

BUNDESKUNSTHALLE



ALEKSANDRA DOMANOVIĆ

Kalbträgerin (Calf-Bearer)

2 June to 24 September 2017

Media Conference: Thursday, 1 June 2017, 11 a.m.

Content

1.	Exhibition Dates	Page 2
2.	Information on the Exhibition	Page 4
3.	Biography	Page 5
4.	Current and Upcoming Exhibitions	Page 6

Head of Corporate Communications / Press Officer

Sven Bergmann

T +49 228 9171–204

F +49 228 9171–211

bergmann@bundeskunsthalle.de

Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland GmbH

Friedrich-Ebert-Allee 4
53113 Bonn
T +49 228 9171-0
F +49 228 234154
www.bundeskunsthalle.de

Geschäftsführer
Reiner Wolfs
Dr. Bernhard Spies

Vorsitzender des Kuratoriums
Ministerialdirektor Dr. Günter Winands

HRB Nr. 5096
Amtsgericht Bonn
Umsatzsteuer ID Nr. DE811386971

Konto 3 177 177 00
Deutsche Bank Bonn
BLZ 380 700 59
IBAN DE03 3807 0059 0317 7177 00
BIC DEUTDE33080



Exhibition Dates

Duration of the Exhibition	2 June to 24 September 2017
Director	Rein Wolfs
Managing Director	Bernhard Spies
Curator	Susanne Kleine
Head of Corporate Communications / Press Officer	Sven Bergmann
Publication	€ 6
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays
Admission Exhibition standard / reduced / family ticket	€ 4 / € 3 / € 7.50
Happy Hour-Ticket	€ 7 (all exhibitions) Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Guided Group Tours information and registration	T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile.
Parking	There is a car and coach park on Emil- Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn
Press Information (German / English)	www.bundeskunsthalle.de For press files follow 'press'.

General Information
(German / English)

T +49 228 9171-200
www.bundeskunsthalle.de

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Information on the Exhibition

In her work, Aleksandra Domanović (b. 1981 in Novi Sad, Yugoslavia) takes a probing look at a wide range of phenomena of contemporary society, among them cultural techniques, scientific and technological developments, history and culture, popular culture and the shaping of national and cultural identity. Her work often has its starting point in the examination of the past and present of her home country, the breakup of Yugoslavia after the end of the Cold War, the collapse of the Soviet Union and the struggle for a new national and cultural identity. Many of her works are thus informed by her own biography, but they also set a universal example of the artistic examination of national and cultural identity, individuality, collective visual memory and commemorative culture. Domanović's works are precisely conceived narratives, visualised through the use of iconic images or illustrations taken from other contexts.

Bundeskunsthalle's director Rein Wolfs states: «Aleksandra Domanović reminds us of how fast society is able to adopt new habits and also ethics by the use and further development of science and technologies.»

For *Kalbträgerin*, her exhibition in Bonn, the artist expands on one of her themes – *Bulls Without Horns* – and looks at current scientific developments in bioengineering, namely research carried out by Alison Van Eenennaam at the University of California in Davis who works on the breeding of certain genetic traits in cattle, for example the lack of horns. The artist not only presents the protagonists of these experiments in colour photographs, she also translates the underlying ideas into sculptures, which she produces by means of computer modelling, 3D printing and casting in synthetic plaster. Made of Corian®, her votive stelae are transformed and abstracted depictions of the sixth-century BC Greek sculpture of the *Moschophoros* (Calf-Bearer) found in 1866 on the Acropolis of Athens in the so-called *Perserschutt*, the bulk of the architectural and votive sculptures destroyed by the Persians in 480 BC.

The rectangular stelae of different colours are anthropomorphised by means of stylised arms and hands, which reference not only the hand of the artist but also the so-called *Belgrade Hand*, the first articulated hand prosthesis developed in 1963. The figures carry the plaster calves on their shoulders or in their shoulders' stead. The artist fuses science and culture of different eras, questioning not only norms and beauty outside of norms but also structural transformations and their effect on society.



Biography

Aleksandra Domanović is based in Berlin.

Her major solo exhibitions include Henry Moore Institute, Leeds; Museum Boijmans Van Beuningen, Rotterdam; Gallery Of Modern Art, Glasgow, and Kunsthalle Basel. Her work has been featured in recent group exhibitions at Walker Art Center, Minneapolis; Whitechapel Gallery, London; New Museum, New York; Dallas Museum of Art; Palais de Tokyo, Paris; Ullens Center for Contemporary Art, Beijing; and Kunsthalle Vienna.

She was the recipient of the 2014/5 Ars Viva prize for artists working in Germany.



Current and Upcoming Exhibitions

JUERGEN TELLER

Enjoy Your Life!

until 3 July 2017 at the Martin-Gropius-Bau, Berlin

Juergen Teller is one of the world's most sought-after contemporary photographers. His pictures have straddled the interface of art and commercial photography. His stylistic device of choice is the portrait. Working in the areas of music, fashion and celebrities as well as everyday scenes and landscape, he draws on his intuitive feel for people, situations, milieus and clichés to create images of great immediacy and deceptive simplicity.

Deliberately distancing himself from the relentless glamour of fashion and people photography, Juergen Teller forged his own distinctive path. In his shoots for well-known fashion designers, he not only placed supermodels, pop stars and other celebrities in unexpected and often disturbing contexts, he also allowed their individuality to shine through, thus lifting the images out of established visual codes and preconceived expectations. Teller applies the same artistic principle to his non-commercial work. The resulting images – now more than ever – are baffling, unpredictable, cliché-defying, intimate, seemingly transgressive and in-your-face, but never compromising, because they are informed by great empathy and sensitivity.

KATHARINA SIEVERDING

Art and capital from 1967 to 2017

until 16 July 2017

Internationally renowned as a pioneer of unconventional visual strategies and her innovative media-led practice, Katharina Sieverding has revitalised the artistic potential of photography. She introduced the super-sized format as a key element of her exhibitions at a time when this was far from common.

Since the 1960s, using film and photography, Sieverding has employed her portrait with unparalleled consistency, often blowing it up to monumental size and manipulating it in myriad ways. In the 1970s, with astonishing prescience, she began to develop her large-format multilayer montages on the state of the world. Her creative practice not only reproduces the accelerated visual processes of the present, it also scrutinises them in terms of responsibility, not least her own.

The retrospective exhibition presents a survey of Katharina Sieverding's serial photographic works from 1967 to today complemented by floor-to-ceiling projections that allow the artist to visualise the innovative power of her archive of images.



IRAN

Ancient culture between water and desert until 20 August 2017

The exhibition draws the veil from the long hidden treasures of the early Iranian civilisations that flourished between the seventh millennium BC and the rise of the Achaemenids in the first millennium BC.

From the snow-capped peaks of the Alborz and Zagros mountain ranges to the blazing heat of the Loot Desert, Iran is a country of contrasts. But those forbidding deserts and mountain ranges shelter fertile valleys that have been inhabited by people ever since sedentism. These valleys were the cradle of the Iranian civilisations, which culminated in the rise of the Achaemenid Empire. The mountains provided shelter and raw materials. The wild animals and mythical creatures that populated the wilderness found visual representation in scenes of animals fighting on stone vessels from the gravesites of Jiroft, on imaginatively painted ceramics from Susa and in the battle scenes on the gold bowl from Hasanlu.

The exhibition opens a window onto a country that has been inaccessible for decades and whose imagery is little known in Europe. The treasures from the graves of two Elamite princesses and the spectacular finds from the burial grounds of Jiroft are shown outside Iran for the first time. In partnership with the National Museum of Iran and the Iranian Cultural Heritage, Handicrafts and Tourism Organization

THE PERSIAN GARDEN

The Invention of Paradise until 15 October 2017

Opening with the exhibition *Iran. Ancient Cultures between Water and Desert*, a Persian garden on the piazza in front of the museum beckons visitors to linger and enjoy its pleasures.

Several gardens in Iran have been designated as UNESCO World Heritage sites. Rather than replicate a specific garden, our garden demonstrates that the art of garden design, developed in Persia in antiquity, continues to shape our idea of an ideal garden – in the East as much as in the West.

Light and shade, heat and cool freshness, the soothing burbling of water, the heady scent of flowers – a garden is a manmade paradise. And indeed, the very word ‘paradise’ has come down to us from ancient Persia. Do come in and enjoy the paradisiac atmosphere of the Persian Garden, an oasis for the mind and the senses!



COMICS! MANGAS! GRAPHIC NOVELS!

until 10 September 2017

With more than 300 exhibits from the United States, Europe and Japan, *Comics! Mangas! Graphic Novels!* is the most comprehensive exhibition about the genre to be held in Germany.

The comic was the first visual mass medium in history. By the end of the nineteenth century, the major American daily newspapers brought it to millions of readers – day in, day out, and in colour on Sundays. Series like Winsor McCay's *Little Nemo in Slumberland* or George Herriman's *Krazy Kat* bear witness to the abiding cultural significance of the medium. With the rise of the comic book and the superheroes in the early 1930s, the first media-related youth culture developed around the comic – long before the advent of rock 'n' roll. In the 1960s, thanks to artists like Robert Crumb or Will Eisner and figures like Asterix or Barbarella, the comic once again began to attract an older readership. In the wake of the cultural upheaval of 1968, the comic came to be seen as the 'ninth art', and with the phenomenon of the graphic novel, we now witness the discovery of its hitherto ignored literary potential. At the same time, manga has established itself as a global phenomenon.

Subject to change!

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