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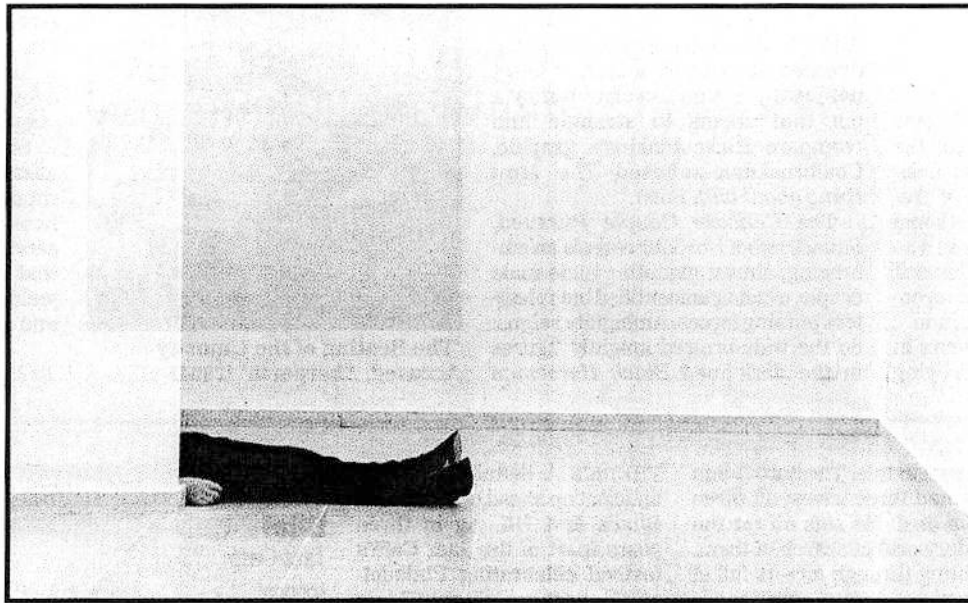
Behind closed doors

INSTALLATION Gregor Schneider's mysterious terrace-based project is set to intrigue

THE GERMAN artist Gregor Schneider has been working on a project since 1985. *Dead House ur* is a painstaking transformation and reconstruction of his parents' former home in Rheydt, Germany. He has exhibited rooms of the house in museums across the world and was awarded the Golden Lion for Sculpture at the Venice Biennale in 2001. On 2 October he unveils his first major new project in 20 years, in London's East End.

Die Familie Schneider has been commissioned by Artangel, the team responsible for Michael Landy's *Break Down*, in which the artist systematically destroyed all his possessions in a shop window, and Rachel Whiteread's *House*, a concrete cast of a Victorian house. Schneider's is another unusual project, which will take up residence in two identical terraced houses in Whitechapel.

Artangel aims to take art "beyond the white walls of the gallery" and has formed a productive partnership with Schneider, described by James Lingwood, the co-director of Artangel, as a "very powerful artist whose work feeds off the



Who goes there? 'u r 54, N Schmidt, Kabinett für aktuelle Kunst, Bremerhaven'

urban environment'. "He does show in museums very well, but there's a particular potency about getting Gregor to do something in ordinary London houses," Lingwood adds.

The exact location of the installation is a secret, not only because it is still a work in progress but also, as Lingwood

explains, because the success of the work depends on a low-key approach. "It is about being in a space, an almost existential experience." To this end, visitors will be admitted by appointment only.

"Gregor is interested in a particular intensity of encounter. These are small,

domestic spaces and he would prefer people to be in there on their own."

Although the rules for visiting *Die Familie Schneider* have been worked out in some detail, the nature of the project remains shrouded in mystery. Schneider works on the principle of "freewheeling action"

and his project is in a constant state of flux. Lingwood worked with Schneider to find a location to house his installation which would fuel his imagination and aid the work's evolution.

Dead House ur comprises a confusing series of rooms within rooms and walls within walls. Visitors to the Whitechapel houses will be confronted by similarly uncanny representations of domestic normality and the hidden depths behind innocuous exteriors. "He looked around the city and was intrigued by the rows of terraced houses. London is a city in which there is a tremendous barrier between the public and the private and there is a sense that a lot goes on behind closed doors," says Lingwood.

There are parallels with Whiteread's *House* and Landy's *Semi-detached*, a lifesize replica of his father's house at Tate Britain. Both projects proved popular and provoked much debate. *Die Familie Schneider* is sure to do the same.

ALICE JONES
'Die Familie Schneider'
opens 2 October. Visits by
appointment only (07981
578754; www.artangel.org.uk)