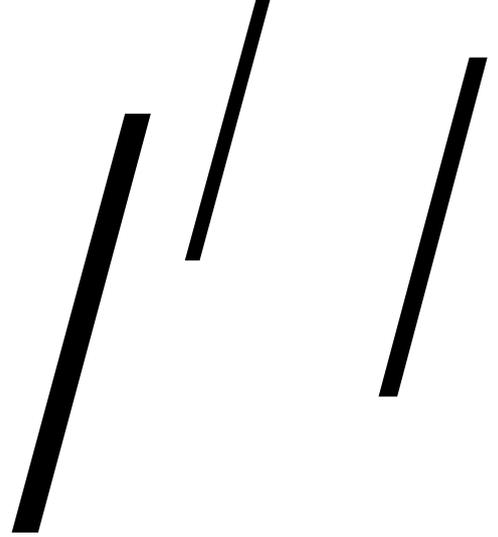


**BUNDESKUNSTHALLE**



**AFRICAN MASTERS**

Art from the Ivory Coast

28 June to 5 October 2014

**Media Conference: 26 June 2014, 11 a.m.**

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HRB Nr. 5096  
Amtsgericht Bonn  
Umsatzsteuer ID Nr. DE811386971

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## Exhibition Dates

Duration	28 June to 5 October 2014
Director	Rein Wolfs
Managing Director	Bernhard Spies
Curators	Eberhard Fischer Lorenz Homberger
Exhibition Manager	Susanne Annen
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 32 / € 15
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	€ 10 / € 6.50 / € 16 € 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	€ 11.90 / € 7.90 / € 19.90 inclusive public transport ticket (VRS) on <a href="http://www.bonnticket.de">www.bonnticket.de</a> ticket hotline: T +49 228 502010
Admission for all exhibitions standard / reduced / family ticket	€ 15 / € 10 / € 24
Audio Guide for adults	€ 4 / reduced € 3 in German language only
Guided Tours in different languages	English, Dutch, French and other languages on request

Guided Group Tours information  
and registration

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F +49 228 9171–244  
[kunstvermittlung@bundeskunsthalle.de](mailto: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](http://www.bundeskunsthalle.de)  
For press files follow 'press'.

General Information  
(German / English)

T +49 228 9171–200  
[www.bundeskunsthalle.de](http://www.bundeskunsthalle.de)

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## Information on the Exhibition

Spanning 200 years of art and featuring some 200 masterpieces by around forty sculptors, this exhibition for the very first time presents African artists of different generations from six major art regions of West Africa and the works attributed to them. It refutes the still widespread view that traditional African art was almost devoid of aesthetic principles and that Africa had no proper artists, only anonymous sculptors working in tribal workshops. Visitors to this exhibition will be able to discover the great masters of the Guro, Baule, Dan, Senufo, Lobi and Lagoon peoples and admire their most famous works – sculptures and masks of intense power and beauty.

The exhibits, mainly figures and masks, date from the nineteenth and early twentieth century, from the pre-colonial and colonial periods. The exhibition also features the work of three contemporary, internationally successful Ivorian artists as examples of current artistic trends in West Africa.

The exhibition is based on many years of research into ethnic art and it focuses on the personalities who produced the artworks. Although most of the artists' names are unknown, these unusual works of African art can indeed be ascribed to particular artists, and the styles and thus the oeuvres of individual masters are clearly discernible. The exhibition also informs visitors about the role of sculptors in society, about working conditions in their workshops, and also about their ideals of beauty and how these were realised in their works. Single exhibits and groups of works illustrate the unique nature of each of these African artists. Additionally, the exhibition includes works by the pupils or followers of these masters.

The exhibition also includes a number of short films and illustrations of working methods, showing how the sculptors worked.

West African sculptors traditionally used simple tools such as adze, carving knife and gouge. They created works of outstanding expressive quality and beauty. Their stylization of the human form and the simplified facial traits of the masks might at first appear peculiar to the Western eye, but it is no coincidence that Cubist and Expressionist artists were inspired by the formal idiom devised by African master carvers.

Each of the six art regions of the Ivory Coast (today known as Côte d'Ivoire) and the adjoining states is represented by about ten masters famous for their figural art: the Guro and Baule in the centre, the Dan in the west, the Senufo in the north, the Lobi in the north-east and the Lagoon peoples in the south-east of the country. The settlement areas of these ethnic groups do not, however, correspond with the state borders; some of the Senufo live in southern Mali, there are Dan settlements in the Liberian hinterland and the main settlement areas of the Lobi are located in Burkina Faso and Ghana. Ethnic boundaries have always been porous and, in the past two centuries in particular, neighbouring ethnic groups often influenced one another's cultures – especially



in the coastal regions. This is illustrated by the sculptures and most especially by the masks and prestige objects.

The exhibition is arranged so as to give each artistic region and each artist rooted in it their own space. This enables the visitor to trace how traditions were passed on from one sculptor to another and to compare the work of one sculptor with that of contemporaries working in the same region, while also providing an overview of the different styles of Ivorian art.

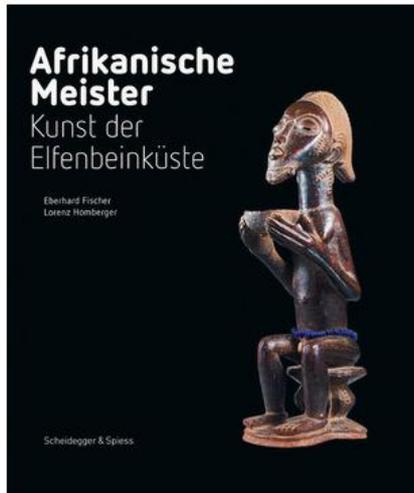
The exhibits have been lent by major museums and private collections – including the Musée des Civilisations de Côte d'Ivoire in Abidjan, the Metropolitan Museum of Art in New York, the Musée du quai Branly in Paris and the Musée Royal de l'Afrique Centrale Tervuren – and provide impressive documentation for what art historians currently know about the art of West Africa, namely, that in West Africa as well as elsewhere individual masters created unique works of the highest quality.

A number of important works from the collection of the Musée des Civilisations de Côte d'Ivoire will be shown abroad for the first time. The lenders, fifty in total, include the following major European and North American museums: Museum der Kulturen Basel; Ethnographical Museum Budapest; Dallas Museum of Art; Musée d'Ethnographie, Geneva; CAAC Collection Pigozzi, Geneva; Nelson Atkins Museum of Art, Kansas City; Rautenstrauch-Joest-Museum, Cologne; Musée Africain, Lyon; Yale University Art Gallery, New Haven; The Brooklyn Museum, New York; Metropolitan Museum of Art, New York; Musée du quai Branly, Paris; Sainsbury Center for Visual Arts, Norwich; Linden-Museum, Stuttgart; Musée Royal de l'Afrique Centrale, Tervuren; Völkerkundemuseum der Universität Zürich. The exhibition also features works from private collections.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany, Bonn, in cooperation with the Museum Rietberg Zurich

Text: Museum Rietberg, Zurich

## Catalogue



### **Afrikanische Meister Kunst der Elfenbeinküste**

Format: 24.5 x 28 cm  
Pages: 240 pages with ca. 250 illustrations  
Editor: Art and Exhibition Hall of the Federal Republic of  
Germany and Museum Rietberg, Zurich  
Museum edition: € 32  
Buchhandlung Walther König  
T +49 228 9171-449  
order@buchhandlung-walther-koenig.de  
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## Current and Upcoming Exhibitions

### **AN ORIENTAL ADVENTURE**

**Max von Oppenheim and his discovery of Tell Halaf  
until 10 August 2014**

In 1899 the diplomat and archaeological explorer Baron Max von Oppenheim (1860–1946), a scion of the Cologne banking family, discovered the residence of an Aramaean ruler at Tell Halaf. Dating to the early 1st millennium BC, it was the site that first brought the Khabur headwaters region on the modern border between Syria and Turkey to the attention of archaeologists worldwide. Presenting a selection of outstanding archaeological finds that caused a sensation when they were shown in Berlin in 2011, the exhibition brings to life the long-lost world of the Aramaeans. Monumental stone sculptures, fantastical reliefs and precious funerary goods testify to the wealth of the palace at Tell Halaf and other Aramaean residences. Visitors will be able to see the first ever recreation of the famous entrance façade of the Western Palace with the original sculptures. This is complemented by a virtual reconstruction of the entire ancient settlement. Today a replica of von Oppenheim's iconic façade reconstruction of the 1930s frames the main entrance to the National Museum of Aleppo in Syria.

The exhibition traces Max von Oppenheim's biography and his lifelong love for the East which sings from each and every one of the lavish oriental costumes and accessories he amassed in his private collection. The exhibition in Bonn is the first to present a sumptuous selection of these collector's items alongside the spectacular archaeological discoveries. The Tell Halaf finds – destroyed during a night-time bombing raid on Berlin in 1943 and painstakingly restored some sixty years later – tell the story of a 3000-year-old civilisation, but they have also become a poignant reminder of Germany's recent history.

### **OUTER SPACE**

**3 October 2014 to 22 February 2015**

A wide open realm of research and projections, outer space has always inspired a sense of yearning and curiosity. What is the origin of the universe? Where do we come from? Is there intelligent life on other planets? These questions spur philosophers and natural scientists, writers, filmmakers and artists, fantasists and visionaries in equal measure. There has always been an intense exchange between culture and science: scientific and technological findings have found their way into the work of artists, while conversely, visionary ideas and designs have inspired science. *Outer Space* investigates the interface between culture and science in 12 associative chapters that range from space travel artefacts, scientific exhibits and science fiction to the varied ways artists have responded to the subject throughout history.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany, Bonn, in cooperation with German Aerospace Center (DLR)



## **MICHELANGELO AS INSPIRATION**

**6 February to 25 May 2015**

The exhibition explores the enormous influence Michelangelo Buonarroti (1475–1564) had and continues to have on European artists from the Renaissance to the present. At the heart of the exhibition are paintings and sculptures by important artists of the last five centuries who engaged in a particularly productive and fruitful dialogue with Michelangelo's work and with the artistic principles and concerns that inform and characterise it. The potential and the continued relevance and immediacy of Michelangelo's art is evident in the way important artists such as, Raphael, Carracci, Allori, Pontormo, Giambologna, Rubens, Fuseli, Delacroix, Rodin, Cézanne or Mapplethorpe responded to it.

Central to the enduring and widespread influence of Michelangelo's work is the poignant eloquence of the artist's elaborate rhetoric of the body with its formulations of poses such as standing, reclining, sitting and fighting or affects like mourning, love and suffering which provided a repertoire of forms expressing fundamental states of the human condition. The interpretations range from emulation and homage to conceptual engagement and critical refutation.

Michelangelo's work is presented in the form of casts, copies and photographs. Together with paintings, prints and drawings 'after' Michelangelo, these works document the media that have facilitated the sustained engagement with the ultimate benchmark artist over the course of the last five centuries.

## **JAPAN'S LOVE FOR IMPRESSIONISM**

**From Monet to Renoir**

**9 October 2015 to 21 February 2016**

The Art and Exhibition Hall is the first museum in Europe to present the most important collections of early Modernism from Japan. At the heart of the exhibition are masterpieces of French Impressionism and Post-Impressionism by artists such as Monet, Manet, Gauguin, Pissarro, Cézanne, Signac and Bonnard that have long been out of reach for European audiences. They are complemented by striking works by Japanese artists before 1920 that laid the foundation for modern, Western-inspired Japanese art.

The exhibition tells the story of the interaction and two-way artistic influence between Europe and Japan from a new perspective. The opening of Japan to international trade in 1855 also led to an opening in the realm of art, beginning with the discovery of Japanese woodcuts by European artists. But by the end of the nineteenth century Japanese collectors as well had begun to put together Impressionist collections of outstanding quality. This development began with the industrialist Kojiro Matsukata (1865–1950) who became a close friend of Monet and whose collection is now at the National Museum of Western Art in Tokyo. Japan's economic boom led to the formation of several exquisite collections that are shown in renowned public and private museums. The exhibition sets out to present these collections in Europe, where they have never



been seen, and to shed light on the question why Impressionism and Post-Impressionism met with such an overwhelmingly positive response in Japan.

Subject to change!

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