



Cornelia Schleime. A Blink of an Eye (Hannah-Höch-Preis 2016)
Tatjana Doll. New World Atlas (Hannah-Höch-Förderpreis 2016)
25.11.2016–24.04.2017

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PRESS CONFERENCE SCHEDULE

24.11.2016, 11 am

Dr. Thomas Köhler
Director of the Berlinische Galerie

Dr. Stefanie Heckmann
Head of Department Fine Arts, curator of the exhibition

The artists will be present.

Followed by a tour of the exhibitions

OPENING SCHEDULE

24.11.2016, 7 pm

Dr. Thomas Köhler
Director of the Berlinische Galerie

Michael Müller
Governing Mayor of Berlin

Dr. Stefanie Heckmann
Head of Department Fine Arts, curator of the exhibition

Followed by music arranged by special e



BERLINISCHE GALERIE

LANDESMUSEUM FÜR MODERNE
KUNST, FOTOGRAFIE UND ARCHITEKTUR
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PRESS RELEASE

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Berlin, 24 November 2016

Cornelia Schleime. A Blink of an Eye (Hannah-Höch-Preis 2016) Tatjana Doll. New World Atlas (Hannah-Höch-Förderpreis 2016) 25.11.2016–24.04.2017

Press conference: 24.11., 11 am, award ceremony and opening: 24.11., 7 pm

Cornelia Schleime has been awarded this year's Hannah-Höch-Preis by the State of Berlin for her life's work. Tatjana Doll receives the Hannah-Höch-Förderpreis for Painting.



Cornelia Schleime, Queenfisher, 2016,
private collection, © Cornelia Schleime,
repro: Bernd Borchardt

The Berlinische Galerie has been working closely with Cornelia Schleime, born in East Berlin in 1953, on a retrospective entitled **"A Blink of an Eye"**. It offers insights into the artist's work from the 1980s until today. There are early pieces from her years in East Germany – photographs of her body actions, super-8 films – as well as paintings, including her latest works, drawings, photographic works and travel journals from different creative periods.

Cornelia Schleime studied printmaking and painting at the Academy of Fine Arts (HfBK) in Dresden from 1975 to 1980. As a student, she belonged to a milieu of

young artists who formed a counter-movement to official GDR art doctrine. These artists pursued new paths and devised alternative formats for presentation in studios and private homes. In the early 1980s, Cornelia Schleime was drawing, painting, writing poetry, exploring her own form of action art and co-founding a punk band. From 1981, her broad definition of art resulted in exhibition bans, so she began experimenting with super-8 film. After several failed applications to leave for the West, the artist eventually moved from East to West Berlin in 1984. Almost her entire oeuvre up until that date remained in the GDR and has disappeared.

Once she had arrived in West Berlin, Cornelia Schleime began all over again. Now she ranks as one of the best-known women artists of her generation. Since the mid-1990s, her painting and drawing have focused primarily on figures and portraits, and this is work she has continued to develop. Despite a realist technique and portrait-like impression, it is immediately evident that most of her paintings are pictures within pictures. In these works, Cornelia Schleime boldly seeks an affinity with Western consumer culture. Sources of inspiration for her art are glossy magazines, cinematic stills, reproductions of all kinds, but also personal photographs and snapshots found at flea markets. Through the intuitive act of painting, she turns her subjects into something of her own, projecting them into new roles, adding a layer of fantasy and irony.



The **Hannah-Höch-Preis** has been awarded since 1996 by the Cultural Affairs Department of the Berlin Senate for an outstanding lifetime achievement in art. The artists are chosen by the Visual Arts Funding Commission of the Senate Chancellery, which includes representatives of the Berlinische Galerie, the Stiftung Stadtmuseum (Berlin City Museum), the Kupferstichkabinett (Museum of Prints and Drawings) as part of the Staatliche Museen zu Berlin, the Neuer Berliner Kunstverein and kw, Institute for Contemporary Art.

Super-8 films in the IBB Video Space: from 30.11.2016 until 02.01.2017, the four super-8 films made by Cornelia Schleime between 1982 and 1984 will be screened in the IBB Video Space at the Berlinische Galerie. With the kind support of Investitionsbank Berlin.



Tatjana Doll, RIP_Self Transforming Machine
Elves II, 2013–2015, private collection,
© VG BILD-KUNST Bonn, 2016, repro: Bernd
Borchardt

The exhibition **“New World Atlas”** is a selection of recent works by Tatjana Doll, born in Burgsteinfurt in 1970, and it has been put together in close collaboration with the artist. Her large-format enamel paintings address phenomena of mass culture. The artist draws inspiration for her works from pictograms, photos of sports cars, comic and cinema heroes like The Hulk and Darth Vader, and key works in art history.

The things themselves are never the springboard for the process of painting. Tatjana Doll works from photographs and reproductions, translating them into wall-sized formats by applying enamel paint with a broad brush. Enamel tends to run in uncontrolled ways, creating puddles, bubbles and smears, which the artist incorporates into her composition with her rough, direct

and rapid technique. Doll’s paintings provoke. As interfaces between different pictorial and classification systems, they reach beyond questions of painting and art into the social and political world.

The exhibition will be marked by a small edition: the **“New World Atlas”** is an artist’s book and a work of collage that places Tatjana Doll’s works in relation to the globe. The claims of a world atlas to be scientifically objective and systematic in its representation of the planet is undermined, but benefits from an artistic perspective.

With the **Hannah-Höch-Förderpreis**, the State of Berlin recognises the artistic achievement of a Berlin-based artist. The prize is awarded by the Cultural Affairs Department of the Berlin Senate at two-year intervals, concurrently with the Hannah-Höch-Preis. The selection is made by an independent jury composed of a representative of the Visual Arts Funding Commission of the Senate Chancellery and two unattached jurors appointed by the Cultural Affairs Department. This year’s jury was made up of Dr Stefanie Heckmann, Head of the Fine Art Collection at the Berlinische Galerie, Birgit Effinger, Head of the Goldrausch project for women artists, and Dr Wita Noack, Director of the Mies-van-der-Rohe-Haus in Berlin.

Exhibition catalogue “Cornelia Schleime. Ein Wimperschlag”, Kerber Verlag, 150 pages (abundantly illustrated), German/English, museum edition € 24.80, bookshop edition € 35.00.
Artist’s book “Tatjana Doll. Neuer Weltatlas”, Verbrecher Verlag (250 copies), 95 pages (full-page illustrations), museum/bookshop edition € 85.00.



EDUCATION PROGRAMME

GUIDED TOURS

Public Guided Tours in English ("Cornelia Schleime. A Blink of an Eye")

Mon, 02.01., 03.04. 3 pm

Tour is included in Happy-Monday-admission

Tours by the Curator (in German)

Mon 28.11. and 19.12. ("Cornelia Schleime. Ein Wimpernschlag"), 12.12. ("Tatjana Doll. Neuer Weltatlas"), 09.01., 30.01., 20.02., 06.03., 10.04. at 2pm

Included in admission

GROUP TOURS

Tours for groups of up to 22 people

Price: € 60 for 60 minutes, € 80 for 90 minutes plus admission to museum (individual tickets at concessionary rate). Tours can also be booked in English, French and Italian (€ 10 extra).

Booking and further details: MuseumsInformation at Kulturprojekte Berlin GmbH,

tel. +49 (0)30 247 49 888, museumsinformation@kulturprojekte-berlin.de

ACCOMPANYING PROGRAMME

Artist Talk Cornelia Schleime (in German)

Sun, 15.01.2017, 4 pm

Cornelia Schleime talks to Dr Stefanie Heckmann, Head of the Fine Arts Collection and curator of the exhibition

No registration required, included in admission (€8/€5)

Reading with Cornelia Schleime (in German)

Sun, 05.03.2017, 4 pm

Cornelia Schleime reads from her own texts

No registration required, included in admission (€8/€5)

Artist Talk Tatjana Doll (in German)

Thu, 16.03.2017, 7 pm

Tatjana Doll talks to Dr Stefanie Heckmann, Head of the Fine Arts Collection and curator of the exhibition

No registration required, museum admission (€8/€5)

Screening and Talk with Cornelia Schleime (in German)

Mon, 03.04.2017, 7 pm

Dr Claus Löser, film researcher, talks to Cornelia Schleime about her super-8 films

No registration required, the event is free.

The exhibition is open until 6 pm, admission €8/€5



Cornelia Schleime. A Blink of an Eye
25.11.2016–24.04.2017

BIOGRAPHY
CORNELIA SCHLEIME

- 1953 Cornelia Monika Petra Schleime is born in East Berlin
- 1975–1980 Studies painting and graphic arts at the Academy of Fine Arts (Hochschule für Bildende Künste; HfBK) in Dresden. Joins Dresden's alternative art scene
- 1981 First self-stagings and body actions
Prohibited from exhibiting her work from 1981 onward
- 1982–1984 Returns to live in East Berlin. Makes Super 8 films and performs with her punk band, *Zwitschermaschine* (Twittering Machine)
- 1984 Moves to West Berlin. The majority of her oeuvre is left behind in East Berlin.
- 1989–1990 Spends a year working in New York on a PS1 scholarship
- 1991 Learns that she was spied on for years by informal collaborators for the Ministry of State Security (Stasi)
- 2004 Gabriele Münter Prize for Women Artists
Fred Thieler Prize for Painting, Berlinische Galerie
- 2016 Hannah Höch Prize of the State of Berlin



Cornelia Schleime. A Blink of an Eye

25.11.2016–24.04.2017

EXHIBITION TEXTS

A Blink of an Eye

“When I came to the West in 1984, I had taken only a suitcase and a roll with my recent paintings in a format 1 × 1 meter that I had removed from their stretchers. And a duvet for my son and me,” Cornelia Schleime (*1953 in East Berlin) reported of her exit from the German Democratic Republic (GDR). The majority of her early work — paintings, drawings, ceramics, sculptures, and early photographs — remains lost. When she arrived in West Berlin, the artist began anew from the very beginning. Today she is one of the best-known women artists from Germany of her generation. For her extensive lifework, she is receiving the Hannah Höch Prize of the State of Berlin in 2016.

This large retrospective offers insights into the artist’s work from the 1980s to the present. It presents a selection of her surviving early works from the GDR period — photographs of her self-stagings and body actions — as well as paintings, drawings, photographs, and travel journals from various creative periods up to the present.

Dances with Frogs

Drawings and Watercolors

“The works on paper have to fit, should remain light, like a cursorily written line, of transparent material,” as Cornelia Schleime characterizes her drawings and watercolors. The large-format works are an autonomous part of her artistic oeuvre and are never preparatory works for her paintings. They are produced spontaneously and seem to flow effortlessly from the artist’s brush or pen. Often they depict single figures, fantastical hybrid creatures of animal and human being, spun into their dream world and yet still in contact with the viewer.

“I can work very well with puddles when drawing,” Cornelia Schleime says of her experimental works on paper. “I throw them onto the sheet, then go into them with the pen — oh, that’s it, a leg results.” In contrast to those of the large-format paintings, the figures in the drawings almost never fill the entire format. The artist often works with just a few colors. In her drawings, it is always important to her that the white of the paper remains visible. Where “there is nothing on the paper,” the artist says, “what counts is the space, that my figures claim for themselves: in freely chosen isolation, in refusing discourse, in the sleep of the tongue.”

The Tongue Speaks Quietly

Paintings

Since the mid-1990s, Cornelia Schleime has been concentrating on figures and portraits in her painting. Despite their realistic style and portrait likeness, the paintings as a rule are clearly related to other paintings or photographs. She finds the sources of inspiration for her art in glossy magazines, film stills, reproductions of all sorts but also in personal photographs. In the intuitive act of painting, she adapts the person being portrayed—for example, the actress Liz Taylor, Pope John Paul II, or the Danish director Lars von Trier — dramatizing them in new roles or exaggerating them into the fantastical and ironic.

Cornelia Schleime’s large-format paintings overwhelm, not permitting a distanced or analytical gaze. Their appeal lies in surrendering to their seductive power and opening up to their sometimes dreamy, sometimes unfathomable stories. Even today, in her portraits Cornelia Schleime is less interested in the identity of the people. What interests her are emotions, and



playing with attributes and gazes. As the artist describes the process, "I was and am still interested in creating a vis-à-vis that is remote. That produces something like desire in me."

Until Further Good Collaboration

Self-Stagings, Body Actions and Overpainted Photographs

While still a student of graphic art and painting at the Academy of Fine Arts in Dresden, Cornelia Schleime was a member of the city's alternative art scene. The artists took experimental paths and developed ways to perform and exhibit unofficially in studios, apartments, and workshops. Schleime's broad concept of art and her unconventional works, exhibitions, and performances led to a prohibition in 1981 on any official exhibition of her work. "I have been prohibited from exhibiting," wrote the artist in 1982, "so now I am taking my body, doing something with that. It is now my door to the outside." With self-stagings and tying up her body, Cornelia Schleime responded to the feeling of a lack of freedom and the fear that she would be eliminated as an artist. She documented her body actions in photographs using a self-timer or with the help of friends. Often she painted over the photographs in a second stage. Even after she emigrated from East Germany to West Berlin in 1984, the artist continued her photographic self-stagings. One example is the series "Until Further Good Collaboration, No. 7284/85", 1993.

Skullwind Paintings

Compared to her drawings, Cornelia Schleime's paintings seem more calculated and less homogeneous. The process of painting, as the artist herself puts it, is much more arduous for her than that of drawing. Often she works for months on a painting. The figures in her paintings have clear contours and, in contrast to the drawings, usually fill the entire format. Seen from up close, the paintings look almost built. In some places the form separates from the content and takes on a life of its own.

In many of the paintings, there is a striking kind of tinted skin that is drawn over individual forms or surfaces, sometimes also large parts of the painting. Cornelia Schleime experiments in her painting with asphalt varnish and shellac which she mixes with solvents and applies to the painted surface. In a calculated but uncontrollable process, they eat into the surface of the paintings, forming bubbles and fissures and causing yellowish-brown discolorations. It looks as if the artist is using these processes to create distance from the often enchanting beauty of the figures. For the artist herself, painting is "like a sponge that soaks up aggressiveness and melancholy. Time stands still in it, whereas in the medial it flows through."



Cornelia Schleime. A Blink of an Eye

25.11.2016–24.04.2017

SUPER 8 FILMS AT THE IBB VIDEO SPACE

30.11.2016–02.01.2017

The four Super 8 films Cornelia Schleime (b. 1953 in East Berlin) produced between 1982 and 1984 represent an important chapter in her biography as an artist. During her studies of graphic arts and painting at the Academy of Fine Arts in Dresden from 1975 to 1980, the artist already belonged to the alternative art scene there. Her unconventional works and exhibitions led in 1981 to a prohibition on official exhibitions of her works. She returned to East Berlin and began to experiment with Super 8 films, among other media.

She applied several times for an exit visa. "The Super 8 films are, for me, an index card box for my paintings, which I hardly produce any longer, because I have been sitting on packed suitcases for more than a year and submitting one emigration application after the other." When permission to emigrate was granted in 1984, the Super 8 films were among the few early works she was able to bring to the West. Most of her early work remained behind in East Berlin and is still lost today.

The film studies scholar Claus Löser categorizes the films as follows: "All four surviving Super 8 works by the artist testify to an extraordinary cinematic talent that left its mark in a very specific period of time [1982–84] shaped by crucial biographical experiences. [...] Her technical foundation was rather provisional. But Schleime—like other artists working in the cinematic subculture at the time—was not interested in imitating 'proper,' that is, professional cinema." She used the films, on the one hand, to overcome "private and creative states of crisis. On the other hand, she created autonomous works of art that deliberately distinguished themselves from the aesthetics and subject matter of the Deutsche Film AG (German Film Corporation, DEFA), the East German film company, and even today offer an important corrective to the visual canon of really existing socialism." (Excerpt from the current Berlinische Galerie catalogue: *Cornelia Schleime: A Blink of an Eye*)

In the Hour Glass, 1982

Cornelia Schleime's first film, *The Mirror Trap* (1982), is lost. That same year, she completed the film *In the Hour Glass*. Unlike the other three surviving, coherent films, it is more a "collage of overpainted postcards and dramatized paintings." The actors, including Cornelia Schleime herself, most often appear in a rear courtyard. Between the playful, surreal scenes are cuts to postcards from Asia Minor that the artist has painted over.

The Kidney Bed, 1983

Masked actors perform fragmentary actions with ritualized-looking movements. The master of ceremonies is a young man whom Schleime presents as a prince from distant lands. The music for *The Kidney Bed* was recorded by the artist herself. The cinematic language seems more mature conceptually than that of the earlier film.

Under White Sheets, 1983

In the film Cornelia Schleime sketches a network of relationships without telling a story. A young woman is getting dressed and applying makeup, as if preparing for a wedding. She moves through interiors, seemingly expecting an event. She encounters men who seem to be trapped in their own imaginary world and other creatures in white bandages. In the end, she, too, is tied to a door as if in a cocoon. The coded-surreal-looking scenes produce a sense of simultaneous inclusion and exclusion.

**The Cherubs' Nest, 1984**

For the filming, the artist traveled to the Baltic Sea, to Sanssouci in Potsdam, and to an artificial lake near Erfurt. The film is an associative collage with documentary insertions. The fundamentally melancholic atmosphere of the film is scored with a slowed-down performance of Erik Satie's *Gymnopédies*.

The IBB video space

Over the course of a year, the IBB video space presents twelve artists who have recently attracted attention with an innovative approach to the film or video medium. Documentary techniques will feature alongside strategies for challenging the medium and testing new formats for cinematic narrative. Other artists we invite to participate will stand out for the way they explore aesthetic issues, use film or video to record performances, or experiment around audio-visual questions. The format is designed to include both established names in contemporary video art and young artists whose works have rarely been shown in museums. A new programme composed of different works will be launched every month.

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



Cornelia Schleime. A Blink of an Eye
25.11.2016–24.04.2017

PRESS IMAGES



Cornelia Schleime,
Die Argonautin, 2015, Privatbesitz,
© Cornelia Schleime, Repro: Bernd Borchardt



Cornelia Schleime,
Blind Date, 2007, Privatbesitz,
© Cornelia Schleime, Repro: Bernd Borchardt



Cornelia Schleime,
Schädelwind, 2016, Privatbesitz,
© Cornelia Schleime, Repro: Bernd Borchardt



Cornelia Schleime,
Selbstporträt mit Mangoblatt, 1997, Privatsammlung,
© Cornelia Schleime, Repro: Udo Hesse



Cornelia Schleime,
Die Nacht hat Flügel, 1996, Berlinische Galerie,
© Cornelia Schleime, Repro: Kai-Annett Becker



Cornelia Schleime,
Die mit dem Frosch tanzt, 2011, Berlinische Galerie,
© Cornelia Schleime, Repro: Kai-Annett Becker



Cornelia Schleime,
Körpermalaktion in Hüpstedt, 1981, Privatbesitz,
© Cornelia Schleime, Foto: Gabriele Stötzer, Repro: Anja
Elisabeth Witte



Cornelia Schleime,
Ein Wimpernschlag, 2016, Privatsammlung,
© Cornelia Schleime, Repro: Bernd Borchardt



Cornelia Schleime,
Meine Hand ist deine Bewegung, 2008, Sammlung Christiane
Bühling-Schultz, Berlin,
© Cornelia Schleime, Repro: Bernd Borchardt



Cornelia Schleime,
Eisvögelin, 2016, Privatbesitz,
© Cornelia Schleime, Repro: Bernd Borchardt



Cornelia Schleime, 2008,
© Markus C. Hurek, 2008



Cornelia Schleime. A Blink of an Eye
25.11.2016–24.04.2017

CATALOGUE



Parallel to the exhibition at the Berlinische Galerie (25.11.2016–24.04.2017), Kerber-Verlag has published its exhibition catalogue "Cornelia Schleime: A Blink of an Eye".

In 2016, Cornelia Schleime (*1953) receives the Hannah-Höch-Preis of the State of Berlin for her life's work, connected with a retrospective at the Berlinische Galerie. The exhibition and catalogue provide insights into her work from the nineteen-eighties until today. During her studies in Dresden, the artist was part of a young art scene that formed as a countermovement to the official art doctrine of East Germany. After several applications to emigrate, the artist moved from East to West Berlin in 1984. She became known in the nineteen-nineties with large-format paintings, portraits, and figure paintings, which she continuously develops further until today, as well as with drawings and watercolors.

Editors: Thomas Köhler and Stefanie Heckmann
Publisher: Kerber
ISBN: Museum edition: ISBN 978-3-940208-47-7
Book trade edition: ISBN 978-3-7356-0293-0
Authors: Thomas Köhler, Stefanie Heckmann, Claus Löser,
Annelie Lütgens, Kim Mildebrath
Format: 23 x 27 cm
Pages: 150
Illustrations: 152
Sprachen: German/English
Preis: Book trade edition: € 35.00
Museum edition: € 24.80



Tatjana Doll. New World Atlas
25.11.2016–24.04.2017

EXHIBITION TEXT

New World Atlas

Tatjana Doll (*1970 in Burgsteinfurt) is receiving the Hannah Höch Sponsorship Prize of the State of Berlin. In her large-format paintings, the artist engages with phenomena from the mass culture of the Western world. She finds inspiration for her works in pictograms, photographs of racing cars, comics, and super hero films but also in key works from the history of art.

The point of departure for her painting process is not the things themselves. Tatjana Doll begins with photographs and reproductions, which she then translates into wall-sized formats using enamel paints. The artist integrates the tendency of enamel paints to flow uncontrolled and form puddles, bubbles, and clouds into her designs by employing a raw, direct, and brisk painting style. As points of intersection between various pictorial and ordering systems, her works point beyond questions of painting and art to the social and political field.

This exhibition of current works is accompanied by the publication of a small print run of the artist's book "Neuer Weltatlas" (New World Atlas).



Tatjana Doll. New World Atlas
25.11.2016–24.04.2017

PRESS IMAGES



Tatjana Doll,
DUMMY_Queen B@&#h, 2015,
© VG BILD-KUNST Bonn, 2016, Repr: Bernd Borchardt



Tatjana Doll,
DUMMY_Akku Akku (Green), 2014,
© VG BILD-KUNST Bonn, 2016, Repr: Bernd Borchardt



Tatjana Doll,
RIP_Self Transforming Machine Elves II, 2013–2015,
© VG BILD-KUNST Bonn, 2016, Repr: Bernd Borchardt



Tatjana Doll,
DUMMY_Dr Bruce Banner II, 2014,
© VG BILD-KUNST Bonn, 2016, Repr: Bernd Borchardt



Tatjana Doll,
ENAMEL_Dreaming Under Pressure, 2015,
© VG BILD-KUNST Bonn, 2016, Repr: Bernd Borchardt



Tatjana Doll,
DUMMY_Darth Vader Borderline II, 2012–2013,
© VG BILD-KUNST Bonn, 2016, Repr: Bernd Borchardt



Tatjana Doll,
AD_Birth in Reverse, 2013,
© VG BILD-KUNST Bonn, 2016, Repr: Bernd Borchardt

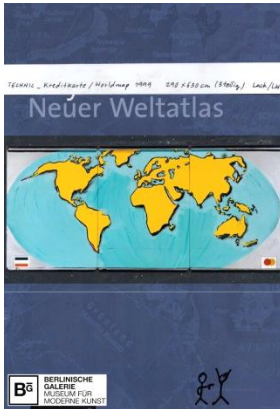


Tatjana Doll,
© Tim Trantenroth



Tatjana Doll. New World Atlas
25.11.2016–24.04.2017

ARTIST'S BOOK



The exhibition by Tatjana Doll at the Berlinische Galerie (25.11.2016–24.04.2017) will be marked by a small edition: “Neuer Weltatlas” (New World Atlas)

The “New World Atlas” is an artist’s book and a work of collage that places Tatjana Doll’s works in relation to the globe. The claims of a world atlas to be scientifically objective and systematic in its representation of the planet is undermined, but benefits from an artistic perspective.

Editors: Tatjana Doll, Ulrich Loock, Verbrecher Verlag and Berlinische Galerie
Publisher: Verbrecher
ISBN: 978-3-95732-222-7
Edition: 250
Format: 42 x 30 cm
Pages: 95 pages (full-page illustrations)
Languages: with an introduction by Ulrich Loock in German, English, Russian, Hebrew, Japanese and Arabic
Price: € 85.00