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Press Kit
Berlin, 13.8.20

Werner Heldt, Trümmer, 1947, Tuschkreide und Tuschpinsel auf Vellinpapier, 28 x 34,8 cm.
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Drawing the City

**Paper-based works
from 1945 to the present**

14.8.20–4.1.21

**BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART**



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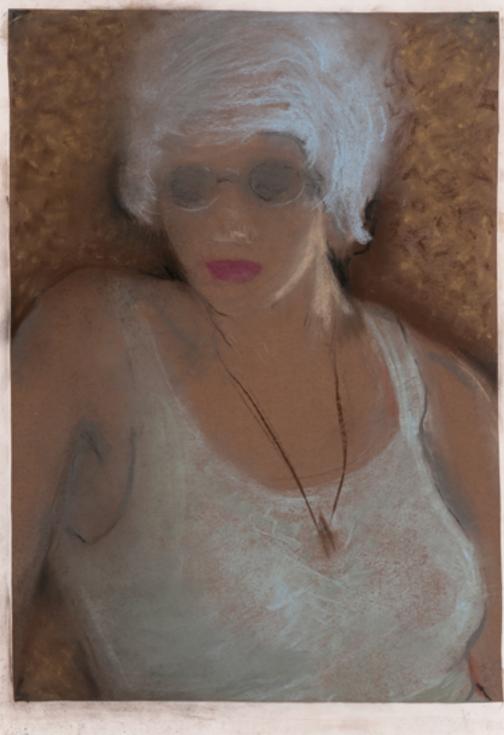
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Gertrude Sandmann, Mira, türkis/blau/weiß, l. 1972, Pastell auf Papier, 34,5 x 24,1 cm
© Berlinische Galerie, Foto: Anja Elisabeth Witte

Drawing the City Paper-based works from 1945 to the present

14.8.20–4.1.21

Berlin has been drawn by its history, by triumphs and fiascos, by feudalism, pragmatism, liberalism, democracies and dictatorships. It has also been drawn and painted by many artists. The Berlinische Galerie holds one of the biggest and most significant collections of art about the city of Berlin. The Collection of Prints and Drawings alone houses an abundant variety of about 25,000 works on numerous themes. Art from East Berlin accounts for a substantial and valuable share of the holdings. In recent years, the Collection of Prints and Drawings has benefited from many excellent new acquisitions.

A special selection will go on display from 14 August, in many cases for the first time. It will embrace more than 175 works, some as complex series, by 22 women and 47 men: mostly drawings in all formats from big to small, much in colour, much in black-and-white, in very different techniques and with a variegated bouquet of representational art, photorealism, surrealism, late Expressionism, abstract styles, illustrations and comics.

“Drawing the City” is structured in six chapters and features artists of world renown – among them Rainer Fetting, K.H. Hödicke, Tal R, Tacita Dean, Wolf Vostell – but also plenty of time and space for discoveries and rediscoveries of powerful works and powerful biographies of artists like Gabriele Basch, Thomas Bayrle, Gertrude Sandmann, Werner Heldt, Evelyn Kuwertz, Klaus Vogelgesang.

The show features 20 East German names, among them Klaus Ensikat, Dieter Goltzsche, Monika Meiser, Florian Merkel, and 40 West German contributors, including Patrizia Bach, Arved Dietrich, Pia Linz, Malte Spohr, Bernd Trasberger.

The majority – 50 artists – live in Berlin and are still creatively productive. Some works portray Berlin under an intense gaze from outside, such as those by Catherine Bührendt-Metais, Marcel van Eeden, Terry Fox, Antonio Saura, Emilio Vedova.

100 Years of Greater Berlin

This year Berlin is marking a special centenary in its history as a city with a range of events and shows, and “Drawing the City” is part of these celebrations. On 1 October 1920 seven neighbouring towns and many rural districts were integrated within new boundaries to form a single city. Overnight this made Berlin, with some 3.8 million inhabitants, a global

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metropolis with a strong economy and vibrant culture, and alongside Los Angeles, New York and London one of the biggest cities in the world:

<https://www.berlin.de/berlin100/>

Thomas Köhler, Director of the Berlinische Galerie:

“In these six chapters exhibition curator Annelie Lütgens probes the fascination exerted by the big city, illustrated by the works on display. After a townscape of ruins we roam through urban habitats, discover subjective topographies and conceptual responses to Berlin’s architecture. Flora and fauna in the urban space attract curatorial attention as well as the human cast on this city stage with its prima donnas, hipsters and kids. The passion for Berlin, its metropolitan bustle, the diversity of its residents and the way the city has inspired artists to explore the urban organism are among the focal themes of the Berlinische Galerie.”

Annelie Lütgens, exhibition curator and head of the Collection of Prints and Drawings:

“If we follow the history of the drawn city, it by no means tracks a straight line but more of a zigzag. Exploring this urban nature, its knotted growth, habitats, structures, architectures and its inhabitants, its reservoir of characters, by pictorial means has been an object of artistic endeavour down the years, and this exhibition, broken down into six themed clusters, tells that story. Traces of history can be detected in many works, and there are flickers of visual memory from Berlin in the Weimar Republic.”



Werner Heldt, Trümmer, 1947, Tuschkreide und Tuschkreide auf Velinpapier, 28 x 34,9 cm, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker

Information by chapter:

1) A Dream in Ruins 11 artists, 26 works

“In 1945 Berlin, once capital of the Reich, now epitomised the Reich as rubble. The ruinous state of the former metropolis, observed for years to come as a memorial to suffering and loss, was material for artists like Werner Heldt. His modernist ink drawings, still life of buildings in Berlin, show tenements, firewalls, bomb sites and a few symbolically charged objects of daily life. The division of the inner city made Berlin a theatre of world politics, a cue for the colour lithographs of Pop Art protagonist Thomas Bayrle reflecting the visit by US President John F. Kennedy in 1963. Artists like the Venetian Emilio Vedova devoted their efforts to the division itself. The intellectual and emotional tensions and the absurdity of the historical situation are palpable in his works, non-figurative, gestural compositions that formulate his artistic challenge and protest. 20 years later the Spanish artist Antonio Saura was still reacting with expressive overpainting to the oppressive sense of mental and physical isolation on a land-locked island.”



K. H. Hödicke, Nächtlicher Himmel, 1988, Farblithographie auf Zerkall-Bütten, 55,1 x 78 cm, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker

2) Urban Biotopes 27 artists, 63 works

“The focus on graphic documentation of one’s personal home and life environment followed similar motives in West and East Berlin alike: on the one hand artistic bohemia portrayed itself and its urban habitats, and on the other a topographical record was kept of districts where history was still preserved. Look closely and draw what is there: remnants of residential building amid open wasteland, like at

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Gleisdreieck or Potsdamer Platz. The scars of division were precisely noted.”

3) Subjective Topography 8 artists, 10 works

“In the very different forms their drawing takes, Franz Ackermann, Katharina Meldner, Theresa Lükenwerk, Andreas Seltzer and Pia Linz reveal their personal mind maps and note anything of relevance to what they see, experience or read, from the daily walk around the local neighbourhood to imagined recreations of foreign cities, from a systematic recording of momentary impressions to the gutting and alienation of digital aids to orientation.”

4) Architecture – Structure 9 artists, 33 works

“Structure – from the Latin *structura*: layering, assembling, ordering, in the metaphorical sense also building technique – is defined as an arrangement of parts within a whole, a fabric of interdependent components. Creating structures is the task of architecture. In construction and design they are the more or less visible framework for combining elements into a meaningful entity to provide a material basis for the city. In this sense architecture both confirms and informs the way we live as a community. Bernd Trabesberger’s works bring together phantoms of bygone ages which, with formal and historical rigour, spring from the idea of an endless continuum.”

5) Nature under Observation 7 artists, 9 works

“Amid all the ceaseless urban activity, with rare traces of what counts in our minds as untouched, the idea of nature is volubly – or sometimes softly – expressed by the production of art tapping into this experience of antithesis. Despite everything we know about the artificiality of parks, zoos, green spaces and graveyards. ‘This is not Hollywood’ is Gabriele Basch’s title for her series of cut-outs based on photographs of garden allotments, the omissions signalling tensions between an idealised view of nature and a standardised promise of happiness.”

6) City Population 13 artists, 30 works

“Apart from vistas and cartography, another major theme of ‘Drawing the City’ is the depiction of people who live and act within the urban setting. After the 1970s celebrated the social critique in the art of the Weimar years, a yearning for the glamour associated

with the wild twenties returned with a vengeance in the 1980s and identified new (old) sites in the gay and lesbian hang-outs of Schöneberg. Close to this milieu, in a small flat on Eisenacher Strasse, there once lived an artist who had already tried, in the Weimar Republic, to reconcile her art, her life and her lesbian love: Gertrude Sandmann. She was persecuted under the Nazis and survived underground. Sandmann found a new home for her art in the women’s movement of the 1970s. The vibrant, painterly style of her pastel and ink drawings transposes her urbanite imagery from the twenties to the seventies. Around the turn of the millennium, new human imagery generated by digital media found its way into fine art, hybrid creatures constructed from media visuals. With her strong hues, her simple, flat surfaces and her borrowings from Japanese comic art, Kati Barath produces a caricature-like tableau of children and teenagers whose body language declares petulant puberty.”

Bertram Hasenauer, K.H. Hödicke, Mark Kubitzke, Katharina Meldner, Nanne Meyer, Robert Rehfeld are each represented in two exhibition chapters.



Tacita Dean, *Palast I-VI*, 2005, Blatt 1 von 6 Fotogravuren auf Somerset 300g.
© Tacita Dean, Foto: Kai-Annett Becker

List of artists A-Z

Franz Ackermann, Patrizia Bach, Heike Kati Barath, Volker Bartsch, Gabriele Basch, Thomas Bayrle, Norbert Behrend, Günter Blendinger, Bettina Blohm, Joachim Böttcher, KP Brehmer, Gisela Breitling, Catherine Bührendt-Métais, Tacita Dean, Arved Dietrich, Antje Dorn, Marcel van Eeden, Klaus Ensikat, Rainer Fetting, Karin Fleischer, Terry Fox, Friedrich-Wilhelm Fretwurst, Antje Fretwurst-Colberg, Lothar Gemmel, Dieter Goltzsche, Elli Graetz, Claus Haase, Sarah Haffner, Frank Hartung, Bertram Hasenauer, Eberhard Havekost, Werner



Heldt, Thomas Hermsdorf, K.H. Hödicke, Günther Horn, Jan Huber, Friederike Klotz, Mark Kubitzke, Evelyn Kuwertz, Wolfgang Leber, Rolf Lindemann, Pia Linz, Theresa Lükenwerk, Susanne Mahlmeister, Marwan, Monika Meiser, Katharina Meldner, Florian Merkel, Nanne Meyer, Gisela Neumann, Michael Otto, Tal R, Thomas Ravens, Robert Rehfeldt, Klaus Roenspieß, Alexander Roob, Jürgen Rosemann, Gertrude Sandmann, Antonio Saura, Egmont Schaefer, Eugen Schönebeck, Andreas Seltzer, Malte Spohr, Walter Stöhrer, Bernd Trasberger, Emilo Vedova, Klaus Vogelgesang, Wolf Vostell, Gerd Wessel.

The exhibition is part of the centenary year “Berlin 100” - an initiative of the City of Berlin. It has been generously supported by the Förderverein Berlinische Galerie e.V.

Exhibition catalogue

Wienand Verlag, De/En, 288 pages, 217 illustrations

Education Programme

“Markings: A Festival to Conquer the City by Drawing” (on 3 and 4 October 2020)

Berlin makes its mark! During the exhibition “Drawing the City” the Berlinische Galerie invites Berliners to come together and draw their city. In open workshops children and adults, professionals and beginners are welcome to let their pens and pencils run free – on tables, floors, walls, paving stones and in digital space.

The education programme includes curated tours, free project days, guided tours for schools and events for families with children.

These events are carried out in partnership with Jugend im Museum e.V. and Museumsdienst Berlin.

Press images

<https://berlinischegalerie.de/en/press-release/drawing-the-city/>

Online tickets

<https://berlinischegalerie.de/en/visit/your-visit/>

Social Media

#drawingthecity
#berlinischegalerie
#berlin100

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Admission 8€, concessions 5€
Wed – Mon 10 am – 6 pm
Tue closed

Artists

Franz Ackermann

1963 in Neumarkt-Sankt Veit –
lives and works in Karlsruhe
(Exhibition chapter 3)

Patrizia Bach

1983 in Munich – lives and works
in Berlin and Istanbul
(Exhibition chapter 3)

Heike Kati Barrath

1966 in Vaihingen an der Enz –
lives and works in Berlin
(Exhibition chapter 6)

Volker Bartsch

1953 in Goslar – lives and works
in Berlin and Potsdam
(Exhibition chapter 1)

Gabriele Basch

1964 in Bad Homburg –
lives and works in Berlin
(Exhibition chapter 5)

Thomas Bayrle

1937 in Berlin – lives and works
in Frankfurt am Main
(Exhibition chapter 1)

Norbert Behrend

1939 in Berlin –
lives and works in Berlin
(Exhibition chapter 2)

Günter Blending

1945 in Meuselwitz – lives and
works in Berlin and Zepernick
(Exhibition chapter 1)

Bettina Blohm

1961 in Hamburg – lives and works
in New York and Berlin
(Exhibition chapter 5)

Joachim Böttcher

1964 in Oberdorla –
lives and works in Stabeshöhe
(Exhibition chapter 2)

KP (Klaus Peter) Brehmer

1938 in Berlin – 1997 in Hamburg
(Exhibition chapter 3)

Gisela Breitling

1939 in Berlin – 2018 in Berlin
(Exhibition chapter 6)

Catherine Bührendt- Métais

1950 in Ivry-sur-Seine, France –
lives and works on the Île de Ré,
France
(Exhibition chapter 1)

Tacita Dean

1965 in Canterbury – lives and
works in Berlin and Los Angeles
(Exhibition chapter 4)

Arved Dietrich

1944 in Beuthen, Upper Silesia
(Exhibition chapter 4)

Antje Dorn

1964 in Aachen –
lives and works in Berlin
(Exhibition chapter 4)

Marcel van Eeden

1965 in The Hague – lives and
works in Zurich, Karlsruhe and
The Hague
(Exhibition chapter 5)

Klaus Ensikat

1937 in Berlin –
lives and works in Berlin
(Exhibition chapter 2)

Rainer Fetting

1949 in Wilhelmshaven – lives and
works in Berlin and Westerland
(Exhibition chapter 1)

Karin Fleischer

1943 in Königsberg, East Prussia –
lives and works in Laaber
(Exhibition chapter 4)

Terry Fox

1943 in Seattle – 2008 in Cologne
(Exhibition chapter 3)

Friedrich Wilhelm Fretwurst

1936 in Althagen, Ahrenshoop –
lives and works in Dändorf am
Saaler Bodden
(Exhibition chapter 2)

Antje Fretwurst- Colberg

1940 in Hamburg – lives and works
in Dändorf am Saaler Bodden
(Exhibition chapter 2)

Lothar Gemmel

1939 in Berlin – 1997 in Weimar
(Exhibition chapter 2)

Dieter Goltzsche

1934 in Dresden –
lives and works in Berlin
(Exhibition chapter 2)

Elli Graetz

1947 in Berlin – lives and works in
Berlin and Stechlin-Dagow
(Exhibition chapter 2)

Claus Haase

1930 in Altenberg –
lives and works in Berlin
(Exhibition chapter 2)

Sarah Haffner

1940 in Cambridge –
2018 in Dresden
(Exhibition chapter 2)

Frank Hartung

1950 in Berlin –
lives and works in Berlin
(Exhibition chapter 2)

Bertram Hasenauer

1970 in Saalfelden –
lives and works in Berlin
(Exhibition chapter 5 + 6)

Eberhard Havekost

1967 in Dresden – 2019 in Berlin
(Exhibition chapter 6)

Werner Heldt

1904 in Berlin –
1954 on Sant'Angelo d'Ischia
(Exhibition chapter 1)

Thomas Hermsdorf

1948 – lives and works in Wedel
(Exhibition chapter 2)

K.H. (Karl Horst)

Hödicke
1938 in Nuremberg –
lives and works in Berlin
(Exhibition chapter 1 + 2)

Günter Horn

1935 in Berlin –
lives and works in Grammentin
(Exhibition chapter 2)

Jan Huber

1938 in Potsdam –
lives and works in Berlin
(Exhibition chapter 2)

Friederike Klotz

1966 in Berlin –
lives and works in Berlin
(Exhibition chapter 4)

Mark Kubitzke

1960 in Bremen – 2011 in Berlin
(Exhibition chapter 2 + 6)

Evelyn Kuwertz

1945 in Bad Aussee –
lives and works in Berlin
(Exhibition chapter 2)

Wolfgang Leber

1936 in Berlin –
lives and works in Berlin
(Exhibition chapter 2)

Rolf Lindemann

1933 in Magdeburg – 2017 in Berlin
(Exhibition chapter 2)

Pia Linz

1964 in Kronberg am Raunus –
lives and works in Berlin
(Exhibition chapter 3)

Theresa Lükenwerk

1962 – lives and works in Berlin
(Exhibition chapter 3)

Susanne

Mahlmeister
1952 in Berlin – 2000 in Berlin
(Exhibition chapter 4)

Marwan (Marwan Kassap-Bachi)

1934 in Damascus – 2016 in Berlin
(Exhibition chapter 6)

Monika Meiser

1946 in Schwerin –
lives and works in Berlin
(Exhibition chapter 2)

Katharina Meldner

1943 in bad Säckingen –
lives and works in Berlin
(Exhibition chapter 3 + 5)

Florian Merkel

1961 in Karl-Marx-Stadt,
today: Chemnitz –
lives and works in Berlin
(Exhibition chapter 6)

Nanne Meyer

1953 in Hamburg –
lives and works in Berlin
(Exhibition chapter 4 + 5)

Gisela Neumann

1942 in Potsdam –
lives and works in Berlin
(Exhibition chapter 2)

Michael Otto

1938 in Luckenwalde – lives and
works in Berlin-Friedrichshagen
(Exhibition chapter 2)

Tal R (Tal Shlomo Rosenzweig)

1967 in Tel Aviv –
lives and works in Copenhagen
(Exhibition chapter 2)

Thomas Ravens

1964 in Moers – lives and works in
Berlin
(Exhibition chapter 4)

Robert Rehfeldt

1931 in Stargard in Pommern –
1993 in Berlin
(Exhibition chapter 1 + 2)

Klaus Roenspieß

1935 in Berlin –
lives and works in Berlin
(Exhibition chapter 2)

Alexander Roob

1956 in Laumersheim –
lives and works in Düsseldorf
(Exhibition chapter 6)

Jürgen Rosemann

† 2003 in São Paulo
(Exhibition chapter 2)

Gertrude Sandmann

1893 in Berlin – 1981 in Berlin
(Exhibition chapter 6)

Antonio Saura

1930 in Huesca – 1998 in Cuenca,
Spain
(Exhibition chapter 1)

Egmont Schaefer

1908 in Berlin-Niederschöneweide
– 2004 in Berlin
(Exhibition chapter 6)

Eugen Schönebeck

1936 in Heidenau – lives in Berlin
(Exhibition chapter 2)

Andreas Seltzer

1943 in Danzig –
lives and works in Berlin
(Exhibition chapter 3)

Malte Spohr

1958 in Hamburg –
lives and works in Berlin
(Exhibition chapter 5)

Walter Stöhrer

1937 in Stuttgart –
2000 in Scholderup, Taarstedt
(Exhibition chapter 6)

Bernd Trasberger

1971 in Mönchengladbach –
lives and works in Berlin
(Exhibition chapter 4)

Emilio Vedova

1919 in Venice – 2006 in Venice
(Exhibition chapter 1)

Klaus Vogelgesang

1945 in Radebeul –
lives and works in Berlin
(Exhibition chapter 6)

Wolf Vostell

1932 in Leverkusen – 1998 in Berlin
(Exhibition chapter 1)

Gerd Wessel

1937 in Gelenau, Erzgebirgskreis –
lives and works in Berlin
(Exhibition chapter 4)

Exhibition texts

Fascination with the modern city has inspired international artists and remains vibrantly and currently in the art created in Berlin since 1945. It finds differentiated expression in graphic works devoted to places, spaces and encounters. A variety of forms and motifs on this theme enrich and distinguish our Collection of Prints and Drawings, not least thanks to substantial gifts in recent years. Traces of history can be detected in many works, and there are recurrent flickers of visual memory from the Berlin of the Weimar Republic.

The show begins with Werner Heldt, an artist who grew up in Berlin in the 1920s with strong roots in his neighbourhood around Klosterstrasse. We perceive the rubble of war through the eyes of an artist broken by emigration and military service. From the 1970s to the 1990s, artists who focused on documenting their personal environment by drawing did so for similar motives in West and East Berlin: look closely and consign what is there to paper. The scars of destruction by war and division are meticulously recorded. Apart from vistas and cartography, another major theme is the depiction of people living and going about their business in the city. It is ultimately the residents who make their mark on its chaotically urban nature and its streets, squares and structures.

Dream in Ruins

When the Second World War was over, Berlin, once capital of the German Reich, was only a city of rubble. Werner Heldt drew the Führer and those he had led astray and turned his gaze to the debris of destruction. The ruinous state of the erstwhile metropolis was followed by another inner-city scar when the Wall was built in 1961. The division into East and West became a theme of art.

Thomas Bayrle recorded John F. Kennedy's famous speech outside Schöneberg town hall in 1963 on paper. Robert Rehfeldt captured the urban development in East Berlin and Wolf Vostell, in a political style of conceptual art, imagined the no-man's-land at Potsdamer Platz as a concrete sports field. International artists visited West Berlin: In "Absurd Berlin Diary", Emilio Vedova noted his impressions with a seemingly chaotic brushwork, Catherine

Bührendt-Métais explored the relics of Anhalter Bahnhof and Antonio Saura overpainted photographs of downtown border fortifications. In the shadow of the Wall sprouted a subcultural urban ethos for which K. H. Hödicke and Rainer Fetting found striking images.

Urban Biotopes

West Berlin was walled in and cut off from the economic upturn in the Federal Republic of Germany. East Berlin was the capital of the German Democratic Republic, which bore the brunt of war reparations to the victorious Soviet Union. The artistic responses to the immediate environment were dominated in the 1970s and 1980s by wasteland, fenced-off building sites and houses awaiting demolition. Idylls which are etched by Jan Huber, Norbert Behrend and Michael Otto are fragile. In the art of the East the border did not officially feature, but empty streets and squares with yawning firewalls and industrial plants suggest a Berlin that has stood still, fallen out of time, and left to its own: an abandoned biotope.

Urban biotopes are not a special feature of Berlin, as we see from the jungle-like city collages of Mark Kubitzke or the color crayon drawings by Danish-Israeli artist Tal R. He observed fronts of and entrances to sex establishments in different cities. When the Wall fell, and certainly by the new millennium, Berlin became an intercultural metropolis once again.

Subjective Topography

Apart from the oceans and sea beds, the Earth has been accessed, surveyed and classified almost everywhere by now. Cartography is an attempt to order space founded on structures of human thought. Also, maps are graphic fiction which can lend form to personal memories.

Franz Ackermann seeks to map his own experiences. Katharina Meldner likewise taps into her own memory to create a topography of her neighbourhood and her regular pathways through the city. Theresa Lükenwerk reflects digital navigation tools. Pia Linz, Patrizia Bach and Andreas Seltzer visualise subjective and historical layers of time. KP Brehmer walks around West Berlin with a film camera while tracing his movements. In addition, Terry Fox follows the border marked by the Berlin Wall, too. He reinterprets the outline as a score and sets the city's division to music.

Architecture – Structure

A structure is defined as the arrangement of parts within a whole. Creating structures is a task for architecture. The art of drawing begins when the work of building is finished.

Bernd Trasberger combines phantoms from different eras of the past. Tacita Dean's filmbased photogravures capture reflections of Berlin Cathedral in its Wilhelminian style in the copper-tinted glass façade of already doomed Palace of the Republic. The caricatures of Gerd Wessel comment on building projects in the GDR. Susanne Mahlmeister removes metropolitan monuments from their urban context. Further, Arved Dietrich and Karin Fleischer provide graphic closeups, while Thomas Ravens and Friederike Klotz share an extraterrestrial perspective. They both depict fictional places made up of fragments from past, present and future.

Nature under Observation

What is nature and how can it be investigated in a print or drawing? Contemporary artists deliver different answers to these questions. Often they recycle second-hand images of nature or express an urban longing for recreation amid greenery.

The cutouts by Gabriele Basch combine the ornament of a baroque palace garden with urban wilderness and Malte Spohr explores how the medium influences our experience of nature and of seeing. He processes his own photographs of light and shadow on a computer, then transposes the image onto paper with thick horizontal lines. The best known composition of early classical music, Antonio Vivaldi's "The Four Seasons", is beamed into the aesthetics of the 1950s by Marcel van Eeden along with a weather map, fighter bombers and a pizza advertisement. Nanne Meyer rescues scrapped index cards and adds visual commentary to the ornithological notes they contain. Katharina Meldner traces "Paths of Ants" hunting for food from their nest onto her paper. Bettina Blohm, too, goes out in search of nature in the city. She draws in graveyards, sites of essential urban tranquillity.

City Population

Artists have found very different ways of articulating their gaze on the city's residents. Their portraits operate across a broad spectrum from clichéd typology to humorous grotesque. In the 1970s, run down districts in both West and East Berlin offered young people a space to express their personality and test new roles

and gender identities, exemplified in the art of Klaus Vogelgesang, Marwan or Gisela Breitling.

Digital media since the 1990s have given rise to images of fictitious characters whose superficiality is critically rendered by Eberhard Havekost, Bertram Hasenauer and Florian Merkel. Antje Dorn's combinations of text and image play on aberrations in human communication around themes of remembering and forgetting. Struggles with cool hipster code are also worthy of illustration: cheeky children, teenagers, animals and ghosts make up a colorful cast list in the silkscreens by Heike Kati Barath. The collages of Mark Kubitzke echo the experience of an international, techno-loving subculture and a vibrant urban lifestyle.

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Exhibition catalogue

**Drawing the City.
Paper-based works
from 1945 to the present**

A fascination with the modern city experienced by artists from all over the world has always been a vibrant theme in the art produced in Berlin since 1945. This catalogue presents paper-based works as an invitation to explore both the charged history of Berlin and its portrayal by graphic means. Beginning with still lifes of buildings by Werner Heldt, readers will witness the rubble left by the war, stroll through urban habitats on both sides of the Wall from the 1970s to the 1990s, discover subjective topographies in contemporary art and meet a cast list that throws together the individual, the mass and the media persona.

Editors

Thomas Köhler, Annelie Lütgens

Publisher

Wienand Verlag

Authors

Thomas Köhler, Annelie Lütgens, Michael Bienert, Szilárd Borbély, kathleen Krenzlin, David Wagner

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Antje Dorn, Ich vergesse immer, was ich vergessen wollte, 2002, aus: WOOD, Blatt 9 der Serie von 32, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker



Drawing the City

Programme in English

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Markings

“That’s your view”

The art education project “That’s your view” is collecting as many different views of the city as possible. Details or total views, indoor or outdoor views, views from the front, back or above, critical, admiring or even tongue-in-cheek. In “207 m²: Space for Action and Collaboration”, all our visitors can draw a personal view of Berlin on a postcard. The cards left behind will be turned into a big installation on the walls of the room.

The maps will be on show until 4 January 2021 in the museum and at berlinischegalerie.de/en/berlinische-galerie/education/kooperationsprojekte/markings

A festival to conquer the city by drawing

3.10. and 4.10.

Berlin draws Berlin! During the exhibition “Drawing the City” the Berlinische Galerie invites all Berliners to come together and make their mark. On October 3rd and 4th there will be lots of opportunities to join in and draw inside the museum, on the forecourt and in other places too. In open workshops, children and adults, professionals and beginners are welcome to let their pens and pencils run free – on tables, on the floor, on the wall, on the street and in digital space. We will all be asking ourselves: How many different ways are there to draw? What role does drawing play in the urban space?

Schools and clubs in the neighbourhood made a start in the summer holidays by taking part in workshops. Some of their output will be on show in the museum during the festival. The participants will also be passing on the techniques and strategies they practised there to other people. A programme of animated cartoons will bring the graphic city to life and offer some bold new insights into our urban surroundings. The artistic concept has been devised by Constanze Eckert working together with the art educators at the Berlinische Galerie.

These activities are included in the museum ticket. Numbers are limited.

More details and a full programme from September at berlinischegalerie.de/en/berlinische-galerie/education/kooperationsprojekte/markings



Guided Tours

Tours by the curator (in German)

Mo 17.8., 31.8., 21.9., 5.10., 2 pm

Included in museum's admission
registration at the cash desk (at the day of the tour),
limited number of participants

Public guided tours in English

Mon 7.9., 5.10., 4.1., 3pm and every Sat, 4.15 pm

Included in museum's admission
registration at the cash desk (at the day of the tour),
limited number of participants

Group Tours

For groups of up to 10 persons

60/90/120 minutes 60/85/110 €

(plus the reduced entrance ticket per person)

Tours can also be booked in English and French, plus

10 € foreign language surcharge

Registration: Museumsdienst Berlin

More information

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Press images

Drawing the City.
Paper-based works
from 1945 to the present



Rainer Fetting, *Figur an der Mauer*, 1987, Aquarell und Kreide, Blattmaß: 72 x 54 cm, © Rainer Fetting, Foto: Anja Elisabeth Witte



Emilio Vedova, *Berlin 6*, aus: *Absurdes Berliner Tagebuch '64*, 1964, Lack, Gouache und Kreide auf Zeitschriftseite, 36,4 x 26,5 cm, © Fondazione Emilio e Annabianca Vedova, Foto: Kai-Annett Becker

Chapter 1: Dream in Ruins



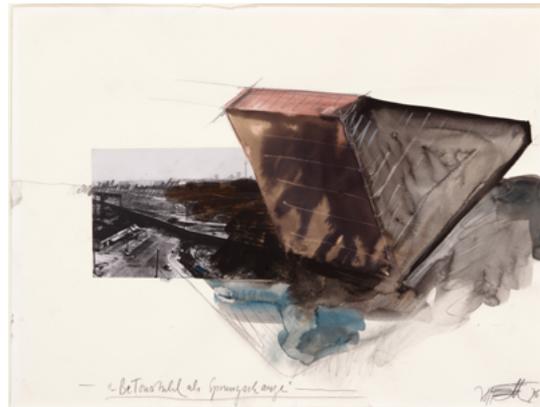
Werner Heldt, *Trümmer*, 1947, Tuschkreide und Tuschpinsel auf Velinpapier, 28 x 34,9 cm, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker



Werner Heldt, *Häuserstillleben*, 1948, © VG Bild-Kunst, Bonn 2020, Repro: Kai-Annett Becker



Thomas Bayle, *Kennedy in Berlin*, 1964, Farblithografie, 43,1 x 61 cm, © VG Bild-Kunst, Bonn 2020, Foto: Anja Elisabeth Witte



Wolf Vostell, *Betonstuhl als Sprungschanze*, Blatt 4 aus dem 5-teiligen Zyklus *„Berliner Stadtlandschaften“*, 1976, Collage und Aquarell, 36 x 50 cm, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker

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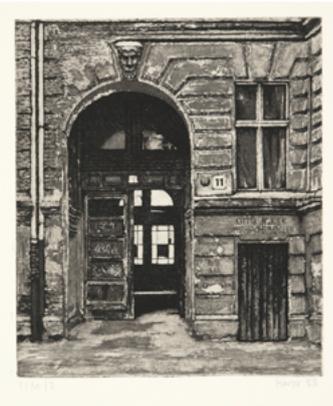
Chapter 2: Urban Biotopes



Joachim Böttcher, An der Spree, undatiert, Kaltnadelradierung auf Bütten, 76 x 56 cm, © VG Bild-Kunst, Bonn 2020, Foto: Anja Elisabeth Witte



Tal R, La Belle, 2015, aus der Serie „Babylonia“, Buntstift und Gouache auf bemaltem Papier, 24,8 x 34,9 cm, © Tal R, courtesy Contemporary Fine Arts, Foto: Eric Tschernow



Monika Meiser, Husemannstraße, 1983, Radierung, 54 x 39,8 cm, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker



K. H. Hödicke, Nächtlicher Himmel, 1998, Farblithographie auf Zerkall-Bütten, 55,1 x 76 cm, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker

Chapter 3: Subjective Topography



KP Brehmer, Filmstill aus: Walking No. 1-6, Videofilme auf DVD 00:15:18, 1969 – 1970, © KP BREHMER Sammlung und Nachlass GbR, Jella und Sebastian Brehmer / VG Bild-Kunst, Bonn 2020, Verleih und Vertrieb: Common Film- Helmut Wietz, Berlin



Theresa Lügenwerk, Maps of Berlin 2/10, 2013/14, Linienschnitt auf Japanpapier, 54 x 70 cm, © VG Bild-Kunst, Bonn 2020, Foto: Anja Elisabeth Witte

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Chapter 4: Architecture – Structure



Susanne Mahlmeister ©, Schloß Charlottenburg Berlin, 1991, Siebdruck, 57,5 x 77 cm, © VG Bild-Kunst, Bonn 2020, Foto: Anja Elisabeth Witte

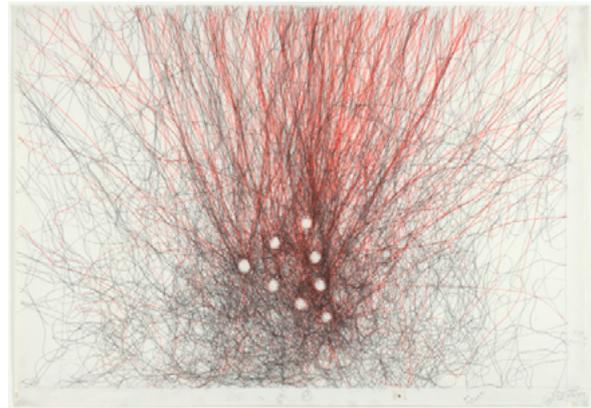


Tacita Dean, Palast I-VI, 2005, Blatt 1 von 6 Fotogravüren auf Somerset 300g, © Tacita Dean, Foto: Kai-Annett Becker

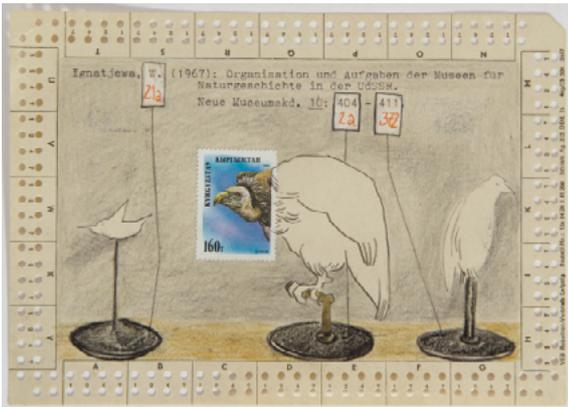
Chapter 5: Nature under Observation



Bernd Trasberger, Haus Pfauenspiegel, 2010, Collage, 25 x 19,5 cm, © Bernd Trasberger, Foto: Kai-Annett Becker



Katharina Meldner, Wege der Ameisen, 1985, Bleistift, roter Farbstift, Insekt und Tesastreifen auf Papier, 86 x 122 cm, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker



Nanne Meyer, Organisation und Aufgaben der Museen für Naturgeschichte in der UdSSR, Blatt 12 von 18 Arbeiten auf Papier aus der Serie Ornithologische Notizen, Briefmarkencollage, Farb- und Bleistift auf Karteikarte, 14,8 x 20,8 cm, © Nanne Meyer, Foto: Kai-Annett Becker



Bertram Hasenauer, Ohne Titel, 2011, Farbstift auf Papier, 40 x 50 cm, © Bertram Hasenauer, Foto: Kai-Annett Becker

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Chapter 6: City Population



Heike Kati Barath, Nun gut, wer bist Du denn?, 2014, Blatt 8 der Serie von 32 Farbsiebdrucken, 29,7 x 21 cm, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker



Antje Dorn, Ich vergesse immer, was ich vergessen wollte, 2002, aus: WOOD, Blatt 9 der Serie von 32 Kohlezeichnungen auf Sperrholz, 39,5 x 29,3 x 0,4 cm, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker



Eberhard Havekost, Snow Lounge (4tlg.), Blatt 1/4, 2000, 4-Farb-Handoffset, 35,1 x 31,1 auf 50,4 x 41 cm, Schenkung der Familienstiftung Schultz von Schacky, © Courtesy Galerie Gebr. Lehmann, Dresden, Foto: Kai-Annett Becker



Egmont Schaefer, Spaziergang, um 1980, Aquarell und Tuschfeder auf Papier, 29,7 x 21 cm, © Berliner Kabinett e.V., Foto: Kai-Annett Becker



Walter Stöhrer, Trottoir-Kinder, Blatt 1 der 20-teiligen Serie, 1965, Zeichnung mit Tempera, Sepiatusche, Kreide, Kugelschreiber, Bleistift, Schellack, Öl und Faserstift auf Ingres, 63 x 48,8 cm, © VG Bild-Kunst, Bonn 2020, Foto: Kai-Annett Becker



Gertrude Sandmann, Mira, türkis/blauweiss I, 1972, Pastell auf Papier, 34,5 x 24,1 cm © Berlinische Galerie, Foto: Anja Elisabeth Witte



Marwan, Figur mit Puppe, 1970, Aquarell und Bleistift auf Bütten, 65,8 x 48,3 cm,
© VG Bild-Kunst, Bonn 2020, Foto: Anja Elisabeth Witte



Gisela Breitling, Mit roter Baskenmütze, 1988, Gouache, Aquarell und Kreide auf Zeichenkarton,
34 x 24 cm, © VG Bild-Kunst, Bonn 2020, Foto: Anja Elisabeth Witte



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