

BUNDESKUNSTHALLE



TARGETS

Photographs by Herlinde Koelbl

31 October 2014 to 11 January 2015

Media Conference: 30 October 2014, 1 p.m.

Content

1. Exhibition Dates	Page 2
2. Information on the Exhibition	Page 4
3. Video and sound installations, quotations	Page 5
4. Visited countries and military training camps	Page 7
5. Vita Herlinde Koelbl	Page 8
6. Publication	Page 9
7. Current and Upcoming Exhibitions	Page 10

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Exhibition Dates

Duration	31 October 2014 to 11 January 2015
Director	Rein Wolfs
Managing Director	Dr. Bernhard Spies
Concept and project management	Herlinde Koelbl
Exhibition Manager	Dr. Agnieszka Lulinska
Exhibition design	Werner Schulte
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 49.95 / € 20
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays
Admission standard / reduced / family ticket Happy Hour-Ticket	€ 7.50 / € 5 / € 12 € 6 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Combination ticket standard / reduced / family ticket	€ 13 / € 8.50 / € 21
Guided Tours in different languages	English, Dutch, French and other languages on request
Guided Group Tours information and registration	T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile.

Parking

There is a car and coach park on Emil-Nolde-Straße behind the Art and Exhibition Hall.
Navigation: Emil-Nolde-Straße 11,
53113 Bonn

Press Information (German / English)

www.bundeskunsthalle.de
For press files follow 'press'.

General Information
(German / English)

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Information on the Exhibition

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

Herlinde Koelbl journeyed to military training grounds in the USA, China, Russia, Afghanistan, Brazil, Ethiopia, Norway, Mongolia and many other countries. The photographs show tattered cardboard man-sized silhouettes, plastic dolls riddled with gunshots and metal plates pierced by bullets. At the same time they reveal the different techniques and topographies of war. American soldiers train house-to-house fighting in desert cities created by Hollywood set designers, Japanese militaries prepare for war in unknown territories by passing through surrealistic concrete chasms.

Herlinde Koelbl took photographs of her first TARGET more than thirty years ago. It was a shot-up metal figure full of holes in the furrow of a field – a symbol of violence and death for the photographer.

In 2008 she returned to the theme and started her international photographic project TARGETS. Herlinde Koelbl travelled to almost thirty countries in order to record the targets at which soldiers around the world are trained to shoot. How is the enemy represented whom they are intended to kill later? Is it an abstract figure? Or does the enemy have a face? If so, what does he or she look like? Do the TARGETS reveal cultural differences? Have images of the enemy changed?

A soldier from the U.S. Army reported that he had been trained still using the “Ivan figure with a red star on his helmet”: the enemy was the Soviet Union. Today this has been replaced by target figures wearing oriental clothing.

A video installation and four sound installations and portraits of soldiers complement the photos. In the reality of war, soldiers are always the target. This is why Herlinde Koelbl also made portraits of them: the living targets. Excerpts from interviews give a personal insight into the situation of soldiers at the world's firing ranges. Ultimately, they themselves are going to be the targets in armed conflicts. In this way Herlinde Koelbl makes us feel the real savagery of death and war through her pictures, without resorting to any form of sensationalism.

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



Video and sound installations, quotations

The photographic works are complemented by sound recordings and quotes from numerous interviews. A four-sided video installation forms the culmination of the exhibition.

On her travels Herlinde Koelbl sought direct contact to soldiers. She wanted to hear: How do soldiers think who are or were at war? What experiences do they bring home from war? Are they plagued by doubts and feelings of guilt? Do they think about killing and the possibility of being killed themselves? Are they afraid? What value is attached to comradeship? Why did they decide to join the army? What constitutes good leadership?

I never felt guilty about killing people
who deserved to die.
In my eyes they deserve to die
because they are the enemy.
I am trained to think that way.

I feel guilty when someone of my group is killed.
You question everything you did.

In Iraq a kid pointed a gun at us, and we shot him.
Afterwards we noticed that the gun wasn't loaded.
Then you ask yourself:
was it right what you were doing?
You try to suppress these thoughts,
but they always come back.

It sounds horrifying,
but you have to learn to kill automatically
in order to function.

When I decided to be a soldier
I accepted to kill
and to be killed.
It is part of the job.

I can actually remember the smell of fear
in the night before the attack. Your body chemistry changes.
It is very distinct. The entire company had it.



There will always be war as long as there is man.
I think it is naive for man to think
that there would ever be a time without war.

War is the chess game of the politicians
and we are the figures.

As a leader you set an example, you don't let anything pass.
You have to make the world as black and white as possible.
Avoid grey, because it will get you into trouble.
Atrocities are always a failure in leadership.

When the training is just on paper targets,
it is not the same. When there is a face on the target
or when it looks more like the people you are combating,
you take it more seriously.

We thought we could save him, but... I was close to him.
Yes it was an emotional experience to go through,
when you have his blood on your hands.
But it is easy for me to get back to business.
Because I know I have a job and have other people to rely on me.

My comrades are closer to me than my family.
I lost some of them and it was more painful
than the loss of a family member.

When I am back from my deployment
being at home alone nearly kills me.
I always turn on the radio or TV
because I can't bear the silence.



Visited countries and military training camps

Afghanistan
Albania
Algeria – Western Sahara
Austria
Brazil
Canada in Germany
Ethiopia
Finland
France
Germany
Great Britain in Germany
Israel
Japan
Lebanon
Mali
Mongolia
North Iraq – Kurdistan
Norway
Pakistan
Poland
Russia
South Africa
South Korea
SwitzerlandUkraine
United Arab Republic
USA
USA in Germany
Western Sahara



Vita Herlinde Koelbl

Herlinde Koelbl is one of the most renowned German photographic artists. Her comprehensive oeuvre is characterised above all by long-term photographic projects, often complemented by in-depth interviews. She is particularly interested in creating portraits of milieus and people.

Her photographs have been shown at numerous international exhibitions and are represented in many major collections. Herlinde Koelbl has published more than a dozen books of photography, including *My View* (2009), *Hair* (2007), *Bedrooms* (2002), *Traces of Power* (1999), *Jewish Portraits* (1989), *Fancy People: High Society* (1986) and *The German Living Room* (1980).

Parallel to her books and exhibitions, Herlinde Koelbl frequently also publishes documentary films and video installations on the same subjects. She has received a number of awards for her work, for example the Dr Erich Salomon Prize in 2001.

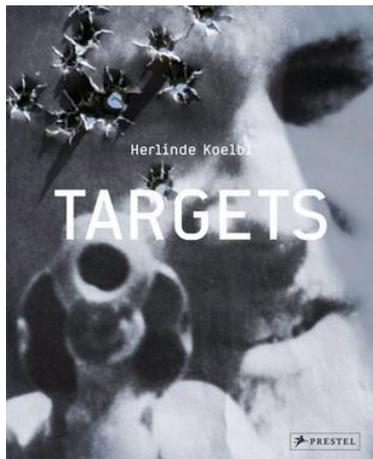
“Herlinde Koelbl is writing, work by work, the chronicle of an era, as novelists like Zola and Balzac did earlier, but with different means.”
(Harald Martenstein, 2001 in *Tagesspiegel*)

Publication

Herlinde Koelbl

TARGETS

With texts by Gerry Adams and Arkadi Babtschenko



Format:	24 x 30 cm, hardcover
Pages:	240 pages with ca. 220 colour images
Trade edition:	Prestel Verlag
	€ 49.95 (in German language)
	ISBN 978-3-7913-4948-0



Current and Upcoming Exhibitions

OUTER SPACE

3 October 2014 to 22 February 2015

A wide open realm of research and projections, outer space has always inspired a sense of yearning and curiosity. What is the origin of the universe? Where do we come from? Is there intelligent life on other planets? These questions spur philosophers and natural scientists, writers, filmmakers and artists, fantasists and visionaries in equal measure. There has always been an intense exchange between culture and science: scientific and technological findings have found their way into the work of artists, while conversely, visionary ideas and designs have inspired science. *Outer Space* investigates the interface between culture and science in 12 associative chapters that range from space travel artefacts, scientific exhibits and science fiction to the varied ways artists have responded to the subject throughout history.

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

IL DIVINO

Homage to Michelangelo

Raphael · Rubens · Rodin · Cézanne · Struth

6 February to 25 May 2015

Often referred to as *Il Divino* by his contemporaries, Michelangelo was a legend in his own lifetime. To this day, his work is admired, imitated and reinterpreted by artists all over the world. The enduring influence of his oeuvre over the past 500 years is primarily due to his masterful depiction of the human body.

Michelangelo created a repertoire of expressive poses that remains a benchmark of art history. The exhibition explores the enormous influence Michelangelo had and continues to have on European artists from the Renaissance to the present. At the heart of the presentation are not the works by Michelangelo himself but paintings and sculptures by important artists, among them Rubens, Raphael, Delacroix, Rodin, Cézanne, Giambologna, Fuseli, Mapplethorpe and Struth, who entered in a creative dialogue with the great Florentine artist's work. Ranging from emulation and homage to conceptual engagement and critical refutation, many of the interpretations of Michelangelo's art respond to his celebrated masterpieces – the sculpture of *David* in Florence or the ceiling frescoes in the Vatican – which are presented in the exhibition in the form of plaster casts, copies and photographs.

Sculptures, paintings, prints and drawings by some of the leading artists of the past 500 years, right up to the present day, bear witness to Michelangelo's undiminished relevance.



PETRIT HALILAJ

6 March to 18 October 2015

KARL LAGERFELD. MODEMETHODE

27 March to 13 September 2015

Subject to change!

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