



Bundesministerium
für Bildung
und Forschung



Deutsches Studentenwerk

BUNDESKUNSTHALLE



FEDERAL PRIZE FOR ART STUDENTS
24th Federal Competition
of the Federal Ministry of Education and Research
18 October 2019 to 5 January 2020

Media Talk: Thursday, 17 October 2019, 11 a.m.

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General Information

Exhibition	18 Oct 2019 to 5 Jan 2020
Director	Rein Wolfs
Managing Director	Patrick Schmeing
Project Manager	Hubert Ringwald
Project Coordinator	Danja Oste, Nicole Mühlberg, German National Association for Student Affairs
Press Officer	Sven Bergmann
Jury	Hilke Wagner, Director Albertinum, Staatliche Kunstsammlungen Dresden Eva Huttenlauch, Head of Collections and Curator, Art after 1945 at the Städtische Galerie im Lenbachhaus und Kunstbau, Munich Martin Engler, Head of Contemporary Art, Städel Museum, Frankfurt a. M.
Catalogue / Press Copy	€ 12 / € 6
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 25., 26.12.2019 and 1.1.2020: 10 a.m. to 7 p.m.
Admission standard / reduced	€ 4 / € 3
Free admission	for all under 19s and for refugees
Happy Hour-Ticket	€ 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)



Guided Group Tours information
and registration

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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

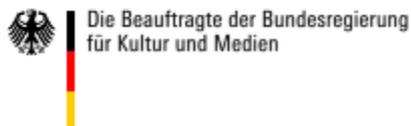
Press Information (German / English)

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

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Media Information

FEDERAL PRIZE FOR ART STUDENTS

24th Federal Competition of the Federal Ministry of Education and Research

Every two years, the German art academies send two of their best students to the competition Federal Prize for Art Students. It is the only event in which all 24 art academies in Germany take part.

The competition was initiated in 1983 by the Federal Ministry of Education and Research and has been held in the Bundeskunsthalle since 1994. The German National Association for Student Affairs has always been the organizer of the competition. The aim of the competition is to promote young artists.

The prize winners are selected by a jury, which is appointed anew for each competition. This year, the jury consisted of Dr. Martin Engler, Head of Contemporary Art, Städel Museum, Frankfurt a. M., Dr. Eva Huttenlauch, Head of Collections and Curator, Art after 1945 at the Städtische Galerie im Lenbachhaus und Kunstbau, Munich, and Hilke Wagner, Director Albertinum, Staatliche Kunstsammlungen Dresden.

The Federal Prize for Art Students is endowed with 30,000 Euro prize money and 18,000 Euro for project grants. The money is awarded in equal parts to the winners. The winners of the 24th Federal Prize for Art Students are:

- Christoph Blankenburg, Bauhaus-Universität Weimar
- Marie Falke, Staatliche Hochschule für Gestaltung Karlsruhe
- Lena Grossmann, Akademie der Bildenden Künste München
- Mirjam Kroker, Hochschule für Bildende Künste Dresden
- Suin Kwon, Hochschule für Künste Bremen
- Carsten Saeger, Hochschule für Grafik und Buchkunst Leipzig
- Jan Zöllner, Staatliche Akademie der Bildenden Künste Karlsruhe

The design of the catalogue, the poster and the website www.kunst-wettbewerb.de was the responsibility of the Akademie der Bildenden Künste in Nuremberg.

More information on the competition:

<https://www.studentenwerke.de/en/content/student-artwork-show>

Website of the *Federal Prize for Art Students* (in German):

www.kunst-wettbewerb.de



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Information on the winners of the 24th Federal Prize for Art Students

Christoph Blankenburg

1983 born in Erfurt as Christoph Lenz

2007–2019 Studies of Visual Communication at the Bauhaus-University Weimar, diploma with Prof. Jana Gunstheimer

Deep am Rennsteig Extended, 2019

HD Video, 17:31 min. (Loop)

Baumblut, 2019

Collected mixed resin, metal stele

The Rennsteig is in Thuringia and is one of the most popular and oldest long-distance hiking trails in Germany. Christoph Blankenburg often returns there for his artistic work. Just as the Romantics Ludwig Tieck and Wilhelm Heinrich Wackenroder moved to Saxon Switzerland 200 years ago as city dwellers to "get to know the curiosities of nature" (Wackenroder), Christoph Blankenburg also embarks on a voyage of discovery. With a curious look and open ears, he sets off, lets himself be surprised and spontaneously and intuitively develops his film ideas, alone, only with backpack and camera.

He understands his work in the sense of walking science, which aims to make aware and expand the conditions of perception of the environment. Christoph Blankenburg, however, transfers what he sees to the artistic level and sometimes he creates images that appear like quotations from other works of art without having been planned as such, e.g. Rodin's *Thinker*, Jeff Wall's *The Storyteller* or Édouard Manet's *Breakfast in the Green*. He mounts the camera on a tripod and puts himself in the frame.

In *Deep am Rennsteig*, he is sometimes seen as an observer, sometimes as a bird man, sometimes as a futuristic dancer. Sometimes he also encounters people and observes how they react. Through his interventions, Christoph Blankenburg relates the viewers to a place and encourages them to reflect on their own point of view.

While the film reflects the visual and acoustic impressions of Christoph Blankenburg's voyage of discovery, a large chunk of tree resin also olfactorily transports the exhibition's visitors to the Rennsteig forest.



Marie Falke

1991 born in Wuppertal, Germany

2011–2018 Studies of film (main subject) and scenography (minor subject) at the Staatliche Hochschule für Gestaltung Karlsruhe with Thomas Heise, Andrei Ujica, Răzvan Rădulescu as well as with Anja Dorn and Henning Fülle

Marie Falke is showing two documentary films of about one hour in length in the exhibition and has had two small cinemas built for them.

Trial and Error, 2018

Full HD video, 57 min. (loop)

Trial and Error (2018) is a documentary portrait of the film journalist Gideon Bachmann. Marie Falke became aware of him through her collaboration in cataloguing Bachmann's tape archive at the ZKM – Zentrum für Kunst und Medien Karlsruhe. For months she visited the 89-year-old Bachmann in his apartment and documented these visits.

Gideon Bachmann had to flee Germany as a child, made a career as a film journalist, worked with many great filmmakers, led a life as a cosmopolitan and yet fell into oblivion.

Marie Falke follows his footsteps with his own sound and film recordings, which she interweaves with her own recordings. The film begins in the present and makes the life of the young Gideon accessible piece by piece. The apartment is filled to the brim with shelves, cardboard boxes, photos, toy cars and trains, testimonies of an eventful life, reified memories. The contrast between the years of success and the secluded life of old age could not be greater. Already at the age of 64, Bachmann ponders in a film excerpt that he would like to shoot a film about the many stages of his life and his search in order to arrive at himself. Many years later Marie Falke offers him a documentary journey into his past. A journey that he experiences ambivalently.

Marienstrasse, 2016

Full HD video, 78 min. (Loop)

In *Marienstrasse*, 2016, Marie Falke portrays her neighbours. The filmmaker visits the shoemaker, the church organist, the missionaries of a Bible school, the tobacco salesman, the ballet teacher, the French sculptor, the cleaning lady of a hotel, the cook and two people standing on a corner at night, accompanied by a hand camera and a person for the sound. Whoever has an open door to the street is portrayed. Marie Falke shows the people in their everyday lives and accompanies each protagonist only for one day, whereby she captures the freshness of the first encounter in each portrait. The filmmaker makes visible how people are in exchange with other people and their environment through their activities, including herself. The film tells of work and aging and provides insight into research into the multiple facets of humanity.



Lena Grossmann
1991 born in Munich

Since 2013 studies at the Akademie der Bildenden Künste Munich with Prof. Olaf Nicolai and since 2018 master studies contemporary composition at the Zürcher Hochschule der Künste with Prof. Isabel Mundry

10 Ways Through Organised Space, 2019

Performance, marking tape, wooden elements, ceramics, costume (shoulder strap), manual

Lena Grossmann studies fine arts and contemporary composition. In the exhibition she presents a performance in which the two arts come together and her work as a choreographer also comes into play. The work will be performed during the opening.

On the floor, a circle of 6.5 m in diameter is placed with a marking tape. In the circle there are right-angled markings for 10 different positions. The markings are intended for the cabinet-like elements, which are based on a basic module, but which are all different and can be understood as a kind of compositional series.

Each of these module constellations defines its own space. By placing the modules in a circle by the performers in different positions, a spatial composition is created. A kind of manual reminiscent of a score for contemporary music or notations for dancers lists possible constellations, explains actions and shows possible paths. It also deals with the order of the modules. During the performance, the modules are constantly reorganized. They are elevated – alone or in pairs, lifted, placed, pushed, turned. Each action produces a new image and creates a theatrical moment. The performers also use ceramics, which form part of their costume and are attached to the wooden modules after each setting, thus indicating the possible route described in the manual.

Outside the performances, the modules remain in the constellation with which the performance ended. Then it is up to the spectators to play through the many possible arrangements in their minds with the help of the manual and their imagination.

10 Ways Through Organised Space follows on from an earlier work by the artist and is inspired by works and exhibitions such as *an exhibit*, 1957, by Richard Hamilton and Victor Pasmore.

Performers: Annabell Lachner, Marianne Linder, Sandra Hasenöder



Mirjam Kroker

1982 born in Filderstadt

2014–2019 Studies of Fine Arts at the Hochschule für Bildenden Künste Dresden
with Prof. Martin Honert

FREESEARCH: From IM_possibilities to in_possibilities, 2019

Installation

The installation *FREESEARCH: From IM_possibilities to in_possibilities* by Mirjam Kroker shows stacking boxes, books, drawings, documents of all kinds, plus video projections and sound. Her works spread out in space like an archive. Information and stored knowledge everywhere. How can one approach the abundance? Is there a red thread that connects everything? The artist names the themes of movement and mobility of knowledge, theories and people as the unifying aspects of the works. Mirjam Kroker's work is based on research and is interdisciplinary. She is interested in knowledge in all its manifestations. Whether it is factual knowledge, as it appears in books, or knowledge gained from artistic work, from experiences, from sensations, from the imagination, or knowledge that eludes language. The complexity of the world can only be grasped, if at all, through different approaches. What appears as impossibility from one perspective, appears as possibility from another. *FREESEARCH* is at the same time a description of Mirjam Kroker's artistic method as well as an invitation to everyone to search freely and unbiasedly and to fathom the world. Every search begins with a question and the search never ends or, as the artist once said in a film: *Nothing is a finished project.*



Suin Kwon

1989 born in Suncheon, South Korea

2013–2019 Studies of Fine Arts at the Hochschule für Künste Bremen with Prof. Rosa Barba

All nights without exposure, or growing with ashes, 2019

Installation

Suin Kwon shows her video work in a room that seems like an abstract living space. A carpet dampens footsteps and noises, a bench invites you to sit down, a platform and a kind of shelf decorate the wall, metal bars divide the room and a black wall creates an atmosphere of silence, but also of uncertainty. Creating atmosphere is an important element in the work of Suin Kwon. Her films are not stringent narratives, but rather montages of fragments and associations, but each film creates its own mood, not least through its subtle sound.

All nights without exposure, or growing with ashes is the title of the work on view here. While Suin Kwon was still working on her film, she wrote the following statement:

Silence was long so that it took me time to find proper words.

But this is just a story about my hometown in 1948.

It's a recitation of a land that hasn't been seen.

To let someone hear.

To light, reflect and flow.

The poetic tone of her statement is characteristic of the artist's work. She does not become explicit in her films, she circles around her themes, hints at them, leaves them open. "Her complex video works are reflections on personal experiences that are elevated to universal levels," writes catalogue author Eva Fischer-Hausdorf, referring at the same time to the influences of French avant-garde cinema that can be seen in Suin Kwon's montage technique, in particular in the films by Groupe Rive Gauche around Agnes Varda, Chris Marker and Alain Resnais or Jean-Luc Godard.

The year 1948 mentioned in the text marks the division of Korea into North and South Korea.



Carsten Saeger

1988 born in Halle (Saale)

2015–2019 Studies of Media Art at Hochschule für Grafik und Buchkunst
Leipzig with Prof. Joachim Blank

Rehearsal for Lumumba: Revisits, 2019

Room and video installation

Ultra HD Video, 17 min (loop), 3 audio recordings, 60–120 min (loop),
transcriptions, chairs

Rehearsal for Lumumba: Resonance 2019

Performance, room and audio installation 2 x 2 channel audio installation, 40
and 50 min. (loop), rubber mats, colour foils

The artist Carsten Saeger deals with the alteration of individual and collective memory images. In his artistic practice he creates scenarios that have the character of rehearsals. Through repetition and translation, he creates new levels of narrative with which he intervenes in historical places and sources. Physical experience forms the focal point of his examination of history.

The starting point for his series *Rehearsal for Lumumba* is the history of the reception of the figure Patrice Lumumba in Leipzig. Lumumba was the first Congolese Prime Minister after the country became independent in 1960. After only a few months in office, he was deposed and murdered. Lumumba became a symbolic figure of the independence movement in African countries and a fighter against imperialism in socialist states like the GDR. In Leipzig, where Carsten Saeger studied, a street was named after Lumumba in the year of his murder in 1961 and a monument was erected there. This was desecrated in 1997 and renewed in 2011 on private initiative.

In the audio installation *Resonance*, Belgian DJ and composer Matthias Mayz Yzebaert reacts to the composition *Requiem for Lumumba* by Paul Dessau (1961–1963), which premiered in Leipzig in 1964 and is based on J. S. Bach's *St. Matthew Passion*. (Cello: Zhaina Kydyrova)

During the exhibition, Carsten Saeger invites the public to three workshops, *Rendez-vous*, which take place here in the rehearsal room set up by the artist. The workshops include body and text work, are accompanied by trainer Michelle Campbell and Carsten Saeger, and are open to anyone interested. The participation is free of charge, the number of participants is limited to 6 persons each (vermittlung@bundeskunsthalle.de or phone +49 228 9171–243).

Dates: 16.10.2019, 2.30 to 5.30 p.m., 16.11.2019, 2.30 to 5.30 p.m., 11.12.2019, 4 to 7 p.m.



Jan Zöller

1992 born in Haslach in the Kinzigtal Valley

2012–2018 Studies at the State Academy of Fine Arts Karlsruhe with Prof. Marijke van Warmerdam and Prof. Leni Hoffmann

Umweg ins Blaue (Detour to the Blue), 2019

Cast aluminium balls, wood plate inscribed, cast aluminium water tank, blue coloured water

To walk until there is no more to walk, 2019

Acrylic, charcoal, oil pencil, pastel chalk on canvas (big painting)

Endless Vacation, 2019

Acrylic, charcoal, oil pencil and pastel chalk on canvas (small painting)

Another Text for Another Show, 2019

Oil crayon on digital print

Jury member Eva Huttenlauch writes about Jan Zöller: "The themes of his works often emerge from everyday situations of being an artist and deal with them. In his conceptual paintings he thematizes being an artist as a precarious profession and humorously deals with structures and mechanisms – both of artistic production and of the art market as a space for the exploitation of art results. His paintings and drawings show Zöller's awareness of how to find one's way in the system in which one moves oneself and how one strives to do justice to the expectations of the audience while at the same time critically questioning it."

The installation *Umweg ins Blaue* consists of an inscribed platform, cast aluminum spheres, a cast aluminum tub with blue-colored water, and a mural. The work is an invitation to the observers to become aware of their possibilities and their situation. The word *possibility* is engraved in every sphere. One possibility offered by the spheres has already been used. The artist apparently took the liberty of throwing the ball into the blue water and splashing it onto the venerable museum wall. – Childlike play instinct, cheeky action, protest?

The paintings *To walk until there is no more to walk* and *Endless Vacation* show motifs that appear again and again in Jan Zöller's paintings, running legs, loose chains, set pieces of landscapes, fire. The motifs are a kind of alphabet that the artist constantly recombines. The pictures are metaphors for our breathless time, for the hamster wheel in which the art world also revolves. We rush through the world and are hardly able to recognize the beauty of the moment in the here and now.

Jan Zöller's special humour is revealed in his work *Another Text for Another Show*. It quotes an earlier work by the artist entitled *Another Text on the wall* from 2018. It consists of a text in the practical DIN A4 format and tells us that drawings in



DIN A4 format are best for Karlsruhe because the people of Karlsruhe have no money for large apartments and everyone knows the format. The argument with the small walls does not apply to Bundeskunsthalle. That's why the artist has changed his strategy and presents a larger drawing.

Catalogue (in German language)

Bundespreis für Kunststudierende
24. Bundeswettbewerb
des Bundesministeriums für Bildung und Forschung 2019



Set of 7 individual catalogues

Price: 12 €

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Order at: order@buchhandlung-walther-koenig.de

Augmented Reality

"The publication is extended by a virtual layer. Digitally stored content can be called up with the smartphone and the Artivive app. The app can be downloaded free of charge from the App Store and the Google Play Store."



Current and Upcoming Exhibitions

FROM MOSUL TO PALMYRA

A Virtual Journey through the World's Cultural Heritage until 3 November 2019

Mosul, Aleppo, Palmyra, Leptis Magna – the names of these cities resonate as symbols of the fabled cultural heritage of ancient civilisations, but also as symbols of the wanton destruction of their vestiges by fanaticism and war. The exhibition employs state-of-the-art virtual reconstructions and spectacular animations to bring these legendary ruined cities of the ancient Arab world back to life. It invites visitors to embark on a journey through time and space into their glorious history, to witness their destruction in the recent past and to contemplate the possibility of their future reconstruction.

The itinerary takes visitors from Mosul (Iraq), the ancient city of Nineveh, via Aleppo (Syria), where successive Muslim empires from the Umayyads to the Ottomans left behind an extraordinary architectural treasure, to Leptis Magna (Libya), founded by the Phoenicians and once known as the 'African Rome', and, finally, to Palmyra (Syria), the legendary Graeco-Roman 'pearl of the Orient'.

With this exhibition, the Bundeskunsthalle wants to underscore the importance of preserving this universal heritage of all humanity.

In cooperation with the Institut du Monde Arabe (IMA), Paris

California Dreams

San Francisco – a Portrait until 12 January 2020

As places of longing, California and San Francisco in particular have always stood for the dreams of a "better life": dreams of prosperity and abundance, of other (at times utopian) social orders, innovative life styles, creative artistic perspectives, and new technological horizons. Both the Asian-Pacific region in the west and Europe in the east have had a lasting impact on San Francisco.

Time and again, global impulses have emerged from San Francisco: from the gold rush of the 19th century to the great social and political movements of the 20th century. Today, Silicon Valley is another global center of attraction in the San Francisco Bay area.

With artworks and historical objects from numerous Californian and European lenders the exhibition draws a many-faceted portrait of the city of San Francisco over four centuries. It touches upon important global issues of our time, especially those of migration and displacement. The exhibition celebrates San Francisco as a place whose pluralistic identity is constantly being renegotiated to this day.



MARTIN KIPPENBERGER
BITTESCHÖN DANKESCHÖN
A RETROSPECTIVE

1 November 2019 to 16 February 2020

Hugely versatile and complex, Martin Kippenberger was one of the most important German artists and helped shape the face of the 1980s and 90s. His position in the history of contemporary art was recognised and celebrated during his lifetime, and his legacy as a teacher and role model for generations of artists continues to be of national and international importance. Kippenberger's creative practice was characterised by a feigned carefree dilettantism – a strategy he used with great deliberation. The polymorph complexity of his work, his knowing, unconventional, witty and often self-deprecating way of playing with form and content and his questioning of meaning or established concepts also place him in the Dada tradition. His work is based on a profound knowledge of the history of art and the close observation of everyday life. The exhibition will present paintings, drawings, posters, multiples, sculpture as well as expansive installations.

BEETHOVEN
World.Citizen.Music

17 December 2019 to 26 April 2020

In celebration of the 250th birthday of the great composer and visionary Ludwig van Beethoven (1770–1827), the Bundeskunsthalle, in collaboration with the Beethoven-Haus Bonn, is hosting a major exhibition in the anniversary year of 2020. The exhibition traces the most important stages in the life of Beethoven against a historical backdrop, interwoven with his musical oeuvre.

The exhibition is divided into several themes, including 'Beethoven's view of himself', 'friendships' and 'business strategies', which also incorporate related musical works. The display includes unique original artefacts as well as iconic portraits, which depict the figure of the composer and question his popular public image. Original instruments and integrated audio exhibits enable visitors to immerse themselves in historical worlds of sound. The composer's working methods will be illustrated as well as the cultural and historical context of Beethoven's life and influence.

An exhibition of the Bundeskunsthalle in cooperation with the Beethoven-Haus Bonn

Subject to change!