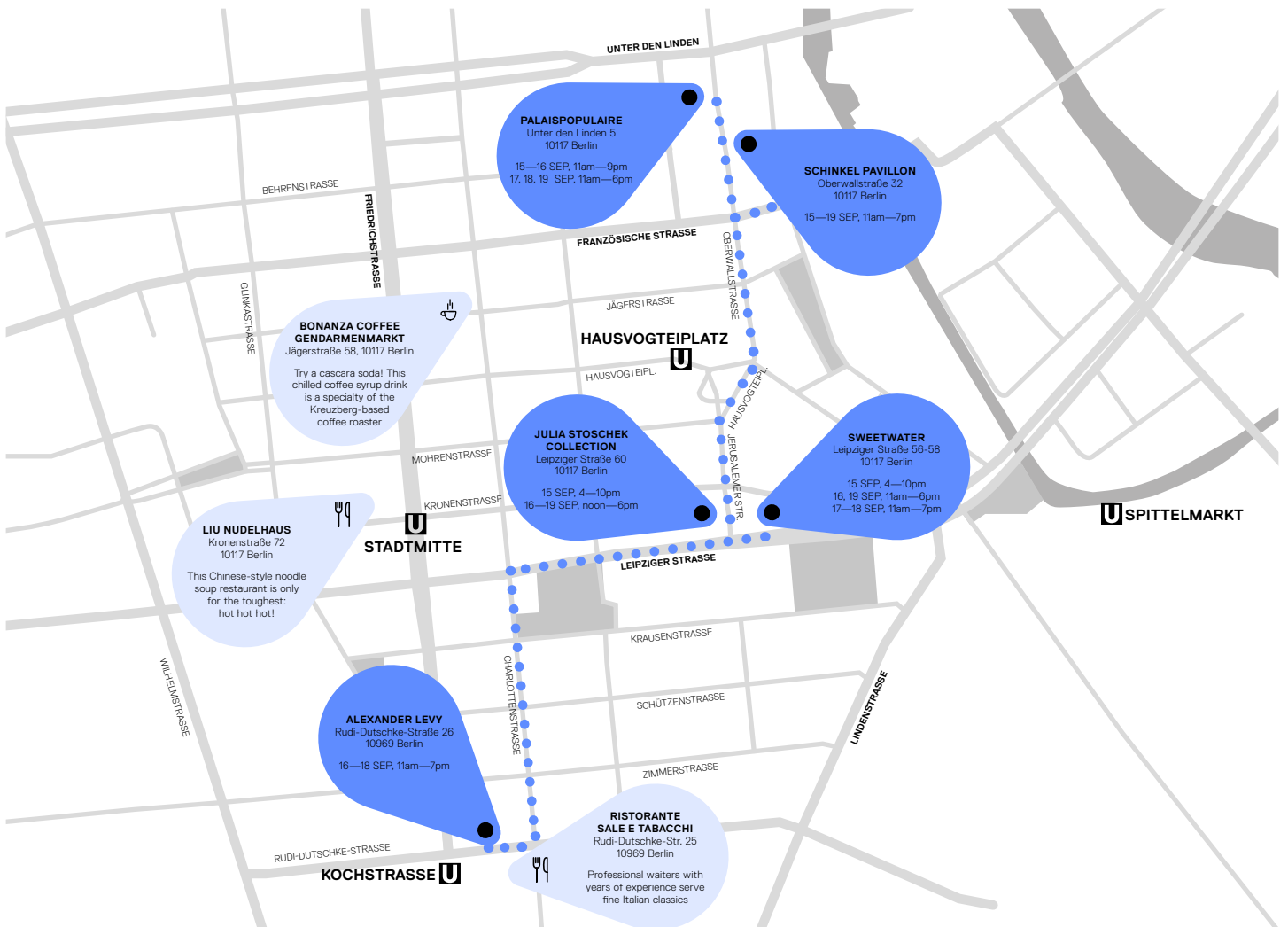


BERLIN ART WEEK x CEE CEE KIEZTOUR MITTE—KREUZBERG



THIS ROUTE IS STEEPED IN HISTORY, AS SHOWN BY THE COMMEMORATIVE PLAQUES ALONG THE WAY. ON OBERWALLSTRASSE, THE FIRST BARRICADES WERE ERECTED DURING THE REVOLUTION OF 1848; NEAR HAUSVOGTEIPLATZ THE PRESS CONFERENCE WAS HELD THAT LED TO THE FALL OF THE BERLIN WALL; ON RUDI-DUTSCHKE-STRASSE, MASSIVE LEFT-WING DEMONSTRATIONS WERE HELD AGAINST THE POWERFUL CONSERVATIVE PUBLISHER SPRINGER VERLAG. ALONG ZIMMERSTRASSE, A DUAL LINE OF BRICKS IN THE PAVEMENT RECALL THAT THE WALL SEPARATED MITTE AND KREUZBERG HERE FOR 28 YEARS.

The first stop on this tour is **PalaisPopulaire**, the baroque Prinzessinnenpalais at Unter den Linden which was converted for Deutsche Bank in 2018. For more than a decade, the bank has chosen the annual ›Artist of the Year‹—an occasion to distinguish not one, but three artists this time around: Maxwell Alexandre, Conny Maier, and Zhang Xu Zhan. Continue through the archway on the south side of the Palais to Oberwallstraße, where the glass octagon of the **Schinkel Pavillon** is situated. Built by Richard Paulick in 1969, this peculiar cross between late classicism and GDR modernism has nothing to do with the renowned Prussian architect—apart from its entrance with terracotta reliefs, a remnant of Schinkel’s demolished Bauakademie. An art association has consistently put on imaginative shows at the pavilion and has apparently done it again this time, with a show juxtaposing the biomorphic, kinetic sculptures of artist Mire Lee with the fantastic creatures and machine people of HR Giger, the late artist best known for his work on the 1979 film ›Alien‹. Our tour continues past

luxurious new buildings with only initials on their buzzers, past bank buildings and prestigious capital-city bureaux, across Hausvogteiplatz to the high-rise blocks on Leipziger Straße. Housed in one of them, the former Czech cultural centre, is the **Julia Stoschek Collection**. Works on view include videos by over 30 artists that reflect experiences of violence and resistance, helplessness and loss. **Sweetwater**, a gallery around the corner, is showing new work by Christopher Aque—a piece inspired by public fountains and foot traffic in New York. At Rudi-Dutschke-Straße the gallery **alexander levy** occupies part of an imposing building built for offices and small businesses in 1914. The marble-clad hallway leads to the first floor, where artist Su Yu Hsin’s video installation explores the relationship between nature observation and technology in the collecting of scientific data. The artist travelled with a team of researchers observing landslides; her work combines footage from various camera angles with laboratory images.