

BG

Press kit
Berlin, 7.9.26



Jeewi Lee, photo: © Ecaterina Rusu

Jeewi Lee

Residual Memories
GASAG Art Prize 2026

11.9.26 – 5.4.27

GASAG
KUNSTPREIS 2026
BERLINISCHE
GALERIE



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Jeewi Lee, Foto: © Ecaterina Rusu

Jeewi Lee **Residual Memories** **GASAG Art Prize 2026**

11.9.26 – 5.4.27

Press tour
Mon 7.9.26, 3:20 pm

Opening and Award Ceremony
Thu 10.9.26, 7 pm

The Berlinische Galerie presents Jeewi Lee's first institutional solo exhibition in Berlin in conjunction with the GASAG Art Prize 2026.

For her serial paintings, sculptures, site-specific installations and interventions the artist draws on simple, seemingly worthless materials where traces of time and transience are inscribed as memories. These traces are the starting point for her artistic research, where materials analysis blends with aspects of Taoist philosophy and personal mythology to create a visual universe that is poetic and meditative.

Under the title "Residual Memories" the recipient of the GASAG Art Price makes use of sand, an apparently everyday material and yet one of global significance. Sand fuses minerals, rock, organic residues and, more recently, microplastics. It is found in concrete, glass, microchips and water filters and it forms the basis for our contemporary built environment, but its worldwide consumption as a resource has left it in increasingly short supply.

Field of Fragments

The exhibition takes its cue from the serial paintings "Field of Fragments", which Lee has been developing since 2022. These works are composed of sand from coastal regions where the artist has spent a period of time. At first sight the series evokes American hard edge and colourfield painting of the 1960s: clear shapes, minimal compositions and a focus on colour and shape. Unlike a standard colourfield painting, however, each of these works takes its hue entirely from the natural colour of the chosen sand, with the place of origin indicated in the title.

As a consequence, these paintings carry within them specific places, the artist's personal experience and geological processes. Sand manifests here not as a neutral medium but as the sediment of a landscape and a storehouse of time, memory and space.

Grains of sand and suseok

Since 2024 the artist has been collaborating with geometry researcher Phillip C. Reiner to produce sculptural works using nano-computed tomography to scan single grains of sand. In an artistic translation, these scans then undergo complex digital processing and are enlarged up to 3,000 times with the aid of a specialised printing technique. The enlargements reveal the tiniest details of each grain, rendering visible what is otherwise hidden to the naked eye. The resulting sculptures enable the viewer to observe the

structure and form of each grain as a spatial experience. They also prompt associations with real rocks or boulders and with Korean suseoks – stones resembling miniature mountain ranges found in traditional Korean gardens.

Other works, again developed with Phillip C. Reiner, use the cross-sections from the scans to visualise the density and composition of the grains as distinctive, site-specific features. In this way Jeewi Lee has extended her artistic exploration of the material from the surface to the interior of the grain.

A garden landscape in the hall

In the entrance hall of the Berlinische Galerie, Lee has composed an immersive total installation from all these sets of work. Paintings, videos, sculptures and fields of sand, combined here with sound and light, merge to create a landscape with a dystopian yet contemplative feel. The apparently random patches of sand on the floor and the enlarged grains of sand forge a well-ordered scenography, evoking the layout of Asian gardens and inviting visitors to participate in the choreography.

The lighting was designed together with Thorsten Kosellek. The 60-minute sound installation is the work of composer and sound artist Jared Meier-Klodt. The recordings of sand used for this composition were made in everyday, natural and industrial settings. Meier-Klodt dissects the recordings into acoustic particles lasting milliseconds – known as sound grains – and recombines them into new, multi-layered textures.

The exhibition will open as part of Berlin Art Week 2026.

About the artist

Jeewi Lee (*1987 in Seoul, South Korea) studied painting at the University of the Arts in Berlin and at Hunter College in New York. Since 2015 her work has been shown at many exhibitions in Germany and abroad. In 2018 she was awarded the Villa Romana prize, in 2021 the junger westen Art Prize and in 2025 a Villa Aurora fellowship. Jeewi Lee lives and works in Berlin.

GASAG Art Prize

The GASAG Art Prize entails a site-specific exhibition at the Berlinische Galerie and the publication of a catalogue. The exhibition will be held in conjunction with Berlin Art Week 2026.

Previous winners were: Susanne Kriemann (2010), Tue Greenfort (2012), Nik Nowak (2014), Andreas Greiner (2016), Julian Charrière (2018), Marc Bauer (2020) und Mariechen Danz (2024).

Jury: Kathrin Becker (KINDL – Centre for Contemporary Art), Mariechen Danz (Award winner GASAG Art Prize 2024), Guido Faßbender (Berlinische Galerie), Dr. Thomas Köhler (Berlinische Galerie), Christina Landbrecht (Schering Stiftung), Birgit Rieger (Tagesspiegel), Dr. Julia Wallner (Arp Museum Bahnhof Rolandseck).

The nominees for the GASAG Art Prize 2026 were: Sophie Erlund, Simon Faithfull, Heike Kabisch, Jeewi Lee, Marina Pinsky, Sarah Ancelle Schönfeld, Maya Schweizer.

Catalogue

The bilingual catalogue (German/English) to be published by Kettler in December 2026 will supply a record of the exhibition alongside texts by Guido Faßbender, Dehlia Hannah, Keumhwa Kim und Thomas Köhler.

Presse images

<https://berlinischegalerie.de/en/press-release/gasag-art-prize-2026/>

Tickets

bg.berlin/tickets

Social media

#JeewiLeeBG
#BerlinischeGalerie



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Berlinische Galerie
Berlin's Museum of Modern Art,
Photography and Architecture
Alte Jakobstraße 124–128
10969 Berlin
Tel +49 (0)30 789 02 600
berlinischegalerie.de

Admission 12 €, concessions 7 €
from 9.10.: 14 €, concessions 7 €
Every 1st Wed of the month:
7 € for everyone

Wed–Mon 10 am–6 pm
Tue closed

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EUREF-Campus 23–24
10829 Berlin
www.gasag.de

Biography

Jeewi Lee

Born in Seoul, South Korea, in 1987. She now lives and works in Berlin.

Education

2018

MA degree in Art in Context, University of the Arts (UdK) Berlin

2014

Absolvent degree in Fine Arts, University of the Arts (UdK) Berlin

2012

Hunter College University, New York

2008–2013

University of the Arts (UdK) Berlin

Solo Exhibitions

2026

- Residual Memories. GASAG Art Prize, Berlinische Galerie, Berlin
- Ground, Galerie Meyer-Riegger, Karlsruhe
- Where Fragments Linger by the Sea, Kunsthalle, Wilhelmshaven

2024

- Field of Fragments, SEXAUER Gallery, Berlin
- Traces of Journeys, signs and symbols, NYC

2023

- Palimpsest, Segments of Re-enscription, DAZ – German Architecture Center, Berlin
- Past Tense, SEXAUER Showroom, Berlin

2021

- junger westen – solo position, Kunsthalle Recklinghausen
- Embodied Memories, OH Gallery, Dakar
- Revision, Städtische Galerie (City Museum), Ostfildern
- Vor-wurf, SEXAUER Gallery, Berlin

2020

re-, Kunstverein, Hamburg

2018

- Inzision, SEXAUER Gallery, Berlin
- Der Abgang, Lichthaus Arnberg / Kunstverein Arnberg

2017

Marbling, Bar Babette, Berlin

2016

Blinder Beifall, SEXAUER Gallery, Berlin

2015

- Sediment, ARNDT Gallery, Berlin
- Ich_No_Gramm, Zönotéka, Berlin

2014

Abrieb, ZQM, Berlin

2013

Spurlauschen, DKS Gallery, Berlin

Selected Group Exhibitions

2025

- Affinities, Kunsthalle Recklinghausen
- Festival of Future Nows, Neue Nationalgalerie, Berlin
- Undercurrents – Waves Walking on the Water, Sea Art Festival, Busan Biennale, Busan
- Au Charbon! Pour un design post-carbone, Le Centre Historique Minier, Lewarde
- All Good Things Are Wild and Free, Kunsthalle Wilhelmshaven
- Echoes of Gaia, The Page Gallery, Seoul
- The Torment of Matter, Other-grounds, Kunstquartier Bethanien, Berlin
- I thought, I had lost half a soul here, Meyer Riegger, Berlin

2024

- Storage Space, Tick Tack, Antwerpen
- Passage – DMZ Open Exhibition, Paju
- Non Objectified, Kino Saito, Verplanck/New York
- Climate Biennale Vienna, Into the Woods, Kunsthaus Wien
- Dissonance, Stadtgalerie (City Museum), Kiel

2023

- The Notion of Silence, Kunsthaus Erfurt
- Painted Matter, Kunstverein Arnberg
- Checkpoint. Border Views from Korea, SAW Center, Ottawa

- When the sirens howl (it's on us), Weltecho Gallery, Chemnitz
- „Shift“ as part of the project Motus, BAW Garden, Neue Nationalgalerie, Berlin
- The Delicate Things That Girls Do, signs and symbols, NYC
- Indigo Waves and Other Stories, Gropius Bau, Berlin
- So it appears, Institute for Contemporary Art, Virginia

2022

- Riboca 3 – Exercises in Respect, Riga Biennale
- At the Coalface, CID Grand-Hornu Museum, Hainaut
- At first sight, Kunsthalle Recklinghausen
- Identität nicht nachgewiesen, Bundeskunsthalle, Bonn
- Tabula Rasa / Terrain Vague, Städtische Galerie, Nordhorn
- Transgressive. Nonkonforme Zugänge zu Kunst und Stadt, Kühlhaus, Berlin
- Checkpoint, Kunstmuseum Wolfsburg
- An Instant Later, Britta Rettberg Galerie, Munich
- Chronicle Disappearance, Mönchehaus Museum, Goslar
- Témoigner de l'origine, OH Gallery, Dakar
- From „Abstraction“ to Abstraction, Foundation Stefan Gierowski, Warsaw

2021

- By the Sea, Kunsthalle Wilhelmshaven
- Scratching the Surface, Hamburger Bahnhof, Berlin

- Ruhr Ding: Klima, Urbane Künste Ruhr, Silbersee II am Haltern
- Event Tree Analysis, Spiegelarche, Rolldisleben
- Flow, Sepulchral Culture Museum, Kassel

2020

- la matière, OH Gallery, Dakar
- Wände / Walls, Kunstmuseum Stuttgart
- Studio Berlin, Boros Foundation x Berghain, Berlin
- Art Biesenthal, Wehrmühle
- Owned by Others, Museum Island, Berlin
- Artists & Allies II, signs and symbols, NYC
- Come Together, SEXAUER Gallery, Berlin
- Synthetis, permanent installation, Sculpturepark Schlossgut Schwante, Berlin
- The Rhythm of Giving and Taking, Kër Thioassane, Dakar
- Intersection Tamba – Seeds for future memories, Centre Culturel, Tambacounda

2019

- Back There, Kunstverein Tiergarten / Galerie Nord, Berlin
- Supplica per un'appendice, Kunstraum, Munich

2018

- Would have been II, Palazzo Ziino, Palermo
- Die Informale, Buenos Aires
- Thresholds. Limits of Space, BNKR, Munich
- Would have been, Villa Romana, Florence

- Artists & Allies, signs and symbols, NYC
- Kollidierende Gelüste, Korean embassy, Berlin
- Last Dance, Kindl, Berlin

2017

- Good Friends, c/o Kunstpunkt, Berlin
- Wir nennen es Arbeit, Galleria Opere Scelte, Turin
- Festival of Future Nows II, Hamburger Bahnhof, Berlin
- New Adventures in Vexillology #3, Kunstverein, Amrum

2016

- Artweek 2016, Struktion, Kühlhaus, Berlin
- Die Geschichte hat einen Fehler / Zu viele Erzähler, Kunstverein Gütersloh
- Dialog der Residuen, Gallery Villa Köppe, Berlin

2015

- Kunst&Konstrukt, Westraum, Berlin
- Frames of War, Momenta, NYC

2014

- Festival of Future Nows, Neue Nationalgalerie, Berlin
- Berlin Masters, ARNDT Gallery, Berlin

2012

- Looking Glass Self, permanent installation, Humboldt-Universität zu Berlin



Grants

2026

GASAG Art Prize

2024

Artist Residency Goethe Institute
with DRY OCEAN Project Collec-
tive, Madrid

2023

- Artist Residency Bethany —
Josef & Anni Albers Foundation,
Connecticut
- Seed, public sculpture, University
of Heidelberg

2022

- Artist Residency, Blank 100,
Alentejo
- Stiftung Kunstfond, Neustart
Kultur, Bonn

2021

- Art award junger westen,
eKunsthalle, Recklinghausen
- Grant funding for catalogue,
Stiftung Kunstfonds, Bonn

2020

- Grant Stiftung Kunstfonds, Bonn
- Artist Residency, Josef & Anni
Albers Foundation, Sinthian
- Grant, CAA, Berlin
- Artist Residency, Al Ma'mal
Foundation, Jerusalem
(postponed)

2018

Villa Romana art prize, Florence

2015

Kwanjeong Lee, Chonghwan
Foundation, Seoul

2012

Dorothea-Konwiarz-scholarship,
Berlin

2011

Jungart prize for painting, Berlin

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Press Images

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Jeewi Lee, draft installation GASAG Art Prize 2026, Berlinische Galerie, courtesy of Jeewi Lee & Phillip C. Reiner



Jeewi Lee, Fragment Proximity_Son Real 23_04, 2024, © Jeewi Lee & Phillip C. Reiner, photo: Marcus Schneider



Jeewi Lee, Fragment Proximity_Sa Râpita 23_41, 2024, © Jeewi Lee & Phillip C. Reiner, photo: Marcus Schneider



Jeewi Lee, Inner Monologue Popenguine 23-02, 2026, © Jeewi Lee & Phillip C. Reiner



Jeewi Lee, Inner Monologue Akwidaa 25-80, 2026, © Jeewi Lee & Phillip C. Reiner

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Jeewi Lee, Fragment Proximity_Son Real 23_04 (Detail), 2024, © Jeewi Lee & Phillip C. Reiner, photo: Marcus Schneider



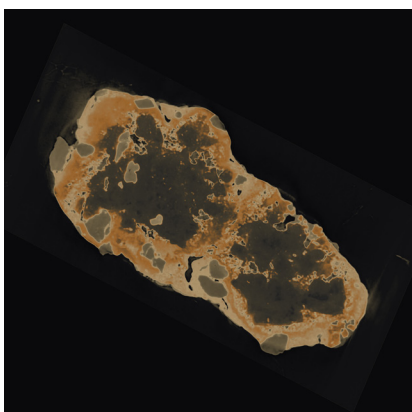
Jeewi Lee, Fragment Proximity_Son Real 23_04, 2024, © Jeewi Lee & Phillip C. Reiner, photo: Marcus Schneider



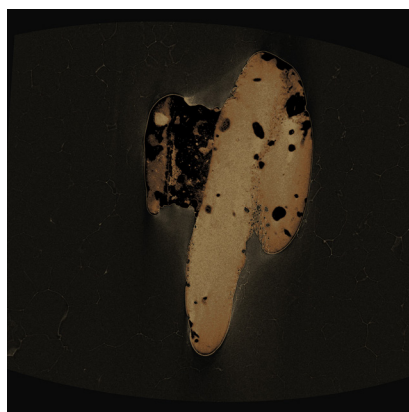
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Portrait Jeewi Lee, © photo: Ecaterina-Rusu



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