

**Large Print Guide**  
**Kai Althoff goes**  
**with Bernard Leach**

7 October 2020 – 10

January 2021



**Galleries 1, 8 & 9**

Please take this guide home.

This document includes large print of the exhibition guide for **Kai Althoff goes with Bernard Leach**. This includes a short introduction to the exhibition, as well as a list of all artworks included in the show.

The document begins with an introduction to the exhibition, before moving onto a list of works in Galleries 1, 9 and 8.

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## **Kai Althoff goes with Bernard Leach**

This is Kai Althoff's first institutional show in London. He was born in 1966 in Cologne, Germany.

From the very beginning of planning this show, the artist talked of Bernard Leach and his deeply rooted love for the work of this man, extending to his writing and thought, which is intangible anyhow. After all, Kai Althoff says, would he not have become what he is now, he would have pursued being a potter as well. Instead, he has always been drawing and painting, making things including music — yet never a 'pot proper'.

Later on, as adulthood was imposed, the work generated by him, was to be integrated into, and had to submit to (by all means) a conceptual and intellectual meandering path to follow. Which was highly praised and entertained as much as it was a luxury of thinking and spoke of liberation towards what art is or can be. Later, the same penetration of thought

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would reveal certain weak standing. Or the penetration as such became a stale means to cover its feebleness. If all is style and style is the content, then what? (Yes, there is something to follow, which is inevitably of huge attraction too!)

Now what is left is the content of these works, and their execution is often enough not even bothered to be probed under the tutelage of a certain intellectualism once hailed as told above. It is as if the side-paths have been overgrown and forgotten, as history tends to do.

May Kai Althoff's work benefit from this or not, the public is to say.

Often presented in environments specifically thought out for the venues of his work's surveys, he acts sparsely regarding such here, for almost economical reason. The work will be presented in three galleries. One will be able to look closely at paintings and works on paper, ephemera and sculptural work, using all kinds of material, notably fabric, clay, cardboard and

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objects found. Many have talked of the content, if figurative, of which there is a lot, as telling stories. Indeed, many stories, as he admits, are made up in the head of this man. And the work is depicting things. Really showing things everyone can understand, as they speak of the human condition, if at best, with a blandness, only a man with a deeply malignant proliferation of total faith would allow himself to employ in his work to illustrate such condition. And so it appears, that more than often Kai Althoff seems inhabited by just such faith, even if only at times of executing what is constituting the work we see of his. This Faith, the Spiritual, the beatenup, cud-chewing folklore often detected by some in his work, is utilized to accompany him through life, as otherwise he finds it unbearable. This ultimately turns it into objects to be used, like icons, idols, dolls, representing those absent and dead, Gods and men alike, things to look at and immerse oneself in when all words fail, imagery to worship or degrade, to help to summon all necessary to prevail. A vessel.

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Bernard Leach made objects that can be all the above, as they are usable and their function quite clear, yet as they were made by a man who understood people's (including Kai Althoff's) need for all the above so much, always exceeded their mere purpose eternally. He knew the content in his case was often physical, but predestined throughout their handling, the everyday usage, they will become part of a life to such significant degree, that they will grow a soul on their own within the heart of the one to use them. And his own soul fed to them already, as of the day he made these, to merge with those to use his pots. Of course he was well aware of good Folk-art's immense power. After all, this was first. It was always first. And he was able to judge such power like not many others.

In the third gallery on the second floor, Kai Althoff will present pots by Bernard Leach. For this purpose he had vitrines made and a cloth woven by his friend and fellow artist, Travis Josef Meinolf, upon which they will be shown. The works will include loans from such institutions as the Tate, the Victoria and Albert

Document continues.

Museum, the Crafts Study Centre, Farnham, and various other most generous lenders.

As Kai Althoff says, he wishes his painting to function ideally like one of Bernard Leach's pots. There is an aching, apparent naivety to wish for such a thing. And as if to acknowledge that, the artist notes the huge difference in problems rooted in society, its collective consciousness, and so forth, he assumes were encountered by Bernard Leach in his lifetime (trying to derive such from his writings) and those he faces himself. Yet obviously he wishes his work to be measured by the same standards, casting away the world's changes and its newborn('s) awareness. There must be a reason why he chooses to do so. I think he wants to rather go with Bernard Leach, than follow another Idol, however promising, when he seizes to understand and accept a future long begun.

- Francia Gimbel-Masters

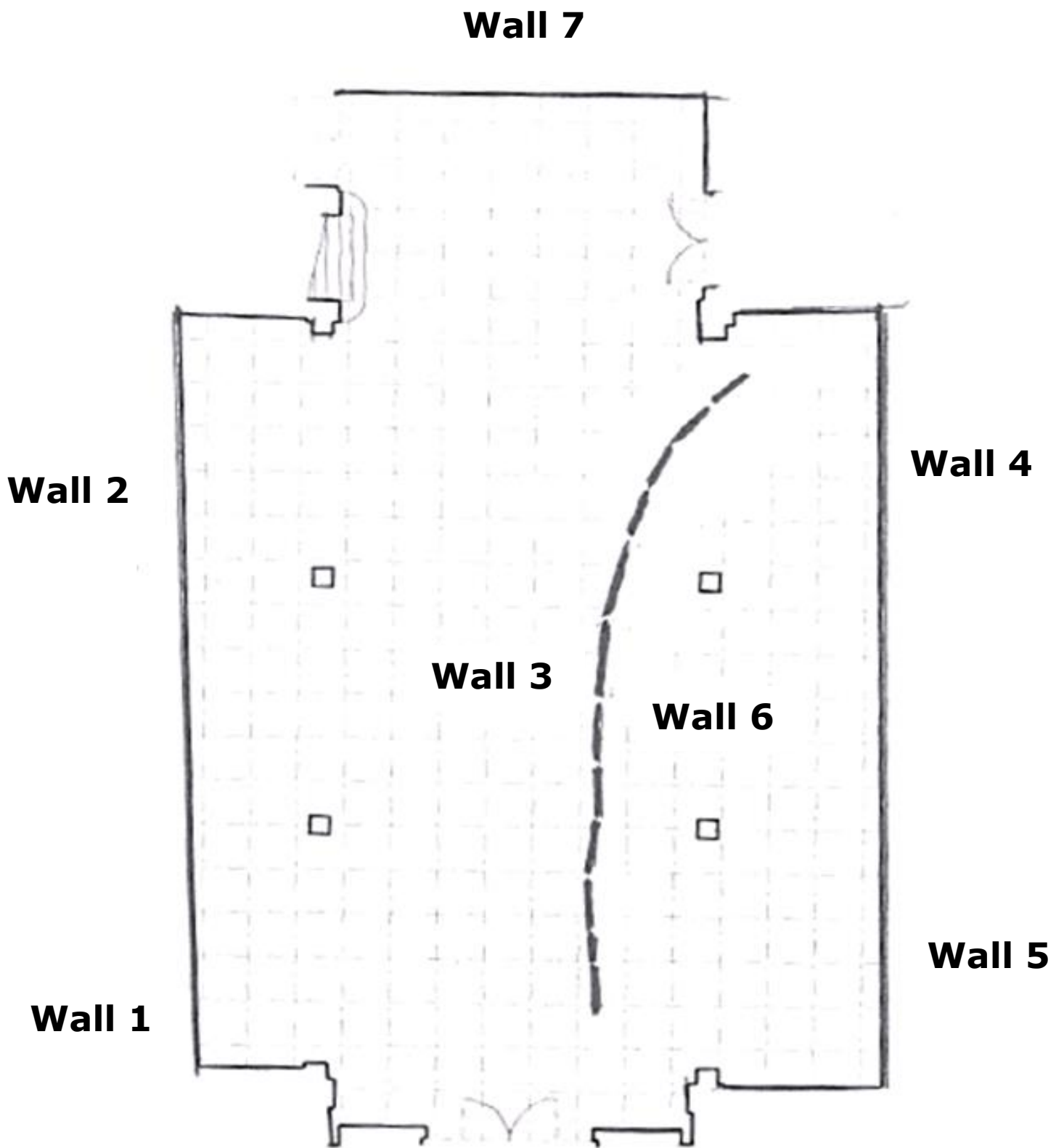
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# Caption List

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# Gallery 1



Document continues.

# Gallery 9

Wall 2

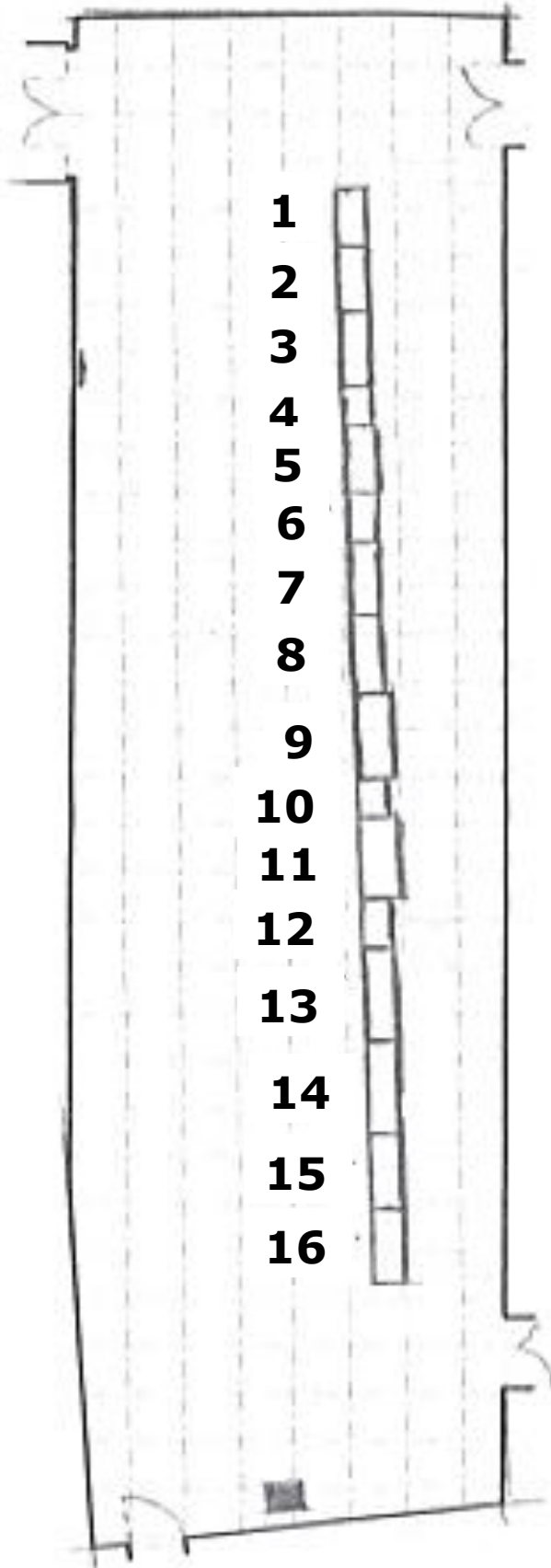
Wall 1



Wall 3

Document continues.

# Gallery 8



Document continues.

# Gallery 1

## Wall 1

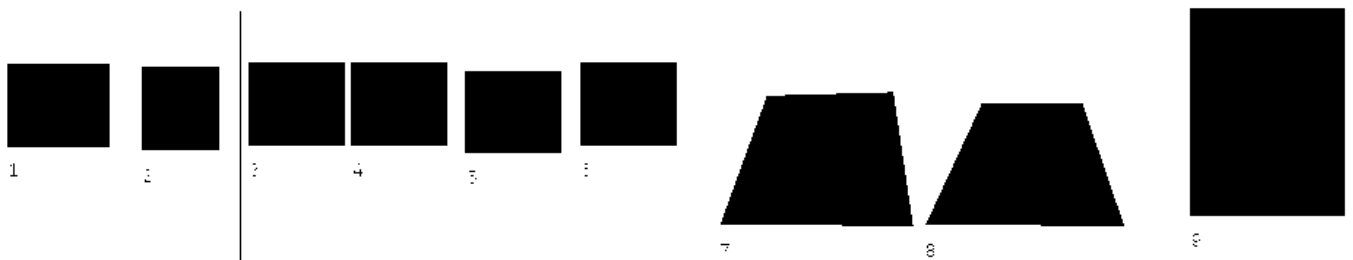
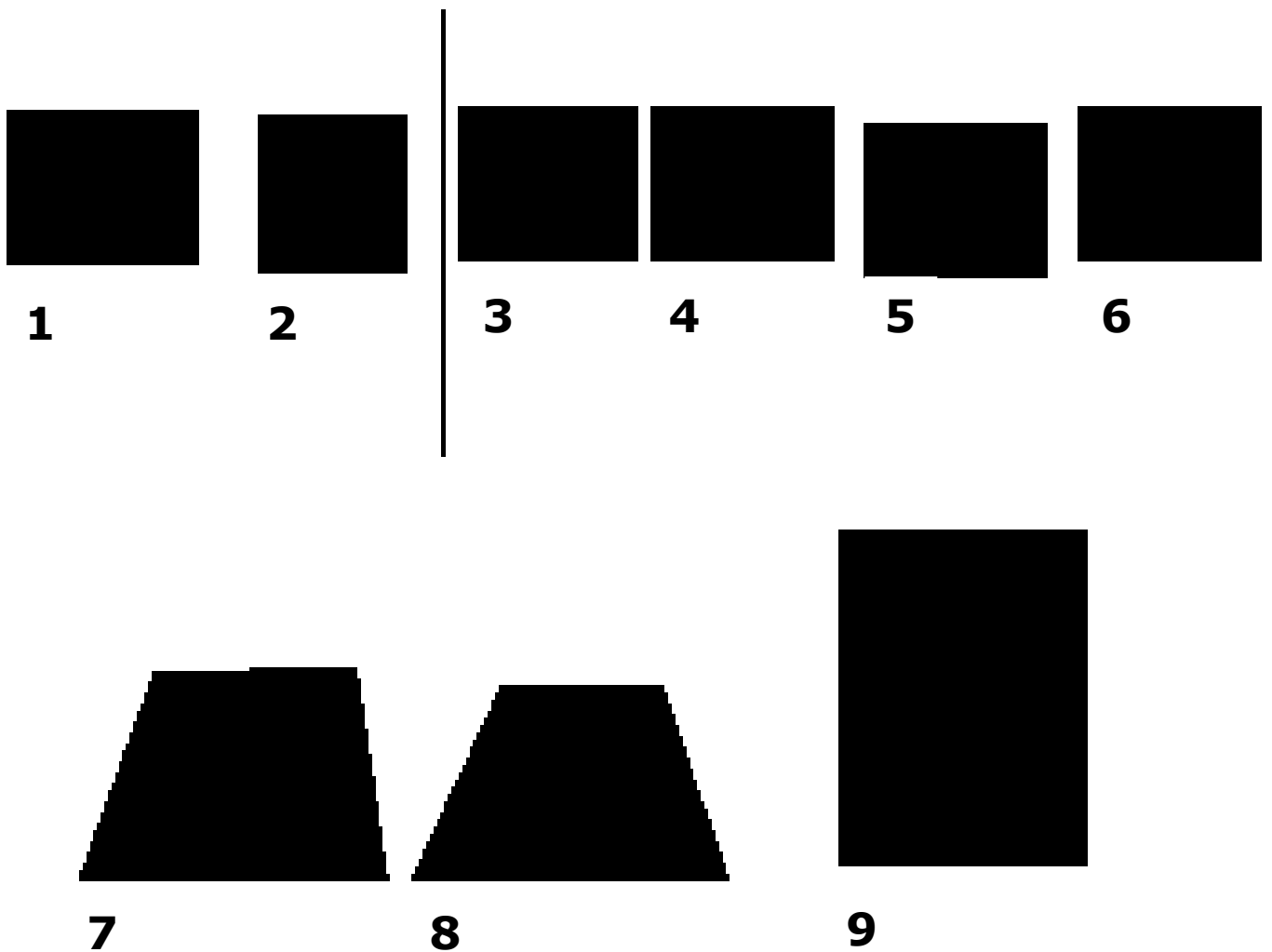


Image has been enlarged and condensed below:



Document continues.

1. Untitled

2018

Oil, gouache and ink on paper

Courtesy the artist; Michael

Werner Gallery, New York and

London; Gladstone Gallery, New

York and Brussels; and TRAMPS

2. Untitled

2017

Oil, gouache and ink on paper

Collection of Jack Bankowsky

3. Untitled

2018

Oil, gouache and ink on paper

Collection of Marguerite

Steed Hoffman

4. Untitled  
2018  
Oil, gouache and ink on paper  
Collection of Gordon VeneKlasen
5. Untitled  
2018  
Oil, gouache and ink on paper  
Collection of Mary and  
Harold Zlot
6. Untitled  
2018  
Oil, gouache and ink on paper  
The Rachofsky Collection
7. Untitled  
2014  
Oil and enamel on linen  
Private collection

Document continues.

8. Untitled

2014

Oil and varnish on fabric

Private collection

9. Schloom

1998

Felt tip pen, pencil, sellotape

and fabric tape on paper

Private collection, Cologne

# Wall 2

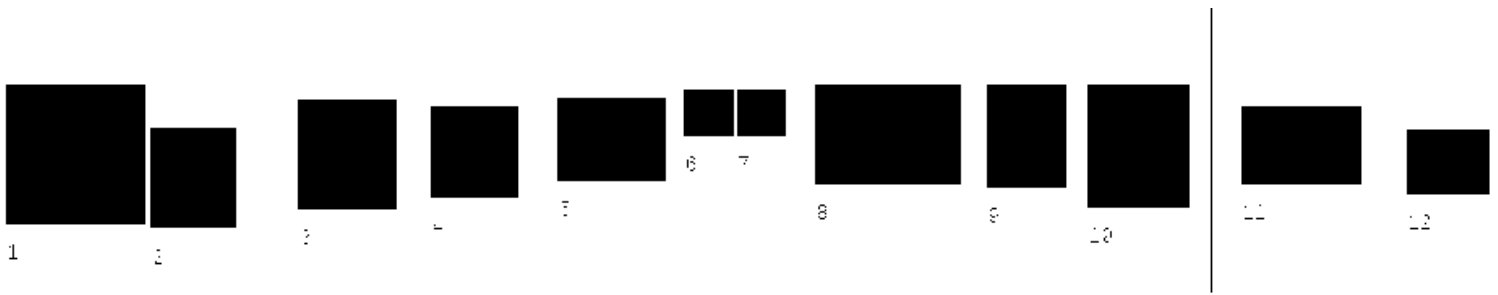
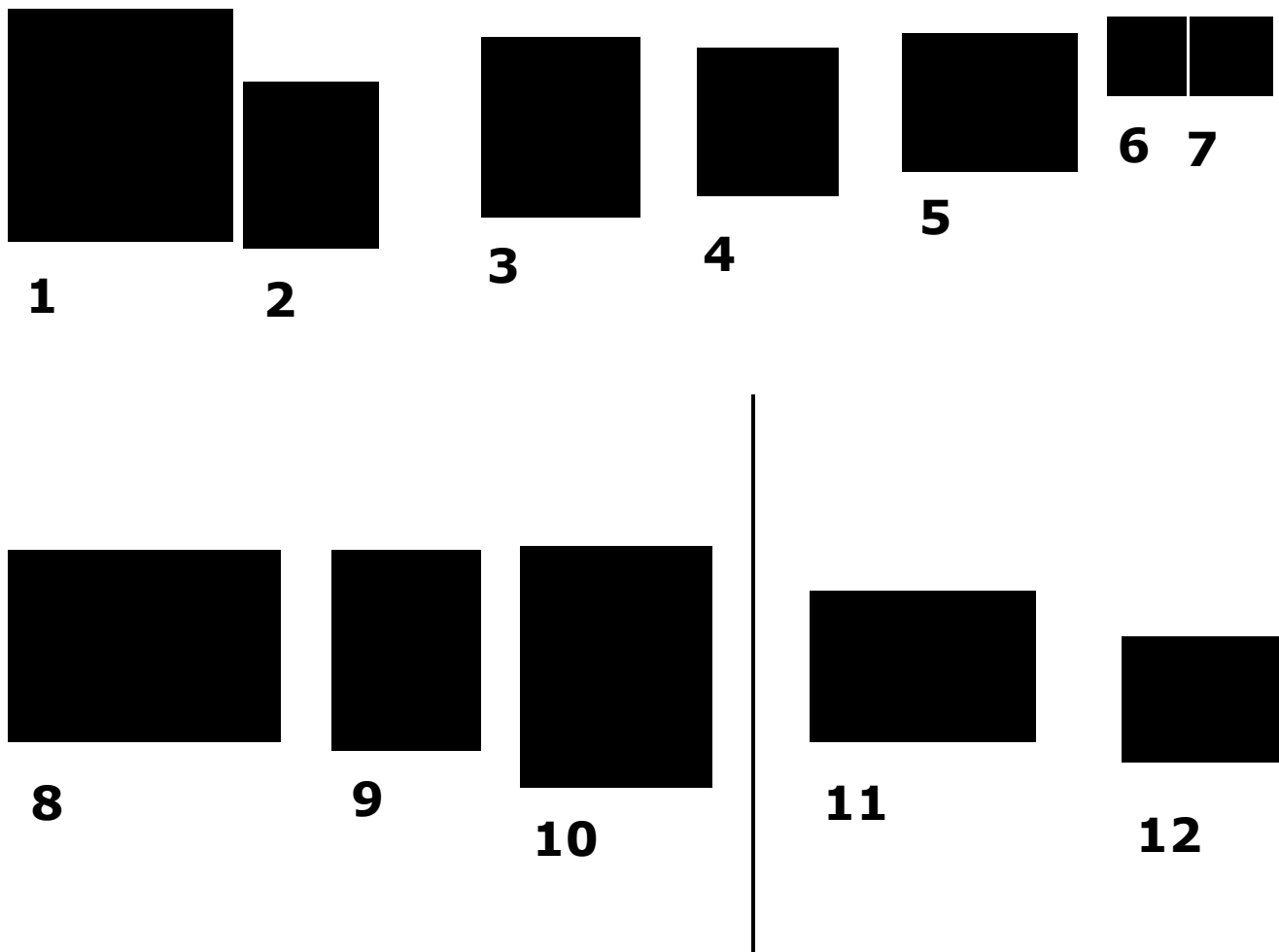


Image has been enlarged and condensed below:



Document continues.



1. Untitled  
2015  
Pencil, oil pastel, oil paint  
and watercolour on paper  
Private collection, New York
  
2. Untitled  
2018  
Oil on linen  
Courtesy the artist; Michael  
Werner Gallery, New York and  
London; Gladstone Gallery, New  
York and Brussels; and TRAMPS
  
3. Untitled  
2004  
Oil and varnished paper on fabric  
The Rachofsky Collection

Document continues.

4. Untitled  
1991  
Acrylic and water-based paint,  
crayon, pencil and wax on paper  
Private collection
  
5. Das Fleisch seiner Knochen  
[The flesh of his bones]  
2002  
Spar varnish, paper on canvas,  
cardboard, watercolour, varnish  
and lacquer  
Slg. Wilhelm Otto Nachf
  
6. Untitled from Hau ab Du Scheusal  
[Get away, you monster]  
2000  
Watercolour on paper  
Private collection

Document continues.

7. Untitled from Hau ab Du Scheusal  
[Get away, you monster]  
2000  
Watercolour on paper  
Private collection
  
8. Untitled  
2010  
Coloured pencil, pencil and  
blueberries on paper  
Collection of Martin and  
Rebecca Eisenberg
  
9. Untitled  
2018  
Oil on linen  
Collection of  
Marguerite Steed Hoffman

Document continues.

10. Untitled

2019

Oil on fabric

Private collection

11. Untitled

2017

Oil, gouache and ink on paper

Roman Family Collection

12. Untitled from Hakelhug

1996

Mixed media on paper

Private collection

Document continues.

# Wall 3

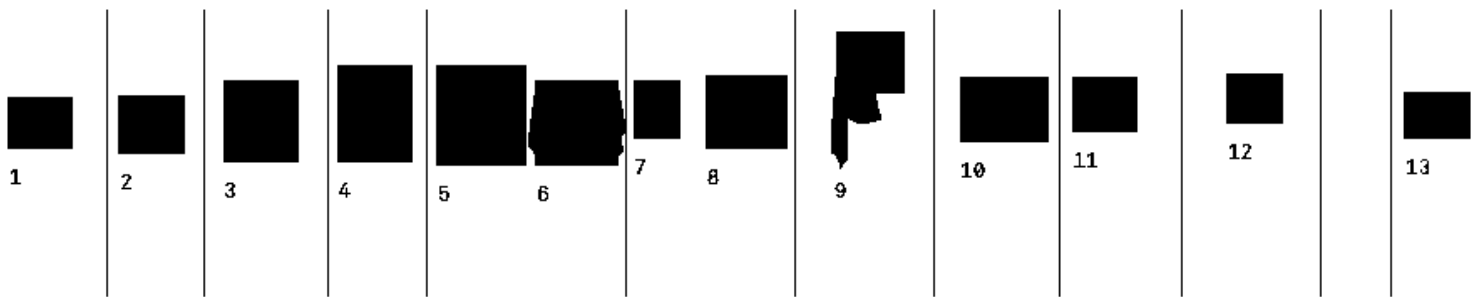
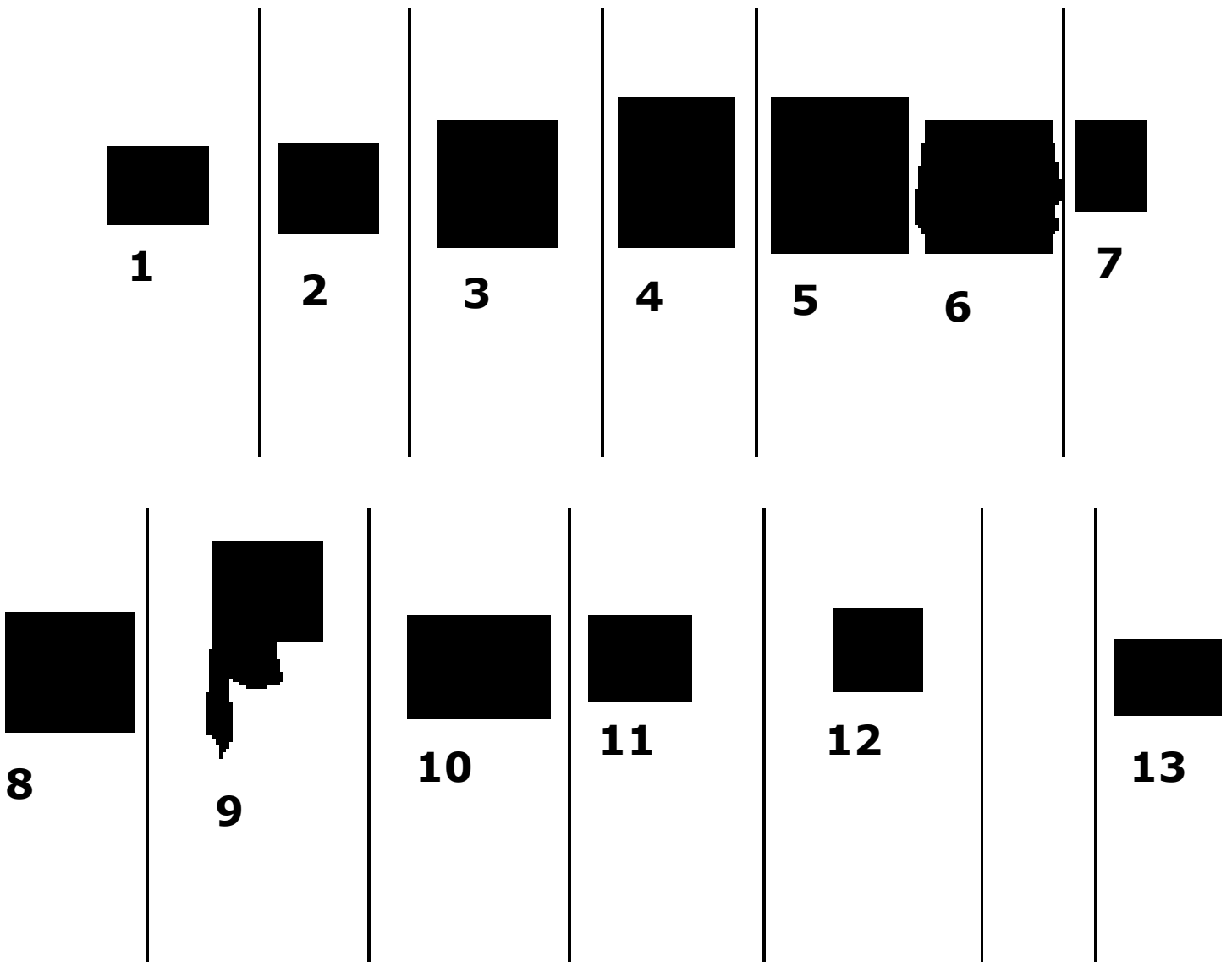


Image has been enlarged and condensed below:



Document continues.

1. Untitled

2018

Oil on linen

Courtesy the artist; Michael

Werner Gallery, New York and

London; Gladstone Gallery, New

York and Brussels; and TRAMPS

2. Untitled

2018

Oil on linen

Courtesy the artist; Michael

Werner Gallery, New York and

London; Gladstone Gallery, New

York and Brussels; and TRAMPS

3. Untitled

2020

Oil on fabric

Collection of the artist

Document continues.

4. Untitled  
2002  
Lambswool on cotton  
Private collection
  
5. Untitled  
2017  
Oil on linen  
Private collection
  
6. Big Ben  
2004  
Synthetic polymer paint, oil,  
plastic wrap, boat varnish and  
fabric on paper on fabric  
The Craig Robins Collection
  
7. Untitled  
2019  
Oil on fabric  
Collection of the artist

Document continues.

8. Untitled

2018

Oil, gold leaf and ink on paper

Courtesy the artist; Michael

Werner Gallery, New York and

London; Gladstone Gallery, New

York and Brussels; and TRAMPS

9. Untitled

2004

Oil and paint on fabric

Collection of Martin and

Rebecca Eisenberg

10. Liebe [Love]

2002

Boat lacquer and gift wrapping

paper on paper on canvas with

fabric border

Private collection



11. Untitled

2019

Oil on fabric

Private collection

12. Untitled

2017

Oil and oil pastel on linen

Private collection

13. Untitled

1981

Ink, watercolour, paper and  
mixed media on paper

Collection of the artist

Document continues.

# Wall 4

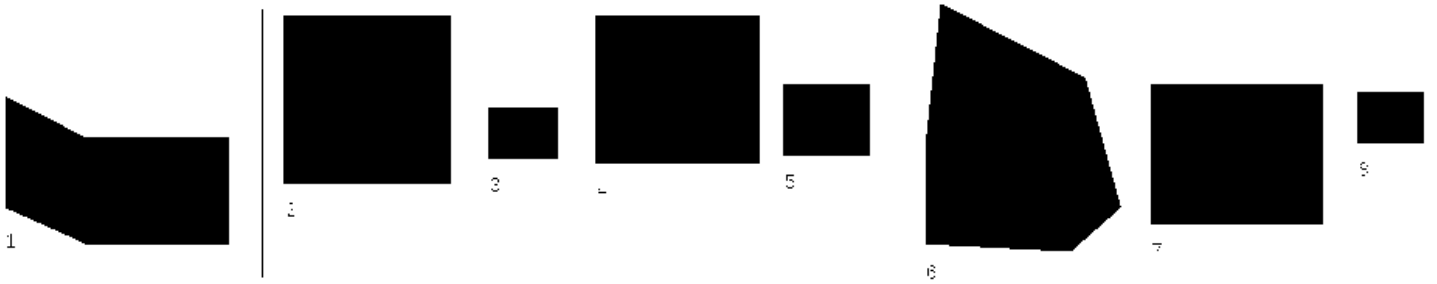
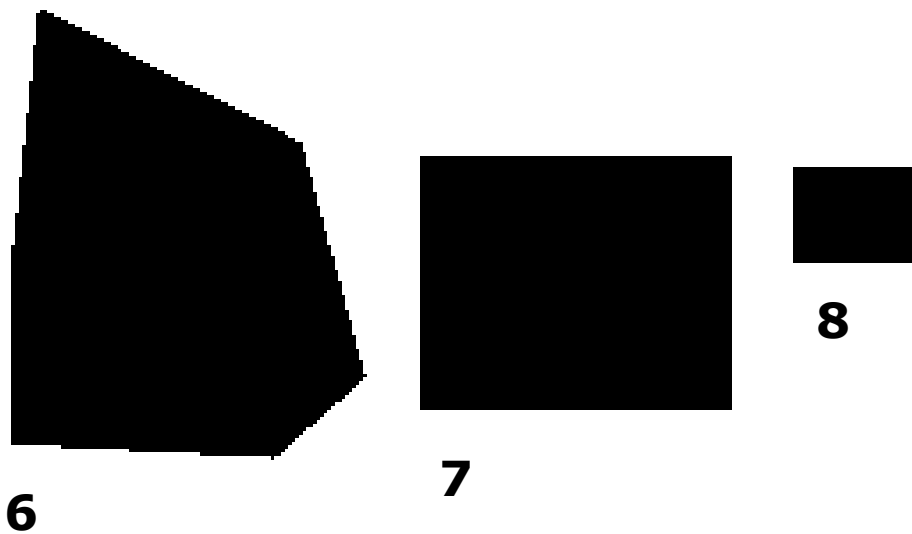
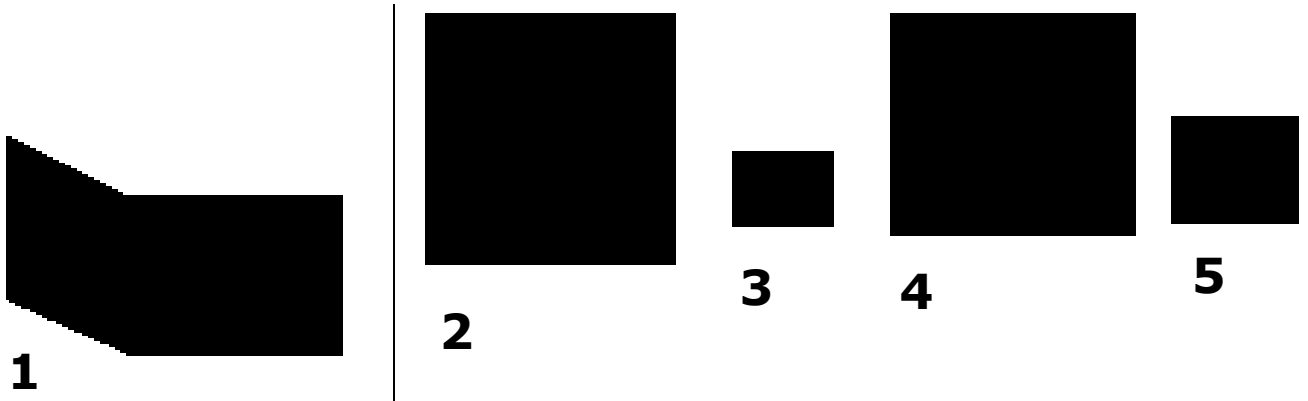


Image has been enlarged and condensed below:



Document continues.

1. Untitled  
2014  
Oil and varnish on fabric  
Private collection
  
2. Untitled  
2014  
Oil and oil pastel on fabric  
Private collection
  
3. Untitled  
1999  
Coloured pencil and pencil on  
paper  
Private collection
  
4. Untitled  
2010  
Coloured pencil, tea, sticker,  
unspun sheep wool and gold  
pigment on paper  
Ringier Collection, Switzerland

Document continues.

5. Gesund werden [Recovering]  
1980  
Ink, coloured pen, coloured pencil, wax crayon, poster tempera, gouache, offset lithograph, cut-and-pasted paper and aluminium foil on paper  
Collection of the artist
  
6. Untitled  
2012  
Synthetic polymer, tempera and varnish on fabric  
Private collection
  
7. Untitled  
1993  
Silhouette on cardboard, parchment, acrylic paint, water-based paint and wax  
Collection of the artist

Document continues.

8. Untitled (Grazing)

2001

Watercolour, gouache and boat  
varnish on paper on canvas

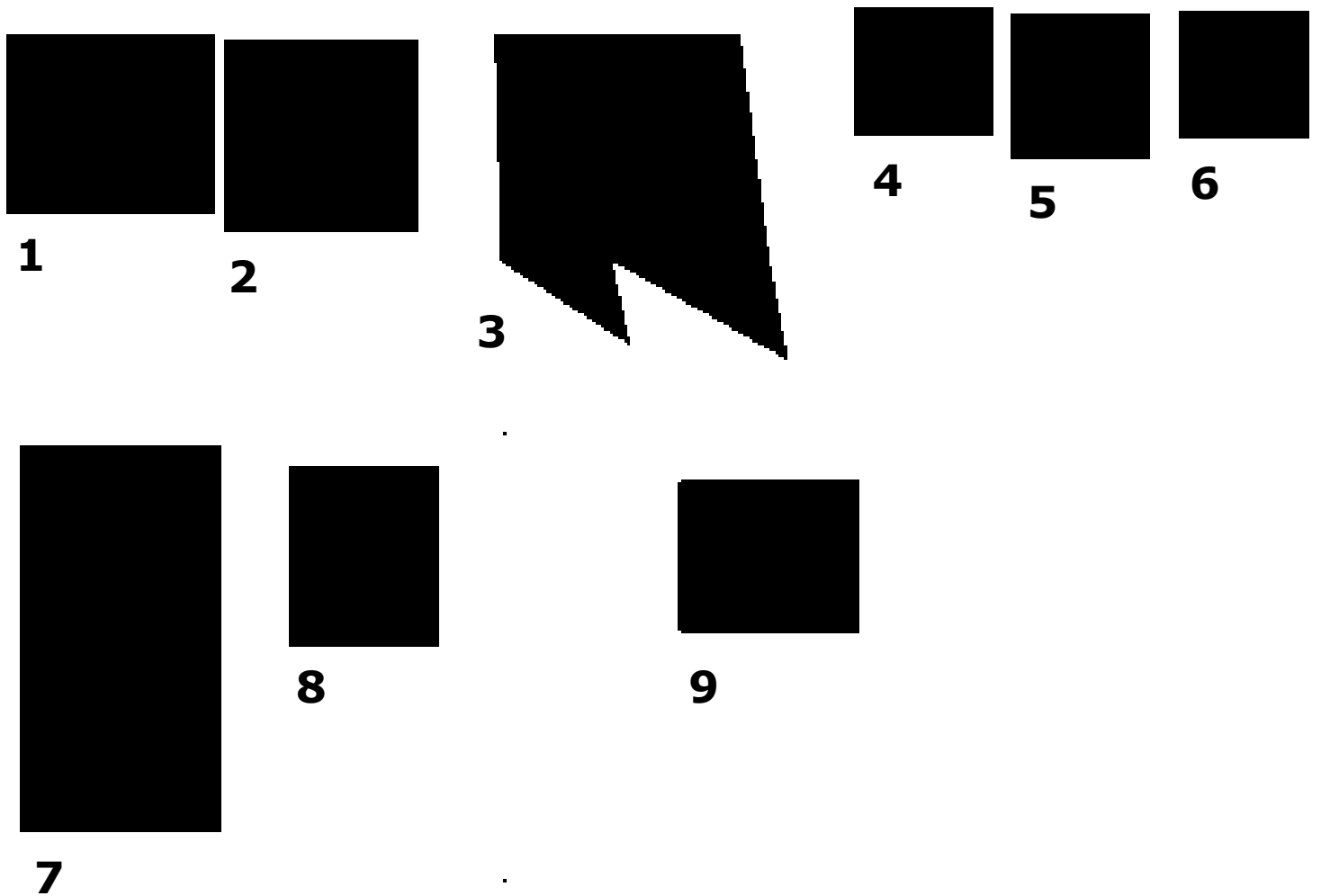
The Craig Robins Collection

Document continues.

# Wall 5



Image has been enlarged and condensed below:



Document continues.

1. Untitled from Solo für eine  
befallene Trompete [Solo for  
an afflicted trumpet]  
2005  
Oil and enamel on fabric  
The Craig Robins Collection
  
2. Untitled  
2017  
Oil on linen  
Private collection, London
  
3. Untitled  
2020  
Oil on fabric  
Collection of the artist
  
4. Untitled  
2018  
Oil on linen  
Private collection, San Francisco

Document continues.

5. Untitled  
2019  
Oil on fabric  
Courtesy the artist and  
Galerie Neu
  
6. Untitled  
2015  
Pencil and coloured pencil  
on paper  
Collection of the artist
  
7. Untitled from Immo  
2003  
Collage, fabric, silk and rayon  
twist fringe, paper  
Ringier Collection, Switzerland
  
8. Untitled  
2018  
Oil on linen  
Collection of Marco Rossi, Torino

Document continues.



9. Untitled

2018

Oil, oil pastel and ink on paper

Private collection

Document continues.

# Wall 6

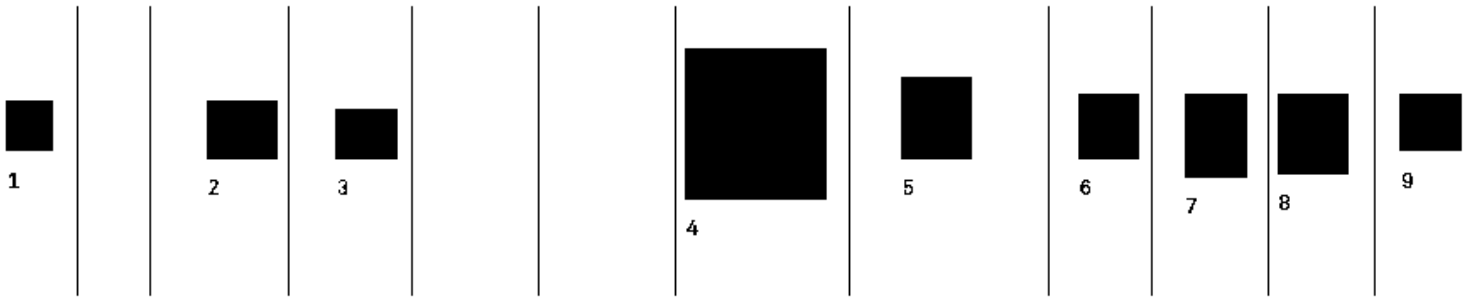
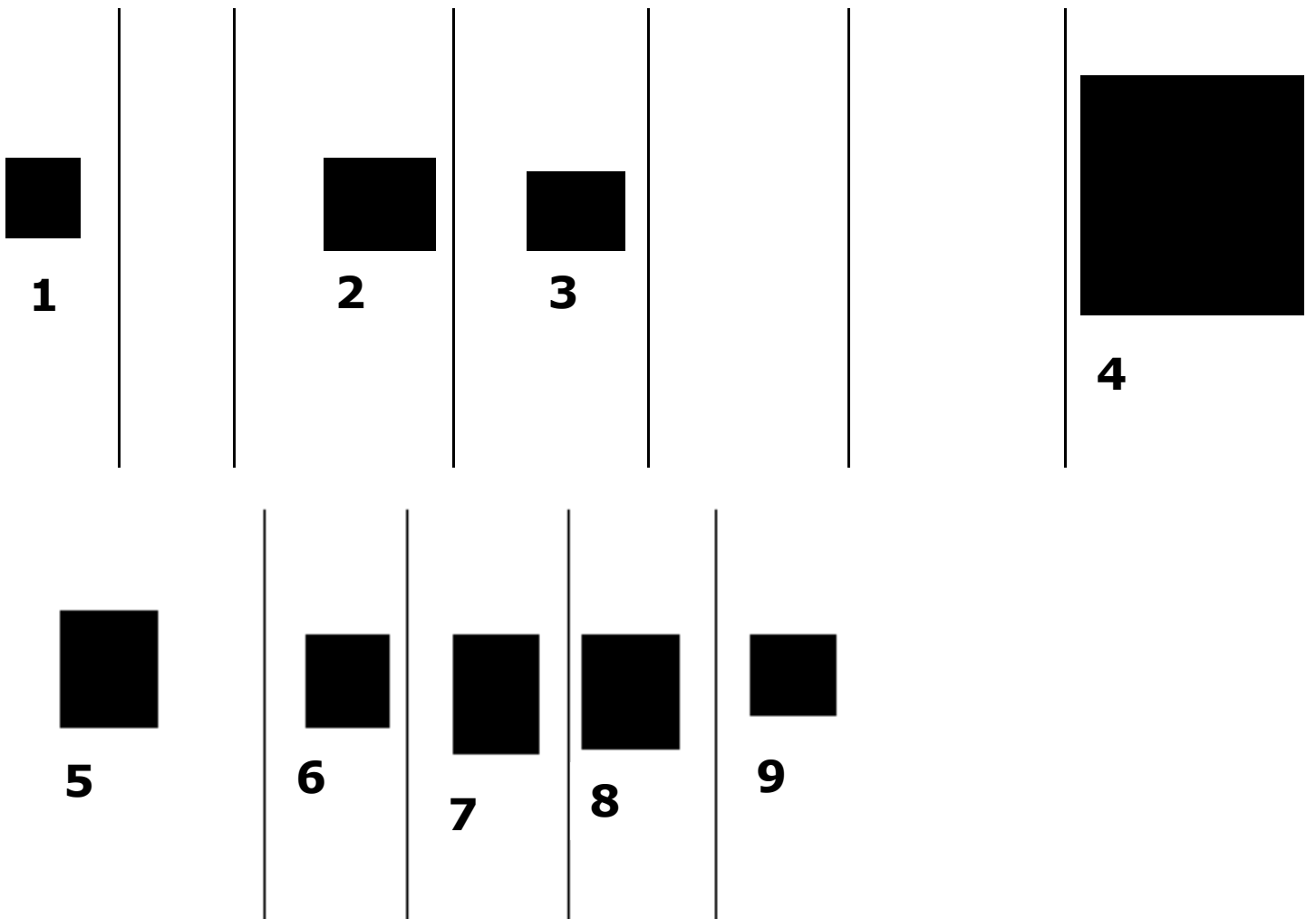


Image has been enlarged and condensed below:



Document continues.

1. Untitled  
2017  
Oil on linen  
Private collection
  
2. Die Beziehung = dreier Personen  
[The relationship = three people]  
1981  
Poster tempera, watercolour,  
ink and collage on paper in  
artist's frame  
Private collection, USA
  
3. Der zweifelnde Thomas  
[Doubting Thomas]  
2002  
Boat lacquer, paper on canvas,  
lacquer and varnish  
The Sandra and Giancarlo  
Bonollo Collection

Document continues.

4. Untitled  
2015  
Oil, varnish and oil crayon  
on fabric  
Cranford Collection, London
  
5. Untitled  
2018  
Oil on linen  
Collection of Beth Swofford
  
6. Der beste Ausweg  
[The best way out]  
2002  
Enamel, cut paper, offset  
lithograph, gouache, boat varnish  
and scorch marks on paper on  
canvas with fabric border  
Roman Family Collection

Document continues.

7. Saint Nicholas of Myra

2002

Boat lacquer, lacquer,  
watercolour and varnish on  
paper mounted on canvas

Private collection, Switzerland

8. Untitled

2017

Oil on linen

Courtesy the artist; Michael

Werner Gallery, New York and

London; Gladstone Gallery, New

York and Brussels; and TRAMPS

9. Untitled

2018

Oil on linen

Private collection, Switzerland

## Wall 7

1



Image has been enlarged and condensed below:



**1**



**2**



**3**



**4**

Document continues.

1. Untitled  
2018  
Oil and ink on paper  
Roman Family Collection
  
2. Untitled  
2014  
Oil and varnish on fabric  
Private collection
  
3. Untitled  
1997  
Felt tip pen and pencil on  
packing paper, sellotape  
Courtesy Gladstone Gallery,  
New York and Brussels
  
4. Untitled  
2019  
Oil on fabric  
Collection of the artist

Document continues.

## **Ground floor back corridor**

Selection of materials from the  
artist's studio

1960s–present

Cardboard, fabric, wool and mixed  
media masks and shadow puppets;  
photographs; printed exhibition  
invitations and posters; record  
sleeves; ink, pencil, coloured  
pencil and mixed media works on  
paper

Collection of the artist

Document continues.



# Gallery 9

## Wall 1



Image has been enlarged and condensed below:



Document continues.

1. Untitled  
2004  
Spray enamel on silk  
Collection of Beth Swofford
  
2. Untitled (Olympic Gestures)  
1985  
Coloured pencil, pencil, tempera,  
collage and faeces on paper  
Collection of the artist
  
3. Untitled  
1993  
Black and white photograph  
Collection of the artist
  
4. Oxshott  
1990  
Paint and collage on paper  
Private collection

Document continues.

## Wall 2

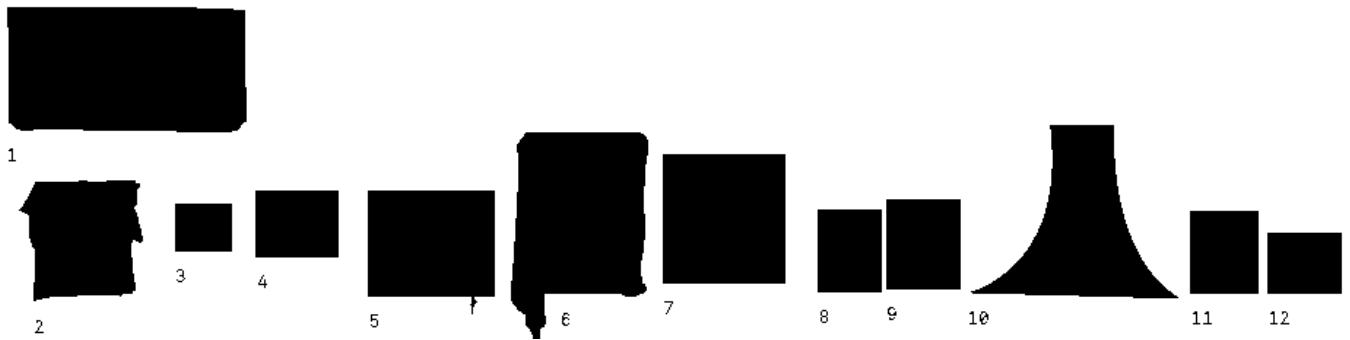
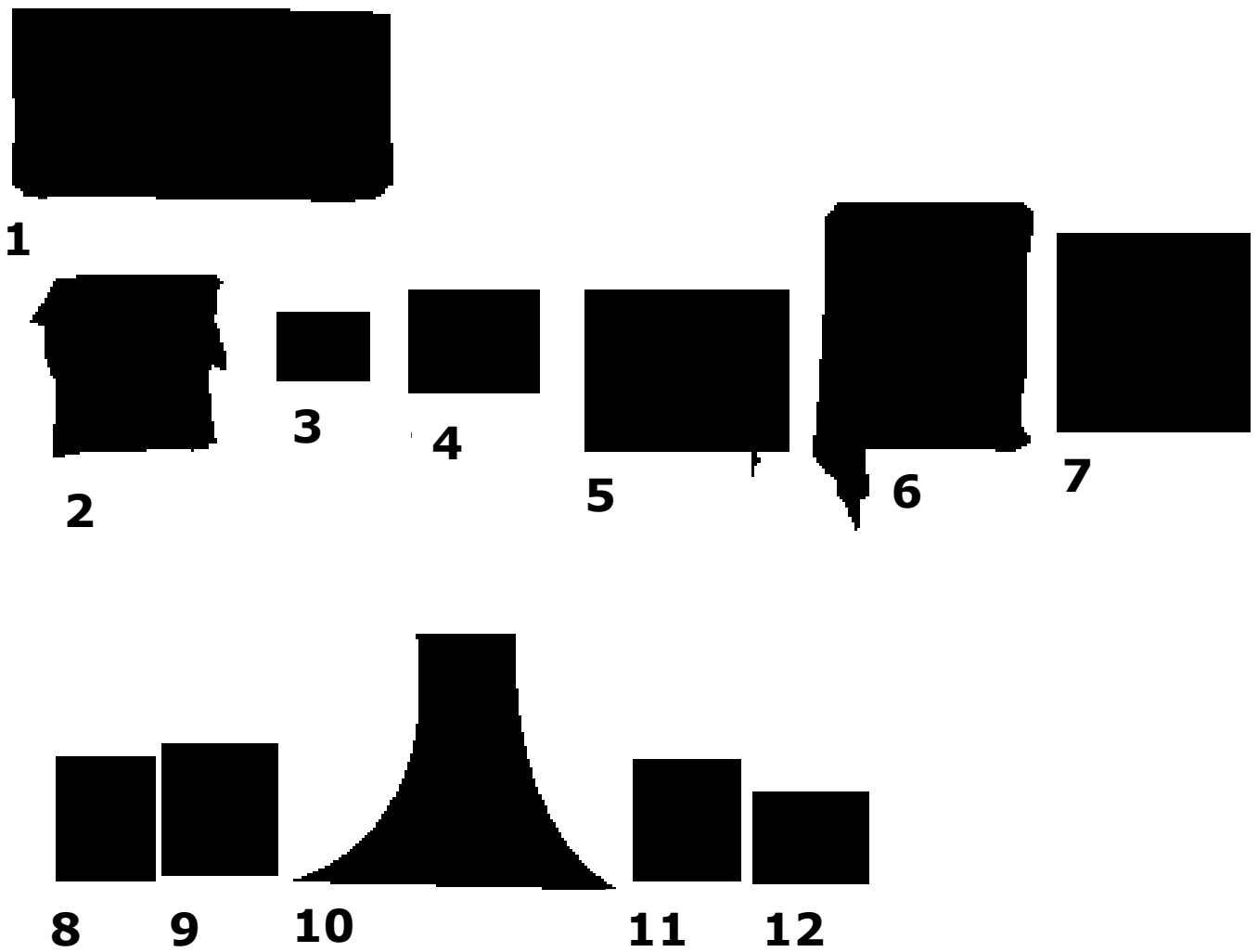


Image has been enlarged and condensed below:



Document continues.

1. Toralfs Linderung durch die neue Geborgenheit, die die Eltern erfanden [Toralf's relief from the new feeling of security that his parents fabricated]

1998

Cotton and felt

The Craig Robins Collection

2. Untitled from Solo für eine befallene Trompete [Solo for an afflicted trumpet]

2005

Synthetic polymer paint, poster tempura, plastic foil and fabric on fabric

The Craig Robins Collection

Document continues.

3. Norma and Heather

1983

Watercolour, poster tempera and  
pencil on paper mounted on silk

Collection of the artist

4. Untitled

c. 1978–79

Watercolour and pen on paper

5. Untitled

2007

Oil, latex and dispersion  
on fabric

Slg. Wilhelm Otto Nachf

6. Untitled from Solo für eine  
befallene Trompete [Solo for  
an afflicted trumpet]  
2005  
Enamel, oil, acrylic and  
iridescent pigment on fabric  
draped over wood stretcher frame  
The Craig Robins Collection
  
7. Untitled  
2010  
Oil and enamel on wool  
Collection of Margaret and  
Daniel S. Loeb
  
8. Untitled  
2016  
Layout felt tip pen on paper  
Courtesy the artist and Gladstone  
Gallery, New York and Brussels

Document continues.

9. Abend [Evening]

2018

Oil on linen

Courtesy the artist; Michael

Werner Gallery, New York and

London; Gladstone Gallery, New

York and Brussels; and TRAMPS

10. Untitled

2014

Pencil, oil crayon and wet crayon

on paper, collage and linseed oil

on paper

Collection of Gordon VeneKlasen

11. Untitled

2015–16

Pencil and coloured pencil

on paper

Ringier Collection, Switzerland

Document continues.

12. Bernard Leach

Sleep in the Hills (My son David)

1918

Ink wash on paper

Victoria and Albert Museum

Document continues.



# Wall 3

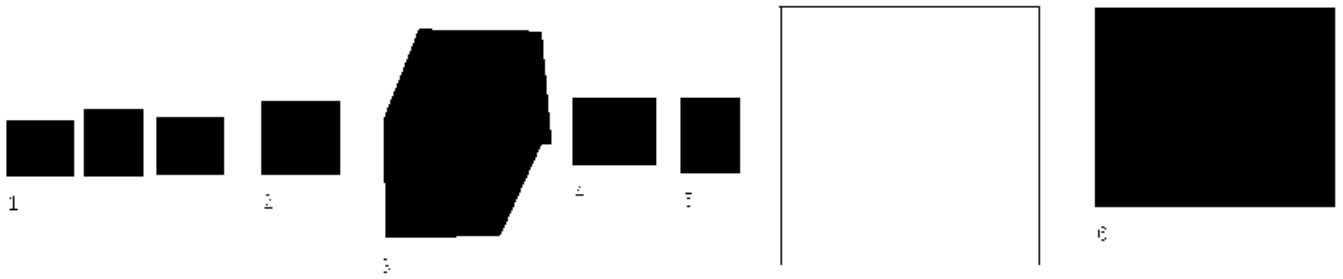
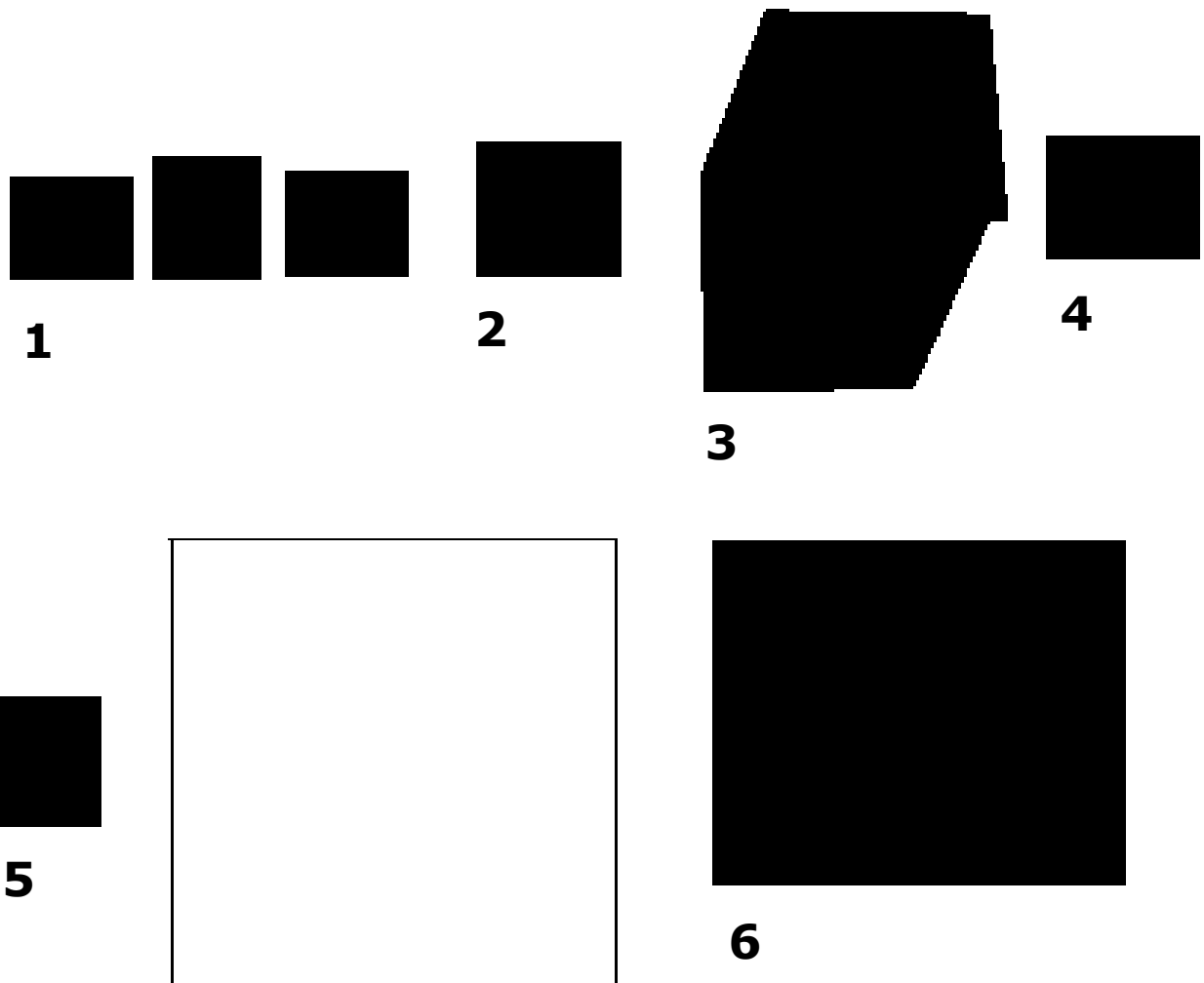


Image has been enlarged and condensed below:



Document continues.

1. Uwe: auf guten Rat folgt  
Missetat [Uwe: good advice  
follows iniquity]  
1994  
Coloured pencil and gouache  
on paper  
In three parts  
Collection of Daniel Buchholz  
and Christopher Müller
  
2. Untitled  
2017  
Oil on linen  
Private collection
  
3. Untitled  
2014  
Oil, oil crayon, enamel and  
acrylic medium on fabric  
Collection of the artist

Document continues.

4. Untitled  
2017  
Ink and pencil on paper  
Private collection
  
5. Untitled  
2018  
Oil on linen  
Collection of Aiki Martinou
  
6. Untitled  
2014  
Coloured pencil and felt tip pen  
on paper  
Roman Family Collection

Table:

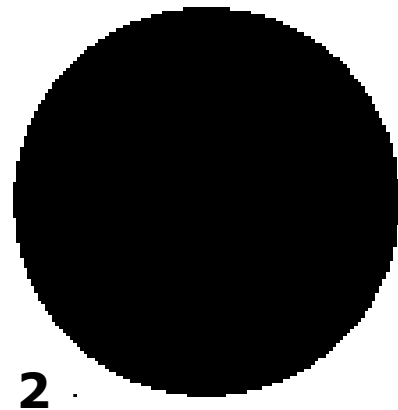
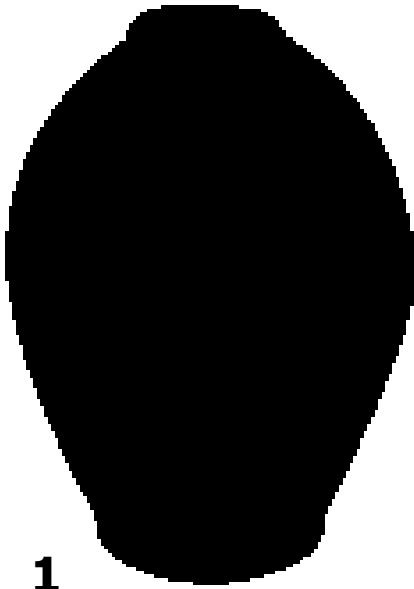
Selection of drawings  
1970s–present  
Ink, pencil, coloured pencil  
and mixed media on paper  
Collection of the artist

Document continues.

## Gallery 8

### Display Cases

1.



1. Bernard Leach

Vase: Solomon Amongst the Lilies

1926

Stoneware with grey glaze

and brown decoration

Leicester Arts and Museums

Service

Document continues.

## 2. Bernard Leach

Dish

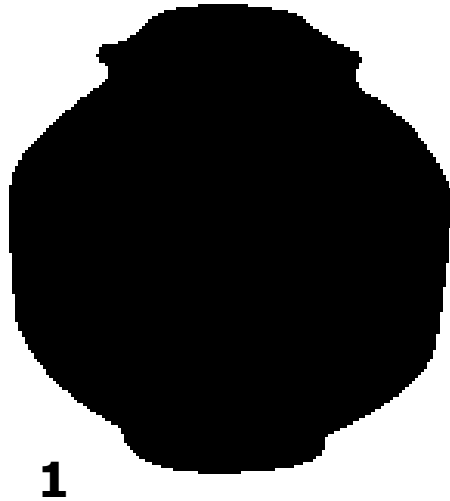
1926

Earthenware with brushed slip  
decoration

Crafts Study Centre, University  
for the Creative Arts

Document continues.

**2.**



1. Bernard Leach

Jar and cover

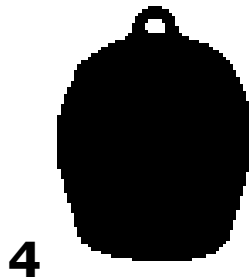
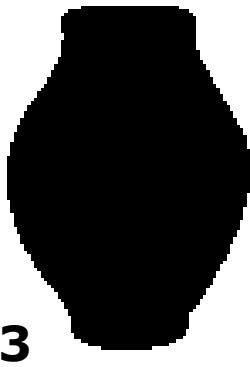
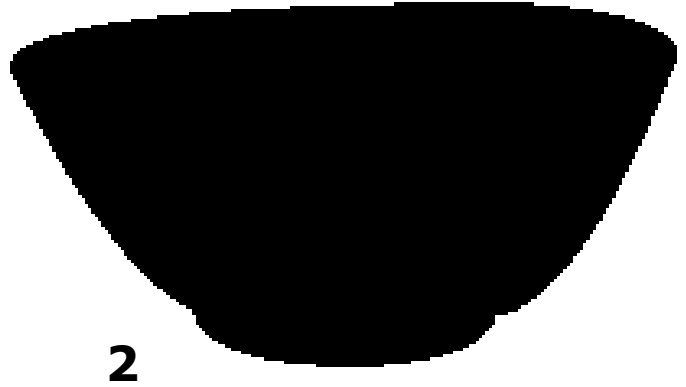
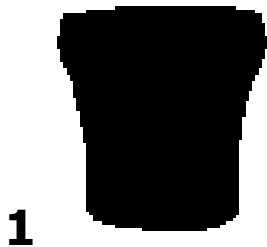
1960s

Stoneware with tenmoku glaze

Collection of Alistair Hawtin

Document continues.

**3.**



1. Bernard Leach

Vase, 1913

Raku with white blue and red  
glaze and incised decoration

Victoria and Albert Museum

Document continues.

2. Bernard Leach

Bowl

1940

Porcelain with cream, beige  
and black glaze and Korean  
washerwoman decoration

Victoria and Albert Museum.

Given by Miss Madeline Whyte

3. Bernard Leach

Vase

1923

Earthenware with slip  
and incised tree decoration

Ar fenthyg gan / Lent by

Amgueddfa Cymru –

National Museum Wales



4. Bernard Leach

Honey jar and cover

1964

Stoneware with incised decoration

Ar fenthyg gan / Lent by

Amgueddfa Cymru –

National Museum Wales

4.



1. Bernard Leach

Three-tiered jug

1912/13

Stoneware with white glaze  
and brushed butterfly and flower  
decoration

Crafts Study Centre, University  
for the Creative Arts

Document continues.

2. Bernard Leach

Tile

c. 1928

Fireclay with white glaze  
and brushed oxide bell flower  
decoration

Crafts Study Centre, University  
for the Creative Arts

3. Bernard Leach

Brooch

1935

Earthenware brooch in silver  
mount with bell flower decoration

Private collection

Document continues.

5.



1. Bernard Leach

Tea caddy

c. 1924

Stoneware with Tessha glaze

overall

Crafts Study Centre, University

for the Creative Arts

Document continues.

2. Bernard Leach

Jug

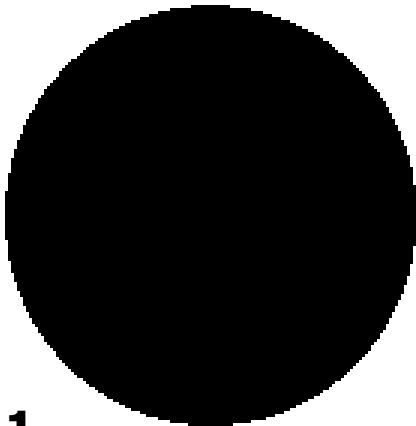
c. 1960

Reduced stoneware with light  
olive ash glaze

Crafts Study Centre, University  
for the Creative Arts

Document continues.

6.



1



2

1. Bernard Leach  
Dish  
1936  
Stoneware with incised  
fish decoration  
Leicester Arts and  
Museums Service

Document continues.

2. Attributed to Bernard Leach

Teapot

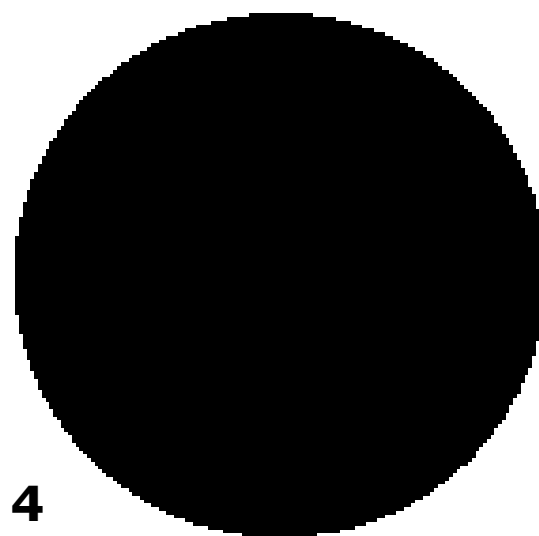
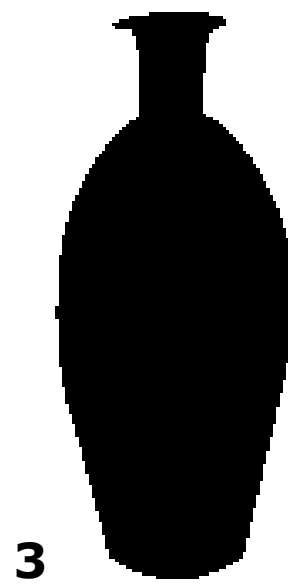
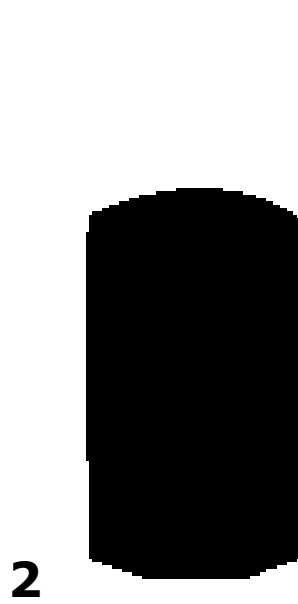
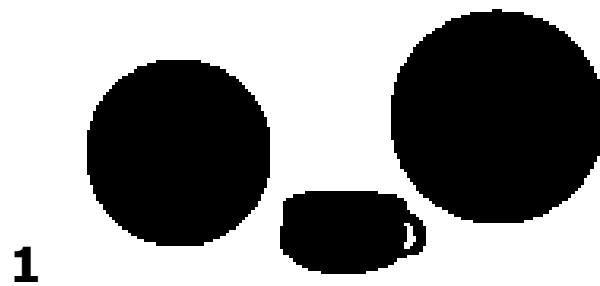
c. 1945

Stoneware with translucent glaze  
and dark olive slip decoration

Collection of Alistair Hawtin

Document continues.

7.



Document continues.



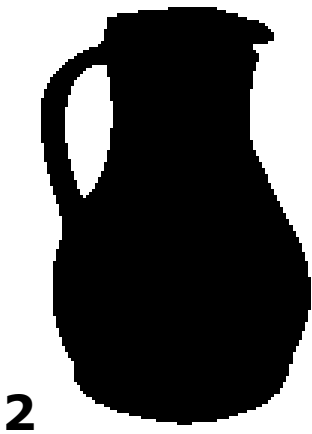
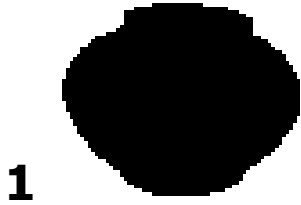
1. Bernard Leach  
Cup, saucer & plate  
1920s  
Stoneware with grey ash glaze and  
brushed decoration  
The Syndics of the Fitzwilliam  
Museum, University of Cambridge

3. Bernard Leach  
Bottle  
1940s–70s  
Porcelain with translucent glaze  
The Syndics of the Fitzwilliam  
Museum, University of Cambridge

4. Bernard Leach  
Dish  
c. 1934  
Earthenware with slip-trailed  
decoration  
The Syndics of the Fitzwilliam  
Museum, University of Cambridge

Document continues.

8.



1. Bernard Leach

Jar

1936

Stoneware with dark brown glaze

Leicester Arts and

Museums Service

Document continues.

2. Bernard Leach

Jug

1953 (April)

Stoneware with grey glaze and  
brushed and incised decoration

Crafts Study Centre, University  
for the Creative Arts

3. Bernard Leach

Dish

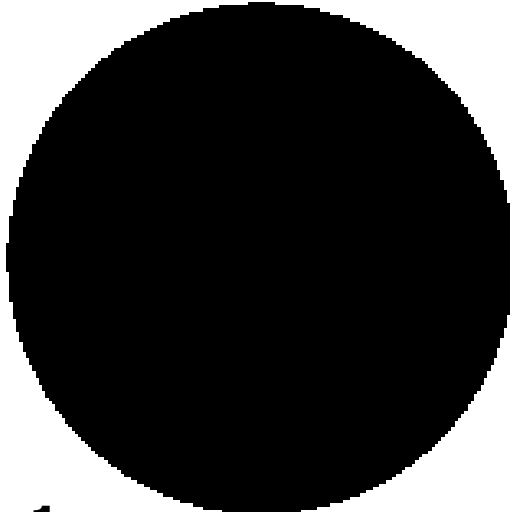
1935

Stoneware with celadon glaze and  
brushed swallow decoration

Crafts Study Centre, University  
for the Creative Arts

Document continues.

9.



1



2

1. Bernard Leach

Dish

1932

Earthenware with brushed slip

shadow puppet decoration

Crafts Study Centre, University

for the Creative Arts

Document continues.

2. Bernard Leach

Buttons

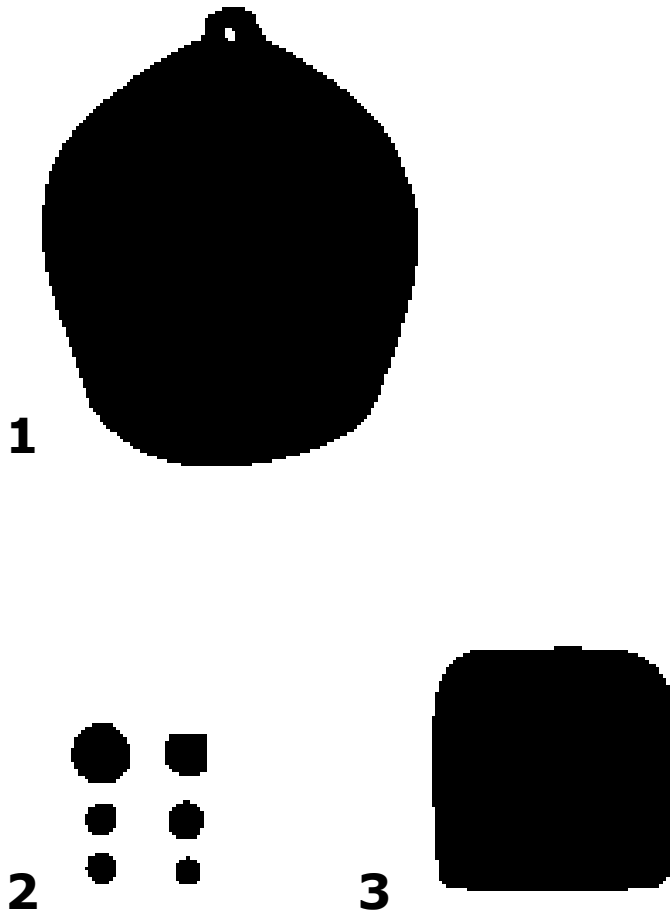
1930s–50s

Stoneware buttons with  
various glazes

Private collection

Document continues.

10.



1. Bernard Leach

Lidded Jar

1960

Stoneware with tenmoku glaze

Crafts Study Centre, University

for the Creative Arts

Document continues.

2. Bernard Leach

Buttons

1930s–50s

Stoneware buttons

with various glazes

Private collection

3. Bernard Leach

Square plaque

1935

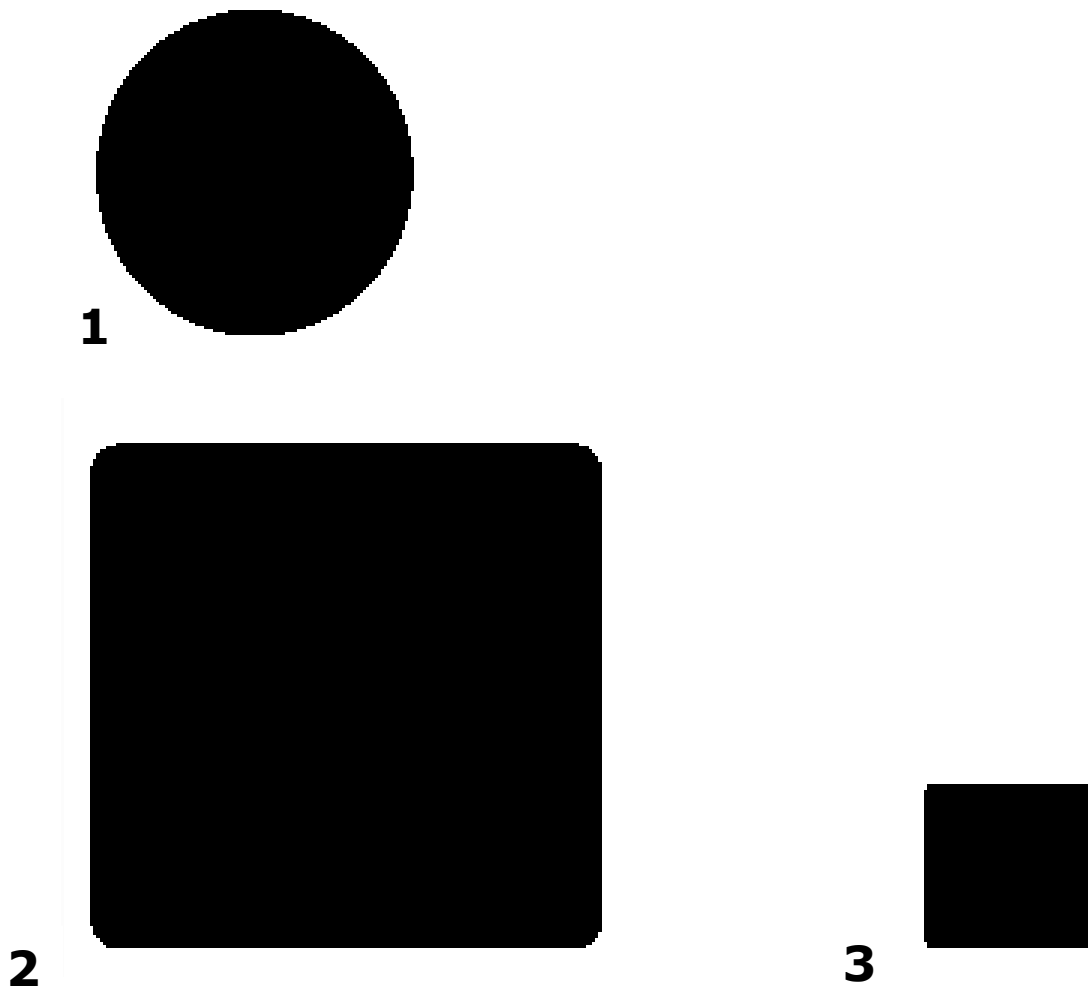
Slipware with dark brown glaze

and yellow and brown decoration

Crafts Study Centre, University

for the Creative Arts

**11.**



1. Bernard Leach

Dish

1920s

Earthenware with brushed slip decoration

Crafts Study Centre, University

for the Creative Arts

Document continues.



2. Bernard Leach

Tile panel

1938

Stoneware with oatmeal glaze  
and brown decoration

Victoria and Albert Museum.

Given by Bernard Leach

3. Bernard Leach

Conjoined fish tile

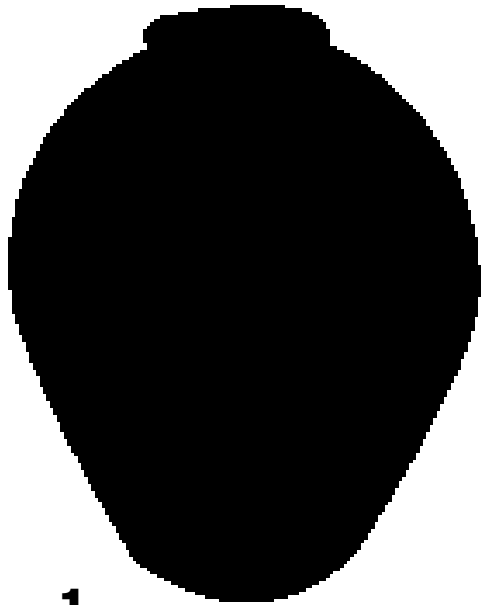
1936

Stoneware with black slip  
and incised decoration

Collection of Alistair Hawtin

Document continues.

**12.**



**1**



**2**

1. Bernard Leach

Large Jar

1948/52

Stoneware with speckled ground  
and tree of life decoration

British Council Collection

Document continues.

2. Bernard Leach

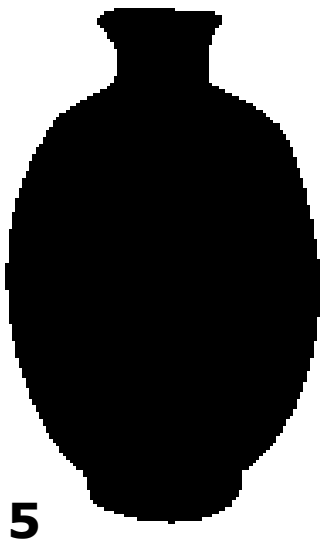
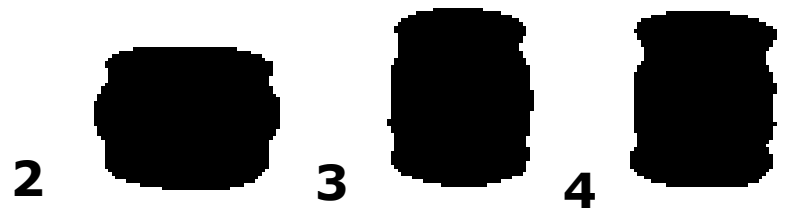
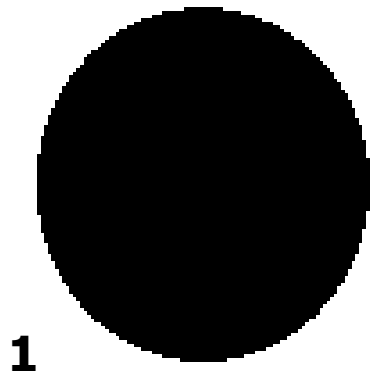
Bowl

c. 1930

Stoneware bowl with black slip  
and brush decoration

Ceramics Collection, School  
of Art Museum and Galleries,  
Aberystwyth University

13.



Document continues.

1. Bernard Leach

c. 1925

Raku vase in white body with  
blue, yellow and green pigment  
decoration

Ceramics Collection, School  
of Art Museum and Galleries,  
Aberystwyth University

2. Bernard Leach

Pot

c. 1925

Raku vase in white body with  
blue, yellow and green pigment  
decoration

Ceramics Collection, School  
of Art Museum and Galleries,  
Aberystwyth University

3. Bernard Leach

Vase

c. 1925

Raku vase in white body with blue, yellow and green pigment decoration

Ceramics Collection, School of Art Museum and Galleries, Aberystwyth University

4. Bernard Leach

Vase

c. 1925

Raku vase in white body with blue, yellow and green pigment decoration

Ceramics Collection, School of Art Museum and Galleries, Aberystwyth University

5. Bernard Leach

Bottle

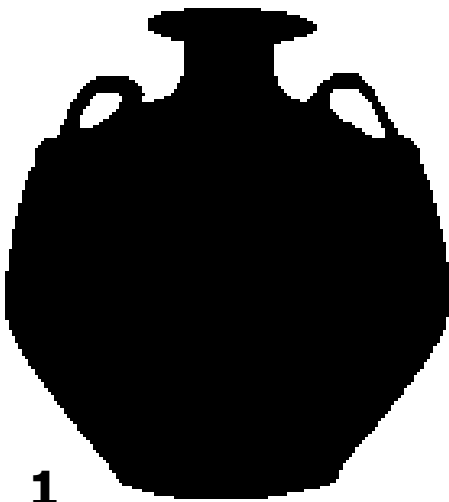
1966–67

Stoneware with slip decoration  
and transparent glaze

Crafts Study Centre, University  
for the Creative Arts

Document continues.

**14.**



1. Bernard Leach

Vase

c. 1955

Stoneware with incised decoration

Tate: Accepted by HM Government

in lieu of inheritance tax and

allocated to Tate, 2005

Document continues.



2. Bernard Leach

Square dish

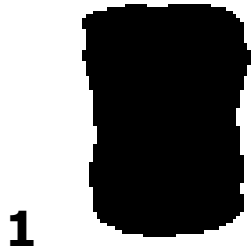
1950

Porcelain with brushed  
decoration, possibly depicting  
the haiman wild flower or fish  
hanging up to dry

Crafts Study Centre, University  
for the Creative Arts

Document continues.

**15.**



1. Bernard Leach

Jar

1917

Raku with trailed red and blue  
slip decoration

Crafts Study Centre, University  
for the Creative Arts

Document continues.

2. Bernard Leach

Tile

1935

Reduced stoneware with black slip  
and incised bird decoration

Tate: Accepted by HM Government  
in lieu of inheritance tax and  
allocated to Tate, 2005

3. Bernard Leach

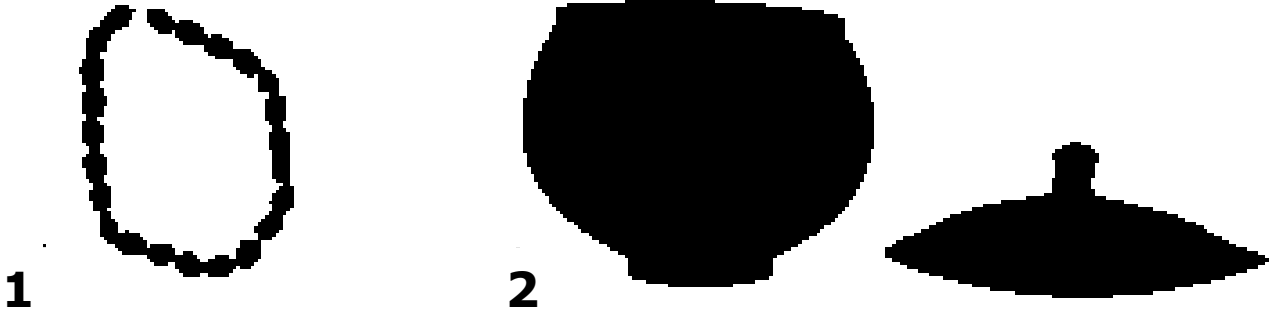
Vase

1920s–30s

Earthenware with brushed slip  
decoration

Crafts Study Centre, University  
for the Creative Arts

**16.**



1. Bernard Leach

Necklace

1950s

Porcelain beads shaped like  
cowrie shells with celadon glaze

Private collection

Document continues.

2. Bernard Leach

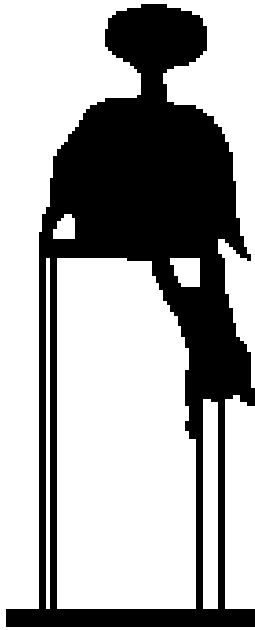
Lidded pot

c. 1935

Reduced stoneware with brushed  
decoration

Tate: Accepted by HM Government  
in lieu of inheritance tax and  
allocated to Tate, 2005

Document continues.



Kai Althoff

Untitled

2011

Fabric, India ink, oil, wool  
and modelling clay on iron and  
wood base

Private collection

Document continues.

## **Wall**

Kai Althoff

Untitled

c. 1969

Felt tip pen on paper

Collection of the artist

## **Display Cases**

Designed by Kai Althoff

2020

Steel, wood, glass,

wax and paint

Display Case fabric

Travis Meinolf

Woven textile

2020

Wool, alpaca wool, silk,

mixed media

Private collection

Document continues.

## **Generously supported by:**

The Kai Althoff Exhibition Circle:

Michael Werner Gallery

Gladstone Gallery

Oliver Haarmann

Marguerite Steed Hoffman

Lietta & Dakis Joannou

The Klimt Charitable Trust

Galerie Neu, Berlin

Idan & Batia Ofer

Ellen and Michael Ringier

Emmanuel Roman

Marco Rossi

Allan Schwartzman

Beth Swofford

TRAMPS New York and London

and those who wish to remain anonymous

With additional thanks to Craig Robins

Document continues.





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