

Newsletter
To the gallery's friends and clients
4 September 2007

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'25 years Brusberg Berlin', – I can hardly believe it myself...
We had a good start. And somehow time, well, flew by.
On 4 September 1982 we opened the Berlin gallery: a festive occasion with far-reaching speeches, but above all with many pictures 'Zwischen irdischer und himmlischer Liebe' [Between earthly and heavenly love], a programmatic and pointed selection of contemporary art and classic modernism. A declaration of faith in the image of man. And in drawing, painting, sculpture.

None of that has changed. But 25 years in Berlin have left their traces. The first *Bilderbogen* (the title of our two-part finale), focuses on the Berlin years, on artists who joined the gallery here, who introduced new colours and sounds, bright and dark ones, sharpening our Berlin profile. Not a glamorous parade of stars, nor a stock-taking. Rather, I wanted once more to highlight important positions, point out directions, set markers, *Wegzeichen*. This Berlin *Bilderbogen* consists of works by 16 artists: the few stand for the many. Paintings, drawings, sculptures, large and small, very new ones and those from the early years. But all of them are completely present and in that sense contemporary, engaging with life, with our life. Images of joy. And images of horror. Pictures, at any rate, close to my heart. And important to me. (And then it is not important that in one case or another the ways of artist and dealer parted, because their ideas no longer ran along similar lines.)

There is a range, from the painful and yet amazing paintings of maltreated bodies by Heike Ruschmeyer to the sensual sculptures by the great George Segal; from Matthias Düwel, the obsessed and masterly drawer from Berlin who has been living in the U.S. for more than 20 years, and Jim Lawrence, Milo Reice, Fausto Faini, Dietrich Klinge, and Konrad Winzer, Hubertus Giebe and Werner Liebmann, all the way to those artists who were carried by an increased and fresh easterly wind from the eastern part of the city to Kurfürstendamm after reunification: Dieter Goltzsche, Berndt Wilde and, from a new generation, Mathias Roloff, Albert Ricken, and Vincent Wenzel, who in this summer made his first great and very successful appearance at Art Basel with us.

»**Bilderbogen**« 1
1.9. bis 20.10.2007

Zeitgenossen

Matthias Düwel
Fausto Faini
Hubertus Giebe
Dieter Goltzsche
Dietrich Klinge
Jim Lawrence
Werner Liebmann
Wolfgang Petrick
Milo Reice
Albert Ricken
Mathias Roloff
Heike Ruschmeyer
George Segal
Vincent Wenzel
Berndt Wilde
Konrad Winzer

Klassische Moderne

Balthus
Willi Baumeister
Hans Bellmer
Erwin Blumenfeld
Salvador Dalí
Paul Delvaux
René Magritte
Joan Miró

»**Marvin Israel**
«Loneliness» - eine Hommage«
Bilder und Blätter
aus den 70er Jahren
27.10. bis 1.12.2007

»**Ernst Marow**
«Für Odysseus»
100 Radierungen, 2000-06
27.10. bis 1.12.2007

»**Bilderbogen**« 2
8.12.2007 bis 26.1.2008

Small but powerful notes are sounded with individual works of classical modernism, from Balthus and Blumenfeld, the world-famous New York photographer and still undervalued Berlin Dada artist, all the way to one of our most important artists who is particularly close to my heart: René Magritte. His wonderful painting *Les amants* from 1928 was the centrepiece of our opening exhibition. It was sold to a Berlin collection. Now, after 25 years, through a little detour it found its way back into our hands. And is once again the luminous centre. Things seem to have come full circle. However: we have now opened our HofGalerie in the coach-house with paintings by Vincent Wenzel. The gallery is small, but has its own charm. And seems as if made for young art. A new beginning? Under new leadership? Perhaps.

There is definitely enough to do. After all, the 'current modernism' all too often is content with a direct mirroring of the zeitgeist (which has lost all form) and, accompanied by applause and yet without any contradictions, can play its self-sufficient games. But art should raise doubts, has to resist, and seduce us to thinking. The point is a deepening, a heightening of our perception of the world. It is about love and death; sense and form. And the glamour of form, about beauty also in horror: unsolvable contradictions of art, its mystery, its miracle.

I will continue to work towards the goal of seeing art as a way of 'measuring the world'. I will do so by different means. Because I will end my gallery work on 8 December of this year, with a second *Bilderbogen*, the 354th exhibition. It will be devoted once more to the 'old masters', i.e. those artists who had already shaped the face of the Hanover gallery and made it successful. Beginning in February of next year, I will, together with a small team, concentrate on 'art dealing and concepts'. After 49 years. Everything has its time.

This letter has become far too long. But there was so much to report. And also the first part of our anniversary exhibition, which opened 1 September with Mediterranean sounds and thus very unceremoniously, is characterised by a baroque abundance, full of contrasts, and interesting dynamics. And yet also, in our Prussian way, very clearly and rigorously structured. Positions and perspectives. Things started well 25 years ago. And they will end well. But for now, you should make use of the present.

With best regards from Kurfürstendamm
Dieter Brusberg