

BUNDESKUNSTHALLE

Press kit

INTERACTIONS X WEtransFORM
1 May – 26 October 2025

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Exhibition Information

Duration	1 May – 26 October 2025
Press officer	Sven Bergmann
Curator	Susanne Kleine

Free admission

General Information

Director	Eva Kraus
Managing Director	Oliver Hölken
Opening Hours	Tuesday 10 am to 6 pm Wednesday 10 am to 9 pm Thursday to Sunday 10 am to 6 pm Public holidays 10 am to 6 pm
Combined ticket for all exhibitions	13 €/reduced 6,50 € All visitors up to and including 18 years of age have free admission 7 € happy hour ticket for all exhibitions (1 hour before closing time, for individual visitors only)
Climate-Ticket	In the Bundeskunsthalle app, visitors receive a 10% discount on the ticket price as an incentive to travel in a climate-friendly way www.bundeskunsthalle.de/en/klima-ticket
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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#Bundeskunsthalle
#Interactions2025



Media Information

INTERACTIONS X WEtransFORM

1 May – 26 October 2025

Since 2023, the Bundeskunsthalle has organised a summer programme of interactions around the building. Now in its third year, this year's *Interactions x WEtransFORM* reflects the theme year of sustainability in dialogue with playful installations: in addition to a project by La Fabrique Terrestre on the roof, which illustrates the diversity and resilience of native grass species under the conditions of a potential three-degree rise in temperature, two other positions will be shown that represent visions for a more sustainable and future-oriented design of our environment: *Tree.ONE* by ecoLogicStudio in the foyer, a synthetic tree made from microalgae, is a prototype of a vision in which we can grow buildings rather than construct them. And the large wood and plant construction *Vert* by AHEC/Diez Office/OMC°C on the forecourt shows what a sustainable, uncomplicated path to a cooler, greener city can look like.

Once again, various locations in the public space of the Bundeskunsthalle will be occupied: Jeppe Hein's water pavilion, *Circular Appearing Rooms*, which is presented every summer on the museum square, and Carsten Höller's *Bonn Slide*, which winds its way down the façade, rotating on its own axis. Works from last year, such as Temitayo Ogunbiyi's organic climbing frame, *You will follow the Rhein and compose play (playground)*, consisting of several steel poles wrapped in plant fibres, and Olaf Nicolai's three football goal walls, *Camouflage/Torwand 1–3 [Croy, Kleff, Maier]*, remain in the spirit of sustainable thinking and once again enrich the playful parkour. Esra Gülmen's seesaw *Controversy Teeter-Totter* offers a playful way of finding a balance between two opposing statements. And Linda Nadji, with her two gilded high seats entitled *Meanwhile*, questions the options of communication through an unusual change of perspective.

The new works also invite us to play, reflect or linger, such as the sound installation *RadiOh Europa* by Action Hero, who enchant us with their love songs collected from all over Europe. Or Jonas Brinker, who presents *Nightfall* on the LED wall and in the media art room, a loving observation of fireflies in New York emitting mating signals with their lights – a symbiosis of the lights of nature and the big city. And Yawei Chen's *Electronic Pets* in the foyer explores how people in our rapidly evolving society use digital content, in this case cute animals, for emotional comfort.

Ina Weber's *Rubble Tracks-Mini Golf* playfully encourages individual and collective competition with its special mini-golf courses, while Dennis Fuchs's table tennis work *Back and Forth* addresses issues of equality and fairness and explores the relationship between the players.

In Raul Walch's textile installation *Carried by the Wind*, the different flags vary in their interplay with light and wind, influencing colours and shapes. Tomas Kleiner's *Weather Birch* also plays with the movement of the air as an artistic meteorological instrument. Both works visualise the bridge between *Interactions* and *WEtransFORM*.

All works and projects contain their own narrative or vision to be discovered alongside the interaction. However, they also explore different visual languages and forms of expression as universal forms of communication, making it clear that openness serves both the individual and the shared experience, promoting togetherness, tolerance and sensitivity, in which behaviour and thought patterns can be challenged, sometimes playfully.



Exhibition Texts

1

Jeppe Hein

Circular Appearing Rooms, 2018

Water, stainless steel, nozzles, electrical pumps, computer controller, wooden ramp

Courtesy the artist

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

2

Carsten Höller

Bonn Slide, 2018


Stainless steel, polycarbonate

Courtesy the artist

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

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

Höller subjects the visitor to a state of individual ‘active uncertainty’ and states: ‘The actual material that I work with are people’s experiences.’ Sliding – a turbulent and more or less unexpected experience in the otherwise serene museum context – always leads to change, which is also reflected in the facial expressions or attitude of visitors when they arrive at the bottom of the slide: No one remains uninvolved. This has a lot to do with the overcoming of possible fears or simple joy and the living out of the play instinct. The reflected, free decision of the viewer to either perceive the sculpture as



an oversized object or as a participatory, communicative social element belongs to the realm of personal scope of action. It leads to the exploration/investigation of one's own inner state, one's own perception, and playfully facilitates an altered way of seeing, thinking, and acting.

3

Action Hero

RadiOh Europa, 2018/2025

Sound, Loud Speaker

Courtesy the artists

Artists Gemma Paintin & James Stenhouse (who work together under the name Action Hero) are travelling through Europe in a motorhome to record songs about love, sung to them by the people they meet. Beginning in 2018, the artists have been living and working in their van, and have spent more than 350 days & nights on the road. To date, they have visited 35 countries, travelled over 50,000 km and recorded over 1200 strangers singing about love in 49 different languages.

Here in Bonn they continued their journey and invited people from Bonn to come into the motorhome and sing a love song to add to the archive: in October 2023 they parked in front of the Bundeskunsthalle and in May 2024 in front of the "Salon 53117" in Bad Godesberg. These songs – along with the others collected on the trip – have now been used to create radio programs. Detached from political sound-bites, diplomacy, or art-speak, the messages instead speak in song about who we are and how we feel. Perhaps they offer an opportunity to re-orientate and re-imagine our relationships with each other and with the space we share. And in listening to these songs in the trees on the forecourt, broadcasting across the continent, we might, in fact, hear ourselves emerge out of the white noise.

4

AHEC / Diez Office / OMC°C

Vert, 2024

Sustainable red oak, climbing plants, biodegradable nets

What is Vert?

Devised in a three-way collaboration between leading industrial design practice Diez Office, pioneering international timber trade association the American Hardwood Export Council (AHEC), and urban greening specialists OMC°C, Vert is a sustainable engineered wood structure devised to cool cities and increase biodiversity in urban environments.

Offering a tangible solution for urban greening, Vert integrates sustainable materials with modular timber construction to create a multifunctional space—aiming to inspire urban planners, architects and designers to develop interdisciplinary solutions that address climate change.

Originally created for the London Design Festival 2024, Vert is constructed from red oak glulam manufactured by Swiss timber engineering specialist Neue Holzbau. Glulam is an engineered material created by finger jointing and laminating multiple grain-aligned layers of timber, enhancing strength and stability. It also has a significantly lower carbon footprint than other building materials such as steel or concrete.

How does *Vert* work?

When its 'sails' are fully grown, *Vert* is projected to cast four times more shade than a 20-year-old tree, cooling the surrounding airspace through the use of annual climbing plants, which have been growing on the structure since May this year.

A series of biodegradable flax nets fixed to the structure support around 20 different plant species, rooted in textile planters at the base of each net. *Vert* forms a living ecosystem that enriches local biodiversity, serves as a habitat for essential insect populations and invites visitors to gather and linger in the cool shadow of the plantsails.


Why red oak?

The naturally grown hardwood forests of the United States have more than doubled their tree cover in the last 50 years. Red oak is their most abundant species, constituting a sizable 18% of these sustainable forests. Dense, stable and visually striking, its timber remains underutilised in Europe, despite its competitive ecological credentials and structural performance—making it a viable alternative to more commonly used timbers in construction.

The decked flooring slats of *Vert* are also made from red oak, but these have been thermally modified—a chemical-free heat treatment that alters the wood's cellular structure to enhance its durability, stability and resistance to decay and insect attacks. This process makes the wood ideally suited for outdoors urban spaces, such as *Vert* while also giving it its rich brown colour.

Initiated by AHEC



Designed by Diez Office **DIEZ OFFICE** and OMC°C 

Manufactured by Neue Holzbau 
NEUE HOLZBAU AG

Engineered by Neue Holzbau and Bollinger+Grohmann
Originally created for the London Design Festival

5

Jonas Brinker


Nightfall, 2025

Video, 7:44 min

Courtesy the artist

Jonas Brinker's time-based video works explore the poetics of observation. The artistic process is often based on a long and patient observation of an environment or thoughts on a subject. At first glance, they appear documentary, but in their imperfect representation they reveal an artistic signature that opens up a new perspective.

Such is the case with *Nightfall*, made in New York, for which Brinker filmed fireflies during their mating season in Central Park and during a nighttime helicopter flight over Manhattan: fireflies courting on leaves at dusk, emitting mating signals with their lights, and the glittering Manhattan skyline, which resembles the fireflies in its splendour of lights – a virtuoso, loving symbiosis of the lights of nature and the big city. 'I'm interested



in the overlap. The glow of the bugs and that of the buildings, the overlapping of the forms – and I play with how our view of things is affected', explains Brinker. His skilful play with close-ups and wide shots allows viewers to immerse themselves in his personal observations and share his gaze on this visual journey. Beauty and decay, temporality and transience are inscribed in the video work, as the mating of the insects takes place at the end of their short life of about two months, and the lights of the big city are also temporary. The video is accompanied by the sounds of urbanity: traffic noise, sirens, music and the rattle of helicopter rotors. As darkness falls, the sounds become increasingly muffled and the previously almost gentle editing gives way to a harsher one: the camera seems to fly over New York at night, past the unmistakable skyline – from the Chrysler Building and the Empire State Building to Central Park.

6

Yawel Chen

Electronic Pets, 2024

Video Installation

Courtesy the artist

Who hasn't experienced the seduction of digital media and the addiction to 'cute animal pictures' – cat videos that go viral, for example? This multi-part video installation, consisting of various conventional television sets, also reflects diversity with its content: individual 'cute' animal images and videos, which the artist has taken from social media, such as TikTok, suggest a sense of real closeness that immediately triggers emotions. You become mesmerised and have a smile on your face. Chen explores how tradition and modernity can merge and sheds light on how simple content can serve as a quick and inexpensive means of stress management or 'emotional healing'. The concept of Electronic Pets also highlights the potential danger of addiction to virtual content, in this case animals, in the digital age. Studies show that looking at cute animals online can reduce stress, increase productivity and promote positive emotions. However, excessive consumption of such content can also have negative effects, which is why a balance needs to be struck.

7

ecoLogicStudio


Tree.ONE, 2024

Various materials

Courtesy ecoLogicStudio, Claudia Pasquero / Marco Poletto

This impressive installation can be read as a vision for a sustainable and future-oriented way of designing our environment. Tree.ONE is a synthetic tree made from algae-based biopolymers. It enables a circular material cycle. Microalgae can feed on substances that we call pollutants. They absorb carbon dioxide from the atmosphere and convert it into biomass that can continue to grow – in this case into a tree or other forms of regenerative architecture. Tree.ONE can therefore be seen as a 'living machine' that regenerates itself.

However, Tree.ONE is not only a biotechnological solution, but also a spatial system that allows us to interact with nature in a new way. This opens up completely new perspectives for the architecture of the future, which not only aims to conserve resources



or save energy, but also to produce the building materials itself. This changes the way we think about the relationship between architecture, technology and nature as well as the metabolic processes in our cities. Ultimately, Tree.ONE represents a concept for the sustainable design of our built environment through which we can actively contribute to the future of our planet.

You can find out more about Tree.ONE in our exhibition *WEtransFORM. On the Future of Building* from 6 June.

8

Linda Nadji
Meanwhile IV, 2024


Metal, gold-coated
Courtesy the artist

For her work, the artist appropriates an object from our (wider) living environment – high seats, which are taken out of their normal context and re-evaluated through the gold coating as modified ready-mades in an architectural double form. The two delicate metal constructions, which are installed at a short distance from each other, complement the original function of observation from a distance with the possibility of closer observation, as the moment of a possible dialogue is also considered and offered. While communication does not usually take place on a high seat in order not to frighten the animals being observed, here, in the museum context, communication is allowed and desired. You can reach the cuboid with bench via a ladder, communicate with another person “at eye level” on the second high seat, or reflect on the change in perspective as you are now on a different, higher level. A raised seat is often closely associated with a symbol of authoritarian power, and the ennobling gesture of gilding also emphasises the possible demonstration of power. Seeing and being seen, but also being exposed or (helplessly) at the mercy of others, is part of the idea behind the work. The performative aspect, the active use of the sculpture, is an artistic addition which, together with the formal visual language, allows us to reflect on questions of levels of meaning, values, perspectives, or perception.

9

Raul Walch
Carried by the Wind, 2025
Metall, fabric, various materials
Courtesy Galerie Eigen+Art, Leipzig/Berlin

Raul Walch's interest in social, political and environmental issues is at the heart of his work, which he sees as a transformative force. His works and projects reflect his engagement with contemporary social realities, often involving other actors. The site-specific textile installation continues the series *Carried by the Wind*, which he began in 2015, in which flags and textiles are developed in collaboration with participants on various occasions, deliberately avoiding national symbolism and flags. In *Carried by the Wind*, the different flags play with light and wind, constantly changing their colours and shapes. The different designs of the textiles give the installation, which



consists of several poles and flags, a constantly new and varied form. The individual textile elements were previously produced in an 'open textile studio' in the building and are symbolic of a collective art project.

Raul Walch's participatory project of an open textile studio invites visitors to join him in designing parts of the installation *Carried by the Wind* on the roof. Designs for flags and textiles will be developed and realised. The fabrics used come from previous textile installations as well as from recycled flags, which have been reworked by the artist and form a rich source of material for new textile collages.

In small groups, ideas for individual flags and textiles that could fit into the installation are developed in the form of drawings and realised as models. The designs can then be enlarged and the existing fabrics recombined, cut, sewn and assembled. Discussion and reflection go hand in hand with practical activities. This includes fundamental questions about the use of colours and shapes and their associations. Own ideas, individual preferences, personal life experiences and social and political issues are raised and discussed in relation to aesthetic considerations. These discussions contribute to the further development of the installation. The final results are then installed on the roof and visualise the collective idea.

10

Ina Weber

Rubble Tracks-Mini Golf, 2010

Concrete, Eternit, metal, various materials

Courtesy the artist

Play mini golf! The joys and memories of familiar Sunday family outings come flooding back. Looking at the twelve holes to gauge the level of difficulty, you might get confused: Is the ball to be juggled through a historic façade, guided through a prefabricated high-rise, played past an old Lido cinema or holed under a graffiti-covered pavilion? The buildings that the sculptor Ina Weber has constructed here have nothing to do with the reality of a miniature golf course – but they do have to do with the reality of the surrounding architecture,, which also includes the remains of almost destroyed, dilapidated houses or unused buildings. The miniature golf course – in principle a model of a golf course – also becomes a model of the world/environment and reality. The artist often uses as models functional buildings such as houses, petrol stations, car parks, swimming pools or ruins that are barely visible in the cityscape or park landscapes. The history(s) that conceal and 'enclose' all architecture have been removed from their original spatial context and are now recalled. The Duchampian principle of the ready-made or object trouvé takes on a new, expanded meaning, as the seemingly found objects are transformed into a 'model'.

Ina Weber's attention is focused on the incidental, the everyday, the simply existing and the self-evident, and by transferring the 'originals' to a smaller scale, precisely and with attention to detail, she casually opens up a reflection on the familiar and on scale in several respects.

11

Esra Gülmen

Controversy Teeter-Totter, 2023

Powder-coated metal

Courtesy the artist

In many of her works Esra Gülmen focuses on language as a typographic means of expression. Words, simple statements, questions, and sentences are her motifs that open up imaginary pictorial spaces and associations. As a witness and observer of the zeitgeist, she is inspired by slogans and clichés, as well as by her own feelings. In this artistic practice, she does not exaggerate artificially but addresses the viewer at eye level. Her decision to use simple, often humorous, and universally understandable language allows her to convey messages on relevant issues of our time, such as racism and human rights. Her works make use of various media, including drawing, sculpture, object, and installation, and are characterised by a mixture of graphic reduction and contemporary motifs.

With her *Controversy Teeter-Totter*, Gülmen offers to playfully find a balance between two opposing statements, between highs and lows, in competition with a counterpart: Which do I choose, or can I use my physical and mental effort to influence which statement comes out on top – that is, who becomes the apparent winner? Uncertainties, willpower, or even coincidences playfully lead to a decision and an attitude that can easily be lost again, also in the figurative sense. The artist illustrates this with statements, such as “I’m so European – I’m not European” or “Monogamy – Polygamy”.

12

Temitayo Ogunbiyi

You will follow the Rhein and compose play (playground), 2023

Steel, rubber, and manilla rope

Courtesy the artist

Based in Lagos, Nigeria, Temitayo Ogunbiyi uses the potential of playful interaction to explore essential themes such as migration and exchange, and material and social cultures. She creates dialogues between global current affairs, anthropological histories, and botanical cultures. The systems that record, mediate, and direct the movement of people and goods are also often the subject of her investigations.

As in the previous year, Temitayo Ogunbiyi enriches the parcours with an organic climbing composition consisting of seven steel poles wrapped in plant fibres that appear to grow out of the ground. The “playground” was shown in 2023 as part of a solo exhibition in the outdoor area of the Museum Tinguely in Basel; a slightly modified version is being shown in Bonn. The shapes of the poles, which are inspired by plants and strands of hair, imagine lines that suggest connections between the location here, the Rhine, various communities in Europe, and her home in Lagos. Ogunbiyi sees the open experimental arrangement of a playground as an opportunity for children and adults to have new experiences, to rethink how bodies around the world move, and to expand social interaction.

13

Tomas Kleiner

Weather Birch, 2025

Various materials, birch

Courtesy Petra Rinck Galerie

As an artistic meteorological instrument, Tomas Kleiner's *Weather Birch* plays with the movement of the air and can raise awareness of ecological issues.

From which direction is the constantly changing wind blowing and how strong is it?

What kind of weather will the current gusts bring in the coming minutes and hours?

Like a 'clairvoyant', the silver birch always stretches its neck in the direction from which the weather is coming, in a way looking into the ever-changing future. Its long, delicate branches give an indication of the strength of the wind: Do they only move gently back and forth, or do they flap wildly and make a rustling sound? The birch's movements play a role that should not be underestimated. Like many other plants, the birch allows its tiny, winged seeds to be dispersed by the wind, leaving the future of its offspring in the hands of the weather. The oversized seed capsule of the wind sail is made from old interlocking bricks, and its holes provide a breeding ground and shelter for many wild bees. Will birds settle on the moving birch? The result is a lively, moving interplay and artistic experiment between tree, flying seed sail, insects, birds and the unpredictable wind.

This work was created in the run-up to an art and building project by the Düsseldorf Art Commission at the Borbecker Straße secondary school in Düsseldorf. It serves here as a study for dimensions, movement and materiality for the later permanent art object in its significantly larger dimensions.

14

Dennis Fuchs

Back and Forth, 2018

Wood, ceramics, aluminium composite, screenprint, table tennis rubbers, silicone, sponge, enamel paint

Courtesy the artist

Am I being fair and thinking of my fellow players, or am I only thinking of a possible victory? *Back and Forth* by the Berlin artist Dennis Fuchs is a work in public space that allows visitors to play an unusual game of table tennis, as the paddles available vary in shape and material. Standardised paddles are usually used to ensure fair competition. But here the standardised game is subtly undermined, and the different paddles raise questions about equality of opportunity and fairness. This inequality also affects the relationship between the players: either they talk about it, or they quickly choose a paddle that gives them an advantage, or they let the other player go first. Either way, playing together creates options for action that can be transferred to basic attitudes towards life in the social structure.

The diverse plant project is an initiative of La Fabrique Terrestre, Paris, and was developed by Christina Ottaviano-Boury especially for the roof of the Bundeskunsthalle. The starting point was the question of how flora and fauna might change under the conditions of a climate-induced rise in temperature.

It visualises the diversity and resilience of native plant and grass species under conditions of a potential 3° C temperature rise. The aim is to give visitors practical ideas on how to promote biodiversity in their own gardens – for example by creating plant and grass landscapes that are adapted to both acidic and alkaline soils.

In the future, local climatic conditions such as wind, drought or intense sunlight could also be used in a targeted way to support the growth and sustainability of diverse plant cultures. The selection of plants is based on characteristic species from North Rhine-Westphalia, in particular from the Siebengebirge Nature Park and the Eifel National Park. As of 2020 there were 103 nature parks, comprising about 27 percent of the total land area of Germany and are brought together under the Association of German Nature Parks. In total there are 23,159 Protected Areas in Germany.

The oldest nature park is Lüneburg Heath Nature Park, whose core area was established in 1921 as a nature reserve; by 2007, it had expanded to more than four times its original area. As of 2020 the largest nature reserve in Germany, with 3,940 square kilometers, is the Southern Black Forest Nature Park.


The surface area of nature parks in Germany increased by 42% between 1998 and the end of 2019 and corresponds to around 3.0 million hectares.

The project highlights the importance of biodiversity, even in the smallest of spaces. By recreating open vegetation landscapes, the installation draws attention to drought-resistant and heat-adapted plant species and highlights their relevance for adaptation to climate change. The installation also demonstrates how heat-tolerant plants can be integrated into a variety of contexts in the long term. It invites visitors to rethink the role of plants in different types of landscapes, particularly with regard to adapted and differentiated forms of cultivation.

This approach encourages a rethinking of the maintenance of urban green spaces – particularly the design of turfed areas – and argues for a conscious, selective approach to vegetation in urban areas.

In the face of increasingly hot summers, longer dry spells and milder winters, landscape maintenance strategies should also be adapted accordingly. Key measures include allowing grass to grow longer and not watering at all – or only during periods of extreme drought.

Methods such as reduced and differentiated mowing involve mowing certain areas of urban lawns less frequently or later in the season. This allows plants to complete their natural growth cycle. Wild plants are allowed to flourish, produce seeds and spread. The result is a species-rich, self-regenerating plant community that contributes to ecological diversity and naturally enriches the lawn in the long term.



The selection of (low-maintenance) species was guided by the expert advice of Dr Maximilian Weigend, director of the Botanical Garden of the University of Bonn. We would also like to thank Tanja Schendel from the Biological Station Bonn for her kind support and advice.

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16

Olaf Nicolai

Camouflage/Torwand 1–3 [Croy, Kleff, Maier]

Indoor, 2001, Donation of a private collection from Bielefeld to the Marta Herford

Outdoor, 2023, courtesy Galerie EIGEN + ART Leipzig/Berlin


Wood, metal, lacquer paint, footballs

Olaf Nicolai has designed an outdoor version of his football goal walls, which has been produced for the *Interactions* in 2023 exhibition, since then the work has enriched our so-called south meadow.

The goal wall has cult status in Germany: Since 1964, it has been a trademark of the weekly ZDF sports programme "Aktuelles Sportstudio", the highlight of which is when celebrity guests kick balls at the goal wall at the end of the show. The version of the goal wall quoted by Nicolai, which is still in use today dates back to 1966.

Only the surface design differs from the original: A camouflage pattern in shades of yellow, white, and pink covers the surface, distracting the eye and thus subtly undermining the accuracy of the kick. This is the basic principle of camouflage, which has been used by various militaries especially during the First and Second World Wars. It was used to conceal military equipment and was eventually also applied to military uniforms. Nicolai's use of the all-over pattern as an art historical quotation refers to Andy Warhol's brightly coloured, iridescent Camouflage paintings from 1986 onwards, as well as to popular, inflationary fabric prints and contemporary dress codes and the ambivalent fascination they exert.

The names of the walls refer to the legendary German goalkeepers Jürgen Croy (born 1946 in Zwickau, GDR), Wolfgang Kleff (born 1946 in Schwerte, BRD), and Sepp Maier (born 1944 in Metten, BRD). The coincidence of their names create a constellation that



would never have been possible in real terms in the 1970s, the height of each of their careers: At the time, Croy was the celebrated national goalkeeper of East Germany, while Kleff and Maier were making football history as goalkeepers for West Germany. Although Croy and Meier stood between the posts in the 1974 World Cup qualifier at Hamburg's Volksparkstadion, it was the only encounter between the two German national teams and their goalkeepers.

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

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



Artists Projects

PROJECTS

AHEC/Diez Office/OMC°C
ecoLogicStudio
La Fabrique Terrestre

ARTISTS

Action Hero
Jonas Brinker
Yawei Chen
Dennis Fuchs
Esra Gülmen
Jeppe Hein
Carsten Höller
Tomas Kleiner
Linda Nadji
Olaf Nicolai
Temitayo Ogunbiyi
Raul Walch
Ina Weber



Programme 1 May 2025, 12–6 p.m.*

* If the weather does not permit it, the outdoor activities will be canceled.

Lounge or rooftop, 12–5 p.m.

Open textile studio

Raul Walch's participatory project invites visitors to join him in designing parts of a textile flag installation for the roof.

Foyer to the roof, 1 p.m.

Short guided tour by curator Susanne Kleine

Roof, 1.30 p.m.

Dennis Fuchs, *Back and Forth*, a table tennis experience and workshop of a special kind.

Roof, 2 pm

Conversation between Tomas Kleiner and Susanne Kleine

In conversation with Susanne Kleine, the artist Tomas Kleiner presents his newly built weather birch and makes current weather phenomena visible as art actors. Afterwards, he invites you to use a flying umbrella.

Foyer, 2.30 p.m.

Explanation of *Tree.ONE*, a synthetic tree made from microalgae, by Claudia Pasquero from EcoLogicStudio in conversation with Eva Kraus.

Roof, 3 p.m. (in English)

Christina Ottaviano-Boury from La fabrique Terrestre in conversation with Max Reifenröther on the demonstration of biodiversity with a temperature increase to 3°.

Roof, 3.30 pm

An unusual conversation between the artist Linda Nadji and Julia Reich at the high seats *Meanwhile*.

Roof, 4 p.m.

Ina Weber in a moderated discussion and game of mini golf with Dennis Fuchs.

Museum square, 4.30 pm (in English)

Background to the installation *Vert*, which presents what a sustainable, uncomplicated path to a cooler, greener city can look like. Eva Kraus in conversation with AHEC.



Further events on *INTERACTIONS X WEtransFORM* during the term can be found on our website and in the newsletter.

Save the date

Salon, June 19, 11 a.m. – 5 p.m. (in simple English)

Walk with Walking Forest (11 a.m., 2 p.m. and 4 p.m.) and collective craft “The Honouring Cloth” (11 a.m. – 5 p.m.)

Walking Forest is a 10-year public art project launched at a time of climate and nature crisis. British artists Anne-Marie Culhane and Lucy Neal invite you to walk together between the Bundeskunsthalle and the UNFCCC campus, creating space for stories by and about activists and exploring the question of how to overcome a time of global injustice and climate and nature crisis. Furthermore, you are invited to participate in the creation of a collaborative artwork that honors nature.



Current and Upcoming Exhibitions

SAVE LAND
United for Land
until 1 June 2025

Our soils take up to hundreds of years to form. But one extreme event is enough to deplete soil in a matter of minutes. We are degrading 100 million hectares of healthy and productive land each year; an area roughly three times the size of Germany. Land restoration is of the utmost urgency not only for ourselves, but also for biodiversity and the world's climate. Land is of existential importance for our lives, and it is a treasure of immeasurable value that must be preserved.

The immersive exhibition *Save Land* was developed in partnership with the UNCCD-G20 Global Land Initiative. It brings together insightful contemporary art positions with exhibits from the natural sciences and uses the latest media technologies to understand the global situation of land. What is the state of our soils in cities and on agriculture and industrial land? And is there any untouched nature left on Earth? What can we do to protect our soils? The exhibition aims to inspire action for the common good.

An exhibition organized by the Bundeskunsthalle and the UNCCD-G20 Global Land Initiative to mark the 30th anniversary of the UNCCD

SUSAN SONTAG
Seeing and Being Seen
until 28 September 2025

Susan Sontag studied the nature and impact of visual media throughout her career. As early as 1977, having recognised the decisive influence of photography in our media-driven society, she published *On Photography*, her most widely read book, in which she argued that the act of taking a photograph is more than just passive observation. In view of the dramatic proliferation of photographs of war and atrocities in the wake of globalisation, she reiterated her warning against the dangers of apathy and visual numbness in her 2003 book *Regarding the Pain of Others*.

The exhibition *Susan Sontag. Seeing and Being Seen* focuses on her observations on photography and traces Sontag's theories and thoughts on the subject. It also explores her involvement with queer culture, her stance on the discrimination against people infected with HIV and her own struggle with cancer. Moreover, it shines a light on Sontag as a film enthusiast and director and portrays her as an independent woman who rebelled against society throughout her life.



PARA-MODERNISM

Life Reform Movements From 1900 Onwards
until 10 August 2025

Freedom! Shaking off the constraints of bourgeois life, capitalism and industrial society. This was the dream of a great many young people around 1900 – and they set about making it come true. Some of them embarked on a new life in reform colonies far away from urban areas. The desire for a peaceful existence in harmony with nature was at the heart of these ambitions, as were new ideas about health, physical culture and spirituality – a new attitude to life that went on to find expression in a new aesthetic.

In art and design, Art Nouveau and Expressionism introduced new creative ideas. The reform movement also found expression in everyday life: vegetarianism, the rejection of bourgeois marriage and traditional gender roles, nudism, alternative forms of education and, last but by no means least, the media, which were essential to the propagation of these new ideas. Where did these new paths lead and which ideas do we still recognise in today's zeitgeist? The exhibition sheds light on the ideals of the early life reform movements, but also examines individual reformers whose esoteric world view and idealisation of the 'healthy' body led them to embrace racist and nationalist ideologies. The exhibition is the first to look not only at the developments in Europe but also at the links to American counter-culture and the flower power movement.

Save the dates

SUMMER OF CHANGE

Summer festival of transformation
31 May – 27 September 2025
Media conference: Thursday, 22 May 2025, 11 a.m.

WEtransFORM

New European Bauhaus and Beyond
6 June 2025 – 26 January 2026
Media conference: Wednesday, 4 June 2025, 11 a.m.

6 and 7 June 2025

The exhibition will kick off with a two-day FESTIVAL with various exchange and dialog formats, panels, a so-called "High Level Round Table" and key note speaker sessions.

WIM WENDERS

1 August 2025 – 11 January 2026
Media conference: Wednesday, 30 July 2025, 11 a.m.

Subject to change
Status: April 2025