



Paloma Varga Weisz

Paloma Varga Weisz (1966) lives and works in Düsseldorf, Germany. Her wood-carved sculptures, paintings, drawings and watercolors explore themes of memory, mortality, transformation, metamorphosis, the uncanny and the tragicomic. Art-historical and literary resonances pervade her work – German folklore, Christian iconography, and Modernist sculpture. Varga Weisz subsumes these influences into a distinctive personal style, characterized both by playful surrealism and emotional candour. In many of her sculptures and drawings, she depicts imaginary characters – hybrid anthropomorphic creatures which recall the surreal bodies of fairy tales and folklore. Elsewhere, she assembles found and crafted objects in *kunstkammer*-style arrangements which suggest repositories of memory or allegories of the subconscious. Woodcarving has formed a central aspect of Paloma Varga Weisz's work since the beginning of her career. She trained as a woodcarver in Bavaria from 1987-2000, and has continued to utilize and develop this technique, tapping into its rich iconographic history.

Major solo exhibitions include *Skulpturenhalle*, Thomas Schütte Foundation, Holzheim, Germany; *Kabinettstück*, Fürstenberg Zeitgenössisch, Donaueschingen, Germany; curated by Moritz Wessler); *Glory Hole*, Salzburger Kunstverein, Salzburg, Austria; *Root of a Dream*, Castello di Rivoli, Turin, Italy; *Krummer Hund*, Kabinett für aktuelle Kunst, Bremerhaven, Germany, Museum Morsbroich, Leverkusen, Germany (with Rosemary Trockel) and *Spirits of My Flesh*, Chapter, Cardiff among other.

Her works have been included in numerous group shows including *Lucas Cranach the Elder*, Museum Kunstpalast, Düsseldorf, Germany; *The Human Factor*, Hayward Gallery, London; *Sculptures from the art academy Düsseldorf since 1945*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany, *Exquisite Corpses: Drawing and Disfiguration*, Museum of Modern Art, New York, the *Folkestone Triennial*, UK, *Lust for Life and Dance of Death*, Kunsthalle Krems, and the *Berlin Biennale*. In 2017, a new book documenting Varga Weisz's exhibition *Root of a Dream* was published by Castello di Rivoli, Turin.



Wilde Leute 6, 2023

copper plated limewood

71 × 31 × 42 cm



Exhibition view *Wilde Leute* at Konrad Fischer Galerie, Berlin, 2023 | Photo Roman März | Image courtesy of the artist



Boils, 2023
watercolour and pencil on paper
41 x 31 cm



Cabaret, 2020
watercolour on paper
41 x 31 cm



Installation view *HDTS 2022: The Searchers*, High Desert Test Site, Joshua Tree, California



Black and White (father), 2020

glazed ceramic
40 x 110 x 80 cm



Brustlochfrau, 2020

limewood

35 x 39 x 22 cm



Rentier, stehend / Reindeer, standing, 2019
polychromed limewood, twigs
107 × 10 × 30 cm



Exhibition view *Wild Bunch* at Sadie Coles HD, London, 2018 | Photo Robert Glowacki

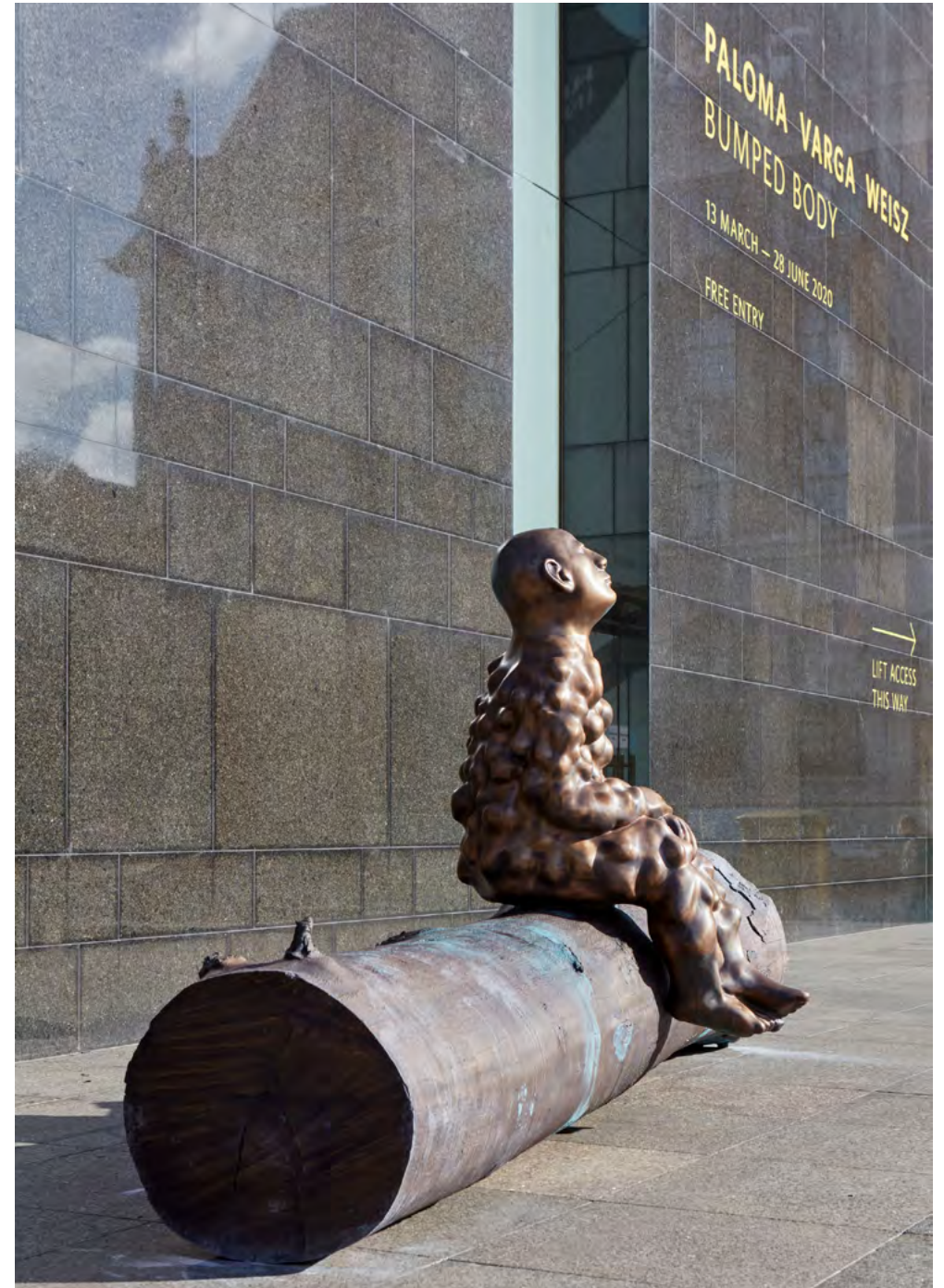
**Just a Small Piece of Wood and a Knife:
A Conversation with Paloma Varga Weisz**
Sculpture, November 16, 2020
Ana McNay

Born into an artistic family and trained in the traditional techniques of woodcarving, Paloma Varga Weisz, who lives and works in Düsseldorf, Germany, uses sculpture, watercolor, and drawing to explore a world of masquerades and disguises, revealing histories and creating narratives. After she entered the art world in the early 2000s, her career took off quickly, with numerous international exhibitions, stipends, and awards.

Varga Weisz's most recent exhibition, "Bumped Body," debuted at the Bonnefanten Museum in Maastricht, the Netherlands, before traveling to the Henry Moore Institute in Leeds, U.K., where it was reinstalled in a completely new iteration. Scheduled to be on view through January 3, 2021, the show is closed temporarily due to the Covid-19 lockdown (updates can be found at www.henry-moore.org). *Bumpman on a Tree Trunk*, however, remains outside the gallery like an omen or watchman. Varga Weisz is also preparing to install an eight-meter-tall female figure, *Foreign Body*, in Joshua Tree National Park, in the Mojave Desert, as part of "High Desert Test Sites", curated by Iwona Blazwick.

Anna McNay: You were classically trained at a small school in Garmisch-Partenkirchen in Bavaria and were taught traditional techniques of woodcarving, modeling, and casting, before attending art school in Düsseldorf in the 1990s. What made you want to learn the traditional techniques? And how different were the two experiences?

Exhibition view *Bumped Body: Paloma Varga Weisz*
at Henry Moore Institute, Leeds, UK, 2020 | Photo Stefan Hostettler



Paloma Varga Weisz: It was really by accident that I ended up in Garmisch-Partenkirchen. I had applied to the art academies in Düsseldorf, Stuttgart, and Frankfurt, but kept receiving rejections. A friend of mine went to the school, which was how I knew about it. Its primary purpose was to teach people to become carpenters, but there was a smaller class where you could learn woodcarving. There were only 15 students in total, five in each year, so it was extremely personal, and we had a wonderful teacher. Ending up there really was the best accident I ever had; I was surrounded by nature, learning very traditional techniques of modeling in clay, making forms in plaster, drawing, and life drawing. Student took it in turns to undress and model—this was completely normal.

After my three years at that school, I applied again for the academy in Düsseldorf and was accepted. The first thing they told me was to forget everything I'd learned because it was traditional, old-fashioned, and had nothing to do with art. For a long time, I felt very confused and insecure. I put my chisels away and became more involved in student politics. I was in Gerhard Merz's class, and he was a very conceptual artist. We were not allowed to work in the classroom. He was extremely selfish, always talking about his own work; by the end, everybody was making work that looked just like his. Today, I would see this as a form of abuse.

AMc: How did you move on from this after leaving the academy, and how has your practice developed in the intervening years? Would you describe it now as a combination of traditional techniques and more contemporary methods?

PVW: It was really at the end of my time at the academy that I rediscovered wood. I wouldn't be where I am now without that period

of confusion. I had this dream of trying to say what I wanted to say in a very simple way—just having a small piece of wood and a knife is enough to bring your work to life. I had the minimalistic idea of not needing a big workshop, of being able to work anywhere, and so my first works after graduating were very small, delicate figures. One of them is in the exhibition at the Henry Moore Institute —*Deer, standing* (1993).





Exhibition view *Bumped Body*: Paloma Varga Weisz at Henry Moore Institute, Leeds, UK, 2020 | Photo Stefan Hostettler



Exhibition view *Bumped Body: Paloma Varga Weisz* at Henry Moore Institute, Leeds, UK, 2020 | Photo Stefan Hostettler



Exhibition view *Bumped Body: Paloma Varga Weisz* at Henry Moore Institute, Leeds, UK, 2020 | Photo Stefan Hostettler

The end of my time at the academy was my true starting point. A couple of years later, I had my first exhibition in a gallery in Düsseldorf, showcasing a group of ceramic models. I was lucky. It's hard to go from a community of students and professors into a world where you are a nobody and a beginner and to have to find an entrance into the art world. I had a lot of luck, and people introduced me to galleries. I had my first collaboration in Hamburg with a very well-known gallery. I was able to make a living. This was in the early 2000s, which, in terms of the art market, was a good period.

AMc: You talk about working directly with just the knife, or the chisel, and the wood to say what you want to say. Is there an underlying message to your work, or a particular theme that engages you?

PVW: Every work has a story of its own. There is a thread running through my different materials—the drawings, single sculptures, installations, mixed-media works, film—but I think it's a story that is going to be told in different ways.

AMc: Does it develop as you go on?

PVW: Yes, I would say so. I think it gets deeper. Especially when you do a museum show, you become a choreographer for all the works from different periods of your life. In the end, they come together, and it's like a spider's web. Everything is connected. It's also interesting for artists to revisit early works. They have a fresh naiveté about them, which sometimes gets lost when you become more professional and learn "the trick." You have to be careful of this trick, otherwise your work can become boring and repetitive.

AMc: How do you manage that? Do you have a method for stopping yourself when you realize you're going down that route?

PVW: I think my daily life is very intense because I am running a

museum show, you become a choreographer for all the works from different periods of your life. In the end, they come together, and it's like a spider's web. Everything is connected. It's also interesting for artists to revisit early works. They have a fresh naiveté about them, which sometimes gets lost when you become more professional and learn "the trick." You have to be careful of this trick, otherwise your work can become boring and repetitive.

AMc: How do you manage that? Do you have a method for stopping yourself when you realize you're going down that route?

PVW: I think my daily life is very intense because I am running a family alongside my working practice. Quite often I feel as if my inner reserves are empty. But, to me, that is always a good sign, because then you can fill them up completely afresh with new ideas.



AMc: Where do you look for inspiration?

PVW: I really don't know. The last time I was working intensely was at the beginning of lockdown, and I really enjoyed that time. I reconnected to drawing, and it just bubbled out of me. Sometimes I look in a magazine and see a face, which then develops into something, but this time, I felt extremely free not to focus on any given subject. I had just had a heavy schedule of shows and projects, and I needed to recover from having so much on my plate.

AMc: How significant a role does drawing play in your practice? Do you think of yourself as a sculptor, or do you prefer the term "artist"?

PVW: I'm definitely not a painter. Sculptors see things and think in three dimensions. They are physically more involved with the material. I don't think I'd necessarily call myself a sculptor, but, at the end of the day, I am still a very traditional sculptor. I would say my approach to sculpture comes from a different angle. I'm more like a storyteller, narrating through sculpture.

AMc: Do your drawings relate to your sculpture? Are they a means of playing with ideas?

PVW: They're definitely not sketches. They're as important as the sculptures themselves, maybe just the "easy part," because they are quicker to make and involve less organizing. I can talk to people while I'm drawing. I wouldn't say I have a daily practice of doing this or that. It comes in phases. I recently exhibited some of my drawings at Gladstone Gallery in New York, as part of the group exhibition "Drawing 2020."

AMc: I was going to ask if you had a particular routine.

PVW: I wish I did, but I don't. Being a mother, family comes first. This is something that I really understood during lockdown. I would have

a completely different practice, and maybe a different output, if I didn't have my family. But then I wouldn't be me. I am happy to have kids, and I am lucky to live the life of a woman artist with children—something that does not have a long history in the art world.

AMc: Your father, Feri (Ferenc) Varga, was a Hungarian painter. Was he an important influence on your decision to become an artist?

PVW: Extremely so. He influenced our family enormously and was a very special person. I learned a lot from him, and, after school, before I approached the academies, I spent a year training with him. He was my model. I was constantly making drawings of and modeling his face. It was a very intense relationship.

AMc: You are named after Picasso's daughter, because your father mixed in those circles.

PVW: He met all those artists—it was one big community. He was very close to Françoise Gilot, Paloma's mother. He was an even closer friend of Jean Cocteau, with whom he collaborated on a book of poetry and prints. It was a difficult time, because a lot of these people left to go to America, and my father was Jewish as well. Meeting a German woman and then moving to Germany in the late '50s, when the war was still recent history, was not easy. He kept his past secret for most of his life.

AMc: Am I right that all your work is done in your studio, or do you work with fabricators and other specialists in materials?

PVW: I work alone in my studio, except for when I'm making things in bronze, when I work with a foundry. I am also connected to a workshop that specializes in ceramics. But my preference is for working in my studio and doing things by myself, or sometimes with an assistant if it's necessary.



The Cabinet, 2018
detail

AMc: You said earlier that your drawings aren't sketches. Do you make sketches at all, or do you just have the idea in your head and start working? And how does this develop as you progress?

PVW: I would say it's a journey, especially with the bigger installations. Most of the time, I model my idea in clay and then transform it into wood. But, other times I need help, as was the case with *Foreign Body*, which was made for High Desert Test Sites. I transformed the small sculpture into something eight meters high. It's divided into parts and will be reconstructed in situ in Joshua Tree National Park. The sculpture is of a woman, sitting on a container, with a huge branch piercing her body. The branch looks like a bone, or it could also be seen as phallic. It goes through her and is quite aggressive. She has an extremely melancholic, vulnerable pose. The container will have a pop-up food stall, selling vegetarian dishes and vegetarian burgers. The idea is linked to California roadside architecture from the 1930s, '40s, and '50s, which featured monumental figures, like signs, that could be seen from far away. For example, you might buy your milk at a drive-in, between the legs of a cow. Some of these structures are still there, but many have been destroyed, because they were made from very simple materials. Of course, there's also an association with Hollywood stage architecture. My figure will be a very big sign in the middle of nowhere, which you will be able to see from far away.

AMc: "Bumped Body," at the Henry Moore Institute, opened just before lockdown over the winter and then had to close; it was later extended until January 2021. How did it feel to have worked so hard on the show only to have it close just days after the opening?

PVW: I was in shock. We had the opening night, and I think we were all in a bubble of happiness, and we didn't realize that everything around us was already completely different. I think I blocked reality

until I flew back to Germany. It was a challenging time, and I had a really strong reaction to the closing of the show.

AMc: *Bumpman on a Tree Trunk* (2018) remained on public display outside the museum. Do you know what the response has been to this figure? I heard that at one point someone put a mask on him.

PVW: When we chose him to go outside, we had no idea of what would happen just a few weeks later. I am very interested in images from the Middle Ages and 16th-century pamphlets depicting what, in German, you would call *Wundergeburt*. It doesn't really translate, but they are monstrous people—babies with two heads, misfits—who were seen as holy, sent from God as signs. Bumpman was inspired by one of these images, and so I feel that he is very connected to that history. He became a sign without being intended as such. When I made him, I wasn't interested in making a sign; I was approaching him as a sculpture with lymph nodules all over his body. But then, suddenly, there was a whole new lens through which to see him.

AMc: There's definitely a strong sense of illness about him, something to do with a virus or plague.

PVW: Yes, but I think he is also a character with whom you could make friends. He has a peaceful expression, and he gives you a feeling of happiness, like you want to hug him. I don't know—I'm not the person who should give you an interpretation, but I think he has a glimmer of hope, and I hope that he is seen as a positive sign.

AMc: How involved are you usually with the installation of an exhibition?

PVW: Extremely involved. It's very important how the works are installed, which room is the best for which work. At the Henry Moore

Institute, it was quite tricky because, although it's a big institution, the space isn't easy. The exhibition was shown first at the Bonnefanten Museum in Maastricht, which is much bigger. We had to change the whole setup and bring things together that were not together before, but I really enjoyed doing that. Having a traveling show isn't easy because you are meeting new people and a new space, but you are restricted to a given list of works. It's interesting to flip the choreography and the importance of the works about a bit.

AMc: You also make cabinets, filled with smaller sculptures—like *Wunderkammern*. Are their contents fixed, or do you also use the cabinets in different exhibitions with different contents?

PVW: They are fixed. I see them as a form of poetry, with the shelves as lines of writing. On each shelf, there is a sentence. It's a poetic way of installing work. I use a mix of found objects, private stuff, and small sculptures.

AMc: You've mentioned that you don't think you should be the one to interpret your works, but how important is it to you that viewers should know something about your sources of inspiration or about you as an artist?

PVW: I just had this discussion with my assistant Sophie, after filming some short interviews with Laurence Sillars, head of the Henry Moore Institute, for the website. In the final episode, we talked about some very private stuff, and I was wondering, "Do I want this? Is it necessary?" I don't know. A lot of artists have private stuff in their work and, because of that, I perhaps have my doubts as to what really is private. Makers and their story are just ingredients. The work is an independent thing, and the connection to the viewer is another independent thing, because you always bring your own story into the

The Cabinet, 2018

wood, glass, mixed materials

250 × 90 × 770 cm





Installation view *Skulpturenhalle* at Thomas Schütte Foundation, Neuss/Holzheim, Germany, 2017



Bois Dormant - Cabinet 2, 2015

limewood, straw hats, horse's tail, candle

201 × 78 × 57 cm



Installation view *Skulpturenhalle* at Thomas Schütte Foundation, Neuss/Holzheim, Germany, 2017



Lying Man, 2014

burned limewood, wool blanket

22 x 63 x 193 cm

Installation view *Skulpturenhalle* at Thomas Schütte Foundation, Neuss/Holzheim, Germany, 2017

www.pedrocera.com



Installation view *Skulpturenhalle* at Thomas Schütte Foundation, Neuss/Holzheim, Germany, 2017



Bumped body, 2017
burned limewood
41 × 44 × 111 cm



Exhibition view *Paloma Varga Weisz* at Galeria Pedro Cera, Lisbon, 2017



Exhibition view *Paloma Varga Weisz* at Galeria Pedro Cera, Lisbon, 2017



Bumpman, 2016
polychromed limewood
65 × 24 × 36 cm





Locked twins, 2016

limewood

25,5 × 33 × 12 cm



Exhibition view *Paloma Varga Weisz* at Galeria Pedro Cera, Lisbon, 2017



Midget Pedro, 2007
watercolour on paper
40 x 30 cm



Untitled, 1997
watercolour on paper
40 x 30 cm



Nosemonkey, 2017
burned limewood
46 × 40 × 40 cm



Mountaineer, buerned, 2016
burned limewood
72,5 × 85,5 × 32,5 cm



Exhibition view *Paloma Varga Weisz* at Galeria Pedro Cera, Lisbon, 2017



Constructor, 2008
watercolour on paper
23 x 31 cm

Paloma Varga Weisz “Root of a Dream” at Castello di Rivoli
***Mousse Magazine*, December 13, 2015**
Vincenzo Latronico

The works of Paloma Varga Weisz are primarily human figures carved out of wood or drawn on paper with pencil and watercolor. Any attempt to describe them summons up terms like “grotesque” or “uncanny”.

A woman with two faces, her disjointed figure hanging from a lush piece of fabric, as if caught in mid-air as she fell. A man with a huge, erect cock where his nose should be. A teenage caryatid holding up a capital with her graceful body, which is covered in hair. A shy little man sitting naked on his perch, with dozens of iridescent nodules sprouting from his skin.

A man with a goatee, a vagina, and three small breasts. These are some of the works on view in the first museum show in Italy by Varga Weisz, a German artist approaching 50: “Root of a Dream”, curated by Marianna Vecellio, at Castello di Rivoli. The descriptions given above are technically accurate, yet essentially false. Varga Weisz’s sculptures and drawings do not convey a sense of grotesquerie, but rather a feeling of peace, all the more inexplicable as it seems to contradict the disturbing situation from which it springs. This conflict of interpretation is what gives Varga Weisz’s work its core appeal—what it has to say to the viewer.

Jennifer Higgin wrote in *frieze* that the ideal setting for Varga Weisz’s work would not be a white cube, but a haunted house. At the Castello di Rivoli, that’s what it has found. In ten rooms of the castle normally used to show the collection, an extraordinarily sensitive and intelligent curatorial scheme allows each piece to reveal its full ambiguity,

Installation view *Root of a Dream* at
Castello di Rivoli Museo d’Arte Contemporanea, Torino, Italy, 2015





Installation view *Root of a Dream* at
Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy, 2015



through a careful use of natural light and a skillfully woven dialogue with the thematic frescoes in the rooms.

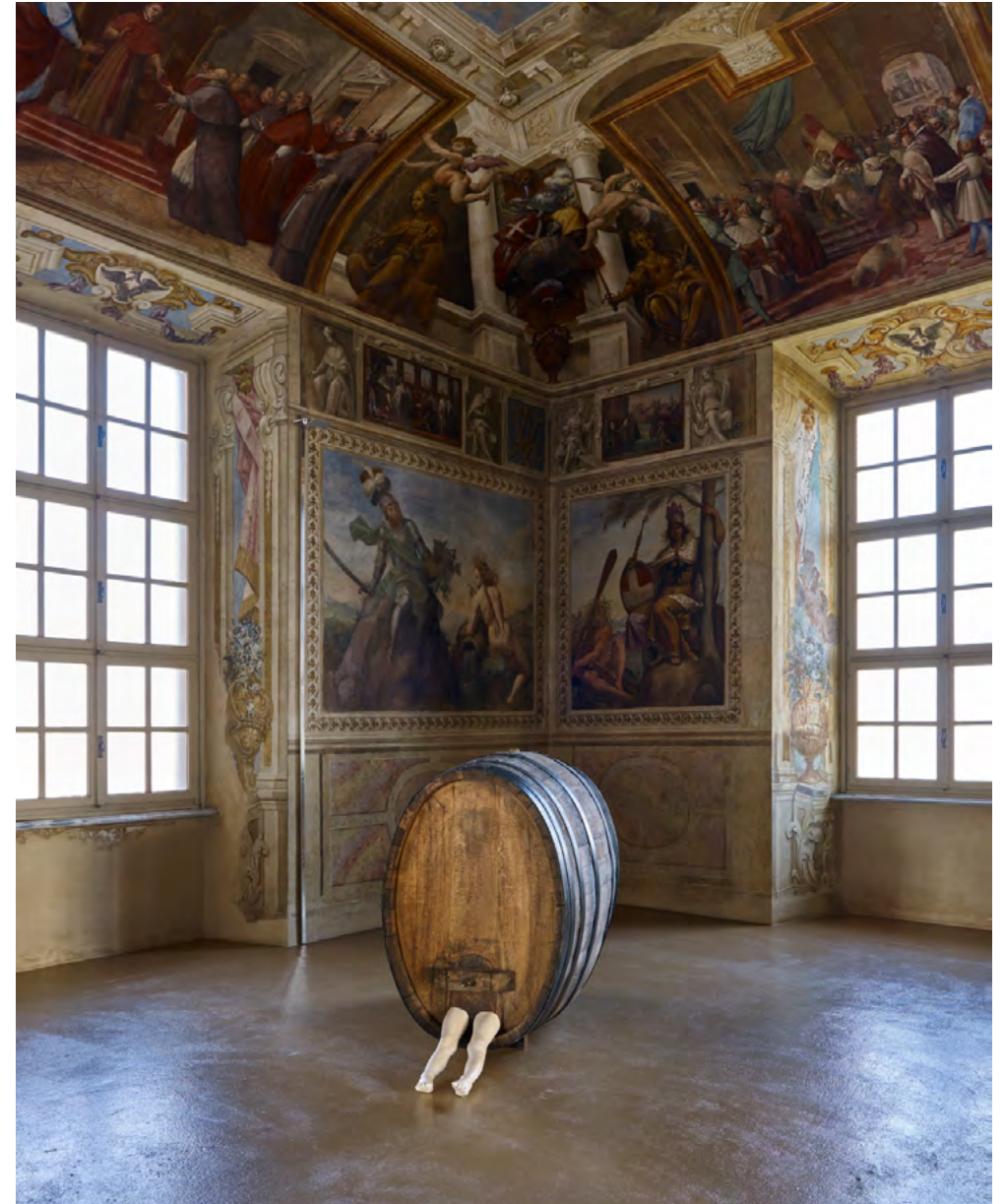
These ambiguities start with the materials. The pregnant man *Bumped Body* (2007) is covered in gleaming enamel that perfectly mimics a polished copper surface; the lumpy man, *Beulenman* (2003) is treated with a series of paints which are then abraded, to look just like polychrome ceramic. The most recent work in the show—*Lying Man* (2014)—shows a dismembered corpse with African features, stretched out like a drowned migrant; the black of the scorched wood underscores this interpretation. But the carving on his face and hands reveals the layer of light wood below; the pigmentation of his skin suddenly takes on the appearance of blackface.

Upon closer observation, even the subjects of the sculptures seem to be in inner contrast with their outer condition; serene when they ought to be desperate, timid when one would expect arrogance. The patriarch with the huge phallus on his face, *Ohne Titel – A Glorious Man* (2008–15) is a little old man, sitting at a table with the awkwardness of a schoolboy; the symbol of overbearing virility makes him feel embarrassed and deformed. The hairy caryatid *Waldfrau* (2001) has the distant smile of a little girl despite a body she can't seem to identify with; a similar expression—serious, but not gloomy, just absorbed—can be found on the shiny pregnant man. The man whose skin is covered with tuberos growths (sitting small and alone in the middle of a light blue chamber called “the veil room”, due to the frescoed piece of tulle that hangs gauzily from the ceiling) is not crushed or disgusted by his condition, but as bashful as a young girl.

Installation view *Root of a Dream* at
Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy, 2015

One is strongly tempted to associate Varga Weisz's work in sculpture with a certain vein in the oeuvre of Thomas Schütte. There are the same dark moods, the same realistic yet deformed bodies. Here too, we find human beings who look like victims of some trauma. But Schütte's figures have afflicted or bewildered or terrible expressions, and to look at them we must grapple with repulsion; their faces show the suffering they have undergone. Varga Weisz's faces are just the opposite. Though dealing with equally traumatic situations, they express not desperation but a mild serenity, a sort of peace. This disorients viewers, then bewitches them. Rather than repulsion, one feels fascination and calm.

So it is not to Schütte's desperate faces that these sculptures should be compared, but to Francis Bacon's obtuse, alienated ones. A famous essay by John Berger saw the essence of Bacon's art as describing a world where the worst has already happened: a world where all effort is useless. Bacon's distorted faces are bordering on inhuman, and do not reflect the pain of trauma, but the desperate realization that it has already come about, and there is nothing that can be done. Paloma Varga Weisz's characters also inhabit a world where something traumatic has taken place without giving them any choice in the matter; but this does not mean they have no power. Their effort—plainly visible—is to understand, accept, move on: it is this inner strength that allows them to find peace despite their deformity, their double heads and excrescences. While according to Berger, Bacon showed what it meant to succumb to alienation, Varga Weisz shows what it means to remain human, in spite of it all.



Installation view *Root of a Dream* at
Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy, 2015



Installation view *Root of a Dream* at Castello di Rivoli
Museo d'Arte Contemporanea, Torino, Italy, 2015



Fighting dog, 2000

limewood

48 × 190 cm



Installation view *Root of a Dream* at Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy, 2015



Untitled, 1999
watercolour on paper
30 × 21 cm



Untitled, 1995

watercolour on paper

21 × 30 cm | 41 × 47,5 cm (framed)



The Old Actress, 2008
watercolour and pencil on paper
51 x 36 cm | 70 x 54 cm (framed)



Installation view *Root of a Dream* at Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy, 2015



Figure Black Hat, 2006

watercolour and pencil on paper

45,7 × 61 cm | 69 × 82,5 cm (framed)



Choir, 2004

limewood, wooden benches

4 elements 130,2 × 258,4 × 72,4 cm (each)

Installation view *Root of a Dream* at Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy, 2015

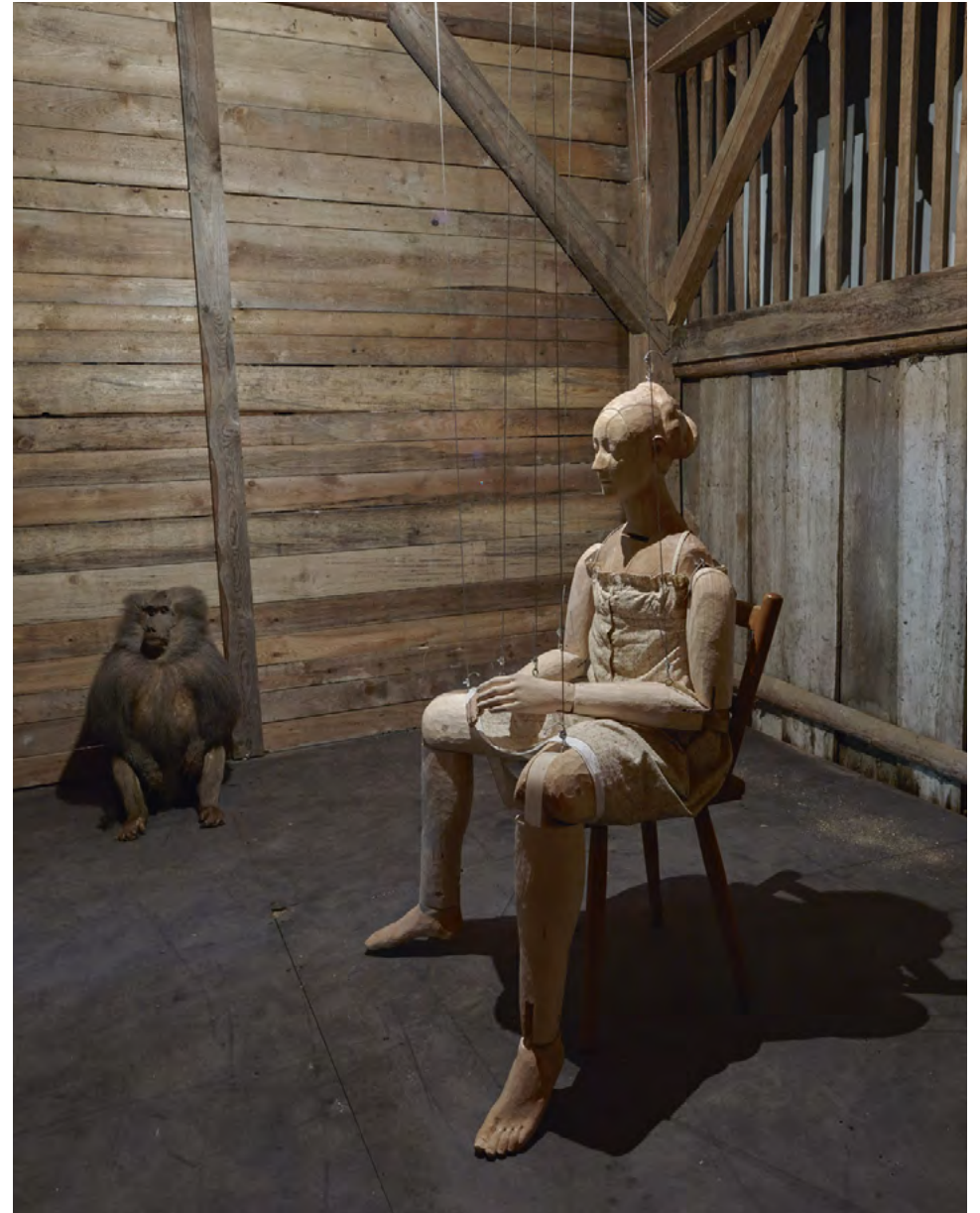


Choir, 2004 (detail)

Installation view *Root of a Dream* at Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy, 2015



Installation view *Glory Hole* at Salzburger Kunstverein, Salzburg, Germany, 2015
Photo Andrew Phelps | Image courtesy of Salzburger Kunstverein



Installation view *Glory Hole* at Salzburger Kunstverein, Salzburg, Germany, 2015
Photo Andrew Phelps | Image courtesy of Salzburger Kunstverein



Installation view *Glory Hole* at Salzburger Kunstverein, Salzburg, Germany, 2015
Photo Andrew Phelps | Image courtesy of Salzburger Kunstverein



Untitled, 1993
watercolour and pencil on paper



Untitled, 1994
watercolour and pencil on paper



Fallende Frau, 2004

limewood, fabric
220 × 76 × 38 cm

Lying Man, 2014

limewood, burned, wool blanket
22 × 63 × 193 cm
(detail)

Exhibition view *The Human Factor* at Hayward Gallery, London, 2014

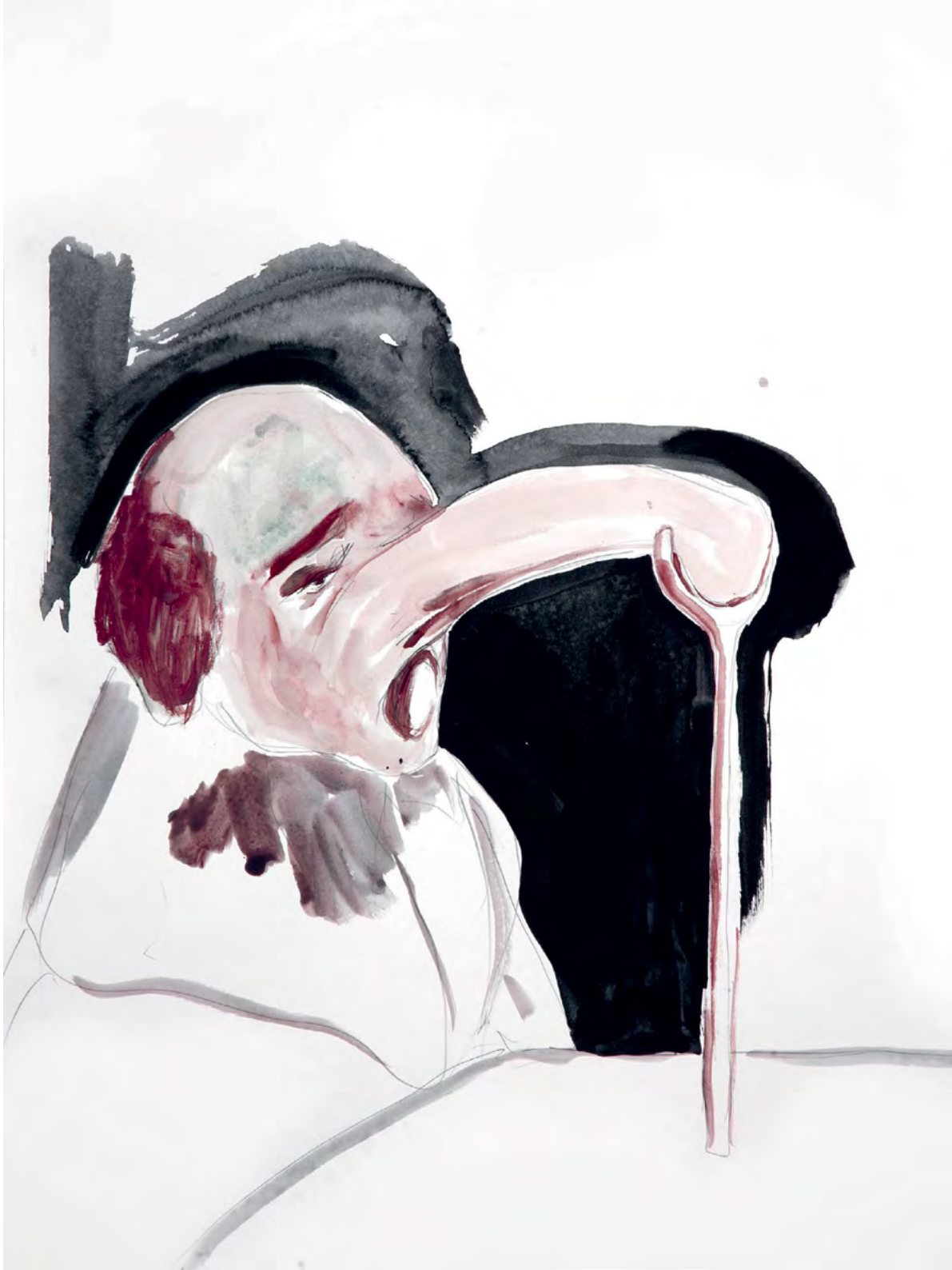




Couple, 2014
burned limewood
50,5 × 83 × 23 cm



Exhibition view *Maison de Plaisance* at Museum Morsbroich, Leverkusen, Germany, 2012



The Dinner, 2008

watercolor and pencil on paper

23 × 31 cm

Paloma Varga Weisz
Frieze, May 1, 2012
Amy Sherlock

It's hard to know quite what to make of the sculptures of Paloma Varga Weisz, partly because there's something about them that is knowingly not quite made. Bruised and scratched by fingertips and nails, her ceramic figures are un-smoothed, not fully formed. Caught between the opposing processes of emergence and petrification, they are slippery beneath their sheen of glassy glaze, an awkward combination of earthy hue and hyper-lustre.

By the entrance of Sadie Coles, a curled bud of leaves parted its ceramic lips to reveal a sleeping face. A hesitant emergence, *Face in a Leaf* (2011) resembles a folkloric Green Man and, like that pagan symbol of rebirth and spring growth, murmurs of transition and metamorphosis, the rituals of becoming and unbecoming that were the exhibition's silent refrain. As the show progressed, it became clear that Varga Weisz is as much concerned with interment, sinking back into the earth from whence ye came, as with emergence. The inverse processes close a circle, an arch-transition that informs a sculptural practice concerned equally with genesis and degeneration in a quixotic attempt to fix the impermanence of (the human) form.

Further on, a pair of death mask-like faces stared blindly from the gallery walls. *Father, Young* and *Father, Old* (both 2011) are tributes to the passage of time. Intimate in spite of their enlarged, looming scale, these filial memorials are somehow anti-monumental, anti-elegiac. The creases and grooves that line their venerable countenances are antithetical to the smooth permanence of alabaster, the imprecision of recollection ill-suited to its hard lines. It would only take a strong wind to return the parched, furrowed brow of *Father, Old* to ashes and dust. The pair were joined by a further *Father* (2010) figure, whose blank face, glazed a washy charcoal, lay swaddled in a thick fold of clay on the floor nearby.



Untitled, 2011
glazed ceramic
43 × 36 × 26 cm



Father, young, 2011

glazed ceramic
52 × 40 × 35 cm

Fittingly, the exhibition built downwards. The pinnacle was a lone life-sized figure, laid out as though on a mortuary slab, in the gallery's basement. It is difficult to know whether *Mother* (2011) is dead or just sleeping, an uneasy thought that recalls the anxious bedtimes of childhood. On the walls, smoke-like plumes of black paint envelope and suffocate the wallpaper's cutesy bunny motif. Is she next in line at the crematorium or being burnt alive in the nursery?

Something about these *Mother* and *Father* figures is deeply disturbing. Varga Weisz's attention to minute details – his heavy eyelids, her wrinkled knuckles – evinces an affection for material and subject matter that is unsettled by the perverse sensation of looking too closely on the dead, and of being looked on by them. Perhaps because the mingled compulsion to stare and to look away is best articulated from the viewpoint of a child, these works have a naïve quality. As an aesthetic strategy, the attempt to recapture childish fascination can prove tricky; in some cases, such as the tragically deformed *Monster* (2010), it jars uncomfortably. Elsewhere, however, the serenely luminous painted *Father, Young* brilliantly evokes the gilded edges of childhood recollection.

Such was the affective charge of these final rooms that the preceding works seemed diminished by them. Lying in state, *Mother* commanded the basement with an impervious placidity that made the exhibition upstairs seem slight. The small, untitled watercolours (2010–11) with which the show opened had an incongruously giddy feel: facing away from the main spaces, these colourful, flippant works had their backs turned literally and thematically to the rest of the exhibition.

Varga Weisz is undoubtedly at her best when her childlike imagination remains rooted in the fidgety twilight – the night-time realm of fears and shadows of which Lemony Snickett and Tim Burton are elsewhere masters – without straying into the nostalgic or twee. Unfortunately, there were moments here when it seemed to have run away with her.

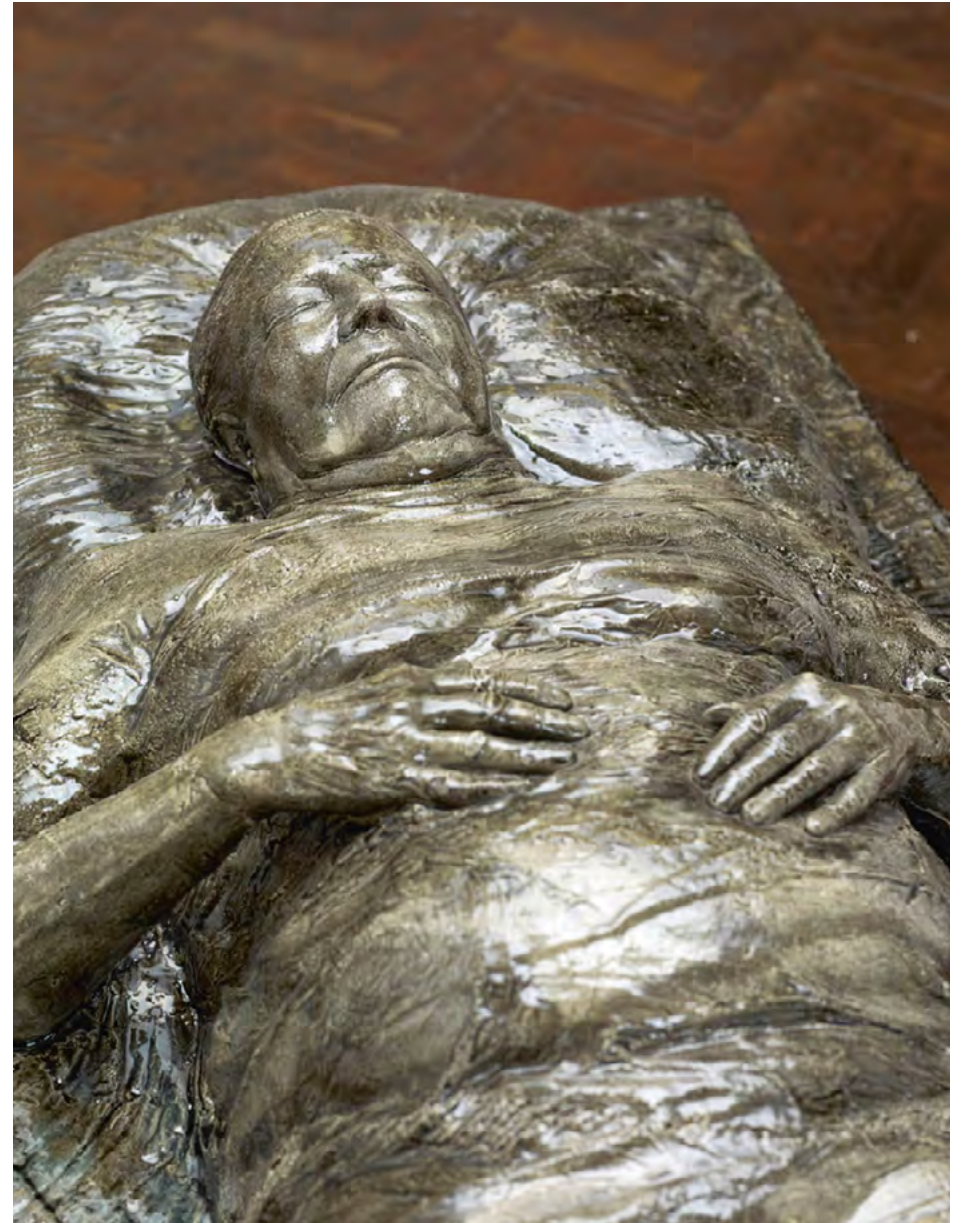


Rug People, 2011

bronze, rug

240 × 210 × 140 cm

Folkestone Triennial, Folkestone, UK, 2011



Mother, 2011

glazed ceramic and table

Exhibition view *Spirits of My Flesh* at Chapter, Cardiff, UK, 2011



The Cabinet, 2008

wood barrel, coat hanger, wire, lime wood, coat
190 × 140 × 183 cm

Installation view *Paloma Varga Weisz* at
Gladstone Gallery, New York, 2008



Installation view *Paloma Varga Weisz* at Gladstone Gallery, New York, 2008

Untitled, 200

watercolor and pencil on paper
41 × 31 cm | 59,5 × 49 cm (framed)





Hoodman, 2008

carved limewood, copper plated
110 × 48 × 48 cm

Courtesy Gladstone Gallery, New York



Hatman, 2008

carved limewood, copper plated
90 × 48 × 45 cm

Courtesy Gladstone Gallery, New York



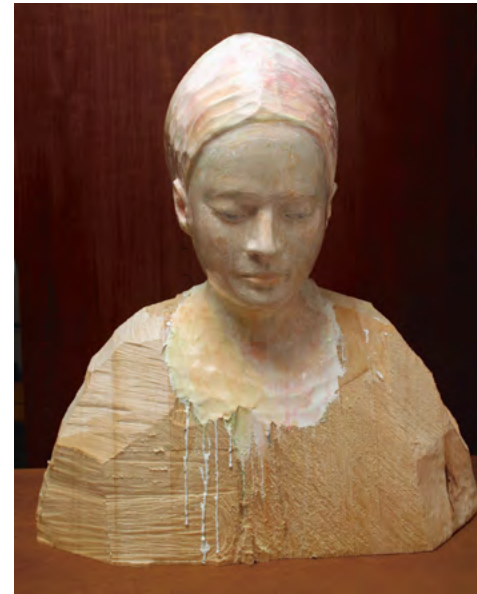
Copper man, 2007

carved limewod, copper plated

30 × 29 × 21 cm



Installation view *Bumped Body* at Kunsthalle Wien
Project Space, Vienna, 2008



Installation view at Berlin Biennale, Berlin, 2006



Exhibition view *Paloma Varga Weisz* at Sadie Coles HQ, London, 2005



Galgenfeld, 2004

Exhibition view *Always a Little Further* at La 51. Esposizione Internazionale d'Arte della Biennale di Venezia, Venice, Italy, 2005



Exhibition view *Paloma Varga Weisz* at Museum Kurhaus Kleve, Kleve, Germany, 2004



Waldfrau, getarnt, 2002

Exhibition view Paloma Varga Weisz at Museum
Kurhaus Kleve, Kleve, Germany, 2004



Haarige Frau, 1999-2000

limewood
48 × 18 × 13 cm



Hirsch, stehend, 1993

limewood

92 × 6,5 × 14 cm

Paloma Varga Weisz

Born in Mannheim, Germany, 1966

Lives and works in Dusseldorf, Germany

Education

1987-90 Wooden carver at Garmisch-Partenkirchen, Bavaria, Germany

1990-98 Staatliche Kunstakademie Düsseldorf under Tony Cragg and Gerhard Merz

Solo Exhibitions (selection)

2024 Pedro Cera, Lisbon (upcoming)
Studio Paloma Varga Weisz, MASSIMODECARLO Pièce Unique, Paris

2023 *Wilde Leute*, Konrad Fischer Galerie, Berlin
Glass, Sadie Coles HQ, London

2021 *Glory Hole*, Le Consortium, Dijon, France

2020 *Bumped Body*, Henry Moore Institute, Leeds, UK
HOMEWORK #5: HOMEWORK, Sadie Coles, London

2019 *Bumped Body*, Bonnefanten Museum, Maastricht, The Netherlands
Wundergestalt, Gladstone 64, New York

2018 *Wild Bunch*, Sadie Coles HQ, London

2017 Galeria Pedro Cera, Lisbon
Skulpturenhalle, Thomas Schütte Foundation, Neuss/Holzheim, Germany

2016 Gerhardsen Gerner, Oslo
Kabinettstück, Fürstenberg Zeitgenössisch, Donaueschingen, Germany

2015 *Root of a Dream*, Castello di Rivoli, Turin, Italy
Glory Hole, Salzburger Kunstverein, Salzburg, Germany

bois dormant, Gladstone Gallery, Brussels

2014 Sadie Coles HQ, London

2013 *Krummer Hund*, Douglas Hyde Gallery, Dublin
Krummer Hund, Kabinett für aktuelle Kunst, Bremerhaven, Germany
Unfired, CAPRI, Dusseldorf, Germany

2012 *Maison de Plaisance*, Museum Morsbroich, Leverkusen, Germany
Sadie Coles HQ, London

2011 *Spirits of My Flesh*, Chapter, Cardiff, UK

2009 Sommer Contemporary Art, Tel Aviv, Israel

2008 Gladstone Gallery, New York
Konrad Fischer Galerie, Berlin
Bumped Body, Kunsthalle Wien project space, Karlsplatz, Vienna

2007 Sadie Cole HQ, London

2006 Douglas Hyde Gallery, Dublin

2005 *Chor*, Gladstone Gallery, New York
Sadie Coles HQ, London

2004 Museum Kurhaus Kleve & Revolver, Kleve, Germany

2003 Stubaifrau, Konrad Fischer Galerie, Dusseldorf, Germany

2002 *Big Trip*, Konrad Fischer Galerie, Dusseldorf, Germany
Waldfrau, Castello di Rivoli, Turin, Italy
Kunstraum Galerie der Stadt Schwaz, Tirol, Austria

2001 Bremerhavenstipendium, Kunstverein, Kunsthalle Bremerhaven, Bremerhaven, Germany
Kabinett für aktuelle Kunst, Bremerhaven, Germany

2000 *Paloma Cabaret*, Adelin Morlon Art Direction, Dusseldorf, Germany
Demut, Galerie Vera Munro, Hamburg, Germany

1999 Collection Ackermans, Xanten, Germany

1998 *Wilde Leute*, Galerie Bochynek, Dusseldorf, Germany

Group Exhibition (selection)

- 2023 *In Ihrer Zeit. Spuren Von Gewicht*, Kunsthalle Museum Bremerhaven, Germany
Animal Farm, Kunst & Denker Contemporary, Düsseldorf, Germany
Der Neue Sammlung, Kunstpalast, Düsseldorf, Germany
Collection Highlights Exhibition, Rubell Museum Miami, USA
- 2022 *Pupils. When We Look At Each Other Our Eyes Blossom*, Casa Masaccio, San Giovanni Valdarno, Italy
Afterimage, MAXXI Museo nazionale delle arti del XXI secolo, L'Aquila, Italy
Balancing Act, Massimo De Carlo, Milan, Italy
REPEATER, Sadie Coles HQ, London
The Searchers, High Deserts Test Sites, Joshua Tree, California
- 2021 *Trees Die Stand: Plants and humans*, Pi Artworks, London, UK
CRACKED, Tristan Hoare, London, UK
SKOGSPROMENAD, CFHILL, Stockholm, Sweden
Fourth Plinth Shortlist Exhibition, The National Gallery, London, UK
Les Fleurs du Mal, Parotta Contemporary Art, Cologne and Bonn, Germany
- 2020 *Mount Kaplan*, Angela Mewes Gallery, Berlin
Jubel Jubel - Es rolle der Rubel, Tiefkeller, Bonn, Germany
- a breath? a name? - the ways of worldmaking, Biennale Gherdëina 7, Val Gardena, Dolomites, Italy
The effects of crossings and self-aggrandization in the human kingdom, Curated by... *scrum* (Seamus Kealy & Tilo Schulz), Mario Mauroner Gallery, Vienna
- 2019 *Animalesque / Art Across Species and Beings*, BALTIC Center for Contemporary Art, Gateshead
Multiface, Georg Hornemann studio, Berlin
- Homo Faber: Craft in Contemporary Sculpture*, Asia Culture Center, Gwangju, South Korea
Mask: In Present Day Art, Aargauer Kunsthaus, Aarau, Switzerland
Animalesque / Art Across Species and Beings, Bildmuseet Umeå University, Umea, Sweden
A Cool Breeze, Galerie Rudolfinum, Prague
The Palace at 4 am., NEON Foundation, Archeological Museum, Mykonos, Greece
The Enigma of the Hour - 100 Years of Psychoanalytic Thought, Freud Museum, London
Beyond the Vessel, Koç Foundation, Istanbul
Theriatropy, Bildmuseet, Umea, Sweden
- 2018 *Al Dio Ortopedico*, Galleria Gentili, Florence, Italy
Material Wood - Art & Design, Messums, Wiltshire, UK
Death is Irrelevant: Selections from the Marc and Livia Straus Collection, 1975-2018, Hudson Valley MOCA, Upstate New York
Topologies, THE WAREHOUSE, Dallas, USA
Parcours, Art Basel, Basel, Switzerland
Von fremden Ländern in eigenen Städten, Düsseldorf Central Station, MAP Markus Ambach Projekte, Düsseldorf, Germany
Nudes, Sadie Coles HQ, London
[IM]MATERIELL. Über das Geistige im Stofflichen, Städtische Galerie Bad Reichenhall, Bad Reichenhall, Germany
ISelf Collection Bumped Bodies, Whitechapel Gallery, London
The Beautiful Escape, CFHILL, Stockholm
A MIND OF WINTER, Fundaziun de Planta Samedan, Samedan, Switzerland
Black White, Städtische Galerie im Park Viersen, Viersen, Germany
- 2017 *ISelf Collection: The End of Love*, Whitechapel Gallery, London
NO MAN'S LAND: Women Artists from the Rubell Family Collection,

- National Museum of Women in the Art, Washington, USA
Dreamers Awake, White Cube, London
EDITION 12-21, me Collectors Room Stiftung Olbricht, Berlin
Luther and the Avantgarde, Old Prison, Wittenberg, Germany
Lucas Cranach the Elder, Museum Kunstpalast, Dusseldorf, Germany
Physical Mind Restless Hand, Galerie Micky Schubert, Berlin
- 2016 *Revolt of the Sage*, Blain Southern, London
Behind the Curtain. Concealment and Revelation since the Renaissance,
Museum Kunstpalast, Dusseldorf, Germany
Cloud and Crystal – Jackson Pollock meets Bruce Nauman,
Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany
The Summer Exhibition, Royal Academy of Arts, London
*With a touch of pink, with a bit of violet, with a hint of green – Dorothee
Fischer in memoriam*, Konrad Fischer Galerie, Dusseldorf, Germany
The Distance of a Day – New in Contemporary Art, The Israel Museum,
Jerusalem
Sulta Croce – Giubileo 2016, Collezione Giancarlo e Danna Olgiatei, Lugano,
Switzerland
QUEENSIZE – Female Artists from the Olbricht Collection, Museum
Arnhem, Arnhem, Netherlands
Ceramix - Ceramic art from Gauguin to Schütte, La Maisen Rouge Paris,
Paris; Cité de la céramique, Sèvres, France
-1 moulage collection of the Berlin Medical Historical Museum at the
Charité, tiefkeller, Bonn, Germany
- 2015 *NO MAN'S LAND: Women Artists from the Rubell Family Collection*,
Rubell Family Collection/Contemporary Arts Foundation, Miami, USA
*Mother of the Year. Between Empowerment and Crisis: Images of
Motherhood from 1900 to Today*, Lentos Kunstmuseum Linz, Linz,
Austria
Ceramix - Ceramic art from Gauguin to Schütte, Bonnefantenmuseum
Maastricht, Maastricht, Netherlands
The Problem of God, Kunstsammlung Nordrhein-Westfalen, Dusseldorf,
Germany
The Marked Self: Between Annihilation and Masquerade, BRUSEUM,
Neue Galerie Graz, Graz, Austria
Plaster: casts & copies, The Hepworth Wakefield, Wakefield, UK
THENnow: Paloma Varga Weisz and Giorgio Morandi, miart Mailand,
Milan, Italy
Du sollst Dir (k)ein Bild machen, Tauf – und Traukirche des Berliner Doms,
Berlin
- 2014 *QUEENSIZE, Female Artists from the Olbricht Collection*, me Collectors
Room Stiftung Olbricht, Berlin
Basic Research, Notes on the Collection, Museum Kurhaus Kleve, Kleve,
Germany
The Human Factor, Hayward Gallery, London
1984?, Mai 36 Galerie, Zurich, Switzerland
- 2013 *Die Bildhauer. Kunstakademie Düsseldorf, 1945 bis heute*,
Kunstsammlung NRW, Dusseldorf, Germany
Adventures of truth, Painting and philosophy, Fondation Maeght, Saint-
Paul, France
- 2012 *Exquisite Corpses: Drawing and Disfiguration*, Museum of Modern Art,
New York
Kabinettstücke, Weserburg, Museum für Moderne Kunst, Bremen,
Germany
Prima Materia, Gladstone Gallery, Brussels
- 2011 *Memories of the Future: The Olbricht Collection, La Maison Rouge*,
Fondation Antoine de Galbert, Paris
Neupräsentation und Leihgaben, Skulpturenmuseum Glaskasten, Marl,
Germany
Folkstone Triennial, Folkstone, UK

- 2010 *Neues Rheinland*, Museum Morsbroich, Leverkusen, Germany
Multiple Pleasures: Functional Objects in Contemporary Art, Tanya Bonakdar Gallery, New York
Intensif-Station, Kunstsammlung NRW, Dusseldorf, Germany
Contemporary Eye: Crossovers, Pallant House Gallery, Chichester, UK
Roll-On/Roll-Off, Kunsthalle Bremerhaven, Bremerhaven, Germany
Lebenslust und Totentanz, Kunsthalle Krems, Krems, Austria
Larger than life - stranger than fiction, 11. Triennale Kleinplastik, Fellbach, Germany
Aber Schwarz ist doch gar keine Farbe!, Konrad Fischer Galerie, Dusseldorf, Germany
Silent Revolution - Sammlungspräsentation, Kunstsammlung NRW, Dusseldorf, Germany
- 2009 *cargo*, Autocenter, Berlin/Bayrische Staatsoper München, Munich, Germany
- 2008 *Vom Gehen in viele Richtungen*, KIT Kunst im Tunnel, Dusseldorf, Germany
Der Symbolismus und die Kunst der Gegenwart, Von der Heydt-Museum, Wuppertal, Germany
The Krautcho Club / In and Out of Place, 176 Gallery, London
Forgotten Bar Project, Galerie im Regierungsviertel, Berlin
Go for it! Olbricht Collection (a sequel), Neues Museum Weserburg, Bremen, Germany
- 2007 *Effigies*, Stuart Shave Modern Art, London
Makers and Modelers, Gladstone Gallery, New York
Die Kunst zu sammeln, museum kunst palast, Dusseldorf, Germany
Revue – Zehn Jahre Museum Kurhaus Kleve, Museum Kurhaus Kleve, Kleve, Germany
re-dis-play, Kunstverein Heidelberg, Heidelberg, Germany
- 2006 *Of Mice and Men*, 4th Berlin Biennale, KW Institute for Contemporary Art, Berlin
Unikate 0/6 - 12 Statements aus Rheinland-Pfalz, Kunstverein Germersheim, Germersheim, Germany
Kunst-Körperlich, Kunsthalle Dominikanerkirche, Osnabrück, Germany
Recent Acquisitions in Contemporary Art, The Israel Museum, Jerusalem
The Wonderful Fund, Pallant House Gallery, Chichester, UK
Zoo Story, Fischer Landau Center for the Arts, Long Island City, New York
- 2005 *The Addiction*, Gagosian Gallery, Berlin
Always a Little Further, La 51 Esposizione Internazionale d'Arte della Biennale di Venezia, Venice, Italy
Blickachsen, Museum Kurhaus Kleve, Kleve, Germany
Sammlung 2005, Neupräsentation Kunstsammlung im K21, Dusseldorf, Germany
The Wonderful Fund Collection, Musée de Marrakech, Marrakech, Morocco
- 2004 *raumfürraum*, Kunstverein für die Rheinlande und Westfalen und Kunsthalle Düsseldorf, Dusseldorf, Germany
actionbutton, Russian Museum, St. Petersburg, Russia
Reflections, Artuatuca Kunsterfgoed Festival, Tongeren, Belgium
9. Triennale der Kleinplastik, Fellbach, Germany
My Father's Eyes, Galerie Andreas Brüning, Dusseldorf, Germany
Sammlung Plum, Museum Kurhaus Kleve, Kleve, Germany
Woodwork, Anthony Grant, New York
All Creatures Great and Small, Comme ci Comme ca II, Salon d'Art, Cologne, Germany
Kunst- und Foerderpreis Rheinland-Pfalz 2004 für Bildhauerei, Schloss Waldthausen, Germany
European Triennial of Small-Scale Sculpture, Murska Sobota, Slovenia

- 2003 *Falling Angels*, Greene Naftali Gallery, New York
Poeme-Image, Schloss Wendlinghausen, Dörentrup, Germany
actionbutton, Ankäufe der Bundesrepublik, Hamburger Bahnhof, Berlin
Not Afraid, Rubell Family Collection, Miami, USA
- 2002 *Paloma Varga Weisz, Cecilia Edefalk and Michael Bach*, Landesvertretung Bremen, Berlin
The Galleries Show, Essor Gallery, Royal Academy, London
Cabinet with Outfit, Galerie Andreas Brüning, Dusseldorf, Germany
on paper, Grimm/Rosenfeld, Munich, Germany
- 2001 Städtische Galerie am Bunten Tor, Bremen, Germany
- 2000 *Aroma*, Konrad Fischer Galerie, Dusseldorf, Germany
Galerie Andreas Grimm, Palma de Mallorca, Spain
- 1998 *Moving images without tears*, Galerie Vera Munro, Hamburg, Germany
- 1996 *Zeitgenössische Kunst aus Nordrhein-Westfalen*, Kulturhuset, Stockholm

Awards (selection)

- 2017 Holbach-Award, Stiftung zur Förderung der Kunst in der Pfalz, Landau, Germany
- 2007 Marianne-Werefkin Award, Berlin
- 2004 Art and Sponsorship Award Rheinland-Pfalz 2004 for Sculpture, Schloss Waldthausen, Budenheim, Germany
- 2000/2001 Bremerhaven-Fellowship, Bremerhaven, Germany

Publication and Catalogues (selection)

- 2019 *Bumped Body*, Bonnefontenmuseum and Koenig Books, Maastricht, Netherlands

- 2017 *Root of a Dream*, Castello di Rivoli, Rivoli, Italy, 2017
- 2012 *Maison de Plaisance: Rosemarie Trockel / Paloma Varga Weisz*. Museum Moirsbroich, Leverkusen, 2012
- 2008 *The Gilded Age*, Kunsthalle Vienna, Vienna, 2008
- 2005 *Zeichnungen, 1998 – 2005*, Koenig Books, Sadie Coles HQ/Konrad Fischer Galerie/ Gladstone Gallery, 2005
Frieze Art Fair Yearbook, Frieze Art Fair, London, 2005-2006
- 2004 Jean Christophe Ammann, *Paloma Varga Weisz*, Museum Kurhaus Kleve, Revolver, Germany, 2004
Guido de Werd, *Gallows Field – a public spectacle*, 2004
Marcus Steinweg, *An Acrobatic Body*, 2004
Anna Catharina Gebbers, *Advance through Myth - Unleashing the elements*, 2004
- 1999 Valeria Liebermann, *Paloma Varga Weisz*, Sammlung Ackermans, Germany, 199

Group Exhibition Catalogues (selection)

- 2020 Dimitris Daskalopoulos, DR. Demetris Athanasoulis, Iwona Blazwick, Elina Koutouri, Maria Koutsoumpou, *The Palace At 4 A.M: In conversation with the collection of the Archaeological Museum of Mykonos*, NEON, Athens, 2020
Adam Budak, *Biennale Gherdeina 7: – a breath? a name? – the ways of worldmaking*, Istitut Ladin Micura de Ru, Ortisei Italy, 2020
- 2019 Simon Moretti and Goshka Macuga, *The Enigma of The Hour: 100 Years of Psychoanalytic Thought*, Koenig Books, London, 2019
- 2017 *Creating Ourselves. The Self in Art*, Whitechapel Gallery, London, London, 2017
Revolt of the Sage, Blain Southern, Quart, London, 2017
Dreamers Awake, White Cube Bermondsey, London, London, 2017

- LUTHER UND DIE AVANTGARDE. Zeitgenössische Kunst in Wittenberg, Berlin und Kassel*, Stiftung für Kunst und Kultur e.V. Bonn, Cologne, Germany, 2017
- CRANACH. Meister – Marke – Moderne*, Museum Kunstpalast, Düsseldorf/Munich, Germany, 2017
- 2016 *Wolke & Kristall. Die Sammlung Dorothee und Konrad Fischer*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf/Bielefeld, Germany, 2016
- Hinter dem Vorhang. Verhüllung und Enthüllung seit der Renaissance*, Museum Kunstpalast, Düsseldorf/Munich, Germany, 2016
- 2015 *Ceramix. Ceramic art from Gauguin to Schütte*, Bonnefantenmuseum, Maastricht/Paris/Sèvres, Netherland, 2015-2016
- The Problem of God*, Kunstsammlung Nordrhein Westfalen, Düsseldorf/Germany, 2015
- Rabenmütter. Zwischen Kraft und Krise: Mütterbilder von 1900 bis heute*, LENTOS Kunstmuseum Linz, Freistadt, Austria, 2015
- 2014 *The Human Factor: The Figure in Contemporary Sculpture*, Distributed Art Publishers, New York, 2014
- The Distaff Side*, The Granary, Connecticut, USA, 2014
- 2013 Bernard-Henri Lévy, *Les aventures de la vérité*, Grasset, Paris, 2013
- 2011 *A Million Miles from Home. Folkstone Triennial*, Folkstone Triennial, Folkstone, UK, 2011
- Memories of the Future*, Paris, The Olbricht Collection, La Maison Rouge, Paris, 2011
- 2010 *Larger than Life – Stranger than Fiction*, 11. Triennale Kleinplastik Fellbach, Fellbach, UK, 2010
- The Library of Babel: In and Out of Place*, Zabudowicz Collection, London, 2010
- Neues Rheinland: Die postironische Generation*, DISTANZ, Berlin, 2010
- Lebenslust & Totentanz*, Olbricht Collection, Kunsthalle Krems, Krems, Austria, 2010
- 2009 Christian Rattemeyer, *The Judith Rothschild Foundation Contemporary Drawings*, 2009
- Collection: Catalogue Raisonné*, MoMA, New York, 2009
- 2008 Matt Gerald, *Interviews 2*, Kunsthalle Wien, Vienna, 2008
- 2007 Hartwig Fischer, *Rockers Island*, Olbricht Collection Museum Folkwang, Steidl/Folkwang Museum, Essen, Germany, 2007
- 2006 *Von Mäusen und Menschen*, 4, Berlin Biennale für Zeitgenössische Kunst/KW Institute for Contemporary Art, Berlin, 2006
- Kunstkörperlich – Körperkünstlich*, Kunsthalle Dominikanerkirche Osnabrück, Osnabrück, Germany, 2006
- 2005 *Sammlung. Kunst der Gegenwart in K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany, 2005
- Most Wanted: The Olbricht Collection*, Olbricht Collection, Berlin/Cologne, 2005
- 2004 *Not Afraid*, The Rubell Family Collection, New York, 2004
- Raumfürraum*, Kunstverein Düsseldorf, Kunsthalle Düsseldorf, Germany, 2004
- Christophe Ammann, *Ich will, dass Du mir glaubst! Triennale der Kleinplastik*, Fellbach, Germany, 2004
- Reflections*, Tongeren Art and heritage festival Artuatuca in Tongeren, Belgium, 2004
- Roland Mönig, *Sammlung Plum*, Museum Kurhaus Kleve, Germany, 2004
- 2003 *Actionbutton*, Deutschland, Neuerwerbungen zur Sammlung zeitgenössischer Kunst der Bundesrepublik, 2000-2002

Public Collections (selection)

Ackermans Collection, Xanten, Germany

Bonnefantenmuseum Maastricht, The Netherlands

ISelf Collection, London

The Israel Museum, Jerusalem

Museum Kurhaus Kleve, Duitsland, Germany

Museum of Modern Art (MoMA), New York

Olbricht Collection, Berlin

Panos and Sandra Marinopoulos Collection, Athens

The Rachofsky Collection, Dallas, USA

Rubell Family Collection, Miami, USA

Thomas Schütte, Düsseldorf, Germany