



Staatliche Museen zu Berlin
Preußischer Kulturbesitz

Berlin, 27 April 2018

PRESS RELEASE

Hamburger Bahnhof – Museum für Gegenwart – Berlin

Invalidenstraße 50/51, 10557 Berlin

Tue, Wed, Fri 10:00–18:00, Thurs 10:00–20:00, Sat + Sun 11:00–18:00

Hello World. Revising a Collection

28 April – 26 August 2018

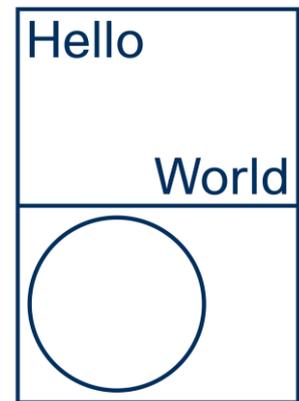
An exhibition by the Nationalgalerie – Staatliche Museen zu Berlin, funded by the German Federal Cultural Foundation as part of its *Global Museum* initiative

Hello World. Revising a Collection is a critical inquiry into the collection of the Nationalgalerie – Staatliche Museen zu Berlin. The foundation of every museum is its collection, which itself is shaped by contingent political and cultural conditions. With this exhibition, the Nationalgalerie is exploring the possibility of how a collection predominantly committed to the art of Western Europe and North America might broaden its scope by combining non-Western artistic tendencies and a transcultural approach. What would the collection be like today had a more cosmopolitan understanding of art informed its beginnings? Against the backdrop of an increasingly globalised present and its attendant opportunities and fault lines, as well as current political crises and cultural conflicts, such a revision is especially imperative.

The collection of the Nationalgalerie serves this exhibition both as a point of departure and frame of reference. Past collection presentations especially at Neue Nationalgalerie and Hamburger Bahnhof – Museum für Gegenwart – Berlin have already focused on allowing our present-day perspectives to take a new look at the existing collection and to open new, expanded, or even alternative chapters in art history. *Hello World* deals with current approaches for writing a transculturally and post-colonially informed art history. The Nationalgalerie of the Staatliche Museen zu Berlin today comprises five museums: Alte Nationalgalerie, Neue Nationalgalerie, Museum Berggruen, Sammlung Scharf-Gerstenberg and Hamburger Bahnhof – Museum für Gegenwart – Berlin. Founded in 1861, its extensive holdings date from the late 18th century to the present and reflect the ups and downs throughout this period. A great number of artworks in the collection were classified as 'degenerate' by the Nazis, a verdict which inevitably led to their removal or destruction. Germany's division after the Second World War also left its traces: while the Nationalgalerie in West Berlin shifted its attention to Western European and North American art, the Nationalgalerie in the eastern part of the city concentrated on East German art.

The exhibition *Hello World* aims to reflect the character of the collection, marked by these complexities and multiple ruptures. Instead of constructing a linear history of 20th and 21st century art as-it-happened, individual works and groups of works provide points of departure for a wide range of different narratives. More than 200 works from the holdings of the Nationalgalerie are supplemented with c. 150 works on loan from other col-

Taking photographs is solely permitted for the current press coverage of the exhibition/event. For any further use of photos you are required to clarify issues of copyright and usage rights independently in advance. You are responsible for obtaining further rights (e.g. copyrights for works of art portrayed, personal rights etc.).



GENERALDIREKTION
PRESS – COMMUNICATION – SPONSORS

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF DIVISION

FIONA GEUSS
PRESS OFFICER NATIONALGALERIE

Tel: +49 30 3978 34-17
Mobile: +49 151 527 51 565

presse@smb.spk-berlin.de
www.smb.museum/hbf

PROJECT-RELATED COMMUNICATION

ARTPRESS – UTE WEINGARTEN
Tel: +49 30 484 96 350
artpress@uteweingarten.de
www.artpress-uteweingarten.de



lections of the Staatliche Museen zu Berlin and the Stiftung Preußischer Kulturbesitz, including the Ethnologisches Museum, Kunstbibliothek, Kupferstichkabinett, Museum für Asiatische Kunst, Zentralarchiv, the Ibero-Amerikanisches Institut and the Staatsbibliothek zu Berlin. In addition, 400 artworks, magazines and documents are presented in the exhibition from other national and international collections. All in all, the show features works by more than 250 artists.

The interplay of these works provides points of departure for 13 many-layered narratives, which range from the retracing of vestiges of history to an associative linking of thought processes and visual worlds. The exhibition focuses on moments of transcultural exchange, artistic collaboration and border-crossings that become apparent through artists such as Marta Minujin, Tomoyoshi Murayama, Wolfgang Paalen, Walter Spies, Rabindranath Tagore and Heinrich Vogeler. It offers insights into the processes of appropriation and transformation which inform ideas, attitudes and objects. It alludes to both historical museum concepts – such as the idea of a presentation of world art, which in the early 20th century was based on the idea of presenting artefacts from all cultures and epochs together – and current, future-oriented museum and education models. It presents alternative and hybrid forms of artistic production, scrutinises the blind spots in traditional historiography as well as the consequences of colonialism and underscores the relationships which are capable of accelerating the deconstruction of the Western canon.

Hello World presents a snapshot from ongoing research into the collection and its history. It focuses on the question: How can the Nationalgalerie develop the approaches presented here in a way that does justice to global artistic exchange in both its multiplicity and specificity?

The exhibition was developed by Udo Kittelmann with Sven Beckstette, Daniela Bystron, Jenny Dirksen, Anna-Catharina Gebbers, Gabriele Knapstein, Melanie Roumiguere and Nina Schallenberg, and guest curators Zdenka Badovinac, Eugen Blume, Clémentine Deliss, Natasha Ginwala and Azu Nwagbogu.

Hello World comprises an extensive public programme with performances, workshops, discussions, concerts, artist talks and tours. An Unfinished Glossary structures the events according to 11 concepts that offer alternative ways of accessing the exhibition. In summer 2018, Nationalgalerie and Hirmer Verlag are publishing an exhibition catalogue in English and German language versions. Comprising 432 pages, the 3,000 edition publication includes more than 650 images and 27 texts by 30 authors.

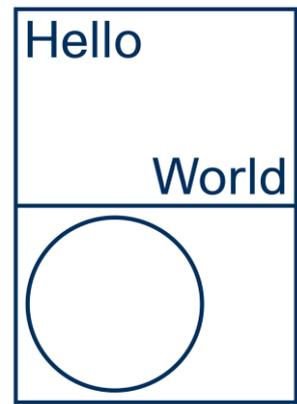
Exhibition Chapters of *Hello World*. *Revising a Collection*

Where Do We Come From? Adapting Sculptural Forms

Curated by Udo Kittelmann

By retracing the artistic appropriation of the forms of indigenous objects that colonialism brought to Europe, the notion of originality – a central postulate of the classical avant-garde – is examined and put to the test in relation to its break with the formal ideals of classical antiquity.

Taking photographs is solely permitted for the current press coverage of the exhibition/event. For any further use of photos you are required to clarify issues of copyright and usage rights independently in advance. You are responsible for obtaining further rights (e.g. copyrights for works of art portrayed, personal rights etc.).



GENERALDIREKTION
PRESS – COMMUNICATION – SPONSORS

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF DIVISION

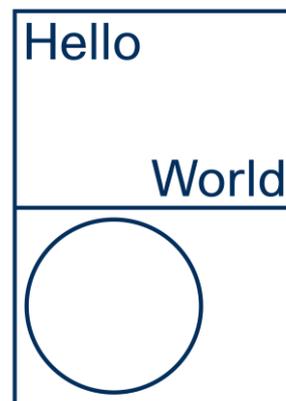
FIONA GEUSS
PRESS OFFICER NATIONALGALERIE

Tel: +49 30 3978 34-17
Mobile: +49 151 527 51 565

presse@smb.spk-berlin.de
www.smb.museum/hbf

PROJECT-RELATED COMMUNICATION

ARTPRESS – UTE WEINGARTEN
Tel: +49 30 484 96 350
artpress@uteweingarten.de
www.artpress-uteweingarten.de



Making Paradise. Places of Longing, from Paul Gauguin to Tita Salina

Curated by Anna-Catharina Gebbers

Starting with Orientalist and exoticist paintings from the age of imperialism, Making Paradise traces the roots and contacts between artists that lead from Pita Maha (an artists' cooperative), Walter Spies, and Bali's own transformation into a place of longing in the 1930s, to contemporary art in Indonesia.

Platforms of the Avant-Garde. Der Sturm in Berlin and Mavo in Tokyo

Curated by Gabriele Knapstein

Herwarth Walden's 'Der Sturm' gallery, founded in 1912, inspired Japanese artists at the beginning of the 1920s, such as Tomoyoshi Murayama. After coming into contact with artistic trends and publications of the European avant-garde, he cofounded the artist group Mavo, establishing an early transnational network of artists.

Entangled Holdings. Arte Popular, Surrealism and Emotional Architecture

Curated by Melanie Roumiguière

In post-revolutionary Mexico in the 1920s, Arte Popular – the interplay of indigenous cultural techniques, crafts traditions and art – gave off strong impulses that had a lasting effect on artists of the international avant-garde and especially on Surrealism.

Predecessors and Descendants. Pictorial Cultures of North America

Curated by Udo Kittelmann

In recent decades the Ethnologisches Museum in Berlin has acquired works by contemporary North American artists. A selection of these acquisitions is shown here in dialogue with works by artists of the early avant-garde in New York (from the collection of Ulla and Heiner Pietzsch) with their references to Native American image culture.

Arrival, Incision. Indian Modernism as Peripatetic Itinerary

Curated by Natasha Ginwala

A group of Indian Modernist paintings from the 1950s to 1970s in the collection at the Museum für Asiatische Kunst is used to contemplate India's post-independence artistic networks and its reciprocal relations with the European-American avant-garde. Aspects of this constellation include 1920s political caricatures by George Grosz and Gaganendranath Tagore, Satish Gujral's travels to Mexico, Rabindranath Tagore's legacy in Berlin, as well as the lasting influence of tantra and Indian philosophy on Modernism in India.

Portable Homelands. From Field to Factory

Curated by Clémentine Deliss

Works by Heinrich Vogeler, including his visual manifestos for communism and emigration to the Caucasus set off a dialogue on survivalism and communal existence that travels across time and space. Beginning with Vogeler's paintings and historic publishing organs printed in the worldwide Armenian diaspora, the chapter ends with experimental artworks developed during the international Dilijan Arts Observatory in Armenia in 2016.

Taking photographs is solely permitted for the current press coverage of the exhibition/event. For any further use of photos you are required to clarify issues of copyright and usage rights independently in advance. You are responsible for obtaining further rights (e.g. copyrights for works of art portrayed, personal rights etc.).

GENERALDIREKTION
PRESS – COMMUNICATION – SPONSORS

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF DIVISION

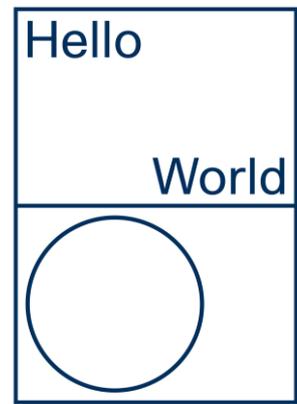
FIONA GEUSS
PRESS OFFICER NATIONALGALERIE

Tel: +49 30 3978 34-17
Mobile: +49 151 527 51 565

presse@smb.spk-berlin.de
www.smb.museum/hbf

PROJECT-RELATED COMMUNICATION

ARTPRESS – UTE WEINGARTEN
Tel: +49 30 484 96 350
artpress@uteweingarten.de
www.artpress-uteweingarten.de



Sites of Sustainability. Pavilions, Manifestos and Crypts

Curated by Zdenka Badovinac

Artist initiatives and collaborative groups that originated in former Yugoslavia, the Soviet Union, Hungary, Poland and the GDR from the 1950s to the 1980s created models of cultural production that included alternative spaces, autonomous economies, self-historicisation and local and international networks. Mostly, these practices functioned both as parallel infrastructures to the dominant cultural systems and as artworks. They are displayed here in a series of pavilions, as temporary autonomous spaces in relation to the main systems.

Communication as Global Happening. Performance Art, Concept Art, Media Art

Curated by Gabriele Knapstein and Melanie Roumiguière

Through the use of communication systems, such as conventional mail, telephone, radio and television in the 1960s and 1970s, global communication became a medium of art closely connected with questions about the circulation and distribution of art.

The Human Rights of the Eye. A Pictorial Atlas for the Marx Collection

Curated by Eugen Blume and Nina Schallenberg

This section of the exhibition points out cultural and socio-political associations between works from the Marx Collection, for instance by Joseph Beuys, Robert Rauschenberg and Andy Warhol. Tableaux that associatively trace these connections have been developed in close collaboration with cyan (Daniela Haufe and Detlef Fiedler).

Colomental. The Violence of Intimate Histories

Curated by Sven Beckstette and Azu Nwagbogu

German and European colonialism, characterised by violence and colonial mentalities that are still deeply rooted today, has long been ignored by the German public. Moreover, the Nationalgalerie's collection currently owns no works on the subject. Four contemporary artists – Joël Andrianomearisoa, Peggy Buth, Astrid S. Klein and Dierk Schmidt – address such issues in their works.

Agora

Curated by Udo Kittelmann

Using the analogy of the agora as a public meeting place, works by Siah Armajani, Goshka Macuga, Bruce Nauman, Marjetica Potrc, et al. open up a wide range of perspectives on the conditions of living together in a globalised world.

Red, Yellow and Blue Around the World

Curated by Udo Kittelmann

The Nationalgalerie views Barnett Newman's *Who's Afraid of Red, Yellow and Blue IV* (in the museum's collection) as a bridge between the USA and Europe. Primary colours and their strong ties to De Stijl and Bauhaus can be understood as a universal expression of a new era. Contemporary Chinese artist Liu Ye draws upon them anew in his series of *Book Paintings*.

GENERALDIREKTION
PRESS – COMMUNICATION – SPONSORS

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF DIVISION

FIONA GEUSS
PRESS OFFICER NATIONALGALERIE

Tel: +49 30 3978 34-17
Mobile: +49 151 527 51 565

presse@smb.spk-berlin.de
www.smb.museum/hbf

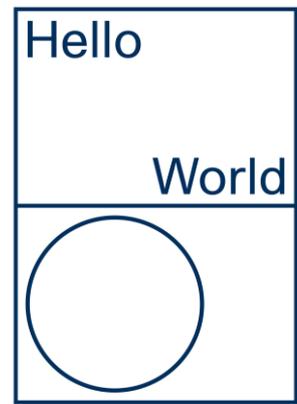
PROJECT-RELATED COMMUNICATION

ARTPRESS – UTE WEINGARTEN
Tel: +49 30 484 96 350
artpress@uteweingarten.de
www.artpress-uteweingarten.de



Staatliche Museen zu Berlin
Preußischer Kulturbesitz

The exhibition is complemented by six *Interludes* that include works from the collections by Joseph Beuys, Ilya Kabakov, On Kawara, Bruce Nauman, Keiichi Tanaami and Qin Yufen, as well as a public space dedicated to the *Unfinished Glossary*, whose 11 concepts offer alternative approaches to explore the exhibition's diverse topics.



GENERALDIREKTION
PRESS – COMMUNICATION – SPONSORS

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF DIVISION

FIONA GEUSS
PRESS OFFICER NATIONALGALERIE

Tel: +49 30 3978 34-17
Mobile: +49 151 527 51 565

presse@smb.spk-berlin.de
www.smb.museum/hbf

PROJECT-RELATED COMMUNICATION

ARTPRESS – UTE WEINGARTEN
Tel: +49 30 484 96 350
artpress@uteweingarten.de
www.artpress-uteweingarten.de