

BUNDESKUNSTHALLE

Press kit

IMMANUEL KANT. UNRESOLVED ISSUES

24 November 2023 – 17 March 2024

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Exhibition Information

Duration 24 November 2023 – 17 March 2024

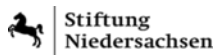
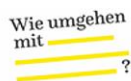
Press officer Sven Bergmann

Curatorial team Agnieszka Lulińska and Thomas Ebers

Illustrations Antje Herzog

Virtual reality worlds Martin Papirowski and manpower@work

Scientific advice RSA
Andrea Esser and team
from the Chair of Philosophy,
Friedrich-Schiller-Universität Jena



VGH Stiftung

Exhibition design Johanna Sunder-Plassmann and
Carlotta Werner, Hamburg

Cooperation partner Ostpreußisches Landesmuseum, Lüneburg



Friedrich-Wilhelm-Universität Bonn
Digitales Kant-Zentrum NRW

Combined ticket for all
exhibitions 13 €/reduced 6,50 €
All visitors up to and including 18 years of
age have free admission



Media partner

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arte

Frankfurter Allgemeine
ZEITUNG FÜR DEUTSCHLAND

Cultural partner

WDR 3

General Information

Director

Eva Kraus

Managing Director

Oliver Hölken

Opening Hours

Tuesday 10 am to 7 pm
Wednesday 10 am to 9 pm
Thursday to Sunday 10 am to 7 pm
Holidays 10 am to 7 pm

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)

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#KantFragen



Media Information

IMMANUEL KANT. UNRESOLVED ISSUES

24 November 2023 until 17 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.

Kant's philosophical work and the Age of Enlightenment require a differentiated view in the 21st century. Both leave us with an ambivalent legacy that is not free of entanglements in colonialism, anti-Judaism and sexism. These need to be questioned and historically contextualized. This is done in the exhibition by means of critical interventions that have been developed together with the DFG research project "How to deal with ...?" at Friedrich Schiller University Jena.


In collaboration with the Digital Kant Center NRW and the University of Bonn, a lecture series is planned for the 2024 summer semester at the Bundeskunsthalle that is aimed at everyone. It will form a content-related bridge to the 14th International Kant Congress,



which will be hosted by the Institute of Philosophy at the University of Bonn and the Kant-Gesellschaft e. V. (Germany) from September 8 to 13, 2024. With these two prominent events, Bonn will be perceived as an attractive Kant hotspot beyond the end of the exhibition in the philosopher's anniversary year.

An exhibition in cooperation with the East Prussian State Museum with Baltic German Department, Lüneburg

Cooperation partner "Critical interventions in the Kant exhibition": DFG Reinhart-Koselleck project "How to deal with racism, sexism and anti-Semitism in works of classical German philosophy?", Institute of Philosophy at Friedrich Schiller University Jena



Artists in the Exhibition

Richard Artschwager (1923–2013)
Joseph Beuys (1921–1986)
Georg Braun (1541–1622) & Frans Hogenberg (1535–1590)
Andrea Büttner (*1972)
Björn Dahlem (* 1974)
Gottlieb Doebler (1762 – c. 1810)
Emil Doerstling (1859–1940)
Peter Fischli (* 1952) & David Weiss (1946–2012)
Alberto Giacometti (1901–1966)
Francisco de Goya y Lucientes (1746–1828)
Carl Friedrich Hagemann (1772–1806)
Gaho Hashimoto (1835–1908)
Johannes Heydeck (1835–1910)
Rebecca Horn (* 1944)
Caroline Charlotte Amalia von Kayserlingk (1727–1791)
Anselm Kiefer (* 1945)
Paul Klee (1879–1940)
Jean-Jacques-Francois Le Barbier (1738–1826)
Roy Lichtenstein (1923–1997)
Christoph Maria Loos (* 1959)
Johann Theodor Puttrich (second half of the 18th century)
Christian Daniel Rauch (1777–1857)
Ernst Scheidegger (1923–2016)
nach Anna Dorothea Therbusch (1721–1782)
Victor Vasarely (1906–1997)
Friedrich Bernhard Werner (1690–1776)
Johann Wientz (1781–1849)
Stanislaw Ignacy Witkiewicz (1885–1939)

Exhibition Texts

Introduction

Immanuel Kant – Unresolved Issues

“If we ask, are we living in an enlightened age? the answer is, no, but we do live in an age of enlightenment.” 1784

Immanuel Kant (1724–1804) was one of the most important philosophers of the European Enlightenment. Among his most influential works are the *Critique of Pure Reason* (1781), the *Critique of Practical Reason* (1787) and the *Critique of Judgment* (1790). The term “critique” is not used in the colloquial sense of finding fault with something, but to describe an in-depth analysis of the human faculties of reason and cognition.

Kant sought answers to the following questions: What can I know? What should I do? What may I hope? A fourth question, What is man?, encompasses the first three.

These questions structure the tour of the exhibition, which traces the philosopher’s life and thought and at the same time situates him in the social process of the Enlightenment. To this day, Kant’s thoughts on morality, human dignity and international law have lost none of their relevance and are firmly anchored in the European tradition and in the way Europe sees itself.

During Kant’s time, competing movements fought against prejudice, superstition, patronising intervention and for independent thinking, equal rights, freedoms and access to the public sphere. As worthy as these demands may seem – they did not result in unalloyed sense and sensibility. Today, we are dealing with the ambivalent legacy of Kant and the Enlightenment. This means that we need to enlighten ourselves about the Enlightenment.



Johannes Heydeck, Immanuel Kant at his desk (detail), 1872,
On loan from the Königsberg Foundation / East Prussian State Museum, Lüneburg

1. What Can I Know?

“Have the courage to use your own reason!” 1784

The Enlightenment held that religion and the authority of state and church were not sources of reliable knowledge. The light of reason was set to illuminate those reaches that had previously remained in darkness. In the 17th and 18th century, modern science emerged, placing knowledge on a new foundation. But how certain and reliable was this knowledge?

In Kant's time, there were two competing philosophical schools: Empiricism and Rationalism. Empiricism held that the source of all knowledge lay in sensory experience. It rejected superstition, belief in miracles, and extrasensory perception. However, experience does not necessarily yield certain knowledge that is universal and essential.

By contrast, Rationalism proclaimed reason to be the source of certain knowledge and thus renounced the foundation of sensory experience. But without this grounding, one soon loses oneself in mere metaphysical fantasies.

In his *Critique of Pure Reason* of 1781, Kant sought to reconcile the two schools of thought. He held that it is our cognitive faculty that structures the way we experience the world and thus allows us to attain certain knowledge. But we only ever perceive things as they appear to our senses. The "thing as such" remains unknowable.



Rationalists - Empiricists, drawing by Antje Herzog

2. What Should I Do?

"Act in such a way that the maxim of your will could always hold at the same time as a principle of a universal legislation." 1787

In his *Critique of Pure Reason*, Kant shows that freedom can be conceptualised without coming into conflict with scientific insights. However, this is as far as theoretical reason goes. The *Critique of Practical Reason* points out that human agency is subject to a supreme moral commandment, a moral law, the principles of which should guide our actions. In practical terms, the fact that we can conceive of and abide by such a moral law shows that we have free will.

This moral law constitutes a categorical obligation – no ifs or buts. And it is reason itself – not religion nor the authority of state and church – that imposes this Categorical Imperative upon itself. The Categorical Imperative urges us not to follow our inclinations, appetites and desire for happiness, but to make reason the measure of all our actions. Freedom does not mean not being bound by law, but by laws that are of one's own making. The dignity of every human being rests on this freedom.

Of course, not everybody has to be moral for us to be able to live together in harmony. It is enough if people – for whatever reason – refrain from exercising their freedom at the expense of the freedom of others. And, as Kant saw it, states too can strive for peaceful coexistence in a confederation of states.



Immanuel Kant, Critique of Pure Reason, title page of the first edition, 1781
On loan from the Königsberg Foundation / East Prussian State Museum, Lüneburg

3. What May I Hope?

"I have therefore found it necessary to deny knowledge, in order to make room for faith." 1781

People ask themselves questions they cannot answer from experience. Does freedom exist? Do God and an immortal soul exist? What is the state of this world? Naturally, human reason asks itself these questions to obtain conclusive answers. Unfortunately, according to Kant, there are no definitive answers that could, for example, reliably confirm or disprove the existence of God.

At the same time, Kant conceded that people, as operators who are capable of free acts of will, have every right to harbour hope that God and an immortal soul exist.

But there are also good reasons for hope in the here and now. Freedom – which exists in this world – finds expression in the appreciation of art and in the act of artistic creation. Moreover, natural beauty and the sublime – "that which is great beyond all comparison" – suggest that the world is not inhospitable or indifferent to us.

Kant was no advocate of cultural pessimism; the idea that everything was better in the past is not consistent with his enlightened understanding of history. There are historical events that fuel our belief in progress and allow us to hope for a turn towards the better. A good future is conceivable. However, we must play an active role in bringing it about – without trusting in divine help.



Immanuel Kant's circle, friendship book for Heinrich Büttner in leather binding
On loan from the Königsberg Foundation / East Prussian State Museum, Lüneburg

4. What Is Man?

“Two things fill the mind with ever new and increasing admiration and awe, the more often and steadily we reflect upon them: the starry heavens above me and the moral law within me.” 1787

“Out of the crooked timber of humanity no straight thing was ever made.” Immanuel Kant was a realist: he knew that people are not guided by reason and morality alone. In his last work, *Anthropology from a Pragmatic Point of View* (1798), which he edited himself, he deals with the question of “what man makes, can, or should make of himself as a freely acting being.” Kant saw education as the decisive prerequisites for a world governed by reason, in which everyone would be able to exercise their intellectual powers.

The question “What is man?” can only be answered in the light of the three preceding questions. These examine the limits of knowledge, the foundations of just action and the permissibility of reasonable hopes. As a “finite thinking being”, man has a limited capacity for cognition; as a natural being, he remains attached to his inclinations and the pursuit of happiness. As a free and moral thinking being, he is above the mundane world of sensory impressions.

We recognise the significance of human existence by looking up at the starry night sky – the constellation of which is governed by the immutable laws of physics – and by recognising the equally immutable moral law within us. The Enlightenment’s emphatic focus on the power of reason, however, runs the risk of excluding other aspects of human life and ultimately, under the guise of progress, of excluding those not credited with sufficiently developed intellectual faculties. This critique of the Enlightenment is – or at least should be – integral to the movement.



Anselm Kiefer, *The starry sky above me and the moral law within me*, 1997
Galerie Thaddaeus Ropac, London - Paris - Salzburg - Seoul © Anselm Kiefer, photo Ulrich Ghezzi

Texts on the in-depth levels in the exhibition

The Age of the *Encyclopédie*

The years 1751–80 saw the publication of the *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* (Encyclopedia, or Systematic Dictionary of the Sciences, Arts and Trades). Further to its two editors, Denis Diderot (1713–1784) and Jean le Rond d’Alembert (1717–1783), its more than 140 authors encompassed France’s intellectual elite, among them Voltaire, Jean-Jacques Rousseau and Montesquieu.

The 35 volumes collated the knowledge available at the time in alphabetically arranged articles that did not subscribe to the hierarchies and paradigms of the church and the absolutist state. The sale of the entire first edition of 4250 copies made the *Encyclopédie* the biggest publishing success of the 18th century. In a letter to Johann Wolfgang von Goethe, Friedrich Schiller described Diderot’s thoughts as “sparks of light”.



Convivial Gatherings Around Kant's Table

The 18th century saw the rise of new forms of social gatherings: salons, dinner parties and coffeehouses began to play important roles. Immanuel Kant, too, valued conviviality and did not like to dine alone. From 1786 onwards, he regularly convened groups of guests around his table.

Kant was an attentive host and delighted in seeing his guests eating and drinking heartily. There were usually three courses with bread, butter, cheese and fruit served for dessert.

Kant also set great stock by the quality of the wine.

The culinary and sensual delights of the table were complemented by intellectual pleasures. "To lend variety to the conversation," Kant made sure that his guests came from different backgrounds. The gatherings were not so much intended to facilitate exchange between people working in the same field as to promote discussion of topics of general interest.



Emil Doerstling, Kant and his dinner companions, 1893
On loan from the Königsberg Foundation / East Prussian State Museum, Lüneburg

The Lisbon Earthquake

In the mid-18th century, Lisbon, the capital of Portugal, was one of the largest cities in Europe. Seafaring and overseas colonisation had made Portugal rich and turned Lisbon into a thriving hub for the exchange of goods and ideas.

On 1 November 1755, a devastating earthquake and subsequent tsunami devastated two-thirds of the city. According to today's estimates, the quake had a magnitude of at least 7.7 on the moment magnitude scale; up to 100,000 people are estimated to have lost their lives.

Unlike many of his contemporaries, who invoked moral theology or moral philosophy to explain the cataclysm, Immanuel Kant sought to identify the natural causes of the disaster and published three separate texts about it in 1756.



The devastation of Lisbon seen on November 1, 1755



“Know Thyself”

“What is man?” is Immanuel Kant’s fourth and final question. It recalls the maxim inscribed some 2,500 years ago at the entrance to the temple of Apollo in Delphi, Greece: “Know thyself.” This exhortation to seek self-knowledge holds up a mirror to humankind and assumes that an engagement with the “inner world” can serve as a gateway to the “outer world”. The maxim has lost none of its validity – even it is a long way from the ancient Delphi to today’s selfie.

Kant’s question and the Enlightenment’s quest for self-knowledge should never be confused with self-absorbed, narcissistic navel-gazing. The philosopher reframed the question, asking: “Who can we be?” and “Who do we want to be?” We are called upon to perfect ourselves, or at least to strive to do so. “What then is man?” – “What we want to be!”

Universal Human Rights

The idea of the equality and liberty of all human beings goes back to antiquity and is not limited to the European context. But it was not until the modern era, when faith in a divine plan of creation had begun to wane, that demands for equal rights for all grew louder. In the wake of the revolutions of the 18th century, these rights became enshrined in law.

The Italian philosopher Giovanni Pico della Mirandola (1463–1494) articulated the idea that human dignity is rooted in individual freedom and the capacity for self-determination. This idea shaped the concept of dignity until the time of Immanuel Kant, who saw human dignity as anchored in man’s autonomy. This thought provides the moral foundation for the formulation of universal human rights, which legally safeguard the autonomy of every human being and the coexistence of free and equal individuals.

Human Rights Between Lofty Aspirations and Reality

Human rights are inherent to all human beings regardless of origin, gender, religion or age, simply by virtue of the fact that human beings are human beings. Human rights are universal, inalienable and indivisible.

However, human rights are a precious asset that still cannot be taken entirely for granted. In the 19th and 20th century, European colonial powers subjugated other peoples and ethnic groups under the pretext of “civilising missions”, inflicting exploitation and discrimination on the subject societies instead of upholding enlightened principles of equal rights. European colonialism and racism with their allegedly “humanitarian” agenda form one of the most shameful chapters in European history.



Virtual Reality Worlds in the exhibition The reconstruction of Königsberg

Dealing with the subject of Immanuel Kant automatically leads to "his" city: Königsberg. What made this city so special that one of the most influential thinkers almost never left it and that it was enough for him? And how to approach this city, which today is called Kaliningrad, which was destroyed and thus changed by bombing and restructuring in 1944 so that it has little in common with Kant's Königsberg? How can we get closer to Kant, to his Königsberg today?



One solution is the use of the most immersive and most real medium of our time: virtual reality. A complete virtual reconstruction of the destroyed city of Königsberg has been created based on maps, chronicles, descriptions of the city and nature. The reconstruction is one of the largest and most data-rich VR productions in the world. Teams of VR operators and 3D artists spent a year and a half creating a virtual twin of Königsberg, with expert advice from historian Mareike Schönle under the overall direction of television producer Martin Papirowski, CEO of Men@Work Media Services S.R.L..

The reconstruction in figures: 5,378 houses, 557 municipal and communal buildings, 3,369 outbuildings or stables belonging to residential buildings, 444 port and industrial buildings, 2,205 gardens and 680 parks. The city's topography and flora were reconstructed with the help of satellite data and historical sources. Virtual reality calculates the image section in real time simultaneously with the posture and head movement of the person wearing VR glasses. The result is a perfect simulation of real visual perception and the viewer becomes part of the action.

The exhibition's virtual worlds are not limited to Kant's home town. Visitors experience fantastic adventures such as a close-up attack by a giant squid, float freely in the Earth's atmosphere, ride in a Montgolfiere above the city or encounter an extraterrestrial spaceship in distant galaxies.

Each virtual story represents one of Kant's central questions. With its almost unlimited possibilities, virtual reality is the medium for immersing viewers in Kantian chains of association and explaining philosophical questions with the help of stories.

Publication



Immanuel Kant und die offenen Fragen

Eine Bilderreise

(Immanuel Kant and the unresolved issues

A pictorial journey)

Published by the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH

Editor

Agnieszka Lulińska

Authors

Antje Herzog and Thomas Ebers

Size and Format

Hardcover, 17 x 24 cm

172 pages, two-color

With illustrations by Antje Herzog

In German language

Museum edition: 22 €

The bookstore edition is published by Wienand, Cologne, for 24 €



Educational Programme

GUIDED TOURS

AUDIO GUIDE

German and audio description, free of charge via the Bundeskunsthalle app
Artistic concept and production tonwelt

Public guided tours

Wednesdays 6–7 p.m. (except February 28)

Sundays and public holidays 3–4 p.m.

3 €/reduced € 1.50, plus admission to the exhibition

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

ArtCard reservation: T +49 228 9171-200

Curator tours

With Agnieszka Lulińska and Thomas Ebers, curators of the exhibition

Wednesday, December 13, 5 p.m.

Friday, January 19, 3 p.m.

Wednesday, February 21, 5 p.m.

Friday, March 8, 3 pm, 60 minutes each

3 €/reduced € 1.50, plus admission to the exhibition

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Art break

Guided tour during the lunch break

What do I know?

Wednesday, December 13, January 24, February 21, 12:30 – 1 p.m. each day

We offer you an entertaining speed tour during your lunch break to balance out your daily working life.

8 € (guided tour and admission)

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Registration required, can be booked individually for groups

Information and registration at buchung@bundeskunsthalle.de

Baby Art Connection


Guided tours and talks for parents with babies

From the changing table to the museum

Wednesday, November 29, December 6, December 13, January 24, February 21,
10:15–11:45 a.m. each day

15 €, incl. visit to the exhibition (one parent and baby)

Registration via buchung@bundeskunsthalle.de or in advance at bundeskunsthalle.de/tickets



Offer for integration and language courses

Culture_Language_Art_Get to know

Wonder disk

What is reality? What are the limits of our perception? We create an optical illusion and play a trick on our minds.

The language learners discover our exhibition on a tour together. Afterwards, they can all become artistically and practically active.

The activities can be adapted to the respective language level.

Dates freely bookable

120 minutes, €2 per person (integration courses)

Written registration required: buchung@bundeskunsthalle.de

Exhibition tour for intercultural groups

Meet & Speak

Dialogic guided tour for people with and without a refugee or migrant background
Intercultural groups can discover the exhibition together, talk to each other and ask questions.

Come along, bring friends and your languages!

Bookable free of charge for intercultural groups

Max. 15 people/group

Written registration required: buchung@bundeskunsthalle.de

Guidance in clear language

With the art mediator Uschi Baetz

Who is the human being?

Sunday, December 3, 2023, Sunday, January 7, 2024, Sunday, February 18, 2024,

14–15.30 in each case

A difficult question, isn't it?

A visit to Immanuel Kant will certainly help.

Kant is an important philosopher.

A philosopher thinks about big questions.

Questions about people or the rules of how they can live together.

Kant was born 300 years ago in the city of Königsberg.

Today the city is called Kaliningrad and is located in Russia.

There is a large comic on the walls of the exhibition.

It tells the story of Kant's life.

Here we learn something about him and his home town of Königsberg.

And, of course, about his ideas as a philosopher.

But there is much more to the exhibition.

We look at everything together and talk about it.

And perhaps we will find an answer to his question: "What is man?"

Clear language means: everything is easy to understand. Everything is explained.

3 € tour fee, plus admission to the exhibition

Written registration required: buchung@bundeskunsthalle.de

Detailed descriptive tour for the visually impaired and blind

Immanuel Kant. Unresolved Issues

Sunday, December 3, 2023, Sunday, January 7, 2024, Sunday, March 3, 2024,
each 11.30–13 h

2024 marks the 300th anniversary of the birth of Immanuel Kant (1724-1804). Who was this man who spent almost his entire life in the Prussian royal seat of Königsberg and yet can be seen as part of a Europe-wide network?

With the help of the famous Kantian questions – What can I know? What should I do? What can I hope for? What is man? – the exhibition delves into Kant's philosophical thinking and at the same time shows him as a citizen of his home town.

Even if the presentation cannot offer any tangible objects, the art mediator Uschi Baetz would like to make the works accessible to you during the tour by means of detailed descriptions and integrate them into the cultural-historical context. We look forward to an intensive exchange with you!

3 € tour fee, plus admission to the exhibition

Written registration required: buchung@bundeskunsthalle.de

Guided tour in German sign language

With the deaf art educators Juliane Steinwede and Rainer Miebach

Who was Immanuel Kant?

Sunday, January 14, 3–4.30 p.m., with Rainer Miebach

Sunday, February 25, Saturday, March 9, each 3–4.30 p.m. as a tandem tour with Juliana Steinwede and Rainer Miebach

On April 22, 1724, the philosopher Immanuel Kant was born in the Prussian residential city of Königsberg - now Kaliningrad. He spent his entire life there and wrote important philosophical works that still shape our thinking today. In his time, Königsberg was regarded as the intellectual center of the entire German and European area. Kant was in contact with many people and cultivated a large network. When he died in 1804 at the age of 73, his writings were already considered ground-breaking.

The exhibition aims to introduce Immanuel Kant to a wide audience. In doing so the visit to the exhibition is based on the four famous questions that Kant dealt with: "What can I know? What should I do? What can I hope for? What is man?" Even without prior philosophical knowledge, his work becomes understandable in our understandable exhibition.

3 € tour fee, plus admission to the exhibition

Written registration required: buchung@bundeskunsthalle.de

Art and culture for people with dementia

What is man?


A difficult question that leads right into the life and thinking of Immanuel Kant.

On a joint tour of the exhibition, we will get to know Kant the man and his home town, the Prussian royal seat of Königsberg, with which many senior citizens associate something. What did the Königsberg he walked through every day look like? Who sat opposite him at his dinner parties? And with whom did he regularly exchange ideas? Kant's world was certainly bigger than Königsberg, and his preoccupation with philosophical topics not only broadened his horizons. And perhaps in the end we will find an answer to his question "What is man?"

50 € tour fee, plus admission to the exhibition

Freely bookable offer for groups

Written registration required: buchung@bundeskunsthalle.de



Group tours

60 minutes, 70 €

90 minutes, 90 €

plus admission ticket € 13/reduced € 6.50 per person

Written registration required: buchung@bundeskunsthalle.de

Telephone guidance *When calling Culture*

Immanuel Kant. Unresolved Issues

With Uschi Baetz

Thursday, February 8, 2024, 5–6 p.m.

2024 marks the 300th anniversary of the birth of Immanuel Kant (1724-1804). Who was this man who spent almost his entire life in Königsberg and yet can be seen as part of a Europe-wide network? Whose daily walks through the city and dinner parties were legendary and who excelled at telling anecdotes?

The exhibition attempts an approach to the man and to the great philosopher Kant and uses the four famous Kantian questions – What can I know? What should I do? What can I hope for? What is man? – in order to embed him in the world of the Enlightenment, but also in life in the Prussian royal seat of Königsberg.

You can take part in a guided tour of our exhibition from home or on the move via your (landline) telephone. You will receive an insight into the exhibition concept and detailed descriptions of the works of art.

When calling Culture is aimed at people who, for various reasons, are unable to visit a museum or cannot visually grasp the content of a guided tour. For example, because they are blind or visually impaired. Or they are not mobile or live in a care home. For these interested parties, the communication of culture, art and historical topics is made possible via telephone.

Free participation

Registration is possible up to one day before the tour by contacting Melanie Wölwer (BSVH) at: buchung@beianrufkultur.de or by telephone 040 20940429.

The access link will be sent by e-mail the day before the telephone tour.

Further dates and information: www.beianrufkultur.de

When calling Culture is a joint initiative of the Hamburg Association for the Blind and Visually Impaired (BSVH) and grauwert, the office for inclusion and demographically sound solutions

EVENTS

Lecture and Concert

Bringing the world to its senses

Saturday, November 25, 2023, 6–7:30 p.m. (without intermission)

Angela Steideles novel Enlightenment and Bach's Mass in B minor

Bach an enlightener? The Age of Reason an era of strong women?

Twice emphatically: Yes! Angela Steideles' highly acclaimed novel and excerpts from the B minor Mass (BWV 232) merge on this evening into a unique overall composition that not only sheds new light on the Enlightenment, but also on our neo-irrational present. It was and is: Sapere aude, saperlott! "Rejoice, rejoice, up, praise this book!" (FAZ)

Reading and presentation: Angela Steidele

Choir of the Bach Society Cologne

Organ: Michael Bottenhorn

Conductor: Christoph Siebert

13 €/reduced € 6.50 (incl. admission to the exhibition before 7 pm), advance booking (<https://bundeskunsthalle.ticketfritz.de>) and box office

In cooperation with the Bach-Verein Köln

WEDNESDAY_LATE_ART

SPEEDGUIDES_DJ_DRINKS

THE AGE OF ENLIGHTENMENT

February 28, 2024, 6-9 p.m.

Your evening full of art, culture and music!

SPEED TOURS

(German and English)

Immanuel Kant and the Enlightenment

Anna Oppermann

PARTICIPATION ACTION

Beyond Appearances

Designing virtual reality glasses

INTERVENTION

What is the human being - Does AI change our answer?

With Thomas Ebers, 4 2 3 | Institute for Applied Philosophy and Social Research

LOUNGE & DJ & DRINKS

With DJ Jounce (alias Jonas Röder-Löhr)

12 €/6 € with ELLAH-Card, including a drink

ELLAH - The annual ticket for young art lovers

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

In cooperation with 4 2 3 | Institute for Applied Philosophy and Social Research

Next date:

WEDNESDAY_LATE_ART

Wednesday, 27 March, 2024



Accompanying Programme 2024

ARTE film premiere in the Forum

Kant – The experiment of freedom

Friday, March 1, 2024, 6:30 p.m.

World premiere of the Kant film in the presence of the author Wilfried Hauke (60 min. ARTE/ZDF 2024),

Admission free after registration

Registration via buchung@bundeskunsthalle.de

This first film biography about Immanuel Kant shows the famous philosophical genius with a critical twinkle in his eye as an old man disappointed by people in Königsberg, the city of his birth. Few people understood him, nobody seems to follow his ideas. He himself has lost his way and sees himself abused.

The film spans a dramatic arc from Königsberg in the 18th century to Kaliningrad in Russia today, using documentary style and elaborate scenes. Topics such as reason, freedom, war, exploitation and racism are discussed in the film by internationally renowned philosophers and Kantians such as Corine Pelluchon, Susan Neiman and Marcus Willaschek. They accompany the author of "Perpetual Peace" on his walks through Königsberg in an imaginary way, become key witnesses to the Enlightenment, right down to the intellectual heights and abysses.

The end of the film is left to the viewer's perspective in the spirit of Kant's theory of knowledge: Has his experiment in freedom failed? Or do we need Kant more than ever in a world marked by climate catastrophe, warlike destructiveness and a new authoritarian spirit?

Kant and the Present

Lecture series in the Forum, every Wednesday at 6–8 p.m.

In 2024, the world will celebrate the 300th anniversary of Immanuel Kant's birth. To mark the occasion, the "Digital Kant Center NRW" was founded in 2022, which aims to give new impetus to Kant research. The application of Kant's ideas to questions and problems of our present day plays a central role: poverty, peace, migration, climate, expert knowledge, AI and education are currently among the major challenges. These topics are the focus of a series of lectures that will take place at the Bundeskunsthalle in summer 2024. It is aimed at all interested parties, although no prior knowledge of philosophy is required.

Free admission

April 10, 2024, Corinna Mieth (Bochum)

Kant on duties towards others and the problem of poverty

April 17, 2024, Dieter Schönecker (Siegen)

Kant on the human right to education

April 24, 2024, Rainer Schäfer (Bonn)


Kant on international law and the problem of an international peace order

May 22, 2024, Philipp Richter (Bochum)

Kant on duties towards future generations and climate change

June 5, 2024, Sven Bernecker (Cologne)

Kant on knowledge and expertise in a democratic society



June 19, 2024, Cord Friebe (Siegen)
Kant on the human mind and the cognitive sciences
July 3, 2024, Christoph Horn (Bonn)
Kant on world citizenship and the problem of migration

Kant's project of enlightenment
14th International Kant Congress
September 8 to 13, 2024

The 14th International Kant Congress is organized by the Institute of Philosophy of the University of Bonn and the Kant Society (Germany). In commemoration of the 300th anniversary of Kant's birth and in view of the political developments of our time, the theme of the congress is Kant's Project of Enlightenment. Program, venues and registration at <https://www.kant2024.uni-bonn.de/de>

The Bundeskunsthalle will not only host one of the event venues and serve as a central contact point for participants, but will also host an exhibition by various specialist publishers.



Current and Upcoming Exhibitions

EVERYTHING AT ONCE

Postmodernity, 1967–1992

until 28 January 2024

The year 1967 marked the beginning of our present: Modernism, which had presumed that everything could be sorted out through equal housing, furniture and rights for all, was abandoned, and from its ruins a bizarre, eccentric world was born. Architects declared the amusement park the new ideal city; designers shook off the yoke of good taste, and the conflict between the two dominant political systems gave way to the struggle for self-realisation. New media synchronised the globe, and images became the arena in which contests for style and recognition were waged. Showcasing spectacular examples of design, architecture, cinema, pop, philosophy, art and literature, the exhibition chronicles the dawn of the information society, the unleashing of the financial markets, the great age of subcultures, disco, punk and techno-pop, shoulder pads and Memphis furniture. It also chronicles the sudden surge in the construction of museums, the new temples of art and culture, to which we owe the largest exhibit, the Budeskunsthalle itself. When the Bundeskunsthalle opened in 1992, the Cold War was over, and Francis Fukuyama published his famous book, in which he proclaimed ‘the end of history’ as such. Thirty years later, it is clear that history did not come to an end, and Postmodernity is once again a matter of considerable debate.

Holding up a mirror to the present, the exhibition homes in on our current conflicts – from right-wing populism to identity politics. It allows us to ask, from the distance of a generation, what time we are actually living in. Is Postmodernity really over – or are we in the middle of it?

FEDERAL PRIZE FOR ART STUDENTS

26rd Federal Competition of the Federal Ministry of Education and Research

until 7 January 2024

The *Federal Prize for Art Students* is a competition organized by the Federal Ministry of Education and Research and is awarded every two years. The 24 German art colleges and art academies in Germany each nominate two artists, from which an independent jury selects the winners. For the 26th *Federal Prize for Art Students*, the jury consisted of Fatima Hellberg, Director of Bonner Kunstverein, Anna Nowak, Artistic Director of Kunsthau Hamburg, and Christiane Mennicke-Schwarz, Artistic Director of Kunsthau Dresden, and chose the six artists exhibited here: Talya Feldman, Hochschule für Bildende Künste, Hamburg

Michael Fink, Weißensee Academy of Art, Berlin


Rahel Goetsch, Academy of Fine Arts – Städelschule, Frankfurt am Main

Hanna Kučera, Academy of Fine Arts, Dresden

Óstov Collective, Academy of Visual Arts, Leipzig

Su Yu Hsin, Academy of Visual Arts, Leipzig

The Staatliche Akademie der Künste Stuttgart was responsible for the design of the catalog, the poster and the website www.kunst-wettbewerb.de



The exhibition is a journey through young art production and its engagement with current social issues. The works on display offer a fresh perspective and a new approach to making complex social and private issues tangible. The Bundeskunsthalle has been presenting the competition since 1994.

Organised in cooperation with the Federal Ministry of Education and Research and the German National Association for Student Affairs

ANNA OPPERMANN

A Retrospective

13 December 2023 – 1 April 2024

Media conference: Monday, 11 December 2023, 11 a.m.

Anna Oppermann (1940–1993) is the author of a large body of work that awaits rediscovery. The Bundeskunsthalle is organising the first comprehensive retrospective of the rich and complex oeuvre by the German conceptual artist. Interest in Oppermann's work has grown in recent years, and the exhibition will incorporate the latest insights.

A key exponent of German conceptual art from the 1960s onwards, Oppermann maintained a fruitful exchange with artists of her time. As a result of her participation in numerous important exhibitions, among them documenta 6 and 8 in Kassel, she became internationally known at an early stage. The term 'ensemble,' which she coined in the early 1970s for her process-based arrangements, encompasses both the installed work and the underlying method of its construction. Composed of notes, drawings, photographs, printed matter and found objects, these ensembles demonstrate the artist's radical conceptualisation of what constitutes a work: they are open and dialogical in equal measure, and the process is an integral part of the finished work. Alongside the sculptural elements, language is an essential component of the ensembles. Expansive, complex ensembles, proliferating rhizome-like constellations as well as smaller assemblages invite visitors to immerse themselves in Anna Oppermann's questing creative practice.

The exhibition is curated by Susanne Kleine and Anna Schäffler.

The exhibition is organised in cooperation with the Estate Anna Oppermann.

Subject to change

Status: November 2023

You can find the 2024 exhibition program at www.bundeskunsthalle.de/presse