

Partkett 42 : a focus on one issue

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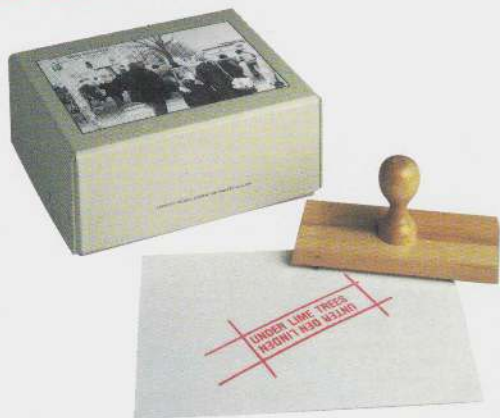
**The Museum of Modern Art,
Department of Prints and Illustrated
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Exhibition URL

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Parkett 42: A Focus on One Issue



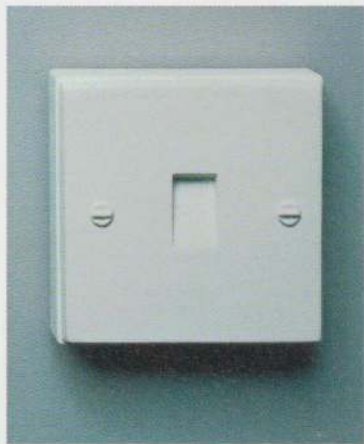
Lawrence Weiner. *Unter den Linden—Under Lime Trees*. 1994. (Edition for *Parkett* 42, 1994). Multiple of rubber stamp and ink pad, housed in box with mounted screenprint, box: 4 1/2 x 10 3/8 x 9" (11.4 x 26.4 x 22.9 cm). Manufacturer: stamp by Speckert + Klein, Zurich. Printer: Lorenz Boegli, Zurich. Edition: 80. Riva Castleman Endowment Fund, Lily Auchincloss Fund, and Gift of *Parkett*. © 1994 Lawrence Weiner

Each volume of the journal *Parkett* produces its own synergy, based on the sum of its visual and written components. Most striking is the thoughtful selection of artists whose commissioned projects for each volume reveal connections between works that might otherwise seem unrelated. For volume 42 (December 1994), the editors selected Lawrence Weiner and Rachel Whiteread to make editioned artworks, Nan Goldin to create a page insert, and Christian Marclay to design a spine that would eventually encompass four volumes.

"I will be a tattoo on Rachel Whiteread's structures,"* teased Weiner when invited to collaborate with *Parkett*. Both Weiner (American, b. 1942) and Whiteread (British, b. 1963) work in public modes, giving outward expression to everyday objects, places, and

utterances that are often ignored. A central figure in first-generation Conceptual art, Weiner relies on words to conjure up meaning and visual experience. His edition *Unter den Linden/Under Lime Trees* invites viewers to stamp a sheet of paper and take it with them. The stamp's text is linked to the picture mounted on the box that houses the work: a photograph of the artist and his family strolling along Berlin's best-known boulevard, Unter den Linden, which runs eastward for nearly a mile from the Brandenburg Gate. The boulevard encapsulates Germany's complex past, symbolizing different things during different epochs—from the pinnacle of Berlin's cultural life before the war, to a symbol of Nazi power, a segregated east and west, and reunification. By inviting the endless reproduction of this phrase, Weiner's allusion extends beyond his personal travels to the myriad lives and actions played out along this historic promenade.

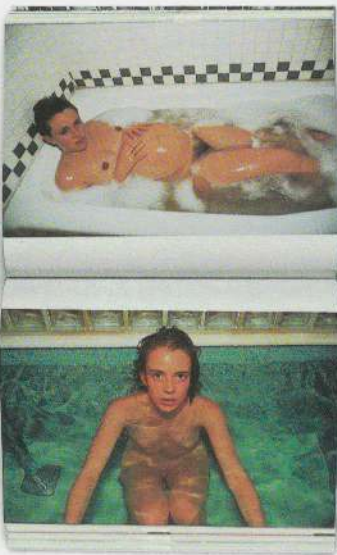
Similarly, Whiteread's work triggers the viewer to consider the personal histories and social interactions associated with everyday objects and places. In a twist on conventional sculpture-making, the artist uses mainly plaster or rubber to cast the empty spaces that inhabit and surround objects. Her edition *Switch* depicts the space around a light switch that Whiteread salvaged



Rachel Whiteread. *Switch*. 1994. (Edition for *Parkett* 42, 1994). Multiple of plaster and brass, 3 1/2 x 3 1/2 x 1 1/8" (8.9 x 8.9 x 2.9 cm). Fabricator: Gregory Clive Dunn and Tania Kovats, London. Edition: 60. Riva Castleman Endowment Fund, Lily Auchincloss Fund, and Gift of *Parkett*. © 1994 Rachel Whiteread

while working on her monumental outdoor project *House*, a scaled cast of the interior of an abandoned row house in London.

In contrast to Weiner's and Whiteread's oblique references to history and memory, photographer Nan Goldin (American, b. 1953) takes a documentary approach, depicting intensely private moments in the



left: Nan Goldin. Insert for *Parkett* 42, 1994. Fourteen commercially-printed pages, 10 x 9 1/4" (25.4 x 23.5 cm). Edition: size of journal's print run. © 1994 Nan Goldin. Courtesy Matthew Marks Gallery, New York, and Scalo, Zurich

right: Christian Marclay. Spine project for *Parkett* 42–45, 1994–95. Commercially printed. Edition: size of journal's print run. © 1994 Christian Marclay



lives of her friends. Linking the narrative structure of the book format used by *Parkett* to her own visual storytelling, Goldin sized her images to suit the journal's design. The insert consists of twelve photographs taken around the world between 1983 and 1994, and focuses on nude female subjects. Apart from a photograph of naked baby girls at a birthday party, this mélange of images, presented without chronological progression, depicts intimate and vulnerable scenes of women—relaxing in the bath, standing in the shower, hovering at the edge of a lake, lying in bed, and dressing before a performance. These are moments when the world is normally shut out, and their placement within the specifically public format of a journal jolts the viewer.

While Goldin records private moments, Christian Marclay (American, b. 1955) appropriates an image from the mass media. For *Parkett*, Marclay—whose work mingles music and sound-production with popular culture and fine art—designed a spine that links volumes 42 through 45. Each spine carries an image of one of the Beatles; when placed together, the entire band emerges. The brightly printed reproduction is based on a promotional picture the artist culled from a photo archive in New York, and relates to other works that highlight the artist's fascination with the Beatles' iconic popularity and, more generally, with the impact of music on our daily lives. Moreover, by linking multiple volumes of *Parkett*, Marclay's spine project encourages us to consider the individual volumes together, and also to make connections between them.

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Produced in conjunction with the exhibition *Collaborations with Parkett: 1984 to Now* April 5—June 5, 2001

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All works are in the collection of The Museum of Modern Art, New York

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Judith B. Hecker, Assistant Curator
Department of Prints and Illustrated Books

*Quoted in Bice Curiger, "Editorial," *Parkett* 42.

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