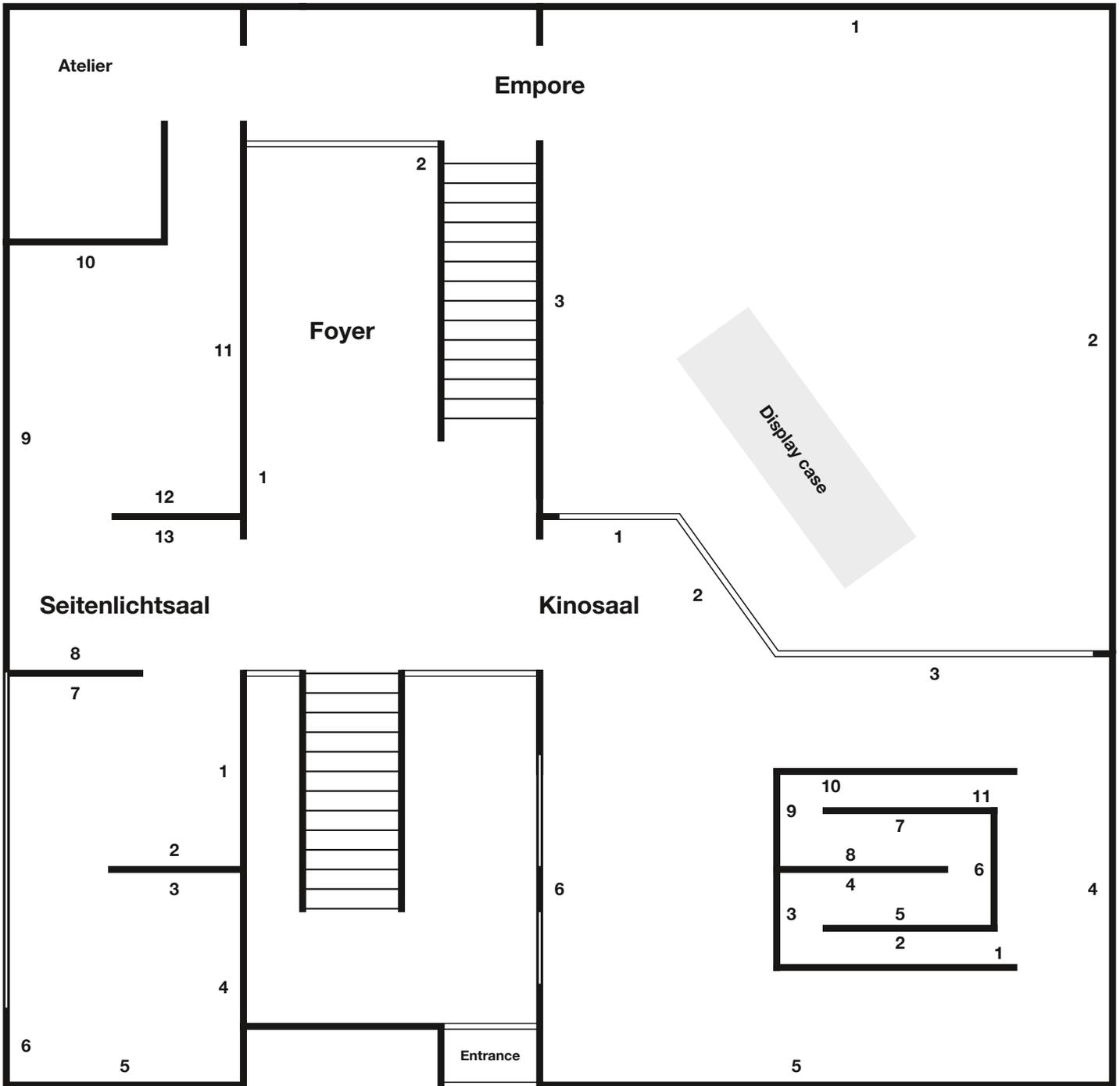




Peter Piller

there are a couple of things that
bother me

11.03. – 21.05.2023



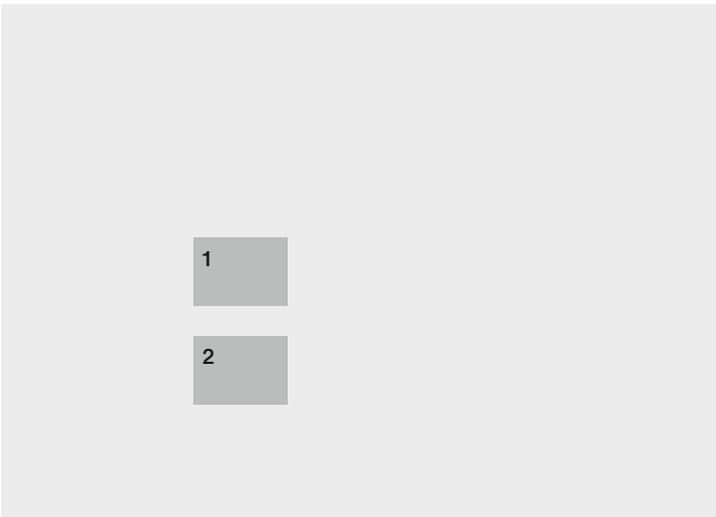
Kunsthalle Düsseldorf presents the first retrospective on the German artist Peter Piller (b. 1968 in Fritzlar) in the Rhineland. Piller was professor of the class for photography in the field of contemporary art at the Hochschule für Grafik und Buchkunst, Leipzig from 2006 to 2018 and is head of the class for Fine Arts at the Kunstakademie Düsseldorf since 2018.

During his studies in Hamburg, Piller began working on the *Archiv Peter Piller*, in which thousands of images and photos that he meticulously collected from sources such as magazines, the internet, postcards, and aerial photographs are organized, categorized, and assembled in series. His most important tools have always been his gift for precise observation combined with a subtle sense of humor, which allow him to discover serial, curious, and unusual elements in images that appear extremely banal and trivial, and to relate them to others.

His drawings and own photographs are also always serial.

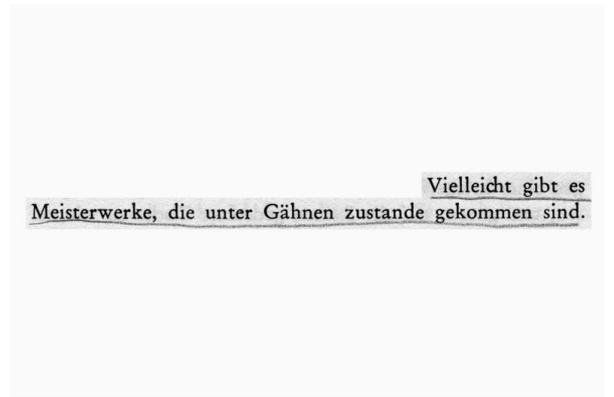
This extensive retrospective features more than 400 works and about 15 series by Peter Piller from the past 25 years. The topics range from birdwatching to insurance archives, battlefields, and moments of reflection.

For the past four years, Piller has engaged in depth with prehistoric cave paintings that were created in southern Europe during the Ice Age, before humans became sedentary. On this topic as well, he has collected hundreds of photographs and scans from various European libraries, and has taken photographs and made drawings on dozens of trips to southern France and northern Spain. An entire gallery at the Kunsthalle Düsseldorf is dedicated to this new series in this exhibition, which marks the first time that many of these works have been presented.



1 Peter Handke: *Das Gewicht der Welt*, 1986
Pigment print on glass

2 Proust: *Im Schatten junger Mädchenblüte*, 2012
Pigment print on glass

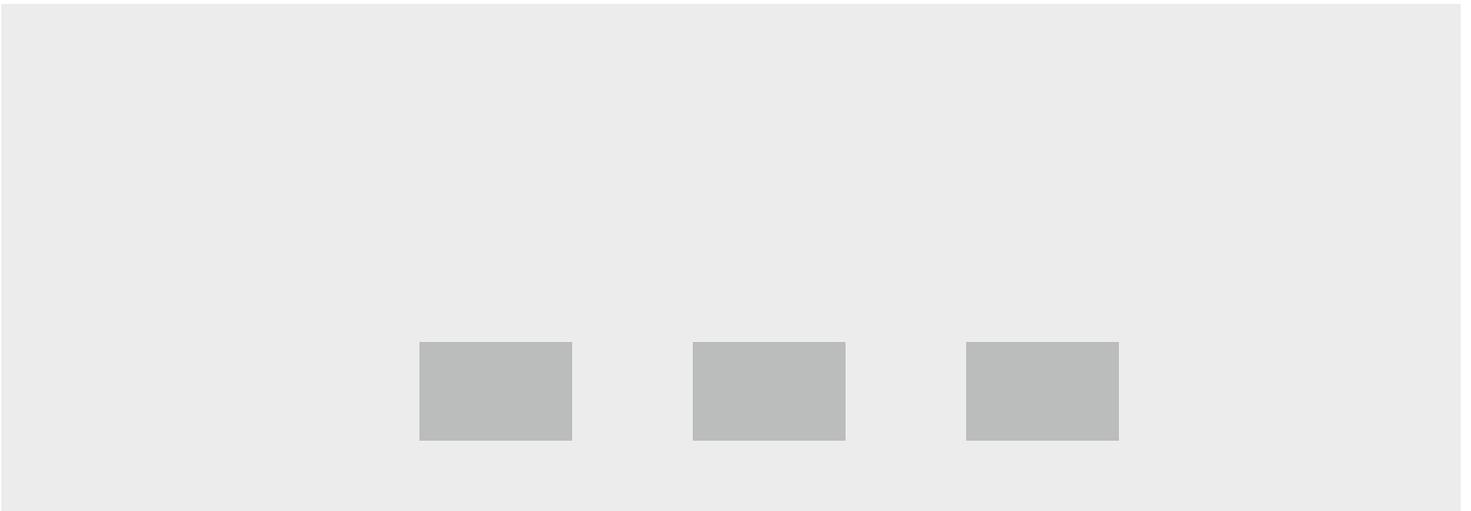


The series *Anstreichungen* ("Markings") shows greatly enlarged passages of text that Peter Piller marked in books and then cut out. After realizing the importance of literature for his artistic work, he went through some of his favourite novels and looked for passages that he had marked when he first read them, which were still important to him and his artistic decisions. Two of these passages are shown in the exhibition, from Peter Handke's *The Weight of the World* and Marcel Proust's *In the Shadow of Young Girls in Flower*.

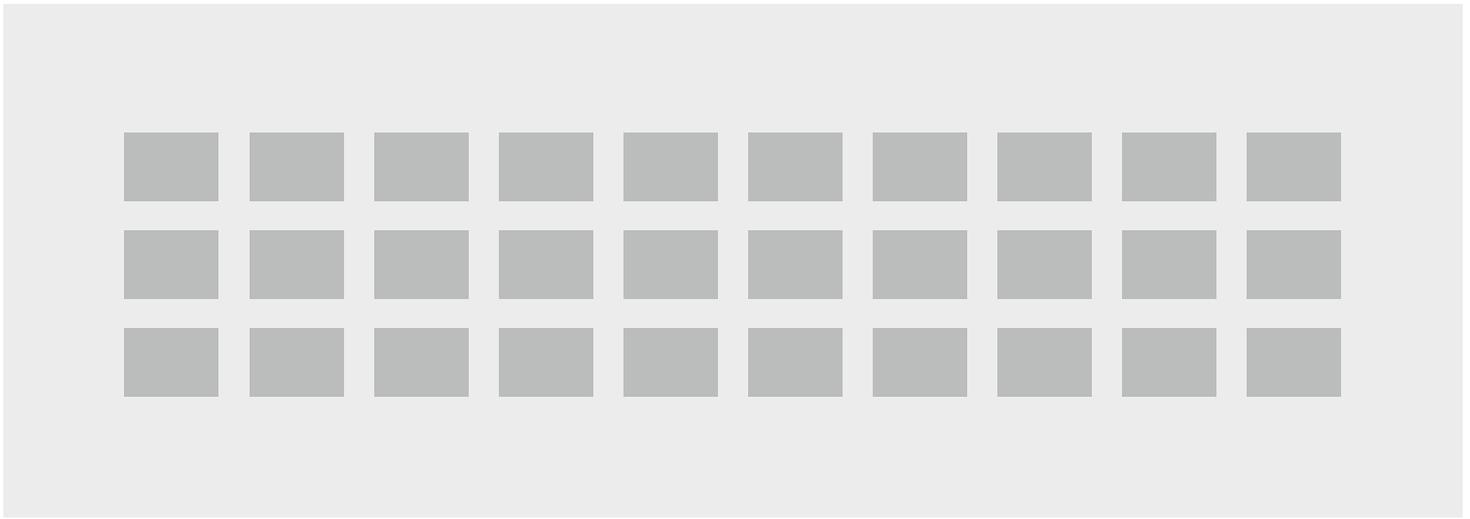
The three-part work *Untitled* is, in a sense, a byproduct of the series *Immer noch Sturm* (which is also on view in the exhibition). The images of sea surf foaming on the coast come from a publication that deals with the characteristics of sea surfaces. Taken out of context, however, Peter Piller sees a potential for confusion which he finds to be the most exciting and fruitful element here, as in many of his works and series. The work *Untitled* is being shown for the first time in the exhibition.



Kinosaal Wall 3 *Untitled*, 2022



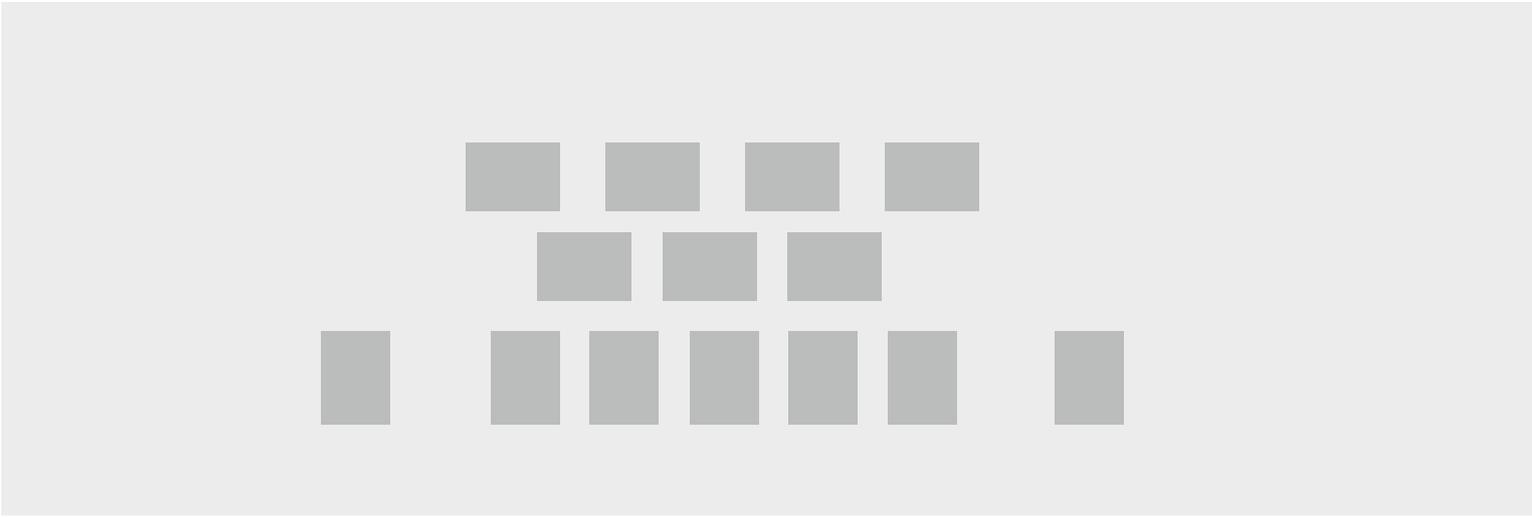
All works: *Untitled*
Pigment prints



All works: *Untitled*
Archival pigment prints

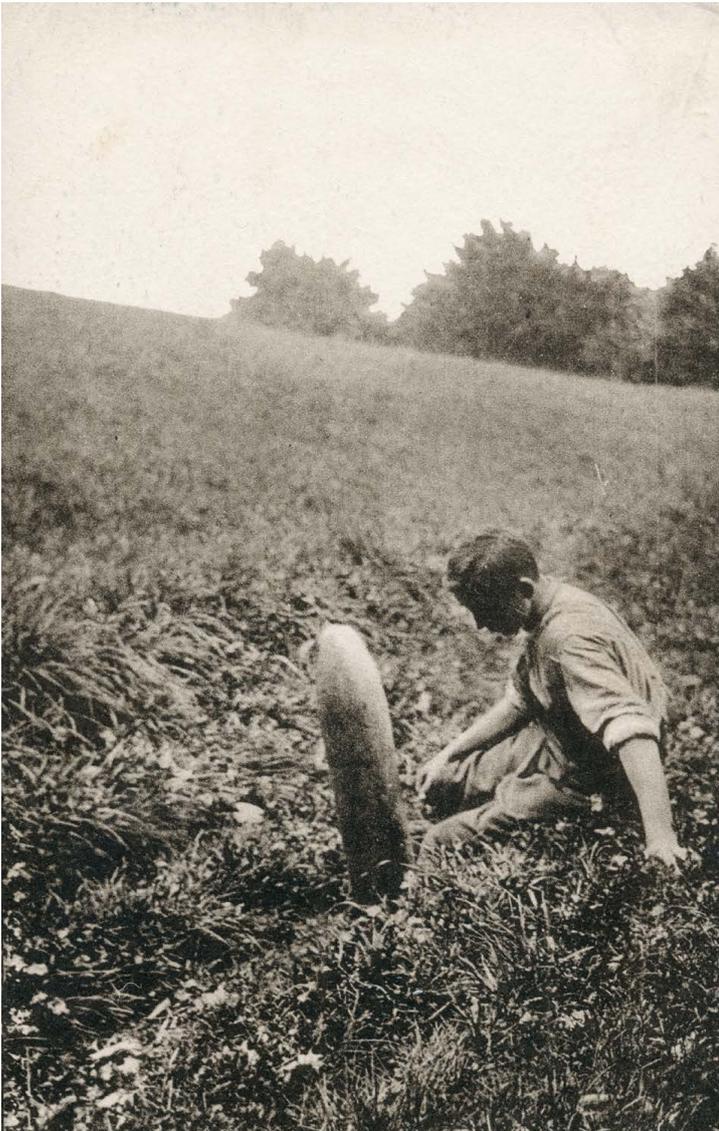
The series *Nimmt Schaden* ("Taking Damage") features documentary photos of claims from the Swiss insurance company Baloise Group. As part of the Baloise Art Prize, which Peter Piller was awarded in 2006, he was invited to view the insurance company's photo archive. This consists of around half a million digital photographs taken on site by damage investigators between 2001 and 2005. Piller chose a selection of 60 photographs from the archive. These often do not clearly show what kind of damage is involved and thus present the viewer with a conceptual puzzle. A selection of 30 works from the series is on view in the exhibition.

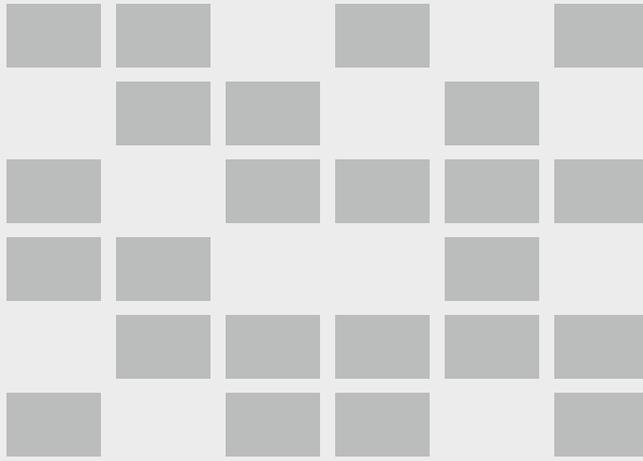




All works: *Untitled*
Pigment prints

The series *Unangenehme Nachbarn* (“Unpleasant Neighbours”) consists of reproductions of postcards from World War I. They show unexploded bombs and rockets, in some cases with people posing next to them. These were originally propaganda materials, but Peter Piller’s editing detaches them from this context.

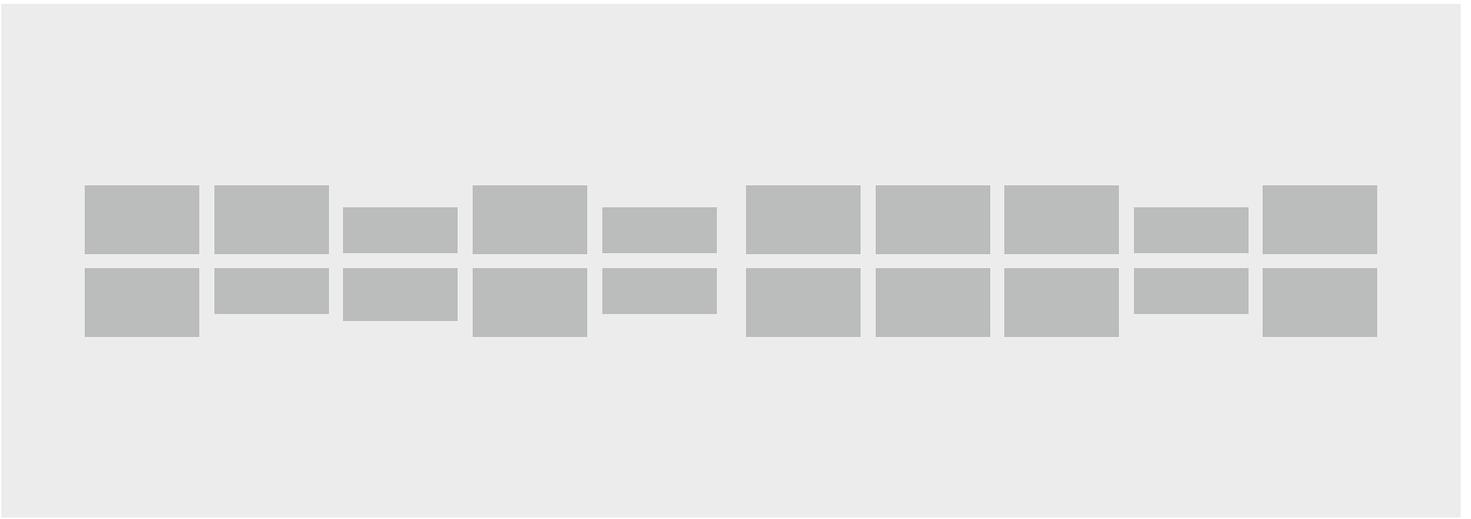




All works: *Untitled*
Archival pigment prints

The wall installation *Immer noch Sturm* ("Still Storm") is a constellation of 30 black-and-white prints of World War I battlefields and pictures of waves. The battlefield pictures are from historical postcards, and the pictures of waves are taken from a 1920s geography textbook that explains how seafarers could read changing weather conditions from the surface of the sea. Although the land and sea views apparently show quite different subjects, the two groups of pictures merge visually into a kind of romantic image of a "stormy" landscape.

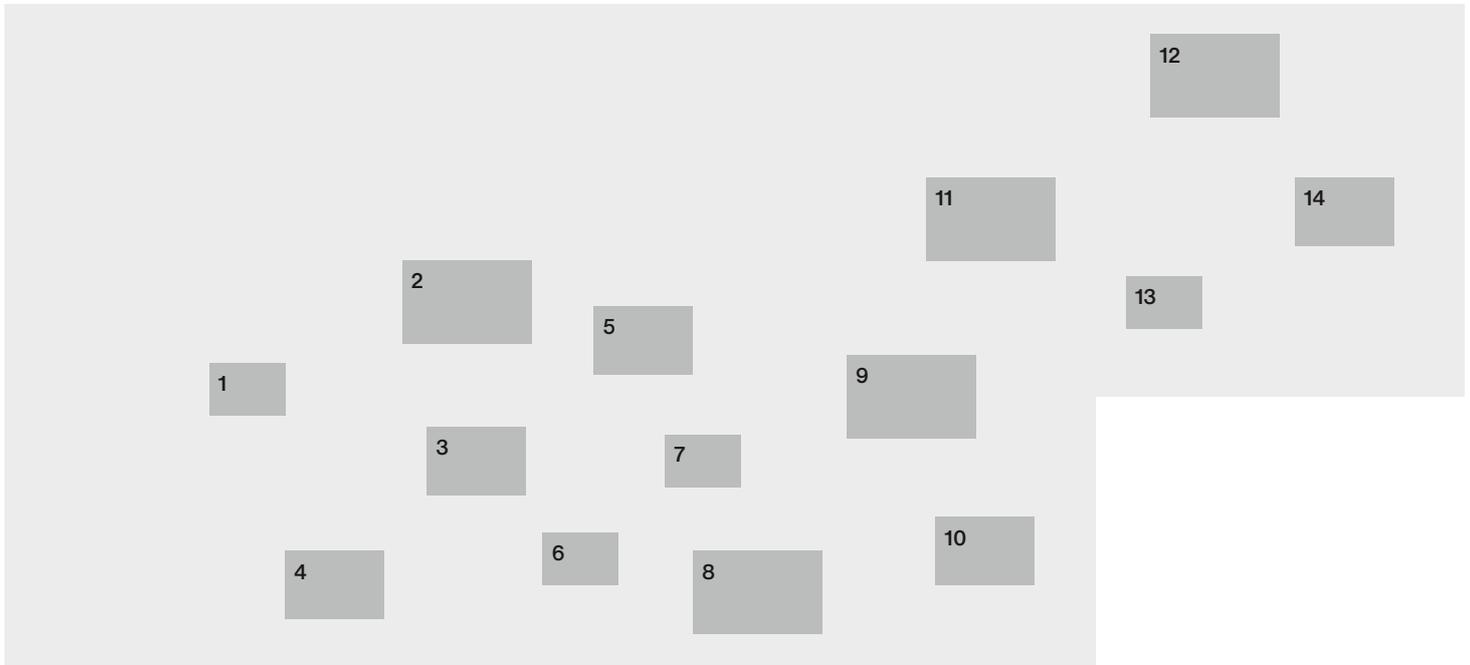




For *Stop*, Peter Piller used newspaper photos that he found after the terrorist attacks of September 11, 2001. The 20 pictures show public moments of silence in different situations in Germany: soccer players, police officers, office workers, and passers-by try to find the right posture and facial expression in commemoration. Without knowing the context, the people standing together in groups, staring intently at the ground or into the air, seem out of place and jarring. Piller only showed the work for the first time ten years after it was created.

All works: *Untitled*
Pigment prints





- 1 *Ein auf Helgoland fotografierter Vogel, den ich nicht bestimmen kann*
- 2 *Mäusebussard*
- 3 *Ein amerikanischer Vogel, den ich nicht bestimmen kann*
- 4 *Kohlmeise*
- 5 *Raubwürger*
- 6 *Ein anderer amerikanischer Vogel, den ich nicht bestimmen kann*
- 7 *Schwarzspecht und Kleiber*
- 8 *Kräh*e
- 9 *Turmfalke*
- 10 *Teichrohrsänger*
- 11 *Merlin*
- 12 *Eisvogel*
- 13 *Eichelhäher*
- 14 *Habicht*

All works: Archival pigment prints

For the series *Behind Time*, Peter Piller travelled to various places around the world to observe and photograph rare and special birds. However, instead of depicting them in their full glory, as ornithologists would do, Piller always shows them at the exact moment they leave his field of view. This resulted in dozens of photographs that are ironically titled after the name of the species of bird that was photographed (e.g. *Turmfalke* (“kestrel”) or *Teichrohrsänger* (“reed warbler”) or even *Ein amerikanischer Vogel, den ich nicht bestimmen kann* (“An American bird that I can’t identify”), but in which the eponymous bird is blurred or only partly visible.



While studying at university in Hamburg, Piller began working on the *Archiv Peter Piller*, in which he arranged, categorized, and compiled into series thousands of pictures and photos, which he meticulously collected from sources such as magazines, the Internet, postcards, and aerial photograph archives. However, even after years of sorting, some of the pictures in his archive could not be assigned to any series and now form a series of their own, the *Ungeklärte Fälle* (“Unsolved Cases”). These are unintentionally aesthetic images that exhibit a mysterious quality and appear simultaneously foreign and familiar. The narrow architecture of the presentation is designed like a labyrinth in which one can hardly keep one’s distance from the pictures and thus has to look at them individually. The work was shown in this presentation for the first time at Art Basel in 2006.

Kinosaal Built-in space Wall 1 *Ungeklärte Fälle (1)*, 2000–2006

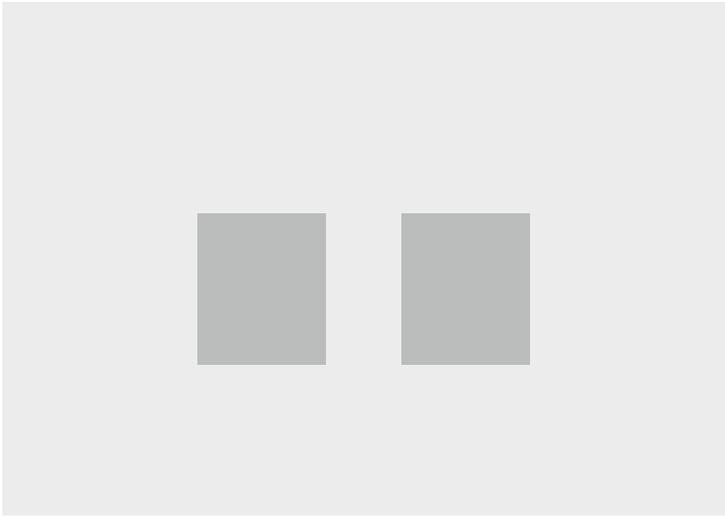


All works: *Untitled*
Pigment prints

Kinosaal Built-in space Wall 2 *Ungeklärte Fälle (1)*, 2000–2006



All works: *Untitled*
Pigment prints



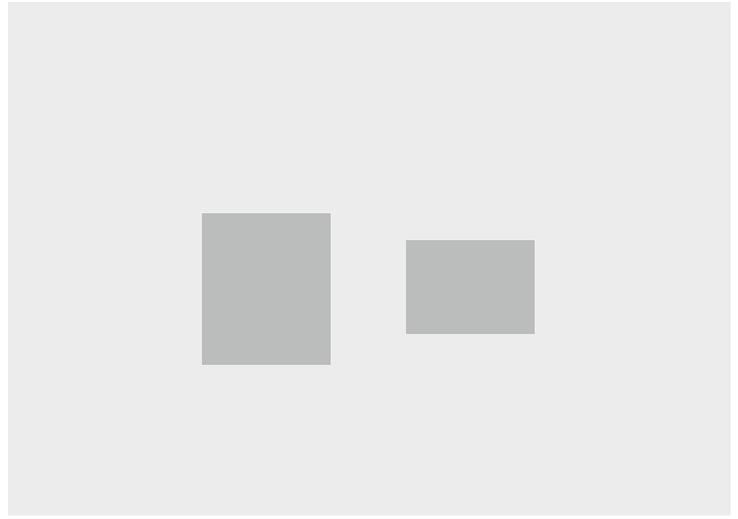
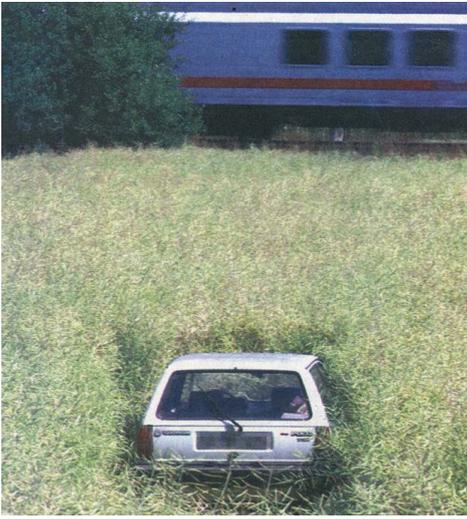
All works: *Untitled*
Pigment prints



All works: *Untitled*
Pigment prints



All works: *Untitled*
Pigment prints



All works: *Untitled*
Pigment prints

Kinosaal Built-in space Wall 7 *Ungeklärte Fälle (1), 2000–2006*

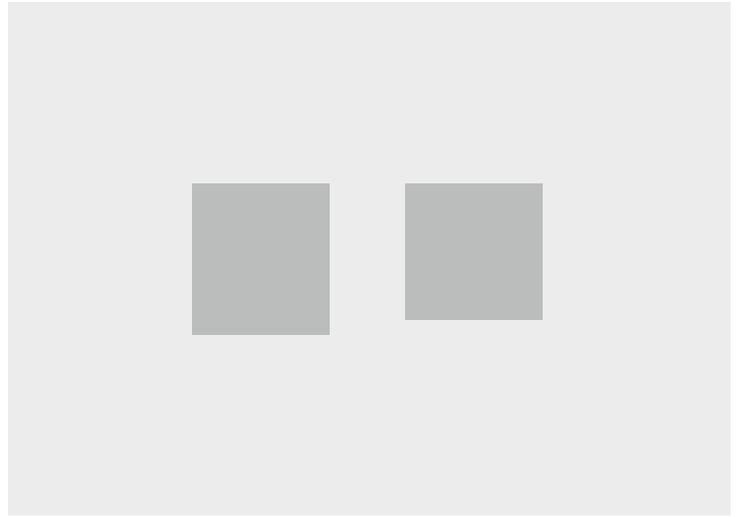


All works: *Untitled*
Pigment prints

Kinosaal Built-in space Wall 8 *Ungeklärte Fälle (1), 2000–2006*



All works: *Untitled*
Pigment prints



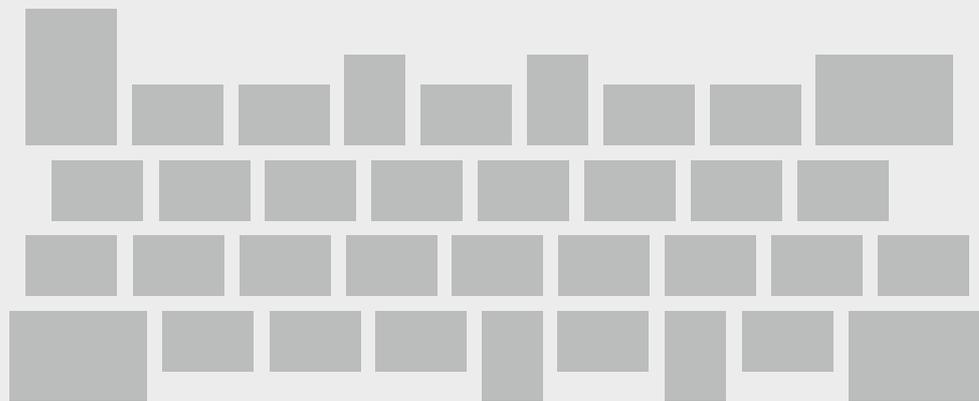
All works: *Untitled*
Pigment prints



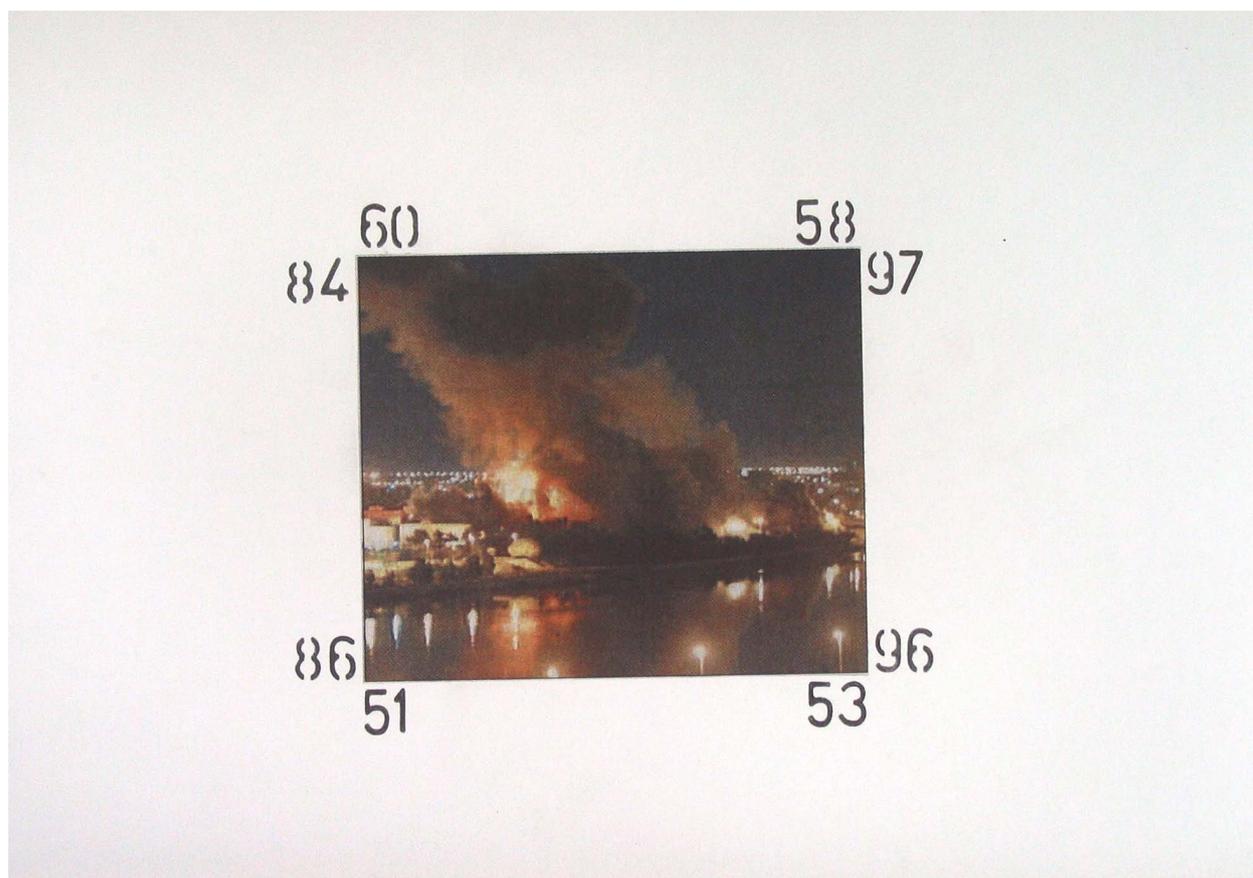
All works: *Untitled*
Pigment prints



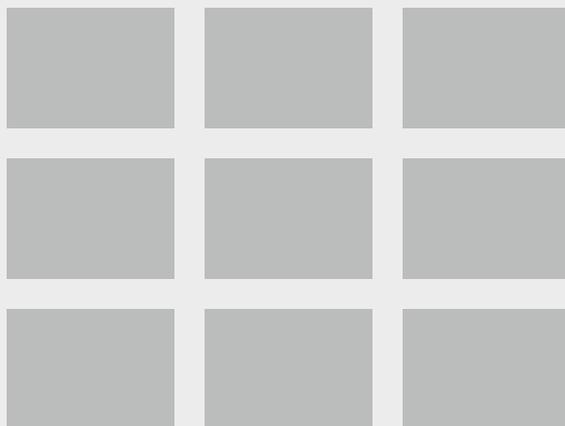
All works: *Untitled*
Pigment prints



All works: *Untitled*
Pencil and magazine print on paper



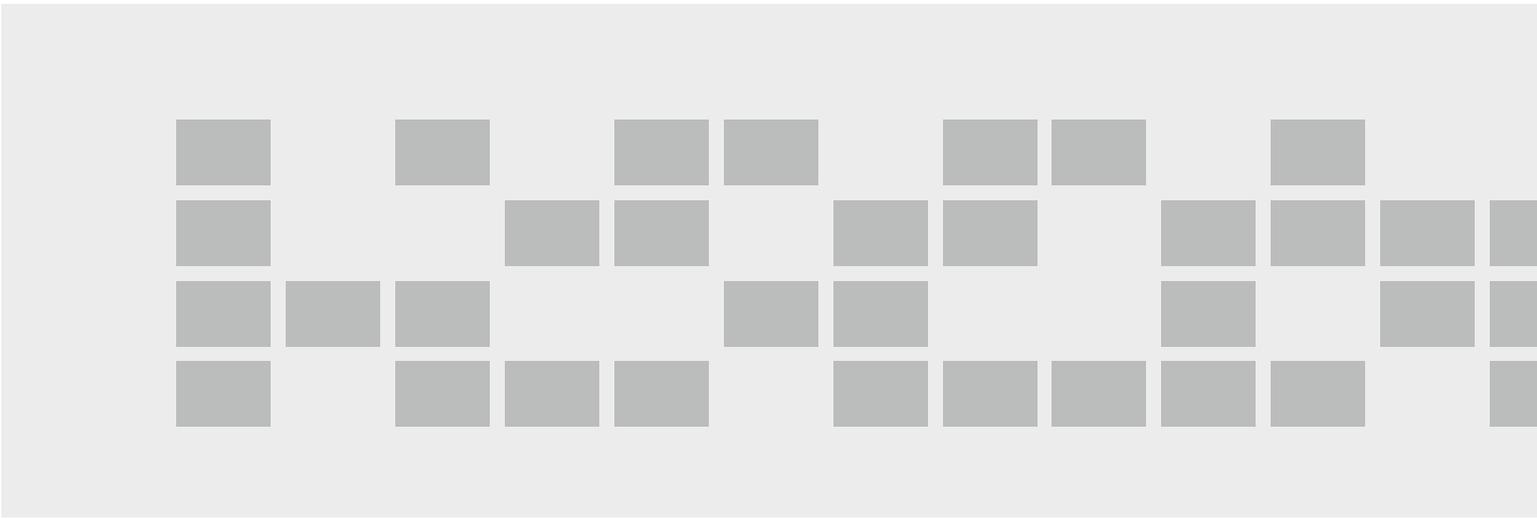
The series *Nachkriegsordnung* ("Post-War Order") shows 35 versions of the same press photograph of the bombing of Baghdad at the beginning of the Iraq War in March 2003. Piller took the same photograph of the nighttime explosions from various international daily newspapers. The picture differs from publication to publication in terms of colour, print quality, format, and cropping, but it is always the same and the only official photograph of the historical event. Piller glued the cut-out photos by hand as precisely as possible centered on a piece of paper. He then measured the inevitable inaccuracies and wrote the numerical values all around the paper. This could be understood as a reference to the supposed precision of American weapons systems.



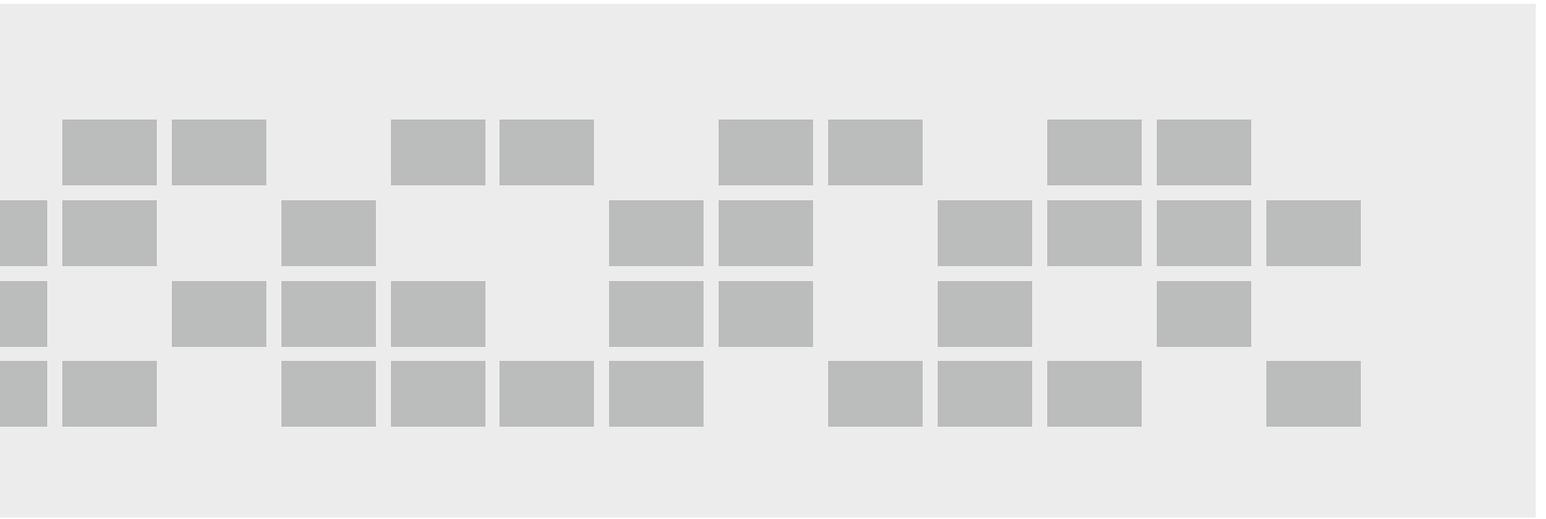
All works: *Untitled*
Pigment prints

The title of the series *Afghanistan Field Research* recalls military manoeuvres in crisis-ridden Afghanistan. However, the photos that Peter Piller used come from a botanical publication and were taken around 30 years ago by a research group of biologists in Afghanistan. As the central image of the group Piller chose a motif with red berries that have partially stained the hand holding them red. This again evokes associations to bloody confrontations.





All works: *Untitled*
B/w photographs, gelatine silver prints

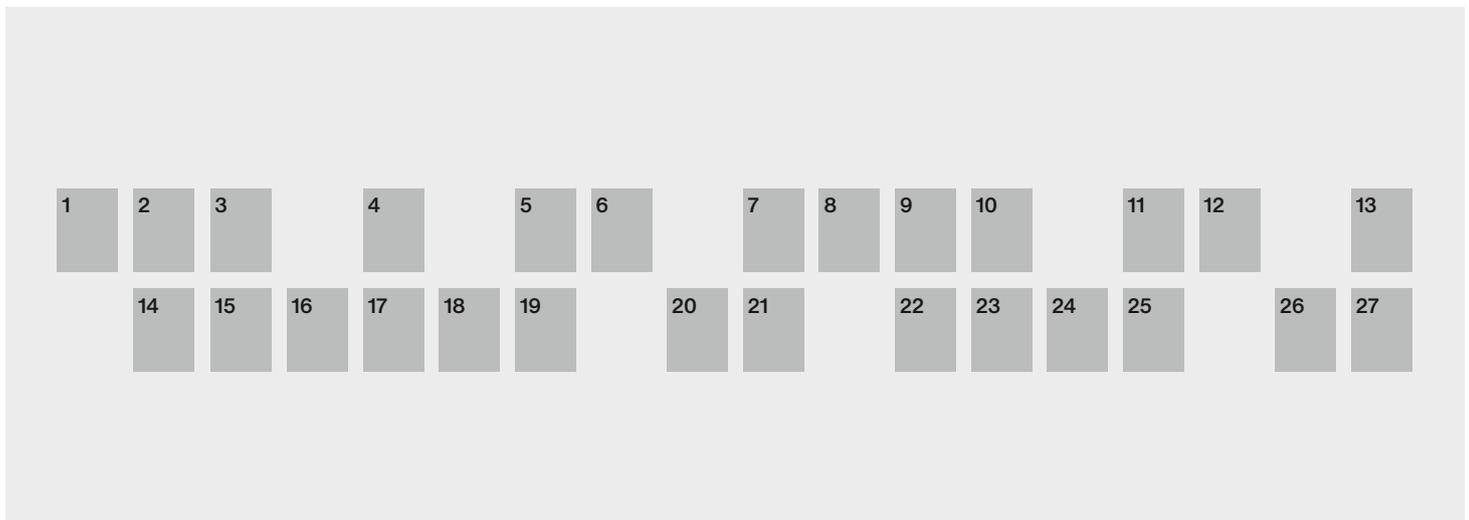


The photographs in the series *Dauerhaftigkeit* (“Durability”) come from the archives of a company newspaper from the Dutch town of Nijverdal in the municipality of Hellendoorn. The photographer captured daily life at the company from the 1950s to the 1970s. The archive contained a total of 15,000 negatives, of which almost no enlargements had been printed. About 80 % of the archive consisted of staged situations of celebrations or specific occasions for the photographs. Piller selected 66 works from the remaining images, which rather showed the casual or incidental, to provide an overview of the sometimes depressing, sometimes entertaining day-to-day life at the company. The images range from amateurish, sometimes shaky snapshots to products of a superb aesthetic eye and thus paint a completely different, new company portrait.



While still a student, Peter Piller began the series *Bürozeichnungen* (“Office Drawings”), in which he documented everyday office life at the media agency where he worked, with all its rules, rituals, hierarchies, and customs. The series *Hochschulzeichnungen* (“University Drawings”) shown in the exhibition is a continuation of this concept. With journal-like sketches, Piller offers a variety of insights into his daily life as a professor at the Hochschule für Grafik und Buchkunst, Leipzig, where he taught the class of photography in contemporary art from 2006 to 2018. But they also show his fantasies, daydreams, and thoughts spun out beyond the everyday and the visible. Especially for this exhibition, Piller created ten new drawings accompanying his work at Kunstakademie Düsseldorf, where he has been heading the class in Fine Arts since 2018.





- | | | | |
|---|--|---|--|
| 1 <i>wunder Punkt</i> , 2017
Indian ink on paper | 9 <i>Untitled</i> , 2022–2023
Indian ink and pencil on paper | 14 <i>Stabiles Traumgebilde</i> , 2016
Indian ink and colour pencil on paper | 22 <i>der Dekan für Zweifelprevention</i> , 2016
Indian ink and colour pencil on paper |
| 2 <i>Untitled</i> , 2022–2023
Indian ink and pencil on paper | 10 <i>Auswahl</i> , 2017
Indian ink and colour pencil on paper | 15 <i>Ellenbogen, Knie</i> , 2022–2023
Indian ink and pencil on paper | 23 <i>Untitled</i> , 2016
Indian ink and pencil on paper |
| 3 <i>die Einsamkeit der Kakteen bei Lutherstadt Wittenberg</i> , 2016
Indian ink on paper | 11 <i>Ghost Train</i> , 2022–2023
Indian ink on paper | 16 <i>Untitled</i> , 2016
Indian ink and pencil on paper | 24 <i>acht Goldbarren, mit links gezeichnet</i> , 2022–2023
Indian ink, colour pencil and pencil on paper |
| 4 <i>das Aufbäumen der Kleinen zum Vergnügen der Großen</i> , 2022–2023
Indian ink and pencil on paper | 12 <i>verödete Landschaften, mit Geschwindigkeit durchfahren</i> , 2016
Indian ink and colour pencil on paper | 17 <i>stilles, leeres Wartezimmer</i> , 2016
Indian ink and colour pencil on paper | 25 <i>Untitled</i> , 2017
Indian ink and pencil on paper |
| 5 <i>Untitled</i> , 2022–2023
Assemblage on paper | 13 <i>der Pfau verweigert ein Rad zu schlagen.</i> , 2016
Indian ink on paper | 18 <i>Untitled</i> , 2022–2023
Indian ink and pencil on paper | 26 <i>verborgenes Kerngehäuse</i> , 2022–2023
Pencil on paper |
| 6 <i>aufgebaehrte Respektperson</i> , 2017
Indian ink and colour pencil on paper | | 19 <i>doch ich war schon eingeschlafen</i> , 2016
Indian ink on paper | 27 <i>unauffällig verschwunden</i> , 2017
Indian ink on paper |
| 7 <i>Untitled</i> , 2022–2023
Indian ink and pencil on paper | | 20 <i>Konturverlust / Nacht / Heimkehr</i> , 2017
Indian ink and pencil on paper | |
| 8 <i>doch ich war schon eingeschlafen</i> , 2016
Pencil on paper | | 21 <i>das Protestherz</i> , 2016
Indian ink and colour pencil on paper | |

1

2

3

4

1 from the series *Bereitschaftsgrad*, 2015, Archival pigment print on alu-dibond

2 from the series *Bereitschaftsgrad*, 2015, Archival pigment print on alu-dibond

3 from the series *Bereitschaftsgrad*, 2015, Archival pigment print on alu-dibond

4 *Untitled*, 2022
Pigment print



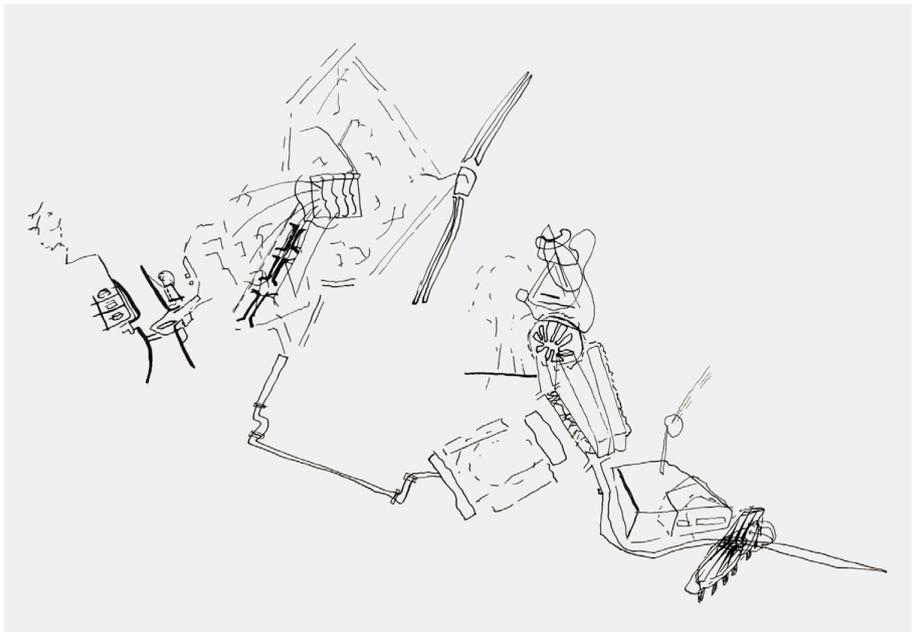
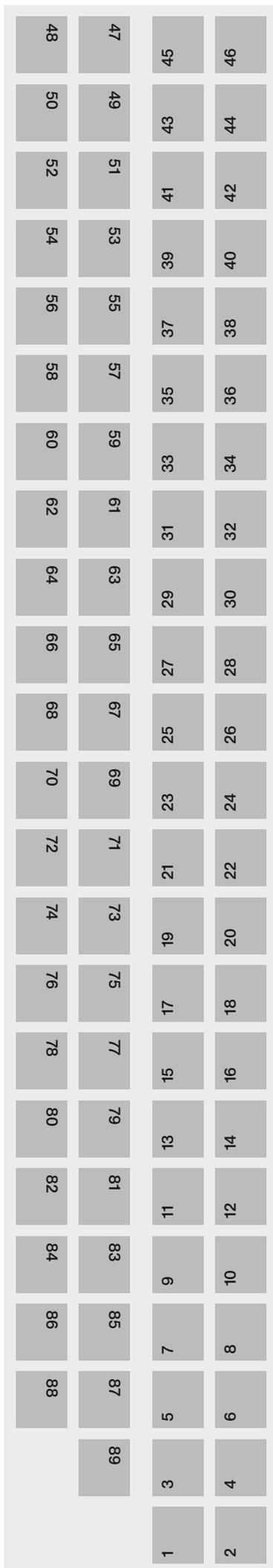
The East German military magazine “Armeerundschau” of the National People’s Army, which was published in the GDR from 1956 to 1990, served as the template for the series *Bereitschaftsgrad* (“Level of Readiness”). Peter Piller enlarged double-page spreads from this magazine, which also enjoyed great popularity outside the military. On each double-page spread, one side shows an often scantily clad woman, juxtaposed on the other side with soldiers doing their daily tasks or military exercises as well as during breaks. Piller removed the text that originally accompanied the pictures, thus further underscoring the jarring contrasts between them.

The untitled work hanging next to *Bereitschaftsgrad* joins the pictures of soldiers on break and shows a group of soldiers sunbathing on a warship. Here, the accompanying text *Don’t hate the player. Hate the game* was added by Piller.

All works: *Untitled*
 26 × Indian ink on paper; 63 × Pencil on paper

As part of the series *Peripheriewanderungen* (“Periphery Walks”), which he began in 1994, Peter Piller walks around cities and takes photographs and afterwards drawings of his walks. The drawings in particular are strongly associative and reflect personal impressions and emotions triggered by the walks rather than being documentations or maps that are meant to be understood. A total of eight of these series have been created to date. The work *Peripheriewanderung Hamburg* exhibited here, the first in the series, shows in a total of 89 drawings the varying impressions from the 26 days during which Piller repeatedly explored his surroundings.

1–4	Day 1	48–51	Day 13
5–8	Day 2	52–53	Day 14
9–13	Day 3	54–57	Day 15
14–16	Day 4	58–60	Day 16
17–20	Day 5	61–64	Day 17
21–24	Day 6	65–66	Day 18
25–28	Day 7	67–68	Day 19
29–32	Day 8	69–71	Day 20
33–36	Day 9	72–73	Day 21
37–40	Day 10	74–75	Day 22
41–44	Day 11	76–78	Day 23
45–47	Day 12	79–80	Day 24
		81–85	Day 25
		86–89	Day 26



Currently, and for several years now, Peter Piller has been researching prehistoric cave paintings that were created in southern Europe during the Ice Age, before humans became sedentary. The series was created during and following dozens of trips to southern France and northern Spain.

During his research, Piller discovered photographs of the world-famous depictions of animals from prehistoric caves as well as sketch-like drawings of “undefined lines” on cave walls in scholarly publications in various European specialist libraries. In the exhibition, Piller combines enlarged reproductions from these publications with his own sketches and photographs.

In his own sketches he reconstructs the topography of the caves from memory, while also recreating special features and situations of the caves, similar to his series *Peripheriewanderungen*, which has been ongoing since 1994.

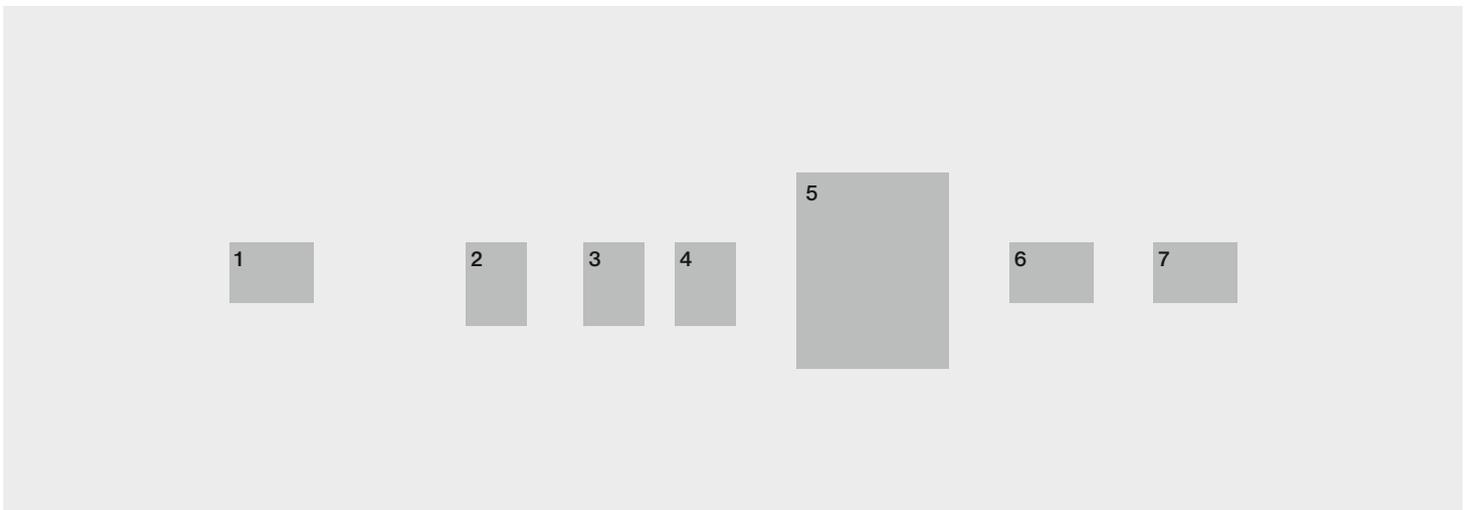
Neither in the found drawings nor in his own do the collections of lines represent a clearly discernable subject. They suggest undefined formations, while also recalling topographical aerial photographs.

He juxtaposes his own photographs of the caves, taken during his numerous trips, with scans from specialist publications that show greatly enlarged elements such as collections of bones. They also do not clearly indicate at first glance what they depict.

In the works, that deal with the caves, Peter Piller is also more concerned with misunderstanding than understanding. Visual relationships are more important to him than actual references, and so he repeatedly examines existing, current, and new photographs, drawings, and works to see how they can interact with the prehistoric cave paintings.

In addition to the around 40 works in the series shown in the “Seitenlichtsaal”, another work is displayed as a foil on the window by the main entrance, as well as four drawings in the foyer on the first floor.

Seitenlichtsaal Wall 1

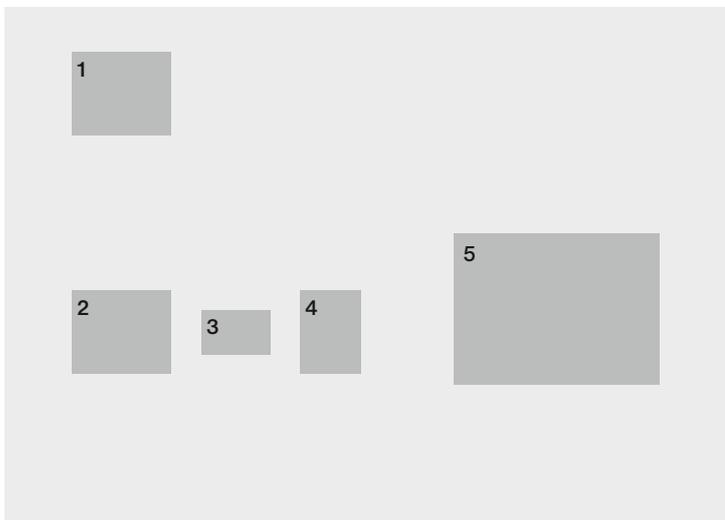


1 *Untitled*, 2020
Pigment print
2 *Untitled*, 2022
Pigment print

3 *Untitled*, 2022
Pigment print
4 *Untitled*, 2022
Pigment print

5 *Untitled*, 2021
Pigment print

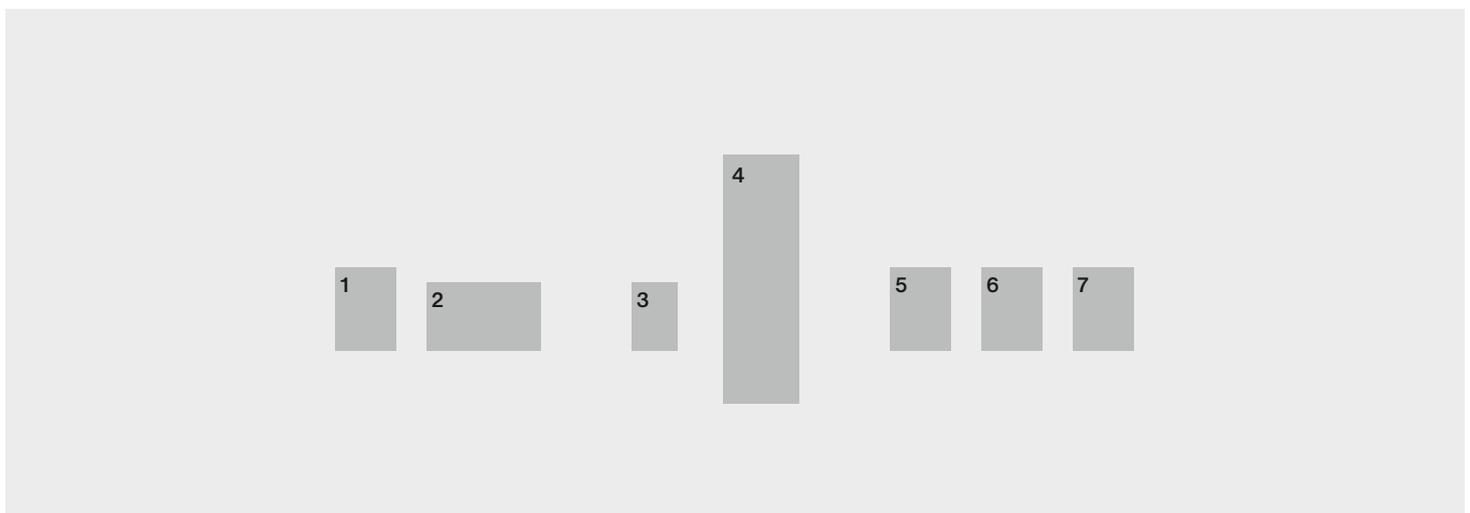
6/7 *Untitled*, 2021
Archival pigment print; pencil on paper



1 *Untitled*, 2020
Archival pigment print
2 / 3 / 4 *Untitled*, 2020
Archival pigment prints
5 *Untitled*, 2021
Archival pigment print



All works: *Untitled*, 2019
Pigment prints

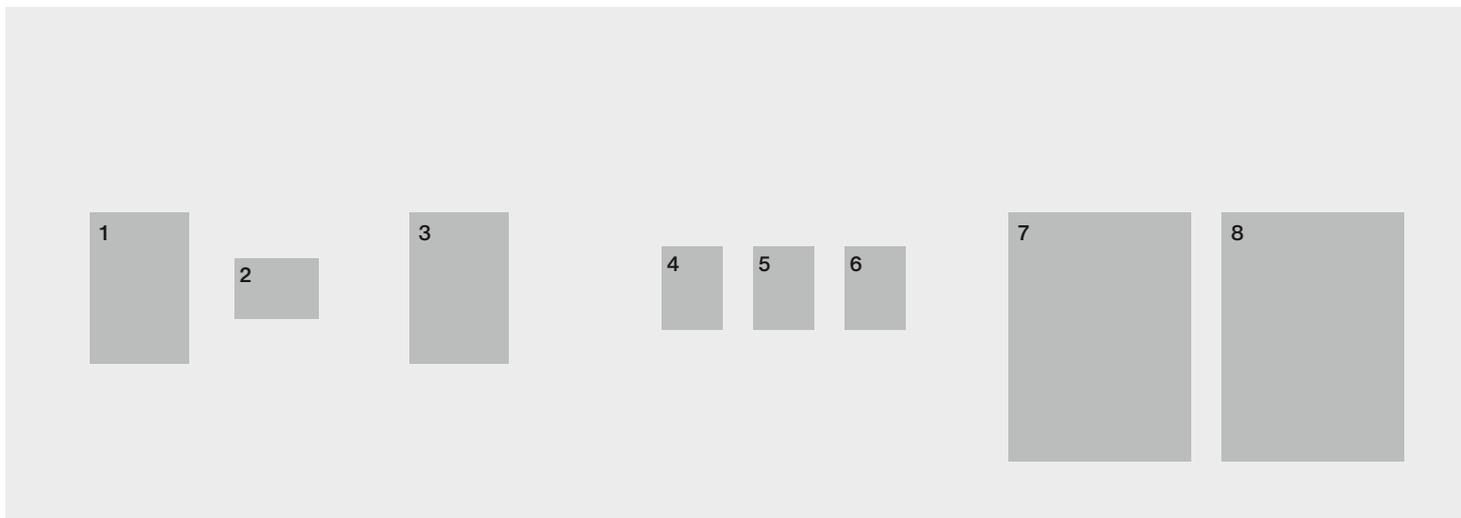


1 *Untitled*, 2022
Pigment print
2 *Untitled*, 2020
Pigment print

3 *Untitled*, 2022
Pigment print
4 *Untitled*, 2020
Pigment print

5 *Untitled*, 2020
Archival pigment print
6 *Untitled*, 2021
Archival pigment print

7 *Untitled*, 2021
Archival pigment print

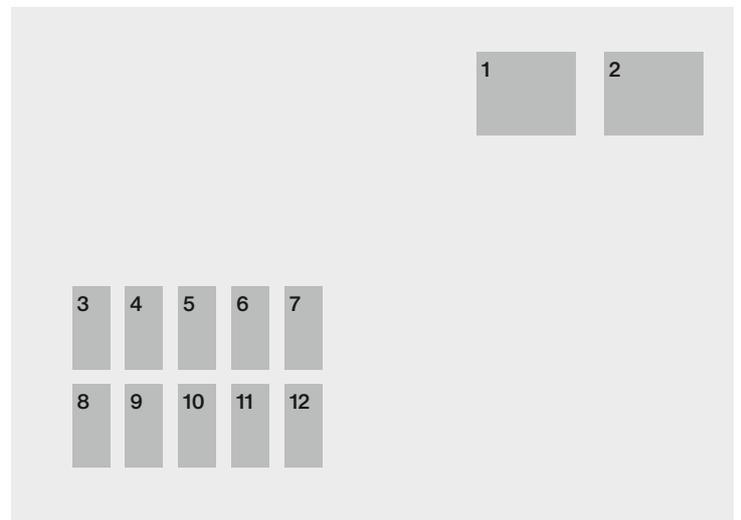


1 *Untitled*, 2019
Archival pigment print
2 *Untitled*, 2022
Pigment print

3 *Untitled*, 2020
Archival pigment print
4 *Untitled*, 2020
Archival pigment print

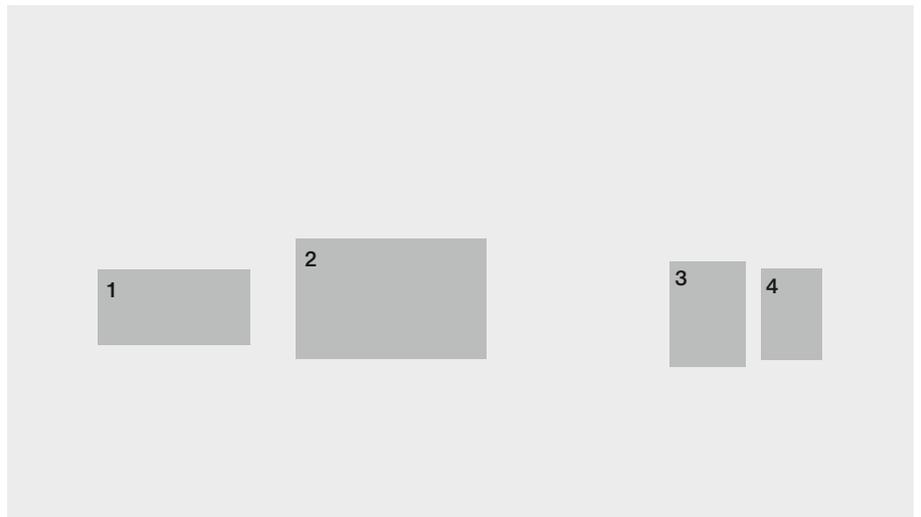
5 *Untitled*, 2022
Pigment print
6 *Untitled*, 2022
Pigment print
7 *Untitled*, 2019
Pigment print
8 *Untitled*, 2022
Pigment print





1/2 *Untitled*, 2019
Pigment prints

3-12 *Untitled*, 2023
Pigment prints

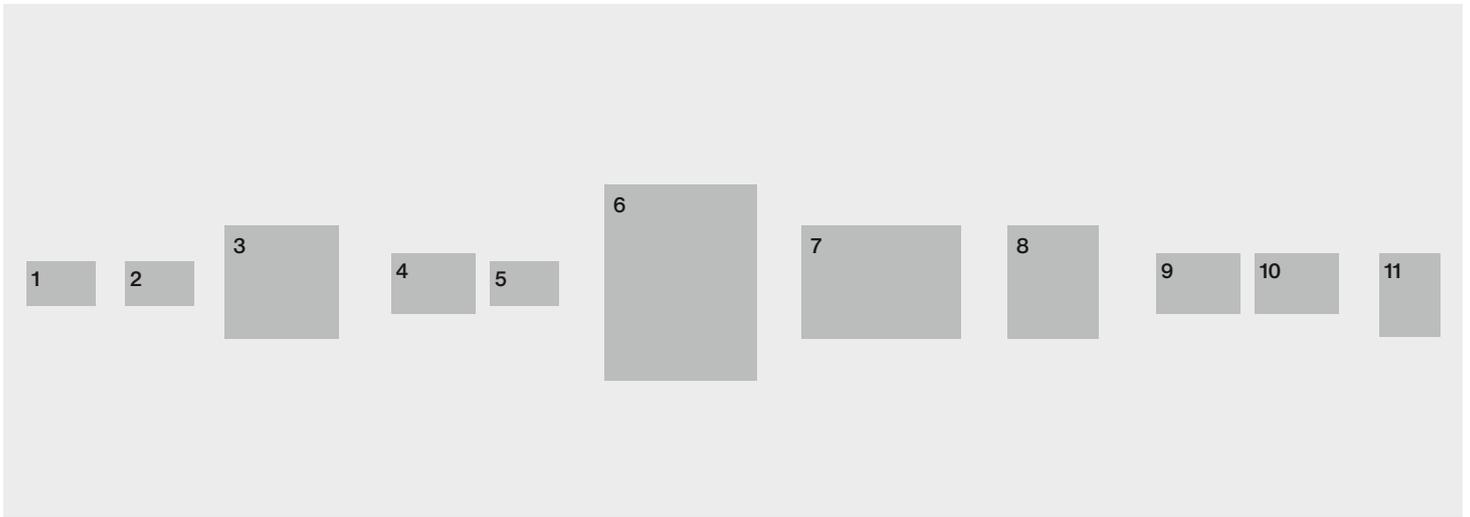


1-3 *Untitled*, 2022
Pigment prints
4 *Untitled*, 2023
Pigment print



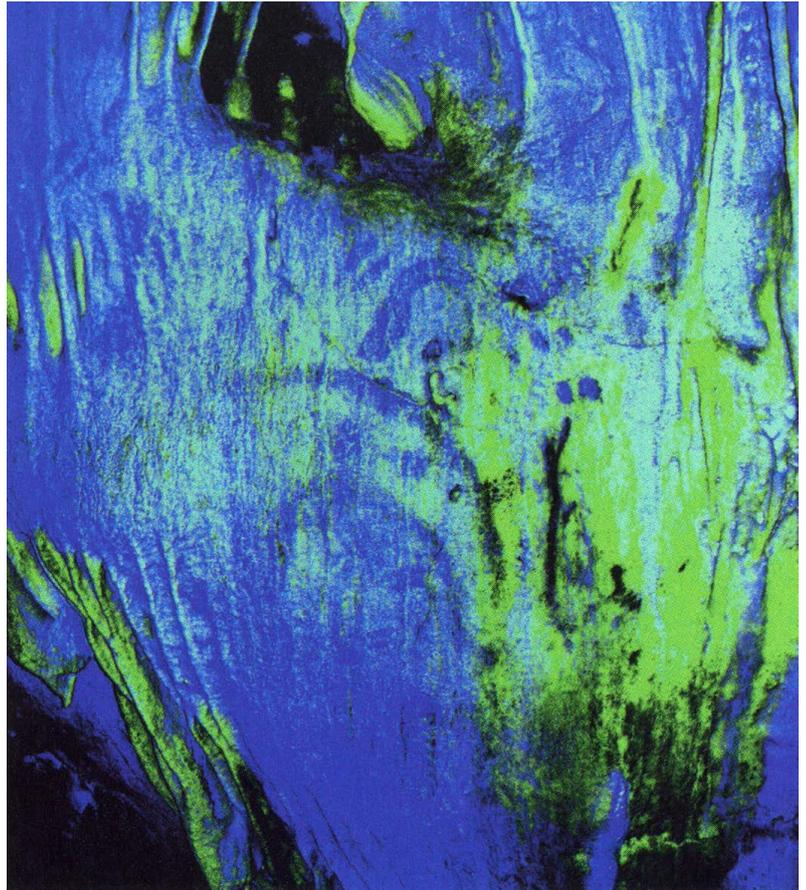
1 *Untitled*, 2020
Archival pigment print

2 *Untitled*, 2019
Pigment print
3 *Untitled*, 2019
Pigment print

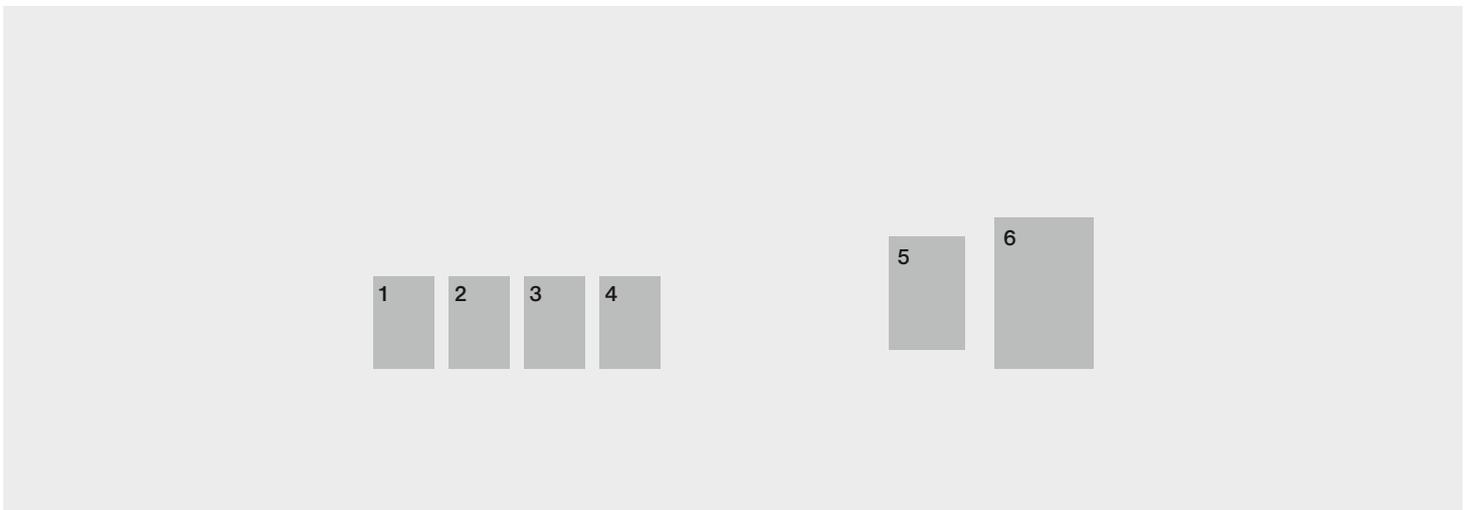


- 1 *Untitled*, 2019
Pigment print
2 *Untitled*, 2022
Pigment print
3 *Untitled*, 2018
Pigment print
4 *Untitled*, 2022
Pigment print
5 *Untitled*, 2019
Pigment print
6 *Mas d'Azil 1 a*, 2019
Pencil on paper

- 7 *Untitled*, 2020
Pigment print
8 *Untitled*, 2022
Pigment print
9 *Untitled*, 2021
Pigment print
10 *Untitled*, 2020
Archival pigment print
11 *Untitled*, 2023
Pigment print

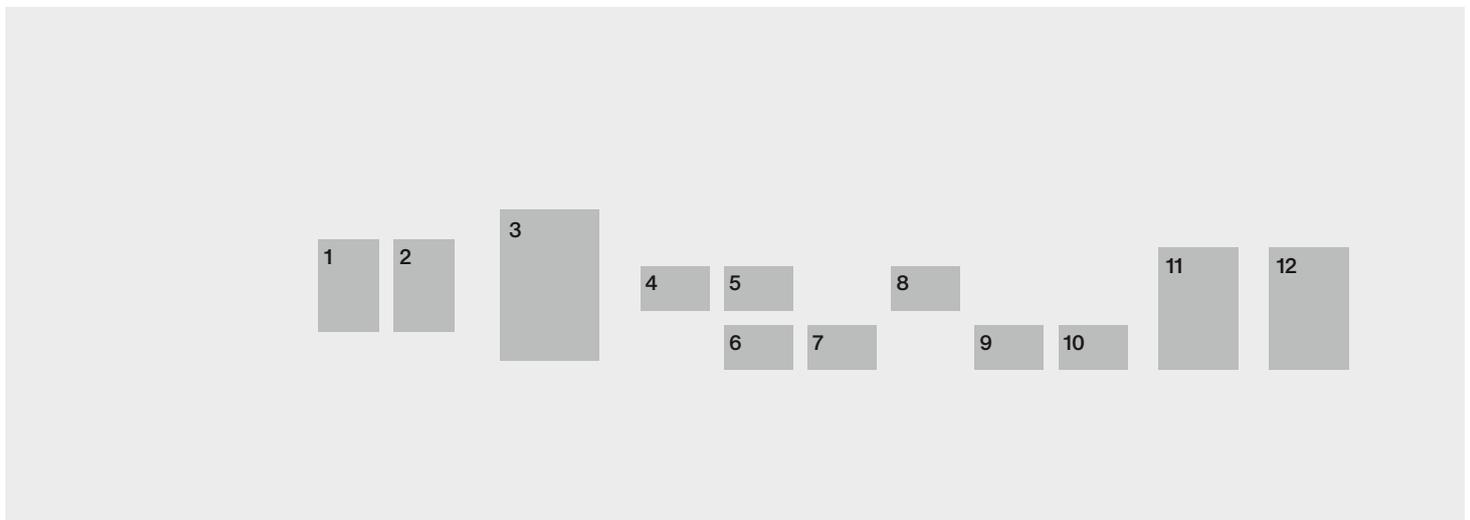


Seitenlichtsaal Wall 10



- 1-4 *Untitled*, 2022
Pigment prints

- 5 *Untitled*, 2021
Archival pigment print
6 *Untitled*, 2022
Pigment print



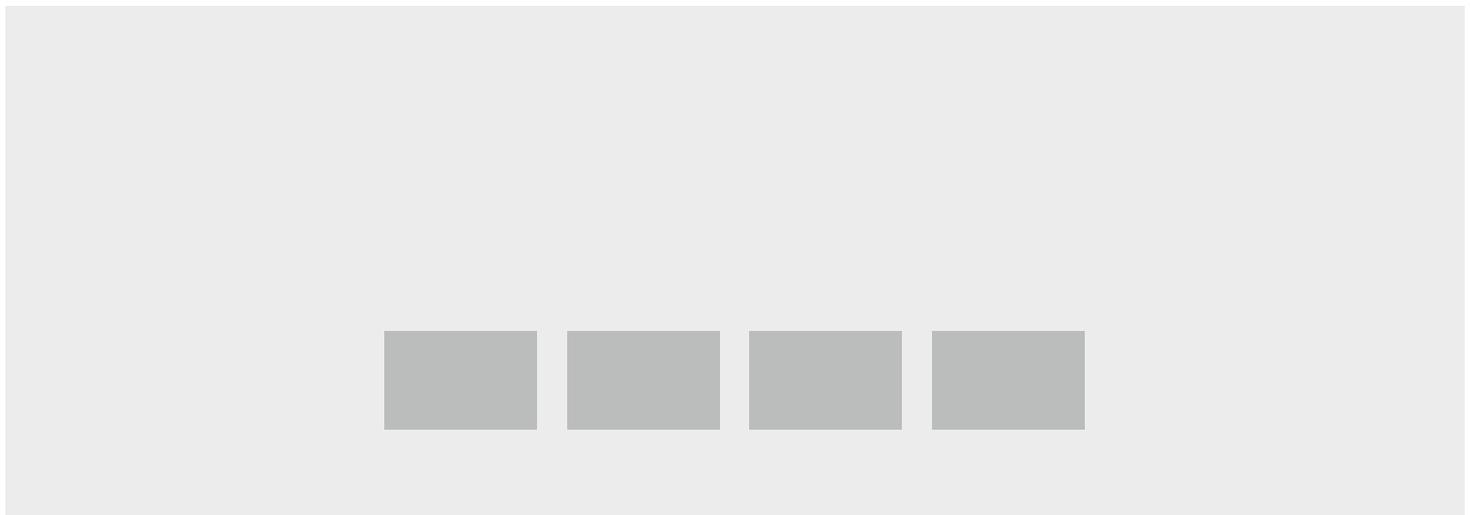
1 *Untitled*, 2022
Pigment print
2 *Untitled*, 2020
Pigment print

3 *Untitled*, 2021
Archival pigment print
4 *Le Combarelles 1 i*, 2019
Indian ink on paper
5 *Abri Cap Blanc 1 i*, 2019
Indian ink on paper
6 *Abri Cap Blanc 1 a*, 2019
Pencil on paper

7 *Pech Merle 1 a*, 2019
Pencil on paper
8 *Bara-Bahau 1 i*, 2019
Indian ink on paper
9 *Bedeilhac 1 a*, 2019
Pencil on paper
10 *Abri du Poisson 1 a*, 2019
Pencil on paper

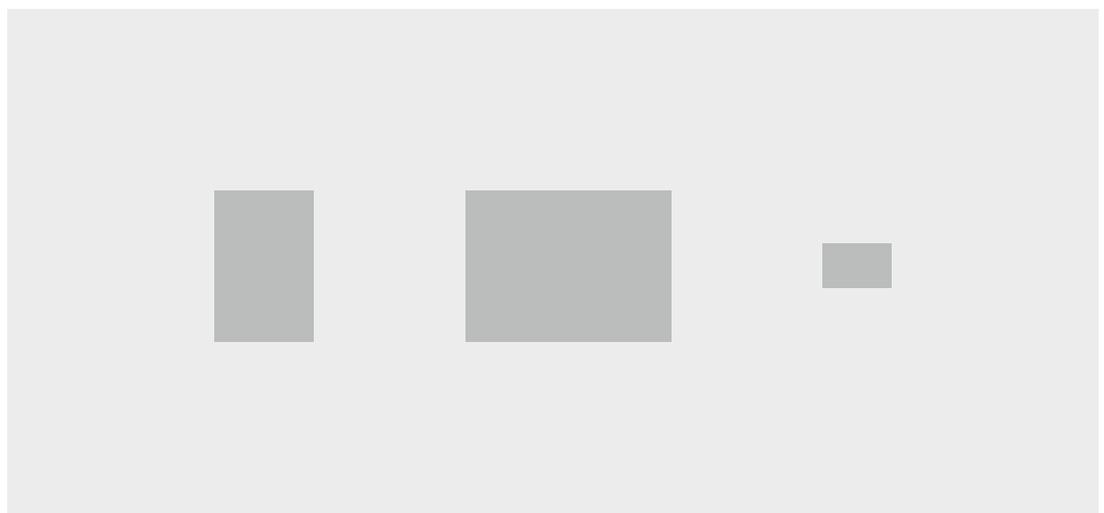
11 *Untitled*, 2022
Pigment print
12 *Untitled*, 2021
Archival pigment print

Seitenlichtsaal Wall 12

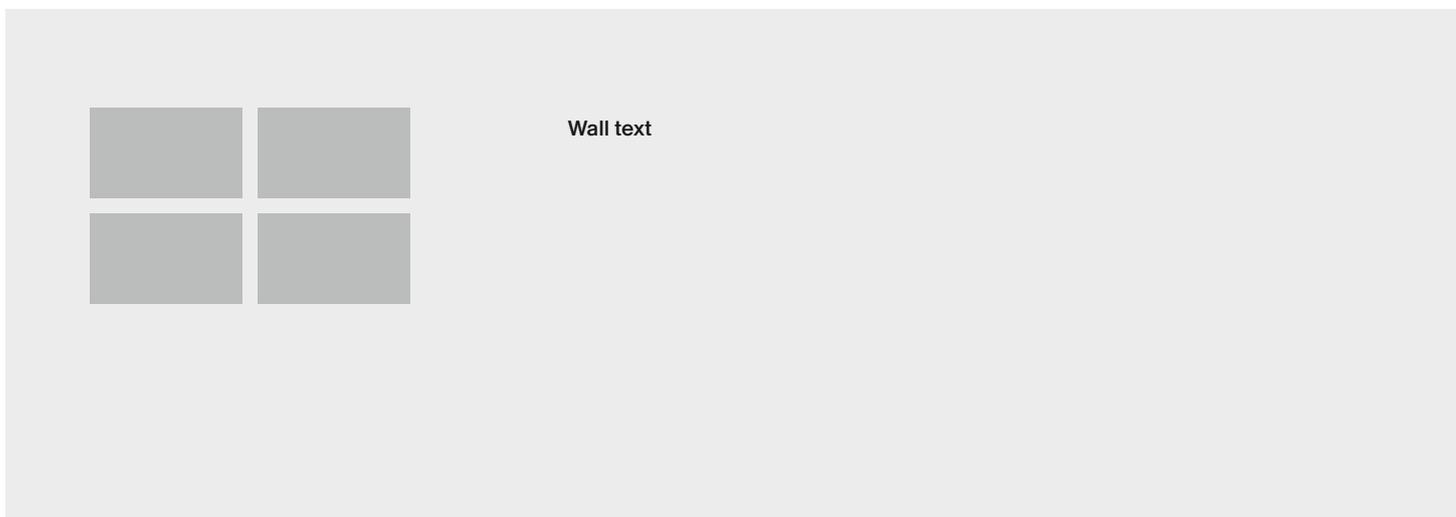


All works: *Untitled*, 2019
Pigment prints

Seitenlichtsaal Wall 13

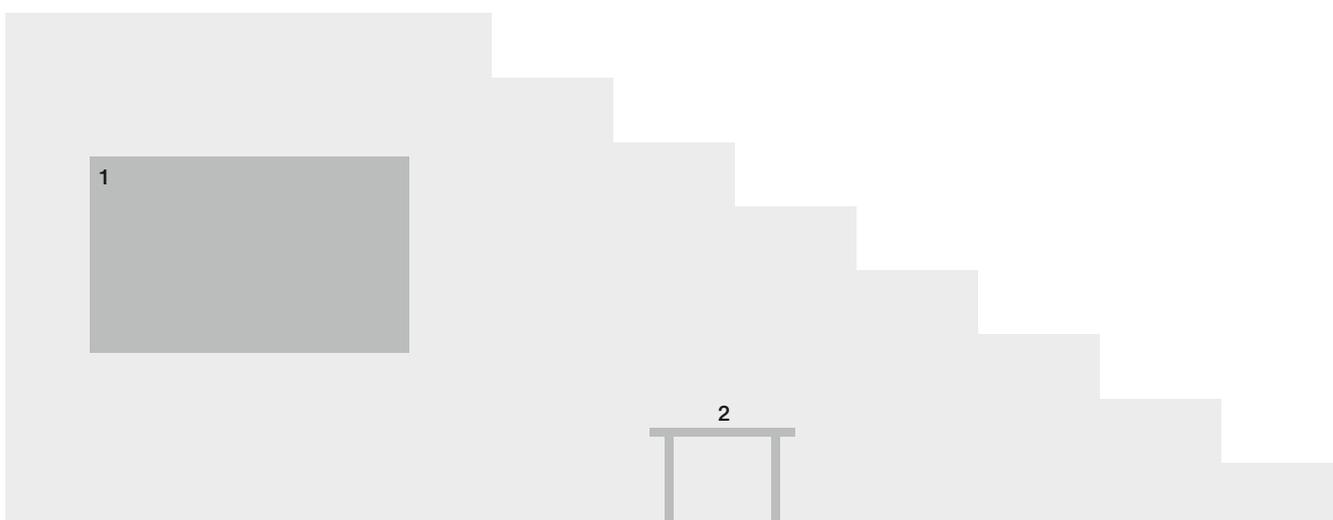


All works: *Untitled*, 2021
Archival pigment prints



All works: *Untitled*, 2019
Black colour pencil on paper

Foyer Wall 2



1 *Kraft*, 2010
2 × 40 35mm-diaositives in Kodak-Carousel-projector
2 *Schlaf*, 2011
Book

For the series *Kraft* (“Power”), Peter Piller repeatedly photographed the logo of the food manufacturer Kraft as he drove past it as a commuter on the highway between Hamburg and Leipzig. He did this at all hours of the day and night and in every season, and the weather and speed vary greatly between the photographs, in which the logo appears more or less legible and recognizable. Sometimes razor-sharp and at others shaky or blurred, sometimes shining brightly against a dark sky or barely noticeable in the fog, it seems to assume a different appearance in each of the 40 slides.

The limited-edition artist book *Schlaf* (“Sleep”) shows 38 colour photographs selected and enlarged by Peter Piller. These were taken by his eight-year-old son and show the sleeping father at different times and in different places. Here Piller works neither with found footage nor with his own photography, but turns his son’s supposedly purely documentary photographs into art objects with joint authorship.



Opening

March 10, 2023, 6 – 10 pm,
free admission

Finissage

May 21, 2023, 3 – 6 pm,
free admission

Guided Tours

Art Talk

Every Saturday, 2.30 – 5.30 pm
Art educators will be available for discussions.

Public guided tours

Every Sunday, 1.30 – 2.30 pm

Guided tours in English language

March 30, 2023, 6.30 – 7.30 pm
April 27, 2023, 6.30 – 7.30 pm

Treffpunkt Kunsthalle

March 29, 2023, 4 – 5 pm and 5 – 6 pm

Tour & Talk

Intercultural themed guided tour with hands-on work, ages 16 and up
April 5, 2023, 3 – 5 pm

Acoustic tour

for blind, visually impaired and sighted visitors
April 18, 2023, 4 – 5.30 pm

Guided Tour with the curators and Peter Piller

April 27, 2023, 5 – 6 pm

Director's tour with sign language interpreter

May 3, 2023, 5 – 6.30 pm

Dialogical Tour with Jessica Morhard (Restoration Centre Düsseldorf)

May 11, 2023, 5 – 6 pm

Let's Talk About... The Everyday

May 17, 2023, 4.30 – 6 pm
Tour for young adults, alternating at Kunsthalle and KIT

Other guided tours in German, English and French language can be booked via +49 (0)211-54 23 77 10 or bildung@kunsthalle-duesseldorf.de

Workshops

Family Day

On the second Sunday of the month, you can enjoy free admission to Kunsthalle Düsseldorf from 11 am to 6 pm courtesy of the Stadtwerke Düsseldorf. From 1.30 to 4.30 pm, an open studio will be available for children aged 6 and over.

Easter holiday programme

Studio K

Intercultural workshop for children from 6 to 13 years in cooperation with Krass e.V.
April 5, 2023, 12 – 2 pm

On Photo-Safari

Workshop for children (age 8 – 11)
April 6, 2023, 12 – 4 pm
Registration deadline: March 30, 2023

What happened here?

Workshop for children (age 6 – 10)
April 11, 2023, 12 – 4 pm
Registration deadline: April 4, 2023

Registration for workshops is required at: bildung@kunsthalle-duesseldorf.de

Further information on the accompanying programme can be found on our website:



Further dates

Peter Piller – Unvollständiges zur Vor- und Frühgeschichte

March 25, 2023, 4 – 8 pm
at Salon des Amateurs

Emmélie Lempert –

„Und ich wandre sonder Maßen, Ohne Ruh', und suche Ruh'!“

Performance
March 30, 2023, 2 and 5 pm

Kindermuseumsnacht 2023 – Ab durch Raum und Zeit

March 31, 2023, 6 – 10 pm

Fabian Solowski – Vom Hintergrund und anderen Eitelkeiten

Lecture with sound installation
April 20, 2023, 4 pm

Nacht der Museen

April 22, 2023, 7 pm – 2 am

Gerhard Stäbler & Kunsu Shim (IN)STABILES TRAUMGEBILDE

PerformanceConcert
April 26, 2023, 8 pm

Areumbit Park – Ein Loch im Loch

Lecture
Mai 11, 2023, 5 pm

Catalogue

A bilingual artists' book (German / English) was published to accompany the exhibition and can be purchased at the cash register and via the online shop.

Trailer

Introduction to the exhibition:



Podcast

Additional background information on the exhibition:



Padlet

Creative activities for children and families:



This brochure is published on the occasion of the exhibition *Peter Piller – there are a couple of things that bother me*

Kunsthalle Düsseldorf
March 11 – May 21, 2023

Curated by
Gregor Jansen and Alicia Holthausen in close collaboration with the artist

Released by
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Kunsthalle Düsseldorf gGmbH,
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Marion Schulze
Zbigniew Semeniuk
Cornelia Sniehotta
Silke Voigt

Opening hours
Tuesday – Sunday, public holidays 11 am – 6 pm

On the last Thursday of every month, visitors can enjoy free admission to Kunsthalle and Kunstverein from 6 to 8 pm courtesy of the Stadtwerke Düsseldorf.

Entrance
Adults: EUR 6
Concessions: EUR 3
Groups (10 or more): EUR 3
Disabled persons: free
Children/young people up to 18 years old: free

Directions
Public Transport:
Stop: Heinrich-Heine-Allee
Underground: U70, U71, U72, U73, U74, U75, U76, U77, U78, U79, U80, U83

The exhibition takes place as part of the 250th anniversary of the Kunstakademie Düsseldorf.

The exhibition is funded by

Ministerium für
Kultur und Wissenschaft
des Landes Nordrhein-Westfalen



Kunsthalle Düsseldorf is funded by



Landeshauptstadt
Düsseldorf

Permanent partner of Kunsthalle Düsseldorf

**Stadtwerke
Düsseldorf**

Courtesy

Courtesy the artist and Capitain Petzel, Berlin: pp. 4, 5, 6, 7, 8, 10, 11, 12, 13, 15, 20, 22: 1–5, 23 (Wall 3; Wall 4: 1–4), 24 (Wall 5: 2; 5–8; Wall 6), 25 (Wall 7; Wall 8: 2–3), 26 (Wall 9: 1–8; 10–11; Wall 10: 1–4; 6), 27 (Wall 11: 1; 4–11; Wall 13)

Loan: Galerie Barbara Wien, Berlin pp. 9 (2–5; 7–14), 19 (1, 3, 8, 10, 12–14, 16, 17, 19, 20, 22, 23, 25, 27), 22: 6–7, 23 (Wall 2; Wall 4: 5–7), 24 (Wall 5: 1; 3–4), 25 (Wall 8: 1), 26 (Wall 9: 9; Wall 10: 5), 27 (Wall 11: 2–3; 12)

Courtesy ProjecteSD, Barcelona p. 16–17

Courtesy the artist pp. 19: 2, 4, 5, 7, 9, 11, 15, 18, 24, 26

Loan: Der bewohnte Garten, Stiftung zur Förderung zeitgenössischer Kunst, Pulheim p. 19: 21

Loan: Sammlung Artothek des Neuen Berliner Kunstvereins (n.b.k.) p. 19: 6

Loan: Peter Ottmann pp. 9: 1,6; 27 (Wall 12)

Loan: Private Collection Cologne (1) p. 21

Loan: Private Collection Cologne (2), Courtesy the artist and Capitain Petzel, Berlin p. 14

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Archival pigment print

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Pigment print
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Untitled, 2020
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from the series *Anstreichungen*, 2012
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from *Stop*, 2001–2014
Pigment print
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Untitled, 2020
Archival pigment print
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Untitled, 2022
Pigment print
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der Dekan für Zweifelprevention,
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Kraft, 2010
2 × 40 35mm-dia positives in
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All works
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