



BERLINISCHE GALERIE

LANDESMUSEUM FÜR MODERNE
KUNST, FOTOGRAFIE UND ARCHITEKTUR
STIFTUNG ÖFFENTLICHEN RECHTS

ALTE JAKOBSTRASSE 124-128
10969 BERLIN
POSTFACH 610355 – 10926 BERLIN

FON +49 (0) 30 –789 02-600
FAX +49 (0) 30 –789 02-700
BG@BERLINISCHEGALERIE.DE

PRESS RELEASE

Ulrike Andres
Head of Communication and Education
tel. +49 (0)30 789 02-829
andres@berlinischegalerie.de

Press contact:
Smith – Agentur für Markenkommunikation
Felix Schnieder-Henninger
mobile +49 (0)163 2515150
presse@smithberlin.com

Berlin, 12 September 2018

FREEDOM

The Art of the Novembergruppe from 1918 to 1935

9 November 2018 to 11 March 2019

Press conference: 07.11, 11 am, opening: 08.11, 7 pm

Admission: € 10 (concessions € 7); opening hours: Wed.–Mon. 10 am – 6 pm



Hannah Höch, Cube (detail), 1926
Copyright: VG Bild-Kunst, Bonn 2018

Democracy and diversity. When the First World War ended and the Emperor abdicated, the doors were thrown wide open to freedom and justice in Germany. Things were not easy for the fledgling democracy. The Novembergruppe, an association of artists formed in Berlin during the revolution of November 1918, grew rapidly to become a strong, innovative player in the world of art and the public arena of the Weimar Republic. With its pluralist concept, the association benefited from the government's liberal policy on promoting the arts. Open to any style in the visual arts, as well as to architects, writers, composers and film-makers, the Novembergruppe was a platform for freedom, democracy and diversity. Artists did not have to join in order to take part. A bold commitment to modernism was enough.

Between 1919 and 1932 the Novembergruppe staged almost 40 exhibitions (some outside Berlin and even in other European countries), published numerous magazines and books and regularly organised concerts, readings, parties and fancy-dress balls. In this way the Novembergruppe became a prominent vehicle for modernist art, providing visibility and plenty to talk or argue about, not least among its own members. Radical aesthetics and the fun of experimentation were intended to broaden public perception, liberate art from its privileged milieus and support the new social order – but here the disruptive association seriously upset conservatives. When the Nazis took power, the Novembergruppe was finished. Not until 1969 were the achievements of the Novembergruppe rediscovered thanks to a book by the art historian Helga Klieemann. The group archives are still missing. The exhibition now to be shown at the Berlinische



Galerie is founded on painstaking research in posthumous papers and publications of the time by the curator team Dr Janina Nentwig and Dr Ralf Burmeister.

With 119 works by 69 artists, including 48 paintings, 14 sculptures, 12 architect's models and drawings, 27 prints and 5 films, the Berlinische Galerie is celebrating the centenary of this best-known of unknown creative communities and its response to dramatic times. This is the first-ever comprehensive retrospective devoted to this unconventional association of artists. Light is cast on the role it played in the Weimar Republic and how it engaged with democratic transformation within a deeply divided society. The exhibits (with a few exceptions) were either shown at Novembergruppe exhibitions or reproduced in its magazines. Alongside stellar avant-garde figures – Rudolf Belling, Otto Dix, Otto Freundlich, Walter Gropius, Georg Grosz, Hannah Höch, Paul Klee, El Lissitzky, Erich Mendelsohn, Piet Mondrian, Mies van der Rohe, Max Pechstein, Georg Scholz, Kurt Schwitters and others – Berlin's museum of modern art, photography and architecture has plenty of discoveries and rediscoveries in store, among them Max Dungert, Walter Dexel, Paul Goesch, Hans Siebert von Heister, Oswald Herzog, Issai Kulvianski, Emy Roeder, Georg Tappert, Karl Völker and Ines Wetzl. Many of the works on show have been chosen from the holdings of the Berlinische Galerie, which boasts the world's largest collection on the Novembergruppe.

Exhibition catalogue (Prestel Verlag): 272 pages, German or English, 269 illustrations. Price of museum edition: € 34.80 (ISBN: 978-3-7913-6857-3); price of bookshop edition: € 48.00 (ISBN: 978-3-7913-5780-5).

Audio guide (German/English): € 2 extra when purchasing an admission ticket, with descriptions of selected exhibits and tactile models for the blind and visually impaired

The patron of the exhibition is Michael Müller, Governing Mayor of Berlin. It is part of the winter festival "100 Years of Revolution – Berlin 1918|19" in partnership with Kulturprojekte Berlin: www.kulturprojekte.berlin/en/project/100-jahre-revolution-berlin-191819/

The exhibition and catalogue have been funded by the Capital Cultural Fund, Lotto-Stiftung Berlin, the Ernst von Siemens Kunststiftung and the Förderverein Berlinische Galerie.

Exhibition architecture and colour design: david saik studio

The exhibition will be accompanied by an event and education programme (mostly in German): www.berlinischegalerie.de/en > Current exhibitions > The Novembergruppe > Programme

Press images: www.berlinischegalerie.de/presse/pressematerialien/pressebilder-novembergruppe/

Online tickets: www.berlinischegalerie.de/en/service/online-tickets/

PRESS CONFERENCE UND ACCREDITATION

We invite You to our press conference on Wedn. Nov. 7th at 11am. Please accredit till Nov. 5th: Felix Schnieder-Henninger, presse@smithberlin.com, Fax 030-609 809 719

Surname: _____ First name: _____

Publisher/Print/Radio/Online: _____

Contacts/Fon/Email: _____