



The Assault of the Present on the Rest of Time

Artistic Testimonies
of War and Repression

A cooperation of

Brücke
Museum

&

Schinkel
Pavillon

Bussardsteig 9,
14195 Berlin

Wednesday-Monday:
11am-5pm
Every 3rd Thursday:
11am-8pm

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Thursday-Friday:
2-7pm
Saturday-Sunday:
11am-7pm

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Artistic Testimonies
of War and Repression

14.09.2023–07.01.2024

Lawrence Abu Hamdan
Etel Adnan
Dora Bromberger
Leo Breuer
Isaac Chong Wai
Simone Fattal
Forensic Architecture
Parastou Forouhar
Lea Grundig
Erich Heckel
Hannah Höch
Eric Isenburger
Dana Kavelina

Ernst Ludwig Kirchner
Käthe Kollwitz
Otto Mueller
Elfriede Lohse-Wächtler
Maria Luiko
Kateryna Lysovenko
Felix Nussbaum
Karl Schmidt-Rottluff
Johanna Schütz-Wolff
Sung Tieu
Nora Turato
Oscar Zügel

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Introduction

The exhibition *The Assault of the Present on the Rest of Time. Artistic Testimonies of War and Repression* presents historical and contemporary positions that address state violence and oppression. The point of departure for this collaborative project between the Brücke-Museum and the Schinkel Pavillon is the complex, intertwined history of the two institutions.

The Schinkel Pavilion is located in the building ensemble of the Kronprinzenpalais. This housed the *New Department* of the Nationalgalerie, founded in 1919. It was one of the first public collections of contemporary art. In the *Gallery of the Living* there, the works of the artists' group *Brücke* were presented in a museum setting. When the Nazis seized power, the department was closed, numerous works of art were confiscated, and some were even destroyed. Thirty years after the closure of the *New Department*, the Brücke-Museum opened in West Berlin in 1967. It is dedicated to the artists' group of the same name who were ostracized by the Nazis.

The Assault of the Present on the Rest of Time examines the role of works of art as testimonies to war and political repression, then and now.

The title of the exhibition is derived from a 1985 episodic film by Alexander Kluge, in which representatives of different generations are confronted in their present with the tragic events of the past—in this case, the Second World War. Similarly, the war unleashed by Russia against Ukraine, which began in 2014 with the annexation of Crimea and the occupation of Donbas and continued with a full-scale invasion on February 24, 2022 gives historical art from the 1930s and 1940s an unexpected topicality. It can no longer be viewed only retrospectively or academically. Correspondences between then and now become visible. In this respect, the curatorial concept of the exhibition is based on a fundamental questioning of the linearity of time.

This booklet contains information on the exhibited works and artists for both venues. Orientation is provided by the numbering in the exhibition space. Information on seven historical works of art from the collection of the Brücke-Museum, which were removed from German museums in 1937 and are presented in this exhibition, can be found in the chapter *Attack on Modernism: The Nazi Campaign “Degenerate Art” and the Brücke*.

The exhibition is curated by Katya Inozemtseva.

The Legacy of Modernism. From the *New Department* to the Schinkel Pavillon

With the end of the German Empire and the abdication of Wilhelm II on November 9, 1918, the use of the Kronprinzenpalais (Crown Prince's Palace) changed. Instead of serving as a residence for the heir to the throne, like it did from 1773-1918, the palace, rebuilt by Karl Friedrich Schinkel in 1811, was now used by the Nationalgalerie (National Gallery) as a public exhibition space. Ludwig Justi, director at that time, founded the world's first collection of contemporary art here in 1919 with the *Neue Abteilung* (New Department), which would become the model for the Museum of Modern Art in New York.

Three years after the Nazis seized power, the *Neue Abteilung* was closed on October 30, 1936, as modern art that did not meet the NSDAP's criteria was generally prohibited. This was accompanied by professional bans on artists and the defamation of their art, such as through the "Degenerate Art" campaign. The last works of art orphaned in the palace, together with the holdings of the Nationalgalerie, were moved into bunkers in 1941 to protect them from bombing. On March 18, 1945, the Kronprinzenpalais was destroyed down to the foundation walls in a bombing raid.

In 1968, the Bauhaus student and architect Richard Paulik was commissioned to rebuild the Kronprinzenpalais as a guesthouse and representative building of the GDR in the late classicist style. In 1969, the so-called “Schinkel Tower” was built in the garden of the palace, the first floor of which housed the Greek tavern *Schinkel Klaus*e until the 1990s. The two upper floors were used for representative purposes, such as cocktail parties hosted by the East German politician Erich Honecker. After the fall of the Berlin Wall, the building stood empty for almost twenty years before the Schinkel Pavillon e.V., a new exhibition venue on the upper floor, was established in 2007. It continues the site’s sometimes forgotten tradition of presenting contemporary art.

The Schinkel Pavillon is a platform for the promotion of contemporary art with a focus on sculpture, installation, and media art. With an exhibition space that has been expanded to the basement since 2016, the institution provides free space for the presentation and further development of progressive art, as well as of works that are significant in the current art discourse, and at the same time preserves an important GDR architectural monument for the public. The Schinkel Pavillon is unique in its combination of eccentric exhibition architecture and an ambitious international artist program.

The Brücke-Museum

The artists' group *Brücke*, to whom the Brücke-Museum is dedicated, was founded in Dresden in 1905. Its goal was to revolutionize art and create a new artistic avant-garde. The group lasted for eight years before disbanding in Berlin in 1913. Over the years, its members included, among others, Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emil Nolde, and Otto Mueller. Today, the *Brücke* artists are considered pioneers of Expressionism. During the Nazi era, the art of the *Brücke*, like that of many other modernist artists, was severely denigrated and in some cases even destroyed. Some of the artists were banned from working.

The Brücke-Museum was opened in 1967 on the edge of Grunewald. It was initiated by the group member Karl Schmidt-Rottluff. He promised to donate his collection to the city of Berlin in order to establish a museum for the Expressionist group. Four years later, the Brücke-Museum opened in a modern low-rise building designed by Werner Düttmann. The museum in West Berlin was celebrated as part of a democratic new beginning.

As a museum initiated by an artist, the Brücke-Museum today seeks a dialogue with contemporary art. A multi-perspective view of the collection,

including previously neglected narratives, is at the forefront of the content-related work. The Brücke-Museum develops current and critical perspectives on the collection through a socially relevant exhibition and outreach program, as well as through collaborations with research, educational, and social institutions and other exhibition venues, as in this case for the first time with the Schinkel Pavillon.

Lisa Marei Schmidt

Attack on Modernism: The Nazi Campaign 'Degenerate Art' and the *Brücke*

Schinkel
Pavillon

Karl Schmidt-Rottluff
Römisches Stilleben (*Roman Still Life*),
1930

Oil on canvas, 87 x 101 cm

Brücke-
Museum

Erich Heckel
Drei Frauen vor roter Uferwand
(*Three Women Against a Red Cliff*), 1921

Oil on canvas, 96 x 83 cm

Brücke-
Museum

Ernst Ludwig Kirchner
Artistin (*Artiste*), 1910

Oil on canvas, 100 x 76 cm

Sich kämmender Akt
(*Nude Combing her Hair*), 1913

Oil on canvas, 125 x 90 cm

Selbstbildnis (*Self-Portrait*), 1914

Oil on canvas, 65 x 47 cm

Im Cafégarten (*In the Café Garden*), 1914

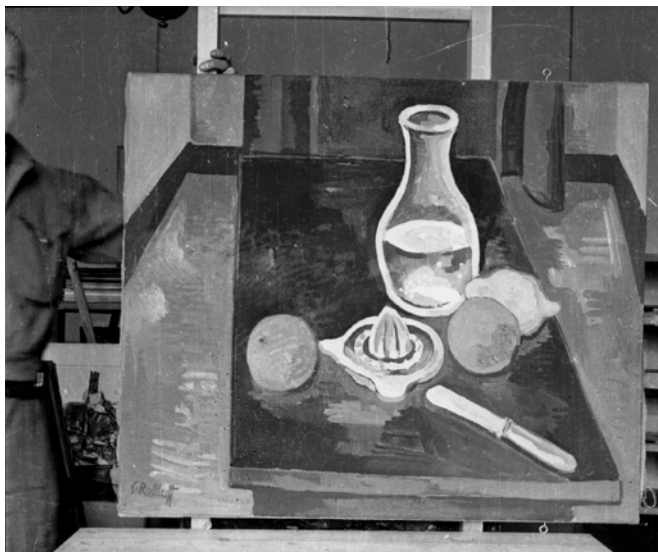
Oil on canvas, 70,5 x 75 cm

Brücke-
Museum

Otto Mueller
Drei Akte in Landschaft

(*Three Nudes in the Landscape*), um 1919

Distemper on hessian, 119,5 x 88,5 cm



↖ Schmidt-Rottluff's *Römisches Stilleben*
on the upper floor of Berlin's Kronprinzenpalais
next to five paintings by the artist and
two Kirchner paintings, ca. 1933, Zentralarchiv, SMB

← Schmidt-Rottluff's *Römisches Stilleben*
at the exhibition *Degenerate Art* in Munich,
July-November 1937, Zentralarchiv, SMB

↑ Schmidt-Rottluff's *Römisches Stilleben*
in the depot of "Degenerate Art" at
Berlin's Schloss Schönhausen, Zentralarchiv, SMB

Fotos: Zentralarchiv, SMB

Summer 1937 marked the start of an unparalleled act of iconoclasm. Following Reichskanzler Adolf Hitler's decree, Propaganda Minister Joseph Goebbels ordered the removal and confiscation of modern art from German museums, something that was done in two phases. Four years after the National Socialists had seized power at the end of January 1933, the process of 'bringing into line' they initiated on a political, economic and social level was almost complete and Hitler's popularity had peaked. It was this position of security that made it possible to have modern art removed from public collections. A commission composed by the Reich Chamber of Fine Arts travelled to over 100 museums and on behalf of the German Reich confiscated some 21,000 artworks as so-called 'Degenerate Art'. Subsequently, modernist works vanished almost completely from public institutions until the end of the Second World War. Many collections have still not recovered from the iconoclasm.

The *Brücke* artists and
the campaign against "Degenerate Art"

Although the former *Brücke* artists were not unfamiliar with the repeated criticisms of modern art, the opening of the Degenerate Art exhibition on 19 July 1937 came as a surprise to them. The extent and public defamation of their works

in Munich was on a different scale than the previous regional “shame exhibitions”. It seems the artists knew nothing beforehand about this hastily organized show. Yet many of their works were on display in Munich: eight paintings by Heckel, 24 by Kirchner, 15 by Mueller, 33 by Nolde, six by Pechstein and 20 by Schmidt-Rottluff. After opening in Munich, the travelling exhibition was showcased in Berlin, Leipzig, Düsseldorf, Salzburg and later on in other cities.

The Nazis defamed their art as “degenerate” because it was associated with the cosmopolitan tendencies of the former Weimar Republic and allegedly contradicted the “German” essence. For example, the formal inspiration (or appropriation) that the *Brücke* artists drew from “African” and “Oceanic” art and the active participation of Jewish collectors and supporters of the movement were used as arguments to explain the “anti-German” character of the art.

It bears mentioning here that there were many artists who were victims of physical persecution: →Dora Bromberger, →Maria Luiko, →Elfriede Lohse-Wächtler oder →Felix Nussbaum, for example, were murdered in concentration camps; countless collectors and patrons of *Brücke* were forced into exile after being classified as Jewish according to the “Nuremberg Race Laws”. Any discussion of the outlawing of Expressionism and the living conditions of the artists needs to

be carefully contextualized, particularly against the backdrop of this racist and politically driven persecution.

Today, nine paintings confiscated from German collections as part of the “Degenerate Art” campaign are part of the permanent collection of the Brücke-Museum. Particularly relevant in the context of this exhibition is the “biography” of Karl Schmidt-Rottluff’s painting *Römisches Stilleben*. It was painted in 1930 during a study visit in Rome. In 1932 it was acquired by the German state as an outstanding work of modern art and transferred to the Nationalgalerie, where it was exhibited in the *Gallery of the Living* in the Kronprinzenpalais. Only five years later, in 1937, the Nazis removed the work from the museum, and it was defamed at several stops of the *Degenerate Art* exhibition: Munich, Berlin, Leipzig, Düsseldorf, and Salzburg. In 1973 it was acquired by the State of Berlin for the Brücke-Museum, also with the idea of restoring the important public art collections of the Weimar Republic.

Meike Hoffmann / Aya Soika

Silence, gaps and fragments, or notes on the poetics of testimony.

An introductory Essay by Katya Inozemtseva

The title of the exhibition is borrowed from the film *The Assault of the Present on the Rest of Time* (1985) by Alexander Kluge, a kaleidoscopic film narrative assembled from three stories of characters whose lives in the present fluctuate on the fragile foundation of the memory of the tragic events of the past related to the Second World War. This memory has physical qualities, and its activity cannot be reduced to cognitive processes alone. Through the mechanics of remembering and recognizing, what was previously experienced—and not even by the protagonists themselves, but by those who witnessed this terrible time—comes alive again. The war unleashed by Russia against Ukraine that started in 2014 with the annexation of Crimea and occupation of Donbas and continued with a full-scale invasion on February v24, 2022, became for contemporary Europe a moment from which it became possible to literally materialize the past—an experience that Primo Levi¹,

1 Primo Levi (1919-87), Italian writer, chemist, member of the partisan movement, and survivor of imprisonment at Auschwitz-Birkenau. One of the founders of the so-called “literature of testimony” about Nazi crimes.

Peter Weiss², and Jean Amery³ also spoke of. In the words of Amery: “Twenty-two years later I am still swinging with my arms twisted above the floor.”

The artists of the first half of the twentieth century brought together in this project are marked by the stamp of “invisibility,” a relic of their time that has become a driving force for many research and exhibition projects. Behind almost any regime of lack of visibility and representation of artistic phenomena lie painful social mechanisms that exclude women* and minorities from normative practices and communities. In our case, we are dealing with the reality of literal persecution and physical extermination. →Felix Nussbaum, who initially went into hiding but was later murdered together with his wife in Auschwitz-Birkenau in 1944; →Johanna Schütz-Wolff, who was forced by her husband’s activities to hide in a remote village and destroyed most of her textile works out of fear of the impending consequences; →Elfriede Lohse-Wächtler, who,

2 Peter Weiss (1916-82), German and Swedish writer, artist, filmmaker who devoted his professional life to the problems of witnessing and surviving the Shoah.

3 Jean Amery (1912-78), pseudonym of Austrian writer and journalist Hans Mayer. Arrested by the Gestapo, he survived concentration camps and was liberated by the British army from Bergen-Belsen in 1945. In 1966, the most important book *Beyond Guilt and Redemption* was published, dedicated to the comprehension of the Shoah.

diagnosed with a psychiatric illness, was forcibly sterilized and murdered in a clinic as part of the Nazi forced euthanasia program "Aktion T4". In addition, many artists were imprisoned in internment camps (→e.g., Leo Breuer). Despite the programmatic interest of the postwar period in modernism and especially Expressionism, many of the artists included in this exhibition have become representatives of a collective idea of the victims of National Socialism. Their individual stories merge into a single narrative, and their practice is inevitably interpreted through a preconceived lens of suffering, deprivation, and the horror of what happened around them. Meanwhile, it seems that it is the differentiated view of them, the "precision and responsibility" apologia which was presented by W. G. Sebald in *On The Natural History of Destruction* (1999), the elimination of any conventional constructs and obvious assumptions, that can reconstruct a different and more complex picture of artistic practice in Germany in the 1930s and 1940s.

The artists experience the moment in which the production of art itself is called into question as an end of the conceivable (Theodor Adorno's famous essay⁴ is still a long way off; in 1930s

4 "To write a poem after Auschwitz is barbaric" is a statement by Theodor W. Adorno from his essay *Kulturkritik und Gesellschaft*, written in 1949 and first published in 1951.

Germany, the Ministry of Propaganda imposes bans on professions and exhibitions, and the reality of arrest and murder is the order of the day). Seen as testimonies of a different order, works by German artists of the 1930s to 1940s regain their power and urgency for those who have lived through or are living through the war and its hardships. The exhibition does not aim to construct a typology of testimonies by categorizing experiences, but rather to serve as a non-linear space of exchange between modern and contemporary artists, between events and memory. They converge at a certain point and—quite in line with Alexander Kluge's strategies—break through the linearity and consistency of time, when the past becomes the present—and vice versa—to project the future.

The aspect of testimony became one of the important principles of the project and will be presented in its full range. From those works of art that are literally used in court, for example, as evidence of guilt, to those works that clearly record the shift of a particular artist's visual system towards figurativeness and naturalism, even though before the war he or she had been a clear adherent of modernist experimentation.

→Lawrence Abu Hamdan (*1985) is a key artist today in the conceptualization of art as testimony. In 2012, he created the audio work

The Freedom of Speech Itself. This audio documentary was submitted as evidence to a British asylum court in 2013. The artist himself was subsequently summoned to the court to explain what he had learned about the working principles and use of language analysis for the determination of origin (LADO) and to speak about the case of the asylum seeker Mohammad Barakat, whom he met while working on his project. Barakat, who identified himself as Palestinian, was denied asylum because the LADO system determined, during a twelve-minute telephone conversation with the applicant, that he was of North African origin based solely on his speech and pronunciation patterns. Abu Hamdan's testimony in court proves the failure of such a system of analysis, which reconstructs a person's identity only on the basis of speech (linguistic) analysis, by insisting that the distribution of accents does not coincide with established state boundaries, which are de facto factually speculative and highly fluid.

In a new work, the Ukrainian artist →Dana Kavelina (*1995) also deals with the evidential value of a work of art in a court case. Her project is related to the life of the poet Zuzanna Ginczanka, one of the most prominent figures of the Polish avant-garde, who reformed the language and paved the way for women's poetry. Ginczanka was born in Kyiv in 1917 and later moved to Poland. Her native language was Russian, but it was Polish, which she learned on

her own, that became the language of her poetry. During the first years of the war, she lived in Lviv and hid her Jewish origin, as a result of which she was denounced by a neighbour. Ginczanka was thus forced to flee to Kraków, where she was arrested by the Gestapo and shot. Shortly before her death, Ginczanka wrote one of her most poignant poems *Non omnis moriar* (1942), in which the name of the denouncer is mentioned. In 1948, the denouncer was arrested and charged, whereby Ginczanka's poem was presented as irrefutable evidence.

The logic of the document, the fixation on what is happening around us—arrests, deportations, expulsions—is characteristic of artists of the 1930s, such as →Maria Luiko, →Leo Breuer, and →Lea Grundig. It is as if they have cancelled the experiments of modernism for themselves, as if life no longer demanded the reinvention of form, but rather a documentation of themselves, of loved ones, of acquaintances, whose bodies change, whose faces become more transparent. These men and women have fallen out of the usual cycle of life. Nothing from the previous life is of use in the new existence. In this sense, it is no coincidence that →Käthe Kollwitz is represented in the exhibition, as she captures the misery of war with all the power of empathy.

The work of art as document and the document as a work of art proves to be the core of the exhibition. For twenty-five years, the Iranian

artist →Parastou Forouhar (*1962) has been collecting documents related to the assassination of her parents by the Iranian secret services. The countless official enquiries, answers from the authorities, and press clippings are gathered in her installation. They do not bring us closer to the answer we are looking for; nothing can clarify the circumstances. These documents are the reality, the routine of the ongoing crime. The documents are not collected into as evidence, and one should not expect answers from them: an administrative chronicle in which the truth and the fact of the event itself are lost. It seems that it is easier for the modern world to be convinced of the absence of an event and its fictional ambiguity than to find evidence of crimes committed. In this sense, the work of →Forensic Architecture—thanks to a new attitude towards the very nature of the document itself—offers a visible frontier of truth. Through the incorporation of big data, the use of satellite technology, multidisciplinary research with experts, and the integration of witnesses to reconstruct certain situations, they manage to recreate the real contours of the event. And then you catch yourself thinking that, for example, →Leo Breuer's sketches from the St. Cyprien internment camp have a similar effect—a reconstructed first-person narrative.

Occasionally, this narrative takes the forms of a cipher, a kind of cryptogram, for example

when direct testimony is impossible. In this context, →Etel Adnan's book *The Arab Apocalypse*, written in the wake of the outbreak of the Lebanese Civil War in 1975, is canonical. It is a text with inserted pictographs that unsettle, complicate what is written, and transform it into something else entirely, a separate entity, a fragile testament to the horror that continues to build with each page. Paradoxically, →Simone Fattal's ceramic sculptures, on view in both the Brücke-Museum and the Schinkel Pavillon, do not betray themselves." There are almost abstract volumes, more reminiscent of shelters on the slopes (*rifugio*) or solitary fragments of architecture, either reduced or molded from memory, ready to be neutralized to an abstract form. At the same time, however, the title and shape itself evoke a precise premonition of the horror of destruction and the abyss. They activate the anxiety associated with realization of the consequences of any aggression. The ceramics thus become a model of a space lost forever.

When the full-scale russian invasion into Ukraine started, many were convinced that it would not last long. The "two weeks" formula became a viral prediction. Now, almost two years have passed, and the war rages on. And with this continuation, with the daily bombardments, the deaths, and the destruction, it is as if we are losing the sense of time—it stagnates, becomes

vicious, and we have to work much harder to overcome its resistance. War defines existence; it is not a prop for reality in a conventional “somewhere out there,” but reality itself. The work of the aforementioned →Lawrence Abu Hamdan, *The Diary of a Sky* (2023), is precisely about this eternal and inalienable presence. The video is about the sky over Lebanon. Although officially there was no war, this airspace became a de facto testing ground for Israeli military aircraft. As a thorough study of the sound space, the testimonies of the residents create not only an “effect of presence,” but also do not allow us to detach ourselves—the war is far from over. Even the sound of these planes makes the war continue. For those who experienced it once, there is no more difference between the sound and actual bombing. The sound is the sign of a coming catastrophe. Therefore, the war is present.

Ultimately, it does not matter how long the war lasts, because it cancels out the normal passage of time; and in this timelessness, people and artistic practice change. The exhibition includes works created in the 1930s and early 1940s, which, at first glance, could have been created at any time—for example, the portraits by →Elfriede Lohse-Wächtler, or her floral compositions (sketches for postcards). On closer inspection, floral motifs turn out to be a not entirely trivial subject—one need only think of the drawings, actually “portraits”

of apples by Korbinian Aigner (the “apple priest”), shown at *DOCUMENTA (13)* (2012). Aigner was a priest and a pomologist who ended up in the Dachau concentration camp, who as an opponent of the Nazis as a forced laborer, where planted apple trees in between the barracks. After his time in the concentration camp he continued to draw different varieties of apples in order to escape the horrors of war. Such phenomena are described not only in terms of escapism, but also in terms of seriality—as the inexhaustible number of plant species determines the endlessness of their images. The reduction of the artistic task to clarity and precision of the image acts as a kind of anaesthesia, a temporary freezing that guarantees survival.

The abolition of time, the freezing of time during the war, the impossibility of finding answers to something that cannot even be formulated as a question, leads many artists to transfer terror into the realm of the symbolic and allegorical. Many of them use instruments that belong more to religious painting or archaics and arte not bound to a modernist program. For example, the late work of →Felix Nussbaum, who managed to hide from the Gestapo until 1944, is increasingly permeated by allegorical elements. The spaces that—if they retain recognizable features of certain places (e.g., Berlin)—tend to be perceived as theatrical, ominous backdrops and are extremely

conditional. →Johanna Schütz-Wolff creates monumental textile works in which female figures or mothers and children emerge from a black background. In their statics, they resemble faces of icons, which can be attributed to Schütz-Wolff's work for the church during the war. Similarly, the contemporary Ukrainian artist →Kateryna Lisovenko (*1989) works in a strange space that is not fully manifested in reality. It is more of a dreamscape or a vision. Her figures are equally conventional: mother, child, heroine, mixed-creature. Her work explores urgent political gestures and messages, but these turn into symbolic actions, an enchantment of reality and people.

The project *The Assault of the Present on the Rest of Time* is compiled from the immediacy of witnessing, from the starting point of experiencing horror by those who, according to Primo Levi's precepts, have the right to bear witness. It is neither an anthology nor a catalogue of possibilities—such a compilation would be doomed to incompleteness. The point is that, today, we find other acoustic or sensory possibilities within us—we hear, perceive, and interact with these testimonies. This is, for example, the subject of two new productions, by →Nora Turato and →Isaac Chong Wai, about the mediation of the individual voice rather than the “hum of history.” We hear a speech that may lack “punctuation or plot coherence,” but its fragments coalesce into

different and quite definable wholes that are not instrumental (they do not guide, they do not help), they exist. They are present in the form of shards and remnants to which one inevitably returns to recover memory.

Katya Inozemtseva





Lawrence Abu Hamdan

* 1985 Amman, Jordan
Works in London and Beirut

Schinkel
Pavillon

The Diary of a Sky, 2023

Video, sound, 45'
Courtesy of the artist

Brücke-
Museum

Shot Twice (With the Same Bullet), 2021

In collaboration with Bassel Abi Chahine
Eight lightboxes, digital prints on acrylic, HD video,
stereo sound, 125 x 73 x 8.5 cm
Courtesy of the artist and Mor Charpentier, Paris

Lawrence Abu Hamdan explores how sound recordings can be used to bear witness to the breaking and bending of the law. He uses audio recordings of the exercise and abuse of power as starting points, which he analyses, visualises, and evaluates using the latest scientific methods. The artist calls himself a “private ear” and refers to his approach as a “forensic audio investigation”. Abu Hamdan studied and received his Ph.D. at the Centre for Research Architecture at Goldsmiths, University of London, and was a Fellow Researcher at →Forensic Architecture.

While the world came to a standstill in many places in 2020 with the outbreak of the COVID-19

pandemic, and an almost eerie silence settled in, the noise level increased massively not only in the port city of Beirut, but also in the surrounding airspace. Roaring generators - used due to the lack of state supplied electricity - mixed with the noise of the up to fifty Israeli drones and fighter jets that flew overhead every day. *The Diary of a Sky* is an essayistic collage with videos aggregated by the artist from 2020-21. This vast collection of videos are organised here into a chronology that documents the ways in which repeated incursions of Israeli fighter jets and drones have weaponized the air itself. Together the chapters of this diary testify to the ways in which this atmospheric violence is both terrifying and yet, so integrated into daily life, that due to its monotony its possible to ignore.

Shot Twice (With the Same Bullet) is an audio-visual installation consisting of eight kinetic light boxes. Two photographs each of the same location are juxtaposed; they show urban façades in Beirut in the 1980s on one side and in 2019 on the other. The images come from the archive of writer and historian Bassel Abi Chahine, whose unprecedented research into the people's liberation army (active between 1975 and 1990) was done in pursuit of material that could reconstitute what he describes as unexplainable memories from his previous life.

Bassel has lucid and personal memories of the war that have transmigrated to him from a soldier, Yousef Fouad Al Jawhary, who died at the age of sixteen, on February 26, 1984, near the town of Aley. Abi Chahine made over a hundred before and after images to trigger his past memories.

It is only upon closer inspection that one recognizes a silhouette, that of Abu Hamdan. In these videos, he compares the images of Beirut made by Abi Chahine during wartime and peacetime, and elucidates that the differences between them do not document the crimes of war, but the crimes of peace.

Lina Louisa Krämer

Etel Adnan

* 1925, Beirut, Lebanon

† 2021, Paris, France

Schinkel
Pavillon

The Arab Apocalypse, 1965

72 typewritten paper and photocopies of pages with handwritten notes by the artist, pages 1-24

Courtesy of the artist's estate and

Sfeir-Semler Gallery Beirut/Hamburg

The images which populate Etel Adnan's works hover gracefully between non-representational geometry and the outlines of place. Her oil paintings and ink drawings, while often ambiguous, never dissipate into the complete formlessness of the colour field. Instead they hold onto the vestiges of shape—the red square, the yellow circle, the blue line—gesturing towards the natural, human, and architectural, that poignantly convey a sense of place and time.

Adnan moved many times throughout her life between Lebanon, France, and the United States. She was frequently questioned about her perception of identity as the child of an Orthodox Christian and a Muslim, who grew up attending French Catholic school in colonised Lebanon. Nevertheless, she insistently resisted categorisation. While living abroad in the 1980s she cited the importance within her work of recollections

of a Beirut she could no longer access due to political and social upheaval. By sitting on the cusp of abstraction, her practice is imbued with the sense of a memory receding into the depths of the subconscious, coloured by the present while summoning the past.

Here, semi-definite shapes and lyricism operate not only as a metaphor for surreal qualities of memory, but also the material destruction and upheaval wrought on her homeland: the end of the Ottoman empire, the French occupation, during which she came of age, and later the civil war of 1975-90. Adnan understood that “in the idyll we see a perfect geometry”, which implies that the opposite is also true. In her own words, with *The Arab Apocalypse* Adnan “wanted to say ‘a sun, a sun, a sun’ through a little book, and the war came and took the poem”.¹

Residing in France later in life, the artist professed to have found something approaching this idyll in the straight horizons of Erquy. There, she lived with her partner and collaborator, the artist → Simone Fattal during the COVID lockdown years, continuing to prolifically produce drawings in stark black ink, leporellos, and poems.

Ella Křivánek

1 Etel Adnan, in Hans Ulrich Obrist: *Etel Adnan and Simone Fattal Talk Poetry, Pottery, and Philosophy from Their Breton Retreat*, in: *ArtBasel.com*, July 2021 [2.8.2023].

Leo Breuer

* 1893, Bonn, German Empire
 † 1975, Bonn, Federal Republic
 of Germany

Brücke-
 Museum

*o.T. (Drei Männer vor einer
 Baracke sitzend)*

(*Three Men sitting in front of a barrack*), 1940
 Mixed media on paper, 24 x 31 cm

o.T. (Männer in einer Baracke)

(*Men in a barrack*), around 1940
 Watercolour and ink on paper, 31.3 x 24.2 cm

*o.T. (Wäsche Waschender
 vor einer Baracke)*

(*Washing laundry in front of a barrack*), 1940
 Watercolour and ink on paper, 25.3 x 21.5 cm

*o.T. (Zwei um einen
 Mann trauernde Frauen)*

(*Two mourning women*), 1941
 Mixed media on paper, 27.3 x 21.5 cm
 Zentrum für verfolgte Künste, Solingen

During the Nazi era, Leo Breuer's paintings are defamed as "degenerate art". Breuer reacts early to this oppressive and threatening situation and

emigrates to The Hague in 1934. In May 1940, he is arrested in Belgium as an undesirable foreigner and given the choice of returning to the German Reich or being interned. He chooses the latter. With only a few belongings, including paper and materials for painting and drawing, he is deported together with other "hostile foreigners" to the internment camp in St. Cyprien, a small town near the French-Spanish border.

On January 19, 1952, Leo Breuer writes a letter to Roland and Charlotte Marwitz about the camp and his experiences there:

The camp was called St. Cyprien, near Perpignan (Pyrénées-Orientales), in a sandy desert directly on the Gulf du Lyon. The food and sanitary conditions were disastrous—almost no water, and if any, then only a lukewarm cup, no light, no floorboards in the barracks. The result: typhus, abandonment of the camp.

In addition to diseases and inhumane conditions, life in the camp is additionally threatened by severe weather conditions. In October 1940, the St. Cyprien camp is closed down after being flooded by a storm. The inmates are transferred to the largest French internment camp at Gurs, at the foot of the Pyrenees. However, Breuer's camp

drawings do not document horror, but rather everyday scenes such as boredom on the beach, reading, eating, washing, writing, praying, and so on. The sometimes muddy surface of the drawings suggests that the artist used soil in addition to ink and watercolour.

On March 2, 1945, Leo Breuer is released from the camp and sets up residence in Paris together with the sculptor Annie Wartenberger, whom he met during his internment. He achieves great success with his now geometric, constructivist works, which lead to a large number of exhibitions in Paris and the Rhineland.

Marielena Buonaiuto

Dora Bromberger

* 1881, Bremen, German Empire

† 1942, Minsk, Byelorussian

Soviet Socialist Republic

Brücke-
Museum

Straßenecke in südländischer Stadt

(*Street corner in southern city*),

around 1918/23

Oil on canvas, 55 x 44.7 cm

Zentrum für verfolgte Künste, Solingen

The painting is one of the few surviving works by Dora Bromberger. It is exemplary of the unique style of the artist, inspired by Expressionism. Bromberger begins her training as a painter in 1912 at the Academy of Fine Arts in Munich and studies intermittently in Paris. She returns to Bremen in the early 1920s and becomes one of the city's most famous painters of the 1920s and early 1930s. Together with her sister, the talented concert pianist Henriette Bromberger, she organises music evenings and lectures with other artists in her parents' house at Contrescarpe 93.

During the Nazi era, Bromberger's work is often disparaged by contemporary critics. The reason for this is her parents' Jewish background. Her sisters' Christian baptism does not protect them from persecution by the Nazi regime.

The racial laws of the National Socialists deprive the sisters of their livelihood, as they are banned from working and exhibiting. Living in their parental home, they withdraw more and more. With the help of friends, they have the opportunity to be artistically active, at least in the private sphere.

In 1941, they received an official letter with the subject line "Evacuation." On November 19, Dora and Henriette Bromberger are deported to the ghetto in Minsk, Belarus. After the mass executions of July 28-31, 1942, in which approximately 30,000 Jews are murdered in Minsk/Maly Trostinez, their trail is lost.

Marielena Buonaiuto

Isaac Chong Wai

* 1990 in Guangdong, China
Lives and works in Berlin,
Federal Republic of Germany,
and Hong Kong, China

Brücke-
Museum

*Breath Marks: Portrait
of Käthe Kollwitz, 2023*

Photographic print and etched glass, 60 x 45 cm

*Breath Marks: Portrait
of Käthe Kollwitz, 2023*

9-piece glass, engraved, each 30 x 22.5 cm
Courtesy of the artist

Schinkel
Pavillon

*Breath Marks: A Crouching Man
(Homage to Felix Nussbaum), 2023*

Photographic print and etched glass, 160 x 120 cm

*Breath Marks: A Crouching Man
(Homage to Felix Nussbaum), 2023*

14-piece glass, engraved, each 30 x 22.5 cm

*Humming Breath and Silent Words
(Homage to Charlotte Salomon):
Bist du bei mir / Morgen muß
ich fort von hier / Ach, ich habe
sie verloren, 2023*

3 Glass panels, sound, each 160 x 120 cm
Sound performed by
Dagmar Aigner and Susanne Weinhöppel
Courtesy of the artist

The conceptual artist Isaac Chong Wai works in a variety of media, including photography and film, sculpture and performance. Raised in Hong Kong, Chong came to Weimar to study art in 2013 and moved to Berlin in 2015. Since then, the strong visibility of history in both cities has shaped his artistic practice. In particular, fates associated with National Socialism become a recurring theme, through which he explores grief, loss, and memory.

Characteristic of Chong's work is the incorporation of physical experience, occasionally allowing him, as well as viewers, a personal approach to the work—for example in the *Breath Marks* series (since 2022), which is represented at both exhibition venues. In this series, Chong reflects on historical works of art that bear witness to the Nazi reign of terror and creates moments of remembrance for their creators—artists who were victims of Nazism. Chong takes a multidisciplinary approach to this: First, he leaves traces of his own breath

on glass plates and has them engraved, thus recording the fleeting traces of condensation as a reference to the former presence of a (his) body. Spatially, he arranges the panes of glass in such a way that they schematically reproduce figures in the respective composition—in this case, of →Felix Nussbaum's *Gewandstudie eines kauernenden Mannes* (Robe Study of a Crouching Man, 1940), as well as of →Käthe Kollwitz's *Selbstbildnis im Profil* (Self-Portrait in Profile, 1927). Viewed from a specific perspective, the respective likeness emerges in the sculptural works, which Chong additionally captures photographically against a black background.

For the artist, engaging with history is a way of not only remembering the past, but also understanding the present—for example, to not reduce an individual act of violence to a physical moment in time. By conceiving of the body as a site of remembrance, Chong deviates from the traditional forms of the culture of remembrance in Germany, which often involve large-scale memorials and monuments.

For the exhibition, Chong has developed the performance *Humming Breath and Silent Words* (*Homage to Charlotte Salomon*), based on the work *Leben? oder Theater?* (Life? or Theater?, 1941/42) by the Jewish artist Charlotte Salomon (1917-43). The performance will take place on September 30, 2023 at the Brücke-Museum and on October 1, 2023 at the Schinkel Pavillon.

Simone Fattal

* 1942, Damascus, Syria

Lives and works in Paris, France

Brücke-
Museum

Temple (I), 2018

Glazed stoneware, 30 x 33 x 14 cm

Temple (II), 2018

Glazed stoneware, 32 x 42 x 34 cm

Weapons of Mass Destruction, 2003

Glazed stoneware, 10 x 23.5 x 24.5 cm

About a Revolution, 2012

Collage, framed, unique, 77.5 x 3.5 x 116.5 cm

Mourir à Amman, 2009

Collage, framed, unique, 59 x 73 cm

Courtesy of the artist

Schinkel
Pavillon

Vous avez fait un paysage moral exact, 1977

Pastel on canvas, 80 x 130 cm

Courtesy the artist and kaufmann repetto

Mother and Child, 2005

Glazed stoneware, 11 x 5.5 x 5.5 cm

Mother and Child (Green), 2005

Glazed stoneware, 32.5 x 5 x 5 cm

Bunker with Warriors, 2013

Glazed stoneware, 54 x 33 x 32.5 cm

Wounded Woman III, 2013

Stoneware fired in a wood kiln, 22.5 x 23 x 13 cm

Courtesy of the artist

Simone Fattal's life, marked by war and flight, is reflected in her artistic work, which spans some fifty years. She left her home city of Damascus in the 1960s to study philosophy, first in Beirut and later in Paris. She returned to Lebanon in the 1970s and began her artistic career as a painter. With the outbreak of civil war, she fled to San Francisco in 1980, which also brought her painting practice to an abrupt end. For Fattal, leaving her studio and canvases behind in Lebanon was a traumatic experience that forever stifled her desire to paint.

From then on, pottery, among other things, became an important part of her artistic practice. Characteristic of the sculptures she has created since then is the visibly physical modelling of the material with her hands. Deep indentations of her fingers determine the surface structure, as if the artist had massaged the clay. Formally,

the ceramics are reminiscent of archaic scenes. The unwavering embrace of a mother and child, or the search for shelter under ruined architecture, evoke war scenarios such as those depicted in the works of →Käthe Kollwitz and →Lea Grundig. At the same time, Fattal's works seem resistant. By referring in an abstract way to ancient myths, archaeological finds, and monuments, she represents the witnesses of incessant, senseless wars. In doing so, she is not only concerned with remembering the belligerent murders, massacres, and expulsions of the past forty years in the Middle East, but also with creating a timeless memorial to the resistant fighters—*Warriors*, as she calls them.

In her collages *About a Revolution* and *Mourir à Amman*, Fattal combines impressions from the present with personal effects from her private archive. Iconic saints, fragments of maps, historical architecture, depictions of animals—the individual elements swim in chaos, trying to find a structure. In their new composition, they reflect the artist's identity, marked by migration, loss, and departure.

Philipp Lange

Forensic Architecture

Founded in 2010, London,
United Kingdom
based at Goldsmiths, University
of London, United Kingdom

Brücke-
Museum

Drone Strike in Mir Ali, 2013

Video, sound, 9'36"

Courtesy of Forensic Architecture

Founded in 2010 by Eyal Weizman, Forensic Architecture is a research agency based at Goldsmiths, University of London. It uses methods of spatial and architectural analysis, open source investigation, digital modelling, and immersive technologies to investigate human rights violations and state and corporate abuses of power. These methods involve analysing photographic, audio, and video evidence, interviewing witnesses, and creating 3D architectural models that can be used to verify the course of events. Forensic Architecture combines architectural, legal, and journalistic approaches.

The video work *Drone Strike in Mir Ali* retraces a specific sequence of events: On October 4, 2021, several missiles fired from a drone struck a house in Mir Ali in North Waziristan, Pakistan. Five people were killed, some of them suspected

terrorists. One survivor, who had been living in the house at the time of the event with her husband and infant son, returned to her native Germany after the attack and spoke to various media outlets about the traumatic events she could only partially remember. At the invitation of the European Center for Constitutional and Human Rights (ECCHR), members of the team travelled to Düsseldorf to meet this survivor. A new mode of witness interviewing, which Forensic Architecture calls “situated testimony,” was undertaken here for the first time. As part of this process, a detailed 3D digital model of the house where the events in question took place was constructed and refined in collaboration with the witness. This reconstruction was used to assess the impact and force of the missiles, and acted as a memory tool for the witness, allowing her to move virtually around the building and in so doing summon new details of her memory of the incident.

Lina Louisa Krämer

Parastou Forouhar

* 1962, Teheran, Iran
Lives and works in
Federal Republic Germany

Brücke-
Museum

Documentation, 1998–ongoing
Archival material, photocopier
Courtesy of the artist

Parastou Forouhar studied art in Tehran from 1984 to 1990 and left her homeland in 1991 to escape the political and cultural constraints prevailing there. In Germany, she completed postgraduate studies at the Hochschule für Gestaltung in Offenbach am Main; artistically, she works across media with drawing and photography as well as video. Seven years after she left her homeland on November 21, 1988, her parents, Dariush and Parvaneh Forouhar, both well-known political opponents of the Iranian regime, were murdered in their home in Tehran on the orders of the secret service of the Islamic Republic of Iran. The assassinations were part of the so-called “chain murders”, a series of systematically planned and executed kidnappings and murders of intellectual opposition figures in the 1990s.

In *Documentation*, she gathers archival material, chronologically related to the death of

her parents, from 1991 to the present. These include letters, statements from human rights organisations, translations of forensic autopsy reports, newspaper articles, photographs, and transcripts, as well as the artist's written requests for background information on the government's order to kill her parents. They all illustrate Forouhar's efforts to persuade the Iranian judicial system to investigate the murders according to the principles of the rule of law. Over the years, this archive has steadily grown without being able to answer the question of the underlying motive for the murder of political dissidents. In this context, testimony is, on the one hand, a subjective interpretation; on the other hand, it is experienced objectively by the recipients, who can draw their own conclusions and use the artist's personal archive. A photocopier is available to take away and distribute the information collected.

Lina Louisa Krämer

Lea Grundig

* 1906, Dresden, German Empire

† 1977, Mediterranean Sea

Brücke-
Museum

Unterm Hakenkreuz: Die Hexe

(*Under the Swastika: The witch*), 1935

Etching, 24.5 x 32.5 cm

Kinder spielen Gespenster

(*Children are playing ghosts*), around 1935/36

Etching, 24 x 33 cm

Krieg droht: Der Tank

(*War threatens: The tank*), 1936

Etching, 24.5 x 25.2 cm

Krieg droht: Gasmasken

(*War threatens: Gas masks*), 1936

Etching, 25 x 33.2 cm

Unterm Hakenkreuz: Flüstern

und Lauschen (*Under the Swastika:*

Whispering and Earsdropping), 1936

Etching, 25 x 32.5 cm

Unterm Hakenkreuz: Gestapo im Haus

(*Under the Swastika: Gestapo in the house*), 1936

Etching, 24.6 x 19.8 cm

Unterm Hakenkreuz: Pogrom
 (Under the Swastika: Pogrom), 1936
 Etching, 25 x 33 cm

Unterm Hakenkreuz: Verhör
 (Under the Swastika: Interrogation), 1936
 Etching, 33 x 24.8 cm
 Zentrum für verfolgte Künste, Solingen

*To be able to work, to capture the terrible,
 the oppressive in a form, to express it
 and thus become freer—that was our joy,
 our daily struggle, our daily self-assertion.
 To name it correctly so that others could
 recognise it, to draw its murderous
 face so that others could see it clearly,
 to confirm the disgust and affirm the
 hatred, to strengthen love and raise our
 fist against the terrible, thousand-faced
 fear—that was our work in those years.*

— Lea Grundig, *Faces and History*, 1958

In her cycle *Unterm Hakenkreuz*, the Jewish artist Lea Grundig attempts to visualise the “terrible, thousand-faced fear” of persecution in Nazi Germany and to capture the everyday experience of the dictatorship in drawings. She addresses the anti-Semitic pogroms and the omnipresent fear of the Gestapo, as well as mutual distrust, eavesdropping, and secret communication, as in the

1936 drawing *Flüstern und Lauschen*. Her focus is always on the exploited individual in his or her present situation, a theme she had already addressed in the years before 1933. Lea Grundig is a convinced communist, joins the KPD in 1926, and in 1929, together with her husband Hans and others, founds the Dresden branch of an anti-fascist artist group, which is then banned in 1933. Grundig's works depict everyday life and the daily routines of the working class in the Weimar Republic; she sees her art as a proletarian-revolutionary contribution to the class struggle. She is arrested for the first time in 1936 and imprisoned for her political activities from May 1938 to December 1939. In 1940, as a survivor of the destroyed refugee ship "Patria," she finally reaches the British Mandate of Palestine via Bratislava. In Palestine, she is interned in several refugee camps. Asked by an Israeli newspaper about her art, she replies: "In my paintings I depict human suffering, scenes of resistance, people dreaming of revenge, fighters, sufferers, and the dying." In 1948, she learns of the survival of her husband, who had been interned in the Sachsenhausen concentration camp, and returns to Dresden. In the following decades, she is active in the GDR as a professor, president of the Association of Visual Artists, and a member of the Central Committee of the SED.

Hanna Sauer

Hannah Höch

* 1889, Gotha, German Empire
 † 1978, West Berlin,
 Federal Republic of Germany

Schinkel
 Pavillon

Symbolische Landschaft III

(Symbolic Landscape III), 1930

Oil on canvas, 70.5 x 83.5 cm

Berglandschaft (Mountain Landscape), 1941

Oil on canvas, 84 x 80 cm

Private Collection, South of Germany

Reacting to feminist concepts that prevailed in Weimar-era society, the Dada artist Hannah Höch used techniques of photomontage in conjunction with painting, drawing and photography to expose the injustices, and hypocrisies of her time. In Germany, the “New Woman” was celebrated for the ways in which she mimicked masculinity, while at the same time not exercising political agency or professing political views. In Höch’s artwork she brings forth a critique of this idea from the perspective of class, ethnicity and race, that reveals the contradictions inherent within it.

Höch had a longstanding interest in the landscape, which she used in a symbolic manner that referenced the enduring historical confla-

tion between Mother Nature and women's bodies. Within landscape scenes she drew out the surreal qualities of this association, forming implied connections between the life and death of plants and human bodies, particularly the female form. *Symbolische Landschaft* is populated by labial flowers that grow out of crimson plinths. The generation of female-plant life from a man-made object recalls the opportunistic and limiting interconnectivity of the feminist movement with affluence and industry; women may flourish in the workplace as long as it will be beneficial to the political and economic powers that be. Meanwhile, where small forms do emerge from another creature's abdomen, the mother-figure appears to have been killed in the process. Her body is dispassionately inspected by her offspring.

The ambiguous yet polemical nature of her art drew censorship from the Nazi regime. With her work being deemed "degenerate" by the National Socialists, the artist was forced into seclusion. In 1939 she hid in a small garden house in the periphery of Berlin in Heiligensee. Here, she took to depicting nature more frequently, in paintings such as the exhibited *Berglandschaft*. In stark contrast to the heroic scenery of the *Bergfilm* genre, a bleak and barren backdrop gives way to alien plants that grow through the cracks of the sandy stone. Here Höch depicts both the regenerative qualities of nature (and thereby woman) and

their associations in the collective psyche: weed-like virulence that is unpredictable and ought to be tamed, as well as opportunities for exploitation when resources are scarce. The painting seems to hint too at the aftermath—deserted desolation.

While she returned to the art world after the fall of the national socialist regime, she continued to be overlooked as the female “Dadasophin”, and until her death she never received the same acclaim as her male counterparts within the movement. The inclusion of Höch’s work in *The Assault of the Present on the Rest of Time* represents a metaphorical homecoming for her paintings. In a subtle way, the works bear witness to the violent repression to which an artist like Hannah Höch was subjected.

Ella Křivánek

Eric Isenburger

* 1902, Frankfurt am Main,
German Empire
† 1994, New York City,
United States of America

Brücke-
Museum

Journée grise a Nice
(*Gray day in Nice*), undated
Oil on cardboard, 65.5 x 50 cm

Liegender Halbakt
(*Lying half nude*), around 1932
Oil on canvas, 62.5 x 79.3 cm

Jula in Schweden
(*Portrait of Jula in Sweden*), 1937
Oil on canvas, 75.3 x 62.3 cm
Zentrum für verfolgte Künste, Solingen

During their life together, Eric Isenburger painted many portraits of his wife Jula. This painting, *Portrait Jula in Schweden*, was created in 1937, four years after Jula and Eric had emigrated to France. It documents one of the few bright spots in their difficult life in exile. The dancer and the painter had fled from Berlin to Paris on the night of March 31, 1933, in a situation of acute danger. In Berlin, both were well established in their

respective professions. Jula danced with Mary Wigman, and Eric—after a series of successful group exhibitions—had been signed by the gallerist Wolfgang Gurlitt. But the success and fame that came with his first exhibition became a direct threat to the Jewish painter and his wife. In France, the couple more or less managed to sustain themselves through Jula's sporadic engagements as a dancer and Eric's few participations in group exhibitions. They were supported by the Swedish photographer Anna Riwkin-Brick, who took countless photos of the Isenburgers: private photos, Eric in the studio and especially Jula dancing. Through Riwkin-Brick's contacts, Eric Isenburger was able to exhibit twice in Stockholm, where this portrait was painted. It shows the elegantly dressed Jula Isenburger as a half-length figure. The painting style is typical of Isenburger's work in the 1930s and shows many of the elements he had developed and perfected in Berlin: The paint is applied very thinly, with several transparent layers on top of each other and details, such as individual strands of hair or the contours of Jula's gloves, engraved into the surface as though into a printing plate. After their exile in France and their brief internment there as so-called "enemy aliens", Eric and Jula Isenburger were able to flee to the United States.

Dana Kavelina

* 1995, Melitopol, Ukraine
lives and works in Lviv, Ukraine
and Berlin, Federal
Republic of Germany

Schinkel
Pavillon

Failure of Presence, 2023

Installation, mixed media
Courtesy of the artist

When making this work, I was returning to Zuzanna Ginczanka's photographs again and again. I was thinking of what it means to have a face whose features somehow coincide with, or rather produce, the lines of fate. A face that becomes fate under certain circumstances. Zuzanna's contemporaries recalled her as possessing magnetic beauty that drew the attention of admirers in peaceful times, a situation she herself found tiring, but others would hardly call unlucky. In times of Nazi-occupation though, beauty turned against its bearer, because its specificity and memorability, as attributes of beauty, also bore traces of its origin and was recognisable as Jewish. The face is unavoidable. Zuzanna was hiding inside—inside buildings and inside her face, since the face here could also become an “outside” for its owner (in a certain sense, one's face becomes a mask,

since we are always looking through our own face from its inside).

The fate of one other contemporary of hers, Marek Wlodarsky (born Henryk Streng), comes to mind, who lived in total isolation for several years during the Holocaust in Lviv, hiding in a wardrobe. He left behind a few drawings under the name *Czlowieka ciagnie do okna* (The man is drawn to the window) revealing the forbidden and desired distance from the wardrobe to the window, from the inside to the outside.

Zuzanna Ginczanka's poem *Non omnis moriar* was used in a trial as a proof of a crime. Khominova, the woman who handed Ginczanka over to the Gestapo in Lviv, was sentenced to 4 years in prison by Soviet authorities. The poem itself testified at the trial without its author: Ginczanka perished in Krakow in 1944 a few years before the trial took place. She had fled Lviv after being caught by the Gestapo, but within a few years she was betrayed again and perished. All actors of this historical tragedy are most probably gone, but the poem is still giving its testimony in the never-ending trial that is history. Is it accusing us of inability to save what could still be saved? Is it talking for the robbed and the perished? Is it still granting angel wings to the robbers and the intimate betrayers?

All of her later poetry is lost. *Non omnis moriar* is therefore testifying for all the lost poetry of hers and for the face that is there no more, revealing potentialities of any object to become a redemption and a condemnation. A wardrobe is always there to welcome a human body, a sound of a train that could suddenly become a clatter of deportation, a face that could outline its end.

Dana Kavelina

Käthe Kollwitz

* 1867, Königsberg,
North German Confederation
† 1945, Moritzburg, Nazi Germany

Brücke-
Museum

Hunger, 1922

Woodcut, 46.2 x 37.7 cm

Abschied und Tod

(*Farewell and Death*), 1923

Lithography, 58.4 x 48.2 cm

Die Überlebenden

(*The Survivors*), 1923

Lithography, 67.2 x 83.6 cm

Städtisches Obdach

(*Municipal shelter*), 1926

Chalk lithography, 60 x 69.4 cm

Selbstbildnis im Profil

(*Self Portrait in Profile*), 1927

Lithography, 62 x 45.2 cm

Käthe-Kollwitz-Museum, Berlin

Schinkel
Pavillon

Frau mit Kind im Schoß

(*Women with child in the lap*), 1911-37

Bronze, 39 x 28 x 31 cm

Mutter schützt ihr Kind

(*Mother Protects Her Child*), 1941/42

Bronze 16 x 17 cm

Zwei wartende Soldatenfrauen

(*Two Waiting Soldiers' Wives*), 1943

Bronze, 22.5 x 25 x 20.5 cm

Käthe-Kollwitz-Museum, Berlin

The dramatist Gerhart Hauptmann commented in 1969: "Her still lines penetrate the marrow like a cry of pain"². Käthe Kollwitz dedicated her life to the stridently honest expression of suffering in her work, gripped by compassion and commiseration for the fate of victims of war and economic oppression.

Kollwitz' frankness and resistance to myth-making extended to her own person. Constant struggle with her inner antagonist cultivated a resolute honesty in her abundant self-portraits. While in earlier works she gazes outwards, tragedy stalked her later life, particularly the death of her teenage

² Hauptmann, in: Carl Zigrosser, *Introduction*, in: *Prints and Drawings of Käthe Kollwitz*, New York, 1969, p. xiii.

son Peter in the trenches of the First World War. In the *Selbstbildnis im Profil* she fully turns away from the viewer, slack jawed and tired eyed.

Her temperament—which she described as similar to that of her Socialist father—and personal experience within a working class milieu restrained her from ennobling miserable conditions through the romanticisation of those who suffer bravely. *Städtisches Obdach* emerged from one of Kollwitz' many visits to homeless centers or prisons. The posture of the mother, who uses the only means at her disposal—her body—to shelter her child, is refigured time and again in Kollwitz' work. In *Mutter schützt ihr Kind* the titular parent seems to be frozen in the act of shielding her toddler from something imminent and explosive. The eyes, cast in immovable bronze, are trained backwards fearfully.

The mother from Kollwitz' 1923 lithograph *The Survivors* is, by contrast, living through the aftermath of a catastrophe. Kollwitz was conflicted about the direction of the work—initially wanting to depict a hopeless morass, but deciding that “the people of Amsterdam definitely want to have a design [for the anti-war poster] that shows the survivors”³. Once again, the effects of violence are wrought most centrally through the gaze

3 Käthe Kollwitz, *Plakat Die Überlebenden*, 1923, Käthe-Kollwitz-Museum, www.kollwitz.de/plakat-die-ueberlebenden. 15.8.2023.

(or lack thereof) of her subjects. The mother's shaded eyes cannot be seen, but she uses her hands to encompass the three heads of the children in front of her, which appear miniature in her grasp. The act is at once protective, and yet slightly menacing. Here, even the purity of motherly love cannot remain untainted in the face of total violence and devastation. In Kollwitz' final sculpture *Zwei wartende Soldatenfrauen* the wide eyes of the children are gone, and only the exhausted women remain.

Käthe Kollwitz was not an artist whose work could easily be instrumentalised for heinous purposes. In 1933, she was forced by the Nazi Party to resign her post as professor at the Prussian Academy of Arts, and her work was banned from museums. She and her husband were threatened by the Gestapo with deportation to a concentration camp, and had to evacuate Berlin in 1943 to evade increasing air strikes. She died two years later in 1945, leaving behind a distilled artistic manifestation of the grief and suffering wrought by the tribulations of the early 20th Century.

Ella Křivánek

Elfriede Lohse-Wächtler

* 1899, Dresden-Löbtau,
German Empire
† 1940, Pirna-Sonnenstein,
Nazi Germany

Brücke-
Museum

Zur Rechtfertigung
(*For Justification*), 1930

Pastel on paper, 53.8 x 47.2 cm
Zentrum für verfolgte Künste, Solingen

*Ohne Titel [Frauenkopf, Skizze
Frauenköpfe]* (*Untitled, Woman's Head,
Sketch Women's Heads*), 1929 or 1932-34

Colored pencil or pastel and
pencil on cardboard, 21.8 x 14.9 cm

Ohne Titel [Kopfstudie]
(*Untitled, Study of Head*), 1933

Pencil on cardboard, 21.7 x 14.9 cm

Ohne Titel [Kopfstudie]
(*Untitled, Study of Head*), ca. 1933

Pencil on cardboard, 15.1 x 11.1 cm

*MENSCHEN DIE NOCH HÄTTEN
LEBEN KÖNNEN / CE LA FEMME
AVEC LA GRAND TETE / JAMAM
VJEZKO SAPOMMIEL / GEDANKEN*

*KOMMEN / EX LIBBRIS POUR
MOI [Frauenstudien]* (PEOPLE WHO
COULD HAVE LIVED / THIS IS THE WOMAN
WITH THE BIG HEAD / JAMAM VJEZKO
SAPOMMIEL / THOUGHTS COME / EX LIBBRIS
FOR ME, *Women's Studies*), ca. 1933
Pencil on paper, 21 x 14.8 cm

*Ohne Titel [Kopf- und
Ornamentskizze]* (Untitled, Sketch
of Head and Ornament), ca. 1933
Pencil on paper (printed envelope), 14.3 x 19.2 cm

Ohne Titel [Blumen, Blumenstrauß]
(Untitled, Flowers and Flower Bouquet),
probably 1935-40
Watercolours and pencil on paper, 25 x 18.5 cm

Ohne Titel [Blumen, Blumenstrauß]
(Untitled, Flowers, Flower Bouquet),
probably 1935-40
Watercolours and pencil on paper, 24.7 x 20.9 cm

Ohne Titel [Kopf einer Mitpatientin]
(Untitled, Head of a Fellow Patient), 1929
Pencil and pastel chalk on paper, 30.3 x 23.5 cm

Ohne Titel [Blumenstück]
(Untitled, Flowers), ca. 1933
Pastel on paper, 43 x 50 cm

*Ohne Titel [Weibliche Kopfstudie
mit Hand] (Untitled, Female Head Study
with Hand), ca. 1929*

Pencil and colored pastel chalk
on paper, 23.5 x 18.4 cm
Prinzhorn Collection, Heidelberg

In Elfriede Lohse-Wächtler's drawings and paintings, her individual traumatic experiences of National Socialist ideology and the violent dehumanisation associated with it can be read unfiltered. The people portrayed in her series *Friedrichsberger Köpfe* and *Arnsdorfer Zeichnungen* were her fellow patients at the Hamburg-Friedrichsberg State Hospital and the Arnsdorf State Institution. Lohse-Wächtler was admitted to these psychiatric hospitals in 1929, and again in 1932, after suffering nervous breakdowns as a result of several existential strokes of fate.

In the years that followed, most of the people she portrayed there became victims of the Nazi "euthanasia" program, in which sick or disabled people were systematically tortured and murdered, for example through forced sterilisation. The artist herself was also forcibly sterilised in 1935 and gassed in the Pirna-Sonnenstein concentration camp in 1940 as part of the "Aktion T4" program.

The partly coloured, finely lined, and often experimental studies depict people marked by

helplessness, isolation, and silent despair, whose expressions can be seen as representative of the people who fell victim to this state-organised mass murder. Lohse-Wächtler's drawings thus play an important documentary role in the context of remembrance culture, as they commemorate the nameless people who were de-individualized in their violent deaths during the National Socialist dictatorship.

In addition to the portraits, numerous studies of flowers and plants were created during her forced stays in psychiatric institutions. The coloured drawings can be understood as evidence of both an external prohibition and an internal blockade. When individual and free artistic expression is silenced, it often manifests itself in the serial production of works and an escape into subjects such as nature—a realm beyond official control and, for many, a means of consolation and processing.

The use of one's own body can also be seen as a form of "self-testimony". Lohse-Wächtler produced numerous self-portraits that are characterised by her radical self-questioning and examination of her own physicality and its transformation over the years.

Luisa Seipp

Maria Luiko

* 1904 Munich, German Empire

† 1941 Kaunas, Lithuania

Brücke-
Museum

Bettlerin (Beggar Woman), ca. 1935

Woodcut, 30 x 38.5 cm

Gefesselte Männer im Gefängnis I

(*Tied up Men in Prison I*), 1936

Linocut 32.5 x 23 cm

Menschengruppe vor der Deportation

(*Group of People Before Deportation*), ca. 1938

Woodcut, 30.5 x 23 cm

Zwei Männer im Gespräch

(*Two Men in Conversation*), around 1935

Woodcut, 20 x 11.5 cm

Der Schrei (The Scream), 1936

Etching, 38 x 37.5 cm

Betende (People Praying), around 1935

Lithograph, 277 x 15.7 cm

Frau im Schlafzimmer I
(*Woman in Bedroom I*), ca. 1935
Woodcut, 21 x 11.7 cm

Festnahme (Arrest), 1936/38
Woodcut, 15.7 x 6.5 cm
Jewish Museum Munich, Collection Maria Luiko

Born Marie Luise Kohn in Munich in 1904, she was one of the few women to study painting and graphic arts at the Academy of Fine Arts from 1923 onward, and later theatre at the Academy of Applied Arts, both in Munich. Known since 1924 under the pseudonym Maria Luiko, she soon became an integral part of the young local art scene and was strongly committed to the visibility of her fellow Jewish artists.

With the Nazi seizure of power, Luiko's work was suddenly subject to censorship, radically restricting her artistic career and public activities. In 1941, Luiko, together with her sister and mother, were deported to Kaunas, Lithuania, where they were executed on November 25.

The artist's tragic life story is reflected in the thematic development of her oeuvre, as well as in her realistic-expressive visual language. The social realities and everyday circumstances of people form the core of her work—from the depiction of everyday scenes and milieu studies in

Bettlerin and *Frau im Schlafzimmer I* to politically reflective works that refer to the Nazi dictatorship of terror, such as *Menschengruppe vor der Deportation*. In her late works, created towards the end of the 1930s, Luiko profoundly processed her own experience as a persecuted Jewish artist. *Der Schrei* and *Betende* express her despair and hopelessness, as well as the last support many sought in Judaism.

Luisa Seipp

Kateryna Lysovenko

* 1989, Kiew, Ukraine
lives and works in Vienna, Austria

Schinkel
Pavillon

Waiting Room, 2023

Mixed Media, oil on Canvas, installation
Courtesy of the artist

I'm interested in the connection between images and ideologies in which images are always used (images of the future, others/enemies, etc.). Painting and text are inextricably linked for me, I consider painting as a form of text in the Lacanian [Jaques Lacan, psychoanalyst, 1901-81] sense, and vice versa. The text is always figuratively polysemic, which is very important if you work with themes of violence, always based on preliminary dehumanisation, indicating the danger of a discriminated group.

In totalitarian ideologies, a lot of attention and effort is invested in the image of the future, both in order to distract from the unsightly or terrible present, and in order to manipulate people and force them to "build a bright future" or something like that.

In my new work *Waiting Room* I hang the image of a bright future, bringing those who were sacrificed by totalitarian regimes to the future.

The artists →Elfriede Lohse-Wächtler, Charlotte Salomon, →Felix Nussbaum and Vyacheslav Mashnitsky are depicted at the age of 70, an age that has never come for them. The waiting room at the train station or in one's own mind is a key place in the difficult times of refugees, mobilisations, deportations and losses.

Kateryna Lysovenko

Felix Nussbaum

* 1904, Osnabrück, German Empire
 † 1945, Auschwitz, Nazi Germany

Schinkel
 Pavillon

*Gewandstudie eines
 kauernenden Mannes (Robe Study
 of a Crouching Man), 1940*

Charcoal, chalk, ink with pen and
 gouache on brown paper, 42.5 x 31.5 cm

*Vorzeichnung zu dem Gemälde
 "Die Verdammten" (Preliminary Drawing
 of the Painting "The Damned"), 1943*

Pencil on parchment paper, 20.8 x 29.9 cm
 Felix-Nussbaum-Haus, Osnabrück

Felix Nussbaum was a Jewish-German painter. In the 1920s he studied painting in Hamburg and Berlin and went to Rome with a scholarship. However, by 1933 he was forced to leave the academy after an official visit from Joseph Goebbels, during which Hitler's Minister of Propaganda instructed the artists to produce work promoting the so-called "Aryan Race".

Nussbaum fled to Belgium, but in April 1940 he was arrested and deported to an internment camp. In August he was able to escape he went into hiding. The fear and desperation of these

times lead Nussbaum to create works in which he illustrates his confrontation with the unfathomable danger that Nazi rule posed to him.

His final works depict with great pathos Jews powerlessly awaiting death, a reality reflected in one of his final paintings *Die Verdammten* from 1944. Here, Nussbaum paints himself among the others facing their inevitable doom at the hands of the regime. Nussbaum himself declared in 1942 “If I perish, don’t let my paintings die. Exhibit them!”⁴ To the end, painting was a form of retaining dignity and humanity. Born into the “lost generation” whose work was “cut off and finally forgotten”⁵, the act of exhibiting his work not only respects his last wishes but reciprocates the dignity Nussbaum imbued in himself and his subjects. His oeuvre is a direct artistic testimony of the experience of the Second World War to its bitter conclusion.

Nussbaum and his wife were murdered at Auschwitz in 1944-45.

Ella Křivánek

4 Felix Nussbaum, *Record of Dr. Grosfils - Belgian doctor and art collector - to whom Felix Nussbaum gave his paintings for safekeeping in 1942*, in: Hubertus Adam. *Kein Ausweg. kein Entrinnen: Daniel Libeskind: Felix-Nussbaum-Haus. Osnabrück. 1995-1998*, in: *Archithese 5* (1998), p. 26.

5 Museumsquartier Osnabrück. *Felix Nussbaum - Life and Works*, Museumsquartier Osnabrück, www.museumsquartier-osnabrueck.de/en [8.8.2023].

Johanna Schütz-Wolff

* 1896 Halle an der Saale,
German Empire
† 1965 Söcking/Starnberg,
Federal Republic of Germany

Brücke-
Museum

Liegende (Laying Woman), 1924
Tapestry, wool, 70 x 150 cm

Sinnende Frau (Fragment)
(*Pensive Woman, Fragment*), 1928
(1938 destroyed by her own hand)
tapestry, wool, 76 x 49 cm
(originally 270 x 350 cm)
Estate of Johanna Schütz-Wolff

Schinkel
Pavillon

Der Tote (Fragment)
(*The Dead Man, Fragment*), 1930
Tapestry, wool, 220 x 210 cm
(originally ca. 220 x 420 cm)
Private Collection

Johanna Schütz-Wolff is one of the pioneers of twentieth-century German textile art. Following her training at the Burg Giebichenstein University of Art and Design in Halle an der Saale, she founded the weaving workshop there in 1920 and was appointed its artistic director. It was during this period that she created her first large-scale

tapestries, which form the core of her oeuvre and are on view in this exhibition. Strongly Expressionist in theme and form, these works use the structure of the fabric as a formal device, subordinating material and colour to compositional intent. Beyond their functional enlivenment of space, Schütz-Wolff's tapestries seem to generate a unique vitality that sets them apart from painting.

In 1937, the Nazis confiscated one of her tapestries, prompting the artist, out of fear, to cut up and hide thirteen of her large-scale tapestries, among them *Der Tote* and *Sinnende Frau*.

When her husband was drafted into the Wehrmacht in 1940, Schütz-Wolff and her daughter moved first to Hamburg and then to Ried near Kochel, where she lived next to her friend Maria Marc. The first encounter with Maria's husband, the artist Franz Marc during a stay in Munich around 1907, remained a lifelong inspiration for Schütz-Wolff. The intensity of colour, the expressionist composition, the human and animal motifs, and the stringent combination of line, surface, and structure are found not only in her large-format gouaches and graphic works. She also applied them to her textile work, helping to establish modern tapestry as an independent art movement within Expressionism.

Luisa Seipp

Sung Tieu

* 1987, Hải Dương, Vietnam
Lives and works in Berlin,
Federal Republic of Germany

Schinkel
Pavillon

Subtext, 2023

Spatial installation, dimension variable
Courtesy of the artist and
Sfeir-Semler Beirut/Hamburg

Sung Tieu's sculptural, video, sound, and installation practice, grounded in research, offers a multifaceted reading to our confinement within bureaucratic and juridical spaces. Whether that of concise but cluttered A4 pages that determine the outcome of a visa application, or the fractional square meterage designated to the inhabitants of space by architects and government officials, Tieu takes up these limits and reapplies them in her works, critiquing the carving of boundaries through their very drawing.

Concurrently Tieu, through her abiding interest in the Cold War and its ongoing effects, acknowledges the crossing of these limits through subterfuge and secrecy by the powers that lay them in place. This newly commissioned installation titled *Subtext* is a continuation of Tieu's research into the Stasi's monitoring of Vietnamese

people during the GDR. The artist has collected both surveillance reports which describe the mundane details of their daily lives, as well as objects produced with the help of these workers in the state-owned VEBs (Volkseigene Betriebe) of the GDR, detailing the collision of the personal and work life that penetrates and disrupts our everyday realities.

In *Subtext*, the artist gathers a television, a typewriter and radio in an artificial birch-clad room. Whether these are devices for recording and transmission, or simply household objects remains unclear. The wooden interior recalls the comforts of domesticity, but from each object emerges the hiss of white noise—the static sound that is the accompaniment to every wiretapped conversation or covert recording. Watched over by the framed Stasi documents on the walls, although the visitor here may play the role of observer, they are by no means safe.

Ella Křivánek

Nora Turato

* 1991, Zagreb, Croatia
Lives and works in Amsterdam,
the Netherlands

Brücke-
Museum

sleep! it's good for you, 2023

Sound installation

Courtesy of the artist

Language is the raw material from which Nora Turato creates her artistic works. She brings together words, sentences, and text fragments from the most diverse contexts in the form of performances, videos, murals, and installations. At an erratic and frenetic pace, she captivates the audience in her performative recitation, reminding us of the endless flood of information in news feeds, where news reports are mixed with self-portrayals, advertisements, and cat videos. The artist accentuates this information overload with rhetorical means, creating humorous moments by subversively allowing socio-critical confrontations to shine through. In doing so, Turato highlights the function of language as a political tool, for example in its use in journalism—in headlines or “sound bites.” The latter are short, catchy quotations, which—reduced to the excerpt—make all surrounding statements fade into oblivion.

In this way, Turato reflects on how language can be distorted and instrumentalized, as is evident not least in propaganda.

Her graphically designed text fragments, which she often presents as monumental murals, thus also appear as stylistic settings. Turato also collects selected quotations in book form. Her typographic work refers to her training as a graphic designer. In a sound work developed especially for the exhibition *The Assault of the Present on the Rest of Time*, the artist responds with her own voice (among others) to the use of language, in particular to its resulting influence on post-war generations.

Philipp Lange

Oscar Zügel

* 1892, Murrhardt, German Empire
 † 1968, Tossa de Mar, Spain

Brücke-
 Museum

*Ohne Titel (überliefert als: Sieg der
 Gerechtigkeit / Untergang
 des Unstern Hitler / Zerstörung
 der Stadt Stuttgart)*

(Untitled, Victory of Justice / The Fall of Hitler /
 Destruction of the City of Stuttgart), 1934/36

Oil on canvas, 163 x 130.5 cm

Zentrum für verfolgte Künste, Solingen

There are several stories surrounding the work by the artist Oscar Zügel entitled *Sieg der Gerechtigkeit / Untergang des Unstern Hitler / Zerstörung der Stadt Stuttgart*. The three titles already raise the question of who actually gave them. There are no known written documents from the artist himself on this question. According to family tradition, Zügel began the work in his Stuttgart studio and was defamed by the National Socialists after they seized power. One thing is certain: In the summer of 1934, he sold his villa in Stuttgart and emigrated with his family to Tossa de Mar in Spain. For many years, the small coastal town had been a center of attraction for

numerous artists of the European avant-garde. With the rise of Nazi terror, more and more intellectuals and politically active anti-fascists sought refuge there. Despite the new living conditions, Zügel experienced an artistic heyday in exchange with artists such as André Masson, and created what are probably his most critical works of the period—a personal reckoning with the Nazi regime and European fascism. His letters to artist friends such as Willi Baumeister and the sculptor Franziska Sarwey are full of mockery and malice toward Adolf Hitler and Nazi ideology—as in his so-called *Sieg der Gerechtigkeit*. Also in view of the fact that Zügel dates the oil painting on the lower right edge of the picture to 1936 and that no traces can be found on the work to indicate that it was transported to Spain, it can be assumed that he created it during his time in Tossa and left Germany because of his personal attitude and in order to be able to continue working as an independent artist. In Tossa de Mar, Zügel takes advantage of his privileged financial situation and takes in the Jewish writer Fritz Uhlman. Shortly thereafter, the Spanish Civil War breaks out and Zügel is forced to emigrate again. This time to Argentina, to his wife's family. For the next fourteen years, Oscar Zügel works primarily as a farmer. In 1950, he returns to Tossa de Mar to work as an artist.

Many thanks to all the participating artists and the lenders for their generous support of this exhibition:

Felix-Nussbaum-Haus, Osnabrück (Nils-Arne Kässens, Anne Sibylle Schwetter, Marjen Koormann); Jewish Museum Munich (Lilian Harlander, Verena Immler); Käthe Kollwitz Museum, Berlin (Josephine Gabler, Astrid Böttcher); kaufmann, Milan (Astrid Welter, Anna Tacchella, Davide Pirovano); Mor Charpentier, Paris (Arthur Gruson, Hector Sanz Castaño); Estate of Johanna Schütz-Wolff; Prinzhorn Collection, Heidelberg (Thomas Röske, Torsten Kappenberg, Eva Fastenau); Sfeir-Samler Gallery, Beirut/Hamburg (Lea Chikhani, Ana Siler); Sprüth Magers, Berlin (Philomene Magers, Franziska von Hasselbach, Andreas Schleicher-Lange, Isabelle Demin); Zentrum für verfolgte Künste, Solingen (Jürgen Kaumkötter, Vanessa Arndt, Marielena Buonaiuto, Birte Fritsch, Hanna Sauer, Susanne Vieten) and all private lenders.

Special thanks to the Zentrum für verfolgte Künste for the generous loans and for contributing texts for this booklet.

Many thanks to:

Ruth Addison, Suad Arifagic, Julia Banholzer,
Nadine Bauer, Andreas Bechler, Lutz Bertram,
Chaleena Bienecke, Catherina Blohm, Stefan
Böhmer, Manuela Böttcher, Elli Brandauer,
Paul Burn, Heysoo Chung, Nikita Dedov, Eidotech
(Tina Ayvasaki, Philipp Cornelius, Malwina Woest),
Isabel Fischer, Patricia Fritze, Soeren Grammel,
Carina Herring, Annette Herwegh, Meike Hoffmann,
Manuela Hübner, Klara Hülskamp, Barbara
Jerusalem, Nikita Kadan, Victor Kegli, Cleo Kempe
Towers, Ute Kirschbaum, Felicitas Klein, Vivyan
Klemke, Anke Klusmeier, Klaus Krassner, Hans
Krestel, Oleksandr Kutovyi, Caroline Lauterbach,
Caline Matar, Tomás Nervi, Melina Papageorgiou,
Marta Perovic, Katja Petrowskaja, Dietmar
Reimertz, Claudia Rios Borja, Noor van Rooijen,
Hannah Roos, Alexander Rusnak, Rafael Sergi,
Julia Sjöln, Aya Soika, Rahel Sorg, Frank Sperling,
Samuel Staples, Aeline Steiner, Claudia Sternberg,
Valentina Suma, Magdalena Syen, Clemens Wachs,
Oliver Wellmann, Eugen Wist, Fee Wüstenberg

Imprint

This booklet is published
on the occasion of the exhibition

*The Assault of the Present
on the Rest of Time.
Artistic Testimonies
of War and Repression*

A cooperation of Brücke-Museum
and Schinkel Pavillon e.V.

14.09.2023–07.01.2024

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Sauer, Lisa Marei Schmidt,
Luisa Seipp, Aya Soika

The texts by Meike Hoffmann and Aya Soika were written on the occasion of their research for the exhibition *Flucht in die Bilder? Die Künstler der Brücke im Nationalsozialismus* (14.4.-11.8.2019, Brücke Museum). The informative exhibition booklet can be found free of charge online at: www.bruecke-museum.de/de/programm/ausstellungen/67/flucht-in-die-bilder-die-knstler-der-bruecke-im-nationalsozialismus

Translation:
Gérard A. Goodrow

Graphic Design:
Stoodio Santiago da Silva,
Ana Cecilia Breña

Print:
Druckhaus Sportflieger, Berlin

The image composites used for the graphic design of the exhibition incorporate various individual archival and reference image materials, compiled by the exhibition's curators during their research.



The exhibition is sponsored by the Senate Department for Culture and Social Cohesion.

The accompanying programme is funded by the Berlin State Agency for Civic Education.

BERLIN
ART 13—17 SEP 2023
WEEK

As part of
Berlin Art Week 2023.







