

BUNDESKUNSTHALLE

Press Kit

OPERA IS DEAD – LONG LIVE OPERA!

30 September 2022 to 5 February 2023

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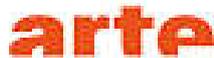
Exhibition Information

Duration	30 September 2022 to 5 February 2023
Press Officer	Sven Bergmann
Curators	Katharina Chrubasik Alexander Meier-Dörzenbach
NEW: Combined ticket for all exhibitions	13 €/reduced 6,50 € All visitors up to and including 18 years of age have free admission

With the support of the Archivio Storico Ricordi, Milan, part of Bertelsmann



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OPERA SPECIAL OFFER - 20% discount

Almost at the same time as the exhibition in the Bundeskunsthalle, The Oper Bonn is starting its new season: FIGAROS HOCHZEIT by Wolfgang Amadé Mozart, AUFSTIEG UND FALL DER STADT MAHAGONNY by Kurt Weill and ASRAEL by Alberto Franchetti. From 30 September to 31 October 2022, visitors will receive a 20% discount on their opera ticket on presentation of their exhibition ticket at the theatre and concert box office, the box office in the Schauspielhaus Bad Godesberg and at the evening box office. Conversely, a ticket to the Oper Bonn will receive a 20% discount on the exhibition ticket at the Bundeskunsthalle box office.



General Information

Director	Eva Kraus
Managing Director	Oliver Hölken
Opening Hours	Tuesday 10 a.m. to 7 p.m. Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Holidays 10 a.m. to 7 p.m.
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr-Bahn) and RB 48 (Rhein-Wupper-Bahn)
Parking	There is a car and coach park on Emil-Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn
Press Information (German / English)	www.bundeskunsthalle.de For press files follow 'press'.
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The Bundeskunsthalle is supported by



Die Beauftragte der Bundesregierung
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Media Information

OPERA IS DEAD – LONG LIVE OPERA!

30 September 2022 to 5 February 2023

Opera combines various forms of art (music, singing, acting, dance) and craftsmanship (costume, stage, lighting) to create a spectacular work of art. It transcends the boundaries of reality, thrives on dramatic extremes, the magical and the irrational and, as an artistic event, is unique and ephemeral.

Starting from the beginnings of opera in Italy and the presentation of the two major institutional forms – the court opera and the company opera – the exhibition presents a ka-leidoscopic view of opera constellations. For the forms of organisation and the framework conditions influenced and still influence the programme of the houses, the ensemble and the performance practice.

Thus, the exhibition presents the baroque spectacles at the European courts and explores the diversity of commercial venues in 17th century Venice. Using the example of famous opera houses such as La Scala in Milan, the Vienna Court Opera or the New York Met, it tells of the growth and change of the institution in the 19th and 20th centuries.

In several narrative threads, the exhibition presents the people involved in the stage event, people who come together qua book, composition and singing, costume and stage designs, organisation and technical innovation, to give their inner images the sensual shape that the audience gets to see and hear. The focus is not only on the composers, conductors, staggers and singers, but also on the key figures behind the scenes with their networks and methods of bringing the phenomenon of opera to the whole world.

The German opera house landscape plays a special role in this context. With 84 venues, the Federal Republic of Germany has the highest density of opera houses in the world. The film *Un Viaggio In Germania - A short journey through the German opera landscape*, which accompanies the exhibition, presents selected examples of this diversity.

Accompanied by recordings of numerous opera works and film excerpts, paintings and opera posters, costumes and stage designs, caricatures and programme booklets tell the stories of a genre and institution that is constantly reinventing itself.



Exhibition texts

INTRODUCTION

"The opera can be the greatest and most important of all dramatic spectacles, because in it all the fine arts unite their forces: [...] Poetry, music, dance, music and architecture unite in the representation of the opera."

Johann Georg Sulzer, *General Theory of Fine Arts*, 1774

This definition of opera was noted long before the classics of the repertoire, but it emphasises two essential aspects: Many arts and trades unite to form the overall scenic event, which has the potential to be the greatest and most important form of communication in the performing arts.

But this event can really only be experienced in the unique live experience of musical theatre. Why then an exhibition about the opera?

Iconic treasures and historical narratives meet questions and answers of the here and now in opera. This exhibition casts kaleidoscopic glances into the past in order to also be able to make a future visible.

Starting from the ever-renewing audience, the exhibition uses exemplary stations to look at the beginnings of the genre in Florence and its representative display of power, the early commercialisation in Venice and London, the span of tradition and renewal in Vienna, the marketing system of opera in Milan, the star system in New York, the mythical claim in Bayreuth and the upper-class celebration in Paris. Popularisation and caricature are also addressed, as is a look behind the scenes.

The unification of the forces of all fine arts was set as a characteristic of opera early on. Throughout times and places, our exhibition architecture does not force a classical tour, but invites free movement and encounter with corridors and foyers, stage and audience areas.

FROM FLORENCE TO THE WORLD THE BEGINNINGS OF OPERA

The genre of opera was launched in Florence at the end of the 16th century by the *Camerata Fiorentina*, a group of poets, philosophers and composers. Embedded in the festive culture of the Medici, who were one of the first princely courts in Europe to have a specialised staff for the realisation of festive and theatrical settings, the first operas were performed in Florence around 1600.

The members of the *Camerata Fiorentina* worked on dramatic pieces in which the protagonists sang throughout, thus helping expressions of emotion to achieve a new sensual effect. The settings of Ottavio Rinuccini's works *La Dafne* and *L'Euridice* by Jacopo Peri and Giulio Caccini are considered the first operas. The two composers also developed a characteristic of opera that has been valid for centuries: the recitative. This musical declamation, which they called *recitar cantando*, enabled the performers to



articulate language musically and to stir the soul directly in the heightened effect. In 1607, Claudio Monteverdi, who worked at the court of Mantua, composed the opera *L'Orfeo*, which is often described as the first opera in history.

The so-called intermedia (*intermezzi*), musical and dance interludes that were performed in plays, e.g. during the change of scenes had a great influence on the development of opera. From the combination of music and poetry, realised by means of the latest stage technology, a genre developed here that thrilled and overwhelmed the audience.

Interludes with Entertainment Value: The *Intermedi*

On the occasion of the marriage of Ferdinando I. de' Medici and Christine of Lorraine in 1589, festivities lasting several weeks took place, with more than 800 people involved in the preparations for six months. In addition to banquets, triumphal processions, tournaments and a re-enactment of an ancient naval battle in the courtyard of the Palazzo Pitti, it also included a performance of the comedy *La pellegrina* by Girolamo Bargagli in the Uffizi court theatre. As the climax of the performance, six sumptuously decorated *intermedi* (interludes) were brought on stage between the acts, the theme of which was music. They are considered important precursors of the opera.

Numerous musicians were involved in the organisation and performance of the *intermedi*, including Jacopo Peri and Giulio Caccini, who wrote their first operas shortly afterwards. Bernardo Buontalenti rebuilt the Uffizi court theatre for the performance and also created the costume and stage designs. In addition to Jacopo Peri, who also appeared on stage as a singer, the then celebrated singer, lutenist and dancer Vittoria Archilei performed as Dorian Harmony and Amphitrite at the *intermedi*.

BAROQUE SPECTACLES FROM COURT TO COMPANY

Italian opera quickly spread throughout Europe and became a defining art form of the Baroque era. Like no other genre, it was suitable as a means of ruler representation in the age of absolutism.

Thanks to the connections to Italy - Eleonore, the second wife of Emperor Ferdinand II, came from Mantua - the young art of opera established itself at the Viennese Court as early as in the 20s of the 17th century. With their lavish opera performances, which, like all courtly festivities, served the self-presentation of the house and the glorification of the ruler's virtues, the Habsburgs demonstrated their superiority over other European courts.

Some of the most important composers, librettists and singers were active at the Viennese Court in the 17th and 18th centuries. Architects and stage designers created spectacular opera venues and stage decorations for which no expense or effort was spared. And the Habsburg emperors not only made music themselves, they also composed like Leopold I and Joseph I or conducted like Charles VI.

Parallel to these developments at the European courts, the first public opera houses were built in Venice in the 1630s. Their founders were powerful, competing patrician families



who saw opera as a way to increase their own prestige and that of the city. The patricians left the management of the opera houses to the impresari, who bore the artistic and technical direction as well as the financial responsibility. Here the focus was on economic efficiency, which affected the development of the opera and the type of performances.

Opera for All: Venice's Public Opera Houses

In no other city was there such a density of opera houses in the 17th century as in Venice. Between 1637 and 1678, 10 public opera houses were opened here, in which 150 operas by about 20 composers (among them Claudio Monteverdi and Francesco Cavalli) and 40 librettists were performed. The season (*stagione*) was originally the carnival period, which provided a time frame for amusements and guaranteed a paying audience - diplomats, pilgrims and tourists on the Grand Tour.

In Venetian opera houses, the impresario was in charge of the artistic, organisational and financial management. In order to meet the demands of the audience and to increase the profitability of the houses, opera was rationalised at that time: the length (3 instead of 5 acts) and the chorus and orchestra were reduced. From now on, the focus was on the singers as well as on the stage design and the stage machinery with its ingenious inventions, because the audience was constantly craving for something new.

Splendour and Glory: The grand opera *Il pomo d'oro*

Il pomo d'oro is one of the most famous grand operas of the Baroque era. Written in 1666 as a wedding opera for Emperor Leopold I and his bride, the Spanish Infanta Margarita Teresa, it was first performed on 12 and 14 July 1668 to celebrate her 17th birthday. The libretto, written by Francesco Sbarra, is based on the mythological story of the Judgement of Paris: the three rivals – the goddesses Juno, Pallas Athena and Venus – renounce the golden apple in favour of the young empress, thus paying homage to Margarita Teresa's virtues of wisdom, bravery and beauty.

The imperial court and stage architect Lodovico Ottavio Burnacini (1636–1707) built a new court theatre especially for the performance. Both the extraordinary scope of five acts, in which 22 different scenes were to be seen, and Burnacini's elaborate costumes and spectacular stage decorations, in which the flying and stage machines he designed were used, amazed contemporary audiences with their splendour and effects.

BAROQUE SPECTACLE OPERA COMPETITION IN LONDON

There were two opera companies in 18th century London: the Royal Academy of Music, founded in 1719 under the patronage of King George I, and the Opera of the Nobility, established in 1733 by a group of noblemen led by the Prince of Wales.

The Royal Academy of Music entrusted its direction to the famous composer George Frideric Handel, who led it and its successor company until 1734. Handel, assisted by the impresario Johann Jacob Heidegger, not only composed the works that were performed at the King's Theatre in Haymarket. He also took care of the programme and the



selection of the singers. They were the real magnets of baroque opera: besides the castrati Senesino and Cafarelli, the prima donnas Francesca Cuzzoni and Faustina Bordoni sang with Handel. However, the stars were gradually poached by the rival Opera of the Nobility. Its director, the composer and singing teacher Nicola Porpora, even brought to London his master student, the star castrato Farinelli, who celebrated triumphs in *Artaserse* to open the 1734 season. This opera by Johann Adolph Hasse was blithely expanded with arias by Porpora, Attilio Ariosti and Riccardo Broschi - there was no copyright at the time - and became a sensational success. However, Handel offered two masterpieces in the following season with *Ariodante* and *Alcina*, which were also celebrated thanks to Marie Sallé's ballet company.

Despite these efforts, Italian opera had a hard time in England; numerous caricatures document the criticism of the genre and the star cult. The public's waning interest in this type of entertainment manifested itself at the time, among other things, in the great success of the English-language opera

A God, a Farinelli*: Castrati in opera

As early as the Middle Ages, castrati took over soprano and alto voices in churches, where women were forbidden to take part in singing. From the 17th to the early 19th century, castrati also played a major role in Italian opera.

The castration of prepubescent boys, which was mainly practised in Italy at the time, was a brutal procedure that some did not survive due to post-operative complications. It affected not only the voice but also the hormonal balance. The result was serious physical changes, including tall stature and osteoporosis.

Castrati were trained at specialised conservatories in Naples, but only a few, such as Carlo Broschi, called Farinelli, Francesco Bernardi, called Senesino, or Gaetano Majorano, called Cafarelli, conquered the European opera stages and became acclaimed stars. They sang both male and female (leading) roles but, despite the adoration they received, were considered exotic and reflected the extravagance and surreality inherent in opera. Their era in opera ended around 1830, in the Catholic Church only at the beginning of the 20th century; the last councillor of the papal chapel, Alessandro Moreschi, died in 1922.

FROM MOZART TO STRAUSS THE VIENNA COURT OPERA

The new building of the Vienna Court Opera (now the State Opera) was inaugurated on 25 May 1869 with a performance of Mozart's *Don Giovanni*. It was the successor building to the two houses under imperial privileges - the Theatre at Kärntnertor and the Old Burgtheater. Built by the architects August Sicard von Sicardsburg and Eduard van der Nüll, the opera house was part of the newly constructed boulevard, the Ringstraße, with its numerous representative buildings.

In 1897, the composer and conductor Gustav Mahler took up the post of Kapellmeister and director here. Under his leadership, the opera house developed into one of the world's leading institutions. Mahler stood for the highest standards of quality and acted not only as a conductor but also as an opera director. He devoted himself to opera reform, especially in terms of adapting the scenic design to the music.



Already during the overture, the hall lights were darkened so that latecomers could only be admitted during the intermission - Mahler demanded a serious reception. His ideal, following the principle of the Gesamtkunstwerk according to Richard Wagner, was the unity of music and performance. Mahler found an important ally in Alfred Roller, an artist of the Vienna Secession, with whom he was able to bring his reform ideas to the stage and set decisive accents for the breakthrough of modern opera direction.

Mahler's absence due to his tours, his dissatisfaction with the ensemble, disputes with his superiors, anti-Semitic press campaigns directed against him, as well as external influence on the programming, culminating in the banning of the performance of Richard Strauss' opera *Salome*, led to the premature termination of Gustav Mahler's tenure at the Vienna Court Opera in 1907, which he left with the words: "Instead of a whole, completed, as I dreamed, I leave behind me piecemeal, unfinished: as it is destined for man. "

Vissi d'arte: Giacomo Puccini's Tosca at the Vienna State Opera

On 3 April 1958, the premiere of Giacomo Puccini's *Tosca* took place at the Vienna State Opera, staged by Margarete Wallmann and set by Nicola Benois. The leading roles were sung by the great stars Renata Tebaldi (*Tosca*), Giuseppe Zampieri (*Cavaradossi*) and Tito Gobbi (*Scarpia*).

This production is still part of the repertoire of the Vienna State Opera as the oldest production ever. It has now been performed 632 times with 101 singers - the *Who's Who* of sopranos - as Floria Tosca and has been performed every year since 1958.

The choreographer and ballet dancer Margarete Wallmann (1904-1992) concentrated on opera direction from 1952 onwards - extraordinary for a woman in the 1950s and 1960s. She worked at La Scala in Milan, the Metropolitan Opera in New York, the Paris Opéra and the Vienna State Opera, among others. Her directing work was characterised not only by opulent sets but also by the gestural movement and imagery derived from the score, which were familiar to her through dance experience.

The original *Tosca* costume, which is on display here and of which several copies are kept in the Vienna State Opera's collection, was designed by the Milan Opera's chief designer and master of period costumes Nicola Benois (1901-1988). Benois was responsible for the sets of more than 300 operas and ballets throughout Europe and worked several times with Margarete Wallmann and Luchino Visconti.

THE MACHINERY OF MARKETING LA SCALA IN MILAN

In the 19th century, the Milanese opera was the centre of the city's social and political life. A premiere in this house meant a decisive career step for many composers. The opera house was inaugurated as the Nuovo Regio Ducal Teatro alla Scala in 1778. The architect Giuseppe Piermarini created the perfect example of a *teatro all'italiana* - with a horseshoe-shaped auditorium, rows of boxes and a gallery with a separate entrance. This new building, which was erected in place of the burnt-down Teatro Regio Ducale, was financed by private individuals who thus secured the ownership of boxes in the new



opera house: 155 of the 194 boxes in La Scala belonged to the so-called *palchettisti* (from the Italian *palco* for box), the others could be rented out by the impresario. This system remained in place until 1920.

At the beginning of the 19th century, the dazzling and influential impresario Domenico Barbaja played an important role in the world of opera. He not only ran La Scala in Milan, where he had a casino built, but also opera houses in Naples and Vienna. Barbaja supported the careers of composers Gioacchino Rossini, Vincenzo Bellini and Gaetano Donizetti, who wrote operas commissioned for him. He was also the discoverer and patron of singers who were to shape the history of Italian opera, among them Giuditta Pasta and Isabella Colbran.

At the same time, the influence of the publishing house Ricordi, which had been founded in Milan in 1805, grew. The publishing house secured the rights to the operas of Bellini, Donizetti and Rossini, and later also of Verdi and Puccini, and was responsible for their worldwide distribution. The publishing directors marketed opera productions very successfully and exerted great influence on productions and performances.

From failure to blockbuster: *Madama Butterfly*

The premiere of Giacomo Puccini's *Madama Butterfly* on 17 February 1904 at La Scala in Milan was a failure. For the composer, who was used to success, this came as a surprise, and so he wrote to a friend after the premiere: "[...] But my Butterfly remains what it is: the most deeply felt and expressive opera I have ever written."

Perhaps the opera was too modern and too critical and thus ahead of its time, perhaps the competition between music publishers was to blame for the poor reception, perhaps the naturalistic birdsong, which the director of the premiere Tito Ricordi had trilled on pipes from the auditorium, was disliked. In any case, Puccini immediately began a revision that took a total of almost three years. But already in May 1904, the first revised version experienced a brilliant success in Brescia. By this time, Puccini had divided the second act, which was almost one and a half hours long, into two parts and had begun to modify the character of Pinkerton, who gradually acquired more positive features. Today *Madama Butterfly* is one of the most performed operas in the world.

Puccini's enigmatic opera: *Turandot*

Turandot is not only the last and unfinished opera by Giacomo Puccini, but also probably his most enigmatic. This is first of all due to its theme: Princess Turandot, who poses the most impossible riddles to the suitors for her hand and punishes their failure with death. As so often with Puccini, the libretto (by Giuseppe Adami and Renato Simoni) referred to a literary work, in this case a play of the same name by Carlo Gozzi (1762).

And then there remains the mystery of the end of the composition, which was not completed when Puccini died (1924). In consultation with the music director and conductor of La Scala in Milan, Arturo Toscanini, the Ricordi publishing house commissioned the composer Franco Alfano to complete the opera on the basis of Puccini's notes. At its premiere at La Scala on 25 April 1926, however, Toscanini laid down his conducting baton at the end of the part still written by Puccini. With hindsight, this appears to be a symbolic gesture marking the end of the century of Italian opera.



THE IMPRESARIO AND HIS STARS THE METROPOLITAN OPERA

In 1880, 22 of New York's *nouveaux riches* met in an elegant restaurant to found the Metropolitan Opera Company. This shareholder company, led by a manager, was a competitor to the Academy of Music, which had been founded in 1854 and was hardly accessible to the nouveau riche industrialists. Only three years later, the imposing Metropolitan Opera House, affectionately abbreviated Met and built with the money of millionaires such as Rockefeller, Vanderbilt, Roosevelt and Morgan, could be inaugurated. The building was located at the corner of 39th Street and Broadway and had, among other things, three tiers of private boxes reserved for the industrialist families.

The Metropolitan Opera House opened (like the Academy of Music almost 30 years earlier) with a performance of Charles Gounod's *Faust* and had great social success from the start; the Academy therefore ceased its opera operations only three years later. At the Met, all operas were first performed in Italian (even *Carmen* and *Lohengrin!*), then in German (including *Aida!*), until it was finally agreed to perform in the original language. Since its opening, the Metropolitan Opera has engaged the world's most important singers such as Christine Nilsson, Lilli Lehmann, the brothers Jean and Édouard de Reszke, Nellie Melba, Enrico Caruso and Geraldine Farrar. At the latest since the 1920s, when the Met was under the direction of the Italian artistic director Giulio Gatti-Casazza, it was regarded as the world's leading opera house alongside the Vienna State Opera and La Scala in Milan.

In 1966, the Metropolitan Opera Company moved into a new building at the Lincoln Centre for the Performing Arts, a cultural centre in the middle of Manhattan. The magnificent old building was demolished a year later.

Giulio Gatti-Casazza: The Golden Years of the Met

Giulio Gatti-Casazza (1869-1940), who had been director of La Scala in Milan since 1898, was appointed to the Metropolitan Opera in New York in 1908. Under his leadership as general manager, the Met experienced a period of artistic innovation and excellence until 1935.

He engaged the most outstanding singers, among them Nelli Melba, Maria Jeritza, Fyodor Shalyapin, Beniamino Gigli and above all Enrico Caruso, whose time at the Met is considered the "golden years". Arturo Toscanini, music director of La Scala in Milan and star conductor, followed Gatti-Casazza to New York, so that Gustav Mahler, who was conducting there, could not continue his Viennese reform efforts in New York.

Gatti-Casazza made his mark with world premieres and American premieres. For example, Giacomo Puccini's opera *La fanciulla del West*, based on the play *The Girl of the Golden West* by the American playwright David Belasco, was premiered at the Met in 1910. At the premiere, Arturo Toscanini conducted and Enrico Caruso sang the leading role of Dick Johnson, which had been composed by Puccini especially for Caruso's voice.



MYTH AND REALITY: THE BAYREUTH FESTIVAL THEATRE

The Bayreuth Festival Theatre was built between 1872 and 1875 by Otto Brückwald according to designs by Richard Wagner and inaugurated in 1876. With this building, Wagner realised his dream of a festival theatre for his own works, in which everything that could distract the audience from what was happening on stage was to be dispensed with. A radical innovation was the unobstructed view of the stage from all seats in a darkened auditorium. This theatrical illusion was heightened by the orchestra's sinking below the stage: the orchestra pit, dubbed a "mystical abyss" by Wagner, thus separated reality from ideality.

From 13 to 17 August 1876, Wagner's four-part opera cycle *The Ring of the Nibelung* was premiered here in the presence of the German Emperor, several kings and princes, and numerous artists. Wagner not only wrote the music, but also the text and gave scenic instructions; he engaged the performing artists and directed the entire production. The performance was a spectacular artistic event that triggered an unprecedented reception of Wagner's musical work in the visual arts. The performances of the Richard Wagner Theatre under the direction of Angelo Neumann throughout Europe since 1882 contributed to the popularity of the *Ring*. However, as its premiere in Bayreuth was not a financial success, the festival theatre remained empty until the premiere of *Parsifal*, a festival play for the consecration of the stage, as Wagner called it, in 1882.

Parsifal, Wagner's last work, on which he had worked for almost 25 years, was to be performed exclusively in Bayreuth according to the composer's will. Despite the protection period that applied until 1 January 1914, some opera houses, such as the New York Met, did not adhere to this provision.

LA GRANDE BOUTIQUE: THE PARIS OPERA

In the 19th century, Paris was the musical capital of Europe. In addition to the institution of the Royal Paris Opera, which had already existed since the 17th century, there was the Opéra-Comique, the Théâtre-Italien and the Théâtre-Lyrique with different venues.

The reforms that came into effect after the July Revolution of 1830 and the fall of the Bourbons gave the Paris Opera a commercial basis and made possible an opera company of international stature. Its director Louis-Désiré Véron - a businessman of patented medicines - specifically brought together composers, librettists, singers and stage designers, thus consolidating the new genre of the *grand opéra*. The acclaimed premiere of Giacomo Meyerbeer's *Robert le diable* in autumn 1831 thus opened up new aesthetic spaces.

This technically elaborate, five-act opera form with ballet was tied to the institution of the Paris Opera. The pieces remained in the repertoire for decades, and the upper middle classes replaced the aristocratic audience.



During the Second Empire, the desire for a new opera house was expressed in Paris. In 1858, for the first time ever, a building competition was held. A total of 171 designs were submitted; the winner was the then unknown architect Jean-Louis-Charles Garnier (1825-1898). Work began in 1860 on the square designated by the prefect Georges-Eugène Haussmann as part of the ongoing transformation of the city. After a long construction period, the new opera house was opened in 1875. The neo-baroque Opéra with its lavish décor, also called the Palais Garnier, reflects the importance of a visit to the opera as a social event at that time.

Publication



Publisher

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

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Size and format

Hardcover with gold embossing
24,5 x 28 cm, 272 pages, c. 380 illustrations
In German language
Museum edition: 39 €
The book trade edition is published by Hatje Cantz, Berlin, c. 50 €.

Accompanying Film to the Exhibition

UN VIAGGIO IN GERMANIA - A short journey through the German opera landscape

Germany 2022, 27 minutes

Director: Toni Schmid

Admittedly, it was the Italians who invented it. But nowhere did opera fall on more fertile ground than in Germany. More than 80 cities in this country still have an opera house. More than a third of all opera performances take place in Germany. For the film, director Toni Schmid and his team embark on an exciting journey through the German opera landscape, from small Meiningen to Dresden, Detmold, Frankfurt and Munich.

The film will be shown in the exhibition's cinema.



Educational Programme

Musical guided tour

Free of charge
more than 30 stations
Audio equipment available in the Foyer.
Production: tonwelt

In preparation for the exhibition visit: **Digital offer**

#Masterworks

In short clips, we bring important masterpieces of the exhibition to life.

Free of charge at: www.bundeskunsthalle.de/#masterworks

Public guided tours

Wednesdays 6–7 pm, Sundays and public holidays 3–4 pm

Curator-guided tours

Sat, 15 Oct, 4–5 pm, Wed, 23

Nov, 18 Jan, 5–6 pm.

With the curator Katharina Chrubasik

Lunch-time guided tour

Kunstpause – Behind the Scenes

Wed, 5 Oct, 2 Nov, 30 Nov, 12.30–1 pm

Can also be booked for groups at other times

Speedy guided tours_DJ_Drinks

WEDNESDAY_LATE_ART

Wed, 12 Oct., 6–9 pm

Opera Is Dead – Long Live Opera!

Your evening full of art, culture and music!

In cooperation with Bonn Opera and the Beethoven Orchestra Bonn

Opera salon

Wed, 1 Feb, 7–8 pm

With the curator Alexander Meier-Dörzenbach and guests

Musical theatre

LaTriviata improvises opera

Sat, 3 Dec, 7 pm

Classical singers and a pianist improvise arias, duets, choruses and entire operas in response to audience requests



Film series

Farinelli

Sun, 30 Oct, 6 pm, feature film, F/I/B 1994

La Traviata

Sun, 6 Nov, 6 pm, feature film, I, 1982

The Cook, the Thief, His Wife & Her Lover

Wed, 25 Jan, 6 pm, feature film, F/NL/UK 1989,

The Phantom of the Opera

Sun, 5 Feb, 6 pm, silent film with live music (two cellos), USA 1925

Workshops

Workshop for adults

Designing opera stages – Mise en Scène

Sat, 5 Nov, 3 Dec, 4 Feb, 3–5 pm.

We create our own cardboard opera stage, using drawing, gouache, coloured pencils and white opaque paint.

Open workshop for EVERYBODY

Trash_Up

Sat, 29 Oct, 2–5 p.m.

You are invited to try out different techniques and realise your own art projects. Artists are on hand to give advice.

As always, EVERYONE can participate!

Offer for integration and language courses

Getting_to_know_culture_language_art

Opera for beginners!

Language learners discover the world of opera and engage in creative activities.

The offers are adapted to the given level of language proficiency.

Bookable upon request

Workshop for nursery and primary schools

Creative workshop: Designing masks – Masquerade!

Feathers, glitter, beads and colourful fabrics – we create masks inspired by the wondrous world of opera.

Workshops for secondary schools

Creating photographic self-portraits – Pose!

Designing opera stages Mise en Scène



Workshops for families with children aged 6 - 10

Sun, 22 Jan, 3 - 4 pm

Mina or the Journey to the Sea Mobile children's opera followed by a guided tour for families, Mina and her black lamb Wölkchen (cloudlet) discover the magic power of music and embark on great adventures.

Workshops for families with children aged 8 - 12

Sun, 13 Nov, 15 Jan, 11 am - 1 pm

A dream journey with the suitcase full of sounds
Musical experiments with a case of instruments

Workshops for families with children aged 8 - 12

Instruments up close

Sun, 16 Oct, 11 Dec, 11 am - 1 pm

We will clap and sing along with orchestral musicians from the Beethoven Orchestra Bonn and uncover many a secret about the different musical instruments that make up a symphony orchestra!

Family rally

A fun quiz for young opera fans

booklet available free of charge at the ticket office

Creativity workshop for families

Masquerade!

Sun, 30 Oct, 27 Nov, 29 Jan, 11 am – 12 noon

Recommended for families with children aged 3 - 6

Designing masks

Guided tour for families

With the hand puppet Kiwi Kuckuck

Secrets, marvels and mysteries

Sun, 4 Dec, 18 Dec, 8 Jan,

3–4 pm

Kiwi goes to the opera for the first time, and you can join in!

Free of charge with exhibition ticket

Children's birthday party

Tour of the exhibition and creative work

Themes:

Creative workshop: Designing masks – Masquerade!

Creating photographic self-portraits – Pose!



Autumn holiday programme

For children aged 8 - 12

All for effect

Tues, 4 Oct, to Fri, 7 Oct, 10.15 am – 1.15 pm

We design opera costumes – from classical to realistic to costumes inspired by science fiction or video games.

For children aged 10 - 14

Music and Art – The fascinating world of opera

Tue, 11 Oct, Bundeskunsthalle

Wed, 12 Oct, Bonn Opera House

Thurs, 13 Oct, Beethoven Orchestra Bonn

Fri, 14 Oct, Bundeskunsthalle,

Each day from 10.15 am to 1.15 pm

We visit the exhibition at the Bundeskunsthalle, take a sneak peek behind the scenes at the Bonn Opera House and talk to a singer; we try out instruments with the Beethoven Orchestra Bonn and then design our own opera costumes and matching masks.

FOR ALL INFORMATION ON THE PROGRAMME

Registration via buchung@bundeskunsthalle.de

Information and advice on all offers

T +49 228 9171–243

(Mon-Thurs, 9 am–3 pm, Fri 9 am–12 noon)



Current and Upcoming Exhibitions

'IDENTITY NOT PROVEN' NEW ACQUISITIONS OF THE CONTEMPORARY ART COLLECTION OF THE FEDERAL REPUBLIC OF GERMANY

Acquisitions from 2017 to 2021 and acquisitions NEUSTART KULTUR 2020 to 2021
until 3 October 2022

SIMONE DE BEAUVOIR AND 'THE SECOND SEX'

until 16 October 2022

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

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

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

BETTINA POUSTTCHI THE CURVE

Until 23 October 2022 – new start April 2023

The Curve is an interactive installation planned for the summer on the roof of the Bundeskunsthalle. It will complement two playful installations in the outdoor area of the Bundeskunsthalle: Jeppe Hein's water feature Circular Appearing Rooms, which can be enjoyed every summer on the Museum Square, and – for the more adventurous – Carsten Höller's spectacular Bonn Slide spiralling down the façade of the museum. The striking ensemble will be opened during the 30th anniversary celebration of the Bundeskunsthalle on 4/5 June 2022.

The Berlin artist Bettina Pousttchi (*1971) has designed a steep ramp for the southwest corner of the roof, which remains accessible despite its incline. The artist's inspiration is the legendary test track built by the Fiat company on the roof of its Turin factory. Opened in 1923, it was immortalised by the Futurists whose works celebrated



technology and speed. Pousttchi translates the historical quotation into an autonomous sculpture that blurs reality and fiction. The matt, black and white surface gives her ramp an almost photographic presence. The centrifugal forces of our society, which the artist names as fluidity/diversity/hybridity, are inscribed in the work. The ramp's severe clarity and hardness with all the charm of a motorway bend stands in deliberate contradiction to the work's appropriation by the public, who are given a stage to move, meet and enjoy themselves.

RIDICULOUSLY YOURS!

Art, Awkwardness and Enthusiasm

11 November 2022 to 10 April 2023

Media conference: Thursday, 10 November 2022, 11 a.m.

One of the most important attitudes or feelings underlying modern and contemporary art is an enthusiastic awkwardness that does not shy away from the embarrassing, the unreasonably silly: seriously?!

The cross-epoch exhibition includes works by around 100 artists from all over the world and spans an arc from earlier centuries of art-making to the immediate present.

In modernism since the 19th century in general and the classical avant-gardes of the early 20th century in particular, a very specific dialectic is at work: on the one hand, bold innovations, radical negation and aesthetic dogmas – but on the other, a certain kind of laughter that formed the basis for the creation of this exhibition project. It is a laughter that is fun and at the same time – without only wanting to scandalise – under-mines all conservatism, bigotry, moral concepts and not least avant-garde dogmatisms. By opposing the use of culture to intimidate, to secure unearned privileges, this laughter shows how authority loses its grip, how the pompous gesture and the image of the hero are invalidated.

Works by numerous important artists are represented in a scenography containing different chapters – from Pieter Bruegel the Elder to Alfred Jarry and James Ensor, Marcel Duchamp and Francis Picabia, George Grosz and René Magritte, Giorgio de Chirico and Sturtevant, Sigmar Polke and Martin Kippenberger to numerous contemporary positions, as for example Paul McCarthy, Nicole Eisenman, Fischli & Weiss, Isa Genzken, Pauline Curnier-Jardin, Kiluanji Kia Henda or Ming Wong.

Ridiculously Yours! flirts with the humour of catastrophe, bad taste, the camp approach, B-movie culture, science fiction, horror, etc., as well as immaturity, idiocy, intuition and, of course, passion – not to mention enthusiasm.

This exhibition project has been initiated and conceived by Jörg Heiser and Cristina Ricupero.

THE LAST OF THEIR KIND

Crafts and Professions in Transition

3 December 2022 to 2 April 2023

Media conference: Thursday, 1 December 2022, 11 a.m.

In the course of history, countless professions have emerged and disappeared or had to adapt to social and technical change, particularly as a result of industrialization. This process has gained additional momentum through globalization and digitalization.



Global changes happen first at the local level. The exhibition takes a look at structural change in North Rhine-Westphalia and focuses on five endangered professions. Using these examples, past, present and expected future effects of structural change can be made more generally clear. The five professions are the trades of baking and tailoring, which are threatened by industrialization and globalization, the end of coal mining as a result of ecological change, the service profession of cashiers, which is gradually disappearing as a result of digitalization, and the nearly vanished craft of typesetting.

The exhibition shows that worldwide transformation processes are also reflected in the everyday working life of individuals. Aspects of social, economic and also ecological change become visible in individual professions and biographies, such as physical, psychological and social alienation as well as personal, family and regional loss of identity, or fear of the future. However, social change also holds opportunities for improving everyday professional life, especially in view of the current sustainability debate. Craft creativity and the transfer of knowledge of cultural techniques play an important role in the education and well-being of all of us. Some crafts should therefore be preserved as intangible cultural heritage.

The exhibition, accompanying book and programme of events are being produced in cooperation with the Institute of Economic and Social Research (WSI) of the Hans Böckler Foundation. The patron of the exhibition is Andrea Nahles, Chairwoman of the Federal Employment Agency.

Subject to change
Status: September 2022