



**LIAM GILLICK**  
**One long walk...**  
**Two short piers...**

**1 April – 8 August 2010**

**Content**

1. Exhibition dates	Page 02
2. Information on the exhibition	Page 03
3. Biography of Liam Gillick	Page 04
4. Interview with Liam Gillick	Page 07
5. Works in the exhibition	Page 09
6. Catalogue	Page 14
7. Events Programme	Page 14
8. Current and upcoming exhibitions	Page 16

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## Exhibition Dates

Duration	1 April – 8 August 2010
Director	Robert Fleck
Managing Director	Bernhard Spies
Curator	Rainald Schumacher
Project Manager	Susanne Kleine
Head of Corporate Communications/ Press Officer	Sven Bergmann
Catalogue/ Press copy	€ 29 (museum edition)/ € 15
Opening hours	Tuesday and Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Closed on Mondays  Guided tour for children: Sunday and holidays: 4 p.m.
Admission: standard/ reduced/ family ticket	€ 8/ € 5/ € 14
Happy hour ticket	€ 5 Tuesday and Wednesday: 7 – 9 p.m. Thursday to Sunday: 5 – 7 p.m. (for individuals only)
Public transport	Subway lines 16, 63, 66 and bus lines 610 and 611 to Heussallee. There is a car and coach park on Joseph- Beuys-Allee behind the Art and Exhibition Hall
Press information	<a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a> For press files follow press (German/ English)
Guided group tours information and registration:	Telephone +49 (0)228 9171-243 Fax +49 (0)228 9171-244 E-mail <a href="mailto:paedagogik@kah-bonn.de">paedagogik@kah-bonn.de</a>
General information	Telephone +49 (0)228 9171-200 <a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a> (German/ English)

**CULTURAL PARTNER**





## Information on the exhibition

Liam Gillick was born in England in 1964. Since the early 1990's he has been among the leading representatives of the continuing development of conceptual art. In 2009 he was chosen to design the German Pavilion at the 53<sup>rd</sup> Venice Biennale. The Art and Exhibition Hall of the Federal Republic of Germany has dedicated an extensive solo exhibition to Liam Gillick. This is the first show of its kind, not only in Germany but also internationally. About 60 works from two decades will be on display. The development of his oeuvre will be shown according to groups of works and themes from the late 1980's to his contribution for the German Pavilion in 2009.

The work of this artist, who lives in New York and London, cannot be allocated to any specific artistic media: he is at one and the same time, an object maker, painter, composer, curator and critic. Furthermore, Gillick can boast of an extensive list of publications which includes essays, critiques, fictional texts and theatre-related scenarios.

The show consists of five parts. It begins with an extensive text - work which slices diagonally through the exhibition area like a wedge. The German and English wall text consists of titles of works which were created between 1990 and 2004 with different media ranging from small works on paper to large sculptures.

Two further halls offer a retrospective insight. One focuses on the 1990's while the other provides insights into the development of Gillick's works after the year 2000.

For the artist, the 1990's were defined by developing central topics and strategies, formulating a specific aesthetic approach and direction, and finding a balance and mutual interactions between his artworks and the literary and theoretical texts that he produced at the same time. Selected works from the extensive groups *McNamara Papers* (1992-1995), *Erasmus and Ibuka! Realisations* (1994-1996) and *The What If? Scenarios* (1996-1998) enable the viewer to explore Gillick's early artistic path.

At the end of the 1990's Liam Gillick started producing works that can be summarised under the title *Discussion Island, Big Conference Center*. In many ways, the artworks come across as places which encourage discussion, in other words, a debate about the main questions in our society. Gillick created artworks as places for conversations, for discussions on the organisation of our society but also as places for the planning of future social model, so literary and political utopian visions appear as a basis for reflection and as failed attempts at creating a different society in the future.

Gillick developed artworks on the basis of this exploration of social utopias which also feature in his text *Literally No Place, 2002*.

The second hall comprises examples of works from the years after 2000 which show this development. In the middle of the last decade the artist concerned himself with the subject of a deserted factory under the heading *Construccion de Uno* (2004). After the plant had closed down, the workers returned and tried to find a new way to produce and to organise work. Examples from this group, which are based on the artist's utopian model, conclude the show. *Volvo Bar* (2008), one of two extensive installations, also belongs in this context. It was first shown in 2008 in the Munich Kunstverein and served as a setting for a short scenario in 8 acts by the artist.

The exhibition brings Gillick's work for the German Pavilion into connection with his whole oeuvre. The installation *How are you going to behave? A kitchen cat speaks* (2009) functions as the "projection" of a kitchen, a place for communication, conversation and discussion. Although planned from top to bottom, internationally standardised and serially produced, this private and familiar area allows for the freedom it offers to exist in a socially determined, standardised context. The analysis of the state of society never ends, not even in this unspectacular place where everyday life is lived.

With more than 350 illustrations, the exhibition catalogue presents a first overview of Liam Gillick's complex work. The main focus is on the last ten years. A series of significant exhibitions, projects, sculptures and site-specific, short-term interventions illustrate the development of an artistic approach which inspires basic questions regarding the possibilities and function of art in our social reality. This visual foray is supplemented by Liam Gillick's own notes, thought fragments and comments which to a large extent have been published for the first time.

Essays by Isabelle Moffat and Nicolas Bourriaud focus on central aspects of Gillick's work which have often been the topic of controversial discussions.



## Biography of Liam Gillick

### LIAM GILLICK

Born 1964, Aylesbury, U.K.

Lives and works in London and New York

### EDUCATION

1983/84 Hertfordshire College of Art

1984/87 Goldsmiths College, University of London, B.A. (Hons.)

### AWARDS

1998 Paul Cassirer Kunstpreis, Berlin

2002 Turner Prize Nomination, Tate, London

2008 Vincent Award Nomination, Stedelijk Museum, Amsterdam

### ONE-PERSON EXHIBITIONS

- 1989 84 Diagrams, Karsten Schubert Ltd, London
- 1991 Documents (with Henry Bond), Karsten Schubert Ltd, London  
Documents (with Henry Bond), A.P.A.C., Nevers  
Documents (with Henry Bond), Gio' Marconi, Milan
- 1992 McNamara, Hog Bikes and GRSSPR, Air de Paris, Nice
- 1993 Documents (with Henry Bond), CCA, Glasgow  
An old Song and a New Drink (with Angela Bulloch),  
Air de Paris, Paris
- 1994 McNamara, Schipper & Krome, Köln  
Documents (with Henry Bond), Ars Futura, Zürich  
Interim Art, London
- 1995 Ibuka! (Part 1), Air de Paris, Paris  
Ibuka! (Part 2), Künstlerhaus Stuttgart  
Ibuka!, Galerie Emi Fontana, Milan  
Part three, Basilico Fine Arts, New York  
Documents (with Henry Bond), Kunstverein Elsterpark, Leipzig
- 1996 Erasmus Is Late 'versus' the What if? Scenario,  
Schipper & Krome, Berlin  
Raum Aktueller Kunst, Wien  
The What if? Scenario, Robert Prime, London  
Documents (with Henry Bond), Schipper & Krome, Köln
- 1997 Discussion Island, Basilico Fine Arts, New York  
Discussion Island – A What if? Scenario Report,  
Kunstverein Ludwigsburg  
A House in Long Island, Forde Espace d'art contemporain,  
L'Usine, Genève  
Another Shop in tottenham Court Road,  
Transmission Gallery, Glasgow  
McNamara Papers, Erasmus and Ibuka Realisations,  
The What if? Scenarios, Le Consortium, Dijon  
Reclutamento!, Emi Fontana, Milan
- 1998 Kunstverein in Hamburg  
Up on the twenty-second floor, Air de Paris, Paris  
When Purity Was Paramount, British Council, Prague  
Big Conference Center, Orchard Gallery, Derry  
Robert Prime, London  
Révision: Liam Gillick, Villa Arson, Nice  
When Do We Need more Tractors?, Schipper & Krome, Berlin  
The Trial of Pol Pot (with Philippe Parreno), Le Magasin, Grenoble  
c/o Atle Gerhardsen, Oslo
- 1999 Kunsthaus Glarus



- Rüdiger Schöttle, München  
"David", Frankfurter Kunstverein, Frankfurt am Main
- 2000 Applied Complex Screen, Hayward Gallery, London  
Galleri Charlotte Lund, Stockholm  
Liam Gillick, Schipper & Krome, Berlin  
Consultation Filter, Westfälischer Kunstverein, Münster  
Schmerz in einem Gebäude, Fig 1, London  
Woody, CCA Kitakyshu  
Literally No Place, Air de Paris, Paris  
Renovation Filter, Recent Past and Near Future, Arnolfini, Bristol  
Casey Kaplan, New York
- 2001 Firststepcousinbarprize, Hauser & Wirth & Presenhuber, Zürich  
Javier Lopez, Madrid  
Corvi-Mora, London  
Annlee You Proposes, Tate Britain, London  
Dedalic Convention, Salzburger Kunstverein
- 2002 The Wood Way, the Whitechapel Gallery, London  
Light technique, Galerie Meyer Kainer, Wien  
Rüdiger Schöttle, München
- 2003 Hills and trays and ..., Schipper & Krome, Berlin  
... Punctuated Everyday, Max Hetzler, Berlin  
Por Favor Gracias de Nada (with Gabriel Kuri),  
Kurimanzutto, México City  
Exterior Days, Casey Kaplan, New York  
Communes, Bars and Greenrooms, the Powerplant, Toronto  
Projects 79: Literally, Museum of Modern Art, New York  
A Film, a Clip and a Documentary, (mit/with Sean Dack),  
Corvi-Mora, London
- 2004 Construcción de Uno, Javier Lopez, Madrid  
A Group of People, Air de Paris, Paris  
Aspen Art Museum, Aspen  
Övningskörning (Driving Practice), Milwaukee Art Museum  
Underground (Fragments of Future Histories),  
Galerie Micheline Szwajcer, Antwerp
- 2005 222nd Floor, Eva Presenhuber, Zürich  
A Short Essay on the Possibility of an Economy of Equivalence,  
Palais de Tokyo, Paris  
Another 2004 Again, Baltimore Museum of Art, Baltimore  
Presentism, Corvi-Mora, London  
Factories in the Snow, Meyer Kainer, Wien  
McNamara Motel, CAC, Malaga  
A Short Essay on the Possibility of an Economy of Equivalence,  
Casa Encendida, Madrid  
As You Approach the Edge of Town the Lights Are no Softer  
than they Were in the Centre, Casey Kaplan, New York
- 2006 We are Medi(evil), Angela Bulloch and Liam Gillick,  
Cubitt, London  
Briannnnnn & Ferryyyyyy, Liam Gillick and Philippe Parreno,  
Kunsthalle Zürich  
Literally Based on HZ, Kerlin Gallery, Dublin  
The State itself Becomes a Super Commune, Esther Schipper, Berlin
- 2007 Weekend in so Show, the Lab, Belmar  
The Commune itself Becomes a Super State, Corvi-Mora, London  
The State/Commune itself Becomes a Super State/Commune,  
Micheline Szwajcer, Antwerp
- 2008 Three Perspectives and a Short Scenario, Witte de With, Rotterdam  
Three Perspectives and a Short Scenario, Kunsthalle Zürich



- The State itself Becomes a Super Whatnot, Casey Kaplan, New York  
Three Perspectives and a Short Scenario, Kunstverein München
- 2009 How Will You Behave? A Kitchen Cat Speaks,  
Deutscher Pavillon, Biennale di Venezia, Venice  
Three Perspectives and a Short Scenario,  
Museum of Contemporary Art, Chicago  
Executive 2 Litre GxL, MAK, Wien  
Wall Diagrams from the 1990s and early 2000s,  
House of Art, Budweis
- 2010 Two Short Plays, Eastside Projects, Birmingham  
Everything Good Goes, Meyer Kainer, Wien  
Discussion Bench Platforms/A "Volvo"  
Bar + Everything Good Goes,  
Casey Kaplan, New York



## Interview with Liam Gillick

TAKING A LOT OF LONG WALKS ON A LOT OF SHORT PIERS

WHY ONE LONG WALK TWO SHORT PIERS?

Because one long walk on one short pier means someone is going to get wet.

WHO IS THE CAT THIS TIME?

It is not a cat. It is a sad logo for an exhibition. Like you might get for a sports event. It is maybe a provincial soccer mascot for a team that can't play.

WHAT IS SPECIAL ABOUT THE KAH?

In wintertime there is a sticker on the door that shows an ice-skating boot with a line through it. It means "No ice-skates in the gallery." I had never thought of wearing ice-skates in a gallery before, but in Bonn it is a real risk.

TELL ME MORE ABOUT THE TITLE

It describes a way of working. It indicates a desire to start at the wrong end and work backwards. Keep walking in circles or even taking the same route more than once.

SO THAT'S WHAT IS GOING ON HERE?

It is an exhibition that is somewhat retrospective in quality. It brings together and recreates a number of key installations from the last ten years. This is punctuated by other works that are installed as a counterpoint to the larger structures.

AND WHAT ABOUT VENICE?

Well, the work from the German Pavilion in Venice will be here. To show that it was also intended to function independently of the building in Venice. I had tried to dispose of the obsession with that building by making a model of Arnold Bode's 1950s proposal for a new building early in my working process. But naturally the building once again became the star and the problem. So the Venice structure will be in Bonn to show how it might function in my context rather than the context of an international show permanently marred by unresolved tensions with the past – and not just for Germany.

SO THE CAT WILL SPEAK AGAIN?

This time in German.

WHO WILL DO THE TRANSLATION?

It was already translated in Venice and the cat held the text in its mouth.

WHY IS THE BONN CAT SO SAD WHEN THE VENICE CAT SEEMED SO SMUG?

It can't wear its ice skates in the building. And the Venice cat was not smug. It was a voice. A device like an MP3 player or a history machine that could tell a story without being a dominant voice. There should be no speeches in that building. But a cat can cry.

AND IT HAS NO CLAWS?

I have no claws either and I don't want any. But it has a KAH hat. Like the hats that teenage tourists used to buy in London, Copenhagen or Amsterdam. The ones you wear when you piss in the street.

CAN I ASK YOU SOME SERIOUS QUESTIONS?

DO YOU CONSIDER YOURS A POST-MEDIUM SPECIFICITY ART PRACTICE?

While the idea of post-medium specificity is "true" it also does not account for enough. It does not, in this fragmented form, carry enough about what we might term the contingency of materials the specificities of material relationships in various contexts. Therefore I am not post-medium. I don't think you should become too concerned about the material and medium. I always think in relation to material facts, meaning I don't ever think of an "effect" or an "idea" and then try to find a way of expressing that via a material choice. The relation between materials and ideas is linked absolutely. Subject interaction



is assumed by the type of work produced. I assume that a person will do book-like things with a book and sit on a seat-like object. But they can also put the book on a table or in their pocket or they can just look at the seat. Yes, the medium is a social relationship. Because I am using forms and materials that have an existing function and set of associations in the world. I am not trying to create sublime structures.

HOW DO YOU THINK OF COLOR IN RELATION TO FORM?  
OR GRIDS FOR THAT MATTER?

I am a color picker. Working with RAL systems on a computer screen, which is a system. Therefore my relationship with color is already one that derives from a form – the computer. Before I had that system to work from there was no colour.

YOU'VE ASKED IN WORK FROM THE MID-2000S, "HOW DO YOU REPRESENT A CRISIS IN A CULTURE THAT'S NOT SUPPOSED TO HAVE A CRISIS?"

During the 1930s modernism in art became kitschy and "postmodern" stylistically – thinking of Picabia and Picasso's period of classical references – I am not sure I can draw a precise link in art between moments of crisis and "good" works. Because we see the rise of this same kitschy allegorical work today. It is a myth that good art works will prevail in a crisis. There are of course obligations to operate differently but these are always affected by the legacy of a desire for autonomy in modernism which means that artists often act counter-intuitively. The question is really about the semiotics of the built world. The relation between work, life and labour. The work is about modes of production not consumption.

Parts of this interview conducted by Michael Meredith, Associate Professor of Architecture at Harvard University. (December 2009)



## Works in the exhibition

### **How Are You Going to Behave? A Kitchen Cat Speaks**

2009

Holz, Lampen, ausgestopfte Katze, Text, Türvorhänge, MP3-Player

*Wood, lamps, stuffed cat, text, door blinds, MP3 player*

Courtesy the Artist, Casey Kaplan, New York und Esther Schipper, Berlin

### **1968**

2008

Bemaltes Aluminium

*Painted aluminium*

Collection Hadley Martin Fisher, New York

### **Rendered Collective**

2008

Pulverbeschichtetes Aluminium, Plexiglas

*Powder-coated aluminium, Plexiglas*

Courtesy Casey Kaplan, New York

### **Developmental**

2008

Pulverbeschichtetes Aluminium, Plexiglas

*Powder-coated aluminium, Plexiglas*

Courtesy Casey Kaplan, New York

### **Volvo Bar**

2008

Holz, Spanplatte laminiert, Jutebespannung

*Chipboard panels, laminated, covered with hessian*

Courtesy Esther Schipper, Berlin und Galerie Eva Presenhuber, Zürich

### **Discarded Projection**

2008

Pulverbeschichtetes Aluminium

*Powder-coated aluminium*

Courtesy Esther Schipper, Berlin

### **Walk Out**

2008

Pulverbeschichtetes Aluminium, Plexiglas

*Powder-coated aluminium, Plexiglas*

Private collection Antonio Hernandez, Spanien

### **Loaded Bay**

2008

Bemaltes Aluminium

*Painted aluminium*

Courtesy Esther Schipper, Berlin

### **Closed Reopened Closed Again**

2007

Pulverbeschichtetes Aluminium

*Powder-coated aluminium*

Sammlung Thomas und Cristina Bechtler, Schweiz

### **Extended Production Black**

2007

Pulverbeschichtetes Aluminium

*Powder-coated aluminium*

Sammlung Siegfried und Jutta Weishaupt

### **The Commune itself Becomes a Super State**

2007

Vinylbuchstaben

*Vinyl text*

Courtesy the Artist



### **Propped Discussion Platform**

2007

Pulverbeschichtetes Aluminium, Plexiglas

*Powder-coated aluminium, Plexiglas*

Collection Ringier, Zürich

### **Sochaux in Franche Compte**

2006

Wasserstrahlgeschnittenes und bemaltes Aluminium

*Water-cut and painted aluminium*

Courtesy Florence Bonnefous et Edouard Merino, Air de Paris, Paris

### **Entrance to an Abandoned Facility**

2006

Pulverbeschichtetes Aluminium, Plexiglas

*Powder-coated aluminium, Plexiglas*

Alastair Cookson

### **Leisure Leisure there Will Be so much Leisure**

2006

Wasserstrahlgeschnittenes und bemaltes Aluminium

*Water-cut and painted aluminium*

Courtesy Florence Bonnefous et Edouard Merino, Air de Paris, Paris

### **Glanced in the Midst of a Legislated Break**

2006

Pulverbeschichtetes Aluminium

*Powder-coated aluminium*

Städtische Galerie im Lenbachhaus München, Dauerleihgabe Sammlung KiCo

### **Culture Is Important in a Free Society (An Exhibition of Things that Don't Exist yet)**

2006

Tintenstrahldrucke

*Inkjet prints*

Courtesy Corvi-Mora, London

### **Rotterdam 1928**

2005

Poliertes, rostfreier Stahl

*Polished stainless steel*

Christian Wahl

### **Oxford 1974**

2005

Poliertes, rostfreier Stahl

*Polished stainless steel*

CBF

### **Volvo Kalmar**

2004

Glänzend Schwarz pulverbeschichtetes Aluminium

*Gloss black powder-coated aluminium*

Courtesy Florence Bonnefous et Edouard Merino, Air de Paris, Paris

### **1983**

2004

Bemaltes und bedrucktes Aluminium

*Painted and printed aluminium*

Courtesy Florence Bonnefous et Edouard Merino, Air de Paris, Paris

### **Compressed Reaction Screen**

2004

Pulverbeschichtetes Aluminium, Plexiglas

*Powder-coated aluminium, Plexiglas*

Courtesy Casey Kaplan, New York



### **Domus Prints**

2004  
Iris Print  
HMT, Berlin

### **Övningskörning (Driving Practice Parts 1 – 30)**

2004  
Pulverbeschichtetes Aluminium  
*Powder-coated aluminium*  
Courtesy Casey Kaplan, New York

### **Mononaturalism**

2003  
Pulverbeschichtetes Aluminium, Plexiglas  
*Powder-coated aluminium, Plexiglas*  
Private collection, courtesy Galería Javier López, Madrid

### **Multinaturalism**

2003  
Pulverbeschichtetes Aluminium, Plexiglas  
*Powder-coated aluminium, Plexiglas*  
Private collection, courtesy Galería Javier López, Madrid

### **Corral**

2003  
Pulverbeschichtetes Aluminium  
*Powder-coated aluminium*  
Courtesy Esther Schipper, Berlin

### **Plan 2**

2002  
Eiche, mindestens 6 Dosen Seven-Up  
*Oak, at least 6 cans of Seven-Up*  
Courtesy Esther Schipper, Berlin

### **Screened Reduction**

2001  
Eloxiertes Aluminium, Plexiglas  
*Anodised aluminium, Plexiglas*  
Städtische Galerie im Lenbachhaus München, Dauerleihgabe Sammlung KiCo

### **Flipped Reduction Screen**

2001  
Eloxiertes Aluminium, Plexiglas  
*Anodised aluminium, Plexiglas*  
Collection Jean-Michel Attal, Paris

### **Alleviated Think Tank**

2001  
Aluminium, Plexiglas  
*Aluminium, Plexiglas*  
Sammlung Lafrenz

### **Literally No Place Bar / Floor**

2000  
Eloxiertes Aluminium, Eiche, Gläser, Pepsi  
*Anodised aluminium, oak, glasses, Pepsi*  
Courtesy Casey Kaplan, New York

### **Lobby Signage**

2000  
Pulverbeschichtetes Aluminium  
*Powder-coated aluminium*  
Privatsammlung Köln



### **Discussion Island Rest Rig**

1997/2000

Eloxiertes Aluminium, Glühbirnen mit Fassungen, Verkabelung  
*Anodized aluminium, lightbulbs, sockets, wiring*  
Courtesy Esther Schipper, Berlin

### **David (Prototype Sound System)**

1999

Gebürstetes und geätztes Aluminium  
*Brushed and etched aluminium*  
Private collection, London

### **David (Calender and Location Shoot)**

1999

Farbfotografien  
*Colour photographs*  
Städtische Galerie im Lenbachhaus München

### **Twinned Renegotiation Platforms**

1998

Eloxiertes Aluminium, Fichtenholz, Plexiglas  
*Anodized aluminium, pine planking, Plexiglas*  
Moderna Museet, Stockholm

### **Inside now, We Walked into a Room with Coca-Cola Coloured Walls**

1998

Farbe auf der Wand  
*Acrylic paint on the wall*  
Private Collection

### **Plan**

1998

Unbehandelte Fichtenleisten, Coca-Cola verschüttet  
*Planed pine lengths, Coca-Cola spill*  
Courtesy Esther Schipper, Berlin

### **Discussion Island Moderation Platform**

1997

Aluminium, Plexiglas  
*Aluminium, Plexiglas*  
Städtische Galerie im Lenbachhaus München, Dauerleihgabe Sammlung KiCo

### **Discussion Island Reconciliation Plates**

1997

Aluminiumplatten, Schrauben  
*Sheets of aluminium plates, screws*  
Courtesy Esther Schipper, Berlin

### **Discussion Island Reflection Zone**

1997

Spiegel, MDF-Platte, Halogen-Strahler, Stahlseile, Verkabelung  
*Mirror, sheet of MDF/plywood, halogen downlighters, steel cables, wiring and clamps*  
Courtesy Esther Schipper, Berlin

### **(The What if? Scenario) Second Stage Discussion Platform and Surface Designs**

1996

Eloxiertes Aluminium, Plexiglas  
*Anodised aluminium, Plexiglas*  
Privatsammlung Köln

### **Ibuka! (Part 2) (Stuttgart)**

1995

bemaltes Holz, Stoffbänder, Kopie von *Ibuka!*  
*Painted wood, ribbons, copy of Ibuka!*  
Fondazione Sandretto Re Rebaudengo, Turin



### **McNamara**

1994

Brionvega Algol TVC 11R, 35 mm-Film umkopiert, Tisch, Kopien verschiedener Entwürfe zum Film „McNamara“ sowie zusätzlich die Kopie des Filmskripts für den Besitzer der Arbeit

*Brionvega Algol TVC 11R, 35mm film transferred onto appropriate format, table, copies of various drafts of the film "McNamara", additional copy of film script written for owner of work*

Esther Schipper, Michael Trier

### **Pinboard Project (Grey)**

1992

Gefärbte Jute (grau), Spanplatte, Ausdrucke

*Dyed hessian (grey), chipboard, printed papers*

Courtesy Esther Schipper, Berlin

### **Pinboard Project (Flight Blue)**

1992

Spanplatte, Jute (von B. Brown Farbton 'Flight Blue'), Holz, Schrauben, bedrucktes Ingres-Papier, verschiedene Drucksachen, Kopie des 220 Magazins

*Chipboard, hessian (supplied by B. Brown, colour Flight blue), wood, screws, printed Ingres paper, various papers, including a copy of 220 Magazine*

Courtesy Esther Schipper, Berlin

### **Robert McNamara (Red, Yellow and Green Version)**

1992

McNamara Manuskripte, Holztisch

*McNamara manuscripts, wooden table*

Courtesy Florence Bonnefous et Edouard Merino, Air de Paris, Paris

### **Prototype Double Mounted Wall Rail**

1988

Plastik, Stahl

*Plastic, steel*

Courtesy Casey Kaplan, New York



## Catalogue

**Liam Gillick**

**One long walk... Two short piers**

(Ein langer Spaziergang... Zwei kurze Stege...)

Hardcover

Format 24,5 x 28 cm

256 pages with ca. 500 colour illustrations

bilingual edition (German/English)

Museum edition: € 29

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## Events Programme

### Guided Tours

**Liam Gillick: Rietveld goes IKEA?**

*Saturday, 8 May, 3:00 pm*

*Saturday, 26 June, 3:00 pm*

*Saturday, 10 July, 3:00 pm*

*Tuesday 18 May, 6:00 pm*

With Robert Kötter (art expert).

Admission: € 12/ concessions € 8

Tickets are available from the front desk. The number of participants is limited to 25 (in German language)

### Dialogue Tour the Exhibition

**The Decelerated Gaze:**

**Adventure – Thoughts-Space – Approaching Liam Gillick**

*Thursday, 28 April, 7:00 pm*

*Thursday, 12 May, 12:00 noon*

*Saturday, 12 June, 12:00 noon*

*Wednesday, 7 July, 7:00 pm*

Art historians Nicole Birnfeld and Olaf Mextorf engage in a public exchange of ideas opening new avenues of perception to participants.

Admission: € 12/ concessions € 8

Tickets are available from the front desk. The number of participants is limited to 25 (in German language)

### Conversation in the Exhibition

**Vanessa Joan Müller in Conversation with Liam Gillick**

*Sunday, 13 June, 5:00 pm*

Vanessa Joan Müller, Director of the Kunstverein für die Rheinlande und Westfalen, Düsseldorf, meets Liam Gillick in the exhibition.

Admission: € 14/ concessions € 10 (incl. admission to the exhibition)

Advance booking at the ticket desk of the Art and Exhibition Hall and through [www.bonnticket.de](http://www.bonnticket.de), ticket hotline: 0180 500 1812 (0,14 euro/min. on German Telekom landlines; calls from mobile phones and from abroad may cost more) and from all the usual ticket agencies. Any remaining tickets will be available at the front desk before the event.

(German/English)



**Introduction to the Exhibition  
exclusive for ArtCard-holders**

*Thursday, 1 April, 3:00 pm, Forum*

With Rainald Schumacher, curator of the exhibition.

Please register in writing, either by email: [paedagogik@kah-bonn.de](mailto:paedagogik@kah-bonn.de),  
by fax: 0228 9171-244 or mail. Closing date: 26 March

**Teacher Training**

*Friday, 16 April, 4:00 pm*

Free teachers-only tour of the exhibition and conversation with Susanne Kleine, project manager of the Liam Gillick exhibition.

Please register in writing, either by email: [paedagogik@kah-bonn.de](mailto:paedagogik@kah-bonn.de),  
by fax: 0228 9171-244 or mail. Closing date: 9 April

**ArtTalk in the exhibition for school classes**

**„Is this Art? – What is Art?“**

*Friday, 16 April, 10 - 11.30 a.m.*

With native speaker Karla Schlaepfer-Karst. For Secondary level and above.

After an introduction to Gillick's fascinating and provocative art universe and a quick dip into artistic influences, we'll use task-based activities to develop and share our ideas on new artistic perspectives and definitions. Pre-teach Gillick! Post-teach Gillick!: Download classroom worksheets from [www.bundeskunsthalle.de](http://www.bundeskunsthalle.de).

Admission: € 90 (incl. Entrance fee)

Registration required until 9 April 2010: E-Mail: [paedagogik@kah-bonn.de](mailto:paedagogik@kah-bonn.de), Fax: 0228

9171-244 or by mail. **Other dates are bookable on request.**

(in English language)

**Seminar**

**Liam Gillick and students of the Universities of Bonn and Cologne**

*Monday, 14 June*

By invitation only

**Further information on the events programme accompanying the Liam Gillick exhibition:**

[www.bundeskunsthalle.de](http://www.bundeskunsthalle.de)

Telephone: 0228 9171-263 (Monday-Thursday 9:00 am - 3:00 pm, Fridays 9:00 am - 12:00 noon)

Email: [paedagogik@kah-bonn.de](mailto:paedagogik@kah-bonn.de), Fax: 0228 9171-244



## Current and upcoming exhibitions

### Curious?

#### **Art in the 21st Century from Private Collections**

**until 2 May 2010**

Contemporary art thrives first and foremost thanks to the commitment of private collectors. This exhibition marks the beginning of a long-term cooperation with key private collectors of contemporary art in Europe. Spanning all forms of contemporary artistic expression, from drawing to large-scale installation, the exhibition provides a uniquely fresh insight into the multifaceted trends of 21st-century art. The wide-ranging selection encompasses artists from different generations such as Vito Acconci, Birgit Brenner, Jake and Dinos Chapman, Hanne Darboven, Marcel Dzama, Peter Fischli/David Weiss, Ceal Floyer, Hannah Höch, Kitty Kraus, Alicja Kwade, Daniel Lergon, Lucy McKenzie, Thomas Scheibitz, Tino Sehgal, Katja Strunz and Cathy Wilkes.

### Byzantium

#### **Splendour and Everyday Life**

**until 13 June 2010**

A wide-ranging selection of magnificent and historically important works of art brings to life the fascinating history and art of the Byzantine empire. The exhibition provides a comprehensive survey of the 'Byzantine millenium' which began with the foundation of Constantinople by Constantine the Great in 324 AD and ended with the conquest of the city by the Ottomans in 1453. The exhibition focuses on the period of Byzantium's greatest glory from the time of Justinian I (527–565) to the sacking of Constantinople at the hands of Christian crusaders in 1204.

More than 400 loans from European and American museums – precious ivories, spectacular icons and manuscripts, architectural fragments, sculptures and everyday objects – are presented in their original contexts. Digitally reconstructed sites (e.g. Constantinople or Ephesus) address key questions about the Byzantine state, its art, culture, society and economy and offer visitors an unprecedented insight into everyday life in the Byzantine empire.

### **ECHORAUM – New Works from the Media Lab**

**1 April – 6 June 2010**

On 31 March, parallel to the opening of the Liam Gillick exhibition, the Art and Exhibition Hall of the Federal Republic of Germany opens its ECHORAUM. Conceived as a series of two-year co-operations between the Art and Exhibition Hall, and a wide range of international art/media colleges, ECHORAUM presents current media art. The lower ground floor galleries are a temporary experimental laboratory and exhibition space for the student and graduate projects. Each major exhibition at the Bundeskunsthalle will be accompanied by an ECHORAUM project. The first co-operation partner is - 1/MinusEins Experimentallabor of the Academy of Media Arts Cologne.

Participating artists: Aino Emilia Korvensyrjä, Akiro Hellgard, Allan Gretzki, Andrey Ustinov, Anna Sokolova, Evamaria Schaller, Evelina Rajca, Jan Hoeft, Jens Pecho, Jenny Marre, Kriss Salmanis, Lea Hartlaub, Michael Heym, Niels Mlynek, Noa Gur, Kiseong Kim, Tobias Daemgen, Verena Friedrich, Yushen Su.

### **Surviving Treasures. Afghanistan**

#### **A selected Collection of the National Museum of Afghanistan**

**11 June – 3 October 2010**

In the late 1970s archaeologists working in Afghanistan discovered the remnants of an ancient cemetery dating from around the time of Christ's birth. Some of the graves yielded large numbers of spectacular gold ornaments of incalculable artistic and cultural value. The legendary finds bear witness to the ancient kingdom of Bactria, situated at the crossroads of a wide range of Eastern and Western cultures. Conceived by the Musée Guimet in Paris, the exhibition presents some 220 works that have miraculously survived the decades of war and destruction that have ravaged Afghanistan.

**Thomas Schütte****15 July – 1 November 2010**

Internationally acclaimed as one of the most significant German artists, Thomas Schütte participated in several of the *documenta* exhibitions and won the prestigious Golden Lion at the 51st Venice Biennale in 2005. Schütte's sculptures address a wide range of subjects and are characterised by a multifaceted formal vocabulary. His work encompasses voluminous sculptures that reflect the life of ordinary people in everyday situations, architectural models, memorial sites, drawings and watercolours. The exhibition was planned in cooperation with the Museo Reina Sofia, Madrid, and continues the Art and Exhibition Hall's series of monographic presentations of leading German artists such as Gerhard Richter, Sigmar Polke, Georg Baselitz and Markus Lüpertz.

**VIBRACIÓN. Modern Art from Latin America****The Ella Fontanals-Cisneros Collection****17 September 2010 – 30 January 2011**

The exhibition presents an overview of 20th-century abstract art in Latin America, an unknown continent as far as classical Modernism is concerned. The display draws on the holdings of the Cisneros Fontanals Art Foundation, which caused a sensation when the collection first opened in Miami in 2005 and which now makes its first appearance in Europe. The exhibition focuses on three European émigré artists whose work had a decisive impact on abstract art in Latin America: the German photographer Grete Stern, the German sculptor Gertrude Goldschmidt (Gego) and the Swiss Mira Schendel.

**Napoleon and Europe****Dream and Trauma****17 December 2010 – 25 April 2011**

During the near-twenty-year span of his reign, Napoleon Bonaparte (1769-1821), more than any other historical figure, revolutionised the political, social and cultural landscape of Europe and wrought changes that can be felt to this day – both positively and negatively. The Art and Exhibition Hall has been able to secure outstanding loans from all over Europe in order to draw a comprehensive picture of Napoleon and his time. Painting and sculpture reached new heights of excellence in the Napoleonic era – both in the propaganda paintings by David, Gérard and Ingres and in the work of those who opposed the French emperor, among them Goya and the German romanticists. Under Napoleon's aegis the Louvre was opened as the first 'modern' museum of fine arts. The exhibition will also shed light on the large-scale plundering of art collections in the countries occupied by Napoleon.

*Subject to change!*

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