



BAROQUE IN THE VATICAN

Art and Culture at the Court of the Popes II

*An exhibition organized by the
Art and Exhibition Hall of the Federal Republic of Germany in cooperation with the Biblioteca
Apostolica Vaticana, the Fabbrica di San Pietro and the Musei Vaticani*

Art and Exhibition Hall of the Federal Republic of Germany
Bonn, 25 November 2005 to 19 March 2006

Martin-Gropius-Bau
Berlin, 12 April to 10 July 2006

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Exhibition Dates

Duration	25.11.2005 – 19.03.2006
Director	Wenzel Jacob
Managing Director	Wilfried Gatzweiler
Curators	Lothar Altringer, Francesco Colalucci, Guido Cornini, Anna Maria De Strobel, Max-Eugen Kemper, Paolo Liverani, Giovanni Morello, Arnold Nesselrath, Georg Satzinger, Sebastian Schütze, Pietro Zander
Project management	Katharina Chrubasik
Project assistant	Simone Scholten
Exhibition architecture	Paolo Martellotti
Press Officer	Maja Majer-Wallat
Catalogue / Press Copy	€29 / €15
Opening hours	Monday closed Tuesday / Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m.
Admission Standard/Reduced rate/Family ticket	€7,50 / €4 / €11
Public transport	Underground lines 16, 63, 66 to Heussallee, Bus route 852 to Ollenhauerstraße, Routes 610 and 630 to Heussallee
Press information	www.bundeskunsthalle.de Press file (German/English)
Guided group tours	Information and registration: Telephone +49 (0)228-9171-247 Fax +49 (0)228-9171-244 E-mail: paedagogik@kah-bonn.de
General information	Telephone +49 (0)228-9171-200 www.bundeskunsthalle.de (German/English)



Information on the Exhibition

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Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

Bonn, 25 November 2005 to 19 March 2006

Martin-Gropius-Bau

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Baroque in the Vatican is a continuation of its successful predecessor *The High Renaissance in the Vatican*. More than 350 objects will be on exhibit: Many of them will be on view for the first time outside of their institutions and on loan from the exhibition's partners in the Vatican, the *Biblioteca Apostolica Vaticana*, the *Fabbrica di San Pietro* and the *Musei Vaticani*; they will also be augmented by works of art from numerous European collections.

At the heart of the exhibition is the approx. 5 meters-high *Wood Model of St. Peter's Dome* designed by Michelangelo and Giacomo della Porta. Michelangelo's design of the dome not only became the emblem of Baroque Rome, but the cathedral with its dome and square, completed after one hundred years of building history, symbolizes like no other artwork the Counter-Reformation Church's own claim to world influence: A claim that, faced by declining political importance, particularly became manifest the intellectual and artistic leadership maintained by Papal Rome, which radiated out across Europe. The history of St. Peter's construction and of its interior, organized in specific sections, follows along this line accordingly. The most renowned artists of the time were involved in its history, such as Michelangelo, Bernini, Borromini, Sacchi, Guercino and Reni.

In the late 16th and 17th centuries papal Rome became the focal point of all religious, artistic and scientific movements of the era. At this 'emporium of the Universe', art as well as all the novel intellectual and scientific achievements were enjoyed by the appropriate public. That is why the popes and their cardinals, the major religious orders, as well as the Roman nobility consistently and successfully used art and science to glorify a revived Catholic Church and as well as its worldly and other-worldly representatives.

Baroque art, in the interaction between architecture, painting and sculpture, represents a balanced interplay of light, material and color. The exhibition seeks to reflect this by including the various media, such as paintings, sculptures, tapestries, paraments, books, etchings and drawings. It will also address the major fields of Papal patronage, as well as the patron activities of the cardinals and religious orders by the example of the most important (and most beautiful) works. These include, for instance, the construction and furnishing of family palaces and villas, the building of a family chapel and, most important, the construction and furnishing of the major Churches commissioned by the religious orders.

Due not least to the global relationships of its missionary orders, Rome and the Vatican were not only known for art but also as a center of science. The *Biblioteca Apostolica Vaticana* and the circle around Cardinal Caesar Baronius had a decisive impact on the establishment of the apologist ecclesiastical history and on the development of Christian archaeology. The Roman *Accademia dei Lincei* played a leading role in the establishment of our modern world view and became the model for all other modern academies of sciences. Named after the sharp-sighted lynx (ital. *lince*), the *Accademia* had no lesser



goal than the study of the *theatrum totius naturae*, the creation of images of all the natural appearances. The 'Lynx-eyes' provided us with the first image created with the help of a microscope: typically, of bees, Pope Urban VIIIth's heraldic animals.

In this context the exhibition section designed in cooperation with the *Hermann von Helmholtz-Zentrum für Kulturtechnik* at the *Humboldt-Universität* in Berlin will not only show contemporary documents, instruments and 'machines of wonder'. Replicas of the most important instruments will provide an unusual and often astonishing view into the knowledge of culture of Baroque Rome, completely in the spirit of the time. True to the theory of art of the time, science and art have a similar impact: the viewer is to experience *stupore*, astonishment, and *meraviglia*, wonder. In this manner curiosity is roused, which initiates the process of gaining knowledge while preserving enjoyment: A goal that the *Baroque in the Vatican* exhibition has also placed itself.

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Wall Texts

Baroque in the Vatican – Art and Culture in Papal Rome II

Papal Rome in the late 16th and 17th century was a focal point for the religious, artistic and scientific currents of the day. Popes and their Cardinals, the major Orders, and the Roman noble families all systematically and successfully used the arts and sciences to glorify a reformed and renewed Catholic Church, and to provide a stage for their temporal and spiritual aspirations. In Papal Rome, the Vatican's unique political structure – then, as now, an elected monarchy -, led the arts in particular to have a crucial role in legitimating respect and power. As each new election shifted the complex power relations between Pope, Cardinals, the Roman nobility, and the influential Orders, new pontiffs turned to the arts and sciences as a way of publicly stating their own position, in the field of tension between spiritual and political power, and securing it beyond their death. The worldwide network of relations created by the missionary Orders also played their part in making 17th century Papal Rome a leading centre for scientific learning. True to the Baroque theory of art, both science and the arts sought to evoke similar feelings in the viewer: *stupore* (amazement) and *meraviglia* (wonder).

New St. Peter's

Around 320, the Roman Emperor Constantine had the largest early Christian church built to house the tomb of Saint Peter. In 1506, during the pontificate of Julius II, work started on the new Basilica of St. Peter. Under the architect Donato Bramante, the old Basilica was totally demolished and replaced, with only St. Peter's tomb left untouched on its original site.

Bramante's new design foresaw a centrally planned church, structured as a Greek cross, with five cupolas, and a domed, multi-aisled nave. Despite the large number of architects involved over the years and the changes made to the plans, this basic form still determined the shape of the new Basilica. After Bramante's death, the work was overseen by a succession of renowned artists, including Raffael, Antonio da Sangallo, Michelangelo and Pirro Ligorio. Antonio da Sangallo tried unsuccessfully to force through his preference for a Latin cross design, even constructing a wooden model to guide the next generation of builders. But after da Sangallo's death in 1546, Michelangelo Buonarroti, the newly appointed architect of St Peter's, returned to Bramante's design. Michelangelo left a central structure and an immense, unfinished dome – but he also left a wooden model showing how it should look when finished. Finally, in 1590, during Sixtus V's pontificate, Giacomo della Porta completed the dome and under Paul V and architect Carlo Maderno, Michelangelo's main structure was connected to a nave. In 1612, the façade was finished and, in 1615, all the construction work completed. Gianlorenzo Bernini's later attempt to add bell towers to the façade proved misguided and was abandoned. Under Alexander VII, Bernini was commissioned to design the piazza and, in 1657, created the renowned open oval-shaped colonnades.

New St. Peter's

The new St. Peter's was an astounding feat of collective art patronage by a succession of Popes through the last decades of the 16th century and most of the 17th century. As the new St. Peter's progressed, the issue of its use and design, together with the question of its liturgical function and role as a place of worship, gained an increasing urgency. The Basilica project not only absorbed vast sums of money but also occupied the energies of the era's most innovative artists.

In the 16th century, liturgical processions and worship still took place in the massive nave built under Constantine, with the High Altar in the centre of the new building only a provisional measure. Under Gregory XIII, the first permanent altars were established in the new St. Peter's. Completing the dome, during Sixtus V's pontificate, re-established a centre for worship and ceremony and allowed the papal altar over the Apostle's tomb to be used again. Paul V had the vast nave of the old St Peter's demolished and the altars and tombs transferred into the new building. However, only under Urban VIII did this centre receive its basilica, the papal altar, with the young Gianlorenzo Bernini commissioned to design a triumphal *baldacchino* over the High Altar of the new St Peter's. At the same time, Bernini started on plans for the grand papal tombs and his decorative columns. Urban's



extensive building programme found only limited continuation under Innocent X. Alexander VII, however, once again made new St Peter's the centre of papal concern, further developing Urban VIII's vision and commissioning Bernini to design the *Cathedra Petri* in the apse of the basilica, a project that took more than a decade to complete.

Gregory XIII (1572–1585)

Ugo Boncompagni (1502–1585), born in Bologna, was 60 years old when, in 1572, the Conclave of Cardinals elected him as the next Pope. Once in office, Gregory XIII put his energies into implementing the Council of Trent recommendations. He also liberally supported the Jesuits, well aware that only by establishing an untainted clergy with unwavering commitment to Catholic teachings could he realise his reform goals and successfully combat the emerging Protestant faith. He similarly promoted the Jesuits' missionary work outside Europe, especially in China, Japan and the Philippines. In Rome too, the Society of Jesus was encouraged to play a prominent role, with Gregory XIII appointing the Jesuits to run the new seminaries of the *Collegium Germanicum* and the *Collegium Romanum*.

But Gregory XIII did not exclusively support the Order of Jesus. He similarly fostered other orders as well, including Philipp Neri's Congregation of the Oratorio, which received Gregory's approbation in 1575, and the Discalced Carmelites - named after their practice of wearing sandals rather than shoes and stockings.

He was active in initiating new urban planning projects, many of which still influence Rome today – a significantly improved street network and water supply, and grand, imposing buildings.

Gregory XIII also promoted a new enthusiasm for the Classical World and the study of Christian antiquity, an interest fuelled by the accidental discovery of archaeological finds during his pontificate.

Sixtus V (1585–1590)

Felice Peretti (1521–1590) came from a humble background and joined the Franciscan order before embarking on a brilliant career in the Roman Curia, the central Catholic Church administration in Rome. In 1570, Peretti was appointed a Cardinal and later, after the death of Gregory XIII (1572–1585), he was unanimously elected to the throne of St. Peter. Peretti chose to be called Sixtus in honour of Sixtus IV (1471–1484), who gave his name to the Sistine Chapel and had been the last Franciscan Pope.

Sixtus V not only vigorously pursued the defence of the Catholic faith, church reform and the re-establishment of the Pope's spiritual authority, but also sought to heal the rifts caused by the temporal power struggles in the Vatican State. Despite his pontificate only lasting five years, his keen support of culture and the arts initiated architectural works that left a lasting mark on both the Vatican's and Rome's cityscapes as, under Sixtus V's untiring efforts, Rome's urban design was radically altered - usually with works by his favourite architect, Domenico Fontana. Such changes belonged to Sixtus' plan to create a new urban magnificence in Rome as the setting for a transformed papacy. In 1595, an astounded visitor reported in a letter: "I am in Rome, but where has Rome gone? So many new buildings, so many new streets, piazzas, fountains, aqueducts and obelisks, and all those other marvels with which the glorious memory of Sixtus has beautified this old and ruinous city...".

Paul V (1605 - 1621)

After his election to the throne of St. Peter, Camillo Borghese (1552–1621) took the name of Paul V in memory of Paul III and Paul IV, former Popes who had both supported his father.

Paul V's contemporaries generally viewed his pontificate favourably, impressed by his decisive action to control the Vatican State administration, the series of social measures he instigated, his vigorous support for diverse building projects in Rome, and his advocacy of missionary work in distant lands. While Paul V constantly tried to keep the Catholic Church from becoming too embroiled in conflicts in Europe (for example, at the start of the Thirty Years War), he enthusiastically promoted the spread of the Church's teachings abroad, seeing one of his pontificate's main goals as fostering sustained



missionary work – especially by the Jesuits and Oratorians – to bring the Catholic faith into the most distant corners of the globe.

Paul V's keen interest in improving the quality and convenience of life in Rome went hand in hand with his desire to recreate the capital of the Christian world as a modern and monumental architectural composition, with emphasis provided by imposing churches and magnificent public buildings. In this scheme, Paul V considered his most important projects to be the Quirinal Palace, the Pauline Chapel in the Santa Maria Maggiore and completing the nave, the façade and the portico at the Basilica of St. Peter – and all were completed by the twelfth year of his pontificate.

Urban VIII (1623–1644)

Maffeo Barberini (1568–1644) came from a leading Florentine family and studied law in Pisa before beginning his Church career. Once in Rome, he rapidly rose through the administrative ranks, thanks in part to the influence of his uncle, Monsignor Francesco Barberini. In 1604, under Clemens VIII, he was appointed Papal Legate to the French court. Two years later, in 1606, Paul V made him a Cardinal. Barberini soon acquired a reputation as a cultivated and dedicated patron of the arts, surrounding himself with artists, writers, and collectors. He also composed his own poetry and owned an extensive library.

Maffeo Barberini was elected Pope on 5 August, 1623 and took the name of Urban VIII. He quickly established numerous members of his family in positions of power, appointing his nephew Francesco first as Cardinal and then as Vice-Chancellor. Under Urban VIII and his favourite artist, Gianlorenzo Bernini, the Baroque style enjoyed its Golden Age. Urban VIII's patronage of the arts had a specific agenda: he intended to raise Rome to the foremost spiritual and cultural centre, legitimating Papal primacy in Europe. Yet ultimately, this massive cultural policy project was overtaken by events in the world around it: Galileo's condemnation for heresy in 1633; the political and economic catastrophe of the First War of Castro (located in present-day Lazio, Italy) and finally, after Urban's death, the infamous flight of his nephew to France. In the end, though, Urban VIII's support for the arts and far-sighted cultural policies guaranteed him a permanent place in European history.

Innocent X (1644–1655)

Giambattista Pamfili (1574–1655) came from Rome and studied law at the La Sapienza University there. Highly regarded both by Gregory XV and his successor Urban VIII, he became Papal Legate first to Naples and later to Spain. In 1630 Pamfili attained the dignity of a Cardinal and, from 1639, took on the office of President of the Council of the Congregation. He was elected Pope on 15 September, 1644, taking the name Innocent X.

Innocent X was renowned for his notorious distrust of others and his indecisiveness, a quality that even under Urban VIII had already earned him the nickname of *Monsignore-non-si-può* ("Monsignor-it-won't-work"). Innocent X was reputed to strongly favour Spain and equally strongly dislike the Barberini family. His predecessor, Urban VIII, had filled many Church posts by nepotism, and Innocent X accused Urban's family members of siphoning off the state's money. Yet under the influence of his power-hungry sister-in-law Olympia Maidalchini, he gave in to just the same sort of nepotism.

Innocent X energetically backed a programme of church reform and recorded notable successes in the missionary work he promoted, especially in East Asia. He condemned the 1648 Peace of Westphalia, ending the Thirty Years War, as a treaty unacceptably disadvantaging Catholic interests, but his protests were to no avail. His most important artistic commissions came in the run-up to the Holy Year in 1650 – a major success which also benefited the economy. Under Innocent X, the nave of St. Peter's Basilica was refurbished in a unified style. He also commissioned Francesco Borromini, one of his favourite architects, to renovate San Giovanni in Laterano, redesign the Piazza Navona, and construct the Church of Saint Agnes in Agone.

Alexander VII (1655–1667)



Fabio Chigi (1599–1667) was born in Siena into a leading Tuscan banking family and completed a doctorate in philosophy and theology. Once in Rome, Chigi's career in the Church quickly took off: Vice-Legate in Ferrara, Bishop of Nardò in Apulia, Apostolic Delegate and Inquisitor of Malta. Under Urban VIII, he became Papal Legate to the court at Cologne and later, under Innocent X, was the Papal Envoy to the peace treaty negotiations at Munster that ended the Thirty Years War. In 1651, he was appointed Cardinal and became Innocent X's Secretary of State. Fabio Chigi was elected Pope on 7 April 1655 and, in memory of his Sieneese predecessor Alexander III (1159–1181), adopted the same name.

During his career in the Papal diplomatic service, Alexander VII had seen how powerless the papacy could be, with the tense relations between the Vatican State and France a constant source of political and diplomatic problems. The conversion of Christina of Sweden was noted as one of the few political triumphs during his pontificate. Alexander VII encouraged the sciences and the arts on a grand scale, intending Rome to develop into a leading cultural capital, a showcase for the Catholic Church. He commissioned works by numerous architects, including Borromini, Pietro da Cortona and Carlo Rainaldi, but it was Gianlorenzo Bernini whose style really shaped 'Alexandrine Rome' – with buildings like the massive Scala Regia staircase, the entrance to Vatican Palace, and the colonnades on the square in front of St Peter's Basilica.

Clemens X (1670–1676)

Emilio Altieri (1590–1676) came from old patrician family in Rome. He completed his doctorate in law and, in 1624, after being ordained as a priest, entered the service of the Roman Curia. Initially only employed in minor positions, he began to be appointed to more important posts under Alexander VII, for example, as Superintendent of the Papal Exchequer and, in 1657, Secretary to the Congregation of Bishops and Regulars. Finally, in 1669, Clemens IX appointed Emilio Altieri to the Sacred College of Cardinals.

When Clemens IX died, the Cardinals appear to have tried to select a transitional figure, hoping for new elections again soon. Hence, it was largely thanks to his advanced age that, on 29 April 1670, Altieri was chosen to take his place on the throne of St. Peter. On the same day he was elected, Clemens X appointed his adopted nephew Paluzzo Paluzzi degli Albertoni as his vice-chancellor, leaving him to largely take care of all administrative matters – a difficult task both in view of both of the Vatican State's empty coffers and the new Pope's generosity in promising everything to everyone. On the political stage, Clemens X primarily directed his efforts at supporting Poland in its struggle against the Turks, while Cardinal Paluzzi Altieri attempted to restrain the major European players in their drive for power and limit their influence on Rome.

But Clemens X has not been remembered primarily for his political impact, but for his intense concern with religious affairs. During his pontificate, he beatified and canonised numerous church figures.

Orders and Saints

In the wake of the Reformation, a number of new Orders played a central role in the project of renewing the Catholic Church, none more prominently than the Society of Jesus, founded in 1540 by Ignatius von Loyola.

The Jesuits swiftly established a leading position in two key areas – education and missionary work. The Jesuits taught extensively in schools and universities, used the theatre as a medium to inspire people for the church's concerns, and established a network of missionaries, teaching and spreading the Catholic faith to the entire world.

The Society of Jesus (S J) was one of the fastest growing orders in the Renaissance period and the mother-house in Rome rapidly found itself at the centre of an expanding network of Jesuits organisations across Italy, southern and central Europe, with branches in colonial territories all over the world. Since new churches and missionary buildings were soon needed to serve such rapid growth, Jesuit patronage significantly shaped trends in architecture, religious painting and sculpture in the Baroque period. From the very outset, the Jesuits regarded the graphic arts as one of their key weapons in buttressing and disseminating the Catholic faith.



The second new order was not an order in the strict sense, yet still had a major impact on Catholic thought. The Congregation of the Oratorio, founded by Philipp Neri (1515–1595), was a community of Roman Catholic clergy and lay-brothers living together to share pray and spiritual debate. Their principal works of charity were directed to caring for the sick and pilgrims to Rome. The Oratorians' new form of spiritual guidance and pastoral care greatly influenced the Vatican's church reforms.

Science in Rome

Scientific research in 17th century Rome, and indeed across the whole of Europe, was fuelled by a culture of intellectual curiosity. Observing, measuring and calculating nature became as important as studying the Bible and the canonical ancient Greek texts on natural philosophy, particularly Aristotle. This pan-European emphasis on the primacy of sensory perception led to the foundation of numerous scientific academies, the first of which were established in Italy around 1600. Named after the sharp-eyed lynx, the Accademia dei Lincei, which counted Galileo among its members, led the way in 1603. Long before the foundation of the Royal Society in England in 1660 or the Académie des sciences in France in 1666, religious orders, first and foremost among them the Jesuits, had created a worldwide network of institutions that engaged not only in missionary work but also in scientific research. Galileo's condemnation in 1633 cut the scientific culture of the Baroque to the quick. It dealt a decisive blow to 17th century cosmological research; other areas of scientific enquiry, however, were less affected.



Preview 2005 / 2006
subject to alteration

National Treasures of Germany
From Luther to the Bauhaus

30 September 2005 - 8 January 2006

An exhibition initiated by the Konferenz Nationaler Kultureinrichtungen (KNK, Conference of National Cultural Organisations) in cooperation with the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn. "I would much love to see the treasures there, gathered over time". The treasures that so intrigued the great Johann Wolfgang von Goethe two hundred years ago were the extraordinarily rich collections and matchless landscaped parks built by the ruling houses, the aristocracy and the bourgeoisie at the very heart of Europe, in Germany's east. Fifteen years after the German reunification, twenty-five leading cultural institutions from the former East Germany and Berlin have come together to present their most precious treasures in a unique display. Five hundred key objects are showcased in an exhibition that covers 2000 square metres of the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland. This exploration of the history of collecting illustrates the origins and evolution of the many kinds of museums and private collections, examining them in their larger European setting over five centuries as well as highlighting the particular character of the museums of eastern Germany. The history of collecting was decisively influenced by developments emanating from eastern Germany, and it is there that major sites of the German shared cultural heritage can be found. In recognition of the pivotal nature of Martin Luther's Reformation, which spread from Wittenberg in Saxony at the beginning of the 16th century, the exhibition begins its survey with the Reformation. The display of paintings, sculptures, drawings, literary and musical compositions, valuables and curios as well as specimens of natural history illustrates the emergence of the German national heritage that is rooted in the framework of a wider European context. Visitors will come face to face with the princely collectors of the past and share their passions, captivated by the outstanding quality of the objects. The exhibition spans more than 500 years of collecting history, ending with pieces of the Bauhaus era. A brief computer animated portrait of the twenty-five participating institutions at the beginning of the 21st century brings the impressive survey to a close.

Poussin, Lorrain, Watteau, Fragonard...

French Masterpieces of the 17th and 18th Century from German Collections

17 February – 14 May 2006

Press conference: 16/02/2006, 11 a.m.

This ambitious exhibition is built on the rich collections of French art that German museums have held and steadily strengthened for over two centuries. From the baroque exuberance of the followers of Caravaggio to the severity of Neoclassicism around 1800, it presents the multifaceted diversity of French painting, examining at the same time the history of the key German collections themselves, and reflecting on the impact of French art in this country. The concept for the exhibition, which is shown at three separate venues, was developed by Curator Pierre Rosenberg, former President-Director of the Louvre, the leading expert in the field, as the result of his systematic review and cataloguing of German museums' holdings of French art over the past several years. The selection of 150 paintings and oil sketches traces the major developments of French art in the 17th and 18th century. Famous masterpieces by Watteau, Chardin, Lorrain, Poussin, Fragonard and Boucher are presented next to less well-known works by artists such as de la Hyre, Valentin, Bourdon and Dughet. It is chronologically ordered and arranged according to subject matter such as landscape, portrait, still life and history painting. The exhibition was made possible by the generous support and commitment of many of Germany's museums. Their willingness to part with their masterpieces has enabled the organisers of this exhibition to bring to the public a rich picture of the cultural flowering of France in the 17th and 18th century, and to show how its echoes resonated in the courts and cultural centres of Germany. The exhibition is accompanied by an extensive catalogue in German and French as well as by a largely



complete inventory of French 17th and 18th century paintings in German museum collections (c. 2000 works). An exhibition of the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, the Bayerische Staatsgemäldesammlungen, Munich, the Haus der Kunst Foundation, Munich, and the Réunion des Musées Nationaux, Paris.

**Xi'an - Imperial Power in the Afterlife
Burial Goods and Temple Treasures from China's Ancient Capital
21. April – 23. Juli 2006**

Press conference 20/04/2006, 11a.m.

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.

The Global Guggenheim

Part I: The Collection 21 July 2006 - 7 January 2007

Part II: Architecture of the Guggenheim 25 August - 12 November 2006

This Exhibition has been coorganized by The Solomon R. Guggenheim Foundation, New York, and The Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn.

The Art and Exhibition Hall of the Federal Republic of Germany and Deutsche Telekom are pleased to announce a major exhibition of key works from the collection of the Guggenheim Museum. In the summer of 2006, the Art and Exhibition Hall of the Federal Republic of Germany will present one of its biggest and most ambitious exhibitions to date. A selection of nearly 250 Modern and Contemporary masterpieces from the holdings of the Guggenheim Foundation will be on view. With five museum locations in New York, Venice, Italy, Bilbao, Spain, Berlin, Germany, and Las Vegas, the Guggenheim Foundation is the first truly global institution devoted to visual art.

Angkor - Culture Heritage of Khmer Civilisation

15 Dezember 2006 - 9 April 2007

Press conference: 12/14/2005, 11 a.m.

Situated at the heart of Southeast Asia, Cambodia is bisected by the mighty Mekong River. Throughout Cambodia's history, the waters of the Mekong River and the Tonle Sap, one of the world's biggest lakes, have represented the country's lifeblood. By the Angkor period the Khmer had already developed highly sophisticated irrigation systems. Then as now, water played a pre-eminent role not only in agriculture but also in the country's mythology and architecture. Angkor marks the zenith of a civilisation that began to develop in the first centuries AD. The first Buddhist and Hindu works of art date from the 6th century. The rise of the Khmer empire in Angkor on the northern shore of the Tonle Sap began in the 9th century. At the height of their power, the Khmer ruled an area comprising today's Cambodia, South Vietnam, Laos as well as the central plain of the Chao Phraya River in Thailand. They were one of the most populous and powerful peoples in Asia. Well into the 13th century, the importance of the Khmer empire manifested itself in a series of enormous temples, among them Angkor Wat, widely regarded as the world's largest sanctuary. The exhibition will



present a unique survey of Cambodia's culture, beginning in the 6th century with stone and wood sculptures of the pre-Angkor kingdoms of Funan and Chenla and culminating in the art and architecture of the Angkor period (9th–13th century). Water management, rice cultivation and trade take their place as well, because they formed the basis for the country's extraordinary wealth. A selection of stone sculptures, bronze figures, inscriptions, architectural elements and photographs testifies to the unparalleled artistic achievement of the Angkor era.

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