

# BUNDESKUNSTHALLE



## **WE CAPITALISTS** From Zero to Turbo 13 March to 12 July 2019

Media Conference: Thursday, 12 March 2020, 11 a.m.

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## General Information

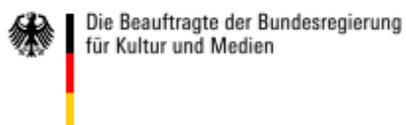
Exhibition	13 March to 12 July 2020
Managing Director	Patrick Schmeing
Curators	Dr. Wolfger Stumpfe Henriette Pleiger
Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 7
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays
Admission standard / reduced	€ 11 / € 7 (incl. Capitalism Game)
Free admission	for all under 19s and for refugees
Happy Hour-Ticket	€ 7 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 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](http://www.bundeskunsthalle.de)  
For press files follow 'press'.

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## Media Information

Approaching the topic from a cultural and historical perspective, the exhibition examines the fundamental characteristics of Capitalism – rationalisation, individualisation, accumulation, money and investment as well as typically Capitalist dynamics such as unrestricted growth and creative crises.

With a selection of around 250 objects taken from the realms of art, history and everyday popular culture, the exhibition sheds light on a complex subject of great social relevance that touches each and every one of us.

In a way, this 'DNA of Capitalism' has long become part of our own DNA. How does Capitalism shape our identity and history, for example in terms of our individuality, sense of time, and attitude to material possessions? Can or must we change it – and do we want to?

The educational programme was realised in cooperation with the Federal Agency for Civic Education.

## Exhibition Concept

'It must be borne in mind that capitalism cannot, any more than any other form of organisation, be judged by economic results alone. Account must also be taken of the social and cultural achievements for which the capitalist process provided both the means and the psychological prerequisites.'  
(Joseph Schumpeter, 1946)

Capitalism is more than an economic system. It is a social order, the origins of which lie in Western Europe. For centuries, it has shaped our lives, our culture, our civilisation and our mentality. Decisive moments in its historical development were the establishment of financial institutions in the medieval city republics of northern Italy, the profitable long-distance trade of Holland and England, by which bourgeois tradesmen rose to a ruling class, the massive expansion of new transport and communication routes and, from the 19th century onwards, the accelerated production of industrial goods, which reached a peak in the middle of the 20th century. From the 1970s onwards, new forms of service economy, financial capitalism and deregulated markets became increasingly important. At the beginning of the 21st century, a worldwide crisis revealed the limits of this neoliberalism.

Through the historical dimension of its evolution over many centuries, capitalism cannot be separated from the modernisation and development of our world. During its triumphal march, it not only conquered ever more parts of the world but has also penetrated more and more deeply into the spheres of human life, permeated all areas of life and had a considerable influence on our thinking, feeling and existence. Or as the cultural scientist Mark Fisher (after Fredric Jameson) provocatively put it in 2009: 'It is easier to imagine the end of the world than it is to imagine the end of capitalism.'



In accordance with this, the exhibition looks at capitalism as a socio-cultural phenomenon. In addition to the traditional economic sciences, which to this day generally regard capitalism as more or less natural, inevitable, but also reasonable in the sense of a good life, scholars from the fields of sociology, philosophy, history and psychology have long been questioning the system and its effects with very different answers. They, too, define capitalism as a cultural-historical phenomenon.

**The structure of the exhibition is not chronological, but is based instead on key features of capitalism, which it traces in both historical and contemporary contexts.** These key features form the 'DNA' of capitalism, which in a figurative sense has long since become part of our own DNA: How does this economic order shape our identity and history, for example in terms of individuality, our sense of time and material property?

The concept of **rationalisation**, the planned structuring of an efficient, predictable and profitable **productivity** and a consumer behaviour adapted to this is just as formative for capitalism as the **emphasis on the individual** and his multiple development opportunities.

The striving for **accumulation**, the constant reinvestment to increase profits in the present and the future and independent of the demand for and utility value of what is produced, correlates with the uncertainty of the living conditions of the individual and the resulting desire for security.

The concept of **private property** and the emergence of propertied and non-propertied social classes continue to have far-reaching consequences to this day, for example with regard to rural-urban migration and urbanisation in industrial locations. The currently highly controversial question of the use of **public assets** is also related to the capitalist notion of private property: Who owns the earth's **natural resources**, and how may they be used?

Without **money** there is no capitalism, and although it works as a store of value, it often has no intrinsic value itself. Its value is based on the social agreement to consider it valuable. It is comparable to the value of art. Interestingly, the **art market**, together with important capitalist inventions such as the stock exchange, emerged in the economically extremely prosperous Netherlands of the 16th and 17th centuries. In contrast to object-related currencies – beaver skins, precious metals or stone money – the abstract value of substance-less money holds the promise of seemingly inexhaustible multiplication and future wealth. One only has to believe in it.

The fact that, since the early modern age, capitalism as a matter of faith has begun to take the place of **religion**, our philosophy of life, had already been observed by Karl Marx, who claimed that commodities abound in 'metaphysical subtleties' and 'theological niceties'. Max Weber pursued the origin of the 'spirit of capitalism' in Protestant ethics, and Walter Benjamin described capitalism



quite simply as a religion that ‘developed parasitically on Christianity in the West [...] in such a way that, in the end, its history is essentially the history of its parasite, of capitalism.’

One of the typical dynamics of capitalism is its urge for **growth** and **acceleration**. It combines both into a common logic of action. Economic growth is promoted by imagination and science, and produces ever new and improved things from a few elementary raw materials. As a result, the general standard of living in capitalist societies has increased spectacularly, albeit in a very unequal distribution. Additionally, many products are developed and sold, the meaning and benefits of which are dubious, and valuable resources are grossly wasted.

The desire for **luxury products** is nevertheless great, and for over a hundred years now there has been speculation as to whether this desire for the superfluous is perhaps the real engine of capitalism. Without the desire for niche products, that special thing that initially only the wealthy can afford – that is to say, if everyone were satisfied with what they have at their disposal – there would be no reason for long-distance trade, expensive exports or imports. Ever new production, transport and distribution processes are constantly being introduced to make former luxury goods affordable for an increasing number of people.

The manifold changes that occur promote the formation of a diverse, pluralistic society, but continuous confrontation with **innovations** also multiplies uncertainty and ambiguity. Dealing with this requires flexibility. For many, this is a difficult challenge. They are burdened with risks that they are not able to bear.

One risk for economic development are, however, humans themselves, who through their own **irrationality** can become a factor of uncertainty from an economic point of view. **Crises** are typical for capitalism, and in many cases these destructions are creative; they are an elixir of capitalism.

And they do not always take place unwittingly. **Voluntary destruction** is characteristic of human economies. Enormous resources have always been invested uneconomically in sacrifices, festivals, pyramids or cathedrals. Today, we spend huge sums on travel, sport and education. At least since the 1970s, the picture of a hedonistic, pleasure-oriented society has been repeatedly painted.

But **waste** and **hedonism** are diametrically opposed to the primal capitalist maxims of accumulation and reinvestment for the future. It is precisely here that the central conflict of values in a society that demands that we earn as much money as possible during the day in order to consume it as extensively as possible in our leisure time manifests itself.

At the end of the tour, there is room for self-reflexion. How do we position ourselves within the system of capitalism? And how will capitalism develop in the future? Is there an alternative? Do we want to change it at all?



## **Exhibits**

Following a multidisciplinary approach, the exhibition brings together roughly 250 exhibits from the fields of art, culture and history to reflect on the structural phenomenon of capitalism that has penetrated every corner of life.

Numerous exhibits originate from art forms that are particularly close to life, such as photography, film and video art. There are no geographic limits. Objects from Micronesia and Mexico stand alongside exhibits referring to current processes and developments in China and Cambodia. Since, however, the exhibition deals with the structural characteristics of the phenomenon of capitalism, which developed in the Western European culture of the past centuries, the primary focus is on this region of the world.

The exhibition includes the following artists (amongst others):

Ali Assaf, Arman, Rosa Bonheur, Helene Funke, Andreas Gursky, Duane Hanson, Teching Hsieh, Christian Jankowski, Olaf Nicolai, Matthias Böhler & Christian Orendt, Martin Parr, Julian Röder, Daniela Rossell, Rolf Scholz und Klaus Staeck.

## **The Capitalism Game**

In cooperation with the German Federal Agency for Civic Education (Bundeszentrale für politische Bildung, [www.bpb.de](http://www.bpb.de)) and the company Playersjourney UG ([gamelab.berlin](http://gamelab.berlin) at Humboldt University), a game has been developed for this exhibition.

The game questions the theme of identity construction in capitalism. During the game, the players collect 'egos', the in-game currency. In conversations with individual exhibits, the aim is to emotionally recognise one's own capitalist identity in the age of lifestyle capitalism. These 'chats' with exhibits do not primarily serve to convey knowledge, but rather an experience that is both fun and unsettling. The play with pleasure and consternation is intended. In the end, the game results in a feedback about one's own consumer behaviour and in a prize: a personalised film experience.

In German only

90 minutes

Included within the admission fee.

## Publication

### **WE CAPITALISTS** From Zero to Turbo



Published in cooperation with the Federal Agency for Civic Education and the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn

Concept by Dr. Wolfger Stumpfe, Henriette Pleiger, Dr. Miriam Shabafrouz, Benjamin Weiß

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## Educational Programme

### GUIDED TOURS in German Language

#### Public guided tours

Wed. 6.00–7.00 p.m.

Sundays and public holidays 2.00–3.00 p.m.

Reservation for ArtCard-holders: Tel +49 228 9171–200

#### Curator guided tours

with Wolfger Stumpfe

Sat., 14 March, 3.00–4.00 p.m.

Tues., 17 March, 6.30–7.30 p.m.

#### Guided tour and discussion for everyone aged fifteen and over

*Point of View*

Sun., 5 April, 3 May, 7 June, 3.00–6.00 p.m.

Capitalism shapes the way we all think, feel and act.

Everyone can join in the discussion, because everyone is involved.

Together, we reflect on our own role within our economic system.

#### Mediation in Motion

*Capital: Bodies – A Dancing Investment*

Sundays and public holidays

3.00–3.45 and 5.00–5.45 p.m.

A dancer moves through the exhibition, creating relationships with the exhibits on view and reacting with their themes. Other levels of perception are addressed and new perspectives offered.

Supported by Dancing Museums

#### Guided tours in DGS (German Sign Language)

with the hearing-impaired arts educator Rainer Miebach

Sat., 25 April and 27 June, 3.00–4.30 p.m.

Also free to book for groups

#### Guided tours for people with hearing impairments in LBG (manually coded language, with induction loop)

with the hearing-impaired arts educator Karin Müller Schmied

Sat., 16 May and 4 July, 3.00–4.30 p.m.

Also free to book for groups

#### Detailed descriptive tour for the sightless and people with visual impairments

Sun., 17 May and 5 July, 11.30 a.m.–1 p.m.

Sat., 20 June, 3.00–4.30 p.m.

Economic system – social order – religion: What is Capitalism for us? Exhibits from the fields of art, culture and history are presented in detail and lead us to the heart of this discussion. Also free to book for groups



### **Guided tours & packed lunch**

*Kunstpause – Everything on turbo!*

Wed., 15 April, 27 May, 24 June, 12.30–1 p.m.

Registration required, also free to book for groups

### **Art and culture for people with dementia**

*'Work, save, build a house...'*

Working, earning money, buying – and doing all this today at an ever faster pace. Can this go well? Works of art, culture and history inspire us to talk about our own lives in this capitalist economic system.

Free to book for groups

### **Offer for integration courses / language courses for refugees**

Getting to know Culture\_Language\_Art

Tour of the exhibition and practical and creative work

Free to book for groups

### **Guided tours in Arabic for refugees**

*Welcome!*

Free, bookable for groups

### **Tour of the exhibition for intercultural groups**

*Meet & Speak*

Refugees, migrants and people who have grown up in Germany explore the exhibition together.

Free, bookable for intercultural groups

### **Guided tours for groups by appointment**

60 minutes (1 group) €65, from 26 people per subgroup €55

90 minutes (1 group) €85, from 26 people per subgroup €75

plus admission €8/concessions €5.50 per person

Self-guided groups are required to pay a fee of €35.

### **Admission free for young people under nineteen**

and for teachers accompanying groups

### **Guided tours for school groups (primary schools, Sec. I and II)**

Freely bookable



## EVENTS

**Film screenings followed by panel discussions:**  
**Capitalism: Aesthetics, Emotions, Conditions**

### **METROPOLIS – The Prototype of a Capitalist City?**

Tues., 31 March, 7.00 p.m.

Germany, 1926, 150 mins.

Director: Fritz Lang

What influence do images like those of METROPOLIS have on our perception of the urban space, where it seems there is no space left for the individual?

Christiane Peitz (*Tagesspiegel*) discusses with Martina Löw (urban and space sociologist), Norbert Grob (film scholar) and Angelika Becker (architect).

### **YELLA – Emotions in the Age of Capitalism**

Tues., 21 April, 7.30 p.m.

Germany, 2007, 89 mins.

Director and screenwriter: Christian Petzold

In Hanover, Yella from East Germany meets Philipp, who works for a private equity firm. Through him, she learns the new gestures of Capitalism. But what happens when economic logic is carried over into emotional logic?

Horst Peter Koll (film journalist) discusses with Anja Laukötter (historian), Felix Gregor (media and cultural scientist) and Christian Petzold (director).

### **AREN'T YOU HAPPY? (DAS MELANCHOLISCHE MÄDCHEN)**

**A status description. Aren't we all happy?**

Wed., 22 April, 7.30 p.m.

D/F/DK 2019, 80 mins.

Director and screenwriter: Susanne Heinrich

A girl wanders through the city and observes: Someone undergoes psychotherapy, other practice mother-child yoga and, most importantly, people optimise themselves. It's your own fault if you fail, isn't it?

Sonja Eismann (*Missy Magazin*) discusses the state of contemporary society with Susanne Heinrich (director), Sookee (rapper) and Jens Schröter (media scientist).

In cooperation with Deutsche Kinemathek

### **Wednesday\_Late\_Art**

Speedy guided tours\_DJ\_Drinks

MAXIMIZATION

Wed., 18 March, 6.00–9.00 p.m.

### **Museum Mile Festival**

Festival for families with free admission to all exhibitions

Sat., 6 June and Sun., 7 June, 10.00 a.m.–7.00 p.m.



**Art Night on the Museum Plaza**  
**Saturday\_Late\_Art\_Special for the Museum Mile Festival**  
In cooperation with the Kunstmuseum Bonn  
Speedy guided tours\_DJ\_Drinks  
Sat., 6 June, 7.30 p.m. until midnight

## WORKSHOPS

### **ARTCARD\_KIDS SPECIAL** **Design & technology for children and young people from 6 to 13**

*Robot-Inventors*

Develop your own robot with the team of *Build Your Own Robot*.

Sun., 10 May, 21 June, 10.15 am–13.15 p.m. for children aged 6 to 9 and  
2.00–5.00 p.m. for children and young people aged 10 to 13

### **Open workshop for EVERYONE**

*TRASH\_UP*

Sat., 28 March, 25 April and 30 May, 2.00–5.00 p.m.

Turn old into new! We experiment with different materials. Artists give tips.

A tour of the exhibition provides inspiration. Registration required

### **Photographic self-portraits with mirrors** **For young people aged sixteen and above and adults**

*Image Shopping*

Sun., 29 March, 17 May and 21 June

Are we what we buy? We make photographic self-portraits, with which we  
examine this question for ourselves.

### **Collage Workshop for young people aged fourteen to eighteen**

*Nature Strikes Back*

Sat., 4 April and 9 May, 3.00–6.00 pm

One of the works in the exhibition features a huge animal body being plundered  
by small human figures. We create a sculptural collage in which nature strikes  
back.



## Current and upcoming Exhibitions

### **BEETHOVEN**

#### **World.Citizen.Music**

Until 26 April 2020

In cooperation with the Beethoven Haus Bonn, the Bundeskunsthalle marks the 250<sup>th</sup> anniversary of Beethoven's birth in 2020 with a major exhibition. The interdisciplinary exhibition traces the key events and phases of Beethoven's life and correlates them with his singular musical oeuvre. Period instruments and audio stations invite visitors to immerse themselves in Beethoven's captivating musical cosmos. Further to his creative practice, the exhibition explores the cultural and historical context of the composer's life and work.

### **FRAGMENTS FROM NOW FOR AN UNFINISHED FUTURE**

#### **An exhibition of the Friedrich Ebert Foundation**

20 March to 3 May 2020

**Media talk: Thursday, 19 March 2020, 11 a.m.**

The world is in flux: Old classification systems are being turned upside down and appear less reliable. Achievements once considered definitive, for example the creation of an open, peaceful world, are threatened by populist movements and the global threat of climate change and human rights violations. In light of this, it is becoming ever more important to take a stand. Fourteen young scholarship-holders of the Friedrich Ebert Foundation do just that. With their photographs, video works and installations, they address social questions such as diversity and migration and champion an engagement with the world that conceives of all the arts as an integral part of an overarching social discourse. With Saskia Ackermann, Darío Aguirre, Yevgenia Belorusets, Cihan Cakmak, Soso Dumbadze, Öncü Hrant Gültekin, Raisan Hameed, Carsten Kalaschnikow, Ksenia Kuleshova, Dariia Kuzmych, Sebastian Mühl, Neda Saeedi, Amir Tabatabaei und Vilmos Veress, curated by Beate Eckstein and Annelie Pohlen.

### **JULIUS VON BISMARCK**

#### **Fire with Fire**

27 March to 30 August 2020

**Media talk: 25 March 2020, 11 a.m.**

'I draw inspiration from science and work creatively,' says Julius von Bismarck about his strategy. Always on the lookout for different forms of perception, he investigates man, nature and technology with the means of art. In his work *Egocentric System*, he subjected himself to centrifugal forces by spending extended periods of time in a shallow, fast-spinning concrete bowl to explore and manipulate his own perceptions and those of the viewer. In *Punishment*, he flogged the sea in Rio de Janeiro, the Statue of Liberty in New York and the mountains in the Alps. He chased hurricanes in the US and tamed lightning bolts in Venezuela to explore the aesthetic aspects of the forces of nature. Von Bismarck processes these artistic expeditions into fascinating works. However mighty and devastating the elemental forces may be, in his work we become aware of the infinite beauty inherent in catastrophic events. The exhibition



visualises von Bismarck's creative engagement with forest fires in a multimedia installation, sound and sculptures. The exhibition taps into our subconscious and presents a striking 'psycho-analysis of fire.

## **STATE OF THE ARTS**

### **Video – Installation - Performance**

17 April to 28 June 2020

**Media conference: Thursday, 16 April 11 a. m.**

The exhibition State of the Arts presents one of the most intriguing artistic phenomena of our time: the fusion of the dramatic and the fine arts. Today, more often than not, the experience of art is not just purely visual. Instead, it is a more comprehensive experience that involves all the senses. Artists combine dance, performance, poetry and music and invite the audience to engage with art on a multisensory level. This may also involve becoming part of the work and transcending the customary detachment of spectatorship. The fusion of the arts and the blurring of the distinction between disciplines are markers of contemporary art that emerged in the 1960s. By now, the conceptualisation of artistic media as broad and interconnected has become widely accepted. The exhibition brings together works that oscillate between the disciplines – performative sculptures, sound objects and multimedia installations as well as performances in the exhibition space.

## **DOPPELEBEN**

### **Visual Artists Making Music**

19 June to 4 October 2020

**Media conference: Thursday, 18 June 2020**

Taking its starting point in the sizable number of important artists who are as dedicated to musicmaking as they are to their visual practice, the exhibition focuses on the presentation of music. Large-screen projections of videos of concert and studio performances conjure a sense of being present at the live event and showcase different approaches to staging performance situations. The exhibition spans the period from the early twentieth century to the present. Beginning with Duchamp and the Futurists, Yves Klein and the Fluxus artists Nam June Paik and Yoko Ono, it moves on to the key figures of the 1960s and 70s such as A. R. Penck, Gerhard Rühm or Hermann Nitsch. The protagonists of Proto-Punk like Captain Beefheart and Alan Vega usher in the numerous artists' bands of the 1980s that numbered artists like Albert Oehlen or Pipilotti Rist among their members. The stylistically more heterogeneous scene since the 1990s is represented by Carsten Nicolai, Emily Sundblad et al.

## **MAX KLINGER AND EUROPE**

4 September 2020 to 10 January 2021

Max Klinger (1857–1920) is one of the most controversial artists of the Symbolist movement. In his paintings and sculptures, he turned away from the stale academicism and idealisation that governed figuration at the time and embraced a naturalism that shocked his contemporaries. His novel approach played an important role in the modern conceptualisation of the human



figure. Inspired by Wagner's idea of the Gesamtkunstwerk, Klinger sought to overcome the division of the creative disciplines and to fuse painting, sculpture, architecture and even music into a single harmonious whole. His monumental Beethoven statue of 1902, widely regarded as the epitome of late romantic veneration of the composer, will go on display in Bonn at the end of the Beethoven anniversary year of 2020. The retrospective marking the 100th anniversary of Klinger's death in 2020 sets out to open the way for the long overdue reassessment of the artist's work.

## **DRESSCODE**

### **Are you playing fashion?**

19 September 2020 to 31 October 2021

How did you choose the clothes you are wearing today? Designer dress or jeans, suit or sweatpants, pullover or uniform – every culture, society and group has its own dress codes. They set the framework, but they leave us room to come up with our individual take on the rules. Sometimes, we make our choices depending on how we feel. At others, the decision is based on the occasion for which we dress – or the person we want to meet. Moreover, we want our clothing style to give expression to our personality. After all, fashion is not just the act of wearing clothes, it is also the act of seeing and being seen – nowadays preferably by a vast audience on social networks. Dress Code – the hugely successful exhibition from Japan – shines a light on fashion as a reflection of society and the zeitgeist, all the way to today's stylistic plurality. It presents a global overview of present-day fashion, especially streetwear, by celebrated designers such as Giorgio Armani, Chanel, COMME des GARÇONS, Issey Miyake, Burberry® and Louis Vuitton, set in a dialogue with contemporary art. And it examines different and opposing attitudes to fashion – those of participants and spectators, individualists and conformists. Fashion becomes a communicative game that can lead us to a new understanding of the way we deal with fashion.

## **JERUSALEM**

### **Longing for the Holy City**

27 November 2020 to 28 March 2021

The biblical city of Jerusalem has a history that goes back several thousand years. A melting pot of different cultures and religions, it is marked by symbols and myths. The singularity and complexity of the city rests first and foremost on the shared history of the three Abrahamic religions – Judaism, Christianity and Islam – and their holy sites. The city's significance as a religious centre, as a site of hope and dreams of salvation, has made it a phenomenon. Few cities have had as many depictions devoted to them – many of them capturing an idealised vision rather than a real place. The exhibition showcases the countless images of Jerusalem in European art and cultural history and examines the multifarious religious and artistic ideas, political dreams and scientific findings that gave rise to them. It presents the splendid relics, reliquaries and souvenirs conquerors and pilgrims alike have been bringing back to Europe ever since the Middle Ages as



well as the books and paintings, travelogues and historical models created in Europe by artists, writers and scholars.

## **BEUYS – LEHMBRUCK**

### **Thinking is Sculpture**

25 June 2021 to 17 October 2021

There are not many artists who caused as radical an upheaval in the history of art as Joseph Beuys. With his concept of Social Sculpture, he sought to apply the liberating potential of art to all areas of life. At the very heart of his thinking was the dissolution of the boundaries between art and society, politics, science and education. Thus Beuys gave rise to a new, expanded concept of art. In 1986, just a few days before his death, Beuys was awarded the Wilhelm Lehmbruck Prize. In his acceptance speech, he stressed the importance the art of the Expressionist sculptor had for him. He explained how his encounter with Lehmbruck's work had led him to art in the first place and traced a connection between Lehmbruck and the development of his own concept of Social Sculpture. Marking the 100th birthday of Joseph Beuys, the exhibition Beuys – Lehmbruck. Thinking is Sculpture explores that idea and presents the work of the two artists.