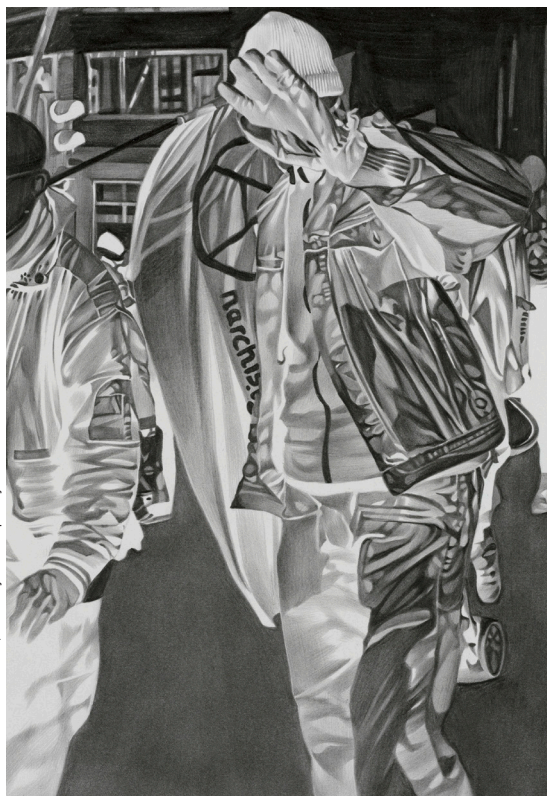


Press kit
Berlin, 13.4.26

BG



Marc Brandenburg, Untitled, 2010, Private Collection, © Marc Brandenburg,
Photo: Jochen Littkemann, Courtesy Contemporary Fine Arts

Marc Brandenburg

20th Century Debris

17.4. – 14.9.26

**BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART**



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Exhibition Texts



Marc Brandenburg, Untitled, 2010, Private Collection, © Marc Brandenburg, photo: Jochen Littkemann, courtesy Contemporary Fine Arts

Marc Brandenburg

20th Century Debris

17.4. – 14.9.26

The work of Berlin-based artist Marc Brandenburg (*1965) moves between drawing, collage, installation, video, and performance. He has been a fixture of Berlin's creative scene since the 1980s and is among the most important artist-draftspersons of the present internationally. Central to his work are detailed pencil drawings after photographic sources. Brandenburg captures them on forays through the city or finds them in magazines, films, and books. In several work steps, he inverts the pictures, reverses light and dark areas, distorts them, and finally transfers them freely to paper. What result are thus abstracted pictures of reality.

As a close observer of life in the metropolis, Brandenburg seeks out the peculiarities of urban reality and directs his attention to seemingly trivial things beyond standardized notions of beauty. At the same time, pop culture symbols are part of his world of images: portraits of famous individuals, pornography, fast food, kitsch. Brandenburg regards excess and consumption as well as social ills as effects of late capitalism. His pictures nonetheless rarely transport a narrative, but instead generate a melancholic and ominous atmosphere that subtly references the crises of our era: 20th Century Debris.

The exhibition presents about 150 works by the artist with loans, for instance, from the Deutsche Bank Collection, the Federal Republic of Germany's Contemporary Art Collection, the Kupferstichkabinett of the Berlin State Museums, as well as other private and public collections. They include both current and also early, rarely shown drawings from the 1990s, alongside videos, tattoo editions, and photographs.

The exhibition is funded by the Hauptstadtkulturfonds.

Artistic Practice

Pencil drawings are Marc Brandenburg's primary medium. The meticulous execution of his photorealistic works exerts a great fascination. Photos, which he describes as a sort of sketch, stand at the beginning of his process. He then transforms the pictures, whether his own photographs or ones taken from magazines, by transferring them to paper freely and without aids. In the late 1990s, Brandenburg started abstracting his motifs, and the inversion of pictures remains his most striking stylistic device until today. "I can look at the positive image and already see what it'll look like as a negative," says Brandenburg. Around the turn of the millennium, he started manipulating his photographic models further: distorting them and making them dissolve into abstract forms.

Early Works

Marc Brandenburg created his first series of drawings in the 1990s. Since then, working in tightly delimited groups of works has been central to his practice. In the first room of the exhibition are drawings from five work series.

"From June to November" from 1993 is the earliest series in the exhibition. It consists of realistic drawings of interiors and still lifes, portraits of famous individuals, as well as pictures from cigarette advertisements and explicit scenes. One year later, in "Bilderbuch" (Picture Book) Brandenburg's focus shifted to his own photographic material. He now gave the always still fragmentary motifs a fixed framing in the form of black lines or light scribbles. In the drawings in the series "The Dangling Conversation," produced in 1966, he contrasts the soft modulation with staples that pierce the paper or attached paper-clips. With "Meddle" of 1998, Brandenburg finally arrived at his characteristic inversion of tonal values. In "White Rainbow," the negative aesthetic is supplemented with abstract forms that call to mind camera panning shots and convey blurred impressions of speed or simultaneity.

Under Blacklight

The second room of the exhibition is illuminated by blacklight. Brandenburg has been presenting his drawings in this way since 2000. As a result of the unusual lighting, the white areas of the paper fluoresce. The drawings seem to shine and, with the interplay between them, generate a spatial experience. In the works shown, which were produced from

the mid-2000s until today, Brandenburg circles around topics like bodies or clothing and/or costumes.

He traces their outward appearance in a society that, for him, seems to be at a breaking point due to increasing isolation, inequality, and capitalist excess. In 2024, Marc Brandenburg simultaneously dedicated himself to the topic of landscape again after a longer period of time with two large panorama drawings of the Berlin Tiergarten.

Brandenburg regards his observation of the metropolis as well as the artistic rendering of it as strictly documentary. In the exhibition, his static drawings are supplemented with new video works. They once again impressively show his remarkable powers of observation and how he encounters his motifs in random situations. An uncanny atmosphere, resulting from the inversion and slowing-down of the videos, is further increased by the ghostly audio.

Temporary Tattoos

Since 2012, Brandenburg has been designing editions of temporary tattoos based on his drawings. Over the years, he has created over ten such editions, thus, for instance, for the ten-year anniversary of the Berghain techno club. After transposing photographs into drawings, a new change of medium takes place here, with which the artist examines people as picture carriers. Brandenburg uses the music-based term "sampling" for his way of working, for his combining of pictures from various sources. Material both found and his own is thus remixed again and again, with the interplay giving rise to contrasts and analogies. The act of "sampling" once again comes to mind when Brandenburg's drawings are combined anew on skin.

Photographs

For Brandenburg, the photograph is like a sketch. Even though he does not regard himself as a photographer, his artistic process begins with capturing situations with the camera. Over the years, this has resulted in an extensive visual archive, some of whose motifs he first transposes into drawings at a much later point in time. The photographs presented in the exhibition thus provide insights into the artist's visual cosmos, but also make clear, among other things, the precision with which he translates the snapshot aesthetic into drawing.



About Marc Brandenburg

Marc Brandenburg was born in West Berlin in 1965. He spent his early childhood in the United States. In 1977, he returned to his home city, where punk became a formative experience and he found himself in the creative subculture of West Berlin. Through fashion, Brandenburg came to art as an autodidact and he started exhibiting his drawings in the 1990s. Solo exhibitions followed, for instance, at Künstlerhaus Bethanien (1993), MMK Frankfurt (2005), Denver Art Museum (2010), Hamburger Kunsthalle (2011), PalaisPopulaire (2021), Städel Museum (2021/2022), and many others. He lives and works today in Berlin and Barcelona.

Exhibition catalogue

Distanz Verlag will be publishing a bilingual catalogue (German/English).

Museum Edition: 29,80 €

ISBN: 978-3-940208-91-0

Book Trade Edition: 40,00 €

ISBN: 978-3-95476-837-0

Press images

<https://berlinischegalerie.de/en/press-release/marc-brandenburg/>

Tickets

bg.berlin/en/tickets

Social media

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Admission 12€, concessions 7 €
Every 1st Wed of the month
7 € for everyone
Wed–Mon 10 am–6 pm
Tue closed

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BG

Biography

Marc Brandenburg

born 1965 in Berlin. Today he lives and works in Berlin and Barcelona.

Selected solo exhibitions

2026

Marc Brandenburg, 20th Century Debris, Berlinische Galerie

2021

- Hirnsturm II, Städel Museum, Frankfurt/Main
- Hirnsturm II, PalaisPopulaire, Berlin

2020

- Snowflake, Galerie Thaddaeus Ropac, Paris, France
- Snowflake, Galerie Thaddaeus Ropac, London, England

2019

Unlimited Art Basel, Switzerland

2018

Camouflage Pullover 1–12, Kunstraum Potsdam

2017

Alpha St, Galerie Thaddaeus Ropac, Salzburg, Austria

2015

Zeichnung, Skulptur, Performance, Kunsthaus Museen Stade

2013

Interior/Exterior, Galerie Thaddaeus Ropac, Paris, France

2012

Normex, Städtische Galerie Wolfsburg

2011

- 032c Workshop, Berlin
- Marc Brandenburg – Zeichnung, Hamburger Kunsthalle
- Mont Blanc Staircase Galerie, Hamburg
- Off/Site: Version, Wyoming Building, Goethe Institut New York; The Studio Museum in Harlem, New York, USA

2010

- Isolated Imagery, Galerie Thaddaeus Ropac, Salzburg, Austria
- Deutsch-Amerikanische Freundschaft, Denver Art Museum, USA
- Bonkers, Contemporary Fine Arts, Berlin

2008

Vomit, Form and Fictitious Movement, Galerie Thaddaeus Ropac, Paris, France

2007

- Excerpts, Galerie Thaddaeus Ropac, Salzburg, Austria
- Underground, U-Bahnhof Berlin Alexanderplatz (Exhibition Series of Neue Gesellschaft für Bildende Kunst), Berlin

2006

- TILT, Galerie Crone, Berlin
- TILT, André Schleichriem Contemporary, New York, USA

2005

Marc Brandenburg, Museum für Moderne Kunst Frankfurt, Frankfurt/Main

2004

- Tiergarten, Galerie Crone, Berlin
- Marc Brandenburg, Kunstverein Oldenburg

2003

- Hirnsturm, Galerie Crone, Berlin
- Full Circle (Excerpts from Negrophobia), Kunstraum Innsbruck, Austria

2002

- Chelsea Kunstraum, Cologne
- Kunstraum Bonn
- Hirnsturm, Gallery Paul Morris, New York, USA

2001

Full Circle, Laura Mars Group, Berlin

2000

White Rainbow, Contemporary Fine Arts, Berlin

1999

Meddle, XL Gallery, New York, USA

1998

Draw Stranger, PLUG IN, Winnipeg, Canada

1996

The Dangling Conversation – from Electric Lane to Lavender Hill, Morris Healy Gallery, New York, USA

1994

- Galerie Fons Welters, Amsterdam, Netherlands
- Teenage Topics and Metal Gurus, Galerie Martin Schmitz, Kassel
- Contemporary Fine Arts, Berlin

1993

- The House of Deep Essential Shit and Disco Therapeutics, Contemporary Fine Arts, Berlin
- Ocean of Violence (mit Sabina Maria von der Linden), Künstlerhaus Bethanien, Berlin
- Marc Brandenburg & Attila Richard Lucas, I, PLUG IN, Winnipeg, Canada
- Marc Brandenburg & Attila Richard Lucas, II, Gallery III, School of Art, University of Manitoba, Winnipeg, Canada
- Close to you, The Spectrum, Winnipeg, Canada

1992

- Punk and Circumstance Along the Yellow Brick Road – Liebeskummer, Galerie Martin Schmitz, Kassel

1991

- Zehn Tage im Leben, Kumpelnest 3000, Berlin
- Entwine, Palais de Chaillot, Paris, France

1990

- Adieu, Scheederbauer, Berlin

1989

- Elf der legendären Gute Nacht Bilder, Scheederbauer, Berlin

Selected group exhibitions

2025

- Sketch, Shade, Smudge – Drawing from Gray to Black, Harvard Art Museums, Boston, USA
- Industrial Witchcraft, Die Möglichkeit einer Insel, Berlin

2024

- Made in Germany, Busch-Reisinger Museum, Harvard Art Museums, Boston, USA
- Udo is Love, Kölnischer Kunstverein, Cologne
- Pop Life, City Art Center, Edinburgh, Scotland

2023

- Ein Hungerkünstler, Kapellbau Baku, Azerbaijan
- 1983/2023, Galerie Thaddaeus Ropac, Salzburg, Austria
- Otto Dix und die Gegenwart, Deichtorhallen Hamburg
- Modebilder – Kunstkleider, Berlinische Galerie
- Medium Zeichnung, Kunstsammlung Gera
- Drawing Wow 3, Minuseins, Vienna, Austria

2021

- Charta #2 – Identity and Narration, Frontviews, Berlin
- Signature Piece, Städtische Galerie Wolfsburg
- Studio Berlin, Berghain, Berlin

2020

- Figure up, BcMA, Berlin

- Maximal Radikal, Brandenburgisches Landesmuseum für moderne Kunst, Frankfurt/Oder
- Studio Berlin, Berghain, Berlin
- Remember September, Zwinger Galerie, Berlin
- Ihr, Kunstraum Potsdam

2018

- The World on Paper, Palais Populaire, Berlin
- Black is the New Black, Gußglashalle Kreuzberg, Berlin
- Erotica, Erotica, Berlin

2017

- German Encounters – Contemporary Masterworks from the Deutsche Bank Collection, Qatar Museums, Qatar
- Paperfile #13 – oqbo, Raum für Bild Wort Ton, Berlin

2016

- Letztes Jahr in Marienbad, Galerie Rudolfinum, Prag, Czech Republic
- The O.P.E.N., Singapore International Festival of the Arts, Singapore
- Linie Line Linea – Contemporary Drawing, Adam Art Gallery, Wellington, New Zealand
- Zeichnungsräume, Hamburger Kunsthalle

2015/16

- Zeitgeist – Arte Da Nova Berlim, CCBB: Goethe Institute Belo Horizonte, Brasília, Rio de Janeiro, Brasilien

2015

- Disegno – Zeichenkunst für das 21. Jahrhundert, Staatliche Kunstsammlungen Dresden – Kupferstichkabinett Dresden

BG

- Letztes Jahr in Marienbad, Kunsthalle Bremen
- So far so long, Pelaires Centre Cultural Contemporani, Palma, Spain

2014

- 10, Berghain, Berlin
- The paths of German art from 1949 to the present, MMOMA, Moscow Museum of Modern Art, Moscow, Russia

2013

- Porträtgalerie, Bayerische Staatsoper, Munich
- Weltreise. Kunst aus Deutschland unterwegs, Werke aus dem Kunstbestand des ifa 1949 bis heute, ZKM Museum für Neue Kunst, Karlsruhe
- Forever Young. Über den Mythos der Jugend, Kunsthalle Nürnberg
- Disaster / The End of Days, Galerie Thaddaeus Ropac, Paris, France
- Mozart-Bilder – Bilder Mozarts, Mozarteum, Salzburg, Austria

2012

- 16th Line, Rostov-on-Don, Russia
- Tender Buttons, Galerie September, Berlin
- KIDS, Contemporary Fine Arts, Berlin
- Berlin zeichnet, Städtische Galerie Kiel
- Berlin zeichnet, Galerie Stadt Sindelfingen
- Death Can Dance, Townhouse Art Exhibit, Zurich, Switzerland
- PAPER, Contemporary Fine Arts, Berlin

- Berlin tut gut, 16th Line, Rostov-on-Don, Russia

2011

- Collected, The Studio Museum in Harlem, New York, USA
- LINIE LINE LINEA, Museo Nacional de Artes Visuales, Montevideo, Uruguay
- Kompass. Zeichnungen aus dem Museum of Modern Art (MoMA) New York, Martin Gropius Bau, Berlin

2010

- Berlin zeichnet, Kunsthalle Dominikanerkirche, Osnabrück
- Berlin zeichnet, Ludwig Museum, Koblenz
- 40 Jahre Gegenwart, 40 Künstler aus der Sammlung Deutsche Bank, Deutsche Bank Luxemburg
- There's a tear in my beer, WestGermany, Berlin
- Wings. Der Flügel in der zeitgenössischen Kunst, Galerie Thaddaeus Ropac, Salzburg, Austria
- JQKA, Galeria Joan Prats, Barcelona, Spain
- Linie Line Linea – Zeichnungen der Gegenwart, Kunstmuseum Bonn

2009/2010

The End of the Line: Attitudes in Drawing, a touring Exhibition:

- Hayward Gallery, London, England
- MIMA Middlesbrough Institute of Modern Art, Middlesbrough, England
- The Bluecoat, Liverpool, England; City Museum and Art Gallery, Bristol, England
- The Fruitmarket Gallery, Edinburgh, Scotland

2009

- Schenkung Thaddaeus Ropac, Museum der Moderne, Salzburg, Austria
- SPIRITS, La Chose – Stadtbad Wedding, Berlin
- Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection, The Museum of Modern Art, New York, USA

2008

- Paul Thek – Werkschau im Kontext zeitgenössischer Kunst, Sammlung Harald Falckenberg, Hamburg
- Just Different!, Cobra Museum, Amsterdam, Netherlands
- Gegen den Strich – Experimentierfeld Zeichnung, Bielefelder Kunstverein

2007

- Exposures – The Contemporary Self-Portrait, Galerie Thaddaeus Ropac, Salzburg, Austria
- Great Expectations, Union Gallery, London, England
- 10 Jahre Weltempfänger, Galerie der Gegenwart, Hamburger Kunsthalle
- Gegen den Strich, Künstlerhaus Bethanien GmbH, Berlin
- very asherbovenkerkerkbrandenburgvaneedenpalmesalic, Wetering Galerie, Amsterdam, Netherlands

2006

- Abgebrannt, KunstBank in der Berlinischen Galerie

BG

- Das achte Feld – Geschlechter, Leben und Begehren in der Kunst seit 1960, Museum Ludwig, Cologne
- Heimat als Utopie, Goethe Institute, Tokio, Japan

2004

- Emotion Eins, Ursula Blickle Stiftung, Kraichtal
- Emotion Eins, Frankfurter Kunstverein, Frankfurt/Main
- Happy days are here again, David Zwirner Gallery, New York, USA
- Contemporary Art from Germany, European Central Bank, Frankfurt/Main Roots, The Studio Museum in Harlem, New York, USA

2003

- Lebenslänglich 14, Laura Mars Gallery, Berlin
- Blick aufs Ich, Kunstverein Mannheim
- Blick auf Ich, Neues Museum Weserburg, Bremen

2002

- Man in the Middle, Deutsche Bank, Eremitage, St. Petersburg, Russia
- Group Show, Laura Mars Gallery, Berlin

2001

- Group Show, Paul Morris Gallery, New York, USA

2000

- Ortsbegehung 6 – paper marks, Neuer Berliner Kunstverein, Berlin
- ANP at s&h de Buck, Gallery s&h de Buck, Ghent, Belgium
- Paper marks, Kunstverein Göttingen

1999

- German Open. Gegenwartskunst in Deutschland, Kunstmuseum Wolfsburg
- Lovevolution, XL Gallery, New York, USA
- Gallery Swap, Contemporary Fine Arts at Sadie Coles HQ, London, England

1998

- Draw, Stranger, PLUG IN, Winnipeg, Canada

1997

- Infected Culture, Cubitt Artists, London, England
- Art on Paper, Weatherspoon Art Museum, Greensboro, USA

1995

- Summer Exhibition 1995, Paul Morris Gallery, New York, USA
- Toms Erben, Schwules Museum, Berlin
- A Bonnie Situation, Contemporary Fine Arts, Berlin

1994

- Jonge Duitsers, Fons Welters, Amsterdam, Netherlands
- Corpus Imperfectus, Montgomery Glasoe Fine Art, Minneapolis, USA

1993

- Multiple und Originale, Galerie Martin Schmitz, Kassel

1992

- Die Hormone des Mannes, Schwules Museum, Berlin
- Galerie der Glücklichen, Galerie Martin Schmitz, Kassel
- Hausgeist, NGBK, Berlin

Permanent installations

2009

- Untitled, Panorama Bar Berghain, Berlin

2008

- UV-R, Grill Royal, Berlin

Collaborations

2016

- Textile design and Tattoos, Bless N°57 Daycation, Berlin

2015

- Stagedesign, Lawbf No. V – Psychose 4.48 nach Sarah Kane, Kantine Berghain, Berlin

2009

- Stage and costume design, The Bad Breast – Bruce LaBruce, HAU 2, Berlin
- Textile design, Bernhard Willhelm, Spring/summer menswear 2010

Awards

2016

- Artist in Residence, Goethe Institute, Wellington, New Zealand

2005

- Karl-Ströher-Preis der Stadt Frankfurt/ Main
- Senate Scholarship from the City of Berlin
- Artist in Residence, Villa Romana, Florenz, Italy

2002

- Kunstfond Bonn e.V., Working grant

BG



Exhibition catalogue

Published on the occasion of the exhibition
"Marc Brandenburg. 20th Century Debris"
(17.4. – 14.9.26)

Marc Brandenburg has won international acclaim as an outstanding graphic artist. His defining genre are pencil drawings after photographic sources, whose tonality he inverts as in photographic negatives. Brandenburg captures his sources as he travels the world or samples them from magazines, films, and books. The freehand translation of the inverted and distorted originals yields haunting and pensive renditions of the contemporary world. Brandenburg's motifs originate from urban everyday life: protest marches, homeless people, snippets of subculture, but also portraits of celebrities that have become symbols of pop culture. His drawings grapple with society's ills as well as the extravagance and consumerism that are concomitants of late capitalism.

Editors

Thomas Köhler, Ilka Voermann

Publisher

DISTANZ

Authors

Thomas Köhler, Tabitha Love, Lynette Roth,
Ilka Voermann und Franziska Ziegler

Format

22,2 x 28,5 cm

Pages

240 pages

Illustrations

200 illustrations

Languages

German and English

ISBN

978-3-940208-91-0 (Museum Edition)

978-3-95476-837-0 (Book Trade Edition)

Price

29,80 € (Museum Edition)

40,00 € (Book Trade Edition)

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Marc Brandenburg, Tattoo Edition 1, 2012, Berlinische Galerie,
© Marc Brandenburg, photo: Berlinische Galerie



Programme in English

Accompanying events

Brandenboogie #1

Fri 26.6., 5–10 pm

Brandenboogie #2

Fri 14.8., 5–10 pm

References to music and pop culture appear throughout Marc Brandenburg's work. At the "Brandenboogie", he DJs live within the exhibition, creating unique soundtracks to the artworks. For these evenings, Brandenburg has also produced a new edition of temporary tattoos. All visitors are invited to apply the tattoos and become living carriers of his drawings — while supplies last. The bar at Café Dix will be open.

Tickets online: 12 €, red. 7 €

Tours

Public guided tours in English

Every Sat, 4:15 pm

Mon 4.5., 1.6., 6.7., 3.8., 7.9., 3 pm

Included in the museum admission.

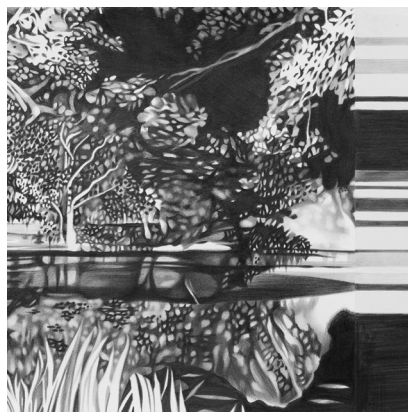
Registration on-site, limited capacities

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Press Images



Marc Brandenburg, Untitled, 2024 (Detail), © Marc Brandenburg, courtesy Galerie Thaddaeus Ropac, photo: CHROMA, André Carvalho



Marc Brandenburg, Untitled, 2024 (Detail), © Marc Brandenburg, courtesy Galerie Thaddaeus Ropac, photo: CHROMA, André Carvalho



Marc Brandenburg, Untitled, 2024 © Marc Brandenburg, courtesy Galerie Thaddaeus Ropac, photo: CHROMA, André Carvalho



Marc Brandenburg, Ebay 02-07503-21202, 2025, © Marc Brandenburg, courtesy Galerie Thaddaeus Ropac, photo: CHROMA, André Carvalho



Marc Brandenburg, Untitled, 2022, Deutsche Bundesbank, Frankfurt am Main, © Marc Brandenburg, courtesy Galerie Thaddaeus Ropac, photo: CHROMA, André Carvalho

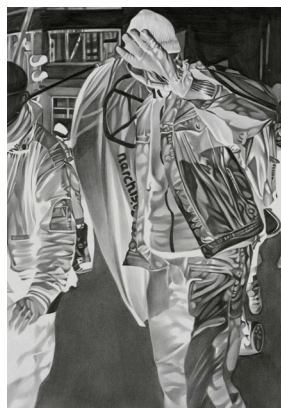


Marc Brandenburg, Untitled, 2012, © Marc Brandenburg, photo: Jochen Littkemann, courtesy Contemporary Fine Arts

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Marc Brandenburg, Tattoo Edition 1, 2012, Berlinische Galerie, © Marc Brandenburg, photo: Berlinische Galerie



Marc Brandenburg, Untitled, 2010, Private Collection, © Marc Brandenburg, Photo: Jochen Littkemann, courtesy Contemporary Fine Arts



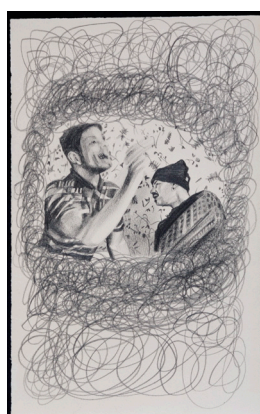
Marc Brandenburg, Untitled, 2006, Private Collection, © Marc Brandenburg, courtesy Galerie Thaddaeus Ropac,



Marc Brandenburg, White Rainbow Nr. 8, 2000 (Detail), Private Collection, © Marc Brandenburg, photo: Jochen Littkemann, courtesy Contemporary Fine Arts



Marc Brandenburg, Untitled, 1998 © Marc Brandenburg, photo: Marc Brandenburg



Marc Brandenburg, Untitled, 1994, © Marc Brandenburg, photo: Marc Brandenburg



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BG

Marc

Brandenburg

**20th Century
Debris**

**Exhibition
Texts**

**BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART**

Artistic Practice

Pencil drawings are Marc Brandenburg's primary medium. The meticulous execution of his photorealistic drawings exerts a great fascination. Photographs always stand at the beginning of his work process. For him, they are a sort of sketch. By transferring them to paper freely and without any aids, he transforms the photographs, which he takes himself or finds in magazines, into detailed drawings.

Brandenburg started abstracting his motifs in the late 1990s. The inversion of the pictures—thus the reversal of light and dark—is his most striking stylistic device until today. “I can look at the positive image and already see what it'll look like as a negative,” says Brandenburg. Around the turn of the century, he began manipulating his photographic sources even further: distorting them and making them dissolve into abstract forms.

Brandenburg lets his drawings stand for themselves and foregoes explanatory or descriptive titles. He regards “untitled” less as a blank space than as an aid to focusing. The works exhibited here are pencil drawings on paper. The exhibition dispenses with labels. Visitors are instead invited to let themselves drift through Brandenburg's visual cosmos.

Early Series

In the 1990s, Marc Brandenburg produced his first series of drawings. Working in tightly delimited groups of works was a central component of his practice at this time. The first room of the exhibition presents drawings from five work series. They show Brandenburg's rapid development as an artist as well as the recurring appearance of particular motifs and details.



From June to November

“From June to November” from 1993 is the earliest series in the exhibition. It consists of interiors and still lifes, portraits of famous individuals like The Supremes, as well as pictures from cigarette ads and explicit scenes. Stylistically, the realistic drawings all share a fragmentary character. With their irregular edges, they seem to have been ripped of a larger context.

The drawings were not originally produced with the idea of creating a series or based on a fixed concept. Brandenburg was instead interested in drawing itself, which he was once again doing intensively for the first time since his childhood.

Bilderbuch

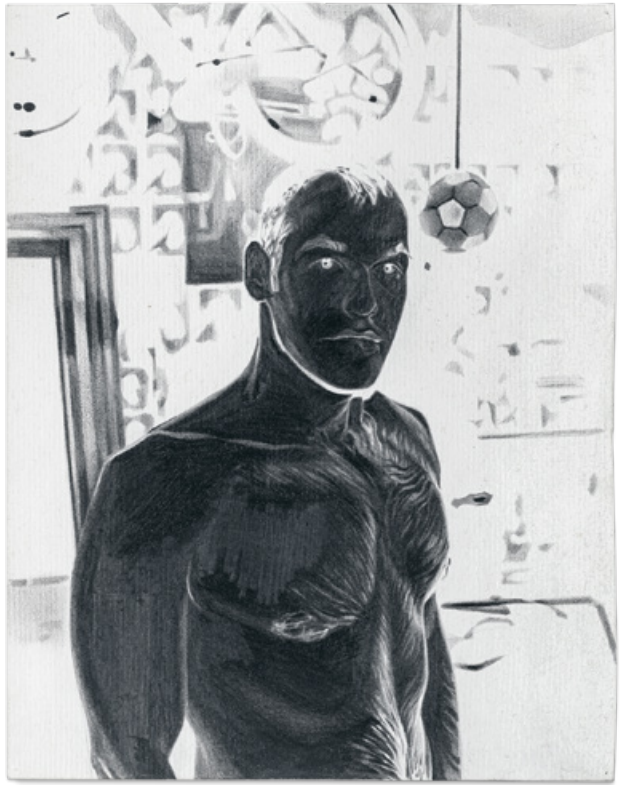
In 1994, Marc Brandenburg published “Bilderbuch” (Picture Book). The series put his own photographs in the center for the first time. The drawings take up the aesthetics of the snapshot—imperfect compositions, fragmentary body parts, and a blurred focus. The existing pictorial repertoire of still lifes and portraits is supplemented with a wide range of scenes from the artist’s life. It is a fictitious daily routine. Brandenburg himself is frequently depicted along with his friends. The fragmentary motifs are now given a defined frame in the form of heavy, black lines or light, cloudlike scribbles.





The Dangling Conversation

From 1993 to 1996, Marc Brandenburg lived in the London district of Brixton. The series “The Dangling Conversation” of 1996 addresses his life at the time. The sheets are pierced by staples or have paperclips attached to them, very much in contrast to the softly modulated drawings. Brandenburg regards this as a gesture of irreverence. The series is based on the idea of a pin-board and was shown in its first presentation, in 1996, as a composition manifested at random.



Meddle

The first drawings in which Brandenburg uses of the reversal of light and dark values were created in the late-1990s with the series “Meddle”. They call to mind negatives from analogue photography. The things depicted seem ghostly. As a result of the inversion, it is barely still possible to make out the characteristic traits of the individuals portrayed, thus making them appear anonymous.

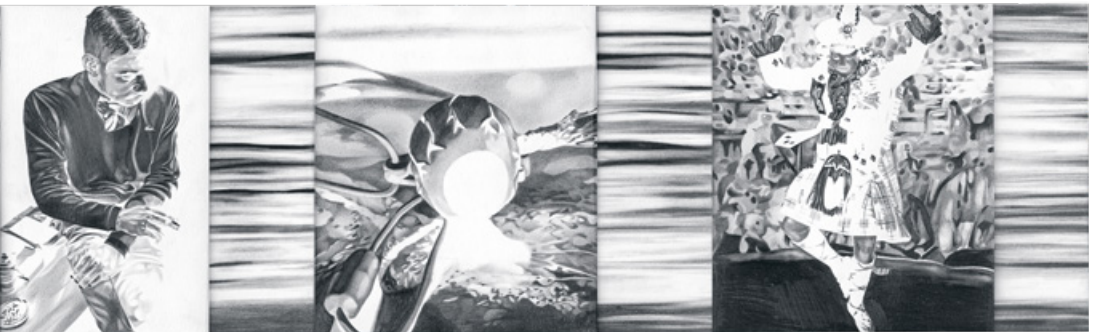
Brandenburg’s room in a shared apartment at the time is the central setting. The toy figures, (self-)portraits, or extremely enlarged details seem to have been captured in a flash of light and give rise to a motley overall picture.

Music plays a big role in Brandenburg’s life. This is also reflected in his art: “Meddle”, for instance, references Pink Floyd’s album of the same title, while “The Dangling Conversation” is named after a song by Simon & Garfunkel.



White Rainbow

In “White Rainbow” of 2000, Brandenburg continues exploring the negative aesthetic. The ten works in the series consist of several individual sheets, which are mounted next to each other to form an elongated whole. As in “Meddle”, objects from his room in the shared apartment form the starting point. Abstract streaks are added as a new element, which Brandenburg positions between the figurative drawings. They call to mind camera panning shots in film, conveying simultaneity or a blurred impression of speed. As already in the case of “Bilderbuch”, “White Rainbow” is published as a book.



Under Blacklight

The middle room of the exhibition is illuminated with blacklight. Marc Brandenburg has already been presenting his drawings in this way since 2000. As a result of the unusual lighting, the white areas of the paper fluoresce. The drawings seem to shine and, with the interplay between them, generate a spatial experience.

In the blacklight room are drawings from the mid-2000s until today. Brandenburg circles around themes like bodies or clothes and/or costumes. He traces their outward appearances in a society that, for him, seems to be at a breaking point due to growing isolation, inequality, and capitalist excess. He continues to be fascinated by absurd-seeming consumer goods. Examples of this are a lamp with characters from the Wizard of Oz found in an online auction, supplemented by a figure of serial killer John Wayne Gacy, or a gingerbread house decorated with a joint. In 2024, Marc Brandenburg dedicated himself to the topic of landscape after a longer period of time with two large panorama drawings of the Tiergarten in Berlin. The individual strokes now disappear more and more and recede behind a metallicly shiny surface.



Brandenburg regards his observation of the metropolis as well as the artistic rendering of it as strictly documentary. The static drawings, which are always snapshots, are supplemented in the exhibition by new video works. They once again impressively show Brandenburg's remarkable powers of observation and how he encounters his motifs in random situations. An uncanny atmosphere, resulting from the inversion and slowing-down of the videos, is further increased by the ghostly audio.



Tattoos

Since 2012, Marc Brandenburg has been designing editions of temporary tattoos based on his drawings. Over the years, more than ten such editions have been produced, including, for instance, for the ten-year anniversary of the Berghain techno club. After transposing photography into drawing a new change of medium takes place, with which the artist examines people as picture carriers. The term “sampling” once again comes to mind when Brandenburg’s drawings are combined anew on skin.



Photographs

For Marc Brandenburg, photography is like a sketch. Even though he does not consider himself to be a photographer, his artistic process already begins with capturing situations with the camera. Over the years, this has led to the creation of a visual archive. He first transposes some of the motifs into drawings years later. In the final room of the exhibition are photographs that provide insights into Brandenburg's visual cosmos. Motifs from drawings in the exhibition can also be found again here. This makes visible, among other things, the precision with which he translates the snapshot aesthetic into drawing.

List of Works

Unless otherwise indicated the works are untitled drawings (pencil or graphite on paper)

1993, 25,5 × 23,5 cm Campañā Collection, Berlin	1993, 25,2 × 24,3 cm Deutsche Bank Collection	1994, 23 × 25 cm Private collection, Berlin	1996, Pencil on paper, paper clips, staples, 15,5 × 14,5 cm Familie Brunnet- Hackert, Berlin
1993, 25,6 × 23,2 cm Campañā Collection, Berlin	1993, 25,2 × 23,7 cm Deutsche Bank Collection	1994, 26,8 × 17,3 cm Deutsche Bank Collection	1996, Pencil on paper, paper clips, 25,8 × 27 cm Marc Brandenburg, Berlin
1993, 22,5 × 22,5 cm Syreeta Rush, Berlin	1993, 25,3 × 24 cm Deutsche Bank Collection	1994, 26,9 × 17,5 cm Deutsche Bank Collection	1996, Pencil on paper, staples, 24 × 36,7 cm Marc Brandenburg, Berlin
1993, 24,7 × 25,5 cm Nicolette Krebitz, Berlin	1993, 25,5 × 24 cm Deutsche Bank Collection	1994, 27,2 × 17,6 cm Deutsche Bank Collection	1996, Pencil on paper, staples, 27,4 × 19,9 cm Marc Brandenburg, Berlin
1993, 25,5 × 25,5 cm Private collection, Berlin	1993, 24 × 25 cm Deutsche Bank Collection	1994, 26,9 × 17,5 cm Deutsche Bank Collection	1996, Pencil on paper, paper clips, 30,5 × 16,4 cm Marc Brandenburg, Berlin
1993, 25,5 × 23 cm Private collection, Berlin	1994, 27 × 17,4 cm Andreas Lang, Munich	1994, 26,9 × 17,5 cm Deutsche Bank Collection	1996, 16,4 × 21,4 cm Marc Brandenburg, Berlin
1993, 25 × 23,4 cm Private collection, Berlin	1994, 19,8 × 19,6 cm Campañā Collection, Berlin	1994, 27,3 × 17,5 cm Deutsche Bank Collection	1996, Pencil on paper, staples, 21,8 × 15,9 cm Marc Brandenburg, Berlin
1993, 23,5 × 25,5 cm Private collection, Berlin	1994, 26,9 × 17,5 cm Staatliche Museen zu Berlin, Kupferstichkabinett	1994, 22,5 × 20,5 cm Frank Radermacher	1996, 26,5 × 21,2 cm Nicolette Krebitz, Berlin
1993, 23,2 × 25,5 cm Private collection, Berlin	1994, 26,9 × 17,5 cm Staatliche Museen zu Berlin, Kupferstichkabinett	1994, 26,4 × 17,2 cm Frank Radermacher	1996, Pencil on paper, paper clips, 20 × 31,9 cm Nicolette Krebitz, Berlin
1993, 25,5 × 23,4 cm Private collection, Berlin	1994, 26,9 × 17,5 cm Staatliche Museen zu Berlin, Kupferstichkabinett	1994, 24 × 24,5 cm Luis Alberto Gutierrez Ibañez, Barcelona	1996, Pencil on paper, paper clips, staples, 18,2 × 13,2 cm Private collection, Berlin
1993, 25,5 × 23,5 cm Private collection, Berlin	1994, 27,1 × 17,4 cm Marc Brandenburg, Berlin	1995, 24,7 × 23,8 cm Campañā Collection, Berlin	1996, 20 × 15 cm Private collection, Berlin
1993, 25,3 × 24 cm Private collection, Berlin	1994, 26,7 × 17,3 cm Marc Brandenburg, Berlin	1995, 18,2 × 11,3 cm Private collection, Berlin	
1993, 25 × 23,6 cm Private collection, Berlin	1994, 26,8 × 17,3 cm Marc Brandenburg, Berlin	1995, 20,3 × 20,1 cm Private collection, Berlin	
1993, 25,7 × 23,2 cm Deutsche Bank Collection	1994, 26,5 × 17,2 cm Marc Brandenburg, Berlin	1995, 23 × 21 cm Frank Radermacher	
1993, 23,6 × 25,6 cm Deutsche Bank Collection	1994, 27 × 17 cm Marc Brandenburg, Berlin	1995, 23,5 × 24 cm Frank Radermacher	
1993, 26,1 × 23,5 cm Deutsche Bank Collection	1994, 26,8 × 17,2 cm Private collection, Berlin	1996, Pencil on paper, paper clips, staples, 17,6 × 18,6 cm Familie Brunnet- Hackert, Berlin	
1993, 25,5 × 23,3 cm Deutsche Bank Collection			

1996, Pencil on paper, paper clips, staples, 17,8 x 25,7 cm Frank Radermacher	White Rainbow Nr. 5, 2000, 3-part, 31 x 53,5 cm Helaba Art Collection	2008, 40 x 40 cm Marc Brandenburg, Berlin	Tattoo Edition Brasilien 1, 2015, Inkjet print on foil, 60 x 45 cm Marc Brandenburg, Berlin
1996, Pencil on paper, paper clips, staples, 23 x 34 cm Frank Rademacher	White Rainbow Nr. 6, 2000, 7-part, 20,5 x 80 cm Familie Brunnet-Hackert, Berlin	2009, 27 x 25 cm Thomas und Stefan Minks, Berlin	Tattoo Edition Brasilien 2, 2015, Inkjet print on foil, 60 x 45 cm Marc Brandenburg, Berlin
1996, 33 x 18 cm Frank Radermacher	White Rainbow Nr. 10, 2000, 6-part, 31 x 160 cm Helaba Art Collection	2010, 33 x 22 cm Marc Brandenburg, Berlin	2016, 53,3 x 39,3 cm Deutsche Bank Collection
1996, Pencil on paper, paper clips, staples, 26,5 x 30 cm Sammlung Alexejew-Brandl, Berlin	Untitled, (Sheet from White Rainbow Nr. 8), 2000, 21 x 34 cm Privatsammlung, Berlin	2010, 42 x 32 cm Bundesrepublik Deutschland, Sammlung Zeitgenössische Kunst	2016, 53,3 x 39,3 cm Deutsche Bank Collection
1998, 21,6 x 16,5 cm Campaña Collection, Berlin	Untitled, (Sheet from White Rainbow Nr. 9), 2000, 21 x 17,1 cm Sammlung Schulz-Wulkow, Berlin	2010, 32,7 x 21 cm Bundesrepublik Deutschland, Sammlung Zeitgenössische Kunst	Tattoo Edition Bless, 2016, Inkjet print on foil, 60 x 45 cm Marc Brandenburg, Berlin
1998, 22 x 17,2 cm Marc Brandenburg, Berlin	Untitled, (Sheet from White Rainbow Nr. 8), 2000, 20,5 x 20 cm Marc Brandenburg, Berlin	2010, 40 x 40 cm John und Esra Hartung, Berlin	Stress Reliever 2, 2019, 65 x 65 cm Marc Brandenburg, Berlin / Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
1998, 21,5 x 16,5 cm Marc Brandenburg, Berlin	2002, 21 x 36,4 cm Sammlung Schulz-Wulkow, Berlin	2010, 35,7 x 23 cm John und Esra Hartung, Berlin	Yves Saint Laurent, 2021, Inkjet print on foil, 60 x 45 cm Berlinische Galerie
1998, 20,7 x 16,5 cm Frank Radermacher	2004, 2-part, 99,0 x 21,0 cm Staatliche Museen zu Berlin, Kupferstichkabinett	2010, 29 x 20 cm John und Esra Hartung, Berlin	2022, 44 x 64 cm Marc Brandenburg, Berlin / Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
1999, 20,9 x 17 cm Marc Brandenburg, Berlin	2004, 2-part, 21 x 133,4 cm Peter Most	2010, 45 x 32 cm Private collection, Leipzig	2022, 47,5 x 62 cm Kunstsammlung Deutsche Bundesbank
1999, 21,6 x 16,5 cm Deutsche Bank Collection	2006, 75 x 39 cm Marc Brandenburg, Berlin	2012, 29 x 29 cm Marc Brandenburg, Berlin	Tattoo Edition Griffelkunst 1, 2022, Inkjet print on foil, 60 x 45 cm Marc Brandenburg, Berlin
1999, 21,6 x 16,5 cm Deutsche Bank Collection	2006, Collage on honeycomb cardboard, 2-part, 238,7 x 236,5 x 2 cm Berlinische Galerie	Tattoo Edition 1, 2012, Inkjet print on foil, 60 x 45 cm Berlinische Galerie	Tattoo Edition Griffelkunst 2, 2022, Inkjet print on foil, 60 x 45 cm Marc Brandenburg, Berlin
1999, 22 x 17,6 cm Deutsche Bank Collection	2006, 58,5 x 85 cm Private collection, Munich	Tattoo Edition 2, 2012, Inkjet print on foil, 60 x 45 cm Marc Brandenburg, Berlin	Tattoo Edition Griffelkunst 2, 2022, Inkjet print on foil, 60 x 45 cm Marc Brandenburg, Berlin
1999, 21,7 x 16,6 cm Deutsche Bank Collection	2007, 30 x 21 cm Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2014, 72,7 x 55,7 cm Marc Brandenburg, Berlin / Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2023, 42 x 29 cm Frank Radermacher
1999, 22,2 x 17,4 cm Deutsche Bank Collection	2007, 99,5 x 67 cm Staatliche Museen zu Berlin, Kupferstichkabinett	2014, 93,8 x 58 x 4,2 (framed), Marc Brandenburg, Berlin / Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2024, 6-part, 25 x 427 x 3,5 cm Marc Brandenburg, Berlin / Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
2000, 21 x 29,5 cm Marc Brandenburg, Berlin	2007, 39,5 x 282 cm Private collection, Munich	Tattoo Edition Berghain, 2014, Inkjet print on foil, 60 x 45 cm Marc Brandenburg, Berlin	
2000, 17 x 23,7 cm Private collection, Berlin		2015, 39,4 x 52 cm Kunstsammlung Deutsche Bundesbank	
White Rainbow Nr. 1, 2000, 4-part, 31 x 101,4 cm Helaba Art Collection			
White Rainbow Nr. 3, 2000, 5-part, 31 x 166 cm Helaba Art Collection			

2024, 6-part, 25 x 425 x 3,5 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2025, 22 x 37 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2026, 16,5 x 36,7 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
2024, 29,7 x 21 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2025, 21,3 x 22,4 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2026, 18 x 30,5 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
2024, 21,1 x 16,8 cm, Private collection, Salzburg	2025, 22 x 19 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2026, 18,3 x 38,7 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
Tattoo Edition Harvard 1, 2024, Inkjet print on foil, 60 x 45 cm Marc Brandenburg, Berlin	2025, Video, 0:33 min Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2026, 19,5 x 43,5 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
Tattoo Edition Harvard 2, 2024, Inkjet print on foil, 60 x 45 cm Marc Brandenburg, Berlin	2025, Video, 1:03 min Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2026, 15,5 x 41,4 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
Scruff July 5th 4:21 p.m., 2025, 27,5 x 43,3 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2025, Video, 0:09 min Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2026, 14,2 x 44,7 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
2025, 36 x 29 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2025, Video, 4:34 min Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2026, 22,5 x 14 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
Ebay 02-07503-21202, 2025, 97 x 48 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2025, Video, 0:26 min Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	
Ebay 02-07503-21202 (Inverted), 2025, 97 x 48 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	2026, 17 x 43,4 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	
	2026, 14,5 x 39,5 cm Marc Brandenburg, Berlin/Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul	

Biography

Marc Brandenburg was born in West Berlin in 1965. He spent his early childhood in the United States. In 1977, he returned to his home city. Punk became a formative experience and he found himself again in the creative subculture of West Berlin. Via fashion, Brandenburg came to art as an autodidact and first exhibited his drawings in the 1990s. Solo exhibitions followed, including at Künstlerhaus Bethanien (1993), MMK Frankfurt (2005), Denver Art Museum (2010), Hamburger Kunsthalle (2011), PalaisPopulaire (2021), Städel Museum (2021–22), and many more. Today, Brandenburg lives and works in Berlin and Barcelona.

Colophon

Marc Brandenburg
20th Century Debris
April 17–September 14, 2026

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Design

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Supported by the
Hauptstadtkulturfonds

**I think that causing
confusion is an
important driving
force for prompting
contemplation.**

Marc Brandenburg
2021