

BUNDESKUNSTHALLE



PRINCELY PAINTERS

28 September 2018 to 27 January 2019

Media Conference: Thursday, 27 September 2018, 11 a.m.

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Head of Corporate Communications / Press Officer
Sven Bergmann
T +49 228 9171-204
F +49 228 9171-211
bergmann@bundeskunsthalle.de

Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland GmbH

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

Geschäftsführer
Reinier Wolfs
Patrick Schmeing

Vorsitzender des Kuratoriums
Ministerialdirektor Dr. Günter Winands

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General Information

Exhibition	28 September 2018 to 27 January 2019
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Managing Director	Patrick Schmeing
Curators	Dr. Doris H. Lehmann Dr. Katharina Chrubasik
Head of Corporate Communications / Press Officer	Sven Bergmann
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Admission standard / reduced / family ticket	€ 10 / € 6.50 / € 16
Free admission	for all under 19s and for refugees
Pay what you can afford	for visitors under 26 Tuesday and Wednesday: 6 to 9 p.m.
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	T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines 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'.

General Information
(German / English)

T +49 228 9171-200
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Concept of the Exhibition

At the height of their meteoric careers, Frederic Lord Leighton, Hans Makart, Jan Matejko, Mihály von Munkácsy, Franz von Lenbach, Friedrich August von Kaulbach and Franz von Stuck were celebrated as princely painters (*Malerfürsten*, literally ‘painter-princes’) and enjoyed all the privileges of Europe’s high society. They were wealthy, respected and moved in the same elite circles as the rich and famous. Their homes and studios were notable for their splendour, and people thronged to have their portraits painted and to see their sensational pictures. Very few artists attained the lofty status of princely painters and the public honours this exalted position entailed.

This exhibition is the first to shed light on the phenomenon of the princely painter which transcended national borders, reaching its apogee in the 1870s and 80s before fading away with the outbreak of the First World War. The exhibition focuses on the painters’ carefully crafted, highly stylised public personas and the cult-like veneration they inspired. More adroitly than their colleagues, the princely painters used their networks, the new reproductive media, exhibitions, studio visits and the press to advance their social status and to market their works to collectors worldwide.

The special appeal of this exhibition lies in the juxtapositions of the seven painters and their work and in the intriguing glimpses of their charmed lives. By shining a light on the phenomenon of the princely painter – a hitherto ignored facet of the history of modern art – the exhibition opens new insights and research perspectives.

In cooperation with Muzeum Narodowe w Krakowie (National Museum Cracow)



Exhibition Sections

1. In the Palace of Art

Being seen to live and work in circumstances of considerable grandeur was extremely important for the reputation and career of a princely painter. The splendid façades of their residences provided an indication of the extraordinary luxury within – the home of a princely painter was a palace of art. From the mid-1870s, the desire for such ostentatious display of success increased noticeably: Munkácsy moved into a palatial home; Leighton added the sumptuous Arab Hall to his London house, and Lenbach and Kaulbach commissioned Munich's best-known architect with the design of their Italianate villas. The furnishing of their homes was as individual as their personal styles and taste as collectors. Jan Matejko had furniture brought in from Venice, Leighton purchased countless antique tiles from Damascus, Lenbach and Kaulbach filled their houses with exquisite antiques and paintings, Stuck designed all the furniture of his home himself.

The focal point of each of these residences was the studio. It was not so much a place of work in the conventional sense as a space in which to socialise and conduct sales. Access to the studio was a privilege. The furnishing of Makart's famously opulent studio exerted an extraordinary influence on the taste of Vienna's bourgeoisie and became the model on which Lenbach based his own studio. Munkácsy's atelier was admired as the most elegant in Paris. As a magnificent stage, the studio dazzled visitors and shifted the focus away from the physical act of painting to the artist's social status. Paintings and photographs of the princely painters in their lavishly decorated studios tend to show them at their easel – elegantly dressed, but not actually painting.

2. Staging the Public Persona

Although the princely painters could draw on their network of contacts and their popularity to position themselves in society and the art scene, they continuously had to prove and reinvent themselves to assert and maintain their lofty status. Their strategies to achieve this included stylisation and the careful staging of public appearances. They modelled their demeanour and attire on celebrated Old Masters such as Peter Paul Rubens. Portraits – painted by themselves or their artist friends or, indeed, in the form of photographs – were another important tool that could be used to boost their popularity and market value. Several princely painters experimented with the relatively new medium of photography, and photographic portraits in the popular and collectible *carte de visite* format were as important to the diffusion of an artist's image as their grand self-portraits.

The artists' families took an active part in the public life of the princely painters and were included in the *mise en scène* of the image they sought to project. The wives played a central role in the brilliant salons and entertainments hosted by their husbands and were portrayed by them as radiant beauties and muses. Paintings and photographs of the children present them as little princesses and princes. Matejko's strikingly sumptuous portraits of his children, painted in the



manner of Anthony van Dyck, bear witness to the artist's self-confidence. Stuck's numerous portraits of his daughter Mary were a huge commercial success.

3. The Princely Painter Brand

The popularity of the princely painters was such that information about many of their paintings was released before the works were actually completed; their exhibitions were advertised in the press and on billboards and accompanied by catalogues and affordable reproductions. This level of success required strategic planning. The artists cultivated close ties with art dealers to secure the best possible conditions: financial security, solo exhibitions with state-of-the-art lighting, touring to the US and no-expense-spared marketing. Presentations of their paintings at international exhibitions drew vast crowds. Monumental formats almost inevitably attracted the greatest attention, but a princely painter was under no obligation to paint big. Nor was there a genre or subject that guaranteed success. Historical subjects were as likely to ignite public enthusiasm as mythological, religious or contemporary ones. However, decorative paintings of various sizes and portraits were best suited to enhance the image of a princely painter. The nude was seen as Makart's domain. Lenbach and Kaulbach distanced themselves from realistic genre painting, preferring instead to focus on the highly lucrative portrait market.

Princely painters were called on as experts in practically all matters of art and championed conservationist endeavours. They took on responsibilities and high offices in the art world and sought to support and promote young talents. But for all their success, they were no strangers to the dark side of fame: the higher the rise, the deeper the fall, the harsher the criticism and the more virulent the envy.

4. Before and Behind the Scenes

Princely painters could call on extensive networks of contacts and enjoyed privileged access to the aristocracy and the inner circles of power. As successful self-promoters, they cultivated friendships and strategic contacts with art dealers and publicists. Honorary academy memberships, presidencies of new artists' organisations, commitment to public works and extended trips abroad strengthened their national and international connections. They belonged to the elite of society; Leighton went on to become president of the Royal Academy, Matejko and Kaulbach directors of the academies of Kraków and Munich. Lenbach was one of the founding members of the artists' association Allotria; Stuck co-founded the Munich Secession.

Princely painters were not granted audiences, they mixed with royalty as near-equals: Kaulbach joined the tsar and his family for breakfast, Lenbach took walks with Frederick I, Grand Duke of Baden, and his wife, Princess Louise of Prussia, on the island of Mainau in Lake Constance. Princely painters entertained on a lavish scale, opening their homes and studios to members of the aristocracy and the leading lights of the world of art and literature. It was not only the brush but also the aura of the princely painter that ennobled his admirers of all ages and



from all walks of life – actresses, industrialists' wives, the tsarina, intellectuals or the pope – everyone was received and portrayed in great style. And sitters were willing to part with a great deal of money for the privilege of having their portraits painted by so prestigious an artist. The friendship and mutual appreciation of the princely painters among themselves found expression in group photographs and grand portraits of the artists and their families.

5. Artists' Celebrations and Festivities

Parties thrown by or in honour of princely painters could take many forms, from private soirees and house concerts to costume balls and public processions or pageants. For the artists, these events provided an opportunity to network and to present themselves in the best possible light. For their public, they were a rare chance to share in the life of the fabled painters. Among the favourite venues were the studios and residences of the princely painters as well as those of other artists, hotels and theatres. The very organisation of these festivities was an event in its own right: the announcement, the design of sets and costumes, the programming and allocation of roles, and, of course, the excitement of the guest list.

The costume balls Makart gave in his grand studio were legendary. He was also in charge of the historical pageant held in Vienna in 1879 in honour of the silver wedding anniversary of the imperial couple. Such was the success of the grandiose procession that it came to be known as the Makart pageant. Equally memorable was the lavish costume ball Pageant of Emperor Charles V organised by the Munich artists' society Allotria in 1876 that was accompanied by a procession. Stuck, the man behind the *In Arcadia* costume ball of 1898, which took over both of the Munich Royal Court theatres, reimagined the Golden Age of classical antiquity. The princely painters commemorated and celebrated their presence at these events in photographs and paintings.

In addition to these public appearances, the princely painters hosted smaller soirees for their circle of friends. Leighton gave dinner parties, where the celebrities of the day rubbed shoulders; Liszt played the piano for a select audience of fellow-guests in Munkácsy's salon.

6. Honours

In addition to prizes and other commendations, princely painters enjoyed special honours and privileges that can be read as colourful expressions of an extraordinary artist cult, similar to the exalted veneration for great poets or musicians. An important precedent was the anecdote about Emperor Charles V who had stooped to pick up a paintbrush for Titian, declaring that the painter was worthy of being served by Caesar.

The honours and homages were highly individual and depended on the personality of the artist, his patrons and social milieu. A singular event was the presentation of a sceptre to Matejko during a state ceremony in Kraków to symbolise his supreme reign in the domain of the arts. The historical pageant organised by Makart in Vienna in honour of the imperial couple's wedding



anniversary became known as the 'Makart Pageant.' The audience did not so much pay homage to the emperor and his wife as to itself and to Makart as the creative genius who had kindled a powerful sense of collective identity. The festivities in honour of Munkácsy as the creator of the monumental painting *Christ Before Pilate* went on for an entire day: in addition to a ceremony in the Budapest Kunsthalle, there was a banquet at the National Casino, a torchlight procession and a costume ball organised by artists. The celebration of Lenbach's 50th birthday by his artist colleagues, on the other hand, was tinged with a hefty dose of irony: Kaulbach's caricatures in the *Allotria* magazine left no cliché unturned and poked fun at Lenbach's status as a living legend. Stuck captured the lavish festivities laid on for his own 50th in a series of paintings that leave posterity in no doubt about his exalted position as a princely painter.

7. The Final Curtain

The cult of the princely painters reached its apogee in the pomp and circumstance of their ceremonial funerals. Viewings, extravagant processions and memorials allowed the public to pay their last respects. Legend has it that all of Vienna was racked with grief at the passing of Makart. In Kraków, Matejko was buried with near-regal splendour, and an enormous crowd thronged to watch the funeral procession of Munkácsy in Budapest. The death of a princely painter was attended by debates about commemorative and funerary monuments and the musealisation of the artist. In some cases, the cult-like veneration he had enjoyed during his lifetime took on a whole new dimension after his death.

Several princely painters presciently set down strategies for their posthumous remembrance and the administration of their estates in writing. Initiatives proposed by their widows, friends or members of the public further paved the way for their official commemoration. The musealisation of the home, studio and place of death of Matejko in Kraków and Lenbach in Munich can be seen as successful examples of musealisation. Madame Munkácsy's plans for the transformation of her late husband's ornate Paris studio into a commemorative space, however, had to be abandoned. Of particular note is the relic-like preservation of personal possessions, for example palettes.

The fame of the princely painters began to fade in the dawn light of the twentieth century, and by the end of the First World War, their cult had lost all traction. What remained were painters rather than painter-princes. The posthumous co-optation of their works by Adolf Hitler, who was keen to acquire paintings by Makart, Lenbach, Kaulbach and Stuck for his collections and representative purposes, tarnished them and seriously tainted their long-term critical reception.

Artists' Biographies

Frederic Lord Leighton

- 1830 Frederic Leighton is born on 3 December in Scarborough.
- 1839–1843 The family spends prolonged periods of time in Paris, Rome, Berlin, Munich and Frankfurt/Main; Leighton learns French, German and Italian.
- 1845 Drawing classes at the Accademia di Belle Arti in Florence.
- from 1846 The family lives in Frankfurt/Main; Leighton studies at the Städelsches Institut für die höheren Kunstwissenschaften under Philipp Veit, from 1850 under Edward von Steinle.
- 1852 Travels to Rome with Edward von Steinle; Leighton meets the Nazarene painters Peter Cornelius and Friedrich Overbeck.
- 1855 Artistic breakthrough with the monumental painting *Cimabue's Celebrated Madonna is Carried in Procession through the Streets of Florence* exhibited at the Royal Academy; Queen Victoria acquires the painting.
- 1855–1859 Lives and works in Paris; Leighton makes the acquaintance of Jean-Auguste-Dominique Ingres, Eugène Delacroix, Jean-Baptiste Camille Corot and Jean-François Millet
- 1859 Returns to London; Leighton makes the acquaintance of the Pre-Raphaelites Dante Gabriel Rossetti, William Holman Hunt and John Everett Millais.
- 1865 Moves into the House on Holland Park Road in Kensington.
- from 1868 Royal Academician.
- from 1878 President of the Royal Academy.
- 1886 Created a baronet.
- 1896 Created Baron Leighton of Stretton (hereditary title); dies on 25 January.



Hans Makart

- 1840 Hans Makart is born on 28 May in Salzburg.
- 1858 Attends the preparatory class for painters at the Vienna Academy.
- 1859–1865 Moves to Munich; studies at the Munich Academy under the history painter Karl Theodor von Piloty.
- 1862/63 Travels to France, England and Italy to further his studies.
- 1868 International breakthrough with the scandalous paintings *Modern Amoretti* and *The Plague in Florence*.
- 1868 Marries Amalie Franziska Roithmayr (d. 1873); the couple goes on to have two children.
- 1869 Emperor Franz Joseph I summons him to Vienna; Makart is provided with a home and studio at state expense.
- 1872/73 Construction of a new large studio.
- 1875–1880 Several study trips, i.a. to Egypt (with Lenbach), Belgium (with Lenbach and Kaulbach), Holland, Spain and Morocco.
- 1878 Medal of Honour for the painting *The Entry of Charles V into Antwerp* in 1520 at the Exposition Universelle in Paris; appointed professor of history painting at the Vienna Academy.
- 1879 Masterminds the historical pageant in honour of the imperial couple's silver wedding anniversary.
- 1880 Elected head of the Künstlerhaus artists' association (member since 1871).
- 1882 Marries the dancer Bertha Babitsch (stage name Bertha Linda)
- 1884 Hans Makart dies in Vienna on 3 October.

Jan Matejko

- 1838 Jan Matejko is born on 24 June or 28 July in Krakow.
- 1852–1858 Studies at the Krakow School of Fine Arts.
- 1858/59 Scholarship at the Munich Academy of Fine Arts.
- from 1860 Lives and works in Krakow.
- 1864 Marries Teodora Giebułtowska; the couple goes on to have five children.
- 1865 International breakthrough with *Skarga's Sermon* at the Paris Salon; begins to travel extensively, i.a. to France, Italy and the Near East.
- 1867 Gold medal for the painting *Rejtan – The Fall of Poland* at the Exposition Universelle in Paris; the painting is acquired by Emperor Franz Joseph I of Austria; becomes involved in efforts to protect and reconstruct historical monuments in Krakow.
- 1873–1893 Director of the Krakow School of Fine Art; rejects the directorship of the Prague Academy of Fine Art.
- 1878 Honorary Grand Gold Medal (the highest honour) at the Exposition Universelle in Paris; Matejko is awarded a sceptre by the city of Krakow as a token of his supreme reign in the domain of art.
- 1882 Presents the painting *Prussian Tribute* to the Polish nation.
- 1883 Exhibition to mark the first 25 years of his successful career as a painter; presentation of the painting *Jan III Sobieski near Vienna* to Pope Leo XIII.
- 1893 Matejko dies in Krakow on 1 November.



Mihály von Munkácsy

- 1844 Mihály Munkácsy is born on 20 February as Michael Lieb in Munkács (today's Mukatchevo, Ukraine).
- 1866 Enrols at the Academy of Fine Arts in Munich, where he mixes with the artists in the circle of Wilhelm Leibl.
- 1867 Sojourn in Paris; Munkácsy's paintings are influenced by Gustave Courbet and the Barbizon School.
- 1860–1870 Lives and works in Düsseldorf; Munkácsy is awarded the Gold Medal at the 1870 Paris Salon for his painting *The Last Day of a Condemned Man*.
- 1871/72 Rejects the offer of a position at the Weimar Art School; moves to Paris, where he enjoys the patronage of Baron Édouard de Marches.
- 1874 Marries Cécile, the widow of his patron.
- 1878 Gold Medal for his painting *The Blind Milton Dictating 'Paradise Lost' to his Daughters* at the Exposition Universelle in Paris; Munkácsy enters into a ten-year contract with the art dealer Charles Sedelmeyer.
- 1882–1887 The world tour of the painting *Christ Before Pilate*; official celebrations in Munkácsy's honour in Hungary and New York
- 1887/88 The sale of the paintings *Christ Before Pilate* and *Golgotha* in the US make him the best-paid painter of his time.
- 1900 Mihály Munkácsy dies on 1 May in a sanatorium in Endenich, near Bonn and is buried in Budapest.



Franz von Lenbach

- 1836 Franz Lenbach is born on 13 December in Schrobenhausen, Upper Bavaria.
- 1852/53 Lenbach is tutored by different painters and pursues his own studies of art.
- 1854 Enrols at the Munich Academy of Fine Arts.
- 1857 Is accepted into the class of Karl Theodor von Piloty.
- 1858 Travels to Rome with Piloty. Lenbach's early work combines *plein-air* painting and genre motifs.
- 1860 Professor of landscape painting at the Weimar Art School.
- 1863–1868 Travels to Rome, Florence and Madrid; copies Old Master paintings by Titian, Peter Paul Rubens and Diego Velázquez for the collection of Count von Schack.
- from 1868 Specialises in portraiture and develops his networks i. a. in Munich, Vienna and Berlin.
- 1873 Co-founder of the Allotria artists' association, a spin-off of the Munich Artists' Association
- 1878 First encounter with Prince Otto von Bismarck, of whom he goes on to paint more than 80 portraits.
- 1882 Created 'Ritter von Lenbach'.
- 1883–1886 Studio apartment in the Palazzo Borghese in Rome.
- 1887 Return to Munich and start of building works on his villa on Königsplatz; marries Countess Magdalena von Moltke (their daughter Marion is born in 1892); the couple divorces in 1896.
- 1896 Marries Charlotte (Lolo) von Hornstein (their daughter Gabriele is born in 1899).
- 1904 Franz von Lenbach dies on 6 May



Friedrich August von Kaulbach

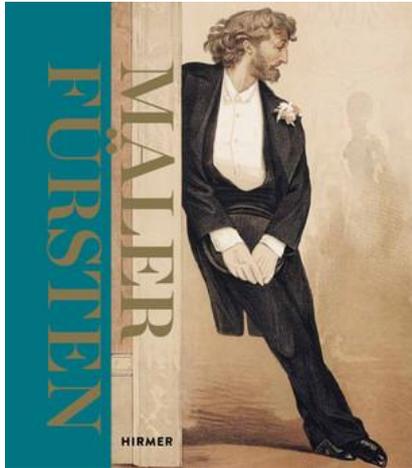
- 1850 Friedrich August von Kaulbach is born in Munich on 2 June.
- 1867–1869 Studies at the School of Applied Arts in Nuremberg.
- 1870–1872 Assists his father, Friedrich Kaulbach, court painter to the House of Hanover.
- 1872 Moves to Munich; his great-uncle, Wilhelm von Kaulbach, is director of the Munich Academy.
- 1873 Marries Wilhelmine (Mina) Lahmeyer; the union remains childless and they divorce in 1897.
- From 1873 Travels widely, for example to Italy, Antwerp (together with Makart and Lenbach) and Paris; memberships and international prizes.
- 1883 Appointed professor at the Munich Academy.
- 1885 Created 'Ritter von Kaulbach'.
- 1886 Appointed director of the Munich Academy; at his own request, he is relieved of his duties in 1891.
- 1887–1889 Construction of his villa near the English Garden in Munich.
- 1893 Construction of his summer residence in Ohlstadt near Murnau.
- 1897 Marries the Danish violinist Frida Schytte (stage name Frida Scottà); the couple goes on to have three daughters; daughter Hedda will marry the sculptor Toni Stadler, Mathilde (Quappi) the painter Max Beckmann.
- 1920 Friedrich August von Kaulbach dies in Ohlstadt on 26 July.



Franz von Stuck

- 1863 Franz Stuck is born on 23 February in Tettenweis near Passau, Bavaria.
- 1878–1881 Attends the Munich School of Applied Arts.
- 1881–1885 Studies at the Munich Academy of Fine Arts and makes a name for himself as a draughtsman and illustrator.
- 1888 Produces his first oil painting, *Wild Chase*.
- 1889 First participation in the Annual Exhibition at the Munich Glass Palace; he wins a second-class gold medal for his painting *The Guardian of Paradise*.
- 1892 Visits Max Klinger in Rome; Stuck co-founds the Munich Secession and becomes one of its driving forces.
- 1893 His painting *Sin* is a great success at the exhibition of the Munich Secession.
- 1895 Professor at the Munich Academy.
- 1896 Birth of his illegitimate daughter, Maria Franziska Brandmaier.
- 1897–1898 Construction of the Villa Stuck on Prinzregentenstraße in Munich.
- 1897 Marries the American Mary Lindpaintner; the couple later adopts Stuck's illegitimate daughter Maria (Mary).
- 1900 Wins a gold medal at the Exposition Universelle in Paris for the furniture he had designed for the Villa Stuck.
- 1905 Created 'Ritter von Stuck'.
- 1909 Solo exhibition at the eighth Venice Biennale.
- 1928 Franz von Stuck dies in Munich on 30 August.

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Malerfürsten

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Current and Upcoming Exhibitions

VAJIKO CHACHKHIANI

Heavy Metal Honey

until 14 October 2018

Vajiko Chachkhiani's works explore existential questions of life and our culture of remembrance. They are notable for the conceptual intelligence and quiet poetry with which he invests even violent themes such as war and death. Looking more closely, the viewer can share in the thought processes and research of the Georgian artist. He retells allegories of everyday life in seemingly familiar images but subtly undermines them with unexpected twists. The artist's films, sculptures, photographs and extensive installations suggest different paths and weave them into a unified whole.

For the exhibition in Bonn, Chachkhiani develops a film and sculpture installation that reflects the cycle of life and the parallelism of stories. Heavy metal in the ground stands as a metaphor for history and honey – sweet but viscous – as a metaphor for internal family structures. Global and individual history share points of intersection at which they are inextricably linked. And it is only the moment of action and recognition that can flip a switch and set stories/history on a different course that changes the narrative.

THE PLAYGROUND PROJECT

Outdoor

until 28 October 2018

To complement *The Playground Project* (from 13 July), the Bundeskunsthalle is opening the roof garden and the museum square to *Outdoor*, an exhibition on the subject of 'Play', which provides contemporary artists Nevin Aladağ, Kristina Buch, Ólafur Eliasson, Jeppe Hein, Carsten Höller, Christian Jankowski, Llobet & Pons, Michel Majerus, Andreas Schmitten, Thomas Schütte, Superflex, Rirkrit Tiravanija, Alvaro Urbano and Ina Weber with an opportunity to design interactive installations and spaces, forms and utensil for play. Visitors are invited to experience art in a playful, participatory and performative manner.

According to a philosophical definition of *Homo ludens*, play is a primary condition of the generation of culture, because it is through play that *Homo ludens*, unlike *Homo faber*, develops his skills. It is in play as a fundamental, formative and necessary human activity that he discovers his individual qualities, and this experience allows him to develop his dormant personality. In this definition, play is equated with freedom and autonomy of mind.

THE PLAYGROUND PROJECT

until 28 October 2018

Between 1950 and 1980, the playground was a creative laboratory. In the cities of the industrialised world, a plethora of innovative, crazy, interesting and exciting projects were developed. Landscape architects, artists, activists and citizens sought to provide children with the best possible environment to play in and, at



the same time, to rethink communal and urban life. *The Playground Project* captures this wealth of ideas in images, models, plans, books and numerous films as well as in play sculptures that invite visitors to slide, play hide and seek, laugh and run. Children, parents, playground designers, educators and architects are welcome to rediscover the playground of yesteryear and to imagine that of tomorrow.

Taking its starting point in the work of the pioneers of new playground concepts in the first half of the twentieth century, the exhibition shows how their ideas were received, adapted and developed in different countries. The playground is more than just an element of urban life; it also says much about the society that devised it. Last, but by no means least, the exhibition presents playgrounds as sites with a non-standard aesthetic of their own, where citizens of all ages identify with their city.

The Playground Project was developed as a travelling exhibition by Gabriela Burkhalter and adapted for its presentation at Bundeskunsthalle in cooperation with Kunsthalle Zürich.

ERNST LUDWIG KIRCHNER

Imaginary Travels

16 November 2018 to 3 March 2019

Ernst Ludwig Kirchner, co-founder of the Brücke group, is one of the best-known German Expressionists. One of the leitmotifs of his life and work is the quest for the exotic and the primal, for far-off lands and cultures. It led him to create strikingly colourful images that conjure imaginary, far-away worlds, without ever leaving the everyday reality of his life.

Tracing the artist's progress through Dresden, Berlin, Fehmarn and Davos, the exhibition sheds light on Kirchner's career. With a selection of more than 180 paintings, the retrospective explores how the artist responded to social and artistic influences, engaging with them in ever new ways, always prepared to break new ground, both personally and pictorially.

The exhibition *Ernst Ludwig Kirchner. Imaginary Travels* is curated by Katharina Beisiegel (Art Centre Basel) in collaboration with Dr. Thorsten Sadowsky (Kirchner Museum Davos) and organised by the Art Centre Basel in cooperation with Bundeskunsthalle.

MODERNIST CINEMA

Film in the Weimar Republic

14 December 2018 to 24 March 2019

In the Weimar Republic, in the years between 1918 and 1933, film emerged as a new form of art. Dubbed the 'seventh art', it was experienced collectively and in public in the cinema. The rise of the modern mass medium was swift. Cinema in the 1920s provided scope for experimentation and formed the nucleus for today's international film aesthetic. German film production and, with it, directors like Friedrich Wilhelm Murnau and Fritz Lang and actors like Marlene Dietrich and Emil Jannings achieved worldwide recognition, and for a while the



German film industry was seen as a serious competitor to Hollywood. The exhibition sheds light on what was new and original about the new medium and on its relationship and interplay with literature, the fine arts, architecture, psychology and socio-political developments. The mise-en-scène of the exhibition and a series of media installations foreground the ground-breaking innovations. Another focus is on the cinema-going public of the period whose perception of the world was substantially shaped by the novel cinematic language.

An joint exhibition of Bundeskunsthalle, Bonn, and Deutsche Kinemathek, Berlin

MICHAEL JACKSON

On the Wall

22 March to 14 July 2019

Michael Jackson is one of the most influential cultural figures to come out of the 20th century and his legacy continues into the 21st century. His significance is widely acknowledged when it comes to music, music videos, dance, choreography and fashion, but his considerable influence on contemporary art is an untold story. Since Andy Warhol first used his image in 1982, Jackson has become the most depicted cultural figure in visual art by an extraordinary array of leading contemporary artists.

This landmark exhibition explores the influence of Michael Jackson on some of the leading names in contemporary art, spanning several generations of artists across all media. For the first time, *Michael Jackson: On the Wall* will bring together the works of over forty of these artists, drawn from public and private collections around the world, including new works made especially for the exhibition.

An exhibition developed by the National Portrait Gallery, London, and organised with the Bundeskunsthalle, with thanks to the Michael Jackson Estate.

Subject to change!