

BUNDESKUNSTHALLE



CALIFORNIA DREAMS

San Francisco – a Portrait

12 September 2019 to 12 January 2020

Media Conference: Wednesday, 11 September 2019, 11 a.m.

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Amtsgericht Bonn
Umsatzsteuer ID Nr. DE811386971

Konto 3 177 177 00
Deutsche Bank Bonn
BLZ 380 700 59
IBAN DE03 3807 0059 0317 7177 00
BIC DEUTDE330



General Information

Exhibition	12 September 2019 to 12 January 2020
Director	Rein Wolfs
Managing Director	Patrick Schmeing
Curators	Sylvia S. Kasprzycki Henriette Pleiger
Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 22 / € 11
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays 25., 26.12.2018 and 1.1.2019: 10 a.m. to 7 p.m.
Admission standard / reduced	€ 10 / € 6.50
Free admission	for all under 19s and for refugees
Happy Hour-Ticket	€ 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Guided Group Tours information and registration	T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr- Bahn) and RB 48 (Rhein-Wupper-Bahn)

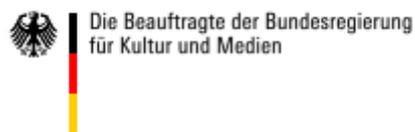


Parking
There is a car and coach park on Emil-Nolde-Straße behind the Bundeskunsthalle.
Navigation: Emil-Nolde-Straße 11,
53113 Bonn

Press Information (German / English) www.bundeskunsthalle.de
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Media Information

CALIFORNIA DREAMS

San Francisco – a Portrait

12 September 2019 to 12 January 2020

With artworks and historical objects from numerous Californian and European lenders the exhibition draws – for the first time in Europe – a many-faceted portrait of the city of San Francisco over four centuries. It touches upon important global issues of our time, especially those of migration and displacement. The exhibition celebrates San Francisco as a place whose pluralistic identity is constantly being renegotiated to this day.

As places of longing, California and San Francisco in particular have always stood for the dreams of a "better life": dreams of prosperity and abundance, of other (at times utopian) social orders, innovative life styles, creative artistic perspectives, and new technological horizons. Both the Asian-Pacific region in the west and Europe in the east have had a lasting impact on San Francisco.

Time and again, global impulses have emerged from San Francisco: from the gold rush of the 19th century to the great social and political movements of the 20th century. Today, Silicon Valley is another global center of attraction in the San Francisco Bay area.

The director of the Bundeskunsthalle, Rein Wolfs, summarizes on the occasion of the media conference on the exhibition: "The Bundeskunsthalle is the first European exhibition hall to tell the story of San Francisco's past and present, which before 1900 was decisively influenced by German immigrants. We do not want, however, to repeat only the familiar stories such as the gold rush or the hippie movement, but also look at the dark sides, beginning with the genocide of the indigenous population in the wake of European immigration. To this day, California provides a globally significant example of the issue of migration. The great peace and freedom movements, such as that of the LGBTQ communities that originated in San Francisco, are likewise more relevant than ever. The exhibition is a declaration of love for this innovative and courageous city."

In three sections the exhibition is dedicated to the dreams and realities of the people of the San Francisco Bay Area, past and present.

I. GLOBAL DREAMS AND INDIVIDUAL HOPES

California – a place with a particularly favorable climate – was home to over 70 indigenous peoples, who tapped the country's rich natural resources as fishermen, hunters, and gatherers. After the first landfalls in the course of the European voyages of exploration of the 16th century, the territory was nominally claimed for both the Spanish and English crowns. Often covered in mist, however, the bay of present-day San Francisco was discovered only in the 18th century.



Founded in 1776 under the reign of the Viceroyalty of New Spain, the mission San Francisco de Asís, the military base (Presidio) set up for its protection, and the small port town of Yerba Buena formed the nucleus of today's San Francisco. Farther north on the Pacific coast, Russian fur traders established Colony Ross as the southernmost outpost of their possessions in North America in 1812. The Mexican War of Independence put an end to Spanish colonial rule in 1821 and made California a Mexican province until 1848, when it became part of the United States after the U.S. victory in the Mexican-American War – just a few days after the first discovery of gold. For the indigenous peoples of California, these colonial and national power struggles resulted in forced conversion to Christianity, economic exploitation, the loss of their land base, and deaths from introduced diseases and arbitrary persecution.

While up to the mid-nineteenth century it was mainly imperial visions that attempted to direct California's fate, the gold rush of 1849 attracted global migration flows of an unprecedented scale to the Golden Gate. Hundreds of thousands of people arrived in search of a better life, of gold and wealth, or of new economic opportunities, and San Francisco developed into a metropolis in record time. The cityscape was shaped by immigrants from Europe and Asia, whose cultural diversity, however, cannot obscure the ethnic and social hierarchies prevailing from the outset. Already in the 1850s, 80 percent of personal property and real estate in San Francisco were in the hands of less than five percent of its White population.

II. DREAMS OF SURVIVAL AND THE AMERICAN MAINSTREAM

San Francisco had become the leading economic and cultural metropolis on the American West Coast when on 18 April 1906 one of the worst natural disasters in the history of the United States hit the city: a magnitude 7.8 earthquake destroyed a large portion of the city and left hundreds of thousands of its inhabitants homeless. The geographic location of San Francisco near the San Andreas Fault – the boundary between two tectonic plates – still makes the threat of an earthquake an everyday danger. Devastating forest fires and man-made environmental damages since the gold rush further threaten the ever-expanding population of the San Francisco Bay Area.

Especially the indigenous populations had fought for their physical and cultural survival since the invasion of the Europeans. Ishi (c. 1860–1916), "the last Yahi" was "discovered" in 1911, after hiding for many years from White society. He was taken to the Museum of Anthropology of the University of California, where Alfred Kroeber with Ishi's help reconstructed Yahi language and customs. His fate is reminiscent of the expropriation, displacement, and extermination of the indigenous peoples of California, but it also illustrates their persistent cultural self-assertion.

Irrespective of the outbreak of World War I, the Panama-Pacific International Exposition held in San Francisco in 1915 not only celebrated the completion of



the Panama Canal in the year before, but also the rebuilding of the city and the unbroken economic optimism of its citizens. Despite the war and the Great Depression, the confidence in technological progress and in consumer society based on religious-conservative values had remained part of the American self-image and found renewed expression in the World Fair of 1939, which not least celebrated the construction of the Golden Gate Bridge (1937). However, the internment of some 120,000 Japanese and Japanese Americans during the World War II – an easily forgotten chapter in American history – illustrates all too clearly that the "land of opportunity" was not equally open to everyone.

III. COUNTERCULTURES AND VIRTUAL DREAMS

The political movements, alternative lifestyles, artistic innovations, and not least the technological revolutions originating in the San Francisco Bay Area in the 20th and 21st centuries had and continue to have a global impact on politics and society. After World War II the artists of the Beat Generation broke with the social norms heretofore regarded as valid. After New York, San Francisco became their creative center in the 1950s. With their themes of sexual liberation, their interest in Far Eastern religions, and their experimental use of drugs they provided path-breaking stimuli for subsequent generations.

Hardly any other protest movement has achieved a comparable global radiance as the Hippie Movement of the 1960s, which refused to accept the traditional ideals of prosperity and bourgeois constraints. Accompanied by student revolts at the University in Berkeley and the Native American occupation of Alcatraz, the Hippie Movement found its socio-political focus in the protest against the Vietnam War and its cultural culmination in the legendary "Summer of Love" of 1967. Nostalgically kept alive, it continues to shape the image of San Francisco until today. Founded in Oakland, the Black Panther Party called for resistance against the social oppression of the Black population and reflected the African-American self-confidence that had grown during the civil rights movement. Since the 1950s, decisive impulses were also provided by the movement for the rights of lesbians, gays, bisexuals, and transgender people ("Queer Liberation"), which demanded the social recognition and legalization of homosexuality on a national and international level.

As the Mecca of the IT and high-tech industry, Silicon Valley in the southern part of the San Francisco Bay Area has become a new magnet for immigration. The global utopian ideas sold from here close the circle of the exhibition and once again demonstrate the close proximity of dream and nightmare: environmental pollution, underpayment, and homelessness are the other side of the visionary billion dollar business.

More than twenty lenders from the United States – from San Francisco, Berkeley, Sacramento, San José, Laguna Beach, Los Angeles, and San Diego in California, as well as Tulsa, Oklahoma, and Washington, DC – are making works available for the exhibition. These are complemented by loans from Europe—from London, Madrid, St. Petersburg, Zurich, and several German cities.



Topics in section

I. GLOBAL DREAMS AND INDIVIDUAL HOPES

COLONIZATION IN THE NAME OF RELIGION

The advance of the Russians from Siberia to Alaska prompted the Spanish after 1750 to substantiate their claims to ownership on the west coast of North America by colonization. In this connection the conversion of the indigenous peoples was of central importance. In order to implement this goal, the hunter-gatherers and fishermen of California, who lived in small groups and spoke different languages, first had to be transformed into sedentary communities.

Starting in 1769, Franciscan fathers under the direction of Junípero Serra established 21 missions along the California coast. San Francisco de Asís (Mission Dolores) was founded in 1776 as the sixth station adjoining a garrison (Presidio). Here the Indians were to be assembled, converted, and reeducated under military control and performed forced labor on the fields of the mission. Their conversion was carried out through interpreters and their instruction hardly provided realistic education. Attempts to escape were severely punished. Lack of medical care, epidemics, and the sanitary conditions in the residential quarters led to a dramatic population decline. After Mexico's independence from Spain the missions were secularized in 1833. Their indigenous inhabitants were mostly left without titles to their land or were displaced by the rapidly growing White population. They were later not recognized as Indians by the federal government of the United States and until today are fighting for the corresponding rights. The old mission stations now serve as tourist attractions. For the descendants of their involuntary inmates they are monuments of a history of expropriation and disenfranchisement.

Work Descriptions

Louis Choris (1795–1828), *View of the Presidio of San Francisco* [1816], from: L. Choris, *Voyage Pittoresque Autour du Monde* (Paris 1822); ETH-Bibliothek Zürich.

Mounted soldiers are guarding the Indians of the Mission San Francisco de Asís on their way to perform forced labor on the fields in the vicinity of the fortress.

José Mosqueda, *Junípero Serra* (after a portrait in the Convento de la Santa Cruz de Queretaro that was lost during the Mexican Revolution), early 1900s, © Santa Barbara Mission Archive-Library, Santa Barbara.

Father Junípero Serra (1713–1784) was canonized by Pope Francis on 23 September 2015. The Vatican's propaganda for the first "Hispanic saint" not only divided Native Catholics and traditionalists but also fueled competition between the historically closely connected Native and Latino communities.

Protesting the canonization of Junípero Serra in front of Mission Dolores, San Francisco, 2 May 2015, © CBS News.

Among many descendants of the once missionized indigenous peoples the announcement of Junípero Serra's canonization caused consternation, anger, and grief and prompted a wave of protests that went far beyond California. Canonization for Serra, claimed the participants of a demonstration in San Francisco on 2 May 2015, is tantamount to the sanctioning of enslavement and cultural genocide.



THE WEST BERKELEY SHELLMOUND CAMPAIGN

Since 2015 a parking lot in Berkeley has been the scene of a cultural-political controversy. Its pavement conceals the remnants of a 5,000-year-old shellmound that would be destroyed by a construction project, just like most of the 425 archaeologically recorded mounds in the San Francisco Bay Area. These mounds, which had gradually grown by the accumulation of stone, earth, and the shells of marine animals, had once been used by fishermen, hunters, and gatherers as residential sites, ceremonial centers, and burial places.

The Ohlone, whose culture was dramatically changed in the Spanish missions and who are not recognized as an indigenous community by the federal government, have no land base. They regard the site today as a “sacred ground” of their ancestors and met the plan of building an apartment complex on this property with a resistance that surprised both developers and investors.

Because of its historical and cultural significance, the place was named a Berkeley City Landmark in 2000. The developers, however, hoped to realize their purpose on the basis of a law enacted in 2016 allowing for urgent building permits in the event of an acute housing shortage on condition of affordable rents. Many residents of the city welcomed the project, while the Ohlone found support for their campaign to gain control of their cultural heritage in particular among other ethnic minorities.

The Ohlone envision a park with a cultural center to be built on the property. The denial of the building application in September 2018 represented a temporary victory for the Ohlone activists. With the appeal against this decision filed by the developers in November 2018, the fight is going into the next round.

Work Descriptions

Spenger's parking lot on Fourth Street in Berkeley, 2018, © Henriette Pleiger, Bonn.

The parking lot now covering the remains of the prehistoric shellmound is located opposite a fish restaurant founded in the 19th century by a Bavarian immigrant. The billboard announcing the controversial construction project on this lot was oversprayed by protesters with the words “Ohlone Burial Site.”

Objects from the West Berkeley Shellmound, © Phoebe A. Hearst Museum of Anthropology and the Regents of the University of California, Berkeley.

In addition to stone tools and potsherds, bone awls, arrowheads made from obsidian, and shell ornaments are among the thousands of archaeologically preserved objects that testify to the economic and ceremonial life of the inhabitants of the mound.



THE COLONY ROSS: TRADE AND INTERCULTURAL ENCOUNTER

In August 1812 the Russian-American Company established Fort Ross as the center of a colony that served as a base for sea-otter hunting and as an agricultural center for the supply of Russian Alaska. The sea otters died out soon, however, and shipments of food to Alaska remained insufficient despite an expansion of the settlement by three farms in the 1830s.

Besides Russians, Finns, and Creoles (Mestizos), the majority of the inhabitants of the colony were so-called "Aleuts" (especially Eskimos from Kodiak). In the beginning it were almost exclusively women of the neighboring Indians (Pomo, Coast Miwok) who lived in the fort with Russians and "Aleuts." Later, especially at harvest time, numerous families settled near the fortress. Most of them converted to Orthodox Christianity.

The initially peaceful relations with the Indians increasingly deteriorated because in the course of the expansion of agricultural production they were pressed into forced labor and in return killed the cattle of the Russians. However, there were no serious armed conflicts. The Spanish traded with the settlement and supplied livestock in exchange for craft products that were in demand due to the absence of a manufacturing industry in Spanish California.

By the end of 1841 the colony was abandoned for cost reasons and sold to a random purchaser. In the 20th century Fort Ross as a historic landmark became a museum and a center for intercultural cooperation.

Work Descriptions

Auguste Bernard Duhaut-Cilly (1790–1849), *View of the Russian Settlement*, 1828, from: A. B. Duhaut-Cilly, *Voyage autour du monde* (Paris 1834); Wikimedia Commons.

The report of the French explorer Duhaut-Cilly contains one of the earliest depictions of the Russian fortress, which was later given the name Fort Ross by the Americans.

Kashia Pomo dancers, 2015, © Sylvia S. Kasprzycki, Altenstadt.

The Kashia Pomo, a federally recognized tribe, still live on their ancestral land near Fort Ross. The public performances of traditional dances demonstrate today's strengthened cultural self-assertion.

CALIFORNIOS: MEXICAN CALIFORNIA

When Mexico gained independence from Spain in 1821, only about 3,200 “Californios” (Californians of Spanish descent) were living along the coast between San Diego and San Francisco. The remoteness of the province and its minor significance for Mexico encouraged the emergence of local elites and of a distinctive identity. After the secularization of the missions (1833) large private estates (“ranchos”) were created, where the Indians, who had been cheated out of their lands, likewise found work as “vaqueros” (mounted cattle herders). The pastoral life on the ranchos formed a later often romanticized part of the Californios’ culture.

At the same time the American frontier was gradually approaching California. American merchants entered the country from the southwest across the Santa Fe Trail, acquired ranchos, and married into Californio families. From the northwest a flood of illegal immigrants spilled into the Sacramento Valley in the 1840s. They were convinced that this Promised Land was theirs by destiny and looked upon the “backward” Mexicans with disdain.

Many Californios recognized that an independent California was barely viable and considered incorporation into the United States as inevitable. California became an easy prey in the Mexican-American War. Only six months passed between the occupation of Monterey by the U.S. Navy and the surrender of the Californios in January 1847. One year later Mexico surrendered its possessions north of the new border on the Rio Grande and California to the United States.

Work Descriptions

Alfred Sully (1821–1879), *California Rancho Scene*, Monterey, c. 1849, © Oakland Museum of California, Oakland.

To the new American masters of California the country life of the Californios appeared to be a picturesque idyll.

Carl Nebel (1805–1855), *Battle of Buena Vista*, from: A. J. B. Bayot, *The War between the United States and Mexico Illustrated* (New York 1851); California State Library, Sacramento. The Battle of Buena Vista in northern Mexico on 22 and 23 February 1847 was one of the decisive battles in the Mexican-American War, after which California fell to the United States.

View of San Francisco, formerly Yerba Buena, in 1846–7 ... (from views taken at the time), 1884; Library of Congress, Washington, DC.

Among the inhabitants of the hardly more than 30 houses of Yerba Buena at the time of the arrival of the U.S. troops were already many American traders, but also a few Californios, including General Mariano Guadalupe Vallejo.



CAUTION, BORDER CONTROL!

The borderline drawn after the Mexican-American War between the two countries initially existed only on paper. It was not until 1911 that the United States erected a border fence in California as protection against animals affected by parasites. The 3,145 km long border was barely patrolled and presented no obstacle to labor migration to the north. Conversely, U.S. capital was flowing south: Around 1910 U.S. magnates owned mines, factories, and property in Mexico worth about \$1 billion. In the course of the Mexican Revolution (1910–1920) emigration to the United States tripled.

Immigration policies of the U.S. varied according to the economic situation. While the immigration of cheap labor was promoted until 1929, this was followed during the Great Depression by extensive deportations. With the “Bracero program” initiated during the Second World War, millions of farm workers were imported until 1964, while at the same time illegal immigrants were forcibly deported—one million alone during the “Operation Wetback” (1954/55). In 1994 the Free Trade Agreement NAFTA opened the border for the free flow of goods and capital, but not of labor. The fear of an impending “Hispanization” of the United States fueled anti-immigration sentiments and eventually led to the militarization of the border and the expansion of high-security walls and surveillance technology.

Most of the approximately 500,000 undocumented immigrants who every year enter the United States from Mexico intend to stay for only a limited period of time. Studies have shown that a more rigorous border protection tends to prevent not so much illegal immigration but rather the return of migrants.

Work Descriptions

Dorothea Lange (1895–1965), **Mexican Mother**, 1935; Library of Congress, Washington, DC.

“Sometimes I tell my children that I would like to go to Mexico,” this immigrant told photographer Dorothea Lange. “But they tell me, ‘We don’t want to go, we belong here.’”

Leonard Nadel (1916–1990), **Braceros picking lettuce**, Salinas Valley, 1956, © National Museum of American History, Washington, DC.

In 1956 the American photo journalist Leonard Nadel documented the Bracero program and recorded in hundreds of photos the recruitment of farm laborers in Mexico, their processing in reception centers in the United States, and their work and living conditions. In the process he exposed many violations by employers of the legal requirements meant to safeguard the rights and claims of the Braceros.

K. C. Alfred, **Prototypes for the border wall between the U.S. and Mexico**, San Diego, 20 November 2017, © Imago/ZUMA Press.

The border wall prototypes constructed after the Executive Order of the Trump Administration of 25 January 2017 were tested for their insurmountability by special agents of the U.S. Border Control. According to newspaper reports, the city of San Diego had prepared itself with a 50,000 Dollar supply of pepper spray and tear gas grenades against possible riots in connection with the contested project. Opponents of the border wall, however, found a peaceful way of protest: From the Mexican side of the border they projected images with the inscription “Refugees welcome here” onto the wall parts.



THE GOLD RUSH

The California Gold Rush triggered one of the biggest waves of immigration in American history. On 24 January 1848 James W. Marshall had discovered gold in Coloma on the banks of the American River. Marshall was an employee of the Swiss landowner Johann August Sutter (1803–1880), who, still under Mexican rule, had founded the private agricultural colony Nueva Helvetia. Its center Sutter's Fort is the nucleus of today's capital of California, Sacramento. Sutter's lands were literally overrun by prospectors and after the admission of California as the 31st state of the United States in September 1850 expropriated.

Within a very few months, news about the discovery of gold had lured the first immigrants to northern California, either traveling arduously by land or sailing on ships around Cape Horn to the port of San Francisco. In 1849 already 80,000 mostly White immigrants came from New England and Europe, and by 1850 tens of thousands of Asians likewise took on the long journey across the Pacific to California.

This population growth was accompanied by a catastrophic decimation of the indigenous population. While around 150,000 indigenous people had lived in California before the Gold Rush (before the Spanish missions it had been an estimated 310,000), by 1870 their number was reduced to only 31,000. Land grab, enslavement, forced displacement, death by introduced diseases, and plain murder were the order of the day.

Work Descriptions

George Victor Cooper (1810–1878), ***Sutter's Mill, Coloma, the Spot Where the Gold Was First Found***, c. 1852, © The Bancroft Library, UC Berkeley.

Johann August Sutter was memorialized by Stefan Zweig in his novella "The Discovery of Eldorado" (in: *The Tide of Fortune*, 1940).

Victor Seamon, ***Oh Boys, I've Struck It Heavy***, 1853, © The Bancroft Library, UC Berkeley. The drawing is found in the notebook of a gold digger, who documented happy days like this but also days when he went empty-handed.

Unknown photographer, ***Joseph Sharp, with a Pick Ax, Pan, and Gun***, c. 1855, © The Bancroft Library, UC Berkeley.

Many gold diggers proudly had their pictures taken, but the few successful ones were outnumbered by the many who had failed.

MIGRATION UND MOVEMENT

San Francisco grew from the small settlement Yerba Buena, which in 1848 had only about 1,000 inhabitants. Almost 30,000 people were living there in 1850, and the number of residents continued to grow rapidly. Many of the newcomers left their ships behind in the harbor to go to the interior in search of gold. Even today there are ships buried under downtown San Francisco, which in the course of landfills in the harbor of San Francisco had temporarily been converted into buildings.

San Francisco's consolidation as a big city began in 1854, after gold production had increasingly become industrialized and independently operated gold prospecting declined. With the completion of the transcontinental railroad in 1869, even more immigrants moved to California.

On the one hand, San Francisco and California in general were places of longing for many people and a seemingly liberal retreat for those fleeing from persecution and expulsion – whether coming from Latin America, Europe, or Asia. On the other hand, however, the city at the Golden Gate from the outset was a place that could rigorously reject and exclude people. To this day the reality of life of many non-White immigrants ranges between necessary adaptation and the preservation of a distinctive cultural identity.

San Francisco is a “majority-minority city” in which non-White populations make up the majority. Since 1989 San Francisco has moreover become a “Sanctuary City” protecting illegal immigrants.

Work Descriptions

Map of ships buried under Downtown San Francisco, 2017, © San Francisco Maritime National Historical Park, San Francisco.

Yerba Buena, first mentioned in 1792 in the logbook of the English captain George Vancouver, was the name of the settlement that later became San Francisco. The map shows the original coastline, which reached to the present-day Transamerica Pyramid, one of San Francisco's landmarks.

California Calls You, cover of a Union Pacific Railroad brochure, after 1915; University of California, San Diego.

The transcontinental railroad promoted and facilitated emigration to the West.

Eduard Hildebrandt (1818–1869), **Street in San Francisco**, 1863; Kupferstichkabinett, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, © bpk / Dietmar Katz. Hildebrandt's view of California Street shows San Francisco just ten years after the peak of the Gold Rush. In 1873 the steam-powered buses seen here were supplemented by the first cable cars, which were better equipped to cope with the steepness of the streets.



LEVI STRAUSS AND THE GERMAN IMMIGRATION

Many German-speaking immigrants, including many Jews, had decided to emigrate after the Revolution of 1848 because of religious or political persecution. At that time San Francisco was considered less biased towards Jews and Catholics than the cities on the American East Coast. Communists and socialists also moved to San Francisco in large numbers, where they were involved in the establishment of trade unions. Around 1900 German-speaking immigrants accounted for about a quarter of the population of San Francisco. The city at that time already had around 350,000 inhabitants.

One of the most famous German immigrants was Levi Strauss (1829–1902), the inventor of blue jeans. Born in Buttenheim in Bavaria, he emigrated to New York in 1848 and moved to San Francisco in 1853, still during the Gold Rush. There he founded a haberdashery wholesale company, which was to serve as a branch of the New York family business. He imported clothes and fabrics and sold them to stores throughout the West. Levi became a recognized businessman in San Francisco. He was also involved in the cultural life of the city and supported the Jewish community.

In 1872 Jacob Davis, a tailor based in Reno, Nevada, told Levi of his idea of placing metal rivets on the corners of the pockets to produce more resistant trousers for working men. Davis and Levi jointly applied for a patent, which was granted on 20 May 1873: the birth of the famous 501® jeans.

Work Descriptions

Unknown photographer, *Levi Strauss (1829–1902)*, c. 1870, © Levi Strauss & Company Archives, San Francisco.

Always formally dressed in a suit appropriate to his status, the entrepreneur Levi Strauss never wore the trousers that had made him famous.

Levi Strauss & Company, *Levi Strauss & Co.*, c. 1900, © Levi Strauss & Company Archives, San Francisco.

Up to 500 seamstresses were employed in Levi's factory.

Levi Strauss & Company, *Trademark registration in Japan*, 1908, © Levi Strauss & Company Archives, San Francisco.

Already by 1900 the blue jeans were on their way to conquer the world.



THE PACIFIC IMMIGRATION AT THE GOLDEN GATE

As early as 1850 the first Chinese immigrants arrived in San Francisco soon after the news of an “old mountain full of gold” (Jiu Jinshan, the Chinese name for San Francisco) had reached their native Canton. The Chinese initially worked in the gold mines and later significantly participated in the construction of the transcontinental railroad. After its completion and from 1870 onwards the rejection they had experienced from the very beginning dramatically intensified. It culminated in the “Chinese Exclusion Act” of 1882, which stopped any further Chinese immigration.

When after 1880 California’s agriculture began to boom, White farmers increasingly brought Japanese laborers into the country by way of Hawaii. However, as soon as they started to acquire land for themselves, this was prohibited by law in 1913 (“Alien Land Law”). Many of them were then replaced by Mexican farm workers.

Between 1910 and 1940 an immigration station set up on Angel Island, a small island in the Bay of San Francisco, primarily served to minimize Asian immigration. Only about 300,000 people entered the United States through this bottleneck—for many a traumatic experience.

Today Asian Americans account for 33 percent of San Francisco’s population of nearly 900,000 and over 23 percent of the almost eight million people living throughout the Bay Area.

Work Descriptions

Lawrence & Houseworth, **Chinese laborers in railroad construction**, Bloomer Cut, c. 1864, © Society of California Pioneers, San Francisco.

After 1850 countless Chinese men traveled to San Francisco without their wives and families to work at first in the gold mines and later in the construction of the transcontinental railroad.

Unknown Photographer, **Medical examination at the immigration station on Angel Island**, c. 1917; National Archives, Washington, DC.

Intensive medical examinations and lengthy interrogations were among the standard procedures in the immigrant transit camp and were decisive for the length of stay at the station. While Chinese immigrants were sometimes locked up in community barracks for up to two years, wealthy Europeans were usually waved through in a matter of days.

Postcard of the Pacific Mail Steamship Company, **Steamer Manchuria, Operating on “The Sunshine Belt to the Orient,” San Francisco, Honolulu, Japan, China, Manila**, 1915.

While Chinese immigration had been banned since 1882 and discrimination against the Japanese in the United States was rampant, Americans were enjoying themselves on cruises to East Asia.



CHINATOWN

San Francisco's Chinatown is the oldest one in America. It provided a surrogate home to many Chinese immigrants, but in the face of continued social exclusion, this separate neighborhood at the same time also became a kind of prison. Adhering to distinctive traditions not only increased the well-being of the isolated residents, but also gradually turned into an economic survival strategy. Traditional customs, nostalgically preserved and exaggerated for promotional use, were sometimes kept up longer abroad than in China itself.

The decision to develop Chinatown into an "exotic" entertainment district was born out of necessity in response to the 1882 "Chinese Exclusion Act," which not only denied American citizenship to Chinese workers but also limited their work permits to a few occupations, including the operation of restaurants and laundries. While in 1882 about 40,000 Chinese had been able to come to San Francisco, the number dropped to only ten in 1884. Plans to relocate Chinatown to the outskirts of the city after the earthquake of 1906 were successfully averted by the Chinese community.

It was only in 1943 that Franklin D. Roosevelt relaxed the provisions of the "Chinese Exclusion Act" and facilitated the naturalization of Chinese immigrants. In 2011 the first political efforts were made to apologize for the past injustice done to the Chinese immigrants. They were the first ethnic group to have been excluded from immigration to the United States merely because of their origin.

Work Descriptions

Arnold Genthe (1869–1942), **Street in Chinatown**, San Francisco, between 1915 and 1925; Library of Congress, Washington, DC.

Store signs, rooftops, and streetlights were visible markings of the Chinese quarter in the American city.

Hansel Mieth (1909–1998), **Sweat Shop, San Francisco, Chinatown**, 1936; Hansel Mieth/Otto Hagel Archive, © Center for Creative Photography, The University of Arizona Foundation.

Chinatown was a strictly hierarchical society of rich merchants and an army of workers. To this day, many (illegal) immigrants are working for lowest wages and without legal protection in such businesses.

Ephraim S. Wells Company, **Rough on Rats**, box lid, late 19th century; Public Domain. The anti-Chinese sentiment is clearly reflected in this advertisement for rat poison. "They Must Go" •referring to the 1878 racist slogan of the labor leader of Irish descent Denis Kearney• equally refers to rats and to the Chinese.



Topics in section

II. DREAMS OF SURVIVAL AND THE AMERICAN MAINSTREAM

EARTHQUAKE AND ENVIRONMENT

In the morning of 18 April 1906 an earthquake with an estimated moment magnitude of 7.8 rocked San Francisco and resulted in the deadliest disaster in California's history. The quake and the fires raging in its wake for three days cost the lives of about 3,000 people, left more than 200,000 homeless, and destroyed 80 percent of the city, which had become the economic and cultural center of the American West Coast.

The Great Earthquake of 1906 was the most devastating, but by no means the only recorded quake in the region. San Francisco's geographic location near the San Andreas Fault continues to make the risk of an earthquake an everyday threat. There is still no completely reliable method of predicting seismic activity. However, scientists have warned for some years that an earthquake with dramatic consequences could be imminent in the near future.

In addition to global climate change, the cause of many of California's most pressing environmental issues – water shortage, forest fires, and soil toxicity – must be blamed on the profit-oriented overexploitation of nature in the 170 years since the Gold Rush, for which the poorer part of the population paid and is still paying the highest price. California's present exemplary environmental policies are rooted in an environmental awareness born of the painful experience of a man-made menace.

Work Descriptions

Carol M. Highsmith (*1946), **Aerial view of part of the San Andreas Fault**, 2013; Library of Congress, Washington, DC.

The San Andreas Fault, extending through California for 1,300 km, is the boundary along which the Pacific Plate and the North American Plate are moving past one another. The pressure accumulated by the friction of the plates is discharged in recurrent earthquakes.

The city of Paradise on fire, 2018, © Scott Strazzante, *San Francisco Chronicle*, Polaris.

The forest fire in November 2018 known as "Camp Fire" is considered the most devastating wildfire in California's history. In its course, the city of Paradise (in Butte County north of Sacramento) was almost completely destroyed.

Unknown photographer, **Hydraulic mining**, c. 1865; Library of Congress, Washington, DC.

During the Gold Rush hydraulic mining exposed entire areas to erosion and flooded valuable farmland by clogging waterways with rubble and scree. In 1884 one of the first environmental laws in California resulted in a ban on this mining technique.



ISHI, "THE LAST YAH!"

Ishi ("man" in the Yahi language) is regarded today as one of the most famous North American Indians of all times. According to the customs of his culture, he never disclosed his true name.

The Yahi lived as the southernmost group of the Yana in the valleys and foothills on the upper Sacramento River. Their already small number was dramatically reduced after 1850 in the course of their systematic extermination by the settlers. After his family had likewise perished, Ishi, "the last Yahi," entered the town of Oroville on 29 August 1911 in search of food, was arrested by police, and turned over to Alfred Kroeber, the curator of the Museum of Anthropology of the University of California.

He served as a janitor at the museum, helped anthropologists document Yahi culture, and provided visitors with insights into the past lifeways of his people through songs and the making of objects. A highlight of Ishi's final years was a visit to his homeland in the summer of 1914, where anthropologists made hundreds of photographs showing Ishi reenacting scenes from a life he himself was no longer living. He died of tuberculosis on 25 March 1916 at the age of about 65 years.

Ishi was referred to as the "last Stone Age Indian," although he had lived all his life in the neighborhood of the immigrant settlers. His intriguing biography turns our attention to the human aspect of the larger history of the genocide of California's indigenous peoples.

Work Descriptions

John H. Hogan, *Ishi at the Time of His Capture*, Oroville, Butte County, 29 August 1911, © Phoebe A. Hearst Museum of Anthropology and the Regents of the University of California, Berkeley.

After his capture at a slaughterhouse corral, the famished and frightened Ishi was photographed at the police station. His singed hair suggests that he was in mourning. Because no one was able to understand him, the anthropologists of the University of California were asked for help.

Eugene R. Prince, *Ishi at the Orpheum Theater*, from: *San Francisco Sunday Call*, magazine supplement I, 8 October 1911, © Phoebe A. Hearst Museum of Anthropology and the Regents of the University of California, Berkeley.

Five weeks after his arrest, Ishi was taken to the theater by Alfred Kroeber (back, second from left). The smiling Ishi sat beside Sam Batwi, the speaker of a language related to Yahi. The program featured a vaudeville performance of the English singer Lilly Lena (back, left). The newspaper report documents the public interest in the extraordinary new citizen of the city.



BETWEEN TWO WORLD FAIRS AND WORLD WARS

For San Francisco, the Pacific Ocean and the Orient extending beyond it were the “new frontier” where boundless riches waited to be won. In 1898 the United States annexed Hawaii and occupied the Philippines in the Spanish-American War. The expansion of the Pacific Fleet and its deployment in San Francisco provided a boost for the economy, while the Panama Canal, completed in 1914, made the city the most important stopover on the way from the Atlantic to the Asian region.

The Panama-Pacific International Exposition of 1915 was designed to promote these benefits, encourage trade, and attract new immigrants. Preparations were hampered by a bribery scandal related to the rebuilding of the city after the earthquake and by frequent labor disputes. Despite growing anti-Japanese sentiments, the participation of the emerging competitor Japan was eagerly hoped for. Because of the outbreak of the First World War, Germany and England were not officially represented.

After the Roaring Twenties the Great Depression of the 1930s caused a setback only partially mitigated by public works programs. These included the construction of the Golden Gate Bridge, the completion of which formed the occasion for the 1939/40 World Fair. While the Second World War broke out in Europe, Japan still presented itself in San Francisco, and no one could have guessed that already in 1941 the attack on Pearl Harbor would again plunge the United States into a world war and thus end the Great Depression.

Work Descriptions

Carl Hassmann (1869–1933), **On the Rack**, 1906; Library of Congress, Washington, DC. A cartoon in the satirical magazine *Puck* exposes the suppliers of building materials, the unions, and the steel cartels as the profiteers of the massive construction effort following the earthquake. Greed had put San Francisco on the rack.

Dorothea Lange (1895–1965), **Mass Meeting**, San Francisco, 1939; Library of Congress, Washington, DC.

For decades the social peace of the city was compromised by the unequal living conditions between poor and rich, strikes, and unemployment. In 1939 protesters marched against cuts in the funding of federal work programs.

Carol M. Highsmith (*1946), **Golden Gate Bridge**, 1980–2006; Library of Congress, Washington, DC.

Opened in 1937, the Golden Gate Bridge quickly became San Francisco's landmark. Instead of its now iconic red color, it was originally planned to paint it with black and yellow stripes.



INTERNMENT CAMPS FOR JAPANESE AMERICANS

The Japanese attack on Pearl Harbor on 7 December 1941 led to the entry of the United States into the Second World War and had a lasting impact on the fates of about 93,000 persons of Japanese descent in California. Since the late 19th century discriminatory laws had denied the Japanese naturalization and the acquisition of property, and from 1924 immigration from Japan was generally prohibited.

Although investigations of the Japanese-American population provided evidence of their extraordinary loyalty, war propaganda and media harassment made them “enemies in our midst.” On 19 February 1942 President Roosevelt ordered the “evacuation” of all persons of Japanese descent (two-thirds of them U.S. citizens) from the Pacific States, who were first taken to “assembly centers” and later to one of ten “relocation centers.” From 1943, 33,000 Japanese-American citizens were permitted to serve in the armed forces, while their families remained in internment.

After the war the inmates of the camps received \$25 and a train ticket to return to their hometown, where they found their homes and businesses occupied or devastated by others and were met with blatant hostility. Compensation or official apologies were late in coming, to some extent not until 1990. Today California’s Japanese-American population of 280,000 persons is part of the hailed cultural diversity of the state, even though the traumatic experience of internment remains deeply rooted in their collective memory.

Work Descriptions

Propaganda badge with the inscription “Jap Hunting Licence,” c. 1940s, © National Museum of American History, Smithsonian Institution, Washington, DC.

After the attack on Pearl Harbor latent prejudices and resentment against purported economic competitors turned into open hatred. The Japanese were declared enemies who had to be hunted down.

Dorothea Lange (1895–1965), **Sign over a Japanese store, inscribed “I am an American,”** Oakland, March 1942; Library of Congress, Washington, DC.

In spite of his assertion this shop keeper likewise had to leave his store behind shortly thereafter and make his way to one of the internment camps.

Civilian Exclusion Order No. 41, San Francisco, 5 May 1942, © Japanese American National Museum, Los Angeles.

A series of altogether 108 civilian exclusion orders were issued between late March and August 1942. They organized the successive deportation of “all persons of Japanese ancestry, including aliens and non-aliens,” from designated areas along the West Coast of the United States, in this case parts of San Francisco.

Instructions to all Persons of Japanese Ancestry, 5 May 1942, © Japanese American National Museum, Los Angeles.

All persons concerned had to register at control stations and follow detailed instructions for their relocation.



Topics in section

III. COUNTERCULTURES AND VIRTUAL DREAMS

THE BEAT GENERATION

Positioned on the rim of the Pacific, facing the limitless freedom of the western horizon, San Francisco has long been a place for innovation and trying things (a)new. The artistic countercultures that flourished in the San Francisco Bay Area after the experiences of the Second World War during the 1950s and 1960s broke with both taboos and conventions, producing some of America's most singular literary expressions of the 20th century.

Much of the writing and painting produced in San Francisco during this heyday exhibits a deep desire for transcendence. The period's avant-garde aesthetics were paralleled by an encompassing religious experimentalism. This spirit found expression, for example, in séances, psychedelics, and a turn towards Zen Buddhism. It included the belief in a continuously creating cosmos and the recovery of the body as a basis for spiritual liberation. In this respect the Beat artists stood in clear opposition to the lingering Puritanism of Cold War America.

The striving for spirituality and carnal liberation are distilled in one of the great literary works of the period, Allen Ginsberg's *Howl*. In 1957 Ginsberg was put on trial for obscenity after his publisher Lawrence Ferlinghetti had been arrested for selling the poem at the City Lights Bookstore in North Beach, San Francisco.

Work Descriptions

Cafe Vesuvio, 2015, © Sylvia S. Kasprzycki, Altstadt.

Cafe Vesuvio on Columbus Avenue in North Beach, San Francisco, is a legendary bar that was founded in 1948. Separated from the City Lights Bookstore only by a side alley, the bar became the meeting place of the Beat Generation. The small side street was named Jack Kerouac Alley in 1988.

Harry Redl, **Lawrence Ferlinghetti in front of City Lights Bookstore**, 1957, © City Lights Bookstore, San Francisco.

City Lights Bookstore on Columbus Avenue, North Beach, San Francisco, was founded in 1953 by Beat artist and publisher Lawrence Ferlinghetti, who released many important works by the Beat poets. The bookshop became the meeting place of the literary avant-garde and political counterculture.

William S. Burroughs (1914–1997), **Doctor Time M.D.** [1965], from: William S. Burroughs and Brion Gysin, *The Third Mind* (1978), © Los Angeles County Museum of Art, Los Angeles, bpk.

The Beat artists Burroughs and Gysin used a cut-up technique that randomly and purposely reassembles snippets of text and images. The image shown is about the taking of various drugs.



STUDENT REVOLT, BLACK POWER, AND HIPPIE MOVEMENT

After the assassination of John F. Kennedy on 22 November 1963 students at American universities increasingly criticized restrictive academic rules. This particularly pertained to the constraints of political activities and to on-campus army recruitment programs. By the end of 1964 this critique found expression in the Free Speech Movement at the University of California at Berkeley. The protests were directed mainly against the Vietnam War.

Already since the 1950s the Civil Rights Movement had emerged under the leadership of Martin Luther King, Jr. to fight for the abolition of racial segregation and for equal legal status of the African American population. Especially after the murder of Malcolm X in 1965, the original commitment to non-violence was challenged by the formation of the increasingly militant Black Panther Party founded in Oakland in 1966.

The Hippie Movement, which originated in 1967 in San Francisco's legendary "Summer of Love," achieved an exceptional radiance reaching far beyond the United States. It was less concerned with social justice than with breaking with conservative bourgeois values and enemy stereotypes. The hippies provided important impulses for the pursuit of equal rights and free love, but also for the later peace movement and the protection of nature. Substance abuse and a propensity for sectarianism were the flip side of this euphoric epoch of departure. Down to the present day San Francisco is successfully marketing this chapter of its history.

Work Descriptions

Ron Riesterer (*1939), *Students Protesting the Vietnam War, Charter Day at the University of California at Berkeley*, published in *Oakland Tribune*, 23 March 1966, © Ron Riesterer/photoshelter.

Many media and the university administration responded to the student protests by defaming their leaders as communists.

Lisa Law (*1943), *Poet Allen Ginsberg at the Human Be-In Festival, Golden Gate Park, San Francisco*, 1967, © Lisa Law, flashingonthesixties.com.

The "Human Be-Ins" at Golden Gate Park at the beginning of 1967 are regarded as the spark for the legendary "Summer of Love."

Tony Hisgett, *Corner of Mansonic and Haight Streets*, San Francisco, 2014; Wikimedia Commons.

To this day the hippie era is celebrated and marketed in San Francisco's Haight-Ashbury district. Here and there the lifestyle of that period is still perceptible, although nostalgia and commerce have come to prevail.



QUEER LIBERATION

In the 1970s San Francisco, “America’s gay capital” (*Life Magazine*, 1964), became the epicenter of the LGBTQ Movement. However, the roots of gay culture reach back to the beginnings of the city. 95 percent of the migrants who came to San Francisco during the Gold Rush were young men. The shortage of women created an environment in which homosexuality and gay culture flourished. In the late 19th and early 20th centuries this alternative scene was mainly found in the nightclubs and places of entertainment in the notorious Barbary Coast and North Beach districts.

Homosexuality in San Francisco became a public and political issue in the 1950s with lesbian activist organizations such as the “Daughters of Bilitis.” The rebellion of the Beat Generation also provided encouraging impulses, especially for gay men. From the 1960s the Castro district became the focal point of the scene. In 1977 Harvey Milk was elected to San Francisco’s Board of Supervisors, becoming the first official in California who had outed himself as gay. Only one year later he became the victim of an assassination.

The indifference of the U.S. government under Ronald Reagan to the decimation of the gay community by the AIDS epidemic of the 1980s led to mass rallies in San Francisco, New York, and Washington, which attracted up to one million people in 1987 and 1993. San Francisco’s contributions to the emergence of the LGBTQ Movement continue to provide a model for other cities around the world.

Work Descriptions

John Gutmann (1905–1998), *Two Women in Love*, 1937, © John Gutmann, photo: bpk, Metropolitan Museum of Art, New York.

The marginalization of women in society and the workplace makes it difficult to reconstruct the history of lesbians in San Francisco. In the photographs by the German-Jewish artist John Gutmann love between women appears as part of the colorful cultural diversity of San Francisco at the time of the Great Depression.

Harvey Milk on a car top during the Gay Freedom Parade, 26 June 1978, © Terry Schmitt, *San Francisco Chronicle*, Polaris.

The motto of the Gay Freedom Parade of 1978 was “Come Out With Joy, Speak Out for Justice.”

Burkhard Mücke, **Rainbow crossing, Castro Street**, 2014; Wikimedia Commons.

To this day San Francisco’s Castro district is a globally renowned center of the LGBTQ scene.



SILICON VALLEY

Silicon Valley, south of San Francisco, is one of the world's leading centers of information technology and high-tech industries. As a new magnet for immigration it contributes a significant share to the population growth of the entire Bay Area to eight million in the near future.

Silicon Valley's roots reach back deep into the agricultural history of the Santa Clara Valley region, famous for its orchards. In the course of several decades the orchards were gradually replaced by research laboratories of a growing military-industrial complex. A demand for fast data processing was generated first by the aircraft industry and later the space industry. The pathbreaking development of personal computers was soon replaced by the age of the internet. Technical creativity became a coolness factor and the start-up culture came here to stay. The ideology of unlimited possibilities, for which failure is just a process on the way to success, continues to set the tone in Silicon Valley.

But the spectacular success of the region has its price. Silicon Valley is now America's capital of inequality and has the largest gap between wealth and poverty across the nation. The global utopias sold from here once again demonstrate the close proximity of dream and nightmare: environmental pollution, underpayment, and homelessness are the downside of the visionary billion dollar business.

Work Descriptions

Christian Gralingen, **Untitled**, drawing for Nathan Heller, "Letter from San Francisco: California Screaming," *The New Yorker*, 7 July 2014, © Christian Gralingen.

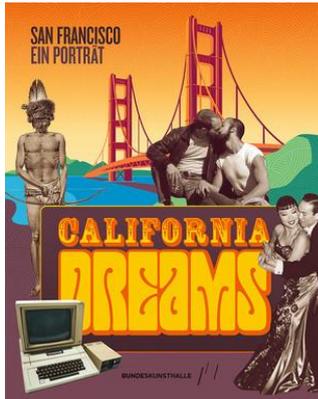
The drawing depicts the cultural struggle between hippies and "techies" in the San Francisco Bay Area. The hippie culture of the late 1960s and 1970s—especially their visionary search for new lifestyles—was indeed an important prerequisite for the enormous boost of technical creativity in the present Silicon Valley in the 1970s and 1980s. To many San Francisco residents, however, Silicon Valley today seems like a menacing mammoth, which above all has contributed to an astronomical rise in rents.

"Techsploitation" demonstrators blocking Google shuttle bus, San Francisco, 31 May 2018, © Sarah Emerson.

In 2018 the smoldering resentment over the drastic rise in rental costs blamed on the high-tech corporations turned into a blazing fire when a start-up company announced plans to clear the streets of the Mission district of homeless people in order to set up a network of electric scooter taps. The blockade of shuttle buses for employees of the Silicon Valley companies sought to draw attention to the needs of the inhabitants of the neighborhood (mainly Latinos). The Spanish-language sign reading "Silicon Valley is killing us" likewise refers to the environmental problems caused by the high-tech industry.

Publication accompanying the exhibition (in German)

**California Dreams
San Francisco – a Portrait**



Preface:

Lawrence Rinder

Authors:

Jan A. English-Lueck, Christian Feest, Lutz Hieber, William Issel, Alexei A. Istomin, Ira Jacknis, Sylvia S. Kasprzycki, Tracey Panek, Henriette Pleiger, Ramon Silvestre, Brandon Tachco, Gisela Theising and Devin Zuber

Format:

19 x 24 cm

128 pages

100 illustrations

In German language

Museum edition: 22 €

(available in the Bundeskunsthalle and the Buchhandlung Walther König)

Publisher:

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland



Guided Tours and Events

TOURS in German language

Guided tours

Thur. 5.00–6.00 pm, Sundays and public holidays, 3.00–4.00 pm
€ 3 /concessions € 1,50, plus admission

Guided tours for children

All aboard, please! With the Cable Car through San Francisco

Sundays and public holidays, 3.00–4.00 pm. Admission free

Tip: Afterwards to the workshop for children *Pop-Up Cable Cars – creative work*

Curator guided tours

with Henriette Pleiger, Wed., 9 Oct., 5.00 pm, Fri., 15 Nov., 11.00 am, Wed., 27 Nov.,

6.00 pm, Sun., 12 Jan., 1.00 pm, € 3 /concessions € 1,50, plus admission

Guided tours for parents and babies

Baby-Art-Connection – From the changing table to the museum

Wed., 18 Sep., 9 Oct., 6 Nov., 4 Dec, 10.15–11.45 am, € 12 €, incl. admission

Guided tours & packed lunch

Golden Gate Break

Wed., 25 Sep., 9 and 23 Oct., 20 Nov., 12.30–1.00 pm

€9 (with), € 4 (without packed lunch)

Registration required, further dates for groups

Guided tours for groups by appointment, also bookable in English

60 minutes (1 group) € 65, from 26 people per subgroup € 55

90 minutes (1 group) € 85, from 26 people per subgroup € 75

plus admission € 7.50/concessions € 5 per person

Self-guided groups are required to pay a fee of € 3

EVENTS

Wednesday_Late_Art

Speedy guided tours_ DJ_Drinks

Talk_Of_The_Town – Wed., 9 Oct.

Metro_Net – Mi., 11 Dec., 6.00–9.00 pm

€ 10 /€ 6 (ELLAH-Card), incl. one drink

DIY workshop for EVERYONE!

TRASH_UP – *Power_Flower*

Sat., 26 Oct., 2.00–5.00 pm

It will be colorful! Inspired by a tour through the exhibition, we will create new



things out of old ones! € 10 adults/€ 6 children; concessions € 5 adults/€ 3 children;
free for refugees and people with disabilities, registration required

FOR CHILDREN AND FAMILIES

All aboard, please!

With the Cable Car through San Francisco

Toy model in the exhibition

Cable cars are the wonderfully old-fashioned trams in San Francisco that are pulled by underground steel ropes. Step into our big cable car toy model and drive a short distance through the exhibition! Also discover in our guided tour for children the exciting stories of gold diggers, masters in the art of living, Indians, hippies, computer geniuses, and many others and then create your own mobile pop-up cable car in front of the scenic view of the city of San Francisco!

Guided tours for children

Sundays and public holidays 3.00–4.00 pm (concurrent with adult tour), for free

And directly afterwards:

Workshop for children

Pop-Up Cable Cars – creative work

Sundays and public holidays 4.15–5.15 pm, after the guided tour for children
4 €/concessions € 2 (ArtCard_Kids or Bonn-Ausweis)

FOR SCHOOLS AND CHILDREN'S DAY CARE FACILITIES freely bookable

Admission free

for under-19s and for teachers accompanying groups

Guided tours

freely bookable (primary schools, Sec. I and II)
60 minutes € 28, 90 minutes € 40 (max. 25 people)

Workshop for children's day care facilities and primary schools

Pop-Up Cable Cars – creative work

Children's day care facilities: 120 minutes, €40 + €1 per person

Primary schools: 120 minutes, € 80 + € 1 per person

Workshops secondary schools

Biparcours – Digital Rally

free, 60 mins., registration required

Dream Sketching – Sketching in the exhibition, 120 mins., € 80 + 1 € per person



INCLUSION freely bookable

Guided tours for people with dementia

About Hippies, Zorro and the Gold Rush

Freely bookable for groups,

120 mins., € 50 per group + admission € 3 per person, registration required

Guided tours for the blind and people with visual impairments

San Francisco – the portrait of a city

Sun., 29 Sep., 11.30 am–1 pm, Sat., 19 Oct, 3.00–4.30 pm,

Sun., 17 Nov., 11.30 am–1 pm

€ 6 per person + concession admission, attendant free. Registration required

Guided tours for people with hearing impairments in LBG (manually coded language) and/or oral language (with induction loop)

Sat., 28 Sep., 12 Oct. and 11 Jan., 3.00–4.30 pm

Guided tours in DGS (German Sign Language)

Sun., 20 Oct., 10 Nov., and Sat., 11 Jan., 3.00–4.30 pm, € 6 per person

+ concession admission

INTEGRATION freely bookable

Exhibition tour

Meet & Speak

Refugees, migrants and people who have grown up in Germany explore the exhibition together. Freely bookable for intercultural groups

Guided tours in Arabic

Welcome!

Refugees and other interested parties get to know the exhibition and each other. Freely bookable for intercultural groups

All events listed are in German language

Registration, advice and booking:

T+49 9171-243 (Mon.–Thu. 9.00 am–3.00 pm, Fri. 9.00 am–noon)

vermittlung@bundeskunsthalle.de.

Full programme information: www.bundeskunsthalle.de/veranstaltungen



Current and Upcoming Selected Exhibitions

GOETHE
Transformation of the world
until 15 September 2019

GOETHE'S GARDENS
Green worlds on the roof of the Bundeskunsthalle
until 22 September 2019

POWER PLAY
Anna Uddenberg
until 22 September 2019

FROM MOSUL TO PALMYRA
A Virtual Journey through the World's Cultural Heritage
until 3 November 2019

Mosul, Aleppo, Palmyra, Leptis Magna – the names of these cities resonate as symbols of the fabled cultural heritage of ancient civilisations, but also as symbols of the wanton destruction of their vestiges by fanaticism and war. The exhibition employs state-of-the-art virtual reconstructions and spectacular animations to bring these legendary ruined cities of the ancient Arab world back to life. It invites visitors to embark on a journey through time and space into their glorious history, to witness their destruction in the recent past and to contemplate the possibility of their future reconstruction.

The itinerary takes visitors from Mosul (Iraq), the ancient city of Nineveh, via Aleppo (Syria), where successive Muslim empires from the Umayyads to the Ottomans left behind an extraordinary architectural treasure, to Leptis Magna (Libya), founded by the Phoenicians and once known as the 'African Rome', and, finally, to Palmyra (Syria), the legendary Graeco-Roman 'pearl of the Orient'.

With this exhibition, the Bundeskunsthalle wants to underscore the importance of preserving this universal heritage of all humanity.

In cooperation with the Institut du Monde Arabe (IMA), Paris

FEDERAL PRIZE FOR ART STUDENTS
24th Federal Competition of the Federal Ministry of Education and Research
18 October 2019 to 5 January 2020

Every two years, the Federal Ministry of Education and Research holds the competition Federal Prize for Art Students. The competition is open to students enrolled at the 24 art academies in Germany. Every academy nominates two of their most promising students.

An independent jury selects five to eight winners. The prizes include an exhibition with catalogue at the Bundeskunsthalle, cash prizes and studio grants.

The competition Federal Prize for Art Students is supported by the Federal Ministry of Education and Research and organised by the German National Association for Student Affairs. Its chief aim is to support young artists, to give



them an opportunity to exhibit their work and to make the transition from the academy to the professional world.

This year's design of the poster, catalogue and website lies in the hands of the Academy of Fine Arts in Nuremberg.

MARTIN KIPPENBERGER
BITTESCHÖN DANKESCHÖN
A RETROSPECTIVE

1 November 2019 to 16 February 2020

Hugely versatile and complex, Martin Kippenberger was one of the most important German artists and helped shape the face of the 1980s and 90s. His position in the history of contemporary art was recognised and celebrated during his lifetime, and his legacy as a teacher and role model for generations of artists continues to be of national and international importance. Kippenberger's creative practice was characterised by a feigned carefree dilettantism – a strategy he used with great deliberation. The polymorph complexity of his work, his knowing, unconventional, witty and often self-deprecating way of playing with form and content and his questioning of meaning or established concepts also place him in the Dada tradition. His work is based on a profound knowledge of the history of art and the close observation of everyday life. The exhibition will present paintings, drawings, posters, multiples, sculpture as well as expansive installations

BEETHOVEN
World.Citizen.Music

17 December 2019 to 26 April 2020

In celebration of the 250th birthday of the great composer and visionary Ludwig van Beethoven (1770–1827), the Bundeskunsthalle, in collaboration with the Beethoven-Haus Bonn, is hosting a major exhibition in the anniversary year of 2020. The exhibition traces the most important stages in the life of Beethoven against a historical backdrop, interwoven with his musical oeuvre.

The exhibition is divided into several themes, including 'Beethoven's view of himself', 'friendships' and 'business strategies', which also incorporate related musical works. The display includes unique original artefacts as well as iconic portraits, which depict the figure of the composer and question his popular public image. Original instruments and integrated audio exhibits enable visitors to immerse themselves in historical worlds of sound. The composer's working methods will be illustrated as well as the cultural and historical context of Beethoven's life and influence.

An exhibition of the Bundeskunsthalle in cooperation with the Beethoven-Haus Bonn

Subject to change!