

BUNDESKUNSTHALLE

Press kit

AMAZÔNIA
INDIGENOUS WORLDS
13 March – 9 August 2026

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Exhibition Information

Duration	13 March – 9 August 2026
Press officer	Sven Bergmann
Curators	Leandro Varison, Anthropologist, Deputy Director of the Research and Higher Education Department, Musée du quai Branly – Jacques Chirac Denilson Baniwa, Brazilian artist, curator, designer and activist for the rights of Brazil's indigenous population
Exhibition manager	Susanne Annen
Co-operation	In co-operation with Musée du quai Branly – Jacques Chirac, Paris
Publication	35 € / sales price for media representatives: 17,50 €
Cultural Partner	 MUSÉE DU QUAI BRANLY JACQUES CHIRAC
	

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	14 €/reduced 8 € 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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The Bundeskunsthalle is supported by



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Media Information

AMAZÔNIA
Indigenous Worlds
13 March – 9 August 2026

Amazônia. Indigenous Worlds gives a voice to the indigenous peoples of the Amazon region and offers a new perspective on this part of the world, which is often reduced to the cliché of an exotic society disconnected from today's world. In fact, Amazonia is a vibrant whole made up of dense networks, intercultural exchange, and an expanded sociability between hundreds of indigenous peoples. With around 400 exhibits, the exhibition focuses on the concepts of creation, community, and future perspectives from the point of view of the peoples of the Amazon region.

Amazonia is a complex, constantly evolving region where social and ecological dynamics are in constant flux. The area spans a total of nine countries and covers an area equivalent to the size of Europe. The exhibition *Amazônia. Indigenous Worlds* is divided into five chapters and paints a picture of Amazonia as a cultural space with hundreds of peoples, rather than as a natural habitat. Here, human and non-human inhabitants, different social classes and communities, tradition and modernity, and a wide variety of local and global political challenges face each other and intertwine. Because all of this concerns the future of the Amazon region and the livelihoods of its inhabitants.

Indigenous artists play an important role in the exhibition, with their works entering into a lively dialogue with the holdings of archaeological collections. Through historical collections and contemporary indigenous production, the exhibition explores the place of Amazonian aesthetics and wisdom as a precursor to today's world.

The exhibition is the result of a joint curatorship between anthropologist Leandro Varison from the Musée du quai Branly – Jacques Chirac, Paris, and Denilson Baniwa, an artist, curator, designer, and activist for the rights of Brazil's indigenous population.

The exhibition is part of the Bundeskunsthalle's theme year on social sustainability. The motto "what we have in common" places social responsibility at the centre of this year's programme and asks how art, education, cultural exchange and social dialogue can contribute to a mutually beneficial coexistence for all.

In co-operation with Musée du quai Branly – Jacques Chirac, Paris





Paulo Desana, 'Pamirimasa, The Spirits of Transformation', São Gabriel da Cachoeira, Amazonas (Brazil), 2022 © Paulo Desana

Exhibition Texts

INTRODUCTION

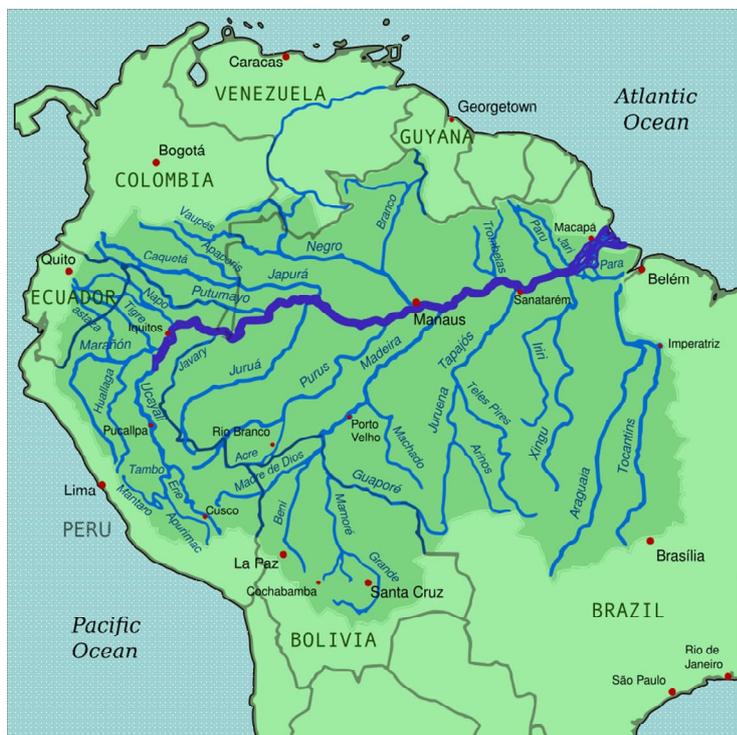
The Amazon is well known yet little understood, and remains a place full of mysteries in the eyes of Europeans, despite five centuries of contact. The vague, simplistic notion of an immense, untouched rainforest peopled with natives living outside of time reduces this vast region to an exotic decor, frozen in the collective imaginary and shaped by centuries of external representations.

The exhibition *Amazônia. Indigenous Worlds* aims to present this region from the perspectives of its first inhabitants, the Indigenous Peoples. A multi-faceted place, in constant evolution, where social and environmental dynamics are always intersecting.

Rather than portraying the Amazon as a natural space, the exhibition presents it as a cultural space, a place where human and non-human inhabitants, diverse environments, tradition and modernity, as well as the most varied local and global political issues, converge and intertwine.

Just like the Amazonian rivers that spill over their banks and transform the landscape, this exhibition seeks to look beyond the geographic, social and cultural borders that typically frame our understanding of the Amazon to make this region and its peoples both less exotic and more complex.

By focusing on Indigenous perspectives, this exhibition presents diverse ways of being in the world, other ways of building community and maintaining relations with the environment around us.



Map of the Amazon River drainage basin with the Amazon River highlighted. Autor: Krusser



1 CREATING THE FOREST, INHABITING THE WORLDS

Unlike European mythologies, which often describe the world being created from nothing, Amazonian myths emphasize the idea of transformation as the genesis of all things. There is no absolute origin, no first world, no primordial being that is not itself the result of an earlier transformation. For Amazonian cultures, birth and creation are always the continuation or transformation of what existed before.

This creative dynamic never stops: it is ongoing and constant. Even after the intervention of the first creator beings that shaped this world and its inhabitants – humans, spirits, animals, plants and other beings –, creation continues on. If it is interrupted, existence may weaken, disintegrate, and life itself could disappear.

That is why humans have the responsibility of maintaining the vitality of the world.

Through shamanic knowledge, rituals and ceremonies, they act to ensure that creation continues and life never ceases to circulate.

1.1 THE BEGINNING OF THE WORLD

Stories of the origin of the world often describe a young land, where the elements of the world – like day and night – are imprecise. The beings who inhabit this new land have not yet distinguished themselves as humans, spirits, animals, plants, celestial beings or meteorological phenomena. These figures often pass from one state to another, changing their form or nature. The myths of creation describe processes of differentiation: they teach us how existence was organised and how the borders between beings and things were defined, giving rise to the world as it is today.

In certain ceremonies, primordial times – those that precede the formation of the world as we know it – may be remembered, or even recreated. The order established by the ancient ones and the values specific to humanity are reiterated. Sometimes, the primordial times are not only evoked or represented, but truly reactivated. This ritual operates like a breach in ordinary time, allowing participants to draw on the powers of creation to perpetuate existence and humanity.



Ritxoko doll, Iny Karajá People, Bananal Island, Araguaia River, State of Goiás (Brazil), 1970 © Musée du quai Branly – Jacques Chirac



1.2 THE FOREST-GARDEN

Over the millennia, environments and humans who have inhabited the region for at least 9,000 years have influenced one another. That is why the Amazon can be considered an anthropic zone: a milieu shaped, at least in part, by human intervention, a biocultural space.

The various peoples in this cultural tapestry established horticulture: a form of forest management that, by organizing biological diversity, ensured both sustainable forest stewardship and a rich diversity of food sources. This method of exploitation of the environment is extremely different to contemporary Western agriculture, founded on intensive monocrop farming.

1.3 GENESIS OR TRANSFORMATION?

Thanks to the knowledge passed down by their ancestors, Indigenous Peoples continue to shape the world through celebrations, rituals and various ceremonies. They teach us that the rhythm of existence, far from being purely natural, requires human intervention to care for, honour and preserve it. Without this constant attention, the order of the world could risk collapsing.

This heritage, which dates back to mythical times, must constantly be renewed with the seasons, the cycles of animals and plants, and the important passages of human life, such as births, initiations, illnesses, or death. The actions required to maintain this rhythm are highly powerful and often involve cultivating relations, sometimes perilous ones, with non-human entities whose cooperation is essential to ensure the continuity of our world.



Denilson Baniwa, *Waferinaipe, or The Ancient Heroes of the Universe Open the Navel of the World, Niterói (Brazil), 2018* © Denilson Baniwa



2 MAKING HUMANS

In the Amazon, conceptions of human beings go far beyond mere biological characteristics. It is not enough to be born human to become fully human, because all beings have multiple potentials: they can evolve either toward humanity – and in this way, become a “being like us” – or toward other forms of existence – and become a “being different from us”, like an animal, spirit or stranger.

Birth is only the first step in a long social process that makes “real people” all throughout their lives: naming ceremonies, rites of passage, insertion into kinship networks, everyday or shamanic practices and treatments, and building relationships with “other-than-human” entities.

2.1 CONSTRUCTING BODIES

In the Amazon, the human body is not considered solely natural. From birth to death, human bodies are made, constructed, then deconstructed.

A baby does not become a human person simply by being born. From birth, its body is subject to practices aiming to give it specifically human qualities. It will be shaped, decorated, pierced, perfumed and fed according to precise dietary rules.

Upon a person’s death, the funeral rites aim to “undo” the human body, thus allowing the deceased to become an “other-than-human being”.

2.2 SHAPING BODIES THROUGH PAINT

Omnipresent in the Amazon, body paint is much more than a mere aesthetic language. It is true that, in many contexts, Indigenous Peoples paint and perfume themselves for the pleasure of making themselves beautiful. But the role of paint never stops there. The various designs serve multiple functions. They symbolise a life stage, a birth or a mourning, a celebration, a ceremonial moment, etc. They have an active role, as they heal, protect, transform the body, or infuse it with certain qualities. For example, the jaguar design bestows the attributes of the predator onto the body on which it is painted on.

Very often, body painting is paired with perfumes, made from substances used to colour the skin like annatto, plant resins, or more rarely, animal fats. Sometimes, down from various species of birds is also applied to the skin.



Iano Mac Yawalapiti, Scenes from the Kwarup Festival, Yawalapiti Village, Xingu Indigenous Territory (Brazil), 2022, 2023, 2024 © IANO MAC YAWALAPITI



2.3 AMAZONIAN LANGUAGES

The Amazon has some of the richest cultural and linguistic diversity in the world. Before the invasion of the Europeans, starting in the 16th century, it is estimated that more than a thousand languages existed in this region. Nowadays, there are still more than 300 living languages, which belong to multiple different language families. Some are used by thousands of people, while others are spoken by only a few, are seriously endangered. To this rich repertoire of spoken languages are added sign languages, whistled languages and even drummed languages, forming the Amazon's huge linguistic tapestry. As well as human languages, there are also forms of language used by "other-than-human beings" that inhabit the Amazon as well – such as animals, plants, spirits or even the dead.



Labret, Ka'apor People, State of Maranhão (Brazil), 1960–1972 © Musée du quai Branly – Jacques Chirac

3 ENGAGE WITH THE OTHERS

For Europeans, Indigenous Peoples form other types of human societies with distinct cultures. But who are the "Others" for them?

The worlds of the Amazon are peopled with creatures possessing human capabilities: animals, plants, spirits, enemies, revenants, meteorological phenomena, and more. All these "other-than-human beings" may possess a personality, interact consciously with the world and share a common culture with their kind.

Many of these creatures also have the ability to change their skin: "rainbow people" can transform into anacondas, "jaguar people" can change into humans, and shamans can become specters.

Amazonian notions of "personhood" are thus broader than those of Europeans. For these communities, the ability to act, think and even possess a culture is not the preserve of humans alone.



3.1 SUPERNATURAL ENTITIES

In mythical times, beings had the ability to change their corporeal form constantly. They also had supernatural capabilities of creation and transformation. The myths explain how humans lost these abilities and became mortal. However, they continue to maintain relations with these supernatural entities.

Some of these relationships are dangerous but necessary, such as summoning such beings to heal a sick person or transform the bodies of young initiates. When this is the case, the relations are performed during rituals, a space where mythical times and its creatures are invoked in a controlled way.

But these relations can also occur by chance and such cases are particularly dangerous: for example, encountering a stranger in a dream or in the woods, for example – whether in human, plant, or animal form – is often a risk. They may turn out to be an “other-than-human being” and can cause illness or even death.



Male atujuwa mask, Wauja People, Upper Xingu River, State of Mato Grosso (Brazil), 2005 © Musée du quai Branly – Jacques Chirac

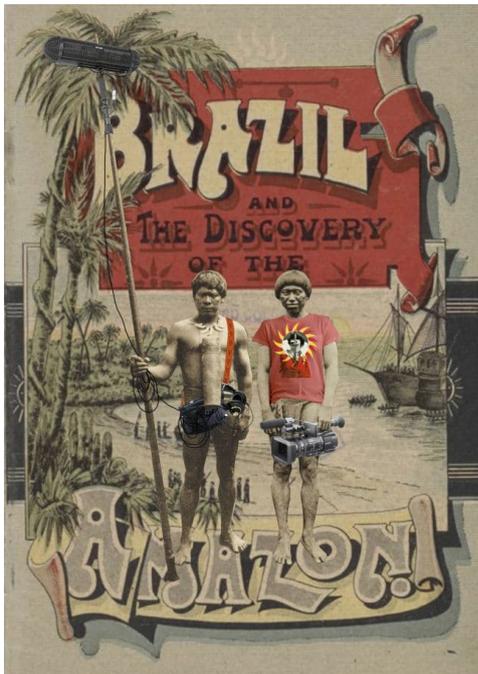
3.2 THE ENEMY, THE DEAD, THE WHITE PEOPLE

The status of human – a being similar to us – is neither fixed nor absolutely stable in the Amazon. Humanity is a state rather than an absolute essence. A member of the community can become a spirit or an animal, under the throes of illness for example. In this case, shamanic healing is needed to bring the sick person back to a human state again.

Other transformations are more drastic, such as death. Some Peoples maintain positive relationships with their deceased, while others keep them at a distance. In both cases, the dead lose their human status, to become something else.

Distinct Indigenous Peoples, whether neighbours or distant – considered today as “cousins” and therefore allies – could be considered enemies in the past, and therefore excluded from the human realm or regarded as an incomplete or fallen form of humanity.

White People are a much more recent category of “Other”. Both feared and desired, this otherness is not founded on race or skin colour, but refers to a radically different way of seeing the world.



Denilson Baniwa, *Caçadores de Ficções Coloniais [Hunters of Colonial Fiction]*, Niterói (Brazil), 2021 © Denilson Baniwa

4 UNDERSTANDING AND EXPLORING WORLDS

Indigenous Peoples of the Amazon share certain practices with Western science, such as empirical experimentation. For example, they can predict the arrival of the rainy season by observing the migration of certain species of birds. Their knowledge of ecology is based on meticulous observation of relations between animals and plants, interactions that scientists often overlook.

Indigenous knowledge also draws on other forms of knowledge production, such as dreams and visions. In this way, through a dream, a hunter may convince the game that he wishes to track to come to him, and through a vision, a shaman may visit the house of a spirit to seek advice in treating an illness.

This knowledge is dynamic: it evolves with changes in the world, adapts to new challenges like climate change, and is enriched through dialogue with Western science.



4.1 VISIONS AND DREAMS

Knowledge production in the Amazon is often associated with other realities, or with relations with “other-than-human beings”. Indigenous Peoples access these sources of knowledge when their state of consciousness is expanded – whether through dreams, illness, shamanic knowledge and practices, or taking substances often made from plants. These substances, or the plants from which they are made, are often endowed with a personality and treated with the utmost respect.

In a Western approach, changes in our state of consciousness are subjective according to the individual, placed in opposition to the world around us considered “real and objective”. From this point of view, the subconscious is the product of individual imagination. In the Amazon, on the contrary, Indigenous Peoples value these experiences, which offer an opening to realities and beings to which we do not have access when awake.



Apuka [two-headed bird bench], Teko People, Middle Araoua (French Guiana), 1900–1930 © Musée du quai Branly – Jacques Chirac

4.2 KNOWLEDGE OF PLANTS

Multiple Amazonian Peoples use plant-based substances such as yopo, ayahuasca, tobacco and coca to intentionally alter their state of consciousness. Westerners call these substances “psychotropics” and interpret their effects as “hallucinations”. However, in Amazonian Indigenous contexts, the aim is to bring on visions that are considered entirely real and that allow access to knowledge, to other dimensions of reality, or even to relationships with “other-than-human beings”.

This practice, shared by both men and women, is in no way recreational: it may have ritualistic, spiritual, political or medicinal purposes, and is part of a rich cosmology that gives meaning and a framework to the vision experience.



5 MULTIPLYING FUTURES

European colonisation, starting in the 16th century, followed by the internal policies of independent South American countries in the 19th and 20th centuries, have continually sought to “civilise” the natives.

Yet, after five centuries of colonisation, Indigenous Peoples continue to live, reinvent and pass down their modes of existence.

Resisting the various forms taken by colonisation, they do not settle for merely surviving: the Indigenous Peoples of the Amazon affirm the vitality of their worlds, through their struggles, their creations, their knowledge, and their very existence. By constantly reaffirming their ancestral traditions and ways of inhabiting the earth, considering relations between living beings and imagining the future, they put forward different, plural futures, breaking with the idea of a single future shaped by globalisation.



Bullroarers, Wauja People, Upper Xingu River, State of Mato Grosso (Brazil) © Musée du quai Branly – Jacques Chirac

5.1 THE “MONOWORLD”

One vision predominates in Western societies, according to which all peoples share a single and unique future, seen from a single human point of view, centred around individualism, the nation state, productivity, growth and accumulation of wealth, “new” technologies and the globalised market.

What are the consequences of this dynamic for the planet and other living beings? In the Amazon, it has led to deforestation, pollution, epidemics and massacres, loss of biodiversity and monopolisation of lands. In short, this programmed future leads to the disappearance of Indigenous worlds and the communities that live there.

According to scientists, the devastation of the Amazon has reached a point of no return: even if the destruction stopped today, the various environments would no longer be capable of fully regenerating.



5.2 WORLDS OF ABUNDANCE

The societies of the Amazon teach us to consider the forest as a space of social relations, i.e. a world inhabited by human and “other-than-human beings” that constantly interact. In Indigenous worlds diplomacy is an essential skill to dialogue and exchange with plants, animals, spirits and other inhabitants of the environment, in a relationship founded on respect and reciprocity.

This abundance of multiple beings, of which humans are only a part, is reflected in the abundance of diverse foods. In the worlds of the Amazon, the central value is not productivity, viewed as the mass production of one species, but abundance, made up of an immense variety of wild and domestic species. Indigenous gardens bleed into the rainforest, because no clear border separates them.

5.3 BECOMING PLURAL

Fighting the unifying model promoted by colonial policies, Indigenous Peoples work to create a plural future, in which each People can freely choose how they wish to create society, guided by their own values.

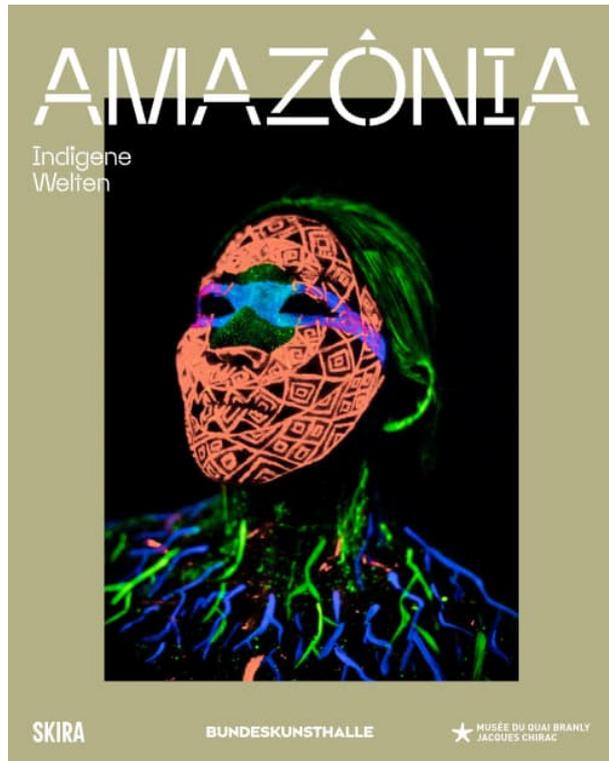
This involves multiple strategies: Indigenous school projects, which adapt the national programmes to their languages and pedagogical traditions; cultural revitalisation, which seeks to “awaken sleeping traditions and knowledge”; the right to continue to be Indigenous even after migrating to urban centres; the political choice to stay isolated in your territory and refuse all contact with the outside world or, on the contrary, to send your children to study at university.

Furthermore, they are becoming increasingly involved in the field of contemporary art – according to their own criteria of contemporaneity – in order to deconstruct the idea that cultural difference creates a shift in time.



Denilson Baniwa, *Cobra do tempo* [The Serpent of Time], Niterói (Brazil), 2016 © Denilson Baniwa

Publication



The exhibition is accompanied by a publication

Amazônia. Indigene Welten [Indigenous Worlds]

Published by
Musée du quai Branly – Jacques Chirac and Éditions Skira

With contributions from
Denilson Baniwa, Francy Baniwa, Cristiana Barreto, Jean-Pierre Chaumeil,
Thiago da Costa Oliveira, André Demarchi, Carlos Fausto, Gustavo Godoy,
Carlos Jacanamijoy, Bepuno Kayapó, João Kelmer, Tuinaki Koixaru Karajá, Els Lagrou,
Maria Luisa Lucas, Eduardo Neves, Creuza Prumkwyi, Anne-Christine Taylor,
Leandro Varison, Lúcia Hussak van Velthem, Autaki Wauja, Rember Yahuarcani,
Watatakalu Yawalapiti

Scope and format
Brochure, 22,8 x 29 cm
223 pages, c. 200 illustrations
German edition
Éditions Skira, Paris – Milan – Geneva – New York
Price: 35 €
Book trade price: 39 €



Educational Programme

GUIDED TOURS

Audio guide

German (60 minutes)

Free of charge via the Bundeskunsthallen app

Artistic concept and production Linon Medien

Public tours

Wednesdays, 5:30–6:30 p.m. (except March 18)

Sundays and public holidays, 11 a.m.–12 p.m.

€4/reduced €2 plus admission to the exhibition

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

ArtCard reservations: T +49 228 9171–200

Guided tour during lunch break

Art break

Wednesdays, March 25, April 29, August 5, 12:30–1:00 p.m.

To balance out your daily work routine, we offer an entertaining speed tour during your lunch break.

€8 (tour and admission)

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

Can be booked individually for groups

Information and registration at buchung@bundeskunsthalle.de

Guided tours and discussions for parents with babies

Baby Art Connection

From the changing table to the museum

Wednesdays, April 1, May 20, June 17, 10:15–11:45 a.m., €16, including exhibition visit

€16/reduced €8, including exhibition visit (one parent and baby)

Registration via buchung@bundeskunsthalle.de

or in advance at bundeskunsthalle.de/tickets

Exhibition tour for intercultural groups

Meet & Speak

Exhibition discussion for people with and without a migration background.

The groups explore the exhibition together, providing an opportunity to exchange ideas, get to know each other, and make new contacts. Come along, bring your friends and your languages!

Guided tours in Arabic, Persian, and Ukrainian are available on request.

Free of charge for intercultural groups.

Max. 15 people/group.

Written registration required: buchung@bundeskunsthalle.de



Group tours
60 minutes, €75
90 minutes, €95
60 minutes, tour with curator €190
60 minutes, tour with director €270
plus group admission
Written registration required: buchung@bundeskunsthalle.de

WORKSHOPS

Intercultural workshop

Color sound

Participants are invited to work with natural materials and organic tools—branches, leaves, seeds, pieces of bark—to make the rhythm of the forest audible and visible. The sounds of the rainforest are used as a source of inspiration.

Participants translate the sounds of nature into color, rhythm, and movement.

120 minutes

€2 per person

Freely bookable offer for intercultural groups

Written registration required: buchung@bundeskunsthalle.de

OFFERS FOR ADULTS

Workshop for integration and language courses

Culture_Language_Art_Getting to know each other – Sounds of the rainforest

Language learners discover the exhibition on a guided tour.

Together, we create a picture using feathers and other natural materials. The result is a collective work that combines cultural inspiration, personal expression, and collaborative design. The activities can be adapted to the respective language level.

Dates can be booked freely.

120 minutes, €2 per person (integration courses)

Written registration required: buchung@bundeskunsthalle.de



EVENTS

Speed tours_DJ_Drinks

WEDNESDAY_LATE_ART

Wednesday, March 18, 6–9 p.m.

Your evening after work filled with art, culture, and music!

Speed tours

(German, English)

Expedition to the World's Oceans

Amazônia. Indigenous Worlds

Peter Hugar. Eyes Open in the Dark

Hands-on activity

Hand painting

A creative form of body art with paint

With Karin Hochstatter

Lounge & DJ & Drinks

With DJ Spindiana aka DJ @Jounce

€16/€8 with ELLAH Card, including one drink

ELLAH – The annual pass for young art lovers

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

Next date:

WEDNESDAY_LATE_ART

Wednesday, May 20, 2026

Museum Mile Festival

The five museums on Bonn's Museum Mile are celebrating with a big family festival.

Admission to all exhibitions is free!

Sat, June 6, and Sun, June 7

The complete program will be available in May at: www.museumsmeilebonn.de

Diversity Family Festival

All My Colors

Sunday, July 26, 11 a.m.–5 p.m.

We celebrate diversity with a rainbow-colored program for all children and families: fascinating insights into our exhibitions, a bubbling water feature, creative hands-on activities, and great music.

Participation in all activities is free of charge and no advance registration is required.

The exhibitions are free of charge for everyone up to and including the age of 18

Sundowner Bar on the roof

Starting in May, every Wednesday when the weather is good, 6–9 p.m.

Electronic music, relaxed atmosphere, interactive art, cool drinks, and delicious finger food on the beautiful museum roof with a view over Bonn. Free admission!



Current and Upcoming Exhibitions

EXPEDITION TO THE WORLD'S OCEANS
until 6 April 2026

Approximately 70 % of the Earth's surface is covered with water, of which 96.5 % is seawater. The oceans are thought to be the source of all life on earth. They provide raw materials, energy, food, transport routes and function as a climate machine. Humans have been using the ocean as a global highway for 4,000 years, so it seems almost paradoxical that today we know more about the surfaces of the Moon and Mars than about the world's oceans, only 5 % of whose depths have been explored.

The complexity of the theme of the world's oceans means that it can be approached from many different perspectives and angles. Taking a cultural, historical and scientific approach, our immersive exhibition focuses on the exciting and pleasurable exploration and investigation of different facets of maritime worlds and their processes of transformation. The exhibition concentrates on three main subjects: The deep sea with its mysterious habitats and fragile ecosystem, the oceans as a contested economic space and the basis for globalisation and, finally, the oceans as a place of longing and a space for the transfer of people and ideas. These mysterious realms have always inspired creative and enquiring minds: alongside objects from the realms of nature, science and technology, a selection of historical artefacts and works of contemporary art sheds light on the endangered beauty of maritime flora and fauna and encourages reflection on the colourful and chequered history of man and the sea.

PETER HUJAR
EYES OPEN IN THE DARK
until 23 August 2026

Photographer Peter Hujar (1934–1987) was a central figure in the New York Downtown scene of the 1970s and 1980s. His primary focus was portrait photography. He photographed his friends, lovers, and those around him with striking intimacy and emotional depth. In his work, which also includes animal, landscape, and architectural subjects, Hujar reveals himself as a sensitive chronicler of a time of social and sexual change. When Peter Hujar died of AIDS-related pneumonia, his work was largely unknown. Today, however, he is considered one of the most important photographers of the second half of the 20th century.

The exhibition was originally organized by Raven Row with thanks to the Peter Hujar Foundation.

In partnership with the Bundeskunsthalle, the Gropius Bau, Berlin, presents *Peter Hujar / Liz Deschenes: Persistence of Vision* from March 19 to June 28, 2026.



Save the date:

SEX WORK

A CULTURAL HISTORY

2 April – 25 October 2026

Media conference: Tuesday, 31 March 2026, 11 a.m.

The history of sex work can be traced from antiquity to the present day. The prevailing image of humanity, the values that held sway, and who wielded power can all be seen in how society dealt with sex work.

In some periods, sex work represented one of the few ways for women to generate an independent income. For a long time, hetaerae, prostitutes, courtesans, and nude dancers primarily played a motif role in the visual arts, at best perceived as muses. The fact that they also play a creative, artistic role is a perspective that is highlighted here. Together with a collective of researching sex workers, the Bundeskunsthalle presents art, cultural history, and archival material, guided by a central principle: Nothing about us without us!

INTERACTIONS 2026

1 May – 1 November 2026

Media conference: Wednesday, 29 April 2026, 11 a.m.

Interactions 2026 will once again feature selected artworks and performances that invite visitors to engage in interactive play in the outdoor space of the Bundeskunsthalle. All works and projects contain their own narrative or vision, which visitors can explore alongside the interaction. They demonstrate that openness serves both individual and collective experience and promote togetherness, tolerance, and sensitivity.

Subject to change

Status: March 2026