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STIFTUNG KUNSTSAMMLUNG
NORDRHEIN-WESTFALEN

Grabbeplatz 5
D-40213 Düsseldorf

K20 GRABBEPLATZ
K21 STÄNDEHAUS
SCHMELA HAUS

Sarah Willems
Presse

Tel.: + 49 (0)211.83 81-730
Fax: + 49 (0)211.83 81-602

presse@kunstsammlung.de
www.kunstsammlung.de

INTRODUCTION

In July 2010, after two years of renovations and an expansion project measuring 2000 m², the Kunstsammlung Nordrhein-Westfalen am Grabbeplatz reopens its refurbished building to the public.

The architectural office of Dissing + Weitling (Copenhagen) has realized the extension: this structure, which completely avoids distracting pillars and is equipped with cutting-edge exhibition technology, offers a superb setting for displaying works of art. In addition, the existing building, dating from 1986, has been completely renovated. Construction costs amounting to 39.7 million euros were covered by the Federal State of North Rhine-Westphalia, while substantial support was also received from the Gesellschaft der Freunde (Society of Friends), which made a contribution of 4 million euros. Responsible for overseeing construction was the Bau- und Liegenschaftsbetrieb Nordrhein-Westfalen (Construction and Property Management Agency of North Rhine-Westphalia).

Dr. Jürgen Rüttgers, Minister-President of the Federal State of North Rhine-Westphalia:

With its masterworks of classical modernism and the art of the 20th century, the Kunstsammlung Nordrhein-Westfalen is one of the truly great art institutions - internationally as well. Through this expansion, through tremendous financial and programmatic commitment, we have greatly expanded its capacities. Now, visitors from all over the world can view the famous works of the permanent collection even when special exhibitions are on view. The expansion of the K20 is a reflection of the degree to which North Rhine-Westphalia is built on art and culture.

This presentation of the permanent collection—the first to be installed at Grabbeplatz by new Director Marion Ackermann—follows a new rhythm. This very different spatial structure, taking the form of a meandering sequence of rooms, guides visitors toward the art far more directly, and leads to fresh encounters with the newly re-hung works of the Landessammlung by artists such as Max Ernst, Picasso, Klee, Pollock, Beuys, and Richter. The result is a presentation which emphasizes the museal aspect in a purist way, and which provides the tranquility, permanence, and validity that fosters a return to the familiar.

Dr. Marion Ackermann, Director of the Kunstsammlung Nordrhein-Westfalen:

At long last, the permanent collection is on view once again. Museum visitors will find themselves led toward the art in an almost physical sense. The new presentation intensifies the impact of these concentrated, self-enclosed, autonomous works. But at the same time, it also plays with new and unexpected vistas and views. Some hangings and constellations — the Pollock in the American Gallery, for example — are deliberately citational in character, while others emphasize new facets. The Kunstsammlung thematizes both the act of opening toward the outside and a focus on inner concentration.

With the reopening on July 10, 2010, circa 2000 m² of new exhibition architecture will go into operation. In visual terms, the extension has been integrated seamlessly into the original museum building, dating from 1986. The black granite façade of the Kunstsammlung, whose interior offers well lit, spacious galleries for the art, projects an image of nobility and modernity. Presented to the public for the reopening in each new hall are ephemeral and striking installations by Michael Sailstorfer (ground floor level) and Kris Martin (second upper level).

Steen Savery Trojaborg, Partner Dissing + Weitling Architecture

First of all, a powerful architectural statement was already there in 1986 — a grand, articulated presence. To have made a grand new statement would only have detracted from the overall experience of the building. Instead, we thought of the project in terms of the building growing and adapting itself in a natural way to new demands.

In addition to the new presentation of the permanent collection, the reopening encompasses four astonishing projects by internationally recognized artists Sarah Morris, Olafur Eliasson, Karin Sander, and Joep van Lieshout, each devising a work for a different functional space of the Kunstsammlung.

A multitude of cost-free educational offerings invite friends of art of all ages to participate, to engage in creative activities and discussions. The opening celebration taking place on July 10, 2010 begins at 2 p.m. Free of charge for all visitors up until July 25 will be both of the K20 Grabbepplatz and the K21 Ständehaus, where a new presentation of the collection has also been installed in conjunction with the special exhibition “Intensif-Station” / “Intensive Care.”

A new museum shuttle connects both houses under the motto “Mercedes Benz – en route for art.” This exclusive partnership to promote visitor mobility is planned as a permanent arrangement.

The Reopening of the K20: The Building

The Extension Building

Klee Hall

The new pillar-free exhibition hall in the ground floor level measures circa 1100 m², and is accessible from the foyer of the original building. Guiding visitors optically is a strip of daylight which falls into the lobby from above. The clearance height measures 6.4 meters, and the space is illuminated artificially with up to 500 spots. Within the floor plan of the Kunstsammlung am Grabbepplatz, Klee Hall will be available primarily for temporary exhibitions. A narrow staircase in the rear area connects the ground floor level with the new hall above.

The Upper Hall

Connected on the second floor to the galleries for the permanent collection in the original building is the second new exhibition hall. Measuring circa 900 m², free of distracting pillars, and with a height of circa 4.9 m, the hall is served by mixed lighting: the ceiling is constructed in such a way that daylight can be shadowed or reduced via the roof lamellae, allowing light-sensitive works to be displayed here with artificial lighting.

Neither of the extension halls will be devoted to specific media or genres. Materiality, color, and structure are as restrained as possible, and adapt themselves harmoniously to be original building. The material of the façade as well (Bornholm granite) conforms to the earlier building. The quarry on this Danish island, which had been closed previously, was reopened especially in order to erect this natural stone façade.

This noble outward appearance is accentuated by the delivery area, which is displaced slightly out of alignment. The shifting of the delivery area to the outer wall of the extension building allowed the construction of a separate transport elevator on Paul Klee Platz, which ensures greater accessibility not only to storage facilities, but to the second upper level of the permanent collection galleries as well.

The Extensive Refurbishment of the Original Building

Beginning in June of 2008, the original building of the Kunstsammlung am Grabbeplatz underwent far-reaching renovations, and was in the process updated to the technical standard of the extension building. This undertaking satisfies the requirements of international cooperation, and adheres to current conservation and technical standards. Windows and light canopies were completely replaced, and the heating and climatization infrastructure updated. Security facilities for the Kunstsammlung are now up to standard: sensors (“capacitive alarm system”) contained in all permanent movable walls guarantee maximum safety for the works of art.

Also redesigned were a number of functional rooms within the original building on Grabbeplatz: the Department of Education are now located in the former Paul Klee Galleries, with offices, four workshops, and a laboratory for art education and communication. Karin Sander was elected as the first artist to design the reopened space. The former “Café Zwey” becomes the “Lokal Lieshout” (Lieshout Pub), realized by Dutch artist Joep van Lieshout. Paul Klee Platz as well has received a new face: in December 2008, British artist Sarah Morris was selected as the prizewinner in the competition for the artistic design of the northernmost wall of the plaza (“Hornet,” 2010). In front of the so-called “flower window,” Olafur Eliasson’s colored mist rises upward in a light shaft, thereby calling a long-neglected architectural detail in the original building to a new life.

History: A Necessary Extension

The erection of an annex — under discussion for the past 15 years — was eventually regarded as an indispensable measure if we were to better fulfill the tasks and functions of the Landessammlung while making this important regional collection optimally accessible to the public. Six years ago, the Copenhagen office of Dissing + Weitling — who designed the original building, inaugurated in 1986 — were commissioned with the necessary preliminary planning. On February 28, 2008, the laying of the foundation stone was celebrated in the presence of Jürgen Rüttgers, Minister-President of the Federal State of North Rhine-Westphalia. Beginning in June of 2008 were extensive refurbishments on the original building, which have raised its technical standard to that of the extension building.

Data

	Extension building	K20 in all
Gross floor area	4227 m ²	33,284 m ²
Gross volume	24,670 m ³	141,000 m ³
Exhibition surface	2011 m ²	5050 m ²
Primary usable floor area	2011 m ²	8100 m ²

The Presentation of the Permanent Collection

The overriding priority of the Kunstsammlung Nordrhein-Westfalen is to foreground and highlight the exceptional qualities of the works of art in the collection. Encountering one another and museum visitors now in an entirely new presentational form are masterworks by masters such as Max Beckmann, Joseph Beuys, Georges Braque, Max Ernst, Wassily Kandinsky, Ernst Ludwig Kirchner, Paul Klee, René Magritte, Henri Matisse, August Macke, Pablo Picasso, Jackson Pollock, Gerhard Richter, and ranging as far as Andy Warhol. The collection is conceptualized as a unity, and is on view now in a purist and self-referential format, but one which introduces a new rhythm. New, more finely subdivided spatial units within a meandering structure make it possible to guide viewers directly toward large-format, individual works within an intimate itinerary. The new hanging accentuates the museal aspect, fostering a sense of tranquility, permanence, and validity while offering visitors the certainty of rediscovering the familiar. At the famous “American Gallery” too is celebrated on its own terms, albeit in a new constellation.

On view in the presentation of the permanent collection in the 1st and 2nd upper levels are approximate 200 works of art.

Artists’ Projects for the Reopening

Sarah Morris: Hornet (2010)

Beginning July 10, 2010

In 2008, Sarah Morris (* 1968) won a competition to install a project at Paul Klee Platz. The artist, who lives in New York City, used tiles in order to create an enormous image for the northern terminal wall of the plaza. With its complex geometric structures and luminous coloration, “Hornet” alludes to the vibrant textures of the metropolis. But the effect of her image is ambivalent: on the one hand, its all-over structure emphasizes the planarity of the wall, while on the other, it resembles a relief composed of numerous

convolutions. "Hornet" (6.78 x 26.89 m) was executed in June 2010, and consists of hand-painted, high-gloss ceramic tiles measuring 30 x 30 cm.

Lokal Lieshout / Lieshout Pub

Beginning July 10, 2010

For the light-flooded space of the former Café Zwey into the second upper story of the K20, the Dutch artist Joep van Lieshout (*1963) and his Rotterdam studio have provided a total interior design: kitchen furnishings, a bar that projects far into the room, tables, chairs, lamps, a bookcase, even tableware. All surfaces have received a colored application, with choice of color being determined by "guided" chance procedures. In his design, Van Lieshout responds to the modernist art found on display in the adjacent galleries, opposing to it a world of "primitiv/moderne" (to cite the work's title), consisting of massive forms, seemingly hewn from stone. Like Jorge Pardo, who designed the Bar am Kaiserteich in the K21, van Lieshout's studio is occupied with a space filling works, multifunctional units, and complex installations which reside in the field of tension lying between contemporary art, design, and architecture.

Olafur Eliasson, "Your natural yellow daylight," 2010

Beginning July 10, 2010

Danish-Icelandic artist Olafur Eliasson (born in 1967) was invited to work specifically with the entry situation of the K20, a corridor with a dimly-lit light well and water basins. Through the application of monofrequency lighting and mist, Eliasson has developed a work for the K20 which illuminates this long-neglected space, singling it out as a transitional zone between street and museum. A gentle mist – whose coloration oscillates between artificial street lighting and warm sunlight – becomes visible when visitors enter the museum on the ground floor, and becomes condensed before the large, exposed windows in the gallery in the second upper story.

This project will remain in operation from 10 a.m. to 10 p.m. During the nighttime hours (when the museum is closed as a rule), it will enjoy especially good visibility from the street.

Karin Sander – Museumsbesucher / Museum Visitor

3D body scans of living individuals, 3D inkjet print

July 10, 2010 – Jan 23, 2011

Launched to coincide with the museum's reopening and set in the *Labor*, the new presentation space of the Department of Education, will be an exhibition series featuring

contemporary artists who seek to come to terms with the museum context and with the role of the visitor. Exhibitions will choreograph the participatory interplay – even to the point of role reversal – between beholder, work, and artist. To kick off the series, Karin Sander transforms the *Labor* into a production site where the public itself become the focus of attention. Produced by means of 3-D imaging are full-scale plaster models of museum visitors. By selecting gesture, pose and accessories, visitors can shape these representations of their own figures. Using the body scans, which will be on display in the *Labor*, Sander not only renders the production process visible, but confronts visitors with their own images in the form of exhibited objects.

Michael Sailstorfer, Clouds, 2010

July 10 — August 8, 2010 – lower level, Klee Halle

Young German artist Michael Sailstorfer (* 1979) has installed a remarkable large-scale installation in the new Klee Halle. Nearly 300 clouds float in space, simulating a monumental cloud cover. Serving as the point of departure for this work was a numberless mass of truck inner tubes, which were formed by the artists into an image of the sky according to an ingenious concept. This work — located somewhere between a Surrealist dream landscape and a monumental Minimalist sculpture — not only dominates the architecture of the new Klee Halle, but exhibition visitor as well. This work poses questions about our relationship to nature, at the same time alluding to its vastness.

Kris Martin - T.Y.F.F.S.H., 2009

July 10 to August 15, 2010 – upper level, Klee Halle

T.Y.F.F.S.H. by Belgian artist Kris Martin (* 1972) transports us to a world of invention and discovery. The work consists of a hot air balloon which has been installed by the artist into the new Klee Halle in the upper level and continuously filled with cold air. The balloon— interpretable as a metaphor for progress and dreams of flight—occupies the gallery almost entirely, its powerful visual presence having the appearance of a monumental sculpture. As though imbued with magical qualities, it draws viewers in. The accessible interior offers the senses multilayered and fascinating experiences that are evocative of fantasies of flying.

«Intensif-Station» – 26 Künstlerräume im K21 / «Intensive Care» – 26 Artist's Rooms in the K21

July 10, 2010 - September 4, 2011

Opening: July 10, 2010, at 3 p.m.

Parallel to the reopening of the K20 at Grabbeplatz, the K21 Ständehaus opens the exhibition «*Intensif-Station*» – 26 Künstlerräume im K21 / «*Intensive Care*» – 26 Artist's Rooms in the K21. Not unlike the simultaneous presentation of the permanent collection, entitled *Silent Revolution*, which confronts classical modernist works with contemporary positions, the focus of «*Intensif-Station*» too remains on works from the collection. In the 26 rooms of the Ständehaus, permanent installations and groups of works engage in dialogue with new site-specific rooms created on location by contemporary artists.

Rooms and installations represent a special focus of our collection, and one that has been expanded continuously over a period of years. Found in the permanent collection of the Kunstsammlung Nordrhein-Westfalen are Nam June Paik's *TV-Garden*, Imi Knoebel's *Ghent Room*, Christian Boltanski's *El Caso*, and Ilya Kabakov's *My Grandfather's Shed*, among others. The exhibition «*Intensif-Station*» presents a number of these artist's rooms, with their various contrasting approaches, to the public in an unprecedented concentration while confronting familiar works from the collection with new and specially created projects.

A number of rooms have been developed in close collaboration with artists, and some works already in the collection have been supplemented, rearranged, and in some instances reconceived entirely. For her first presentation in Germany, Lucy Skaer creates a new site-specific installation, while Janet Cardiff & George Bures Miller reinstall one of their large sound installations. Rafale Lozano-Hemmer, Monica Bonvicini, Katharina Fritsch, Nathalie Djurberg, Hans-Peter Feldmann, and others have made spatial works available and are installing them personally. The exhibition is named for Thomas Hirschhorn's «*Intensif-Station*» (*Intensive Care*), consisting of five large objects and taking as its theme the intensity of the experience of art.

In addition, eight artists (Ulla von Brandenburg, Jan Christensen, Santiago Cucullu, Zilla Leutenegger, Daniel Roth, Gabriel Vormstein, Claudia Wieser, Ralf Ziervogel) have drawn upon highly diverse media—ranging from drawing, painting, collage and projection—in order to respond to the architecture of the K21 Ständehaus by creating works for the

arcades. Common to all is a weakness for narrative structures – an interest shared by the artists creating installations as well.

In choosing artists, a decisive factor has been the inclusion of approaches which incorporate viewers into works to a significant degree, initiating dialogue with them and even offering them extreme experiences.

«*Intensif-Station*» is a long-term project, and will be on view in this form for a period of one year. At specific intervals, individual rooms or sections will be reinstalled. Toward the middle of the exhibition period, for example, Christoph Büchel will be adding a new installation work. Such regular mutations will ensure that the K21 offers our visitors continually new perspectives, that our museum becomes a place of perpetual discovery.

Taking place throughout the year will be a multitude of events (workshops, readings, discussions) involving the participating artists.

Curator: Dr. Susanne Meyer-Büser

Assistant: Lisa Marei Schmidt

List of artists

First upper level

Jan Christensen, Ulla von Brandenburg, Rafael Lozano-Hemmer, Imi Knoebel, Nam June Paik, Thomas Schütte

Second upper level

Armin Boehm, Monica Bonvicini, Nathalie Djurberg & Hans Berg, Valérie Favre, Katharina Fritsch, Thomas Hirschhorn, Zilla Leutenegger, Reinhard Mucha, Juan Muñoz, Reynold Reynolds & Patrick Jolley, Daniel Roth, Lucy Skaer, Gregor Schneider, Gabriel Vormstein, Paloma Varga Weisz

Third upper level

Christian Boltanski, Janet Cardiff & Georg Bures Miller, Santiago Cucullu, Hans-Peter Feldmann, Ilya Kabakov, Mark Leckey, Kris Martin, Jeff Wall, Claudia Wieser, Ralf Ziervogel

Works Purchased during our Reopening Year

Robert Motherwell, *In Plato's Cave*, 1973, painting

Acquired by the Gesellschaft der Freunde der Kunstsammlung Nordrhein-Westfalen e.V. (Society of Friends of the Kunstsammlung Nordrhein-Westfalen e.V.)

The museum's holdings of post-1945 US-American works are enlarged now with this exceptional painting from the Abstract Expressionism context. With assistance from the Freunde der Kunstsammlung Nordrhein-Westfalen, we have succeeded in adding "In Plato's Cave" by Robert Motherwell (1915 - 1991) to our inventory. This marvelous gift highlights the reopening of the building at Grabbeplatz.

Unmistakably representative of the aesthetic attitude of US-American art of the period are both the painterly handling and the associative content which resonates in the title, with its allusion to Plato's parable of the cave. At the same time, this painting betrays links to European Informel painting. "In Plato's Cave" forms a part of the "Open" series launched by Motherwell in 1967, with its variations on the motif of the window: "... I must add that the "Open" paintings make subtle reference to one of the most classic themes in modern art: the window or French door, through which one looks outward from an interior."

Thomas Hirschhorn, *Intensif-Station / Intensive Care*, 2010, installation

A major focus of the inventory of the Kunstsammlung is on rooms conceptualized by artists, an area extended now substantially by the installation "Intensif-Station." Beginning in 2004, Swiss sculptor Thomas Hirschhorn (*1957) has been represented in the Kunstsammlung by "Two families" (2002), a model of a vandalized duplex house. The work was acquired together as part of the collection of Heinz and Simone Ackerman. At the invitation of the Kunstsammlung, Hirschhorn has expanded "Two families" into an extensive spatial arrangement. "Intensif-Station" consists of five large sculptures made from simple, cheap materials which are presented like "patients" in a hospital. Through his expansive installations, Hirschhorn strives to intensify the viewer's experience. With his calculated "do-it-yourself aesthetic," which deploys untreated wooden posts, adhesive tape, and spray paint, the artist pursues a political objective: "To politicize art means choosing materials which do not intimidate, a format that does not dominate, an arrangement which never seduces."

Julian Göthe (*1966)

Voices from the off 1, 2008, sculpture

Acquired by the Stiftung Junge Kunst e.V.

Sabine Groß (*1961)

Untitled (Weißer Kubus/White Cube), 2008, sculpture

Acquired by the Stiftung Junge Kunst e.V.

Kris Martin (*1972)

1000 years, 2009, sculpture

Acquired by the Gesellschaft der Freunde der Kunstsammlung Nordrhein-Westfalen e.V.

Wilhelm Sasnal (*1972)

An Eyelid, 2004, painting

In the Hood, 2003, painting

Kielce, 2003, painting

Untitled (*Hiena*), 2008, painting

Acquired by the Gesellschaft der Freunde der Kunstsammlung Nordrhein-Westfalen e.V.

Ana Torfs (*1963), *Anatomy*, 2006, installation

Acquired by the Gesellschaft der Freunde der Kunstsammlung Nordrhein-Westfalen e.V.

The Stiftung Kunstsammlung Nordrhein-Westfalen

In 1961, the Federal State of North Rhine-Westphalia acquired altogether 88 works by Paul Klee, which form the foundation of the museum's collection. During his tenure (1962-1990), founding director Werner Schmalenbach assembled an exceptionally high-quality collection of classical modernist works, creating the sole regional collection in Germany to specialize in modern art. Schmalenbach's successor Armin Zweite (1990-2007) expanded the Kunstsammlung NRW, adding numerous works of contemporary art as well as sculpture. Beginning in September 2009, Marion Ackermann has served as the new director of the Kunstsammlung, which has now acquired a third main pillar with the Schmela Haus, located in Düsseldorf's historic district.

K20 Grabbeplatz

Celebrated in 1986 was the inauguration of the newly-constructed building of the Kunstsammlung am Grabbeplatz, with its characteristic black granite façade. Working in the tradition of Arne Jacobsen, the Copenhagen architectural office of a Dissing + Weitling created a noble, restrained building whose detailing is typical of the period, and which yielded primacy to the outstanding works of art on display. In 2008, the foundation stone was laid for an extension building, one that would be integrated seamlessly into the architectural idiom of the original structure. Inaugurated in July 2010 together with the reopening of the totally renovated existing building is an additional exhibition area measuring 2000 m², which features state-of-the-art exhibition technology and takes the form of two pillar-free exhibition halls – thereby bringing the total surface area to 5000 m².

K21 Ständehaus

Added in early 2002 as the second main pillar of the Kunstsammlung and accommodating contemporary art was the Ständehaus am Kaiserteich, until 1988 the seat of the Parliament of North Rhine-Westphalia. Four wings with continuous arcades surround the building's central public area, a spacious plaza. The creative treatment of this representative building in the Historicist style (1876-80) by the Munich architectural office of Kiessler + Partner created a modern museum building with a striking glaze domed roof which shapes the building's aesthetic and at the same time spans an expansive sculpture garden located on the uppermost level. Together, a flexible hall for temporary exhibitions in the ground floor level and the upper galleries comprise more than 5300 m² of surface area.

Schmela Haus

As our most recently acquired venue, the Schmela Haus on Mutter Ey Straße beautifully complements the architectural ensemble of the Landessammlung. Completed by Dutch architect Aldo van Eyck (1918-1999) in 1971 and now under landmarks protection, this building was the first erected in the Federal Republic specifically as a gallery. Its intricately interlocking architecture, constructed on five levels in pumice concrete blocks, was acquired by the Federal State of North Rhine-Westphalia after it was vacated by the gallery. Conceptualized for the Kunstsammlung as an experimental rehearsal stage, this locale will respond with a lively program to current artistic developments. The building opened in winter of 2009/2010 with the event series “Beuys ausstellen!” (Exhibiting Beuys!). During the exhibition “Joseph Beuys. Parallelprozesse / Joseph Beuys: Parallel Processes,” which opens at Grabbeplatz on September 11, 2010, internationally known artists will pay homage to this major German artist.

EXHIBITIONS AND ARTIST'S PROJECTS 2010

K21 STÄNDEHAUS

Ana Torfs ALBUM/TRACKS A

27 February – 18 July 2010

Five large slide projections, several photo series and a song project for the internet will be presented at K21. This is the first overview of Belgian artist Ana Torfs' work in a museum. Ana Torfs was born in 1963 and lives and works in Brussels.

Monika Sosnowska – The Staircase

April 24, 2010 – April 15, 2012

With its turbulent political history, its references to classical Florentine palace architecture, and its a spectacular interior courtyard, which alternates between exterior and interior façades styles, the atrium of the Ständehaus represents a challenge to any artist. Beginning this spring, site-specific interventions will be developed for this site at two year intervals. Each project will focus attention in compelling ways on the piazza of the Ständehaus, and each will serve as a metaphor for this institution's programmatic orientation. Invited to launch this series is Polish sculptor Monika Sosnowska (*1972). This artist creates site-specific works which comment upon, edit, or modify existing architectural structures.

“Intensif-Station” – 26 Künstlerräume im K21 / “Intensive Care” – 26 Artist's Rooms in the K21, July 10, 2010 – Sept 4, 2011

A core theme of both modernist and contemporary visual art is the articulation of a differentiated relationship to space. The particular spatial features of the Kunstsammlung in the former Ständehaus are predestined to accommodate installation works, self-contained ensembles, and site-specific interventions. Concurrently with the opening of the building on Grabbeplatz, the K21 presents installations and groups of works from the collection in combination with new rooms created especially on location.

For her first presentation in Germany, Lucy Skaer has created a new site-specific installation, while Janet Cardiff & George Bures Miller are reinstalling one of their largest sound installations. Rafael Lozano-Hemmer, Monica Bonvicini, Katharina Fritsch, Nathalie Djurberg, Hans-Peter Feldmann, and other artists have made three-dimensional works available and are installing them personally. The exhibition as a whole is named for Thomas Hirschhorn's «*Intensif-Station*,» which consists of five large objects and takes as its theme the intensity of the experience of art. In addition, eight artists (Ulla von

Brandenburg, Jan Christensen, Santiago Cucullu, Zilla Leutenegger, Daniel Roth, Gabriel Vormstein, Claudia Wieser, Ralf Ziervogel) have created wall pieces for the arcades.

«*Intensif-Station*» is a long-term project, and individual rooms or areas will be reinstalled at specified intervals. Toward the middle of the project, for example, Christoph Büchel will create a new installation.

**AUSWERTUNG DER FLUGDATEN Kunst der 80er. Eine Düsseldorfer Perspektive/
Art of the 80s. A Düsseldorf Perspective**

11 September 2010 – 30 January 2011 (a project of Quadriennale 2010)

The show focuses on art of the 80's as seen from the Düsseldorf perspective. Works by ten artists who are internationally known today and originally came from the scene connected to the city's art academy, will be on display. This choice will be supplemented by the works of six artists from other countries with similar positions, aims and methods.

The exhibition is named for a volume of poetry by Thomas Kling: *Auswertung der Flugdaten* © 2005 DuMont Buchverlag

K20 GRABBEPLATZ

**JOSEPH BEUYS. PARALLELPROZESSE / JOSEPH BEUYS: PARALLEL
PROCESSES (a project of the Quadriennale 2010)**

September 11, 2010 – January 16, 2011

By virtue of the inextricable unity of his creative thought and action, Joseph Beuys (1921-1986) became one of the most charismatic artistic personalities of the 20th century. His multifaceted oeuvre still exercises an influence on contemporary art production, and continues to be presented and debated under the most various aspects. The exhibition "Joseph Beuys. Parallelprozesse" presents important installation works, in part with the intention of clarifying Beuys's "expanded concept of art," in which political and artistic utopias fuse into a vision of society as a "social sculpture."

Among the approximately 300 pieces on display are key works such as "zeige deine Wunde (Show Your Wound)" (1974/75), "Das Rudel (The Pack)" (1969), and "Fond IV/4 ("Foundation IV/4)" (1970/74). A number of works have been loaned by important museums and private collections, and are being temporarily relocated from their permanent installation sites especially for this Düsseldorf presentation. Shown in Europe

for the first time is the large-scale installation “Stripes from the house of the shaman” (1962/72).

Also on view will be a wide-ranging selection of drawings, objects, plastic pictures, and relics of the actions which attempted to relate art to life in a highly idiosyncratic fashion. Sculptural and pictorial aspects, theoretical reflections and action, and Beuys’s unconventional metamorphoses of working materials and objects come together in “Parallelprozessen” to form a distinctive portrait of an extraordinary life’s work.

Serving as a guide to the exhibition is a comprehensive catalog containing color illustrations of all exhibited works. A special city map documents Beuys sites in Düsseldorf, around which tours have been organized. At the Schmela Haus, well-known artists will speak about Beuys’s influence on their work.

Steen Trojaborg: An interview with Olafur Eliasson

ST: The building mass of K20 is punctuated by a light well above a reflecting pool next to the public passage through the building, which gives access to the museum. Your artwork is permanently placed in this light well. Is this permanence an issue?

OE: Some artworks are made for one-day-exposure, some for an exhibition of a few months, whereas others are installed permanently, but what they have in common is that people spend time with them. They are made for encounters of varying lengths. As opposed to a temporary installation, you are likely to experience a permanent work in various types of daylight and weather, at different times of the day and year, with different people surrounding and interacting with it and you. It builds its own long-term history. It allows for diversity by creating varied expectations and memories, but also gives people the opportunity to cultivate intimacy with the work, a relationship extended in time. I don't believe in permanence as a value in itself. Every work is in process, some faster, others slower. Fog changes into water. Paintings are transformed with our ways of looking at them. Societies change, people move – not necessarily linearly and with conscious aims; it can also be much more serpentine, uncertain, open... Every image of a place, a description or a snapshot, is like cutting a slice into the mass of stories-so-far.

ST: Your work will be the first artwork the public sees when entering from Grabbeplatz. How do you see the relationship between your artwork and the Kunstsammlung Nordrhein-Westfalen as an institution?

OE: I am happy for the work to be located in this transitional zone where people come and go. It contributes to the blurring of the border between the outside reality and the inside reality. I always try to look at things holistically – whether it's the way my studio works in Berlin or how an installation is integrated into a specific site and responds to its surroundings, the atmosphere, people's ways of being with it. Whenever I develop an exhibition or work on a site-specific commission, the context becomes part of the work, just like the viewer. This is obvious in ephemeral works like the one in K20, but I actually think it's the case for every work, whether a pavilion, a painting, or a photo series. Since *Your natural yellow daylight* is situated in the entrance area, I've thought about what a typical entry sequence will be: how is people's movement orchestrated as they go from the city, via the plaza outside and into the museum – only to find themselves perhaps ever more deeply inside society? The city lingers in their steps, memories of the weather outside, perhaps, or the coffee they just drank as sustenance before an hour or two in the

company of art. My work rubs against all these individual feelings and moods; it announces a beginning and hopefully raises the question or expectations of what will happen inside the museum. It engages with the space as one of transition and 'Vertiefung' at one and the same time.

ST: The use of water in your artwork for K20, taken from the reflecting pool, could lead to the assumption, that it relates to or takes its outset in the architecture. A sort of inclusive approach. Is this so?

OE: You could say so. Without the architectural frame, the work dissolves into thin air. I see it not as a way of obscuring the architecture, but as an additional architectural layer, making the space explicit by emphasizing the volume between the walls. A quality of the building is its ability to establish a relation to the outside – through the skylights and the light shaft in the foyer; its natural daylight ceilings. Despite its austere exterior, it actually rather poetically incorporates the weather and changes of light.

ST: K20, which is the outcome of an international competition, opened in 1986. It was a very specific answer to a very specific programme in terms of museum functions and the use of daylight. The building is organized according to a grid of skylights. The new wing, which may be viewed as a seamless addition, consists mainly of two large exhibition spaces which are not related to an apparent grid – hence providing a more general space. How do you view K20, the ensemble of new and old, as a place for exhibiting art, as a museum?

OE: For me, it's very important that a museum has self-confidence. When this is the case, it will inspire the same in its visitors. If the museum doesn't fundamentally believe in the art it presents, it tends to over-communicate, to become too pedagogical, not looking visitors in the eye. An architectural setting, regardless of how successful it is, can only do so and so much. But visionary leadership – counting on the visitors as being co-producers of the work - can propel and amplify an architectural frame into forceful artistic statements. With the extension to K20, the museum is able to offer a variety of different spaces. It is able to respond to various types of art, and I think the generosity of the institution has thus been amplified. This hospitality is crucial to me – and a necessary component of the museum for the 21st century.