



Exhibitions 2026

Currently on display

- Marc Brandenburg. 20th Century Debris
- Emilio Vedova. Absurd Berlin Diary '64
- Brigitte Meier-Denninghoff. Sculptures and Drawings
- Monira Al Qadiri. Hero
- IBB Video Space

Preview 2026

- Josef Kaiser. Building for the GDR
- Jeewi Lee. GASAG Art Prize 2026
- Lovis Corinth. Then came Berlin!

Permanent Exhibition

- Embracing Modernism
- Art in Berlin 1880–1980
- 207 m² – Space for Action and Collaboration

Brigitte Meier-Denninghoff, Munich 1957,
photo: © Eva-Maria Tise



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.



Installation view „Monira Al Qadiri, Hero“,
Berlinische Galerie, photo: © Roman März

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 dependencies—a 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, Ohne Titel, 2024,
Courtesy Galerie Thaddaeus Ropac,
© photo: CHROMA, André Carvalho



Marc Brandenburg **20th Century Debris**

17.4. – 14.9.26

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



Emilio Vedova **Absurd Berlin Diary '64**

17.4. – 14.9.26

The installation “Absurd Berlin Diary ’64” by Italian painter Emilio Vedova (1919–2006) is one of his most significant works and is unique within his oeuvre for its complexity and monumentality.

The work consists of asymmetrical panels sawn from wood, painted on both sides and joined by iron hinges to form movable structures. Vedova called his free-standing, walk-around, pictorial elements “plurimi”. Vedova’s plurimi liberated painting from its conventional confinement to a flat base.

Emilio Vedova (1919–2006) created the work 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. His Berlin plurimi were a reaction to the divided city, which Vedova experienced as a “clash of contradictions”. He produced the spatial object in the studio formerly used by Nazi sculptor Arno Breker, which now houses Kunsthau Dahlem. Later that year it went on show at documenta III in Kassel. In 2002, the artist donated the work to the Berlinische Galerie for its new home on Alte Jakobstrasse.

Emilio Vedova, Absurd Berlin Diary '64, 1964, Berlinische Galerie
(donated by the artist in 2008), photo: Lutz Bertram,
© Fondazione Emilio e Annabianca Vedova

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Postcard of 1964 showing Karl-Marx-Allee Ensemble Berlin build by Josef Kaiser. Fig: Cinema „International“ with Heinz Aust (1961-63), Hotel „Berolina“ with Günter Kunert (1961-64, demolished in 1995), Restaurant „Moskau“ with Horst Bauer (1960-64).
© photo: Foto Schlegel



Josef Kaiser **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 compliant 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.



Jeewi Lee, photo: © Ecaterina Rusu

Jeewi Lee **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 traces of time, memory, 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.

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Lovis Corinth, Self-Portrait (Self-Portrait 'Without Collar)', Berlin, 1900, © Collection of the Stiftung Stadtmuseum Berlin, repro: Oliver Ziehe, Berlin



Lovis Corinth 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 Tapiaw (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

The IBB Video Space presents artists who work with timebased media. The programme features not only established names in contemporary video art but also upandcoming artists rarely seen in museums to date. For these, the Berlinische Galerie seeks to facilitate an institutional début.

Each month 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.

In addition, selected video works are also being shown online:

berlinischegalerie.de/en/video-art-online

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

25.2. – 1.6.26

Stephanie Comilang

3.6. – 7.9.26

Daniel Asadi Faezi & Mila Zhluktenko

Stephanie Comilang, Come to Me, Paradise, 2017,
© Stephanie Comilang,
Courtesy of the Artist and ChertLüdde, Berlin

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Max Beckmann, Nollendorfpfatz, 1911 © Collection Stiftung Stadtmuseum Berlin, photo: Oliver Ziehe, Berlin



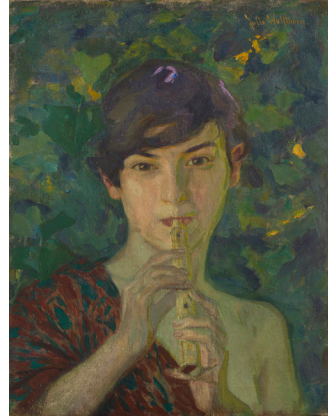
Embracing Modernism **Big names from the** **Stadtmuseum Berlin**

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.



Julie Wolfthorn, Flute Player, around 1900, © Copyrights to the artwork expired

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 Hertzner, 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

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Berlinische Galerie, photo: © Pascal Rohé

207 m² **Space for action and collaboration**

A space for cultural education: An area of 207 m² 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.

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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

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