Jimmie Durham

Barbara Wien gallery & art bookshop

Schöneberger Ufer 65 10785 Berlin +49 30 28385352

bw@barbarawien.de barbarawien.de



Who is Afraid of Red Yellow Blue

1997

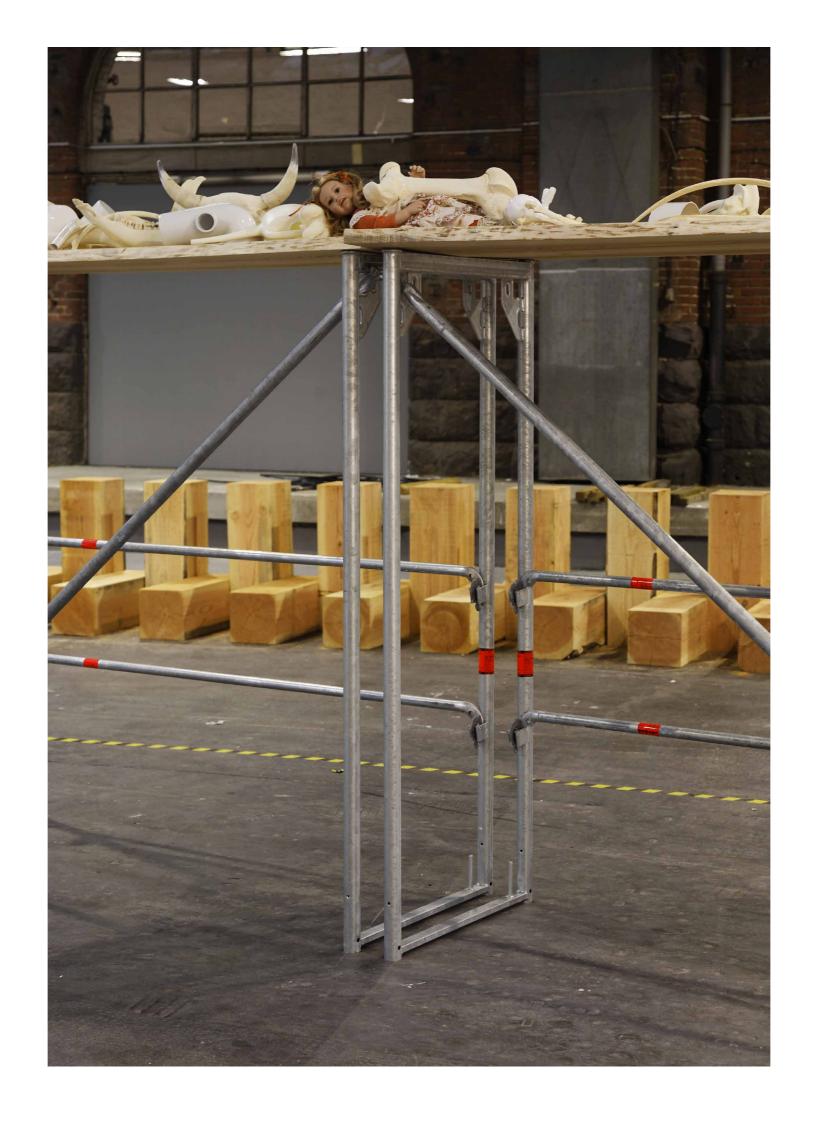
Stones, paint, ceramic plates (broken)
Steine, Farbe, Keramikteller (zerbrochen)
Blue stone/blauer Stein: 10 × 18 × 13 cm
Red stone/roter Stein: 15 × 40 × 30 cm
Yellow stone/gelber Stein: 13 × 27 × 18 cm
Overall dimensions variable/Gesamtmaße variabel



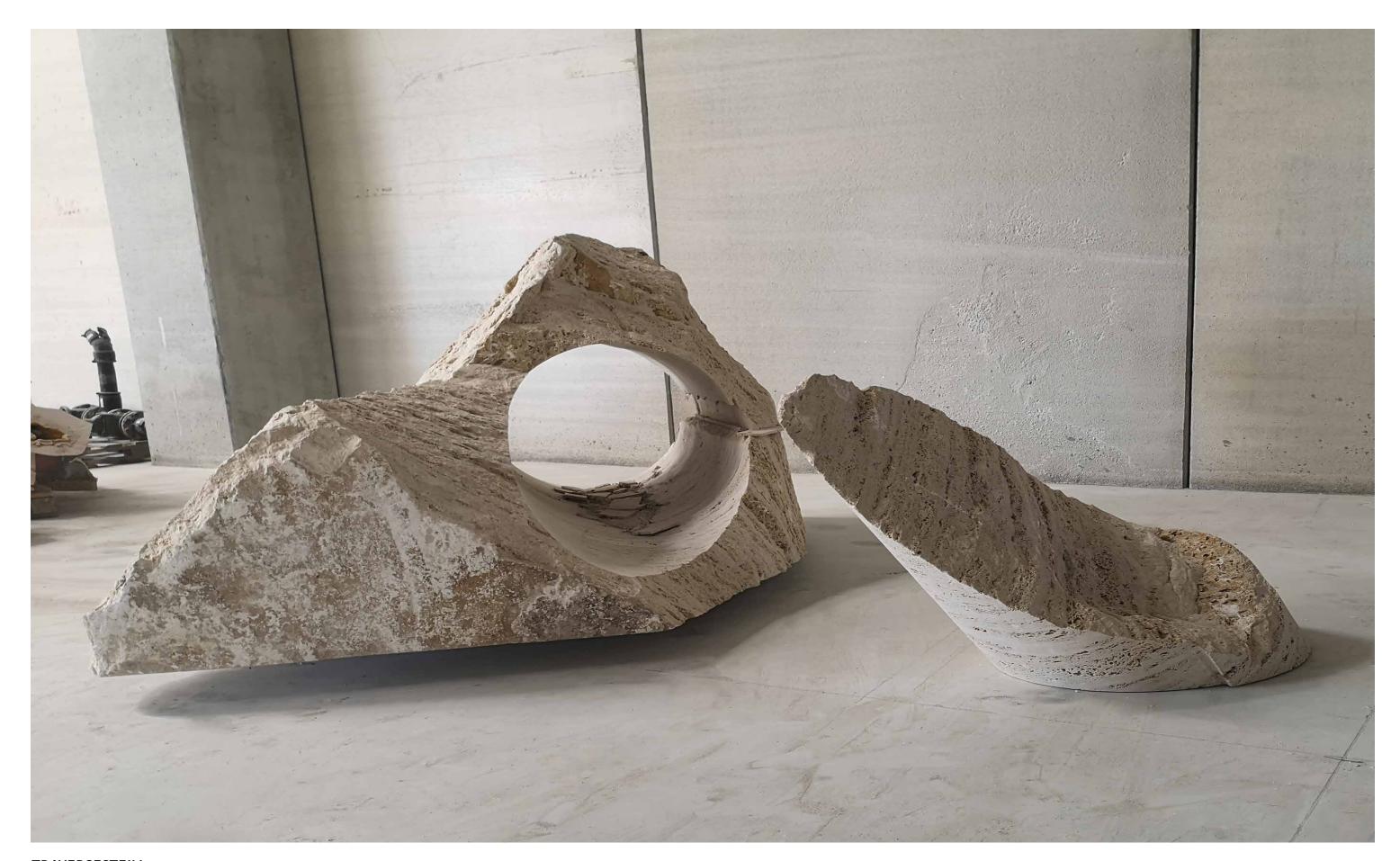
In the Air, long before Archeology 2008 Scaffold, wood, bone, plastic elements, chinaware, doll Gerüst, Holz, Knochen, Plastik, Porzellan, Puppe 230 × 400 × 80 cm



In the Air, long before Archeology 2008 Detail







TRAVERSESTEIN

2020

Travertine marble from Italy/Travertin Marmor aus Italien
Part/Teil 1: 115 × 220 × 150 cm; Part / Teil 2: 76 × 80 × 90 cm
Overall dimensions variable/Gesamtmaße variabel





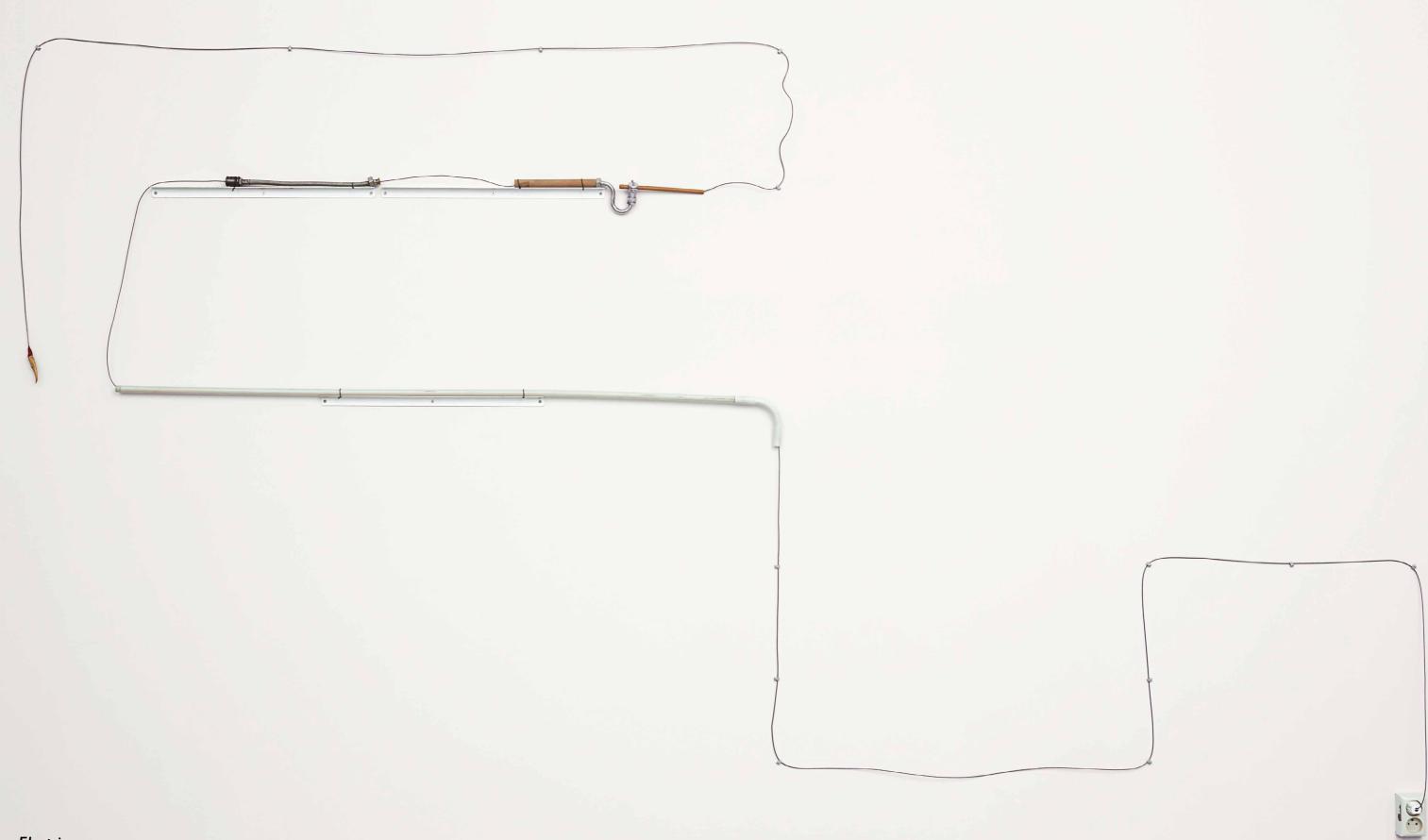
Core Sample from Stockholms Kulturhus,
Core Sample from Stockholms Moderna Museet
1997
Stone/Stein
L. 15 × Ø 6,6 cm; L. 18 × Ø 5 cm; L. 42 × Ø 15,5 cm
Overall dimensions variable/Gesamtmaße variabel



Electric

1995

Steel cable, plastic, crawfish claw, metal, wood, outlet Stahlkabel, Kunststoff, Krebsschere, Metall, Holz, Steckdose Dimensions variable/Maße variabel











Filz un Flint
1997
Chair, hat and rock
Stuhl, Hut und Felsengestein
40 × 41 × 95 cm





Glass Bear

Aluminium, glass, iron Aluminium, Glas, Eisen 137 × 172 × 30 cm







OPERA

2020 Murano glass, stainless steel Murano-Glas, Edelstahl 135 × 50 × 50 cm











Strike Twice

2019
Metal, Murano glass
Metall, Muranoglas
67 × 53 × 20 cm

Unique from a series of 7 works with Murano glass Unikat aus einer Serie von 7 Werken mit Muranoglas









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Bundesweit einlösbar bei allen teilnehmenden Geschäften in Bahnhöfen der Deutschen Bahn AG. Örtlich teilnehmende Geschäfte: siehe Einlöseübersicht im SANIFAIR Foyer.

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Erfrischend anders!

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I left by train early on the day of the official opening, for Basel, to make a very complex piece for the art fair. Four of us worked on it over the weekend and it was ready Monday morning for the press opening.

Monday or Tuesday I visited friends at the Fair, but my back was hurting much, from lack of proper exercise and from sleeping on strange beds. (As well as from lugging suitcases for several weeks.)

Tuesday afternoon at the Fair my neck was making me dizzy so I found a place to sit down.

Many people came up to speak with me, so that there was no chance to try to fix my neck. It got worse and I became so nauseated I thought I was having a heart attack. An ambulance was called, which took me to Basel's University Hospital, where I am writing this on Friday—still in hospital four days later. The doctors here believe that I had a mild stroke, and am therefore in danger of having another.

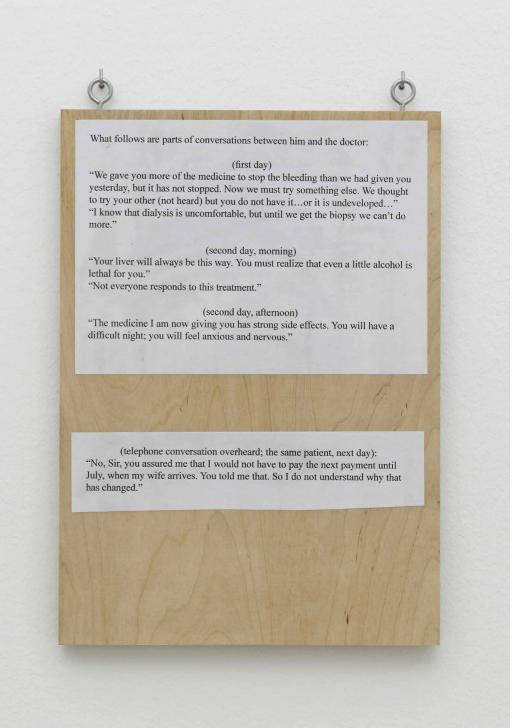
It is not true. I did not have a heart attack. I did not have a stroke. After I went to hospital many people said I had been looking tired. That is also not true. What is true is that I had constant back pain, which makes me look strange.

Ok, ok, I know this is getting too long and drawn-out, but I am in a room with three other guys with time on, as the saying goes, my hands.

Of the three, only one of us is Basler. There's me, a young German athlete, and a youngish Asian whose only European language is English. I know where he is from but want to protect his identity.











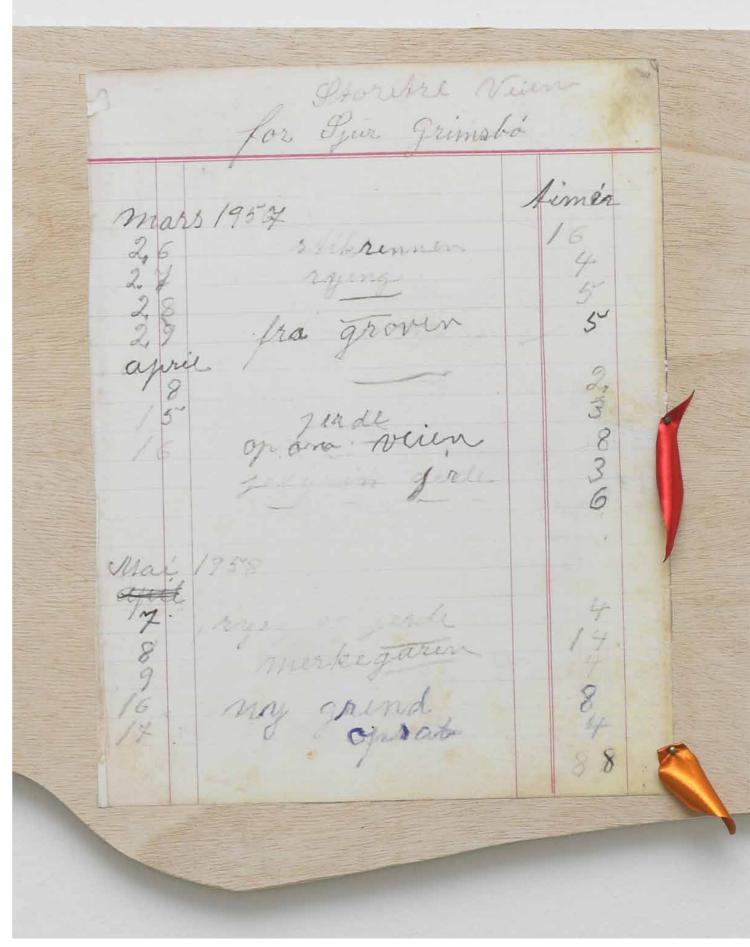
Road work and nostalgia 2012

2 parts/2 Teile

Paper and fabric on wood/ Papier und Stoff auf Holz 42 × 97 cm

Paper and fabric on bull neck skin/ Papier und Stoff auf Stiernackenleder 63 × 100 cm





Road work and nostalgia 2012 Details



The Piece of Wood 2005

Print on paper, wood
Druck auf Papier, Holz
Wood/Holz: 27 × 5 × 2 cm
Paper/Papier: 155 × 40 cm
Overall dimensions variable
Gesamtmaße variabel



e Piece of Wood

et all land, even in Europe, Indiringatio sommone, Ulusally this becomes true because of singular, between femilies or existion, it is can become text and a certain price cell and verific to what see might coll in review "instant," or calest least condition, and it implements by text and freed collect the PS General—Collectan bonder in the eighteenrefers as the Officerum's filterative wide which, 1994 propert.

Latar feetile suit an organism may always a management of the mana

the new contant, camir in , and a superall in a time drapped a prescore on the fread. Lasar laughded and booked up at the report. (Robitotion is besud, and picked up the precion. These were two pressions by its. He created one and ask it. Then the day a result both and placed the children's for your writer supply. The salls of the lasar part of the control of the

But during the next weeks he built himself a quite constortable cabin, which gave him hen the courage to go to the village a few kilometres away and look for work. Lazar was a strong and cheerful youth, so soon found several jobs.

People in the village were interested in his talk of other places. They gave him a respecturusual for a person so young.

is cable grew in complexity and household goods: blankets, pots and pans, even an constone he had got in trade for gently villing an old horse. (He prepared and alte the crossflesh, unbelanowist to the villagers). His garder in the clearing flourished.

the same as all the other young men. As the war was confinued to the death of so many for so long, the tract of lean I were about earlier become known as "Lazar's Woods." Not many young men returned from the war. Lazar did not not until three years after the end. He had been tracelling and had bond a wife, whom he brought back to the cabin; it was of course in disrepte but had not been bushed by war.

Years passed, not so pleasantly. The war had starte continuel upheaval.

But the woods exemed sale. Lazer and Kau Jirks with's name; her father was Berbar from Africa and her mother was ton Noc... either Festen or stallars, I had for children One deel from childhood disease and one ded from rejuries sustained from a fall from the No one home that it was the same nore that Lazer had potent when he first control sint the area. It was, though, and there's not much to be made of that these kind of considerables became disky comprehiely uselessity.

In easy after long with belif from the tree, directly onto his fact. The fall knocked the wind could him, and for any given her could not put his mealth. The part his mealth. The primary minerance, like east files years old and did not know that there could be such pain. It frightened him for most, after the could not here. Describe the pain of the primary minerance is not considered to cry from the pain of it, but he could not he was finally able to move, after seath or said many minerals by such lyting one on the said and then not he knows, He stood up and wided slowly home, feeling a great suchees from his night; He died a file in hours always with the counting with the country of the

Both Lazar and Ksu lived long lives. The second war came and took the only son the had left and soon after some ex-soldiers stupidly murdered one of the daughters. Lazar Histic died in nineteen-skity-seven and Ksu moved with her daughter to Zagre

it's OK to write the daughter's rame now, site is salely out or danger and is still arrive, attrough really quite old. Ayaha married a Booranan man camed Amiel, whose family were Spanish Jews driven from Spain to Sarajevo during the inquisition.

It was Amel who had so many or me price reset out owns, to see for ancer it an emangement with the government. The tract of land was always known as Lazar's Wood As you know now, the squirrel did not find the pine nut Lazar had planted. In fact Lazar never saw the squirrel again. It was eaten by a hawk, which Lazar had watched with

timber along with many other trees from Lazar's Woods. For a while the fimber was streed in a Yugoslavian government yard close to Trieste.

Then a new tourist hotel complex was planned on the island of Krk so it was taken

nen a new tourist hotel complex was planned on the island of Krk so it was taken ere by boat.

the authorities might say, and then you are free to continue on your way.

In the latest that the second of the man who operated the saw at the sawnill, and something of the incur the many that man of the man who operated the saw at the sawnill, and something of the incurs yite had wanted to be a singer and stad recorded a few songs in the fiftee) and even about the larmly that made the sise bilades and other tools. Because of frowther gains caused by previous want and invasions, that family does not realize that it had been as the bilar found thorsi some the head-only and little family of the second of the late.

assi also entirents autoput, on mooth are workern would release the comment of th

called Valeou missed one scrap of neod when he was presuming the stall yellurch files. Much that are largy hand under was given they be of destining up the grounds. He snept up all the hastle less from the stall reserved and the stall files from a not netted years. Dut ship give then any credit; and stall price when a less of the stall file and the stall reserved in the

The Family History of the Piece of Wood

likely come from plants in the family called "Horsetal" or Equisetum anvense, they can certainly be object than the Palm tree family.

been abugin License and a Pris rise de any Justice of the Publishies, or were desired to the kind called "Mediterranean" or "Umbrella" pine. Lazar's Winds was a small mixed forest of Dais, Beech, Elm, and Ash, with a few smaller species such as Bider scattered within; as well as Moderanean Pine in clear areas and the Yellow Pine from which the piece of wood comes.

American style, but only thinned an over-grown area and marketed the timber to his family. His granicidaughter, Ksu, is now a doctor working with Middecins sans Frontières, I hope you didn't think he was being destructive.

Pine trees are coniferous, which means they bear seeds in cones. These species in

an oily say which resists feecing. They thereby are usually evergener. Percap makes the prefer and resist not valid bowstimp, it often works date to receip freedings, and that may be shy the piece of wood has no sea-worm holes or barnacise attached; also, the Advantac and all the Middlermann become more and more Bieless every year. Incredibly, the piece of wood entered the water on April 23, 1992 and did not leave until June 6.2006.

and baaches seem to especially bring out this perversity; with everyone bringing things to discard on the beach. For this reason Lido Beach in Verlice is cleaned every day, if I had arrived, as originally

For this reason Lido Beach in Verlice is cleaned every day, If I had arrived, as originally planned, on June 7, the piece of wood would have been swept into some new cycle of travel and I would not have encountered it.

I do not think that I have either captured it nor rescued it. True, it now has a job, whereas before it was useless and free, but that can happen to anyone, as well as can the opposite.

mie Durham anté Hospital, Berlin, 2005





French Anatomy
2015
Wood, fabric, glue, hair
Holz, Stoff, Leim, Haare
72 × 230 × 2 cm

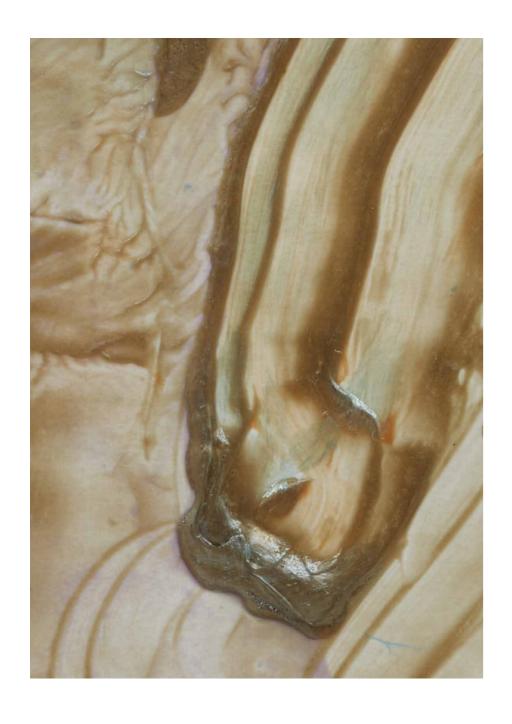




dirt & hair on french linen 2010

Dirt, hair, acrylic paint on french linen Schmutz, Haare, Acrylfarbe auf französischem Leinenbettbezug 190 × 42 × 13 cm



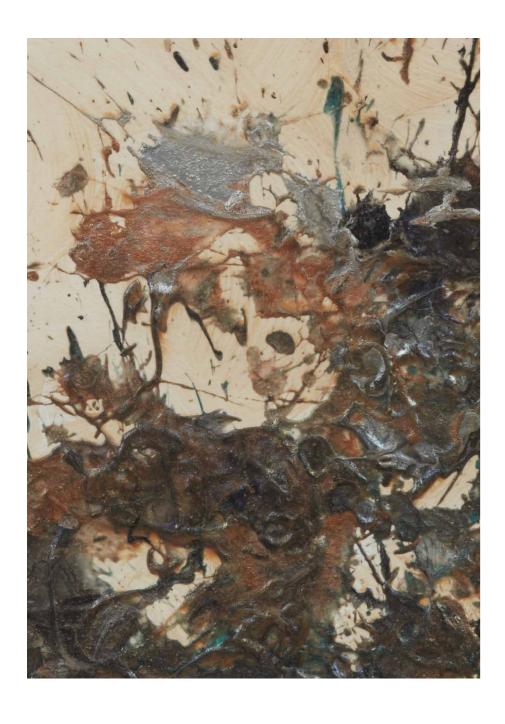


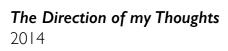


2014

Acrylic paint, 'performed' on paper, signed and dated Acrylfarbe ,performed' auf Papier, signiert und datiert 100 × 70 cm







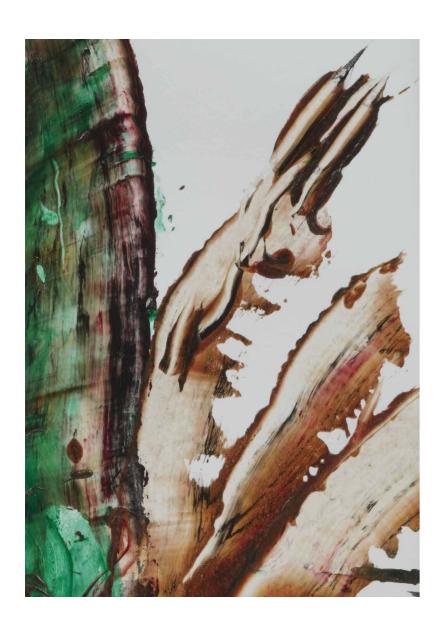
Acrylic paint, ,performed on paper, signed and dated Acrylfarbe ,performed auf Papier, signiert und datiert 100 × 70 cm





Corydalus Comptus 2014

Acrylic paint, ,performed' on paper, signed and dated Acrylfarbe ,performed' auf Papier, signiert und datiert 50 × 65 cm



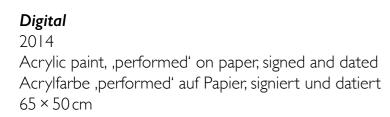


2014

Acrylic paint, ,performed on paper, signed and dated Acrylfarbe ,performed auf Papier, signiert und datiert 65 × 50 cm







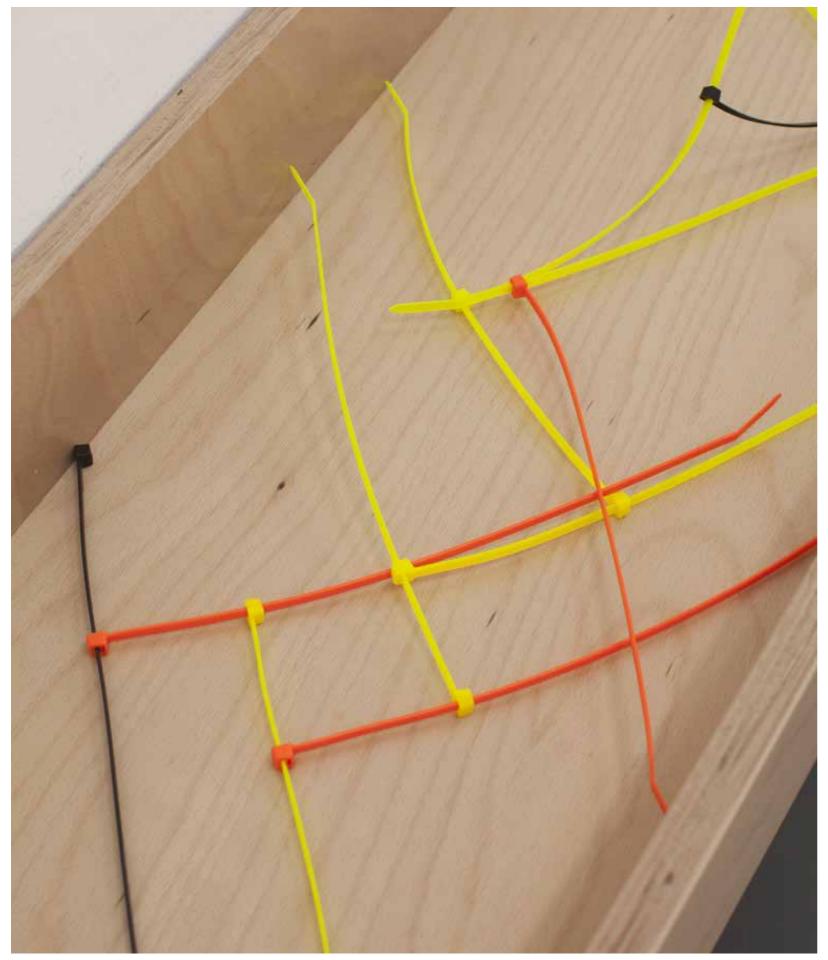


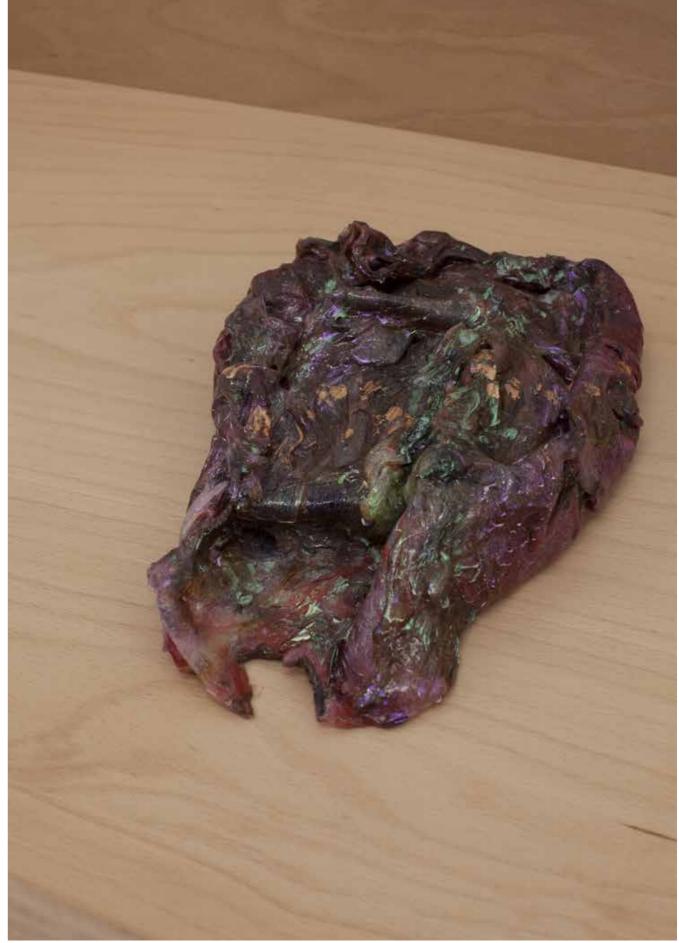


buchstabieren

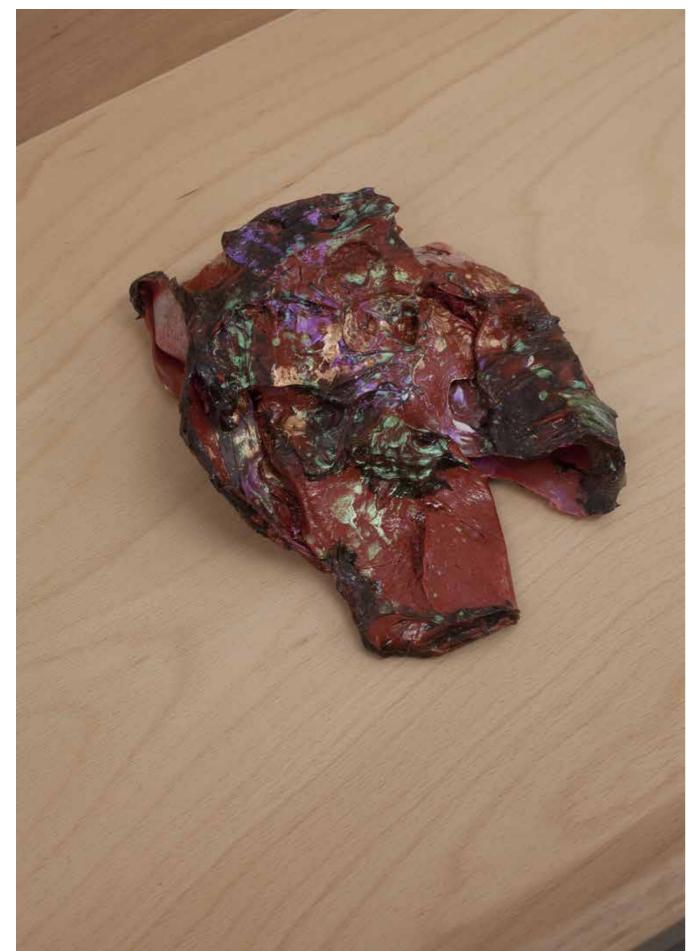
2010

Paper, overpainted skin, beech, acrylic paint, zip ties Papier, bemalte Tierhaut, Buchenholz, Acyrlfarbe, Kabelbinder ca. 20 × 546 × 78 cm





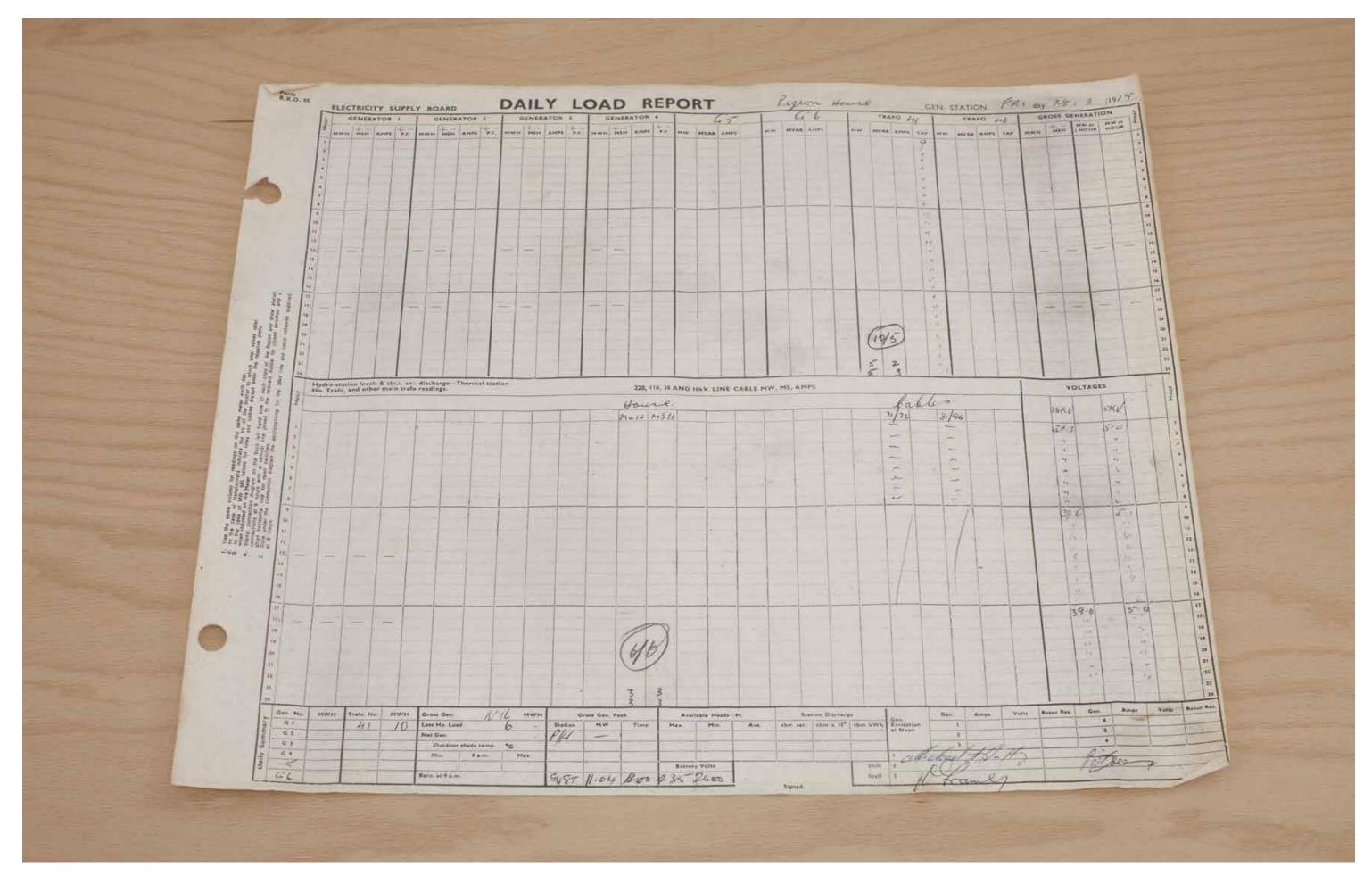
buchstabieren 2010 Details

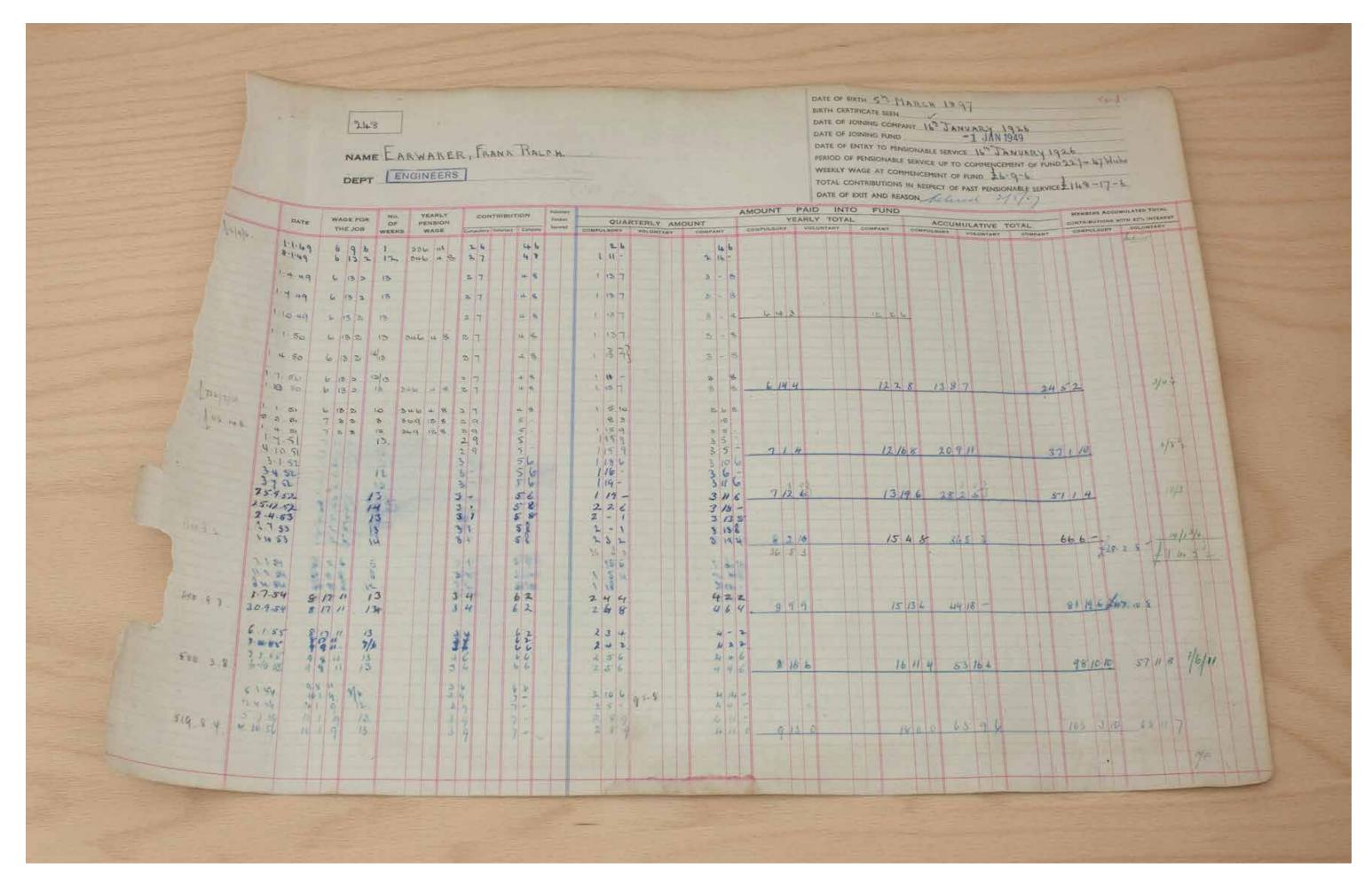




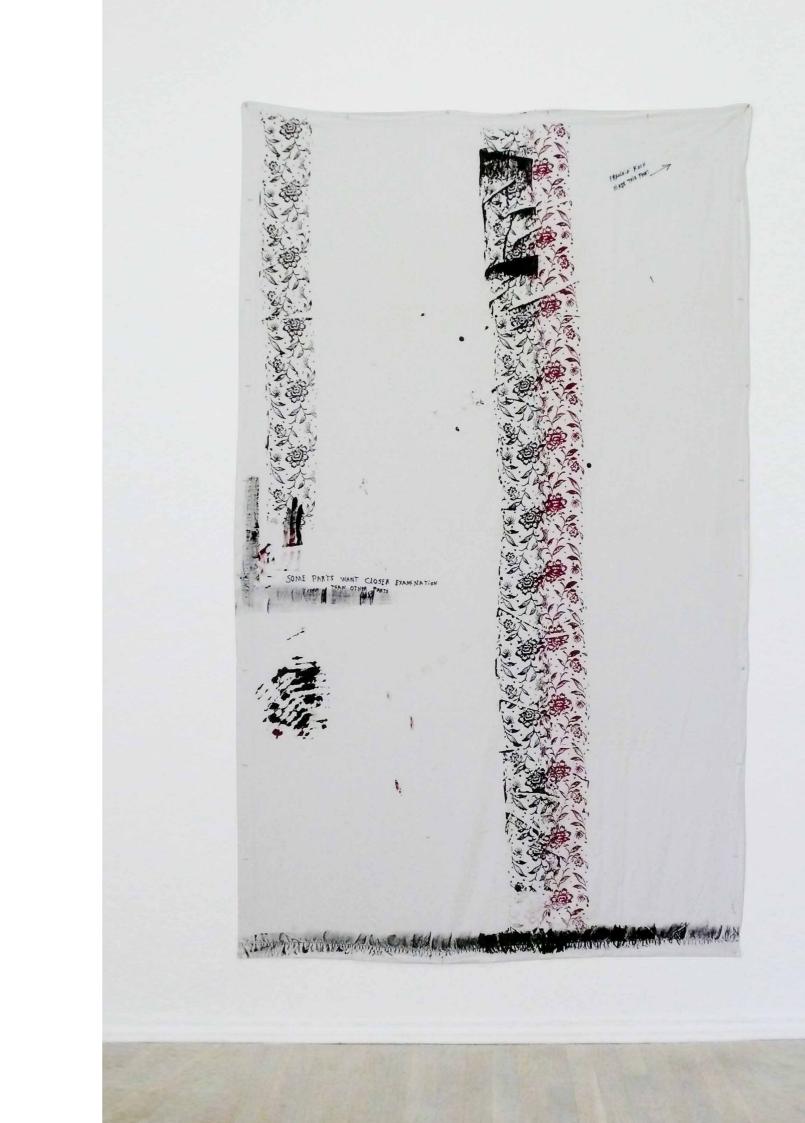


buchstabieren 2010 Details





Detail



flowers on german linen 2010 Acrylic paint on german linen Acrylfarbe auf deutschem Leinenbettbezug 250 × 150 cm



flowers on german linen 2010 Detail



Songs of My Childhood Part One: Songs to Get Rid Of Part Two: Songs to Keep

2014

Two-channel video installation
2 Pal-DVDs, each 11 min. 51 sec., colour, sound
Zwei-Kanal Videoinstallation
2 Pal-DVDs, je 11 Min. 51 Sek., Farbe, Ton
Edition 12 + V a.p.



Songs of My Childhood Part One: Songs to Get Rid Of Part Two: Songs to Keep 2014

Jimmie Durham's **Songs of My Childhood** is a two-channel video installation. On the left screen with **Part One: Songs to Get Rid Of**, Durham sings military, Christian, sexist, brutal and silly songs he has learned in his childhood. He remembers sometimes only a few lines of those songs which he wants to forget, but can't get rid of them: "What can wash away my sins ... O precious is the flow that makes me white as snow", "I don't want her, you can have her she's too fat for me", "Throw Mama from the train ..." and so forth. On the right screen with **Part Two: Songs to Keep**, Durham sings the songs he is fond of — love songs and beautiful folksongs, playing the harmonica underlines the melancholic atmosphere of his vocal performance. **Part Two: Songs to Keep** ends with the lines "Today has been a lonesome day ... and tomorrow will be the same old way".

Songs of My Childhood is an important piece within Durham's video work. Realized in the 1990s by Durham and Maria Teresa Alves, his early films contain action pieces and performances with stones. They were presented as a whole at Barbara Wien gallery in Berlin in 2000. In 2002, the cinema film *The Pursuit of Happiness* (with Anri Sala as the main actor) followed. In 2004, Durham produced his famous video *Smashing*: he smashes objects given to him by his students, sitting at a desk and signing a certificate after each act of destruction.

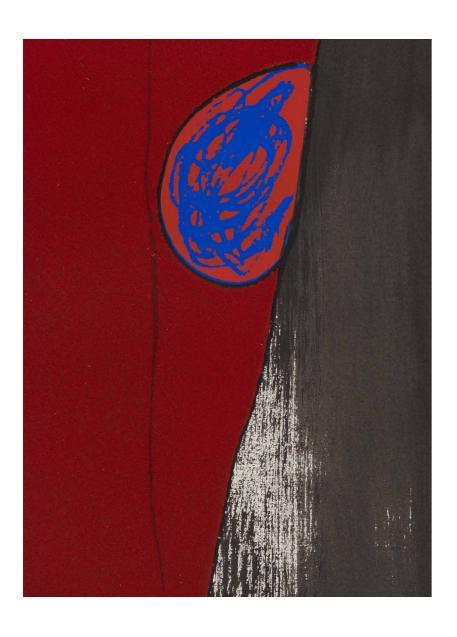
In his retrospective at the M HKA in Antwerp in 2012, Durham's films had a main part. It made clear that this medium plays a key role in Durham's work.

Songs of My Childhood Part One: Songs to Get Rid Of Part Two: Songs to Keep

2014









2020
Mixed media on paper, numbered and signed
Mixed Media auf Papier, nummeriert und signiert
107 × 78 cm
Edition 30/30 (from 30 editions and × AP/von 30 Editionen und × AP)

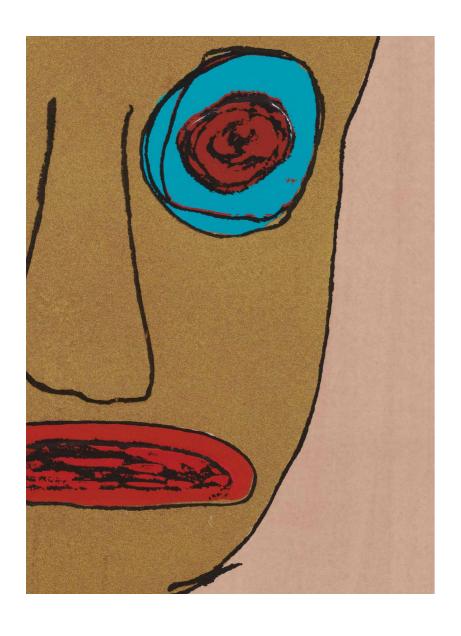






2020
Mixed media on paper, numbered and signed
Mixed Media auf Papier, nummeriert und signiert
100 × 70 cm
Edition 21/30 (from 30 editions and × AP/von 30 Editionen und × AP)



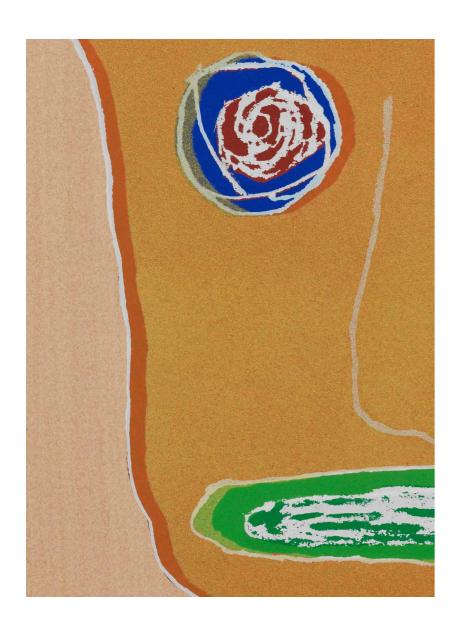




2020

Mixed media on paper, numbered and signed
Mixed Media auf Papier, nummeriert und signiert
107 × 78 cm
Edition 17/30 (from 30 editions and × AP/von 30 Editionen und × AP)







2020

Mixed media on paper, numbered and signed
Mixed Media auf Papier, nummeriert und signiert
107 × 78 cm
Edition 17/30 (from 30 editions and × AP/von 30 Editionen und × AP)

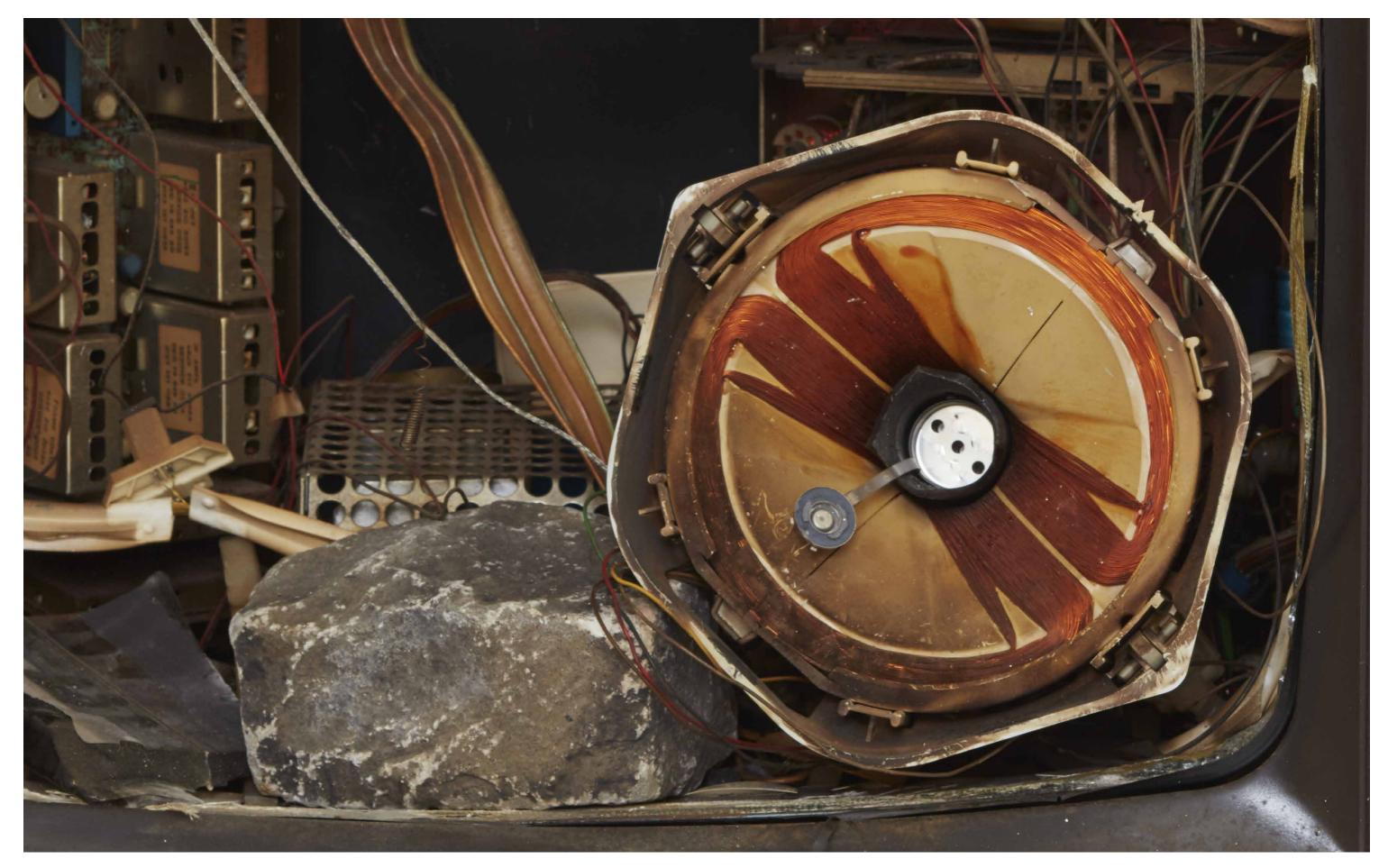




1995

TV, stone, glass, wire Fernseher, Stein, Glas, Draht 46 × 66 × 42 cm

Edition 9 (of 21 unique pieces, signed and numbered each/von 21 je signierten und nummerierten Unikaten)



1995 Edition 9 Detail



1995

TV, stone, glass, wire Fernseher, Stein, Glas, Draht 46 × 68.5 × 42 cm

Edition 15 (of 21 unique pieces, signed and numbered each/von 21 je signierten und nummerierten Unikaten)



Resurrection 1995 Edition 15 Detail



1995

TV, stone, glass, wire
Fernseher, Stein, Glas, Draht
45 × 66 × 45 cm
Edition 19 (of 21 unique pieces, signed and numbered each/
von 21 je signierten und nummerierten Unikaten)



1995 Edition 19 Detail