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Press Kit
Berlin, 17.2.22

F. C. Gundlach, Berliner Mode, fotografiert auf dem Dach des RCA Building, New York, 1958.
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Images in Fashion

Clothing in Art

Photography, Fine Arts,
and Fashion since 1900

18.2. – 30.5.22

BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART



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F. C. Gundlach, Berliner Mode, fotografiert auf dem Dach des RCA Building, New York, 1959.
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Images in Fashion – Clothing in Art

Photography, Fine Arts,
and Fashion since 1900

18.2. – 30.5.22

Fashion and art are mirrors of social changes and individual needs. In the collection of the Berlinische Galerie, this theme is present in surprising and diverse ways. In addition to numerous fashion photographs spanning the twentieth century, just as many paintings and drawings testify to the role of fashion as a means of expression and representation of a particular era: from the reform dress around 1900 and the Dada dandies of the 1920s to avant-garde clothing designs in contemporary art.

On this broad basis and with loans of selected pieces of clothing, approximately 270 exhibits shed light on artists' relationship to fashion. What role has fashion played in the painting, drawing, and photography of the past century? With what rules were clothing and costumes employed in fine art? How did artists dress and present themselves then and now? How is fashion used as a medium in contemporary art?

Fashion in and from Images

In 1903, Anna Muthesius, protagonist of the reform movement in Germany, published her text "Das Eigenkleid der Frau" ("Women's Own Dress"). She rejected the constricting corset of women's clothing and advocated fashion that followed the natural shape of the body. Muthesius also saw herself as an ambassador with her own clothing.

Particularly in the 1920s, fashion illustrations for the rapidly growing magazine market were an important means of expression and income for women artists. Jeanne Mammen, for example, made a name for herself in the second half of the 1920s with her watercolours depicting society scenes, which illustrate how women presented themselves fashionably on the street, in cafés, or at a masked ball.

The perfect combination of image and dress was achieved in a famous fashion photograph by Herbert Tobias from 1954: Surrounded by war ruins, the model Irmgard Kunde presents a magnificent evening gown by the German fashion designer Heinz Oestergaard, which is exhibited together with the photograph.

In the 1980s, dilapidated buildings were not only backdrops for the self-designed fashion of the artistic bohemians of Prenzlauer Berg, but also liberal places to live – captured in photographs by Sibylle Bergemann, among others.

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Artists Wear Fashion

In the era of modernism, artists' clothing was not limited to painters' smocks. In Berlin in 1929, the Dadaist Raoul Hausmann posed in front of August Sander's camera in his self-designed "Oxford bags".

Hannah Höch, who worked as a draughtswoman for the handicrafts department of the Ullstein publishing house between 1916 and 1926, created embroidery designs that she also used as motif sources for her collages. The exhibition presents a cross-section of Höch's work.

In Berlin in the 1980s, it was artists such as Elvira Bach and Claudia Skoda who combined art and self-dramatisation via clothing. The queer photographer Rolf von Bergmann became an important chronicler of the Berlin scene and bequeathed to the Berlinische Galerie numerous items of clothing from his own performances, which are now being staged in the museum for the first time.

Fashion in Contemporary Art

Contemporary artists such as Wiebke Siem, Ursula Sax, and Alexandra Hopf, who use clothing as sculptural or performative material, operate within the art system, although they appropriate motifs from the world of fashion.

With her textile objects and installations, Alexandra Hopf interprets historical sources, such as the Constructivist uniform clothing designed after the Russian Revolution by artists such as Varvara Stepanova, Vladimir Tatlin, and Alexander Rodchenko. For the exhibition, the artist realises Raoul Hausmann's "Oxford bags" as a textile object. This resulted in a study of this garment, its creation, and its use. Alexandra Hopf developed an installation from this, which restages the garment by means of colour, movement, light, and sound.

Artists (Selection):

Karl Arnold, Martin Assig, Elvira Bach, Patrizia Bach, Sibylle Bergemann, Rolf von Bergmann, Benno Berneis, BLESS, Erwin Blumenfeld, Tabea Blumenschein, Marc Brandenburg, Hans Peter Feldmann, Lieselotte Friedlaender, Ulrike Grossarth, George Grosz, F.C Gundlach, Gerd Hartung, Bertram Hasenauer, Raoul Hausmann, Hannah Höch, K.H. Hödicke, Alexandra Hopf, Astrid Köppe, Käthe Kruse, Juliane Laitzsch, Alyssa DeLuccia, Ute Mahler, Jeanne Mammen, Anna Muthesius, Helmuth Newton, Ulrike Ottinger, Lilla von Puttkamer, Raffael Rheinsberg, Frieda Riess, Ursula Sax, Rudolf Schlichter, Wiebke Siem, Franz Skarbina, Claudia Skoda, Eugen Spiro, Herbert Tobias, Wols, Yva

The exhibition has been funded by the Förderverein Berlinische Galerie e.V.

Exhibition catalogue

Wienand Verlag, 288 pages, 250 illustrations, German/English

Museum edition: ISBN 978-3-940208-70-5, 34,80 €

Book trade edition: ISBN 978-3-86832-617-8, 39,80 €

Accompanying events and outreach in English

Guided tours in English take place every Saturday at 4:15 pm. No extra charge to ticket-holders.

No advance booking required.

Press images

bg.berlin/en/press-release/images-in-fashion-clothing-in-art

Online tickets

bg.berlin/en/online-tickets

Social media

#ModebilderKunstkleiderBG

#berlinischegalerie

Contact Berlinische Galerie

Ulrike Andres

Head of Communication and Education

Tel +49 (0)30 78 902 829

andres@berlinischegalerie.de

Berlinische Galerie

Berlin's Museum of Modern Art,

Photography and Architecture

Alte Jakobstraße 124–128

10969 Berlin

Tel +49 (0)30 78 902 600

berlinischegalerie.de

Admission 10 €, concessions 6 €

Wed–Mon 10 am–6 pm

Tue closed

Contact Press

Bureau N

Friederike Wode

Tel +49 (0)30 62736102

friederike.wode@bureau-n.de

Artists

Karl Arnold
(1883–1953)

Martin Assig
(*1959)

**Marta
Astfalck-Vietz**
(1901–1994)

**Atelier Marion/
Anny Fuchs**
(Life dates unknown)

Elvira Bach
(*1951)

Patrizia Bach
(*1983)

Hans Baluschek
(1870–1935)

Sibylle Bergemann
(1941–2010)

Rolf von Bergmann
(1953–1988)

Benno Berneis
(1883–1916)

BLESS

Erwin Blumenfeld
(1897–1969)

**Tabea
Blumenschein**
(1952–2020)

Marc Brandenburg
(*1965)

Alyssa DeLuccia
(*1960)

**Minya
Diez-Dührkoop**
(1873–1929)

Ruth Döring
(1911–2004)

Rudolf Dührkoop
(1848–1918)

**Mercedes
Engelhardt**
(*1949)

**Hans-Peter
Feldmann**
(*1941)

**Lieselotte
Friedlaender**
(1898–1973)

Ulrike Grossarth
(*1952)

George Grosz
(1893–1959)

F.C. Grundlach
(1926–2021)

Gerd Hartung
(1913–2003)

Bertram Hasenauer
(*1970)

Raoul Hausmann
(1886–1971)

Richard Hildebrand
(1887–1954)

Jacob Hilsdorf
(1872–1916)

Reiner Hirsekorn
(1957–1994)

Hannah Höch
(1889–1978)

K. H. Hödicke
(*1938)

Alexandra Hopf
(*1968)

Leo von König
(1871–1944)

Astrid Köppe
(*1974)

Angelika Kroker
(*1957)

Käthe Kruse
(*1958)

Juliane Laitzsch
(*1964)

Lotte Laserstein
(1898–1993)

Ute Mahler
(*1949)

Jeanne Mammen
(1890–1976)

Anna Muthesius
(1870–1961)

Helmut Newton
(1920–2004)

Heinz Oestergaard
(1916–2003)

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**Jacqueline
Ostermann**

(*1965)

Ulrike Ottinger

(*1942)

Nicola Perscheid

(1864–1930)

Rico Puhmann

(1934–1996)

Lilla von Puttkamer

(*1973)

Rolando

Rasmussen

(1942–2021)

Raffael Rheinsberg

(1943–2016)

Frieda Riess

(1890–1957)

August Sander

(1876–1964)

Ursula Sax

(*1935)

Christian Schad

(1894–1982)

Rudolf Schlichter

(1890–1955)

Wiebke Siem

(*1954)

Franz Skarbina

(1849–1910)

Claudia Skoda

(*1943)

Eugen Spiro

(1874–1972)

Herbert Tobias

(1924–1982)

Hann Trier

(1915–1999)

Umbo

(Otto Umbehrr)

(1902–1980)

Dr. Peter Weller

(1897–unknown)

Julie Wolfthorn

(1864–1944)

Wols

(Alfred Otto

Wolfgang Schulze)

(1913–1951)

Yva

**(Else Neuländer-
Simon)**

(1900–1942)

Exhibition

texts

Introduction

Fashion appears in the Berlinische Galerie collection in a diversity of ways. Apart from the fashion photographs taken throughout the 20th century, its role in expressing and illustrating its times is reflected in many paintings and drawings. The works selected here span a period from the fashion reform movement around 1900 to avant-garde creations in present-day art. This show picks up a dialogue between images and garments that has persisted down the ages. It sheds light on how artists relate to fashion through a variety of themes:

“Fashion in and from images” is brought to life here, for example by combining the photograph taken by Herbert Tobias in 1954 with the superb evening gown by German designer Heinz Oestgaard. Photos by Sibylle Bergemann of the Prezlauer Berg district in East Berlin are accompanied by garments like Angelika Kroker’s coat for “All-Kinds-of-Fur”.

Artists wearing fashion and flaunting clothes are making a statement. George Grosz and other Dadaists liked to style themselves as besuited English gentlemen. Hannah Höch embraced “New Woman” chic, as her snazzy outfit of 1925–1927 reveals. Art and attitudinal clothing also merged in the 1980s in queer photography by Rolf von Bergmann, drawings by Tabea Blumenschein and metal jewellery by Reiner Hirsekorn.

“Fashion as a medium in contemporary art” is often associated with the conceptual approach. Examples are Wiebke Siem’s serial hat sculptures of the 1980s and Alexandra Hopf’s textile interpretations dating from 2016–2018 of designs for uniform clothing by Russian Constructivists.

Women’s Own Dress

Many artists sympathetic to the Reform Movement around 1900 felt that art should play a formative role in every aspect of life. There was much debate about established fashion and a spate of alternative designs for clothing. In 1903, Anna Muthesius, the pioneer of fashion reform in Germany, published her notorious book “Das Eigenkleid der Frau” (“Women’s

Own Dress”). She inveighed against restrictive corsets and advocated fashion that respected the female body’s natural shape.

There are many photographs in the Berlinische Galerie’s collection to show how Anna Muthesius styled herself as an ambassador of women’s fashion. She usually appeared in the dress that she had created for herself. It fell straight from the shoulders, making it suitable for any woman to wear, whatever her stature, age or income. Muthesius reformed ladies’ fashion and introduced a modern, functional style for emancipated women.

Fashion photography

The mass media of the 1920s and early 1930s promoted the image of a self-possessed “New Woman”. The new legion of female office workers and graduates had been identified as consumers. These women wanted the freedom of movement granted by straight-cut skirts, complemented by skimpy hats and silk stockings.

Newspapers and magazines commissioned illustrators and photographers of both sexes to flaunt the latest fashions. Fashion photography was not yet recognised as a genre in its own right but fell under the heading of advertising.

One sought-after fashion photographer in Berlin was Yva (Else Neuländer-Simon). She created a new female prototype, the narrow-shouldered, long-legged, short-haired *garçonnette*.

Anny Fuchs and her Atelier Marion specialised in hats. Marta Astfalck-Vietz invested humour and irony in grotesque self-portraits, like the one that shows her in her Charleston dress. Photographs by Erwin Blumenfeld and Wols (Alfred Otto Wolfgang Schulze), Berlin-born and Paris-based, betray the influence of French surrealism.

Fashion illustrations

For the fast-growing magazine market of the 1920s, fashion illustrations offered artists an important platform for their work and an attractive income.

Lieselotte Friedlaender edited the *Modenspiegel* published by Ullstein. This job made her one of the most influential fashion illustrators of her day. The drawings in her estate, held at the Stiftung Stadtmuseum Berlin, are significant examples of her work. She visualised creations from the fashion houses of Paris and Berlin for her readers.

In contrast, the early fashion illustrations by Gerd Hartung reflect the ladylike style of the 1930s that replaced the snazzy Charleston numbers

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of the 1920s. Jeanne Mammen, too, began her career as a fashion illustrator for Berlin periodicals like the chic magazine *STYL*. In the latter half of the 1920s, she gained a reputation for her watercolour scenes of public life published in *Simplicissimus* and *Ulk*, where we see women posing fashionably on a street, in a café or at a masked ball.

Fashion critique in word and image

Changing styles in fashion reflect shifts in the fabric of society. The satirical magazines of the Weimar Republic observed these in their caricatures, especially *Simplicissimus*, where entertainment celebrities and their attire were mockingly typecast by Karl Arnold in 1921. In “Opinions at a Fashion Show”, drawn in 1926, he attributes sneering remarks to his cast of characters. His cover design for “The Sophisticates” in 1927 harmonises male and female clothing in a witty comment on growing gender similarities.

Jeanne Mammen published many of her watercolours and drawings in *Simplicissimus* from 1927 onwards. She rendered various archetypal “New Women” in glamorous poses, but some of the pen-and-ink drawings from around 1930 suggest that hopes of upward mobility have been dashed. Mammen’s critique is not aimed at the trendy accessories, but at the illusion encouraged by fashion magazines that a new hat or a dainty fur will turn the “artificial silk girl” (Irmgard Keun, 1932) into a great lady.

Patent Trousers (Spotting Raoul)

In Berlin, Dadaist Raoul Hausmann posed 1929 for August Sander’s camera in the “Oxford bags” he had designed for himself. Hausmann had a sure sense of style and liked to wear these trousers when performing, as he regarded fashion as a form of artistic self-expression.

For this exhibition, contemporary artist Alexandra Hopf has interpreted the garment as a textile object. Her work resulted in a detailed study of “Oxford bags”, their origins and their usage. In the 1920s, male students at the University of Oxford adopted flares as the subversive ultimate in fashion. Wearing them was an unmistakable gesture of rebellion against established clothing etiquette. Such trouser models continued to liberate their wearers in later decades, whether as a “zoot suit” in America during the 1930s and 1940s or for “Northern Soul” dancers in British music clubs of the 1960s and 1970s.

For her installation “Patent Trousers (Spotting Raoul)”, Alexandra Hopf translates

Hausmann’s photographic portrait into three dimensions, infusing new life into the bags through colour, motion and sound.

Textile art and modernism

Like Anna Muthesius, Hannah Höch saw textile art and modernism, clothing and creativity, as two sides to the same coin. While Hannah Höch was studying art between 1916 and 1926, she earned money by drawing designs for the handicrafts department at Ullstein. She drafted embroidery patterns for tablecloths and fabrics but also dressmaking patterns. Höch used the patterns published by Ullstein as material for her own collages. From the structure of the textiles she developed the idea of abstraction. By 1918 Höch was already arguing in a magazine article that embroidery is a form of modern art. She encouraged women to see their decorative crafts as artistic activity.

Photographs down the decades record Hannah Höch in the fashion of the time: from the white muslin dress adorned with roses at the dancing lesson around 1905 via the straight-cut, loose-fitting garments of the 1920s with cloche hat and an artificial flower on her lapel – neatly turned out to visit Piet Mondrian – to the gentleman’s suit of 1928 alongside her partner Til Brugman.

The “New Man”

To keep pace with the “New Woman” in fashion and public life, men had to redefine their tailoring and their bodies. Before the First World War, the gentleman’s suit had been held up as the epitome of modern menswear on account of its structure and severity. Attitudes were to change in the course of the 1920s. The armour-like suit with its stiff shirt collar, the true sign of a “proper gentleman”, gave way to more flexible cuts allowing for greater freedom of movement. They were inspired by sportswear in Britain and the United States.

Fashion magazines of the period promoted the style of an English gentleman in his leisurely “lounge suit” and “dress shirt” as a model for elegant male vogue. Another fashionable inspiration suggested by men’s portraits in the 1920s was the dandy look. George Grosz also depicts himself with a trendy, confident air in his self-portrait of 1928.

... and new life burst from the ruins ...

Berlin’s cityscape was scarred by war damage for many years after the hostilities ceased. It took time

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for new life to sprout among the ruins. Herbert Tobias and F.C. Gundlach captured it on camera.

Tobias placed his model Irmgard Kunde, in a superb beaded dress, before the broken steps of a crumbling theatre. Her evening gown was by Heinz Oestergaard, who would become the most influential German designer in the fledgling West German state. Tobias consciously exploits the contrast between glamour and debris.

Photographs by F.C. Gundlach, meanwhile, were if anything understated, like the picture of a silk coat by Staebe-Seger taken in 1954. Model Grit Hübscher slots perfectly into the composition of diagonal lines. This image reflects one of the photographer's key themes: fashion in a dialogue with modern architecture. Pictures by Gundlach and Tobias appeared in the popular magazines *Elegante Welt* and *Film und Frau*. Fashion illustrator Gerd Hartung published there too. He also worked for Berlin's daily *Tagesspiegel*. His drawings tracked changes in fashion from the 1950s into the "Swinging Sixties".

"We were free and wild"

The fashion fringe in West Berlin rejected mass goods and mainstream thinking. Artists and designers collaborated on projects that defied the boundary between fashion and art. The circle around knitwear artist Claudia Skoda lived in a factory building in Kreuzberg called "fabrikneu". Skoda's fashion shows are still remembered as "Gesamtkunstwerke".

Artists of the neo-expressionist movement known as the "New Savages", such as Elvira Bach and Martin Kippenberger, would join in. Textile artist Rolando Rasmussen made a name for himself in West Berlin's fashion scene with his unique silk painting technique.

Spectacular accessories played an important role in these shows put on by the fashion fringe. Jewellery designer Reiner Hirsekorn, for example, made belts hung with chains and leather straps, reminiscent of indigenous jewellery. In private life, Hirsekorn wore his monumental collar of leather and sheet metal, inspired by the ancients, over a jumper.

1984 saw the birth of the Club der Mode-Avantgarde Berlin, which created a number of labels (Totem, Univogue). Mercedes Engelhardt founded her Yuno label, working with hand-painted fabrics to combine painting and fashion.

Queer West Berlin in the 1970s and 1980s

In the late 1970s and throughout the 1980s, West Berlin ranked as a haven for creative young people with a taste for experiment. Many were trying out alternative

ways of life. Queer artists discovered clothing as a tool of self-empowerment. Their works explored sexual and gender identity. Fashion lent itself as a medium, as not much else is so powerfully influenced by gender stereotypes.

Photographer Rolf von Bergmann was a self-appointed portraitist and chronicler for the queer community in Berlin. His self-portraits as a drag queen are a recurrent theme of his work. He left many of his clothes to the Berlinische Galerie. They are on display in a museum context for the first time.

Tabea Blumenschein, who acted in Ulrike Ottinger's films in the 1970s and designed costumes for them, had a flair for fluidity. This can be seen in the glamorous (fashion) drawings and fictional portraits that she began making in the 1980s, where gender boundaries are dispelled by colourful tattoos, beards and stunning outfits.

All-Kinds-of-Fur – The Thing of Light, Space, Sound and Leather

The premiere for the multimedia production of Grimms' fairy tale "Allerleirauh" ("All-Kinds-of-Fur") took place at the Haus der jungen Talente in East Berlin on 13 May 1988. Designers Angelika Kroker and Katharina Reinwald created the models and stage costumes for the show in their workshop at Gethsemanestrasse 8. The ideas were born of conversations with many other creatives. Groups like Chic, Charmant & Dauerhaft (CCD) since 1982 and Allerleirauh from 1987 were an outlet for rebellious energy among the younger generation. They channelled pent-up emotions by expressing their otherness through fashion, theatre and dance.

In May 1989, for a piece of reportage entitled "The Fairy Tale of Prenzlauer Berg", the West German magazine *Stern* commissioned a sequence of pictures from the East German photographer Sibylle Bergemann. She selected a variety of portrait types and poses ranging from dynamic to static. The background often features courtyards of run-down East Berlin tenements, habitats where artists cultivated a freer lifestyle.

Art interprets fashion

Alexandra Hopf treats fashion as a metaphor for constructing history. In this she echoes the Berlin-born writer Walter Benjamin (1892–1940), who described fashion as a "tiger's leap into the past". In her textile objects and installations, Hopf reinterprets avant-garde clothing designs of the early Modernist period. One of her themes is the anonymous clothing

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conceived by Constructivists. It was designed after the Russian Revolution of 1917 by artists such as Varvara Stepanova, Vladimir Tatlin and Alexander Rodchenko. Hopf adopts and showcases original cutting patterns but translates them into a new materiality, in one case for a fictional “Maison Tatline”.

In 1919/20, the Italian artist Thayaht (Ernesto Michahelles, 1893–1959) invented a unisex Futurist jumpsuit called the TuTa. Alexandra Hopf has tailored it anew in several versions and added a drip pattern. Wearers of the suit seem to be caught in a spider’s web. Here Hopf is referencing a nightmarish tale by the sculptor Alberto Giacometti (1901–1966).

Dress – Image – Dress

Abstract art set its stamp on industrial fabrics, particularly after the Second World War. One example is the cocktail dress based on a pattern by the painter Hann Trier. The woman in the dress was art in motion.

Martin Assig addresses the texture of materials in a series of large-format paintings. His encaustic wax technique lends these textiles a relief-like structure. The titles of the paintings refer to real people.

Clothes can have a number of functions. In the late 1960s and early 1970s, conceptual artist Hans-Peter Feldmann began collecting motifs from found garments and presenting them in plain photographic notebooks.

Artist Lilla von Puttkamer uses clothes to create portraits by draping the garments of unseen sitters over a chair. She then paints these, rather than the naked bodies, from all angles.

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Exhibition catalogue

Fashion and art are mirrors of social changes and individual needs. In the collection of the Berlinische Galerie, this theme is present in surprising and diverse ways. In addition to numerous fashion photographs spanning the twentieth century, just as many paintings and drawings testify to the role of fashion as a means of expression and representation of a particular era: from the reform dress around 1900 and the Dada dandies of the 1920s to avant-garde clothing designs in contemporary art. What role has fashion played in the painting, drawing, and photography of the past century? With what rules were clothing and costumes employed in fine art? How did artists dress and present themselves then and now? How is fashion used as a medium in contemporary art?

Editors

Thomas Köhler, Annelie Lütgens

Publisher

Wienand Verlag

Authors

Marion Beckers, Friederike Berger, Ralf Burmeister, Alexandra Hopf, Thomas Köhler, Annelie Lütgens, Elisabeth Moortgat, Katia Reich, Heike-Katrin Remus, Änne Söll, Hanna Vogel, Gundula Wolter

Format

28,0 cm x 21,5 cm

Pages

288 pages

Illustrations

250 coloured illustrations

Languages

German and English

ISBN

978-3-940208-70-5 (Museum Edition)

978-3-86832-617-8 (Book Trade Edition)

Price

34,80 € (Museum Edition)

39,80 € (Book Trade Edition)



K. H. Hödicke, Negligé, 1965 © VG Bild-Kunst, Bonn 2022, Foto: Roman März

Programme in English

Contact:
Berlinische Galerie
Tel +49 (0)30 789 02 837
bildung@berlinischegalerie.de
berlinischegalerie.de

Tours by the curator (in German)

Mon 21.2., 7.+21.3., 11.+25.4., 9.+30.5., 2pm
Mon 23.5., 2pm (with translation into DGS)

Included in museum's admission
Registration on-site, limited capacities

Public guided tours in English

Mon 7.3., 4.4., 2.5., 3pm
Every Sat 4:15pm

Included in museum's admission
Registration on-site, limited capacities

Group Tours

60/90/120 minutes, 70/90/120 € (plus entrance fee)
Tours can also be booked in German and French

Booking and further information
Museumsdienst Berlin
museumsdienst@kulturprojekte.berlin
Tel +49 (0)30 247 49 888

More information

berlinischegalerie.de/en/education

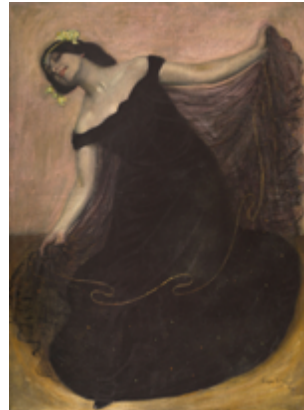
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Press images

**Images in Fashion
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Franz Skarbina, Dame auf der Wandelbahn eines Seebads, 1883, Berlinische Galerie
© Urheberrechte am Werk erloschen, Foto: Kai-Annett Becker



Eugen Spiro, Tänzerin Baladine Klossowska (Merline), 1901, Berlinische Galerie
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Rudolf Dührkoop / Minya Diéz-Dührkoop, Ohne Titel (Anna Muthesius in Nikolassee), 1910
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Jacob Hilsdorf, Anna Muthesius, 1911
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Leo von König, Porträt der Schwester des Künstlers, um 1912, Berlinische Galerie
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Hannah Höch, Leiste für „Die Dame“ Entwurf für den Ullstein-Verlag, 1916 – 1926, Berlinische Galerie
© VG Bild-Kunst, Bonn 2022



Raoul Hausmann, Hemden sind weit und blusenartig, um 1924
© Berlinische Galerie / VG Bild-Kunst, Bonn 2022, Repr.: Anja Elisabeth Witte



Christian Schad, Porträt des Schriftstellers Ludwig Bäumer, 1927, Berlinische Galerie
© Christian Schad Stiftung Aschaffenburg / VG Bild-Kunst, Bonn 2022, Foto: Roman März



August Sander, Ohne Titel (Raoul Hausmann als Tänzer), 1929
© Die Photographische Sammlung/SK Stiftung Kultur – August Sander Archiv, Köln;
VG Bild-Kunst, Bonn 2022, Repr.: Anja Elisabeth Witte

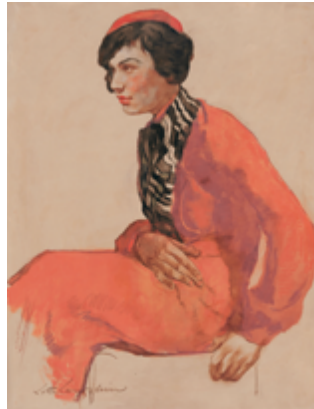


Yva, Ohne Titel (Eli' Dura), um 1930
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Jeanne Mammen, In der Bar, erschienen in: Simplicissimus, 1930, Jg. 35, Nr. 40, um 1930, Berlinische Galerie, © VG Bild-Kunst, Bonn 2022



Lotte Laserstein, Dame mit roter Baskenmütze, um 1931, Berlinische Galerie © VG Bild-Kunst, Bonn 2022, Foto: Anja Elisabeth Witte



Gerd Hartung, Abendroben für Damen und Herren, 1932 © Stiftung Stadtmuseum Berlin, Foto: Michael Setzpfandt, Berlin



Gerd Hartung, Modezeichnung: Paar in Abendrobe, 1932 © Stiftung Stadtmuseum Berlin, Foto: Michael Setzpfandt, Berlin



Yva, Ohne Titel (Modelfotografie, Modell vorgeführt von Fritzi Krüger), 1933 © Urheberrechte am Werk erloschen, Repro: Anja Elisabeth Witte



Herbert Tobias, ...und neues Leben protzt aus den Ruinen...Berlin 1954 © Berlinische Galerie / VG Bild-Kunst, Bonn 2022, Repro: Dietmar Katz

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F.C. Gundlach, Charme, Chiffon und Phantasie, 1956
© Stiftung F.C. Gundlach, Hamburg, Repr: Anja Elisabeth Witte



Herbert Tobias, Abendkleid von Horn auf dem Kurfürstendamm, Berlin 1958
© Berlinische Galerie / VG Bild-Kunst, Bonn 2022, Repr: Dietmar Katz



F.C. Gundlach, Berliner Mode, fotografiert auf dem Dach des RCA Building, New York 1958
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K. H. Hödicke, Negligé, 1965, Berlinische Galerie
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Rico Puhmann, Ohne Titel (Modeaufnahme), 1967
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Ulrike Ottinger, Gigolo Jimmy Junot (Tabes Blumenschein),
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Rolf von Bergmann, Run-a-Ways (Serientitel), New York 1979
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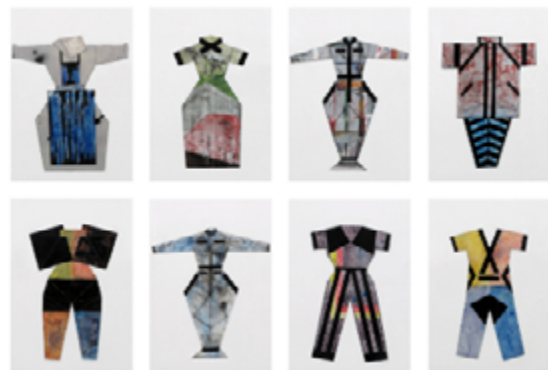
Rolf von Bergmann, Elvira Bach, 1982
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Wiebke Siem, Türmchenhut, dreifarbig, 1987, Foto: © Wiebke Siem



Martin Assig, Zeichnerin, 2005
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Alexandra Hopf, The Estate of A. Rodtschenko, # 1-8, 2012
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Contact **Berlinische Galerie**

Ulrike Andres
Head of Communication and Education
Tel +49 (0)30 78 902 829
andres@berlinischegalerie.de

Contact **Press**

Bureau N
Friederike Wode
Tel +49 (0)30 62736102
friederike.wode@bureau-n.de

Contact **Programme**

Christine van Haaren
Head of Education and Outreach
Tel +49 (0)30 78 902 836
haaren@berlinischegalerie.de

Katrin-Marie Kaptain
Education
Tel +49 (0)30 78 902 837
kaptain@berlinischegalerie.de

Berlinische Galerie
Berlin's Museum of Modern Art,
Photography and Architecture
Alte Jakobstraße 124–128
10969 Berlin
Tel +49 (0)30 78 902 600
berlinischegalerie.de