

BUNDESKUNSTHALLE



GREGOR SCHNEIDER

Wall Before Wall

2 December 2016 to 19 February 2017

Media Conference: 1 December 2016, 11 a.m.

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Exhibition Dates

| | |
|---|---|
| Exhibition | 2 December 2016 to 19 February 2017 |
| Director | Rein Wolfs |
| Managing Director | Bernhard Spies |
| Curator | Ulrich Loock |
| Exhibition Manager | Susanne Kleine |
| Head of Corporate Communications / Press Officer | Sven Bergmann |
| Catalogue / Press Copy | € 64 / € 30 |
| Opening Hours | Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays |
| Admission standard / reduced / family ticket | € 10 / € 6.50 / € 16 |
| Happy Hour-Ticket | € 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only) |
| Guided Group Tours information and registration | T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de |
| Public Transport | Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile. |
| Parking | There is a car and coach park on Emil- Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn |
| Press Information (German / English) | www.bundeskunsthalle.de For press files follow 'press'. |

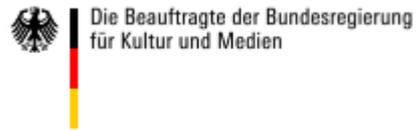
General Information
(German / English)

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Information on the Exhibition

Gregor Schneider was born in Rheydt in 1969. At the age of thirteen he already painted pictures that he continues to include in his exhibitions and publications. In 1985, he had his first solo exhibition at Galerie Kontrast in Mönchengladbach, and the same year, he began work on his house on Unterheydener Strasse 12 in Rheydt, which was to become *Haus u r*. In 2001, he won the Golden Lion for the German contribution to the Venice Biennale. The inner logic of his work led him to embark on a number of highly controversial projects. Misunderstood as provocations, some ran afoul of censorship. The rejection of his plan to erect a black cubic sculpture with the dimensions of Mecca's Kaaba on Saint Mark's Square in Venice in 2005 spurred him to engage more deeply with the public and political dimension of his work.

«Experiences affect all the senses and are based on an unfathomable world.»
Gregor Schneider

Over the course of thirty years, Gregor Schneider has created a body of work that touches upon some of society's most sensitive sore spots. In the beginning of his career, he developed the concept of an artistic practice that devours its own products, thereby questioning the subjection of art to economic necessity.

Later, he saw parallels between the secret, antiseptic high-security detainee cells of the Guantánamo Bay detention camp with the 'white cube' of museums and galleries. In 2008, he spoke about creating a room to die in and his desire to show a dying person in a museum. He received death threats as a result. His own personal *Dying Room* is now constructed for the first time in Germany. Schneider's thoughts on the subject of death and dying are based on the question whether death is an absolute end or a transition to something else that needs remain unknowable. Schneider has staged cultural crossovers, tried to link an Islamic and a Catholic sacred site and has responded to the return of the spirit of the Nazi era with the pulverisation of the house Goebbels had been born in. The medium of his creative practice is the installation of rooms inside similar pre-existing rooms, the doubling of rooms, people and objects, the reconstruction of a building he cannot attain. His best-known work is the installation of twenty-four rooms of his *Haus u r* in the German Pavilion at the Venice Biennale of 2001.



Quote of Gregor Schneider

«What I do is the thinking, three-dimensional and concrete. It thinks for itself, then extends into matter. Everything else is something totally different. I believe that thought is embedded in things, that they in turn speak and are my memory. That's why I store those things and am now showing them together. The things will speak for themselves, perhaps different from before in yet another way. I fight against language as much as always, and against the detail. Usually I'm confronted with the power of knowledge and forced into the position of ignorance. My experiences of life are not images or texts. Experiences address all the senses and are based on an intangible world.»

Publication



Gregor Schneider

Editor: Ulrich Loock

Distanz Verlag

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Hardcover with half linen

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Current and Upcoming Exhibitions

THE RHINE

**The Biography of a European River
until 22 January 2017**

The Rhine is one of the world's busiest rivers. For thousands of years it has carried not only coal, building material and people, but also luxury goods and art treasures, weapons, ideas, fairytales and myths through the western half of Europe. Its course is lined by imposing cities, monasteries and cathedrals as well as by conurbations and industrial zones. Dividing line and nexus in equal measure, it continues to mark the people who have settled on its banks. It has been regulated, straightened, polluted, fought over, conquered and occupied. The European Union was founded in Strasbourg on the Rhine, and the exhibition heeds its cultural and political imperative of cross-border cooperation between the riparian states of Switzerland, Liechtenstein, Austria, Germany, France and the Netherlands.

Following the course of the Rhine from its sources to the Rhine-Meuse-Schelde delta, the exhibition sheds light on many of the momentous and often dramatic events that punctuate more than 2000 years of cultural history.

An exhibition of the Bundeskunsthalle in cooperation with the LVR-LandesMuseum Bonn

Concurrently, the LVR-LandesMuseum Bonn presents the exhibition *bilderstrom – Der Rhein und die Fotografie 2016–1853*

TOUCHDOWN

**An Exhibition with and about People with Down's Syndrome
until 12 March 2017**

The exhibition with and about people with Down's syndrome is the first exhibition of its kind to take visitors on an experimental and culture historical journey through our past and present. It tells the story of a complex relationship. It describes how people lived, live and want to live – people with and without Down's syndrome.

Conceived in cooperation with people with Down's syndrome, the exhibition presents scientific and artistic artefacts from the realms of archaeology, contemporary history, genetics, medicine, sociology, literature, film, theatre and the fine arts. In its conceptual depth and dynamic diversity of voices, the exhibition does not set out to provide pat ready answers but to engage in a sustainable and better informed debate about social diversity and participation.

A cooperation with the research project TOUCHDOWN 21

A BRIEF HISTORY OF HUMANKIND

**100 000 Years of Cultural History
until 26 March 2017**

This exhibition, inspired by Yuval Noah Harari's bestseller *Sapiens: A Brief History of Humankind*, invites the public to a journey exploring some of the crucial



moments in the history of humankind through pivotal objects from the Museum's encyclopedic collections. Spanning a timeline of hundreds of thousands of years, the items on view include archaeological objects dating to the dawn of civilization shown side-by-side with cutting-edge works of contemporary art.

The exhibition's narrative, articulated here as three major chapters, revolves on three significant turning points in the evolution of human civilization: the Cognitive Revolution – the advent of language and communication, which enabled *Homo sapiens* to survive and form complex societies; the Agricultural Revolution – humanity's first steps towards the evolution of settled civilization, laying the foundations for modern society; and the Industrial Revolution – a time of rapid scientific and technological developments that ushered in the contemporary era. Within this framework, the exhibition touches on some critical existential questions, such as: Why did *Homo sapiens* survive and gain mastery of the world? Why do we need laws? How did the Industrial Revolution influence our concepts of time and space? And what does the future hold in store for humankind? The Scientific Revolution set in motion a process that radically improved the living conditions of the human species, but what will the archaeologists of tomorrow find and think about our present?

The objects on view bear vivid testimony to the most important phases in the evolution of humanity, their unique qualities shedding light on universal phenomena. The objects' significance is amplified, emphasized, and reinterpreted by their juxtaposition with contemporary artworks, creating new, thought-provoking connections that invite us to reflect on our past in the hope of gaining a better understanding of our present and our future.

Subject to change!

Head of Corporate Communications / Press Officer

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