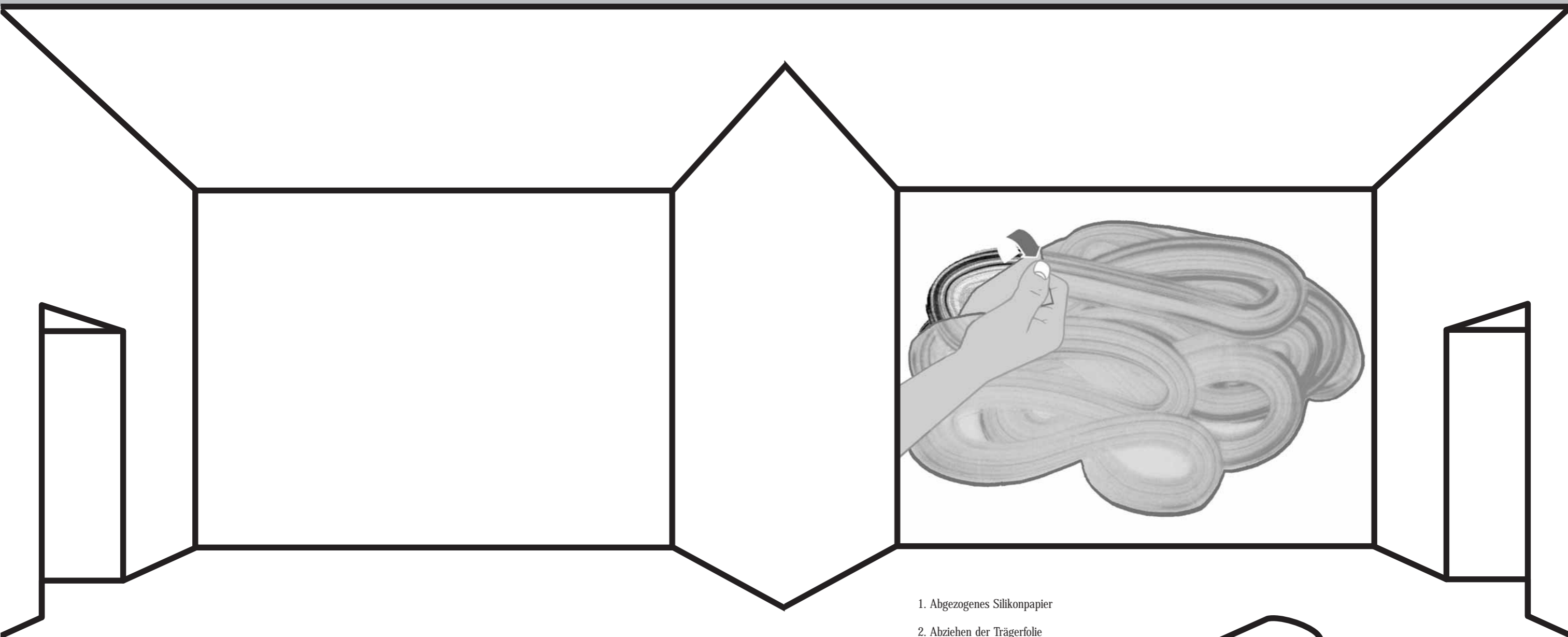


Hannes Trüjen

painting placement

dis tribute



1. Abgezogenes Silikonpapier
2. Abziehen der Trägerfolie
3. Malfilm klebt auf der Wand



painting placement

This catalogue is a collector's album with empty silicon-film pages on which photos and text can be stuck, from the range displayed in the exhibition. At the same time, it is a reversible practice-area in which you can place miniaturized versions of the full-sized transfer-sticker paintings. Just as you carry out your placement with full-sized transfers in your actual living-quarters, in just the same way you can decorate your catalogue with the miniatures. All the transfers in the collection-texts and pictures alike-can be repositioned again and again. No specific placement is suggested to you.



Hannes Trüjen

painting placement dis tribute

dis tribute

Preface **Brigitte Morhardt** Hannes Trüjen's artefacts are to be seen as existing somewhere on the continuum stretching from the original to the multiple, somewhere between concept and realization. They are neither quite localized, nor free-floating, but something in between- and, essentially, they have to do with the history and strategy of ready-made objects.

With the invention of ready-made objects, the concept took priority over realization. The priority of the artisan's skill definitively collapsed, and the artist need no longer be at the same time technically accomplished over a wide variety of the skills necessary for the realization of a work of art. At the same time, the strategy of a ready-made object made it possible to reproduce a work of art in unlimited quantity. The reproduced object becomes now an original work in that every exemplar contains the concept of the work within itself. Since the 60's, the multiple has boomed. With the intention of distributing widely and of democratizing art, objects and artefacts have been devised that can be reproduced and sold by simple methods in large numbers.

With "painting-placement dis tribute", Hannes Trüjen goes a step further. The strategy of ready-mades, which was to set industrially-produced objects in a new context, is re-evaluated, inasmuch as "painting placement" consists in transferable modules, each one of them individually made by the artist, and which finally become works of art when they are put in their destined location. "painting-placement" originally painted in the form of stick-on-transfers-is produced in a manner analogous to what is done in industry. Hannes Trüjen has here developed a transfer-technique in which paintings are produced free, as yet, of any support (ie neither on paper, canvas, or any other specific surface). So a great variety of painterly "gestures" can be related to a new, unpredicted setting. "painting-placement" defines painting as a question of location, a question of occupying places and surfaces. The application of painting modules to a specific place and context gives them meaning.

The architect creates the framework for the manifestation of painting. In the hazy area between the picture as conceived by a painter, and the picture as conceived by an architect, the two concepts interrogate, as it were, one another. Hannes Trüjen places individual gestures and compositions in a room, or on utilitarian objects, and thus creates an equivalence between painterly materiality, three-dimensional illusion, and the surface of the room (ie its walls).

The exhibition in the Bahnwärterhaus shows works between their final location and their temporary placing. His is not a display of works in the classical sense of an art-exhibition, but a product-presentation with examples of application of "painting-placement". With the initiative, "dis tribute", Hannes Trüjen introduces seriality into his work. He distributes a series of different motifs to the visitor, and thus delegates the completion of the artefact to someone else. The exhibition site in Esslingen becomes a distribution-point. Through the application of "painting-placement" as saleable product, a change of context is brought about (the manufactured object becoming artefact by virtue of its placing) – a change analogous to that is the traditional concept of a ready-made. The placing is what completes, and lends quality to the artefact. The consumer finds himself cast in several roles-he is the artist who completes the work, the curator who decides where to place it, and the collector who is aware (even as he sticks the transfer in place) of having now removed the work from the art-market, as it cannot now be removed from the place to which it is irreversibly stuck, without being destroyed.

With the introduction of seriality as artistic strategy, not only the self-concept of the artist transformed, but also his role in a system that is still bound up with the requirement that the artist employ his inventive powers to produce ever more individual works of art, each of them new and different. The evaluation of the individual work changes too, as does the question of originality. Type, model, repetition-all this seems to set, as goal, the production of similarity as the dominating principle of the series. Repetition always implies the possibility of new ways of looking at something. Similarity and difference can be employed as conscious strategy.

The catalogue here offered as an adjunct to the exhibition in the Bahnwärterhaus carries the principle of "dis tribute" that of casting the onlooker into the role of a completer of the artefact-still further. The publication resembles not as much a traditional art-catalogue as a transfer-sticker-album. The reproductions on it are stick-on transfers. The user of the catalogue is invited to decide, himself, where to place the reproductions, and also determine what to do with the pictures that are not necessarily bound to be used in the catalogue itself.

Conference on the introduction of the product

Marcus Droß "painting-placement" transfers are introduced simultaneously in Esslingen and eight other European cities. The product itself and its practical application are demonstrated in public in the City Gallery of Esslingen as well as in various public and private venues in Berlin, Birmingham, Bremen, Düsseldorf, Cologne, London, Munich and Vienna. Several early examples of the product in application are publicly displayed. A telefon-conference is organized for the 14 December 2003 to allow the manufacturer and first users of the product to contact each other and exchange views on their experiences with pp transfers. Specific questions as well as spontaneous, open talking alternate with other events in the comprehensive programme offered at the individual venues. The conference is held in public, and can be heard by the visitors at the new presentation-venues. The purpose of the conference is to communicate to potential new users of a picture, as detailed as possible, of the way the the product can be applied, to exchange concrete experience, and explore the currently possible applications of pp transfers.

Furniture

Carlo Schiuma November 2003 A new product is asserting itself on the market, – “painting-placement”, unique paintings from the hand-of the artist now taking the form of a mass-product objects, produced, however, with an artisan’s skill. The various motifs are such as can be found in minimal art, and are predominantly self-referential in accordance with Frank Stella’s dictum “What you see is what you see.”

Hannes Trüjen has developed a special process by which he can produce these acrylic pictures as a pure layer of colour independently of any supporting surface, whether canvas, paper or whatever. Produced already with a film of adhesive already laid on, this colour layer can be stuck quickly, simply and immediately onto any surface, and will adhere to the latter so as to seem to have been painted directly onto it.

Through the new freedom thus gained, several changes take place in one’s perception of this art-form. Through its liberation from any pre-determined supporting surface, this form of painting takes up a position half way, emotionally, between classical painting (always on a supporting surface) and the pictorial information stored in a computer. The free choice of location makes the supporting-surface (when this is eventually decided on) specific to a particular place, for the layer of paint cannot merely be applied to any moveable support, but to any conceivable bounded surface. The feeling of lightness and ease permeating these works arises from the thought that they can be realized, or stuck on, almost anywhere, and that combinations of picture and support are possible that no other technique allows. Gently dissipating, transparent layers of colour on stucco, thick splashes on the ceiling, “rotation-pictures“ on the border between pane and window-frame, and many other places.

By working in this new way Hannes Trüjen postulates a new, complex way of looking at pictures. One is prompted to think not so much about the picture, as about the processes of becoming that lie behind the picture. This attitude is revealed through the way the selection of motifs is classified according to the type-splash, camouflage, drip etc.-which gives a metaphorical character to the individual picture. The almost entirely gesticulatory quality of the motifs is stylized through their serial character; yet the value of originality is preserved by the fact that each one is, in fact unique. The decision to produce gesture-like motifs is not bereft of a certain humour, for the static finality of the transfer once it is irremovably stuck-on, is almost painfully in conflict with the dynamic quality of the motifs as these are subjectively produced by the artist. This inherent conflict could be interpreted as a challenge to choose the location for each motif with more freedom and flexibility.

This reveals a central aspect of this work as motivation-to-work. Just as Alan McCollum gave as instructions for his Plaster Surrogates, simply, that they were to be arranged as the decorations above Grandma’s sofa, and thus made the choice of location for them into a problem and called into question the concept of work (not without shades of Marx impinging), just so does Hannes Trüjen concern himself with reflections on the procedures involved in the creation of pictures.

The viewer’s act of perception becomes one of participation in his own private dwelling-space, and becomes still more meaningful and implicit of committal through the (technically-determined) finality of the act of sticking-on. Also, the limited durability of the protective film (though this is not less than around a year) and the artist’s proclaimed interest in getting feedback from the purchaser, make the selling of the artefact a manipulative act that might well be termed perfidious. The suggestion of the artefact’s being more flexibly

applicable than pictures normally are, is turned upside down at the moment of actually applying the artefact, through the pressure of being obliged to find a final definitive location for it.

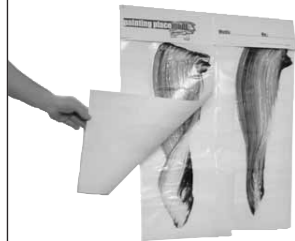
The fact that Hannes Trüjen self-confessedly takes his stand mid-way between architecture and painting is made particularly clear when one considers “painting-placement“ as furniture. For pp is a product in two phases, marked by enhanced mobility in the first phase, but increased immobility in the second.

Thus pp has a lesson to teach on the matter of one’s expectations. The act of perception reveals its character of a process-perhaps a painful one-of taking possession, if the viewer, inside his own four walls, lacks the courage to make a decision and the flexibility necessary for experimentation.

Although the individual works are presented in typological order, and the large number of them suggests they might all be of about the same value, the individual forms are nevertheless very various. Self contained splashes tempt one to employ them playfully, while wobbly-looking semi-transparent camouflage textures await the owners of large areas of wall. The steadily lengthening list of motifs, including categories such as brush-stroke, shape, monochroms, dripping, frottage and many possible combinations (ready-made, these last, and called combines, does not alter or conceal the fact that we are faced, here, with sensitive coloured drawings of varying quality, drawings which, because they lack frames, demand a lot of understanding and expertise in anyone wanting to select and apply them adequately.

The works show certain formal affinities to those of David Reed, who produces gesticulatory motifs full of space and depth on canvas, and then contextualizes them by his way of presenting them in some chosen locations. But Hannes Trüjen’s work goes further. By allowing the paint-layer to exist independantly as the artist’s final product, he leaves it to the viewer/consumer to determine the context. Buying one of these works one incurs automatically a high degree of responsibility, and pays moreover tribute to a principle of work.

pp makes it clear, that reflections on the possibilities and conditions of perception cannot be confined to the walls of art-museums, but continue in the world outside, and particularly within one’s own four walls. pp enables one to perceive one’s own living-space, and whatever other place one considers to be in one’s sovereign possession, as a place for reflective, analytic consciousness.

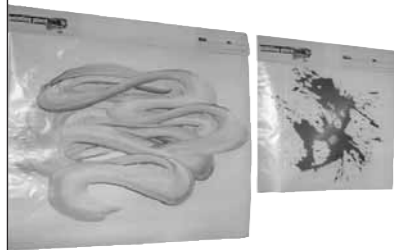


Try out "painting-placement".

Be among the first to use paintings as transfers.

Our special offer consists of 5 original transfers for a covering fee of EUR 50,-
Compared with the normal retail price, this means you save over EUR 250,-

Documentation on the way you use the transfers may be published in the exhibition-catalogue.

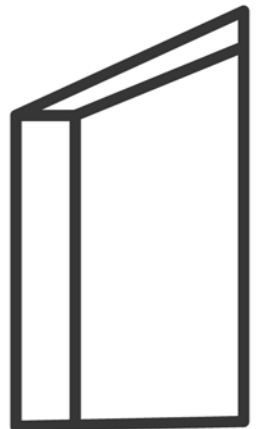


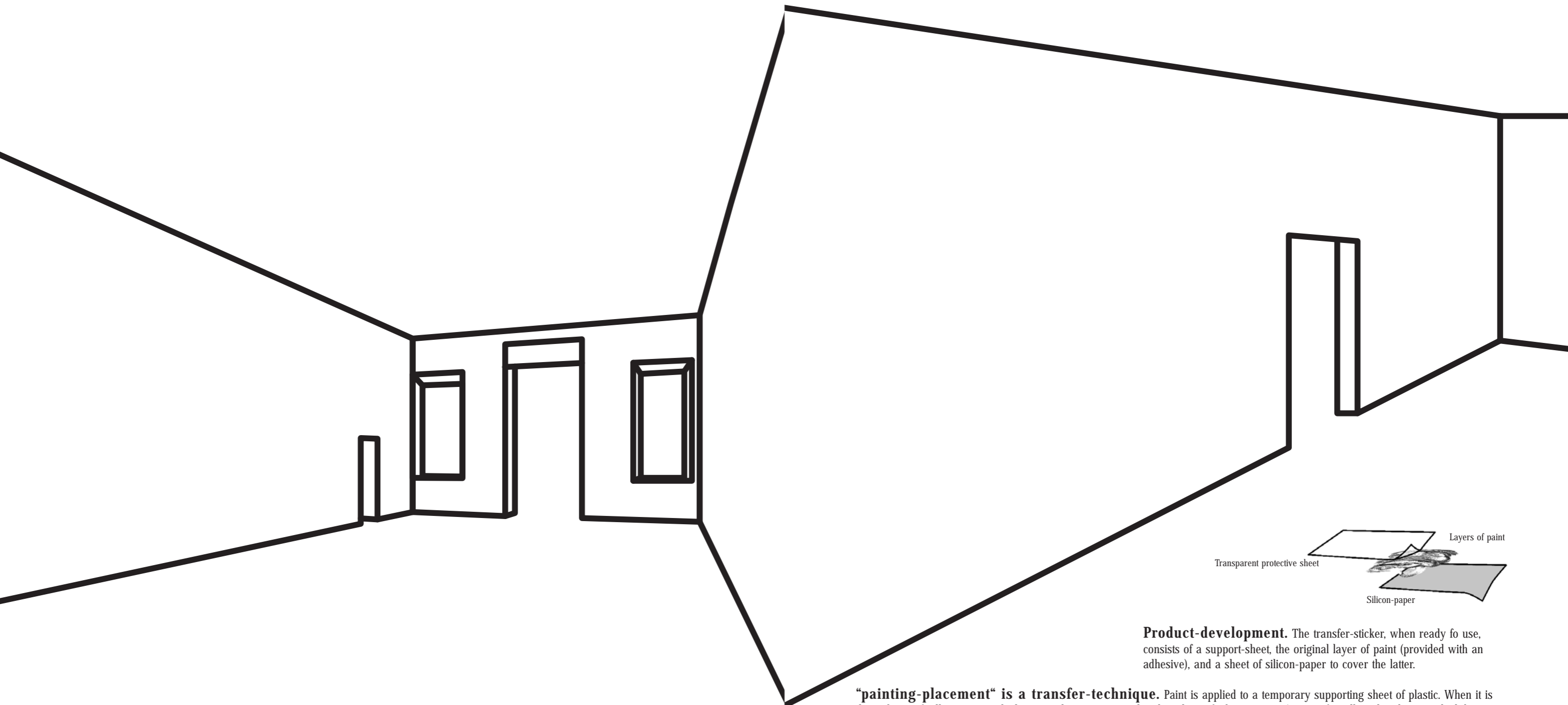
Don't miss this opportunity!

50 copies of this hand-out series are available to you in the exhibition.

The motifs contained in the hand-out series are
SPLASH (right)
GESTURE (left)
BRUSHSTROKE, THREE TIMES (above)
Original dimensions, between 100 x 70 cm and 30 x 60 cm

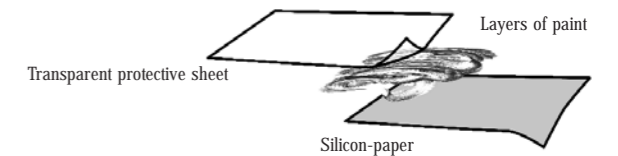
For this project Hannes Trüjen exhibits large transfer-stickers of original paintings, a new technique which he calls "painting-placement". In the exhibition "painting-placement-dis tribute" a series of these stickers is given to the visitors, who are requested to stick them up in places of their choosing. These places are then exhibitions-locations outside the Bahnwärterhaus. In the Esslingen exhibition, photographs of the transfers in situ, and statements of the users will be displayed and documented in a special catalogue in the form of a collector's album.



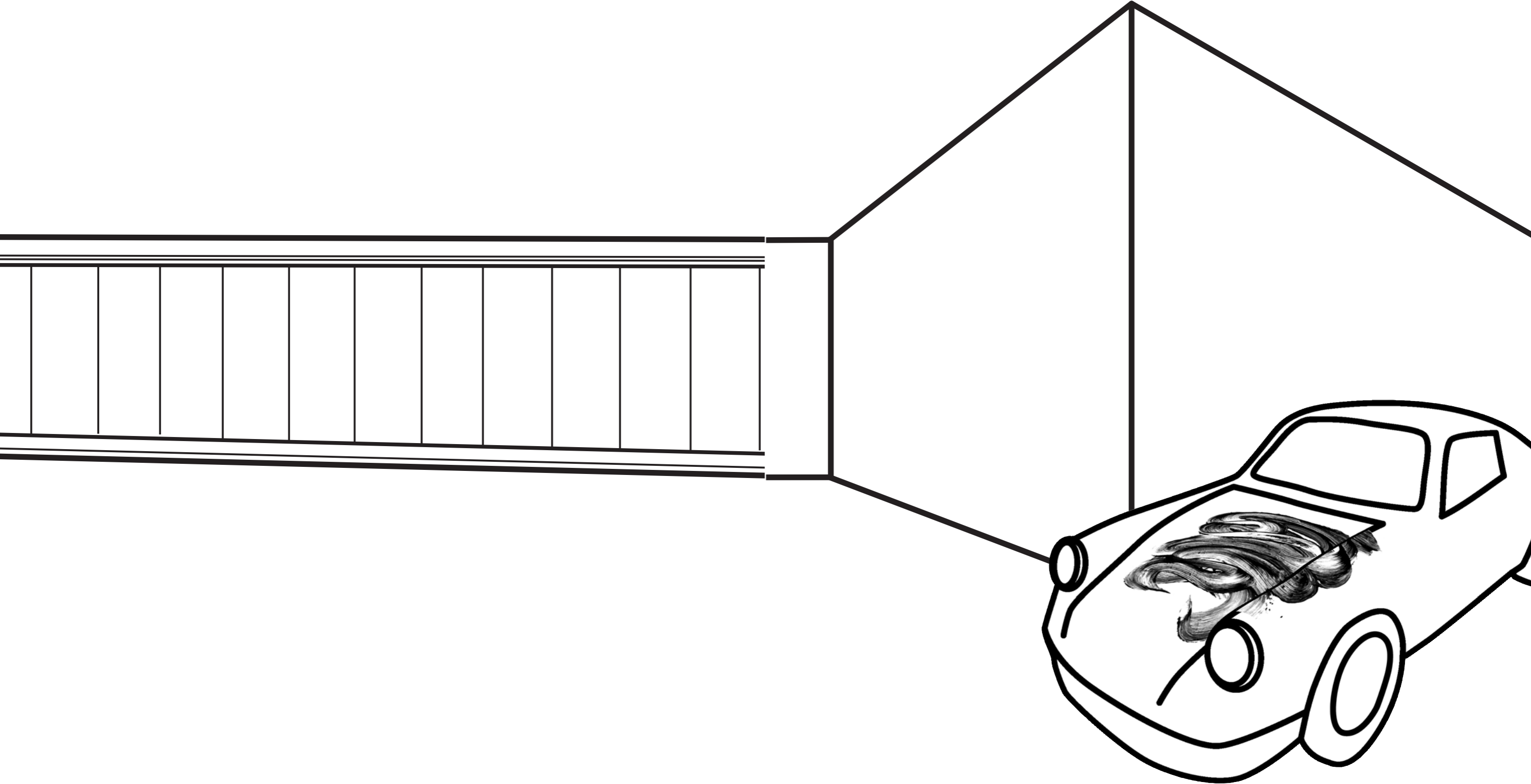


“painting-placement“ is a new form of painting. By means of a novel technique and its application, the principle of painting is applied in a new way. It is all about distributing the levels at which the place and manner of presenting art-works is decided on. By means of the transfer-sticker, the approach to and use of painting, the concept and evaluation of what painting is expected to accomplish, all this is partly-or even radically-altered. The user decides.

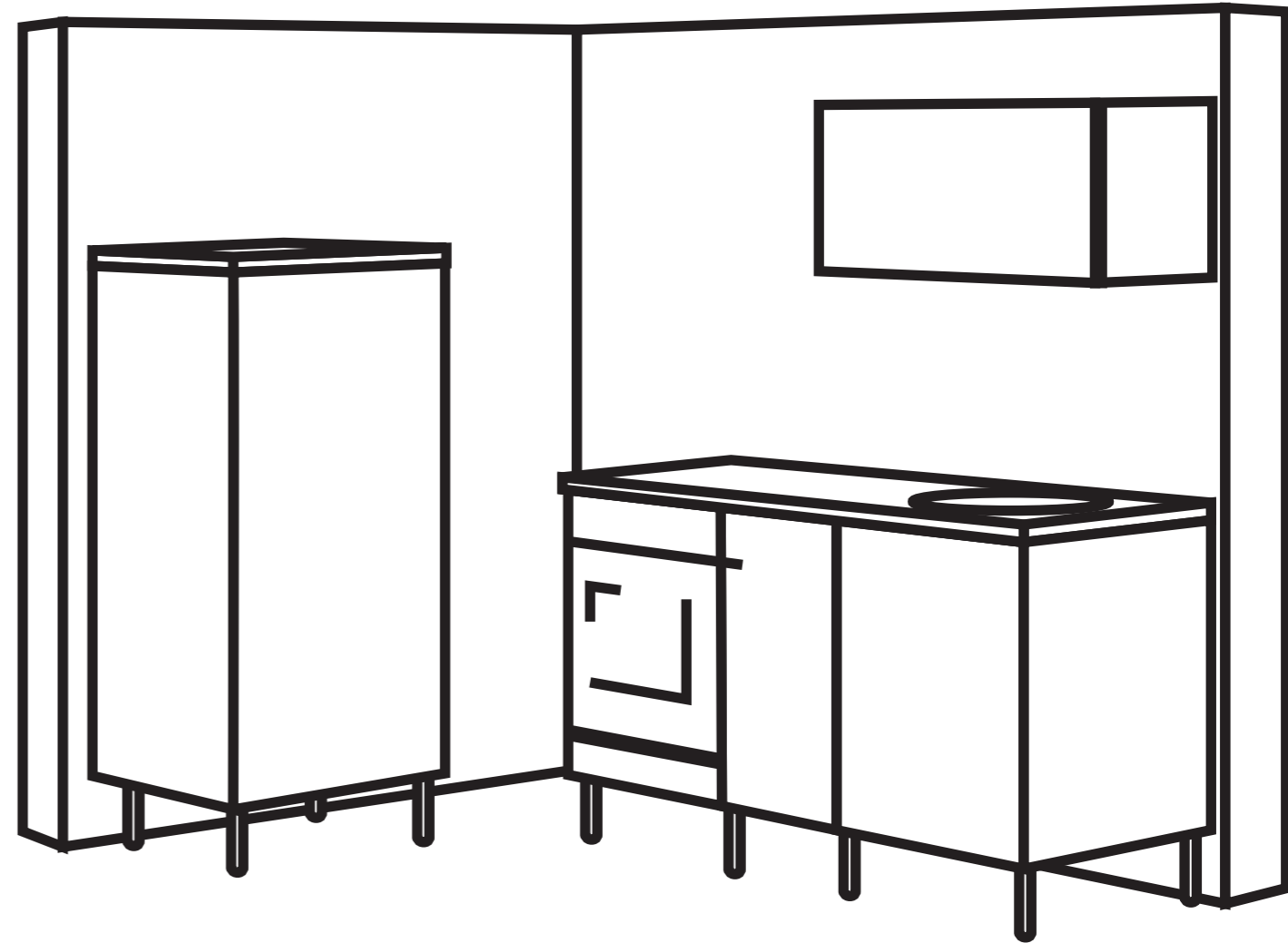
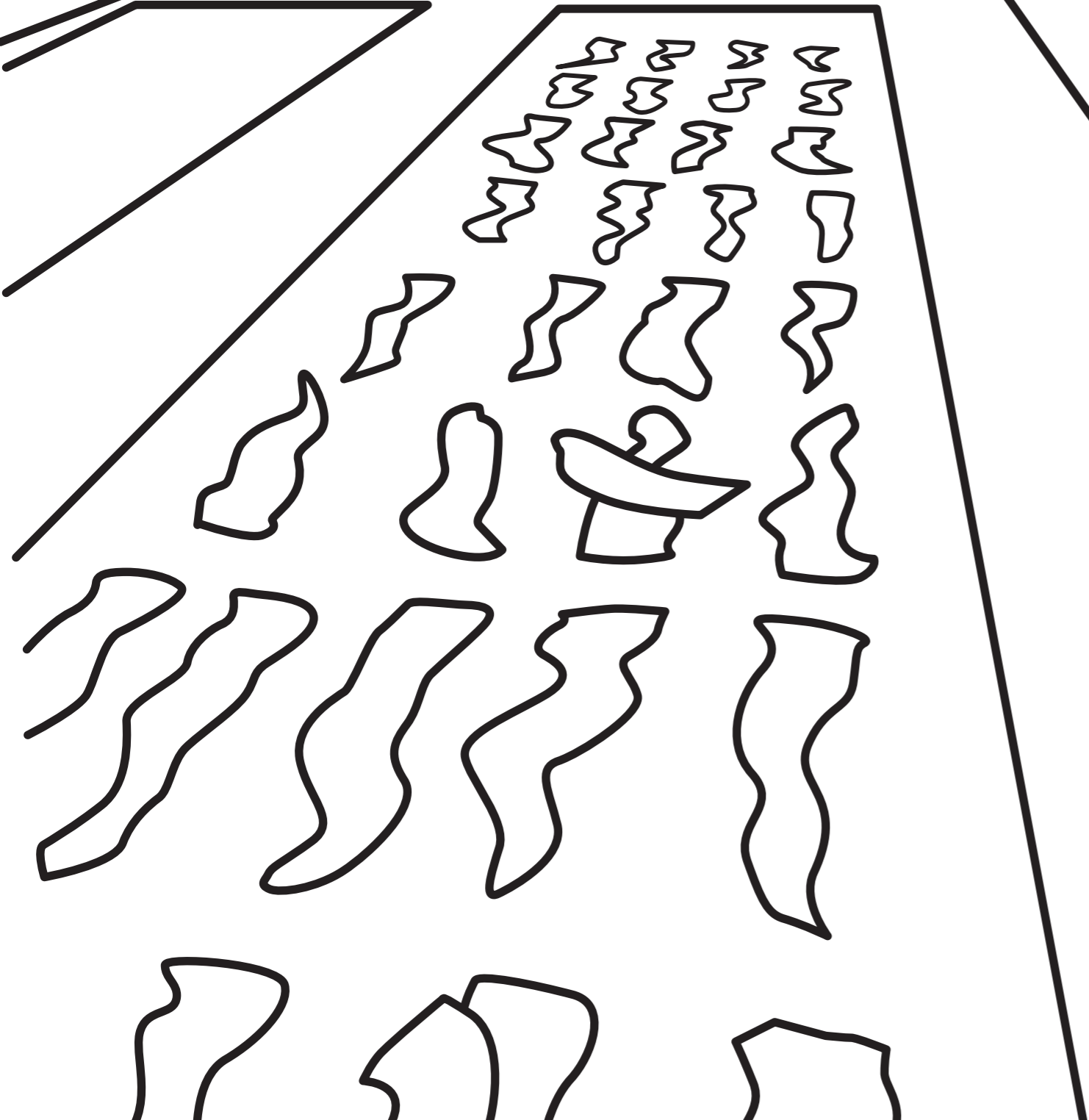
“painting-placement“ is a transfer-technique. Paint is applied to a temporary supporting sheet of plastic. When it is dry, a layer of adhesive is applied over it, then it is covered with a sheet of silicon-paper. A strip of cardboard is then attached, bearing the serial number, signature, and specifications of the edition. In this form the painting, as transfer-sticker, is conveyed to the buyer or addressee, and can be used by anybody. Various transfers and motifs can very easily be combined, or can overlap one another. All motifs are transparent, and thus are suitable for overlapping.



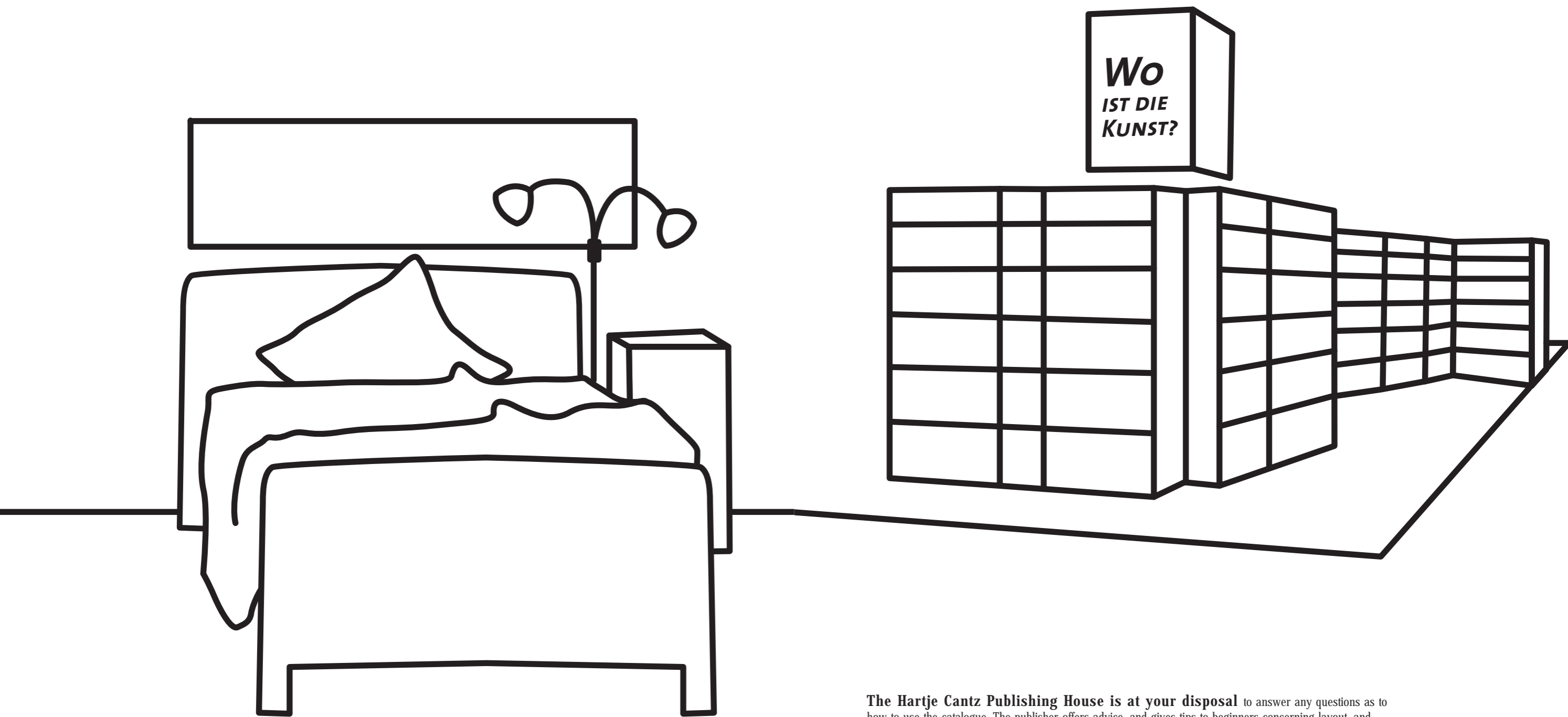
Product-development. The transfer-sticker, when ready fo use, consists of a support-sheet, the original layer of paint (provided with an adhesive), and a sheet of silicon-paper to cover the latter.



Every piece is an original work. The sheets of "painting-placement" are produced exclusively in Hannes Trüjen's studio. Moreover, they are in a constant process of development and improvement. The repertoire of motifs in "painting-placement" constitutes an interpretation of the archetypes of painting itself. Similar motifs are to be found in the work of many other contemporary artists.



Today Michelangelo would carry out his paintings of the Sixtine Chapel in the form of transfer-stickers. You have just bought a "painting-placement" transfer-sticker. It is an original painting that can be used just like any other commercially-available transfer. On a wall, a piece of furniture, or any object from a fridge to a motor-car. **Instant wall-painting for everybody.**



To give room for painting and your home. "painting-placement" is the perfect combination of painting and your own world, your own living space. Not exchangeable, but permanent. No half-hearted decisions while buying art. Be courageous and determined. Do create your own composition with your unique touch "painting-placement" offers to you the chance of relaxation, joy and fantasy.

The Hartje Cantz Publishing House is at your disposal to answer any questions as to how to use the catalogue. The publisher offers advice, and gives tips to beginners concerning layout, and the placing of the pictures in the collector's album. The publisher Hartje Cantz places at your disposal one suggested solution to help you orientate yourself. For this purpose the display-stand of this publishers will be transferred from the Frankfurt Book-fair to the Bahnwärterhaus. By means of the regional publisher's exhibition, the principle of mobile location as exemplified by "painting-placement", and the principle underlying this exhibition-catalogue, will be compared with current international fashions in painting.

Statements

Hannes Trüjen 2003 With "painting-placement" I have developed a technique of production which by means of seriality, production and distribution-methods takes a structure of a commercial firm. At the same time I am an artist, and intent upon the creation of intellectual "surplus-value".

I produce pictures, to try out possible applications of them, and in addition, to clarify the meaning of the motifs.

By means of the transfer of the painted surface, classic concepts of what a picture is overlay one another... What is painting, interior, object, furniture?

In doing this I avail myself of art-history and contemporary art as a reservoir from which I select individual types and motifs and include them in my canon as repeatable types.

The way these motifs are applied independently of their origin is what constitutes their quality. The context creates new value.

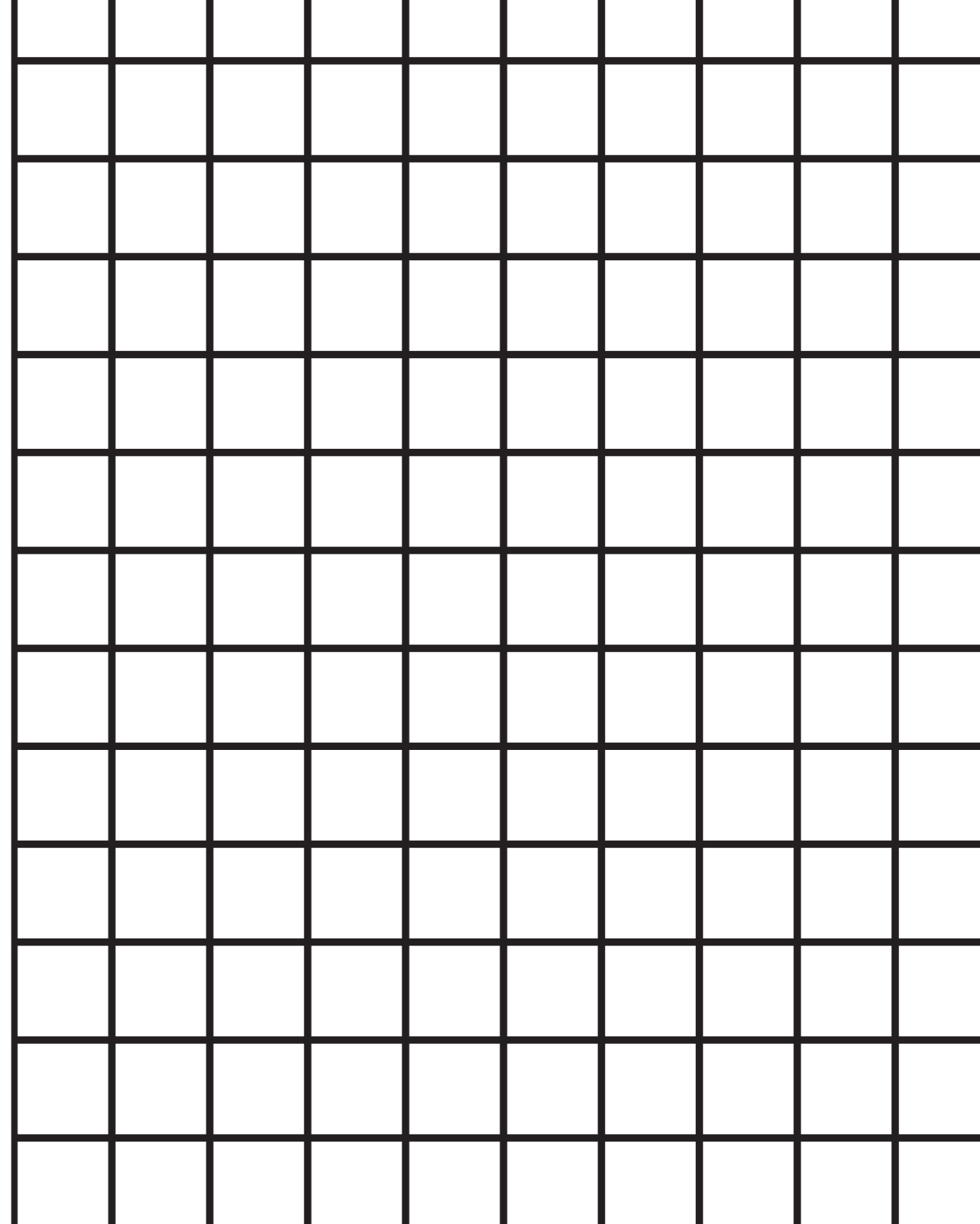
My sympathy for a work and for individual details from the work of other artists eads to the profilation of the original thought in a new, fertile space. To this extent, the "filching" of ideas is necessary and creative.

By the location and application of "painting placements" in cooperation with others, I develop new picture-formats, new kinds of painting.

The activation of and interaction with the public is important for me. I want to turn the viewer into an active collaborator.

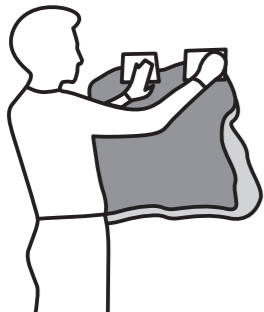
In discussion with people I learn a lot about what is necessary to us all.

All in all, "painting-placement" consists of the empirical collecting ways of applying classical types of painting. When abstracted from any particular location, painting itself is a realm of ideas, of specific types. In this, it is important for me to act alone, but to involve other people in this process. This collaboration is, for me, a symbiotic relationship. I offer to other people new tools and ways of interaction, and through these others I learn how many possibilities are implicit in my ideas.



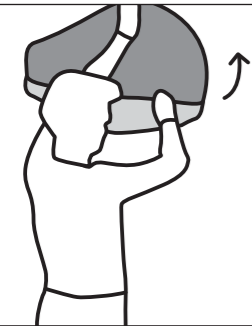
Instructions for use

Congratulations-you have procured a "painting placement" transfer-sticker. This can be stuck with the greatest of ease on various surfaces. These should be dry, dustfree and firm. The flexible paint-layer will cover any slight unevenness. Thus coarse-fibre wallpapers or rough-stucco or brick wall pose no problem, though it is necessary to press the paint into the crevices with a stiff brush. Pay close attention to the instructions on applying the transfer.



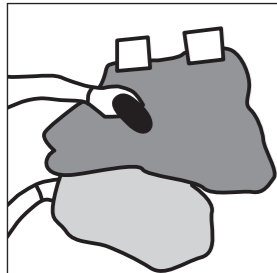
1

Carefully select the place where you want to stick the transfer. Once applied, the transfer is "irreversible" and cannot be removed without destroying it. Hang up the "painting-placement" using the trial adhesive-strip.



2

Once you have decided on the location, rub on the adhesive strip good and hard, so that it cannot possibly come loose during the sticking-on procedure. Then pull the large sticker from the wall and carefully pull a little of the silicon-paper away.



3

Let the transfer fall back onto the wall and rub the upper part of the paint-layer firmly with a brush, or with the palm of your hand. Bit by bit, pull the silicon-paper downwards, and rub the paint-layer onto the wall. Make sure no creases or air-bubbles form, though these can, to a certain extent, be flattened out.



4

Brush the stickers on, good and firmly.



5

Remove the adhesive strip.



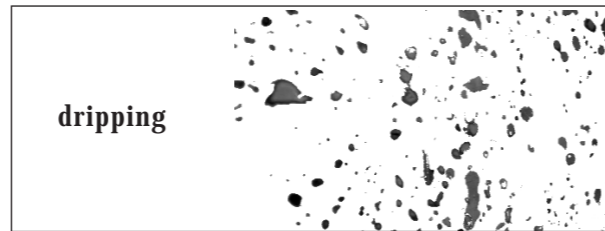
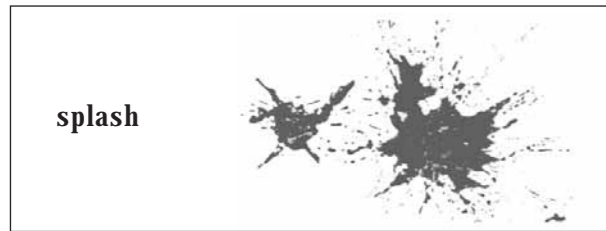
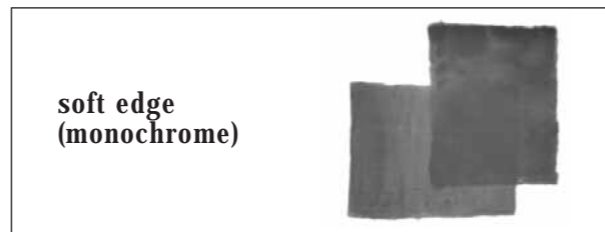
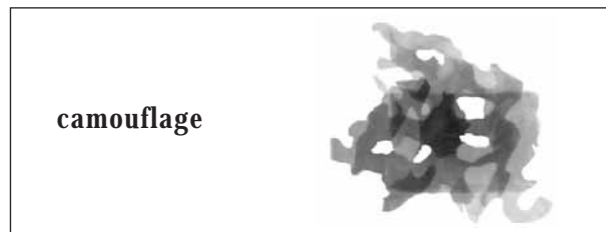
6

The best way to proceed is carefully to pull away the covering-strip, twitching it lightly, parallel to the wall. As soon as the covering strip has loosed itself somewhat from the paint-layer, insert your hand between the covering-strip and the transfer, and pull some more of the covering-strip free. Smooth it by running your hand from the centre outwards towards the edges.

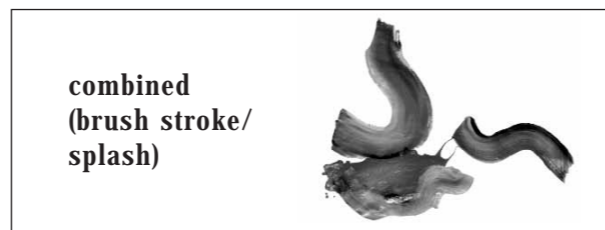
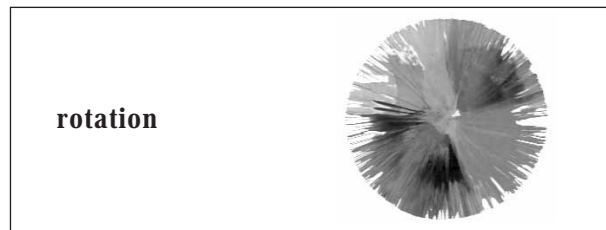


7

Rub the paint-layer over once again with the brush. If small creases or air-bubbles have formed, smooth these away now from the middle outwards to the edges. Varnish-for outdoor locations, a layer of varnish should always be applied, and even for interior locations this is advisable. Use, for this purpose, ordinary commercial transparent laquer, or acrylic varnish from an art shop. This protects the surface against dust and ultra-violet light, and attaches the transfer still more firmly. In varnishing, apply the coat over the paint-layer lightly and quickly, to prevent any chance of the paint coming loose from the wall.



**Additional motifs can be found under
www.painting-placement.com**



Motifs can be very easily be combined with one another, and can overlap. All are transparent and thus suitable for overlapping.

Archive-list

No.	Type	ca. dim. in cm	City/State	Status
126/02	flow	70 x 100	Rotterdam	destroyed
410/03	gesture	70 x 90	Cologne	placed
573/03	camouflage	110 x 130	not placed	not sold
...				
...				

Painting as field of activities; "painting placement" is a variant of painting in which archetypes of painting are produced serially as transfer-stickers, each being an original work of art. The situational application of such archetypes produces specific messages. All in all, "painting-placement" is a steadily-accumulating collection of applications of classical types of painting. Before it is applied to a location, such painting exists as ideal "field" of industrial types or pattern.



- Berlin
- Birmingham
- Bremen
- Düsseldorf
- Cologne
- London
- Munich
- Nice
- Rotterdam
- Vienna

Places where "painting-placement" is to be found, as of December 2003:

The history of “painting-placement“

By experimenting with glazing technique and the application of paint-layers by means of plastic and silicon film, I discovered in 1998 the principle of transferring a layer of paint. In 2001 I decided to develop the technical process further, and to begin along-term project, exploring the possibilities of the transference of painting to a chosen location.

“painting-placement“ (pp)

2002 Debut of pp under the title “painting-placement“. Various placements of paintings done on a plastic film, in interiors and various arrangements, Parkstrasse 73, Bremen.

pp “studioset“, the production of “painting-placement“ and the arrangement of my own living-quarters in a personal experiment. Kunst en Complex, Rotterdam.

A new pp motif as personalized pattern for the “Star-club“, Württembergischer Kunstverein Stuttgart.

2003 Development of transfer-stickers as user-friendly product.

pp “hang on“, a location-specific for a graffiti. Public area in front of the Academy of Fine Arts, Stuttgart.

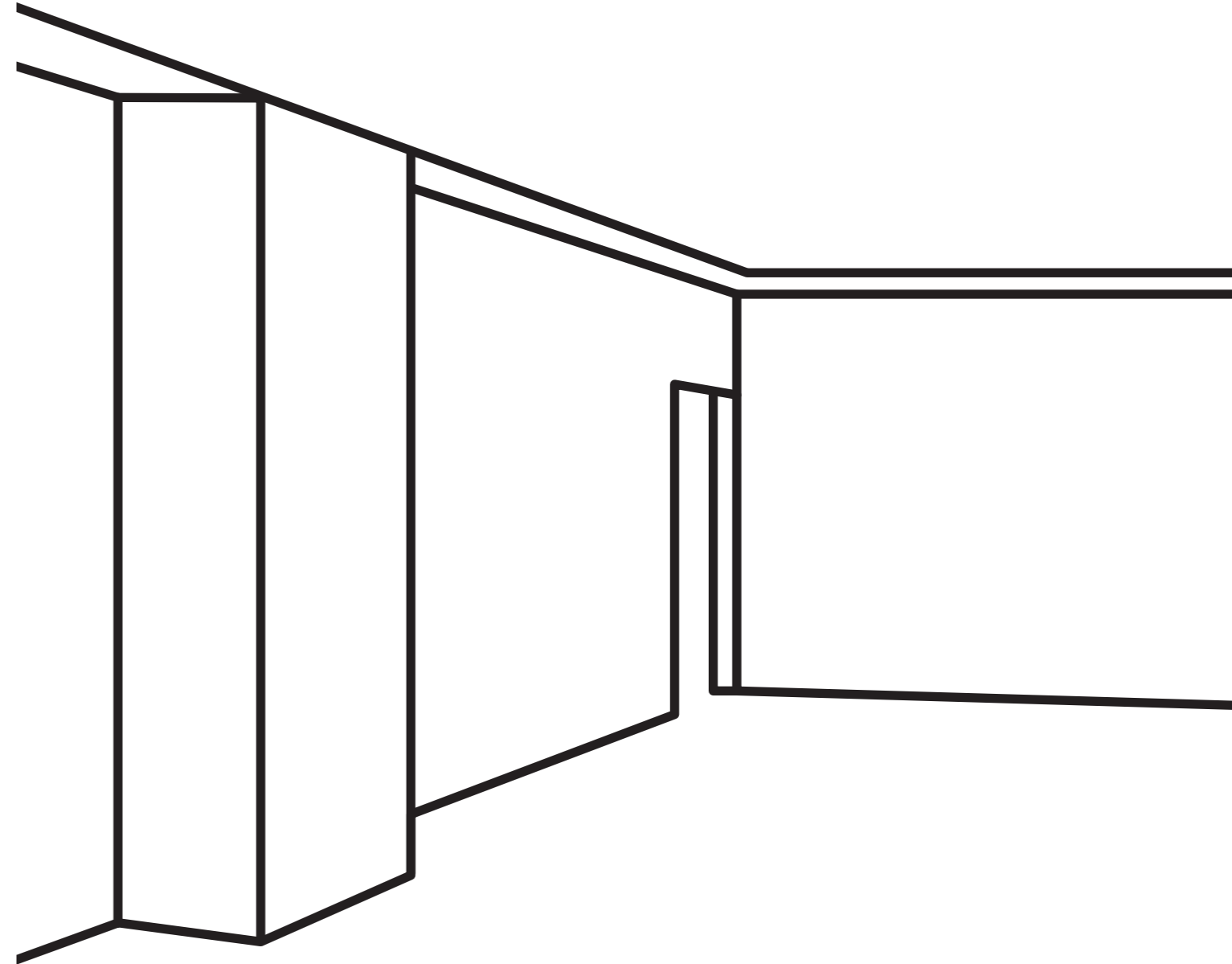
pp “coverart“, in the first serial production of another artists in the technique of “painting-placement“, Oberwelt, Stuttgart.

pp “dis tribute“, the introduction of paintings as sticker-transfers, a new product. City Galleries, Esslingen, Railway Signal House.

Currently being planned

2004 pp “interior sets“

2007 pp goes open source.



For further information, please contact:
www.painting-placement.com

Impressum

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hatje cantz

