

# Über

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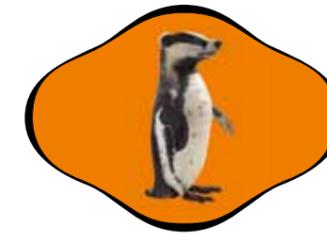
Thomas Grünfeld



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Thomas Grünfeld

# Über



This catalogue is published on the occasion of the exhibition  
*Über* by Thomas Grünfeld held at 15<sup>th</sup> of May - 30<sup>th</sup> of July  
at Galerie Klaus Gerrit Friese in Stuttgart

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Galerie Klaus Gerrit Friese, Stuttgart



*Untitled* 1988  
leather, foam 160 x 90 x 25 cm

*Kakao M* 1988  
wood, glass, magazines 70 x 150 x 35 cm

*Untitled* 1988  
foam, fabric, glass, plant 35 x 125 x 125 cm



*five eye-paintings* 1994  
glass and epoxy resin on canvas  
different dimensions



Gummi 1991/94  
rubber, foam, wood 380 x 80 x 25 cm



*misfit (Rosella/mole)* 2007  
taxidermy 10 x 20 x 5 cm (Edition 12 + III)

*misfit (parakeet/ferret)* 2004  
taxidermy  
15 x 30 x 25 cm



Rio 2012  
felt 152 x 117 cm



*misfit (swan/gnu) 2001*  
taxidermy 180 x 150 x 70 cm



*Dr. Pauly* 1986/97  
wood, glass, plant 90 x 230 x 35 cm



*eye-painting (white)* 2011  
glass and epoxy resin on wood 72 x 56 x 7 cm

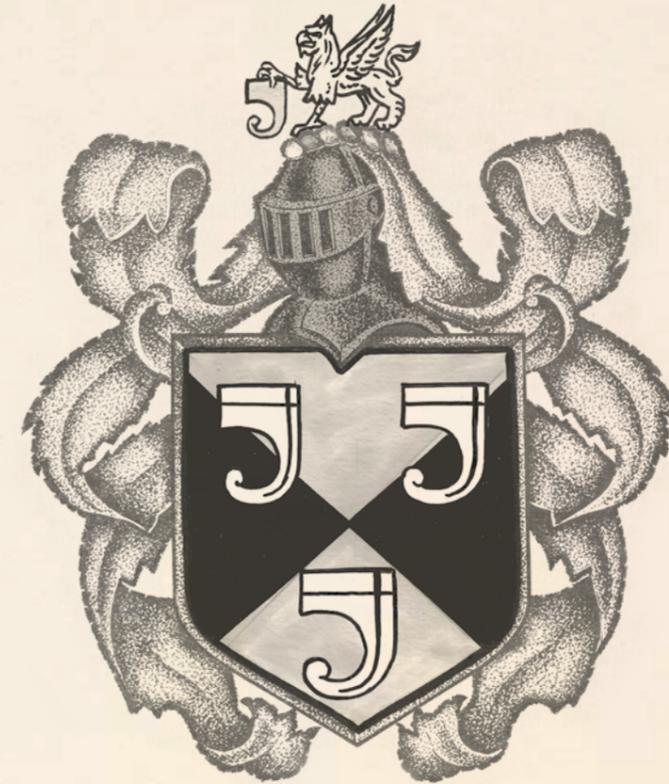




# you



One opposition in particular governs our perception of what a person is: the preference for 'depth' over 'breadth' as human virtues, with the accompanying ideal of knowing people better by penetrating their outer shell, in order to mine treasures which multiply as the mining process continues. What if people are solid all the way through, or below the outer casing only stuffing can be found?



## your family



Like Peter Saville, my aesthetic incubation came about in 1972 through Roxy Music. It was due to the music, the style, the links to fine art—and of course Ferry's and Eno's charisma. In retrospect, like Saville, I would describe this year as the beginning of the Postmodern. To quote in unexpected contexts, to react sensitively to the zeitgeist; better still to act against the zeitgeist.

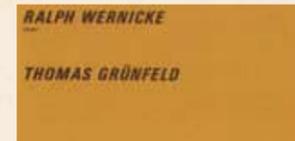
I really feel close to him when I think of how on May 30, 1987, he walked through Holland Park in London with a Pantone fan to match the colour scales with the blossoming rhododendrons.



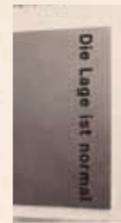
# your neighborhood



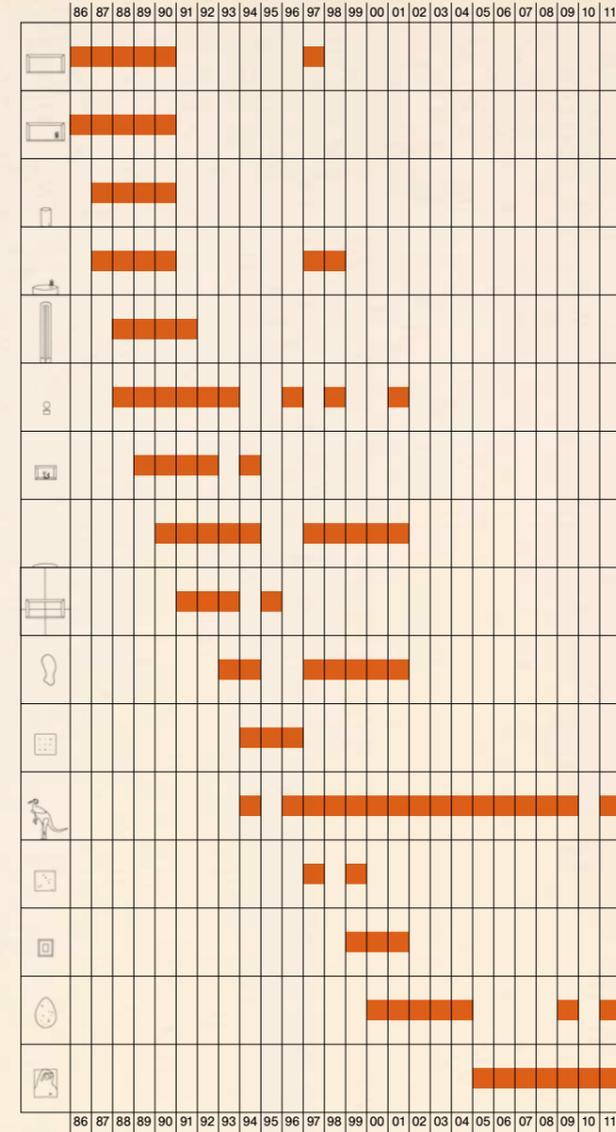
Currently Grünfeld is the real exponent of the so-called Vienna school. It is this school, which achieved multiple successes in the last decades, whose main feature is caution, the elimination of every kind of vagueness, which is focused on its own security and whose main efforts culminate in avoiding a defeat. Grünfeld's fortitude can be described as a special impersonality, an often elegant appearing philosophical reckoning and a methodical thoroughness, which reminds of the north German character.



# your education



Q: You curated two exhibitions featuring your most favourite artists. A: Special works of these artists. At an early exhibition in Stuttgart, 1989, it was a picture by Gerhard Merz. You have seen it in my flat. It's entitled 'Kopf hoch' (Head up / chin up), in a badly set Helvetica font-face on a grey background. It is foiling the sublime moment of monochromy in modern art. It can either be... read in a very simple, easy way, or, at another level, it shows rather academic features, the title going back to the Futurist Manifesto ...but it comes along easily. I really like art like this. At first sight, it allows easy access, and if you want to go deeper into the matter, it allows access to more levels. The second work exhibited was 'drei gesattelte Zähne' (Three Saddled Teeth) by Markus Oehlen. Large-scale macramé sculptures with riding saddles. The third picture was from the 'Bad Painting' series by Neil Jenney 'Hunter and Hunted' from 1969. In the beginning of the 1990s, I curated another show at Philomene Magers in Cologne, again featuring works by Gerhard Merz and Neil Jenney, but also by Reinhard Mucha, Simon Patterson, Vincent Shine and one of my own works. Q: Which one ? A: It was a big red 'Gummi' lying on the floor.



## your job



..... remind us of those which doctor Franz Kuhn attributes to a certain Chinese encyclopaedia entitled 'Celestial Empire of benevolent Knowledge'. In its remote pages it is written that the animals are divided into: (a) belonging to the emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off look like flies.



## your government



Q: And what about the exhibition 'Déformation Professionnelle' at Kölnischer Kunstverein in 1997 and the co-operation with Comme des Garçons? It was based on your initiative, wasn't it? A: Yes, it was my idea to integrate some Comme des Garçons clothing in the exhibition. I thought about creating a kind of deChirico-plaza with extreme shadows in the extended, one-sided glass exhibition space of Kölnischer Kunstverein. A more or less empty space with humans, animals and objects. As a sculptor, I do not experiment with the human body, so I used clothes as substitutes. I had already the taxidermies and the rubber objects, which were a perfect match (biomorphic shapes) of the pads featured in this Comme des Garçons Summer Collection 1997. Display dummies dressed up in clothes deforming the female body just seemed perfect. Q: Did you meet Rei Kawakubo? A: Unfortunately not. But she seemed to like the concept. She also liked the rubber sculptures. The animals, however, she did not like at all. She let us know that they somehow have an evil meaning, something about Japanese mythology... I did not quite understand what she meant, and basically I was not really interested. I knew that I wanted to do it. I managed to borrow some of the padded dresses from private sources, the rest I bought.



## “the others”



Mr. Grinfield – You surely need to think again! – clever and good enough.

### notes

- 20 quote from: 'Dead on Arrival' by Stuart Morgan, in: T.G. misfits I–VII, London 1990
- 21 coat of arms (Greenfield)
- 22 quote from: 'On Peter Saville' by T.G., in: Peter Saville Estate 1–127, Zürich 2007
- 23 river banks of the Rhein
- 24 text about the Austrian chess Grandmaster Ernst Grünfeld. First published instead of a foreword, in the catalogue: T.G., Köln 1984
- 25 invitation card Ralph Wernicke, Stuttgart + Installation view, invitation card Philomene Magers, Köln
- 26 excerpt from an interview: Eva Gödel with T.G., published in: self service, Nr. 21, Paris 2004
- 27 bodies of work-diagram 1986–2011
- 28 quote from: The Analytical Language of John Wilkins by Jorge Luis Borges, in: Other inquisitions 1937–1952 (University of Texas Press, 1993)
- 29 installation view: 'Déformation Professionnelle', Kölnischer Kunstverein, Köln 1997
- 30 excerpt from an interview; Eva Gödel with T.G., published in: self service, Nr. 21, Paris 2004
- 31 still from the movie: 'Oh Lucky Man', by Lindsay Anderson, 1971
- 32 note by a visitor from Essex in the guestbook of the exhibiton: 'Long live the new flesh', at Kettle's Yard Gallery, Cambridge, 1991





*misfit (flamingo/pig)* 2005  
taxidermy 75 x 75 x 40 cm



*misfit (egyptian goose/flamingo/turkey)* 2009  
taxidermy 60 x 50 x 35 cm



*Inka* 2008  
felt 152 x 111 cm

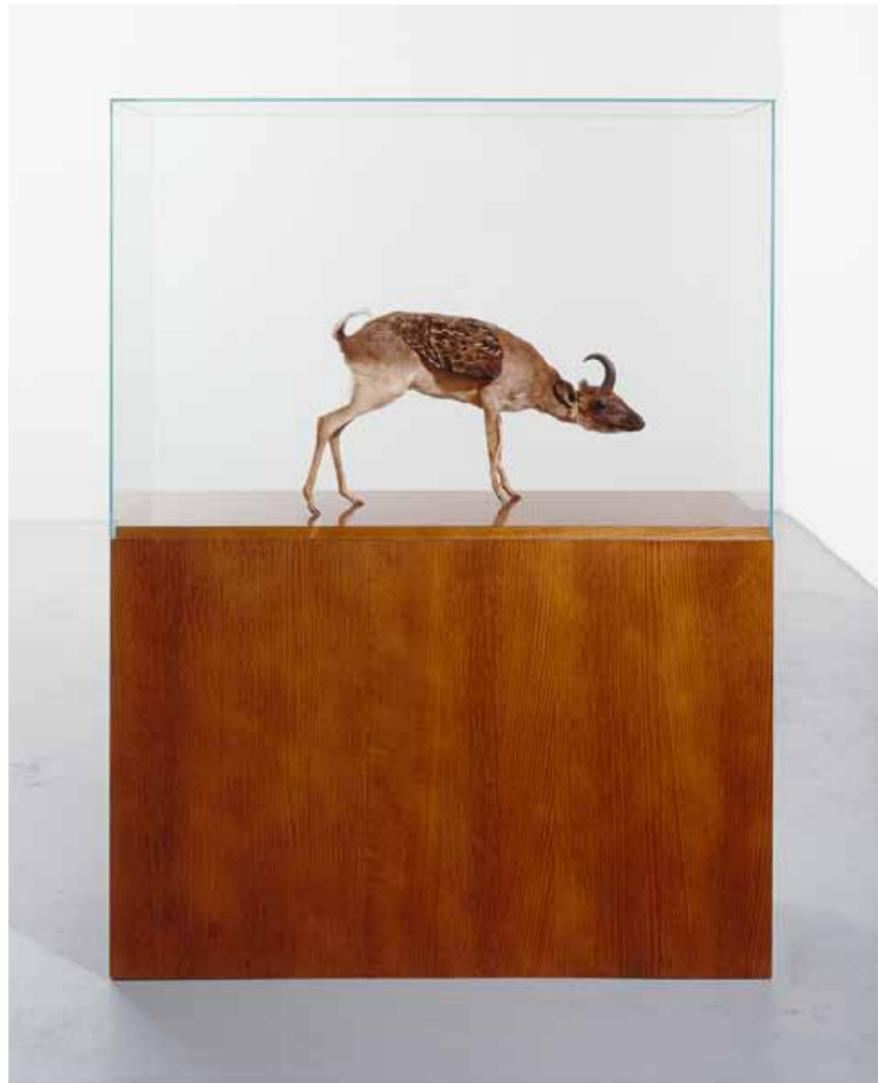
*Antenne* 2007  
felt 191 x 156 cm



*fireplace I* 2005  
concrete, bricks, iron, mirror 130 x 100 x 40 cm



Barbar 2012  
felt 180 x 121 cm



*Elend* 1990  
taxidermy, glass, wood 140 x 105 x 35 cm



*Bettenlager* 1990  
fabric, foam 150 x 480 x 25 cm



*Gummi IV (gelb)* 1990  
rubber, foam, wood 20 x 200 x 120 cm

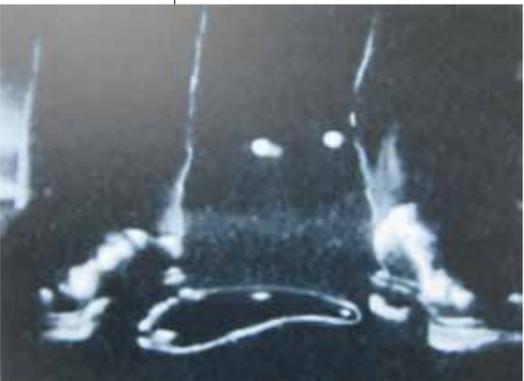
*Gummi II (grau)* 1990  
rubber, foam, wood 15 x 80 x 80 cm

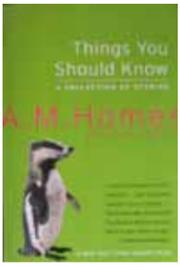
*Untitled* 1990  
wood, glass, rubber, fabric 112 x 450 x 35 cm



*misfit (Bulldog/lamb)* 2011  
taxidermy 40 x 60 x 35 cm

<p>1956 born in Leverkusen</p> <p>1978–82 studied at Staatliche Akademie der Bildenden Künste, Stuttgart</p> <p>lives and works in Köln</p>	<p>1980 Galerie Grunert Müller, Stuttgart <sup>s</sup></p> <p>1982 Galerie Tanja Grunert, Stuttgart <sup>s</sup></p> <p>1983 Galerie Schmitz &amp; Becker, Duisburg <sup>s</sup> 7 aus der Klasse Dreyer Städtische Galerie, Stuttgart <sup>g</sup></p> <p>1984 Galerie Tanja Grunert, Köln <sup>s</sup> Kunstlandschaft BRD Kunstverein Kassel <sup>g</sup></p> <p>1985 Ralph Wernicke Galerie, Stuttgart <sup>s</sup> Galerie Tanja Grunert, Köln <sup>s</sup> Perspektive Art 17, Basel <sup>g</sup></p> <p>1987 XPO Galerie, Hamburg <sup>s</sup> Galerie Tanja Grunert, Köln <sup>s</sup> Denkpause (Förg, Grünfeld, Locher, Trockel, Zimmermann) Karsten Schubert Ltd, London; Interim Art, London Manierismus subjektiv Galerie Krinzinger, Wien <sup>g</sup> Absprünge Museum für Neue Kunst, Freiburg/ Badischer Kunstverein Karlsruhe <sup>g</sup> Material Art Althea Viafora Gallery, New York <sup>g</sup></p> 	 <p>Thomas Grünfeld Text: Hans Brög, Stephanie Rapp, publ.: Galerie Schmitz &amp; Becker, Duisburg 1983 <sup>m</sup></p> <p>Thomas Grünfeld Text: Phillippe Sublet, publ.: Tanja Grunert, Köln 1984 <sup>m</sup></p> <p>Thomas Grünfeld Text: Stuart Morgan, publ.: Karsten Schubert Ltd, Interim Art, Tanja Grunert, London/Köln 1987 <sup>m</sup> Friedemann Malsch: Thomas Grünfeld in: Noema 10 Salzburg 1987, p. 71 <sup>r</sup> Lucie Beyer: Thomas Grünfeld in: Flash Art International 133, Milano 1987, p. 97 <sup>r</sup> Stuart Morgan: The Useless Art of Thomas Grünfeld in: Artscribe 63, London 1987, pp. 38–39 <sup>a</sup> Michael Phillipson: Denkpause in: Artscribe 65, London 1987, pp. 67–68 <sup>r</sup></p> 
	<p>1988 Massimo de Carlo, Milano <sup>s</sup> Jay Gorney Modern Art, New York (with Thomas Locher) XPO Galerie, Hamburg (with Willi Kopf) Sculpture Interim Art, London <sup>s</sup> Karsten Schubert Ltd, London <sup>s</sup> Galerie Krinzinger, Wien <sup>s</sup> Espacios Alemanes Museo Pablo Gargallo, Saragossa <sup>g</sup> Abstract tendencies in New German Art Karl Bornstein Gallery, Los Angeles <sup>g</sup> Grünfeld, Locher, Walz Galeria Fúcares, Madrid <sup>g</sup> Skulpturen Galerie Six Friedrich, München <sup>g</sup></p>	<p>Thomas Grünfeld Text: Thomas Locher, publ.: Galerie Krinzinger, Wien 1988 <sup>m</sup> Jutta Koether: Thomas Grünfeld in: Artforum (march), New York 1988, pp. 151–152 <sup>r</sup> Elio Grazioli: Thomas Grünfeld in: Flash Art italiana 143, Milano 1988, p. 68 <sup>r</sup> Sarah Kent: Thomas Grünfeld in: Time Out (April), London 1988, p. 35 <sup>r</sup> Klaus Ottmann: Thomas Grünfeld, Thomas Locher Flash Art International 140, Milano 1988, pp. 104–105 <sup>r</sup> Cornelia Lauf: On Taste, Academics and Language Interview mit Thomas Grünfeld und Thomas Locher, in: C Magazine 18, Toronto 1988, pp. 59–61 <sup>i</sup> Rosa Olivares: Un lugar en el tiempo in: Lápiz 50, Madrid 1988, pp. 60–65 <sup>r</sup> Cornelia Lauf: Thomas Grünfeld, Thomas Locher in: Artscribe 71, London 1988, pp. 86–87 <sup>r</sup> P. H. Meyer: Thomas Grünfeld in: Juliet Art Magazine 39, Triest 1988, p. 42 <sup>a</sup> Lucie Beyer, Karen Martha: Why Cologne in: Art in America Nr. 76, New York 1988, pp. 45–52 <sup>a</sup></p>

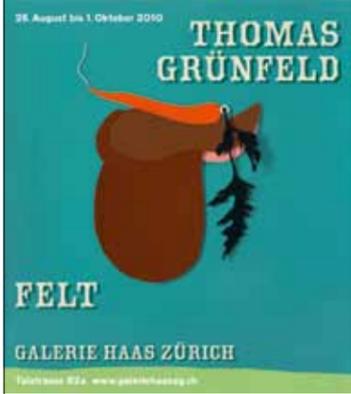
<p>1989</p>	<p>Galerie Tanja Grunert, Köln <sup>s</sup>  Ralph Wernicke Galerie, Stuttgart <sup>s</sup>  <i>Thomas Grünfeld zeigt: ... (Jenny, G. Merz, M. Oehlen)</i>  Galerie Ralph Wernicke, Stuttgart (curated by T.G.)  <i>Aspects de la jeune sculpture européenne</i> Fondation Cartier, Paris <sup>g</sup>  <i>Prospect 89</i> Schirn Kunsthalle Frankfurt <sup>g</sup>  <i>Contemporary European Artistic Practise</i> Thomas Barbeor, La Jolla <sup>g</sup>  <i>Kunst der letzten 10 Jahre</i> Museum moderner Kunst, Wien <sup>g</sup>  D &amp; S Kunstverein Hamburg <sup>g</sup>  <i>Einleuchten; Will, Vorstel und Simul in HH</i>  (curated by Harald Szeemann), Deichtorhallen Hamburg <sup>g</sup></p>	<p>Markus Brüderlin: <i>Thomas Grünfeld</i>  in: Kunstforum International 99, Köln 1989, pp. 346–347 <sup>r</sup>  Vera Vogelsberger: <i>Thomas Grünfeld</i>  in: Noema 22, Salzburg 1989 p. 77 <sup>r</sup>  F. E. Rakuschan: <i>Appaloosa, die psycho-poetischen Minimalismen des Thomas Grünfeld</i> in: Nike 27, München 1989, p. 30–31 <sup>r</sup>  S. D. Sauerbier: <i>Über Simulation</i> in: Symbol 1, Köln 1989, pp. 18–21 <sup>a</sup>  José Lebrero Stals: <i>Do we need more Heroes</i>  in: Lapiz 62, Madrid 1989, pp. 48–53 <sup>a</sup></p> 
<p>1990</p>	<p><i>misfits I–VII</i> Karsten Schubert Ltd, London <sup>s</sup>  Paroli XPO Galerie, Hamburg <sup>s</sup>  Galerie Roger Pailhas, Marseille <sup>s</sup>  <i>Gummi's Watz</i> Galeria Antoni Estrany, Barcelona <sup>s</sup>  <i>Common Mark</i> Richard Kuhlenschmidt Gallery, Los Angeles <sup>g</sup>  <i>allò bell, allò sinistre, Artistes de Colonia</i>  Centre d'Art Santa Monica, Barcelona <sup>g</sup>  <i>Psychological Abstraction</i> Deste Foundation, Athina <sup>g</sup>  <i>Aperto Biennale, Venezia</i> <sup>g</sup>  <i>Un Art de la Distinction</i> Abbae Saint-André, Meymac <sup>g</sup></p>  	<p><i>Thomas Grünfeld, misfits I–VII</i> Text: Stuart Morgan,  publ.: Karsten Schubert Ltd, London 1990 <sup>m</sup>  <i>Thomas Grünfeld, Gummi's, Watz</i>  publ.: Galeria Antoni Estrany, Barcelona 1990 <sup>l</sup>  Robert Nickas: <i>That sinking feeling</i>  in: Flash Art International 154, Milano 1990, pp. 138–139 <sup>a</sup>  Andrew Renton: <i>Thomas Grünfeld</i>  in: Flash Art International 154, Milano 1990, p. 158 <sup>r</sup>  Bernard Blistène: <i>Aperto autre Biennale</i>  in: Beaux Arts 80, Paris 1990, pp. 72–75 <sup>a</sup></p> 
<p>1991</p>	<p><i>Elené, Gummi (IV) et Privé</i> Galerie Roger Pailhas, Paris <sup>s</sup>  Massimo de Carlo, Milano <sup>s</sup>  Galerie Ardi Poels, Maastricht <sup>s</sup>  <i>misfits I–VII</i> Galerie Tanja Grunert, Köln <sup>s</sup>  <i>No</i> Galerie 1900–2000, Paris <sup>g</sup>  <i>Long live the New Flesh, (Chatwick, Grünfeld, Serrano)</i>  Kettle's Yard Gallery, Cambridge  <i>Anni Novanta</i> Galleria d'Arte Moderna, Bologna <sup>g</sup>  <i>Vis a Vis</i> Anciens Etablissements Sacré, Liège <sup>g</sup>  <i>Ars Usu</i> Haags Gemeentemuseum, Den Haag <sup>g</sup></p>	<p>Christoph Marx/Gregor Schwering: <i>Thomas Grünfeld</i>  in: Zyma 5, Stuttgart 1991, pp. 44–46 <sup>a</sup>  Lisa Zeiger: <i>Grünfeld's mutations</i>  in: The Art Newspaper (Dec.), London 1991, p. 21 <sup>a</sup>  Francoise-Claire Proudhon: <i>Thomas Grünfeld</i>  in: Etc., Revue de l'Art Actuel 14, Montreal 1991, pp. 51–52 <sup>a</sup>  Juan Vincente Aliaga: <i>Thomas Grünfeld</i>  in: Artscribe 86, London 1991, p. 82 <sup>r</sup>  Dominic van den Boogerd: <i>Thomas Grünfeld - Kunstmatige spelingender natuur</i> in: Metropolis M 3, Utrecht 1991, pp. 20–24 <sup>a</sup></p>

<p>1992</p>	<p><i>Gummi's</i> Galerie Six Friedrich, München <sup>s</sup>  Galerie Jousse Seguin, Paris <sup>s</sup>  Casa de la Cultura, Santa Cruz, Teneriffa (with Andreas Schulze) <sup>s</sup>  <i>5th Anniversary Show</i> Karsten Schubert Ltd., London <sup>g</sup>  <i>Animals</i> Galerie Anne de Villepoix, Paris <sup>g</sup>  <i>Avantgarde &amp; Kampagne</i> Kunsthalle Düsseldorf <sup>g</sup>  <i>Refusing to Surface</i> (curated by Nick de Ville),  John Hansard Gallery Southampton/Ikon Gallery, Birmingham/  South London Art Gallery, London <sup>g</sup>  <i>Humpty Dumpty's Kaleidoscope, A New Generation of German Artists</i>  Museum of Contemporary Art, Sydney <sup>g</sup>  1968 Le Consortium, Dijon <sup>g</sup></p> 	<p><i>Thomas Grünfeld, Gummi's, Installation</i>  publ.: Galerie Jousse Seguin, Paris 1992 <sup>l</sup>  <i>Thomas Grünfeld</i> Text: Fernando Castro,  publ.: Casa de Cultura, Teneriffa 1992 <sup>m</sup>  Rainer Metzger: <i>Thomas Grünfeld</i>  in: Flash Art International 166, Milano 1992, p. 108 <sup>r</sup></p> 
<p>1993</p>	<p><i>Gummi's</i> Galerie Carstens, Berlin <sup>s</sup>  <i>ich darf/ich soll</i> Galerie Philomene Magers, Bonn <sup>s</sup>  <i>The last garden</i> Galleria d'Arte Moderna, Bologna <sup>g</sup>  <i>Der 8. Tag</i> Oberösterreichisches Landesmuseum, Linz <sup>g</sup>  <i>Curios &amp; Mirabilia</i> Château d'Oiron, Oiron <sup>g</sup>  <i>Alan Smithee (Grünfeld, Jenny, G. Merz, Mucha, Patterson, Shine)</i>  Galerie Philomene Magers, Köln  <i>Wall Works</i> Edition Schellmann, Köln <sup>g</sup></p>	<p>Ami Barak: <i>Thomas Grünfeld</i> in: art press 176, Paris 1993, p. 97 <sup>r</sup>  S.D. Sauerbier: <i>Gegen Null – zu neueren Arbeiten von Thomas Grünfeld</i>  in: Artis (Feb.), Bern 1993, pp. 40–43 <sup>a</sup>  Atsushi Ogawa: <i>Köln Art Scene</i> in: art vision 21–1, Tokio 1993,  pp. 40–43, p. 47 <sup>a</sup>  Renate Puvogel: <i>Chateau d'Oiron</i> in: Artis (Oct.),  Bern 1993 pp. 22–27 <sup>a</sup></p>
<p>1994</p>	<p>Galerie Ardi Poels, Maastricht <sup>s</sup>  <i>misfits &amp; eye-paintings</i> Galerie Jousse Seguin, Paris <sup>s</sup>  <i>Das Genre Tier</i> Interimgalerie der Künstler, München/  Kunstwerke e.V., Berlin <sup>g</sup>  <i>Grund: Works from the Collection</i> Museum Boijmans Van Beuningen,  Rotterdam <sup>g</sup>  <i>Nature Morté</i> Galerie Antoine de Galbert, Grenoble <sup>g</sup>  <i>Frankenstein: Exploration in Manipulations and Surreality</i>  MacDonald Stewart Art Centre, Toronto <sup>g</sup>  <i>The Institute of Cultural Anxiety – Works from the Collection</i>  Institute of Contemporary Art, London <sup>g</sup></p>	<p>José Lebrero Stals: <i>Alan Smithee</i> in: Flash Art  International 175, Milano 1994, p. 72 <sup>r</sup>  Peter Gillman: <i>And pigs might fly</i> in: Esquire, February,  London 1994, pp. 48–52 <sup>a</sup></p> 
<p>1995</p>	<p><i>against nature</i> Galeria Antoni Estrany, Barcelona <sup>s</sup>  <i>Gummi's (90–93)</i> Galerie im Taxispalais, Innsbruck <sup>s</sup>  <i>Däim</i> Galerie Michael Fuchs, Berlin <sup>s</sup>  Galerie Ardi Poels, Maastricht <sup>s</sup>  <i>Disneyland After Dark</i> Konstmuseum Uppsala <sup>g</sup></p>	<p><i>Thomas Grünfeld, Gummi's</i> publ.: Galerie im Taxispalais,  Innsbruck 1995 <sup>l</sup>  Deborah Irmas: <i>Thomas Grünfeld</i> in: frieze 21, London 1995, p. 67 <sup>r</sup>  Luis Francisco Perez: <i>Thomas Grünfeld</i>  in: Lápis 112, Madrid 1995 <sup>a</sup>  Rod Usher: <i>Reichtag's New Clothes</i>  in: Time magazine, 10.7.95, New York 1995, pp. 55–56 <sup>a</sup>  Dirk Luckow: <i>Elastic Plastics</i>  in: Art+Text, Nr. 53, Sydney 1995, pp. 28–30 <sup>a</sup></p>

<p>1996</p> <p>Massimo de Carlo, Milano <i>s</i> Galerie Michael Janssen, Köln <i>s</i> <i>Private View</i> Boves Museum, Durham <i>g</i> <i>Hybrids</i> Stichting de Appel, Amsterdam <i>g</i> <i>Siafo</i> Exhibition Centre, Seoul <i>g</i> <i>Indoors</i> estranydelamota, Barcelona <i>g</i></p> <p>1997</p> <p><i>misfits &amp; eye-paintings</i> Galerie Jousse Seguin, Paris <i>s</i> <i>misfit (cow)</i> Karsten Schubert Ltd, London <i>s</i> <i>Déformation Professionnelle</i> Kölnischer Kunstverein, Köln <i>s</i> <i>Wandstücke IV</i> Galerie Bob van Orsouw, Zürich <i>g</i> <i>Plastik</i> Württembergischer Kunstverein, Stuttgart <i>g</i> <i>Home sweet Home</i> (curated by Zdenek Felix), Deichtorhallen, Hamburg <i>g</i> <i>Young German Artists II</i> Saatchi Gallery, London <i>g</i></p> <p>till 2002 visiting lecturer Goldsmiths College, London</p>	<p><i>Thomas Grünfeld, selected works '86-'95</i> publ.: Edition Max Müller, Stuttgart 1996 <i>m</i> Stuart Morgan: <i>What the Butler Saw</i> (selected writings), London 1996, pp. 226–232 <i>b</i> Markus Huemer: <i>Thomas Grünfeld</i> in: Kunstbulletin, Nr. 12, Zürich 1996, p. 38 <i>r</i> Jochen Becker: <i>Abenteuer Forschung</i> in: Springer, Heft 3, Wien 1996, pp. 30–35 <i>a</i></p> <p><i>Thomas Grünfeld, Déformation Professionnelle</i> Text: Udo Kittelmann und Kathrin Luz, publ. Cantz, Ostfildern 1999 <i>m</i> Stephen Todd: <i>Thomas Grünfeld</i>, in: Black+White, Nr. 26 Sydney 1997, pp. 28–31 <i>a</i> Ian Pendelton: <i>Thomas Grünfeld</i> in: Esquire, 9/97, London 1997 <i>a</i> Bernd Skupin: <i>Befremdliche Wesen</i> in: Vogue, 10/97, München, p. 140 <i>r</i> Tanja Pol: <i>Thomas Grünfeld</i> in: artist, Nr. 33/4, Bremen 1997, pp. 22–23 <i>a</i> Nicholas deVille: <i>Thomas Grünfeld and Dinos &amp; Jake Chapman</i> in: Contemporary Visual Arts, Nr. 17, London 1997 <i>a</i> Eva Karcher: <i>Thomas Grünfeld</i> in: Elle, 11/97, München 1997, pp. 82–84 <i>a</i></p>		
<p>1998</p> <p><i>Mutter &amp; Kind</i> Galerie Haas &amp; Fuchs, Berlin <i>s</i> <i>Animal. Anima. Animus.</i> Taidemuseo, Pori/Museum Moderne Kunst, Arnheim/PS. 1, New York City/Winnipeg Art Gallery, Winnipeg <i>g</i> <i>Genwelten</i> Deutsches Hygiene Museum, Dresden/Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn <i>g</i> <i>Estetica Cannibale</i> Palazzo della Triennale, Milano <i>g</i> <i>3rd Biennial</i> City Gallery of Art, Limerick <i>g</i> <i>Organic</i> Espace d'Art Moderne et Contemporain, Toulouse <i>g</i></p>	<p><i>Karin Thomas: Bis heute</i> Köln 1998, p. 407, Abb. 215 <i>b</i> Michael Friedrich: <i>Thomas Grünfeld</i> in: Greenpeace magazin, Jan.–Feb. 1998, Hamburg 1998, pp. 25–30 <i>a</i> Rosanne Altstatt: <i>Thomas Grünfeld</i> in: Art in America, 3/98, p. 140 <i>r</i> Anne Siemens: <i>Thomas Grünfeld</i> in: Jetzt, 4.5.98, München 1998, pp. 16–17 <i>a</i> Betti Marenko: <i>Thomas Grünfeld</i> in: Virus, Sep./98, Milano 1998, pp. 50–52 <i>a</i></p>		<p><i>Uta Grosenick/Burkhard Riemschneider: Art at the turn of the millenium</i> Köln 1999, pp. 289–293 <i>b</i> Frank Perrin: <i>Thomas Grünfeld</i> in: Crash, Nr. 10, Paris 1999, pp. 126–131 <i>a</i> Hans Brög: <i>Ein Misfit von Thomas Grünfeld</i> in: Kunst + Unterricht, Dez. 1999, Seelze 1999, pp. 41–42 <i>a</i> Tamsin Blanchard: <i>pets</i> in: it–experiment, Nr.3, London 1999, unpag. <i>a</i></p>
<p>1999</p> <p><i>Polsterblock/sineflam (3409)</i> Massimo de Carlo, Milano <i>s</i> <i>2 (Rottweiler/2) + x/2 + y/2</i> Forum Kunst, Rottweil <i>s</i> <i>Gummi/Installation</i> Galerie Jousse Seguin, Paris <i>s</i> <i>Zoom</i> Ansichten zur deutschen Gegenwartskunst: Sammlung LBBW, Villa Merkel, Esslingen/Galerie der Stadt Stuttgart/ Württembergischer Kunstverein, Stuttgart <i>g</i> <i>My name/Sammlung Falckenberg</i> Museum der Bildenden Künste, Rosso Vivo Padiglione d'arte contemporanea, Milano <i>g</i> <i>Dobles Vides</i> Institut de Cultura, Barcelona <i>g</i> <i>Animal</i> Le Mairie de Paris, Musée Bourdelle, Paris <i>g</i></p>			

<p>2000</p>	<p><i>Heimspiel</i> Galerie Haas &amp; Fuchs, Berlin <i>s</i> <i>Heimspiel</i> Galerie Michael Janssen, Köln <i>s</i> Galerie Thomas Cohn, Sao Paulo <i>s</i> <i>Heimspiel</i> Marianne Boesky Gallery, New York <i>s</i> Galerie Philomene Magers, München <i>s</i> <i>The Big Bang</i> Massachusetts Museum of Contemporary Art, North Adams MA <i>g</i></p>	<p><i>Thomas Grünfeld, Heimspiel</i> publ. Monika Sprüth &amp; Philomene Magers, Köln/München 2000 <i>m</i> Steve Baker: <i>The Postmodern Animal</i> London 2000, pp. 57–59 <i>b</i> Antonio Gonçalves Filho: <i>T.G. cruza corça com pitbull em galeria</i> in: Valor EU&amp;, 8.5.2000, Sao Paulo, p. D12, <i>r</i> Nicholas Lehmann: <i>Gore without a script</i> in: The New Yorker, Juli 31 2000, New York 2000, p. 5 <i>a</i> Carolina Corbetta: <i>Utopian Enviroments</i> in: Uomo Vogue, September, Milano 2000, pp. 88–90 <i>a</i></p>
<p>2001</p>	<p><i>jousseentreprise</i>, Paris <i>s</i> Chapman Fine Arts, London <i>s</i> <i>spy</i> Galerie Monika Sprüth, Köln (with Gary Hume and Andreas Schulze) <i>Under the skin</i> Wilhelm Lehmbruck Museum, Duisburg <i>g</i></p>	<p><i>spy</i> Thomas Grünfeld, Gary Hume, Andreas Schulze, Text: F. Frangenberg, S. Malik, publ. Sprüth Magers, Köln/München 2001 <i>m</i> N.N.: <i>melancholic misfits</i> in: mouth to mouth, beastly issue, Juli 2001, London 2001, pp. 36–42 <i>a</i></p>
<p>2002</p>	<p>Galerie Edward Mitterrand, Genève <i>s</i> Galerie Haas &amp; Fuchs, Berlin <i>s</i> <i>Super-Abstr-Action</i> Galeria No Code, Bologna <i>g</i> <i>la part de l'autre</i> Musée d'art contemporain, Nîmes <i>g</i> <i>Summer exhibition</i> Royal Academy, London <i>g</i> <i>disturb</i> Contemporary Art Centre, Saloniki <i>g</i></p>	<p>Anthony Julius: <i>Transgressions/The Offences of Art</i> London 2002, pp. 143–144 <i>b</i> Edward Lucie-Smith: <i>art tomorrow</i> Paris 2002, pp. 13–14 <i>b</i> Werner Trutwin: <i>Zeichen der Hoffnung</i> Düsseldorf 2002, p. 210 <i>b</i> Barbara Foerster: <i>spy</i> in: Kunstforum international, Nr.158, Köln 2002, p. 329 <i>r</i> Ferry Schoew: <i>modieuze verwarring: Bambi met vleugels</i> in: Man, Nr.5, 2002, Amsterdam 2002, p. 89 <i>a</i> Sarah Hall: <i>The misfits: Gary Hume's Royal Academy exhibition</i> in: The Guardian, 17. Mai 2002, London 2002, p. 10 <i>r</i></p>
<p>2003</p>	<p><i>Polsterblock/sineflam (3409)</i> Galerie Ulrich Fiedler, Köln <i>s</i> <i>new small eye-paintings</i> Karsten Schubert, London <i>s</i> <i>Chimères</i> Salle du quai Antoine 1, Monaco <i>g</i> <i>OUTLOOK</i> (curated by Christos Joachimides), Benaki Museum, Athina <i>g</i> <i>False Innocense</i> Joan Miro Foundation, Barcelona <i>g</i> <i>shadow and light</i> Sprüth Magers Lee, Salzburg <i>g</i></p>	

2004	<p>Collage Bloomberg Space, London <a href="#">g</a>  <i>Animaux</i> Seedamm Kulturzentrum, Pfäffikon <a href="#">g</a>  <i>Instinto</i> Galeria Fúcares, Almagro <a href="#">g</a></p> <p>professorship for sculpture, Kunstakademie Düsseldorf</p> 	<p>Suzanne Anker/Dorothy Nelkin: <i>The Molecular Gaze</i>  Cold Spring Harbor, NY, 2004, p. 81/p. 97 <a href="#">b</a>  Sergej Kulikow: <i>Sehto mi natworili</i>  in: FHM, Nr. 34/2004, Moskau 2004, p. 66 <a href="#">a</a>  Mónica Rebollar: <i>Carne trascendida/Transcendent flesh</i>  in: Lapiz Nr. 199/200, 2004, Madrid 2004, pp. 82–85 &amp; cover <a href="#">a</a>  Eva Goedel: <i>Thomas Grünfeld</i> in: self service, Paris 2004 <a href="#">i</a></p> 
2005	<p><i>homey</i> jousseentreprise, Paris <a href="#">s</a>  Galeria OMR, Mexico City (with Peter Zimmermann)  <i>Hirnsturm</i> Kulturzentrum, Bern <a href="#">g</a>  <i>In-Formation</i> Jana Koniarka Gallery, Tyrnau <a href="#">g</a></p>	<p>Kerry Freedman: <i>Studies in Art Education</i>  Reston, Virginia 2005, pp. 234–237 <a href="#">b</a>  Heike Söns: <i>Thomas Grünfeld</i>  in: El Economista, México City, Nov. 2005 <a href="#">r</a>  Merry Machmasters: <i>Thomas Grünfeld</i>  in: La Jornada, México City, Dec. 2005 <a href="#">r</a></p>
2006	<p>Galeria Metta, Madrid <a href="#">s</a>  <i>felt felt</i> Galerie Michael Janssen, Köln <a href="#">s</a>  <i>Mondo mobili</i> Monika Sprüth Galerie, Köln <a href="#">g</a>  <i>Goethe abwärts; Deutsche Jung</i> etc.  Mönchehausmuseum für moderne Kunst, Goslar <a href="#">g</a>  <i>Globus Dei</i> Josef Albers Museum, Bottrop <a href="#">g</a>  <i>Bêtes de style</i> Musée de design et d'arts appliqués contemporains,  Lausanne <a href="#">g</a>  <i>Hybridity</i> 21c Museum, Louisville <a href="#">g</a>  <i>Idylle</i> Phoenix Kulturstiftung, Hamburg/Domus Artium 2002,  Salamanca/Nationalgalerie, Prag <a href="#">g</a>  <i>FASTER! BIGGER! BETTER!</i> ZKM, Karlsruhe <a href="#">g</a>  <i>Extraits</i> Lieu d'Images et d'Art, Grenoble <a href="#">g</a>  <i>NATURalia</i> Galerie Futura, Prag <a href="#">g</a>  Roger Pailhas Musée d'Art contemporain, Marseille <a href="#">g</a>  <i>Extraits— douze oeuvres d'une collection privée</i> LIA/Bastille, Grenoble <a href="#">g</a></p> 	<p><i>Thomas Grünfeld</i> publ. Galleria Metta, Madrid 2006 <a href="#">m</a>  Marcos-Ricardo Barnatán: <i>Zoología fantástica</i>  in: El Mundo 1, Madrid, 23. Jan. 2006 <a href="#">r</a>  Fernando Huici: <i>Todos somos monstruos</i> in: El País, Baelia, 11.2.2006 <a href="#">r</a>  María Escribano: <i>Thomas Grünfeld</i>  in: Arte y Parte n° 61, Madrid 2006, p. 143 <a href="#">r</a>  Javier Montes: <i>Paseo entre las jaulas</i>  in: ABC de las Artes y las Letras Nr.º 733, Madrid 2006, p. 37. <a href="#">r</a>  Enno Stahl: <i>Zu wissen: Es ist Filz</i>  in: Kölner Stadtanzeiger, 19.5.2006, Köln 2006, p. 23 <a href="#">r</a>  Silvano Manganaro: <i>Thomas Grünfeld</i>  in: Drome magazine 8, Roma 2006, p. 23–26 <a href="#">i</a></p> 
2007	<p><i>feltri</i> Massimo de Carlo, Milano <a href="#">s</a>  <i>Mondo mobili</i> Sprüth Magers Galerie, Köln <a href="#">g</a>  <i>Artempo</i> Palazzo Fortuny, Venezia <a href="#">g</a>  <i>Absolumental 2</i> les Abattoirs–Frac Midi–Pyrénées, Toulouse <a href="#">g</a>  <i>Wunder über Wunder</i> Kunsthalle, Erfurt <a href="#">g</a></p>	<p>Judy Collins: <i>Sculpture today</i> Berlin 2007, pp. 87/89 <a href="#">b</a></p>
2008	<p><i>Heimspiel</i> McBride Fine Art, Antwerpen <a href="#">s</a>  <i>Thébaïde</i> Galerie Michael Janssen, Berlin <a href="#">s</a>  <i>salon</i> jousseentreprise, Paris <a href="#">s</a>  <i>Genesis—die Kunst der Schöpfung</i> Zentrum Paul Klee, Bern <a href="#">g</a>  <i>Trade Mark</i> Galleria Daniele Ugolini, Florenz <a href="#">g</a>  <i>Expedition ins Tierreich</i> Sprengel Museum, Hannover <a href="#">g</a>  <i>Länderspiel</i> MMKK Museum für Moderne Kunst, Klagenfurt <a href="#">g</a>  <i>Dressing the message</i> Sprengel Museum, Hannover <a href="#">g</a>  <i>Bildspeicher</i> Akademie Galerie, Düsseldorf <a href="#">g</a>  <i>L'Angelo Sigillato</i> Bigazzi Museum of Russian Icons, Peccioli <a href="#">g</a></p>	<p>Eric Frank: <i>Thomas Grünfeld: The Misfits</i>  in: Antennae 7, London 2008, pp. 22–27 <a href="#">i</a>  Sarah Stephenson: <i>Thomas Grünfeld: Thébaïde</i>  in: artkrush Nr 95, London 2008 <a href="#">r</a></p>

2009	<p><i>salon II</i> jousseentreprise, Paris <a href="#">s</a>  <i>le songe d'une nuit d'hiver</i> jousseentreprise, Paris <a href="#">g</a>  <i>SuperStories—Triennale voor beeldende kunst, mode en design</i>  Z 33, Hasselt <a href="#">g</a>  <i>Cassini Cruise</i> appr. Maastricht <a href="#">g</a>  <i>Archology of the future</i> (curated by Li Edelkoort)  Designhuis, Eindhoven <a href="#">g</a>  <i>Tier-Perspektiven</i> Kolbe Museum, Berlin <a href="#">g</a>  <i>Extended.</i> ZKM Museum für Neue Kunst, Karlsruhe <a href="#">g</a>  <i>Cocker Spaniel and Other Tools for International Understanding</i>  Kunsthalle, Kiel <a href="#">g</a></p> 	<p>Sarah Ihler-Meyer: <i>Thomas Grünfeld</i> in: Parisart, Paris 2009 <a href="#">r</a>  Steven Connor: <i>The Right Stuff</i>  in: Modern Painters, march 1, New York 2009 <a href="#">a</a>  Jesús Pacheco: <i>Crea especies posibles</i>  in: El Angel/Cultural de Reforma, Nr. 791, Mexico City 2009, p. 2 <a href="#">i</a>  Anna Adell Creixell: <i>Zoomorphic metaphors</i>  in: LAPIZ, Nr.256, Madrid 2009, pp. 70–72 <a href="#">a</a></p> 
2010	<p><i>felt</i> Galerie Haas, Zürich <a href="#">s</a>  <i>Use &amp; Mention</i> Old Royal Naval College, London <a href="#">g</a>  <i>Hydra School Project</i> Macedonian Museum for Contemporary Art, Athina <a href="#">g</a>  <i>Cassini Cruise II</i> appr. Maastricht <a href="#">g</a></p>	<p><i>FELT</i> Text: Hans Irrek, publ. Galerie Haas AG, Zürich 2010 <a href="#">m</a></p> <p><i>Young Steerer</i> Text: Magnus Mills, publ. Hidde van Seggelen,  London 2011 <a href="#">m</a>  Christine Davenne/Christine Fleurent: <i>Cabinets de Curiosités</i>  Paris 2011, pp. 150–154 <a href="#">b</a></p>
2011	<p><i>young steerer</i> Hidde van Seggelen Gallery, London <a href="#">s</a>  <i>Schnitte im Raum. Skulpturale Collagen</i> Museum Morsbroich,  Leverkusen <a href="#">g</a>  <i>Zwei Sammler: Olbricht &amp; Falckenberg</i> Deichtorhallen, Hamburg <a href="#">g</a>  <i>Joseph et moi</i> Musée Joseph Denais, Beaufort-en-Valée <a href="#">g</a>  <i>Die Erfindung der Wirklichkeit</i> Akademie Galerie, Düsseldorf <a href="#">g</a>  <i>Grün I</i> Galerie Klaus Gerrit Friese, Stuttgart <a href="#">g</a></p>	<p><i>Über</i> publ. Galerie Klaus Gerrit Friese, Stuttgart 2012 <a href="#">m</a>  Giovanni Aloï: <i>Art &amp; Animals</i> London 2012, p. 35, p. 70, p. 140 <a href="#">b</a></p>
public collections	<p>Barcelona CAL CEGO Collection  Düsseldorf Akademiegalerie  Hamburg Sammlung Falkenberg  Hannover Sprengel Museum  Leverkusen Museum Morsbroich  Lisboa Museu Colecao Berardo  Louisville 21c Museum  Metz Frac Lorraine  Mexico City Centro Cultural de Arte Contemporanea  Oiron Château d'Oiron  Rotterdam Caldic Collection  Rotterdam Museum Boijmans Van Beuningen  Stuttgart Galerie der Stadt Stuttgart  Stuttgart Staatsgalerie  Stuttgart Sammlung LBBW  Toulouse Les Abattoirs</p> 	

GRÜNFELD

