

GERHARD RICHTER
*1932

DAVID HOCKNEY
*1937

BRUCE NAUMAN
*1941

BARBARA KRUGER
*1945

ANSELM KIEFER
*1945

PAUL MCCARTHY
*1945

JEFF WALL
*1946

MARINA ABRAMOVIC
*1946

RICHARD PRINCE
*1949

JENNY HOLZER
*1950

BILL VIOLA
*1951

MONA HATOUM
*1952

MARLENE DUMAS
*1953

NAN GOLDIN
*1953

SOPHIE CALLE
*1953

CINDY SHERMAN
*1954

ANISH KAPOOR
*1954

ROBERT GOBER
*1954

MIKE KELLEY
*1954

ANDREAS GURSKY
*1955

JEFF KOONS
*1955

WILLIAM KENTRIDGE
*1955

SHIRIN NESHAT
*1957

RAYMOND PETTIBON
*1957

AI WEIWEI
*1957

PETER DOIG
*1959

1930s

1940s

1950s

TIMELINE

MAURIZIO CATTELAN
*1961

NEO RAUCH
*1960

TRACEY MOFFAT
*1960

TAKASHI MURAKAMI
*1962

DINOS CHAPMAN
*1962

GABRIEL OROZCO
*1962

PIPILOTTI RIST
*1962

RACHEL WHITEREAD
*1963

TRACEY EMIN
*1963

DAMIEN HIRST
*1965

ZHANG HUAN
*1965

ELIZABETH PEYTON
*1965

JAKE CHAPMAN
*1966

OLAFUR ELIASSON
*1967

MATTHEW BARNEY
*1967

SAM TAYLOR-WOOD
*1967

MARIKO MORI
*1967

TAL R
*1967

WOLFGANG TILLMANS
*1968

CHRIS OFILI
*1968

DOUG AITKEN
*1968

GREGOR SCHNEIDER
*1969

KARA WALKER
*1969

JONATHAN MEESE
*1970

ANSELM REYLE
*1970

1960–1965

1966–1969

1970s



50 CONTEMPORARY ARTISTS

YOU SHOULD KNOW

Brad Finger
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PRESTEL

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CONTENTS

- 01 GERHARD RICHTER 10
- 02 DAVID HOCKNEY 14
- 03 BRUCE NAUMAN 16
- 04 BARBARA KRUGER 18
- 05 ANSELM KIEFER 20
- 06 PAUL MCCARTHY 24
- 07 JEFF WALL 26
- 08 MARINA ABRAMOVIC 30
- 09 RICHARD PRINCE 34
- 10 JENNY HOLZER 36
- 11 BILL VIOLA 38
- 12 MONA HATOUM 42
- 13 MARLENE DUMAS 44
- 14 NAN GOLDIN 48
- 15 SOPHIE CALLE 50
- 16 CINDY SHERMAN 52
- 17 ANISH KAPOOR 56
- 18 ROBERT GOBER 60

19	MIKE KELLEY 62	37	ELIZABETH PEYTON 110
20	ANDREAS GURSKY 64	38	JAKE & DINOS CHAPMAN 112
21	JEFF KOONS 66	39	OLAFUR ELIASSON 116
22	WILLIAM KENTRIDGE 68	40	MATTHEW BARNEY 120
23	SHIRIN NESHAT 72	41	SAM TAYLOR-WOOD 124
24	RAYMOND PETTIBON 76	42	MARIKO MORI 126
25	AI WEIWEI 78	43	TAL R 128
26	PETER DOIG 80	44	WOLFGANG TILLMANS 132
27	MAURIZIO CATTELAN 82	45	CHRIS OFILI 134
28	NEO RAUCH 86	46	DOUG AITKEN 136
29	TRACEY MOFFATT 90	47	GREGOR SCHNEIDER 140
30	TAKASHI MURAKAMI 92	48	KARA WALKER 142
31	GABRIEL OROZCO 94	49	JONATHAN MEESE 146
32	PIPILOTTI RIST 98	50	ANSELM REYLE 148
33	RACHEL WHITEREAD 100		
34	TRACEY EMIN 102		GLOSSARY 152
35	DAMIEN HIRST 104		PHOTO CREDITS 156
36	ZHANG HUAN 106		





01

GERHARD RICHTER

'What shall I paint? How shall I paint? What is the hardest thing because it is the essence. How is easy by comparison. To start off with the How is frivolous, but legitimate. Apply the How and thus use the requirements of technique, the material and physical possibilities, in order to realize the intention. The intention: to invent nothing—no idea, no composition, no object, no form—and to receive everything: composition, object, form, idea, picture.' *Gerhard Richter, 1986*



GERHARD RICHTER

- 1932 Born in Dresden, Germany
- 1948–51 Scene painter and commercial artist in Zittau (German Democratic Republic)
- 1952–63 Studied at the Art Academy in Dresden and Member of the master class at the Düsseldorf Academy of Art
- 1971–94 Art teacher in Düsseldorf
- 1972 Represented in the German Pavilion at the 36th Venice Biennale
- 2005 Founding of Gerhard Richter Archive in Dresden, Germany
- 2007 Took part in Documenta 12, Kassel (Germany)
- 2011 Great retrospective in honour of Richter's 80th birthday at the Tate Modern, London

Gerhard Richter has been working in the traditional medium of painting for more than five decades, examining its importance in our modern, media-dominated society, and offering proof that, despite countless prophecies of its demise, it remains very much relevant. Richter is one of the most important living artists of today, his works are among the most highly priced. His painting *Abstraktes Bild* (1984) was sold by Sotheby's for 41 million euros in 2015.

Richter was born in Dresden, Germany in 1932, and after working as a scene painter and commercial artist, enrolled in the art academy there. In 1961, he fled to West Germany to escape the restrictive confines of the East Germany's ideologically exploited art, and started all over again at the art academy in Düsseldorf.

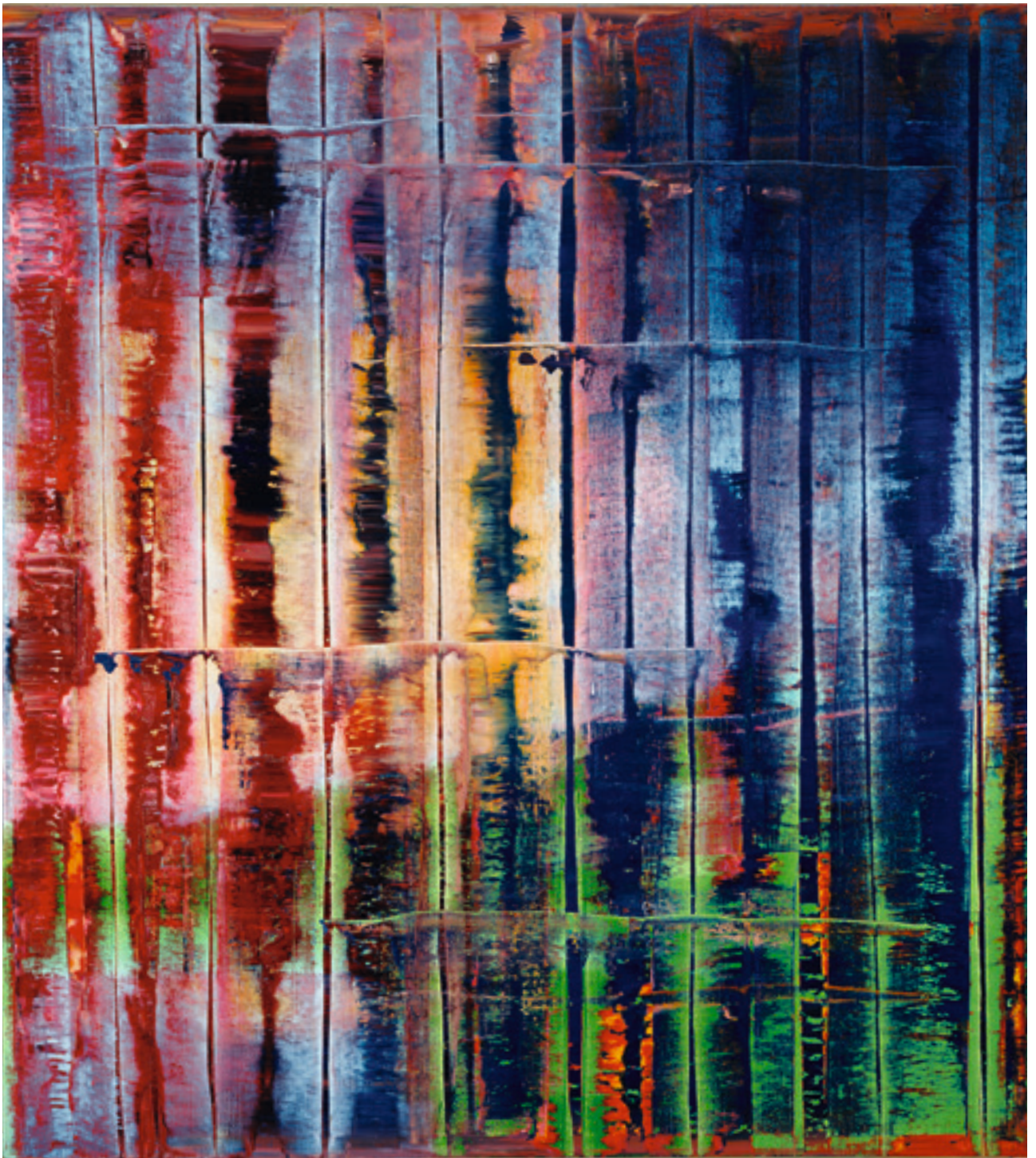
In the early sixties, Richter discovered an artistic niche for himself by using trivial photographs as source material. 'I had had enough of bloody painting, and painting from a photograph seemed to me the most moronic and inartistic thing that anyone could do,' he explained in retrospect. He used personal snapshots for portraits and family scenes as well as images from the mass media, and by deliberately blurring the image while painting created a certain distance from the pictorial content. In his most recent overpainted and realistic photo-based works, Richter does not play painting and photography off one another. Rather the artist reveals that subjective perception is hardly related to the objective experience of reality, that pictures are 'not what is represented, but its appearance.'

After his photorealistic works, beginning in 1966 came the first *Color Charts* based on paint sample cards; the monochrome *Gray Paintings*, in which Richter experimented with different ways of applying paint; and the colored *Inpaintings*, which were completely void of representation. He then moved on to a series of pastose landscape pictures, *Mountains and Townscapes*, as well as to the romanticized *Landscapes, Seascapes, and Clouds* for which he used highly transparent washes. Common to all of these series is the absence of people. In 1976, he put this new direction aside and started over again with abstract works, but painted without source images. These now make up the greater part of his output. The inherent effect of color and shape and the factor of chance play an important role in his creative process. Richter applies layer upon layer of paint to the canvas with 'planned spontaneity,' using spatulas, brushes, and squeegees; he removes the paint, and reapplies it until he considers the picture finished.

Gerhard Richter extensively explores the possibilities of the historic medium of paint, demonstrating his ability to change, and in large part works against the artistic conventions of any given time. 'I pursue no objectives, no systems, no tendency, I have no program, no style, no direction,' he remarks, and espouses an open-ended concept of a work of art. He is the only German artist to whom New York's MoMA—the preeminent institution of modern art—has devoted a major retrospective during his lifetime. Numerous important exhibitions followed, amongst others a great retrospective that took place 2011 in London's Tate Modern in honour of the work of one of the most important artists of today. *cw*



19.4.07, 2007, oil on photograph, 16.9 × 12.5 cm. Private collection, Germany



Abstract Painting, 1992, oil on canvas, 200 x 180 cm, private collection



Cathedral Square, Milan, 1968, oil on canvas, 275 x 290 cm, private collection, USA

02

DAVID HOCKNEY

David Hockney remains one of Britain's most famous artists. His outgoing personality is often reflected in his iconic images—bright poolside scenes from California and colorful landscapes from Yorkshire, England. The artist's inquisitive nature has also enabled him to embrace new technology in his art.



DAVID HOCKNEY

- 1937 Born in Bradford, England
- 1948 Wanted to become an artist and showed his posters on school bulletin boards
- 1959 Studied art in London
- 1960 His pictures shown in public for the first time
- 1963 Finally made a name for himself; meets Andy Warhol
- 1999 Three Hockney exhibitions open in Paris simultaneously
- 2001 Publication of his book *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*
- 2007 Exhibition *Hockney on Turner Watercolours* shown at the Tate Modern, London
- 2017 Great retrospective in honour of Hockney's 80th birthday at the Tate Britain, London and at the Centre Pompidou, Paris

David Hockney has always tried to stay a step ahead of cultural trends. Born in Bradford, England, he grew up in a United Kingdom recovering from the ravages of World War II. But the budding artist had little fear of his changing country. While studying at the Royal College of Art in London, he became open about his own homosexuality—a dangerous subject in the 1950s. Such openness soon revealed itself in paintings like *We Two Boys Clinging Together* (1961). The embracing male figures revealed just how daring Hockney could be about gay life.

Hockney soon began to explore other parts of the world for inspiration. His most fruitful journeys took him to New York City, where he befriended Andy Warhol and other luminaries in the Pop Art movement, and to Southern California, where he found a laid back way of life that best suited his disposition. During his early years in Los Angeles, Hockney began to probe the city's contradictory nature. His use of newly developed acrylic paints gave his California images a bright sheen, perfectly capturing L.A.'s relentlessly sunny climate. Yet the images also suggest a pervasive feeling of loneliness and fractured sense of community. *A Bigger Splash* (1967), for example, shows a world perfectly created for human consumption. Yet the beautiful stage set is devoid of people and human interaction. Even the splash appears frozen in time, a permanent fixture of an empty land.

The disjointed nature of modern life became even more explicit in Hockney's photocollages, most of which he produced during the 1980s. These works usually focused on a landscape or street view; and they were assembled from numerous, quickly taken Polaroids. The final products often resemble unfinished jigsaw puzzles. In *Merced River, Yosemite Valley* (1982), the Merced's sprawling boulders and churning rapids become even more chaotic within Hockney's skewed pictorial composition.

Like many visual artists, Hockney had a love of performance that led him to design stage sets and costumes for operas and plays. His designs for such productions as *Rake's Progress* in 1975 and *The Magic Flute* in 1978 had a wistful, almost paper-like quality. They seemed to suggest the ephemeral nature of theater as an art form.

As his career has progressed, Hockney has continued to incorporate new techniques—and new technology—into his art. He has used digital printers and fax machines to produce and transmit drawings. The artist has even begun creating sketches on an iPhone and iPad. These digital images resemble postcard versions of Hockney's more traditional art. Their subjects vary from landscapes to crayon-like texts against multicolored backgrounds. Hockney often sends these tiny works to friends, who in turn forward them to other recipients—suggesting new methods for the production and dissemination of art. Hockney's later career has also been devoted to commissions for grand, multi-panel paintings. These works include *Bigger Trees Near Water* (2007), and they show the artist's continuing love of bright, abstract color and his attention to realistic detail. They also reveal his growing interest in portraying the nation of his birth. In 2017, the Tate Britain in London organized the biggest David Hockney Exhibition ever, featuring 140 paintings, drawings and photographs of Britain's 80-year-old favourite artist. *bf*

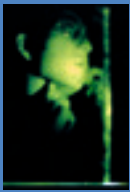


Bigger Trees Near Warter Or/Du Peinture Sur Le Motif Pour Le Nouvel Age Post-Photographique, 2007,
oil on canvas in 50 parts, 460 × 1220 cm overall, Tate Gallery, London

03

BRUCE NAUMAN

Bruce Nauman is an eclectic artist. The artist always uses sculpture and drawing, found objects, video, and performance art to explore the enormous power of language and symbols. Nauman also continually experiments with the art-making process.



BRUCE NAUMAN

- 1941 Born in Fort Wayne, Indiana
- 1960–64 Studied mathematics and physics at the University of Wisconsin-Madison
- 1964–66 Studied art at the University of California
- 1968 Took part in Documenta 4
- 1990 Awarded the Max Beckmann Prize
- 1999 Awarded the Golden Lion for Lifetime Achievement at the 48th Venice Biennale
- In 2004 Created his work *Raw Materials* specifically for display at the Tate Modern
- 2009 Award for the best pavillon of the 53th Venice Biennale
- 2010 Exhibition *Dream Passage* in the Hamburger Bahnhof, Berlin
- 2018 Retrospective in MoMA, New York: *Disappearing Acts*

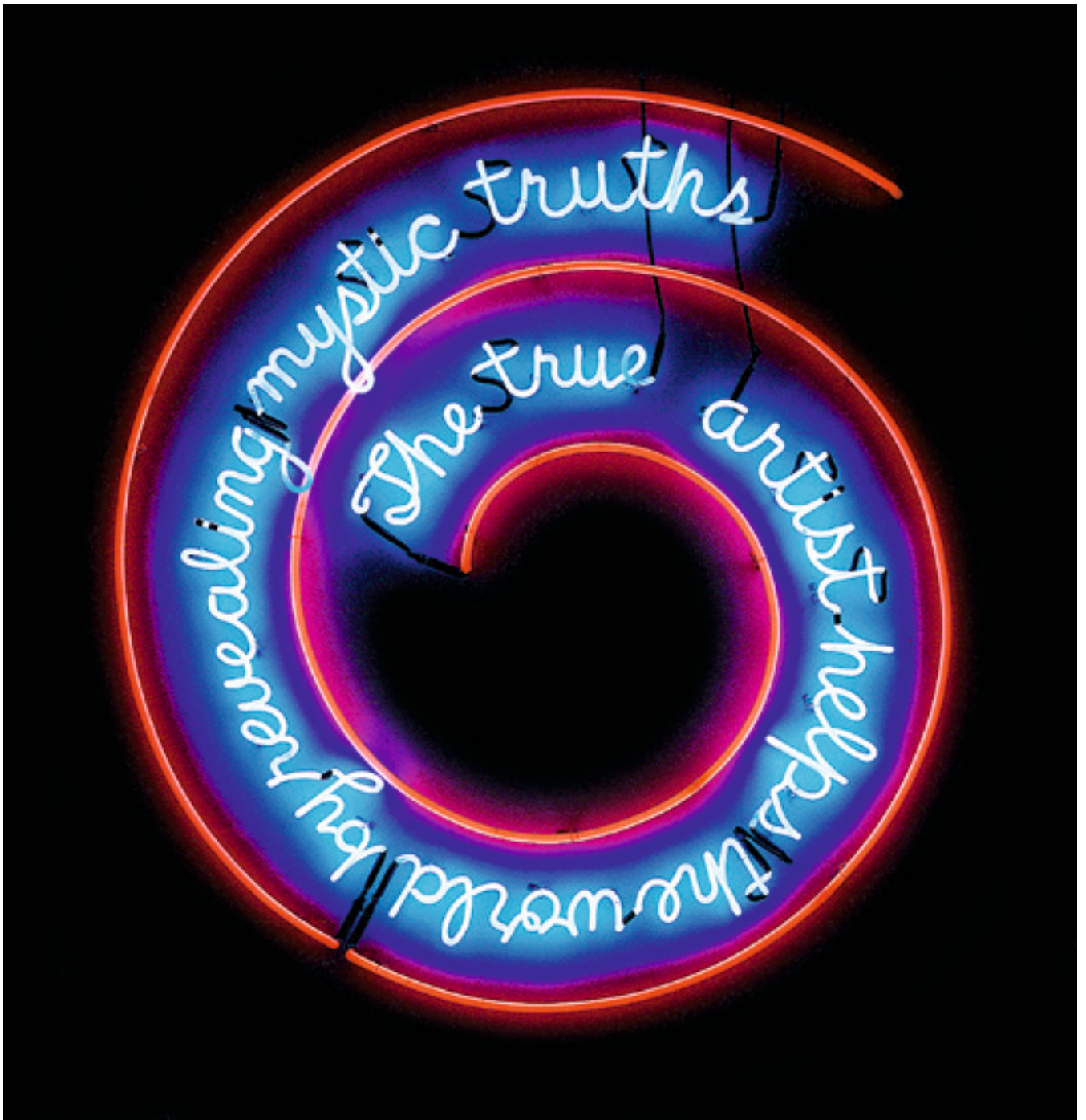
‘In the studio ... I spend a lot of time looking and thinking,’ Bruce Nauman has said, ‘and then trying to find the most efficient way to get what I want, whether it’s drawing or sculpture or casting plaster or whatever.’ For Nauman, process is ‘part of the enjoyment.’ By creating new working methods for different projects, he is able to produce the ‘surprising’ results that keep his art fresh.

Nauman’s creations often directly incorporate the element of surprise. From his early years as an artist, he explored the potential of using his own body in his work. In a series of performance-art films called *Art Make-Up* (1967–68), Nauman was shown covering his face and torso with different-colored paints. Here the artist made a ‘performance’ out of the simple act of disguising himself—an act that often left viewers thinking about what they did not get from the performer. The work’s title also revealed Nauman’s love of double entendres, referring not only to the makeup itself but also to the creation of art from scratch. Other Nauman performance works were captured in famous screenprints. In *Studies for Holograms* (1970), the artist was shown manipulating his own facial features. The prints had a washed-out appearance, emphasizing the shapes the artist could make with his lips and neck. Nauman saw these works as a way of crystallizing ‘arbitrary’ actions, actions that could affect different viewers in different ways.

Nauman used other means of examining permanence and impermanence. He made bronze casts of detached hands, placing them on thin tables or hanging them from the ceiling on wires. The ‘floating’ limbs spread across the exhibit room, their gestures reminiscent of the fleeting movements of dancers. Other cast sculptures were made from dead animals—often horses or fish. In *One Hundred Fish Fountain* (2005), Nauman featured a suspended ‘school’ of ninety-seven bronze fish connected by tubes. At regular intervals, water ran through the tubes and squirted out of the fishes’ bodies. The combination of tubes, fish, and liquid seemed to symbolize nature on ‘life support’—and the human-induced ‘draining’ of natural habitats. Yet Nauman has also spoken about childhood fishing trips that inspired this work, comments that may link the piece to themes surrounding human memory and dislocation.

Some of Nauman’s best-known works play games with language and commercialism. In the late 1960s, he began making art out of neon tubing. These pieces evoked advertising signs that dotted the American landscape, from rural diners to big-city movie palaces. In *The True Artist helps the World by Revealing Mystic Truths* (1967), Nauman twisted the banal language of advertising to make a ‘pitch’ for the artist in society. Even the form of the fake sign was twisted, with all of its wires exposed and its words set in a spiral shape. In *Human/Need/Desire* (1983), the artist’s neon words flashed on and off—suggesting conflicts between the disposable urges of American commerce and the more permanent demands of human society.

Many of his works are dedicated to the topic of interpersonal communication. His video installation *For Beginners (all the combinations of the thumb and fingers)* in 2010 shows Nauman’s hands performing all possible combinations of the four fingers and thumb (31 in all), together with his verbal enumerations of these combinations. *bf*



The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign), 1967, neon tubing with clear glass tubing, 149.9 × 139.7 × 5.1 cm, Philadelphia Museum of Art