

immendorff

jörg immendorff

in auckland

1987–1988



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A Foreign Artist Project
organized by
the Auckland City Art Gallery
New Zealand
with the generous support of
Mr and Mrs A. T. Gibbs
Mr and Mrs A. M. McConnell
and the Gallery Patrons
and assisted by
the Goethe Institute.

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NEW ZEALAND

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preface

It is with much pleasure that the Auckland City Art Gallery presents its inaugural Foreign Artist Project, featuring the work of the German artist, Jörg Immendorff.

A painter, sculptor and printmaker, Immendorff is one of a generation of post-World War II artists whose work has attracted international acclaim and re-established German contemporary art as a major international force. His now famous "Café Deutschland" paintings of the late 1970s cemented his reputation as one of that country's most brilliant and inventive modern artists, and he has continued to grow in stature with the growth of his body of work. The extensive inventory of his exhibitions and bibliography, included in this catalogue, testify to his prolific output and inexhaustible creative energy. He is an artist of extraordinary power and imagination whose art expresses a rare urgency, directness and intelligence.

It is a great honour for the Gallery that, when I visited Jörg Immendorff in Düsseldorf in June 1987, he accepted the Gallery's invitation to participate in the inaugural Foreign Artist Project. The arrangement that Immendorff, his dealer

Michael Werner and I agreed upon was that he would come to Auckland and execute a large painting to measure 1.5 by 1.75 metres which would be acquired by the Gallery for its permanent collection, as well as a body of other works which would form an exhibition and a context for the commissioned painting at the end of the project. He would be accommodated for the two-month period in the visiting artist apartment in the Frank Sargeson Trust residence on the edge of Albert Park adjacent to the Gallery. In addition he agreed to assist the press in publicizing the project and, at the end of his visit, to present to the public an illustrated lecture on his work. Finally, after the exhibition, all the works, except the large commissioned painting, would be returned to Germany.

I want to thank Jörg Immendorff for so amply fulfilling all our greatest expectations. The large painting, **Ready-made de l'histoire 1987/88** is a magnificent work which I am sure will become recognized far beyond Auckland for the masterpiece it so obviously is. With the trio of important paintings by him in

collections of the Power Gallery of Contemporary Art, Sydney, the Australian National Gallery, Canberra, the National Gallery of Victoria, Melbourne, and now the Auckland painting, Jörg Immendorff is perhaps better represented in these two countries than any European artist.

For so generously providing the funds to acquire **Ready-made de l'histoire**, the Gallery is indebted to Mr A. T. and Mrs J. B. Gibbs, Mr and Mrs A. M. McConnell and the combined Patrons of the Gallery. Without their promise of support the project would not have got under way.

Special thanks must also go to Michael Werner, Jörg's dealer, for his co-operation throughout the project.

The Gallery is also most grateful of the Goethe Institute, and its director in New Zealand, Mr Knut Heuer, who expressed enthusiasm for the project from the start, for providing funds to bring Jörg to Auckland.

Finally, I would like to thank Dr Rodney Wilson, director of the Gallery at the time of this project, for his support for the concept of the Foreign Artist Projects. It is a pity that his new

position as Director of the National Gallery of Victoria prevents him from being able to see the exhibition realized.

This is the first of what I believe will be a highly successful and challenging series of such projects in the future. I am confident that they will contribute to the vitality of the cultural life of Auckland for years to come.

Andrew Bogle
Curator of International Art

jörg immendorff in auckland

Jörg Immendorff's two-month sojourn in Auckland from December 1987 until January 1988 was the first of a programme of Foreign Artist Projects planned by this Gallery. These projects, which are scheduled on an annual basis, aim to reduce the isolation of the New Zealand gallery-going public from the cultural developments of Europe and America by bringing artists from those places into our community to live and work at their art, to enter into discourse about it, to share their ideas, to learn about our culture and, when they return, to take back something of their experience to their home country.

It is also an invaluable opportunity to commission major works for the Gallery's permanent collection of international art; works which will carry with them associations of the artists' visits and perhaps reflect, directly or indirectly, some element of their experience here.

Further, it is an opportunity to fit a personality to works that may otherwise only be identified with a name. For other artists, and art students in particular, this is often an enlightening experience. Not only are the artists'

methods of work and techniques unveiled, but their work patterns, their philosophical and political views, social habits and idiosyncratic interests are revealed in ways that offer added dimensions to their art.

Jörg Immendorff was invited to participate in the first Auckland City Art Gallery Foreign Artist Project because he is an artist of extraordinary force and originality who, along with such contemporaries as Markus Lüpertz, Georg Baselitz, Anselm Kiefer, A. R. Penck, Sigmar Polke and Gerhard Richter, has played a major role in recent decades in catapulting German art into the international limelight. Of all these artists Immendorff's art best expresses the political and social realities which, since the Second World War, have moulded the modern German ethos. His inimitable bravura brushwork, pictorial inventiveness and wit, and figurative/narrative style of painting make his pictures a visual smorgasbord, while the ideas that they elaborate offer food for sustained thought.

Immendorff, in his own words, is a 'pedagogical artist' who enjoys expounding his ideas to a receptive

audience. He thrives on discourse, has a good command of the English language and expresses himself in a colourful (if not always grammatically correct) way. He also has a Teutonic appreciation of the importance of deadlines and punctuality. It is imperative for such projects that work undertaken be completed in time. Immendorff has a reputation for working quickly, being prolific and meeting deadlines. In the event, *Ready-made de l'histoire*, the 1.5 metre x 1.75 metre canvas he was commissioned to paint, was completed within ten days, and in all he executed another 98 works during the two-month project, including a number of pencil studies for new works which he made during a ten-day holiday in the Cook Islands over the Christmas break.

Contrary to expectations, Immendorff did not avail himself, upon his arrival in Auckland, of a chance to acclimatize and travel locally, to form an impression of the city and its environs. A week had been allowed for this adjustment, for he had flown from winter in Düsseldorf to a balmy Pacific summer. Instead he wanted to begin work immediately.

This presented a problem. Instructions had been telexed via his dealer in Germany for him to bring the canvas for the large painting, as appropriate fabric in such dimensions is not available in Auckland. A breakdown in communications meant he arrived without the canvas and arrangements had to be made to locate a supplier in Sydney and fly it to Auckland post-haste.

The Gallery's senior conservator of painting insisted on overseeing the preparation of the canvas to ensure the highest archival standards. This meant a rather more elaborate process of alternately washing and stretching it to remove all traces of size, prior to priming, than the artist customarily employs. Then Immendorff expressed his preference to work in the apartment he was to live in rather than in a nearby studio. The stretcher was too large to fit through the doorway, so it was dismantled and reassembled inside the room, and the canvas restretched on it.

Once these arrangements had been made, however, the work progressed rapidly. The concept for the painting was well developed by the time he arrived: a preliminary pencil drawing shows that

only minor changes were made to the composition of the oil painting, notably the transposition of the image of the two nude chess players, from the left to the right-hand side of the picture.

This exhibition presents the complete works that Immendorff produced during the project, ranging from thumbnail sketches on memo pads, to acrylic and oil sketches on paper, three smaller canvases and, finally (although it was executed first), the large commissioned painting, *Ready-made de l'histoire*, which has been acquired for the permanent collection.

Ready-made de l'histoire

The painting is a *tour-de-force*; a central tableau, comprising a pantheon of artists at a café table, charges out of the picture plane like a rumbling juggernaut. Electric colours powerfully differentiate this central group from the orange grisaille landscape that forms a kind of historical backdrop to the cosy café scene. The inscription states that it is the Café Flor, a celebrated haunt of artists, writers and intellectuals "from the older days when Paris was the worldwide cultural centre". The title, *Ready-made de l'histoire*, is a

reference to the ready-mades or *objets trouvés* of Marcel Duchamp, the doyen of the avant-garde until his death in 1968. Immendorff says "my findings are out of history and maybe still have meaning for our lives".

Duchamp, who gave up painting late in his life to devote himself to chess, is represented in the painting (seated at left) with an enormous cigar and a chess-piece on his outstretched hand. He shares the table with a triumvirate of celebrated German expressionist painters (from left to right): Ernst Ludwig Kirchner (1880-1950), Otto Dix (1892-1969) and Max Beckmann (1884-1950). Flanking this pantheon are (at right) Immendorff himself, dressed as a waiter, offering wine to the company, and (at left) Joseph Beuys (1921-1986), Immendorff's friend and teacher at the Düsseldorf Art Academy from 1964 until 1966, who offers Duchamp a light. Beuys is easily identified, even though his face is obscured, by the hat and trout-fishing vest he invariably wore. The hat served to hide a metal plate fixed into his skull after the Luftwaffe bomber he was piloting was shot down over the Soviet Union in 1942.

Kirchner, Dix and Beckmann suffered public ridicule and ostracism at the hands of Hitler's cultural advisers, along with many other avant-garde artists of the 1930s whose paintings were branded degenerate on the grounds that they "offend against German sentiment, destroy or distort natural form, or display obvious evidence of inadequate craftsmanship or artistry on the part of the producer".* The exhibition *Entartete Kunst* (Degenerate Art) that pilloried the work of these artists was opened by Goebbels in Munich in July 1937 and attracted more than two million visitors in that city alone before it subsequently toured a number of other German centres. In spite of such hostile public and official reactions, the early decades of the twentieth century were a vintage period for German art. *Der Blaue Reiter* and *Die Brücke* ushered in a new spirit of modernism as well as intellectual and spiritual hope for German art which had become increasingly decorative and sentimental. These movements signalled a wealth of creative genius in such artists as Karl Schmidt Röttluff, Franz Marc, Christian Rohlf, George Grosz, Paul Klee, Lyonel

Feininger, Wassily Kandinsky and Erich Heckel, besides Kirchner, Dix and Beckmann. With time, these artists' works — at least those that were not destroyed — have been reinstated and, like a good wine, they have improved with age.

For Immendorff these courageous artists embody the independence of spirit and creative individuality that is essential if art is to remain vital. The wine he serves is symbolic of this and of enjoyment of life. In the way he holds the glass aloft, he suggests the taking up of the torch with which they, the avant-garde, like Olympian flame-bearers, had led the way. The incandescent line of light, like an aura, tracing the profiles of the other artists, does not envelop Immendorff, although it highlights his heroic gesture. And Immendorff's arrogance in including himself in such distinguished company is moderated by the humility he demonstrates by portraying himself in a serving role, as a wine waiter. On his lapels are two badges, a rabbit and a monkey. The rabbit, a symbol of mortality, is closely associated with the performances of Beuys. The monkey, which for

Immendorff is something of a personal totem, symbolizes self-irony. The proverbial monkey is a mischievous creature that is clever and agile, yet cannot be trusted. Although it can be trained to perform all manner of tricks and to entertain, it is liable to play up or behave unexpectedly, for it is wilful and independent by nature and must be handled warily. In the international art market the artist can become a performing monkey, and Immendorff believes it is important to maintain a healthy sense of self-irony to avoid believing too much of the hype that is generated by the art industry, for in the course of his career his political and philosophical ideas have undergone continual reassessment.

As a young, radical artist, Immendorff's student years at the Düsseldorf Kunstakademie were marked with frequent clashes with the establishment. He set up his own alternative LIDL-academy (a kind of Dada-institution promoting self-examination); in 1970 he took an active part in the Tenant Solidarity Campaign; in 1972 he was a member of the Vietnam Relief

Committees, joined the League against Imperialism and the Group of Revolutionary Artists (a Maoist-aligned action group), and later was a founding member of the Greens movement. Today Immendorff is a highly successful international artist, with all the obligations to, and self-interest in, the capitalist art market that such a position entails. His paintings are owned by leading art museums, wealthy private collectors, royalty and even the President of the German Federal Republic. When he travels abroad he regards himself as a cultural ambassador for his country. The radical who occupied houses to protest against property speculation and exploitative rents now finds himself the owner of a valuable property in central Düsseldorf where he has a large glass-roofed studio and residence, as well as a café, which he acquired in 1984, in St. Pauli, Hamburg. Part of his own substantial art collection, which includes works by such friends and contemporaries as A. R. Penck, Markus Lüpertz and Georg Baselitz, adorns the walls of this café, "La Paloma", which has become something of a cultural landmark as well as a watering hole for

art aficionados and hoods.

The *bonnet phrygion* that, in the painting, Immendorff wears on his sleeve, like a waiter's commis cloth, is a metaphor for this social transformation. Once the headgear of the French revolutionaries, it subsequently became identified with the bourgeoisie, who adopted it as a night-cap. Immendorff has used the same motif to adorn the capital 'I' in his signature, at the bottom left corner, on *Ready-made de l'histoire*.

He finds the polemical stances he has taken at various stages of his political development harder to maintain in the wake of his success. His ability to see the complexity of an issue by viewing it from various angles "like a sculpture that you walk around" plays havoc with the ideal of freedom of choice. The more options that one can see, the harder it is to make an exclusive choice. Immendorff's metaphor for this dichotomy is the image of the double-ended bicycle which, in contrast to the aimless and hypnotic revolutions of Duchamp's *Bicycle Wheel 1913* (from which it derives) suggests indecision and stasis. It appears in the painting twice.

On the blackboard (a favourite

didactic aid Joseph Beuys used in his classes at the Düsseldorf Kunstakademie) that lies on the table in front of Duchamp, Kirchner, Dix and Beckmann are the chalked words "babel babel marke Vaterland" (babel, babel, made in the Fatherland) with an image of two double-ended bicycle-frames superimposed to form a Star of David, an allusion to Immendorff's Jewish ancestry on his mother's side, and by extension the Jewish predicament. The words "marke Vaterland" are a childhood reminiscence of his first bicycle, which bore that inscription. Another child's plaything, a toy truck, driven by an eagle, dumps a load of 'history' off the edge of the table. If we look closely there are objects and figures embodied in its mass; and on the road that runs through the model landscape formed by the mound of earth below the table, can be seen a stagecoach, double-ended like the equivocal bicycle, and drawn in opposing directions by two teams of horses. This dualistic device is repeated again in the double-ended bicycle that leans against a wall of the artist's studio, reflected in a large mirror above the seated group. We know it is a

mirror because of the reflections cast by Immendorff's face and the wine-glass he is holding, although at first glance it appears to be a blue painting. Within the reflected room there is a painting, of an armless figure bent forward at the waist, behind which lurks a giant monkey surveying a peculiar accident. For on the floor, spread-eagled on a large remnant of the collapsed ceiling, lies a figure gazing up at the jagged hole in the roof through which he presumably has just crashed. The profile of this jagged hole describes the shape of an eagle's head, its bright eye marked by a full moon which casts an eerie light upon the scene below. An inscription superimposed on this lunatic scene, "Versuch Adler zu Werden" (try to become like an eagle), mocks this contemporary Daedalus's ill-conceived ambition. The precise meaning, if there is one, of these curious symbols — the armless torso, the crashed artist, the eagle's head and the double-ended bicycle — is elusive, but they seem to tell a story of idealism, of a striving for unattainable goals, of a coming down to earth, of having to make ultimate choices between different courses of action and, perhaps, of the

fallacy of 'ultimate' truths.

Duchamp, perhaps the most important artist of this century, chose to abandon art to indulge his passion for chess. For him it was an unequivocal decision. For the artist there can be no half-measures; painting is an exclusive rather than an additive process; the painter must shut out everything he or she does not wish to be influenced by in order to follow his or her own creative dictates. Immendorff's pantheon of artist-heroes is a pronouncement of those personalities, those influences, he chooses to accept. It is an issue of selection and consolidation, solidarity and celebration.

The vibrant orange background against which this group of artist-heroes is presented is an ideological battleground in which armed struggle runs riot. Scenes from the Revolution of 1848 are surrealistically juxtaposed with artillery tanks traversing a mountain pass. In the foreground, even under the very table where they sit, the bodies of the fallen lie strewn. A river flows from the distance where, far away, deer graze in bucolic harmony and an eagle soars above the mountains. In the river, or

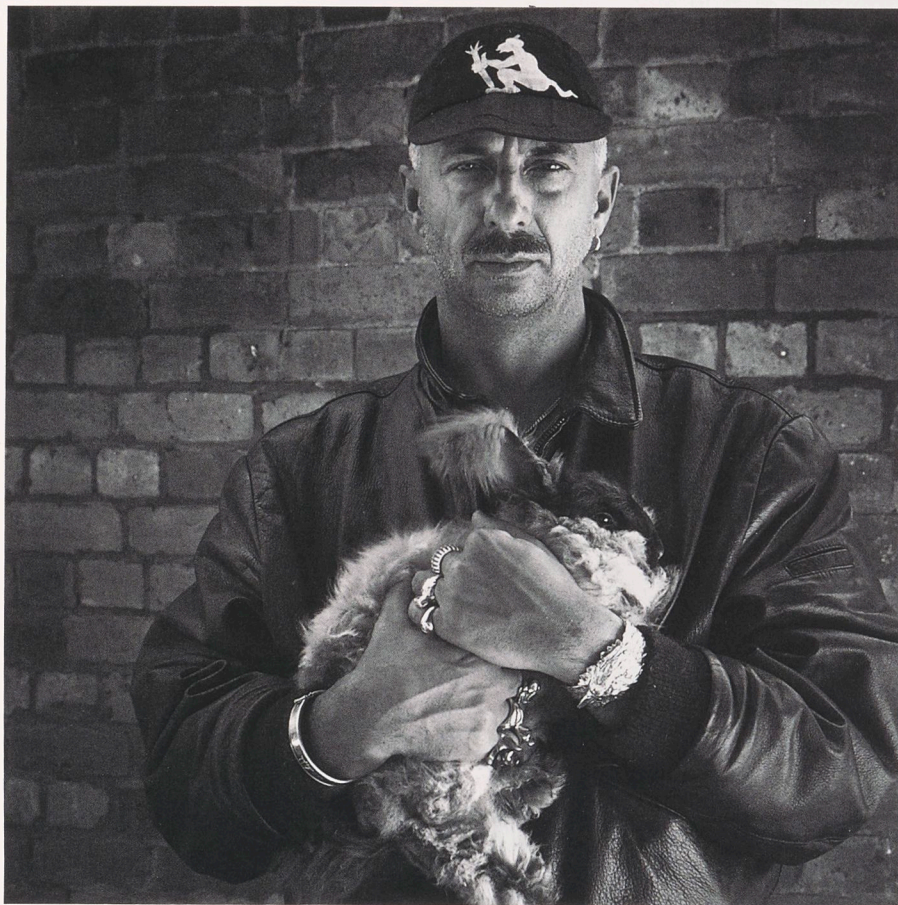
just out of it, bobs the head of Chairman Mao, making his historic swim. Between him, the grazing deer and the soaring eagle, is a sole fisherman seated on the bank, his line dangling in the water. "Zis is za New Zealand part," Immendorff says.

Andrew Bogle

* Quoted from the catalogue of the exhibition *Verboten-Verfolgt, Kunst dikfatur im 3. Reich*, Lehmbruck Museum, Duisburg, 1983 in *German Art in the 20th Century*, London, 1985.

jörg immendorff

biography



- 1945 14 June, born Bleckede on the west bank of the Elbe, close to Lüneburg
- 63/4 Three semesters of stage design under Theo Otto at the State Art Academy, Düsseldorf
- 1964 Acceptance into Joseph Beuys' class at the State Art Academy Düsseldorf
- 65/6 Various activities and projects at the Art Academy
- 68/70 "Lidl" activities in Düsseldorf and in other towns in Germany and abroad
Art teacher at a primary school in Düsseldorf
- 1976 Autumn, first meeting with the Dresden artist A. R. Penck (Ralf Winkler) in Berlin (G.D.R.).
First joint short manifesto on work as a collective
- 1977 1 May, second meeting with Penck in Berlin (G.D.R.). Forms a working partnership with Penck; consequently various joint activities and exhibitions.
Start of the series of paintings "Café Deutschland"
- 1979 Visit to Penck in Dresden
From the end of the seventies contributions to the Green/Rainbow Movement, "Rainbow Coalition Initiative, Düsseldorf" (IBL)
- 1981 Guest professor at the Konsthögskolan in Stockholm
- 82/3 Documenta 7; further guest lectureships at the Hamburg Art Academy, the "Class F+F" in Zurich and at the Art Academy, Trondheim
- 1984 Opening of Cafe Paloma, St Pauli, Hamburg
- 84/5 Guest lectureship at the "Werkschule", Cologne
- 1985 Creates the large Hans Albers figure for Hamburg; solo exhibition in St Etienne at the Maison de la Culture
- 1986 Stage design and costumes for "Electra", opera by Richard Strauss, at the Municipal Theatre, Bremen
- 1987 Contributes to the fantasy fairground "Luna, Luna" by Andre Heller; 2nd prize for mural design for the foyer of Paul's Church in Frankfurt
- 87/8 Residence in Auckland, New Zealand
Lives in Düsseldorf and Hamburg

Ready-made de l'histoire 1987/88

oil on canvas

1500mm x 1750mm

Auckland City Art Gallery collection

donated by

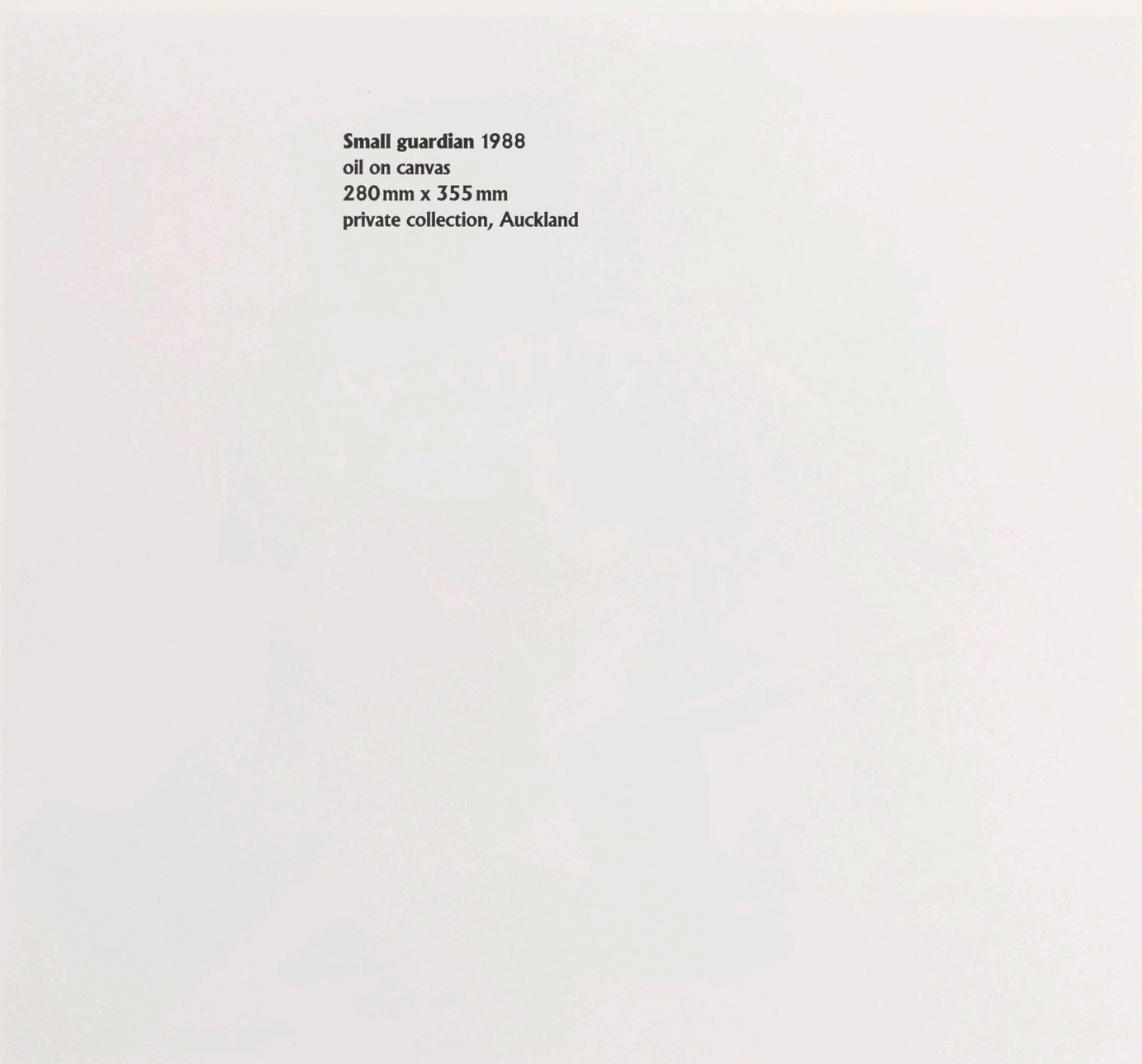
Mr and Mrs A. T. Gibbs,

Mr and Mrs A. M. McConnell and

the Patrons of the Auckland City Art Gallery



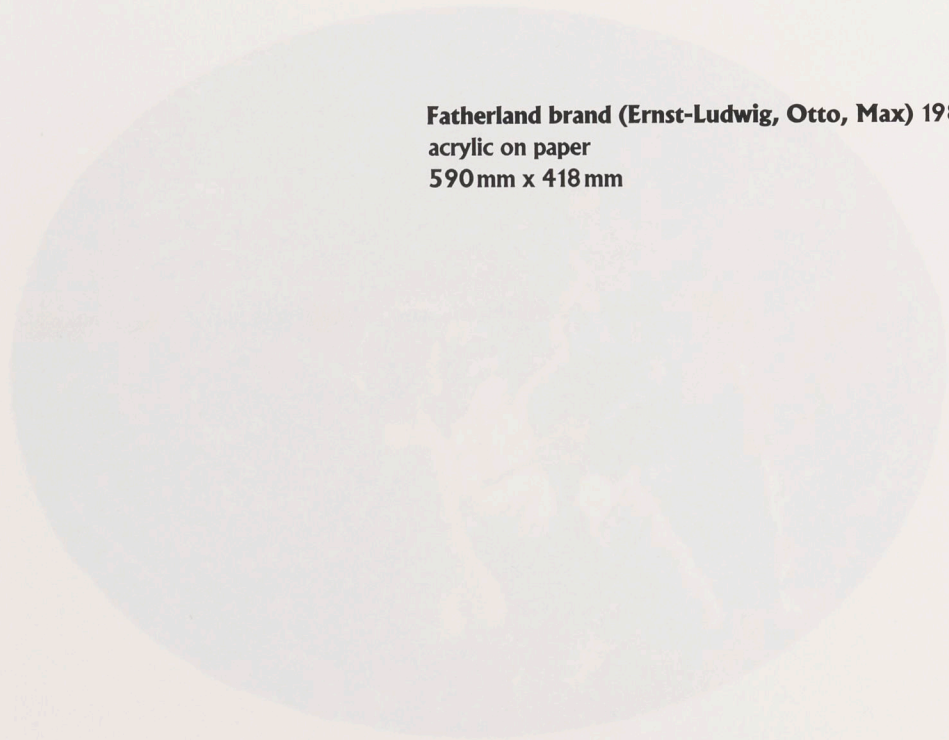


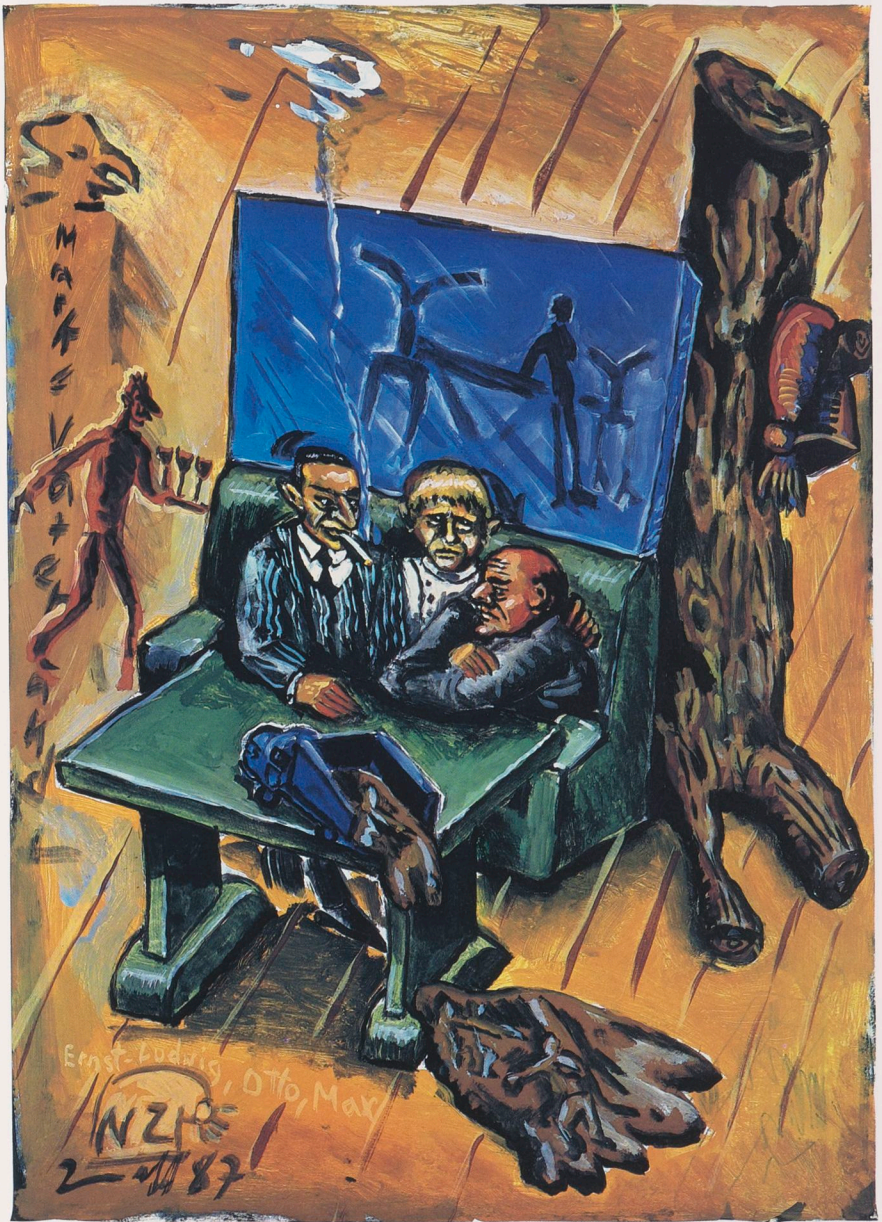


Small guardian 1988
oil on canvas
280mm x 355 mm
private collection, Auckland

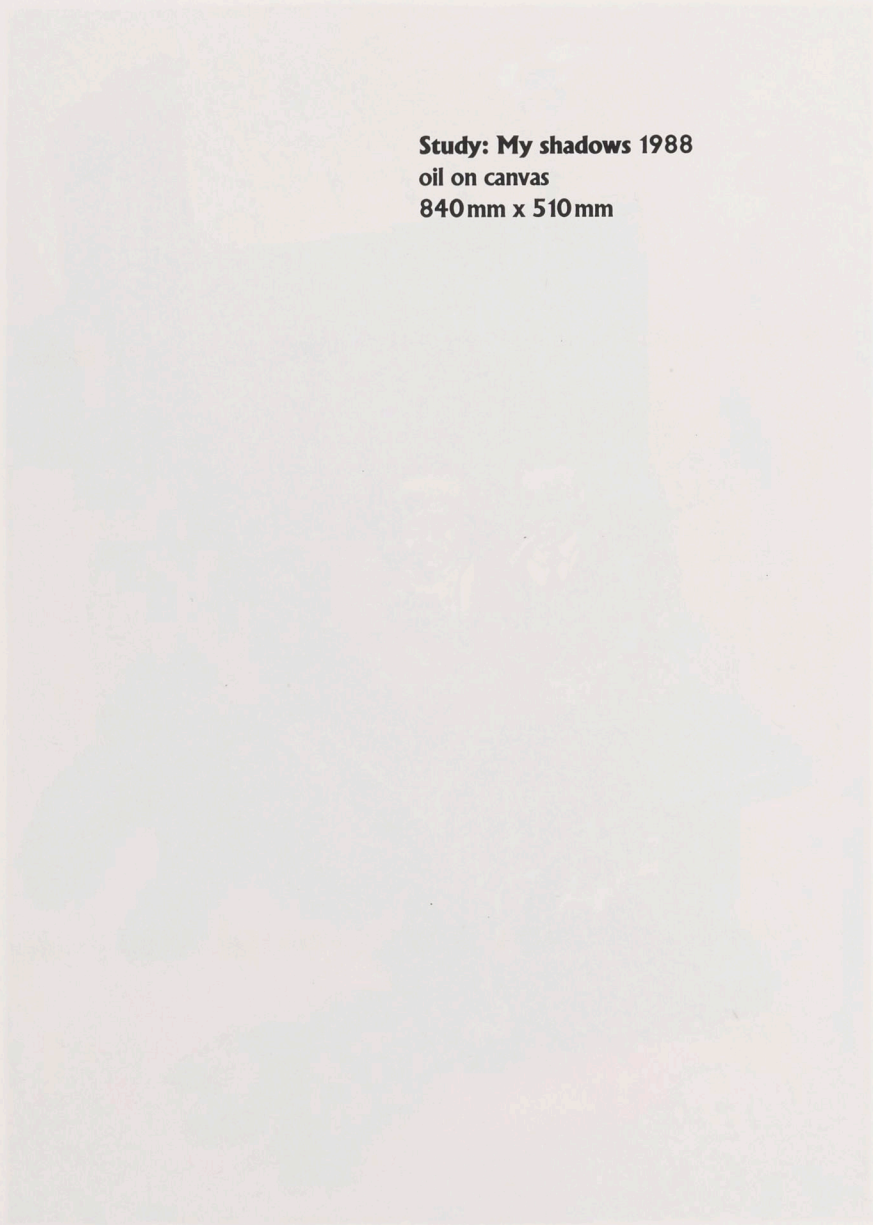


Fatherland brand (Ernst-Ludwig, Otto, Max) 1987
acrylic on paper
590 mm x 418 mm





Study: My shadows 1988
oil on canvas
840mm x 510mm





Study: Landscape which I need 1988
oil on canvas
560mm x 840mm





Victim of painting 1988
oil on paper
420mm x 592mm



catalogue of works

All dimensions are in millimetres, height before width. German titles have been translated into English. Works formally named by the artist are identified by an asterisk. Works with the same or similar titles have been assigned subtitles (from inscriptions).

- | | | | | |
|---|---|---|--|---|
| 1 Ready-made de l'histoire 1987/88
oil on canvas
1500 x 1750
Auckland City Art Gallery collection
donated by
Mr and Mrs A. T. Gibbs,
Mr and Mrs A. M. McConnell and
the Patrons of
the Auckland City Art Gallery | * 10 Fatherland brand 1988
oil on paper
420 x 592 | 21 My war-name is Anthony 1988
oil on paper
420 x 592 | 31 Try to become a standard unit
1988
oil on paper
420 x 592 | 42 Collector 6 1988
oil on paper
420 x 592 |
| 2 Study: Landscape which I need
1988
oil on canvas
560 x 840 | 11 Don't play with rabbit kiwi 1988
oil on paper
420 x 592 | * 22 Try to become the artist's enemy
1988
oil on paper
420 x 592 | * 32 Try to become an eagle 1988
oil on paper
592 x 420 | 43 Collector 7 1988
oil on paper
420 x 592 |
| 3 Study: My shadows 1988
oil on canvas
840 x 510 | 12 German painter in N.Z. 1988
oil on paper
420 x 592 | 23 Artist's car 1988
oil on paper
420 x 592 | * 33 Vomiter of standard units 1988
oil on paper
420 x 592 | 44 Collector 8 1988
oil on paper
420 x 592 |
| 4 Small guardian 1988
oil on canvas
280 x 355 (oval)
private collection, Auckland | * 13 Victim of painting 1988
oil on paper
420 x 592 | * 24 Marcel should live, let's have a
drink 1988
oil on paper
420 x 592 | * 34 Training for friend and foe 1988
oil on paper
420 x 592 | 45 Collector 9 1988
oil on paper
420 x 592 |
| 5 untitled 1987
oil on rusty iron disc
610 (diameter) | 14 Service east 1988
oil on paper
420 x 592 | 25 Have dinner with Immendorff
1988
oil on paper
420 x 592 | 35 Project Paul's church 1988
oil on paper
420 x 592 | 46 Collector 10 1988
oil on paper
420 x 592 |
| 6 Ready for dinner 1988
oil on paper
592 x 420 | 15 Service west 1988
oil on paper
420 x 592 | * 26 Victim of painting 1988
oil on paper
420 x 592 | * 36 Painting means winning 1988
oil on paper
420 x 592 | 47 Collector 11 1988
oil on paper
420 x 592 |
| * 7 Temptation of St. Antonius 1988
oil on paper
592 x 420 | * 16 Coronation 1988
oil on paper
420 x 592 | * 27 Night book (1) 1988
oil on paper
420 x 592 | 37 Satisfaction 1988
oil on paper
420 x 592 | 48 Fatherland brand (Ernst-Ludwig,
Otto, Max) 1987
acrylic on paper
590 x 418 |
| * 8 Victory 1988
oil on paper
420 x 592 | 17 Futurologist 1988
oil on paper
420 x 592 | * 28 Night book 1988
oil on paper
420 x 592 | 38 Collector 2 1988
oil on paper
420 x 592 | 49 For 'Ready-made de l'histoire'
(big tits were a big mistake)
1988
acrylic, oil and pencil on paper
418 x 590 |
| 9 To all the girls I loved before 1988
oil on paper
420 x 592 | * 18 Seam 1988
oil on paper
420 x 592 | * 29 The artist's enemy within the
artist is his best friend 1988
oil on paper
420 x 592 | 39 Collector 3 1988
oil on paper
420 x 592 | 50 A story for the birds in N.Z.
(Viva Blum) 1987
acrylic and pencil on paper
590 x 418 |
| | * 19 Voice of the universe 1988
oil on paper
420 x 592 | * 30 Try to become a hammer 1988
oil on paper
420 x 592 | 40 Collector 4 1988
oil on paper
420 x 592 | 51 Study: Lehbruck 1987
acrylic and pencil on paper
418 x 590 |
| | 20 Call to war 1988
oil on paper
420 x 592 | | 41 Collector 5 1988
oil on paper
420 x 592 | |

Works without formal titles have been assigned titles, derived from inscriptions, to facilitate identification. Unless otherwise stated, all works are exhibited through the courtesy of the Michael Werner Gallery, Cologne.

- 52 **Study for 'Reinforcement', 'Guardian'** 1987
acrylic, oil and pencil on paper
418 x 590
- 53 **Lisa** 1988
acrylic, oil and pencil on paper
590 x 418
- 54 **Collector (Fatherland brand)** 1987
acrylic and oil on paper
418 x 590
- 55 **Study for 'Ready-made de l'histoire' (for Auckland City Art Gallery)** 1987
pencil on paper spotted with oil paint
592 x 420
- 56 **Study for: 'My Shadows'** 1987
pencil on paper
420 x 592
- 57 **Study for: 'Landscapes which I need'** 1987
pencil on paper
420 x 592
- 58 **Study for: 'Lehmbruck saga' (The explanation of war to modern art, at present the artist's concern)** 1987
pencil on paper
420 x 592
- 59 **Model: 'Paul's church' (Museum of Modern Art)** 1987
pencil on paper
420 x 592
- 60 **Study for: reinforcement (work on model 'Paul's Church')** 1987
pencil on paper
420 x 592
- 61 **Contradiction between theory and practice** 1987
pencil on paper
420 x 592
- 62 **Study for: 'Training for friend and foe' (the artist's enemy within the artist is his best friend)** 1987
pencil on paper
420 x 592
- 63 **Study for: 'Training for friend and foe' (may be)** 1987
pencil on paper
420 x 592
- 64 **Study for: 'Training for friend and foe' (with Mike in Café Flor)** 1987
pencil on paper
420 x 592
- 65 **Study for: 'Training for friend and foe' (with Rudolf in Café Flor)** 1987
pencil on paper
420 x 592
- 66 **Study for: 'Training for friend and foe' (the sculptor within the artist is his best enemy)** 1987
pencil on paper
420 x 592
- 67 **Study for: 'Training for friend and foe' (Democracy: Say cloud to me)** 1987
pencil on paper
420 x 592
- 68 **Study for: 'Training for friend and foe' (German non-swimmers into the water)** 1987
pencil on paper
420 x 592
- 69 **Study for: 'Training for friend and foe' (with David in Café Flor)** 1987
pencil on paper
420 x 592
- 70 **Project Goldmann (with Ralf in Café Flor)** 1987
pencil on paper
420 x 592
- 71 **Horse's head** 1988
acrylic, ball pen, pencil on paper
148 x 105
- 72 **Self-portrait** 1988
acrylic and pencil on paper
148 x 105
- 73 **Guardian I** 1987
oil, ball pen on lined paper
128 x 203
- 74 **Sketch for a poster** 1988
ball pen on lined paper
256 x 205
- 75 **Sheet of six oval sketches** 1988
ball pen on lined paper
256 x 205
- 76 **Voice of the universe** 1988
ball pen on lined paper
205 x 256
- 77 **Having dinner with Immendorff** 1988
ball pen on lined paper
205 x 256
- 78 **Having dinner with I and B** 1988 (Immendorff and Beuys)
ball pen on paper
205 x 256
- 79 **Warpaint** 1988
ball pen on lined paper
256 x 205
- 80 **Sheet of eight oval sketches** 1988
ball pen on lined paper
256 x 205
- 81 **Project Paul's church (My war-name is Anton)** 1988
ball pen on lined paper
205 x 256
- 82 **My war-name is Anton** 1988
ball pen on lined paper
205 x 256
- 83 **Positions at the table for 'Training for friend and foe'** 1987
ball pen on lined paper
203 x 127
- 84 **First of all the picture, the noise, the value** 1987
ball pen and pencil on paper
203 x 127
- 85 **Democracy. Say cloud to me** 1987
ball pen on lined paper
203 x 127
- 86 **Fatherland brand** 1987
ball pen on lined paper
203 x 127
- 87 **May be A** 1987
ball pen on lined paper
203 x 127
- 88 **Babel Babel** 1987
ball pen and pencil on lined paper
203 x 127
- 89 **Sheets to 'Different landscapes which I need' Auckland will become cultural centre with help of Goethe Inst.** 1987
ball pen and pencil on lined paper
203 x 127
- 90 **Sequence to: 'Landscapes which I need'** 1987
before the use
ball pen on lined paper
203 x 127
- 91 **Sequence to: 'Landscapes which I need' (Pause)** 1987
ball pen on lined paper
203 x 127
- 92 **Bicycle over snow and ice** 1987
ball pen on lined paper
203 x 127
note: inscription only, no drawing
- 93 **The artist's enemy within the artist is his best friend** 1988
ball pen on lined paper
203 x 128
- 94 **Victim of painting** 1988
ball pen on lined paper
128 x 203
- 95 **Artist's car** 1988
ball pen on lined paper
128 x 203
- 96 **Ready for dinner** 1988
ball pen on lined paper
203 x 128
- 97 **Sheet of memoranda** 1988
ball pen on lined paper
- 98 **Self portrait with chess-piece** 1988
ball pen on lined paper
203 x 128
- 99 **babel/babel** 1988
ball pen on lined paper
203 x 128

one-man exhibitions

- 1961 New Orleans Club, Bonn
 1965 Galerie Schmela, Düsseldorf
 1966 Galerie Fulda, Fulda, "deutsch deutsch deutsch"
 Galerie Aachen, Aachen, "vietnam vietnam vietnam"
 1967 Galerie Art Intermedia, Köln, "Für alle Lieben in der Welt"
 1968 Galerie Patio, Frankfurt
 Staatliche Ingenieurschule, Düsseldorf
 1969 Galerie Lichter, Frankfurt
 A 379089, Antwerpen, "LIDL-WEEK"
 Galerie Michael Werner, Köln, "Planungsübersicht einer Arbeitswoche, August 1968"
 1971 Galerie Michael Werner, Köln, "Die Arbeit an einer Hauptschule"
 Galerie Heiner Friedrich, München
 1972 Galerie Michael Werner, Köln, "Rechenschaftsbericht"
 1973 Westfälischer Kunstverein, Münster, "Hier und jetzt: Das tun was zu tun ist"
 Galerie Michael Werner, Köln
 Galerie Loehr, Frankfurt
 Galerie Cornels, Baden-Baden
 1974 Daner Galleriet, Kopenhagen
 Galerie Michael Werner, Köln
 Galerie am Savignyplatz, Berlin
 1975 Galerie Michael Werner, Köln
 Galerie Nächst St. Stephan, Wien
 1976 Galerie Seriaal/Helen van der Meij, Amsterdam
 1977 Museum for Hedendaagse Kunst, Utrecht
 Galerie Michael Werner, Köln, "Penck mal Immendorff, Immendorff mal Penck"
 1978 Galerie Maier-Hahn, Düsseldorf
 Galerie Michael Werner, Köln, "Café Deutschland"
 1979 Kunstmuseum, Basel, "Café Deutschland"
 Galerie Helen van der Meij, Amsterdam
 Galerie Michael Werner, Köln, "Position-Situation, Plastiken"
 Bleckede an der Elbe, "Teilbau"
 1980 Kunsthalle, Bern, "Malermut rundum"
 1981 Stedelijk van Abbemuseum, Eindhoven, "Pinselwiderstand (4x)"
 Stedelijk van Abbemuseum, Eindhoven, "Eisende"
 Galerie Hans Neuendorf, Hamburg, "Teilbau"
 Galerie Heinrich Erhardt, Madrid
 1982 Kunsthalle, Düsseldorf, "Café Deutschland/Adlerhälfte"
 Galerie Michael Werner, Köln, "Kein Licht für wen?"
 Galerie Fred Jahn, München, "Grüße von der Nordfront"
 Galerie Hans Strelow, Düsseldorf
 Galerie Daniel Templon, Paris
 Ileana Sonnabend Gallery, New York
 Galerie Springer, Berlin
 Vereinigung Aktuelle Kunst, Gent
 1983 Kastrupgardsamlingen, Kastrup
 Galerie Springer, Berlin, "Café Deutschland gut"
 Stedelijk van Abbemuseum, Eindhoven
 Kunsthalle, Düsseldorf
 New 57 Gallery, Edinburgh
 Studio d'Arte Cannaviello, Mailand
 Nigel Greenwood Gallery, London
 Ratinger Hof, Düsseldorf, "38. Parteitag"
 Ileana Sonnabend Gallery, New York
 Galerie Gillespie-Laage-Salomon, Paris
 Kunsthaus, Zürich
 83/4 Galerie Michael Werner, Köln, "Café Deutschland gut"
 Galerie Sabine Knust, München, "Sammler – übermalte Linoldrucke"
 1984 Kunsthalle, Hamburg, "Café Deutschland gut"
 Galerie Ascan Crone, Hamburg
 Galerie Sabine Knust, München, "Café Deutschland gut"
 Galerie Ursula Schurr, Stuttgart, "Café Deutschland gut"
 Mary Boone/Michael Werner Gallery, New York
 Galerie Michael Werner, Köln, "beben/heben"
 Galerie Heinrich Erhardt, Madrid
 Museo de Bilbao, Bilbao
 Galerie Heinrich Erhardt, Frankfurt
 Museum of Modern Art, Oxford
 Galerie Rudolf Zwirner, Köln
 1985 Maison de la Culture de la Communication, St. Etienne
 Kunstverein, Braunschweig
 W. Wittrock Kunsthandel, Düsseldorf, "Jörg Immendorff – Bilder und die gesamte Grafik"
 1986 Mary Boone/Michael Werner Gallery, New York
 Nigel Greenwood Gallery, London
 Galerie Michael Werner, Köln, "Jörg Immendorff – 10 Bilder von 1978 aus Privatsammlungen"

group exhibitions

- 1967 "Eine Woche lang in Aachen und Deutsch-Dänische Tage", Galerie Aachen, Aachen
 "Homage à Lidice", Galerie René Block, Berlin
- 1968 Galerie Ursula Richter, Frankfurt
 "LABOR 5 Tage Rennen", Köln, Kunsthalle
- 1969 "Düsseldorfer Szene", Luzern, Kunstmuseum
 "Festival 200", Kopenhagen, Charlottenborg
 "Wanderausstellung", Galerie Michael Werner, Köln
- 1970 "Jetzt. Künste in Deutschland heute", Köln, Kunsthalle
 "Sammlung Feelisch", Dortmund, Museum am Ostwall
- 1972 documenta 5, Kassel
 "Zeichnungen der deutschen Avantgarde", Galerie im Taxispalais, Innsbruck; Galerie Nächst St. Stephan, Wien
 "Zeichnungen 2", Leverkusen, Museum Schloß Morsbroich
- 1973 "Bilder/Objekte/Filme/Konzepte (Sammlung Herbig)", München, Städtische Galerie im Lenbachhaus
 "Some 260 Miles from Here – Art from the Rhein-Ruhr, Germany", London, Gallery House
- 1974 "XX. Internationales Kunstgespräch", Galerie Nächst St. Stephan, Wien
- 1975 "Jahrgang 45", Galerie René Block, Berlin
 "Je nous-ik/wij", Brüssel, Musée d'Ixelles
- 1976 "Attualità Internazionale, XXXVII Biennale di Venezia", Venedig, Ex Cantieri navali alla Giudecca
 "Nachbarschaft", Düsseldorf, Kunsthalle
 "mit, neben, gegen Joseph Beuys und die Künstler der ehemaligen und jetzigen Beuysklasse", Frankfurt, Kunstverein
- 1977 "Zeitgenössische Kunst aus der Sammlung des Stedelijk van Abbemuseum, Eindhoven", Bern, Kunsthalle
- 1979 "Solidaritätsaktion für Jochen Hiltmann", Eindhoven, Stedelijk van Abbemuseum
 "formaties", Rotterdam, Museum Boymans-van Beuningen
 "Malerei auf Papier", Karlsruhe, Kunstverein
- 1980 "Les nouveaux fauves – die neuen Wilden", Aachen, Neue Galerie-Sammlung Ludwig
 "L'arte negli anni settanta, XXXIX Biennale di Venezia", Venedig, Giardini di Castello, Padiglione Internazionale
 "Après le classicisme", St. Etienne, Musée d'Art et d'Industrie
 "Finger für Deutschland", Düsseldorf, Atelier Jörg Immendorff
- 1981 "Art Allemagne Aujourd'hui", Paris, Musée d'Art Moderne de la Ville de Paris
 "Schilderkunst in Duitsland 1981", Brüssel, Paleis voor Schone Kunsten te Brüssel
 "Der Hund stösst im Laufe der Woche zu mir", Stockholm, Moderna Museet
 "Le Moderna Museet de Stockholm", Brüssel, Palais des Beaux-Arts
 "Westkunst", Köln, Messegelände
 Galerie Gillespie-Laage-Salomon, Paris
 "Szenen der Volkskunst", Stuttgart, Württembergischer Kunstverein
- 1982 "German Drawings of the 60s", New Haven, Yale University Art Gallery; Toronto, Art Gallery of Ontario
 "La nuova pittura tedesca", Studio Marconi, Mailand
 "9. Internationale Triennale für farbige Originalgraphik", Grenchen, Haldenschulhaus
 "Avanguardia-Transavanguardia", Rom, Mure Aureliane da Porta Metronia a Porta Latina
 "4th Biennale of Sydney, Vision in Disbelief", Sydney
 "Neue Skulptur", Galerie Nächst St. Stephan, Wien
 "La Transavanguardia Tedesca", San Marino, Galleria Nazionale d'Arte Moderna
 documenta 7, Kassel
 "Vergangenheit, Gegenwart, Zukunft: Zeitgenössische Kunst und Architektur", Stuttgart, Württembergischer Kunstverein
 "Zeitgeist", Berlin, Martin-Gropius-Bau
 "Erste Konzentration", Galerie Heiner Friedrich, München; Galerie Sabine Knust, München
 Galerie Annemarie Verna, Zürich
 "The pressure to paint", Marlborough Gallery, New York
- 1983 "New Figuration, Contemporary Art from Germany", Frederick S. Wight Art Gallery, Los Angeles
 "Mensch und Landschaft in der zeitgenössischen Malerei und Graphik", Moskau und Leningrad
 "New Painting from Germany", Tel Aviv, the Tel Aviv Museum
 "L'Italie et l'Allemagne", Genf, Musée d'Art et d'Histoire
 "De Statua", Eindhoven, Stedelijk van Abbemuseum
 Galerie Rolf Ricke, Köln
 "Neue Zeichnung aus dem Kunstmuseum Basel", Basel, Kunstmuseum; Tübingen, Kunsthalle; Kassel, Neue Galerie
 "Sammlung Ulbricht", Düsseldorf, Kunstmuseum
 "Erste Konzentration", the Boibrino Gallery, Stockholm
 Galerie Rudolf Zwirner, Köln
 "Paintings", Mary Boone/Michael Werner Gallery, New York
 "Holz – und Linolschnitte heute", Oldenburg, Kunstverein
 "New Art at the Tate Gallery 1983", London, the Tate Gallery
 "Tysk Maleri Omkring 1980 – Den Nye Ekspressionisme", Humlebaek, Louisiana Museum; Aalborg, Nordjyllands Kunstmuseum
 "La Forma e l'Informa", Bologna, Galleria d'arte moderna
- 83/4 "Expressions: New Art from Germany", St. Louis, the St. Louis Art Museum; New York, the Institute for Art and Urban Resources; Philadelphia, Institute of Contemporary Art; Cincinnati, the Contemporary Arts Center; Chicago, Museum of Contemporary Art; Newport Beach/Cal., Newport Harbor Art Museum; Washington, Corcoran Gallery of Art
 "Vesttyk Kunst Pa Attitallet, Kunst der Gegenwart in der Bundesrepublik Deutschland", Trondheim, Trondhjems Kunstforening; Oslo, Kunsternes Hus; Malmö, Konsthall; Arhus, Kunstmuseum
- 1984 "5th Biennale of Sydney, Private Symbol/Social Metaphor", Sydney
 "An International Survey of Recent Painting and Sculpture", New York, Museum of Modern Art
 "Modern Expressionists", Sidney Janis Gallery, New York
 "The European Attack", Galerie Barbara Farber, Amsterdam
 "Bella Figura", Duisburg, Wilhelm-Lehmbruck-Museum
 "Drawings", Mary Boone/Michael Werner Gallery, New York
 "Paravents", Kerpen, Schloß Lörtsfeld
 "Terrae Motus", Villa Campolieto, Herculaneum
 Galerie Michael Werner, Köln
 "von hier aus", Düsseldorf, Messegelände
 "Little Arena (Drawings and sculpture from the collection Visser)", Otterlo, Kröller Müller Museum
 "Der deutsche Holzschnitt im 20. Jahrhundert", Stuttgart, Institut für Auslandsbeziehungen

- "Current Expressions", Fuller Goldeen Gallery, San Francisco
- "39. Parteitag", Hamburg, St. Pauli, Café La Paloma
- "Images and Impressions", Minneapolis, Walker Art Center
- "German Paintings of Today – New Expressionists", Tokio, Hara Museum of Contemporary Art; Nishinomiya City, Otain Memorial Art Museum
- "German Prints 1900-84, A Selected Survey", Borgenicht Gallery, New York
- Ileana Sonnabend Gallery, New York
- "Zeichnung", Galerie Schurr, Stuttgart
- "Origin Y Visión: Nova Pintura Alemana", Barcelona, Centre Cultural de la Caixa de Pensiones; Madrid, Palacio Velasquez
- "Arts et Sports", Mons, Musée des Beaux-Arts
- 84/5 "Origin Y Visión: Nueva Pintura Alemana", Mexiko, Museo de Arte Moderno
- "Ouverture", Turin, Castello di Rivoli
- "Content: A Contemporary Focus, 1974-84", New York, Hirshhorn Museum and Sculpture Garden
- "Deutsche Kunst seit 1960" (Sammlung Prinz Franz von Bayern), München, Staatsgalerie für moderne Kunst
- 1985 "The European Iceberg: Creativity in Germany and Italy today", Toronto, Art Gallery of Ontario
- "Selbstportrait im Zeitalter der Photographie", Lausanne, Musée Cantonal des Beaux-Arts
- "New european and american paintings", Seattle, states of war
- "700 Eichen", Bielefeld, Kunsthalle; Tübingen, Kunsthalle
- "100 Jahre Kunst in Deutschland", Ingelheim, 28. Internationale Tage
- "Horses in Twentieth Century Art", Nicolas Jacobs Gallery, London
- Galerie Koorring, Amsterdam
- "B.A.M. – Benefit", Mary Boone/ Michael Werner Gallery, New York
- "Neue Bilder aus Deutschland", St. Veit a.d. Glaan, Rathausgalerie
- "Museum? Museum! Museum. Kunst von heute in Hamburger Privatbesitz", Hamburg, Museum für 40 Tage
- "German Art in the 20th Century", London, Royal Academy
- "1945-1985 – Kunst in der BRD", Berlin, Nationalgalerie
- 85/6 "Carnegie International '85", Pittsburgh, Museum of Art, Carnegie Institute
- "Nieuwe Duitse Schilderkunst uit de Ludwig Collectie – New German Painting from the Ludwig Collection", Hasselt, Provincial Museum
- 1986 "Weltbilder – 7 Hinweise", Wien, Wiener Sezession
- "Reisebilder", Galerie Ulysses, Wien
- "Artistas Contemporaneos Alemaes – Deutsche Malerei der Gegenwart", Galerie COMICOS, Lissabon
- "Deutsche Kunst im 20. Jahrhundert", Stuttgart, Staatsgalerie
- "wild visionary spectral – New German Art", Adelaide, Art Gallery of South Australia; Perth, Art Gallery of Western Australia; Wellington/New Zealand, National Art Gallery
- "Neue deutsche Kunst aus der Sammlung Ludwig, Aachen", Koblenz, Haus Metternich
- "so ist es – Arbeiten auf Papier", Galerie Rolf Ricke, Köln
- "Großformatige Graphik", Galerie Schurr, Stuttgart
- "New German Painting", Manchester, Corner House
- "Baselitz, Beuys, Immendorff, Lüpertz, Penck", Galerie Tilly Hardereck, Stuttgart
- "ooghoogte-Stedelijk van Abbemuseum 1936-1986", Eindhoven, Stedelijk van Abbemuseum
- "Aspekte zeitgenössischer Deutscher Kunst – Sammlung Prinz Franz von Bayern", Bonn, Bundeskanzleramt
- "Druckgraphik 1970-85", Graz, Künstlerhaus; Klagenfurt, Galerie im Stadthaus; Wilhelmshafen, Kunsthalle
- "Editionen von Beuys, Baselitz, Immendorff, Lüpertz, Penck, Rainer", Galerie Sabine Knust, München
- "Zeitspiegel II 1945-1986", Galerie Pels-Leusden, Berlin
- "Für Joseph Beuys", Galerie Bernd Klüser, München
- "Beuys zu Ehren", München, Städtische Galerie im Lenbachhaus
- "Kunst als Kultur/Art as Culture – Recent Art from Germany", Ezra and Cecile Zilkha Gallery at Wesleyan University, Middletown/Connecticut
- "Skulptur – Baselitz, Broodthaers, Byars, Immendorff, Kirkeby, Lüpertz und A. R. Penck", Galerie Michael Werner, Köln
- "Zeichnung zu Skulptur", Galerie Michael Werner, Graphische Räume, Köln
- "Europa/Amerika – Die Geschichte einer künstlerischen Faszination seit 1940", Köln, Museum Ludwig
- ">VILD< MET KUNST fra Birte Inge Christensen og John Hunovs samling", Aarhus, Kunstmuseum
- "Philadelphia collects Art since 1940", Philadelphia, Museum of Modern Art
- "Von Beuys bis Stella – Internationale Graphik des letzten Jahrhunderts", Berlin, Berliner Kupferstichkabinett
- 86/7 "Arbeiten auf Papier", Galerie Ascan Crone, Hamburg
- 1987 "State of the Art", London, Institute of Contemporary Art
- "Wechselströme – Kontemplation – Expression – Konstruktion", Bonn, Kunsthalle am Hochstadtenring
- "ARCO 87 – Internationale Ausstellung für moderne Kunst", Madrid, Palacio de Cristal
- "ACROCHAGE", Galerie Michael Werner, Köln
- "Lithographies originales", Tours, Centre de Création Contemporaine, Tours
- "Avant-Garde in the Eighties", Los Angeles, Los Angeles County Museum of Art
- "Frauenbilder", Galerie Michael Werner, Graphische Räume, Köln
- "Microscopia", Deweer Art Gallery, Zwevegem-Otegem
- "Brennpunkt Düsseldorf: Joseph Beuys – Die Akademie – Der allgemeine Aufbruch 1962-1987", Düsseldorf, Kunstmuseum
- "L'Époque, la Mode, la Morale, la Passion", Paris, Centre Pompidou
- "Malerei. Painting. Peinture – Malerei. Skulptur – Skulpturen von Malern", Mannheim, Kunstverein
- "Beelden en Banieren", Acquoy, Fort Asperen
- "La Nouvelle Peinture Allemande", Marseille, Musée Cantini
- "Männerbilder", Galerie Michael Werner, Graphische Räume, Köln
- "Monumenta (19e Biennale)" Middelheim, Openluchtmuseum voor Beldhouwkunst
- "Exotische Welten – Europäische Phantasien", Stuttgart, Württembergischer Kunstverein
- "Für Joseph Beuys", Galerie Heinz Holtmann, Köln

selected essays and articles

- "International Art Show For the End of World Hunger", Saint Paul, Minnesota Museum of Art
- "Beelden van schilders — Werken op papier", Galerie Wanda Reiff, Masstricht
- "Blickpunkte — Deutsche Kunst im 20. Jahrhundert", Galerie Neher, Essen
- "Brennpunkt Düsseldorf: Joseph Beuys — Die Akademie — Der allgemeine Aufbruch 1962-1987", Aalborg, Nordjyllands Kunstmuseum
- "Schrecken und Hoffnung — Künstler sehen Frieden und Krieg", Hamburg, Kunsthalle
- Ohff, Heinz, "Das neue Porträt oder: Was ist neu dran", KUNSTFORUM, 6/7 1973, pp. 49-123
- Gohr, Siegfried, "Jörg Immendorff's 'Café Deutschland'", KUNSTFORUM, 26/1978, pp. 238-42
- Gohr, Siegfried, "Das 'Café Deutschland' von Jörg Immendorff", KUNST MAGAZIN, 18/1978, pp. 48-9
- Bessenich, Wolfgang, "Ein Maler nicht nur für Deutschland", BASLER ZEITUNG 1979
- "Jörg Immendorff: Baby für Zunder, 1966. Ulrich Schmidt: Erwerbsbegründung. (Museum Wiesbaden)", DAS KUNSTJAHRBUCH 1979, Mainz, pp. 262-3
- Welti, Alfred, "Mahnmal für hüben und drüben", STERN, 44/1979
- Brower, Marianne, "Immendorff: Het realisme van de ploertendoder", HAAGSE POST, 66/1979, pp. 54-5
- Grüterich, Marlis, "Jörg Immendorff (Galerie Werner)", KUNSTFORUM, 36/1979, p. 251
- "Interview mit Jörg Immendorff am 21.11.1979 (Faltblatt/Plakat)", PRIMITIVO/EINHORN PRODUKTION, 6/1979
- Groot, Paul, "De nordelijke ruimte", KUNSTSCHRIFT, OPENBAAR KUNSTBEZIT, 24/1980, pp. 28-34
- "Wahl '80", ART, 9/1980, p. 23
- Politi, Giancarlo, "Venice Biennale. An Interview with Harald Szeemann", FLASH ART, 98/99 1980, pp. 5-7
- Honnef, Klaus, "Art Allemagne Aujourd'hui", KUNSTFORUM, 43/1981, pp. 116-20
- "Weltkunst, Realismus, Mimesis", KUNSTFORUM, 44/45 1981
- Kuspit, Donald B., "The New (?) Expressionism: Art as Damaged Goods", ARTFORUM, 20/1981, pp. 47-55
- Oliva, Achille Bonito, "The International Trans-Avantgarde", FLASH ART, 104/1981, pp. 36-43
- Brock, Bazon, "The End of Avantgarde? and so the End of Tradition. Notes on the Present 'Kulturkampf' in West Germany", ARTFORUM, 19(10), 1981, pp. 62-7
- Bonet, Juan Manuel, "Como artista nunca puedes dejar de provocar, entrevista con Jörg Immendorff", PUEBLO, 20. November 1981
- Passel, Bernhard und Faust, Wolfgang Max, "Worüber zu sprechen ist. Ein Florilegium aus Kritiken und Rezensionen zum Zeitschnitt, 30 Deutsche", KUNSTFORUM, 47/1981/82, pp. 172-5,-7
- "Malerei zur Lage der Nation. Jörg Immendorff", ART 4/1982, pp. 64-71
- Gachnang, Johannes, "New German Painting", FLASH ART, 106/1982, pp. 33-7
- Gohr, Siegfried, "The Situation and the Artists", FLASH ART, 106/1982, pp. 38-46
- "Rudi Fuchs über seine documenta 7: Die Avantgarde ist tot", ART 6/1982, pp. 20-46
- Lynn, Elwyn, "Letter from Australia. The Fourth Biennale of Sydney", ART INTERNATIONAL, 25(7/8), 1982, pp. 43-8
- "documenta 7 — ein Rundgang", KUNSTFORUM, 53/54(7/8), 1982
- Kuspit, Donald B., "Acts of Aggression. German Painting today (Part 1)", ART IN AMERICA, 70(8)/1982, pp. 141-51
- Gohr, Siegfried, "La peinture en Allemagne. Les confusions de la critique", ART PRESS, 57/1982, pp. 15-17
- Faxon, Alicia, "German Expressionist prints, a persistent tradition", THE PRINT COLLECTOR'S Newsletter, March-April 1983
- Kren, Alfred, "Aspects of German prints after 1945", THE PRINT COLLECTOR'S Newsletter, March-April 1983
- Kuspit, Donald B., "Jörg Immendorff at Sonnabend", ARTFORUM, May 1983, p. 75
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- Kuspit, Donald B., "Acts of Aggression: German Painting today (Part II)", ART IN AMERICA, 71(1), 1983, pp. 90 ff
- Paroissien, Leon, "Report from Sydney. The fourth Biennale", ART IN AMERICA, 71, 1983, pp. 25-9
- Simon, Joan, "Report from Berlin: 'Zeitgeist', the times & the place", ART IN AMERICA, 71, 1983, pp. 33-7
- Lichtenstein, Therese, "Jörg Immendorff", ARTS MAGAZINE, December 1983, p. 34
- Bell, Jane, "What is German about the new German Art?" ART NEWS, March 1984, pp. 96-101
- Hübl, Michael, "zweimal Immendorff in Hamburg", KUNSTFORUM, March 1984, pp. 109-201
- Huber, Jörg, "Jörg Immendorff: Painting in opposition: a new mythology as an alternative to a transfigured reality", FLASH ART, April-May 1984, pp. 46-7
- Brock, Bazon, "Schlagzeug und Farborgel", KUNSTFORUM, June-August 1984, pp. 43-61
- Martin, Kiki, "Zeig was du hast", Interview mit Jörg Immendorff, WOLKENKRATZER, June-August 1984, pp.18-23
- Inseiter, Aloys, "Café Deutschland: Die Kasse stimmt", TENDENZEN, No. 147, July-September 1984, pp. 50-2
- Larsen, Ane Hjlkskov, "Jörg Immendorff bry der igennem muren", CRAS, Tidsskrift for Kunst og Kultur, XXXVIII, 1984, pp. 79-81
- Hergott, Fabrice, "Jörg Immendorff, le peintre, les bons et les méchants", Interview mit Jörg Immendorff, ART PRESS, May 1985, pp. 25 ff
- Stäls, José Lebrero, "Jörg Immendorff: 'soy un dramaturgo'", LAPIZ, June 1985, pp. 55-60
- "Jörg Immendorff", ARTFORUM, March 1986, pp. 106-7
- Zweite, Armin, "Malerei ohne Horizont im Blickpunkt — zu einigen Bildern der letzten zehn Jahre in der Bundesrepublik", KUNST & ANTIQUITÄTEN, III /1986, pp. 84-96
- Taylor, Paul, "West German Art today — Neoexpressionism and after", ART NEWS, April 1986, pp. 67-76
- Fuchs, R.H., "Raumwunder", ERSTE, Magazin für das Deutsche Schauspielhaus Hamburg, May/June 1986
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- Weskott, Hanne, "Beuys zu Ehren" (Bespreehung Ausstellung im Lenbachhaus, München), KUNSTFORUM, 86, November/December 1986, pp. 274-7
- Schmidt-Wulffen, Stephan, "Spielregeln-Tendenzen der Gegenwartskunst", Dumont Buchverlag, Köln 1987 (No. 181), Abb. 2
- Cooke, Lynn, "The State of War – ICA", FLASH ART No. 133, April 1987, pp. 94-5
- Koether, Jutta, "Jörg Immendorff", ARTSCRIBE, September/October 1987, p. 89
- Nairne, Sandy, "State of Wars – Ideas and Images in the 1980s", Chatto & Windus, London 1987, pp. 19 ff
- Ruhrberg, Karl, "Die Malerei unseres Jahrhunderts", Econ-Verlag, Düsseldorf 1987, p. 433f, Abb. p. 433
- Beaucamp, Eduard, "Paulskirche – Ein Bildwettbewerb", FRANKFURTER ALLGEMEINE ZEITUNG, Feuilleton, No. 251, 29.10.1987, p. 27
- 1966 "junge Düsseldorfer Maler und Bildauer", Kunstverein, Wolfsburg
- 1969 "Düsseldorfer Szene", Kunstmuseum, Luzern
- 1970 "Jetzt. Künste in Deutschland heute", Kunsthalle, Köln
2. Frühjahrsmesse Berlin
- "Sammlung Feelsch", Museum am Ostwall, Dortmund
- 1971 3. Berliner Frühjahrsmesse
- 1972 "Zeichnungen der deutschen Avantgarde", Galerie Nächst St. Stephan, Wien
- 72/3 "Zeichnungen 2 – 14 Künstler", Museum Schloß Morsbroich, Leverkusen
- 1973 "Bilder-Objekte-Filme-Konzepte", Städtische Galerie im Lenbachhaus, München
- "Medium Fotografie-Fotoarbeiten bildender Künstler von 1970-1973", Museum Schloß Morsbroich, Leverkusen
- 1974 "Aspekte der engagierten Kunst", Kunstverein, Hamburg
- 1977 "Zeitgenössische Kunst aus der Sammlung des Stedelijk", Kunsthalle und Kunstmuseum, Bern
- 1979 "Malerei auf Papier", Kunstverein, Karlsruhe
- 1980 "Les nouveaux fauves – Die neuen Wilden", Neue Galerie-Sammlung Ludwig, Aachen
- "Finger für Deutschland", außerordentliche Veranstaltung Gustav-Poensgen-Str. 29, Düsseldorf
- 80/1 "Après le classicisme", Musée d'Art et d'Industrie, St. Etienne
- 1981 "Art Allemagne aujourd'hui", Musée d'Art Moderne de la Ville de Paris, Paris
- "Immendorff-Kirkeby-Lüpertz-Penck: Der Hund stößt im Laufe der Woche zu mir", Moderna Museet, Stockholm
- "Szenen der Volkskunst", Württembergischer Kunstverein, Stuttgart
- "Peinture en Allemagne", Palais des Beaux-Arts, Brüssel
- "Westkunst – Zeitgenössische Kunst seit 1939", Messegelände, Köln
- 1982 "German drawings of the 60s", Yale University, Art Gallery, New Haven and Art Gallery of Ontario, Toronto
- "La nuova pittura tedesca", Studio Marconi, Mailand
- "Vision in Disbelief", Biennale, Sydney
- "Vergangenheit, Gegenwart, Zukunft", Kunstverein, Stuttgart
- "The pressure to paint", Marlborough Gallery, New York
- "Neue Skulptur", Galerie Nächst St. Stephan, Wien
- "La transavanguardia tedesca", Galleria Nazionale d'Arte Moderna, San Marino
- "Erste Konzentration", Maximilianverlag, München
- "Zeitgeist", Berlin
- documenta 7, Kassel
- 1983 "New Figuration – Contemporary Art from Germany", Frederick S. Wight Gallery, Los Angeles
- "New Painting from Germany", the Tel Aviv Museum, Tel Aviv
- "La Forma et l'Informa", Galleria d'Arte Moderna, Bologna
- "De Statua", Stedelijk van Abbemuseum, Eindhoven
- "Expressions – New Art from Germany", Art Museum, Saint Louis
- "Tysk maleri omkring 1980 – den nye ekspressionisme", Louisiana Museum, Humlebaek
- "New Art", the Tate Gallery, London
- "Kunst der Gegenwart in der Bundesrepublik Deutschland", Kunstforening, Trondheim
- "Kunst nach '45 aus Frankfurter Privatbesitz", Kunstverein, Frankfurt
- "L'Italie et l'Allemagne", Cabinet des Estampes, Musée d'Art et d'Histoire, Genf
- "Mensch und Landschaft in der zeitgenössischen Malerei und Grafik" (Organisator Deutsche Bank, Kunstverein f. Reinland und Westfalen), Moskau
- 1984 "Modern Expressionists – German, Italian and American painters", Sidney Janis Gallery, New York
- "Art et Sport", Musée des Beaux-Arts, Mons
- "Private Symbol: Social Metaphor", 5. Biennale, Sydney
- "Paravents", Jule Werner, Schloß Lörsfeld
- "An international Survey of Recent Painting and Sculpture", Museum of Modern Art, New York
- "Ursprung und Vision – Neue Deutsche Malerei", Palacio
- Velasquez, Madrid
- "Bella Figura", Wilhelm Lehbruck Museum, Duisburg
- "Images and Impressions: Painters who paint", Walker Art Center, Minneapolis
- "von hier aus", Düsseldorf
- "Little Arena – Drawings and Sculptures from the Collection Visser", Kröller-Müller Museum, Otterloo
- "Der deutsche Holzschnitt im 20. Jahrhundert", Institut für Auslandsbeziehungen, Stuttgart
- "German Painting of Today – New Expressionists", Hara Museum of Contemporary Art
- "Ouverture", Castello di Rivoli, Turin
- "Pittura tedesca contemporanea", Galerie Rudolf Zwirner und Paolo Sprovieri
- 1985 "Content – A Contemporary Focus 1974-1984", Hirshhorn Museum, Washington
- "L'Autoportrait", Musée Cantonal, Lausanne
- "The European Iceberg – Creativity in Germany and Italy today", Art Gallery, Ontario
- "7000 Eichen", Kunsthalle Tübingen und Bielefeld
- "Das Selbstportrait", Württembergischer Kunstverein, Stuttgart
- "100 Jahre Kunst in Deutschland 1885-1985", 28. Internationale Tage, Ingelheim
- Nouvelle Biennale, Paris
- "Museum? Museum! Museum." Museum f. 40 Tage, Hamburg

- "New European and American Paintings", Art Museum, Seattle
- "Deutsche Kunst seit 1960 – Sammlung Prinz Franz von Bayern", Staatsgalerie moderner Kunst, München
- "Horses in Twentieth Century Art", Nicola Jacobs Gallery, London
- "German Art in the 20th Century", Royal Academy, London
- "Benjamin Katz-Künstlerfotografien, Galerie Tanja Grunert, Köln
- "Benjamin Katz", Kestner Gesellschaft, Hannover
- 85/6 "1945-1985 – Kunst in der Bundesrepublik Deutschland", Nationalgalerie, Berlin
- "Nieuwe Duitse Schilderkunst uit de Ludwig Collectie – New German Painting from the Ludwig Collection", Provincial Museum, Hasselt
- "Carnegie International '85", Museum of Art, Pittsburgh
- 1986 "Weltbilder – 7 Hinweise", Wiener Sezession, Wien
- "wild visionary spectral – New German Art", Art Gallery of South Australia, Adelaide; Gallery of Western Australia, Perth; National Art Gallery, Wellington/New Zealand
- "Neue deutsche Kunst aus der Sammlung Ludwig, Aachen", Haus Metternich, Koblenz
- "Slg. Prinz Franz von Bayern – Aspekte zeitgenössischer Kunst", Bundeskanzleramt, Bonn
- "ooghoogte-Stedelijk van Abbemuseum 1936-1986" Stedelijk van Abbemuseum, Eindhoven 1986 (Bd. 1 u. 2)
- "Druckgrafik 1970-85", ADREVA, Graz
- "Zeitspiegel II 1945-1986", Galerie Pels-Leusden, Berlin
- "BEUYS zu Ehren" – Zeichnungen, Skulpturen, Objekte, Vitrinen und das Environment 'Zeige deine Wunde' von Joseph Beuys – Gemälde, Skulpturen, Zeichnungen, Aquarelle, Environments und Video-Installationen von 70 Künstlern, Städtische Galerie im Lenbachhaus, München
- "Kunst als Kultur/Art as Culture – Recent Art from Germany", Wesleyan University, Middletown/Connecticut
- "EUROPA/AMERIKA – Die Geschichte einer künstlerischen Faszination seit 1940", Museum Ludwig, Köln
- ">VILD < MET KUNST fra Birte Inge Christensen og John Hunovs samling", Aarhus Kunstmuseum, Aarhus
- "Philadelphia collects Art since 1940", Museum of Modern Art, Philadelphia
- 1987 "Wechselströme – Kontemplation – Expression – Konstruktion – Deutsche Kunst heute", Herausgegeben von Annelie Pohlen, Edition Wienand, Köln
- "ARCO '87", Madrid
- "Avantgarde in the Eighties", Los Angeles County Museum, Los Angeles
- "Microscopia", Deweer Art Gallery, Zwevegem-Otegem
- "Brennpunkt Düsseldorf: Joseph Beuys-Die Akademie-Der allgemeine Aufbruch 1962-1987", Kunstmuseum Düsseldorf
- "L'époque, la mode, la morale, la passion – Aspects de l'art d'aujourd'hui 1977-1987", Centre Georges Pompidou Musée National d'Art Moderne, Paris
- "Beelden en Banieren", Fort Asperen, Acquoy
- "Monumenta", 19e Biennale Openluchtmuseum voor Beldhouwhunst, Middelheim
- "Beelden van schilders – Erken op papier" (in Zusammenarbeit mit Museum van Bommel-van Dam, Venlo), Galerie Wanda Reiff, Maastricht
- "The International Art Show for the End of World Hunger" (sponsored by Artists to End Hunger, Inc. and Worldview International Foundation), Artists to End Hunger, New York
- "Blickpunkte – Deutsche Kunst im 20. Jahrhundert", Galerie Neher, Essen, Band 2
- "Schrecken und Hoffnung – Künstler sehen Frieden und Krieg" (Eine gemeinsame Ausstellung der Dt. Bank AG, AEG, Mannesmann AG, Ruhrgas AG, Zanders Feinpapiere AG und dem Ministerium für Kultur der UDSSR, Moskau), Kunsthalle, Hamburg
- 1978 Jörg Immendorff: "Café Deutschland" (text Johannes Gachnang, Siegfried Gohr, R.H. Fuchs), Galerie Michael Werner, Köln
- 1979 Jörg Immendorff: "Position-Situation" – Plastiken (text Siegfried Gohr), Galerie Michael Werner, Köln
- 1981 Jörg Immendorff: "Teilbau. Eine Folge von 60 Gouachen, 1979" (text R.H. Fuchs, Johannes Gachnang), Galerie Neuendorf, Hamburg
- 1982 Jörg Immendorff: "Kein Licht für wen?" Galerie Michael Werner, Köln
- Jörg Immendorff: "Grüße von der Nordfront" (text A.R. Penck: Gedicht für Jörg Immendorff), Galerie Fred Jahn, München
- "Jörg Immendorff", Galerie Daniel Templon, Paris
- 83/4 Jörg Immendorff: "Café Deutschland gut" (text Dietrich Diederichsen), Galerie Michael Werner, Köln
- 1984 Jörg Immendorff: "Neue Bilder und Skulpturen" (text Erich Fried, Peter Schneider), Galerie Ascan Crone, Hamburg
- Jörg Immendorff: "Sammler", Maximilianverlag Sabine Knust, München
- Jörg Immendorff: "paintings" (text Toni Stoos), Mary Boone/Michael Werner Gallery, New York
- Jörg Immendorff: "beben/heben" (text Harald Szeemann), Galerie Michael Werner, Köln
- 1986 Jörg Immendorff: "Zwölf Bilder 1978", Galerie Michael Werner, Köln
- 1987 Jörg Immendorff: "Neue Arbeiten" (text Cathérine Millet), Galerie Michael Werner, Köln

catalogues of solo exhibitions in museums

- 1977 "Jörg Immendorff" (text Wouter Kotte, Jürgen Kremer), Museum for Hedendaagse Kunst, Utrecht
- 1979 Jörg Immendorff: "Café Deutschland" (text Dieter Koepllin), Kunstmuseum, Basel
- 1980 Jörg Immendorff: "Malermut rundum" (text Johannes Gachnang, Max Wechsler), Kunsthalle, Bern
- 1981 Jörg Immendorff: "Pinselwiderstand" (text R.H. Fuchs), Stedelijk van Abbemuseum, Eindhoven
- Jörg Immendorff: "Lidl 1966-1970" (Dokumentation über die LIDL-Aktionen), Stedelijk van Abbemuseum, Eindhoven
- 1982 Jörg Immendorff: "Adlerhälfte" (text Jürgen Harten, Ulrich Krempel), Kunsthalle, Düsseldorf
- "Jörg Immendorff" (text: interview J. Immendorff mit Hans Peter Riegel), GEWAD, Gent
- 1983 Jörg Immendorff: "Materier og Tegninger" (text Henning Christiansen), Kastrupgardsamlingen, Kastrup
- Jörg Immendorff: "Café Deutschland gut" (text Dietrich Diederichsen, Ulrich Krempel), Stedelijk van Abbemuseum, Eindhoven
- "Jörg Immendorff" (text Siegfried Gohr, Rudi Fuchs), The New 57 Gallery, Edinburgh
- 83/4 "Jörg Immendorff" (text Harald Szeemann, Toni Stoos, Jörg Huber, Johannes Gachnang), Kunsthaus, Zürich

- 1984 Jörg Immendorff: "Café Deutschland and related works" (text David Elliot, Harald Szeemann), Museum of Art, Oxford
- 1985 "Jörg Immendorff" (text Eric Darragon), Maison de la Culture et de la Communication, St. Etienne
- "Jörg Immendorff" (text Günter Förster, Wilhelm Bojescul, Andreas Franzke, Birgitt Stempel), Kunstverein, Braunschweig

artist's writings and other publications

- Jörg Immendorff: "Lidraum", Dokumentation der Aktivitäten, 1968
- Jörg Immendorff: "Hier und Jetzt: Das tun, was zu tun ist", Materialien zur Diskussion: Kunst im politischen Kampf. Auf welcher Seite stehst Du, Kunstschafter? Köln 1973
- Jörg Immendorff, "An die 'parteilosen' Kollegen", KUNSTFORUM 8/9, 1973/74, pp. 162-77
- Jörg Immendorff, "Interview mit Joseph Beuys", SPUREN, Zeitschrift für Kunst und Gesellschaft 5/1978, pp. 38-41
- Jörg Immendorff und Michael Schürmann, "Interview mit Joseph Beuys, Fortsetzung", ÜBERBLICK 3/1979, pp. 10, 11
- Jörg Immendorff/A.R. Penck: "Immendorff besucht y. Deutschland mal Deutschland — Ein Deutsch-Deutscher Vertrag", Rogner & Bernhard GmbH & Co., München 1979
- Jörg Immendorff: "Brandenburger Tor — Weltfrage", New York 1982
- Jörg Immendorff/Hans Peter Riegel: "FF-brings", Köln 1983
- Jörg Immendorff/Hans Peter Riegel: "FF-brings 'La Paloma'", Hamburg 1984
- Jörg Immendorff "Ein Gedicht", LO SPAZIO UMANO, No. 4, October-December 1986, p. 27

A video documentary on the Jörg Immendorff project in Auckland is being prepared for Television New Zealand's "Kaleidoscope" arts programme; copies available on VHF through Television New Zealand Enterprises, PO Box 3819, Auckland, New Zealand.

