

BUNDESKUNSTHALLE



THE PLAYGROUND PROJECT

Indoor

13 July to 28 October 2018

Media Conference: Thursday, 12 July 2018, 11 a.m.

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Exhibition Dates

Exhibition	13 July to 28 October 2018
Director	Rein Wolfs
Managing Director	Patrick Schmeing
Curator	Gabriela Burkhalter
Exhibition Manager	Susanne Annen
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 34 / € 17
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 <i>Indoor</i> standard / reduced / family ticket	€ 10 / € 6.50 / € 16
Admission <i>Outdoor</i> standard / reduced / family ticket	€ 6 / € 3.90 / € 9.60
Admission <i>Indoor</i> and <i>Outdoor</i> standard / reduced	€ 12 / € 8.50
Advance Ticket Sales	at www.bonnticket.de (incl. public transport, VRS network only)
Free admission	for all under 19s and for refugees
Pay what you can afford	for visitors under 26 Tuesday and Wednesday: 6 to 9 p.m.
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

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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
For press files follow 'press'.

General Information
(German / English)

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www.bundeskunsthalle.de

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Information on the Exhibition

“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.

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 and run.

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 is a meeting place and a contested urban space where ideas about education and childhood, creativity and control, art and public space may clash.

The Playground Project traces the history of this urban niche that offers a reflection of so many important social transformations. At the same time *The Playground Project* is intended to be a source of inspiration for future designers of play spaces.

Four key moments shaped the development of the playground. Around 1900 social reformers “saved” street urchins from the big industrial cities in the USA and England, and put them in supervised and gender-separated playgrounds, equipped with risky climbing frames made of steel pipes and wood.

In the 1930s a new understanding developed, especially in Scandinavia: People believed it would be better for children to play with natural materials and introduced sand and water for independent creative play, which was viewed as equally important as gymnastic achievement.

In the 1960s – the decade of self-empowerment and do-it-yourself – parents and citizens began to take the initiative themselves. Playgrounds were now viewed as autonomous community projects.



As the age of social and political utopias came to an end with the 1980s, children became consumers and the playground turned in to a strongly normalized space. The new, much stricter safety standards led many creators to abandon the field of play ground design altogether.

Today a new pioneering spirit is evident amongst young architects, artists, collectives and activists.

The exhibition *The Playground Project* is divided into four sections, each of which is devoted to a different type of playground: on the left the play sculpture, followed by the adventure playground towards the back of the exhibition hall, on the right the playscape and finally activism.

Publication



Gabriela Burkhalter
Languages: German
Museum edition
Features: 288 pages
Format: 20.3 x 26.2 cm
€ 34



Current and Upcoming Exhibitions

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
until 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.

MALERFÜRSTEN

28 September to 27 January 2019

In the Renaissance and the Baroque period, painters like Raphael, Titian, Rubens and van Dyck attained a special status that came with social recognition and courtly privilege. In their conduct and self-portraits, these artists presented themselves as *Malerfürsten*, as 'painter princes'. The *Malerfürst* phenomenon, which transcends national borders and spans several centuries, forms the starting point of the exhibition. Focusing on the heyday of the *Malerfürst* in the nineteenth century, it showcases artists such as Frederic Lord Leighton, Hans Makart, Franz von Lenbach, Mihály Munkácsy, Jan Matejko, Friedrich August von Kaulbach and Franz von Stuck. It investigates their carefully crafted public personas, the veneration they inspired and their ability to draw on a network of powerful contacts to advance their social status. New reproductive print media, extravagantly staged exhibitions, studio visits and interviews in newspapers promoted the artists and their work, created a highly profitable international market and successfully established the social construct of the *Malerfürst*.

Subject to change!

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