Media Information

Exhibitions 2021

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General Information

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Opening Times:
Tues. and Wed. 10:00 am – 9:00 pm
Thurs. thru Sun. 10:00 am – 7:00 pm
Bank holidays 10:00 am – 7:00 pm

Public Transport:
Underground lines 16, 63, 66 and bus lines 610, 611, 630
to Heussallee / Museumsmeile
Railway station: Bonn UN-Campus behind the Bundeskunsthalle:
lines RE 5, RB 26, RB 30, and RB 48

Parking Facilities:
Car Park Emil-Nolde-Strasse
Navigation: Emil-Nolde-Strasse 11, 53113 Bonn

Press Information (Ger./Engl.): www.bundeskunsthalle.de/presse

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The Bundeskunsthalle is funded by

Cultural Partner
Dear ladies and gentlemen,
dear colleagues from the media,

Despite temporary closures, the year 2020 will be remain in our memory with numerous cultural highlights in the Bundeskunsthalle.

The exhibitions initiated by former director Rein Wolfs presented art and cultural-historical themes such as, among others, Ludwig van Beethoven with *Beethoven. World. Citizen. Music,* the still highly topical capitalism debate with *We Capitalists. From Zero to Turbo,* and a pioneer of German symbolism with *Max Klinger and the Artwork of the Future* – a presentation that is still on view until 5 April 2021.

After postponements due to closure, the performative focus of this year’s summer programme was nevertheless able to be completed with *State of the Arts. Video – Installation - Performance* and *Double lives. Visual Artists Making Music,* alongside a well-received programme in the live arts series.

The new director, Eva Kraus, who has been in charge of the artistic programme of the Bundeskunsthalle since 1 August 2020, is pleased to share the programme with you in the attached ‘Overview of Exhibitions 2021’. She, too, would like to continue the major programme lines of the institution:

‘In 2021 as well, the Bundeskunsthalle will be a place characterised by programme diversity. We will continue to stage exhibitions in the fields of art, cultural, and intellectual history and will also realise interdisciplinary projects and offer presentations featuring the so-called “other arts”, such as next year’s projects focusing on fashion and film. Numerous events in the live arts series with performance and dance, as well as with classical and contemporary music, are planned, now and again also on the forecourt and the roof of our building. We also want to expand the Bundeskunsthalle’s discursive potential and increasingly “give it a voice”. In addition to the existing formats, we want to introduce new formats to enliven the Forum as a place with a wide range of events – where views can be exchanged and questions asked. This also applies to the way we intend to deal with the digital world and its particular opportunities for mediation, made possible by special funding within the framework of NEUSTART KULTUR. The grand aesthetic gesture, as already seen in the Max Klinger exhibition, is particularly important to me in all this, and that is what I will continue to stand for in the future’, summarises Eva Kraus.

The exhibition year 2021 begins with an exhibition in honour of the great Hannah Arendt, which was just added to the programme. As a figure of identification and an uncompromising woman, she is now also attracting a great deal of attention from a younger generation.
The exhibition *Hannah Arendt and the 20th Century*, conceived by the Deutsches Historisches Museum, is dedicated to one of the most influential political thinkers of her time and, from provisional 16 February onwards, tells of a life and work that reflect the history of the twentieth century and are still full of explosive force to this day.

Hannah Arendt will be joined from February 26 by an exhibition on the pioneering art scholar and cultural historian Aby Warburg, who began his studies in Art History, History, and Archaeology in Bonn in 1886. In the 1920s, he developed the *Bilderatlas Mnemosyne*, which traces the migration of forms and motifs through the centuries. In its last, unfinished version, dated autumn 1929, the atlas consisted of sixty-three large black boards on which Warburg arranged photographic reproductions of works of art from the Middle East and Europe alongside contemporary newspaper clippings and advertisements. The exhibition, which was realised in cooperation with the Haus der Kulturen der Welt, Berlin and the Warburg Institute, London presents this version in its near entirety.

This extraordinary art historical excursion is followed by a show that Eva Kraus had wanted to present as her ‘inaugural exhibition’ already in late September this year but had to be postponed to the spring of 2021 due to the pandemic. From 21 May onwards, *Dress Code. Are You Playing Fashion?* will present a global overview of contemporary couture. The successful exhibition from Japan sees fashion as a game that emphasises daily transformation as an important tool for representing our individual personality. On view will be style-setting international standards in streetwear all the way to today’s stylistic plurality of the great designers.

‘With this highly profound exhibition, which is presented in a way that is both highly accessible and inspiring, we would like to shed light on fashion as a generally valid yet complex topic of everyday culture, which contributes greatly to the search for identity and the development of personality. Fashion is not only an act of wearing clothes, but also one of seeing and being seen, which today is generally disseminated via social networks’, explains Eva Kraus.

Just over four weeks later, the Bundeskunsthalle will ring in the anniversary year *beuys 2021. 100 years of joseph beuys*. Joseph Beuys is one of the most influential and efficacious innovators of art in the twentieth century. He was a cross-border thinker, a highly political artist, and a polarizing personality who evoked both admiration and rejection. From 25 June onwards, *Beuys – Lehbruck. Thinking Is Sculpture* will attempt to explain how this artist, whose work stands for such a radical upheaval, sought an explicit point of reference in Wilhelm Lehmbruck. The exhibition is organised in cooperation with the Lehmbruck Museum in Duisburg and is conceived in dialogue with their simultaneous exhibition *Lehmbruck – Beuys. Everything Is Sculpture*. 
As a supporting programme on the museum square, a cooperation with the Kunstmuseum Bonn is planned, which will present an exhibition on multiples by Joseph Beuys in juxtaposition with contemporary artistic positions. Eva Kraus emphasises: ‘In the anniversary year of Joseph Beuys, we want to do justice to his pioneering role as an activist – for example, his concept of Social Sculpture – in the form of a discursive platform in the public space.’

The subject of film, which the Bundeskunsthalle has been presenting in loose succession for a number of years, will be featured in a retrospective dedicated to Rainer Werner Fassbinder, organised in cooperation with the DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt am Main, and the Rainer Werner Fassbinder Foundation, Berlin. The exhibition Method. Rainer Werner Fassbinder (10 September 2021 to 6 March 2022) draws a portrait of the great filmmaker and most important representative of New German Cinema, who like hardly any other has shaped the image and reception of post-war Germany.

In close cooperation with the Staatliche Kunstsammlungen Dresden and Erika Hoffmann, Berlin, the Bundeskunsthalle is developing a presentation of the internationally renowned Hoffmann Collection for the autumn of 2021. The collection was compiled by Erika and Rolf Hoffmann since the 1960s and has always focused on the diversity of artistic expression. The collection brings together approximately 1,200 works of painting, photography, drawing, sculpture, installation, film, and video art, a selection of which, with roughly 200 works, will be on display in Bonn as of 29 October.

Preparations for the 25th Federal Prize for Art Students began already this autumn. The Bundeskunsthalle, which has been presenting the biennial competition organised by the Federal Ministry of Education and Research since 1994, will once again become a showcase for the prize-winners and their work from 12 November onwards. All twenty-four German art academies are participating, with five to eight artists competing.

The series of interdisciplinary exhibitions on scientific and socially relevant topics at the Bundeskunsthalle will be supplemented by a show revolving around the human brain. Originally planned to begin at the end of October 2021 and now starting on 28 January 2022, approximately 150 objects from the fields of art, cultural history, and science will approach the top theme of today’s research from a variety of perspectives. The two curators will thus address questions such as: What is the brain: control centre, supercomputer, imagination, home of the ego? At the same time, the exhibition is also intended to be a kind of reality check: Where are we dealing with persistent misconceptions and cliché ideas about the brain, and where are the real questions and limits of current research?
The year 2020 has thus far impressively demonstrated that the mediation of art and culture, as well as interaction with visitors, need not only function in personal contact. Thanks to the Federal Government’s support programme NEUSTART KULTUR, innovative digital dialogue and exchange formats will be developed at the Bundeskunsthalle, which will offer additional perspectives for visiting exhibitions and events in 2021.

We look forward to your – hopefully recurring – visit and mutual exchange. We appreciate your loyalty!

Sincerely,

Sven Bergmann
Overview of Exhibitions 2021

Hannah Arendt and the 20th Century
From opening of the Bundeskunsthalle – 16 May 2021

Hannah Arendt at the University of Chicago, 1966 © Art Resource New York, Hannah Arendt Bluecher Literary Trust

Aby Warburg: Bilderatlas Mnemosyne
The Original
26 February – 23 May 2021

Exhibition view (detail), Haus der Kulturen der Welt, Berlin © Silke Briel / HKW

Dress Code
Are You Playing Fashion?
21 May – 12 September 2021

COMME des GARÇONS/Rei Kawakubo, Dress, Spring/Summer 2018
Collection of The Kyoto Costume Institute, photo by Takashi Hatakeyama
Beuys – Lehmruck
Thinking Is Sculpture
25 June – 1 November 2021

Provenance: Viehof Collection, formerly Speck Collection

Method Rainer Werner Fassbinder
A Retrospective
10 September 2021 – 6 March 2022

Rainer Werner Fassbinder during the filming of Lili Marleen (1980) © DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt am Main / Photo Archive of the RWFF © RWFF / Karl Reiter. Foto: Karl Reiter
The Hoffmann Collection (working title)
29 October 2021 – 30 January 2022

Erika and Rolf Hoffmann, Berlin 1997, with Felix Gonzalez-Torres’s *Untitled (Arena)*, 1993, and *Untitled (for Parkett)*, 1994

Federal Prize for Art Students
25th Nationwide Competition of the Federal Ministry of Education and Research
12 November 2021 – 30 January 2022


The Brain (working title)
From 28 January 2022 onwards

Fibre tractography image of the human brain © Scott Camazine / Alamy Stock Foto.
Exhibition Programme 2021

Hannah Arendt and the 20th Century
Approximately Mid February – 16 May 2021

According to the author Amos Elon, the twentieth century could not be comprehended without Hannah Arendt, who decisively coined two terms: ‘total domination’ and ‘banality of evil’. She raised concerns about totalitarianism, anti-Semitism, the situation of refugees, the Eichmann trial, Zionism, ‘racial segregation’ in the USA, student protests, and feminism. To this day, none of these discussions have been concluded.

The presentation focuses on Hannah Arendt as a political thinker and intellectual who did not shy away from the risk of public debate. Hannah Arendt’s reflections were concerned with the power of political and historical judgement. Her own judgements were wilful, often controversial, and always stimulating. Arendt invoked no programme, no party, no tradition. This makes the categorisation of her thinking difficult and at the same time interesting: Was she a leftist? A liberal? A conservative?

The exhibition follows Arendt’s statements about the twentieth century and shed light on their controversies. As a central recurring element of the exhibition, an audio-collage serves as a guide through Arendt’s judgements and the debates that arose from them, for example on the policy of ‘racial segregation’ in the USA, her report on the Eichmann trial, and the international student protests of the 1960s.

In addition to numerous objects, the exhibition includes historical film and radio recordings with Hannah Arendt, as well as various contemporary film interviews with, among others, the philosopher Ágnes Heller, the politician Daniel Cohn-Bendit, and the cultural scholar Stefanie Lohaus.

The roughly 300 objects come from the collection of the Deutsches Historisches Museum and other institutions, such as the Deutsches Literaturarchiv in Marbach, the Austrian National Library in Vienna, and the Jewish Museum in Frankfurt am Main.

An exhibition of the Deutsches Historisches Museum in cooperation with the Bundeskunsthalle

Curator: Monika Boll, Deutsches Historisches Museum
Exhibition management: Katharina Chrubasik, Bundeskunsthalle
In the 1920s, the scholar of art and culture Aby Warburg (1866-1929) created his Bilderatlas Mnemosyne tracing recurring visual themes, gestures and patterns across time, from antiquity to the Renaissance and beyond to contemporary culture.

Aby Warburg studied the interplay of images from different periods and cultural contexts. He designed the Mnemosyne Atlas to provide a pictorial representation of the influences of the ancient world in the Renaissance and beyond. The Atlas consisted of large black panels on which he placed photographic reproductions of artworks from the Middle East, European antiquity and the Renaissance, alongside contemporary newspaper clippings and advertisements. In the years leading to his death in 1929, Warburg and his closest colleagues Gertrud Bing and Fritz Saxl experimented with the form and function of the Bilderatlas. Their goal was to present a publication designed for discussion among experts as well as the broader public. During the course of its creation, the Atlas developed into an instrument of cognition.

Warburg’s method set new standards: it consisted in rearranging canonized images and looking at them across epochs. His project traversed the boundaries between art history, philosophy and anthropology and was fundamental for the modern disciplines of visual and media studies. Today, his use of visual memory provides inspiration and alternative routes through a reality dominated by visual media.

The exhibition restores the last documented version of the 1929 Atlas almost completely with the original images. In collaboration with the Warburg Institute, the curators Roberto Ohrt and Axel Heil have located most of the originals, some partly in color, 971 images from the 400,000 individual objects in the Institute’s Photographic Collection to show all 63 panels of Warburg’s unfinished magnum opus for the first time since his death. In addition, 20 unpublished large-scale photographs of panels that were previously only accessible in the Warburg Institute archives will be shown: Most of them made in autumn of 1928, they originated from the previous versions of the Atlas and are presented as large prints of the original black and white negatives.

Curated by Axel Heil and Roberto Ohrt with the Warburg Institute, in cooperation with the Bundeskunsthalle

Organized by Haus der Kulturen der Welt, Berlin

Exhibition manager: Katharina Chrubasik, Bundeskunsthalle
Dress Code
Are You Playing Fashion?
21 May – 12 September 2021

Through a variety of questions, the exhibition sheds light on international fashion as a mirror of society and the individual. Whether designer dress or jeans, suit or sweatpants, jumper or uniform – each culture, society, and group has its own dress codes. They provide the framework, but the configuration is determined by each person individually. In some cases, we choose our clothing according to how we feel. Or we decide based on specific occasions or depending on who we meet and how we want to present ourselves. In addition, our clothing style should at best express our personality and even give us our own identity. With what we wear, we can locate ourselves in society; with every new outfit, we can slip into ever new roles. After all, fashion is not just an act of wearing clothes – it is also an act of seeing and being seen, which today is generally disseminated via social networks.

*Dress Code* – the successful exhibition from Japan – presents fashion as a game that emphasises daily transformation as an important tool for representing our individual personality.

On view will be important international standards in streetwear all the way to today’s stylistic plurality. The exhibition presents a global overview of contemporary fashion by great designers such as Giorgio Armani, Chanel, COMME des GARÇONS, Issey Miyake, Burberry, and Louis Vuitton, which is also brought into an enlightening dialogue with contemporary art. It also negotiates fashion between two poles – the protagonists and the audience, the individualist and the conformist. Here, fashion becomes a communicative game intended to lead us to a new understanding of the way we deal with fashion.

To complement the exhibition in Bonn, the Bundeskunsthalle is conceiving a *Fashion Lab* that will delve deeper into the themes of the exhibition and contain numerous participatory elements. While the exhibition is presented in a predominantly analogue format, digital elements will also be implemented in the *Fashion Lab*, making the multi-faceted nature of fashion tangible in a sensual way.

The Bundeskunsthalle is the first European venue. The exhibition has previously been shown at the National Museum of Modern Art, Kyoto (MoMAK), the Contemporary Art Museum, Kumamoto, and the Tokyo Opera City Art Gallery.

Curators: Chinatsu Makiguchi (MoMAK), Makoto Ishizeki (Kyoto Costume Institute, KCI), and Michimasa Ogata (KCI)
In-house curators in Bonn: Eva Kraus, Susanne Kleine
Beuys – Lehmbruck
Thinking Is Sculpture
25 June – 1 November 2021
In conjunction with the anniversary year *beuys 2021. 100 years of joseph beuys*

Joseph Beuys (1921–1986) is one of the most influential and efficacious innovators of art in the twentieth century. A cross-border thinker, a highly political artist, and a polarising personality who evoked both admiration and rejection, Beuys propagated nothing less than a completely new concept of art as a social and political force. His radical expansion of the concept of art was accompanied by a progressive vision of social and political reorganisation, which also became a constant theme in his art.

How is it to be explained that this artist, whose work stands for such a radical upheaval, seeks an explicit point of reference in Wilhelm Lehmbruck? The encounter with Lehmbruck’s work, which must be read in the context of his time as a progressive artistic position, was an initial impulse for Beuys. Beuys was convinced that sculpture has the power not only to explain the world but to change it for the better. Lehmbruck’s statement that ‘sculpture is the essence of things, the essence of nature, of that which is eternally human’ ultimately led Beuys further to his concept of Social Sculpture.

On view will be key works by Beuys, including the *Honey Pump at the Workplace* (documenta 6, 1977), the *Tramstop* (Venice Biennale 1976), and the environment *Voglio vedere le mie montagne* from the Van Abbemuseum in Eindhoven. The selection of sculptures by Wilhelm Lehmbruck, which will form the second core of the exhibition (including *Kneeling Woman*, *Head of a Thinker*, the *fallen*, and the *Ascending Youth*), comes largely from the Lehmbruck Museum in Duisburg. The exhibition *Lehmbruck – Beuys. Everything Is Sculpture* will be shown in parallel from 26 June 2021 to 17 October 2021.

As a joint project, the exhibitions in Bonn and Duisburg are part of the ambitious programme for the anniversary year *beuys 2021. 100 years of joseph beuys*, a project of the Ministry of Culture and Science of the State of North Rhine-Westphalia in cooperation with the Heinrich Heine University Düsseldorf. The patron is Minister President Armin Laschet.

*Creativity = Capital!* In the sense of a lively platform as an accompanying programme to the exhibition, a cooperation with the Kunstmuseum Bonn is planned on the museum square. From 8 July to 10 October 2021, the Kunstmuseum Bonn will present an exhibition on the multiples of Joseph Beuys in juxtaposition with contemporary artistic positions.

Curator: Johanna Adam
Method Rainer Werner Fassbinder
A Retrospective
10 September 2021 – 6 March 2022

In close cooperation with the Rainer Werner Fassbinder Foundation, Berlin and the Deutsches Filmmuseum, Frankfurt am Main (with the new Fassbinder Centre), the Bundeskunsthalle is developing a comprehensive portrait of the great filmmaker (1945–1982) as a mirror of his time.

Rainer Werner Fassbinder was simultaneously a director, film producer, actor, and author and is considered one of the most important representatives of New German Cinema. Like hardly any other, he has shaped and inspired the image and reception of post-war Germany. The controversial discussion surrounding his work and his person even during his lifetime is an integral part of this. His degree of exposure, his creative non-conformity, and his artistic radicalism led to his now legendary films, as well as television and theatre plays, which have become part of the collective visual memory. Fassbinder was an artist who succeeded in synthesising radical subjectivity and social analysis in his works. He used these as a method and staged them. His at times unwieldy, critical attitude and at the same time benign depictions and sketches of people, without distinguishing between their respective milieus, was underpinned by great respect. From the very beginning, his visual language oscillated virtuously between theatre, film/television, and contemporary document.

Fassbinder, who died in 1982 at only thirty-seven years of age, made forty-five films in the few years since 1966, such as Ali: Fear Eats the Soul and The Marriage of Maria Braun, including multi-part television productions such as Eight Hours Don’t Make a Day and Berlin Alexanderplatz. He produced or co-produced twenty-six films, appeared as an actor or guest in twenty-one films by other directors and nineteen of his own, wrote fourteen plays, reworked six and directed twenty-five. He also wrote four radio plays and thirty-seven scripts and collaborated with other authors on thirteen scripts.

In the chronologically orientated retrospective exhibition, Fassbinder’s oeuvre is presented as an unprecedented social document in combination with archive material. The system of film, television, and theatre production from the 1960s to the 1980s manifests itself in his career. His biography and his work are interwoven in the exhibition with the macrosocial system of the Federal Republic of Germany – as a mirror of this.

The exhibition will be accompanied by an extensive film programme in cooperation with the Bonner Kinemathek.

Curators: Hans-Peter Reichmann and Isabelle Bastian, Deutsches Filmmuseum, Frankfurt am Main, and Susanne Kleine, Bundeskunsthalle
The Hoffmann Collection (working title)
29 October 2021 – 30 January 2022

In close cooperation with the Staatliche Kunstsammlungen Dresden and Erika Hoffmann, Berlin, the Bundeskunsthalle is developing a presentation with roughly 200 works from the Hoffmann Collection.

In 2018, the internationally renowned private collection of Erika and Rolf Hoffmann was donated to the Staatliche Kunstsammlungen Dresden. It comprises roughly 1,200 works of painting, photography, drawing, sculpture, installation, film, and video art. From 5 March onwards, a first presentation of the collection will be shown at the Albertinum in Dresden under the title STILL ALIVE.

The Hoffmanns made their first discoveries and acquisitions in the field of contemporary art in the 1960s at national exhibitions, such as the documenta in Kassel, at art fairs, in museums, art galleries, and Kunstvereine in the Rhineland, as well as with artists with whom they maintained intensive dialogues from the very beginning. Their preoccupation with contemporary art offered them the opportunity to deal with relevant questions facing society. The diversity of artistic expression inspired them as a characteristic of contemporary art that they considered essential, and they sought innovation, regardless of the medium.

The exhibition attempts to present the collection in all its individuality, subjectivity, and intimacy – after all, Erika Hoffmann also calls the works ‘family members’. No purely art-historically based arrangement is to be undertaken, but rather the collection’s principle of dialogue, correspondence, and synergy across borders and generations is to be underscored in a free staging. The exhibition concept reflects fundamental existential and philosophical questions which – visualised through art – are currently valid in our society. Concepts such as energy, force fields, balance, liveliness, radicality, innovation, transience, physicality, movement, fleetingness, and transparency play just as important a role in the exhibition’s concept and structure as the desire to develop a cross-media presentation and surprising correspondences that provide visitors with intellectual and emotional stimulation.

An accompanying symposium will pick up on current discussions and deal with the nationwide godsend of the donation a private collection to the public.

Curatorial team Dresden: Marion Ackermann, Katarina Lozo
Curatorial team Bonn: Eva Kraus, Susanne Kleine
Federal Prize for Art Students
25th Nationwide Competition of the Federal Ministry of Education and Research
12 November 2021 – 30 January 2022

The preparations for the 25th Federal Prize for Art Students have begun. The academies have nominated the participants for the competition.

The jury will review the portfolios on 21 January 2021 and select the winners. The following personalities could be won for the jury:

• Franciska Zólyom, Director of the Galerie für Zeitgenössische Kunst Foundation, Leipzig
• Milan Ther, Director of the Kunstverein Nürnberg – Albrecht Dürer Gesellschaft, Nuremberg
• Sebastian Baden, Curator of Contemporary Art, Sculpture, and New Media, Kunsthalle Mannheim

The Federal Prize for Art Students is awarded every two years by the Federal Ministry of Education and Research. It is a competition aimed at students from the twenty-four German art academies, which are gathered together in the Rectors’ Conference of the Art Academies. Each academy nominates two students who compete for the prizes with portfolios.

The design of the poster, catalogue, and website is traditionally undertaken by one of the participating universities. Responsible for the 25th national competition is the Weißensee Academy of Art Berlin.

The Bundeskunsthalle has presented the competition since 1994. It was launched in 1983 under the title Art Students Display Their Works.

Exhibition management: Hubert Ringwald
The Brain (working title)
From 28 January 2022 onwards

The series of interdisciplinary exhibitions at the Bundeskunsthalle revolving around scientific and socially relevant topics will be continued with a show on the human brain. As in previous exhibitions such as Weather Report. About Weather Culture and Climate Science and Outer Space. Fascination Outer Space, art and science meet here on equal terms.

The brain as a key organ became the focus of interest relatively late in the history of science but is now all the more in the spotlight of research. What is the brain: control centre, supercomputer, imagination? By consulting artistic positions and a number of scientific disciplines – such as philosophy, religion, anthropology, medical history, human biology, psychology and psychiatry, brain research and neurology, as well as computer science (artificial intelligence) – the exhibition aims to approach the topic from different perspectives in order to create a multifaceted and polyphonic picture. At the same time, the exhibition is also intended to be a kind of ‘reality check’: Where are we dealing with persistent errors and clichéd ideas about the brain, and where are the real questions and limits of current research?

The history of the investigation into, as well as the measuring and interpretation of the brain in various cultures tells of our collective effort to understand where the boundary between body and mind lies, a question that continues to be elusive to this day. And what about consciousness, thinking, memory, and emotions – what part does our brain play in all these states and processes? Is the brain the decisive organ that makes us human because it enables us – apparently beyond mere biochemistry – to have these (and many more) states and abilities?

This and other questions will be explored in the exhibition. Art plays the central role – especially its ability to open up abstract spaces of thought and clarify philosophical questions – but objects from the history of culture and science, as well as current findings from brain research, will also be on display. The role of the brain in the genre of science fiction will also be an important topic.

Exhibition management: Henriette Pleiger
Curators: Johanna Adam, Henriette Pleiger
Scientific curator: John-Dylan Haynes, Charité, Berlin, Berlin Center for Advanced Neuroimaging, Bernstein Center for Computational Neuroscience

Subject to modifications!
Status: January 2021
live arts Programme 2021 (selection)

When the doors to the exhibitions close, the spotlights are turned on. The live arts programme is dedicated exclusively to the performing arts, especially dance, theatre, music, and performance.

**Dance**
**Cocoon Dance**
*Vis Motrix*
**March 2021**
*Vis Motrix* [Lat.: the moving force] creates creatures as bizarre as they are fascinating – with virtuoso rigour and hybrid energies. As if from another world, the dancers move through space, becoming a crossbreed organism of human and machine and creating a hypnotic pull. What is the moving force, the soul (*vis motrix*) of the movements of these hybrid beings? With this production, Cocoon Dance continues the search for the still ‘unthought’ body: Transhumanism as a traumatic round dance that connects with the subconscious mind.

**Dance / Performance**
**Connor Schumacher**
*Funny, Soft, Happy & The Opposite*
**April 2021**
We need perseverance in a world that seems to turn faster every day and in which the demand for care, compassion, and mutual attention is particularly strong. How do we behave towards each other as a society in this very world? *Funny, Soft, Happy & The Opposite* creates a space in which these questions are addressed. Six dancers demonstrate how they can bring body and soul into top form in the most diverse ways.

**Concert**
**Josin**
**May 2021**
Gentle electro tones, subtle string arrangements, sensitive lyrics, and emphatic vocals characterise Josin’s style. Her music is based on various traditions. In a remarkable way, the artist managed to immortalise herself already with the unmistakable sound of her first record. From classical to electronic, she creates a dynamic, unique sound.

**Dance / Performance**
**LIGNA**
*Dissipation Everywhere! – An International Radio Ballet*
**June 2021**
The radio ballet *Dissipation Everywhere!* responds to the global pandemic. The closed borders and the impossibility to travel lead to an absence of choreographic positions and voices. In times of isolationist politics and a return to the national, the piece creates a new connectedness across national borders and continents and as a proposal for a different way of living together in society. Fourteen international artists have been invited to make their voices audible and their choreographic position tangible in this radio ballet.

**Dance**  
*Voetfolk*  
*Lisbeth Gruwez*  
*The Sea Within*  
**July 2021 (postponed date from 2020)**  
Voetvolk (literally ‘Foot People’) is a contemporary dance and performance group founded in 2007 by the Belgian dancer and choreographer Lisbeth Gruwez together with the composer and musician Maarten Van Cauwenberghe. In *The Sea Within*, ten dancers melt into one body, which in movement and expression is equal to a force of nature, which at times loudly, at other times quietly creates wondrous images and is accompanied by music composed especially for the piece.

**Dance**  
*Massala*  
*Fouad Bossouf*  
*Näss (Les Gens)*  
**August 2021**  
In the piece *Näss*, the Moroccan French choreographer Fouad Boussouf deals with the synthesis of traditional North African and Arab art and culture. With the help of his dancers, he investigates how hip hop as a cultural ‘foreign body’ overwrites memories musically, physically, and socially. Driven by music, by an all-determining rhythm, tradition and modernity meet and take the audience into the streets of his home country.

Programme curator: Miriam Barhoum

Further productions and dates will be announced in the course of 2021.  
For details, please refer to: https://www.bundeskunsthalle.de/livearts.html

Subject to modifications!  
Status: January 2021