



**Conrad Schnitzler**

**«Sometimes it gets out of hand and turns into music»**

**June 10 – August 14, 2022**

 **KUNSTHALLE  
DÜSSELDORF**

**English**

A cooperation with  
**Imai**  
Inter Media Art  
Institute



# Introduction

Conrad Schnitzler (\* 1937 in Düsseldorf, † 2011 in Dallgow near Berlin) has been internationally renowned among insiders as a pioneer of electronic music since the 1970s. Now this exhibition in his hometown is showing his “intermedia” work from the 1970s and 1980s for the first time. During this period, the Beuys-student Konrad Schnitzler developed into the video and performance artist “Konrad von Berlin” and finally into the internationally connected sound artist and music producer Conrad Schnitzler. For Schnitzler, “intermedia” literally meant working between media with simple technical equipment. He treated his sound and video pieces not as finished works, but as intermediate stages, set pieces, or momentary states that would unfold their potential in a continual series of changing audiovisual constellations. The political, economic and artistic independence of his practice was of the utmost importance to him. This exhibition presents a selection of videos, concerts, performances, installations, vinyl records, and cassette editions that illustrate Schnitzler’s very own path between visual art, electronic music, and artistic autonomy.

**“I’m a performer, performance artist, intermedia artist – not multimedia, but between the media. I tend to see the word ‘musician’ as a derogatory term.”**



Conrad Schnitzler during a cassette concert, ca. 1980.  
© Conrad Schnitzler Estate, photo: unknown, 2022.

# Cassette Concerts

<sup>1</sup>This was also the first synthesizer used by the band Kraftwerk. Conrad Schnitzler smuggled it from England to Düsseldorf for them to earn some extra money. "But, to be honest, Kraftwerk was actually too strict for me, too German. I was born in 1937, and I can't stand that type of thing [...] After the war, my generation was fed up with being German, with all that spiked helmet crap. We wanted to be Europeans!" (Conrad Schnitzler)

In the early 1970s, Schnitzler bought his first synthesizer, the affordable and portable EMS Synthi A.<sup>1</sup> With this monophonic, analog device, he was able to create his own electronic sounds, albeit only one at a time. That wasn't enough for Schnitzler, and so he recorded the individual sounds on different cassette tapes, which he could then play back and mix. While the sparse instrumentation of his early concerts consisted of only the synthesizer and two cassette recorders, over the course of the 1970s he developed a performance practice with up to twelve tape recorders. He also continuously expanded his sound spectrum by recording found sounds from his surroundings and other synthesizers on cassettes and adding them to his sonic universe. This is how the format of the cassette concert, which he invented, came about as a unique combination of composed, improvised, and conceptual music. During the 1980s, Schnitzler stopped giving concerts, but he continued to produce cassettes and later also CDs, which he left to others to perform. At Kunsthalle Düsseldorf, the concerts will be arranged and performed by three longtime collaborators of Schnitzler's.

June 17, 2022, 3 pm

## Cassette concerts

**Wolfgang Seidel (Berlin) /  
Bernd Zimmer (Polling)**

**Wolfgang Seidel** is a musician, writer, and graphic designer. Since the age of 15, he has been a drummer and electronic musician in various groups, including as a founding member of *Ton Steine Scherben* in 1970 and of *Eruption* along with Conrad Schnitzler in 1972. Thereafter he continually collaborated with Schnitzler (including the albums *Consequenz I+II* and *Con 3*) and worked on numerous projects and publications on beat, post-punk, and free improvisation. His current projects include *Taste Tribes* and *Slurge*. He recently published the books *Scherben: Musik, Politik und Wirkung der Ton Steine Scherben* with Ventil (2020) and *Wir müssen hier raus! Krautrock, Free Beat, Reeducation* with Testcard Zwergobst (2016).

**Bernd Zimmer** was a co-initiator of Galerie am Moritzplatz in Berlin in 1977 and is an exponent of the style of *Heftige Malerei* (heavy painting). He began studying philosophy and religious studies in 1973 at the Freie Universität Berlin. After a two-year stay in Rome, where he received a grant from Villa Massimo, Zimmer has lived and worked in Polling in Upper Bavaria since 1984. His works deal with his impressions from travel, nature, literature, and philosophy as well as science and the cosmos. With *STOA169*, which opened in 2021, Zimmer's idea of a cross-cultural artwork in the middle of nature became a reality. Each pillar of the hall was created by an internationally renowned contemporary artist.

August 13, 2022, 3 pm

# Cassette concerts

Wolfgang Seidel (Berlin) /

Ken Montgomery (Richmond, USA)

**Wolfgang Seidel** is a musician, writer, and graphic designer. Since the age of 15, he has been a drummer and electronic musician in various groups, including as a founding member of *Ton Steine Scherben* in 1970 and of *Eruption* along with Conrad Schnitzler in 1972. Thereafter he continually collaborated with Schnitzler (including the albums *Consequenz I+II* and *Con 3*) and worked on numerous projects and publications on beat, post-punk, and free improvisation. His current projects include *Taste Tribes* and *Slurge*. He recently published the books *Scherben: Musik, Politik und Wirkung der Ton Steine Scherben* with Ventil (2020) and *Wir müssen hier raus! Krautrock, Free Beat, Reeducation* with Testcard Zwergobst (2016).

**Ken Montgomery's** involvement in mail art and cassette culture led him to co-found Generations Unlimited with David Prescott and Conrad Schnitzler in 1987. In 1989, Montgomery established Generator Sound Art Gallery, the first sound art gallery in New York City, where he regularly hosted octophonic cassette concerts sent to him from Berlin by Conrad Schnitzler. Inspired by Schnitzler, Generator was a meeting place for experimental and electronic music, as well as noise and sound artists from all over the world. Currently based in Richmond, Virginia, Montgomery has a rich history of art projects ranging from immersive listening experiences to collaborations, multi-channel sound performances, and mail art.

“With ‘intermedia,’ the finished product is always to be seen as merely a set piece [...] We can always cut the whole thing apart and use it again as a set piece for a next ‘finished’ thing. Cut something out of old tapes and make a new piece out of it with additions.”



Konrad Schnitzler and Bernd Zimmer at a cassette concert at the event „mit - neben - gegen“ by Beuys students at the Frankfurter Kunstverein, 1976.  
© Conrad Schnitzler Estate and Bernd Zimmer, photo: Hinrich Gerresheim, 2022.



Konrad Schnitzler with sculptures in the Berlin Studio, 1960s.  
© Conrad Schnitzler Estate, Photo: Toni Flaskamp, 2022.

## A Konrad Schnitzler, sculptures, 1960s

In 1960, Conrad Schnitzler was accepted at the Kunstakademie Düsseldorf, and in 1961 he was one of the first students in Joseph Beuys's class for monumental sculpture. He stayed for only two semesters before moving to West Berlin, where there was plenty of affordable studio space for his tall sculptures during the building of the wall. Schnitzler soon immersed himself in the fledgling scene of performance art, happenings, and music. "One day it was time to say goodbye to the building. Everything was being renovated. What to do with the artworks? They went out to the courtyard – something for everyone to take with them [...] That's how I arrived at sounds, which were exactly what I was looking for: they were gone when it was over, there were no storage fees, nothing tying me down." (Conrad Schnitzler)

## B Konrad Schnitzler, *Akustische Räume*, 1970. Documentation of the exhibition at Galerie Block

**Excerpt from: Jürgen Böttcher, *Räume: inszenierte und gefundene Environments, Eine Dokumentation von Jürgen Böttcher, 1970***

Schnitzler's father was a passionate amateur musician, but his son could never master the violin he played at school. Schnitzler thus spent his life looking for his own, unconventional approach to classical instruments. On this quest, in the late 1960s he connected his violin to his radio with a pick-up to amplify and distort the sounds. The experiment with electrification eventually became an installation at Galerie Block, where Schnitzler gave visitors violins amplified by radios so that they could hear their own violin playing from the radio. "That's when the thing with sounds really started. Because as a sculptor I created environments that also made sounds." (Conrad Schnitzler). Over the course of the next two decades, Schnitzler continued to strive to create unpredictable connections between sculpture and music, environment and concert, installation and performance.

## C *Kluster* (Konrad Schnitzler, Hans-Joachim Roedelius, Dieter Moebius), *Klopzeichen*, 1970 (produced by Conny Plank, published by Schwann-Verlag)

Schnitzler's ear was shaped by the sound of the bombs during the war and the noise from the factory where he completed his apprenticeship as a machinist. He was determined to transform these industrial soundscapes into art, and to this end he developed his own electroacoustic instruments consisting of modified classical musical instruments and homemade noise makers, whose sounds he electronically amplified and altered. "Back then I wanted to replay what I knew from my time as a machinist – the noise from the factory

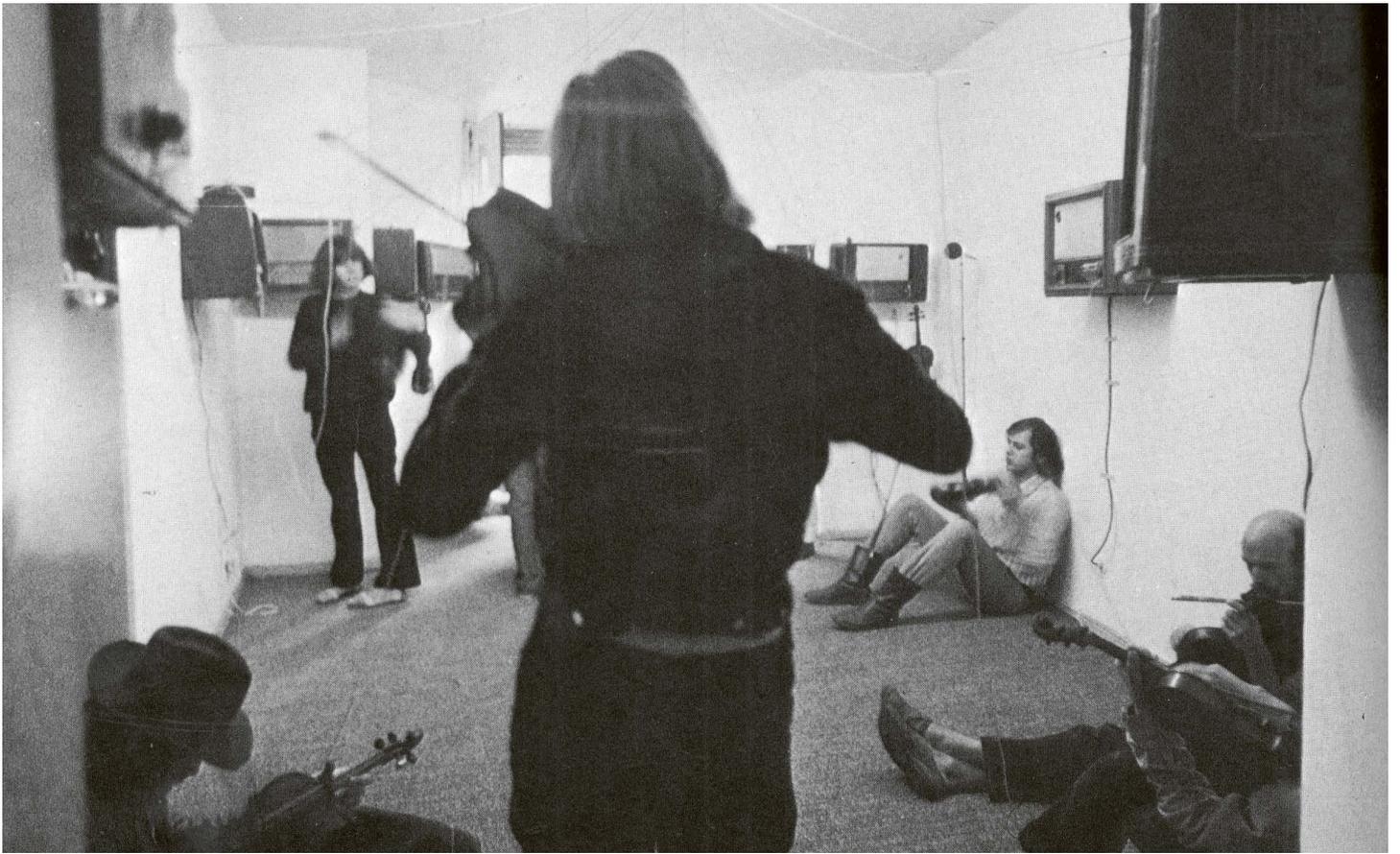
buildings – with instruments. I didn't want normal scales, nor could I play them. That was my freedom: not being able to do anything. Sometimes it got out of hand and turned into music." (Conrad Schnitzler) This is how, years later, Schnitzler described the recording sessions for the first album of the group *Kluster*. He saw this collaboration with Hans-Joachim Roedelius and Dieter Moebius not as a band, but as a concept to create sounds together that went beyond the then prevailing categories of serious avant-garde and popular music. In 1970 the young men came to the Rhineland to be closer to Schnitzler's former teacher Joseph Beuys, to play at venues such as the Kunstverein Düsseldorf, and to record their first album *Klopfzeichen* and in the same session also their second album *Zwei-Osterei*, assisted by the music producer Conny Plank and Düsseldorf church musician Oskar Gottlieb Blarr. A year later they parted ways. Under the name *Cluster* (with a C), Roedelius and Moebius produced world-famous albums (including with Brian Eno and Michael Rother of the band Neu!), while Schnitzler continued to pursue his radical path beyond music.

#### **D Konrad Schnitzler, *Work in Progress*, 1974 (Edition Block)**

Schnitzler released an enormous amount of acoustic material in the 1970s and 1980s, deliberately disregarding the mechanisms of the music market. Whether his tracks were released on vinyl or cassette, on a label with professional distribution, or as a private release usually simply depended on whether he had requests from music labels or galleries. Pieces were often released in multiple editions and different versions – for example, on cassette in the early 1970s, as a video soundtrack in the late 1970s, and finally on vinyl in the 1980s. In 1974, Galerie Block released *Work in Progress* in an edition of 100, consisting of the monochrome records *Schwarz* (the last *Kluster* concert in 1971), *Rot* (his first electronic solo album from 1972 and 1973), and *Blau* (his second album from 1973 and 1974), as well as a cassette and a graphic score. On each of the 100 cassettes was a 30-minute segment of the 50-hour concert that Schnitzler performed at the gallery. The score is a "composition scheme for six tracks (stereo)." According to legend, Schnitzler received a VW Beetle from the gallerist as payment for the concert and the edition.

#### **E Videos**

In order to avoid becoming dependent on record companies or film distributors, Schnitzler also limited himself in his audiovisual productions to the technical tools he had at hand. Many of his videos were made from slides and Super 8 films, which he painted on, scratched, and collaged. The materials were then projected, filmed with a video camera, and accompanied by music. Sometimes Schnitzler also worked directly with the video camera and experimented with light and shadow, closeness and distance, sharpness and blurriness, while exploring his everyday surroundings. All of his productions do without cuts or other post-processing effects. Many of the soundtracks were also released on cassette and/or vinyl in this form or similarly in the late 1970s and early 1980s.



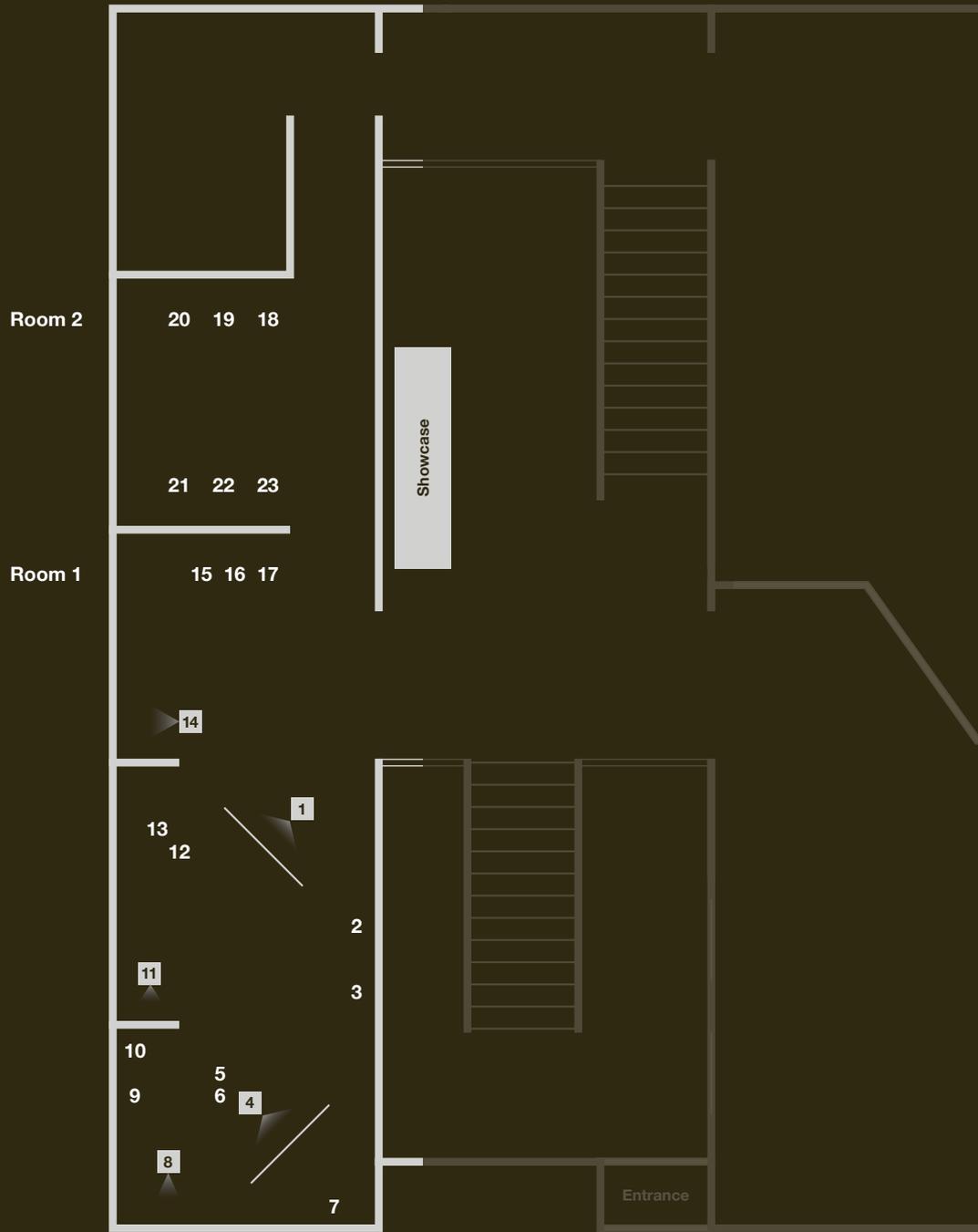
Konrad Schnitzler, *Akustische Räume*, 1970.  
© Conrad Schnitzler Estate, video still: Jürgen Böttcher, 2022.

## Room 1

1. Konrad Schnitzler (performance and sound), Cornelia Balcerowiak (Super 8), Mike Steiner (video production), *Der Zauberer gibt eine Party*, 1977, 7'12", b/w, sound
2. Conrad Schnitzler, *Zwölf Jahre Kur für Michelangelo (Collection A #14)*, no year, 9'18", color, sound
3. Conrad Schnitzler, *Zylinder*, no year, 2'05", color, sound
4. Con-Lux (sound: Conrad Schnitzler, visuals: Folke Hanfeld, video production: Mike Steiner), *Zug*, ca. 1977-1980, 5'35", color, sound
5. Con-Lux (sound: Conrad Schnitzler, visuals: Folke Hanfeld, video production: Mike Steiner), *Ballett*, ca. 1977-1980, 4'29", color, sound
6. Conrad Schnitzler, *Schöne Aussicht (Collection A#21)*, no year, 4'12", color, sound
7. Conrad Schnitzler, *Take Off (Collection A#05)*, no year, 4'18", color, sound  
↳ see also I
8. Conrad Schnitzler, *uper (Collection A#16)*, no year, 8'33", b/w, sound
9. Conrad Schnitzler, *Natürlich (Collection A#1)*, no year, 5'24", color, sound
10. Conrad Schnitzler, *Walkman [Der Mann im Schnee]*, no year, 4'22", color, sound
11. Conrad Schnitzler, *Drops*, no year, 31'30", color, sound
12. Conrad Schnitzler, *rockt ab Pickel (Collection A#13)*, no year, 7'57", color, sound
13. Conrad Schnitzler, *Fortschritt*, no year, 3'02", color, sound
14. Conrad Schnitzler, *Schwarze Hand (Collection A#15)*, no year, 2'34", b/w, sound
15. Conrad Schnitzler, *Kratz-Rhythmik*, no year, 15'24", color, sound
16. Conrad Schnitzler, *Stimmung (Collection A#8)*, no year, 4'13", color, sound
17. Konrad Schnitzler, *Gute Fahrt (Collection A#22)*, 1975, no year, 7'12", color, sound

## Room 2

18. Conrad Schnitzler (sound), Cornelia Balcerowiak (Super 8, originally in color), Mike Steiner (video production), *Zug*, 1978, 19'28", b/w, sound
19. Konrad Schnitzler, *Konrad beobachtet Klaus*, 1978, 8'07", b/w, sound /  
Konrad Schnitzler, *Konrad beobachtet Salomé*, 1978, 13'57", b/w, sound
20. Konrad von Berlin (performance and sound), Folke Hanfeld (makeup assistant), Cornelia Balcerowiak and Mike Steiner (video production), *Schminkfilm I*, 1977, 30'29", b/w, sound  
↳ see also F
21. Ulrike Rosenbach (video), Konrad Schnitzler (sound), *Videokonzert-Improvisation*, 1973, 26'44", b/w, sound  
↳ see also G
22. Jürgen Böttcher, *Räume – inszenierte und gefundene Environments, Eine Dokumentation von Jürgen Böttcher*, 1970. Excerpt, 17'25"-20'50", b/w, sound  
↳ see also B
23. Erika Lippki, *Konrad Schnitzler: Die Spur der Karawane*, 1977, 6'57", color, sound





Conrad Schnitzler and Folke Hanfeld as Con-Lux, ca. 1977 – 1980.  
© Conrad Schnitzler Estate and Folke Hanfeld, photo: unknown, 2022.

Contact print from Con-Lux, *Zug*, ca. 1977 – 1980.  
© Conrad Schnitzler Estate and Folke Hanfeld, 2022.



**F Konrad von Berlin (performance and sound), Folke Hanfeld (makeup assistant), Cornelia Balcerowiak and Mike Steiner (video production), *Schminkfilm I*, 1977, 30'29", b/w, sound**

In the mid-1970s, Schnitzler joined forces with the Berlin filmmaker Cornelia Balcerowiak to form the *Intermedia Cooperative*. Together they organized the series *Mittwochsaktivitäten* at Studiogalerie Mike Steiner, in which Schnitzler staged activities, performances, and concerts, among other things, which Balcerowiak documented on video or Super 8 film. The recordings were sometimes broadcast live in the exhibition space and subsequently accompanied by music so that they could live on as independent video productions.

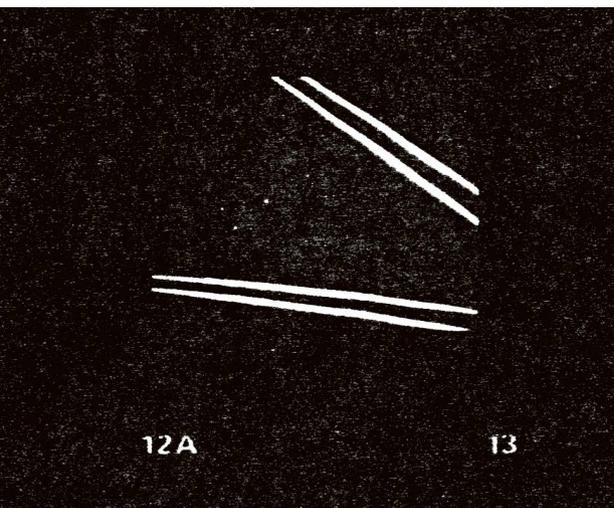
With the strong black-and-white contrasts, the abstract geometric shapes, and his fingernails painted black, Schnitzler sets himself apart from the flower power of the hippie movement and at the end of the video loses all human resemblance in the patterns of the fragmented mirror.

**G Ulrike Rosenbach (video), Konrad Schnitzler (sound), *Videokonzert-Improvisation*, 1973, 26'44", b/w, sound**

After his first experiences with the bands *Tangerine Dream* and *Kluster*, Conrad Schnitzler understood that collaborating with others on artistic work was not for him: "I quickly realized that I had to be alone. I am a solitary artist, and I really feel this in my heart." (Conrad Schnitzler). Still, while pursuing his personal artistic goals, Schnitzler continued his lively exchanges with other artists and musicians in West Berlin and the Rhineland. In the 1970s and 1980s, for example, he worked with K. H. Hödicke, Günther Uecker, Ulrike Rosenbach, Sven-Åke Johansson, Bernd Zimmer, Wolfgang Seidel, and Ken Montgomery. He created several works with the video artist Ulrike Rosenbach, including *Videokonzert-Improvisation* from 1973. Accompanied by pulsating synthesizer sounds, only blurred silhouettes can be seen at first, until the concentrated face of the filming artist and the composer's hands performing on the controls of the machine start to appear.

**H Conrad Schnitzler, *Con*, 1978 (produced by Peter Baumann at Paragon Studio in Berlin, published by Egg)**

"Rhythm for me means a machine rhythm, only drive, so to speak. [...] Like on a train with the tracks rattling underneath." (Conrad Schnitzler). Conrad Schnitzler immortalized this train on the album *Con*. The 1978 record was his first professional studio production that was also distributed outside of Germany. The tracks on the album were used, among other things, as soundtracks for some of his videos, including *Zug* (video #4) and *Ballett* (video #5). Under the name Con-Lux, from 1977 to 1980 Schnitzler made light and sound shows together with Folke Hanfeld, which the artist and video gallerist Mike Steiner documented on his own initiative, and they have survived as video works to this day.



**I Conrad Schnitzler, *Wandelnde Elektronik-Klangwolke*, 1980, photographic documentation**

In the early 1980s, Schnitzler often walked across Ku'damm in Berlin in a white suit with a "sound helmet" on his head and a tape recorder on his belt. He played his cassette concerts and also sold the cassettes, which the authorities could not prevent as long as he kept moving. His home address was on every cassette, which resulted in a lively correspondence with an international network over the years.

During a performance at the 1980 edition of Ars Electronica in Linz (see video #7, *Take Off*), Schnitzler involved the audience in this stunt. The concert announcement asked anyone who was interested to bring their own tape recorder. At the beginning of the concert, Schnitzler then passed out cassettes so that he and his audience could explore the city as a "walking cloud of electronic sounds." However, his dream of carrying out such a performance with an audience of 1000 people remained unfulfilled.

**J Conrad Schnitzler at a concert with his cassette organ, 1980s, photographic documentation**

The spatial experience of sound was always a major interest of Schnitzler's. "[At the factory,] there were areas where all the sounds crossed over each other, and this was what struck me the most, to hear all these sounds together. It was like you were under the influence of a drug. You worked there, and it was like being in a trance, you were so inside your work, so inside the sounds, somewhere else completely." (Conrad Schnitzler) To convey this experience at his concerts, he initially hired performers who moved around the audience with tape recorders. In the 1980s, he then built two "cassette organs," each with six cassette recorders screwed together in a portable case with a stereo output. With these two cases he was able to perform multi-channel concerts with up to twelve cassette tracks from a central point in the room. The distribution of the loudspeakers in the room provided a spatial experience of sound. In the late 1980s, his audience would have this spatial experience of sound purely acoustically, which is why Schnitzler – who by then was no longer performing himself – asked the performers to perform the concerts in the dark and without the videos, which he now perceived as distracting.





Conrad Schnitzler on the Teufelsberg in Berlin, ca. 1977.  
© Conrad Schnitzler Estate, photo: Thomas Bühler, 2022.

# Conrad Schnitzler

- 1937 Born as Theo Konrad Schnitzler in Düsseldorf, father was a German journalist and amateur musician, mother was an Italian housewife.
- 1945 – ca. 1948 Escape and asylum in Baden near Vienna, AT. After returning, he grew up with his grandfather in Düsseldorf.
- From 1953 Apprenticed as a machinist at Rode und Dörrenberg in Düsseldorf. First encounters with jazz and electronic music on the radio (Herbert Eimert and Joachim-Ernst Berendt) and at night school.
- From 1955 Stoker on the ship *Wilhelm Bornhofen*.
- 1961–1962 Studied at the Kunstakademie Düsseldorf, one semester in Zoltan Székessy's class, two semesters in Joseph Beuys's class.
- 1962 Married the actress Christa Runge.
- 1963 Moved to West Berlin, Birth of daughter Katharina.
- 1964 Birth of son Gregor.
- 1966 Birth of son Marten.
- 1968 Founding of the experimental music center Zodiac Free Arts Lab with Hans-Joachim Roedelius and Boris Schaak.
- 1969 Founding of the group *Kluster* with Hans-Joachim Roedelius and Dieter Moebius.
- 1970 Concert with *Kluster* at the Kunstverein Düsseldorf.
- 1970 Participated in the recording of *Tangerine Dream*'s debut album *Electronic Meditation*.
- 1970 Installation in the exhibition series *Akustische Räume* at Galerie Block in West Berlin.
- 1970–1971 Temporarily returned to Düsseldorf for studio recordings with *Kluster* for *Klopfzeichen* and *Zwei-Osterei*, produced by Oskar Gottlieb Blarr and Conny Plank.
- 1971 Release of *Schwarz* (private release). Recording of Eruption, the last concert by the original members of *Kluster* in Göttingen. After their separation in 1971, Schnitzler continued his sound experiments on his own based on the concept of *Kluster*.
- 1970s Performances on Ku'Damm in Berlin with "sound head", "sound helmet" and cassette recorders.
- 1972 Divorce from Christa Runge.
- 1972 Release of *Rot* (first as a private release, then in 1973 with Edition Block), his first solo album with only electronic instruments.
- 1972 Performance as part of the exhibition *Berlin Scene* at Gallery House in London, UK.
- 1973 Release of *The Red Cassette* (private release). The sounds on this cassette formed the musical basis for the track *Zug* on the album *Con* (1978).
- 1974 Release of *Blau* (Edition Block).
- 1974 Release of *The Black Cassette* (private release, later released on vinyl in 1981 as *Gelb* by Edition Block).
- 1974 Release of *Work in Progress* (Edition Block), edition of 100 cassettes of a 50-hour concert at Galerie Block, as a box set with one cassette featuring an excerpt of the concert, a graphic score, and the records *Schwarz*, *Rot*, and *Blau*.
- 1977 Performance at the exhibition *Berlin Now* at the Goethe-Institut in New York, USA.
- 1977 Performances at Studiogalerie Mike Steiner, West Berlin.
- 1978 Release of *Con*, first professional studio recording with international distribution by the French label Egg, produced by Peter Baumann, first release under the name "Conrad Schnitzler".

- 1980 Performance at Ars Electronica in Linz, AT.
- 1980 Performance by Con-Lux with Folke Hanfeld at *Für Augen und Augen*, Akademie der Künste, West Berlin.
- 1980 Publication of *Consequenz* with Wolfgang Seidel.
- 1981 Release of *Gelb* (Edition Block) with material from the 1970s, some of which had already been released in 1974 as *The Black Cassette*.
- 1981 Release of *Grün* (Edition Block) with material from the 1970s.
- 1981 Performance as part of the exhibition *Art Allemagne Aujourd'hui*, Center George Pompidou, Paris, FR.
- 1981–1982 Guest lecturer at Hochschule für Bildende Künste in Hamburg.
- 1989 Performance at Generator Sound Art Gallery, New York, USA.
- 1989 Performance at The Kitchen, New York, USA.
- 1989 Release of *Constellations*, first release on CD.
- From 1990 the publications no longer have titles, but only a numbering. Numbering, initially beginning with 90/1, from 1991 replaced by consecutive numbering beginning with 00/014.
- 1994 Married the English, art, and drama teacher Gisela Carstensen, his partner since 1980.
- 1994 Performance at *Roulette Intermedium* by Ken Montgomery, New York.
- 2003 Release of *Gold* with material from the 1970s.
- 2008 Initiated the Global Living Project, for which he sent his DNA around the world.
- 2009 Release of *Silber* with material from the 1970s.
- 2011 Died in Dallgow near Berlin.

**“I can’t stand political art. I can’t stand art that is useful in any way. I don’t make program music or Christmas carols. I don’t work for God, and I don’t work for communism.”**

Friday, June 10, 2022, 6.30 pm

## **Keiko Yamamoto** (London, UK)

Foyer, 1st floor, Kunsthalle Düsseldorf

**Keiko Yamamoto** is co-founder of the legendary Café Oto in London, one of the most important international stages for improvised and experimental music. As a musician she collaborates with Rie Nakajima as *O YAMA O*. Her own pieces feature her unique singing and the sound of instruments that she builds herself and modifies.

Friday, June 10, 2022, 11 pm

## **Billy Roisz** (Vienna, AT)

Salon des Amateurs

**Billy Roisz** is a musician and filmmaker. She is self-taught. She sees her creative foundation in the extremely open DIY environment of the digital and analogue electronic music and noise scene in Vienna in the 1990s (phonotaktik, rhiz, mego, vidok, klingt.org). As a filmmaker and musician, she produces experimental short films and audiovisual live shows. Her musical instruments consist of electronics and electric bass.

Friday, June 17, 2022, 3 pm

## **Cassette concerts**

**Wolfgang Seidel** (Berlin) /

**Bernd Zimmer** (Polling)

Exhibition space, 1st floor left, Kunsthalle Düsseldorf

↘ see cassette concerts

Saturday, June 25, 2022, 6 pm

## **Razen** (Brussels, BE)

Tunnel between Kunsthalle Düsseldorf and Deutsche Oper am Rhein, Meeting point at 5.45 pm in front of Kunsthalle Düsseldorf

**Razen** are known for intense, focused live shows. The duo Brecht Ameel and Kim Delcour are based in Brussels and have released albums on the label Kraak and on a variety of renowned international tape labels. The album *Reed Bombus LFO for Conrad Schnitzler* (2014) features five extraordinary pieces that express their fascination with Conrad Schnitzler's album *Gelb*. While Schnitzler only recorded the music for *Gelb* with his EMS Synthi A, **Razen** play their unique homage with bagpipes, cymbals, and various percussion instruments.

Friday, August 12, 2022, 6 pm

## Noemi Büchi (Zurich, CH)

Foyer, 1st floor, Kunsthalle Düsseldorf

**Noemi Büchi** is a composer and sound artist who lives in Zurich. Her debut album *Matière*, released in 2020, is the result of a long and intensive engagement with modular synthesizers. For her electro-acoustic compositions, she also processes recorded sounds from nature, which she usually collects on long walks near her studio. Her music is characterized by great attention to tonality, detailed arrangements, and harmonic complexity and takes listeners through intricate rhythms and unheard sonic paths.

Friday, August 12, 2022, 10.30 pm

## Nika Son (Hamburg)

## & Toulouse Low Trax (Paris, FR)

Foyer, 1st floor, Kunsthalle Düsseldorf

**Nika Breithaupt**, aka Nika Son, has been working as a musician, artist, film composer, and DJ since she graduated with a degree in fine arts from the Hochschule für Bildende Künste Hamburg in 2012. Influenced by *musique concrète* and the vast field of electronic music, her compositions are made of deformed and fragmented field recordings, which she interweaves with analog synthesizers, broken rhythms, rare spoken fragments, and modulated tape. As a sound artist and film composer, she has become a dedicated hunter of extraordinary sounds while experimenting with new and old technologies in music.

**Detlef Weinrich**, aka Toulouse Low Trax, soon developed his own distinctive style of electronic music after the founding of *Kreidler* (1994). He has been working as Toulouse Low Trax since around 2005 and has shaped the internationally acclaimed sound of the Salon des Amateurs and brought it into the world. In addition to his musical work, he also helped form the community at the Salon des Amateurs and has influenced many young musicians and DJs.

Saturday, August 13, 2022, 3 pm

## Cassette concerts

Wolfgang Seidel (Berlin) /

Ken Montgomery (Richmond, USA)

Exhibition space, 1st floor left, Kunsthalle Düsseldorf

↳ see cassette concerts

Sunday, August 14, 2022, 3 pm

## Cengiz Mengüç (Rotterdam, NL)

Salon des Amateurs

Cengiz Mengüç is a graphic designer and artist. His current work spans art and design commissions, his own projects, and part-time jobs, in which he mixes (un)professional research practice with design, program design, organization, and self-publication. In his work and projects he explores different visual languages, working methods, and approaches to the cultural production from daily life. Mengüç has a BA in graphic design from ArtEZ and currently lives and works in Rotterdam.



**KONRAD VON  
INTERMEDIA BERLIN**

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MIKE STEINER  
1000 BERLIN 15  
LUDWIGKIRCHSTR. 10  
SONNTAG 9. 10. 77  
ERÖFFNUNGSKONZERT  
12 UHR  
MITTWOCHSAKTIVITÄTEN  
JEWEILS 20 UHR, AM 12. 19. 26.10.77

# Accompanying Program and Art Education (in German)

## Guided Tours

### Art Talk

Every Saturday, 2.30–5.30 pm  
Art educators will be available for discussions.

### Public guided tours

Every Sunday, 1.30–2.30 pm

### Acoustic tours for blind, visually impaired, and sighted visitors

June 21, 2022, 4–5.30 pm  
July 5, 2022, 4–5.30 pm  
(Including the parallel exhibition *City Limits*)

### Director's tour with sign language interpreter

July 19, 2022, 5–6.30 pm  
(Including the parallel exhibition *City Limits*)

### Curators's talk with Stefan Schneider and Linnea Semmerling

June 12, 2022, 4–5 pm  
August 14, 2022, 11–12 am

**Special tours** in German and English can be booked via +49 (0)211-89 96-243 or [bildung@kunsthalle-duesseldorf.de](mailto:bildung@kunsthalle-duesseldorf.de)

### Family day

On the second Sunday of the month, you can enjoy free admission to Kunsthalle Düsseldorf from 11 am to 6 pm courtesy of the Stadtwerke Düsseldorf. From 1.30 to 3.30 pm, an open studio will be available for children aged 6 and over.

## Individual Dates

### Opening

June 10, 2022, 3–10 pm, free admission

### EDM club

July 27–29, 2022, workshop  
11 am–3 pm  
July 29, 2022, presentation  
3–4.30 pm

### Let's Talk About ... the Sound of the City

Tour for young adults, alternating at Kunsthalle Düsseldorf and KIT – Kunst im Tunnel  
July 8, 2022, 3–4.30 pm  
(Including the parallel exhibition *City Limits*)

### Finissage

August 14, 2022, 3–6 pm, free admission

Registration for guided tours and workshops is required at [bildung@kunsthalle-duesseldorf.de](mailto:bildung@kunsthalle-duesseldorf.de).

Please observe the hygiene and admission rules. Information on the current coronavirus protective measures in North Rhine-Westphalia as well as further information on the accompanying program can be found on our website



### Catalog

An exhibition catalog will be published in 2023.

### Podcast

Podcast episodes with additional background information on the exhibition are available at:



### Padlet

Information on the exhibition and creative activities for children are available at:



**We would like to thank the following people for their support**

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This brochure was published on the occasion of the exhibition *Conrad Schnitzler: "Sometimes it gets out of hand and turns into music"*.

**Kunsthalle Düsseldorf,  
June 11 – August 14, 2022**

The exhibition is a joint project between Kunsthalle Düsseldorf and IMAI – Inter Media Art Institute.

**Curated by**

Stefan Schneider (musician), Linnea Semmerling (director, IMAI – Inter Media Art Institute), Gregor Jansen and Alicia Holthausen (both Kunsthalle Düsseldorf)

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IMAI – Inter Media Art Institute, the artists, the authors

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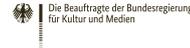
Landeshauptstadt  
Düsseldorf

Permanent partner of  
Kunsthalle Düsseldorf



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**Opening hours**

Tuesday – Sunday, public holidays, 11 am – 6 pm

On the last Thursday of every month, visitors can enjoy free admission to Kunsthalle Düsseldorf and Kunstverein für die Rheinlande und Westfalen from 6 to 8 pm courtesy of the Stadtwerke Düsseldorf.

**Admission prices**

Adults: EUR 6  
Reduced price: EUR 3  
Groups of 10 or more: EUR 3 per person  
Disabled persons: free  
Children/young people up to 18 years old: free

**Directions**

Public transportation  
Stop: Heinrich-Heine-Allee  
U70, U71, U72, U73, U74, U75, U76, U77, U78, U79, U80, U83

