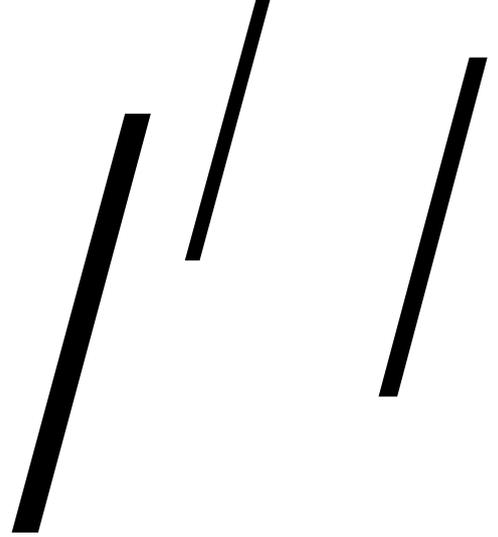


BUNDESKUNSTHALLE



OUTER SPACE

3 October 2014 to 22 February 2015

Media Conference: 2 October 2014, 11 a.m.

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Exhibition Dates

Duration	3 October 2014 to 22 February 2015
Director	Rein Wolfs
Managing Director	Dr. Bernhard Spies
Curators	Claudia Dichter Stephan Andreae
Exhibition Manager	Stephan Andreae with Dr. Angelica C. Francke and Tanja von Stegmann
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 32 / € 15
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
Admission standard / reduced / family ticket Happy Hour-Ticket	€ 10 / € 6.50 / € 16 € 6 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Advance Ticket Sales standard / reduced / family ticket	€ 11.90 / € 7.90 / € 19.90 inclusive public transport ticket (VRS) on www.bonnticket.de ticket hotline: T +49 228 502010
Combined museum tickets also valid for the Kunstmuseum Bonn standard / reduced / family ticket	€ 18.70 / € 11.50 / € 34.90
Audio Guide for adults	€ 4 / reduced € 3 in English and German language

Guided Tours in different languages	English, Dutch, French and other languages on request
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.
Parking	There is a car and coach park on Emil-Nolde-Straße behind the Art and Exhibition Hall. 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 www.bundeskunsthalle.de

In cooperation with the German Aerospace Center



Exclusive Mobility Partner



The Deutsche Bahn Sparkreis Kultur is your ticket to 'Outer Space'

It can either be purchased together with or in addition to a ticket to the exhibition. Second class tickets start at 39 Euros and first class tickets start at 49 Euros. Up to four fellow passengers save 10 Euros each.

Media Partner



Cultural Partner





Information on the Exhibition

Since time immemorial, space has been a place of yearning, a projection surface and the object of questing inquisitiveness. How did the universe evolve? Where do we come from? Where are we going? Are we alone? Are there other intelligent civilisations in the universe? What might life on other planets look like? Will we be able to make contact with aliens, should they exist? Philosophers, scientists, writers, film makers, artists, spiritual leaders, wackos, and visionaries alike are fascinated by these questions.

In this deliberately heterogeneous show key topics relating to outer space are represented in twelve evocatively designed areas (caves): from gravitation, extraterrestrials, the sun, moon, and stars, and rockets to black holes and UFOs. The exhibits include artefacts from space travel (spacesuits, objects that flew with astronauts, spiders, instruments etc.) and astronomy (telescopes, celestial maps etc.), documentary material (magazines, photographs, manuscripts, etc.), moon dust and meteorites, films, comics, space design, early photographs of the moon, masterpieces of art history (i.e. William Turner, Peter Paul Rubens), works of Classic Modernism (i.e. Max Ernst, Odilon Redon, Gustave Guillaumet), contemporary art (i.e. Björn Dahlem and Lee Bontecou), and multimedia installations (i.e. Agnes Meyer-Brandis, Via Lewandosky). In cooperation with the Kunstmuseum Bonn an exhibition satellite with photographs by Trevor Paglen are on display there.

Space Travel Today

The first flights that enabled the departure from earth by overcoming gravity, manned space travel, and the landing on the Moon in 1969 reached a spectacular peak in the twentieth century. In the year 2000, mankind was provided with an outpost in space in the shape of the international space station ISS. In May 2014 the German astronaut Alexander Gerst landed there for a six-month stay. Also in 2014, the space probe Rosetta is expected to conclude its 7.1 billion-kilometre journey to the comet Churyumov-Gerasimenko where it is to examine the evolution of a comet tail. The supplementary programme includes special events dedicated to both incidents.

On the Interface between Art and Science

Parallel to the acquisition of scientific and humanistic knowledge, artists, designers, writers, film makers, and architects have been concerning themselves with the subject of outer space. From the beginning, they worked on the interface between art and science, and fiction and fact, albeit with mutual influences between the different areas. In the course of the twentieth century, the creative potential of science fiction literature, artworks and films proved to be so inspiring that the ESA (European Space Agency) commissioned a study in order to test the fictional material with regard to its practicability for innovative technologies. The first countdown in spaceflight history was carried out on screen in Fritz Lang's 'Frau im Mond (Woman in the Moon)' (1929). Subsequently NASA used this scene as an inspiration for its rocket launches.



This interface is a recurring feature in a selection of artworks shown in the exhibition.

Visions, Dreams and Absurdities

The exhibition is not only concerned with plausible explanations of complicated scientific connections and artistic interpretations of scientific topics, but also visionary, humorous, dreamlike, and absurd phenomena. This includes the detailed designs for spaceships and plans for the colonisation of stars that the psychiatric patient Karl Hans Janke developed behind the walls of a mental institution in the GDR as well as the reports of UFO sightings recorded by the Swiss writer Lou Zinsstag.

The exhibition was developed in collaboration with the 'Deutsches Zentrum für Luft- und Raumfahrt (DLR) (national aeronautics and space research centre of the Federal Republic of Germany)', under the auspices of Federal Chancellor Dr. Angela Merkel.



“Satellite” Exhibits

Kunstmuseum Bonn: Trevor Paglen

The New York based artist, author, and geographer Trevor Paglen uses extensive research and his camera to uncover information that is not known to the public. He is not only interested in secret intelligence and military operations but also in space debris which he films with special lenses used in astrophotography. Paglen's astrophotographs from the series “The Other Night Sky” show secret American spacecrafts in front of a backdrop of stars, constellations, and mists. Paglen developed this project on the basis of observational data provided by an international network of amateur “satellite watchers”. Together with a team of programmers and engineers, he then went on to design a software model with which to display the orbital movement of secret spacecrafts. This enabled Paglen to make precise predictions about the flight paths of American military and intelligence satellites in the night sky. Ten of Trevor Paglen's works are on display in a “satellite room” in the Kunstmuseum and three can be found in the show at the Art and Exhibition Hall.

Museum Square: Model of Ariane 5 (scale 1:5, twelve metres long)

Ariane is the name of a European launch vehicle that was developed for the European Space Agency ESA and built by companies from ESA countries (at present, mainly by Airbus Defence and Space). The main purpose of Ariane is to transport satellites into orbit. As a result, the ESA countries have been able to claim a main share of the consistently growing market for the transportation of telecommunications satellites. The development of the launcher started in the early 1970s and was further improved in the series Ariane 1 to 5. Ariane 1 was used from 1979 to 1986, Ariane 2 from 1986 to 1989, Ariane 3 from 1984 to 1989, and Ariane 4, to date the champion version with 113 successful flights and only 3 false starts, was employed from 1982 to 1988. Since 1996, flights have been carried out with Ariane 5 launchers – a series that had some initial problems. On the first mission in June 1996, the rocket, which was carrying four research satellites, broke apart half a minute after take-off due to software problems. The third flight in October 1998 was the first one to succeed. Since then, Ariane 5 has completed 69 safe flights. All Ariane flights take off at the European spaceport in French Guiana and end in the atmosphere of the Earth where the rockets burn out.

For a long time, Ariane was the only European launch vehicle. In 1998, ESA commissioned the development of Vega which had its first successful test flight in 2012. An Ariane 6 rocket is also in the works and could be ready by 2015 – however, a final decision about its actual construction has yet to be made.

Foyer: Model of ISS (scale 1:24)

The ISS (International Space Station) is an international manned space station and the biggest technology project in history. It is the site of experiments and research projects that are carried out under outer space conditions with the aim of providing important insights, for instance, regarding technologies used on Earth. The ISS circuits at a height of 400 kilometres and is to operate until at least



2020. Currently it is unclear whether or not it should continue to run after this year (technically it could do so until about 2028). As Sojuz capsules are needed in order to transport the ISS crew, extended operations would only be possible with Russia's participation, and the Ukrainian crisis also seems to have an effect on outer space.

The USA, Russia, Europe (with 10 countries of which Germany makes the biggest financial contributions), Canada, and Japan are all part of the ISS and are represented by the space travel organisations of the various countries. In early 1998 an agreement was signed; in the same year, the Russian cargo and control module Zarya was the first ISS component to be transported to outer space. Today the ISS measures about 110 x 100 x 30 metres and is consequently the biggest space station that was ever built (at this point it is also the one with the longest running time). It consists of the control module, the habitation, logistics, docking, and connecting modules, airlocks for exits into outer space, storage platforms, robotic arms etc. The 16 giant solar collectors that ensure the supply of energy are a prominent feature.

The research modules are essential for the main purpose of the ISS which is to conduct experiments and to explore the universe: in 2001 the US research laboratory Destiny was installed, in 2008 the European space laboratory Columbus and in 2008/09 the Japanese research module Kibō. In 2010 the observation module Cupola and the Russian research module Rassvet were attached (in 2015, Nauka, a further Russian research module is to follow). The different ISS units are held together by a grid structure. Since late 2000, space travellers have been spending extended periods of time (so far up to 213 days) on the ISS. They are part of the long-term crews on these ISS expeditions. So far these crews have been made up of two to six space travellers, the ISS commander and the so-called on-board engineers. ISS visitors (space travellers, and nowadays even space tourists who pay for their stay such as the 'Afronaut' Mark Shuttleworth) spend only a few days at the space station.

Foyer: The Crawler

The American artist Tom Sachs (*1966) has long been fascinated by the US space programme. The gigantic assembly of a Crawler transporting a Space Shuttle to the launch site exemplifies the artist's practice of translating complex high-tech into cheap materials.

On the Corner of Marie-Kahle-Allee / Friedrich-Ebert-Allee: Model of the Orbital Glider Phoenix

Phoenix was developed in Germany in order to explore key technologies for a reusable space transport system. The model, which can fly, measures about 7 metres and is equipped with a newly developed flight and control system. Phoenix is a test model for the future European reusable space transporter Hopper which is to be ready by about 2020.



Wall Quotations

LIFT OFF

If the sky were crooked, it wouldn't make it any lower.

Daniil Charms

Since time immemorial outer space has been a mythical place of longing and wishful projections, but also a place of the unknown and of ominous darkness. To make the heavens a more familiar place, people populated it with gods and angels, studied the course of the stars and drew conclusions for their everyday lives from their astronomical observations. The regular movements of the celestial bodies allowed for the designation of seasons and the development of calendars. The orbital paths of the sun and the moon helped people to orientate themselves. At the same time, the stars were believed to have a direct influence on human destiny and fortune. Astrologers interpreted celestial omens in ancient Babylon in the second millennium BC. Initially their predictions were of a collective nature; it was left to the Greeks to individualise astrology and to introduce the signs of the zodiac. Comets and meteorites were long regarded as signs of divine punishment and as portents of disaster. It was not until the end of the eighteenth and the beginning of the nineteenth century that they were identified as celestial bodies.

ROCKET

Light this candle.

Alan Shepard

The conquest of space would have been impossible without the development of rocket technology. Among the founding fathers of rocketry and astronautics were the Russian Konstantin Tsiolkovsky, the American Robert Goddard and the Austro-Hungarian-born German physicist and engineer Hermann Oberth, each of whom was profoundly inspired by the science fiction classics by Jules Verne and H.G. Wells. In 1923 Oberth published his controversial book 'Die Rakete zu den Planetenräumen (By Rocket into Planetary Space)'. He built his first rocket for UFA film director Fritz Lang and his film 'Woman in the Moon'. The breakthrough in rocket technology was the construction of the first full-size rocket: Aggregate 4, now known as the Vergeltungswaffe 2 (Vengeance Weapon 2) or V-2 for short. Developed under the aegis of Wernher von Braun at the Army Research Centre in Peenemünde on the Baltic coast, it was the first fully functional rocket. To make his dream of travelling into space come true, Wernher von Braun served the Nazi regime and tacitly accepted that his technical innovation was used as a weapon. Some 8000 civilians died in V2 attacks, approximately 20,000 concentration camp prisoners and slave labourers lost their lives assembling the rockets under appalling conditions. In the aftermath of World War II Wernher von Braun was recruited to the US under a programme called 'Operation Paperclip'. In 1961 John F. Kennedy entrusted him with the Apollo programme. Von Braun and his team developed the Saturn V



rocket. It stood 110 metres tall and took Apollo 11 to the moon in July 1969. The Saturn V remains the tallest and most powerful carrier rocket ever built. The final Saturn V was launched in 1973. Today the best-known launch vehicles are the European Ariane 5 and the Russian Soyuz, which took the German astronaut Alexander Gerst to the International Space Station.

FAILURE IS NOT AN OPTION

Let's go!

Yuri Gagarin

The story of the conquest of space is the story of the race between the USSR and the USA. In the Cold War era the supremacy in spaceflight capability was seen as a symbol of ideological superiority. The Soviet launch, on 4 October 1957, of Sputnik 1, the first artificial earth satellite that broadcast radio pulses from a low earth orbit, came as shock to the West, especially to the US, and triggered the space race. Initially the Soviets were in the lead. In November 1957 Sputnik 2 carried the first mammal, the dog Laika, into orbit, and on 12 April 1961 Yuri Gagarin became the first human in space. That year, in an address to a special joint session of Congress, President John F. Kennedy announced his decision to land a man on the moon before the end of the decade. Eight years later, after a number of disasters that had cost the lives of both astronauts and cosmonauts, that dream came true. The American astronaut Neil Armstrong was the first man to set foot on the moon, uttering the now famous words 'That's one small step for man, one giant leap for mankind.'

ABOUT SPHERES

But even when, immersed in the eager supervision of its creator, it was allowed to drift through space for a wonderful while, it still had to vanish into nothingness in the end. In the place where the orb burst, the blower's excorporated soul was left alone for a moment, as if it had embarked on a shared expedition only to lose its partner halfway.

Peter Sloterdijk

OUTER SPACE

What would we be without the help of that which does not exist?

Paul Valéry

Outer space has always inspired flights of fancy and quickened creative invention. Are we alone in the universe? Are there other intelligent beings? Can we travel to other planets? The human imagination has come up with its own answers to these existential questions. Lucian of Samosata dreamed of travelling to the moon, the sun and beyond as early as the second century AD. In the early seventeenth century Johannes Kepler wrote about daemons who catapulted humans to the moon: Cyrano de Bergerac travelled to the 'states and empires of the moon' by means of bottled morning dew. In the mid-nineteenth century



Jules Verne hit upon the idea of using a giant cannon to send people to the moon. Science fiction – in literature as well as in film – has always drawn inspiration from the technological knowledge of the time. But the imagination tends to run ahead of reality, bringing forth innovative and visionary inventions. Technical advances in filmmaking allowed twentieth-century directors to bring space travel and encounters with extraterrestrials to the big screen. Film characters like ET, Alien or R2D2 have entered our collective memory. Scientists and artists, too, are fascinated by the idea of alien life forms and continue to search for signs of extraterrestrial intelligence.

EVERY DAY ROUTINE

Saturday is clean-up day on the Space Station. Everybody cleans three modules – I am in charge of Columbus, Kibo and Destiny.

Alexander Gerst, June 7, 2014

Everyday routines in space are determined by the absence of gravity. Eating, drinking, sleeping – every activity must take that condition into account. Sleeping bags are attached to the wall, food containers are Velcro-strapped to tables or drawers. There are no showers; personal hygiene is a matter of wet wipes. Toothpaste has to be swallowed; space toilets are fitted with suction tubes. Days aboard the International Space Station are rigorously structured: in addition to their scientific experiments and leisure activities, crew members have to exercise two hours a day to mitigate the loss of bone density and muscle mass caused by the absence of gravity. The interior of space stations and space ships is co-designed by interior architects and colour psychologists. They ensure that the astronauts who spend many months in space can do so with a modicum of comfort. The different colours for floors and side walls serve the astronauts' sense of orientation in zero gravity, where there is no up or down and no difference between a floor and a ceiling.

LIGHT AND SHADOW

The sun teaches all things that grow their longing for the light.

But it is night that raises them to the stars.

Khalil Gibran

The sun is the star at the centre of our solar system and supports almost all life on earth. A giant gas ball, the sun and the planets now orbiting around it were formed some 4.6 billion years ago from the gravitational collapse of a region within a large molecular cloud. In approximately 6 billion years the sun will have exhausted its core hydrogen and helium and cool to become a white dwarf. Nicolaus Copernicus (1493–1543) recognised that earth revolved around the sun rather than the other way round. He was the first to cast doubt on the geocentric cosmological system that put earth at the heart of the universe. In 1543 he published his findings in the seminal book 'De revolutionibus orbium coelestium (On the Revolutions of the Heavenly Spheres)' which was placed on



the Index of Forbidden Books by the Catholic Church. In the following centuries the observations made by Johannes Kepler, Galileo Galilei and Isaac Newton placed the heliocentric model on a firm theoretical foundation that eventually won official recognition. While the earth revolves around the sun, the moon orbits around earth. Because the moon rotates about its axis in about the same time it takes to orbit earth, we never get to see its far side. It was not until 1959 that the Russian space probe Lunik 3 sent pictures of the mysterious 'dark' side of the moon back to earth. The moon is our only natural satellite and the only celestial body – other than earth – that humans have set foot on. Since both the sun and the moon are visible to the naked eye and because of their powerful influence on our diurnal and nocturnal rhythm, the two bodies have always played a central role in the human imagination and, with it, in art. Each culture has developed its own iconographic conventions of depicting the sun and the moon, and both continue to inspire artists to this day.

23°

The sun delineates an imaginary circle in the imaginary firmament. This circle forms an angle of 23° to the celestial equator. The eye, which is formed as a globe, possesses a round yellow spot, resembling the sun, and this single light-sensitive spot in the eye is situated 23° above the point at which the optical nerve enters the eye.

August Strindberg

FLOATING AND FALLING

Zero-G and I feel fine!

John Glenn

Gravity is the dominant force acting on all life on earth. It allows us to keep our firmly feet on the ground and objects to drop down. In space it is responsible for the formation of stars and maintains planets, asteroids and comets in a steady orbit around the sun. The dream of overcoming gravity is as old as humanity itself. To make it come true and to escape earth's gravity requires enormously powerful rockets or the wings of imagination. Photographers and modernist artists explored the allure of forms suspended in space and broke with the conventions of Euclidean representation. In 1960 Yves Klein took his celebrated leap into the void, defying the laws of gravity with the help of photo montage. In his monochrome blue paintings he expanded pictorial space into infinity. Blue, for Klein, was the invisible becoming visible, and he hoped that the viewer looking at his blue paintings would become impregnated with the life-force of the universe and sensitized to greater truths.



DIRECTIONS

We are stardust, we are golden. We are billion year old carbon.
Crosby, Stills, Nash & Young

Our solar system is subject to a permanent process of growth and decay. Stars are born, evolve, explode as a supernova and are reborn. Black holes absorb stars and merge with other black holes, galaxies form, collide and merge. In 1929 the American astronomer Edwin Hubble concluded from his observation of distant galaxies that the universe is expanding. He showed that the greater the distance between any two galaxies, the greater their relative speed of separation. This escape velocity is a direct result of the Big Bang which occurred almost 14 billion years ago. The Hubble Space Telescope, launched into low earth orbit in 1990, confirms the expansion of the universe and grants physicists a deep view into space and time. The energy that drives and accelerates the expansion of the universe is referred to as 'dark energy', but its precise nature remains a matter of considerable speculation. Artists take these complex scientific speculations and technical achievements as the starting point for their own investigations. Less concerned with the visualisation of scientific theories, they confront science with poetry, high-performance technology with simple materials, opening a conceptual space in which the imagination can soar high above the earth and into the very centre of the universe.

ENGINE AND ZODIAC

Escape velocity – the speed that catapults an object from a gravitational field, but which ends in terminal inertia, in frenzied stasis – is the emblem of our era which can only be helped by a new ethics of perception, a human right to blindness ...
Paul Virilio

The artist's chosen form is the face. But her faces are not portraits in the conventional sense. They are astro physiognomies, stellar principles mapped into the facial features, or proto physiognomies of a cosmos reflected in a soul at a given moment in time.
Herbert Köhler

COLLISION

It happened before. It will happen again. It's just a question of when.
Armageddon

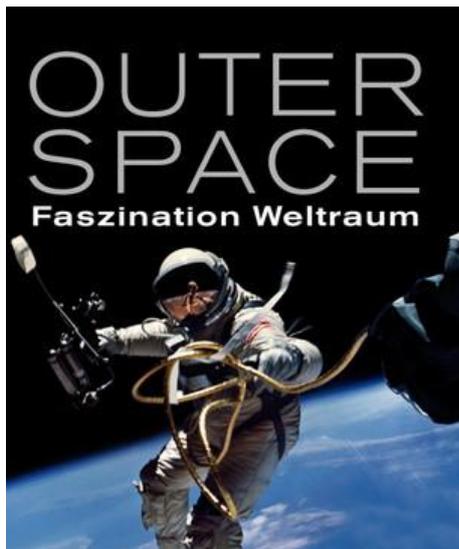
For millennia people believed that bright shooting stars or chunks of rock falling to earth were divine punishments or portents of catastrophe. It was not until the early nineteenth century that astronomical knowledge had advanced enough to dispel those superstitions. Scientists identified the origin and composition of comets, asteroids and meteorites. Photographers captured the celestial phenomena with their new cameras; artists recorded them on canvas. But the fear of a threat from outer space is still with us – and not just as the stuff of



science fiction novels and films. Some 600,000 asteroids have been detected in our solar system; approximately 10,000 have orbits that pass close to that of Earth. Since 2012 an international team of experts has been working on finding ways of deflecting potentially hazardous near-earth objects from their orbit. A second, growing, threat is space debris. The removal of existing space debris and the prevention of further build-up as a consequence of future space missions are two of the greatest challenges the spacefaring nations have to tackle

Catalogue

Outer Space



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Selected Programme Accompanying the Exhibition

Concert in the Forum

Saturday, 11 October, 8 p.m.

Weltenklänge (Sounds of Worlds)

Markus Stockhausen and his Intuitive Music Orchestra

During a workshop on intuitive music, ten musicians with completely different backgrounds will send their sounds into cosmic expanses and embark on a journey to unknown spheres with their instrumental and vocal vehicles. At the end of the workshop the results will be performed in a concert.

Light and staging: Rolf Zavelberg & Team

Tickets: 11 € /reduced fee 7 € (advance sales at the Bundeskunsthalle ticket desk or at www.bonnticket.de)

Themed Tours

Valentina Tereshkova meets Captain James T. Kirk

Wednesday, 15 October, 6:30–8:30 p.m.

Tuesday, 4 November, 6:30–8:30 p.m.

Sunday, 30 November, 3:30–5:30 p.m.

Tuesday, 9 December, 6:30–8:30 p.m.

Tuesday, 13 January, 6:30–8:30 p.m.

Saturday, 7 February, 4–6 p.m.

Meeting of the Generations

Beate Marks-Hanßen as the first cosmonaut Valentina Tereshkova and Sebastian Schaaps as Captain James T. Kirk encounter one another at the exhibition. In a dialogue reflecting their knowledge and different views they will guide the visitors through the show.

11 € / reduced fee 7 €, plus admission fee (in German language)

For further information and to buy tickets please call T +49 228 9171–200

Music Theatre in the Forum

Friday, 17 October, 8 p.m.

Saturday, 18 October, 8 pm

Leben auf der Baldrianrakete (Life on the Valerian Rocket)

World Premiere with Corinna Harfouch and Others

The space opera by the Leipzig artist Wolfgang Krause Zwieback is not an opera in the classic sense. It is a musical play full of imagination and absurdity, poetry, drama, time, humour, and dance. Gundolf Nandico contributed the musical and compositional part. Jana Reiner, Steffi Sembdner, Marie Nandico and, needless to



say, chief pilot Pit Cock will be part of this adventure tour into the unknown. Furthermore, Corinna Harfouch will make an appearance as Marlene Dietrich. An evening full of “sensual surrealism” with top-rate protagonists is to be expected.

Tickets: 18 € / reduced fee 14 € (advance sales at the Bundeskunsthalle ticket desk or at www.bonnticket.de)

A Family Afternoon

Friday, 31 October, 3–7 p.m.

Halloween – Trick or Treat!

3 and 4 p.m.: free family tours (duration: 30 minutes) and sweets for the kids
From 6 to 8 p.m.: moon watch with Bonn’s amateur astronomers on the museum square (only on clear nights)

Free admission with costume, without costume, 20 % reduction on a family ticket

Live Broadcast in the Forum of the Landing of the Rosetta / the Philae Landing Module on the Comet Churyumov–Gerasimenko

Wednesday, 12 November, the exact time will be announced

Rendezvous with a Comet

12 November is the day: for the first time in the history of space travel, a probe will land on a comet. After a ten-year flight, the German landing module PHILAE will separate from the European mother ship ROSETTA and head towards the surface of the comet Churyumov–Gerasimenko. Get close to the action in the Forum of the Art and Exhibition Hall: the programme includes a live connection to the PHILAE control centre of the *Deutsches Zentrum für Luft- und Raumfahrt* (DLR) (German Aerospace Centre) in Cologne and also talks with experts on space travel who will provide background information on the mission – and just after the landing you will get to see the first close-ups of the surface of the comet. Presentation: Claus H. Krusken (in the Art and Exhibition Hall), Ulrich Bobinger (in DLR control centre)

Please register at the DLR by 4 November to attend the event for free: www.dlr.de/philae-landung (from 11.10. onwards)



Concert in the Forum

WDR Funkhausorchester Köln

Saturday, 29 November, 8 p.m.

Outer Space – A Musical Journey through Infinite Worlds

Under the direction of Wayne Marshall, the WDR Funkhausorchester will present a resounding journey through the expanses of the universe with works by Bach, Beethoven, Debussy, Ives, Strauss, Lincke, Goldsmith, Williams and others.

The concert will be broadcast by WDR Fernsehen

18 €/reduced fee 11 € (advance sales at the Bundeskunsthalle ticket desk or at www.bonnticket.de)

Party in the Foyer

Monday, 8 December, 8 p.m.

Welcome Home! Alexander Gerst

After 166 days on the International Space Station, the German ESA astronaut Alexander Gerst will return to Earth from his mission “blue dot”. A bee cast in amber from the roof of Bundeskunsthalle that accompanied him on his journey will be travelling with him to take up its place in the exhibition. In an interview he will talk about his experiences – a unique opportunity for space travel enthusiasts to celebrate Alexander Gerst’s return in the setting of the Outer Space exhibition while enjoying a live set presented by a popular DJ.

Please register at the DLR by 1 December to attend the event for free:
www.dlr.de/gerst-welcome (from 8.11. onwards)

Bundesjugendorchester (German Youth Orchestra)

Saturday, 10 January, 8 p.m.

A Space Odyssey – A Whole Distant World

Henri Dutilleux was inspired by Charles Baudelaire’s verses *A Whole Distant World* to create a very own universe for the cello – soft, sensual, and transparent. These distant galaxies also seem to be visible in György Ligeti’s *Atmosphères*. In his film *2001: A Space Odyssey* Stanley Kubrick used not only this key work of the 1960s but also the powerful introduction to *Also sprach Zarathustra* (Thus spoke Zarathustra).

Under the direction of the renowned conductor Marc Albrecht, a selection of about 100 young musicians will perform this symphonic poem as a tribute to Richard Strauss whose 150th birthday is being celebrated in 2014.

In cooperation with the Deutsche Musikrat

Tickets: 19 €/ reduced fee 12 € (advance sale, including all fees)



Current and Upcoming Exhibitions

AFRICAN MASTERS

**Art from the Ivory Coast
to 5 October 2014**

Spanning 200 years of art and featuring some 200 masterpieces by around forty sculptors, this exhibition for the very first time presents African artists of different generations from six major art regions of West Africa and the works attributed to them. It refutes the still widespread view that traditional African art was almost devoid of aesthetic principles and that Africa had no proper artists, only anonymous sculptors working in tribal workshops. Visitors to this exhibition will be able to discover the great masters of the Guro, Baule, Dan, Senufo, Lobi and Lagoon peoples and admire their most famous works – sculptures and masks of intense power and beauty.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany, Bonn in cooperation with the Museum Rietberg Zürich.

TARGETS

**Photographs by Herlinde Koelbl
31 October 2014 to 11 January 2015**

With her new, international art project TARGETS the photographer Herlinde Koelbl deals with military training and the cultural differences that are reflected in the targets used for shooting practice in the different countries. The photographs, which were taken over a period of six years in almost 30 countries, will be shown in the German Historical Museum for the first time in 2014, the commemorative year of the First World War.

The exhibition focuses on the unusual topic of targets on which people are trained to be soldiers and prepared for war. They shed light on the changes in the respective "foe images". Does the enemy have a face? Are they abstract? In search of answers Herlinde Koelbl journeyed to military training grounds in the USA, China, Russia, Afghanistan, Brazil, Ethiopia, Norway, Mongolia and many other countries. The photographs show tattered cardboard man-sized silhouettes, plastic dolls riddled with gunshots and metal plates pierced by bullets. At the same time they reveal the different techniques and topographies of war.

American soldiers train house-to-house fighting in desert cities created by Hollywood set designers, Japanese militaries prepare for war in unknown territories by passing through surrealistic concrete chasms.

Video and sound installations and portraits of soldiers complement the photos. Excerpts from interviews give a personal insight into the situation of soldiers at the world's firing ranges. Ultimately, they themselves are going to be the targets in armed conflicts. In this way Herlinde Koelbl makes us feel the real savagery of death and war through her pictures, without resorting to any form of sensationalism.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany in cooperation with Deutsches Historisches Museum, Berlin



MICHELANGELO AS INSPIRATION

6 February to 25 May 2015

The exhibition explores the enormous influence Michelangelo Buonarroti (1475–1564) had and continues to have on European artists from the Renaissance to the present. At the heart of the exhibition are paintings and sculptures by important artists of the last five centuries who engaged in a particularly productive and fruitful dialogue with Michelangelo's work and with the artistic principles and concerns that inform and characterise it. The potential and the continued relevance and immediacy of Michelangelo's art is evident in the way important artists such as, Raphael, Carracci, Allori, Pontormo, Giambologna, Rubens, Fuseli, Delacroix, Rodin, Cézanne or Mapplethorpe responded to it.

Central to the enduring and widespread influence of Michelangelo's work is the poignant eloquence of the artist's elaborate rhetoric of the body with its formulations of poses such as standing, reclining, sitting and fighting or affects like mourning, love and suffering which provided a repertoire of forms expressing fundamental states of the human condition. The interpretations range from emulation and homage to conceptual engagement and critical refutation.

Michelangelo's work is presented in the form of casts, copies and photographs. Together with paintings, prints and drawings 'after' Michelangelo, these works document the media that have facilitated the sustained engagement with the ultimate benchmark artist over the course of the last five centuries.

Subject to change!

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