PRESSEMITTEILUNG
Berlin, 5.9.2012
Kulturforum
Kupferstichkabinett – Staatliche Museen zu Berlin
Entrance: Matthäikirchplatz, 10785 Berlin

Karl Friedrich Schinkel. History and Poetry
7th September 2012 – 6th January 2013
Location: Sonderausstellungshallen (*Special Exhibition Halls*)
Kulturforum, Entrance: Matthäikirchplatz, 10785 Berlin-Tiergarten

An exhibition organized by the Kupferstichkabinett (Museum of Prints and Drawings), Staatliche Museen zu Berlin. In cooperation with the Kunsthalle der Hypo-Kulturstiftung Munich. Under the patronage of the Federal President Joachim Gauck.

Opening: Thursday 6.9.2012 at 7 pm

Opening welcome speech

Michael Eissenhauer
Director-General of the Staatliche Museen zu Berlin
Thomas Rachel
Parliamentary State Secretary at the German Federal Ministry for Education and Research
Heinrich Schulze Altcappenberg
Director of the Kupferstichkabinett – Staatliche Museen zu Berlin and curator of the exhibition

Karl Friedrich Schinkel. History and Poetry

Schinkel: the architect, the painter and illustrator, the stage designer and designer. Schinkel, the universal artist. In a unique show of some 300 exhibits, covering 1,200 m² (13,000 ft²), in the Kupferstichkabinett of the Staatliche Museen zu Berlin at the Kulturforum, the entire spectrum of his work will be on display. This international exhibition organised by the Kupferstichkabinett and developed in cooperation with renowned scholars and prominent international museums, has set itself a challenging goal: It is dedicated not only to the much praised architectural, historical and structural aesthetic aspects of Karl Friedrich Schinkel's works, but also to the European aspects; his contribution to the economical development of Prussia and also for the first time including a systematic analysis of the complete historical imagery within his universe of art. This has been examined, assessed and translated into a vivid pictorial arrangement. The exhibition resembles an experimental narrative, an integral view combining a variety of arts and themes: the architecture, the interior design and the applied arts, the stage and perspective design, the paintings, the illustrations and graphics, the buildings and landscapes, the views and fantasies, including icons such as the original drafts of the "Zauberflöte" *("Magic Flute"*), the wonderful child's portrait from St. Louis and the key programmatic images of early historicism. The exhibition "Karl Friedrich Schinkel. History and Poetry" opens on the 200th anniversary of an event that took place in September 1812: during Napoleon's military occupation,

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the city of Moscow was burned – a strategic measure undertaken by the military administration against the occupation of the city. This vivid pictorial event heralded the turning point in the Napoleonic wars and the subsequent realignment of European history. Only a few months later, Karl Friedrich Schinkel produced the extravagantly perspective illustrative image, the "Brand von Moskau" *("Burning of Moscow"*). It was greeted with great enthusiasm by the Berlin public in Christmas of 1812. Alongside the reconstruction of that famous pictorial event, another highlight of the "Karl Friedrich Schinkel History and Poetry" exhibition is provided by a large didactic model of the Altes Museum *(Old Museum*), created from a design by Schinkel and sponsored by the Kuratorium Museumsinsel (*Museum Island Board of Trustees*).

Since 2009, within the environment of the exhibition preparations, a special research project sponsored by the German Ministry for Education and Research has been realised: "Das Erbe Schinkels" (*Schinkel's Inheritance*). The goal of this project is the conservative reprocessing, digitization and scientific cataloguing of the 5,500 works of the Schinkel estate in the Berlin Kupferstichkabinett. A separate segment of the exhibition will refer to and apply new media to demonstrate the methods and results achieved through innovative research – in terms of the "public understanding of research and science" undertaken by the Kupferstichkabinett to traditionally convey research processes and the resulting insights gained to the public.

Supporting Program
An extensive supporting programme of lectures, discussions, architectural tours and the "Audioguide Berlin" app with a Schinkel city tour will supplement the exhibition.

Catalogue
Kupferstichkabinett: Karl Friedrich Schinkel. Geschichte und Poesie. Pub. by Hein-Th. Schulze Altcappenberg, Rolf H. Johannsen and Christiane Lange. Hirmer Verlag (*Publishing House*), 2012. Approx. 360 pgs, 300 illustrations, bound. Bookshop edition €39.90. Museum edition €25.00. Price for the press on the day of the press conference: €15.00
Kupferstichkabinett: Karl Friedrich Schinkel. Geschichte und Poesie. Transcript. Pub. by Hein-Th. Schulze Altcappenberg and Rolf H. Johannsen. Deutscher Kunstverlag *(Art Publishers)*, 2012. About 288 pgs, numerous colour images, bound with dust jacket. Museum edition and book shop edition. Price approx. €34.90 (will appear in October 2012).

The exhibition is divided into nine tableaus:
The life of Schinkel. His person, family, friends, career
Portraits, documents, early works| Schinkel as building official, Schinkel and Beuth, professional ethics in Prussia | „Die Kinder des Künstlers" *("The Artist's Children")* from the Saint Louis Art Museum; Gilly's „Denkmal Friedrich des Großen" *("Frederick the Great Memorial")*
History, handed down and constructed. The discovery of historical memorials
a: the national monument : Gilly, Schinkel and Marienburg; Cologne Cathedral, Stolzenfels Castle etc. | b: European culture and architecture; Typology and history in Italy
Path to a Nation. Schinkel´s designs for monuments
Wars of liberation and patriotic motives | Schinkel's oil paintings

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Stage and the world. Historical fantasies and newcomer to theatre images
History and poetry in panorama and illustration: Egypt, South America, the Orient and the North in stage settings | “Brand von Moskau” | “Zauberflöte”
Prussia as a work of art. Schinkel´s Berlin buildings
Unter den Linden boulevard as a "via triumphalis"; Diversity of ideas and individualism; the scope of neo-Gothic and classicism; “a collection of architectural designs”; a new model of the “Altes Museum”
Architect for the court: royal architect
Interiors, festivals, decorations for the King and Crown Prince | the centrepiece from Doorn House
Modern Schinkel. Industry promotion and design
Schinkel and Beuth in England; the building academy; economy, ornament and seriality in handicraft and manufacturing processes | designs and chairs | the “standards for manufacturers and artisans”
The dream of building, educating and viewing. The late Utopias
Design of a castle on the Acropolis in Athens; Orianda Palace in the Crimea and “Residenz eines Fürsten“ *(“Residence of a Prince”)*
Drawings – laboratory of art, laboratory of science
key autonomous works; development, themes, types and techniques of drawing; art technology – watermarks and papers; paper industry in Prussia and Europe; media station

The exhibition “Karl Friedrich Schinkel. History and Poetry” is supported by the Stiftung Deutsche Klassenlotterie Berlin.

Cooperation with the following media partners: rbb Fernsehen, rbb Kulturradio, Der Tagesspiegel, zitty

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The Kupferstichkabinett of the Staatlichen Museen zu Berlin

With an extensive collection of 110,000 drawings, watercolours, pastels and oil sketches, the Kupferstichkabinett is a unique treasure trove of artistic ideas. Thanks to these treasures of illuminated and illustrated books of the highest quality, of miniatures, printing plates, topographical views and some 540,000 graphic sheets, this museum possesses the largest art collection in Germany. Internationally it is one of the top four establishments its kind.
The collection covers 1,000 years of art, culture and media history, spanning from precious painted medieval manuscripts through to contemporary art. There is hardly another museum that can excel the extremely high quality portfolio of early Italian, old German and Dutch drawings from artists such as Botticelli, Dürer and Rembrandt.
Nowhere can German 19th century art of drawing – including the Karl Friedrich Schinkel and Adolph Menzel estates – be better studied than in the Kupferstichkabinett. The printing graphics of all eras and schools are available in overwhelming quality, number and diversity.
The guiding vision of the Kupferstichkabinett is a museum of graphic arts that is traditionally a place of research and connoisseurship. Understanding the sensitivity to light of art on paper, the Kupferstichkabinett does not hold permanent exhibitions, but rather special exhibitions with several changing exhibitions each year, often in cooperation with other prestigious institutions and collections – both nationally and internationally.

Prof. Dr. Heinrich Schulze Altcappenberg has been Director of the Kupferstichkabinett – Staatliche Museen zu Berlin since August 2002.

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