

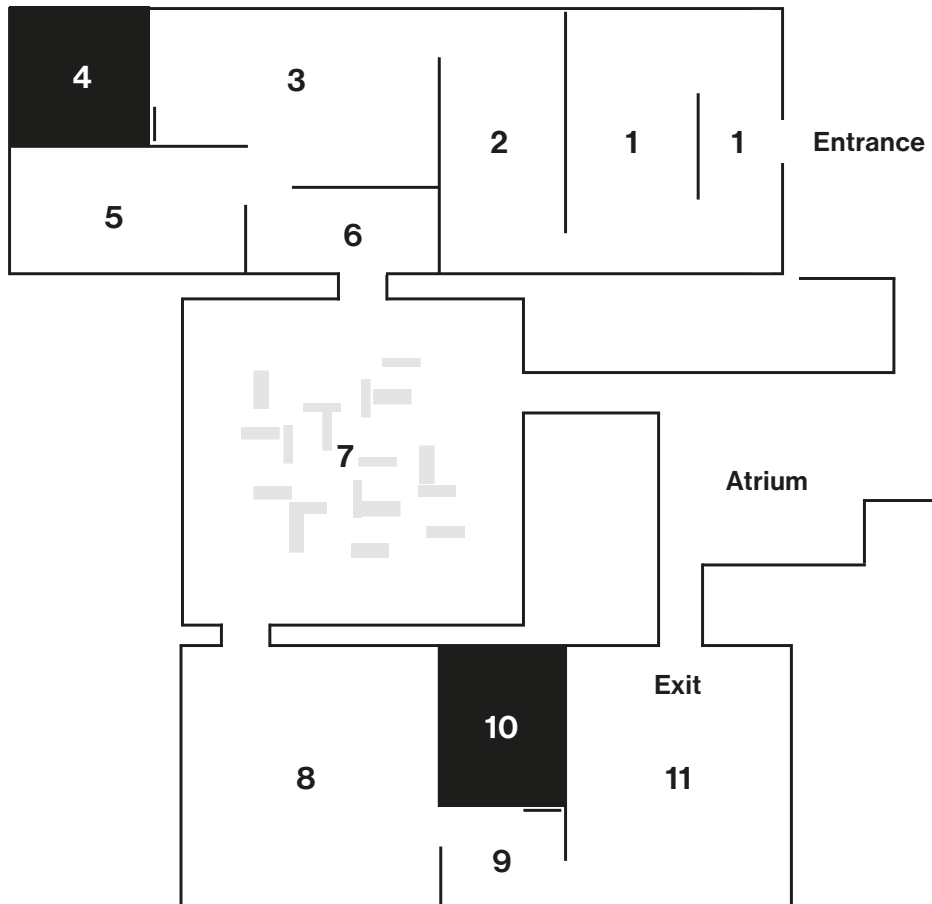
Sept 12, 2022–Jan 1, 2023

The photographic prints in this exhibition are in the artist's studio collection and correspond to those held in private and public collections around the world. Tillmans has developed a system of paper sizes and printing techniques that he has used consistently over the last thirty years. He presents many of his photographs in more than one size and medium, depending on the installation; this reflects his understanding that each version has its own unique qualities. Most of his works made without a camera are unique objects, existing in only one medium. In this guide, the title and date of each work are followed by a letter that indicates the medium of the object on view in the exhibition.

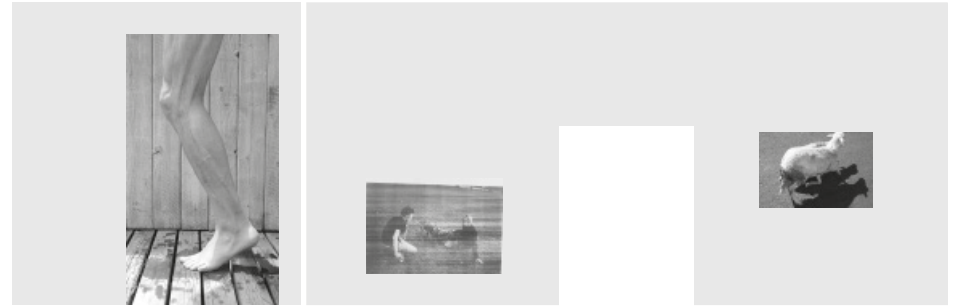
Key

- A chromogenic print, tape
- B chromogenic print, frame
- C inkjet print on paper, frame
- D black-and-white laser photocopy, frame
- E color laser photocopy, frame
- F chromogenic print, acrylic glass hood
- G inkjet print on paper mounted on aluminum, artist's frame
- H inkjet print on paper, binder clips
- I inkjet print on paper mounted on Dibond aluminum, artist's frame
- J offset print, tape

Level 6



Entrance



Wall 1

Einbein (leg), 2017
High-definition video (color, silent), 2:20 min.

Wall 2

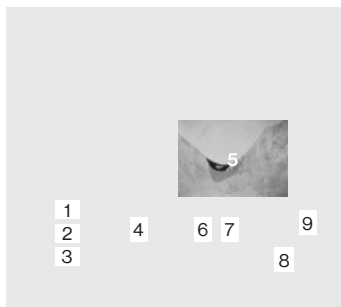
Victoria Park, 2007 |
sheep shadow, 2012 H

For more than three decades, Wolfgang Tillmans (born 1968) has experimented with what it means to engage the world through photography. In works ranging from windowsill still lifes to documents of social movements, from ecstatic images of nightlife to cameraless abstractions, from sensitive portraits to pictures of architecture, and from astronomical observations to intimate nudes, he has explored seemingly every genre imaginable. Tillmans's approach to making pictures is grounded in the possibility of forging human connections and in the idea of togetherness, and his work reflects not only his irrepressible curiosity but also a deep care for his subjects. He considers his role to be, among other things, that of an "amplifier" of ideas and of social awareness.

"I see my installations as a reflection of the way I see," Tillmans has said, "the way I perceive or want to perceive my environment." In his convention-defying arrangements, prints are taped to the walls or hung with clips, and framed photographs appear alongside photocopies and pages cut from magazines. These images, often grouped like constellations on walls and on tabletops, share the exhibition space with video projections and sound pieces. This approach is expressive of Tillmans's concept of visual democracy: "If one thing matters, everything matters." Presenting the full breadth of his career, from the 1980s to now, *Wolfgang Tillmans: To look without fear* invites us to experience the artist's vision of what it feels like to live today.

The works on view at the entrance to the exhibition demonstrate Tillmans's interest in new technology, which is traceable to his childhood passion for astronomy. It was through his experiments with the telescope, and later the photocopier and the video camera, that he ultimately arrived at photography. In the video *Einbein* (leg), a bare limb rotates slowly and rhythmically, recalling nineteenth-century cinematic and photographic motion-capture experiments, while the shape of the projection evokes a contemporary smartphone screen. In the inkjet print *Victoria Park*, we see two friends lounging on an East London lawn. This image was enlarged from a letter-size photocopy of a photograph, a technique that creates a mix of degraded and enhanced details from the original picture and the first copy. In *sheep shadow*, the camera angle plays tricks on us: close inspection reveals that what appears to be a single animal is in fact a pair. This uncanny image is an example of Tillmans's playfulness, which, while joyful, nevertheless asks us to question preconceived ideas.

Room 1

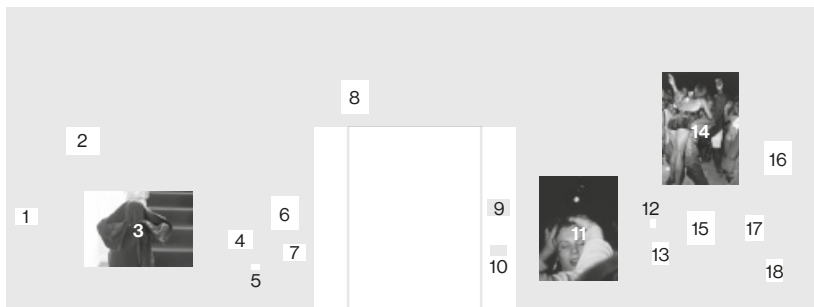


Photocopies and early works

In 1986, while making a collage of song lyrics and photographs, Tillmans encountered a Canon NP-9030 laser photocopier at a copy shop in Remscheid, Germany. Unlike earlier models, this machine converted source pictures into a digital signal, which in turn could be translated into enlarged images in shades of gray. Tillmans was fascinated by the machine's ability to produce, with the touch of a button, what he has called "charged objects, full of texture, variance, and ethereal presence." Progressively enlarging details of an image, he made *Approaches* (wall 1)—a group of triptychs that he presented at Café Gnosa in Hamburg in 1988—his first public exhibition. In his photocopy works, Tillmans aspired to expand the materials and techniques of art making, an ambition that aligned with his experiments in electronic music around the same time. The artist refers to *Lacanau (self)* (wall 1) as his first self-portrait and his first abstract picture. "It was like coming out to myself as an artist," he has said of the work. This and his other self-portraits are evidence of his ongoing interest in positioning himself within the world as he experiences it.

Wall 1

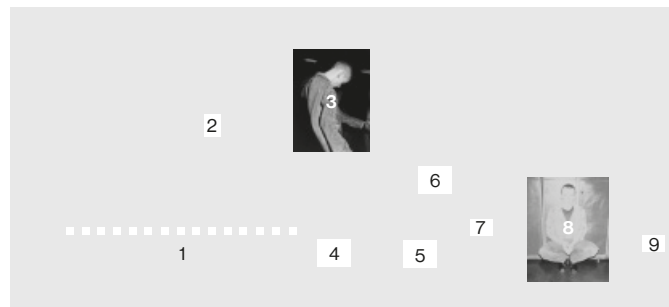
- 1 *Approach (Avenue of the Americas) I*, 1987 D
- 2 *Approach (Avenue of the Americas) II*, 1987 D
- 3 *Approach (Avenue of the Americas) III*, 1987 D
- 4 *Springer*, 1987 D
- 5 *Lacanau (self)*, 1986 H
- 6 *Edinburgh builders, b*, 1987 D
- 7 *Edinburgh builders, a*, 1987 D
- 8 *Sun*, 1987 D
- 9 *Les Calanques*, 1987 D



Wall 2

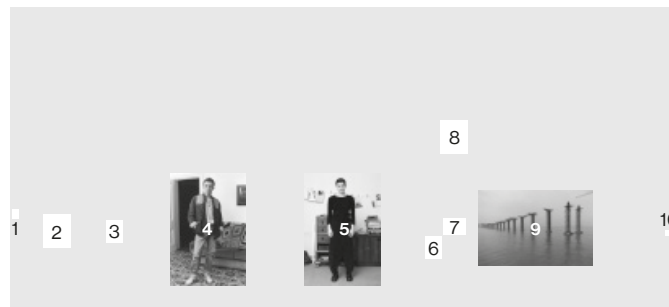
- 1 *Zermatt*, 1991 A
- 2 *Mosshat*, 1988 A
- 3 *grey jeans over stair post*, 1991 H
- 4 *Krumme Lanke*, 1989 E
- 5 *Verrutschte Socke (Slipped Sock)*, 1989 A
- 6 *Selbstportrait (Self-portrait)*, 1988 A
- 7 *ASB Collage*, 1988 A
- 8 *Kieler Straße (self)*, 1988 A
- 9 *outside Globe, SF*, 1990 A
- 10 *King's Cross*, 1988 A
- 11 *Love (hands in hair)*, 1989 I
- 12 *Princess Julia & Vaughan Toulouse*, 1989 A
- 13 *blood dancer*, 1992 A
- 14 *ragga dancers, Kingston*, 1992 H
- 15 *Adam redeye*, 1991 A
- 16 *me in the shower*, 1990 A
- 17 *Adam redeye (photocopy)*, 1991 E
- 18 *Arnd, nude sitting*, 1991 A

Room 1



Wall 3

- 1 **Chemistry Squares, 1992** all A
Chemistry square, neck & chest
Chemistry square, guy smiling
Chemistry square, chest
Chemistry square, girl looking
Chemistry square, crooked teeth
Chemistry square, ear
Chemistry square, guy with glasses
Chemistry square, back of head
Chemistry square, young man
Chemistry square, guy holding leg
Chemistry square, neck
- 2 *four boots*, 1992 A
- 3 *dancer, Opera House*, 1989 H
- 4 *domestic scene, Remscheid*, 1991 A
- 5 *Silvio (U-Bahn) (Silvio [Subway])*, 1992 A
- 6 *Chuck D.*, 1992 A
- 7 *Mike Pickering*, 1989 A
- 8 *Adam bleached out*, 1991 H
- 9 *303 in grass*, 1993 A



Wall 4

- 1 *Adam, head down*, 1991 J
- 2 *Domenico*, 1992 A
- 3 *Christos*, 1992 A
- 4 *Adam*, 1991 H
- 5 *Alex in her room*, 1993 H
- 6 *Hong Kong, Philippinas on street*, 1993 A
- 7 *Hong Kong TV reporter*, 1993 A
- 8 *unscharfer Rückenakt (out of focus nude from behind)*, 1994 A
- 9 *Macau Bridge*, 1993 H
- 10 *Pomodoro*, 1993 A

Room 1

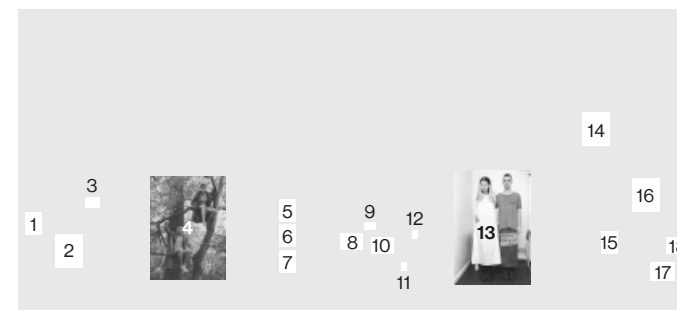


Wall 5

- | | |
|--|---|
| 1 <i>Omen</i> , 1991 A | 20 <i>social fabric</i> , 1994 A |
| 2 <i>Travis with tree</i> , 1994 A | 21 <i>Remscheid Gldenwerth</i> , 1992 A |
| 3 <i>Schweizer, Berlin</i> (Swiss, Berlin), 1992 A | 22 <i>riot police</i> , 1992 A |
| 4 <i>Lady Patra I</i> , 1991 A | 23 "gay pride," <i>i-D</i> , no. 108 (September 1992) J |
| 5 "whatever happened to the peace movement?," <i>i-D</i> , no. 118 (July 1993) J | 24 <i>Stiefelknecht III</i> (Bootjack III), 1993 A |
| 6 <i>Chemistry (view)</i> , 1993 A | 25 <i>Lutz & Alex on beach</i> , 1992 A |
| 7 <i>friends outside Planet</i> , 1992 A | 26 <i>Bono</i> , 1992 A |
| 8 <i>arse in fountain (repro)</i> , 1994 A | 27 <i>Bono Wohnung</i> (Bono Apartment), 1992 A |
| 9 <i>outside Planet, view</i> , 1992 A | 28 <i>Trousers after Spike</i> , 1992 A |
| 10 <i>Erasure</i> , 1988 A | 29 <i>Piloten</i> (Pilots), 1993 A |
| 11 "the love parade," <i>i-D</i> , no. 108 (September 1992) J | 30 <i>St. Etienne</i> , 1991 A |
| 12 <i>Lars in tube</i> , 1993 A | 31 <i>Group on Chelsea staircase</i> , 1993 A |
| 13 <i>Cle</i> , 1991 A | 32 <i>Lola & Megan</i> , 1993 A |
| 14 <i>Corinne on Gloucester Place</i> , 1993 A | 33 <i>Bernadette & Thuy</i> , 1993 A |
| 15 <i>Wer Liebe wagt lebt morgen</i> (Who dares to love lives tomorrow), 1992 D* | 34 <i>Corinna</i> , 1993 A |
| 16 <i>Milkspritz</i> , 1992 H | 35 <i>Aids, General Idea</i> , 1991 A |
| 17 <i>Alex & Lutz holding each other</i> , 1992 A | 36 <i>Isa Genzken</i> , 1993 A |
| 18 <i>Adam (Levi's)</i> , 1991 A | 37 <i>Alex & Lutz, back</i> , 1992 A |
| 19 <i>Aphex Twin</i> , 1993 A | 38 <i>TV on street</i> , 1993 A |

* Unframed

Room 1



Wall 6

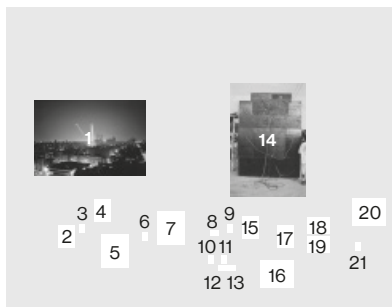
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|--|--|
| 1 <i>Lutz & Alex holding cock</i> , 1992 A | 12 <i>Sitzkreis</i> (Sitting Circle), 1993 A |
| 2 <i>Lutz & Alex looking at crotch</i> , 1991 A | 13 <i>Suzanne & Lutz, white dress, army skirt</i> , 1993 H |
| 3 <i>Moby (lying)</i> , 1991 A | 14 <i>Alex in surge</i> , 1991 A |
| 4 <i>Lutz & Alex sitting in the trees</i> , 1992 H | 15 <i>Turnhose (Sandalen)</i> (Gym shorts [Sandals]), 1991 A |
| 5 <i>corridor - after party</i> , 1992 A | 16 <i>photocopy (Barnaby)</i> , 1994 A |
| 6 <i>room - after party</i> , 1992 A | 17 <i>yellow</i> , 1993 E |
| 7 <i>kitchen - after party</i> , 1992 A | 18 <i>Adam's crotch</i> , 1991 A |
| 8 <i>Lutz, Alex, Suzanne & Christoph on beach (b/w)</i> , 1993 A | |
| 9 <i>Choir (Jubilate Deo)</i> , 1993 J | |
| 10 <i>Fuck Men</i> , 1992 A | |
| 11 <i>Cafe con Leche</i> , 1994 A | |

Portraiture and subculture

What does it feel like to be on a dance floor, moving among other bodies? Made on a single night at the weekly Chemistry party at the London club Soundshaft, the tightly cropped, intimate close-ups of Tillmans's *Chemistry Squares* (wall 3) draw on just this experience. *Chemistry Squares* appeared in 1992 in *i-D*, a British magazine covering alternative fashion, music, and youth culture. *Lutz & Alex sitting in the trees* (wall 6)—published the same year in *i-D*'s "Sexuality Issue," in an eight-page photo-essay titled "like brother like sister"—shows two of the artist's friends. They are neither siblings nor lovers, but their androgynous features and partial nudity suggest a form of kinship—what Tillmans has described as an "equally empowered gender relationship." Ignoring the conventional distinction between fine art photographs and mass-printed popular images, he often hangs magazine pages featuring his work alongside traditionally printed photographs, a practice he initiated at his first gallery exhibition, in Cologne in 1993. Distributing his images in magazines as well as art galleries, he uses multiple platforms to amplify the ideas in the work.

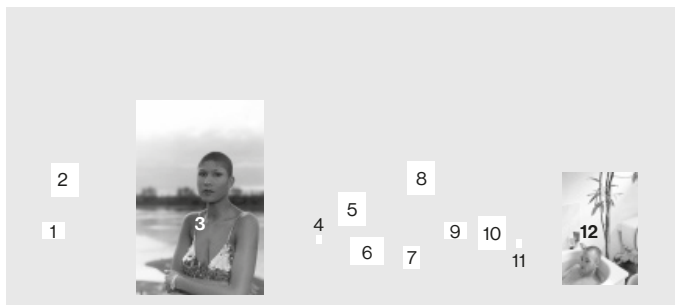
Tillmans's outlook in the 1990s reflected the ongoing integration of Europe after the fall of the Berlin Wall as well as the internationalism of the era's subcultures. He made *wall of speakers* (room 2, wall 1) on a trip to Kingston, Jamaica, to photograph the local ragga music scene, which was sweeping dancehalls worldwide. The work pictures a precariously stacked sound system, offering it as both an interesting sculptural object and an example of the makeshift, do-it-yourself experimental culture that is essential to the development of new sensory experiences. Tillmans's attention to youth culture emerged alongside his interest in portraiture. For a 1995 article on woman DJs in *Interview* magazine, he made a portrait of the legendary DJ Joanne Joseph, better known by her stage name, *Smokin' Jo* (room 2, wall 2). A dominant figure in the international electronic music scene, she was named top DJ in the world by *DJ* magazine in 1992.

Room 2



Wall 1

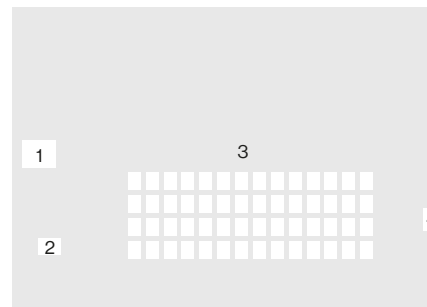
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|----|---|----|---|
| 1 | <i>police helicopter</i> , 1995 H | 12 | <i>operation theatre II</i> , 1994 A |
| 2 | <i>Chloe</i> , 1995 A | 13 | <i>operation theatre I</i> , 1994 A |
| 3 | <i>Phillip Glass</i> , 1994 A | 14 | <i>wall of speakers</i> , 1992 H |
| 4 | <i>Carl Craig, 14th Street</i> , 1995 A | 15 | <i>indian corn & pomme granate</i> , 1994 A |
| 5 | <i>Richie Hawtin, home, sitting</i> , 1994 A | 16 | <i>Salle Techno</i> , 1994 A |
| 6 | <i>Liv Tyler</i> , 1995 A | 17 | <i>untitled (La Gomera)</i> , 1997 A |
| 7 | <i>Sportflecken (Sport Stains)</i> , 1996 A | 18 | <i>like praying II</i> , 1994 A |
| 8 | <i>Scott, Madrid</i> , 1994 A | 19 | <i>like praying I</i> , 1994 A |
| 9 | <i>raspberries & boot</i> , 1994 A | 20 | <i>moonrise, Puerto Rico</i> , 1995 A |
| 10 | <i>Förster (Forester)</i> , 1994 A | 21 | <i>Mami</i> , 1994 A |
| 11 | <i>Frau & Mann in KKW Schleuse (Woman & man in a nuclear power plant lock)</i> , 1994 A | | |



Wall 2

- 1 *AA Breakfast*, 1995 A
- 2 *Haselmaus (Dormouse)*, 1995 A
- 3 *Smokin' Jo*, 1995 H
- 4 *industrial landscape*, 1996 A
- 5 *winter rail*, 1996 A
- 6 *Paul, New York*, 1994 A
- 7 *Michael, New Inn Yard*, 1997 A
- 8 *Isa vor Sound Factory (Isa in front of Sound Factory)*, 1995 A
- 9 *roadworks*, 1995 A
- 10 *on the verge of visibility*, 1997 A
- 11 *Maus (Mouse)*, 1997 A
- 12 *Jochen taking a bath*, 1997 H

Room 2



Wall 3

- 1 *Für Immer Burgen (Forever Forts)*, 1997 A
- 2 *o.M.*, 1997 A
- 3 *Concorde Grid*, 1997 all A
- 4 *Alex*, 1997 A

Concorde Grid

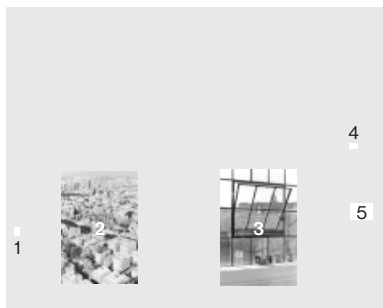
Between 1976 and 2003, the Concorde jet made the trip from London to New York in about three and a half hours, a technological advance for aviation and a personal luxury for those travelers who could afford the \$8,000 round-trip ticket. *Concorde Grid* (wall 3) is made up of fifty-six photographs of the airplane's takeoffs and landings. Captured at Heathrow airport's perimeter fence and in South London over the course of several weeks in 1997, they document the daily passage of the Space Age relic over the city's suburbs. Fascinated by the plane's "futuristic shape, speed, and ear-numbing thunder," Tillmans created a meditation on the multicolored shades of the sky, environmental crisis, and the utopian promise of technology.



Wall 4

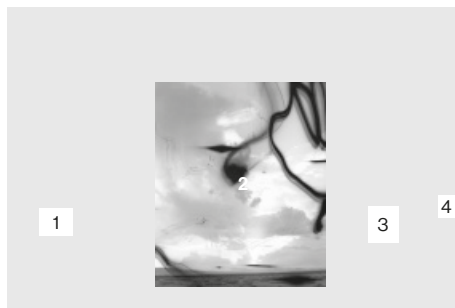
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|----|--|----|---|
| 1 | <i>Paula, typewriter, looking</i> , 1994 A | 14 | <i>Kate with broccoli</i> , 1996 A |
| 2 | <i>Louisiana</i> , 1996 A | 15 | <i>John Waters sitting</i> , 1996 A |
| 3 | <i>Sternenhimmel (Starry Sky)</i> , 1995 H | 16 | <i>man pissing on chair</i> , 1997 A |
| 4 | <i>JAL</i> , 1997 A | 17 | <i>Hallenbad, Detail (Indoor pool, detail)</i> , 1995 A |
| 5 | <i>Nan reclining</i> , 1996 A | 18 | <i>Deer Hirsch</i> , 1995 H |
| 6 | <i>Quentin Crisp</i> , 1996 A | 19 | <i>Shaker Tree</i> , 1995 A |
| 7 | <i>Kasper König's bookshelf</i> , 1995 A | 20 | <i>Rachel Auburn & son</i> , 1995 A |
| 8 | <i>Kate McQueen</i> , 1996 A | 21 | <i>Kazumi & Sister Francis</i> , 1996 A |
| 9 | <i>Christopher Street Pier Summer</i> , 1995 A | | |
| 10 | <i>Hole in the wall</i> , 1995 A | | |
| 11 | <i>rat on trash bags</i> , 1995 A | | |
| 12 | <i>rat, disappearing</i> , 1995 A | | |
| 13 | <i>Arkadia I</i> , 1996 A | | |

Room 3



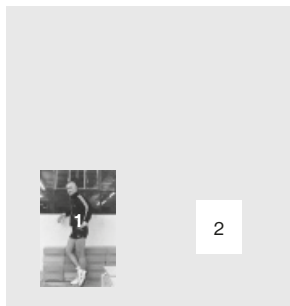
Wall 1

- 1 *Shaker rainbow*, 1998 A
- 2 *Aufsicht (yellow)* (View from above [yellow]), 1999 H
- 3 *window/Caravaggio*, 1997 H
- 4 *bee*, 1999 A
- 5 *Werkstatt*, 2008 A



Wall 2

- 1 *after party (c)*, 2002 A
- 2 *I don't want to get over you*, 2000 H
- 3 *Faltenwurf Bourne Estate* (Drapery Bourne Estate), 2002 B
- 4 *anti-homeless device*, 2000 J



Wall 3

- 1 *Cliff*, 2008 H
- 2 *Icestorm*, 2001 G

The Cock (kiss)

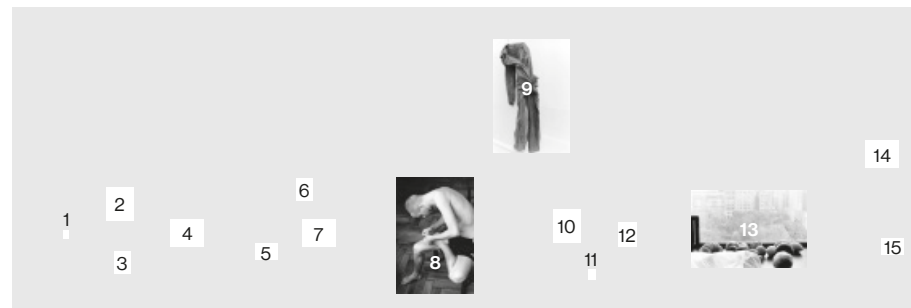
“Questions of taste or of beauty have always been politically charged for me,” Tillmans has said. “Do you find two men kissing disgusting or beautiful? That is a question of aesthetics but also of politics.” Captured at London’s gay venue The Cock in 2002, *The Cock (kiss)* (wall 5) was widely shared on social media in the aftermath of the 2016 mass shooting at the Pulse nightclub in Orlando, Florida—a defiant response to a statement by the killer’s father that his son had been angered by the sight of two men kissing. This comment also inspired the song “Angered Son” on Tillmans’s 2016 EP *Device Control*.



Wall 4

- 1 *tree filling window*, 2002 H
- 2 *Irm Hermann*, 2000 A
- 3 *Elephant Man*, 2002 A

Room 3



Wall 5

- 1 *Cerith & Kai at the L.A.*, 1996 A
- 2 *The Cock (kiss)*, 2002 A
- 3 *Miss Kittin*, 2001 A
- 4 *Eclipse Watchers*, 1998 A
- 5 *Easter Passion*, 2007 A
- 6 *socks on radiator*, 1998 A
- 7 *between bridges*, 1999 A
- 8 *Anders pulling splinter from his foot*, 2004 I
- 9 *suit*, 1997 H
- 10 *Schlüssel (Keys)*, 2002 A
- 11 *red lake*, 2002 A
- 12 *Muskel (Muscle)*, 2001 B
- 13 *tomatoes*, 2003 I
- 14 *Für Immer Burgen (Forever Forts)*, 1997 A
- 15 *o.M.*, 1997 A

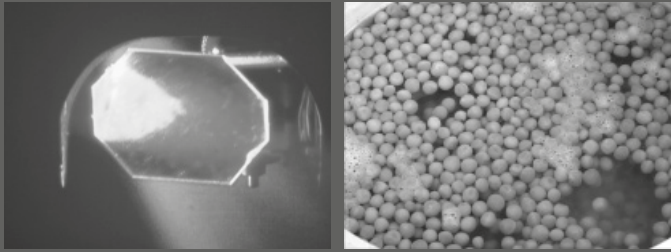
Still lifes

Often Tillmans’s still lifes survey informal arrangements of objects that seem to have accumulated over time, like the abundance of locks and keys in *Schlüssel (Keys)* (wall 5) or the bottles, cups, cans, and cigarettes along the wall in *after party (c)* (wall 2). The clothes drying on radiators or piled in balled heaps in his *Faltenwurf* (Drapery) photographs (wall 2) evoke the long tradition of drawn and painted studies of fabric, exemplary of the ways Tillmans often plays with tradition, experimenting to see if an old form can yield something new. *Anders pulling splinter from his foot* (wall 5) reconstitutes the Spinario—an Ancient Roman bronze sculpture of a boy removing a thorn from his foot—as a contemporary figure.

Intervention pictures

Beginning in the late 1990s, Tillmans became increasingly interested in making photographs without a camera. As a first step, he combined traditional photography with darkroom experimentation, creating what he calls his Intervention pictures. For each work, he exposed a piece of photographic paper using a camera-made negative in an enlarger while simultaneously drawing with a flashlight on the light-sensitive surface. In his monumental picture *I don't want to get over you* (wall 2)—its title taken from a song by the American band The Magnetic Fields—green streaks and dark threadlike lines, responses to the artist’s gestures, fuse with the image of a vast, sky-filled landscape. A viewer might assume that these works are digitally manipulated, but the abstract marks were created solely in the darkroom. Across his practice, Tillmans does not “digitally move any pixels,” he has said.

Room 4



Lights (Body) and Peas

Tillmans made his first videos in the 1980s and began earnestly engaging with the medium in the early 2000s, creating works that draw out the relationships among electronic music, ambient sound, technology, spirituality, and everyday life. In *Lights (Body)*, flashing lights in a busy nightclub are accompanied by the hypnotic dance beat “Don’t Be Light (The Hacker Remix),” by the French duo Air. The ravers are out of sight, but specks of dust rising from their clothes and skin are visible in close-up shots of the beams of light. Like Tillmans’s earliest photographs of nightclubs, the work presents the dance floor as a site of liberation and resistance, generated through experiments in representation and collective assembly. As Tillmans has noted, it is also “the venue for extreme beautiful abstraction.”

At first glance, *Peas* looks like a banal study of a pot of boiling vegetables, but as the peas establish a rhythm in the simmering water and their boundaries become indistinct, forms of solidarity emerge. Shot in the kitchen of Tillmans’s former East London studio, across the street from a Pentecostal church, the video also bears witness to the shrill cries of a preacher. Bringing together what might seem like minor details of the artist’s everyday life, the work is an exploration of the formation of community.

Lights (Body), 2002

Video (color, sound*), 5 min. loop

*“Don’t Be Light (The Hacker Remix),” by Air

Peas, 2003

Standard-definition video (color, ambient sound), 2:42 min.

Room 5



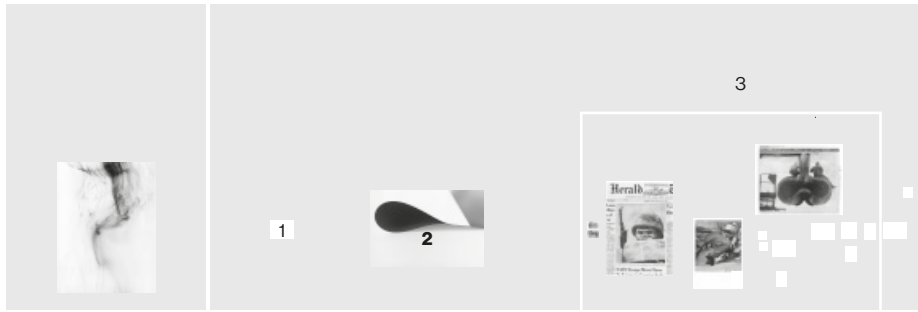
Soldiers: The Nineties, Installation V

As Cold War tensions eased in the 1990s, thousands of North American and Western European military personnel were deployed to war-torn nations such as Kuwait, Bosnia, Serbia, and East Timor to participate in peacekeeping missions sponsored by the United Nations. Tillmans observed that the front pages of newspapers like the *New York Times* regularly featured images of young men in military uniforms engaged in acts of leisure: smoking, playing chess, or just hanging out. The artist began collecting dozens of these images as clippings, and in 1999 he incorporated them into the installation *Soldiers: The Nineties*, of which five versions exist.

“Peace seemed for the first time all-pervasive in Western European and North American perceptions, but at the same time there was a war going on every day during the nineties, be it in Kuwait or Yugoslavia—even right in the middle of Europe. But we didn’t want to acknowledge this,” Tillmans recalled. “Perhaps these photos were there to raise the specter of threat and conflict, indeed to bring conflict into our lives, to let us have a taste of it.” The artist was equally intrigued by the erotic undertones in the pictures of anonymous and occasionally bare-chested servicemen. Camouflage and utility wear were staples of queer and techno subculture in 1990s, demonstrating how military style was appropriated between social and political realms, its meaning changing according to context.

Soldiers: The Nineties, Installation V, 1999/2022
Inkjet prints on paper, laser photocopies, offset prints, steel pins, paper clips

Room 5



Wall 1

Freischwimmer 54 (Free Swimmer 54), 2004 I

Wall 2

- 1 *paper drop (passage) I, 2019 C*
- 2 *paper drop (red), 2006 H*
- 3 *Soldiers: The Nineties, Installation V, 1999/2022*



Wall 3

1 *Soldiers: The Nineties, Installation V, 1999/2022*

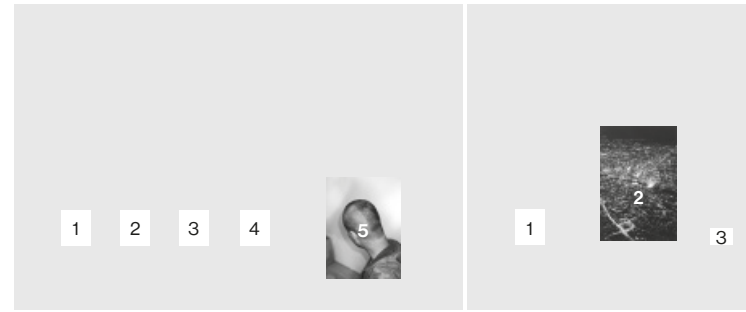
Wall 4

- 2 *Lighter 99, 2011 F*
- 3 *Lighter, jam, 2011 F*
- 4 *Gedser, 2004 A*
- 5 *Trinitatis, 2002 A*

Lighters

“For me, the photo has always been an object,” Tillmans has said. “I’ve always seen them as extremely flat cubes, and once there is a crease in the paper then one can no longer ignore that fact.” For the artist’s *Lighter* works, made without a camera, light-sensitive paper is either folded in the darkroom or exposed to light in such a way that the results mimic the effects of folding. The finished photographs are framed in clear acrylic. Their title may be read in multiple ways: as evoking weightlessness, light (an essential element of photography), or the cigarette lighters the artist sometimes uses in their making.

Room 6

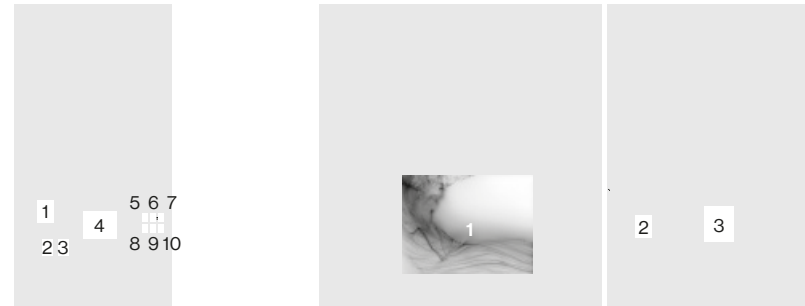


Wall 1

- 1 *Lighter, black V, 2009 F*
- 2 *Lighter, black convex III, 2009 F*
- 3 *Lighter 76, 2008 F*
- 4 *Lighter, white convex I, 2009 F*
- 5 *After Warriors, 1996 H*

Wall 2

- 1 *Lighter, orange concave I, 2009 F*
- 2 *The Colour of Money, 2004 H*
- 3 *outside Snax Club, 2001 A*



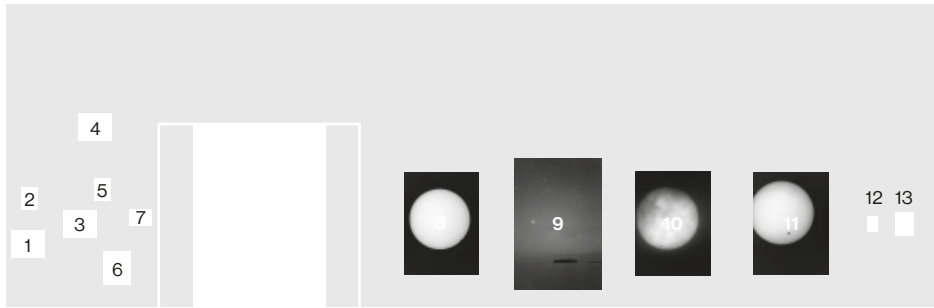
Wall 3

- 1 *nackt (naked), 2003 A*
- 2 *Please leave this one (day), 2002 A*
- 3 *Please leave this one (night), 2002 A*
- 4 *still life, New York, 2001 A*
- 5 *Jubilee Line, 2000 A*
- 6 *Bakerloo Line, 2000 A*
- 7 *Central Line, suit, 2000 A*
- 8 *Central Line, 2000 A*
- 9 *Victoria Line, 2000 A*
- 10 *Picadilly Line, 2000 A*

Wall 4

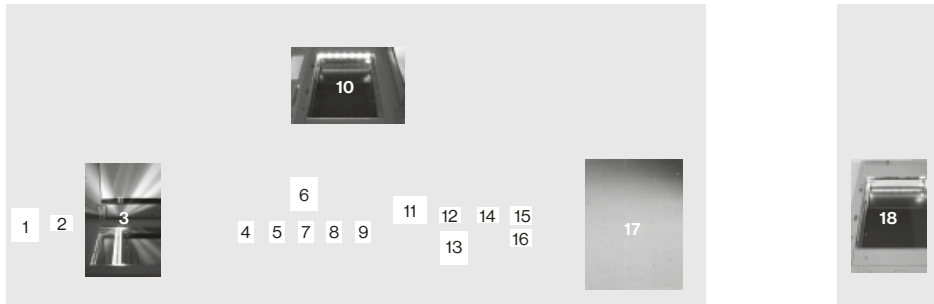
- 1 *Freischwimmer 26 (Free Swimmer 26), 2003 I*
- 2 *pixel bullet holes I (b/w), 2002 A*
- 3 *Lighter II, 2006 F*

Room 7



Wall 1

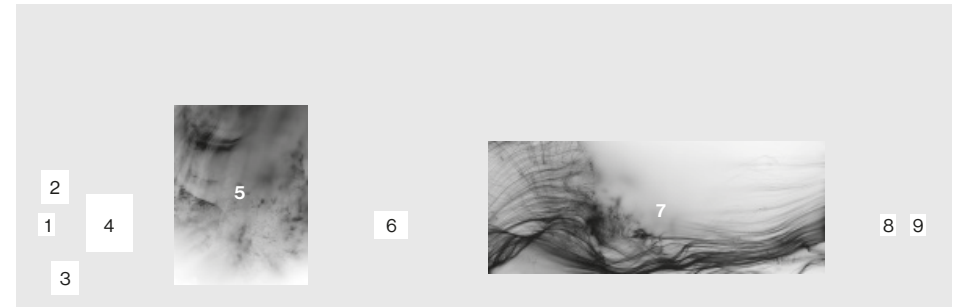
- | | |
|--|--|
| 1 <i>studio light</i> , 2006 A | 8 <i>Venus transit, edge</i> , 2004 H |
| 2 <i>Dan</i> , 2008 A | 9 <i>Munuwata sky</i> , 2011 H |
| 3 <i>paper drop (star)</i> , 2006 A | 10 <i>Venus transit, clouds</i> , 2004 H |
| 4 <i>meeting lights</i> , 2006 A | 11 <i>Venus transit</i> , 2004 H |
| 5 <i>depth of field (Peter Alexander)</i> , 2006 A | 12 <i>Eichen (oaks)</i> , 2011 J |
| 6 <i>rain</i> , 2006 A | 13 <i>Transit of Venus</i> , 2012 C |
| 7 <i>Gaga Lehbruck</i> , 2010 A | |



Wall 2

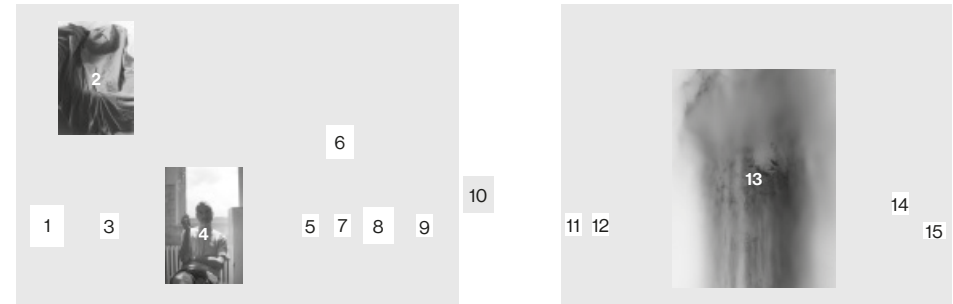
- | | |
|--|--|
| 1 <i>Genom (Genome)</i> , 2002 A | 14 <i>Silver 92</i> , 2012 B |
| 2 <i>like praying (faded fax)</i> , 2005 E | 15 <i>Silver 268</i> , 2010 B |
| 3 <i>Kopierer, e (Copier, e)</i> , 2010 H | 16 <i>Silver W1</i> , 1994 B |
| 4 <i>Silver 211</i> , 2017 B | 17 <i>Silver 127</i> , 2013 I |
| 5 <i>Silver 1</i> , 1998 B | 18 <i>Kopierer, c (Copier, c)</i> , 2010 H |
| 6 <i>Silver 78</i> , 2010 B | |
| 7 <i>Silver 207</i> , 2013 B | |
| 8 <i>Silver 176</i> , 2014 B | |
| 9 <i>Silver 87</i> , 2011 B | |
| 10 <i>Kopierer, b (Copier, b)</i> , 2010 H | |
| 11 <i>Silver 152</i> , 2013 B | |
| 12 <i>Silver 210</i> , 2017 B | |
| 13 <i>Silver 89</i> , 2011 B | |

Room 7



Wall 3

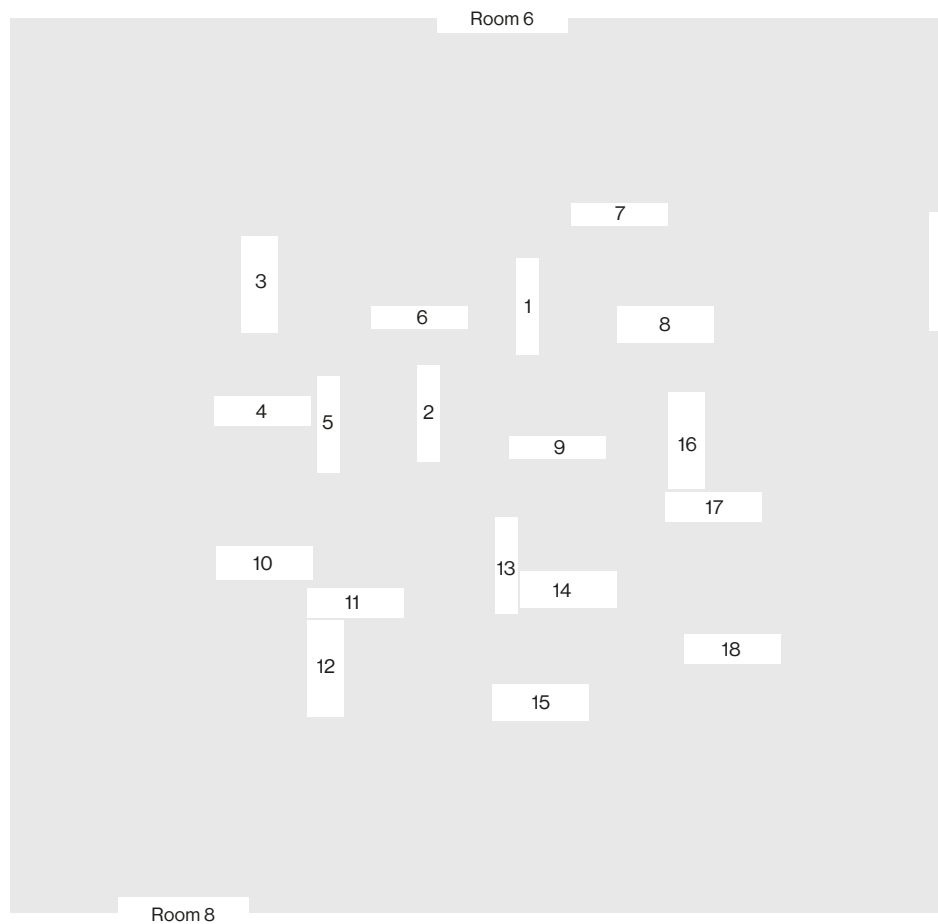
- | |
|---|
| 1 <i>haircut</i> , 2007 A |
| 2 <i>Richard Hamilton</i> , 2005 A |
| 3 <i>himmelblau (sky blue)</i> , 2005 A |
| 4 <i>Wet Room, Gloves</i> , 2010 G |
| 5 <i>Greifbar 68 (Tangible 68)</i> , 2018 I |
| 6 <i>Memorial for the Victims of Organised Religions (installation view)</i> , 2005 A |
| 7 <i>Ostgut Freischwimmer, left (Ostgut Free Swimmer, left)</i> , 2004 H |
| 8 <i>Outer Ear</i> , 2012 C |
| 9 <i>Conor, studio</i> , 2002 A |



Wall 4

- | | |
|--|--|
| 1 <i>blacks</i> , 2011 G | 14 <i>Gustav Metzger</i> , 2009 A |
| 2 <i>Faltenwurf (skylight) (Drapery [skylight])</i> , 2009 H | 15 <i>paper drop (Krishnamurti)</i> , 2006 A |
| 3 <i>economy</i> , 2006 E | |
| 4 <i>Anders in kitchen</i> , 2011 I | |
| 5 <i>William of Orange</i> , 2007 A | |
| 6 <i>tapestry</i> , 2006 A | |
| 7 <i>Wilhelm Leibl painting</i> , 2002 A | |
| 8 <i>Susanne, No Bra</i> , 2006 B | |
| 9 <i>Anders (Brighton Arcimboldo)</i> , 2005 A | |
| 10 <i>device control</i> , 2005 A | |
| 11 <i>Muqarnas</i> , 2006 A | |
| 12 <i>growth</i> , 2006 A | |
| 13 <i>Freischwimmer 230 (Free Swimmer 230)</i> , 2012 H | |

Room 7



- | | |
|-----------|--|
| 1 | <i>truth study centre, 2005</i> |
| 2 | <i>truth study centre, 2005/2022</i> |
| 3, 4, 6–9 | <i>Truth Study Center (US), 2006–07</i> |
| 5 | <i>Truth Study Center (US), 2006–07/2022</i> |
| 10–18 | <i>Truth Study Center (New York), 2022</i> |

Truth Study Center

In 2005 Tillmans introduced a new display architecture for his work. In his *Truth Study Center* installations, specially constructed wooden tables made of hollow-core doors hold arrangements of photocopied print and online media, ephemera, and photographs. Each table presents a different approach to knowledge, sometimes using humor. Scientific studies, editorial pieces, and forgeries mingle with Tillmans's pictures in a collagelike arrangement that is designed to function as an interrogation of our perception of truth. The artist's development of this new format was driven, he later wrote, "by the realization that many global problems have resulted from false proclamations of absolute truths: the then South African health minister denying that HIV is the cause of AIDS, or the fundamentalist righteous claims by Islamists, whose propaganda I would read on stickers posted around London, or the claim that Saddam Hussein had access to weapons of mass destruction." Half the tables in this room are from 2005–07, while the other half have been composed for this exhibition using more recent material.

Astronomy

"When I was ten, in 1978, I fell in love with the stars," Tillmans has said. He began observing sunspots through a telescope, sketching their shapes and sizes and occasionally placing a camera against the instrument's eyepiece to snap a photograph. In 2004 and 2012, he used the same telescope to observe the transit of Venus (wall 1), photographing the disklike silhouette of the planet passing in front of the sun over several hours. Together with photography, astronomy has played a key role in the artist's search for the "boundaries of the visible," an investigation that has been a lifelong obsession.

Freischwimmer (Free Swimmer)

Tillmans makes his *Freischwimmer* pictures (walls 3, 4) without a camera, exposing light-sensitive paper to light sources devised to create a variety of formal effects. Evoking a liquid, unfixed state, each work is an image of its own emergence, a tracing of the artist's actions; Tillmans chose the title for its suggestion of freedom and of movement. The photographs' monumental scale underscores what the artist has called their "metaphysical authority." This ongoing body of work has been shown in many different venues, from the Berlin nightclub Berghain to museums, and it has yielded a rich range of studies in modulated color.

Silvers and paper drops

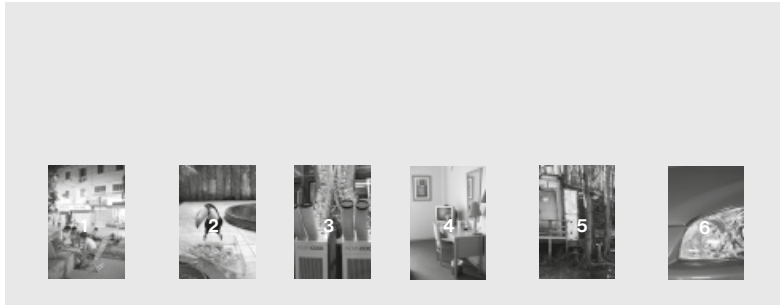
Tillmans makes his *Silver* works (wall 2) by feeding photographic paper through a developer that he has purposely not cleaned, creating unpredictable chemical reactions that produce surfaces bearing dirt, blemishes, and traces of silver salts. The unique original prints capture the rich textures and metallic reflections of these darkroom processes, while Tillmans's enlargements offer a physical encounter at a human scale. The artist is fascinated with paper not only as a material but also as a subject. In 2001 he initiated his *paper drops* (walls 1, 4): still life studies of the curving, reflective surfaces of photographic paper. Photographing prints in his studio as they folded under their own weight, he became increasingly attuned to the optical effects that arise when paper is permitted to freely bend and curl.

Room 8:

Neue Welt (New World)

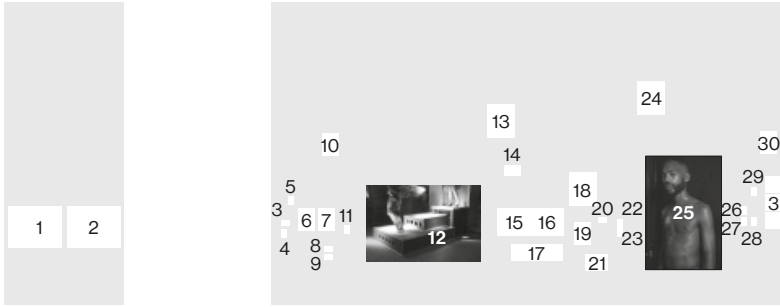
Between 2008 and 2012, Tillmans undertook a major new project, setting out "to observe how the world's surface is changing." Comprising portraiture, still life, landscape, street photography, and architectural studies shot around the world, the group of works known as *Neue Welt* (room 8, wall 1) observe contemporary global conditions as organized through the flows of finance, of commodities, and of people. Its beginning coincided with Tillmans's adoption of a digital camera—a tool whose sensor could capture low-light subjects at an unprecedented level of detail, allowing him to make pictures that were previously impossible.

Room 8



Wall 1

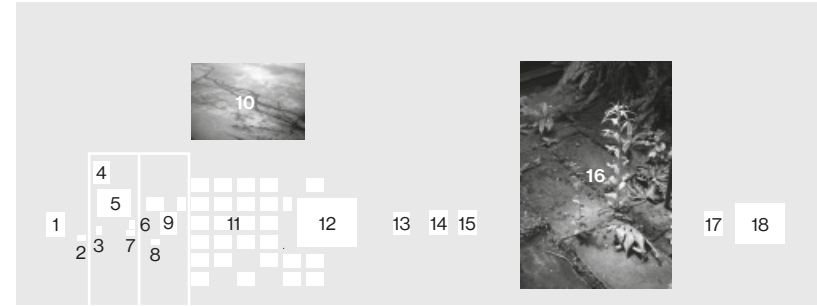
- 1 *Shanghai night, a*, 2009 H
- 2 *Tukan*, 2010 H
- 3 *Movin Cool*, 2010 H
- 4 *Jurys Inn*, 2010 H
- 5 *Ushuaia Favela*, 2010 H
- 6 *Headlight (f)*, 2012 H



Wall 3

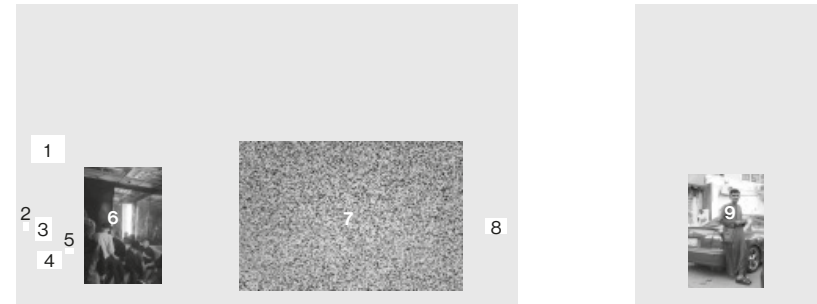
- | | |
|---|---|
| <ol style="list-style-type: none"> 1 <i>named and unnamed galaxies</i>, ESO, 2012 G 2 <i>sensor flaws & dead pixels</i>, ESO, 2012 G 3 <i>Nag Nag Nag (b)</i>, 2002 A 4 <i>Princess Julia Berlin</i>, 2010 A 5 <i>nackt, 2</i>, 2014 A 6 <i>we summer, left</i>, 2004 A 7 <i>we summer, right</i>, 2004 A 8 <i>Crash backs II</i>, 2002 A 9 <i>Crash backs I</i>, 2002 A 10 <i>birthday party</i>, 2008 A 11 <i>Nadezhda Tolokonnikova, Pussy Riot</i>, 2015 A 12 <i>The Blue Oyster Bar, Saint Petersburg</i>, 2014 H 13 <i>Resolute Rave</i>, 2015 A 14 <i>Anti Boko Haram Demo, Berlin</i>, 2015 A 15 <i>Stop the War Demo, a</i>, 2003 A 16 <i>Anti-Travel Ban Demo</i>, 2017 A 17 "Fighting for LGBTI Rights in Kakuma Refugee Camp," <i>i-D</i>, no. 354 (Winter 2018) J | <ol style="list-style-type: none"> 18 <i>Black Lives Matter protest, Union Square, b</i>, 2014 A 19 <i>Black Lives Matter protest, Union Square, a</i>, 2014 A 20 <i>Black Lives Matter protest, Union Square, c</i>, 2014 A 21 <i>Oranienplatz pavilion (pre-arson)</i>, 2014 A 22 <i>Kreuzberg Istanbul Pride, a</i>, 2015 A 23 <i>Kreuzberg Istanbul Pride, b</i>, 2015 A 24 <i>Marte & Philip</i>, 2013 A 25 <i>Remy at Spectrum</i>, 2015 H 26 <i>Vaginal Davis</i>, 2015 A 27 <i>Patti Smith, Prinzessinnenstrasse</i>, 2014 A 28 <i>Arca, Brooklyn Steel</i>, 2017 A 29 <i>Liz Hopkins & K8 Hardy</i>, 2015 A 30 <i>Oriana & Kayla, Pines</i>, 2016 A 31 "great things never come from comfort zones," <i>i-D</i>, no. 336 (Spring 2015) J |
|---|---|

Room 8



Wall 2

- | | |
|--|--|
| <ol style="list-style-type: none"> 1 <i>astro crusto, a</i>, 2012 C 2 <i>LGW Gates</i>, 2011 A 3 <i>Entry Scan</i>, 2011 A 4 <i>Gaza wall</i>, 2009 A 5 <i>Italian Coastal Guard Flying Rescue Mission off Lampedusa</i>, 2008 A 6 <i>Rest of World, LGW</i>, 2010 A 7 <i>Port-au-Prince immigration</i>, 2010 A 8 <i>Gatwick Ballet</i>, 2011 A 9 <i>Lampedusa</i>, 2008 A | <ol style="list-style-type: none"> 10 <i>Nile</i>, 2018 H 11 <i>FESPA Digital / FRUIT LOGISTICA</i> (Cologne: Verlag der Buchhandlung Walther König, 2012) J 12 <i>17 years' supply</i>, 2017 G 13 <i>spores</i>, 2012 A 14 <i>in flight astro (ii)</i>, 2010 C 15 <i>Masai hut</i>, 2010 C 16 <i>Weed</i>, 2014 H 17 <i>Paranal ESO, sky & ocean</i>, 2012 C 18 <i>Guide Star</i>, ESO, 2012 G |
|--|--|



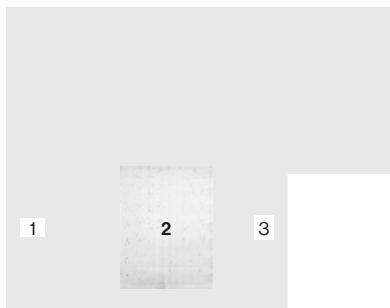
Wall 4

- 1 *NICE HERE. but ever been to KYRGYZSTAN? Free Gender-Expression WORLDWIDE*, 2006 A
- 2 *Helena Hauff*, 2017 A
- 3 *Easter, b*, 2012 C
- 4 *Easter, a*, 2012 C
- 5 *Krud-Kutters*, 2015 A
- 6 *The Spectrum / Dagger*, 2014 I
- 7 *Sendeschluss / End of Broadcast I*, 2014 H
- 8 *audio recording*, 2013 C
- 9 *young man, Jeddah, a*, 2012 H

Sendeschluss / End of Broadcast I

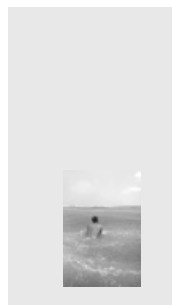
Tillmans made this expansive photograph of video static in Russia in 2014, capturing the flickering, snowlike pattern on the old television set in his Saint Petersburg hotel room. It reminded him of the nightly routine on predigital television stations; when they went off-air late in the evening, the image feed would be replaced by static. The photographs also convey what a censored screen might look like; the Russo-Ukrainian war had just broken out, and it was a moment of heightened awareness about the potential for state oppression.

Room 9



Wall 1

- 1 *Silver 178*, 2014 B
- 2 *Silver 255*, 2014 I
- 3 *Clipped Tulip*, 2020 C



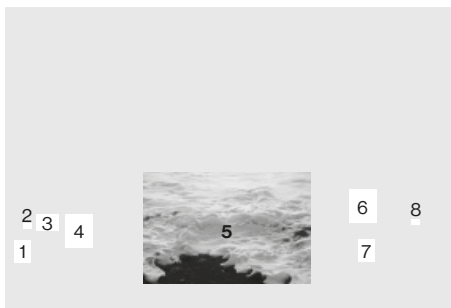
Wall 3

Argonaut, 2017 I

Aggregate states

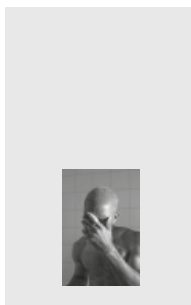
The sea has been a subject of visual interest for Tillmans since the 2010s; in his work, it serves as a vibrant metaphor for states of liquidity and contingency. The photographs in this room suggest transformative relationships between human bodies and water, form and matter, and chemical and technical processes—from portraits like *Argonaut* (wall 3) and *Frank, in the shower* (wall 4) to images of shifting coastal boundaries, such as *La Palma* (wall 2).

Room 10



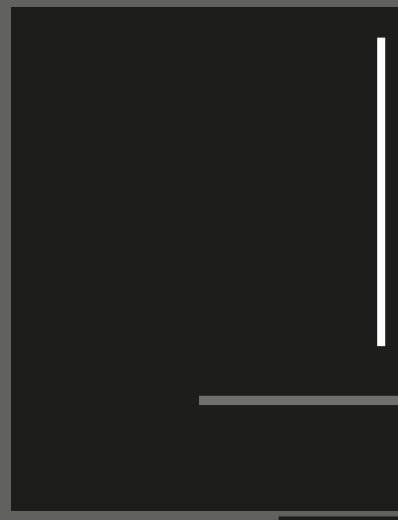
Wall 2

- 1 *Passports*, 2021 A
- 2 *Third Mainland Bridge, Lagos*, 2022 A
- 3 *Drinking Water Still Life (Lagos)*, 2022 A
- 4 *desert (workers' accommodation)*, 2009 A
- 5 *La Palma*, 2014 H
- 6 *Fire Island*, 2015 A
- 7 *Juan Pablo Echeverri*, 2012 A
- 8 *Tag/Nacht III (Day/Night III)*, 2015 A



Wall 4

Frank, in the shower, 2015 I



- 00:00 Celloloop / More That Connects Us
- 03:31 Rain Gutter
- 05:00 Fourth Floor
- 09:06 Nairobi Traffic Light
- 10:41 Possibility / Kardio Loop (a)
- 12:57 Stonerella
- 15:01 Don't Kill It By Naming It
- 21:02 Insanely Alive
- 25:09 El Condor Pasa
- 29:03 Kardio Loop (b)
- 29:47 Can't Escape into Space
- 34:35 Kardio Loop (c)
- 35:18 Celloloop / Stronger Than This
- 37:43 Im Treppenhaus (a)
- 39:34 Late For The Webinar
- 42:00 Kardio Loop (d)
- 42:43 Kantine
- 47:01 Ocean Walk
- 48:55 Give Me A Shadow

52:55 Insanely Alive (Pet Shop Boys Radio Edit)

Moon in Earthlight

In this listening room, you are invited to meditate on how music influences—dominates, even—our understanding of photography. Tillmans has long been deeply engaged with music as a musician and a documentarian, exploring its cultural significance and the listening experience, and creating images of raves, clubs, and concerts (including a video of himself dancing). Here the artist presents his first full-length album, *Moon in Earthlight*. Produced primarily during the COVID-19 pandemic, when live music was rare, the album is centered on the performative nature of music and its role in bringing people together.

Although nineteen tracks are listed, Tillmans sees the album as a single fifty-three-minute piece. Composed of recordings made over the last four years, it incorporates spoken word, ambient sound, and pulsating electronic beats, among other sonic elements. Voices and instrumentation mingle with the patter of falling rain or the clang of wind chimes. “They are multi-vectored coming from different directions,” Tillmans has said of these materials. “In that way, I feel this is a new step for me. I feel it is like an exhibition of mine.”

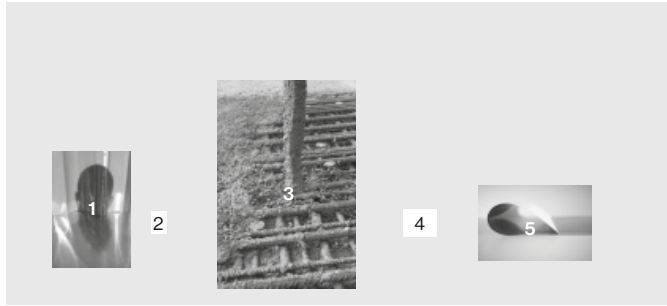
The film accompanying the music opens on a set of lights, arranged on a table, that throw colored shapes across the wall of a darkened room. This is followed by a range of subjects, mostly shot with an unmoving camera: hermit crabs on a beach, strips of paper arranged on the bed of a scanning photocopier, bare feet moving among metal rods on roughly poured concrete, the city of Los Angeles at different times of day, someone playfully maneuvering a power washer, a disco ball casting confettilike reflections, bodies touching, a worker at a construction site, and light on the surface of water, abstracted in darkness.

The album *Moon in Earthlight* is available on streaming services, CD, and vinyl.

Moon in Earthlight, 2021
4K video (color, sound), 52:55 min.

Insanely Alive (Pet Shop Boys Radio Edit), 2022
4K video (color, sound), 3:33 min.

Room 11



Wall 1

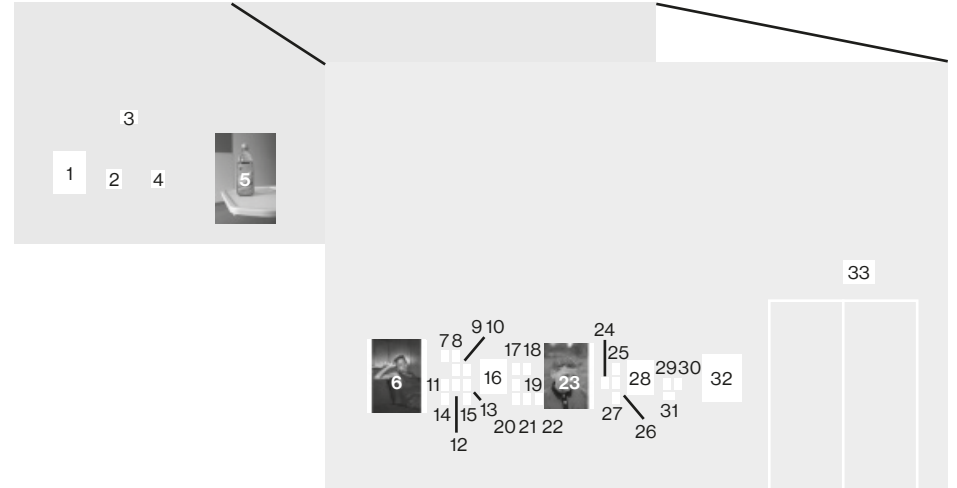
- 1 *blue self-portrait shadow*, 2020 I
- 2 *Around Ten Years Around Me*, 2022 E
- 3 *Concrete Column III*, 2021 H
- 4 *Silver 270*, 2022 B
- 5 *Paper Drop Novo*, 2022 H



Wall 2

- 1 *Silver 211*, 2017 I
- 2 *Springer*, 1987 H
- 3 *Geos 2*, 2021 I
- 4 *Great Conjunction*, 2020 C
- 5 *Germany Valley, West Virginia*, 2017 H
- 6 *Moon Sphere*, 2021 G
- 7 *Passports*, 2021 A
- 8 *Third Mainland Bridge, Lagos*, 2022 A
- 9 *Drinking Water Still Life (Lagos)*, 2022 A
- 10 *desert (workers' accommodation)*, 2009 A

Room 11



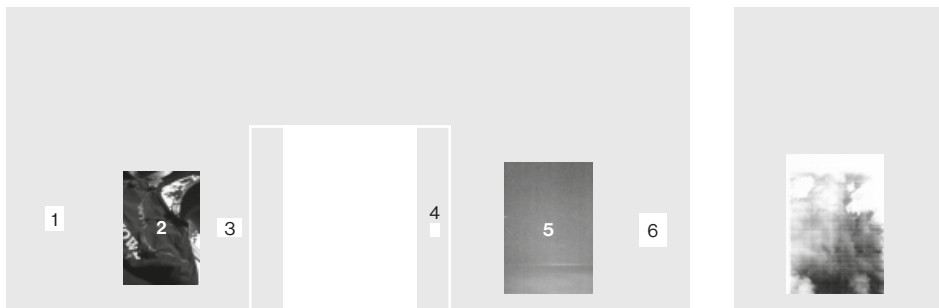
Wall 3

- 1 *Playing cards, Hong Kong*, 2018 G
- 2 *Yaoundé dinner*, 2019 C
- 3 *Animalistique*, 2017 A
- 4 *Micha im Vierten Stock (Micha on fourth floor)*, 2021 A
- 5 *Lüneburg (self)*, 2020 H

Wall 3 (detail)

- 6 *Yulan Grant*, 2016 G
- 7 *Alex in Adalbertstrasse*, 2020 A
- 8 *Lutz, Sebastian Street*, 2016 A
- 9 *Norihito*, 2015 A
- 10 *Isa*, 2019 A
- 11 *Christeene on LIRR*, 2019 A
- 12 *Federico*, 2006 A
- 13 *Tomiwa Aladekomo*, 2022 A
- 14 *Anders, Ocean Walk*, 2017 A
- 15 *Branwen Jones in the elevator*, 2016 A
- 16 *African_Sheen*, 2022 C
- 17 *Tan Berger Family*, 2018 A
- 18 *Akeem Smith*, 2016 A
- 19 *Olly, vest & hands*, 2019 A
- 20 *Mark, studio*, 2009 A
- 21 *Oscar Niemeyer*, 2010 A
- 22 *eclipse self portrait*, 2017 A
- 23 *Kae Tempest*, 2021 G
- 24 *Philip Wiegard*, 2011 A
- 25 *June Leaf*, 2016 A
- 26 *Yixue*, 2016 A
- 27 *Carmen, Prinzessinnengarten*, 2011 A
- 28 *Dan in glass house*, 2020 C
- 29 *Nadya Sheremetova*, 2014 A
- 30 *Elisabeth & Carlos, Diamond Wedding*, 2022 A
- 31 *Isa, Riis Beach*, 2015 A
- 32 *Olly*, 2021 A
- 33 *Olly Sebastian Street Morning*, 2019 A

Room 11



Wall 4

- 1 *Faltenwurf (Keithstrasse)*, 2021 C
- 2 *heatwave*, 2020 H
- 3 *A Birch Seed*, 2021 C
- 4 *Anders, Micha & Juan Pablo WIELS installation Sunday*, page from *Arena Homme+*, no. 53 (2020) J
- 5 *crossing the international date line*, 2020 H
- 6 *Still life with Juan Pablo's tree*, 2021 A

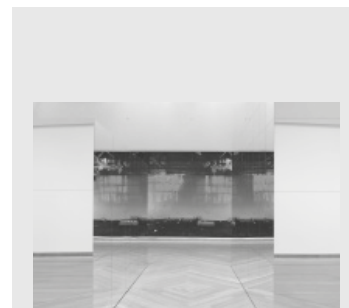
New directions

At the core of Tillmans's work is a keen awareness of the foundation of photographic processes in minerals and matter. "Everything is matter continually renewing itself and transforming from one aggregate state into another," the artist has said. Photographs of materials and subjects in various states of suspension—from planetary crossings to photochemical reactions to sweat stains on a T-shirt—signal his endless curiosity and engagement with the everyday, the transient, and the cosmic. *Concrete Column III* (wall 1), for example, seems at first glance to depict a reinforced-concrete pillar, but a closer look reveals that the mass is made of liquid stilled by the camera.

Through portraiture, Tillmans draws attention to humans' place within a larger planetary ecology and to our relationships with each other. "I would be disappointed with myself if I ever lost interest in portraiture," he has said. "We can never be too sure of ourselves and being open to another human being in a portrait sitting reminds me of the importance of exactly that." Establishing a close connection with his subjects (some of whom are strangers), Tillmans pays particular attention

to the nuances of pose, expression, and context. He continues to turn the camera on himself, producing self-portraits in different modes. In 2020, at the height of the COVID-19 pandemic, he made *Lüneburg (self)* (wall 3), depicting a form of togetherness during the lockdowns and various phases of isolation. A smartphone leans against a water bottle with a video-calling app open; Tillmans appears in one window, pointing his camera at the phone from what looks to be a hospital bed.

Atrium



Atrium

Isa Genzken and Wolfgang Tillmans
Science Fiction / Hier und jetzt zufrieden sein
(Science Fiction / Happy in the Here and Now), 2001
Wallpaper, mirrors, wood

Science Fiction / Hier und jetzt zufrieden sein (Science Fiction / Happy in the Here and Now)

This work by Tillmans and the German sculptor Isa Genzken (born 1948) explores the relationship between architecture and photography, creating a dizzying environment of dislocation in space and time. Genzken's two irregularly gridded mirrored wall structures, reminiscent of both classic modernist building design and a typical nightclub interior, create an immersive cascading sequence of reflected images. *Wake*, the largest photograph Tillmans has ever made, depicts the aftermath of a party he threw to bid farewell to his first London studio. Colored by a mix of indoor lighting, daylight, and the glow of a lamp in the neighboring yard, the scene, although empty of people, evokes the unbridled atmosphere of the previous night's revelry.

Organized by Roxana Marcoci, The David Dechman Senior Curator, with Caitlin Ryan, Curatorial Assistant, and Phil Taylor, former Curatorial Assistant, Department of Photography

Following its presentation at MoMA, the exhibition will travel to the Art Gallery of Ontario, Toronto (Spring–Fall 2023) and the San Francisco Museum of Modern Art (Fall 2023–Spring 2024).



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