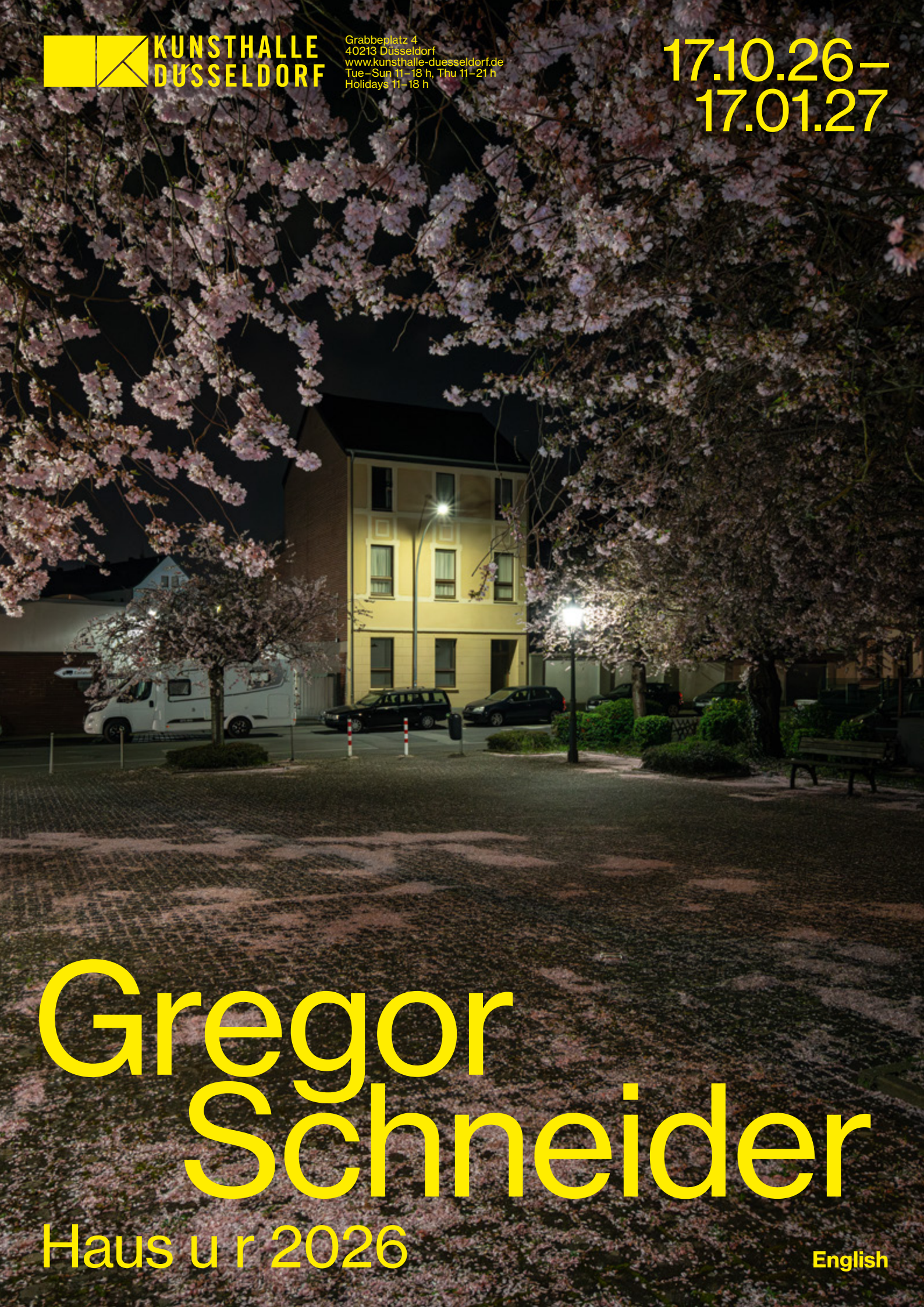


KUNSTHALLE DÜSSELDORF

Grabbeplatz 4
40213 Düsseldorf
www.kunsthalle-duesseldorf.de
Tue–Sun 11–18 h, Thu 11–21 h
Holidays 11–18 h

17.10.26–
17.01.27

Gregor Schneider

Haus u r 2026

English

Gregor Schneider
Haus u r 2026
17.10.2026–17.1.2027

With *Haus u r 2026*, the Kunsthalle Düsseldorf is presenting a wide-ranging exhibition by the internationally renowned artist Gregor Schneider. At its center is his body of work *Haus u r*, which he has been continuously developing since the 1980s and which ranks among the most influential spatial works in contemporary art.

Haus u r has been internationally recognized since at least 2001, when Schneider was awarded the Golden Lion for *Totes Haus u r* at the German Pavilion of the Venice Biennale. Since then, rooms from this ongoing work have been exhibited in numerous exhibitions and major museums worldwide.

Haus u r, located on Unterheydener Straße in Mönchengladbach-Rheydt, has formed the core of Gregor Schneider's artistic practice since the 1980s. It is not merely a physical site, but simultaneously material and process. Alongside his room archive – his 'encyclopedia of rooms' – Schneider has continuously expanded, transformed, and duplicated the building. Born in Rheydt, the artist and his work are deeply rooted in the region. Time and again, he incorporates its social, architectural, and landscape structures into his work – from his own four walls and the birthplace of Goebbels in his neighbourhood to the Garzweiler lignite mine, which he utilized as a source of material early on.

The central medium of Schneider's artistic practice is the construction of rooms within existing spaces. These are not in the form of dioramas, but rather fully constructed rooms consisting of walls, a floor, and a ceiling. These rooms are so closely modeled on reality that they are frequently barely recognizable as constructions added by the artist. Schneider works with the duplication of rooms, people, and objects, as well as with reconstructions of buildings to which he has 'no direct access,' as he emphasizes. In addition to his constructed rooms, he seeks further ways of approaching his built reality through film, photography, and – more recently – through live streams and digital scans.

Marking the 40th anniversary of the work complex *Haus u r 1985 – today*, the exhibition *Haus u r 2026* once again brings this central work to the fore. At Kunsthalle Düsseldorf, constructed rooms, sculptures, photographs, films, and live-stream projections from *Haus u r* will be brought together.

The exhibition follows a spatial journey through seventeen build rooms – from bathrooms and living rooms to cellars and storage rooms – and offers visitors the opportunity to lose themselves within this multi-layered and ever-evolving body of work.

Starting from a point of apparent normality and familiarity, Schneider creates situations that are simultaneously familiar and unsettling. The spatial shifts and duplications make *Haus u r* appear as a system that is situated in both Mönchengladbach and Düsseldorf at the same time, characterized by continuous transformation. Visitors are placed into a state of perceptual uncertainty that touches upon central aspects of reality, memory, and construction.

To mark the 40th anniversary of *Haus u r*, a comprehensive spatial experience will take shape at Kunsthalle Düsseldorf, in which architecture, sculpture, photography, and video merge into a dense, cohesive whole.

Haus u r 1985 – today

The starting point for all of Gregor Schneider's artistic work is the so-called *Haus u r* at Unterheydener Straße 12 in Mönchengladbach-Rheydt. This family-owned, detached, two-storey apartment building, situated next to the metal-working business that has been run by the Schneider family for generations, has been continuously extended and converted by the artist since 1985.

He alters the existing sequence of rooms by erecting walls and adding entirely new rooms. As a result, many of the original rooms are no longer visible or accessible; doors lead to nowhere or end in front of a wall. Through the use of lamps, daylight hours are simulated; windows do not open outwards, but only onto another window or a wall; insulation materials provide soundproofing, whilst fans create draughts. Some rooms can be rotated by means of built-in motors, so that one can no longer leave them through the same door through which one originally entered them. The house, with its interlocking rooms, is in fact virtually no longer open to the outside. Every path, every door, every window, leads only deeper and deeper into the house.

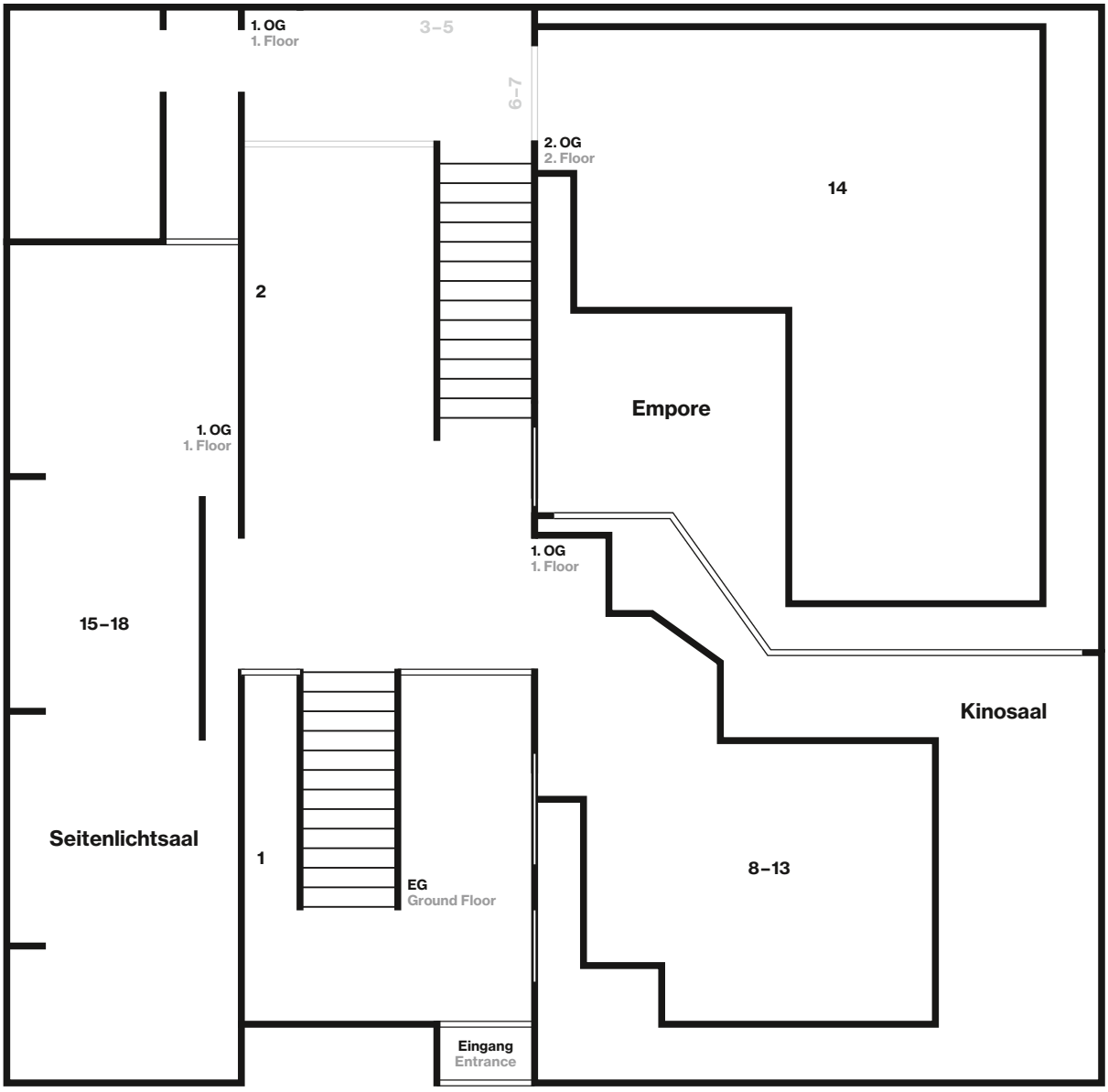
The rooms in *Haus u r* are characterised by a complete, downright conventional normality, which often makes it difficult to recognise that they are rooms built within rooms. These rooms, which at first glance appear entirely ordinary and are frequently built and furnished in a very typical West German aesthetic, seem familiar at the same time, yet it is precisely this familiarity that can at times make them seem unsettling, suffocating or even eerie.

For around ten years, Schneider worked on the house on his own, without showing the rooms in an exhibition context, whilst nevertheless continually welcoming visitors to the site. In 1996, a room from the house was dismantled for the first time and exhibited at Kunsthalle Bern. When Schneider was invited in 2001 to present his work in the German Pavilion at the Venice Biennale, he decided to transport the entire house, comprising a total of 24 rooms, to Venice. The installation in Venice was titled *Totes Haus u r Venedig 2001*.

The term *u r* in Schneider's body of work derives from the house's address on Unterheydener Straße in Rheydt but can also refer to 'umbauter Raum' (enclosed space), 'unmittelbarer Raum' (immediate space) or 'unsichtbarer Raum' (invisible space). An association with the German prefix ur-, meaning something very old, existing from the very beginning or original, is also possible.

Although Schneider began to gradually detach himself from the original house in Mönchengladbach-Rheydt and the on-site installations – starting with the first extension of *Haus u r* in 1996 and the complete relocation of the house to Venice in 2001 – it is still regarded today as his most important work and the starting point for all his subsequent series of works. *Haus u r* in Mönchengladbach-Rheydt still exists today and is continually being extended and remodelled by Schneider. He also possesses an extensive collection of all the rooms he has built, extended or duplicated over the years. From this 'encyclopedia of rooms', he repeatedly combines new spatial configurations depending on the context.

To mark the 40th anniversary of *Haus u r 1985 – today*, Kunsthalle Düsseldorf is presenting an extensive overview of the work complex *Haus u r*. For the first time, the built space, the photographed space, the filmed space and the live-streamed space are being shown side by side. Gregor Schneider's work has never before been made publicly accessible in such a complex manner. The exhibition showcases his multifaceted exploration and research into humanity and space.


1. OG
1. Floor
3–5
6–7
2. OG
2. Floor
14
2
Empore
1. OG
1. Floor
1. OG
1. Floor
15–18
Kinosaal
Seitenlichtsaal
1
8–13
EG
Ground Floor
Eingang
Entrance

FOYERS

In the foyers on the ground and first floor of Kunsthalle Düsseldorf, Gregor Schneider is exhibiting various photographs and films from *Haus u r*. In contrast to his installations, his photographic and film works are not as well known, although they too have always been developed in parallel with the installations since the 1980s. They translate his sculptural approach into photography and film and reveal his conceptual reflections about the rooms.

1
u r 10 KAFFEEZIMMER
RAL 1003 2015 / RAL 1012 2025 / RAL 1016 2015 / RAL 1017 2015 / RAL 1028 2015 / RAL 1032 2015 / RAL 1034 2015 / RAL 2001 2015 / RAL 2002 2015 / RAL 2011 2015 / RAL 2012 2015 / RAL 3003 2015 / RAL 3005 2015 / RAL 3011 2015 / RAL 3012 2015 / RAL 3013 2015 / RAL 3017 2015 / RAL 3020 2015 / RAL 4008 2015 / RAL 5000 2015 / RAL 5015 2015 / RAL 5018 2015 / RAL 8001 2015 / RAL 8004 2015 / RAL 6016 2015 / RAL 8023 2015 / RAL 5002 2015
Rheydt, 1993/2015
Digital print on Fujicolor Crystal Archive Supreme Paper

The series *u r 10 KAFFEEZIMMER* (coffee room) features one of the central rooms of *Haus u r* in Mönchengladbach-Rheydt, which dates back to 1993, the early phase of the house's construction. It was in this room that Schneider welcomed his guests, drank coffee with them and ate a slice of cake, whilst the room unknowingly rotated 360°. However, in the photographs of the Kaffeezimmer, there are no guests sitting on the chairs, nor is there any cake on the plates or coffee in the cups. Only a table set with porcelain tableware and two chairs, a window with curtains, and a partially visible door frame are depicted.

The photo series comprises a total of 27 photographs, each showing the same view of the Kaffeezimmer. The interior shots depict deserted rooms, photographed from a central perspective, which do not actually reveal that these are rooms that have been built into other rooms. As Schneider himself says: 'They blend into the ordinary.'

The 27 Kaffeezimmer differ from one another in their respective colour schemes, which range from pale yellow to deep red, bright blue and dark green. The RAL code specified in the title denotes the exact shade. For Schneider, the coloured Kaffeezimmer represent a supposedly idyllic, carefree and harmless world, whose first impression masks the actual, abysmal reality.

2
Haus u r
Rheydt, 2000
Gelatin silver print on Agfa Multicontrast Premium Photographic Paper, glossy

The photo series *Haus u r* comprises a total of 77 black-and-white photographs taken at *Haus u r* in 2000. The photographs take the viewer through the entire house at Unterheydener Straße 12 in Mönchengladbach-Rheydt; however, rather than showing the rooms themselves – as, for example, the series *u r 10 KAFFEEZIMMER* does – they primarily depict in-between spaces, corners, backgrounds, remnants and details. On display are, for instance, the back walls of built-in rooms or cluttered-up transitional spaces; piles of rubbish, heaps of props and building materials, empty bottles, loose cables or old paint buckets. The photographs offer viewers a glimpse into the back rooms and side spaces of the Gesamtkunstwerk *Haus u r*, revealing construction details or building elements in various stages of completion. For Schneider, these are snapshots from *Haus u r* that are captured 'when he opens the wrong door at the wrong time and ends up in the in-between spaces'.

3–5
RAUM OHNE TITEL
TREPPENHAUS
TREPPENHAUS
Rheydt, 2025
Fine Art Print on EYEfine® Fine Art Paper

The three photographs, *RAUM OHNE TITEL* (room without title), *TREPPENHAUS (staircase)* and *TREPPENHAUS* (staircase), offer recent insights into *Haus u r* from 2025. The photograph *RAUM OHNE TITEL* shows *Schlafzimmer u r 20* (bedroom u r 20) from 1996. It is situated at the same spot where *u r 1 u 14 (Blei im Boden)* (u r 1 u 14 (lead in the floor)) originally stood, one of the oldest rooms in the house, dating back to 1988.

6–7
Haus u r
Rheydt, 1996
Video, 31′45″

Haus u r
Rheydt, 2025
Video, 25′17″

Two videos in the foyer on the first floor show footage from *Haus u r* from 1996 and 2025. In the 1996 video *Haus u r*, Gregor Schneider himself moves through the empty *Haus u r* with a camera. In the style of an amateur video, with shaky camerawork and analogue video quality, the artist films the rooms of the house, walks up and down stairs, enters rooms, climbs ladders and squeezes through narrow spaces. The smartphone recording from 2025 revisits this process almost 30 years later.

KINOSAAL

A constructed spatial parcours comprising seven rooms is on display in the Kunsthalle Düsseldorf's Kinosaal.

8–13
FLUR
Rheydt, 2017
Plywood panels on a timber substructure, three doors, one lamp, one radiator

SCHLAFZIMMER
Rheydt, 2017
Plywood panels on a timber substructure, two doors, one window, one lamp, one radiator

The rooms *FLUR* (hallway) and *SCHLAFZIMMER* (bedroom) were created as part of the work *N. Schmidt Pferdegasse 19 48143 Münster Deutschland*, which was realised in 2017 for Skulptur Projekte Münster. It was the flat of the protagonist N. Schmidt, who has appeared repeatedly in Gregor Schneider's work since 2001: An art collector who, in Schneider's world, became a flatmate in the house. N. Schmidt's flat originally comprised four rooms: a hallway, a living room, a bedroom and a bathroom, arranged in duplicate and connected by two antechambers. The hallway and bedroom from N. Schmidt's flat are on display here in the exhibition.

At first glance, these rooms appear rather conventional and somewhat outdated, though quite ordinary; on closer inspection, however, they lack key elements that would make them suitable for the purpose implied by their designation. For example, there is no bed in the bedroom, so it remains unclear where N. Schmidt sleeps in his flat. Nor are there any personal belongings one might expect to find; no furniture, clothing, documents or other indications of the occupant.

In addition to N. Schmidt, there was at times another flatmate living in *Haus u r*: Hannelore Reuen, who is not to be confused with the Hannelore Reuen who actually lives on Unterheydener Straße in Mönchengladbach-Rheydt, to whom Schneider is related. Schneider explains that he himself no longer needs to live in the house if his flatmates are living there. And if he holds exhibitions under a different name, he will no longer be judged by what he has done before but will be able to start afresh. Currently, Schneider's subtenants, N. Schmidt and Hannelore Reuen, are not living in *Haus u r* in Mönchengladbach-Rheydt.

STREAMING ROOM A
Porto 2005 – Rheydt, Heilbronn 2023
Fibreboard on wooden construction, two doors, one lamp, one table, two chairs, two computers, three monitors, one TV, one camera, various lightning, black carpet

STREAMING ROOM B
Porto 2005 – Rheydt, Heilbronn 2023
Fibreboard on wooden construction, two doors, one lamp, one table, two chairs, two computers, three monitors, one TV, one camera, various lightning, black carpet

With the STREAMING ROOM, Gregor Schneider expanded his ensemble of ordinary rooms to include a type of space that has become commonplace today: a room from which content is streamed live. A technology that has grown increasingly popular since the early 2000s and is now an integral part of many people's lives, be it in the form of live sports streams, live video game streams, webcam streams, vlogs or live social media content. The STREAMING ROOM features the typical aesthetic characteristics and furnishings of this type of space, such as various monitors, a ring light, LED light strips and a space projector. Through these spaces, Schneider also questions what privacy and public life mean today, when content is streamed live from domestic spaces to the whole world.

In the STREAMING ROOM, the visitors themselves are being filmed and streamed live onto a monitor. In this way, they are also confronted with themselves.

KÜHLZELLE
Düsseldorf 2007
Metal plates with insulating foam, one lamp, two doors, one cooling unit, stainless steel floor

The room *KÜHLZELLE* (cooling cell) was created in 2007 as part of Gregor Schneider's last major solo exhibition in Düsseldorf, *WEISSE FOLTER*, at K21 – Kunstsammlung NRW. For the exhibition, Schneider constructed an abstract replica of a secret wing of the US high-security prison at Guantánamo Bay in Cuba. Schneider had found photographs online of cells in the so-called Camp V, intended for prisoners from whom intelligence information was sought to be extracted, and devised the exhibition based on these.

According to reports, torture and abuse of prisoners in violation of human rights took place at Guantánamo Bay. Methods of the so-called 'Weiße Folter' (white torture), such as solitary confinement, but also extreme stimuli like constantly blazing lights, extreme noise, heat, cold, sensory or daylight deprivation, usually leave no obvious marks on torture victims and are therefore particularly vicious and difficult to prove.

KÜHLZELLE is the only room in the exhibition that does not originate directly from *Haus u r*.

UNTER IM KERN
Rheydt, 1996
Hardboard panels on wooden construction, mattress, bicycle, cardboard boxes, plaster ball, bucket, garbage bag etc.

The room *UNTER IM KERN* (Underneath the core) was first constructed in 1996 at *Haus u r* in Mönchengladbach-Rheydt but was also exhibited as part of Gregor Schneider's German Pavilion, *Totes Haus u r Venedig 2001*, at the Venice Biennale. It is a sort of storeroom, cellar or attic, a place where things are stored and kept that have no direct use in everyday life, but which have not yet been disposed of either. It can be interpreted as a leftover space or the remnant of a crime scene, as a space for that which is not presentable or suitable for display. Such places exist in everyone's lives – both in their flats and houses, but also within themselves; places where thoughts or emotions are stowed away, not intended for the outside world. In Venice 25 years ago, this space could only be viewed through a hatch; now as part of this exhibition, it is fully accessible for the first time.

EMPORE

A constructed spatial parcours comprising several rooms from the work *Bad* is on display on the Kunsthalle Düsseldorf's Empore.

14
Bad
Köln, 2014
Fibreboards on wooden construction, two doors, one shower cabin, one mirror, one lamp

The work *Bad* was originally created in 2014 for the Schauspiel Köln, based on a bathroom in *Haus u r*. It was exhibited a second time in 2018 at Kunstmuseum Wolfsburg and is now being exhibited for the third time at Kunsthalle Düsseldorf, alongside a presentation at the National Museum of Art in Bucharest.

At first glance, *Bad* appears to be a normal, unremarkable bathroom; however, it is duplicated several times throughout the sequence of rooms. On closer inspection, one also notices missing details. Although the bathroom has a shower cubicle, it has neither a washbasin nor a toilet. The plumbing for both is installed, as is a mirror on the wall where the washbasin would be located. There are also no typical bathroom furnishings; no towels, toiletries or other personal items. Due to the repeated appearance of the same room, the details become more apparent on the one hand, whilst on the other, the individual bathrooms blur together in the viewer's perception and merge into an overall experience lacking individual character. If visitors were to miss the exit from the circular arrangement of bathrooms, they would find themselves moving endlessly through the bathroom loop.

SEITENLICHTSAAL

In the Seitenlichtsaal of Kunsthalle Düsseldorf, for the first time, nine live broadcasts from nine rooms directly from *Haus u r* in Mönchengladbach-Rheydt will be streamed across four projections.

15–18
Haus u r
Streaming Room & Badezimmer
Kaffeezimmer & Liebeslaube
Geschlossener Raum & Total isolierter Bleiraum
Im Kern, Keller & Puff
Rheydt, 2026
Live broadcast

The live broadcasts give visitors an immediate insight into the original *Haus u r*, which until now has been accessible to only a few visitors. However, the streams do not allow for any interaction and resemble films: hermetic and closed off, with an undefined sense of time. For viewers, they offer another glimpse into Schneider's closed-off, obscure and inexpressible world, which is now seeking its place within the digitally streamed images.

Please note

- In the Kinosaal and Empore, a spatial parcours has been built up, consisting of a sequence of rooms. Visitors may only enter the spatial parcours one at a time; children and people requiring assistance may enter the spatial parcours with an accompanying person.
- The rooms follow a predetermined sequence, which must be adhered to. Whilst making your way through the spatial parcours, you must open doors yourself in order to proceed. The light conditions vary.
- The emergency exit doors may only be opened in an emergency.
- The rooms on display are original rooms dating from four decades and may not meet today's requirements for accessibility and inclusion.
- Visitors are being filmed whilst passing through the spatial parcours and streamed live on site within the spatial parcours. The recordings will not be archived.

Accompanying Programme and Art Education

Gregor Schneider
Haus u r 2026

Opening
Friday, October 16, 2026, 6–10 pm
Free entry

Short Public Guided Tours
Every Sunday, 1.30–2.30 pm
Included in the ticket price

meet+ talk
Discussions on Gregor Schneider's *Haus u r 2026*
Every Saturday, 1.30–5.30 pm
Included in the ticket price

Long Thursday
Every last Thursday of the month, 6–9 pm
Free entry

Thursday, October 29, 2026, 6–9 pm
Guided Tour in English, 7–8 pm

Thursday, November 26, 2026, 6–9 pm
Curator-led Tour with interpretation into German Sign Language, 6.30–7.30 pm

Family Day
Every second Sunday of the month, 11 am–6 pm
Free entry

Sunday, November 8, 2026, 11 am–6 pm
Family workshop *Einsatz in vier Wänden* (ages 6–12), 1–4 pm
Registration at bildung@kunsthalle-duesseldorf.de

Sunday, December 13, 2026, 11 am–6 pm
Family tour with hands-on activity *Zuhause im Glück auf Papier* (ages 4 and over), 1–2.30 pm

Sunday, January 10, 2027, 11 am–6 pm
Family tour with hands-on activity *Rohbau mit Blitzbeto*n (ages 4 and over), 1–2.30 pm

Unless otherwise stated, the programme will be held in German.

KUNSTHALLE DÜSSELDORF

Published by
Kunsthalle Düsseldorf gGmbH
Grabbeplatz 4
40213 Düsseldorf
+49 (0) 211-54 23 77 10

This brochure is published on the occasion of the exhibition
Gregor Schneider. Haus u r 2026
17. Oktober 2026 – 17. Januar 2027

Texts & Editing
Alicia Holthausen

Design
runningwater.eu

© 2026 Kunsthalle Düsseldorf gGmbH, the artist

Kunsthalle Düsseldorf is supported by
Landeshauptstadt Düsseldorf

Permanent Partner of Kunsthalle Düsseldorf
STADTWERKE DÜSSELDORF

KUNSTHALLE DÜSSELDORF

Gregor Schneider, *Haus u r*, 2026 © VG Bild-Kunst, Bonn 2026