Press Release Berlin, 25.11.25





# Exhibitions 2026

#### **Currently on display**

- Raoul Hausmann. Vision. Provocation. Dada.
- Brigitte Meier-Denninghoff. Sculptures and Drawings
- Monira Al Qadiri. Hero
- IBB Video Space

#### Preview 2026

- Marc Brandenburg. 20th Century Debris
- Emilio Vedova. Absurd Berlin Diary '64
- Josef Kaiser. Building for the GDR
- Jeewi Lee. GASAG Art Prize 2026
- Lovis Corinth. Then came Berlin!

#### **Permament Exhibition**

- Embracing Modernism
- Art in Berlin 1880-1980
- 207  $\mathrm{m}^2$  Space for Action and Collaboration



aaoul Hausmann, The Art Critic, 1919/20, Tate, Purchased 1974, © VG Bild-Kunst, Bonn 2025, repro: © Tate



### Raoul Hausmann Vision, Provocation, Dada.

#### Until 16.3.26

Raoul Hausmann (1886–1971) is a leading figure in the artistic avant-garde of the 20th century. Throughout his life he challenged conventions of every kind. In his all-round resolve to move on from the status quo and make "tomorrow" happen he was a multi-media artist avant la lettre. As a co-founder of Berlin's Dada movement, nicknamed its "Dadasopher", he pioneered a broad repertoire of styles and formats which continue to influence artistic production today.

Hausmann's work and his ideas evolved along an interface between fine art, photography, literature, philosophy and technology. He co-invented collage, devised synaesthetic apparatus, penned experimental texts, explored the relationship between body, sound and space in his performances and used photography to blend vision with haptics. Driven by his tireless capacity for change, Raoul Hausmann generated an oeuvre that is innovative, diverse and unlike any other.

The Berlinische Galerie will mark its 50th anniversary with a major retrospective devoted to this radical innovator. With more than 200 items on display, this is the first exhibition to address the full spectrum of his artistic endeavours – from early Expressionist ventures and iconic specimens of Dada to the late work, rarely shown to date, created during exile in France after he left Germany as a discredited "degenerate" artist.



rigitte Meier-Denninghofi noto: © Eva-Maria Tilse

#### Brigitte Meier-Denninghoff Sculptures and Drawings 1946–1970

#### Until 3.8.26

Brigitte Meier-Denninghoff (1923–2011) was among the few German women sculptors to achieve international recognition between the 1950s and 1970s. A co-founder of the ZEN 49 group, she exhibited at documenta II and III in Kassel and at the Venice Biennale in 1962. Today, she is primarily known as one half of the Berlin-based duo Brigitte and Martin Matschinsky-Denninghoff, whose large-scale, iconic works have shaped the public spaces of many West German cities since the 1970s.

After a gap of more than 50 years, the Berlinische Galerie is devoting a major solo exhibition to the early work of Brigitte Meier-Denninghoff. The show provides impressive evidence that this oeuvre needs to be reappraised. The sculptures which bore her signature until the duo was founded are honoured here once more as her independent contribution to modern art and exhibited under her own name. The exhibition features about 20 sculptures and 40 drawings produced by Brigitte Meier- Denninghoff between the 1940s and the 1960s.

Since 2021 the estate has been managed by a foundation, Stiftung Matschinsky-Denninghoff, under the roof of the Berlinische Galerie and in collaboration with VAN HAM Art Estate.





#### Monira Al Qadiri Hero

#### Until 17.8.26

Monira Al Qadiri's works shed light on the connections between crude oil as the leading fossil fuel of the twentieth century and the rise of consumer capitalism.

The Berlinische Galerie presents "Hero", a major solo exhibition by Monira Al Qadiri. The show focuses on her long-standing exploration of the sociocultural, environmental, and political dimensions of the global oil industry. Through a complex ensemble of sculpture, video, and painting, the artist examines how human activity has turned crude oil into an engine of prosperity, but also of exploitation, geopolitical interests, and structural dependenciesa raw material that is inextricably linked to demands for power, inequality, and colonial dynamics. At the centre of the exhibition is the oil tanker, which serves as an emblematic figure of our present. This floating behemoth represents a dying industry with a toxic legacy that continues to affect the oceans, the air, the earth, and ultimately our own bodies.

The artist considers this monstrous vessel from an equally poetic and critical perspective—and reimagines it as the protagonist of a narrative about excess, power, and decay.



#### Marc Brandenburg 20th Century Debris

17.4. - 14.9.26

Press conference: 16.4.26, 11 am

Opening: 16.4.29, 7 pm

The Berlin-based multimedia artist Marc Brandenburg (\*1965) has been a regular fixture on the creative scene in Berlin since the 1980s while ranking internationally among the leading graphic artists of our day. His work is a mix of drawing, collage, installation, video and performance. Detailed pencil drawings based on photographs constitute the core. Brandenburg takes these pictures on his forays around the world or else samples them from magazines, films and books. By freely transposing the inverted and distorted images, he creates an abstract view of reality.

His drawings point a finger at social wrongs but also at superfluity and consumerism as products of late capitalism. He conveys not so much a narrative as a melancholy or sinister mood, subtly drawing attention to the crises of our time.

The major retrospective will be about 150 drawings, videos, tattoo motifs and photographs.

With the generous support of the Capital Cultural Fund



ililo Vedova, Absurd Berlin Diary '64, 1964, Berlinische Galerit nated by the artist in 2008), photo: Lutz Bertram, ondazione Emilio e Annabianca Vedova



#### Emilio Vedova Absurd Berlin Diary '64

17.4. - 14.9.26

The Italian painter Emilio Vedova (1919–2006) created his installation "Absurd Berlin Diary '64" in 1964 while on a grant from the US-based Ford Foundation. This funding enabled the artist to spend a year living and working in West Berlin. He produced the spatial object in the studio formerly used by Nazi sculptor Arno Breker, which now houses Kunsthaus Dahlem. It went on show later that year at documenta III in Kassel.

The two asymmetrical panels were sawn from wood, painted on both sides and joined by iron hinges to form moveable structures. Vedova called his free-standing, walk-around, pictorial elements "plurimi". With their multiple aspects, Vedova's plurimi liberated painting from its conventional confinement to a flat base. His Berlin plurimi were a reaction to the divided city, which Vedova experienced as a "clash of contradictions".

The installation, eight metres tall and one of Vedova's major works, is unique in his oeuvre for its complexity and monumentality. In 2002 the artist donated the work to the Berlinische Galerie for its new home on Alte Jakobstrasse.



#### <u>Josef Kaiser</u> Building for the GDR

28.8.26 - 1.2.27

Josef Kaiser (1910 Cilli/Celje – 1991 Altenberg) was an influential proponent of "socialist" architectures in the GDR. Between 1950 and 1980 he and his collective carried out many building projects for state and municipal clients, including Kino International and Café Moskau on Karl-Marx-Allee in Berlin. His early professional experience working in practices complant with the Nazi regime was no obstacle to his career in the socialist republic. In general his designs, which garnered international acclaim, were seen as an expression of a society seeking new departures. Many surviving buildings designed by Kaiser are now listed as significant examples of the GDR's independent cultural identity.

The exhibition "Josef Kaiser: Building for the GDR" (working title) will break new ground by offering a broad reconstruction of the life and work of this architect who operated in two different dictatorial systems. Approximately 60 drawings, photographs, films and models from the Berlinische Galerie holdings and other collections will trace Kaiser's work, casting light on political and aesthetic pressures. Contemporary artworks will widen the gaze with fresh perspectives on the GDR's architectural heritage.





<u>Jeewi Lee</u> GASAG Art Prize 2026

11.9.26 - 5.4.27

Jeewi Lee (\*1987 in Seoul, South Korea) is to receive the GASAG Art Prize 2026. This award initiated by GASAG has been organised since 2010 in partnership with the Berlinische Galerie. Every two years, the partners honour an outstanding artistic contribution at the interface between art, science and technology.

In her artistic practice Jeewi Lee works with site-specific installations, sculpture, serial paintings and interventions. She often uses simple, seemingly worthless materials and artefacts that carry allegorical traces of lived experience, memory, time and transience. These traces serve as a starting point for her artistic research, where scientific analysis of the material blends with aspects of Taoist philosophy and personal mythology to create a visual universe that is poetic and contemplative.

The artist, whose origins are Korean and German, studied painting from 2008 until 2014 at the University of the Arts in Berlin and Hunter College in New York. Since 2015 her work has been shown at many exhibitions in Germany and abroad. She received the Villa Romana Prize in 2018, the Kunstpreis junger westen in 2021 and a Villa Aurora fellowship in 2025. Jeewi Lee lives and works in Berlin.

The exhibition will be held in conjunction with Berlin Art Week 2026.



<u>Lovis Corinth</u> Then came Berlin!

9.10.26 - 25.1.27

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.

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.





#### 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

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

5.11.25 – 23.2.26 Politics of Care

Participating artists: Rob Crosse, Susann Maria Hempel, Stéphanie Lagarde



## Max Beckmann, Nollendorfplatz, 1911© Collect Stadtmuseum Berlin, photo: Oliver Ziebe, Berlin

## 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.





### Art in Berlin Discoveries and Rediscoveries

As a city Berlin is caught up in a constant whirl of change and its art scene is always reinventing itself. This turbulent story - from the dawn of modernism around 1900 through to the 1980s - is the subject of our permanent exhibition "Art in Berlin 1880 -1980". The presentation from the collection displays a fresh diversity across a space of more than 1000 square metres. New stories are told about how and why works found their way into our museum, some chapters in the exhibition have been entirely redesigned. We have included artists who have been unjustly forgotten and showcased some new acquisitions. Roughly 250 works await discovery - paintings, sculptures, prints, drawings, photographs, architectural designs and archive documents, some of them never or rarely shown before.

Visitors are taken on a time journey through Berlin in 17 chapters: the era of the Kaisers, the Weimar Republic, Nazi dictatorship, new beginnings after 1945, Cold War in the divided city and alternative lifestyles in both East and West which sprang up in the shadow of the Wall. From the late 1970s, non-conformist subcultures appeared in the art scene of East Berlin, while in West Berlin the Neue Wilden placed the partitioned city back in the international limelight.

Artists (selected): Gülden Artun, Otto Bartning, Georg Baselitz, Max Beckmann, Lovis Corinth, Otto Dix, Rainer Fetting, Naum Gabo, Galli, George Grosz, Jacoba van Heemskerck, Werner Heldt, Else Hertzer, Ludmilla Herzenstein, Hannah Höch, Dorothy Iannone, Willy Jaeckel, Oskar Kokoschka, Lotte Laserstein, Walter Leistikow, Jeanne Mammen, Ludwig Meidner, Erich Mendelsohn, Felix Nussbaum, Helga Paris, Marie Panckow, Iwan Puni, Anneliese Ratkowski, Gertrude Sandmann, Gertrud Schille, Cornelia Schleime, Michael Schmidt, Eugen Schönebeck, Kurt Schwitters, Louise Stomps, Göta Tellesch, Fred Thieler, Dorothea Tscheschner, Hans Uhlmann, Julie Wolfthorn, Anton von Werner



## 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 m²" 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.



### **Contact Berlinische Galerie**

Sascha Perkins Head of Communications and Education Tel +49 (0)30 789 02 829 perkins@berlinischegalerie.de

Janet Riedel Communications Tel +49 (0)30 789 02 831 riedel@berlinischegalerie.de

Berlinische Galerie Landesmuseum für Moderne Kunst, Fotografie und Architektur Alte Jakobstraße 124 –128 10969 Berlin Tel +49 (0)30 789 02 600 berlinischegalerie.de

Admission 10 €, concessions 6 €
Prices may vary for special exhibitions
Every 1st Wednesday of the month
reduced admission for everyone
Free admission under 18

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

#### **Program**

berlinischegalerie.de/en/calendar

#### **Press Images**

berlinischegalerie.de/en/press

#### **Online Tickets**

bg.berlin/en/tickets

#### **Social Media**

#BerlinischeGalerie