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Press Kit
Berlin, 19.2.20

Umbo, Ohne Titel (Ruth Landshoff mit Katze), 1928, Leihgabe der Ernst von Siemens Kunststiftung
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Umbo Photographer

Works 1926–1956

21.2.–25.5.20

**BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART**



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Umbo, Ohne Titel (Selbstporträt), um 1930
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Umbo Photographer

Works 1926–1956

21.2. – 25.5.20

Press conference
Wed 19.2.20, 11 am

Opening
Thu 20.2.20, 7 pm

Kids' Opening
Sun 23.2.20, 3–5 pm

Umbo. The name was a sensation in the avant-garde photography of the 1920s. He stood for everything new: a new type of portrait, a new image for women, a new take on street life, new photo-journalism. With a selection of about 200 works and many documents, this first major retrospective in 24 years is now coming to Berlin. “Umbo. Photographer. Works 1926–1956” is an exhibition by the Sprengel Museum Hannover created in partnership with the Berlinische Galerie and Stiftung Bauhaus Dessau.

Umbo's photographs are experimental, imaginative and above all just like the photographer himself: unconventional. In 1921 the young artist applied to the Bauhaus in Weimar, where he met his most important mentor: Johannes Itten above all taught Umbo to see things, trained his sense of composition and form and an ability to play with contrasts of light and dark that was to be a hallmark of his work. Even if he only stayed there for two years, it is fitting that he is known today primarily as a Bauhaus photographer. And yet: while he was there he was considered an enfant terrible and expelled for not conforming. From the early Bauhaus in Weimar, which laid the foundations for Umbo's work, he was drawn in the mid-1920s to Berlin. The city was in the throes of becoming an international melting-pot, a media metropolis and a mecca for the avant-garde. The hub of bohemian life in Berlin was the Romanisches Café near the Kaiser Wilhelm Memorial Church, and Umbo was soon a regular. Although the urban atmosphere was stimulating, Umbo was living in dire poverty, sometimes homeless, and still on a quest for ways to express himself artistically. He eventually found the answer in photography, thanks to his Bauhaus friend Paul Citroen. Almost overnight, Umbo shot to fame as one of the most sought-after photographers in the Weimar Republic, and very soon he had founded a new approach to portraits.

In particular, it was these portraits depicting the ladies of bohemian Berlin that gave such powerful expression to a type known as the New Woman, not least due to Umbo's striking visual style. The writer and actor Ruth Landshoff, for example, posed in ever new roles for him. Now she was a fashionable beauty, gaze upturned, extreme chiaroscuro picking out only her eyes and mouth – and now here she was with a mask, untamed, self-assured and staring straight into the camera. Just one reason why Herbert Molderings called Umbo's work a “big bang” in modern photography.

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Less spectacular, but no less significant, were Umbo's innovations in press photography. The 1920s triggered a regular boom in pictorial magazines. Simon Guttmann founded the picture agency Dephot, and Umbo was its first and leading photographer. Overturning the convention for single illustrations, he began publishing serial photographs that told a story of their own. In the late 1920s, for instance, readers were able to observe the Swiss performer Adrien Wettach transform himself into the world-famous clown Grock.

When the Nazis came to power in 1933, Umbo lost the creative habitat that had inspired his outstanding output in the 1920s. His pictures from this period suggest that he had withdrawn into a shell, a kind of 'inner exile'. The illustrated reportage he produced now focused largely on fairly harmless themes, allowing him to preserve his passion for the circus and vaudeville theatre. Only the 180° images he took with the new Sky Camera and the series "Reacting Salts" confirm that the creative spark had not faded. But by the end of the 1930s he was on trickier ground, with pictorial reports from on board the "Wilhelm Gustloff", where the "Kraft durch Freude" movement was taking a cruise, and from a college run by the "Bund Deutscher Mädchen" to educate loyal female citizens. These demonstrate how even an apolitical, tolerant person like Umbo could bow to pressures under a totalitarian regime.

In 1945, with his archives ravaged by war, Umbo was literally left standing amid the ruins of his photographic oeuvre. He moved to Hannover, where he had to start again from scratch professionally. Although he was still working as a press photographer, he could not replicate his success of the 1920s. Even in advanced years, casual jobs helped him to make ends meet. In the 1970s, when photography was admitted to museums as an art form, his works gradually came to light again. Gallery manager Rudolf Kicken, in particular, tried to reconstruct the oeuvre. Not until the mid-1990s did ground-breaking research by Herbert Molderings introduce Umbo to a broader public and grant him a place in the annals of photographic history.

The Friends of the Berlinische Galerie played a major role in funding the exhibition "Umbo. Photographer. Works 1926–1956" by raising € 100,000. The Friends have been supporting their museum for 45 years. Thanks to their membership fees and donations, 1,600 art lovers are helping to make the Berlinische Galerie one of the most exciting places for modern

and contemporary art in Berlin. "That is record membership in the association's history. We hope to carry on persuading more and more young Berliners to make this commitment to art and culture in their city. It's the only way to fund things like our Art Sunday with free admission for families, which we have begun this year," says Jens-Rainer Jänig, chairman of the Förderverein Berlinische Galerie e.V.

The exhibition "Umbo. Photographer. Works 1926–1956" at the Berlinische Galerie celebrates an extraordinary photographic artist with a moving oeuvre and life story reaching from the 1920s into the mid-1950s. Moreover, this show pays tribute to the acquisition of Umbo's estate. This was completed in 2016 together with partners Bauhaus Dessau and the Sprengel Museum Hannover, and it was made possible by funding from many benefactors (Kulturstiftung der Länder, The Federal Government Commissioner for Culture and the Media, Ernst von Siemens Kunststiftung, LOTTO-Stiftung Berlin, et al.). After decades of stewardship by his daughter Phyllis Umbohr and Rudolf Kicken (Galerie Kicken), Umbo's artistic estate was purchased jointly by the three institutions.

An exhibition by the Sprengel Museum Hannover in collaboration with the Berlinische Galerie and the Bauhaus Dessau Foundation. It has been generously supported by the Sparkassen-Kulturfonds of the German Savings Banks Association and the Förderverein Berlinische Galerie e.V.



Exhibition catalogue

Snoek Verlag, 336 pages, 320 illustrations

German/English

Museum edition: 48.00 €

Book trade edition: 78.00 €

ISBN: 978-3-86442288-1

Accompanying events and outreach in English

Guided tours in English take place every Saturday at 4:15 pm. No extra charge to ticket-holders. No advance booking required.

Press images

berlinischegalerie.de/en/press-release/umbo-photographer/

Online tickets

berlinischegalerie.de/en/service/online-tickets

Social media

#Umbo

#berlinischegalerie

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Photography and Architecture

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Admission 8 €, concessions 5 €

Wed–Mon 10 am–6 pm

Tue closed

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Umbo, Ruth, Spinn, 1927, Stiftung Bauhaus Dessau, 2016 erworben als Teil des Nachlasses des Künstlers aus Mitteln der Kulturstiftung der Länder, des Landes Sachsen-Anhalt, der Wüstenrot Stiftung, der Hermann Reemtsma Stiftung, der Fritz Thyssen Stiftung und von Lotto Sachsen-Anhalt. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines Beschlusses des Deutschen Bundestages.
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Umbo **Purchase**

**Berlinische Galerie,
Sprengel Museum Hannover
and Stiftung Bauhaus
Dessau acquired 2016 the
artistic estate of the
photographer Umbo**

The work of Otto Maximilian Umbehr (1902-1980), alias Umbo, could be preserved as a complete portfolio. Thanks to the generous assistance of fourteen patrons and sponsors, the estate of this famous photographer of the modernist period has been acquired from three different provenances by the Berlinische Galerie, the Sprengel Museum Hannover and the Stiftung Bauhaus Dessau. The complex purchase deal was pushed forward with tireless commitment by Galerie Kicken, Berlin, together with the artist's daughter, Phyllis Umbehr, and her husband, Manfred Feith-Umbehr, as well as the Kulturstiftung der Länder. Generous assistance was given by Die Beauftragte der Bundesregierung für Kultur und Medien, the Ernst von Siemens Kunststiftung, and the LOTTO-Stiftung Berlin, among others.

Umbo's works are a substantial gain for the collections of the three museums. For the Berlinische Galerie, his work from the 1920s and the early 1930s offers a representative picture of a culturally significant period of the Weimar Republic, maybe the most important years of modernism in Berlin. For Hannover, the purchase signifies the reclamation of a piece of the city's art history. It also constitutes an important new cornerstone and a high-profile expansion of the photographic department, especially with regard to the history of photojournalism. The Stiftung Bauhaus Dessau receives the part of the Umbo estate that is directly related to photography at the Bauhaus. The Umbo works significantly strengthen the photographic section of the collection.

Besides László Moholy-Nagy, Otto Umbehr is the most important photographic artist to have emerged from the Bauhaus and his work still stands for modernist photography today. Influenced by his early association with the back-to-nature 'Wandervogel' movement, Umbehr attended the State Bauhaus in Weimar from 1921 to 1923. In 1926, encouraged by his friend Paul Citroen, he set up a photography studio in Berlin. Umbo's early years as a photographer centred on the bohemian world of actors and artists.

The melancholy of the big city became his main theme. In capturing urban landscapes, he trod a very personal path, guided by an aesthetic in which the formal principles of the objectivist "New Vision" were combined with the expressive approach of Johannes Itten, his former teacher at the Bauhaus. During the Second World War, Umbo's studio - and with it his archive - was destroyed in a bombing raid on Berlin. After the war, the artist and his family settled in Hannover. In the 1950s, he created photograms,

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portraits and photo documentaries, many of them for British clients. Umbo subsequently remained involved in art as a teacher of photography and an employee of the Kestner-Gesellschaft, an art society, but his work slipped into oblivion. Then, in 1979, Spectrum photo gallery in Hanover held Umbo's first solo exhibition since the Second World War. The reappraisal of his work during the 1980s, which began shortly before his death in 1980, is largely thanks to his agent, gallery owner Rudolf Kicken, who had promised him to preserve his life's work and to try to find a place for it in a German museum.

Provenance

Umbo assigned the exclusive agent's rights to his works from before 1945 to Gallery Kicken, which also received Umbo's photographs from Paul Citroen's estate. For several decades, Rudolf Kicken was unstinting in his efforts to secure the preservation of the complete body of work in a way that would make it accessible to the public. He worked on this project in close collaboration with the artist's daughter, Phyllis Umbehr, who owned another part of the estate with her husband, Manfred Feith-Umbehr. They made all these works available for study, which enabled art historian Professor Herbert Molderings to write a seminal monograph on Umbo. In 2000, the collector Thomas Walther acquired a significant part of the artist's estate. He too was interested in making this acquisition available to a German museum in the long term. The purchase of the works by the three museums was the fruit of seven years' preparation. Not only did financing have to be arranged, but also the details of bringing together items from the three different provenances. In addition, Phyllis Umbehr's donation of a large quantity of related archival material now allows the comprehensive scholarly appraisal of Umbo's oeuvre.

Financing

Fourteen patrons and supporters make the purchase possible

The complex purchase of the Umbo estate was in 2016 successfully completed after seven years of preparation. Fourteen dedicated patrons and supporters were involved in facilitating the purchase and thus keeping Umbo's work in Germany in its entirety.

Just under half of the cost of the portfolio was borne in equal measure by the Kulturstiftung der Länder, Die Beauftragte der Bundesregierung für Kultur und Medien, and the Ernst von Siemens Kunststiftung. Each of the three museums benefited

from this financial contribution to the same extent. To cover the remaining expenses, each of them managed to raise funds from other partners.

National supporters of the purchase

- Kulturstiftung der Länder
- Die Beauftragte der Bundesregierung für Kultur und Medien
- Ernst von Siemens Kunststiftung

Further supporters of the Berlinische Galerie

- LOTTO-Stiftung Berlin

Further supporters of the Sprengel Museum Hannover

- Fritz Behrens Stiftung
- Landeshauptstadt Hannover
- Land Niedersachsen
- Stiftung Niedersachsen
- Verein der Freunde des Sprengel Museum Hannover e.V.

Further supporters of the Stiftung Bauhaus Dessau

- Kultusministerium des Landes Sachsen-Anhalt
- Hermann Reemtsma Stiftung
- Fritz Thyssen Stiftung
- Wüstenrot Stiftung
- Lotto Sachsen-Anhalt

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Exhibition texts

Umbo. The name was a sensation in the avant-garde photography of the 1920s. He stood for everything new: a new type of portrait, a new image for women, a new take on street life, new photojournalism. His pictures were experimental, imaginative and above all just like the photographer himself: unconventional. From the early Bauhaus in Weimar, where the foundations for Umbo's work were laid, he was drawn in the mid-1920s to Berlin. Here he found the road to photography thanks to his Bauhaus friend Paul Citroen. Almost overnight Umbo became a household name as one of the most sought-after photographers of the avant-garde. When the Nazis came to power in 1933 he lost the creative habitat that had inspired his outstanding output in the 1920s. In 1945, with his archives ravaged by war, Umbo was literally left standing amid the ruins of his photographic oeuvre. He moved to Hanover and tried to relaunch his professional career, with limited success until the beginning of the 1950s. Not until the 1970s, when photography was admitted to museums as an art form, was his work rediscovered. In 1979, shortly before he died, a first little solo exhibition opened in the "Spektrum Photogalerie" at Hanover Art Museum.

With a selection of about 200 works and many documents, this exhibition also celebrates the purchase of Umbo's artistic estate, made possible in 2016 thanks to funding from numerous benefactors and in partnership with Bauhaus Dessau Foundation and the Sprengel Museum Hannover.

Bauhaus

Umbo is regarded as a Bauhaus photographer, but his estate only contains a few photographs of Bauhaus subject-matter. One reason for this is that his archive was destroyed in 1943. Another is that Umbo studied at the State Bauhaus in Weimar from 1921–1923, at a time when the medium of photography had not yet become established there. His teacher Johannes Itten introduced students to masterpieces of art history and encouraged them to apply principles of picture composition in their own work. Even at this time, Umbo, who did not feel sufficiently inspired by the traditional arts, began to collect photography from newspapers and magazines for use as material

for the compositional topics raised by Itten. Umbo's Bauhaus friend Paul Citroen remembers that Itten got his first-year students to draw mainly with charcoal. Itten believed that this would help them to quickly achieve a result in their efforts to express themselves.

Biography 1902 –1933

Umbo was born in Dusseldorf on 18 January 1902 as Otto Maximilian Umbehrr, the second of ten children of an architect and a teacher. In 1915 Umbo was given a 9 x 12 folding camera for Christmas. In 1916 he and three friends founded a "Wandervogel" back-to-nature youth group. In 1920 he was briefly involved in the Kapp Putsch as a temporary volunteer, dropped out of school and set off on his travels. He worked at a colliery, began an apprenticeship in an art pottery in Goslar, and joined a mystery play group in April 1921 and shortly afterwards the life reformer Friedrich Muck-Lamberty. In autumn 1921 Umbo was accepted at the State Bauhaus in Weimar and completed the preliminary course under Johannes Itten. In 1923 he had to leave the school prematurely, moving to Berlin. He worked as an unskilled labourer, house painter, cinema poster painter, clown, errand boy and tripod guide in film. In 1925 he helped Walter Ruttmann and Lore Leudesdorff in their work in the animation studio. In 1926 or 1927 he produced collages as models for posters for Ruttmann's film "Berlin – Die Sinfonie der Großstadt" (Berlin – Symphony of a Metropolis). Umbo slept in parks and in the Berlin Ringbahn railway coaches. In December 1926 he was taken in by his Bauhaus friend Paul Citroen. They took photographs of themselves and of friends. He was able to rent a room for himself from the proceeds of these pictures. In the spring of 1927 his first published pictures made him famous overnight. Towards the end of the year, the playwright and amateur photographer Karl Vollmoeller gave him a modern camera. Umbo started to concentrate increasingly on the 'city' as his subject matter. In 1928 he participated in the exhibition Photo – Painting – Architecture at the private Berlin art school of his Bauhaus teacher Johannes Itten, and in the following years in all other ground-breaking photographic exhibitions. His pictures were published in numerous magazines, periodicals and books. He took on advertising assignments, while teaching photography at Itten's art school. At the end of 1928 Umbo became the first photo reporter of the DEUPHOT picture agency founded by Simon Guttman, then Dephot (later Degephot). In 1928 and 1929 he produced reportages in consultation with Guttman, which established the agency's innovative

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reputation. In 1932 and 1933, exhibitions at the Julien Levy Gallery in New York showed works by Umbo, among others.

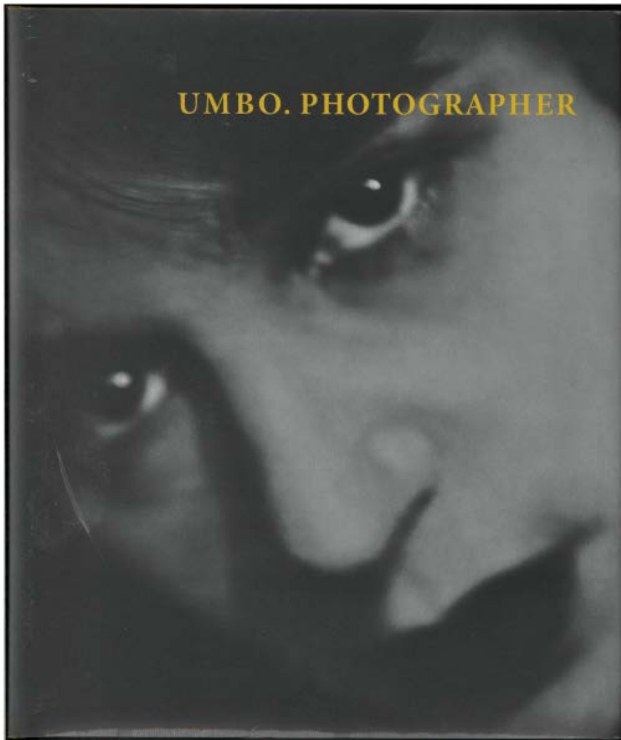
Biography 1933 –1945

In 1933 the German publishing houses became instruments of conformist propaganda. Many colleagues left Germany. Degephot, formerly Dephot, was wound up. Umbo supported activities of a resistance group under the workers' photographer Ernst Thormann and is presumed to have been involved in illegal activities of the Communist International. Erika Koch, a Jew, was from 1933 until 1935 an apprentice under Umbo before emigrating in 1936. Photographically, Umbo stuck to familiar themes, mainly picturing artists and urban leisure activities. In 1935 and 1936, he tested the so-called sky camera on behalf of AEG. In 1938 Umbo signed a guarantee contract with the Deutscher (,aryanised' Ullstein-) Verlag publishing house. His photographs were published in such magazines as Der Stern, Modewelt, Volk und Welt, die neue linie, Die Koralle, Neue Jugend, Signal, Erika and Berliner Illustrierte. As a freelancer for the magazine Signal, Umbo was classified as "indispensable" in the summer of 1940 and exempted from military service until 1943 when he began his training as a driver for the Wehrmacht. Umbo also worked for Forum Verlag, which mainly published magazines with predominantly cultural and economic policy content for foreign forced labourers in Germany. In February 1943, shortly before general mobilisation, Umbo married Irmgard Wanders. Six months later, Umbo's flat and studio were destroyed in a bombing raid. In 1972, Umbo listed his lost business assets as follows: "1.) Photo collection from all over the world / 2.) 10,500 plate and plan films of cultural and historical events from 1927–1943 / 3.) Photo prints of these negative plates / 4.) Text documents / 5.) Newspaper clippings of events / 6.) Document archive of published works / 7.) 12,000 18 x 24 enlargements / 8.) Colour photos, about 500 in [slide] frames, 2,000 unframed, mostly unpublished..."

Biography 1945 –1980

After the end of the war Umbo awaited his wife's return to Hanover in the summer of 1945. A friend gave him a Leica, and another lent him an enlarger. Umbo lost his left eye in an accident during renovation work in his future apartment. Until autumn 1947 Umbo was a staff member of the Hannoverische Volksstimme newspaper founded by the KPD and offered his photographs to other newspapers

appearing in Hanover. Until the mid-1950s, for example, he worked for the news magazine Der Spiegel, founded in Hanover in early 1947. In October his daughter Phyllis was born. In 1947 and 1948 he took pictures at refugee camps in Lower Saxony and of the vocational school established in Bergen-Belsen for young Jews liberated from the concentration camp. Umbo started photographing for the Kestner Gesellschaft and remained closely associated with it for decades. Between 1950 and 1951, he produced several reportages for the Picture Post with the assistance of Simon Guttmann and his agency Report in London. In 1950, Umbo and his wife separated. In 1952 Umbo took pictures during a three-month trip to the USA at the invitation of the US government. He returned to debts and a no longer functional laboratory. From 1957 until his retirement 14 years later, Umbo held teaching positions at the Lower Saxony Vocational School for the Disabled in Bad Pyrmont, at Hanover's School of Arts and Crafts and at four grammar schools. Umbo's work was gradually rediscovered in the 1970s. His Bauhaus friend Paul Citroen returned about 40 works that Umbo had given him in the 1920s. In 1978 Rudolf Kicken assured the artist that, in collaboration with Umbo's daughter Phyllis, he would preserve the photographer's work for the public in Germany. In 1979 the Spectrum Photogalerie at the Kunstmuseum Hannover staged Umbo's first solo exhibition after 1945 with the Sammlung Sprengel (today Sprengel Museum Hannover). Umbo died on 12 May 1980 in Hanover. In 1995/96 the exhibition Umbo. From Bauhaus to Photojournalism under Herbert Molderings' curatorship was held at seven exhibition venues, including the Kestner Gesellschaft in Hanover. In 2016, the Sprengel Museum Hannover, Berlinische Galerie and Stiftung Bauhaus Dessau jointly acquired Umbo's estate.



Exhibition **catalogue**

Umbo. Photographer
Works 1926–1956

Umbo. The name was a sensation in the avant-garde photography of the 1920s. He stood for everything new: a new type of portrait, a new image for women, a new take on street life, new photo-journalism. With a selection of about 200 works and many documents, this first major retrospective in 24 years is now coming to Berlin. An exhibition by the Sprengel Museum Hannover created in partnership with the Berlinische Galerie and Stiftung Bauhaus Dessau.

Editors

Inka Schube

Publisher

Snoek Verlag

Authors

Inka Kristina Blaschke-Walther, Ute El Nahawi and Maria Bortfeldt, Michael Glasmeier, Stella Jaeger, Anthea Kennedy and Ian Wiblin, Angela Lammert, Annelie Lütgens, Sabrina Madanici, Patrick Rössler, Bernd Stiegler, Christoph Wagner, Georg Wiesing-Brandes, Inka Schube et al.

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Programme in English

Contact:
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The view from our house

Wed 1.4. 6:30–8pm

A film about Umbo's Assistant Erika Koch
in the IBB Video space

In English with German Subtitles
Free admission
without registration

Tours by the curator (in German)

Mo 24.2., 9.3., 23.3., 6.4., 20.4., 4.5., 18.5., 25.5., 2 pm

Included in museum's admission
without registration

Public guided tours in English

Mo 2.3., 4.5. 3pm and every Saturday 4:15pm

Included in museum's admission
without registration

Group Tours for groups of up to 22 people

Price: 70€ for 60 minutes, 90€ for 90 minutes plus admission to
museum (individual tickets at concessionary rate). Tours can
also be booked in German, French and Italian.

Booking and further details:
Museumsdienst Berlin at Kulturprojekte GmbH,
museumsinformation@kulturprojekte.berlin
Tel +49 (0)30 247 49 888

More information

berlinischegalerie.de/en/education

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Press images

Umbo. Photographer
Works 1926–1956



Umbo, Ohne Titel (Selbstporträt), um 1930
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Umbo, Der Rasende Reporter, 1926, erworben mit Unterstützung der Kulturstiftung der Länder, Berlin. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines Beschlusses des Deutschen Bundestages
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Umbo, Ohne Titel (Ruth Landshoff), 1927/1928, 2016 erworben mit Mitteln der Deutschen Klassenlotterie Berlin von der Kulturverwaltung des Berliner Senats und mit Mitteln der Beauftragten der Bundesregierung für Kultur und Medien
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Umbo, Ohne Titel (Ruth, Die Hand), um 1926, 2016 erworben mit Mitteln der Beauftragten der Bundesregierung für Kultur und Medien
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Umbo, Ohne Titel (Frauenporträt auf der Straße), 1952, Sprengel Museum Hannover, 2016 erworben mit Mitteln der Beauftragten der Bundesregierung für Kultur und Medien, der Kulturstiftung der Länder, der Landeshauptstadt Hannover, des Landes Niedersachsen und der Stiftung Niedersachsen als Teil des Nachlasses des Künstlers
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Umbo, Karin Friedrich an Gedächtniskirche, aus der Reportage „Berlin 1950“, Sprengel Museum Hannover
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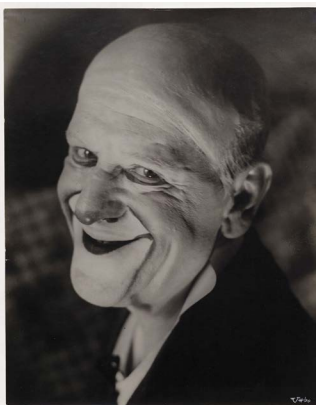
Umbo, Pantoffeln, 1928/29
© Phyllis Umbehrr/Galerie Kicken Berlin/VG Bild-Kunst, Bonn 2020, Repr: Anja E. Witte



Umbo, Ohne Titel (Menjou en gros), 1928/1929, Leihgabe der Ernst von Siemens Kunststiftung
© Phyllis Umbehrr/Galerie Kicken Berlin/VG Bild-Kunst, Bonn 2020, Repr: Anja E. Witte



Umbo, Wolpe und Tanja, 1927, 2016 erworben mit Mitteln der Deutschen Klassenlotterie Berlin von der Kulturverwaltung des Berliner Senats und der Beauftragten der Bundesregierung für Kultur und Medien
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Umbo, Ohne Titel, aus der Reportage „Dr. phil. h. c. Grock“, 1928/1929, Sprengel Museum Hannover, Leihgabe Kunststiftung Bernhard Sprengel und Freunde, Hannover
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Umbo, Am Strand (auch Strandleben), 1930
© Phyllis Umbehrr/Galerie Kicken Berlin/VG Bild-Kunst, Bonn 2020

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Umbo, Kleines Mädchen, 1928/1929, erworben mit Unterstützung der Kulturstiftung der Länder, Berlin. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines Beschlusses des Deutschen Bundestages
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Umbo, Ohne Titel, aus der Reportage „The Lost Child“, 1951, Sprengel Museum Hannover
© Phyllis Umbehr/Galerie Kicken Berlin/VG Bild-Kunst, Bonn 2020



Umbo, Ruth, Spinne, 1927, Stiftung Bauhaus Dessau, 2016 erworben als Teil des Nachlasses des Künstlers aus Mitteln der Kulturstiftung der Länder, des Landes Sachsen-Anhalt, der Wüstenrot Stiftung, der Hermann Reemtsma Stiftung, der Fritz Thyssen Stiftung und von Lotto Sachsen-Anhalt. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines Beschlusses des Deutschen Bundestages
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Umbo, Ohne Titel (Porträt), 1927-1930, erworben 2016 aus Haushaltsmitteln der Berlinischen Galerie, Berlin. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines Beschlusses des Deutschen Bundestages (Dauerleihgabe)
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Umbo, Tanja, 1927, Stiftung Bauhaus Dessau, 2016 erworben als Teil des Nachlasses des Künstlers aus Mitteln der Kulturstiftung der Länder, des Landes Sachsen-Anhalt, der Wüstenrot Stiftung, der Hermann Reemtsma Stiftung, der Fritz Thyssen Stiftung und von Lotto Sachsen-Anhalt. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines Beschlusses des Deutschen Bundestages
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Umbo, Ohne Titel (Valeska Gert), 1926/1927, erworben 2016 aus Mitteln der Deutschen Klassenlotterie Berlin von der Kulturverwaltung des Berliner Senats. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines Beschlusses des Deutschen Bundestages (Dauerleihgabe)
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Umbo, Rut Maske, 1927
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Umbo, Ruth Landshoff, 1927/1928, Stiftung Bauhaus Dessau, 2016 erworben als Teil des Nachlasses des Künstlers aus Mitteln der Kulturstiftung der Länder, des Landes Sachsen-Anhalt, der Wüstenrot Stiftung, der Hermann Reemtsma Stiftung, der Fritz Thyssen Stiftung und von Lotto Sachsen-Anhalt. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines Beschlusses des Deutschen Bundestages
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Umbo, Ohne Titel (Ruth Landshoff mit Katze), 1928, Leihgabe der Ernst von Siemens Kunststiftung
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Umbo, Ohne Titel (Alexa von Porembsky, Lena Amsel, Ruth Landshoff, Annemarie Jaufß), 1927, erworben aus dem Museumsfonds beim Senator für Wissenschaft und Kulturelle Angelegenheiten, Berlin
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Umbo, Strandbad Wannsee, um 1930
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Umbo, Nächtliches Gespräch (Willi Wolpe und Tanja Tanjewska), 1927, Stiftung Bauhaus Dessau, 2016 erworben als Teil des Nachlasses des Künstlers aus Mitteln der Kulturstiftung der Länder, des Landes Sachsen-Anhalt, der Wüstenrot Stiftung, der Hermann Reemtsma Stiftung, der Fritz Thyssen Stiftung und von Lotto Sachsen-Anhalt. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines Beschlusses des Deutschen Bundestages
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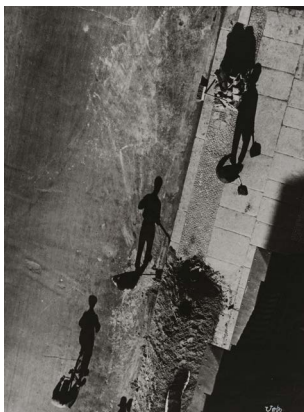
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Umbo, Ohne Titel (Selbstporträt), 1926, Stiftung Bauhaus Dessau, 2016 erworben als Teil des Nachlasses des Künstlers aus Mitteln der Kulturstiftung der Länder, des Landes Sachsen-Anhalt, der Wüstenrot Stiftung, der Hermann Reemtsma Stiftung, der Fritz Thyssen Stiftung und von Lotto Sachsen-Anhalt. Gefördert von der Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines Beschlusses des Deutschen Bundestages
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Umbo, Stahl-Appartment-Haus von Architekt Mies van der Rohe in Chicago, Sprengel Museum Hannover, 2016 erworben mit Mitteln der Beauftragten der Bundesregierung für Kultur und Medien, der Kulturstiftung der Länder, der Landeshauptstadt Hannover, des Landes Niedersachsen und der Stiftung Niedersachsen als Teil des Nachlasses des Künstlers
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Umbo, Unheimliche Straße, 1928
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