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Press Kit
Berlin, 2.11.22

Lajos Tihanyi, Großes Interieur mit Selbstbildnis – Mann am Fenster, 1922
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Magyar Modern

**Hungarian Art in Berlin
1910 – 1933**

4.11.22 – 6.2.23

**BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART**



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Lajos Tihanyi, Großes Interieur mit Selbstbildnis – Mann am Fenster, 1922
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Magyar Modern

**Hungarian Art in Berlin
1910 – 1933**

4.11.22 – 6.2.23

Press conference: 2.11.22, 11 am
Opening: 3.11.22, 7 pm

Please send your accreditation for the
press conference by 31.10.22 to:
friederike.wode@bureau-n.de

Berlin plays a special role in the history of Hungarian art and culture. Even before the First World War Hungarian artists came to the rapidly growing city in search of a platform to reach out to an international audience. After a failed revolution in 1919, now driven from their homeland by reactionary forces, the banks of the Spree offered a place to explore creative freedom.

The exhibition “Magyar Modern” (“Hungarian Modernists”) at the Berlinische Galerie will break new ground by honouring the versatile Hungarian contribution to modern art in the German capital. It will broaden a still Western-oriented canon to include the artistic achievements of Central Eastern Europe. The cosmopolitan Berlin of the Weimar Republic was a formative chapter in the development of these mostly young artists. As one of the largest groups of exiles in the city, they enriched Berlin’s avant-garde significantly with novel and progressive input. The advent of National Socialism cut this two-way inspiration short and erstwhile bonds sank into oblivion.

Some 200 paintings, prints, sculptures, photographs, films, stage designs and architectural drawings on display at the museum will rekindle memories of those close links between Hungarian artists and Berlin.

Major works from Hungarian art history

The nine sections of the exhibition will feature key works by unsung artists – all established names in Hungarian art history – produced or exhibited here during those Berlin years. The story begins with the group known as “The Eight”. Hungary’s modernists, schooled in brightly coloured brushwork by the French Fauves, celebrated their Berlin debut at the Secession in 1910. In the 1920s it was above all Herwarth Walden who recognised and promoted the innovative power of Hungarian painters. By offering them a platform of European renown at his gallery “Der Sturm”, he was also able to expand his profile: Béla Kádár and Hugó Scheiber blended Expressionism with Futurism, bringing to life such different motifs as the Hungarian puszta and Berlin night-life. Sándor Bortnyik, László Moholy-Nagy and Peter László Péri, by contrast, were radically abstract and gave Constructivism a decisive boost.

Impressive variety

Hungarian artists were on show at many other venues too, including the prestigious galleries run by Fritz Gurlitt and Ferdinand Möller, the annual Great Berlin

Art Exhibition and events held by the Academy of Arts. Their works demonstrate with impressive variety how differently these exiles experienced Berlin and reflected their response in their art. József Nemes Lampérth used ink for large formats evoking dark, feverish wartime dreams, while Lajos Tihanyi's compositions with their sharp-edged shapes and striking colour contrasts absorb the urban bustle. As a foil to both, the handwoven tapestries by Noémi Ferenczy suggest a tranquil world where people live in harmony with work and nature.

Architecture for a modernist city

Hungarian architects were heavily involved in building and reconstructing Berlin during the 1920s. Architecture in the modernist style, adapting to the needs of a modern city, reflected new approaches and remain today as enduring landmarks, even if the creators have been forgotten. Fred Forbát designed working-class homes in Siemensstadt and Haselhorst, not to mention the SCC stadium. Oskar Kaufmann, a sought-after theatre architect, built half a dozen venues for Berlin, including the Hebbel-Theater, the Volksbühne, the Renaissance-Theater and the Kroll-Oper, where László Moholy-Nagy went on to produce a number of innovative stage sets.

Press photography and experimental film

Hungarians played an astonishingly diverse role in the flourishing of photography and cinema. As Berlin evolved into a global media metropolis in the late 1920s, Éva Besnyő and Martin Munkácsi – the latter as a staff photographer for the “Berliner Illustrierte Zeitung” – were key figures in the emergence of modern press photography. László Moholy-Nagy and Judit Kárász, leading proponents of the “New Vision”, explored the medium's technical potential. Their spectacular views of the Funkturm showcase this icon of broadcasting technology with steep perspectives, diagonal compositions and strong contrasts. The spectrum of Hungarian cinema ranges from experimental avant-garde film to social documentaries, exemplified in Berlin by Moholy-Nagy and Miklós Bándy in their energetic pursuit of original film-making techniques.

The last section of the exhibition centres on works that reveal growing tensions in late Weimar society. A number of Hungarian artists had joined the German Social Democratic and Communist parties and the left-wing artists' association “ASSO”. Their acerbic cartoons satirised the increasingly evident

signs of rising National Socialism – until most of them were forced into a second exile when Adolf Hitler took power.

Artists (selected)

Miklós Bándy, József Bató, Róbert Berény, Aurél Bernáth, Éva Besnyő, Vjera Biller, Mihály Biró, Dezső Bokros Birman, Sándor Bortnyik, Brassai, Béla Czóbel, Lajos d'Ébneth, Sándor Ék, Jenő Feiks, Béni Ferenczy, Károly Ferenczy, Noémi Ferenczy, Fred Forbát, Ernst Jeges, Béla Kádár, György Kákay Szabó, Ernő Kállai, Judit Kárász, Lajos Kassák, Oskar Kaufmann, György Kepes, Károly Kernstok, János Mattis Teutsch, Etel Mittag-Fodor, László Moholy-Nagy, Martin Munkácsi, József Nemes Lampérth, Gyula Pap, Peter László Péri, Bertalan Pór, József Rippl-Rónai, Hugó Scheiber, Jolán Szilágyi, Lajos Tihanyi, Béla Uitz, Andor Weininger

Catalogue

The exhibition is accompanied by a catalogue in German and English published by Hirmer Verlag. 272 pages, approx. 300 illustrations, with 14 essays by researchers in Hungary, Germany, the United States and Canada: M. Bienert, O. Botár, R. Burmeister, E. Forgács, M. Gergely, N. Philippi, T. Frank, A. Katona, M. Orosz, W. Schöddert, M. P. Szeredi, A. Wolff, M. Wucher, A. Zwickl

Museum edition

ISBN 978-3-940208-76-7, € 34.80

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ISBN 978-3-7774-3904-4, € 49.90

This exhibition is a collaborative venture by the Berlinische Galerie and the Museum of Fine Arts, Budapest – Hungarian National Gallery and has been funded by LOTTO-Stiftung Berlin and the Förderverein Berlinische Galerie. The catalogue was funded by the Ernst von Siemens Kunststiftung. Programme in cooperation with the Collegium Hungaricum Berlin.

Accompanying events

A broad programme of events organised together with Collegium Hungaricum Berlin will explore the life and work of Hungarian musicians and writers in Berlin during the 1920s:

berlinischegalerie.de/en/programme/calendar/

Parallel to the exhibition at the Berlinische Galerie, Collegium Hungaricum Berlin will stage the exhibitions “Magyar Neo-Avant-Garde in the 1960s and 1970s” (11 November 2022 – 27 January 2023), accompanied by films about the Hungarian neo-avant-garde, and “The Avant-Garde Legacy”



(18 November 2022 – 20 January 2023), featuring young generation artists from Hungary:
hungaricum.de

Outreach

Apart from curator tours, weekend tours for all-comers and bookable tours for groups, there will be free project days and specially designed tours for school groups. Other activities will cater for children and families and there will also be a range of accessible options. Outreach activities are organised in partnership with Jugend im Museum and Museumsdienst Berlin:
berlinischegalerie.de/en/programme/education

Audio guide

A free audio guide will be available in German and English to accompany the exhibition. Visitors can download the Web version onto their own mobile phones. The audio guide contains 22 entries with in-depth information about key exhibits:
bg.berlin/audioguide-magyar-modern

Podcast

The Berlinische Galerie podcast “Kunst in Berlin” (in German) will devote an episode to the exhibition. Director Thomas Köhler and Ralf Burmeister, head of the Artists’ Archives and the exhibition curator, will discuss the Hungarian avant-garde artists and the many traces they have left in the German capital. “Ungarische Kunst in Berlin” will be available on all the usual podcast platforms and online:
berlinischegalerie.de/podcast/kunst-in-berlin

Press images

berlinischegalerie.de/en/press-release/magyar-modern

Online tickets

bg.berlin/en/tickets

Social Media

#MagyarModernBG
#berlinischegalerie

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Photography and Architecture
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berlinischegalerie.de

Admission 12 €, concessions 8 €

Wed – Mon 10 am – 6 pm
Tue closed

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Contact Berlinische Galerie

BERLINISCHE
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Artists

Miklós Bándy

1904 in Marosvásárhelyn (now Târgu Mureş) – 1971 in Paris

József Bató

1888 in Budapest – 1966 in London

Róbert Berényi

1887 in Budapest – 1953 in Budapest

Aurél Bernáth

1895 in Marcali – 1982 in Budapest

Éva Besnyő

1910 in Budapest – 2003 in Laren

Vjera Biller

1903 in Diakovár (now Đakovo) – 1940 Hartheim near Linz

Mihály Biró

1886 in Budapest – 1948 in Budapest

Dezső Bokros Birman

1889 in Újpest (now 4th District, Budapest) – 1965 in Budapest

Sándor Bortnyik

1893 in Marosvásárhely (now Târgu Mureş) – 1976 in Budapest

Brassai

1899 in Kronstadt (now Braşov) – 1984 in Nice

Béla Czóbel

1883 in Budapest – 1976 in Budapest

Lajos D'Ébner

1902 in Szilágysomlyó – 1982 in Chacacayo

Sándor Ék

1902 in Szentmihályfa (now Michalna Ostrove) – 1975 in Budapest

Jenő Feiks

1878 in Kaposvár – 1939 in Budapest

Béni Ferenczy

1890 in Szentendre – 1967 in Budapest

Károly Ferenczy

1862 in Vienna/Austria – 1917 in Budapest

Noémi Ferenczy

1890 in Szentendre – 1957 in Budapest

Fred Forbát

1897 in Fünfkirchen (now Pécs) – 1972 in Vällingby (now part of Stockholm)

Emerich Göndör

1896 in Budapest – 1977 in New York

Ernő Jeges

1898 in Torontálvásárhely (now Debeljača/Serbia) – 1956 in Budapest

Béla Kádár

1877 in Budapest – 1956 in Budapest

Ernst Kállai

1870 in Szakalháza (now Săcălaz) – 1954 in Budapest

György Kákay Szabó

1903 in Tenke (now Tinca) – 1964 Budapest

Judit Kádász

1912 in Szeged – 1977 in Budapest

Lajos Kassák

1887 in Érsekújvár (now Nové Zámky) – 1967 in Budapest

Oskar Kaufmann

1873 in Újszentanna (now Sântana) – 1956 in Budapest

György Kepes

1906 in Selyp – 2001 in Cambridge Massachusetts

Károly Kernstok

1873 in Budapest – 1940 in Budapest

Arthur Köster

1890 in Pausa – 1965 in Hankensbüttel

Miltiadész Manno

1879 in Pancsova (now Pančevo) – 1935 in Budapest

János Mattis Teutsch

1884 in Kronstadt (now Braşov) – 1960 in Braşov

Max Missmann

1874 in Berlin – 1945 in Berlin

Etel Mittag-Fodor

1905 in Agram (now Zagreb) – 2005 in Wynberg near Cape Town

László Moholy-Nagy

1895 in Bácsborsód – 1946 in Chicago

Lucia Moholy

1894 in Prague – 1989 in Zurich

Martin Munkácsi

1896 in Kolozsvár (now Cluj) – 1963 in New York

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József Nemes-Lampérth

1891 in Budapest – 1924 in Sátoraljaújhely

Emil Orlik

1870 in Prague – 1932 in Berlin

Gyula Pap

1899 in Orosháza – 1983 in Budapest

Peter László Péri

1899 in Budapest – 1967 in London

Bertalan Pór

1880 in Bábaszék (now Babiná) – 1964 in Budapest

József Pippl-Rónai

1861 in Kaposvár – 1927 in Kaposvár

Willy Römer

1887 in Berlin – 1979 in Berlin

Naftalie Rubinstein

1910 in Pinsk – 1977 in Tel Aviv - Jaffa/Israel

Hugó Schreiber

1873 in Budapest – 1950 in Budapest

Jolán Szilágyi

1895 in Székelyudvarhely (now Odorheiu Secuiesc) – 1971 in Budapest

Lajos Tihanyi

1885 in Budapest – 1938 in Paris

Béla Uitz

1887 in Mehala (now Timișoara) – 1972 in Budapest

Gusztáv Végh

1889 in Vác – 1973 in Budapest

Andor Weininger

1899 in Karancs – 1986 in New York

Exhibition texts

About the Exhibition

Berlin plays a special role in the history of Hungarian art and culture. In the first decade of the nineteenth century, Hungarian artists came to the German capital seeking an international platform for their work. After the First World War and political upheaval in their own country, many Hungarian artists arrived in Berlin as exiles. For them, the cosmopolitan city became a place of political and creative freedom. The close creative exchange came to an end with the Nazis' advent to power.

The artists on show have been almost forgotten in Germany but they are all well-known names in Hungarian art history. The works here were either created or exhibited in this city. They highlight a significant chapter in the art history of Berlin, Hungary and Europe.

Début in Berlin

In the spring of 1910, a young generation of artists celebrated their Berlin début at an Exhibition of Hungarian Painters hosted by the Secession. The group known as The Eight (Nyolcak) – including Róbert Berény, Béla Czóbel, Károly Kernstok, Bertalan Pór and Lajos Tihanyi – but also painters like Károly Ferenczy, Jenő Feiks and József Rippl-Rónai were all challenging established Hungarian art with new styles of their own.

When the art dealer Paul Cassirer visited Budapest in 1909, he invited these Hungarian painters to Berlin. The show was organised by the writer Lajos Hatvany, who was then living by the Spree. Among the exhibits were works by The Eight, who had all trained in Paris and been inspired by the Late Impressionists and the Fauves. The exhibition attracted mixed reviews from the Berlin press: the artists were recognised as “talented and interesting” but criticised for their affinity with French artists, who were still unpopular in Germany at the time. Nowadays The Eight are credited with contributing in their own right to the development of modern art.

Revolutions – Emigration

When the First World War ended and the Austro-Hungarian monarchy fell apart, Hungary became an independent state. Bourgeois and social democratic parties established a government. Defeat in the war cost the country two thirds of its former territory. A profound social crisis and this loss of land, eventually confirmed by the Treaty of Trianon in June 1920, provoked domestic unrest.

After a bloodless transfer of power, a communist-led republic of councils was created in March 1919. Progressive artists played an active role. Károly Kernstok, once the brains behind The Eight, was appointed People's Commissar of the Arts. Posters, with their mass appeal, became the medium of the moment.

The republic of councils only survived for 133 days and was replaced by an authoritarian government of nationalist conservatives under Miklós Horthy. In August 1919, the hounding began of left-wing and Jewish intellectuals who had taken part in the republic of councils or sympathised with its aims. Fearing for life and limb, many emigrated to the major German-speaking cities Vienna and Berlin.

„Ma“ and „Der Sturm“

Of all the printed media, the key forum for progressive Hungarian art was the magazine „Ma“ (Today), published between 1916 and 1925. Its editor, the poet and painter Lajos Kassák, was the leading voice among the country's left-wing artists. He now ranks as the founder of the Hungarian avant-garde.

Magazines were essential to communication in the polyphonic world of modern art. Their role was even more important for movements eager to forge closer links between art and life, creativity and politics. Thanks to „Ma“, artists hoping to help build a new society were able to reach an audience outside Hungary.

Contributions by Berlin Dadaists and Russian Constructivists demonstrate that avant-garde Hungarians belonged to an international network. There were dynamic links with Herwarth Walden and his famous gallery in Berlin. Kassák regularly featured works by Sturm artists on the cover of „Ma“, while works by „Ma“ artists appeared on the front of Herwarth Walden's magazine Der Sturm, distributed by Kassák in Budapest from 1918.

Hungarians at Der Sturm

The Berlin gallery Der Sturm and its charismatic director Herwarth Walden symbolised a revolution in art. Ever since 1913, when the gallery hosted the First German Autumn Salon, it had enjoyed a reputation as a hotbed of the European avant-garde.

After the First World War, Herwarth Walden was alert to innovative work by Hungarian artists. It was a win-win situation: the Hungarians attracted international attention and often boosted their careers by exhibiting at his acclaimed venue. Walden, meanwhile, was able to broaden his portfolio. He enriched his programme with János Mattis Teutsch, whose style is akin to that of Der Blaue Reiter, and Hugó Scheiber with his Cubo-Futurist depictions of life in Berlin. Above all, however, the gallery proved its feel for the times with Constructivist works by László Moholy-Nagy, Lajos d'Ébneth and Peter László Péri. No fewer than 24 solo shows by Hungarian artists were put on by Herwarth Walden between 1921 and 1930.

Satellites I

Apart from the Sturm Gallery, Hungarian artists made their mark at other venues too. There were many facets to the city's vibrant art landscape. Their versatile creativity was displayed by art dealers, at the annual Great Berlin Art Exhibition and at the prestigious Academy of Arts.

Personal experience of exile varied. Béla Czóbel thrived in Berlin, staging dozens of exhibitions. József Nemes Lampérth, by contrast, never found his peace here: war-time trauma cast a dark shadow over the paintings with memories of his Hungarian homeland and his young years in Paris. In response to the bustle of industry, traffic and media buzz, Noémi Ferenczy felt a need for renewed harmony between people in nature. The peaceful motifs in her tapestries were warmly appreciated by the contemporary press. Her brother Béni also found a source of inspiration in Berlin. His sculpture was influenced by the all-pervasive Expressionism and its fascination with non-European cultures.

Picture – Concrete – Architecture

Motivated by socialist ideals, Hungarian Constructivists were eager to forge a new, better society. Their style was radically non-representational: compositions made up of planes, lines and geometric shapes were intended to stimulate perceptive faculties and spur creative thinking in the viewer.

The boundaries between fine art and architecture became fluid: art was intervening in life.

Neues Bauen (New Building) with its minimalist forms was the German version of Modernist architecture. It gave concrete expression to Constructivist principles, allowing these to set a lasting stamp on the everyday environment.

Urban Design

Hungarian architects tackled the urban landscape in Berlin with creative zest and left enduring traces. Fred Forbát, a key protagonist of the new, socially oriented style of architecture, designed hundreds of working-class homes with functional layouts. Between 1925 and 1932 his projects included sections of the estate at Siemensstadt and the Haselhorst Research Estate in Spandau but also the stands for the SCC Stadium (now Mommsen Stadium) in Charlottenburg with their distinctive New Objectivity look. Oskar Kaufmann, the leading theatre architect of his time, designed several lavishly appointed buildings – including the Kroll-Oper, where László Moholy-Nagy installed his experimental stage sets. A century after their construction, major venues like the Renaissance-Theater, the monumental Volksbühne on Bülowplatz (now Rosa-Luxemburg-Platz) and the Hebbel-Theater are still a familiar sight in the city's cultural life.

Satellites II

The versatile art scene in the Berlin of the 1920s was remarkably enriched by Hungarian artists. The outstanding name in the field of pure abstraction was Peter László Péri, who brought his spatial constructions to the Great Berlin Art Exhibition in 1923. The many commercial galleries with Hungarians on their books included the well-known art salons of Fritz Gurlitt and Paul Cassirer. In April 1920, Cassirer gave Béla Czóbel the first opportunity to show his increasingly Expressionist oeuvre in the city. Ferdinand Möller, who did so much to promote the Brücke artists, facilitated Berlin's introduction to Lajos Tihanyi in April 1921. In March 1924, I. B. Neumann's Grafisches Kabinett put on a major show by Sándor Bortnyik: his figurative Constructivism adds a satirical touch to the vision of a new age forging a new human personality.

Others who dealt in Hungarian art have been largely forgotten, among them Goldschmidt & Wallerstein, Alfred Heller and Victor Hartberg. The significance of the art market in defining the course of art history is still frequently underestimated.

Berlin through the Camera: Press Photography

In the late 1920s Berlin became an international hub of newspaper publishing. It was a heyday for picture journalism. Illustrated magazines proliferated and were hungry for visual input. Picture agencies and photography studios sprouted, generating an abundance of work. For young photographers from Hungary, this offered attractive career openings and a wide range of professional opportunities.

Their documentary photographs show Berlin with its landmarks and construction projects, its social contrasts and political tensions. They illustrate workers on the huge building site at Alexanderplatz and lakeside bathers at the public beach on Wannsee. Appalling rental conditions in tenements on the edge of Berlin were recorded alongside the chic new department store on Hermannplatz and trendily furnished celebrity homes.

Berlin through the Camera: Neues Sehen

The Hungarian photographers – indeed, all avant-garde photographers – were influenced in the late 1920s by a style called Neues Sehen (New Vision). Its startling experiments with the camera were particularly fostered in Germany by artists associated with the Bauhaus. One outstanding and highly articulate protagonist was László Moholy-Nagy, who extended his exploration of optics to the new medium of film.

The Hungarians took advantage of lighter, easily managed cameras for snapshots of a city undergoing transformation. They used unfamiliar angles, sharp contrasts, reversals of positive and negative, reflections and multiple exposures to highlight abstract structures in their urban environment. Diagonal compositions accentuate the dynamics of the fast-changing metropolis. Berlin's Funkturm the transmission tower opened in 1926 and itself a modern icon – was a propitious motif for this new form of photography.

Moving on from Berlin

For most Hungarian artists, the government takeover by the Nazis in 1933 – accompanied by a powerful visual choreography that was widely communicated at home and abroad by the illustrated magazines – signalled the end of their stay in Germany. The advent to power of the National Socialists marked a turning-point in German culture. The impact was greatest for artists who had fled to Berlin because of their involvement in left-wing politics or their Jewish

origins. Some had remained politically active until the demise of the Weimar Republic. Examples were Jolán Szilágyi and Sándor Ék, whose far-sighted satirical cartoons featured in magazines like *Die Rote Fahne* and *Der Knüppel*.

Berlin, the city that held out such a promising future for these Hungarian artists, turned out to be a station on a journey. Some returned to Hungary, others moved on to another country to resume their artistic exploits. László Moholy-Nagy, for one, set up the New Bauhaus in the United States in 1937 and continued his successful career. Meanwhile, back in Germany, his art – like that of Béla Kádár – was subjected to Nazi ridicule.

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Exhibition catalogue

**Hungarian Art in Berlin
1910-1933**

Important artists of Hungarian Classical Modernism lived and worked temporarily on the banks of the Spree and were present in the Berlin avant-garde. The publication presents a brilliant overview of the close links between the culture of the Weimar Republic and the creative forces of Hungary, which ended with the seizure of power by the National Socialists.

The city of Berlin has played a very special role in the history of Hungarian art and culture. Even before the First World War, the expanding metropolis provided artists with a stage for exhibitions in which they could present themselves within an international context. After the end of the political reshaping of Hungary through the Hungarian Soviet Republic and the victory of reactionary forces, from 1919 cosmopolitan Berlin became a place of creative freedom for Hungarian artists in exile. The result was a display of artistic fireworks that can now be explored in texts and images.

Editors

Berlinische Galerie: Ralf Burmeister
András Zwickl

Publisher

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Authors

M. Bienert, O. Botár, R. Burmeister, E. Forgács,
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W. Schöddert, M. P. Szeredi, A. Wolff, M. Wucher,
A. Zwickl

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Hugo Scheiber, Auf der Straßenbahn, 1926, Courtesy Ernst Galerie, Budapest. © Urheberrechte am Werk erloschen

Programme in English

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bildung@berlinischegalerie.de
berlinischegalerie.de

Tours by the curator (in German)

Mon 7.11., 14.11., 21.11., 28.11., 12.12., 19.12., 2 pm (with translation into DGS)

Mon, 2.1., 16.1., 23.1., 30.1., 6.2., 2 pm

Included in museum's admission
Registration on-site, limited capacities

Public guided tours in English

Mon 7.11., 5.12., 2.1., 6.2., 3 pm

Every Sat, 4:15 pm

Included in museum's admission
Registration on-site, limited capacities

Group Tours

60/90/120 minutes, 60/85/110€

(plus admission to the museum, individual tickets at concessionary rate)

Tours can also be booked in German and French, plus foreign language charge.

Booking and further details:
Museumsdienst Berlin

More information

berlinischegalerie.de/en/education

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Magyar Modern

Hungarian Art in Berlin
1910–1933

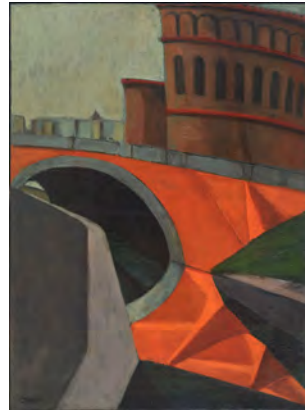
4.11.22 – 6.2.23



Lajos Tihanyi, Großes Interieur mit Selbstbildnis – Mann am Fenster, 1922
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Lajos Tihanyi, Familie, 1921 © Urheberrechte am Werk erloschen,
Foto: Museum der Bildenden Künste, Budapest - Ungarische Nationalgalerie, 2022



Lajos Tihanyi, Ufer, 1921, Galerie Berinson, Berlin
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Béla Czóbel, Berliner Straße, um 1920 © VG Bild-Kunst, Bonn 2022,
Foto: Virág Judit Galerie, Budapest / Tibor Mester



Béla Czóbel, Liegende Frau, um 1922 © VG Bild-Kunst, Bonn 2022,
Foto: Museum der Bildenden Künste - Ungarische Nationalgalerie, 2022



Károly Ferenczy, Sonniger Vormittag, 1905 © Urheberrechte am Werk erloschen,
Foto: Museum der Bildenden Künste - Ungarische Nationalgalerie, 2022



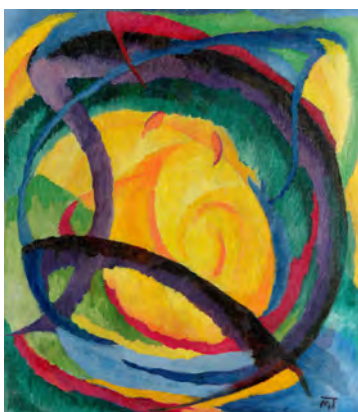
Károly Kernstok, Jünglinge, 1909 © Urheberrechte am Werk erloschen



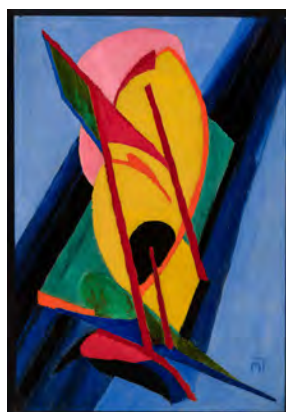
Béla Kádár, Die Kuh, um 1917 © VG Bild-Kunst, Bonn 2022,
Foto: bpk / Stiftung Saarländischer Kulturbesitz



Béla Kádár, Sehnsucht, 1924 © VG Bild-Kunst, Bonn 2022, Foto: Museum der Bildenden
Künste - Ungarische Nationalgalerie, 2022



János Mattis-Teutsch, Komposition, ca. 1920 © VG Bild-Kunst, Bonn 2022



János Mattis-Teutsch, Seelenblume, 1923 © VG Bild-Kunst, Bonn 2022,
Foto: Museum der Bildenden Künste - Ungarische Nationalgalerie, 2022

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Hugó Scheiber, Auf der Straßenbahn, 1926.
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Oskar Kaufmann, Hebbel Theater, ohne Datierung © Architekturmuseum TU Berlin



Martin Munkácsi, Karstadt am Hermannplatz, 1929/1930 © ullstein bild collection



Martin Munkácsi, Der schöne Herbst. Die letzten warmen Sonnenstrahlen, Titelbild Berliner Illustrierte Zeitung, Nr. 39, 29.09.29, 1929 © ullstein bild collection



Eva Besnyő, Berlin 1931, 1931 © Eva Besnyő / MAI, Foto: Anja E. Witte



Eva Besnyő, Strandbad Wannsee, 1931 © Eva Besnyő / MAI, Foto: Anja E. Witte



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