

# BUNDESKUNSTHALLE

Press kit

„IDENTITY NOT PROVEN“  
CONTEMPORARY ART COLLECTION OF THE  
FEDERAL REPUBLIC OF GERMANY  
**Aquisitions from 2017 to 2021 and  
Acquisitions NEUSTART KULTUR from 2020 to 2021**  
7 May to 3 October 2022

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## Exhibition Informationen

Duration	7 May to 3 October 2022
Press officer	Sven Bergmann
Curator	Susanne Kleine
Curatorial Team	Members of the two acquisition commissions and Susanne Kleine, Bundeskunsthalle

### Jury Acquisition Commission 2017–2021

Anna-Catharina Gebbers,  
Hamburger Bahnhof – Museum für  
Gegenwartskunst, Berlin  
Dr Ulrike Groos,  
Kunstmuseum Stuttgart  
Dr Friedrich Meschede,  
formerly Kunsthalle Bielefeld  
Roland Nachtigäller,  
Stiftung Insel Hombroich  
Rein Wolfs, formerly Bundeskunsthalle

### Jury Acquisition Commission NEUSTART KULTUR 2020–2021

Dr Frédéric Bußmann,  
Kunstsammlungen Chemnitz  
Patrizia Dander,  
Museum Brandhorst, Munich  
Nadine Grünewald,  
Kunstverein für Mecklenburg und  
Vorpommern in Schwerin  
Dr Jule Hillgärtner,  
Kunstverein Braunschweig  
Kristina Scepanski,  
Westfälischer Kunstverein, Münster  
Hilke Wagner, Albertinum, Dresden  
Stephanie Weber, Städtische Galerie im  
Lenbachhaus und Kunstbau, Munich

Admission	8 €/reduced 5,20 € All visitors up to and including 18 years of age have free admission
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Cultural Partner



**Simultaneous follow-up stations of the exhibition in a modified form**

NEUES MUSEUM

Staatliches Museum für Kunst und Design Nürnberg

13 November 2022 to 12 February 2023

Kunstsammlungen Chemnitz

Museum Gunzenhauser

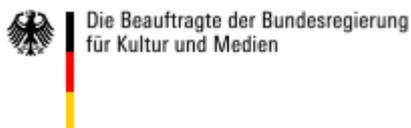
13 November 2022 to 12 February 2023



## General Information

Director	Eva Kraus
Managing Director	Oliver Hölken
Press Officer	Sven Bergmann
New Opening Hours	Tuesday 10 a.m. to 7 p.m. Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Holidays 10 a.m. to 7 p.m.
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr-Bahn) and RB 48 (Rhein-Wupper-Bahn)
Parking	There is a car and coach park on Emil-Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn
Press Information (German / English)	<a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a> For press files follow 'press'.
General Information (German / English)	T +49 228 9171-200 <a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a>

The Bundeskunsthalle is supported



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## Media Information

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CONTEMPORARY ART COLLECTION OF THE  
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**Aquisitions from 2017 to 2021 and**  
**Acquisitions NEUSTART KULTUR from 2020 to 2021**  
7 May to 3 October 2022

"For the fifth time, the Bundeskunsthalle is showing the collection of the Federal Government. For half a century now, the acquisitions have created a growing, highly informative archive of the current artistic production of visual art in Germany, which is always also a barometer, resonance chamber and reflection on social issues. At the same time, it is a good instrument not only for promoting artists in Germany, but also for securing a collection of its own for the federal institutions and their publics through acquisition. For the current exhibition, a title of a work by Bussaraporn Thongchai is quoted, which cleverly points out that identity is not a verifiable state. Identity is a difficult construct that is largely fed by our culture. Art and culture, especially in critical times, has an identity-creating power. Art is a public good that must be preserved." With these words, Eva Kraus, director of the Bundeskunsthalle, outlines the content and significance of the exhibition "Identity Not Proven." Contemporary Art Collection of the Federal Republic of Germany. Acquisitions from 2017 to 2021 and Acquisitions NEUSTART KULTUR 2020 to 2021.

The exhibition presents a selection of about 170 works that were purchased by the commission during the five years of activity (2017–2021) or acquired by an expanded commission with funds from NEUSTART KULTUR (2020–2021). The mixture of the two purchase volumes promises the greatest possible topicality and a representative cross-section of contemporary, sometimes very young production.

The curatorial concept of the exhibition was developed together with a team of members of the acquisitions commissions, and even the chosen title of the exhibition, a quotation from an artwork, points to the demand that the curators have placed on the selection of works: Diversity and tolerance, as well as social and personal scrutinization are criteria according to which the artworks have been selected. The current forms of artistic expression encompass a wide range of techniques and media – from large-scale installations, drawings, paintings, and sculptures to photographs and video works. Decisive for the dialogical conception were themes such as contemporary political and social relevance, the postcolonial discourse, post-humanity, constructions of history, and urbanism, as well as work-immanent pictorial aesthetics.

The exhibition demonstrates the relevance of the federal government's collection within a contemporary context and illustrates how historical and current



developments, collective visual habits, or questioning of image constructions are implemented artistically and as models. Read in the context of its time of origin, art is always a mirror of political, cultural, social, and individual circumstances. It is an expression of an attitude; and more than ever, the acquisitions of the last few years reveal the extent to which art is becoming a voice, the extent to which the most diverse artists are not only analysing the present, but also embarking on a historical or personal search for traces in order to deal with the present in a more reflective way and to become aware of their own responsibility within society. Through their polyphony and focus on global issues, both the collection and exhibition point to the worldwide identity-forming power of art and culture.

Founded in 1970, the Contemporary Art Collection of the Federal Republic of Germany aims to be a mirror of artistic production in Germany. It is financed and supervised by the Federal Government Commissioner for Culture and the Media, who decides on acquisitions based on the recommendations of an independent commission of five experts, which is newly appointed on an honorary basis every five years. The budget of the Minister of State for Culture now provides 500,000 euros annually for new acquisitions and necessary restorations.

In 2020, Minister of State Monika Grütters launched the promotion programme NEUSTART KULTUR – with an additional acquisition budget of 2.5 million euros, a direct financial support for artists and galleries. In addition to purchases at art fairs, a further independent acquisition commission has made direct purchases from artists and galleries throughout Germany.

Today – a good fifty years after its foundation – the collection comprises approximately 2,150 works in all genres of contemporary art. It offers a multifaceted overview and represents the wealth of aesthetic positions of artists living in Germany. There are no fixed criteria for the acquisitions. The selection of the commission(s) is subject to the inherent quality and relevance of the work, the idea of the polyphony of artistic practice, and a possible social and art-historical significance. This approach underscores the vibrant, non-chronological character of the collection.

Apart from the database on the Internet, there is no fixed location where the collection is presented. It is a hidden treasure that becomes visible from time to time. The works are lent to public institutions, ministries, embassies, and the Federal Chancellery, as well as to numerous museums. This unusual form of dissemination and participation through a lending opportunity is unique, transparent, and above all democratic.



## Label Texts

### **KARL-HEINZ ADLER**

#### **Serielle Lineaturen, 1985 and 1986**

The title of the four drawings by Karl-Heinz Adler already attests to the conceptual and pictorial practice of seriality, as well as the structuring and rhythmising of the pictorial space with the minimalist means of the line, delicately executed in pencil. Dynamically, the artist bundles lines in several centres: The foregrounds and backgrounds seem to detach themselves, allowing almost three-dimensional impressions of space to emerge. Adler, an important representative of concrete constructivist art, who is also known for works made of concrete in public spaces in the former GDR, developed his oeuvre in the 'profound conviction that beauty and harmony represent the outer reflex of an inner order'. For him, the line is 'a term for endlessness, coming from nothing, leading to nothing. The line – abstract and concrete, rational and irrational at the same time.' His knowledge of Josef Albers's methodical pictorial investigations, as well as of François Morellet's minimalist lines, shaped both his artistic practice and his philosophical thinking.

### **AKINBODE AKINBIYI**

#### **Berlin Wedding and Berlin Wedding (Schulkinder), 2005/2004**

Akinbode Akinbiyi uses photography to tell stories as he wanders through cities with his camera to track down motifs that may, at first glance, appear to be trivialities. For example, since 2000, he has been strolling through Berlin, especially through the so-called Afrikanisches Viertel (African District), to capture constellations that become visible only for a fleeting moment and then disappear again immediately afterwards: a youth gesticulating with his raised hand as he passes an advertising poster of a sprinter holding his arms in a very similar way; the dense blanket of pinecones that cover the ground under a tree. 'In movement, we constantly interact with our environment, with what immediately surrounds us, and the environment reacts in turn.' (Akinbode Akinbiyi)

### **BENJAMIN BADOCK**

#### **Stacks – Dom P from the cycle of works STACKS, 2017**

In 2014, Benjamin Badock travelled to Vietnam, where he became preoccupied with the production sites of the international textile industry. He was fascinated by the contrast of, on the one hand, piled-up garments and, on the other hand, the mountains of useless scraps that formed on the streets. He used some of these offcuts for monotypes, unique prints in bold colours. For Badock, shapes that do not represent anything but are created by chance during an industrial process become unique templates, which he sets on a yellow-green background. The result is reminiscent of a textile pattern. Badock is known for his innovative use of traditional printing techniques.

## **MAXIMILIANE BAUMGARTNER**

**Wanderpoetinnen I – Mit der Tür ins Haus fallen, 2019**

**Balkonfigur 2019 II, 2019**

Maximiliane Baumgartner's paintings can be read as a kind of scenography. Based on Jean Genet's play *The Balcony* (1957), this group of works deals with questions of power and its forms of representation, but also with Baumgartner's own fields of activity as an artist. From a balcony, one looks down on events at a distance, but conversely is also kept at a distance from them. This also applies to the scene in the German Bundestag depicted in *Balkonfigur 2019 II* (*Balcony Figure*). It can clearly be seen that the seats of the right-wing AfD parliamentary group have remained empty. In *Wanderpoetinnen I* (*Wandering Female Poets*), she contrasts this withdrawal of democratically legitimised influence with the figure of the reformist educator Gusto Gräser. Gräser was an important protagonist of the new social movements who led a self-determined life beyond civilisational constraints and hierarchies.

## **CANA BILIR-MEIER**

**Semra Ertan, 2013**

**Digitized film, 7:20 min**

For many years now, the artist and political activist Cana Bilir-Meier has been campaigning with her film and video works, her teaching, and the reappraisal and dissemination of the writings of the poet Semra Ertan. With her writing, Ertan struck back against the racism, sexism, and class resentment she experienced as a Turkish woman and labourer during her time in West Germany. On 24 May 1982, she publicly took her own life in protest against the insurmountable racism in Germany. In her video *Semra Ertan*, Bilir-Meier interweaves excerpts from Ertan's poetry, written in Turkish and German, with images from the West German television coverage of the time. Through her sensitive and precise montage technique, the artist has created an intimate image of a strong person who nevertheless broke down due to exclusion by her environment.

## **MATTHIAS BITZER**

**the multitude of perspectives at any given moment, 2018**

The artist Matthias Bitzer deals with the different perspectives on truth and their resulting variations. At first glance, the work *the multitude of perspectives at any given moment* looks like a graphically composed painting. However, any movement on the part of the viewer opens up the actual multitude of perspectives. Although these are present at any given moment, they can never be perceived simultaneously by a single pair of eyes. The three-dimensional sculptural elements projecting into the space trigger a confusion of perspective in the viewer and thus open up new spaces and temporal layers.

## **PEGGY BUTH**

**Alfred, Alfred & André, 2017**

**3-Kanal-Videoprojektion Leute wie wir, 43:58 min**



The comprehensive installation *Alfred, Alfried & André* is exemplary of Peggy Buth's working method: She explores social utopias and economic interests that are or were visible in urban, public space. Profound research brings together her own and found material. History and artistic interpretation are combined in a work that encompasses a complex narrative. The background of the installation is a recent photograph of the Krupp factory bunker, which the artist took on site. The cash registers refer to National Krupp Registrierkassen GmbH in Berlin. From 1942 onwards, a barracks camp with forced labourers from Poland, the USSR, and France was located on the site; it was a branch of the Sachsenhausen concentration camp and served the company for the production of ammunition and aircraft parts. The original cast iron plaques of the Krupp family were produced in the early 1960s to mark the 150th anniversary of the company. With the sculptural placement on the floor, Buth refers to the American sculptor Carl André and his floor sculptures, which he also called 'zones' or 'territories'. In the video projection *Leute wie wir* (People Like Us), the artist examines historical contexts and interconnections that are rooted in the corporate culture of Friedrich Krupp AG and that have helped shape social conditions in the Ruhr in a wide variety of forms.

## **CHRISTINA CHIRULESCU**

### **Ohne Titel, 2018**

In equally delicate and unerring formulations, the painter Christina Chirulescu strives to express what can hardly be said because she is concerned with an 'in-between' state – between figuration and abstraction, painting and drawing. In the small, grey painting, a thin, flowing border defines a picture within a picture, largely painted over by fleeting brushstrokes. A drawn woman's head, dreamy, with closed eyelids, gazes out of the field that has been left blank. It is a Risograph print created with a stencil printing process. The artist printed her work over and over again in several layers until a grey, velvety surface emerged.

## **LOUISA CLEMENT**

### **Office 1 and Office 9, 2018**

When addressing particular issues, Louisa Clement prefers to work in series. For the nine-part *Office* series, she sought out freshly furnished offices of booming companies that had not yet been occupied and directed her gaze to the oddities of the new working environment: In *Office 1*, Captain America's shield\* hangs over a desk. With its elegant side tables and colourful sofas lined up next to each other, *Office 9* could also have been shot in a shop for designer furniture. Yet everything seems arbitrarily placed and frighteningly artificial. Clement's impressions of offices were shot in 2019 just before the lockdown. A few months later, the promise of combining private and professional life was to be fulfilled quite differently in the 'home office'.

\* A fictional weapon appearing in American comic books published by Marvel Comics. It is the primary defensive and offensive piece of equipment used by Captain America, and has become emblematic as a symbol of American culture.



## **ZUZANNA CZEBATUL**

### **Siegfried's Departure I, from the series Siegfried's Departure I–III, 2018**

With her often fragmentary sculptures, Zuzanna Czebatul questions ideological narratives of heroism and symbols of power. In doing so, she also addresses socio-political approaches to publicly questioning monuments to colonial violence. Here, she detaches one part – the right foot – of an oversized sculpture of Siegfried the dragon slayer at the moment of departure (after forging the sword) from the context and places the singular sculpture in the space as evidence, as a representative of a subsequent act – the moment of an implied later action is thus 'frozen' in its fleetingness. The fragmentary transposition of the mythological heroic figure from the Nibelungen saga, one of four figures accompanying a monument built in 1897–1901 for Otto von Bismarck in the Tiergarten in Berlin, illustrates the questioning of historical representational function in the context of political protagonists and symbols of obsolete military or patriarchal structures. As an assertion in space, it is also a proxy for other historical moments of departure.

## **FRAUKE DANNERT**

### **Gefäß and Platine, 2015**

The photographer and media and object artist Frauke Dannert studied at the art academies in Münster and Düsseldorf, as well as at Goldsmiths, University of London. Paper collages are among Dannert's most important forms of artistic expression. Her source images include not only illustrations from books and magazines but also her own architectural photographs. These are duplicated and assembled into new compositions. For the viewer, her pictures open up different perspectives and conceptual worlds of figures and spaces.

## **INGA DANYSZ**

### **Impostures, 2018**

With her installation, Inga Danysz focuses on the mechanisms of control and discipline. For *Impostures*, she used glass to reproduce barriers consisting of stands and chains, as they are used to regulate the flow of people, for example in transit zones or in exhibitions. As the title suggests, these are only ostensibly functional; they imitate a barrier rather than actually having a regulating function. Their transparency raises questions about power and control, which are no longer aimed at the direct disciplining of people. The instability, fragility, or questioning of the correctness of history or facts is also subtly alluded to in the silent, transparent sculpture.

## **CARMEN DOBRE-HAMETNER**

### **Consuming History, 2015**

For the setting of her series titled *Consuming History*, Carmen Dobre-Hametner chose a former Soviet bunker in south-eastern Lithuania, where actors present scenes from (everyday) life during the communist era and the audience is invited to play a part in this re-enactment of history: in a soviet grocery shop, during military training or a propaganda session, or under interrogation by the KGB.



Atmospherically, a wide range seems to be covered – from horror, disgust, and drill to merriment. The photographer does not present the history of the USSR as such, but rather shows how this is dealt with from today's commercial, experience-oriented point of view.

### **ALEKSANDRA DOMANOVIĆ**

#### **Kalbträgerin, 2017**

With her art, Aleksandra Domanović develops an exploratory view of the most diverse phenomena within our society: scientific and technical developments, history and culture, popular culture, and the formation of national and cultural identity. The Kalbträgerin (Calf Bearer) is based on scientific research at the University of California: the breeding of certain characteristics in cattle, such as the absence of horns. Domanović transfers this theme to sculptures, which she models with the help of a computer, produces in a 3D printing process, and moulds in synthetic plaster. Her 'votive stelae' made of Corian® are transformed and abstracted representations of the Greek Moscophoros (Calf Bearer) from the sixth century BCE, which was found in the so-called Perserschutt (Persian rubble) in 1866 – resulting from the clearing up the Acropolis in Athens after the looting and destruction of the sanctuaries during the Persian occupation in 480/479 BCE. The rectangular stele – representing the body – was supplemented by stylised arms and hands, which are a reference to the artist, as well as to the so-called Belgrade Hand, the first movable hand prosthesis developed in 1963. In this way, the artist combines science and culture from different eras and subtly and poetically questions norms and beauty outside norms, as well as changes in structures and their impact on society.

### **NOA GUR**

#### **Ways of making visible, 2016**

2 channel video installation, 2:29 min

With her performances and video works, Noa Gur investigates the conditions of the act of making something visible. For the video installation Ways of Making Visible created in 2016, she sent schoolchildren equipped with pocket torches through the galleries of the Tel Aviv Museum of Art at night. In the play with the light of the lamps, the sculptures and objects presented in the exhibition spaces become visible – and, at the same time, the pupils reveal themselves. A spectacle that continues when viewing the two videos installed opposite each other, where the light on the respective projection screen directs the viewer's gaze.

### **AYALA SHOSHANA GUY**

#### **I Will Take Your Shadow, 2021**

Video, 20 min

The Jerusalem-born artist Ayala Shoshana Guy belongs to the second generation of a family of Holocaust survivors. Her video is based on her own family history. During the National Socialist regime, her grandfather and great-uncle had to flee their home in Vienna. The story of the two men, their escape in a sailboat, which ended after several months of travel in Palestine, then under British colonial ad-



ministration, flows into the extremely elaborately produced video work. In hundreds of black-and-white drawings and monotypes, the artist retraces the histories of her family and her fellow human beings. Using the means of video editing, she creates a dream-like narrative in which past and present, fact and fiction flow seamlessly into one another.

## **MANAF HALBOUNI**

### **Go Home, 2019**

Manaf Halbouni grew up in Syria in a German Syrian family and studied sculpture in Dresden. He was able to follow the development of Pegida and right-wing extremism in Saxony at close range. With his works, Halbouni strives to reflect the diffuse fears and emphatic visual language of the refugee experience. In the work *Go Home*, Halbouni takes up the everyday racism that refugees in Saxony are confronted with. Like a ready-made, he appropriated the Arabic graffiti that translates as 'go home' and can be read in various public spaces in Saxony. They presumably originate from radical right-wing activists and are directed at those who can also read and understand the writing. This xenophobic call is placed alongside other tags and graffiti, so that, here, right-wing radicalism becomes an everyday phenomenon.

## **SIMON HEHEMANN**

### **Irrtum und sein Richtfest, 2019**

#### **schränk voll wind, 2019**

Simon Hehemann studied drawing and painting in Hamburg in the classes of Werner Büttner and Norbert Schwontkowski, among others. In recent years, he has also developed a growing preference for object boxes and large installations in which he combines various materials, objects, and techniques. He also integrates the two works *Irrtum und sein Richtfest* (Error and Its Topping Out Ceremony) and *schränk voll wind* (cupboard full of wind) into his expansive spatial narratives, which often include fragile mobiles, imaginative apparatuses, and objects. A characteristic element of all his works is the lack of colours. Hehemann often connects the individual elements by means of geometric figures, lines, or fine wires. Triangles and circles can also be found in the two paintings.

## **LENA HENKE**

### **Organic Architecture III and IV, 2020**

Lena Henke depicts power relations in the urban space and between the sexes – at times in a highly sensual way. Her interest in bodies derives from her predominantly sculptural practice; in their design, however, beyond the mimetic depiction of reality, they rather reflect the artist's subjective mental images. Recurring themes and motifs are attributes read as male or female and gender-specific body parts, as well as the symbolic power of horses, equestrian sports, and the associated accessories. The photographs in the *Organic Architecture* series, enlarged to over two metres, depict men's feet squeezed into condoms – fixed, objectified, and fetishized by the absence of the rest of the body. In her series of



untitled watercolours from 2020, it is women's feet that, deformed and conditioned, snuggle up to their shoes, their pedestal, which on closer inspection turns out to be a horse's hoof.

## **KLARA HOBZA**

**Diving through Europe – Part 1: Introduction, 2013**

**Single channel video, 1:59 min**

Klara Hobza's artistic practice includes the genres of performance, video, drawing, and sculpture. In her multi-layered works, she captures natural circumstances in an analytical and often humorous way, pushing the boundaries of what is possible for her. Since 2010, she has dedicated herself to the project Diving through Europe. This is an ongoing study, with which Hobza explores the rivers of Europe from the North Sea to the Black Sea, diving through them over the course of twenty to thirty years. For this, she documents and transfers her own physical experiences into various media.

## **MYRIAM HOLME**

**ort der gesammelten stimmen, 2019**

With her work, Myriam Holme explores the limits of painting. In *ort der gesammelten stimmen* (site of the collected voices), fine craquelures run through the surface like veins, condensing into haematoma-like formations. The work belongs to the group of 'soap paintings', for which the artist lets the hot, liquid material flow over the canvas in several layers. When the surface has cooled down, she runs her forearms and elbows over the canvas to make the layer of soap burst open in delicate cracks with targeted pressure. Through its visual similarity with human skin, the work tells a story of bodily injuries that make their way to the surface in the coloured linear structures.

## **MARGRET HOPPE**

**from the series *Die verschwundenen Bilder: Werner Tübke,***

***Fünf Kontinente, 1959, Öl auf Holz, Fünf Dyptichen, je 245 x 245 cm, Interhotel Astoria, Leipzig, 2006***

Modernism – or rather modernisms as archaeologies of our present – plays an important role in many artistic works of recent years. For several artists from East Germany, this interest in classical modernism is also linked to the fate of socialist post-war modernism and its current displacement from the collective memory. The Leipzig-based photographer Margret Hoppe thus not only set out on the trail of Le Corbusier in Europe and India but, with the photo series titled *Die verschwundenen Bilder* (The Missing Pictures), also traced the vestiges or empty spaces of East German post-war modernist painting and sculpture. Hoppe documents the voids left by these works, depicting the authentic places, some run-down, some completely rebuilt, where they were originally on display, such as Werner Tübke's painting *Fünf Kontinente* (Five Continents, 1959) in the Hotel Astoria in Leipzig.



## **TILMAN HORNIG**

**ohne Titel (Europa) Nr. 9, 2017**

**ohne Titel (Europa) Nr. 11, 2017**

Especially in the current situation, the question of the political and solidary unity of 'Europe' arises more than ever. Tilman Hornig fragments representation, works with empty spaces, and partially 'whitewashes' the European flag with white paint. Whether this implies a 'clean slate' or a lack of solidarity is left to our interpretation. The flag fabric, featuring a wreath of twelve golden, five-pointed stars on an ultramarine blue background, symbol of all the institutions of the European Communities, is taken by the artist as the basis of his reflections. The actual motif is to a large extent obscured by the usual priming: The conditions are reversed by this artistic practice and stimulate an examination of our social and political reality.

## **NADIRA HUSAIN**

**Somewhere Between Love and Fighting, rouge, 2020**

Nadira Husain's paintings are an invitation to look and see. The dense compositions, built up from several pictorial and material levels, draw their content from a transcultural treasure trove of motifs that is closely interwoven with the artist's biography. Somewhere Between Love and Fighting, rouge is based on the Hamzanama, a manuscript with Indian miniature paintings from the seventeenth century. With admirable ease, Husain transferred the illustrations of intertwined bodies in an emotional state of suspension between love and fighting into a composition that bridges the gap between tradition and popular visual culture, between craftsmanship and free design.

## **STEPHAN JANITZKY 025**

**P.O.W. Clean & P.O.W. Dirty, 2017**

Stephan Janitzky's works are mirror images: P.O.W. CLEAN & P.O.W. DIRTY were created in 2016 in the context of his exhibition 'Parerga' at the project space Prince of Wales in Munich. Janitzky covered the floor of a small exhibition space with two canvases; between them were pieces of chalk that visitors – consciously or not – trampled on and thus "worked" into the canvases. The works are thus products of both chance and waste. The careless handling of the ostensibly so venerable medium brings into focus the room for manoeuvre between plan and lack thereof, between intention and realisation, with their social, political, and economic dynamics.

## **SEBASTIAN JUNG 026**

**Besorgte Bürger, Chemnitz, 30.08.2018, 2018**

Sebastian Jung studied at the Bauhaus University in Weimar. The thirty-six pencil drawings Besorgte Bürger, Chemnitz 30.08.2018 (Concerned Citizens, Chemnitz 30.08.2018) address the right-wing extremist and anti-Semitic riots on the fringes of the Chemnitz city festival in 2018. After one person was killed there, right-wing extremists instrumentalised the offence and mobilised for violent protests. The political slogan 'Besorgte Bürger', initially used as a self-description,



has since become synonymous with the right-wing extremist or far-right populist movement. The date noted in the title of the work refers to the visit to Chemnitz of Michael Kretschmer, Minister President of Saxony.

## **NORA KAPFER**

### **Saison, 2020**

Since 2016, Nora Kapfer has been painting with bitumen, an organic pitch paint that is very viscous when undiluted. While she initially worked primarily on wood and emphasised the glossy, reflective quality of the bitumen, her white-ground pictures are painted on canvas. For these, she collaged shapes cut from Japan paper into the bitumen and coated them with white pigment in oil. The paper and paints react with each other in an unpredictable way, so that the artist becomes an observer of her own painting process. The resulting pictorial structures are just as much reminiscent of decalomania and mechanical reproduction processes as they are of traces of gestural-abstract painting.

## **FRANKA KASSNER 028**

### **Lieber Levi, (Brief I–XII), 2021**

In the series *Lieber Levi, (Dear Levi,)*, the artist focuses on the consequences of National Socialism in the present: Kaßner wrote letters to Hermann Levi (1839–1900), the Jewish conductor, composer, and for a time also general music director of the Munich Royal Court and National Theatre. Highly esteemed for his musical talent, he was at the same time the victim of antisemitic hostility throughout his life. During the Third Reich, the street dedicated to Levi in his hometown of Partenkirchen was renamed after an anti-Semitic publisher, and his nearby gravesite became derelict – and with it the knowledge of Levi's biography and work. It was, however, not until the Federal Republic Germany of the automobile-centric 1950s that the gravesite was levelled in favour of widening a road. Levi's grave disappeared under rubble and debris. In 2020, Kaßner won the public art competition to redesign the grave, which had been neglected beyond recognition. During her several months of work on the gravesite the following year, for which she designed a ceiling of hand-cut copper elements and an enclosure of delicate bronze rods, Kaßner corresponded with Levi in her thoughts: 'Dear friend from another time, I read letters from you again today. I can still feel your injuries to this day. [...] Your unknown friend', she wrote in her first letter to the addressee from another time.

## **ASTRID KLEIN**

### **Ohne Titel, 1979**

With Cubism, visual art opened itself to text. Intermediality characterises the work of Astrid Klein to a great extent. Her text pictures, which the Cologne-based artist has been working with since the early 1970s, reflect her literary, philosophical, and scientific interests. Language and image interact in the deconstruction of roles, mechanisms, power structures, and hierarchies. For the two untitled text pictures from 1979, she worked with pages 18 and 212 from Zettel's *Traum (Bottom's Dream)*, Arno Schmidt's experimental magnum opus.



Blackenings focus the reading in terms of individual interpretation, which the non-linear text virtually challenges.

## **OLIVER LARIC**

### **St. Veronica, 2017**

The artist Oliver Laric creates digital copies of sculptures, some of which are centuries old, in order to recreate them as new versions. This results in a fascinating interrelationship between original and copy, model and likeness. The copy of an existing work of art thus becomes Oliver Laric's original. This interplay is multiplied once again in Laric's *St. Veronica*, the model of which stands in Veronikagasse in Vienna. This statue is itself already a copy of the original eighteenth-century sculpture, which is now preserved in the Hernals District Museum. In her hands she holds the sudarium which, according to medieval legend, she is said to have given to Christ on His way to Golgotha. In the process, His facial features were permanently imprinted in the cloth, creating an image that was not made by human hands and is both a copy and an original. For this reason, the name Veronica was also interpreted in the Middle Ages as a Latin-Greek portmanteau, 'vera eikon', meaning 'true image'.

## **YONG XIANG LI**

### **Shirt Late, 2018**

Three young men lie on the floor, exhausted, their eyes closed, surrounded by a book and sheets of paper. It remains unclear whether they are resting for what is to come or recovering from efforts that have already been made. With echoes of fin-de-siècle depictions of interiors, Li combines in *Shirt Late* both exoticising and eroticising (or homoeroticising) moments. On the reverse side of the free-standing pictorial object, a mirror casts a glance back at us as viewers – and thus at us as subjects with our attitudes, opinions, and attributions.

## **LOTTE LINDNER & TILL STEINBRENNER**

### **Alternative Gesellschaftsformen/Übung IV: Recht geben, 2019**

With their work, Lotte Lindner and Till Steinbrenner combine elements of performance with those of sculpture and installation. The series *Alternative Gesellschaftsformen* (Alternative Forms of Society) comprises various exercises on questions relating to social interaction and the projection of alternative possibilities of this, which the two artists have been realising at various locations since 2016. *Übung IV: Recht geben* (Exercise IV: You Are Right) from this series can also be presented as a performance together with the 10-metre-long flag on the 9-metre-long pole. The pole is swung alternately by the two until they reach their own limits of strength in the attempt to present the text on the flag – 'You are right' – in a completely legible way for a brief moment. They only manage it sporadically and with the greatest effort. When one of them is exhausted, they hand the pole over to the other. The offered communication thus becomes a tightrope act, almost an act of impossibility. The problem of cultivating a good and respectful culture of discussion with each other is thus impressively demonstrated.



## **ANNE LINKE**

### **Pigeons and Architecture, 2019**

**Video, 10:52 min**

Anne Linke's video work *Pigeons and Architecture* is dedicated to an unusual aspect of city life, namely the life of pigeons in the inconspicuous niches of urban architecture. Much like a zoologist, she follows the activities of the pigeons with close-ups, underscored by ambient noise, electronic sounds, and a narrative voice. Through the shots and the benevolent narrator, the animals are staged almost heroically in their resistance to regulating architectural elements. Linke exposes a generally hostile architecture behind the fight against the pigeons, which serves more to discipline than to promote the good life.

## **MAIX MAYER**

### **Fotoserie Ulrich Müther, 2011–2021**

In his video and spatial installations, Maix Mayer explores different narratives of modern architecture and urbanity as social utopia. In his works, he blurs the boundaries between reality and fiction, thus deconstructing common narratives of modernism. The photo installation *Ulrich Müther* was created in the context of a larger filmic essay titled *Schalenterritorien* (Shell Territories) about the well-known concrete shell buildings by the architect Ulrich Müther in Mecklenburg-Vorpommern that are now threatened with ruin or have been demolished. With his photographs, Mayer pursues traces of Müther's buildings, how they have shaped people's lives up to the present day, and how this legacy of socialist modernism is dealt with today. The poster of a stamp from the former GDR depicting one of Müther's works – the Restaurant Ahornblatt (Great Maple Leaf Restaurant, named in analogy to the building form) on the Fischerinsel in Berlin, which was demolished in 2000 – can be taken home by visitors to the exhibition and thus contributes to the dissemination of his work and sensitises our handling of cultural heritage.

## **ANNA MCCARTHY**

### **Angel Alpinista, 2020**

Anna McCarthy focusses on the ambivalent relationship of humans to nature and the animal kingdom. Her artistic practice is extremely diverse and cross-media, but always accumulative, generous, and contextual in both content and form. Agilely mounted on a turntable and equipped with a headlamp, *Angel Alpinista* is ready for an expedition, to conquer the mountains. Her attributes include human and technological products as well as plant and animal relics. These are both trophies of victory over nature and reminders of human insignificance and transience. McCarthy's practice betrays a basic feminist stance when she deliberately places the female alpinist at the centre of this work.

## **ERIC MEIER**

### **Thor I–XII, 2019**

Eric Meier deals photographically with the sensitivities of the Saxons in the period after 1990 and documents the post-socialist changes in the states that once comprised the GDR. With the work *Thor*, he explores the typical East German sociotope of the multi-purpose garage as a petty bourgeois heterotopia, a counter-world to the prefab flat, the workplace in the VEB, or the factory. In this secluded environment beyond the public debates, however, conspiracy fantasies and extremist acts of violence are also concocted. As the title *Thor*, a double allusion to Germanic mythology and to the 'Thor Steinar' clothing brand popular with neo-Nazis, reveals, conspiratorial meetings of neo-Nazis in the environment of the National Socialist Underground (NSU) could also take place in such garages.

## **CHRISTIANE MÖBUS**

### **Das unnötige Verlöbnis der Frau Holle mit dem Schamanen – oder – a new life, 1972**

The five-part photo series documents an action by Christiane Möbus. For the artist, it marks the beginning – 'the awareness that I am making my own work'. The attempts to fly can be understood as an impressive image for female self-determination – conceived one year before the publication of Erica Jong's book *Fear of Flying* (1973). After completing her studies in Braunschweig, the artist went to New York on a DAAD fellowship. There, she positioned herself early on in the field of tension between concept and material. Today, Christiane Möbus is one of the most important women sculptors in Germany. She prefers to work with narratively charged, found objects.

## **HENRIKE NAUMANN**

### **Treuhand Intern, 2019**

Henrike Naumann looks at the end of the era of the GDR from a different, more geopolitical and economic-historical perspective. The title of the installation *Treuhand Intern* (Inside the Trust Agency) refers to the aggressively neoliberal process of privatising the GDR's state-owned planned economic system in the course of German unification. In Naumann's work, the postmodern wall unit in a modernist colour combination is joined by a Joop backpack and the titular book *Treuhand Intern*, a diary written by the CDU politician Birgit Breuel. In this, the former president of the Trust Agency, who, in her executive function, had vehemently promoted the expropriation of the state-owned enterprises, describes the ostensible necessity of her actions from a personal perspective. In this installation, Breuel's book and the discarded furniture thus close the circle between a national economy that became a commodity and the commodification of memory in the motif of Ostalgie (East German nostalgia).



## **ANNA NERO**

### **Suits and Bling Bling, 2019**

Anna Nero studied at the Academy of Fine Arts Leipzig (HGB). The focus of her work is on everyday objects, their materiality, texture, and functionality. In her works, painterly gestures, lines, and surfaces are not mere tools but become content and subject themselves. In her pop-like paintings, geometric constructions, grids, and lattices are juxtaposed with intuitive gestures. They become disturbances and irritations. Through the layer-by-layer growth of her works, the various pictorial levels remain visible and merge at the same time.

## **KATJA NOVITSKOVA**

### **Earthware (driverless car seeing a deer for the first time 1), 2019**

With her works, the artist Katja Novitskova deals with, among other things, the social effects of artificial intelligence and the increasing mechanisation and digitalisation of everyday life. The Earthware series, for example, opens up a new artistically processed view of the increasingly mechanised environment. The viewers look from the perspective of a fully automated, autonomously driving car at the digitalised image of a deer running past.

## **EMEKA OGBOH**

### **Sufferhead Original (Baden-Baden), 2017**

With his work, Emeka Ogbob, delves deeply into themes of migration, immigration, and assimilation, all-owing his own personal experiences to flow into this. Sufferhead Original is a project by the artist inspired by the experiences of Africans living in Europe, communicating some of the received stereotypes, as well as the politics of difference and integration associated with their fates as emigrants. The series Baden-Baden was shot in the casino of the titular German town – the protagonists in the photographs present Sufferhead Original, a beer brewed especially for the spa town: a dark beer with 8.2% vol. and a special chili flavour that tastes 'like home' to the African migrants and contains many of the stereotypes associated with Africa. In this way, the beer triggers a critical reflection on concepts such as identity and nationality. The name Sufferhead was inspired by Fela Kuti's song Original Suffer Head, which revolves around the economic and political situation in Nigeria in the 1980s: It describes the desolate state of the country at that time, which led to mass emigration.

## **MARIO PFEIFER**

### **Again/Noch Einmal, 2018**

Civil courage or vigilante justice? Bending the rule of law? Again uses reenactment and fact-based staging to investigate this fundamental question, while taking a hard look at Germany's refugee crisis and the social and political turmoils of recent years. Again takes an incident in a village in the Free State of Saxony in East Germany as a point of departure to ask a question that is essential to any community: What is civil courage and when does it tip over into vigilante justice? Again reappraises the so-called 'handcuff trial' when four men attacked a Kurdish-Iraqi refugee in a supermarket and then tied him to a nearby tree. Again



restages the supermarket situation, navigates barriers of communication, and depicts violence in an everyday situation. Again tells the story of Schabas Saleh Al-Aziz and his flight from Iraq along the 4,000 km 'Balkan Route'. We learn about his epileptic disease and the complications he suffered during his asylum-seeking process in Germany. Again recounts the legal arguments of the case and lets the indicted men and their attorney have their say. Summer 2016: In the Saxon village of Arnsdorf near Dresden a Kurdish-Iraqi refugee enters a discount supermarket to report a problem with his recently acquired prepaid SIM card. An argument between the cashier and the man escalates when four men attack the refugee, abuse and beat the man, drag him out of the shop, and tie him with cable straps to a nearby tree. The police arrive twenty-five minutes later. The four men walk home, unidentified by the police, while the refugee is questioned at the station. Ten days later a YouTube video goes viral documenting the incident inside the supermarket. An investigation leads to a trial with the four men charged with false imprisonment – and Schabas Saleh Al-Aziz accused of robbery and threatening behavior. The case is dismissed in less than four hours on the grounds that it is not in the public interest and the key witness cannot testify anymore. Present during the film's live production, ten citizens observe the performance and watch archive material on the case. Based on their own migrant experience, they comment on what they have seen and watched, evincing intense emotional reactions.

### **PHUNG-TIEN PHAN**

#### **Volkswagen (Ashley), 2020**

With works such as Volkswagen (Ashley), the Essen-based artist Phung-Tien Phan deals with her experiences of immigration from Vietnam to Germany. Inside a mobile transport box, she built a miniature replica of a bedroom in grey, above which is a kind of Buddhist altar for a deity, with food and lights, as is customary in Vietnamese families. The box is crowned by an Italian espresso machine and an orchid. With this constellation of a self-made miniature world, presented as if on a stage, and the readymade objects from the spiritual life of Vietnamese immigrants, the artist spans an arc from the traditional values of a good life and the world in which people live today. The object presents itself as a 'Volkswagen' (literally a 'people's car'), combining the different real and spiritual layers in a transportable box, mobile on the road, and at home everywhere.

### **ANNA RACZYNSK**

#### **Future Primitive, 2021**

Anna Raczynsk belongs to a young generation of Polish artists. With her formal language, she often makes use of everyday objects which she decontextualises by modifying their form, materiality, and size. In addition to an ironic gesture, formal and thematic confrontations with the material are essential aspects. With Future Primitive, the artist reflects on the ongoing transformation of socialist structures in Eastern Europe into neoliberal capitalism. Raczynsk chooses grain, which traditionally refers to prosperity and abundance, as the material for her contemporary harvest crown and shapes it into a signet like €-sign.



## **JUDITH RAUTENBERG**

### **Produktion – Ein Essay über Mensch und Raum, 2018**

Since its founding in 1764, the existence of the Wallendorf porcelain factory has been closely linked to the life stories of the residents of Lichte. Not only did entire families work there for generations – almost all of the company's employees were residents of the town. It is well known that work is identity-forming. But during my research in Lichte, I was very moved to realise that this is not just about individual identities: This is also about family identities and the self-image of an entire community, which are determined by crafts. In Lichte, it is not only jobs that have been lost due to the insolvency of the Wallendorf factory. The closure of the porcelain factory brought family traditions to an end. In my conceptual photo series *Produktion – Ein Essay über Mensch und Raum* (*Production – An Essay on Humans and Space*), I depict the sites of the individual production steps of a porcelain object in the factory. At the same time, the pictures make it clear that production cannot possibly take place here. The empty locations are partly staged by external light sources. By titling the individual pictures, the places are additionally dehumanised. The human being is missing; the space is empty.

## **ELSKE ROSENFELD**

### **Hugging Angela Davis, 2020**

#### **2 channel video, 14:40 min**

The encounter between the American philosopher and Black liberation activist Angela Davis and the East German communist activist Erika Berthold, which is at the centre of Elske Rosenfeld's two-channel video installation *Hugging Angela Davis*, took place in 1972 in the aftermath of the May movement. Davis received extraordinary solidary support when she was imprisoned in the United States in 1970 under the pretext of 'supporting terrorism': In the course of the state-organised campaign, thousands of people from the GDR sent postcards with roses to her in prison under the slogan 'A Million Roses for Angela Davis'. The scene in Elske Rosenfeld's video that captures the moment of embrace between the Black civil rights activist and Berthold is from 1972, when Davis toured the GDR after her acquittal to thank her supporters. The spontaneous embrace of the two women, beyond protocol or diplomatic considerations, draws attention to the affective and personal dimension of political solidarity.

## **KAI SCHIEMENZ**

### **Cantre'r Gwaelod, 2017**

Kai Schiemenz's objects tie in with modernist constructions, in particular with references to architecture. Despite the abstract formal language, his built combinations of glass fragments do not remain sober in their effect. This is prevented by the title alone, which contains a concrete narration: *Cantre'r Gwaelod* is a legendary, ancient sunken kingdom that is said to have been located in what is now Cardigan Bay in the west of Wales. It is considered the 'Welsh Atlantis' and plays an important role in traditional Welsh literature and



song. Schiemenz sees the potential of his objects to be perceived as a 'figure as counterpart' in the properties of the material. The simultaneity of opaqueness and translucence is affirmative, sucking attention from the outer form, from the surface into and through the glass in the process of seeing. The material and the difficult process of glass casting become relevant components of his objects: Traces and disturbances of the not entirely calculable, lengthy manufacturing process in the furnace flow in as scratches, bubbles, or inclusions.

### **KRISTINA SCHMIDT**

**Hochdrücken, 2018**

**Kanonfantasie, 2018**

**The artist trying to relate, 2019**

**Another Flat on Meserole, 2020**

**Wichtige Überlegungen und dann doch nur Schmarrn, 2020**

With their painted frames, the works in Kristina Schmidt's SCHMIDTI CITY series direct the viewer's gaze to pictorial spaces which, as pictures-within-pictures, take the visual quotation as their basis. In the fifteenth century, Leon Battista Alberti declared the metaphor of the open window to be the starting point for the artistic appropriation of the world; here, however, the reality of the picture is constructed as a relational conundrum of elements from art history, everyday life experienced by the artist, and a world of imagination in which Schmidt herself appears as a kind of avatar. The artist trying to relate thus describes, in the form of a picture, Schmidt's approach to relating to the surrounding world and to her own cultural socialisation.

### **ANDRZEJ STEINBACH**

**ohne Titel, 2017, from the series Gesellschaft beginnt mit Drei**

The photographer Andrzej Steinbach, who grew up in Chemnitz and is currently living in Berlin, is interested in formations of protest and community among young people. In his photographs, he captures constellations of gestures, gazes, and postures, as well as dress codes, precisely choreographed and soberly staged. By the way they sit or stand and how they relate to each other, the people portrayed express less an individual relationship to each other, but rather seem to give expression to a social practice. The title of this series, *Gesellschaft beginnt mit Drei* (Society Begins with Three), refers to the eponymous essay by the sociologist Ulrich Bröckling. A group portrait consisting of three figures can be seen in changing compositions, with only one person reproduced in full in any given image. On closer inspection, it becomes clear that the clothing and position of the portrayed persons differ in each photograph. The work thus creates a sense of disorientation in the viewer, who is also an essential part of this triangular relationship, which constitutes the social space between photographer, sitter, and audience.



## HITO STEYERL

### **StrikeDAO, 2022**

#### **Video work, 0:56 min**

StrikeDAO is the most recent work in this exhibition: It was created with audience participation at the Bundeskunsthalle on 16 March 2022. In the STUDIO BONN discourse series, Steyerl put the future of the Bundeskunsthalle to the vote: Should blockchain-based administration allow more co-determination? Should money flows become more transparent? Or should everything remain as is? Together with the managing director of the Bundeskunsthalle, the collectives Department of Decentralization (DoD) and Other Internet presented the various options and discussed these with the audience. The distribution of votes generated this video via a specially developed voting software. StrikeDAO is based on Steyerl's earlier video work Strike (2010), which has been in the federal collection since 2015. Hito Steyerl explores cutting-edge technologies as artistic tools. In this case, she focused on the blockchain, applying its promise of decentralisation to her own work – and smuggled it back into the central collection of the state.

## GABRIELE STÖTZER

### **Zelle 5, 1990**

#### **Video, 7 min**

In her texts and Super 8 films created from the early 1970s onwards, Gabriele Stötzer strove to develop a specifically female form. The video Zelle 5 (Cell 5) is based on a personal experience: The artist had been living in Erfurt, from where she came into contact with the literary scene in Jena in the early 1970s. In 1976, she was arrested for initiating and signing the Jena petition against the expatriation of the SED-critical singer- songwriter Wolf Biermann. After five months in pre-trial detention in the titular cell 5 of the Erfurt Stasi headquarters in Andreasstrasse, Stötzer had to serve another year in the women's prison Hoheneck in Saxony in 1977. In the video, the artist is seen in her former cell in 1990: She cradles a loaf of bread in her arms and rubs red jam on herself – according to Stötzer, a reference to menstruation, which was absent for her and several other female inmates due to the stress of imprisonment. In this video, the artist writes a kind of form alphabet of the imprisoned woman.

## SARAH STRASSMANN

### **Paderborner Dorf (Haus Uhlmann) from the series Shifting, 2015/16**

Between 2015 and 2019, Sarah Strassmann developed a series of works for which she conducted a photographic investigation of the open-air museum in Detmold. Each of the roughly fifty photos depicts abandoned buildings with items of furniture covered in white linen sheets to protect them from light and dust. With the title Shifting, Sarah Strassmann directly refers to a double-edged phenomenon of monument conservation: The specialist term describes the process of deconstructing a building at its original site and reconstructing it as faithfully as possible at another location, as in this example on the grounds of the open-air museum. 'Effectively, the museum houses completely staged



realities that exist like a parallel universe that you will rarely or never see, enter, or recognise.' (Sarah Straßmann)

### **JOHANNA STROBEL**

#### **agenda c, m, b, d, a, 2019**

With her works, Johanna Strobel addresses the prior knowledge, expectations, and behaviour of art recipients with an ironic undertone. agenda c, m, b, d, a are five works from a series comprising at least ten paintings in various formats. Each picture depicts two identical, mirrored hands, which are always portrayed in the same size despite the different picture formats. With this modular element, she strives to avoid the 'painterly gesture' associated with spontaneity, genius, and masculinity. It remains open whether the hands are grasping or letting go, intervening or holding on.

### **ERIK STURM**

#### **Negativlinie, 2012**

With his sculptural works, Erik Sturm regularly deals with the public space: its furnishings, waste, traces, and residues of the urban population. Negativlinie (Negative Line) was created in one of Budapest's main traffic arteries, a 400-metre tunnel connecting Buda and Pest. This tunnel was originally clad in white tiles; this cladding is, however, no longer visible due to heavy dust and dirt accumulations. In his action from 2012, Sturm drew a white line in the soot at eye level with towels. The fine dust on the tiles turned the three towels black. In the video, he documents the short-lived action. Similar to a graffiti artist, he marks an urban non-site for a brief moment in time, thereby creating visibility.

### **BENEDIKT TERWIEL**

#### **Imbiss am Kotti, 2013/14**

With the suggestive title Imbiss am Kotti (Snack Bar at Kotti), Benedikt Terwiel does not so much introduce us to the culinary customs of Kreuzberg as sharpen our eye for the structural and thus also social changes at Kottbusser Tor. Anni's Imbiss, as it was originally titled, consists of a photographic series taken from above onto the paved ground where this snack bar once stood. Here, Terwiel practices an archaeology of everyday life and traces the disappearance of typical Berlin district culture towards superficial beautification without providing the viewer with the exact context and deeper information; the small scale model of the snack bar, however, concretises the context. The reversed proportions of details (photographs) and original (model) sharpen our eye for that which, at first glance, is not obvious – but which, at second glance, completes the story.

### **BUSSARAPORN THONGCHAI**

#### **Identität nicht nachgewiesen, 2018**

In times of political and concomitant social change, nothing is certain anymore; even (one's own) identity is no longer self-evident or even provable. With her work, Bussaraporn Thongchai opens up the discussion about the individual and the collective, about social hurdles and the (re)anchoring of oneself and one's



culture. In 2015, Thongchai began working at the Ban Ying women's shelter in Berlin, which cares for migrant women from Africa, Southeast Asia, and Eastern Europe who have become victims of human trafficking and prostitution. In large black-and-white drawings, she visualises the stories and experiences of these women as they went through their admission process and began to build a new identity for themselves. The present work is about a woman from East Africa who did not have a passport, but rather only a residence permit. When she wanted to open a bank account, the application was rejected with the stamp 'identity not proven'. In the drawing, the figure writhes in the clutches of bureaucratic structures and, figuratively speaking, in her degrading situation.

### **SUNG TIEU**

#### **Theoretical Draw, 2021**

In numerous installations, Sung Tieu has dealt with the working conditions of Vietnamese labourers and the products that were produced with their help not only in the GDR and then sold for foreign exchange. She is interested in the strict bureaucratic treatment of the people and its effects on the reality of their lives, as well as on the profits made from such conditions. With *Theoretical Draw*, she thematises bureaucracy as a regulatory vehicle for the life prospects of people. She uses a nine-page FRG naturalisation form for minors as the background for a series of drawings depicting chess moves. The unequal relationship of the 'players' suggests itself: The state authority in its cool, block-letter neutrality on the one hand, the person applying for citizenship with their respective concrete life situation on the other.

### **RIRKRIT TIRAVANIJA**

#### **untitled (freiheit kann man nicht simulieren), 2012**

The room-filling work exemplifies Tiravanija's fundamental social and political scrutiny, which – manifested artistically – reflects important observations and thoughts. Adapted for the space of the presentation, the titular statement is presented typographically dominant on the wall and is complemented by a kitchen cabinet by Enzo Mari, in which four sujuk sausages made of ground beef and lamb hang from dry branches. The poignancy lies, however, in another ingredient: Tiravanija has added shredded pages from Thilo Sarrazin's book *Deutschland schafft sich ab. Wie wir unser Land aufs Spiel setzen* (Germany Is Doing Away with Itself. How We Put Our Country at Risk, 2010). In this, the author describes what he sees as the problematic social transformation that will result from the combination of a declining birth rate, a growing underclass, and immigration from predominantly Muslim countries. Tiravanija's combination of text and object within the work underscores the urgent need for everyone's attention in order to avoid giving space to dangerous ideologies.

### **ANNA UDDENBERG**

#### **Focus (Soft Skills), 2019**

Anna Uddenberg is preoccupied with social conventions and norms and questions habits of thinking and seeing. With her sculptures and installations,



she reflects on our time, our everyday life, and examines how consumer culture has also changed through social media. She analyses social and above all representational systems and explicitly questions the role, role pattern, and stereotype of women, whereby her own positioning as a woman artist is also immanent in her work. Her artistic strategy of exaggerating a figure, her sculptural assemblages with objets trouvés and handmade objects, offer an image/ simulacrum of modern society, which allows for an at times visually irritating but surprising questioning of values. Especially her sculptures of well-trained women's bodies or body parts with high-tech sportswear in pastel and the typical boots or sneakers ironically comment with immaculately shaped bodies/body parts on how 'the contemporary young woman' should ideally look, but also expose women's view of themselves: *With the heavily overstretched body, Focus (Soft Skills)* is an almost acrobatic still life.

### **SOPHIE UTIKAL**

#### **Coexisting (Join, Connect, Relate, Multiply), 2018**

Sophie Utikal sews large-format fabric banners with figurative and thus immediately legible scenes that stand for abstract key concepts and fears of our time. The four-part work *Coexisting* envisions a future in which human-like beings find a destroyed earth and try to fertilise it with their bodies: Here, the pure exploitation of natural resources is contrasted with a symbiotic co-existence. With her textile works, Utikal generally addresses current, everyday life problems and discourses, for example when she refers to the #MeToo debate or Black Lives Matter protests. The black yarn, sewn with a quick hand, lends the scenarios depicted a sense of urgency and contrasts with the initially soft to cheerful colours.

### **STEFAN VOGEL**

#### **Langeweile, 2020**

In the works of Stefan Vogel, drawings, writing, and sculptural forms become a dense unity. His text images are influenced by concrete poetry. The specific material and colour aesthetics of his works are based on the use of everyday objects, as well as natural and building materials. He interweaves the organic and the artificial into fragile webs of relationships and, like a cartographer, locates paths, altitudes, and abysses. His works thus become projection surfaces for human relationships and conflicts. Stefan Vogel himself describes his pictures with the self-coined term 'Gebrache' (something akin to a wasteland) and thus heightens the vulnerable state of quiescence and unused potential.

### **SILKE WAGNER**

#### **Die Deutsche Bevölkerung, 2018**

With her neon installation *Die Deutsche Bevölkerung* (The German Population), Silke Wagner inscribes herself in a tradition of critical conceptual art that refers to, among other things, Hans Haacke's installation *Der Bevölkerung* (To the Population) in the Reichstag. She adds a colour coding to the modified lettering that follows statistical surveys: The blue letters reflect the proportion of the German



population that expresses xenophobia, turquoise blue the proportion with a right-wing concept of the enemy, and pink that for which solidarity is an important value of our political community. Wagner visualises how little values such as solidarity are represented and how strongly right-wing extremist positions are supported. What is most disconcerting when looking at this work, however, is that the vast majority of society is indifferent.

## **RAUL WALCH**

### **Azimut Berlin, 2017**

Raul Walch's artistic practice is characterised by a collaborative, workshop-like working method that translates abstract processes and complex contexts into sculptural object installations and thus makes them graspable in the literal sense. In 2016, Walch developed Azimut (from the Arabic for 'paths') together with refugee children and adults on the island of Lesbos and at the Idomeni refugee camp. The 'rescue kites' from this series were sewn together from found materials such as PVC from inflatable boats, tent poles and tarpaulins, and lifejacket reflectors. Walch sees his rescue kites as flying lighthouses that can be used as solar reflectors and thus as markers to help rescue shipwrecked people.

## **JASMIN WERNER**

### **Ambivalent Escalator (Sanssouci), 2018**

Jasmin Werner used a discarded conveyor belt as the basis for her sculpture. The belt rotates incessantly upwards at a steep angle and fills the exhibition space with a piercing machine noise. Since 2016, Werner has been working initially with the staircase and then with the conveyor belt as a metaphor for ascent and further development. While the staircase still required the artist's own physical effort, the use of a conveyor belt, which serves to transport goods, also opens up references to the development of our capitalist industrial society. The technology of the conveyor belt is later also found in the escalators of modern department stores and in metropolitan underground stations. Our individual urge for self-fulfilment goes hand in hand with the development of a capitalist social order. It is thus not very far-fetched to interpret the Ambivalent Escalator as a shaky career ladder.

## **FRAUKE ZABEL**

### **Zeitgenossen, 2016**

#### **Video, 15:53 min**

With her work, Frauke Zabel takes a close look at concrete political moments, such as the student protest movement of 1968. In terms of her research, she is interested in texts, people, and movements that have in the meantime congealed into fixed images or become empty slogans. The term '1968' is one such term, ostensibly universally understood and suggesting concrete images: student protests, the Springer publishing house, Benno Ohnesorg, Rudi Dutschke, long hair, 'Sous les pavés la plage' – a political moment that has become an anecdote, which is no longer precise or filled with life. In her video *Zeitgenossen* (Contemporaries), Zabel stages a re-enactment based on original interviews



from 2007 with well-known protagonists of the 1968 movement in Germany and France, such as the feminist literary scholar Silvia Bovenschen, co-founder of the Frankfurt Women's Council of the Socialist German Student League (SDS); Daniel Cohn-Bendit, prominent protagonist of the Paris student protests of May 1968; the sexologist Martin Dannecker, whose writings on male homosexuality were ground-breaking in the 1970s; Gretchen Dutschke-Klotz, a studied theologian who published the biography of her husband Rudi Dutschke in the 1990s; the journalist Beate Klarsfeld, who in 1968 demanded the resignation of Chancellor Kiesinger in the German Bundestag with the words: 'Nazi, resign!'; Barbara Köster, then a member of the Frankfurt SDS; Bahman Nirumand, a specialist in German and Iranian studies whose texts and lectures shaped the internationalist orientation of the May movement in Germany; and the publisher KD Wolff, former federal chairman of the SDS. In Zabel's video, one actress embodies all eight characters, who occasionally react to each other across the split screen. Through the finely calibrated role-playing and Zabel's editing technique, the differences in tone of voice, wording, and body language of the various characters become strikingly apparent, and with them the contradictoriness and liveliness of the political debate at the time.

## **MALTE ZENSES**

### **Du und ich, sehr müde # 1, 2020**

Malte Zenses works with various materials and media, often using the technique of collage. His artistic practice can be described as the 'appropriation, translation, and recycling of experienced reality'. For *Du und ich, sehr müde # 1* (You and Me, Very Tired # 1), he patchworked second-hand garments that contour the shape of the *Sleeping Venus* painted by Giorgione and Titian in 1510. This art historical quotation of a nude is linked to everyday clothing and the implied stories of the wearers. The everyday, the 'average' is brought into dialogue with something valuable, something special. Furthermore, questions regarding ecology, re-utilization cycles, and references to social injustice – who can afford which clothes, who disposes of them, and who is dependent on second-hand clothes? – are also essential components of the work.

## Artists

° Acquisitions 2017 to 2021

\* Acquisitions NEUSTART KULTUR 2020 to 2021

Karl-Heinz Adler °  
Frank Ahlgrimm \*  
Akinbode Akinbiyi \*  
Christa Joo Hyun d'Angelo \*  
Nevin Aldag °  
Tamina Amadyar °  
Heba Y. Amin °  
Orawan Arunrak \*  
Karimah Ashadu \*  
Florian Auer \*

Benjamin Badock \*  
Michael Bauch °  
Maximiliane Baumgartner \*  
Dirk Bell °  
Johannes Bendzulla °  
Tim Berresheim °  
Gerry Bibby  
& Henrik Olesen °  
Alexandra Bircken °  
Julius von Bismarck °  
Cana Bilir-Meier \*  
Catherine Biocca \*  
Kamilla Bischof \*  
Matthias Bitzer °  
Christiane Blattmann \*  
Heidi Bochnig °  
Katinka Bock °  
Leda Bourgogne °  
Anja Bohnhof \*  
Candice Breitz °  
Guillaume Bruère \*  
Sebastian Burger \*  
Peggy Buth °

Christina Chirulescu \*  
Andreas Chwatal \*  
Louisa Clement °  
Stephanie Comilang \*  
Zuzanna Czebatul \*  
Janus Czech \*  
Natalie Czech °

Frauke Dannert °  
Inga Danysz \*  
Katja Davar \*  
Edith Dekyndt °  
Carmen Dobre-Hametner \*  
Aleksandra Domanović °  
Susan Donath \*  
Eliza Douglas  
& Anne Imhof °

Ambra Durante °  
Anna Ehrenstein \*  
Michaela Eichwald °  
Marte Eknæs \*  
Sarah Entwistle \*  
Eva & Adele °  
Jan Paul Evers °  
Esra Ersen \*

Ayan Farah °  
Valérie Favre °  
Olivier Foulon °  
FAMED \*  
Nadine Fecht \*  
Kerstin Franke-Gneuss \*  
Will Fredo \*  
Gerrit Frohne-Brinkmann \*  
Anett Frontzek \*  
Stefan Fuchs \*

Jonah Gebka \*  
Axel Geis °  
Sebastian Gögel \*  
Anna Grath \*  
Lea Grebe \*  
Stephanie Gudra \*  
Phillipp Gufler \*  
Noa Gur \*  
Ayala Shoshana Guy \*

Christian Haake \*  
Faisal Habibi \*  
Harry Hachmeister \*  
Manaf Halbouni \*  
Dominik Halmer \*  
Angela Hampel \*  
Simon Hehemann \*  
Lena Henke \*  
Dirk Dietrich Hennig \*  
Almut Hilf \*  
Veronika Hilger °  
Klara Hobza \*  
Erika Hock °  
Karl-Horst Hödicke °  
Judith Hopf °  
Myriam Holme \*  
Margret Hoppe \*  
Daniel Hörner \*  
Tilman Hornig \*  
Klára Hosnedlová °  
Markus Huemer °

Nadira Husain \*

Anne Imhof °

Ulrike Jäger \*  
Atelier Jak \*  
Stephan Janitzky \*  
Christa Jeitner \*  
Thomas Judisch \*  
Sebastian Jung \*  
Franz Jyrch \*

Lena Kaapke \*  
Anas Kahaf \*  
Aneta Kajzer \*  
Nora Kapfer \*  
Franka Kassner \*  
Annette Kelm °  
Andreas Kempe \*  
Esther Kläs °  
Astrid Klein °  
Julia Klemm \*  
Jan Köchermann \*  
Schirin Kretschmann °  
Erinna König \*  
Sarah Kürten °

Oliver Laric °  
Jeewi Lee \*  
Sarah Lehnerer \*  
Yong Xiang Li \*  
Klara Liden °  
Justin Liebermann °  
Lotte Lindner  
& Till Steinbrenner \*  
Anne Linke \*  
Thomas Locher °  
Hans-Christian Lotz \*  
Manfred Luther °  
Georg Lutz \*

Flo Maak \*  
Thomas Mader  
& Christine Sun Kim \*  
Frank Maibier \*  
Maix Mayer \*  
Anna McCarthy \*  
Eric Meier \*  
Philipp Messner \*  
Jenny Michel \*  
Peter Miller \*  
Jugoslav Mitevski °

Christiane Möbus °  
Phillipp Modersohn \*  
Andreas Mühe °

Henrike Naumann \*  
Anna Nero \*  
Frank Neubauer \*  
Moritz Neuhoff \*  
Emilia Neumann \*  
Natasza Niedziolka \*  
Katja Novitskova °

Gabriela Oberkofler \*  
Emeka Ogboh \*  
Anna Oppermann °  
Osmar Osten \*  
Ulrike Ottinger °

Jo Penca \*  
Ralf Peters \*  
Mario Pfeifer \*  
Phung-Tien Phan \*  
Tanja Pohl \*  
Daniel Poller \*  
Lawrence Power \*

Anna Raczynska \*  
Judith Rautenberg \*  
Renaud Regnery \*  
Franziska Reinbothe \*  
Viola Relle  
& Raphael Weilguni \*  
Sylvie Ringer \*  
Jens Risch \*  
Gerwald Rockenschaub °  
Daniel Rode \*

Luise von Rohden \*  
Sonja Rolfs \*  
Elske Rosenfeld \*  
Christoph Rossner \*

Anika Joyce Sadiq \*  
Cemile Sahin \*  
Markus Saile \*  
Elif Saydam °  
Michael Sayles \*  
Marten Schech \*  
Julia Scher °

Kai Schiemenz °  
Christine Schlegel \*  
Kristina Schmidt \*  
Arne Schmitt \*  
Berit Schneiderreit °  
Dennis Scholl \*

Nicole Schuck \*  
Ulrike Schulz °  
Maya Schweitzer \*  
Jeremy Shaw °  
Havin Al Sindy \*  
Andrzej Steinbach \*  
Camilla Steinum \*  
Hito Steyerl °  
Pauline Stopp \*  
Gabriele Stötzer \*  
Sarah Straßmann \*  
Josef Strau °  
Johanna Strobel \*  
Frank Stürmer \*  
Erik Sturm \*  
Stephen Suckale \*  
Erik Swars \*

Niklas Taleb \*  
Friedrich Teepe °  
Susa Templin \*  
Benedikt Terwiel \*  
Britta Thie \*  
Hans Ticha \*  
Sung Tieu \*  
Rirkrit Tiravanija °  
Bussaraporn Thongchai \*  
Endre Tót °  
Jonas Tröger \*  
Nasan Tur \*

Anna Uddenberg °  
Sophie Utikal \*

Stefan Vogel ° & \*

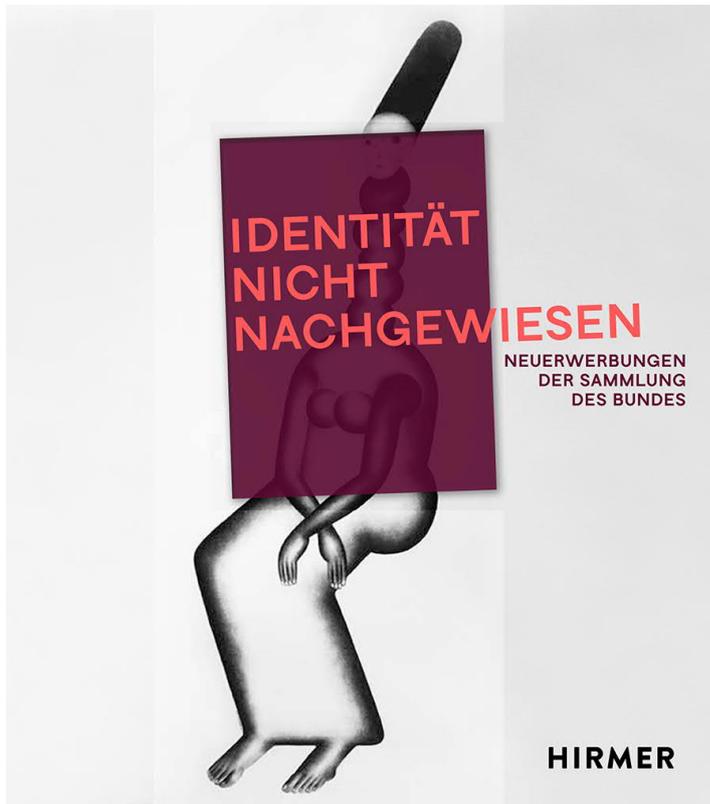
Silke Wagner \*  
Isaac Chaong Wai \*  
Raul Walch \*  
Franz Wanner \*  
Weizenfeld \*  
Nicole Wermers °  
Jasmin Werner \*  
Sinta Werner \*  
Christin Wilcken \*  
Lea von Wintzingerode \*  
Christoph Wüstenhagen \*

Frauke Zabel \*  
Malte Zenses \*  
Silvio Zesch \*  
Dolores Zinny  
& Juan Maidagan °

° Acquisitions 2017 to 2021

\* Acquisitions NEUSTART KULTUR 2020 to 2021

## Publication



Begleitend zur Ausstellung erscheint eine umfangreiche Publikation.

### **Publisher**

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### **Authors**

Frédéric Bußmann  
Nadine Grünewald  
Jule Hillgärtner  
Susanne Kleine  
Stephanie Weber

### **Umfang und Format**

Softcover, 24.5 x 28 cm  
224 pages, c. 250 illustrations  
In German  
Museum edition: 29 €  
The book trade edition is published by Hirmer, Munich



## EDUCATIONAL PROGRAMME

### **Mediaguide**

Available free of charge directly at:  
[www.bundeskunsthalle.de/mediaguide](http://www.bundeskunsthalle.de/mediaguide)

## GUIDED TOURS

### **Public guided tours**

Tuesdays, 5-6 p.m.  
3 €/reduced 1,50 €, plus admission to the exhibition  
Tickets are available at the box office or via Bonnticket.  
ArtCard reservation: T +49 228 9171-200

### **Curator tours**

With Susanne Kleine, curator of the exhibition  
Tuesdays, 31 May, 28 June, 30 August, 27 September, each 4-5 p.m.  
3 €/reduced 1,50 €, plus admission to the exhibition  
Tickets are available at the box office or via Bonnticket.

### **Art education in the exhibition**

Sundays and public holidays, 1-5 p.m.  
During opening hours, an art mediator will be present in the exhibition to talk to you about the works on display and the themes they convey. We invite you to talk to us, ask questions and think about answers together.

### **Guided tour during the lunch break**

Art break - This & That  
Wednesday, 29 June, 27 July, 24 August, each 12.30-13 hrs  
As a balance to your daily working life, we offer you an entertaining speed guided tour during your lunch break.  
8 € (guided tour and admission)  
Tickets are available at the ticket office or via Bonnticket.  
Registration required, individual dates can be booked for groups  
Information and registration: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)

### **Group tours**

60 minutes, €65  
90 minutes, 85 €  
plus group admission € 6, reduced € 4 per person  
Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)  
Freely bookable



## EVENTS

Speed\_guides\_DJ\_Drinks

**WEDNESDAY\_LATE\_ART**

**SUMMER PARTY – IDENTITY NOT PROVEN**

Wednesday, 27 July, 18–21 h

Your evening off full of art, culture and music!

SPEED GUIDES

(in German and English)

„Identity Not Proven“

Simone de Beauvoir and „The Second Sex“

Color as Program

PARTICIPATORY ACTION

Own Your Identity

Create personalised stamps with linocut

INTERVENTION

With Fatih Çevikkollu and excerpts from his current programme FatihMorgana

LOUNGE & DJ & DRINKS

With DJ Michael Marten

10 €/6 € with ELLAH Card, including a drink.

ELLAH - The annual ticket for young art lovers

Tickets at the Bundeskunsthalle box office in advance and at the evening box office

## WORKSHOPS

**Workshop for Adults**

**Free studio**

Saturday, 18 June, 13 August and 10 September, 2–5 p.m. each day

During a tour of the exhibition, we will sketch characteristic aspects of selected works. Afterwards, we will develop our own artistic settings in the material-based studio work, using a variety of artistic techniques such as drawing, painting, sculpture or photography.

25 €/reduced rate 12,50 € (with Bonn ID card)

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)



## **Workshop for school classes**

**Free design**

**Creative lab**

In our creative laboratory, we playfully discover the means young artists use to tell stories about our world. In the studio, we will then try out the variety of techniques in contemporary art and create a work that tells our own story. Content and techniques will be adapted to the grade level.

120 minutes, 80 €, plus 1 € per person

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)

## **OFFERS FOR ALL**

### **Open workshop for ALL**

**Trash\_Up**

Saturday, 30 July, 27 August, 24 September, 2–5 p.m. each day

In the open workshop we invite you to bring everyday objects and discarded items. Artists will give you tips on how to design your objects. As always, EVERYONE can participate!

10 € adults, 6 € children/reduced price 5 € adults, 3 € children/free of charge for refugees and people with disabilities.

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)



## Current and Upcoming Exhibitions

THE BRAIN  
**In Art & Science**  
until 26 June 2022

The brain is one of the last big mysteries of the human body. What do we actually have in our heads, and how should we picture the processes that take place there? Are our mind and our body two separate entities, and how do we understand and construct the world around us? What will the human brain of the future look like? Will we become computer-assisted cyborgs? The cooperation of various disciplines is needed to address these complex questions. Although brain research is constantly delivering new results, many questions remain unanswered. The arts can help us to ponder concepts of thinking and feeling, consciousness and perception, memory and dream. The exhibition brings together scientific research and associatively linked works and objects of art and cultural history with a view to explore and gain a better understanding of the terra incognita of the human brain.

An inclusive guidance system takes visitors through the exhibition. In addition, an accompanying virtual exhibition was developed to run on the internet parallel to the 'analogue' exhibition in the Bundeskunsthalle. The two exhibitions are linked through several augmented reality experiences in the Bundeskunsthalle. The virtual exhibition was made possible by the NEUSTART KULTUR programme of the Federal Government Commissioner for Culture and the Media.

SIMONE DE BEAUVOIR  
AND 'THE SECOND SEX'  
until 16 October 2022

Simone de Beauvoir (1908-1986) is one of the most important intellectuals of the 20th century and celebrated as an icon of the women's movement. In 1949, the writer and philosopher published *Le deuxième sexe* (Engl: *The Second Sex*), a study in which she examined the situation of women in the Western world. Her brilliant analysis, the treatment of taboo subjects such as sexual initiation, lesbian love or abortion unleashed a wave of criticism and hostility at the time. It was not until later that the study was recognised as the foundational text of women's and gender studies and as a standard feminist work.

With *Le deuxième sexe*, our exhibition is devoted to what is probably Simone de Beauvoir's most famous work. Since the emancipation of women across the globe remains far from achieved, the book has lost none of its relevance. The exhibition traces the genesis of the work in post-war Paris, when the philosophy of existentialism set new standards, and explores the significance and reception of this 'bible of feminism' within the women's movement.



Literary and journalistic documents, interviews and films allow the writer's most important companions such as Jean-Paul Sartre and Alice Schwarzer to have their say and shed light on Simone de Beauvoir's thinking and her understanding of the free and independent life.

## COLOR AS PROGRAM

### **Part One**

until 7 August 2022

The exhibition deals with the theme of color as a programmatic tool. It brings together works and objects from the realms of art and cultural history spanning more than a hundred years. With the advent of Modernism, color itself became an autonomous medium of art and design. As a result, the use of color as a material has changed dramatically. In the wake of the fastpaced development of digital technologies in recent years, our perception of color and our understanding of the role of art have been shaped by increasingly intense chromatic experiences. The powerful impact of color touches all disciplines, not only aesthetically, but also politically and economically. By the same token, its commercial use in Capitalist societies has increased exponentially.

The central theme of Color as Program is the artistic preoccupation with the affective and representative power of color. More than ever before, the meaning of color has become a complex construct of social conventions. The visual arts play a central role in the exhibition – not least because of their capacity to open up abstract spaces of thought.

The tour through the exhibition and its associative approach are integral to the overarching concept, which is further enhanced by the expansive site-specific architecture developed for the large central gallery by the British artist and curator Liam Gillick.

Color as program is the first exhibition to be developed by the gallery's entire curatorial team and thus brings together a wide range of different research interests and specialisms.

## BETTINA POUSTTCHI

### **THE CURVE**

Summer 2022 – 2023

Media talk: Thursday, 2 June 2022, 11 a.m.

The Curve is an interactive installation planned for the summer on the roof of the Bundeskunsthalle. It will complement two playful installations in the outdoor area of the Bundeskunsthalle: Jeppe Hein's water feature Circular Appearing Rooms, which can be enjoyed every summer on the Museum Square, and – for the more adventurous – Carsten Höller's spectacular Bonn Slide spiralling down the façade of the museum. The striking ensemble will be opened during



the 30th anniversary celebration of the Bundeskunsthalle on 4/5 June 2022. You are cordially invited!

The Berlin artist Bettina Pousttchi (\*1971) has designed a steep ramp for the southwest corner of the roof, which remains accessible despite its incline. The artist's inspiration is the legendary test track built by the Fiat company on the roof of its Turin factory. Opened in 1923, it was immortalised by the Futurists whose works celebrated technology and speed. Pousttchi translates the historical quotation into an autonomous sculpture that blurs reality and fiction. The matt, black and white surface gives her ramp an almost photographic presence. The centrifugal forces of our society, which the artist names as fluidity/diversity/hybridity, are inscribed in the work. The ramp's severe clarity and hardness with all the charm of a motorway bend stands in deliberate contradiction to the work's appropriation by the public, who are given a stage to move, meet and enjoy themselves.

#### OPERA IS DEAD – LONG LIVE OPERA!

30 September to 5 February 2023

Media conference: Thursday, 29 September 2022, 11 a.m.

Opera combines several forms of art (music, singing, acting, dance) and artisanry (costume, stage, lighting) to create a spectacular *gesamtkunstwerk*. It transcends the boundaries of reality, thrives on dramatic extremes, the magical and the irrational and, as an event, is as unique as it is ephemeral. Starting from the beginnings of opera in Italy, our exhibition stages a kaleidoscopic panorama of different forms of opera. It presents the baroque spectacles at the courts of Europe and explores the diversity of commercial venues in 17th century Venice. Drawing on the example of famous opera houses such as La Scala in Milan, the Vienna State Opera or the New York Met, it traces the growth and change of the institution in the 19th and 20th century and sheds light on the people who come together to cast their vision in the sumptuous form that the audience gets to see and hear. A selection of paintings and costumes, posters and stage design models, caricatures and programmes – complemented by recordings of numerous operas – tells known and unknown stories of a genre and an institution that is constantly reinventing itself.

Subject to change

Status: May 2022



Anniversary  
**30 Years Bundeskunsthalle**  
June 3 – 5, 2022

The 30th anniversary is coming up! For three decades, the Bundeskunsthalle, locally anchored and globally networked, has been a unique place of art, culture and science.

The anniversary year will initially be heralded digitally: the anniversary podcast 1992 – 30 Years of Present will feature conversations with young and old, well-known and lesser-known contemporary witnesses. The hosts of the ten episodes are TV presenter Bettina Rust and artist Leyla Yenirce.

From June 3 to 5, 2022, the Bundeskunsthalle will then invite everyone to a big anniversary celebration in the building and on Museum Square.

The event will kick off on Friday evening in the live arts series with the imaginatively biting performance *Gardien Party*, in which a familiar perspective will be changed: The normally almost invisible museum guards are now facing us on stage.

On Saturday and Sunday there will be a colorful program for the whole family with live music, talk shows, guided tours through the exhibitions and behind the scenes, workshops, games and much more.

Highlights of the festive weekend are the big party night on Saturday from 10 p.m. to 5 a.m. with a DJ line-up and the spectacular light art by Finnish light designer Kari Kola, who will duly stage the "Jubilarin Bundeskunsthalle" in a way that can be seen from afar.