



Thomas Schütte
Big Buildings – Models and Views
15 July – 1 November 2010

Media Conference
14 July 2010

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Exhibition Dates

Duration	15 July - 1 November 2010
Director	Robert Fleck
Managing Director	Bernhard Spies
Curator	Rainald Schumacher
Project Manager	Henriette Pleiger
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue / Press copy	€ 39 (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
Admission: standard / reduced / family ticket	€ 8 / € 5 / € 14
Happy hour-ticket	€ 5 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 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	www.bundeskunsthalle.de 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 Email kunstvermittlung@ bundeskunsthalle.de
General information	Telephone +49 (0)228 9171-200 www.bundeskunsthalle.de (German/English)

Cultural Partner





Information on the Exhibition

Thomas Schütte who lives in Düsseldorf and was born in Oldenburg in 1954 is one of Germany's most important internationally known artists. Three times his work has been shown at the Documenta in Kassel. He also received the Düsseldorf Art Award in 2010 and the Golden Lion at the Venice Biennale in 2005 as best solo artist.

The show at the Art and Exhibition Hall, which comprises about 60 works, focuses on Thomas Schütte's 30 year long examination of the art of building.

This exhibition offers a selection of the artist's architectural work. This collection includes not only small-scale models from the past three decades but also expansive, recently realised walk-in houses based on Thomas Schütte's artistic designs. "Ferienhaus für Terroristen" (a holiday house for terrorists) and "One Man House I" will be shown to the public for the first time.

These architectural models, views and walk-in pavilions are not only supplemented by a smaller selection of aquarelles (works from the Flower Series, the "Deprinotes" and the "Mirror Drawings") but also by recently completed large sculptures such as "Vater Staat (The State)" (2010), "Engel (Angel)" (2010) and the fountain sculpture "Die Weinende (Crying Woman)".

Since the early 1980's, Thomas Schütte has been working on architectural models and drawings. As a result, models and views of houses, residential and office buildings, public squares, studios, gravesites, stage-like sets and architectural ensembles conveying a utopian atmosphere were produced. Most of these works which include specifications with regard to scale or little figures are contrasted with larger constructions. Schütte's whole oeuvre is defined by the game between large and small, between models and constructed buildings, between art as a model and the model as art.

From the beginning, the art of building has been a latent element in Schütte's work. The aim of "Big Buildings – Models and Views" is to focus on this most challenging debate between art and architecture. Besides creating bronze and steel sculptures, drawings, ceramics and aquarelles, Thomas Schütte has continuously worked towards re-establishing architecture as an artistic discipline, both as a form of criticism and as an alternative. This development started during his time as a student at the Düsseldorf Art Academy (1973-1981).

During the past three decades Thomas Schütte reclaimed classic fields of creative art which had been dismissed as folklore and kitsch by the avant-garde of 1960's and 1970's. In the same way, he chose an exemplary approach in order to bridge the divide between art and architecture thus placing these two disciplines in a new productive connection. The artistic examination of the constructed world, the art of building, architecture, and light and space is at the core of this exhibition.



Works in the Exhibition

Mein Grab, 1981

Lack auf Holz / lacquer on wood

52 x 63 x 25 cm

Leihgabe des Künstlers / loan of the artist

Hauptstadt II, 1984

8-teilig / 8 parts

Holz, Farbe / wood, paint

je / each 300 x 130 x 1,8 cm

Hamburger Kunsthalle

Bunker, 1981

8-teilig / 8 parts

Tusche und Sprühfarbe / ink and spray paint

je / each 98 x 70 cm (2), 70 x 98 cm (6)

Privatsammlung / Private Collection, Madrid

Bunker (Modell A and N), 1987

2 Modelle / 2 models

Holz, Gips, Papier, Farbe / wood, plaster, paper, paint

Model A: 34 x 156 x 70 cm

Model N: 36 x 140 x 70 cm

3 Bilder / 3 paintings

Acrylfarbe und Tusche auf Papier / acrylic and Indian ink on paper

je / each 210 x 157,5 cm

Faggionato Fine Art, London

Mann im Matsch, 2009

Styropor, Gips, Holz / styrofoam, plaster, wood

580 x 850 x 850 cm

Fondation Louis Vuitton pour la Création, Paris

Museum, 1982

Lack auf Papier / lacquer on paper

98,5 x 129 cm

Friedrich Christian Flick Collection im Hamburger Bahnhof

Modell und Ansichten, 1982

2 Modelle / 2 models

Holz / wood

je / each 153 x 61 cm

3 Bilder / 3 paintings

Lack auf Papier / lacquer on paper

126 x 113 cm, 122 x 113 cm, 126 x 113 cm

Hessisches Landesmuseum Darmstadt

Studio I, 1982

Lack auf Papier / lacquer on paper

131 x 110 cm

Sammlung Goetz



Studio Sketch, 1982

Lack auf Papier / lacquer on paper
133 x 110 cm
Friedrich Christian Flick Collection

Studio II, 1982

Lack auf Papier / lacquer on paper
135 x 110 cm
Privatsammlung / Private Collection

Studioskizzen, 1982

3-teilig / 3 parts
Lack auf Papier / lacquer on paper
130 x 110 cm, 131,5 x 110 cm, 132,2 x 110 cm
Kunstmuseum Winterthur

Haus für zwei Freunde, 1983

Holz, Farbe, Zinn, Metallblech / wood, paint, tin, sheet metal
172,5 x 200 x 140 cm
Friedrich Christian Flick Collection im Hamburger Bahnhof

Quartier d'Hiver, 1986

Holz, Farbe / wood, paint
Maße variabel / dimension variable
Musée d'Art Moderne, Saint-Étienne Métropole

Modell für Eis, 1987

Holz, Farbe / wood, paint
170 x 240 x 200 cm
Hamburger Kunsthalle

Chinatown, 1989

Sperrholz, Farbe / plywood, paint
170 x 385 x 43 cm
Panza Collection, Lugano

Big Buildings, 1989

11-teilig / 11 parts
Karton, Sperrholz / cardboard, plywood
Maße variabel / dimensions variable
Friedrich Christian Flick Collection

E.L.S.A., 1989

Holz, Farbe / wood, paint
155 x 140 x 220 cm
Privatsammlung / Private Collection, Madrid

Collector's Complex, 1990

Holz / wood
267 x 500 x 178 cm
Stedelijk Van Abbemuseum, Eindhoven



Basement I, 1993

Holz / wood

103 x 150 x 205 cm

Museo Nacional Centro de Arte Reina Sofía, Madrid

Basement IV, 1993

Holz / wood

102 x 150 x 205 cm

Museo Nacional Centro de Arte Reina Sofía, Madrid

Magnolias, 1995

7-teilig / 7 parts

Aquarell, Tusche auf Papier / watercolor, ink on paper

je / each 38 x 28 cm

KfW Bankengruppe, Frankfurt am Main

Do Lilys Lie, 1995

7-teilig / 7 parts

Aquarell, Tusche auf Papier / watercolor, ink on paper

je / each 39 x 28 cm

Ute Parduhn, Düsseldorf

Sonnenblumen, 1995

9-teilig / 9 parts

Aquarell, Tusche auf Papier / watercolor, ink on paper

je / each 38 x 28 cm

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Luise, 1996

mehrteilig / several parts

Aquarell, Tusche und Kreide auf Papier / watercolor, ink, and chalk on paper

je / each 38 x 28cm

Leihgabe des Künstlers / loan of the artist

Handpuppe, 1996

2-teilig / 2 parts

Aquarell, Tusche auf Papier / watercolor, ink on paper

je / each 39 x 28 cm

Privatsammlung / Private Collection

For the Birds, 1997

3-teilig / 3 parts

Holz, Farbe / wood, paint

217 x 143 x 200 cm, 217 x 143 x 225 cm, 217 x 143 x 155 cm

Collection of Contemporary Art Fundación "la Caixa", Barcelona

Flucht, 1997

10-teilig / 10 parts

Aquarell, Tusche auf Papier / watercolor, ink on paper

je / each 28,5 x 16,8 cm

Sammlung der Baloise Group, Basel



Mirror Drawings, 1998

mehrteilig / several parts

Aquarell, Tusche auf Papier / watercolor, ink on paper

je / each 38 x 28 cm

Leihgabe des Künstlers / loan of the artist

Spielzeug, 1998

5-teilig / 5 parts

Aquarell, Tusche und Farbstift auf Papier /

watercolor, ink and crayon on paper

27,9 x 19 cm (1), 28,1 x 19,3 cm (4)

Sammlung Goetz

Blumen (Last Dance), 2001

7-teilig / 7 parts

Aquarell, Tusche und Farbstift auf Papier /

watercolor, ink, and crayon on paper

je / each 38,5 x 29 cm

Friedrich Christian Flick Collection im Hamburger Bahnhof

Ferienhaus für Terroristen, 2009

Holz, Textil / wood, fabric

350 cm hoch / height

Seitenlängen / side length: 1500, 200, 1200, 700, 250 cm

Gesamtlänge / total length: ca. / approx. 1800 cm

Galerie Pietro Spartà, Chagny

Renditekiste, 2002

Polyester, Holz / polyester, wood

220 x 170 x 230 cm

Privatsammlung / Private Collection, Düsseldorf

Alte Hänger, 2003

Holz, Metall / wood, metal

153 x 170 x 220 cm

Privatsammlung / Private Collection Jarla Partilager

Golfhalle, 2003

Holz, Plexiglas / wood, perspex

185 x 170 x 230 cm

Ali De Clercq, Belgien

Berg, 2003

Holz, Wolle, Polyester, Messing / wood, blanket, polyester, brass

202 x 170 x 230 cm

Kunstmuseum Winterthur

One Man Houses, 2003

Metall, Spiegel, Plexiglas / metal, mirror, perspex

142 x 170 x 220 cm

Privatsammlung / Private Collection Jarla Partilager



One Man House I (1:1), 2010

Stahl, Holz / steel, wood

Untergeschoß / basement: 282 x 560 x 300 cm

Obergeschoß / top floor: 500 x 480 x 670 cm,

rundes Fenster im Obergeschoß / circular window at top floor: Ø 360 cm, Rahmenbreite /
frame width: 115 cm

Gesamthöhe mit Dachspitze / total height with top of the roof: 811 cm

Leihgabe des Künstlers / loan of the artist

Kangaroo Siedlung, 2004

Holz, Karton / wood, cardboard

177 x 150 x 220 cm

VERDEC Collection

Hund II, 2004

Keramik glasiert / glazed ceramic

97 x 64 x 113,7 cm

Sockel / plinth

89 x 95,3 x 125,2 cm

Vertretung des Landes Nordrhein-Westfalen beim Bund, Berlin

Hund III, 2004

Keramik glasiert, Holzsockel / glazed ceramic, wooden plinth

177 x 80 x 122 cm

Privatsammlung / Private Collection, Madrid

Deprinotes, 2006–2008

mehrteilig / several parts

Aquarell, Tusche auf Papier / watercolor, ink on paper

je / each 38 x 28 cm

Leihgabe des Künstlers / loan of the artist

Model for a Hotel, 2007

Glas, Aluminium, Stahl / glass, aluminum, steel

509 x 520,5 x 493 cm

Leihgabe des Künstlers / loan of the artist, Frith Street Gallery, London, und / and Peter
Freeman Inc., New York

Engel, 2010

3-teilig / 3 parts

Edelstahl, Silikon / stainless steel, silicone

360 x 300 x 150 cm

Leihgabe des Künstlers / loan of the artist

Vater Staat, 2010

Bronze / bronze

380 x 155 x 140 cm

Leihgabe des Künstlers / loan of the artist



Blaue Burg, 2005

Styropor, Farbe / styrofoam, paint
Leihgabe des Künstlers / loan of the artist

Mann im Matsch (Modell 1:10), 2009

Bronze patiniert, Stahl / patinated bronze, steel
Leihgabe des Künstlers / loan of the artist



Biography of Thomas Schütte

1954

Born in Oldenburg

1973–1981

Studied at the Kunstakademie Düsseldorf with Fritz Schwegler and Gerhard Richter
Lives and works in Düsseldorf

Ausgewählte Einzelausstellungen / Selected Solo Exhibitions

1979

La Vitrine, Paris

Drucksache, Galerie Arno Kohnen, Düsseldorf

1980

Arbeiten 1977–1980, Galerie Rüdiger Schöttle, München

1981

Pläne I–XXX, Galerie Konrad Fischer, Düsseldorf

1982

Großes Theater, Galerie Rüdiger Schöttle, München

1983

Galerie Konrad Fischer, Düsseldorf (mit / with Gerhard Merz)

1983

Fifteen Monuments by Thomas Schütte, Galerie Philip Nelson, Lyon

Gallery Jean Bernier, Athen

Weiter. Warten: Ludger Gerdes-Thomas Schütte, Produzentengalerie Hamburg

Galerie Johnen und Schöttle, Köln (mit / with Aldo Rossi)

1985

Produzentengalerie Hamburg

Galerie Micheline Sz wajcer, Antwerpen

Galerie Konrad Fischer, Düsseldorf

Raum für Kunst, Hamburg

1986

Thomas Schütte, Museum Haus Lange, Krefeld

Galerie Rüdiger Schöttle, München

Galerie Philip Nelson, Lyon

Galerie Crousel Hussenot, Paris

Thomas Schütte, Galleria Tucci Russo, Turin

1987

Thomas Schütte: Aquarellen, Museum Overholland, Amsterdam

Galerie Konrad Fischer, Düsseldorf

Gallery Jean Bernier, Athen

Obst und Gemüse, Lichthof im / atrium at Westfälischen Landesmuseum Münster

Produzentengalerie Hamburg

Galerie Micheline Sz wajcer, Antwerpen



1988

Galerie Philip Nelson, Lyon
Thomas Schütte, Staatliche Kunsthalle Baden-Baden
Galleria Christian Stein, Mailand
Galleria Tucci Russo, Turin
Galerie Konrad Fischer, Düsseldorf

1989

The Laundry-Mohr's Life, Portikus, Frankfurt; Stichting de Appel, Amsterdam
Marian Goodman Gallery, New York
Musée Romain Rolland, Clamecy
Galerie Pietro Sparta, Chagny
Galerie Konrad Fischer, Düsseldorf
Simple Stories, Galerie Ute Parduhn, Düsseldorf

1990

Sieben Felder, Kunsthalle Bern; Musée d'art moderne de la ville de Paris; Stedelijk Van
Abbeemuseum, Eindhoven
September Notes. (Watercolors, Drawings), Marian Goodman Gallery, New York
Galerie Konrad Fischer, Düsseldorf
Jokes, Galerie Rüdiger Schöttle, München
Galerie Philip Nelson, Lyon
Galerie Crousel Robelin, Paris

1991

Harem, Galerie Philip Nelson, Lyon
Kunstverein Kassel

1992

Gallery Jean Bernier, Athen
Galerie Konrad Fischer, Düsseldorf
Thomas Schütte, Galleria Tucci Russo, Turin
Raum für Kunst, Hamburg
Museum vor Hedendaagse Kunst, Gent
Galleria Frederica Inghilleri, Mailand

1993

Marian Goodman Gallery, New York
Alte Freunde – Neue Arbeiten, Produzentengalerie Hamburg

1994

Thomas Schütte: Requiem, Carré d'Art, Musée d'art contemporain de Nîmes
Thomas Schütte. [Figur], Hamburger Kunsthalle; Württembergischer Kunstverein Stuttgart
Nobody Knows, Galerie Philip Nelson, Paris

1995

Die Fremden, St. Annen-Museum, Lübeck
Galerie Konrad Fischer, Düsseldorf
Gallery Jean Bernier, Athen
Galleria Tucci Russo, Turin
Them and Us, Lisson Gallery, London (mit / with Richard Deacon)
Thomas Schütte, Wako Works of Art, Tokyo



Projekt Gedenkhaus KZ Neuengamme, Hamburg (in Zusammenarbeit mit dem Architekten /
in collaboration with the architect Paul Gerhard Scharf and the graphic designer / und dem
Graphikdesigner Arne Petersen)

Skizzen und Geschichten 1990–1995, Kunstraum München; Oldenburger Kunstverein,
Oldenburg; Leopold-Hoesch-Museum Düren; daadgalerie, Berlin

1996

Marian Goodman Gallery, New York

Galerie Gebauer und Günther, Berlin

Kunstverein Wolfsburg

Them and Us, Städtische Galerie Wolfsburg (mit / with Richard Deacon)

Haus of Multiples and Drawings, Antwerpen

Janice Guy Gallery, New York

Fucking Flowers, Galerie Philip Nelson, Paris

Blumen mit Luise, Galerie Erika + Otto Friedrich, Bern

1997

Galerie Konrad Fischer, Düsseldorf

Marian Goodman Gallery, New York

Thomas Schütte. Henriek Wolff. Zuspil, Kunstverein für die Rheinlande und Westfalen,
Düsseldorf

1998

Thomas Schütte, Whitechapel Art Gallery, London; De Pont Museum of Contemporary Art,
Tilburg; Museum of Contemporary Art, Fundação de Serralves, Porto

Galerie Philip Nelson, Paris

Scenewright, Dia Center for the Arts, New York

1999

Gloria in Memoria, Dia Center for the Arts, New York

Marian Goodman Gallery, New York

Galerie Bernier/Eliades, Athen

Produzentengalerie Hamburg

Wako Works of Art, Tokyo

In Medias Res, Dia Center for the Arts, New York

2000

Kabinet Overholland, Stedelijk Museum, Amsterdam

5 Frauen, Garten Landschaft OWL, Schlosspark Wendlinghausen

2001

Thomas Schütte, Sammlung Goetz, München

Galerie Konrad Fischer, Düsseldorf

2002

Selected Works, Faggionato Fine Arts, London

Low Tide Wandering, Frith Street Gallery, London

Neue Arbeiten, Galerie Tucci Russo, Turin

Produzentengalerie Hamburg

Dürer, Galleria Philip Nelson, Paris

Folkwang Museum, Essen



2003

Galerie Marian Goodman, New York
Thomas Schütte, Kunstmuseum Winterthur
Galerie Friedrich, Basel
Galerie Rüdiger Schöttle, München
Galerie Bernier/Eliades, Athen
Croisade, Musée de Grenoble

2004

Galerie Philip Nelson, Paris
Kreuzzug, K21, Düsseldorf

2005

One Man Houses, Galerie Marian Goodman, New York
Obras Políticas/Political Works, Museu Serravles, Porto
Galerie Friedrich, Basel

2006

Staatliche Kunsthalle Baden-Baden
Ringe (Rings), Faggionato Fine Art, London
Works on Paper, De Pont Museum of Contemporary Art, Tilburg
Produzentgalerie Hamburg
Konrad Fischer Galerie, Düsseldorf
Krankenhaus, Kabinett für aktuelle Kunst, Bremerhaven
Neues Museum, Nürnberg

2007

Galerie Nelson-Freeman, Paris
Frith Street Gallery, London
Thomas Schütte: Early Work, Henry Moore Institute, Leeds; Kunstmuseum Liechtenstein
Model for a Hotel 2007, Trafalgar Square, London

2009

Thomas Schütte: Radierungen, Horst-Janssen-Museum Oldenburg
Haus der Kunst, München
Galerie Pietro Spartà, Chagny

2010

Thomas Schütte: Hindsight, Museo Nacional Centro de Art Reina Sofia

Ausgewählte Gruppenausstellungen / Selected Group Shows

1979

Schlaglichter, Rheinisches Landesmuseum, Bonn
Perspektiven, Kunstverein für die Rheinlande und Westfalen, Düsseldorf
Galerie Konrad Fischer, Düsseldorf

1980

Jürgen-Ponto-Stiftung, Karmeliterkloster, Frankfurt
Schütte, Struth, Tiffert, Galerie Erg, Brüssel

1981

D'Art Allemagne aujourd'hui, Musée d'art moderne de la ville de Paris
Westkunst: Zeitgenössische Kunst seit 1939, Rheinhallen, Messegelände Köln



Einladung zur Ausstellung, Galerie Rüdiger Schöttle, München

1982

*(0211), Kunstmuseum Düsseldorf
Ausstellung B, Lothringer Straße, München*

1983

*Standort Düsseldorf, Kunsthalle Düsseldorf
Galerie Konrad Fischer, Düsseldorf (mit / with Ludger Gerdes, Harald Klingelhöller, Wolfgang Luy, Reinhard Mucha)*

Konstruierte Orte, Kunsthalle Bern

Solidarność, Kunstpalast Ehrenhof, Düsseldorf

À Pierre et Marie, Église Rue d'Ulm, Paris

*Sculpture from Germany, Independent Curators Inc., New York. Ausstellungen in /
exhibitions at: San Francisco Museum of Modern Art; Sarah Campbell Blaffer Gallery,
University of Houston; Winnipeg Art Gallery; Art Gallery of Hamilton, Ontario; Archer M.
Huntington Gallery, University of Texas at Austin; Queens Museum, New York*

1984

Der versiegelte Brunnen, Kunststichting Rotterdam

Kunstlandschaft, Kunstverein Freiburg

c/o Haus Esters, Museum Haus Esters, Krefeld

*von hier aus (organisiert von der / organized by the Gesellschaft für Aktuelle Kunst
Düsseldorf), Messengelände Düsseldorf, Halle 13*

Ouverture, Castello di Rivoli, Museo d'Arte Contemporanea, Turin

Octobre des Artes, Musée St. Pierre, Lyon

1985

The European Iceberg: Creativity in Germany and Italy Today, Art Gallery of Ontario, Toronto

Nouvelle Biennale, Parc de la Villette, Paris

Rheingold, Palazzo Promotrice delle belle Arti, Turin

Kunst nach 1945, Neue Nationalgalerie, Berlin

Dispositif Sculpture, Musée d'art moderne de la ville de Paris

Een Keuze, KunstRAI, Amsterdam

Doch Doch, Arenberg Instituut, Leuven

1986

Sieben Skulpturen, Kölnischer Kunstverein, Köln

Origins, Originality and Beyond, Sixth Biennale of Sydney

Sonsbeek '86, Arnhem

Jenisch Park Skulptur, Kulturbehörde der Freien und Hansestadt Hamburg

Correspondentie Europa, Stedelijk Museum Amsterdam

Wechselströme, Kunstverein Bonn

1987

Hacen Lo que Quieren, Museo de Arte Contemporaneo, Sevilla

Juxtapositions: Recent Sculpture from England and Germany, P.S.1, New York

*L'époque, la mode, la morale, la passion: Aspects de l'art d'aujourd'hui, 1977–1987, Musée
nationale d'art moderne, Centre Georges Pompidou, Paris
documenta 8, Kassel*

Skulptur Projekte Münster, Westfälisches Landesmuseum Münster

Raumbilder, Museo Nacional de Arte, Reina Sofia, Madrid

Metropolis, Ospedale degli Innocenti, Florenz

Bildhauerzeichnungen, Kunstverein Graz



1988

Schlaf der Vernunft, Museum Fridericianum, Kassel
Europe Now, Centro per L'Arte Contemporaneo Prato
Die große Oper, Kunstverein Bonn

1989

Wieder+Wider, Portikus, Frankfurt am Main
Zeitzeichen, Museum der bildenden Künste, Leipzig
Blickpunkte, Musée d'Art Contemporain de Montréal

1990

Possible Worlds: Sculpture from Europe, Serpentine Gallery, London
Weitersehen, Museum Haus Lange und Haus Esters, Krefeld

1991

In anderen Räumen, Museum Haus Lange und Haus Esters, Krefeld
Inscapes, Stichting De Appel, Amsterdam
Espacio Mental, Institut Valencia d'Art Modern, Centre del Carme, Valencia

1992

documenta 9, Kassel
Like Nothing Else in Tennessee, Serpentine Gallery, London
Minima (a) I, Museum voor Hedendaagse Kunst, Gent

1993

New Sculptures, Open Air Museum of Sculpture, Middleheim Park, Antwerpen
The Sublime Void, Koninklijk Museum voor Schone-Kunsten, Antwerpen
Andere Länder, andere Sitten, Nationalgalerie, Prag

1995

Architecture(s), CAPC Musée d'art contemporain, Bordeaux
Micromegas, American Center, Paris; Israel Museum, Jerusalem
Everything That's Interesting is New, Deste Foundation, Athen; Museum of Modern Art, Copenhagen; Guggenheim Museum Soho, New York

1996

Distemper: Dissonant Themes in the Art of the 1990s, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Dialogues/Diyaloglar, Atatürk Culture Center, Istanbul; Kunstpalast, Düsseldorf

1997

Skulptur.Projekte Münster, Westfälisches Landesmuseum Münster
dokumenta X, Kassel

1998

Mehr als ich. Ernst Barlach und seine Zeit, Kunsthalle Kiel

2001

Dialogue ininterrompu, Musée des Beaux-Arts, Nantes

2004

Seele, Konstruktionen des Innerlichen in der Kunst, Staatliche Kunsthalle Baden-Baden
ArchiSculpture, Fondation Beyeler, Basel



2005

RAF: regarding terror, KW Institute for Contemporary Art, Berlin

2006

Von Mäusen und Menschen, 4. Berlin Biennale für zeitgenössische Kunst, Berlin

The 80's: A Topology, Museu Serralves, Porto

2007

Come, come, come into my world, Ellipse Foundation, Alcoitão

2008

Life on Mars, 55th Carnegie International, Pittsburgh

After Nature, New Museum, New York

2010

Der Westen leuchtet, Kunstmuseum, Bonn

On View

Additional Schütte Works in the Rhineland area

Kunstmuseum Bonn

Exhibition „The Luminous West“ (until 24 October 2010)

Artist space with „Interiors for One Man Houses“

Arp Museum Bahnhof Rolandseck, Remagen

Exhibition „The Foundation of Art. Sculpture and its Pedestal since Auguste Robin“ (until 24 October 2010)

Various sculptures, among others the “Model for a hotel”

Kunstsammlung Nordrhein-Westfalen, K21 Ständehaus

Exhibition „Intensif-Station“ (until 4 September 2010)

Artist space, various sculptures, water colours, graphics and ceramics



Catalogue

Thomas Schütte
Big Buildings – Models and Views 1980–2010

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ECHORAUM (Echo Chamber)
Small Things

15 July – 17 October 2010

ECHORAUM is a series of two-year co-operations between the Art and Exhibition Hall of the Federal Republic of Germany and a number of international Media Colleges. Students and graduates of the media colleges present their current projects in the lower ground floor galleries which become a temporary experimental laboratory.

On 14 July 2010 at 7:00 pm, parallel to the opening of the Thomas Schütte exhibition, the exhibition *Small Things* opens at the Art and Exhibition Hall. It is the second exhibition in the series of co-operations with the Academy of Media Arts in Cologne and -1/Minus Eins and presents current media art.

-1/Minus Eins, the experimental media lab of the Academy of Media Arts in Cologne, grew out of the academy's holography lab under the aegis of professor Mischa Kuball. Conceived as an interdisciplinary workshop, a place of communication and teaching as well as the centre of a network within the academy, the lab is intended to help students realise their projects. And it is with this in mind that it enters into co-operations and exchanges with a wide range of non-university partners in Cologne and further afield.

The works shown in the exhibition *Small Things* fall into three principal categories:

- Works that address the Art and Exhibition Hall and its space,
- Works that focus on personal, autobiographical motifs,
- Works that address the perception or nature of media art.

Thus Ralf Witthaus's lawnmower drawing on the roof of the Art and Exhibition Hall raises questions about the relationship between quality and visitor numbers. Carolina Redondo's *Self Mountain Training for a Substructure* and Allan Gretzki's *Barcode*, which simply spells 'Allan Gretzki' lay claim to the space provided by the Art and Exhibition Hall. The works by Daniela Risch and Roshanak Zangeneh scrutinise political symbols and events such as the changing meaning of the kaffiyeh (Palestinian scarf) or the reunification of Germany from the artists' highly personal perspective. Ira Decker, Lukas Marxt, Kiseong Kim and Timo Seber, whose works not only investigate the concept of sculpture and material but also the perception of the viewer, demonstrate the enormous range and breadth of contemporary media art.



Participating artists:



Ira Decker, born in 1979 in Kurdaj, Kazakhstan
Untitled, 2009
Lenticular image in light box

Lenticular images, which change with the viewing angle, allow viewers to catch ever shifting glimpses of the exhibition space and to slowly piece together a coherent whole.



Allan Gretzki, born in 1979 in Siegburg, Germany
Barcode, 2010
Black tape

This site-specific piece was conceived for the stairwell of the Art and Exhibition Hall. Forming a seemingly abstract pattern, the black stripes encode the artist's name in linear barcode. The name is thus transformed into an international symbol, the work becomes a product and the barcode art.



Kiseong Kim, born in 1979 in Cheongju, South Korea
Article No.: 110343138847/ 310109974500/ 320325955049, 2010
Encyclopaedias, packing material, fluorescent tube

The artist's works consists of perforated second-hand encyclopaedias, into which he inserts neon tubes before packaging the ensemble in such a way that the light appears to part of the packing material.



Encyclopaedias, once regarded as indispensable bastions of knowledge, are gradually superseded by the wealth of information offered by the Internet and increasingly published as software only. The acquisition of knowledge and information has changed fundamentally. Kim's work thematises these changes and anachronisms.



Lukas Marxt, born in 1983 in Fucking, Austria
Black Beauty, 2010
Video installation, loop

Lukas Marxt projects a self-erasing image of a ring cloud ring into a geometric body. During the projection the black spaces between frames bring about a transformation of form and structure; the edges of the image fade away and the internal space of the sculpture dissolves into nothingness.



Carolina Redondo, born in 1977 in Santiago de Chile, Chile
Self Mountain Training for a Substructure, 2010
Video performance installation

This performance piece was conceived for the Art and Exhibition Hall and shows the physical appropriation of the space by the artist. An apparatus installed along the edges of the room allows the artist to gauge the dimensions of the narrow space and to redefine it critically and individually by positioning and repositioning her body. A video documents this process.



Daniela Risch, born in 1969 in Dahme/Brandenburg, Germany
here, here and here, 2010
Three loops in digital picture frames.

Daniela Risch's camera traces the routes of her everyday life in the Ruhr. Interspersed family photographs grant the viewer a glimpse of the artist's recurring memories: Roads and paths of her childhood in a different era, thirty-five years ago in East Berlin.



Timo Seber, born in 1984 in Cologne, Germany
Donnerwetter – tadellos!, 2010
Paper, wood, hinges

The elegant salon of François Haby, barber to Emperor Wilhelm II in Berlin, created a sensation when it reopened after refurbishment by Henry van de Velde in 1901. Not only did the celebrated Belgian architect install green washbasins, dark red mahogany veneers and a purple frieze, he also made the brass water and gas pipes an integral part of his design. Parts of the original furnishings have survived, among them one of originally twelve barber's stations. Timo Seber has incised a life-size tracing of it on paper and stretched it on canvases. Mimicking the original in the manner of a stage backdrop, the work is now displayed at the Art and Exhibition Hall.



Ralf Witthaus, born in 1973 in Bad Oeynhausen, Germany
Qualitätsnachweis (Proof of Quality), 2010
Lawnmower drawing

Ralf Witthaus visualises the daily attendance figures of the Art and Exhibition Hall by mowing them into the lawn on the roof garden. The work is a comment on the statistical entry of quantities and on the question of the quantifiability of quality.



Roshanak Zangeneh, born in Teheran, Iran
Contextures, 2009
Eight photographs, mini disc player

The eight photographs featuring people wearing a kaffiyeh (Palestinian scarf) illustrate the loss of symbolic power of the traditional head covering. Perceived as a political statement of the Left in the late 1960s, it is now primarily worn as a trendy fashion accessory. Out of sixty people who attended a casting nine were willing to be photographed and to engage in a conversation about the kaffiyeh and their motivation for wearing it.



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

Media Conference: 16 September 2010, 11 a.m.

The rich cultural heritage of the Latin American continent has long fascinated European audiences. This fascination also extends to 20th-century Latin American art and literature, which tend to be perceived as largely dominated by Magic Realism (e.g. Gabriel García Márquez). The thematic focus of this exhibition seeks to counter this widely held misconception and to shed new light on the dynamic development of 20th-century abstract art in Latin America and its relationship to European classical Modernism. At the centre of the exhibition is the collection of the Cisneros Fontanals Art Foundation, which caused a sensation when it first opened in the US and which now makes its first appearance in Europe.

A selection of more than two hundred works, spanning painting, sculpture, photography and drawing, presents key positions of Latin American geometric abstraction. The artists who propelled this broad movement broke with the narrative traditions of the indigenous Pre-Columbian civilisations. Embracing European and North American developments in abstract art, they expressed their novel perception of reality through structure, colour, form and rhythm alone. Intensely urban, Latin American geometric abstraction evolved in a fruitful dialogue with international art movements, ranging from Concrete Art of the 1930s and 40s to Op Art and kinetic art of the 1960s and 70s.

The thematically arranged exhibition traces the key trends of geometric abstraction and presents the most vibrant centres of the style in Latin America – most of them in Argentina, Brazil, Uruguay and Venezuela. Surprising visual links between artists of different generations and between different disciplines and styles provide new insights into one of the little-known and underappreciated chapters of international Modernism written by artists such as Joaquín Torres-García, Lygia Clark, Lucio Fontana, Julio Le Parc, Hélio Oiticica, Hércules Barsotti, Carmen Herrera, Alejandro Otero, Carlos Cruz-Diez and Jesús Rafael Soto.

European artists who had fled Nazi Germany for Latin America also played an important role in this vibrant cultural exchange across the continents. Many found it hard to put down new roots, and most were forgotten in their countries of origin. The exhibition showcases representative groups of works by three Jewish émigré artists – the photographer Grete Stern, the sculptor Gego (Gertrude Goldschmidt) and the painter Mira Schendel – who defied adversity to build successful careers in their new home. This exhibition pays long overdue tribute to their life's work.

Exhibition Curator: Juan Ledezma
Assistant Curator: Rainald Schumacher
Exhibition Manager: Agnieszka Lulinska

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Current and Upcoming Exhibitions

Liam Gillick

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

until 8 August 2010

The English artist Liam Gillick is internationally acclaimed as an artist whose practice investigates the continuation of radical Modernism into the present. He has been appointed to represent Germany at the 53rd Biennale in 2009 – the first non-German artist to be honoured with a one-man exhibition in the German Pavilion. The Art and Exhibition Hall is delighted to be able to bring the artist to the attention of a wider audience in Germany after the conclusion of the Biennale. Focusing on the interaction between the critical potential of Gillick's art and the aesthetic qualities of his works, the exhibition traces the development of the artist's practice with important groups of works that shed light on the themes he addresses.

Afghanistan. Surviving Treasures

A selected Collection of the National Museum of Afghanistan

until 3 October 2010

Afghanistan's legendary national treasure is of incalculable artistic and cultural value. The spectacular gold, silver and ivory objects bear eloquent testimony to the civilisation of the kingdom of Bactria which flourished on the Silk Road in ancient Afghanistan. In the late 1980s, towards the end of the Russian occupation of Afghanistan, a few forward-thinking members of staff of the Kabul National Museum hid the most important pieces of the collection. They were long thought to have been lost for good. It was not until after the fall of the Taliban regime in 2004 that the survival of the treasure could be revealed. Some 230 of the most valuable items can now be presented in Germany for the first time.

The Unknown Collection

Classics from Bielefeld:

5 November 2010 – 23 January 2011

Rodin, Jawlensky, Picasso, Warhol...

Media Conference: 4 November 2010, 11 a.m.

Commissioned and endowed by German entrepreneur Rudolf August Oetker and built by American architect Philip Johnson, the Kunsthalle Bielefeld is one of the most beautiful art museums in Germany. Its little-known collection boasts masterpieces of modern art by artists such as Max Beckmann, Alexej von Jawlensky, Ernst Ludwig Kirchner, August Macke, Man Ray, Emil Nolde and Pablo Picasso. Initiated in 1950 with a donation by Oetker and gradually expanded from 1954 with municipal acquisitions, the collection focuses on Expressionism, international sculpture and exemplary positions of contemporary art. With a selection of some 130 works, the exhibition presents the Kunsthalle Bielefeld as an important collection of art of the 20th and 21th century.

Napoleon and Europe

17 December 2010 – 25 April 2011

Dream and Trauma

Media Conference: 16 December 2010, 11 a.m.

During the near sixteen-year span of his reign, Napoleon Bonaparte (1769-1821) shaped European history of the 19th and 20th century, both positively and negatively. Staying clear of well-worn clichés, this ambitious exhibition sets out to draw a more differentiated picture of Napoleon and his time, covering war, politics, administration, propaganda, art theft and cultural prosperity. David, Gérard, Ingres, Goya, Turner and Caspar David Friedrich are just a few of the artists whose works illustrate the glory of Napoleon and the trauma of his incessant wars.

The exhibition was planned by the Art and Exhibition Hall of the Federal Republic of Germany, Bonn, in cooperation with the Musée de l'Armée in Paris and will be shown in Paris from March to June 2012.

Subject to change!