



## **Exhibitions**

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## **2024–2026**

### **Current**

- Mariechen Danz. edge out
- IBB Video space
- Rineke Dijkstra. Still — Moving Portraits. 1992 – 2024

### **Preview 2025/2026**

- Käthe Kruse. It's All Good Now
- Provenances. Wayfaring Art
- Marta Astfalck-Vietz (1901–1994)
- Brigitte Meier-Denninghoff (1923–2011)
- Raoul Hausmann (1886–1971)
- Lovis Corinth. Then came Berlin!

### **Permanent Exhibition**

- Embracing Modernism
- Art in Berlin 1880–1980
- Mapping the Studio
- 207 m<sup>2</sup> – Space for Action and Collaboration

Ausstellungsansicht „Mariechen Danz. edge out“, Berlinische Galerie, © Photo: Benjamin Pritzkeleit



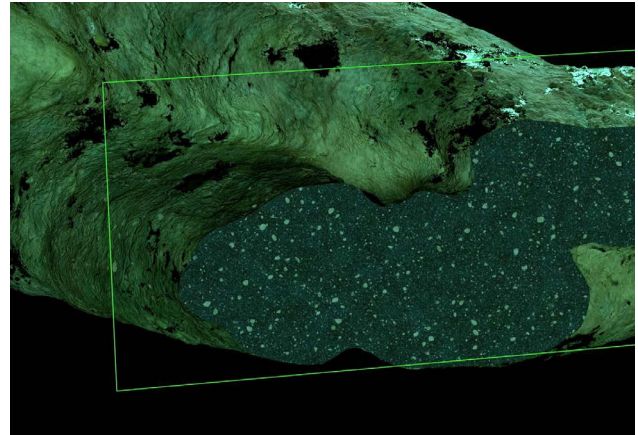
## **Mariechen Danz** **edge out** **GASAG Art Prize 2024**

**Until 16.6.25**

Mariechen Danz (\* 1980 Dublin, Ireland) has been awarded the GASAG Art Prize 2024. The award initiated by GASAG has been organised together with the Berlinische Galerie since 2010. Every two years, the partners honour an outstanding artistic contribution at the interface between art, science and technology.

In her artistic practice the award-winner explores methods and models of human cognition. In her large installations and performances, often collaborating with other artists and musicians, she combines scientific frameworks for understanding and describing the world with subjective, alternative and magical perspectives. The human body is a springboard for her artistic research, serving as a template for new ways to communicate and transcribe knowledge, truth and history.

Mariechen Danz studied at the University of the Arts in Berlin, the Gerrit Rietveld Academie in Amsterdam and the California Institute of the Arts in Santa Clarita. Her works have been shown internationally. Mariechen Danz lives and works in Berlin.



Chan Sook Choi, qbit to adam, 2021, film still, courtesy of the Artist

## **The IBB Video Space**

Since 2011 the IBB Video Space has been screening artists who work with time-based media. The programme features not only established names in contemporary video art but also up-and-coming artists rarely seen in museums to date. For these, the Berlinische Galerie seeks to facilitate an institutional début.

Each screening brings a new encounter with work that raises questions about the medium and about social or political issues. Importance is attached to including marginalised perspectives and to shedding light on the impact of power structures.

More video works online:  
[berlinischegalerie.de/en/video-art-online](https://berlinischegalerie.de/en/video-art-online)

This project has been facilitated by  
Investitionsbank Berlin (IBB).

20.11.24 – 27.1.25  
Chan Sook Choi

# BG

Rineke Dijkstra, Odessa, Ukraine, August 6, 1999,  
© courtesy of the artist, Galerie Max Hetzler, Marian Goodman



## **Rineke Dijkstra** **Still – Moving** **Portraits 1992 – 2024**

**8.11.24 – 10.2.25**

Since the early 1990s, the Dutch artist Rineke Dijkstra (\* 1959) has produced an impressive body of photographic and video work, offering a contemporary take on the genre of portraiture. By isolating people from their everyday context and searching for glimmers of individuality while focusing on subtle details, the posture and gaze of the subject, she encourages the viewer to look closely at people who are in transition in one way or another.

This major retrospective at the Berlinische Galerie presents eight series and approximately 80 works dating from the early 1990s to the present day, concentrating on the theme of ‘transition’, with series like ‘New Mothers’, ‘Bullfighters’ and ‘Almerisa’. Also ‘Parks’ partly created in Tiergarten, Berlin, will be presented, as will photographs which have remained in her archives and so far have not been displayed in public.

Dijkstra is fascinated with the theme of authenticity, the way people express their personality, and how you can capture a certain kind of naturalness in a photograph. This is especially evident in her video art. The exhibition will consequently provide space for a selection of her videos: In addition to the iconic “The Buzz Club, Liverpool, UK / Mystery World, Zaandam, NL” (1996–97), the exhibition will also present “I See a Woman Crying” (2009).

The portraits reflect not only how we present ourselves to the world but also what it means to be documented by the media. They might even be described as studies in how people behave in front of a camera. Today, when social media are all around us, they offer an opportunity to think about the image’s claim to authenticity and about evolving strategies of (self-)presentation.

The exhibition is supported by Hauptstadtkulturfonds, Mondriaan Fonds and the Kingdom of the Netherlands.



Käthe Kruse at Künstlerhaus Bethanien, 1985.  
Photo: © Joachim Blank / VG Bild-Kunst, Bonn 2024

## **Käthe Kruse** **It's All Good Now**

**7.3.–16.6.25**

Press conference: 6.3.25, 11 am  
Opening: 6.3.25, 7 pm

The artist Käthe Kruse (\*1958) has been an integral part of the West Berlin art scene since the early 1980s. As a member of the well-known collective “Die Tödliche Doris” she worked from 1982 until 1987 at the intersection of performance, music, text, painting and film. It was the group’s way of creating a counterweight to the established art world in the city.

When Käthe Kruse went solo, her projects retained this cross-genre approach and deliberate amateurism, with large installations that combined various media and styles. She frequently takes everyday objects as a starting-point, changing them in material respects to ascribe new meanings. Käthe Kruse’s works are often closely interwoven with her personal experience, although they also relate to social issues such as domestic violence, abortion and war.

Her show at the Berlinische Galerie is the first comprehensive institutional exhibition in Berlin to honour Käthe Kruse’s work from the 1980s until the present day.



Fidus (Hugo Höppener), Tempelanz der Seele, ca. 1910.  
© Copyrights expires, Repr: Roman März

## **Provenance** **Wayfaring Art**

**7.3. – 13.10.25**

“Works of art go wayfaring. That has always been their destiny and will never change.” That was how the art critic Adolph Donath described provenance research in 1925. Today it has become an integral part of museum practice. It investigates chains of ownership and contexts where injustice occurs in the history of cultural objects. In museums with holdings of modernist art, this primarily means paintings, sculptures or drawings that were stolen or extracted under duress from Jewish victims of National Socialism between 1933 and 1945.

This exhibition picks up on an earlier event financed by the Ernst von Siemens Kunststiftung which was only open to the public for a few days before the coronavirus pandemic struck in 2020 and 2021. By looking in depth at selected examples, it documents the current state of our ongoing research into the holdings of the Berlinische Galerie. Set amid a salon hanging with nearly 40 paintings rarely placed on display, digital media present the latest findings, gaps in our knowledge and objectives for further enquiry. Alongside this a story is told in original documents – that of the “Temple Dance of the Soul” painted in 1910 by Fidus (Hugo Höppener). The cycle was identified in 2017 as having been looted by the Nazis. Restitution was arranged at the museum’s own initiative before the work was repurchased for the Berlinische Galerie collection from the family of the original clients. The message is clear: every work goes travelling, and our knowledge about the journey broadens our view of the art.





Marta Astfalck-Vietz, Untitled (Selfportrait), ca. 1927.  
© VG Bild-Kunst, Bonn 2024

## **Marta Astfalck-Vietz** **1901 – 1994 (working title)**

**11.7.–13.10.25**

Press conference: 9.7.25, 11 am  
Opening: 10.7.25, 7 pm

In the space of a single decade, the “Golden Twenties”, photographer Marta Astfalck-Vietz (1901–1994) created a glittering corpus of portrait, nude and dance photography and conceptual series. Idiosyncratic enactments reveal her interest in self-invention. For these she not only took the pictures, but also arranged the setting, directed and posed. Astfalck-Vietz slips here into a range of characters, challenges female stereotypes, alludes critically to social transformations of the period and in so doing anticipates visual strategies of the 1970s.

Playing with fabric and texture, Marta Astfalck-Vietz generates an almost haptic quality in her work. The innovative images composed under shared copyright with photographer Heinz Hajek-Halke (1898–1983) achieve dreamy, often surreal effects by experimenting with techniques like distortion, double exposure and shadow play.

This substantial solo exhibition with accompanying catalogue (German/English) features about 130 works to celebrate the bold and multi-faceted oeuvre of Marta Astfalck-Vietz. Her estate, held by the Berlinische Galerie since 1991, was digitised and in part restored in 2022/2023 under a programme established by the Land of Berlin for the digitisation of cultural assets.



Brigitte Meier-Denninghoff, © Photo: Martin Matschinsky

## **Brigitte Meier-Denninghoff** **Sculptures and Drawings** **1948–1970 (working title)**

**From September 2025**

Brigitte Meier-Denninghoff (1923–2011) is one of a small number of female German artists to have enjoyed an international career between the 1950s and 1970s with her sculpture and drawings. She was the only female sculptor, indeed the only woman, among the founders of the notable group of German artists ZEN 49. Milestones along her path to success were the invitations to take part in documenta in Kassel in 1959 and 1964 and the Biennale di Venezia in 1962. She was awarded major prizes for her art and was featured in the relevant publications about sculpture after 1945. And yet her name remains largely unknown. If anything, she is recognised as one half of the acclaimed Berlin duo Matschinsky-Denninghoff.

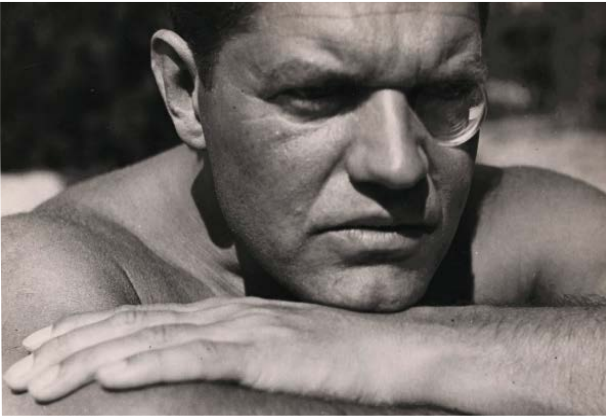
Her husband Martin Matschinsky (1921–2020) started out as a photographer and stage actor. In 1955 he began helping his wife to implement her sculptures. From 1970 they signed these together, laying the foundations for the Matschinsky-Denninghoff brand. Even sculptures for which Brigitte Meier-Denninghoff had garnered an international reputation between 1955 and 1970 were retrospectively declared by the couple to be joint creations. Their large works in the signature style were to become landmarks in several West German cities.

The exhibition breaks new ground by evaluating the Matschinsky-Denninghoff estate and proposes a fresh look at the artist’s early work.

The estate is managed by a foundation, the Stiftung Matschinsky-Denninghoff, under the roof of the Berlinische Galerie in collaboration with Van Ham Estate.

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Raoul Hausmann, Ohne Titel (Selbstporträt mit Monokel, Ostsee), August 1931, © VG Bild-Kunst, Bonn 2024



## **Raoul Hausmann** **1886–1971 (working title)**

**8.11.25–16.3.26**

Press conference: 5.11.25, 11 am  
Opening: 7.11.25, 7 pm

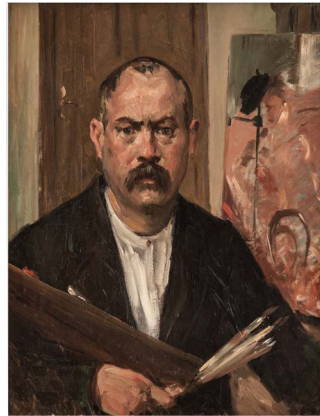
Raoul Hausmann was one of the most innovative avant-garde artists of the modernist era. Art and life, in his view, were inextricably connected. His desire to discard familiar forms and constantly enact “tomorrow” made him a trailblazer in multi-media art. As a Dadaist he was among those who invented collage, but he also devised synaesthetic apparatus, penned experimental texts, gave performances that explored the relationship between body, sound and space, and merged the visual with the haptic in his photography. Throughout his life, not only in his art but also in his quest for new ways to live and to think the world, he was eager to break free of convention and swim against the bourgeois tide.

The big retrospective at the Berlinische Galerie, featuring some 200 works from collections in Germany and abroad, will showcase this multi-facetted and pioneering creativity which so influence subsequent generations of artists and place it in the context of current discourse.

Hausmann’s late œuvre, produced after he left Nazi Germany for France, will feature prominently thanks to generous input from the Musée d’art contemporain de la Haute-Vienne – Château de Rochechouart. This continues the acclaimed series of collaborative ventures between the Berlinische Galerie and other European museums.

With the kind support of the Capital Cultural Fund.

**BERLINISCHE  
GALERIE  
MUSEUM OF  
MODERN ART**



Lovis Corinth, Selbstbildnis (Selbstbildnis ohne Kragen), Berlin, 1900, © Sammlung Stiftung Stadtmuseum Berlin, Repro: Oliver Ziehe, Berlin

## **Lovis Corinth** **Then came Berlin!**

**From Fall 2026**

It is hard to exaggerate Lovis Corinth’s contribution to modernism. In his own lifetime the virtuosic painter (1858–1925) was one of the most eminent and influential figures in the Berlin art world. Born and raised in Tapiau (now Gvardeysk) in East Prussia, he moved to the German capital from Munich in 1900. At that time Berlin was already markedly more progressive and vibrant than the Bavarian royal seat. “It didn’t take off until Berlin,” Corinth reputedly said of his successful career on the Spree.

The Berlinische Galerie is planning a major show for autumn 2026: Lovis Corinth: Then came Berlin! It will focus on Corinth’s stellar rise to fame and his huge impact on the art scene in the city, but also on the role played by his domestic entourage. Just how modern the artist was in his work, his lifestyle and his thinking is just as evident in some of the lesser-known details to be spotlighted at this exhibition: Corinth’s school of painting, where he primarily taught women, and the work he did for Berlin’s theatres. Corinth remains associated with his spontaneous, expressive use of brush and paint, which was to exert a decisive influence on the future course of art. We need only think of Berlin’s Junge Wilde, Georg Baselitz or the British painter Lucien Freud.

The Berlinische Galerie boasts a number of outstanding canvases by Lovis Corinth and will be conducting research into its own collection during the run-up to the exhibition. The event will extend the museum’s successful series of monographic shows devoted to modernism in Berlin, notably to Edvard Munch in 2023, Ferdinand Hodler in 2021, Lotte Laserstein in 2019, Jeanne Mammen in 2017 and Max Beckmann in 2015.

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Max Beckmann, Nollendorferplatz, 1911  
© Sammlung Stiftung Stadtmuseum Berlin, Repr.: Oliver Ziehe,

## Embracing Modernism Big names from the Stadtmuseum Berlin

### Until Autumn 2026

Lovis Corinth, Edvard Munch, Max Beckmann, Ernst Ludwig Kirchner and many others – the Stadtmuseum Berlin boasts outstanding works by eminent modernist painters. Twelve highlights from its premium collection will be guests at the Berlinische Galerie. They bring new tones to the permanent in-house exhibition, sparking a conversation with resident works.

Sharing collections and jointly making them accessible to the public must become standard museum practice in the future. In this instance, the partnership was prompted by extensive conversion work at the Märkisches Museum, which is scheduled to close for four years in 2023, leaving the foundation Stadtmuseum Berlin without its principal home. To ensure that significant paintings from its collection can remain on display, the idea was born in the two houses of integrating selected works into the permanent exhibition “Art in Berlin 1880-1980”. Early modern art is a particular strength of the Stadtmuseum Berlin holdings.

The paintings to be hosted at the Berlinische Galerie are by Max Beckmann, Theo von Brockhusen, Lovis Corinth, Ernst Ludwig Kirchner, Walter Leistikow, Max Liebermann, Edvard Munch and Lesser Ury. All of them were important figures who enriched the city’s art scene in the early 20th century.



Moriz Meizer, Gewitter über Mittelberg, 1919, © Renate Krneifel,  
Repr.: Berlinische Galerie

## Permanent Exhibition Art in Berlin 1880 – 1980

Berlin is always changing. The city’s art scene constantly reinvents itself, too. Narrating this eventful history from the dawn of Modernism around 1900 into the 1980s is the theme of our permanent exhibition “Art in Berlin 1880–1980”. The Berlinische Galerie has devoted over 1000 square metres to presenting its collection. Waiting to be discovered among the roughly 250 works on show are paintings, prints, photographs, architecture and archive materials rarely or never displayed before.

Walking around this exhibition is like time travel and takes visitors through Berlin in 17 chapters: the Kaiser’s era, the Weimar Republic, the Nazi dictatorship, the new beginnings after 1945, Cold War in the divided city, and the counter-cultures and unconventional lifestyles that evolved in East and West under the shadow of the Wall. In East Berlin, an alternative art community developed from the late 1970s. In West Berlin from the late 1970s, aggressive art by the “Neue Wilden” placed the divided city back in the international limelight.

### From 9 April 2025

For 50 years now the Berlinische Galerie has been dedicated to Berlin’s turbulent history of art and culture. This anniversary is an opportunity to tell exciting and often surprising stories in our permanent exhibition. A newly designed space devoted to Hannah Höch invites visitors to a very personal encounter with Dada’s famous champion. New discoveries await in other sections of the exhibition too, with many paintings, photographs and prints on show for the first time, including numerous works by women.





Stefan Moses, Ohne Titel (Hannah Höch in ihrem Haus in Berlin-Heiligensee), 1975, © Münchner Stadtmuseum,

## **Online Project** **Mapping the Studio** **A changing landscape in Berlin**

“Mapping the Studio”, the online project by trainee curators at the Berlinische Galerie, debunks the myth that studios are mysterious hideaways. Video interviews and essays open the doors on Berlin’s ateliers past and present. They reveal how the occupants work, live, party and fight for space, highlighting artistic aspects, architecture and political issues such as studios falling prey to development. The journey begins with a map of the city pinpointing the selected studios in the urban space.

**More information:**  
[berlinischegalerie.de/en/mapping-the-studio](http://berlinischegalerie.de/en/mapping-the-studio)

**Interviewees:**  
Carla Chan, Heiner Franzen, Andreas Greiner,  
Andrea Hofmann, Manfred Paul, Dr. Martin Schwegmann,  
Jorinde Voigt

**Historical studio profiles:**  
Marta Astfalck-Vietz, Max Beckmann, Hannah Höch,  
Max Liebermann, Jeanne Mammen,  
Brigitte und Martin Matschinsky-Denninghoff, Lu Märten,  
Iwan Puni, Emilio Vedova, Heinrich Zille



Berlinische Galerie, Photo: © Pascal Rohé

## **207 m<sup>2</sup>** **Space for action and collaboration**

A space for cultural education: An area of 207 m<sup>2</sup> for workshops, collaborative projects and working with art. A spacious seating arrangement invites all our visitors to talk about their impressions or relax while they try out the facilities. There are regular events for children, families, schools and groups from the neighbourhood and, indeed, all over Berlin. Project outcomes are displayed in exhibitions and video projections.

The Berlinische Galerie works with schools, day nurseries, family centres, the integration charity Lebenshilfe and refugee hostels close by the museum. “207 m<sup>2</sup>” lends greater visibility to projects such as those run jointly by the museum and its neighbours. In addition, this space offers all our visitors an opportunity to contribute comments and take part in discussions. This input is fed back into the work we do at the museum.

In this way, the museum is opening up more broadly to the city community and establishing a permanent base for critical debate and artistic processes.

In partnership with Jugend im Museum e.V.





## **Press** **Berlinische Galerie**

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Admission 10 €, concessions 6 €

Opening hours  
Wed – Mon 10 am – 6 pm  
Closed on Tuesdays

**Programme**  
[berlinischegalerie.de/en/calendar](http://berlinischegalerie.de/en/calendar)

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