

BUNDESKUNSTHALLE

Press kit

ANNA OPPERMANN A RETROPERSPECTIVE

13 December 2023 – 1 April 2024

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Press Officer
Sven Bergmann
T +49 228 9171-205
F +49 228 9171-211
bergmann@bundeskunsthalle.de

Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland GmbH

Helmut-Kohl-Allee 4
53113 Bonn
T +49 228 9171-0
F +49 228 234154
www.bundeskunsthalle.de

Geschäftsführung
Dr. Eva-Christina Kraus
Oliver Hölken


Vorsitzender des Kuratoriums
Ingo Mix

HRB Nr. 5096
Amtsgericht Bonn
Umsatzsteuer ID Nr. DE811386971
Leitweg-ID 992-80160-58

Konto 3 177 177 00
Deutsche Bank Bonn
BLZ 380 700 59
IBAN DE03 3807 0059 0317 7177 00
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Exhibition Information

Duration	13 December 2023 – 1 April 2024
Press officer	Sven Bergmann
Curators	Susanne Kleine, Bundeskunsthalle Anna Schäffler, Estate of Anna Oppermann
Combined ticket for all exhibitions	13 €/reduced 6,50 € All visitors up to and including 18 years of age have free admission
Cultural partner	

General Information

Director	Eva Kraus
Managing Director	Oliver Hölken
Opening Hours	Tuesday 10 am to 7 pm Wednesday 10 am to 9 pm Thursday to Sunday 10 am to 7 pm Holidays 10 am to 7 pm
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr-Bahn) and RB 48 (Rhein-Wupper-Bahn)
Parking	There is a car and coach park on Emil-Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn
Press Information (German / English)	www.bundeskunsthalle.de For press files follow 'press'.
General Information (German / English)	T +49 228 9171-200 www.bundeskunsthalle.de

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Media Information

ANNA OPPERMANN **A RETROSPERSPECTIVE**

13 December 2023 – 1 April 2024

The German conceptual artist Anna Oppermann (1940–1993) left a significant body of work waiting to be rediscovered. The exhibition presents her extensive oeuvre – from early pencil drawings to vibrantly coloured mixed-media works and one of her last major pieces.

Following her studies at the Hamburg University of Fine Arts, she became an important and unique figure on the German art scene from the late 1960s onwards. Her participation in documenta 6 and documenta 8 in Kassel secured her early international recognition.

Her early artistic work from the 1960s reveals her preoccupation with Surrealism, Dadaism, and Pop Art, as well as her intense interest in questions of perception. The development and expansion of a theme as a collage on the pictorial plane or beyond the edge of the picture and into the surrounding space led to her first picture-space collages from 1968 onwards, such as *Being a Housewife*.

Her main body of work is characterised by the disclosure of the artistic process and her reflections, which flow into arrangements of notes, drawings, photographs, printed matter, and objects; language is also an essential component of her work alongside the pictorial. To this end, she coined the term “ensemble” – process-based spatial collages that encompass both the installed work and the underlying method: “What I call an ensemble results from the application of a certain method, is a documentation of this method and is always also a reflection aid for further investigations in the sense of the method.”

These complex formulations demonstrate Oppermann’s radical understanding of a work: it is open and dialogue-based, the process is immanent. Instead of clearly formed results, she shows the path of image production with its mistakes, detours, reductions, adaptations, repetitions, and surpluses. Overflowing and complex, but also smaller assemblages, rhizome-like constellations allow an immersion in her search for and securing of traces; she excludes ‘final, absolute formulations’.

Oppermann’s works oscillate between everyday life and the art world, between mass media and various scientific disciplines, in order to trace the reciprocal conditions and effects between the private and the public, between simplicity and complexity. Contrasts, the unfinished, the private, the everyday, the traditional, the fragmentary, as well as the sensual and the kitschy are presented in an overwhelming variety of ensembles whose titles reveal the idea behind the occasion or the concept of the work. Central themes are questions of perception, social structures or power relations, interpersonal relationships, the compatibility of *Being an Artist* and having a family, the mechanisms of the art market, economic issues and much more.



Anna Oppermann's works are both the expression of a process of self-questioning and an "offer of communication" on fundamental social and general human issues.

Posthumously, her ensembles are transferred to the present in a so-called Interpretive New Installation. This practice is based on both previous installations and the artistic method itself, aware of Oppermann's openness and generosity in dealing with her work.

The exhibition is curated by Susanne Kleine and Anna Schäffler. It is a cooperation with the estate of Anna Oppermann. The administration of the estate is the responsibility of Barbara Thumm.



Quotes Anna Oppermann

"From the simple to the complicated, from the private to the public."

Anna Oppermann, 1984

"Complexity has to play a role somewhere in this world. It is impossible to tackle a problem without taking into account that every problem is connected to other problems. "

Anna Oppermann in conversation with Margarethe Jochimsen, 1984

"Who is Mr S?"

"You've been trying to get that out of me for years. I laugh my arse off; you'll never succeed!"

Anna Oppermann in conversation with Herbert Hossmann, 1983

"The construction of an ensemble is the presentation of many efforts to recognise and evaluate a piece of reality, and also to get a 'grip' on a problem."

Anna Oppermann, 1984

"Polyphonic expansion alternates with summaries. Time plays a special role, especially in the necessary gaining of distance; and the development and modification of many ensembles thus extends over several years (– is theoretically never completed)."


Anna Oppermann, 1984

"'Ensemble' means 'together' in French; and apart from the fact that I like to work in an ensemble about others and therefore also with them, here plants, pedestals, sketches, drawings, pictures, small sculptures, photos, photo canvases, and texts are arranged together. One can also recognise a few details, which are strongly emphasised by enlargements and repetitions, and, conversely, summaries, where details, which only I can decipher, shrink into abstract formations."

Anna Oppermann, 1984

"There is a coexistence of open–closed, unfinished–finished, irrational–rational, trivial–elitist, private–public, silly, brutal, traditional–progressive, mysterious–clear, stupid–clever, kitschy, sensual, idyllic, abstract, and theoretical (scientific). There are comments by me and others, colloquial language, sublanguage, well-formulated language. There are corresponding, contradictory, conditional, complementary elements, assigned to the respective ensemble theme, but also definitions that sum it all up."

Anna Oppermann, 1984



"The themes of my ensembles relate to problems of being an artist; more generally: to ways of being or living, to ways of knowing (also through gut feelings), to forms of human coexistence. Sometimes things are brought up that some people do not like. The form of the ensemble is my offer of interaction. To some, it seems subjectivist, autistic, monomaniacal. I would like to be a mediator between the various disciplines, between reason and sensual perception, between art and science, between normal people and outsiders."

Anna Oppermann, 1984

"... in order to make the apparent chaos clearer for the viewer, there are also overview plans and thematic plans and diagrams, as well as simple, simplifying texts on the history of the ensemble's origins and the method in general on which the whole thing is based."

Anna Oppermann, 1984

"What I call an ensemble results from the application of a certain method, is a documentation of that method, and is always also an aid to reflection for further investigations in the sense of the method. The method characterises the most general external form of the ensembles."

Anna Oppermann, 1979

"I hate definitive, would-be absolute formulations."

Anna Oppermann, undatiert/undated

„The mirror – the exclusion of reality – was a crucial experience for me. When I hold up a mirror, it is surrounded by reality, which contrasts with the reality reflected by the mirror itself.

This allows the „reality“ frozen in the mirror, transported from one location to another to become a picture. The mirror reflects a reality that has been estranged through being cropped. The effect is somewhat poetically irrational and inspires the imagination. Sitting in front of the window, when I laid the mirror down on my knee, the sky and the window were inside me it was wonderful ... I painted this picture: I'm sitting down, and the picture shows my knees and my hands; I'm holding the mirror, which reflects the sky and the frame of the open window. ... The mirror also enabled me to reduce the height of the ceiling, conjure up a plant on the quilt or among the books."

Anna Oppermann in conversation with Herbert Hossmann, 1983



Exhibition Texts

WHAT IS AN ENSEMBLE?

I call an ensemble the documentation of a certain method of proceeding in perception and (or) cognition exercises. The construction of an ensemble is the presentation of many efforts to recognise and evaluate a piece of reality, and also to get a 'grip' on a problem.

The documentation is a visualisation, a securing of traces, and an aid to the memory of psychological processes of different levels of consciousness, different reference systems – and as such, always also a basis for investigation (determining and making one aware of inadequacies) with regard to possible corrections and modifications, which requires a relative openness of the arrangement (... wanting to know how, why I, the others, the circumstances, the conditions are as they are – ... to what extent are we [am I] under someone else's control, unconsciously manipulated, for example, also in the production of art, how does opinion– opinion about art – arise, etc.). Starting from one point (from the relatively simple to the relatively complicated), the radius of the circles of interest becomes increasingly larger.

About the method: Starting from a real object (initially an object found in nature, for example, a leaf; later people, occurrences, statements made by others, etc.), the following phases develop (or are stimulated):


1. Communication

2. Catharsis: Here, this means reacting (and working off) and associating with the object as spontaneously as possible, partly automatically (also subjectively), in order to provoke unconscious or preconscious expressions and, as far as possible, to fix them in the form of sketches and notes (video or tape recordings would be possible). This is a phase of polyphonic expansion, in which everything is permitted – even representations that would have to fall by the wayside when measured by conventional evaluation criteria (depersonalisation – projection – dissociation, etc.). The chaos must be endured. Only excerpts from the results of this phase are made available in publicly presented ensembles, as most of the personal inadequacies and foolish remarks inevitably come to light in this phase.

3. Reflection (feedback): Summary drawings and state photographs to provoke a distance – in the verbal realm: initial individual interpretations and associations with regard to possible causes – motivations – collection of quotes from others.

4. Analysis (in an attempt to create an overall reference):

Compiling details and intermediate results in groups, confronting and comparing with different systems of reference, reorganisations of evaluations (interdisciplinary – with texts from the fields of psychology, philosophy, sociology, etc.) – formulating a theme specific to the ensemble, indicating the direction of the problem to be considered from all sides, and diagrams that condense the method. In the visual field: emphasising through enlargements (large-format photo canvases, pictures) and abstraction through summaries (reductions) in the state photograph, making many details unrecognisable and incomprehensible to outsiders.



It should be emphasised that polyphonic expansion alternates with summaries. Time plays a special role, especially in the necessary gaining of distance; and the development and modification of many ensembles thus extends over several years (– is theoretically never completed). Through the use of different media – photo – drawing – arrangement in space – colloquial language – intellectual language – etc. and through the juxtaposition of spontaneous, reflective, realistic, and abstract levels, meta-levels (meta-expressions) are possible. A summary photo of an ensemble structure, as a so-called reference photo, together with the real object, is the starting point for further efforts, using the method indicated above.

Anna Oppermann, 1978

[first published in: Kunstforum International, no. 28, April 1978, pp. 145–160; Anna Oppermann, 'Was ist Ensemble?', in: Anna Oppermann Ensembles 1968–1992, Stuttgart 2007, pp. 110f.]


HISTORY OF THE DEVELOPMENT OF THE METHOD

It all began in the mid-1960s, when, at some point, I found that contemplating an object, the intensified contemplation of a plant, a leaf, emphasised in a mirror or by drawing the leaf, was something quite wonderful. I wanted to depict this meditative state, the experienced fusion of myself with an object, to capture this pleasant state in my memory and to make this experience comprehensible to other people, to enable them to experience the same sense of well-being. It was the garden of paradise quoted by Freud, into which people can escape in their imagination, and it was naïve in terms of realisable communication. At that time (as well as today), I used still lifes to paint pictures (single pieces). These paintings were of stylised body forms with a mirror or a mirror with plant life in the centre. Other attempts to seduce the viewer were painted knees, from the point of view of someone sitting in front of a rather naïvely painted table with still lifes, e.g., mirrors, fruits, sketches (preferably trompe l'oeil); and I imagined that outsiders would be able to mentally sit in this picture.

These expectations were hardly fulfilled either, and so I built boxes in which one could sit, or whose negative forms (corresponding to the seated body) would induce the recipient to linger in leisurely, meditative contemplation of the composition of real plants, drawn plants, and photographed plants in a box on a table surface, in connection with quotations.

It was only a small step from here to the open arrangement, which one could enter, sit in, or lie down in.

Of course, it was not only the concern for communication that motivated my efforts. It was also the question of "why" in general, which at some point necessitated a form that made additions and changes possible. It began with attempts to interpret individual pictorial symbols, the question of the motivations behind the approach in the ensemble in general, and ended with investigations into personal and general conflict situations, which inevitably led to the study of psychological, sociological, and philosophical literature.



Reflecting, analysing, and becoming aware of problems required the inclusion of other levels of expression, and for me, since I came from the image, that was language. "Not unlearning the language of others" was almost vital for me at that time – in the late 1960s – because situational isolation had reduced my linguistic ability, measured in terms of common colloquialisms, to a minimum.

Anna Oppermann, 1978

[in: Anna Oppermann Ensembles 1968 bis 1984, Hamburg 1984, p. 59]

THE HANDLING OF AND WORKING WITH THE ESTATE

"Anna Oppermann had made no provision for the time after her death; only a few items had been sorted and archived. Nor had she left me any instructions on how to deal with the ensembles after her death. What should be preserved, what should remain hidden, what should be destroyed? Is it possible to show the ensembles stored in the depot again without the artist's situational additions and extensions? Is it possible to reconstruct the last publicly presented state – usually ten to fifteen years ago? Do I (or does anyone else?) have the right to further develop and reinstall the ensembles? Or can the work only be shown in its individual parts, the canvases isolated on the wall, the drawings framed under a passe-partout?"


[Herbert Hossmann in: Arbeitsberichte und Materialien: Anna Oppermanns unendliche Bildwerkarchive. Zum Umgang mit dem Nachlass, ed. Edition Lebeer Hossmann, Brussels and Hamburg 1994]

Herbert Hossmann, Oppermann's partner of many years, was confronted with these questions after the artist's death. When Oppermann died of cancer in 1993, she left behind neither a declaration of intent as to how she wanted her ensemble works to be installed after her death, nor any information as to who should specifically take on this task.

On Hossmann's initiative, a publicly funded working group, consisting of Hossmann and the art historians Ute Vorkoeper and Karolina Breindl, was set up in the year of her death to research and evaluate her estate. The aim was to jointly develop a concept for securing and preserving the oeuvre itself as well as a cataloguing structure for a catalogue raisonné.

ESTATE PRACTICE: INTERPRETIVE NEW INSTALLATION

After Oppermann's death in the early 1990s, in addition to cataloguing the works, it became urgent for the estate to establish a practice with regard to new installations. This necessary facilitation of the openness and processual aspect of the ensembles formulated in the early years formed the basis of the ensemble structures for which the estate was responsible in the following years. The resulting reflections on the problems of reconstruction led to the estate group's approach of 'interpretive new installation'. After the first practical experiences with the ensemble structures, the estate group ruled out the possibility of reconstructing Oppermann's works at an early stage. The reasons




for this, apart from the need to adapt to the changed spatial conditions, were the additional material brought together after viewing the estate, the lack of central ensemble objects, and the impossibility of unequivocally assigning the position of individual elements within the arrangements. Furthermore, there is no fixed origin as a point of reference in the recursive structure of the ensembles.

LEUPHANA UNIVERSITY LÜNEBURG

In the early 1990s, the art historian Martin Warnke and the applied cultural scientist Carmen Wedemeyer at Leuphana University Lüneburg developed a database system for the first digital catalogue raisonné as an attempt at open cataloguing.

The approach of reading the ensembles as artistic hypertexts was reflected in the interactive structure of the digital database, which visualised the motific and content-related connections between individual elements within an ensemble. In addition to recording the title, date of creation, reference plants, themes, and keywords, as well as public presentations of the respective ensembles, the individually digitised images were provided with an index and supplemented with details regarding material and technique. Existing writings were transcribed, and individual elements were supplemented with brief descriptions of the background to their creation. The resulting inventory made it possible to break down references within the work and to follow these up in each case.



Selected label texts

The Artist's Task to Solve Problems (Problems of Space)

1978–1984

Reference plant

Tulip

Theme, key words

King, queen, poetry, sow, pig, space/room/scope and word combinations using the same (scope for action, empty space, evaluation space, living space, air-raid shelter), play, freedom, fantasy, sorcerer, temptation, deviance, base, ivory tower, bureaucracy, problem, wall, recipients' reaction, the Kreuzberg area

Deichtorhallen Hamburg/Sammlung Falckenberg

"This ensemble came about as a result of Margarethe Jochimsen's invitation to thirty-seven artists to comment on the question of whether there should be an Art Center of the Federal Government in Bonn. Whereas experts and politicians from all over the world had been invited to attend the official hearings, no one had bothered to find out what artists themselves had to say. Oppermann described her task as an 'ensemble on the problem posed by presenting the artist with a problem-solving task (taking the Bundeskunsthalle in Bonn as an example) ... or something along those lines'. The countless suggestions made by the artists were not taken into account in the planning of the new Bundeskunsthalle."

in: Anna Oppermann. Ensembles 1968–1992, Stuttgart 2007, information in the catalogue raisonné, edited and compiled by Herbert Hossmann, pp. 223ff.

Ensemble with Decoration (Modes of Behaviour Towards People When Affection Plays a Part) – Decoration with Birch, Pear, and Frame

Filiation, 1980–1992

Reference plants

Birch, pear, carnation, calla


Theme, key words

Frame, evaluation frame, enclosure, affection, J. A. and H.-P. A., modes of behaviour towards people, decoration, scroll, mask, ornament, rituals of behaviour, isolation, compromise, first opinion, prejudice, H. H., making art as a garden of paradise, escape into the garden of paradise

Kunstmuseum Stuttgart, Donation Alison and Peter W. Klein, Eberdingen-Nussdorf

"Johanna Althaus (J. A.) and Hans-Peter Althaus (H.-P.A.) were the first collectors of Anna Oppermann's works. It was at the instigation and under the curatorship of H.-P. Althaus, Professor of Germanic Linguistics at the University of Trier, that the first major Oppermann exhibition was held at the Städtisches Museum Trier. His two essays 'Kreative Bildsprache. Anmerkungen zur Ensemblekunst Anna Oppermanns' (1984) and 'Grundthemen im Werk Anna Oppermanns' (1987) helped facilitate an understanding of her ensembles. Herbert Hossmann (H. H.) was Anna Oppermann's partner from 1977 until her death in 1993."

in: Anna Oppermann. Ensembles 1968–1992, Stuttgart 2007, information in the catalogue raisonné, edited and compiled by Herbert Hossmann, pp. 223ff.



Being an Artist – On the Method (Drawing in the Ensemble, Dilemma of Communication, the Economic Aspect)

Filiation, 1978–1985

Reference plants

Linden blossom petal, cyclamen, ivy

Theme, key words

Art, making art, being an artist, the role and image of the artist, genesis and review of the method, catharsis and compensation, meditation, creativity, communication of art and anticipation, M. S., S. P., among others, art and politics, the artist's freedom and lack of freedom, the economic aspect of making art, drawing in the ensemble, language in the ensemble, photo in the ensemble, the image-text relation, nature, money, zeitgeist, plate, frame, table, to speak, glass, peepshow box, viewfinder

"This was the first of Oppermann's ensembles to include photos and drawings by people of particular importance to the artist. These are listed under 'theme, key words' with only their initials. Starting in 1977, Oppermann also created specific portrait ensembles for some of them.

Manfred Schneckenburger (M. S.) was the artistic director of the two documenta exhibitions (1977 and 1987) in which Oppermann was invited to take part. Sigmar Polke (S. P.) was a personal friend of the artist during their time as teachers at the Hamburg University of Fine Arts; his photowork *Lerchenfeld Hamburg* (1975/1976) contains several portraits of the artist."

in: Anna Oppermann. *Ensembles 1968–1992*, Stuttgart 2007, information in the catalogue raisonné, edited and compiled by Herbert Hossmann, pp. 223ff.

Portrait of Mr. S.

1969–1989

Reference plants

African violet (*saintpaulia*), tulip, grass lily, radish, dahlia, thistle

Theme, key words

Love, sex, eroticism, devil, hell, heaven, sin, penance, confession, witches, chaos, crucifix, crucifixion, cross, erection, phallus, horse, bedding down, double standards, gap-toothed, San Gimignano, castles in the moon

"This ensemble was installed for three years in a room at the art hotel Teufelhof in the centre of Basel. As Oppermann incorporated both the walls and the ceiling of the hotel room into her ensemble, guests could view it simply by looking up from the bed in the middle of the room. The room was very popular among newlyweds as a honeymoon suite."

in: Anna Oppermann. *Ensembles 1968–1992*, Stuttgart 2007, information in the catalogue raisonné, edited and compiled by Herbert Hossmann, pp. 223ff.



Myth and Enlightenment

1985–1992

Reference plants

Oleander, tulip petals, grass lily

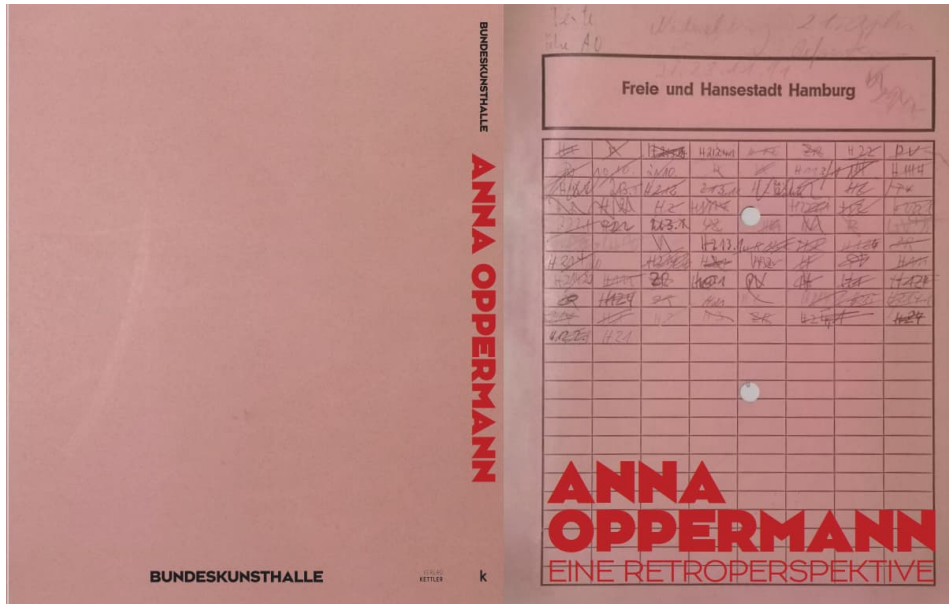
Theme, key words

Gummi bears (naked), letterhead with the emblem of a Bochum hotel, rough sketch of a princess and a king, the Grimms' Goose Maid, Little Curdie, quotations on myth and enlightenment

“The ‘initial experiential space’ in which the Myth and Enlightenment ensemble first emerged was Oppermann’s work on a stage set for ‘Leone and Lena’ by Georg Büchner (to be directed by Claus Peymann at the Schauspielhaus Bochum, 1985). For technical reasons, many of the motifs, ideas, sketches for furniture, and furnishings that Oppermann produced in profuse numbers and variety could not be used in the end, but later found their way into this ensemble.”

in: Anna Oppermann. *Ensembles 1968–1992*, Stuttgart 2007, information in the catalogue raisonné, edited and compiled by Herbert Hossmann, pp. 223ff.

Publication



Anna Oppermann. A Retroperspective

Published by the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH

The publication will consist of an artist's book reprint from 1984 together with new texts and installation photos. Due to the installation photos, the book will not be published until mid-February.

Size and Format

Hardcover, 17 x 24 cm

172 pages

In German language

Museum edition: 35 €

The bookstore edition is published by Wienand, Cologne, for 39 €



Educational Programme

GUIDED TOURS

Public guided tours

Tuesdays 5.30–6.30 p.m.

3 €/reduced € 1.50, plus admission to the exhibition

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

ArtCard reservation: T +49 228 9171-200

Curator tours

With Susanne Kleine, curator of the exhibition

Wednesday, January 17 and 31, February 21, March 13, 5 p.m. each day

Friday, March 8, 3 pm, 60 minutes each

5 €/reduced € 2.50, plus admission to the exhibition

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

Guided tour during the lunch break

Art break – Ensembles

Wednesday, February 7, March 6 and 27, 12:30 – 1 p.m. each day

We offer you an entertaining speed tour during your lunch break to balance out your daily working life.

8 € (guided tour and admission)

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

Registration required, can be booked individually for groups

Information and registration at buchung@bundeskunsthalle.de

Baby Art Connection

Guided tours and talks for parents with babies

From the changing table to the museum

Wednesday, January 17, February 7, March 6, 13 and 20, 10:15–11:45 a.m. each day

15 €, incl. visit to the exhibition (one parent and baby)

Registration via buchung@bundeskunsthalle.de

or in advance at bundeskunsthalle.de/tickets

Group tours

60 minutes, 70 €

90 minutes, 90 €

plus admission ticket € 13/reduced € 6.50 per person

Written registration required: buchung@bundeskunsthalle.de



EVENTS

WEDNESDAY_LATE_ART SPEEDGUIDES_DJ_DRINKS ENSEMBLERS AND ACTIVATIONS

March 27, 2024, 6-9 p.m.

Your evening full of art, culture and music!

SPEED TOURS

(German and English)

Anna Oppermann. A Retroperspective

Kengo Kuma: onomatopoeia Architecture

Franz Erhard Walther. "Images in mind, body in space"

PARTICIPATION ACTION/INTERVENTIONS

Folded with Frank Bölter

LOUNGE & DJ & DRINKS

13 €/6,50 € with ELLAH-Card, including a drink

ELLAH - The annual ticket for young art lovers

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

Supported by the Federal Government Commissioner for Culture and the Media

Next date:

WEDNESDAY_LATE_ART

Wednesday, 15 May, 2024



Current and Upcoming Exhibitions

FEDERAL PRIZE FOR ART STUDENTS

26rd Federal Competition of the Federal Ministry of Education and Research
until 7 January 2024

The *Federal Prize for Art Students* is a competition organized by the Federal Ministry of Education and Research and is awarded every two years. The 24 German art colleges and art academies in Germany each nominate two artists, from which an independent jury selects the winners. For the 26th *Federal Prize for Art Students*, the jury consisted of Fatima Hellberg, Director of Bonner Kunstverein, Anna Nowak, Artistic Director of Kunsthaus Hamburg, and Christiane Mennicke-Schwarz, Artistic Director of Kunsthaus Dresden, and chose the six artists exhibited here: Talya Feldman, Hochschule für Bildende Künste, Hamburg

Michael Fink, Weißensee Academy of Art, Berlin

Rahel Goetsch, Academy of Fine Arts – Städelschule, Frankfurt am Main

Hanna Kučera, Academy of Fine Arts, Dresden

Óstov Collective, Academy of Visual Arts, Leipzig

Su Yu Hsin, Academy of Visual Arts, Leipzig

The Staatliche Akademie der Künste Stuttgart was responsible for the design of the catalog, the poster and the website www.kunst-wettbewerb.de

The exhibition is a journey through young art production and its engagement with current social issues. The works on display offer a fresh perspective and a new approach to making complex social and private issues tangible. The Bundeskunsthalle has been presenting the competition since 1994.

Organised in cooperation with the Federal Ministry of Education and Research and the German National Association for Student Affairs


EVERYTHING AT ONCE

Postmodernity, 1967–1992

until 28 January 2024

The year 1967 marked the beginning of our present: Modernism, which had presumed that everything could be sorted out through equal housing, furniture and rights for all, was abandoned, and from its ruins a bizarre, eccentric world was born. Architects declared the amusement park the new ideal city; designers shook off the yoke of good taste, and the conflict between the two dominant political systems gave way to the struggle for self-realisation. New media synchronised the globe, and images became the arena in which contests for style and recognition were waged.

Showcasing spectacular examples of design, architecture, cinema, pop, philosophy, art and literature, the exhibition chronicles the dawn of the information society, the unleashing of the financial markets, the great age of subcultures, disco, punk and techno-pop, shoulder pads and Memphis furniture. It also chronicles the sudden surge in the construction of museums, the new temples of art and culture, to which we owe the largest exhibit, the Bundeskunsthalle itself. When the Bundeskunsthalle opened in 1992, the



Cold War was over, and Francis Fukuyama published his famous book, in which he proclaimed 'the end of history' as such. Thirty years later, it is clear that history did not come to an end, and Postmodernity is once again a matter of considerable debate. Holding up a mirror to the present, the exhibition homes in on our current conflicts – from right-wing populism to identity politics. It allows us to ask, from the distance of a generation, what time we are actually living in. Is Postmodernity really over – or are we in the middle of it?

IMMANUEL KANT NNA OPPERMANN

Unresolved Issues

Until 17 March 2024

The 22nd of April 2024 marks the 300th anniversary of the birth of the philosopher Immanuel Kant (1724–1804). To this day, Kant's ground-breaking contribution to the Enlightenment, his thoughts on ethics, emancipation, epistemology and international law have lost none of their significance as points of reference. The exhibition sets out to introduce his work to a general audience, and especially to young visitors, who do not necessarily have any solid grounding in philosophy.

The four famous Kantian questions: 'What can I know?', 'What ought I to do?', 'What can I hope for?', 'What is man?' will structure the exhibition. High-quality paintings, graphics, scientific instruments, maps and manuscripts will visualise the central themes of the Enlightenment. At the same time, the historical person Immanuel Kant, his environment and his networks will come into focus. Kant's biography was closely linked to the urban environment of Königsberg (today's Kaliningrad, Russia), where he lived for 73 years. As the intellectual centre of its time, the Prussian royal seat left its mark on the whole of Germany and Europe. This is why we are bringing the baroque city of Königsberg, which was completely destroyed in 1944/45, back to life in a virtual reconstruction. VR stations allow visitors to take an imaginary journey into the world of Immanuel Kant.

Subject to change

Status: December 2023

You can find the 2024 exhibition program at www.bundeskunsthalle.de/presse