



Dada Africa. Dialogue with the Other
05.08.–07.11.2016

PRESS KIT



Hannah Höch, Untitled (From an Ethnographic Museum), 1929
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PRESS RELEASE

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Berlin, 3 August 2016

Dada Africa. Dialogue with the Other

05.08.–07.11.2016

Press conference: 03.08.2016, 11 am, opening: 04.08.2016, 7 pm



Hannah Höch, Untitled (From an
Ethnographic Museum), 1929
© VG BILD-KUNST Bonn, 2016

Dada is 100 years old. The Dadaists and their artistic articulations were a significant influence on 20th-century art. Marking this centenary, the exhibition “Dada Africa. Dialogue with the Other” is the first to explore Dadaist responses to non-European cultures and their art. It shows how frequently the Dadaists referenced non-Western forms of expression in order to strike out in new directions. The springboard for this centenary project was Dada’s very first exhibition at Han Coray’s gallery in Zurich. It was called “Dada. Cubistes. Art Nègre”, and back in 1917 it displayed works of avant-garde and African art side by side. In five sections, “Dada Africa” broadens the focus on this dialogue between Dadaist output and African, Asian, American and Oceanic artefacts. The exhibition and catalogue were created in partnership with Museum Rietberg in Zurich.

Reacting to the First World War, Dada challenged bourgeois norms and cultural values to the core. Forms of artistic expression had to change radically. The art and culture of “non-Europe” was seen as offering a coherent alternative. Breaking with the aesthetic past was associated by the Dadaists with the idea of social renewal. Expressionists and Cubists had already taken an interest in the formal elements of non-European artefacts in their quest to develop a new visual vocabulary. The Dadaists went beyond this by merging what was seen as “the Other” with home-grown formats. Marcel Janco drew, for example on objects from Cameroon to make his Dada pictures and masks. Sophie Taeuber-Arp, for her part, was struck by the expressive power of indigenous works from North America and Southern Africa. Tristan Tzara took literary cues for his “Poèmes nègres” from African and Australian texts, while Hugo Ball borrowed input from Oceania for his richly creative use of materials.

The Dadaists launched their assault on conventional views of art with cross-genre performances consisting of music, text and dance. The pseudo-African sound poems, the rhythmic drumming and the masked dances – spontaneous, vibrant and primal – were intended to shock the audience and to overcome the divide between the show and its audience. At the same time, the “primitive” flavour tested the minds and bodies of the performers to their limits. The exhibition retraces these enactments with the aid of historical photographs, documents and acoustic specimens.



Hannah Höch's collages from her series "From an Ethnographic Museum" are another distillation point in this exhibition. In works with a grotesque feel, the Dada artist combines depictions of non-Western artefacts with others of "white" physicality. Now these collages are displayed alongside the original objects from Africa, Asia and Oceania, still in the Museum Rietberg collection, from which Höch borrowed her motifs – just one example of the unusually fruitful collaboration between two institutions with very different profiles.

The exhibition describes a historical situation. Wherever use is made of racist and colonialist terms such as "primitive", "negro" or "nègre", they are taken from historical quotations and have been placed in inverted commas. In the early 20th century, these concepts were applied to societies in Africa and also Oceania, which were regarded as primeval.

Artists: Approx. 120 works (collage, assemblage, masks, sculptures, documentary material, photographic reproductions, sound installations) from Africa, Oceania and Asia, the Master of Buafle, as well as Hans Arp, Johannes Baader, Carl Einstein, George Grosz, Heinz Harald, John Heartfield, Raoul Hausmann, Erich Heckel, Hannah Höch, Richard Huelsenbeck, Marcel Janco, Man Ray, Hans Richter, Karl Schmidt-Rottluff, Robert Sennecke, Sophie Taeuber-Arp, Tristan Tzara.

The richly illustrated 244-page **catalogue**, published by Scheidegger & Spiess, casts light from the perspectives of ethnology, history and art history on connections between works of Dada and art, music and literature from Africa, Asia, America and Oceania (English edition: € 38.00, ISBN: 798-3-85881-779-2).

Exhibition architecture and colour design: david saik studio

A workshop for dialogue and experiments: "Dada is here!" (05.09.–07.11.2016)

For two months the Berlinische Galerie will make one of its exhibition spaces available to children, teenagers and families for an artistic, critical, contemporary exploration of art. For more information about programmes for primary and secondary schools, children, teenagers and families, neighbours and local partners, see: www.berlinischegalerie.de

The exhibition has been funded by LOTTO-Stiftung Berlin. The patrons are His Excellency Dr Otto Lampe, Ambassador of the Federal Republic of Germany in Switzerland and Liechtenstein, and Her Excellency Christine Schraner Burgener, Swiss Ambassador in the Federal Republic of Germany.



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EDUCATION PROGRAMME AND PROJECT SPACE “DADA IS HERE!”

Reading with Max Riemelt

04.11, 7 pm

Actor Max Riemelt reads from “Auguste Bolte” by Kurt Schwitters.

Concept: Konrad Knieling

Admission: € 10 / € 7

Dada is here!

Space for dialogue and experiments

05.09.2016–07.11.2016, Wed–Mon 10 am–6 pm

For two months the Berlinische Galerie will make one of its exhibition spaces available to children, teenagers and families for an artistic, critical, contemporary exploration of art. *Dada is here!*, in partnership with the youth education group Jugend im Museum, picks up the principle of dialogue at *Dada Africa* and adds probing public debate. The workshop for dialogue and experiments will focus on ways of doing things and leave the outcomes open. Visitors play an active part in the museum by learning in a spirit of discovery, experimenting with the transfer of knowledge and sharing in exhibition processes.

Architecture: david saik studio

Opening: 09.09., 4 pm, opening by Sigrid Klebba, Permanent Secretary for Youth and Family Affairs (free admission)

Further details about the project space and the programme: from 5 August 2016 at www.berlinischegalerie.de

Exhibition for explorers

Dada is here! is a space for unexpected discoveries. For anyone keen to dig deeper into the exhibition in their own way, the project room provides action cards, tactile models, sample materials and pens. Visitors are invited to leave their personal comments on the Mental Map, and to watch films or have a conversation in the Lounge. Children and adults alike. The space can be used by anyone interested during the regular museum opening times.

The ten action cards (German/English) weave a pathway for artistic investigation through both the exhibition *Dada Africa. Dialogue with the Other* and the current presentation from the Berlinische Galerie's own collection. The cards prompt interactions with the art and reflections about the way past and present societies see themselves and the “Other”. They have been designed as a set for children, teenagers, adults and families. Users can gradually build on the set.

FOR SCHOOLS

General tour

ISCED Level 2, ISCED Level 3. Duration: 60 minutes, free of charge (for a limited quota, then € 55 per class or € 75 per class for 90 minutes)

This dialogue-based tour provides a general overview of Dadaist responses to non-European art.

Booking and further details: MuseumsInformation at Kulturprojekte Berlin GmbH,
tel. +49 (0)30 247 49 888, museumsinformation@kulturprojekte-berlin.de



GUIDED TOURS

Public Guided Tours in English

05.09, 07.11, 3 pm

Every first Monday of the month at 3 pm public guided tours in English are given by experienced museum guides. The tour is included in Happy Monday admission.

Group tours

Tours for groups of up to 22 people

Price: € 60 for 60 minutes, € 80 for 90 minutes plus admission to museum (individual tickets at concessionary rate). Tours can also be booked in English, French and Italian (€ 10 extra).

Booking and further details: MuseumsInformation at Kulturprojekte Berlin GmbH,
tel. +49 (0)30 247 49 888, museumsinformation@kulturprojekte-berlin.de

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PRESS IMAGES



Hannah Höch,
From an Ethnographic Museum No. X, 1924/25, Berlinische
Galerie,
© VG BILD-KUNST Bonn, 2016, repro: Anja Elisabeth Witte



Unknown artist,
Helmet mask *bo nun amuin*, early 20th c., Côte d'Ivoire, Baule
region, Museum Rietberg, Zurich,
© expired, photo: Rainer Wolfsberger



Hannah Höch,
Untitled (From an Ethnographic Museum), 1930, Museum für
Kunst und Gewerbe, Hamburg,
© VG BILD-KUNST Bonn, 2016



Unknown artist,
Torso of the goddess Uma, late 9th/early 10th c., Cambodia,
Khmer Empire, Museum Rietberg, Zurich,
© photo: Rainer Wolfsberger



Sophie Taeuber-Arp,
Design for a katsina costume (no. 60), c. 1922, Arp Museum,
Bahnhof Rolandseck,
© expired, repro: Mick Vincenz



Unknown artist,
Mountain sheep katsina (*pangwu*), c. 1900, Hopi, North
America Native Museum (NONAM), Zurich,
© expired, photo: Rainer Wolfsberger



Marcel Janco,
Mask, 1919, Centre Georges Pompidou Musée national d'art
moderne, Paris, © VG BILD-KUNST Bonn, 2016, photo: bpk /
Centre Pompidou, MNAM-CCI



Artist unknown,
Grotesque face with malicious grin, 1st half 20th c.,
Switzerland, Lötschental, Museum Rietberg, Zurich,
© expired, photo: Rainer Wolfsberger



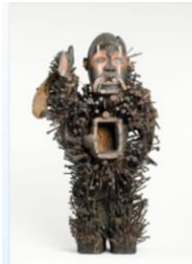
Hannah Höch,
Monument I, From an Ethnographic Museum No. VIII, 1924-
1928, Berlinische Galerie,
© VG BILD-KUNST Bonn, 2016, repro: Kai-Annett Becker



Master of Buafle,
Mask with horns, *gu*, 19th c., southern Guro region, Côte
d'Ivoire, Museum Rietberg, Zurich,
© expired, photo: Rainer Wolfsberger



Marcel Janco,
Design for Dada poster advertising "Le Chant Nègre" on
31 March 1916, Kunsthau Zürich, Vereinigung Zürcher
Kunstfreunde,
© VG BILD-KUNST Bonn, 2016



Artist unknown,
Power figure, *nkisi n'kondi*, before 1892, Vili, Loango, Dem.
Republic Congo, Musée du quai Branly,
© expired, photo: bpk / RMN – Grand Palais (Michel Urtado /
Thierry Olivier)



Sophie Taeuber-Arp,
Abstract motif (masks), 1917, Stiftung Arp e.V., Berlin /
Rolandseck,
© expired, repro: Wolfgang Morell



Hans Arp,
Pre-Dada drawing, c. 1915, Stiftung Arp e.V.,
Berlin/Rolandseck,
© VG BILD-KUNST Bonn, 2016, repro: Wolfgang Morell



Hannah Höch,
Untitled (From an Ethnographic Museum), 1929, Museum für
Kunst und Gewerbe, Hamburg,
© VG BILD-KUNST Bonn, 2016



Unknown photographer,
Untitled (Mechanical head, 1919, by Raoul Hausmann), new
print by Floris Neusüss from original glass negative, Berlinische
Galerie, Edition Griffelkunst, Hamburg 2002,
© VG BILD-KUNST Bonn, 2016



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EXHIBITION ARCHITECTURE

The building that has housed the Berlinische Galerie in Kreuzberg since 2004 dates back to the 1960s and was originally used to store glass. The conversion was designed for maximum flexibility, and all the work was influenced by the ideal of the white cube. Thanks to different room heights, the architecture can be adapted to the needs of different exhibitions, something many museums are unable to do. In recent years the museum has repeatedly devised new spatial and colour strategies for its major temporary exhibitions.

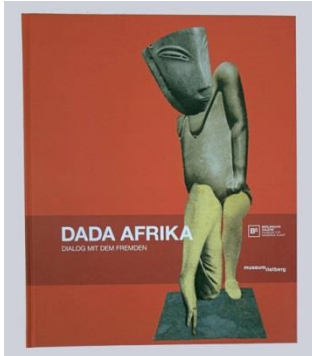
To this end, the Berlinische Galerie has made it a principle to team up each time with an exhibition architect. For "Dada Africa", the museum space has once again been reinterpreted by the david saik studio. David Saik has been collaborating with the Berlinische Galerie since winning an architecture competition for the new presentation of the permanent collection in 2011. Earlier collaborations include "Boris Mikhailov" (2012), "The Shattered Society" (2012), "Vienna Berlin" (2013) and "Max Beckmann" (2015).

Visitors to "Dada Africa" enter the 430qm gallery through a long façade of a custom soft pink colour. The three spaces are joined through aligned 6m high openings that visually connect the full length of 40 metres. Within this new architecture, a series of display "islands" of varying size and shape are introduced, some presenting a single element, and others a combination of objects, drawings, photos, or documentation material. The large, open spaces invite visitors to choose their own itinerary through the exhibition, allowing continuously changing perspectives on the wide diversity of items on display.



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CATALOGUE



Dada Africa was published to accompany the exhibitions at Museum Rietberg in Zurich and the Berlinische Galerie. It is the first publication to consider the Dada movement's response to non-European art and culture. Richly illustrated essays by authors from around the world describe artistic and cultural links between the artefacts and relate them to Dada from the perspectives of ethnology and art history.

Museum Rietberg houses an extensive collection of African art from the estate of Han Coray, who threw his gallery open for shows by Dada in 1917. At the Berlinische Galerie, Dadaist output has always formed a significant part of the collection. The book presents works by, among others, Hans Arp, Hugo Ball, Johannes Baader, George Grosz, Raoul Hausmann, Erich Heckel, John Heartfield, Hannah Höch, Richard Huelsenbeck, Marcel Janco, Ernst Ludwig Kirchner, Rudolf Schlichter, Man Ray, Hans Richter, Sophie Taeuber-Arp, Tristan Tzara and artists from Africa, Oceania and Asia whose names we do not know.

With contributions by Johannes Beltz, Jody Blake, Peter Bolz, Ralf Burmeister, Uwe Fleckner, Nanina Guyer, Christian Kaufmann, Walburga Krupp, Axel Langer, Alexis Malefakis, François Mottas, Michaela Oberhofer, Valentine Plisinier, Kathryn Smith, Hélène Thiérard, Esther Tisa Francini, Khanh Trinh, Mona de Weerdt, Michael White and Roger Van Wyk.

Editors: Ralf Burmeister, Michaela Oberhofer and Esther Tisa Francini

Publisher: Scheidegger & Spiess

ISBN: Museum edition: ISBN 978-3940208-42-2
Book trade edition (German): ISBN 978-3-85881-507-1
Book trade edition (English): ISBN 978-3-85881-779-2

Format: 23 x 28 cm

Pages: 244 pages

Illustrations: 203 colour and 38 b&w illustrations

Languages: German/English

Price: Museum edition: € 34.80, book trade edition: € 38.00



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NATIONAL AND INTERNATIONAL LOANS

Aargauer Kunsthau, Aarau
Arp Museum Bahnhof Rolandseck, Remagen
Brücke-Museum, Berlin
Centre Pompidou, Mnam/Cci, Paris
Germanisches Nationalmuseum, Nuremberg
Institut für Auslandsbeziehungen e.V., Stuttgart
Kupferstichkabinett, Staatliche Museen zu Berlin
Musée du Quai Branly, Paris
Museum für Kunst und Gewerbe, Hamburg
Museum of Design, Zurich
Museum Wiesbaden
Nordamerika Native Museum (NONAM) Zurich
Stiftung Arp e.V. Berlin, Rolandswerth
Ethnographic Museum at the University of Zurich
and private collectors