



**Byzantium
Splendour and Everyday Life
26 February - 13 June 2010**

**Press Conference
25 February 2010**

Content

1. Exhibition Dates	Page 2
2. Information on the Exhibition	Page 3
3. Exhibition structure	Page 4
4. Wall Quotations	Page 6
4. Information about the Römisch-Germanisches Zentralmuseum Mainz	Page 10
5. Catalogue	Page 10
6. Related events	Page 10
7. Preview	Page 12

Art and Exhibition Hall of the Federal Republic of Germany
Friedrich-Ebert-Allee 4, 53113 Bonn
Head of Corporate Communications/ Press Officer: Sven Bergmann
Telephone +49 (0)228 9171-204/5/6 Telefax +49 (0)228 9171-211
www.bundeskunsthalle.de / E-mail: bergmann@kah-bonn.de

Exhibition Dates

Duration	26 February - 13 June 2010
Director	Robert Fleck
Managing Director	Bernhard Spies
Curator	Falko Daim
Scientific Assistant	Jörg Drauschke
Project Manager	Katharina Chrubasik
Head of Corporate Communications/ Press Officer	Sven Bergmann
Catalogue/ Press copy	€ 32/ € 15
Opening hours	Tuesday and Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Closed on Mondays Opened on 1 June (Whit Monday) <u>Guided tour in Turkish language:</u> Saturday, 13 March, 10.30 a.m. (Further Bookings) <u>Guided tour for children:</u> Sunday and holidays: 4 p.m.
Admission: standard/ reduced/ family ticket	€ 8/ € 5/ € 14
Public transport	Subway lines 16, 63, 66 and bus lines 610 and 611 to Heussallee. There is a car and coach park on Joseph-Beuys-Allee behind the Art and Exhibition Hall
Press information	www.bundeskunsthalle.de For press file follow press (German/ English)
Guided group tours	Information and registration: Telephone +49 (0)228 9171-243 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)

Cultural partner



Information on the Exhibition

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany, in cooperation with the Römisch-Germanisches Zentralmuseum/ Forschungsinstitut für Vor- und Frühgeschichte, Mainz.

Presenting more than 600 magnificent and historically meaningful exhibits and important artefacts from collections and archaeological excavations the exhibition shed light on many aspects of the history, archaeology and art of the Byzantine Empire.

It will offer an overview of the “Byzantine Millenium” (from the foundation of Constantinople by Constantine the Great in 324 A.D. to the conquest by the Ottomans in 1453), but will concentrate above all on the prospering of the Empire from the time of Justinian I (527–565 A.D.) until the plundering of Constantinople by western crusaders in 1204. Preciosous ivories, spectacular icons and manuscripts, architectural fragments, sculptures and everyday objects are presented in their original contexts.

The main questions of the Byzantine state, Byzantine art and culture, society, economy, the Byzantine military, as well as daily life, etc., are to be discussed on the basis of “scenes”, by means of which these themes can be made highly accessible. The “scenes” will be reconstructed and animated with the help of computer graphics; archaeological finds will thus “speak”. Animated films will introduce the respective sections of the exhibition.

The exhibition will also illustrate the achievements of the various disciplines that have contributed to our understanding of Byzantine culture, and thus have enabled an understanding of the present: above all Byzantine studies, art history and archaeology, along with few other related fields.

Antiquity has left its mark on Europe. In which way this happened clearly distinguishes Western from Eastern Europe. The upheavals of the Migration Period with the subsequent foundation of the barbarian kingdoms largely brought the development of the Mediterranean civilisation to a standstill in the Roman West. It was the church that managed the inheritance of the Greeks and Romans. Both the Carolingians and agents of the powerful 14th century Renaissance consciously reached back to the time of Constantine the Great and carried the achievements of Antiquity forward.

The situation in the East was different: In Constantinople, the Greco-Roman world in its Christian version remained vibrant for centuries. The members of ruling circles regarded themselves as the heirs of Greece and Rome; they were conscious of the ancient past and could draw from it. Naturally, over the course of centuries adaptations were made to meet new conditions as they arose. Almost parallel to the rise of the Ottonian kings, Byzantium became a medieval state. Yet, substantial elements of Roman civilisation endured: The literary and scientific inheritance of Rome was preserved in scholarly circles and monastic scriptoria; the Empire likewise remained urban and centralised in its structure.

Even in difficult periods of Byzantine history, the uniform system of taxation and finance continued to function and interregional trade ensured the supply for the cities. High-quality goods like silk textiles and masterful enamelled works were appreciated internationally.

The contribution of the Byzantine Empire to modern Europe is far more important than we are aware of. Because Constantinople resisted Arab expansion, the medieval West could continue developing. The christianisation of all of Southeastern and Eastern Europe, the Balkan countries, Ukraine and Russia was conducted by Byzantium; Cyrillic script was developed by Byzantine missionaries. The European legal system is based on the Corpus iuris civilis promulgated in Byzantium under the emperor Justinian I. The Italian Renaissance received substantial impulses from Byzantine erudition, not least from the classical Byzantine painting. Even Turkish culture is likewise partly based on Byzantine antecedents: for example, the typical architecture of the mosques developed from the Byzantine domed churches.

The problem of the sources

The extant sources from the Byzantine Empire are modest in comparison with their significance for European history. Historians must do with relatively few written sources since only fragments of the once rich archives survived today. Of the magnificent palaces and public buildings almost nothing remains. In essence, a few churches and their furnishings inform us about the size of the last ancient state in the Middle Ages. For this reason archaeological research is even more important, since its potential is nearly unlimited and its methods, in part due to the contributions of natural sciences, continue to develop. Only in the last decades special attention has been given to daily life of the general population of Byzantium, and there are new results from all regions of the Byzantine Empire that can be placed in a larger context. German and Austrian institutions are leading or involved in many of these undertakings.

Exhibition structure

1. From Rome to Constantinople

- from the foundation of Constantinople (324 A.D.) to the 6th century

2. In the heart of the Empire: Constantinople

- Constantinople, centre of Oikumene: secular and ecclesiastical organisation of the empire, topography and infrastructure of a metropolis, the emperor and private founders as master builder
- Christian spirit and the tradition of Antiquity
- the emperor and the church, the emperor and his subjects, power of ritual
- church, cult and liturgy
- gold, silver and silk, state enterprises and symbols, in the service of rulership, artwork as means of representation, jewellery and costume
- culture of entertainment (hippodrome, theatre, music)
- literature and science (standard literature)

3. Remote from the world – life in the monastery: St. Catherine's Monastery, Mount Sinai

- life in a monastery, monasticism, economical importance of monasteries for their surrounding area

4. Long-distance travel for personal fortune and salvation – tradition and sites of pilgrimage:

Qalaat Seman with Deir Seman, city of pilgrimage near Aleppo, Syria

- popular religion, pilgrimage, church

5. The city on drawing-board: Caričin Grad, Serbia (Iustiniana Prima)

- the emperor as master builder, the staging of city space and the arrangement of the landscape, the ideal city of the 6th century
- Byzantium and the Avars and Bulgars

6. Hand in hand – the city and its hinterland/ Ephesos in the 6th century

- the transformation of an ancient city to a city of the Middle Ages (city and kastron)
- organisation of politics and economy
- city and its surrounding hinterland, daily life
- Production and trade: agriculture and business, regional centres, communication and transport, ports

7. At sea and at land/ Fortifications, fleet and long-distance trade in Byzantium:

Pergamon (Asia Minor) and Monemvasia (Peloponnes)

- army and fleet, building of fortifications and castles

8. On the verge of the Empire:

Byzantium and its neighbours: Chersonesos and Crimean highlands in the 6th to 8th centuries

- Byzantium and its neighbours: diplomacy and annual payments, mission and union

9. Byzantium and the West: Ravenna

- Byzantium and the West, Ravenna as a “bridgehead” of Byzantine culture

10. Thessaloniki from Late Antiquity to the Middle Ages

- development of a Byzantine city

11. Political powerlessness and cultural bloom/ Byzantium in the late Middle ages

- the plundering by the crusaders and the transport of art treasures to the West
- cultural bloom of the late Byzantine period
- conquest by the Ottoman 1453
- Byzantium lives on

Wall Quotations

The civilisations of ancient Greece and Rome have shaped Europe in different ways. In the West, the Roman Empire collapsed under the weight of the Barbarian invasions of the Migration period, bringing to a halt any further development of the classical Roman civilisation. In the East, on the other hand, the Eastern Roman Empire developed into the medieval superpower that came to be known as the 'Byzantine Empire' in the 16th century. The name derives from the Greek city of Byzantium, refounded in AD 324 by Emperor Constantine the Great as his capital and renamed Constantinople. Although profoundly Christian, the Byzantine Empire held on to the legacy of antiquity, preserving, studying and passing on the mythology and imagery, the poetry and music, sculpture, architecture, philosophy and science of the ancient world. Not long after its consecration in AD 330, Constantinople began to outshine Rome. Flexible and multiethnic, Byzantium set the standards by which culture in Europe and the Mediterranean was measured for the next 1100 years. It had an efficient administration, a clear legal system and a powerful military. The Byzantine Empire, admired and envied in equal measure, was a bridge that connected not only the classical and the modern world but also the West and the Orient.

Constantinople: The Heart of the Empire

After the fall of the Western Roman Empire in AD 476, Constantinople became the sole centre of the Empire. The Patriarch, the spiritual leader of the city, now also took on responsibility for the whole of Eastern Christianity. For centuries the city was the administrative heart of the Empire and a flourishing centre of learning and the arts, boasting not only magnificent churches and palaces but also well-stocked libraries and archives. Cosmopolitan and open to outside influences, medieval Constantinople was a metropolis with, at times, up to 400,000 inhabitants. Until 1453 the face of the city was dominated by the large-scale construction projects carried out during the reign of Emperor Justinian I (r. 527-565), chief among them the Hagia Sophia. The formidable land walls ensured the survival of the city over the following centuries, which witnessed not only numerous sieges and attacks but also internal strife and the decline of political power. It was not until the 10th and early 11th century that Constantinople enjoyed another brief period of great prosperity and political influence; emperors established well-endowed monasteries and wealthy aristocratic families embellished the capital with their palaces. But the city was soon faced with new and ambitious enemies. It fell to Alexius I (r. 1081-1118) and his successors of the Comnenian dynasty to consolidate the Empire: But this brief phase came to an end with the conquest of Constantinople by the crusaders in 1204.

Monastic Life: Withdrawal from the World

Central to monasticism is the deliberate renunciation of all worldly pursuits in favour of a life of prayer, asceticism and devotion to God. Monasticism played an important part in Byzantine culture and took many different forms. Hermits, itinerant monks, ascetics and monastic communities carried on the traditions that had originated with the first hermits who withdrew from secular society to devote themselves to a god-pleasing life of asceticism and contemplation. The first monastic communities emerged in Egypt, where Pachomius († AD 346) and Basil of Caesarea († AD 379) established the first guidelines for communal monastic life. Yet unlike Western monasticism, which developed tightly knit rules, early Eastern monastic life was not bound by such strict regulations, nor did it develop orders comparable to those in the West. It was not until the mid-Byzantine period that the rule of Theodore the Studite († 826) gained currency. It advocated an equilibrium between intellectual and spiritual reflection on the one hand and physical labour on the other. The activities of the monks should consist of everyday chores as well as the copying of manuscripts, prayer, psalmody, bible study and the painting of icons. Thus the scriptoria and libraries of many Byzantine monasteries preserved and expanded the spiritual and secular knowledge of the time.

Journeys to Salvation – Pilgrimage and Pilgrimage Sites

Many ancient religions had holy sites, temples and groves that attracted the faithful from far and wide. The discovery of the True Cross in Jerusalem by Queen Helena, the mother of Emperor Constantine the Great, in the 4th century AD spurred the burgeoning interest of Christians in the sites connected with the birth, life, crucifixion and resurrection of Christ and gave rise to a pilgrimage industry that soon became an important strand of the economy. Those who could afford it travelled to the Holy Land, hoping to gain succour and salvation from a visit to the most sacred sites of Christendom. They brought back souvenirs and ‘touch relics’ such as oil, water, wax, clay or earth that had come into contact with the actual relics and were believed to have acquired apotropaic power. By the early Middle Ages some pilgrimage sites had developed into huge complexes that could accommodate vast numbers of pilgrims. Probably the largest of these was the sanctuary of Saint Simeon Stylites near Aleppo, where the focus of veneration was one of the pillars on which the saintly ascetic had spent decades of his life.

At the heart of most sites of pilgrimage were the remains of holy men and women. The Basilica of Saint John at Ephesus was erected above the tomb of the Evangelist. In the West, the high demand for relics of saints created a fiercely competitive market. The vast majority of important relics, particularly those associated with the Passion of Christ, were held in Constantinople, making the Byzantine capital a prime destination of pilgrimage.

Justiniana Prima: A City on the Drawing Board

It is almost certain that the archaeological site of Caricin Grad is that of Justiniana Prima, the city founded by Emperor Justinian I (r. 527-565) in the vicinity of his birthplace. The foundation was celebrated as ‘a most noble city’ by the historian Procopius, and years of excavations have confirmed his assessment. Justiniana Prima was fully walled and divided into an upper and a lower city. The fortified acropolis provided space for a large episcopal basilica and a baptistery. The rest of the city was planned on an equally lavish scale and featured numerous churches, magistrates’ buildings, baths, an artisans’ quarter and a sophisticated water supply via aqueducts and cisterns. The main colonnaded streets intersected at a circular plaza with a central column which probably supported a bronze statue of the emperor. The layout of Justiniana Prima testifies to careful and extensive urban planning. Like no other site it embodies the ideal of the early Byzantine city. Because it was founded in the 530s and abandoned around 615 in the wake of Avar and Slav incursions into the Balkan, Justiniana Prima provides a unique and clearly dated glimpse of early Byzantine material culture. Of particular interest in this respect are the everyday items that shed light on the private and professional lives of the population.

Ephesus – The City and its Hinterland

In antiquity, Ephesus was one of the largest and most important cities of Asia Minor. The city was famous for the Temple of Artemis, one of the Seven Wonders of the Ancient World. Thanks to its harbour and its proximity to major roads, Ephesus was also a hub of international trade. Late antiquity and the early Byzantine period were characterised by phases of relative prosperity and remarkable building activity, but also by devastating earthquakes and hostile raids. Undaunted, Ephesus held its ground as a Byzantine military and administrative centre and remained an important city of the Empire until it passed into Ottoman hands at the beginning of the 14th century.

Ephesus exemplifies the economy and everyday life in a Byzantine city with ancient roots and monuments. The old structures were transformed and adapted to the new needs. Throughout its history, Ephesus acted as a link between the sea and the hinterland, sourcing consumer goods and victuals for its daily needs in Asia Minor and passing on the goods it received by way of its harbour. Today Ephesus is not only one of the most important sites of classical antiquity, but also one that offers a unique opportunity to study everyday life in an early Byzantine metropolis.

By Land and By Sea – Army and Navy

The Byzantine army was well organised and well trained. A number of military treatises show how Byzantium assessed the military prowess of its neighbours and how it prepared to counter it. Strategy and tactics were taken as seriously as military equipment, the development of siege engines and the psychology of warfare. A series of military reforms sought to increase the mobility of the armed forces, in order to be able to respond rapidly to any outside threat. At the same time, the need to find new ways of recruiting soldiers gave rise to ever larger troop contingents of allies and mercenaries. Until well into the 11th century the Byzantine army was vastly superior to anything the enemy could muster, but dwindling financial resources made it increasingly difficult to secure the borders against attacks from hostile neighbours.

Arguably a maritime empire as much as a land empire, Byzantium relied on a strong fleet. Constantinople was surrounded by water on three sides and most of the Empire's major urban and commercial centres also had seaports. The quickest connections within the Empire were by sea, and naval control of the waterways was critical to the stability of imperial power and Byzantium's lucrative trade. The Byzantine navy performed that function for many centuries. From the 11th century, however, financial considerations led to a neglect of the fleet that was to have dire consequences for the Empire. The depleted navy could not respond to the Norman offensive in the 1080s nor did it have the wherewithal to forestall the crusaders who succeeded in taking Constantinople from the sea in 1204.

On the Fringes of the Empire – Byzantium and its Neighbours

Byzantium exerted an irresistible fascination on its neighbours. Goths, Lombards, Alamanni, Bavarii, Avars, Slavs and many others coveted Byzantine jewellery, silks and ivories and were partial to the sophistication of Byzantine foods and costly oriental spices. In turn, Constantinople was open to innovation and inspiration from its neighbours. Early Byzantine architecture is marked by Persian influences; the legendary Byzantine court ceremonial adopted elements from the Orient, and Western narratives found their way into Byzantine literature. While the Byzantine army and fleet often carried the day, the emperor's most potent instrument was diplomacy. Whenever a new centre of power emerged, Byzantine diplomats were among the first to arrive, offering precious gifts and forging alliances. Enemies were fought, but more often than not they were appeased with substantial tribute payments. Byzantine flexibility is also evident in the near-effortless expansion of the Orthodox Church. Unlike the West, Byzantium showed less interest in evangelising its neighbours than in binding them to the Byzantine sphere of influence. Cyril and Methodius, known as the 'Apostles to the Slavs', were so successful because they developed an alphabet for the Slavic languages and translated liturgical text into Old Church Slavonic.

Ravenna – Justinian in Italy

In 402 Emperor Honorius moved the capital of the Western Roman Empire from Milan to Ravenna. Until the deposition of the last Western Roman emperor in 476, Ravenna remained the preferred imperial seat in Italy. It was the residence of Galla Placidia, the daughter of Emperor Theodosius I. Her mausoleum with its exquisite mosaics is one of the most famous buildings of the city. Theoderic, king of the Ostrogoths, regent of the Visigoths, a viceroy of the Eastern Roman Empire and ruler of Italy, also chose Ravenna as the capital of his empire. Theoderic commissioned numerous buildings in Ravenna, among them churches such as Sant'Apollinare Nuovo.

In the course of Justinian I's ambitious plan of restoring the Roman Empire to its former glory, Ravenna was captured by Eastern Roman troops under general Belisarius in 540. The city remained important as an outpost of the Eastern Roman Empire and became the capital of the Exarchate (administrative district) of Ravenna. Although Justinian I never visited Ravenna, numerous surviving buildings and works of art attest to the splendid revival of the city's fortunes under his reign. One of the most influential buildings is the church of San Vitale, which was completed in 547 under the aegis of Bishop Maximian. Among the celebrated mosaics in the interior of the church are depictions of Emperor Justinian I and his wife Theodora and their entourage.

Change and Continuity: Thessaloniki

Thessaloniki, like Ephesus, was founded in antiquity, but has been continuously inhabited and still occupies its original site. In the early Byzantine period Thessaloniki continued to prosper within its ancient Roman walls. The city's great basilicas – Saint Demetrius, the Panagia Acheiropoietos and the Hagia Sophia – were built during that time. New burial sites and numerous workshops were established to the north of the city, outside the walls. The old harbour, dating back to the time of Constantine I, was expanded in the Byzantine period. Vital to Thessaloniki's success as an economic centre was its position on the Roman Via Egnatia which connected Constantinople with the Adriatic coast. It was not until the mid-Byzantine period that parts of the upper city were abandoned and the residential quarters close to the waterfront underwent major change. Cemeteries and artisans' workshops were now sited within the city walls. A wave of church-building swept through the city, particularly after the end of the iconoclastic controversy, and the cult of Saint Demetrius attracted countless pilgrims.

Remarkably resilient, Thessaloniki, which during its heyday had been second only to Constantinople, recovered from sieges, devastation and capture at the hands of, among others, Saracens, Normans, crusaders and the Ottomans, reasserting itself time and again as an important political, economic and cultural centre.

Byzantium in the Late Middle Ages: Splendour and Impotence

The Sack of Constantinople by the crusaders in 1204 was a pivotal event in the history of the Byzantine Empire. For three days the victorious Latin soldiery murdered, raped, looted and destroyed on an unprecedented scale. Countless works of art were destroyed or carried off to the West. The orgy of violence was followed by the establishment of the Latin Empire and the division of Byzantine lands among Venice and the crusading powers. Very few territories remained in the hands of Byzantine aristocrats who were bent on reconquest. The Empire of Nicaea in western Asia Minor was one such state, and in 1261 Michael VIII Palaeologus succeeded in recapturing Constantinople. The Palaeologan dynasty restored the Byzantine Empire and ruled it until it came to its final end in 1453. Under their aegis, Byzantium experienced a remarkable recovery of intellectual energy, often referred to as the Palaeologan Renaissance, which revitalised architecture, painting, sculpture, mosaics, science and literature and had a decisive impact on Western Humanism and the Renaissance.

Politically much weakened, the Byzantine Empire was no longer able to put up much resistance to its hostile neighbours. The inexorable expansion of the Ottoman Empire steadily ate into Byzantine territory, and, on 29 May 1453, Sultan Mehmed II finally succeeded in capturing Constantinople after a seven-week siege. With the fall of the remaining Byzantine territories shortly thereafter, Byzantium ceased to exist and became part of the Ottoman Empire.

From Constantinople to Europe – Byzantium lives on

The Sack of Constantinople in 1204 was a turning point in the history of Byzantium. Whereas the Seljuk Turks – and later the Ottomans – were able to expand their sphere of influence, the dominion of the Byzantine Empire gradually dwindled away, eventually leaving only Constantinople and its hinterland. Territorial losses notwithstanding, in the late Middle Ages Byzantium experienced an intense intellectual and cultural revival that gave rise to a blossoming of scholarship and the arts. Constantinople was still a great cosmopolitan city, a meeting point of East and West and of many faiths. The initial, surprising encounters with the new Muslim peoples soon gave way to diplomatic relations and mutually rewarding intellectual exchange that fostered understanding. With the conquest of Constantinople by Sultan Mehmed II the Byzantine capital became, once more, the centre of a vast empire. Mosques and buildings proclaiming Ottoman rule went up next to old Byzantine structures. To this day, Constantinople has preserved its multicultural character. Strictly speaking, the Byzantine Empire has no direct successor states. Modern-day Greece, Turkey, Bulgaria, Serbia and some areas of Italy are custodians of a great many splendid Byzantine monuments and endeavour to preserve that legacy. But Byzantium had a decisive

influence on all its neighbours, and through them on political systems further afar, for example the Russian Tsardom. Byzantium lives on in the Orthodox Church and its rituals and in the European legal system. Byzantine culture is one of the most remarkable phenomena of world history. Europe as we know it would not exist without the Byzantine Empire.

Information about the Römisch-Germanisches Zentralmuseum Mainz

The Römisch-Germanisches Zentralmuseum (RGZM) was founded over 150 years ago. It is both a research institute and at the same time a museum for archaeology. Its research projects range from the 2.5 million years ago Stone Age to the Middle Ages. Permanent and special exhibitions offer the visitor a look into the various topics of archaeological research. Permanent exhibitions about prehistory, the Roman period and the Early Middle Ages can be found in the palace of the Prince electors. As a research institution of national importance and federal scientific interest, the Römisch-Germanisches Zentralmuseum (RGZM) is financed by the state of Rhineland-Palatinate, the Federal and the individual German States with a contribution by the town of Mainz. The RGZM has been focussed during last years on the topic of Byzantine Archaeology. In cooperation with the Johannes Gutenberg-University in Mainz it runs the interdisciplinary research centre "Byzantine Archaeology Mainz" (BAM) that is sponsored by the state of Rhineland-Palatinate.

Catalogue

German edition:

„Byzanz - Pracht und Alltag“

408 pages with color illustrations

Format: 24,5 x 28 cm

Museum edition: 32 Euro

german

Trade edition: ISBN 978-3-7774-2531-3, Hirmer Verlag, München

Related events

‘Bertha in Byzanz’ - ‘Bertha in Byzantium’ Children’s Book

Young visitors discover the Byzantine way of life by following Bertha's adventures in an specially created exhibition space for children.

A publication accompanying the exhibition will be published for children from the age of 8 years.

Illustrations: Friedrich Witlake, Text: Mabi Angar

A children's book about Byzantium Splendour and Everyday Life, many illustrations of the exhibits. The story tells about Bertha, based on the story of the Bavarian princess Bertha von Sulzbach's life, who was married to the Byzantine king Manuel I. Komnenos and tried to settle in 12th century-Constantinople.

The book is available for € 4,50 (in German only).

Preview

Curious?

Art in the 21st Century from Private Collections

till 2 May 2010

Contemporary art thrives first and foremost thanks to the commitment of private collectors. This exhibition marks the beginning of a long-term cooperation with key private collectors of contemporary art in Europe. Spanning all forms of contemporary artistic expression, from drawing to large-scale installation, the exhibition provides a uniquely fresh insight into the multifaceted trends of 21st-century art. The wide-ranging selection encompasses artists from different generations such as Vito Acconci, Birgit Brenner, Jake and Dinos Chapman, Hanne Darboven, Marcel Dzama, Peter Fischli/David Weiss, Ceal Floyer, Hannah Höch, Kitty Kraus, Alicja Kwade, Daniel Lergon, Lucy McKenzie, Thomas Scheibitz, Tino Sehgal, Katja Strunz and Cathy Wilkes.

Liam Gillick

One long walk... Two short piers...

1 April - 8 August 2010

Press Conference: Wednesday, 31 March 2010, 11:00 a.m.

The English artist Liam Gillick is internationally acclaimed as an artist whose practice investigates the continuation of radical Modernism into the present. He has been appointed to represent Germany at the 53rd Biennale in 2009 – the first non-German artist to be honoured with a one-man exhibition in the German Pavilion. The Art and Exhibition Hall is delighted to be able to bring the artist to the attention of a wider audience in Germany after the conclusion of the Biennale. Focusing on the interaction between the critical potential of Gillick's art and the aesthetic qualities of his works, the exhibition traces the development of the artist's practice with important groups of works that shed light on the themes he addresses.

Afghanistan. Surviving Treasures

A selected Collection of the National Museum of Afghanistan

11 June - 3 October 2010

Press Conference: Thursday, 10 June 2010, 11:00 a.m.

In the late 1970s archaeologists working in Afghanistan discovered the remnants of an ancient cemetery dating from around the time of Christ's birth. Some of the graves yielded large numbers of spectacular gold ornaments of incalculable artistic and cultural value. The legendary finds bear witness to the ancient kingdom of Bactria, situated at the crossroads of a wide range of Eastern and Western cultures. Conceived by the Musée Guimet in Paris, the exhibition presents some 220 works that have miraculously survived the decades of war and destruction that have ravaged Afghanistan.

Thomas Schütte

15 July - 1 November 2010

Press Conference: Wednesday, 14 July 2010, 11:00 a.m.

Internationally acclaimed as one of the most significant German artists, Thomas Schütte participated in several of the *documenta* exhibitions and won the prestigious Golden Lion at the 51st Venice Biennale in 2005. Schütte's sculptures address a wide range of subjects and are characterised by a multifaceted formal vocabulary. His work encompasses voluminous sculptures that reflect the life of ordinary people in everyday situations, architectural models, memorial sites, drawings and watercolours. The exhibition was planned in cooperation with the Museo Reina Sofia, Madrid, and continues the Art and Exhibition Hall's series of monographic presentations of leading German artists such as Gerhard Richter, Sigmar Polke, Georg Baselitz and Markus Lüpertz.

Vibración. Modern Art from Latin America**The Ella Fontanals-Cisneros Collection****17 September 2010 - 30 January 2011****Press Conference: Thursday, 16 September 2010, 11:00 a.m.**

The exhibition presents an overview of 20th-century abstract art in Latin America, an unknown continent as far as classical Modernism is concerned. The display draws on the holdings of the Cisneros Fontanals Art Foundation, which caused a sensation when the collection first opened in Miami in 2005 and which now makes its first appearance in Europe. The exhibition focuses on three European émigré artists whose work had a decisive impact on abstract art in Latin America: the German photographer Grete Stern, the German sculptor Gertrude Goldschmidt (Gego) and the Swiss Mira Schendel.

Napoleon and Europe**Dream and Trauma****17 December 2010 - 25 April 2011****Press Conference: Thursday, 16. december 2010, 11:00 a.m.**

During the near-twenty-year span of his reign, Napoleon Bonaparte (1769-1821), more than any other historical figure, revolutionised the political, social and cultural landscape of Europe and wrought changes that can be felt to this day – both positively and negatively. The Art and Exhibition Hall has been able to secure outstanding loans from all over Europe in order to draw a comprehensive picture of Napoleon and his time. Painting and sculpture reached new heights of excellence in the Napoleonic era – both in the propaganda paintings by David, Gérard and Ingres and in the work of those who opposed the French emperor, among them Goya and the German romanticists. Under Napoleon's aegis the Louvre was opened as the first 'modern' museum of fine arts. The exhibition will also shed light on the large-scale plundering of art collections in the countries occupied by Napoleon.

Subject to change!

Art and Exhibition Hall of the Federal Republic of Germany
Friedrich-Ebert-Allee 4, 53113 Bonn

Head of Corporate Communications/ Press Officer: Sven Bergmann
Telephone +49 (0)228 9171-204/5/6 Telefax +49 (0)228 9171-211
www.bundeskunsthalle.de / E-mail: bergmann@kah-bonn.de