



Camille Stone, Ohne Titel, 1920-1930. © Rechtsnachfolger*in unbekannt

Reopening

**From 21 May 2021
the Berlinische Galerie
will be open again**

Thanks to falling incidence values, the museums can open again. Starting today, May 21, the Berlinische Galerie can be visited again.

The museum is equipped throughout to meet current hygiene standards. There will be a limit on the number of people so that everyone can keep the minimum distance from each other as prescribed. The staff will be wearing high-filtration or surgical masks, and the same rule applies to our visitors. To visit the museum, you must show evidence that you have tested negative for Covid-19 in a rapid antigen test issued no more than 24 hours ago. Exceptions apply to those who have been fully vaccinated and who have recovered. To gain admission, visitors must buy a ticket in advance for a specific time slot. Tickets can only be purchased online and will be available five days in advance:

berlinischegalerie.de/en/visit/your-visit/#c2539

Current exhibitions

Anything Goes? Berlin Architecture in the 1980s (until 16.8.)

Berlin boasts a unique concentration of noteworthy buildings from the 1980s, and more than 30 years later they deserve a review. The diversity of this architectural vocabulary challenged previous ideas of living in the modern world. Widely labelled “post-modern”, it drew on structural typologies and stylistic devices from the past and tested alternative urban lifestyles. In the run-up to the celebrations marking 750 years since the original town charter, the entries submitted to the “Internationale Bauausstellung” in West Berlin in 1984/87 and the “Bauausstellung” of 1987 in East Berlin turned the city into a kind of architectural laboratory observed from well beyond its boundaries. Today significant examples of this era in architecture have disappeared, been revamped or else threatened by demolition.

This exhibition is the first attempt to show who and what set their stamp on the buildings and visions developed for East and West Berlin in the final decade before the Wall fell. Installations by artist Isa Melsheimer and the Guerilla Architects offer a contemporary perspective on the postmodern architectures on show. A free web app with listening walks around the city leads past selected buildings from the 1980s.

Architects (selected): Hinrich and Inken Baller, Christian Enzmann and Bernd Ettl, Guerilla Architects, John Hejduk with Moritz Müller, Josef Paul Kleihues, Michael Kny and Thomas Weber, Hans Kollhoff, Dorothea Krause, Rob Krier, Peter Meyer,

Frei Otto with Hermann Kendel, Martin Küenzlen, Günther Ludewig, Manfred Prasser, Günter Stahn, James Stirling and Michael Wilford, Peter Stürzebecher, Kjell Nylund and Christof Puttfarcken, Oswald Mathias Ungers, Solweig Steller-Wendlandet

The exhibition has been funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation).

Marc Bauer. The Blow-Up Regime GASAG Art Prize 2020 (until 16.8.)

Marc Bauer (*1975 in Geneva, Switzerland) has won the GASAG Art Prize 2020. On the basis of intensive research, Marc Bauer develops expansive, complex installations based on the medium of drawing. With his pencil and eraser, the artist tackles themes like migration, identity and gender, critique of new media or the connection between religion and violence. In his installations, the artist builds on these works on paper with large drawn murals, animated drawings and film. The result is a suggestive dramatic composition of historical events and stories, fact and fiction, text and image, which taps into a broad understanding of science yet remains open to different interpretations. For his exhibition at the Berlinische Galerie Marc Bauer had a broad investigation into the history of the Internet and how it has affected society and individuals.

Provenances. Wayfaring Art (until 2.8.)

“Works of art go wayfaring. That has always been their destiny and will never change.” Almost a century ago in 1926, the Berlin art critic Adolph Donath (1876–1937) began his description of provenance research with this profound observation. Usually the scale of this research is hidden from the gaze of visitors to museums. Today it tends to be conducted by collections of modern art (in its narrower sense) in an effort to identify works that were stolen or extracted under duress from Jewish victims of the Nazi regime. The focus here is on who owned the painting, sculpture or drawing before 1945 and what happened to it in the years from 1933. Exhibitions rarely provide the space to trace the often labyrinthine journey each work has taken in its past. Just how kaleidoscopic these stories can be is illustrated by the exhibition, taking as an example a self-portrait of Max Liebermann (1847–1935) painted in 1912. In a hanging that recreates a salon setting, the show features works from the collection which have rarely, if ever, been displayed in the past. The selection is an introduction to research currently underway into the provenance of our holdings. Digital media present the latest findings but also

flag up gaps in our existing knowledge. One thing is clear: Every work has gone roving, and what we can discover about its journey broadens our perception of the art.

The exhibition has been generously supported by the Ernst von Siemens Kunststiftung.

Look at Me! Women’s Portraits from the 1920s in the permanent exhibition (until 2.8.)

The 24 works in “Look at Me! Women’s Portraits from the 1920s” reveal a diversity of practices in portrait photography in Berlin during the period: conventional and modernist portraits shot in commercial studios are on show alongside artistic and experimental photography and collage.

This display draws on portraits of women taken in photography studios between 1920 and 1930 by, among others, Steffi Brandl, Carry & Nini Hess, Frieda Riess and Cami Stone. The art historian Lothar Brieger reproduced them in his book on “The Contemporary Female Face” (1930), where he argued that the faces of professional women were changing. He supported his case with 71 photographs of female celebrities, such as actors and scientists, and women from other walks of life. 18 vintage photographs that served Brieger as copy are contrasted in this display with six experimental works by artists such as Marta Asfalck-Vietz and Hannah Höch.

Artists: Marta Astfalck-Vietz, Marta Astfalck-Vietz and Heinz Hajek-Halke, Steffi Brandl, Ernst Förster, Atelier Gerstenberg (fr. Dührkoop), Raoul Hausmann, Carry & Nini Hess, Hannah Höch, Richard Kauffmann, Frieda Riess, Atelier Stone, Cami Stone, Otto Kurt Vogelsang and Dr. Peter Weller

Art in Berlin 1880 – 1980 Rediscovering the Collection

Berlin is always changing. The city’s art scene constantly reinvents itself, too. Narrating this eventful history from the dawn of Modernism around 1900 into the 1980s is the theme of our permanent exhibition “Art in Berlin 1880 1980”. With fresh vigour and diversity since the revamp in October 2020, the collection at the Berlinische Galerie occupies more than 1000 square metres. Waiting to be discovered among the roughly 250 works on show are paintings, prints, photographs, architecture and archive materials rarely or never displayed before.

Walking around this exhibition is like time travel through Berlin: the Kaiser’s era, the Weimar Republic, the Nazi dictatorship, the new beginnings after 1945, Cold War in the divided city, and the counter-cultures and unconventional lifestyles

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that evolved in East and West under the shadow of the Wall. In East Berlin, an alternative art community developed from the late 1970s. In West Berlin from the late 1970s, aggressive art by the “Neue Wilden” placed the divided city back in the international limelight.

Artists (selected): Johannes Baader, Hans Bandel, Otto Bartning, Georg Baselitz, Max Beckmann, Klaus Bergner, Theo von Brockhusen, Lovis Corinth, Hermann Fehling, Rainer Fetting, Naum Gabo, George Grosz, Raoul Hausmann, John Heartfield, Jacoba van Heemskerck, Werner Heldt, Hannah Höch, Oskar Kokoschka, Walter Leistikow, Jeanne Mammen, Ludwig Meidner, Robert Petschow, Ivan Puni, Sergius Ruegenberg, Heinz Schudnagies, Eugen Schönebeck, Kurt Schwitters, Maria Sewcz, Fred Thieler, Herbert Tobias, Hans Uhlmann, Julie Wolfthorn, Anton von Werner, Ulrich Wüst, Heinrich Zille

Exhibition Architecture and Colour Design: david saik studio

Preview

Park Platz (31.5. until 20.9.21)

The Berlinische Galerie stands in the middle of a residential neighbourhood built mostly in the 1980s. Ever since the museum opened on Alte Jakobstrasse in 2004, art for the urban space has had a role to play. Back then, a sculptural pathway was designed to lead through the area to the entrance. Just how much attitudes to art in the public space have changed since then is illustrated by the “Park Platz” project.

The concept for “Park Platz” combines art with interactive events. A temporary pavilion by architects c/o now and new works by Berlin-based contemporary artists from many different countries will transform the museum car park into an urban forum. A public theatre is emerging with an exhibition area and space for collective action, performance, debate, video screening and workshops, but also for cooking together and relaxing on a summer’s day.

“Park Platz” sets up a dialogue with its surroundings and with urban society, opening up to diverse voices and asking what public spaces can contribute to our lives today and tomorrow. There will be site-specific interventions where architects, artists and others reflect their experience and perspectives. Throughout the summer months, these activities will engage with the museum’s neighbours to address connections between east and west, north and south, and themes such as encounter and desire, identity and nature.

A project with Atelier Bunter Jakob, Bilgisaray, c/o now, Zuzanna Czebatul, Kotti-Shop, Kunstwerkstatt Kreuzberg der Lebenshilfe Berlin e.V., Daniel Lie, Hanne Lippard, Mpower, Ania Nowak, Lucas Odahara, poligonal, Przemek Pyszczyk, Liz Rosenfeld, Marinella Senatore, Raul Walch

“Park Platz” is a “Draussenstadt” project funded by the Federal State of Berlin.

Museum digital

The museum is reaching out to a wide audience through its various online channels. Key features are the presentation of the collection and the current exhibitions in form of Video Tours, Podcasts, Video-Art-Streamings and Instagram Live-Tours. More information and an overview of the new digital programme:

berlinischegalerie.de/en/berlinische-galerie/digital-programme

Press

Berlinische Galerie

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Admission 10€, concessions 7€
Wed – Mon 10 am – 6 pm
Tue closed