



Press Release

GAK Gesellschaft für Aktuelle Kunst, Bremen

05.01.2021



gerlach en koop  
*Was machen Sie um zwei?  
Ich schlafe.*

In an exhibition at the edge of sleep gerlach en koop display works by other artists.

Duration: 19.09.2020–**28.02.2021**

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# Gesellschaft für Aktuelle Kunst

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*Exhibition*

gerlach en koop

*Was machen Sie um zwei?*

*Ich schlafe.*

19.09.2020–28.02.2021

In an exhibition at the edge of sleep gerlach en koop display works by other artists:

Ismâïl Bahri, Kasper Bosmans, Daniel Gustav Cramer, Mark Geffriaud, Voebe de Gruyter, Ian Kiaer, Kitty Kraus, Gabriel Kuri, Rita McBride, Guy Mees, Jacqueline Mesmaeker, Helen Mirra, Laurent Montaron, Melvin Moti, Jean-Luc Moulène, Henrik Olesen, Annaïk Lou Pitteloud, Emilio Prini, Bojan Šarčević, Shimabuku, Steve Van den Bosch and a contribution by writer Haytham El-Wardany.

What do you do at two?

*I sleep.*

At three?

*I sleep.*

At four?

*I sleep.*

At five?

*I sleep.*

At six?

*I sleep.*

At seven?

*I sleep.*

At eight?

*I sleep.*

At nine?

*I wake up.*

In May 1961 Alberto Moravia invited Claudia Cardinale for an interview. To her surprise, Moravia proposes to question her as an object in the room. The interview is divided in two parts. In the first part Moravia tries to record how Cardinale appears in the room, in the second part how she disappears—into sleep.

In bright daylight the objects distinguish themselves from you without any effort at all: the headphones on the couch with the cord in an elegant curl on the floor; the scissors on the desk, not closed but in the shape of an x; the chair that has not been drawn up; the black-and-white postcard stuck on the wall with *Blu Tack*; the glass of water without water on the small metal table *mobiltecnica torino* close to the bed; the shoes side by side close to the leg of the table. At night however, when you are asleep, the boundaries become fluid. Differentiation turns into mutual sympathy. The



objects are approaching us. We are approaching the objects. No, our bodies are approaching the objects.

Curator Regina Barunke

A comprehensive visitors' booklet with texts in German and English will be published for the exhibition.



*With the generous support of*

Senator of Culture of the Free Hanseatic City of Bremen, Waldemar Koch Stiftung,  
Bremen, Mondriaan Fonds, Embassy of the Netherlands, Stroom The Hague,  
Flanders State of the Art, Department of Culture, Youth and Media.

*In cooperation with*

Institute for Art History – Film Studies – Art Education, University of Bremen, and the  
Mariann Steegmann Institute – Art & Gender, research unit dwelling+/-exhibiting,  
Bremen





Collective artist gerlach en koop renders things visible by repetition, copying or reuse, by displacement and misplacement, by omissions, erring and making mistakes. The smaller the distance between two identical things—differences that sometimes can only be conceived of—the more interesting.

What are they? Objects, made or ready-made, sculptural or graphic; architectural interventions; words in a particular order; a gesture, grand or modest. Sometimes uncommonly blunt and sometimes unexpectedly sophisticated. Always in earnest.

Artist collective gerlach en koop live and work in The Hague, NL, and Brussels, BE.

Solo exhibitions (selection):

2016 :, Bonnefantenmuseum, Maastricht, NL; 2015 Choses tuées, de Appel arts centre, Amsterdam, touring to Temporary Gallery, Cologne, DE; 2013 Varying Degrees of Ajarness, Ellen de Bruijne Pojects, Amsterdam, NL; 2012 Others' Structures, \*KURATOR, Gebert Stiftung für Kultur, Rapperswil-Jona, CH; En gerlach en koop, 1646, The Hague, NL; 2008 ruim schrijven, Kröller-Müller Museum, Otterlo, NL.

Group exhibitions (selection):

2019 GAK Gesellschaft für Aktuelle Kunst, Bremen, DE; 2018 Temporary Gallery, Cologne, DE; Zerynthia, Università degli Studi di Sassari, Sassari, IT; Hammer Museum, Los Angeles, US; 2017 Project Arts Centre, Dublin, IE; La Criée, Rennes, FR; 2015 Baltic Triennial, CAC Vilnius, LT, and Galeria Bunkier Sztuki, Kraków, PL; 2013 Stroom Den Haag, NL; 2012 Jardin des Tuileries, FIAC, Paris, FR; Temporary Gallery, Cologne/De Vleeshal, Middelburg, NL; 2011 Casino Luxembourg, LU; White Columns, New York, US, Netwerk, Aalst, BE; 2009 Le Grand Café, Saint-Nazaire, FR; S.M.A.K., Gent, BE; 2008 de Appel, stanley brouwn pavilion, Utrecht, NL.



### *About our guests*

Irene Nierhaus

is Professor of Art Studies and Aesthetic Theory at the University of Bremen. She is director of the Mariann Steegmann Institute Art & Gender and of the research group “dwelling+/-exhibiting“ and editor of the publication series of the same name at transcript publishers. Nierhaus researches on visual and spatial culture, in particular on the relationships between art, architecture and visual media of the 19th and 20th centuries and the present, and examines housing as a central category of social spatial formation and the corresponding process structure of image, space and subjects. Her focus is on history, social policy and the conceptualisation of housing in various forms and formats of the visual.

Sebastian P. Klinger

is a literary scholar who studies subjectivity, embodiment, aesthetic experience, consciousness, and human frailty in the German-speaking world. His current research brings to bear these interests on sleep, one of the last remaining mysteries of our everyday life. Specifically, he examines sleep experiments in literature, science and society around 1900. Unlike thematic studies on dreams, his dissertation shows that modern sleep is entwined with medically and pharmaceutically produced forms of subjectivity, which, in turn, galvanized new ways of writing the self. Bridging the divide between different languages, cultures, media, and bodies of evidence, it is the first interdisciplinary study that elucidates the experimental and the experiential dimension of sleep through a historically informed and methodologically reflected conversation between literature, science and material culture. Klinger has graduated from Oxford and is currently a PhD candidate at Princeton. He divides his time between Berlin and the Greater New York Area.

Elena Zanichelli

is an art historian, art critic and curator, has been assistant professor for Contemporary Art History and Aesthetic Theory at the Institute for Art History—Film Studies—Art Education, University of Bremen and the Mariann Steegmann Institute. Art & Gender since 2018. In 2012 she completed her doctorate at Humboldt University of Berlin on the topic Private – please enter! Rhetorics of Privacy in the arts of the 1990s. She is currently researching the artistic and (mass) media changes in family images since Modernism and is working on an anthology (together with Valeria Schulte-Fischedick) on the art historical concept of formlessness.



## *Events*

*Friday, 18 September 2020, 7–9 pm*

Double opening

gerlach en koop. Was machen Sie um zwei? Ich schlafe.

GAK Projekte: Alex Beriault

*Sunday, 20 September 2020, 4–5 pm*

GAK Projekte: Alex Beriault

Artist Talk; in cooperation with the Filmbüro Bremen

*Thursday, 15 October 2020, 7 pm*

Guided tour with Sarah Maria Kaiser and Anne Storm

*Saturday, 24 October 2020, 12–1 am*

GAK Projekte: Alex Beriault

Artist Talk; in cooperation with the Filmbüro Bremen

*Friday 20 November 2020, 7 pm*

Irene Nierhaus: *White Screen: On the Furnishing of the Bedroom of Adolf Loos*

Online Lecture; in cooperation with the Mariann Steegmann Institute. Art & Gender, and the Institute for Art History—Film Studies—Art Education, University of Bremen

*Thursday, 10 December 2020, 7 pm*

Sebastian P. Klinger: „*Sommeil en bouteille*“: *Images of Sleep and Gender*

Online Lecture, with introduction by Elena Zanichelli; in cooperation with the Mariann Steegmann Institute. Art & Gender, and the Institute for Art History—Film Studies—Art Education, University of Bremen

*Wednesday, 16 December 2020, 7–8 pm*

GAK Projekte: Alex Beriault

Online Artist Talk; in cooperation with the Filmbüro Bremen

*Thursday, 11 February 2021, 7 pm*

Guided tour with Sarah Maria Kaiser and Anne Storm

*Sunday, 28 February 2021, 11 am*

Guided tour with Sarah Maria Kaiser and Anne Storm

### Please note:

Due to the ongoing COVID-19 situation, there might be changes at short notice.

For information on our programme please check [www.gak-bremen.de](http://www.gak-bremen.de)



### *About us*

The GAK Gesellschaft für Aktuelle Kunst was founded as Kunstverein in Bremen in 1980. Over the last four decades, it has presented changing exhibitions and events with a strong international focus and high artistic quality. It cooperates regularly with art institutions and universities, art academies and other partners. The institution is located in a prominent location on the Weser Island, in the immediate vicinity of the Weserburg | Museum of Modern Art and the Center for Artists' Publications. Since 2001, the GAK has been a member of the ADKV (Association of German Art Associations). In 2001, its curatorial program was awarded the ART FRANKFURT AWARD (former Adam Elsheimer Prize) and in 2012 and 2013 it was nominated for the ADKV-ART COLOGNE Prize for German Art Associations.

### GAK

Gesellschaft für Aktuelle Kunst e.V.

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+49 421 500 897

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### *Opening hours*

Tue–Sun 11 am–6pm

### *Admission*

Exhibition: Euro 3.– / reduced 2.–

Event: Euro 2,50

GAK members free

Combined ticket with the Weserburg Museum: Euro 10.– / reduced 6.–

### *Public transport*

Stop: Am Brill

Tram 1, 2 und 3

Bus 25, 26, und 27

By car, please use the car park Am Brill

### *Covid-19*

In accordance with the current decision to counter the Coronavirus crisis, the Gesellschaft für Aktuelle Kunst is closed to visitors until 10 January 2021, as are all museums and exhibition venues nationwide.

## Press images

GAK Gesellschaft für Aktuelle Kunst, Bremen  
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1\_GAK\_20genk-JohannesSchwartz.jpg

Earthenware pillow, 1920–1940, Shanxi (China). Courtesy: gerlach en koop.  
Photo: Johannes Schwartz



5\_GAK\_20genk-JohannesSchwartz.jpg

gerlach en koop. Was machen Sie um zwei?  
Ich schlafe., installation view, GAK Bremen,  
2020. Photo: Johannes Schwartz



13\_GAK\_20genk-JohannesSchwartz.jpg

gerlach en koop. Was machen Sie um zwei?  
Ich schlafe., installation view (falling asleep),  
GAK Bremen, 2020.  
Photo: Johannes Schwartz



17\_GAK\_20genk-JohannesSchwartz.jpg

gerlach en koop. Was machen Sie um zwei?  
Ich schlafe., installation view (falling asleep),  
GAK Bremen, 2020.  
Photo: Johannes Schwartz



20\_GAK\_20genk-JohannesSchwartz.jpg

gerlach en koop. Was machen Sie um zwei?  
Ich schlafe., installation view (falling asleep),  
GAK Bremen, 2020.  
Photo: Johannes Schwartz



29\_GAK\_20genk-JohannesSchwartz.jpg

gerlach en koop. Was machen Sie um zwei?  
Ich schlafe., installation view (falling asleep),  
GAK Bremen, 2020.  
Photo: Johannes Schwartz



32\_GAK\_20genk-JohannesSchwartz.jpg

(l-r) Marble Conduits, 1992, Rita McBride.  
Courtesy: Brenda R. Potter Collection;  
Melancholia (replica), 2020, Laurent  
Montaron. Courtesy: Monitor, Roma, and  
Anne-Sarah Bénichou, Paris.  
Photo: Johannes Schwartz



33\_GAK\_20genk-JohannesSchwartz.jpg

gerlach en koop. Was machen Sie um zwei?  
Ich schlafe., installation view, GAK Bremen,  
2020.  
Photo: Johannes Schwartz



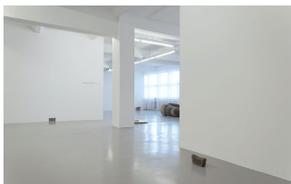
45\_GAK\_20genk-JohannesSchwartz.jpg

gerlach en koop. Was machen Sie um zwei?  
Ich schlafe., installation view (waking up),  
GAK Bremen, 2020.  
Photo: Johannes Schwartz



54\_GAK\_20genk-JohannesSchwartz.jpg

gerlach en koop. Was machen Sie um zwei?  
Ich schlafe., installation view (waking up),  
GAK Bremen, 2020.  
Photo: Johannes Schwartz



64\_GAK\_20genk-JohannesSchwartz.jpg

gerlach en koop. Was machen Sie um zwei?  
Ich schlafe., installation view (waking up),  
GAK Bremen, 2020.  
Photo: Johannes Schwartz

Please find more installation views on our  
website: [https://gak-  
bremen.de/en/exhibition/20\\_schlaf\\_en/](https://gak-bremen.de/en/exhibition/20_schlaf_en/)

For receiving high-resolution images, please contact us.