



National Treasures from Germany - From Luther to the Bauhaus
30 September 2005 to 8 January 2006

An exhibition initiated by the Konferenz Nationaler Kultureinrichtungen (KNK, Conference of National Cultural Organisations) in cooperation with the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn. Funded by the Kulturstiftung des Bundes

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Exhibition Dates

Duration	30.09.2005 – 08.01.2006
Director	Wenzel Jacob
Managing Director	Wilfried Gatzweiler
Exhibition Committee	Wenzel Jacob (Director of the KAH) Norman Rosenthal (Curator) Martin Roth (Speaker of the KNK) Hellmut Seemann (Speaker of the KNK)
Curators	Norman Rosenthal, Robert Suckale Gude Suckale-Redlefsen
Scientific Research	Roland Enke, Daniela Kratzsch Sabine Vogel
Project Managers	Susanne Kleine (KAH) Bettina Probst (KNK)
Development and Realization	with x:hibit, Berlin
Exhibition Design	Ivor Heal Design with Karl Abeyasekera
Press Officer	Maja Majer-Wallat
Catalogue / Press Copy	€25 / €15
Opening hours	Monday closed Tuesday / Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m.
Admission Standard/Reduced rate/Family ticket	€7,50 / €4 / €11
Public transport	Underground lines 16, 63, 66 to Heussallee, Bus route 852 to Ollenhauerstraße, Routes 610 and 630 to Heussallee
Press information	www.bundeskunsthalle.de Press file (German/English)
Guided group tours	Information and registration: Telephone +49 (0)228-9171-247 Fax +49 (0)228-9171-244 E-mail: paedagogik@kah-bonn.de
General information	Telephone +49 (0)228-9171-200 www.bundeskunsthalle.de (German/English)



Information on the Exhibition

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“I would much love to see the treasures there, gathered over time”. The treasures that so intrigued the great Johann Wolfgang von Goethe two hundred years ago were the extraordinarily rich collections and matchless landscaped parks built by the ruling houses, the aristocracy and the bourgeoisie at the very heart of Europe, in Germany’s east.

Fifteen years after the German reunification, twenty-five leading cultural institutions from the former East Germany and Berlin have come together to present their most precious treasures in a unique display. Five hundred key objects are showcased in an exhibition that covers 2000 square metres of the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland.

This exploration of the history of collecting illustrates the origins and evolution of the many kinds of museums and private collections, examining them in their larger European setting over five centuries as well as highlighting the particular character of the museums of eastern Germany. The history of collecting was decisively influenced by developments emanating from eastern Germany, and it is there that major sites of the German shared cultural heritage can be found. In recognition of the pivotal nature of Martin Luther’s Reformation, which spread from Wittenberg in Saxony at the beginning of the 16th century, the exhibition begins its survey with the Reformation.

The display of paintings, sculptures, drawings, literary and musical compositions, valuables and curios as well as specimens of natural history illustrates the emergence of the German national heritage that is rooted in the framework of a wider European context. Visitors will come face to face with the princely collectors of the past and share their passions, captivated by the outstanding quality of the objects.

The exhibition spans more than 500 years of collecting history, ending with pieces of the Bauhaus era. A brief computer animated portrait of the twenty-five participating institutions at the beginning of the 21st century brings the impressive survey to a close.

The 23 Institutions of the KNK (Conference of National Cultural Organisations)

Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg Staatliche Kunstsammlungen Dresden
Stiftung Weimarer Klassik und Kunstsammlungen
Staatliches Museum Schwerin
Kulturstiftung DessauWörlitz
Franckesche Stiftungen zu Halle
Deutsches Meeresmuseum Stralsund
Stiftung Deutsches Hygiene-Museum Dresden
Stiftung Bauhaus Dessau
Stiftung Luthergedenkstätten in Sachsen Anhalt
Stiftung Fürst-Pückler-Museum Park und Schloss Branitz
Stiftung Fürst-Pückler-Park Bad Muskau
Museum für Kunsthandwerk Leipzig - Grassimuseum
Staatliche Ethnographische Sammlungen Sachsen



Musikinstrumenten-Museum der Universität Leipzig - Grassimuseum
Staatliche Naturhistorische Sammlungen Dresden
Wartburg-Stiftung
Museum der bildenden Künste Leipzig
Stiftung Moritzburg Halle
Kunstsammlungen Chemnitz
Lindenau-Museum Altenburg
Stiftung Bach-Archiv Leipzig
Händel-Haus Halle

With the participation of

Stiftung Schloss Friedenstein Gotha
Staatliche Museen zu Berlin, Stiftung Preußischer Kulturbesitz

Sections of the Exhibition:

Martin Luther and the Reformation

German history, and with it the history of collecting, was profoundly influenced by Luther's Reformation at the dawn of the 16th century. The emergence of Protestantism created new genres and a new audience for art by allowing art to transcend the confines of religion and the Church.

The Renaissance and Baroque *Kunstkammer*

Originally intended as a microcosm of universal knowledge, the fascinating *kunstkammm* collections at Dresden, Gotha, Leipzig and Halle permit a unique glimpse into the interests and preferences of their owners. They collected not only works of art and scientific instruments, but also strange and wondrous objects found in nature. These early collections and their purpose-built galleries were a glittering manifestation of prestige, wealth and intellectual diversity.

Baroque Splendour and Baroque Music

The Elector of Saxony, Friedrich August I (August the Strong), significantly expanded and reorganised the Dresden collections. In Schwerin and Potsdam as well, collections of fine art and porcelain emphasised the majesty and splendour of the monarch. Music by Bach and Händel transports the visitor to the court of the "Saxon Sun King".

Towards Enlightenment

The Weimar court under Duchess Anna Amalia fostered literature and music. The Duchess's son Karl August and his Minister of State Johann Wolfgang von Goethe opened the fine art collection for the education of young artists. The court encouraged travel to Italy in order to promote a deeper understanding of antiquity, which period was widely seen as the very foundation of the Age of Enlightenment.

Parks and Gardens

While Baroque garden design subjected nature to man, the landscape gardens in the English style of the late 18th century embody the ideal of unfettered nature. In 1770, Prince Franz of Anhalt-Dessau created the first landscape park on the European continent in Wörlitz. Prince Pückler-Muskau spent his entire inheritance and his wife's dowry creating his parks at Branitz and Muskau, while the Hohenzollern of Brandenburg-Prussia had parts of their parks redesigned in the modern style.

Romanticism

Romantic painting gave visual shape to the idea of nationhood as defined by a shared cultural heritage, long before a unified Germany became a political reality. Napoleon's defeat led to a surge of



monuments and memorials dedicated to German writers, thinkers and composers. The Wartburg became the central shrine of the German national movement.

Specialist Museums

In the 19th century, an increased interest in non-European cultures and the natural sciences led to the establishment of new and specialised collections and to the foundation of numerous new museums to house them. New museums were dedicated to mineralogy, zoology, anthropology and ethnography, and a museum of musical instruments was founded in Leipzig.

Museums and Modern Art

Towards the end of the 19th century, the rift deepened between art deemed worthy of museums and contemporary art. In Leipzig, Chemnitz and Halle, enlightened directors of new museums that were founded by the bourgeoisie rather than the aristocracy took it upon themselves to establish collections of modern art. The applied arts, too, rose to particular importance in the early 20th century. The Bauhaus, founded in 1919 in Weimar and relocated to Dessau in 1925, was the most important art school of the modern era.



Wall Texts

Introduction

The 'National Treasures of Germany. From Luther to the Bauhaus' exhibition showcases a wide diversity of cultural treasures which have been collected and admired over the course of the past 500 years, and which have been preserved despite all the vicissitudes of history. With this exhibition 25 museums, collections, archives and libraries in eastern Germany and Berlin offer an insight into the riches of a German cultural landscape which is waiting to be rediscovered.

The upheavals and the military conflicts which pervade the history of Germany have had far-reaching effects on art and culture. The combined effects of these epoch-making events, the histories of both ruling dynasties and collectors, and not least the evolution of the museum itself as an institution are all crystallised in the constantly changing character of these collections.

The journey from Luther to the Bauhaus is a narrative of reform. Reformation and Protestantism stand at the beginning of a succession of movements of spiritual and cultural renewal which still shape European culture today. Starting with the iconoclasm of the Reformation at the beginning of the 16th century, this exhibition presents the history of the important collections which reflect this constant process of renewal. Outstanding examples are the princely *Kunstammer* [cabinet of curiosities] of the 16th and 17th centuries, the splendour of the Baroque collections in Dresden and the Frederician rococo of Potsdam. Others are to be found in Schwerin, from the transitional period in art between Baroque and the Enlightenment, and in the evidence of the classical ideals of the *Musenhof* [Court of the Muses] of Goethe and Schiller in Weimar, where the volumes of the Anna Amalia Library also contributed greatly to the Enlightenment, as did the landscape gardens of Dessau-Wörlitz, Muskau and Branitz.

The Romantic movement wished to foster understanding of the idea of the nation as a cultural entity. Artists and writers who communicated nationalist and liberal thought through their paintings, sculpture and literary works found that this met with widespread approval. As a way for people to ensure the preservation of their own past, a veritable memorial cult developed and many places have commemorative sites dedicated to these poets, thinkers and composers. In the 19th century, in Leipzig, Halle and Chemnitz, specialist museums of natural history, ethnography and music, and many art collections belonging to private patrons and donors among the bourgeoisie were established.

Despite the passage of time and recurrent upheavals, this exhibition is able to draw upon historical references ranging from Luther to Goethe, from the Protestant ethos to Romanticism, from the natural wonders of the *Kunstammer* to the natural sciences collections of the 19th century, and from the tribal art of exotic peoples from the ethnographic museums to the works of the expressionists.

What resulted and what still remains has been preserved and exhibited across the centuries. The exhibition reaches its highpoint and its conclusion with the international orientation of Modernism in the 20th century. The subsequent expulsions and closure of the Bauhaus by the National Socialists in 1933, the iconoclasm of the 'Entartete Kunst' ['Degenerate Art'] campaign and the destruction of the Second World War makes the cultural heritage that remains even more precious. This is a legacy rich in both European tradition and influences from beyond Europe, and one that transcends the narrow borders of the region and the country where it came into being.

1 Martin Luther and the Reformation

The Reformation of Martin Luther represents a turning point in history which had far-reaching social and political consequences, not least for art and the emergence of museum culture. The Reformation and Protestant iconoclasm ushered in the secular age of art: henceforth no longer tied to the religious context, artistic artefacts increasingly became the object of aesthetic experience.

Protestant iconoclasm came as a reaction to Luther's attack on the trade in indulgences which he formulated in his 95 Theses, published in 1517. Redemption for humankind was not to be gained from praying to images, nor through pious donations and endowments of paintings, sculptures and altars for the church, but only through true faith. While the view had previously been that people, and in particular lay people, could be instructed effectively through images, the Reformers saw the Word of



God alone as the central focus for the practice of their faith. Many works of art fell victim to the iconoclasm which began in Wittenberg, where Luther was active. Luther himself eventually called a halt to this iconoclasm, preferring a reform of the language of imagery rather than its complete elimination. Thus, in the 1520s, his translations of the Bible, the first ever into German, were published with illustrations. In the painter Lucas Cranach the Elder Luther found a kindred spirit who put into practice the artistic reforms he favoured. The publication of numerous pamphlets, made possible by Gutenberg's still novel medium of printing, played a significant part in the success of the reform movement.

Secular rulers, such as Elector Frederick the Wise of Saxony, supported the Reformation. Moreover, Frederick was one of the first major collectors in Germany. He sought to establish ties with the leading artists of the time in order to possess as many original and unique works as possible. In addition, he commissioned works from many great masters, among them Albrecht Dürer of Nuremberg.

2 The Kunstkammer of the Renaissance and the Baroque

The Kunstkammer [cabinet of curiosities] was developed in Germany as the first dedicated space in which to house and display collections.

Works of art made by human hand (artefacta) were brought together with scientific implements and instruments, maps and elaborate tools (scientifica), as well as marvels and curiosities of nature (mirabilia naturae), with the intention of representing an image of the world. The Kunstkammer enabled its owner to undertake learned studies, provided an educational resource and encouraged practical and technical skills. However, it also served as a means of making an impression: the glory and splendour of a dynasty was manifested here just as much as in its architecture and ceremonial halls.

In contrast to today, there was no strict separation between art, nature, handicrafts and technology. At first glance the Kunstkammer conveyed an impression of confusing abundance. The different objects were housed in cupboards, drawers and on shelves, all crammed closely together. However, everything was organised systematically. Many of the cabinets and desks are in themselves works of art. Paintings were valued above all for their demonstration of technical skill. Striking natural phenomena such as corals or marbled stones, works of art created by Nature herself, and gemstones and pearls, which were used to make objects of great value, were seen as a form of divine 'revelation' and were accorded a special aura.

Not only princes but increasingly also scholars, artists and private individuals developed collections of this kind, in accordance with their own particular interests and predilections. There were examples of the Kunstkammer in Dresden, Gotha, Leipzig and Halle. However, these individual collections differed considerably from one another. The Kunstkammer in Dresden specialised in tools and scientific instruments, while the Rüstammer [Armoury] of the Saxon Electors was a rather special case in which weapons and armour assumed a purely decorative character on account of the precious materials and highly sophisticated skills with which they were made.

Exceptional examples are the Raritätenkabinett [Cabinet of Rarities] of the City of Leipzig and the baroque Kunst- und Naturalienkammer [Chamber of Art and Natural Curiosities] in Halle. It was there that, as late as around 1700, the Franckeschen Stiftungen built up their collection according to the old model. However, in keeping with the aims of the Pietists, it served exclusively educational purposes rather than the display of items chosen on purely aesthetic grounds or even for their luxurious appearance.

3 Baroque Splendour in Art and Music

The collections of the Baroque period served particularly to reflect the brilliance and prestige of electors and kings and were remarkable for their splendour and abundance. The art collections of this time displayed mainly Italian, Dutch and Flemish works of the High Renaissance and Baroque periods, which were hung close together on the walls of the galleries. Here, aspects of aesthetic quality, enjoyment and visual pleasure predominated.



In Dresden, Augustus the Strong was responsible for considerably widening the scope of the collections. The *Kunstkammer* [Chamber of Curiosities] was gradually dispersed, systematically reorganised and sub-divided according to strict criteria. The *Antikensammlung* [Antiquities Collection], the *Grünes Gewölbe* [Green Vault] and the *Porzellankammer* [Porcelain Chamber], which contains particularly fine examples of oriental and Meissen porcelain, were established. At Zwinger, the ‘Palais Royal des Sciences’, a complex of collections was set up which included scientific and natural history collections and the *Mathematisch-Physikalischer Salon* [Mathematical-Physical Salon]. His acquisitions laid the foundation for the important picture gallery. His son, Augustus III, designated the gallery an ‘*École Publique*’, and permitted restricted access, thus initiating its evolution as a public museum.

In Mecklenburg too, at Schwerin, the collecting activities of Duke Christian Ludwig II were to a great extent oriented towards the absolutist model of the collections at other courts. He acquired mainly Dutch and Flemish paintings with depictions of nature, genre paintings showing scenes from peasant life, and still life subjects. He also bought works by contemporary artists: numerous paintings by Jean-Baptiste Oudry were housed at Schwerin, forming the largest collection in the world at that time of the works of this Paris-based artist, the leading animal painter of his era.

Frederick II (the Great) furnished his newly constructed palaces between Berlin and Potsdam with all manner of artworks. The Prussian king focused his collection on the ‘*fête galante*’ genre painted by the French artists Nicolas Lancret and Jean-Baptiste Pater and encouraged his own court artist Antoine Pesne to paint in the style of Jean-Antoine Watteau. These pictures were models for the development of Frederician rococo, which became the definitive style for Schloss Sanssouci. With his new picture gallery, Frederick created the first autonomous museum building. He also pursued with great interest the enlargement of the porcelain collection he had inherited, adding many Meissen pieces before he was able to establish his own royal manufactory, KPM.

As well as contributing to their prestige, the music of the princely courts also enhanced their atmosphere of entertainment and conviviality. The compositions of Johann Sebastian Bach, who worked in Leipzig, and Georg Friedrich Händel, who originally came from Halle, set the standard. Even during their lifetimes both enjoyed high acclaim, internationally as well as in Saxony.

4 The Age of Enlightenment

From the middle of the 18th century, a general reorientation in philosophy and politics resulted in fundamental changes in many parts of Europe. This left its mark on the nature of collecting, which until this time had taken place against a background of princely splendour and dynastic-territorial selfassertion. Under the influence of the Enlightenment and of the Parisian encyclopaedists, the foremost of these being Denis Diderot and Jean Baptiste le Rond d'Alembert, the character and in particular the concept behind the collections changed fundamentally.

The outstanding royal personage of this pivotal period was Leopold III Friedrich Franz von Anhalt-Dessau. His enterprises at Wörlitz provide the model for forward-looking, enlightened reforms in Germany: his turning away from Prussia, his comprehensive endeavours for the welfare of his subjects and radical application of the ideas of Jean-Jacques Rousseau and other thinkers are without parallel. The new relationship of humanity and art with nature lay at the centre of the ideas of Prince Franz, which led him to create a model layout in his park at Wörlitz, with its palace and the first so-called landscape garden on the European continent. Numerous attractive buildings and monumental stones encourage contemplative pauses whilst walking there. One of the earliest ethnology museums, based on specimens from Georg Forster's South Seas collection and influenced by Rousseau's ideal of the ‘noble savage’, was established in a pavilion there.

In Gotha, the Enlightenment is closely associated with Duchess Luise Dorothee. She gathered together a library of several thousand volumes, including the works of the Enlightenment philosophers, which is still preserved today in Schloss Friedenstein. In addition, she created a monument to these thinkers with numerous sculptures by the French artist Jean-Antoine Houdon. She corresponded with Gottsched and Rousseau and above all with Voltaire, who spent several weeks at Schloss Friedenstein after his precipitate departure from Berlin.



Duchess Anna Amalia's Musenhof [Court of the Muses] in Weimar was oriented towards music and literature. In the true spirit of the Enlightenment, her son, Carl Augustus and his culture minister Johann Wolfgang von Goethe opened up access to the Weimar art collection to further the education of young artists according to the strict rules of the classical style. Travels in Italy encouraged discussion of classical antiquity. The ideas of the Enlightenment were disseminated through Anna Amalia's renowned library and by the other collections; in addition, a selection of technical devices bear witness to Goethe's great interest in the natural sciences.

5 Parks and Gardens

Although during the absolutist Baroque period nature was still considered subordinate to humankind, during the late 18th century a new relationship with nature and the landscape developed, fostered to a great extent by the ideas of the French Enlightenment and the works of Jean-Jacques Rousseau. In England this new art of gardening was developed to the full and embodied an ideal of untamed nature. The English writer Horace Walpole, whose garden and neo-Gothic residence at Strawberry Hill served as the model for the creation of other parks, predicted in 1770 that the new naturalistic style was most likely to be well received in Germany. He considered that the climate there was comparable and that the numerous princes and noble landowners would spare no expense to compete with each other in redesigning their palaces and gardens.

In 1770, Prince Franz of Anhalt-Dessau began to lay out at Wörlitz the first landscaped garden on the mainland of Europe. The inspiration for this came from his travels in England during 1763-64. The park developed into an European showplace of the first order and was -- along with his new Schloss built in the classicistic style -- accessible to the public. The natural surroundings were ordered in such a way that those wandering there were offered ever-changing natural vistas designed to evoke moods conducive to contemplative self-awareness.

Both Peter Joseph Lenné and Prince Hermann Pückler-Muskau looked to the English model for the latest trends in the art of gardening. Starting in 1818, Lenné created a 'Paradise in Brandenburg' for the Prussian Kings, transforming the royal seat of Potsdam and its surrounding countryside into a designed landscape reminiscent of Italy.

Lenné's creations found a rival in Prince Pückler's gigantic project at Muskau an der Neisse, where he planned to transform his town and Schloss into an ideal park. Pückler invested almost his entire fortune in this park, which he was then forced to sell in 1845. His second establishment, the Branitz Park, near Cottbus, is characterised by the unique and masterly design of its artificial surface elements. The Prince and his wife Lucie are entombed there in the Water Pyramid which, like the Land Pyramid, is a landmark visible from a great distance.

6 Romanticism

Around 1800, the idea of the nation as a cultural unit took shape in literature and art of the Romantic movement long before it found political expression. It did not well up from the depths of a national soul, neither was it an invention of politics. In Germany it was the poets, philosophers and artists who formulated the nationalist body of thought and ideas of political union.

After the Wars of Liberation of 1813-1815 and the victory over Napoleon further impetus was given to the erection of monuments and establishment of places of remembrance dedicated to poets, thinkers and artists. Experience of national traditions was to become more widely accessible, not only by means of building structures but also in literature, music and art. Together with a vogue for fairy tales and sagas, the interests of the educated classes turned to the literature and history of mediaeval Germany. This return to the past also resulted in the incorporation of Protestantism in the national ideal: the Wartburg, where Martin Luther had translated the Bible into German in 1521-22, became a central place of commemoration for the Reformation. In the field of painting, the internalised but nevertheless patriotically influenced landscapes of Caspar David Friedrich gave expression as much to subjective sensitivity as to the insight that divine work was revealed in Nature. The Nazarenes, a group of German artists working in Rome, strove to revive religious painting and oriented themselves on the one hand towards the Italian Renaissance and on the other towards the German art of Albrecht Dürer



and Peter Vischer. Both the Romantics and the Nazarenes rejected the rationalist way of thinking of the preceding age of Enlightenment as well as any regard for the ancient world.

The landscape painters Karl Blechen, Ernst Ferdinand Oehme and Carl Rottmann broke with religious, political and artistic tradition and concentrated on the depiction of subject matter, light and the kaleidoscope of colour in nature. Their sojourns in Italy and Greece meant that these artists were no longer confined to the studio and were able to create their works in the open air. It was at this time too that the statesman Bernhard von Lindenau put together a collection of paintings of the Italian pre-Renaissance and Early Renaissance, acknowledged to be one of the most comprehensive and important of its kind, thereby bringing the spirit of the South to Altenburg in Thuringia.

7 World of Specialized Museums

In the 19th century there was a continual growth of interest in non-European cultures and the natural sciences. The ever-increasing size of collections meant that new means to accommodate them and greater scientific specialisation were needed, demands that began to be met in the period after 1850. Collections devoted to oceanography, as well as specialist museums of mineralogy, zoology and anthropology were established. Paul de Wit founded a special collection of musical instruments in Leipzig.

Many natural history specimens which had originally been part of princely and private cabinets of natural curiosities passed into the hands of these new specialist museums. Here they were arranged systematically within a wider closely-related framework. With the establishment of these new scientific museums and collections, which were accessible to the public, rapid advances were made in research of the natural sciences. Expeditions to far distant regions of the earth were undertaken, in order to explore the natural world from the highest peaks to the depths of the oceans. The cargo holds of returning ships were crammed with stone and mineral specimens, pressed plants and the preserved remains of all manner of creatures.

The classification of these objects was vital to the collection as a whole, as it could only be considered truly successful if it contained the most diverse and methodical assembly of every natural object that it was possible to discover. It was deemed that so-called 'type specimens' of a species, for example reference specimens to aid identification of a plant, should be collected at a central point and preserved as a national treasure. Even today such type specimens are regarded as some of the most valuable items in research collections, and in the case of now extinct animal species they may represent the only extant material evidence of their existence.

The study of the characteristics of different peoples (ethnology) only became established as an autonomous science in the second half of the 19th century. Initially it was based on the personal accounts of explorers, traders, merchants and missionaries. During the course of increasingly specific research expeditions, field research finally became not only the most important source of knowledge but also a treasure trove of exhibits for the newly established museums of ethnography, where the material evidence of exotic cultures was collected and preserved. In this respect, the collections themselves became repositories of evidence on the development of ethnology as an autonomous science dedicated to the study of humankind and its peoples.

8 Museums and Modernism

The realism in art in the second half of the 19th century strove to create a faithful representation of nature and the world. Due to growing industrialisation and urbanisation, artists increasingly turned to the depiction of social themes. Such works can be found in the numerous municipal museums which were established in Leipzig, Chemnitz, Halle and many other places after the founding of the German Empire in 1871. It is due to the personal commitment of progressive museum directors – such as Harry Graf Kessler, active in Weimar from 1903 — and the exhibitions they organised and acquisitions they made that modernism was able to make its breakthrough, often in the face of opposition from local politicians and rulers.

In 1905 the artists' group 'Brücke' was founded in Dresden. This group -- in opposition to all artistic and social conventions of the time -- founded the first radical modernistic art movement in Germany,



expressionism. Just a few years later, in 1912, Dresden became once again the location for a completely new creation: the Hygiene Museum, which was initially housed in temporary accommodation, before moving into its own building in 1930. Based on fundamental principles of enlightened thought, and employing spectacular exhibits, it disseminated information on the latest scientific discoveries in the field of health care.

As well as the fine arts, the applied arts gained a decisive impetus from the foundation in Leipzig in 1874 of the Museum für Kunsthandwerk, subsequently known as the Grassi Museum. The reformed schools of applied arts such as Burg Giebichenstein in Halle also made their contribution to the furtherance of style and good taste. The Bauhaus, which was originally established in Weimar in 1919, developed into the most important and influential school of art and design. After the school transferred to Dessau in 1925 — a move forced by political necessity — it also moved away from its original orientation towards craftwork skills and focused on attempts to integrate arts and technology.

The classical modernism of the 1920s is represented by two great picture cycles from the Moritzburg in Halle. A total of eight abstract paintings, graphic works and collages by the Russian artist El Lissitzky, who worked in Germany for many years, represent a highpoint of the international constructivist avant-garde. The other series, devoted to depictions of the Marienkirche [St Mary's Church] in Halle, is by the Bauhaus teacher Lyonel Feininger. This church was originally Catholic, but became Protestant in 1541 during the Reformation, and is thus a point of reference directing us back to the age of Martin Luther. Feininger's painting 'St Mary's Church with the arrow' is a fine and representative example of his work and brings this exhibition to its conclusion.



Preview 2005 / 2006
subject to alteration

From van Gogh to Beuys...

12 August - 6 November 2005

CROSSART: Masterpieces of modern art from ten German and Dutch museums

This cross-border exhibition presents around 150 late nineteenth and twentieth-century masterpieces selected from the collections of six German and four Dutch museums.

Crossart refers to the unique collaboration of ten "MOMAs," that is, museums of modern and contemporary art, in the border region between the Lower Rhine and the Netherlands. "Van Gogh to Beuys" promises a fireworks display of names and creative works by the most significant artists of the twentieth century. Exciting new relationships will emerge when curator Jean-Christophe Amman displays this selection of masterpieces from ten different museums in the exhibition in Bonn. Participating museums: Kröller-Müller Museum, Otterlo, Museum voor Moderne Kunst Arnhem, Museum Het Valkhof, Nijmegen, Museum Kurhaus Kleve, Museum Schloss Moyland, Bedburg-Hau, Museum van Bommel van Dam, Venlo, Museum Abteiberg, Mönchengladbach, Stiftung Insel Hombroich, Neuss, Krefeld art museums, Stiftung Wilhelm Lehbruck Museum, Duisburg.

The Baroque in the Vatican

25 November 2005 - 19 March 2006

Art and Culture in Papal Rome II

Since the first successful exhibition 'High Renaissance in the Vatican', staged in 1999, was dedicated to the Vatican palaces, this second exhibition will focus on the Cathedral of St. Peter. Bernini and his most important projects for the Cathedral - such as the Cathedral square grounds, papal tombs and baldachin - will be introduced. Other exceptional artists of the era were commissioned to work on impressive altar paintings for Christianity's mother church. Later mosaic copies, which replaced the originals, were given little notice and may now be 'rediscovered' in Bonn. Around 1600 a new wave of theological and spiritual reflection took place, leading to a revolution in all areas of culture, art and religious life. This exhibition therefore takes a look at the entire cultural diversity existing in Papal Rome during the Baroque. It will present Rome, which at that time was the major city of art, not only by means of its great buildings and pictorial masterpieces, which to a great extent served to glorify the popes and cardinals, but it will also present unique examples from the human sciences, liturgy, music and literature. The incredible developments taking place in the modern sciences will also be focused upon.

Poussin, Lorrain, Watteau, Fragonard...

French Paintings from the 17th and 18th centuries in German collections

17 February – 14 May 2006

With 180 representative paintings, this exhibition offers a richly diverse view of French painting from the followers of Caravaggio to the neoclassicists around 1800. At the same time it reflects the origins and history of many important German painting collections and the reception of French art in Germany. German museums have extensive holdings in French art. This circumstance is the starting point of this German-French exhibition project, which pursues several objectives.

Arranged chronologically and organized according to subject matter such as landscape portraits, still lifes, and historical paintings, this assembled collection of paintings and oil sketches traces the major developments in seventeenth and eighteenth-century French art. Famous masterpieces by Watteau, Chardin, Lorrain, Poussin, and Fragonard are displayed next to lesser known works by de la Hyre, Valentin, Bourdon, and Dughet. Thanks to the many German museums willing to part from outstanding masterpieces, the public can now be shown the complex image of French art as it flourished in the seventeenth and eighteenth centuries and spread out to numerous imperial towns and cultural centers.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany, Bonn, Bavarian



State Painting Collections, Munich, Stiftung Haus der Kunst, Munich, and Réunion des Musées Nationaux, Paris.

Xi'an – Imperial Power in the Afterlife

Burial Goods and Temple Treasures from China's Ancient Capital

April - July 2006

This exhibition presents recent archaeological discoveries from the vast necropolis surrounding the city of Xi'an, the very cradle of Chinese culture and capital of China through thirteen dynasties. Taking the unification of the empire under China's first emperor Qin Shihuangdi as its starting point, the exhibition focuses on the Qin, Han and Tang dynasties (221 BC - 907 AD) and showcases 150 magnificent objects from the sumptuous funerary complexes and rich temple furnishings of the emperor and the aristocracy. An impressive computer-aided display allows a glimpse into the as yet unopened burial chambers of two imperial tombs.

Employing the latest technology, the exhibition introduces the public to the area around China's ancient capital and highlights the outstanding importance of this world heritage site. A comprehensive book on the archaeology of Xi'an is published in conjunction with the exhibition, and a three-day international conference will bring together the leading scholars of the field. Xi'an - Imperial Power in the Afterlife marks more than fifteen years of cooperation between Germany and China in the domain of the preservation of the cultural heritage.

Global Guggenheim

Part I: The Collection

21. Juli 2006 bis 7. Januar 2007

Part II: Architectural Visions

25. August bis 12. November 2006

Angkor - Sacred Heritage of Cambodia

December 2006 - April 2007

The exhibition presents a unique survey of the culture of Cambodia with over 200 artworks, spanning the early pre-Angkor kingdoms of Funan and Chenla in 600 A.D. to the present. The focus of the exhibition is on the Angkor era.

A number of colossal temples provide impressive evidence of the power of the Ancient Khmer Empire during the Angkor era, whose zenith extended from 900 to 1500 A.D. The Temple of Angkor Wat is the largest sacred building in the world. On this trip through Cambodia visitors experience the development stages of one of the most glamorous cultural epochs in human history.

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Press

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