

THE GUGGENHEIM MUSEUM BILBAO

presents on January 22, 2013

# Stories of **History**



GUGGENHEIM BILBAO

# *Stories of History*

- **Opening date:** January 22 - May 19, 2013
- **Curator:** Petra Joos
- **Location:** Galleries 305, 306, 307

The presentation *Stories of History* compares and contrasts two important works from the Guggenheim Museum Bilbao Collection, created by Cy Twombly and Georg Baselitz. Both are personal narratives that revisit historical figures from two chronologically distant periods, using a language charged with gesturality yet unrelated to the *Expressionisms*.

In their praxis, Twombly and Baselitz are not like other contemporary artists who appropriate history in order to introduce new angles or reinterpretations of reality; as José Luis Brea described it, “The world of the latest things, now become *image*.” Ernst van Alphen also coined the term “new historiography” in reference to the tendency of many contemporary visual artists to modernize or update history and the past by putting inherited reality through a kind of “post-production” process, which means that the artist’s work ends up being that of a historian in the Benjaminian sense of the word. However, Twombly and Baselitz do not do “remakes” of historical events; instead, they present “stories” based on those facts, told from the artist’s point of view, in which their provocations are made within the artistic process rather than on the political stage.

## *Nine Discourses on Commodus*

In the mid-1950s, when Twombly was working as a cryptographer for the U.S. Army, he developed his characteristic style of frenetic lines and stripes with clear ties to the predominant style at the time, Abstract Expressionism. After moving to Rome in 1957, the gestural freedom of Abstract Expressionism was tempered and limited by the weight of history. In the late 1950s and early 1960s Twombly produced a series of works that reveal his deep-seated fascination with the history of Italy and with classical mythology and literature.

Between 1962 and 1963, Cy Twombly’s paintings and historical references took on a much darker, distressing tone. This obvious shift in his oeuvre may have been a reflection of the pessimistic attitude that was prevalent in the early 1960s, haunted by the recent memory of the Cuban missile crisis and the assassination of President John F. Kennedy. In the pictorial series *Nine Discourses on Commodus*, the artist turned to historical murders for inspiration. Created in the winter of 1963, these nine works are based on the cruelty and madness of the Roman emperor Aurelius Commodus (161–192 AD) and his assassination. Conflict, opposition, and tension dominate the paintings’ composition. Two material spirals form the central core of each canvas, whose emotional content ranges from the most serene, cloud-like structures to bleeding wounds, culminating in a dramatic apotheosis on the final panel. This series exemplifies an angst-ridden yet brilliant stage in Twombly’s career.

### ***Mrs. Lenin and the Nightingale***

*Mrs. Lenin and the Nightingale*, produced by Georg Baselitz in 2008, is a series of sixteen large-format canvases divided into two groups: eight of the works feature colorful brushstrokes on a white ground, and the other eight pieces employ a more subdued palette against a black background. The series is tied together by the repetition of the same compositional structure on each canvas: two inverted male figures, sitting side by side, showing their penises and with their hands resting solemnly on their thighs. The compositional theme was taken from Otto Dix's famous 1924 portrait *The Artist's Parents II (Die Eltern des Künstlers II)*. As in many of his works, here Baselitz takes a precedent from art history and reinterprets it as he sees fit—in this case by substituting the figures of two dictators, Vladimir Lenin and Joseph Stalin, for those of the original composition. The former is portrayed as "Mrs. Lenin", wearing a skirt and high-heeled shoes (a reference to his love of costumes), while the latter, known for his splendid singing voice and interest in poetry, is "the Nightingale." Here Baselitz is also alluding to a poem by the German writer Johannes R. Becher, in which Stalin is described as a nightingale.

Each of the sixteen paintings has a different title that contains a play on words or enigmatic phrase. None of them explicitly mention the portrayed dictators; rather, they are primarily inspired by Baselitz's encounters with other artists or by his thoughts and reflections on the work of modern and contemporary creators such as Cecily Brown, Jake and Dinos Chapman, Willem de Kooning, Tracey Emin, Philip Guston, Damien Hirst, Anselm Kiefer, Jeff Koons, and Piet Mondrian, among others.

### **Didactic Space**

The exhibition didactic space explores the respective oeuvres of Georg Baselitz and Cy Twombly through their use of language. The audiovisual documents and artists' quotes on display illuminate the artists' respective thoughts regarding their creative processes, the importance of history, and their use of color or graphic elements. This didactic space is completed with a reading section where specialized bibliography is available for consultation.

### **Cover image:**

#### **George Baselitz**

*Mrs Lenin and the Nightingale*, 2008 (detail)

Sixteen paintings

Oil on canvas

300 x 250 cm each

Guggenheim Bilbao Museoa

#### **For more information:**

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## Cy Twombly

b. 1928, Lexington, Virginia | Rome, 2011

- 1928 Born on April 25.
- 1947–49 Studies at the School of the Museum of Fine Arts in Boston.
- 1950 Continues his studies at the Art Students League in New York, where he will meet Robert Rauschenberg.
- 1951 Enrolls at Black Mountain College near Asheville, North Carolina, where his teachers are Franz Kline, Robert Motherwell, and Ben Shahn.  
Exhibits his work in a two-person show with Gandy Brodie at Kootz Gallery in New York.
- 1952 Travels around Europe and Africa with Robert Rauschenberg.
- 1953 Works as a cryptographer in the U.S. Army.  
Holds his first exhibition in Italy, at Galleria Via della Croce 71 in Rome.  
Has a two-person exhibition with Robert Rauschenberg at the Stable Gallery in New York.
- 1955 Begins to create his first abstract sculptures, which he paints white.
- 1957 Moves to Italy.
- 1958 Exhibits for the first time at Galleria la Tartaruga in Rome.
- 1959 Begins to create large-scale works, using text and numbers and including multiple classical references in them. Makes almost no sculptures between 1959 and 1976.
- 1960 Exhibits for the first time at Leo Castelli Gallery in New York.
- 1964 Participates in the XXXII Biennale di Venezia.
- 1965 Has his first museum exhibition, at the Museum Haus Lange in Krefeld, Germany.
- 1968 The Milwaukee Art Center organizes the first retrospective of Twombly's work.
- 1973 Two major retrospective exhibitions of his work are held in Switzerland: the Kunsthalle Bern presents paintings, while the Kunstmuseum Basel shows drawings.
- 1975 Exhibits at the Institute of Contemporary Art, University of Pennsylvania in Philadelphia and at the San Francisco Museum of Art.
- 1976 The Musée d'Art moderne de la Ville de Paris presents an exhibition of Twombly's drawings.  
Begins working in sculpture again, seventeen years after he did the last one.
- 1977 Participates in Documenta 6 in Kassel, Germany.
- 1979 *Cy Twombly: Paintings and Drawings, 1954–1977* is shown at the Whitney Museum of American Art in New York.
- 1981 Exhibits at Museum Haus Lange in Krefeld, Germany.
- 1982 Participates in Documenta 7 in Kassel, Germany.
- 1984 Work from the previous ten years is shown at CAPC, Musée d'Art Contemporain de Bordeaux.
- 1987 A retrospective of Twombly's paintings, drawings, and sculptures opens at the Whitechapel Art Gallery in London. The show later travels to the Kunsthaus Zürich in Zurich, Switzerland and the Musée national d'art moderne-Centre Georges Pompidou in Paris.
- 1994 The Museum of Modern Art in New York organizes a retrospective of Twombly's work that later travels to the Menil Collection in Houston, the Museum of Contemporary Art in Los Angeles, and the Neue Nationalgalerie in Berlin.
- 1995 Receives the Kaiserring prize from the city of Goslar, Germany.
- 1996 Twombly's work is exhibited at the Whitney Museum of American Art in New York. Receives the Praemium Imperiale for painting, awarded by the Japan Art Association.
- 2000 The Kunstmuseum Basel mounts a show of Twombly's sculptures that will later travel to the Menil Collection in Houston and the National Gallery of Art in Washington, D.C.
- 2001 Participates in the XLIX Biennale di Venezia, where he receives the Leone d'Oro in recognition of his life's work.
- 2002 Receives the Premio Internacional Julio González from the Institut Valencià d'Art Modern in Valencia, Spain.

- 2003 A retrospective of Twombly's works on paper opens at the State Hermitage Museum in Saint Petersburg. Over the following two years, it will travel to the Pinakothek der Moderne in Munich, Musée National d'Art Moderne, Centre Georges Pompidou in Paris, Serpentine Gallery in London, Whitney Museum of American Art in New York, and Menil Collection in Houston.
- 2005 The exhibition *Lepanto* opens at the Museum of Fine Arts in Houston. Shows works on paper at Gagosian Gallery in New York. An archive is created in Rome to catalog Twombly's works on paper.
- 2006 The Alte Pinakothek in Munich presents the exhibition *Cy Twombly Skulpturen (1992–2005)*. Awarded the McKim Medal by the American Academy in Rome.
- 2007 Exhibits at Gagosian Gallery in London; Thomas Ammann Fine Art in Zurich; Schirmer/Mosel Showroom in Munich; Collection Lambert in Avignon, France, and Kunsthaus Bregenz in Bregenz, Austria. Begins a painting for the ceiling of the Salle des Bronzes at the Musée du Louvre in Paris, to be completed in 2010.
- 2008 A retrospective titled *Cy Twombly: Cycles and Seasons*, curated by Nicholas Serota, opens at Tate Modern in London. In collaboration with Tate Modern, the Guggenheim Museum Bilbao organizes the exhibition *Cy Twombly*, curated by Carmen Giménez. A version of the exhibition held in London travels to the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome in 2009. Exhibits the *Lepanto* series at the Museo Nacional del Prado in Madrid, before it is permanently installed at the Museum Brandhorst in Munich.
- 2009 The Museum Brandhorst in Munich opens. The collection's many important works by Twombly are installed on the museum's second floor, which is devoted entirely to the artist. Exhibits at the Art Institute of Chicago and the Museum Moderner Kunst Stiftung Ludwig Wien in Vienna.
- 2010 Named Chevalier of the Légion d'Honneur, France. Paints the ceiling for the Salle des Bronzes, Musée du Louvre, Paris. Gagosian Gallery, Paris, is inaugurated with an exhibition by the artist. His work is featured in group exhibitions at a number of museums: Institut Valencià d'Art Modern (IVAM), Valencia, Spain, the San Francisco Museum of Modern Art, San Francisco, the Irish Museum of Modern Art, Dublin, and the Whitney Museum of American Art, New York.
- 2011 The Museum of Modern Art (MoMA), New York, exhibits seven newly acquired sculptures by the artist. Collection Lambert in Avignon, France, presents the final exhibition produced by the artist before his death. The Dulwich Picture Gallery, London, presents the exhibition *Twombly and Poussin: Arcadian Paintings*. Participates in the group exhibition *Made in Italy* at the Gagosian Gallery, Rome. Dies in July at the age of 83.

**Georg Baselitz**  
**b. 1938 Deutschbaselitz, Germany**

- 1938 Born Hans-Georg Kern.
- 1950–55 Moves with his family to Kamenz, Germany. Receives private drawing lessons from Gottfried Zawadski.
- 1956 Enrols at the Hochschule für bildende und angewandte Kunst in East Berlin. Studies painting with Walter Womacka and Herbert Behrens-Hangler.
- 1957 Is expelled from the Hochschule für bildende und angewandte Kunst after two semesters for “social and political immaturity.”  
Enrols at the Hochschule für bildende Künste in West Berlin, where he studies under Hann Trier. Becomes friends with Eugen Schönebeck and Benjamin Katz.
- 1958 Begins working on what will be his first work exhibited in public, the *Rayski Head (RayskiKopf)* series.
- 1961 Adopts the name Georg Baselitz, after his birthplace.  
Stages an exhibition with Schönebeck in an abandoned house in Berlin. They write “1. Pandämonisches Manifest,” published as a poster announcing the exhibition.
- 1962 Writes “2. Pandämonisches Manifest” with Schönebeck.
- 1963 Galerie Werner & Katz in Berlin presents Baselitz’s first solo exhibition. Two paintings, *The Big Night Down the Drain (Die grosse Nacht im Eimer, 1962–63)* and *The Naked Man (Der nackte Mann, 1962)*, are confiscated for public indecency. Legal proceedings will continue until 1965, at which time the paintings will be returned to the artist.
- 1964 Produces his first etchings at the Schloss Wolfsburg workshop. Galerie Michael Werner in Berlin presents an exhibition of the etchings in the fall.
- 1965 Receives a scholarship that allows him to spend six months at the Villa Romana in Florence, where he studies Mannerist prints.  
Has his first exhibition at Galerie Friedrich & Dahlem in Munich.
- 1966 Galerie Rudolf Springer in Berlin presents the solo exhibition *Warum das Bild “Die grossen Freunde” ein gutes Bild ist*, accompanied by a manifesto with the same title.
- 1968 Receives the Ars Viva prize from the Kulturkreis der deutschen Wirtschaft im Bundesverband der Deutschen Industrie.
- 1969 Inspired by the painting *Wermsdorf Wood (Wermsdorfer Wald, 1859)* by Louis-Ferdinand 2 von Rayski, paints his first work with an inverted motif, *The Wood on Its Head (Der Wald auf dem Kopf)*. This is followed by a series of upside-down portraits, titled *Friends (Freunde)*.
- 1970 The first retrospective exhibition of Baselitz’s drawings takes place at the Kunstmuseum Basel, and the Galeriehaus in der Lindenstrasse in Cologne presents his first exhibition of works with inverted motifs.
- 1971 Paints the triptych *In the Forest near Pontaubert – Seurat (Im Walde bei Pontaubert – Seurat)* for the lobby of the Neurosurgical Clinic in Berlin.  
Exhibits at Galerie Tobiès & Silex in Cologne.
- 1972 Exhibitions of Baselitz’s work are presented at the Kunsthalle Mannheim, Kunstverein Hamburg, Goethe-Institut/Provisorium in Amsterdam, and Staatliche Graphische Sammlung in Munich.  
Edition der Galerie Heiner Friedrich begins to publish Baselitz’s prints.  
Participates in Documenta 5 in Kassel.
- 1973 Exhibits the *Heroes (Helden)* series (1965–68) at Galerie Hans Neuendorf in Hamburg.
- 1974 The first retrospective of Baselitz’s prints is presented at the Städtisches Museum Leverkusen, Schloss Morsbroich. For this show, Six Friedrich produces the first catalogue of the artist’s prints.
- 1975 Participates in the XIII Bienal de São Paulo.
- 1976 Major exhibitions are presented at the Kunsthalle Bern, Kunsthalle Köln in Cologne, and Staatsgalerie moderner Kunst in Munich. The latter is accompanied by the first extensive illustrated catalogue of the artist’s work.
- 1977 Begins teaching at the Staatliche Akademie der bildenden Künste in Karlsruhe, where he will be appointed professor in 1978.

- Withdraws his paintings from Documenta 6 in protest against the official participation of East German painters.
- 1978 Exhibits at Galerie Helen van der Meij in Amsterdam and Galerie Laage-Salomon in Paris.
- 1979 Exhibitions of Baselitz's work are held at the Van Abbemuseum in Eindhoven and the Kunsthalle Köln in Cologne.  
Presents the manifesto "Vier Wände und Oberlicht oder besser kein Bild an der Wand" (Four walls and skylight or better no picture on the wall) during an architecture convention in Dortmund on the subject of museum buildings.
- 1980 Exhibits his first sculpture, *Model for a Sculpture (Modell für eine Skulptur, 1979–80)*, in the West German Pavilion at the Venice Biennale. The sculpture is then shown at the Whitechapel Art Gallery in London.
- 1981 Galerie Michael Werner in Cologne exhibits *Street Painting (Strassenbild)*, which is later exhibited at the Stedelijk Museum in Amsterdam.  
Baselitz's first exhibition in New York takes place at Xavier Fourcade.  
His work is included in *A New Spirit in Painting* at the Royal Academy of Arts in London, and Westkunst at the Cologne Messehallen.
- 1982 Participates in Documenta 7 in Kassel.  
Exhibits at Sonnabend Gallery in New York, Young Hoffman Gallery in Chicago, and Anthony d'Offay and Waddington Galleries in London.  
Baselitz's work is included in the exhibition *Zeitgeist* at the Martin-Gropius-Bau in Berlin.
- 1983 Retrospective exhibitions are presented at the Musée d'Art Contemporain in Bordeaux and Whitechapel Art Gallery in London. The latter exhibition later travels to the Stedelijk Museum in Amsterdam and Kunsthalle Basel.  
Takes up a new professorship at the Hochschule der Künste in Berlin.
- 1984 Solo exhibitions are presented at the Kunstmuseum Basel and the Staatliche Graphische Sammlung, Neue Pinakothek in Munich. The latter show subsequently travels to the Cabinet des Estampes in Geneva.
- 1985 The Bibliothèque Nationale de Paris presents a retrospective of the artist's prints (an expanded version of the exhibition shown in Munich and Geneva the previous year), along with an overview of his sculptural output.  
Writes the manifesto "Das Rüstzeug der Maler" (Painter's equipment).
- 1986 Receives the Kaiserring prize from the city of Goslar, and the art prize of the Norddeutsche Landesbank, Hanover.  
Galerie Beyeler in Basel presents a retrospective of Baselitz's work, and the Wiener Sezession in Vienna presents the exhibition *Bäume*.
- 1987 Solo exhibitions are presented at the Kestnergesellschaft in Hanover and at the Museum Ludwig in Cologne.  
Presents "Das Rüstzeug der Maler" as a lecture in Amsterdam and London.
- 1988 A retrospective of Baselitz's work is presented at the Sala d'Arme di Palazzo Vecchio in Florence and then travels to the Hamburger Kunsthalle in Hamburg.  
Solo exhibitions are also presented at the Städtische Galerie in Frankfurt and the Kunsthalle Bremen.  
Gives up his professorship at the Hochschule der Künste in Berlin.
- 1989 Named Chevalier dans l'Ordre des Arts et des Lettres by the government of France.
- 1990 The most extensive retrospective of the artist's paintings to date is presented at the Kunsthaus Zürich and later travels to the Städtische Kunsthalle Düsseldorf.  
Solo exhibitions are also presented at the Fundació Caixa in Barcelona and Madrid, and at Anthony d'Offay Gallery in London. Baselitz's work is exhibited for the first time in the former 4 East Germany, at the Nationalgalerie im Alten Museum in Berlin.
- 1991 A retrospective of Baselitz's prints is shown at the Cabinet des Estampes in Geneva and later travels to IVAM Centre Julio González in Valencia, the Tate Gallery in London, and Malmö Konsthall in Malmö, Sweden.
- 1992 Resigns from teaching at the Akademie der Künste in Berlin.

- The Kunsthalle der Hypo-Kulturstiftung in Munich hosts a retrospective of his works created between 1964 and 1991. The exhibition later travels to the Scottish National Gallery of Modern Art in Edinburgh and the Museum moderner Kunst Stiftung Ludwig in Vienna.
- Presents the lecture "Purzelbäume sind auch Bewegung, und noch dazu macht es Spass" (Somersaults are also movement, and fun to boot) at the Münchner Podium in den Kammerspielen in Munich.
- Named Officier de l'Ordre des Arts et des Lettres by the government of France.
- 1993 Participates in the Venice Biennale with the sculpture *Male Torso (Männlicher, 1993)*, accompanied by large-scale drawings.
- The Musée National d'Art Moderne, Centre Georges Pompidou in Paris presents drawings by the artist dating from 1962 to 1992.
- 1994 Writes the manifesto "Malen aus dem Kopf, auf dem Kopf oder aus dem Topf?" (Painting out of my head, upside down, out of the hat?) for the exhibition *Gotik: Neun monumentale Bilder* at Galerie Michael Werner in Cologne.
- 1995 The Solomon R. Guggenheim Museum in New York presents the first major retrospective of the artist's work in an American museum. The exhibition later travels to the Los Angeles County Museum of Art, Hirshhorn Museum and Sculpture Garden in Washington, D.C., and Nationalgalerie in Berlin.
- 1996 The sculpture *Armalamor (1994)* is installed in the lobby of the new Deutsche Nationalbibliothek building in Frankfurt.
- 1997 Exhibitions of the artist's work are presented at PaceWildenstein in New York, Dresdner Kunstverein in Dresden, Modern Art Museum of Fort Worth, Städtische Kunstsammlungen Chemnitz, and Johannesburg Art Gallery.
- 1998 The Museo Rufino Tamayo presents the first major exhibition of Baselitz's work in Mexico City.
- 1999 The major retrospective *Georg Baselitz: Gravures Monumentales, 1977–1999* is presented at the Musée Rath in Geneva.
- Receives the Rhenus art prize.
- 2000 Is awarded an honorary professorship at the Jan Matejko Academy of Fine Arts in Krakow.
- 2001 IVAM Centre Julio González in Valencia hosts the exhibition *Georg Baselitz: Escultura frente a pintura*, and the artist is awarded the Julio González Prize by the government of Valencia.
- 2002 Is appointed Commandeur de l'Ordre des Arts et des Lettres by the government of France.
- 2003 Wins the prize for best work at the First Beijing International Art Biennial, and the Niedersächsischer Staatspreis.
- 2004 The Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn hosts a retrospective of the artist's work.
- Receives the Praemium Imperiale, awarded by the Japan Art Association, and is awarded honorary tenure at the Accademia di Belle Arti in Florence.
- 2005 Receives the Österreichisches Ehrenzeichen für Wissenschaft und Kunst in Vienna.
- 2006 Retrospectives of Baselitz's work are held at the Louisiana Museum of Modern Art in Humlebaek, Denmark, and the Fondation de l'Hermitage in Lausanne.
- 2007 The Royal Academy of Arts in London presents a retrospective of the artist's work. Participates in the Venice Biennale.
- 2008 Contemporary Fine Arts in Berlin presents the exhibition *Georg Baselitz: 23. January 1938*.
- 2009 The Museum Frieder Burda in Baden-Baden presents a major retrospective of the artist's work.
- 2010 Solo exhibitions take place at the Helsinki City Art Museum, Pinacoteca do Estado in São Paulo, Galerie Terminus in Munich, and Galerie Thaddaeus Ropac in Paris.
- 2011 The Guggenheim Museum Bilbao presents *Mrs. Lenin and the Nightingale (2008)*, a series of sixteen paintings by Baselitz, acquired in late 2010.
- The Musée d'Art moderne de la Ville de Paris presents Baselitz sculpteur.
- 2012 Georg Baselitz exhibition at the Gagosian Gallery, New York.
- Das Negativ-New Paintings* exhibition at Galerie Thaddaeus Ropac, Salzburg



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***Stories of History***  
Guggenheim Museum Bilbao

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**Cy Twombly**

*Nine discourses on Commodus*, Rome, 1963

Oil, pencil, and wax crayon on canvas

Guggenheim Bilbao Museoa

Part I:

204 x 134 cm



Part II:

204 x 133.5 cm



Part III:

204 x 134 cm



Part IV:

204 x 134 cm



Part V:

204 x 134 cm



Part VI:

204 x 134 cm



Part VII:  
204 x 134 cm



Part VIII:  
204 x 134 cm



Part IX:  
204 x 133.5 cm



### Georg Baselitz

*Mrs Lenin and the Nightingale, 2008*

16 paintings

Oil on canvas

300 x 250 cm each

*During the Veteran Summer two creepy uncles are scaring Mike  
(Im Veteranensommer machen zwei böse Onkel Mike Angst)*



*Sunning and mooning in the house of Jeff and Damien  
(Sonnung und Mondung im Hause von Jeff und Damien)*



*Jake and Dinos get caught up by history  
(Jake und Dinos holt die Geschichte ein)*



*Lucian and Frank en plein air  
(Lucian und Frank Plein-air)*



*The forgotten second Congress of the Third Communist International in  
Moscow 1920, on the right of the picture Ralf, next to him Jörg  
(Der vergessene 2. Kongress der 3. kommunistischen Internationale in Moskau  
1920; rechts im Bild Ralf, daneben Jörg)*



*Anselm had a vision of Mary, he saw the Madonna in a beige and blue dress, here she is only wearing a blue apron (Anselm hatte eine Marienerscheinung, er sah die Madonna in beige blauem Kleid, hier trägt sie nur eine blaue Schürze)*



*Richard and John visited him on Long Island and drank too much (Richard und John besuchten ihn auf Long Island und tranken zu viel)*



*Joseph chased away the Bandura player with his Stuka (Joseph hat die Banduraspieler mit seinem Stuka vertrieben)*



*Tracey looks behind the sofa where she finds his drawing, or rather, what Bob had left of it (Tracey schaut hinters Sofa und findet dort seine Zeichnung bzw. das, was Bob davon übrig ließ)*



*Andy does more cocks than pussies (Andy macht mehr Schwänzchen als Muschis)*



*Paul Mac at the Vatican, in the evening sits with Lenin on the bench and a concertina sings thank you (Paul Mac im Vatikan, mit Lenin sitzt er abends auf der Bank und eine Ziehharmonika singt Dank)*



*Jonathan does not know that before the invention of penicillin experiments had been made with poisoned stamps (Jonathan weiß nicht, daß es schon vor der Erfindung des Penicillins Versuche mit vergifteten Briefmarken gab)*



*Marcel and Maurizio are kind of similar, one might assume, the pharmacy flies higher (Marcel und Maurizio sind sich ziemlich ähnlich, könnte man meinen, die Apotheke fliegt höher)*



*Brightening as a white thread, Kiki's dream of Prague (Hellung als weißer Faden, Kiki's Traum von Prag)*



*Sing your song Cecily, for the brother of the painters (Sing dein Lied, Cecily, für den Bruder der Maler)*



*Piet's apparatus have become useless, too many tears have cauterized the mechanism (Piet's Apparate sind unbrauchbar geworden, zu viele Tränen haben die Mechanik verätzt)*

