BUNDESKUNSTHALLE

Press kit

PROGRAMME 2023

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**General Information**

**Director**  
Eva Kraus

**Managing Director**  
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**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 (Mittelrhein Bahn), 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
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**The Bundeskunsthalle is supported by**  
[Image: Die Beauftragte der Bundesregierung für Kultur und Medien]
Dear Ladies and Gentlemen,
Dear colleagues from the media,

After the ups and downs of 2021, the soon to end cultural year 2022 was able to consolidate and so was the Bundeskunsthalle. Many new exhibition projects opened and events took place, new programmes were initiated. Director Eva Kraus is pleased to present the programme for 2023 with the attached overview of exhibitions and events.

"In the past two years it has become increasingly clear that museums not only have a high cultural value, but are also educational institutions. The encounters and experiences they can have with us mean a lot to our audience. We need to pay more attention to offering a broad, inclusive programme that many visitors can be interested in – without losing our regular audience. I strongly advocate offering and facilitating many different encounters with art and culture – they are so important for the values of our civil society," explains Eva Kraus.

With The Last of Their Kind. Crafts and Professions in Transition, we will close the year from 2 December with a socio-political exhibition that takes a look at professional change in North Rhine-Westphalia and is dedicated to five endangered professions. With two other, quite different exhibitions, Opera is Dead - Long Live Opera! and Ridiculously Yours! Art, Awkwardness and Enthusiasm, the Bundeskunsthalle offers plenty of reasons for a varied visit during Advent and over the turn of the year into the spring...

... until a cultural-historical highlight takes centre stage from 1 April 2023: 1920s! In the Kaleidoscope of Modernism illuminates the 1920s with its period of upheaval and as a field of experimentation for Western modernity. The simultaneity and radicality of this epoch still lends it a remarkable topicality with high media attention in the 21st century – and not only since "Babylon Berlin" – and forms the starting point of this exhibition with its around 250 exhibits.

From 30 April, Interactions will be presenting a summer programme of interactions in conjunction with the Bonn Slide by Carsten Höller, Jeppe Hein's Water Pavilion on Museum Square and The Curve by Bettina Pousttchi on the roof of the Bundeskunsthalle, contemporary works indoors and outdoors that invite interactive play, but also deal with visual languages, dance, music or sound.

Last year, Josephine Baker became the sixth woman ever to be inducted into the Pantheon, the French nation's hall of fame. Reason enough, after Hannah Arendt and Simone de Beauvoir, from 18 May onwards to continue the "Women's Series" initiated by Eva Kraus by presenting her. The exhibition shows Josephine Baker as a world star, freedom fighter and icon who is still an inspiration for many artists and a role model for self-empowerment and social commitment.

As a cultural-social and at the same time socio-political project, Who We Are will take a look at the present and past of the immigration society that makes up the Federal Republic of Germany from 26 May. The right to participation and protection against discrimination are enshrined in our basic rights. However, equal rights do not mean
equal conditions: Origin, religion and culture can become a stigma. So what is the real state of justice in our society today?

The first exhibition weekend, 26 to 28 May, flanks the festival THE [new] WE, which brings together artists, activists and theoreticians at the Bundeskunsthalle to renegotiate a promise that was discussed almost 50 years ago with the New Cultural Policy: Art and culture for all! Because today, cultural institutions all over Germany are trying to involve the "super-diverse" society of their city in their programmes, audiences and staff.

Under the working title Postmodernism 1967–1992, the autumn starts with and in the largest exhibition of this exhibition, the Bundeskunsthalle itself. With its playful character, the Bundeskunsthalle, which opened in 1992, is an heir to the postmodern era. The exhibition, however, offers a chronological overview through the years and 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. From 29 September.

Just under a month later, on 27 October, what is probably the most traditional exhibition will begin. The Bundeskunsthalle has been presenting the Federal Prize for Art Students since 1994. The biennial national competition of the Federal Ministry of Education and Research is showing the most current production of contemporary visual art in Germany for the 26th time with up to eight prize winners.

The pioneering contributions of the philosopher Immanuel Kant (1724–1804) to the Enlightenment, his reflections on ethics, emancipation, epistemology and international law are still considered reference points for trend-setting debates today. On the eve of the 300th anniversary of his birth on 22 April 2024, the exhibition Immanuel Kant and the Spirit of Enlightenment will also present the four famous Kantian questions: "What can I know? What may I hope? What should I do? What is man?"

Shortly before the year 2023 bids farewell, the artist Anna Oppermann (1940–1993) is presented as a key figure in German conceptual art. She developed her radically open and dialogical language in the 1960s. Her complicated assemblages of drawings, photographs and objects developed into large-scale, expansive installations for which the artist coined the term "ensemble".

When the exhibition doors close, the spotlights come on at livearts. International productions from 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. The discussion series Global Nerve Systems will be joined by the new Where is everybody? in 2023.

The last two years have shown impressively that art and cultural education and interaction with visitors should not only take place through personal contact on site. And they have been used to plan and implement new ways of interacting 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 an app that offers additional perspectives on visiting exhibitions and events. Starting in spring 2023, it will connect the so-called digital foyer.
with visitors' mobile devices and provide a clear and personal added value compared to the information on the museum's own homepage.

With a former shop that has been christened **SALON 53177**, the Bundeskunsthalle is initiating a so-called community **outreach project** in the Bad Godesberg district of Bonn. From December 2022 to June 2024, the newly designed satellite will be a so-called "third place" for community, dialogue and culture in the spirit of social sustainability. Through this project, the Bundeskunsthalle would like to address those groups in particular who, for various reasons, have not been able to participate in the museum's offerings to date. Admission costs, language barriers or a lack of identification with the content of the exhibitions are examples of hurdles that make it difficult for these groups to access cultural offerings. Close cooperation with the urban community at Salon 53177 can break down these barriers – and build new bridges at the same time. Address: Fronhof 1, 53177 Bonn.

A visit to the exhibition often enough ends in the **restaurant**. Together with the newly bookshop in the foyer and the in-house flats, the restaurant will be revitalised by the revitaisation by the artist team **Alicja Kwade/Gregor Hildebrandt and Jun Yan**. Alicja Kwade/Gregor Hildebrandt and Jun Yan. A new artistic design and a new gastronomic concept await all those hungry for art and culture.

The issue of **ecological sustainability** has been a top priority at the Bundeskunsthalle, and not just since the current steady rise in energy, raw material and production costs. A transformation process has been initiated that encompasses all areas and employees of the museum. For example, the Bundeskunsthalle recently became a project partner of the **Aktionsnetzwerk Nachhaltigkeit** (Sustainability Action Network), a contact point for the topic of operational ecology in culture and the media. With the accompanying self-commitment to sustainability, cultural diversity and climate protection, the Bundeskunsthalle should both focus on sustainable cultural experiences with its visitors and provide important cultural impulses for sustainability in the region.

The admission prices have also been transformed. Since the beginning of the exhibition **Opera is Dead – Long Live Opera!** on 30 September 2022, a uniform price of 13 euros (6.50 euros reduced) applies to all exhibitions. This simplified and transparent pricing policy creates the best conditions for discovering and enjoying art and culture in up to four exhibitions at the same time.

The forecasts for the current year also point to a recovery in visitor numbers: by the end of the year, 230,000 visitors will have seen exhibitions, heard concerts, seen films or participated in discussions at the Bundeskunsthalle.

We also look forward to your – hopefully recurring – visit and the common exchange. Stay in touch with us!

With best regards

Sven Bergmann
Revtalisation of visual culture

From the end of march 2023

Sketch for the revitalisation of the restaurants of the Bundeskunsthalle, Bonn
© Alicja Kwade/Gregor Hildebrandt

Sketch for the revitalisation of bookshop Walther König
© Jun Yang
Exhibition overview

until 5 February 2023
OPERA IS DEAD – LONG LIVE OPERA!

until 10 April 2023
RIDICULOUSLY YOURS! ART, AWKWARDNESS AND ENTHUSIASM

until 2 April 2023
THE LAST OF THEIR KIND. CRAFTS AND PROFESSIONS IN TRANSITION
1 April until 30 July 2023

1920S!
In the Kaleidoscope of Modernism

Lotte B. Prechner, Jazz dancer, 1929,
© Photo: Jürgen Vogel, LVR-LandesMuseum Bonn

30 April/1 May – midde of October 2023

INTERACTIONS

Visualisation Nevin Aladag
© Nevin Aladag, 2022

18 May until 24 September 2023

JOSEPHINE BAKER
Freedom – Equality – Humanity

Freda Josephine McDonald, called Josephine Baker (1906–1975), US-American singer, dancer and revue director, c. 1940
© bpk / adoc-photos
26 May until 8 October 2023

WHO WE ARE

Lerato Shadi, I Know What a Closed Fist Means, 2020–2023,
© Courtesy the artist and blank projects, Kapstadt, photo: dewil.ch (CC BY-NC-ND)

29 September 2023 until 28 January 2024

POSTMODERNISM
1967–1992 (working title)

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland
© Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH, photo Peter Oszvald

27 October 2023 until 7 January 2024

FEDERAL AWARD FOR ART STUDENTS
26th National Competition of the Federal Ministry of Education and Research

Award winners at the 2021 award ceremony, 25th National Competition - National Award for Art Students 2021: Opening View, photo: Bastian Goetz-Achhoff © Art and Exhibition Hall of the Federal Republic of Germany, Bonn
24 November 2023 until 10 March 2024
**IMMANUEL KANT AND THE SPIRIT OF THE ENLIGHTENMENT**

![Immanuel Kant](https://example.com/immanuel_kant.jpg)

Gottlieb Doebner, Immanuel Kant, 1791
© Ostpreußisches Landesmuseum Lüneburg / Loaned by the City of Duisburg

8 December 2023 until 7 April 2024
**ANNA OPPERMANN**

![Anna Oppermann at Ivory Tower](https://example.com/annOppermann.jpg)

Anna Oppermann at Ivory Tower (in Space Problems), Musée d’Art Moderne de la Ville de Paris 1981
© Courtesy Estate of Anna Oppermann and Galerie Barbara Thumm
Exhibition programme 2023

1920s!
In the Kaleidoscope of Modernism
1 April – 30 July 2023

The 1920s are considered a period of upheaval and experimentation in Western modernism. The simultaneity and radicality of this epoch still lends it a remarkable topicality in the 21st century and forms the starting point of this exhibition. Like a kaleidoscope, the variety of different images and voices are brought together to form ever new constellations that are intended to sharpen the viewer’s eye for the uniqueness of the events as well as for the analogies to the present day.

On the one hand, the decade is marked by a deep disruption, on the other hand, it is gripped by an unbroken belief in progress and an unprecedented surge of innovation in all areas of society (culture, science, economy and politics). The word NEW is becoming the ubiquitous buzzword of the era. Although trend-setting developments already began before 1900, they only really came to fruition decades later - unleashed by immense acceleration and international interdependencies.

Art and culture also self-confidently claim to want to help shape the "new reality". Wide-ranging artist networks unfold their power beyond the traditional art centres around/after 1900 - Paris, Vienna, Munich, London - radiating as far as the USA, Latin America and Asia. The rapid internationalisation of the art world expands the established network geography to include other art metropolises such as Berlin, Moscow, Prague, New York and Mexico City. Social upheavals, political divergences, mass communication and mobility contribute to the formation of urban, multicultural avant-gardes whose members define themselves beyond generational boundaries through programmatic orientation and multimedia art practice. It is an epoch of contrasts and conflicts in which different art positions assert themselves side by side.

The cross-disciplinary exhibition aims to subject this kaleidoscopic image of the 1920s to a contemporary examination. Three major thematic complexes determine and structure the exhibition narrative: the phenomenon of the big city as a biotope and distorted image of modernity; the discourse on the new role models of women and men; and the construction and perception of the new living worlds. The aim is not only to use the topos of the crazy, wild years, but also to reveal the aesthetic circulation processes between the individual art movements and art centres beyond the common (geocultural-politically sanctioned) thought patterns of centre and periphery. The focus will be on the formative phenomena of this epoch - globalisation, speed, the desire to experiment, the questioning of gender roles, urban lifeworlds, the diversity of artistic concepts, changing visual habits, mechanisation, mass communication - and provide a differentiated insight into the kaleidoscope of modernity. At the same time, possible parallels to the developments in the first decades of the 21st century are consciously in the room.

Curator: Agnieszka Lulińska
INTERACTIONS
30 April/1 Mai – Mid-October 2023

The Bundeskunsthalle organises a summer programme of interactions, play and visual and acoustic impulses around the building, complementing the existing artworks in the outdoor space: the Circular Appearing Rooms water pavilion by Jeppe Hein, which presents itself in the square every summer, the Bonn Slide by Carsten Höller, which winds around its own axis up the façade, and The Curve by Bettina Pousttchi, which is also dedicated to movement. All three are very gratefully used as participative offerings by a broad public and open up new moments of their own perception.

With the ‘Interactions’, various places in the public space of the Bundeskunsthalle will be occupied - in some cases until autumn: from the roof to the foyer and the forum to the inner courtyard and the forecourt, selected artworks or performances will be offered that invite interactive play, but also deal with visual languages, dance, music or sound as a cross-border and universal form of communication. Performances by various artists form a gestural complement.

Interactions, interventions and possible irritations are intended to give visitors the opportunity to playfully participate in the art; it is understood as an open offer that serves both individual and collective experience - a togetherness in which roles are questioned and openness, tolerance and sensitivity are promoted.

The invited artists are interested in a social art practice that offers extended experiences, also to reduce a possible distance to art and within a society. A small festival programme and an evening event at the opening (Dance into May) complement the liveliness of the programme.

Curator: Susanne Kleine
JOSEPHINE BAKER
Freedom – Equality – Humanity
18 May – 24 September 2023

On 30 November 2021, Josephine Baker became the sixth woman ever to be inducted into the French nation's hall of fame, the Panthéon. An honour with a signal effect, because Josephine Baker was much more than a glamour girl, even if this aspect outshines many of her life's achievements. She was a freedom fighter who was intensely committed to equal rights for all people, regardless of their skin colour, religion, nationality, gender or sexual orientation. A reason to dedicate an exhibition to the rightly honoured woman, which is presented in our women's series and reminds us of the great presentation 1920s! In the Kaleidoscope of Modernism.

Josephine Baker, born in 1906 in St. Louis on the Mississippi in a poor black neighbourhood, experienced segregation and racial unrest as a child. After launching her career in America, she went to Europe and became the first female superstar with African-American roots and the highest-paid revue dancer in the world in Paris in the 1920s. With her wildly exotic stage performances, she thrilled the public and the Parisian art and literary scene. Picasso is said to have posed with her several times, Hemingway wrote about her, Henri Matisse made a silhouette and Alexander Calder several wire sculptures. Later, Josephine Baker inspired artists such as Andy Warhol, Keith Haring and Peter Lindbergh as well as performers such as Grace Jones, Madonna, Angelina Jolie and Naomi Campbell.

Josephine Baker may have been an icon of the 1920s, but her radiance has never waned because she dedicated her life to the struggle for freedom. She adopted twelve children of different origins and set an example against racism and for equality and equal rights with her rainbow family. After 1945, she was honoured by Charles de Gaulle for her commitment to a free France. For her commitment to the American civil rights movement, the Josephine Baker Day has been celebrated on 20 May since 1951. Martin Luther King brought her to America for the March on Washington in 1963.

The exhibition focuses on Josephine Baker as a world star, freedom fighter and icon. It sheds light on what her success as the first "black" superstar was based on and how she turned the supposed stigmas of her skin colour into her strength: Josephine Baker conquered a world audience as a dancer, singer and actress. Fame became her weapon in the fight against the racial policies of the Nazis, against racism within the American armed forces during the Second World War and finally in the civil rights movement. To this day, she remains a role model for self-empowerment and social engagement.

The Neue Nationalgalerie, Berlin, is also planning an exhibition on Josephine Baker for 2023. While the Bundeskunsthalle will be dedicated to the life and reception of Josephine Baker, the Berline exhibition will be guided by the motto "Life is art, art is life".

Curators: Mona Horncastle, Katharina Chrubasik
Who We Are takes a look at the present and past of the immigration society that makes up the Federal Republic of Germany, but which it has long resisted being labelled as such. Today, we have long since arrived in a post-migrant, post-colonial society. But is that all good? Do we live in a society where dreams of equal opportunities and legal security have become reality regardless of origin and skin colour? The recent past and the current debates clearly show us that aspiration and reality are still far from congruent. One question that is central is therefore that of the causes of structural racism in Germany - those of the past and those of the present.

The right to participation and protection against discrimination are enshrined in our fundamental rights. However, equal rights do not mean equal conditions: Origin, religion and culture can become a stigma. So what is the real state of justice in our society today? What deficits and achievements can we look back on - and where can the sector of art and culture position itself with regard to this? Identity has become the buzzword of our time. Origin or religion, social affiliation or sexual identity - all these categories can be understood as creating identity. At the same time, they are distinguishing features on which group affiliations are based and produce exclusion and relegation with the same mechanisms.

The pattern of discrimination that most continuously permeates our society is racism. Long taboo, it is now recognised as a structural problem. Slowly, but on ever broader levels, an awareness of social discrimination and privilege is emerging. A discourse that identifies the imbalance between the aspirations and reality of our democratic society is just beginning to emerge. The questions that are becoming more and more virulent concern above all those areas where the reality of our lives and the ideals of our society are drifting apart. If we do not want to be a racist society - why does racism have so much place in it?

Understanding art as the avant-garde of society also means perceiving it as a seismograph. More than ever before, contemporary art production addresses and questions its own perspective. The identity and world of experience of the artists is becoming an integral part of the way art is viewed. Above all, however, the institutions come into view: Who is heard and seen, who makes the decisions and how permeable are the power structures? The exhibition Who We Are also sets itself the task of critically reflecting on power structures and its own self-image together with artists.

Curators: Johanna Adam, Lynhan Balatbat-Helbock, Dan Thy Nguyen
Curatorial assistance: David Muñoz, Elizabeth Namwanje
(Volunteers of the ICP - Intercultural Change Program)
Cooperation partner: DOMiD
(Dokumentationszentrum und Museum über die Migration in Deutschland / Documentation Centre and Museum on Migration in Germany)
Almost 50 years ago, 40 men and one woman met in the Steigenberger Hotel in Bonn to initiate the planning of an art gallery for the Federal Republic. At the same time, a promise was made in (West) Germany with the New Cultural Policy: Art and culture for all!

The two-day festival THE [new] WE brings together artists, activists and theorists at the Bundeskunsthalle to renegotiate this promise. All over Germany, cultural institutions are trying to involve the “super-diverse” society of their city in their programmes, audiences and staff. Together with experts and contemporary witnesses, we take stock of what we can learn from the past decades and what we need to correct. Together with the visitors, actors from the arts and culture will design future plans for a new democratisation of society: 4 panels and 2 performative assemblies on belonging(s) and communities in New Institutions, on diversity and diversity critique, on the history of democratic cultural politics(s) and on spaces and formats of assembly.

The festival is curated by Michael Annoff and Nuray Demir, in collaboration with David Muñoz and Elizabeth Namwanje.

Text: Michael Annoff, Nuray Demir
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, etc.

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
FEDERAL AWARD FOR ART STUDENTS
26th National Competition of the Federal Ministry of Education and Research
27 October 2023 – 7 January 2024

The starting signal has been given for the 26th Federal Award for Art Students. The 24 art colleges in Germany have each nominated their two candidates for the competition. The art students have until the end of November 2022 to submit their digital portfolios.

A jury, consisting of three independent experts, will select up to eight award winners from the submitted portfolios in January 2023. For the jury of the 26th Federal Prize for Art Students, Fatima Hellberg, director of the Bonner Kunstverein, Anna Nowak, curator of the Kunsthana Hamburg, and Christiane Mennicke-Schwarz, artistic director, Kunsthaus Dresden have been recruited.

The Federal Award for Art Students is announced every two years by the Federal Ministry of Education and Research. It is a competition aimed at students from the 24 German art colleges gathered in the Rectors' Conference of the Art Colleges. Each university nominates two students who compete for the prizes. The Federal Prize is considered one of the most important awards for young artists in Germany.

The design of the poster, catalogue and website is the responsibility of one of the participating universities. For the 26th national competition, the Staatliche Akademie der Bildenden Künste Stuttgart is responsible.

The Bundeskunsthalle has been presenting the competition since 1994. It was launched in 1983 under the title Art Students Exhibit. The exhibition thus offers a good insight into the very young production of contemporary visual art in Germany.

Cooperation partners: Federal Ministry of Education and Research (Bundesministerium für Bildung und Forschung) and Deutsches Studentenwerk
Exhibition manager: Martin Hoffmann
IMMANUEL KANT AND THE SPIRIT OF ENLIGHTENMENT
24 November 2023 – 10 March 2024

22 April 2024 marks the 300th anniversary of the birth of the philosopher Immanuel Kant (1724–1804). Kant’s groundbreaking contributions to the Enlightenment, his reflections on ethics, emancipation, epistemology and international law are still considered reference points for trend-setting debates today. The exhibition aims to introduce the work of Immanuel Kant to a philosophically uneducated audience, explicitly including young people, by means of innovative, easily accessible formats. The four famous Kantian questions: “What can I know? What may I hope? What should I do? What is man?” will structure the content of the exhibition. Within the framework of these themes, top-class exhibits (paintings, graphics and sculptures, scientific instruments, models and maps, manuscripts and prints, etc.) will visualise the core themes of the Enlightenment that formed the starting point for Kant’s work.

At the same time, the historical person Immanuel Kant, his environment and his network of works come into focus – a perspective that has received relatively little attention in Kant research to date. Kant’s biography was closely linked to the urban environment of Königsberg, where he spent 73 years of his long life. The Prussian royal seat not only formed his creative milieu (his teaching activities, the legendary daily walks through the city and the dinner parties), but also radiated as the intellectual centre of its epoch into the entire German and European region.

A state-of-the-art VR reconstruction of Königsberg, which was completely destroyed in 1944/45, is a central element of the exhibition. The three VR stations enable an immersive experience, an imaginary journey in space and time. These virtual worlds are intended to familiarise the audience with Kant, his ideas and his era. The immersive levels introduced at significant points along the tour and direct comparisons of the reconstructed cityscape with today’s Kaliningrad, as well as the illustrations by graphic novelist Antje Herzog, complete the multi-sensory experience.

In cooperation with the Digital Kant Centre NRW and the University of Bonn, a lecture series is planned for the summer semester of 2024 at the Bundeskunsthalle, aimed at a broad audience. In terms of content, it will form a bridge to the major international Kant Congress, which will be hosted by the University of Bonn in September 2024. With these two prominent events, Bonn will become a centre of attraction in the anniversary year of the philosopher, Bonn will continue to be perceived as an attractive Kant hotspot beyond the end of the exhibition.

Curatorial team: Agnieszka Lulińska and Thomas Ebers
Exhibition manager: Agnieszka Lulińska
Cooperation partner: Ostpreußisches Landesmuseum, Lüneburg
ANNA OPPERMANN
8 December 2023 – 7 April 2024

Anna Oppermann (1940-1993) left behind a large oeuvre that can be rediscovered. After studying at the Hamburg University of Fine Arts, she was a key figure in German conceptual art from the 1960s onwards and engaged in constructive exchange with artists of her time; her participation in documenta 6 and 8 in Kassel, among others, made her known in an international context at an early stage.

The Bundeskunsthalle has set itself the task of organising the first comprehensive retrospective of the rich and complex oeuvre of the German conceptual artist. In addition to her installation ensembles, the exhibition will trace her artistic practice back to her early visual work of the 1960s, which reveals her early interest in questions of perception. The results of the research that has grown in recent years will also be incorporated into the retrospective.

The term "ensemble", coined by Oppermann in the early 1970s for her process-based arrangements, encompasses both the installed work and the underlying method: "Ensemble is what I call the documentation of a certain method of proceeding in exercises of perception and (or) cognition." The constant questioning of the understanding of art, of a work, but also of an artist, is part of her artistic practice. The ensembles of notes, drawings, photographs, printed matter and objects demonstrate her radical understanding of a work: it is open as well as dialogical and the process is part of the work. Language is an essential component of the ensembles alongside the visual parts of the work. Overbearing, complex, but also smaller assemblages, rhizome-like constellations allow an immersion in their search for traces and safeguards. Their individual mythologies as a starting point are an offer of intellectual participation in fundamental social and general human themes.

Contrasting, unfinished, private, everyday, traditional, fragmentary, but also sensual or kitschy things are presented with extensive variety in the ensembles, which reveal an idea of the occasion or the idea of the work through their titles. The focus is not on the Foucaultian "order of things", but on reduction, addition and constant supplementation.

The exhibition is a cooperation with the Anna Oppermann estate, Barbara Thumm Gallery.

Curators: Susanne Kleine, Anna Schäffler
Exhibition manager: Susanne Kleine
The Bundeskunsthalle has rented a shop in 53177 Bonn, Bad Godesberg, Am Fronhof 1, a space where community, dialogue and culture are rethought. It is called "Salon", a word used in different cultural circles. The outreach project encourages Godesberg associations and citizens to organise programmes themselves - be it for the monthly reading circle, the hip-hop workshop or the drawing class. The new place makes experiences possible and provides learning opportunities. Free of barriers and hierarchies, SALON 53177 invites people to try things out, linger and get to know each other.

Through this project, the Bundeskunsthalle would like to address those groups in particular who, for various reasons, have not been able to take part in the museum’s offerings up to now. Admission costs, language barriers or a lack of identification with the content of the exhibitions are examples of hurdles that make it difficult for these groups to access cultural offerings.

Close cooperation with the urban community in SALON 53177 can break down these barriers – and build new bridges at the same time: Where neighbours talk to each other, exchange ideas and develop their own projects, cohesion in the district is also promoted. The Bundeskunsthalle sees networking with local actors and the development of a broad cooperation network as central components of the project: instead of competing with existing initiatives, it would like to learn from each other and jointly design an appealing programme. No previous experience in the fields of art or museums is required to participate in the offers - only joy in experimenting and interest in exchange.

SALON 53177 is currently under construction and will be designed in cooperation with Studio please don't touch, Dortmund. On 30 November 2022, the first event will take place with a storyteller and a handicrafts programme, and in December 2022 it will already be temporarily accessible to arouse curiosity. In 2023, up to 300 workshops in the artistic, creative and musical fields will take place, as well as a summer festival.

The outreach project on combating racism and right-wing extremism funded by the Commissioner for Culture and the Media combating racism and right-wing extremism began in August 2022. The funding period ends in June 2024.

Project management: Fiona Sprack, Eva Kraus, Johanna Adam
Live arts

MOUVOIR / Stephanie Thiersch, Martha Mavroidi, Mariana Sadovska & friends
Dance/Performance/Concert
Hello to Emptiness
20 and 21 January 2023

Mourning rituals and laments are as old as humanity itself. Hello to Emptiness explores the way we deal with grief and loss in a poetic evening between choreography and concert that traces the intimacy and unifying qualities of traditional and modern laments from Greece, Korea and other countries. Based on Greek laments, the Moiroloi (engl. "speech about fate"), director and choreographer Stephanie Thiersch and a top-class ensemble of five musicians and dancers go in search of the lost knowledge of mourning rituals. A "choir of the elderly" supports, comments on or twists the songs and images, combines darkness with light, lightness with wit. Songs and rites from Eastern and Southern Europe, baroque pieces and contemporary compositions find their way in, as do texts by Amanda Gorman or Kae Tempest. Beyond the personal realm of loss, Hello to Emptiness extends the artistic questioning into the current general problems of our time: How do climate change, species extinction and wars shape our form of lament and mourning? How has the pandemic changed the way we look at and think about loss? What value do we as a community ascribe to life, and what spaces do we create to mourn in this life?

Bahar Temiz, Olympia Bukkakis
Performance
Lavender Paths
17 March 2023

Scenic-musical performance to music by Ludwig van Beethoven, John Adams, Robert Schumann, Bryce Dessner and Caroline Shaw.
In cooperation with the Theater im Ballsaal Bonn.
Minimal Utopia Orkestra
Concert
21 April 2023

Folkloristic avant-garde? Spontaneous thoughtfulness? Minimalist prog rock? Maghreb rap. Can't you imagine? All this is "Minimal Utopia", an experiment born out of the project "Heimatlieder aus Deutschland". The ensemble, now consisting of 8 members, played to a sold-out audience in Berlin's radialsystem in January 2020 as the conclusion of the art project funded by the German Music Fund. The fragmented folklore from four continents, in which Cuban and Vietnamese, but also Serbian and Moroccan music merge into a new thing, was celebrated frenetically. Almost 2 years later, the MUO is now playing its second gig as the official end of the art project and record release party all in one. At the performance on 21 April 2023 at the Bundeskunsthalle, the MUO will present an evolved sound that now includes electronic elements in addition to the numerous handmade instruments. This is not a piece of "multiculturalism", not arbitrary, but simply now: as contradictory as the times we live in.

Amos Ben-Tal/Off Projects & Ragazze Quartett
Dance/Music
13 and 14 September 2023
PART

The Israeli choreographer Amos Ben-Tal and his young company Off Projects, founded in the Netherlands, will collaborate with the Ragazze Quartet and the sound designer Salvador Breed. Together they will take on Beethoven's String Quartet 132, dive deep into its structure, carefully take it apart and reassemble it physically and musically - also by means of electronic music.
In cooperation with the Beethovenfest Bonn

Further programme items for 2023 are being planned.

Programme curator: Miriam Barhoum
Studio Bonn is the discourse format of the Bundeskunsthalle. As a public think tank, it is aimed at both experts and the general public. International artists, scientists, programmers and 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.

In addition to the thematic cycles Exchange Values and The Common Ground, the first of two new series began in October 2022: Global Nerve Systems. In this series, scientists, artists and officials discuss which senses we need to sharpen and which new narratives and world views can help us face coming catastrophes. The aim is to promote a more interconnected sensitivity to global dependencies, as is already evident in the arts. On 26 April (tbc), the event in the series: How to deal with fear? asks what gains can be made when one challenge is to reduce global warming to 1.5 degrees and the other, no less great, is to adapt the imagination to catastrophes that are nevertheless to be expected. In cooperation with the Institute for Environment and Human Security of the United Nations University, Bonn, on 18 October chief author Zita Sebesvari and designer Pali Palavathanan will present the third Interdependent Risk Report and discuss their methods with a writer. The Global Nervous Systems Festival in cooperation with LiveArts, closes the year from 5 to 7 December.

In 2023, the series Where is everyone? will be added: about quiet quitting, empty theatres, and the question of what remains of society when no one goes to work or to the museum anymore. The first event will take place on 31 January (tbc). The second – on 20 June 2023 (tbc) – is dedicated to the topic: If visitor numbers do not increase, what happens to cultural institutions?

Programme curator: Kolja Reichert