

Press Kit

John Heartfield – Photography plus Dynamite
Exhibition, 2 June – 23 August 2020

Content

Information

Press Release

Two-channel video installation by Marcel Odenbach

Digital Offers / “Montage or Fake News?”

Foreword

John Heartfield Biography

Publications

The John Heartfield Archive at the Akademie der Künste

Press Photos

Press Contacts

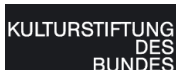
Anette Schmitt, schmitt@adk.de, Tel. +49 (0)30 200 57-1509

Mareike Wenzlau, wenzlau@adk.de, Tel. +49 (0)30 200 57-1566

2 June 2020

Information

Title	<i>John Heartfield – Photography plus Dynamite</i>
Venue	Akademie der Künste, Pariser Platz 4, 10117 Berlin
Dates	2 June 2020 – 23 August 2020
Opening Hours	Tue – Sun, 11 am – 7 pm
Admission	€ 10/5 Free admission for visitors under 19
Press Tickets	Journalists with valid press identification are requested to book a free time-slot ticket online at www.adk.de/tickets and to show their press ID at the entrance without being asked.
Time-Slot Tickets for Visitors	A visit to the exhibition is only possible with a time-slot ticket. Time-slot tickets can be purchased online at adk.de/tickets .
Website	www.adk.de/heartfield
Virtual Exhibition <i>Kosmos Heartfield</i>	www.johnheartfield.de
Online Catalogue <i>Heartfield Online</i>	www.heartfield.adk.de
Interactive 360° Virtual Tour	www.adk.de/heartfield/360grad
Publications	<p><i>John Heartfield. Photography plus Dynamite</i> Angela Lammert, Rosa von der Schulenburg and Anna Schultz on behalf of the Akademie der Künste, Berlin (eds.); Akademie der Künste, Berlin / Hirmer Verlag, 2020 312 pages, 250 illustrations. € 39,90 / € 29,90 at the exhibition ISBN 978-3-7774-3443-8 (EN) ISBN 978-3-7774-3442-1 (DE) ISBN 978-9-4626-2308-8 (NL) Verlag Waanders</p> <p><i>John Heartfield. Das Berliner Adressbuch 1950–1968</i> Christine Fischer-Defoy and Michael Krejsa on behalf of the Akademie der Künste, Berlin (eds.); Akademie der Künste, Berlin / Quintus-Verlag, 2020. 200 pages, 130 illustrations. € 18, ISBN 978-3-947215-75-1</p>
Credits	An exhibition of the Akademie der Künste Funded by the



Funding	The online catalogue and the virtual exhibition <i>Kosmos Heartfield</i> are supported by the Ernst von Siemens Kunststiftung. The special events programme accompanying the exhibition is supported by the Federal Agency for Civic Education (bpb).
Partners	Artmapp, rbb Kultur, taz, Yorck Kinogruppe
Cooperation partners / Further exhibition venues	17 January – 3 May 2021, Museum de Fundatie, Zwolle 27 June – 26 September 2021, Royal Academy of Arts, London
Team	
General management	Werner Heegewaldt, director of the Archives, Akademie der Künste Rosa von der Schulenburg, director of the Art Collection, Akademie der Künste, Berlin
Curators	Angela Lammert, Berlin Art historian; head of interdisciplinary special projects in the Visual Arts Section at the Akademie der Künste, Berlin, and private lecturer at the Institute for Art and Visual History, Humboldt University of Berlin Rosa von der Schulenburg, Berlin Art historian; private lecturer and visiting professor at McGill University, Montreal, among others; since 2005 director of the Art Collection, Akademie der Künste, Berlin Anna Schultz, Berlin Art historian; worked at the British Museum (Department of Prints and Drawings) and the Kupferstichkabinett Berlin (SMB); since 2013 research associate at the Art Collection, Akademie der Künste, Berlin
Project coordination Exhibition design and realisation	Nadja Bender Roswitha Kötz, Juliane Keßler, Jörg Scheil, Isabel Schlenther, Hanna Dettner, Mount Berlin
Registrars Catalogue editing: Editing / Exhibition texts English translations Special events programme “Montage or Fake News”	Catherine Amé, Stefan Kaltenbach Uta Grundmann, Danko Szabó (EN) Nadine Brüggebors, Wendy Wallis (EN) Gérard Goodrow, Russell Stockman, Wendy Wallis, Katrin Schulze Angela Lammert and Ute Eskildsen in cooperation with Jörg Feßmann, Julia Gerlach, Clara Herrmann, Cornelia Klauß, Michael Krejsa, Marion Neumann, Caro Rehberg, Anna Schultz Event assistant: Klaus Wehner
Education programme KUNSTWELTEN Graphics Press and public relations	Marion Neumann, Martina Krafczyk, Tuan Do Duc Heimann + Schwantes, Berlin Anette Schmitt, Marianne König, Mareike Wenzlau, Rosa Gosch, Jeanette Gonsior, Katharina Warda
Online Resources	Meike Herdes, Christian Stampfl

The Akademie der Künste is funded by the Federal Government Commissioner for Culture and the Media

Information about Current Access, as well as Health and Safety Precautions/ Regulations

For the protection of visitors and staff, visitors are asked to follow a number of health and hygiene precautions:

Please keep a distance from other people of at least 1.5 meters.

Please wear a face mask (covering both nose and mouth) during your entire visit.

Entrances and exits are separate. Please follow the designated routes and instructions from the security guards.

Surfaces and tablets are cleaned at regular intervals. Please use the available hand sanitizer.

The exhibition contains some audio installations that can only be heard with headphones. You can use your own headphones with a 3.5 mm jack plug.

As coat check services are limited, we kindly ask you to refrain from bringing large bags.

Unfortunately, due to the current restrictions, no guided tours or events may currently take place. A large number of digital offers accompanying the exhibition and the Akademie der Künste's programme are available online: www.adk.de/heartfield.

The café, library reading room and the Architecture Archives are closed until further notice.

The bookshop is offering a selection of publications related to the exhibition on a mobile vending station located in the lobby. All Akademie der Künste publications can be ordered by email: buchladen@adk.de.

Press Release

Due to the outbreak of the coronavirus pandemic, the exhibition *John Heartfield – Photography plus Dynamite* – originally scheduled for March to June 2020 – was postponed. The exhibition is now open to visitors at the Akademie der Künste on Pariser Platz from 2 June to 23 August. Health and safety precautions are observed.

John Heartfield's (1891–1968) political photomontages provided the initial spark for an effective means of using visual rhetoric – creating powerful images whose impact can still be palpably felt. Heartfield attempted to mobilise a wide audience against fascism and war through strategies meant to enlighten. The works of the graphic artist, animated filmmaker and set designer are exhibited at the Akademie der Künste in a major retrospective. Viewed in the light of „fake news“, growing right-wing radicalism and hate speeches on social media, Heartfield's oeuvre has lost none of its topicality in 2020.

The exhibition explores the many facets of Heartfield's art while shedding light on his methods and the powerful image motifs that he used in very different contexts. It also traces their corresponding production processes. Works and documents – including many that until now have remained largely unknown – trace the artist's complex sphere of references, including his relationships to Bertolt Brecht, George Grosz, Wieland Herzfelde and Erwin Piscator.

The exhibition builds on the reworking and digitalisation of Heartfield's estate and an assessment of materials from diverse archival departments at Akademie der Künste, which can also be viewed in various online formats.

The exhibition is enhanced by a number of works that are being shown for the first time, including some of Heartfield's preliminary designs, travel sketches, photos and film documents, as well as previously unknown sources of inspiration from his collection of popular prints and East Asian artefacts.

Due to the current restrictions, no tours or special events are permitted at this time. The special events programme accompanying the exhibition, funded by the Federal Agency for Civic Education (bpb), is now taking place online in an alternative, digital form. Readings, talks, concerts and films are available: www.adk.de/heartfield.

A catalogue accompanying the exhibition is published by Hirmer Verlag. In parallel, Quintus-Verlag has published an annotated edition of the artist's Berlin address book, *John Heartfield. Das Berliner Adressbuch 1950–1968*. Both publications can be purchased online.

After the first venue in Berlin (21 March to 23 August 2020), the exhibition will be shown in Zwolle (January to May 2021) and London (July to October 2021). The collaborations in the Netherlands and Great Britain are further proof of Heartfield's international artistic influence. They underscore the artist's desire to make an aesthetic and political impact, and demonstrate how very relevant Heartfield's works are today.

An exhibition of the Akademie der Künste, Berlin
Supported by the German Federal Cultural Foundation

Two-Channel Video Installation by Marcel Odenbach

Marcel Odenbach

Wer Leidet der Schneidet

Two-channel video installation, 9:30 min clip, colour, sound

Camera: Frederik Walker

Editing: Alec Crichton

Music and sound: Richard Ojjo

Marcel Odenbach's two-channel video installation, *Wer leidet der Schneidet*, is a multimedia collage made especially for the John Heartfield retrospective. It begins the presentation on Pariser Platz, opening a current perspective on the historical contexts behind Heartfield's work. Odenbach takes filmed statements of Heartfield talking about his work, combining them with documentary materials. He also includes new recordings made at the artist's summer cottage in Waldsiedersdorf (Brandenburg), which can still be visited today. Thus in Odenbach's work the montage expands into three dimensions using offset projection surfaces, magnifications of film stills and photographs that he has adjusted to the space. The specially produced sound and the alternately related film sequences, which are sometimes faceted like a kaleidoscope, are perceived antipodally or as one film image on two screens. The installation, incorporating a combination of fast changes and slower passages, functions as an introduction to the exhibition.

Marcel Odenbach is a member of the Akademie der Künste, Visual Arts Section

Digital Offers: www.adk.de/heartfield

A “Cinematic tour through the exhibition“ (in German) allows the camera to take viewers on a concentrated, approximately 20-minute virtual tour through the entire presentation. In video interviews, curators Rosa von der Schulenburg and Angela Lammert guide viewers through the exhibition, providing insights into their concept as well as detailed information about selected works. In her greeting and remarks, Jeanine Meerapfel, President of the Akademie der Künste, focuses our attention on the exhibition’s political topicality and its background.

The “**Interactive 360° Panoramic Tour**” of the retrospective *John Heartfield – Photography plus Dynamite* offers users the opportunity to navigate through the exhibition halls and the related displays in the lobby of the Akademie der Künste on Pariser Platz. A floor plan helps with orientation. Designed so that viewers may follow at their own pace and interests, the tour allows users to get up close to the exhibits in each room and zoom in on details. Additional information – provided for many of the marked objects from the digital catalogue *Heartfield Online* – can be obtained by clicking on the works. www.adk.de/heartfield/360grad.

Under the title ***Kosmos Heartfield*** a virtual presentation shows photos, documents and audiovisual material attesting to the life and impact of John Heartfield, a pioneer of photomontage, providing new impulses to the discussion about the political artist. Available in German and English, the website also showcases Heartfield’s collaborative creative network and complements the exhibition at the Akademie der Künste at Pariser Platz. www.johnheartfield.de

Heartfield Online is a comprehensive online catalogue of Heartfield’s estate, which is administered by the Akademie der Künste. The publicly accessible online catalogue features more than 6,000 works, and makes John Heartfield’s entire graphic oeuvre accessible in a digital format. Many previously unknown works are presented to the public for the first time and can thus provide new impulses for scholarly debate. The online catalogue is the basis of the exhibition *John Heartfield – Photography plus Dynamite*: www.heartfield.adk.de

Montage or Fake News? Text and Video Contributions: www.adk.de/heartfield

The Federal Agency for Civic Education (Bundeszentrale für politische Bildung/bpb) has funded the interdisciplinary special event programme for the exhibition *John Heartfield – Photography plus Dynamite*, which cannot publicly take place due to the current health hazards posed by the coronavirus. Online offers are being made available as an alternative. Both historical and contemporary montages are examined from the perspective of various art forms – in images, film, literature, music and theatre, and in combinations of text and design. Among the topics addressed are the relationship between montage and fake news, as well as the current significance of photomontage in art. Concert recordings, audio plays, films, talks and interviews explore interactions between digitality, truth and narratives in politics and art.

Visual Arts: A Conversational Montage about the Exhibition Catalogue

Erdmut Wizisla, head of the Walter Benjamin Archive and the Bertolt Brecht Archive at the Akademie der Künste, in conversation with Angela Lammert: They talk about the relationship between John Heartfield and Bertolt Brecht. Read their discussion: https://www.adk.de/de/projekte/2020/heartfield/digitale-angebote.htm?we_objectID=60986

Dialogue between contributing author Prof. Andrés Mario Zervigón, Professor of the History of Photography at Rutgers University (USA), and Dr. Angela Lammert.

Read their discussion:

https://www.adk.de/de/projekte/2020/heartfield/digitale-angebote.htm?we_objectID=61171

Archive: An Interview about the Address Book Publication

Three questions were posed to curator Christine Fischer-Defoy and Michael Krejsa about the publication *John Heartfield. Das Berliner Adressbuch 1950–1968*.

Read the interview:

https://www.adk.de/de/projekte/2020/heartfield/digitale-angebote.htm?we_objectID=60995

JUNGE AKADEMIE: Laboratory of Contested Space / Art & Truthtelling

The artist John Heartfield fought against misinformation, propaganda, militarism, war and fascism throughout his life. On the subject of Art & Truthtelling today: Impulse lectures and artistic contributions by Tatiana Bazzichelli, Göksu Kunak a.k.a. Gucci Chunk, Lynn Takeo Musiol, Luiza Prado, Mykola Ridnyi, Cemile Sahin, Eva Tepest Christian Tschirner, Voin de Voin. (Concept: Clara Herrmann, head of the Junge Akademie) Videos and text contributions from the online laboratory:

https://www.adk.de/de/projekte/2020/heartfield/digitale-angebote.htm?we_objectID=61098

IN PREPARATION

Film: *Montage der Attraktionen – and Time Shifts*

Texts by Naum Kleeman, Ulrich Gregor and Gusztáv Hámos about montage processes used by Sergei Eisenstein and Chris Marker, based on their films *Streik* (*Strike*, USSR, 1924) and *La Jetée*, (France, 1962). With an introduction by Angela Lammert on “John Heartfield and Film”. (Concept: Cornelia Klauß, secretary of the Film and Media Arts Section)

Literature: Fundstücke als ästhetisches Prinzip in der Literatur (Found Objects as an Aesthetic Principle in Literature; in German)

Reading and talk with Monika Rinck, Ulrich Peltzer, Kathrin Röggla and Angela Lammert.

(Concept: Jörg Feßmann, secretary of the Literature Section)

Music: Speicher des Hörens: Fundstücke als ästhetisches Prinzip in der Musik (Listening Memory: Found Objects as an Aesthetic Principle in Literature; in German)

An Homage to John Heartfield: “co-” – A multimedia work by composer Anda Kryeziu.

In a text essay, “*SCHNEIDEN UND SCHREIEN*”, Anda Kryeziu analyses her artistic relationship to John Heartfield and devotes herself to the principle of collage in a musical context.

(Concept: Julia Gerlach, secretary of the Music Section)

Music: Speicher des Hörens: Fundstücke als ästhetisches Prinzip in der Musik (Listening Memory: Found Objects as an Aesthetic Principle in Music)

Friday, 19 June 2020: Telepathic concert, Berlin – London

Sunday, 21 June 2020: Publication of concert recordings and mixes: <http://soundcloud.com/putif>

Telepathic Concert / PUTIF The People's United Telepathic Improvisation Front – is an initiative of two women composers and performers, Tomomi Adachi and Jennifer Walshe. Due to a spatial distance of hundreds, sometimes thousands of kilometers between them, Adachi and Walshe set up a date with composer and sound artist Hardi Kurda to improvise together. With synchronised start and end points, but without hearing one another, they perform together telepathically. The audience is invited to telepathically listen to the improvisation. Jennifer Walshe and Hardi Kurda will be in London, Tomomi Adachi in Berlin, and the audience all around the globe. (Concept: Julia Gerlach, secretary of the Music Section)

Performing Arts: „Vererben der Wut“ – Politisches Theater und (k)eine Projektion: Piscator, Heartfield und heute? (“Inheriting Rage” – Political Theatre and (no) Projection: Piscator, Heartfield and Today?)

An essayistic online project about the origins and creative power of the image in theatre.

With Bibiana Beglau, Aleksandar Denić, Christian Grashof, Thomas Irmer and Klaus Völker

(Concept: Angela Lammert; concept development and coordination: Thomas Irmer and Caroline Rehberg)

Archives: Heartfield’s Longer Shadow. Design in East and West After 1945 as Embodied Culture

A visual conversation between Jeremy Aynsley (Brighton), Paulina Kurc-Maj (Łódź) and Richard Deacon (London). (Concept: Anna Schultz)

KUNSTWELTEN – Cultural Education: Die unverschuldet Schwachen vor dem Übermut der Starken schützen (Protecting the Weak Through No Fault of Their Own from the Recklessness of the Strong)

Podcast of a discussion between Klaus Staeck, Angela Lammert and Marion Neumann; in German

(Concept: Marion Neumann, head of KUNSTWELTEN – Cultural Education Programme)

KUNSTWELTEN – Cultural Education Programme:

MAKE ART STRIKE AGAIN: Collages, posters and postcards by students at the Canisius-Colleg Berlin and the Evangelisches Gymnasium Hermannswerder in Potsdam. Workshop led by Rolf Giegold. **HEARTFIELD IN PRAG (Heartfield in Prague):** Films by students at the Gymnázium Na Zatlance secondary school in Prague. Workshop led by Natasa von Kopp, Dora Kaprálová. **HEARTFIELDS DINGE (Heartfield’s Things):** Film made by a 5th-grade class (5a), Hermann-Boddin-Grundschule, Berlin-Neukölln. Workshop led by Constanze Witt, Claus Larsen. Consultation: Gesine Bey.

HAKENKREUZOTTER! (Swastika Vipers!) or DER BLEISTIFT GENÜGT MIR NICHT MEHR (A Pencil is No Longer Enough for Me): Film. Text: Kerstin Hensel, using quotations by John Heartfield and his contemporaries. With Luise Hart, Valerie Körfer, André Kuntze, Jakob Schmidt. Directed by Matthias Luthardt.

HAKENKREUZOTTER! (Swastika Viper!) or DER BLEISTIFT GENÜGT MIR NICHT MEHR (A Pencil is No Longer Enough for Me): Experimental audio piece. Text: Kerstin Hensel, using quotations by John Heartfield and his contemporaries. Voices: Luise Hart, Valerie Körfer, André Kuntze, Jakob Schmidt.

Symposium // Dates and Format to be Announced

Goodbye Photomontage?

In cooperation with the Institut für Kunst- und Bildgeschichte, Humboldt-Universität zu Berlin and the Centre Georges Pompidou, Paris

Concept: Angela Lammert and Ute Eskildsen, Essen, in collaboration with Charlotte Klonk and Florian Ebner, Paris

Impulse lectures, artistic contributions, texts, films and podcasts on questions concerning how the montage principle has transformed in view of digital images, fake news, and the continuing war of media images as well as what has changed within political involvement.

Working Process – Revolutionary Beauty: Peter Chametzky (Columbia, SC) / Sabine Kriebel (Cork), Margarita Tupitsyn (New York) / Abigail Solomon-Godeau (Paris), Volker Pantenburg / Azadeh Akhlaghi (Teheran)

Deconstruction – Digital World: Virginia McBride (New Jersey) / Adam Broomberg (Paris), Doreen Mende / Alexander Schwarz (Munich), Boaz Levin / Kolja Reichert

Construction – Images of Terror: When Images Become Weapons: Verena Straub / Klaus-Peter Speidel (Vienna), Philip Müller (Hamburg) / Anette Vowinkel, Kristina Jaspers / Gerd Kroske
And an interview with Christian Marclay (London)

Foreword from the publication *John Heartfield. Photography plus Dynamite*

Akademie der Künste, Berlin / Hirmer Verlag, 2020

To tell the truth, to report the facts and “to breach the wall of lies” – this is how the graphic artist, animator and set designer John Heartfield described the task of his political photomontages in an interview in 1967. His works were meant to accuse, enlighten and expose – they were weapons of political agitation. Heartfield relied on the power of the image. He was convinced that “with a photo, one can quite simply express the fact, the truth, the verity”. Observing his art, one can sense the anger and the creative energy which is unleashed in a battle fought with photos, scissors, brushes and glue. His works reached an audience of millions and became classics of political art. Pages of the *Arbeiter-Illustrierte-Zeitung (AIZ)*, such as *Whether black or white – in struggle united!* (1931) and *Adolf, the superman: Swallows gold and spouts rubbish* (1932), and the AIZ cover *The meaning of Geneva. Where capital lives, peace cannot live!* (1932) contributed to making photomontage an art form in its own right. Heartfield became one of the most important and innovative artists in the resistance against fascism – and, accordingly, one of the most hated enemies of the National Socialists. It was only through luck that he escaped arrest in 1933 and was able to save himself in exile in Czechoslovakia and later in England. Thanks to their aesthetics and suggestive effect, his political satires have retained their artistic volatility. They are, his friend Adolf Behne, the art critic, aptly stated in 1931, “photography plus dynamite”. Heartfield’s aggressive call for political enlightenment and the exposure of lies has lost none of its relevance in the face of fake news, increased right-wing radicalism and hate-filled tirades in the social media. Yet his unconditional belief in the enlightening power of images and facts gives pause for thought. What “truths” do images convey in the age of Internet phenomena such as memes, perfect digital image manipulation and image files created exclusively from algorithms? Has the belief in the authenticity and objectivity of photography given way to the no less naive belief in its complete manipulability? Has Heartfield’s art of political photomontage stood the test of time? Or have other forms of visual expression emerged which further develop Heartfield’s artistic principle of the (de-)construction of images? The fragmentation of the politically interested public was already a characteristic feature during the years of the Weimar Republic. Political satire primarily served its own camp. What is the situation today? Has social media created partial public spheres that predominantly serve as echo chambers catering to like-minded people and primarily serve political affirmation? Has the dialogue about facts in many respects not given way to a dialogue about opinions?

This exhibition and the accompanying catalogue explore these questions and place Heartfield’s works in a contemporary context. The starting point was the digitisation of Heartfield’s graphic oeuvre in the Art Collection at the Akademie der Künste (Academy of Arts). In 2018 the Heartfield online catalogue (www.heartfield.adk.de), comprising more than 6,200 works, was completed. It offers a comprehensive overview of the artist’s output, and many of the new findings and insights it provides have been incorporated into this exhibition. Above all, it makes his working method comprehensible: the artistic work of selecting, cutting out and assembling. But the online catalogue is only one part of the Heartfield cosmos from which the curators were able to draw. In addition to the visual artwork, archive materials also belong to the John Heartfield Archive at the Akademie der Künste, where 158 boxes of written material contain letters, biographical documents and 3,000 photographs of works and individuals. There are also more than 600 museum objects, ranging from a living room chair to a c. 11th-12th century Chinese tea bowl. Heartfield’s network is recognisable from the surviving archives of many of his friends, companions and comrades-in-arms, including Bertolt Brecht, George Grosz, Erwin Piscator, Otto Schmalhausen and, of course, his brother, Wieland Herzfelde, director of the legendary Malik-Verlag publishing house. The evaluation of these sources has made it possible to present Heartfield’s international network and his productive collaboration with others – in the form of designs for stage sets and books, as well as photographs and animated films.

The exhibition and catalogue are the result of many creative minds who deserve our thanks: the curators Rosa von der Schulenburg, Angela Lammert and Anna Schultz for the concept and its energetic implementation in the collaboration between the Archives and the Akademie's interdisciplinary programmes led by its various sections; the German Federal Cultural Foundation and the Federal Agency for Civic Education for the financial support of the exhibition and the accompanying programme in Berlin; Hirmer Verlag, which succeeded in publishing a joint catalogue for three European partners and in three languages; Uta Grundmann, who edited the German catalogue with her usual aplomb, and the exhibition architect Roswitha Kötz, who created the appropriate presentation for Heartfield in Berlin; the various sections of the Akademie der Künste that are jointly responsible for the accompanying programme; and finally, the designers Heimann + Schwantes, who, following their design for the Heartfield online catalogue, were given the task of finding an adequate way of presenting the work of the outstanding "photomonteur" and typographer.

Without the support of John Heartfield's heirs and copyright holders in the Netherlands and the USA, however, this exhibition and catalogue would not have been possible. Our special thanks go to the artist's grandchildren, Jolanda and Bob Sondermeijer, who generously supported the project. Their willing permission to publish the artwork online created the basis for a new and deeper exploration of the Heartfield cosmos.

This exhibition is a joint project of the Royal Academy of Arts in London, the Museum de Fundatie in Zwolle and the Akademie der Künste, Berlin. On behalf of the Royal Academy, we would like to thank Axel Rüger, secretary and ceo, Tim Marlow, former artistic director, who included the exhibition in the Royal Academy's exhibition programme, and Andrea Tarsia, head of exhibitions. We would also like to thank Per Rumberg, Rose Thompson, Elana Woodgate and Belén Lasheras Díaz. On behalf of the Museum de Fundatie in Zwolle, our thanks go above all to Arjette van Dulmen Krumpelman, Sarah Voss, Teo van den Brink and Kristian Garssen. After the first venue in Berlin (2 June – 23 August), the exhibition will be shown in Zwolle (27 September 2020 – 3 January 2021) and London (27 June 2021 – 26 September 2021). The collaborations in the Netherlands and Great Britain are further proof that Heartfield's artistic influence is international and that his desire to have an aesthetic and political impact is of current significance.

Werner Heegewaldt

Director of the Archives of the Akademie der Künste, Berlin

Ralph Keuning

Director of the Museum de Fundatie, Zwolle

Rebecca Salter PRA

President, Royal Academy of Arts, London

John Heartfield Biography

Hellmuth Joseph Stolzenberg [Heartfield's birth name] was born on 19 June 1891 in Schmargendorf, near Berlin. 1905: Apprenticeship as a book dealer in Wiesbaden. 1907–1914: Training and art studies in Berlin and Munich. 1917: Founding of the Malik-Verlag publishing house together with his brother Wieland Herzfelde, as well as work as a film set designer. 1919: Co-founding of the magazine *Die Pleite* with Wieland Herzfelde and George Grosz. 1920: Recognised as a leading member of the Berlin Dada movement, calling himself “Monteur-Dada”, and (until 1920) head of production and set design at the Max-Reinhardt-Bühne. Collaboration on various satirical leaflets and publications. 1924: Heartfield creates his first political photomontage as a critique of current events. 1928: Member of the *Assoziation revolutionärer bildender Künstler Deutschlands* (Association of Revolutionary Visual Artists of Germany). 1930–1938: Created photomontages reflecting current events for the *Arbeiter-Illustrierten-Zeitung* (AIZ, Berlin and Prague); 1933–1939: Deprivation of citizenship in Germany; flight to Prague, where Heartfield worked for the AIZ and the Malik-Verlag; 1938–1950: Exile in London; collaboration with the “Free German League of Culture”. 1940: short-term internment in England; work as a freelance cartoonist. 1950: Return to Germany; settles in Leipzig. 1952–1968: Member of the *Verband Bildender Künstler Deutschlands* (VBK, the artists' association of the GDR). 1956: Move to Berlin, where he worked for various publishers and theatre, together with his brother Wieland. 1956–1968: Member of the Akademie der Künste/GDR.

The artist died in Berlin on 26 April 1968.

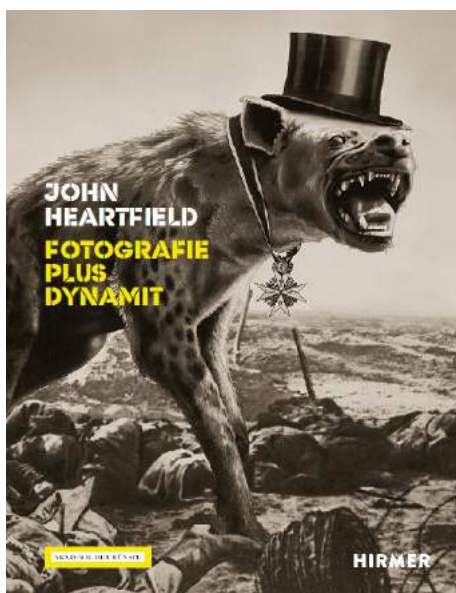
A comprehensive biography compiled by Michael Krejsa, Volker Landschof and Harald Schadek, including numerous photographs, is available online: <https://heartfield.adk.de/john-heartfield-biografie>.

Publications

John Heartfield. *Photography plus Dynamite*

The political photomontages and collaged book covers of John Heartfield (1891–1968) have their origins in Berlin Dada. With gripping imagery and trenchant humour, the artist fought against war and fascism, using works whose explosive power has lost none of its impact today. Like his animated films and theatre work, they are discussed in the context of his own and others' artworks, as well as the archive materials and images he collected. Supplemented by contemporary artists' statements.

With contributions by Vera Chiquet, Richard Deacon, Tacita Dean, Stephan Dörschel, Jeanpaul Goergen, Maria Gough, Steffen Haug, Meike Herdes, Haiko Hübner, Charlotte Klonk, Michael Krejsa, Prem Krishnamurthy, Angela Lammert, Mark Lammert, Marcel Odenbach, Rosa von der Schulenburg, Anna Schultz, Bob Sondermeijer (Heartfield's grandson), Jindřich Toman, Jeff Wall, Erdmut Wizisla and Andrés Zervigón.



John Heartfield *Photography plus Dynamite*

Angela Lammert, Rosa von der Schulenburg and Anna Schultz on behalf of the Akademie der Künste, Berlin (eds.)

Akademie der Künste, Berlin / Hirmer Verlag, 2020

312 pages, 250 illustrations

ISBN 978-3-7774-3443-8

€ 39,90, € 29,90 (limited offer until 23 August 2020)

ISBN 978-3-7774-3442-1 (DE)

ISBN 978-3-7774-3443-8 (EN)

ISBN 978-9-4626-2308-8 (NL) The Dutch edition is published by Waanders.

Review copy (DE/EN):

Please send request to:

Eva-Maria Neuburger

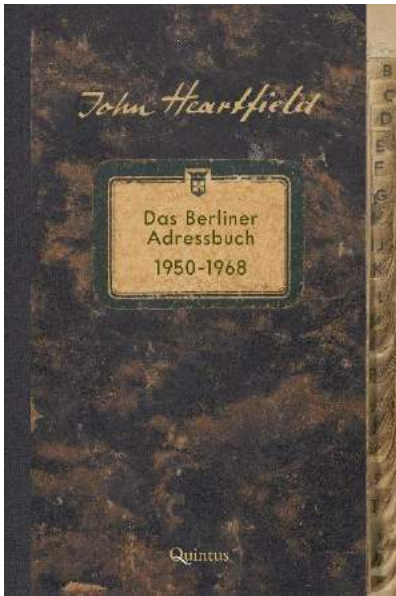
HIRMER VERLAG GmbH

T: +49 (0)89 12 15 16-63

neuburger@hirmerverlag.de

John Heartfield. Das Berliner Adressbuch 1950–1968

John Heartfield – photomonteur, graphic artist and set designer – used the address book after he returned from exile in London and settled in the GDR in 1950. Many of the entries are accompanied by previously unpublished correspondence and photographs, allowing for in-depth commentary. Excerpts from the address book, relating to around 120 addressees, are enriched with biographical notes, anecdotes and quotes from the letters.



John Heartfield

Das Berliner Adressbuch 1950–1968

Christine Fischer-Defoy and Michael Krejsa on behalf of the Akademie der Künste, Berlin (eds.)

Akademie der Künste, Berlin / Quintus-Verlag 2020

200 pages, 91 illustrations

ISBN 978-3-947215-75-1 (German Edition)

€ 18

Review copy:

Please send request to:

Sophie Charlotte Bentzien

Quintus-Verlag

T: +49 (0)30 70 22 34 06

bentzien@quintus-verlag.de

The John Heartfield Archive at the Akademie der Künste

John Heartfield created most of his art under adverse conditions: His life was marked by persecution and exile. He used art as a propagandistic “weapon” against social injustice and political opponents and in particular the National Socialists. His art soon attracted the attention of the censorship authorities and had to be viewed in secret – yet it reached an audience of millions. Over 6,000 works, fragile objects made of paper, survived war, flight and exile, and are now conserved at the Akademie der Künste in Berlin. Luck and coincidence played a role that is not to be underestimated, as did friends and acquaintances, who took pieces of works into their care; and last but not least, two boxes of works were passed down, which had been stored in Moscow since 1931 and found their way back into Heartfield’s possession in 1958. Heartfield himself made sure to keep his artistic oeuvre together. As far as we know, he was reluctant to part with works and usually did not create them for the purpose of sale, but rather as templates for reproduction (if possible, mass reproduction) and thus the dissemination of a particular political message.

After his return from exile in Great Britain to the GDR in 1950, Heartfield only gradually gained a foothold as an artist and initially faced great opposition from party functionaries. He was only admitted to the Deutsche Akademie der Künste (German Academy of Arts) as a full member in 1956 and remained faithful to the institution thereafter. In 1964 he appointed the Akademie in his will as sole heir to his artistic legacy after the death of his wife Gertrud, known as “Tutti” (1910–1983). Just six months after Heartfield died in April 1968, the John Heartfield Archive was set up and continued to be managed by Heartfield’s widow in her capacity as trustee of the estate until the end of 1983. The approximately 6,200 works of visual art and archival records were then relocated from their apartment on Friedrichstrasse in Berlin to the archive premises at Luisenstrasse 60 where they remain to this day. An initial sorting of the archival holdings according to classification groups and archival indexing had been carried out by Elisabeth Patzwall since 1971. She created the first index of the archive’s holdings, although it was never published. The Heartfield Archive collection was overseen by Petra Albrecht and Michael Krejsa until 1994. During this period the Luisenstrasse archive site was renovated, bringing about considerable improvements to conservational conditions for the objects. Gertrud Heartfield and the staff of the Heartfield Archive sought to fill gaps in the archival holdings through purchases, in particular of books designed by Heartfield that were missing from the collection.

In 1994 the archival holdings were split up: 17.6 linear metres of written documents, the written and published legacy of John and Gertrud Heartfield, as well as some 3,000 photographs of works and people went into the care of the Archive’s Visual Arts Department, while artworks and related visual materials remained in the art collection. After the death of Gertrud Heartfield, the Akademie added further objects from the legacy to the museum collection affiliated to the art collection, including Heartfield’s extensive glass and ceramics collections, work materials and furniture. Until his retirement in 2013 Heartfield expert Peter Zimmermann managed the archival holdings. His analytical expertise of both the form and content of Heartfield’s oeuvre resulted in numerous discoveries and an archival index that provided the basis for an archival holdings catalogue. These include historical classifications, the detailed identification of the persons and subjects depicted and – a particular passion of his – the identification of cross-connections and curatorial comments, which are included in the online presentation.

Although the publication of the online catalogue *Heartfield Online* allows works by John Heartfield to be studied in detail using digitised media (while at the same time helping to preserve the originals), it is still possible to view individual original works by appointment in the Akademie der Künste study room.

Description of the Written and Published Heartfield Legacy in the Visual Arts Archives

Documents about Heartfield's activities as a member of the "Kommission zur Begutachtung von Postwertzeichen" (Commission for the Appraisal of Postage Stamps, 1957–1962), the Deutsche Akademie der Künste (1959–1965), the International Artists Association of UNESCO (1965–1967), the Verband Bildender Künstler Deutschlands (VBK, the artists' association of the GDR, 1961–1967); preparations for diverse exhibitions in East Germany and abroad (1962–1968); personal notes; correspondence with, among others, Lilly and Johannes R. Becher, Mieczyslaw Berman, Ernst Bloch, Ernst Busch, Francis and Richard Carline, Herbert Freudenheim, Erich Freund, George Grosz, Tom Heartfield, Charlotte Herzfeld, Wieland Herzfelde, Stefan Heym, Francis D. Klingender, Otto E. Manasse, Antonín Pelc, Erwin Piscator, Herbert Read, Otto Schmalhausen, Eva Siao, Wilhelm Sternfeld, Herbert Tucholski, Bodo Uhse and Fred Zimmering, as well as the Deutsche Akademie der Künste, the Berliner Ensemble, the Deutsches Theater, Berlin, the Ministry of Culture of the GDR (MfK), the journal *Neue Deutsche Literatur* and the Verlag der Kunst, Dresden; biographical documents; private and work photographs (1899–1968); Heartfield's collection of newspaper clippings (1920–1968); his collection of periodicals and publications, which include galley proofs with his cover designs such as *ING-Publication* and *Soviet War News*; theatre documentation related to his own stage set designs; Heartfield's caricature collection compiled during his exile in Great Britain; slides.

Library: 20th century art historical literature, primarily concerned with Expressionism and Dadaism; authors' copies of his works; secondary literature; artist biographies; exhibition catalogues; illustrated books; photography books; literature; numerous editions published by the Malik-Verlag; paperback series of English-language literature, including the publishing houses Penguin Books and Everyman's Library; travel books; magazines and journals; publications with dedications, including those by Bruno Apitz, Louis Aragon, Oto Bihalji-Merin, Willi Bredel, Fritz Cremer, Otto Dix, Heinrich Ehmsen, George Grosz, Renato Guttuso, Hermann Henselmann, Wieland Herzfelde, Stefan Heym, Herbert Ihering, Werner Klemke, Ludwig Meidner, Pablo Picasso, Max Schwimmer and Klaus Staack.

Description of Heartfield's Visual Arts Legacy in the Art Collection

Information on the Heartfield holdings in the Art Collection has been updated and revised since 2016. The works have been published and available online since December 2018 as part of the digital collection catalogue *Heartfield Online*: www.heartfield.adk.de. In addition to many advanced search functions, this website offers an optimised presentation and contextualisation of the works, as well as additional information about the artist and the collection.

Heartfield's visual arts legacy comprises 298 original montages for press work and book designs, 668 individual pages or complete copies of the *Arbeiter-Illustrierte-Zeitung* (called the *Volks-Illustrierte-Zeitung* as of 1936); in total it contains about 1000 press reproductions. Some 1800 works are related to book design, such as book covers, proofs for book covers and book order forms. The inventory of the estate library encompasses 517 books and catalogues, and 87 brochures, some 700 hand drawings, including designs for stage sets or costumes, as well as landscapes the artist made in Cornwall. The collection of montage materials consists of some 900 objects, including cut-out photographs and research materials. Further objects include photographs, theatre programmes, posters and leaflets for diverse events, retouched glass negatives and designs for stage set projections.

The museum collection contains both everyday objects, as well as collection objects and artefacts from Heartfield's estate. Among the holdings of prints and drawings are works by other artists that are stamped with the Heartfield provenance; for example, in his collection of Chinese prints.

Press Photos

John Heartfield – Photography plus Dynamite

2 June – 23 August 2020

Press images are provided free of charge solely for the current coverage of the exhibition. The images may neither be modified, cropped or overprinted. Any such changes to the images are only possible with prior permission in writing. **Publishing on social media platforms and transfers to a third-party are not permitted.** Press images are to be deleted from all online media four weeks after an exhibition has ended. Specimen copies are requested and should be sent unsolicited to the Press Office. For **login details for downloads** please contact +49 (0)30 200 57-1514 or send an e-mail to presse@adk.de.



John Heartfield
Benütze Foto als Waffe! [Use Photo as a Weapon!], 1929
 © The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2020
 Akademie der Künste, Berlin



John Heartfield
Krieg und Leichen – Die letzte Hoffnung der Reichen [War and Corpses – The Last Hope of the Rich], 1932
 © The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2020
 Akademie der Künste, Berlin



John Heartfield
Krieg! (Niemals wieder!) [War! (Never again!)], 1932/1941
 © The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2020
 Akademie der Künste, Berlin



John Heartfield
Bürger Schippel [Citizen Schippel], 1955
 © The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2020
 Akademie der Künste, Berlin



John Heartfield
5 Finger hat die Hand. Mit 5 packst Du den Feind. Wählt Liste 5. Kommunistische Partei! [5 Fingers Has the Hand. With 5 You Seize the Enemy. Vote for List Number 5: the Communist Party!], 1928
 © The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2020
 Akademie der Künste, Berlin

Press Photos

John Heartfield – Photography plus Dynamite

2 June – 23 August 2020

Press images are provided free of charge solely for the current coverage of the exhibition. The images may neither be modified, cropped or overprinted. Any such changes to the images are only possible with prior permission in writing. **Publishing on social media platforms and transfers to a third-party are not permitted.** Press images are to be deleted from all online media four weeks after an exhibition has ended. Specimen copies are requested and should be sent unsolicited to the Press Office. For **login details for downloads** please contact +49 (0)30 200 57-1514 or send an e-mail to **presse@adk.de**.



John Heartfield
Werkzeug in Gottes Hand? Spielzeug in Thyssens Hand!
 [Tool in God's Hand? Toy in Thyssen's Hand!], 1933
 © The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2020
 Akademie der Künste, Berlin



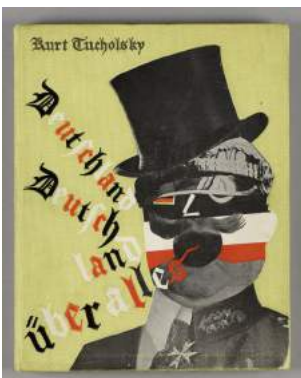
John Heartfield
Deutsche Naturgeschichte. Metamorphose
 [German Natural History. Metamorphoses], 1934
 © The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2020
 Akademie der Künste, Berlin



John Heartfield
Berliner Theater, 1929
 © The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2020
 Akademie der Künste, Berlin



John Heartfield
Gewehre, Bajonette, Dolche, Kanone und Hand [Rifles, Bayonets, Daggers, Cannons and Hand], 1925–1968
 Photographers unknown
 © The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2020
 Akademie der Künste, Berlin



John Heartfield
Deutschland, Deutschland über alles, 1929
 © The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2020
 Akademie der Künste, Berlin