



BERLINISCHE GALERIE

LANDESMUSEUM FÜR MODERNE  
KUNST, FOTOGRAFIE UND ARCHITEKTUR  
STIFTUNG ÖFFENTLICHEN RECHTS

ALTE JAKOBSTRASSE 124-128  
10969 BERLIN  
POSTFACH 610355 – 10926 BERLIN

FON +49 (0) 30 –789 02-600  
FAX +49 (0) 30 –789 02-700  
BG@BERLINISCHEGALERIE.DE

## PRESS INFORMATION

Ulrike Andres  
Head of  
Marketing and Communications  
Tel. +49 (0)30 789 02-829  
andres@berlinischegalerie.de

Contact :  
BUREAU N  
Gudrun Landl  
Tel. +49 (0)30 627 36 104  
gudrun.landl@bureau-n.de

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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: 14.09., 2:30 PM, Opening: 15.09., 7 PM



Monica Bonvicini: Structural Psychodrama #1,  
2017, © Monica Bonvicini / VG-BILD KUNST,  
Bonn 2017, Photograph: Tobias Hübel

**“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, an air cylinder generally used for industrial purposes animates 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.

#MonicaBonviciniBG #berlinischegalerie  
[www.monocabonvicini.net](http://www.monocabonvicini.net)

### Biography Monica Bonvicini

Monica Bonvicini studied at the Berlin University of the Arts (Universität der Künste) and the California Institute of the Arts, Valencia, California. She has been a professor of performance art and sculpture at the Academy of Fine Arts Vienna since 2003.

### Exhibition Catalogue

An exhibition catalogue published by the Kerber Verlag will accompany the exhibition. The authors are Thomas Köhler and Kate Sutton.

ISBN Museum Edition: 978-3-940208-50-7, ISBN Bookstore Edition 978-3-7356-0388-3

### Supporting Programme and Education

**Curator tours:** Mon 18.09., 27.11. 2 PM, no prior registration needed, included in entrance fee

**Talk with the artist and catalogue presentation:** Monica Bonvicini with Dr. Thomas Köhler, director of the Berlinische Galerie, Thurs 26.10, 7 PM, no prior registration needed, included in entrance fee

### Press Conference and Accreditation

We're pleased to invite you to the press conference with Monica Bonvicini and Dr. Thomas Köhler on Thursday 14th September at 2:30 PM.

**Please request accreditation by the 8th September: Bureau N, Gudrun Landl, [gudrun.landl@bureau-n.de](mailto:gudrun.landl@bureau-n.de).** More information and press images of the exhibition: [www.berlinischegalerie.de/presse](http://www.berlinischegalerie.de/presse)

The press preview of the exhibition is part of the Berlin Art Week press tour and will take place on **Monday the 11th September at 4 PM**. Separate accreditation is needed to attend the press tour (9:30 AM – 4:30 PM). **More information and registration: [press@berlinartweek.de](mailto:press@berlinartweek.de)**

This exhibition is part of Berlin Art Week 2017.

BERLIN  
ART 13 — 17 SEP 2017  
WEEK

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