



STIFTUNG  
PREUSSISCHE SCHLÖSSER UND GÄRTEN  
BERLIN-BRANDENBURG

## **O-TON TRANSCRIPTION**

**HELMUT BÖRSCH-SUPAN, RECORDED IN THE WHITE HALL AT CHARLOTTENBURG PALACE, 22 JUNE 2020**

Hann Trier enjoyed general recognition as a painter and was a highly intelligent and urbane artist. Furthermore, what was particularly important for us, so we had to make it absolutely clear to him, he had to subordinate himself to the room and the decorative ensemble. ... It is true that we wanted to influence him – after all, we were commissioning the work. But although we made it clear to Hann Trier how we expected it to turn out, we also gave him a certain freedom and he, being an intelligent person, understood that it was a unique chance for him to create something, well, not for all eternity, but something that would be an integral part of a building and thus, all things being equal, not in danger of disappearing ... Trier saw that the commission was a huge opportunity, as indeed turned out to be the case. For him the venture paid off but at first he suffered terribly from the Department for Construction and Housing taking so long to issue the commission.