

BUNDESKUNSTHALLE



TROUBLE IN PARADISE

on the roof , the museum's square and the foyer
of the Bundeskunsthalle

24 April to 11 October 2015

Media Conference: 23 April 2015, 11 a.m.

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Exhibition Dates

Duration	24 April to 11 October 2015
Director	Rein Wolfs
Managing Director	Dr. Bernhard Spies
Curators	Susanne Kleine Rein Wolfs
Exhibition Manager	Susanne Kleine
Head of Corporate Communications / Press Officer	Sven Bergmann
Exhibition Short Guide	€ 4.80
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 / family ticket Happy Hour-Ticket for all exhibitions	€ 5 / € 3.50 / € 7.50 € 6 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Advance Ticket Sales standard / reduced / family ticket	€ 7.10 / € 5.45 / € 11.90 inclusive public transport ticket (VRS) on www.bonnticket.de ticket hotline: T +49 228 502010
Guided Tours in different languages	English, Dutch, French and other languages on request
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 Art and Exhibition Hall.
Navigation: Emil-Nolde-Straße 11,
53113 Bonn

Press Information (German / English)

www.bundeskunsthalle.de
For press files follow 'press'.

General Information
(German / English)

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www.bundeskunsthalle.de

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Information on the Exhibition

Fourteen contemporary artists are currently using the roof, the museum square, and the foyer of the Bundeskunsthalle to concern themselves with the topics “garden” and “nature” and to explore the dichotomy between nature and art, and between naturalness and artificiality.

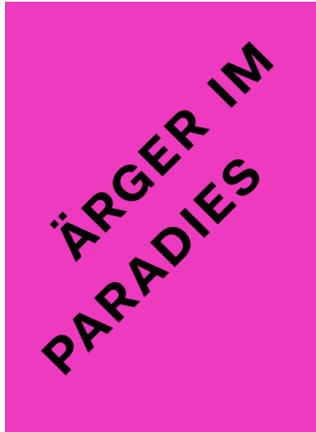
Trouble in Paradise (“Ärger im Paradies”), the title of the show, is both an adage and a premonition. Cultural history, the ambivalent liaison between nature and civilisation started with trouble in paradise. The first challenge is the terminological distinction: where does nature end, where does culture begin? Since the Renaissance, this differentiation has influenced the view of the world and aims at separating the impersonal sphere determined by the laws of nature from the human world defined by individuality and purposeful productivity.

In contemporary art, this subject is currently more topical than ever. The exhibition explores the conditions of a living environment which draws on culture and nature alike. The fourteen artists approach these topics in very different ways and also explore the contrast between nature and art, and naturalness and artificiality. The result is a heterogeneous landscape consisting of especially designed in situ (garden) realms and already existing artworks. The site-specific works intentionally intervene with the idyll on the roof. The museum square, the foyer, and the roof feature artistic works that refer very specifically to the area they occupy. They reflect issues such as public and private space, landscape and borders, spatial appropriation, and concepts such as Arcadia, *hortus conclusus*, idyll, or pleasure garden, but also obvious or subtle puzzlement, destruction, alienation, deformation, contextual shifting, and the transformation of nature/surroundings/habitats, whether through the forces of nature, war, or changed personal or social conditions.

With its postmodern representational structure, the Art and Exhibition Hall of the Federal Republic of Germany is practically a symbol of the Bonn Republic and that period in German federalism. Some of the works in the exhibition are intended as counterparts to the architecture and add playful accents such as the bird tunnel “For the Birds” by Alvaro Urbano and Petrit Halilaj or almost threatening features such as Maria Loboda’s “This Work is Dedicated to an Emperor”. *Trouble in Paradise* is intentionally controversial, but also seeks to tempt and entice with the allures of natural growth.

Artists: Michael Beutler, Vajiko Chachkhiani, Thea Djordjadze, Petrit Halilaj, Maria Loboda, Christian Philipp Müller, Olaf Nicolai, Tobias Rehberger, Natascha Sadr Haghigian, Michael Sailstorfer, Tino Sehgal, Rirkrit Tiravanija, Alvaro Urbano and Ina Weber

Exhibition Short Guide



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Current and Upcoming Exhibitions

IL DIVINO

Homage to Michelangelo

Raphael · Caravaggio · Rubens · Rodin · Cézanne · Struth

until 25 May 2015

Often referred to as *Il Divino* by his contemporaries, Michelangelo was a legend in his own lifetime. To this day, his work is admired, imitated and reinterpreted by artists all over the world. The enduring influence of his oeuvre over the past 500 years is primarily due to his masterful depiction of the human body.

Michelangelo created a repertoire of expressive poses that remains a benchmark of art history.

The exhibition explores the enormous influence Michelangelo had and continues to have on European artists from the Renaissance to the present. At the heart of the presentation are not the works by Michelangelo himself but paintings and sculptures by important artists, among them Rubens, Caravaggio, Raphael, Delacroix, Rodin, Cézanne, Giambologna, Mapplethorpe, Lüpertz and Struth, who entered in a creative dialogue with the great Florentine artist's work.

Ranging from emulation and homage to conceptual engagement and critical refutation, many of the interpretations of Michelangelo's art respond to his celebrated masterpieces – the sculpture of David in Florence or the ceiling frescoes in the Vatican – which are presented in the exhibition in the form of plaster casts, copies and photographs.

Sculptures, paintings, prints and drawings by some of the leading artists of the past 500 years, right up to the present day, bear witness to Michelangelo's undiminished relevance.

PETRIT HALILAJ

She, fully turning around, became terrestrial

until 18 October 2015

Petrit Halilaj (b. 1986) is an artist whose work is concerned with tracing history and biography. The artist quotes images from his personal recollections and draws on them in his work, translating them into the changed reality of the present day and, with it, into a new context and a new 'guise' – which often involves considerable magnification. Halilaj pursues this investigation of the past not just on his own behalf. In many of his installations he reviews and dramatises his own biography that has been profoundly marked by the Kosovo War (1998–1999), turning it into an universal example for the quest for identity, for keeping memory alive and for a closer examination of the idea of home – especially in the ever-recurring story of its loss. To visualise this sustained engagement, the artist tends to use simple materials such as earth, straw, wood, concrete, stones or the rubble of his destroyed family home, but he also incorporates archival material he has managed to find, for example records from the destroyed Museum of Natural History in Kosovo. His installations are carefully conceived, precise narratives that touch the viewer without being nostalgic or mawkishly sentimental.



KARL LAGERFELD. MODEMETHODE

until 13 September 2015

Karl Lagerfeld is one of the world's most renowned fashion designers and widely celebrated as an icon of the zeitgeist. *Karl Lagerfeld. Modemethode* at the Art and Exhibition Hall of the Federal Republic of Germany is the first comprehensive exhibition to explore the fashion cosmos of this exceptional designer and, with it, to present an important chapter of the fashion history of the twentieth and twenty-first centuries. Karl Lagerfeld is known for injecting classic shapes with new life and for taking fashion into new directions. For the past sixty years, from 1955 to today, Lagerfeld's creations for the luxury houses such as Fendi, Chloé, Karl Lagerfeld and Chanel have consistently demonstrated his extraordinary feel for the 'now' – whether haute couture or prêt-à-porter.

'Modemethode', Lagerfeld's 'fashion method', is his ambitious, all-encompassing approach: from the initial sketch to the finished garment, from the accessories, the architectural setting and music of the fashion shows, to the photographs and graphic design of press material, advertising, catalogues and window displays – every last little detail is devised by the designer himself.

22ND FEDERAL COMPETITION

Art Students Display Their Works

until 17 May 2015

Every two years the twenty-four art academies in Germany take part in the federal competition *Art Students Display Their Works*. Each institution nominates two of their most promising students for a chance to win the much coveted cash prizes. The competition aims to foster and promote young artists, to give them an opportunity to show their work outside the academy circuit and to prove themselves in the real world of the art trade. For many of the contestants the exhibition at the Art and Exhibition Hall is the first time their work is seen in a museum context and judged by professional art critics. The exhibition provides a representative survey of art education in Germany and offers a uniquely comprehensive insight into the positions staked out by the up-and-coming generation of young artists. The competition is sponsored by the Federal Ministry for Education and Research and organised by the German National Association for Student Affairs.

Subject to change!

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