

ADVANCING MODERNITY: JEWISH BERLINERS IN THE WEIMAR REPUBLIC 1919—1933

COMMERCE

FASHION DESIGNS

Ruth Philipps

Gouache on paper, early 1930s

Ruth Philipps apprenticed as a fashion designer at the Lewinsky & Mayer Company on Hausvoigteiplatz, the center of the Berlin fashion industry. Phillipps studied fashion drawing at a private art school and emigrated to Great Britain after Lewinsky & Mayer was liquidated in 1939.

F. V. GRÜNFELD, BERLIN KURFÜRSTENDAMM AT NIGHT

Neon light display, 1928

F. V. GRÜNFELD COLOR CHART FOR STOCKINGS

F. V. Grünfeld opened in 1889 and experienced setbacks during WWI but was able to recover from and even build a new store on Berlin's prestigious Ku'damm in 1927.

50TH ANNIVERSARY BOOK FOR JULIUS BENDIX & SONS

January 10, 1920

FRITZ AND HANNI BENDIX VACATIONING

Photograph, 1925

Julius Bendix & Söhne, a Berlin linen factory, opened in 1870 sold its products worldwide and had grown to 2,000 employees in the 1920s.

TIETZ DEPARTMENT STORE ON BERLIN ALEXANDERPLATZ

Photograph, 1920s

The Tietz department store on Alexanderplatz in the heart of Berlin was opened in 1904 and flourished until it was "Aryanized" in the 1930s.

OSCAR AND BETTY TIETZ

Photograph, ca. 1920

POLITICS

INFLATION MONEY FROM THE 1920S

The galloping inflation in the wake of World War I was responsible to a considerable degree for the political instability Germany experienced during the days of the Weimar Republic.

ANTI-SEMITIC ELECTION FLYER

Issued by Deutschvölkische Freiheitspartei

[German Völkisch Freedom Party] (DVFP), 1922

BARRICADE BUILT IN STREET FIGHT DURING THE JANUARY UPRISING OF 1919

Alfred Grohs

Berlin, Große Frankfurter Straße

Photograph, 1919

Street fights between rival political groups were a common sight in Weimar Berlin.

PORTRAIT BUST OF WALTER RATHENAU

Benno Elkan

Bronze, 1926

Walter Rathenau (1867—1922) was Minister for Reconstruction and Foreign Minister after World War I. He was instrumental in negotiating the Versailles Treaty. On June 24, 1924, Rathenau was assassinated by right-wing extremists.

PUBLISHING

PORTRAIT OF RUDOLF MOSSE

Erich Wolfsfeld

Etching, ca. 1910

Rudolf Mosse (1843—1920) began his illustrious career as a publisher after opening Germany's first advertising agency in Berlin in 1867. In the late 1900s, Mosse began publishing various popular newspapers, including the Allgemeine Zeitung des Judentums Berliner Volkszeitung came out in 1889 and was followed by the Berliner Morgenzeitung and the Berliner Abendzeitung.

DER PRINZ VON THEBEN: EIN GESCHICHTENBUCH

[THE PRINCE OF THEBES: A BOOK OF STORIES]

Berlin, P. Cassirer Publishers, 1920

Else Lasker-Schüler (1869—1945) was arguably the most striking figure of German Expressionism. Through her work, she constantly reinvented herself, allowing poetry and real life to merge in ever new transformations.

PORTRAIT OF HERWARTH WALDEN

Edmund Kesting

Woodcut, 1928

Herwarth Walden (1878—1941) was a major publisher, gallerist, and art dealer in Weimar Berlin. In his journal Der Sturm, he advanced literary Expressionism and the works of avant-garde artists.

DIE PLEITE [THE FLOP] WAS A SATIRICAL POLITICAL PERIODICAL PUBLISHED BY WIELAND HERZFELDE

THE ARTS

SELF PORTRAIT

Lesser Ury

Oil on canvas laid on masonite, no date

Lesser Ury (1861—1931) has been credited for being the first painter who made Berlin the major subject of his work.

SKETCHES OF DOGS AND GOOSE ON CASSIRER STATIONERY

Max Liebermann

Ink on paper, 1919

Max Liebermann (1847—1935) was the main exponent of German Impressionism as well as an important art collector and art organizer.

EXHIBITION CATALOG

Association of Press Illustrators

Moderne Galerie Wertheim

Berlin, 1920s

Numerous Berlin newspapers used press illustrators to give a visual commentary on topical events.

PERFORMING ARTS

FRITZI MASSARY

Photograph, 1920s

Fritzi Massary (1882—1969), renowned for her spellbinding stage presence, was a Berlin institution, known as the Massary. She was the lead singer of the Metropol Theater in Berlin during the 1920s, starring in popular operettas of the day, and performing in major opera houses throughout Europe.

PORTRAIT OF FLUTIST ALFRED LICHTENSTEIN

Photograph, 1928

Alfred Lichtenstein (1901—1986) was celebrated in Europe before World War II as the “man with the golden flute”, who performed all over Europe.

ALFRED LICHTENSTEIN'S FLUTE

Alloy, 20th century

KARRIKATURISTENBALL [CARICATURISTS' BALL]

Pamphlet, ca. 1928

JEWISH COMMUNITY

ALBERT EINSTEIN AT A CHARITY CONCERT,

Neue Synagoge

Photograph, 1930

JÜDISCHER KINDERKALENDER [JEWISH CHILDREN'S CALENDAR]

Emil Bernhard Cohn, Berlin, 5689, 1928-1929

Emil Bernhard Cohn (1881—1948) was a rabbi and authors of several children's books designed to acquaint Jewish children with their religious and cultural heritage at an early age.

LEO BAECK'S HEADCOVER

Velvet, early 20th century

PORTRAIT OF LEO BAECK

Eugene Spiro

Drawing, 1945, With original signature by Leo Baeck

Leo Baeck (1873—1956) became Rabbi at the *Neue Synagoge* on Oranienburger Straße in Berlin, in 1912. From 1933 to 1942 Leo Baeck served as the president of the National Association of German Jews [Reichsvertretung der deutschen Juden] which represented the interests of Germany's Jewish citizens.

NEUE SYNAGOGE ON ORANIENBURGER STRASSE

Joseph Kolb, Engraving, 1866

MEZUZAH FROM JEWISH COMMUNITY BUILDING

Inscribed with Star of David and KK Berlin (Kehillah

Kedisha Berlin) in Hebrew letters, Silver, 19th century

JEWISH PRAYERBOOK WITH CHARRED TORAH FRAGMENT

Wood from the Ark salvaged from the Pestalozzi Straße synagogue in Berlin Charlottenburg, November 10, 1938

INSPIRATION

ART OF THE TIME INFORMED THE EXHIBITS COLOR PALETTE



Paul Klee

Piet Mondrian

TYPEFACE: **VERLAG**

From the rationalist geometric designs of the Bauhaus school, such as Futura (1927) and Erbar (1929), Verlag gets its crispness and its meticulous planning. Verlag's “fairminded” quality is rooted in the newsier sans serifs designed for linecasting machines, such as Ludlow Tempo and Intertype Vogue (both 1930), both staples of the Midwestern newsroom for much of the century. But unlike any of its forbears, Verlag includes a comprehensive and complete range of styles: five weights, each in three different widths, each including the often-neglected companion italic.

Typeface design by Hoefler Frere-Jones.

An exhibition at the Residence of the Ambassador of the Federal Republic of Germany in Washington, DC



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