

# BUNDESKUNSTHALLE



Press Kit

## COLOR AS PROGRAM

### Part One

8 April to 7 August 2022

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## Exhibition Information

Duration	8 April to 7 August 2022
Press Officer	Sven Bergmann
Curators	Eva Kraus Johanna Adam Susanne Annen Miriam Barhoum/Daniela Ebert Katharina Chrubasik Susanne Kleine Agnieszka Lulińska Henriette Pleiger
Co-curator and Exhibition Design	Liam Gillick
Admission	11 €/7 € reduced
All visitors up to and including 18 years of age have free admission	

Virtual Reality Partner



Media Partner



Cultural Partner



## General Information

Director Eva Kraus  
Managing Director Oliver Hölken  
Press Officer Sven Bergmann

New Opening Hours from 1 January 2022  
Tuesday 10 a.m. to 7 p.m.  
Wednesday 10 a.m. to 9 p.m.  
Thursday to Sunday 10 a.m. to 7 p.m.  
Holidays 10 a.m. to 7 p.m.

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](http://www.bundeskunsthalle.de)  
For press files follow 'press'.

General Information T +49 228 9171-200  
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The Bundeskunsthalle is supported  
by





## Media Information

# COLOR AS PROGRAM

## Part One

8 April to 7 August 2022

With the dawn of the age of technical reproducibility more than a century ago, the presence of color increased steadily and exponentially: a veritable invasion of color and its underlying and rapidly changing media possibilities took place - and is still taking place. Emblematic for this process in recent history can be the starting signal with which the then Vice-Chancellor Willy Brandt heralded in the era of color television in West Germany on 25 August 1967, thus literally making the TV program more colorful.

The exhibition *Color as Program* deals with color as an artistic medium and its programmatic, political dimension on the basis of art and cultural history exhibits from far more than 100 years. The theme is not so much the art historical context of color or a media-technological exploration of the topic. Rather, it is about the artistic exploration of the power of color. This permeates all disciplines, not only aesthetically and perceptually, but also politically and economically.

Artist and co-curator Liam Gillick comments: 'Color in this exhibition is always a carrier of ideas. Color is and is not what it appears to be. Color is a vehicle to express contradiction and subjectivity.'

**Historically**, the exhibition starts with the earliest color photographs and color films. On display is the famous experiment by the physicist James Clerk Maxwell, who, on the occasion of a lecture on his research into color perception and color blindness in 1861, proved the principle of additive color mixing for the first time in the form of a projection using red, blue and green light. Another such neuralgic moment is illustrated by the very first hand-colored film *Annabelle Serpentine Dance* from 1895. It recreates the beguiling choreography of American dancer Loïe Fuller and her innovative staging through colored light projections on the screen. Also included are reproductions of Anna Atkins' botanical images, considered the first photographic images to be published in a book – in 1843.



The artists of **classical modernism** used color as an autonomous means of design. During this period, avant-garde artists such as Theo van Doesburg (1883–1931) and Sophie Taeuber-Arp (1889–1943) created groundbreaking color spaces. Their abstract formal language and compositional color variations came to the fore in the redesign of the Aubette amusement centre in Strasbourg (from 1926). Taeuber-Arp's *Foyer Bar* is revitalised in the exhibition in a partial reconstruction and Doesburg's *Ciné Dance* acted as inspiration for Liam Gillick's exhibition architecture.

Especially in painting, **the autarky of color** took place at the beginning of the 20th century, the suggestive effect of which can be seen in many expressive works. The Bauhaus artist Josef Albers (1888–1976) is set as a historical milestone here. His legendary *Interaction of Colour* from 1963 demonstrates his perceptual-psychological investigation into the relative effects of color and is also important in its spiritual-mental dimension – as it is also evident in the work of the founder of anthroposophy, Rudolf Steiner (1861–1925). On display are two large chalk-painted blackboards, visualising his famous and no less infamous lectures from 1921. As a color magician, Helen Frankenthaler (1928–2011) stands for an entire generation whose expressive color abstractions were juxtaposed with sober color field painting in America. The work of Sam Gilliam (b. 1933) also belongs to this tradition. His sensual-textile work offers a whole kaleidoscope of pigments. The works of the recently deceased Etel Adnan (1925–2021) reflect her belief in humanity and the beauty of the natural world and tell of the "innocence of color". **A younger generation** is represented by Sarah Morris (b. 1967), Angela de la Cruz (b. 1965) and Amalia Pica (b. 1978). These artists deploy a knowing abstraction that draws from the past and asks us to pose questions about abstraction as a relevant contemporary subjective language that can still transcend boundaries. Kapwani Kiwanga's (b. 1978) *Linear Paintings* question the aesthetic decisions of authorities, creating color field abstractions based on decisions made in state buildings.

The audience will experience clouds of color in desert settings in the work of feminist Judy Chicago (b. 1939). With the *Dream House*, an immersive overall experience – like a psychedelic trip – is also staged by the team around La Monte Young (b. 1935). Dominique Gonzalez-Foerster's (b. 1965) *Endodrome* and Angela Bulloch's (b. 1966) *Chain A 2:1:12:3* push the idea of an coded or immersive digital experience towards and beyond the present.

Other younger artists subtly or explicitly allude to the achievements of their predecessors. A compositional installation by Antje Majewski (b. 1968) refers to Otto Runge's *Farbkugel*, among others, and shows color as performative expression in *Tanz RGBCMYK*. In the work of the painter Carsten Fock (b.1968), color becomes a meditative spatial experience. Rosa Barba (b. 1972) stages a spherical illusion through colored filters in her installation *Himmelskörper*. The always fresh and fragrant flowers by Willem de Rooij (b. 1969), as a white



bouquet in a dark ambience, tell of a quiet but lively beauty of nature and of individuality in sameness. Jorge Pardo is represented by three works that all make reference to use value and function. His replica Corbusier lounge chair, low coffee table and *pedestal for liam gillick* (1994) all point towards the tension between art and design – function and disfunction.

The exhibition also presents artistic work that uses color to highlight, question and expose **power relations and economic interests**. One thinks here of the use of color and possibilities of interpretation of the use of color in political spectra. The artist KP Brehmer (1938–1997), a sharp analyst of the media world, examined the visualisation of fascist tendencies after 1945 in a large body of work from the 1970s. The artist Thu-Van Tran (b. 1979) uses the color coding of the Rainbow Herbicides used by the US military in the Vietnam War. By superimposing 'agent' white, pink, blue, green, purple and orange, symbolically referring to the contamination of the land, the colors cancel each other out in a mixture of grey tones. In his weekly changing poster series, Rozbeh Asmani (b. 1983) explores the economic color systems and the sinecures of color(s) from the 'beautiful' world of the market, together with the economic connotations of various well-known color tones and combinations – from Nivea to IKEA. Gardar Eide Einarsson (b. 1976) deals with power and state influence in public space by means of LED lights for (mood) brightening. Hito Steyerl's (b. 1966) work *Red Alert* melds the legacy of Alexander Rodchenko with the brutal language of an imminent attack in the technological age.

The exhibition also shows how color is used by artists to **enhance language and poetry** or to **emphasise their absence**. In the past decades of global migration and its political challenges, artists have used color to represent identity and difference. In PET bottles, Pamela Rosenkranz (b. 1979) presents skin tones as a representation of diversity. The US artist Adam Pendleton (b. 1984) is represented with his *Notes on Black Dada Nihilismus (Proper Nouns)*, extracting only the names from Amiri Baraka's radical *Black poem*. This is countered in the foyer with Renée Green's (b. 1959) work *Space Poem #7 (Color Without Objects: Intra-Active May-Words)*, 28 double sided banners inspired by May Swenson's poem *Colors Without Objects* (1965). For her lyrical photographic work, Sophie Calle (b. 1953) interviewed blind people about their ideas of color.

The **withdrawal of color** runs through the entire oeuvre of Hans Op de Beeck (b. 1969), in which he emphasises the vanitas aspect in monochrome, morbid still lifes. The grey paintings by Gerhard Richter (b. 1932) expose the artist's creative crisis. Nearby a two part work in paint and mirror by Blinky Palermo (1943–1977) suggest a way past the end game of abstraction by discretely accepting the context of the space within which they are displayed. A distinctive work by Lawrence Weiner (1942–2021) is installed in the foyer of the Bundeskunsthalle, describing in clear terms the exhibition beyond the gallery doors. Hans-Albrecht Schilling (1929–2021) brings us back to the urban context with his color studies for post-war housing blocks.



While Franz Erhard Walther (b. 1939) reduces the basics of color as a potential painting with his *Gelb und Blau* that bluntly presents two jars of pigment and simultaneously abolishes painting.

The exhibition exemplarily touches on **cultural historical milestones** such as the already mentioned first TV broadcast in color in the West Germany. The emergence of the rainbow flag in all its variations is another social anchor point. A clear reflection of this is a text on Gilbert Baker's (1951–2017) original rainbow flag in the accompanying book.

The free, unguided tour through the exhibition as well as the associative approach are a deliberate part of the staging. Individual positions – like the ones mentioned here, but also many others – cultivate a very specific, enigmatic approach to color. All of them underline the diversity in the exhibition. This can be experienced via an expansive architecture specially produced for the exhibition space and designed by Liam Gillick.

For the first time in the history of the Bundeskunsthalle, an exhibition has been developed by the entire team of curators and thus reflects – appropriately for the subject of color, which is as 'colorful' as it is comprehensive – their specific research foci, resulting in a kaleidoscopic essay on the subject of color far beyond the last 100 years, that can be extended at any time after Part One.



## Participating Artists

Etel Adnan  
Josef Albers  
Rozbeh Asmani  
Anna Atkins  
Gilbert Baker  
Rosa Barba  
KP Brehmer  
Angela Bulloch  
Sophie Calle  
Judy Chicago  
Geneviève Claisse  
Angela de la Cruz  
William K. L. Dickson & William Heise  
Sanna Dullaway  
Gardar Eide Einarsson  
Oskar Fischinger  
Carsten Fock  
Claire Fontaine  
Helen Frankenthaler  
Sam Gilliam  
Dominique Gonzalez-Foerster  
Renée Green  
Kapwani Kiwanga  
Leo Lionni  
Antje Majewski  
James Clerk Maxwell & Thomas Sutton  
Sarah Morris  
Hans Op de Beeck  
Blinky Palermo  
Jorge Pardo  
Adam Pendleton  
Amalia Pica  
Gerhard Richter  
Willem de Rooij  
Pamela Rosenkranz  
Hans-Albrecht Schilling  
Rudolf Steiner  
Hito Steyerl  
Sophie Taeuber-Arp  
Thu Van Tran  
Franz Erhard Walther  
Lawrence Weiner  
La Monte Young, Marian Zazeela, Jung Hee Choi



## Statement by Liam Gillick

On August 25th 1967 at 10.57 Willy Brandt pressed a big red button in a gesture that represented the dawning of color television in West Germany. In a magical twist the color signal began just before the Chancellor pushed the button, the urgency of a new era manipulating time and eager to broadcast its own birth. Color and black and white are the binaries of the photographic, cinematic and televisual ages. We now exist in the era of 'high resolution' where color as a boundary has shifted towards increasing 'fidelity'. Where does that leave art that makes use of color as a carrier of meaning, a means of communication and as a lure? We have moved from a time of grand shifts between states of visual perception to a series of cumulative 'moments' where attention is pulled from image to image with increasing ferocity

Attempts to make exhibitions about universal abstractions are limited by their tendency to flatten the content of cultural production and dilute it in the service of a broad narrative. With *Farbe ist Programm (Color as Program)* very specific decisions were made to avoid creating a universal exhibition but instead to produce an 'essay' – an 'Episode One'. To achieve this, all the curatorial resources of the Bundeskunsthalle were deployed in an attempt at collective exchange and discussion. There is no single curator.

In contrast to this collective approach, the architecture of the exhibition sets out a very specific and subjective stage and context. Derived from Theo Van Doesburg's designs for the Aubette in Strasbourg I have produced a frame that refers precisely to a period when color was directly linked to new models of applied art that attempted to create improved conditions for human experience and interchange – with new demands upon the user of a space. Importantly Van Doesburg's work is always color as a frame and structure. This means that while the setting of the exhibition is a permeable structure with many vistas and potential routes it also ensures that moving one artwork in the exhibition affects the positioning of all other elements. This was a deliberate act – the building of an architecture that would mean all artworks and archival elements would need reconsideration in relation to each other at all times.

A simple heirarchical or historical narrative would have to fight the open framework of the structure and instead, new connections and differences would be emphasised. Within and around this 'set' the work of a diverse group of artists is deployed alongside archival material. Each artist has their own logic system where color is neither the content of the work nor is it presented as an endgame or reductive strategy. Instead color in this exhibition is always a carrier of ideas. Color is and is not what it appears to be. Color is a vehicle to express contradiction and subjectivity.

There is very little here about the connection between color and consumerism, which explains the absence of Pop Art. Nor is there much work where color is used as an endgame in art to express the impossibility of content beyond pure



perception. Instead it could be suggested that all of the artists 'grapple' with color. They confront its power and at the same time attempt to fold the intuitive visual potential of color into new forms of complexity and directness. There are no passive artists here who are resigned to the power of color as something beyond mediation, cultural conditioning and use value. This is not an exhibition about systems or modes of classification. It is not overly concerned with the science of visual perception or optics. In each case the works have to be considered and understood in isolation. Each proposing a world affected by chromatics, where the hue and saturation of their ideas is carefully modulated to draw us into further understanding and continued curiosity.

In the end, this is also an exhibition that exists within a specific context. Bonn was the capital of West Germany which left behind a specific color palette of implied freedom and quiet capitalist prosperity that in various faded forms adorns a city in transformation to this day. From the color coded u-bahn stations to the mute color schemes of the former federal buildings, this exhibition subtly exposes the way color as a lure and promise has always been ideological. As an 'Episode One' it is a precisely curated sequence of concepts and contradictions that reveals artists struggling with color during times of acceleration, technological development and ever increasing demands upon our attention. At the same time it harkens back to a time where the belief in color as a promise and expression of collective progress was at the heart of its use as a form of social 'branding'.

## Publication



### **Publisher**

Art and Exhibition Hall of the Federal Republic of Germany GmbH  
Represented by Eva Kraus, director of the Bundeskunsthalle

### **Concept**

Kolja Reichert, Liam Gillick

### **Editor**

Kolja Reichert

### **Graphic Design**

Liam Gillick

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Siegfried Grillmeyer/John-Dylan Haynes/John Herschel/  
Alexander Keefe/Susanne Kleine/Alexander Kluge/Eva Kraus/  
Matylda Krzykowski/Robert Kudielka/Agnieszka Lulińska/  
Elizabeth Namwanje/Eva Murzyn/Heidi Jo Newberg/Michel Pastoureau/  
Almut Pflüger/Henriette Pleiger/Klaus St. Rainer/Georges Roque/  
Philipp Otto Runge/Alexander G. Schauss/Karl Schawelka/  
Hans-Albrecht Schilling/Sibylle Schmitt/Natalia Sidler/Rudolf Steiner/  
Thu-Van Tran/Senthuran Varatharajah/Voltaire/Ludwig Wittgenstein

### **Size and format**

116 pages with ring binder in slipcase, 27 x 27 cm, in German language

Museum edition: 28 €

The book trade edition is published by Verlag für moderne Kunst (VfmK),  
Vienna.



## Educational Programme

### GUIDED TOURS

#### **#Masterworks Videos to prepare for your visit to the exhibition**

For all those who want to learn more: In short clips, the curators of the exhibition bring important works of the exhibition to life.

Free at: [www.bundeskunsthalle.de/#masterworks](http://www.bundeskunsthalle.de/#masterworks)

#### **Public guided tours**

Thu. 5–6 pm, Sundays and public holidays 3–4 pm

#### **Curator-guided tours <sup>1</sup>**

Tue., 12 Apr., 3 May, 7 June, 5 July, and Fri., 13 May, 24 June, 5–6 pm

#### **Lunchtime guided tours <sup>1</sup>**

*Kunstpause – The Power of Color*

Wed., 20 Apr., 4 May, 1 June, 13 July, 12.30–1 pm

#### **Guided tours for groups <sup>1</sup>**

60 minutes, €65 plus group admission, bookable on demand

### EVENTS AND WORKSHOPS

#### **Speedy Guided Tours\_DJ\_Drinks**

WEDNESDAY\_LATE\_ART – *Color as Program*

Wed., 27 Apr, 6–9 pm

#### **Lectures**

*In the Realm of Colors* – with Arne Lützen, Kekulé Institute, Bonn University

Tue., 3 May, 6–7 pm

*Pink* – with Hengameh Yaghoobifarah, journalist and author

Fri, 13 May, 5.30–6.30 pm

#### **Workshop for adults <sup>1</sup>**

*Watercolor painting – Transparency of Color*

Wed., 4 May until 22 June, 6.30–8.30 pm

#### **Choreographic Laboratory 60+ <sup>1</sup>**

*Dance On* – Dance workshop incl. visit to the exhibition and performance of the Dance On ensemble

Tue., 17 May, to Thur., 19 May, 5–7 pm



**Open workshop for ALL <sup>1</sup>**

*Trash\_Up* – Tour of the exhibition and creative activities

Sat., 30 Apr., 28 May., 25 June., 2–5 pm

Free for refugees and people with disabilities

**Offer for integration and language courses <sup>1</sup>**

*Culture\_Language\_Art* – *Getting to know each other* – Colors

Tour of the exhibition and creative activities

Bookable on demand, adaptable to all levels of linguistic ability

**Painting and collage workshop for intercultural groups <sup>1</sup>**

*Together We Are One* – Collage-like self-portraits

Bookable on demand

**OFFER FOR SCHOOLS AND CHILDREN'S DAY-CARE CENTERS**

(Bookable on demand)

**Workshops for Children's Day Care Centers <sup>1</sup>**

Color games, Plasticine art or mosaic painting with oil pastels

**Workshops for Primary Schools and Sekundarstufe I <sup>1</sup>**

Mosaic painting with oil pastels, painting with natural colors or painting and collage

Also feasible online

**Workshops for Sekundarstufe I + II <sup>1</sup>**

Advertising colors – graphic design, Rainbow Pride – digital design or physics meets art – color experiments

Also feasible online

**OFFERS FOR CHILDREN, YOUNG PEOPLE AND FAMILIES**

**Color workshop for families <sup>1</sup>**

Sun., 24 Apr., 22 May, 19 June, 11 am–12 noon

**Plasticine workshop for families <sup>1</sup>**

Sun., 8 May, 12 June, 10 July, 11 am–12 noon

**Mosaic painting with oil pastels for children from 6 to 10 years <sup>1</sup>**

So., 24.4., 22.5., 12.6., 3–5 pm

**Painting with homemade natural colors for children from 8 to 12 years <sup>1</sup>**

So., 26.6., 17.7., 7.8., 3–5 pm



**Rainbow Pride – Digital design for children and young people  
from 12 to 15 years <sup>1</sup>**

Sat., 11. and 25 June, 2 July, 3–5 pm

**SUMMER HOLIDAY PROGRAMME <sup>1</sup>**

Color workshop for children from 6 to 8 years

Tue., 5 July, to Fri., 8 July, and Tue., 2 Aug., to Fri., 5 Aug., 10.15 am–1.15 pm

Sustainable art workshop for children from 8 to 12 years

Tue., 12 July, to Fri., 15 July, and Tue., 19 July, to Fri., 22 July, 10.15 am–1.15 pm

Rainbow Pride – Digital design for children and young people  
from 12 to 15 years

Tue., 28 June, to Fri., 1 July, and Tue., 26 July, to Fri., 29 July, 10.15 am–1.15 pm

**Family event *All my colors***

Sun., 31 July, 11 am–5 pm

A programme in all the colors of the rainbow for all children and families

Free

**FULL PROGRAM INFORMATION**

For the most up to date schedule, please go to

<https://www.bundeskunsthalle.de/en/events/calendar.html>

All events listed are in German unless otherwise noted.

<sup>1</sup> All events/guided tours marked <sup>1</sup> require registration in writing.

**Registration, advice and booking** Tel +49 228 9171–243

(Mon. –Thu. 9 am –3 pm, Fri. 9 am–noon)

[buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)

Advance tickets for events marked can be purchased through the ticket hotline  
on +49 228 502010

or online at [www.bonnticket.de](http://www.bonnticket.de) and all the usual advance ticket agencies.



## Current and Upcoming Exhibitions

### **THE BRAIN**

**In Art & Science**

until 26 June 2022

The brain is one of the last big mysteries of the human body. What do we actually have in our heads, and how should we picture the processes that take place there? Are our mind and our body two separate entities, and how do we understand and construct the world around us? What will the human brain of the future look like? Will we become computer-assisted cyborgs? The cooperation of various disciplines is needed to address these complex questions. Although brain research is constantly delivering new results, many questions remain unanswered. The arts can help us to ponder concepts of thinking and feeling, consciousness and perception, memory and dream. The exhibition brings together scientific research and associatively linked works and objects of art and cultural history with a view to explore and gain a better understanding of the terra incognita of the human brain.

An inclusive guidance system takes visitors through the exhibition. In addition, an accompanying virtual exhibition was developed to run on the internet parallel to the 'analogue' exhibition in the Bundeskunsthalle. The two exhibitions are linked through several augmented reality experiences in the Bundeskunsthalle. The virtual exhibition was made possible by the NEUSTART KULTUR programme of the Federal Government Commissioner for Culture and the Media.

### **SIMONE DE BEAUVOIR AND 'THE SECOND SEX'**

until 16 October 2022

Simone de Beauvoir (1908-1986) is one of the most important intellectuals of the 20th century and celebrated as an icon of the women's movement. In 1949, the writer and philosopher published *Le deuxième sexe* (Engl: *The Second Sex*), a study in which she examined the situation of women in the Western world. Her brilliant analysis, the treatment of taboo subjects such as sexual initiation, lesbian love or abortion unleashed a wave of criticism and hostility at the time. It was not until later that the study was recognised as the foundational text of women's and gender studies and as a standard feminist work.

With *Le deuxième sexe*, our exhibition is devoted to what is probably Simone de Beauvoir's most famous work. Since the emancipation of women across the globe remains far from achieved, the book has lost none of its relevance. The exhibition traces the genesis of the work in post-war Paris, when the philosophy of existentialism set new standards, and explores the significance and reception of this 'bible of feminism' within the women's movement.



Literary and journalistic documents, interviews and films allow the writer's most important companions such as Jean-Paul Sartre and Alice Schwarzer to have their say and shed light on Simone de Beauvoir's thinking and her understanding of the free and independent life.

**'IDENTITY NOT PROVEN'**  
**NEW ACQUISITIONS OF THE CONTEMPORARY ART COLLECTION**  
**OF THE FEDERAL REPUBLIC OF GERMANY**

Acquisitions from 2017 to 2021 and  
acquisitions NEUSTART KULTUR 2020 to 2021  
7 May to 3 October 2022  
Media conference: Thursday, 5 May 2022, 11 a.m.

'*Identity not Proven*' presents a selection of works that have been purchased for the collection of the Federal Republic of Germany by an honorary expert commission over a five-year period (2017–2021). The display will be complemented this year by purchases made by another acquisition commission with funds from NEUSTART KULTUR. The curatorial team hopes that the mixture of the two sets of acquisitions will not only prove topical and relevant but also offer a representative cross-section of contemporary art, including some very recent works.

The dialogic concept of the exhibition is based on themes such as contemporary political and social relevance, postcolonial discourse, the constructs and construction of history, urbanity as well as individual or collective identities. The exhibition illustrates how historical and current developments, collective habits of seeing or questioning images translate into contemporary art. Ranging from large-scale installations to drawing, painting, sculpture, photography, video works, the selection bears witness to the wealth of media and techniques that distinguish contemporary artistic practice.

**BETTINA POUSTTCHI**  
**THE CURVE**

Summer 2022 – 2023  
Media talk: Thursday, 2 June 2022, 11 a.m.

The Curve is an interactive installation planned for the summer on the roof of the Bundeskunsthalle. It will complement two playful installations in the outdoor area of the Bundeskunsthalle: Jeppe Hein's water feature Circular Appearing Rooms, which can be enjoyed every summer on the Museum Square, and – for the more adventurous – Carsten Höller's spectacular Bonn Slide spiralling down the façade of the museum. The striking ensemble will be opened during the 30th anniversary celebration of the Bundeskunsthalle on 4/5 June 2022. You are cordially invited!

The Berlin artist Bettina Pousttchi (\*1971) has designed a steep ramp for the southwest corner of the roof, which remains accessible despite its incline. The artist's inspiration is the legendary test track built by the Fiat company on the



roof of its Turin factory. Opened in 1923, it was immortalised by the Futurists whose works celebrated technology and speed. Pousttchi translates the historical quotation into an autonomous sculpture that blurs reality and fiction. The matt, black and white surface gives her ramp an almost photographic presence. The centrifugal forces of our society, which the artist names as fluidity/diversity/hybridity, are inscribed in the work. The ramp's severe clarity and hardness with all the charm of a motorway bend stands in deliberate contradiction to the work's appropriation by the public, who are given a stage to move, meet and enjoy themselves.

### **OPERA IS DEAD – LONG LIVE OPERA!**

30 September to 5 February 2023

Media conference: Thursday, 29 September 2022, 11 a.m.

Opera combines several forms of art (music, singing, acting, dance) and artisanry (costume, stage, lighting) to create a spectacular gesamtkunstwerk. It transcends the boundaries of reality, thrives on dramatic extremes, the magical and the irrational and, as an event, is as unique as it is ephemeral. Starting from the beginnings of opera in Italy, our exhibition stages a kaleidoscopic panorama of different forms of opera. It presents the baroque spectacles at the courts of Europe and explores the diversity of commercial venues in 17th century Venice. Drawing on the example of famous opera houses such as La Scala in Milan, the Vienna State Opera or the New York Met, it traces the growth and change of the institution in the 19th and 20th century and sheds light on the people who come together to cast their vision in the sumptuous form that the audience gets to see and hear.

A selection of paintings and costumes, posters and stage design models, caricatures and programmes – complemented by recordings of numerous operas – tells known and unknown stories of a genre and an institution that is constantly reinventing itself.

Subject to change

Status: April 2022



## **Anniversary**

### **30 Years Bundeskunsthalle**

June 3 - 5, 2022

The 30th anniversary is coming up! For three decades, the Bundeskunsthalle, locally anchored and globally networked, has been a unique place of art, culture and science.

The anniversary year will initially be heralded digitally: the anniversary podcast 1992 will feature conversations with young and old, well-known and lesser-known contemporary witnesses. The hosts of the ten episodes are TV presenter Bettina Rust and artist Leyla Yenirce.

From June 3 to 5, 2022, the Bundeskunsthalle will then invite everyone to a big anniversary celebration in the building and on Museum Square. The event will kick off on Friday evening in the live arts series with the imaginatively biting performance *Gardien Party*, in which a familiar perspective will be changed: The normally almost invisible museum guards\* are now facing us on stage.

On Saturday and Sunday there will be a colorful program for the whole family with live music, talk shows, guided tours through the exhibitions and behind the scenes, workshops, games and much more.

Highlights of the festive weekend are the big party night on Saturday from 10 p.m. to 5 a.m. with a DJ line-up and the spectacular light art by Finnish light designer Kari Kola, who will duly stage the "Jubilarin Bundeskunsthalle" in a way that can be seen from afar.