



The Kremlin. Divine Glory and Luxury of the Czars

13 February – 31 May 2004

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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	13.02.2004 – 31.05.2004
Artistic Director	Wenzel Jacob
Managing Director	Wilfried Gatzweiler
Curators	Agnieszka Lulinska Elena A. Morschakowa
Cooperation	Marina Zakharova
Architecture	Paolo Martellotti
Press Officer	Maja Majer-Wallat
Catalogue	€ 29
Press Copy	€ 15
Opening hours	Closed on Mondays Tuesdays and Wednesdays 10 a.m. to 9 p.m., Thursdays to Sundays 10 a.m. to 7 p.m., Fridays 9 a.m. to 7 p.m.
Admission Standard/Reduced rate/Family ticket	€ 7 / € 3.50 / € 10.50
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 tours	Public, free of charge with entrance ticket, Tuesday and Wednesday 3 and 7 p.m. Thursday and Friday 3 p.m. Saturday 12 and 3 p.m. Sunday and Holidays 11 a.m. and 3 p.m.
Guided group tours	Information and registration: Telephone +49 (0)228-9171-247 Fax +49 (0)228-9171-244 E-mail: paedagogik@kah-bonn.de
General information	Telephone +49 (0)228-9171-200 www.bundeskunsthalle.de (German/English)



Information on the Exhibition

“Only the Kremlin is higher than Moscow and only God is higher than the Kremlin” is a popular saying of earlier times. In its dual function as centre of political and religious power, the Moscow Kremlin has always been experienced by Russians as the centre of the empire, giving it its identity and, in that capacity, being perceived far beyond the frontiers of the state. Admired and feared, *the Kremlin* in its eventful 800-year history developed into the symbol of the Russian state, the Orthodox faith and Russian culture.

To gain a closer insight into the complex mythology of the Kremlin, to observe it from the perspective of the present, and to place it in a wider cultural context – that is the purpose of this exhibition. Against the background of defining events of Russian history, and closely interlaced with it, visitors are shown the highlights of the cultural development associated with the Moscow Kremlin from the twelfth to the nineteenth century, including the construction of this unique architectural ensemble, the artistic creations of the famous Kremlin workshops and the development of an independent aesthetics within Russian Orthodox sacred art.

Towards the end of the twelfth century, Moscow began its inexorable rise from an insignificant market town to the centre “of all Rus”, fully aware of its power. The Kremlin, restructured in the fifteenth and sixteenth centuries with the help of Italian Renaissance architects, offered the grand dukes and metropolitans who resided there a worthy background to their rule.

The coronation of Ivan IV, the Terrible, as czar in 1547 was an expression of the new self-confidence of the Moscow state: it now manifested itself as the legitimate heir of the Byzantine empire – as the “third Rome” – and set out to realise its dreams to be a great power. In doing so, Moscow once again increasingly became the focus of international political and trade interest: precious gifts from the kings of England, Sweden and Poland, the Turkish sultan and the Persian shah bear witness to the intensive efforts which were made to woo the lord of the Kremlin.

With a magnificent fireworks display in Moscow at the turn of the year 1699/1700, Peter I celebrated Russia’s entry to the new era. The introduction of the Julian calendar was to herald this ruler’s unprecedented reforms. He took account of the imperial claims of his empire with his own coronation as czar in Moscow’s Ascension Cathedral in 1721 (it remained the church in which the Russian rulers were crowned until the end of the monarchy in 1917) – the day of his greatest triumph. Another emperor, Napoleon I, experienced his bitterest hour here in 1812 as he looked down from the terrace of the abandoned Kremlin on a burning Moscow emptied of its people.

Approximately 300 highly-prized exhibits of the highest quality comprising icon and portrait painting, goldwork, liturgical instruments, manuscripts, books and historical maps, textiles, weapons and armour (some of them exhibited for the first time) await the visitor to the exhibition. An elaborate CAD reconstruction aims to document the main building phases of the Moscow Kremlin (wooden Kremlin – white Kremlin – red Kremlin) and offer virtual tours through the historical architectural ensemble.

The exhibition project is being organised in close cooperation with the Moscow Kremlin State Museums, whose legendary collections will make up the core of the presentation. Several supplementary objects from well-known Russian and European museums are intended to give additional emphasis to the unique nature of the historical and cultural “location Kremlin”.

The exhibition is accompanied by a comprehensive catalogue with illustrations of all exhibited objects as well as written contributions by Russian and German authors. A supporting programme with films, music and literary events is intended to add to the presentation with additional aspects.





Wall Texts

The Moscow Fortress

Towards the middle of the 12th century a fortified settlement was built on the Borovitzki Hill at the confluence of the Moskva and Neglinnaya rivers. The first documentary evidence of the name Moscow appeared in the year 1147. This modest wooden fortification formed the core of what was to become the Moscow Kremlin, the power center of a huge empire. Over a long period of time, Medieval Moscow remained overshadowed by other Russian cities and residencies, yet its advantageous position on a strategic traffic route brought the city considerable wealth, enabling it to continuously expand and also extend its wooden fortifications. However, these too fell prey to the conquerors: in 1237/38 almost the entire ancient Rus region was devastated by Mongolian attacks and brought under their rule for the next 240 years.

Faced by this imminent danger, the besieged residents buried their most valuable possessions under ground. Much of it, encompassing the so-called Great Kremlin Treasure, was not unearthed again until 1988. The artifacts found in this treasure give proof of the high artistic craftsmanship of Russian silversmiths from the so called Pre-Mongolian era. These master craftsmen were familiar with all the known Medieval techniques of their trade and were specialized in the most advanced techniques: including filigree work, granulation, niello and gold alloy. Besides inexpensive mass-produced goods they produced gold and silver jewelry for princes, boyars (nobility) and the church. Numerous finds from the Great Kremlin Treasure point to these origins and provide living proof of how the Moscow upper class formally presented itself at that time.

Travels to the Muscovites

In the 'Era of Discoveries' it was the printed illustrated book that allowed the educated European public to follow reports of far-off countries. In 1544 Sebastian Münster produced his *Cosmographia* which also brought Europe's periphery – i.e. South Eastern, Eastern and Northern Europe – closer to the general public. Even by the 16th century what was known of the empire and its people along the Arctic Ocean still seemed shrouded in uncertainty; one spoke of the Muscovites, the Hamaxobites, Roxolanians or Rus people. In spite of this, it is to be assumed that the German Hanse, the German Order in the Baltics, the Roman Curia as well as the Royal Courts neighboring Russia all had some knowledge of what conditions were like in Russia.

The first German account of Russia to have been produced in the modern era was made by Sigismund von Herberstein, who traveled twice to Poland and the Moscow Empire in the service of the Habsburg Crown (1516–1518 and 1526/27). His travels resulted in the publication of a handbook on Russian and Eastern European geography, history and religion, which was to have the greatest sustained influence in forming the European view on Russia. His handbook included the first known map of the city of Moscow, which also innumerable other publications copied and varied.

A century later the scholar Adam Olearius accompanied the Duke of Holstein's envoy to Moscow and further on to Persia (1633–1635 and 1635–1639). The report of his travels published in 1647 served to correct certain false views and traced a very differentiated picture of the Moscow Empire. Just as 'the Herberstein Report' became a bestseller so also the 'Olearius Report', which no other subsequent author of the 17th and 18th century was able to surpass.



The Muscovite Grand Principality

The second half of the 14th century marks the high point of political fragmentation within the old Kiev Empire, the oldest system of state on Russian territory. The Mongolian rule helped to accelerate this process. These foreign rulers over Russia were interested in keeping the conflicting partial principalities under control and gaining the greatest possible profit from the country. Servility on the part of individual princes was awarded with the much-sought-after Grand Prince title, providing them the privilege to collect tribute in their territory of rule.

When Prince Ivan I Kalita ('Moneybag'; 1325–1340) moved his permanent residence from Vladimir to Moscow in 1325 he was able to amass great wealth in his function as tribute collector for the Mongolians. Ivan I represents the first in a line of Moscow rulers who were successful 'gatherers of the Russian lands' and who thus paved the way for turning the small principality along the Moskva river into a great power in the Russian North East. This development was sealed by the Russian-Orthodox Church, whose leader Metropolitan Pyotr (1308–1326) also established his seat in Moscow. The new political center took the lead in fighting the Mongolian conquerors. The Russian Grand Prince Dmitry Donskoy (1362–1389) achieved a spectacular victory in the Battle of Kulikovo in 1380, initiating the end of foreign rule. However it was not until Ivan III ('the Great'; 1462–1505) that Russia was able to assert itself as an independent state, the extent and power of which made Europe wake up to its existence after 200 years of isolation.

Russian Culture Between Byzantium and the Occident

Russian art developed from within the Orthodox Church. After the Kiev Rus extended its rule into a unified empire towards the end of the 10th century, the need for a state religion became apparent. Prince Vladimir (980–1015) decided to welcome Byzantine Christianity and was baptized in 988 according to the Orthodox rite. Even if the Christian-Byzantine culture did not encounter a virgin civilization, it did, however, give important impetus to the development of an independent form of Russian art, particularly with regard to architecture, mural and icon painting. The first icons appeared in the land of Rus in the 10th/11th century, where they were placed in newly erected churches. Russian masters produced numerous copies of these icons which were distributed throughout the entire country. At first these artists were quick to learn from their Greek masters, but they soon acquired artistic independence, producing impressive artists such as Andrey Rublyov.

The end of Mongolian rule led to the development of numerous cultural centers which provided new impulses in Russian art.

Russia's cultural rebirth was accompanied by a change of direction towards Europe. In carrying out his comprehensive construction plans for the Moscow Kremlin, Ivan III hired native as well as Italian building experts. Under their direction the Kremlin became a modern residence encompassing impressive buildings and strong fortifications which have remained standing to date.

The Muscovite Czar

It was the grandson of Ivan III ('the Great'), Ivan IV ('the Terrible'; 1533 – 1584) who, since his coronation in 1547, called himself 'Czar of the Entire Rus' instead of Grand Prince. His rule was characterized by the claim to form an 'ecumenical empire', an idea held by the Orthodox Church to save Byzantine Christianity after the fall of Byzantium in 1453, which already by 1500 was formulated in Moscow as the 'Third Rome' teaching. The establishment of an imperial Moscow state ideology would not have been possible without the active help of the Russian-Orthodox Church. Yet the Russian-Orthodox Church in turn would not have been able to become independent of its Byzantine mother church without having found powerful advocates in the Czars, which ultimately resulted in the establishment of the Moscow Patriarchate in 1589.



At the same time however, this greatly expanded Russian empire suffered under the despotic rule of its own monarch. All of this also became reflected in the Moscow Empire's cultural development. In a similar fashion art came under the decisive influence of the state, which provided new impetus to architecture. The churches and palaces situated within the Moscow Kremlin were expanded and refurbished. Ivan IV built the magnificent Basilica Cathedral in front of the Kremlin gates. A turning point in painting is marked by the great Moscow Fire in 1547 in which many ancient icons were destroyed.

In order to create new ones not only were Moscow artists commissioned but also artists from other Russian art centers, which had an influence on the establishment of the 'Moscow School' of painting. The Czarist Court exhibited breathtaking magnificence and striking wealth. Traditional craftsmanship, interrupted by the Mongolian invasion, became revitalized and produced exquisitely decorated church utensils, metal fittings for icons and gospel books, as well as armor and valuable embroideries.

The Muscovite Empire Under the Romanovs

Ivan IV's despotic rule swept his empire into deep political and economical crises. The death of Ivan's son Fyodor (1598) marked the end of the Rurik dynasty. After Boris Godunov's short rule (1598–1605) the Moscow Empire finally found itself engulfed in a major crisis of state. This 'Time of Troubles' provided foreign powers the welcome opportunity to directly intervene in the country's affairs. This culminated in a siege of Moscow and the Kremlin by Polish-Swedish troops, who were forced to leave only in 1612.

In the subsequent national assembly the then 16-year-old Michail Romanov was elected the new Russian Czar. The dynasty he founded determined Russia's history for the next 300 years.

Under the first two Romanov Czars Michail (1613–1645) and Alexei (1645–1676) the Moscow Empire flourished for the last time. Administrative reforms were accompanied by a modernization of the army, trade and the economy recovered visibly. The Moscow Empire also became cautiously 'Europeanized' – foreign experts coming to the country became the major vehicles with which the country enjoyed ever greater contact to Western Europe. From a foreign political standpoint the 17th century was characterized by Russia's complete entry into European politics. Moscow's ascent from a European peripheral state to a hegemony in Eastern Europe took place at this time.

Even the Orthodox Church was subject to many changes. Under the ambitious patriarch Nikon (1650 – 1667) comprehensive reforms were introduced which, however, ultimately led to a dramatic schism between a state-acknowledged reform church and a minority church (Old Believers).

Ambassadorial Gifts

In the 16th and 17th centuries diplomacy began to play an ever increasing role next to warfare in Moscow state foreign policy. In this manner military alliances were formed, peace negotiations held, dynastic connections made and trade agreements established.

An Office of Emissaries, directly subordinate to the Czar, was established in the 16th century and was responsible for all foreign affairs. Foreign emissaries were received according to a finely detailed ceremonial ritual, the high point of which culminated in an audience held by the Czar in the Kremlin's Palace of Facets during which the envoy presented his gift. Most of these gifts represented exquisite and highly valuable works of craftsmanship according to the popular taste of the time. The quality of these gifts expressed the honor in which the Czar was held and at the same time the importance of the envoy's particular visit. After the gifts were presented they were carefully described and estimated. Each object was labeled with the weight, value and date of presentation, as well as the name of the giver. The greatest portion of silver presented by foreign emissaries to the Kremlin was produced by Europe's leading German workshops in Augsburg, Hamburg and Nuremberg. Because of their quality,



European rulers in general bought their gifts to the Czars there. Oriental envoys in comparison primarily presented valuable textiles, richly decorated weapons and harnesses.

Moscow's Cultural Flowering in the 17th Century

For the Great Russian lands, the 17th century marked the transition from the Middle Ages to the Modern Age. In art the impetus for this was given by the Moscow armory. Under the leadership of Bogdan M. Chitrovo, this armory, which in the 16th century contained the weapon arsenal of the Chamber of Armor, developed into the actual center for icon painting and craft manufacturing, attracting the best creative personalities in the country.

The production among Moscow icon painters was particularly great. The canonical iconography used in the images, derived from Byzantine sources, offered but a limited amount of subjects to portray faithful Christian views. Painting in the 17th century extended this framework and began to address worldly subjects, picking up new motifs and allowing a more liberal interpretation of Christian subjects. These painters considered icons not only as a vehicle of worship but in particular also as an artwork reflecting the beauty of reality visible to man. It is in this context that portrayals of historical personages and historical events from Russian history were increasingly used in icon painting. This ultimately led to the development of secular portrait painting.

Among the flourishing trades in the Kremlin's craft manufacturing quarters, those producing artistic embroideries deserve particular attention. The workshop led by each respective Czarina produced works of high artistic quality, such as decorative cloths for icons, shrouds and liturgical gowns. This Russian craftsmanship, popular for the time, also reflected an impressive variety of motifs and techniques used. The character of Moscow's goldsmith work for sacred as well as profane objects, in accordance with the luxurious style of the court, is also magnificent. Particularly striking here is a true passion for colorful precious stones, sophisticated enamel and niello work.

Moscow – The First Throne City

The first decades of the 18th century are associated with Peter I. Under his rule (1682/89 – 1725) almost all areas of the state, its social structures and culture underwent fundamental changes. During his reign Russia's ascent from a peripheral state along the 'Arctic Ocean' to a European great power was completed. In the 'Great Northern War' (1700 – 1721) with Sweden Peter was victorious, securing Russia's access to the Baltic Sea, and at the climax of his power, Peter declared himself 'Imperator'. In 1703 he established the city of Saint Petersburg on the Neva river delta, which was to remain the capital city of Russia for the next two hundred years. In 1712 the Czar's residence was transferred to St. Petersburg for good. Moscow received the honorary title of 'First Throne City' and remained the traditional coronation site of the Russian monarchy. Yet the city's population decreased rapidly, as the majority of crafts- and tradesmen as well as the nobility were forced to move to the capital on the Baltic Sea. Peter's decree prohibiting the construction of stone buildings anywhere outside of St. Petersburg had a sustained effect on the Moscow city profile. And although the prohibition was lifted for the old capital four years later, active building activity in the city did not resume until 1740. At this time Russia's fate lay in the hands of women. Except for short interruptions, four empresses ruled over the Russian empire for 70 years in succession (until Catherine II's death in 1796). The era of Peter I marks the birth of Russian painting, particularly with regard to representative portraiture. The changing conditions in Russian life were accompanied by innovations in residential and palatial interior decoration, as well as in fashion. Imported goldsmith work was just as popular as high quality work produced by native craftsmen. Moscow remained a center for the production of jewelry, which continued to deliver its products to the imperial court in St. Petersburg.

Utopian Visions for the Kremlin



As sole ruler on the imperial throne, Catherine II appreciated architecture as a suitable medium to express the structures of a modern state. One of her most ambitious projects included designs to rebuild the Kremlin. Educated in Rome and Paris, the Russian architect Vasily I. Bazhenov (1737 – 1799) prepared detailed plans as of 1768 and created a multi-part model of the new palace, which was publicly exhibited in Moscow.

In the course of reconstruction, the old Kremlin wall was to be dismantled, replaced by the powerful facade of the palace on the entire grounds along the banks of the Moskva. The narrowly built area within the Kremlin walls – with the exception of the time-honored cathedrals - were to be torn down and replaced by a representative building complex.

After a portion of the southern Kremlin wall along the Moskva was taken down the first foundation stone for the palace was laid in 1773. However, in 1775 construction stopped. There is no clear reason why the construction plans for a new Kremlin were never ultimately completed. The construction's enormous scale, the financial and logistical problems connected with it, the lowering of the Kremlin hill in the Spring of 1775, and finally the threatening collapse of the Cathedrals of the Archangel and Annunciation were probably the reasons why Catherine changed her mind.

Despite the fact that this gigantic project failed, Bazhenov's architecture had a formative influence on the succeeding generation of Russian architects and in the following years continued to have a great impact on Moscow's architecture.

The Moscow Kremlin as National Symbol

After the capital was moved, the 'first throne city' continued to be the custodian of Russian traditions. Yet from then on modern St. Petersburg became the focus of general interest. This changed in 1812 when Napoleon invaded the Russian empire. Alexander I allowed the French emperor to advance to Moscow, where instead of being greeted by a cheering crowd he found before him an abandoned and burning city. After spending numerous weeks hoping to negotiate peace, Napoleon was forced to undertake a disastrous retreat, marking the demise of Napoleon's hegemonic policies in Europe. The ideological as well as military role that Russia played in this process earned Alexander the name 'Europe's Savior'. The burnt and plundered, yet unconquered old capital city of Moscow awakened patriotic sentiments. Leading architects from all over Russia became involved in reconstructing the city. The Kremlin's walls and towers destroyed by the French troops were rebuilt and numerous buildings reconstructed according to their original design. Life also gradually returned to the city's desecrated and devastated churches and monasteries. In 1851 a new palace complex was completed according to the 'national Russian style'. It encompassed the Great Kremlin Palace as well as a new museum building to house the armory. Already by 1806 Emperor Alexander I had signed a decree to 'regulate the administration and protection of the armory's antiquities', thereby creating the basis for establishing the oldest Russian museum of national history. This is where the remaining Czarist treasure was to be housed and made accessible to the public. This reawakened interest in the Moscow Kremlin as a symbol for ancient Russia was also reflected in innumerable interior as well as exterior views of the entire picturesque architectural complex - creating an image of Moscow as the most Russian of all Russian cities.

Moscow as the Coronation City for Russian Emperors

Although Moscow lost its status as the Russian imperial city under Peter I, the coronation celebrations continued to be carried out according to tradition in the Kremlin's Cathedral of the Assumption (last coronation 1896) in the 18th and 19th centuries. The self-proclaimed rulers over Russia followed a coronation order that dated back to Ivan IV, who had himself crowned as the first Czar in 1547. The coronation ceremony was carried out according to the modified Byzantine rite, which remained valid until the 18th century. Even when the title of emperor was introduced by Peter the Great, this order continued to be adhered to in general, yet with one very significant change: Until then the privilege of placing the crown on the head of the Czar was reserved for the Metropolitan or Patriarch. In 1724



(Catherine's imperial coronation) this act was carried out by the emperors themselves. In addition, the coronation insignia were modified. Instead of the historical Monomakh's cap, the new ruler received a modern imperial crown, the imperial majesty became cloaked in an ermine trimmed robe made of gold brocade. On the occasion of a coronation, a magnificent book was produced that included numerous illustrations of the celebrations. It often took months to prepare the celebrations. The occasion not only required that restoration work and new buildings be erected in the Kremlin, but also the entire city was to be brought to high polish. The celebrations concentrated on the city's historical site around the central Cathedral Square: After the ceremony took place in the Cathedral of the Assumption, the imperial couple would visit the Cathedral of the Archangel to make a bow before the graves of their ancestors. A ceremonial state banquet took place in the Kremlin's Palace of Facets, followed by receptions, balls and parades over the next few days.



Preview 2004
subject to alteration

The Great Collections. Treasures of the Sons of Heaven **21.11.2003 – 29.02.2004**
The Imperial Collection from the National Palace Museum Taipei, Taiwan

This unique imperial Chinese collection from the National Palace Museum in Taipei will be seen for the first time in Germany. This show will offer an encounter with one of the oldest cultures in the world, reflected in approximately 400 selected master pieces. On view are famous paintings and calligraphic drawings by old masters, rare seals, exquisite porcelain, antique ritual bronze tools and carved jade objects. Also included are book prints, magnificent tapestries and embroideries, lacquer and cloisonné works, carved wood objects and collection cabinets made from various valuable materials - all never seen before outside of China. The works selected for this exhibition not only reflect the diversity and creativity of Chinese art, but also the intellectual and political developments of Chinese history. The presentation focuses on human beings and their relationship to nature and society. It documents the sensuous magnificence of art from the Chinese imperial court and brings to view masterworks from the symbolically rich tradition of Chinese scholars. Additional exhibition themes are dedicated to the importance of imperial patronage caught in the dynamic between esthetic values, moral ideals, political goals and its endeavor to also preserve and pass on artistic achievements - from the Neolithic jade grave findings to the advent of modernity.

First venue in Berlin, Altes Museum: 18 July - 12 October 2003.

Georg Baselitz: Pictures That Turn Your Head **02.04.2004 – 08.08.2004**
A retrospective. Paintings and sculptures from 1959 to 2004
Press Conference: 01.04.2004, 11 a.m.

This comprehensive overview presents a representative selection of approximately 130 works of art from all areas of Baselitz' creative production from 1959 to date.

The presentation traces this artist's early, and rarely seen, art work up through his popular hero paintings from the mid-60s, his stripe and early 'upside-down' paintings to his finger paintings dating from the 1970s. These are followed by the orange eaters from the 1980s, his motif paintings, including the large 'Painter Picture', and the large-formatted 'Work One' paintings as well as his consecutive paintings. Included are also his poetical works based on the artist Caspar David Friedrich, which have created a furor ever since they were installed in the Reichstag Berlin in 1999. Recent and never shown works of art dating from 2002 until 2004 round off the retrospective character of the exhibition.

Augmented by sculptures, this exhibition presents Georg Baselitz as an artist whose creative work is not only rich in diversity but also in complexity. His work is also characterized by continuity and consistency in treating a particular motif over a long period of time. As a result, the exhibition emphasizes Georg Baselitz' importance with respect to his deliberate approach to painting and in to his impact on a younger generation of artists. The show is being staged in close cooperation with the artists, ensuring the highest degree of authenticity.

Photo Contact **02.04.2004 – 08.08.2004**
Benjamin Katz : Georg Baselitz

The Thracians. Orpheus' Golden Empire **18.06.2004 – 24.10.2004**
Press Conference: 17.06.2004, 11 a.m.

This exhibition sets out to present the genesis of the Thracian people – one of the most ancient Indo-European people in Europe. The exceptional gold and argent treasures of the Thracians, ritually given to Gods or following Kings and Aristocrats onto their road to death, are situated in a large Euro-Asian cultural context ranging from the Neolithic age (6th millennium B. C.) until the Late Roman Empire (2nd century A. D). C. 400 of the most spectacular objects from Bulgarian museums will be presented. The concept is worked out by an international scientific committee headed by Prof. Alexander Fol, the founding director of the Institute of Thracology, Sofia.



The Baroque in the Vatican

Art and Culture in Papal Rome II (1550 - 1630)

December 2005

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.

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland
(Art and Exhibition Hall of the Federal Republic of Germany)
Friedrich-Ebert-Allee 4, 53113 Bonn
Press Office: Maja Maier-Wallat
Telephone +49/228-9171-204/5/6 Telefax +49/228-9171-211
www.bundeskunsthalle.de / e-mail: majer-wallat@kah-bonn.de