

Program

Wednesday, September 14, 2022

18:00

Exhibition opening

Thursday, October 27, 2022

19:00 (de)

About the painter Josep "José" Renau, who as Spanish Art Commissioner gave Picasso the commission for *Guernica*

Talk with Oliver Sukrow (art historian, Vienna/Mannheim)

Friday, November 18, 2022

19:00 (de)

The Making of *The Divided Picasso*
Talk with Eran Schaerf (artist/designer, Berlin) and Julia Friedrich (former curator Museum Ludwig Cologne, now Jewish Museum Berlin)

(tba)

Spanien! and other films
Talk with Peter Nestler (film director, Upplands Väsby near Stockholm)

Please refer to our website ngbk.de for the latest information on the program and accessibility of our exhibition space.

station urbaner kulturen/
nGbK Hellersdorf

The nGbK location in Hellersdorf was initiated by members who have been active on this late-GDR housing estate since 2014. Over time, it has become an exhibition and event space, and a place for artists and local residents to work together, with activities including forms of urban practice as well as open-air events and exhibitions on the nearby green land, known as Place Internationale. At this location, too, the nGbK as a decentralized institution explores new discursive approaches to artistic and curatorial practice. The nGbK project group *station urbaner kulturen* uses different art and culture projects to initiate and develop interventionist processes, social structures, and ways of thinking about the future of the neighborhood.

station urbaner kulturen/nGbK
Hellersdorf is part of Urbane Praxis.



Funded by the LOTTO-Stiftung
Berlin and the Senate Department
for Culture and Europe



Partner of Berlin Art Week

BERLIN
ART WEEK
14—18 SEP 2022

neue Gesellschaft
für bildende Kunst

station urbaner kulturen/
nGbK Hellersdorf

Auerbacher Ring 41
12619 Berlin
Entrance Kastanienboulevard

station-urbaner-kulturen@ngbk.de
+49 173 2009 608

www.ngbk.de

Opening hours
Thu + Sat 15:00–19:00

Opening hours during
Berlin Art Week
September 15–18,
15:00–19:00 daily



September 15, 2022–January 14, 2023

Salud – Picasso Speaking.

Guernica and the War in the Cities

2nd Annual National Convention
PUBLIC SESSION:
Friday, December 17, 1937 at 8:30 p. m.
CARNEGIE HALL

FOR PEACE - FOR DEMOCRACY - FOR CULTURAL PROGRESS

RALPH M. PEARSON, Chairman

PABLO PICASSO

The Defense of Culture in Spain
By Direct Wire to the Congress

FIORIELLO H. LA GUARDIA

New York as a Cultural Center

MAX WEBER

Reasons for an Artists' Congress

GEORGE BIDDLE

The Artist Must Organize: A Realistic Approach

ERIKA MANN

A Message from Thomas Mann

Rep. JOHN M. COFFEE

The Federal Arts Bill

MARTHA GRAHAM

The Dance, an Allied Art

PHILIP EVERGOOD

President, Artists' Union of New York

YASUO KUNIYOSHI

CHEN I-VAN

Tickets: \$2.20, 1.65, 1.10, .83, .55; over 800
Tax Included

The ambassador to the German Reich in Paris is said to have asked Picasso if he had made the *Guernica* painting. Picasso replied, "No, it was you!". Picasso had painted *Guernica* to deplore the first aerial bombardment in European history, itself a preliminary exercise for the "total" and worldwide aerial war by German and Italian forces. It was exhibited within 3 months of the bombardment in the Spanish Republican pavilion during the World Exposition in Paris in 1937.

Artistic contributions

Mikhail Lylov and Dana Kavelina
with David Riff and Guglielmo Piva,
Eran Schaerf

Exhibition design

Madeleine Stöber

An exhibition about an exhibition about exhibitions

Salud – Picasso Speaking.
'Guernica' and the War in the Cities revisits traces and threads of the (art) histories associated with Picasso and relates them to current conflicts.

nGbK project group

station urbaner kulturen
Juan Camilo Alfonso, Jochen Becker,
Eva Hertzsch, Margarete Kiss,
Constanze Musterer, Adam Page,
Ralf Wedekind

ngbk

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Images

1 *Guernica* used in a German Armed Forces' advert, displayed within the exhibition *The Divided Picasso*, Museum Ludwig Köln, 2021, photo: Achim Kukulies; © Succession Picasso; VG Bild-Kunst Bonn, 2022.

2 Cover of the first edition of the NGBK catalogue *Kunst und Politik am Beispiel Guernica. Picasso und der Spanische Bürgerkrieg* (Art and Politics: The example of *Guernica. Picasso and the Spanish Civil War*), 1975, neue Gesellschaft für bildende Kunst (ed.); © Succession Picasso; VG Bild-Kunst Bonn; nGbK Archiv, 2022.

3 Picasso's dove of peace as a stage curtain in the Berliner Ensemble, 2022, photo: Moritz Haase; © Succession Picasso; VG Bild-Kunst Bonn, 2022.

4 The Basque city of Gernika after an Italian and German air raid by the *Condor Legion* on 26 April 1937 © Bundesarchiv

Front:
Collage *Salud – Picasso Speaking*, 2022 © Madeleine Stöber

**Feindbilder
sind die
Väter des
Krieges.**

Darum haben wir keins. Denn das ist der uralte Trick aller totalitären Regime: Sie zeichnen das Bild vom bösen Feind, um die Opfer begründen zu können, die sie dem Volk ständig abverlangen.

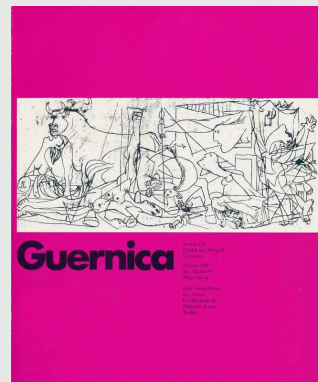
Feindbilder erzeugen Angst und Mißtrauen, Haß und Aggressionen. Sie sind die Saat, aus der Erbfeindschaften entstehen, die das Zusammenleben der Völker belasten. Und die oft genug zu Kriegen werden.

Die Bundeswehr hat ihren Auftrag nie mit Feindbildern begründet. Nicht „Wogegen?“, sondern „Wofür?“ lautet die Frage nach dem Sinn ihres Einsatzes. Denn es gibt viel zu verteidigen: Freiheit und Bürgerrecht, Selbstbestimmung und Unabhängigkeit von fremdem Druck. Und den Frieden...

Dafür steht die Bundeswehr. Sie ist unsere Versicherung gegen Wechselfälle, die niemand vorhersagen kann. Auf diesen Schutz müssen wir uns verlassen können, wenn wir Herr unserer eigenen Entscheidungen bleiben wollen. Heute – und in Zukunft. **Die Bundeswehr.**

Wollen Sie mehr zu diesem Thema wissen?
Schreiben Sie an: den Streikklubhaus, Postfach 14 01 89, 5300 Bonn 1.

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There was an international war raging in Europe, to which the Spanish-French artist Pablo Ruiz Picasso had responded with his monumental painting *Guernica* in 1937. Picasso's famous dove of peace, which Bertolt Brecht used, without asking, on the Berliner Ensemble's theater curtain in 1953, followed later. Despite his doves of peace, the GDR authorities remained suspicious towards the "formalist" Picasso. The theater curtain remained in use until 1993 and has been recently reused on the occasion of the Russian invasion of Ukraine.

Some of these stories were recently revisited in the outstanding exhibition *The Divided Picasso* in Museum Ludwig in Cologne. The exhibition also referred to the NGBK's (since 2012 nGbK) traveling show *Art and Politics: The example of Guernica. Picasso and the Spanish Civil War* from 1975 which was presented in numerous West German schools, cultural centers and even at the Venice Biennale. The show was exemplified by a WDR television report in which teenagers in a comprehensive school in Essen spoke of their dreams of a more peaceful future. The NGBK's "didactic exhibition" criticized the war crimes of the German Army (ger. Wehrmacht) and analytically dissected Picasso's panoramic painting *Guernica* into meaningful individual parts. In doing so, West Berlin's artistic Left showed that its association to the GDR went beyond the geography of the NGBK's location at the Kreuzberg border to East Berlin.

The exhibition title quotes Picasso as he picked up the phone in his symbolic role as director of the Prado Museum to speak to the Second American Artists' Congress (AAC) in New York in December 1937, in the middle of the Spanish Civil War. He continued his address by demanding solidarity with the international resistance to Franco, Hitler and Mussolini. In 1939, the AAC managed to bring *Guernica* to New York to raise money to help Spanish refugees. After further journeys, the painting ended up in MoMA until it returned to a democratic Spain in 1981.

The artist, who had fled before Franco's fascism and had long been stateless and without legal rights in



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France, joined the Communist Party in 1944. In exile, Picasso maintained connections with the illegal Spanish CP and donated large amounts of money to his comrades. Although the artist rarely left his various studios after 1945, he was regularly present at peace congresses in Rome, Moscow and Sheffield. However, the "divided Picasso" never travelled to the successor states which had formed after the dismantling of the German Reich.

Salud – Picasso Speaking.
'Guernica' and the War in the Cities
gathers material and stories in an exhibition about an exhibition about

exhibitions and books. Berlin-based Israeli-German artist Eran Schaerf will reflect on the Cologne exhibition which he produced with Julia Friedrich (formerly curator at Museum Ludwig, now at Jewish Museum Berlin). The Hellersdorf exhibition will also look at Picasso's equally unique and ambivalent role as a global artist around whom a posthumous exploitation industry thrives. The Berlin-based Russian artist Mikhail Lylov and the Ukrainian artist Dana Kavelina will dedicate a sound work to this issue, in collaboration with David Riff and Guglielmo Piva.

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