BUNDESKUNSTHALLE

Press Kit

Exhibitions 2022

Content

1. General Information  page 2
2. Media Information  page 3
3. Exhibition Overview  page 7
4. Exhibition Programme  page 10
5. live arts Programme  page 18
6. STUDIO BONN Discourse Programme  page 19

Press Officer
Sven Bergmann
T +49 228 9171–205
F +49 228 9171–211
bergmann@bundeskunsthalle.de
**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
For press files follow ‘press’.

**The Bundeskunsthalle is supported by**

---

**Cultural Partner**

---
Dear Ladies and Gentlemen

Dear colleagues from the media,

The year 2021, which is soon to end, offered many challenges. After the long months of closure due to the pandemic, the Bundeskunsthalle was able to restart in May with many cultural highlights. Director Eva Kraus is pleased to share with you the programme in 2022 with the enclosed exhibition overview.

The exhibition year will open from 28 January 2022 with a show on the human brain, which will complement the Bundeskunsthalle’s series of interdisciplinary exhibitions on scientific and socially relevant topics. In this exhibition, art, cultural history and science come together to create a multifaceted panorama: What is the brain? Control centre, supercomputer, ego dwelling?

With Simone de Beauvoir and her fundamental work of feminism, another presentation follows in the series initiated with Hannah Arendt about important female actors who have decisively contributed to the emancipation of women. Simone de Beauvoir is one of the most important intellectuals of the 20th century - not least due to the publication of the worldwide success Le deuxième sexe (“The Other Sex”) in 1949 - and is considered an icon of the women’s movement.

Curated by the artist Liam Gillick, the artistic director and all the curators of the Bundeskunsthalle, Spectra. Colour as a Programme is devoted to the power and complexity of colour as a programmatic tool. It brings together art and cultural history exhibits from over 100 years.

The spring ends with a representative cross-section of current, contemporary art production recurring every five years: with "Identity not Proven", a selection of acquisitions (2017 to 2021) and from the NEUSTART KULTUR budget (2020 and 2021) for the federal collection is presented. The range of techniques and media is broad - space-consuming installations, drawing, painting and sculpture to photography, video and acoustic works are shown.

In summer, the public space around the Bundeskunsthalle will once again become a centre of attraction after a three-year break. The interactive installation “The Curve“ by Berlin artist Bettina Poustuchi on the roof complements Jeppe Hein’s fountain sculpture and the Bonn slide by Carsten Höller.

The art autumn starts with the cultural-historical exhibition The Opera is Dead - Long Live the Opera! Starting with the beginnings in Italy and the presentation of the two major institutional forms - the court opera and the company opera - the exhibition takes a kaleidoscopic look at various opera constellations. What they all have in common is the multimedia experience: music, singing, acting, dance, costume, stage and lighting are spectacularly combined to create a total work of art.

Serious? Silliness and Enthusiasm in Art is a project that, from November, 11th takes the humour of disaster, bad taste, fiasco and disgrace as its theme. Enthusiastic silliness or clumsiness has been the basis of many art productions.
since the modern era, going way back to the 19th century, but also to the present day.

Shortly before the year 2022 bids farewell, the Bundeskunsthalle is devoting itself to another interdisciplinary theme with The Last of Their Kind - rare, endangered or almost forgotten crafts and professions are the focus. The highest profile is the UNESCO list of Germany's intangible cultural heritage, which includes a number of local craft traditions worthy of protection, such as bread baking, turnery and wickerwork, porcelain painting, silk weaving and musical instrument making.

When the exhibition doors close, the spotlights come on at live arts. International productions of dance, theatre, music and performance are on the programme. Successfully launched in 2021, STUDIO BONN completes the art and culture year at the Bundeskunsthalle with discussions, a congress and podcasts.

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. In early/mid-June 2022, it invites everyone to a big anniversary celebration in the building and on Museum Square. In the winter of 2022, the anniversary year will initially be heralded digitally: the anniversary podcast “1992“ will travel through the year in which the Bundeskunsthalle opened in about five episodes with people born in 1992 and talk to contemporary witnesses.

The last two years have shown impressively that art and culture education and interaction with visitors should not only take place through personal contact on site. Diversity Umbrella describes a lighthouse project that is planned for the future and is intended to carry the museum's educational and outreach work from the Bundeskunsthalle into the city and its region in the form of a satellite. The Community Outreach Programme envisages a community-building platform for intercultural education, understanding and communication that can have an impact on diverse communities and city districts. The project focuses on people with and without a refugee background who are less likely to be educated.

The Intercultural Change Programme (ICP) of the Bundeskunsthalle is linked to this. Since this year, a volunteer with an immigrant biography has been working in the building as a "diversity expert" with a critical perspective and attitude, pursuing the goal of strengthening and further developing integration, inclusion and equality in the sense of a holistic concept of diversity.

The year 2021 has been used to plan and implement new opportunities for interaction with visitors at the Bundeskunsthalle. Not only thanks to the Federal Government's NEUSTART KULTUR funding, innovative digital dialogue and exchange formats have been developed at the Bundeskunsthalle, such as with an app that will offer additional perspectives on visiting exhibitions and events in 2022. This app connects the so-called digital foyer with the mobile devices of the visitors and provides a clear and personal added value compared to the information on the in-house homepage.

The Bundeskunsthalle is a place of inspiration, encounter, learning and lingering. The goal is to further develop it as a place for discovering all the senses.
Therefore, in the coming year, the attractiveness and aesthetic quality of the visitors' stay will be improved through various design measures in the public areas in the sense of a "customer journey".

This includes the digital and physical redesign of the orientation in and around the building, the so-called guidance system, which was originally developed by the London graphic designer Neville Brody before the opening in 1992. Brody Associates has now been commissioned again to make the historical concept applicable to today's requirements and usable for interactive media. The foyer in particular is the focus of the revitalisation, as it is the building's calling card for visitors. Interactive screens will provide information about exhibitions and events or even culinary recommendations. The media room in the basement and the library will be updated. A visit to an exhibition often enough ends in the café or restaurant. By mid-2022, the Bundeskunsthalle will offer a new gastronomic concept in cooperation with a new tenant. The wish is to design the space with an artistic concept.

"As a federal institution, the Bundeskunsthalle must continually reassert the model character that has been inscribed in it since its founding - all the more so in view of new demands and new possibilities in the arts and technology. We are working on an update of the Bundeskunsthalle for all areas of the house, the exhibition and mediation programme and also the culinary arts. We are revitalising visual culture, so to speak, with a focus on hospitality. Next year we will present the first results. Because it is important to me that the Bundeskunsthalle is a joyful and inspiring host for everyone - as a place where visitors gather memories that will stay with them for a long time," says the artistic director Eva Kraus.

We look forward to your - hopefully returning - visit and the exchange of ideas together. Stay with us!

With kind regards
Sven Bergmann
Exhibition overview 2022

The Brain. In Art and Science
28 January to 26 July 2022

Graphic design: Manuel Radde, Bernhard Poppe (illustration) for dform.at.

Simone de Beauvoir and “The Other Sex“
4 March to 19 June 2022

Denise Bellon, Simone de Beauvoir in the Café de Flore, Paris 1945
© akg-images / Denise Bellon

Spectra. Colour as a Programme
8 April to 7 August 2022

Sophie Täuber-Arp, Foyer-bar, L'Aubette, Strasbourg, 1927/28,
Reconstruction Museum Haus Konstruktiv, Zurich 1998
“Identity not Proven“ („Identität nicht nachgewiesen“)
Collection of Contemporary Art of the Federal Republic of Germany
7 May to 3 October 2022

Bussaraporn Tongchai, identity not proven, 2018 drawing on paper, 90 x 145 cm, courtesy of the artist

-------------------------------------------------------------------------------------------------

Bettina Pousttchi – The Curve
Summer 2022 to 2023

Source: Alexandra von Ascheraden
Steep curve of the test track on the roof of the Lingotto

The Opera is Dead - Long Live the Opera!
30 September to 5 February 2023

The stage hall of the Venice Opera (La Fenice), 2020, © picture alliance/dpa / Annette Reuther
Serious? Silliness and Enthusiasm in Art
11 November to 16 April 2023

René Magritte, no titel, 1948

The last of their kind. Rare Crafts and Changing Professions
15 December to 26 March 2023

Weaver at the handloom, probably 1930s
© LWL Media Center for Westphalia
**Exhibition programme 2022**

The Brain. In Art and Science  
*28 January to 26 June 2022*

What is the brain: control centre, supercomputer, ego dwelling? One thing is certain: it is one of the last great mysteries of the human body. Brain research is constantly providing new insights, but there are still many unsolved questions. In this exhibition, art, cultural history and science come together to create a multifaceted panorama. In addition to brain research and neurology, philosophy, religion, medical history and psychology are also questioned. The interdisciplinary dialogue is a targeted experiment to approach the brain from different directions.

In five major question complexes, the exhibition with around 300 works embarks on a journey through the cultural history and scientific research of the brain. The only seemingly simple first question, "What's in my head?", gets to the bottom of the brain's anatomy. The second question, "How do I imagine the processes in the brain?", asks about the cognitive functions and active processes in the brain. The third question is philosophical: "Are I and my body the same? The dualistic idea of one's own soul as an entity detached from the body persists. The fourth question is: "How do I make the world for myself? How does the world come into our head and how reliable are our perception and memory? The concluding fifth question of the exhibition is: "Should I optimise my brain?"

Today, technical implants in the brain are already helping to alleviate symptoms of illness. But what will the human being of the future look like? An inclusive, sensory guidance system guides visitors through the exhibition. In addition, made possible by the NEUSTART KULTUR funding programme of the Federal Government Commissioner for Culture and the Media, an independent 3D exhibition was developed on the internet parallel to the "analogue" exhibition in the Bundeskunsthalle, which is linked to several augmented reality experiences in the real exhibition.

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

Supported by

Forschungszentrum Jülich GmbH, Institute for Neuroscience and Medicine
Simone de Beauvoir and "The Other Sex"
4 March to 19 June 2022

Simone de Beauvoir (1908-1986) is one of the most important intellectuals of
the 20th century and is considered an icon of the women's movement. In 1949,
the writer and philosopher published “Le deuxième sexe“ (“The Other Sex”), 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,
motherhood or abortion triggered a wave of criticism and hostility at the time.
Only later was the study recognised as the basis of women's and gender studies
and as a standard feminist work.

With “Le deuxième sexe“, our exhibition is dedicated to what is probably
Simone de Beauvoir's most famous work, which has lost none of its relevance
because the emancipation of women is not yet complete. What began as an essay
developed into a fundamental work: "This world is a man's world, my youth was
fed with myths invented by men, and I had by no means reacted to it as if I had been a boy. My interest was such that I dropped the plan of a personal confession
to deal with the condition of women in general," wrote de Beauvoir in her
autobiography The Course of Things (1966). “Le deuxième sexe“ was the first
social science study to focus on the category of "gender", consistently
distinguishing between biological sex and cultural or social imprinting of gender.

The exhibition traces the genesis of the work in post-war Paris, when the
philosophy of existentialism set new standards, and tells of the significance and
reception of this "bible of feminism" within it. Literary and journalistic
contributions, interviews and films present Simone de Beauvoir's thinking and
her understanding of the free and independent life and allow her most important
companions such as Jean-Paul Sartre and Alice Schwarzer to have their say.

With Simone de Beauvoir and her fundamental work of feminism, the
Bundeskunsthalle continues the series initiated with Hannah Arendt on women
writers, philosophers, scientists and pioneers from a wide range of disciplines
who have set decisive accents for the emancipation of women.

Curator: Katharina Chrubasik
The exhibition “Spectra” deals with the theme of colour as a programmatic means and brings together art and cultural history exhibits from over 100 years. The presence and function of colour have changed fundamentally during this period. Since modernism, colour itself has become independent as a design and artistic medium. As a result, the use of colour as a material has also changed radically. With the rapid development of digital technologies in recent times, increasingly intense experiences of colour have influenced general perception, including our understanding of the role of art.

The central theme of Spectra is the artistic engagement with the affective and representational power of colour. Historically, it starts with the earliest colour films and colour photographs. An example is Annabelle Serpentine Dance (1895), the earliest hand-coloured film depicting a beguiling dance scene. Artists of classical modernism used colour in architecture as an autonomous design medium. During this period, avant-garde artists such as Theo van Doesburg and Sophie Täuber-Arp created groundbreaking colour spaces. The “Foyer Bar“ in the exhibition is revitalised in a partial reconstruction by the latter. Particularly in painting, the autarky of colour took place at the beginning of the 20th century. One example is Wassily Kandinsky, who developed sound vision by listening to colour. Josef Albers is added as a historical milestone.

The exhibition also presents artistic work, such as that of KP Brehmer or Thu Van Tran, which uses colour to highlight, question and expose power relations and economic interests. The exhibition will also show how colour is used by artists such as Carsten Fock, Pamela Rosenkranz or Sophie Calle to enhance language and poetry, to underline their absence or to create new forms of spirituality. New commissioned installations (Hans Op de Beeck, forecourt) and immersive spaces (La Monte Young, South Gallery) will enrich the project. The Spectra exhibition can be experienced through architecture produced specifically for the Great Hall, developed by artist and co-curators Liam Gillick.

It is the first exhibition developed by the whole team of curators and as a result has many different specific research focuses.

Curators: Eva Kraus (director), Johanna Adam, Susanne Annen, Miriam Barhoum, Katharina Chrubasik, Susanne Kleine, Agnieszka Lulinska and Henriette Pleiger.
Co-curator and exhibition architect: Liam Gillick
Exhibition Manager: Susanne Annen
"Identity not proven" („Identität nicht nachgewiesen“)
Collection of Contemporary Art of the Federal Republic of Germany
Acquisitions from 2017 to 2021, acquisitions NEUSTART KULTUR 2020 to 2021
7 May to 3 October 2022

The Bundeskunsthalle regularly presents exhibitions of works from the Federal Republic's collection. The new exhibition also presents selected works that have been purchased by an honorary expert commission for the collection of the Federal Republic of Germany within the five-year period (2017-2021). In addition, this time purchases will be added that were acquired with funds from NEUSTART KULTUR by another acquisition commission. The curatorial concept was developed in a collaborative process by twelve curators under the moderation of the Bundeskunsthalle.

The team hopes that the mixture of the two acquisitions will provide the greatest possible topicality and a representative cross-section of contemporary, sometimes very young production. Themes and clusters such as contemporary political and social relevance, postcolonial discourse, posthumanity, constructions of history, urbanity and an aesthetic of the work itself are decisive for the exhibition's dialogical conception.

The exhibition takes account of the federal government's collection, which is relevant in a contemporary context, and illustrates how historical and current developments, collective visual habits or questioning of image constructions are implemented artistically and as models. The selection of works makes it clear that contemporary forms of artistic expression encompass a wide range of techniques and media - from expansive installations, drawing, painting and sculpture to photography, video and acoustic works.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany in cooperation with the Federal Government Commissioner for Culture and the Media (BKM).

Curators: A team of members of the acquisition commissions together with Susanne Kleine.
Bettina Pousttchi – The Curve
**Summer 2022 until 2023**
Installation on the roof

Another interactive installation is to be created on the roof of the Bundeskunsthalle in the coming year to complement the playful components in the public space: the Circular Appearing Rooms fountain by Jeppe Hein, which appears on the square every summer, and the Bonner slide by Carsten Höller, which winds around its own axis up the façade. Both are used very gratefully by a broad public as participatory offerings and have become permanent fixtures in the perception of visitors to the Bundeskunsthalle.

The Berlin artist Bettina Pousttchi (*1971) has proposed a steep ramp for the southwest corner of the roof, which remains accessible despite its incline. She is inspired by the legendary test track that the Fiat Group built on the roof of its factory in the Lingotto district of Turin, which opened in 1923 and was immortalised by the Futurists in their imagery celebrating technology and acceleration. Pousttchi translates the historical quotation, as she often does in her work, into a sculpture in its own right, where reality blurs with fiction. Her ramp, whose physique nestles dynamically into the surrounding space, takes on an almost photographic presence through its matt, black-and-white surface.

The centrifugal forces of our society, which the artist names fluidity / diversity / hybridity, are inscribed in the work as well as in this work. The austere clarity and hardness with the charm of a motorway bend is in deliberate contradiction to the welcome appropriation by the public, who are given a stage to move, encounter and enliven. For similar to the sculpture as if we are dead, so it is (2000) by Michel Majerus in the form of a half pipe, which was erected in 2018 for the exhibition The Playground Project - Outdoor on Museumplatz and used by skaters, Bettina Pousttchi's sculpture can also be activated. This gives the roof of the Bundeskunsthalle back the original intention of architect Gustav Peichl as a "fifth façade" and further "exhibition space".
Opera is Dead - Long Live the Opera!
30 September 2022 to 5 February 2023

Opera combines various forms of art (music, singing, acting, dance) and craft (costume, stage, lighting) to create a spectacular synthesis of the arts. It transcends the boundaries of reality, thrives on dramatic extremes, the magical and the irrational and, as an artistic event, is unique and ephemeral.

Starting from the beginnings of opera in Italy and the presentation of the two major institutional forms - the court opera and the company opera - the exhibition presents kaleidoscopic views of opera constellations. For the forms of organisation and the framework conditions influenced and still influence the programme of the houses, the ensemble, the performance practice. Thus, the exhibition presents the baroque spectacles at the European courts and explores the diversity of commercial venues in 17th century Venice. Using the example of famous opera houses such as La Scala in Milan, the Vienna Court Opera or the New York Met, it tells of the growth and change of the institution in the 19th and 20th centuries. In several narrative threads, the exhibition introduces the people involved in the stage event, people who come together qua book, composition and song, costume and stage designs, organisation and technical innovation to give their inner images the sensual shape that the audience gets to see and hear. Thus, not only composers and singers, creators of costumes and stage sets have their say, but also the key figures behind the scenes with their networks as well as the mobile artistic troupes that have carried the phenomenon of opera all over the world.

The German opera house landscape plays a special role here - with 84 venues, the Federal Republic of Germany has the greatest density worldwide. This diversity is presented with selected examples in a film accompanying the exhibition.

Accompanied by recordings of numerous opera works and film clips, paintings and opera posters, costumes and stage designs, caricatures and programme booklets tell the stories of a genre and institution that is constantly reinventing itself. The exhibition always includes the audience as an important component of the performance and lets contemporaries report on today's opera productions.

Curators: Katharina Chrubasik, Alexander Meier-Dörzenbach
In modernism since the 19th century in general and the classical avant-gardes of the early 20th century in particular, there is a very specific dialectic at work: on the one hand, there are bold innovations, radical negation and aesthetic dogmas; on the other hand, there is a certain kind of laughter that forms the basis for the creation of this exhibition project. It is a laughter that is fun and at the same time - without wanting to merely scandalise - undermines all conservatism, bigotry, morality and not least avant-garde dogmatisms. By opposing the use of culture for intimidation and for unearned privilege, laughter shows how authority loses its grip, how the pompous gesture and the image of the hero are invalidated. Enthusiastic silliness or clumsiness is the basis of many art productions well into the 21st century and at the same time goes way back to the 19th century - and arguably much further into earlier art eras.

Deliberately immature and completely self-willed, Ernsthaft? Silliness and Enthusiasm in Art invents the humour of disaster, bad taste, fiasco and disgrace. The exhibition emphasises direct experience, it is experimental and encourages active communication between the work and the viewer. A philosophy that tickles the intellectual mind but resists formalistic intellectualism. In this sense, the exhibition as aesthetic practice implies a conscious, risk-taking form of intuition.

Seriousness? Silliness and enthusiasm in art flirts with the humour of disaster, bad taste, the camp approach, trash culture (B and Z movies), science fiction, horror and porn, the do-it-yourself attitude of punk, so-called "outsider art", immaturity, idiocy, intuition and, of course, passion and enthusiasm. The artworks are embedded in a specific environment together with film posters, props, film clips, music videos, cartoons, pulp magazines and all kinds of gadgets. Instead of the pristine white cube scenario, the aesthetic of the space will be inspired more by amusement parks with their crystal palaces, haunted houses and oversaturated colourful worlds. Following the logic of a storyboard, the architecture will recreate the spooky, crazy world of B-movies. In other words, the exhibition itself becomes a walk-through film, with an opening scene followed by various "acts" and dramaturgical turning points, albeit not smoothly, but with hilarious breaks and surprises, until the catharsis of the closing credits.

Curators: Cristina Ricupero, Jörg Heiser
Exhibition manager: Susanne Annen
The Last of their Kind. Rare Crafts and Changing Professions
15 December 2022 to 26 March 2023

In the series of interdisciplinary exhibitions on scientific-technical and socially relevant topics, the Bundeskunsthalle is dedicated to rare or endangered manual trades. It aims to present almost forgotten crafts and thus promote them at the same time. The UNESCO list of Germany's intangible cultural heritage includes a number of local craft traditions worthy of protection, such as bread baking, turnery and weaving, porcelain painting, silk weaving and musical instrument making. Other professions such as the last coal miner of the "Ruhrpot", the Rhine boatwoman etc. have also learned skills that are in danger of being lost.

The exhibition takes a special look at local occupational change in North Rhine-Westphalia, because traditional crafts have perhaps had a harder time surviving here than in other German states. The greater extent of industrialisation - as well as the subsequent de-industrialisation, e.g. after the end of coal mining - has also led to a fundamental change in the concept of crafts.

The selection of professions is done on the one hand according to qualitative (and also aesthetic) aspects, but also with regard to personal stories that often span several family generations. These can be stories of forgotten, rare, but also revived crafts. These stories have social but also psychological facets, the latter, for example, in relation to the concept of creativity and its importance for our education and well-being.

In addition to the presentation of the respective craft itself, exhibits from film and photography as well as excellent museum objects, paintings and contemporary artworks that reflect on the craft and its history(s) can also be part of the exhibition.

A special focus will be on the revitalisation of dying crafts through contemporary design practices. Interactive reference to current trends and movements, such as do-it-yourself, repair and recycling workshops, as well as to the (post-industrial) sustainability debate in general is also planned.

Curator: Henriette Pleiger
The live arts programme is entirely dedicated to the performing arts, especially dance, theatre, music and performance.

A selection:

Compagnie Massala - Fouad Boussouf, dance
3 February 2022
Wet
Driven by a pulsating, archaic and seemingly inexhaustible rhythm, Fouad Boussouf creates an amazing connection between traditional Moroccan dance elements and contemporary hip-hop. His piece for seven dancers unfolds as a dynamic fusion of bodies and energies that celebrates the power of community - with all its inherent aggression and vulnerability, euphoria and solidarity.

Federico Albanese, music
6 April 2022
Between now and before, between reality and imagination, between memory and remembering - with the pieces on his new album Before and Now Seems Infinite, composer and pianist Federico Albanese attempts to capture these fleeting states. In his compositions, Albanese combines minimalist piano melodies and electronic sounds with elements of jazz and avant-garde pop. The result is almost cinematic sound worlds that defy traditional categorisation.

Cooperation with the Beethoven Orchestra Bonn and Ari Benjamin Meyers, Artist in Residence at the Beethoven Orchestra, music
April 2022
In 2022, the Bundeskunsthalle will continue its cooperation with the Beethoven Orchestra. On the one hand, the Bundeskunsthalle will provide a stage for the Beethoven Orchestra's children's concerts on its premises, and in return the Beethoven Orchestra will create up to three musical contributions in the context of the exhibitions curated by the Bundeskunsthalle. For example, one of Ari Benjamin Meyer's concert performances is planned in the setting of the exhibition Spektren. Colour as a programme in spring 2022.
Dance On Ensemble, dance
19 May 2022

Deep Song / Story / Never Ending Story
As part of its Making Dances - Dancing Replies programme series, Dance On Ensemble has invited contemporary artists* to respond in their own language to iconic works of modern and postmodern dance.

The evening in Bonn begins with the installation work Everything/Nothing by theatre-maker and visual artist Tim Etchells, which creates a space for Martha Graham's highly political solo Deep Song (1937). It will be danced by Miki Orihara in the original version. This is followed by Merce Cunningham's experimental work Story (1963) in a new interpretation by the Dance On Ensemble. The evening concludes with Mathilde Monnier's choreographic response never ending (Story). Her starting point is a poem by David Antin, a contemporary of Cunningham and John Cage.

Trajal Harrel, performance/dance
3-4 November 2022

Caen Amour
New York choreographer Trajal Harrell is enjoying international success with his combinations of contemporary dance and 'voguing' elements. In Caen Amour he now creates a sensual encounter between the legendary art nouveau icon Loïe Fuller and the founder of the Butoh dance style Tatsumi Hijikata. Fuller's dance, wrapped in flowing robes, for which she drew inspiration from orientalist concepts, was avant-garde and vaudeville at the same time and was posthumously declared Modern Dance. With this piece, Harrell also dedicates herself to the hoochie coochie, a sexualised form of belly dance, which is equally situated between artistic and popular practices. In an exciting interrelation of dance, history and orientalism, he shakes up categories and gender roles in a playful and at the same time touching way.

Programme curator: Daniela Ebert

Subject to change without notice!
Status: November 2021
Studio Bonn is the discourse format of the Bundeskunsthalle. As a public think tank, it is aimed at both experts and a generally interested audience. International artists, scientists, programmers or activists discuss live in the Bundeskunsthalle, in the Chancellor's Bungalow or at occasionally changing locations questions that will determine the societies of tomorrow. The events remain accessible in German and English-language videos and podcasts and invite further collective discussion. Supplemented by in-depth essays, a coral reef of long-term reflection on our "Common Ground" grows.

Each event, each podcast and each essay contributes to the reflection on one of the thematic cycles (so far: The Common Ground and Exchange Values). These last for different lengths of time and can overlap in time and theme. Like hashtags, they create references, perspectives and continuities and give structure to the growing content on the platform studiobonn.io, which is to be built up.

After seven events in 2021, two podcasts will be added in 2022. This will be followed in autumn by the congress The Future of Criticism, conceived jointly with the Akademie der Künste.

**Podcasts**

**Anniversary Podcast 1992**
From January 2022; 4-6 episodes
Leyla Yenirce
(Visual artist, HFBK, Federal Award for Art Students 2021)
Rauand Taleb
(Actor 4 Blocks, The Billion Dollar Code, Only One Woman (German Acting Award))

Come as you are, Rhythm is a Dancer, The End of History, Karl Lagerfeld's Jeans for Chanel, right-wing terror in Mölln and Rostock-Lichtenhagen: two people born in 1992 travel through the year in which the Bundeskunsthalle opened. And they talk to contemporary witnesses. Former and current employees of the Bundeskunsthalle also have their say.

**Trans Europa Express**
From July 2022; min. 6 episodes
A podcast series about the future of night trains and the idea of Europe.

**Events**

**1992**
15 February 2022
Launch of the anniversary podcast
Rauand Taleb, Leyla Yenirce and two contemporary witnesses

*Exchange values*
The Bundeskunsthalle is still occupied
16 March 2022
Hito Steyerl
Department for Decentralisation
Black Swan
In July 2021, during Studio Bonn: Crypto-Capitalism, Hito Steyerl declared the Bundeskunsthalle occupied by NFT. Now the audience is presented with three models according to which the Bundeskunsthalle could be administered by the people.
Hito Steyerl poses the question of the public sphere in the face of tendencies towards hyperprivatisation in the blockchain discourse by playfully applying its decentralisation claim to the central institution of the Bundeskunsthalle as well as to her own work.

The Common Ground
Do we think with our heads or with our feet? From octopus to humans to AI
21 April 2022 (tbc)
Focus on artificial intelligence in connection with the exhibition The Brain. In Art and Science
Holly Herndon (tbc), Michael Pauen (philosopher) (tbc), John-Dylan Haynes (tbc)
Followed by: live arts concert with Holly Herndon (tbc)

The Common Ground
Bauhaus of the Earth
1 June 2022 (tbc)
Hélène Frichot (tbc), Julia Watson (tbc), Hans Joachim Schellnhuber (tbc)
In 2021, climate researcher Hans Joachim Schellnhuber called for a global turnaround in the use of building materials and natural resources under the heading Bauhaus der Erde. Julia Watson has researched sustainable architectural solutions from indigenous traditions worldwide (Lo-TEK. Design by Radical Indigenism, Taschen 2019). With architectural theorist and philosopher Hélène Frichot, they sketch out outlines of a planet-thinking architecture.

The Common Ground
Studio Bonn in Kassel for the opening of documenta
17 June 2022 (tbc).
What does (critical) publicity mean in the future?
Ruangrupa (tbc), Kader Attia (tbc), Nikita Dhawan (tbc)
A few days after the opening of the Berlin Biennale and shortly before the opening of Documenta, Studio Bonn broadcasts from Kassel. In the city that has been involved in public education with the Ottoneum, Germany’s first theatre building, opened in 1606, and with Documenta from the 1950s onwards, the curators of the two major exhibitions will discuss how concepts of the public sphere from the Enlightenment and the post-war period are being challenged by globalisation, digitalisation and post-colonialism. The evening is the kick-off event for the two-part congress The Future of Critique by the Akademie der Künste (September) and the Bundeskunsthalle (November).
Trans Europa Express
1 September 2022 (tbc)
Launch of the podcast Trans Europa Express with podcast guests

The Common Ground
The Future of Criticism
November 18 - 19, 2022 (tbc)
Two-part congress in cooperation with the Akademie der Künste Berlin
Who will shape critique for whom in the future? How do principles of diversity and intersectionality relate to arguments of form? What role do new mechanisms of action and distribution play, for example in Web 3.0 based on blockchain technology? The congress offers a forum for controversial discussion and for thinking ahead beyond diagnoses of a crisis of critique: How can critique be promoted, revitalized, and sharpened as a central building block of a democratic society? And how can its tools be made accessible and productive for people of all backgrounds and orientations?
Topics (selection):
Meaning and Stubbornness. Do criticism and the arts understand each other?
The judgment of the masses vs. the judgment of the experts
Memes vs. Museums: Criticism after Tik Tok and Instagram
What does subject mean in the future?

With: Senthuran Varatharajah, Juliane Rebentisch, Cassie Thornton, Boris Groys, New Models, Mohamed Amjahid, Joanna Pope, Paul Preciado, Zairong Xiang, Steffen Zillig, Jerry Saltz, Wolfgang Ullrich and others (tbc).

The congress will take place during the week of Art Cologne.

Programme curator: Kolja Reichert

Subject to change without notice!
Status: November 2021