

BUNDESKUNSTHALLE

PARKOMANIA

The Landscaped Gardens of Prince Pückler

Garden: 22 April to 18 September 2016

Exhibition: 14 May to 18 September 2016

Media Conference: 13 May 2016, 11 a.m.

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Exhibition Dates

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| Exhibition | 14 May to 18 September 2016 |
| Garden | 22 April to 18 September 2016 |
| Director | Rein Wolfs |
| Managing Director | Bernhard Spies |
| Curator and Exhibition Manager | Agnieszka Lulińska |
| Artistic Landscaping | Christine Orel |
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| Admission Exhibition (including Audioguide) standard / reduced / family ticket | € 12 / € 8 / € 16 |
| Admission Garden (including Audioguide) standard / reduced / family ticket | € 8 / € 5.50 / € 12 |
| Admission Exhibition and Garden (including Audioguide) standard / reduced / family ticket | € 15 / € 10 / € 24 |
| Happy Hour-Ticket | € 7 (+ € 1 Garden) Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only) |
| Guided Group Tours information and registration | T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de |
| Public Transport | Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile. |



Parking

There is a car and coach park on Emil-Nolde-Straße behind the Bundeskunsthalle.
Navigation: Emil-Nolde-Straße 11,
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Press Information (German / English)

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For press files follow 'press'.

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Information on the Exhibition

Hermann, Prince Pückler-Muskau (1785–1871), was one of the most fascinating people of his time. He is now being rediscovered as an outstandingly original garden designer working in the English style. His landscaped parks at Bad Muskau/Łęknica (UNESCO World Cultural Heritage), Babelsberg (also UNESCO World Cultural Heritage as part of the Potsdam Cultural Landscape) and Branitz are among the finest examples of nineteenth-century garden design in Europe. It is to these three important parks and the innovative ideas that shaped them that this exhibition at the Bundeskunsthalle is devoted.

«If you really want to know me you have to know my garden, for my garden is my heart.» *Hermann, Prince Pückler-Muskau*

Pückler conceived of gardens in the grand style as ‘picture galleries’ in which idealised nature, transformed into art, kept surprising the viewer with new aspects every few steps. True to this conviction, he landscaped vast swathes of land, installing sophisticated systems of paths and waterways, visual axes and lookout points. He redirected rivers, moved mature trees with specially designed machines, raised hills and used real people as garden ornaments. He had the full conceptual and practical support of his wife Lucie who shared her husband’s horticultural passion, which pushed them to the very brink of financial ruin. Extended journeys – for example to Britain, Africa and the Orient – served as inspiration for the way he staged his life and public persona and made him a mediator between different cultures. The enthusiastic garden designer brought back plants and new ideas, and the published accounts of his travels helped shape the German image of the Orient.

The exhibition brings together some 250 objects from more than 30 public and private lenders, among them the Prussian Palaces and Gardens Foundation Berlin-Brandenburg, the Prince Pückler-Park Bad Muskau Foundation, the Prince Pückler-Museum Park and Branitz Palace Foundation and the Prussian Cultural Heritage Foundation. The exhibition traces Pückler’s horticultural work through his original designs, historical photographs and views as well as objects pertaining to his eventful life. Also on show is a first edition of Pückler’s seminal book *Andeutungen über Landschaftsgärtnerei* (Hints on Landscape Gardening). The book bears eloquent witness to the creativity and inventiveness of the pioneering landscape architect. His approach to landscaping is illustrated by simple drawings, in which he laid out an ideal lake, a perfect river course or a model path, juxtaposing them with counter examples of how not to do it.

An exhibition of the Bundeskunsthalle in cooperation with the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg, the Stiftung Fürst-Pückler-Museum Park und Schloss Branitz, the Stiftung ‘Fürst-Pückler-Park Bad Muskau’ and the National Heritage Board of Poland.



The exhibition enjoys the patronage of the Federal Government Commissioner for Culture and the Media, Prof. Monika Grütters MdB, and the Minister of Culture and National Heritage of the Republic of Poland, Prof. Dr. Piotr Gliński.



Information on the Garden

As a high point in both senses of the word and as an homage to the prince, the roof of the Bundeskunsthalle has been transformed into a lavish garden based on Prince Pückler's ideas and horticultural principles. Visitors can take a stroll under beautifully planted groups of mature trees, among them copper beeches, oaks, aspens and robinias, and enjoy the flowerbeds awash with a veritable sea of blossoms, starting in April with tulips and daffodils. The temporary park will include a water feature inspired by Pückler's designs as well as a number of highly original elements from his parks. Visitors will find a recreation of the pleasure ground, a horticulturally elaborate area marking the transition between the house and the park, complete with a replica of the Muskau rosary (rose garden), an iron rose bower with a bust of the world famous soprano Henriette Sontag and a series of aptly-named 'tartlet beds', flowerbeds bordered by glazed bricks.

In his parks and gardens, Hermann von Pückler-Muskau developed numerous design principles that continue to be relevant to modern-day landscape architecture. These fundamental principles informed the design of the landscaped garden on the roof of the Bundeskunsthalle and are made transparent to the visitor.

One of Pückler's key design elements was the creation of visual axes that define the effect of his parks. In Bonn, too, careful arrangements of bosks and subtle modelling of the terrain converge to direct the visitor's gaze towards a horticultural focal point, namely the artificial hill in the west of the roof garden with mature trees of the species planted in Pückler's parks. The swathes of herbaceous perennials leading up to it form a smooth transition between the 'artificial' garden and the 'natural' woodland. This arrangement accentuates and opens the attractive view towards the Venusberg Hill. The large expanse of meadow is enlivened by a water reservoir. The picturesque reflections of the sky and passing clouds open up another aspect of nature.

In designing his parks, Pückler set great store by the so-called pleasure ground, the area of the garden right next to the house which he referred as an 'open-air salon'. Pückler liked to embellish this area with playful tartlet-shaped flowerbeds, circular rose beds and elegant garden furniture. Drawing on historical models, but using modern plants and plant combinations, the Bundeskunsthalle garden designers have recreated several such attractive areas on the roof of the museum. In the spring, visitors can enjoy tulips, wallflowers, blue-eyed Mary and pansies, in summer sage, zinnias, verbenas and dahlias – to name but a few.

Pückler created focal points in his park by transplanting a large number of mature trees from the surrounding countryside. But he also grew trees and perennials in his estate nurseries. To celebrate his work as a cultivator, the roof garden features not only a nursery for perennials and rare vegetables, it also pays homage to Pückler's so-called 'tree university' with a presentation of several of



the species he used, among them beech, poplar, birch and various fruit trees. Of special interest are the syngeneic specimens from Muskau and Branitz that are genetically identical to the original trees planted in the nineteenth century.

The design of the roof garden of the Bundeskunsthalle draws on the design principles of the 'green prince' without copying them slavishly. It adapts Pückler's ideas to the given situation and reinterprets them in the spirit of the current zeitgeist.



Wall Quotations

MUSKAU

The Landscaped Gardens of Prince Pückler

The gardens and parks of Europe have always been places of joie de vivre and pleasurable outdoor pursuits. As complex gesamtkunstwerks, they mark the interface between nature and culture. Their design reflects the aesthetic, intellectual, and political concerns of their time. They give expression to our ever-changing relationship with nature and allow us to gauge the inexorable process of modernisation.

Hermann, Prince Pückler-Muskau wholeheartedly embraced this view of garden design. The eccentric aristocrat, traveller and man of letters is now being rediscovered as an outstanding landscape gardener. Planted in the English style, his parks at Muskau, Branitz and Babelsberg are among the finest examples of nineteenth-century garden design in Europe. These three parks are at the heart of this exhibition, which traces the life and work of Prince Pückler.

The Lord as Gardener

In 1811, when, at the age of twenty-six, Hermann von Pückler became lord of the state country of Muskau, the estate encompassed the town of Muskau, forty-one villages, twenty-one strongholds and seven vassal estates with more than ten thousand inhabitants. In his youth, the young count had cut a dashing figure and acquired a reputation as an intrepid traveller, ladies' man and daredevil. But the experience of those carefree years set the course for the rest of his life: henceforth the triad of travelling, writing and gardening defined the existence and ambitions of the future prince.

Having come into his inheritance, Pückler immediately began to reshape the estate to suit his own tastes. Garden design provided him with a medium to combine his hereditary claim to power with the modern spirit of social reform. His appeal to the residents of Muskau in 1815 held the promise of a better future through the 'beautification of the land', a project that drained Pückler's coffers and ultimately remained uncompleted.

In his endeavours, he had the unconditional support of his wife and confidante Lucie (1776–1854). The self-confident and highly educated daughter of the Prussian chancellor Karl August von Hardenberg shared her husband's passion for gardens and continued to exert a strong influence on the design of the parks at Muskau and Branitz even after their formal divorce in 1826.

Pückler's British Inspirations

Three times Pückler braved the discomforts of seasickness to cross the English Channel. In 1814 he travelled in the entourage of the European regents who came to London to celebrate the recent defeat of Napoleon by the Four Great Powers. He used the opportunity to familiarise himself with English horticulture and visited more than thirty-five seminal parks whose formal principles were to



influence the design of Muskau Park.

The costly landscaping project at Muskau nearly ruined the princely couple. And so Pückler undertook his second journey to England, Wales and Ireland (1826–1829) not so much in search of parkland as in search of a bride of independent means. To this end, he and Lucie obtained a divorce by mutual consent.

Although he returned without a wealthy wife, the journey was a huge success and earned Pückler fame as a bestselling author. A keen observer, Prince Pickle, as he was sometimes referred to in England, recorded his witty descriptions of English society in his private journals and in daily letters to his former wife Lucie. The carefully edited letters were published anonymously in 1832 as *Briefe eines Verstorbenen* (literally 'Letters of a Dead Man') and, still in 1832, in an English translation by Sarah Austin as *Tour in England, Ireland, and France in the years 1828 and 1829 by a German Prince*. The book became an overnight bestseller, and the park was saved.

On his third visit to see the 1851 World Exhibition, he found that the home of the landscape garden had little to offer, 'In England the taste for gardens is declining, whereas in Germany it is progressing.'

Hints on Landscape Gardening – Muskau Park between Reality and Utopia

In 1815, when Pückler began to landscape his lands at Muskau, he aimed for nothing less than the transformation of this unassuming, sandy estate on the border between Prussia and Saxony into a flourishing garden landscape in the English style. He presented his vision of the completed park in his treatise *Andeutungen über Landschaftsgärtnerei, verbunden mit der Beschreibung ihrer praktischen Anwendung in Muskau* ('Hints on Landscape Gardening together with a Description of their Practical Application at Muskau') published in 1834. The accompanying illustrated Atlas in Repton's Manner contained views of the park based on pictures by August Wilhelm Schirmer.

Leavened with subjective, personal ideas, the book combines a considered aesthetic programme with practical tips and descriptive comments. It was not so much intended for landscape gardeners as for aristocratic landowners. Pückler saw the biggest challenge in transforming an evolving, never truly completed landscape into a work of art that connected past and future. In Pückler's Hints the real park merges with the imagined one. Foldout plates, vistas and maps juxtapose actually completed views with others that had been conceptualised but not (yet) executed. Thus the illustrations visualise a utopian landscape and inject it with virtual life.

The 'Muskau Acropolis'

The 1815 appeal to the citizens of Muskau promised the transformation of the entire river landscape of the Neisse Valley into parkland. Although English landscape parks – unlike Baroque French gardens – were not obviously centred on an architectural focus, the manor house, its architectural style and immediate surroundings played an important role. Pückler set great store by a close



connection between palace and park and posited, 'It is very important that buildings should always take on the character of the landscape in which they figure...'

So it was only natural that he chose to modernise the seventeenth-century palace complex. He commissioned the architect Karl Friedrich Schinkel (1781–1841), whose work he admired, with the architectural facelift. Between 1822 and 1826, Schinkel presented three proposals for the remodelling of the 'Muskau Acropolis'. Pückler was thrilled: 'My every wish has been fulfilled, and the whole thing is enchantingly romantic. Surely, there will be nothing like it when it is completed.'

It was never completed. Pückler's achievement was limited to the transformation of the moat into a picturesque lake and the creation of a fluid transition into the park in the shape of a palace ramp. The rest – like several other showpiece projects at Muskau – never got beyond the realm of the imagination.

Pückler's Garden Grammar

In the design of his parks at Muskau and Branitz Pückler remained true to the basic idea that underpinned his work, namely 'to create from the whole of the landscape in nature a concentrated image, a smaller picture of nature as a poetic ideal.' Writing in Muskau after 1845, Eduard Petzold, Park and Garden Director of Prince Frederick of the Netherlands, noted that Pückler's walk-in pictures of landscapes were 'not composed of colourful paints, but of actual forests, hills, meadows and rivers.' Yet their composition followed a tried and tested system of formal means.

Each of Pückler's landscaped parks was to have its own distinctive character whose basics were determined by the modelling of the terrain, while dominant plant forms defined their spirit. For this reason, Pückler paid particular attention to trees; their carefully calculated distribution lent visual interest to the pictures he created. One of the hallmarks of his designs was the transplantation of large mature trees by means of a custom-built machine. His parks not only had tree nurseries but also 'tree universities'. Branitz had four, where trees of different sizes were prepared for their star turn.

Eduard Petzold built on Pückler's legacy when, in 1857, he set up the Arboretum Muscaviense which served the art of landscape design and dendrological research in equal measure. Here newly introduced, little-known tree species were classified and taxonomised and studied to determine their needs and usefulness.

Muskau Sold!

Despite their divorce, the princely couple continued to pursue the Muskau venture together, sharing highs and lows for almost thirty years. But Pückler felt increasingly disenchanted with the project whose scope and cost he gradually came to see as a burden. He sought refuge in travel, planned a trip to America and spent six years in the Orient and Africa. By the time he returned, he had



decided to sell Muskau. Lucie ultimately had to acquiesce. Her little note 'Muskau sold!' is a heartrendingly poignant marker of the end of a life's dream.

After a short intermezzo, Prince Frederick of the Netherlands (1797–1881) acquired the state country of Muskau and, with it, the most celebrated landscape garden on the continent. Pückler wrote, 'Muskau now has (...) a master with a free hand for all that is good, beneficial and beautiful.'

Prince Frederick did not disappoint these high hopes. He not only respected Pückler's landscape composition, he employed the leading garden specialist Eduard Petzold to develop it further. Chief among his major projects was the remodelling of the central park buildings, above all the palace, which he had refurbished in the then-popular Neo-Renaissance style. Muskau Park went through a long phase of stability, which continued under the von Arnim family after 1883.

BABELSBERG

Court Air and Garden Services

The Congress of Vienna in 1815 recalibrated the balance of power in Europe. In the course of the territorial reorganisation, the northeastern part of Upper Lusatia passed from the Kingdom of Saxony to the Kingdom of Prussia. Hermann von Pückler-Muskau became a Prussian subject. He soon moved in influential circles, frequented the best Berlin salons and attended at court. In 1817, when he married Lucie, Countess Pappenheim, he became the son-in-law of the powerful Prussian chancellor Karl August von Hardenberg and a member of the top echelons of Prussian aristocratic society.

But it was above all his reputation as a garden designer that gave him access to the royal family. The princes William and Charles and their wives Augusta and Marie – daughters of the grand duke of Saxony-Weimar-Eisenach – consulted Pückler in all matters horticultural. In 1824, Pückler advised Charles, the younger of the two princes, on the design of his summer residence at Glienicke. Seven years later, he dedicated his seminal book *Andeutungen über Landschaftsgärtnerei* ('Hints on Landscape Gardening') to the prince.

In 1842, Crown Prince William, the future king and emperor, commissioned Pückler with the improvement of his Babelsberg residence. In his *Unterthänigste Promemoria* ('Most Humble Memorandum') Pückler criticised the gardens laid out by Peter Joseph Lenné and took charge of their enhancement. The results exceeded the expectations of his royal patrons. Princess Augusta, who was to become a cherished friend of Pückler, praised his creation as having been 'effected with a magic wand'.



The Beautification of the Surroundings of Potsdam

The Potsdam-Berlin cultural landscape, sometimes dubbed 'Prussian Arcadia', can look back on more than 350 years of history. Starting in the Baroque era, the Prussian rulers and their garden designers laid out a series of splendid parks and residences of great aesthetic significance.

In the nineteenth century, this architectural and horticultural gesamtkunstwerk was decisively shaped by the Bonn-born garden designer Peter Joseph Lenné (1798–1866). Over the course of more than fifty years, the busy garden director served three Prussian kings for whom he created extensive parks in the English style. Drawn up in 1833, his complex Proposal for the Beautification of the Island of Potsdam formed the basis for his ambitious plans. Lenné realised them in close cooperation with the architects Karl Friedrich Schinkel, Ludwig Persius and Ferdinand von Arnim.

Lenné sought to transform the Potsdam-Berlin cultural landscape into a vast organic landscaped park. His masterfully designed visual axes linked the old parks with the newer ones and created fine settings for the architecture. These visual axes also served as the starting point for intricate systems of paths and zones of richly varied parkland accentuated with proud stands of trees.

Lenné and Pückler – A 'Fruitful Rivalry'?

Hermann, Prince Pückler-Muskau, and Peter Joseph Lenné embarked on their careers as landscape architects at roughly the same time. Four years older than Lenné, Pückler began as an ambitious autodidact who grew to become a respected connoisseur of all things horticultural. Lenné, on the other hand, was a scion of a Rhenish gardening dynasty and had gone through rigorous training as a gardener. Both were active in the Potsdam area when the ideas of the mature landscape garden reached Prussia from England in the first half of the nineteenth century.

As early as 1816, Pückler's future father-in-law, Chancellor von Hardenberg, commissioned Lenné with the design of the pleasure ground at his country estate at Klein Glienicke. The result caused quite a stir. In 1824 the estate passed into the hands of Prince Charles of Prussia who frequently turned to Pückler for advice on matters of landscape design. In 1842, the prince's older brother William commissioned Pückler with the remodelling of his park on the Babelsberg hill. The original design of the park was conceived by Lenné, and Pückler showed little restraint in criticising it. He expanded the well-thought-out system of paths laid out by his predecessor with a web of narrow footpaths and heightened the emphasis on the look-out points Lenné had put in place.

The Babelsberg commission was a very welcome one for a variety of reasons, not least among them the fact that it afforded Pückler the opportunity to add his own jewel of a garden to the 'horticultural string of pearls' created by Lenné at Potsdam.



The 'Princely Day Labourer' on the Babelsberg Hill

Whereas at his estates at Muskau and later at Branitz, Pückler could reshape the landscape as he saw fit, the situation at Babelsberg was different. He found himself – as he coquettishly put it – in the unusual role of a 'princely day labourer' and had to comply with the wishes of his noble patrons.

However, even before he embarked on the Babelsberg project, in his elegantly titled *Unterthänigstes Promemoria* ('Most Humble Memorandum') he had set out the conditions under which he was willing to take on Prince William's sandy hill. This catalogue of demands included creative freedom and a generous budget as well as a functional irrigation system and the improvement of the existing woodland areas.

Between 1843 and 1847, Pückler spent much time at Babelsberg to direct the works on various areas of the garden. He devoted particular attention to the design of the immediate surroundings of the palace. A prestigious, clearly defined pleasure ground and lavishly planted terraces were to enhance the palace and give the royal couple more privacy.

In the design of the terraces and gardens, Pückler worked closely with the architect Ludwig Persius who was also in charge of the palace expansion. In keeping with Pückler's demand to treat the immediate surroundings of the palace as 'large-scale palace rooms in the open air', these spaces afford aesthetic pleasure and spectacular views over the Potsdam landscape.

Water on the Barren Hill

In 1833, when Prince William took possession of the near-barren sandy-soiled Babelsberg hill, he was determined to transform the site of his planned summer residence into a garden of paradise. The site of the Schinkel-designed palace offered a spectacular panoramic view over the watery expanse of the Havel River and its lakes that belied the enormous difficulties the garden designers had to face. The Babelsberg hill had had no natural source of water. Irrigation of the newly planted slopes could only be secured at great effort and expense.

Steam-powered pumps ensuring a continuous supply of water had been installed at the royal gardens of Sanssouci, Glienicke and the Pfaueninsel (Peacock Island) in the late 1820s. No one could have welcomed these technical innovations with more enthusiasm than Hermann von Pückler-Muskau who had been commissioned with the remodelling of the Babelsberg hill by Prince William – now the heir apparent – in 1842. Pückler was capable of fusing cutting-edge technology with aesthetics – often with surprising results. A case in point is the pump house designed by Ludwig Persius. Its historicist mock-medieval facade concealed a powerful 40-HP engine pumping water into cast-iron pipes. The 'magician', as Princess Augusta liked to call Pückler, had once again succeeded in making his vision come true.



BRANITZ

‘... to create all that from nothing’

After the sale of Muskau in 1845, Pückler initially showed little inclination to ‘bury himself in the sands of Branitz’ together with his former wife Lucie. He nursed visions of an idyllic retreat in the South; the patrimonial estate at Branitz near Cottbus had hitherto only interested him as a supplier of trees for his prestige project at Muskau. Branitz with its dilapidated manor set in the middle of a dull landscape was a bleak prospect indeed. It took a great deal of imagination to envision the ‘wretched Cottbus region’ as a *gesamtkunstwerk* to be, as a felicitous convergence of landscape and garden design with architecture and interior design.

But imagination was the one thing the prince was never short of. He gave visual interest and structure to the space by dividing it into differently designed areas, drawing on the zoning principle that had already stood him in good stead at Muskau. Long vistas connect the agriculturally used land of the outer park with the wholly manmade, artificial landscape of the inner park, linking beauty with utility.

The sequence of park images traces an east-west axis that follows the course of the sun. It rises in the east behind the park smithy; at midday it reaches its zenith above the manor house and sets in the evening at the far end of the spectacular Pyramid Plain. The concentrated message of this *mis-en-scène* alludes to the eternal cycle of growth and decay, life and death.

Branitz – ‘The Greenest of Oases’

Within the space of two and a half decades, Pückler transformed the sandy wastes of Branitz into a highly sophisticated manmade landscape that offers visitors an insight into the recollections and travels of its creator.

Whereas Muskau greets visitors with long vistas and prospects, Branitz invites them to explore different aspects of Pückler’s life in a series of intimate ‘circling’ spaces. Set against a backdrop of stands of trees, solitary trees and bodies of water, the Moon Hills, the Holy Mountain and the motif of the Star of David on the Egyptian Bridge symbolise the three great monotheistic religions. The striking silhouettes of the two earth pyramids recall Pückler’s journey to North Africa and the Orient; the romantic Wolf’s Glen by the Bullet Hill is an homage to his favourite opera, Carl Maria von Weber’s *Der Freischütz*.

This cleverly staggered sequence of landscape images culminates in the central palace ensemble and the pleasure ground surrounding it. Unlike the outer and inner park, which were open to the public, this area was the preserve of the prince and his family and guests. The splendid gardens were conceived and furnished as ‘open-air salons’. Lavishly planted flowerbeds, elegant bowers with quirky, original seats, sculptures and eccentric ornaments reflect Pückler’s taste. The terracotta reliefs by Bertel Thorvaldsen in the Pergola Garden are another



such souvenir; Pückler had met the internationally renowned Danish sculptor in Rome in 1808.

‘All Life Ends in Death, and Every Day Ends in a Meal.’

Garden design was not Pückler’s only passion. He enjoyed company, entertaining, and conversation, and he loved gathering interesting guests around his table. Royalty and beautiful women, artists and scholars, the landed aristocracy and military men – and, time and again, his gardeners. The dinner journals, kept from 1854 until Pückler’s death in 1871, record the names of guests and the food and drink they consumed in meticulous detail.

Exquisite menus, lashings of champagne and colourful guests turned each evening at Branitz into a memorable event. This echoed the ideas of gastrosophy, the science or art of eating well, that were discussed in the nineteenth century, and whose writings and proponents Pückler knew. Shared delight in the pleasures of the table and easy conversation were seen as vehicles for bringing together people from different social strata and invested the concept of taste with a new dimension. Pückler appears to have been a past master of the art.

He was wont to serve delicacies that had been grown in the greenhouses and kitchen gardens of his estate – asparagus and peas in spring, kale and salsify in autumn. And, of course, no meal was complete without a sophisticated dessert. Among the last treats the prince enjoyed was ‘glace à la Prince Pückler’.

‘Interest in Egyptian Affairs’

In November of 1835, Pückler embarked on a five-year journey that took him to Egypt via North Africa and Greece. From Egypt he made his way back home, taking in the Near East en route. The journey gave rise to five books consisting of seventeen volumes in total, in which Pückler – alias Semilasso (the ‘half-weary’) – described his Oriental adventures for European readers. The European fascination with the exoticism and mystery of the Orient, first kindled by Napoleon’s Egyptian Campaign in 1802, continued unabated. German readers with more antiquarian interests were well served by the Prussian Egyptologist Karl Richard Lepsius, who had published the findings of his expedition to Egypt and Nubia in a massive twelve-volume compendium.

Disappointed by Greece, Pückler was enthralled by Africa and referred to it as ‘his continent’. As a guest of Mehmet Ali, the Ottoman viceroy, he sailed up the Nile all the way to the Sudan, a journey he described as having taken him to the very edge of the ‘civilised world’.

He appreciated the ancient pyramids, but his real interest lay in the exotic landscapes and Oriental gardens and in the buzz of the labyrinth of streets in Cairo and Alexandria. During a visit to a slave market he acquired Mahbuba, a young Abyssinian slave, who accompanied him back to Muskau – much to Lucie’s chagrin. Pückler brought back a number of precious souvenirs of the Orient which he kept in his Oriental cabinet at Branitz Palace.



Pyramids at Branitz

All his life, Pückler played and flirted with death. After his move to Branitz, he evidently felt the time had come to think more seriously about his departure from this world. The final curtain demanded careful staging. Pückler's former wife, Lucie, Princess Pückler-Muskau, had died in 1854. Two year later, the prince began to build two funerary pyramids for himself and his faithful companion in the heart of what came to be known as the Pyramid Plain.

Asked what had made him choose this particular form of funerary monument, he explained, 'Because a sand hill such as this, a tumulus, is the most permanent structure on God's earth. (...) The wind will smooth the sharp edges, nothing else.'

Pückler could draw on a long tradition in European garden architecture. In the second half of the eighteenth century, Egypt-inspired buildings and follies had enjoyed great popularity as eye-catching features in landscaped gardens. Pyramid-shaped tombs were also erected in the aristocratic parks of Dessau, Gotha, Wilhelmspark in Kassel, Potsdam and Machern. While most European pyramids of that period were probably inspired by the Pyramid of Cestius near Porta San Paolo in Rome, the well-travelled prince had been to Egypt, where he had climbed the Pyramids at Giza.



Media in the Exhibition

As an introduction to the exhibition, the films in the entrance area show drone flights over Prince Pückler's three gardens. These areal views are supplemented by slow-motion videos of details in the parks, so-called 'Beauty Shots'.

Moving Garden Plans

Graphic ground plans and aerial shots of the parks enable visitors to see the structure of the gardens from above and to experience them in real images. Starting and finishing points on the plans provide the basis for filmic tours through the grounds. The presentation is carried out on large 4K monitors at ground level.

Converting Historical Aquarelles, Lithographs, and Photographs.

Eight coloured lithographs by A.W.F. Schirmer featuring impressions of Muskau from Pückler's book *Andeutungen über Landschaftsgärtnerei* (Hints on Landscape Gardening) were transformed into 3D slides. Visitors can look at them through the small slide viewers, the so-called 'Guckis (Lookies)', in front of the extensive panorama with the famous view of the Neisse, the palace meadows, and Muskau Palace.

The display also includes three-dimensional conversions of original aquarelles of Babelsberg Park. A reconstruction of the 'Princess Window' in the Babelsberg Palace serves as a frame and offers atmospheric views of the park and its surroundings. The rear projection installed for this purpose produces impressive perspectives in combination with 3D glasses.

The eight converted photographs from the late 19th century presented in the reconstruction of a Kaiser Panorama (Imperial Panorama) show views of Branitz Park. At the time, the Kaiser Panorama was a popular medium of education and entertainment. Often the photo series displayed there showed faraway destinations which were virtually inaccessible to ordinary citizens.

The Four Seasons

In all three parks time-lapse recordings were made at specific locations. They give insights into the changing character of the gardens over the course of the year.

Wandering Shadows

The recordings show an entire day in fast motion, thus illustrating how the changing position of the sun transforms shadow and light effects. Prince Pückler very consciously incorporated these effects into his plans. He saw himself as a horticultural artist whose palette was made up of light and shadow.

Filmic Walks through the Three Parks

In altogether 30 minutes three films present the main areas of the three parks, their buildings, realms, and visual axes.



Hermann Prince Pückler-Muskau – Biography

- 1785 Hermann Ludwig Heinrich is born on 30 October at Muskau Palace in the Saxon margravate of Upper Lusatia.
- 1801 Studies law at Leipzig University. Abandoning his studies in 1802, he becomes a lieutenant in the Garde du Corps of Elector Frederick Augustus III of Saxony in Dresden.
- 1807–1810 Grand Tour of southern Germany, Switzerland, France and Italy.
- 1811 After his father's death, Pückler becomes lord of Muskau and hereditary lord of Branitz. First plans for landscaping the land around Muskau.
- 1814–1815 First journey to England. Studies English landscaped gardens and English society.
- 1815 Public appeal 'to the inhabitants of Muskau' in preparation for the creation of the park.
- 1817 Marries Countess Lucie von Pappenheim, née von Hardenberg (*1776), daughter of the Prussian statesman Prince Karl August von Hardenberg.
- 1822 Raised to the rank of 'Fürst' (Prince) by King Frederick William III of Prussia.
- 1826 Dissolution of the marriage of the princely couple.
- 1826–1829 Sojourn in England, Wales and Ireland, which Pückler later describes with great wit and animation in his first book *Briefe eines Verstorbenen* ('Letters of a Deceased')/'Tour of a German Prince' published in four volumes between 1830 and 1831.
- 1834 Publication of his treatise on landscape design *Andeutungen über Landschaftsgärtnerei* ('Hints on Landscape Gardening') and *Tutti Frutti*, a medley of observations on Prussian society.
- 1834–1840 Travels to the Orient – from France to Algeria, Tunisia, Malta, Greece, Crete, Egypt and the Sudan and on to the Holy Land, Syria and Turkey. Returns via Constantinople and Vienna. Publishes *Semilassos vorletzter Weltgang*, *Semilasso in Afrika*, *Südöstlicher Bildersaal* and *Aus Mehemed Alis Reich* ('Semilasso's Penultimate Tour of the World', 'Semilasso in Africa', 'The South Eastern Picture Gallery' and 'In Mehmed Ali's Empire') about his travels.

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- 1843–1849 Works on the layout of the Babelsberg Park for Crown Prince William of Prussia and his wife Augusta.
- 1845 Sale of the Muskau estate to Prince Frederick of the Netherlands. Moves to Branitz and begins to design the park there.
- 1846–1848 Publication of *Die Rückkehr* ('The Return'), Pückler's last book.
- 1854 January, travels to Paris, where he acts as an advisor to Napoleon III for the redesign of the Bois de Boulogne.
8 May, Lucie, Princess Pückler-Muskau, dies at Branitz Palace.
- 1857 Pückler is made the first honorary citizen of the city of Cottbus.
- 1871 4 February, Hermann, Prince Pückler-Muskau, dies at Branitz. He is buried in the lakeside pyramid in Branitz Park on 9 February.



Profile Muskau / Chronology

- from 1245 First references in the historic record.
- 1784 With the marriage between Clementine von Callenberg and Erdmann von Pückler, the Muskau estate becomes the property of the Pückler family.
- 1811 Hermann Heinrich Ludwig von Pückler becomes lord of the estate.
- 1815 Pückler appeals to the people of Muskau. Work begins on the creation of the park.
- 1834 Publication of *Andeutungen über Landschaftsgärtnerei* (Hints on Landscape Gardening).
- 1845 Sale of the Muskau estate.
- 1846 With the acquisition of Muskau by Prince Frederick of the Netherlands and Princess Louise of Prussia, control over the estate passes to the Prussian-Netherlandish royal family.
- 1852–1881 Completion of the park under Eduard Petzold.
- 1863–1867 The palace is remodelled in the Neo-Renaissance style.
- 1883 The estate is acquired by the von Arnim family.
- 1945 The river Neisse, which flows through the park, becomes the border between Poland and Germany. The park is divided into a German and a Polish part.
- 1953 Formation of an administrative body for the German part of the park. The Polish part comes under the supervision of the State Forestry and Agriculture Administration.
- 1955 The German part of Muskau Park is listed and protected as a historic site.
- 1965–1984 Reconstruction of the old palace.
- 1980s Initiation of conservation, restoration and development measures on the western side of Muskau Park.

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- 1989 The Polish Ministry of Culture and Art and the Institute for the Preservation of Historic Monuments in Berlin sign an agreement that allows for the cross-border rehabilitation of Muskau Park.
- from 1991 Reopening of overgrown sightlines, reinstatement of the system of paths laid out under Pückler and renovation of the bridges on both sides of the river Neisse.
- 1992/93 The German part of the park is taken on by the Free State of Saxony. The 'Fürst-Pückler-Park Bad Muskau' Foundation is established. Responsibility for the Polish part of the park lies with the Ministry of Culture. Today it is administered by the National Heritage Board of Poland.
- 2003 The double bridge across the Neisse, which had been blown up at the end of the Second World War, is reopened.
- 2004 UNESCO designates the cross-border park – Muskauer Park / Park Mużakowski – a World Heritage Site.
- 2011 Inauguration of the reconstructed English Bridge across the Neisse.
- 2013 Completion of the reconstruction of the New Palace which had burned down in the final days of the Second World War.

The Park in Figures:

Total area of the historic Muskau Park
(incl. the Keula zoological gardens, the Wussina game park, the hunting grounds
and the northern arms of the park): 2500 hectares

| | |
|------------------------------|------------------|
| Of which Muskau Park proper: | 830 hectares |
| Trees: | c. 50000 |
| Paths: | c. 50 kilometres |
| Paths and clearances: | c. 20 hectares |
| Expanses of water: | c. 30 hectares |



Profile Babelsberg / Chronology

- 1833 King Frederick William III. of Prussia gives permission to his son, Prince William and his wife, Augusta, to build a summer residence on Babelsberg Hill.
- from 1834 First construction phase of the palace designed by Karl Friedrich Schinkel.
- 1833–42 Peter Joseph Lenné landscapes the park and lays out paths, plantings and a flower garden.
- 1842 Hermann von Pückler-Muskau publishes the pamphlet *Unterthänigstes Promemoria* and receives the commission to take over the design of the park.
- from 1843 Construction of the steam-powered pump house and of an irrigation system for the park.
- from 1843 Expansion of the palace under the architect Ludwig Persius, construction of the palace terraces.
- 1843–45 Creation of the 'Black Sea' artificial lake.
- from 1861 Expansion of the palace plant nursery to include a head gardener's house, green houses and heated walls for the cultivation of fruit.
- from 1865 Expansion of the park towards the south, creation of the Large Lake.
- from 1849 Commemorative architectural structures are erected on various exposed sites: 1849 Wayside Shrine, 1853 Archangel Michael, 1867/68 Victory Column (commemorating the Prussian victory in the Austro-Prussian War of 1866), 1872 Court Pavilion, 1882 Generals' Bench.
- after 1888/1890 Maintenance cutbacks after the death of Emperor William and his wife Augusta.
- 1926 Babelsberg Park becomes state property.
- after 1945 Foundation of a school for judges, later the Academy for Political Science and Law of the German Democratic Republic, in the grounds of the park.



after 1961 Destruction of 14 hectares of parkland by the Berlin Wall and its attendant death strip.

1990 UNESCO officially recognised 'Palaces and Parks of Potsdam and Berlin' as site of the World Heritage.

1950s – 2016 Conservation and restoration of the park. Thinning out of overgrown woodland areas, rehabilitation of the network of paths and the water system and repair of the Palace Terraces.

The Park in Figures:

135 hectares

Trees: c. 5000

Expanses of water in the Park: 0.3 hectares

Havel River frontage: 2400 metres

Subterranean water pipes: more than 20 kilometres

Paths: more than 20 kilometres

Paths and clearances: 6 hectares



Profile Branitz / Chronology

- 1696 August Sylvius, Count Pückler, acquires the Branitz estate.
- 1785 The comital family relocates to Muskau; Branitz is leased out.
- 1845 Hermann, Prince Pückler-Muskau, sells Muskau. He moves to Branitz and begins to landscape the park.
- c. 1853 Completion of the eastern inner park and pleasure ground by the palace. Work begins on the pyramid lea in the western inner park.
- 1856 Construction of the tumulus of the lake pyramid as the future burial site of Prince Pückler.
- 1863 Completion of the land pyramid as a twelve-step earth pyramid.
- 1871 Death of Prince Pückler. His heir, Heinrich, Count Pückler, and park inspector Georg Bleyer continue to develop and embellish the inner park.
- 1945 Flight and dispossession of the Pückler family. The park becomes a state-owned property. The outer park and parts of the inner park are parcelled into smaller holdings.
- 1946 Branitz Palace becomes a museum.
- 1952 Branitz Park is listed and protected as a historic monument.
- 1995 The Prince Pückler Museum Park and Branitz Palace Foundation is established.
- 1950s – 2016 Conservation, restoration and development initiatives at Branitz Park. Repair and reinstatement of historical paths and bodies of water. Replacement planting and selection cutting of trees. Restoration of the earth pyramids, park bridges and garden sculptures. Since 2000 reconstruction of 'lost sites' and revitalisation of the outer park.

The Park in Figures:

Inner park: 106 hectares

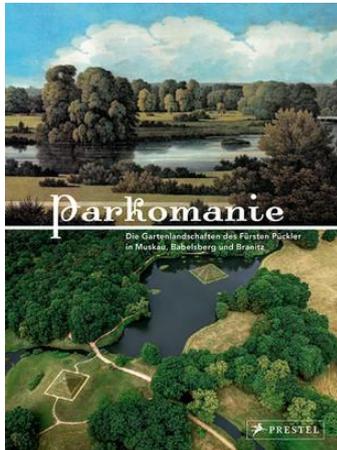
Outer park: 516 hectares

Total area: 622 hectares



Trees: c. 12000 in the inner park alone
Expanses of water: c. 6 hectares
Shoreline: more than 12 kilometres
Paths and clearances: more than 6 hectares
Paths: more than 12 kilometres

Catalogue



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Current and Upcoming Exhibitions

PINA BAUSCH and the Tanztheater until 24 July 2016

Pina Bausch (1940–2009) is recognised as a pioneer of modern dance theatre and as one of the most influential choreographers of the twentieth century. The exhibition at the Art and Exhibition Hall is the first to present her work to a wider public. Together with her company, Pina Bausch developed the artistic form of dance theatre which combines theatre, dance and performance art. Her novel approach not only roundly rejected the conventions of classical ballet, but also went far beyond the preoccupations with formal principles that characterise much of modern dance.

The objects, installations, photographs and videos presented are drawn from the unique holdings of the Pina Bausch Archives. At the heart of the exhibition is the reconstruction of the 'Lichtburg', the legendary rehearsal space in an old Wuppertal cinema, in which Pina Bausch developed most of her pieces in collaboration with her dancers. Outsiders are rarely admitted to this intimate space. At the Art and Exhibition Hall it becomes a platform for inspiration and exchange. Members of the company will introduce visitors to the quality of dance theatre movements and short sequences of dance moves. Performances, dance workshops, public rehearsals, conversations, films and much more transform the rehearsal studio into a vibrant, experiential space for visitors. In cooperation with the Pina Bausch Foundation, Wuppertal

THE BAUHAUS It's All Design until 14 August 2016

The Bauhaus was one of the most influential cultural institutions of the twentieth century. Like a melting pot, it brought together the formative trends of the European avant-garde. It has acquired near-mythical status as the cradle of international modernism, but it also became the epitome of the modern design cliché: geometric, industrial cool. The exhibition of the Vitra Design Museum is the first to offer a comprehensive survey of the Bauhaus concept of design.

Presenting a large number of rarely shown objects from the realms of design, architecture, art, film and photography, it documents the development processes and social ideas that informed them. At the same time, it juxtaposes the Bauhaus idea with current design developments, for example the digital revolution, and works by numerous contemporary designers and artists. This contemporary perspective reveals new facets of the Bauhaus and highlights its undiminished relevance. Among the designers and artists presented are Marianne Brandt, Marcel Breuer, Ronan & Erwan Bouroullec, Lyonel Feininger, Joseph Grima, Walter Gropius, Enzo Mari, Olaf Nicolai, Open Desk, Adrian Sauer, Oskar Schlemmer and many others.

An exhibition of the Bundeskunsthalle, Bonn, and the Vitra Design Museum, Weil am Rhein



JUERGEN TELLER

Enjoy Your Life!

10 June to 25 September 2016

Juergen Teller is one of the world's most sought-after photographers. His images are situated at the interface of art and advertising, and his stylistic device of choice is the portrait. Working in the areas of music, fashion and celebrities as well as everyday scenes and landscape, he draws on his intuitive feel for people, situations, milieus and clichés to create images of great immediacy and deceptive simplicity that foreground the idea of imperfect beauty. Teller deliberately distances himself from the glamour of fashion and people photography. In his shoots for well-known fashion designers he places supermodels, pop stars and other celebrities in unexpected and often disturbing contexts, thus lifting them out of established visual codes and preconceived expectations. Other works are more autobiographical. These subjective documentations bear witness to the photographer's engagement with his youth and his origins and upbringing. They are direct, truthful, occasionally humorous and always touching. Equally unsparring is the way he presents himself in staged yet strangely candid warts-and-all images. Teller examines the means of photography, the impact of the medium and its role as a mirror of society.

THE RHINE

The Biography of a European River

9 September 2016 to 22 January 2017

The Rhine is one of the world's busiest rivers. For thousands of years it has carried not only coal, building material and people, but also luxury goods and art treasures, weapons, ideas, fairytales and myths through the western half of Europe. Its course is lined by imposing cities, monasteries and cathedrals as well as by conurbations and industrial zones. Dividing line and nexus in equal measure, it continues to mark the people who have settled on its banks. Since Roman times the Rhine has served as gateway, stronghold, border, bridge and ford. It has been regulated, straightened, polluted, fought over, conquered and occupied. The European Union was founded in Strasbourg on the Rhine, and the exhibition heeds its cultural and political imperative of cross-border cooperation between the riparian states of Switzerland, Liechtenstein, Germany, France and the Netherlands.

Following the course of the Rhine over 1000 kilometres, from its sources to the Rhine-Meuse-Schelde delta, the exhibition sheds light on many of the momentous and often dramatic events that punctuate more than 2000 years of cultural history, from the Roman period, the building of the great Gothic cathedrals, Rhine romanticism, the Bonn Republic to the reconstruction of the port of Rotterdam as global hub and gateway to the world.



TOUCHDOWN

An Exhibition with and about People with Down's Syndrome

29 October 2016 to 12 February 2017

The exhibition with and about people with Down's syndrome is the first exhibition of its kind to take visitors on an experimental and culture historical journey through our past and present. It tells the story of a complex relationship. It describes how people lived, live and want to live – people with and without Down's syndrome.

Conceived in cooperation with people with Down's syndrome, the exhibition presents scientific and artistic artefacts from the realms of archaeology, contemporary history, genetics, medicine, sociology, literature, film, theatre and the fine arts. In its conceptual depth and dynamic diversity of voices, the exhibition does not set out to provide pat ready answers but to engage in a sustainable and better informed debate about social diversity and participation.

A cooperation with the research project TOUCHDOWN 21

GREGOR SCHNEIDER

Wall before Wall

2 December 2016 to 19 February 2017

Gregor Schneider, born in 1969, is an internationally renowned radical artist whose work frequently gives rise to heated debate. Working in different media, he has developed a complex and self-referential oeuvre that crosses recent German history with the dystopian places of personal existence. In the mid-1980s the artist began building complete rooms inside of existing rooms, the new room replicating the space that houses it. Since then he has created a large body of spatial constructions that divests everyday places of their familiarity. In 2001 he won the Golden Lion of the Venice Biennale for his installation *Haus u r* in the German Pavilion. The installation consisted of a total of twenty-four rooms of his childhood home in Rheydt, which has been central to his creative practice since 1985 and which he has gradually developed in different directions. For the Bundeskunsthalle the artist is designing a display that traces the course of his career in key works: a selection of paintings (1982–1985) and the documentation of early works (1984–1985) are followed by complete rooms from *Haus u r* as well as recent works involving culturally and historically important buildings. Films, duplicate sculptures and staged situations with actors complete the presentation.

Subject to change!

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