

BUNDESKUNSTHALLE

Media information

POSTMODERNISM

1967 – 1992 (Working title)

29 September 2023 – 28 January 2024

The largest exhibit of this exhibition is the Bundeskunsthalle itself. It is true that its architect Gustav Peichl did not want to be a postmodernist. But this distancing connects him with most of the designers and architects who come under the heading of postmodernism – regardless of whether this refers to a style or a socio-cultural phenomenon. Distance is a basic principle of postmodern design – the scepticism towards the universalisms and purity ideologies of modernity; and the rejection of the dictates of functionality.

The exhibition entertains by presenting all the eccentricities in design, architecture, fashion and pop, from the groundbreaking study *Learning from Las Vegas* (1974) to Michael Graves' gigantic resort hotels for Disney World in Orlando (1990); from David Bowie's play with gender roles to Michael Jackson's music video *Thriller*. And it communicates by building contexts from them and formulating pointed questions to the counter-art. The exhibition leads us into a frenetic quarter of a century that seems like a distorting mirror of the present, because it still reveals decisive fractures today: the turning away from political movements and the turning towards the self; digitalisation; the culturalisation of the economy and the economisation of culture; the shifting of reality into mediality.

This structural relationship, despite the historical distance, is perhaps one of the reasons why postmodernism has been the subject of renewed controversy in recent years: While intellectuals born after 1980, especially artists and designers, enthusiastically turn to eclectic provocations in art, theory, architecture and design, conservative authors accuse postmodernism of a nihilism that prepared the ground for right-wing populism and ultimately President Trump and Brexit. The exhibition brings together material that allows us to examine all the assumptions and prejudices about postmodernism. And to ask, at the distance of a generation: if postmodernism has served less and less to describe the present since the turn of the millennium, is it over or are we right in the middle of it?

A chronological overview of the years 1967 to 1992 places developments in art, design, architecture, fashion, media, performing arts, music, literature, theory, politics, film, technology and science on an equal footing and in relation to each other. The exhibition opens with music videos that invoke the taste, atmosphere and themes of the time. From then on, a chronological course unfolds in which furniture, books, fashion designs, architectural models, manuscripts and the first mobile phone or PC enter into constellations. The art that is still influential today, especially that of the Pictures Generation, including Sturtevant, Barbara Kruger, Louise Lawler, John Baldessari and Sherrie Levine, forms precisely placed conceptual vanishing points.

Curators: Eva Kraus, Kolja Reichert

Exhibition manager: Susanne Annen

Sven Bergmann

Press Officer

T +49 228 9171–205

F +49 228 9171–211

bergmann@bundeskunsthalle.de

Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland GmbH

Helmut-Kohl-Allee 4
53113 Bonn
T +49 228 9171-0
F +49 228 234154
www.bundeskunsthalle.de

Geschäftsführung
Dr. Eva-Christina Kraus
Oliver Hölken

Vorsitzender des Kuratoriums
Ingo Mix

HRB Nr. 5096
Amtsgericht Bonn
Umsatzsteuer ID Nr. DE811386971
Leitweg-ID 992-80160-58

Konto 3 177 177 00
Deutsche Bank Bonn
BLZ 380 700 59
IBAN DE03 3807 0059 0317 7177 00
BIC DEUT DE 380