

# BUNDESKUNSTHALLE

## PRES KIT

### **INTERACTIONS 2026**

1 May – 1 November 2026

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# BUNDESKUNSTHALLE

## EXHIBITION INFORMATION

Duration 1 May – 1 November 2026

Press officer Sven Bergmann

Curator Susanne Kleine

Free entrance

Cultural partner



## 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/klimaticket](http://www.bundeskunsthalle.de/klimaticket)

Public Transport  
Underground lines 16, 63, 66 and bus lines 10, 611, 630 to Heussallee/Museumsmeile  
Deutsche Bahn to UN-Campus: lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr-Bahn), RB 48 (Rhein-Wupper-Bahn)

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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/presse](http://www.bundeskunsthalle.de/presse)  
For press files follow 'press'

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## MEDIA INFORMATION

### INTERACTIONS 2026

1 May – 1 November 2026

Once again, INTERACTIONS invite you to spend the summer exploring the many works of art on display in the outdoor and public indoor spaces of the Bundeskunsthalle.

Returning from previous years are Jeppe Hein's popular water pavilion, *Circular Appearing Rooms*, and Carsten Höller's *Bonn slide*. The organic climbing frame by Temitayo Ogunbiyi, *You will follow the Rhein and compose play (playground)*, and the three soccer goal walls *Camouflage/Torwand 1–3 [Croy, Kleff, Maier]* by Olaf Nicolai also enrich the playful course in the spirit of sustainable thinking. Finnegan Shannon's benches, *Do you want us here or not (KAH)*, can also be used again; they explore, among other things, the accessibility of art in general and exhibition spaces.

Following the 2025 Year of ecological sustainability, 2026 will be dedicated to social sustainability, cohesion and mindfulness. The programme will feature artworks that, whilst encouraging reflection, also invite visitors to engage in interactive play, whilst exploring images, language and music/sound as universal forms of communication that transcend boundaries.

For example, Constatin Luser's *Protosaurus* can be used to conjure up sounds, whilst Gerrit Frohne-Brinkmann's *Dirty Parrots* generate sounds and words at random. Ólafur Eliasson's *The collectivity project* creates different images depending on whether the most beautiful buildings made of white LEGO® bricks are constructed individually or collaboratively, whilst Philipp Messner creates *Constantly Shifting*, a seemingly ordinary colour image on the museum square, as an inlay work that is in a state of flux due to unintended interactions with us or nature.

Images or communication models are evident not only in Bettina Pousttchi's *World Time Clock*, with its globally standardised representations of the time at 13:55. Thomas Mader and Christine Sun Kim also explore methods of communication in *Find Face* and visualise American Sign Language (ASL). In doing so, they encourage reflection on perception and communication, as does Aletheia Ki Zoeÿ's *Illusionary Silence*, which presents words in Braille using three large, colourful marshmallows. And with his phone booth *Communication Model 01–Calling*, Juergen Staack invites us to engage in a dialogue with an unknown outcome.

With the wavy *Onda* bench, Martin Pfeifle offers a place to linger – perhaps also to interact with others or with nature, a theme that is also reflected, quite literally, in the non-functional traffic sign, *Camouflage, Fig. 8*, by the artist duo Elmgreen & Dragset. In her work *run ran run*, Natalie Brehmer reflects on moments of movement, physicality and urban space, weaving our architecture and own interactions into a poetic dialogue. And, in keeping with the theme of the year, the artist duo Famed presents the statement – or rather the call to action – *Trust People*, which can both challenge and reinforce our trust.

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All works or projects contain their own narrative or vision, which visitors can discover alongside the interactive elements. They demonstrate that openness serves both individual and shared experiences and fosters a sense of community, tolerance and sensitivity, in keeping with the motto 'What we have in common'. In this way, behaviours and ways of thinking can be examined – sometimes in a playful manner.

As in previous years, a May Day dance on the night of April 30 will kick off the opening program, which will feature workshops and performances throughout the weekend.

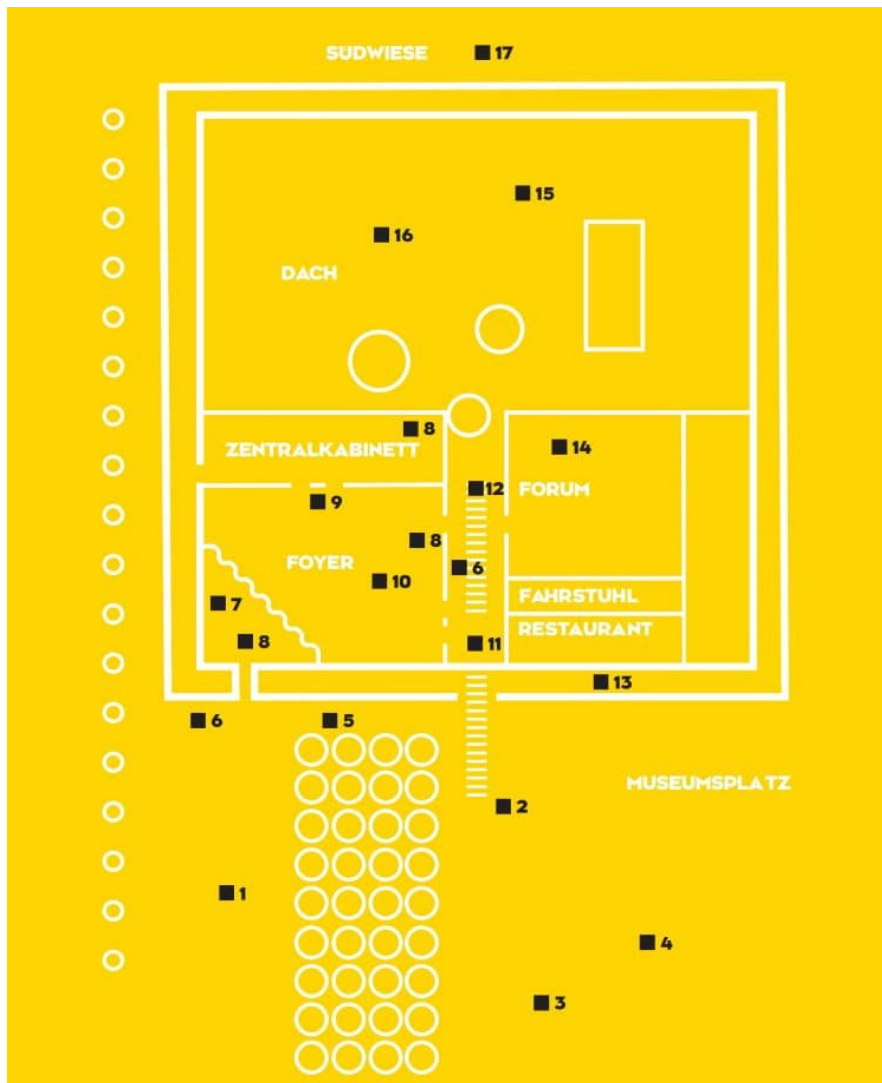
KUNSTHALLE

## ARTISTS

Natalie Brehmer	[Position 8 / Courtyard, foyer & roof]
Ólafur Eliasson	[Position 13/ Roof]
Elmgreen & Dragset	[Position 2 / Museum square]
FAMED	[Position 11 / Stairwell]
Gerrit Frohne-Brinkmann	[Position 12 / Stairwell]
Jeppe Hein	[Position 1 / Museum square]
Carsten Höller	[Position 5 / Museum square]
Constantin Luser	[Position 10 / Foyer]
Thomas Mader and Christine Sun Kim	[Position 6 / LED display & stairwell]
Philipp Messner	[Position 4 / Museum square]
Olaf Nicolai	[Position 17/ South lawn]
Temitayo Ogunbiyi	[Position 16/ Roof]
Martin Pfeifle	[Position 14/ Roof]
Bettina Pousttchi	[Position 9 / Foyer]
Finnegan Shannon	[Position 3 / Museum square]
Juergen Staack	[Position 7 / Courtyard]
Aletheia Kí Zoeÿs	[Position 15/ Roof]

# BUNDESKUNSTHALLE

PLAN



## 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

Elmgreen & Dragset  
*Camouflaged, Fig. 8*  
2024

Mirror-polished stainless steel, lacquer  
Courtesy the artist and Galerie Max Hetzler, Berlin | Paris | London | Marfa

Elmgreen & Dragsets are known for placing everyday situations or familiar forms into new, unfamiliar, and sometimes unsettling contexts – and that is precisely what happens in this work.

*Camouflaged, Fig. 8* subtly explores questions of expectation, visibility, and perception, and it demands a close look. A quick glance might lead you astray: From a distance, it may look like a ‘normal’ traffic sign, and you might even wonder why it’s been placed in such an odd spot, but upon closer inspection, you realize that the two signs have been stripped of their function, as they convey no information, no prohibition, and no instructions. Images and associations arise in the mind; one tries ‘desperately’ to examine oneself and recall what the signs usually convey and what we have learned. In addition, the triangular sign depicts a sky, which visualizes the interplay between and questioning of images and their ‘truthfulness’.

This process playfully highlights how selectively perception and recognition work, and how easily something can be overlooked if it cannot be immediately categorized or linked to stored knowledge. This sense of disorientation is countered by chance or a fleeting moment when – interactively – the surroundings are reflected in the lower panel in the rhythm of nature. The freedom and transience of the images in situ contradict our learned ways of seeing, recognizing, and our expectations; they make it clear in a very simple yet

memorable way just how unsettling yet beautiful the indeterminate can be. With a smile on one's face, one moves on, maybe feeling liberated.

3

Finnegan Shannon

*Do you want us here or not (KAH), [All this standing is painful. Sit if you agree]*

2023–ongoing

*Do you want us here or not (KAH) [I'm tired. Rest here if you agree]*

2023–ongoing

Stainless steel, lacquer

Courtesy the artist and Deborah Schamoni

Finnegan Shannon is a multidisciplinary artist who explores perceptions and, more importantly, practices of accessibility of art in general and exhibition spaces and a 'culture' of disability in inaccessible spaces. With *Do You Want Us Here or Not*, they have designed a series of benches, chairs and chaise lounges made specifically for exhibition spaces. The provocative questioning proves the artist's great interest in conscious integration, inclusion as well as participation and intensively calls for the examination of institutional offers and infrastructures as well.

However critical and pronounced their comments often are, their seating offers, above all, peace and time, thus creating an access point, or providing a real condition, to engage with or simply enjoy the artworks of others: *All this standing is painful. Sit if you agree.*

Or: *I'm tired. Rest here if you agree.* Especially for *Interactions in 2023*, the artist has realized outdoor benches that invite you to use them, two of these are now being presented again.

The benches, designed in handwriting and inscribed in capital letters, allow you to pause and offer a place for reflection in dialogue with other works. The individuality of the handwriting emphasizes the personal, the imperfect, but also the valuable and unique in the museum, public space. Individuality and diversity instead of neutrality and conformity are visualized in direct address.

But also a communicative togetherness, a collective experience is made possible when, for example, several gather on a bench to gather. This invitation is part of the work and allows the work to be completed through the use of the visitors. Shannon's clever combination of critique, functionality, comfort, and participation makes the museum benches a kind of interactive landmark.

4

Philipp Messner

*Constantly Shifting*

2026

Gravel coloured with food colouring

Courtesy the artist

Philipp Messner's artistic ideas, his perspectives, his view of things – everything is in a state of constant flux. *Constantly Shifting* is not merely a description of the work on the museum square, but a principle that revolves around transitions, developments and new possibilities.

In his previous sculptures and media works, the artist explores the impact of the virtual and of space. How do computer-generated phenomena influence our perception of analogue forms, objects and spaces, and vice versa? *Constantly Shifting* is the transposition of a familiar icon from the digital Apple universe, which is here rendered in analogue yet ephemeral reality. The circular spinning wheel icon in spectral colours appears on the computer screen as a loading cursor; it signifies computational processes and a (usually lengthy) waiting period, during which further activity is restricted or programmes are frozen. For Messner, however, standstill is not an option, but merely a brief moment in the flow of change; thus, the symbol emerges here on site as a temporary inlay work within a performative process, as the artist creates a large circle of colour over the course of several days. To do so, he uses the existing gravel from the museum square, which he has previously dyed with food colouring. Drawing inspiration from Tibetan practices of (sand) floor mandalas, which are destroyed after completion, Messner then leaves the process of destruction – or rather, transience – and interaction to nature and the visitors, who are likely to step inside the circle.

Messner not only quotes the well-known Apple digital icon, but also derives his colours from the two standard additive and subtractive colour systems, RGB (red, green and blue) and CMYK (cyan, magenta, yellow and black=contrast). Associations with the colour theories and studies of Johann Wolfgang von Goethe, Philipp Otto Runge, Johannes Itten and Josef Albers are also implied. The connection to Runge is particularly evident: in his 1810 book "Die Farbenkugel" (The Sphere of Colours), the painter described a three-dimensional representation to illustrate the relationships and harmonies between colours – something with which the Apple developers were also familiar, and which underscores the psychedelic and transcendental effect of colour.

"What we have in common" is often expressed through a broad spectrum of colours, the peace rainbow flag, or the colours of the LGBTQ movement – such as the Progress Pride flag or the intersex-inclusive Pride flag – and here on the forecourt through the colour wheel.

5

Carsten Höller

*Bonner Rutschbahn*

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.

6

Thomas Mader and Christine Sun Kim

*Find Face*

2021

Video, 9:35 m

Courtesy the artists

The ways in which we perceive and communicate in general, in various forms, and the potential obstacles to this, are central themes in the works of Christine Sun Kim and Thomas Mader. In their long-standing collaborative practice, they also explore power relations and shifts between sign language and spoken language, as the artist couple communicate in American Sign Language (ASL) on different levels: Kim is a native speaker, whilst Mader is learning ASL as a foreign language.

In *Find Face*, they explore methods of communication and visualise ASL Sign Language – named after an automated message in a face filter app used in the films.

The video alternates between showing Kim and Mader. The filter used tracks the hand movements and facial expressions of both individuals. Whilst the filter is a generic piece of software, the mouth morphemes shown were created specifically for this project. If the filter is unable to track facial features for which it has been trained, the error message 'Find Face' is displayed. In the video, the filter's constant attachment to a face is interrupted by the hands performing the sign language gesture.

The wall installation in the stairwell complements the video and illustrates the progression of intensity for the two ASL signs 'pretty' and 'ugly'. As the intensity increases from a neutral position to increasingly intense expressions, the same sign is used for each word. Facial expressions constitute an essential grammatical category in most sign languages. Here, therefore, it is only through the corresponding, changing facial expressions that each sign takes on its respective different meaning – ranging from objectively neutral to emotionally extreme. This escalating intensity is also illustrated by the progression of the coloured background.

*Find Face* invites us, the viewers, to mimic the corresponding gestures and perhaps try out the expression on our own faces. This two-part work fosters awareness and understanding of the linguistic, physical and technical requirements of accessible communication.

7

Juergen Staack

*Communication Model 01–Calling*

2012

Phone Booth in chrome with coin-operated intercom, coins; paving stones

Courtesy Lohaus Sominsky and the artist

Questions of perception, explorations of images and language, and reflections on identity run through Juergen Staack's conceptual work. Transience, instability, transformation, and the fluidity of images and language are also central themes in his artistic practice.

Questions of communication within the limits of our (linguistic) capabilities are also implied, and so, with this modified ready-made, the artist offers a model of potential communication into the unknown. The phone booth is in working order and can be used with the coins provided or with a 1,- Euro coin: The metal sign lists various phone numbers for public phones booths around the world. You can call London, Cairns, Shanghai, Lisbon, or Sao Paulo and try to reach someone there. If you are lucky, someone will hear the ring and answer the call – a chance conversation with a stranger can begin once you have overcome the language barrier. However, calls can also be answered here, meaning that perhaps you are standing nearby and have the chance to take the call. This shift in perspective encourages us to be open to new, unfamiliar and unknown experiences.

This concept, which is both playful and wise, plays on various factors: Chance, perhaps courage, curiosity, and a willingness to embark on the adventure of social and cultural exchange with a stranger and to discover new things – an enriching experience either way!

8

Natalie Brehmer

*run ran run*

2026

EPDM-Granules, colour, Mirror Dibond

Total 117 qm<sup>2</sup>

Ginster Bauer (Designs, visualizations)

Mick Aaldering (Production Assistant)

Courtesy the artist and Galerie Andreae, Bonn

Natalie Brehmer has created a work for the Bundeskunsthalle that links several spaces together, thereby also symbolically connecting three areas of Interactions: the inner courtyard, the foyer and the roof. Her red track, with white lines painted on it – reminiscent of a sports track or tartan – was designed specifically for our building and was created on site. The dialogue that Brehmer creates with her work and with our architecture symbolises interaction: She establishes a connection between our building, the urban space and the body, and conceives of sport, movement and running as a physical experience of architecture. *run ran run* is a poetic interplay of the existing, the new and a sense of togetherness.

The 1:1 scale installation of the running track extends beyond our institution and transcends boundaries both conceptually and spatially. If one were to view the three parts of the installation from above, one would see that they come together to form

the actual oval of a standard athletics track, complete with its linear track markings and boundaries.

In her work, Natalie Brehmer explores personal, social, political and historical events – the running theme serves as a starting point, drawing on her father's experience as a long-distance runner at the 1968 Olympic Games. Despite the title, however, competition is not the focus of *run ran run*, as it would be taken to absurd extremes: The routes are too short, run into a wall or end abruptly; but of course everyone is welcome to give it a go. The three parts can be read as traces that are temporarily inscribed and interact with the architecture. This is emphasised by the large mirrored surface in the foyer, which not only reflects the space but also invites reflection.

9

Bettina Pousttchi

*World Time Clock*

since 2008

Archival pigment print

Bettina Pousttchi Studio and Buchmann Galerie Berlin

In her work, Bettina Pousttchi frequently explores architecture, urban structures and time. A key work in this context is her extensive, large-format photo series *World Time Clock*, for which she has been travelling repeatedly to different time zones around the world since 2008, examining the political and social organisation of time and space, global synchronisation, and the visual codes of international time representation.

44 motifs have been created since then, and the project is not yet complete. The artist draws inspiration from the familiar image of public world clocks, such as those found in airports, railway stations or international institutions. These clocks, spanning time zones, symbolise the interconnectedness of the world, as well as mobility, trade and communication. At the same time, they point to a structured system that organises and standardises everyday life across the globe.

At every location Pousttchi visited as part of this project, she photographed clocks at exactly the same time – five minutes to two – thereby creating a transcendental work that spans the entire globe – something that connects us, as our in-house annual theme also puts it. The uniformity of the imagery and its serial arrangement within the exhibition context create a rhythmic structure that suggests a world order and uniformity, yet reflects neither reality nor the subjective perception of time (which is not the intention), but rather reveals artistic reflection and practice.

The first clock Bettina Pousttchi photographed for the project was Big Ben, an icon of the British capital – which, not coincidentally, is the city through which the prime meridian of modern universal time runs. From a scientific perspective, it makes for fascinating reading, as there are 24 time zones worldwide when considering the idealised system.

This is based on the fact that the Earth rotates once every 24 hours and is therefore divided into 24 equal sections of 15 degrees of longitude each. In practice, however, it is more complicated: In fact, there are over 35 different time zones, as many countries adjust their time for political or geographical reasons. Some regions use half-hour or even quarter-hour shifts, such as India or Nepal. And some large countries, such as the USA or Russia, have several time zones within their borders.

*World Time Clock* is not merely an organised display of clocks, but a reflection on the realities of life in which spatial distances are shrinking and our perception of time is consequently changing. Bettina Pousttchi encourages us to reflect on the meaning of time in a globally interconnected world and on our need for structure. The time 13:55

is a purely artistic choice. However, it can also be read as a metaphor for 'five minutes to midnight' when we look at our current world.

10

Constantin Luser  
*Protosaurus AP / Prototyp*  
2021  
Brass, trumpet bell, trumpet, hard-soldered and polished  
Courtesy the artist

What would a Protosaurus actually sound like, if it had existed, or what sounds or noises would I have made? Are there any accounts or theories on this? Constantin Luser's delicate yet imposing sculpture offers an acoustic interpretation – a highly subjective one – that we, the visitors, can now experience for ourselves.

In his work, the artist frequently draws inspiration from musical instruments for his sculptural pieces, which evolved from drawings into delicate wire sculptures. Through the interplay of drawing, sculpture, and sound, Luser expands the possibilities of classical drawing into the three-dimensional realm. He explores the role or function of the line as it leaves the plane, extends into space, moves, or manifests itself as an immaterial sound. And depending on the viewer's perspective, the perception and appearance of these delicate sculptures change.

The essence of this tactile work lies in the sketchy lightness with which the body of the Protosaurus has been visualized as a skeleton: Sound-conducting brass tubes and wind instruments trace the body, head, and spikes, while simultaneously inviting play and spontaneous sound creation. The individual mouthpieces at the ends of the tubes allow for solo performances or create a polyphonic texture, a dynamic synergy.

11

FAMED  
*Trust People*  
2017  
Neon, flashing lights, steel  
Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland

In keeping with our theme for the year, 'What we have in common. Dimensions of social sustainability', the artist duo FAMED present the statement – or rather the call to action – *Trust People*, which can both challenge and reinforce our trust.

*Trust People* – with the words *Trust* and *People* appearing alternately – explores the tension between trust, control and social perception. At its heart lies the question of to what extent trust is still possible in public and private spheres – and which mechanisms influence or even control our trust. In this work, FAMED employs visual and conceptual elements that appear simple yet are capable of raising questions. The title itself, *Trust People*, comes across as a clear instruction, almost like an appeal. At the same time, viewing it evokes a sense of uncertainty: Why must trust be demanded in the first place? Whilst the phrase may suggest trust, it also feels like a warning. This ambivalence is a central feature of the work. Furthermore, *Trust People* can also be read as a commentary on contemporary society, in which social media, surveillance and digital communication play an ever-greater role. Trust is increasingly conveyed, assessed and sometimes even

manipulated. Sebastian M. Kretzschmar and Jan Thomaneck bring this development to light by placing a seemingly simple message within a complex context. Overall, the work invites viewers to actively engage with their own sense of trust and to reflect on their own prejudices and expectations: Who do I trust – and why? Trust is not presented as a given, but rather as a fragile, constructed, and demanded stance. And is this trust truly well-founded, or merely the result of external influences? It is precisely this open-ended question that ensures *Trust People* leaves a lasting impression.

12

Gerrit Frohne-Brinkmann

*Dirty Parrots*

2018

Various materials

Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland

In 2007, the U.S. company Hasbro released an animatronic parrot – specifically, a blue-and-yellow macaw named “Squawker McCaw” – as part of its “FurReal Friends” product line. It responded to touch and voice commands, sang and danced, enjoyed compliments, and above all – as befits a real parrot – it repeated its owner’s phrases. The toy was certainly, alongside the joy it was intended to bring, evidence of humanity’s evidently enduring desire to cultivate nature, or rather to domesticate animals.

The toy was discontinued as early as 2009, but 15 examples of this model found their way from children’s bedrooms to the artist’s studio via classified ads and online auction sites, and are now chatting away here in our ‘aviary’. But the fascination and magic of technical lifelike movement, which once made children’s hearts beat faster, has now been demystified – especially in the age of AI – the birds seem outdated and the presentation feels almost sentimental.

The wear and tear of the robotic parrots is also a central component of the installation, and signs of deterioration such as dirt or technical malfunctions are implied by the artist. This is not the only way in which the transience of modernity is demonstrated; indeed, in today’s world, barely 20 years on, the outdated technology appears more charming than innovative.

These toy birds are no longer interactive; they contain various audio recordings made by their previous owners. Frohne-Brinkmann has programmed each toy parrot to act and chatter at random intervals and all together in a randomly controlled chorus – every association is welcome.

13

Ólafur Eliasson

*The collectivity project*

2005/2026

White LEGO® bricks, wood and metal substructure

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York

Eliasson’s strong conviction that essential, socially necessary changes can only take place through community, a collective sense of togetherness, and self-determinate action is

the basis of the concept behind the work here, *The collectivity project*, which had already invited audiences at other venues around the world to play and build together in public spaces. The work, which consists of white LEGO® bricks spread out on specially built and arranged tables at the respective exhibition venue, encourages visitors to 'construct' both individually and collaboratively. The factor of time plays a role, as does the working process inherent to creation. Nothing is static or remains as it was just a moment ago; everything is in dialogic, communicative motion: The work changes constantly, and the 'images' and structures that are created correspond with the urban surroundings of the Bundeskunsthalle. The sculptures and objects, both individual and collaborative, illustrate the joy and fun people experienced while playing and building; extremely small and very large, highly delicate and vastly massive structures are formed and as a player and viewer, one experiences a great deal about individual and collective traditions, thoughts, and visions.

14  
Martin Pfeifle  
*Onda*  
2026  
Wood, paint  
Courtesy the artist

The organically shaped bench by artist Martin Pfeifle seems to nestle gently and undulatingly against the meadow. *Onda* (Portuguese for "wave") evokes a foaming wave or an irregularly undulating surface, the rippling of a surface, or perhaps even a sound wave. Through its form, it also engages in a dialogue with the architecture of the house, designed by Gustav Peichl, who, with his sinusoidal façade, incorporates a flowing, undulating movement as a formal element.

Although the bench marks a distinct area and asserts its presence, it has a gestural quality, almost like a sketch or a quick drawing. If viewed from above, it would look like a wavy, pink-colored sheet of paper lying on the green lawn. The lightness of the work's expression and appearance contrasts with the heavy wood material – and that is precisely what creates its tension.

*Onda* invites visitors to get into the swing of things, to approach it, to linger, perhaps to find some peace, to let their thoughts wander, to observe nature, or to strike up a conversation with one another. As a place for potential communication or interaction, it offers visitors a sheltered and defined space on the roof of the Bundeskunsthalle.

15  
Aletheia Ki Zoëys  
*Illusionary Silence (Triptychon: Silence, Insight, Modesty)*  
2024  
Cured and painted polyurethane foam  
Courtesy the artist

As you approach the round sculptures, you can literally feel your mouth watering with anticipation: Three oversized, kitschy, colourful, and opulent-looking marshmallow kisses

stand side by side, immediately evoking – hopefully – fond (childhood) memories and scents; some might even imagine themselves in the Land of Milk and Honey, where abundance is a given.

But the artist goes well beyond the seemingly simple level of everyday life in a conceptual sense, adorning each of the three objects with raised dots of different colours. What appears to be a purely aesthetic choice turns out – exclusively for the blind – when touched at mid-height to be a Braille word. The fact that sighted people cannot read the labels without a translation brings home the everyday obstacles faced by the visually impaired: Inclusion is turned on its head; we are held up to a mirror, since only the visually impaired can directly feel and understand the words. Here, visitors are also allowed to touch and feel the artwork, and this tactile, sensory experience enhances the artistic message. In this sense, the words SILENCE (quiet, calm, reticence), INSIGHT (perception, understanding, insight, meaning), and MODESTY (modesty, frugality, humility) should also be understood. With their depth and tranquility, they stand in contrast to visual opulence – an excess that can also become a source of weariness – thus implying the artist’s critique of excessive consumption. The central element of Zoëy’s work is to make art – beyond what is immediately apparent and seemingly obvious – experiential in a different and inclusive way upon closer inspection, thereby fostering an awareness of the necessary multi-layered accessibility of the language of art.

16

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.

17

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 Maier 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!

# BUNDESKUNSTHALLE

## OPENING PROGRAMME

Friday, 1 May, 12–9 pm  
Saturday, 2 May, 10 am–6 pm  
Sunday, 3 May, 10 am–6 pm

Free entrance!

If the weather is unfavorable, the outdoor activities will be cancelled.

During the three days, Philipp Messner's color installation *Constantly Shifting* will be created on the MUSEUM SQUARE, and you can watch the process unfold.

Further all-day program events

Join us in the CENTRAL CABINET

Creative Station: *What brings us together?* Draw your answer

Workshop: Peter Schwarz, *School of Empathy*, a place for reflection and conversation

### Friday, 1 May, 12–9 pm

FOYER, 1:55 pm

Talk between artist Bettina Pousttchi and curator Susanne Kleine  
about the work *World Time Clock*.

MUSEUM SQUARE, 3 pm

Daniela Georgiova, *Before the Next Step*, a site-specific solo performance with sound

FORUM, 4–9 pm

Hofmann & Lindholm, *Hiding Piece*, an interactive performance

Admission: 14 € / 7 € reduced, including access to other exhibitions

FROM THE FOYER TO THE ROOF, 6 pm

Short tour by curator Susanne Kleine

### Saturday, 2 May, 10 am–6 pm

FORUM, 12–5 pm

Hofmann & Lindholm, *Hiding Piece*, an interactive performance

Admission: 14 € / 7 € reduced, including access to other exhibitions

FROM THE FOYER TO THE ROOF, 3 pm

Short tour by curator Susanne Kleine

# BUNDESKUNSTHALLE

Sunday, 3 May, 10 am–6 pm

ROOF, 12 pm

Lisa Catherin Schröder, *The Art of Running Minds*:

Talk and warm -up at the work *run ran run* by Nathalie Brehmer,  
followed by a run in the Rheinaue park

FROM THE FOYER TO THE ROOF, 2 pm

Short tour by curator Susanne Kleine

MUSEUM SQUARE, 3 pm

Daniela Georgiova, *Before the Next Step*, a site specific solo performance with sound

COURTYARD, 4 pm

Conversation between artist Juergen Staack and curator Susanne Kleine about the  
work *Communication Model 01–Calling*

## SCHOOL OF EMPATHY

Workshop in the Central Cabinet

1 May – 1 November 2026



The School for Empathy, developed by Peter Schwartz, is a place to promote togetherness through kindness, understanding and compassion.

The aim is to promote and strengthen empathy. A place where people learn to recognize, understand and be mindful of their own feelings and the feelings of others. At a time when resilience, cohesion and inclusive communication are key, the School of Empathy helps to create a harmonious and supportive community.

Empathy is the key to a cooperative and inclusive society. It enables us to build bridges between different people, promote acceptance and develop a deeper understanding of the needs and feelings of others. In the School of Empathy, the focus is on mental and emotional development to establish a culture of compassion and cooperation.

By fostering these skills, we all create the basis for sustainable progress - for a world that thrives and grows through community and mutual understanding.

## CURRENT AND UPCOMING EXHIBITIONS

### AMAZÔNIA INDIGENOUS WORLDS until 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 the world of today. Yet Amazonia is a vibrant whole, made up of dense networks, intercultural exchange, and expanded sociability among hundreds of indigenous communities. With around 400 exhibits, the exhibition focuses on the concepts of creation, community, and future prospects from the perspective of the inhabitants.

In Cooperation with Musée du quai Branly – Jacques Chirac, Paris

### 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.

### SEX WORK A CULTURAL HISTORY until 25 October 2026

The history of sex work can be traced from well before ancient times 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, hetærae, 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!

*Sex Work: A Cultural History* is a further development of the exhibition *With Legs Wide Open – A whore's ride through history*, Schwules Museum Berlin, 2024

Save the date:

BONN SUMMIT  
EUROPEAN FORUM ON CULTURE AND POLITICS  
2026 – CULTURAL FORCES FOR OPEN SOCIETIES  
16–18 September 2026

Once a year, the BONN SUMMIT brings together leading figures from the arts, culture, science, politics, business, and society from around the world in Bonn to discuss current challenges of our time and their cultural dimension, guided by the theme of planetary boundaries and global interdependencies.

The first edition in 2026 focuses on the relationship between culture and politics in times of geopolitical power shifts. We examine current developments in the USA and explore the consequences for Europe, shed light on selected sites of culturally coded conflicts over values and worldviews, and invite participants to a collaborative exchange on future scenarios, options for action, and strategies for shaping the future.

NEVER AGAIN!  
GEGEN DAS VERGESSEN DER NS-VERBRECHEN  
11 October 2026 – 2 May 2027  
Media conference: Friday, 9 October 2026, 11 am

AVANT-GUARDISTAS  
LATEINAMERIKANISCHE KÜNSTLERINNEN  
4 December 2026 – 29 March 2027  
Media conference: Wednesday, 2 December 2026, 11 am

Subject to change  
Status: April 2026