



Berlinische Galerie, © Foto: Nosthe

## Exhibitions 2024



OLA – Office for Living Architecture, Wettbewerb „Haus der Zukunft“, 2012, Perspektive © OLA

### Closer to Nature Building with Fungi, Trees, Mud

**Until 14.10.24**

Architecture and nature inevitably compete for space. That poses a dilemma when resources are finite and the demand for space keeps growing. Besides, we know that the construction sector generates huge waste and emissions. All this has raised issues about the role of architecture: Does it need a shift in perspective? Could we be building with nature instead of against it?

This exhibition showcases three Berlin-based projects: the experimental building MY-CO SPACE (2021, MY-CO-X), a competition entry for the Futurium exhibition venue (2012, 3rd prize, ludwig.schoenle, now OLA – Office for Living Architecture), and the Chapel of Reconciliation built on Bernauer Strasse (1996–2000, Reitermann/Sassenroth Architekten with Lehm Ton Erde Baukunst – Martin Rauch). These buildings draw on the potential of fungi, trees and mud. Doing so lends them not just an ecological quality but an entirely new character

Installations, some purpose-designed for this show, will enable visitors to discover the materiality and aesthetic value of building with these natural materials. The genesis of these three projects and the strategies behind them are illustrated by about 45 original plans and sketches, photographs, renderings, objects and models.

Architects, participants, artists:

Thomas Eller, Bruno Klomfar, Lehm Ton Erde Baukunst, MY-CO-X, Elisabeth Niggemeyer, OLA – Office for Living Architecture in collaboration with TUM, Reitermann Sassenroth Architekten, Ulrich Wüst

Kader Attia, J'Accuse, 2016, © VG Bild-Kunst, Bonn 2024, Courtesy the artist and Galerie Nagel Draxler Berlin/Köln/München, © Foto: Power Plant Contemporary Art Gallery Toronto / Toni Hatkenscheid



## **Kader Attia** **J'Accuse**

**Until 19.8.24**

Kader Attia (\* 1970 Dugny, France) grew up in France and Algeria. He rose to international fame not least with his contributions to the Biennale di Venezia in 2003/2017 and dOCUMENTA (13) in 2012. In 2022 he curated the 12th Berlin Biennale. At the Berlinische Galerie he is showing two installations – “J'Accuse” (2016) and “The Object's Interlacing” (2020).

“J'Accuse” (2016) consists of seventeen wooden busts, eight sculptures and an eleven-minute excerpt from an anti-war film of the same name by French director Abel Gance (1889–1981). The busts portray ‘gueules cassées’ (broken faces), First World War soldiers who had suffered severe facial disfigurement. Here Attia continues to explore his concept of “repair”, which has been at the centre of his art for many years.

In the video of “The Object's Interlacing”, Kader Attia builds a dialogue with various experts about the topic of restitution of cultural assets violently looted during the colonial era. Together they construct an understanding of restitution as a practice of repair with far broader implications than simply repatriating objects looted from their place of origin.

These two pieces by Attia are complemented by selected collages made by Hannah Höch for her iconic series “From an Ethnographic Museum” (1924-1934).



Akinbode Akinbiyi, Wedding, Berlin, 2005, Aus der Serie: “African Quarter”, seit den 1980er Jahren, © Akinbode Akinbiyi

## **Akinbode Akinbiyi** **Being, Seeing, Wandering**

**8.6. – 14.10.24**

Press conference: Thu 6.6.24, 11 am

Opening: Fri 7.6.24, 7 pm

Be it Lagos, Bamako, Berlin or São Paulo, Akinbode Akinbiyi (\*1946 Oxford, England) wanders the megacities of this world for his street photography.

His pictures are visual metaphors that address cultural change and social exclusion, but also the impact of colonialism on social policy and urban planning. These themes are reflected in “African Quarter”, a series which has been unfolding since the 1990s in Berlin's Wedding district.

In 2024 the writer and photographer Akinbode Akinbiyi, who has worked in Berlin since 1991, will receive the Hannah Höch Prize in recognition of his extensive oeuvre. The solo exhibition with over 130 works features key aspects of his lifetime achievement.

Özlem Altın, Grief, 2024, Detail, © Özlem Altın und THE PILL®,  
Foto: dotgain.info



## **Özlem Altın** **Prisma** **Hannah Höch Förderpreis 2024**

**8.6. – 14.10.24**

Press conference: Thur 6.6.24, 11 am

Opening: Fri 7.6.24, 7 pm

Özlem Altın (\*1977 Goch) receives the Hannah Höch Förderpreis for 2024.

The artist explores the complex relations between photography, archives and the body with deep empathy. She understands the body as a vehicle of expression and a storehouse of knowledge: a “place of transfer like an interface to the outside world”. Altın’s collages transpose memories into a living present. She constructs these multi-layered constellations from her own and found photographs, overpainting them to generate new connections which resist straightforward readings and bring ambivalences to light.

The State of Berlin is awarding its Hannah Höch Förderpreis to Özlem Altın in recognition of her work to date. The artist receives a purse, an exhibition and a publication.



Mariechen Danz, Clouded in Veins, 2021,  
© Foto: Roman März

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

**13.9.24. – 31.3.25**

Opening: Thu 12.9.24, 7 pm

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.

Exhibition in the context of Berlin Art Week.

Rineke Dijkstra, Vondelpark, Amsterdam, June 10, 2005.  
© courtesy of the artist, Galerie Max Hetzler, Martian Goodman  
Gallery and Galerie Jan Mot



## Rineke Dijkstra

**8.11.24 – 10.2.25**

Press conference: Wed 6.11.24, 11 am

Opening: Thu 7.11.24, 7 pm

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.

Her solo show will give an overview of her work, concentrating on the theme of ‘transition’, with series like ‘New Mothers’, ‘Bullfighters’ and ‘Almerisa’. Also ‘The Park series’ 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 exhibition is supported by Hauptstadtkulturfonds, Mondriaan fund and the Kingdom of the Netherlands.



Tekla Aslanishvili, Scenes from Trial and Error, 2020, Film Still  
© Tekla Aslanishvili

## 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).

Until 17.6.

Tekla Aslanishvili

# BG



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



Richard Ziegler, Knabe im Sandkasten, 1926  
© VG Bild-Kunst, Bonn 2024

## **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.

## **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.

Artists (selected): Joannes Baader, Otto Bartning, Georg Baselitz, Max Beckmann, Theo von Brockhusen, Lovis Corinth, Fehling+Gogel, Rainer Fetting, Naum Gabo, George Grosz, Raoul Hausmann, John Heartfield, Jacoba van Heemskerck, Werner Heldt, Thomas Hesterberg, Hannah Höch, Lotte Jacobi, Oskar Kokoschka, Fritz Kühn, Walter Leistikow, Jeanne Mammen, Ludwig Meidner, Arwed Messmer/Fritz Tiedemann, László Moholy-Nagy, Nicola Perscheid, Iwan Puni, Alexander Rodtschenko, Eugen Schönebeck, Luise Schröder, Kurt Schwitters, Sasha Stone, Fred Thieler, Herbert Tobias, Hans Uhlmann, Umbo (Otto Umbeh), Anton von Werner, Heinrich Zille

Exhibition Architecture and Colour Design: david saik studio



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, © 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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