



**2021** "Piazza del Duomo." Milan, Italy



**2013** "Save the Beach." Barcelona, Spain



**1969** "Schackstrasse." Munich, Germany

## QUOTES

"Kurt Schwitters, Robert Rauschenberg and Arman took the trash as material, first HA Schult made it to a subject."

Kim Levin, ARTnews New York

"The influential American artmagazin ARTnews has now proclaimed HA Schult as the pioneer of an important branch in the contemporary art. Right: he has entered aesthetic new territory very early."

Klaus Honnef, art historian

"The travelling Trashies are the greatest art action of the world and breathtaking on every location. They fuse with the place. They interpret the history with their present."

Gerhard Charles Rump, WELT Berlin

"This Trash is Art."

The New York Times

## TRASH PEOPLE

Since 1996 years the German action artist HA Schult is travelling around the world with his Trash People. Xanten, Paris, Moscow, Beijing, Cairo, Brussels, Cologne, Rome, Barcelona, Washington D.C., Tel Aviv, Luxembourg City, Berlin and Matera were the scene for a million public. The pictures from the salt mine in Gorleben, from Matterhorn, from the Artic were running around the world.

The Trash People rank among the most famous Germans. The trash on a level with Johann Wolfgang von Goethe, Konrad Adenauer and Angela Merkel.

More than 700 sculptures are sold worldwide. They stay in executive suits, museums, living rooms, medical offices, ministries, public and private places. Each one is an ambassador. Ambassador and interpreter of the world which we have created: we in the consumer era.

**They are our images.**

**In 2020 the journey of the Trash People will go to the Museum on the Seam, Jerusalem.**

## HA Schult

Born in 1939 HA Schult grew up in the ruins of Berlin. From 1958 to 1961 he studied at the Academy of Art in Düsseldorf with Gerhard Richter, Sigmar Polke and Franz Erhard Walther. 1962 - 1992 living in Munich, Cologne, Essen, New York and Berlin, since 1992 in Cologne, and since 2019 also in Düsseldorf. 2009 Founder Director of OekoGlobe Institute, Duisburg-Essen University.

In the sixties he coins phrases such as "Macher" and "Biokinetic". Since then the social fauna of cities and landscapes are in the focus of his work, like Venice ("Venezia Vive", 1976), New York ("Crash", 1977, "Trash City", 1983, "Now", 1983), Berlin ("Die Stadt", 1982, "New York is Berlin", 1985), Cologne ("Fetisch Auto", 1989), Saint Petersburg ("Marble Time", "War and Peace", 1994), Germany ("Aktion 20.000 km", 1970). The Ruhrregion ("Ruhr-Tour", 1978), and the Rhineland ("Rheingeist", 1996).

In 1998 he created the "Peace Storage Building" in the harbour of Osnabrück, in 1999 his "Hotel Europe" at the Cologne-Bonn Airport. In 2001 he realized the poetic "Love Letters Building" in Berlin, 2010 and 2011 "Save The Beach Hotel", Rome and Madrid, 2013 "Beaches Are Rebelling", Barcelona, 2016/17 "Freiheit - Freedom", Hamburg/Düsseldorf, 2017 "Save The World Hotel", Cologne, "HALT in Berlin", "Hope", Cologne. 2018 "The Spirit of Düsseldorf", 2019 "Steinerne Zeit", Cologne, "Berliner Freiheit", Berlin, "GO Matera.GO!", Sassi di Matera, Italy, "2020 "HALT im Glashauss!", Düsseldorf, "Verlust bringt Gewinn!", Cologne, 2020/21 "Running Man", Germany.

Since 1996 "Trash People", Xanten, Paris, Moscow, Beijing, Cairo, Zermatt, Kilkenny, Gorleben, Brussels, Cologne, Graz, Rome, Barcelona, Washington D.C., Siracuse, Fabriano, Telgte, Arctic, Monschau, Tel Aviv, Luxembourg, Berlin, Matera, Düsseldorf and Jerusalem. In preparation are Milan and Iguazú.

2015/16 "Action Blue", Paris, Luxembourg, Karlsruhe, Melsungen, Düsseldorf, Berlin, Warsaw, Vilnius, Riga, Tallinn, Saint Petersburg, Moscow, Kazan, Chaykovsky, Karaganda, Almaty, Yueya Quan, Yan'an, Xi'an, Taiyuan, Shijiazhuang and Beijing.

HA Schult was one of the first artists to deal with the ecological imbalance in his work. His works were on show on all continents. They are in many public collections like Solomon R. Guggenheim Museum, NYC, MoMA, Museum of Modern Art, NYC, Roy Lichtenstein Foundation, NYC, National Gallery of Art, Washington, D.C., Tate Gallery, London, Centre Pompidou, Paris, State Russian Museum, Saint Petersburg, CAFA Art Museum, Beijing, DAHUA 1935 - Art Museum, Xi'an, Zendai Museum, Shanghai, Neue Galerie im Joanneum, Graz, ZKM, Center for Art and Media, Karlsruhe, Museum Ludwig, Cologne, DHM, German Historical Museum, Berlin, Haus der Geschichte. Museum of Contemporary History of Germany, Bonn, Museum House of European History, Brussels, The Getty Research Institute, Los Angeles. He participated 1972 and 1977 at *documenta*.

[www.haschult.de](http://www.haschult.de)

[www.facebook.com/HA.Schult.Art](https://www.facebook.com/HA.Schult.Art)

## Trash People by Peter Weibel

The troops of trash people, marched up first in 1996 in the Amphitheatre of the old Roman city Xanten, are ready for invasion of the whole planet. Clone warriors, each sculpture is a unique specimen made from trash, an army of outlaws, a tremendous special effect as pity with the human being, a Spartacus spectacle. They are not a film set of Romero or Tarantino but a tableau of HA Schult, the chronicler of the future.

The art of the 20th century has changed radically not only the classical art movements like *Painting* and *Sculpture*, but created also new art movements like *Action* and *Installation*. In the *Abstraction*, after 1900, artists started turning the portrayal and representation of art into commitment for the reality of real materials and events.

*Painted light* showed by colors was replaced by real light; depicted move by real moving; represented bodies by real bodies; sham volume and space painted perspective by real volume and space. Finally real persons moved in real rooms and real things happened not in a theatre presentation but in reality. With it the art left the museum, space and representation and went to the street, the public space of reality.

One of the most important artists for this change of art is HA Schult with his artistic conception *Actions are experienced pictures*. Since 1969 when he *trashed the Munich Schackstrasse* HA Schult succeeded in stimulating the public consciousness by live tableaux. On public places he staged topics which the public wanted to repress. His works always create a relation to the exhibition place. He confronts the *Feudalisme* whose power triumphs in gigantic monuments with the *Pauperisme* of the exploited people who have built the monuments.

He paid tribute not to the names of the heroes and rulers but the anonymous soldiers and slaves. HA Schult shows the unnamed crowd, the real heroes who constructed the famous cultural monuments, admired by tourists not united with the misery of the construction worker. HA Schult snatches jewelry and ornamentation from the face of construction history's jewels and decorates them with trash. Places become un-places, living persons become dead persons, dead persons become zombies. The glamour of history becomes dread, the welfare becomes horror.

A double casting takes place in the name of clarification. A re-entry of invasion, a repeat and a return of reality. Spaces, places, buildings which are already occupied by the consciousness of the public will be occupied by Schult.

HA Schult's artistic interventions and invasions at these places are confused with brilliant gestures. In fact it is a new interpretation of the sublimation, a profanation of the sublimation. This was a human reaction to the monumental horror and the heroic spectacle of nature. Schult's show is a reaction of the dread and the magnificent civilization of actors, monuments and history of mankind. This re-entry into history happens in reverse omen. Lumann's re-entry meets Freud's return of repression and the unconscious mind.

The living deads, the zombies, the outcasts, the ghosts, the condemned people come back into the light of Schult's tableaux. Those who helped the others to glory and the glamour of history, those who took away the rubbish and constructed the palaces and pyramids and wiped off the muck. These people were treated like building material, like trash, like human material. These victims who are considered by the culprits as trash and rubbish of history, get a monument for the first time. They are standing exactly in front of the historical places of power and glory which they had constructed but which were outlawed. People from trash show that we live in an epoch from trash, we produce trash and we become trash. And we, the majority, the crowd, were always treated like trash.

Mankind was made to trash by the history of cruelty and infamy. HA Schult shows the spectacle of horror in a mirror which shocked. People cause each other and every other living being enormous millionfold injuries, visible in a hurtful picture, coming back from the zone of repression, from the desert of reality and show us the reality as a desert – populated by zombies.

**Trash!** Do we want such a world? A world of devastation and injury?  
A world as planet of trash overcrowded with trash people? Is this our vision?