

The ZKM celebrates its 25th birthday! Program for the first half year 2014

This year the ZKM is set to celebrate its 25th anniversary. Since 1989, around four million visitors have viewed the exhibitions and events of the Karlsruhe institute, which moved to the IWKA location in 1997.

Modern art shows itself at its best to the extent that it endeavors to constantly exercise self-critical reflection. It is for this reason that 25 years ago the ZKM undertook the task of fully reviewing the project of modernity. In addition to abstraction and object art, the achievements of the first half of the 20th century, it therefore focused on the avant-garde achievements of the second half the century, which may well be described as a series of *turns*: following the *linguistic turn*, the *iconic turn* was the *performative* and the *installative turns*, and so on. Public participation, interactivity play a central role in the new art genres: media art and action art. In keeping with its title as museum for all genres and media, the ZKM has placed particular emphasis on media and action art. Throughout the decades following its founding, it has not only made essential contributions to presenting media art as an acknowledged, autonomous art form, but also showed that the trump card of the new media may also be witnessed in the transformation of old media, such as painting and sculpture. To this extent, it has been able to assert itself worldwide as a model of success.

The program for the first half year 2014 pursues these main areas of focus. With the exhibition **SCHRIFTFILME** [TYPEMOTION], one of the oldest media is presented in its current form. In the new media of film and video, script – as original medium with its history of movable type printing (Gutenberg) – is now shown as moving images. This evolves in the historical moment in which the alphanumeric code (programming language and algorithms) extends the universe of script in a new and previously unknown way.

In light of contemporary terrestrial surveying strategies, such as GPS positioning – which is beholden to 17th century landscape painting for a network of knowledge – **Mapping Spaces** shows the alliance of geodesists, mathematicians, field researchers and painters: just one further example of the connection between art and technology, of old and new media seen from innovative perspectives.

The exhibition of the Julia Stoschek Collection provides a striking example of key, contemporary works of international video art, but also of the transformations of the media-dominated world. In this connection, art and media technology enter into a disconcerting relationship, which likewise measure new sensoric and cognitive spaces. The title **High**

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Performance. The JULIA STOSCHEK COLLECTION as guest at the ZKM. Time-based Media Art since 1996 directs attention to approaches of performativity – alongside media art, the second motif taken up by the ZKM exhibition program.

Sasha Waltz. Installations Objects Performances is one example of a very contemporary approach to performance, namely, the *installative turn*: the transformation of the time-based art of dance into the spatially-based arts of installation and objects.

The exhibition **Action Demonstration Participation. Beuys Brock Vostell**, elaborates a new perspective on the impact of these three collaborating artists from the 1960s; additional points of similarity as well as differences, from artist as actor, to the public as participant are also shown. The foundations of contemporary performance were laid by these three artists in a multiplicity of forms.

Public participation in the augmented arts of the 1960s clearly progresses with civic involvement in the political sphere. New forms of action and demonstration by a great number of anonymous individuals conquer public space. The exhibition **global aCTIVISM** investigates this phenomenon of the penetration of classic, urban public by way of the new, global publicity of social media.

The exhibition **TRAVELLING THE WORLD. Art from Germany Artworks from the ifa Collection, 1949 to the Present** emphasizes the theme of the effects of mondialisation and globalization, to which the ZKM has been dedicated for many years.

The exhibition **Kata Legrady. Smart Pistols** points to some of the most horrifying effects of globalization: to the increasing levels of violence and the virus-like spread and indirect glorification of terror by means of mass-media.

In a tragi-comic manner, the theater performance **Gaïa Global Circus** by Bruno Latour, points out the global threat caused by the climatic crisis, the emerging anthropocenes.

All these exhibitions may be thought of as stages along the way to one of the largest exhibition projects the ZKM has held: **GLOBALE**, a large-scale exhibition, which, in 2015, is scheduled to exhibit the multiplicity and wealth of contemporary global art production, its astonishing innovations and competencies, its alternatives and utopias in competition with technology and science.

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PROGRAM of the first half year 2014:

Sept. 28, 2013–Feb. 2, 2014

Sasha Waltz. Installations Objects Performances ZKM | Media Museum, ground floor

Far more is concealed behind Sasha Waltz's fascinating choreographies than just dance and music. Elements of stage and spatial design lend unique artistic expression to the choreographies. On the occasion of her 50th birthday, the ZKM has brought back internationally renowned choreographer Sasha Waltz to her native city of Karlsruhe. The 20th anniversary of the dance ensemble founded by Waltz *Sasha Waltz & Guests*, is also an excellent occasion to present her work at the ZKM | Media Museum in an entirely new context beyond the world's stages. With this special exhibition the ZKM honors the fundamental role Sasha Waltz has played in the world of international dance and stage. The choreographer has long-since played with the idea of liberating stage design and multimedia elements from the context of the stage, and to present them as unique installations. With the ZKM exhibition, this idea has now come into its own. Embedded in the museum context, the exhibition offers visitors a unique opportunity to experience the sculptural dimension of Sasha Waltz's choreographic works. At the same time, the performative elements, otherwise restricted to the fleetingness of a live performance, are recorded.

Curators: Sasha Waltz and Peter Weibel

Nov. 16, 2013–March 2, 2014

TYPEMOTION. Type as Image in Motion ZKM | Museum of Contemporary Art, 2nd floor

The exhibition TYPEMOTION, on show at the ZKM since November 16, shows the way in which our use of script and language has changed, and how moving image can create identity. Whether as art film, feature film, advertising film or music video, script film had already established itself since the pioneering days of film, and has spread to many fields. Thus, since the earliest period of the letter press, type letters, the very first moveable type, have now wandered onto the screens of the 21st century, where their versatility has been growing increasingly in conjunction with the possibilities of analog and digital forms of working. Focusing on artistic script film, the exhibition is designed as a mobile archive. At the same time, visitors are also given the opportunity to treat the theme interactively.

Curators: Bernd Scheffer, Christine Stenzer, Soenke Zehle, in collaboration with Peter Weibel

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October 26, 2013–March 02, 2014

TRAVELLING THE WORLD. Art from Germany Artworks from the ifa Collection, 1949 to the Present

ZKM | Museum of Contemporary Art, 1st floor

Since October 2013, the ifa (Institute for Foreign Relations) has been hosting the exhibition *TRAVELLING THE WORLD. Art from Germany Artworks from the ifa Collection* at the ZKM | Karlsruhe. Approximately 400 works of art from the ifa touring exhibition, which has represented art in Germany throughout the foregoing decades on all continents, are presented from a new perspective on art history. Until 1990, the Institute for Foreign Relations organized exhibitions of German art under commission by the former Federal Republic. Following the fall of the Berlin Wall, the inventory of the Zentrum für Kunstausstellungen of the former GDR was incorporated into the ifa. In the ZKM exhibition, parallel developments in art from the GRD and GDR – often related to one another beyond the political sphere – meet. The exhibition pays special attention to the development of what, today, has become the self-evident, influential role of artists, and on the emancipation of photography as an independent genre of art.

Curators: Matthias Flügge and Matthias Winzen

Dec. 14, 2013–March 30, 2014

global aCtIVISm

ZKM | Museum of Contemporary Art, ground floor

The exhibition *global aCtIVISm* is given over to the field of politically inspired artistic forms of expression. Attention is directed at abuses and to changes in the public sphere by means actions, demonstrations and performances in the public sphere. With objects, photographic, cinematographic, videographic and mass media documents, the exhibition shows global activism as the first new art form of the 21st century.

Curatorial Team: Peter Weibel and Andreas Beutin, Andrea Buddensieg, Dietrich Heissenbüttel, Sabiha Keyif, Elisabeth Klotz, Sarah Maske, Linnea Semmerling, Joulia Strauss, Tatiana Volkova, Philipp Ziegler

Jan. 6–March 30, 2014

Kata Legrady. Smart Pistols

ZKM | Museum of Contemporary Art, ground floor

Kata Legrady's sculptures, photographs and drawings cause irritation among viewers. Her works of art confront visitors with objects of violence, which may also be viewed as infantile objects of desire. Whether the weapons are drawn, photographed or sculpturally executed, the one thing that they always share in common is that they appear to stand in greatest possible contrast. The weapons are decorated with colorful chocolate drops, with precious furs or banknotes. Her fetish objects are a further development of surrealist object art in the age of high-gloss technology. The distortions and monstrosities of civilization

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appear in sweet consumer clothing, whereby violence is coupled with “Luxe, Calme et Volupté” (H. Matisse, 1904)

On Wed., January 29, 2014

Bruno Latour: Gaïa Global Circus. Une Tragi-Comédie Climatique

Theater Performance, ZKM_Media Theater, 8 p.m.

At the beginning of the theater project *Gaïa Global Circus* was one of Bruno Latour’s texts that pointed out a contradiction. While nobody can elude the ecological debates, we all act as if nothing is going to change ecologically. Global warming is staring us in the face and yet we feel nothing and change nothing. The so delicate, but powerful earth – *Gaïa* – is on the brink of transformation. The human being himself is becoming the biggest and most dangerous force of nature.

With *Gaïa Global Circus*, the collaboration between the ZKM with meanwhile world renowned French philosopher, anthropologist and sociologist Bruno Latour which began in 2002 with *Iconoclash*, is continued. Latour thematized the problem of *Gaïa* in 2005 in the ZKM exhibition *Making Things Public*.

March 16–June 22, 2014

High Performance. The JULIA STOSCHEK COLLECTION as guest at the ZKM. Time-based Media Art since 1996

ZKM | Media Museum

Opening: Saturday, March 15, 2014, 6 p.m.

(Preview as part of the exhibition evening art Karlsruhe: Friday, March 14, 2014, 10 p.m.)

The well-known Julia Stoschek Collection will be on show at the ZKM | Media Museum with approximately 60 main works of international video art. The exhibition will primarily show the most recent developments in video art on the subjects of body and soul, public space and environment, as well as virtual reality, among others, with works by Doug Aitken, Francis Alys, Monica Bonvicini, Keren Cytter, Cao Fei, Cyprien Gaillard, Mike Kelley, Klara Lidden, Tony Oursler, Mika Rottenberg, Jeremy Shaw, Wolfgang Tillmans, and Tobias Zielony.

April 11 –July 12, 2014

GJ Lischka. Present Mind

ZKM_Media Lounge, 1st floor

Culture is not only the field of innovation and creativity, but also the new ordering and interpretation of the familiar. These activities form, among others things, the conditions of science, philosophy and art. Characterized by some as philosopher of culture, Bern-based GJ Lischka works in the field of culture under these conditions. Thus, his works are not only composed from his own writings, but also from the works of contemporary philosophers, from Baudrillard through to Virilio; he is organizer of

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symposia and curator of exhibitions, moderator and creator of television films, and editor of video DVDs etc. The breadth of his influence derives from the Parmenidesian yearning for knowledge of being. For this reason, in this archival exhibition project Lischka reminds us that being also always means *being present*.

April 12–July 13, 2014

Mapping Spaces. Networks of knowledge in 17th Century Landscape Painting

ZKM | Museum of Contemporary Art

Opening: Friday, April 11, 2014, 7 p.m.

The exhibition *Mapping Spaces* shows the emergent intimate connection between art and technology, already in early modernity. The emergence of landscape painting during the 17th century is beholden to the alliance of geodesists, generals and painters. Here, the concept of geometry, the surveying of the earth, was transferred to painting for the first time. Paintings, graphics, globes, atlases, brilliant prints from the most important collections of the world, such as the Prado in Madrid, the Louvre in Paris, the Rijksmuseum in Amsterdam or the Kunsthistorischen Museum in Vienna were collated for the first time for this show. One may well refer to a scholarly sensation, since formerly these overwhelming, large-format paintings were to be seen only in part.

By way of contemporary works of art, new strategies such as GPS positioning and the surveying of landscapes or urban spaces, as well as the transfer of military knowledge in everyday civic life are shown in conjunction with parallel developments in contemporary art.

May 24 –October 5, 2014

Action Demonstration Participation. Beuys Brock Vostell

ZKM | Museum of Contemporary Art

Opening: Friday, May 23, 2014, 7 p.m.

The three most important German action artists of post war modernity Joseph Beuys, Bazon Brock and Wolf Vostell are presented for the first time in a large-scale show. The artists, who were mutual friends, used to hold joint actions and exhibitions in the 1960s. Following the war experience, the Holocaust and totalitarian systems, they each formed their own stylistic forms. Their mutual objective in this was the radical emancipation of the individual and the reform or revolution of life. A new perspective on performative arts was elaborated by way of this presentation of the three different approaches of performativity.

Friday, July 11, 2014

AppArtAward 2014

ZKM | Karlsruhe

The objective of the AppArtAwards, which will be presented on July 11, 2014 by the ZKM | Karlsruhe and its partners for the fourth consecutive

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year, is to promote creative developments beyond economic structures and to make the unthinkable happen.

The best works of art in the App format to have distinguished themselves both aesthetically as well as in their accounting for the integration of the most up to date technological possibilities, are to be awarded a prize. In addition to the category *Prize for Artist Innovation*, this year two additional categories oriented on current technological development will be presented with an award. All three phases will each be awarded with 10.000 €.

March 16–June 22, 2014

Julia Bornefeld. Vanity and High Fidelity

ZKM_Cube (Subspace)

Opening: Saturday, March 15, 2014

(Preview as part of the exhibitors evening of art Karlsruhe, on Friday, March 14, 2014)

From March 16, a comprehensive sound installation by the artist Julia Bornefeld will be on show in the Subspace of the ZKM_Cube. An oversized shiny metallic-gold gramophone funnel is connected to a platform apparently rotating above the ground. Two pieces of music *Vanity and High Fidelity*, especially created for the kinetic installations sound from the funnel. Visitors are invited to step up on to the platform and be rotated, and so thereby become a part of the installation.

“The spatial installation ‘Vanity’ and ‘High Fidelity’, originally conceived for the dome of the Tirol Landesmuseum Ferdinandeum in Innsbruck (2010/2011) treats of the artist’s relationship to the music of her grandfather (editor’s note: Rudolf Graf was conductor between 1945–59, and was pianist and composer at the Tirol Landestheater Innsbruck), but also the perception of acoustic stimuli in space. High Fidelity has something to do with the way in which we perceive sounds, such as we actually experience them, but also those that establish themselves within us and, through the filter of memory, remain fixed within us.” (Verena Konrad, in Studiohefte 06, Julia Bornefeld. Vanity and High Fidelity, Tirol Landesmuseum, p. 41)

The composition contains reworked versions and fragments from the composition by Hartmann Campidell and the “Burgenländischen Suite” Opus 41 by Rudolf Graf.

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