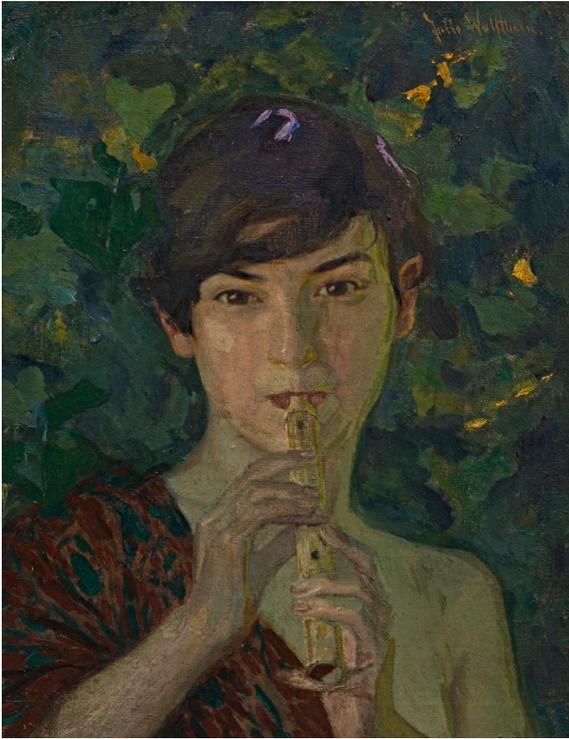


Julie Wolfthorn, Flötenbläser, um 1900, Berlinische Galerie –
Zustiftung der Dr. Jörg Thiede-Stiftung, Urheberrechte am Werk erworben, Repro: Kai-Annett Becker



Art in Berlin

1880 - 1980

Permanent Exhibition

The Berlinische Galerie presents about 250 works from its Collection in a richly faceted chronological tour through the art of Berlin from 1880 to 1980. They range from paintings of the late 19th century, when the Kaiser reigned and tastes were largely determined by the moneyed classes, via Expressionism and the East European avant-garde to post-war modern architecture and the “wild” works of the 1970s.

Reflecting the interdisciplinary nature of the Collection, a dialogue has been created between major works of painting, printmaking, sculpture, photography and architecture. They illustrate the diversity of artistic styles and techniques, and also the tensions, antagonisms and radical shifts which have been such hallmarks of Berlin as a hub of the arts until the present day.

Significant works, key artists and styles

From the Fine Arts there are paintings and sculptures by great names such as Max Liebermann, Otto Dix, Naum Gabo and Wolf Vostell. There is also a chance to discover works by lesser-known protagonists of Impressionism, Expressionism, the East European avant-garde, New Objectivity, Art Informel and the figurative painting of the 1960s and 1970s. We place a particular emphasis on artists who fell into oblivion after the two World Wars, especially following the repression suffered by artists under the Nazi regime.

The Berlinische Galerie boasts one of Germany’s major collections of artistic Photography. Its input for the Presentation from the Collection demonstrates the role Berlin played in developing the medium between around 1900 and 1980.

The selection begins with early street photography from the turn of the last century (Heinrich Zille) and art photography (Karl Schenker) from the same period. This is followed by photography representing the “New Vision” [Neues Sehen] in the 1920s (Marta Astfalck-Vietz) and photojournalism of the time (Erich Salomon).

Images from the conservative, ethnic supremacist magazine Volk und Welt (Erna Lendvai-Dircksen) illustrate an intertwining of modernism and propaganda that feels quite strange to today’s observer. The immediate post-war years are brought to life by journalistic works (Georgij Petrussov) from the late 1940s. The abstract compositions from the 1950s fall under the heading of “subjective photography” (Fritz Kühn). The sequence ends with photography d’auteur from the 1970s (Christian Borchert).

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Highlights from our collection of Prints and Drawings include a voluminous set of works from Dada (Hannah Höch and others), New Objectivity (Rudolf Schlichter, Jeanne Mammen, Gertrude Sandmann) and art after 1945 (Hans Uhlmann, Werner Heldt). Scenes from the life of society drawn by Jeanne Mammen, Annot, Karl Hubbuch and Richard Ziegler exemplify the realism of the 1920s. Works by Gertrude Sandmann and Hannah Höch convey a sense of the difficult years between 1933 and 1945.

The Architecture collection has contributed photographs and films from the 1930s to document work by Albert Speer ("Germania, Capital of the World"), Werner March (Olympic Stadium), Joseph Wackerle and Adolf Wamper (sculptures for the built environment). Alongside these, the plans, sketches, photographs and models chronicling major projects and buildings in Berlin during the period known as post-war modernism (1960s to 1980s) are exchanged at regular intervals.

The Kulturforum in Berlin serves as an example for this changing sequence of photographs, drawings and models to illustrate post-war modernism in Berlin between the 1960s and 1980s as expressed by the following architects and partnerships: Sergius Ruegenberg, Horst and Christine Redlich with Reinhart Steinweg, Hans Hollein, and Oswald Maria Ungers with Max Dudler. The present debate about the new Museum of the 20th Century features here in the form of a recent acquisition, the entry by Danish architects Lundgaard and Tranberg which took second place in the competition.

Until 23 September 2019, one room in the permanent exhibition is dedicated to Valeska Gert: Paintings, drawings and photographs by Jeanne Mammen, B. F. Dolbin, Umbo and others reveal the dancer and actress not only in theatrical poses but as a specimen of her era.

Artists (selected):

Marta Astfalck-Vietz, Max Baur, Fritz Brill, Otto Dix, Fidus (Hugo Höppener), Naum Gabo, Jacoba van Heemskerck, Werner Heldt, Rudolf Belling, Hannah Höch, Karl Hofer, Lotte Jacobi, Oskar Kokoschka, Max Liebermann, El Lissitzky, Jeanne Mammen, Ludwig Meidner, Otto Nagel, Felix Nussbaum, Georgij Petrussov, Erich Salomon, Gertrude Sandmann, Egmont Schaefer, Karl Schenker, Fred Thieler, Hans Uhlmann, Anton von Werner, Julie Wolfthorn, Heinrich Zille.

Towards a full-access museum

Tactile models, tactile guidance and an audio app offer access to visitors of little or no sight while enabling all our visitors to enjoy a full sensory art experience.

This project is the result of a partnership between the Berlinische Galerie and the Deutscher Blinden- und Sehbehindertenverband, with the kind support of the Senate Department for Culture and Europe, and funding from Aktion Mensch.

Exhibition architecture & colour design: david saik studio



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Admission 12€, concessions 9€
Wed–Mon 10 am–6 pm
Tue closed

Press images
[berlinischegalerie.de/en/press/press-information/
press-images-kunst-in-berlin](http://berlinischegalerie.de/en/press/press-information/press-images-kunst-in-berlin)

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