



Van Gogh to Beuys
CROSSART: Masterpieces from 10 Museums
of the Lower Rhine Area
12. August until 6. November 2005

Content

1. Exhibition Dates	Page 02
2. Information on the Exhibition	Page 03
3. Wall Texts	Page 04
4. Preview	Page 09

Art and Exhibition Hall of the Federal Republic of Germany
Friedrich-Ebert-Allee 4, 53113 Bonn
Press Office
Telephone +49/228-9171-204/5/6 Telefax +49/228-9171-211
www.bundeskunsthalle.de / e-mail: majer-wallat@kah-bonn.de



Exhibition Dates

Duration	12.08.2005 – 06.11.2005
Director	Wenzel Jacob
Managing Director	Wilfried Gatzweiler
Curator	Jean-Christophe Ammann
Project Manager	Kay Heymer
Press Officer	Maja Majer-Wallat
Catalogue	€25
Press Copy	€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
Crossart information desk	Thomas-Mann-Str 31, 53111 Bonn Telefon 0228-9469-333, Fax –307 E-Mail: info@crossart-route-moderne-kunst.com www.crossart-route-moderne-kunst.com
General information	Telephone +49 (0)228-9171-200 www.bundeskunsthalle.de (German/English)



Information on the Exhibition

Van Gogh to Beuys CROSSART: Masterpieces from 10 Museums of the Lower Rhine Area 12. August until 6. November 2005

10 museums from the Lower Rhine region have initiated an extensive collaboration. In order to celebrate this synergetic action, they have asked the curator Jean-Christophe Ammann to create an exhibition selected from their collections to be presented in Bonn.

The subject of the exhibition is at the same time very general and specific. It is concerned with art of the Modern era, but not with the history of the museums involved. Ammann's metaphor for this project is a celebration dinner. He created a seating plan in which the works act as guests. This metaphor underlines the ambition to stress the active power of each work in its dialogue with the other selected works. The encounters of the works are according to their individual characteristics, and not so much to historical or stylistic criteria.

The first work seen will trigger off a cathartic shock in the viewer. He is confronted by the power of 3000 watts of blinding light shot at him by Gilberto Zorio's "Evviva", an installation consisting of 4 javelins and 12 strong lights, made in 1974. It is impossible to escape from the direct impact of this piece, which is at once irritating and fascinating. Its blinding power cleans the visitor's sense of view.

Jean-Christophe Ammann has selected key works and unfamiliar pieces by long overlooked artists from the collections of the museums involved. The visitor will experience surprising constellations such as the one between an impressive series of early paintings by van Gogh made during his stay with the peasant people of Flanders with the "Nature" bronzes by the Italian artist Lucio Fontana from the end of the Fifties. Other confrontations include an encounter of three classic paintings by Piet Mondrian from the 1920s with a "Date painting" by the Japanese conceptual artist On Kawara, made in 1971, as well as the chance meeting of Joseph Beuys' key work from 1976, "Tram Stop", with a neon piece by Richard Serra entitled "Outside" from 1969, the "Great Ghost" from 1997 by Thomas Schütte and a recent photorealistic portrait of a girl by Franz Gertsch in massive proportions (Sylvia II, 2001). All these works mark a place, they insist on creating a sense of presence. The presentation of this exhibition relies on the energy of the presented works. It provides discoveries of new relatives and re-discoveries of old acquaintances.

140 works will be presented in 13 galleries.

An extensive publication will accompany the exhibition, documenting the presentation as well as providing historical essays on the development of the art scenes on the Lower Rhine and introductions to the 10 museums. 392 pages, c. 250 illustrations. Hatje/Cantz Editions.



Wall Texts

Light

The first impression of this exhibition is an intensively blinding one. Powered by 3,000 watts, *Evviva*, by Italian artist Gilberto Zorio shines straight at the viewer. The installation is made of four spears, upon which hang twelve lamps directed toward the spectator at eye-level, assailing him with full power. Hung horizontally, the four spears form a double 'V,' resembling the symbol for *evviva*, the graphic salutation of the Italian Communist Party when it was under the leadership of Enrico Berlinguer. An aggressive way of getting people in the mood, but one that cannot be forgotten. Gilberto Zorio created this work in 1974 – over thirty years ago now. The effect, however, is not that of a thirty-year-old historical document, but of an immediate, surprising shower of light. It is hardly possible to put more emphasis on the importance of the current moment. The work literally outshines its historical circumstances, or what could be called its context.

This electric cry of triumph sets the tone for the entire exhibition. This is not an art history class, where style and sources are discussed. Instead, this show is about the experience of art, about its ability to temporarily halt the linear progress of time and relinquish its fixation on history. The exhibition's thirteen rooms use the works to actively establish specific, occasionally surprising, partially self-evident contexts, to make them as lively and as tangible as possible. Zorio's work is an appropriate beginning, as its mixture of aggressiveness and attraction immediately makes it clear the extent to which a rewarding experience of the visual arts is dependent on the viewer. A work of art comes into being when it is seen. Zorio's installation, therefore, is really only there when the lights are turned on. Once they have been turned on, however, then art turns out to be an effusive ceremony, a game, a party. Zorio purifies the gaze; his work is a cathartic shock. It touches upon fundamental human experiences.

Birth and Death

After Zorio's installation has cleansed the gaze, a white canvas by Lucio Fontana appears before the viewer's eyes. It is marked by a single clean cut, which runs almost vertically across the white surface. Fontana called the works in this series 'spatial concepts' in order to emphasize that the act of cutting open the canvas is a philosophical one. It is the creation of space, achieved by opening the surface of the image, the immortalization of visual illusion, the birth of a concrete image. The belief in the truth of abstraction, which was a hallmark of the mid-twentieth century, is now an irredeemably utopian notion, and we pay attention to other characteristics instead. The other works in this room deepen the ambivalence between 'abstract' and 'narrative' images. Here, works by Jan Schoonhoven, and Robert Ryman stand for a very physical kind of work on visual forms. They are almost entirely lacking in color, so that the viewer can concentrate entirely on this physical process.

In this context, Katharina Fritsch's bookshelf appears almost abstract. Morellet's vertical dashes and Rosemarie Trockel's series of fabric patterns take on a completely different tone in the presence of Jeff Wall's photograph of a Jewish cemetery. Günther Uecker's mobile field recalls one of the last paintings by Vincent van Gogh, which features crows circling above a field of wheat; their gentle movement makes them a grand metaphor for the finite nature of life.

Regional Grounding

The paintings in this room, most of them by Dutch artists, were done in the 1920s and 30s. They have withstood the test of time, although in their own period they were criticized as representing a kind of *retour à l'ordre*, for being retrogressive rather than avant-garde. They are 'figurative', in that what they portray is recognizable. From the point of view of the first generation of abstract artists – from Mondrian to Malevich – these works must at first have seemed extraordinarily reactionary. On closer examination, however, one realizes just how mysterious and occasionally fantastical the contents of these works are. Their compositions prove that the artists were aware of non-figurative painting, while their motifs often come from the artists' immediate surroundings. Yet these Dutch paintings are most certainly not provincial. Painters all over Europe had been turning to figurative painting with new



vigor since the early 1920s. The picture by Jean Metzinger (a second-generation Cubist), an artist with close connections to the international avant-garde, demonstrates that many of the ‘realist’ paintings of this period were creations of a self-confident, post-avant-garde movement. Edgar Fernhout, for instance, son of painter Charley Toorop, was familiar with the art of De Stijl. It was precisely because of his knowledge of abstraction that he chose a narrative style. The figuration in these paintings has nothing to do with propaganda, nor is it narrative in a one-dimensional sense. The power of these works lies in their poetic uncertainty; they stood up well to the abstract art of the time and the best examples still show no signs of age.

Presence

The two oldest works in this room are religious sculptures from Cambodia, made more than a thousand years ago. They are products of a tradition whose social prerequisites for works of art appear diametrically opposed to those of twentieth-century western avant-garde art. In order for the works to fulfill their religious function, they had to be made according to strict conventions, which had been handed down from generation to generation – that is, they had to be ‘traditional’. At the same time, however, they also had to be distinctive inventions, so that the purpose of each sculpture could not be misunderstood. It is part of the fascination and mystery of non-European artworks that the inventors of these masterpieces often remain unknown. Even today, the effect of these works is immediate, and the interest of twentieth-century artists in so-called ‘primitive’ art confirms this. The two Cambodian sculptures are creations of a type of personality that transcends individuality, and this is what gives them their contradictory charm in an art scene where the artist’s individuality has become a fetish. The three classic paintings by Piet Mondrian all owe their existence to a similar impulse: the desire to condense the expression of all relationships among natural objects through a highly personal, elementary language of forms, and to create images for a social and religious utopia, works whose effect was meant to be eternal and universal. In this context, precisely by insisting so strongly on the date, On Kawara’s work can be seen as a melancholy attempt to destroy the power of time, thereby declaring the day on which the picture was painted a special day. Yves Klein’s monochromes liberate paint, turning it into a spiritual entity. Like the iron *Back Support for a Delicate-Limbed Person* by Joseph Beuys, the suggestive imprints of Klein’s ‘anthropometries’ testify to the spiritual presence of bodies whose actual physicality has become superfluous.

Site

Richard Serra’s early neon work *Outside* (1969) is an aesthetic and intellectual challenge. Enclosed in a circle of light, the word stands in opposition to its position – an artistic paradox that swipes the ground from under the viewer’s feet. To which space does this statement refer? Are we also just as enclosed and limited as the word?

At the Venice Biennial in 1976, Joseph Beuys’s *Tram Stop* formed a site where autobiographical markings were condensed into a place charged with magic for the duration of an exhibition. The material remains of his presentation, now shown in a new context, recall this magic, and in so doing conjure up the transformative power of art on several levels. They have an immediate effect, and also recall other places: the tram stop in Kleve where Beuys waited as a schoolboy in the 1930s, as well as the German pavilion in Venice, where every two years a new exhibition is hotly discussed by the public. Works of art have the potential to charge a place for a certain time with magical or spiritual qualities. Thomas Schütte’s *Great Spirit* makes it clear how fleeting time can be, embodied as it is in tons of steel, a typically artistic contradiction. The monumental image of a girl by Swiss artist Franz Gertsch forms an articulate contrast to this. It has been painted so slowly and in such detail that its reality seems barely plausible. The perfection of this painting insists upon the permanence of youthful beauty, which is, of course, impossible.

Image around the same time as the abstract composition by Otto Ritschl. Paintings like these show the spectrum of possibilities, ranging from the self-referential to illustration, which were explored by avant-garde painters in the first half of the twentieth century. These works refer to fields that have



more to do with the world of painting than with the world of reality. Among the paintings selected for this exhibition, those by Willi Baumeister and Sigmar Polke reflect these two directions. By contrast, the surreal dream paintings and visions of artists such as Max Ernst or Francis Picabia seem to refer more to the transmission of information. Working parallel to Surrealism, Joseph Cornell's boxes are comparable visionary narratives. Cornell discovered new forms by transforming images into a actual three-dimensional worlds. The oppressive content of Arman's *Massacre of the Innocents* – the violence of repetition – connects differently to this tradition than does Robert Filliou's poetics of equality.

Sculpture

In this room, the four sculptures deal with fundamental twentieth-century sculptural themes. Alberto Giacometti was the twentieth-century sculptor most obsessed by the paradoxical nature of proportion. In the midst of the Second World War, he made figures that are very likely the smallest monumental sculptures ever. His *Leg* and *Walking Man* are among the largest works he created. Characteristically, the leg is just a fragment of the body; here, size forms a paradox to representation. Giacometti wanted his sculptures merely to reflect what he saw. This apparently simple task, however, often led him into doubt, and he was forced to realize, over and over again and with great consternation, that reproduction was impossible, that only fragments and details remained visible and seemed real enough to him.

Carl Andre's *Weathering Piece* seems like a counterpoint to the sculptures by Brancusi, Mataré, and Giacometti. Andre's sculpture is not a monumental, towering figure, but a long horizontal object, almost identical with the floor. It is nonhierarchical, not made by hand but industrially manufactured, referring to nothing but itself. And yet the same doubt seen in Giacometti's work is also obvious in Andre's. His seemingly rational construct raises more questions than its appearance might at first suggest. How do you connect a sculpture with the floor upon which it rests? What is the right kind of material? Is the visual aspect more important than the material, the physical?

Earth

Before Vincent van Gogh arrived in Paris in 1886, he had spent time in various rural areas in the Netherlands and Belgium. He lived in very humble circumstances, among very simple people, and he shared their fate. His paintings of this period are a precise reflection of this. As an artist of the nineteenth century, van Gogh created expressive figures to illustrate this connection to the earth. His peasants are 'nature's proletariat, they eat the soil they till – earthy creatures, who are more like the day laborers who toil underground', wrote German art historian Julius Meier-Graefe in 1910. In the years before 1886, van Gogh's works were not very colorful, almost exclusively painted in earth tones. As a twentieth-century Italian artist, Lucio Fontana created works that did not illustrate but rather embodied ideas. His *Natura* bronzes are much less elegant than the rest of his oeuvre. Their rough quality and organic power seem like an abstraction of van Gogh's earthbound early paintings. Seen together, they glow with the beauty of a potato field.

Painting

We may regard the paintings in this room in terms of genre: portrait, interior, still life, nude. As generic themes, they are as important and neutral in content as are paint and canvas. They are, so to speak, raw materials for painting, and as such, are as indispensable as they are interchangeable. The 'oldest' painting here might be the portrait of Adolf Schlüter by Dutch painter Willem den Ouden, even though it was painted in 1965, over fifty years after Kandinsky's abstract, suggestively titled *Deluge* and forty years after the *Rugby Players* by Max Beckmann. Along with the groups of figures by Oskar Schlemmer and Beckmann, we have here an impressive series assembled according to external criteria alone: format, theme, and color – and nevertheless, it works. August Macke's *Seated Nude with Pillow* and Bart van der Leek's *At the Fireplace* also form an interesting contrasting pair.

As in the 'Image' room, featuring works from Baumeister to Polke, here a series of possibilities unfolds, ranging from the establishment of form to its dissolution. Whereas Kandinsky still postulated



the possibility of composing with abstract formal elements, Cy Twombly opposed this fifty years later with his independent, casual aesthetics, in which forms are presented in a paradoxical, extremely precise and particular process of either dissolution or creation. Fautrier's picture also alternates between the pure, painterly gesture and the remains of still life, while Armando's *Criminal Space* shows the field of the image as radically cleansed of all content. In painting, very different languages are capable of resulting in valid works, but what is and remains crucial is the energy of the expression.

Thinking Is Form

Just like the *Tram Stop* (1976), the large-format collage titled *The Silence of Marcel Duchamp is Overrated* is a relic of one of Joseph Beuys's early performances. It was made during a 1964 performance in which Beuys took a stand on Marcel Duchamp's negative comments on Fluxus, a movement with which Beuys felt connected. Like his chalk drawings on slate, the collage is the 'transcript' of a lecture, literally making the oneness of thought and form in Beuys's work clear. For him, writing and drawing, thinking and sculpting were one.

The two works by Donald Judd and Michelangelo Pistoletto can also be interpreted as materialized thought. Both give rise to an impression of nonhierarchical order, yet they achieve this with contrasting means. While Judd's boxes are conceived in a fully rational way, the arrangement of the classic figure with its face in rags seems like an intuitive, melancholic vision. Judd's sculpture is specific, referring to nothing outside itself, while Pistoletto's *Venus in Rags* appears to suffer from the burden of western civilization or its remains. Both works are equally open systems without any fixed messages.

The remarkable drawing by Dutch painter Otto Egberts shows that visual thought can take on the characteristics of a dream image, whose intensity creates a strong and lasting impression.

Spheres and Circles

The three-part work by Bernhard Johannes and Anna Blume, from the *Kitchen Rage* series, seems to show how those who have been imprisoned can go crazy. The plates flying around echo the circular shape of Nauman's work, and also refer to the pictures by Elizabeth de Vaal, as well as the untitled painting by Albert Oehlen. The works by the five artists in this room seem to be marked by the culture of everyday life, as they capitalize on its materials or iconography. However, the connection between these artists is created solely by the fact that they are presented together in this one room. The exhibition suggests the link. That the criteria for comparison can be something as banal as a sphere or circle reveals the elemental character of the entire exhibition and relativizes the objective content of its message. It might only be valid for the duration of the presentation, but it is very serious nonetheless. Furthermore, the exhibition safeguards the integrity of the various artistic positions, and, like independent spheres lying next to each other, the works remain autonomous and largely self-referential. No matter how persuasive it may be, every exhibition can only temporarily shed a different light on the contents of the works in it. If the connections are as convincing as they are here – like the precise yet absurd link between Elizabeth de Vaal's *Unit Heads* and Albert Oehlen's raw canvas – then perhaps the works involved might maintain their temporary communication a bit longer in the viewer's memory than they would have had they not been arranged in such a remarkable setting.

Figure

The theme of the nine sculptures on display here is the representation of the human figure. In accordance with the twentieth century character, the figure appears only as a torso or bust, unidealized, often rough and therefore especially true to life. The sculptures by André Derain and Ewald Mataré are carved directly from the material and are effective analyses of the tectonics of the figure. They are statuary works, with a great affinity with so-called 'primitive' sculpture, which is essentially conceived as the embodiment of a spiritual/intellectual force that claims and displaces its space. The small-format sculptures by Aristide Maillol are offered as comparisons to another point of orientation – Western Classicism. The sculptural concept of an artist like Medardo Rosso stands in stark opposition to the principle of statuary. His sculptures seek to comprehend the optical effect of a figure



in space, where the figure's surroundings pressure the integrity of the figure almost to the point of deformation. Space has also been molded onto the surface of *La Portinaia*. In this respect, Fautrier's *Otagé* follows Rosso's example. Three important works by German sculptor Wilhelm Lehmbruck form the centerpiece of the works in this room. His two busts and the small *Hagen Torso* allude to the enormous spectrum of his sculptural oeuvre, which harmonizes tectonic analysis with sculptural modeling. In his work, Lehmbruck created a synthesis between the classical ideal and the urge for expressive movement, which remains impressive and yet, at the same time, creates uncertainty even to this day.

Proximity

The smallest room in the exhibition contains the largest number of objects. Thirty-eight works on paper by Joseph Beuys, all from the van der Grinten collection, are assembled here into a concentrated show within a show. The word 'drawing' does not do justice to the plenitude of these works. They date from the time between 1947 and the early 1960s, and reflect the abundance of this crucial period in the life of this great artist from the Lower Rhine region. Studies, sketches, and 'test drawings' for sculptures are found next to free-hand drawings and watercolors, studies of nudes, depictions of animals and plants, landscapes, blueprints, and unfettered forms. The works on paper are thoroughly descriptive, as no detail was unimportant to Beuys. If you look at these works up close, with the necessary care, you will notice the differences between paper and paint (or the organic substances he used as paint). Besides pencil, ink, watercolors, and the other, more usual artistic materials, we find media such as corrosive fluid and plant sap. The images can just as easily be on highquality, handmade paper as small shreds of rough cardboard. The many types of materials and modes of depiction reveal a wealth of detailed expression, which makes even the smallest work by Beuys, done with the 'poorest' materials, seem precious. The works on paper by Joseph Beuys provide insight into his working methods and make us aware of how important process was to his creativity. Very often, they were not conceived as complete works, but emphasized a natural sort of coming into and passing out of existence. It was due precisely to their 'very personal form of openness', as Ron Manheim calls it, that they maintained their autonomy and became fascinating, individual works. To understand the work of Joseph Beuys, it is important to understand his image of a holistic world: the cosmos, humanity, and nature connected down to the most delicate of structures.



Preview 2005
subject to alteration

**National Treasures in Germany
From Luther to the Bauhaus**

30 September 2005 - 8 January 2006

An exhibition of the Konferenz Nationaler Kultureinrichtungen (KNK) in cooperation with the Art and Exhibition Hall of the Federal Republic of Germany in Bonn.

Fifteen years after the reunification of Germany, twenty-three nationally prominent institutions in the new German federal states and Berlin are showcasing the most precious cultural treasures in their collections. On an unprecedented scale, this fascinating exhibition will display around 400 remarkable art objects and highlights on 2000 m² in the Art and Exhibition Hall of the Federal Republic of Germany. This historical exhibit will retrace the origins and vicissitudes of the more than 500-year history of various European museums and collections. At the same time it will showcase the most noteworthy exhibits in East German museums. Major impulses in the history of museums and collections originated from East Germany, as many historic sites and artifacts of German culture are located here. Martin Luther and the Reformation played a significant role in the early sixteenth century, and thus form the prelude to the exhibition. Paintings, sculpture, drawings, literary and musical works, valuables, curios, as well as natural artifacts and models map the genesis of a **national** legacy in its European context. Visitors are introduced to collectors and their passions in a most impressive setting, and are sure to be enthralled by world-class masterpieces.

The exhibition spans more than 500 years of museum history and ends with art works from the Bauhaus era. A media snapshot of the institutions at the beginning of the twenty-first century rounds out the impressive picture.

**The Baroque in the Vatican
Art and Culture in Papal Rome II**

25 November 2005 - 19 March 2006

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



lives, 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

28 April - 23 July 2006

Burial Goods and Temple Treasures from China's Ancient Capital

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.

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland
[Art and Exhibition Centre of the Federal Republic of Germany]
Friedrich-Ebert-Allee 4, 53113 Bonn

Press

Telephone +49 (0)228-9171-204/5/6 Fax +49 (0)228-9171-211
www.bundeskunsthalle.de / e-mail: majer-wallat@kah-bonn.de