



Emperor Charles V (1500-1558) Europe's Power and Powerlessness

Sint Pietersabdj, Ghent: 6 November 1999 - 30 January 2000

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn: 25 February 2000 - 21 May 2000

Kunsthistorisches Museum, Vienna: 16 June - 10 September 2000

Museo di Santa Cruz (with Museo del Prado), Toledo: 1 October 2000 - 7 January 2001

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Audioguide: German, Dutch, English, French, Italian

Timetable

24 February 2000

Press conference

11:00 a.m.

Exhibition opening

7:00 p.m.

**22 February to 25 February - Congress in Münster und Bonn
on the subject „Charles I of Spain and V of Germany“**

25 February 2000 in Bonn

09:00 a.m. - 18:00 p.m.

Concert with the *Orphénica Lyra* Ensemble

20:00 p.m.

in the Forum. Music at the court of Charles V

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

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The Exhibition

Four international institutions have come together to host the exhibition project *Emperor Charles V*. They are each located at sites in Charles V's former empire: Charles V was born in Ghent and grew up at the courts in Mecheln and Brussels; the Netherlands and Flanders were major economic centers of his empire and Europe. Bonn lies at the center of the former Holy Roman Empire of German Nation, to which Charles V was elected emperor in 1519. It was this claim to an imperial title that nurtured his concept of a *Monarchia Universalis*. However, his attempt to submit Europe to a national order under the auspices of a Christian dynasty failed. Vienna was the capital of the patrimonial lands belonging to the Austrian house of the Habsburgs and represented the center of the family's dynastic power. Spain and its overseas colonies were an essential component of an empire where 'the sun never sets.' After the early death of his father Philipp, Charles V became his successor and was proclaimed King of Spain in 1516. Not since the time of Charlemagne had anyone ruled over a greater area: He was king of Spain, Naples and Sicily, emperor of the Holy Roman Empire of German Nation, and was ruler over Flanders and the Netherlands as well as large territories in Central and South America.

As varied as are the importance and functions attributed to the individual principalities and kingdoms within the *Monarchia Universalis* of Charles V, so diverse are also the four exhibitions. Each venue seeks to approach the character of Charles V and his era from their own unique perspective: Ghent, for instance, will focus on Charles V Burgundian background as well as on the cultural ascendancy of Flanders and the Netherlands.

Only 40 of the 500 works of art will be included in the exhibition in Bonn.

These will address the issue of the Reformation, the political situation of the empire and the important intellectual-historical innovations of the period with a view to their importance for Europe's future. Great attention will be given here to **Charles V's role as a patron of the arts**. His commissions to artists of the era, specifically Titian, had a formative effect on centuries of European art at court. The cooperation between the Kunst- und Ausstellungshalle and the Kunsthistorisches Museum in Vienna, whose collection is based on the acquisitions of the Habsburg family, was particularly vital for this project. The major works of art from the 16th century include 9 *large-scale tapestries with scenes from the Conquest of Tunis*, located in the collection of the Spanish Crown. They will be shown for the first time outside Spain. Recently restored to their original blaze of color, they will be shown in the largest gallery of the Kunst- und Ausstellungshalle spread over more than 120 m in length and over 5 m in height.

In 120,000 papers comprising Charles V's political correspondence **the Voice of the Era and of Charles V** have been preserved. The exhibition will include documents such as the **Letter to Luther** written on the eve of his second audience before the emperor, or the **Religious Peace of Augsburg** of 1555 signed by Ferdinand - Charles initially did not want to sign - perhaps the most momentous document of the entire 16th century. It is the basis for the **Confessionalization of Europe**.

The exhibition is under the patronage of His Majesty, the King Juan Carlos the I. and of the President of the Federal Republic of Germany, Johannes Rau.



The Exhibition Concept

Chapter 1. THE HABSURG DYNASTY

The Character of Charles V seen from the Background of his Heritage, Parents and Siblings

The basis for his concept of rule

On 24 February 1500 Joan, later called the Mad, daughter of the Spanish royal couple and wife of Philipp the Handsome of Burgundy, gave birth to a boy who was named after the last king of Burgundy, Charles. In the course of his life he was to unite within his person more titles and privileges than any other prince of his era. Charles' family tree, the portraits of his brother and four sisters, uncles, aunts, brother- and sister-in-laws, as well as of his children make evident the diverse relations between the states and principalities of Europe as well as the fine-spun network of family connections - which was part of Charles V's idea of a universal empire. The portraits also show the European horizon that the dynastic policies of the Habsburgs attempted to achieve.

A series of portraits not only documents Charles' physical development but also how he was included in the dynastic strategy of his grandfather Maximilian I and the first official functions he maintained. At the age of 16 Charles V was proclaimed the legitimate successor of his father Philipp the Handsome and king of Spain. In order to secure his inheritance, put into question by the grandees, he went to Spain for the next three years.

Chapter 2. THE IMPERIUM ROMANUM

The Empire and Territories Ruled by Charles V

In contrast to Spain, the German royal title was an elective one. In his lifetime, the emperor Maximilian I tried to secure the imperial succession for his grandson Charles. However without success: Upon his death in January of 1519 the issue of succession was still open and the subject of harsh contention, especially between the houses of Habsburg and Valois, as competitors for European hegemony. Charles prevailed and the other contenders, Frederick the Wise, elector of Saxony, Henry VIII of England and especially Francis I of France failed.

This section of the exhibition, while concentrating on the royal election of 1519, will introduce the complex social, political and legal structures existing in the German empire as well as the distribution of power in Europe - the two areas of conflict that Charles V's policies had to later adequately address. Under Charles V and his brother Ferdinand (later Ferdinand I), who was the designated imperial heir since 1531, religious and political institutions became established and laws were formulated that in part continued to exist up into the 19th century: increasing appeals were made to the Imperial Court of Justice, or „Reichskammergericht“ which had its seat in Speyer since 1526; Charles legislation remained valid up until 1806; the imperial register enacted in 1521 formed the basis for taxation for all of the estates and paved the way for a modern tax state. Charles' election not only depended on the Fugger and Welser family exchanges but also on the clever tactics of his advisers and diplomats.

Chapter 3. WAR AND PEACE

The Struggle for Hegemony in Europe; The Battle against the Ottoman Empire

Since his election in 1519 Charles V predominantly used the following title in official documents: *"Wir Carl der fünffte von Gottes Gnaden Römischer Kayser, zu allen Zeiten Mehrer des Reiches, König in Germanien, zu Castilien, Arragon, Leon, beyder Sicilien, Hierusalem, Hungarn, Dalmatien, Croatien, Navarra, Granaten, Tolleten, Valentz, Gallicien [...] der Canarischen und Indianischen Insulen und der Terrae Firmae des oceanischen Meers etc [...]"*, in which he emphasizes his claim to universal rule. However, his idea of a peaceful rule over all of Europe under a Christian and dynastic crown was particularly challenged by France under its king Francis I. The ensuing struggle, which lasted for over thirty years and first climaxed in the Battle of Pavia in 1525, will be documented by, among other things, the innumerable treaties that were agreed upon, continuously violated and renegotiated. They give insight into the ever-changing alliances and power dynamics that were to split Europe into two factions again and again throughout the era. (France's perspective will also be considered).

The tapestries portraying the Battle of Tunis shows the second most important enemy to face the Habsburgs: a new world power that was to join the struggle for European hegemony represented by



the Ottoman Empire under Suleyman I, the Magnificent (or the Lawgiver). It was Francis I who supported the Turks.

Chapter 4. THE POWER OF MONEY

The World Economy and Agricultural Economy; Charles V's Empire as an Economic Area

In the first half of the 16th century the German empire experienced an economic upswing. Besides an increase in population and agricultural production it was particularly the advent of technical innovations that were responsible for higher productivity. Especially the metal industry placed the empire at the forefront of the countries in Europe. German mining engineers were favored specialists throughout the world, Georg Agricola's book *De re metallica libri XII* (1530) became the leading book of instruction in that era.

In addition, the novel organizational structures of banking and trade, which were developed in Italy in the 15th century, for example credit payment, insurance, particularly marine and trade insurance, the stock exchange (the establishment of the Exchange in Antwerp), and the system of information maintained among merchants throughout Europe will be introduced. These structures still today provide the basis for modern economic life. Also, the formation of initial, pre-industrial 'major concerns' and monopoly companies fall into this „early capitalistic era,“ which often led to strong competition with the small business and workshops in the city still organized along medieval structures: resulting in concomitant crises such as decrease in sales, inflation, famine and environmental degradation, which in the era of industrialization as of 1760 were to reoccur with increased force.

The patrician Fugger family in Augsburg took the greatest advantage from the favorable situation: The Fugger rose to become the leading institution in the era for banking and trade, maintaining establishments in each country in Europe (Fugger newspapers). Their economic empire will be used to exemplify the power of money in the 16th century. Without the money provided by the Fugger and the Welser, Charles V would never have become the German-Roman emperor. Most important, money was indispensable for paying mercenary armies. How the failure to pay troops was able to write history will be shown in a special exhibit on the lansquenet system and the „Sacco di Roma.“

Chapter 5. THE EMPIRE AND THE RELIGIOUS SCHISM

Charles V's Responsibility for the Unity of Christianity

The Reformation was without doubt the most important event of the 16th century. The social situation in Germany, as already addressed in the second chapter, the Church and intellectual life, the ecumenical council movement and especially Humanism as prerequisite to the Reformation will be highlighted. Of course the selling of indulgences will be treated in particular as the factor triggering the religious schism.

In this chapter the Imperial Diets will be addressed as the forum for direct confrontation not only between Charles and Luther, between the „true ancient Christian and Catholic Religion“ (Charles V in Worms) and the reformed Church, but also between the politically and religiously motivated alliances of German princes. Initially the victor against the union of Protestant princes in the Battle of Mühlberg in 1547, the emperor, after a conspiracy among German princes in 1552, was forced to accept the equal recognition of the Protestant faith next to Catholicism in the Religious Peace of Augsburg in 1555, which heralded the longest period of peace ever to occur in Germany up until then (until 1618).

Chapter 6. THE DISCOVERY AND APPROPRIATION OF THE WORLD

The exhibition will introduce the new and often revolutionary developments in navigation, shipping techniques and particularly cartography by the example of spectacular instruments and maps of the era. The new knowledge served as the prerequisite for an improved appropriation of the known world, and also allowed the 'New World' to be discovered.

Charles V was able to take advantage of a development that was initiated in the middle of the 15th century, especially by the Portuguese. His impresa depicting the two columns of Hercules and the inscription PLUS ULTRA also became the insignia of an empire 'in which the sun never sets.' However, with the colonization of 'New India' individual economic interests prevailed soon enough, including those of bankers such as the Welser. Gold, silver and even the Indians were of commercial value, of interest only because of the return on capital they promised. Nevertheless, Charles V -



prompted by Bartolomeo de Las Casas - issued laws against slavery, which did not do much, however, to ease the life of the indigenous peoples of America.

Chapter 7. THE NEW ALLIANCE BETWEEN SCIENCE AND TECHNOLOGY

Until 1500 other cultures were often more advanced than Europe in their knowledge of science and technology (e.g. Chinese innovations such as paper, porcelain, gun powder, etc.). Not until the 16th century was Europe able to rapidly accelerate its technological development (comparable only to the industrial revolution as of 1760). This development was without doubt based on the economic developments addressed in Chapter 6, which promoted an exchange of information and knowledge; however, the new pan-European trading structures also triggered this development: For the first time economic areas that had rarely encountered each other entered into competition with each other. Competition is the most decisive motivational force behind innovation.

Furthermore, an appreciation of an individual's creative potential in the humanistic culture of the Renaissance fostered this development: The 'artist-engineer' envisioned many novel inventions that were always conceived for very concrete and practical use. The exhibition will present the most important innovations to come out of the interplay between theory and practice, e.g. book printing, hydraulics and most importantly, mechanics. Predominantly instruments and tools of the era will be shown here, in some cases reconstructed, functional models based on historical designs will be on display.

Particular emphasis will be placed on medicine, which up into the 16th century was broadly based on the medical knowledge of antiquity collated by Galen in the 2nd century A.D. The impotency when confronted by epidemic diseases, particularly the plague and syphilis - a problem since the 15th century - motivated a critique of ancient medicine and led to new approaches (Paracelsus, the beginning of the 16th century). Andreas Vesalius provides an appropriate example for the exhibition: His early work is still influenced by medieval and antique knowledge up until his instructional *De humani corporis fabrica* book on anatomy was published in 1543, which heralded the beginning of modern medicine: Based on systematic dissections of human corpses, it corrects Galen on more than 200 points. Vesalius dedicated his work to Charles V, who appointed him his personal physician. The emperor's illnesses and their treatment not only throw light upon the emperor as a person but also provides an excellent example for the epoch-making step away from the medicine of charlatans and towards a modern science.

Chapter 8. CEREMONIES OF POWER

Charles V and the Art of his Era; Patronage and Power

Charles V grew up in the most magnificent court of the time, at the court of Burgundy, in a 'chivalrous costume world of fiction' (K. Brandi) that was to be formative throughout his life. Courtly ceremony was an important instrument in securing royal rule and in self-representation that encompassed all of the arts: painting, literature, historiography, etc.

In this respect, the 'arts' will be addressed in the exhibition in the context of their courtly and indeed also 'propagandistic' function.

Charles was not a collector but rather a patron of the arts: The most important artist to work for Charles V was undoubtedly Titian. Particular interest has naturally been given to him and his meetings with the emperor (1530 in Bologna, twice in Augsburg).

Art was an important weapon used during the religious conflict. The agitation that these broadsheets produced, often with drastic, emotional and especially universally understood depictions, illustrates in the exhibition all the more clearly the contrast between the more refined imperial-courtly milieu and the bitter clashes of religion and power occurring in the German empire and involving all social levels.

Chapter 9. THE EMPEROR'S ABDICATION AND HIS HEIRS

The Failure of Charles V's Policies

In the autumn of 1555 Charles abdicated in a series of state acts. The Spanish crown went to his son Philipp II, in the Roman-German empire, which had witness its longest period of peace until then (until 1618), he was followed by his brother Ferdinand I. Charles himself retreated to a village in the Castilian highlands and resided in an estate near the cloister San Gerónimo de Yuste. He was accompanied by his most loyal servants and small amount of property, including a favorite painting by



Titian. On 22 September 1558, at two o'clock in the morning, Charles V died in Yuste; Philipp II organized a magnificent burial ceremony in Brussels on 29 December 1558.

His abdication and retreat to Yuste is not only an opportunity to take review but also to introduce his successors. Charles V's reign is to be seen as an era of transition, the second half of the century was characterized by the attempt to control or reduce the effect resulting from the many changes and innovations, at times successfully, until the only superficially solved political and religious conflicts broke out in the horrors of the Thirty Years War.

The Major Exhibits in the Exhibition

- Christoph Amberger: Portrait drawing of Charles V; New York, Pierpont Morgan Library
- Peter Apian: Astronomium Cesareum; Munich, Bayerische Staatsbibliothek
- Jörg Breu the elder, (after): Four Depictions of Months; Berlin, Deutsches Historisches Museum
- Lucas Cranach the elder: Portrait of Frederick the Wise, elector of Saxony; Berlin, Deutsches Historisches Museum
- Lucas Cranach the elder: Martin Luther as Junker Jörg; Leipzig, Museum der Bildenden Künste
- Lucas Cranach the younger: Reformation portraits from the so-called family tree of Lucas Cranach; Eisenach, Wartburgstiftung
- Dosso Dossi: J. Fugger the Rich; Budapest, Szépművészeti Múzeum
- Albrecht Dürer: Captain Felix von Hungersberg; Vienna, Graphische Sammlung Albertina
- Albrecht Dürer: The Trophy from Bohemia; Vienna, Albertina
- Cibo Gherardo: The first herbaria in the modern era; Rome, Biblioteca Angelica
- Marten van Heemskerck: The 12 Victories of Charles V; Dresden, Staatliche Sammlungen, Kupferstichkabinett
- Desiderius Helmschmid: Charles V's armor from the Battle of Mühlberg; Madrid, Patrimonio Nacional, Real Armeria
- Nicolaus Hogenberg: Charles V's Cavalcade at his imperial coronation in 1530 in Bologna; Wolfenbüttel, Herzog August-Bibliothek
- Jacques Jonghelinck: Bust of Philipp II; Madrid, Museo del Prado
- Jörg Kolber, Ludwig Lässl: Draft copy of the 'Schwazer Bergbuch'; Bochum, Deutsches Bergbaumuseum
- Leone und Pompeo Leoni: Bust of Emperor Charles V in his armor of the Battle of Mühlberg; Madrid, Museo del Prado
- Lucas van Leyden: The Card Players; Madrid, Fundación Colección Thyssen-Bornemisza
- Martin Luther: Letter to Cuspius, written on the eve of the second interrogation under Charles V in Worms in 1521; Vienna, ÖNB
- Hans Maler: Portrait of Anna of Hungary; Berlin, Preußischer Kulturbesitz, Gemäldegalerie
- Konrad Meit: Bust of Charles V at the age of 19; Ghent, Musée des Beaux Arts
- Niclas Meldemann: Panorama view of the city of Vienna at the time of the first Turkish siege in 1529; Vienna, Historisches Museum der Stadt Wien
- Quentin Metsys: Erasmus von Rotterdam; Rome, Galleria Nazionale dell'Arte antica, Palazzo Barberini
- Jean Mone: Marriage relief with Charles V and Isabella of Portugal; Gaasbeek, Kasteel van Gaasbeek
- Filippo Negroli: Helmet and shield belonging to Charles V; Vienna, Kunsthistorisches Museum, Hofjagd- und Rüstkammer
- Giulio Romano: Triumphal arch for Charles V's entrance into Mantova; Vienna, Graphische Sammlung Albertina



- Johannes Schöner: Heavenly globes; Weimar, Herzogin Anna Amalia-Bibliothek
- Jörg Seusenhofer: Armor for Francis I; Paris, Musée de l'Armée
- Titian: Kaiser Charles V with Ulmer Dogge; Madrid, Museo del Prado
- Titian: Noli me tangere; Madrid, Museo del Prado
- Titian: Venus and Amor; Florence, Galleria degli Uffizi
- Titian: John Frederick, elector of Saxony; Vienna, Kunsthistorisches Museum
- Titian: John Frederick, elector of Saxony in armor; Madrid, Museo del Prado
- Titian: Pope Paul III.; Vienna, Kunsthistorisches Museum
- Jan Cornelisz Vermeyen / G. Pannemaker: Tapestry series of the Battle of Tunis; Madrid, Patrimonio Nacional, Palacio Real
- Funeral weaponry of Emperor Charles V; Augsburg, Diözesanmuseum
- Mixtekisch-Puebla: Mask of the Mexica; Rome, Museo Nazionale Preistorico Etnografico Luigi Pigorini
- Norditalien: Travel altar of Charles V; Escorial, S.Lorenzo de El Escorial
- so-called older prayer book of Charles V; New York, Pierpont Morgan Library
- Imperial monumental clock; Stuttgart, Württembergisches Landesmuseum
- Mask of the Mexica, Cortez' gift to Charles V, Rome, Museo Nazionale Etnografica 'Luigi Pigorini'.

The Catalogue

The exhibition catalogue - with ca. 400 pages and over 300 color illustrations - will present the latest developments in research on the era of Charles V. However, like the exhibition itself, it will also address the interested public. The introductory essays will appear in all catalogues published by the four participating institutions in Ghent, Bonn, Vienna, and Madrid/Toledo.

The following scholars have agreed to collaborate: Prof. Klaus Bergdolt, Cologne, Prof. Wim Blockmans, Leiden, Prof. Fernando Checa, Madrid, Prof. Sir John Elliott, London; Prof. Alfred Kohler, Vienna, HR Dr. Georg Kugler, Vienna, Prof. Marc Laureys, Bonn; Prof. Bernd Moeller, Göttingen; Prof. Horst Raabe, Constance, Dr. Heide Stratenwerth, Constance; Prof. Eberhard Schmitt, Bamberg; HR. Dr. Klaus Schütz, Vienna, Prof. Herman Van der Wee, Brussels and many more.

Index of essays:

- Sir John Elliott: *Introduction*
- Alfred Kohler: *Character and Rule*
- Wim Blockmans: *The Struggle for Hegemony in Europe*
- Fernando Checa: *Art and Power in the First Half of the 16th Century: Charles V and Art*
- Georg Kugler: *Power and Patronage*
- Klaus Schütz: *The Iconography of Charles V*
- Silvia Ferino-Pagden: *Charles V and Titian*
- Bernd Moeller: *The Reformation*
- Herman van de Wee: *World Power and World Economy*
- Klaus Bergdolt: *Medicine and Botany*
- Eberhard Schmitt: *The Discovery and Appropriation of the World*
- Heide Stratenwerth/Horst Rabe: *Charles V's Political Correspondence*

The Exhibition CD: CAROLE MAGNUS ERAT Music in the life of Charles V- 1500-1558

At the court of Charles V music played an important role in ceremony and liturgy. One of the most important composers of the time were commissioned by him.

In cooperation with the label *Glissando* a CD will appear to accompany the exhibition **Emperor Charles V**, which will address this important component of imperial self-representation. *Pomerium* from New York, one of the current most leading ensembles for ancient music, will record the music especially for this exhibition. A "red thread" through the program is represented by the song "Mille regretz" by Josquin Desprez – a particular favorite of the emperor – first in its original version, then in various "disguises" (in the vocal interpretation by Gomberts, as the basis for a mass musical version by



Morales, and as an instrumental version by Luys de Narvaez with the subtitle "The Emperor's Song"). Important motets and further mass-movements by Gombert und Morales mark important events in the life of Charles V. The program ends with a few motets in honor of the emperor and with details from Morales' Requiem, which was documented as a commemoration in Mexico in the year 1559.

Congress

Friday, 25 February, 9 a.m. to 6 p.m.

International Symposium in the Forum - Charles I of Spain and V of Germany

From the 22nd until the 25th of February a scholarly symposium will be held in Münster und Bonn on the subject of „Charles I of Spain and V of Germany“. From Tuesday, 22 February at 3 p.m., the symposium will meet at the Senatssaal of the Westfälisches Wilhelms-Universität in Münster. The conference will be continued in Bonn in the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland on the 25th of February. The goal of the symposium is to take a look at and analyze the various, at times even competing contemporary discourses in politics, society, religion, literature, fine arts and music in the tense relationship between tradition and innovation.

09:00 - 10:00 a.m.

Odysseus or what? Classical heroism in the middle ages

Encarnación Sánchez García (Naples)

Chivalric ethics and lansquenet tactics. The great battle victories of Charles V in the fines arts

Elke Anna Werner (Münster)

10.30 - 11.30 a.m.

Music at the court of Charles V between tradition and innovation

Klaus Hortschansky (Münster)

La „prensa pimitiva“ (relaciones de sucesos) al servicio de la política imperial de Carlos V

Augustín Redondo (Paris)

12:00 - 13:00 p.m.

The argumentative rupture between education and science in modern age Europe

Thomas Dandeleit (Princeton)

The protestant drudgery workers in Charles V and Philip II's Spain and the Inquisition

Clive Harvey Griffin (Oxford)

3:00 - 4:00 p.m.

Apologetic satires of the occurrences in Rome

Stanislav Zimic (Austin/TX)

4:30 - 5:30 p.m.

Between the vision for peace and the delineation of 'modern' international law

Heinz Duchhardt (Mainz)

Charles V's church policy from the Worms Imperial Diet in 1521 to the Religious Peace of Augsburg in 1555

Ferdinand Seibt (Munich)

The lectures will be translated simultaneously. The ticket to the exhibition is also valid for participation in the symposium.

Concert

8 p.m. Concert with the Ensemble Orphénica Lyra in the Forum. Music at the court of Charles V

The ensemble is named after the book published in 1554 by the Spanish composer Miguel de Fuenllana with compositions for the lute. It also contains a few pieces and transcriptions of contemporary work by other composers. Nuria Rial (soprano), Jordi Domenech (contralto), José Miguel Moreno (lute), Guido Balestracci (viola da gamba) und Alberto Macchini (percussion) will perform a selection of these works. Tickets: DM 19,- (plus. VVK-fee), DM 27,- (evening ticket office) With the kind support of the embassy of Spain, DFG, the Ministry for School and Further Education, Science and Research of the Land North Rhine-Westphalia.



ARTE TV-Theme Evening

A European Emperor - Charles V on his 500th Anniversary on 24 February 2000

Live from the Bundeskunsthalle on the opening of the exhibition, presented by Martin Schulze, WDR will show the following films for ARTE:

1. Charles V or the inability to rule the world

The ARTE documentation attempts to pick up the thread that takes us from the time of this European ruler into our own era. In talks with historians and well known thinkers of our time it becomes evident that our present is still influenced by processes, ideas and shifts that occurred at the time of Charles V: The question of the nation-state confronted by the process of European integration, the conflict surrounding the „true faith“ resulting in fanaticism, led to the catastrophic excesses of our own century.

Of the many problems that Charles V was confronted with simultaneously, he could only address one at a time, while the others worsened. At a that time as well, politics did not have the means to control the dynamics of social processes. Charles' world, in the transition from the middle ages to the modern age, proved to be ungovernable.

Length: 45 minutes, author: Werner Biermann, edited by: Dr. Klaus Liebe und Dr. Sabine Rollberg.

A copy of the film is available for view, contact: Fax no. 0228-9171-211.

2. Charles is coming - 420 days spent with the emperor

The film reconstructs one of the great travels undertaken by the emperor from Bologna, after his coronation, to the Rhine. We experience the great efforts and load of the baggage train comprised of 3000 persons accompanying the emperor, as well as of the cities he visited. In order to discipline his fellow travelers he ordered the public hanging of a few Spaniards, their reputation back then being very unfavorable. A research project at the University of Constance has analyzed the emperor's correspondence and has brought forth completely new source material and necessary facts for the film.

Authors: Beatrix de los Reyes and Andrew Davies, edited by: Dr. Sabine Rollberg.

A copy of the film is available for view, contact: Fax no. 0228-9171-211.

3. Charles V and women

The influence of women on the emperor has not been analyzed until now, but they did play a very formative role: His grandmother Maria of Burgundy, his mother Joan the Mad, his aunt Marguerite of Austria, his sister Maria of Hungary, his wife Isabella of Portugal and until the end of his life his mistress from Regensburg, Barbara Blomberg. In all of the conflicts in which he was involved much depended on the loyalty of these women - they were his intimates, they looked after him and influenced him, but were forced to submit themselves to his interests of power policy. Angelika Lizius's film shows Charles' relationship to these women.

Edited by: Carola Richter.

4. The controversy surrounding Valladolid

Awarded with the Prix Italia and the highest French film award, this French documentary from the year 1991 portrays the era's *Zeitgeist* around 1550, five years before Charles' abdication. It takes place in Valladolid, the capital of Spain at that time, which through the plundering and colonization of America had attained major wealth. Do the Indians of the New World have a soul, are they born slaves or has the blood of Christ also saved them? This passionate dispute polarized the people at that time and became an issue for the emperor. The screenplay was written by Jean-Louis Trintignant, Jean Carnet, Jean-Pierre Marielle.

Directed by: Jean-Daniel Verhaeghe.



Preview 2000
Subject to change

Orinoko-Parima. Indian Societies from Venezuela. extended 6 August 1999 - 19 March 2000
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Since the discovery of the New World, Indians have been fighting against cultural degradation and ethnic uprooting. Just a few ethnic groups have been able to preserve their cultural identity and to develop in self-determination. Representatives of such cultures are the societies living between the upper Orinoko and the mountain ridge Sierra Paríma, the area in which the legendary Lake Paríma was thought to be, in which the El Dorado - the man of gold - lived.

Since the 1950s Edgardo Gonzales Niño, who lived among the Indians of the Amazon, has collected witnesses of these cultures. From the upper Orinoko and its catchment area he has brought together some 1000 Objects, which were acquired by the Fundación Patricia Phelps de Cisneros in Caracas some years ago. The exhibition addresses the key issues of the twelve Indian ethnic groups of the Orinoco, such as love, work, battle and magic. On display are, among other things, masks, cult objects, jewelry and feather decorations that have been made with great craftsmanship and originality.

Zeitwenden

4 December 1999 - 30 April 2000

Exhibition section „Rückblick“ (Retrospective)

The exhibition is presented by the Rheinisches Landesmuseum Bonn in cooperation with the Kunstmuseum Bonn and the Stiftung Kunst und Kultur e.V. At the center of this cultural-historical retrospective are the „new media“ of the past, their effects on the fine arts, the contradictions and epochal changes that resulted from them.

Information on the exhibition section „Rückblick“ is available at the Rheinisches Landesmuseum under the tel. no. 0228-9881-0. General information is also available at the Stiftung für Kunst und Kultur under the tel. no. 0228-93455-0.

Otto H. Hajek. A World of Signs

28 April 2000 - 27 August 2000

Press conference 27 April 2000, 11 a.m.

The exhibition gives an overview of the sculptural and painterly work of O.H. Hajek from the last 50 years. Initially known for his formative impulses given to German Informel sculpture, this Bohemian born artist has developed an entire oeuvre in the tradition of constructivism and has given this tradition a human face. The basic theme of his creative work is the motto „art fosters community“. Hajek developed a language of signs that seeks to be understood universally and to investigate human existence. His work makes reference to space and architecture, they are „signs along the way“ or „city symbols“, they have an impact on urban and public spaces. Some 50, partly large-scale sculptures, 25 paintings, drawings and 20 large format photographs with an architectural reference will give a comprehensive view of O.H. Hajek's complete life work.

C.A.D. - Reconstruction of Destroyed Synagogues

12 May 2000 - 16 July 2000

Press conference 11 May 2000, 11.00 a.m.

This workshop exhibition will present the results of a research project at the Technische Universität Darmstadt: since 1995, aided by the CAD process (Computer Aided Design), selected synagogues destroyed under the nazi dictatorship have been reconstructed in virtual space.

The presentation is centered around simulation films on three Jewish houses of worship, eleven further synagogues will be shown in various stages of reconstruction. Virtual tours of the exterior and interior of these historical monuments and complementary background information give insight into the architecture and various liturgical arrangements, explain the function of a synagogue as a spiritual and social center of the community. In this manner the project will contribute to the recollection of the diversity of Jewish life in Germany and its irretrievably destroyed cultural heritage.



4:3 - 50 Years of Italian-German Design

30 June 2000 - 12 November 2000

Press conference 29 June 2000, 11.00 a.m.

In the last decades Italy and Germany have had an essential impact on the creation of forms. The exhibition will for the first time make a direct correlation between the design of these two countries and will also play with what is generally considered „typically Italian“ and „typically German.“

On display will be icons of design such as furniture and products, furnishings and compositions. Designers who have more than just influenced the world of products by their understanding of form design such as Dieter Rams, Alessandro Mendini and Anna Castelli have contributed special designs for the exhibition. An historical overview will present the past fifty years of Italian and German design, schools (hfg Ulm), trends (Memphis, Radical Design) or awards (Compasso d'Oro, Federal Award Gute Form) are represented by exemplary exhibits. Thematic sections provide a comprehensive view into the design objects that have influenced style over the past five decades.

The exhibition contrasts product series with individual articles, it presents common as well as spectacular objects. And an entertaining view is provided into the common culture of two different countries of the past fifty years who have always competed with, mutually influenced and learned from each other. „4 : 3“, the final score from the spectacular World Cup Soccer game in 1970 incorporates for Germany and Italy intrigue, promise, sensation, enthusiasm, desire, success and passion. The exhibition has a particular attraction in the form of famous Italian and German automobiles on the 8000 sq. m. roof garden: from Borgward to an Isetta and up to an Alfa Romeo Spider, this exhibit provides a section-view of automotive design from the last fifty years.

The People of a Thousand Gods - the Hittites

3 November 2000 - 4 March 2001

Press conference 2 November 2000, 11.00 a.m.

In the 2nd century B.C. the Great Kings of the Hittites ruled over a greater portion of Anatolia and for a time also northern Syria. The pharaohs of Egypt and the kings of Babylon considered them to be equal partners with whom they maintained diplomatic contacts and trade relations. In the libraries of their magnificent palaces the Hittite rulers collected cuneiform script tablets, of which more than 20,000 have been found in seven different languages. They document the political events of the Hittite era. The exhibition brings together circa 150 unusual objects from the archaeological museums of Anatolia. Stone reliefs, clay tablets and seals, bronze statuettes and gold work offer the visitor an exemplary view into the still mysterious and little known culture of this people. The numerous clay tablets and reliefs give insight into the world of gods of the Hittites who even called themselves „people of a thousand gods.“ The capital of Hattusa near Bogazköy encompassed almost two square kilometers during its high point in the 13th century B.C. and was one of the largest city of the world. Models of Hattusa, molds from the famous reliefs on the sacred rock of Yazilikaya and large-format photographs round up the picture.

Gold from Ancient Peru

08 December 2000 - 29 April 2001

The Royal Burial Sites of Sipán

The discovery of the Sipán burial sites in Peru has become one of the most spectacular events in archaeology, the history of which has only rarely witnessed the discovery of royal graves.

The 280 magnificent, as much as 1700 year-old pieces from this unusual site not only exhibit great artistic and technical skill as well as the use of precious material, but also prove to offer a great wealth and variety of historical information.

Insignias of power such as standards made from gold-plated copper, symbols of rule such as scepters and headdresses, masks, silver sandals, bells, jewelry - often made of gold decorated with precious stones - and figurative ceramic vessels as well as a copy of the Sipán burial site, have been brought together for the EXPO 98 in Lisbon and will bring to life the rich culture of the Moche for the first time in Germany. The gold from the royal grave of Sipán will return to Peru after the exhibition and will no longer leave the country.

** please note the change in exhibition dates*



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