

BERLIN TRIP

SPRING 2011



SATURDAY: On the way to PARIS

CHARTRES CATHEDRAL:

The Cathedral of Our Lady of Chartres, (French: *Cathédrale Notre-Dame de Chartres*), a Latin Rite Catholic cathedral located in Chartres, about 80 kilometres (50 mi) southwest of Paris, is considered one of the finest examples of the Gothic style of architecture in all France. The current cathedral is one of at least four that have occupied the site. It was regarded as a sacred site long before the Christian era.

Chartres Cathedral houses what is perhaps the world's best-known labyrinth. The most elaborate of labyrinth patterns, with eleven circuits divided into four quadrants, it dates back to the twelfth century. It is laid into the floor in a style sometimes referred to as a pavement maze. The original center piece has been removed and other areas of the labyrinth have been restored.

This labyrinth was meant to be walked but is infrequently used today. In the past it could be walked as a pilgrimage and/or for repentance. As a pilgrimage it was a questing, searching journey with the hope of becoming closer to God. When used for repentance the pilgrims would walk on their knees. Sometimes this eleven-circuit labyrinth would serve as a substitute for an actual pilgrimage to Jerusalem and as a result came to be called the "Chemin de Jerusalem" or Road of Jerusalem.

In walking the Chartres style labyrinth the walker meanders through each of the four quadrants several times before reaching the goal. An expectancy is created as to when the center will be reached. At the center is a rosette design which has a rich symbolic value including that of enlightenment.

BTW: The classical seven-circuit--also known as the Cretan, Celtic, and Hopi medicine wheel--is the oldest known labyrinth, dating back four to five thousand years. It is round or sometimes kidney-shaped. Other labyrinth forms have been in such varying places as ancient Rome, the American Southwest, and Jewish mystical texts.

MAC/VAL:

The Musée d'art contemporain du Val-de-Marne (usually abbreviated to MAC/VAL) is a contemporary art museum located in the working class, multi-ethnic Paris suburb, Vitry-sur-Seine, Val-de-Marne, France. When it opened in November 2005, it was the first contemporary art museum located in the Paris suburbs. It is one of France's many state-supported regional museums, with funding provided by the Val-de-Marne, the Ministry of Culture and the Regional Council of Ile-de-France. Designed by architect Jacques Ripault, the 13,000m² building holds a permanent collection of over a thousand works by French artists from the 1950s to today. It also hosts temporary exhibitions, which often relate or directly involve the local community in some way.

"Nevermore", the title of the fourth new hanging of the MacVal permanent collection, is inspired by a Paul Verlaine poem, whose first verse sets the tone: "Memory, memory, what do you want of me?" The new display is one of recollection, and in part narrates the history of the permanent collection, by recalling that memory is part of its function. Major works by Gilles Barbier, Melik Ohanian, Christian Boltanski, Annette Messager, Claude Lévêque, and Shilpa Gupta are shown alongside new acquisitions (Shirley Jaffe, Djamel Tatah, Mark Brusse, Elisabeth Ballet, Renaud Auguste-Dormeuil, Claire Fontaine, and Cyprien Gaillard).

SPECIAL EXHIBITION: Éric Duyckaerts "idéo"

Inviting Éric Duyckaerts to MAC/VAL from March 5 to June 5 2011 is part of the museum's programmatic focus on leading artists who are French or who work in France*. MAC/VAL is the first French institution to devote a solo exhibition, "idéo", to this leading performance artist, who for years has blended knowledge with the absurd. Éric Duyckaerts has produced a set of new videos for MAC/VAL, as well as new objects, sculptures, wall paintings, screen prints and mosaics. Much has been said about this artist and his oeuvre: brilliant speaker, enigmatic theorist, mysterious scientist, clownish savant. So who is Éric Duyckaerts, exactly? Hard to say, because this man of a thousand faces won't be pinned down by his own words. His thought is slippery, his statements skip freely from one field of learning to another. Everything is incredibly credible, irrespective of the subject at hand.

BERLIN.

Sunday: Studio visits with two young US artists who moved to Berlin after graduating from college: Victoria Roth (Brown) and Ryan McLaughlin (RISD).

Monday:

Morning; Three hour guided walking tour of Berlin, followed by:
SAMMLUNG BOROS

The contemporary art collection of Christian Boros has an unusual home in a converted bunker in Mitte. Before the bunker became a venue for an art collection, it used to host illegal parties and incognito sexual encounters. Traces of graffiti and paint from those times can still be seen today on the interior walls. One can only visit the collection during the weekend and in a guided group. Hopefully, the guide will provide plenty of information on the history of the venue and on the exhibition per se.

The presentation of the selected exhibits shows exclusively works which incorporate the bunker space itself. Sculptures, room and light installations as well as performance works will create a new experience of the rooms in the bunker. Most of the works have been installed and staged by the artists themselves. The artists sometimes altered or added to their works in order to overcome the sometimes difficult space, and some of the works were created especially for the bunker. Small solo shows present group of works by the following contemporary artists: michael beutler, john bock, olafur eliasson, elmgreen & dragset, kitty kraus, robert kusmirowski, marc leckey, manuela leinhoss, sarah lucas, kris martin, henrik olesen, manfred pernice, daniel pflumm, tobias rehberger, anselm reyle, bojan sarcevic, santiago sierra, florian slotawa, monika sosnowska, katja strunz, rirkrit tiravanija.

STUDIO VISIT WITH PER TRAASDAHL (www.artsourcelab.net)

Per Trassdahl is a Danish artist who is a founding member of the ArtSourceLab in Berlin. ArtSourceLab is an ongoing art project based in Berlin. Since the start in 2001 it has launched a number of activities, all concerned with using art and the attitude of the artist as a catalyst establishing sustainability in societal scenarios. 3 long term developing projects, the prize winning project TeenKom (community building through youth), 1001 Doors (for the prison sector) and Show Your Language (for traumatized refugees), has established ArtSourceLab as an expert partner of innovation in the civil society sector in Germany.

Tuesday: HAMBURGER BANHOFF MUSEUM

After a lengthy reconstruction by architect Josef Paul Kleihues, the Hamburger Bahnhof reopened on 2 November 1996 as the "Museum für Gegenwart" (Museum for Contemporary Art). The building was erected in the mid-19th century as one of the first terminal stations of the rail system. The Museum's collection focuses on art since 1960—It is BIG.

Special Exhibits:

RICHARD LONG.

BERLIN CIRCLE 26 MARCH - 31 JULY 2011

Richard Long (*1945, Bristol, England) is one of the leading protagonists of 'land art', along with Michael Heizer, Walter de Maria and Robert Smithson. Coinciding with the first ecological movements in the USA and Europe, land art was first created in the 1960s by artists working concurrently but separately from each other, as a critical reaction to the classical genre of sculpture and the commercial art market.

LAND ART

26 MARCH 2011 - 15 JANUARY 2012

"Land artists try to find modes of expression that go beyond the traditional canvas. No longer the painted image of a landscape, but the landscape itself or the landscaped marked by the artist becomes the actual art object. The triangle in which art up until now has played out—studio, gallery, collector—is exploded." (Gerry Schum)

LIVE TO TAPE:

THE MIKE STEINER COLLECTION AT HAMBURGER BAHNHOF 1 FEBRUARY 2011 - 8 JANUARY 2012

From the beginning of the 1970s, gallerist, collector and artist Mike Steiner was one of the earliest proponents of the young medium of video art in West Germany. Inspired by several trips to New York, where he came into contact with developments in video and action art, he opened the Studiogalerie in the vicinity of Berlin's Kurfürstendamm in 1976. The gallery soon became one of the defining exhibition spaces for Berlin media artists, who had received little attention before, as well as presenting international pioneers in video art and performance.

CORY ARCANGEL:

HERE COMES EVERYBODY 30 NOVEMBER 2010 - 28 AUGUST 2011

The New York-based artist Cory Arcangel (* 1978) uses his work to explore the practices and myths that have built up around Internet culture, pop music and experimental music. In processing visual and audio material for his works, he not only uses and adapts available computer programs but also develops his own programming to do so.

ELSE LASKER-SCHÜLER.

THE PICTURES 21 JANUARY - 1 MAY 2011

Else Lasker-Schüler (1869-1945) was not only a brilliant poet, but she also created an extensive body of drawings. The exhibition 'Else Lasker-Schüler - Die Bilder/The Pictures' is the largest exhibition to date that pays tribute to her as a fine artist. Organized in conjunction with the Jewish Museum in Frankfurt am Main, the show contains known works that first appeared in the magazine 'Der Sturm', as well as several sheets now on display for the first time ever.

Wednesday: NBK [Neuer Berliner Kunstverein] www.nbk.org

n.b.k. is a site of contemporary art and discourse production. It was founded in 1969 with the goal of presenting contemporary fine art to a broader public, and to inviting that public to actively participate in cultural processes.

Projects:

In 1970, n.b.k. founded one of Germany's first "artotheks," from which art enthusiasts can borrow from over 4,000 works of international art from the twentieth and twenty-first century free of charge. Artothek mobile creates exhibitions for public institutions, schools, and businesses.

With the Video-Forum, n.b.k. possesses a collection of over 1,000 international art videos that has constantly been expanding since its founding in 1971. Since the summer of 2008, the holdings of the Video-Forum have been viewable in a separate space. Presentations and screenings relevant to the collection explore current and historical developments in video art. Both collections—Artothek and Video-Forum—are open to the general public, and offer space for experimental art and cultural education.

Special exhibitions:

KARIN SANDER

For her solo show at Neuer Berliner Kunstverein, Sander has planned an intervention

that takes up an everyday act and translates it to space as sculpture by using a banal and devalued material. Through the ceiling of the exhibition space, which is the floor of the n.b.k. offices above, she has had 30-centimeter-wide holes drilled in the places where usually the wastepaper baskets are located. The holes replace the wastepaper baskets, and visibly link administrative practice with the practice of exhibition. Karin Sander captures the everyday gesture of disposal by instructing the n.b.k. employees to ignore the fact that the wastepaper baskets are missing. In this way material that has become useless falls from the administration offices to the exhibition space, and is transformed by way of the shift of context into a constantly growing temporary sculpture. The falling paper – as a metonymic sign of everyday life – becomes an object of the exhibit. This open concept of sculpture shows Karin Sander's approach, which can be described here as the "brute" transformation of a found situation... Karin Sander's works emerge in the context of the location in question. She takes recourse to things already present in the system and that can turn the system against itself. The relations between inside and outside, between an institution and the city space are made legible and displayed in their ambivalence.

ONE PLUS ONE: ARTISTS' BOOKS

One Plus One is an exhibition about the space of the book and forms of publication. Based on the work of Berlin designer and gallerist Christian Chruxin (1937–2006), current publications by the artists Peggy Buth (*Desire in Representation*, 2010), Achim Lengerer (*Scriptings*, since 2009), Dierk Schmidt (*The Division of the Earth*, 2010), and Helene Sommer (*I am (t)here*, 2009) are placed in a historical constellation. Chruxin was influenced by "visual poetry" and is considered the inventor of the format of the "portable gallery" as well as the "interactive and permulative poster." In bringing his design practice – based along the lines of the Kasseler Werkschule – up to date, new possibilities of interpreting artist books are explored. The title of the exhibition comes from the film *Sympathy for the Devil* (or *One Plus One*, 1968) by Jean-Luc Godard. Books can be fictional as well as discursively designed "media spaces" that can be organized as social practice (p-r-o-x-y). Select works by artist László Lakner point to the books' social context.

KW (KUNSTWERK) www.kw-berlin.de

KW Institute for Contemporary Art in Berlin is a place for the production and presentation of discourse oriented contemporary art. KW has no collection of its own but instead views itself as a laboratory for communicating and advancing contemporary cultural developments in Germany and abroad by means of exhibitions, workshops and resident artists' studios, as well as by collaborating with artists or other institutions and by commissioning works. In 1996 KW launched the Berlin Biennale for Contemporary Art, which will take place for the seventh time in 2012.

CYPRIEN GAILLARD

The Recovery of Discovery

In his work, Cyprien Gaillard explores the absurd aspects of dystopic architectures and their remaining ruins through such strategies as dilapidation, destruction, demolition, preservation, conservation and reconstruction of architecture. For his exhibition at KW Institute for Contemporary Art in Berlin Cyprien Gaillard has created a new, large-scale piece, which references the Pergamon Altar. Built during around 200 BC in Turkey, the Pergamon Altar was excavated, removed, and reassembled in Berlin, in the late 19th C. by German engineer Carl Humann, where it remains (in the Pergamon Museum, of

course!) At KW, Gaillard 'reconstructs' the famous Pergamon steps out of cases of Turkish beer...

Thursday: NEUE NATIONALGALERIE

The New National Gallery, the famous "temple of light and glass" designed by Mies van der Rohe, houses the collection of 20th century European painting and sculpture. Ranging from early modern art to art of the 1960s, the collection includes works by Munch, Kirchner, Picasso, Klee, Feininger, Dix, Kokoschka, and many others. An overall focus is placed on European and North American painting and sculpture from 1900 to the late 20th century and includes numerous key works by artists such as Pablo Picasso, Ernst Ludwig Kirchner, Max Beckmann, Otto Dix, Paul Klee, Francis Bacon, Ernst Wilhelm Nay, Barnett Newman, Frank Stella, Sigmar Polke and Gerhard Richter. The New National Gallery's terrace provided a particularly prominent space for large-scale pieces of sculpture from the 20th century. Even from afar, Barnett Newman's 'Broken Obelisk' can be seen greeting visitors as they approach the building. Alongside the kinetic metal sculpture by George Rickey, the works by Henry Moore and Alexander Calder stand out most, both of which have belonged to the museum from its inception. Many other pieces of sculpture - by artists from Renoir to Rückriem - are on permanent display in the museum's garden.

Now Up: MODERN TIMES 1900-1945.

Features paintings and sculptures from the classical modernist period up to 1945. There are few other museums where history has played as instrumental a role in shaping the collection as it has done in the National Gallery in Berlin. Most damaging of all in the pre-war years was the splintering of the collection by the Nazi campaign against 'Degenerate Art' in 1937. Countless Expressionist masterpieces such as Franz Marc's 'Tower of the Blue Horses' vanished from the collection and are still sorely missed to this day. The most important of these lost key works will be integrated into the great showcase of the collection in March in the form of a 'shadow gallery'. The partition of Germany also manifested itself in the differing strategies adopted in maintaining the collection: while in West Berlin the formal innovations of various avant-garde trends came to the forefront, in the East Berlin National Gallery, the emphasis lay firmly on the art's content. The merger of the two collections resulted in several groups of works complementing each other, as seen in the abstract artist and Bauhaus teacher László Moholy-Nagy, whose work is now juxtaposed with that of Oskar Nerlinger, who uses similar elements in relation with people and machines to illustrate the city, technology and work.

Special exhibition:

EL LISSITZKY: Victory over the Sun Lithographs from the Years 1919-1923

El Lissitzky, an important figure of the Russian avant-garde, who was born in 1890 in Pochinok/Russia and died in Moscow in 1941, maintained lively contact with the German art scene throughout his life. He spent five years studying architecture in Darmstadt, returning to Russia at the outbreak of the First World War, where he initially became engrossed in Jewish cultural history.

In 1919, Marc Chagall appointed him to teach at the school of fine art in Vitebsk. A year later, and inspired by Kazimir Malevich, Lissitzky worked on his first 'Prouns', the meaning of which loosely translates as 'projects affirming the new'. Spurred on by the view of being entrusted with the task of building a new way of life after the Russian Revolution, for him abstraction appeared to be the best way to articulate the radical social break with the past. This move towards abstraction is the focus of the exhibition,

which is integrated into the exhibition 'Modern Times. The Collection. 1900-1945

STUDIO VISIT WITH DON RITTER (<http://aesthetic-machinery.com>)

Don Ritter is a Canadian artist and writer living in Berlin. His work refers to the social function of media and its relationship with hegemony, servility, and commoditization. Within his interactive installations, audiences participate in social portraits that are determined through physical body activity and voice. Between 1988 and 1993, Ritter's work focused on performances of interactive video controlled by live, improvised music. His writings are primarily concerned with media literacy, ethics, and aesthetics. Since 1986, Ritter's video-sound installations and performances have been exhibited at festivals and museums throughout Europe, North America and Asia, including SITE Santa Fe (USA), Winter Olympics 2010 Cultural Olympiad (Vancouver), Metrònom (Barcelona), Sonambiente Sound Festival (Berlin), Exit Festival (Paris), and New Music America (New York City). Ritter has degrees in Electronics Engineering Technology (Northern Alberta Institute of Technology), Fine Arts and Psychology (University of Waterloo), and a Masters in Visual Studies (Massachusetts Institute of Technology/Center for Advanced Visual Studies). During his graduate education, he also studied cinema at Harvard University and new media at the MIT Media Lab. Ritter has worked as a designer/researcher for Northern Telecom and Bell-Northern Research (Toronto and Ottawa), and he has held full-time professorships in art and design at Concordia University (Montréal) and at Pratt Institute (New York City). His work has received support and recognition from the Canada Council, The Banff Centre (Canada), Pratt Institute (USA), ZKM (Germany), Ars Electronica (Austria), DGArtes (Portugal), the Goethe Institute (Germany), and the European Union Culture Programme.

ALSO OF INTEREST IN BERLIN:

Gemäldegalerie

(Just across from the Neue Nationalgalerie in the Kulturforum: at Potsdamer Platz, follow the signs for Kulturforum)

The Gemäldegalerie holds one of the world's leading collections of European art from the 13th to the 18th centuries. Its collection includes masterpieces from such artists as Albrecht Dürer, Lucas Cranach, Raphael, Titian, Caravaggio, Peter Paul Rubens, Rembrandt and Johannes Vermeer. It was first opened in 1830, and was rebuilt in 1998. 72 rooms of paintings.

Pergamon Museum. *(take line U9 direction Osloer Str. and get off at Zoologischer Garten to take S5 (direction Strausberg Nord), S7 (direction Ahrensfelde) or S9 (direction Flughafen) and get off at Friedrichstr.) Follow the signs to "Museum Island")*

The Pergamon Museum accommodates three separate museums: the Antikensammlung (Collection of Classical Antiquities), occupying the architectural halls and the sculpture wing, the Vorderasiatisches Museum (Museum of the Ancient Near East) and the Museum für Islamische Kunst (Museum of Islamic Art). The monumental reconstruction of archaeological building ensembles – such as the Pergamon Altar, the Market Gate of Miletus and the Ishtar Gate including the Processional Way of Babylon and the Mshatta Façade – has made the Pergamonmuseum world-famous.

Berlinische Galerie

(Alte Jakobstraße 124-128 Subway: U1 Hallesches Tor or U2 Spittelmarkt, Märkisches Museum or U6 Kochstraße, Hallesches Tor or U8 Moritzplatz)

Berlin's Museum of Modern Art, Photography, and Architecture, as one of the youngest museums in Berlin, has a passion for experimenting. Founded in 1975 as a private institution and for years housed in the Martin-Gropius-Bau, the Berlinische Galerie moved to its new home in Alte Jakobstraße in October, 2004. Combining elements of the national gallery, with its international focus, and the city museum, with its emphasis on cultural history, the Berlinische Galerie collects, researches, and exhibits works from 1870 until the present. Themes include the secessionists and the Jungen Wilden group, Fluxus and **Dada**, New Objectivity and expressionism, the Russians in Berlin, the avant-garde in architecture and photography, Berlin during the Nazi regime, the city in ruins, East- and West-Berlin, the formation of the metropolis. Creative contemporary scenes are also included. Along with the permanent collection, the spacious industrial hall has plenty to offer: temporary exhibitions, movies, music, lectures, archives, a library, a study center with a hall providing presentation facilities for works on paper. The museum also has a café and museum shop, and last but not least, the "Atelier Bunter Jakob," an art school offering fun and creative activities for children, families, and adults.

Käthe-Kollwitz-Museum

Fasanenstr. 24 10719 Berlin (Charlottenburg) Very near our hotel.

At the end of May 1986, the Berlin painter and art dealer Hans Pels-Leusden, who died in April 1993, opened in a former upper-class home in the Fasanenstraße the privately directed

Käthe-Kollwitz-Museum Berlin. Four decades after the death of Käthe Kollwitz a permanent home for a major part of her complete works has been set up thanks to this generous donation in the town where Käthe Kollwitz lived and worked for more than fifty years.

Berggruen Museum (free on Thursday afternoons, I'm told?)

Heinz Berggruen's collection, opened to the public in 1996, is one of Berlin's most popular modern art galleries, situated opposite the Schloss Charlottenberg. Its modernist highlights include works by Picasso, Klee, Matisse, Braque and Giacometti. The core exhibition entitled 'Picasso and his Times' dedicates three floors to painting, sculpture and drawings. Over 100 examples of Picasso's work are exhibited from early student sketches, to the Blue and Rose period with his 'Seated Harlequin', from the dramatic Cubist years right up to the year before his death in 1973. 60 of Paul Klee's works from 1917 onwards cover a creative lifespan of over twenty years. Address: Schloßstraße 1, across from Scharf-Gerstenberg.

Collection Scharf-Gerstenberg "Surreal Worlds"

Nearly all members of the group of Surrealists are represented by selected works in the collection. There are larger groups of works, in particular, by René Magritte, Max Ernst and Hans Bellmer, but also by Wols and Paul Klee. The central pictorial strategies of Surrealism, such as combinatorics, metamorphosis and pure psychic automatism are illustrated by numerous virtuoso examples.

Schloßstraße 70 14059 Berlin

U-Bahn U2 (Sophie-Charlotte-Platz); U7 (Richard-Wagner-Platz) S-Bahn S41, S42, S46 (Westend) Bus M45, 309 (Schloß Charlottenburg); 109 (Luisenplatz / Schloß

Charlottenburg

The Jewish Museum www.jmberlin.de

Lindenstraße 9-14 Transport: U1, U6 Hallesches Tor U6 Kochstraße Bus M29, M41, 24

“Two Millenia of German Jewish History”: Permanent exhibition on the history of Germany & German speaking territories. Special exhibitions illuminate individual aspects of German-Jewish life. Currently, the Cabinet Exhibition "Sanctuaries, Papyri and Winged Goddesses - The Archaeologist Otto Rubensohn" honors the life and work of a Jewish scholar, who, today, is still recognized by fellow academics in his field. Starting 24 March 2010, the Exhibition Flight and Metamorphosis. Nelly Sachs, Writer, Berlin/Stockholm will remember the 40th anniversary of the poet's death.

Museen Dahlem

Hours 10-6PM Transport: U-Bahn U3 (Dahlem-Dorf) Bus X11, X83 (U Dahlem-Dorf); 101 (Limonenstraße); 110 (Domähne Dahlem)

People and Gods. Figure Painting in China

Figure painting had already become the most important genre in Chinese painting by the time of the Song Dynasty (960-1276). It continued to remain a prominent genre even after it had been overtaken in importance by landscape painting. Figurative painting originally took the form of commemorative portraits and depictions of deities, while the family portrait was to occupy a vital place in every Chinese household well into the 20th century. Examples of commemorative portraits in this exhibition include the officer portraits from the Ziguang Ge or 'Hall of Purple Glory', images of Zhong Kui and an infernal judge, one of the many depictions of deities.

Kunstgewerbemuseum

Museum of Decorative Arts at the Kulturforum Potsdamer Platz

The Museum of Decorative Arts is one of the oldest of its kind in Germany. It possesses one of the most important collections of skilled craftsmanship. A tour of the spacious building at the Kulturforum Potsdamer Platz takes visitors through 7,000 square metres of exhibition room revealing the historical development and great variety of applied arts and crafts from the Middle Ages through to Art Nouveau and up to the present day. This museum collects works of skilled craftsmanship ranging from post-antiquity to the present. It encompasses all the styles and periods in art history and includes silks and costumes, tapestries, decorative wainscots and furniture, vessels made of glass, enamel and porcelain, works in silver and gold as well as contemporary crafts and design objects.

Hours: 10-6PM Public Transport U-Bahn U2 (Potsdamer Platz) S-Bahn S1, S2, S25 (Potsdamer Platz)

NGBK

Oranienstrasse 25
10999 Berlin
(030) 616-5130

NGBK - The grass-roots principle. Its structure is programmatic.

The New Society for Visual Arts (NGBK) – an art society with 850 members, people with different professions and ambitions: cultural workers, scientists, political activists, architects, artists, art theoreticians, sociologists, media studies experts, student.

Through their work as volunteers they make up the organization's distinctive structure, in which all project-related decisions are taken at grass-roots and realized jointly. It is this organizational structure which makes the NGBK a unique institution, not only on the German art scene but internationally

A few GALLERY Neighborhoods:

Around Heidestrasse, close to the Hauptbahnhof. There is a building behind the Hamburger Bahnhof that's full of galleries called "Halle am Wasser" on InvalidenStrasse 50/51

Near Auguststrasse and Linienstrasse in Mitte. Hackescher Markt U and S Bahn station. The Kunstwerke Berlin (contemporary art museum) is on Auguststrasse—Lots of galleries nearby on August & Linien strasse and a few on Tucholskystrasse & Brunnenstrasse.

Zimmerstrasse north of Kochstrasse U6 station. Galerie Max Helzer on Zimmerstrasse, many others nearby, & in the Hinterhof behind it—also on Charlottenstrasse & Markgrafenstrasse (Galerie Barbara Thumm and Carlier/Gebauer)

<p>Galerie SASSA TRÜLZSCH Blumenthalstr. 8 10783 Berlin +49 30 88 929 775 info@sassatruezsch.com</p>	<p>Gallery Thomas Schulte Charlottenstrasse 24 D-10117 berlin Tel: +49 (0)30 2060 8990 www.galeriethomasschulte.de</p>
<p>Galerie Barbara Weiss Zimmerstraße 88 10117 Berlin, Germany 030 2624284 www.galeriebarbaraweiss.de</p>	<p>Galerie johan konig Dessauerstrasse 6-7 d-10963 berlin Tel: +49 (0)30 2610 3080</p>
<p>Galerie Christian Nagel Weydingerstraße 2 10178 Berlin, Germany 030 40042641 www.galerie-nagel.de</p>	<p>Galerie max hetzler Oudenarder strasse 16-20 d-13347 berlin tel: +49 (0)30 2292 437</p>
<p>Galerie Neu Philippstraße 13 10115 Berlin, Germany 030 2857550 www.galerieneu.net</p>	<p>Esther schipper Linienstrasse 85 d-10115 berlin tel: +49 (0)30 2839 0139 fax: www.estherschipper.com</p>
<p>Galerie Daniel Buchholz Fasanenstraße 30 10719 Berlin Tel +49(0)30.88 62 40 56</p>	<p>Arndt Invaliden strasse 50-51, berlin 10557 +49-(0)-30-2808-123</p>
<p>Galerie Barbara Wien Linienstraße 158 10115 Berlin, Germany 030 28385352 www.barbarawien.de</p>	<p>Haunch of Venison Heidestrasse 46 10557 Berlin Germany http://www.haunchofvenison.com/en/#page=home</p>
	<p>Galerie Nordenhake GmbH, Berlin Lindenstrasse 34, DE-10969 Berlin www.nordenhake.com</p>

	Galerie Barbara Thumm Markgrafenstrasse 68 D-10969 Berlin www.bthumm.de
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See attached maps...