

Frieze Art Fair 2017

Main Section

Galleria Fonti Napoli

Artist: Daniel Knorr

Daniel Knorr

Bucharest, Romania 1968

Lives and works in Berlin

Solo Exhibitions

- 2017** Daniel Knorr. Die Frau meines Lebens liebt mich noch nicht, Pinakothek der Moderne, Munich, DE
Höhen der Tiefen, Meyer Riegger, Karlsruhe, DE
- 2016** Solo – Bunker, abc Berlin, Galerie Nächst St. Stephan, Rosemarie Schwarzwälder, Vienna, AT
State of Mind, Manière Noire, Berlin
- 2015** *Veni, Vidi, Napoli*, Galleria Fonti Napoli
Pietra della Rinascita, GAMeC, Bergamo
- 2014** *Lunarium*, Galerie Nächst St Stephan Vienna
- 2013** *Vulkanstr.*, Galleria Fonti, Napoli
Depression Elevation, Kayne Griffin Corcoran, Los Angeles
- 2012** *Explosion*, Kunsthalle Wien, Karlsplatz Skulptur
Piggy Bank, with Coate Goale, Salonul de Proiecte, Bucuresti
Official Fire, Kunstverein Arnsberg
- 2011** Galerie Nächst St Stephan, Vienna
Limits of Jurisdiction, Färgfabriken, Stockholm
Lothringer13, Kunsthalle, München
- 2010** *Family Jewels*, Kunstverein Arnsberg
Kunsthalle Fridericianum, Kassel
Urlo, Galleria Fonti, Napoli
- 2009** *Block*, Artspace, Auckland
Led R. Nanirok, Kunsthalle Basel
Awake Asleep, Museum of Modern Art, Warsaw
- 2008** *Scherben bringen Glück*, Kunsthalle Fridericianum, Kassel
The way politics influences art and vice versa, Fondazione March, Padua
Awake Asleep, Borges Bookstore, Guangzhou
Awake Asleep, Fei Art Center, Shanghai
Awake Asleep, space e6, Shenzhen
- 2007** *1 Year Warranty*, Skulpturenpark Berlin_Mitte, Berlin
- 2006** *iExtranjero ven a votar!*, Studio Protokoll, Cluj-Napoca
- 2005** *European Influenza*, Padiglione Romania, 51st Biennale, Venice
- 2004** *Agents*, Rote Zelle, Munich
- 2002** *Visible/Invisible Series*, The Project, New York, USA
Cattle browsing in the field, Serge Ziegler Galerie Zürich
- 2001** *Not Another Ready Made*, Serge Ziegler Galerie, Zürich, Art Chicago 2001, USA
Klaus, Klaus kommt auch zu Fuss, Serge Ziegler Galerie, Zürich
Haste ma' ne Mark, Museum Folkwang, Essen
- 1999** *La femme de ma vie ne m'aime pas encore*, Fri-Art, Fribourg
- 1994** *Good old Times*, Kunstforum Lenbachhaus, München

Group Exhibitions

- 2017** The Materiality of the Invisible, Marres House for Contemporary Culture, Maastricht, NL (upcoming)
Odyssee, Kunstverein Arnsberg, DE
documenta 14, Athens, GR and Kassel, DE
produktion. made in germany drei, Kestnergesellschaft, Hanover, DE
Mentales Gelb. Sonnenhöchststand, Lenbachhaus Munich, DE
Collection on Display: Communities, Migros Museum, Zurich, CH
The history show, Kunstverein Hamburg, DE
- 2016** *The Soul Of Money* - DOX - Centre for contemporary art, Prag
Remember Lidice - Städtische Galerie Nordhorn
Rolf Biermann und die Folgen – Künstlerhaus Bethanien, Berlin
Face to Face - Palazzo Fruscione, Salerno
Show Us Your Type: Berlin Revisited 2016, Kulturspace Berlin
Feiert das Leben, Kunsthistorisches Museum Vienna
- 2015** *Die Zukunft Europas*, Kunsthaus Zürich
Unendliche Bibliothek - Alte Fabrik - Gebert Stiftung für Kultur, Rapperswil
Tabs – Temporary Artist Book Shop - LAGE EGAL - Raum für aktuelle Kunst, Berlin
Remember Lidice, Edition Block Berlin
Lismore Castle Arts, Lismore Ireland
- 2014** *INPUT/OUTPUT - Worpswede zeitgenössisch*, Worpsweder Museen, Worpswede, Germany
Inundumundumherum, Kunstverein Arnsberg, Arnsberg, Germany
Made in LA, Lamoia project, Hammer Museum Los Angeles
Show us your dreams, Museum of Modern Art Warsaw
Mobile Biennale 1, Turul Olteniei in 7 Zile, MNAC, Bucharest Romania
Dispozitii in timp si spatiu, MNAC Bucharest
Fractures, The Jerusalem Show VII, Qalandiya International, Gaza
- 2013** *Cattedrale*, Istituto Svizzero, Rome, Italy
Berliner Herbstsalon, Maxim Gorki Theater, Berlin, Germany
The Way of the Shovel: Art as Archaeology, Museum of Contemporary Art, Chicago, Illinois
Nation Building, Maxim Gorki Theater, Berlin, Germany
La empresa soy yo. Trabajo y subjetividad / I am the Company - Labor and Subjectivity, Casa del Lago
Juan José Arreola, Mexico City, Mexico
In the Heart of the Country. The collection of the Museum of Modern Art of Warsaw, Museum of Modern
Art of Warsaw, Warsaw, Poland
Monkey Business, Galerie Sophie Scheidecker, Paris, France
Le Pont, Mac Musée d'Art Contemporain de Marseille, Marseille, France
- 2012** *Openings Out to Reality. Unità di Dismisura. Una Moneta per San Lorenzo*, Istituto Svizzero, Rome, Italy
Papierwelten, Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna, Austria
Goldrausch. Gegenwartskunst aus, mit oder über Gold, Kunsthalle Nürnberg, Germany; Villa Merkel,
Esslingen, Germany, catalogue
Kunstpreis der Böttcherstraße in Bremen, Kunsthalle Bremen, Germany
Reflecting Fashion. Kunst und Mode seit der Moderne, MUMOK Museum moderner Kunst Stiftung Ludwig
Wien, Vienna, Austria
Say it loud, District, Berlin, Germany
The archeology of memory, Sorø Kunstmuseum, Sorø, Denmark
At Your Service - Art and Labour -, Technisches Museum and Erste Foundation, Museumsplatz,
Vienna, Austria; Museum Arbeitswelt, Steyr, Austria (2013)
How To Make - Ideen, Notationen, Materialisierungen, Kunsthaus Dresden, Dresden, Germany
In anderen Worten. Der Schwarzmarkt der Übersetzungen - mit zeitgenössischen Kulturen handeln, NGBK
Neue Gesellschaft für Bildende Kunst und Künstlerhaus Bethanien, Berlin
Archaeology of Memory, Sorø Kunstmuseum, Sorø, Denmark, catalogue
- 2011** *Steirischer Herbst, Zweite Welt. Wohin schreitet der Fortschritt?*, curated by What, How & for
Whom/WHW, c/o Galerie Zimmermann Kratochwill & Festivaldistrikt, Graz, Austria

- Ogni cosa a suo tempo. Capitolo II: Daniel Knorr e Riccardo Beretta*, GAMeC, Bergamo, Italy
Art on lake, National Museum of fine Art Budapest
 Collection of Migros Museum, Fridericianum Kassel
 Nova Galeria, Zagreb
 Steierischer Herbst, Graz
 Biennial of Graphic Arts Lubljana
- 2010** *The promises of the past*, Centre Pompidou, Paris
Early Years, Kunstwerke Berlin
Artefact Festival, STUK Kunstencentrum, Leuven
 The Romanian Cultural Resolution, Leipzig
 Biennale di Cararra, Cararra
 Lodz Biennale, Lodz
Touched, Liverpool Biennale, Liverpool
La Ciudad Interpretada - Xacobeo 2010, Santiago de Compostella
New Mobility, Art Today Association, Plovdiv
No ifs, No buts, Open Space, Vienna
Correct me if I am critical, Felleshus of Nordic Embassy
- 2009** *Viva l'Italia*, Galleria Astuni, Bologna
 Various Platonisms, Elisa Platteau Galerie, Bruxelles
The Archeologists, Ursula Blickle Stiftung, Kraichtal
Reading the city, EV+A Exhibition of Art, Limerick
Simple Gesture, Trafo, Budapest
Fake or Feint, Berlin
- 2008** *When things cast no shadow*, 5th berlin biennial for contemporary art, Neue Nationalgalerie, Berlin
Principle Hope, Manifesta 7, European Biennial, Rovereto
 U-Turn Quadriennial for Contemporary Art, Copenhagen
 Periferic 8, Biennale, Iasi
Antwerp Sculpture Show, t'Zuid, MuHKA Antwerpen, Antwerp
Between the Images, Xposeptember Festival, Stockholm
Afterthought, IrmaVepLab, Reims
- 2007** *Wir haben keine probleme*, Bergen Kunsthalle, Oslo
Invisible Invincible, Curators Without Borders, Berlin
Beneath the Underdog, Gagosian Gallery, New York
Bodycheck, Triennale für Kleinplastik, Fellbach
Democracy-art-publicness, Spatiul Public București, Bucharest
Parallel Moments, Azad Gallery, Teheran
 Place makers, Curators without borders, Berlin
 Chocolates, Anti Museo Ojo Atómico, Madrid
 Palau Ducal, Valencia
- 2006** *Chocolates*, Museo de arte Carrillo Gil, Mexico City
Outdoors, Danielle Arnaud contemporary art, London
Mafia or an unopened pack of cigarettes, Standard, Oslo
Check-in Europe, EPO, München
- 2005** *Ortsbegehung*, Neuer Berliner Kunstverein, Berlin
ADAM, Smart Project Space, Amsterdam
- 2004** *Love it or leave it*, 5th Cetinje Biennale, Cetinje
Berlin Murmur, Ecole Supérieure des Beaux Artes, Metz
 Raumpool, Frankfurt
- 2003** *Solmurlaici*, Centre Culturel Suisse, Paris
Crossing Perspectives, Enlargment of the Minds, ECF Headquarters, Amsterdam
- 2002** *Unstable Narratives*, hartware Mediakunstverein, Dordmund
Public affairs, Kunsthaus Zürich
- 2001** *Favorites*, Serge Ziegler Galerie, Zürich
Foto-Documente, Galeria Noua, Bucuresti, Romania

- Periferic*, Romanian Biennial, Iasi, Romania
Site Co-Opted, Andrew Kreps Gallery, New York, N.Y.
- 2000** Hey international competition style, TENT Rotterdam
LISTE 2000, Fri-Art, Centre d'Art Contemporain Fribourg, Basel
On the spot, Bern
 Weltwärts, Kunstmuseum Bonn
 Cafe Helga & Galerie Goldankauf, Kunstraum München
- 1999** *Dream City*, Kunstverein München
- 1998** Ateliers des Artistes, Marseille
Personne sait plus, Villa Arson, Nice
- 1997** *Gang of Munich*, Shedhalle, Zürich
- 1996** *Update*, Kopenhagen
- 1995** *Collisiones*, San Sebastian
- 1994** *Station*, Interimgalerie 2, Galerie der Künstler München
 opening show, Galeri Nicolai Wallner, Kopenhagen

Public Collections

- „Architecture, Bucuresti“, Kontakt Art Collection-Erste Bank, Wien
 „State of mind Stasi“, Kontakt Art Collection-Erste Bank, Wien
 „Urlo“, migros, migros museum, Zurich
 „Stolen History“, migros museum, Zurich
 „One Box with all Munich Art Academy early works, 1994“, Lenbachhaus München
 „La femme de ma vie ne m'aime pas encore“, Pinakothek der Moderne München
 „Willy“, Museum Folkwang Essen
 „State of mind Stasi“, Museum Leipzig
 „The Antwerp six or seven“, MuHKA, Museum of Contemporary Art, Antwerpen

Bibliography

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 Fritz Halvorsen, Daniel Knorr, Arkitekturtidskriften KRITIK #13
 Max Henry, curated by Vienna 2011, art-agenda.com, may 31
 Richard Unwin, Art on Lake, Frieze Magazine online, August
 Agneta Klingspor, Daniel Knorr, Färgfabriken, Expressen, Kultur, may 11
 2010:
 KUNSTrePUBLIK e.V., Daniel Knorr, 1 Year Warranty, Skulpturenpark Berlin Zentrum, Buhandlung Walter König, ISBN: 978-3-86560-835-2
 Richard Unwin, Fokus Lodz Biennale 2010, Frieze No 135, 2010
 Filippo Romano, Daniel Knorr, Galleria Fonti, Artforum October 2010 page 292
 Sebastin Cichocki, What the Stasi left behind, Cabinet, No. 39, 2010 page 15-16
 2009: Pablo Müller, Daniel Knorr, Led R. Nanirok, Kunstbulletin 11/2009, P 56 57 ISSN: 1013-6940
 2008:
 Daniel Knorr, Lauren Mc Kee, Artcrush, May 2008, www.artkrush.com, issue 83
 Holger Liebs, Süddeutsche Zeitung, Feuilleton, Die Frau, die die Berliner Mauer heiratete, 4-5.04.
 Arte Kultur, Interview Berlin Biennale, 7 April, 20⁰⁸.
 Marcus Woellner, Style 100, nr. 011, March – April
 Kito Nedo, Art No. 4, April-May
 Marius Babias, Sabine Hentzsch, Spatiul Public Bucuresti, Catalogue, Idea publishing Cluj
 Max Glauner, Jörg Franzbecker, Deutschlandsaga, 70er Jahre, Schaubühne, Berlin
 Jörg Franzbecker, Nationalgalerie, A Prior, Ghent, April
 Constantin Vica, Daniel Knorr, Artist Asociat, Suplimentul de Cultura, Editura

Polirom Iasi, February

Julia Popovici, Orice "produs" artistic ajunge în contextul unei pietete", interview Ziua, Cultura 8.01.2008

Ioana Calen, Artistii fara nume, Cotidianul, Culura 18.01.2008

Dominic Eichler, Looking Forward: 5th Berlin Biennial for Contemporary Art, Frieze Nr. 112, Jan-Ferbr 2008.

2007:

Constantin Vica, Spatiul PubliKnorr, Suplimentul de cultura, September

Vlad Morariu, Daniel Knorr: Tramvaie si institutii, Observatorul Cultural, Nr. 390, 20-26 Septembrie

Stefan Tiron, Carte de Artist, Observatorul Cultural, Nr. 390, 20-26 Septembrie

Daniel Knorr, The state of mind, booklet, IDEA Publishing house ISBN: 978-973-7913-67-8

Hose Manuel Springer, Chocolates, Catalogo d' exposicion, Museo Carrillo Gil, Mexico. D.F.

Marius Babias, European Influenza, Verlag Silke Schreiber, IDEA Publishing house

Daniel Knorr, Carte de Artist, Hg. Marius Babias, Verlag der Buchhandlung Walter König, Köln and IDEA Publishing house, Cluj. ISBN 978-3-86560-239-8

Merry Macmasters, La Jornada, Mexico D.F., 12.01.07.

Madra, Yahya M. , 'From Imperialism to Transnational Capitalism: The Venice Biennial as a "Transitional Conjuncture"', Rethinking Marxism, 18:4, 525- 537

Lucian Maier, iExtranjero ven a votar!, Idea #25, Cluj

Maxim Danciu, Attila Tordai S., Tribuna nr. 100, 1-15.11.06

Ahu Antmen, Radikal, Olmayan segi...,15.11.06, Istanbul

Flashart International November, Focus Romania

Attila Tordai S, Straine vino sa votezi, publicatie Studio Protokoll, IDEA, Cluj

Jose Manuel Springer, Codigo 06140, nr. 34, la legion extranjera votó en México

Nancy Flores, Foreigners cast their ballots, Miami Herald International, 3 July

Hector Garcia, Votan extranjeros en la Roma, Reforma, 3 de Julio

Mónica Mayer, Arte, Votaciones y dinero, El Universal, 7 de Julio

Adriana Zavala, Report fom Mexico City, Art New England, Boston, October

2005:

Friedrich Meschede, Etwas von etwas abstrakte Kunst, Jahresring 52, Verlag der Buchhandlung Walter König

Marius Babias, Site Inspection 11, Formats for action, Idea No.21, Cluj

Birgit Rieger, Ein halbes Kilo Kokain, Zitty 4.August

Susanne Altmann, Rumänien, ART No. 6, Juni

Sebastian Preuss, Ein Neuköllner spricht für Bukarest, Berliner Zeitung, 9.Juni

Birgit Sonna, Das unsichtbare Kunstwerk, Süddeutsche Zeitung, 3.November

Gloria Zein, Gedanken wie Grippeviren, taz, 6.Oktober

Raluca Voinea, European Influenza, Praesens No. 3 Budapest

Astrid Mania, Hier macht die Geste des Künstlers Sinn, artnet.de, August

Roderick Conway Morris, Pushing boundaries at Venice Biennale, International Herald Tribune, 14.Juni

Thomas Wulfen, Kunstforum International, September-Oktober 2005, Band 177 51. Venedig Biennale, Katalog

Neuer Berliner Kunstverein, Ortsbegehung 11, Katalog

Ein Arkadien der Moderne ? 100 Jahre Künstlerhaus Villa Romana, Katalog

2004:

Ecole supérieure des Beaux Artes, Metz, "Berlin Murmur", Catalogue ´exposition

Attila Tordai, Agents, Idea No. 18, Cluj Napoca

2003:

Dan Perjovschi, Enlargment of minds, Juni, Amsterdam

2002:

S. Arlitt, Züritipp, Mai

Walter Robinson, Artnet reviews
Dan Perjovschi, "Michel", Balkon 10, Mai
M.Cattelan, M.Gioni, A. Subotnick, "Charley 02", les presses du réel, Dijon
2001:
Boris Kremer, "Chronik der angesagten Normalität", d`Land Kultur, Luxembourg
Marcus Lütkemeyer, "Einsiedler Vorübergehend", Kunstforum International, Juli
Timotei Nadasan, "Daniel Knorr", Balkon 8, September
Christine Kramer, "Nachgefragt", Art, Juli
Grosse, J. , "Daniel Knorr", Allegra, Juli
Maruer, Simon. "Ein Kunst-Agent in Sachen Zürich", Tages Anzeiger, 12.05.
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Mir, Aleksandra. "Corporate Mentality", Lukas & Sternberg Verlag, N.Y.
„Benders Bruder“, Prinz Düsseldorf, April
Peter Dittmar, „ Marking“, Berliner Morgenpost, 20.03
„Roboter bettelt für junge Künstler“, Bildzeitung, 12.03
„Künstler lässt Roboter betteln“, Westdeutsche Zeitung, 12.03.
„Betteln im Namen der Kunst“, Neue Ruhr Zeitung, 22.2.
2000:
Frontpage: Htv de Jisberg, Amsterdam, April
1999:
Schutz, Heinz. „Dream City“, Kunstforum international Bd 145 5/-6/
Michel Ritter, Fri-Art Katalog, 1998-1999
1998:
Hoffmann, Justin. „Personne sait plus“, Artforum, Mai
Hoffmann, Justin. „Personne sait plus“, Kunstforum international Bd 140 4/-6/
1996:
Stahle, Wolfgang. „Worldmarket“, thing net reviews
1994:
Soman, Roman. „Das soll Kunst sein?“, Bildzeitung, 8/20/
Gockel, Cornelia: „Kunst und Kokain und Seifenbeton“,Süddeutsche Zeitung,8/24/

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Main Section

Galleria Fonti Napoli

Artist: Daniel Knorr

Reconstruction is a series of new works based on different raw materials and formats in which two metal plates are welded together on one side. The attachment of the two plates on the floor produces a kind of tent construction. The series consists of different types of metals and treatment methods. Some of the works are left the way they were delivered by the industry, while others are subjected to great temperature (3000°C).

In formal terms, the works allude to 1960s Minimalism, exploring cultural, economic, and social developments during and after this period. While Minimalism was referring to the phenomena of systemizing the resources and industrializing their exploitation, this work examines the results of this phenomena. The concept of the work depicts the loss of resources, both physically and psychically, meaning also the loss of humanitarian help and understanding for actual social developments. Further it approaches the transformation of climate and world conditions and their affection on populations and industries.

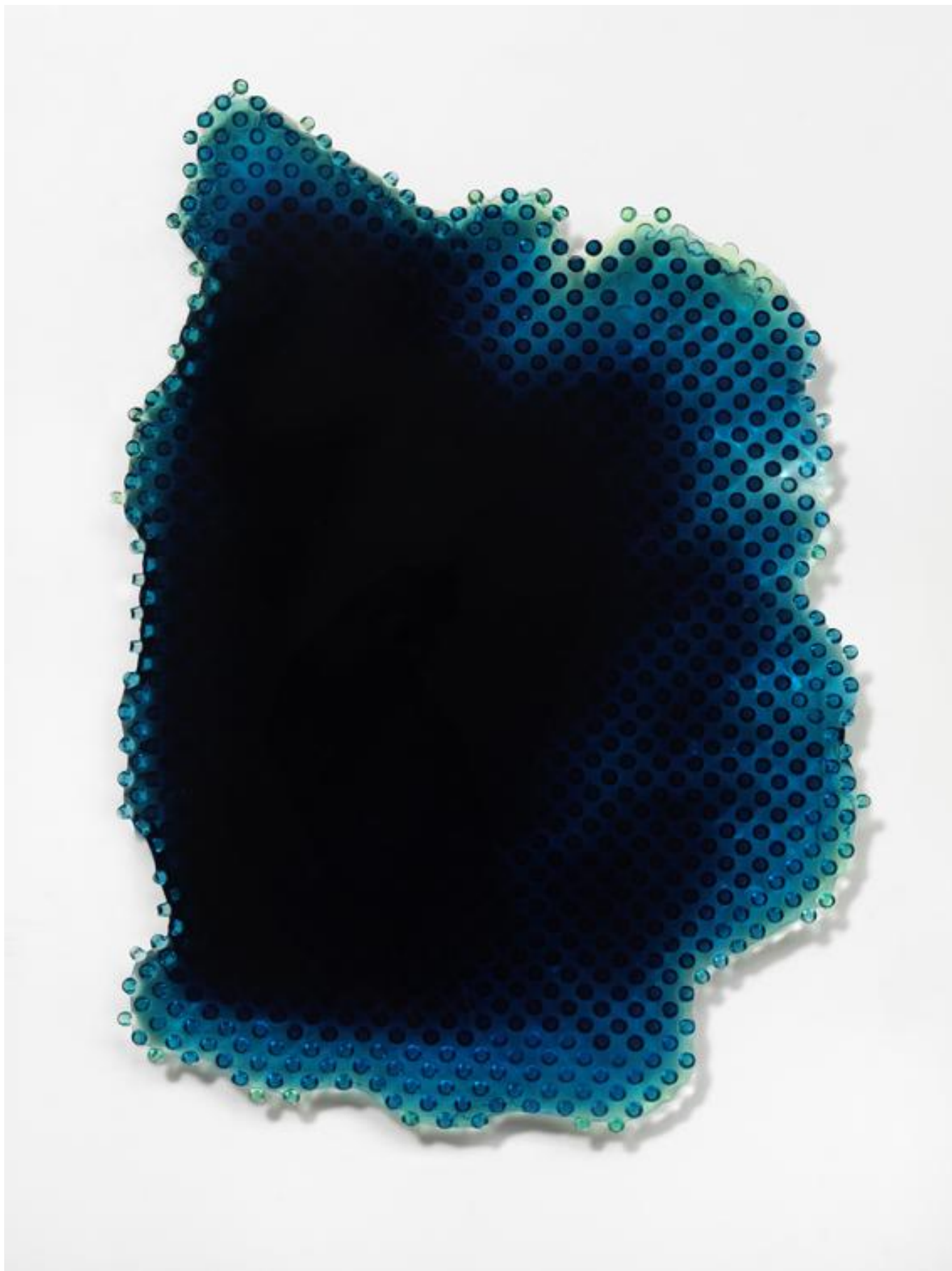
In *Depression Elevation* Daniel Knorr explores the surface of cityscape using a series of resin sculptures cast from impressions of city streets exhibited in the second room of the gallery.

In a performance-like act reminiscent of Jackson Pollock's manner of working, he throws a generous quantity of the material polyurethane into a pothole. In the next step, the form is filled with this artificial substance – which was originally developed for the creative industry in the United States – and paints are applied. What results is a transparent, diffusely shaped wall object with a shiny, almost still-wet-seeming, smooth surface. Inside the actual, irregular depression in the ground, gaudy colours billow up or rigidify smoke-like.

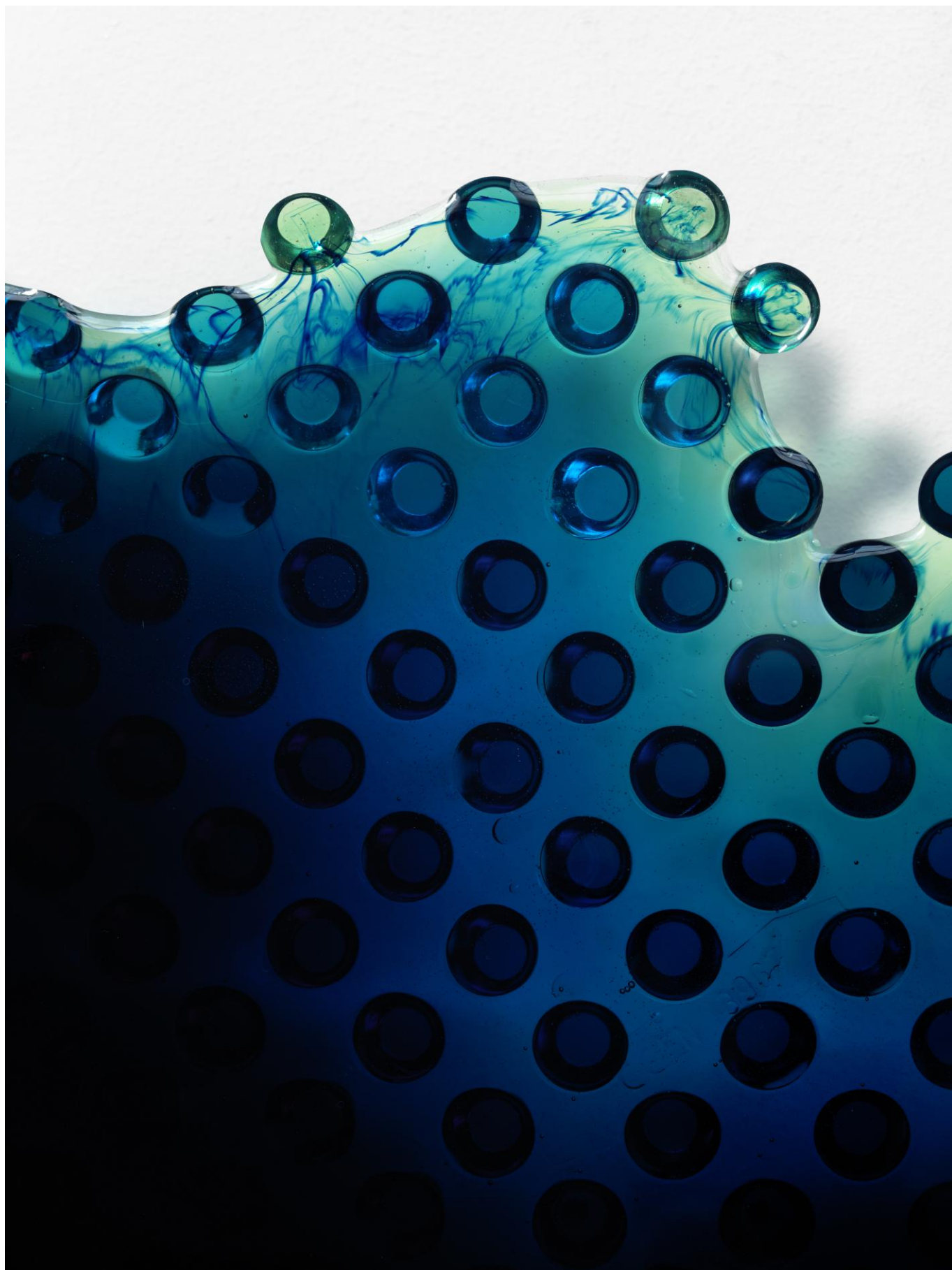
With their wild and garishly loud coloration the sculptures appear both light and sugar-sweet, but also poisonous and dangerous. In terms of aesthetics and art history, comparisons with American conceptual art and minimalism suggest themselves – to be more exact, comparisons with the Light and Space movement in the California of the 1960s. In Knorr's transparent works, colour and light have a special significance and status, bearing witness to his long-standing study of the works of his American colleagues such as Craig Kaufmann, Peter Alexander, Helen Pashgian and James Turrell.

The objects on the wall are to be understood as a flat screen; in the elevation or depression behind it lies the inner life, the "apparatus". Here, Knorr explains, is created the image that bears our history. Depressions and subsidences beneath normal ground level, the cracking and breaking-up of the firm surface and the absence of repair-work are to be read as signs of the crisis in our society, of economic decline and sheer neglect. The forms of the sculptures enable inferences concerning the road surface and its wear and tear – and are thus contemporary witnesses. Through the repeated pouring of material on the road and the further steps taken in the studio, the work changes and a kind of three-dimensional painting is created that breathes the history of the place in question and continues to stimulate associations with its place of discovery.

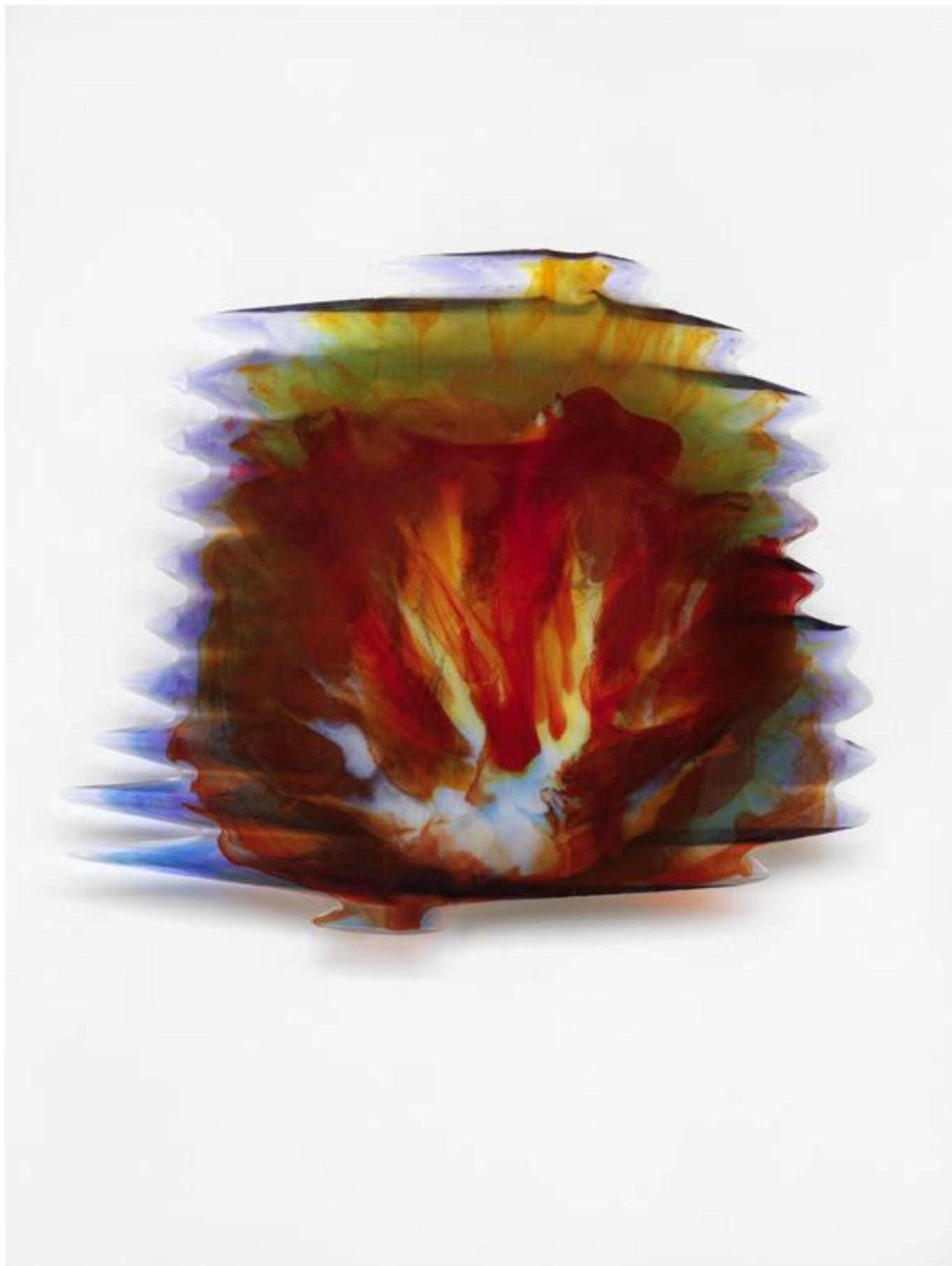
In *Depression Elevations* Knorr materializes our day-to-day history and the current situation of our society and politics. He gives them physical form by capturing them between two biopolitical levels, on the one hand the road as the surface of the work and on the other hand the wall as architectural manifestation.



Daniel Knorr, *Depression Elevations*, Industrial 9, 2017, Polyurethane, uv resistant, 105 x 78 x 4 cm



Daniel Knorr, *Depression Elevations (detail)*, Industrial 9, 2017, Polyurethane, uv resistant, 105 x 78 x 4 cm



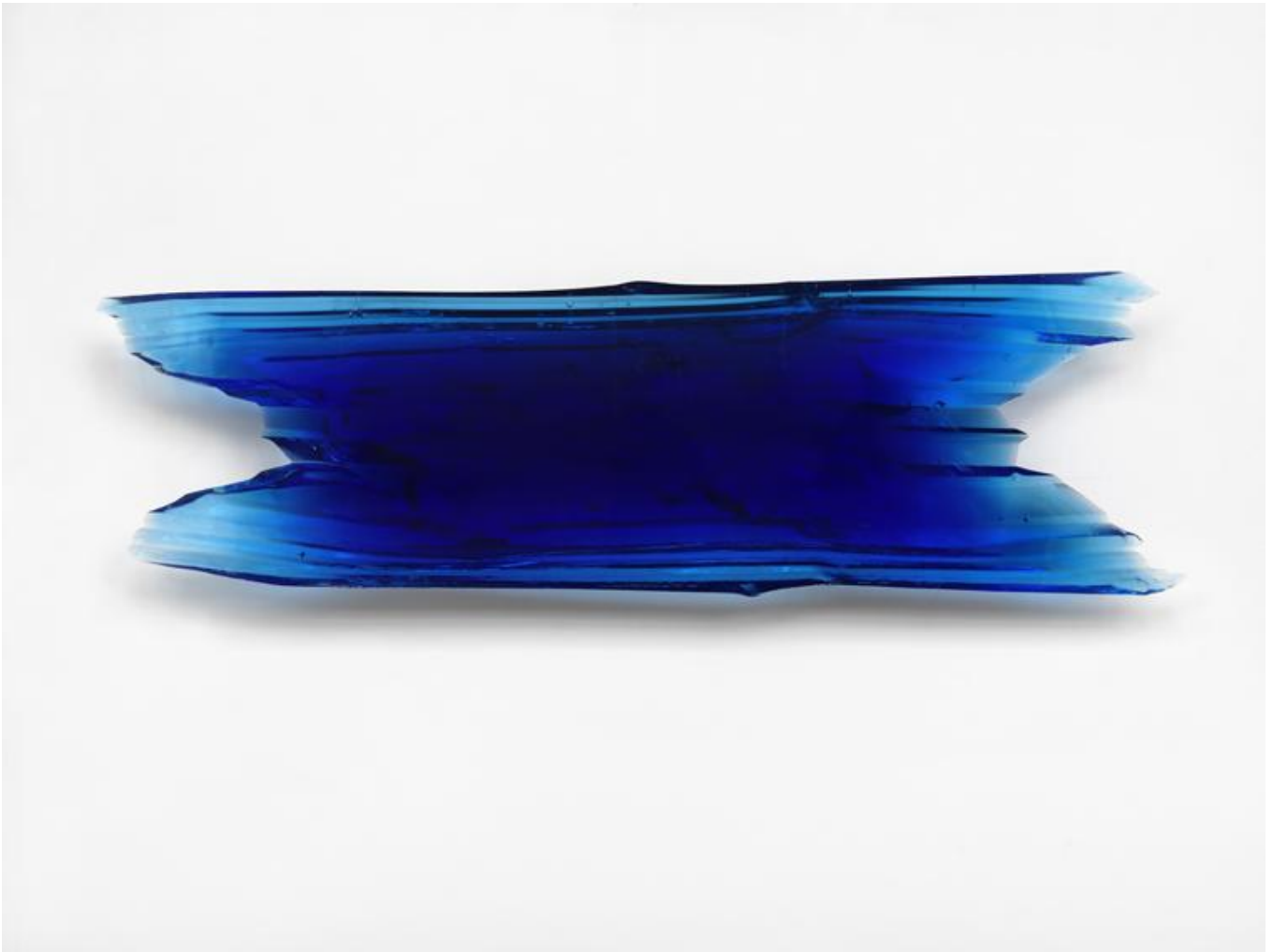
Daniel Knorr, *Depression Elevations*, Industrial 10, 2017, Polyurethane, uv resistant, 88 x 106 x 5 cm



Daniel Knorr, *Depression Elevations (detail)*, Industrial 10, 2017, Polyurethane, uv resistant, 88 x 106 x 5 cm



Daniel Knorr, Depression Elevations, Industrial 11, 2017, Polyurethane, uv resistant, 100 x 52 x 10 cm



Daniel Knorr, *Depression Elevations*, Industrial 12, 2017, Polyurethane, uv resistant, 145 x 43 x 13 cm



Daniel Knorr *Depression Elevations Industrial 13*, 2017 Polyurethane, uv resistant 95 x 69 x 7 cm



Daniel Knorr, Depression Elevations, Industrial 14, 2017, Polyurethane, uv resistant, 85 x 85 x 7 cm



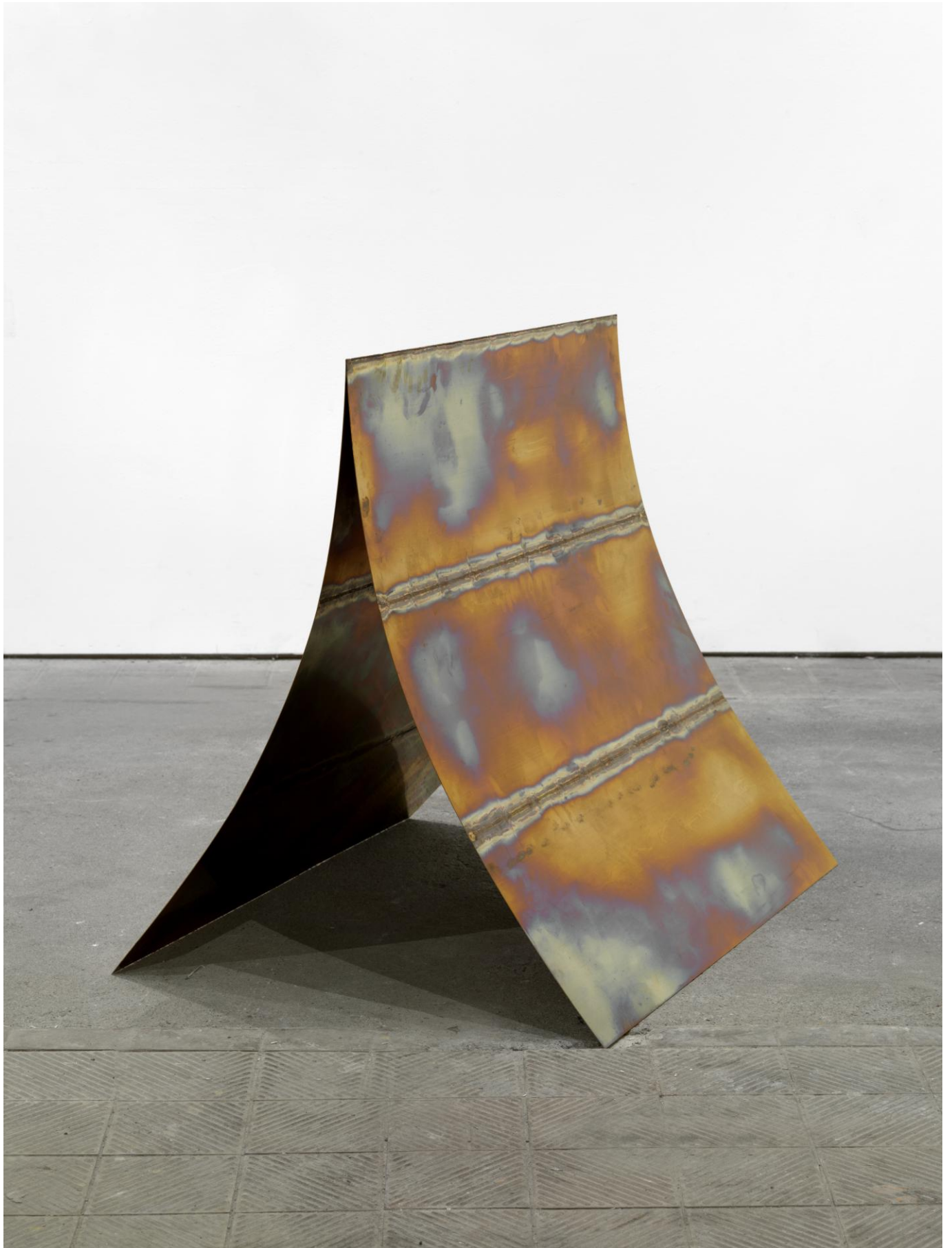
Daniel Knorr, *Depression Elevations*, Industrial 15, 2017, Polyurethane, uv resistant, 70 x 78 x 10 cm



Daniel Knorr, *Depression Elevations*, Industrial 16, 2017, Polyurethane, uv resistant, 99 x 60 x 7 cm



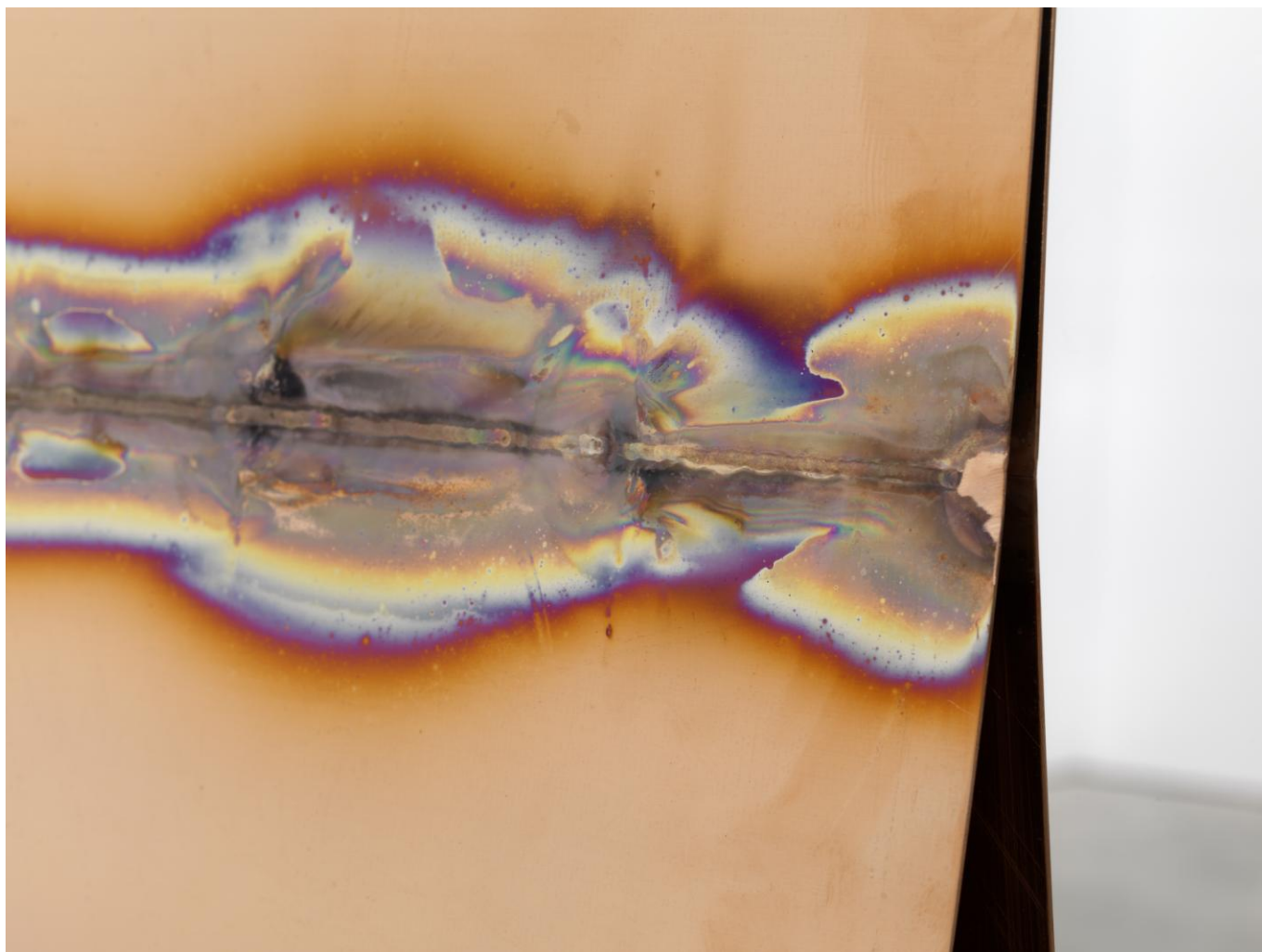
Daniel Knorr, *Reconstruction 11*, 2017, Stainless steel, heat treated, 100 x 100 x 80 cm



Daniel Knorr, *Reconstruction 12*, 2017, Copper, heat treated, 150 x 150 x 80 cm



Daniel Knorr, *Reconstruction 13*, 2017, Bronze, heat treated, 90 x 90 x 70 cm



Daniel Knorr, *Reconstruction 13 (detail)*, 2017, Bronze, heat treated, 90 x 90 x 70 cm