

BUNDESKUNSTHALLE

Press kit

EVERYTHING AT ONCE. POSTMODERNITY, 1967–1992

29 September 2023 – 28 January 2024

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Pressesprecher

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Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland GmbH

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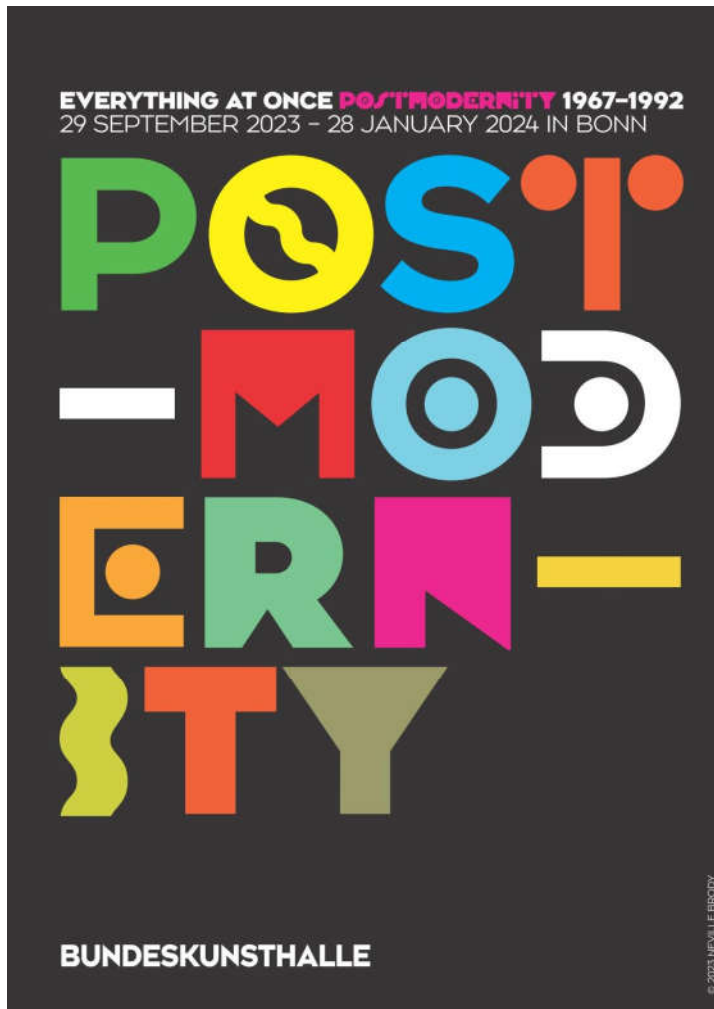
Geschäftsführung
Dr. Eva-Christina Kraus
Oliver Hölken

Vorsitzender des Kuratoriums
Ingo Mix

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

Konto 3 177 177 00
Deutsche Bank Bonn
BLZ 380 700 59
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Deutsche Bank Bonn
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Exhibition Information



Duration	29 September 2023 – 28 January 2024
Press officer	Sven Bergmann
Curatorial Team	Eva Kraus, Kolja Reichert
Exhibition Management	Susanne Annen
Exhibition Staging	Nigel Coates Studio, London (Nigel Coates, Paolo Cicatiello, Maria Ciccirello)
Exhibition Graphics	Brody Associates, London: Neville Brody, Tommaso Calderini, Haruka Hochin, Joe Garrett



Combined ticket for all exhibitions

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

Cultural partner



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)

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www.bundeskunsthalle.de

The Bundeskunsthalle is supported by



Die Beauftragte der Bundesregierung
für Kultur und Medien

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#Bundeskunsthalle

Media Information

EVERYTHING AT ONCE. POSTMODERNITY, 1967–1992

29 September 2023 – 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 a new, 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, images became the arena in which contests for style and recognition were waged.

In a display created by postmodern architecture and design stars Nigel Coates and Neville Brody, the exhibition takes us chronologically through everything that set the tone between 1967 and 1992: Films, fashion, art, design, architecture, technology and music. Artists such as Jenny Holzer and Jean-Paul Goude have restaged historical works especially for this exhibition.

The exhibition is about 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, as well as the boom of the temples of culture, to which the exhibition owes its largest exhibit, the Bundeskunsthalle itself. When it opened in 1992, the Cold War was over and Francis Fukuyama declared in his famous book "the end of history".

Today it is evident that history has moved on, and postmodernism is also being discussed again. At the same time, social media have promoted a renaissance of postmodern aesthetics. Designers and architects are newly enthusiastic about postmodern ideas of diversity, contradictions and decentralisation.



In a time of flaring cultural battles, the exhibition holds up a mirror to the present that serves to set direction: once before, new media overturned all certainties, once before, artistic ventures and a more diverse society emerged from depression and uncertainty.





Artists

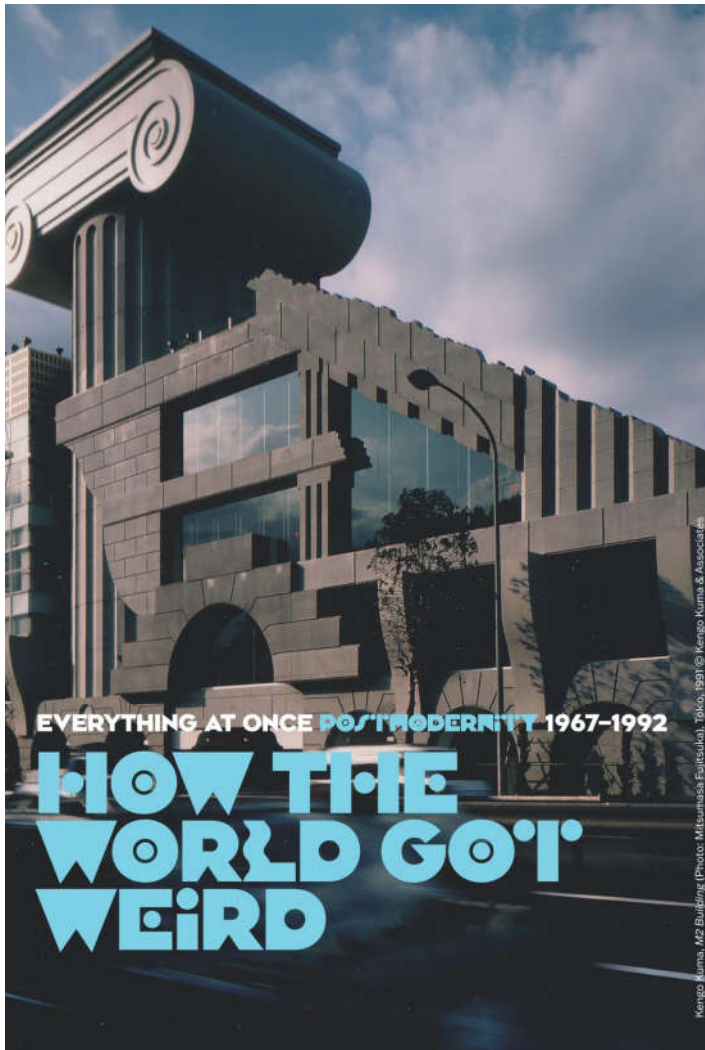
Pedro Almodóvar
Archizoom
Azzedine Alaïa
Ant Farm
J. G. Ballard
Dieter Bankert
Donald Barthelme
Roland Barthes
Martine Bedin
Heinz Bienefeld
Ricardo Bofill
Neville Brody
Trisha Brown
Judith Butler
David Byrne
Cesare Casati
Citraën
Lucinda Childs
Nigel Coates
Combahee River Collective
Comme des Garçons
Coop Himmelb(l)au
Michele De Lucchi
Gilles Deleuze
Jacques Derrida
Devo
Peter Eisenman
Bret Easton Ellis
Rainer Werner Fassbinder
Achim Felz
Paul Feyerabend
Michel Foucault
Francis Fukuyama
Jean Paul Gaultier
Frank Gehry
General Idea
Jean-Paul Goude
Michael Graves
Félix Guattari
Donna Haraway
David Harvey
Hipgnosis
David Hockney
Hans Hollein
Jenny Holzer
Haruomi Hosono
Haus-Rucker-Co
Arata Isozaki
Fredric Jameson
Charles Jencks
Alejandro Jodorowsky
Philip Johnson
Grace Jones
Bodys Isek Kingelez
Rem Koolhaas
Leonard Koren
Kraftwerk
Kengo Kuma
Karl Lagerfeld
Louise Lawler
David Lynch
Michael Mann
Martin Margiela
Javier Mariscal
Gordon Matta-Clark
Marshall McLuhan
Richard Meier
Alessandro Mendini
Memphis
Issey Miyake
Claude Montana
Charles Moore
Franco Moschino
Makoto Nakamura
Brian O'Doherty
Nam June Paik
Van Dyke Parks
Nathalie Du Pasquier
Gustav Peichl
D. A. Pennebaker
Gaetano Pesce
Renzo Piano
Walter Pichler
Emanuele Ponzio
Paolo Portoghesi
Sally Potter
Paco Rabanne
Yvonne Rainer
Godfrey Reggio
Kevin Roche
Werner Rösler
Aldo Rossi
Ed Ruscha
Edward Said
Ridley Scott
Denise Scott Brown
Cindy Sherman
Peter Shire
Borek Šípek
SITE



Thomas Gordon Smith
Ettore Sottsass
Gayatri Spivak
Linder Sterling
James Stirling
Studio 65
Sturtevant
Shin Takamatsu
Matteo Thun
Stanley Tigerman
Masanori Umeda
Oswald Mathias Ungers
Roger Vadim

Robert Venturi
Gianni Versace
Madelon Vriesendorp
Andy Warhol
Vivienne Westwood
James Wines
Robert Wyatt
Kansai Yamamoto
Harumi Yamaguchi
Yellow Magic Orchestra

Nigel Coates
Notes On The Exhibition Design



What a challenge, to design a world that reflects the postmodern condition. It's easy to say what it is not – not Corb, not Mies, not rational, neither machine nor city for living. But maybe it's a condition that, like a city, manifests all the competing phenomena of modern life. It's quirky, it's blousy, it ambles, takes you down wormholes and relishes contradictions. It capitalises on everyone's ability to synthesise the physical and the audible, the crass and the considered. So, I've loosely based the design of the show on the city itself, and fitted it inside the gallery – with roads, skylines, facades and giant billboards. Riffing on the narrative of the exhibition, our spaces construct a journey through ideas, through time and through the many outer orbits that Postmodernism has ventured towards.



Exhibition texts

Everything at Once: Postmodernity, 1967–1992

The world of today began with postmodernism. 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.

What is postmodernism? It is a style: colourful and quirky like the fashion and furniture of the 1980s. It is an era: the time after the promises of modernism had failed. It is a way of looking at the world: taking pleasure in its diversity and its contradictions. In the modern age the motto was: 'Form follows function'. In the postmodern age it is: 'Form follows fun'.

The exhibition leads chronologically through an era, from the moon landing to the Bundeskunsthalle. By means of spectacular examples from design, fashion, pop music, architecture, cinema, philosophy, art and literature it tells of the beginnings of the information society, of the unleashing of the financial markets, of the great age of sub-cultures, of Disco, Punk and MTV. And it holds up a mirror to the present day: Is post-modernism over – or are we in the thick of it?

Media Awakens

1969: Humans first set foot on the moon, with the BBC playing David Bowie to accompany the event. The whole world is watching via their television sets – or at least the increasing numbers who have one. For the first time "Spaceship Earth" is seen from the outside in all its beauty and vulnerability. The environmental movement is born. Cameras become weightless. Spheres wander like visual echoes of the Blue Planet through design, architecture and the films of these years.

There is much talk nowadays of filter bubbles into which new media lure us. In around 1970 people are dreaming of life in soap bubbles, freed from the weight of modern architecture. The revolutionaries make their peace with capitalism. Interest focuses more on the self than on politics. Something has broken, and no one knows what it is. Communication becomes harder. Texts detach themselves from content. Ideas become more important than things. Design matters more than function. The world moves into a new age of freely drifting exchange rates.

Ruins of Modernism

1972: Modernism is pronounced dead. Its buildings are blown up, in films and in real life. Straight lines give way to constructed ruins. The age of terrorism dawns, and with it a decade of economic and political uncertainty. The limits of growth come into focus.



Design becomes radical: chairs are burned. Armchairs become uncomfortable. The modern age becomes a quarry and the breach of style the norm. The colourful signs of Las Vegas are the new role model for an architecture which serves its users and their taste, instead of the utopias of the past. The appreciation of the individual case takes the place of universal rules.

Post-industrial society, individualism, service society: catchphrases emerge which still apply today. They describe a fundamental change leading to a loss of security and an eruption of creativity. Some people call it the New Historicism. Others describe it as postmodernism. They celebrate the crossover of styles and the breaking down of the boundaries between good and bad taste.

Anything Goes

1978: All the dams have burst. Anything goes: in theory, in politics, in design and in urban planning. Styles and forms are freely available. Postmodern architecture wins the day. Pop music revels in quotation, from Japan to Düsseldorf to Trinidad. Cultural appropriation, wherever you look: Furniture and public buildings revel in exotic fantasies. Near and far are fused together. Postmodern now means combining things in new ways.

Ironic distance replaces existential earnestness. The utopian goal gives way to presence of mind in what is available, advances in taste, self-empowerment through style. And scepticism regarding progress and universal reason: its rules were too rigid, too many people were excluded. Women of Colour invent identity politics. The individual becomes the yardstick, the exceptional is all the rage.

Protect Me From What I Want

The beat starts up. The crowd on the dance floor goes wild. Is it freedom or submission? Or both?

In modernism, feelings are reined in. Everything is conducive to reason. Postmodernism breaks open the prison of reason. What is right, and what is wrong? That is increasingly unclear. Protect me from what I want: In 1982, this plea by the artist Jenny Holzer shines out between the neon advertising on the big illuminated screen on Times Square.

Obey God and the King!, was the motto until modernism came along. In the modern age: Follow the rules if you want to get anywhere! In postmodern times the credo is: Be yourself, and make something of yourself.

Feelings are no longer suppressed; they are unleashed. They are a resource. They are nurtured by advertising, film and pop music. But they also serve individual liberation and self-expression. Clubbers are constantly reinventing themselves. Scenes develop their own rules. Only those who know the codes can enter. In this way they also open up new freedoms. More people than before can now live their ways of living and loving.



Nothing Is Real

1980. Standards go by the board. Even reality is questioned. The media have taken the place of reality and are now inseparable from it. Theories no longer fit. The end of grand narratives has arrived. Description and speculation are all that remain.

Today we talk about Fake News. In the 1980s they revel in the fake, the artificial. The end of reality means the removal of all barriers. The stock exchanges explode, and post-modern architecture with them: rococo, pillars and capitals on all sides. History becomes a visual witticism (today one would say: a meme). Buildings become data carriers, and so do people: fashion samples, copies, collages and outdoes itself with broken taboos. The cool pose replaces personal expression.

The information society has taken over. Globalisation exceeds human comprehension. It is the dawn of the age of the immaterial, of hyperspace. Increased computing power permits increasingly individual solutions, optimised production processes and everyday realities that are progressively isolated from each other.

The fact that nothing is still real is ultimately a speculative point in itself which intoxicates an intellectual elite. Most things in the world do indeed continue to be real: the social exploitation, for example, and the ecological costs of the Western lifestyle. It's just that these are now outsourced to faraway places.

Culture And Capital

Culture for all, is the battle cry from the end of the 1970s. While the social state is being dismantled, museums and libraries spring up like mushrooms. The idea of economic justice is replaced by cultural participation. Culture becomes a currency which you have to have.

Many people feel excluded from the educated, cosmopolitan lifestyle and the affirmation of social diversity. They demand a return to "traditional values". The New Right is born. In Germany, Chancellor Helmut Kohl roclaims the "intellectual and moral renewal".

Herein lie the roots of today's culture wars. They are a result of what sociologists call "culturalisation": the transfer of political and economic conflicts to questions of lifestyle and worldview.

The End of History

1989 marks the end of the Cold War. Some people see the end of history approaching, combined with the hope that democracy and free market economy will bring worldwide peace. This is a classic modernist narrative which will not be fulfilled.

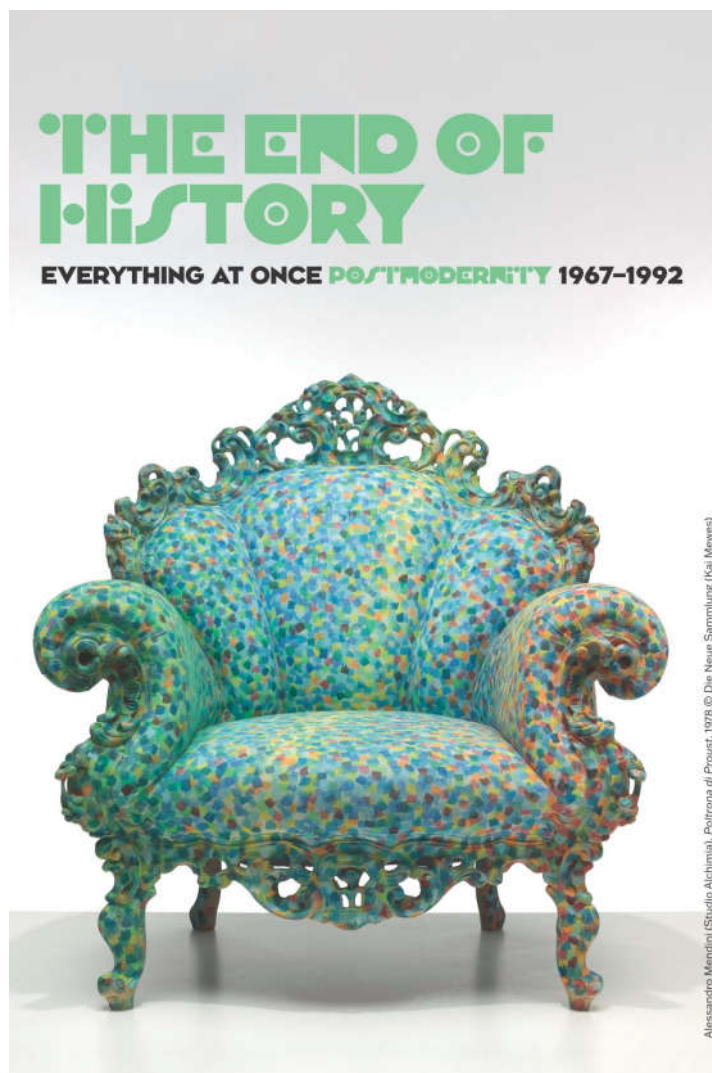
What remains of postmodernism? It is established as a style. It adorns entire streets, as at the International Building Exhibition in Berlin, and it becomes pure decoration. What will become of the departure into a diverse, vernacular design of the environment if it ends up in a theme park? Will postmodernism ossify in the very moment of its triumph?

1992: People dream up the metaverse, even before the internet comes into being. The blue LED paves the way for our smartphones. As in 1967, the new media have changed



everything today. Back then an unprecedented explosion of inventiveness and quick-wittedness occurred.

And today? Postmodernism is again the subject of debates. The social media encourage a renaissance of postmodern aesthetics. Designers and architects become excited once more about postmodern ideas of diversity and contradiction. Cultural struggles rage. Is postmodernism back, or are we entering a new age? The last door leads back to the future...



Publication



A publication accompanies the exhibition.

Published by the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH
(Art and Exhibition Hall of the Federal Republic of Germany)

Concept and editing

Eva Kraus, Kolja Reichert

Authors

Essays by

Nikita Dhawan, Diedrich Diederichsen, Oliver Elser, Gertrud Koch, Eva Kraus,
Sylvia Lavin, Kolja Reichert, Lea-Catherine Szacka

Conversations/Talks/Discussions with:

AA Bronson, Joseph Vogl und Moritz Schularick, Neville Brody and Eva Kraus,
Denise Scott Brown and Kolja Reichert, New Models with Kevin Driscoll

Size and format

Softcover, 24 x 28 cm

288 pages, approx. 500 illustrations

In German and English

Museum edition: 39 €

The German and English book trade edition is published by Hirmer, Munich, 49 €

Educational Programme

GUIDED TOURS

Audio guide

An accompanying audio guide with original quotations and selected songs on the significant developments of postmodernism.

German, English, free of charge via the Bundeskunsthalle app:

www.bundeskunsthalle.de/app

Artistic concept and production tonwelt

Public guided tours

Tuesdays 5.30–6.30 p.m.

Sundays and public holidays 11–12 a.m.

3 €/reduced 1,50 €, plus admission to the exhibition

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

ArtCard reservation: T +49 228 9171-200

Curator tours

With Eva Kraus (artistic director and curator of the exhibition)
and/or Kolja Reichert (curator of the exhibition)

60 minutes each

Tuesday, 3 October, 5 p.m. (Kolja Reichert)

Sunday, 15 October, 5 p.m. (Eva Kraus and Kolja Reichert)

Wednesday, 8 November, 5 p.m. (Eva Kraus)

Sunday, 10 December, 5.30 p.m. (Eva Kraus and Kolja Reichert)

Sunday, 28 January, 5.30 p.m. (Eva Kraus and Kolja Reichert)

3 €/reduced 1,50 €, plus admission to the exhibition

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

Art break – Guided tour during the lunch break

Anything goes

Wednesday, 18 October, 8 November, 20 December, 10 January, each 12.30–1 p.m.

As a balance to your daily working life, we offer you an entertaining speed tour during your lunch break.

8 € (guided tour and admission)

Tickets are available at the box office or via 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, 18 October, 25 October, 8 November, 15 November, each 10.15–11.45 a.m.

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

Registration via buchung@bundeskunsthalle.de or on sale at bundeskunsthalle.de/tickets

Detailed descriptive guided tour for the visually impaired and blind

Everything at once: Postmodernism

With Uschi Baetz

Sunday, 15 October, 19 November, 14 January, each 11.30 a.m.–1 p.m.

Our present day began at the end of the 1960s: technology is making rapid progress; digitalisation is taking hold; the desire for body optimisation is causing the aerobics craze; the desire for a mix of styles and the rejection of functionality are giving rise to eccentric architecture and brightly coloured furniture. Anything seems possible, and everything at once. With central examples from architecture, design and art, film, music, fashion and everyday culture, the exhibition tells of an epoch that continues to have an impact today. Even though the presentation cannot offer any objects that can be touched, the art educator 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

A guided tour in clear language

Our life in the post-modern age

With Uschi Baetz

Sundays, 15 October, 19 November, 14 January, each 2–3.30 p.m.

The word post-modern means: the time after modernity.

It refers to the period from 1967 to 1992.

Many of us have already lived there. Or our parents.

What was there in that time?

The first man on the moon.

Michael Jackson singing and dancing *Thriller*.

Jane Fonda doing aerobics.

People have thick shoulder pads in their clothes.

Colour TVs, mobile phones and the first PC hit the shops.

Colourful and somehow crazy furniture and houses.

The Bundeskunsthalle was also built at that time.

Together we look at everything and talk about it.

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

3 € guided tour fee, plus admission to the exhibition.

Written registration required: buchung@bundeskunsthalle.de

Guided tours in German Sign Language

What is Postmodernism?

With the deaf art mediator Rainer Miebach

Sundays, 15 October, 12 November, 21 January, each 11 a.m.–12.30 p.m.

The exhibition is like a time travel through three decades of the last century.

The guided tour explains what happened in the years from 1967 to 1992: the first man flew to the moon, aerobics was invented, shoulder pads in clothes became fashionable and furniture was colourful. Who remembers how television became colourful and who saw the first PC come onto the market? This was also the time the Bundeskunsthalle was built. We will discover this time and talk about our memories and experiences.

3 € guided tour fee, plus admission to the exhibition.

Written registration required: buchung@bundeskunsthalle.de

Art and culture for people with dementia

All at Once: Postmodernism, 1967–1992

With Uschi Baetz

The exhibition takes us on a journey through time to the last three decades of the 20th century: Between 1967 and 1992, what is now called "postmodernism" came into existence. Do you remember? The first colour television broadcasts, the flight to the moon, the colourful furniture of the Memphis design group, thick shoulder pads and the aerobics craze, Michael Jackson, Andy Warhol and Vivienne Westwood, the first PC and the first mobile phone, the boom of temples of art and culture. The architecture of the Bundeskunsthalle is also a result of this era. An exciting exhibition that confronts us with our own own history.

4 freely bookable dates

50 € guide fee, plus admission to the exhibition

Free bookable offer for groups

Written registration required: buchung@bundeskunsthalle.de

Telephone Guide When Calling: Culture

All at Once: Postmodernism, 1967-1992

With Uschi Baetz

Thursday, 7 December, 5–6 p.m.

The exhibition takes us on a journey through time to the last three decades of the 20th century: between 1967 and 1992, what is now called "postmodernism" came into existence. Do you remember? The first programmes on colour television, the flight to the moon, the colourful furniture of the Memphis design group, thick shoulder pads and aerobics mania, disco, punk and techno-pop, the beginning of digitalisation and the information society, the boom of the temples of culture. The architecture of the Bundeskunsthalle is also a result of this era. And in the end the question: is postmodernism behind us or are we in the middle of it?

From home or on the road, you can take part in a guided tour of our exhibition via your (landline) telephone. You will get an insight into the exhibition concept and detailed descriptions of the artworks.

Bei Anruf Kultur When Calling: Culture is aimed at people who, for various reasons, cannot come to the museum or cannot visually grasp the contents of a guided tour. For example, because they are blind or visually impaired. Or they are not mobile or live in a nursing home. For these interested people, the mediation of culture, art and historical topics is made possible via the telephone.

Free participation

Registration is possible until one day before the tour with Melanie Wölwer (BSVH) at: buchung@beianrufkultur.de or by phone 040 20940429.

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

Further dates and information: www.beianrufkultur.de

Bei Anruf Kultur 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 Demographic Solutions.

Offer for integration and language courses

Culture_language_art_get-to-know

During a joint tour, the language learners discover our exhibition. Afterwards, they can all get involved in artistic and practical activities.

The offers 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

Dialogue tour for people with and without a refugee or migration 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 persons/group

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

EVENTS

The 80s LIVE

Video clip disco with VJ Dirk Duske

Moderated by Peter Illmann

14 October 2023, 8 p.m.

The 80s provided the soundtrack to postmodernism. Whether Depeche Mode, Duran Duran or a-ha – in the Golden Era of video clips, groundbreaking music videos were created that set new standards musically, visually and aesthetically. On this evening, Peter Illmann, then presenter of the legendary music programme Formel Eins, will present live the best songs and anecdotes from this exciting era, while VJ Dirk Duske mixes the restored clips live and beams them onto an impressive XXL screen.

Experience the iconic dance moves of Michael Jackson in his groundbreaking music video *Thriller* or the rebellious energy of Madonna in *Like a Virgin* on the big screen. Be amazed by the extravagant costumes, innovative visual effects and creative staging of these video clips and dance the night away to all the great 80s hits!

19 €, discounted 9,50 €

At the box office and on www.bundeskunsthalle.de/tickets

SOLD OUT



WEDNESDAY_LATE_ART

SPEEDGUIDED TOURS_DJ_DRINKS

ANYTHING GOES

15 November 2023

Your evening off full of art, culture and music!

SPEEDGUIDED TOURS

(German and English)

Anything Goes. Postmodernism, 1967–1992

Federal Prize for Art Students

PARTICIPATORY ACTION

Queer Fashion Icons

Fashion figurines loosely based on iconic looks by Josephine Baker, Grace Jones,

Diana Ross & Co

INTERVENTION

From 18.30-20 h Karaoke with DJ Toni Pec

LOUNGE & DJ & DRINKS

With DJ Toni Pec

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

ELLAH - The annual ticket for young art lovers

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

Sponsored by The Federal Government Commissioner for Culture and the Media

Next date:

WEDNESDAY_LATE_ART

Wednesday, 28 February 2024

Postmodern Symposium

Friday, 10 November

2 p.m.– 0.30 a.m.

Saturday, 11 November

11 a.m. – 0 a.m.

Workshop for ALL

Trash_Up

Sunday, 29 October, 26 November, both 2–5 p.m.

Turn old into new! In our workshop, we invite you to bring new life to old objects using artistic techniques. Artists will give you tips on how to design your objects. As always, EVERYONE can join in!

10 € adults, 5 € child/reduced 5 € adults, 2,50 € child/free for

Refugees and people with disabilities

Written registration required: buchung@bundeskunsthalle.de



Symposium

POST-MODERNITY: A MAP FOR THE PRESENT

Friday, 10 November, 2–8 p.m., Saturday, 11 November, noon –7 p.m.

International artists and experts in architecture look at the challenges of the present through the lens of postmodernism:

Is it still postmodern? Is it postmodern again? What does postmodernism teach us about dealing with new media and populism? And why do the radical experiments between 1967 and 1992 inspire a new generation? Creatives around the age of 40 meet their idols of the 1970s and 1980s and re-explore the beginnings of our present.


With Neville Brody, Nigel Coates, Simon Denny, Nikita Dhawan, Diedrich Diederichsen, Oliver Elser, Eva Kraus, Sylvia Lavin, Reinhold Martin, Markus Peichl, Kolja Reichert, James Wines and many more

Simultaneous translation German – English, English – German

Admission free

All information at studiobonn.io

Registration for all events via
booking@bundeskunsthalle.de

An event of  the think tank of the Bundeskunsthalle



Current and Upcoming Exhibitions

INTERACTIONS

until 15 October 2023

The Bundeskunsthalle organises an interactive summer programme that unfolds around the museum building and complements the works of art already in place in the outdoor space, among them the Circular Appearing Rooms water pavilion by Jeppe Hein, which graces the square every summer, the Bonn Slide by Carsten Höller, which spirals down the façade, and The Curve by Bettina Pousttchi, which is also dedicated to movement. Interactions will take over and enliven various sites in the public space of the Bundeskunsthalle. From the roof garden to the foyer, the inner courtyard to the plaza, selected works of art and performances are presented to invite visitors to engage in interactive play and to think about visual language, dance, performance, music or sound as universal forms of communication that transcend borders.

Interactions, interventions, perhaps even irritations are designed to give visitors the opportunity to participate in art in a playful way. They are conceived as an open invitation that can be experienced both individually and collectively – fostering a sense of togetherness in which roles are questioned and openness, tolerance and sensitivity are promoted.

FEDERAL PRIZE FOR ART STUDENTS

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

27 October 2023 – 7 January 2024

Media conference: Thursday, 26 October 2023, 11 a.m.

Every two years, the Federal Ministry of Education and Research (BMBWF) announces the competition Bundespreis für Kunststudierende. The competition, which is organised by the German Student Union, is aimed at students at the 24 art colleges in Germany. Each art college nominates two participants, so that ultimately a total of 48 artists have the chance to win prize money and a group exhibition at the Bundeskunsthalle.

This year's expert jury consisting of Fatima Hellberg, Director of Bonner Kunstverein, Anna Nowak, Artistic Director, Kunsthaus Hamburg, and Christiane Mennicke-Schwarz, Artistic Director, Kunsthaus Dresden, selected six award winners from the nominees' submitted portfolios, including a collective: Talya Feldman, Michael Fink, Rahel Goetsch, Hanna Kučera, the Óstov Collective and Su Yu.

The Bundeskunsthalle has been presenting the competition since 1994. The exhibition offers a great opportunity to explore the work of the up-and-coming generation of young artists in Germany.

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



IMMANUEL KANT AND THE ENLIGHTENMENT

24 November 2023 – 17 March 2024

Media conference: Thursday, 23 November 2023, 11 a.m.

The 22nd of April 2024 marks the 300th anniversary of the birth of the philosopher Immanuel Kant (1724–1804). To this day, Kant's ground-breaking contribution to the Enlightenment, his thoughts on ethics, emancipation, epistemology and international law have lost none of their significance as points of reference. The exhibition sets out to introduce his work to a general audience, and especially to young visitors, who do not necessarily have any solid grounding in philosophy.

The four famous Kantian questions: 'What can I know?', 'What ought I to do?', 'What can I hope for?', 'What is man?' will structure the exhibition. High-quality paintings, graphics, scientific instruments, maps and manuscripts will visualise the central themes of the Enlightenment. At the same time, the historical person Immanuel Kant, his environment and his networks will come into focus. Kant's biography was closely linked to the urban environment of Königsberg (today's Kaliningrad, Russia), where he lived for 73 years. As the intellectual centre of its time, the Prussian royal seat left its mark on the whole of Germany and Europe. This is why we are bringing the baroque city of Königsberg, which was completely destroyed in 1944/45, back to life in a virtual reconstruction. VR stations allow visitors to take an imaginary journey into the world of Immanuel Kant.

An exhibition in cooperation with the Ostpreußisches Landesmuseum, Lüneburg. The cooperation with the Digital Kant Centre NRW and the University of Bonn forms a thematic bridge to the major international Kant Congress, which will be hosted by the University of Bonn and the Kant Society in September 2024.

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 quest-



ing creative practice.

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



Please save the dates:

OH EUROPE

A work about love by Action Hero

6 - 8 October 2023 on the forecourt

Since 2018, the British artist duo Action Hero has been travelling across Europe, constantly on the lookout for people to sing love songs to. Gemma Paintin and James Stenhouse have already travelled over 50,000 kilometres and crossed 34 European countries. In the intimate atmosphere of their camper van, they ask people to stand in front of the microphone. Since the beginning of their journey, the two artists have recorded more than a thousand songs in their mobile recording studio. More than a thousand voices singing about love in 49 different languages. Love in its most diverse forms: friendly love and strong family ties, songs about falling in love, joy and hope, but also about falling out of love and heartbreak. Because the songs about love can be as different as the love itself.

Now Action Hero comes to Bonn and invites all people of the city community to sing about love – no matter in which language, the main thing is with heart!

PRESENTATION OF THE PROGRAMME 2024

Media conference: Thursday, 19 October 2023, 11 a.m.

Subject to change

Status: September 2023