BUNDESKUNSTHALLE

Press kit

INTERACTIONS
30 April to 15 October 2023

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Information on INTERACTIONS

Duration  30 April to 15 October 2023
Press officer  Sven Bergmann
Curator  Susanne Kleine
Free admission

Cultural partner

WDR³

General Information

Director  Eva Kraus
Managing Director  Oliver Hölken
Opening Hours  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’.
General Information (German / English)  T +49 228 9171–200
  www.bundeskunsthalle.de
Media Information

Interactions
30 April – 15 October 2023

The Bundeskunsthalle is hosting a summer programme of interactions, play, and visual and acoustic impulses around the building, complementing the existing artworks in the outdoor space: the water pavilion Circular Appearing Rooms by Jeppe Hein presented in the square, the Bonn Slide by Carsten Höller that winds around its own axis down the façade, and The Curve by Bettina Pousttchi on the roof, which is dedicated to movement.

The Interactions will occupy additional locations in the public space of the Bundeskunsthalle: On the roof, in the forecourt, and on the south lawn, as well as in the inner courtyard, the foyer, the staircase, and the media art space, selected works of art will invite visitors to play, but will also deal with visual languages, sound and movement as universal forms of communication. For the first time, the LED wall on the façade will also be part of the art programme.

Interactions, interventions, even possible irritations give our visitors the opportunity to actively participate in the art. Nevin Aladağ, for example, covers the roof with her Verflechtungen (Interweavings) – an installation of carpets, basketball baskets, and handcrafted balls that invite visitors to play and communicate with each other. Benches with handwritten messages – Do you want us here or not – by Finnegan Shannon invite visitors to pause for a moment and offer a place for reflection in dialogue with the other artworks. Some works seem to allow for pure play, such as the ping-pong tables by Rirkrit Tiravanija, which nevertheless hint at a social concern, or the football goal walls Camouflage/Torwand 1–3 [Croy, Kleff, Maier] by Olaf Nicolai on the south lawn, which connect different cultural and social levels. While Klara Hobza’s Animaloculomat in the foyer invites us to take a selfie of a very special kind, with Ryan Gander’s mouse in the staircase, his daughter’s voice is part of the indirect interaction with us. Franka Marlene Foth’s Teispochore in the media art space enables a completely different kind of directness and communication, in which both the dancers and the visitors are immersively involved. Jan St. Werner’s two sound stations Excitatory Yards allow us to perceive the architecture of the Bundeskunsthalle in a new way – through the active movements of the visitors, who thus control their own acoustic experience. In addition, Franka Marlene Foth and John Provencher lead us into a digital form of perception with their contributions on the LED wall on the façade, thus enlivening this place previously untouched by art.

Each of these works demonstrates that art can be an open offer, serving both individual and shared experience – a togetherness in which rigid roles and behaviours are challenged, and openness, tolerance and sensitivity are promoted. All participating artists are interested in forms of expression and techniques that can reduce the possible distance to art, but also within a complex and diverse society.
Artists

Nevin Aladağ
Franka Marlene Foth
Ryan Gander
Jeppe Hein
Klara Hobza
Carsten Höller
Olaf Nicolai
Bettina Pousttchi
John Provencher
Rirkrit Tiravanija
Finnegan Shannon
Jan St. Werner
List of Works

ROOF
Nevin Aladağ, Verflechtungen, 2023
Carsten Höller, Bonn Slide, 2018
Bettina Pousttchi, The Curve, 2022
Finnegan Shannon, Do you want us here or not (KA H), 2023

MUSEUM SQUARE
Carsten Höller, Bonn Slide, 2018
Finnegan Shannon, Do you want us here or not (KA H), 2023
Jeppe Hein, Circular Appearing Rooms, 2018
Rirkrit Tiravanija, Untitled (Morgen ist die Frage), 2018
Jan St. Werner, Excitatory Yards, 2023

LED-WALL
Franka Marlene Foth, Terpsichorean, 2022/23
John Provencher, To see the wave as a sliding door, 2019/23

SOUTH LAWN
Olaf Nicolai, Camouflage/Torwand 1–3 [Croy, Kleff, Maier], 2023

INNER COURTYARD
Jan St. Werner, Excitatory Yards, 2023

FOYER
Klara Hobza, Animaloculomat, 2017
Finnegan Shannon, Do you want us here or not (MMK and MHR), 2021

From 26 May, on the occasion of the exhibition Who We Are Reflecting a Country of Immigration
Lerato Shadi, Batho ba ha ba Tihlonganye, 2020–2023

STAIRCASE
John Provencher, To see the wave, 2019/23
Finnegan Shannon, Do you want us here or not (MMK and MHR), 2021
Ryan Gander, I... I... I..., 2019

MEDIA ART SPACE, BASEMENT
Franka Marlene Foth, Terpsichorean, 2022/23

COLUMNS
From 26 May, on the occasion of the exhibition Who We Are Reflecting a Country of Immigration
Nuray Demir and Michael Annoff, Hochkultur, 2023

RESTAURANT and MUSEUM SQUARE
Works by Alicja Kwade and Gregor Hildebrandt
FORUM, PERFORMANCE
Sunday, 30 April, 6–6:45 p.m. and Monday, 1 May, 4–4:45 p.m.
Franka Marlene Foth, Hyperbole Extended, 2022/23

ROOF, PERFORMANCES
Sunday, 30 April, and Monday, 1 May, 12 a.m., 2 p.m. and 4 p.m. each
Helga Wretman, In-Group Photo, 2017/23

Sunday, 30 April, and Monday, 1 May, 1 p.m., 3 p.m. and 5 p.m. each
Nevin Aladağ, Body Instruments, 2021/23

Sunday, 30 April, 4:30 p.m. and Monday, 1 May, 2:30 p.m.
Franka Marlene Foth, Core, 2023
**Texts on the Works/Performances**

**ROOF**

**Nevin Aladağ**  
*Verflechtungen*, 2023  
Carpets, handmade balls, basketball stands  
Courtesy Nevin Aladağ

The flowing transition from the lengths of carpet, which offer new paths and thus new perspectives on the roof, to the airy hanging carpet, which approaches the ground along the façade and continues a little further there, almost flowing, is a warm invitation to our visitors to climb the stairs to the roof or vice versa. The hanging carpet thus connects two levels, above and below, the forecourt and what our architect Gustav Peichl called the ‘fifth façade’ of the roof. The hanging carpet evokes various associations. On the one hand, it creates a dialogue with the building, although its texture is very different, as the carpet is soft and basically not intended for outdoor use. This opens up a perhaps irritating interface between the private and the public spheres. On the other hand, it offers a counterpoint to the hermetic nature of the building, because, as in the Grimm fairy tale of ‘Rapunzel’, there is an unusual, purely associative way of entering the building.

Carpet as a material is an important aspect of Aladağ’s work: The traditional, exemplified by the oriental carpet – part of European culture for many centuries – is combined with the modern, exemplified by the three basketball hoops. The interweaving here is thus not only meant in the sense of the threads/fibres, but also the interweaving of the temporal and cultural levels in the sense of a visualised diversity and integration. The artist’s reading of the material as a ‘social fabric’ – not only in terms of the mechanical (runners) and manual (balls) production processes carried out by many participants – can be linked to this.

**Carsten Höller**  
*Bonn Slide*, 2018  
Stainless steel, polycarbonate  
Courtesy the artist

For the entrance façade of the Bundeskunsthalle, Carsten Höller has developed a special, site-specific slide, which connects the roof garden and the forecourt. The 13.60 high and altogether 35 m long sculpture and the architecture by Gustav Peichl thus form a respectful symbiotic relationship, which allows the visitor to understand both beyond the separate contemplation of artistic aesthetics and functional use.

The artist understands the museum as a space for experiments, innovations, and the testing of new ideas and concepts. He thus expands the medium of sculpture into a space of interaction and playfully makes the physical and emotional experience and perception of the visitor/viewer a key component of his art. Despite this interaction, however, he sees his own work not only as an efficient, environmentally friendly, and time-saving ‘transportation route’, but also as a sculpture, which, when viewed from the outside, is clearly founded within art history – associations to Baroque columns or the *Endless Column* (1938) by Constantin Brâncuşi are by no means coincidental.

Höller subjects the visitor to a state of individual ‘active uncertainty’ and states: ‘The actual material that I work with are people’s experiences.’ Sliding – a turbulent and more or less unexpected experience in the otherwise serene museum context – always leads to change, which is also reflected in the facial expressions or attitude of visitors when they...
arrive at the bottom of the slide. No one remains uninvolved. This has a lot to do with
the overcoming of possible fears or simple joy and the living out of the play instinct. The
reflected, free decision of the viewer to either perceive the sculpture as an oversized ob-
ject or as a participatory, communicative social element belongs to the realm of personal
scope of action. It leads to the exploration/investigation of one's own inner state, one's
own perception, and playfully facilitates an altered way of seeing, thinking, and acting.

Bettina Pousttchi
The Curve, 2022
Birch multiplex plywood, acrylic paint, metal structure, foil
Courtesy the artist

With the approx. 35 meters long and partly 4 meters high sculpture The Curve the artist
Bettina Pousttchi responds to the architecture of the building by Gustav Peichl and his
understanding of the roof as a „fifth facade“ and as „another exhibition space“. Placed in
the northwest corner, the sculpture nestles dynamically into the surrounding space in
the form of an accessible steep curve. Markings, similar to those on a roadway, lead
visitors toward the object and connect it associatively with the urban context of the
street and the urban space. With The Curve, the artist also makes reference to the
legendary test track for cars that the Fiat Group built on the roof of its factory in the
Lingotto district of Turin, which opened in 1923. In its time, it stood for acceleration,
movement and progress, and thus also decisively for the utopia of modernity. Pousttchi’s
construction-typological transformation of a car curve into a bicycle curve gives rise to a
sculpture that offers visitors an open stage for movement and encounter and makes The
Curve a site-specific intervention with the means of photography on the scale of architec-
ture. For example, Echo, 2009, was a monumental photo installation on the entire façade of the Temporäre
Kunsthalle Berlin that referenced the Palace of the Republic. With The Curve, the artist also
realizes for the first time a sculpture on the scale of architecture that invites visitors to
interact and participate.

Usage is at your own risk.
The Curve is for pedestrian use only!
Please do not climb or use skates, skateboards, roller skates, bikes and the like.

Finnegan Shannon
Do you want us here or not (KAH), 2023
Stainless steel, lacquer
Courtesy the artist and Deborah Schamoni

Finnegan Shannon is a multidisciplinary artist who explores perceptions and, more
importantly, practices of accessibility (of art and exhibition spaces) and a ‘culture’ of
disability in inaccessible spaces. With Do You Want Us Here or Not, a series of benches,
chairs and chaise longues were designed and for the first time - on the occasion of the
exhibition Interactions - also made of stainless steel for outdoor use! The provocative
questioning proves the artist's great interest in conscious integration, inclusion as well as participation and intensively calls for the examination of institutional offers and infrastructures as well. However critical and pronounced their comments often are, their seating offers, above all, peace and time, thus creating an access point, or providing a real condition, to engage with or simply enjoy the artworks of others: It was hard to get here. Rest here if you agree. Or: I want time with the sky and the breeze. Sit if you agree.– especially for Interactions, the artist has realized outdoor benches that invite you to use them.
The benches, designed in handwriting and inscribed in capital letters, allow you to pause and offer a place for reflection in dialogue with other works. The individuality of the handwriting emphasizes the personal, the imperfect, but also the valuable and unique in the museum, public space. Individuality and diversity instead of neutrality and conformity are visualized in direct address.
But also a communicative togetherness, a collective experience is made possible when, for example, several gather on a bench to gather. This invitation is part of the work and allows the work to be completed through the use of the visitors. Shannon’s clever combination of critique, functionality, comfort, and participation makes the museum benches a kind of interactive landmark.

MUSEUM SQUARE

Carsten Höller
Bonn Slide. 2018
Stainless steel, polycarbonate
Courtesy the artist

For the entrance façade of the Bundeskunsthalle, Carsten Höller has developed a special, site-specific slide, which connects the roof garden and the forecourt. The 13.60 high and altogether 35 m long sculpture and the architecture by Gustav Peichl thus form a respectful symbiotic relationship, which allows the visitor to understand both beyond the separate contemplation of artistic aesthetics and functional use. The artist understands the museum as a space for experiments, innovations, and the testing of new ideas and concepts. He thus expands the medium of sculpture into a space of interaction and playfully makes the physical and emotional experience and perception of the visitor/viewer a key component of his art. Despite this interaction, however, he sees his own work not only as an efficient, environmentally friendly, and time-saving ‘transportation route’, but also as a sculpture, which, when viewed from the outside, is clearly founded within art history – associations to Baroque columns or the Endless Column (1938) by Constantin Brâncuși are by no means coincidental.

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Jeppe Hein
Circular Appearing Rooms, 2018
Water, stainless steel, nozzles, electrical pumps, computer controller, wooden ramp
Courtesy the artist

Circular Appearing Rooms invites visitors to enter an approximately 11.50 meter circular water pavilion and move inside from room to room. The walls of water move around the visitor in a fixed rhythm and at particular heights, thus creating smaller (protective) spaces within the larger form in which one can find a kind of privacy and a rest or social interaction. The constantly changing work can only be observed from the outside – or the visitor enters it and becomes part of the work. This option already denotes an expansion of the concept of sculpture. The art experience will also be opened up and brought outdoors. Curiosity with be aroused in a playful way and possible fears of threshold or boundaries overcome. No matter what cultural background you come from, what age you are or what gender you identify with— the work ‘speaks’ without barriers. As a place of social encounter, it invites visitors to reflect and/or simply enjoy some time together. Jeppe Hein himself says: ‘People use the water pavilion as a place of pure pleasure and childish playfulness, as well as for moments of peace and relaxation.’

Usage is at your own risk.
Danger of slipping on the wooden planks! No Drinking Water.
The artist Tiravanija has contributed two stainless steel ping-pong tables which differ from standard tables due to the high-quality material and especially a text (created to correspond with the respective venue). With the version from 2015, *Morgen ist die Frage* (always without punctuation!), he makes reference to the Slovakian artist Július Koller (1939–2007) – one of the key artist personalities in Eastern Europe since the 1960s. In several works, Koller made reference to artists who met to play tennis and ping-pong, since here, there was no threat of being listened in on or observed. In play, Koller linked sports and a political statement by demanding the adherence to rules and fair play as a basis for social activity. And he used the question mark as a universal symbol for his questioning of everyday life and reality. Tirvanija’s work is thus a clear art historical and political reference, transported into the present day: Something of high-quality and reflection is brought into dialogue with everyday life and fun; one can play singly or in doubles – the visitor brings the work itself into play.

Please bring your own racket and balls!

LED-WALL
Always on the hour

Franksa Marlene Foth
*Terpsichorean*, 2022/23

Choreographer Franka Marlene Foth and digital artist Claudia Rafael present AI Visuals, the space-filling media installation *Terpsichorean* that brings performance and digital art into dialogue: Live performance overlays of Hyperbole Extended, are juxtaposed with visual AI representations of the same performer.

In their work, the artists question human perception and challenge the immediacy of the present. As our perception of the world is constantly expanded and altered by the digital tools we engage with to interact with others and our surroundings, not only our idea of the world but the idea of ourselves changes with it. Do our digitally enhanced lives differ in fundamental ways from our analogue selves? What are the crossover effects that inform our online and offline identities? Who is more important, the individual or the crowd?

Artists: Franka Marlene Foth & Claudia Rafael
Sound Design: Oleg Solovey
Dancers: Camille Jackson, Janan Laubscher, Amie-Blaire Chartier, Luca Völkel, Giusy Cirillo, Giordan R. Cruz
Photographer: Mika Kailes
Stylist: Ourania Marmara
MakeUp Artist: Leana Ardeleanu
Provencher is a creative programmer and independent designer who experiments with generative systems and transposes them in unconventional ways into genres and formats where they are not usually applied. In addition to his teaching activity, where he combines art historical retrospection with digital contemporaneity, he develops NFTs, interactive video games, and other formats that make use of the data-based nature of the World Wide Web. Some of his projects are located in both digital-online and analogue-live spaces. His work is concerned with data processing and the questioning of our multiple media-based perceptions; his artistic practice does not necessarily encompass the product alone, but rather explores the conditions that produced an end product. There is an obvious methodological link to the chance-based techniques of Dada and instruction-based conceptual art. Chance is an integral part of his intensive working process; and as he combs through the visual results of a programme he has written, sifts through a year’s research, and finds associative links between unplanned contexts, he realises that the hardest part of working with chance is learning when to relinquish control and let go. The work To see the wave thus also seems to be subject to a randomly generated algorithm, or perhaps visualises a constantly repeating text in wave form in a state of constant change: Both the form and the writing vary over time, which, according to Provencher, is the ‘best interaction’.

SOUTH LAWN

Olaf Nicolai
Camouflage/Torwand 1–3 [Croy, Kleff, M a i e r]
Variant Indoor, 2001
Donation of private collection Bielefeld to the Marta Herford
Variant Outdoor, 2023
courtesy Galerie E I G E N + A R T Leipzig/Berlin
Wood, metal, lacquer paint, footballs

Olaf Nicolai has designed an outdoor version of his football goal walls, which has been produced especially for the Interactions exhibition. The goal wall has cult status in Germany: Since 1964, it has been a trademark of the weekly ZDF sports programme Aktuelles Sportstudio, the highlight of which is when celebrity guests kick balls at the goal wall at the end of the show. The version of the goal wall quoted by Nicolai, which is still in use today dates back to 1966. Only the surface design differs from the original: A camouflage pattern in shades of yellow, white, and pink covers the surface, distracting the eye and thus subtly undermining the accuracy of the kick. This is the basic principle of camouflage, which has been used by various militaries especially during the First and Second World Wars. It was used to conceal military equipment and was eventually also applied to military uniforms. Nicolai’s use of the all-over pattern as an art historical quotation refers to Andy Warhol’s brightly coloured, iridescent Camouflage paintings from 1986 onwards, as well as to popular, inflationary fabric prints and contemporary dress codes and the ambivalent fascination they exert.
The names of the walls refer to the legendary German goalkeepers Jürgen Croy (born 1946 in Zwickau, GDR), Wolfgang Kleff (born 1946 in Schwerte, BRD), and Sepp Maier (born 1944 in Metten, BRD). The coincidence of their names create a constellation that would never have been possible in real terms in the 1970s, the height of each of their careers: At the time, Croy was the celebrated national goalkeeper of East Germany, while Kleff and Maier were making football history as goalkeepers for West Germany. Although Croy and Maier stood between the posts in the 1974 World Cup qualifier at Hamburg's Volksparkstadion, it was the only encounter between the two German national teams and their goalkeepers.

How Olaf Nicolai brings different cultural and temporal levels ‘into play’ with this work, mixing realities with fiction, is demonstrated not least of all by the fact that an indoor version of his goal wall was actually used in a broadcast of Aktuelles Sportstudio in 2005.

So far, no Sportstudio guest has ever managed to score six goals in the three attempts per hole. Even five goals are extremely rare. So, take up the challenge and beat the record!

Please bring your own footballs.
Usage is at your own risk.
Please do not climb on the walls!

INNER COURTYARD

Jan St. Werner

Excitatory Yards, 2023
Participatory space synthesis installation for two rotating loudspeakers and electronic impulses
Courtesy Jan St. Werner in collaboration with Michael Akstaller, Thomas Richter, Oliver Mayer, Marcin Pietruszewski

With his two experimental sound stations, Excitatory Yards, Jan St. Werner allows the architecture of the Bundeskunsthalle to be perceived in a conscious and different way, as the installation functions as an acoustic amplification of the building and the outdoor space in dialogue with the visitors.
A single loudspeaker is actively rotated by visitors, triggering different sounds and creating the opportunity to acoustically experience and explore the Bundeskunsthalle in the inner courtyard and its surroundings on the museum forecourt at different sound frequencies. In addition, the ear itself is activated and phantom sounds can emerge. The work combines three important aspects of the phenomena of sound and hearing: Sound generation, impulse response of the environment and interpretation of the human perceptual apparatus. The artist thus invites an experiential construction of visual and acoustic spaces in which the visitor is not only an observer but also a protagonist of this ‘spatial synthesis installation’.

The environments of the two ‘courtyards’ – a small, enclosed one (inner courtyard) and a large, open one (museum forecourt) – are co-actors in a composition. This includes the two spaces as well as the deliberately disparate experiential movements of the visitors. Although the two ‘courtyards’ are part of an overall architectural concept, they are too far apart to be experienced simultaneously and together. As visitors explore them, they become intertwined: One remembers certain sounds, reflections, and perspectives and
links them to the experiences of the slightly more distant surroundings; in individual perception, sound and environmental coordinates come together. A greater awareness of the architecture, the space, and one's own acoustic and visual experience in a game of distance and proximity is an essential part of the work.

FOYER

Klara Hobza

Animaloculomat. 2017

Various materials

Courtesy the artist and Soy Capitán, Berlin

‘See yourself as an animal sees you’ – with these words, Klara Hobza and the notice above the entrance invite visitors to enter the Animaloculomat!

Formally quoting a conventional photo booth in the public space, the artist developed the software and the mechanical interface between software, computer, camera, screen, buttons, coin slot, flash, and printer in collaboration with the coder Mario Klingemann. As a prototype of an ‘artist’s machine’ - constructed and soldered by hand – this participatory, interactive sculpture seems like a hybrid between a futuristic time machine and a conventional photo booth, with elements of a funfair stall that captivate with their colourful presence. The Animaloculomat glows from top to bottom, from the red light bulb on the tip of the antenna to the fluorescent white light around the base that makes the six-metre-high object seem to hover like a UFO. In between this, colourful illuminated signs, a large built-in monitor showing a selection of photos of previous participants, and a mirror by the entrance door attract visitors.

Visitors enter the booth, adjust the swivel stool to eye level, insert a euro coin, select the animal through whose eyes they wish to be seen (bat, octopus, snake, jumping spider, horse, or dragonfish), and are photographed; a live preview on the flat screen monitor above the entrance allows other visitors to join in on the fun.

The Animaloculomat is an ‘animal-view machine’, a photo booth of a special nature: Not purely scientifically based, but rather playfully and above all with artistic means, it answers the perhaps interesting question: ‘How does an animal see me?’ With this unusual portrait of oneself, the modern viral selfie culture is called into question and, above all, counteracted. This ‘artistic interpretation of animal vision is an unconventional, yet plausible speculation’ – the artist explains with a wink.

The Animaloculomat was created as part of ‘Art/Nature. Artistic Interventions at the Museum für Naturkunde Berlin’, a project of the Museum für Naturkunde Berlin and the German Federal Cultural Foundation.

With her artwork, the artist cites common photo booths in public spaces. Like most of the vending machines there, the photo booth is therefore barrier-free accessible.
Finnegan Shannon
Do you want us here or not (MMK) - Bench 2, 2021
Do you want us here or not (MMK) - Chaise lounge 2 and 3, 2021
Do you want us here or not (MHR) - Chair, 2021
Plywood, paint, foam, fabric, fabric paint
Courtesy the artist and Deborah Schamoni

Finnegan Shannon is a multidisciplinary artist who explores perceptions and, more importantly, practices of accessibility (of art and exhibition spaces) and a 'culture' of disability in inaccessible spaces. With Do You Want Us Here or Not, they have designed a series of benches, chairs and chaise lounges made specifically for exhibition spaces - here in 2021 for MMK, Museum für Moderne Kunst in Frankfurt and MHR, Museum Huis Rembrandt in Amsterdam. The provocative questioning proves the artist's great interest in conscious integration, inclusion as well as participation and intensively calls for the examination of institutional offers and infrastructures as well. However critical and pronounced their comments often are, their seating offers, above all, peace and time, thus creating an access point, or providing a real condition, to engage with or simply enjoy the artworks of others: Sit back. Relax, if you agree. Or: Sitting feels good right now. Sit down if you agree. The benches, designed in handwriting and inscribed in capital letters, allow you to pause and offer a place for reflection in dialogue with other works. The individuality of the handwriting emphasizes the personal, the imperfect, but also the valuable and unique in the museum, public space. Individuality and diversity instead of neutrality and conformity are visualized in direct address. But also a communicative togetherness, a collective experience is made possible when, for example, several gather on a bench to gather. This invitation is part of the work and allows the work to be completed through the use of the visitors. Shannon's clever combination of critique, functionality, comfort, and participation makes the museum benches a kind of interactive landmark.

Staircase

John Provencher
To see the wave, 2019/23
html/javascript
Courtesy the artist

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research, and finds associative links between unplanned contexts, he realises that the hardest part of working with chance is learning when to relinquish control and let go. The work To see the wave thus also seems to be subject to a randomly generated algorithm, or perhaps visualises a constantly repeating text in wave form in a state of constant change: Both the form and the writing vary over time, which, according to Provencher, is the ‘best interaction’.

Finnegan Shannon
Do you want us here or not (M M K) – Bench 2, 2021
Do you want us here or not (M M K) – Chaiselounge 2 and 3, 2021
Do you want us here or not (M H R) – Chair, 2021
Plywood, paint, foam, fabric, fabric paint
Courtesy the artist and Deborah Schamoni

Finnegan Shannon is a multidisciplinary artist who explores perceptions and, more importantly, practices of accessibility (of art and exhibition spaces) and a ‘culture’ of disability in inaccessible spaces. With Do You Want Us Here or Not, they have designed a series of benches, chairs and chaise lounges made specifically for exhibition spaces – here in 2021 for MMK, Museum für Moderne Kunst in Frankfurt and MHR, Museum Huis Rembrandt in Amsterdam. The provocative questioning proves the artist’s great interest in conscious integration, inclusion as well as participation and intensively calls for the examination of institutional offers and infrastructures as well.

However critical and pronounced their comments often are, their seating offers, above all, peace and time, thus creating an access point, or providing a real condition, to engage with or simply enjoy the artworks of others: Sit back. Relax, if you agree. Or: Sitting feels good right now. Sit down if you agree. The benches, designed in handwriting and inscribed in capital letters, allow you to pause and offer a place for reflection in dialogue with other works. The individuality of the handwriting emphasizes the personal, the imperfect, but also the valuable and unique in the museum, public space. Individuality and diversity instead of neutrality and conformity are visualized in direct address.

But also a communicative togetherness, a collective experience is made possible when, for example, several gather on a bench to gather. This invitation is part of the work and allows the work to be completed through the use of the visitors. Shannon’s clever combination of critique, functionality, comfort, and participation makes the museum benches a kind of interactive landmark.

Ryan Gander
I... I... I..., 2019
Mixed media, animatronic mouse, appr. 7 min
Private collection

The works of the British conceptual artist Ryan Gander are in many cases fragments of a more complex, often fictional narrative, sometimes leaving only traces and thereby evoking associations. He often focuses on children’s play and imagination, which is more expansive and less restrictive than adult behaviour, which is more constrained by reality, norms, and occasionally also outward appearances.

Here, for example, a small animatronic mouse peers out of a hole in the wall of the staircase. Pieces of plaster and dust are scattered on the floor, as if the mouse had just bored...
the hole and stuck its head out. The animated animal is trying to say something, using the voice of the artist's younger daughter, who struggles with her words and stutters because she doesn't know exactly how to begin or what to say. I... I... I... is therefore part of an indirect interaction with us and perhaps the beginning of a longer narrative, which, however, remains a mystery. The work is both a testimony to our need to leave traces and a monument to language as a universal form of communication. The artist comments as follows: 'Her struggle to speak is an illustration of our need to tell stories and to be heard, even when we have no story to tell. A hunger for attention in a world devoid of content.'

MEDIA ART SPACE, BASEMENT

Franka Marlene Foth

Terpsichorean, 2022/23

Choreographer Franka Marlene Foth and digital artist Claudia Rafael present AI Visuals, the space-filling media installation Terpsichorean that brings performance and digital art into dialogue: Live performance overlays of Hyperbole Extended, are juxtaposed with visual AI representations of the same performer.

In their work, the artists question human perception and challenge the immediacy of the present. As our perception of the world is constantly expanded and altered by the digital tools we engage with to interact with others and our surroundings, not only our idea of the world but the idea of ourselves changes with it. Do our digitally enhanced lives differ in fundamental ways from our analogue selves? What are the crossover effects that inform our online and offline identities? Who is more important, the individual or the crowd?

Artists: Franka Marlene Foth & Claudia Rafael
Sound Design: Oleg Solovey
Dancers: Camille Jackson, Janan Laubscher, Amie-Blaire Chartier, Luca Völkel, Giusy Cirillo, Giordan R. Cruz
Photographer: Mika Kailes
Stylist: Ourania Marmara
MakeUp Artist: Leana Ardeleanu

Performance, FORUM
Sunday, April 30, from 6–6:45 p.m. and Monday, May 1, from 4–4:45 p.m.

Franka Marlene Foth

Hyperbole Extended, 2022/23

HyperboleExtended describes a synergy between dancers, sound and audience: a multi-layered live performance that reveals the poetry of dance as well as the expressivity and strength of dancers, highlighting their dual roles as artists and athletes, while emphasizing the body as a creative and identity-defining tool.

Choreographic sculptures and an immersive soundscape fill the space, enveloping the audience in a sensory experience that prioritizes visual and auditory stimulation. The performance follows a poetic logic, where dance becomes a genre-defying, individual narrative that elevates the viewer to an emotional plane equal to that of the artists. The dancers move to the sounds of Oleg Solovey, an experimental Ukrainian artist from
Kharkiv/Berlin, who utilizes unconventional compositional methods to create a distinct and original musical landscape.

Hyperbole Extended is a contemporary artwork that weaves the boundaries between performance and traditional artistic disciplines such as dance and sculpture: an unforgettable experience that expresses the power of human expression and the transformative potential of art.

Artist and Choreographer: Franka Marlene Foth
Sound Design: Oleg Solovey
Dancers: Camille Jackson, Janan Laubscher, Amie-Blaire Chartier, Yi-Wei Tien, Giusy Cirillo, Amalie Stitz

Performance/workshop, ROOF
Sunday, April 30, and Monday, May 1, each 12 noon, 2 p.m. and 4 p.m., each approx. 45 min.

Helga Wretman
In-Group Photo, 2017/23
Performance/Workshop
Courtesy the artist

The work invites visitors to make a decision and become part of a group, an interaction, in which physical exercises of distance and closeness are performed under the guidance of the artist. Through the joint activity of all participants, a collective experience is created that makes one think about group affiliations and explores the limits of one's own state of mind: When do we choose the individual path, when the collective? Helga Wretman herself describes her concept as follows: “The human brain is interconnected in such a way that it produces concise behavioral patterns resulting from an „in-group“ of people with whom the individual already has an emotional relationship and an „out-group“ of people with whom he is not yet familiar. The feeling created by the familiarity of an „in-group“ has traditionally been essential to a sense of belonging and security. Community gathering, group activities generate a lot of personal data such as pictures, correspondence, audio recordings etc. These data give a glimpse of the social context and private sphere of the individual who participates to this particular group / community. The instabilities of our diverse economic and political systems today have resulted in the need for individuals to consolidate their self-concept and identity in order to develop a stronger sense of belonging. A common coping mechanism for this instability has manifested itself in the so-called „group photo“, which serves to reinforce both a sense of belonging to a group and of being an outsider. These images of grouped people have become omnipresent in our everyday lives and seem to increase as tensions that challenge notions of identity, race, religion, and security continue to grow.”

Please note that with your participation you agree to the photo documentation. The artist obtains your consent in advance for participation and further use of the photos.
Nevin Aladağ

Body Instruments. 2021/23
Performance
Courtesy the artist

With the performance Body Instruments, Nevin Aladağ demonstrates her interest in instrumental interventions: A performer wears specially made musical instruments, such as bells, on his legs, arms, and hands or on his head, while slowly moving through the (outdoor) space – from the roof to all the other artworks – attracting a following of visitors like the legendary 'Pied Piper of Hamelin' and taking them on a temporary journey. The performer's often simple movements activate the musical instruments which produce sounds – the body becomes an instrument, the executed movement an experimental (musical) play of both random and consciously induced sounds. The historical and social allusion or reference to the medieval tale is just as valid as the art-historical reference to Oskar Schlemmer's Triadic Ballet (first performed in 1922), the playful handling of forms and colours of which in connection with art and dance the artist quotes and transfers into her own formal language. But the immediate association with sacred or profane processional customs, carnival parades with bells, or even the tradition of the modern street musician making music in public are also included in the performance – as is the question of the place of music in the public space of our society, depending on the social context.

Performer: Przemek Kamiński

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Franka Marlene Foth

Core. 2023

In Core choreographer investigates the relationship between music, movement, and identity, considering the cultural significance of hair and the impact of hair movement on the performer's visual and emotional presence. Describing a form of visual poetry the performance offers a sensory and thought-provoking experience, inviting visitors to contemplate.

Artist and Choreographer: Franka Marlene Foth
Score: Rip Swirl
Dancers: FMKF
Program for April 30 and May 1, 2023

Sunday, 30 April, 10 a.m.–4 a.m.

LED-WALL, digital, always on the hour
Franka Marlene Foth, Terpsichorean, 2022/23
John Provencher, To see the wave, 2019/23

ROOF, Curator guided tour, 12 a.m., approx. 30 min.

ROOF, Performance/Workshop, 12 a.m., 2 p.m. and 4 p.m., approx. 45 min. each
Helga Wretman, In-Group Photo, 2017/23

ROOF, Performance to various works of art, 1 p.m., 3 p.m. and 5 p.m., approx. 20 min. each
Nevin Aladağ, Body Instruments, 2021/23

ROOF, Guided tour, 3 p.m., approx. 30 min.

ROOF, Performance, 4:30 p.m., approx. 10 min.
Franka Marlene Foth, Core, 2023

FORUM, Performance, 6-6:45 p.m.
Franka Marlene Foth, Hyperbole Extended, 2022/23

ROOF, Guided tour, 7 p.m., approx. 30 min.

MUSEUM SQUARE, Music, 7–9 p.m.
einer von denen

FOYER, Dance into May,
8–10 p.m.
Frzante, DJ and Pole Performer
10 p.m.–4 a.m.
Lars Eidinger Anti Disco

Monday, 1 May 2023, 10 a.m.–7 p.m.

LED-WAND, digital, always on the hour
Franka Marlene Foth, Terpsichorean, 2022/23
John Provencher, To see the wave, 2019/23

ROOF, Curator guided tour, 12 a.m., approx. 30 min.

ROOF, Performance/Workshop, 12a.m., 2 p.m. and 4 p.m., approx. 45 min. each
Helga Wretman, In-Group Photo, 2017/23
ROOF, Performance to various works of art, 1 p.m., 3 p.m. and 5 p.m., approx. 20 min. each
Nevin Aladağ, Body Instruments, 2021/23

ROOF, Guided tour, 3 p.m., approx. 30 min.

ROOF, Performance, 2:30 p.m., approx. 10 min.
Franka Marlene Foth, Core, 2023

FORUM, Performance, 4–4:45 p.m.
Franka Marlene Foth, Hyperbole Extended, 2022/23

ROOF, Guided tour, 5 p.m., approx. 30 min.
Mediaguide

Via the Bundeskunsthalle app, information in German and English about all the artworks can also be heard and videos can be seen showing how to interact with them.

Download the Bundeskunsthalle app via the QR code

![QR Code]

or at www.bundeskunsthalle.de/app
Cutrent and Upcoming Exhibitions

1920s!
In the Kaleidoscope of Modernism
until 30 July 2023

The 1920s are generally considered a decade of upheaval and experimentation in the modern western world. Even now, the feverish radicality of this period continues to lend it a remarkable timeliness and pertinence to our present. Like a kaleidoscope, the exhibition brings together the myriad different images and voices to create new constellations, sharpening the viewer’s gaze to focus not only on the singularity of the individual events but also on potential analogies to the present day. Riven by deep inner conflict, the decade of the 1920s was also driven by a firm faith in progress and an unprecedented surge of innovation in all areas of life. Far-reaching artist networks, social upheavals, political divisions, mass communication and mobility contributed to the formation of urban, multicultural avant-gardes. It was a period of contrasts and conflicts.

The exhibition is organised around three thematic complexes: the phenomenon of the metropolis as a biotope and caricature of the modern world; the debate about the New Man and the New Woman; and the construction and perception of the new ways of life. The focus is on the defining phenomena of this era: globalisation, speed, the love of experimentation, the interrogation of gender roles, urban lifestyles, mechanisation. In the kaleidoscope of modernism, we recognise differences and astonishing parallels between today and the events of the 1920s.

JOSEPHINE BAKER
Freedom – Equality - Humanity
18 May to 24 September 2023
Media conference: Wednesday, 17 May 2023, 11 a.m.

Josephine Baker is an icon. She was an international star, a champion of liberty and the civil rights movement and the struggle against racism. Singing and dancing, she captivated audiences around the world and used the stage to promote the message that peace, liberty and equality are a universal human right, regardless of skin colour, religion, nationality, gender or sexual orientation.

Born in St. Louis, Missouri, in 1906, Josephine Baker experienced segregation and racial violence as a child. In 1925, her show talent took her from the USA to liberal Paris, then the creative epicentre of Europe. There she became a star, the highest-paid revue dancer and the first female superstar with African American roots.

Our exhibition sheds light on the foundations of Josephine Baker’s success and how she transformed the ostensible stigma of her skin colour into a strength by using her fame to liberate others: As a member of the Resistance during World War II, as a mother of twelve adopted children of diverse backgrounds, as an ambassador for humanity and a committed champion of the American civil rights movement.

For her lifetime achievements, Josephine Baker became the sixth and the first non-white woman to be inducted into the French Hall of Fame, the Panthéon in Paris, on 30 November 2021, and has been officially considered a national heroine ever since.
WHO WE ARE
Reflections on a Country of Immigration
26 May to 8 October 2023
Media conference: Thursday, 25 May 2023, 11 a.m.

What is it that gives rise to the sense of ‘we’ in a society? Is it only possible to achieve it by setting oneself apart from ‘the others’? Is it possible to arrive at a shared and comprehensive sense of ‘we’ in our society? The exhibition Who We Are puts critical questions to Germany as a country of immigration, a term that politicians have long resisted and one that should now seem self-evident. Migration is nothing out of the ordinary, on the contrary, it is the normal state of affairs. Experiences of racism and discrimination, however, are still the order of the day for people who are denied membership of the ‘we’. Their paths through life are marked by resistance, but also by success.
The exhibition looks at the structures of our society: Who is allowed to join the conversation and have a say? Who is visible in politics and the media? Who We Are takes a look at the struggle for equal coexistence - the achievements along the way as well as the problems and hurdles that still litter the path. The exhibition shows works by contemporary artists and combines them with personal testimonies and documents relating to migration and history.
An exhibition of the Bundeskunsthalle and DOMiD (Documentation Center and Museum of Migration in Germany).

Subject to change
Status: April 2023