

BUNDESKUNSTHALLE

MAX KLINGER

and the *Artwork of the Future*

16 October 2020 to 31 January 2021 in Bonn

Media Conference: Thursday, 15 October 2020, 11 a. m.

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Exhibition Information

Duration	16 October 2020 to 31 January 2021
Press Officer	Sven Bergmann
Curator	Agnieszka Lulińska
Cooperation Partner	Museum der bildenden Künste Leipzig MdbK
Exhibition Architect	Marcel Schmalgemeijer
Admission	10.80 €/6.90 € reduced, until 31 Dec. 2020 11 €/7 € reduced, from 1 January 2021

General Information

Director	Eva Kraus
Managing Director	Patrick Schmeing
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 Deutsche Bahn / UN-Campus: Lines RE 5, RB 26, RB 30 and RB 48
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'.

Guided Group Tours information
and registration

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General Information
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The Bundeskunsthalle
is supported by



Cultural Partner



An Exhibition in the
Beethoven Anniversary Year 2020/2021





Media Information

Max Klinger (1857–1920), a pioneer of German Symbolism, was one of the most prominent and controversial artists in the international art world around 1900. His work comprises paintings, sculptures and a large and varied body of prints. Inspired by Wagner's idea of the *Gesamtkunstwerk*, Klinger sought to overcome the division of the creative disciplines and to fuse painting, sculpture, architecture and even music into a single harmonious whole.

His 'singular fantasticism' and his vividly imagined, technically brilliant prints earned him great admiration early on in his career. In his paintings and sculptures, he turned away from the stale academicism and idealisation that governed figuration at the time and embraced a daring naturalism in the depiction of the naked human body that shocked his contemporaries. His novel approach played an important role in the modern conceptualisation of the human figure.

At the heart of the exhibition, which presents some 200 works from all areas of Klinger's practice, is the monumental Beethoven sculpture of 1902. This extraordinary work is widely regarded as the epitome of the late romantic veneration of the composer and forms a spectacular visual highlight to mark the close of the Beethoven anniversary year of 2020.



Exhibition Themes

Rodin as Inspiration

Between 1883 and 1902, Max Klinger spent extensive periods of time in Paris. The city, one of the leading centres of modern art, had a lasting influence on his work. It was here that he became acquainted with current art movements such as Impressionism and embraced the subtly lit nude as a subject of painting. At the same time, he became interested in contemporary French sculpture, which was dominated by Auguste Rodin (1840–1917).

In 1900, Klinger finally met his much-admired French colleague in person. He went on to put him in touch with German collectors and helped with the organisation of the two Rodin exhibitions in Leipzig in 1904 and 1908.

Both artists focused on the ostensibly unposed naked human body. Rodin's strikingly animated surfaces and his signature *non-finito* technique – which allows the sculptural form to emerge, seemingly unfinished, from the marble block – can also be found in Klinger's work. Klinger particularly admired Rodin's autonomous drawings and watercolours, whose vividness and formal modernity belied the extreme economy of means of their execution.

A Life – The Fallen Woman as Social Criticism

This series of prints, created between 1880 and 1884, illustrates Klinger's ambition to fuse a Symbolist art of ideas with social criticism. He sought to shine a fresh light on the more questionable phenomena of modern life set against the background of a worldview defined by Christianity. At the same time, he denounced the moral hypocrisy of Wilhelmine bourgeois society and was one of the first German artists to take up the subject of prostitution. The individual fate highlighted here exemplifies the dire circumstances and harsh social reality women all too often had to face.

The cycle consists of fifteen realistic, symbolic and allegorical scenes. The title page depicts the moment of Original Sin – the starting point of traditional ideas about guilt and atonement. The following scenes deal with the haunting fantasies of a young woman and their passionate fulfilment. The main part describes the tragic career of a 'fallen' woman. The attendant loss of her human dignity leads to her inevitable doom and exclusion from society. In the epilogue, Klinger places the history of prostitution in the context of the Christian doctrine of salvation and appeals to his fellow human beings to practice the Christian virtue of charity.

Myth – Modern!

In the 19th century, the history and culture of antiquity were part of the bourgeois educational canon. However, the ubiquity of antiquity in the arts tended to drain it of its vitality and substance. 'Only dead material and moribund styles – be they the Renaissance or Greece – have been revived,' Max Klinger opined in 1891.



He engaged with antiquity in a playful and undaunted manner. Klinger's interpretations of the familiar subjects and his manner of retelling them broke with the sham classicism that pervaded much of contemporary art and gave rise to new myths rooted in the spirit of his time. With his combination of classical and Christian motifs, he developed novel and often surprising visual content that was characterised by inventiveness and subtle irony. His sculptures reflect contemporary discussions about the polychromy of classical statuary.

Drawing on the great narrative traditions of the bible and classical mythology, Klinger focused on controversial female figures such as Eve, Salome, Penelope or Cassandra. His first sculptures define the range of female roles, from the man-eating seductress Salome to the tragic and ultimately failed seer Cassandra.

Villa Albers – The Idea of *Raumkunst*

From early on in his career, Klinger proved to be an artist who not only enjoyed playing with the conventions of his time, but who also felt free to break with them. One such opportunity presented itself in 1883, when the Berlin lawyer and art collector Julius Albers (1855–1896) commissioned him with the decoration of an entire room. Between 1884 and 1885, Klinger developed an imaginative and richly colourful pictorial programme for the vestibule of the newly completed villa.

Klinger created more than 50 individual decorative elements that were arranged in cycles across three horizontal bands: Capricci on the lower part of the wall, above them four landscape murals, a painting of women playing music above the fireplace and a marine-themed frieze in the uppermost zone. Particularly striking were the five painted double doors and the installation of two polychrome female busts. This type of interior decoration broke with the Wilhelmine penchant for historicist pastiches of past styles.

Klinger's idea of *Raumkunst*, the conceptualisation of architectural space as an organic and aesthetic whole, first manifested itself in the Villa Albers. Regrettably, dry rot prompted Albers to sell the villa in 1889 and to dismantle the interior decoration.

The Nude – 'Core and Focus of all Art'

Max Klinger's classic academic training shaped his creative practice as a figurative artist. In his work, he embraced the then universally accepted aesthetic ideal of *all'antica* nudity embodied by classical sculptures. In art schools, these were studied in the form of plaster casts. The new medium of photography played a key role as inspiration, iconographic model and corrective. Studying casts was supplemented by drawing and modelling from live models – an indispensable step towards the 'ideal of reality.'

In his polemical essay *Painting and Drawing*, self-published in 1891, Max Klinger advocated the forthright depiction of the naked body and thus helped pave the way for a modern approach to the human image in art.



Like other artists of his time, Klinger engaged professional athletes as models. This opened new possibilities for the depiction of the male nude, both formally and thematically. In his depictions of women, he was guided by the classical ideal of beauty, but he also set great store by the study of nature, concentrating on 'skin and physique and on capturing the exterior through an inner understanding.'

The Crucifixion – A Stage Spectacular

At the time of his departure for Rome in 1888, Klinger was celebrated as one of the greatest printmaker since Dürer and Rembrandt. His paintings, on the other hand, met with disapproval from the conservative public and many art critics. This also applied to the monumental painting of *The Crucifixion* completed in 1890.

Although the composition looks to Italian and German Renaissance art, it also breaks with this tradition. The low vanishing point of the highly theatrical scene draws the viewer directly into the picture. Unusually, the crucified, naked figure of Christ – the main character – does not mark the central axis of the composition, but dominates what Klinger described as the 'right, heavy, naked half.' In the centre of the picture, we see Mary, frozen in her anguish, and Mary Magdalene, agitated and supported by John the Apostle. The attendant figures on the left are cast as indifferent observers of the dramatic events.

Klinger's unconventional interpretation of the crucifixion scene, especially the naked figure of Christ, caused a scandal. When the painting was first exhibited in 1891, it had to be partially covered; later Klinger painted a loincloth over the offending part of Christ's anatomy.

Beethoven – A Vision of the Work of Art of the Future

The *Beethoven* sculpture plays a key role in Klinger's oeuvre and marks the high point of his international career as an artist. From the initial idea, conceived while playing the piano in his Paris studio in 1884, to the creation of the coloured plaster model in 1886/87 and the completion of the sculpture in 1902, the project occupied Klinger for 17 years of painstaking work and a great deal of logistical and financial effort.

Beethoven is exalted like an Olympian god, a titan of music with Promethean traits, a heroic, timeless genius wrestling with his own creativity. Composed of 13 individual parts, the monument was informed by current experiments in the field of polychrome sculpture and scholarly discussions about the polychromy of classical sculptures. Despite its mixed reception, the monumental work established Klinger, hitherto regarded purely as a printmaker, as a sculptor. At the same time, it allowed him to realise his vision of the 'work of art of the future' which, inspired by the ideas of Richard Wagner, brought together all creative disciplines.



Klinger's *Beethoven* became the undisputed main attraction of the XIV exhibition of the Vienna Secession in 1902 which was dedicated to the composer and conceived as a temporary *gesamtkunstwerk*.

The Wagner Monument – An Unfinished Monument

Richard Wagner (1813–1883) and his vision of a 'work of art of the future' that would unite different artistic disciplines, while recognising their autonomy, were among the most formative influences on Max Klinger's work as an artist.

In 1903, when Leipzig, the city of Wagner and Klinger's birth, planned to erect a monument in honour of the composer, Klinger seemed predestined for the task. The figure studies and a plaster model, which he had photographed to test its effect outdoors, testify to the protracted work process. Parallel to this, he produced a bronze head of Wagner. Based on photographs of the composer, its furrowed visage was inspired by Rodin's art. In 1911, Klinger submitted a new design to the committee in charge of the monument with a Wagner figure over five meters high. Instead of a dais, the plan now called for a plinth, which was to be feature reliefs on three sides: three female figures – music, poetry and acting – at the front, Siegfried, Mime and the slain dragon on the left and Parsifal and the grail servant Kundry. on the right.

The foundation stone was laid on 23 May 1913, but the outbreak of the First World War and Klinger's death in 1920 prevented the completion of the work.

Brahms Fantasy – The Fusion of the Arts

The influence of music on Klinger's work was noted by many of his contemporaries. He composed his print series like musical suites and gave them opus numbers and titles like *Intermezzi* and *Brahms Fantasy*. An excellent amateur pianist, Max Klinger was a fervent admirer of Johannes Brahms (1833–1897). In 1880, he had dedicated his print series *Cupid and Psyche* to the composer, and their correspondence over the years attests to the mutual esteem and affection between the two artists.

The *Brahms Fantasy* is one of Max Klinger's most extensive, ambitious and complex print series. This deluxe edition of the Brahms-Lieder, with Friedrich Hölderlin's *Schicksalslied* (Song of Destiny) at its centre, can be regarded as a *gesamtkunstwerk* on paper: Poetry (song texts), music (musical notation) and visual fantasies (etchings) are fused into a harmonious whole. Brahms enthused: 'I see the music [and] the beautiful words to go with it and now, without me noticing it, I am transported even further by your magnificent drawings [...].'

After the composer's death, Max Klinger received a commission from the City of Hamburg for a Brahms monument (today in the Laeiszhalle), which he executed in white marble between 1905 and 1909.

Tent – A Modern Fairy Tale

'I want to tell a fairy tale, a real one, where heads are lost as easily as shirt buttons, where things go up and down! Pillaging, a little murder, loving and being loved [...];' this is how Max Klinger outlined his final and, with 46 sheets, most extensive print cycle in 1914.

At the heart of the story is a young woman who is desired and pursued by men and women alike. During her odyssey through familiar and exotic-looking landscapes she has a string of erotic adventures, some joyously sensual, others brutally transgressive. Klinger situates the events of the tale in the fantastical and timeless world of fairy tales or (nightmarish) dreams. Like a film or a graphic novel, the loose sequence of episodes takes the viewer through a kaleidoscope of locations and plot lines.

In this technically highly ambitious series, Klinger addresses not only the explosive relationship between the sexes, but most likely also his own situation of being torn between his long-time partner Elsa Asenijeff and his young lover Gertrud Bock, whom he names as the most important inspiration for the cycle.

Silver – Decorative Art

The economic boom following the unification of Germany in 1871 fostered a desire for grand displays of status which found expression in private and public buildings in various historicising styles. All over Germany, new town halls were built; the magnificent Leipzig building was inaugurated in 1905.

To mark the occasion, Klinger created the large silver centrepiece in the shape of a kneeling girl with a flower basket. Five years later, he followed up with two further, smaller centrepieces. Filled with lavish arrangements of fruit and flowers, they graced the rooms on festive occasions. Made of gleaming silver and sparkling rock crystal, the decorative objects looked their dazzling best under the then new electric lighting.

Elsa Asenijeff – Writer. Muse. Lover.

The Vienna-born writer and feminist Elsa Asenijeff (1867-1941) was an unusual figure. She met Max Klinger in Leipzig in 1897/98; their long love affair was accompanied by an intense artistic exchange. With books like *Women's Rebellion and the Third Sex* (1898) and *Diary of an Emancipated Woman* (1902), which reflected the social and gender-political conditions of her time, Asenijeff attracted considerable public attention.

Her detailed study of the genesis of Klinger's Beethoven sculpture, published in 1902, remains an indispensable reference work. In 1907, Klinger illustrated Asenijeff's tale *Epithalamia* with drawings on the theme of Cupid and Psyche. Two years after this joint publication, the couple, who had remained unmarried even after the birth of their daughter Désirée, came to a turning point in their relationship when Klinger met the young Gertrud Bock, who became his model and later his wife.



For Elsa Asenijeff, this marked the beginning of her social and financial decline. Committal to a Leipzig mental hospital in 1923 ended her career as a writer. She spent the rest of her life in various psychiatric institutions.

Gertrud Bock – ‘A New Youth ...’

When and where exactly Max Klinger met Gertrud Bock (1893-1932) can no longer be established with any certainty. She and her sister Ella probably posed at the Leipzig Academy. Klinger’s fascination with the young woman’s eroticism, striking facial features and androgynous body is reflected in countless depictions of the 1910s.

In contrast to Elsa Asenijeff, whom Klinger portrayed in the nude only once – on the bookplate he designed for her 1899 – Gertrud Bock seems omnipresent in his work. In his private life, too, Gertrud, whom Klinger somewhat patronisingly characterised as ‘uncomplicated,’ played an increasingly prominent role. First as an uninhibited model, then as a lover and devoted housekeeper in Klinger’s second home near Großjena. She became the artist’s wife shortly before his death in 1920. This was particularly bitter for Elsa Asenijeff, who found herself left without the support marriage would have entitled her to.

For a long time, Klinger felt torn between the two women and even addressed this dilemma in his work. In 1912, when he created the second version of his Villa Albers decorations, he included portraits of Elsa and Gertrud in opposite corners of the room.



Biography

1857

Max Klinger is born on 18 February in Leipzig, the second son of the soap manufacturer Heinrich Louis Klinger and his wife, Eva Emilie Auguste.

1874

Begins his studies at the Grand Ducal Art School of Baden in Karlsruhe under Ludwig Des Coudres and Karl Gussow.

1875–1877

Enters the Royal Academy of Arts in Berlin. On graduation, his artistic ability is rated 'exceptional' and he is awarded a silver medal.

1879

From April to August, he has a studio in Brussels and takes private lessons from the history painter Emile Charles Wauters.

Produces two portfolios of etchings in rapid succession: *Etched Sketches, Opus I* and *Deliverances of Sacrificial Victims Told in Ovid, Opus II*. The opus numbers given to all of his print series attest to the artist's special interest in music.

1881

After a sojourn in Munich, Klinger returns to Berlin, where he meets leading figures from the world of art and culture. He produces several paintings and series of etchings.

1883

The lawyer Julius Albers asks Klinger to decorate the vestibule of his villa in Berlin-Steglitz with murals. It is Klinger's first major commission for paintings. The publication of his socio-critical series of etchings *Dramas, Opus IX* is a great success and establishes him as a printmaker.

1883–1886

Klinger lives intermittently in Paris. He continues to work on the vestibule decoration for the Villa Albers in Berlin and completes the etching series *A Life, Opus VIII* before embarking on his first monumental painting, *The Judgment of Paris*. Alongside, he produces further sculptural works, including the plaster model for *Beethoven* (1886/87) and a first design for *Salome* (1886). Personal acquaintance with Johannes Brahms.

1887

Returns to Berlin at the beginning of the year. Makes the acquaintance of Arnold Böcklin, to whom he dedicates his new series of etchings, *A Love, Opus X*. His painting, *The Judgment of Paris*, completed in Berlin, is presented at the 59th Exhibition of the Royal Academy of Arts.

1888–1893



Has a studio in Rome and travels extensively through Italy. In 1890, he completes *The Crucifixion*, a monumental painting first conceptualised in Paris. Produces several paintings, among them *The Blue Hour* (1890).

Klinger focuses more and more on sculpture; he translates the model for the *New Salome* into polychrome marble and conceptualises his *Cassandra*. In 1891, Klinger's only art-theoretical work, *Painting and Drawing*, was published.

1894

Klinger is elected a full member of the Royal Academy of Arts in Berlin; he embarks on the stone version of his *Beethoven* and completes the series of etchings *Brahms Fantasy, Opus XII*.

1895

Trips to Paris and London. Back in Leipzig, construction begins on his new studio-cum-residence. He is awarded the 'Gold State Medal' for his *Judgment of Paris* at the *Academic Art Exhibition* in Dresden. One year later, he receives a commission for a mural in the assembly hall of Leipzig University.

1897

He is appointed professor at the Royal Academy of Graphic Arts Leipzig and corresponding member of the newly founded Vienna Secession. Klinger completes his third monumental painting, *Christ on Mount Olympus*.

At the end of 1897, Klinger meets the writer Elsa Asenijeff, who becomes his muse and lover for the next 15 years.

1900

Klinger completes the polychrome marble bust *Elsa Asenijeff*. He and Asenijeff travel to Paris via Munich. Their daughter Désirée is born in the French capital on 7 September 1900. She is placed with a foster mother near Paris.

Klinger completes the marble figure *Crouching Woman* and the marble relief *Sleeping Woman*.

1902

With the spectacular presentation of his *Beethoven* at the XIV Exhibition of the Vienna Secession, Klinger finally comes to international attention. The sculpture is subsequently shown in Düsseldorf and Berlin; the city of Leipzig and Klinger sign an acquisition agreement.

1905

With the financial support of a circle of friends and on behalf of the Deutscher Künstlerbund (Association of German Artists), Klinger acquires the Villa Romana in Florence which provides a programme of residencies and generously equipped studio facilities for artists. The Villa Romana Prize is established, the oldest art prize in Germany still awarded today.



1907

Joint trip with Elsa Asenijeff via Paris and southern France to Spain. Publication of *Epithalamia* (Wedding Songs), a portfolio of 15 heliogravures with a text by Elsa Asenijeff and framing pen and ink drawings by Max Klinger.

1909

Completion of the *Brahms Monument* for the Laeisz Concert Hall in Hamburg. In autumn, Klinger meets Gertrud Bock, who becomes his model, lover and later his wife.

1913

On the occasion of the composer's 100th birthday, the foundation stone is laid in Leipzig for the Richard Wagner Monument, which Klinger leaves unfinished except for the base decorated with reliefs.

1916

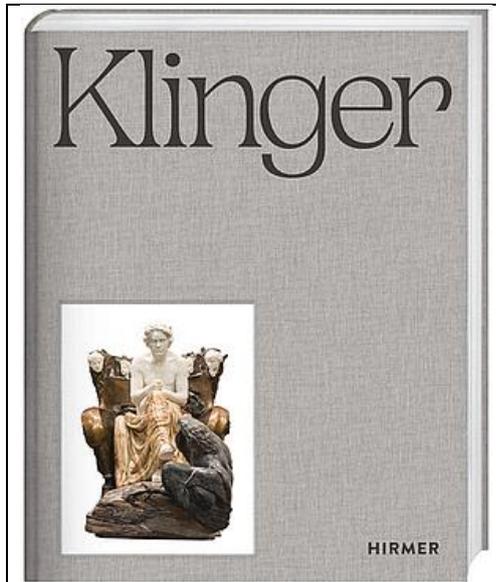
Klinger publishes his last series of etchings, *Tent, Opus XIV*.

1919–1920

The artist suffers a stroke which leaves him paralysed on the right side. He marries Gertrud Bock on 22 November 1919.

On 4 July 1920, Max Klinger dies at his second home in the vineyards near Großjena and is buried in the grounds of his property. Käthe Kollwitz gives the eulogy at his well-attended funeral.

Publication



Publisher: Alfred Weidinger on behalf of the city of Leipzig
Authors: F. Berger, C. S. Dietrich, M. A. Hurttig, J. Nicolaisen, S. Petri, M. Pommer, J. Stoschek, S. Weeratunga

In German language
Format: 23,5 x 30 cm, 312 pages, 299 illustrations in colour,
Museum edition: 35 Euro
Trade edition: 45 Euro
Hirmer publishers, Munich



Educational Programme

AUGMENTED REALITY AND VIRTUAL ANIMATION

Augmented Reality in the Exhibition

When art Comes to Life – The Crucifixion

From 28 October, Wednesdays 6–7 pm and Sundays 10.30–11.30 am, not on public holidays

The latest Nreal glasses allow visitors to experience the monumental painting of *The Crucifixion* like never before.

In cooperation with the Deutsche Telekom AG and with the support of Nreal Technology Limited, Mimaki Deutschland GmbH, the Museum der bildenden Künste Leipzig and the Staatliche Kunstsammlungen Dresden

Virtual Animation in the Exhibition

Virtual reality meets Max Klinger's monumental Beethoven sculpture

When art comes to life

An animated film tells the intriguing story of the creation of the monumental Beethoven sculpture

Activity Room*

Max Klinger's printing workshop for children and adults

Welcome in Max's Studio!

Tuesday – Sunday, 11 am – 5 pm

Welcome in Max Klinger's studio! A real printing press is waiting for artists of all abilities and ages – Members of our arts education team are on hand to assist you if needed.

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GUIDED TOURS/AUDIO GUIDE

Audio Guide App

In German, German Sign Language, audio description for the visually impaired
Get the free audio guide for your smartphone.

Download from the App Store or via GooglePlay. It is not currently possible to provide a device to visitors without smartphones.

Conceptualisation and production: tonwelt



Digital Offer to prepare for your visit of the Exhibition

#Masterworks

For anyone who wants to find out more: Klinger experts present selected masterpieces in short video clips.

www.bundeskunsthalle.de/#masterworks

All events/guided tours marked require registration in writing.

Please contact vermittlung@bundeskunsthalle.de

Public Guided Tours

Wednesdays 6–7 pm, Sundays and public holidays 2–3 pm and 3.30–4.30 pm

Max. 12 persons/group

3 €/1,50 € reduced, excl. entrance admission

Curator Guided Tours*

with Agnieszka Lulińska

Friday, 6 Nov., 4 Dec., 22 Jan., 5–6 pm

Max. 12 persons/group

3 €/1,50 € reduced, excl. entrance admission

Expert Guided Tour

Max Klinger's Beethoven Monument

Wednesday, 25 Nov., 11.00–12.00 am

Klinger's monumental Beethoven sculpture marks the high point of the artist's career. Klinger expert Barbara John provides insights into the history and genesis of the work.

Max. 12 persons/group

3 €/1,50 € reduced, excl. entrance admission

Guided Tour in German Sign Language

Saturday, 31 Oct., 21 Nov., 16 Jan., 3–4 pm

Also bookable on demand for groups.

Max. 12 persons/group

3 € excl. reduced entrance admission

Guided Tours for Groups

(also bookable on demand)

60 minutes (max. 15 people)

€65 + group admission

We cannot currently admit self-guided groups.

Tour of the Exhibition for Intercultural Groups

Meet & Speak

Refugees, migrants and people who have grown up in Germany explore the exhibition together.

Dates on demand, free to book for intercultural groups.



Kunstpause – Brief Lunch Break Tours

Transcending disciplinary boundaries in art

Wednesday, 28 Oct., 11 and 25 Nov., 27 Jan., 12.30–1 pm

Also bookable on demand for groups.

EVENTS

Digital Dialogue for the Hearing, Hearing Impaired and Deaf

Sign Dating Online

Saturday, 14 Nov. and 16 Jan., 2–5 pm

The session begins with the introduction of the artist Max Klinger and a few of his works and is followed by an exchange between a hearing and a hearing-impaired or deaf participant. Participants sign, write, draw or use pictograms – nobody speaks!

In cooperation with <Platz da!>

Talk

Max Klinger's Beethoven and the Gesamtkunstwerk

Tuesday, 24 Nov., 7–8 pm

The monumental Beethoven sculpture embodies Klinger's aspiration to create a Wagnerian *Gesamtkunstwerk* that would overcome the division of the creative disciplines and to fuse them into a single harmonious whole.

In her talk, art historian and curator Barbara John sheds light on Klinger's ideas about the synthesis of the arts.

Talk

*Max Klinger's Contribution to the Modern Conceptualisation of the Human Figure in Art
'It is only through the unconstricted body that a healthy understanding of art can develop.'*

Thursday, 3 Dec., 7–8 pm

Max Klinger advocated uninhibited forthrightness in the depiction of the human body.

In her talk, art historian Conny Dietrich shows how Klinger pioneered a new way of conceptualising the human figure in art.

Talk and Reading

'I cannot conceive of myself as anything other than free.'

Elsa Asenijeff and Max Klinger

Wednesday, 20 Jan., 7–8 pm

The talk focuses on the intense and tragic relationship between Max Klinger and the writer Elsa Asenijeff. Reading a selection of texts by Asenijeff, Jeannette Stoschek (Museum der bildenden Künste Leipzig) and Frauke Poolman (actress, voice-over artist and radio speaker) explore the complex relationship between Max Klinger and his partner and shed light on Klinger's image of women.



OFFER FOR ADULTS

Live Drawing

With an arts educator

Sunday, 25 Oct., 22 Nov., 31 Jan., 3–5 pm

For women only: Sunday, 8 Nov., 6 Dec., 17 Jan., 3–5 pm

Klinger's figures are strikingly natural. His rejection of traditional academicism played an important role in the modern conceptualisation of the human figure. We explore ways of depicting the human body and experiment with different drawing techniques.

OFFER FOR FAMILIES

#youngarts

Online Family Workshop

Ingenious figures

From Sunday, 18 Oct., 11 am

Create ingeniously simple figures from wire, wood and plaster.

Find inspiration in our get-creative tutorial!

Free of charge at: www.bundeskunsthalle.de/workshops

FULL PROGRAMME INFORMATION

www.bundeskunsthalle.de/veranstaltungen

All events listed are in German unless otherwise noted

Registration, advice and booking Tel +49 2289171 -243 (Mon. – Thu.

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

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

Print@home timed tickets can be booked at www.bonnticket.de.

To be able to reopen its doors, the Bundeskunsthalle follows a carefully coordinated hygiene protocol that is compliant with the latest government corona directives.

For your visit, this means that you are obliged to wear a mask that covers your mouth and nose throughout your visit, to comply with the distance requirements and special hygiene rules, to register your name and contact details upon arrival for events and guided tours.

In light of the nature of the COVID-19 pandemic, the Bundeskunsthalle reserves the right to close the exhibition or cancel events at short notice. Before your visit, please check the latest updates regarding the COVID-19 pandemic at www.bundeskunsthalle.de/en/news.html



Current and upcoming Exhibitions

DOUBLE LIVES

Visual Artists Making Music

Until 18 October 2020

Taking its starting point in the sizable number of important artists who are as dedicated to musicmaking as they are to their visual practice, the exhibition focuses on the presentation of music. Large-screen projections of videos of concert and studio performances conjure a sense of being present at the live event and showcase different approaches to staging performance situations. The exhibition spans the period from the early twentieth century to the present. Beginning with Duchamp and the Futurists, Yves Klein and the Fluxus artists Nam June Paik and Yoko Ono, it moves on to the key figures of the 1960s and 70s such as A. R. Penck, Gerhard Rühm or Hermann Nitsch. The protagonists of Proto-Punk like Captain Beefheart and Alan Vega usher in the numerous artists' bands of the 1980s that numbered artists like Albert Oehlen or Pipilotti Rist among their members. The stylistically more heterogenous scene since the 1990s is represented by Carsten Nicolai, Emily Sundblad et al.

JULIUS VON BISMARCK

Fire with Fire

Until 24 January 2021

'I draw inspiration from science and work creatively,' says Julius von Bismarck about his strategy. Always on the lookout for different forms of perception, he investigates man, nature and technology with the means of art. In his work *Egocentric System*, he subjected himself to centrifugal forces by spending extended periods of time in a shallow, fast-spinning concrete bowl to explore and manipulate his own perceptions and those of the viewer. In *Punishment*, he flogged the sea in Rio de Janeiro, the Statue of Liberty in New York and the mountains in the Alps. He chased hurricanes in the US and tamed lightning bolts in Venezuela to explore the aesthetic aspects of the forces of nature.

Von Bismarck processes these artistic expeditions into fascinating works. However mighty and devastating the elemental forces may be, in his work we become aware of the infinite beauty inherent in catastrophic events. The exhibition visualises von Bismarck's creative engagement with forest fires in a multimedia installation, sound and sculptures. The exhibition taps into our subconscious and presents a striking 'psychoanalysis of fire.'

HANNAH ARENDT AND THE 20th CENTURY

18 December 2020 to 21 March 2021

Media conference: Thursday, 17 December 2020, 11 a.m.

Subject to change

October 2020