



**Temple Treasures of a Sacred Mountain.
Daigo-ji – The Secret Buddhism in Japan
25th April - 24th August 2008**

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Exhibition Dates

Duration	25 April – 24 August 2008
Director	Christoph Vitali
Managing Director	Bernhard Spies
Exhibition curator	Tomoe Steineck
Project management	Angelica Francke
Project assistant	Henriette Pleiger
Exhibition architecture	Paolo Martellotti
Press officer	Maja Majer-Wallat
Catalogue / Press Copy	€ 29 / € 15
Opening hours	Tuesday and Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Open on Fridays for groups from 9 a.m. Closed on Mondays
Admission	
Standard / Reduced	€ 8 / € 5
Family ticket	€ 11
Public transport	Subway lines 16, 63, 66 and Bus 610 and 630 to Heussallee. A parking garage is located on Joseph-Beuys-Allee behind the Art and Exhibition Hall
Press information	www.bundeskunsthalle.de Press file (German/English)
Guided group tours	Information and registration: Telephone +49 (0)228-9171-491 Fax +49 (0)228-9171-244 E-mail: fuehrung@kah-bonn.de
General information	Telephone +49 (0)228-9171-200 www.bundeskunsthalle.de (German/English)



Information on the Exhibition

Temple Treasures of a Sacred Mountain Daigo-ji – The Secret Buddhism in Japan 25 April to 24 August 2008

For the first time in Germany, this forthcoming exhibition presents the magnificent treasures of the fabled Daigo-ji temple, one of Japan's most ancient monasteries. The exhibition comprises some 240 outstanding works, among them monumental sculptures, important paintings and scrolls, exquisite lacquer objects, superb calligraphy as well as priceless sutras, the sacred scriptures of Buddhism. Looking at these remarkable objects in a museum context, it is easy to forget that they also play a vital role in the day-to-day practice and ritual of a living religion.

The history of the Daigo-ji temple on Mount Kasatori south of the ancient imperial city of Kyoto reaches back more than 1100 years. Founded in 874 AD, it remains one of the most important religious centres and is a key pilgrimage site. The monastery has always been a centre for Buddhist studies, but also for philosophy and medicine. The monks' religious charisma finds expression in numerous myths and legends. The monastery's political significance – maintained throughout its long history – is evident in its architecture and in the extraordinary wealth of its collection. In 1994 Daigo-ji was declared a UNESCO World Heritage Site.

The Art and Exhibition Hall is proud to be able to presents an unprecedented number of objects that under Japan's strict laws for the protection of cultural properties are hardly ever allowed to leave the country. This uniquely rich exhibition is the result of a close cooperation both with the lender and the National Museum of Japan, and was further facilitated by the high technical standard of the Art and Exhibition Hall. Never before has such a large number of protected objects of the Japanese cultural heritage been shown outside Japan.

The Cultural Properties Protection Division within the Agency of Cultural Affairs subdivides the Japanese cultural heritage into three categories: 'national treasure', 'important cultural property' and 'important object of art'. The Art and Exhibition Hall has been able to secure the loan of an astonishing thirteen national treasures, among them illuminated 8th-century sutras, rare paintings from the 11th to the 13th century – some of them measuring three metres – and ancient imperial manuscripts. Also on show are ninety-three important cultural properties, among them outstanding sculptures, paintings of up to six metres height, large mandalas, Esoteric Buddhist scriptures written in gold ink, as well as lavishly ornamented 17th-century screens and works by artists such as the sculptor Kaikei (12th/13th century) and the 17th-century painter Tawaraya Sotatsu.

While there are numerous exhibitions dealing with cultural history, shows on large Japanese collections are exceedingly rare, for the simple reason that Japanese works of art tend to be extremely fragile creations made of paper or wood that are too fragile to withstand long-distance transport. The sheer size of the monumental wooden sculptures will therefore come as a surprise to many visitors, as will the delicate decorations on paper. For the first time outside Japan, the exhibition presents one of the most extensive Buddhist art collections spanning more than a thousand years. Because of the fragility of the exhibits the duration of the exhibition is strictly limited, and it will be shown in Bonn only.

The exhibition is an introduction to Shingon Buddhism and presents the Daigo-ji temple as a key cultural heritage site. It demonstrates the way in which religion reverberates through art and history. The unfamiliar pictorial language that characterises much of Esoteric or Secret Buddhism is examined



in the context of its religious teachings in order to elucidate the roots of its symbolism and its ritual significance. The art of Shingon Buddhism often seems confusing because of the large number of Buddhas and the unusual forms they take. By focusing on those figures of the pantheon that are relevant in the context of the Daigo-ji temple, the exhibition provides an insight into the basic structure of Shingon imagery.

The exhibition is subdivided into six chapters:

Chapter 1	Timeless and Contemporary
Chapter 2	Buddhism in Motion – from Mahāyāna to Vajrayāna
Chapter 3	Emperors, Shoguns and Honourable Monks – The History of Daigo-ji
Chapter 4	Temple Treasures of the Sacred Mountain
Chapter 5	Footsteps of the Ascetics – Populism and Seclusion
Chapter 6	Inheriting Beauty – The Temple Adornments

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Wall Texts

1. Timeless and Contemporary

Mount Daigo, also known as Mount Kasatori, is a sacred mountain on the outskirts of the former imperial city of Kyoto. The water of a sacred spring rising close to the summit is rightly praised for its *daigo-mi*, its “exquisite flavour”. Daigo-ji, the name of the temple, was long misinterpreted as the “temple of the exquisite flavour”. However, *daigo-mi* also stands for the highest ideal of Buddhism, the state of enlightenment or nirvana. Thus the Daigo-ji is the “temple of exquisite enlightenment”. The word *-ji* translates as temple; the sub-temples within the overall temple complex are designated *-in*.

The Daigo-ji is central to the living faith of Japanese Shingon Buddhism. To this day, thousands of believers address their hopes and prayers to the sacred Buddhist images in the temples and savour the water of the sacred spring. Visitors who wish to experience the whole of the extensive temple complex set out at the foot of the mountain, known as the Lower Daigo (Shimo-daigo), whence a steep 2.2 km path lined with small shrines and stone markers leads to the upper complex (Upper Daigo, Kami-daigo) on the summit of Mount Daigo. Hidden from tourists and pilgrims, several small temples on the slopes of the mountain testify to the Daigo-ji’s illustrious past as the hub of extensive land holdings and numerous village communities.

Over the course of its history, the Daigo-ji has achieved a unique synthesis of the remote, ascetic mountain monastery and the urbane temple with close ties to the imperial court. Shingon Buddhism (literally “true word” Buddhism; *shingon*, Sanskrit *mantra*), the religion observed in the temples of the Daigo-ji, is a school of secret or esoteric Buddhism that has been practised in this form in Japan since its introduction from China in 806 AD by Kōbō-daishi Kūkai. Today Shingon Buddhism is unique to Japan.

2.1 Buddhism in Motion – from Mahāyāna to Vajrayāna

Buddhism can be divided into three main schools: Theravāda (School of the Elders), Mahāyāna (the Great Vehicle) and Vajrayāna (the Diamond or Thunderbolt Vehicle). The diamond symbolises the adamantine strength of wisdom. The developments of the different schools are reflected in their iconography. A distinguishing feature of Mahāyāna Buddhism is the veneration of the enlightened bosatsu (Sanskrit *bodhisattva*). A bosatsu is one who achieves enlightenment but delays Buddhahood, preferring to remain on Earth to help until all sentient beings attain salvation.

The Japanese Shingon school of esoteric Buddhism differs from the more widely known Tibetan form of esoteric Buddhism. Introduced to Japan from China in the early 9th century by Kōbō-daishi Kūkai (774–835), Shingon Buddhism remained almost untouched by later developments in India. To this day, practitioners of Shingon Buddhism adhere very closely to the orthodox teachings of its founder.

The Shingon school is distinguished from Mahāyāna Buddhism by its adherence to a different set of principles. It does not trace its teachings back to the historic Buddha Shākyamuni, but to the Buddha of the Great Sun (Dainichi-nyorai, Sanskrit Mahāvairocana). The introduction of this cosmic Buddha differentiates the Shingon worldview from that of other Buddhists – even if the ultimate goal remains the same: the attainment of eternal oneness (nirvana). The Shingon worldview is predicated on the idea of the essential oneness of the earthly and the transcendental, of non-duality. It finds eloquent expression in the Ryōkai-mandara, the mandala of the two worlds, which brings together two mandalas that are based on two separate sacred texts (Sanskrit *sūtra*). The spiritual practice seeks to unite what seems to the uninitiated to be separate realms, to see opposites as one, differences as superficial, and human life on earth as the same as the enlightened world of the Buddha. Thus Japan’s esoteric Buddhism exhibits strong panentheistic traits. The two guiding principles that come together in Shingon Buddhism had evolved separately in India and were fused into one theory of non-duality in 8th-century China, probably by Huiguo, the teacher of Kūkai. Upon his return to Japan, Kūkai established non-dualism as the key principle of his esoteric school. In Japan, Shingon Buddhism retained its distinctive iconography and



had a profound impact on Japanese art and religion. The multiple limbs and angry expression (Sanskrit *krodha*) of many figures of the Shingon pantheon along with the mandalas of the two worlds, which represent not only the entire universe of the Buddhas but also the principle of non-duality, are characteristic features of Shingon Buddhism that have remained unchanged since their introduction to Japan in 806 AD.

2.2 Buddhas, Bodhisattvas or Deities?

Buddha is one of the many epithets of the historic Siddhārtha Gautama, also known as Buddha Shākyamuni (the sage of the Shākya clan) who lived in northern India sometime between the 6th and the 4th century BC. His followers – soon to be known as Buddhists – revered the charismatic sage as the highest, supremely enlightened being.

Buddha translates as “awakened one” or “enlightened one”. The term describes a sentient being that has escaped karmic bondage and the cycle of reincarnation (Sanskrit *samsara*). A Buddha exits the compulsive cycle of birth and death and enters nirvana, the state of blessed non-being. Entering nirvana is the highest goal of Buddhism. A Buddha has achieved purity and perfection of the spirit, which is expressed in perfect wisdom and boundless compassion towards all beings.

In the centuries following the founder's death, Buddhism developed in a number of directions. Mahāyāna Buddhism embraced the notion of an infinite number of Buddhas, many of them of a cosmic nature. The expanded Buddhist pantheon encompassed not only Buddhas but also bodhisattvas. This term consists of the two words *bodhi* (enlightenment) and *sattva* (being). A bodhisattva is thus a being striving for enlightenment. In early Buddhism the term was applied to those following Buddha’s path to enlightenment. Mahāyāna Buddhism uses it to describe those that have attained enlightenment but refrain from taking the last step into nirvana in order to assist others still caught in the cycle of birth and death. Monks and ascetics of outstanding piety or charity may also be revered as bodhisattvas.

Buddhas and Bodhisattvas are not deities and do not fit the pattern established in other religions. This is not to say that there are no deities in Buddhism. On the contrary, Buddhism adapted numerous gods from the cultures it encountered – from the pantheon of Hinduism to the indigenous religions of Tibet, China and Japan – and adopted them as tutelary deities. Early Buddhism held that deities could not attain enlightenment. Exempt from the suffering of lesser mortals, they were believed to lack the incentive for enlightenment. Later Buddhism, however, posited that no sentient being was incapable of self-awareness and wisdom. Several Japanese deities became bodhisattvas. Generally speaking, deities may be venerated, but they are not central to the religion. Buddhism demands great precision in the use of the terms “gods” or “deity”.

3. Emperors, Shoguns and Honourable Monks – The History of the Daigo-ji

Shōbō (832–909), the Buddhist monk and founder of the Daigo-ji, was familiar with the teachings of many Buddhist schools. He felt a strong affinity with the orthodoxy of the Shingon school and belonged to the second generation after its founder Kūkai. Shōbō had studied at the great imperial temple of Todai-ji in Nara and enshrined this universality of teaching at the Daigo-ji. The deep religious bond between the ruling elite – emperors (*tennō*), regents (*kanpaku*) and military rulers (shoguns) – with the Daigo-ji and its abbots originated with Shōbō.

Many aristocratic patrons contributed to the temple’s material wealth by commissioning rituals designed to further their worldly objectives. While this closeness between the temple and the political leaders translated into wealth and influence, it also involved the Daigo-ji in outside power struggles. Moreover, many of the abbots were members of the imperial family or the high aristocracy and therefore brought the worldly interests of the imperial city of Kyoto into the mountain temple. Frequently caught in the political limelight, the Daigo-ji did not escape the ups and downs of history entirely unscathed.

In the 1134 years since its foundation, the Daigo-ji has emerged as one of Japan's biggest temple complexes consisting of numerous sub-temples. Chief among these sub-temples is the seat of the abbot, the Sanbō-in, which consists of several buildings and halls. In its heyday, the Daigo-ji had more than a hundred temple halls



and commanded vast swaths of land, of which the temple was dispossessed by the modern state shortly before the First World War. However, gifts and bequests from devotees continue to enrich the Daigo-ji, and the temple with its famous sacred images and its holy spring remains a major pilgrimage site.

4. Temple Treasures of the Sacred Mountain

The sacred and profane treasures of the Daigo-ji are remarkable not only for their outstanding quality but also for their enormous diversity, encompassing sutras that predate the foundation of the Daigo-ji as well as decorative paintings that have been presented to the temple in the last few decades. However, the ideals of altruistic excellence venerated by Shōbō, the founder of the Daigo-ji, continue to be of central importance. To this day, Nyoirin-Kannon and Juntei-Kannon, the Godai-myōō (the Five Kings of Wisdom) and Yakushi-nyorai (the Buddha of medicine and healing) represent the very heart of the Daigo-ji pilgrimage site. Numerous depictions of the Godai-myōō, and particularly of Fudō (the immovable) testify to their enormous popularity.

The large number of holy beings and their unusual forms can make Shingon Buddhist art seem bewildering and unapproachable at first sight. However, a closer look can resolve this impression. Every constituent is part of a tightly constructed hierarchy. Similarly codified is the ritual use of cult objects and objects of veneration. Thus there is a solid structure that underpins the genesis of Shingon imagery and that can facilitate comprehension and recognition. This structure is based on four forms of expression:

1. The sutras are the written sources on the various holy figures of Buddhism. Associated compendia on ritual describe the procedure and purpose of any given rite.
 2. The accounts contained in these canonical scriptures were first visualised in iconographic drawings. These drawings, the visualisations of revelations, often made for select disciples, have more significance than comparable sketches in other religions, because of Shingon Buddhism's emphasis on the memorisation and internalisation of holy figures to achieve enlightenment.
 3. Most of the drawings serve as models for paintings. These paintings of the Buddhas and other holy figures are venerated at the altar during specific rites or seasonal ceremonies and therefore take the form of hanging scrolls that can be hung and taken down as necessary.
 4. Sculptures, on the other hand, are permanently installed on their altars and characterised by a hieratic frontality.
- Of particular note is the ritual function of mandalas, which belong into the category of painting and constitute the crowning achievement of pictorial expression.

These four forms of expression – sutra, drawing, painting and sculpture – are the pillars of Shingon art. Their significance in Shingon religious practice is twofold. They are tools that perform a vital role in each and every ritual, and they function as such because they are seen as expressions of religious truth that are inherently sacred. Thus the work of art transcends the realm of the human.

5.1 Footsteps of the Ascetics – Populism and Seclusion

Shōbō, the founder of the Daigo-ji, was not only a devout practitioner of esoteric Buddhism but also a master of asceticism in the wilderness of the mountains, the practice of which took hold in Japan in the 9th century. Mountain asceticism, also known as shugendō (the austere path of cultivating spiritual powers), is a syncretism of animist Shintō, Chinese Daoism and Buddhist asceticism. Shugendō, whose practitioners are referred to as shugenja (shugendō ascetic) or yamabushi (mountain ascetic), is believed to have started with the legendary ascetic En no Ozunu in the 7th century. The structured, scholastic shugendō is divided into two main schools: the Tōzan school that goes back to Shōbō himself and regards the Daigo-ji as its main temple, and the Honzan school with the Tendai Buddhist temple of Onjō-ji as its spiritual centre.

These two main schools practised mountain asceticism in the mountainous regions south of Nara. Over time, asceticism crystallised into the codified sequences of exercises associated with a set of sacred sites that are practiced to this day. Both schools sought to attain *sokushin-jōbutsu* (Buddhahood in this life) and saw nature as a manifestation of the cosmic Buddha Dainichi-nyorai. For centuries, pilgrims too have sought spiritual



enrichment along the sacred paths. By and large, the holy figures of esoteric Buddhism are also revered in shugendō, chief among them Fudō-myōō. Although the mountain ascetics and their secret paths were inaccessible to the public well into the 17th century, their superhuman self-denial inspired deep veneration among the population. The austerity of their life in nature equipped them with special skills and a grounding in medical and technical knowledge that was of great benefit to the common people. The state, on the other hand, was wary of the reclusive ascetics. Time and again throughout the mediaeval times and the early modern period the practice of shugendō was banned altogether. Yet it survived periods of prohibition and accusations of witchcraft or heresy thanks to its strong support among the population. Throughout its history, people have never ceased to respond to its aura of spiritual purity and to call on its rituals, among them prayers for the fulfilment of worldly wishes, oracles and exorcisms.

5.2 The Role of Buddhist Temples in Society

Ever since its introduction to Japan from Korea in the 6th century AD, Buddhism has made an important contribution to social welfare. The first temple complexes with affiliated hospitals for the wider population were founded under Prince Regent Shōtoku in the 7th century. Kūkai, the founder of the Shingon school, followed his example. The Shingon school cannot be limited to an opulent state religion catering to the ritual needs of the aristocracy at the imperial court. On the contrary, it whole-heartedly embraced its social responsibility. Kūkai founded a school for children from poorer families, an extraordinary step in 9th-century Japan. Hiden-in (charity houses) were integral to most Buddhist monasteries and formed part of the many sub-temples of the large temple complexes. They fulfilled a wide range of interrelated functions from nursing homes for the sick, the aged and the outcast to orphanages, public baths or schools. Eison, an early 13th-century monk who had studied at the Daigo-ji, founded several hospices for lepers. There were even temples that provided refuge to women suffering domestic violence. Women who passed through the gates of these *kakekomi-dera* (refuge temples) were regarded as divorced in the eyes of society and the law. These different aspects of Buddhist charity are integral to the evolution of Japanese society. To this day, the role of the “village monk” as intermediary, counsellor and spiritual adviser is taken for granted, even in major cities such as Kyoto.

The social commitment of Buddhist temples was part and parcel of their role as centres of learning. The pursuit of knowledge was by no means restricted to religious studies alone, extending instead to medicine, dietary innovations (for example the introduction of green tea) and foreign languages, to name a few. Monks studying abroad brought back not only sacred texts but also new technologies that improved irrigation and agriculture. Kūkai, the founder of the Shingon school, was universally celebrated for his successful repair to the dam of the Mannō-ike, constructed in 704 and the largest reservoir in Japan today. The introduction of movable type book printing is also connected to Buddhism. The place in society of a Buddhist temple such as the Daigo-ji thus has to be seen in its combination of charity and the patronage of a wide range of knowledge and expertise.

6. Inheriting Beauty – The Temple Adornments

Although the Sanbō-in sub-temple, which directs the entire Daigo-ji complex, was the primary recipient of beneficence, several other sub-temples also presented opulent grandeur befitting Daigo-ji's status as an imperial temple.

Separated by sliding doors, the rooms of the Sanbō-in consist of waiting chambers for imperial messengers, reception halls for high-ranking visitors, sacred spaces such as the main altar hall, and the private rooms of the abbot. Until very recently the paintings shown in this part of the exhibition decorated the rooms of the Sanbō-in. For conservation reasons they have since been replaced with high quality reproductions; the originals are now preserved at the temple museum. The range of subjects is in keeping with their function within a religious institution and includes seasonal motifs, depictions of religious festivals, among them the traditional *bugaku* dances, and numerous landscape paintings. However, the most popular motif is the cherry blossom festival, for which the temple has been famous since the end of the 16th century.

Traditional subjects and motifs are preserved and faithfully handed down from one generation of artists to the next; they are as valid to contemporary artists as they were to their forebears. To this day, a steady flow of donations, many of them paintings, testifies to the temple's unbroken relevance and rootedness in society. Some



of the exquisitely aesthetic works are notable for the adoption of Western conventions, among them the use of perspective, which was not introduced to Japan until relatively late. Others follow a more modern style that is characterised by intense colours and the lavish use of gold. The civil wars at the end of the 15th century led to the destruction of most of the buildings of the Daigo-ji; the extant decorative objects date to the period of reconstruction around 1590 or later. These later works in the collection of the Daigo-ji convey an impression of the splendour of Japanese painting from the Edo period to the present.

Guided Tours

Free public guided tours

Tour stickers available at the information desk in the foyer.

Time: Sunday and public holidays 2 p.m.

Group guided tours

Guided Tours can be booked until seven opening days before the desired date at the Educational Service. Special demands and interests of groups are welcome.

Self guided tours

Groups without tour reservation or touring on their own are asked to register in advance with the Educational Service. These groups can be admitted on a priority basis.

Registration and information

Mon - Fri 9 a.m. - 7 p.m.

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Audio tours

The Museum's audio tour system serves individual visitors as an alternative to the staff-guided group tours. (German, English, French, Dutch)

Loan fee: 4 EUR / 3 EUR (reduced)

Catalogue

Tempelschätze des heiligen Berges

Daigo-ji – Der Geheime Buddhismus in Japan

352 pages with 284 color illustrations

Format 24,5 x 28 cm

Museum edition: 29 EUR

Trade edition: Prestel München

ISBN 978-3-7913-3832-3



Preview 2008
subject to alteration

The Barbarians and Rome
Europe during the Migration Period
22 August - 7 December 2008

In the face of the persistent and momentous invasions of the barbarian hordes into the territory of the Roman Empire Saint Jerome wrote in 396: “The Roman Empire is collapsing.” In fact, the pervasive political, social, and cultural cataclysms that shook the Hellenistic-Roman world from the fourth to the seventh century A.D. initiated massive migration movements among Germanic and horse nomadic tribes. This migration period, which occurred in several waves, ultimately led to the collapse of the Western Roman Empire, which was followed by new forms of governance and the emergence of a complex Roman-Barbarian culture. At the same time the remote geographical region between the Baltic Sea and the Black Sea became the starting point of an unprecedented confrontation and subsequent redistribution of various tribes (e.g. the Goths, Gepids, Alamanns, Huns) across Europe. The exhibition offers a systematic account of these complex processes. What set this mass migration in motion, who were the main actors of the events, how did the Empire react? The richly varied selection of magnificent weapons and riding harnesses, precious jewelry, luxurious status symbols, as well as functional articles of everyday use, cult objects and exquisite burial objects makes the distant era of the migration period come alive.

Gandhara – The Buddhist Legacy of Pakistan
Legends, Monasteries, and Paradise
21 November 2008 - 15 March 2009

Buddha’s life is the main focus of this exhibition, which can be viewed in Germany for the first time. Approximately 350 unique objects, including masterly crafted stone sculptures with Buddha motifs, elaborately worked reliefs with scenes from Buddha’s life as well as exquisite coins and magnificent gold jewelry transport viewers into the period from the first to the fifth century B.C. The presentation sheds light on different aspects of the works of art, making the extraordinary cultural legacy of Gandhara, the melting pot of cultures in modern Pakistan, come alive before our eyes. The representations appear strangely familiar to Western eyes – as the Greek legacy is very apparent. Thus Buddha is depicted in Greek robes, and reliefs show Greek divinities such as Dionysus and Athena.

The goods sold along the southern Silk Road also spread the teachings of Buddhism, which originated in India. The legacy of the artists and craftsmen who came to Hindukush in the wake of Alexander the Great (330 B.C.) was the creation of the first Buddha depictions, which were nonexistent in India before this time. The exhibition spans a vast period of time and territory – beginning with Greek culture in Central Asia and the historical northwestern India, modern Pakistan and eastern Afghanistan and Central Asia: the realm of Gandhara. Gandharan culture become known to a broader public when the largest Buddha statues in the world, carved into cliffs in Bamiyan, were blown up by the Taliban in March 2001.

Amedeo Modigliani
new date: 17 April - 30 August 2009

Amedeo Modigliani is one of the most important artists of modern art and of the 20th century, who's works became icons in the collective memory of images a long time ago. With a comprehensive retrospective the Art- and Exhibition Hall wants to celebrate this outstanding artist, who died when he was only 35.

Born in Italy in 1884 Modigliani was painter, draughtsman and sculptor. His most important subject are portraits and nudes. Apart from that he eventually painted few pure landscape paintings. Not to be overlooked in Modigliani's paintings is their relationship to the language of the styles of renaissance and



mannerism. He combines expressionist, cubist and symbolistic elements but as well takes up figures of the African sculpture, popular at his time, which fascinated him because of their idolatry. He can not be classified as belonging clearly to any of the contemporary styles like cubism or fauvism. All his works document the restless manner of life of an artist full of relish, who in great sadness is fully aware of his vulnerability and his mortality from his childhood on and who needs the euphoria of the intoxication, in order to live and work. In his portraits Modigliani reached a highly individual, at times melancholy expression which one can not resist.

The exhibition is closely oriented along the biography of the artist reflecting decisive turning points. It is planned to show a composition of approximately 70 paintings, 30 drawings and a number of sculptures. The works will comprise the period from 1909 until 1919, cover almost the whole time of activity of the artist.

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