

Jutta Koether: An what about the people you promote, whose work you buy – Mike Kelley, Merlin Carpenter, Michael Krebber? Don't they give you new hope?

Martin Kippenberger: You just get dependent. Where there is little, such people stand out. You can tell by the way they walk, that shine! And, if they are artists – and in most cases such people turn out to be artists – I wonder if they could express something better than I? If they have their special subject, then I won't have to do the work and they have something great of their own to present. In such cases like to help with the development! When I buy works I can check everything, including myself, once again. The professionals I like are: Albert Oehlen as a painter; Mike Kelley as an American joker, whose funny colored theoretical views have been made expensive by the ladies in New York, etc. In fact, my collecting can be seen as a part of my work! Meanwhile, I really don't care if the artist whose work I buy will have a great "future." All this sentimental balderdash doesn't count. If I have some idea what to do with a work, and it can be related to other stuff, then its ok. There is another consequence. In order to be able to afford this part of my work, the collection, I have to sell more of my own paintings than would be necessary otherwise. After all, everything has to be paid for.

JK: Once again a link in the self-maintaining cycle of which Kippenberger, the person, is the motor.