

# TOYS REDUX – ON PLAY AND CRITIQUE

30.05.–16.08.2015

Cory Arcangel – Alex Bag & Patterson Beckwith – Judith Bernstein – Vittorio Brodmann – Marvin Gaye Chetwynd – Simon Denny – Harun Farocki – Jan Peter Hammer – Nic Hess – Danny McDonald – Dawn Mellor – Claus Richter – Tabor Robak – Timur Si-Qin – Michael Smith – Lily van der Stokker – Julia Wachtel – Hannah Weinberger

The group exhibition *Toys Redux—On Play and Critique* brings together artists who make creative use of formats and imagery from popular culture usually addressed to children or teenagers. Such adoptions and manipulations of motifs from video games, television shows, movies, and cartoons should not be seen as mere pop-cultural quotations: they simultaneously comment on the capitalist production of these consumer worlds. Their pop aesthetic and the promise of an "innocent" and playful universe of childlike fantasy contrast with the underlying reality of neoliberal advertising and marketing strategies. The thematic exhibition unfolds a dialogue between works by artists from several generations, including selected pieces from the Migros Museum für Gegenwartskunst's own collections, and expands on one of the museum's ongoing central themes previously explored in shows by Cory Arcangel (2005), Marvin Gaye Chetwynd (2007), and Alex Bag (2011) as well as *Deterioration, They Said* (2009).

Since the early 2000s, much of **Cory Arcangel's** (b. 1978 in Buffalo, USA) work has emphasized the aesthetic and function of technologies regarded as outdated and obsolete. His art, which often flashes a playful and humorous edge, crosses boundaries between media with confident ease. The formally austere *Super Landscape #1* (2005) is based on *Super Mario Bros.* (1985), one of the best-known video games, as well as a classic racing game. The artist hacks the chips of both modules, removing graphical elements to retain only the clouds from the one and the racetrack and backdrop from the other. Projections and monitors showing the slowly wandering clouds frame a ghostly drive down a road winding through a landscape drenched in psychedelic colors. Arcangel's work draws on strategies of Pop Art—he, too, sources his raw materials from mass culture—but in its monochromy, which suggests abstract painting, it is also influenced by Minimalism, which similarly employed "industrial" materials in an effort to pare art down to an essence of reduction and repetition. No levels are reached in Arcangel's games and no one collects power-ups. In the context of today's "ludic capitalism", in which play and the drive to increase productivity go hand in hand, corrupting the original objective of games may thus also be read as a critical intervention.

**Alex Bag** (b. 1969 in New York, USA) examines the interdependency between high and popular culture and analyzes structural and economical characteristics of the art world. Her works articulate a disarmingly clear-eyed critique of the market and society and gave voice to a profound alienation from today's culture and its institutional pressures to innovate and succeed. Between 1994 and 1997, Bag and **Patterson Beckwith** (b. 1972 in New York, USA) produced a weekly thirty-minute television show called first *Cash from Chaos* and later *Unicorns & Rainbows*, which ran on New York's Channel 34 at 2:30 in the morning. An episode might consist of a homemade report on absurdities of everyday life in New York, taped broadcasts of other stations such as music videos pirated from MTV, pieces documenting the artists' experimentation with drugs, or prank calls to consumer hotlines. The show compiles many salient aspects of teenage life in the 1990s. Its youthful DIY aesthetic, too, clearly rejects the professionalism of standard television formats. The project thus becomes a simulacrum, infiltrating a critique of television into the medium's own distribution channels. In a contemporary perspective, it is not only a historic document illustrating the flood of images that started inundating viewers in the 1990s, but also an archive of the visual world in which an entire generation came of age.

Curators:  
Raphael Gygax  
(curator, Migros Museum für Gegenwartskunst) and  
Judith Welter (collection  
curator, Migros Museum für  
Gegenwartskunst)

A book accompanying the  
exhibition with essays by  
Esther Buss, Alexander R.  
Galloway, Raphael Gygax,  
Hans Ulrich Reck, and Judith  
Welter as well as interviews  
with the artists will be published  
by JRP|Ringier.

MIGROS MUSEUM FÜR  
GEGENWARTSKUNST  
LIMMATSTRASSE 270  
CH-8005 ZÜRICH

T +41 44 277 20 50  
F +41 44 277 62 86  
INFO@MIGROMUSEUM.CH

MIGROMUSEUM.CH  
MIGROS-CULTURE-PERCENTAGE.CH

Since the late 1960s, **Judith Bernstein's** (b. 1942 in Newark, USA) art has combined textual fragments with a sexually explicit iconography inspired by the visual vocabulary teenagers might use. Many motifs in her paintings are reminiscent of the sort of doodles and graffiti images that grace public bathrooms. Bernstein undauntedly explores the seedier reaches of a male and sexist visual culture, in order to articulate a critique of the prevailing power structures dominated by men. She responded to the Vietnam War with works such as *Cockman #1* and *#2* (1966); the latter shows a cartoon-style figure whose huge head is a penis clutching an American flag, while the words "Fuck Vietnam" appear scrawled over the picture in expressive brushstrokes. The distinctive blend of sexual aggression, humorous self-empowerment, and critique of violence in Bernstein's pictures led to several run-ins with censors and for decades made it difficult to exhibit her work. Faithful to the original impulse of her art, her recent work wrestles with America's military engagements and attacks patriarchal structures. The wall-sized drawing *Fucked by Number* (2013) confronts the viewer with a 30-foot penis. The words "Moral Injury" are inscribed along the shaft. The motif is framed by textual fragments and numbers that capture the financial dimension of the US-American deployments in Iraq and Afghanistan.

**Vittorio Brodmann's** (b. 1987 in Ettingen, Switzerland) paintings are populated by bizarre, cartoon-style human characters. Brodmann blends humor and elements of caricature with an expressionist style. His paintings highlight the clichés that debase human relationships or aspects of psychological experience such as loneliness and sadness. Brodmann paints people communicating solely with screens, sipping Starbucks coffee, and walking through their world with their ears covered by headphones. His pictures are made in portable formats derived from entertainment electronics, devices that profoundly influence the way we consume and interpret images today. For example, our eyes are accustomed to the standardized aspect ratios of 4:3 and 16:9. The reflection on the unlimited dissemination, reproduction, and commercial exploitation of images we primarily see on various screens is a salient aspect of Brodmann's art. The installation *Frog* (2015), which is designed for participation, deals with the appropriation of cultural traditions against the background of European imperialism. It is based on a traditional Peruvian board game called *Sapo* (Spanish for toad), which derived from an ancient legend of the Incas. The game's aim is to throw coins or tokens into small holes on the board. Following the Spanish conquest of South America, the game also spread over Europe, where it is particularly popular in English pubs.

**Marvin Gaye Chetwynd** (b. 1973 in London, UK)—formerly known as Lali and then as Spartacus Chetwynd—first came to notice in the 2000s with carnivalesque performance pieces that blended echoes of medieval mystery and Shrovetide plays with elements of classic traveling theater. Chetwynd, who creates paintings as well as performances, combines a humorous take on quotations from art and cultural history with pop-cultural allusions to build complex systems of reference. On several occasions, Chetwynd wove motifs from medieval literature into her performances; see, for example, the piece *Money* (2009), for which she drew on selections from Geoffrey Chaucer's *Canterbury Tales* (ca. 1387). She foregrounds the moral aspect of the verse narratives, stories of betrayal, greed, and envy—and highlights parallels with our neoliberal working world. Between 2010 and 2014, Chetwynd created almost two hundred black-and-white collages, made of simple photocopies, which unfurl a dense web of motifs from the early history of art interspersed with pictures of her friends and acquaintances. They are presented before a backdrop that is a collage in the same style. This lets Chetwynd embed the small-scale collages in a larger spatial experience: reminiscent of her theatrical settings, the arrangement uses simple means to striking effect.

**Simon Denny's** work (b. 1982 in Auckland, New Zealand) is propelled by his interest in the economic and entertainment aspects of information technology. With *The Personal Effects of Kim Dotcom item 102. Artwork, Predator Statue (1)* (2013), Denny examines the meaning of property and theft in the age of digital data traffic. The sculpture is a replica of a merchandising product and part of a larger ensemble, which is based on a complete and detailed list of the altogether one hundred and ten objects confiscated during a raid on Kim Dotcom's luxury home. Dotcom (né Schmitz) was the founder of the file sharing platform Megaupload. Before becoming an online millionaire, he started out as a hacker. In 2012, an indictment on copyright infringement was filed against him by the FBI. The copy of the Predator statue exemplifies several themes of Denny's analysis: far from being just a sculpture, it is a collectible object thanks to its immaterial symbolic value. Denny's replica of the original adds to this accumulation of immaterial value: the artist reenacts and reveals mechanisms of fetishistic investment. By turning the spotlight on Kim Dotcom, Denny also addresses the circulation of economic values generated by an entertainment industry for which children and teenagers are crucial audiences.

MIGROS MUSEUM FÜR  
GEGENWARTSKUNST  
LIMMATSTRASSE 270  
CH-8005 ZÜRICHT +41 44 277 20 50  
F +41 44 277 62 86  
INFO@MIGROMUSEUM.CH

**Harun Farocki's** (b. 1944 in Neu Titschein, Czech Republic, d. 2014 in Berlin, Germany) filmic oeuvre, which spans almost four decades, studies the question of the representation of reality and history in connection with the medium's potential. The video installation *Parallele I–IV* (2014), explores the possibilities and limitations of virtual worlds and their protagonists in video and computer games, as well as their historical evolution. *Parallele I* presents a record of the stylistic evolution of video games designed with a view to the best possible mimicry of nature. But despite this tendency toward the recreation of reality and approximative naturalism, video games and their heroes evince limitations that are the focus of the remaining sections. *Parallele II* and *III* examine the spatial and geographical boundaries of the video games' settings, which are determined by programmed rules and hence insurmountable. The final section of the series, *Parallele IV*, turns the spotlight on those protagonists, which are rendered without individual features. They have not received any education or training and exist solely as objects of identification for the player. Farocki's reflection is an examination not just of the medium but also its images: a man-made virtual world and the influence it has on our reality and perception.

For his film *The Jungle Book* (2013), **Jan Peter Hammer** (b. 1972 in Kirchheim unter Teck, Germany) adapted a didactic television entertainment format. Hammer's colorful sock puppetry, inspired by shows such as *Sesame Street* (1969), is an odd choice of medium given the complexity of what the figures discuss: the mechanisms of finance in the age of neoliberalism. This apparently contradicts with the value systems the television format usually serves to impart: love of neighbor or the importance of friendship. The script, which Hammer developed with Ana Teixeira Pinto, portrays contemporary capitalism as a universal system of global reach that is not amenable to change. The title compares this system to a historic hegemonic worldview by quoting Rudyard Kipling's world-famous children's book, which combined entertainment with the dissemination of ideas that buttressed the legitimacy of (British) colonialism. The commercial success of Walt Disney's movie version of the story suggests another central hypothesis of Hammer's film: "Children Are Money"—as the neoliberal system's future producers and consumers they are its perfect clients. The work also emphasizes the ambivalence of such formats designed for young audiences. Ever since the age of industrialization "invented" leisure, the traditional freedom and inefficiency of children's play and entertainments have gone along with the expectation that they yield pedagogical benefits.

Over the past twenty years, **Nic Hess** (b. 1968 in Zurich, Switzerland) has created an oeuvre of graphical installations that enlarges the pictorial space by expanding it over a wide variety of support media. He paints and tapes his pictures on walls, stairwells, and ceilings, though his sprawling creations extend onto more traditional media such as canvases or wood panels as well. Both their aesthetic and the materials Hess uses come from the repertoire of everyday life and popular culture, but his works also feature art-historical references or quote political and economic symbols. Familiar corporate logos appear at the centers of his installations from the late 1990s—for *kollektIEREnd* (1998), logos based on pictures of animals in order to investigate the specific attributes (associated with the characteristics of the animals) and attitudes toward life that the use of these symbols served to convey. In the 1990s international brands represented by recognizable logos were turned into icons of the period's booming lifestyle capitalism. Hess's reflection on this phenomenon is motivated by his interest in the playful side of this bold and simple visual language. By rearranging logos and placing them in new contexts, the artist uncovers their expressive quality and interrogates the migration of symbols in an era of advancing globalization.

As a founding member of the artists' collective *Art Club 2000* (1992–2000) and a longtime associate of the legendary gallery American Fine Arts led by Colin de Land (1956–2003), **Danny McDonald** (b. 1971 in Los Angeles, USA) launched his career as an artist in a milieu that stood out for its critical stance vis-à-vis the mechanisms of the art market. McDonald's sculptures, which are built from plastic action figures and fan articles, propose narratives that blend caustic social analysis with light-hearted wit. The topics that are addressed range from colonialism and genetic engineering to the insatiable greed of the financial market: for example when he puts a triumphant Uncle Sam Action Figure in front of a "bleeding" American Native doll (*This is What Happened*, 2015) or when a vulture hands an American Express Card to a rat over the suspicious eyes of Uncle Sam (*Credit Card Offering 2 (Uncle Sam in a Hat with Vulture & Rat)*, 2012). His reuse of Uncle Sam, arguably the best-known national allegory of the United States, show a broken existence at the abyss. In McDonalds works, the Readymades of entertainment industry that embody the increasing economization of desire and fan culture, become the protagonists of "dangerous" scenarios: collisions between figures of different cultural background and semantics illustrate social discontinuities that are illustrated in cartoon-like miniature tableaux.

MIGROS MUSEUM FÜR  
GEGENWARTSKUNST  
LIMMATSTRASSE 270  
CH-8005 ZÜRICHT +41 44 277 20 50  
F +41 44 277 62 86  
INFO@MIGROMUSEUM.CH

In narrative pictures, many of them in large formats, **Dawn Mellor** (b. 1970 in Manchester, UK) studies the social and political dimensions of the star cult. The motifs on which her paintings are based are celebrities—idols and icons from different eras and a wide range of cultural domains—whom she subjects to a sometimes grotesque deconstruction, placing them in fresh narrative contexts and contriving new symbolisms and iconographies around them. In her large-format Dorothy cycle—the protagonist is Judy Garland's Dorothy Gale from *The Wizard of Oz* (1939)—Mellor continues her exploration of pop-cultural iconography and the ways in which they interact with stereotyped social patterns. She exploits the multiple codifications that intersect in the character: in the movie, Dorothy's story is a middlebrow allegory of a white girl's coming of age, but then the character subsequently became conflated with the real Judy Garland, who made headlines with her drug problems and was adopted as an icon by the gay movement. Her pictures chart the character's further evolution, spawning new plots that incorporate both the complex history of its cultural afterlife and the iconography of the original movie.

The iconography and materials of **Claus Richter's** (b. 1971 in Lippstadt, Germany) relieflike pictures, sculptures, and theatrical installations hail from the world of toys, amusements, and fantasy. He often focuses on historic playthings such as puppet shows, meticulously reconstructing them and activating them in his performances. Richter himself is a collector of toys from different periods. But it would be simplistic to describe his art as no more than an affirmative recreation of the "lost world" of childhood. Thoroughly reflective and unfailingly humorous, Richter's works unmask such escapism as a fictional construction, a "romantic" notion that is always bound up with the commercial interests of others. Created especially for the exhibition, the installation, *Very Large Self-Portrait with Train and Colored Lights* (2015), consisting of piled gift boxes, points out the ambivalence inherent in the toy as a positively connoted gift on the one hand and an object of capitalist consumer society on the other hand. The work reproduces the moment of excessive consumerism which is created and promoted by the toy industry and companies such as Walt Disney.

**Tabor Robak** (b. 1986 in Portland, USA) makes visually captivating computer-generated animations that imitate the aesthetic of surfaces in video games. However, the elaborately programmed sequences in *Analphabetic Aquarium* (2014) serve no gaming-related function. Everything is borrowed, giving rise to a déjà-vu effect, and yet everything is invented from whole cloth or at least modified. In an eclectic and excessive accumulation, the artist strings these effects together to create repetitive and rhythmical sequences. Robak not only critiques the commercial obliteration of the boundary between advertising and entertainment; another concern of his art is the physical reality of digital realms. By showing his work on ensembles of flat-screen monitors, he brings the interface between the digital and real worlds into focus. Unlike projections, screens allow the viewer to step up to the picture to the point where the individual pixels come into view as such. Contrasting with the ostensibly active part in which video games cast the player, Robak's art excludes the viewer from the game, not only because there is no way for him to become involved but also because the smooth and clean surfaces of the high-resolution screens repel his touch. In Robak's more recent works, the animations proliferate beyond the bounds of the individual screen and extend onto neighboring monitors.

**Timur Si-Qin** (b. 1984 in Berlin, Germany) belongs to the generation of artists that grew up not only with the Internet as an entertainment machine, but also with the neoliberal principles of globalized and digitalized markets. The central interest of Si-Qin's work concerns the aesthetic and imagery of the universal language of advertising and the cultural consumption this environment has given rise to. The ensemble of works collectively titled *Axe Effect* (2013) consists of different constructions in which bottles of Axe brand shower gel (known as Lynx in some countries) are skewered on Excalibur and Samurai toy swords. Once the bottles are lanced, their content spills all over the floor and pedestal to produce colorful abstract "drip paintings." The series focuses on objects and forms of product advertising specifically targeted at teenage audiences. The title plays on the slogan that Unilever, the manufacturer behind Axe, came up with: the idea is that the cosmetics produce an "Axe effect" that helps young men break into the neoliberal dating and romance market. The effect is presumably available to anyone who can afford to buy the product.

MIGROS MUSEUM FÜR  
GEGENWARTSKUNST  
LIMMATSTRASSE 270  
CH-8005 ZÜRICHT +41 44 277 20 50  
F +41 44 277 62 86  
INFO@MIGROSMUSEUM.CHMIGROSMUSEUM.CH  
MIGROS-CULTURE-PERCENTAGE.CH

**Michael Smith** (b. 1951 in Chicago, USA), who started to make art in the late 1970s, creates films, videos, and performance pieces that pick up on a variety of television formats and offer a humorous commentary on the ways TV culture has affected our society. The artist appears in his own works in the guise of his alter ego "Mike"—a somewhat nerdish American everyman—and uses diverse television formats such as the talk show, the music video, and the soap opera as vehicles for his ongoing narrative. In the cycle *Mike Builds a Shelter* (1983–1985) which consists of several sculptural installations, photographs, and a film of the same title, Smith explores the question of what to do in the event of a nuclear incident. His Alter Ego Mike comes across a flyer produced by the US government that advises Americans to build nuclear shelters in their own homes as a precaution against a possible nuclear attack. The authorities had actually encouraged the construction of such civilian bunkers in the 1950s. With increasingly sardonic humor, Smith's film examines the question of government responsibility in the event of nuclear incidents and similar man-made disasters—a question that certainly seems topical after the catastrophic accidents of Chernobyl and, more recently, Fukushima.

**Lily van der Stokker** (b. 1954, Den Bosch, Netherlands) first garnered attention in the late 1980s with colorful wall paintings showing floral ornaments and cloud formations whose aesthetic and palette are visibly inspired by Pop Art. The artist often complements these patterns with textual fragments or single words. The textual fragment in the wall painting *Interesting Work* (2003/2014) takes a self-reflective turn, commenting on the artist's motivation and practice. The brief note, in which van der Stokker's sense of humor is readily apparent, not only addresses the critical reception of her work, but also points to the economic laws that prevail in the art market. With her playful formal vocabulary, van der Stokker has polarized critics for three decades; many reviewers have seen nothing in her work but a repetitive and obsessively decorative "girlie art." Yet her "long-term project" is actually sustained by a core feature and primary instrument of conceptual art, the displacement or transfer—in this instance, of a distinctive iconography—into the white cube. The gesture of repetition also figures largely in Minimal art, a tradition to which van der Stokker's art owes a debt that is especially recognizable in a perspective on her oeuvre as a whole.

**Julia Wachtel** (b. 1956 in New York, USA) has explored themes similar to those that defined the art of the "Pictures Generation": starting in the 1970s, a loose association of artists around Sherrie Levine, Robert Longo, and Jack Goldstein, and others outlined a vision of art that defied the predominance of Minimalism and Conceptualism at the time. Building on the legacy of Pop Art, they highlighted the potential of images and the practice of making them. Like these earlier artists, Wachtel works with appropriated images in which certain recurrent stereotypes and themes are apparent. In the 1980s, she introduced a type of image she has used ever since: she paints cartoon characters from commercial greeting cards, a product of mass culture—or, to use the postmodern term, "low culture". Initially, Wachtel simply reproduced existing characters, but then she also hired graphic artists specializing in cartoons to create new characters for her paintings. Her interest in cartoons brings the visual representation of human emotion into focus: the genre lends highly stylized and condensed form to various feelings and paves the way for their commercial exploitation.

The austere and subtle sounds of **Hannah Weinberger's** (b. 1988 in Filderstadt, Germany) works mimic the ambient music that usually plays in shopping centers, fashion stores, elevators, and similar locations. In these public spaces, the constant acoustic stream suggests a deliberate discretion; in the museum setting, where it loses its function, it is suddenly very present, even obtrusive, and strangely disconcerting. Other works involve members of the audience by making them produce music on their notebooks using programs like Apple's GarageBand. The (collaborative) activity of making music is a central theme in Weinberger's art, which explores economies of production in the age of digital online marketplaces. Many of her works are accordingly created in collaboration with others, whose contributions inform the final outcome: authorship becomes a communal process in which the artist acts as a "conductor." The visitor to the exhibition is quite literally invited to play along. Weinberger thus not only revives a conception of artistic participation that has often been fraught with idealistic expectations concerning the social relevance of art; the very materials she uses leave no doubt that this model has long been co-opted by the markets.

The exhibition is curated by Raphael Gygax (curator, Migros Museum für Gegenwartskunst) and Judith Welter (collection curator, Migros Museum für Gegenwartskunst).

MIGROS MUSEUM FÜR  
GEGENWARTSKUNST  
LIMMATSTRASSE 270  
CH-8005 ZÜRICHT +41 44 277 20 50  
F +41 44 277 62 86  
INFO@MIGROSMUSEUM.CH

**Cory Arcangel**

*Super Landscape 1*, 2005

4 projections on walls, 3 monitors, (reprogrammed Nintendo Famicom cassettes (Super Mario, Bros., F1 Race), Nintendo Entertainment System und Hyperkin RetroN)

Dimension variable

Sammlung Migros Museum für Gegenwartskunst

**Alex Bag & Patterson Beckwith**

*Cash from Chaos / Unicorns & Rainbows*, 1994–1997

11-channel video projection on 11 monitors (color, sound)

Dimension variable

Sammlung Migros Museum für Gegenwartskunst

**Judith Bernstein**

*Fucked by Number*, 2013

Various materials on paper

427 x 975 cm

Courtesy of the artist, Karma International Zürich

**Judith Bernstein**

*Cockman #1*, 1966

Acrylic on canvas

168 x 161 cm

Courtesy of the artist, Hauser & Wirth Collection

**Judith Bernstein**

*Cockman #2*, 1966

Acrylic on canvas

196 x 151 cm

Courtesy of the artist, Hauser & Wirth Collection

**Vittorio Brodmann**

*Frog*, 2015

Wood, metal, colored leather, brass, acrylic paint

63 x 66 x 111 cm

Courtesy of the artist, Galerie Gregor Staiger, Zürich

**Vittorio Brodmann**

*Speak and Moan*, 2015

Oil on canvas

36 x 40 cm

Courtesy of the artist, Galerie Gregor Staiger, Zürich

**Vittorio Brodmann**

*The Tendency to See Problems as Jigsaw Puzzles*, 2015

Oil on canvas

45 x 35 cm

Courtesy of the artist, Galerie Gregor Staiger, Zürich

**Vittorio Brodmann**

*Ritual Assault*, 2015

Oil on canvas

40 x 30 cm

Courtesy of the artist, Galerie Gregor Staiger, Zürich

**Vittorio Brodmann**

*More About Leverage*, 2015

Oil on canvas

35 x 42 cm

Courtesy of the artist, Galerie Gregor Staiger, Zürich

**Vittorio Brodmann**

*Envision Glam*, 2014

Oil on canvas

25 x 35 cm

Courtesy of the artist, Galerie Gregor Staiger, Zürich

MIGROS MUSEUM FÜR  
GEGENWARTSKUNST  
LIMMATSTRASSE 270  
CH-8005 ZÜRICH

T +41 44 277 20 50  
F +41 44 277 62 86  
INFO@MIGROMUSEUM.CH

**Marvin Gaye Chetwynd**

*Some Canterbury Tales*, 2010–2014  
166 collages photocopied, wall paper photocopied  
Dimension variable  
Sammlung Migros Museum für Gegenwartskunst

**Simon Denny**

*The Personal Effects of Kim Dotcom item 102. Artwork, Predator Statue 1*, 2013  
Metal  
245 x 200 x 130 cm  
Courtesy of the artist, Museum Moderner Kunst Stiftung Ludwig Wien

**Harun Farocki**

*Parallele I-IV*, 2012–2014  
Video installation (2 two-channel video projections, 2 single channel video projections, color, sound)  
Dimension variable, Edition: 1/3 ap, 17 min., 9 min., 7 min., 11 min.  
Sammlung Migros Museum für Gegenwartskunst

**Jan Peter Hammer**

*The Jungle Book*, 2013  
HD video (color, sound), Edition: 1/5, 17:24 min.  
Courtesy of the artist, Supportico Lopez, Berlin

**Nic Hess**

*kollekTIEREnd*, 1999  
Dispersion, overhead projector, wood, cardboard, adhesive tape, charcoal, fluorescent paint, metall, paper, plastic bag, acrylic glas, adhesive foil  
Dimension variable  
Sammlung Migros Museum für Gegenwartskunst

**Danny McDonald**

*Science Fiction vs Fantasy (Darth Vader & Harry Potter)*, 2010  
Darth Vader Maske by «Don Post Studios» 1977 (plastic), Darth Vader costume by «Rubies» 2005 (fabric), Darth Vader Force FX Lightsaber Collectible «Hasbro Signature Series» 2008 (plastic, metal, LED lighting), J.K. Rowling Harry Potter Complete Collection «Scholastic Books» 2009 (printed cardboard box and printed paper book covers)  
Dimension variable  
Courtesy of the artist, Galerie Isabella Bortolozzi, Berlin

**Danny McDonald**

*Credit Card Offering 2 (Uncle Sam in a Hat with Vulture & Rat)*, 2012  
Plastic, wool, satin, nylon, plastic, printed card, glass, MDF  
127 x 25 x 33 cm  
Courtesy of the artist, Galerie Isabella Bortolozzi, Berlin

**Danny McDonald**

*Untitled (Corn)*, 2012  
Resin, modified plastic action figures, nylon, acrylic, Polymer Clay, syringe, LED lights, MDF, dildo, glass, plastic ring, on metal plate, on wooden pedestal  
137 x 33 x 33 cm  
Courtesy of the artist, Galerie Isabella Bortolozzi, Berlin

**Danny McDonald**

*The Speculator*, 2015  
Antique top hat, styrofoam skull, wrestler legs, glass monocle, chain, crystal, broken globe  
73 x 40 x 30 cm  
Courtesy of the artist, Galerie Isabella Bortolozzi, Berlin

**Danny McDonald**

*This is What Happened*, 2015  
Uncle Sam action figure, plastic leather vintage hair and doll beads  
37 x 29 x 29 cm  
Courtesy of the artist, Galerie Isabella Bortolozzi, Berlin

MIGROS MUSEUM FÜR  
GEGENWARTSKUNST  
LIMMATSTRASSE 270  
CH-8005 ZÜRICH

T +41 44 277 20 50  
F +41 44 277 62 86  
INFO@MIGROMUSEUM.CH

**Dawn Mellor**

*Pirate Dorothy*, 2008

Oil on canvas

340 x 270 cm

Sammlung Migros Museum für Gegenwartskunst

**Claus Richter**

*Very Large Self-Portrait with Train and Colored Lights*, 2015

Wood, paper, carton, toy train, electric lights, Polyclay, fabric, ribbons

Dimension variable

Courtesy of the artist, Clages, Köln

**Tabor Robak**

*Alphabetic Aquarium*, 2014

4-channel HD video (custom software), Edition: 1/2 ap + 3

305 x 128 cm, 30 min.

Courtesy of the artist, team (gallery, inc.), New York

**Timur Si-Qin**

*Axe Effect*, 2013

Axe bodywash, swords, tripods

4 Teile: je ca. 163 x 110 x 110 cm

Courtesy of the artist and Société, Berlin

**Michael Smith**

*Mike Builds a Shelter*, 1983–1985

Single-channel video on monitor (color, sound), animation on monitor (color), printed paper mounted on foam core, color lenticular photographs on paper, B/W photograph

24:10 min., 3 sec. (looped)

Sammlung Migros Museum für Gegenwartskunst

**Lily van der Stokker**

*Interesting Work*, 2003/2014

Acrylic paint on wall

315 x 587 x 355 cm

Courtesy of the artist, Kaufmann Repetto, Milano

**Julia Wachtel**

*Handmade*, 2011

Oil on linen

97 x 206 cm

Courtesy of the artist, Vilma Gold, London

**Julia Wachtel**

*Local*, 2011

Oil on canvas

102 x 218 cm

Courtesy of the artist, Vilma Gold, London

**Julia Wachtel**

*Brick by Brick*, 2014

Oil on canvas

152 x 352 cm

Courtesy of the artist, Vilma Gold, London

**Hannah Weinberger**

*For future inspirations*, 2015

MP3 file, 2-channel-sound-installation

Courtesy of the artist, Freedman Fitzpatrick, Los Angeles

MIGROS MUSEUM FÜR  
GEGENWARTSKUNST  
LIMMATSTRASSE 270  
CH-8005 ZÜRICH

T +41 44 277 20 50  
F +41 44 277 62 86  
INFO@MIGROMUSEUM.CH

MIGROMUSEUM.CH  
MIGROS-CULTURE-PERCENTAGE.CH