



Jewish Museum Berlin

2012

Press Information

: Art Installations at the Jewish Museum Berlin

Menashe Kadishman: Shalekhet – Fallen Leaves (1997-1999)

The installation “Shalekhet” (Fallen Leaves) by Menashe Kadishman is on show in the Memory Void, one of the commemorative empty spaces in the Libeskind Building at the Jewish Museum Berlin. Over 10,000 open-mouthed faces coarsely cut from heavy, circular iron plates cover the floor. The installation, a gift from Dieter and Si Rosenkranz, powerfully compliments the spatial feel of the Voids. While these serve as an architectural expression of the irretrievable loss of the Jews murdered in Europe, Menashe Kadishman’s installation commemorates the pain of all victims – of yesterday, today, and tomorrow.

Born in 1932, Menashe Kadishman studied sculpture in Israel (1947-1950) and Great Britain (1959-1960). Today the artist lives and works in his hometown of Tel Aviv. Menashe Kadishman has been awarded several prizes since the 1960s, among them first prize for sculpture at the Fifth Paris Biennial Art Festival (1967), the Sandberg Prize from the Israel Museum Jerusalem (1978), and the Mendel Pundik Foundation Prize for Israeli Art (1984). He represented Israel at the Venetian Biennial Art Festival in 1978. Through numerous exhibitions in Israel and abroad, Kadishman’s art has won national and international acclaim.

Via Lewandowsky: The Gallery of the Missing – Order of Disappearance

Via Lewandowsky’s “Gallery of the Missing” reminds visitors of the concept and the essence of “that which no longer exists.” Through this project, the artist refers symbolically to what has been lost but can still be represented.



Daniel Libeskind made reference to the same concept in his architecture with the Voids, five of which “interrupt” the Libeskind Building across a straight axis. Lewandowsky installed black glass sculptures in three spots in the permanent exhibition in the immediate vicinity of the voids. The showcases, which visitors cannot look into, contain acoustic descriptions of missing or destroyed objects relating to German-Jewish culture such as the “Encyclopaedia Judaica”, whose completion was stopped abruptly in 1934.

Born in Dresden in 1963, Via Lewandowsky studied at the University of the Fine Arts in his hometown between 1982 and 1987. During the 1990s, he received a scholarship as an artist-in-residence at the PS 1 Contemporary Art Center in New York and at the Banff Centre for the Arts in Canada. Lewandowsky has been awarded several German art prizes. Beside numerous one-man exhibitions from Vienna to Amsterdam and New York, he has also been involved in many group exhibitions, among them the Documenta IX in Kassel, “Deutschlandbilder” (Berlin, 1997) and “Art of the XXth Century: A Century of Art in Germany” (Berlin, 1999).

Arnold Dreyblatt: Unsaid

Excerpts from letters, diaries, and reports stemming from before deportation and from the ghettos and camps, but also notices from the authorities organizing the mass murders, appear and disappear on a glass wall. Since November 2008, the installation entitled “Unsaid” by the artist Arnold Dreyblatt has been on show in the permanent exhibition of the Jewish Museum Berlin.

Born in New York City in 1953, Arnold Dreyblatt studied composition, comparative music, and media studies in the USA. He has lived in Berlin since 1984. Dreyblatt’s work spans a wide spectrum of artistic expression, from contemporary operas and interactive performances to publications and media installations. Arnold Dreyblatt has held various teaching posts. He has been Professor of Media Art at the Muthesius Academy of Art and Design in Kiel since 2009. In 2007, he was elected as member of the Berlin Academy of Arts.



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