



BERLINISCHE GALERIE

LANDESMUSEUM FÜR MODERNE
KUNST, FOTOGRAFIE UND ARCHITEKTUR
STIFTUNG ÖFFENTLICHEN RECHTS

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A History of the Berlinische Galerie

The Berlinische Galerie is one of the youngest museums in the capital. It collects art produced in Berlin from 1870 until today, combining a local focus with an international role. Founded in 1975 as a private association, it had no home of its own for a long time. In 2004, now a public institution, it opened its own premises in the vicinity of the Jewish Museum. Its 4,600 square meters of exhibition space were the result of generous conversions to a former glass warehouse.

1975

The Berlinische Galerie is founded on 21 November 1975 in the form of a private association. The initiative is taken by art historian **Eberhard Roters**, concerned that there is no institution dedicated to art made in Berlin. The Nationalgalerie collects modern art from all over the world but with no specific Berlin reference; the Berlin Museum is interested in themes relevant to Berlin, but not specifically in fine art. Roters decides to fill the gap and discovers many works of art, whether forgotten or given up for lost, from the Classical Modern era (Impressionism, Expressionism, Dada, New Objectivity, Russian avant-garde) reflecting Berlin's particular art history. At the same time he seeks to rehabilitate works once proscribed by the Nazis.

1978

For the first time, the Berlinische Galerie moves into an exhibition space of its own. Three rooms are available to display art in a building on Jebensstrasse which today houses the Helmut Newton collection.

Thanks to support from private benefactors and the German Lottery, Roters's acquisitions include works by **Felix Nussbaum, Otto Freundlich, Conrad Felixmüller, Ludwig Meidner, Arthur Segal, Erwin Blumenfeld, Erich Salomon, Jeanne Mammen** and **Hannah Höch**.



1986

The collection, which has long since outgrown the little rooms on Jebensstrasse, is offered prestigious – albeit only temporary – accommodation on the first floor of the Martin Gropius Bau. However, the area has to be cleared regularly when the hosts require the whole building for special exhibitions of their own. With the help of the German Lottery and the Federal Ministry of the Interior, Eberhard Roters manages to acquire a masterpiece by an internationally renowned artist with a strong Berlin connection: **Otto Dix's portrait of the poet Iwar von Lücken.**

1987

Jörn Merkert succeeds Eberhard Roters as director of the Berlinische Galerie. Further top-calibre works are acquired for the museum's holdings. After the Tate Gallery, it now possesses the second largest **collection of Naum Gabo** works in the world, for example. **Ivan Puni's "Synthetic Musician"** is also among the purchases.

1988

The special exhibition "**Stages of Modernism**" illustrates how closely artistic output in the city shadows international developments. The basic problem of accommodation remains: a permanent public display is impossible in the Martin Gropius Building.

1990

When the Wall comes down, the Berlinische Galerie finds itself playing a new role within Berlin's museum landscape. The scope of its work and its collection remit doubles. Although never conceived as a museum for West Berlin, the political situation has compelled the institution to confine its activities to this part of the city. But there has been no equivalent in East Berlin. What has been achieved for the western part must now be repeated for the eastern part. This will happen swiftly in the years to follow.

1991

The East German Association of Fine Artists disbands and donates its unique collection of photographic history in the GDR to the museum. The State of Berlin, in need of somewhere to archive all its architectural competitions for the changing inner city, does not need to search long: the architecture collection of the Berlinische Galerie is a good home for these models and drawings, e.g. on a new design for the Reichstag and the new station at Lehrter Bahnhof. To the present day, they are integrated into the exhibition programme on a regular basis.

1992

For the first time, the Berlinische Galerie awards the **Fred Thieler Prize for Painting**, worth 30,000 deutschmarks and endowed by the protagonist of art informel Fred Thieler.



1994

The Berlinische Galerie is transformed from a private association into a **public law foundation**, becoming an institution of the State of Berlin. This move acknowledges the museum's role in helping to shape Berlin's cultural identity. The works in the collection reflect the city's turbulent history in the 20th century. The old board of trustees becomes an association of friends, the Förderverein Berlinische Galerie.

To mark the 65th birthday of Eberhard Roters, the first **Friedlieb Ferdinand Runge Prize** for unconventional ways of presenting art to the public, endowed by the foundation Preussische Seehandlung, is awarded to the Berlinische Galerie's founding director.

1995

The internationally acclaimed exhibition "**Moscow–Berlin / Berlin–Moscow**" is mounted by the Berlinische Galerie and Berliner Festspiele in partnership with the Pushkin Museum of Fine Arts in Moscow and the Russian Federation's Ministry of Culture. The show records more than 600,000 visitors.

1996

For the first time the State of Berlin awards the **Hannah Höch Prize**, initiated by the Berlinische Galerie and one of Berlin's most prestigious awards in the visual arts. Its name commemorates a proponent of Dada, the print and collage artist Hannah Höch. The award entails an exhibition, staged in turn by the Berlinische Galerie, Stadtmuseum Berlin, the Kupferstichkabinett and the Neuer Berliner Kunstverein.

1997

The site issue is still unresolved and is now being negotiated at a political level in the Berlin Senate. For a time, there is talk of using the old Post Office on Oranienburger Strasse. The Berlinische Galerie attracts over 10,000 visitors to this empty building for a summer festival during the Long Night of Museums.

The Berlin Senate decides to restore the Martin Gropius Bau for future use as a major federal exhibition hall. This means that the Berlinische Galerie needs to vacate the premises by the end of the year. Provisional offices and depots are set up in the former Schultheiss brewery in Kreuzberg.

1998

The curators put together an exhibition about a century of artistic upheaval ("**100 Jahre Kunst im Aufbruch**") with around 200 masterpieces from the collection, which travels Europe for two years as a "cultural ambassador" for Berlin. The show tours Bonn, Grenoble, Valencia, Porto, Budapest and Prague.

1999

The Senate decides upon the former Schultheiss brewery in Kreuzberg as the new location for Berlinische Galerie and begins converting the vaulted chambers (formerly cold storage cellars) into museum rooms. Quite



unforeseeably, the site investor goes into administration in September 2001. Once again plans for the museum to have its own home are in disarray. Fortunately, the funds earmarked by the Senate are salvaged during the insolvency proceedings and are still available for a new building project. The Berlinische Galerie starts looking for alternative sites in consultation with the Senate and the Board of the Foundation.

2000

The **Eberhard Roters Scholarship** is awarded for the first time. It is endowed by the Foundation Preussische Seehandlung with support from the Berlinische Galerie and the bank Berlin Hyp, and one of its features is a twelve-month bursary to develop contemporary visual arts in Germany.

2002

An empty warehouse in **Alte Jakobstrasse in Kreuzberg** is chosen as the new location for the Berlinische Galerie. This huge building was set up by the Senate in 1966 to stockpile panes of glass during the Cold War. The floor plan measures sixty by sixty metres, it is twelve metres high, and there is a separate office wing on one side, as well as cellars that will function ideally as a depot.

2003

In August 2003 conversions begin at the former glass depot. The works include installing a false ceiling and a striking tall staircase. Lifts are fitted all over the building for both artworks and visitors. The limited budget is topped up by benefactors and sponsors. The friends of the museum (Förderverein) arrange, for example, to purchase 240 chairs for the auditorium.

2004

On 22 October the Berlinische Galerie opens at its new address. In the Bunter Jakob studio, children and teenagers can explore artistic techniques and demonstrate their own creative skills.

2005

In the centenary year of Die Brücke (The Bridge), the museum puts on the exhibition "**Brücke – The Birth of German Expressionism**" in cooperation with the Brücke-Museum Berlin and the Museo Thyssen-Bornemisza in Madrid.

2006

The Berlinische Galerie's **new presentation of its collection** displays both recent acquisitions and established holdings, arranged in a thematic sequence. This is divided into three pivotal issues for the 20th century: Realisms – Fragmentation – Bursting Boundaries.

An exhibition about the long-running and often provocative **Pirelli Calendar** proves an audience hit. It shows photographs from the early days in 1964 until 2006.



In 1989, when calls for German unification were growing louder after the fall of the Wall, local photographer **Michael Schmidt** began a new project. Between 1991 and 1994 he photographed architecture, landscapes and interiors, people and objects, and copied whatever seemed important to him from a welter of newspapers, books and other printed matter. The Berlinische Galerie devotes a show to this material: "Ein-Heit".

For her project "The Gartenhaus Project #2", artist **Hannah Dougherty** converts two garden houses into an exhibition space, and her conglomerate of installation, painting, collage and drawing becomes a peaceful retreat for stressed-out city dwellers.

This year's Fred Thieler Prize goes to the Berlin artist **Bernd Koberling**.

For the first time, the Berlinische Galerie provides an exhibition space for ten young artists, selected for the State of Berlin's working bursary in the visual arts by an annually changing jury of professionals. With funding from the Women Artists Fund of the Senate Department for Science, Research and the Arts, **Sabine Hornig** mounts an installation made of sculpture and photography and presents her first accompanying monograph.

2007

The Berlinische Galerie focuses on the best-known female German artist of Classical Modernism: **Hannah Höch**. Around 160 works drawn from all her creative periods are showcased under the title "All Beginning is Dada!"

The same year visitors immerse themselves in a spectacular spatial sculpture made of orange synthetic fibre. It houses works designed or implemented by **magma architecture**, a Berlin-based practice.

The 2007 Fred Thieler Prize for Painting goes to **Gerwald Rockenschaub**. His signet-like works – simple forms, pictograms and clear colours – are presented in the exhibition "New Season Beauty".

The exhibition "Art in the Spotlight" offers a first opportunity to study the museum's graphic art collection, encompassing 15,000 works on paper. A show is mounted with a cross-section of 150 works from **Hartwig and Maria-Theresia Piepenbrock's private collection**, including paintings, sculptures and prints. The Berlinische Galerie receives the gift of a rare portfolio containing seven coloured woodcuts (1947/1948) by **Carl-Heinz Kliemann**, displayed to the public from April to July. Yet another first is the presentation of numerous new acquisitions from the last two years. These include "Das Körperkörper-Problem" by **Clemens Krauss**, "Wendy" by **Cornelia Renz**, "In the Street" by **Boris Mikhailov**, "Im Garten" by **Heidi Specker**, photographs by **Stephen Wilks** and collage elements by **Brigitte Waldach**.

With the exhibition "Neue Heimat. Berlin Contemporary", the Berlinische Galerie turns its attention to young, contemporary artists currently working in Berlin. These 29 artists from Germany and abroad, most of whom have created work especially for this exhibition, include **Erla Haraldsdottir**, **Mona Hatoum**, **Via Lewandowsky**, **Takehito Koganezawa** and **Miguel Rothschild**.

2008

For the third time, Berlin co-hosts the **European Month of Photography** with the motto "Never seen before". The Berlinische Galerie is at the heart of the festival, opening the exhibitions "Mutations II" and "As far as no eye can see" with city panoramas from the post-war period. With 50,000 visitors, these are



among the museum's most successful special exhibitions to date at its new location.

Two more exhibitions, "**Riess. Photographic studio and salon in Berlin 1918-1932**" staged by the Verborgenes Museum in the Berlinische Galerie, and "**Hans Robertson. The Berlin years**" are likewise dedicated to the medium of photography. Work by the enfant terrible of German photography is shown to the wider public for the first time in "Gazes and desire. The photographer **Herbert Tobias**".

The Berlinische Galerie is able to bring the city six new, large-format paintings by **Georg Baselitz** (in homage to **Emilio Vedova**). They have been on show at the Venice Biennale the very same year, and in the German capital they hang alongside other works by this key protagonist of Italian Abstract Expressionism. Organised in close cooperation with the Galleria Nazionale d'Arte Moderna in Rome, the major retrospective "Emilio Vedova 1919-2006" provides an extensive insight into the work of the recently departed Italian painter. It also seals a gift by the artist to the Berlinische Galerie, valued at four and a half million euros.

In 2007 the "Vattenfall Art Prize Energy" is awarded to the Dutch artist **Ronald de Bloeme**, who is honoured at the Berlinische Galerie with his solo exhibition "Piracy".

2009

The Berlinische Galerie can now look back over five years in its own building and half a million visitors from all over the world. The city-wide theme of the year is "20 years since the fall of the Wall", and the museum contributes the show "**Berlin 89/90 – Art between Traces of the Past and Utopian Futures**" with contemporary works by around 40 artists of international repute.

The winner of the 2009 Fred Thieler Prize for Painting is **Pia Fries**. The Berlinische Galerie stages two parallel exhibitions which reference Dada in Berlin, one of the principal strands in its collection: "**John Heartfield. Photomontages 1918 – 1938**" and "**Klaus Staeck**".

2010

At the end of August **Jörn Merkert** enters retirement after 23 years at the head of the Berlinische Galerie. **Thomas Köhler**, who holds a doctorate in art history, assumes the reins at the city's modern art museum on 1 September 2010, after two years as its deputy director.

The annual programme for 2010 is decidedly oriented towards the **European Month of Photography**. The Berlinische Galerie is the **pivot of the entire festival**, which includes the exhibitions "Mutations III" and "People, things, human works – Emil Otto Hoppé's photographs 1925-1929", not to mention numerous events.

The well-established "Vattenfall Art Prize Energy" receives a makeover as the "Vattenfall Contemporary". The new award is firmly rooted within the Berlinische Galerie and its brief is now to expand beyond painting and drawing to media art, performance and sculpture. The recipients are internationally renowned artists living and working in Berlin. This year's winner is **Julian Rosefeldt**.



The Berlinische Galerie pays tribute to the winner of the 2010 Hannah Höch Prize, **Arno Fischer**. This show coincides with the **Marianne Breslauer** retrospective, which also draws on photography by other women from the Modern period. A major event – “**Nan Goldin. Berlin Work**” – opens in November with over 80 exhibits by the American photographer, some never seen in public before.

The exhibition “**Berlin Transfer**” places recent acquisitions by the Berlinische Galerie into a dialogue with works from GASAG’s collection of art for the built environment. This presentation of the contemporary Berlin art scene is also a stage for conversations with artists like **Henrik Schrat, Ester Neumann, Ronald de Bloeme** and **Markus Strieder**.

The **GASAG Art Prize** acquires a new conceptual footing from 2010. The Berlinische Galerie and the Berlin-based energy supplier will honour work at the interface between art and science. Prize-winner **Susanne Kriemann**’s complex installations explore the influence of documentation and archiving on our perception of reality.

The section of the museum devoted to “The New Berlin” is enhanced with drawings, photographs and models by **David Chipperfield, Daniel Libeskind** and **Kurt Schwitters**. The Berlinische Galerie also presents archive materials and photographs about buildings constructed under the Nazis, and work by unknown artists from its holdings on “Karstadt Hermannplatz around 1930” and “Alexanderplatz around 1970”.

2011

Visitor numbers are rising again – 10 per cent up on the previous year at 130,000. For the first time since the collection arrived at its new home, the presentation is redesigned. In a dialogue with management and the curators, architect David Saik creates a new layout and colour scheme for the upper floor.

Investitionsbank Berlin (IBB) comes on board as a partner to the museum: this funding results in the **IBB-Videolounge**, where twelve innovative artists working in film or video can exhibit over the course of a year.

The Fred Thieler Prize for Painting is awarded to **Bernard Frize**. One major new acquisition is **Bernd Zimmer**’s “1/10 Sekunde vor der Warschauer Brücke” of 1978, the biggest painting in the fine art collection at 28 metres long and three metres high.

Another highlight of the year is the show “**Rainer Fetting. Berlin**”, with significant groups of work from the artist’s Berlin period.

The Verborgenes Museum is the Berlinische Galerie’s guest for another retrospective: the exhibition “**Eva Besnyö. Woman Photographer 1910–2003: Budapest – Berlin – Amsterdam**” shows 120 vintage prints by the Dutch artist before moving on to the Jeu de Paume in Paris.

The second “Vattenfall Contemporary” (for 2011) is awarded to **Angela Bulloch**.

The Berlinische Galerie is one of four institutions (along with the Nationalgalerie im Hamburger Bahnhof, KW Institute for Contemporary Art and Neuer Berliner Kunstverein/n.b.k.) to take part in the exhibition project “**based in Berlin**”, featuring over 80 contemporary Berlin artists. The museum hosts the installation “Phallusies (An Arabian Mystery, 2010)” by **Simon Fujiwara**.



With the show "**Friedrich Seidenstücker**. Photography 1925–1958. Of Hippos and Other Humans" the Berlinische Galerie stages the first-ever fully representative exhibition of works by this Berlin photographer. Almost 50,000 visitors come to see around 200 often humorous original shots.

The entrance hall, 10 metres high, becomes a walk-in 3D carpet scenario designed by the architects at **Jürgen Mayer H**. The ciphers stretching across the walls and floor that make up "RAPPORT. Experiments with Spatial Structure by J. Mayer H." are inspired by black and grey data protection patterns. This is a visualisation of interfaces between architecture, communication design and new technologies.

Our partnership with the Institute of Art History at **Humboldt University** acquires institutional form. Henceforth researchers at the Berlinische Galerie will put together an event in every semester.

The exhibition devoted to **Lajos Kassak**, a key figure in the Hungarian avant-garde, is a co-production with Collegium Hungaricum.

The relaunch of the Berlinische Galerie website (www.berlinischegalerie.de) proves a huge success, and the museum expands its communications into the social networks.

2012

In the first half of the year the retrospective "**Boris Mikhailov**. Time Is Out of Joint. Photography 1966–2011" brings together a selection of works by the Ukrainian-born artist.

The exhibition "Streets and Faces 1918-1933" is devoted to the Golden Twenties in Berlin and key protagonists in the art of the period. It draws on major works in the collection, amongst others by **Max Beckmann**, **Otto Dix**, **George Grosz**, **Jeanne Mammen**, **Gertrude Sandmann** and **Heinrich Vogeler**.

The "Vattenfall Contemporary" for 2012 goes to **Michael Sailstorfer**. In his installation "Forest", five trees turning slowly above the heads of visitors fill the ten-metre-high entrance hall to the Berlinische Galerie. The GASAG Kunstpreis 2012 is won by **Tue Greenfort**.

To mark the publication of "Manifesto Collage", the Berlinische Galerie places on show international works from **About Change, Collection**. The focus of this collection is collage in its many different forms: becoming a phenomenon of Modern art in the early 20th century, acquiring a particular Berlin touch with Dada in the 1920s, and still being applied in new ways by artists today.

Thanks to a partnership with Wall AG, the campaign "**Meet real Berliners**" is rolled out all over the city with three works from the collection (Christian Schad, Yva and Jeanne Mammen), attracting a big response.

In the latter half of the year the Neue Gesellschaft für Bildende Kunst (NGBK), working with the Berlinische Galerie and the Nationalgalerie, mounts "The way it is: An Aesthetics of Resistance", the first retrospective in Germany devoted to the world-famous Chilean artist **Alfredo Jaar**.

In September the Berlinische Galerie joins the first **Berlin Art Week** initiated by the City Senate.

Marking the 100th birthday of Berliner **Hilde Weström**, drawings, photographs and models from the collection offer insights into the work of an extraordinary woman who have pioneered new approaches to building.



The retrospective "**Shattered Society**", the first comprehensive exhibition in the world devoted to artistic photography in the GDR, the Berlinische Galerie breaks its own attendance record: 83,000 visitors, 1,500 catalogues sold and extremely high media resonance make this the most successful special exhibition at the Berlinische Galerie since it opened at the site in Kreuzberg.

2013

Ever since the Berlinische Galerie was founded, one of its most important aims has been to collect works by artists who suffered persecution or were severely hampered in their work after the Nazis took power. The city's declared theme for 2013 is "**Diversity Destroyed**", and the Berlinische Galerie contributes with the show "From our Collection. Art in Berlin 1933–1938. Berated, Banned and Burned", paying tribute to the broken careers and devastated lives of artists, gallery owners and collectors in the wake of National Socialist rule.

With the presentation "**K. H. Hödicke. Painting, Sculpture, Film**" the Berlinische Galerie opens a solo exhibition in honour of K. H. Hödicke, whose work has been closely linked to the city for more than half a century. The comprehensive selection illustrates his versatile creativity that spans the different genres.

"**The New Berlin**", an exhibition drawn from our architecture holdings, shows international designs for government buildings and embassies since 1990. Drawings, photographs and models demonstrate the diversity of ideas – some implemented and others not – that have played a part in planning the capital.

The Fred Thieler Prize for Painting in 2013 is awarded to **Sergej Jensen**, the Vattenfall Contemporary to **Katja Strunz**.

The musical installation "Chamber Music (Vestibule)" is the first to make use of a new space within the museum: artist **Ari Benjamin Meyers** composes an aria for the vestibule by the entrance.

The photography show "**Tobias Zielony. Jenny Jenny**" opens in summer, appealing particularly to young visitors. This is a debut for Zielony's latest project "Jenny Jenny" (2011-2013). "Trona" (2008), probably his best-known series, is also on display.

The presentation from the collection temporarily offers special accommodation to two artists: **Henning Bohl** with paintings, collages and staged objects combined in thematic arrangements, and **KP Brehmer** with his diagrammatic and cartographic work.

Thanks to the support of Investitionsbank Berlin, the **IBB-Videolounge** is able to offer a platform to 12 more video artists, who occupy the space in turn for another year.

During the second **Berlin Art Week** the Berlinische Galerie joins three other institutions (Nationalgalerie – Staatliche Museen zu Berlin, KW Institute for Contemporary Art, Deutsche Bank KunstHalle) in the project "**Painting Forever!**" initiated by the City Senate. The museum shows "**Franz Ackermann. Hills and Doubts**". For this presentation the artist specially creates a spatial strategy that sets up relations between wall painting, panel painting and photography.

The **Berlinische Galerie's collection is presented in a new guise** from autumn 2013. Unlike the previous, largely chronological arrangement of art in Berlin from 1880 to 1980, this display highlights major trends in the period since



1945. Key works from our collection are clustered thematically around four styles: “Expressive”, “Constructive”, “Realistic” and “Conceptual”.

The exhibition “**Vienna Berlin. The Art of Two Cities. From Schiele to Grosz**”, produced in partnership with the Österreichische Galerie Belvedere, surpasses all earlier statistics with 130,000 visitors. The catalogue has to be reprinted, with 4,500 sold. “Vienna Berlin” shows masterpieces of Modern art from Vienna and Berlin – from the Secessions via Expressionism to New Objectivity – and describes the vigorous exchange between the two cities in the early 20th century. Apart from a multimedia guide, there is an app, and a briefcase for families wanting to take their own tour around the exhibition.

The Berlinische Galerie is actively exploring ways to **enhance accessibility**. Drawing on checklists compiled by a working group from Berlin’s museums, the special exhibitions “Tobias Zielony” and “Vienna Berlin” implement new tools for visitors with impaired hearing or vision: a film with sign language commentary, tactile models, and an orientation system and audio guide for visitors who are blind.