

BUNDESKUNSTHALLE

Press kit

PROGRAMME 2024

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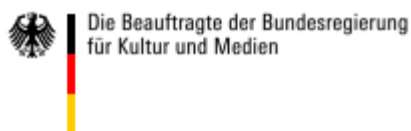
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General Information

Director	Eva Kraus
Managing Director	Oliver Hölken
Press Officer	Sven Bergmann
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 www.bundeskunsthalle.de

The Bundeskunsthalle is supported by



Cultural partner





Media information

Dear Ladies and Gentlemen,
Dear colleagues from the media,

The Bundeskunsthalle can already look back on a successful 2023. Many new exhibition projects and events have opened and taken place, new programmes have been initiated. The Bundeskunsthalle team is pleased to share with you the programme in 2024 with the enclosed exhibition and event overview.


"I am very much looking forward to the year 2023 ending brilliantly with a multitude of exhibitions and events. The coming year 2024 also promises to be another rich source of inspiration for young and old with a wide range of projects. We will honour one of the greatest living German conceptual artists, introduce one of the most renowned architects of our time, question our political system, look at everyday objects, dedicate ourselves to phenomena of cultural history, lead into a year with a focus on sustainability with a UN cooperation and much more. Whether it's a large-scale production or a poetic installation, whether it's a concentrated discourse or an upbeat event: our programme aims to stimulate – for reflection, for exchange, for participation," explains artistic director Eva Kraus.

With no less than three new exhibitions between the end of October and December 2023, the Bundeskunsthalle is entering the year-end spurt. Insights into the very young production of contemporary art in Germany will be provided by the biennial **Federal Prize for Art Students** from 27 October 2023. Six positions have been nominated in the 26th Federal Competition of the Federal Ministry of Education and Research. The art students will present installations, sculpture, painting, drawing, performance and multimedia until 7 January 2024 in this unique forum for young artists in Germany.

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. Unresolved Issues** will also present to a philosophically uneducated, explicitly also young audience the four famous Kantian questions: "What can I know? What may I hope? What should I do? What is man?".

Even when the exhibition closes its doors on 17 March 2024, the Bundeskunsthalle will become the central supra-regional venue for events in the **Kant anniversary year 2024**: between April and July 2024, a series of lectures entitled *Kant and the Present* will take place, followed by the 14th International Kant Congress *Kant's Project of Enlightenment* from 8 to 13 September 2024.

Shortly before the year 2023 bids farewell, the artist **Anna Oppermann** (1940–1993) will be presented as a key figure in German conceptual art from 13 December 2023. She developed her radically open and dialogical language in the 1960s. Her intricate assemblages of drawings, photographs and objects developed into large-scale, expansive installations, for which the artist coined the term "ensemble". (*Anna Oppermann. A Retrospective*, 13 December 2023 – 1 April 2024)



Together with the exhibition **Everything at Once. Postmodernism, 1967–1992**, which runs until 28 January 2024 and takes visitors through everything that set the tone in architecture, design, fashion, film, art, technology and the media between 1967 and 1992, the Bundeskunsthalle creates many reasons for a varied visit over the turn of the year...

...until an architectural highlight takes centre stage from 8 March 2024: At this year's Venice Architecture Biennale, the globally successful Japanese architect Kengo Kuma presented models of his most important buildings. The Bundeskunsthalle is showing the retrospective exhibition **Kengo Kuma. Onomatopoeia Architecture** for the first time after Venice. The focus is on the dialogue between man and material and the architect's associated recourse to onomatopoeia. For his projects, Kengo Kuma draws on Japanese traditions and his preferred materials – wood, paper and metal – and applies them in his own contemporary way.


Three weeks later, from 22 March 2024, another overview exhibition will follow: With **"Images in mind, bodies in space"**, the conceptual and installation artist **Franz Erhard Walther** will be honoured on his 85th birthday (*22 July 1939). The exhibition presents a concentrated, representative selection of action-based works as well as drawings "as an interior view" from various periods until 28 July 2024. The "action as a form of work" is groundbreaking: "This idea has fascinated me all my life: that action could come to a work. With the consequence that the action itself takes on the character of a work," said Franz Erhard Walther in 2018.

Visitors to **INTERACTIONS 2024** can once again get into "action" and actively participate in art. As in 2023, the Bundeskunsthalle is once again inviting visitors to interactions over the summer: From the roof to the foyer to Museum Square, from 1 May to 27 October 2024, there will be artworks or performances that invite you to play, but also deal with visual languages and movement, with aesthetics and sensual experiences as cross-border and universal forms of communication.

Active action is also called for in the following project, namely social action. The exhibition **All In! Re-Designing Democracy** is a call for active participation – in the exhibition as well as in democracy itself. *All In! Re-Designing Democracy* sheds light on the current social desire for more participation, as well as on traditional forms of democracy. How has democracy been fought for up to now, for equal rights and freedom? Alongside art and design, there will be testimonies from political cultural history, architecture, film and photography. (30 May to 13 October 2024).

It is no coincidence that the exhibition is taking place in the Bundeskunsthalle. The Basic Law was signed in Bonn on 23 May 1949. In a ceremony in September 2023, former Federal President Gauck emphasised in the Museum Koenig: "Democracy [...] needs citizens who understand the state not only as a welfare institution [...] but who declare themselves to be co-creators of the community. The state, the democracy are WE."

The art autumn 2024 gets off to a playful start at the Bundeskunsthalle. The US artist Mark Dion has created a work of art from hundreds of exhibits from the toy collection of the Stadtmuseum Berlin. His installations are a kind of labyrinth of board games, a pyramid of animals, a circuit with an imaginary race between vehicles of all kinds and much more. **Mark Dion. Delirious Toys** (8 September 2024 to 5 January 2025) is the result of Dion's preoccupation with the question of how knowledge is created and passed on in



museums, and thus also takes a critical look at children's toys themselves. The project is flanked by the newly developed ELLAH Lab, which aims to continuously integrate artistic engagement and creative learning into visits to the Bundeskunsthalle for young and old.

Playfulness is followed by dance: from 27 September 2024, the exhibition **Dance Worlds** is dedicated to dance as a connecting element between people and presents it as a global form of representation and expression. It does not tell the story of dance, but shows multi-perspective interweaving stories. The exhibits range from dance representations in early cultures to modern fine arts and examples of contemporary dance. In addition, the exhibition will become a dance platform until 16 February 2025: videos and projections, but above all live interventions and performances will convey dance. Professional dancers will rehearse and dance in the specially designed dance hall in the East Gallery.


The exhibition year 2024 ends with a project from the Bundeskunsthalle's interdisciplinary exhibition series on scientific and socially relevant topics and at the same time heralds the year 2025 with the thematic focus on sustainability. **SAVE LAND. United For Land** will focus on the ecological restoration of land in close cooperation with the UNCCD (United Nations Convention to Combat Desertification) from 6 December 2024. The immersive exhibition uses the most up-to-date media technology and combines exhibits from art, cultural history and natural science in order to understand the ecological problems and potentials of human-influenced environments and to raise public awareness of this urgent issue. (until 9 June 2025)

The Bundeskunsthalle is not only a place to visit exhibitions, but also a place of exchange and communication. Since spring 2023, **Salon 53177**, the branch of the Bundeskunsthalle in Bad Godesberg, has brought a diverse workshop programme to the pedestrian zone there. Now the main building is also getting its own Salon. Whereas in Bad Godesberg the focus is on participation, in the **Salon of the Bundeskunsthalle** the emphasis is on lingering and getting together – in the classical sense as a reception hall, the first room of the house and a place for hospitality and culture. The *Salon* will open on 22 October 2023 as part of the Käpt'n Book reading festival.

When the exhibition doors close, the spotlights turn on at **live arts**. International productions from dance, theatre, music and performance are on the programme. Beginning with works by the world-famous choreographer and visual artist **Trisha Brown** and the **Ballet de Lorraine**, the no less famous percussionist and composer **Manu Delago** follows. **Action Hero** also returns in the summer of 2024 with its *Oh Europa* love project after its visit in October 2023, and **Alessandro Sciarroni** re-performs a historic Italian courtship dance with *Save the last Dance for me*.

Successfully launched in 2021, **STUDIO BONN** completes the art and culture year at the Bundeskunsthalle with discussions. A new three-part series is dedicated to anti-Semitism and racism in Germany, a topic of the utmost topicality. **Nicole Deitelhoff** and **Meron Mendel** will be moderating.

The topic of **ecological sustainability** has been a top priority at the Bundeskunsthalle, and not just since the still steadily rising costs of energy, raw materials and production. The transformation process initiated in 2022 is being continuously worked on, encompassing all areas and employees of the building. As a project partner of the



Aktionsnetzwerk Nachhaltigkeit (Sustainability Action Network), a contact point for the topic of business ecology in culture and the media, the Bundeskunsthalle remains committed to sustainability, cultural diversity and climate protection.

After the successful completion of the BKM funding project Alliance for Inclusion (2018–2023), the diversity-sensitive opening of the house will be further developed. The ongoing involvement of the advisory focus group on inclusion also contributes to the continuation of a participatory way of working. These experts will again accompany exhibition projects (including *All In! Designing Democracy*) in 2024.

The flat admission price of 13 euros (6.50 euros reduced) for all exhibitions, introduced at the end of September 2022, has also proven its worth. This simplified and transparent price policy created the best conditions for discovering and enjoying art and culture in up to four exhibitions at the same time.

The corporate design was revitalised with the London graphic designer Neville Brody. Our house typeface *Bonn*, which was created in 1992 for the opening of the Bundeskunsthalle, has now been further developed and used consistently in the outward appearance.

The forecasts for the current year also point to a further very positive recovery in visitor numbers: 325,000 visitors will have seen exhibitions, listened to concerts, watched films or participated in discussions at the Bundeskunsthalle by the end of the year.

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

With kind regards

Sven Bergmann

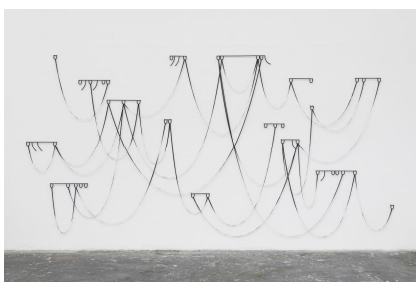


Exhibition overview 2023/24

27 October 2023 until 7 January 2024

FEDERAL PRIZE FOR ART STUDENTS

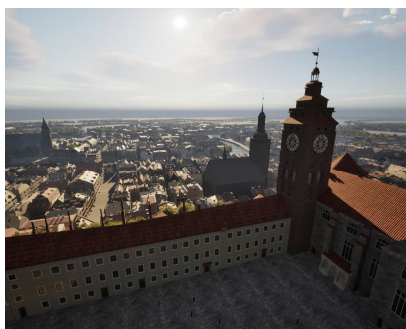
26th National Competition of the Federal Ministry of Education and Research



Rahel Goetsch, *On Both Ends*, Photo: Ivan Murzin, 2022

24 November 2023 until 17 March 2024

IMMANUEL KANT. UNRESOLVED ISSUES



Kant and his friends, drawing by Antje Herzog 2023, © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland / View of Königsberg from the castle, © men@work Media Services S.R.L.

13 December 2023 until 1 April 2024

ANNA OPPERMANN

A Retrospective

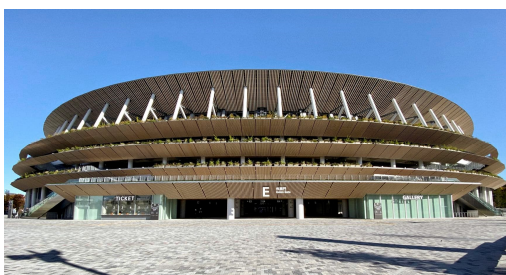


Left: Portrait from *Anna Oppermann 1965–1975*, LaM – Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut; right: Anna Oppermann in the "Ivory Tower" in a problem-solving assignment to artists (spatial problems), Musée d'Art Moderne de la Ville de Paris 1981; for both © Courtesy Estate Anna Oppermann / Galerie Barbara Thumm | Courtesy Estate Anna Oppermann / Galerie Barbara Thumm



8 March until 1 September 2024

KENGO KUMA. ONOMATOPOEIA ARCHITECTURE



Left: Yusuhara Wooden Bridge Museum, ©Kengo Kuma & Associates; right: National Stadium, ©JAPAN SPORT COUNCIL

22 March until 28 July 2024

**„Images in mind, body in space“
FRANZ ERHARD WALTHER**



Left: Franz Erhard Walther in front of *Doppelzeltstück* from 1969, Rhön 2023, Collection Franz Erhard Walther Foundation; right: Franz Erhard Walther, *Head Shapes Red*, 1982, private collection, activation in the Rhön, 2023, for both: Photo: David Ertl, 2023 © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

1 May until 27 October 2024

INTERACTIONS 2024



Left: *Circular Appearing Rooms* water pavilion by Jeppe Hein and the *Bonn Slide* by Carsten Höller; right: Olaf Nicolai, *Camouflage/Goal wall 1-3* [Croy, Kleff, Maier], 2023, Photo David Ertl, 2023; for both: © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland



30 May until 13 October 2024

**ALL IN!
RE-DESIGNING DEMOCRACY**



Emory Douglas, Papergirl: All Power to the People, 2018, © VG Bild-Kunst, Bonn 2023, Photo courtesy of Emory Douglas/Art Resource, NY

8 September 2024 until 5 January 2025

MARK DION: DELIRIOUS TOYS



Left: Race, in the exhibition Mark Dion. Delirious Toys; right: Mark Dion in the exhibition Mark Dion. Delirious Toys; for both: © Stadtmuseum Berlin, Photo Michael Setzpfandt

27 September 2024 until 16 February 2025

DANCE WORLDS



Left: Pina Bausch's *The Rite of Spring* in Sadlers Wells, London, Photo Robbie Jack © Corbis via Getty Images
Right: Two dancers in Bali perform the Legong dance, © Corbis via Getty Images



6 December 2024 until 9 June 2025
SAVE LAND. UNITED FOR LAND



© IRRI (International Rice Research Institute), Philippines



Exhibition programme 2024

KENGO KUMA. ONOMATOPOEIA ARCHITECTURE

8 March until 1 September 2024

"Onomatopoeia does not treat architecture as the object of operations of superior actors (architects), but treats architecture and people on the same level. Architects do not stand at the top of architecture, but walk around architecture with the users. Onomatopoeia is a kind of animal-like voice that is emitted on a physical and experiential level." KENGO KUMA

The exhibition *Kengo Kuma. Onomatopoeia Architecture* presents around two dozen models of some of the Japanese architect's most important buildings. The focus is on the dialogue between man and material and the architect's associated recourse to onomatopoeia.


In Japanese, onomatopoeia often consist of double syllables, the doubling of which in turn makes the language sound. The internationally renowned architect uses onomatopoeia to categorise his projects, and as a design language from early conception: from the selection of the materials to the construction of the entire building. In doing so, he is guided less by rational decisions than by working from the substance of the material. Starting from onomatopoeia, the invention or use of words that contain sounds associated with what is named, Kengo Kuma gives a physical sensation a form that expresses his idea of sustainable architecture, in which materials are reused and people and physical things are reconnected.

For his projects, Kengo Kuma mainly uses wood, paper and metal – also Japanese traditional materials – and applies them in his own unique and contemporary way. In his vision, the surfaces appeal not only to the sense of sight, but also to the senses of smell and touch. The exhibition consists of models of some of his most significant buildings that encourage visitors to discover the sound of the different materials, including a temporary five-metre-high pavilion made of aluminium and experimental installation – a delicate wooden sculpture designed to express the onomatopoeias "tsun tsun" and "zure zure".

His approach to projects is often tactile, sensory and even sensual. His sensibility also involves flow and rhythm, typical elements of music. Kuma's buildings often have an unexpected lightness or a kind of movement that he attributes to his own musical concept. Avoiding concrete as much as possible, his buildings seem to rest lightly on the ground. Occasionally they also seem ephemeral. Kuma describes himself as a 'materialist', in the physical sense of the word.

Kengo Kuma (*1954) was born in Yokohama. He has built all over the world, his buildings are located in Japan, but also throughout Europe, the United States, China and Australia. The exhibition is a takeover from the Palazzo Cavalli-Franchetti, developed on the occasion of the Architecture Biennale 2023.

Exhibition manager: Susanne Annen



„Images in mind, bodies in space“

FRANZ ERHARD WALTHER

22 March until 28 July 2024

Due to its continuing actuality and relevance for contemporary art and also in honour of his 85th birthday, the Bundeskunsthalle is planning a major survey exhibition on the work of Franz Erhard Walther (*1939) for the year 2024. Especially in the Rhineland – an important place of study and activity – such an overview exhibition is a desideratum.

At the beginning of the 1960s, Franz Erhard Walther formulated a new concept of the work - in the context of minimalism and beyond the classical understanding of sculpture and painting - that included the viewer as an actor: His First Set of Works (1963–1969), consisting of 58 activatable elements, is legendary. In this way, the artist fundamentally questions the concept of sculpture and that of the recipient and understands the executed "action as a form of work": Gestures and actions become an essential part of the work. Franz Erhard Walther became one of the most important and influential artists and teachers in Germany – not least due to his outstanding commitment as a professor at the Hamburg University of Fine Arts. The art-historical significance of his work is undisputed.

Even in his early work, the artist was concerned with the processual as a design principle; during his time in Düsseldorf, experimentation and innovation played a major role. Since the beginning of 1963, fabric – a hitherto uncommon artistic material – has been used for the production of almost all activation objects. In the *Wall Formations* of the 1980s, he achieves an incomparable interweaving of painting, sculpture and architecture that continues to this day.

The exhibition will present a concentrated, representative selection of action-based works as well as drawings "as an interior view" from different periods. Early works, such as the *Handstücke*, *Schreitsockel* or the *Raumelemente* lead to the First Work Set, which is followed by various *Wall Formations*, *Configurations*, the *New Alphabet* or the *Handlungsbahnen*.

Film documents, including new recordings on site, also document the temporality of the various actions / activations by the artist and the participants. Some exhibits in the exhibition, as well as specially made 'exhibition copies', can be activated. Through the interaction between body and object, each person becomes part of the artwork. The performers create their own narratives and the work is in a constant state of change: Work, body, place and space merge in an unusual way into a unity that generates new experiences in dealing with art and oneself.

A comprehensive catalogue will include new photographs of the work activations; an extensive social media campaign will also flank the exhibition.

The exhibition is a cooperation between the Bundeskunsthalle and the Franz Erhard Walther Foundation and is designed for further international venues.

Curators: Susanne Kleine, Eva Kraus, Susanne Walther



INTERACTIONS 2024

1 May until 13 October 2024

In 2023, the Bundeskunsthalle has organised 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.

Interactions 2024 will once again occupy various places in the public space of the Bundeskunsthalle: from the roof to the foyer to the inner courtyard and the forecourt, selected artworks, performances or workshops will be offered that invite interactive play, but also deal with visual languages, music or sound as a cross-border and universal form of communication.

All participating artists* are interested in ways of expression and techniques that break down the possible distance to art and perhaps make it easier for people to interact in our complex diversified society. This year, a wide-ranging installation by Gabriel Lester will be added, offering a collective but also an individual experience of sound and space. Temitayo Ogunbiyi enriches the course with a formally organic climbing scaffold, consisting of several steel poles wrapped in plant fibres. And Esra Gülmen offers with her seesaws to playfully find a balance between two contrary statements.

Finnegan Shannon's blue outdoor benches will again invite people to linger, just as Olaf Nicolai's football goal walls encourage play. Further positions are in preparation.

Interactions, interventions and possible irritations give visitors the opportunity to actively participate in the art. This demonstrates that art can be an open offer that serves both the individual and the shared experience - a togetherness in which rigid roles and behaviour patterns are questioned, openness, tolerance and sensitivity are promoted.

As in 2023, the programme will open with a weekend of performances and work-shops as well as a Dance into May..

Curator: Susanne Kleine



**ALL IN!
RE-DESIGNING DEMOCRACY**

30 May until 13 October 2024

Does democracy need an update? Have we relied too long on the notion that nothing can shake it? The thing about democracy is that it only exists if we keep working at it. In a world that changes every day, it needs to be kept fit. It is thus high time to strengthen our democratic muscles!

Since all aspects of democracy are designed, we can design them differently. This applies not only to voting ballots or electoral posters. It applies above all to the system itself: Who represents the people? What role do parties play? And who is allowed to vote and have a say? Today, everything that makes up Western-style democracy is being put to the test. Does it actually deliver what it promises? Is "for all" really for all? And what would happen if elections were not the core element of democracy?

The exhibition *All In! Re-Designing Democracy* is a call for active participation – in the exhibition and in democracy itself. It is about participating in power, about the design of decision-making systems. In fact, a more direct form of democratic deliberation is already being tried out in various places. The German Bundestag has set up a citizens' assembly on nourishment, Eupen-Malmedy in eastern Belgium has an additional citizens' parliament, and many cities give their citizens a direct say on various issues. In the context of the exhibition, there will also be such a council in the Bundeskunsthalle: the *Gesellschafts-Forum* (Society Forum) of the Bundeskunsthalle will be convened to participate in the democratisation and opening of the institution itself.

The exhibition will also include a "fitness studio" where we can all exercise our democratic muscles: Visitors will experience first-hand what it means to be empathetic, to show perseverance, or to negotiate compromises. *All In! Re-Designing Democracy* explores the current social desire for greater participation and inclusion as well as traditional forms of democracy. How has democracy been fought for in the past, how has equality and freedom been fought for? In addition to art and design, the exhibition will feature exhibits from the history of political culture, as well as from architecture, film, and photography. The exhibition will be an excursion to the turning points of history, to the beginnings and landmarks of democracy, as well as a bold speculation towards the future: What will the democracy of tomorrow look like?

An exhibition project of the Bundeskunsthalle in Bonn
and the Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden

Exhibition dates:

30 May – 13 October 2024, Bundeskunsthalle, Bonn

April – November 2025, Japanisches Palais, Dresden

Curators: Johanna Adam, Amelie Klein, Vera Sacchetti



MARK DION. DELIRIOUS TOYS

8 September 2024 until 5 January 2025

For the 2023 art autumn, the US artist Mark Dion has created a work of art from objects in the toy collection of the Stadtmuseum Berlin, which will first be on display at the Museum Nikolaikirche in Berlin. With hundreds of exhibits, his installations not only transcend space and time, but also take a critical look at children's toys themselves.

For the exhibition, Mark Dion spent months researching the collection of around 70,000 objects, one of the largest in Germany. The result is a kind of labyrinth of board games; a pyramid of animals, a circuit with an imaginary race between vehicles of all kinds and other installations. Dolls, military toys and a "poison cabinet" with borderline or cross-border toys are also on display in the exhibition, which is accompanied by a 36-page brochure (included in the admission price).

Since the late 1980s, Mark Dion has been intensively concerned with the question of how knowledge is created and passed on in museums, always with an alert eye for systems of exploitation and oppression. After all, toys, which are mostly designed by adults for children, always convey ideas about people and their world. In dealing with toys, children practise certain role models, and toys are used to teach them specific themes or ideologies.

The project is flanked by the newly developed ELLAH Lab, which aims to continuously integrate artistic engagement and creative learning into visits to the Bundeskunsthalle for young and old.

An exhibition of the Stiftung Stadtmuseum Berlin in cooperation with the Art and Exhibition Hall of the Federal Republic of Germany

Curatorial team: Mark Dion, Christine Heidemann, Agnieszka Lulińska



DANCE WORLDS

27 September 2024 until 16 February 2025

One thesis on the origins of dance is that it was initially a way of communicating. Whether developed from movements at work or as a reaction to natural phenomena, dance has always described human interactions.

Even in the earliest cultures, dance was an important part of rituals, ceremonies, festivals and entertainment. It may also have played a central role in the transmission of stories before they were recorded in writing. First attested in prehistoric rock paintings, dance was particularly important in the ancient cultures of India, China, Egypt and Greece. In Africa, dance is deeply rooted in society and accompanies important events such as births or funerals. In Latin America, too, it is part of the collective identity of the various ethnic groups..

The exhibition presents dance as a global form of representation and expression. It does not tell the history of dance, but shows multi-perspective interweaving stories. It does not follow a chronological line, but highlights dance as an essential part of our existence under thematic aspects. This means a concept that transcends time and space and the inclusion of many dance forms..

Many dance forms can be traced back to historical, folk, ceremonial or ethnic dances. Elements of traditional dance forms flow into contemporary dance again and again; there are encounters with different dance cultures and their traditions, but also appropriations.

Starting from a centrally placed chapter on dance and community, dance is presented in its various functions worldwide. Six thematically structured chapters highlight the ritual, spiritual, political, identity-forming and entertaining functions of dance, blurring the boundaries between everyday and high culture. The chapter on dance as a storyteller, for example, tells of the European ballet of action as well as the griotic dances in Africa and the dance dramas of Asia. Dance rituals are illuminated with trance dances of the indigenous peoples of North America and Asia, but also with the various interpretations of the famous ballet *Le Sacre du printemps*. Tango and flamenco are just two examples of dances that play a role in shaping identity.

Since dance rarely stands alone, the exhibition also looks at its many connections to other art forms. The exhibits range from dance representations in early cultures to modern visual arts and examples of contemporary dance. In addition, the exhibition becomes a dance platform: videos and projections, but above all the live interventions and performances convey dance. Professional dancers rehearse and dance in the specially equipped dance hall in the East Gallery. The public is offered insights into choreographic processes as well as dance workshops and tutorials, but also tango and Lindy Hop evenings to join in. LET'S DANCE!

Curators: Katharina Chrubasik, Daniela Ebert, Claudia Jeschke



SAVE LAND. UNITED FOR LAND

6 December 2024 until 9 June 2025

As part of its interdisciplinary exhibition series on scientific and socially relevant topics, the Bundeskunsthalle is conceiving an exhibition on the question of the ecological restoration of land. This is being done in close cooperation with the UNCCD (United Nations Convention to Combat Desertification), which has launched an initiative to restore one billion hectares of land worldwide by 2030. The exhibition uses the perspectives of art and science to raise public awareness of this urgent issue. The exhibition will take place at the end of 2024 to mark the 30th anniversary of the UNCCD.

Land is a crucial foundation for life on this planet. Soil is the life-supporting link between the Earth's climate and biological diversity and provides a variety of different ecosystems that need to be restored and preserved. However, as an agricultural and industrial base, land is at risk of devastating overuse, with half of humanity already affected by the negative impacts of land degradation. Land, in all its meanings for our lives, must be put back at the centre of our trade in order to curb the economic and social overexploitation of land resources.

In order to raise public awareness of this important issue, the exhibition uses the latest media technology and combines exhibits from art, cultural history and natural science in order to understand the ecological problems and potentials of the human-influenced environments: (1) the city, where 57% of all people live, (2) the land areas used by industry and agriculture, and (3) the world-wide areas of still almost untouched nature, which are of central importance especially for the world climate. The exhibition not only enables a rational understanding of the importance of land for all of our lives, but also an immersive experience of the different habitats. Accompanied by an augmented reality guide, visitors can tangibly experience and explore the topic of "land" in a panorama cinema and various interactively designed environments.

Far from a dark vision of the future, the exhibition aims to focus on a positive narrative that inspires action for the common cause: Let us unite locally as well as globally to save land and thus lives of all kinds!

An exhibition by the Bundeskunsthalle and the UNCCD-G20 Global Land Initiative

Curators: Henriette Pleiger (Bundeskunsthalle), Tony Simons (ICRAF, UNCCD), Wagaki Wischnewski (UNCCD)

Salon

From 22 October 2023



© Chmara Rosinke

A meeting place for the neighbourhood: the new *Salon* of the Bundeskunsthalle.

Since spring, *Salon 53177*, the branch of the Bundeskunsthalle in Bonn-Bad Godesberg, has been bringing a diverse workshop programme to the pedestrian zone there. Now the Bundeskunsthalle's main building is also getting its own *Salon*. Whereas in Bad Godesberg the focus is on participation, in the *Salon* of the Bundeskunsthalle the emphasis is on lingering and getting together with friends and colleagues..

With *Salon 53177*, the museum is taking a step into the everyday life and realities of a diverse society. The new *Salon* is intended to consolidate this project. In the former premises of the bookshop, all people – inhabitants of Bonn and foreigners, exhibition visitors, museum employees or friends – can meet and use the space as they wish: whether to read in peace, work on a project at one of the workstations or exchange ideas in a cosy atmosphere after visiting the exhibition.

This room also bears the name *Salon* – in the classical sense as a reception hall, the first room of the house and a place for hospitality and culture. In contrast to the exhibitions, there is no admission charge for visiting the *Salon*. The *Salon* is located in the entrance area of the Bundeskunsthalle and is thus ideally situated for anyone who simply wants to drop in and take a look. Guests are welcomed by a team of Bundeskunsthalle staff.

Opening hours:

Tuesday to Friday, Sunday, 12–17 h



live arts



Ballet de Lorraine – Dance

***Twelve Ton Rose* (1996)**

27 and 28 January 2024

The works of the choreographer and visual artist Trisha Brown (1936–2017) belong to the repertoire of the world's most renowned ballet companies.

Known as a leading figure in American postmodern dance and part of Judson Church Theatre, she has devoted herself primarily to the study of everyday movement. Flowing, organic choreographies, devoid of theatricality, characterise her style, which is based on "structured improvisations" and "letting go". Together with like-minded artists, Trisha Brown pushed the boundaries of choreography and changed modern dance forever.

Twelve Ton Rose is the second work in Trisha Brown's music cycle, based on Anton Webern's Opus 5, 7 and 28. The title is a whimsical play on twelve tone rows, a compositional scheme developed and used by Arnold Schoenberg. The choreography consists of a series of lush ensemble pieces, duets and solos and has a clear but poetic relationship to the musical structures. Brown and her company show a deep interest in redefining contemporary forms of expression.

Twelve Ton Rose was recreated in 2022 by the Trisha Brown Dance Company together with the CCN – Ballet de Lorraine and added to the repertoire. Now, at the beginning of 2024, she is guesting with this piece in the Bundeskunsthalle.



Manu Delago – Concert

8 March 2024

Manu Delago is a world-renowned percussionist, hang player and composer. Situated between ambient-electronic and neoclassical music, his acoustic percussion instruments fuse with acoustic percussion instruments with electronic rhythms and sounds from our environment. The Grammy-nominated musician will once again demonstrate his cross-



genre creativity with a new live show in March 2024. Delago's virtuoso playing meets a unique vocal trio, interwoven with delicate electronics and double bass. In addition to the great music, the stage also becomes an art studio and shines in different colours and shapes.

Delago has performed in various formations in renowned concert halls in more than 50 countries. He has also toured with various international artists such as Björk, Anoushka Shankar and Olafur Arnalds and performed as a soloist with the London Symphony Orchestra.

Since 2021, Manu Delago has also been presenting his first audiovisual solo project *Environ Me*. With the aim of creating more awareness for our immediate environment, the Austrian artist integrates environmental sounds into his compositions..



Action Hero – Theater/Radio
Oh Europa – A work about love
Summer 2024

Oh Europa is dedicated to love; a project that spans a continent and goes straight to the heart. Since 2018, artists Gemma Paintin and James Stenhouse (who work together under the name Action Hero) have been travelling through Europe asking strangers to sing a love song. They have recorded the voices of more than 1 000 people singing about love in 49 different languages. They have travelled more than 50,000 km through 34 European countries, living and working in their mobile home, which doubles as a mobile recording studio..

Gemma & James invite you to add your love song to this extraordinary archive of voices from all over Europe. For three days, they will collect love songs from Bonn's passers-by in their camper sound studio on the square in front of the Bundeskunsthalle. From your songs – together with the others collected on the journey – three radio programmes from the core countries of Europe will be created. Free of political smugness, hollow rhetoric and empty quotes, these love songs instead convey a heart-to-heart message: an opportunity to listen to ourselves and each other.

Be there and sing a love song for us! Visit the *Oh Europa* campervan recording studio on the forecourt of the Bundeskunsthalle to add your personal love song to the collection!



Alessandro Sciarroni – Performance and workshops
Save the last Dance for me
Autumn/winter 2024

For more than ten years, Alessandro Sciarroni has been delighting international audiences with his plays. His oeuvre is characterised by a precise choreographic handwriting, a profound examination of space and a consistent approach to time.

With *Save the last dance for me*, an extraordinary piece comes to Bonn, which the choreographer developed together with the dancers Gianmaria Borzillo and Giovanfrancesco Giannini. With it, they want to preserve the so-called Polka Chinata, a courtship dance originally interpreted only by men and dating back to the early 19th century: it is physically demanding, almost acrobatic, and requires the dancers to embrace and twirl around each other while going down on their knees until they almost touch the floor. In 2018, the Polka Chinata was only mastered by five people. Together with Giancarlo Stagni, Alessandro Sciarroni revived the tradition that had fallen into oblivion – a wonderful reminiscence of the Italian folk culture.

Alessandro Sciarroni is one of the most innovative choreographers in Europe. He has several years of experience in visual arts and theatre studies, but works mainly in the field of performing arts. In 2019, the Venice Biennale awarded him the Golden Lion in the dance category for his life's work.

Further programme highlights for 2024 are being planned.

Programme curator: Miriam Barhoum

STUDIO BONN – Discourse programme



Global Nerve Systems, „How disasters are connected worldwide“, 20 October 2022, from left to right: Pali Palavathanan, Zita Sebesvari, Kolja Reichert, Grace Ndiritu, Photo: aschoff fotografie, 2022 © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn

New series on anti-Semitism and racism in Germany

Moderation: Nicole Deitelhoff and Meron Mendel

17 January, 7 p.m. / 13 March, 7 p.m. / 11 June, 7 p.m.

The incomparability of the Shoah is the foundation of German identity and Israel's security is a reason of state. This self-image has recently been challenged: Israel's policy is becoming a pretext for relativising the Holocaust and a stirrup for a newly ignited anti-Semitism. Criticism of global colonial structures is often mixed with anti-Semitic stereotypes. But where are the differences between racism and anti-Semitism? How could it happen that the fight against both patterns of discrimination compete with each other, for example in the debates about the last documenta? How does this conflict shape the world of culture and the work in museums? And how can art help to ensure that the dignity and safety of every individual remain the yardstick of ethical action?

Continuation of the series *Global Nerve Systems*

November 2024

Since October 2022, scientists, artists and activists have been talking about which senses we need to sharpen and which new narratives and world views we need to face coming disasters. As every year, the new study of the Institute for Environment and Human Security of the UN University in Bonn (UNU-EHS) "Interdependent Risk Report" on the consequences of climate change and possible countermeasures will be presented in autumn 2024.

STUDIO BONN is the discourse format of the Bundeskunsthalle. As a public think tank, it is aimed at both experts and a generally interested audience. International artists, scientists, programmers and activists discuss live in the Bundeskunsthalle, in the Chancellor's Bungalow or at occasionally changing locations, discuss questions that will determine the societies of tomorrow. The events remain accessible in German and English 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.

Further programme for 2024 is being planned.

Programme curator: Kolja Reichert

Accompanying programme to the exhibition IMMANUEL KANT. UNRESOLVED ISSUES



Film premiere at the Forum on Friday, 1 March 2024, 6.30 p.m.
World premiere of the film *Kant – The Experiment of Freedom*
in the presence of the author Wilfried Hauke (60 minutes, ARTE / ZDF 2024)

This first film biography about Immanuel Kant shows the famous philosophical genius with a critical twinkle in his eye as a walker in his native town of Königsberg, grown old and disappointed by people. Few have understood him, no one 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 today's Kaliningrad in Russia. 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 the "Eternal Peace" on his walks through Königsberg in an imaginary way, becoming key witnesses of the Enlightenment right into the heights and abysses of thought. The end of the film is left to the perspective of the viewer in the spirit of Kant's epistemology: Has his experiment in freedom failed? Or do we need Kant more than ever in our world marked by climate catastrophe, warlike destructiveness and a new authoritarian spirit?

Free admission after registration

Kant and the Present

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

In 2024, the world will celebrate the 300th birthday of Immanuel Kant. To mark this occasion, the "Digital Kant Centre NRW" was founded in 2022, which aims to give new impetus to Kant research. The application of Kantian ideas to questions and problems of our present 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 lecture series that will take place at the Bundes-kunsthalle in the summer of 2024. It is aimed at all those interested, although previous knowledge of philosophy is not necessary.

Free admission

10 April 2024

Corinna Mieth (Bochum): *Kant on duties against others and the problem of poverty*



17 April 2024

Dieter Schönecker (Siegen): *Kant on the human right to education*

24 April 2024

Rainer Schäfer (Bonn): *Kant on international law and the problem of an international peace order*

22 May 2024

Philipp Richter (Bochum): *Kant on duties towards future generations and climate change*

5 June 2024

Sven Bernecker (Cologne): *Kant on knowledge and expertise in a democratic society*

19 June 2024

Cord Friebe (Siegen): *Kant on the human mind and the cognitive sciences*

3 July 2024

Christoph Horn (Bonn): *Kant on world citizenship and the problem of migration*

Kant's Project of Enlightenment

14th International Kant Congress

8 – 13 September 2024

The 14th International Kant Congress is organised by the Institute of Philosophy of the University of Bonn and the Kant-Gesellschaft e. V. (Germany). In commemoration of Kant's 300th birthday and in view of the political developments of our time, the theme of the congress is *Kant's Project of Enlightenment*.

Programme, venues and registration at <https://www.kant2024.uni-bonn.de/de>

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



BKM funding project Alliance for Inclusion (2018–2023)

Alliance for Inclusion: How can exhibitions and museums be inclusive?

At the beginning of September, the Bundeskunsthalle successfully completed the second BKM-funded nationwide support project on inclusion in museums and exhibitions, *How do exhibitions and museums become inclusive?* The results are published in the final documentation *Inclusion in the Museum. A Handbook of Ideas on Change Processes* and are available as a digital handbook for free download.

The aim of the project, funded by the Federal Government Commissioner for Culture and the Media, was to initiate, realise and evaluate the transformation of the museum into an inclusive institution. An association of seven museums, the Bundesverband Museumpädagogik e.V. and the Network Culture and Inclusion worked on this process over a period of several years.

The project, which was led by the Bundeskunsthalle, involved the Klassik Stiftung Weimar, the Deutsche Hygiene-Museum Dresden, the Deutsches Historisches Museum Berlin, the Stiftung Schleswig-Holsteinische Landesmuseen Schloss Gottorf, the Museum für Kunst & Gewerbe Hamburg and, from Bonn, the Stiftung Haus der Geschichte der Bundesrepublik Deutschland. A strong alliance of major museums that brought both long-standing inclusion expertise to the project and partners that are still at the beginning of the process developed concepts for the inclusive change process.

After four and a half years of joint work, the results are now available in a comprehensive, barrier-free handbook of experience:

Inclusion in the Museum. A Handbook of Ideas on Change Processes

284 pages with more than 100 colour photos, tables, graphics, with introductions in simple language.

Accessibility has been tested with the screen reader NVDA (NonVisual Desktop Access).

https://www.bundeskunsthalle.de/fileadmin/user_upload/04Vermittlung/inklusion_integrations/Abschlussdokumentation-Verbund_Inklusion.pdf

In order to continue this work in the long term, the BKM is funding a further project that will manage the transfer of knowledge from the collaborative project to museums and cultural institutions in rural areas. The applicant is the Klassik Stiftung Weimar, which will realise the project on its own.