

Günter Herzog: *How It All Began*, in: *Sediment – Mitteilung zur Geschichte des Kunsthandels*, Heft 7: Ganz am Anfang – Richter, Polke, Lueg und Kuttner, 2004, p. 33-41.

*"I remember very well how close our friendship was then. But also how hard it sometimes was. At the time I wasn't so conscious of the fact. To us the way we spoke to each other was perfectly natural. In hindsight I'm amazed that it was so brutal."*<sup>1</sup>

*Gerhard Richter*

Two of the four friends managed to hold out (with a little help from their friends) and today are two of the internationally most highly regarded contemporary artists, namely, Gerhard Richter and Sigmar Polke. The third doubted his own artistic capabilities (again with a little help from his friends), changed sides and turned into one of the most significant and influential gallerists for Minimal, Conceptual and Land Art in Europe, namely, Konrad Fischer who took his mother's maiden name as an artist, "so as to avoid any possible mix-ups with the common name of Fischer".<sup>2</sup> The fourth quite consciously in 1967 decided (with a little help from his friends) to dedicate himself to his young family of wife and two children and the obligations this entailed, namely, Manfred Kuttner, who exchanged his (all too free) freelance artist's existence for the fetters of an assured income in the advertising studio of the Hilden Ducolux Paint Factory. The story of this 4-way (just as short as it was intense) friendship, which burst on the scene in 1962 and gradually broke up after 1965, began with a short prelude in Dresden in the year 1957.

After getting his degree from the Dresden Art Academy, Gerhard Richter in 1957 was given a three-year academic scholarship in the form of a so-called "Aspirantur"; he was 25 years old at the time. This newly established grant of the young German Democratic Republic (GDR) was meant to sponsor the artistically excellent among the upcoming generation. The scholarship gave Richter financial support and his own studio in the Academy, in return for which he held evening courses in life drawing. He could now afford to marry Marianne (Ema) Eufinger.<sup>3</sup> Among Richter's students was Manfred Kuttner, who was born 1937 in Greiz /Thuringia and had just started his studies at the Academy under Hans Theo Richter. While Gerhard Richter's student years had run an unproblematic and successful course, Kuttner belonged to the first generation of students who had to suffer from a GDR militarism that even extended to the art academies. In 1952 the paramilitary *Society for Sport and Technology* (GST) was founded to train youths in so-called defensive sport in preparation for their military service, a society also active at the Dresden Academy. Since Manfred Kuttner as a firm pacifist refused to take part in the regular exercises and other GST events, he had to justify himself to the academy management, represented at the time by the lecturer for anatomy, Gottfried Bammes. The reprisals that Kuttner from then on had to endure compelled him to flee to the west via the Friedrichstrasse railway station. With the rolled-up drawings that he was able to take with him, Kuttner applied for admittance to the Düsseldorf Art Academy, where a fellow student from Dresden Peter Mußfeldt was already studying, having left the GDR the year before. Kuttner was

accepted and took up his studies under Gerhard Hoehme in the summer semester of 1960. The following winter semester 1960/61 he transferred to K.O. Götz's class. It was then that he met Konrad Lueg (born 1939), who since 1958 had been in Bruno Goller's class, as well as Sigmar Polke (born 1941), who had begun his studies with a probational semester under Hoehme and then, too, switched to Götz. The material and color aesthetics in Kuttner's first works [doc. 1.4] had been very much committed to the Informel of his teacher, although, as Kuttner reported, Götz allowed his students all possible liberties and never forced them "to götz". However, in Kuttner's tendency to serialism and a kinetic design of the flat surface, his proximity to Zero was affirmed.

In February 1962 Manfred Kuttner and Gerhard Richter met again at the open house roundup at the end of the winter semester, and on this occasion Richter also met Lueg and Polke. Richter had fled to West Berlin with his wife in the spring of 1961. Different from Kuttner, Richter – who had been relatively established in the GDR – did not flee from any direct disputes; it was more the narrow, ideological restrictions that Richter felt hindered him in his still young artistic development. Nonetheless, Richter was "at first quite frustrated and at a loss" in the west.<sup>4</sup> Richter, not so much to continue his training but more to get settled, had matriculated in the Düsseldorf Art Academy in the winter semester 1961/62, where he studied under Ferdinand Macketanz, a Campendonk disciple. "Up to the open house in February, I had done so many paintings that I caused a stir. I had practically plastered the whole classroom up to the ceiling with pictures."<sup>5</sup> At this February 1962 open house roundup, Richter and Lueg also decided to transfer to the class of the very popular Götz, and so began the common biography of these four artists, who in the following years did not want to continue the traditional tendency to create artist groups, but thought more of forming "a kind of emergency management", as Richter called their relationship in retrospect.<sup>6</sup>

When Richter arrived in Götz's class, he was assigned to Manfred Kuttner's studio at the academy, which they shared up to their departure at the end of the 1964 summer semester. Through the mediation of Franz Erhard Walther, a fellow student, Gerhard Richter and Manfred Kuttner were given their first public exhibition. Walther, who came from Fulda and (as we would say today) 'curated' the show and also spoke at the opening, belonged to a group of young artists and art students who on 15 November 1958 set up the *Galerie Junge Kunst des Jungen Kunstkreises Fulda e.V.* (gallery of young art of Fulda's young art circle). In August 1962 Walther had recommended Kuttner and Richter to the gallery when it had to postpone a show scheduled for September. On August 10th Richter and Kuttner received last-minute notice of this chance for an exhibition, together with the regulations for the transportation of the works, the catalogue text and the poster. The catalogue and poster show the effects of having been improvised at such short notice. For the poster, which was to be printed in "fluorescent daylight colors", the artists were asked to contribute to the extra cost this entailed. Thus a silkscreen

print came about with a saturated red square into which Kuttner himself with blue fluorescent paint printed in linocut: "m. kuttner g. richter düsseldorf". The same linocut, this time in black, adorns the catalogue cover, self-fabricated on the academy's printing press. All Richter's works listed in the catalogue (mostly works of cloth objects dipped in glue),<sup>7</sup> two of which could be seen in photographs, no longer exist. Richter burnt them following the exhibition during the course of his new artistic departure. In the catalogue text, "which at the same time represents the very first critical evaluation of Richter's new pictures"<sup>8</sup> done in the west (G.H.), and in the reviews of the Fulda papers, they were acknowledged. "On the works of the two artists, A. Deisenroth wrote in his preface to the exhibition on Manfred [sic] Richter who composed emotionally using elementary means, while Kuttner's works were more methodically built up and layered. Franz Erhard Walther thought that form was suspended in favor of a general rhythm. Even the cloth fabric was not compelled into any kind of shape but was dematerialized by the freewheeling composition. The exhibited paintings were tablets that should be read like a book, at times line by line."<sup>9</sup>

Several other activities followed this first duo-exhibition of Kuttner and Richter in which all four artists took part. Konrad Fischer was, according to statements by Richter and Kuttner, the best informed and most fluent in the art scene of the day, and he was the first of the four who (in winter 1962) got his degree and began a career as a freelance artist. Sigmar Polke was twenty-three and the youngest of this very heterogeneous circle, whose smallest common denominator was the urgent wish to find a place in the art world ASAP. Dietmar Elgar characterized their situation and their relationship, quoting from Gerhard Richter's assessment, thus: "The artists mutually encouraged each other in their criticism of all the current stylistic trends. Within this community they goaded each other on and their self-confidence grew into arrogance, which allowed them finally to reject all art across-the-board and not let anything at all count. [Gerhard Richter said:] 'We at the time very quickly agreed that everything around us was nonsense. We knew that that wasn't the way to do it.' But what the way to do it could be, they too had at first no idea. Their radical rejection of all established trends, their mutual encouragement and their common search for their own position in art and the marketplace for a long time masked the fact that their friendship too was a marriage of convenience."<sup>10</sup> "Only mutual acknowledgement in the group and the others' judgment of their own work was of any importance. The search each of them undertook for an individual artistic position very soon put their relationship to a harsh test."<sup>11</sup>

"One should found a group" was the appeal made in vain by Konrad Lueg on a typescript found posthumously among his papers, in which he pointed out the difficulties the members of the *Gruppe 53* had, who in his eyes had become stronger in concert than they would have been solo. As lecturers, professors, top sought-after personalities of cultural life, partly under contract to their galleries, all had more or less arrived. "Today after ten years there is again a

series of young people who are in the same situation the founders of *Gruppe 53* were then. They lack the possibilities for exhibitions and publications and lack financial means." Thus Lueg described the precarious situation of freelance artists in general and at another place specified himself and his friends in particular: "At the time I earned a bit tutoring, Polke jobbed around at the inland revenue office, and Richter had something like a refugee subsidy. In spring I helped build the carnival wagons and during the Christmas season sorted night mail and packages."<sup>12</sup> Richter and Kuttner also earned money by helping build wagons for the Düsseldorf carnival parade.<sup>13</sup> It was especially urgent to find a remunerative perspective for Kuttner, who had married in 1961 and become a father. In the winter of 1962 they had all four tried to get their works included in the winter (Christmas) exhibition of the visual artists of the Rhineland and Westphalia, but did not even make it to the jury.<sup>14</sup> Polke and Kuttner couldn't afford to buy canvases and finally resorted to removing the drapes in the academy's life studies hall one by one and stretching them over frames (which Hoehme had jokingly suggested to them).

Nevertheless, during this time of deprivation, all four took decisive steps in their artistic development. Manfred Kuttner discovered for himself the newly invented (daylight) luminescent paint, using it to adhere to almost all surfaces in the form of *Pelikan's Plaka* paints (casein emulsion paint on a water base).<sup>15</sup> With these highly aggressive fluorescent colors, Kuttner painted not only canvases, but also objects, among which were the art academy's *Piano* and a *Typewriter* (1963, now at the Kunstmuseum Düsseldorf). With this luminescent paint and its complementary use in his works, Kuttner achieved an extremely forceful kinetic sensation, triggered by its special irritating stimulus and the resulting flickering effects.<sup>16</sup> His own variation of kinetic art brought Kuttner into an association with Zero art, whose main representatives – Heinz Mack, Otto Piene and Günther Uecker – took notice and invited him to participate with them at *San Marino's Biennale IV (Oltre l'informale, 1963)*, where they won first prize.

Richter, Polke and Lueg discovered American Pop Art, at first indirectly through the journal *Art International*. The January issue (preserved in Lueg's estate) with the article by Barbara Rose on *Dada Then and Now* inspired them to that exhibition that has, in the meantime, made art history, among other things because it coined the concept of Capitalist Realism for the first time: the show at Kaiser Street 31A in Düsseldorf. Without any prospect of another exhibition, the four artists had decided to improvise one on their own. In Lueg's black Peugeot they drove through Düsseldorf on the lookout for an opportune locality, such as an empty shop, and finally found one in the form of a butcher's at Kaiserstrasse 31A, destined to be torn down. Konrad Lueg formulated a draft for a letter to the city administration as an "Application to rent a shop in the Kaiser Street to four painters and a graphic artist from Group 63 for 8 days". It went on to say: "The purpose of this exhibition is not to sell things but provide information on a new figurative art movement and be the first presentation of a group of young Düsseldorf artists.

The Düsseldorf Group 63, as a young group, has up to now had little opportunity to exhibit in Düsseldorf (the last exhibition took place in Fulda). The galleries that are in question for such an exhibition too expensive, have been booked in advance for a long time, rent only for 4 weeks at a time and show only artists who are already known." The letter, after the term *Group 63* had been deleted – above all through the insistence of Gerhard Richter, always anxious to preserve his individuality – was sent off and successfully accepted. The city rented the artists the shop from 4 to 18 May 1963 for a fee of DM 40. A press release was formulated, one sample of which is preserved in Lueg's estate, which was sent to *Fox-Tönende-Wochenschau*, the German version of *Fox Movietone News*.<sup>17</sup> The text speaks very selfconfidently: "The attraction of this exhibition results from the theme of the works. We are showing for the first time in Germany pictures for which terms such as Pop Art, Junk Culture, imperialist and capitalist realism, new figuration, naturalism, German Pop and other similar ones are characteristic. [...] We are of the opinion that Movietone News needs to document this first exhibition of German Pop Art and ask you to consider the possibility of reporting on it." Each one of the square invitations to the opening that were sent off was one of a kind. Into the surrounding text with the art programs (posed as questions), which were mentioned in Barbara Rose's article from the January 1963 issue of *Art International*, a piece cut out of a newspaper, mostly a photo, was pasted that aptly indicated the trend of the new works by Richter and Polke, and later also by Lueg. In the Kaiserstrasse, Lueg still showed pictures that in retrospect recall Cy Twombly and Robert Rauschenberg. (Only a few meters further down the street at no. 22, these artists had been shown in 1960 in Jean-Pierre Wilhelm's *Galerie 22*, which however after this exhibition closed down.) Only by means of the photos that Manfred Kuttner took at the opening on 11 May can the items on exhibit be identified, whose further fate is in some cases completely unknown. In one display window countless invitations were spread out, while the other was decorated with artworks. A passerby took exception to a chair that Manfred Kuttner had painted a garish red and inscribed with the words *Holy Seat*, considering it blasphemous.

On it, namely, stood a box of *OMO* soap powder that Konrad Lueg had subverted by cutting out the middle letter "M" and turning it upside down to read as a "W": *OWO*. Next to the chair stood an object by Gerhard Richter, which can also be seen on Erwin Zimmer's studio photo [ill. 3] (left next to Richter's head): two dolls standing on their heads in a frame. From the lintel of the window hung an object by Sigmar Polke made up of bound picture magazines and inscribed as *Mass Media*. Several artist colleagues came to the opening as also documented by the guest book, a Din A 4 black exercise book [doc. 2.6] – which is perhaps to be taken with a grain of salt. Joseph Beuys, Günther Uecker, Heinz Mack, Gotthard Graubner and Chris Reinecke can be seen on the photos next to Lueg's wife Dorothee Fischer. The fact that Wolf Vostell and Nam June Paik were supposed to have been there, as the guest book seems to document, can be strongly doubted, since also 'Wilhelm Lehmbruck' and 'Albert Schweitzer' have signed their names. These and other fictive signatures stem chiefly from the talented hand

of Gerhard Richter, who on page 3 of the guest book dedicated "this exhibition in thankfulness to Aunt Lenchen". On the last page of the guest book, Richter, Polke, Lueg and Kuttner have entered their duty roster for attendance. In the regional and national press, the exhibition enjoyed a remarkable echo, not least of all owing to the artists' good public relations work. *These Are Artworks Too* the NRZ headlined their less than broad-minded review. "For some time now a shop window in Kaiser Street has literally blown its frame. The decoration is mostly made up of a red chair, a package of soap powder and a bound collection of picture magazines entitled *Mass Media*. If you look closer, you notice that it's all about an exhibit of young artists. The first thing that greets your eyes is an ingenious ashtray – a hole in the floor. In the middle of the exhibition the young intellectuals are seated, the angry young men or whatever you want to call them. Around their works." 18

John Anthony Thwaites, who also attended the opening, dedicated a short article in the *Deutsche Zeitung* to it and emphasized its art program as a German variation on Pop Art: "It is interesting to see how their temperaments and talents can be surmised through all this masquerade: Richter ponderous and somewhat sadistic; Lueg spatial, rhythmic, exact; Polke somewhat banal. Early talents are inconstant. Nonetheless, it would be surprising if this would be the last we saw of Richter and Lueg." 19

The review in the *Düsseldorfer Nachrichten* praised the exhibition as "sensational", but did not spare it criticism. "Gerd Richter has a stupendous ability to carry over facets of the most brutal reality onto the canvas. He is the only one of the four painters who has opened himself fully to Pop Art. Konrad Lueg is obliged to the American Cy Twombly with his scribbled lyricisms, but more perhaps to the ideal of *peinture*, which even the rudimentary drawings of cosmetic packages and the manikins made out of them do not let you ignore. Here reality has taken the path via *art brut*, an experiment that brings Lueg into the range of our interest. Polke's assemblages of ad pages, comics, etc., still lack the decisiveness of the procedure. They lose out opposite the sharpness of Richter's paintings. Manfred Kuttner in his works makes use of the different frequencies of light waves and their harshly contrasting colors that set spirals and square fields with circles into motion: kinetic painting, if you want to use the word that was first of all laid claim to by sculptors." In Yvonne Friedrich's cutting review for the *Rheinische Post*, entitled *The latest craze*, Manfred Kuttner was positively acknowledged: "The kinetic pictures by the Thüringer Manfred Kuttner stand out favorably against these banal horror scenarios [...]." 20

While Manfred Kuttner to the eyes of the art critics at the time was often shown more mercy than his colleagues, the latter began to see in Kuttner an opponent to their own art agenda. "Manfred with his grid pictures didn't fit in with us!" 21 According to Dietmar Elgar, this became clear to Gerhard Richter at the Kaiserstraße exhibit. But Lueg too, during the course of this exhibition, was treated with friendly rigor: "Konrad Lueg felt very uncertain while he was painting the pictures for their group exhibition in Kaiserstrasse, May 1963. The others knew

this, Richter remembers, and took advantage of this situation to irritate him further with derogatory remarks.”<sup>22</sup> That their group dynamics could turn this way or that was something Polke too had to learn, for Lueg and Richter in their *Demonstration for capitalist Realism* in the Berges furniture store (an episode that Stephan Strsembski goes into in detail in this book) left him out in the cold, “because they didn’t want to include him. Today, at least, Richter confesses that their conduct towards their friend at the time ‘was not at all nice’. Above all, between the nine years younger Polke and Gerhard Richter a rivalry developed very early on, which still today has been maintained in the form of a critical observation from a distance.”<sup>23</sup> Richter “admitted just as openly that Manfred Kuttner had been ‘ousted’ from the exhibition in the *Galerie Parnass* in November 1964, for which they had all introduced themselves at Rudolf Jährling’s, because his painting did not tally with the work of the others.”<sup>24</sup>

But for the moment they would all remain together. At the end of 1963 Richter, Lueg and Kuttner sent several works to the Berlin jury for the annual exhibitions of the *German Artists Federation (Künstlerbund)* in the spring of 1964 and were successful: from 21 March to 3 May 1964 their works could be seen in the exhibition *Möglichkeiten* (Possibilities) in the Haus am Waldsee, the one of three exhibition places reserved for the avant-garde. Lucie Schauer reviewed it in the *Welt* on 24 Mar 1964: “It should be clear at the start that those visitors should be advised against going to the Haus am Waldsee who take art and its objects only ‘seriously’. They would be bound to resent the all too many jests that appeal more to our play instinct than to German profundity. In the first room hangs Pop Art. A *Picnic in Yellow* by Hans-Peter Alvermann dishes us up a dried-out lobster and several glass eyes to be eaten with fork and curling tongs. Manfred Kuttner has set up a typewriter and other apparatuses painted in disgusting fluorescent colors. Konrad Lueg paints advertising effects à la Roy Liechtenstein [sic]!”

At this exhibition they came to the attention of a young 22-year-old who up to then headed in Berlin the *Graphic Department of the Freie Galerie* and, in the room above this, had his own *Cabinet* and intended to open a new gallery somewhere else: René Block. He visited Kuttner, Lueg and Richter in Düsseldorf and invited them to participate at the opening exhibition of his gallery. In a letter to Lueg, Block thanked him for pointing out “the painter Sigmar Polke [...], will shortly invite Mr. Polke and name him in the festival almanac, since I take it that Mr. Polke has shown interest in the exhibition, but reserve the right to give my final decision after first checking, since the paintings are unfortunately unknown to me.” With the exhibition *Neodada, Pop, Decollage, Kap. Realismus*, Block opened his gallery in Berlin Schöneberg, Froebenstraße 18 on 15 September 1964. The invitation and the catalogue name other participants along with the four from Düsseldorf: Klaus P. Brehmer, Horst Hödicke, Herbert Kaufmann, Lothar Quinte, Siegmund Lympasik and Wolf Vostell. Manfred de la Motte dedicated a comprehensive review on the opening in the cultural section of the *Tagesspiegel* of 18 Sept 1964: “Polke comes very close to Lichtenstein’s grid paintings, but an increasing rigor should be expected of him, which

has up to now been suppressed by soft painterliness. Polke's portraits have a monstrous fascination, as can also be found to be the case with Konrad Lueg's athletes, an artist who, above all, masters quite difficult coloration. By a bright luminescent application Kuttner distorts a mechanic construction to a caricature of a slot machine and proves, with his painting *Tombola*, to be a painter of sharp awareness. The main painting in the exhibition, as it were, the showcase piece, is Gerhard Richter's *Philipp Wilhelm*, a black-and-white painted daub of a portrait, which carefully avoids the trickiness of potential caricature."<sup>25</sup>

Manfred Kuttner's self-formulated contribution to the catalogue on the *Neodada* exhibition hints at the fact that he is about to say farewell to his artistic career: "Manfred Kuttner, born 1937, married, two children, a wife near Düsseldorf, three rooms, kitchen, hallway, bath." The concern about the future did not torment him alone; Richter and the two others weren't much better off. On 2 April 1964 Richter and Kuttner together drafted a letter to the North-Rhine Westphalian Minister for Art and Culture, in which they called attention to their difficult situation as penniless freelance artists and appealed to them to "understand us in this situation and let us know where we can be usefully employed as freelance painters within a community, a city or region. [...] We still believe at 31 or 27 years of age that visual art is needed within an industrially oriented era, whether as art-on-architecture, as picture on the wall or as avant-gardist experiment. [...] Please pardon our asking a favor."

But for Richter there were also quite positive signs. Immediately following the *Neodada* exhibition that fall, René Block dedicated a solo exhibition to him: *Gerd Richter – Pictures of Capitalist Realism*. (On Block's program of *Capitalist Realism* see Stephan Strsembski in this book.) In the spring of 1964 Richter had also had a visit from the Munich gallerist Heiner Friedrich, having had Richter recommended to him by Kasper König, then a student in London at the Courtauld Institute. This visit led to Richter's first solo show of his career, which took place from 10 June to 10 July 1964 in the *Galerie Friedrich and Dahlem* and later (see below) ended in a contract sorely longed for by Richter that assured him a regular income.

All in all, the year 1964 was an eventful one for Richter, Polke, Lueg and Kuttner, in which they were always on the move. For instance Richter, Polke and Lueg could not take part at Block's gallery opening with *Neodada* because the previous evening they had to be present at the exhibition at the Wuppertal *Galerie Parnass* – an exhibit that took place under quite memorable circumstances. One day in February or the beginning of March – the approximate date follows from the bills for the rented car and fuel – all four had gotten together and rented a small van with which to drive their works to Wuppertal and Leverkusen.

In Wuppertal they wanted to show their works to Rudolf Jährling, who since 1961 not only had his architectural office in his villa, but also the *Galerie Parnass* that he had founded in 1946 at

another address and which, until it was closed in 1965, was among the most renowned avant-garde galleries in West Germany.<sup>26</sup> After announcing their arrival by telephone at short notice, the artists drove to Moltkestraße 67. They unloaded their works, draped them around the lawn, the beds and the paths in the villa's snow-covered garden, including Polke's *Double Portrait of Fabiola* (which must have been done at the beginning of 1964 and not in 1965). Then they rang the bell. Rolf and Anneliese Jährling and their staff were presented with the spectacular sight that Rolf Jährling with his then cutting-edge Minox and Manfred Kuttner with his reflex camera has preserved for us and that today would make any restoration expert shudder. Rolf and Anneliese Jährling were duly impressed and agreed to an exhibition for the coming winter. From Wuppertal the four drove with their works on the same day to Museum Morsbroich, one of the first museums for contemporary art founded after World War II, in which, among others, Lucio Fontana and Yves Klein had their first museum exhibitions in Germany. There they only bothered to unload Manfred Kuttner's works, since they thought that only he fitted into the program of the museum and its director Udo Kulterman. But no exhibition for Kuttner came out of it. On 9 March 1964 Gerhard Richter wrote to the "very honorable Mr. art-painter Manfred Kuttner" very meticulously and pedantically a 3-page invoice for "rent, insurance and fuel" for the van with which the "enterprise Wuppertal/Eckrath" was carried out. The signatures prepared in the best counterfeit style by Richter of the two accredited accountants "Herbert Schmidt" and "Joseph Fassbender" and Richter's own signature in the Baroque manner of Rembrandt 'certify' this picturesque document.

The single presentation of Kuttner's works in Morsbroich was supposed to anticipate the fact that Kuttner would not participate in the actual exhibition at the *Galerie Parnass*, which was to be called *Neue Realisten/ new realists*, a description that covers Kuttner's works only with the greatest difficulty. On 20 November 1964 the exhibition was opened with the three artists attending. The poster tells it all. The photo taken with a self timer shows three quite badly tempered friends who were in the middle of an argument, probably because Lueg had planned to have an exhibition on his own.<sup>27</sup>

Among the documents preserved from the *Parnass* exhibition, there are the artists' price lists, a note to Lueg on the sale of his *Fussballer* to Stella Baum, who drove it away in her Volkswagen by sliding open the sun roof,<sup>28</sup> and a note to Gerhard Richter telling him of a commission to paint the portrait of Fänn Schniewind, which Richter – judging from his reply – was not especially pleased to accept. Manfred Kuttner was to take part in a group exhibition with his Düsseldorf friends only one more time, namely at René Block's *Hommage à Berlin* from 27 Sept to 13 Nov 1965. The other three got together again for a longer session in a film shot by the TV journalist Elmar Hügler in August 1965 on the newest art tendencies in the federal republic, which was broadcast by the Südwestfunk on 14 February 1966 under the title *Art and Ketchup*.<sup>29</sup>

- 1 Gerhard Richter, in: Elger, 2002, p. 41. The statements Elger quotes without any record are taken from Elger's conversations with Richter in 2001 and 2002 (see Elger, 2002, p. 431). Along with Elger's very thorough research, what was fundamental to me and my following comments is the information in Fischer 1989, Hentschel 1991, Kellein 1999 and my discussion with Manfred Kuttner in July and August 2004.
- 2 From a Konrad Fischer typescript (summer 1966), printed on the back of an envelope, Kellein 1999. Noted in the "Impressum", Kellein 1999, p. 6.
- 3 Elger 2002, pp. 27–28.
- 4 From Richter's *Notizen 1964*. Obrist 1996, p. 18.
- 5 Elger 2002, p. 48.
- 6 Obrist 1996, p. 244.
- 7 Elger 2002, pp. 48–50, describes and comments in more detail.
- 8 Elger 2002, p. 50.
- 9 Fuldaer Volkszeitung, 10 Sept 1962, author: 'sw'. Transcriptions of the reviews are kept in ZADIK.
- 10 Elger 2002, p. 53.
- 11 Elger 2002, pp. 140–141.
- 12 Fischer 1989, p. 278.
- 13 Cf. Elger 2002, p. 128; Butin 2004, p. 43.
- 14 Here Kuttner's statements contradict Fischer's and Richter's. Cf. Fischer 1989, p. 278; Elger 2002, p. 90.
- 15 For the info on the painting material I thank Petra Mandt of the restoration dept. of Museum Ludwig, Cologne.
- 16 Color reproductions of Kuttner's works to be seen under <http://www.m-kuttner.de> (30 Aug 2004, 8:30).
- 17 In *Obrist 1996*, pp. 11–12, is printed the version of this letter to the *Neue Deutsche Wochenschau*.
- 18 NRZ, 25 May 1963, no author named.
- 19 John Anthony Thwaites: *Kaiserstraße 31a, Deutsche Zeitung*, 21 May 1963.
- 20 Yvonne Friedrichs' review is quoted in more detail in: Elger 2002, p. 77.
- 21 Gerhard Richter to Dietmar Elger, Elger 2002, p. 77.
- 22 Elger 2002, p. 141.
- 23 Elger 2002, *ibid.* Cf. also Obrist 1996, p. 242.
- 24 Elger 2002, *ibid.*
- 25 Manfred de la Motte: *Gibt es einen 'kapitalistischen Realismus'? Zur Eröffnung einer neuen Berliner Galerie, Tagesspiegel* 18 Sept 1964, p. 4.
- 26 See for more detail Baltzer /Biermann 1980. On pp. 262–265 several photos on the exhibit *Neue Realisten*.
- 27 Elger 2002, p. 106; Butin 2004, p. 44.
- 28 Photo in: Kellein 1999, p. 72.
- 29 Cf. Elger 2002, pp. 125–126.