

B A R B A R A G R O S S G A L E R I E

JULIAN ROSEFELDT

Deep Gold, 2013

1-channel film installation, b/w, sound, HD, 18 min

[http://www.julianrosefeldt.com/film-and-video-works/
deep_gold/](http://www.julianrosefeldt.com/film-and-video-works/deep_gold/)



Deep Gold (2013/2014) is part of the anthology film *The Scorpion's Sting* (2013/2014), that was initiated by the artist-duo M+M. Six artists or artist collectives were invited to work on Luis Buñuel's groundbreaking and at the time scandalous film *L'Âge d'Or* (1930). Based on the original episodes, Tobias Zielony, Chicks On Speed, M+M, Keren Cytter, Julian Rosefeldt and John Bock each reinterpreted one of the six filmic sequences.

Rosefeldt's part, the black-and-white film *Deep Gold*, recalls a grotesque version of the 'Golden Age'. It functions as a fictional insert in Buñuel's original movie, in which the two protagonists, played by Lya Lys and Gaston Modot, try to fulfil their lust for each other, but are constantly separated or disturbed by various obstacles. Buñuel used the motif of amour fou to criticise the restrictions and conventions of the time: the Catholic Church, the political establishment, the bourgeois morality, the aristocracy, etc. It is the final scene before the epilogue, in particular, that becomes a key moment for Rosefeldt's project. In the garden of a villa Lya Lys suddenly ignores her hitherto desired Modot and instead kisses an old man. Subsequently, Modot freaks out and starts a crazed action in his room, throwing a priest, a burning Christmas tree, a snowplough and a giraffe out of the window. The surprising fact that Buñuel in *L'Âge d'Or* sets Lya Lys free in her lust and doesn't bind her desires to Modot, who, quite the opposite, only focusses on her, can be read as a defiant and progressive statement by the Catholic Spanish film maker.

Rosefeldt interpreted this episode as an early and provocative feminist manifesto. Taking this understanding as a starting point for *Deep Gold*, his version shows a world full of lust and desire, in which a weak male protagonist becomes overwhelmed by an omnipresent female sexuality. The initial suicide of a fool in love marks the entrance into a bizarre 1920s setting: Rosefeldt's Modot jumps out of the window and awakes in a foggy street – a surrealistic environment rife with bars, brothels, whores, hustlers and naked people strolling around shamelessly. Stunned and confused, he continues his rampage and ends up in a nightclub (*Deep Gold*), where a lascivious performance widens his eyes and once and for all drives him mad. Promiscuity and freedom from behavioural codes are excessively celebrated at the club, while the protagonist wanders around like a stranger – used to the inhibited bourgeois world he derives from. Throughout the film he embodies a symbol of the constrained modern society Buñuel assaulted in the early twentieth century.

Rosefeldt intertwines his references to Buñuel with up-to-the-minute news: Richard Wagner's music and a Dalí double encounter topless FEMEN activists and other contemporary feminist protagonists, while wall posters with the Occupy-Wall-Street-slogan 'We are the 99%' hint at the parallels between the economic situation of the 1920s and that of today. The aesthetics of the film is akin to the original movie, but the moral and social standards in *Deep Gold* are those of the present: sexual revolution and the feminist movement reached their pinnacle long ago; promiscuity is reality and pornography is overall disposable.

L. Korndörfer

B A R B A R A G R O S S G A L E R I E



Stills from *Deep Gold*, 2013

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B A R B A R A G R O S S G A L E R I E

JULIAN ROSEFELDT

Lonely Planet, 2006

1-channel film
color, sound, Super 35 mm
16' 18", Loop
Edition 6 + 2 AP
<http://www.julianrosefeldt.com/film-and-video-works/lonely-planet-2006/>



A man walks through a desert. He seems familiar. He wears a T-shirt bearing an image of the Hindu god Shiva, cargo pants, and flip-flops. A red bandana covers his hair, and a pair of plastic sunglasses conceals his eyes. He carries a large backpack with a sticker of Argentinean revolutionary Che Guevara adhered to the back. The sound of communal chanting echoes through the landscape. We are in India. The mood is serene. The man walks alone. Like so many westerners in eastern lands, surely this man seeks enlightenment.

The journey we are watching is Julian Rosefeldt's *Lonely Planet*, 2006. For a moment, the tranquility of the chanting is broken by the jarring guitar and drumming of American punk band Green Day, and we hear the popular lyrics, "Don't want to be an American idiot." Although only this opening line is included, it is worth remembering the emphatic words that follow: "Don't want a nation under the new media. And can you hear the sound of hysteria? The subliminal mind fuck America." Taking the title of the popular travel guide series, Rosefeldt's piece considers what it means to be a citizen of the world in the age of new media. It asks whether the enlightened self—Descartes' thinking, rational self; the "reasoning being" Kant describes; or the complete self-consciousness that Hegel believed could lead to transcendence—we sought in the past is possible, or even desirable, today. (...)

Throughout *Lonely Planet*, this proverbial traveler whose course of action we assume will be straightforward and predictable becomes more nuanced and complex. He is a man of today: part fact—a physical being moving through space—and part fiction—a fabrication, an actor. He journeys through a globalized world, caught somewhere between the ritualized bathing in the Ganges and the offices of the new middle class giving technical advice over the phone to customers around the world. (...)

This lonely traveler is a mediated man, a man formed by the media. Footage of his travels becomes the content on the screen in a packed Indian movie house, and our protagonist suddenly walks out of the picture screen, up through the aisles of the theater itself, and into the city streets. Eventually, he finds his way onto a Bollywood movie set, as if his seemingly open-ended journey had a destination all along. (...)

For *Lonely Planet*, Rosefeldt puts himself in the starring role, expanding his exploration into this character to include questions about the role of the artist, or filmmaker, as an outsider in another land. Can the artist offer "truthful" insights into a place for those viewers who have never been there? Can he speak for, or represent, the "other"? Will the artist's interpretation of this place always be misleading or inadequate in comparison to one's direct experience? Or is a virtual journey through a site just as good as "the real thing"? Rosefeldt's lonely traveler takes us on a mesmerizing journey, posing all these questions along the way.

From: Anne Ellegood, The Stuff of Hollywood – Julian Rosefeldt, in 'The Cinema Effect: Illusion, Reality and the Moving Image. Part II: Realisms', cat. Hirshhorn Museum and Sculpture Garden, Washington DC, USA, 2008

B A R B A R A G R O S S G A L E R I E



Stills from *Lonely Planet*

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B A R B A R A G R O S S G A L E R I E

JULIAN ROSEFELDT

American Night, 2009

5-channel-film installation

color, sound, 16mm

40' 42"

Edition 6 + 2 AP

http://www.julianrosefeldt.com/film-and-video-works/_american-night-2009/



In his visually stunning film installation *American Night* (2009), co-produced by the Kunstmuseum Bonn, the artist reflects upon the genre of the Western with respect to its fundamental motifs such as the conversation around a campfire, the town's main street, the saloon, the waiting woman, the barroom brawl or the lonely rider. At the same time, Rosefeldt exposes the filmic logic of the scenes inasmuch as—just like in other works of his—he presents to view both the backdrops on the set and the production process. At its core, however, *American Night* is above all a sarcastically pointed reckoning with the hegemonic politics of America and of its former president George W. Bush. In a campfire conversation between five cowboys that consists solely of quotations from films, song texts and statements by politicians, the country's foundation myth, which is mirrored in Westerns and asserts the American concept of freedom, frays out into a litany of empty phrases.

What is so wonderful and truly astounding about *American Night* is the fact that, on the one hand, this film uses the Western as the foil for a critical examination of current American history without, on the other hand, suppressing the original, epic impact and archaic power of the genre. This is already apparent in the length of the film which, with its more than forty minutes, clearly points in the direction of feature film and, if the almost 41-minute durations of the respective scenes distributed across the five projection walls are added together, far surpasses the maximum length of the feature film. The Western—beginning with the classic films of John Ford, past the extremely ritualized Italo-Westerns of Sergio Corbucci and Sergio Leone, all the way to the deconstructions of the genre in Arthur Penn's *Missouri Breaks* (1976), Michael Cimino's *Heaven's Gate* (1980) or Clint Eastwood's *Unforgiven* (1992)—favors the opulent, extended total shot, the celebration of a sublime and pathos-filled nature, the protracted postponement of the final showdown, and the endless views of remote and indefinite reaches.

Julian Rosefeldt not only makes use of all this; he also transforms it into an event which cannot be experienced as such in a feature film, but only in the specific film-installational set-up which the artist has selected. The five projection screens arranged in a semicircle in reminiscence of a campfire situation transform the narrative succession of the classic cinematic film into a complex juxtaposition which allows the viewer to connect highly diverse scenes at the same time and thereby simultaneously to cause fully divergent degrees of temporal expansion and compression to collide with each other. (...) It is this simultaneity of a thoroughly understood Western *topos* and its further interpretative development which makes *American Night* so interesting as a genre study as well. Shot in Andalusia, in a mockup Western town which already served as a film set for Sergio Leone's *For a Few Dollars More*, the film exudes with equal exuberance both the director's love of the history and mythology of the Western, and his delight in its partial deconstruction.

*From: Twilight of the Myths, by Stephan Berg,
translated from German by George Frederick Takis*

B A R B A R A G R O S S G A L E R I E



Installation view *American Night*

Julian Rosefeldt – *Making Of: Film Installations and Photo Works 2004-2010*, DA2 – Domus Artium, Salamanca, 2010



Installation view *American Night*

Julian Rosefeldt. *American Night*, British Film Institute, London

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B A R B A R A G R O S S G A L E R I E

JULIAN ROSEFELDT

*Meine Heimat ist ein düsteres, wolkenverhangenes Land/
My home is a dark, cloud-hung land, 2011*

4-channel film installation

color, stereo sound, HD

29' 23", Loop

Edition 1/6 + 2 A

<http://www.julianrosefeldt.com/film-and-video-works/my-home-is-a-dark-2011/>



Robert Seidel: Your most recent work, *My home is a dark and cloud-hung land*, deals with many facets of the perception of Germany, such as philosophy (*Crowds and Power* by Elias Canetti) or poetry (*Germany. A Winter's Tale* by Heinrich Heine). A gruesome pictorial and textual source is the Nazi documentary *Enchanted Forest* by John Zechner from the year 1936. Did you know this propaganda work before doing your research and how did it influence your view of the subject of home?

Julian Rosefeldt: The film installation was created at the invitation of the Jewish Museum in Berlin, which only set down the thematic framework "homeland" (in German: "Heimat"). As with any project, I did extensive research at first and came across many things that prove a dichotomous German understanding of nature in terms of the consciousness of national identity. Thus, the landscape was the theme in the beginning, and then the focus soon fell on the forest. Suddenly, the forest motif was omnipresent in German history – from Tacitus' "Germania", the fairy tales by the Brothers Grimm and the nature cult of the Nazis to the fear of the "dying forests" in the 1980s, the modern concept of the "forest kindergarten" and the current impact of the nuclear disaster of Fukushima on German environmental policy. The forest is a constantly recurring motif in the national self-image of the Germans.

In the exploration of Nazism, the propaganda film *Enchanted Forest* that you mentioned came up among other things. There, the forest is staged heroically and mythically around the Battle of the Teutoburg Forest and accompanied by pompous verses veiled in ideology. In my work, that chatter from the film is spoken by an elf-like doll, whose sweet, childish voice suddenly takes on a psychotic propaganda style. That seemed more plausible to me than to have the text spoken by an extra in Nazi uniform for example (...)

There is no escape from the forest – this is the tenor of the film installation, so it is designed as a loop. Like *Lonely Planet*, the film was conceived as a kind of trip, an endless tunnel through which we as viewers roam. On this odyssey, different forest worlds unite, from the Elbe Sandstone Mountains to the Chiemgau up to the Teutoburg Forest shrouded in myth.

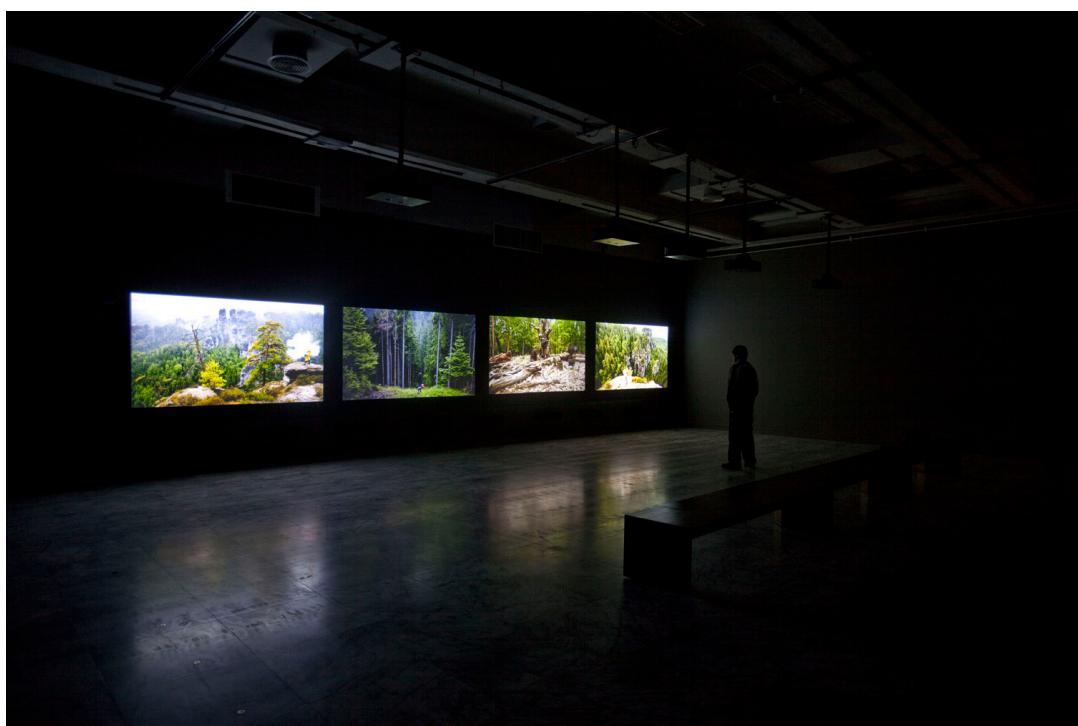
All in all, I did not want to limit myself thematically. Instead, I squeezed everything in and overtaxed the viewer. In order to address as many facets of the cultural history of German forests as possible, I have used a trick: the meta-level of an open-air theatre production of a fictional director in the midst of the woods. There, during the rehearsals, which the camera glides past, all aspects are touched on, from references to the fairy tales of the Brothers Grimm to dancing uniformed forest sportsmen.

*From: Inside the Hedge Fund Manager's Head, Interview with Julian Rosefeldt by Robert Seidel,
Berlin, February 6, 2012*

B A R B A R A G R O S S G A L E R I E



Installation view *Meine Heimat ist ein düsteres, wolkenverhangenes Land*
Heimatkunde – 30 Künstler blicken auf Deutschland, Jüdisches Museum, Berlin, Germany, 2011



Installation view *Meine Heimat ist ein düsteres, wolkenverhangenes Land*
Julian Rosefeldt - World-Making. Film and Photo Works 2001-2011, Taipei Fine Arts Museum,
2012

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B A R B A R A G R O S S G A L E R I E

JULIAN ROSEFELDT

The Shift, 2008

4-channel film installation

color, sound, Super 16 mm

16' 36", Loop

(total running time 1 h 6' 24")

Edition 6 + 2 AP

<http://www.julianrosefeldt.com/film-and-video-works/the-shift-2008/>



The control room is the last domain of human beings in a world which belongs to machines. (...) Everything is in order inside the control room, as long as there is no reason to leave it.

Julian Rosefeldt's film installation *The Shift* begins with a view of four spaces which, in the widest sense of the term, can be designated as control rooms. They are in no way uniform in their functionality. One of these spaces – the interior of a former Spacelab capsule which was used during several Space Shuttle missions – resembles a lock and has a hatch at its far end that opens into a further space. In the other three spaces, traces of everyday life hint at the bustling world of the industrialized present: a cigarette package next to a full ashtray, coffee gurgling through a coffee machine, remnants of a snack. Only the tiny model of a helicopter which takes on a life of its own raises the suspicion that not everything here is as it should be, that the "shift" for the man who is on duty here will not be a normal one. (...)

This is the prelude for a narrative which is distributed in the film installation across four synchronised screens, arranged alongside each other, showing the same procedure in fourfold variation: a heavy-set man who apparently works in these surroundings prepares for an inspection tour; or else, as is also conceivable, he is carrying out a duty which is no longer functional and which no one has charged him to perform. (...)

Science-fiction movies provided Rosefeldt with the model for the relationship between the control room and the world (...). Rosefeldt uses the soundtrack in particular to indicate the affiliation of controlling machines to the mechanical era. A tone is assigned to many of the display instruments and rooms in *The Shift*. Taken together, these give rise to a "musique concrete" of the technically distanced world, which can no longer be perceived but instead is translated into a music of segmented processes; the fact that Rosefeldt uses sound samples from *2001 – A Space Odyssey* and *Solaris* only corroborates this finding. (...)

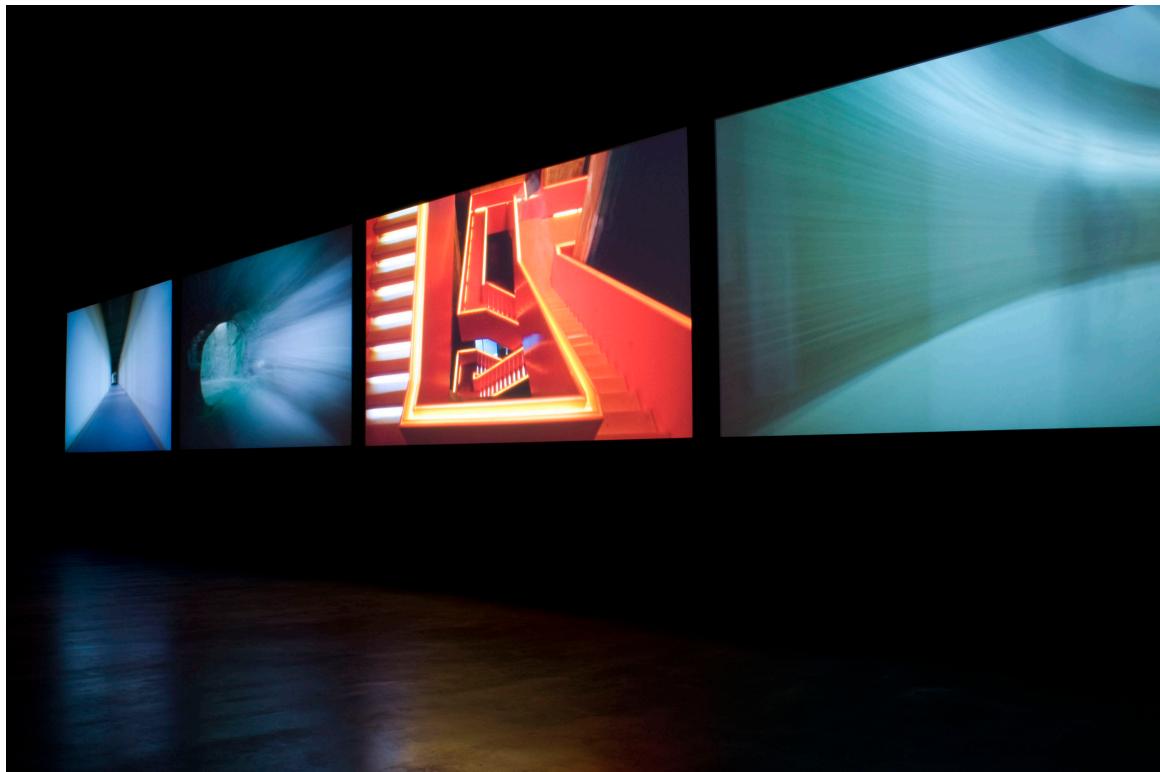
In *The Shift*, the final image (...) can be related to the initial situation: a man, filmed from the air at a great distance, walks across an empty surface which is reminiscent of eternal ice and the surface of the ocean. No orientation is possible on this "tabula rasa"; it is of no importance where the man is actually going. He has moved from a space with many user interfaces into one where he finds himself actually on a user interface for which there no longer exist any instructions. *The Shift* therefore takes technology's distance from the world back to its most central determinant – the indeterminacy of an individual who cannot be external with regard to himself. Thus this installation (...) leads back to a point at which technical expansion tips over into the mind. The inspection tour does not end in the perfect control, but rather its opposite – in an image of the sublime, a metaphor for what the mind is not capable of understanding. It is a grand image of helplessness, which fades to white and leads into the endless loop of the installation.

From: The Music of Things - Julian Rosefeldt's installation The Shift

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seeks a world beyond the user interface, by Bert Rebhandl



Installation view, *The Shift*
Living in Oblivion, Berlinische Galerie, Berlin, Germany, 2010



Installation view, *The Shift*
Julian Rosefeldt – Making Of: Film Installations and Photo Works 2004-2010, DA2 – Domus Artium, Salamanca, 2010

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C O N T A C T @ B A R B A R A G R O S S . D E

JULIAN ROSEFELDT

The Ship of Fools, 2007

3-channel-film installation

color, sound, 16mm

35' 7"

Edition 6 + 2 AP

<http://www.julianrosefeldt.com/film-and-video-works/the-ship-of-fools-2007/>



Rosefeldt's project, *The Ship of Fools* (2007), is a four-channel film installation set in Schloss Sacrow, a World Heritage site near Potsdam. The castle and the beautiful countryside around are as picturesque as they are historically charged. Built in 1773 during the Romantic period, it was residence to a number of writers and musicians, including Felix Mendelssohn Bartholdy, who wrote a part of his String Quartet in A minor (Op. 13) there. During the World War Two, the castle was home to a notorious Nazi officer, and following the division of Germany, it became trapped in a dead zone. It is this history that Rosefeldt builds on in *The Ship of Fools*, conjuring up ghosts of the past and sparking off a host of political associations in an eerie, latently ominous, but also sublimely beautiful four-screen installation rich in symbolic references. Again, there is no specific story or plot, but each of the four projections/episodes conjures various associations and possible imaginary narratives: an opera singer performs a Wagner song to an audience; a pack of dogs bark aggressively at an unknown subject in the shadow of an old German oak tree; a skinhead with his back to the audience and sporting a *Reichsadler*¹⁰ tattoo on his back gazes into a lake, only to eventually disappear in the surrounding landscape; finally, a lone traveler stands on a river jetty watching a boat with soccer fans waving German flags go by. The work is as poetic as it is beautiful, and as unsettling as it is sublime, since, in fact, the beauty serves to cloak the unsettling associations that lie beneath.

In this work, Rosefeldt masterfully conflates cinematic references with references to Caspar David Friedrich and Romantic painting (the man looking out at nature is an emblematic Friedrich figure). Some scenes are in fact so reminiscent of certain Friedrich paintings that they can be seen as a kind of filmic equivalent of the great master, steeped in sublime beauty and mystery as they are. At the same time, the work is remarkably cinematic, reminiscent of filmmakers such as Theodore Angelopoulos, whose work is often silent, characterized by achingly slow, long takes and episodic, ambiguous narrative structures. Like all Rosefeldt's works, this too advocates the deceleration of perception and requires time on the part of the viewer.

The four scenes at first seem unconnected, but upon further viewing, the puzzle begins to fall into place: *The Ship of Fools* is clearly a metaphor for German history, nationalism, political prejudices, extreme ideologies, and notions of the 'homeland,' all very weighty issues in the German collective consciousness. But Rosefeldt manages to deal with all this with a light, unbiased hand, wisely steering clear of didacticism, refusing to adopt an ideological position, and refraining from telling the viewer what to think. There is no critical moment of 'truth,' no predictable punch line, and conclusions may only be drawn in the mind of the beholder. This, in combination with the cinematically spectacular nature of his images, is what makes Rosefeldt's work so intriguing; he is an accomplished filmmaker—a rarity in the so-called art world—capable of creating images of remarkable beauty and iconic resonance, while at the same time keeping the viewer intellectually inquisitive and on his or her toes.

From: Unpredictable Incidents in Familiar Surroundings by Katerina Gregos

B A R B A R A G R O S S G A L E R I E



Installation view, *The Ship of Fools XIV* Rohkunstbau: Drei Farben – Weiss, Schloss Sacrow, Potsdam, Germany, 2007



Installation view, *The Ship of Fools*
Julian Rosefeldt – American Night, Film Installations 2004–2009, Kunstmuseum Bonn, 2009

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B A R B A R A G R O S S G A L E R I E

JULIAN ROSEFELDT

Asylum, 2001/2002

9-channel film installation

color, sound, Super 16 mm

51' 58", Loop

Edition 5 + 2 AP

[http://www.julianrosefeldt.com/film-and-video-works/
asylum-2001-2002/all%209%20channels/](http://www.julianrosefeldt.com/film-and-video-works/asylum-2001-2002/all%209%20channels/)



Julian Rosefeldt's ambitious, expansive video installation *Asylum* examines immigration, one of the most sensitive issues on the European as well as global agenda. (...) The artist presented nine large video projections in which he singles out groups of ethnic minorities - Chinese, Vietnamese, Turkish, Kosovan-Albanian, Afghan, Sinti, Roma, and Thai - in order to examine and deconstruct the stereotypes associated with how we perceive immigrant citizens and how we respond to the idea of the 'other'. For this work, he chose 120 'performers', many of whom are immigrants and live in asylum seekers hostels, who 'act out' their existence as foreigners executing typical or menial jobs, toiling to no end. Far from adopting a documentary approach, which the subject lends itself to, Rosefeldt has conceived an elaborate casting production and has constructed a vivid, highly cinematic, stylised environment where everything has been carefully staged and nothing seems left to chance.

The films are shot on 16mm and their hyper-optical, cinematic quality, is achieved by means of atmospheric lighting, costumes, eccentric, outlandish locations and aestheticised staging. All are pervaded by a distinct choreographed, balletic sense of space. Rosefeldt creates a dramatic, enveloping, immersive environment both within the films themselves and inside the architecture they occupy thus offering the viewer an intense, visceral experience. He does not use the camera simply as a means of observation but rather as a tool to construct highly subjective images and tightly visually controlled compositions, which distinctly partake of the aesthetics of painting. As such, his scenes resemble tableaux vivants, full of rich optical detail, saturated with colour, and an atmospheric play of light and shadow.

Rosefeldt fashions a mystical microcosm, a dreamy, hermetic, voyeuristic, surreal world, which although rooted in reality also appears completely divorced from it. The mesmerising slow motion of his camera emphasises the ritualistic and non-sensical aspect of the tasks performed, lending the work a profoundly Sisyphean quality. Cleaning ladies Hoover stones in a faux jungular setting; cooks lie idle and destroy fast-food packaging in a monkey cage; sex workers drift about aimlessly occasionally dusting Orientalist artifacts; newspaper sellers shift bundles of newspapers for no apparent reason; black souvenir sellers offer dolls surrounded by replicas of classical statues; gypsies on a merry-go-round beckon the viewer. Rosefeldt emphasises the stereotypical, the kitsch and the overbearingly 'exotic' in order to expose and undermine it. (...) His decision to portray the immigrants in homogeneous groups serves to strip them of their individuality and point to how we tend to look at them generically. Though they remain silent throughout most of the film, they at one point come together in crescendo as a chorus, releasing a single, protracted tone; this is the only instant where they acquire a 'voice', though this voice is ultimately muted. (...) Rosefeldt insightfully focuses on the underside of human experience and in doing so both confronts the viewer about his own opinions and preconceptions, and at the same time makes us think about our own daily life and its routine dimension.

From: Asylum by Katerina Gregos

B A R B A R A G R O S S G A L E R I E



Installation view, *Asylum, Asylum*, Hamburger Bahnhof, 2003



Installation view, *Asylum, Julian Rosefeldt - World-Making. Film and Photo Works 2001-2011*,
Taipei Fine Arts Museum, 2012

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