

**BUNDESKUNSTHALLE**



**WEATHER REPORT**  
**About Weather Culture and Climate Science**  
7 October 2017 to 4 March 2018

**Press Conference: 17 May 2017, 10 a.m.**

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## Exhibition Dates

Duration of the Exhibition	7 October 2017 to 4 March 2018
Director	Rein Wolfs
Managing Director	Bernhard Spies
Patron	Patricia Espinosa Cantellano, Executive Secretary of the United Nations Framework Convention on Climate Change
Curators	Stephan Andrae Ralph Burmester Andrea Niehaus
Meteorological Advisor	Karsten Schwanke
Exhibition Curator	Henriette Pleiger
Architecture	Berton Schwarz Frey, Berlin / Ulm
Head of Corporate Communications / Press Officer	Sven Bergmann
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile.
Parking	There is a car and coach park on Emil-Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn
Press Information (German / English)	<a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a> For press files follow 'press'.

Guided Group Tours information  
and registration

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Die Beauftragte der Bundesregierung  
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## Information on the Exhibition

An Exhibition by the Bundeskunsthalle and the Deutsches Museum in Bonn


In Cooperation with the United Nations Framework Convention on Climate Change (UNFCCC) and the Deutscher Wetterdienst

The exhibition *Weather Report* at the Bundeskunsthalle was developed in close collaboration with the Deutsches Museum in Munich and its branch in Bonn. Together we have chosen an experimental and interdisciplinary approach to this current topic, which combines the different perspectives of artistic positions with cultural history and natural sciences. The Deutsches Museum has contributed its scientific expertise and a large array of loans. Our exhibition clearly wants to serve educational purposes, but also aims to reach our visitors emotionally and aesthetically in order to raise awareness for the beauty of all weather phenomena and their essential importance in our daily lives and during our entire life times.

The different chapters of the exhibition combine top-quality artistic, culture-historical, and scientific exhibits from all over the world, such as works by William Turner, John Constable, or Otto Modersohn, the first waterproof rubber shoes by Macintosh, and an original thermometer by Daniel Fahrenheit. It is our aim to create compelling and affective spheres, which also provide explanations and food for thought.

Weather is the actual experience of climate. The term "climate" comprises the statistical gathering of meteorological events over a certain period. A climate trend can be discerned from thirty years of weather events. The exhibition ponders the extent to which short-term meteorological occurrences and long-term climate changes influence nature, human civilisation, and culture. On Earth, weather and climate are all-encompassing and inescapable. Nobody can say, "I don't like it and therefore I opt out of it." Weather events and climate trends are highly relevant to society because we are constantly affected and sometimes even threatened by them. Our subjective relationship with the atmosphere that surrounds us, with the "whim of air" or the "breath of God", has been the subject of art, intellectual commentary and magic spell at all times and in all cultures, regardless of whether they were exposed to clement or inclement climes.

Besides the cultural perspective on weather and its artistic reception, the scientific gathering of weather and climate data, the history of meteorology, the problem of forecasts as well as current aspects of global climate changes play a role. Since the 1980s, climate change has been part of our collective awareness, and despite scientific research and political endeavours, the problem is far from solved. After numerous climate conferences and an immense increase of special interest groups, it has become practically impossible for a layperson to get an



objective impression. As a topic, climate change is prevalent throughout the exhibition.

The narrative structure of the exhibition – the poetic portrayal of a day in twelve rooms – illustrates different weather and climate phenomena as well as the evocations and explanations accompanying them: from mythically romanticised haze at daybreak, to sun, air, and sea before noon, mist, clouds, rain, and wind in the afternoon, to storms, thunder, snow, and ice in the evening – which, in accordance with the circular tour through the exhibition, is followed by a new morning. On the one hand, the underlying structure of the exhibition presents humans' awestruck, interpretational, and aesthetic approach to weather in art, everyday culture, and religion, and on the other hand, the exhibition attempts to scientifically assess, analyse, and simulate the different phenomena with the aim of forecasting, or even controlling weather and climate events. Instead of the customary presentation in separate disciplinary segments, the different disciplines should correspond with each other in this exhibition, leading to new interesting correlations and insights.

The display in each room will be supplemented with a surprisingly unconventional filmic weather report by the meteorologist Karsten Schwanke. A "Weather Kitchen" at the beginning of the exhibition serves the purpose of explaining the scientific basics, in other words, the highly complex and reciprocal weather and climate systems on Earth.

An interactive "Weather Studio" at the end of the exhibition introduces the techniques of forecasting short-term meteorological events and long-term climate developments. In addition, the project "Pilot Inklusion" by the Bundeskunsthalle offers interactive and multisensual stations throughout the exhibition dedicated to different weather and climate phenomena.

The book accompanying the exhibition includes interviews with Hans Joachim Schellnhuber and Arved Fuchs as well as contributions by other renowned authors, and will be published by the Kettler Verlag.

Exhibition Area: approx. 1500 m<sup>2</sup>

Number of exhibits: approx. 400 exhibits from the fields of art, cultural history, and natural science provided by about 100 loaners from all over Europe.

The exhibition will be accompanied by an extensive supplementary programme.

During the exhibition, from 6 to 17 November 2017, the COP 23 will take place in Bonn, the annual conference of the contracting states of the United Nations Framework Convention on Climate Change.



## Current and Upcoming Exhibitions

KATHARINA SIEVERDING

**Art and capital from 1967 to 2017**

**until 16 July 2017**

Internationally renowned as a pioneer of unconventional visual strategies and her innovative media-led practice, Katharina Sieverding has revitalised the artistic potential of photography. She introduced the super-sized format as a key element of her exhibitions at a time when this was far from common.

Since the 1960s, using film and photography, Sieverding has employed her portrait with unparalleled consistency, often blowing it up to monumental size and manipulating it in myriad ways. In the 1970s, with astonishing prescience, she began to develop her large-format multilayer montages on the state of the world. Her creative practice not only reproduces the accelerated visual processes of the present, it also scrutinises them in terms of responsibility, not least her own.

The retrospective exhibition presents a survey of Katharina Sieverding's serial photographic works from 1967 to today complemented by floor-to-ceiling projections that allow the artist to visualise the innovative power of her archive of images.

IRAN

**Ancient culture between water and desert**

**until 20 August 2017**

The exhibition draws the veil from the long hidden treasures of the early Iranian civilisations that flourished between the seventh millennium BC and the rise of the Achaemenids in the first millennium BC.

From the snow-capped peaks of the Alborz and Zagros mountain ranges to the blazing heat of the Loot Desert, Iran is a country of contrasts. But those forbidding deserts and mountain ranges shelter fertile valleys that have been inhabited by people ever since sedentism. These valleys were the cradle of the Iranian civilisations, which culminated in the rise of the Achaemenid Empire. The mountains provided shelter and raw materials. The wild animals and mythical creatures that populated the wilderness found visual representation in scenes of animals fighting on stone vessels from the gravesites of Jiroft, on imaginatively painted ceramics from Susa and in the battle scenes on the gold bowl from Hasanlu.

The exhibition opens a window onto a country that has been inaccessible for decades and whose imagery is little known in Europe. The treasures from the graves of two Elamite princesses and the spectacular finds from the burial grounds of Jiroft are shown outside Iran for the first time. In partnership with the National Museum of Iran and the Iranian Cultural Heritage, Handicrafts and Tourism Organization



## THE PERSIAN GARDEN

### **The Invention of Paradise**

**until 15 October 2017**

Opening with the exhibition *Iran. Ancient Cultures between Water and Desert*, a Persian garden on the piazza in front of the museum beckons visitors to linger and enjoy its pleasures.

Several gardens in Iran have been designated as UNESCO World Heritage sites. Rather than replicate a specific garden, our garden demonstrates that the art of garden design, developed in Persia in antiquity, continues to shape our idea of an ideal garden – in the East as much as in the West.

Light and shade, heat and cool freshness, the soothing burbling of water, the heady scent of flowers – a garden is a manmade paradise. And indeed, the very word 'paradise' has come down to us from ancient Persia. Do come in and enjoy the paradisiac atmosphere of the Persian Garden, an oasis for the mind and the senses!

## JUERGEN TELLER

### **Enjoy Your Life!**

**until 3 July 2017 at the Martin-Gropius-Bau, Berlin**

Juergen Teller is one of the world's most sought-after contemporary photographers. His pictures have straddled the interface of art and commercial photography. His stylistic device of choice is the portrait. Working in the areas of music, fashion and celebrities as well as everyday scenes and landscape, he draws on his intuitive feel for people, situations, milieus and clichés to create images of great immediacy and deceptive simplicity.


Deliberately distancing himself from the relentless glamour of fashion and people photography, Juergen Teller forged his own distinctive path. In his shoots for well-known fashion designers, he not only placed supermodels, pop stars and other celebrities in unexpected and often disturbing contexts, he also allowed their individuality to shine through, thus lifting the images out of established visual codes and preconceived expectations. Teller applies the same artistic principle to his non-commercial work. The resulting images – now more than ever – are baffling, unpredictable, cliché-defying, intimate, seemingly transgressive and in-your-face, but never compromising, because they are informed by great empathy and sensitivity.

## COMICS! MANGAS! GRAPHIC NOVELS!

**until 10 September 2017**

With more than 300 exhibits from the United States, Europe and Japan, *Comics! Mangas! Graphic Novels!* is the most comprehensive exhibition about the genre to be held in Germany.

The comic was the first visual mass medium in history. By the end of the nineteenth century, the major American daily newspapers brought it to millions of readers – day in, day out, and in colour on Sundays. Series like Winsor McCay's *Little Nemo in Slumberland* or George Herriman's *Krazy Kat* bear witness to



the abiding cultural significance of the medium. With the rise of the comic book and the superheroes in the early 1930s, the first media-related youth culture developed around the comic – long before the advent of rock ‘n’ roll. In the 1960s, thanks to artists like Robert Crumb or Will Eisner and figures like Asterix or Barbarella, the comic once again began to attract an older readership. In the wake of the cultural upheaval of 1968, the comic came to be seen as the ‘ninth art’, and with the phenomenon of the graphic novel, we now witness the discovery of its hitherto ignored literary potential. At the same time, manga has established itself as a global phenomenon.

## TOUCHDOWN

### **An Exhibition with and about People with Down's Syndrome until 27 August 2017 in the KulturAmbulanz Bremen**

The exhibition with and about people with Down's syndrome is the first exhibition of its kind to take visitors on an experimental and culture historical journey through our past and present. It tells the story of a complex relationship. It describes how people lived, live and want to live – people with and without Down's syndrome.

Conceived in cooperation with people with Down's syndrome, the exhibition presents scientific and artistic artefacts from the realms of archaeology, contemporary history, medicine, genetics, film and the fine arts. In its conceptual depth and dynamic diversity of voices, the exhibition does not set out to provide pat ready answers but to engage in a sustainable and better informed debate about social diversity and participation.

A cooperation with the research project TOUCHDOWN 21


## ALEKSANDRA DOMANOVIC

### **Calf-Bearer**

**2 June to 24 September 2017**

In her work, Aleksandra Domanović (b. 1981 in Novi Sad, Yugoslavia) takes a probing look at a wide range of phenomena of contemporary society, among them cultural techniques, scientific and technological developments, history and culture, popular culture and the shaping of national and cultural identity. Her work often has its starting point in the examination of the past and present of her home country, the breakup of Yugoslavia after the end of the Cold War, the collapse of the Soviet Union and the struggle for a new national and cultural identity. Many of her works are thus informed by her own biography, but they also set a universal example of the artistic examination of national and cultural identity, individuality, collective visual memory and commemorative culture. Domanović's refined, subtle works are precisely conceived narratives, visualised through the use of iconic images or illustrations taken from other contexts. For her exhibition in Bonn, the artist expands on one of her themes – *Bulls Without Horns* – and looks at current scientific research and development, namely bioengineering and the breeding of certain traits in cattle, like the lack of horns. She translates these ideas into sculptures, which she produces by means of





computer modelling, 3D printing and casting in Jasminite. Her votive stelae are transformed depictions of the Greek *Moschophoros* (Calf-Bearer) of the sixth century BC, found on the Acropolis of Athens in the so-called *Perserschutt* (the bulk of the architectural and votive sculptures destroyed by the Persians in 480 BC). The artist fuses science and culture of different eras, subtly and poetically questioning norms and beauty outside of norms.

Subject to change!

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