



Media Information

25 YEARS WRAPPED REICHSTAG

Christo and Jeanne-Claude rank among the most popular artist couples of our time. They were unrivaled in breaking the art world's tight boundaries and arousing the enthusiasm of a broad public, across all social strata, for their spectacular shroudings of buildings and landscapes. The PalaisPopulaire presents the Jochheim Collection and traces the history of Christo and Jeanne-Claude's breath-taking large-scale projects; complemented by their rarely shown early works. Of course, the Wrapped Reichstag takes center stage, which enabled all of Berlin to shine in a unique way 25 years ago.

Bielefeld/Berlin, February 25, 2020 – Christo and Jeanne-Claude succeeded in breaking through the narrow boundaries of the art business and attracting a broad public, across all social classes, to their spectacular large-scale projects. Particularly impressive and unforgettable for many Berliners and visitors to this day is the wrapping of the Reichstag twenty-five years ago.

Deutsche Bank is showing the exhibition and publishing the catalogue Christo and Jeanne-Claude | Projects 1963–2020 not only to mark this anniversary, but also because of its long association with the artist couple.

On display are works created between 1963 and 2019, including early objects, many large-format drawing tableaux, and several editions and prints. These exhibits are accompanied by photographs by Wolfgang Volz, a close confidante of the artist couple, who documented many projects and whose photographs are an integral part of their artistic work.

After wrapping everyday objects in foil and with strings—from stacks of magazines to VW Beetles—Christo and Jeanne-Claude increasingly devoted themselves to artistic transformations and accentuations of entire landscapes or architectures, such as Rifle Gap in Colorado and Pont Neuf bridge in Paris. From 1962 to 2019, twenty-three projects were realized on various continents. Since the death of his wife in 2009, Christo has continued the projects he planned with her.

But as great as their temporary art is, their drawings are an essential part of their work. They are much more than just sketches of ideas, drafts, or construction instructions. They display an unmistakable signature in their stroke, hatchings, light, and color. In addition, the collaged plans, materials, fabrics, and photographs and their always-identical acrylic glass wrapping make them unmistakable, even unique, testifying to what a great artist Christo is. In the run-up to the often decades-long planning phases of projects, there were enthusiastic supporters as well as bitter opponents. The veiling of the Reichstag even required a debate in the Bundestag, the German federal parliament. As soon as a project is realized, however, the aesthetic experience of the sight of the fabrics shimmering in the light puts visitors in a good mood. With the wrapping, Christo and Jeanne-Claude's projects also aim to make people aware of social and historical processes.

In 1995, the transformation of the parliament building in reunited Berlin captured the spirit of the times. Over five million visitors came from all over the world. And, as always, the project had a peaceful, cheerful, almost euphoric effect on spectators. The art of Christo and Jeanne-Claude has no claim to permanence. Rather, it thrives on the charm of unrepeatable eventfulness. "The fourteen or sixteen days

in which the work is accessible to the public are not the period in which the work exists,” says Christo. “The realization of a project releases a great deal of energy—you feel the enormous dynamism when you’re confronted with something that has taken so many years to come into being.”



Christo and Jeanne-Claude | Projects 1963-2020

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