

BUNDESKUNSTHALLE



General Information

Director	Rein Wolfs
Managing Director	Patrick Schmeing
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 Combined ticket standard / reduced / family ticket	for all exhibitions € 15 / € 10 / € 24
Free admission	for all under 19s and for refugees
Pay what you can afford	for visitors under 26 Tuesday and Wednesday: 6 to 9 p.m.
Happy Hour-Ticket	€ 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr- Bahn) and RB 48 (Rhein-Wupper-Bahn)
Parking	There is a car and coach park on Emil- Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn

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der Bundesrepublik Deutschland GmbH

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For press files follow 'press'.

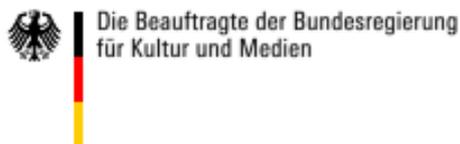
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Cultural Partner



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Further information on www.bundeskunsthalle.de

Subject to change!

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CURRENT EXHIBITIONS

PRINCELY PAINTERS

until 27 January 2019

At the height of their meteoric careers, Frederic Lord Leighton, Hans Makart, Jan Matejko, Mihály von Munkácsy, Franz von Lenbach, Friedrich August von Kaulbach and Franz von Stuck were celebrated as princely painters (*Malerfürsten*, literally painter-princes) and enjoyed all the privileges of Europe's high society. They were wealthy, respected and moved in the same elite circles as the rich and famous. Their homes and studios were notable for their splendour, and people thronged to have their portraits painted and to see their sensational pictures. Very few artists attained the lofty status of a princely painters and the public honours this exalted position entailed.

This exhibition is the first to shed light on the phenomenon of the princely painters which transcended national borders, reaching its apogee in the 1870s and 80s before fading away with the outbreak of the First World War.

ERNST LUDWIG KIRCHNER

Imaginary Travels

until 3 March 2019

Ernst Ludwig Kirchner, co-founder of the Brücke group, is one of the best-known German Expressionists. One of the leitmotifs of his life and work is the quest for the exotic and the primal, for far-off lands and cultures. It led him to create strikingly colourful images that conjure imaginary, far-away worlds, without ever leaving the everyday reality of his life.

Tracing the artist's progress through Dresden, Berlin, Fehmarn and Davos, the exhibition sheds light on Kirchner's career. With a selection of more than 180 paintings, the retrospective explores how the artist responded to social and artistic influences, engaging with them in ever new ways, always prepared to break new ground, both personally and pictorially.

Ernst Ludwig Kirchner's *Imaginary Travels* is being curated by Katharina Beisiegel (Art Centre Basel) in collaboration with the Kirchner Museum Davos and with Thorsten Sadowsky and organised by Art Centre Basel in collaboration with the Bundeskunsthalle.



MODERNIST CINEMA
Film in the Weimar Republic
until 24 March 2019

In the Weimar Republic, in the years between 1918 and 1933, film emerged as a new form of art. Dubbed the 'seventh art', it was experienced collectively and in public in the cinema. The rise of the modern mass medium was swift. Cinema in the 1920s provided scope for experimentation and formed the nucleus for today's international film aesthetic. German film production and, with it, directors like Friedrich Wilhelm Murnau and Fritz Lang and actors like Marlene Dietrich and Emil Jannings achieved worldwide recognition, and for a while the German film industry was seen as a serious competitor to Hollywood. The exhibition sheds light on what was new and original about the new medium and on its relationship and interplay with literature, the fine arts, architecture, psychology and socio-political developments. The mise-en-scène of the exhibition and a series of media installations foreground the ground-breaking innovations. Another focus is on the cinema-going public of the period whose perception of the world was substantially shaped by the novel cinematic language.

A joint exhibition of Bundeskunsthalle, Bonn, and Deutsche Kinemathek, Berlin



FUTURE EXHIBITIONS 2019

MICHAEL JACKSON

On the Wall

22 March to 14 July 2019

Michael Jackson is one of the most influential artists to have come out of the 20th century, and his legacy continues to make itself felt in the 21st. While his significance in all areas of popular culture – music, music video, dance, choreography and fashion – is widely acknowledged, his considerable influence on contemporary art is still a largely untold story. But since 1982, when Andy Warhol first used his image, contemporary artists have turned Michael Jackson into one of the most depicted figures of the media world.

The exhibition explores Michael Jackson's influence on contemporary art. It features several generations of artists across all media. Drawing on public and private collections all over the world, the exhibition brings together works by more than forty artists, among them new works made especially for the exhibition. The singular creative potential of the iconic figure that was Michael Jackson not only gave rise to a multifaceted artistic response, it touches on the ambivalence of his personality and the issues associated with him: Gender discourse and sexuality, cultural identity and appropriation are just a few of the questions that many artists seek to address in their engagement with the celebrated musician and pop star.

Bringing together renowned established artists and younger ones whose work is less well known (at least in Europe), the exhibition presents works by Rita Ackerman, Dara Birnbaum, Candice Breitz, Marvin Gaye Chetwynd, Njideka Akunyili Crosby, Isa Genzken, David Hammons, Jonathan Horowitz, Gary Hume, Isaac Julien, David LaChapelle, Louise Lawler, Klara Liden, Paul McCarthy, Dawn Mellor, Catherine Opie, Yan Pei Ming, Grayson Perry, Paul Pfeiffer, Faith Ringgold, Kehinde Wiley, Andy Warhol, Jordan Wolfson and many others.

A decade after his death – Michael Jackson would have turned 60 in August 2018 – his legacy is as alive as ever, and his overall worldwide record sales exceed the one-billion threshold. His music videos are still being watched and his worldwide fanbase is still going strong. The social and cultural phenomenon Michael Jackson is as relevant today as it was during his lifetime.

The exhibition was developed by the National Portrait Gallery, London, and organised with the Bundeskunsthalle. *Michael Jackson: On the Wall* is produced with the cooperation of the Michael Jackson Estate.



ANNA UDDENBERG

5 April to 15 September 2019

Anna Uddenberg explores social conventions, norms and rhetorics. She challenges entrenched ways of thinking and seeing as well as our mental and physical mobility. With her sculptures and installations, she reflects our everyday life and investigates how new technologies, especially social media, affect our consumer culture. She analyses social systems and, above all, systems of representation and scrutinises the role and the cliché-driven role models and behaviour patterns of women, including her own role as a female artist.

Her sculptures of perfectly toned female bodies or body parts – first modelled in clay and then cast in synthetic resin – wearing pastel-hued hi-tech sportswear, boots or sneakers as they sprawl on plinths or industrially produced suitcases lampoon the unrealistic expectations of what the ‘modern young woman’ has to look like. At the same time, they expose the way women see themselves. With their ecstatically arched bodies, the sculptures offer a near-acrobatic three-dimensional still life and a complex dynamic narrative that questions our ideals of perfection.

Seemingly functional and suggestive of comfort, luxury and security, her pieces of ‘seating furniture’ are a possible cryptic extract of her figurative works with abstract additions. They appear to be a reduction of the gender-specific depiction of female identity. As hybrid, unrealistic ideals, they testify to the artist’s interest in space (for the reflection of social conditions and utopias) and forms of representation.

By exaggerating the figure/figuration, deconstructing and constructing it as a collaged synthesis of *objet trouvés* and handmade objects, Uddenberg holds up a mirror to modern society. Her visually disturbing and often surprising works invite us to question our values.



GOETHE'S GARDENS

Green worlds on the roof of the Bundeskunsthalle

14 April to 15 September 2019

The Bundeskunsthalle is planting a temporary Goethe Garden on its roof terrace. Like Goethe's Weimar gardens, it combines aesthetic, scientific and economic considerations.

In 1776, when Goethe moved into his first Weimar home not far from the river Ilm, he was particularly interested in the extensive garden and immediately set about its redesign. He planted a kitchen garden and created a small landscape garden in the English style with winding paths and shady spots to rest and read. He kept numerous flowerbeds for his botanical experiments that led him to develop his own theory on the metamorphosis of plants. When Goethe moved into the grand house on the Weimar Frauenplan, he once again devoted a great deal of attention to the garden. In a pavilion on the southern edge of the garden he even kept his collection of minerals, rocks and fossils from all over the world.

As the exhibition runs from May to September, the appearance of the garden will change over the course of the summer, beckoning visitors to come more often, to enjoy a leisurely stroll, to linger, to delight in its beauty and to explore its underpinnings in the natural sciences.



GOETHE

Transformation of the World

17 May to 15 September 2019

Johann Wolfgang von Goethe is Germany's most famous poet and writer. A literary celebrity by the age of 25, he saw his fame spread throughout Europe. His works have been translated into every major language, and characters like Faust and Werther found their way into every genre of art and every sector of popular culture.

Like no other artist of his time, Goethe reflected the dramatic changes that sent shockwaves through the very foundations of European politics, economics and culture around 1800. He was not only an attentive observer of the dawn of modernity, but also an immensely versatile artist who continues to inspire writers, painters and sculptors as well as composers, photographers and film directors.

The first major Goethe exhibition in 25 years sheds light on his life and on the threshold of our modern world as well as on the history of the reception of his singular work. Alongside painting, sculpture, prints and photography, theatre, film and music will play an important role.

The ambitious exhibition brings together some 200 loans from public and private collections all over the world. The spectrum of artists ranges from Caspar David Friedrich, Auguste Rodin, William Turner and Angelika Kauffmann to Piet Mondrian and Paul Klee as well as Cy Twombly, Andy Warhol, Barbara Klemm and Ólafur Elíasson.

Divided into nine chapters that span the period from Goethe's birth in August 1749 to his death in March 1832, the exhibition presents Goethe's life and work as well as the political, social and cultural events of his time and the momentous ideas that he championed.

An exhibition of the Bundeskunsthalle and the Klassik Stiftung Weimar in cooperation with the Freies Deutsches Hochstift, Frankfurt a. M., the Goethe Museum Düsseldorf and the Museo Casa di Goethe, Rome, under the patronage of Federal President Frank-Walter Steinmeier.



AGE OLD CITIES

A virtual journey from Palmyra to Mosul

From autumn 2019

Mosul, Aleppo, Palmyra and Leptis Magna: the names resonate as symbols of a mythical ancient heritage and of brilliant civilizations, but also as so many martyred sites, disfigured by recent conflicts and the madness of a few fanatics.

Developed in collaboration with the start-up Iconem, in partnership with UNESCO and Ubisoft, the exhibition combines giant-screen projections, virtual reality experiences, archival documents and images, as well as videos and testimonials from local populations. It invites visitors on a journey through space and time: into the glorious history of these places, into a recent past marked by destruction, and into a future that the prospect of rehabilitation allows us to imagine with hope.

The aim of the exhibition is to immerse the public in the splendors of these major centers of world heritage, but also to raise awareness about the stakes involved in preserving and protecting these precious and fragile riches.



CALIFORNIA DREAMS

San Francisco – a Portrait

13 September 2019 to 12 January 2020

The exhibition paints a multifaceted portrait of San Francisco across four centuries. Throughout its history and up to the present day, San Francisco and California at large have been a focal point of dreams of “a better life”, of prosperity and abundance, of different (at times Utopian) social orders, of innovative life styles and artistic perspectives, and of new scientific and technological horizons.

Both the Asian-Pacific region to the west as well as Europe to the east had lasting influences in shaping the city’s cultural dynamics. With artworks and historical objects the exhibition tells the varied history of San Francisco and at the same time touches on important questions of pressing global concern today, especially the issues of migration and displacement. The exhibition will celebrate San Francisco as the site of contested cultural pluralism that it has been right from the start.



FEDERAL PRIZE FOR ART STUDENTS

24th Federal Competition of the Federal Ministry of Education and Research

19 October 2019 to 5 January 2020

Every two years, the Federal Ministry of Education and Research holds the competition Federal Prize for Art Students. The competition is open to students studying at the 24 art academies in Germany. Every academy nominates two of their most promising students to participate. An independent jury of three judges vets the portfolios submitted by the 48 hopefuls and selects five to eight winners. The Federal Prize for Art Students is endowed with a purse of €30,000 and studio grants amounting to a total of €18,000.

This year, the jury consists of Dr. Martin Engler, Head of Contemporary Art, Städel Museum, Frankfurt a. M., Dr. Eva Huttenlauch, Head of Art after 1945 at the Städtische Galerie im Lenbachhaus und Kunstbau, Munich, and Hilke Wagner, Director Albertinum, Staatliche Kunstsammlungen Dresden.

The design of the poster, catalogue and website lies in the hands of one of the participating academies. This time round, it is the responsibility of the Academy of Fine Arts in Nuremberg.



Martin Kippenberger
BITTESCHÖN DANKESCHÖN

A Retrospective

1 November 2019 to 16 February 2020

For the winter of 2019/20, the Bundeskunsthalle is developing a major retrospective of the work of Martin Kippenberger (1953–1997). Working closely with the Martin Kippenberger Estate, the Bundeskunsthalle is putting together a comprehensive survey of his productive twenty-year career to shed light on the complexity of his work in all its facets.

The exhibition will present the extraordinary breadth of the artist's oeuvre which includes drawings, posters, collages, multiples, artist books, photographs, music, painting, sculpture as well as expansive installations.

Hugely versatile and complex, Martin Kippenberger was one of the most important German artists and helped shape the face of the 1980s and 90s. His position in the history of contemporary art was recognised and celebrated during his lifetime, and his legacy as a teacher and role model for generations of artists continues to be of international importance.

Kippenberger's creative practice was characterised by a feigned carefree dilettantism, a strategy he used with great deliberation. His work is marked by excessive, sometimes transgressive creativity, great empathy as well as an astounding diversity of form and content, which could find expression in earnestness but also in pathos. He was a master of the knowing game, of sounding out and assembling.

His titles usually provide a clue to his subjects, many of which he reworked and varied in series. His way of combining and quoting (often of elements of his own work) and his sampling and borrowing from expected and unexpected contexts give rise to another level of reflection and present the work as a cohesive whole. The polymorph complexity of his work, his knowing, unconventional, witty and often self-deprecating way of playing with form and content and his questioning of meaning or established concepts also place him in the Dada tradition. His work is based on a profound knowledge of the history of art and the close observation of everyday life. It was always closely linked to his biography, his stance and his understanding of his role as an artist.



BEETHOVEN

World.Citizen.Music

17 December 2019 to 26 April 2020

Ludwig van Beethoven's 250th birthday in 2020 provides an occasion to celebrate and remember him with a major exhibition in Bonn, the city of his birth. The exhibition will introduce Beethoven's life, work and influence to a broad audience and scrutinise the many clichés and myths that have grown around the composer over the course of the last 200 years.

Although the key works by Beethoven are known all over the world, the public perception of the historical figure of the composer (1770–1827) remains strangely diffuse and lifeless. Featuring some 250 exhibits, the exhibition sets out to counter this and to present Beethoven 'in the round' by placing him in the context and against the backdrop of his period. This historical perspective shows just how much he was ahead of his time and allows us draw connections with the present.

The interdisciplinary exhibition is titled *Beethoven. World.Citizen.Music*.

World references Beethoven's global significance today. At the same time, the exhibition sheds light on the political and historical context of the late eighteenth and early nineteenth century and the different social spheres in that period of transition on the threshold of the modern bourgeois era.

Citizen references Beethoven's position in the historical context of a society undergoing fundamental change as it gradually came to be shaped by civic and bourgeois values. In the nineteenth century, music broke out the exclusive salons of an aristocratic elite and took up residence in the new social context of glittering opera houses and concert halls, where it became a leading medium of communication. The exhibition presents these novel spaces (including coffeehouses and salons), where people met to hear music and exchange ideas.

Music references Beethoven's musical oeuvre as exemplified by key works, among them the *Third Symphony*, also known as the *Eroica*, the *Piano Sonata No. 29, Op. 106* and the *Missa solemnis*. These works do not so much mark the turning points in musical history in general as the watershed events within Beethoven's own life and work. At the same time, they bear witness to his artistic development, his ground-breaking style and the enormous impact of his compositions. Of particular interest here is Beethoven's working method, which can be reconstructed on the basis of the *Missa solemnis*. The exhibition presents a selection of original documents ranging from initial sketches and the original score to associated correspondence and different manuscript copies to the printing plates and the complete first edition of the work.

The exhibition is part of the events marking the anniversary year *BTHVN 2020* under the patronage of Frank-Walter Steinmeier, President of the Federal Republic of Germany.

An exhibition of the Bundeskunsthalle in cooperation with the Beethoven Haus Bonn