



**Orinoko - Paríma
Indian Societies in Venezuela
Collection Cisneros**

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Dates on the Exhibition

Exhibition Period	06.08.99-27.02.2000
Curators	Stephan Andreae Lelia Delgado Gabriele Herzog-Schröder
Exhibition Architecture	Martina Haag
Director	Wenzel Jacob
Press Officer	Maja Majer-Wallat
Catalogue	384 pages about 300 Illustrations 58,- DM (30,- DM Press)
Opening Hours	Tuesday and Wednesday 10am-9pm Thursday till Sunday 10am-7pm Closed on Monday
Admission	10,- DM regular 5,- DM reduced 20,- DM Family Ticket
Public Transport	Subway Lines 16, 63, 66 Stop Heussallee Bus Line 852 Stop Ollenhauerstraße Bus Lines 610, 630 Stop Heussallee
Information	Telephone 49-228-9171-200 Internet: www.kah-bonn.de (german and english) Ticket-Hotline. 0800/1752750



Information on the exhibition

In the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (KAH) in Bonn (Germany), the exhibition Orinoko - Parima) will open on August 5th 1999. The exhibition will make public for the first time the abundant accumulation of Amazonian ethnographic objects that make up the Gustavo and Patty Cisneros Collection. Selected pieces of material culture that characterize twelve traditional, southern Venezuelan societies, will be unveiled. The scope of the collection ranges from important ceremonial objects such as masks, feather decorations and shamanic paraphernalia, benches, ceremonial staffs, ritual weapons, mortars, to a great variety of body adornment such as armbands, necklaces, earrings made of wood and seeds or from parts of animals like claws, beaks and bird skins. The collection also contains aprons woven with colorful glass beads, as well as a rich assortment of pipes, flutes, drums, rattles and other musical instruments. Devices of daily life like boats, paddles, graters, pottery, textile, poisons, torches and resins will also be presented. Special significance is accorded to the great variety of baskets, many of which may be considered as artpieces.

The twelve ethnic groups can be organized and understood according to their different language families. The Ye'kuana and the E'ñepa (Panare) belong to the Carib family. The De'áruwa, better known as the Piaroa, traditionally speak the old, almost extinct Saliba; the small group of the Puinave is connected with the Maku language. To the ethnic groups that cannot be assigned to any of the major South American language families belong the large group of the Yanomami, the small group of the Hodi, and the Híwi (Guahibo). Five other ethnic groups whose work is revealed in the collection are the Baniwa, Bare, Wakuénai, Piapoco and the Warekena, all of whom belong to the Arawak language group.

Classification according to language group is especially useful when one seeks to correlate cultural characteristics across the various ethnic groups. An outstanding example is the processing of manioc, a root staple food that is cultivated by several of these societies. For the Carib cultures, Ye'kuana and E'ñepa, manioc plays an important role, and they developed special implements that are necessary for the processing of manioc from a poisonous material to an edible food. One example is a special grater with which the hard tuber of the bitter-manioc is reduced to a dough-like substance. With a plaited squeezer, the manioc pulp is compressed, causing the juice to trickle out. By squeezing the pulp, the poisonous prussic acid contained in the bitter manioc is flushed out. Sieves are used to refine the dried flour, and a great variety of flat baskets are used for storing the baked disks of manioc bread. Often woven into the plaited baskets are designs referring to the mythical background of the manioc-culture's specific iconography. Many of these designs depict cultural heroes, who, according to myth, brought plants to the people to cultivate, as well as the utensils needed to extract the poisons and to process the food. In examining the objects crucial to manioc processing, we are confronted with some important issues: Economic techniques correlate with the indigenous world vision. Spiritual concepts are manifested in the objects of a society. The special significance of these objects lies in the three-fold values of function, spirituality and aesthetics, all bound together by the principle of transformation. In the KAH exhibition utilitarian functions of the objects will be explained. However, they will also be presented as aesthetic artifacts. A goal of the exhibition is to treat the pieces - some archaic - with respect, so as not to strip them of their integrity or to reduce them to our cultural context. Over-interpretation would detract from or misinterpret the objects intrinsic mythological standing.

The catalogue comprises ethnographic descriptions of the cultures complemented with four explanatory articles that elucidate interesting aspects of Indian performance, art and ritual. The exhibition adheres to a different logic: It rests on a life cycle, or on the course of a day. Each room reflects an abstract theme, starting with coming into life, then growth, order, crossing over, hunt, nourishment, cure, weave, festive celebration, exchange, sleep, passing away. Within each room, events taken from the different ethnic groups will be illustrated in the setting of the ethnographic objects of one society, or similar objects will be



compared across societies. Photographs presented in illuminated cases will add context to the material culture of human existence in these exotic Amazonian societies.

Curators:

Gabriele Herzog-Schröder, München

Lelia Delgado, Caracas

Stephan Andreae, Köln/Overath

Room textes

This exhibition is divided up into 14 different key subjects which characterise lives of the societies living in the Upper Orinoko region. The individual societies are not separately and comparatively represented focusing on their individual culture. Concepts such as genesis, development, feeding, organisation, celebrations, healing, and the passing of time rather intensify to form a network of concepts which is equally characteristic of all these societies and manifests itself in practice of life, family, celebrations, industry and commerce, or shamanism. The objects and photographs show a journey through their lives. Obviously identical objects convey different contexts and varying meanings.

Apart from their practical functionality, the numerous Indian artefacts express both social and cosmic laws. The creation of an object always entails the symbolic meaning of working on the continuance of the world. And these material evidences represent results of transforming processes which originated from the world of ideas.

Social and Political Order

There is almost no social and political hierarchy in Indian societies living in the Venezuelan savannah and rain forest. The round house is the symbol of equality of ranks. The office of the chief used to be of minor importance and it was only established as such when Indians came into contact with white man. The leaders are considered the speakers of the group, not as authorities. Important decisions concerning the whole group are taken by the community. But this often causes conflicts which are partly solved by ritual competitions - sometimes with clubs.

All adults equally master the practical skills needed for every-day life. In some tribes, the working and living quarters of men and women are clearly separated. Their understanding of the equality of the sexes is different from ours. While we think that equality means equal rights for man and woman, they think that it signifies the equal coexistence of man and women in different areas separated from each other. The social structure is particularly expressive as far as secret male rituals such as flute celebrations in which no women are allowed are concerned. Women have their own celebrations from which men are excluded.

The office of the shaman is the only particularity as shamans are the mediators between the spirits, animals and man. There is a decisive difference in how the Indians view the world. The cult specialist mediates between these areas, he explains reality, interprets misfortune and diseases. His particularly glorious head dress reflects his dignity.

Collecting

“The American who discovered Columbus first, made an excruciating discovery.” (Georg Christoph Lichtenberg)



Since the Europeans discovered the "New World", the population originally living in Latin America was subjugated to slavery and deprived of their land and lives as they were considered obstructing the advance of progress. The resources in the Savannahs and in the Rain Forest (such as caoutchouc, gold, and cacao) are available in abundance and represent an attractive source of income for the powerful intruders and colonisers who kept and, still today, keep a tight rein on them.

Nevertheless, some communities managed to save their traditions and keep on developing themselves in a life of self-determination. A representative example for these surviving cultures are the societies living between the Upper Orinoko and the mountain range Sierra Parima, where the legendary Lake Parima, the former home of El Dorado - The Golden Man - is expected to be found. As it were in the shadow of El Dorado, some Indian tribes managed to preserve and re-define their own identity.

Since the 1950's Edgardo González Niño, who has been living with the Amazonian Indians for a long time, has collected evidences of the lives of these cultures. Within the scope of his tireless work, he collected more than a thousand objects in the Upper Orinoko region which comprise almost the whole repertoire of the material culture of twelve Venezuelan tribes.

In 1988, the collection was acquired by Patricia and Gustavo Cisneros. In the Fundación Cisneros an inventory was taken of the collection, which subsequently was expertly preserved and reconstructed from a scientific point of view. The artefacts were hauled to the exhibition site in 60 heavy custom cases made from tropical wood.

Nourishment

Potatoes, sweet corn, tomatoes and peppers were the first foods from the New World to be imported to Europe; sweet potatoes, pineapples, papayas, cashew and Brazil nuts were later added to the list of imported products. Almost all Amazonian peoples cultivate farmland. New infertile soil is opened up by fire clearance; first, most trees on relatively small areas of cultivation are felled and bushes are subsequently burnt. The resulting ashes are used as soil fertilisers. The soil will be completely infertile after a period of two to five years and it will then no longer be cultivated.

Manioc is the key starchy tuberous root in the area which is the basic food of the Ye'kuana, E'ñepa, De'áruwa and Arawak tribes. Although approximately 200 different plant cultures exist, a differentiation is mostly only made between the bitter variants, that is the variants containing hydrocyanic acid, and the sweet, non-toxic variants. The bitter and toxic varieties are primarily used. Highly toxic manioc is processed with sophisticated and creative devices: A grater is used to grate the tuberous roots into a pap the juice of which is extracted - thus detoxified - by means of skilfully woven compaction tubes. The resulting mass is roasted and eaten as semolina in soups or baked as flat bread stored in flat baskets.

The procedure of transforming the poisonous raw material (manioc) into wholesome food involves the idea of transformation which plays a decisive role in how indigenous Amazonian societies view the world. The idea of transformation is also recited when treating the prey which is only edible after the shaman has done his singing and insufflating.

Transitoriness

Death is not considered the ultimate consequence and a natural part of life. Indians believe in the unfavourable influence of the spirits; or they think death is the result of an evil spell cast upon the deceased by hostile shamans. Death, however, is not considered the end of existence as such but a transition to a different sphere of existence. The indigenous people imagine the hereafter to be a realm of the dead to which



the deceased travel after having overcome a number of obstacles and stood a number of tests. The purpose of the complicated burial ritual is to make this transition as little problematic as possible. The spirits of the dead, that is the souls of those who have failed to find the hereafter are very dangerous for the living.

The Yanomami burn their dead and crush the bones remaining in the funeral pyre into ash powder which is kept in small containers. Several times during the year, this powder is mixed with banana soup during the Pjiguao palm fruit festival ceremony and is subsequently eaten by the closest relatives of the deceased. Through this so-called "endocannibalism" (people eat their "own" relatives), the living relatives spiritually absorb the positive parts of the deceased person's soul. In order to prevent the evil spirits of the dead from returning, all objects which used to belong to the dead person are destroyed; his name is never again mentioned.

Although death is not considered a "natural" fact, numerous myths explain how it came into existence. Death was only sent to the world when the first beings failed to observe a commandment. In mythical primeval times, man used to be immortal and could become rejuvenated again and again in several ways.

Celebrations

During the annual cycle, there are several occasions for celebrations. The right time must be chosen to have enough food available for entertaining guests. The *pudali* trading festival of the Arawak tribes, for example, is carried out at the beginning of the rains, that is the time when the leporinus fish come to the flooded forest areas. The purpose of the festival is not only to maintain a friendly relationship with other groups and mediating marriages; festivals are always also celebrated for the spirits.

Festive rituals stage primeval conditions as described in the myths. Music and dancing, intoxicating drinks or hallucinogenic drugs put the people involved in the world of the spirits. The savage spirits are embodied by masked dancers. They perform impetuous and grotesque acts, and then again mad and comical acts. In the ritual, the savage masked dancers are tamed; man is thus given access to the power and skills of the spirits, available for their every-day life.

The ritual is part of both realities: the mythical and the ordinary sphere of reality; it combines both spheres and separates them at the same time. In the ritual, there is no clear-cut line dividing man and animals. The separation which normally exists between male and female ways of life does not exist in the ritual either. Ultimately, however, the wild performance of the ritual confirms the social order.

Growing Up

Like in our society, the process of development of a child into an adult is also celebrated at certain stages of the children of Amazonian tribes. The mentioned societies celebrate the initiation rites in totally different ways: some of them exclusively celebrate the maturity of boys, other only celebrate that of girls. In some tribes, the youths of both sexes are initiated in the same rites, in others they are initiated with different rites. The Yanomami, for example, have an individual celebration for each girl while the E'ñepa only have a celebration for all boys of the same age.

While our society celebrates the Holy Communion, the confirmation or the solemn introduction of adolescents into the adult world, young people in Amazonian ethnic cultures sometimes have to stand hard initiation tests. The purpose of tortures such as flagellation or "ant tests" is to strengthen the personality and will power of the adolescents. Those who were tested are proud to have stood the test.

However different the initiation rite, there is always one thing the rites have in common: the entire community participates in the initiation of young people. Apart from the special occasion, the rites always also confirm the cohesion and continued existence of the tribe.

Exchange

Trade with goods is a phenomenon different forms of which can be found in all human cultures. The purpose of exchanging goods is obvious: One can obtain goods one is unable to produce oneself. Trade is based on this purely economic aspect of exchanging goods, above all trade involving an exchange against



monetary compensation: One hands over a certain asset or a certain amount of money to receive the desired good in return.

But not all exchange transactions are solely based on such profane grounds. Goods can be exchanged in the form of "presents", which means that an asset is not exchanged with something of exactly the same value. When a present is given to someone, the recipient is asked to remain loyal to the provider of the present. This type of exchange for reinforcing the social bond can be of a very particular kind in some Amazonian societies: the *rahaka* bamboo arrowheads are exchanged between Yanomami men of different local communities. The arrowheads they produce themselves are not used for hunting as the Yanomami are convinced that they would be unable to hit the target. The exchange of arrowheads is not only practical, however, as it provides the people with effective weapons, the *rahaka* is also considered a pledge for the bond between the groups. The exchanging parties are generally equal.

The exploitation of natural or mineral resources by foreign colonial companies or settlers is contrary to the aims of well-balanced trading. The original owners of the land are mostly neither integrated into the process of exploitation of natural resources nor do they receive a profit participation. The idea of compensation does not exist; the transaction is a unilateral process which only serves to exploit nature and mostly also the indigenous people themselves.

Some Amazonian societies try to develop their own trading strategies and potential in contact with Hispano-American people. As far as arts and crafts are concerned, for example, the Híwi are successful with pottery; they have learned the techniques from their Indian neighbours. A group of Ye'kuana women is also very successful on the arts and crafts market with innovative weaving products.

Genesis

The stories about the beginning of Creation give an account of a time when no difference was made between creatures. Man and animal could freely communicate with one another, they married or fought each other. It was not before the creation of the dramas about mythical events that creatures were divided up into man and animal. To the inhabitants of the South American lowlands, "Creation" is performed in a process of finding, bringing-things-into-the-open, and in particular, in transformation.

The culture heroes are great mythical figures transforming the world and giving things their names. They bestow useful plants, craft techniques, and creative skills upon man. These gods do not immediately intervene the everyday life of the people existing today. In rituals, however, their power is restored again, and in memory of primeval times, the world keeps on being created anew.

Images have been created from the very beginning of the world. Indian iconography discloses astonishingly close parallels to ideas we are familiar with. The Creation of man using limbs such as arms and legs is reminiscent of the Creation of the biblical Eve out of Adam's rib. The constantly changing shape of the Moon represents a symbol for life and death and is also related with the power of menstruation, i. e. blood coming out of the belly.

The image of the eye being the soul's mirror and symbol for the state of mind is repeatedly found both in Christendom and in African and Asian cultures. In addition, a remarkable similarity exists with the creation-related vocabulary used by some of this century's artists such as Federico García Lorca or Luis Buñuel. The eye represents a nodal point between form and spirit, being and non-being. However, further proof must be provided as to whether these familiarly striking images of strange myths originate from the same roots and actually go back to a meaning which is common to all people.

Reproduction

A close relationship is recognised between the fertility of game, plants, and man. For this reason, hunting incantations, planting rituals, and love magic work on the basis of a very similar principle. Lianas and grass plants, the substratum of which should influence the willingness of the beloved woman, are similar to those used for luring hunting prey.



The official courtship ritual is performed in accordance with regular habits, with the kinship system providing clear standards concerning the choice of the partner. Mostly, a bachelor willing to marry goes to the bride's village where he performs his son-in-law-duty by working for his parents-in-law for a certain period. The decision where the couple finally settles down - either with the wife's or the husband's family - is handled in the most different ways.

The Indian ideas about the fathering of a child clearly distinguish themselves from our biological and medical knowledge of a unique act of procreation. To father and foster a child it is necessary for the Indian couple to meet frequently. The place of love-making is located outside the common house, at a place where plants grow or game live, in the garden, or in the forest.

Crossing

Laid out paths are only to be found in the immediate environment of the village. The paths link the village to vegetation or the river. If Indians have to walk a long distance to open up new hunting or planting territories or to transport merchandise, for example, they walk through the woods. Particularly high trees, hills, brooks, waterfalls or other landmarks serve as their guides. In addition, they mark their paths by snapping off branches or making cuts into the bark with their machetes.

They wade through or swim across water barriers. If this is not possible, they build bridges across the river. They ram stands made of crossed beams supporting one or two trunks into the bottom of the river. Comfortable bridge versions have railings made of lianas.

Some of the societies mentioned, namely the Ye'kuana, are known for their boat construction and navigation skills. Rivers are their key routes.

Hunting

Amazonian Indians eat a lot of plants but fish and meat are always a welcome change which cover their protein requirements.

Men mainly hunt mammals with a blowpipe or bows and arrows. For some time, Indians are also widely known to hunt animals with firearms. The disadvantage of rifles, however, is that if the shot goes wrong, the bag will have been warned and scared off. The advantage of live traps is that animals can be held captive which, due to the tropical climate, is the only way to preserve meat. Tortoises or armadillos, for example, are held captive some time before being slaughtered and eaten when their meat is needed.

As is typical for hunting societies, most of them believe in a mythical "owner", "protector" or "creator" of game animals who provides man with game for food. The natives try to win the favour of animals with musical and dancing rituals or by invoking the "ruler of the animals" or his female equivalent, the "mother of animals".

Quite a few of the larger mammals are a taboo and must not be hunted as they are put on a level with the "lord of the animals" or the "mother of animals" as the ancestors of man. The ruler of the animals must be respected if future hunting fortune is not to be endangered. Before going hunting, the natives celebrate certain rituals to put the "ruler" or the "mother of animals" in the right magnanimous and lenient mood. After the bag was shot, it is spell-bound by the shamans to appease the soul of the animal and to pray for future hunting fortune to feed the tribe.

Fish is the key source of protein for communities of Indians living at the river. Fish are caught with fish baskets, nets, spears or bows and arrows; during the last decades, the use of the fishing rod has increasingly become common. In shallow waters, fish poison (*Barbasco*) is also used.

Sleeping

The hammock was invented by South American Indians and constitutes the main furnishings in the home of the Indians. Hammocks are made of cotton, bark and liana stripes or palm fibres. For an Indian native



to the Orinoco-Parima region, sleeping on the floor is inconceivable. If night falls unexpectedly, he just uses plant-origin raw materials from the environment to make a simple hammock.

The visionary power of dreams plays a decisive role for Indians living in the Amazonian lowlands. Dream visions are neither interpreted as messages from the subconscious mind nor dismissed as a hallucination. They are considered messages from mythical reality - which is considered more important than ordinary reality - which are to be taken seriously and to which normally only the shamans have access. Dreams are interpreted and frequently taken into account in the decision-making process: the visions of a hunter or warrior could be interpreted as an indicator for the right time for going hunting or to war.

Weaving

The art of weaving is one of the most traditional arts and crafts. Products are woven in almost all cultures, irrespective of their technological state of development. The tropical forest offers raw materials suitable for weaving such as palm fibres, lianas, canes, rushes and roots throughout the year.

Baskets are the typical weaving products, but fans, sieves, strainers, plates, squeezers, mats, weapons, fish baskets, cages, quivers, musical instruments, bags, boxes, hats or jewellery can also be woven. In South Venezuela, basket weaving has become a creative form of art above all in Caribbean tribes. In contrast to other tribes such as Arawak peoples or the Yanomami, weaving is a traditional male domain in Ye'kuana and E'ñepa tribes. As plants are guarded by a tutelary spirit, weavers must know where and when to cut stems to avoid enraging the spirits. If the rules are not observed, baskets could transform into a man-eating monster. The Indians have inherited weaving techniques from their mythical ancestors, the legendary culture makers. It is in remembrance of them that baskets frequently have patterns representing these cultural heroes: monkeys, frogs or snakes.

Healing

The tropical rainforest offers an inexhaustible drug store in which the range of products definitely is as abundant as in pharmacies in western Europe. Indian peoples, however, not only have innumerable healing plants but they also abound in spiritual know-how, formulae and rituals which are applied in case of need.

Hekura (also *hekula*) are the remedial spirits which support Yanomami which doctors. Originally, the *hekura* were savage spirits which were tamed by the shamans and since then reside in their chests. Shamans heal and enchant with the help of the *hekura* and send them out to fight against enemies and to carry out magical attacks.

The medicine man has to sniff *yopo* powder (also referred to as *epena*), a hallucinogenic drug to activate the *hekura* which puts him into a trance and enables him to fully identify himself with his remedial spirits. When an adult falls ill, it is mostly the manifestation of evil *hekura* spirits sent by hostile shamans entering their bodies. The shaman removes the spirits from the body of the diseased by laying his hands on or intensively massaging the diseased part of the body and wiping the substances causing the illness off his hands. Above all as far as children are concerned, however, an illness is frequently interpreted as a loss of the diseased person's soul. Singing and dancing is an important ritual in almost all tribes. In many tribes, the magic rattle, *maraca*, is also used for curing the diseased. The noise and the wind it makes represent the breath of the remedial spirit which "blows away" the illness.



Preview

all dates are subject to alteration

Alexander von Humboldt. Networks of Knowledge **15 September 1999 - 9 January 2000**

On 5 June 1799, the 29-year-old naturalist Alexander von Humboldt set off on a five-year expedition to the Americas. He toured the New World, visiting countries whose names today are Venezuela, Cuba, Colombia, Ecuador, Peru, Mexico, and USA. In 1829 he undertook another expedition, this time to Russia and Siberia. On his travels his interests embraced geography, geology, botany, zoology, climatology, chemistry, physics and cultural history. In twelve theme-rooms the exhibition shows the astonishing current relevance of this researcher-explorer; personal objects, minerals, herbaria and 19th century paintings provide a cultural-historical glimpse into his life. Special interest is focused on Humboldt the collector and promoter of the arts, as well as on Humboldt's methodology and his discovery of an overall correlation between all natural processes. Given the modernity of this ecological approach, the exhibition will attract more than those interested in history and art.

The Great Collections IX: **07 October 1999 – 23 January 2000**

Museo Nacional del Prado visits Bonn

Velázquez, Rubens and Lorrain – Art at the Spanish court of Philipp IV

On the occasion of the 400th anniversary of the birth of Diego Velázquez, the Kunst- und Ausstellungshalle is exhibiting in its series "The Great Collections" over 65 masterworks by outstanding European artist-personalities. Velázquez, the most important painter at the Spanish court, was entrusted by Philipp IV, one of the greatest art collectors of his epoch, with the commissioning of contemporary artists and the acquisition of paintings. The Museo del Prado, heir to the venerable collections of the Spanish Royal House, possesses today some of the historically most important series of pictures in the world, without parallel in scope and extent, diversity and quality. It was from this store of treasures that a selection for the exhibition in Bonn was made. Included are works of Rubens, Jordaens, Lorrain, Poussin, Domenichino, Zubarán, Cano, Artemisia Gentileschi, Francisco Rizzi, Guercino and six paintings by Velázquez. This is the first time that such a large number of works by this Spanish artist from the Prado collection will be shown outside the museum.

Zeitwenden (Turning Points in History) **04 December 1999 – 30 April 2000**

Exhibition section: Looking back

Does the year 2000 mark the dawn of a new era? What are new eras anyway? What roles do new centuries and new millenia play? What determines the dawn of a new era? What are the essential turning points in the history of civilisation? What role do the visual media play here? Vivid answers to these and other questions are provided by an ambitious exhibition which is being presented by the Rheinisches Landesmuseum in Bonn in cooperation with the Kunstmuseum Bonn and the Stiftung Kunst und Kultur Bonn e.V. At the centre of this cultural historical retrospective are the "new media" of the past, their effects on pictorial art, the resistance and epochal changes they triggered. The exhibition ranges from the first examples of Man's pictorial expression in Stone Age caves via the development and spread of written language, book printing with movable type, the invention of photography and film to present-day forms of global communication. Stage scenery provides a backdrop for visitors as they make an exciting journey through the history of pictorial media. In the Kunstmuseum Bonn, numerous artists from all over the world venture a view of how the future might look.



The Art- and Exhibition Hall

The Art- and Exhibition Hall's program is based on a broad definition of culture that includes science and technology as well as art and cultural history. The museum's task is to present intellectual and cultural developments of national and international importance and to promote dialogue between leading figures from the world of art, culture and scholarship as well as from the realms of politics. Exhibitions, congresses, theatre and musical events, film presentations and lectures take place here.

The Art- and Exhibition Hall has been in existence since June 19, 1992.

This is reason enough to risk a look back at the abundance of events in the Art - and Exhibition Hall and to compile this amazingly comprehensive and versatile survey.

Here are some impressive figures: within the past seven years, 52 exhibitions were presented in the Art - and Exhibition Hall.. Five of wich went to ten museums in different countries. Further eight cooperative exhibitions are one result of continuous international networking. In the MediaArtRoom, 23 artists exhibited their works during this period

The Art - and Exhibition Hall has also booked 2,048 outside events to date.

In the field of television 25 TV programs are worth mentioning. They were broadcast at home and abroad – others are in the process of being made. In addition, there is material for television programs to accompany each exhibition. Five cinema commercials, an image clip on the Art - and Exhibition Hall, and four magazine articles have also been produced. During the given period of time, 52 exhibition catalogues and 10 books from the Forum series have been published.

In 1996 the Art - and Exhibition Hall went online with 50 pages in English and German and „Live Cam“ giving the opportunity to look into the exhibition spaces in real time.

The heading “Highlights” documents famous personalities who have been welcomed to the Art - and Exhibition Hall, including His Holiness, the Dalai Lama, the French President François Mitterand, the Federal President Richard von Weizsäcker, and Queen Silvia of Sweden.

Subsequently, six restorations and reconstructed works have been carried out by us.

The number of visitors varies each year from 500,000 to 800,000 depending on the topic of the exhibition and even the weather when events take place on the square in front of the exhibition hall. This year we are expecting our five-millionth visitor.

The **Board of Curators** has the task of monitoring the legality and the economic efficiency of management as well as deciding on the outline of the programme within the meaning of Section 2. The freedom of management is not otherwise restricted by the Board of Curators.

The Board of Curators consists of twenty-six members, ten of which are provided by the Federal Republic of Germany as shareholder and sixteen of which are provided upon proposal of the permanent conference of the cultural ministers of the laender. The members appointed by the Federal Republic of Germany and the member from the state in which the company has its business domicile have two votes each and the other members one vote each. The Board of Curators is in office for a term of four years.

There is a **Programme Council** to advise the bodies of the Company in matters of a specialised nature. The members in this Council are appointed by the Board of Curators. The Programme Council discusses the medium- and long-term programme planning and puts forward ist own suggestions. The programme is prepared by management in agreement with the Programme Council.

The body consists of up to 18 members appointed for a term of four years with a reappointment option.



Table of exhibitions

AUSSTELLUNG	KURATOR/ PROJEKTLEITER	ZEIT
Territorium Artis	Pontus Hulten/ Kay Heymer	19.06.92 - 20.09.92
Pantheon der Photographie im 20. Jahrhundert	Klaus Honnef/ Gabriele Honnef-Harling	19.06.92 - 20.09.92
Niki de Saint Phalle	Pontus Hulten/ Uta Grosenick	19.06.92 - 01.11.92
Erdsicht. Global Change	Annagreta Dyring, Eric Dyring/ Edith Decker	19.06.92 - 21.03.93
Gustav Peichl Architekt der Kunst- und Ausstellungshalle	Ina Peichl	19.06.92 - 14.02.93
Die großen Sammlungen I: The Museum of Modern Art, New York. Von Cézanne bis Pollock	Pontus Hulten/ Madeline Ferretti	17.10.92 - 10.01.93
Räume für Kunst	Klaus Werner	25.11.92 - 24.01.93
Sam Francis	Pontus Hulten/ Uta Grosenick	12.02.93 - 18.04.93
Alexander Calder	Daniel Abadie/ Cornelia Barth	02.04.93 - 26.09.93
Tanzende Bilder asafo-Fahnen der Fante in Ghana	Kay Heymer	26.04.93 - 11.07.93
Sehsucht Das Panorama als Massenunterhaltung des 19. Jahrhunderts	Marie-Louise von Plessen/ Lisa Steinhauser	28.05.93 - 02.01.94
Gerhard Richter	Kasper König/ Madeline Ferretti	10.12.93 - 13.02.94
Bunuel! Auge des Jahrhunderts	Yasha David/ Stephan Andreae	04.02.94 - 24.04.94
Das Museum der bildenden Künste Leipzig	Herwig Guratzsch	04.03.94 - 07.04.94
Eli Lothar. Photographie	Annick Lionel, Marie Sayig, Alain Sayag	04.03.94 - 15.05.94
Europa, Europa Das Jahrhundert der Avantgarde in Mittel- und Osteuropa	Ryszard Stanislawski, Christoph Brockhaus/ Agnieszka Lulinska	27.05.94 - 16.10.94
Eva Aeppli	Pontus Hulten/ Kay Heimer	16.09.94 - 15.01.95
Kunststudenten stellen aus	Hubert Ringwald	11.11.94. - 04.12.94



Wunderkammer des Abendlandes Museum und Sammlung im Spiegel der Zeit	Annesofie Becker/ Susanne Kleine	25.11.94 - 26.02.95
Vergangenheit, Gegenwart, Zukunft Das Zentralarchiv des deutschen und internationalen Kunsthandels e.V.	Rudolf Zwirner	25.11.94 - 19.02.95
Die großen Sammlungen II: Unter dem Vulkan Meisterwerke der Antike aus dem Archäologischen Nationalmuseum Neapel	Giulio Macchi/ Lothar Altringer	17.02.95 - 05.06.95
Die großen Sammlungen III: Staatliches Russisches Museum St. Petersburg Kunst- und Kulturgeschichte Rußlands in Werk und Bild	Jewgenjia Petrowa, Marie-Louise von Plessen/ Lisa Steinhauser	07.04.95 - 13.08.95
Bernhard Heiliger Retrospektive 1945-1995	Lothar Romain/ Agnieszka Lulinska	19.05.95 - 22.10.95
Kunst in Deutschland Zeitgenössische deutsche Kunst aus der Sammlung des Bundes	Kay Heymer	13.07.95 - 08.10.95
Sarkis	Pontus Hulten/ Stephan Andreae	29.09.95 - 07.01.96
Scharfer Blick. Der Deutsche Künstlerbund in Bonn	Ursula Binder	05.11.95 - 28.01.96
Marlene Dietrich	Werner Sudendorf, Hans-Peter Reichmann/ Susanne Kleine	09.11.95 - 21.01.96
Im Lichte des Halbmondes Das Abendland und der türkische Orient	Holger Schuckelt/ Lothar Altringer	15.12.95 - 17.03.95
Alfred Stieglitz Photographien 1914 bis 1936	John Szarkowski/ Madeline Ferretti	09.02.96 - 14.04.96
Claes Oldenburg Eine Anthologie	Germano Celant/ Madeline Ferretti	23.02.96. - 12.05.96
Future Garden	Newton Harrison Helen Mayer Harrison/ Manfred Langlotz	05.06.96 - Oktob 97
Weisheit und Liebe Tausend Jahre Kunst des tibetischen Buddhismus	Marylin Rhie, Robert Thurman/ Heino Kottkamp	09.05.96 - 25.08.96
Die großen Sammlungen IV: Moderna Museet Stockholm	Pontus Hulten, Björn Springfeld/ Kay Heymer	05.07.96 - 12.01.97
Kunst in Österreich 1896 - 1996	Walter Koschatzky, Peter Baum/ Kay Heymer	27.09.96 - 10.11.96



Die großen Sammlungen V: NAPOLI ...Mantegna, Raffael, Tizian, El Greco... Museo Nazionale di Capodimonte, Neapel	Giulio Macchi/ Lothar Altringer	06.12.96 - 02.03.97
Renzo Piano Building Workshop Out of the Blue	Giulio Macchi/ Lothar Altringer	31.01.97 - 06.04.97
Die großen SammlungenVI: Zwei Gesichter der Eremitage, St. Petersburg	Agnieszka Lulinska	21.02.97 - 11.05.97
Kunststudenten stellen aus	Hubert Ringwald	21.03.97 - 06.04.97
Deutsche Fotografie	Klaus Honnef, Rolf Sachsse/ Madeline Ferretti	07.05.97 - 24.08.97
Sigmar Polke Die drei Lügen der Malerei	Martin Hentschel/ Susanne Kleine	07.06.97 - 12.10.97
Kunsthalle Bremen zu Gast in Bonn Meisterwerke aus sechs Jahrhunderten	Wulf Herzogenrath/ Kay Heymer	10.10.97 - 11.01.98
Kunst aus Bonner Schulen	Museumspädagogik	16.11.97 - 30.11.97
Arktis Antarktis	Annagreta Dyring, Eric Dyring/ Stephan Andreae	19.12.97 - 19.04.98
Gen-Welten Prometheus im Labor?	Edith Decker, Susanne Kridlo	27.03.98 - 10.01.99
Die Iberer	Carmen Aranegui Gascó, Jean- Pierre Mohen, Pierre Rouilliard Susanne Kleine, Marcus Pretor	15.05.98 - 23.08.98
Die großen Sammlungen VII: Musée du Petit Palais, Paris Von Ingres bis Cézanne	Giulio Macchi/ Agnieszka Lulinska	27.05.98 - 27.09.98
Die Berlinische Galerie zu Gast in Bonn 100 Jahre Kunst im Aufbruch	Susanne Kleine	25.09.98 - 10.01.99
Hochrenaissance im Vatikan. Kunst und Kultur im Rom der Päpste (1503-1534)	Lothar Altringer, Max Eugen Kemper, Arnold Nesselrath, Paolo Liverani, Giovanni Morello	11.12.98 - 11.04.99
Kunststudenten stellen aus	Hubert Ringwald	29.01.99 - 21.02.99
André Raffray	Stephan Andreae	29.01.99 - 11.04.99
Ausgewählt. Graphik aus der Kunstsammlung des Deutschen Bundestages	Kay Heymer	19.02.99 - 16.05.99
Die großen Smmlungen VIII: Meisterwerke aus dem Museu Nacional de Arte Antiga, Lissabon	José Luis Porfirio Agnieszka Lulinska	26.03.99 - 11.07.99
Götter und Helden der Bronzezeit Europa im Zeitalter des Odysseus	Susanne Kleine	07.05.99 - 08.08.99



Multimedia Art Room

KÜNSTLER	TITEL	DATUM
Michael Petry	The Chemistry of Love	21.01.94 - 20.02.94
Preisträger des Videofestivals	Ars Longa Video Brevis	15.03.94 - 17.04.94
Woody Vasulka	Brotherhood Table III.	27.05.94 - 16.06.94
Woody Vasulka	Theater of Hybrid Automata	18.06.94 - 10.07.94
Auswahlprogramm Osteuropäischer Videokunst	Europe is Far Away	15.07.94 - 29.08.94
Jill Scott	Machine Dreams	16.09.94 - 13.11.94
Marcel Odenbach	Tabakkollegium oder mir brennt es unter den Füßen	02.12.94 - 19.02.95
Agnes Hegedüs	Between the words	10.03.95 - 07.05.95
Nan Hoover	Movement from either direction	09.06.95 - 20.08.95
Klaus vom Bruch	Artaud spricht zu den Soldaten	08.09.95 - 29.10.95
Grahame Weinbren	Sonata	10.11.95 - 14.01.95
Gary Hill	Circular Breathing	01.03.96 - 12.05.96
Christa Sommerer & Laurent Mignonneau	A-Volve	06.06.96 - 28.07.96
Bill Seaman	Passage sets / One pulls Pivots at the Tip of the Tongue	06.09.96 - 03.11.96
Studio Azzurro	Tavoli / Why these hands are touching me	13.12.96 - 09.02.97
Ulrike Rosenbach	Im Palast der Neugeborenen	07.03.97 - 27.04.97
Jeffrey Shaw	Place - a user's manual	08.06.97 - 06.07.97
Masaki Fujihata	Global Interior Project & Beyond Pages	05.09.97 - 02.11.97
George Legrady	Tracing	12.12.97 - 22.02.98
Francisco Ruiz Infante	Bestiaire	15.05.98 - 12.07.98
Brian Eno	Neue Arbeit	04.09.98 - 08.11.99
Jean Louis Boissier	Second Promenade	03.12.98 - 07.02.99
Toshio Iwai	Interactive Machines	22.04.99 - 20.06.99

Travelling exhibitions initiated by Art- and Exhibition Hall

Erdsicht. Global Change

Kunst- und Ausstellungshalle, Bonn

19.06.92 - 21.03.93

Moderna Museet, Stockholm

04.06.94 - 09.10.94

Botanischer Garten, Berlin

30.03.95 - 28.05.95

Museo Nacional de Ciencias Naturales, Madrid

25.01.96 - 01.09.96

Niki de Saint Phalle



Kunst- und Ausstellungshalle, Bonn	19.06.92 - 01.11.92
McLellan Galleries, Glasgow	22.01.93 - 04.04.93
Musée d'Art Moderne de la Ville de Paris, Paris	23.06.93 - 12.09.93
Tanzende Bilder. asafo-Fahnen der Fante in Ghana.	
Kunst- und Ausstellungshalle, Bonn	26.04.93 - 11.07.93
Haus der Kulturen, Berlin	18.08.93 -
24.10.93	
Gerhard Richter	
Musée d'Art Moderne de la Ville de Paris, Paris	23.09.93 - 21.11.93
Kunst- und Ausstellungshalle, Bonn	10.12.93 - 13.02.94
Moderna Museet, Stockholm	12.03.94 - 13.02.94
Museo Nacional Centro de Arte Reina Sofía, Madrid	08.06.94 - 22.08.94
¿Buñuel! Auge des Jahrhunderts	
Kunst- und Ausstellungshalle, Bonn	04.02.94 - 24.04.93
Museo Nacional Centro de Arte Reina Sofía, Madrid	13.07.96 - 14.10.96
Palacio de Bellas Artes, Mexiko City	04.12.96 - 02.03.97
Sigmar Polke	
Kunst- und Ausstellungshalle, Bonn	07.06.97 - 12.10.97
Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin	01.11.97 - 15.02.98
Die Iberer	
Galerías nacionales du Grand Palais, Paris	15.10.97 - 05.01.98
Centre Cultural de la Fundación „ La Caixa“, Barcelona	30.01.98 - 12.04.98
Kunst- und Ausstellungshalle, Bonn	15.05.98 - 23.08.98
Götter und Helden der Bronzezeit. Europa in Zeitalter des Odysseus	
Nationalmuseet, Kopenhagen	19.12.98 - 05.04.99
Kunst- und Ausstellungshalle, Bonn	13.05.99 - 22.08.99
Grand Palais, Paris	28.09.- 09.01.2000
Archäologisches Nationalmuseum Athen	11.02. -
07.05.2000	

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