



Monica Bonvicini. 3612,54 m<sup>3</sup> vs 0,05 m<sup>3</sup>  
16.09.2017–26.02.2018

## PRESS KIT

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**Monica Bonvicini. 3612,54 m<sup>3</sup> vs 0,05 m<sup>3</sup>**  
**16.09.2017–26.02.2018**

**PRESS CONFERENCE in the presence of the artist**  
**14.09.2017, 02:30 pm (in German)**

Welcome reception and introduction to the exhibition and accompanying catalogue  
Dr. Thomas Köhler, Director Berlinische Galerie

Exhibition visit with Monica Bonvicini and Thomas Köhler

Press moment: Q&A with the artist

Followed by interviews and talks

**OPENING**  
**15.09.2017, 7 pm (in German)**

Speaker:  
Dr. Thomas Köhler, Director Berlinische Galerie

Followed by music by DJ Mo



BERLINISCHE GALERIE

LANDESMUSEUM FÜR MODERNE  
KUNST, FOTOGRAFIE UND ARCHITEKTUR  
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Berlin, September 2017

**Monica Bonvicini – 3612,54 m<sup>3</sup> vs 0,05 m<sup>3</sup>**

**16.09.2017–26.02.2018**

**Press Conference: 14.09., 2:30 PM, Opening: 15.09., 7 PM**



*Passing*, 2017, site specific installation. Courtesy the artist and König Galerie, Berlin; Galerie Peter Kilchmann, Zürich; Galleria Raffaella Cortese, Milan. Exhibition view, Berlinische Galerie, 2017.  
© Monica Bonvicini und VG Bild-Kunst. Photo: Jens Ziehe

**“You can avoid people but you can’t avoid architecture.” It’s been over 20 years since Bonvicini made this remark and yet it continues to define her practice up to the present day. Bonvicini’s diverse oeuvre of sculptures, installations, drawings, photographs and videos works is permeated by explorations of space, power, gender and sexuality. Her latest intervention at the Berlinische Galerie – produced parallel to her contribution to the 15th Istanbul Biennial – investigates the architecture of the museum building, its potential uses and the way it is perceived.**

The title of the exhibition refers to the volume of the space itself (3612.54 m<sup>3</sup>) and to that of the artist (0.05 m<sup>3</sup>), drawing attention to parallels and discontinuities as well as mining the relationship between space and its contents. The volume of the artist, calculated using her height and weight, stands for each visitor as well.

Over the course of her career, Monica Bonvicini has always explored the complex relationship between physical and social space, its historical, political and economical implications as well as the conditions imposed by institutional exhibition spaces. The presentation in the first exhibition hall of the Berlinische Galerie features two installations. Both investigate the construction of the hall itself and its capacity as an exhibition space, pushing it to the very limits of its function.

A freestanding structure obstructs the space and slows down the flow of visitors entering it, emphasising the central role architecture plays in defining how subjects behave in and move around a space. With its means of construction exposed – a reference to the stage-like character of facades and architecture –, the installation acts as an autonomous sculptural element, alluding to the distinctive historical features of the museum building. The back of the wall is covered with aluminium panels that reflect the space, but also encourage reflection on it.



In the second 10-metre-high installation, two air cylinders generally used for industrial purposes animate a whip-like structure. Moving through the space at different speeds, the whip's motion is determined by a rhythm composed by the artist. The choreography oscillates between hypnotising steadiness and alarming rapidity, forcing the visitors to find their own way around the space and come to terms with its dimensions. The air needed to animate the installation is taken from the museum's art depository, the lines running through the ceilings and walls. Thus, Bonvicini's art infiltrates the institution in ways both seen and unseen.

Bonvicini's installations are accompanied by a number of other works, including two *Diener* ("servants") made from push-pull props used to align wall formwork. Tools, industrial materials and the social norms of the microcosm of the building site have been the subject of Bonvicini's work since the 1990s. The materials and objects added to the push-pull props of the *Diener* divorce them from their original context. An evolved form of the readymade, these pieces are reminiscent both of eccentric design and fetish objects, underscoring the charge of artworks that ranges from the auratic to the fetishistic.

*The Beauty You Offer Under the Electric Light* (2016) is a bronze sculpture of a light switch that reads "no" instead of "on". Innocuously placed at the margins of the installation, it offers a comment that is as much pointed as it is humorous – if on the exhibition, the architecture or the institution remains unsaid.

An **exhibition catalogue** published by the Kerber Verlag will accompany the exhibition. The authors are Thomas Köhler and Kate Sutton. The catalogue will be released in November. ISBN Museum Edition: 978-3-940208-50-7, ISBN Book Trade Edition 978-3-7356-0388-3

[www.monicabonvicini.net](http://www.monicabonvicini.net)



#MonicaBonviciniBG #berlinischegalerie

Media partner:  
Monopol – Magazin für Kunst  
taz.die tageszeitung

This exhibition is part of Berlin Art Week 2017.

**BERLIN**  
**ART 13** — 17 SEP 2017  
**WEEK**

This exhibition and catalogue were made possible by the Capital Cultural Fund.





**Monica Bonvicini. 3612,54 m<sup>3</sup> vs 0,05 m<sup>3</sup>  
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## **BIOGRAPHY MONICA BONVICINI**

Monica Bonvicini studied at the Berlin University of the Arts (Hochschule der Künste) and the California Institute of the Arts, Valencia, CA. Since 2003, she has occupied a professorship for performative arts and sculpture at the Akademie der Künste, Vienna. Beginning in the fall semester 2017, she assumes the professorship for sculpture at the Universität der Künste, Berlin.

Monica Bonvicini's work references socio-political conditions and their impact on society. Employing such diverse media as drawing, sculpture, installation art, video, and photography, she explores relationships between architecture, gender roles, control, and power. In the process, she consistently integrates the role of the viewer as well as the exhibition space and its surroundings into her reflections.

Monica Bonvicini has participated in numerous international solo and group exhibitions in museums and art institutions, including BALTIC Centre for Contemporary Art, Gateshead; MAMBO, Bogotá; Kunsthalle Mainz; Hirshhorn Museum and Sculpture Garden, Washington, DC; Museum of Modern Art, New York; Deichtorhallen/Sammlung Falckenberg, Hamburg; Städtisches Museum Abteiberg, Mönchengladbach; CAC Málaga, Centro de Arte Contemporáneo de Málaga; Museum Ludwig, Cologne; Kunsthalle Fridericianum, Kassel; The Art Institute of Chicago; Museion, Bolzano; SculptureCenter, Long Island, New York; Lenbachhaus, Munich; Museum für Gegenwartskunst, Basel; Bonniers Konsthall, Stockholm; Hamburger Bahnhof, Berlin; Secession, Vienna; Palais de Tokyo, Paris.

Her work has been represented at major biennales around the world, for example Berlin, Venice, New Orleans, Gwangju, São Paulo, Istanbul, Shanghai, and Santa Fe, as well as the Paris Triennale.

Monica Bonvicini has received numerous awards for her work, including the Roland Prize for Public Art, Bremen, the National Gallery Prize for Young Art 2013, Berlin, and the Golden Lion at the Biennale di Venezia.

Sculptures by Bonvicini are now permanently installed in Queen Elizabeth Olympic Park, London, on the Bjørvika Fjord adjacent to Oslo Opera House, and in the Istanbul Museum of Modern Art.

Monica Bonvicini is currently represented by König Galerie, Berlin; Galerie Peter Kilchmann, Zurich; Galleria Raffaella Cortese, Milan; and Mitchell-Innes & Nash, New York.



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## **EXHIBITION TEXT**

The title contrasts the volume of the exhibition space with that of the artist, and by proxy any visitor to the display. Monica Bonvicini and her two spatial installations interrogate the structure of the building and its function as an exhibition venue.

The first installation explores how façades and architecture create backdrops. It also picks up on particular features of this building, which was used as a warehouse until 2004: the aluminium panels are a reference to the museum roof.

Two industrial-grade compressed air cylinders drive the second installation. They draw air from the museum depot to determine its movement.

In her multimedia œuvre, Monica Bonvicini (\*1965 in Venice) explores issues around architecture, power, gender and sexuality with their social, political and economic implications. Bonvicini is currently taking part in the 15th Istanbul Biennial. She lives and works in Berlin.



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## **EDUCATION PROGRAMME**

### **Little Art Family LAB**

On the 16th and 17th September, *little art* will come to the Berlinische Galerie full of ideas and surprises. For Berlin Art Week, families are invited to discover contemporary art with magnifying glasses, crayons and sketchbooks, allowing young guests to tap into their own creativity and explore the museum in a playful way. Together we'll create colourful collages that can be taken home as small pins – museum to go for everyone.

A project by Harriet Poole/little art.

Sat 16.09. 1 pm–5 pm, Sun 17.09. 12 am–4 pm, suitable for ages 2 and up

Participation included in entrance fee (children under 18 free of charge), no prior registration needed

### **Public Guided Tours in English 2017**

Mon 02.10., 3 pm

Tour is included in Happy-Monday-admission

### **Tours by the Curator 2017 (in German)**

Mon 18.09., 27.11. at 2 pm

Included in admission

### **Group Tours for groups of up to 22 people**

Price: € 60 for 60 minutes, € 80 for 90 minutes plus admission to museum (individual tickets at concessionary rate). Tours can also be booked in English, French and Italian (€ 10 extra).

Booking and further details: MuseumsInformation at Kulturprojekte Berlin GmbH,

Tel. + 49 (0)30 247 49 888, museumsinformation@kulturprojekte-berlin.de



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## PRESS IMAGES



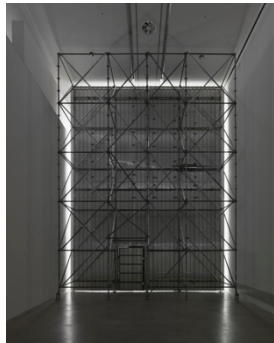
*Waiting #1 (Detail)*, 2017. Courtesy the artist and König Galerie, Berlin; Galerie Peter Kilchmann, Zürich; Galleria Raffaella Cortese, Milan. Exhibition view, Berlinische Galerie, 2017. © Monica Bonvicini and VG Bild-Kunst. Photo: Jens Ziehe



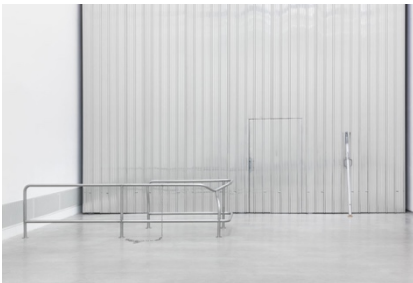
*Waiting #1 (Detail)*, 2017. Courtesy the artist and König Galerie, Berlin; Galerie Peter Kilchmann, Zürich; Galleria Raffaella Cortese, Milan. Exhibition view, Berlinische Galerie, 2017. © Monica Bonvicini and VG Bild-Kunst. Photo: Jens Ziehe



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*Waiting #1*, 2017  
Courtesy the artist and König Galerie, Berlin; Galerie Peter Kilchmann, Zürich; Galleria Raffaella Cortese, Milan. Exhibition view, Berlinische Galerie, 2017  
© Monica Bonvicini and VG Bild-Kunst. Photo: Jens Ziehe



*Belts Ball (double ball)*, 2017. Courtesy the artist and Gerhardsen Gerner, Oslo. Exhibition view, Berlinische Galerie, 2017. © Monica Bonvicini and VG Bild-Kunst. Photo: Jens Ziehe