Press Release
Berlin, 3.11.26



Berlinische Galerie, © photo: Noshe

Exhibitions 2027

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- Jeewi Lee. GASAG Art Prize 2026



Rolf von Bergmann, Untitled (Klaus Nomi), New York 1979, © VG Bild-Kunst, Bonn 2026

Drag, Desire and the City

Rolf von Bergmann Photographs

26.2.–9.8.27

Klaus Nomi before a performance, Nina Hagen in Studio 54, backstage at a drag show – from West Berlin to New York, Rolf von Bergmann (1953–1988) recorded queer subculture and the vibrant art, fashion and club scene of the 1970s and 1980s. The artist's little-known oeuvre, created in the few years before his untimely death from AIDS-related illness, will be exhibited for the first time at the Berlinische Galerie.

Rolf von Bergmann was deeply influenced by artists working with the Galerie am Moritzplatz and in particular by Salomé. He took photographs of his peers and frequently of himself in drag or flamboyant costumes. His self-enactments challenge binary gender roles. Overpainted photos in lurid colours express the strident aesthetic of the period.

His vision broadened with a move to New York in 1978, where he took lessons from photographer Lisette Model. He trained his camera on those around him with subjective intuition. The results were society snaps, portraits and fashion shots. High-contrast black-and-white imagery, often boldly angled, captures the spirit of the times. Rolf von Bergmann witnessed the Gay Pride Parade of 1979 and glimpsed behind the scenes at the legendary Studio 54 and the night club Max's Kansas City. Divine, John Waters and Lil Picard were among those who posed for portraits.

The exhibition features about 190 works by Bergmann, including vintage prints, overpainted photo canvases, slide projections and Super 8 films. Alongside these, works by Colette, Rainer Fetting, Anne Jud, Jürgen Klauke, Helmut Middendorf, Lisette Model and Salomé honour the artist's links with the Galerie am Moritzplatz and the independent scene in West Berlin and New York. Harry Hachmeister chose 80 slides from the artist's estate to compose a personal, contemporary take on Rolf von Bergmann's oeuvre. The exhibition and catalogue will enhance the visibility of queer contributions to art history.

The exhibition has been funded by the Förderverein Berlinische Galerie e.V.



Tamina Amadyar, nachtresidenz, 2021,
© Tamina Amadyar

Paint it all! 2
Recent painting from Berlin

26.2.–9.8.27

The exhibition Paint it all! 2 is a profession of love for the art of painting. “Painting it all” means more than describing what is or what might be. Artists raise new questions and shed surprising perspectives on art itself and on the world. Painting has deep roots in Berlin. Other places may have declared the art form dead but Berlin kept on painting – even when the city was divided, and even when the Wall came down. Engaging with colour, shape and space is a powerful way of exploring an attitude to our world, not least in the crisis-ridden 2020s.

As a sequel to the exhibition “Paint it all!” in 2022, this show presents recent acquisitions by the Berlinische Galerie. All painted in the last twenty years, works by eleven artists add new tones, broaden the spectrum and demonstrate yet again that art from Berlin is diverse, accomplished and international.

All the exhibits are from the Berlinische Galerie’s own collection. These works by Nevin Aladağ (*1972), Tamina Amadyar (*1989), Clara Brörmann (*1982), Jenny Brosinski (*1984), André Butzer (*1973), Harry Hachmeister (*1979), Andy Hope (Andreas Hofer) (*1963), Felix Kiessling (*1980), Gerwald Rockenschaub (*1952), Sandra Vásquez de la Horra (*1967) and Thomas Zipp (1966–2026) are now being displayed in the museum for the first time.



Anna-Eva Bergman, No. 1-1952, 1952, tempera on canvas,
89 x 146 cm. Collection of the Hartung-Bergman Foundation.
© Hartung-Bergman Foundation / VG Bild-Kunst, Bonn 2026

Anna-Eva Bergman
The Edge of the Visible

18.3.–2.8.27

Anna-Eva Bergman (1909–1987) is one of the best-known women’s names in 20th-century Norwegian art. The retrospective at the Berlinische Galerie, covering the years from 1930 until 1970, is the first major exhibition of her work to be staged in Germany. Featuring some 40 paintings and prints, it traces the development of an artist on a resolute quest to establish her own distinctive style.

The show reflects key stages in her work from her early humorous illustrations and drawings with critical social content to the big abstract landscapes that signalled Bergman’s international breakthrough from the late 1950s. Works by Anna-Eva Bergman were selected for prestigious events such as documenta II in Kassel and the Bienal de São Paulo. Norway’s stark natural settings were the springboard for a gradual turn to abstraction. In her later works, the impact shifts towards structure, composition and light. The use of metal leaf brings a singular atmospheric quality to many of her paintings.

In the years between 1946 and 1952 in particular, Bergman channelled experimental energy into an artistic realignment. Berlin also played a role in her life during this period: in 1952 she came to West Berlin to exhibit her latest works, visit the art critic Will Grohmann (1887–1968) and make contact with up-and-coming West German artists.

Treading in the footsteps of the Verborgenes Museum, the Berlinische Galerie will turn the spotlight on a body of work of a female artist hitherto rarely honoured in Germany.

The exhibition is the result of close collaboration with the Foundation Hartung-Bergman in Antibes.



Digital rendering, 2026, © Studio Jordan

Anne Duk Hee Jordan

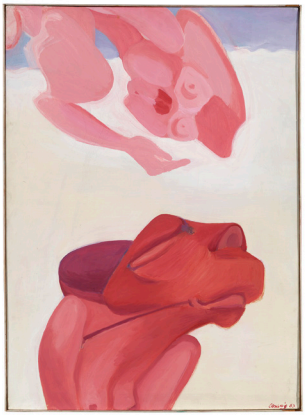
29.4.27 – 27.3.28

Anne Duk Hee Jordan's art explores relationships between human and non-human life forms. Her sculptures, videos and installations tell of symbiosis, dependence and transformation, challenging the common idea that people are at the centre of the world.

Scientific research, speculative fiction and sensual experience combine to create immersive spaces where the protagonists are often plants, animals, micro-organisms or other players. Jordan draws our attention to forms of cohabitation hidden from our habitual gaze, opening up a perspective on the world as a complex web of mutual dependences.

Anne Duk Hee Jordan is composing a new 350-square-metre installation especially for the Berlinische Galerie.

The exhibition was made possible with significant support from the Hollweg Foundation.



Maria Lassnig, Selbstporträt als Tier (Self-Portrait as Animal), 1963, © Maria Lassnig Foundation / VG Bild-Kunst, Bonn 2026 Photo: Roland Krauss

Maria Lassnig
Paris – New York – Berlin

3.9.27 – February 2028

Maria Lassnig (1919–2014) is a leading name in international post-war and contemporary art. Her artistic development was deeply influenced by the two decades which she spent outside her homeland Austria. After living in Paris for eight years, she moved to New York in 1968, eventually arriving in West Berlin in 1978 on a DAAD scholarship.

The Berlinische Galerie will present a comprehensive exhibition of her life and work which, for the first time, will examine in detail how her practice was influenced by Paris, New York and Berlin. In all these settings her signature concept of body awareness, with which she translated physical sensations into images, remained an underlying strand. At the same time, she took an interest in the artistic discourse of her day and continually renewed her style. In Paris she made her first large-scale body awareness paintings, Strichbilder ("Fine Line Pictures"); later in New York she added (animated) film as an entirely new medium. In Berlin, where Lassnig was in dialogue with the writer Oswald Wiener, she produced in-depth perception studies.

The exhibition, featuring large-scale paintings, drawings, watercolours and (animated) films from international collections, is the result of close collaboration with the Maria Lassnig Stiftung and the Musée d'Art Moderne de Paris.

With the generous support of the Capital Cultural Fund.



Hannah Höch, Roma, 1925,
© VG Bild-Kunst, Bonn 2026

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, Karl Hagemeister, Jacoba van Heemskerck, Werner Heldt, Else Hertzer, Ludmilla Herzenstein, Hannah Höch, Ludwig von Hofmann, Dorothy Iannone, Willy Jaeckel, Oskar Kokoschka, Lotte Laserstein, Walter Leistikow, Jeanne Mammen, Marwan, Ludwig Meidner, Erich Mendelsohn, Felix Nussbaum, Emil Orlik, Helga Paris, Marie Panckow, Iwan Puni, Anneliese Ratkowski, Gertrude Sandmann, Gertrud Schille, Cornelia Schleime, Michael Schmidt, Kurt Schwitters, Louise Stomps, Göta Tellesch, Fred Thieler, Dorothea Tscheschner, Hans Uhlmann, Wolf Vostell, Emil Rudolf Weiß, Julie Wolfthorn, Anton von Werner, Augusta von Zitzewitz.



Exhibition view, Su Yu Hsin in the IBB Video Space,
© Photo: Roman März

IBB Video Space

The IBB Video Space presents 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.

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).



207m², 2019, 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.



Lovis Corinth, Junge Frau mit Katzen (Young Woman with Cats), 1904, © Hilti Art Foundation, Photo: Günter König

Lovis Corinth
Then Came Berlin!

Until 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 exhibition at the Berlinische Galerie features about 80 works by Lovis Corinth and about 30 additional works by his students and contemporaries, including paintings and drawings by Charlotte Berend-Corinth, Minna Beckmann-Tube, August Macke and Max Slevogt. It focuses 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 exhibition and catalogue were generously funded by the LOTTO-Stiftung Berlin, the Ernst von Siemens Kunststiftung and the International Music and Art Foundation, Vaduz.



Postcard showing the Karl-Marx-Allee ensemble in 1964: Kino International, designed by Josef Kaiser with Heinz Aust, Hotel Berolina, designed by Josef Kaiser with Günter Kunert, and Restaurant Moskau, designed by Josef Kaiser with Horst Bauer. © Photo: Schlegel, digitized by A. E. Witte

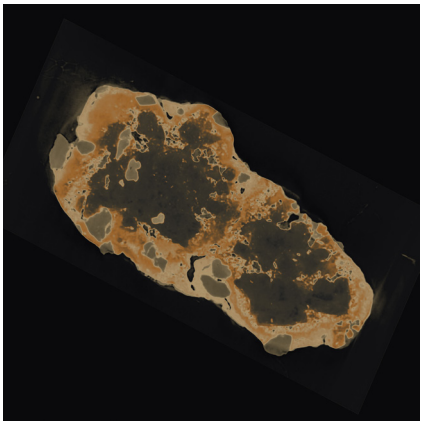
Josef Kaiser
Building for the GDR

Until 1.2.27

Josef Kaiser (1910–1991) played a defining role in East German architecture and yet he is widely unknown. "Building for the GDR" at the Berlinische Galerie is the first exhibition to provide a broad overview of his work. Between 1950 and 1984 Kaiser took part in many government and municipal projects, including the cinema Kino International, Café Moskau and Mokka-Milch-Eisbar on Karl-Marx-Allee in Berlin. His buildings, acclaimed both at home and abroad, were seen as an expression of the cultural profile which the GDR sought to demonstrate and are protected today as outstanding specimens of post-war modernism. Traces of Kaiser's legacy can be found not only in Berlin, but also in other East German towns. Examples are the Maxhütte clubhouse in Unterwellenborn and Housing Complex II in Eisenhüttenstadt.

The exhibition grants insights into the copious archive material that has recently been made accessible and hopes to provide a springboard for further scholarly investigation. Drawings, collages, photographs, models and films from the holdings of the Berlinische Galerie and other national collections, some of which have never yet been displayed, reconstruct the architect's life and work and shed light on political and aesthetic frictions. Contemporary artists Veronika Kellndorfer, Karsten Konrad and Tracey Snelling enrich the experience by contributing new perspectives on the GDR's architectural heritage.

The exhibition is supported by the Berlin Senate Department for Culture and Social Cohesion, Wüstenrot Stiftung and Sauerbruch Hutton. In partnership with the Leibniz Institute for Research on Society and Space (IRS), Erkner, and the Berlin Heritage Authority.



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

Jeewi Lee
GASAG Art Prize 2026

Until 5.4.27

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

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

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

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Admission 14 €, concessions 7 € (until 25.1.27)
Admission 12 €, concessions 7 € (from 27.1.27)
(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

Programme
berlinischegalerie.de/en/calendar

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