

BUNDESKUNSTHALLE



“GERMANY IS NOT AN ISLAND”

Contemporary Art Collection of the Federal Republic of
Germany

Acquisitions 2012 – 2016

8 March to 27 May 2018

Media Conference: Wednesday, 7 March 2018, 11 a.m.

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Exhibition Dates

Exhibition	8 March 2018 to 27 May 2018
Director	Rein Wolfs
Managing Director	Patrick Schmeing
Curator	Susanne Kleine
Acquisition committee 2012–2016	Stephan Berg, Kunstmuseum Bonn Susanne Gaensheimer, Stiftung Kunstsammlung Nordrhein-Westfalen, Düsseldorf Anette Hüsch, Kunsthalle zu Kiel Matthias Mühling, Städtische Galerie im Lenbachhaus and Kunstbau München Svenja von Reichenbach, Deutsche Bank KunstHalle, Berlin
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 29 / € 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	€ 10 / € 6.50 / € 16
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.

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)

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Supported by



Cultural Partner





Information on the Exhibition

“*Germany is not an island* – this quotation is not attributed to anyone in particular, but, nonetheless, has been used many public figures in a variety of contexts. Art does not need any kind of societal consensus or agreement in order to function, it is, above all, independent. Art often looks for confrontation with conventional viewpoints and ideas, opening up new spaces that challenge us to be more tolerant, accepting and open to reflection. When applied to this exhibition, it seeks to centre the idea of Germany as a multi-cultural place, somewhere where everyone is welcome.”, Rein Wolfs, director of the Bundeskunsthalle.

The exhibition showcases 150 of 172 selected works (of 172 in total) by 81 artists, whose work has been acquired by a committee of experts for the Collection of the Federal Republic of Germany over the last five years for approximately 1.7 million Euros. They focused primarily, amongst other things, on the question, “Which artworks make particular reference to our society, and can convey information, now and in the future, about the state of our present-day Germany?”

The decisive ideas and categories behind the conception of the exhibition included political and social significance, visual aesthetics and artistic considerations in respect of the media in question. The exhibition investigates what significance is accorded to formal and aesthetic deliberations, messages critical of the political and institutional, simple narratives and popular cultural stances within the context of conceptual art that is relevant to contemporary society. “Germany is not an island” accounts for the Federal Collection within the contemporary context, demonstrating how historic and current developments and tendencies, collective viewing habits and interrogations of visual structures are implemented artistically and as models for future practice.

The selection of works provides a good overview of contemporary artistic production, and makes clear that contemporary art forms embrace a broad palette of techniques and media – ranging from extensive installations to drawings, painting and sculpture, as well as photography, video and acoustic work. A look at the names of the artists exhibited demonstrates the multiple forms of contemporary art, springing as it does from a pluralism of cultures, world views, religions and lifestyles present within our German society:

Franz Ackermann
Georges Adéagbo
Horst Ademeit
Saâdane Afif
Nevin Aladağ
Kader Attia
Monika Baer
Nairy Baghramian
Rosa Barba
Victoria Binschtok

Shannon Bool
Matti Braun
Andrea Büttner
Nina Canell
Vajiko Chachkhiani
Clegg&Guttman
Daniel Gustav Cramer
Natalie Czech
Paul Czerlitzki
Sebastian Dacey



Simon Denny
Thea Djordjadze
Jürgen Drescher
Jimmie Durham
Hedwig Eberle
Jan Paul Evers
Helen Feifel
Ceal Floyer
Carsten Fock
Isa Genzken
Douglas Gordon
Asta Gröting
Petrit Halilaj
Flaka Haliti
Toulu Hassani
Jörg Herold
Olaf Holzapfel
Sofia Hultén
Anne Imhof
Annette Kelm
Daniel Knorr
Seb Koberstädt
Jutta Koether
Jürgen Krause
Alicja Kwade
Klara Lidén
Jonas Maas
Antje Majewski
Ján Mančuška
Rémy Markowitsch
Michaela Melián

Rabih Mroué
Michael Müller
Olaf Nicolai
Emeka Ogboh
Henrik Olesen
Michael Pfrommer
Wolfgang Plöger
Charlotte Posenenske
Bettina Pousttchi
Ricarda Roggan
Adrian Sauer
Max Schaffer
Santiago Sierra
Timur Si-qin
Kathrin Sonntag
Juergen Staack
Dirk Stewen
Hito Steyerl
Ignacio Uriarte
Marcel van Eeden
Erik van Lieshout
Jeronimo Voss
Claudia Wieser
Lily Wittenburg
Ruth Wolf-Rehfeldt
Haegue Yang
Tobias Zielony
David Zink Yi
Zinny/Maidagan
Thomas Zipp

An exhibition of the Bundeskunsthalle in collaboration with the Federal
Government Commissioner for Culture and the Media (BKM)



Contemporary Art Collection of the Federal Republic of Germany

Founded in 1970, the aim of the Contemporary Art Collection of the Federal Republic of Germany is to document artistic developments in Germany. The Collection was the initiative of the then Federal Chancellor, Willy Brandt, who took up again an idea that came from the artist, Georg Meistermann, President of the Deutscher Künstlerbund (Association of German Artists). At first, the Collection came under the remit of the Federal Ministry for Home Affairs, today, however, it is funded and administered by the Federal Government Commissioner for Culture and the Media.

The latter makes decisions about acquisitions, based on the recommendation of an independent committee of experts. The committee comprises five people at any one time, each appointed for a period of five years. There are no established or even state-prescribed criteria governing the work of the acquisition committee. The selections it makes are based exclusively on the inherent quality of the works concerned, the intention to acquire the work of artists employing a multiplicity of approaches, and the potential significance for the German public. This method of working underscores the lively and democratic nature of the Collection, informed as it is by dialogue. It is amassed according to museological criteria, and it documents the artistic work of contemporary practitioners and thus the development of contemporary art in the Federal Republic from 1945 onwards. It is a collection that seeks to accord a sense of realism and significance to the responsibility all citizens share for our collective history. At the same time, the acquisitions within Germany support individual living, contemporary artists. The rationale behind these decisions was, and continues to be, that the visual arts have a key role to play within every democratic society. At least since the reunification of Germany, and the establishing of Berlin as the German capital and as a global art metropolis, the German art scene has rapidly become internationalised, so that rather than referring to 'German art' as such, speaking of 'art produced in Germany' or 'art in Germany' is far more germane. The title of the exhibition, "Deutschland ist keine Insel" ("Germany is not an island") plays on this idea, and the acquisition policy of the last two decades at least also reflects this globalisation, since it no longer makes any sense to think or act within national borders alone.

Today, 48 years after its founding, the Collection comprises approximately 1,750 works from all genres of contemporary art. Thus, it offers a multi-faceted overview of the field and the great variety of artistic approaches represented by German artists, and artists living in Germany, whereby film, video and photography are increasingly placed on an equal footing with the classic genres of painting, drawing and sculpture.

Aside from the comprehensive Internet database, there is no fixed venue where the Collection can be exhibited to the public. The works are loaned out to public institutions, Federal agencies, Federal ministries, German embassies abroad, as well to numerous museums. The Bundeskunsthalle regularly hosts exhibitions



that include works from the Collection, such as, for instance, Kunst in Deutschland 1995, actionbutton 1995 (at the Hamburger Bahnhof, Berlin), Visite 2008, Nur hier 2013, and now in 2018, “Germany is not an island”.

Publication



“GERMANY IS NOT AN ISLAND”

Contemporary Art Collection of the Federal Republic of Germany

Acquisitions 2012 – 2016

8 March to 27 May 2018

Editor: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

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Current and Upcoming Exhibitions

GURLITT: STATUS REPORT

Nazi Art Theft and its Consequences

to 11 March 2018

The Bundeskunsthalle in Bonn and the Kunstmuseum Bern are collaborating in the organization of a concurrent double exhibition. The two exhibitions will, for the very first time, be focusing on a selection of works of art from the Cornelius Gurlitt estate. Under the title of *Gurlitt: Status Report* the two exhibitions will present Cornelius Gurlitt's extensive art collection. Both shows are based on the latest research into "Gurlitt's art trove" and seek to bring to light further evidence to help clarify the provenances of those works whose origins remain unknown. In form and content, the exhibitions at the Bundeskunsthalle in Bonn and at the Kunstmuseum Bern are closely coordinated. In Bern the focus lies on art that was considered "degenerate" and on works from the Gurlitt family circle. The Bundeskunsthalle, on the other hand, will concentrate on works of art that were taken from their owners as part of the Nazi persecution and on works whose provenance has not yet been established. Primarily, the exhibition in Bonn will shed light on the fate of the persecuted, mostly Jewish art collectors – and art dealers, juxtaposing their individual histories with the biographies of the Nazi perpetrators. Moreover the show homes in on the unprecedented theft of art by the Nazis in the occupied territories.

TRACES IN SPACE

An exhibition of grant-holders of the Konrad Adenauer Foundation's artists' programme

23 February to 22 April 2018

– Free admission –

Five artists embark on a journey. Exploring the interplay between intimacy and distance, they create ambivalent experiential spaces in which the familiar becomes strange and the strange familiar. The artists' sense of their own situatedness and position remains fleeting, decampment and departure are already envisaged. Working in different formal idioms and media – photography, text, sculpture and installation – Stef Heidhues, Veronika Kellndorfer, Cyrill Lachauer, Alexej Meschtschanow and Hans-Christian Schink formulate spatial experiences that briefly touch upon the question what truth might actually mean.

In the exhibition, the participating artists leave traces of their encounters and lay them as trails. Visitors following their lead do not so much experience coherent stories as layers of disparate experiences that elude documentary cartography despite recognisable spatial and historical references. Ambivalence becomes the criterion of artistic practice and the precondition for insight.

Each of the artists is a grant-holder of the EHF 2010 trustee programme.



MARINA ABRAMOVIC

The Cleaner

20 April to 12 August 2018

Radical, controversial and admired in equal measure, Marina Abramović is one of the most talked about international artists today. She is famous for her ground-breaking performances in which she explores personal experience and responsibility and continues to probe her own physical and psychological limits. She addresses fundamental existential questions – the passage of time, physical vulnerability, memory, pain, loss, endurance and trust – that provoke or touch the viewer with great immediacy.

The first major retrospective to be shown in Europe, the exhibition presents works from all periods of Abramović's career – from the early years to the present. Films, photographs, paintings and objects, installations and select archival material shed light on the depth and conceptual reach of the Marina Abramović's creative cosmos. A series of reperformances enhances the visitor experience.

An exhibition of the Bundeskunsthalle in cooperation with the Moderna Museet, Stockholm, and the Louisiana Museum of Modern Art, Humlebæk

NAZCA – DIVINE DRAWINGS

Archaeological Discoveries from Southern Peru

10 May to 16 September 2018

In the southern Peruvian desert, one of the biggest archaeological mysteries is waiting to be solved: the giant geoglyphs of the Nazca culture of ca. 200 BC – 650 AD.

There has been endless speculation about the meaning of the Nazca Lines. But it was not until recently that archaeological research has provided clues to the worldview and culture of the Nazca.

The exhibition takes visitors on a fascinating journey into the mysterious southern Peru of the Nazca period. It invites them to marvel at rich funerary gifts from vast burial complexes, images of strange flying beings – half human, half animal – on colourful ceramic vessels and the most stunningly beautiful archaeological textile finds. Many of the exhibits have never been shown outside Peru. The geoglyphs, some of which extend over several kilometres on the arid plateau between the towns of Nazca and Palpa, are presented in modern multimedia installations.

An exhibition of the Museo de Arte de Lima – MALI – and the Museum Rietberg, Zürich, in cooperation with the Bundeskunsthalle

THE PLAYGROUND PROJECT

Outdoor

31 May to 28 October 2018

To complement *The Playground Project* (from 13 July), the Bundeskunsthalle is opening the roof garden and the forecourt to *Outdoor*, an exhibition on the subject of 'Play', which provides contemporary artists Nevin Aladag, Kristina



Buch, Olafur 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.

CARSTEN HÖLLER

Bonner Rutschbahn / Bonn Slide

From 31 May 2018

The Stockholm-based Belgian artist Carsten Höller has developed a site-specific slide connecting the roof and the forecourt for the entrance façade of the Bundeskunsthalle. Höller's sculpture and Gustav Peichl's architecture enter into a respectful symbiotic relationship that allows the visitor to see both in a new light that brings together the hitherto separate qualities of aesthetics and functionalism. The slide will be inaugurated as part of the exhibition *The Playground Project – Outdoor*, but will remain in place for several years to be enjoyed during the outdoor season.

Carsten Höller conceives of the museum as a space that is not just devoted to the preservation of the old, but also to experimentation, innovation and to trying out unexpected ideas and concepts. He expands the medium of sculpture, turning it into a platform for playful activities that transform the physical and emotional experience of the viewer/visitor into an integral and central part of his art.

Subject to change!

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