

## 10 Konrad Lueg

1939 – Düsseldorf – 1996

"Bockwürste auf Pappteller". 1962/63

Tempera and acrylic on canvas. 100.3 × 99.7 cm (39 ½ × 39 ¼ in.). Signed and dated in black felt-tip pen on the reverse: Lueg 62/63. Catalogue raisonné: Kellein 14. On the reverse: Pink overpainted painting with incised sketch. [3387]

### Provenance

Private Collection, Rhineland (received 1964 as a gift by the artist)

EUR 80,000–120,000

USD 95,200–143,000

### Exhibition

Leben mit Pop – eine Demonstration für den Kapitalistischen Realismus. Düsseldorf, Möbelhaus Berges, 1963 / Presentation in the garden of Galerie Parnass, Febr./ März 1964 as preparation for the exhibition in November: Neue Realisten. Wuppertal, Galerie Parnass, 1964

### Literature and illustration

Will Baltzer and Alfons W. Biermann (Ed.): Treffpunkt Parnass. Wuppertal 1949–1965. Cologne, Rheinland-Verlag, 1980, ill. p. 262 / Susanne Küper: Konrad Lueg und Gerhard Richter: „Leben mit Pop – Eine Demonstration für den Kapitalistischen Realismus“. In: Wallraf-Richartz-Jahrbuch, vol. 53, 1992, Cologne, DuMont Buchverlag, p. 289–306, ill. p. 295 (here in unfinished condition without the red triangles left and right) / Exh. cat.: Ich nenne mich als Maler Konrad Lueg. Bielefeld, Kunsthalle; Gent, Stedelijk Museum voor Actuele Kunst (S.M.A.K.); New York, PS1 Contemporary Art Center, 1999/2000, Abb. Tf. 14, p. 52 (here in unfinished condition, see above)

It is difficult to imagine a more illustrious exhibition track record than that of Konrad Lueg's painting "Bockwürste auf Pappteller" (Sausages on a Paper Plate). The work was first unveiled on the evening of October 11th, 1963, from 8:00 P.M. to 9:30 P.M. at the Berges furniture department store in Düsseldorf as part of "Leben mit Pop. Eine Demonstration für den Kapitalistischen Realismus," the legendary exhibition conceived as a "demonstration for capitalist realism" mounted by Gerhard Richter and Konrad Lueg. Lueg had been born as Konrad Fischer, but had chosen the artistic pseudonym for himself "so as to avoid any confusion, given the ubiquity of the name 'Fischer.'" The artists had rejected the idea of holding the show in a 32 square meter room on the third floor and spontaneously had decided to make the entire department store the exhibition, just as it was. So they set up their comparatively few works among the 81 living room sets, 72 bedroom sets, and other furniture installations which awaited visitors on the third floor. Gerhard Richter presented his paintings "Mund," "Papst," "Hirsch," and "Schloss Neuschwanstein," while Lueg was represented with the works "Vier Finger," "Betende Hände," "Bügel," and "Bockwürste auf Pappteller." The opening of the show consisted of a *Demonstration*: Visitors were seated in a "waiting room," called up by number and guided through the entire building in small groups by the artists, after which they were allowed to leave the choreography and move freely through the building. The exhibition continued until October 25th, 1963.

In February or early March of the subsequent year, Konrad Lueg showed his "Bockwürste auf Pappteller" in the front-garden exhibition of the Galerie Parnass in Wuppertal. Gerhard Richter, Sigmar Polke, Manfred Kuttner, and Konrad Lueg had borrowed a minivan and driven up to Rudolf (Rolf) Jährling's trend-setting gallery, where they proceeded to set up their works – unbidden – in the snow-dusted garden in front of the building. Consequences ensued: The gallery owner liked the pictures and the following November, the gallery hosted an exhibition entitled "Sigmar Polke, Gerhard Richter, Konrad Lueg." Some of the works originally exhibited in the front yard returned to Wuppertal for the official show. But not Lueg's "Bockwürste auf Pappteller," which the artist had given away in the meantime. Indeed, this rarity of "German Pop Art" was long considered lost by researchers and the art-dealing community. AGT



"Vorgartenausstellung" at Galerie Parnass, Wuppertal, February 1964

