

BUNDESKUNSTHALLE



POWER PLAY

ANNA UDDENBERG

5 April to 22 September 2019

Media Conference: Thursday, 4 April 2019, 11 a.m.

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General Information

Exhibition	5 April to 22 September 2019
Director	Rein Wolfs
Managing Director	Patrick Schmeing
Curator	Susanne Kleine
Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 12 / € 6
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	€ 4 / € 3
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	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 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)

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

General Information
(German / English)

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Press Release

Anna Uddenberg's sculptures and their staging within the exhibition space – conceived here as a kind of synthesis of the arts – seduce from the start and cajole our senses with their perfection, forms and colourfulness. The visitor nevertheless quickly understands that the artist thinks far beyond the haptic surface and provides in-depth 'arguments' on both a conceptual and visual level.

Uddenberg focuses on the social conventions and norms of our often-excessive consumer culture and questions obsolete habits of thought and visual perception, as well as our notion of mental and physical mobility. She analyses social systems as well as, above all, systems of representation and explicitly examines the roles, categorisations and stereotypes associated with women. The 'typically feminine' is defined in the present, in the media, and above all by the omnipresent flood of images posted by influencers in the social media – through the lens of the 'feedback loop' of the social media, the artist analyses existing inequalities and stereotypes of representation and thus makes an important contribution to the (to this day still essential) field of gender studies.

Her interest in *femme*-inity as figuration (what is referred to here is not the ostensibly natural femininity of the body, but its 'translated' staging) is directed in particular towards gender-based injustices and 'skewed' power relations in everyday life. In connection with this, the outdated notion of the typified female being (motivated by the desire to please, to be an active listener, to be flexible, attractive and willing to adapt) is renegotiated, and the question as to which thought processes can be triggered when these role specifications are exaggerated in an almost absurd way is addressed artistically.

By identifying, distorting, ironizing and exacerbating particular components, structures and stereotypes generally associated with comfort and cosiness, thus also emphasising a fetish character of 'goods', the artist turns conventional readings of femininity upside down and demonstrates that these encodings serve the enjoyment of others, and that femininity is often still associated with exploitation – here as well, reference is made to the viral #MeToo debate.

Uddenberg's exaggeration of the female body and her method of constructing it as a synthesis of *ready-mades* and handmade objects hold up a mirror to modern society. Her visually irritating and often surprising works challenge us to question the norms and values of our time. With greatly overstretched bodies, their seemingly flawless figures – as a revealing expression of a twenty-first century image of women – offer an almost acrobatic still life in space and a dense, strained narrative that questions our exaggerated notions of perfection.

This conceptual approach also determines Uddenberg's works associated with seating furniture. Haptically appealing, aesthetically sophisticated and perfectly crafted, these works, which at first glance suggest functionality, comfort, luxury and security, prove on closer inspection to be a cryptic extract of the figurations



with abstract additions – they appear to be a reduction of gender-specific representation and take the engagement with the representation of female identity that underlies Uddenberg's oeuvre to a new level. In combination with each other, the sculptures offer a convincing *Power Play* in the exhibition space designed specifically for them.



Works of the exhibition

FOCUS (Soft Skills), 2019

Acrylic resin, fiber glass, mesh fabric, fake fur, velvet fabric, boxing helmet, synthetic hair, silk stockings, flip-flops, metal chain, nipple clips, spray paint, bar stool VENUS, backpack
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Precarious Patricia, 2019

Glass, chromed metal, plaster, shoes, synthetic hair, artificial nails, polyester, fabric
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

FOCUS (Keep Calm), 2018

Acrylic resin, fiber glass, mesh fabric, army jacket, boxing helmet, fake crocs, mountain bike helmet, ski trousers, bar stool VENUS, synthetic hair, baby carrier
Johann König, Berlin

Cuddle Clamp, 2017

Styrofoam, fiber glass, aqua-resin, plaster, car interior elements, fake fur, mesh, vinyl velvet, vinyl, wall-to-wall carpet, suitcase elements, laminate, vinyl foam strings, spray paint, HDF
Leihgabe der Bundesrepublik Deutschland – Sammlung Zeitgenössische Kunst

Dom Depot, 2018

Aqua-resin, styrofoam, urethane foam, fiber glass, leather, carpet, vinyl foam, vinyl fabric, car interior elements
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Spoiled, 2019

Styrofoam, polyurethane foam, aqua-resin, polyester-resin, fiber glass, vinyl fabric, printed fabric, leather, carpet, rattan, paint, car interior elements, stones, coffee table, chromed metal
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Psychotropic Lounge (I), 2019

Styrofoam, polyurethane foam, aqua-resin, fiber glass, leather, printed fabric, backpack, skiing boots, carpet, fake fur, paint, car interior elements, chromed metal, furniture parts
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Psychotropic Lounge (II), 2019

Styrofoam, polyurethane foam, aqua-resin, fiber glass, printed fabric, leather, polyester fabric, carpet, paint, car interior elements, suitcase
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin

Scissoring Shades, 2019

PVC, fiber glass fabric, transparent film, metal rope, metal corner plates
Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin



Biography

Anna Uddenberg was born in Stockholm in 1982 and currently lives and works in Berlin. She began her studies of art at the Städelschule in Frankfurt am Main and later transferred to the Royal Swedish Academy of Fine Arts in Stockholm, where she graduated in 2011.

Since then, she has had various solo exhibitions and participated in numerous important thematic exhibitions, including, among others:

2016 *9th Berlin Biennale for Contemporary Art*, and *Manifesta 11*, Cabaret der Künstler – Zunfthaus Voltaire, Zurich

2017 House of Gaga, Mexico; Monash University Museum of Art, Melbourne; Kiasma – Museum of Contemporary Art, Helsinki; Museum of Modern Art, Warsaw; and the galleries Kamel Mennour, Paris and Kraupa-Tuskany-Zeidler, Berlin

2018 Spazio Maiocchi, Milan; *Lucky*, nGbK, Berlin; *True Luxury*, Stedelijk Museum, Amsterdam; *Mademoiselle*, Centre régional d'art contemporain Occitanie, Sète; *Splendid Cleaners*, New York; the *Athens Biennale*; *Robot Love*, Evluon, Eindhoven; *No Fear of Fainting in a Gym*, Kunst Halle Sankt Gallen, St. Gallen

2019 *Producing Futures – An Exhibition on Post-Cyber-Feminism*, Migros Museum für Gegenwartskunst, Zurich. She will also be honoured with a solo exhibition at the Marciano Art Foundation in Los Angeles and will participate in the 14th *Fellbach Triennial* and the 33rd *Ljubljana Biennial of Graphic Arts*, curated by the artist collective Slavs and Tatars.

Her works are represented in numerous public and private collections, including the Kiasma – Museum of Contemporary Art, Helsinki; the Collection of Contemporary Art of the Federal Republic of Germany; the Stedelijk Museum, Amsterdam; the Boros Collection, Berlin; the K11 Foundation, Shanghai; and the Zabłudowicz Collection, London.



Publication

Power Play
Anna Uddenberg

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€ 12



Current and Upcoming Exhibitions

MICHAEL JACKSON: ON THE WALL

until 14 July 2019

Michael Jackson is one of the most influential cultural figures to come out of the 20th century and his legacy continues into the 21st century. His significance is widely acknowledged when it comes to music, music videos, dance, choreography and fashion, but his considerable influence on contemporary art is an untold story. Since Andy Warhol first used his image in 1982, Jackson has become the most depicted cultural figure in visual art by an extraordinary array of leading contemporary artists.

This landmark exhibition explores the influence of Michael Jackson on some of the leading names in contemporary art, spanning several generations of artists across all media. For the first time, Michael Jackson: On the Wall will bring together the works of over forty of these artists, drawn from public and private collections around the world, including new works made especially for the exhibition.

The exhibition was developed by the National Portrait Gallery, London, and organised with the Bundeskunsthalle. Michael Jackson. On the Wall is produced with the cooperation of the Michael Jackson Estate.

GOETHE'S GARDENS

Green worlds on the roof of the Bundeskunsthalle

13 April to 15 September 2019

The Bundeskunsthalle is planting a temporary Goethe Garden on its roof terrace. Like Goethe's Weimar gardens, it combines aesthetic, scientific and economic considerations.

In 1776, when Goethe moved into his first Weimar home not far from the river Ilm, he was particularly interested in the extensive garden and immediately set about its redesign. He planted a kitchen garden and created a small landscape garden in the English style with winding paths and shady spots to rest and read. He kept numerous flowerbeds for his botanical experiments that led him to develop his own theory on the metamorphosis of plants. When Goethe moved into the grand house on the Weimar Frauenplan, he once again devoted a great deal of attention to the garden. In a pavilion on the southern edge of the garden he even kept his collection of minerals, rocks and fossils from all over the world. As the exhibition runs from May to September, the appearance of the garden will change over the course of the summer, beckoning visitors to come more often, to enjoy a leisurely stroll, to linger, to delight in its beauty and to explore its underpinnings in the natural sciences.



GOETHE

Transformation of the world

17 May to 15 September 2019

Johann Wolfgang Goethe is the world's best-known poet of the German tongue. A literary celebrity by the age of 25, he lived to see his fame spread all over Europe. His works were translated into countless languages. Figures like *Werther* or *Faust* found their way into every creative discipline and all sectors of popular culture. More than any other artist of his time, Goethe reflected the dramatic changes that sent shockwaves through the political, economical and cultural foundations of Europe around 1800. Goethe was not only a critical observer of the dawn of the modern world, but also a versatile artist who continues to inspire writers, painters, sculptors, composers, photographers and film directors.

The Bundeskunsthalle and the Klassik Stiftung Weimar are devoting a major exhibition to the artist Goethe. Around three hundred objects in the exhibition shed light on his biography, his age at the dawn of our modern era and the uniquely powerful impact of his work.

An exhibition of the Bundeskunsthalle and the Klassik Stiftung Weimar in cooperation with the Freies Deutsches Hochstift, Frankfurt, the Goethe-Museum Düsseldorf and the Museo Casa di Goethe, Rom under the patronage of the Federal President of Germany

BEETHOVEN

World.Citizen.Music

17 December 2019 to 26 April 2020

In celebration of the 250th birthday of the great composer and visionary Ludwig van Beethoven (1770–1827), the Bundeskunsthalle, in collaboration with the Beethoven-Haus Bonn, is hosting a major exhibition in the anniversary year of 2020. The exhibition traces the most important stages in the life of Beethoven against a historical backdrop, interwoven with his musical oeuvre.

The exhibition is divided into several themes, including 'Beethoven's view of himself', 'friendships' and 'business strategies', which also incorporate related musical works. The display includes unique original artefacts as well as iconic portraits, which depict the figure of the composer and question his popular public image. Original instruments and integrated audio exhibits enable visitors to immerse themselves in historical worlds of sound. The composer's working methods will be illustrated as well as the cultural and historical context of Beethoven's life and influence.

An exhibition of the Bundeskunsthalle in cooperation with the Beethoven-Haus Bonn

Subject to change!