

# Katharina Grosse

## It Wasn't Us

Hamburger Bahnhof  
14.6.20 – 10.1.21

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MUSEUM FÜR GEGENWART – BERLIN  
STAATLICHE MUSEEN ZU BERLIN  
Invalidenstraße 50-51  
10557 Berlin

EXHIBITION  
14.06.2020 – 10.01.2021

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## PRESS RELEASE

Katharina Grosse's paintings can appear anywhere: on a rubber boot, on an egg, on the crumpled folds of a cloth, along a railway line, on the beach, in snow, on a sculptural form, or across a façade and on the roof. Her large-scale works are multi-dimensional pictorial worlds in which splendid colours sweep across walls, ceilings, objects, and even entire buildings and landscapes. Central to Grosse's artistic practice is this notion that painting takes place not just on canvas, but can also permeate every facet of our surroundings. For the exhibition "It Wasn't Us", the artist has transformed the Historic Hall of Hamburger Bahnhof – Museum für Gegenwart – Berlin, as well as the outdoor space behind the building, into an expansive painting which radically destabilises the existing order of the museum architecture.

Katharina Grosse's latest in situ painting disregards the boundaries of the museum space in a grand and colourful gesture: „I painted my way out of the building," said Grosse in relation to her work. Over the course of several weeks a vast new painting has emerged that stretches across the Historic Hall and into public space, over the extensive grounds behind the museum, landing finally on the façade of the so-called Rieckhallen which were inaugurated as a part of the museum complex in 2004. Grosse's kaleidoscopic painting brings together colours and forms, natural and man-made surroundings and its visitors as participants in an all-encompassing, pulsating interaction of hues. As the boundaries between objects and constructed space, and between horizontal and vertical orientations begin to melt away, new spaces emerge that are both artificial and ripe with associations, yet at the same time completely real and wholly abstract, forcing us to renegotiate our habitual ways of seeing, of thinking about, and of perceiving the world around us.

In the interior space, the painting's support consists of the floor of the hall and a group of towering forms crafted from polystyrene. Grosse transposed these sculptural elements into their final size via a multi-stage working process involving incremental changes of scale. The objects were created using digital cutting technologies, with the shape of each object being refined by hand before being processed into data via a 3D scanning system in order to mill the following larger object. In a final step, the constituent parts of the sculptures were moved into the Hall of the museum and assembled by a team of workers. Over several days the artist used a hot wire to create indentations and fine furrows in the fragile objects before covering them and the floor of the building with dynamic swathes of colour which were applied layer by layer with a spray gun. This painting process, in which the colours react differently depending on the surfaces they encounter and how densely they are sprayed, was continued outside. While the section of the painting located indoors is influenced by

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the architectural elements of the space and the ever-changing light conditions throughout the day and during the different seasons, the outdoor sections interact with the trees and greenery, the weather conditions and the day-to-day life of the square. Elements such as street lamps, bollards and stone kerbs also pierce the image. The setting is framed by the neighbouring buildings of the so-called Europacity, the extension and development of which is soon to replace the Rieckhallen which are currently used by the museum. This unique architectural landmark in Berlin, which was repurposed from its original use as a haulage depot into a museum space, has been the venue for numerous contemporary art exhibitions and projects since its inauguration in 2004. On this occasion the corrugated metal panels of the façade have become the support for an expansive painting which elevates the site (and the situation in which it finds itself) into a new realm of imagination and possibility.

The choice of the location, as well as the many different factors and conditions that define it, have influenced the development of the painting, just as the permanently shifting perspectives and lines of sight and unexpected encounters of the viewer affect the way the work is seen. In this sense, the work's title, "It Wasn't Us," can be understood as a reference to the inherent complexity and unpredictability of a given situation, whether it be the conditions under which an artist creates her work, or the conditions under which it is later viewed. The results of our every action are always influenced by unexpected moments and experiences as well as blind spots that later serve to define a situation. Not every consequence of each action or every aspect of the resultant situation can be predicted in advance, yet it is our task to assume responsibility for the complete situation. With regard to the current coronavirus crisis which gripped the entire world during preparations for the exhibition, the artist had the following to say: "Of course, I did not think about a pandemic as I was considering the exhibition's title. But now more than ever we recognise that we cannot shy away from responsibility. For every action there is a reaction, and everything is mutually dependent. An entire system can slip out of control at the slightest change. This applies to an image, and it also applies to the real world."

The exhibition „Katharina Grosse. It Wasn't Us" was prepared over the course of two years and showcases an in situ-painting that stretches seamlessly across indoor and outdoor space, the largest such work by the artist in Europe to date. Previous site-related paintings, for which large-scale images emerged in public space, include "psychylustro", created in 2014 as part of the Philadelphia Mural Arts Programme; "Rockaway", produced for MoMA PS1-Programm "Rockaway!" in Fort Tilden, New York (2016); and "Asphalt Air and Hair" at the ARoS Triennale, Aarhus (2017).

The technical specifications of the work presented in Berlin are as follows:

Katharina Grosse  
It Wasn't Us (2020)

Acrylic on floor, polystyrene and bronze; Paint on asphalt, concrete, and metal

700 x 6,500 x 18,300 cm

Curated by Udo Kittelmann and Gabriele Knapstein.

On the occasion of the exhibition an extensive bilingual (English-German) catalogue will be published by Hatje Cantz Verlag. The publication documents the creation of the painting It Wasn't Us and offers new perspectives on the practice of Katharina Grosse. Alongside an introduction by Udo Kittelmann and Gabriele Knapstein the catalogue contains essays by the social anthropologist Julia Eckert, theatre studies scholar Doris Kolesch, sociologist Martina Löw, curator Daniel Milnes und literary scholar Heather I. Sullivan. In collaboration with author Annika

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Reich, Katharina Grosse has also prepared a text for the catalogue titled  
“Painting is an Imposition”. The catalogue, which comprises 208 pages and  
many illustrations, will be published in August 2020. (Price: 44 EUR)

*The exhibition is made possible by Freunde der Nationalgalerie and  
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The originally announced exhibition period from April 24 until October 4  
2020 was postponed and adjusted as a result of the closure of the  
museum due to the coronavirus pandemic.

Hamburger Bahnhof (Invalidenstraße 50/51, 10557 Berlin) is open as of 14  
June 2020 with **Special Opening Hours**: Tuesday – Friday, 10 am – 6 pm,  
and Saturday and Sunday, 11 am – 6 pm. **Tickets**: 10 €, reduced 5 €. Visits  
are only possible with a **time-slot ticket**. To avoid forming lines on site, we  
recommend you purchase your tickets in advance **online**:  
www.smb.museum/tickets.

Children and teens under 18, persons accompanying severely disabled  
individuals, holders of annual passes, press, ICOM or DMB IDs, as well as  
members of the Friends or Supporter Associations of the Staatliche  
Museen zu Berlin are requested to reserve a gratis time-slot online or at  
the ticket counter and to present corresponding ID upon admission  
without being asked.

The **number of visitors** is limited and determined by the space available.  
All visitors aged 6+ are obliged to wear a **mask/nose and mouth covering**,  
to maintain a **distance of at least 1.5 metres** from other people, to follow  
signs and the designated courses through all exhibition spaces and to  
avoid forming groups inside the buildings. Special events and guided tours  
are not taking place until further notice. The shop at Hamburger Bahnhof  
is open Tuesday – Sunday, 12 noon – 6 pm. The restaurant at Hamburger  
Bahnhof is open Tuesday – Friday, 10 am – 6 pm, and Saturday and Sunday,  
11 am – 6 pm.

A painting can appear anywhere: on a rubber boot, on an egg, in the crook of an arm, on the crumpled folds of a cloth, on the floor, along a railway line, on the beach, in snow, on a sculptural form, or perhaps across a façade and on the roof. This idea that painting takes place not just on canvas, but also permeates every facet of our surroundings, is of central importance to the artistic practice of Katharina Grosse. For the duration of an exhibition, the artist sweeps glowing colours over walls, ceilings, objects, or even whole buildings and landscapes and, in so doing, incorporates them as elements into a vast painted image that extends beyond the viewer's field of vision. The boundaries between objects and constructed space and between horizontal and vertical orientations begin to melt away, and new and fantastical, yet completely real spaces emerge, inviting visitors to view them, walk inside, and explore them.

For the exhibition *It Wasn't Us*, the artist has transformed the historic hall of Hamburger Bahnhof – Museum für Gegenwart – Berlin, including the grounds behind the building, into an expansive painting that radically destabilises the existing order of the museum space. *It Wasn't Us* brings together colours and forms, natural and man-made surroundings and its visitors as participants in a kaleidoscopic pictorial world that renegotiates our habitual ways of seeing, of thinking, and of perceiving in an all-encompassing, pulsating interaction of colours.

The exhibition begins in the historic hall, leads through the large glass doorway into the outside area, and finally invites one to visit the Rieckhallen (Rieck Halls), which are accessible through a side entrance open expressly for this exhibition. We would ask all visitors to treat the artwork with respect,

and to avoid damaging it. The painted areas of the floor may be walked upon, but touching the fragile painted forms is not permitted. Please watch out for the steps found in the painted areas (indoors and outdoors), and move through the exhibition with care. Parents are liable for their children.

# Katharina Grosse

## It Wasn't Us

### Hamburger Bahnhof –

14.6.20 – 10.1.21 Museum für Gegenwart – Berlin



Nationalgalerie  
Staatliche Museen zu Berlin

Due to the coronavirus pandemic it was not possible to confirm any events in relation to the exhibition before publication of this information sheet.

For news and information on events and education, please visit <https://www.smb.museum/en/museums-institutions/hamburgerbahnhof/education-outreach/adults/>



Partner der  
Nationalgalerie

Katharina Grosse  
*Model It Wasn't Us*, 2020  
Hamburger Bahnhof –  
Museum für Gegenwart – Berlin



- 1 Entrance
- 2 Historic Hall
- 3 Rieckhallen

Katharina Grosse (b. 1961 in Freiburg im Breisgau) has presented numerous solo exhibitions over the past twenty years; in 2018 at the National Gallery in Prague, Villa Medici in Rome, Carriageworks in Sydney, and chi K11 art museum in Shanghai; and in 2019 at Boston's Museum of Fine Arts, where a new commission entered into dialogue with the painting of Jackson Pollock. In 2020 the exhibition *Is it You?* opened at the Baltimore Museum of Art. Time and again she has created works in public spaces, such as a 2016 piece for MoMA PS1 in the context of the *Rockaway!* program in Fort Tilden, New York. Since 1998 her works have been exhibited in biennials and triennials in Sydney (1998), São Paulo (2002), New Orleans (2008), Curitiba (2013), Venice (2015), and Aarhus (2017), as well as in many further group exhibitions. In 2015 Grosse was invited to produce a site-specific painting for the assembly hall in the Marie-Elisabeth-Lüder-Haus at the German Bundestag. From 2000 to 2010 she was a professor of painting at Weißensee Kunsthochschule in Berlin, and from 2010 to 2018 she was a professor at the Kunstakademie Düsseldorf.

Katharina Grosse, *It Wasn't Us* (Model), 2020.  
Courtesy KÖNIG GALERIE, Berlin, London,  
Tokyo / Gagosian / Galerie nächst St. Stephan  
Rosemarie Schwarzwälder, Wien © Katharina  
Grosse / VG Bild-Kunst Bonn 2020. Foto: Jens  
Ziehe, Gestaltung: Büro Otto Sauhaus

Katharina Grosse  
*It Wasn't Us*  
14.6.20 – 10.1.21

[katharinagrosseinberlin.de](http://katharinagrosseinberlin.de)  
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#### ABOUT KATHARINA GROSSE

Born in Freiburg im Breisgau in 1961, Katharina Grosse studied at Kunstakademie Münster and Kunstakademie Düsseldorf. She held professorships at Weißensee Kunsthochschule Berlin (2000–2009) und Kunstakademie Düsseldorf (2010–2018).

Her recent institutional exhibitions and *in situ* paintings include *psychylustro*, for Philadelphia Mural Arts Programme (2014); *yes no why later* at Garage Museum of Contemporary Art, Moscow (2015); *Seven Hours, Eight Voices, Three Trees* at Museum Wiesbaden (2015); *Untitled Trumpet* for the 56th Biennale di Venezia (2015); *Katharina Grosse* at Museum Frieder Burda, Baden-Baden (2016); *Rockaway!* for MoMA PS1's *Rockaway* programme in Fort Tilden, New York (2016); *Asphalt Air and Hair* at ARoS Triennial, Aarhus (2017); *This Drove My Mother up the Wall* at South London Gallery (2017); *The Horse Trotted Another Couple of Metres, Then It Stopped* at Carriageworks, Sydney (2018); *Wunderbild* at National Gallery in Prague (2018/2019); *Mumbling Mud* at chi K11 art museum in Shanghai (2018/2019) as well as at chi K11 art space in Guangzhou (2019); *Mural: Jackson Pollock I Katharina Grosse* at Museum of Fine Arts, Boston (2019/2020). Currently her show *Is It You?* is on view at the Baltimore Museum of Art.

Collections include Albright-Knox Art Gallery, Buffalo, NY; ARKEN Museum for Moderne Kunst, Copenhagen; Centre Georges Pompidou, Paris; Istanbul Modern; Kunsthaus Zürich; Kunstmuseum Bonn; Lenbachhaus, Munich; MAXXI – Museo nazionale delle arti del XXI secolo, Rome; Museum of Fine Arts Bern; Museum of Modern Art, New York; Pérez Art Museum Miami; Staatliche Museen zu Berlin; and QAGOMA, Brisbane.

Among the honours she has received are the Villa Romana Stipend, Florence (1992), the Karl Schmidt-Rottluff Stipend (1993), the Fred Thieler Prize (2003), and the Oskar Schlemmer Prize (2014). She has been selected by The Federal Government as a jury member for the 2020–2023 stipends at Villa Massimo, Rome, Casa Baldi, Olevano Romano, and Cité Internationale des Arts, Paris.

Grosse lives and works in Berlin and New Zealand.

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## ABSTRACTS OF THE CATALOGUE ESSAYS

The catalogue published on the occasion of the exhibition “Katharina Grosse. It Wasn't Us” collates interdisciplinary contributions which offer new perspectives on the artist's practice. Alongside an introductory text by the exhibition curators, Udo Kittelmann and Gabriele Knapstein, the publication contains essays by anthropologist Julia Eckert, theater studies scholar Doris Kolesch, sociologist Martina Löw, curator Daniel Milnes and the comparative literature and German studies scholar Heather I. Sullivan. Together with the author Annika Reich, Katharina Grosse has written a text especially for the publication titled “Painting is an Imposition”.

### Julia Eckert, The Given and the Possible

*“Grosse’s painting transcends boundaries with color; it overwrites liminal spaces with new contexts. What was there before does not disappear but remains visible as a trace of something past that has lost its meaning. Fantastic structures are created in the process. In the spaces that open up, the imagination can find its own course, leading us resolutely and at the same time playfully in many directions.”*

In keeping with the old dictum of Karl Marx, that people make their own history “under circumstances chosen by themselves, but under circumstances directly found, given and transmitted from the past,” we are repeatedly confronted with the question of how free we really are to shape the world. Within which power relations do we act, and to what extent can we escape these structures that are given and to which we are subjugated? In the essay The Given and the Possible Julia Eckert considers which theses, ideas, and practices the art of Katharina Grosse offers with regard to these pressing socio-anthropological questions. Eckert sees in Grosse’s painterly practice a political agenda focused on an unbounded concept of freedom that can transcend established boundaries and borders and in doing so transform the given.

Julia Eckert is Professor of Political Anthropology at the University of Bern. Her research focuses on the changes taking place in institutions of legal responsibility, in political participation, and in notions of belonging. Eckert is co-editor of the journal ‘Anthropological Theory’ and chairperson of WIR MACHEN DAS (WE ARE DOING IT).

### Doris Kolesch, Flow in Colored Space. Katharina Grosse's immersive Scenarios

*“While the concept of the tabula rasa suggests that the blank sheet, the empty canvas, is a prerequisite for the invention of something new or even for a new beginning, Katharina Grosse’s environments, fabricated with painterly and sculptural means, demonstrate that the radical new*

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*beginning can also be provoked by superfluity: the sheer size of the works and the intensity of the colors break up the three-dimensionality of the space, liquefy the objecthood of the objects, and blur the difference between color dynamics, physical movement, and the act of seeing. The result is a paradoxical, disconcerting, and fascinating floating state of ‘Not only ... but also ...’”*

“To Hide, to Show: that is theatricality,” Jean-François Lyotard stated succinctly. Doris Kolesch takes this idea as a starting point for an examination of Katharina Grosse’s paintings from the perspective of theater studies and contemporary discourse on immersive media. Kolesch looks at how the white cube (a term used here to signify the institutional apparatus of the modern and contemporary art museum in general) also evokes the black box of the theater in the sense that the colors of Grosse’s paintings become an actor, and materialize not only as a juxtaposition of forms and surfaces but are also experienced as a series of temporal successions and superimpositions. Painting therefore becomes both a spatial and a time-based medium simultaneously. The visitor has to move through space and becomes physically involved in the work, continuously producing new images, perspectives, and viewpoints with their body movements and perceptual acts. Flow in Colored Space demonstrates how the immersive scenarios designed by Grosse engender new forms of unforeseeable collaboration, as a time-delayed interaction between artist and viewer, between the animate and the inanimate, between colors, spaces, bodies and light.

Doris Kolesch is Professor of Theatre Studies at Freie Universität Berlin and co-speaker of the collaborative research centre for “Affective Societies”, where she heads a research project focused on the affective dynamics in immersive forms of theater.

### **Martina Löw, Re/figur(e)/ation: An Essay on Spaces and Boundaries in Late Modernity**

*“We live in a time of both open and latent spatial conflicts. The relentless struggle over the question as to whether the nation state should be given top priority as a closed territory with the promise of security or whether a global network space with its promise of freedom is the bearer of hope is just one example. [...] The fact that the question as to how we “live space” remains unanswered is evidence of a deep insecurity concerning the stability of hegemonic spatial orientations throughout recent centuries. It is therefore worth considering not only the broad lines of the history of space and its recent redefinitions but also the question as to which spatial figures are conceivable as socially relevant linking elements.”*

The essay Re/figur(e)/ation describes how the notion of space has developed throughout modernity and into the present day and what effects this has had on sociological structures. Martina Löw presents four principle figures which follow different spatial logics and become effective simultaneously in today’s world: territorial spaces, network spaces, places, and trajectorial spaces. In the age of globalization and digitalization space is no longer experienced as a singular phenomenon; instead we operate within multiple spaces that are comprised of hybrid and ever-shifting configurations of the above-mentioned spatial figures. According to Löw, society neither changes nor modifies itself indefinitely, nor does it transform itself from one state to another; instead it refigures itself through the relationalizing of spaces and contexts into bordered zones. Space thus moves from being a background condition characterized by the certainty of “being in a space” and into the foreground to pose questions as to the spaces we actively live in today and the political implications of these spaces. The essay offers a theoretical backdrop for the formal and social questions that arise during the production of Katharina Grosse’s vast in-situ paintings.

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HAMBURGER BAHNHOF –  
MUSEUM FÜR GEGENWART – BERLIN  
STAATLICHE MUSEEN ZU BERLIN  
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EXHIBITION  
14.06.2020 – 10.01.2021

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Martina Löw is Professor of Sociology at the Technische Universität Berlin. Her research fields include sociological theory; the sociology of cities, space, planning and architecture; as well as spatial theory. Currently she is the speaker of the German Research Foundation (DFG) collaborative research center “Re-Figuration of Spaces”.

### Daniel Milnes, Staging Paradox: Katharina Grosse's Site Paintings as Alternative Models of (Co)Existence

*“By unlearning the conventional hierarchical and dichotomous relationship between models and a supposed reality, and acknowledging that every facet of the spatial and social reality we perceive in the Western urban setting is designed and constructed in accordance with the ideological desires of its creators, we may [...] see models and reality as functioning on the same level and ‘work in a very productive manner with reality experienced as a conglomeration of models.’ Grosse’s paintings-cum-models, therefore, are not an image of a reality but rather ‘co-producers of reality.’ They are one model among many, which, for the duration of an exhibition, enters into a physically seamless yet visually and ideologically antagonistic relationship with the site it occupies.”*

In Staging Paradox Daniel Milnes traces how the use of preparatory models in the conception and production of Katharina Grosse's spectacular large-scale site paintings can also inform our understanding of the works themselves. New theoretical readings of the preparatory scale model in relation to its performativity rally against the prevailing assumption of the model as a second-order object awaiting its realization as a future ‘real’ structure, positing it instead as an active agent in the making of space. These theories imply a fluid relationship between models and reality that is not dependent on seeing one as a prerequisite to the other in a hierarchical relationship. Instead, models and reality can be seen as functioning on the same level, with reality experienced as a multiplex conglomeration of models. Grosse's site paintings can therefore be understood as resplendent radical countermodels that rupture the visual fabric of reality as it is presented to us and in doing so open up paradoxical spaces that allow us to imagine alternative means of seeing and being in the world.

Daniel Milnes is a curator working on projects and publications for the Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart – Berlin. Previous exhibitions include Agnieszka Polska. The Demon's Brain at Hamburger Bahnhof), Blind Faith at Haus der Kunst, Munich, and the 12th Kaunas Biennial: After Leaving | Before Arriving.

### Heather I. Sullivan, The Ecology of Color: Katharina Grosse

*“Color is not merely a surface, chemical aspect of the world but a concrete manifestation of ecological meaning decipherable and shaped, interpreted, and lived by Earthly beings. Walking into Grosse's large, building-size engagement with colors—like the red sweeping strokes on the abandoned beach house that move into the sand in Rockaway (2016)—makes us experience more consciously, and on a different scale, what colors do and how they shift and take on different relevance in varied contexts and forms. Being aware of our ecological selves and material experiences is a process of cognitive estrangement, whereby the background and mundane aspects of reality suddenly appear in a new, altered light so that we are forced to see them differently. Such a process has rich environmental significance since it can potentially transform the various forms of ecological blindness now so prevalent [...] into a shocked awareness on a new level.”*

In the geological age of the Anthropocene, when industrial human culture has spread traceable particulates across the entire surface of our planet and is causing the sixth mass extinction event in Earth's history, the arts, sciences, and humanities face the challenge of understanding and representing how the ecological systems function that sustain our lives at

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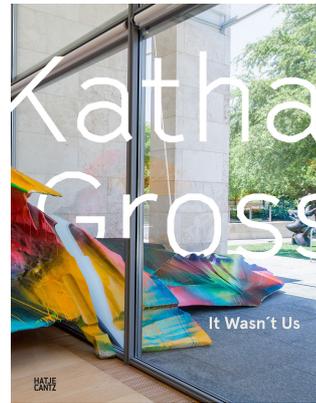
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the very moment that our practices rather blindly disrupt their flows. The Ecology of Color is dedicated to perception, representation, and seeing in an ecological sense: of color and materiality, in particular. Heather I. Sullivan considers how Katharina Grosse's vivid artworks bring attention to light and color as an embodiment and articulation of the fluid spectrum of our bodily materiality that we experience in our navigation through the world inundated by the sun's energy, as well as how colors might reveal the changing environmental conditions of the Anthropocene.

Heather I. Sullivan is Professor of German and Comparative Literature at Trinity University in San Antonio, Texas, and is Vice President of the Goethe Society of North America. She has published widely on ecocriticism and Goethe studies.

## Katharina Grosse

### It Wasn't Us



#### Key Sales Information

- A major position in contemporary art
- The creation of a vast painting
- With interdisciplinary essays by renowned experts

#### Description

The paintings of Katharina Grosse can appear anywhere. Her large-scale works are multi-dimensional pictorial worlds in which walls, ceilings, objects, and even entire buildings and landscapes, are coated with splendid color. For the exhibition *It Wasn't Us*, the artist has transformed the Historic Hall of Hamburger Bahnhof – Museum für Gegenwart – Berlin, as well as the outdoor space behind the building, into an expansive painting which radically destabilizes the existing order of the museum architecture.

The painting's support consists of the floor of the hall and a group of polystyrene forms designed specifically for the exhibition, which Grosse transposed into their final size in several working stages and through incremental changes of scale. The painting stretches beyond the building's confines and into public space, onto the vast grounds behind the museum, and across the façade of the Rieckhallen. *It Wasn't Us* does not connect interior and exterior, museum and environment, or culture and nature. Rather, it renegotiates our viewing habits and our forms of thought and perception.

Katharina Grosse (\*1961, Freiburg im Breisgau), one of the most profiled female painters on the international contemporary art scene, studied at the Kunstakademie Münster, as well as at the Düsseldorf Academy, where she was also a professor from 2010 to 2018. Her works have been seen in renowned museums, including the Museum of Fine Arts in Boston (2019), the National Gallery in Prague (2018), the chi K11 art museum in Shanghai (2018), and MoMA PS1 in New York (2016), and at several biennials and triennials, including Aarhus (2017), Venice (2015), and Curitiba (2013).

EXHIBITION Hamburger Bahnhof – Museum für Gegenwart – Berlin, June 14, 2020–January 01, 2021

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Udo Kittelmann, Gabriele Knapstein

#### TEXTS BY

Julia Eckert, Katharina Grosse, Udo Kittelmann, Gabriele Knapstein, Doris Kolesch, Martina Löw, Daniel Milnes, Annika Reich, Heather I. Sullivan

#### DESIGN BY

Anja Lutz

208 pp, 90 ill.

310 x 240 mm

hardcover

€ 44,00 [D], \$ 50,00, £ 44,00

978-3-7757-4728-8 (German/English)

Publication date: 21.08.2020

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June 11, 2020

## **Volkswagen Partnership realises Katharina Grosse exhibition at Hamburger Bahnhof – Museum für Gegenwart – Berlin**

- “Katharina Grosse. It Wasn´ t Us”: monumental color painting to be seen from June 14 through January 10, 2021
- Major project for 2020 within the long-term partnership between Volkswagen and Nationalgalerie – Staatliche Museen zu Berlin
- Volkswagen´s cultural engagement supports especially innovative projects

**Wolfsburg/Berlin – Katharina Grosse is internationally ranked as one of the most renowned artists from Germany. In the last weeks she has created a vast painting with her signature powerful colors for the interior and exterior space of the Hamburger Bahnhof – Museum für Gegenwart – Berlin.**

Volkswagen and Nationalgalerie have been working together since 2012 and in this time have initiated and realised numerous joint projects. The upcoming exhibition of Katharina Grosse is a further example of this effort. With her work “It Wasn´ t Us” the artist has transformed the spaces of the museum as well as the exterior area behind the historic building with colors, shapes and virtuosic painting expressed with vigorous techniques, which have the power to shift all familiar perspectives for the viewers. The artist creates a luminous painting on a multitude of surfaces, enabling visitors to move about like explorers on a voyage of discovery.

Katharina Grosse herself will be present within the “Volkswagen ART4ALL Online Edition” on July 1 in an artist talk with Gabriele Knapstein, Director of Hamburger Bahnhof, and in a video walk through the exhibition, which will be broadcasted through the social media channels of Volkswagen and the Museum.

“To continuously break new ground is something that unites us all: the artists, the curators and we as a company. Volkswagen supports projects and people in the sphere of arts and culture, especially where innovative concepts are accomplished with passion. Within our long-term partnership with Nationalgalerie we have been able to tackle extraordinary projects such as this one,” underlines Benita von Maltzahn, Director Volkswagen Cultural Engagement.

Udo Kittelmann, Director of the Nationalgalerie, adds: “Through the trusting and constructive cooperation with our partner Volkswagen we have together achieved excellent exhibitions and projects that we could have hardly realized otherwise. This clearly underlines how a long-lasting cooperation between public institutions and the private sector gives rise to creativity, courage and innovation.”

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## ***Volkswagen Cultural Engagement***

*With the support of forward-looking initiatives and projects within the international world of arts and culture, Volkswagen underlines its corporate responsibility and invites people with many different social backgrounds to engage with creative ideas and perspectives. For Volkswagen, creativity is fundamental for innovation and both are needed for a sustainable and successful business as well as a modern and progressive society.*

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# Katharina Grosse It Wasn't Us Hamburger Bahnhof 14.6.20 – 10.1.21

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