

## BERLIN PROGRAMME AUTUMN TERM 2009



Week 5, 7 November, Saturday, 16:15

ART OF TWO GERMANYS / COLD WAR CULTURES

German Historical Museum (DHM)

Meet Aya at 16:10 in the Foyer of the German Historical Museum,  
Unter den Linden



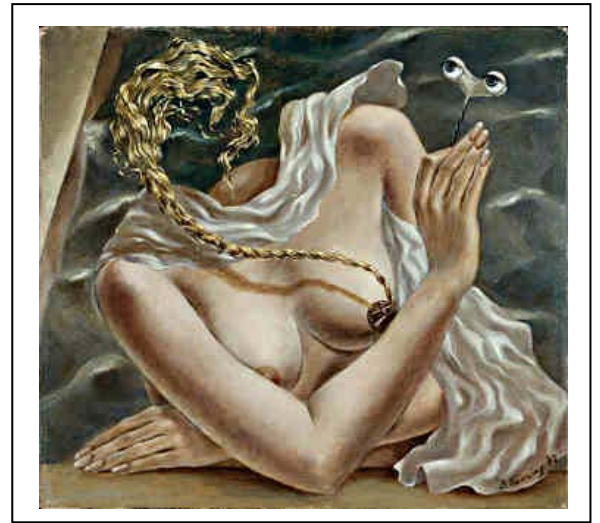
After its presentation at the Los Angeles County Museum of Art (LACMA) and the Germanisches Nationalmuseum, Nuremberg, the exhibition *Art of Two Germanys / Cold War Cultures 1945-1989* is shown in Berlin by the German Historical Museum (DHM). The exhibition focuses on German art in East and West Germany within the context of the Cold War. It takes in the entire development of art in post-war Germany and examines it in an international context. Going beyond the catchwords "International Language Abstraction" vs. "Socialist Realism", it also points to dialogues between artists from East and West that were not perceived at the time.

The exhibition is divided into four periods of time. It begins with the question of continuity vs. a new beginning in 1945, shows the controversies about the image of man in the 1950s and the way artists dealt with the trauma of the past in the 1960s, and then moves on to the art of the German "economic miracle", the dissident art of the GDR and the archives of everyday life in photography. The exhibition includes approximately 300 paintings, sculptures, photographs, multiples, videos, installations and books by 120 artists.

**Week 7, 21 November, Saturday, 15:45**  
**NEUE NATIONALGALERIE: SURREALISM EXHIBITION**  
**Picture Dreams. Ulla and Heiner Pietzsch Collection**

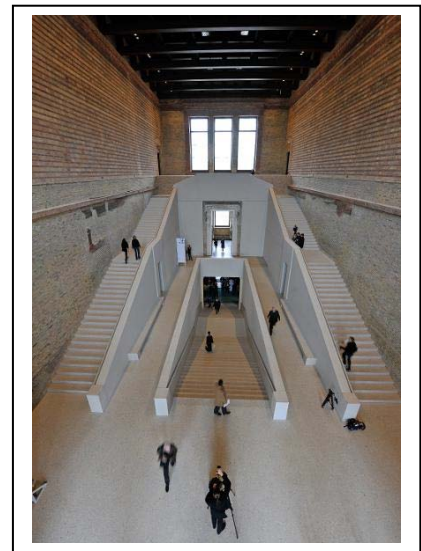
The Pietzsch Collection ranks as one of the internationally most significant collections of Surrealist art, with principle works by André Breton, Salvador Dalí, Paul Delvaux, Max Ernst, René Magritte, Joan Miró, André Masson and Yves Tanguy, as well as numerous works by other artists more broadly connected to the Surrealist movement.

A second important core aspect to the collection lies in works by the Abstract Expressionists in America, whose art movement rose directly from the roots of Surrealism to flourish in the New York of the nineteen-fifties. Works by important figures who have since become legends in their own right, such as Jackson Pollock, Ad Reinhardt, Mark Rothko and Barnett Newman are all represented in the collection together with works by the great Mexicans Diego Rivera and Frida Kahlo.



**Week 9, 5 December, Saturday, 15:45**  
**DAVID CHIPPERFIELD'S RECONSTRUCTION OF NEUES MUSEUM**  
**Special architectural tour through the museum**

At the time it was built, Neues Museum was one of the most ambitious building projects in Prussia. Erected between 1843 and 1855 according to plans by Friedrich August Stüler, Neues Museum represents an outstanding example of 19th century museum architecture, both seen on its own and as part of the Museum Island complex. Since soon after its opening the Altes Museum ran out of space to accommodate art and visitors, Friedrich August Stüler was commissioned to build the Neues Museum which was opened in 1859. The exterior of this narrow stretched-out building creates a relatively plain impression. However, the interior decoration of the three exhibition floors was carried out by the most important painters of late Classicism in Berlin. They include the famous Kaulbach frescoes in the staircase area. The great staircase hall itself, winding its way through all three storeys, commands a potent spatial effect.



The Neues Museum was severely damaged by bombing in 1943 and 1945. Only in 1985 was the reconstruction of the building decided upon, initial emergency safety measures and a new foundation followed in 1989. The British architectural office of David Chipperfield is responsible for

the restoration of the Neues Museum within the context of the Masterplan Museum Island. After the re-opening in mid-October 2009, the Egyptian Museum and parts of the Museum of Pre- and Early History will be presented in the Neues Museum.

Time and Date TBC (tentative date January 2010)  
LANGUAGES OF FUTURISM: LITERATURE, PAINTING, SCULPTURE,  
MUSIC, THEATRE, PHOTOGRAPHY  
Martin Gropius Bau

On the occasion of the 100th anniversary of Futurism the Martin-Gropius-Bau in cooperation with the Italienisches Kulturinstitut Berlin and the Museo d'Arte Moderna e Contemporanea di Trento e Rovereto (Mart) is organizing an exhibition to pay tribute to Futurist forms of artistic expression in all their variety – from painting and architecture to literature.



The exhibition consists mainly of loans from the Mart, which has a collection of over 4,000 Futurist works, including masterpieces by Carrà, Severini, Russolo and Balla, as well as an extensive archive of documents and books by the most important representatives of the avant-garde. The museum and study centre are supplemented by the Casa Museo Depero, Italy's first Futurist Museum that was founded by Fortunato Depero himself and opened in cooperation with the city of Rovereto in 1959. The Berlin exhibition is intended as a presentation and a tribute to the Art-Life project, to which Futurism gave theoretical form in its manifestos and systematically put into practice by means of a programme that envisaged the participation of all the arts in the construction of a new aesthetic of everyday life.

Futurism enabled the Italian art of the early twentieth century to take its place among the main avant-garde currents which already existed in Europe – especially France and Germany. With its interest in revolutionizing all the arts, from painting to architecture, from poetry to literature, from design to drama, Futurism in Italy was in one sense an artistic movement, but it was also a new way of looking at the cultural life of a country which entered the twentieth century in a state of strong social and economic backwardness and profound divisions. The Berlin exhibition begins with an introductory section dealing with the upheavals in painting caused by the historical core group of Futurists around Boccioni, Balla, Severini, Russolo, Soffici and Carrà. The focus of the exhibition, however, will be on the innovations that ushered in a new and extraordinarily creative epoch of Futurism after Boccioni's death in 1916, when painters like Severini, Balla, Depero, Prampolini, Crali, to name only the best-known, succeeded with the unfailing support and consent of Filippo Tommaso Marinetti in lending new meaning to artistic acts. They opened the way to an experimental approach to the languages of art, poetry, literature, interior design, fashion, industrial design, photography and set design, that formed the aesthetic basis for the second half of the twentieth century. The exhibition shows a selection of works which demonstrate most clearly the sense of an "extension" of the aesthetic dimension to life in general and the "blurring of the distinctions" between the various artistic disciplines.