

**BUNDESKUNSTHALLE**



## **THE PLAYGROUND PROJECT**

Outdoor

31 May to 28 October 2018

**Media Conference: 30 May 2018, 11 a.m.**

### **Content**

- |    |                                  |         |
|----|----------------------------------|---------|
| 1. | Exhibition Dates                 | Page 2  |
| 2. | Information on the Exhibition    | Page 4  |
| 3. | List of exhibited works          | Page 8  |
| 4. | Current and Upcoming Exhibitions | Page 11 |

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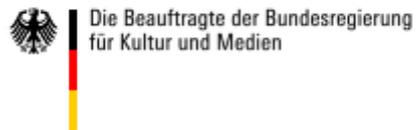
## Exhibition Dates

Exhibition	31 May to 28 October 2018
Director	Rein Wolfs
Managing Director	Patrick Schmeing
Curator	Susanne Kleine
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 9 / € 5
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	€ 6 / € 3.90 / € 9
Happy Hour-Ticket	€ 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Guided Group Tours information and registration	T +49 228 9171–243 F +49 228 9171–244 <a href="mailto:kunstvermittlung@bundeskunsthalle.de">kunstvermittlung@bundeskunsthalle.de</a>
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines 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) [www.bundeskunsthalle.de](http://www.bundeskunsthalle.de)  
For press files follow 'press'.

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## Information on the Exhibition

Play is commonly described as: *an activity that is carried out without a conscious purpose – for pleasure, for relaxation, for the mere joy of the activity and its result. It is an activity that is often pursued in community with others.*

In connection with the exhibition *The Playground Project – Indoor* (as of 13 July), we have thus developed an exhibition on the theme of play for the rooftop garden and Museum Square, i.e. *Outdoor*, which gives contemporary artists the opportunity to design offers of play and interactive installations. The visitors are thus able to experience art ‘playfully’, participatorily, and performatively.

According to a definition of the ‘playing human’ (*Homo ludens*), man depends on play as an elementary form, since, unlike *Homo faber*, he develops his skills above all through play: Here, he discovers his individual qualities and, through the experiences made in play, becomes the personality manifested within him; in this context, play is equated with freedom of action and presupposes individual thought. Play in all its facets is thus a constant, fundamental, formative, and also essentially human activity, which facilitates socially necessary ‘learning’, allows for the thinking through of established structures, and can lead to innovative approaches/solutions. The artworks/games in the exhibition reflect a wide range of concerns: At times they appear to be actual playing sites, such as **Rirkrit Tiravanija’s** ping-pong tables, even when they suggest a social concern, or **Ina Weber’s** football tables; at other times, we are dealing with partially transformative artworks, the physical appearance of which constantly changes, such as **Ólafur Elíassons** offer of constructing with LEGO® bricks (here, standstill signifies the impossibility of art and society). They speak, as in the case of **Andreas Schmitten**, of a real (?) past incident, the secret and morbid narrative of which the visitor can decipher; they imply history/stories or myths, as with **Nevin Aladağ**, or they create – as in the case of **Alvaro Urbano** – a vision of landscape that invites the visitor to take a break.

Other works, such as that by **Kristina Buch**, merely suggest play situations – which, in the final analysis, is what **Thomas Schütte’s** garden gnomes also do – and encourage visitors to organise the games themselves and perhaps develop their own (fictive) rules. Contributions such as the basketball hoops of **Llobet & Pons** are based in a highly concrete political and thus socially relevant investigation. **Carsten Höller**, the artist collective **Superflex**, and **Michel Majerus** make play equipment available and offer opportunities – swings, an enormous slide, and a monumental skateboard ramp, which challenge the visitor both mentally and physically, but also conjure up moments of happiness. The same is true of the works by **Jeppe Hein** – a large water pavilion on the Museum Square, balloons in the foyer, and formally unusual benches in the rooftop garden – or the karaoke bar by **Christian Jankowski**, in which everyone, as supposed superstars, can sing their hearts out.



“By playing, we begin to discover the world, to understand it and to find our way around in it. Play puts social conventions to the test, and, like art, it is a domain of unfettered creative activity, an end in itself, untrammelled by the twin demands of purpose and utility.”, Rein Wolfs.

What unites all works, however, is the fundamental concern of the artists to develop and establish individual and social skills through play – and also simply to have fun. The Bundeskunsthalle has brought this exhibition – and the artists the various concepts – into play; and now it is up to the visitors to activate the works by playing with them.



## CARSTEN HÖLLER

Bonner Rutschbahn / Bonn Slide  
from 31 May 2018

### Carsten Höller

\* 1961 in Brüssel, Belgien / Brussels, Belgium

Lebt und arbeitet in Stockholm, Schweden / Lives and works in Stockholm,  
Sweden

The Stockholm-based Belgian artist Carsten Höller has developed a site-specific slide connecting the roof and the forecourt of the Art and Exhibition Hall in Bonn. The slide will remain in place for several years to be enjoyed during the outdoor season. Höller's sculpture and Gustav Peichl's architecture enter into a respectful symbiotic relationship that allows the visitor to see both in a new light and to reconsider the hitherto separate qualities of aesthetics and functionalism.

Over the past decade, Höller has produced several sculptures in the shape of spectacular tubular slides. In 2006/07, his *Test Site* installation in the cavernous space of the Tate Modern Turbine Hall attracted vast numbers of visitors. Bolder still was his 178-metre corkscrew slide wrapped around Anish Kapoor's giant steel sculpture and observation tower in London's Olympic Park. Today, there are working Höller slides on the Vitra Museum campus in Weil am Rhein, at the Museum of Contemporary Art (MOCA) in Zagreb and several other sites.

The self-supporting structure in Bonn consists of a spiralling tube made of stainless steel and translucent polycarbonate. The starting point on the roof is at an altitude of 13.6 metres; the slide has a length of 35 metres.

"Carsten Höller's slide is a response to the museum – to its rules, its architecture – to the institution, but also to art itself. It represents a new, participatory form of experiencing art.", Rein Wolfs.

Carsten Höller conceives of the museum as a space that is not just devoted to the preservation of objects, but also to experimentation, innovation and to trying out unexpected ideas and concepts. He expands the medium of sculpture, turning it into a platform for playful activities that transform the physical and emotional experience of the viewer/visitor into an integral and central part of his art. Despite this interactive component, he is adamant that his work is not just an efficient, eco-friendly and timesaving 'transport route', but a sculpture that is firmly rooted in the history of art. It is not by accident that his slides evoke associations of Baroque twisted columns or Constantin Brâncuși's sculpture *Endless Column* of 1938.

Höller puts the viewer into a state of 'active uncertainty'; he explains 'the raw material I am working with is people's experience.' The act of sliding – an exhilarating and somewhat unexpected activity in the otherwise sedate setting of a museum – always effects a change which is reflected in the facial expression



and bearing of the visitors when they arrive at the bottom end of the slide. Nobody remains coolly aloof. Much of this is to do with overcoming fear or with the simple delight we take in giving free rein to our more playful instincts. The dividing line is fluid, moving, as the French philosopher and sociologist Roger Caillois put it, in a realm defined by a kind of 'voluptuous panic upon an otherwise lucid mind.' The viewer is given agency; they are free to decide whether to see the sculpture as an oversized object or as a participatory, communicative social element. And it is this sense of agency that prompts participants to examine their inner selves and perceptions and that playfully effects a change in the way they see, think and act.

## List of exhibited works

### **Nevin Aladağ**

*Bowling Cannonballs*, 2014 / 2018

15 bronzene Kanonenkugeln / 15 cannonballs cast in bronze

Je Ø 19 cm, Umfang 61 cm, Fingerlöcher in 2 Größen, Teppich / Each Ø 19 cm, overall perimeter 61 cm, finger holes in two sizes, carpet

### **Kristina Buch**

*Playing above the snake line*, 2018

Linoleumboden in verschiedenen Farben, Klebstoff, Dartscheibe, Weichgummi, Metallfassung / Linoleum flooring in various colours, adhesive, dartboard, soft rubber, metal frame

Maße variable / Dimensions variable

### **Ólafur Elíasson**

*The collectivity project*, 2015 / 2018

Weißer Lego®-Steine, Unterkonstruktion, Tische / White Lego® bricks, base structure, tables

Maße variabel / Dimensions variable

### **Jeppe Hein**

*Circular Appearing Rooms*, 2018

Wasser, Edelstahl, Düsen, elektrische Pumpen, Computer-Kontrolleinheit, hölzerne Rampe / Water, stainless steel, nozzles, electrical pumps, computer controller, wooden ramp

Maße variabel / Dimensions variable

*Chakra Mirror Balloons II*, 2015

Fiberglasverstärktes Plastik, Chromlack, Magnet, weiße Schnur / Glass fibre reinforced plastic, chrome lacquer, magnet, white string

7 Exemplare / examples, je / each 40 × 26 × 26 cm

*Modified Social Benches (L, P, Q, #09, #13, #14)*, 2005–2012

Pulverbeschichtetes Aluminium / Powder-coated aluminium

6 Bänke / benches, 81 / 76 / 76 / 40 × 180 × 50 cm, 76 × 185 × 47 cm, 137 × 202 × 44 cm

### **Carsten Höller**

*Bonner Rutschbahn / Bonn Slide*, 2018

Edelstahl, Polycarbonat / Stainless steel, polycarbonate

Starthöhe ca. 13,60 m, Länge der Bahn ca. 35 m / Starting height ca. 13.6 m, slide length ca. 35 m



**Christian Jankowski**

*The Day We Met*, 2003 / 2018

Diverse Materialien, Video, Container / Diverse materials, video, shipping container

2,4 × 12 m

**Llobet & Pons**

*NRW vs. Spain – Refugee arrival centres*, 2018

Holz, Basketballkörbe / Wood, basketball basket

2 Teile / parts, NRW 395 × 400 cm, Spanien 290 × 265 cm

**Michel Majerus**

*if we are dead, so it is*, 2000 / 2018

Acrylfarbe, Digitaldruck und Lack auf Multiplex und Holz / Acrylic paint, digital print and lacquer on multiplex and wood

ca. 300 × 992 × 4200 cm

**Andreas Schmitten**

*1986 (Fahne / Flag)*, 2018

Stahl, Aluminiumblech / Steel, aluminium sheet

0,4 × 200 × 1100 m

*1986 (Modell Bundeskunsthalle)*, 2018

Holz, Pappe, Kunststoff, Plexiglashaube / Wood, cardboard, plastic, acrylic glass cover

34 × 49 × 61 cm

**Thomas Schütte**

*Gartenzwerge (Garden Gnomes) (Nr. 4, 12, 14, 17, 28, 30)*, 2015 / 16

Glasierte Keramik / Glazed ceramic

7 Teile, diverse Maße, max. Höhe 160 cm / 7 parts, various dimensions, max. height 160 cm

**Superflex**

*One Two Three Swing!*, 2017 / 18

Metall / Metal

Maße variabel / Dimensions variable

**Rirkrit Tiravanija**

*Ohne Titel*, 2018

Hochglanzpolierter Edeltisch, Tennisplatte, Glas / Mirror finished stainless steel table, tennis table, glass

2 Teile / Parts, gesamt / Overall ca. 76 × 152,5 × 274 cm



**Alvaro Urbano**

*Tomorrow is so far*, 2018

Armierter Beton, Stahl, Edelstahl, Glas, Schaumstoff, Stoff / Reinforced concrete, steel, stainless steel, glass, foam, fabric

5 Teile / Parts, diverse Maße / Various dimensions

**Ina Weber**

*Neubesetzung (1) und Neubesetzung (2)*, 2018

Beton, kleine Sitztribüne mit Kunststoff-Schalensitzen / Concrete, small grandstand with plastic bucket seats

2 Tische / tables, je / Each 79 × 138,5 × 128 cm, 1 Sitztribüne / Grandstand, 180 × 300 × 274 cm



## Current and Upcoming Exhibitions

### **“GERMANY IS NOT AN ISLAND”**

Contemporary Art Collection of the Federal Republic of Germany

Acquisitions 2012-2016

until 3 June 2018

The exhibition presents a selection of works acquired over the last five years by a specialist committee for the Contemporary Art Collection of the Federal Republic of Germany. It includes works by renowned young artists. The acquisitions testify to the high standard of the Federal Collection and show how historical and current developments, collective viewing habits and the questioning of image constructs translate into contemporary art. Ranging from large-scale installations to drawing, painting, sculpture, photography, video and sound works, the selection bears witness to the wealth of media and techniques that distinguish contemporary artistic practice.

An exhibition of the Bundeskunsthalle in cooperation with the Federal Government Commissioner for Culture and Media

### **MARINA ABRAMOVIĆ**

**The Cleaner**

until 12 August 2018

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

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

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

### **NAZCA. DIVINE DRAWINGS**

Archaeological Discoveries from the Peruvian Desert

until 16 September 2018

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

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



worldview and culture of the Nazca.

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

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

## **VAJIKO CHACHKHIANI**

### **Heavy Metal Honey**

**29 June to 7 October 2018**

Vajiko Chachkhiani's works explore existential questions of life and our culture of remembrance. They are notable for the conceptual intelligence and quiet poetry with which he invests even violent themes such as war and death. Looking more closely, the viewer can share in the thought processes and research of the Georgian artist. He retells allegories of everyday life in seemingly familiar images but subtly undermines them with unexpected twists. The artist's films, sculptures, photographs and extensive installations suggest different paths and weave them into a unified whole.

For the exhibition in Bonn, Chachkhiani develops a film and sculpture installation that reflects the cycle of life and the parallelism of stories. Heavy metal in the ground stands as a metaphor for history and honey – sweet but viscous – as a metaphor for internal family structures. Global and individual history share points of intersection at which they are inextricably linked. And it is only the moment of action and recognition that can flip a switch and set stories/history on a different course that changes the narrative.

## **THE PLAYGROUND PROJECT**

**13 July to 28 October 2018**

Between 1950 and 1980, the playground was a creative laboratory. In the cities of the industrialised world, a plethora of innovative, crazy, interesting and exciting projects were developed. Landscape architects, artists, activists and citizens sought to provide children with the best possible environment to play in and, at the same time, to rethink communal and urban life. The Playground Project captures this wealth of ideas in images, models, plans, books and numerous films as well as in play sculptures that invite visitors to slide, play hide and seek, laugh and run. Children, parents, playground designers, educators and architects are welcome to rediscover the playground of yesteryear and to imagine that of tomorrow. Taking its starting point in the work of the pioneers of new playground concepts in the first half of the twentieth century, the exhibition shows how their ideas were received, adapted and developed in different



countries. The playground is more than just an element of urban life; it also says much about the society that devised it. Last, but by no means least, the exhibition presents playgrounds as sites with a non-standard aesthetic of their own, where citizens of all ages identify with their city. The Playground Project was developed as a travelling exhibition by Gabriela Burkhalter and adapted for its presentation at Bundeskunsthalle in cooperation with Kunsthalle Zürich.

*Subject to change!*

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