

Unique throughout the World – the ZKM | Karlsruhe

As a place expanding the original tasks of the museum, the ZKM | Center for Art and Media Karlsruhe is a unique cultural institution worldwide. Founded in 1989 as a museum with the mission of continuing the classical arts into the digital age, today it is a house of all media and genres, a house of both spatial arts such as painting, photography and sculpture and time-based arts such as film, video, media art, music, dance, theater and performance. Under the direction of Peter Weibel, the ZKM has developed into an interactive and performative center of the arts that creates new relationships between art and the public.

From the very beginning, the ZKM has also taken on the task of creating the conditions for the creation of works of art – whether by guest artists or employees of the house – for this reason it is called a center and not a museum.

By combining research and production, exhibition and performance, collection and archive, the ZKM is able to adequately depict the development of 20th and 21st century art, not least because the collection, exhibition and research activities of the ZKM are accompanied by symposia and other platforms of theoretical discourse between philosophy, science, art, politics and business. Scientists and artists from all over the world find ideal conditions here to realize theoretical and practical projects. Through international cooperation with other museums, universities and publishing houses, the ZKM is not only connected with the latest developments in art and science, but also sets new thematic priorities that are taken up worldwide.

EXHIBITIONS

Since 1989, the ZKM has been setting standards worldwide in producing artistic and scientific – interactive, participative and performative – exhibitions and accompanying publications with international appeal. The latest developments in art and society have been presented in all forms of media and processes from oil paintings to apps over a roughly 15,000 m² exhibition area in changing themed and monographic exhibitions since 1997. With exhibitions like *net condition. Art / Politics in the Online Universe* (1999), *CTRL_space. Rhetorics of Surveillance from Bentham to Big Brother* (2001), *Iconoclash. Beyond the Image Wars in Science, Religion, and Art* (2001), *Future Cinema. The Cinematic Imaginary after Film* (2002), *Algorithmic Revolution. The History of Interactive Art* (2004-2008), *Buffalo Heads. Media Study. Media Practice. Media Pioneers* (2006) as well as *YOU_ser. The century of the consumer* (2007-2009), *The Name is BURROUGHS. Expanded Media* (2012), *Global aCtIVISm. Art and Conflict in the 21st Century* (2013) and the *GLOBALE DIGITALE* (2015-2016), *Radical Software. The Raindance*

Press information

2020

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Public Relations

Dominika Szope
Head of Department
Tel: +49 (0) 721 / 8100 – 1220

Email: presse@zkm.de
www.zkm.de/presse

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

Founders of the ZKM



Baden-Württemberg
MINISTERIUM FÜR WISSENSCHAFT, FORSCHUNG UND KUNST

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Foundation, Media Ecology and Video Art (2017) and *Open Codes. Living in Digital Worlds* (2017-2019) the ZKM set standards in the exhibition world.

In addition to its theme exhibitions, the ZKM also exhibits important monographic exhibitions such as *Bill Viola* (2000), *Olafur Eliasson* (2001), *Erwin Wurm* (2003), *Ruth Vollmer & Gego* (2004), *Paul Thek* (2007), *Elmgreen & Dragset* (2010), *Robert Wilson* (2010), *Alicja Kwade* (2011), *Lee Bontecou* (2011), *Sasha Waltz* (2013), *Matthew Day Jackson* (2014), *Beuys. Brock. Vostell* (2014), *Aby Warburg* (2016) *Lynn Hershman Leeson* (2015), *Frei Otto* (2017) or *Aldo Tambellini* (2017).

The ZKM cooperates with guest curators such as Boris Groys (*Medium Religion*, 2009) and Bruno Latour (*Iconoclash*, 2002, *Making Things Public. Atmospheres of Democracy*, 2005, *Reset Modernity!*, 2016, *Critical Zones*, 2020).

ZKM INTERNATIONAL

The ZKM puts on numerous touring exhibitions all over the world. For many years, they have been organized in close collaboration with the Goethe-Institut. Innovative exhibition formats dedicated to digital topics (*AppArt*, *GLOBAL CONTROL AND CENSORSHIP*, *Games and Politics*) have been developing within this cooperation, allowing the ZKM to tour the world and showing people its digital productions. Currently there is the unique presentation *Open Codes. Digital Culture techniques* taking place in Mumbai/ India, setting creative and reflective impulses with regard to the digital society and emphasizing ZKM's digital competences.

GLOBAL RESEARCH

In cooperation with the renowned art scientist Hans Belting, the ZKM has been running the research project *Global Art and the Museum* (2006-2016). The program included numerous international conferences and publications as *Contemporary Art and the Museum. A Global Perspective* (2006), *The Global Art World. Audiences, Markets, and Museums* (2009), and *Global Studies. Mapping Contemporary Art and Culture* (2011). The research results were the basis for the exhibition and publication *The Global Contemporary and the Rise of the New Art Worlds* (2011 and 2013) and the exhibition *Nothing to Declare?* (2013).

ARTISTIC PRODUCTION – HERTZ-LAB

The Hertz-Lab operates as a transdisciplinary research and development platform at the interface of media arts, science and society in order to expand the existing fields of action in close transcultural exchange with international institutes and research centers and to explore the artistic-medial possibilities of expression and design in the age of rapidly accelerated technological progress and digitization.

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The Hertz-Lab focuses on artistic production and media technology research. At the laboratory, contemporary artistic-scientific concepts – for example, extended reality in AR and VR applications, artificial intelligence, immersiveness, or sensor-supported environments as well as research into artistic options in the electromagnetic field – are reflected on across media and genres, examined for artistic applicability and realized in productions.

The title of the Hertz laboratory is dedicated to the scientist Heinrich Hertz, who proved the existence of electromagnetic waves in his famous spark experiments at the University of Karlsruhe in 1886. He is regarded as the founder of radio technology, the wireless transmission of information – and is thus the model for the innovation centre within the ZKM, the Hertz Laboratory.

COLLECTIONS & RESEARCH

The collection and the archives contain works and documents from the 20th and 21st centuries. The special feature of the ZKM's collection activities is its focus on the electronic arts. The video art collection is one of the largest in Europe and the computer art collection is the largest of its kind in the world. In addition, there is an extensive collection of works of electronic music. By combining all artistic genres in one collection – from painting, sculpture, video art, performance and computer-based works to music – and the availability of numerous documents that provide a deeper insight into historical events, it becomes possible to gain a diverse perspective on 20th and 21st century art and history.

The ZKM collection and archives are unique in their specific focus on the electronic and intermedia art of the 20th and 21st century. To meet the challenges of maintaining, researching and communicating these artworks, the *Wissen – Collection, Archives & Research* department was set up in 2018. The Collection, Archive, Library, Media Library (audiovisual services) and Laboratory for Antiquated Video Systems together have the wide-ranging and highly specialist expertise needed for a technical and professional approach to the objects in the ZKM Collection and Archives. This expertise is enhanced by close cooperation with restorers and technicians from the *Museum and Exhibition Technical Services* department.

PRESERVATION OF ELECTRONIC AND DIGITAL ART

In addition to this research in the humanities, the house is also dedicated to classical museum research. Here the ZKM was able to build up a worldwide unique expertise with regard to the exhibition of electronic art and the preservation of digital cultural heritage.

The Laboratory for Antiquated Video Systems (LAVS) is known worldwide for its expertise in the restoration of historical video art. It also restores video art from the Museum of Modern Art New York and the Center Pompidou Paris.

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Currently the Laboratory is working on the audiovisual archive of Joseph Beuys, which was donated to the ZKM by Eva Beuys.

HUMANITIES PROJECTS

For its exhibitions and publications, the ZKM makes great efforts not only to present well-known knowledge, but also to point out new facts and connections through fundamental research.

EDUCATION, MEDIATION AND COMMUNICATION

The ZKM's communication department focuses on audience development in the long term. In the agile structure of the ZKM, the department works in collaboration with the other departments of the ZKM to develop speeches, applications and formats for communicating content at the interface between the ZKM and the public. The focus is on the transfer of knowledge produced and agglomerated by the ZKM in exhibitions, events, productions and scientific publications.

Art Education in process is in the main focus of the museum communication, which encourages communicative situations between visitors, art and curators in the exhibitions. Museum Communication is interdisciplinary, cross-medial and participatory at its best. It takes place in five different studios but also especially in the middle of the exhibition space.

PUBLICATIONS

Since its founding in 1989, the ZKM has published more than 550 works. A special department was established in 2000 with the specific task of professionally supervising the continually growing number of publications, which cover topics in the fields of contemporary art and architecture, media art and technology, music, photography and film, computer and net art, performance and dance. Numerous ZKM-works are published by internationally renowned art and science publishers, such as The MIT Press (Cambridge/USA), University of Minnesota Press (USA), Walther König (Cologne), Hatje Cantz (Ostfildern), Prestel (Munich), and Kehrler-Verlag (Heidelberg). The label "a zkm book", under which a large amount of the ZKM publications have been and will be published, stands, as a rule, for encyclopedic heavy weights that bring together the perspectives of art, society, politics, and science. As the result of theories, they are produced in both cross-media and thematic exhibitions as well as symposia, in which established authors, artists, and scholars from diverse disciplines have their say. A number of these books are meanwhile considered standard reference works in their fields, and are used worldwide as teaching material at universities.

With all these activities, the ZKM has recently reached the 4th place in the

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ranking of the 100 most important art institutions in the world after the Museum of Modern Art New York, the Venice Biennale and the Center Pompidou Paris (Source: ArtFacts.Net).

Facts about ZKM

since foundation 1989 (status 2020)

658 exhibitions

600 guest artists

550 publications

35 exhibitions at ZKM and other places per year

1600 guided tours per year

460 workshops per year

200 events per year

15000qm exhibition space at ZKM

250.000 visitors per year

60% of visitors under 35 years of age

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