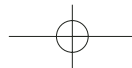


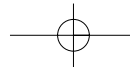
A Unique Joint-Venture



... on this basis, the Deutsche Bank and the Solomon R. Guggenheim Foundation opened the exhibition hall Deutsche Guggenheim at the historical venue Unter den Linden in November 1997.

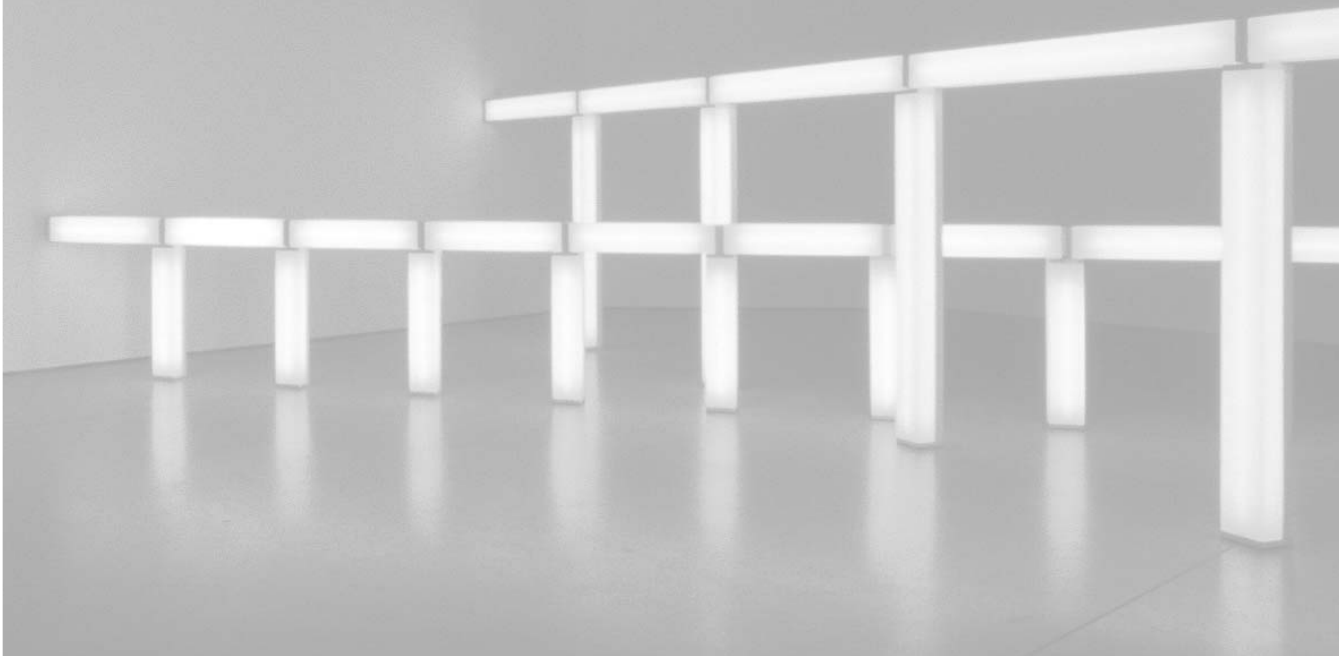
In a very short time, the Deutsche Guggenheim has established a solid reputation for itself through its first-rate exhibitions and now constitutes an integral part of the ongoing cultural events of Berlin. More than 140,000 visitors per year take delight in a richly diversified program featuring Modern and Contemporary Art, complemented by a conceptually oriented supporting program.





The Partners

Dan Flavin: The Architecture of Light, © Estate of Dan Flavin / VG Bild-Kunst, Bonn 2004



Deutsche Bank. Ever since its foundation in 1870, the Deutsche Bank has considered its cultural involvement to be an essential element of its commercial and social responsibility.

As one expression of this focus, there has been developed under the motto "Art at Work" the largest corporate art collection in the entire world,



today numbering over 50,000 works. The major emphasis of the collection is on contemporary works on paper. In 1980, the Deutsche Bank presented for the first time the exhibition series "Artist of the Financial Year." Still continuing today, this series focuses each year upon a single artist and goes on tour to museums and art institutions throughout Europe. In conjunction with the exhibitions of this series, the Deutsche Bank organizes shows dedicated to various themes which simultaneously display a cross-section of the collection and are presented in cooperation with international museums. Katharina Sieverding: On Pigment, © VG Bild-Kunst, 2004

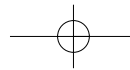
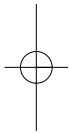
The Solomon R. Guggenheim Foundation was founded in 1937 to realize four basic objectives: the collection, preservation, interpretation, and presentation of objects of 20th-century visual culture.

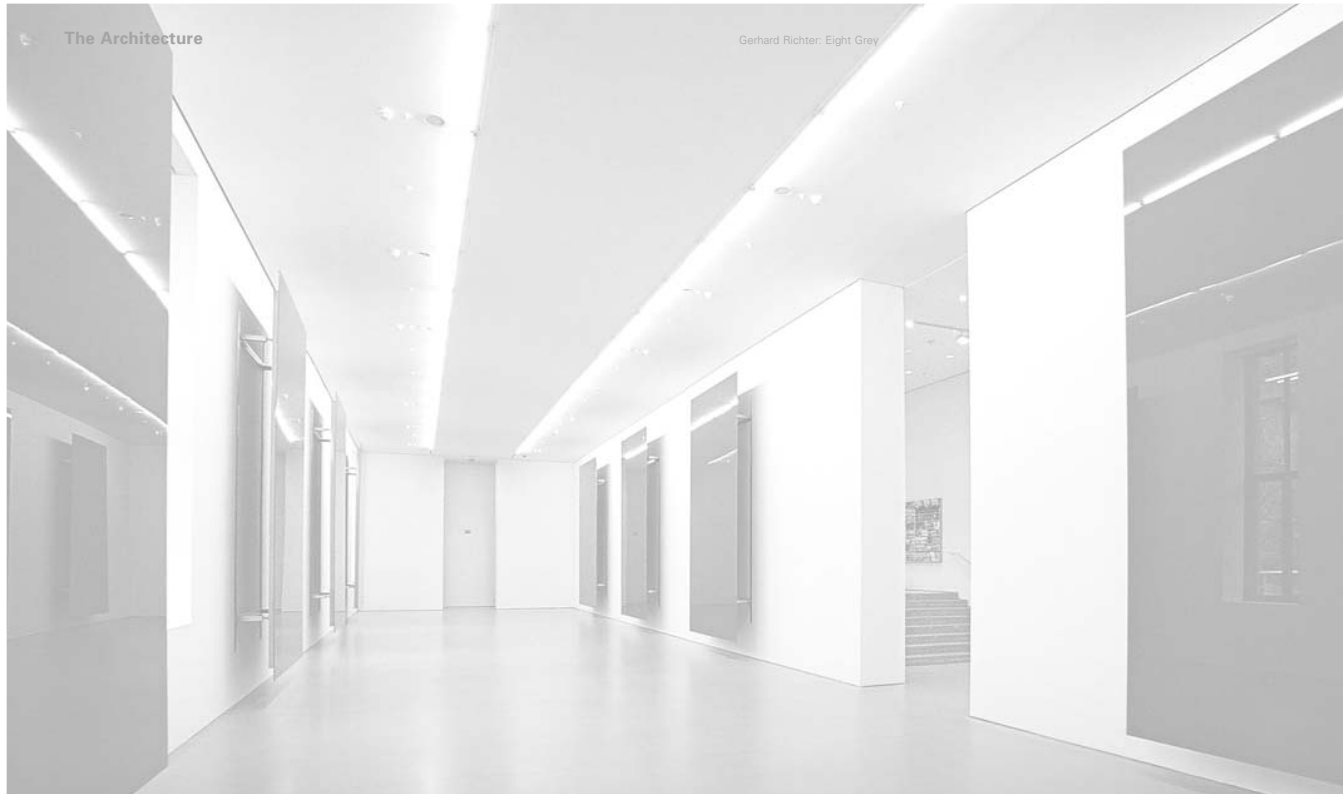
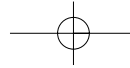
Today, the Guggenheim has grown to encompass new concerns. Currently, the Guggenheim Foundation administers a collection of museums and exhibition spaces around the world. These are the Solomon R.



Guggenheim Museum, New York; the Peggy Guggenheim Collection, Venice; the Guggenheim Museum Bilbao; the Deutsche Guggenheim, Berlin; and the Guggenheim Hermitage Museum, Las Vegas.

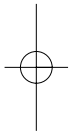
The location in Germany establishes a special connection to the historical roots of the Guggenheim Foundation, because the Guggenheim family originally came from Germany, and Hilla Rebay, the first director of the Guggenheim Museum, emigrated to New York from what was at that time Prussia. Eduardo Chillida - Antoni Tàpies





The Architecture

Gerhard Richter: Eight Grey



Unter den Linden 13/15. The architectural complex Unter den Linden, corner Charlottenstraße belongs to Deutsche Bank.

The historical ensemble consists of a neo-baroque edifice in red sandstone along with a soberly functional building originally owned by Disconto-Gesellschaft. After its merger with Deutsche Bank, the buildings Unter



den Linden were sold in 1933 to the Deutsche Reich and subsequently housed various ministries. Starting in 1949, the Free German Association of Unions of the GDR made use of the office building. After the fall of the Berlin Wall, the Deutsche Bank reacquired its former commercial domiciles, which were comprehensively altered and renovated according to plans drawn up by the Berlin architect Benedict Tonon. The French interior architect André Putman was responsible for the interior design, which is characterized by an austere and distinct form combining transparency and light. The Building

The Exhibition Hall. The Deutsche Guggenheim is located on the ground floor of the light-colored sandstone building at Unter den Linden 13/15.

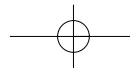
It was possible to engage the American architect Richard Gluckman as designer, whose museum buildings – e. g. the Dia Center for the Arts



in New York and the Andy Warhol Museum in Pittsburg – have made him known worldwide. Gluckman's design simplifies the eight-meters-wide, forty-meters-long and six-meters-high space into a longitudinal rectangle. The extensive and modern technological equipment installed is almost invisible. By means of temporary partitions, it is possible to set up cabinets which engender an intensive ambience between artwork and viewer. By opening the facing stretch of windows, on the other hand, it becomes possible to flood the space with light and to transform it into an ideal setting for the presentation of sculptural works and wall painting.

The visitor ascends a wide series of steps to reach and enter the Museums-Shop and immediately adjacent Café KAFFEEBANK. Here three wide doors provide access to the large, roofed atrium of the Deutsche Bank. Jeff Koons:

Easyfun – Ethereal



The Concept

Each year the Deutsche Guggenheim presents four first-rate exhibitions with a focus upon the art of the 20th and 21st century.

With its 350 square meters, the exhibition area is an ideal space for a detailed focus on particular themes, as well as on groups of works created by individual artists or typical of specific trends. The exhibition hall transforms itself again and again from one presentation to the next, and it offers surprises with fresh spatial aspects.

The multi-faceted program of the Deutsche Guggenheim, which is developed through intense collaboration between the two partners, is comprised of three major elements. Alongside the exhibitions devoted to individual artists or themes and enriched by works on loan from international museums, institutions, and private collections, the gallery presents each year an exhibition with works from the Deutsche Bank Collection. The most unique aspect of the concept, however, consists of the presentation of site-specific works commissioned for the exhibition hall. Bill Viola: *Going Forth By Day*



On the Sublime: Rothko, Turrell, Klein

International Exhibitions. With its solo or thematic exhibitions drawn from international collections, the Deutsche Guggenheim presents artists or art trends that up to now have seldom or never received attention in Berlin.

Beginning with the opening exhibition, *Visions of Paris: Robert Delaunay's Series*, further exhibitions such as *After Mountains and Sea: Helen Frankenthaler 1956 – 1959* or *Dan Flavin* the concept provided successful.

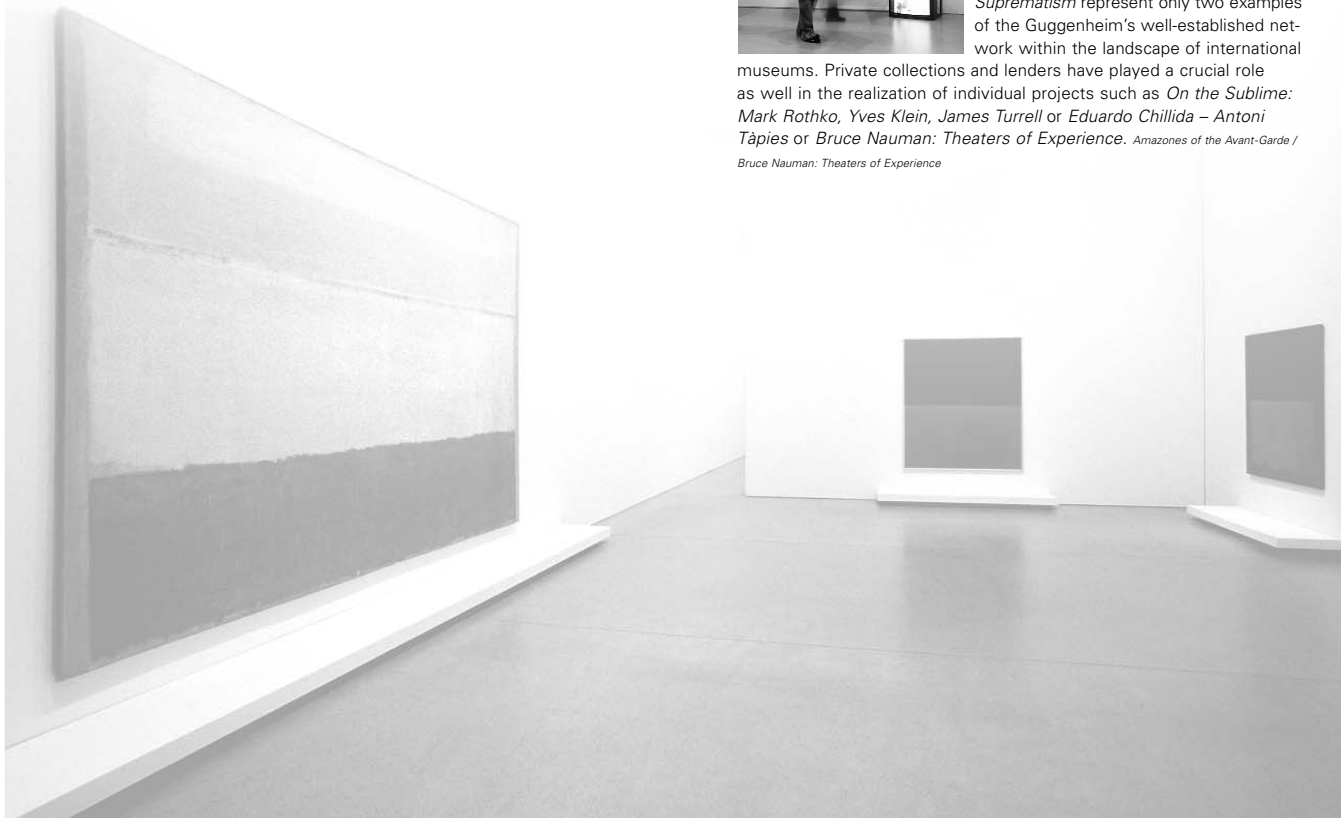


On display were not only representative objects from the collections of the Guggenheim or the Deutsche Bank, but also unique works of art belonging to international museums.

Cooperative efforts with the Albertina in Vienna upon the occasion of the exhibition *From Dürer to Rauschenberg*, or with numerous Russian national or regional museums for the exhibition *Amazons of the Avant-Garde* and *Kazimir Malevich: Suprematism* represent only two examples of the Guggenheim's well-established network within the landscape of international museums.

Private collections and lenders have played a crucial role as well in the realization of individual projects such as *On the Sublime: Mark Rothko, Yves Klein, James Turrell* or *Eduardo Chillida – Antoni Tàpies* or *Bruce Nauman: Theaters of Experience*. *Amazons of the Avant-Garde /*

Bruce Nauman: Theaters of Experience



The Concept

ETWAS KLARES
ETWAS DICHTES

NACH ALLES

ETWAS ANDERES
ETWAS

REFLEKTIEREN DAS SELBE LICHT

Lawrence Weiner: NACH ALLES / AFTER ALL

AFTER ALL
A BIG THING
A LITTLE THING
ANOTHER THING
SOMETHING

IN FRONT OF A POINT IN TIME

A BLACK THING
A WHITE THING
AFTER ALL

SOMETHING
ANYTHING

SEEN AT ANY GIVEN MOMENT

Deutsche Bank Collection. This series from the Deutsche Bank Collection was inaugurated with works by Katharina Sieverding.

There followed presentations with works by Georg Baselitz, Günther Förg, and Neo Rauch. The inspiring concept guiding the Deutsche Bank Collection, originally concentrating upon Contemporary Art in Germany, has evolved in recent years in a parallel development with the credit institutions expanding global role. The international reach of the collection and its exhibition program is evident in works by Kara Walker, Richard



Artschwager and Miwa Yanagi. Neo Rauch – Deutsche Bank Collection, Courtesy Galerie EIGEN+ART Leipzig/Berlin, © VG Bild-Kunst, Bonn 2004

Commissioned Works. At least once a year, an artist is presented with a new work which has been specifically created for the exhibition space Unter den Linden.

The large-scale word-installation *NACH ALLES/AFTER ALL* by Lawrence Weiner or the sculptures of Andreas Slominski and Rachel Whiteread have transformed the exhibition space in their own particular way. This was also the case with the paintings of James Rosenquist and Jeff Koons as well as the photographic works of Hiroshi Sugimoto. Up to now,



some of the spectacular high points in this series have been the video work *Going Forth by Day* by Bill Viola, the monochrome glass-work *Eight Grey* by Gerhard Richter, and *Somewhere Between Almost Right and Not Quite (With Orange)* by John Baldessari. Andreas Slominski

Supporting Program. A further focus in the work of the Deutsche Guggenheim lies in the conceptual unity establishing a link between, the art displayed in the exhibition, on the one hand, and, on the other, the supporting program that includes the Editions created for each exhibition as well as the items of design, literature, and art available in the MuseumsShop.

Guided tours offered free of charge each day at 6 p.m., along with Lunch Lectures and Keynote Tours on Wednesdays and Sundays with a subsequent little snack, provide visitors with the opportunity of entering into a more intensive encounter with the art works currently being displayed.



Special events accompany each exhibition. Music by John Cage presented in Bruce Nauman's exhibition, a dance performance by Miwa Yanagi, films by Nam June Paik, or a reading on Jeff Koons' work provide new perspectives and approaches that inspire a new form of engagement with Art.

A special children's program goes into the world of young art lovers. Tom Sachs:



Nutsy's / Miwa Yanagi: Danceperformance

The CLUB, the Shop, the Edition and the Café

Kara Walker – Deutsche Bank Collection

Deutsche Guggenheim CLUB. A special insight into the Deutsche Guggenheim and a richly varied program involving Modern and Contemporary Art is offered by Deutsche Guggenheim CLUB, a program available exclusively to friends of the Deutsche Bank.

The CLUB views the latest exhibition before the official opening. This initial and exclusive tour is led by the curator or artist in person, who explains the idea and concept in a discussion with the members of the CLUB.



Further events complement the current exhibition and lead the way to both well-known and less familiar locales of modern art in Berlin and its surrounding areas. International artistic events such as the Documenta in Kassel or the Biennale in Venice, the Collection Deutsche Bank, as well as other Guggenheim Museums throughout the world are the destinations of the individually designed CLUB trips. The CLUB subscription comprises numerous advantages such as free admission to the Deutsche Guggenheim and all Guggenheim Museums worldwide, preferential prices

for the extraordinary Editions created for the Deutsche Guggenheim, and much more. Journey to Bilbao / Richard Artschwager, Artist Talk

MuseumsShop. The MuseumsShop was conceived as an integral part of the extensive parallel offerings of the museum.

A special collection of articles on sale harmonizes thematically with the current exhibition, extending the museum into everyday life and thereby



making artistic culture non-intimidating and accessible. With a regular range of about 1500 items all within a floor space of only forty square meters, the MuseumsShop offers one of the most abundantly varied assortments available today in Germany.

Besides the exhibition catalogues and accompanying literature are multiples by international artists as well as articles of contemporary design from Germany. The Edition Deutsche Guggenheim is available exclusively in the MuseumsShop. The MuseumsShop

Edition Deutsche Guggenheim. The Edition of the Deutsche Guggenheim represents an essential aspect of the institution's overall concept.

It is produced for each exhibition in close collaboration with the curators or with the artists themselves. Classic graphics, objects, or multiples appear in limited editions, guaranteeing exclusivity to collectors and lovers of art.



Lawrence Weiner: NACH ALLES / AFTER ALL, 2000

Café KAFFEEBANK. The Café KAFFEEBANK is integrated into the MuseumsShop and invites the visitor to dine and dally.

While nibbling on sandwiches, bagels or cakes and sipping excellent coffees, teas or cold drinks, guests can browse through artbooks or current periodicals at their leisure.



Photos: Mathias Schormann, David Heald, Deutsche Guggenheim

General Information and Art-Educational Activities

Access with Public Transportation U-Bahn Stadtmitte (U2) and Französische Str. (U6), Bus 100/200/348, S-Bahn Unter den Linden (S1/S2), Friedrichstraße (S3/S5/S7/S75/S9)

Opening Hours, daily from 11 a.m. to 8 p.m., Thursdays from 11 a.m. to 10 p.m. also MuseumsShop and Café KAFFEEBANK
The Deutsche Guggenheim remains closed between exhibitions.

Admission Prices

Adults	€ 4
Reduced	€ 3
Family Card	€ 8
Children under 12	Admission free
School classes	Admission free
School classes with guide	€ 25
Groups up to 20 persons	€ 35
Mondays	Admission free

Free Guided Tours, daily 6 p.m.

Lunch Lectures, Wednesdays at 1 p.m. The Lunch Lectures—a different sort of break at midday—offer not only stimulating encounters with a theme of the exhibition, but afterwards a culinary specialty as well.

Keynote Tours, Sundays at 11:30 a.m. This guided tour focuses on a particular aspect of the exhibition. Afterwards there is a brunch in the Café KAFFEEBANK.

Special Guided Tours, we offer guided tours for school classes or special occasions, as well as tours conducted in a foreign language.
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