

BUNDESKUNSTHALLE

Press kit

2026 ANNUAL PROGRAMME

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General Information

Artistic Director	Eva Kraus
Managing Director	Oliver Hölken
Press Officer	Sven Bergmann
Opening Hours	Tuesday 10 a.m. to 6 p.m. Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 6 p.m. Holidays 10 a.m. to 6 p.m.
Combined ticket for all exhibitions	13 €/reduced 6,50 € (from January 1, 2026: 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 (Mittelrhein Bahn), RB 30 (Rhein-Ahr-Bahn) and RB 48 (Rhein-Wupper-Bahn)
Parking	There is a car and coach park on Emil-Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn
Press Information (German / English)	www.bundeskunsthalle.de For press files follow 'press'.
General Information (German / English)	T +49 228 9171-200 www.bundeskunsthalle.de

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Media information

Dear Ladies and Gentlemen,
Dear colleagues from the media,

What We Have in Common. Dimensions of Social Sustainability – this is the annual theme for 2026 at the Bundeskunsthalle.


Following on from its theme year on ecological sustainability, the museum is now placing social responsibility at the heart of its programme and asking how art, education, cultural exchange and social dialogue can contribute to a mutually beneficial coexistence for all. The team at the Bundeskunsthalle is delighted to share its programme for 2026 with you in the attached exhibition and event overview.

""For an institution such as ours, it is important to consider how we function as a society and to ask ourselves what we have in common. With the 2026 annual programme, we want to cast our gaze into the distance and also take a look at our diverse socio-cultural environment. We turn our attention to the Global South and explore the indigenous worlds of the Amazon region, showcase a central figure in the queer scene of New York in the 1970s and 1980s, delve into the cultural history of sex work, focus on the culture of remembrance of Nazi crimes, and we place Latin American female artists in the centre who are mostly overlooked. The themes we address include social interdependencies, cultural participation and alternative forms of social coexistence," explains artistic director Eva Kraus.

What we have in common. Dimensions of social sustainability are not only reflected in exhibitions at the Bundeskunsthalle, but also in a comprehensive audit of communication, education and social participation. The aim is to succeed in thinking of art and culture as a platform for social interaction. The annual theme always links artistic voices and aesthetic positions with questions of social sustainability.

"The premise here is that opening up the museum to diversity is a long-term strategic and structural goal of the Bundeskunsthalle. Inclusion, participation and access to the museum, as well as engagement with socially relevant issues, are an important driver for dialogue and cooperation. Cultural education plays an essential role in this – supported by the focus group, the society forum and the many freelance tour guides and workshop staff, numerous formats on a smaller and larger scale are constantly being reissued for visitors. A new participatory programme curated specifically for children, young people and families awaits visitors in the 2026 programme year," Eva Kraus continues.

The 2026 exhibition year starts on 27 February with an exhibition about one of New York's most important photographers, **Peter Hujar**, who was celebrated for the empathy and warmth of his images but was little known during his lifetime. Hujar's main interest was portrait photography, and he photographed himself, his friends and residents of New York's queer downtown scene, but he also turned his attention to animals, architecture and landscapes. (*Peter Hujar. Eyes Open in the Dark*, until 23 August 2026)



Amazônia. Indigenous Worlds gives a strong voice to the indigenous peoples of the Amazon region from 13 March to 9 August 2026 and offers a fresh perspective on this region, which is often reduced to the stereotype of an exotic society disconnected from today's world. Yet Amazonia is a living entity made up of dense networks, intercultural exchange and an extended sociability between hundreds of indigenous peoples. With around 400 exhibits, the exhibition focuses on the concepts of creation, community and future perspectives from the perspective of the inhabitants.

'Nothing about us without us!' The principle behind the following exhibition could just as well apply to *Amazônia. Indigenous Worlds*, but it is central to the project **Sex Work. A Cultural History**. The exhibition, which runs from 2 April, was conceived in collaboration with a collective of sex workers who are also researchers. It uses art, cultural-historical testimonies and archive material to provide a kaleidoscopic overview of sex work in Europe from antiquity to the present day. For the perception of humanity that shaped the times, the values that prevailed and who exercised power can also be deduced from how society dealt with sex work. (until 25 October 2026)


From 1 May 2026, **Interactions 2026** will once again offer selected artworks and performances that invite visitors to engage in interactive play in the outdoor area of the Bundeskunsthalle until 1 November. All works and projects contain their own narrative or vision to be discovered alongside the interactive experience. They demonstrate that openness serves both individual and shared experiences and promotes togetherness, tolerance and sensitivity.

The Cultural Autumn opens on 9 October with a topic that could not be more urgent. What is the state of remembrance culture and memorial policy in Germany? In the coming years, there will be hardly any survivors of the Holocaust and other victims of the Nazi regime left to tell their stories. But they leave behind their testimonies in books, audio recordings, films and their own works of art. **NEVER AGAIN! Against Forgetting the Crimes of the Nazi Era** is dedicated to the changing culture of remembrance with regard to the crimes of National Socialism. The exhibition examines various methods of remembrance, primarily through art and digital media, as well as historical testimonies and objects. (until 2 May 2027)

The Bundeskunsthalle is ending the year with a major survey exhibition that brings together key works by more than 60 female artists from Latin America, from Mexico to Argentina, for the first time in Europe. **Avant-Guardistas. Latin American Female Artists From Frida Kahlo Until Today** spans more than a century, bringing together famous artists with those who have been forgotten over the decades. From 4 December 2026 to 29 March 2027, the exhibition explores the independent artistic languages and their significance for cultural identities and processes of (female) self-empowerment.

When the exhibition doors close, the spotlights are turned on at **live arts**. The 2026 programme will feature five international productions from the worlds of dance, theatre, music and performance.

With *Physical Therapy – Sober Dance Sessions*, **Connor Schumacher** invites people to consciously train, reflect on and develop key qualities of rave and club culture – without the influence of substances.



Next up are internationally acclaimed and Grammy-nominated musicians **Manu Delago** (hand pans) and **Max ZT** (hammered dulcimer), who venture into uncharted musical territory with innovative arrangements and beautiful compositions.

Hoffmann&Lindholm present a performance with desired participation in *Hiding Piece*, in which the audience is asked to disappear into the performance space, make themselves invisible or remain in the position of silent observers.

STUDIO BONN rounds off the art and culture year at the Bundeskunsthalle with discussions on ecological and social sustainability. Studio Bonn sees itself as a contribution to democratic understanding of how we deal with crises and conflicts, processes of social change and cultural potential.

Still committed to the theme for 2025 and accompanying the exhibition *Expedition to the World's Oceans*, **Endangered Beauty: How can we better protect the world's oceans?** on 25 February 2026 will discuss the current state of the oceans, which span the globe as a coherent complex ecosystem.


In line with the annual theme for 2026, **Extreme Wealth: How Wealth Inequality Threatens Social Cohesion** will ask on 29 April 2026 how a fair balance in the distribution of financial burdens, such as that once implemented by Konrad Adenauer, can be achieved again.

On 3 July 2026, **Digital Empowerment? Artificial Intelligence Between Utopia and Dystopia** tackles another pressing issue. What are the opportunities and risks of the latest developments in artificial intelligence, and what form of regulation will help us in Europe to combine technological innovation with ethical principles?

Accompanying the exhibition *NEVER AGAIN! Against Forgetting the Crimes of the Nazi Era*, the panel on 13 November 2026 will address the current attacks on memorial sites such as Buchenwald by right-wing extremist groups and discuss strategies for keeping the memory of the German crimes of the Nazi regime alive and effective, especially in times of German re-militarisation – **Never Again is Now! On the Future of the Culture of Remembrance**.

The **European Cultural Forum Bonn (ECFB)** is new to the discourse programme. From now on, the ECFB will bring together outstanding figures from the worlds of art, culture, science, politics, business and society from all over the world in Bonn once a year, next year from 16 to 19 September 2026. Under the guiding principle of global interdependence and planetary boundaries, participants will discuss current challenges and their cultural dimensions, as well as strengthen transnational alliances for an open society and democratic culture.

For years, the Bundeskunsthalle has positioned itself as a place of **inclusive culture**, where communication builds bridges: programmes address diverse visitor groups, break down barriers and make art, culture and science accessible. From inclusive tours and barrier-free access and spaces to digital offers that also reach younger groups, the focus lies on participation. Local perspectives such as the Society Forum and people with different access needs, for example through the focus group (accessibility experts), are given attention. Since 2010, there have been specific offerings such as tactile tours, sign language tours and programmes for people with dementia; intercultural formats and queer access complement the spectrum. In 2026, further highlights are planned with the *Ellah Lab*, an extensive family programme and the collective end-of-year project in the East Gallery, which will deepen the audience experience and strengthen citizen participation. In this way, inclusive mediation becomes an integrative experience that strengthens the community.



The forecasts for the current year also point to a further positive stabilisation in visitor numbers: with estimated 380,000 visits by the end of the year, a large number of people will have seen exhibitions, listened to concerts, watched films or taken part in discussions at the Bundeskunsthalle.

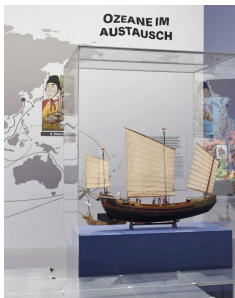
We look forward to your visit – hopefully a repeated one – and to exchanging ideas with you. Stay in touch!

With warm regards
Sven Bergmann

Exhibition overview 2025/26

until 6 April 2026

EXPEDITION TO THE WORLD'S OCEANS



Exhibition views EXPEDITION TO THE WORLD'S OCEANS, Photo Mick Vincenz, 2025 © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

until 4 January 2026

FEDERAL PRIZE FOR ART STUDENTS

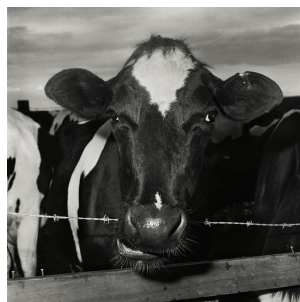
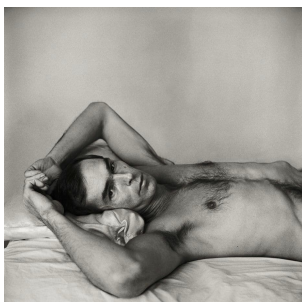
27th National Competition of the Federal Ministry of Education, Family Affairs,
Senior Citizens, Women and Youth



From left to right: Federico Torres de los Rios, *The Dreaming God*, 2023, Photo Daniel Pérez Castillo / Felix Klee, *Behold Me Through the Water's Wrath*, 2024, Photo Felix Klee & Gisela Carbajal / Maria Gerbaulet, *Drain*, 2024, Photo Irina Janson / für alle: © the artist(s)

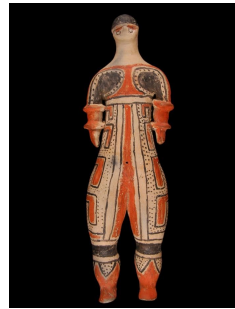
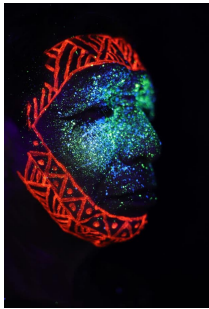
27 February – 23 August 2026

PETER HUJAR. Eyes Open in the Dark



From left to right: Peter Hujar, *Self Portrait (II)*, 1975 / Peter Hujar, *Cow Chewing barbed Wire*, 1978 / Peter Hujar, *John Flowers Backstage at Palm Casino Review*, 1974 / für alle: © © 2025 Tue Peter Hujar Archive/Artists Rights Society (ARS), NY, DACS London and Pace Gallery.

13 March – 9 August 2026
 AMAZÔNIA
 Indigenous Worlds



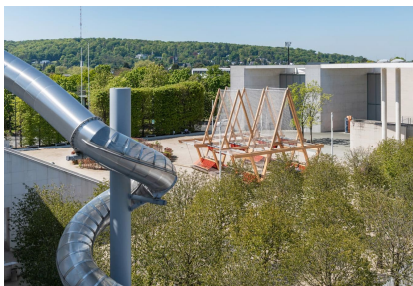
From left to right: Paolo Desana, *The Spirits of Transformation, Pamurimasa 3*, 2022 © Paolo Desana / Feather headdress, krokroti / Doll, ritxoko, 1970.
 For both: © Musée du quai Branly – Jacques Chirac

2 April – 25 October 2026
 SEX WORK
 A Cultural History



From left to right: Eugenie Bandell, *Kokotte mit Kette*, 1907 © Kunstpalast – LVR-ZMB – Annette Hiller – Artothek / Vic Porter, *Nothing About Us Without Us* (Nichts über uns ohne uns), 2019 © Sarah Ainslie/Julie Cook, *Baby Oil and Ice: Striptease in East London*, 2002 © the artist

1 May – 1 November 2026
 INTERACTIONS 2026



Exhibition views INTERACTIONS X WetransFORM, Photo David Ertl, 2025 © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

9 October 2026 – 2 May 2027
 NEVER AGAIN!
 Against Forgetting the Crimes of the Nazi Era



From left to right: Gerhard Richter, *Onkel Rudi*, 2000, Photo: Tino Kukulies © Courtesy Privatsammlung, Neuss und Sies + Höke, Düsseldorf / Raphael Rheinsberg, *Hand und Fuß*, 1980 © Neues Museum Nürnberg / Projekt „Lernen mit digitalen Zeugnissen“ (LedZ), Ludwig-Maximilians-Universität München © Bright White Ltd. Annette Kradisch

4 December 2026 – 29 March 2027
 AVANT-GUARDISTAS
 Latin American Female Artists From Frida Kahlo Until Today



From left to right: Frida Kahlo, *Girl From Tehuacán*, 1942 © Colección Pérez Simón / Cristina Flores Pescorán, *Autoplacer 6. El placer se intensificará (Self-Pleasure: Pleasure Will Intensify)*, 2022 © Cristina Flores Pescorán, Photo © Juan Pablo Murrugarra, Courtesy Institute for Studies on Latin American Art (ISLAA), New York / Yente (Eugenia Crenovich), *Composition*, 1937 © Photo: Courtesy archivo yente del prete and Roldán Moderno Gallery



Exhibition programme 2026

PETER HUJAR

Eyes Open in the Dark

27 February – 23 August 2026

Media conference: 25 February 2026

Peter Hujar was a photographer and central figure in the downtown scene of 1970s and early 80s New York, but at his death in 1987 from AIDS-related pneumonia his photography was largely unknown to a broader art world. Hujar's principal concern was with portraiture, whether photographing his friends and denizens of the downtown scene – whom he encountered on the street, shot in his apartment studio, and sought out at performance venues – or turning his attention to animals, architecture and landscapes. He himself often became the subject of his photographs.

The exhibition presents Hujar's later work and its broad span since the mid-1970s. At that time, he was in close contact and artistic exchange with artists Paul Thek, during the 1960s and 70s, and the younger David Wojnarowicz, in the 1980s, just before AIDS devastated their community. One section concentrates on 1976, a year during which Hujar made a series of extraordinary portraits of dancer Bruce de Sainte Croix, produced a series of eight water studies for a Catholic chapel, and following a period of depression, embarked on street and architectural photography with a new expansiveness.

Hujar studied photography during the early 1950s at the School of Industrial Arts in Manhattan. Although he found some commercial work, he was not temperamentally suited to working for others, and by the early 1970s he had left commercial photography, leading a precarious financial existence, with occasional shows. In his final exhibition in January 1986, Hujar explored the relational possibilities of the grid – something this exhibition echoes.

Hujar, a sophisticated printer of his own photographs, specified that after his death only his friend, the artist and master printer Gary Schneider could print his work. This exhibition contains both gelatin silver prints that Hujar printed in his lifetime and pigmented ink prints that Schneider made later.

Peter Hujar. Eyes Open in the Dark is the first major exhibition of Hujar's oeuvre in Germany, curated by Hujar's biographer John Douglas Millar, and Gary Schneider, working closely with the artist's Estate.

The exhibition *Peter Hujar. Eyes Open in the Dark* was organised by Raven Row, London, and the Peter Hujar Foundation.

Parallel to the exhibition at the Bundeskunsthalle, the Gropius Bau, Berlin, will show *Peter Hujar / Liz Deschenes: Persistence of Vision* from 20 March to 28 June 2026.



AMAZÔNIA
Indigenous Worlds
13 March – 9 August 2026
Media conference: 11 March 2026

AMAZÔNIA. Indigenous Worlds gives the indigenous peoples of the Amazon region a voice and offers a new perspective on this region, which is often reduced to the cliché of an exotic nature disconnected from today's world.

The complexity of the Amazonian world also lies in the diversity and multitude of connections between hundreds of indigenous peoples, as well as in the mixing of different ethnic groups in urban areas and in the cultural sphere. These connections go far beyond human interaction. They arise with plants, animals, and everything that can link forms of spiritual experience, so that the vast Amazon region appears not least as a living whole of dense networks, intercultural exchange, and expanded sociability.

The exhibition is the result of a joint curatorship between anthropologist Leandro Varison from the Musée du quai Branly – Jacques Chirac and Denilson Baniwa, an artist, curator, designer, and activist for the rights of Brazil's indigenous population. It focuses on the concepts of creation and future perspectives from the point of view of the peoples of the Amazon region, comprises around 400 works and is divided into five parts:

Creating the forest, inhabiting the worlds: According to the mythology of the Amazonian inhabitants, the world is created through a constant process of transformation. In contrast to Western scientific and religious narratives, there is no absolute origin. The creation of the world is a dynamic process in constant motion.

The creation of man: In the Amazon region, the concept of man goes beyond purely biological dimensions. From birth, humans have diverse potentials, and their future can develop in the direction of humanity as well as in the direction of other forms of existence: animalistic, spiritual, or alien to the community.

Interacting with others: In the worldview of the Amazonian peoples, humanity is not limited to humans alone; their world is populated by beings endowed with human abilities: animals, plants, spirits, enemies, revenants, weather phenomena. All of these have a personality, an awareness of the world and share a common culture.

Discovering and exploring worlds: The peoples of the Amazon region share certain practices with Western science, such as empirical experimentation. Their ecological expertise is also based on careful observation of the relationships between animals and plants. However, indigenous knowledge also uses other forms of knowledge acquisition, such as dreams or visions.

The diversification of the future: Despite colonial violence and the profound changes it brought, indigenous peoples have been able to preserve and renew their ways of life. They live in the present with their own points of reference, imagine the future from their own perspective, and show that other ways of living and thinking are possible.

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

Exhibition management: Susanne Annen



SEX WORK

A Cultural History

2 April – 25 October 2026

Media conference: 31 March 2026

The history of sex work can be traced from antiquity to the present day. Attitudes toward sex work have long reflected what each era believed about being human, its moral values, and its power relations. The exchange of money for sex or other services has always existed and at times offered one of the few avenues through which especially women could earn their own income. Until now, their story has largely been told from an outsider's perspective. The voices of those whose expertise is grounded in lived experience have rarely been heard. *SEX WORK* takes a different approach to telling this story: in collaboration with a collective of sex-worker researchers, the Bundeskunsthalle presents art, cultural history, and archival materials, all guided by a central principle:

Nothing about us without us!

The exhibition highlights selected facets of art and cultural history alongside contemporary socio-political issues. In the visual arts, heterae, prostitutes, courtesans, and nude dancers were long confined to the role of artistic motifs or, at best, muses. The exhibition seeks to foreground a different perspective: one that recognises sex workers as artists and creators in their own right.

The history of sex work is marked by recurring cycles of restriction and persecution, tolerance and liberalisation. In the 17th century, prostitutes were a common subject in Dutch genre painting, serving both as projections of erotic desire and as reflections of moral constraint. Port and trading cities became centres of sexual commerce, accompanied by growing regulation. In 19th-century Paris, art and eroticism were closely intertwined: Opera dancers often came into contact with wealthy men after performances, men who expected sexual favours in return for their "patronage", and by 1900, urban nightlife venues such as the Moulin Rouge had merged with the art scene, creating a space in which artists, intellectuals, and subcultural bohemians embraced ways of life that defied conservative norms. A similar phenomenon unfolded in 1920s Berlin. Amid glitter, smoke and jazz, the Weimar Republic offered a fleeting vision of liberal possibility – until this diversity was brutally extinguished by the National Socialists. Among those persecuted and murdered in concentration camps under National Socialism were people branded as "asocial". Many of them were alleged or actual sex workers. Some were also subjected to sexual forced labour in camp brothels.

Since the 1980s, sex workers have increasingly made their voices heard. Restrictive policies and public stigmatisation in the context of rising police violence, gentrification, and the AIDS crisis led to protests and organised resistance, often in solidarity with the queer community. By disrupting the norms of traditional family structures and reproductive labour, both groups challenge social constructions of gender and sexuality. Sex workers were at the forefront of the queer civil rights movement. For many, community represents a vital site of belonging and empowerment. Spaces that allow people to share their experiences and trauma without being reduced to victimhood promote agency and foster safety.

The exhibition invites visitors to explore these spaces and to gain new perspectives on a subject long marked by prejudice and taboo.

Curators: Johanna Adam, Ginger Angelica Rose, Ernestine Pastorello, Maximilian Reifenröther and Objects of Desire.



INTERACTIONS 2026
1 May – 1 November 2026
Media conference: 29 April 2026

Since 2023, the Bundeskunsthalle has been organising a summer programme of interactions and games around the building. This complements the outdoor artworks that have been a permanent part of the Museum Square since 2018: Jeppe Hein's *Circular Appearing Rooms* water pavilion, which is on display every summer, and Carsten Höller's spiral-shaped Bonn Slide on the façade. Artworks from the previous two years will also be on display, such as the organic climbing frame by Temitayo Ogunbiyi, *You will follow the Rhein and compose play (playground)*, consisting of several steel rods wrapped in plant fibres, and the three football goal walls *Camouflage/ Goal Wall 1–3 [Croy, Kleff, Maier]* by Olaf Nicolai, remain in place in the interest of sustainability and continue to enrich the playful parcours.

Following the theme year of ecological sustainability in 2025, 2026 will be dedicated to social sustainability, cohesion and mindfulness. Once again, various public spaces at the Bundeskunsthalle will be enlivened by playful installations. On the roof, the forecourt, in the courtyard and foyer, artworks, performances and workshops will be offered that invite interactive play, but also deal with images, language or music/sound as a cross-border and universal form of communication.

All works or projects contain their own narrative or vision, which can be discovered alongside the interaction. They emphasise that openness serves both individual and shared experiences and promotes cooperation, tolerance and sensitivity. This allows behaviours and thought patterns to be questioned, sometimes in a playful manner.

All of the artists invited are interested in forms of expression and techniques that reduce the potential distance to art and allow people in our complex, diverse society to engage more easily in exchange and social dialogue.

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

Curator: Susanne Kleine



NEVER AGAIN!

Against Forgetting the Crimes of the Nazi Era

9 October 2026 – 2 May 2027

Media conference: 7 October 2026

The Bundeskunsthalle is preparing an exhibition about the changing memory culture with regard to the crimes of the Nazi era. Eighty years after the end of the war, the voices of Holocaust survivors and other victims of the Nazi regime who can still recount their experiences are becoming fewer and fewer. But they leave behind their testimonies in books, audio recordings, films, and their own works of art. Memorial sites, museums, research institutions, and historians must respond to the future absence of those affected, because this must not mean the end of a living memory culture. New paths must be taken to keep the memory of the Holocaust and the dictatorship of the Nazi state alive. Authentic storytelling can never be replaced, but can media and artistic research and reappraisal in their specific forms perhaps develop a force of their own? The planned exhibition aims to explore this question, and the Bundeskunsthalle wants to serve as a forum for discourse.


A considerable number of artists have taken on the task of archival work, searching for historical traces and preserving evidence of Nazi crimes. Art can express things that sometimes cannot be described by historical treatises alone. Käthe Kollwitz, Christian Boltanski, Hans Haacke, Gustav Metzger, and Boris Lurie are worth mentioning here, as are younger artists such as Marcel Odenbach and Natalia Romik, whose artworks deal with the traumatic events during the Nazi regime.

But despite the hope for a lasting, living commemoration that could be found in new educating and increasingly digital media as well as in art, in times of growing mistrust of supposedly factual images, real testimony and evidence will become even more important. And so, in addition to methods of reappraisal and remembrance, we must also address historical revisionist methods of “making people forget,” which are once again seeking to thwart a living commemoration.

What is the state of memory culture and memorial policy in Germany? Using art and digital media as well as historical evidence and objects, the exhibition aims to examine and discuss various methods of remembrance: 1. Knowledge and education about the Nazi crimes are reasonable and necessary for the preservation of democracy. 2. Preserving crime scenes and evidence, as well as ongoing forensic research at memorial sites, is essential for mourning, remembering, and educating. 3. Centralized and decentralized memorials and monuments particularly strengthen the various groups of victims. 4. Individual and family remembrance constitute our collective memory as a societal achievement. 5. Where is the memory culture regarding the Nazi crimes heading? Does the future of commemoration lie in the digital realm, and how do we protect authentic testimony there?

Curator: Dr. Henriette Pleiger

Advisors: Dr. Eva Umlauf, President of the Internationalen Auschwitz Committee, Prof. Dr. Jens-Christian Wagner and Rikola-Gunnar Lüttgenau, Stiftung Gedenkstätten Buchenwald und Mittelbau-Dora, Bildungsstätte Anne Frank, and many others



4 December 2026 – 29 March 2027

AVANT-GUARDISTAS

Latin American Female Artists From Frida Kahlo Until Today

Media conference: 2 December 2026

This major retrospective brings together for the first time in Europe key works by more than 60 female artists from Latin America, from Mexico to Argentina. The selected works span more than a century and reflect artistic and social processes of change, universal connections and personal experiences. They cover a wide spectrum, bringing together famous artists with those who have been forgotten over the decades. On display are key works by artists such as Leonora Carrington, Lygia Clark, Djanira da Motta e Silva, Tarsila do Amaral, Carmen Herrera, Frida Kahlo, Anna Maria Maiolino, Ana Mendieta, Marta Minujín, Rosana Paulino, La Chola Poblete, Doris Salcedo and Cecilia Vicuña.

The preservation of independent cultural traditions by successive generations of female artists is presented in a wide variety of media through references and processes of detachment, continuities and contradictions. As a result, works that are very rarely shown or have never been exhibited in Europe can be discovered. The diverse art histories of Latin America reveal larger contexts that go beyond individual languages and biographies to point to plural cultural identities and origins, but also to social barriers, censorship, unstable political conditions and ruptures. From today's perspective, the latter are reflected above all in decolonial perspectives that take a fresh look at the inter-relationships between the present and history.


The wide variety of techniques and cultural practices shows that, beyond their artistic quality, the protagonists play a central role in permanent change and continue to provide important impetus for profound change with their pressing questions. The exhibition therefore explores the independent artistic languages in terms of their significance for cultural identities and processes of self-empowerment. The exposure of the body, its liberation and vulnerability, feminist breakthroughs and setbacks across all generations are just a few examples of the topics that run through the exhibition chapters.

The biographies and themes of some artists reveal the respective political conditions directly: the exhibition shows the active axes between the emerging art scenes in Latin America, Europe and the USA. The biographies and themes of some of the artists reveal the respective political conditions directly: for example, the exhibition shows the active axes between the emerging art scenes in Latin America, Europe and the USA after the first academies opened their doors to female students at the end of the 19th century. In the 1930s and 1940s, female artists fled persecution by the National Socialists in Europe and emigrated to Latin America between the two world wars or after the end of the Second World War. Among them were Grete Stern, Remedios Varo and Gego, who had a significant influence on the local art scenes, as well as Olga Costa and Anna Maria Maiolino. From the 1970s and 1980s onwards, female artists from Latin America went into exile in neighbouring countries, Europe and North America due to persecution by dictatorial regimes, such as Cecilia Vicuña and Feliza Bursztyn.

Curators: Heike van den Valentyn with Johanna Adam

Project management: Christina Sommer

Further tour venues: Kunstmuseum Basel, 30 April – 5 September 2027 / Espoo Museum of Modern Art, 8 October 2027 – 1 February 2028 / BOZAR Centre for Fine Arts, 1 March – 23 July 2028



live arts

CONNOR SCHUMACHER – DANCE
Physical Therapy – Sober Dance Sessions
Spring 2026

Connor Schumacher believes in the transformative power of dance – in what dance once was, what it is today, and what it can be in the future. For him, dance holds the key to revolutionary thinking.

With the *Sober Dance Sessions*, an initiative by ARK/Connor Schumacher, he invites people to consciously train, reflect on and develop the central qualities of rave and club culture – without the influence of substances. Because what we practise with our bodies also shapes our minds. So: let's move, think and celebrate together – sober, but no less ecstatic.

MANU DELAGO X MAX ZT – CONCERT
Spring 2026

Internationally acclaimed and Grammy-nominated musicians Manu Delago (handpans) and Max ZT (hammered dulcimer) are true virtuosos on their instruments.

In their duo project, they venture into uncharted musical territory, creating innovative arrangements and beautiful compositions that redefine the possibilities of their instruments. With exquisite sensitivity and unparalleled technical mastery, they create fascinating soundscapes that captivate the audience from the very first moment.

VOETVOLK / LISBETH GRUWEZ – DANCE
Tempest
Frühling 2026

Tempest, the latest creation by Voetvolk, is a solo performed and choreographed by Lisbeth Gruwez. In *Tempest*, the artist draws on martial arts to channel this primal force and raw energy into concentrated strength. An oscillating body that moves between chaotic, sharp bursts of energy and the potential for calm clarity at its centre.


Anger is an omnipresent and universal force, similar to a storm – inevitable under certain conditions and naturally recurring. It is a dual force: on the one hand destructive, on the other a catalyst for change, a reaction to imbalances.

In cooperation with the International Dance Solo Festival Bonn

HOFFMANN&LINDHOLM – PERFORMANCE
Hiding Piece
Spring 2026

The venue only becomes an event when the audience is no longer visible.

In *Hiding Piece*, Hoffmann&Lindholm (Hannah Hofmann, Sven Lindholm) ask their audience to disappear from the performance space, to make themselves invisible or to



remain in the position of silent observers. The aim is to adapt to the local conditions and disappear into a scene of cupboards, where every object becomes a potentially animated counterpart. Against the backdrop of increasing global crises and violence, Hofmann&Lindholm address the theme of refuge in blind spots, hiding places and ambushes. The directing team deliberately limits the possibility of insight, but also offers opportunities for a change of perspective every four minutes.

Projects in planning

RIMINI PROTOKOLL – PERFORMANCE/THEATRE
2076 (Live)
Autumn 2026

2076 [Live] is a show performed remotely and in real time. It is performed in Bamako, Mali, and broadcast live to the Forum of the Bundeskunsthalle, with live music by a sound artist. This science fiction project subverts the space-time dimension and transforms geographical distance into temporal distance: the performers, who live in the year 2076, invite the audience to discover what their world might look like in the future. What if the future already existed elsewhere? And what if cinema were performed live tomorrow?

(Subject to change)

Programme curator: Miriam Barhoum



STUDIO BONN Discourse programme

Studio Bonn is the discourse format of the Bundeskunsthalle. Together with experts from various work areas and knowledge practices, we discuss the central social challenges of our present and encouraging perspectives for possible futures.

ENDANGERED BEAUTY: HOW CAN WE BETTER PROTECT THE WORLD'S OCEANS?

25 February 2026, 7 p.m.

Accompanying the exhibition *Expedition to the World's Oceans*, we discuss the current state of the complex ecosystem that spans the globe as a continuous mantle of water, and how we can all better protect it.

Katja Matthes (GEOMAR), Markus Knigge (Blue Action Fund), Carsten Schneider (Federal Minister for the Environment), Heike Vesper (WWF)

EXTREME WEALTH: HOW WEALTH INEQUALITY THREATENS SOCIAL COHESION

29 April 2026, 7 p.m.

Wealth in Germany is distributed more unevenly than in almost any other country. The exorbitant accumulation of wealth among the top 10% of the population, coupled with the deterioration of state infrastructure and growing poverty, is increasingly damaging social cohesion and threatening democracy. Yet there are certainly millionaires who would like to contribute much more to the common good and are calling for a wealth tax. So how can a fair balance in the distribution of financial burdens, such as that once achieved by Konrad Adenauer, be achieved again?

Anne Brorhilker (Financial reform and CumEx investigator),
Marlene Engelhorn (TaxMeNow), Julia Friedrichs („The Cracy Rich“), Fabian Pfeffer (LMU)

DIGITAL EMPOWERMENT? ARTIFICIAL INTELLIGENCE BETWEEN UTOPIA AND DYSTOPIA

3 July 2026, 7 p.m.

The future of AI is completely open at this point in time. It can help us overcome major challenges facing humanity, such as environmental pollution, terrorism and poverty, or lead us into a dystopian age of disinformation, violence and oppression. Together with experts, we want to discuss the opportunities and risks of the latest developments and what form of regulation will help us in Europe to combine technological innovation with ethical orientation.

Axel Voss (MEP, AI Act Committee), Aimee van Wynsberghe (University of Bonn),
Sven Bliedung von der Heide (Volucap)



EUROPEAN CULTURAL FORUM BONN: CULTURE AND POLITICS
16–19 September 2026
Please see next page

NEVER AGAIN IS NOW! ON THE FUTURE OF THE CULTURE OF
REMEMBRANCE
13 November 2026, 7 p.m.

Accompanying the exhibition *NEVER AGAIN! Against Forgetting the Crimes of the Nazi Era*, we want to address the current attacks on memorial sites such as Buchenwald by right-wing extremist groups and discuss strategies for keeping the memory of German atrocities alive and powerful, especially in times of German remilitarisation.
Jens-Christian Wagner (memorial site Buchenwald), name hitherto unknown

Programme curator: Sven Sappelt



European Cultural Forum Bonn

European Cultural Forum Bonn – ECFB
16–19 September 2026

Once a year, the ECFB brings together outstanding figures from the worlds of art, culture, science, politics, business and society from all over the world in Bonn. Under the guiding principle of global interdependence and planetary boundaries, the aim is to discuss current challenges and their cultural dimensions, as well as to strengthen transnational alliances for an open society and democratic culture.

The aim is to establish a public forum for transdisciplinary exchange on the foundations and future of our coexistence. Such a forum appears urgently necessary for several reasons: Firstly, the rise of autocratic and anti-democratic forces in both the West and the East threatens to substantially damage valuable achievements of the post-war and post-reunification order, such as freedom, diversity, the rule of law, multilateralism and cooperative collaboration in combating global crises such as climate change and poverty. Secondly, Europe faces the challenge of redefining its own role in the world and stabilising the ground for joint action.

Thirdly, essential components of such a common European ground consist of cultural factors – such as common values and norms, shared memories and visions of the future, practices of self-reflection, respectful restraint and diplomatic understanding, the formation of empathy and moral judgement, infrastructures for constructive dialogue and concern for the common good, etc.

In this sense, it is precisely now that politicians are called upon to strengthen those social forces and cultural infrastructures that are committed to value-based orientation and social cohesion in a complex world.

Against this backdrop, the Bundeskunsthalle is creating a public platform for understanding cultural foundations, on which cooperative action can be built in the spirit of a European community of values. To this end, it seems sensible, on the one hand, to form a realistic picture of the current attacks on cultural achievements such as international climate agreements, scientific research and artistic production. On the other hand, it is necessary to develop new alliances and strategies in order to be able to counter these attacks in a spirit of solidarity. In this sense, the Bundeskunsthalle also wishes to send a signal that, especially in times of crisis, culture fulfils an important social function that goes far beyond the arts in the narrower sense and literally leads to the heart and mind of society.

Programme curator: Sven Sappelt



Inclusive educational programmes at the Bundeskunsthalle


In recent years, the Bundeskunsthalle has committed itself to the UN Convention on the Rights of Persons with Disabilities by expanding access to the building and exhibitions in terms of both structure and content, and has acted accordingly with regard to exhibition themes, their presentation and events. In the *Verbund Inklusion* funding project (2018–2023), which was led by the Bundeskunsthalle, the necessary conditions, such as resources and work processes, were tested and described in an exemplary and empirical manner in cooperation with seven institutions. Forward-looking and transferable approaches were developed, for example with regard to inclusion and accessibility, for the inclusive design of existing exhibitions, and for inclusive organisational and institutional development.

On the path to an inclusive Bundeskunsthalle, architectural accessibility remains the benchmark, and design and linguistic adjustments are continuously being made. This creates the conditions for visitor and service orientation, encouraging people to opt for an exhibition visit rich in experiences and discoveries. Participation contributes significantly to the success of the transformation. Only when experts in their own right – people with different access needs – are worked with on an equal footing can barriers be identified and overcome and new solutions found together with technical experts for the implementation of projects. Interaction with visitors and social networking define the work of the Bundeskunsthalle, which seeks to collaborate with a diverse range of people both regionally and nationally.

Since 2015, the Bundeskunsthalle has been working with a **focus group** currently consisting of nine members. The focus group was established in collaboration with the Bonn Disability Community. The members are experts and contribute their experience from different dimensions of diversity. Particular emphasis is placed on avoiding barriers in the areas of vision, hearing, learning and mobility. Through its participatory work, the Bundeskunsthalle is continuously supported in implementing participation (inclusion), thereby fulfilling its institutional educational mandate and its self-imposed mission statement. The focus group most recently acted in an advisory capacity during the preparation of the exhibition *Expedition to the World's Oceans* and helped develop the inclusive stations.

Another advisory body is the **Social Forum (citizens' jury)**, which currently has nine members. In 2024, the Bundeskunsthalle focused on the theme of 'democracy' and founded the Social Forum in 2022 in preparation for the exhibition *For All! Re-designing Democracy*. Citizens are involved in the further development of the institution in order to learn from their suggestions and recommendations – in thinking about infrastructure, welcoming culture, inclusion, participation or, more generally, future thematic orientation. It has since become established, and its members meet regularly to contribute ideas and recommendations for a sustainable programme for the Bundeskunsthalle.

Since 2010, **workshops for people with different access** needs have been part of the programme since 2010: tactile tours for visually impaired, blind and sighted people, tours for deaf colleagues in German sign language; for people with dementia, the programme series *Art and Culture for People with Dementia* is suitable.



For anyone who, for whatever reason, is unable to visit the Bundeskunsthalle, the telephone tour *Bei Anruf Kultur! (Culture on Call!)* enables them to participate in cultural activities.

In the **Intercultural education** section, the dialogue-based *Meet & Speak guided tour* is offered for all current exhibitions, either as an integration course format or as *Kultur_Sprache_Kunst (Culture_Language_Art)*, which was developed specifically for integration and language courses. A series of workshops specially tailored to the needs of refugee women is also among the regularly recurring offerings. Here, the focus is on exchange and networking.

Queer Space (creative activity) and *The Queer Perspective* (dialogue) are new offerings that focus on **queer topics** in exhibitions and create a space for discussion.

Many programmes are planned for 2026 to strengthen social cohesion: *Ellah Lab* invites individual creativity. An extensive programme is in preparation for families, again with festivals, activities, holiday programmes and a highlight at the end of the year – when the Ostgalerie exhibition space of the Bundeskunsthalle will become the centre of a collective work of art.