

Caduff · Reulecke · Vedder (Hrsg.)

PASSIONEN

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PASSIONEN

Objekte – Schauplätze – Denkstile

Wilhelm Fink

Umschlagabbildung:
Blaue Passionsblume („Passiflora caerulea“), Blüte von oben
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„Die Blätter schwefelgelb und violett, / Doch wilder Liebreiz in der Blume waltet. /
Das Volk nennt sie die Blume der Passion.“ (Heinrich Heine)

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Brinkmann's *Passio: Rom, Blicke* and Conceptual Art

The three *Materialienbände* – *Schnitte*; *Rom, Blicke*; and *Erkundungen für die Präzisierung des Gefühls für einen Aufstand*¹ – that Rolf Dieter Brinkmann produced in the early 1970s have, in the last decade, gradually come to be recognized as central statements of a radically new cultural formation.² A peculiar feature of this recognition, though, is the relative puzzlement that lingers over the question as to the *form* of these volumes. That the three objects resist generic classification is by now a truism of the Brinkmann literature; yet even the construction of a cultural field within which the volumes might be compared to other works has remained elusive. The essay that follows, based largely on a reading of *Rom, Blicke*, is an attempt to construct precisely that cultural field.

For German artists, the years after the upheavals of 1968 constituted a moment in many ways similar to the one that had confronted their colleagues earlier in the decade. Beginning in the early 1960s, artists' collectives such as Fluxus had addressed the void of German postwar culture by systematically excavating the practices of the historical avant-garde movements from the period 1916-1960 – that is, the practices of constructivism, dadaism, surrealism, and finally situationism – and developing a neo-avant-gardist practice. At the same time, late modernist artists and writers as different as Gerhard Richter, Alexander Kluge, Sigmar Polke, and Peter Weiss drew, if less systematically, on the practices of the historical avant-garde movements and placed themselves in dialogue with the emerging neo-avant-gardes.³ In the years after 1968, which saw the rapid dissolution of the complex intertwining of political and aesthetic practices that characterized the mid-1960s, German artists and writers were again confronted with a relative lack of pa-

1 All three volumes were published posthumously by Rowohlt: *Rom, Blicke* in 1979; *Erkundungen für die Präzisierung des Gefühls für einen Aufstand: Träume, Aufstände, Gewalt, Morde. REISE ZEIT MAGAZIN Die Story ist schnell erzählt (Tagebuch)* in 1987; and *Schnitte* in 1988.

2 The composition history of the three volumes (note 1) is complicated. We are largely dependent upon the recollections of Brinkmann's widow, Marleen Brinkmann, for our knowledge not just of the development of the volumes but of Brinkmann's changing conception of their nature and purpose. Brinkmann at times thought of them as a kind of quarry for his never-completed second novel; at other times they seemed to serve largely autobiographical purposes; and, increasingly, he thought of them as a new form of art. See Marleen Brinkmann: „Editorische Notiz“, in: Brinkmann: *Erkundungen* (note 1), p. 411-413.

3 See especially Klaus Briegleb/Sigrid Weigel (ed.): *Gegenwartsliteratur seit 1968*, München 1992 (= Hansers Sozialgeschichte der deutschen Literatur vom 16. Jahrhundert bis zur Gegenwart, vol. 12).

radigms by which to orient themselves. In retrospect, it is clear that 1968 had meant, among many other things, the death knell of modernism in Germany.

Brinkmann must now be seen as one of the artists who felt most deeply the cultural void after 1968. His initial reaction was the production of a virtual torrent of work. The texts that appeared in rapid succession in these years – his novel *Keiner weiß mehr* (1968); the poetry collections *Die Piloten*, *Godzilla* (both 1968), *Standphotos* (1969), and *Gras* (1970); and the anthologies of American poetry and popular culture *Acid* and *Silverscreen* (both 1969) with important introductions – established Brinkmann as one of the leading poets of his generation and the most important bridge figure between contemporary German and American culture. Even though the relays between Brinkmann's art and American Pop were recognized early, it has only recently become clear that, taken together, these works constitute a project, built on American models, for the constitution of a new poetics of the everyday, a project that sought to overturn not just the instrumental reason of capitalism but the burden of German history itself.⁴

By the end of the decade, however, Brinkmann clearly found himself at a kind of dead end. Even as the outpouring of new literary work had brought him increasing acclaim, Brinkmann had issued a number of violent and widely publicized challenges to a series of writers and critics – Hans Magnus Enzensberger, Marcel Reich-Ranicki, and Rudolf Hartung among others – whom he held to be representative of the dominant culture.⁵ Much of Brinkmann's reaction to the regnant cultural norms has of course been dismissed as the pure posturing of a systematically dyspeptic writer. Yet the very violence of Brinkmann's statements, and the sensational character of the attacks, has too often obscured the seriousness with which Brinkmann pursued the quest for a new aesthetics; these were less an attempt to position himself vis-à-vis the literary establishment than a rejection of all forms of establishment itself: not merely of aesthetic norms or of the notion of a fixed work of art but of all possible institutions.

These attacks prefigured a radical break. By 1970, Brinkmann had broken with his publisher and with most of his friends, and made the decision to stop publishing altogether – a resolution to which he held firm until 1975. The aggressive, adversarial cultural politics that had accompanied his literary production at the end of the 1960s seemed to have given way, then, not to new cultural forms, but to an apparent inability to produce anything at all. In admitting that his project for the revitalization of German literature had failed – at least by his own standards – he attested that „der Sinn meines Tuns (schreibens) [war mir total] abhanden gekommen, für wen schrieb ich und was schrieb ich und warum?“⁶ The Brinkmann litera-

4 The best account of this project remains Thomas Gross: *Alltagserkundungen. Empirisches Schreiben in der Ästhetik und in den späten Materialbänden Rolf Dieter Brinkmanns*, Stuttgart 1993.

5 For a concise account of Brinkmann's public appearances and of the critical reaction to his work in this period, see Sibylle Späth: *Rolf Dieter Brinkmann*, Stuttgart 1989, p. 38-43.

6 Brinkmann: *Erkundungen* (note 1), p. 190.

ture has tended to view the „great lacuna“ in Brinkmann's production between *Gras* in 1970 and *Westwärts 1 & 2* in 1975 as an existential crisis. For the majority of Brinkmann scholars, the three posthumously published *Materialienbände* are thus highly personalized documents, Brinkmann's attempt, „die Orientierungs- und Perspektivlosigkeit [...] in den Materialienbänden mit schonungslosen ‚Erkundungen‘ der eigenen Situation anzuschreiben.“⁷

The circumstances of Brinkmann's „own situation“ are particular. While living in Köln he began to collect a wide variety of cultural material in September 1971: – not just shorter and longer texts of his own devising – letters, diary entries, seemingly random observations – but excerpts from the writings of other authors, clippings from American and German magazines, the sort of capitalist flotsam and jetsam that had already made its appearance in cubism and Merz (tickets, maps, flyers, etc.), and over 1000 Instamatic images. The recipient of a fellowship from the Deutsche Akademie at the Villa Massimo, Brinkmann moved to Rome in 1972 and remained until early 1973. The text we know as *Rom, Blicke* is in a sense nothing more than the collaged notation of that stay. It comprises typescripts of letters to Brinkmann's wife and a few friends, typescripts of diary entries, Brinkmann's own Instamatic snapshots, as well as the kind of cultural detritus he had begun collecting in Köln.⁸ As a form, the *Materialienbände* have no precedents in German culture. Their use of collage techniques have led some commentators to draw comparisons with the montage practices of the Dadaists, but there is finally very little that these objects share with Dada phototexts such as the early journals or the late Heartfield/Tucholsky *Deutschland, Deutschland über alles*. Repeated attempts, in fact, to characterize Brinkmann as an „avant-garde“ artist on the basis of his use of collage fail to take into account the particularity of the German cultural situation in the early 1970s – Brinkmann's volumes in fact share few common features with any previous or contemporaneous *European* cultural object; they look, instead, to American sources for their formal properties.

Rom, Blicke and the other volumes of materials look to a very particular contemporary moment in American art. In New York, modernism had died an early death; its demise was coterminous with the exhaustion of the strategies open to the action painters, that is, with the death of abstract expressionism.⁹ The dominant moments in the New York art world in the 1960s were not just pop and minimalism, but, by

7 Jörgen Schäfer: *Pop-Literatur. Rolf Dieter Brinkmann und das Verhältnis zur Populärkultur in der Literatur der sechziger Jahre*, Stuttgart 1998, p. 243. See also Rainer Kramer: *Auf der Suche nach dem verlorenen Augenblick. Rolf Dieter Brinkmanns innerer Krieg in Italien*, Bremen 1999, and Karsten Herrmann: *Bewußtseinserkundungen im „Angst- und Todesuniversum“*. Rolf Dieter Brinkmanns Collagebücher, Bielefeld 1999.

8 The published version of *Rom, Blicke* does the text a disservice: it typesets Brinkmann's typewritten pages and thus suggests a polish and fixity that runs against the form of the text. Rowohlts corrected this error in *Schnitte* and *Erkundungen*, which reproduce Brinkmann's pages precisely as he collaged them.

9 For the best account of this period in American art, see Hal Foster/Rosalind Krauss/Yves-Alain Bois/Benjamin Buchloh: *Art since 1900*, London 2004, p. 492-508 and p. 527-539.

the end of the decade, conceptual art. The appeal of conceptual art for Brinkmann should be immediately apparent.¹⁰ If minimalism had sought to break with the figurative and indeed representational dimension of modernist practice, the conceptual artists sought to break with the very use of the forms, genres, materials, and institutions of art. It is difficult to offer a conceptual definition of a practice that offers concepts and definitions *of* art that were themselves presented *as* art. Very broadly, though, the conceptual artists were concerned with the ideas, meanings, and, concepts that produce and are produced by artistic practice. One common element is thus the interrogation of what art is – Duchamp is the great nobodaddy of the movement. Joseph Kosuth, for example, could write in 1969 that „The ‚purest‘ definition of conceptual art would be that it is an inquiry into the foundations of the concept ‚art‘, as it has come to mean.“¹¹ For many conceptual artists, artistic practice does not so much merely call into question the auratic status of the art object as actually „dematerialize“ the object itself – for some artists like Sol LeWitt, toward the idea that generates the art, but for others toward an original „site“ of material or experience.¹² This last notion is perhaps clearest in the work of Robert Smithson, who distinguishes a „site“ from a „non-site.“¹³ The non-site might be a pile of rocks in a gallery, while the site is the physical location that is the source of the rocks. The „work“ in the gallery is thus primarily evidence of a research project. In art like this, photography, and not merely text, begins to assume an increasing importance. As Dennis Oppenheim puts it: „Let’s assume that art has moved away from its manual phase and that now it’s more concerned with the location of material and speculation. So the work of art has now to be visited or abstracted from a photograph, rather than made.“¹⁴ As a general cultural field within which to rethink the status of art and of works of art, the advantages to Brinkmann are immediately clear. As Buchloh has put it,

What begins to be put in play here, then, is a critique that operates at the level of the aesthetic ‚institution.‘ It is a recognition that materials and procedures, surfaces and textures, locations and placement are not only sculptural or painterly matter to be dealt with in terms of a phenomenology of visual and cognitive experience [...] but that they are always already inscribed within the conventions of language and thereby within institutional power and ideological and economic investment.¹⁵

10 The best short introduction to conceptual art remains Benjamin Buchloh’s „Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions“, in: *October* 55, Winter 1990, p. 105-143.

11 Joseph Kosuth: „Art after Philosophy“, in: *Studio International* 1969; reprinted in: Alexander Alberro/Stimson (ed.): *Conceptual Art: a Critical Anthology*, Cambridge 1999, p. 158-177, here p. 171.

12 See Lucy Lippard/John Chandler: „The Dematerialization of Art“, in: Alberro/Stimson (ed.): *Conceptual Art* (note 11), p. 46-50.

13 See Ann Reynolds: *Robert Smithson: Learning from New Jersey and Elsewhere*, Cambridge 2003, p. 5 f.

14 Oppenheim, quoted in: Tony Godfrey: *Conceptual Art*, London 1998, p. 303.

15 Buchloh: „Conceptual Art 1962-1969“ (note 10), p. 136.

The question arises, of course, as to Brinkmann's possible knowledge of conceptualism. There is no direct evidence – no anthologies such as *Acid* and *Silverscreen* that make the connection manifest. But a number of factors make that knowledge highly likely. The first is of course Brinkmann's demonstrated interest in the development of art in America. The essay „Die Lyrik Frank O'Haras“ is in many ways a virtual self-portrait of Brinkmann, and he praises there O'Hara's „Interesse für Malerei, mehr oder weniger direkte Kontakte mit der Kunstszene. Es wurde auf Perspektivenänderungen, neue Tendenzen und Impulse in außerliterarischen Bereichen geachtet.“¹⁶ The second is his residence in Köln, the center of the West German art world and the portal through which American art entered the German scene.¹⁷ But the strongest evidence is finally the form of the *Materialienbände* themselves. As early as 1966, Mel Bochner had opened an exhibition made up not of ‚original‘ works of art, but of folders containing Xeroxes of original texts. The most important precedent for Brinkmann's volumes, though, is to be found in the work of Dan Graham and Robert Smithson. In the December 1966 issue of *Art in America*, Graham published a work called „Homes for America.“ The „essay“ is a constellation of found material presented through photographs – Instamatic images, found images, etc. – and text (Abb. 1).

Graham's piece erases the boundary between an artwork and an essay about an artwork, between an original and its photographic reproduction, and between the site of the work and the site of its exhibition or reproduction. In the words of the photographer Jeff Wall, Graham sought

to breach the dominance of the established art forms and to articulate a critique of them. But unlike the more academic types of conceptual art [...] which could arrive only at a paradoxical state of establishing themselves as works of art negatively, by enunciating conditions for art which they had no interest in actually fulfilling, Graham's photo-journalistic format demands that his work have a separable distinguishable subject matter. Instead of making artistic gestures which were little more than rehearsals of first principles, ... Graham brings his analysis of the institutional status of art into being through the dynamics of a journalistic subject.¹⁸

Graham's work bears comparison to Brinkmann's volumes in a number of respects, and in particular in its articulation through the *form* of the object of a critique of the institutions of art. Much of the thrust of Brinkmann's key essays from the late 1960's is directed not just at the formulation of an aesthetics, but at a rigorous and scathing critique of literature – a critique that aimed to destroy the concept of literature itself. The poem recedes before the „Grad indirekten physischen und psychi-

16 Rolf Dieter Brinkmann: „Die Lyrik Frank O'Haras“, in: Id.: *Der Film in Worten*, Reinbek 1969, p. 207-222, here p. 207 f.

17 There is an interesting example of the flow of American art practices between New York and the Rhineland: Robert Smithson, visiting Düsseldorf on the occasion of an exhibition at Konrad Fischer's gallery, undertook a „field trip“ with the photographers Bernd and Hilla Becher in 1968. See James Lingwood (ed.): *Field Trips*, Porto 2002.

18 Wall, quoted in: Godfrey: *Conceptual Art* (note 14), p. 316.

A TOUR OF THE MONUMENTS
OF PASSAIC, NEW JERSEY
(1947)

He laughed softly. "How? There's no way out. Not through the Ruins. Maybe that's what I want, after all. But this—this can't be stated at the Museum. It seems all wrong somehow. I just can't repeat it. It's the whole thing that makes me feel funny. Then I get these letters." He looks at them. "You see, my dear friend, I cannot resist in their own way our fustily associated and painted world."

Victor's hair was brushed to a behaving

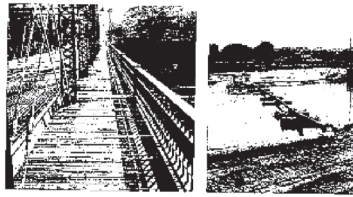
On Saturday, September 26, 1947, I went to the Port Authority Building on 41st Street and 4th Avenue. I brought a copy of the *New York Times* and a Soviet paperback called *Paulovskii* by Irena W. Aliaz. Next I went to ticket booth 21 and purchased a one-way ticket to Passaic. After that I went up to the upper bay level (January 1937) and boarded the number 20 bus of the Water-City Transportation Co.

I sat down and opened the *Times*. I glanced over the section on "Collections, Critics, Curators' Choice" at A. M. Sachs Gallery (a letter I got in the mail that morning invited me to play the game before the show close October 26th) Wladimir Szewski was selling "Prize Drawings, Reproductions" at 1170 10th. Eliaz's book, the "Romantic Reader" was showing at Barinsky Gallery. XVIII-XIX Century English Pottery was on sale at Parke Barnes. "New

Art: Themes and the Usual Variations



Published in "The Museum as a Place," *Artforum*, December 1977



The Sky, Museum of Contemporary Art, New York, 1947

The Sky, Museum of Contemporary Art, New York, 1947

Directions: 4. Go down Greenwich to Greenwich House and on page 20 see John Canaday's column. He was writing on *Paints and the Glass Museum*. I looked at a literary reproduction of Samuel F. B. Morse's *Allegorical Landscape* at the top of Canaday's column: the sky was a subtle turquoise grey, and the clouds resembled realistic scenes of swart remnants of a famous Venetian watercolor, one whose name I have forgotten. A little stone with light and held high (good pond for you if the sea). On the building in the allegory had a faded look, while an unnecessary tree for you as a cloud (maybe) seemed to puff up on the left side of the landscape. Canaday referred to the picture as "standing continually along with other allegorical reproductions of the same, varying only in high idealism that sometimes force" My eye straggled over the scene, over such headlines as "Sexual Oppression," "A Shaded Service," and "Howling a 1,000 Pound St. Ignace Can Be a Four-Word Art, Too." Other parts of Canaday's double my mind as I passed through Severance. "Realistic, somewhat of one, meant here by you in 'Old City' Me. Bush and his colleagues are working their way" (Derek Blyth) "a nose, an apple for a sweater, a striped card." (Elyse Davidson). Outside the bus window a Street of John's Mouth Lodge flew by—a symphony in orange and blue. On page 21 of *Big Green*, "THE EMERGING POLICE STATE IN AMERICA: SPY GOVERNMENT." In the book you will find... what a Liberty Commission is.

The bus traveled till Highway 4 drove through the hills. I read the clouds and deluged through Earthworks. The first sentence read, "The great man drives along in the breeze" It seemed the book was about a wall (Hortage) and the Earthworks referred to the manufacture of artificial soil. The sky over Passaic-I was in their cobalt blue, a perfect fall in summer day, but the sky in Passaic was a great black and brown shade on which rose the mountain ground.

Abb. 2: Robert Smithson: *A Tour of the Monuments of Passaic, New Jersey*

the art itself: it is merely its notation, its documentation. As Ann Reynolds has shown, the debates within conceptual art as to the location or site of culture led to a reexamination of its conditions of construction, presentation, and dissemination. Smithson was intensely aware of the disparity between his own experience and the conventions of representation that mediate them.²¹ The art was the motion through a particular space that enabled a series of sensory reactions.

In one sense Brinkmann's practice in *Rom, Blicke* is, similarly, an attempt to ground a radically materialist realism, the serial encounter of the human sensorium with its environment. Brinkmann's withdrawal from the traditional art object leads, though, to a very particular investigation of bodily experience and its documentation. We get a good sense of the serial nature of isolated experiences early in the text: „genaugenommen stolpert man durch nichts als Ruinen, und zwischen diesen Ruinen scharft das alltägliche Leben zwischen den Abfällen nach einigen lebenswerten Brocken – sobald man dieses alltägliche Leben auch nur etwas wichtig nimmt – ein Leben in staubigen Resten der abendländischen Geschichte.“²² As if to accentuate the isolated and serial nature of experience, *Rom, Blicke* is ordered ac-

21 Reynolds: *Robert Smithson* (note 13), p. 5 f.

22 Brinkmann: *Rom, Blicke* (note 1), p. 30.

ording to a strict chronology; its dating is comprehensively „documented“ through the inclusion of other materials. This is the importance of the collaged material: photos, pages recently read, postcards, maps, all are purely notational and indeed notational of an automatized perception. They emphasize the materiality of the experience to which he subjects himself, and its omnipresence. *Rom, Blicke* as object is thus nothing more than a protocol of the stimuli to which the senses are exposed.

In a very real sense, the only subject of *Rom, Blicke* is the direct relation of Brinkmann's body to the world as it is mediated by the senses and represented through a variety of media. *Rom, Blicke* evinces in its structure, in other words, important parallels to conceptualist practices, and especially those of Smithson. Like Smithson or Bruce Naumann – „In a way I was using my body as a piece of material and manipulating it... Sometimes it works out that the activity involves making something, and sometimes the activity itself is the piece“²³ – the body and its experience are a laboratory; the work is the documentation of that laboratory practice. As Brinkmann puts it in *Erkundungen*: „Ja, was betreibe ich eigentlich? *Feldstudien!*“²⁴ The critic Bernice Rose sees the „heart“ of conceptual art in its „ambition to return to the roots of experience, to recreate the primary experience of symbolization uncontaminated by the attitudes attached to traditional visual modes, whether representational or abstract.“²⁵

What sets Brinkmann and Smithson apart in this regard is the extraordinary importance attributed to media in their theory and their objects. Brinkmann is not delivered up just to an accumulation of detail, and not just to the details of the detritus of capitalist society („Überall Autos, nix Amore, umgekippter Müll plus Pizzas / Und noch ein Sonnenuntergang“²⁶); he is delivered up to urban experience as it is presented in mediated form, to „irgendeine sinnlose Werbung, die sinnlos die Aufmerksamkeit erregt.“²⁷ Brinkmann's „durchgehender Non-Stop Horror-Film der Sinne und Empfindungen“²⁸ is Rome itself: it is already cinematized. This is not merely banal, however: if Brinkmann himself is unable to discover an original vision, he is likewise unable to discover ‚original‘ material: he finds neither Roman ruins, nor Italian culture that has not always already been cinematized. Smithson had in 1968 already defined a new kind of monument of the everyday. In „A Tour of the Monuments of Passaic, New Jersey,“ the monuments evince a „cinema-ized“ existence – they are „an enormous movie film that showed nothing but a continuous blank.“²⁹ The monuments' status as fragmented and dissociative renders

23 Naumann, quoted in: Godfrey: *Conceptual Art* (note 14), p. 128.

24 Brinkmann: *Erkundungen* (note 1), p. 227.

25 Rose, quoted in: Godfrey: *Conceptual Art* (note 14), p. 153 f.

26 Brinkmann: *Rom, Blicke* (note 1), p. 30.

27 *Ibid.*, p. 6.

28 *Ibid.*, p. 34.

29 Robert Smithson: „A Tour of the Monuments of Passaic, New Jersey“, in: *Id.: The Collected Writings*, ed. by Jack Flam, Berkeley 1996, p. 68-77, here p. 70.

them available only to a mediated experience. In „Entropy and the New Monuments“ Smithson theorizes the movie house as a place where „time is compressed or stopped and this in turn provides the viewer with an entropic condition. To spend time in a movie house is to make a ‚hole‘ in one’s life [...] these holes in a sense are monumental vacancies that define a memory-trace without any durational space or movement – there is the apprehension of memory of memory.“³⁰ Although Brinkmann’s historical vision is closer to a *Verfallsgeschichte* than to entropy, which is the generative principle of Smithson’s art, the notion of the frozen hole in time is *precisely* the effect of the ruin in *Rom, Blicke*. „Treten, Schritte, Sehen: klack, ein Foto!: Gegenwart, eingefroren.“³¹ Ruins are experienced in a cinematic time that mutilates, debases, and makes abject human sensation and self-awareness.

Despite the many filiations between Brinkmann’s *Materialienbände* and conceptualist art, conceptual art as a cultural field can hardly account for every feature of Brinkmann’s practice. One aspect sets that practice decisively apart, in fact. We should never lose sight of the raw, assaultive nature of Brinkmann’s work – *Rom, Blicke* is, after more than thirty-five years, still an open wound. Even if Brinkmann’s passage through Rome is marked by many of the structural features of conceptual art, it nonetheless sets itself apart from objects by Graham or Smithson primarily through its relentless subjectivity, especially as that subjectivity is established and conveyed through *tone*. *Rom, Blicke* is not merely a violent outcry against the only world available to us; it is itself a *passio*, a *Leidensweg* through that world. As such, it clings to the notion of a subject position and thus an author position in a way wholly alien to conceptualism. If conceptual art is characterized by a certain neutral deadpan, and by the neutral accumulation of material (Sol LeWitt characterized the conceptual artist as a kind of clerk),³² Brinkmann effects an utterly unique blending of conceptualist practices and a relentless subjectivity. The collective Art & Language once defined conceptual art as „modernism’s nervous breakdown.“ If any artist ever epitomized the nervous breakdown of modernism, it is certainly Rolf Dieter Brinkmann.

30 Smithson: „Entropy and the New Monuments“, in: Id.: *The Collected Writings* (note 29), p. 10-23, here p. 17.

31 Brinkmann: *Rom, Blicke* (note 1), p. 139.

32 LeWitt: „Serial Project #1, 1966“, in: *Aspen Magazine* nos. 5-6, 1967, unpagged.

Abb. 3: Thomas Gainsborough: *The Painter's Daughters with a Cat*, 1760/61 (National Gallery, London).

Abb. 4: Thomas Gainsborough: *The Painter's Daughters Chasing a Butterfly*, um 1756 (National Gallery, London). Alle Abbildungen mit freundlicher Genehmigung der National Gallery, London.

JÜRGEN HEINRICHS:

PASSION ALS DENKSTIL: DIE LEKTÜRE VON BILDERN ALS KRITISCHE PRAXIS

Abb. 1: Barbara Kruger: *Ohne Titel (Your Gaze Hits the Side of My Face)*, 1981, Fotografie, 140 x 104 cm (Sammlung Allison und Neil Rubler, New York). Mit freundlicher Genehmigung der Mary Boone Galerie (© Barbara Kruger).

Abb. 2: Hank Willis Thomas: *The Day I Discovered I Was Colored*, 2009, Tintenstrahldruck auf Papier, 76 x 76 cm. Mit freundlicher Genehmigung des Künstlers und der Jack Shainman Galerie, New York (© Hank Willis Thomas).

Abb. 3: David Wojnarowicz: *Ohne Titel (One Day This Kid...)*, 1990, Silbergelatineabzug, Photostat, 76 x 100 cm. Mit freundlicher Genehmigung des Estate of David Wojnarowicz und der P.P.O.W. Galerie, New York.

MICHAEL W. JENNINGS:

BRINKMANN'S PASSIO: ROM, BLICKE AND CONCEPTUAL ART

Abb. 1: Dan Graham: *Homes for America*, in: *Art in America*, Dec. 1966.

Abb. 2: Robert Smithson: *A Tour of the Monuments of Passaic, New Jersey*, in: *Artforum*, Dec. 1967.

ESTHER KILCHMANN:

DER HANDSCHUH. EIN ACCESSOIRE DER LEIDENSCHAFT

Abb. 1: *Rolands Tod*, in: Rudolf von Ems: *Weltchronik*, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Handschriftenabteilung, SBB-III A, Ms germ fol 623 022 r. Mit freundlicher Genehmigung der Staatsbibliothek zu Berlin.

Abb. 2: Max Klinger: *Ruhe* (aus dem Zyklus *Paraphrase über den Fund eines Handschuhs*), Staatliche Museen zu Berlin, Kupferstichkabinett, Singer 120-II, Inv. 425-92. Mit freundlicher Genehmigung der Staatlichen Museen zu Berlin.

HERBERT LACHMAYER:

STAGING KNOWLEDGE UND IMAGINATIVE RHETORICS.

INSZENIERUNG VON WISSENSÄUMEN UND PERFORMATIVE KULTURVERMITTLUNG

Abb. 1: Herbert Lachmayer/Margit Nobis: *Pornosophic Wallpaper „Début de Siècle“*, 2009 (*Haydn Explosiv*, Schloss Esterházy, Eisenstadt).

Abb. 2: Herbert Lachmayer/Margit Nobis: *Hermeneutic Wallpaper „Oper“*, 2009 (*Haydn Explosiv*, Schloss Esterházy, Eisenstadt).