

Olaf Nicolai,

Olaf Nicolai, geboren 1962 in Halle/Saale, aufgewachsen in Chemnitz, studierte Germanistik und war seit 1996 auf einer Vielzahl wichtiger internationaler Ausstellungen und Biennalen vertreten. Seine künstlerische Arbeit ist ebenso mit Alltagsphänomenen wie mit natur- und geisteswissenschaftlichen Fragestellungen verknüpft und zielt auf die Erforschung und Rekonstruktion ihrer ästhetischen Relevanz. Sein wesentliches Interesse gilt dabei zivilisatorischen und urbanen Prozessen sowie der Dichotomie von Natur und Kultur in ihren Differenzen und Interferenzen.

Olaf Nicolai benutzt für seine Installationen vielfältige Materialien, von Konsum- und Alltagsgegenständen über Fundstücke bis zu Biotopen von Organismen. Für seine audiovisuelle Installation auf der Documenta X schuf er eine in den Ausstellungsraum versetzte natürliche Landschaft. Sein Projekt im Rahmen der Ausstellungsreihe „transAktion“ sieht die Produktion eines von ihm entworfenen Vorhangs in einem Chemnitzer Textilunternehmen vor. Der Vorhang wird in einer ehemaligen Fabrikhalle ausgestellt werden, begleitet von einer Installation mit Chroniken und Kontexten.

Olaf Nicolai ist Träger des Kunstpreises der Stadt Wolfsburg, des Botho-Graef-Preises der Stadt Jena und weiterer Auszeichnungen. Er lebt und arbeitet in Berlin.

Einzelausstellungen (Auswahl):

- 2006 Galerie EIGEN + ART Leipzig
Leonhardi Museum, Dresden
- 2005 The Blondes, Galerie EIGEN + ART Berlin
Printed Matter, New York
- 2004 Odds and Ends, Kunstmuseum Thun/Schweiz und Lindenau Museum Altenburg
Privacy: A programme of symposia, Protoacademy Edinburgh/Großbritannien
- 2003 Die Flamme der Revolution (liegend in Wolfsburg), Städtische Galerie Wolfsburg
- 2001 Enjoy Survive Enjoy, migros Museum für Gegenwartskunst Zürich
- 2000 ...fading in, fading out, fading away..., Westfälischer Kunstverein Münster
- 1999 Labyrinth, Galerie für Zeitgenössische Kunst, Leipzig
Parfum for trees, Project zur Bundesgartenschau Magdeburg
- 1998 landschaft. metaphysisch + konkret, Kunstverein Ulm
- 1997 Nature is a work-shop, Galeria SKUC Ljubljana und Salon Celje, Slowenien
- 1994 TABLEAU/SPEICHER, Grassi - Museum Leipzig

Ausstellungsbeteiligungen (Auswahl)

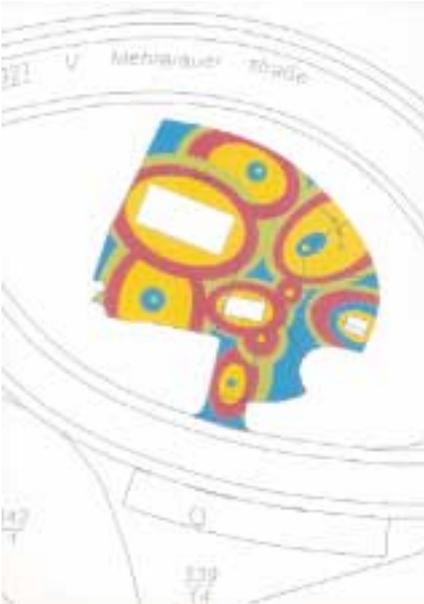
- 2005 51. Venedig Biennale
7. Internationale Sharjah Biennale
- 2004 Internationale Biennale für zeitgenössische Kunst Sevilla/Spanien
TypO-Writing with Style, Moderna Museet Stockholm, Sweden
Natur ganz Kunst! Museum für Kunst und Gewerbe Hamburg
Idylle, Kunsthaus Basel

Kammer der Technik

- 2003 OUTLOOK, International Art Exhibition Athen
G 2003 - Un villaggio e un borgo accolgono l'arte; Vira Gambarogno e Ascona
Kunst_Garten_Kunst, Sprengel Museum Hannover
- 2002 (un)gemalt, Sammlung Essl Wien
4. Gwangju Biennale, Südkorea
Biennale of Sydney, Australien
- 2001 49. Biennale Venedig
- 1999 Empty Gardens, Watari-Um Museum Tokyo
- 1997 documenta X, Kassel

'BUBBLEGRAM' A Street Surfing Painting (1999)

Olaf Nicolai



'Bubblegram' is a colourful ground painting for a skating rink in Bregenz. There were already several skating circuits on the existing bitumen surface, and their position was reflected in the preparatory drawing. The design was produced in accordance with the functional need to provide practice shapes for skating beginners. The colours and formal vocabulary are stylistically orientated on Pop Art design of the late Sixties and early Seventies. The title 'Bubblegram' is a word combination of 'Archigram', the name of the group of architects which came to the fore mainly in the Sixties with futuristic projects, and the word 'bubblegum'.

The work alternates between being an abstract and ornamental ground painting and a functionally based, usable object.

'BUBBLEGRAM' - A Street Surfing Painting (1999)

Street marking paint on bitumen

Size about: 2500 x 4000 cm

Skating rink, Bregenz/ Bodensee (A)

courtesy Galerie EIGEN + ART Berlin



'cinema Casino' was a project that was carried out within the framework of the 'Moving Images' exhibition (Galerie für Zeitgenössische Kunst in Leipzig, 22/8 to 17/10/1999). It created a temporary institution: on 8 evenings, one of the gallery building's walls with windows facing the park was turned into a cinema screen. Broadcasting the sound outside creates an open air cinema. Fred Gehler, the present director of the International Festival of Documentary and Animated Films in Leipzig, was invited to suggest items for the programme. From 1968–1990 he directed the most important arts cinema in the GDR, the 'Filmtheater Casino' in Leipzig. The programme focused on authors' and experimental film-makers from the Twenties onwards.

The concept for the 8 themes that they worked out together was 'short digressions on cinematographical thinking or icons of cinematographical reality' (F. Gehler), with every evening being devoted to one main area.

One unusual feature of the screenings in the 'Filmtheater Casino' was that an introduction to the film and the work of the director was given before every film, from off stage and into the darkened room: film was presented both as art and as a language and independent area of experience. This type of presentation also accompanied the screenings in 'cinema Casino' or 'Moving Images'.

While the starting point for 'cinema Casino' was an historical reference, its perspective, however, was a suggestion: to create a permanent institution instead of a temporary one.

The film programme:

(1) ICH / AUGÉ

Celovek s kinoapparatom
Dziga Vertov, 1929 (SU)

Wavelength

Michael Snow, 1967 (USA)

Draguignan, le 2 juillet 1980

Alain Fleischer, 1981 (F)

(2) IMAGO (L' AMOUR FOU)

L' age d' or

Luis Bunuel, 1930 (F)

Fire Works

Kenneth Anger, 1947 (USA)

Scorpio Rising

Kenneth Anger, 1962-64 (USA)

(3) CUT / russian

Dura Lex

Lev Kulesov, 1926 (SU)

Zemlja

Aleksandr Dovshenko, 1930 (SU)

(4) REAL/ RÉEL

L' année dernière à Marienbad

Alain Resnais, 1962 (F)

Il Grido

Michelangelo Antonioni, 1957 (I)

Arnulf Rainer

Peter Kubelka, 1958-60 (A)

(5) U-TOPIA

Démanty noci / Diamanten der Nacht

Jan Nemeč, 1967 (CS)

Pierrot le fou

Jean Luc-Godard, 1965 (F)

(6) RITUS

Glauber Rocha

Antonio das Mortes, 1969 (Bras.)

Il grande silenzio

Sergio Corbucci, 1968 (I)

(7) ICH / SPIEGEL - ZEIT

Cerkalo

Andrej Tarkowski, 1975 (SU)

Nárcisz és Psyché

Bódy Gábor, 1980 (H)

Videodrome

David Cronenberg, 1983 (USA)

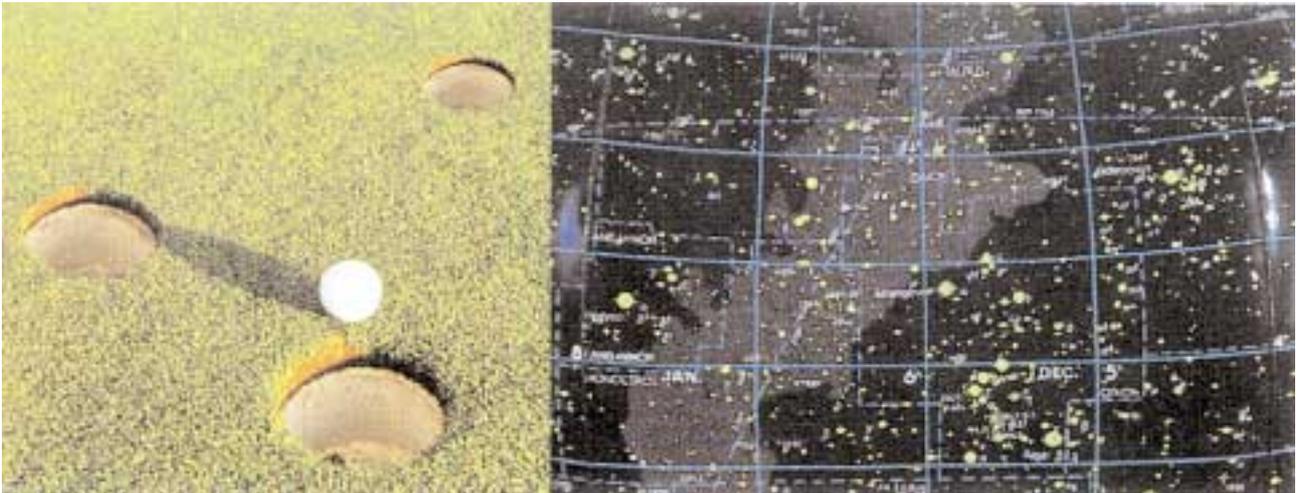
(8) OUTER INNER SPACE

2001: A space odyssey

Stanley Kubrick, 1968 (USA)

Solaris

Andrej Tarkowski, 1972 (SU)



'Kant/Golf' is a contribution in several parts to the exhibition 'KANT PARK' in the Wilhelm Lehmbrock Museum in Duisburg.

The Kant Park in which the Wilhelm Lehmbrock Museum is situated is named after the philosopher Immanuel Kant (1724–1804). Originally the park, which is nowadays also known for social problems such as homelessness and drug-taking, was planned to contain a commemorative stone with a quotation from Kant's Critique of Practical Reason (1788). The quotation is now on a commemorative plaque mounted outside the Duisburg town hall: 'Two things fill the mind with ever new and increasing admiration and awe, the oftener and the more steadily we reflect on them: the starry heavens above and the moral law within.'

In the Kant Park, the work '**Kant / Golf**' involves the installation of nine golf holes, a small golf course. They are marked out by the flags typical of golf holes and a border of about 60 cm of artificial turf around the hole. Their arrangement and distribution throughout the park represents one of the constellations in the northern sky (seven holes form the constellation of The Plough). The golf holes are not identified as sculptures but should look like, and be able to be used as, play elements in the park. It is possible to borrow clubs and balls from the cashdesk in the museum.

In the museum, the golf course '**I.K. STAR COURSE**', designed by a landscape architect, is presented. In it, the arrangement of the course follows constellations in the northern sky. The plan for the 'I.K. STAR COURSE' is fictional but could be carried out.

In addition to 12 watercolours with landscape views of various golf courses throughout the world, the '**SPIEL KURS**' (Playing Course) installation provides the opportunity to practise precise ball hitting.

The work reflects two contexts: one is provided by the philosopher Immanuel Kant and his reflections on aesthetics, the other is the city of Duisburg.

The abstract positive conception of creativity is a common platitude, even though, or perhaps precisely because, creativity, art and freedom are nowadays new resources in post-industrial capitalist economies. Duisburg is part of a region whose social and economic perspectives are being discussed in such contexts (new leisure and entertainment complexes such as the Emsch industrial park, etc.). Terms such as 'play' and 'park' are used as if these new spaces present solutions to problems because they are usable by and freely available to all.



KANT / GOLF (1999)
Nine objects with golf holes and flags
each 80 x 240 cm
The installation matches a constellation and is variable

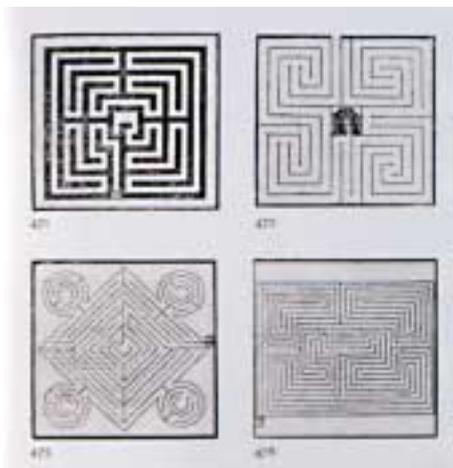
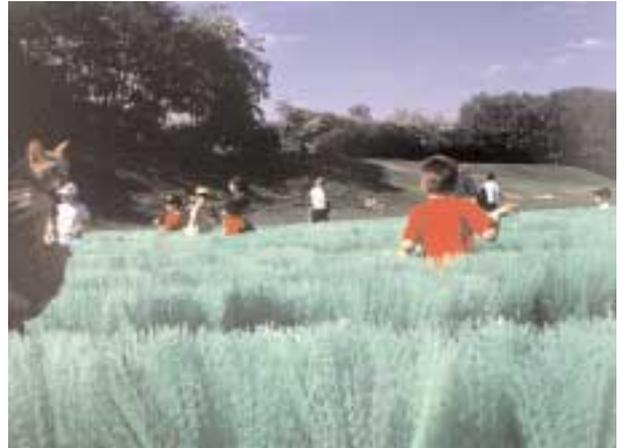


'I.K. STAR COURSE' (1999)
Coloured inks on paper
laminated
90 x 160 cm



'SPIEL KURS' (1999)
Two elements composed of artificial
turf, metal, nets, synthetic material
with golf clubs and balls
each 250 x 650 x 200 cm

courtesy Galerie EIGEN + ART Berlin



4 labyrinths:
D. Loris, Le Thresor Des Parterres De
L'Univers Genf, 1629

'Labyrinth' was first shown in La Courneuve, a park in Saint Denis. Many immigrants live in this Parisian suburb. For many families, the park (partly built on the rubble of the Centre Pompidou) is the only place they can relax and come into contact with a larger natural space. The work was installed in the park as a play element, particularly for children.

Two quotations are 'crossed' in this work by the choice of material and form: the labyrinth or maze is an old and traditional element in garden and park layout. Above all it is connected to the image of the classical French garden and the aristocratic sphere. The shape of the labyrinth installed follows a Baroque pattern book: D. Loris (Montbéliard), Le Thresor Des Parterres De L'Univers... (Geneva, 1629).

The material used was brooms used for cleaning the streets in Paris. Each broom is made of shiny green plastic, imitating a besom. Street cleaning is carried out by the lowest social class, and in Paris frequently by immigrants.

LABYRINTH (1998)

Plastic brooms

60 x 1000 x 1000 cm

First location:

Parc de La Courneuve (Seine-Saint-Denis) within the framework of the 'Art grandeur nature' exhibition, May–Sept. 1998

Current location:

Galerie für Zeitgenössische Kunst Leipzig, since April 1999

courtesy Galerie EIGEN + ART Berlin

LANDSCHAFT, metaphysisch und konkret (1998)
(LANDSCAPE, metaphysical and concrete)

Olaf Nicolai



Kunstverein Ulm



Max Bill
'two groups of double colours'
Oil on canvas
93 x 71 cm, 1958-62



The work is the 'translation' of Max Bill's painting 'zwei gruppen aus doppelfarben' ('two groups of double colours', 93 x 71 cm, 1958–62) into an accessible, sculptural form. The oil painting presents the solution of a mathematical problem. It shows how many pairs of squares of varying sizes can be contained in a rectangle. Bill selected two double colours for each of the pairs of squares, so that four colours were used altogether.

In 'Landscape, metaphysical and concrete', the picture is magnified by a factor of 14 and projected onto a surface. Individual surfaces of colour are raised to varying degrees (heights: 20 cm, 40 cm, 60 cm and 80 cm). The cubes thus created are painted with the four colours in accordance with the original, so that a colourful landscape with places for lingering, lying down and walking are created.

LANDSCAPE, metaphysical and concrete (1998)

Olaf Nicolai

The work was first displayed in the Ulm Kunstverein. Max Bill was the first principal of the Hochschule für Gestaltung in Ulm. His conception of a 'concrete art' was considerably influenced by the thesis that all natural phenomena can be represented mathematically, and hence that a new, clear relationship is possible between Nature and Art. 'Nature=Number=Art' was a formula which was valid for Bill's approach and which is still present in the discussion of 'artificiality' and 'naturalness' to this day.

First production: Ulm Kunstverein, May 1998

The size varies and can be adapted to individual spatial conditions.

LANDSCAPE, metaphysical and concrete (1998)

(after Max Bill)

Coloured wooden cubes

80 x 1000 x 1300 cm

courtesy Galerie EIGEN + ART Berlin



Public Park
University Village (Manhattan, New York)



LIST Gallery, MIT Cambridge



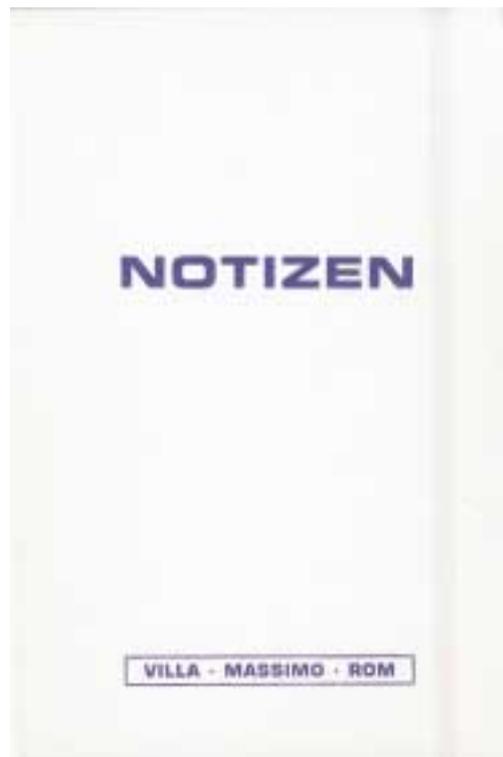
Galerie EIGEN + ART Berlin

'Modul' ('module') is a quotation of an architectural seating element for exterior space (University Village, New York). It is presented in an interior space and, by means of its material (concrete casting, plaster) and form, refers to the exterior space: it is an architectural object adapted to the place of exhibition. The size and number of modules are a result of the specific situation. In the centre of each is an arrangement of plants.

For the visitor, the seating module and interior foliage create a situation that he is familiar with from city centre squares, reception lobbies in hotels and office blocks, and shopping malls: apparently a piece of nature that is intended to create a quasi-natural atmosphere amidst the designed surroundings, so that the interior and exterior spaces merge into the image of a harmoniously structured urban space.

MODUL (1998)
Concrete, foliage plants
Variable sizes

courtesy Galerie EIGEN + ART Berlin



'Notizen' (Notes) has been published following a 6-month scholarship to the Deutsche Akademie, Villa Massimo, Rome. During his stay, every scholarship holder is given the opportunity to publish a book.

Bound in white imitation leather, with blue embossing and blue lined India paper, 'Notizen' is conceived as a usable notebook for the scholarship holders and visitors at the Villa Massimo. The pages of drawing paper are perforated and can be pulled out. The conception is a play with the projections of expectations which are connected to a particular degree with a visit to Italy and Rome. Every publication about and from Rome is part of a series of writings each of which contains that aura associated with the 'Eternal City'.

When an artist travels to Rome, there is an expectation that he will have a special experience there, and that this will be reflected in his work in particular. It is precisely these processes that the sketchbook is referring to, like a screen which everyone can project his own 'film' onto.

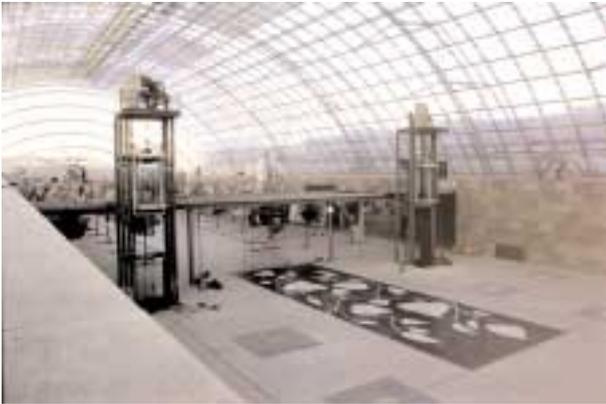
NOTIZEN (Notes) (1999)

Bound notebook with 68 pages of heavy drawing paper,
74 lined pages and list of addresses
21,5 x 14,5 cm

Published by:

Deutsche Akademie, Villa Massimo, Rome

courtesy Galerie EIGEN + ART Berlin



'Pflanze / Konstrukt' ('Plant / Construct') is a floor design in the entrance part of the glass main hall at the new exhibition centre in Leipzig. The design is a transfer of a cut-out silhouette with a floral pattern. The pattern does not depict any real plants, but originates from a series of silhouettes of 'imaginary plants'. One of the references for these works is the cut-out silhouettes of Philipp Otto Runge (1777–1810). Runge, alongside C. D. Friedrich the most important painter of the German Romantic period, had also intended his silhouettes to be patterns for producing domestic utensils. The work creates several allusions by transferring the Romantic air to a contemporary architectural complex of buildings. It dissolves the apparent contradiction between the Romantic landscape and modern industrial architecture, creating a link between them. Just as the Romantic landscape is a projected image and ideal construction, the restructuring of the landscape when building the Neue Messe also followed the projections of an ordered landscape intended to appear harmonious. The enormous glass hall in the centre of the trade fair which contains 'Pflanze/Konstrukt' has the effect of a quotation from the visions of glass-roofed factories of the early 19th century. In these structures, nature is merely an element that can be integrated into the design as required.

PFLANZE / KONSTRUKT (1996)

Terrazzo floor in black and white

600 x 1800 cm

Neue Messe Leipzig

courtesy Galerie EIGEN + ART Berlin

RENNBAHN (Racetrack), after M.D. (1999)
or: a metre is a metre isn't a metre

Olaf Nicolai



The location of this work is the Baroque park of Schloß Nordkirchen near Münster. There is a central expanse of lawn which leads to the castle pool and which lies on the symmetrical axis of the garden.

Four tartan tracks are set into this lawn. As in traditional sprinting tracks, the tartan material has a dark red colour which is bordered by white markings. At the start of each track – on the side facing the castle – is a numbered concrete starting block.

Each of the tracks is 1 metre wide and 25 metres long. Only one of the tracks is straight, the other three having wavy lines. Each of them has a different shape, though the length of each track is the same. Due to the varying curves, the ends of the tracks are at various angles.

This work relates to two contexts: first there is the place of installation, the Baroque park whose layout follows strictly symmetrical, mathematical calculations.

The other context is an art historical one: Marcel Duchamp's '3 Stoppages Étalon' of 1913/14. In this work, Duchamp allowed three pieces of string, each 1 metre long, to fall from a height of 1 metre. The strings were fixed in the shape they fell in and presented next to each other in a compartment.

'A straight horizontal thread one metre long falls from a height of one metre on to a horizontal plane twisting as it pleases and creates a new image of the unit of length.'

'The 3 standard stoppages are the metre diminished.' (M. Duchamp).

Similarly to Duchamp's work, the four tartan tracks represent the relativity of an absolute measure. This happens within the context of a Baroque garden whose structure strictly follows the idea of ideal mathematical planning.

RENNBAHN (Racetrack), after M.D. (1999)
or: a metre is a metre isn't a metre

Olaf Nicolai

The rather more semiotic, intellectually distanced treatment of the theme by Duchamp becomes the basis of a spatial structure that can be experienced sensuously.

The tartan tracks are not merely an ornamental element within the park's lawn, they are also usable race tracks that can be used for competitions and games.

RENNBAHN (Racetrack), after M.D.

or: a metre is a metre isn't a metre

Tartan with white markings and 4 concrete starting blocks

10 x 27 m

Location: Park of the Schloß Nordkirchen near Münster

courtesy Galerie EIGEN + ART Berlin



Shibuya is a district in Tokyo which is mainly known as a pleasure and consumer district for young people. Here commerce and youth culture merge; the large department stores, most of the well-known designer shops and a large number of alternative fashion shops, record and book shops are concentrated here.

'Shibuya Street Light' is a copy of a streetlamp standing in the district's streets. On two levels, each with six lamps, white globes are mounted so that they look like a stylized flower. The work was installed in the main hall, two storeys high, of the Watari-Um Museum in Tokyo. The colours of the post and lamps have been changed. On the post, which is now light blue, 3 blue, red, green and yellow lamps light up alternately in a short rhythm, switched on and off by a timer. The 'electric flower' creates a light atmosphere which is reminiscent of the evening mood in Shibuya, and of clubs, bars and discos.

'Shibuya Street Light' is an independent installation, though it is directly related, like a pendant, to the work 'Ueno Park Tent'.

SHIBUYA STREET LIGHT (1999)

Steel, glass, coloured light, timer

560 x 100 x 120 cm

Watari - Um Museum Tokyo, Japan

courtesy Galerie EIGEN + ART Berlin

SMELL - a perfume for trees (1999)

Olaf Nicolai



SMELL is a product that was conceived for the outdoors as 'a perfume for trees'. The synthetic scent was created in collaboration with a perfumer. In an avenue of trees on the grounds of the garden festival, a perfume dispenser spreads this smell. Thus, the trees are 'furnished' with the relevant scent, the intensity of the scents is discreet.

A bottled edition of the perfume exists, together with full-page advertisements designed for the perfume which were placed simultaneously in four magazines:

Vogue (German edition), 4/99

Texte zur Kunst, issue 33, March 99

PARK, 2/99

Freeze 46, May 99

These advertisements form an edition in which the project is presented in various contexts. In addition to a well-known fashion magazine (Vogue), there is a magazine devoted to art theory (Texte zur Kunst), a magazine for 'Pop Politics Products' (PARK) and an international art magazine which is emphatically devoted to the crossovers of art and lifestyle (Freeze). The 'real world' contexts (lifestyle) to which the work refers and of which it is a part are identified by this process.

SMELL – ein Parfüm für Bäume (a perfume for trees)

A project at the German garden festival in Magdeburg, 1999

courtesy Galerie EIGEN + ART Berlin



The motifs of these domes are idealized depictions of villages to the south of Leipzig that have either been totally or partially destroyed by brown coal open-cast mining. The work was prompted by an article in *Die Welt*, a German newspaper, on 10 May 1995 relating the demands of the inhabitants of one of the villages threatened with destruction that they would only move if their village was rebuilt to scale some kilometres away.

The theme of the work is this way of dealing with one's own history and present. One's homeland becomes a souvenir in which what is viewed as a happy past is seen as a desirable future.

The snowdomes are not nostalgic reminders of destroyed villages. Their shape refers to a particular way of dealing with them and one's own world. The vision connected with this position is of a closed system, the good life in a glass cabinet.

SOUVENIR / HEIMAT (Souvenir / Homeland) (1997)

6 snowdomes

each 5,6 x 7,2 x 5,4 cm

Edition: 5

courtesy Galerie EIGEN + ART Berlin



3 sets of stamps for the berlin biennale

'Stamps' are 3 sets of stamps, each containing 4 stamps. The values of the stamps are: 100, 200, 300 and 400. The sets are arranged by motif and put together in an envelope. The three groups of motifs are three references that can also be found in traditional stamps: symbolic places, people and landscapes, and decoratively depicted town views.

The sets are collections of 'surfaces' that document particular references to Berlin. The shape of the stamps provides the opportunity to approach this context in a playful manner. 'Stamps' accompany the catalogue book 'berlin/berlin' and can be stuck onto the catalogue page about Olaf Nicolai. For this purpose, that page is structured like a page out of a stamp collector's album. In addition, during the Biennale the stamp collection was put on sale in various places.

1 LOGO

Size of each stamp: 2,5 x 2,1 cm

Block of 4 stamps

LOGO is a collection of logos of clubs, labels and events (including 'discount', art and technology).

2 PERSON

Size of each stamp: 2,5 x 4,3 cm

Block of 4 stamps

In PERSON, all stamps depict the same eye of a person. The differences between the four 'characters' is characterised by four differently coloured filters placed over the pupils.

3 FACADE

Size of each stamp: 5,5 x 3,2 cm

2 blocks, 2 stamps each

FACADE – these are photographs of four house façades which are arranged in pairs. By using filters, these have been changed into decorative arrangements. As a result, the façades are similar to abstract pictures which characterise public space.

STAMPS (1998)

3 sets of stamps for the berlin biennale

courtesy Galerie EIGEN + ART Berlin

STILLEBEN. A Sampler (1999)

Olaf Nicolai



The book 'Stilleben' (Still Life) combines 8 descriptions of situations. In it, each situation is characterised by three categories: space, human, object/tool. In the category 'space', the place is given by naming a building which holds significance for 20th century architecture. 'human' describes people in the style of fashion magazines by referring to their clothes and brand names. In 'object/tool', well-known designer furniture, books, videos and CDs are listed. Thus, each double page describes a 'set' which is characterised by an ensemble of arrangements and the moods connected with them. Each page of the book is perforated and can be undone at the dividing lines to the categories. This creates 24 elements that can be combined with each other according to category, or can be used to construct new 'sets'. As each page has a different colour, this arrangement can also be made for purely formal reasons, the criteria being the sequence of particular colour combinations. The book is a sampler in two senses: it can be used for sampling, and is also a pattern book.

The last double page cannot be divided, and printed across both pages is a black and white movie still from 'Pierrot le Fou'. This reproduction from a film by Jean Luc Godard refers back to the motto of Godard's which appears at the beginning of the book: 'To me style is just the outside of content, and content the inside of style ...'

'Stilleben' emphasises the performance quality of situations and plays with the everyday stagings of self.

'Stilleben' appears as part of the project 'exhibition without exhibition (e. w. e.)' by Tilo Schulz. This concept introduces the work of 5 artists without, however, being connected to an exhibition. Each of the artists has the opportunity to design a publication which then forms the basis which Tilo Schulz uses to convey the artistic approaches.

STILLEBEN. A Sampler (1999)

Book object, 20 coloured pages

23 x 16 cm

courtesy Galerie EIGEN + ART Berlin



'Ueno Park Tent' is closely connected to the work 'Shibuya Street Light'. It can be interpreted as that work's counterpart. While 'Shibuya Street Light' derives its name from a district in Tokyo known for its commerce and youth culture, 'Ueno Park Tent' emphasises a different aspect of social reality.

Ueno Park is a large public park in Tokyo which, in addition to several museums, contains a zoo and an important shrine. When the cherry trees are in blossom, Ueno Park is one of the most popular meeting places for picnics. But present visitors to the park also notice huge gatherings of temporary homes which stretch throughout the park. In this 'tented city' which is built almost exclusively of blue tarpaulins and cardboard, several hundred homeless, mainly men, live.

The tents form a settlement with its own rules and hierarchy and small public squares which are brushed and cleaned every morning, even in the woods.

The work 'Ueno Park Tent' consists of a modern tent for two. In it, about 1600 photographs, taken in the spring of 1999 in this tented city, are scattered across blankets. In order to be able to look at them, the visitor has to sit down in the tent.

UENO PARK TENT (1999)

Tent, blankets, about 1600 photographs

300 x 300 x 100 cm

Watari - Um Museum Tokyo, Japan

courtesy Galerie EIGEN + ART Berlin



The text used on the poster was written by Rainer Werner Fassbinder. It is the subtitle to the film 'Effi Briest' (1972–74), with which Fassbinder's stage and film project 'Bremer Freiheit' is also associated. The subtitle reads:

'Many who have an inkling of their possibilities and their needs nonetheless accept the ruling system in their heads through their deeds, thereby consolidating and confirming it absolutely.'

The original text was amended with one variant so that a second, altered version was created. By intervening only minimally – changing one word – the text is changed to such an extent that it gains a diametrically opposed meaning (re-writing): the original 'nonetheless' in Fassbinder's text is replaced by 'therefore'. Both texts are printed in white letters, each on one side of the poster.

At the presentation, two posters hang next to each other on the wall, one side of each version is visible. In front of each is a pile of posters, with the alternative side facing upwards on each. This creates the impression that two different posters exist.

The posters are intended to be taken away – an allusion to this strategy of Felix Gonzales-Torres', one of whose poster works is in Bremen. However, the work 'Viele, die eine Ahnung haben ...' presupposes this strategy in order to be able to be understood. It is not until one takes away a poster that one realizes that there is just one poster with two sides.

The decision, when hanging the work, of which side to leave exposed and which to conceal must be made by the recipient himself. Or he can decide not to decide and hang up two posters.

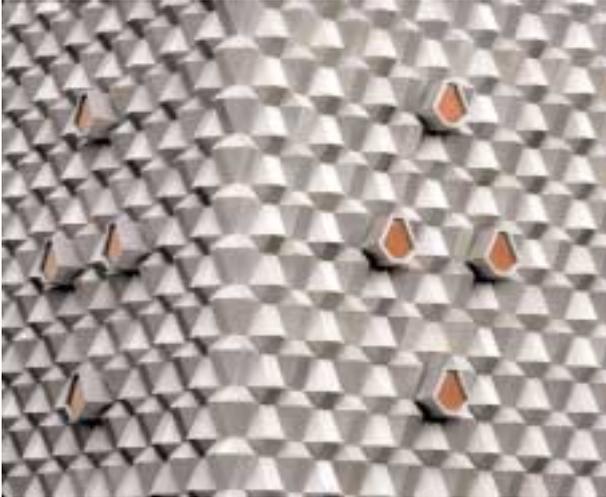
The work was first displayed in 1999 in the Bremen Kunsthalle on the occasion of the exhibition for the Bremen art prize. The colours of the posters were determined in accordance with the double colours used for the overall layout of the catalogue, poster and invitation to the art prize.

'VIELE, DIE EINE AHNUNG HABEN...' ('Many who have an idea ...') (1999)

Poster

Installation, varying sizes

courtesy Galerie EIGEN + ART Berlin



The lamp's shape refers to the design of the Kaufhof Warehouse's façade (the former Centrum Warehouse) on Prager Strasse. This is a clear example of the international style modern architecture that was influential in the redesigning of Dresden's city center in the 60ís. In current city-planning, it is either ignored or considered bothersome. The work relates to the wall painting "modern dreams, version dresden 1968" and was developed for the exhibition "CITY INDEX" in Dresden (June-August 2000).

CITY LIGHT (CENTRUM)(2000)
Lamp made of 16 polyhedral elements
2 x 2 meters
courtesy Galerie EIGEN + ART, Berlin



The exhibition project "ne travaillez jamais" took place in Munich in May 2000. Its concept was the site of an artist's studio and what factor it plays in the realization of work. Artists were invited to create a work in a studio for the exhibition within this concept.

With "COUNTDOWN", a clock was installed in an empty workroom. At the moment of the opening of the exhibition, it showed the time remaining before it closed in hours, minutes and seconds. At the beginning of the exhibition, the clock was set and working backwards, became a timer running out of time.

COUNTDOWN (2000)

Clock with a 6-digit display

10 x 30 x 30 cm

courtesy Galerie EIGEN + ART, Berlin



The sticker was first produced for the exhibition "Leben/Tod" (Life/Death) (Stuttgart, May, 2000) to be freely distributed. The sticker was then sent as give-aways to various European cities (Athens, Basel, Biella, Glasgow, Naples and Rome).

The sticker's motif was created in 1998 for the millennium issue of the weekly magazine "Die Zeit" and was seen on page 2 in black and white in the first January issue of 1999.

The same motif was used for a series of t-shirts for the Watari-Um Museum in Tokyo.

For the project gallery 1% in (Copenhagen, September 2000), during the exhibition "TAXA", each guest of a certain taxi received a sticker at the end of his/her journey.

ENJOY / SURVIVE / ENJOY... (2000)

A two color, round sticker in two variations silkscreen.

Diameter: 11cm; color combinations: orange/blue, violet/green

Unlimited edition

courtesy Galerie EIGEN + ART, Berlin



"Lenin: 8m²" is a 2,83 x 2,83 m large carpet made of sequined material. The back is sewn with silk.

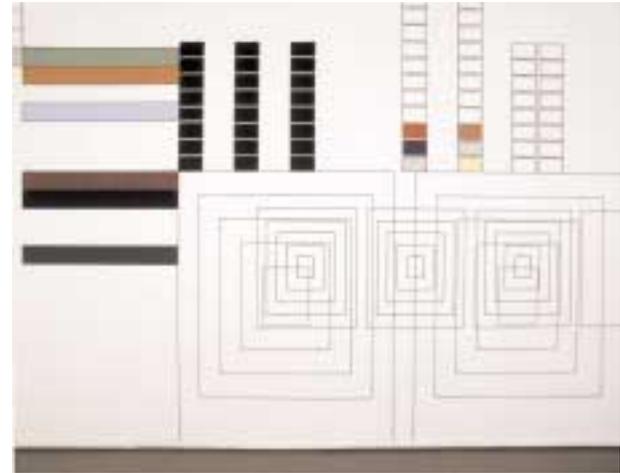
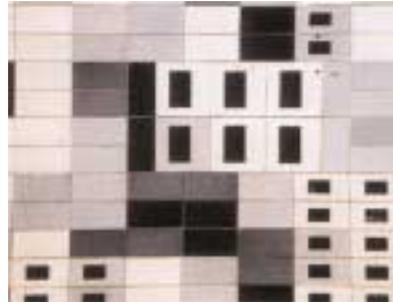
After the Russian revolution in 1917, Lenin repeatedly called for the redistribution of living space and proclaimed that each person be allotted the same amount of surface space. In the 20ís, the amount of space in apartments allotted to an adult as private space was set at 8 square meters. The carpet marks these 8 square meters. There is an embroidered label on the back of the carpet with the product name "LENIN".

LENIN: 8m² (2000)

sequined material, silk, embroidered Label

2,83 x 2,83 m

courtesy Galerie EIGEN + ART, Berlin



"modern dreams, version dresden 1968" was created for the exhibition "City- Index", summer 2000. The ornamental pattern is based on three elements related to the design and architectural history of Dresden: The Hellerau MDW furniture program of 1968, the façade of the Kaufhof Warehouse (the former Centrum Warenhaus), and the façade of the circular cinema on Prager Strasse. The elements refer to attempts made in the 60's to bond with Bauhaus and international modernism. They also present examples of a characteristic moment in modernism: the idea of satisfying individual needs through a wealth of variety of combinations of standardized modules. Rudi Horn, the designer of MDW furniture brought this to a formula: "the consumer as mature producer". The wall painting reanimates the design qualities and sees them as an "aesthetic reservoir".

modern dreams, version dresden 1968 (2000)

Wall painting

3,00 m x 15,00 m

Acrylic

(photo: Kunsthaus Dresden)

Size and execution varies according to presentation

courtesy Galerie EIGEN + ART, Berlin



The series is a true to size replica of the cover of the "Special Millennium Issue" of British "VOGUE". The text that was originally printed on mirrored cardboard on the cover is reproduced in "Variation A" on a functional household mirror. In "Variation B", the same motif was used for the series "Kunst und Mode" of the magazine "01".

(The production of Variation A: for the Westfälischer Kunstverein Münster;
the production of Variation B for magazine "01", issue 5 (Kunst und Mode) Berlin)

Mirror-Cover (VOGUE) (2000)

29,5 x 21 cm

Variation A: one color silk screen on mirrored glass

Edition of 6

Variation B: one color silk screen on mirrored cardboard

Edition of 200 and 10 EA

courtesy Galerie EIGEN + ART, Berlin



This worked is based on the idea that the arrangement and designing of rooms is always a designing and arranging of communication interrelations.

A regular German post office mailbox was installed at the edge of the exhibition lawn of Kurpark Bad Oeynhausen. The mailbox was emptied once a day, but later than the other mail boxes in Bad Oeynhausen, (at about midnight), creating the possibility of a nighttime delivery. As a result, the mailbox gained special status and encouraged evening strolls through the park to the mailbox.

The installation of this element in the park changed the circulation of the park's visitors. The park also was no longer a place removed from the everyday. One of the necessary changes needed in order for the installation to work refers directly to the described interrelations: the opening times of the park had to be changed. At the same time, connecting a certain type of communication (letter, silent reading) with a specific place (the idea of an ideal landscape as a "natural" arranged park) points to a correlation between mentality and the perception of space.

"Oh Mister postman look at me...." (2000)

German post office mail installed in Kurpark Bad Oeynhausen

Bad Oeynhausen, 2000

courtesy Galerie EIGEN + ART, Berlin



Every wall originally standing in the exhibition hall was removed. In their place, an 18-meter high wall was installed in the middle of the hall. This was completely wallpapered with 30 pantone colors. They were arranged as strips of equal width, like a wall of samples that functioned as a room divider. The wall is surrounded by a 3.5-meter wide carpet. The band "toroccoco rot" were asked to create a song for the wall that would be played as a loop during the exhibition.

The surface of sound is an equally important element along with the surface of color and space and creates a certain atmosphere for the room.

A catalog was published as a sample book of 30 color pages (samples of the 30 colors used in the exhibition) and a CD (with 6 loops for 30 colors). The book and the installation form a conceptual relationship: the visitor can reproduce the work, or his or her own variation of it. The work itself, based on an industrial standard of print colors, becomes a functional standard.

PANTONE WALL, INSTRUMENTED (2000)

18 x 5 m

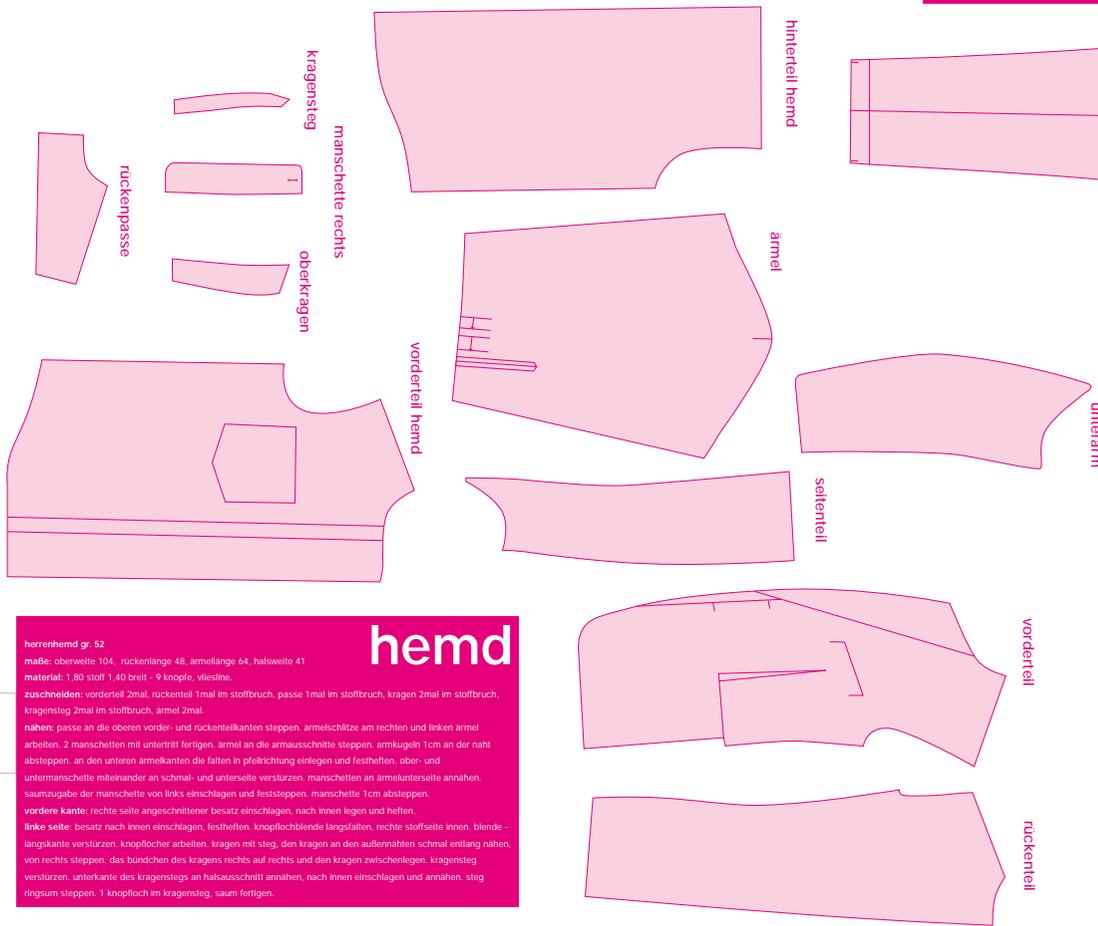
Wall elements made of wood, wall paper in 30 Pantone colors, 4 speakers and sound system, carpet, sound

(Bonner Kunstverein)

courtesy Galerie EIGEN + ART, Berlin

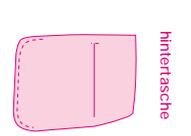
the pirate edition

ein projekt von olaf nicolai für die werkleitz biennale 2000, real[work] eine schneiderei wird beauftragt, einen anzug von prada, mailand und ein hemd von gieves&hawkes, london, für den künstler zu kopieren. als vorlagen dienen werbeanzeigen für die aktuellen kollektionen in modemagazinen. beide schnittmuster werden zum weiteren nachschneiden veröffentlicht.

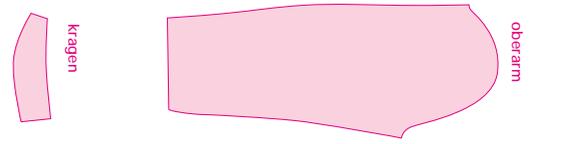


hemd
gr. 52
maße: oberweite 104, rückenlänge 48, ärmellänge 64, halsweite 41
material: 1,80 stoff 1,40 breit - 9 knöpfe, vielseine
zuschneiden: vorderteil 2mal, rückenteil 1mal im stoffbruch; passe 1mal im stoffbruch, kragen 2mal im stoffbruch, kragensteg 2mal im stoffbruch, ärmel 2mal
nähen: passe an die oberen vorder- und rückteilkanten steppen. ärmelschlitze am rechten und linken ärmel arbeiten. 2 manschetten mit untertritt fertigen. ärmel an die armausschlitze steppen. ärmelkugeln 1cm an der nah absteppen. an den unteren ärmelkanten die falten in pleatrichtung einlegen und festheften. ober- und untermanschette miteinander an schmal- und unterseite verstricken. manschetten an ärmelunterseite annähen. saumzugabe der manschette von links einschlagen und feststeppen. manschette 1cm absteppen.
vordere kante: rechte seite angeschnittener besatz einschlagen, nach innen legen und heften.
linke seite: besatz nach innen einschlagen, festheften. knopflochblende längsfalten, rechte stoffseite innen, blende - längskante verstricken, knopflocher arbeiten. kragen mit steg, den kragen an den außennähten schmal entlang nähen, von rechts steppen. das bündchen des kragens rechts auf rechts und den kragen zwischenlegen. kragensteg verstricken. unterkante des kragenstegs an halsausschnitt annähen, nach innen einschlagen und annähen. steg ringsum steppen. 1 knopfloch im kragensteg, saum fertigen.

anzughose gr. 52
maße: bundweite 94, gesäßweite 108, schrittlänge 81
material: 1,70 stoff 1,40 breit - 4 knöpfe, bundeinlage.
zuschneiden: vordere hose 2mal, hintere hose 2mal, taschenbeutel 3mal doppelt, hosenbund 4cm breit fertigen, paspel für gesäß- und vordertaschen.
nähen: doppelte paspeltasche auf rechtes hinteres hosenbein fertigen. 2mal 3cm breiten stoffstreifen falten und bügeln mit vlies verstärken, steppen und auf angezeichnete linie der tasche legen. paspelstreifen feststeppen, zwischen den paspeln einschneiden, nach links wenden. tasche bügeln und paspelstreifen an den seitenkanten miteinander verstricken. rechte seite tasche schmal steppen. auf paspel-ansatzlinie taschenbeutel steppen. taschenbeutel schließen. ebenso die taschen in der vordertasche arbeiten. abnäher in vorder- und hinterhose arbeiten. schritt- und seitennaht schließen, an seitennaht, vordere und hintere abnäher, vordere mittelnäht bis angezeichnete linie schließen. linkes hosenbein von außen wie eingezeichnet bis zur rundung absteppen. zuvor verstricken und 4cm breite stoffblende für knopfloche unterlegen. 4 knopflocher auf untertritt, hosenbein an der rundung absteppen, untertritt mit fassen. untertritt doppelter stoffstreifen 4cm breit an rechtes hosenbein nähen und schmalartig steppen. 4 knöpfe auf untertritt verteilen. bund an obere hosenkante nähen. linke seite, übertritt von 4cm für haken und ose. bund zur hälfte nach links schlagen, vordere offene kanten des bundes verstricken. bundübertritt mit haken, untertritt mit ose versehen. gesäßnäht schließen, bund steppen, saum umnähen, bügelalte einbügeln.



jacke
anzugjacke gr. 52
maße: ärmellänge 65, oberarmweite 46, schulter 17, vordere jackenlänge 85, brustumfang 128, hüfte 124, taile 118
material: 1,90 stoff 1,50 breit, futter 1,60 - schulterpöster, vielseine, 2 große knöpfe, 6 kleine knöpfe.
zuschneiden: vorderteil 2mal, besatz 2mal, ober- und unterarmel 2mal, rücken- und seilenteil 2mal, ober- und unterkragen mit vlies.
nähen: rückennaht steppen und ausbügeln. vorderteil mit vielseine verstärken ebenso wie besatz. abnäher im vorderteil schließen. vordere kanten mit besatz versehen, revers bis zur mitte verstricken. schulternaht schließen, alle nähte flach bügeln. kragen verstricken, unterkragen an jacke befestigen. oberkragen am besatz, bis revers nahen (spiegelnah), revers, kragen, vordere kante sorgfältig bügeln. klappe und paspel auf angezeichnete linie aufsteppen, ebenso wie paspeltasche mittig aufschneiden, zum nahtende schrag einschneiden. klappe und paspel nach links wenden und bügeln. taschenbeutel an klappe und paspel nahen, futterbeutel nahen und stoffdreiecke verriegeln. ober- und unterarmel zusammensteppen, unterarmel flucht bügeln, unterarmel dehnen (nah), ärmelschlitze und saum mit vlies unterkleben. ärmelsaum fertigen. 4 knopflocher am ärmelschlitze, ärmel einsetzen, polster einarbeiten. jackensaum an rückennaht, teilungsnähte befestigen.
futter: fertigen wie oberstoff, im rücken bewegungsfalte einlegen. futter links auf links in die jacke ziehen. besatz mit futter feststeppen. nähtzugabe einschlagen und an jacke befestigen.
linksvorderteil: 1 knopfloch unterhalb des revers, 2 knopflocher 12cm.



schillinghose 53, maßstab 1:4, vornahel schneider-elischkyer, cutter saate, 03/29/1/258, druck anlie, badens schneidwaren hochroyer und lehr, cutter saate

gestaltung olaf nicolai, reiner k.



The poster illustrates a pattern chart that was the central element of the work for the Werkleitz Biennial, 2000.

A tailor was contracted to copy a Prada suit (Milan) and a shirt from Gieves & Hawkes (London) for the artist. Advertisements in fashion magazines of the companies' newest collections served as the models. The poster therefore published both patterns, which could now also be copied by the public.

(Produced for: Werkleitz Biennial, Werkleitz)

THE PIRATE EDITION (2000)

Poster in offset

60 x 83,5 cm

Edition of 3000 (100 as signed special editions)

courtesy Galerie EIGEN + ART, Berlin



Olaf Nicolai

A Portrait of the Artist as a Weeping Narcissus

Polyester, 90 x 156 x 268 cm, 2000

Installation: Galerie EIGEN + ART Berlin 02.12.2000 - 03.02.2001

courtesy Galerie EIGEN + ART