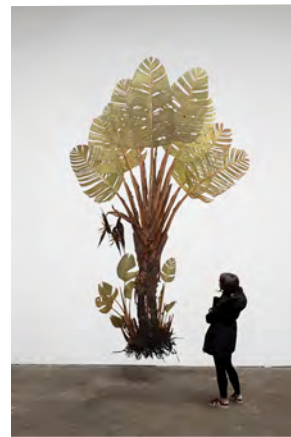




Berlinische Galerie, © Foto: Nosthe

Exhibitions 2023/24

The Berlinische Galerie will be closed from 7.2. until 25.5.23 for renovations.



Julius von Bismarck, I like the flowers (Strelitzia Nicolai), 2017, Courtesy Julius von Bismarck, Alexander Levy, Berlin, and Sies + Höke, Düsseldorf © Julius von Bismarck / VG Bild-Kunst, Bonn 2023

Julius von Bismarck When Platitudes Become Form

26.5. – 14.8.23

Press conference: Thu 25.5.23, 11 am

Opening: Thu 25.5.23, 7 pm

Julius von Bismarck explores in his art how people define their place within their immediate environment and how society negotiates the concept of nature. He frequently uses deconstruction as a tool to question how, as a society, we evaluate nature as landscape and who asserts the right of interpretation. The title “When Platitudes Become Form” refers to often simplified perceptions and clichés. For his show at the Berlinische Galerie, Bismarck adopts a biographical approach for the first time, delving into his family history. In so doing, he centres his work on the manifold interactions between how we understand nature and how we write history.

Julius von Bismarck (*1983 in Breisach am Rhein) grew up in Riyadh (Saudi Arabia). He lives and works in Berlin. His artistic practice, which combines visual art with themes from the natural sciences and humanities, takes a variety of forms: installations, happenings, sculptures and land art.

The exhibition has been supported by the Karin and Uwe Hollweg Foundation.

Nasan Tur, Shadow, 2023 © VG Bild-Kunst, Bonn 2023



Nasan Tur **Hunted**

26.5.23 – 1.4.24

Press conference: Thu 25.5.23, 11 am

Opening: Thu 25.5.23, 7 pm

Nasan Tur deals with the political and social conditions that define our times. His works are experimental arrangements that draw attention to ideologies, social norms and behavioural codes and expand our options for individual action. To this end, he examines statements, gestures and images found in the media or in the public space and distils them into miniatures reflecting current social crises and discourse. In particular he asks how we are influenced by established role models and what drives us, in the light of oppression, powerlessness and manipulation, to break out from these boundaries and change the social paradigm.

Nasan Tur (*1974 in Offenbach) lives and works in Berlin. He has shown at events such as documenta14, the 10th Istanbul Biennial and the 6th Taipei Biennial and at many institutions, including the Palais de Tokyo, Centre Pompidou in Paris, Schirn Kunsthalle in Frankfurt, Hamburger Bahnhof in Berlin and Maxxi Museum in Rome. In 2012 he was awarded the Will Grohmann Prize by the Academy of Arts in Berlin and in 2014 he held a residency at the Villa Massimo in Rome.

The exhibition has been funded by SAHA - Supporting Contemporary Art from Turkey



Böhler & Orendt, Incantation, Zeichnung aus der Serie: The Spirit of the B.U.D or The Sweet Certainty of Deliverance from the Darkness that Surrounds Us (Detail), 2021, Courtesy Böhler & Orendt
© Böhler & Orendt, 2023

Böhler & Orendt **The Sweet Certainty**

26.5. – 14.8.23

Press conference: Thu 25.5.23, 11 am

Opening: Thu 25.5.23, 7 pm

The story of our furless species on Planet Earth is told here in two playful installations that fill the exhibition space. Matthias Böhler (*1981 Aachen) and Christian Orendt (*1980 Sighișoara, Romania) formed their artistic duo in 2008. They bring wit, irony and black humour to their account of human dealings: how we waste resources that took millions of years to evolve, how we have already destroyed more than 2.5 billion hectares of forest and exterminated over 60 per cent of terrestrial vertebrates.

In this exhibition a huge monkey-like creature serves as a multiple source of “raw materials” for busy squads of workers. At the heart of the second installation a spaceship resembling a lotus bud invites visitors to come inside and explore. A sequence of nine overpainted photocollages made in 2020 promises “The Sweet Certainty of Deliverance from the Darkness that Surrounds Us”. Extinct animals perform a ghostly lament, summoning a mysterious power to rid the planet of this threat by wondrous means. The collages belong to the Berlinische Galerie’s collection and are being shown in the museum for the first time.



Suddenly Wonderful Visions for chunky 1970's architecture in West Berlin

26.5. – 18.9.23

Opening: Thu 25.5.23, 7 pm

During the Cold War, some remarkable big buildings emerged in West Berlin as new locations for science, research and the arts. After years of neglect and now technically obsolete, most of these buildings are threatened with demolition. Examples are the International Congress Centre (ICC, 1973-1979) and the one-time Institute of Hygiene and Microbiology (1969-1974), and the former Central Animal Laboratories (nicknamed "Mouse Bunker", 1971-1981) at the Freie Universität.

The exhibition flags up current efforts to preserve and revitalise this cultural legacy of historical significance. The new thinking is presented alongside construction documents and films from the museum's collection, some never displayed before, to tell the story of how these projects were conceived and implemented. Meanwhile, contemporary artworks illustrate a variety of artistic takes on these striking icons of the 1970s. On show are proposals by prestigious Berlin partnerships.

The exhibits, approximately 150 in number, reflect the work of about 20 architects, planning consultants, photographers and artists.

Architects and artists (selected): Fehling+Gogel, G+M Hänska, Ralf Schüler & Ursulina Schüler-Witte, b+ (bplus.xyz), Bureau N and Something Fantastic, GRAFT, Neuner & Boeving, Nathan Eddy, Beate Gütschow, Tracey Snelling

Funded by the Senate Department for Culture and Europe

**BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART**



Edvard Munch, Rot und Weiß, 1899–1900
Foto: © MUNICH, Oslo / Haivor Bjerrnigard

Edvard Munch Magic of the North

15.9.23 – 22.1.24

Press conference: Wed 13.9.23, 11 am

Opening: Thu, 14.9.23, 7 pm

Edvard Munch (1863–1944) challenged his contemporaries with the radical modernity of his paintings, especially in Berlin, where the Norwegian Symbolist exerted a big influence around the turn of the century. The exhibition tells the story of Edvard Munch and Berlin, illustrated by about 90 works: paintings, prints and photographs.

The German capital was in the grip of a fervour for all things Nordic. Even the Association of Berlin Artists invited the young artist, as yet unknown, to put on an exhibition in 1892. Viewers were shocked by the bright colours and perceived the paintings as sketchy. The artist delighted in this attention. He moved to the Spree, living in the city again and again between 1892 and 1908. In Berlin, Munch's works were not just the parting shot for modern art. They also transformed conventional thinking about the "magic of the North" (Stefan Zweig). Romantic and naturalist notions of fjord landscapes gave way to the psychological density of Munch's visual cosmos. During the Nazi dictatorship from 1933, the painter was at first celebrated by cultural politicians as a "great Nordic artist", only to become an early victim of the defamatory campaign against "degenerate" art.

The exhibition is a partnership between the Berlinische Galerie and the MUNICH, Oslo and with decisive support from the Kupferstichkabinett and Neue Nationalgalerie at the Staatliche Museen zu Berlin. It has been financed by the Capital Cultural Fund, the Norwegian Embassy Berlin, the Ernst von Siemens Kunststiftung and the International Music and Art Foundation in Vaduz. It will open during Berlin Art Week. From 18 November 23 until 1 April 24, the Museum Barberini in Potsdam will be showing "Edvard Munch: Transforming Nature": museum-barberini.de

BG

Falk Haberkorn, *Schonung #2*, Aus der 4-teiligen Serie „Schonung“, 2003/04 © VG Bild-Kunst, Bonn 2023



Greenery Plants in contemporary photography

13.10.23–12.2.24

Lofty firs, dense mangroves, bizarre pistils – the shapes created by the plant world are prodigious. Embedded within their own complex, highly sensitive ecosystems, plants intertwine with human culture in many different ways. Contemplating them can soothe the nerves, give food for thought and trigger powerful emotions such as fear or anxiety.

The exhibition “Greenery: Plants in contemporary photography” responds to this multi-faceted theme. These contemporary works mostly from our Photography Collection address the often contradictory relationship between humans and plants through the medium of photography. The six photographers and artists do not focus here on vegetation in its wild and untamed state, but on how it has been overlaid by human activity: carefully stacked deadwood in Germany’s Black Forest, mangrove swamps contaminated by plastic in Indonesia, botanical cultures in the tropics.

These depictions dig down to the cultural inventions underlying apparently archetypal notions. They open up avenues to revisit the shifting relationships between humans and plants.

Artists: Falk Haberkorn (*1974 Berlin), Ingar Krauss (*1965 Berlin), Susanne Kriemann (*1972 Erlangen), Mimi Cheron Ng’ok (*1983 Nairobi, Kenya), Stefanie Seufert (*1969 Göttingen), Auriga/Folkwang Archive featured by Andrzej Steinbach (*1983 Czarnków, Poland)



Edvard Munch, *Portrait Walther Rathenau*, Berlin, 1907 © Sammlung Stiftung Stadtmuseum Berlin, Foto: Oliver Ziehe

Embracing Modernism Big names from the Stadtmuseum Berlin

Until Autumn 2026

Lovis Corinth, Edvard Munch, Max Beckmann, Ernst Ludwig Kirchner and many others – the Stadtmuseum Berlin boasts outstanding works by eminent modernist painters. Twelve highlights from its premium collection will be guests at the Berlinische Galerie. They bring new tones to the permanent in-house exhibition, sparking a conversation with resident works.

Sharing collections and jointly making them accessible to the public must become standard museum practice in the future. In this instance, the partnership was prompted by extensive conversion work at the Märkisches Museum, which is scheduled to close for four years in 2023, leaving the foundation Stadtmuseum Berlin without its principal home. To ensure that significant paintings from its collection can remain on display, the idea was born in the two houses of integrating selected works into the permanent exhibition “Art in Berlin 1880-1980”. Early modern art is a particular strength of the Stadtmuseum Berlin holdings.

The paintings to be hosted at the Berlinische Galerie are by Max Beckmann, Theo von Brockhusen, Lovis Corinth, Ernst Ludwig Kirchner, Walter Leistikow, Max Liebermann, Edvard Munch and Lesser Ury. All of them were important figures who enriched the city’s art scene in the early 20th century.

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Richard Ziegler, Knabe im Sandkasten, 1926
© VG Bild-Kunst, Bonn 2023

Permanent Exhibition Art in Berlin 1880 – 1980

Berlin is always changing. The city's art scene constantly reinvents itself, too. Narrating this eventful history from the dawn of Modernism around 1900 into the 1980s is the theme of our permanent exhibition "Art in Berlin 1880–1980". The Berlinische Galerie has devoted over 1000 square metres to presenting its collection. Waiting to be discovered among the roughly 250 works on show are paintings, prints, photographs, architecture and archive materials rarely or never displayed before.

Walking around this exhibition is like time travel and takes visitors through Berlin in 17 chapters: the Kaiser's era, the Weimar Republic, the Nazi dictatorship, the new beginnings after 1945, Cold War in the divided city, and the counter-cultures and unconventional lifestyles that evolved in East and West under the shadow of the Wall. In East Berlin, an alternative art community developed from the late 1970s. In West Berlin from the late 1970s, aggressive art by the "Neue Wilden" placed the divided city back in the international limelight.

Artists (selected): Johannes Baader, Otto Bartning, Georg Baselitz, Max Beckmann, Theo von Brockhusen, Lovis Corinth, Rainer Fetting, Naum Gabo, George Grosz, Raoul Hausmann, John Heartfield, Jacoba van Heemskerck, Werner Heldt, Hannah Höch, Lotte Jacobi, Georg Kohlmaier, Oskar Kokoschka, Engelbert Kremser, Fritz Kühn, Walter Leistikow, Ute Mahler, Jeanne Mammen, Ludwig Meidner, Arwed Messmer/Fritz Tiedemann, László Moholy-Nagy, Manfred Paul, Nicola Perscheid, Iwan Puni, Alexander Rodtschenko, Barna von Sartory, Eugen Schönebeck, Kurt Schwitters, Sasha Stone, Fred Thieler, Herbert Tobias, Hans Uhlmann, Umbo (Otto Umbehrr), Dieter Urbach, Anton von Werner, Heinrich Zille

Exhibition Architecture and Colour Design: david saik studio



IBB VideoSpace, Photo: © Noshie

12x12 At the IBB Video Space

The IBB Video Space screens artists who work with time-based media. The programme, which changes every month, features not only established names in contemporary video art but also up-and-coming artists rarely seen in museums to date. For these, the Berlinische Galerie seeks to facilitate an institutional début.

Each month brings a new encounter with work that raises questions about the medium and about social or political issues. Importance is attached to including marginalised perspectives and to shedding light on the impact of power structures.

More video works online:
bg.berlin/en/video-art-online

This project has been facilitated by Investitionsbank Berlin (IBB).

26.5. – 31.7.23
Pınar Öğrenci



Nan Goldin, Stobhan in my mirror, Berlin, 1982.
© Nan Goldin, Courtesy Marian Goodman Gallery

Online Project Out and About Queer Visibilities in the Collection

The online project “Out and About” initiated by trainees of the Berlinische Galerie, investigates the queer legibilities of photographs, paintings, works on paper and pieces of video art. Giving voice to a diversity of perspectives, also outside authors were invited to respond to selected objects. For example, works by Nan Goldin (* 1953), Hannah Höch (1889–1978) and Herbert Tobias (1924–1982) represent perspectives of the LGBTQI* (lesbian, gay, bisexual, trans, queer and inter*) communities that are too often overlooked.

More information:
berlinischegalerie.de/en/out-and-about

Artists:
Rolf von Bergmann (1953–1988)
Tabea Blumenschein (1952–2020)
Otto Dix (1891–1969)
Rainer Fetting (*1949)
Nan Goldin (*1953)
Werner Heldt (1904–1954)
Hannah Höch (1889–1978)
Gertrude Sandmann (1893–1981)
Herbert Tobias (1942–1982)
Klaus Vogelgesang (*1945)
Ming Wong (*1971)

The project was critically accompanied by the network „Museen Queeren Berlin“ and was kindly supported by Schwules Museum.



Berlinische Galerie, © Pascal Rohé

207 m² Space for action and collaboration

A space for cultural education: An area of 207 m² 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.

The Berlinische Galerie works with schools, day nurseries, family centres, the integration charity Lebenshilfe and refugee hostels close by the museum. “207 m²” 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.



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Admission 10 €, concessions 6 €
(prices may vary during
temporary exhibitions)

Opening hours
Wed – Mon 10 am – 6 pm
Closed on Tuesdays

Programme
berlinischegalerie.de/en/calendar

Press Images
berlinischegalerie.de/en/press

Online Tickets
bg.berlin/en/tickets

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#berlinischegalerie