

BUNDESKUNSTHALLE



Press Kit

BEUYS – LEHMBRUCK

Thinking is Sculpture

25 June to 1 November 2021

Part of Beuys anniversary year programme *beuys 2021. 100 years joseph beuys*



Content

1.	General Information	Page 2
2.	Media Information <i>BEUYS – LEHMBRUCK. Thinking is Sculpture</i>	Page 4
3.	Exhibition Topics	Page 6
4.	Media Information <i>BEUYS-PLATFORM: CAUSE = FUTURE</i>	Page 15
5.	Publication	Page 17
6.	Programme	Page 18
7.	Current and Upcoming Exhibitions	Page 23

Press Officer

Sven Bergmann

T +49 228 9171–205

F +49 228 9171–211

bergmann@bundeskunsthalle.de

Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland GmbH

Helmut-Kohl-Allee 4
53113 Bonn
T +49 228 9171-0
F +49 228 234154
www.bundeskunsthalle.de

Geschäftsführung
Dr. Eva-Christina Kraus

Vorsitzender des Kuratoriums
Ministerialdirektor
Dr. Günter Winands

HRB Nr. 5096
Amtsgericht Bonn
Umsatzsteuer ID Nr. DE81386971

Konto 3 177 177 00
Deutsche Bank Bonn
BLZ 380 700 59
IBAN DE03 3807 0059 0317 7177 00
BIC DEUT DE DK 380



Information About the Exhibition

Duration	25 June to 1 November 2021
Press Officer	Sven Bergmann
Curator	Johanna Adam
Admission	10 €/concessions 6,50 € Free for under-19s 20 % discount on the regular day ticket at the ticket offices of the two museums on presentation of a ticket (or annual pass) from the other museum.
In cooperation with	Lehmbruck Museum, Duisburg

As a joint project, the exhibitions in Bonn and Duisburg are part of the extensive programme for the anniversary year *beuys 2021. 100 years of joseph beuys*, a project of the Ministry of Culture and Science of the State of North Rhine-Westphalia in cooperation with Heinrich Heine University Düsseldorf. The patron is Minister President Armin Laschet.

General Information

Director	Eva Kraus
Opening hours	Tue., Wed., 10 am–9 pm Thur. – Sun. and public holidays 10 am – 7 pm
Public Transport	Underground 16, 63, 66 and Buses 610 and 611 to Heussallee/Museumsmeile Railway stop Bonn UN Campus behind the Bundeskunsthalle: RE 5, RB 26, RB 30, and RB 48



Parking
Parking garage behind the
Bundeskunsthalle
Navigation: Emil-Nolde-Straße 11,
53113 Bonn

Press release (German/English) www.bundeskunsthalle.de/presse

Information on the programme
and registration for group tours
T +49 228 9171-243
F +49 228 9171-244
vermittlung@bundeskunsthalle.de

General Information
(German/English) T +49 228 9171-200
www.bundeskunsthalle.de

magazin.bundeskunsthalle.de
facebook.com/bundeskunsthalle
twitter.com/bundeskunsthalle
instagram.com/bundeskunsthalle
#Bundeskunsthalle #BeuysLehmbruck
#Beuys2021

The Bundeskunsthalle is
supported by



Cultural Partner





Media Information

BEUYS – LEHMBRUCK. Thinking is Sculpture

In a major joint exhibition project in Bonn and Duisburg, the Bundeskunsthalle and the Lehmbruck Museum are taking a look at the work of Joseph Beuys in its close connection to Wilhelm Lehmbruck. The large exhibition of works is part of the beuys2021 programme, which is taking place throughout NRW and beyond to mark the 100th anniversary of Joseph Beuys' birth.

There are not many artists who have caused such a lasting upheaval in the history of art as Joseph Beuys. In 1986, Beuys was awarded the Wilhelm Lehmbruck Prize. In his speech at the award ceremony, he describes how he found his concept of social sculpture through the work of Lehmbruck: "Everything is sculpture!", the image of a work by Wilhelm Lehmbruck called out to him, Beuys said in his acceptance speech. He subsequently expanded the boundaries of art with his idea of 'social sculpture' in order to transfer the freedom thus gained to society as a whole. The exhibitions, which take place simultaneously at the Bundeskunsthalle in Bonn and the Lehmbruck Museum in Duisburg, present the work of both German sculptors comprehensively for the first time and place it in dialogue with each other.

The exhibitions shed new light on the work of both artists and show the connections made by Beuys himself when, to the surprise of many, he referred to Lehmbruck, forty years his senior, as "my teacher" at the beginning of his now legendary speech. Although it is known that there was never an academic teacher-pupil relationship (Lehmbruck died in 1919), Beuys speaks of a deep relationship, of a "basic experience" when encountering Lehmbruck's work. The most important common ground between the two artists is probably their conviction that art has the power not only to explain the world, but to change our social fabric for the better. If for Lehmbruck sculpture was "the essence of things, the essence of nature, that which is eternally human", Beuys deduced from this the new sculptural imperative: "Everything is sculpture!" It is the means of transformation, of transition from one state to another.

The work of both artists, who were born in the Lower Rhine region and studied sculpture at the Düsseldorf Art Academy, also has a tragic component. The experience of war has left clear traces in the work of both. Perhaps it is the traces of this existential experience that Joseph Beuys felt when he first saw an image of a sculpture by Lehmbruck: "The extraordinary work of Wilhelm Lehmbruck touches a threshold situation of the plastic concept." And it is precisely this threshold situation, where Beuys locates his "teacher", that the exhibition makes it possible to experience. What is meant is the phase at the end of Classical Modernism in which a sculptor like Lehmbruck updated the concept of sculpture. According to Beuys, Lehmbruck's work had reached a climax. It was "something inward", to be grasped only intuitively, with senses other than the sense of sight, namely through the "hearing, the sensing, the willing".



Beuys emphasises characteristics of Lehmbruck's work that we find in key works such as the *Kniende* (1911), the *Gestürzte* (1915/16) or the *Sitzender Jüngling* (1916/17).

In Lehmbruck's sculptures, one senses a devotion, an inner absorption. This is an impulse that Beuys also names. He is firmly convinced that not only the active but also the suffering enrich the world and sees a direct connection between suffering and creating. Tragedy and pain in Lehmbruck's life and its influence on his art inspire Beuys. "Show your wound" - because only a wound that is visible can also be healed.

In Beuys' eyes, the healing message resonates in the works, the appeal to humanity that Beuys also embraces and declares the main goal of his 'Soziale Plastik' ('Social Sculpture'). Using paradigmatically selected works, the two exhibitions in Bonn and Duisburg refer to the human existential as a core theme in the work of both artists.

Some time before Joseph Beuys publicly outlined the importance Wilhelm Lehmbruck had for his own artistic development, the works of both artists met at *documenta III* in 1964. At the time, Beuys was one of the lesser-known artists, still not very popular even among experts. His unconventional sculptural works caused widespread incomprehension, but did enjoy some attention in the media. Beuys was invited to participate a total of five times, from *documenta III* (1964) to *documenta 7* (1982). Today, a review of his contributions seems like the documentation of his artistic development par excellence: from sculptor and draughtsman to revolutionary of the expanded concept of art and developer of 'social sculpture'. Lehmbruck, on the other hand, was one of the masters of modern art that the *documenta* tried to (re-)popularise in its early days. The cultural-political significance of the *documenta* in the context of the young Federal Republic, which sought to consolidate its position in the Western alliance of states, plays an important role in this context. The photo of Lehmbruck kneeling at the first *documenta* has become an icon of exhibition history. It stood in the rotunda, at the foot of the central staircase of the Fridericianum, and thus in exactly the same place where Joseph Beuys showed his *Honigpumpe am Arbeitsplatz* 22 years later during *documenta 6* (1977). The exhibitions at the Bundeskunsthalle and the Lehmbruck Museum also illuminate this aspect of the history of the influence of both artists and outline their progressive, time-critical impulses. For Lehmbruck too, as he himself put it, "Sculpture, like all art, is the highest expression of time", while Beuys postulated in the early 1980s: "With the end of modern art, art only begins."



Exhibition Topics

Beuys – Lehmbruck. Thinking is Sculpture

“I would like to thank my teacher, Wilhelm Lehmbruck.” This is how Joseph Beuys began his speech when he received the Wilhelm Lehmbruck Prize in January 1986. A few days later, on 23 January 1986, Beuys died. He left behind a body of work that has revolutionised art. As a transboundary thinker, political artist and polarising personality, he evoked admiration and rejection in equal measure.

Wilhelm Lehmbruck (1881–1919) and Joseph Beuys (1921–1986) never met. Beuys, however, recognised something in the sculptures of Lehmbruck that would become for him the leitmotif of his own art: a unique power emanates from art. An energy that Beuys wanted to transfer to the whole of society by means of his sculptures and performance art.

“Sculpture is the essence of things, the essence of nature, the thing that is eternally human.” Wilhelm Lehmbruck

Beuys pushes this idea further, asking: What would truly human art look like? The artistic concept must, in his view, be expanded. The liberating potential of art should be able to affect all areas of life. Beuys developed a new ‘expanded concept of art’, with ‘social sculpture’ at its centre. This concerns the creative potential within every human being.

According to Beuys, every human being is an artist, who shapes the Gesamtkunstwerk, or total work of art that makes use of many art forms, of our society. It follows from this approach that art does not necessarily just mean sculpture or painting. Art is rather about becoming aware of one’s creativity and putting it into practice. As this process is preceded by thinking, we therefore consciously shape our thoughts, so Beuys says: Thinking is already sculpture!

Beuys and Lehmbruck in their time

Lehmbruck and Beuys were artists of their particular times. The life and work of both are characterised by their particular temporal conditions. Two epochs overlapped in the lifetime of both Lehmbruck and Beuys. Lehmbruck lived through the First World War, the end of the Wilhelmine Empire and the beginning of the era of Modern Art, which he himself put his stamp on. The Second World War was a defining experience for Joseph Beuys. Both artists work through their traumas in their works. The encounter with Lehmbruck’s art ignited the initial spark for Beuys. He felt that with art you can trigger something, move something, touch people.

“Sculpture, like all art, is the highest expression of the time.” Wilhelm Lehmbruck



Classic Modern Art, to which the work of Wilhelm Lehmbruck belongs, had come to an end after 1945. For Beuys and many other artists, it was clear that after the catastrophe of the Second World War and the Holocaust more was needed than just other styles of art. A new social and political consciousness also sought its counterpart in art.

“The future we want must be invented. Otherwise, we’ll get one we don’t want.”
Joseph Beuys

For Beuys, contemporary art meant much more than what was to be seen in museums. Art was supposed to be able to make possible the realisation of freedom and creativity in every area of life. True art should enable every human being to act freely and creatively.

Joseph Beuys, Wilhelm Lehmbruck and the *documenta*

The *documenta* is one of the most important international art exhibitions. It took place in 1955 for the first time – with Lehmbruck’s *Kneeling Woman (Die Kniende)* as one of the central works. The sculpture was positioned in the central rotunda at the staircase. 22 years later in 1977, Joseph Beuys installed his *Honey Pump in the Workplace (Honigpumpe am Arbeitsplatz)* in just this spot.

In 1964, the works of both artists met in *documenta III*. Originally, only hand drawings by Joseph Beuys were going to be shown. However, Eduard Trier – member of the *documenta* Committee and Beuys’ colleague at the Düsseldorf Academy of Art – advised that his sculptural works should also be exhibited.

For Beuys, the *documenta* was a key element of his career: In his lifetime, he was invited to take part five times – from the *documenta III* (1964) to the *documenta 7* (1982). He used this world exhibition as a stage on which to bring his concept of art to the public. A review of his *documenta* contributions appears today like the quintessential documentation of his artistic development: from sculptor and draughtsman to art revolutionary.

Organisation for Direct Democracy through Plebiscite, 1972

Joseph Beuys’ contribution to the *documenta 5* (1972) was his *Organisation for Direct Democracy through Plebiscite*. He was present for the entire 100 days and entered into dialogue with the public. It was about a model for a form of democracy without political parties, an unconditional basic income, and about the fundamental question of how society can be changed by creative activity. Beuys did not contribute a work in the sense of an object, such as a sculpture or a drawing.

Beuys’ politically active *documenta* contributions were rooted in initiatives that had begun in the 1960s. In 1967, Beuys founded the “German Students’ Party”, to get more say for young people. The “Organisation of Non-Voters, Free



Plebiscite” followed in 1970, which gave expression to his doubts about the existing system. An actual democracy does not need any parties: what it needs is direct participation by citizens.

Free International University (F.I.U.), 1977

Free thinking and creative potential were the focus of the founding of the *F.I.U.* for Beuys. He saw himself as just one amongst many within the project. Launched in 1973, together with Klaus Staeck, amongst others, the *F.I.U.* was a collective project. Branches of this university also emerged outside of Germany. However, the plan to stabilise the *F.I.U.* as a genuine alternative to state universities did not work out.

In the *documenta 6* (1977), Beuys set up a space for the *F.I.U.*, which was supposed to be a 100-day seminar for the public. People who were politically engaged or working on alternative societal models and ways of living were invited every day. Academics and scientists, political activists, and also artists from all over the world, hosted discussions and workshops. The public were invited to take part in the exhibitions and actively engage in the discussions.

Honey Pump in the Workplace, 1977

“With the Honey Pump, I am expressing the principal of the *Free International University* to circulate in the blood of society,” is how Beuys describes his installation in the *documenta 6*. The honey that flows through the hose stands for the flow of thoughts and energy that pass from person to person. In this way, ideas are disseminated in society. *The Honey Pump in the Workplace* was only in operation during the *documenta 6*. It is inseparably linked to the *Free International University (F.I.U.)*.

In *Honey Pump* 150 kg of honey were pumped through a hose system to just under the roof of the Fridericianum in Kassel. The large pot into which the honey flowed stood under it. Adjacent, a copper wave rotated in 100 kg of margarine. Beuys used these two substances again and again: fat as a thermal agent and honey as fluid thought material. The circulation refers to human energies on which the ‘social organism’ is based. Every human being contributes through thought, communication and action in the design of our society.

7000 Oak Trees, 1982

“City forestation instead of city administration”, was the slogan of Beuys’ performance in the *documenta 7* in 1982. 7000 oak trees were to be planted throughout Kassel and a basalt stone placed next to each tree. The 7000 stones needed for this work were initially piled up on the Friedrichsplatz. When a tree was planted, a stone was removed.



It was to take five years until the opening of the *documenta 8* in 1987 and all 7000 trees were planted and the last stone had disappeared from Friedrichsplatz. Beuys did not live to see the completion of this work.

It had meanwhile become questionable whether the planting of so many trees would be successful. Beuys did indeed get some support from the Kassel citizenry – insofar as the piece of performance art actually became a collective action of ‘social sculpture’. The involvement of citizens, however, was not sufficient to finance all of the tree planting. Beuys himself took over responsibility for a large proportion of the costs for which he tirelessly solicited contributions. Also, some of his friends and, above all, the members of the *F.I.U.*, contributed to making the piece of performance art a success.

The *7000 Oak Trees* also caused some protest in Kassel. It wasn’t just the large mountain of stelae on Friedrichsplatz that annoyed people. The trees themselves were not popular everywhere either. Some residents and shopkeepers feared that parking space could be lost to the trees. There were heated debates about the piece of performance art and the polarising artist Beuys in the Kassel town council.

Social Sculpture

“I hereby resign from art.” With this statement, Beuys declared his rejection of the traditional concept of art. He was engaged in art that releases itself from the limited realm of museums and galleries and takes place at the centre of life. The ‘social sculpture’ *7000 Oak Trees* arose in the public space – not as a short-term piece of performance art but as an enduring ‘sculpture’. It could only be implemented as a community project with the consent and support of many participants. For Beuys it was clear that such a piece of performance art was only possible within a free artistic framework: “The only revolutionary strength is the strength of human activity, the only revolutionary strength is art.”

‘Social sculpture’ means a radical expansion of the concept of art: the free principal of art should become effective everywhere. Creativity and free thinking are not only sought after in the arts, but also in education, science and all other areas of life. Beuys himself expresses it thus: “I have maintained that every human being is creative and is also creative under today’s power relationships. If a person develops a vacuum cleaner, they must already be creative.” As every human being has creative potential, everyone helps to shape the big ‘social sculpture’ – our society.

Thinking is sculpture

Everything begins with thinking. The thought is the first impulse, only then comes action. We produce thoughts, we shape our thoughts into an idea. Our freedom is also based on thinking: it creates discoveries for us and allows us to be creative. Therefore, for Joseph Beuys it is clear:



“Thinking is already sculpture.” This doesn’t mean just rational thinking but intuition too. For Beuys this is ‘higher’ thinking, because intuition is fed by all the senses. This also applies to art:

“After all, art is not there to serve the intellect. Art is not there to be understood (...) I actually think interpretations are damaging (...).” Joseph Beuys

Wilhelm Lehmbruck attempted to capture thinking in sculpture with the *Head of a Thinker* (1918). Lehmbruck did not want to portray the type of a great thinker or scholar but to make tangible the inner state of thinking. No facial expressions, not even the physiognomy, are formed in its details. The physical recedes into the background. Instead, Lehmbruck places the focus on the spiritual and tries to make that which is not visible perceptible. The high, furrowed brow and the over-long, bowed head are accentuated. The left hand rests on the chest, also barely formed, pointing to the heart.

Theory of sculpture

Sculptures, objects and drawings remain important to Beuys despite his expanded concept of art. The materials used followed his own system of meaning. Beuys’ theory of sculpture is based on the sculpture’s properties. Is a material firm or fluid? Does it conduct energy or does it have an insulating effect? Certain materials convey a feeling of cold or warmth, other materials stand for movement and malleability. These concepts always have a physical and a human dimension. The word ‘warm’ does not just address temperature but also means the warmth between people.

Beuys often also works with duplications or counter-images. This means that he refers to the absence of something: the lack of colour, for example:

“Yes, Beuys works with felt, but why does he not work with colour? No one asks whether I’m interested in producing the entire colour world as a counter-image through these felt elements. So: to provoke a light, a clear light, possibly a supernatural, spiritual world with it, so to speak, precisely through a counter-image. (...)” Joseph Beuys

Multiples

Multiples are works of art that are created in large numbers and sold cheaply. They were mainly popular in the 1960s. Art was not supposed to be reserved for the rich elite, everyone should be able to afford it. Beuys made a total of over 500 different multiples. He was also enthusiastic about this ‘democratic’ dissemination of art because with it he could reach so many people. “I am a transmitter,” he announced, “I transmit.”

From 1968, Beuys produced around 12,000 copies of the multiple *Intuition* and sold them for only 8 DM at the beginning. He provided each of the *Intuition*



boxes with a hand drawing. He went to so much trouble because it was important for him to reach as many people as possible: "I am interested in the dissemination of physical vehicles in the form of editions because I am interested in the dissemination of ideas."

The multiple *Capri Battery (Capri-Batterie)* from 1985 is his last and maybe also his most famous. The lemon as an energy source for the yellow light bulb stands for nature as the basis of every type of energy.

The Senses

For Beuys, the non-physical was also an artistic material. Art meant more to him than just capturing the visible. He was concerned with all the senses, but above all with the imagination. We cannot smell the multiple *Smell Sculpture (Geruchsplastik)*, but our sense of smell is activated and we imagine how it could smell. Also, the tuning fork and the cello do not make a sound and yet they play on the sense of hearing. The felt insulates the tone. Beuys stated that every sculpture has an 'inner tone' that can be captured, not through the ear, but intuitively. Time was also a material for Beuys, as were pain and suffering. Art feeds on experiences and sufferings and special powers are inherent in it. Through art, psychological wounds can be revealed and healed.

Tram Stop, 1976

In 1976, Beuys was invited to create a work for the German pavilion at the 37th Venice Biennale. The idea for the installation and performance *Tram Stop* went back to his childhood in Kleve. He often had to wait there at a stop and look at a monument that commemorated the end of the Thirty Years' War. The mysterious, ancient-looking monument exercised a big fascination for him. For his *Tram Stop*, Beuys made castings of the monument consisting of a gun barrel and four mortars. He said himself that as a child he did not understand the monument but nevertheless felt something that never left him. He later described this memory as a similar key experience to his encounter with the works of Wilhelm Lehmbruck.

In Venice, Beuys arranged the individual parts according to the model: the gun barrel towered up, surrounded by four mortars. On the upper end of the barrel, Beuys placed a cast iron head. In addition, he bored a hole in the floor of the room, until he hit water at a depth of 21 metres. He put long rods into the borehole, which he bent over the edge of the floor. In addition, a tram track of over 8 metres in length was set into the floor. After the end of the exhibition in Venice, Beuys decided to no longer stage the elements of his works spatially, but rather to 'file' them as relics of a unique piece of performance art.



Wilhelm Lehmbruck

Born in 1881, Wilhelm Lehmbruck occupies one of the most progressive positions in sculpture in the early 20th century. He developed his very individual expression mainly during his time in Paris between 1910 and 1914. With his small-boned figures and expressive heads, he soon garnered the respect of international art critics. However, in Germany, with a conservative public that was used to Wilhelmine academicism, he initially came up against a lack of understanding.

“We Expressionists, my dear [Fritz von] Unruh, – they mock us with this name too, – what we Expressionists seek is precisely this: to draw the spiritual content from our material. Its outermost expression – and that is precisely why one is crushed in a world that is steeped so profoundly in materialism.” Wilhelm Lehmbruck, 1918

From today’s viewpoint, the work of Lehmbruck may seem little suited to encouraging a new concept of art as Beuys developed it. A concentrated look at his art in the context of the period and of his artistic environment nevertheless shows how hard he tried to push art forward into new forms of expression. Lehmbruck sought art that affected people directly and moved them spiritually and emotionally.

Body and expression

Wilhelm Lehmbruck did not seek to represent a faithful image in his art but the spiritual constitution of the human being. It often states of inner devotion, reflection or suffering for which he strove to find an expression. Above all, existential situations and sensations were significant to him:

“Every work of art must embody something of the first days of creation, the smell of the earth, you could say: something animalistic.” Wilhelm Lehmbruck

Lehmbruck’s drawings and sketches resemble a groping search for the ideal form. The intuitive, the seeking mind is also characteristic of Beuys’ drawings. Both artists use loose, open brushstrokes. Their drawings function as idea sketches. They often served as personal notes and only seldom as preliminary drawings for concrete sculptures. Brushstrokes are like the process of thinking itself, which comes before everything else.

In the centre: The human being

The human being in his or her existence, in his or her vulnerability and strength is for Lehmbruck as for Beuys at the centre of the work of art. The circle of life from birth to death is a fundamental theme for them. Love between people but also suffering and pain are repeatedly taken up and given artistic expression by both artists.



Many of their sculptures and drawings are fed by their own traumatic experiences, their personal destiny, but also by healing and consoling experiences.

War, Suffering, Trauma

The examination of suffering and death has great importance in the works of Wilhelm Lehmbruck and Joseph Beuys. The experience of war unites both artists, although in different ways. Lehmbruck was freed from active service in the First World War due to being hard of hearing. Nevertheless, he suffered greatly from the ubiquity of the war. In 1915, he worked for a short time as a paramedic in a military hospital. His two main works of the war years, the *Fallen Man* and the *Seated Youth*, are signs of the artistic processing of events and personal experiences. The sculptures do not show heroes: instead, expression is given to doubt and distress.

Joseph Beuys joined the German Air Force, the Luftwaffe, in 1940 as a 19-year-old volunteer. During an air mission on the Eastern Front, he crashed over the Crimea. He spent some three weeks in a military hospital but later spoke of being rescued by Crimean Tartars. The head injuries he suffered in the crash affected him throughout his life. Beuys said little about his experiences as a soldier in the regular German army and about the inner guilt he felt. However, what continued to occupy him was the trauma and wounds that every human being – regardless of war experiences – carries with him. It was important to Beuys to treat pain and suffering as themes because “a wound that is revealed can be healed”.

The *Kneeling Woman*

With the *Kneeling Woman* Lehmbruck achieved an international breakthrough. It was shown at big exhibitions in Paris and Cologne, and later in New York and Chicago too. It was created in 1911 during his time in Paris. Lehmbruck's new, idiosyncratic style aroused the attention of contemporary art critics. At the same time, he met with disapproval from a conservative public in Germany. At the start of the century, the public was still extensively characterised by Wilhelmine historicism. People were oriented towards the styles of epochs gone by, towards Classicism and Romanticism. Lehmbruck distances himself from the realistic representation of the body. His interest is in expression and inner feeling.

Even after Lehmbruck's death (1919), the sculpture still triggered a real scandal. In 1927, the *Kneeling Woman* was exhibited in his hometown of Duisburg in honour of the artist. Violent protest erupted. The outrage over its 'immorality' finally resulted in the sculpture being toppled from its pedestal. The dispute was also commented on beyond the city limits: the sculptor Georg Kolbe and the writer Erich Kästner publicly stand in for the *Kneeling Woman*. A few years later, the sculpture fell victim to the iconoclasm of the National Socialists. It was removed from public museums and in Duisburg replaced by a popular *Manneken*



Pis fountain. In 1937, it became a central work of the National Socialist propaganda exhibition *Degenerate Art* (*Entartete Kunst*).

Voglie vedere i miei montagne, 1971

“I want to see my mountains” legend has it that these were the last words of the painter Giovanni Segantini (1858–1899). Beuys takes up this phrase for his poetically staged installation. It consists of numerous objects and materials, which conceal many and diverse meanings.

The room is divided into zones by three copper plates, which are joined with narrow bars. A felt disc lies below the light source and is of the same diameter as the lamp that hangs down from the roof to just above the floor. The left wall is dominated by a large wardrobe into which has been set an oval mirror. It reads “Vadrec(t)” in Sütterlin script – a reference to the Rhaeto-Romance terms “Vadret” or “Vadrec” for the valley glaciers of the Swiss Alps. Glaciers made of ice and rock, as a cold, ossified material, represented rational thinking in Beuys’ theory of sculpture. The mirror acts as a reflective organ for the brain, through which we can experience and process reality. The ‘t’ for “tempus” (time) in parentheses is an indication of time as a shaping power. The cupboard also conceals a biographical aspect:

“I was born near this cupboard: there, on the side. From time to time, the cupboard has pursued me eerily. I had my first dreams next to this cupboard.”

Beuys describes a recurring dream. A convict would come into his bedroom night after night, look into the cupboard and disappear again. This dream woke him up again and again. However, because of the many repetitions and the fact that nothing else happened, he lost his fear and the anxiety disappeared.

Opposite the cupboard, there is a bed on which “Walun” (valley) is written in chalk. It refers to the constant return of day and night but also the development from birth to the death bed. The eternal cycle of becoming and passing away is an omnipresent theme for Beuys. Sleep is often interpreted as a transition between the conscious (living) and unconscious (dead) state. A photograph shows Beuys lying on this bed, eyes closed, with a walking stick or shepherd’s crook.

A tall wooden box stands to the left on the copper plate between the bed and the cupboard, on the base of which is written “Cliffs”. To the right, there is a stool, on the seat of which stands a grease- smeared mirror. On the back, the words “Cime” (summit) and “Pennin” (Alpine mountain range) can be read. In the centre of the plate, there is a low chest, on which there is a rotten piece of wood. The word “Sciora” is written on it, the name of a mountain range in the Swiss Grisons, where Giovanni Segantini lived for a long time and where he also died.

He chose this mountain range, among other, as a motif for his famous Alpine triptych, which was intended to be his masterpiece but was never finished.



Behind this mountain panorama where the suggestion of objects can be seen, a rifle is fixed to the wall, its barrel aimed at a bird in a cage. The word “Denken” (thinking) appears on the butt of the rifle. For Beuys, it is limited, purely rational thinking that has a deadly character. At the same time, with glaciers and mountains, he refers to an area of nature in which time plays a decisive role. The mountains have formed over millions of years and will continue to change, slowly but surely. The physical forces of nature are potent and survive over time: they take care of cyclical renewal. The interconnected copper plates produce dynamism in the room: they let energy flow from one to the other. The fire arm forms the focus as potential danger, which hovers over everything. Purely rational thinking becomes a deadly threat if it is not combined with feeling and intuition.

Here, Beuys is also trying to summon “archetypes”, which can be grasped intuitively. The staging forms a projection surface that leaves the viewer space for individual associations despite the very personal references that Beuys weaves in.



Media Information

BEUYS PLATFORM "URSACHE = ZUKUNFT" ("CAUSE = FUTURE")
on the museum square

to the exhibitions

BEUYS – LEHMBRUCK

Thinking is Sculpture

25 June to 1 November 2021, Bundeskunsthalle

and

Passport to the Future

Joseph Beuys, Katinka Bock, Christian Jankowski, Jon Rafman

7 October 2021 to 9 January 2022, Kunstmuseum Bonn

A cooperation between the Bundeskunsthalle and the Kunstmuseum Bonn, the Alanus University of Arts and Social Sciences, and "A Fair Land Pforzheim".

The Bundeskunsthalle and the Bonn Art Museum are growing together this summer on the museum square: On the occasion of the anniversary "100 Years of Joseph Beuys", the Beuys platform "URSACHE = ZUKUNFT" is being created in the context of the exhibitions of both museums.

For Beuys, the society of the future was a large "Soziale Skulptur" ("social sculpture") in which all people participate together. In 1977, he organised a 100-day seminar at *documenta 6* to which everyone was invited: Every day he held talks with the passing public and with people and groups working on alternative models of society. On Bonn's museum square, the Bundeskunsthalle and the Kunstmuseum Bonn are now setting up a place for discussion and gathering that follows this idea. Throughout the summer, talks and workshops will take place on the platform on various topics concerning our living together: How do we want to shape our future? What is socially and ecologically sustainable? Who owns the public space?

Inspired by Beuys' *Honigpumpe am Arbeitsplatz* and the project "A Fair Land" by the English artists' organisation Grizedale Arts, architecture students at the Alanus University of Arts and Social Sciences developed a spatial platform in a competition. The winning design by Konrad Höffeler, Jaromir Klose, Mathilda Mosebach and Clara Schultheis takes up the motif of the honeycomb. Various pumpkin varieties grow on large straw bale honeycombs from June to October under the guidance of the collective "A Fair Land Pforzheim". A process that promises rich harvests and uses! The central element of the Beuys platform "URSACHE = ZUKUNFT" is an expansive honeycomb construction made of wood, built almost exclusively from recycled displays from past exhibitions.



Consistent in the spirit of sustainability, because one focus of the activities on Museum Square is on ecology (nature = plastic), alternative economy (creativity = capital) and the social (space = society).

"The cause lies in the future", Beuys once said. So what can we do today to create a tomorrow we would like to live in? Visitors are invited to drop by and join in the conversation.

KUNST
MUSEUM
BONN



A Fair Land
Pforzheim

Participants:

Benedikt Stahl, Dean of the Faculty of Architecture, Department of Architecture and Urban Space at the Alanus University of Arts and Social Sciences, together with Lea Ruland and Lisa Küpper as well as Bachelor students of Design Studio II.

Robert Eikmeyer, lecturer at the Department of Art and Design Theory at Pforzheim University, together with Stefanie Wetzke, Sustainability Officer at Pforzheim University, initiators of "A Fair Land Pforzheim"

Stephan Berg, Stefanie Kreuzer and Christoph Schreier, Kunstmuseum Bonn

Eva Kraus and Johanna Adam, Bundeskunsthalle
Christian Gänsicke, Jens Bohnsack and Katja Schöpe for the educational programme Beuys platform, Bundeskunsthalle

Publication



Beuys - Lehmbrock **Thinking is Sculpture. Everything is Sculpture**

Editor: Foundation Wilhelm Lehmbrock Museum, represented by Söke Dinkla,
and the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland,
represented by Eva Kraus

Authors: Söke Dinkla, Eva Kraus, Johanna Adam, Jessica-Keilholz-Busch, Inke
Hahnen, Norman Rosenthal

In German language

Volume: 240 pages

Format: 24.5 x 28 cm, Hardcover

Price: € 29 Museum Edition/€ 15 Press Copy

The book trade edition is published by Hatje Cantz.



Programme

GUIDED TOURS/AUDIOGUIDE

Audio Guide App

In German, English

Get the free audio guide for your smartphone.

Download from the App Store or via GooglePlay.

Conceptualisation and production: tonwelt

Digital Offer

#Masterworks

For all those who want to learn more!

In short clips, experts present masterpieces of Josef Beuys and Wilhelm Lehmbruck.

Art Education in the Exhibition

Sun., noon–5 pm

You are most welcome to ask questions and to join the conversation about the works in the exhibition.

Public Guided Tours SPACE = SOCIETY

Wed., 6 pm, Sun. and public holidays 11 am

€ 3/conc. € 1.50, plus admission

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

Dramatic Pause SPACE = SOCIETY ¹

Lunchtime guided tour

Potential of Art (in the exhibition)

Wed., 30 June, 22 Sept., 6 Oct., 12.30–1 pm

Potential of Art (on the Museum Plaza)

Wed., 7 July, 25 Aug., 15 Sept., 12.30–1 pm

Fri., 16 July, 12.30–1.00 pm and 12.45–1.15 pm

Guided Tours and Talks for Parents with Babies ¹

SPACE = SOCIETY

Baby-Art-Connection – From the changing table to the museum

Fri. 2, 16 July, 13, 20 Aug., 3 Sept., 10.15–11.45 am

Guided Tours in German Sign Language ¹

ART=MAN

Sat., 24 July, 11 Sept., 16 Oct., 3–4.30 pm

Also freely bookable for groups



**Detailed descriptive tour for the sightless
and people with visual impairments ¹**

ART=MAN

Sat., 10 July, 3–4.30 pm

Sun., 26 Sept., 11.30 am–1 pm

Also freely bookable for groups

Guided Tours for Groups

60 minutes (max. 15 people)

€ 65 plus group admission € 7.50/conc. € 5

We cannot currently admit self-guided groups.

Tour of the Exhibition for Intercultural Groups ¹

SPACE = SOCIETY

Meet & Speak

People with and without refugee and migration background

explore the exhibition together in a dialogue-based guided tour.

Free of charge, 90 mins., freely bookable for intercultural groups.

EVENTS

Beuys-Platform ¹

CREATIVITY=CAPITAL

Conversation with everyday experts

Alternative economy

Fri., 16 July, 6 pm

Urban planning

Sat., 4 Sept., 6 pm

**Digital Dialogue and Workshop for Hearing,
Hearing-Impaired and Deaf People ¹**

ART=MAN

Sign Dating Online

Sat., 17 July, 18 Sept., 2–5 pm

In cooperation with Platz da! Berlin

Digital Family Event *All My Colours*

ART=MAN

Sun., 18 July, 11 am–5 pm

www.bundeskunsthalle.de/allemeinefarben

WEDNESDAY_LATE_ART_ SUMMER FÊTE ¹

CREATIVITY = CAPITAL

SPEEDY GUIDED TOURS_DJ_DRINKS

Wed., 28 July, 6–9 pm

Next date:

WEDNESDAY_LATE_ART ¹

SPACE = SOCIETY

SPEEDY GUIDED TOURS_DJ_DRINKS

IS EVERYTHING METHOD?

Wed., 6 Oct., 6–9 pm

Beuys-Platform ¹

SPACE = SOCIETY

Reading with Dominik Bloh

Under Palm Trees of Steel

Sat., 4 Sept., 4 pm

OFFERS FOR ADULTS

Open Print Workshop for Adults ¹

NATURE = SCULPTURE

On the museum square

Jute bags for Harvest Helpers

Fri., 9 July, 13 Aug., 10 Sept., 8 Oct., 4.30–6.30 pm

Fine Arts! Online art courses ¹

Drawing Workshop: *Beuys.Torso. Digital*

Thur., 22 July, 30 Sept., 21 Oct., 10 am–noon

Tue., 7 Sept., 5 Oct., 5–7 pm

Drawing, Watercolour, Sculpture ¹

ART=MAN

Beuys.Torso

Wed., 1 Sept. – 20 Oct., 5.30–8.30 pm (total of 8 sessions)

Education in Motion ¹

ART=MAN

In the exhibition and on the museum square

Body.Sculpture

Tue., 13 July, 17 Aug., 14 Sept. 6–8 pm

A Closer Look – Genau betrachtet

Sat., 4 Sept., and Sun., 5 Sept., 11 am–6 pm

30 min. sessions start on the hour, in English

Teambuilding for Companies, Organisations and Initiatives ¹

CREATIVITY = CAPITAL

Team.Sculpture

Freely bookable



WORKSHOPS FOR CHILDREN AND FAMILIES

Beuys-Platform NATURE = SCULPTURE

Open Workshop on the Museum Plaza ¹

Tactile Workshop for families with Children from 2 to 5 years

Sun., 11 July, 15 Aug., 10 Oct., 3–5 pm

Jute bags for Harvest Helpers for families with Children from 3 to 8 years

Sun., 11 July, 15 Aug., 10 Oct., 11 am–1 pm

Creative Gardening for families with Children from 6 to 12 years

Sun., 19 Sept., 17 Oct., 3–5pm

Digital Workshop for Families

Young Arts

Accompanying the Family Event *All my Colors 2021*

Claymation

Recommended for 12+

From Sun. 18 July, 11 am

Free on the social media channels and on the Website of the Bundeskunsthalle:

www.bundeskunsthalle.de/workshops

Can also be booked for children's birthday parties.

OPEN WORKSHOP FOR ALL

TRASH_UP ¹ NATURE = SCULPTURE

Everything revolves around the subject of plants!

Create your own garden object on the Museum Plaza.

Sat., 31 July, 2–5 pm

Everything is Sculpture?!

We experiment with different materials and disused everyday objects.

Sat., 28 Aug., 2–5 pm

Fold, tear, glue and finish it all with a stamp of your own.

Sat., 25 Sept., 2–5 pm

Bring your creativity to bear and boldly breathe new life into everyday objects and old junk.

Sat., 30 Oct., 2–5 pm



OFFERS FOR INTERCULTURAL GROUPS

Workshop ¹ SPACE = SOCIETY

Understanding Beuys

Creating a large-format panel picture together.

Who was Beuys? What is a 'Social Sculpture'?

Bookable free of charge for intercultural groups

Workshop inklusive ¹

Sculptural design

Flowerpots to seed bombs

Everything revolves around the subject of plants – We draw, build and sow.

For special needs classes

Workshop inklusive ¹

Performance workshop

Anyway, I use my knee to think

Perception training and methods of free dance and theatre

Tue., 6 July, and Wed., 7 July, 10.15 am–1.15 pm

Tue., 3 Aug., and Wed., 4 Aug., 10.15 am–1.15 pm

For special needs classes. Also bookable as a summer holiday workshop.

FULL PROGRAMME INFORMATION

www.bundeskunsthalle.de/veranstaltungen

¹ All events/guided tours marked ¹ require registration in writing.

Please contact vermittlung@bundeskunsthalle.de

Registration, advice and booking Tel +49 228 9171–243

(Mon. –Thu. 9 am–3 pm, Fri. 9 am–noon) vermittlung@bundeskunsthalle.de.

Advance tickets for a selection of events can be purchased through the ticket hotline on T+49 228 502010 or online at www.bonnticket.de and all the usual advance ticket agencies.

Due to changes in the COVID-19 infection rate, there is always the risk of an exhibition or event being cancelled at short notice. Only the digital offers can be booked at any time.

The Bundeskunsthalle is following a comprehensive protection and hygiene protocol in accordance with the Covid-19 Protection Ordinance of the State of North Rhine-Westphalia.



Current and Upcoming Exhibitions

ABY WARBURG

Mnemosyne Atlas – The Original

until 25 July 2021

In the 1920s, the art historian and cultural theorist Aby Warburg developed his Bilderatlas Mnemosyne. For this project of a 'picture atlas', he studied the interplay of images from different periods and contexts, ranging from antiquity and the Renaissance to contemporary culture. To highlight universally recurring visual themes and patterns, Warburg juxtaposed images of works of art from the Middle East and Europe with contemporary newspaper clippings and advertisements.

His method set new standards: for the first time, motifs and images were looked at across epochs. His work transcended the disciplinary boundaries between art history, philosophy and anthropology and laid the foundations for today's disciplines of image and media studies.

To this day, Warburg's approach remains inspirational and offers alternative routes through our visually and digitally dominated world. Consisting of 63 large panels, the exhibition is the first to present a nearly complete reconstruction of the last documented version of the Atlas with Warburg's original visual material.

Curated by Roberto Ohrt and Axel Heil with the Warburg Institute, London, in cooperation with the Bundeskunsthalle

Produced by Haus der Kulturen der Welt, Berlin

DRESS CODE

Are you playing fashion?

until 12 September 2021

The successful exhibition from Japan presents exclusively in Europe fashion as a game that underlines the daily transformation as an important instrument for the representation of our personality. On show are fashion classics and their further development as streetwear. Contemporary fashion by style-forming designers such as Armani, Chanel, Comme des Garçons, Issey Miyake, Burberry and Louis Vuitton is also brought into an enlightening dialogue with contemporary art. The exhibition playfully questions the way we deal with dress codes and traditional codes. It uses different questions to illuminate international fashion as a mirror of society and the individual. At the same time, we are very interested in using fashion to focus attention on everyday culture and the applied arts. Whether designer dress or jeans, suit or jogging pants, knitted pullover or uniform – every culture, society and group has its own dress codes. Thus, the exhibition presents fashion between two poles – individualism and conformism. Dressing or "disguising" is an important motor in the process of self-discovery of one's own identity, and for personality formation, transformation is a creative act. Fashion turns out to be a suitable vehicle for tendencies towards individualisation – this is also a central statement of the exhibition.



An exhibition of the National Museum of Modern Art, Kyoto, and the Kyoto Costume Institute in cooperation with the Bundeskunsthalle.

THE RAINER WERNER FASSBINDER METHOD

A Retrospective

10 September 2021 to 6 March 2022

Rainer Werner Fassbinder (1945-1982) was a man of many parts. The director, film producer, actor and author is considered one of the most important representatives of the New German Cinema. Like few other artists, he created a body of work that shaped and inspired the image of post-war intellectual Germany. The exhibition presents a comprehensive portrait of the great German filmmaker in the context of his time and links his oeuvre and his biography with the reality of everyday life he experienced in Germany.

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. Fassbinder was an artist who succeeded in synthesising radical subjectivity and social analysis in his works. He made this synthesis his method and the principle of his directorial practice. From the beginning, he moved between theatre, film/television and documentary styles, adapting his visual language to the needs of each form. „He 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.“, Susanne Kleine, curator. An exhibition of the Bundeskunsthalle, Bonn, in cooperation with the DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt am Main, and the Rainer Werner Fassbinder Foundation, Berlin.

„ADAM, EVE AND THE SNAKE“

Works from the Hoffmann Collection Donation

29 October 2021 to 30 January 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

FEDERAL PRIZE FOR ART STUDENTS

25th Federal Competition of the Federal Ministry of Education and Research

12 November 2021 to 30 January 2022

Every two years, the 24 German art academies nominate two of their best students to take part in the competition Federal Prize for Art Students. A jury of experts selects up to eight prize winners from among the nominees.

In the exhibition, each of the winners is given a room of their own. Their works are representative of the high quality and diversity of art currently produced at German art schools and academies – from performances with and without audience participation to films and installations and the classic disciplines of drawing, painting and sculpture. The Federal Competition is a unique platform that supports outstanding students and enables them to gain professional exhibition experience and to establish contacts within the art world.

THE BRAIN

from 28 January 2022

The brain is one of the last big mysteries of the human body. What do we actually have in our heads, and how should we picture the processes that take place there? Are our mind and our body two separate entities, and how do we understand and construct the world around us? What will the human brain of the future look like? Will we become computer-assisted cyborgs? The cooperation of various disciplines is needed to address these complex questions. Although brain research is constantly delivering new results, many questions remain unanswered. The arts can help us to ponder concepts of thinking and feeling, consciousness and perception, memory and dream. The exhibition brings together scientific research and associatively linked works and objects of art and cultural history with a view to explore and gain a better understanding of the terra incognita of the human brain.

Subject to change.