

# BUNDESKUNSTHALLE

Press kit

## PROGRAMME 2025

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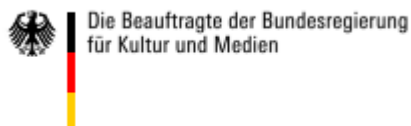
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## General Information

Director	Eva Kraus
Managing Director	Oliver Hölken
Press Officer	Sven Bergmann
Opening Hours	Tuesday 10 a.m. to 7 p.m. Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Holidays 10 a.m. to 7 p.m.
Opening Hours from 01/01/2025	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.
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)	<a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a> For press files follow 'press'.
General Information (German / English)	T +49 228 9171-200 <a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a>

The Bundeskunsthalle is supported by



Cultural partner





## Media information

Dear Ladies and Gentlemen,  
Dear colleagues from the media,

The Bundeskunsthalle looks back on a successful and, above all, extremely inspiring year 2024, which set both democratic and socially relevant themes, but also playful and participatory highlights. The Bundeskunsthalle team is delighted to share the programme for 2025 with you in the attached overview of exhibitions and events.

'Sustainability is a key issue of our time and also one of the biggest challenges of our future. With and through art and culture, the currently most important questions can be addressed, visualised and negotiated. The task of creating a world worth living in for future generations can only be achieved by society as a whole,' explains director Eva Kraus.

Not only science, but also numerous artists and designers are increasingly focussing on the transformational potential of their work with regard to sustainable strategies for the future. As a federal institution, the Bundeskunsthalle has joined the Agenda 2030 of the United Nations with its 17 sustainability goals.

'We are increasingly working on the in-house operational ecology, but also on a programme focus on the topic of sustainability for the exhibitions in 2025/26. In 2025, we will manifest the topic through numerous exhibition projects in the fields of arts & science, cultural history and architecture. For example, we will focus on land restoration, historical ways of life, building the future and exploring the world's oceans. These themes are accompanied by many varied artistic, interactive and immersive installations in and around the building.

In 2026, social sustainability will then take centre stage, as inclusion, participation and a diversity-sensitive accessibility of the museum are also long-term strategic and structural goals of the Bundeskunsthalle,' Eva Kraus continues.

Accordingly, the exhibitions in 2024 will end with a project from the Bundeskunsthalle's exhibition series on scientific and socially relevant topics, while at the same time heralding the year 2025 with its focus on **ecological transformation**. From 6 December 2024, **SAVE LAND. United For Land** will focus on the ecological restoration of land, an exhibition developed in close cooperation with the UNCCD (United Nations Convention to Combat Desertification). The immersive exhibition uses cutting-edge media technology and combines exhibits from art, cultural history and natural sciences to understand the ecological problems and potentials of Earth's land masses (until 1 June 2025).

Beyond consumerist lifestyles and realities, the early life reform movements placed a return to nature and peaceful living – alongside health, body culture and spirituality – at the centre of their activities. From 11 April to 10 August 2025, **PARA-MODERNISM. Life Reform Movements From 1900 Onwards** sheds light on alternative lifestyles and their everyday culture and follows them through the 20th century. Where did the new perspectives lead and which ideals and ideas do we still recognise in today's zeitgeist?



From 1 May 2025, **Interactions 2025** will once again offer selected artworks, performances or workshops – some of which will be dedicated to the annual theme – that invite visitors to play interactively in the outdoor space of the Bundeskunsthalle until October 2025, but also deal with visual languages, music or sound. At the same time, there are plans to green the roof area to support biodiversity and combine the interactive installations with ecological concerns in the best possible way.

Before another exhibition project comes into view, the Museumsmeilenfest 2025 at the end of May marks the opening of the **SUMMER OF CHANGE. Bonn cultural festival**. Many of Bonn's cultural institutions and the City of Bonn itself are coming together for the first time to offer an extensive programme on (ecological) sustainability throughout the summer until the end of the Beethoven Festival on 27 September 2025.

In accordance with this summer festival, the ecological transformation is the focus of a newly developed exhibition based on the concept of the *New European Bauhaus*, a project of the EU Commission to promote ecological, social and cultural sustainability. The Bundeskunsthalle is supporting this initiative with **WEtransFORM. New European Bauhaus and Beyond** from 6 June 2025 as an international exhibition and networking project on sustainable architecture and urban development (until 25 January 2026). Parallel to this, a **horticultural project** is planned for the summer on the roof of the Bundeskunsthalle. It will kick off with a two-day **festival** on the first weekend in June 2025.

The oceans and seas are the largest contiguous habitat on our planet. As they store large amounts of heat and CO<sub>2</sub>, they have a significant influence on the weather and climate. From 2 October 2025 to 6 April 2026, the cultural history exhibition **Expedition to the World's Oceans** will focus on exploring and discovering different facets of the maritime worlds and their transformation processes.

Detached from the annual theme and right at the start of the new exhibition year – after Hannah Arendt, Simone de Beauvoir and Josephine Baker – the series on influential female personalities will be continued. **Susan Sontag. Seeing and Being Seen** is dedicated to the author, critic and public intellectual. The exhibition traces her theories and thoughts on photography and shows Sontag in her role as a film enthusiast and director, not least to portray her as an independent woman who, throughout her life, used her own voice and became a voice for many others (14 March - 28 September 2025).

Wim Wenders is coming to Bonn! To mark his 80th birthday on 14 August 2025, the Bundeskunsthalle will present the filmmaker and artist **Wim Wenders** in a major immersive and visually powerful exhibition from 1 August 2025. Wenders considers himself a 'traveller and only then as a director or photographer'. His complete artistic oeuvre will be on display until 11 January 2026: his innovative cinematic art of narration, photographic works, collages and drawings, as well as his personal film library, posters and 'electronic paintings'.

From 7 November 2025, the Bundeskunsthalle will enter the year-end season with insights into the very young production of contemporary visual art in Germany. The **Federal Prize for Art Students**, which is awarded every two years by the Federal Ministry of Education and Research, will show works by the prize winners until 4 January 2026 in an exhibition that is considered a unique forum for young artists in Germany.



When the exhibition doors close, the evening spotlights switch on at **live arts**. The programme then features international productions of dance, theatre, music and performance. Italian choreographer **Alessandro Sciarroni** returns to the Bundeskunsthalle right at the beginning of the year, not only re-performing a historical Italian courtship dance, the polka chinata, with **Save the last Dance for me**, but also presenting a concert performance with Italian choral songs. In March 2025, the German-Taiwanese choreographer **Fang Yun Lo** will present a dance theatre piece about the protracted search for identity among young people from immigrant families. African-American music, R&B, soul and gospel will be mixed by French singer, harpist and choir director **Sophye Soliveau** on the harp in a concert in June 2025.

Successfully launched in 2021, **STUDIO BONN** rounds off the art and culture year at the Bundeskunsthalle with discussions on ecological sustainability. The focus is therefore on questions of change, innovation and transformation. At the beginning of the year, one of these discussions will be about why change is difficult and yet needs to happen faster: **Trigger points vs. tipping points** on 12 February 2025. How climate risks are interrelated and what we can do about them will be discussed at **Climate change and natural disasters** on 20 May 2025, while **Green Cities** on 29 October 2025, accompanying the WEtransFORM exhibition, will shed light on what the key challenges in architecture and urban development are and what solutions could be found for a climate-friendly future for our cities.

Not only since the steady rise in energy, raw material and production costs the topic of **ecological sustainability** has been one of the top priorities at the Bundeskunsthalle. The transformation process initiated in 2022 is being systematically continued and encompasses all areas and employees of the museum. As a project partner of the Sustainability Action Network, a contact point for the topic of corporate ecology in culture and media, the Bundeskunsthalle is continuously committed to focusing on sustainability, cultural diversity and climate protection.

The introduction of the **Climate Ticket** at the start of the exhibition *SAVE LAND. United For Land* from 6 December 2024 marks a further step towards sustainability and climate protection. As one of the first cultural institutions in the museum landscape, the Bundeskunsthalle wants to encourage visitors to actively make their own contribution to climate protection by offering a climate ticket. Visitor mobility is the second largest source of CO<sub>2</sub> emissions at the Bundeskunsthalle after energy supply. An entertaining and playful online survey on mobility is used to raise awareness for travelling in the most climate-friendly way possible. In return participants receive 10% off the admission fee.

The forecast for the current year points to a further very positive recovery in visitor numbers: 345,000 visitors will have seen our exhibitions, listened to concerts, watched films or taken part in discussions at the Bundeskunsthalle by the end of the year 2024.

We are looking forward to your – hopefully frequent – visit and the mutual exchange. Please stay with us!

With best regards

Sven Bergmann



## Ecological sustainability in the Bundeskunsthalle

'We convey culture with the knowledge of our time and understand sustainability as a central task of humanity. With our programme and actions, we show how sustainability can succeed and how culture can be a driving force behind it.' The Bundeskunsthalle has set this mission statement in 2023.

From the very beginning in 1992, the Bundeskunsthalle has repeatedly made sustainability a topic in its programme as well as in its educational and event programmes. Today, the issue is more urgent than ever. The Bundeskunsthalle is facing up to the challenges ahead and is also putting sustainability on the agenda within the organisation with short, medium and long-term strategies. All measures are aimed at conserving resources and reducing CO<sub>2</sub> emissions. The aim is to join the City of Bonn's ambitious plan to become climate-neutral by 2035.

To record its status quo, the Bundeskunsthalle has drawn up a **carbon footprint** for 2019 and 2023. The 2023 carbon footprint **without public traffic** amounts to 1,577.4 tonnes of CO<sub>2</sub>. At 83.4%, electricity accounts for the largest share of the Bundeskunsthalle's carbon footprint. Heat is responsible for the second-largest share at 5.4 %. In third place comes employee commuting with 4.7%. Cooling and refrigerants, the vehicle fleet, business trips, travel by external parties (business partners), transport of goods, media purchases (books), IT services (cloud storage) and relevant material flows (waste) were also recorded. The 2023 carbon footprint of the Bundeskunsthalle **with public transport** is 3,027.7 tonnes of CO<sub>2</sub>. At 48%, public transport makes up the largest share of the overall balance. Electricity contributes 43.4% of the total and heat 2.8%.

The 2023 carbon footprint is the second for the Bundeskunsthalle after 2019. The carbon footprint for 2019 excluding public traffic was 2,802.59 tonnes of CO<sub>2</sub>, for 2023 it is 1,577.4 tonnes of CO<sub>2</sub>. As the balances for 2019 and 2023 were created using different CO<sub>2</sub>-calculators, they are only comparable to a limited extent. However, based on the easily measurable core variables of electricity and heat, it can be seen that the Bundeskunsthalle has reduced its CO<sub>2</sub>-emissions since 2019 through savings.

In 2023, the Bundeskunsthalle took part in the **Sprint 20 programme** funded by the Federal Government Commissioner for Culture and the Media (BKM), which aims to help save around 20% energy in the short term through energy consulting.

In the 2030 Agenda, the **United Nations** outlined **17 Sustainable Development Goals** (SDGs), which also form the basis for ESD – Education for Sustainable Development. For several years now, the Bundeskunsthalle has been offering guided tours and workshops in which the exhibitions are explained with regard to the sustainability targets. A team from the in-house sustainability working group has formed and developed a checklist for exhibition planning that addresses the SDGs. At the start of the exhibition *SAVE LAND. United For Land* (6 December 2024), a **Climate Ticket** will be introduced that rewards climate-conscious travel with a 10% discount on the admission fee.

A new section on the Bundeskunsthalle website provides detailed information on all measures: [www.bundeskunsthalle.de/nachhaltigkeit](http://www.bundeskunsthalle.de/nachhaltigkeit)



## Exhibition overview 2024/25

6 December 2024 – 1 June 2025  
SAVE LAND  
United for Land



Left: Interactive globe "Land global"– The Big Harvest", 2024 © dform/Bildwerk, Vienna / Right: Liam Young, *Planet City*, 2021 © Directed and designed by Liam Young with VFX Supervisor Alexey Marfin

14 March – 28 September 2025  
SUSAN SONTAG  
Seeing and Being Seen



Left: Susan Sontag, Paris 1979 © picture-alliance / akg-images / VG Bild-Kunst, Bonn 2024, Marion Kalter  
Right: Susan Sontag during the filming of *Duet for Cannibals* ©AB Svensk Filmindustri (1969) Still photographer: Peder Björkgren

11 April – 10 August 2025  
PARA-MODERNISM  
Life Reform Movements From 1900 Onwards



Left: Fidus, *Prayer of light*, c. 1920 © bpk / Deutsches Historisches Museum / Arne Psille  
Right: Johann Adam Meisenbach, *Dancers on Lake Maggiore near Ascona*, 1914, Kunsthaus Zürich, Library, Estate Suzanne Perrottet, 1990, photo: © Heirs Johann Adam Meisenbach



1 May – 26 October 2025  
INTERACTIONS 2025



Left: Temitayo Ogunbiyi, *You will follow the Rhein and compose play*, 2023 © the artist, Foto David Ertl, 2024  
Right: Olaf Nicolai, *Camouflage/Goal wall 1-3 [Croy, Kleff, Maier]*, 2023, Photo David Ertl, 2023;  
for both: © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

6 June 2025 – 25 January 2026  
WEtransFORM  
New European Bauhaus and Beyond



Left: Exterior view of the UMAR unit in Emps's NEST © Zoöey Braun, Stuttgart  
Right: mischer+traxler studio, *Curiosity cloud for Perrier-Jouët*, installed at Cooper Hewitt Design Museum 2020  
© Smithsonian Institute

1 August 2025 – 11 January 2026  
WIM WENDERS



Left: Harry Dean Stanton and Dean Stockwell in *Paris, Texas* by Wim Wenders © 1984 Road Movies  
Filmproduktion – Argos Films, courtesy Wim Wenders Foundation – Argos Films  
Right: Portrait of Wim Wenders © Donata Wenders





2 October 2025 – 6 April 2026  
EXPEDITION TO THE WORLD'S OCEANS



Left: Underwater robot exploring the deep sea © SeaTops | Alamy Stock Foto  
Right: The Endurance in the pack ice during Shackleton's expedition to the Antarctic © Public Domain

7 November 2025 – 4 January 2026  
FEDERAL PRIZE FOR ART STUDENTS  
**27th National Competition of the Federal Ministry of Education and Research**



Award winners 2023:  
Left: Hanna Kučera, *Pos. 17 Take me to go, Act I Passenger (Syndrome)*;  
Right: Michael Fink, *Censer und Locals Reunion (Portrait Paintings)*;  
For both: Foto Sarah Larissa Heuser, 2023 © Kunst- und Ausstellungshalle der Bundesrepublik



## Exhibition programme 2025

### SAVE LAND. UNITED FOR LAND

6 December 2024 until 1 June 2025

Media conference: 4 December 2024, 11 a.m.

As part of its interdisciplinary exhibition series on scientific and socially relevant topics, the Bundeskunsthalle is presenting an exhibition on the issue of the ecological restoration of land. This project is being organised in close cooperation with the UNCCD (United Nations Convention to Combat Desertification). The G20 Global Land Initiative plans to restore one billion hectares of land worldwide by 2030. The exhibition uses the perspectives of art and science to raise public awareness of this urgent issue. The exhibition will be launched at the end of 2024 to mark the 30th anniversary of the UNCCD.

Our soils take up to hundreds of years to form. But one extreme event is enough to deplete soil in a matter of minutes. We are degrading 100 million hectares of healthy and productive lands each year; an area roughly three times the size of Germany. Land restoration is of the utmost urgency not only for ourselves, but also for biodiversity and the world's climate. Land is of existential importance for our lives, and it is a treasure of immeasurable value that must be preserved.

In order to raise public awareness of this important topic, the exhibition uses the latest media technology and combines exhibits from art, cultural history and the natural sciences to understand the ecological problems and potentials of three environments influenced by humans: (1) the cities, where 57% of all people live, (2) the vast land areas used by agriculture and industry and (3) the worldwide areas of still almost untouched nature, which are particularly important for biodiversity and the global climate. The exhibition not only enables a rational understanding of the importance of land for all our lives, but also an immersive experience of these three environments. Among other things, visitors can explore the topic of 'land' on a digital globe, in a panoramic cinema and in interactively designed environments. Far from a dark vision of the future, the exhibition aims to focus on a positive narrative that inspires action for the common good.

Artists (selection): Julius von Bismarck, Stefanie Bühler, Cao Fei, Julian Charrière, Agnes Denes, Ximena Garrido-Lecca, Alexandra Daisy Ginsberg, Nancy Graves, Jan Hostettler, Richard Long, Claes Oldenburg, Monika Sosnowska, Liam Young

An exhibition developed by the Bundeskunsthalle and the UNCCD-G20 Global Land Initiative to mark the 30th anniversary of the UNCCD

Curators: Henriette Pleiger (Bundeskunsthalle), Tony Simons (CIFOR-ICRAF, Senior Fellow UNCCD-G20 Global Land Initiative), Wagaki Wischnewski (UNCCD-G20 Global Land Initiative)



SUSAN SONTAG

Seeing and Being Seen

14 March – 28 September 2025

Media conference: Wednesday, 12 March 2025, 11 a.m.

Throughout her life, the author, critic and *public intellectual* Susan Sontag has worked intensively with visual media. Coming from a background in philosophy and literary studies, she clearly recognised the decisive influence of photography in our media-driven society. As an attractive woman herself, she was a sought-after subject for photographers and utilised the power of the medium for her own agenda. She described her early encounter with images of the Holocaust as a 'negative epiphany' in her life and as the starting point for her further involvement with photography. Film is life, photography a memento mori, she wrote in her first novel *The Benefactor* in 1963. As a passionate cineaste, Sontag saw film as the 'most vibrant, exciting and significant of all art genres.' The cinema as cinema as a school of sensibility not only showed us 'how to pose, smoke, kiss or fight', but also offered us the opportunity to grieve. As a director, Sontag made four films and explored the boundaries of visualisation and voyeurism in practice.

In her programmatic essay *One Culture and the New Sensibility* (1965), Sontag called for the abolition of the distinction between high and popular culture and propagated a new way of perceiving and experiencing things. Her self-empowerment as an author and intellectual also included an examination of feminism and the question of what it means to be a woman in today's society. Like her role models Simone de Beauvoir and Hannah Arendt, Sontag emphasised equal recognition as a thinker. She deliberately did not make her bisexuality public in order to avoid being labelled. Her own illness with cancer and the AIDS crisis sharpened her awareness of discrimination and blame with the help of metaphors. She also explored the enlightening effect of photography together with her partner Annie Leibovitz, with whom she travelled extensively and also documented her own illness. As an activist, Sontag travelled to numerous crisis regions to help make political conflicts more visible. 'Ethics and aesthetics are one', she noted, following Ludwig Wittgenstein, meaning that we cannot separate the two: Looking at photographs - like looking at the world - requires us to receive content and form without prejudice. But we must not stop at mere perception. For Sontag, seeing and being seen are always active processes of being involved.

The exhibition *Susan Sontag. Seeing and Being Seen* focuses on her reflections on photography and traces Sontag's theories and thoughts on the subject. Her engagement with queer culture, discrimination against people infected with HIV and her own cancer are also mentioned. Sontag is also shown in her role as a film enthusiast and director, not least to portray her as an independent woman who rebelled against society throughout her life.

Curators: Kristina Jaspers

Exhibition management: Katharina Chrubasik

Academic traineeship: Daniela Baumann



## PARA-MODERNISM

Life Reform Movements From 1900 Onwards

11 April – 10 August 2025

Media conference: Wednesday, 9 April 2025, 11 a.m.

Be free! From the restrictions of bourgeois life, from capitalism and industrial society. This was the dream of many young people around 1900 - and they made plans to get out. Some of them began an alternative life in reform colonies away from the cities. A return to nature and a life in peace were at the centre of this, as well as health, physical culture and spirituality: a new attitude to life that was to find a suitable aesthetic. It was an attempt to give life a more natural and healthier twist in a world based on selfishness and luxury, on illusions and lies. This is how Ida Hofmann, the co-founder of the vegetarian settlement Monte Verità on Lake Maggiore, put it - a refuge for revolutionaries and outsiders who wanted to try out a different form of art and society. Käthe Kruse, Hermann Hesse, Rudolf von Laban, Mary Wigman and many more came to the 'Mountain of Truth'.

The ideas of the Lebensreform were visibly reflected in art and design, for example in Art Nouveau and Expressionism, emancipatory reform clothing and socially motivated approaches to production. From 1919, women tested a new way of living and working together in the Loheland housing estate project. For the residents, the model offered the opportunity to create an independent existence for themselves as women. The life reform movement found expression in many areas of everyday culture: vegetarian nutrition, naturopathy, rejection of bourgeois marriage and traditional gender roles, free body culture, fitness and, last but not least, in the new image and communication media with which all of this could be propagated.

*PARA-MODERNISM. Life Reform Movements From 1900 Onwards* traces the ideals of the early life reform movement through the 20th century. Evidence of the various reform movements in the fields of design, lifestyle and art is presented in eight chapters. A look at the pioneers illustrates early thought models that are reflected in current considerations on sustainability, health and the common good. The exhibition also sheds light on tendencies whose esoteric worldview led to theories of the superiority of certain 'human races'. Together with the idealisation of the healthy body, this led to folkish doctrines of salvation, which must be seen as paving the way for eugenics, anti-Semitism and racism. Like no other, the name of the architect and cultural theorist Paul Schultze-Naumburg stands for an aesthetic and political radicalisation of life-reform approaches that led to culturally based racism.

In addition to the developments in Germany and Europe, it is above all the links to American counter culture and the flower power movement that the exhibition presents comprehensively for the first time. With a cultural revolution that rebelled against conservative values, the Vietnam War and the consumer society, the rebels of the 1960s are closely linked to the ideas of life reform around 1900.

Curators: Robert Eikmeyer, Johanna Adam



Summer of Change  
May – end of October 2025

INTERACTIONS 2025  
1 May – 26 October 2025  
Media conference: Tuesday, 29. April 2025, 11 a.m.

Since 2023, the Bundeskunsthalle has been organising a summer programme of interactions around the building. Now in its third year, *Interactions 2025* will once again complement the existing artworks in the outdoor space: The *Circular Appearing Rooms* water pavilion by Jeppe Hein, which is installed on the square every summer, and the *Bonn slide* by Carsten Höller, which winds its way down the façade, rotating on its own axis. Works of art from the previous year, such as the organic climbing scaffold by Temitayo Ogunbiyi, *You will follow the Rhein and compose play (playground)*, consisting of several steel poles wrapped in plant fibres, or the three football goal walls *Camouflage/Torwand 1-3 [Croy, Kleff, Maier]* by Olaf Nicolai, also remain in the spirit of sustainable thinking and once again enrich the playful course.

*Interactions 2025* will once again occupy various locations in the public space of the Bundeskunsthalle: from the roof to the foyer to the inner courtyard, to the museums square and on the south lawn, selected artworks, performances and workshops will be offered that are inviting to interactive play, but also deal with visual languages as a cross-border and universal form of communication. Interactions, interventions and even possible irritations give visitors the opportunity to actively participate in the art.

With the opening of the popular roof garden of the Bundeskunsthalle, traditionally on 1 May, the theme year of sustainability 2025 will also be articulated to the outside world in the format of interactions. A biodiverse, biodiversity-supporting greening of the roof area is in the works and positions will be shown that combine the interactive installations with ecological concerns in the best possible way.


Curator: Susanne Kleine

Summer Festival of Transformation  
End of May to end of September

The opening of *Interactions* will be followed by a summer festival of transformation at the end of May 2025. The city of Bonn is aiming for climate neutrality by 2035. To support this goal, Bonn's cultural institutions are organising a joint festival in summer 2025.

Through art and culture, ecological sustainability can be made more visible and communicated in a variety of ways. For this reason, programmes will be presented throughout the cultural sector of the city of Bonn - whether in museums, theatres, the university or the Bundeskunsthalle - in the so-called 'Summer of Change' programmes. The aim is to make the diverse ways in which cultural institutions deal with this topic more visible to Bonn's urban society and to demonstrate their social relevance. This commitment is intended to show meaningful and alternative paths to a sustainable future. The festival will kick off with the Museum Mile Festival at the end of May/ beginning of June 2025 and end with the Beethoven Festival at the end of September.

Further information and a date for a media briefing will follow.



## WEtransFORM

New European Bauhaus and Beyond

6 June 2025 – 26 January 2026

Media conference: Wednesday, 4 June 2025, 11 a.m.

The focus of the programme for the Year of Ecological Transformation is the international exhibition and networking project *WEtransFORM* on sustainable architecture and urban development. The project is based on the New European Bauhaus initiated by the EU in 2020 and its triad of environmental protection, community and aesthetics.

*WEtransFORM* is a visual manifestation of the basic values of the New European Bauhaus in the form of a newly designed travelling exhibition in cooperation with European partner institutions, as well as the continuation of the movement that began with the awarding of prizes to smaller and larger initiatives as part of the New European Bauhaus Festival and will also involve European cultural institutions in the future.

After the collapse of the European order at the beginning of the 20th century, the historic Bauhaus (1919-1925-1932/3) initiated a fundamental reform of the building industry and everyday ways of life. By recalling the tradition of medieval building huts, manual trades and elementary basic forms, the achievements of industrialisation, standardisation and rationalisation were to be further developed artistically and on a human level. The focus was on the development of a modern lifestyle for a 'new kind of man'. However, 'The limits to growth' had been recognised by the Club of Rome report in 1972 at the latest. In the 21st century, the Bauhaus should therefore be rethought and, in the spirit of the European Green Deal (2050), become a synthesis of ecological and social sustainability that also takes inclusion and aesthetics into account in addition to climate neutrality. The necessary transformation must be realised as a cultural change, divided into small individual tasks and steps as a task for society as a whole.

Against this backdrop, the *WEtransFORM* exhibition will present exemplary, provably sustainable and actually effective transformation impulses in a sensually appealing and emotionally moving way. As there is currently no lack of scientific knowledge or forward-looking ideas, but above all a lack of practical implementation, particular emphasis will be placed on the impact of the projects with regard to the 17 Sustainable Development Goals (SDGs) of the United Nations 2030 Agenda. The impact can relate to a large number of small, replicable initiatives throughout Europe as well as to individual outstanding large-scale urban development projects.

Conceptually, the exhibition will focus on six thematic clusters, which relate to the revitalisation of existing buildings and urban districts, climate-resilient solutions for extreme weather events such as heat or flooding, the promotion of green spaces and biodiversity, sufficiency and reduced resource consumption, recycling and circular economy as well as the communication of future models. In addition, key issues such as climate-neutral materials, construction methods and technologies will run through the exhibition as cross-cutting themes. To the extent that such a transformation process of building culture always implies ideological and aesthetic aspects, it involves not only purely technical solutions, but above all innovative or pioneering design approaches.

Specifically, projects will be on display that deal with rising water levels on the coasts



of the Netherlands, such as the architecture firm MVRDV (Rotterdam) or, like the Office for Political Innovation (Madrid), with the drought in Spain. New buildings made from natural materials by Anna Heringer (Laufen) or by Avanto Architects (Helsinki) will be presented as well as the conversion and revitalisation of existing buildings, for example by graupenraup +/- and VinziRast (Alland), Atelier Luma, Assemble and BC architects (Arles) or by Lacaton & Vassal (Paris). Artists such as Alexandra Daisy Ginsberg (London) and landscape architects such as Céline Baumann (Basel) make a direct contribution to strengthening biodiversity in cities. Innovative research projects such as those from the Karlsruhe Institute of Technology or the University of Stuttgart are exploring completely new possibilities in dealing with circular material cycles or computer-based construction methods. Concepts for urban development encourage reflection on urban neighbourhoods worth living in. Around 80 exhibits on various aspects of sustainable architecture and urban development come together and invite visitors to engage with the future of our built environment.

Accompanying the exhibition, a two-day festival with various exchange and dialogue formats, panels, a so-called 'High Level Round Table' and key note speaker sessions will kick off on the first weekend of June 2025. In addition, an extensive educational programme, a hands-on learning workshop, an archive of archives (in cooperation with Transform.NRW) with comparable projects, a playbook encouraging self-empowerment and, last but not least, media dissemination are important components of the overall project.

An initiative of the Bundeskunsthalle in co-operation with the New European Bauhaus of the EU

Curators: Eva Kraus, Sven Sappelt  
Exhibition management: Susanne Annen



## WIM WENDERS

1 August 2025 – 11 January 2026

Media conference: Wednesday, 30 July 2025, 11 a.m.

To mark his 80th birthday on 14 August 2025, the Bundeskunsthalle is dedicating a major immersive and visually compelling exhibition to the filmmaker and artist Wim Wenders.

Wim Wenders sees himself 'first and foremost as a traveller and only secondly as a director or photographer'. With this in mind, the exhibition sets out to focus not only on his innovative cinematography but to present it alongside a survey of his wider creative output. This includes his photographs, collages and drawings, as well as his extensive personal film library, posters and his 'electronic paintings'. Biographical and archival inserts with production documentation, shooting schedules, storyboards, costumes, props and behind-the-scenes material embed the work in its historical context and offer visitors an insight into the world of film locations, of landscapes and spaces, of travel and creation. An immersive cinematographic installation devised by the artist with state-of-the-art image and sound technology will offer visitors the very special experience of plunging into Wenders' imagery and cinematic work.

Wenders graduated from the University of Television in Munich in 1970 with his black-and-white film *Summer in the City*. The following year, he and twelve other filmmakers founded the independent distribution company Filmverlag der Autoren. Wenders had begun to write during his time at university; his articles and reviews about film and rock music were published in several well-respected newspapers and magazines.


Promoting young talent remains very important to him to this day. In 2012, he and his wife Donata Wenders founded the non-profit Wim Wenders Foundation in Düsseldorf. The foundation brings together Wim Wenders' cinematic, photographic and literary oeuvre, restores it and makes it permanently accessible to the public. Since 2014, it has been awarding the Wim Wenders Grant in cooperation with the Film- und Medienstiftung NRW.

Wenders came to the attention of a wider audience with films such as *Die Angst des Tormanns beim Elfmeter* (*The Goalkeepers's Fear of the Penalty*, 1972), based on a novel by Peter Handke. Other cinematic milestones that earned him international critical acclaim were *Paris, Texas*, which premiered at the 1984 Cannes Film Festival and won the Palm d'Or and *Der Himmel über Berlin* (*Wings of Desire*), which premiered in Cannes in 1987, when Wenders won the Cannes Film Festival Award for Best Director. He received an Oscar nomination and the European Film Award for the documentary *Buena Vista Social Club* (1999). Most recently, he was nominated for an Oscar in the Best International Film category for *Perfect Days* (2023). Last, but by no means least, Wim Wenders is also celebrated for his sensitive documentaries about fellow artists, among them *PINA* (2011) and, most recently *Anselm – Das Rauschen der Zeit* (2023) shot in 3D.

An exhibition of the Bundeskunsthalle, Bonn, in cooperation with the DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt am Main, and the Wim Wenders Foundation, Düsseldorf

Curators: Susanne Kleine (Bundeskunsthalle), Hans-Peter Reichmann (DFF), Isabelle Bastian (DFF)





## EXPEDITION TO THE WORLD'S OCEANS

2 October 2025 – 6 April 2026

Media conference: Tuesday, 30 September 2025, 11 a.m.

Approximately 70% of the Earth's surface is covered with water, of which 96.5% is seawater. The world's oceans are considered the source of all life on earth. They provide raw materials, energy, food, transport routes and function as a climate machine. Our immersive cultural-historical exhibition not only sheds light on the 'superficial' relationship between humans and the sea but also delves into the mysterious depths of the submarine realm. Humans have been using the ocean as a global highway for 4,000 years, so it seems almost paradoxical that today we know more about the surfaces of the moon and Mars than about the world's oceans, only 5% of whose depths have been explored.

The world's oceans have always been spaces that fire the imagination, stir longings and fuel fears. They have always played a key role in the exchange between peoples and continents: goods, ideas and religions have always travelled by sea. New sources of knowledge, developing connections and networks across the globe in a process of myriad interactions that spanned centuries. Even at the dawn of history, seafaring offered a key to economic and power-political expansion: whoever controlled the seas also had the say on land. The most shameful aspect of this transcontinental quest for power and wealth was the trade in enslaved Africans (15th to 19th century), on the back of whose labour Europe and the United States of America achieved enormous wealth.

The oceans and seas are the largest contiguous habitat on our planet. Because they store large amounts of heat and CO<sub>2</sub>, they have a significant influence on the weather and the climate. At the same time, climate change is causing serious damage to these bodies of water and their ecosystems. Overfishing, industrial use, high levels of shipping traffic and anthropogenic pollution threaten to destroy the fascinating diversity of the oceans. The designation of international protected areas is of great importance for the preservation of the oceans. These and other measures are set to be enacted in the UN Ocean Decade launched in 2021.

The theme of the world's oceans can be approached from many different perspectives and angles. By choosing the title *Expedition to the World Oceans*, we focus on the exciting exploration and investigation of different aspects of maritime worlds and their transformation processes. The exhibition concentrates on three main subjects: The deep sea with its mysterious habitats and fragile ecosystem, the oceans as a contested economic space and foundation of globalisation and, finally, the oceans as a place of longing and a space for the transfer of people and ideas. Contemporary artists thematise the ocean as a metaphorical space and invite visitors to reflect on the cultural effects of global communication and climate change and the endangered beauty of the maritime habitat.

Alongside a large selection of original objects, documents, films and works of art from different eras, the exhibition will feature several immersive stations at the key transition points between the individual chapters to convey the latest scientific findings to a wide audience in an attractive, contemporary format.

Curators: Katharina Chrubasik, Agnieszka Lulińska



FEDERAL PRIZE FOR ART STUDENTS

**27th National Competition of the Federal Ministry of Education and Research**

7 November 2025 – 4 January 2026

Media conference: Thursday, 6 November 2025, 11 a.m.

Preparations for the 27th Federal Prize for Art Students are underway. Since September 2024, the nominations for the prize have been submitted by the participating universities and the jury members have been confirmed.

In January 2025, the winners will be selected and awarded a production grant to create works for the exhibition. The names of the prize winners will be announced in May 2025 in a press release issued by the cooperation partners coinciding with the launch of the 27th Federal Prize website.

As in previous years, one of the participating universities will design both the website as well as the poster and catalogue. For the 27th Federal Prize, this will be Burg Giebichenstein University of Art and Design Halle.

The Federal Prize for Art Students is organised biannually by the Federal Ministry of Education and Research. It is a competition aimed at students from the 24 German art academies that are members of the Rectors' Conference of Art Academies. The Federal Prize is considered one of the most prestigious awards for young artists in Germany.

The competition was launched in 1983 under the title *Kunststudenten stellen aus* (*Art Students Exhibit*) and has been presented by the Bundeskunsthalle since 1994. Each exhibition shows a selection from the contemporary young art scene.

Project manager: Daniela Baumann

## live arts



**Alessandro Sciarroni** – Performances and workshops  
***U. (un canto) + Save the last Dance for me***  
30 and 31 January 2025

***U. (un canto)*** is a performance with musical accompaniment, a concert consisting of Italian choral songs composed between the middle of the 20th century and the present day. For this new work, Alessandro Sciarroni has selected a group of performers who form a choir to perform selected songs. The result is a choreography in which the voices alternate between singing and long moments of silence. The choral songs deal with the relationship between man and nature, the relationship between the human and divine elements and the passing of time.

In ***Save the last dance for me***, Italian choreographer Alessandro Sciarroni works with dancers on the steps of the Bolognese dance Polka Chinata. It is a courtship dance that was originally only danced by men and dates back to the early 20th century. Sciarroni discovered this dance in 2018, when only five people were still practising it in Italy. Sciarroni revived the forgotten tradition with the help of a few documentary recordings as a reminiscence of Italian folk culture.

**Fang Yun Lo/Polymer DMT** – Dance/Theatre  
***Kim***  
14 March 2025

The dance theatre piece *Kim* is based on the novel *Wherever You Are* by the award-winning Berlin journalist Khuê Pham, who deals with the effects of the Vietnam War (or the 'American War', as it is called in Vietnam) and the subsequent dispersion of her own family to several continents. *Kim* is the innocuous German name that the book's protagonist chooses to avoid the constant questions about the pronunciation of her Vietnamese name and her 'real' origins.

Against the backdrop of the story of the book, the German-Taiwanese choreographer Fang Yun Lo, together with Khuê Pham and five dancers, all of whom have intercultural experiences, explore the protracted search for identity among young people from immigrant families. In a combination of dance, literature and film, they ask questions that affect everyone: What made me the person I am today? Who are my parents – and who am I? And how do past catastrophes and wars affect the lives of entire generations?



**Sophye Saulivue Trio – Concert**  
3 July 2025

Sophye Soliveau is a singer, harpist and choir director with a deep-rooted passion for African-American music that encompasses R&B, soul and gospel. The harp is an instrument that is difficult to learn, bulky to transport and expensive. This has not discouraged Sophye Soliveau. The young woman from the Paris region produced her first album, *Initiation*, herself and financed it through crowdfunding. Instead of classical harp playing, she mixes elements of soul music and gospel into her compositions.

**Dorothee Munyaneza – Dance/Theater**  
***Umuko***  
November 2025

A tree with vermilion red blossoms is the centrepiece of Dorothee Munyaneza's new work. In Rwanda, the umuko tree is traditionally regarded as a healer and keeper of stories. It symbolises the bond between past, present and future and is also a childhood memory for Munyaneza. Together with five young Rwandan artists, she celebrates the creativity, daring and freedom of a new generation: people who carry on a common heritage while dreaming of a future that resists the omnipresent threat of destruction. *Umuko* is a work full of joy, love and solidarity.

Dorothee Munyaneza is a multidisciplinary artist who uses music, song, text and movement to address rupture as a dynamic force. Munyaneza draws from real histories, using the body, memory and our time to create a space of resonance. Her artistic research utilises the diversity of her cultural heritage – her extended family in Rwanda, the experiences of the 14 years she spent in London, her move to Paris and her subsequent life in Marseille – but above all her desire for encounters.

Further programme highlights for 2025 are being planned.

Programme curator: Miriam Barhoum

## STUDIO BONN – Discourse programme



Global Nerve Systems, „How disasters are connected worldwide“, 20 October 2022, from left to right: Pali Palavathanan, Zita Sebesvari, Kolja Reichert, Grace Ndiritu, Photo: aschoffotografie, 2022 © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn

In 2025, Studio Bonn, under the new direction of Sven Sappelt, will dedicate itself to the Bundeskunsthalle's programme focus on ecological sustainability. Accordingly, the focus is on questions of change, innovation and transformation.

12 February 2025

### **Trigger-Punkte vs. Tipping Points**

*Why change is difficult and still needs to happen faster*

There is currently a broad consensus that a lot needs to change in Germany. If you look at schools, hospitals, digitalisation, administration, infrastructure, transport, climate change and much more, the need for action is palpable.

However, the objective urgency of all these tasks does not necessarily lead to broad support among the population. On the contrary, for some time now there has been growing resistance to renewal, which is ultimately also reflected in political elections.

So how can we succeed in organising urgently needed transformation processes in such a way that they are perceived by the public as a common goal, inviting active participation?

20 May 2025

### **Climate change and natural disasters**

*How are climate risks interconnected and what can we do about them?*

In April 2025, the Institute for Environment and Human Security of the United Nations University (UNU-EHS) will publish its annual report on the increasing risks of climate change. Together with the scientific director of the 'Interconnected Disaster Risk Report', Prof Dr Zita Sebesvári, we want to understand how the various climate impacts are inter-related in complex ways and what scope for action we (still) have.



29 October 2025

**Green Cities**

*Architecture and urban development for a climate-neutral Europe*

Accompanying the *WEtransFORM* exhibition, we will be highlighting key challenges and solutions for a climate-friendly future for our cities. The focus of the discussion is on overcoming the obstacles and resistance that are at present (still) slowing down a fundamental transformation of our building culture.

Further programme for 2025 is in planning.

Programme curator: Sven Sappelt