

Zeitschrift: Parkett : the Parkett series with contemporary artists = Die Parkett-Reihe mit Gegenwartskünstlern

Herausgeber: Parkett

Band: - (2017)

Heft: 100-101: Expanded exchange

Rubrik: Artists' statements for Parkett 100/101

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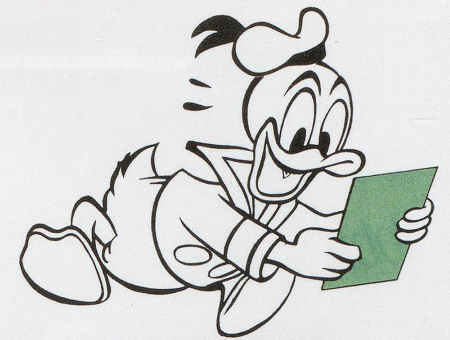
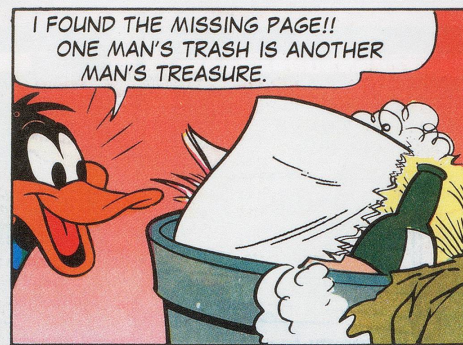
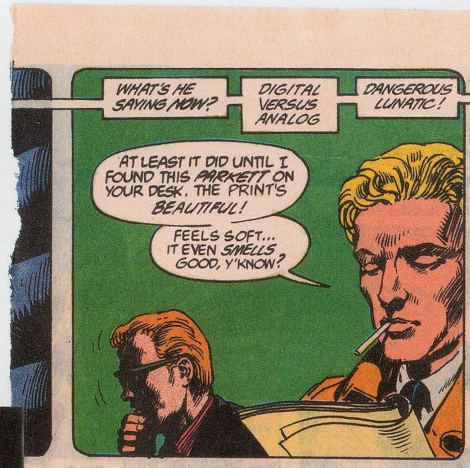
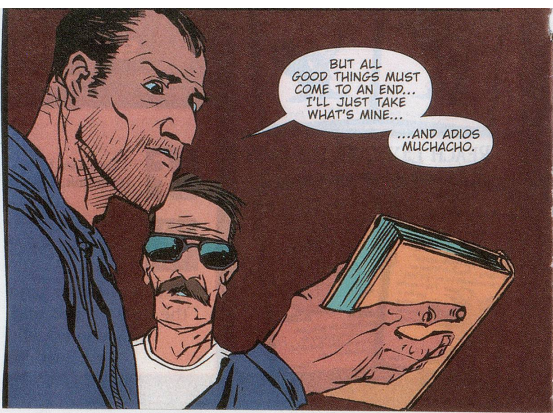
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Artists' Statements for Parkett 100/101

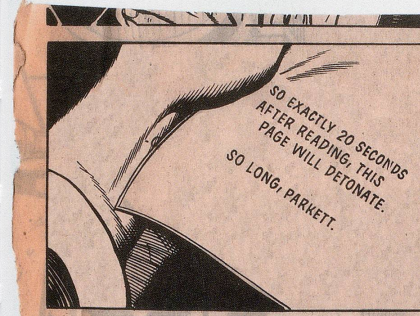
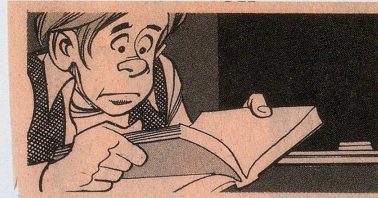
Allora & Calzadilla, Christian Marclay, Carsten Höller,
Anish Kapoor, Paweł Althamer, Helen Marten, Jeff Wall,
Wilhelm Sasnal, Ed Ruscha, Enzo Cucchi, Laurie Anderson,
Doug Aitken, Sue Williams, Nathalie Djurberg/Hans Berg,
Abraham Cruzvillegas, Karen Kilimnik, Monica Bonvicini,
Rashid Johnson, Andrea 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.



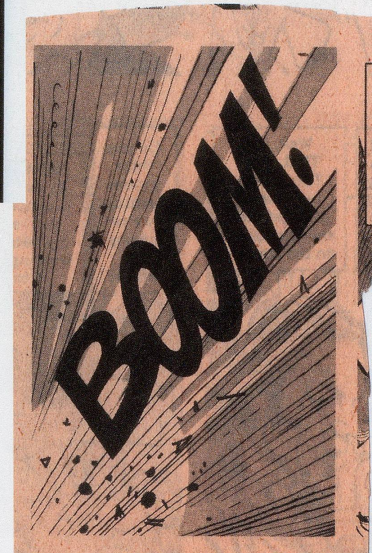
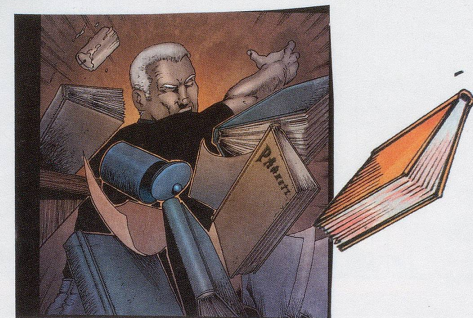
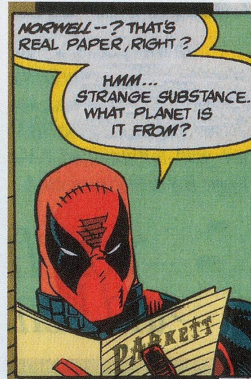
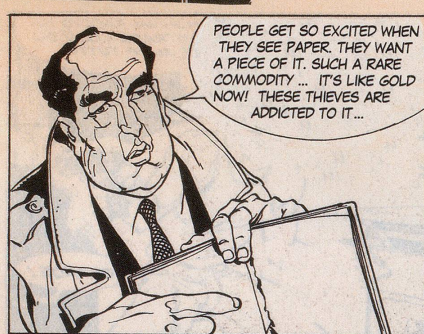
BACKFIRE, 2004, burned photograph / KNALL, versengte Photographie.



Christian Marclay

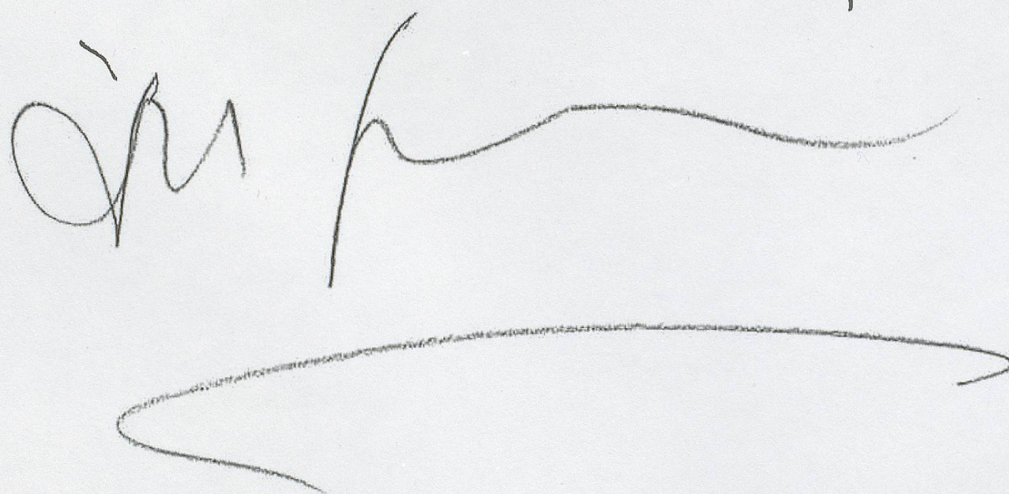


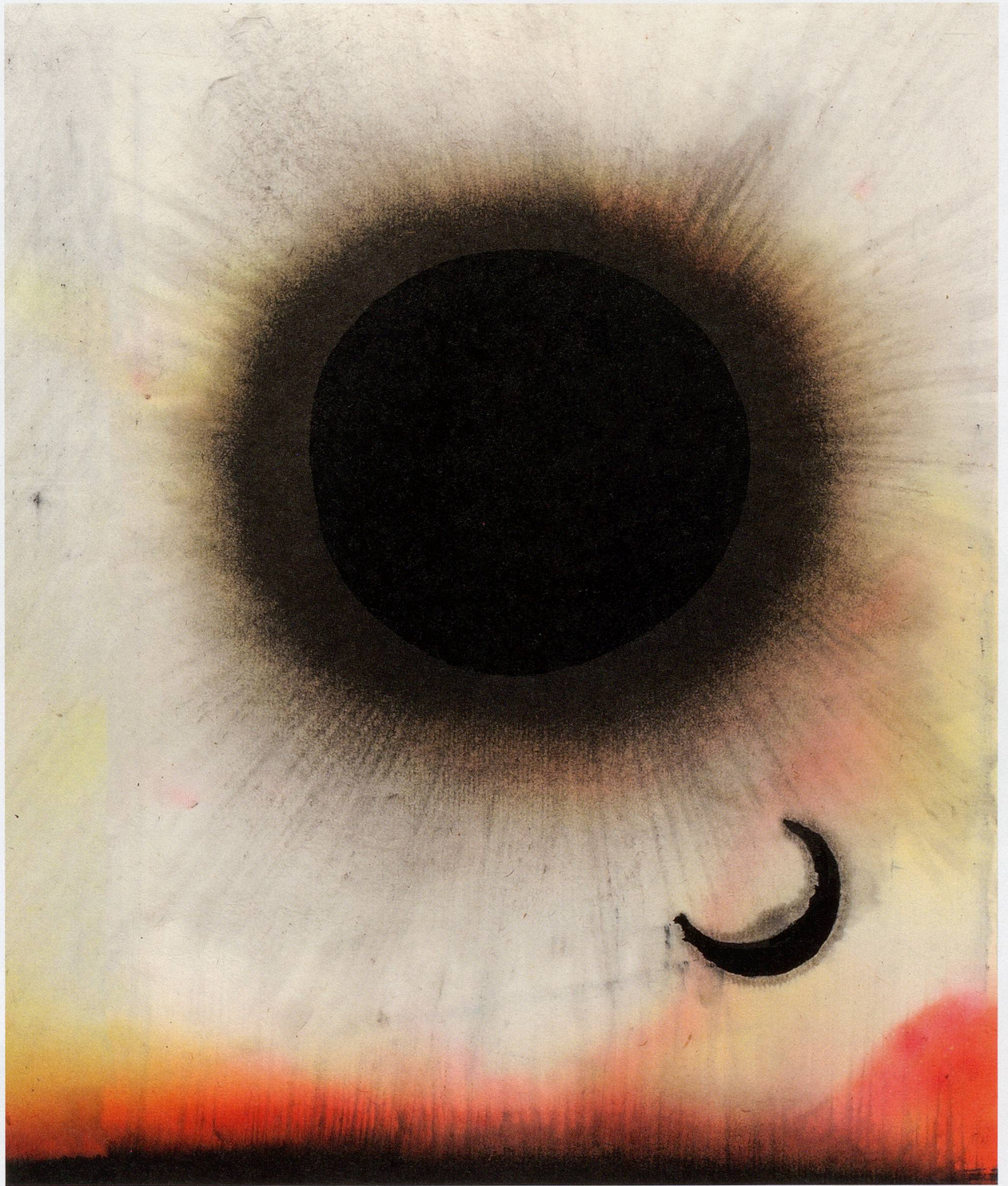
10





Solar nights
for parkett







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.





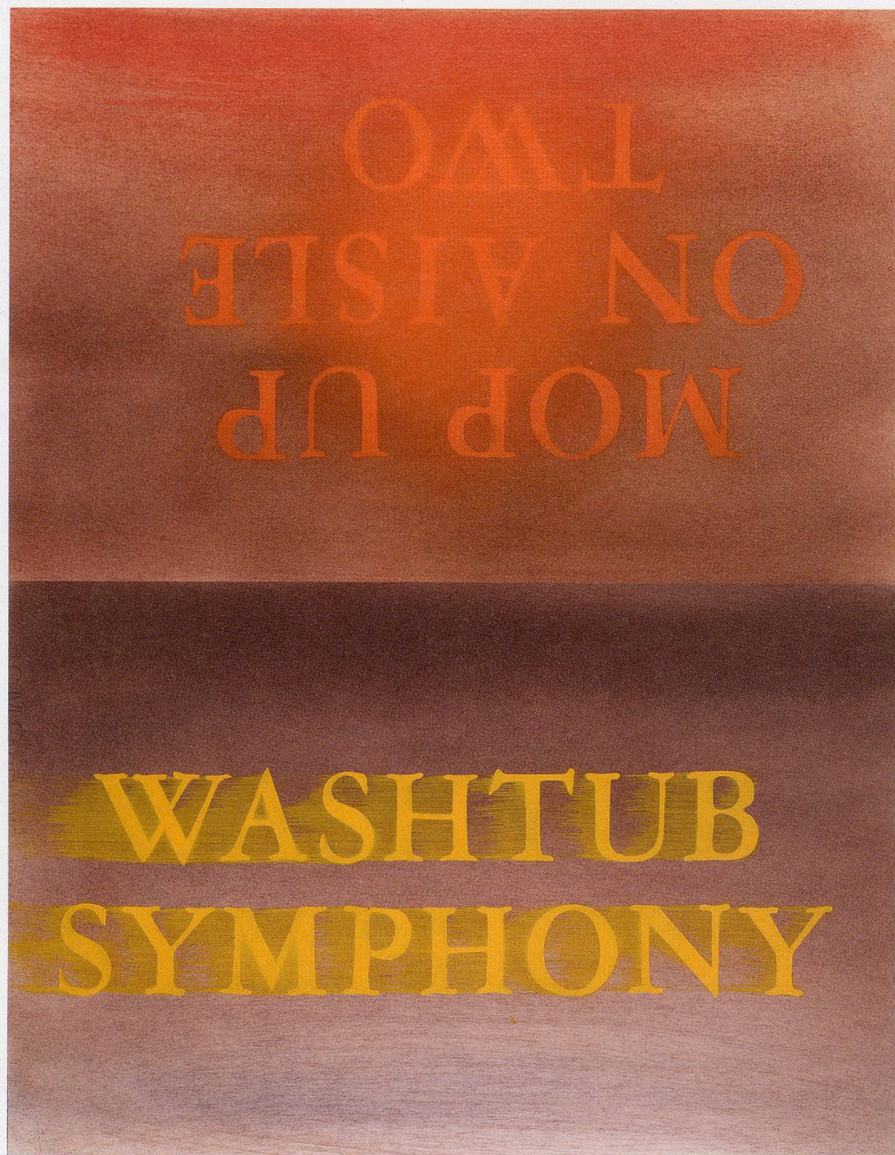
The shoes from the edition twenty years later / Die Schuhe aus der Edition zwanzig Jahre später.



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

PARKEŦ

1984
2017



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.



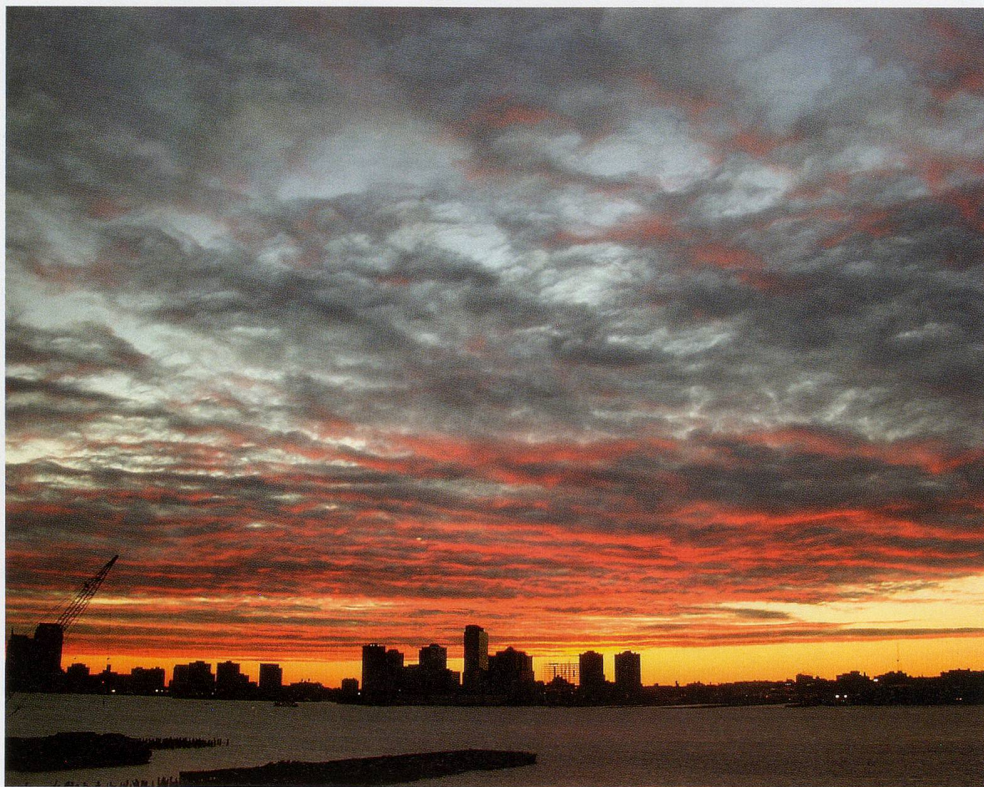
AVAMPOSTO (VORPOSTEN / OUTPOST), 1985.

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.



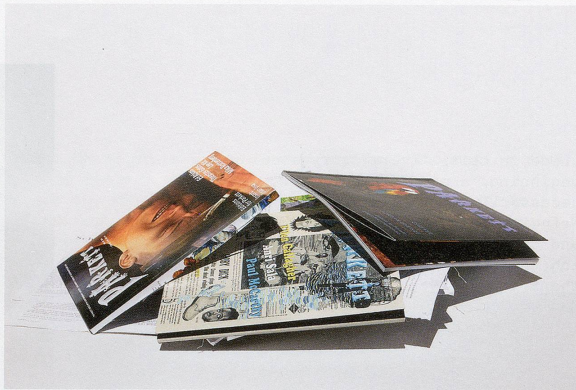
I am sending a detail of a picture of me in Venice which always reminds me of the first time I was in the city and performed on an altar in a church. For some reason, it was being used as a theater by the art presenters. Setting up my keyboards and violin and microphones on a ledge next to chalices and 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."

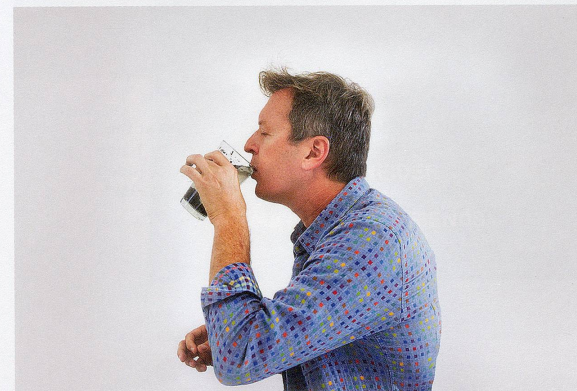
Thank you Parkett for collecting these many voices and pictures. I am waving to you.

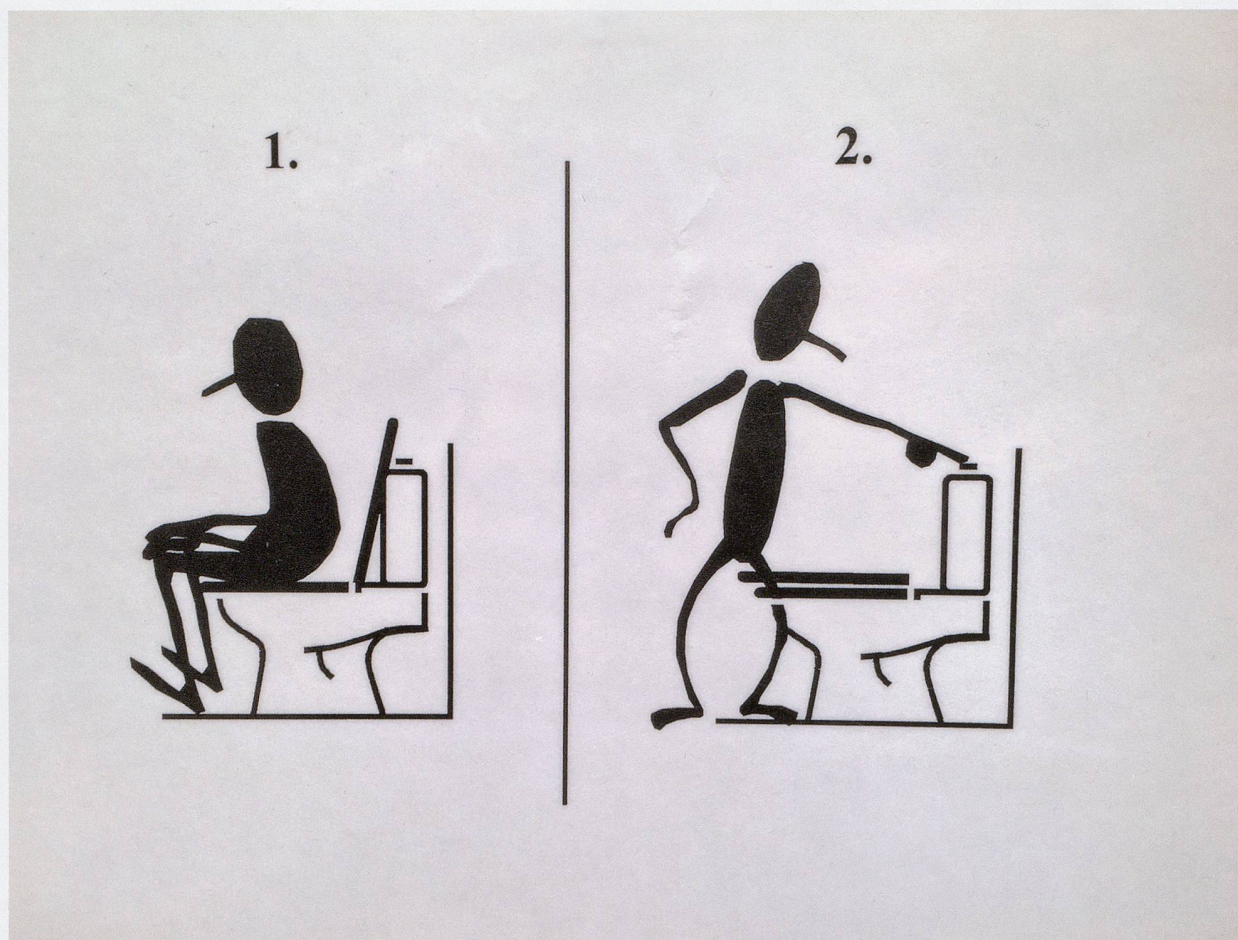
Laure Anderson



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.

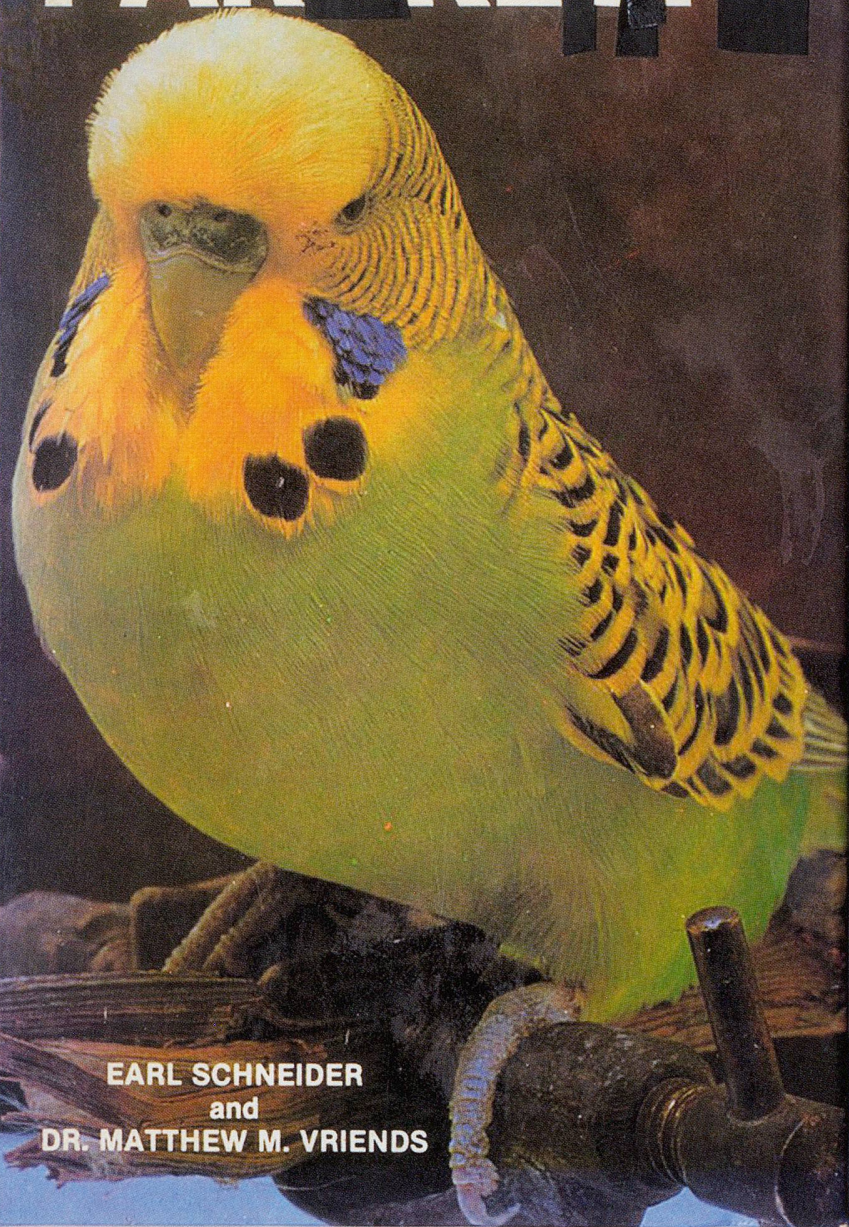
Doug Aitken





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.

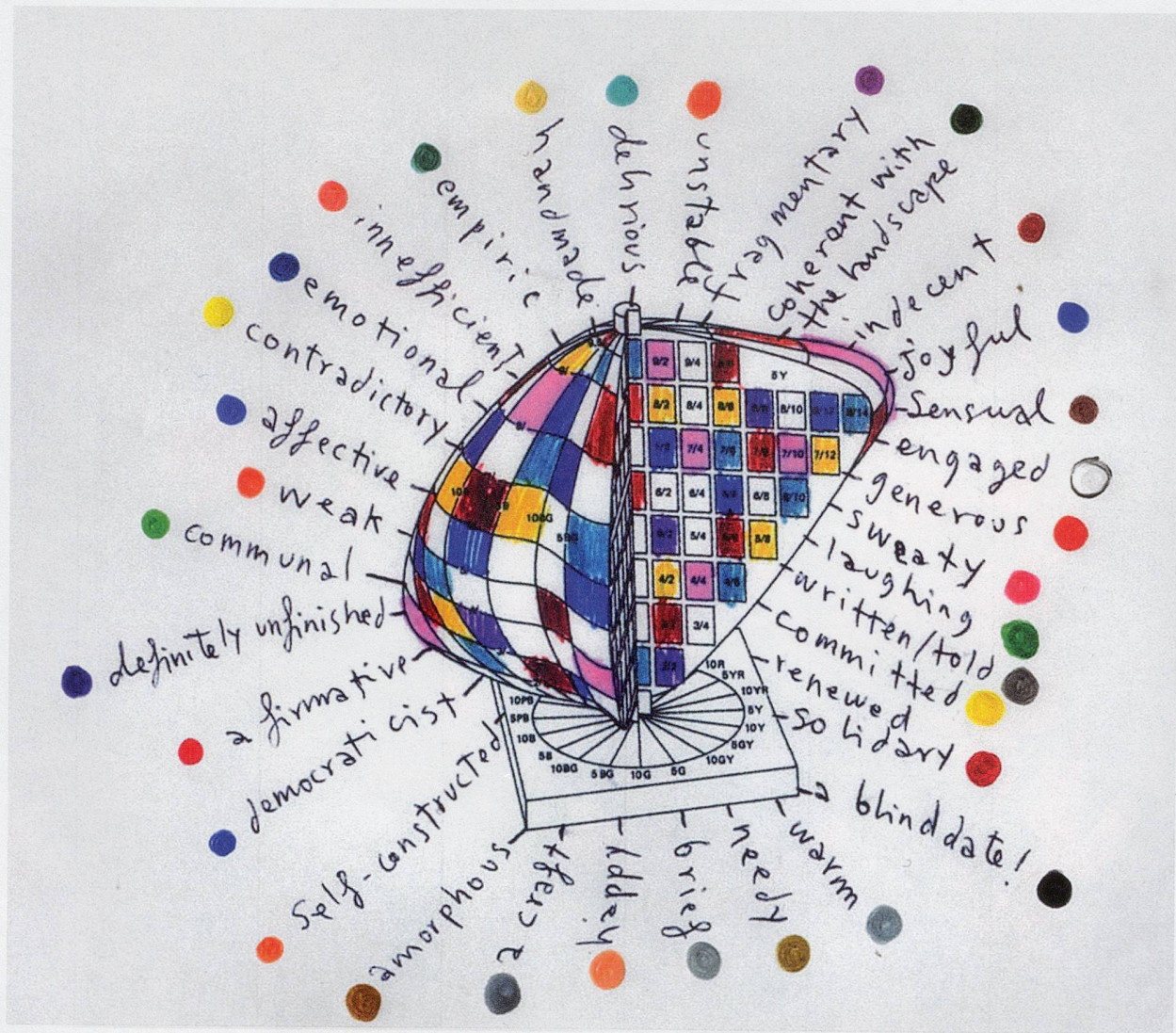
PAR KETT



EARL SCHNEIDER
and
DR. MATTHEW M. VRIENDS



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



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

PARKETT

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

A Personal Note and a Celebratory Commemorative Summer Issue

Zurich, 21st 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

Bice Curiger

Jacqueline Burckhardt

Jacqueline Burckhardt

Jacqueline Burckhardt

Dieter von Graffenried

Dieter von Graffenried

Farewell Parkett

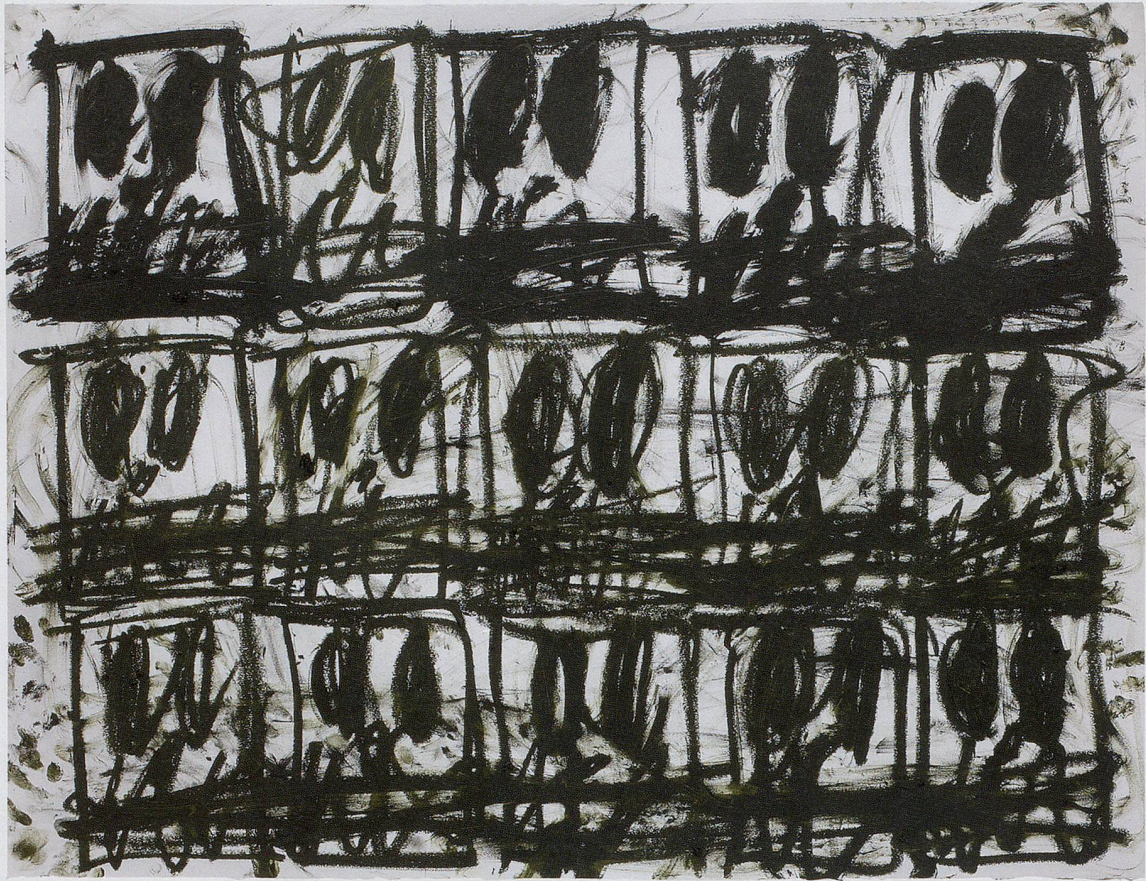
WITH ONE LEG, 2017 / MIT EINEM BEIN. (PHOTO: LORENZO PALMERI)



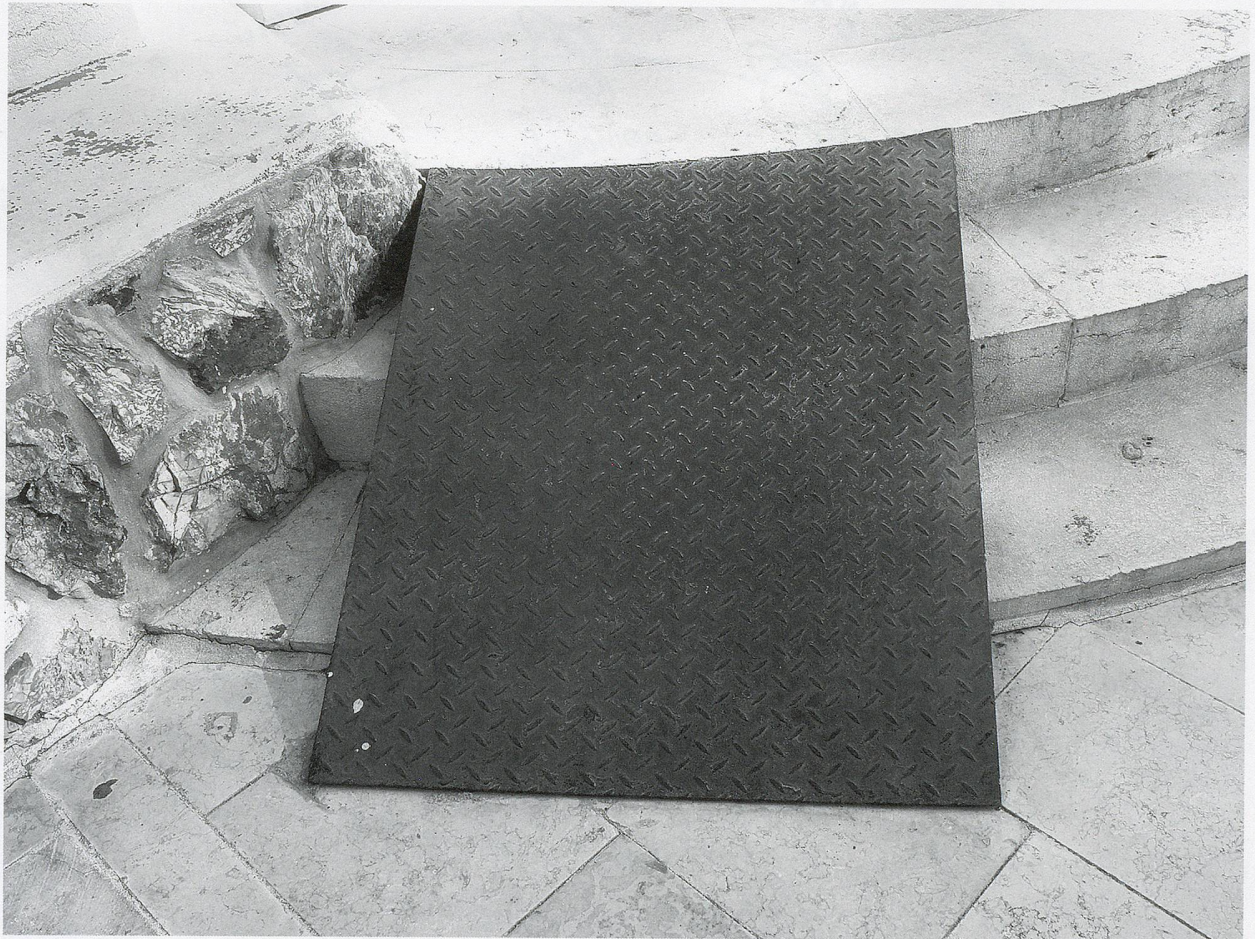
Monica Bonvicini

Rashid Johnson

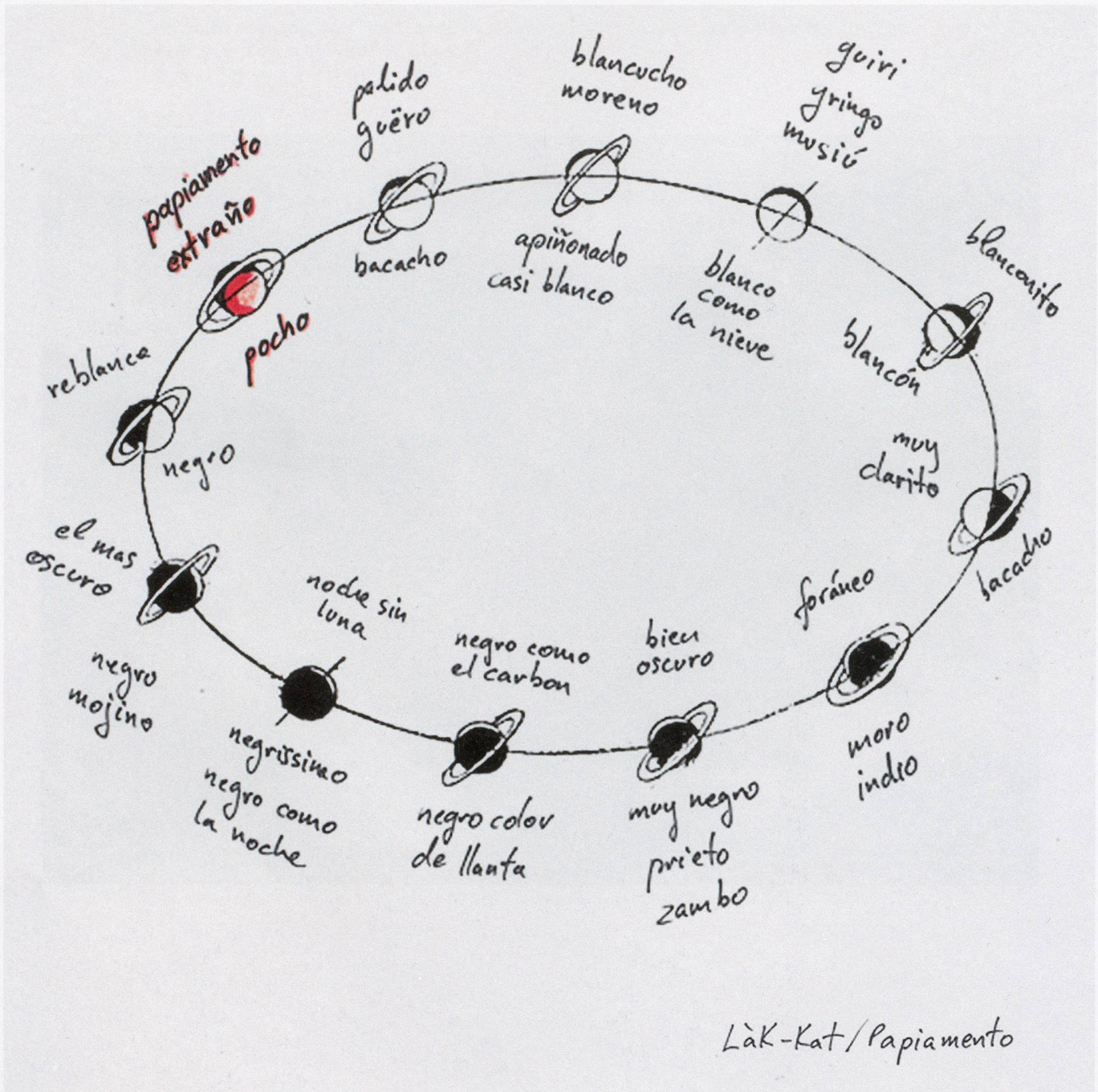
... no publication has had a more significant effect on me as an artist.
Thank you for all you've done.



UNTITLED ANXIOUS DRAWING, 2017, oil on cotton rag, 15 ¹/₈ x 19 ³/₈ " /
ÄNGSTLICHE ZEICHNUNG OHNE TITEL, Öl auf Baumwolltuch, 38,5 x 50 cm.



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



LàK-Kat/Papiamento

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

They concern an old work (called LĂK-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.





INT. CAMERA STORE - NEWARK - DAY

NATE

It's a cosmic aberration.

Beat Streuli



Berlin 1984, Paris 1985, Berlin 1986, Rome 1987, London 1988, Rome 1989, Düsseldorf 1990, Philadelphia 1991, Paris 1992, New York City 1994, Guangju 1995, Tbilisi 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, Chiosso 2014, Hong Kong 2015, Marseille 2016, Brussels 2017.

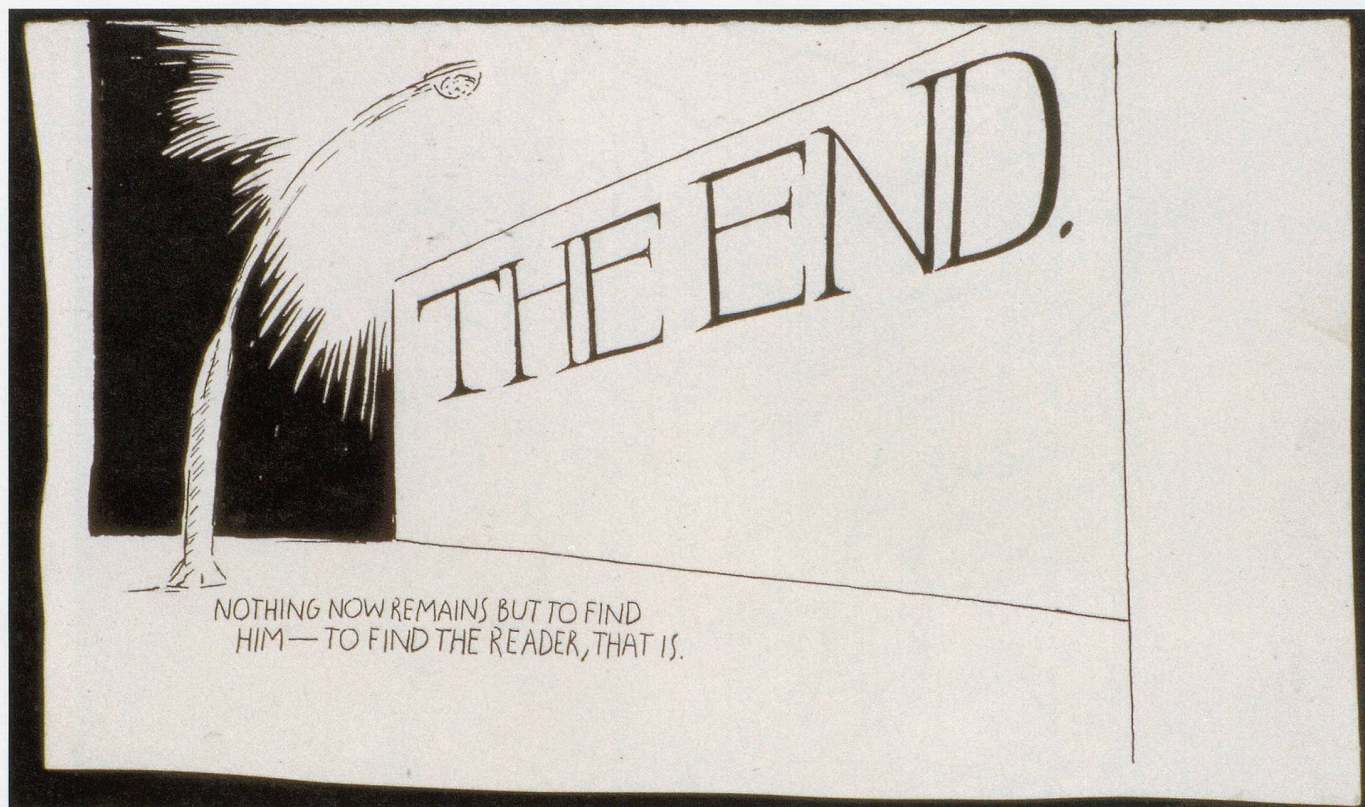
THE PICTURE UNIVERSE, 2016, 25 books, 20 1/4 x 11 x 8 3/4" / DAS BILDUNIVERSUM, 25 Bücher, 51,4 x 29,2 x 22,2 cm.

Zoe Leonard

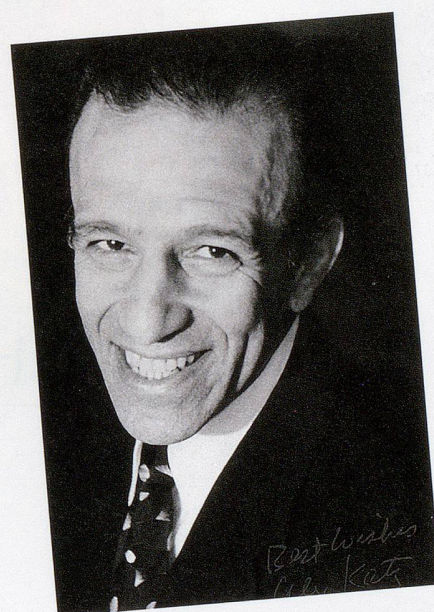




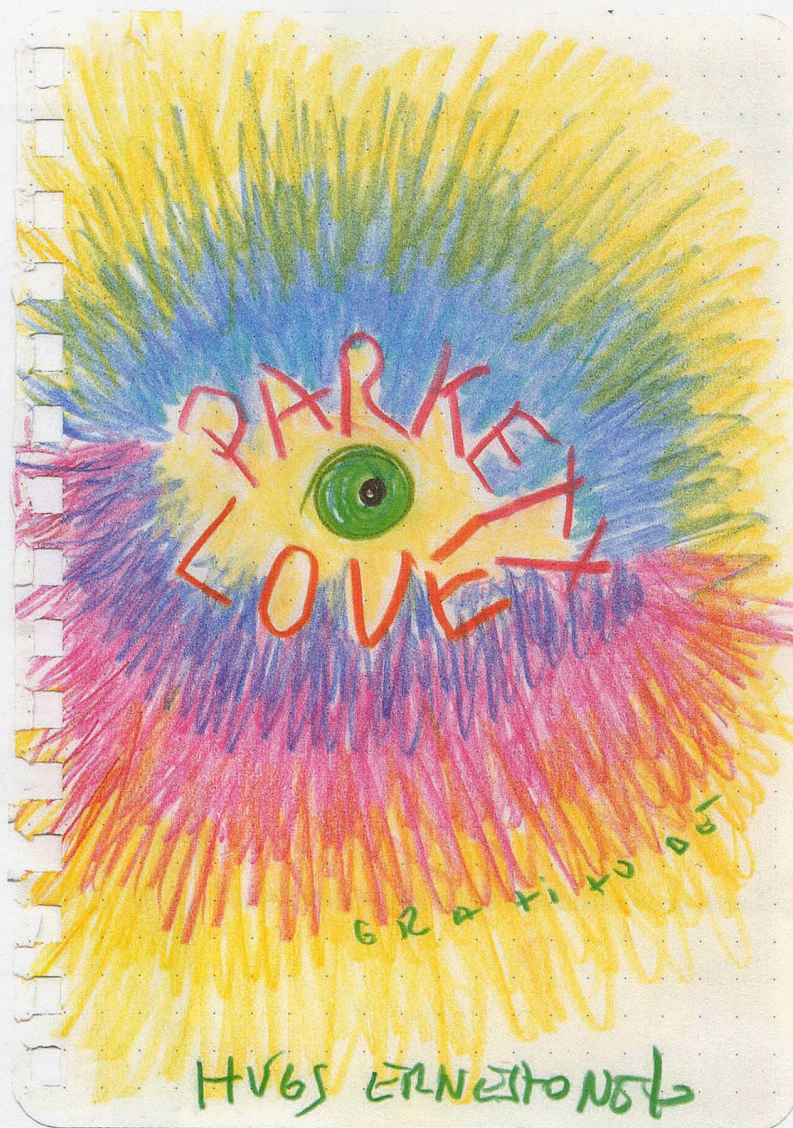
Raymond Pettibon



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



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



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. Herry 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.





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 KOS 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.

Hallo Rici,
Jacqueline +
Dieter, diese
Karte hat eine
weite Reise hinter
sich gebracht um
sich zu danken
für das beste
Kunstwerk!
Love forever

Rosemarie

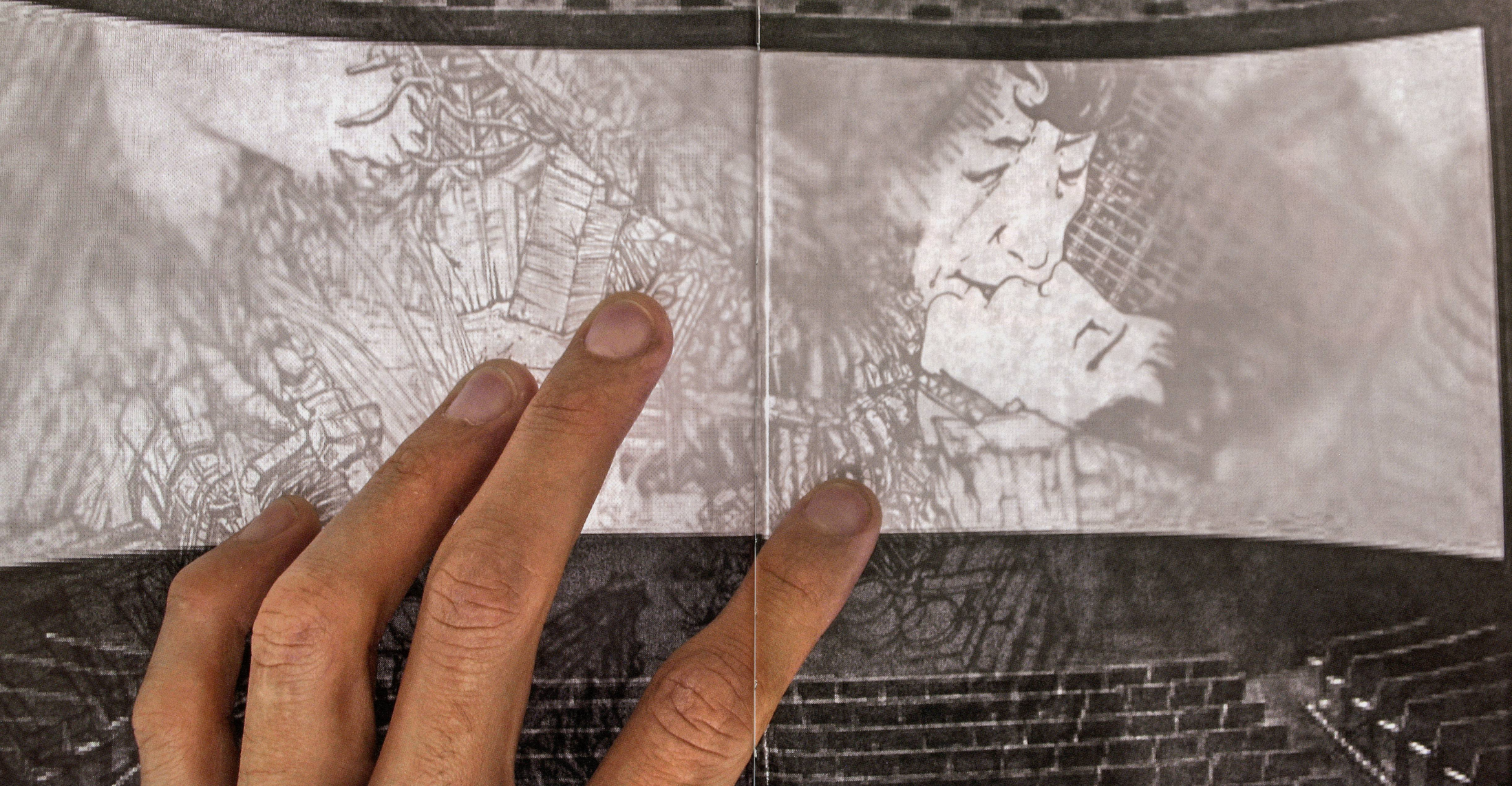
Olaf Breuning



*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.*



That's Fit to Print

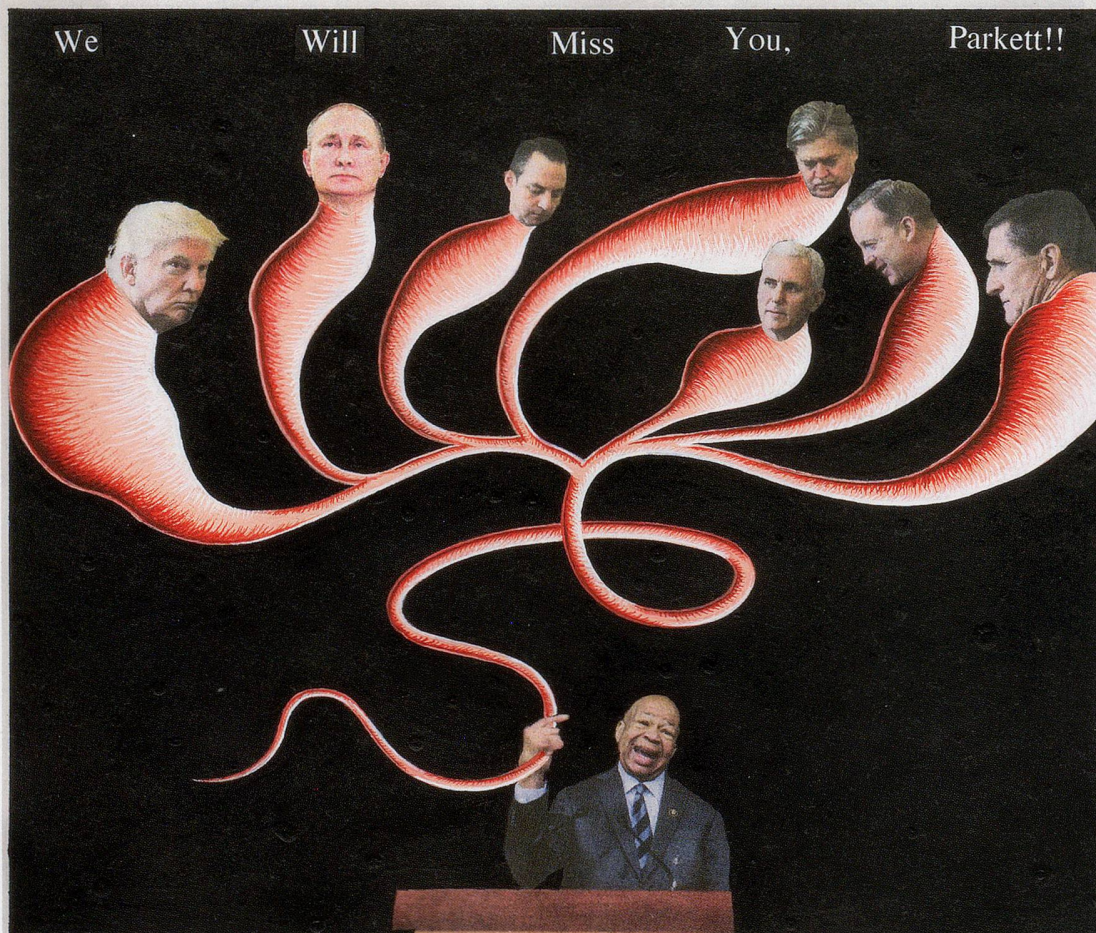
The New York Times

VOL. CLXVI ... No. 57,509

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NEW YORK, WEDNESDAY, FEBRUARY 15, 2017

We Will Miss You, Parkett!!



GABRIELLA DEMCZUK FOR THE NEW YORK TIMES

J. SCOTT APPLEWHITE/ASSOCIATED PRESS

STEPHEN CROWLEY/THE NEW YORK TIMES

JOHN MCCAIN The Arizona senator criticized White House "dysfunction."

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

DONALD F. MCGAHN II The White House counsel was told of some conversations.

NEWS ANALYSIS

Capital Reels

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

ficial at such a high level risen and

Trump A With R

U.S. Officials Interce

This article is by
Schmidt, Mark Mazze
Apuzzo.

WASHINGTON
records and interce
show that members
Trump's 2016 presid
paign and other Tru
had repeated contac
Russian intelligence
the year before the
cording to four curre
American officials.

American law enfor
intelligence agencies
the communications
same time they were
evidence that Russia
disrupt the president
by hacking into the
National Committee,
officials said. The
agencies then sought
whether the Trump ca
colluding with the Rus
hacking or other effo
ence the election.

The officials intervi
cent weeks said that,
had seen no evidence
operation.

But the intercept
American intelligence
forcement agencies,
cause of the amount
that was occurring
Trump was speaking
about the Russian
Vladimir V. Putin. At o
summer, Mr. Trump sa
paign event that he
sian intelligence serv
en Hillary Clinton's
would make them pub

**PARKETT
IS
BEYOND
LOVE
LIVE
LIFE**

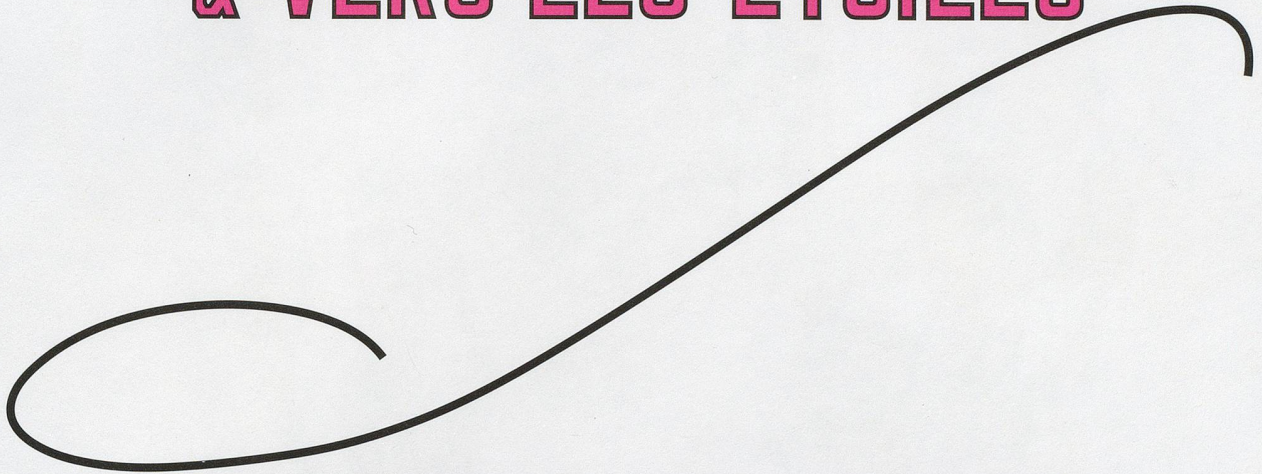
A vertical rainbow gradient background, transitioning from dark blue at the top, through yellow, orange, and green, to a lighter blue and grey at the bottom.

**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.

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



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

Nicole Eisenman

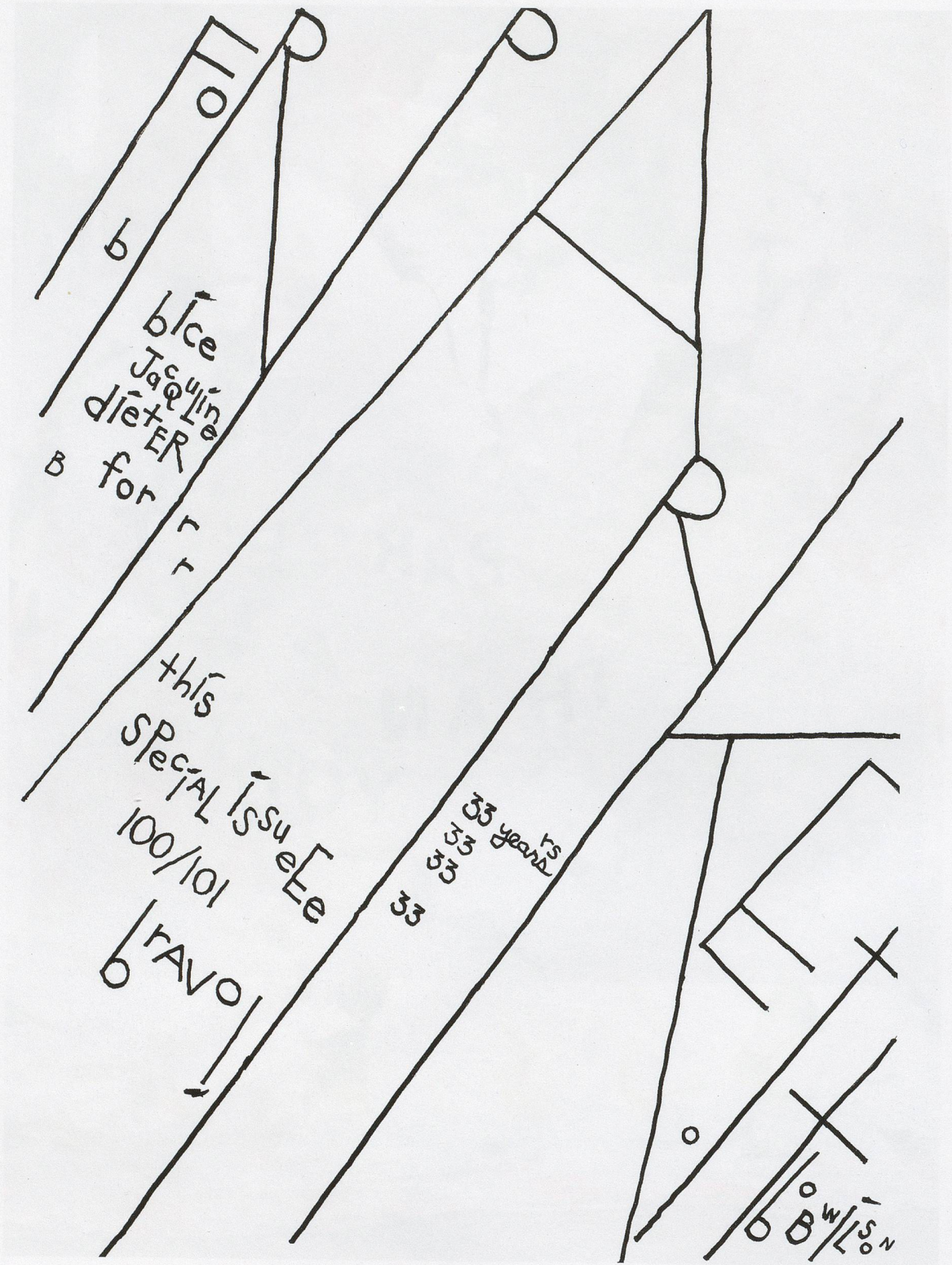


SUN DOWN, 2017, oil on canvas, 29 x 23" / SONNE UNTEN, Öl auf Leinwand, 73,6 x 58,2 cm.



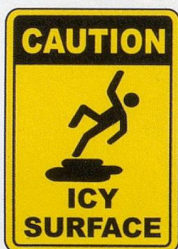
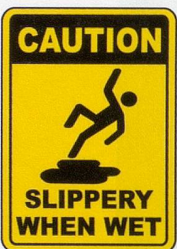
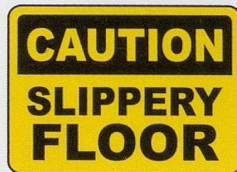
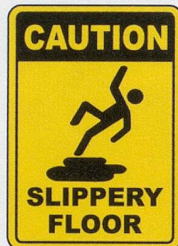
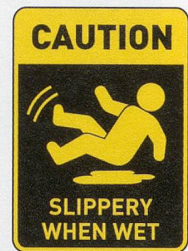
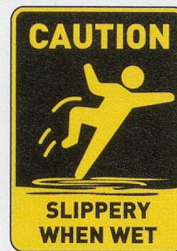
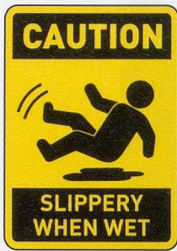
*SONIC SPHERE WITH ENTHRALLING TETRAD – HORIZONTALLY-STRIPED BRASS AND NICKEL, 2016,
photomontage, steel stand, grid, powder coating, casters, nickel plated bells, brass plated bells, metal rings, turbine vents, 42 1/2 x 33 x 35" /
KLANGKUGEL MIT VERZAUBERNDEN VIERKLÄNG – HORIZONTALE MESSING- UND NICKEL-STREIFEN,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







*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.



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.

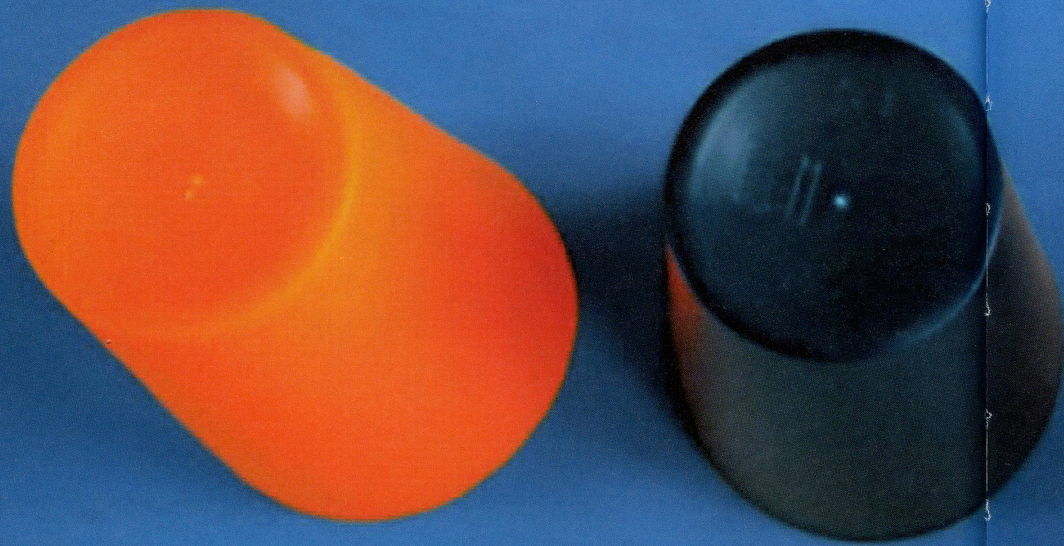
Yours sincerely

A handwritten signature in black ink, consisting of several fluid, overlapping strokes that form a stylized representation of the name 'Luc Tuymans'.

Luc Tuymans



with love
B. Milhazes
xxx



PARRETT



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
Lieber 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. Verursacht durch eine langwierige Krankheit sind bei mir die Stapel von Un erledigten in die Höhe gewachsen, aber durch Euer Mail wurde ich an meine Briefschuld erinnert - danke, und bitte entschuldigt meine verspätete Antwort.



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

♥ Shirana



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

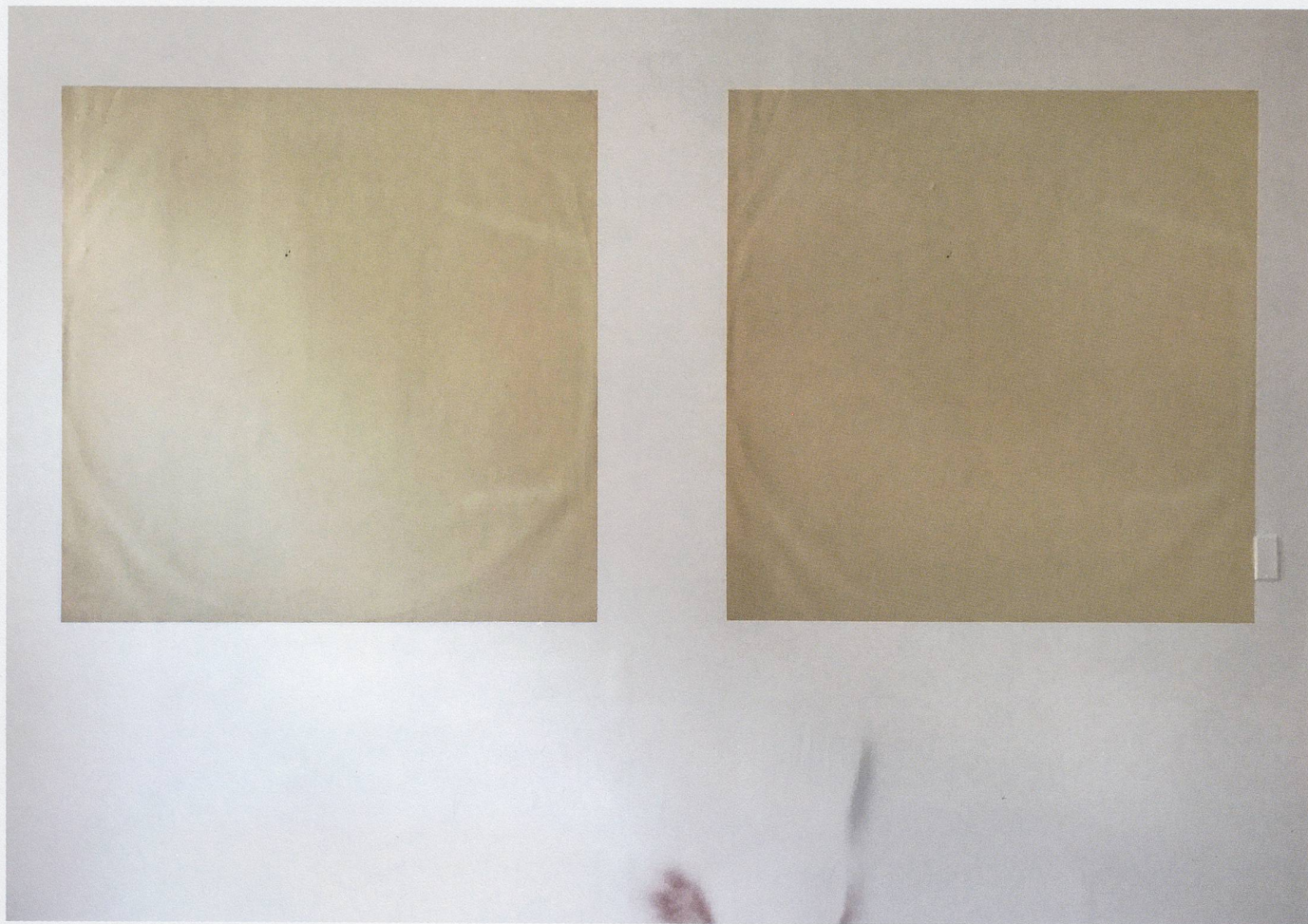
There's a lot of time left, so I'll try to paint a small painting. The canvas is long and thin, too small. On paper, I'm trying to outline a plan. The more I outline, the more excited I get. The outline is 15 pages. I'm too focused and [now] a little exhausted and nauseous; must immediately lie down. 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.

Dayanita Singh

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.

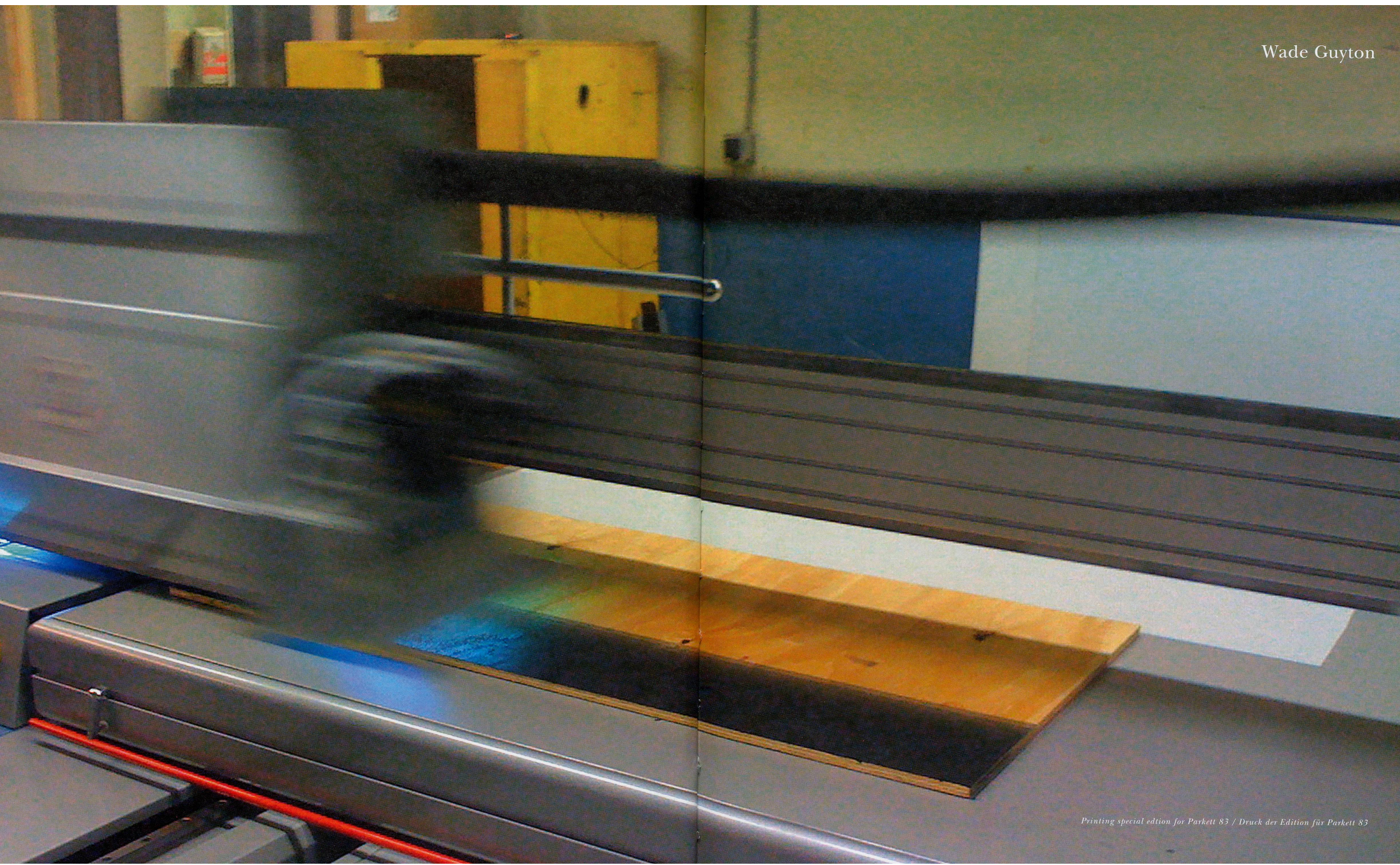
When you wrote to ask me if I would do an edition for Parkett, I had several museum shows happening at the same time, but your invitation was my lifetime achievement award. I think I even said so at the cocktails we organised for this major event at the swiss ambassador's residence. It did not matter 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.

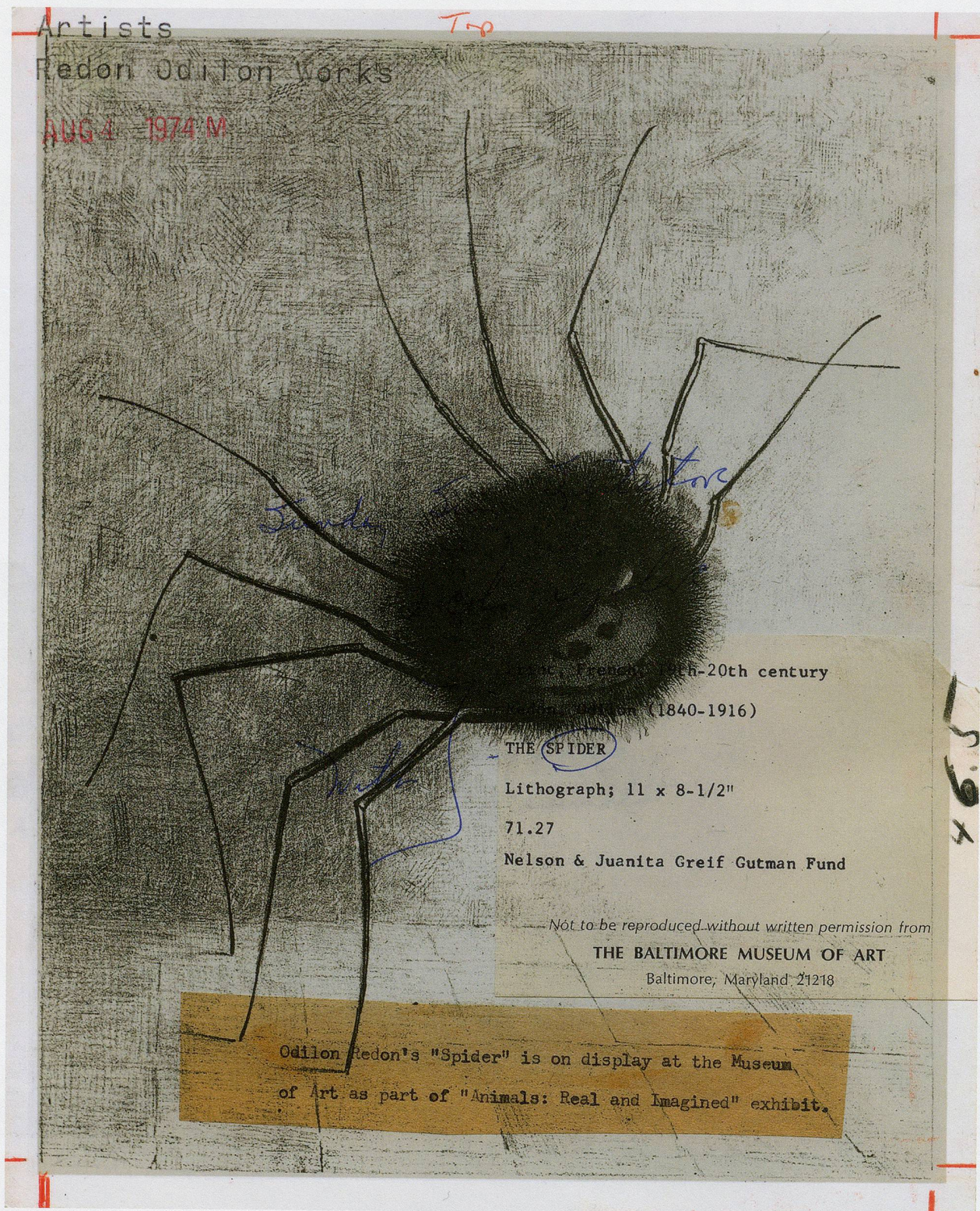
"The 'sleeping girl' is fixed first in one place, then another, she is fugitive and multiple, finding different company, making different connections. She is in Delhi and London and Paris and New York, and no doubt countless other places too. For all we know, she is not just in the Museum of Little Ladies 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





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 become 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.

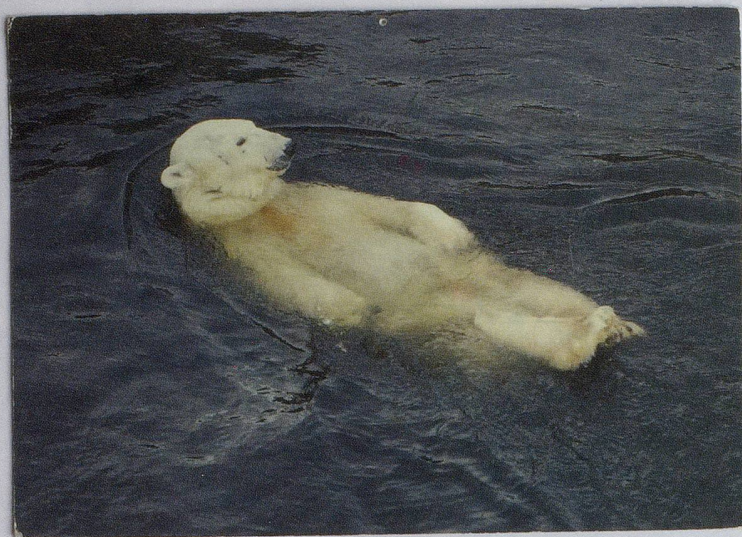
John Armleder

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



Bice Jackie
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 Frize