Entangled Art Histories

The United States and the Two Germanies 1960–1990

Edited by Valérie Mavridorakis, Alexander Streitberger, Hilde Van Gelder, and Erik Verhagen

Leuven University Press

Table of Contents

Artists, Critique, and the New York–Cologne Axis in the 1980s and 1990s

Alexander Alberro

The West German city of Cologne created its own art center model in the mid-1980s. The opening of pioneering exhibition venues, such as Galerie Christian Nagel, which was then allied with New York's American Fine Arts gallery and featured many US and Western-European-based artists working in the legacies of Conceptual art and institutional critique, turned the city's ambitious cultural milieu into a nexus for critical debate and experimental art. What seemed to be different trajectories became highly productive in a specific network of exchange and discussion. My argument is that the two dominant types of critique that circulated in this context in the late 1980s and 1990s—an aesthetic critique that focused on the artist's personality and a social critique that sought to transform art practice through the theorization of non-exploitative practices and techniques—culminated in what came to be called "artistic service provision." (Fraser, 1994/2005c) The latter terminated the modern notion that artists live and work in a manner that separates them from the division of labor—that the alienating conditions of labor do not dictate how artists work. It collapsed the distinction between the artistic production of essentially useless or purposeless things and the means-to-an-end rationality of economic imperatives.

Both aesthetic and social critique encouraged artists to develop project works that unfolded over time and did not culminate in art objects. But they did so for different reasons. Whereas artists engaged in social critique produced works that primarily emphasized social engagement and art theory, those inclined to the aesthetic critique folded earlier forms of Conceptual and institutional critique into what artist Josef Strau retrospectively describes as a "semi-glamorous attitude" of non-production. This inclination sought to cultivate a bohemian subculture of aloofness and a "cool" disdain for professional ambition and success. (Strau, 2006: 31) The artists used their creatively driven personalities and socially intense lifestyles to gain recognition. In this sense, the aesthetic critique is similar to what Luc Boltanski and Eve Chiapello

refer to in *The New Spirit of Capitalism* as counter-cultural "artistic critique," which the sociologists describe as a current of critical analysis that has spanned modern society for almost two centuries. (Boltanski and Chiapello, 1999/2005: 201) Like the aesthetic critique, the artistic critique aspires to an unalienated life of complete autonomy, unfettered by conventionality. The human subjects it theorizes are free to pursue creative activities whose only purpose is self-realization. They refuse production-oriented values in favor of free-wheeling contemplation, individual expression, and non-regimented daily patterns. (Boltanski and Chiapello, 1999/2005: 30)

Michael Krebber's artistic production in the late 1980s and early 1990s is a quintessential example of the artistic practice of aesthetic critique. During these years, Krebber explored alternative exhibition modes, such as gallery presentations of the work of other artists or empty vitrines (*Untitled (Daniel Buren, Allan McCollum)* [1989]), that probed Postmodernist issues of authorship and originality. His work assumed a hyper-referential, appropriationist, fan-like approach. Jutta Köther, Cosima von Bonin, and Heimo Zobernig's art practices took similar approaches. So, too, did the activities of artists affiliated with Friesenwall 120, a storefront venue in Cologne that functioned as both a social site and an exhibition locale. Founded in 1990 by Stephan Dillemuth and soon co-run with Strau and Nils Norman, Friesenwall 120 had been outfitted by the artists with ample space for viewing art and a well-stocked reading and video lounge. They regularly displayed project works of various types throughout the space and held film screenings and public discussions in the reading room. Typical projects included a presentation of videotape recordings put together by the Munich group BOA. This archive, which BOA assembled in their effort to generate a counter-public sphere, features a mix of old news broadcasts and advertising videos for the West German army's main battle tank: the Leopard. Friesenwall 120 also hosted exhibitions, such as *Internationale Situationniste*, curated together with scholar Roberto Ohrt, and *Wahrheit ist Arbeit: Wie es wirklich war* [Truth is work: How it really was], co-organized with Krebber and Uwe Gabriel. The exhibition space further showed a vast display of newspapers and journals that focused on the student protest movement in the 1970s, the history of the Red Army Faction in West Germany, and counter-hegemonic artistic practices. As Dillemuth recollects,

> people used to come around [to Friesenwall 120] in the evening to watch a video or read, brought videos along too, contributed material, which meant that the archive grew. The archive also reflected our own activities; it became a tool for self-observation and the transferal of information. (Dillemuth, 2016: 213)

The Friesenwall 120 storefront was near the Cologne gallery district. But it functioned in stark contrast to the nearby commercial galleries. Friesenwall 120's growing constituency disdained the pursuit of unique artistic creation. Dillemuth observes that the group clustered at the storefront venue exhibited "the bohemian atmosphere surrounding artists and the byproducts of their work rather than artists and their work as such." (Dillemuth, 2016: 214) The emphasis was on the exodus of artists from the stranglehold of artist-gallery relations. This departure was not an actual escape to some new outside but an immanent flight to create an artists' community that leveled the differences between the (commercial) gallery and (public) project cultures. The success of Friesenwall 120, Dillemuth notes, led its participants to realize that there were various initiatives that were trying out different forms of production and distribution and that they were "not alone on the periphery of the official art system." (Dillemuth, 2016: 218)

The Unfair

The depressed art market at the turn of the decade limited possibilities and strained the little institutional support there was from private collectors. By the early 1990s, the Cologne art fair, Art Cologne, which had brought artists, dealers, collectors, and critics together since 1967, had withdrawn from marketing experimental work, promoting instead art that followed by then well-established US minimalist and pop art legacies. (Galloway, 2009) This change took a heavy toll on young, unconventional art galleries that served as testing grounds for novel ideas. Added to this, exhibitions such as the 44th Venice Biennale, of 1990 (curated by Giovanni Carandente), and Documenta IX, of 1992 (curated by Jan Hoet), completely ignored the robust art discourse circulating in such institutions as New York's Whitney Museum of American Art's Independent Study Program and the newly founded Cologne-based journal *Texte zur Kunst*, and were chock-full of the 1980s Expressionist Postmodernism dismissed by critics as a reactionary return to solipsism, unreflective emotionalism, and unreflexive cultural affirmation. (Buchloh, 1981: 39–69)

In response to the increasingly dismal conditions, in 1992, Christian Nagel, Tania Grunert, Daniel Buchholz, and the directors of a few other local galleries that Art Cologne had locked out developed an alternative event they polemically titled the Unfair. The smaller-scale commercial galleries teamed up to rent a large, former bank building away from the city's main drag. There, they installed approximately two dozen project spaces featuring work by young artists excluded from the official art fair's program.

For an alternative space, the Unfair was remarkably successful, generating enormous sales, a lot of publicity, and a certain *cachet* of iconoclastic credibility for the sponsoring galleries and the artists they represented. The event functioned not only as an exhibition locus, but also as a space of information exchange and a location for discussing a wide range of topical issues. A parallel project space installed and managed by the Düsseldorf art collective BüroBert (Renate Lorenz and Jochen Becker) operated as a film and video screening site and a forum for debate. BüroBert stocked the space with an extensive archive of books, magazines, newspapers, photographs, and video and audio material. There was also a photocopy machine available for visitors to use, as well as a working bar and café, where Unfair participants and visitors could gather and converse.

The Unfair's popularity and success were difficult to ignore. Many who attended Art Cologne also visited the Unfair, where the provocative events and plethora of young artists generated considerable buzz. The activity of the Unfair made Art Cologne seem quaint in comparison, and the latter's patrons antediluvians. The Unfair's remarkable success contributed to the financial backers of Art Cologne's decision to buy it out in 1994. The deal hinged on a provision in the transfer of rights contract that assured the local galleries that had started the alternative event three years of full participation in Art Cologne. Revealingly, the first thing Art Cologne's administrators did upon acquiring the Unfair was to take out a copyright on its name, ensuring that no art institution could ever again use it in an official capacity. Art Cologne absorbed the young galleries, ending whatever alternative to the art establishment the Unfair had initially promised.

Messe 20k

To address this complex development, artists Alice Creischer, Andreas Siekmann, Birger Hübel, and Dierk Schmidt, who identified with the trajectory of social critique that extended from 1980s and early 1990s institutional critical art organized the large "counter-fair" *Messe 20k ökonoMiese machen* [Messe 20k Talking Economics]. (fig. 1 and fig. 2) The artists held the event in November 1995 to coincide with Art Cologne, which had by then set aside all pretense and ritual as it directly recruited art's end consumer. The pogroms against migrants in Rostock, Mölln, and Hoyerswerda in 1991 and 1992 motivated *Messe 20k*'s social agenda, which sought to fight against racist violence. The abolition of the right of asylum § 16 in the German constitution in 1992 also prodded the counter-fair's program. So, too, did massive privatization in the former GDR and pervasive neoliberal debates concerning public space, urban planning, and the deregulation of work.

Fig. 1.

Alice Creischer, Dierk Schmidt and Andreas Siekmann, *Messe 2ok ökonoMiese machen*, printed in Rijksakademie Amsterdam, 1996, p. 5. Courtesy Alice Creischer and Andreas Siekmann.

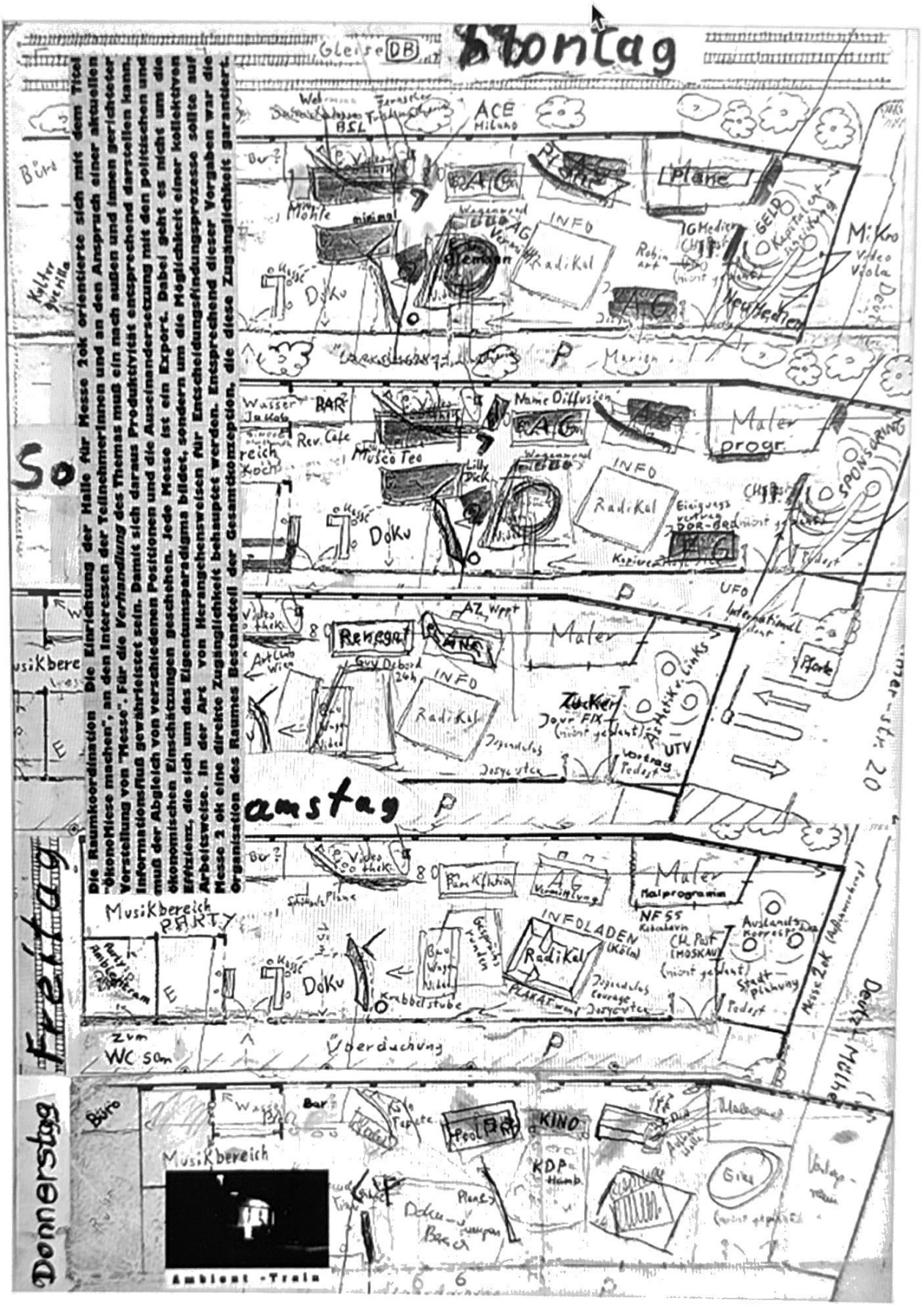

Fig. 2.

Alice Creischer, Dierk Schmidt and Andreas Siekmann, *Messe 2ok ökonoMiese machen*, printed in Rijksakademie Amsterdam, 1996, p. 6. Courtesy Alice Creischer and Andreas Siekmann.

Messe 20k created a meeting place for socially engaged artists, critics, and others concerned with culture's increasingly reactionary conditions. It favored collaboration and partnerships between artists, communities, and organizations. The coordinators and artists involved focused their attention on the various ways art's brazen mercantilization overlapped with transformations taking place in the public sphere. (Creischer and Siekmann, 2002) A sense of purpose and determination offset the artists' awareness of art's economic realities. Creischer and the others were deeply aware of the circumstances of their own artistic labor and yet continued to believe in the professional artist's socially valuable role. At one of the public panels held during the counter-fair, Creischer described artists as prime "examples of freelance workers providing services": "[I]t looks like we have undergone a metamorphosis from producers to service providers." (Munder, 1996: 227) The organizers were determined to move art beyond "product" and expand artists' rights. "Maybe we should take the demand for compensation as a starting point," Creischer proposes.

> This could open up the possibility of viewing other types of labor, 'non-product oriented', and other forms of authorship such as collective work, as eligible for compensation. But more than this, the campaign to ensure payment for exhibitions [...] could contribute to the demystification of artistic production. (Munder, 1996: 227)

The Siemens corporation's cultural program initially offered to sponsor *Messe 20k*. (Creischer et al., 1996: 69–75) This patronage produced a dilemma for the organizers and participating artists, who were wary of the underlying interests that motivated the sponsorship. That the Siemens Culture Program was not underwriting these events because the corporation supported the political initiatives of the artists and artists' groups taking part was clear to all involved. Accordingly, Creischer and her cohort attempted to formalize greater autonomy from the corporate sponsor by drawing up a legal agreement. (Creischer et al., 1996: 74–75) The contract preserved the organizers' independence and barred Siemens from influencing the content of the event's artistic contributions. It also safeguarded the organizers' control of all public relations related to the counter-fair. This authority meant that while all announcements for *Messe 20k* (e.g., on invitation cards, posters, and media advertisements) would include the sponsor's logo, the organizers would not be obliged to collaborate with Siemens's publicity department. The contract delegated press conferences and releases solely to Creischer, Siekmann, Hübel, and Schmidt. It also rendered the artists responsible for designing and distributing all public relations material. Siemens's publicity office sought much more control of press relations

than the artists' contract granted it. With negotiations between the corporation and the artists at loggerheads, Creischer and the others abruptly declined the sponsorship money in a letter that bid Siemens farewell ("bye-bye"), and *Messe 20k* was self-organized and self-funded (on a shoestring). The official sponsorship credits read "Sponsored by Bye Bye." (Creischer and Siekmann, 2002: 80–82)

Creischer and her cohort's principled rejection of corporate funds for an art exhibition was a new political issue in Germany. Neoliberal reforms and developed economies' financialization had altered patronage. Whereas corporations had previously purchased artworks and built collections, their interest subtly shifted in the 1990s, to promoting affinities between creative production and the company's public image. Even the sponsorship of art exhibitions for publicity, with the company placing its logo on all advertising materials, now had a different function. Financial investments in culture signaled the corporation's role as benevolent corporate citizen, ready to assume more of what was formerly the state's responsibility. Thus, while patronage of cultural events such as *Messe 20k* still operated as publicity, Siemens's financial backing also signaled the ever-greater role of private interests.

When it was finally staged, *Messe 20k* was situated in a large, empty building block directly opposite Art Cologne. The post-industrial building had long belonged to the Bahnpost, the rail-based mail delivery service, but the public corporation had recently sold it to private interests. Approximately thirty artist groups from Austria, Denmark, Hungary, Italy, the Netherlands, Switzerland, and West Germany participated in the counter-fair. None of the art in the show was for sale. Exhibition booths were conspicuously absent, and there were very few objects that the uninitiated visitor would immediately identify as artworks. According to the organizers, their goal was to realize a "non-hierarchical space," to develop "a structure that was transparent, democratic, anti-administrative, informal, and extremely subjective." (Creischer, 2015: 148) The event had three main platforms: project-oriented art, electronic music, and political philosophy. Artist collectives produced most of the project works on display and organized a bookstall. The music program, coordinated by Michaela Odinius and her colleagues at the journal *Spex*, comprised house and techno. And the critical theory component of *Messe 20k* introduced the ideas of mostly young art critics and philosophers.

The entire event ran for four consecutive days. The organizers constructed semi-portable art booths so the exhibits could move from one place to another in the enormous building daily. The day's content, which varied from focuses on urban development to the vicissitudes of Left aesthetics and collective artistic practices, determined the booth's movement. The show's layout was perpetually in flux, transforming

from one day to the next. (Creischer et al., 1996: 16) For Creischer, Siekmann, Hübel, and Schmidt, this was an important Conceptual element: it showed that the issues raised by the project works on display could take multiple forms during the exhibition's run and that spectators could contemplate what they encountered from various perspectives.

Services

Another group of artistic practitioners, centered around curator Helmut Draxler and artist Andrea Fraser, shared Creischer's observation that in the new economy of the 1990s, artists had become not producers but service providers. These figures also recognized the extent to which capitalism's business interests had adopted crucial aspects of the counter-cultural artistic critique's appeals to individual creativity and irregular working hours. They saw that while capitalism had transformed the world of work to give laborers more varied and individual working conditions, closer to an artist's lifestyle, the new economy erased the previously defined borders between labor time and free time. Draxler and Fraser responded to the business world's cooptation of artistic critique by theorizing artistic service provision.

Service provision artists assumed a reflexive and critical stance toward art's economy and the increased importance of the tertiary or service sector in the late 20th century. They developed "a self-conscious artistic critique of the cultural commodity, of the exploitation of art for economic and symbolic profit." (Fraser, 1997/2005a: 52) This form of critique contemplated the new pressures generated by the increasing demand for project work in the 1990s. As Fraser reflects in retrospect,

> In addition to being expected to undertake site-specific projects for little or no fee, [by the early 1990s] artists were routinely expected to design invitations, posters, advertisements, and catalogues, write catalogue texts or prepare sections of catalogues without compensation. Artists with policies not to undertake projects without receiving a fee were treated as 'difficult' and set against other artists in exhibitions. Sometimes artists were promised fees, only to be told after the exhibition opened that those fees were considered part of the project budgets and had already been used up in production. Artists' budgets were suspended when their process-oriented projects took longer to complete than the duration of the temporary exhibitions for which they were commissioned. (Fraser, 1996: 210–211)

Added to this, the exhibiting institutions often kept the work upon the show's conclusion or sold it to cover production costs. If artists insisted on their rights to the work, the costs of returning de-installed materials fell to them. At the same time, the rights to the original installation's documentation remained the exhibition venue's property. (Green, 1996: 124–125) Accordingly, many artists who made project work "found themselves exhausted and in debt. [...] It was as if they were being expected to work in two jobs: one for compensation, the other on a voluntary basis." (Fraser, 1996: 211)

The meetings and discussions artists began to hold to discuss these new relations and material conditions culminated in the decision to draft a questionnaire that gathered grievances and proposed reforms. The artists sent the survey to more than thirty peers committed to project work. The goal was "to create a database that would provide artists with more confidence in making certain demands and which could also serve as the foundation of a general contract to be developed by the larger group" the artists hoped to convene. (Fraser, 1996: 211)

Draxler and Fraser conceived of ways to bring attention to the new conditions and the social and material relations that structure them. The two analyzed the service industries and contemplated the sociopolitical implications of the precarious working conditions of contemporary artists who did not cater to conventional market practices. As they observe in a jointly written text,

> the artistic practices currently characterized as 'project work' [...] involve the expense of an amount of labor that is either in excess of, or independent of, any specific material production. [...] This labor, which in economic terms would be called service provision (as opposed to goods production), might include the work of the interpretation or analysis of sites both in and outside of cultural institutions; the work of presentation and installation (where those terms have come to refer more to the activity than the environment produced); the work of public education both in and outside of cultural institutions; advocacy and other community based work, including organizing education, documentary production, and the creation of alternative structures. (Draxler and Fraser, 1996: 196)

Thus, for Draxler and Fraser, service provision describes recent artistic production's economic condition and the nature of the social relations under which artists carry out that production. It also conveys the new conditions artists face. While still self-employed, artists must now operate as busy multitaskers, producing an increasingly wide range of immaterial goods.

Draxler and Fraser organized several discussion workshops and exhibitions that investigated contemporary art's protocols and material conditions and addressed the effects of service provision on the economy of art production. The stated goals of these events were to bring together arts professionals to address project work's artistic implications and challenges and "to prepare a set of general guidelines and perhaps a basic contract by combining to form some sort of association." (Fraser, 1994/2005c: 155)

One of these events, an exhibition entitled *Services* held at the University of Lüneberg, comprised documents Draxler and Fraser collected by relating to the history of professional artists' organizations and collectivization, instances of museum censorship and unionization, and the drafting of artists' contracts. The two asked the participants to contribute materials about recent project works they had carried out. The curators featured the materials in the show and played videotapes of the workshop discussion on a monitor. (Fraser, 1996: 211) Fraser has noted that,, rather than exhibiting a historical overview of project work or the service provision concept, she and Draxler aimed with this show to present a growing archive of materials that visitors could easily duplicate using the photocopy machine (free of charge) and then disseminate. Draxler and Fraser conceived the working discussions and installations as a model for a continuing forum at which artists, curators, and institutions interested in project-based art activities could develop a framework that would "integrate the practical and the theoretical, encompassing material and political as well as artistic concerns." (Fraser, 1996: 211) The hope was that they could organize regular events and publications at different venues and that the project would grow exponentially.

When *Services*, after its first installation in Lüneburg, traveled to other exhibition spaces in Germany, Austria, Switzerland, Belgium, and the US, between 1994 and 1997, it included the workshop with arts professionals, adding local representatives. Group discussions were "an integral component" of these events, which offered a research-oriented model of discursive exhibition programming. In effect, this enabled artists and curators "to address each other by reflecting on their shared and yet alienated relationships with the divisions of labor, means of production, and mediating functions of exhibitions." (Stone, 2014: 122–123)

But the many limitations of *Services* soon became apparent. As Fraser acknowledged already in 1996, probing services infrastructure failed to resolve the practical problems artists encountered when producing project work. It also failed to realize an artists' contract, viable policies, or any form of organized association that could lobby for project artists' interests:

> Services did not come to any conclusions on questions of the threat posed to artistic autonomy by professionalization or by the construction of cultural organizations as 'clients,' [or] get to the root of conflicts among artists, curators, cultural organizations and audiences. Services was not, through the material collected for the installation, able to provide a coherent history of the transformation of relations among artists, curators and cultural organizations; of the professionalization of curating; of the artists' fee or of the role particular phenomena played in such developments. Finally, 'Services' did not establish the meaning or relevance of the concept of service provision for contemporary artistic practice. (Fraser, 1996: 212)

In effect, the *Services* project only ended up relating to a small cluster of European and North American artists and curators attuned to Draxler and Fraser's methods of interpretation—methods that did not fully anticipate the ways the ascendancy of financial capital shifted the site of conflict away from the dynamic of employer and employee to that of the investor and investee. (Stone, 2014: 125)

From today's perspective, it is also apparent that the *Services* project grossly underestimated the extent to which several new elements had transformed contemporary art in the 1990s. The celebrity branding of artists that began to proliferate during those years bolstered a range of objects and situations. The market played an ever-growing role as a driving force in art's production and reception. The relationship between economic success and artistic significance became ever more proximate. And collectors were increasingly buying objects for the opportunities the purchases afforded to mingle with artists and take part in the ambience of creative glamour, celebrity, business, and radiant superficiality associated with an art-centered social scene.

The legacy of *Services* is the practical way its program stressed the artistic labor that encompassed a wide range of project work, from traditionally intangible forms, such as performance, to site research and interpretation, art presentation and installation, and educational and community-based activities directly involving artists with audiences. The working group's discussions and installations of project works and exhibitions called into question, at least in theory, the late 20th-century art production and exhibition economy. They also touched on how neoliberal capitalism was shaping the image of artists as producers and transforming artistic labor and the demands placed on art's content. In the new economy, the artist's lifestyle became the aspirational paradigm of the new worker: creative, unconventional, flexible, nomadic, generating value, and endlessly traveling. In this respect, the services model echoes Boltanski and Chiapello's claim that whatever freedom was residual to the artistic critique did not survive the 20th century and

presents precarious living and working conditions and a life of debt as the new normal.

By the end of the millennium, the marginal position artists had once assumed to gain personal independence, creative spontaneity, and self-realization was beginning to characterize a large sector of the working population in Western Europe and the US, though without the original freedom. A massive reduction in permanent employment opportunities and a concomitant increase in relatively low-paying temporary jobs now faced those whom industrialized nations had earlier integrated as crucial agents of Fordist capitalism's production regime. These conditions, which define today's "gig" economy of precarious multitaskers, call for high mobility and flexibility, without even minimal social benefits. They favor the deregulated casual laborer who does not distinguish between working hours and free time, who is at once creative, versatile, and willing to risk working for minimal forms of the security and remuneration that go with permanent employment, in the hope of future rewards. In this respect, the autonomy and resilience traditionally associated with the criticality of the artist now became the cornerstone of the deregulated world of work. Neoliberal modes of production, where multitasking and the fusion of professions are the norm, now integrated the artist's refusal of the division of labor. The new economy hailed artists as model entrepreneurs. As Fraser explains in an early 21st-century text, by the late 1990s, the "'privilege' of freedom [...] and instability" once reserved for artists had turned into the "insecurity, flexibility, deferred economic rewards, social alienation, cultural uprooting and geographical displacement" of the new economy's labor conditions, rendering artists "the poster girls and boys" of the neoliberal economic order. (Fraser, 2003/2005b: 251) The freedom and flexibility of the artistic critique had become the dominant traits of a deregulated, insecure workplace. The systematic deepening of capitalist relations had largely assimilated even Western art's most critical artistic practices and lifestyles and turned them into an occupational role model.

Bibliography

Bang Larsen, Lars, "*Freiheitsglocke: Das kulturelle und politische Programm des 'Westens' auf der documenta,*" in *Documenta: Politik und Kunst*, eds Raphael Gross, Lars Bang Larsen, Dorlis Blume, Alexia Pooth, Julia Voss and Dorothee Wierling (Munich: Prestel, 2021), 106–116.

Boltanski, Luc, and Eve Chiapello, *New Spirit of Capitalism* (1999), trans. Gregory Elliott (London: Verso, 2005).

Buchloh, Benjamin H. D., "Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting," *October*, 16 (Spring 1981): 39–68.

Calderoni, Irene, "Creating Shows: Some Notes on Exhibition Aesthetics at the End of the Sixties," in *Curating Subjects*, ed. Paul O'Neill (London: Open Editions, 2007), 63–79.

Creischer, Alice, "Salons, the Utopian Salon and Substantial Shops," in *Utopian Pulse: Flares in the Darkroom,* eds Ines Doujak, and Oliver Ressler (London: Pluto Press, 2015), 146–151.

Creischer, Alice, Andreas Siekmann, Birger Hübel, and Dierk Schmidt (eds), *Messe 20k ökonoMiese Machen* (Cologne: Permanent Press Verlag, 1995).

Creischer, Alice, Dierk Schmidt, and Andreas Siekmann, "Herkunft des Geldes ist nicht gleich Einsatz des Geldes," in *Messe 20k ökoniMiese Machen*, eds Alice Creischer, Birger Hübel, Dierk Schmidt, and Andreas Siekmann (Cologne: Permanent Press, 1996), 69–75.

Creischer, Alice, and Andreas Siekmann, "Sponsorship and Neoliberal Culture," in *The Academy and the Corporate Public: An Investigation into Changes Afflicting the Public Sphere, and their Influence on the Academy, Research and Norway*, ed. Stephan Dillemuth (Cologne: Permanent Press, 2002), 58–88.

Dillemuth, Stephan, "Different Experiences. Different Socialization: Martin Beck in Conversation with Stephan Dillemuth," in *To Expose, To Show, To Demonstrate, To Inform, To Offer: Artistic Practices Around 1990*, ed. Matthias Michalka (Cologne: Walter König, 2016), 212–220.

Draxler, Helmut, and Andrea Fraser, "Services: A Proposal for an Exhibition and a Topic of Discussion," in *Games, Fights, Collaborations: Das Spiel von Grenze und Überschreitung: Kunst und Cultural Studies in den 90er Jahren*, eds Beatrice von Bismarck, Diethelm Stoller, and Ulf Wuggenig (Ostfildern: Hatje Cantz, 1996), 196–197.

Fraser, Andrea, "Services: A Working Group Exhibition," in *Games, Fights, Collaborations: Das Spiel von Grenze und Überschreitung: Kunst und Cultural Studies in den 90er Jahren*, eds Beatrice von Bismarck, Diethelm Stoller, and Ulf Wuggenig (Ostfildern: Hatje Cantz, 1996), 211–213.

Fraser, Andrea, "What's Intangible, Transitory, Mediating, Participatory, and Rendered in the Public Sphere?" (1997), in *Museum Highlights: The Writings of Andrea Fraser*, ed. Alexander Alberro (Cambridge, MA: MIT Press, 2005a), 47–54.

Fraser, Andrea, "Isn't This a Wonderful Place? (A Tour of a Tour of the Guggenheim Bilbao)" (2003), in *Museum Highlights: The Writings of Andrea Fraser*, ed. Alexander Alberro (Cambridge, MA: MIT Press, 2005b), 233–260.

Fraser, Andrea, "How to Provide an Artistic Service: An Introduction" (1994), in *Museum Highlights: The Writings of Andrea Fraser*, ed. Alexander Alberro (Cambridge, MA: MIT Press, 2005c), 153–161.

Galloway, David, "Art Cologne Hangs On," *The New York Times* (May 1, 2009) https://www.nytimes.com/2009/05/02/arts/02iht-gallo.html?scp=1&sq=art+cologne&st=nyt (accessed March 31, 2024).

Green, Renée, "To Serve: A Conversation with Stephan Dillemuth," in *Games, Fights, Collaborations: Das Spiel von Grenze und Überschreitung: Kunst und Cultural Studies in den 90er Jahren*, eds Beatrice von Bismarck, Diethelm Stoller, and Ulf Wuggenig (Ostfildern: Hatje Cantz, 1996), 102–107.

Munder, Heike, "Economic and Legal Conditions in the Aesthetic Field: A Discussion between Artists and Representatives of Artists' Associations at the *Messe 20k*, initiated by Heike Munder," in *Games, Fights, Collaborations: Das Spiel von Grenze und Überschreitung: Kunst und Cultural Studies in den 90er Jahren*, eds Beatrice von Bismarck, Diethelm Stoller, and Ulf Wuggenig (Ostfildern: Hatje Cantz, 1996), 225–230.

Stone, Eric Golo, "Responding to the Relations and Conditions of Exhibitions: The 'Services' Working-Group Discussion Forum," *Afterall*, 35 (Spring 2014): 116–125.

Strau, Josef, "The Non-productive Attitude," in *Make Your Own Life: Artists in & out of Cologne*, ed. Bennett Simpson (Philadelphia: Institute of Contemporary Art, 2006), 28–31.