

BUNDESKUNSTHALLE



WEATHER REPORT

About Weather Culture and Climate Science

7 October 2017 to 4 March 2018

Media Conference: Friday, 6 October 2017, 11 a.m.

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Amtsgericht Bonn
Umsatzsteuer ID Nr. DE811386971

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Deutsche Bank Bonn
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BIC DEUTDE33080



Exhibition Dates

Exhibition	7 October 2017 to 4 March 2018
Director	Rein Wolfs
Managing Director	Bernhard Spies
Patron	Patricia Espinosa Cantellano, Executive Secretary of the United Nations Framework Convention on Climate Change (UNFCCC)
Curators	Stephan Andreae Ralph Burmester Andrea Niehaus
Meteorological Advisor	Karsten Schwanke
Architecture	Berton Schwarz Frey, Berlin / Ulm
Exhibition Curator	Henriette Pleiger
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 35 / € 17
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays
Admission standard / reduced / family ticket	€ 10 / € 6.50 / € 16
Happy Hour-Ticket	€ 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Audio Guide and Media Guide	German and English, Easy Language, Audio description for the visually impaired, German Sign Language € 4 / reduced € 3. Free for disabled visitors (on presentation of a Disabled

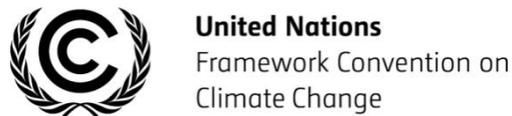


	Identification Card), accompanying carer € 3. Also available as a free audio guide App in German at the AppStore or through Google Play. Creative concept and production: Linon Medien
Public Guided Tours	Tuesdays, 6 p.m., Sundays and public holidays, 3 p.m., € 3 / reduced € 1.50, plus admission
Guided Tours for Children	Sundays and public holidays, 3 p.m. Free, tickets available at the ticket desk on the day.
Guided Tour by Popular Demand	<i>Your wish is our command!</i> Cast your vote! The ten-day voting period opens two weeks before the date of the guided tour: www.facebook.com/Bundeskunsthalle € 3 / reduced € 1.50, plus admission
Exhibition Inside Knowledge App	150 Questions – 150 Answers on the exhibition Grasp/Kunst/Wetterbericht. Über Wetterkultur und Klimawissenschaft Free download through the App Store or Google Play (in German language only) grasp – pretty. smart. www.grasp.land
Guided Group Tours information and registration	T +49 228 9171–243 F +49 228 9171–244 kunstvermittlung@bundeskunsthalle.de
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile.
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

An exhibition by the
Bundeskunsthalle and the

Deutsches Museum 

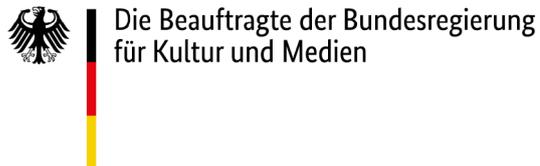
In cooperation with



Deutscher Wetterdienst
Wetter und Klima aus einer Hand



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Cultural Partner





Information on the Exhibition

The exhibition *Weather Report. About Weather Culture and Climate Science* at the Bundeskunsthalle was developed in close collaboration with the Deutsches Museum in Munich and its branch in Bonn. Together we have chosen an experimental and interdisciplinary approach to this current topic, which combines the different perspectives of artistic positions with cultural history and natural sciences. The Deutsches Museum has contributed its scientific expertise and a large array of loans. Our exhibition clearly wants to serve educational purposes, but also aims to reach our visitors emotionally and aesthetically in order to raise awareness for the beauty of all weather phenomena and their essential importance in our daily lives and during our entire life times.

“Imposing beauty and drastic threat – the weather encompasses both. The aim of the exhibition is to inspire and affect, but also to provide explanations and raise awareness: for weather as part of our culture, and for climate protection as a fundamental endeavor of the present and the future,” Bundeskunsthalle’s director Rein Wolfs explains.

The different chapters of the exhibition combine top-quality artistic, culture-historical, and scientific exhibits from all over the world, such as works by John Constable, William Turner, Gustave Courbet and Otto Modersohn, the first waterproof rubber shoes by Macintosh, an original thermometer by Daniel Fahrenheit, and the famous Magdeburg hemispheres by Otto von Guericke. It is our aim to create compelling and affective spheres, which also provide explanations and food for thought.

Weather is the actual experience of climate. The term “climate” comprises the statistical gathering of meteorological events over a certain period. A climate state can be discerned from thirty years of weather events. The exhibition ponders the extent to which short-term meteorological occurrences and long-term climate developments influence nature, human civilisation, and culture. On Earth, weather and climate are all-encompassing and inescapable. Nobody can say, “I don’t like it and therefore I opt out of it.” Weather events and climate trends are highly relevant to society because we are constantly affected and sometimes even threatened by them. Our subjective relationship with the atmosphere that surrounds us, with the “whim of air” or the “breath of God”, has been the subject of art, intellectual commentary and magic spell at all times and in all cultures, regardless of whether they were exposed to clement or inclement climes.

Besides the cultural perspective on weather and its artistic reception, the scientific gathering of weather and climate data, the history of meteorology, the problem of forecasts as well as current aspects of global climate changes play an important role in the exhibition. Since the 1980s, climate change has been part of our collective awareness, and despite scientific research and political endeavours, the problem is far from solved. After numerous climate conferences and an



immense increase of special interest groups, it has become practically impossible for a layperson to get an objective impression. As a topic, climate change is prevalent throughout the exhibition.

The narrative structure of the exhibition – the poetic portrayal of a day in twelve rooms – illustrates different weather and climate phenomena as well as the evocations and explanations accompanying them: from mythically romanticised haze at dawn, to sun, air, and sea before noon, fog, clouds, rain, and wind in the afternoon, to gale, thunderstorm, snow, and ice in the evening – which, in accordance with the circular tour through the exhibition, is followed by a new morning. On the one hand, the underlying structure of the exhibition presents humans' awestruck, interpretational, and aesthetic approach to weather in art, everyday culture, and religion, and on the other hand, the exhibition attempts to scientifically assess, analyse, and simulate the different phenomena with the aim of forecasting, or even controlling weather and climate events. Instead of the customary presentation in separate disciplinary segments, the different disciplines should correspond with each other in this exhibition, leading to new interesting correlations and insights.

The display in each room will be supplemented with an unconventional filmic weather report by the meteorologist Karsten Schwanke. A “Weather Kitchen” at the beginning of the exhibition serves the purpose of explaining the scientific basics, in other words, the highly complex and reciprocal weather and climate systems on Earth.

An “Weather Studio” at the end of the exhibition introduces the techniques of forecasting short-term meteorological events and long-term climate developments. In addition, the project “Pilot Inklusion” by the Bundeskunsthalle offers interactive and multisensual stations throughout the exhibition dedicated to different weather and climate phenomena.

Exhibition Area: Atrium ground floor, c. 1500 m²
Number of exhibits: c. 400 exhibits from the fields of art, cultural history, and natural science provided by about 100 lenders from all over Europe.

An exhibition by the Bundeskunsthalle and the Deutsches Museum

In cooperation with the United Nations Framework Convention on Climate Change (UNFCCC) and the Deutscher Wetterdienst

During the exhibition, from 6 to 17 November 2017, the international climate summit COP 23 will take place in Bonn, the annual conference of the contracting states of the United Nations Framework Convention on Climate Change.



Wall texts

The weather – beautiful and threatening in equal measure – is always with us. Weather is climate made tangible, and the record of weather patterns over a period of thirty years can be read as a climate state. Weather and climate determine our life and survival on earth. This exhibition asks to what extent short-term weather events and long-term climate change influence human civilisation and culture. Adopting an interdisciplinary approach to the subject, we are showing a wide range of objects, spanning art, cultural history and science from all over the world. The history of meteorology and current aspects of global climate change play a central role.

Mirroring the course of a day, the exhibition is divided into twelve chapters that describe different elements and phenomena of the weather – from a mythically charged dawn to sun, air and the sea in the morning, moving on to fog, clouds, rain and wind in the afternoon and gale, thunderstorm, snow and ice in the evening. The wonder and beauty of the individual weather phenomena and their scientific computation and explanation are given equal billing.

A ‘weather kitchen’ and a ‘weather studio’ open and close the exhibition. The former seeks to explain the world’s highly complex weather and climate systems, the latter focuses on techniques of forecasting the weather.

The quotations about climate protection are taken from the website:
<http://www.die-klimaschutz-baustelle.de>

WEATHER KITCHEN

Our day-to-day weather is happening in the lowest layer of the atmosphere, the troposphere. All short-term weather events and long-term climate developments are based on highly complex and interdependent systems that appear to elude fixed structures. A wide range of ingredients determine the weather, among them the sun, the air, the sea and the land.

The **sun** provides light and heat. The rotation of the earth results in the day-night rhythm, while the earth’s orbit around the sun and the tilt of the earth’s axis give rise to the seasons.

Many of the processes unfolding within our **atmosphere** are of fundamental importance, for example the energy transfers through the formation and evaporation of cloud droplets. Raindrops, snowflakes and hailstones are formed in clouds. Under the influence of updrafts and downdrafts they change the electric fields and trigger thunderstorms.

Equally immense is the influence of the **oceans**. It is there that the water that drives the atmospheric water cycle evaporates. Ocean spray sends minute salt crystals up into the air, where they will become the nuclei of cloud droplets. And it is also in the oceans that most heat is stored.



The earth's snow and ice-covered **land and water masses** cool the air, while the tropical rainforests are our planet's green lungs and store vast amounts of heat and humidity.

WEATHER STUDIO

What does the weather hold? This question – the start to so many conversations – has probably exercised people since time immemorial. And to this day, anyone whose livelihood is built on farming remains dependent on clement weather. For the longest time, weather forecasts were a matter of mysticism and faith. At best, they were based on the observation of animals and plants. For millennia, the weather eluded scientific investigation and interpretation, and even today, we are far from being able to control it. But, with the dawn of modern science in the seventeenth century and the subsequent Enlightenment, scientists began to gain a closer understanding of the laws of nature and, with them, of the weather.

How is a weather forecast produced? The atmospheric observation of the 'what', 'where' and 'how' is followed by measurements and the collection of a wide range of weather data on the basis of which predictions can be made. The individual chapters of this exhibition present a selection of historical and contemporary meteorological instruments. Satellite monitoring and computer modelling have revolutionised weather forecasting and made short-term predictions reliable. A degree of uncertainty remains, and that is a good thing! What would we do, if we didn't have the weather to talk about?

1. DAWN

The day dawns shrouded in mist, mysterious and still unformed.

The weather is all around us and inescapable. Nobody can say: 'I don't like it and therefore I opt out of it.' Our subjective relationship with the atmosphere that surrounds us – the 'whim of air' or the 'breath of God' – has been the subject of art, commentary and magic spells at all times and in all cultures, regardless of whether they were exposed to clement or inclement climes.

The weather encompasses powerful elements, among them lightning, thunder, storms and hail. Flora, fauna and humanity have always been at their mercy. It is little wonder that for the longest part of our existence on this planet, we have interpreted the weather – good or bad – as a direct expression of divine favour or displeasure. Sacrificial offerings, amulets, prayer and god-fearing conduct were intended to propitiate the deity. But what qualifies as good or bad weather?



2. SUN

Expect a sunny start to the day thanks to a ridge of high pressure from the Azores.

In Europe, we tend to associate the sun with fine weather and to compliment people on their 'sunny disposition'. But too much sun brings with it heat, thirst and drought. Too much sun or not enough sun, either extreme poses serious threats to man and beast.

The sun is approximately 150 million kilometres away from earth and has a diameter of 1,392,700 kilometres. A perfect sphere of hot plasma, it is the source of energy for all life on earth and will continue to shine down on us for another five billion years. The light and heat it radiates drive earth's climate and weather. We receive just two billionth of the immense energy emitted by the sun which reaches us in just eight minutes. This energy is enough for 180 terawatts, most of which is reflected back into space. The sun's energy consists mainly of heat and different forms of electromagnetic radiation, primarily ultraviolet, infrared and visible light.

Plants and algae convert sunlight into organic compounds and release vast amounts of oxygen into the atmosphere. Without this process of photosynthesis, the diversity of life on earth would be impossible. Plants, above all ancient trees, also provide an insight into past climatic periods and help climatologists to gauge future developments.

3. AIR

Excellent visibility in the clear mountain air.

Air – the atmosphere enveloping our planet – is another key element in determining the weather. We need air to breathe and to fly. It carries sound, our conversations, music. Air is an important optical and material filter that makes the sky look blue and that ensures that nobody gets hit by tiny asteroids, which burn up as they enter the atmosphere due to the combined effect of friction and compression.

Air is a mixture of approximately 78 percent nitrogen, 21 percent oxygen, 0.9 percent noble gases and a variable amount of water vapour. In addition to its chemical components, air also contains natural or anthropogenic aerosols, invisible particulates like volcanic ash, desert dust, pollen and soot particles.

Air is heavier than one might think, and atmospheric pressure is an important weather factor. It can be measured by means of a barometer. Weather balloons and radiosondes reveal what is happening in the lofty reaches of our atmosphere. Also present in the gaseous envelope of our earth are greenhouse gases like carbon dioxide and methane that keep the planet warm – similar to a



pane of greenhouse glass. Any change in the concentration of greenhouse gases can cause dramatic changes in the climate system.

4. SEA

Balmy beach weather on the coasts.

Alongside the sun, the oceans are the world's biggest life support system and climate engine. All organic life originated in the sea, and all vertebrate embryos – among them humans – briefly have branchial clefts that are almost certainly vestigial remnants of the clefts that developed into gills in our marine ancestors. The vast expanse of the oceans bespeaks yearning and danger. For artists, the interplay of water and light is the stuff of high drama.

The oceans store CO₂ and transport heat on a gigantic scale. Currents like the Great Conveyor Belt are responsible for the global circulation of heat. Oceans, which cover 71 percent of the earth's surface, are dark and have a lower reflectance (albedo) than the frozen polar caps. They absorb more radiation and warm up faster. The ocean flora produces some 70 percent of the oxygen in our atmosphere. Global warming drives up ocean temperatures, leading to a shift in habitat ranges of marine fauna and flora and to rising sea levels. Oceans are also affected by the rising levels of CO₂ in the atmosphere. The uptake and dissolution of atmospheric CO₂ lowers the oceans' pH level, which in turn harms the functioning of marine ecosystems and makes it more difficult for calcifying organisms, such as corals – already stressed by the temperature increase – to create the calcareous skeletons (coral reefs) that are essential to their survival.

5. FOG

Motorists should expect fog and icy roads after a sharp drop in temperature.

Fog clouds the view, but its shapeshifting vagueness has always fired our imagination. It serves as a visual metaphor for the origin of life – wafting over the primordial soup – and for premonitions of death – hovering ominously over desolate moorlands at night. Fog stands for confinement and boundlessness, loftiness and the abyss. It suggests the appearance of ghosts, inspires poets and continues to fascinate otherwise level-headed meteorologists and naturalists.

Fog is formed when water vapour condenses in the air at or near the earth's surface. Microscopically small water droplets in the air make it moist and reduce visibility. Fog could thus be described as a kind of low-level cloud. But the water droplets suspended in fog can be even smaller than those in clouds. In our part of the world, fog is predominantly an autumn and winter phenomenon.



6. CLOUDS

An area of low pressure moving in from the west towards midday will bring overcast skies.

Drifting clouds stand for free-floating thoughts. Occasionally we even think we can make out forms and figures in them. But when the skies are lowering, they can cast a pall on our spirits as well. Concealing and revealing in equal measure, clouds shroud the seat of the gods and form the threshold between the mundane and terrestrial and the otherworldly and celestial. Billowing clouds accompany the manifestation of saints, angels and the Holy Trinity, either surrounding their feet or providing a seat. But clouds are fleeting; painters and naturalists alike struggled to get a hold of them. Painters captured their endless diversity in their pictures, while naturalists set to work on their meteorological classification.

Clouds are composed of minute droplets of water forming on microscopic cloud condensation nuclei. In a manner of speaking, clouds are floating water. Their different forms are reliable indicators of the weather to come.

7. RAIN

Local showers make way for supercells with substantial precipitation over Western Europe.

Rain is the most common form of precipitation. When a cloud becomes supersaturated, gravity takes hold of the water droplets and lets them fall as rain. Rain cannot be said to be 'bad weather', water and heat are the very source of prosperity. Drizzle, shower, cow-quaker, plother, cloudburst – there are many words for rain.

It takes approximately 10 million cloud droplets to form a single raindrop. Meteorologists noticed that, in our part of the world, rain often falls from clouds that have ice and supercooled water in their upper reaches. Because ice crystals can only form on ice nucleating particles, for example salt crystals, which are scarce at high altitudes, they coexist with water droplets that have not found a nucleus and remain liquid despite sub-zero temperatures. However, since the ice crystals are hygroscopic and absorb water vapour, they grow very quickly. Once they have reached a certain weight, they drop, passing through warmer reaches of the cloud and fall as rain. Rainbows are a near-magical phenomenon that occurs when rain and sunshine coincide.

8. WIND

Fresh breezes from the West.

Meteorologists define wind as a movement of air relative to the surface of the earth. The rotation of the earth and the globe's necessarily uneven exposure to



heat – more at the equator, less at the poles – set the atmospheric system in motion. The finely graduated scale, introduced by Irish-born Francis Beaufort (later Rear Admiral Sir Francis Beaufort) in 1805, classified wind force from calm to hurricane.

A narrow zone of low pressure and high humidity encircles the earth just north and south of the equator. Known as the equatorial calms or the doldrums, it was dreaded by the crews of sailing ships because their vessels were often becalmed there. Their situation improved further north and south – between 5° and 30° latitude – where the trade winds blow. Fed by subsident air in the subtropical high-pressure belt, they blow from the northeast in the northern hemisphere and from the southeast in the southern hemisphere. A little further along, around 35° latitude, sailors would encounter the next calm belt, the ‘horse latitudes’, supposedly named for the horses thrown overboard becalmed ships to save water. The large-scale wind systems are subject to the Coriolis force, the inertial force of air currents relative to earth’s rotation, and drive the global weather. They can vary significantly over the course of a year.

9. GALE

The low-pressure system over the Atlantic is deepening steadily – gale warning!

The wind is often personified, for example as a ‘heavenly child’ or a ‘gruff fellow’. This identification with human characteristics also finds expression in the words we use to describe winds and storms: they whisper, murmur, rage, howl, roar and rattle.

Cyclones, storms spiralling around an imaginary central axis, can be extraordinarily destructive. Paradoxically, powerful hurricanes tend to form almost exclusively over comparatively calm tropical seas – although rarely within the immediate vicinity of the equator. Beyond 7° latitude, the Coriolis force begins to affect large-scale tropical thunderstorm clusters, initiating and maintaining their rotation. On satellite images they appear as large circular cloud spirals. Whereas hurricanes are comparatively large structures, tornadoes are smaller vortices with even greater force. Tornadoes leave swathes of devastation in their wake. They form at the base of cumulonimbus clouds and can occasionally reach speeds of 500 kilometres per hour. Watched from a safe distance, they are a fascinating sight.

10. THUNDERSTORM

A cold front brings a chance of severe thunderstorms.

Wind and gale herald an atmospheric disturbance that can quickly develop into a raging thunderstorm of razor-sharp flashes of lightning accompanied by



angry, deafeningly loud thunderclaps. At any given moment, our atmosphere is rent by an average of 2000 thunderstorms with approximately 100 lightnings per second; that adds up to almost 9 million lightnings a day.

Our ancestors believed that thunder and lightning were hurled from on high by ancient gods like Zeus or that they were a form of divine punishment. Elector Palatine Charles Theodore, a champion of meteorological research who became Elector and Duke of Bavaria in 1777, had to overcome considerable resistance when he wanted to fit his Munich residence with lightning conductors, as these were thought to interfere unduly with the divine plan.

The process by which thunderstorms form, is still far from being fully understood. What we do know is that opposing electric charges build up in different parts of a thundercloud to the point where they are strong enough to overcome the air's resistance to electrical flow. The discharge can reach peak currents of 500,000 amperes and 20-30 million volts. If a lightning of this magnitude strikes a tree, the sap is instantly vaporised into steam, which can make the tree explode.

11. SNOW AND ICE

Temperatures will drop rapidly towards the evening; black ice is to be expected.

We tend to associate snow with peace and quiet. Sharp edges are softened, sounds muffled. Black ice, frost, mud and sleet are the other side of the coin.

A snowflake is formed in much the same way as a raindrop through the accretion of water vapour on a condensation nucleus. At very low temperatures there are relatively few water molecules in the air, so that they can arrange themselves in a crystal lattice. Depending on temperature, there are up to 200 different types of crystals. The picture-book six-pointed snowflakes are formed at around -15 °C. On their way down, they pass through a range of temperatures and humidity levels and continuously change their shape in response to these changing conditions.

We are children of the ice age. The spread of *Homo sapiens sapiens* followed a natural climate change in the Pleistocene. Today, the biggest masses of snow and ice can be found in the Arctic and Antarctica. The polar regions are as cold as they are because the sun never rises more than 23.5 degrees above the horizon and both poles experience six months of continuous darkness. Moreover, 90 percent of the incoming sunlight is reflected by the snow (albedo effect), the dark surfaces of sea reflect only 7 percent. The retreat of glaciers, polar ice and the Greenland ice sheet contributes to global warming and is a clear sign of a manmade climate change.



12. DUSK

Experts warn of severe storms with potentially catastrophic damages and extensive flooding.

The climate has always been subject to change, but we are experiencing global warming at an unprecedented rate. Most climatologists agree that the responsibility lies with man and anthropogenic CO₂ emissions. Manmade climate change is one of the greatest challenges of the twenty-first century.

The climate debate ranges from apocalyptic end-of-days scenarios to complete denial. But climate change is not a matter of belief. It is real, and we have to face it. But what can and should we do? We have to support scientific research, develop technological solutions, sensitise hearts and minds to the beauty of our weather and take action to protect the climate.



Climate quotations in the Exhibition

1. SUN

**We, the human species, are confronting a planetary emergency.
The earth has a fever. And the fever is rising.**

Al Gore, Nobel Peace Prize Laureate, 2007

2. SEA

When the water came, we climbed the trees.

Reda Begum, Bangladesh, 2007

3. RAIN

When it is raining, it will rain harder.

Stefan Hagemann, climatologist, 2010

4. GALE

Why should I care about posterity? What's posterity ever done for me?

Groucho Marx, comic and actor

5. SNOW AND ICE

The Swiss glaciers can no longer be saved.

Matthias Huss, glaciologist, 2017

6. DUSK

Make our planet great again.

Emmanuel Macron, französischer Staatspräsident / French President, 2017

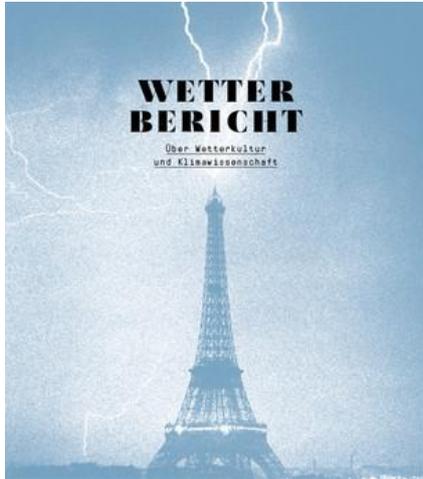


Pilot Inclusion

Museums embrace the concept of inclusive education and seek to widen cultural participation. We want to welcome visitors of all abilities in an inclusive setting. People with disabilities have special expectations of a museum visit. Inclusive areas respond to these needs. At the same time, they offer a different approach that benefits all visitors. In each room of this exhibition, multisensory and interactive displays allow visitors with sensory impairments to experience different aspects of the weather.

The project *Pilot Inclusion* (2015–2017) seeks to develop concepts to make the presentation and interpretation of exhibitions broadly inclusive and accessible. A cooperative project, it is run jointly with people with disabilities. The association Blinde und Kunst e.V. supports the project in the development of concrete inclusive modules.

Publication



Wetterbericht

Editor: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

Language: German

Hardcover

Features: 336 pages

Format: 24.5 x 28 cm

€ 35

The book accompanying the exhibition includes interviews with Hans Joachim Schellnhuber and Arved Fuchs as well as contributions by other renowned authors, and will be published by the Kettler Verlag.



Events

Guided Tours for Parents with Babies

Baby-Art-Connection – From the Changing Table into the Museum

Wednesday, 18 Oct., 15 and 29 Nov., 10 and 17 Jan., 12.30–1 p.m., Ticket: €12

Brief Guided Tour & Packed Lunch

Kunstpause

Wednesday, 11 Oct., 8 Nov., 12.30–1 p.m. Ticket: €9/€4 (without packed lunch)

Registration required. Additional dates can be arranged for groups

Quiz Bar – The Culture Quiz

'Heiter Quiz Wolzig' – Questions, video clips, sounds and picture puzzles

Storm through five rounds to take your place on the sunny side of the win -ners' podium! Tuesday 21 Nov., 7 p.m. in the restaurant of the Bundeskunsthalle
€5/free for students

In cooperation with the Kulturforum der Universität zu Bonn

Concert

The National Youth Orchestra of Germany – *Weather!*

Wednesday, 10 Jan., 7 p.m., Ticket: €19/concessions €12 at bonnticket.de

In cooperation with Deutscher Musikrat

Science Slam Special

Going down a storm

Young scientists give ten-minute climate and weather presentations and compete for the audience's favour. Anything goes to blow them away. Wednesday, 31 Jan., 7 p.m. Ticket: €10/concessions €6

Wednesday_Late_Art

Save_The_Planet_Sustainability_in_Fashion

Wednesday, 14 Feb., 6–9 p.m., Ticket €10/€6 with Ellah-Card, incl. 1 drink (box office) In cooperation with the Mediadesign Hochschule Düsseldorf MD.H

Save the date: Silent movie with live music

Regen (Rain), February 2018

Film by Joris Ivens, 1929, Music: Hanns Eisler, 1941

In cooperation with Deutscher Musikrat

OFFERS FOR CHILDREN, YOUNG PEOPLE AND FAMILIES

Workshop for children and young people aged 6 to 13

Young climatologists – Weather astronauts

In a hands-on talk, real weather scientists show us how satellites help us predict the weather. Sunday, 22 Oct., 21 Jan., 2–5 p.m., Ticket: €12/concessions €6 (ArtCard_Kids or Bonn-Ausweis)



Young climatologists – Experiments with water

In hands-on experiments, real weather scientists show the ways of water on Earth, from clouds to rain and rainbows. Sunday, 19 Nov., 2–5 p.m.,
Ticket: €12/concessions €6 (ArtCard_Kids or Bonn-Ausweis)

Young climatologists – Solar-powered cars – ArtCard_Kids Special

What do the cars of the future look like? Explore climate change and build your own solar-powered car from a beverage can. Sunday, 12 Oct., 18 Feb., 2–5 p.m.,
Ticket: €6 (only bookable for ArtCard_Kids-holders)

Family Workshop

Bubble pictures – Weather pictures with soap bubbles

We whip up a storm and blow paint into tiny soap bubbles and make great weather pictures. Saturday, 2 Dec., 16 Dec. and 3 Feb., 11 a.m.–2 p.m. €10 adults, €6 children /concessions €5 adults, €3 children

OFFERS FOR YOUNG PEOPLE AND ADULTS

Workshop – Special to mark the UN climate summit COP23 in Bonn

Green printmaking – Sustainable printmaking

We learn about the causes and effects of climate change and create our own sustainable prints. Saturday, 11 Nov. and Sunday 11 Nov., 3–6 p.m.
Ticket: €45, incl. material and admission to the exhibition /concessions €20

OFFERS FOR EVERYBODY*

Workshop

Trash_up – Upcycling

Breathe new life into old stuff! Depending on the motto of the day, bring scrap paper, your old T-shirts or whatever else you have lying around and turn it into something new and better.

Saturday, 25 Nov., 9 Dec., 10 Feb., 2–5 p.m. Ticket: €8/concessions €4.

* For children, young people, adults, families, people with a migration background, refugees and people with disabilities – EVERYBODY!

INCLUSION. OFFERS FOR PEOPLE WITH DISABILITIES FULL PROGRAMME INFORMATION

Registration required. Freely bookable for groups (in German language only)

Guided tours in easy language

Saturday, 18 Nov and 3 Feb., each 3–4 p.m., €3 per person plus admission



Workshops for people with disabilities

Guided tours followed by hands-on work.
€2 incl. material and admission to the exhibition

Guided tours for people with dementia and family members/carers

Saturday, 2 Dec. and 24 Feb., 3–4.30 p.m., €3 per person plus admission

Group offers for people with dementia and family members/carers

Join us for coffee and cake, a visit to the exhibition and a session of practical and creative work. €50 per group plus €3 admission per person

Guided tours for people with impaired hearing

in LBG (manually coded language) and/or oral language (with induction loop)
Saturday, 4 Nov. and 24 Feb., 2–3.30 p.m., €6, plus reduced admission

Guided tours in DGS (German Sign Language)

Saturday, 21 Oct., 12 Nov., 20 Jan., 17 Feb., 3–4.30 p.m., €6, plus reduced admission

Detailed descriptive tour for the sightless and the visually impaired

Sunday, 29 Oct, 4 Feb., 11.30 a.m.–1 p.m., €6, plus reduced admission, free for accompanying carer

Art dialogue for people with and without disabilities

ART TALK *inklusiv*, Join our educators and experts for a dialogue with art.
Free with admission ticket Sunday, 22 Oct., 19 Nov., 21 Jan., 18 Feb., 1–4 p.m.

Artist's studio in the exhibition

Cloud Report. Watch the artist Michael Gerdsman (Die Schlumper studio collective, Hamburg) as he works in his temporary studio in the exhibition.
Sunday, 8 Oct., 11 a.m.–noon and 1–2 p.m.

Reading in the dark

Words and sounds about the weather in the dark. Members of the Association Blinde und Kunst give literary and musical voice to the weather. Saturday, 27 Jan., 3–5 p.m. in the Media Art Room (lower ground floor) Admission with reduced admission ticket to the exhibition

INTEGRATION freely bookable offers for groups

Offer for integration courses

Getting to know culture, language, art and each other. Join us for a stroll through the exhibition, start chatting in a relaxed setting, €2 per person (Integration courses)



Intercultural workshop for young people and adults

Green printmaking – Sustainable printmaking

Bookable at no cost for groups and institutions involved in welcoming refugees and integration services.

Tour of the Exhibition

Meet & Speak – Refugees and people who grew up in Germany discover the exhibition together. Free, bookable for groups consisting of refugees and people who have grown up in Germany irrespective of background.

Guided Tours in Arabic and Farsi

Welcome! Refugees and the interested public can get to know the exhibitions of the Bundeskunsthalle.



Current and Upcoming Exhibitions

THE PERSIAN GARDEN

The Invention of Paradise

until 15 October 2017

The Persian garden on the piazza in front of the museum beckons visitors to linger and enjoy its pleasures.

Several gardens in Iran have been designated as UNESCO World Heritage sites. Rather than replicate a specific garden, our garden demonstrates that the art of garden design, developed in Persia in antiquity, continues to shape our idea of an ideal garden – in the East as much as in the West.

Light and shade, heat and cool freshness, the soothing burbling of water, the heady scent of flowers – a garden is a manmade paradise. And indeed, the very word ‘paradise’ has come down to us from ancient Persia. Do come in and enjoy the paradisiac atmosphere of the Persian Garden, an oasis for the mind and the senses!

FERDINAND HODLER

Early Modern Artist

until 28 January 2018

Ferdinand Hodler (1853–1918) is one of the most important and most successful artists of the early twentieth century. Celebrated alongside Edvard Munch and Gustav Klimt as a key representative of Symbolism and Art Nouveau, he developed a distinctive style of his own. Hodler’s predilection for ornament, his formal repetitions, strong contour lines and idiosyncratic palette were hailed as novel and original by contemporary critics, and his impressive monumental works with their emphasis on large areas of flat colour and clear outlines met with great interest, particularly in Germany.

With more than hundred paintings and numerous drawings, the exhibition is the first comprehensive retrospective of the artist to be shown in Germany in almost twenty years. It sheds light on Hodler’s career – training, travels abroad, participation in competitions, scandals and exhibitions – and presents works from the genres of landscape, portrait, figure and history painting.

DOSSIER GURLITT

Nazi Art Theft and its Consequences

3 November 2017 to 11 March 2018

Media Conference: 2 November 2017, 2 p.m.

The Bundeskunsthalle in Bonn and the Kunstmuseum Bern are collaborating in the organization of a concurrent double exhibition. The two exhibitions will, for the very first time, be focusing on a selection of works of art from the Cornelius Gurlitt estate. Under the title of *Dossier Gurlitt*, the two exhibitions will present Cornelius Gurlitt’s extensive art collection. Both shows are based on the latest research into “Gurlitt’s art trove” and seek to bring to light further evidence to help clarify the provenances of those works whose origins remain unknown.



In form and content, the exhibitions at the Bundeskunsthalle in Bonn and at the Kunstmuseum Bern are closely coordinated. In Bern the focus lies on art that was considered “degenerate” and on works from the Gurlitt family circle. The Bundeskunsthalle, on the other hand, will concentrate on works of art that were taken from their owners as part of the Nazi persecution and on works whose provenance has not yet been established. Primarily, the exhibition in Bonn will shed light on the fate of the persecuted, mostly Jewish art collectors – and art dealers, juxtaposing their individual histories with the biographies of the Nazi perpetrators. Moreover the show homes in on the unprecedented theft of art by the Nazis in the occupied territories.

FEDERAL PRIZE FOR ART STUDENTS

**23rd Federal Competition of the Federal Ministry of Education and Research
10 November 2017 to 28 January 2018**

The federal competition *Art Students Display Their Works* has been renamed and is now called *Federal Prize for Art Students*. The new name reflects a new conceptual approach. Whereas the biannual exhibition used to show the work of all artists participating in the competition, it will henceforth showcase only that of the prize winners. This closer focus allows for a better presentation of the awardees and their work.

Each of the twenty-four art academies in Germany nominates two of their most promising students for a chance to win the much coveted prizes. An independent jury selects five to eight winners, who will receive a grant to support their work and a catalogue.

The *Federal Prize for Art Students* is sponsored by the Federal Ministry of Education and Research and organised by the German National Association for Student Affairs. Its aim is the support and promotion of young artists.

The design of the poster and the catalogue accompanying the 23rd competition lies in the hands of the Hochschule der Bildenden Künste Saar.

Subject to change!

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