



**Art and Design for All
The Victoria and Albert Museum
18 November 2011 to 15 April 2012**

**Media Conference
17 November 2011**

Content

1.	Exhibition Dates	Page 2
2.	Information on the Exhibition	Page 4
3.	Background Information	Page 5
4.	Media in the exhibition	Page 11
5.	Catalogue	Page 13
6.	Current and Upcoming Exhibitions	Page 14

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



Exhibition Dates

Duration	18 November 2011 to 15 April 2012
Director	Robert Fleck
Managing Director	Bernhard Spies
Curator	Marie-Louise Countess von Plessen
Curator	Julius Bryant, Victoria and Albert Museum
Exhibition Manager	Katharina Chrubasik
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue / Press copy	€ 32 / € 15
Opening hours	Tuesday and Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Closed on Mondays
Holiday opening hours	25 and 26 December 2011 (Christmas and Boxing Day) 10 a.m. to 7 p.m. Closed on 24 and 31 December 2011
Admission	
standard / reduced / family ticket	€ 9 / € 6 / € 16 (including audio guides)
Happy hour-ticket	€ 5 Tuesday and Wednesday 7 to 9 p.m. Thursday to Sunday 5 to 7 p.m. (for individuals only)
Audio guides	German, English
Public transport	Subway lines 16, 63, 66 and bus lines 610 and 611 to Heussallee / Museumsmeile. There is a car and coach park on Joseph- Beuys-Allee behind the Art and Exhibition Hall.
Press information (German / English)	www.bundeskunsthalle.de For press files follow press.
Guided group tours information and registration	Telephone +49 (0)228 9171-263 Fax +49 (0)228 9171-244 Email kunstvermittlung@ bundeskunsthalle.de
General information (German / English)	www.bundeskunsthalle.de Telephone +49 (0)228 9171-200



Background information (in German only) on
www.bundeskunsthalle.de/ausstellungen/victoria_albert/ms/index.php

In cooperation with



Cultural Partner





Information on the Exhibition

The Victoria and Albert Museum in London is the world's leading museum of art and design and has been a near-inexhaustible source of inspiration, innovation and knowledge since its foundation in the mid-19th century. The exhibition traces the history of this fascinating and hugely influential museum.

The museum was founded in the wake of the *Great Exhibition of All Nations* of 1851 which presented the British Empire as the most advanced industrial nation. In 1857, following the phenomenal success of this pioneering universal exhibition, Queen Victoria opened the South Kensington Museum, the forerunner of today's Victoria and Albert Museum and the prototype of present-day museological displays. From day one, the museum was celebrated as an exemplary educational institution that reached an unusually wide audience. Not only did its collections help improve the aesthetic quality of British manufactures and industrial products, they also provided models to be emulated and acted as a school of public taste, educating the museum audience in matters of discernment and taste.

The exhibition *Art and Design for All* reconstructs the focus of the original core collections of the Victoria and Albert Museum and sheds light on its innovative approach and its function as a role model for other institutions. The exhibition also presents the results of recent research into the continental roots of the V&A, which can be traced back to the ideas of Queen Victoria's German husband, Prince Albert of Saxe-Coburg and Gotha, a graduate of the University of Bonn, and the museum landscape of 19th-century Germany.

The exhibition continues the Art and Exhibition Hall's successful series of presentations devoted to the world's great collections. *Art and Design for All* showcases some 400 spectacular items from the rich holdings of the V&A, which is lending on this scale for the first time in its history. The exhibits are complemented by 100 exquisite pieces from the Royal Collection, the Berlin Kunstgewerbemuseum and the Museum of Applied Arts in Budapest. The exhibition will be shown in Budapest from 24 May to 16 September 2012.

The exhibition is held under the patronage of HRH The Prince of Wales.



Background Information

The presentation is structured in 16 captures:

1. Prince Albert and the Origins of the Museum

In 1857 Queen Victoria and her husband, Prince Albert of Saxe-Coburg and Gotha, inaugurated the South Kensington Museum, the predecessor of today's Victoria and Albert Museum. The foundation of the museum owed much to Prince Albert's support of the industrial arts.

Albert had married Queen Victoria, his first cousin, in 1840. As Prince Consort he adopted numerous social causes and took a special interest in art, science and technology. In 1843 he became President of the Society for the Encouragement of Arts, Manufactures and Commerce and in 1847 Chancellor of the University of Cambridge. He was the driving force behind the first World's Fair, the Great Exhibition of the Works of Industry of all Nations, held in London in 1851. The fair was a huge success and generated enough profit to allow for the foundation of the South Kensington Museum.

The museum's intellectual roots, however, can be traced back to the student days of its founder. From 1837 to 1838 Prince Albert studied law, political economy, philosophy, and art history in Bonn. One of the most progressive German universities of the 19th century, the university of Bonn was permeated by the spirit of Wilhelm von Humboldt and his neo-humanist concept of universal education. This integrated, all-encompassing educational ideal shaped Prince Albert's political, cultural and academic outlook and informed his encyclopaedic vision of a vibrant centre for museums, research and cultural facilities in London.

2. Foundations for the Future

The Government School of Design was founded in 1837. Modelled on industrial design schools in France and Prussia, it was intended to train artisans, artists and manufacturers. In 1842 the Government School of Design opened its courses to female students.

Right from the start, the school began to assemble a comparative study collection of exemplary objects. Acquisitions from the Paris *Exposition des Produits de l'Industrie Française* of 1844 set the tone of the collection; the French items were admired as examples of outstanding design.

In 1852 the school was placed under the aegis of Henry Cole. Under the pseudonym Felix Summerly, Cole had founded Felix Summerly's Art Manufactures. Seeking to forge closer ties between art and industry, he commissioned well-known artists with the design of stylish everyday objects.

The Society for the Encouragement of Arts, Manufactures and Commerce had been founded as early as 1754. Among its aims was the improvement of the quality of British products, particularly with regard to the competition with France on the international markets. The exhibitions of British manufactures organised by the Society between 1847 and 1849 provided an important impetus for the establishment of a permanent applied arts collection in London.

3. The Great Exhibition of 1851

The *Exhibition of the Works of Industry of All Nations*, which opened in London in 1851, was the first universal exhibition. The ambitious enterprise can be traced back to an idea hatched by Prince Albert and Henry Cole who not only saw the exhibition as a means to the improvement of the education and training of craftsmen, but also as a way of increasing the influence of art and science on industry. With some 990,000 square feet of exhibition space Joseph Paxton's spectacular Crystal Palace, a purpose-built glass and cast iron structure in Hyde Park, provided plenty of room for 100,000 exhibits from all over the world, among them raw materials, machines, mechanical inventions, industrial and artisanal products as well as sculptures. The exhibition was open to the public from 1 May to 15 October 1851 and



attracted a total of 6 million visitors. Its primary goals were to give British manufactures a competitive edge on the world market and to promote peace and free trade between nations. The Government School of Design was given a budget of £5,000 and used it to purchase jewellery, silversmith works, textile wall hangings, glass and ceramics for its study collection. Most importantly, the commercial success of the Great Exhibition made it possible to acquire 35 hectares of land in between Hyde Park and the Brompton Road. Nicknamed 'Albertopolis', the estate was to see the construction of a vibrant centre for museums, research and cultural facilities, among them the Royal Albert Hall, the Science Museum and the Victoria and Albert Museum.

4. The Museum of Manufactures

The Museum of Manufactures opened on 19 May 1852 in Marlborough House, a royal residence not far from Buckingham Palace. The collection was intended to educate designers, inspire manufacturers to improve the quality of their products and to act as a school of public taste. It consisted of the acquisitions of the Government School of Design and the items purchased at the *Great Exhibition* in 1851. Under the aegis of the first curator John Charles Robinson, who enriched the collection with representative examples of medieval and Renaissance art, the museum gradually took on a more historical character.

Henry Cole, the museum's first director, held that both the production and the decoration of an object should be in keeping with its practical purpose and respect the characteristic properties of the material. His 1852 exhibition 'Examples of False Principles in Decoration' sought to teach the mid-Victorian consumer how to furnish and decorate in good taste and presented the public with choice examples and explanations of bad design. Although Charles Dickens called the display a 'chamber of horrors', all of the exhibits were commercially very successful.

In 1853 the new institution – now renamed Museum of Ornamental Art – and the Government School of Design were incorporated into the Department of Science and Art, a new government body headed by Henry Cole, thereby bringing together 'the most perfect illustrations and models' and a 'school of the highest class'.

5. Prince Albert's Vision

After the triumphant success of 1851, Prince Albert sought to capitalise on the intellectual, educational and industrial momentum generated by the World's Fair to advance science, technology and the arts. The Great Exhibition had made a profit of some £186,000 which made it possible to purchase thirty-five hectares of land just south of Hyde Park. This area of suburban market gardens was to become the centre of museums and learned institutions that came to be known as 'Albertopolis'.

To realise his ambitious plans, Prince Albert involved not only the leading British architects but also sought advice from Gottfried Semper, a refugee from the Dresden uprising of 1849 who taught at the Government School of Design, and also from Dresden, the engraver Ludwig Gruner. Albert's vision of an architectural ensemble that celebrated the interplay between art and science also drew on photographs of the richly varied collections put together from the early 1840s by the Prussian civil servant Alexander von Minutoli as part of his mission to revitalise the trades and industries of Silesia.

When the House of Commons approved the planned relocation of the National Gallery to South Kensington in 1853, Prince Albert commissioned three architects with a master plan for a new complex of museums and institutes of higher learning. His idea of the overall design owed much to King Ludwig I of Bavaria and his court architect Leo von Klenze whose splendid forum of arts and sciences had begun to transform the face of Munich in 1815.

6. Models and *Expositions Universelles* in Paris

The collections formed by Alexandre Lenoir and Alexandre du Sommerard in Paris became important models for the development of the didactic displays at the South Kensington Museum. The Frenchman Alexandre Lenoir, a self-taught antiquary and connoisseur, had



saved numerous works of French art from the ravages of the French Revolution of 1789. In 1796 these works went on show in a newly founded museum in the former convent of the Petits Augustins in Paris. Alexandre du Sommerard had assembled a comprehensive collection of French works from the Middle Ages and the Renaissance. It was acquired by the French government in 1843 to provide aspiring decorative artists with examples of exquisite craftsmanship. In 1847 the Lenoir and du Sommerard collections were united in the Musée de Cluny.

After the end of the Napoleonic Wars, France held numerous exhibitions of contemporary manufactures, among them the *Exposition des Produits de l'Industrie Française* which took place every five years in Paris. The *Exposition* of 1849 was the direct model for the *Exhibition of the Works of Industry of all Nations*, the first World's Fair, held in London in 1851. France responded to the challenge of the Great Exhibition by organising the 1855 *Exposition Universelle*. Competition between the two nations on the international markets drove the acquisitions for the collections in London. At the *Expositions Universelles* of 1855 and 1867 the South Kensington Museum purchased numerous trendsetting design objects, luxury textiles and wallpapers by the leading French producers.

7. The South Kensington Museum

The South Kensington Museum opened in 1857 in a prefabricated iron structure. The building housed not only the collection of applied art but also a number of other collections, among them patented inventions, examples of building construction, animal products, food products, educational apparatus as well as a collection of important works of French and Italian art from the Middle Ages and the Renaissance.

As a self-proclaimed school of public taste for all, the museum actively sought to improve the aesthetic quality of British manufactures and industrial products and enticed visitors with numerous innovations: the reference library for students and members of the Government School of Design became the National Art Library, the world's first public library devoted to the arts. In fulfilment of its educational mandate to give as broad an audience as possible access to cultural resources, the museum not only made use of books, casts and photographs, it also offered public guided tours, gas-lit evening lectures, curator-led seminars and affordable publications.

The South Kensington Museum was open six days a week throughout the year. Free admission on three days a week provided access to all ranks of society. In the early 1860s the museum had an average of 12,000 visitors a week. Among the innovations designed to make the institution attractive to a wider public were a spectacularly lit lecture theatre, the world's first museum restaurants and public conveniences.

8. Originals and Reproductions

The documentation of Europe's artistic treasures by means of reproductions – most of them casts – was central to the educational mission of the South Kensington Museum. As early as 1841 the Government School of Design had put together a collection of plaster casts; it was loaned to design schools throughout the country before finding a permanent home in the museum. In 1858 the museum opened a gallery of plaster casts, electrotypes and photographs of works of art. These reproductions were not limited to holdings of the South Kensington Museum, and the collection of photographs was the first of its kind worldwide. Reproductions of Byzantine and medieval ivory tablets, of Gothic sculptures and Renaissance bronzes and jewels served as models for high-quality craftsmanship, they could also be purchased by the interested public.

In 1867 fifteen European princes signed a convention promoting the international exchange of copies of works of art. The permission to commission further reproductions was crucial for the expansion of the collection of the South Kensington Museum. Thanks to its acquisitions the museum emerged as the world's first institution to bring together copies of architectural elements and sculptures from all over Europe. The opening in July 1873 of the two grand



Architectural Courts – known today as the Cast Courts – provided a splendid setting for a large part of the most striking architecture and sculpture casts.

9. Science and Didactics

The mission of the South Kensington Museum went beyond the simple presentation of art, design and industrially produced goods. In 1860 it opened the ‘Educational Museum’. The department illustrated the progress of industrialisation, and its collection of exemplary items was intended to promote the quality of workmanship and to educate visitors in matters of taste and discernment. It was taken as a given that a more discerning consumer would demand higher-quality goods and thus ensure commercial advancement throughout the United Kingdom. The department’s commercially driven educational mission was broad-based. The exhibits offered an insight into the different forms of art alongside information on the latest mechanical inventions. Mechanised processes of the textile industry were presented side by side with the brand new synthetic dyes or the latest developments in overseas communication. The Educational Museum shed light on the processes involved in transforming animal or plant-derived raw materials into finished products and presented cutting-edge techniques used in the production of high-quality copies of works of art.

It was not until 1899, when Queen Victoria laid the foundation stone for the new building of the Victoria and Albert Museum, that the collections were divided. The Department for Science and Education was split from the collections of fine and applied arts and integrated into the Science Museum.

10. The Arts and Crafts Movement

The Arts and Crafts Movement was one of the most influential reform movements in the world of art and product design. It emerged in the second half of the 19th century as a reaction against industrial production and mass consumption and advocated simplicity and the use of quality materials in the design of everyday items. The Arts and Crafts Movement was shaped by the art critic and theorist John Ruskin and the artist William Morris. In 1861, inspired by Ruskin who dreamed of a return to workshops modelled on medieval guilds, William Morris founded the firm Morris, Marshall, Faulkner & Co which produced quality textiles, books, wallpaper and furniture. The circle around Morris also included numerous artists, among them the painter Edward Burne-Jones, the architects Philip Webb and C.F.A. Voysey and the potter William de Morgan, who shared the conviction that true art was rooted in traditional craftsmanship. The Arts and Crafts Exhibition Society (founded in 1888) and journals such as *The Studio* or *The Hobby Horse* spread the socio-aesthetic reform ideas of the movement.

The Arts and Crafts Movement is inextricably linked with the history of the South Kensington Museum. William Morris advised the museum in matters of acquisitions and drew on its collection for his own work. The design of the Green Dining Room at the South Kensington Museum was the first public commission for Morris, Marshall, Faulkner & Co.

11. Inspiration from the Far East

Japanese decorative arts have been part of the collection of the Victoria and Albert Museum ever since its foundation. In fact, the museum was collecting Japanese objects even before Japan was forced to open its ports to foreign merchant ships in 1854. The collection was much expanded in 1865, when Queen Victoria presented the museum with the diplomatic gifts she had received from the Tokugawa Shogun in 1860. Japanese items, produced specifically for export, attracted much attention at international exhibitions and were highly prized by western collectors. Japan caught the imagination of the West, and Japonisme – the enthusiasm for all things Japanese – changed the face of European art, crafts and design.

The Victoria and Albert Museum also has one of the world’s most important collections of Chinese art. Chinese manufacturers had been quick to cater to European tastes, and in England the fashion for Chinese objects and fanciful European interpretations of Chinese styles peaked around 1750. Although their popularity had faded by the time Queen Victoria



ascended to the throne, there was a real interest in authentic Chinese art in certain artistic circles. British civil servants in China not only brought back contemporary objects, they also provided information on traditional techniques of craftsmanship. Stephen Bushell, a doctor at the British legation in Peking, acquired ceramics and bronzes for the museum. Other parts of the collection were gifted by London-based private collectors, chief among them the Australian-born George Salting.

12. Inspiration from India

The origins of the Indian collection of the Victoria and Albert Museum go back to the year 1798, when the British East India Company set up the India Museum in London. At the *Great Exhibition* of 1851 British designers and manufacturers recognised the quality of the Indian goods presented by the East India Company. They also recognised the potential of Indian flat decorative patterns for the British textile industry, and the Government School of Design acquired a wide range of Indian objects for its collection. The *Society of Arts* set up a committee under the leadership of Henry Cole to win government support for the foundation of a study collection of Indian art, science, natural history and industry in London.

The collection of the East India Company Museum was broken up in 1879 and divided between the British Museum and the South Kensington Museum, the latter acquiring over 19,000 objects in a variety of media. In an effort to present contemporary Indian art, the Museum also purchased ceramics from the pottery workshop of the Bombay Art School which had been founded in 1857. The great success of the Colonial and India Exhibition, opened in South Kensington 1886 by Queen Victoria, Empress of India, led to the establishment of the Imperial Institute. The high esteem in which traditional Indian crafts were held is also borne out by the foundation, in the early 1890s, of the “Society for the Encouragement and Preservation of Indian Art.”

13. Islamic Inspiration

The South Kensington Museum’s interest in Islamic art was largely driven by the architect and designer Owen Jones. Between 1832 and 1834 he had travelled Egypt, Syria, Turkey and Spain and studied Moorish decoration at the Alhambra in Granada. Jones praised Islamic art as a source of good design and recognised its wealth of forms and patterns as exemplary for consumers and manufacturers alike. Jones was convinced that the combination of Islamic geometric patterns with new materials – for example cast iron – could fundamentally reshape European architecture and design.

The Museum of Ornamental Art was the world’s first institution to put together a collection of Islamic art. The Middle Eastern exhibits were classified according to their region or country of origin rather than their religious or cultural context.

Many Islamic objects were acquired between 1862 and 1900 at the international exhibitions in South Kensington and the Paris World’s Fairs. In the late 19th century the South Kensington Museum enlisted the expertise of British officers and colonial officials, charging them to act as agents for the museum. A prime example was Major General Sir Robert Murdoch Smith who procured almost 2,000 Persian works for the collection. At the beginning of the 20th century a bequest from the distinguished collector George Salting enriched the collection with outstanding examples of Islamic ceramics and metalwork.

14. The Victoria and Albert Museum

In 1891 Parliament approved the extension of the South Kensington Museum. The architectural competition for the new building was won by Aston Webb who had submitted a design in a ‘free Renaissance style’. On 17 May 1899 Queen Victoria laid the foundation stone for the new main building with its grand galleries on the Cromwell Road. It was her last public engagement. In memory of her beloved husband and his passionate commitment to the arts she renamed the South Kensington Museum the Victoria and Albert Museum.

The monumental building was inaugurated by King Edward VII on 26 June 1909 as a public teaching institution for the promotion and support of outstanding achievement in the fine and



applied arts. Statues of British artists, architects, painters and sculptors on the Cromwell Road façade and of craftsmen on the Exhibition Road side of the building proclaim the mission of the Victoria and Albert Museum. With the inauguration of the new building, the collections of science and art were formally divided among the new Science Museum and the V&A.

The mission of the Victoria and Albert Museum was redefined in 1911 as the acquisition and display of manufactures for the improvement of the design and quality of British products. In line with these lofty goals, the objects in the individual departments were sorted by material and production techniques.

15. The Influence of the V&A

From the mid-1850s until the end of the century, museums of fine and applied arts were established throughout the world following the example of the South Kensington Museum. They combined permanent displays with temporary exhibitions, art schools and libraries. Unlike more conventional museums of art, they were intended to improve the quality of commercial products and to educate a broad audience of potential consumers in matters of taste and discernment. So closely were the new museums modelled on the London prototype that many of them even emulated the red brick Renaissance Revival architecture with its terracotta ornaments, inner courtyard and grand light-filled galleries with steel and glass ceilings.

In Berlin Prince Albert's eldest daughter, Crown Princess Victoria of Prussia – later known as Empress Frederick – followed in her father's footsteps. The Gewerbe-Museum, founded in 1867, grew out of an initiative of the Crown Princess and the Berlin trade association. The holdings of the new institution were built on the collection of manufactures put together by Count Alexander von Minutoli in Silesia. In 1881 the museum moved into a red brick building designed by Martin Gropius and Heino Schmieden in the Neo-Renaissance style of the South Kensington Museum.

The Museum of Applied Arts in Budapest was founded in 1872 following an Act of the Hungarian Parliament. Right from the start the museum collected historical and contemporary objects. In 1896 it moved into a magnificent Art Nouveau building that combines Hungarian vernacular traditions with Oriental motifs.

16. Inspiration for the 21st Century

Accessible to all, the Victoria and Albert Museum remains a near-inexhaustible font of information, academic research and creativity. For designers from all over the world the museum is a vital source of inspiration and a unique place to study and to present their work. In 2007, to celebrate the 150th anniversary of the foundation of the museum, 150 leading artists, architects and designers were invited to contribute a page to an anniversary album. Their enthusiastic response testifies to the high regard in which the V&A is held. The small selection of contributions shown in this exhibition illustrates how good design improves our life and shapes our future.

The collections of the V&A are a public stage for contemporary fashion, for theatre design and film sets, for interior design, the graphic arts, jewellery design and silverwork, for ceramics, furniture and digital technology as much as for everyday designed items ranging from cars to hearing aids. The V&A inspires artists, craftspeople, architects, engineers, photographers, illustrators, writers and advertising specialists. Roaming the galleries and corridors of the museum, they and millions of visitors each year enjoy the fabulous scope and diversity of the treasure house that is the V&A.



Media in the exhibition

Interactive world map

The Victorian era

If research talks about the 19th century, it does not mean the period between 1801 and 1900. Nowadays, there is a consensus in science to speak about a “long 19th century”. It starts with the French Revolution in 1789 and ends with the beginning of the Great War in 1914. This “long century” mostly is characterised by the industrialisation and the capitalist subsistence strategy in Europe and North America. Living styles in more and more industrialised societies changed dramatically, social change destroyed traditional behaviour and thinking styles. Mobility rose due to the revolution of traffic and the search for work. Cities did not only grow in terms of quantity, but a specific modern, urban way of life established itself, propelled by the Industrial Age’s revolutionary discoveries.

In order to thoroughly experience this era, during which the foundation and development of the Victoria and Albert Museum took place, two interactive map tables have been integrated into the exhibition, and with the help of a time bar and eight pieces of phenomena, which are indicative of the century, visitors can go on an expedition and trace different chains of events worldwide.

A co-operation of the Art and Exhibition Hall of the Federal Republic of Germany with 235Media, Cologne (graphic, programming and technical realisation), Michael Jansen, Karsten Ley, Georgios Toubekis, RWTH Aachen University (editorial department).

Literary Cabinet

The literary cabinet is surrounded by the designs of William Morris, one of the most important figures in the Arts and Crafts Movement, and inside visitors can get an insight into 19th century English literature. Texts written by English writers and poets can be listened to on the audio guide. Among those are included works of famous authors like Oscar Wilde and Charles Dickens but also writings from John Ruskin’s art-theoretical texts. The texts are introduced by brief explanations and some biographical information. A time bar on the cabinet’s wall describes the origin of essential contributions to the 19th century literary history.

A co-operation of the Art and Exhibition Hall of the Federal Republic of Germany with Norbert Lennartz, an academic for literary and cultural studies from Bonn. Since April 2011 he is professor for Anglistics literary studies at the University Vechta.



Room without borders

London's Crystal Palace from 1851

Three-dimensional reconstruction of the Crystal Palace

The Crystal Palace was built in 1851 in Hyde Park for the first World's Fair. The revolutionary construction of cast iron and glass was designed by Joseph Paxton. The Crystal Palace had a length of 563 meters; the transept was 124 meters wide and 33 meters high. The building was made from prefabricated components and became a symbol of the Industrial Age.

Due to the Fair's big success, the building was dismantled after the end of the World's Fair, rebuilt and enlarged on the Sydenham Hill in London. For over 70 years, the Crystal Palace attracted many visitors, before it was destroyed by fire on November 30th 1936.

Thanks to a three-dimensional reconstruction and the use of 3D glasses for the first time, the visitors can experience the development of this fascinating glass-building. Tracking shots through the empty architectural-room illustrate the dimensions of this exhibition hall, and the contemporary views of the World's Fair are transformed into three-dimensional scenarios.

A project of the Art and Exhibition Hall of the Federal Republic of Germany and the Architectura Virtualis GmbH in co-operation with the technical university of Darmstadt, field IKA.



Catalogue

ART AND DESIGN FOR ALL The Victoria and Albert Museum

Format 24,5 x 28 cm
304 pages

Museum edition: € 32
Trade edition: Prestel Publishers, Munich, € 39,95

German and English edition.





Current and Upcoming Exhibitions

Anime! High Art – Pop Culture

until 8 January 2012

In recent years, Anime, the specifically Japanese form of animated cartoons, has become a worldwide and hugely successful phenomenon. Brightly coloured, catchy and energetic, the films and series such as *Akira* or *Princess Mononoke*, *Pokémon*, *Maya the Bee*, *Vicky the Viking*, *Captain Future* and *Heidi* have left their mark on art and popular culture.

The Art and Exhibition Hall presents a comprehensive exhibition devoted to the history, aesthetics and production methods of Japanese Anime. From the very beginnings to the great box office hits and popular small screen heroes of the late 1970s and, finally, to the current computer games, the exhibition explores the fascination of *Anime* and its breathtakingly dramatic pictorial language. Organised around genres, the individual sections of the exhibition present a richly varied array of material on production, reception, fandom and merchandise. The displays are complemented by film sequences, rare collector's items and high art from the hand of celebrated Anime artists. The exhibition is accompanied by a comprehensive film programme.

In cooperation with the Deutsches Filmmuseum, Frankfurt am Main

Transformations – ECHORAUM

until 15 January 2012

ECHORAUM (Echo Room) is the result of a series of two-year cooperations between the Art and Exhibition Hall of the Federal Republic of Germany and a number of international Media Colleges. Students and graduates of these institutions are given the opportunity to present their current projects in the lower ground floor galleries which become a temporary experimental laboratory.

Dogon

World Cultural Heritage from Africa

until 22 January 2012

The art of the Dogon is among the best-known and most important cultural achievements of Africa. The exhibition presents the 1000-year history of the Dogon people – from their still under-researched origins to the colonial period – through a captivating selection of outstanding masterpieces of Dogon art and a wide range of less well known everyday items. The exhibition focuses primarily on sculpture, particularly on masks. Some 250 objects from all over the world provide an insight into this fascinating African culture. The presentation is the first in a new series of exhibitions devoted to Africa.

The exhibition was planned and organised by the Musée du Quai Branly and will receive its first showing in Paris from 4 April to 24 July 2011.

Ménage à trois

Warhol, Basquiat, Clemente

10 February to 20 May 2012

Devoted to the work of Andy Warhol (1928–1987), Jean-Michel Basquiat (1960–1988) and Francesco Clemente (b. 1952), this major exhibition presents collaborative and non-collaborative works by the three New York-based artists.

To highlight the unique character of the collaborative works – the result of a particularly intense phase of co-operation between the three very different artistic temperaments in 1984 and 1985 – they are juxtaposed with a selection of non-collaborative works by each of the artists that exemplify their individual style.

Whereas Andy Warhol, one of the founders of Pop Art, focused on the graphic and serial aspects of art, working in a clear and often seemingly detached manner, young Jean-Michel Basquiat burst upon the scene with a style that was as furious as it was expressive, a raw mix of symbols, pictograms and letters rooted in the urban graffiti idiom. The paintings by the Italian American *Transavanguardia* artist Francesco Clemente, on the other hand, often seem dream-like, mystical and almost surreal.

Our idea of art is predicated on uniqueness, individuality and above all on the notion of the artist's very own subjective style. The collaborative works of the three artists refute the



concept of originality; their contrary painterly gestures lend the works their singular appeal. The paintings reflect the era, the new role and celebrity status of the artists, their origin, myths and fascination with each other, but also the dark side of fame.

ECHO 6

10 February to 20 May 2012

ECHORAUM (Echo Room) is the result of a series of two-year cooperations between the Art and Exhibition Hall of the Federal Republic of Germany and a number of international Media Colleges. Students and graduates of these institutions are given the opportunity to present their current projects in the lower ground floor galleries which become a temporary experimental laboratory. This exhibition is the last in the series of cooperations with the Academy of Media Arts in Cologne. The series will be continued with another German academy with a media art department.

Romy Schneider

6 April to 24 June 2012

Romy Schneider (Vienna, 1938 – 1982, Paris) was one of the most important and popular German-speaking actresses and inspired numerous photographers and directors. Her image is deeply ingrained in our collective memory. Having made her film debut in 1953 at the age of 15, Romy Schneider shot to fame as *Sissi* in the eponymous romantic biopic (1955, sequels in 1956 and 1957) about Elisabeth, Empress Consort of Austria, a role that was to haunt her, particularly in Germany. By the 1970s she had established herself as a star of French cinema, gradually escaping the crinoline cliché with films such as *Christine* (1958), *The Swimming Pool* (1968) and *L'important c'est d'aimer* (1974). Her last film, *La Passante de Sans-Souci* (*The Passerby*, 1982) can be read as a tragic reflection of her own life.

The exhibition addresses the different roles and the changing image of the actress as well as her presentation in the media. Images taken from her films, the press and her private life are grouped around a number of recurring motifs and combined with film clips. Media installations illustrate the interaction between projection and active self-promotion. The exhibition is complemented by a selection of film posters, costumes, correspondence, fan articles and numerous photographs of Romy Schneider, her film partners and her family.

With this exhibition the Art and Exhibition Hall continues a series of presentations devoted to film such as *Luis Buñuel* (1994), *Marlene Dietrich* (1995/96) and *Anime! High Art – Pop Culture* (2011). More exhibitions on film and contemporary imagery are planned.

A cooperation with the Deutsche Kinemathek, Berlin, and Akouna, Paris.

PIXAR

25 Years of Animation

6 July 2012 to 6 January 2013

PIXAR is a computer animation film studio that owes its success to its pioneering CGI techniques which have since become the industry standard. PIXAR was the first company to develop 3D technology for cinema and to bring out 3D animation feature films. Since its foundation PIXAR has won fourteen Academy Awards (among them for *Toy Story*, *Finding Nemo*, *The Incredibles*, *Ratatouille*, *WALL-E*, *Up*, and *Toy Story 3*) and forty Oscar nominations.

In the 1920s Walt Disney made California the centre of the animation industry. Today's leading studios are situated in the San Francisco Bay area. The exhibition is the first in Germany to provide an insight into the workings of PIXAR Studios in California. Paintings, drawings, works on paper, maquettes, film sequences, documentary features and much more will illustrate the outstanding creativity of PIXAR that is behind the hugely successful, completely computer-animated films.

After *Anime! High Art – Pop Culture*, PIXAR is the second in a new series of exhibitions at the Art and Exhibition Hall that reaches out to a young audience.



In Praise of Folly

Fools. Artists. Saints.

31 August to 2 December 2012

Taking its starting point from contemporary creative practice, the exhibition sets out to explore the role and position of the (super)human visionary and presents a fascinatingly diverse selection of examples from European and non-European civilisations and cultures of all periods of history. Images, symbols, figures and much more from ancient Egypt, the Far East or Oceania are shown alongside European baroque, modernist and contemporary works. Their manifest differences notwithstanding, they bear witness to the universality of the concept of the outstanding individual who transcends the limitations of self and society and to his/her role as a mediator between the human and the superhuman, disease and health, madness and reason. These individuals range from the carnival reveller, the medicine man and the shaman to artists, smiths, kings, heroes, fortune tellers etc. Also exhibited are their tools, fetishes and physics.

Whereas the first presentation of the exhibition in Paris is more ethnographic in focus, the Art and Exhibition Hall will put greater emphasis on art – both classical and contemporary – and investigate the parallels between Christian traditions and non-Christian concepts. The exhibition will kick off with a room dedicated to the celebration of carnival.

Subject to change!

Art and Exhibition Hall of the Federal Republic of Germany

Friedrich-Ebert-Allee 4, D-53113 Bonn

Head of Corporate Communications / Press Officer: Sven Bergmann

Telephone +49 (0)228 9171-204 Telefax +49 (0)228 9171-211

www.bundeskunsthalle.de / Email: bergmann@bundeskunsthalle.de