

ZKM | Exhibitions in 2019

From february 2019

Dieter Jung. Between and Beyond

Sat, 09.02.2019–Sun, 02.06.2019

Opening: Fr, 08.02.2018

Light, space and movement are at the center of the artistic work of Dieter Jung, born in 1941, who has been dealing with the visual effects of color and light, surface and space since the mid-1960s. In order to make the cursory moment of optical phenomena visible, Dieter Jung uses both analog and digital techniques. Painting, drawing, printmaking and holography are in constant dialogue in his work. With the exhibition *Dieter Jung. Between and Beyond*, the ZKM honors the extensive work of the Berlin-based artist, who has been closely associated with the ZKM since its foundation. In addition to holograms, holographic mobiles and holographic light spaces, the exhibition includes the artist's paintings, drawings and prints.

Due to the rapid development of digital technologies, holography has once again become the focus of attention. Currently, researchers are working on the development of holographic displays with which our way of working, learning and interacting will change fundamentally. Especially the latest developments in photonics, in which individual light particles become information carriers, revolutionize the technical requirements of holography to an unprecedented extent. In the near future, holographs may be projected freely in space as three-dimensional mixed reality applications, thus cutting off the binding of the holographic representation to its carrier materials. By floating the image in space, the ideas of Dieter Jung and other pioneers of holography, on which they have been working with their works since the 1960s and 1970s, would ultimately be fulfilled.

The aim of the exhibition at the ZKM is to highlight the structural connections and interdependencies between the various strands of Dieter Jung's work and to show the artist's holographs and holographic mobiles in close exchange with his paintings and drawings. Against the background of current technological developments and increased interest in holographic techniques, the significance of his work for media history will thus be reassessed.

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Press contact

Regina Hock

Press officer

Tel: 0721 / 8100 – 1821

E-Mail: presse@zkm.de

www.zkm.de/presse

ZKM | Center for Art and Media Karlsruhe
Lorenzstraße 19
76135 Karlsruhe

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MINISTERIUM FÜR WISSENSCHAFT, FORSCHUNG UND KUNST

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HIGHLIGHT-EXHIBITION 30 YEARS ZKM

Writing the History of the Future. The ZKM Collection

Sat, 23.02.2019–Sun, 28.03.2021

Opening day: Sat, 23.02.2019

Admission to the collection presentation and Open Codes is free.

In 2019 the ZKM celebrates its 30th anniversary in 2019 with numerous events and exhibitions. With *Writing the History of the Future*, the ZKM is presenting his extensive collection as one highlight. The exhibition takes up the major themes that the ZKM has dealt with over the past 30 years: artistic and social change against the background of digitization. In order to combine this historical perspective with the current education policy experiment *Open Codes*, the exhibition *Open Codes* will be extended until the second of June 2019. Part I of *Writing the History of the Future* will open on the first floor, in the immediate vicinity, from 23th of february. Thus it will be possible to draw a line between "living in digital worlds" and the history of electronic and digital art, between exhibition and collection practice, which have been following common lines for 30 years.

Part I of *Writing the History of the Future* provides an insight into the early history of participation and digitization, which was not only applied to electronic art, but also to experimental literature and the visual arts of traditional media. We show the development of the mobilization of art - from the moving letter to the moving observer - from kinetics and Op-Art to early computer art from the 1950s onwards. The new references created by the collection presentation allow an understanding of the larger lines of development and the emergence of the most recent developments in the field of digital technologies. The current exhibition and collection complement each other perfectly. The public can choose a course through a history of art that once again redeems the memory of the future.

From april 2019

Negative Space

Sat, 06.04.2019–Sun, 11.08.2019

Opening: Fr, 05.04.2018

Since antiquity, the history of Western sculpture has been closely linked to the idea of the body. Whether carved, modeled or cast, statues have been designed for centuries as solid monoliths – as substantial and self-contained entities, as more or less powerful and weighty positive formations in space.

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Our expectations concerning modern or contemporary sculpture are still essentially driven by the concept of body sculpture, which is formally based on the three essential categories of mass, unbroken volume, and gravity. Whether body-related like Auguste Rodin's or abstract like Richard Serra's, sculpture is still and foremost mass, volume, and gravity.

The exhibition *Negative Space* endeavors to change the dominating view of modern and contemporary sculpture by telling a different story. With the aim to investigate the relationship between sculpture and space in a decidedly spatial way, the presented art works address the sculptural phenomenon in relation to diverse spatial concepts: Open spaces, surrounding, hollow and intermediate spaces, mirror, light and shadow spaces, virtual data spaces, etc. With more than 200 exhibits *Negative Space* offers a comprehensive overview of the art of sculpture, which – in contrast to the traditional concept – is committed to contour, emptiness, and levitation.

From June 2019

Edge of Now
as part of the project Three Rooms

Sat, 29.06.2019–Sun, 27.10.2019

With the joint project *Three Rooms* the ZKM, the Nam June Paik Art Center in Yongin, South Korea and the Chronus Art Center in Shanghai, China and the ZKM | Center for Art and Media Karlsruhe are supporting young media artists. The three selected artists Kim Hee-cheon from Korea, the Chinese artist YANG Jian and the German artist Verena Friedrich will present their artworks. The exhibition was first launched at Nam June Paik Art Center in Yongin, Korea. Further stations follow at the CAC | Chronus Art Center in Shanghai (08.11.2018-20.01.2019) and at the ZKM | Karlsruhe (29.06.-27.10.2019).

From July 2019

Writing the History of the Future. The Collection of the ZKM Part II

Wed, 17.07.2019–Sun, 28.03.2021

Admission to the collection presentation is free.

Part II of Writing the History of the Future opens on 19 July 2019 at 19:00. The exhibition on the ground floor is dedicated to the history and utopias of video art, computer-based arts, holo-graphy and sound art.

From September 2019

Peter Weibel

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Regina Hock
Press officer
Tel: 0721 / 8100 – 1821

E-Mail: presse@zkm.de
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Sat, 21.09.2019–Sun, 08.03.2020

In addition to his successful work as an art and media theorist, exhibition organizer and museum director, the artistic-scientific director of the ZKM | Karlsruhe, Peter Weibel, is also one of the most important international media and conceptual artists. His extraordinary oeuvre encompasses topics such as the mechanisms of perception and thought, the world of the apparatus, the crisis of representation, the image and the museum, the relationship between art, politics and economy, and the conditions of the art operating system.

Starting in 1964 with his intensive examination of language theory, mathematics and logical philosophy, he developed an artistic language that initially led him from visual poetry and experimental literature to performance and the deconstruction of cinematic representation. From 1966, he applied participatory and interactive practices in his works, which from 1969 led to closed-circuit video installations and the first interactive computer installations in the 1980s, with which he thematized the relationship between media and the construction of reality.

From october 2019

Michael Bielicky

Sat, 12.10.2019–Sun, 08.03.2020

Opening: Fr, 17.05.2019

The Whole World a Bauhaus (ifa)

Sat, 26.10.2018–Sun, 16.02.2020

The Bauhaus was founded 1919 in Weimar, Germany. Between the spirit of new beginnings and the threatening rise of nationalism, the Bauhaus established itself in just 14 years and became a symbol of modern design and an avant-garde way of life. Designs originating in this period are still produced today. But how did the Bauhaus manage to become such an innovative force in design and teaching, and in societies? The ifa exhibition *The Whole World a Bauhaus* is devoted to this theme in two parts. The exhibition title is programmatic: *The Whole World a Bauhaus* is a quotation from Bauhaus student and teacher Fritz Kuhr (1928). It alludes to the fact that the Bauhaus redefined the parameters of art, crafts, and technology, when Walter Gropius declared the aim of design to include the whole spectrum of design and also social practice in every sense.

The Whole World a Bauhaus is divided into eight different chapters, each focusing on an aspect of work and life at the Bauhaus between 1919 and 1933. The section on "Floating" explores the Bauhaus interest in motifs of

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weightlessness and also looks at how glass and skeleton frameworks dematerialized architecture, or how the cantilever chair resting on air became symbolic of an entire design movement. The chapter on “Experiment” presents objects that were the result of new research into materials and space, and whose dimensions, proportions, and testing of materials were also designed to make mass production possible. While the “Total Work of Art” looks at the synthesis of all the arts, and also of art and science and of art and life, the chapter on “Community” presents key objects documenting everyday life at the Bauhaus, including the famous parties. The chapter “New Man” shows that the Bauhaus was not just based on utopian left-wing politics, but also explored other radical new political and philosophical identities. The chapter “Art, Crafts, Technology” presents the Bauhaus workshops and the products they made, while “Radical Pedagogy” looks at the organisation of the Bauhaus and its teaching practice. Crosscultural relations are explored in the chapter entitled “Encounters”. Cultural relations were encouraged at the Bauhaus through lectures, numerous visitors from around the world, the diverse collections of the Bauhaus Library, and also in the search for new forms in design.

In the second part, these topics are taken up and their reception is presented in a global context. Here, the title served as a research commission to curators and scholars. *The Whole World a Bauhaus* shows case studies from Mexico City, Buenos Aires, Casablanca, Santiago de Chile, Calcutta, Moscow, Montevideo and the USA. The focus here is not on the history of migration after the closure of the Bauhaus in 1933, but on appropriation and transcultural references during the 1920s. Thus, this department explores global connections within modernity, through which the Bauhaus gained in importance. This makes it clear that it was not an exclusive enterprise, but that in many parts of the world there were avant-gardes who saw themselves as motors of a new social, cultural, and political development and regarded the Bauhaus from their own perspectives and integrated it into their discourses.

In June 2018, the show celebrated its premiere in Buenos Aires and will then tour Argentina and Mexico before being shown at the ZKM in Karlsruhe in 2019.

Laufende Ausstellungen 2018/ 2019

Art in Motion. 100 Masterpieces with and through Media

An Operative Canon

Sat, 14.07.2018–Sun, 20.01.2019

Art in Motion. 100 Masterpieces with and through Media. An Operative Canon will portray the development of media arts by showcasing pivotal

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pioneering works that utilize technical devices: from photography to cinematography and sound art, the theater of machines and projections, radio-phonetic and televisual art, the art video, media-based action and Fluxus arts, and the networked and collaborative artistic practices of the last decades.

Digital Imaginaries – Africas in Production

Sat, 17.11.2018–Sun, 17.03.2019

The exhibition *Africas in Production* is part of the project *Digital Imaginaries*, which started in spring 2018 in Senegal, was continued in South Africa before it can be seen at ZKM | Karlsruhe. In the course of the year, institutions and project partners from Dakar, Johannesburg and Karlsruhe created a series of independent but interlinked programs that included workshops, seminars, lectures, guest performances by artists, performances and exhibitions. These events collapsed artists, architects, producers, hackers and scientists to jointly question and reimagine how globalized digital technologies shape and change Africa's future.

The artworks collected in this exhibition from Gabon, Kenya, Morocco, Nigeria, Senegal, South Africa, Togo, Zambia and Zimbabwe as well as from the African Diaspora in France, the United Kingdom and the United States of America do not present a uniform narrative. Together, however, they question the dominant notions of the digital, contributing to more diverse and diverse configurations of the digital world. The Digital Imaginaries events in Dakar and Johannesburg activated both specific local stories and contemporary practices to explore what the digital future could hold for Africa and what Africa could contribute to the digital. Many of the works shown at the ZKM pursue a similar strategy: going beyond pure critique, they break the digital with contemporary African concerns, conditions, procedures, or developments, thereby enriching and reshaping digital practices. They show that the idea of a homogeneous global digital space is nothing more than another example of market-oriented thought patterns and interests that pretend to be universally valid. By addressing African peculiarities, these works broaden the horizons that define what future digital perspectives are conceivable - in Africa, in Europe, and around the world.

Open Codes. The World as a Field of Data

Sat, 20.10.2017–Sun, 02.06.2019

While the first phase *Open Codes. Living in Digital Worlds* presented many varied examples of codes, from Morse code to genetic code, the second phase *Open Codes. The World as a Field of Data* focuses on a world that is increasingly driven by data.

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We live in a world that is not solely generated, driven, and controlled by things, words, and images, but above all by data. A vast number of electronic interfaces, like smartphones, computers, TVs, and data displays, accompany us 24/7. Fields of Data are indispensable and omnipresent. Living in digital worlds means increasingly a life spent in a programmed, smart environment, a so-called “scripted reality.” The script is dictated in part by sensors, which provide information about the state of reality around us. The data from the sensors is processed by algorithms, which steer us through the world as though through a field of data. For the world we live in is more and more an artificial, human-made data world.

The large-scale installation *The World as a Field of Data* which awaits you in ZKM’s Atrium 8, takes up this topic. A “data cloud” of around 40 monitors shows the vast number of electronic interfaces, like smartphones, computers, TVs, and digital data screens that accompany us in everyday life: at the airport or train station, at the stock exchange and in the bank, in the office and in the home, in the hospital or in the medical practice.

[Permanent](#)

zkm_gameplay. the next level die game lattform im zkm

With *zkm_gameplay. the next level*, the legendary ZKM gaming platform *ZKM_Gameplay* starts a new edition. All gaming enthusiasts, but also visitors who have little experience with computer games so far, are invited to exchange critically and to engage creatively – and of course to play – in the exhibition.

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