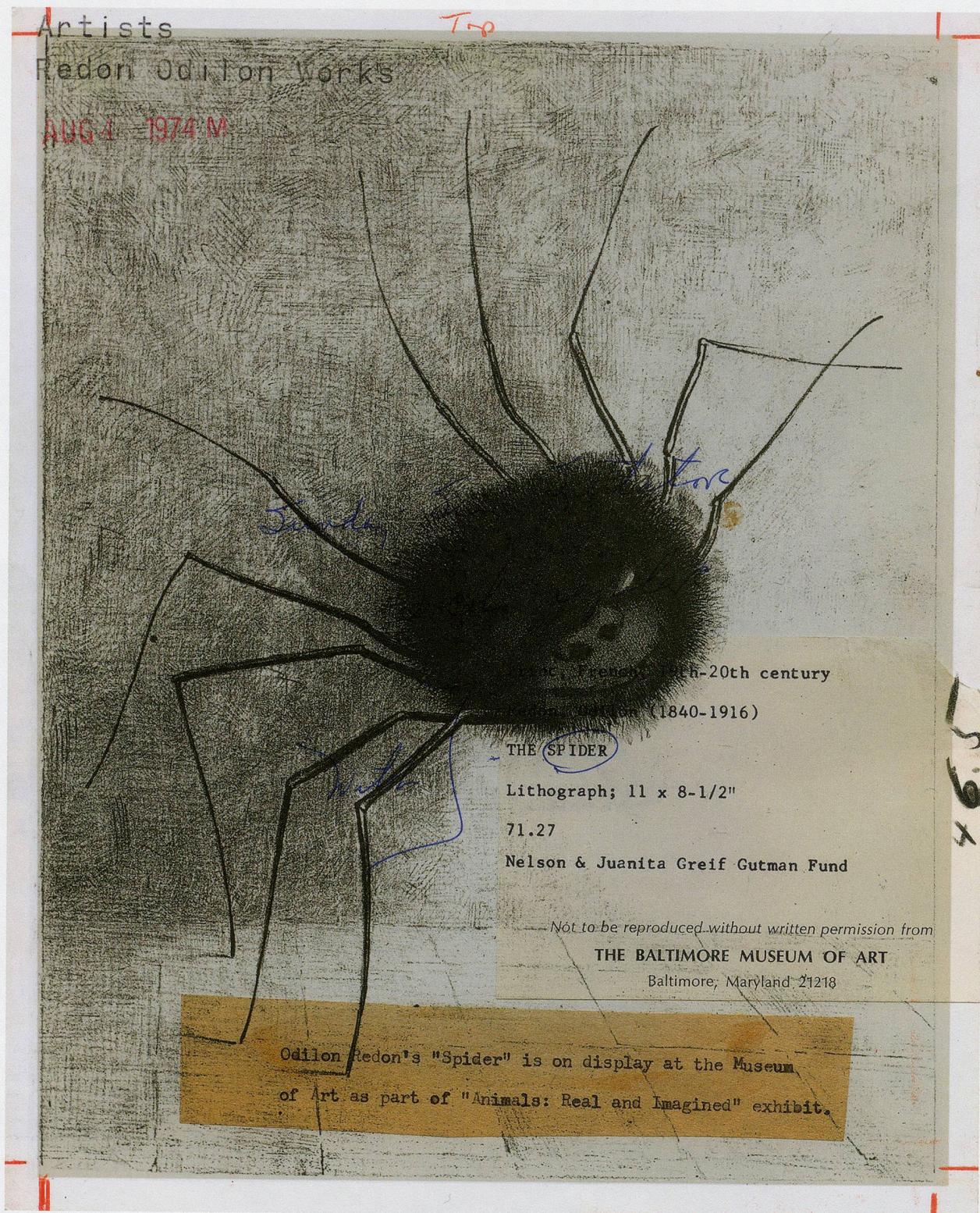
Dayanita

Wade Guyton



*Printing special edition for Parkett 83 / Druck der Edition für Parkett 83*

Thomas Ruff



PRESS PHOTO OF A DRAWING BY ODILON REDON WITH TEXT / PRESSEPHOTO EINER ZEICHNUNG VON ODILON REDON MIT TEXT.



The first Parkett I ever saw had this photograph on the cover, it was 1989 in the library at Goldsmiths' College. Years later Peter Fischli told me that he and David Weiss had been walking around Zurich trying not to do very much, and had happened upon this strangely bored cat in some kind of zoo. Wanting their attention it performed this trick of sitting up.

The first time I saw it, it struck me that something so seemingly banal could function as art. But it was obvious that it was more than just a photograph of a cat. It had a lightness to it. I don't mean that it was weak, but rather that it had a sort of airiness; it was ambivalent, open-ended. For me seeing this gave me an understanding of what could be allowed; of having the freedom to explore a different territory, beyond the conceptual/minimal academy of the day.

## Matthew Ritchie

Dear Bice,

I'm so sorry your lovely invitation slipped by in the chaos of the spring.

I know it is far too late, but I wanted to write something anyway. This brief love-letter then, is for you and Dieter.

Perhaps Parkett could only ever have been Swiss, a treaty signed between rivals who became friends, a layover at an airport bar that somehow turned into an all night session at a leather club, that endless dinner party conversation you always wanted to have. At times a pleasure-garden, at others an exhibition, a plea, a call to riot and a call to prayer, at times, I have simply stopped really reading other art magazines for a while, realizing Parkett was enough. (I'm sure I'm not alone in that). The physical body will be missed, the faithful arrival of love letters to the art-world it so beautifully supported and documented. But that it's analog, embodied span is ending, having reached the limits of it's messianic life on earth, is surely no co-incidence. Parkett always seemed to be one step ahead of the game and its metousiosis was probably inevitable. We are all partially digital now, in ways that were both foreseeable and unforeseeable, we are all signal and noise, our corrupted data trails and incorruptible souls diagrammed across the ever vaster spaces of the very small, the micro-nano-bio-quantum frontier of the soon-to-be possible. By its very nature, convivial and challenging, Parkett will join that commingling without dissolving, the essential host of all tomorrow's parties.

I will miss you, but you already haunt the future.

With my thanks and love,

Matthew

## Mai-Thu Perret

I grew up as an artist with Parkett, borrowing it from the local library and getting in trouble for keeping its issues out too long. I will miss finding it in my mailbox every few months, Parkett was both serious and fun, the ideal balance of news and reflexion.

## John Armleder

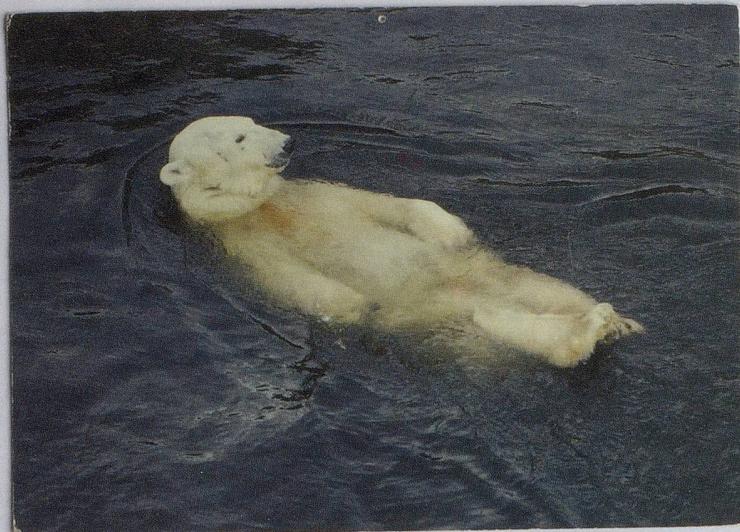
On hundred Parketts, so many dancefloors! Now we learned, we will have to use sidewalks, and perhaps sing when it rains... Thank you and enjoy, and share, the new ventures!!!

Jon Kessler



Roni Horn

Bice Tackie  
Dieter



TIME TO START  
SWIMMING

2017  
Roni



WAEL SHAWKY, CABARET CRUSADES: THE SECRETS OF KARBALA, DRAWING, 2015, oil, pencil, ink on cotton paper, 22 1/8 X 30" /  
KABARETTISTISCHE KREUZZÜGE: DIE GEHEIMNISSE VON KARBALA, Zeichnung, Öl, Bleistift, Tusche auf Papier, 57x76 cm.



I thought this picture might represent my thoughts about the disappearance of Parkett, a light behind the door that no digital magazine would replace. A solid paper book could be read and sit on a table, ready to be again taken in hands; digital content is rarely read twice in my experience.

Bernard Frieze