Press Kit

The Brain
In Art & Science
28 January to 26 June 2022

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Press Officer
Sven Bergmann
T +49 228 9171–205
F +49 228 9171–211
bergmann@bundeskunsthalle.de
Exhibition Information

Duration 28 January - 26 June 2022
Press Officer Sven Bergmann
Exhibition manager Henriette Pleiger
Curators Henriette Pleiger, Johanna Adam
Scientific curator John-Dylan Haynes, Charité, Berlin, Berlin Center for Advanced Neuroimaging, Bernstein Center for Computational Neuroscience
Exhibition design SPACE4, Stuttgart
Admission 11 €/7 € reduced
All visitors up to and including 18 years of age have free admission

The exhibition at Bundeskunsthalle will be accompanied by a virtual exhibition. www.gehirn.art

The exhibition is supported by

Forschungszentrum Jülich GmbH, Institut für Neurowissenschaften und Medizin

Media Partner

Cultural Partner
**General Information**

**Director**
Eva Kraus

**Managing Director**
Oliver Hölken

**Press Officer**
Sven Bergmann

**New Opening Hours**
from 1 January 2022
Tuesday 10 a.m. to 7 p.m.
Wednesday 10 a.m. to 9 p.m.
Thursday to Sunday 10 a.m. to 7 p.m.
Holidays 10 a.m. to 7 p.m.

**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

**Press Information (German / English)**
www.bundeskunsthalle.de
For press files follow ‘press’.

**The Bundeskunsthalle is supported by**

**Cultural Partner**

![WDR Logo]
Media Information

The Brain
In Art & Science
28 January to 26 June 2022

What is the brain: control center, supercomputer, ego dwelling? One thing is certain: it is one of the last great mysteries of the human body. Brain research is constantly providing us with new insights, but there are still many unanswered questions. Not least because of this, the human brain inspires us to speculations and hypotheses. This is where – in addition to science – art comes into play: Uncharted territory offers space for fictions and fantasies, but also for bold theories.

In this exhibition, art, cultural history and science come together to create a multifaceted panorama. In addition to brain research and neurology, philosophy, religion, medical history and psychology are also questioned. The interdisciplinary dialogue is a targeted experiment to approach the brain from different directions.

In five major sets of questions, the exhibition embarks on a journey through the cultural history and scientific exploration of the brain. The only seemingly simple first question, ‘What is inside my head?’ gets to the bottom of the brain’s anatomy.

The second question, ‘How do I envision the processes of the brain?’ asks about the cognitive functions and active processes in the brain.

Things get philosophical with the third question, ‘Are my body and I the same thing?’. The dualistic idea of one’s soul as an entity detached from the body persists. Modern brain research prefers instead to speak of ‘consciousness’ and considers mental processes to be inseparably connected with physical processes. The interaction between body and mind becomes obvious in the function of our senses.

Therefore, the fourth question is: ‘What do I make of the world?’ How does the world come into our head and how reliable are our perception and memory?

The final fifth question of the exhibition is: ‘Should I optimize my brain?’ Today, technical implants in the brain are already helping to alleviate symptoms of disease. But what will the human being of the future look like? Artistic visions on this question often feed on the latest research. Much of it remains pure fantasy, but it stimulates interesting thought experiments. For the question of what man might become is preceded by a much more fundamental ethical consideration: What is it that makes us human at our core?
The exhibition brings together around 300 works and objects from art, cultural history and science. Among them are gems from the history of science such as René Descartes' skull or Korbinian Brodmann's drawings for mapping the brain. Works from art history and contemporary art include works by Max Ernst, Isa Genzken, Douglas Gordon, Wilhelm Lehmbruck, André Masson, Sigmar Polke, Rembrandt Harmensz van Rijn, Oskar Schlemmer and Rosemarie Trockel.

An inclusive, sensory guidance system leads through the exhibition. In addition, made possible by the NEUSTART KULTUR funding program of the Federal Government Commissioner for Culture and the Media, an independent 3D exhibition was developed on the Internet parallel to the ‘analog’ exhibition in the Bundeskunsthalle, which is networked with several augmented reality experiences in the real exhibition.

Artists

Exhibition Themes

Question 1: What Is Inside My Head?

This question is not so easy to answer. Because what we have in our head – our brain – is almost completely enclosed by our skull. This level of protection clearly indicates that there is something very special about this organ.

In the first chapter of the exhibition, we look at the brain as a physical object. And we look at the various ‘paths’ into the brain that have been forged over the course of medical history.

For a long time, little was known about the brain. In antiquity, the heart was considered the most important organ and identified as the very core of the body. Today, even though we take a holistic approach to the body, we know that the brain is the organ that controls our thoughts, emotions and actions. While brain research has by no means mapped all the functions and processes of the human brain, it has made it possible to perform precisely targeted examinations and operations on the organ. And we are learning more about it every day.

Left: Lateral view of the human brain. © Alamy
Right: Cross-section, sagittal plane of the human brain. © Alamy

Yaron Steinberg (b. 1982)
The Brain City Project
2011
Installation
Yaron Steinberg, Jerusalem
© Yaron Steinberg
An architecture of countless little boxes. Does each of them contain a memory, a thought or a skill? Yaron Steinberg compares his brain to a warmly lit city with a model railway running through it that travels from house to house - or box to box. It is like this - or something along these lines - that we sometimes imagine the inside of our head might look like, especially when we are desperately trying to remember something we have forgotten: Where in our head can we find what we once knew?

Michael Sailstorfer (b. 1979)
Maze 41
2012
Ink and spray paint on linen
Studio Sailstorfer, Berlin

When something crosses our mind or when we are mulling a thought, we like to imagine how that thought actually moves through our head. We envision it wandering through the labyrinthine twists and turns of our brain, occasionally getting lost or stuck in a dead end. For his series Maze, Michael Sailstorfer drew on popular puzzle books, which encourage users to trace their way out of the maze with a pencil. The artist does just that - albeit with colourful spray paints on a large-format canvas.

Question 2: How Do I Envision the Processes of the Brain?

In the second chapter of the exhibition, we explore how the brain works and what processes take place in it. For example, what exactly happens in the brain when we think?

To study the living, active brain, we need modern technology, most importantly electroencephalography (EEG) and magnetic resonance imaging (MRI). Not only do these tools provide us with detailed images of the brain, they also allow us to picture its activity, which is much more complicated than we used to think. Artists, too, join in the quest for possible answers. They try to find images that visualise the processes in the brain. What goes on inside us when we think and feel? How does learning work?

There are numerous analogies and metaphors for the functioning of the human brain: We ‘store’ something in the brain, or we have ‘a memory like a sieve’. We liken the brain to a machine that can become ‘rusty’ or run ‘like clockwork’.
Since the late 1970s, the Forschungszentrum Jülich has been using state-of-the-art technology to develop a comprehensive new map of the entire brain that will gradually replace Brodmann’s map of 1909. Shown here are the intricate neural connections of the human brain. © Institute of Neuroscience and Medicine, Forschungszentrum Jülich, Fibre Tractography, 2021.

Which pattern logically completes the bottom row? Intelligence tests focus on comprehension, logical thinking and speed. © Life of Riley, CC BY-SA 3.0 <https://creativecommons.org/licenses/by-sa/3.0>, via Wikimedia Commons.

Maria Lassnig (1919-2014)
Inspiration
2012
Oil on canvas
Museum für Gegenwartskunst Siegen, on permanent loan from a private collection
© Maria Lassnig Foundation/VG Bild-Kunst, Bonn 2021/2, Foto: Margot Gottschling

Like a creature from another planet, the embodiment of inspiration seems to hover over a resting couple, its index finger raised in a friendly gesture.
Question 3: Are My Body and I the Same Thing?

The third chapter of the exhibition is devoted primarily to philosophical and psychological questions about the brain. We have always wondered what the soul or the mind are all about. The idea of the soul as a distinct entity that is separable from the body persists. Today, brain researchers prefer to speak of consciousness rather than soul or mind.

Many cultures and religions assume that body and soul separate after death and that the soul continues to exist. Even in life, we sometimes experience states in which we feel disconnected from ourselves or from our bodies – for example, when we sleep or in altered states of consciousness.

Is there such a thing as an immutable self? What is it that defines our self, our personality? Do the answers to these questions lie in the brain? And what about the so-called free will? Most of what we do, we do without thinking. But if we do something unconsciously, are we responsible for our actions?

Ludwig von Hofer (1801–1887)
Psyche
Rome, 1835
Marble
Landesmuseum Württemberg, Stuttgart
©Landesmuseum Württemberg, Stuttgart

Young Psyche, Amor’s lover, has butterfly wings on her back. In ancient Greek, psyche means both ‘soul’ and ‘breath’, but also ‘butterfly’. In her left hand, Psyche holds a jar containing a beautifying ointment given to her by Persephone, the goddess of the underworld. Psyche is tempted to open the jar.
In 1667, when the body of René Descartes (1596–1650) was exhumed in Stockholm for repatriation to France, his skull was stolen by a captain of the guards. It was not until the middle of the 19th century that the skull was rediscovered. It bears a Latin inscription that translates as: ‘This small skull once belonged to the great Cartesius, / The rest of his remains are hidden far away in the land of France; / But all around the circle of the globe / his genius is praised; / And his spirit still rejoices in the sphere of heaven.’

The sculptures are based on life-size casts of the artist’s closest family members. She has been working on the series since 2010. Worked on over a period of time, the figures go through several stages: they grow, change their shape or finally disappear completely. From the outside, the sculptures appear smooth and white like statues. Inside, however, they are highly individual, featuring different colours, like the layers of a multifaceted personality.
Question 4: What Do I Make of the World?

The fourth chapter of the exhibition is devoted to our perception and our sensory organs. We experience the world around us through our senses: sight, hearing, smell, taste and touch. But do we all perceive the same things and in the same way? To what degree does our perception match the world as it actually is? One thing is certain, human sensory perception has its limits and differs from that of other creatures.

A better understanding of our sensory organs and their connections with the brain is an important task of brain research. Malfunctions and sensory illusions can be very instructive in this context.

Some people have special gifts, for example synaesthesia, a joining or merging of senses that are not normally connected. They might experience music not merely as a sequence of sounds but also as an explosion of colour. But how does what we perceive get into our heads and, perhaps even more important, how does it stay there? Often, it is not just our perception that deceives us but also our memory.

The Greek philosopher Plato (c. 428/427–348/347 BC) located our ability to perceive in the brain. There, he believed, lay the rational part of the soul (Greek logistikón). He located emotions and desire in other organs of our body. In his famous allegory of the cave, he distrusts our mere sensory perception of the things around us, because according to the philosopher true knowledge only arises when we understand the 'idea' of things.
Unknown, after Avicenna (before 980–1037) and Aristotle (884–322 BC)

Antonii Andreae expositiones secundum Johannem Duns Scotum compositae, in universalia Porphyrii ... . Hondii positio de formalitatibus
1441
Manuscript, frontispiece
Bayerische Staatsbibliothek, Munich
©Bayerische Staatsbibliothek München, Clm 5961, Vorderspiegel

The Persian physician Abū Alī al-Husain ibn Abd Allāh ibn Snā (Avicenna) is one of the most famous universal scholars of the Middle Ages. The image combines Avicenna's idea of the localization of certain faculties of the brain and Aristotle's theory of perceptual and cognitive processes. The woman wears a headdress inscribed at the very top with the words 'anterior', 'middle' and 'posterior part of the brain'. The headdress is divided into several sections to which cognitive faculties such as imagination and memory are assigned. The connection of the sensory organs to the brain or heart still seems unclear. Only the eye and ear are connected to the brain by direct lines on the forehead. The sense of touch is assigned to the entire body.

Wassily Kandinsky (1866–1944)

Green Fragrance
May 1929
Stencil, sprayed watercolour and ink on paper
Centre Pompidou, Paris
©bpk / CNAC-MNAM / Philippe Miegeat

Seeing sounds or tasting colours – synaesthesia is still not fully understood. Those who are endowed with synaesthetic sensation may see colours and patterns in their mind's eye when they listen to music or assign a certain colour or smell to books and numbers. The official definition of synaesthesia describes it as 'a perceptual phenomenon in which stimulation of one sensory or cognitive pathway leads to involuntary experiences in a second sensory or cognitive pathway'. The painter Wassily Kandinsky found his way to painting via music. An opera he attended in 1895 was a revelation: he saw colours, wild lines and patterns that he wanted to put down on canvas. Many of his paintings are the result of this ability to hear in colour.
Question 5: Should I Optimise My Brain?

What will humans look like in the future? Our brain is such an important organ that it is central to this question. Will technology and medicine one day give us mental superpowers? Or could we soon become technically optimised 'cyborgs' – and do we even want that?

Even if many projections of this kind remain pure fantasy, they still raise some interesting and important issues. For the question of what humanity might become is preceded by a much more fundamental, ethical consideration: What is it that makes us human?

The last chapter of the exhibition is not devoted to the future alone. Some things that sound like the stuff of science fiction are already reality. There are technical implants in the brain that alleviate the symptoms of Parkinson’s disease. Drugs can already improve our brain performance, for example in cases of poor concentration.

But do we also want to optimise or alter our brain if there is nothing fundamentally wrong with it? This is where the line between benefit and abuse can become blurred.

Printed by Parkinson’s - A neurological art project
© Ender Suenni/Cosmopola GmbH/Charité Universitätsmedizin Berlin/Innocean Worldwide GmbH

The project Printed by Parkinson’s focuses on the personal stories of people affected, as well as the symptoms of the disease in general. The personal health data of six patients, in particular their tremor frequency and/or bradykinesia (slowness of movement) caused by Parkinson’s, were programmed into a 3D printer, thereby 'infecting' the printer with Parkinson’s disease.

Each of the six individuals named a personal object that had become difficult to use because of the disease. These six objects were modified with the patients’ disease-specific neurological signal and printed in bronze by the 3D printer in full size. These bronze objects visualise the intensity of the individual tremor – the most distressing symptom of the disease – with great poignancy.

Printed by Parkinson’s is an art project organised by the Department of Movement Disorders and Neuromodulation at the Charité University Hospital in Berlin.
Virtual exhibition in Web3D
www.gehirn.art

Parallel to the ‘analog’ exhibition, an independent Web3D exhibition (desktop version) for the browser (ideally Google Chrome) was developed in the Bundeskunsthalle, made possible by the NEUSTART KULTUR funding program of the Federal Government Commissioner for Culture and the Media, which is also networked with augmented reality content in the real exhibition. The exhibition, which is freely accessible in virtual space, artistically reinterprets the five thematic rooms of the ‘real’ exhibition.

Gameplay of the virtual exhibition
The content of the five major question complexes of the exhibition is addressed in differently designed rooms. The interactive walk-through interpretation is provided with playful elements that enable different functions depending on the room. In each room, several info-bites can be discovered and collected as virtual exhibition objects, releasing additional content and addressing aspects of the respective room.
What is inside my head?
How do I imagine the processes in my brain?
A re my body and I the same?
What do I make of the world?
Should I optimise my brain?

Spatial acoustics
For the spatial acoustic sound experience, musical compositions were designed and programmed specifically for the space (Robert Schwarz).

Augmented reality content of the exhibition
An inclusive, sensory guidance system leads through the exhibition in the atrium of the Bundeskunsthalle, in which augmented reality content (virtual 3D content) is integrated and can be experienced via mobile device. By means of special markers, virtual content (three-dimensional and partly animated) can be called up and played on mobile devices.
A comprehensive publication accompanies the exhibition. The augmented reality content can also be accessed via mobile device using the markers.

Editor
Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

Concept and editing
Ariel Hauptmeier mit Johanna Adam, John-Dylan Haynes, Henriette Pleiger

Authors
Johanna Adam, Lucia Feldmann, Sascha Benjamin Fink, Ariel Hauptmeier, John-Dylan Haynes, Martin Hoffmann, Maria Keil, Andrea Kühn, Kai Müller, Michael Pauen, Henriette Pleiger, Gerhard Roth, Katja Schmidt

Hardcover
Features: 272 pages, c. 280 illustrations
Format: 21 x 26 cm
Language: German
Museum edition: € 24
Trade edition: Hirmer, Munich
Educational Programme

Permanent offer in the exhibition
Experience stations:
Supported by a graphic and tactile floor guidance system, you are invited to find an introduction to the five big questions of the exhibition and enter into a conversation.

GUIDED TOURS – MEDIA GUIDE APP

Media/audio guide app
German, audio description, German sign language
Free of charge directly to your smartphone: Download via Google-Play and from the App-Store
Artistic concept and production: tonwelt

Digital introduction to prepare for your visit to the exhibition
#Masterworks
A series of short clips shed light on important works in the exhibition and bring them to life.
Free at www.bundeskunsthalle.de/#masterworks

Public guided tours
Wednesdays 6–7 pm, Sundays and public holidays 11 am–12.00 noon
ArtCard booking: Tel +49 228 9171–200

Curator-guided tours*
With Henriette Pleiger, Johanna Adam or John-Dylan Haynes
Fri., 25 Feb., 20 May, 5–6 pm
Tue., 15 Mar., 17 May, 5–6 pm
Sun., 10 Apr., 12.00 noon–1 pm
Sun., 12 Jun., 2–3 pm

Lunchtime guided tours*
Kunstpause – ‘Alcohol kills brain cells’
Wed., 16 Dec., 16 Mar., 6 Apr, 18 May, 12.30–1 pm
Also bookable for groups on demand

Guided tours in Clear Language*
With the art educator Uschi Baetz
Sun., 13 Mar., 15 May, 12 Jun., 2–3.30 pm
Tue., 22 Feb., 26 Apr., 5–6.30 pm
Tandem guided tours in German Sign Language (DGS) *
Sat., 26 Mar., 14 May, 3–4.30 pm
With the deaf art educators Juliane Steinwede and Rainer Miebach
Also bookable for groups on demand

Tandem guided tours for the partially sighted and the blind *
Sun., 20 Feb., 20 Mar., 24 Apr., 29 May, 11 am–12.30 pm
With the art educator Uschi Baetz and with Raphael Netolitzky
Also bookable for groups on demand

Guided tours for groups *
60 minutes, €65
90 minutes, €85
+ group admission €8 pp, conc. €5.50
Bookable on demand

Art and Culture for people with dementia *
Visit to the exhibition with discussion and creative activities
With the art educator Uschi Baetz, 120 minutes
Bookable on demand for institutions and private groups

Art and Culture for people with dementia *
Visit to the exhibition with discussion
With the art educator Uschi Baetz, 60 minutes
Bookable on demand for institutions and private groups

EVENTS AND WORKSHOPS

Speedy Guided Tours_DJ_Drinks
‘Wednesday_Late_Art’
Wed., 16 Feb., 27 Apr., 6–9 pm
Fill your evening with art, culture and music!

On 16 Feb. in cooperation with the German Centre for Neurodegenerative Diseases e.V.

Discussion at the experience stations in the exhibition *
Brain Talks
‘What do you know about the brain?’
Sun., 20 Feb., 20 Mar., 24 Apr., 22 May, 19 June, 1.00–5.00 pm
Free of charge with translation into German Sign Language
Experts from the Bundeskunsthalle focus group report and answer questions from the audience. The aim is to develop exhibitions with accessibility options for people who encounter various barriers in everyday life. What solutions have
been found? How do new concepts change the museum and how does it become and remain accessible?
In cooperation with the Behinderten-Gemeinschaft Bonn e.V.
Part of the Verbund Inklusion Project funded by the Federal Government
Commissioner for Culture and the Media

Rhythm workshop for EVERYBODY *
'Drum circle: Rhythm for the brain, the heart and the feet'
Bookable on demand

Talk and chamber music concert *
„Music & Brain“
Tue., 12 April, 6–8 pm
Free admission
In cooperation with the German Centre for Neurodegenerative Diseases e.V.

Drawing workshop for adults *
‘Between imagination and reality’
Sat., 26 Feb., 26 Mar., 30 Apr., 3–5 pm
Drawing with one's eyes closed, drawing by looking in a mirror or upside down - these and other experiments help us to arrive at deep, finely nuanced imagery.
Also online:
Fine arts! Online art courses *
Tue., 8. and 22 Feb., 8 and 22 Mar., 5 and 26 Apr., 5–7 pm

Open Workshop for ALL *
„Trash_Up“
Sat., 29 Jan., 19 Feb., 26 Mar., 2–5 pm
In the exhibition, we find inspiration for our own works of art. Then we get creative ourselves. Artists will give tips and advice.
As always, EVERYBODY can join in!

OFFERS FOR CHILDREN, YOUNG PEOPLE AND FAMILIES

Guided tours for families *
‘What is inside our heads?’
Sun., 13 Mar., 8 May, 3–4 pm
Our brain poses many riddles. The hand puppet Kiwi Kuckuck sets out to solve them and asks exhibition organiser Henriette Pleiger 101 questions. Join in and riddle along!
Also online:
Digital family tour *
In short clips, Kiwi Kuckuck tries to solve the riddles posed by the brain online. From 27 Feb., free of charge at www.bundeskunsthalle.de/workshops
Workshop for children from 4 *
‘I spy with my little eye, ...’
Splodge painting on stone paper
Sun., 13 Feb., 20 Mar., 15 May., 3–5 pm

Workshop for children from 8 *
‘The art of playing’
Designing and creating games
Sun., 6 Mar., 3 Apr., 29 May, 3–5 pm

Workshop for over-12s *
‘Feelings in stop motion’
Digital design
Sun., 20 Feb., 27 Mar., 19 June, 3–5 pm
Bookable free of charge for intercultural groups

Children’s birthday party *
Tour of the exhibition and creative activities
Themes:
‘I spy with my little eye, ...’
Splodge painting on stone paper
‘The art of playing’
Designing and creating games

EASTER HOLIDAY PROGRAMME *
For children and young people
From 12 to 15
‘Virtual Reality’
Digital design
Tue., 12 Apr., to Thur., 14 Apr., 10.15 am–1.15 pm
Tue., 19 Apr., to Fri., 22 Apr, 10.15 am–1.15 pm
The connection between reality and virtuality plays a big role in our exhibition.
We use our smartphones to create cool images that play with augmented reality.

OFFERS FOR CHILDREN’S DAY CARE CENTRES AND SCHOOL CLASSES
bookable on demand

Workshops for Children’s Day Care Centres, Primary Schools + Sekundarstufe I *

‘I spy with my little eye, ...’
Splodge painting on stone paper
‘The art of playing’
Designing and creating games
Also feasible online
Workshops for Sekundarstufe I + II *
‘Feelings in stop motion’
Digital design
‘Between imagination and reality’
Drawing workshop
Also feasible online

Workshops for inclusive classes, from 2nd grade *
‘Drum circle: Rhythm for the brain, the heart and the feet’
Rhythm workshop
Also bookable for adult groups

Perception trail for inclusive classes, from 2nd grade *
‘Sniffing out the scent’
We follow our sense of smell and take a walk through our head.
Also bookable for adult groups

Drawing workshop for classes from 6th grade *
The Brain – Mysterious Organ and Control Centre
How can we visualise the brain creatively?
Also bookable for adult groups

FULL PROGRAMME INFORMATION

* All events/guided tours marked * require registration in writing.
Please contact vermittlung@bundeskunsthalle.de

For the most up to date schedule, please go to
https://www.bundeskunsthalle.de/eb/events/calendar.html

All events listed are in German unless otherwise noted.

Registration, advice and booking Tel +49 228 9171-243
(Mon. – Thu. 9 am – 3 pm, Fri. 9 am–noon)
buchung@bundeskunsthalle.de
Current and Upcoming Exhibitions

'ADAM, EVE AND THE SERPENT'
Works from the Schenkung Sammlung Hoffmann
until 13 February 2022

With a selection of some 200 outstanding works – ranging from painting, photography, drawing and sculpture to installation, film and video art – the Bundeskunsthalle presents a comprehensive survey of modern art drawn from the important private collection put together by Erika and Rolf Hoffmann. The Hoffmanns made their first acquisitions in the 1960s, purchasing primarily directly from artists, with whom they maintained a close dialogue from the very beginning. The exhibition offers deep insights into the collection in all its individuality, subjectivity and intensely private nature – Erika Hoffmann has been known to describe the works as ‘family members.’

The dialogical, corresponding and synergetic principle of the collection, which transcends borders and generations, is made manifest in the open and cross-media presentation. The exhibition sheds light on surprising correspondences, offers intellectual and emotional stimuli and reflects fundamental existential and philosophical questions that have a timeless validity in our society. Concepts such as energy, radicality, innovation, transience, corporeality or volatility are compellingly brought to life in works by artists such as Carla Accardi, Yael Bartana, Christian Boltanski, Monica Bonvicini, Isa Genzken, Felix González-Torres, Georg Herold, Barbara Kruger, Yayoi Kusama, Ernesto Neto, Julian Rosefeldt, Frank Stella, Wolfgang Tillmans and Andy Warhol. The rich diversity of artistic expressions in the exhibition reflects that of the collection.

A cooperation between the Bundeskunsthalle and the Staatliche Kunstsammlungen Dresden, Schenkung Sammlung Hoffmann

THE RAINER WERNER FASSBINDER METHOD
A Retrospective
until 6 March 2022

Rainer Werner Fassbinder (1945-1982) was a director, film producer, actor and author. As one of the key representatives of the New German Cinema, he succeeded in synthesising radical subjectivity and social analysis in his work, capturing the look and feel of the Federal Republic of Germany of his time like few other artists.

The retrospective, chronologically structured exhibition paints a multifaceted portrait of the great German filmmaker in the context of his time. His oeuvre, shown in combination with archive and source material, is presented as an unparalleled social document, and his biography is compellingly interwoven with the reality of the everyday life he experienced in Germany. A selection of docu
ments, letters, archive material, photographs, quotations, personal objects, costumes and film compilations facilitate contextualisation.

Fassbinder's exposed position, his creative non-conformity and artistic radicalism led to now-legendary films, television and theatre plays, such as Fear Eats the Soul, The Marriage of Maria Braun, Eight Hours Don't Make a Day, Berlin Alexanderplatz and Querelle, which have become part of the collective visual memory. He was extremely prolific: in a career that lasted less than two decades, he wrote, directed or shot 45 feature films and 25 plays. From the beginning, he moved between theatre, film/television and documentary styles, adroitly adapting his visual language to the needs of each form.

Fassbinder lived and demanded intensity. His often contrary, critical attitude never got in the way of his profoundly affectionate depiction of people, irrespective of their milieu, and was invariably marked by respect and consistency. Fassbinder's work – the subject of fierce debate during his lifetime – has lost none of its force, vitality and significance. To understand it means to be able to muster understanding and tolerance for ourselves and others.

An exhibition of the Bundeskunsthalle, Bonn, in cooperation with the DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt am Main, and the Rainer Werner Fassbinder Foundation, Berlin.

SIMONE DE BEAUVIOR AND „THE SECOND SEX“
4 March to 16 October 2022

Simone de Beauvoir (1908–1986) is one of the most important intellectuals of the 20th century and celebrated as an icon of the women's movement. In 1949, the writer and philosopher published Le deuxième sexe (Engl: The Second Sex), a study in which she examined the situation of women in the Western world. Her brilliant analysis, the treatment of taboo subjects such as sexual initiation, lesbian love or abortion unleashed a wave of criticism and hostility at the time. It was not until later that the study was recognised as the foundational text of women's and gender studies and as a standard feminist work.

With Le deuxième sexe, our exhibition is devoted to what is probably Simone de Beauvoir's most famous work. Since the emancipation of women across the globe remains far from achieved, the book has lost none of its relevance. The exhibition traces the genesis of the work in post-war Paris, when the philosophy of existentialism set new standards, and explores the significance and reception of this 'bible of feminism' within the women's movement.

Literary and journalistic documents, interviews and films allow the writer's most important companions such as Jean-Paul Sartre and Alice Schwarzer to have their say and shed light on Simone de Beauvoir's thinking and her understanding of the free and independent life.
COLOR AS PROGRAM
8 April to 7 August 2022

The exhibition deals with the theme of color as a programmatic tool. It brings together works and objects from the realms of art and cultural history spanning more than a hundred years. With the advent of Modernism, color itself became an autonomous medium of art and design. As a result, the use of color as a material has changed dramatically. In the wake of the fast-paced development of digital technologies in recent years, our perception of color and our understanding of the role of art have been shaped by increasingly intense chromatic experiences. The powerful impact of color touches all disciplines, not only aesthetically, but also politically and economically. By the same token, its commercial use in Capitalist societies has increased exponentially.

The central theme of Color as Program is the artistic preoccupation with the affective and representative power of color. More than ever before, the meaning of color has become a complex construct of social conventions. The visual arts play a central role in the exhibition – not least because of their capacity to open up abstract spaces of thought.

The tour through the exhibition and its associative approach are integral to the overarching concept, which is further enhanced by the expansive site-specific architecture developed for the large central gallery by the British artist and co-curator Liam Gillick.

Color as program is the first exhibition to be developed by the gallery’s entire curatorial team and thus brings together a wide range of different research interests and specialisms.

Subject to change, Status: January 2022