



Bettina Pousttchi, A3, 2019, Leitplanken, Stahl / crash barriers, steel, 221 (h) x 204 x 94 cm / 87 (h) x 80 x 37 in. Courtesy Buchmann Galerie und die Künstlerin, Foto: © Michael Schultze



## Bettina Pousttchi In Recent Years

**12.9.19–6.4.20**

Bettina Pousttchi (\*1971 in Mainz, lives in Berlin) works at the interface between sculpture, photography and architecture. Her temporary photographic interventions in public space often take up whole walls of buildings, referencing the urban or historical context of a place. Pousttchi articulates the role of photography in the digital age and explores the relationship between memory and history from a transnational perspective.

For her exhibition “In Recent Years” at the Berlinische Galerie she has created a façade for the entire entrance zone of the museum. In addition, the first of our big exhibition halls houses an overview of her sculpture and photography, including recent works.

Bettina Pousttchi was born in Mainz in 1971. She studied at the Art Academy in Düsseldorf and graduated from the Whitney Independent Study Program in New York. Pousttchi lives in Berlin.

The exhibition has been generously supported by Hauptstadtkulturfonds (the Capital Cultural Fond) and is a contribution to Berlin Art Week (11 to 15 September 2019).

From 1 September 2019 to 10 May 2020, the site-specific work “Bettina Pousttchi: Panorama” is on show in the Kesselhaus at KINDL – Zentrum für zeitgenössische Kunst.



Umbo, Ohne Titel (Selbstporträt), um 1890, © Phyllis Umbehr/Galerie Kicken Berlin/NG Bild-Kunst, Bonn 2019

## Umbo Photographer

**21.2.–25.5.20**

Press conference: 19.2.20, 11 am

Opening: 20.2.20, 7 pm

Umbo (Otto Umbehr) symbolises a kind of “big bang” in modern photography of 1920s – as art historian Herbert Moldering put it during his retrospective of the artist in 1995. With his rich imagination and pleasure in experiment, Umbo was a key influence in New Vision (Neues Sehen). He is credited with inventing the image of New Woman, the new streetscape and photographic reportage in general. His name is associated with hauling the “Wandervogel” youth movement out of the Wilhelmine Period and into the early Bauhaus, and also with Berlin sprouting wings as a media metropolis. Umbo is, besides, the young artist plagued by self-doubt who shot to fame almost overnight thanks to encouragement from his Bauhaus teacher Johannes Itten and his artist friend Paul Citroen, and yet he always remained a bohemian on an eternal quest. With a selection of about 200 works and numerous documents from the estate of the artist born under the name Otto Maximilian Umbehr (1902–1980), the Berlinische Galerie follows the Sprengel Museum in Hanover in presenting this first major retrospective in 24 years. The exhibition also celebrates our acquisition of the Umbo estate, made possible in 2016 together with partners Bauhaus Dessau and Sprengel Museum Hannover thanks to financial support from a number of benefactors.

The exhibition has been generously supported by the Finanzgruppe Sparkasse Kulturfonds (Finance Group of the German Savings Banks) and the Förderverein Berlinische Galerie e.V.

Alicja Kwade, The Roof Garden Commission; Alicja Kwade, Parapivot. Installation view, The Metropolitan Museum of Art, 2019. Foto: Hylja Skopitz, The Metropolitan Museum of Art



## Alicja Kwade

**1.5. – 17.8.20**

The work of Alicja Kwade (\*1979) is inspired by scientific, philosophical and social questions. By exploring models and constructs that form our perception of time, space and matter, her large-scale installations question the possibilities of objective and subjective knowledge.

Kwade frequently makes use of materials like gold, coal, rocks and symbolically charged objects such as clocks and lamps to draw attention to aspects of time, energy and matter or to specific ways of attributing value. In arrangements that combine conceptual precision with poetic magic, she is able – for example by mirroring, duplicating or transforming objects – to expose things that seem obvious to us as deceptive and to unsettle our sense of perception.

With Kwade's installation designed specifically for our first big exhibition hall, the Berlinische Galerie has added another work to its successful format of in-situ projects by contemporary artists working in Berlin.

Kwade studied at Berlin's University of the Arts from 1999 to 2005 and is now one of the most sought-after artists in the international arena. She has recently exhibited in, among other places, Tours, Helsinki, Copenhagen, Zurich, Barcelona, Shanghai, Reykjavik, Venice, New York and London.



Werner Heldt, Häuserstilleben, 1948, © Berlinische Galerie / VG Bild-Kunst, Bonn, 2019

## Drawing the city

**Paper-based works from 1945 to the present**

**19.6. – 5.10.20**

Press conference: 18.6.20, 11 am

Opening: 18.6.20, 7 pm

A fascination with the modern city experienced by artists from all over the world has always been a vibrant, finger-on-pulse theme in the art produced in Berlin since 1945.

This exhibition of paper-based works is an invitation to explore both the charged history of Berlin and its portrayal by graphic means. The Berlinische Galerie's Collection of Prints and Drawings has grown considerably in recent years thanks to purchases and donations, and the city motif is extremely well represented.

Beginning with still lifes of buildings by Werner Heldt, visitors will witness the rubble left by the war, stroll through urban habitats on both sides of the Wall from the 1970s to the 1990s, discover subjective topographies in contemporary art and meet a cast list that throws together the individual, the mass and the media persona. Includes input from other sites of urban experience.

Participating artists (selected): Franz Ackermann, Heike Kati Barath, Tacita Dean, Antje Dorn, Marcel van Eeden, Olafur Eliasson, Rainer Fetting, Eberhard Havekost, Werner Heldt, K.H. Hödicke, Günther Horn, Friederike Klotz, Pia Linz, Theresa Lükenwerk, Susanne Mahlmeister, Katharina Meldner, Nanne Meyer, Tal R, Antonio Saura, Andreas Seltzer, Emilio Vedova, Klaus Vogelgesang, Wolf Vostell.

Eröffnung der Ausstellung „As We Used To Float“, Julian Charrière (GASAG-Preissträger 2018), 2018, Berlinische Galerie, Foto: Harry Schmitzger

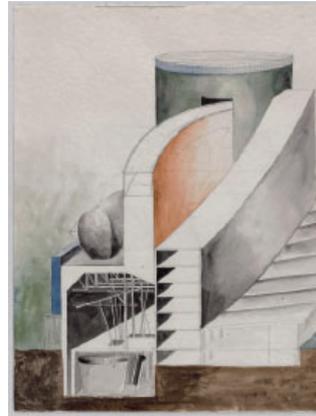


## GASAG Art Prize

Opening during the Berlin Art Week 2020

2020 brings the sixth award of the GASAG Art Prize, continuing this successful partnership between the Berlinische Galerie and the energy service provider GASAG. The GASAG Art Prize is awarded to up-and-coming artists who live in Berlin and work at the interface between art, technology and science. The show opens during Berlin Art Week. Past laureates are Susanne Kriemann (2010), Tue Greenfort (2012), Nik Nowak (2014), Andreas Greiner (2016) and Julian Charrière (2018).

Jury: Julian Charrière (GASAG Art Prize winner 2018), Andreas Fiedler (KINDL – Zentrum für zeitgenössische Kunst), Dr Stefanie Heckmann (Berlinische Galerie), Dr Thomas Köhler (Berlinische Galerie), Christina Landbrecht (Schering Stiftung), Birgit Rieger (Tagesspiegel), Dr Julia Wallner (Georg Kolbe Museum); observer: Birgit Jammes (GASAG)



Lars Lerup, Bauwettbewerb Amerika-Gedenkbibliothek/Berliner Zentrallbibliothek, AGB (nicht realisiert), 1. Preis – Axonometrische Projektion, Blick vom Landwehrkanal, 1988 - 1989, Acryl, Bleistift, Farbsitt, Tusche auf Karton, © Berlinische Galerie, Repror: Anja Elisabeth Witte

## Design and Build in 1980s Berlin

**30.10.20 – 22.3.21**

Press conference: 29.10.20, 11 am

Opening: 29.10.20, 7 pm

Berlin boasts a unique concentration of noteworthy buildings from the 1980s, and more than 30 years later they deserve a review. The colourful diversity of this architectural vocabulary challenged previous ideas of living in the modern world. Widely labelled “postmodern”, it drew on structural typologies and stylistic devices from the past and tested alternative urban lifestyles. In the run-up to the celebrations marking 750 years since the original town charter, the entries submitted to the “Internationale Bauausstellung” in West Berlin in 1984/87 and the “Bauausstellung” of 1987 in East Berlin turned the city into a kind of architectural laboratory observed from well beyond its boundaries. Even at the design stage, some were already attracting criticism as artistically misguided, and significant examples of this era in architecture have since disappeared, been revamped or else threatened by demolition. This exhibition is the first attempt to show who and what set their stamp on the buildings and visions developed for East and West Berlin in the final decade before the Wall fell.

Participating architects (selected): Hinrich and Inken Baller; Christian Enzmann and Bernd Ettl; John Hejduk with Moritz Müller; Josef Paul Kleihues; Michael Kny and Thomas Weber; Hans Kollhoff; Dorothea Krause; Rob Krier; Peter Meyer; Frei Otto with Hermann Kendel, Martin Küenzlin, Günther Ludwig; Manfred Prasser; Günter Stahn; Helmut Stिंगl; James Stirling and Michael Wilford; Peter Stürzebecher, Kjell Nylund and Christof Puttfarcken; Oswald Mathias Ungers; Solweig Steller-Wendland.

The exhibition has been funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation).

Gernot Wieland, *Thievery and Songs*, 2016, © Gernot Wieland, Courtesy: the artist and Belmacz

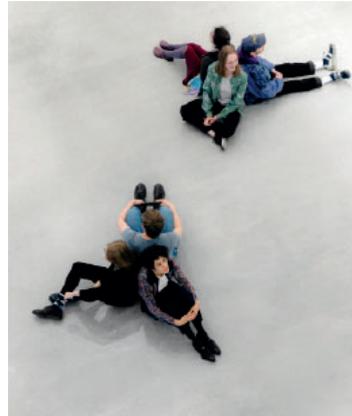


## 12 x 12 The IBB Video Space at the Berlinische Galerie

Every month the IBB Video Space screens a different artist with a strikingly innovative approach to the media film and video. The programme includes not only established exponents of contemporary video art, but also young artists whose works have rarely been seen in museums before, for whom the Berlinische Galerie is facilitating an institutional début. The screenings are sporadically accompanied by performances or talks with the artist.

The 12x12 programme has already featured works by, among others, Hito Steyerl, Laura Horelli, Vajiko Chachkhiani, Maya Schweizer and Clemens von Wedemeyer.

Implemented with the generous support of Investitionsbank Berlin (IBB)



Berlinische Galerie, © Daniel Müller

## 207 m<sup>2</sup> Space for action and collaboration

In September 2019 the Berlinische Galerie inaugurated a new space for cultural education, an area of 207 m<sup>2</sup> for workshops, collaborative projects and working with art. A spacious seating arrangement invites all our visitors to talk about their impressions or relax while they try out the facilities. There are regular events for children, families, schools and groups from the neighbourhood and, indeed, all over Berlin. Project outcomes are displayed in exhibitions and video projections.

For some time now, the Berlinische Galerie has been working with schools, day nurseries, family centres, the integration charity Lebenshilfe and refugee hostels close by the museum. “207 m<sup>2</sup>” lends greater visibility to projects such as those run jointly by the museum and its neighbours. In addition, this space offers all our visitors an opportunity to contribute comments and take part in discussions. This input is fed back into the work we do at the museum.

In this way, the museum is opening up more broadly to the city community and establishing a permanent base for critical debate and artistic processes.

In partnership with Jugend im Museum e.V.

With funding from the Richard M. Meyer Stiftung and GASAG

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



## Permanent Exhibition Art in Berlin 1880-1980

The collection takes visitors from the art of the Kaiser's era in the late 19th century through works of Expressionism and the East European avant-garde to the architecture of post-war modernism and the "wild" years of painting in the 1970s. On show are major paintings, drawings, prints, sculptures, photographs and architectural designs. They represent the diversity of artistic methods and styles, but also the tensions, antitheses and disruptions that remain a hallmark of Berlin as a hub of artistic output.

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.



Herbert Tobias: Valeska Gert, in der „Hexenküche“, Mitte der fünfziger Jahre, um 1955, erworben aus Mitteln des Senators für Kulturelle Angelegenheiten, Berlin, 1981, ©Berlinische Galerie, VG Bild-Kunst, Bonn, 2019, Repro: Anja Elisabeth Witte

### Valeska Gert

Until 17 October 2019 a space in the permanent collection has been devoted to Valeska Gert: paintings, drawings and photographs by Jeanne Mammen, B. F. Dolbin, Umbo and others depict the actor-dancer as a type of her era reflected in her poses on stage.

### Towards an accessible museum

Tactile models, tactile floor guidance and an audio app offer access to visitors of little or no sight while providing an art experience that appeals to all the senses.

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

Exhibition architecture and colour design: david saik studio



### **Events**

[berlinischegalerie.de/en/calendar/](http://berlinischegalerie.de/en/calendar/)

### **Press images**

[berlinischegalerie.de/en/press/press-information/](http://berlinischegalerie.de/en/press/press-information/)

### **Online tickets**

[berlinischegalerie.de/en/service/online-tickets/](http://berlinischegalerie.de/en/service/online-tickets/)

### **Social media**

#berlinischegalerie

### **Press**

## **Berlinische Galerie**

Ulrike Andres

Head of Communication and Education

Tel +49 (0)30 78 902 829

[andres@berlinischegalerie.de](mailto:andres@berlinischegalerie.de)

Contact:

Ulrike Schuhose

Tel +49 (0)30 78 902 833

[schuhose@berlinischegalerie.de](mailto:schuhose@berlinischegalerie.de)

Berlinische Galerie

Landesmuseum für Moderne Kunst,

Fotografie und Architektur

Alte Jakobstraße 124 –128

10969 Berlin

Tel +49 (0)30 78 902 600

[berlinischegalerie.de](http://berlinischegalerie.de)

Admission 8 €, concessions 5 €

(deviating prices possible for  
special exhibitions)

Wed – Mon 10 am – 6 pm

Closed on Tuesdays