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Max Beckmann and Berlin 20.11.2015 – 15.02.2016

PRESS KIT CONTENT



Max Beckmann
Selbstbildnis Florenz
(Self-Portrait, Florence), 1907
Hamburger Kunsthalle, loan from a
private collection / bpk, Photo: Elke
Walford,
© VG BILD-KUNST Bonn, 2015

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- This is us. Portrait photography 1996 – 2013



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Max Beckmann and Berlin 20.11.2015 – 15.02.2016

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Max Beckmann
Selbstbildnis Florenz (Self-Portrait,
Florence), 1907, Hamburger Kunsthalle,
loan from a private collection / bpk,
Photo: Elke Walford,
© VG BILD-KUNST Bonn, 2015

To mark its 40th anniversary, the Berlinische Galerie presents „Max Beckmann and Berlin“. This is the first major Beckmann exhibition in Berlin in 30 years, and the first devoted to the decisive role the city played in the artist’s life and work. There are 50 exhibits from the period between 1905 and 1936, including numerous self-portraits and key works loaned by eminent institutions or drawn from the museum’s own collection, including “Young Men by the Sea” (1905), “The Flood” (1908), “Women’s Bath” (1919), “Trip to Berlin” (1922), “Mardi gras parisino” (1930), “The Hurdy-Gurdy Man” (1935) and “Quappi with Parrot” (1936). Alongside them hang paintings by celebrated contemporaries such as Edvard Munch, Max Lieberman, Franz Marc and Ernst Ludwig Kirchner.

“Max Beckmann is the new Berlin,” declared the art historian Julius Meier-Graefe in 1924. The exhibition illustrates Beckmann’s journey to become one of the leading protagonists of modern art. It recounts how the young and unknown artist fought off crises and failures in Berlin, developed a style of his own, and ultimately made his mark not

only the city, but across the world. The works on display were produced in Berlin, are thematically associated with the city, or were chosen for its great exhibitions and set their stamp on its art scene. The self-portraits from very different creative periods reveal how the artist saw himself and his circumstances at the time. Works by contemporaries cast spotlights of their own on Berlin’s vibrant and versatile artistic output from the turn of the century until the 1920s.

Max Beckmann (1884 –1950) lived initially in Berlin for 10 years (1904 until 1914). After studying art in Weimar and a staying shortly in Paris, he obtained his first studio here in the autumn of 1904. At 20 years old, the ambitious artist tried to distinguish himself in the capital city, one of the most important modern centers. His first Berlin work “**Young Men by the Sea**” (1906) already brought him much attention and acknowledgements. Henceforth Beckmann was sponsored by the Weimar museum director and patron Harry Graf Kessler, whose portrait by Edvard Munch can be seen in the exhibition. “**Young Men by the Sea**” also impressed the gallery owner Paul Cassirer, who then included Beckmann in his program and promoted his works for many years. His works were regularly displayed in the Berliner Secession as well. To Beckmann’s disappointment, his trained Impressionism style could not prevail over the newly emerged Expressionism.



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It was in Berlin in 1919 that Max Beckmann's lithographic series *Die Hölle* (Hell) was published, one of the seminal print cycles of the early Weimar years. It was followed in 1922 by the portfolio *Berliner Reise 1922* (Trip to Berlin 1922), which the Berlinische Galerie has just acquired for its own collection. These two cycles were pictorial commentaries on recent history and they contain many references to Berlin.

The painter entered World War I as a medic, which unsettled him greatly. Beckmann moved to Frankfurt am Main and stayed there for many years, mentally ailing and disappointed from the Berlin art scene. He gathered new strength and found a new style here. He wanted to conquer Berlin and the world, as stated in letters written in 1926: "Berlin, Dresden, Munich, and then Paris and New York." It was in this year that Beckmann's first important works found their way into the collection of the Berliner Nationalgalerie. Included was the painting "Mardi gras parisino" (1930), which a contemporary described in its first year as "one of the greatest achievements of contemporary art."

A last, and for Beckmann overdue, success could be celebrated in Berlin in 1933: Ludwig Justi, the director of the Nationalgalerie Berlin, devoted him a room entirely to his work in the New Department of the Nationalgalerie. Shortly before, Adolf Hitler was named Chancellor of the Reich. Then unfortunately in the summer of 1933, the National Socialist Regime temporarily ordered to close the Kronprinzenpalais. Beckmann's works were found "entartet" (degenerate) and the artist was released from his office at the Städelschule in Frankfurt am Main. He moved with his second wife Mathilde, called "Quappi" from Frankfurt back to Berlin. There, prior to emigrating to Amsterdam in 1937, he produced motifs of the city, portraits of his wife, "**Quappi with Parrot**" (1936), and also his earliest triptychs and mythologically inspired works like "**The Hurdy-Gurdy Man**" (1935), and also – for the first time – sculptures. After leaving for Amsterdam in July 1937, Beckmann never returned to the country of his birth.

Education program

The exhibition will be flanked by a comprehensive education program. Tours will be held through the exhibition every weekend. A two week cycle of thematic tours will be offered every day other than Saturdays at 16:30. An audio guide (German/English and in German sign language) paints a vivid picture of Beckmann's time in Berlin and gives the visitors exciting background information. Special offers include accomodating access especially for those hard of hearing. In cooperation with our partners Museumsdienst and Jugend im Museum, workshops and tours will be offered for school classes. Free tours and project days are available for welcome classes as special contingent. Further information can be found at: www.berlinischegalerie.de.

Exhibition architecture and colouration: david saik studio

The exhibition will be accompanied by a detailed catalogue in German and English reflecting the latest research on the theme of Max Beckmann and Berlin.

The exhibition and catalogue have been funded by the Stiftung Deutsche Klassenlotterie Berlin and the Förderverein Berlinische Galerie.

The patron of the exhibition is Michael Müller, Governing Mayor of Berlin.

Catalogue: german/english., 280 S., 100 coloured and 49 b/w illustrations, Kerber-Verlag, €44.90
Museum issue: €34.80. Audio guide: lending fee of 2 Euros.

**Max Beckmann and Berlin**
20.11.2015–15.02.2016**SELECTED WORKS OF THE EXHIBITION**

Max Beckmann
Young Men by the Sea, 1905
Klassik Stiftung Weimar

“Young Men by the Sea” (1905) was the first painting Max Beckmann produced in Berlin. At an exhibition in Weimar in 1906, he was awarded the Villa Romana-Preis of the Deutscher Künstler-bund for it. The painting convinced not only the jury but also the Weimar-based museum director and patron of the arts Harry Graf Kessler, who supported Beckmann as best he could from then on. The critics in Berlin and the gallery owner Paul Cassirer, who included Beckmann in his program, were also impressed.



Edvard Munch
Harry Graf Kessler, 1906
Staatliche Museen zu Berlin, Nationalgalerie

The writer on art Harry Graf Kessler was an important supporter of modern art and a museum director in Weimar. Max Beckmann’s very first painting in Berlin, “Young Men by the Sea” (1905), attracted his attention: “The most interesting thing in the exhibition [Weimar 1906] is the painting by quite a young artist who is exhibiting for the first time: Max Beckmann, Naked Boys on the Beach”, Kessler wrote in his diary. Beckmann used Edvard Munch’s suggestive full-length-figure portrait of the elegant patron of the arts as the model for his depiction of the jurist and physician Hanns Rabe, which is hung next to this one.



Max Beckmann
Self-Portrait, Florence, 1907
Hamburger Kunsthalle, loan from a private collection

The young Max Beckmann presented himself here as self-confident and unfazed, in a black suit, with a cigarette, in his studio in Florence. With his painting “Young Men by the Sea” (1905), which can be seen in the first room of the exhibition, the artist had been awarded the Ehrenpreis des Deutschen Künstlerbundes in Weimar in 1906. It was associated with a fellowship at the Villa Romana in Florence. Beckmann and his wife, Minna Beckmann-Tube, spent the winter months there, from November 1906 to spring 1907.



Max Beckmann
The Flood, 1908
Hamburger Kunsthalle, permanent loan collection Beckmann

“The Flood” is part of a series of monumental paintings of catastrophes in Max Beckmann’s early work. The artist attracted the attention of critics and the public with large formats and dramatic motifs from 1908 onward, especially in the Secession exhibitions. By developing the Impressionist painting style in this way, Beckmann was striving to provide an alternative to emerging Expressionism—an ambitious undertaking that met with a divided response from the press and his own colleagues.



Franz Marc
Girl with Cat II, 1912
Franz Marc Museum, Kochel am See, Permanent loan from a private collection

Max Beckmann and Franz Marc represented opposed stylistic positions at the time, which played out in a debate between the artists in the journal “Pan” in 1912. Unlike Beckmann, Marc, his senior by four years, had abandoned Impressionism long before. Marc saw the “New Painting,” as Expressionism was called then, as an artistic construction that exposed the essence of things. Beckmann criticized the movement above all for the decorative flatness of its painting.



Max Beckmann
The Street, 1914/1928
Berlinische Galerie, acquired with funds from the Stiftung DKLB and from the Senator for Cultural Affairs, Berlin 1993

The painting “The Street” originally had a nearly square format and showed a number of other figures. In 1928 Max Beckmann cut it down into a vertical format. The artist presents himself as an observer in the painting. The female figure to his left was long thought to be his wife, Minna, and the boy in the foreground his son, Peter. In fact, however, these contrasting figures of the elegant lady and the poor street boy more likely served the function of lending life and credibility to this metropolitan scene.



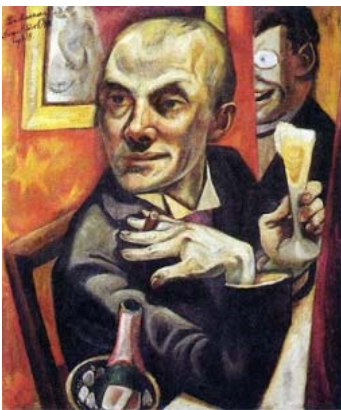
Max Beckmann
Self-Portrait as Medical Orderly, 1915
Kunst- und Museumsverein Wuppertal

At the beginning of World War I, Max Beckmann volunteered for medical service. He absolutely wanted to serve on the front and, as many of his contemporaries did at first, viewed war as an impressive experience: "My art gets fodder here," he wrote his wife from Flanders. After a physical and mental breakdown, he moved back to Frankfurt to live with friends. There he changed his style, and this self-portrait offers a first impression of that. He is said to have worn his medical orderly's coat when painting in his Frankfurt studio.



Max Beckmann
Hell Series, 1918/1919
Sammlung Hegewisch in der Hamburger Kunsthalle
(Print 6, The Night)

Max Beckmann created "Hell" under the fresh impression of a stay in Berlin, during which he found himself confronted with the revolutionary unrest that followed the abdication of the emperor. J. B. Neumann, his Berlin art dealer who published "Hell", justified these prints by referring to their demonic power: "We have Dante's 'Inferno' and those of Bosch and Brueghel. Why not Beckmann as well." This portfolio also introduced a radical change in style that the artist made after World War I.



Max Beckmann
Self-Portrait with a Champagne Glass, 1919
Private collection, Städel Museum, Frankfurt am Main, permanent loan

"Woke up late à cause de sparkling wine," Max Beckmann wrote in his diary in 1909. In the 1920s, when the artist was living in peaceful Frankfurt am Main, he enjoyed the Berlin nightlife on many trips to the metropolis and made it a theme of his works. J. B. Neumann, Beckmann's art dealer and friend for many years, reported of their nocturnal outings together: "Regardless of whether he was in a bistro or the Frankfurter Hof, his first order was always: 'Champagne.' He drank the whole bottle and didn't offer me a single drop."



Max Beckmann
Women's Bath, 1919
Staatliche Museen zu Berlin, Nationalgalerie

The painting "Women's Bath", which was exhibited several times in Berlin during the 1920s, marked Max Beckmann's departure from Impressionism. The splitting up of forms and the distortion of perspectives recalled Cubist and Futurist works but also the late Gothic altarpieces that Beckmann admired. The artist formulated the preoccupation of his new painting in extreme terms: "to capture the terrible, thrilling monster of life's vitality and to confine it, to beat it down and to strangle it with crystal-clear, razor-sharp lines and planes."



Max Beckmann
Trip to Berlin, 1922
Berlinische Galerie, loan from the State of Berlin
(Folder *Self-Portrait with suitcase*)

In 1922 Max Beckmann traveled from Frankfurt am Main to the capital Berlin. Inspired by the atmosphere of the metropolis, he produced the portfolio "Trip to Berlin" that same year, and it was published by his Berlin art dealer J. B. Neumann. In ten lithographs, Beckmann addressed the situation in Berlin in the early days of the Weimar Republic. Like a reporter, the artist conveyed a lively picture of everyday life in Berlin across its social and political milieus



Max Beckmann
Self-Portrait in Front of a Red Curtain, 1923
Private Collection

In "Self-Portrait in Front of a Red Curtain", like in his earlier "Self-Portrait, Florence" (1907), he presented himself in formal dress, but now in the style of Neue Sachlichkeit (New Objectivity). This self-portrait makes it clear that Beckmann was not interested in a naturalistic depiction of himself but rather in dramatization and interpretation. When this work was exhibited in Berlin, a critic commented positively that this self-portrait combined "the courage to satirize himself from the perspective of the zeitgeist with the unconditional seriousness of truth."



Max Beckmann
Carnival Paris, 1930
Bayerische Staatsgemäldesammlungen München – Pinakothek der Moderne

“Carnival Paris” and “Large Thunderstorm Landscape” were hung next to each other in the Max Beckmann Room that was opened on February 15, 1933, in the Kronprinzenpalais, where the Nationalgalerie showed its contemporary art. “Carnival Paris” was recognized by contemporaries as “one of the greatest achievements in contemporary art as a whole.” Under the National Socialist regime, Beckmann’s works were declared “degenerate” and the Kronprinzenpalais was closed in the summer of 1933. In the exhibition “Entartete Kunst (Degenerate Art)”, which opened in Munich in 1937, ten paintings by Max Beckmann were shown, including “Carnival Paris”.



Max Beckmann
The Organ Grinder, 1935
Museum Ludwig, Köln

The enigmatic painting “The Organ Grinder” was hanging in Lilly von Schnitzler’s Berlin apartment in the 1930s. She had been a faithful friend of Max Beckmann since his Frankfurt period. She maintained close contact with the painter even after 1933, when Beckmann was increasingly isolated in Berlin, and she supported him with her purchases. The Schnitzlers, who sympathized with National Socialism, hosted ranking members of the regime in their Berlin apartment. A bright-green silk curtain, placed in front of the painting “The Organ Grinder”, could be closed when necessary.



Max Beckmann
Quappi with Parrot, 1936
Kunstmuseum Mülheim an der Ruhr

“[W]hat beautiful portraits I will paint of you,” Max Beckmann wrote to his second wife, Mathilde, known as Quappi. He married her shortly after divorcing Minna Beckmann-Tube in 1925. This painting was produced in Berlin in 1936. Beckmann’s work had already been declared “degenerate” by the National Socialists in 1933. He hardly had opportunities to exhibit or sell his works any longer. The Beckmanns responded to increasing isolation by retreating into the private sphere, which also influenced the artist’s choice of themes. Beckmann painted several portraits of his wife during these years.



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BIOGRAPHY MAX BECKMANN

1884

Born on February 12 in Leipzig.

1900–1903

Study at the Großherzoglich-Sächsischen Kunstschule in Weimar.

1903

Paris stay.

1904

Occupy a studio in Berlin-Schöneberg.

1906

Is awarded with the Villa-Romana prize from the Deutscher Künstlerbund together with an invitation to Florence.
Wedding with Minna Tube in Berlin.

1907

Beckmann becomes a full member of the Berlin Secession.

1908

On August 31, their son Peter ist born.

1910–1911

Beckmann is the youngest member in the board of the Berlin Secession.

1912

Controversy over art with Franz Marc in the journal „Pan“.

1913

His first solo exhibition at Paul Cassirer gallery in Berlin, is accompanied by the publication of a monograph.

1914

Beckmann belongs to the rejuvenated board of the Freie Secession.
With the break out of World War I he enlists as medical officer.

1915

Leave of absence from the front after a physical and mental breakdown. Move to Frankfurt am Main, where Beckmann live until 1933.

1917

Longtime cooperation with the Berlin art dealer J. B. Neumann begin.

1919

Portfolio *Die Hölle* published by Neumann.

1922–1923

He produces over one third of the complete graphic works. J. B. Neumann publishes Beckmann's graphic portfolio *Berliner Reise*.

1924

Solo exhibition by Paul Cassirer in Berlin.

1925

Divorce from Minna Beckmann-Tube and wedding with Mathilde von Kaulbach, named „Quappi“. Transfer to a master studio at the Städelschule in Frankfurt.

1928

Along with fifteen other artists receives the Reichsehrenpreis Deutscher Kunst.
Solo exhibition by Alfred Flechtheim in Berlin.

1933

In February opening of a Beckmann-Room in the Kronprinzenpalais. The NS regime closes in the summer temporarily the Kronprinzenpalais. Beckmann's works are declared „degenerated art“. Release from the Städelschule in Frankfurt.
Move to Berlin.

1937

Emigration to Amsterdam.

1950

Beckmann dies in New York of a heart attack.



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EXHIBITION TEXTS

The life and work of Max Beckmann (b. Leipzig, 1884–d. New York City, 1950) are closely connected to the city of Berlin. The artist repeatedly referred to the city in his works and was present on Berlin's art scene in large exhibitions. The art historian Julius Meier-Graefe, a contemporary of Beckmann's, summed up the artist's special relationship to the city in 1924: "Max Beckmann is the new Berlin."

This exhibition concentrates on Beckmann's development into one of the most important representatives of modernism. It tells the story of the young, unknown artist in Berlin struggling through crises and failures, developing his own style, and finally prevailing in Berlin and internationally.

Beckmann first lived in Berlin for around ten years, from 1904 to 1914. Just twenty when he moved there, the ambitious artist was trying to make a name for himself in the capital of the German empire—an important center of modernism. Following his deeply disturbing tour of duty as a medical orderly in World War I, the artist moved back to Frankfurt am Main for years. His great goal during his Frankfurt years, however, was to conquer Berlin with his art: "Berlin Dresden Munich then come Paris and New York," he wrote in one of his letters. After the National Socialists took power in 1933, the artist lived in Berlin again for four years, in increasing isolation. In 1937 he immigrated to Amsterdam and never returned to his native country.

Exhibition Architecture and Colour Design: david saik studio

I.1 AMID THE TENSIONS OF THE SECESSIONS: FIRST SUCCESSES

Berlin, 1904–1914

After studying in Weimar and a stay in Paris, the young Max Beckmann arrived in Berlin in 1904. The capital of the German Reich had evolved into a center of modernism since the founding of the artists' association of the Berlin Secession in 1898–99. Beckmann first managed to attract the attention of and exhibit with the Berlin Secession in 1906. The first painting Beckmann produced in Berlin was "Junge Männer am Meer (Young Men by the Sea)" of 1905. With this picture he won the Villa Romana-Preis of the Deutscher Künstlerbund (German Artists' Association) in an exhibition in Weimar.

During his early years, Beckmann grappled with, among other things, the Impressionist painting style of Max Liebermann. Like his close friend Waldemar Rösler and fellow painter Theo von Brockhusen, he experimented with late Impressionist landscapes.

In addition, Beckmann addressed themes from mythology and history and painted portraits and motifs from Berlin. Immediately after the death of his mother in 1906, he produced paintings such as "Kleine Sterbeszene (Small Death Scene)" of 1906. They represented a pinnacle in his engagement with the work of the Norwegian Edvard Munch, one of the few modern artists Beckmann admired.

I.2 AMID THE TENSIONS OF THE SECESSIONS: MAX BECKMANN AND EXPRESSIONISM

Berlin, 1904–1914

Beginning in 1909, Expressionist artists forced their way into the exhibitions of the Berlin Secession and called the Impressionist style into question. Since the founding of that artists' association around Max Liebermann and Paul Cassirer, the latter style had become the epitome of modern art. Like many of the Secession artists who had since become established, Max



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Beckmann adopted a disapproving stance toward Expressionism. Very soon thereafter, however, exhibitions of this new direction in art were attracting great attention in Berlin. In his letters and diary entries, Beckmann subjects Expressionism to harsh criticism. This rejection peaked in a public debate with Franz Marc in the journal "Pan" in 1912. Beckmann criticized Expressionist painting as arts-and-crafts and decorative and countered it with his own Impressionist history paintings. These monumental works stand for his ambitious attempt to formulate the program for an alternative modernism. He did not win over most critics with this approach.

II "THE GREAT ORCHESTRA OF HUMANITY": THE METROPOLIS BERLIN The City as Theme

His interest in metropolitan life links Max Beckmann to other artists of his time. Above all the Expressionists, such as Ernst Ludwig Kirchner, were intensely dedicated to this theme from 1912 onward. From 1906 to 1914, Beckman was working on, among other things, a series of five street scenes. They are evidence of how early he turned to the theme of the street. In his approach as an objective observer, Beckmann was Impressionist in stylistic terms until the beginning of World War I. By contrast, Expressionist artists found a new pictorial idiom for their subjective, emotional experience of the big city.

During the Weimar Republic, Berlin transformed into one of the most modern cities in the world. Beckmann observed Berlin from a distance. After his traumatic experiences in World War I, he had withdrawn to Frankfurt am Main to live with friends, though he traveled frequently to Berlin. His portfolios "Die Hölle (Hell)" of 1919 and "Berliner Reise (Trip to Berlin)" of 1922 addressed themes from Berlin's postwar society. At the same time, they were the expression of a new will to style that ushered in Beckmann's rise to the status of an internationally significant artist.

III "EUROPEAN WITH NATIONAL NUANCE": THE RISE TO WORLD FAME Frankfurt am Main and Berlin, 1915–1933

Prior to World War I, Max Beckmann's style made him just one artist among many. In the end, his monumental Impressionism could not prevail against the international avant-garde. Beckmann took his failure in the Berlin of the Secession period as an incentive to develop a new style after the war and to plan his career strategically. With the help of his dealers in Berlin, the art critics, and also his patrons and supporters, Beckmann managed from Frankfurt am Main not only to assert himself in the modern Berlin of the Weimar Republic but also to operate internationally. His steep career rise was halted by the Great Depression after 1929, when his Berlin art dealers were having financial difficulties.

Beckmann was able to celebrate one final success—one that in his eyes was long overdue—in February 1933: Ludwig Justi, the director of the Nationalgalerie in Berlin, gave Beckmann his own room—as he had already done for many Expressionist artists—in the modern department of the Nationalgalerie in the Kronprinzenpalais. Only shortly before, Adolf Hitler had been appointed chancellor of the Reich. Already in June 1933, the Kronprinzenpalais was temporarily closed by order of the National Socialist regime.

IV "THE BRIDGE TO THE INVISIBLE": ISOLATION UNDER THE NATIONAL SOCIALIST REGIME Berlin, 1933–1937

When National Socialists took power on January 30, 1933, they put an end to developments in modern art in Germany for many years. Max Beckmann's works were represented already in the early "Schandausstellungen (exhibitions of shame)" of the Nazi regime and disparaged as "degenerate." Already in April 1933, the artist was dismissed from his teaching position at the Städelschule in Frankfurt am Main. Beckmann then moved to Berlin with his second wife,



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Mathilde, known as Quappi. His opportunities to exhibit or sell his works were extremely limited from this time on.

Increasingly isolated, he produced portraits, including “Quappi mit Papagei (Quappi with Parrot)” (1936), still lifes, and landscapes as well as his first sculptures. His first two triptychs, which are among his most important groups of works, were also produced in Berlin, as well as mythologically inspired key works such as “Der Leiermann (The Organ Grinder)” (1935). Shortly before the propaganda exhibition “Entartete Kunst (Degenerate Art)” opened in Munich in 1937, Max Beckmann went into exile in Amsterdam. The artist, who died in the United States in 1950, would never return to Germany.

V THE “BECKMANN CORPORATION”: BECKMANN’S ART DEALERS IN BERLIN Berlin, 1906–1937

Max Beckmann’s rise to a world-class artist is impossible to imagine without his art dealers in Berlin. He was represented by the most important gallery owners of his day: Paul Cassirer, J. B. Neumann, Alfred Flechtheim, and, after 1933, Curt Valentin. Beckmann was not just active as an artist but also proved to be a business man who could think strategically. He showed that he was skilled at building social networks, establishing ties to supporters, and fighting off the competition. He often played out his dealers against one another to gain an advantage. As a clever strategist, Beckmann was aware that being categorized with certain artistic movements was crucial to a breakthrough in Berlin and on the international market. Over the course of his career, he repositioned himself again and again. He presented himself as an opponent of Expressionism, first as a proponent of Neue Sachlichkeit (New Objectivity) and then as distinct from it, and as a European artist with “national nuance”. In each case, he sought a suitable partner. From 1929, the Great Depression caused serious difficulties for Beckmann’s Berlin art dealers as well. In 1932 all his existing contracts were annulled.

VI “SEARCHING FOR ONESELF”: THE SELF-PORTRAITS

Berlin, Frankfurt am Main and Berlin, 1904–1937

All his life, Max Beckmann presented himself in different roles. The artist was one of the great portraitists of his day and demonstrated this quality with his own image, as well. His self-portraits offer insight into the artistic problems and issues that occupied him in different phases and permit us inferences about his living situation.

But Beckmann’s self-portraits also reveal a great deal about his high social ambitions. In most cases, we search in vain for brush or palette, the classic attributes of artists’ self-depiction. Instead Beckmann repeatedly sketched the idealized image of a man of the world facing the viewer coolly and confidently. These self-portraits were intended for buyers from the social and economic elite whom Beckmann hoped to win over with these works. The psychological sensitivity he could achieve in portraits is demonstrated, for example, by his double portrait of himself and his first wife, Minna Beckmann-Tube. The critics of his time already discovered in this painting “a great deal of delicate and boldly poetic talent.”



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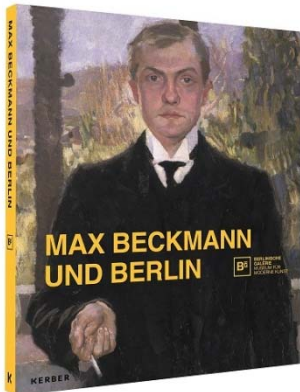
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Max Beckmann und Berlin 20.11.2015 – 15.02.2016

EXHIBITION CATALOGUE



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On the occasion of the exhibition in the Berlinerische Galerie, the Kerber Verlag will publish the exhibition catalogue "Max Beckmann and Berlin."

This catalogue represents the latest research about Beckmann and collects his works that either originated in Berlin, were related to the city, or were displayed in large and important exhibitions in Berlin.

Authors:

Barbara C. Buenger, Anna-Maria Heckmann, Stefanie Heckmann, Catherin Klingsöhr-Leroy, Thomas Köhler, Janina Nentwig, Nina Peter, Olaf Peters, Barbara Werr, Dirk Weilemann, Stephan von Wiese, Kurt Winkler, Christiane Zeiller

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e o t. essays on typography, Berlin, Lilla Hinrichs, and Anna Sartorius

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EDUCATION PROGRAM

To accompany the exhibition “Max Beckmann und Berlin”, the Berlinische Galerie has devised a broad education programme ranging from tours to an audio guide. The thematic tours “Max Beckmann and Love” and “Max Beckmann and Night Life” offer a very particular take on the show. The bilingual audio guide (German / English) paints a lively picture of the artist and his time in Berlin.

Refugees are very welcome in Berlin’s public museums. Anyone who has been forced to flee their home and has arrived in Berlin can visit exhibitions free of charge until the end of the year.

AUDIO GUIDE

The audio guide is a chance to immerse yourself in Max Beckmann’s life and work. Learn more about Beckmann’s visual idiom, his critical view of Expressionism and his relationship with fellow-artists like Edvard Munch and Franz Marc. Apart from getting to know Beckmann better as an artist and as a private person, you will discover a multi-faceted picture of the art scene in early 20th-century Berlin.

Audio guide German, English (set hire € 2), duration approx. 60 min

GUIDED TOURS

Public guided tours in English
Monday 7 December, 4 January, 1 February, 3 pm
A tour is included in Happy Monday admission

Group tours

Tours for groups of up to 22 people

Options available: the overview tour and the thematic tours “Max Beckmann and Night Life” or “Max Beckmann and Love”

Charge: from € 60 for 60 mins., from € 80 for 90 mins.

plus reduced admission fee per person

Overview tours can also be booked in English, French or Italian (€ 10 extra).

Thematic tours can also be booked in English (€ 10 extra).

Bookings and more details: MuseumsInformation at Kulturprojekte Berlin GmbH,
tel. +49 30 247 49 888, museumsinformation@kulturprojekte-berlin.de

Max Beckmann and Night Life

Turn night to day. There are not many better places than Berlin for doing that. Even 100 years ago there was plenty of action on the Spree. Max Beckmann was fascinated by this beating pulse of the city. His famous cycle “Hell”, and also “Trip to Berlin”, describe the upsides and the downsides of night life. After all, the nocturnal hours not only beckon with carefree pleasures in bars and night clubs; they are also the favourite time for committing crimes. Themes rich in contrasts, waiting to be discovered through Beckmann’s work.



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Max Beckmann and Love

Love conquers all. Beckmann would probably have endorsed that motto. Two long, deep relationships accompanied him throughout his life as an artist. Minna Tube – affectionately known as Mink or Minette – remained an important confidante until the end of Beckmann's days, despite their divorce in 1924. Then Mathilde von Kaulbach – Quappi for short – who did not leave his side from the mid-20s until Beckmann's death. The different kinds of "love" he experienced with these two women were an inspiration in his art.

Tours for secondary school classes

Overview: "Max Beckmann and Berlin"

The tour in dialogue format provides an overview of key episodes in Max Beckmann's life and art. Works by his contemporaries, such as Max Liebermann and Edvard Munch, cast their own light on the vibrant art scene in Berlin. Impressionism, Expressionism, Neue Sachlichkeit – the tour gives school students an opportunity to observe the major art styles of the early 20th century and to place Beckmann's own pictorial idiom within this stylistic weave.

ISCED Level 2, ISCED Level 3

Duration: 60 minutes, free of charge (limited quota, early booking recommended; otherwise 60 minutes € 55 / 90 minutes € 75 per class)

Tours can also be booked in English, French or Italian (€ 10 extra).

Apart from the general overview, school students can opt for the thematic tours "Max Beckmann and Night Life" or "Max Beckmann and Love". Duration: 60 minutes, € 55 per class. Thematic tours can also be booked in English (€ 10 extra).

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ONLINE CAMPAIGN
BECKMANN AND...



As part of the exhibition “Max Beckmann and Berlin,” the Berlinerische Galerie is launching an online campaign about the life and works of one of the most important modern artists.

Accompanying the exhibition are nine stories that narrate the self-dramatisation of Beckmann, including his way to success, sophisticated life in the big city, rivaless, women, love, nightlife, and other topics of Beckmann’s paintings.

On the museum’s website www.berlinischegalerie.de, [Facebook](#) and [Instagram](#) new insights, anecdotes, works, and creations from this fascinating artist are found under **#maxandberlin** and **#berlinerischegalerie**.

Furthermore, Beckmann’s exciting and restless life will be told from his point of view on the Twitter account [@maxundberlin](#). He will report from his many domains, including Leipzig, Frankfurt am Main, Berlin and New York. A trailer completes the social media activities, which can be found on [YouTube](#).

www.berlinischegalerie.de
[#berlinischegalerie](#)
[#maxandberlin](#)





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LENDERS

The Berlinische Galerie sincerely thanks all the museums and private collections who made loans to the exhibition.

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Georg Kolbe Museum
Staatliche Museen zu Berlin, Nationalgalerie
Staatliche Museen zu Berlin,
Kupferstichkabinett
Stiftung Stadtmuseum Berlin
Bernried am Starnberger See
Buchheim Museum der Phantasie

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Kunsthalle Bremen – Der Kunstverein in
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Stiftung Moritzburg Halle (Saale),
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Hamburger Kunsthalle – Sammlung
Beckmann in der Hamburger Kunsthalle,
Sammlung Hegewisch in der Hamburger
Kunsthalle

Kochel am See

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Stuttgart

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Weimar

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Wuppertal

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and all the private lenders who
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Berlin, 18 November 2015

This is us. Portrait photography 1996 – 2013

20.11.2015 – 21.03.2016

Press Conference: 18.11., 11 am, Opening: 19.11., 7 pm



Loredana Nemes, Albrecht, Maciek, Valdrin und Anton,
2012 in Ludwigsburg, aus der Serie: Blütezeit, 2012,
© Loredana Nemes.

Ever since photography was invented, images of people have been an unending source of fascination. The nine different series of portrait photography in this exhibition originated between 1996 and 2013. The pictures were taken on the street and in the studio, in a documentary context and in an experimental framework. We experience the full spectrum of strategies, methods and attitudes currently adopted by photographers who address this genre from an artistic perspective. Some clearly draw on traditions well established in the history of art and photography, while others are notable precisely because they have broken with the conventions of classical portraiture, exploring the boundaries of the medium, the influence of the Internet and gender issues. For all the differences in approach, we discern two basic threads: portraits of individuals and portraits of society.

The photographers are Max Baumann, Kristleifur Björnsson, Dunja Evers, Verena Jaekel, Birgit Kleber, Boris Mikhailov, Loredana Nemes, Michael Schäfer and Tobias Zielony.