

# VARIOUS OTHERS

Contemporary Art Munich

May 14–24 2026

## Press Texts 2026

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## INDEX

beacon	3
Behncke Gallery	4
Museum Brandhorst	6
Paulina Caspari	9
ERES Projects / ERES Stiftung	10
Espace Louis Vuitton	11
EYES ONLY	12
Galerie Friese	13
GiG Munich	15
max goelitz	16
Sammlung Goetz	18
Haus der Kunst	19
Françoise Heitsch	21
Jahn und Jahn	22
KNUST KUNZ GALLERY EDITIONS	24
Kraupa-Tuskany Zeidler	27
Kunsthalle München	28
Kunstraum München	30
Kunstverein München	32
Lenbachhaus München	33
LOHAUS SOMINSKY	35
JO VAN DE LOO	36
Lothringer 13 Halle	37
GALERIE CHRISTINE MAYER	38
Metropol Kunstraum	39
Milchstrasse 4	40
NEBYULA by Rosa Stern Space e.V.	41
nouveaux deux deux	42
NS-Dokumentationszentrum	43
Pinakothek der Moderne	44
pip	46
BRITTA RETTBERG	47
Salta art	48
Deborah Schamoni	49
Galerie Rüdiger Schöttle	51
Space n.n.	53
Sperling	54
Walter Storms Galerie	56
Museum Villa Stuck	57

**beacon**

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**Works from the Collection**

15.05.—16.07.2026

Opening 14.05.

beacon is showcasing works from the collection.

More information will follow shortly

# Behncke Gallery

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Luisa Baldhuber, Ornella Fieres, Alexander Iskin and Louis Wessendorff  
**BETWEEN IMAGE AND SPACE** in collaboration with SEXAUER  
16.05.–30.06.2026

Opening 15.05.

16.05., 12-2 p.m. LETS CELEBRATE OUR VO-DEBUT: COLLECTOR & ARTIST TALK

Gallery owner Jan Philipp Sexauer talks about the exhibition, collector Konstantina Grossmann about aspects of collecting and the artists (Luisa Baldhuber, Ornella Fieres, Alexander Iskin and Louis Wessendorff) about their artist's practices, presented by Dietlinde Behncke.

Behncke Gallery is pleased to present its debut at VO with "Between Image and Space", in cooperation with SEXAUER, Berlin. Luisa Baldhuber, Ornella Fieres, Alexander Iskin and Louis Wessendorff explore the interplay between image and space. Baldhuber's wall objects, made of glass and digital paintings, open up imaginary landscapes; Fieres' work with artificial intelligence explores the AI's perception of space; Iskin's painted spaces make the unconscious visible; and Wessendorff's paintings reveal spaces that bridge reality and dream – together offering a shared investigation of how image and space interact. Friendly supported by Konstantina Grossmann.

Dietlinde Behncke founded BEHNCKE GALLERY on January 31st, 2023.

The gallery is situated in the center of Munich/Germany in a historic Klenze Palais at Odeonsplatz and hosts innovative and pioneering exhibitions.

SEXAUER was founded by Jan-Philipp Sexauer in 2013, and represents international emerging and established artists of a younger generation. In 2020 SEXAUER opened a second location in Berlin Charlottenburg, the SEXAUER Showroom.

BACKGROUND INFO ABOUT THE ARTISTS:

Luisa Baldhuber

Luisa Baldhuber (born 1994, lives in Munich) studied art education at the Academy of Fine Arts in Munich from 2015 to 2021 and received the Debutant Prize in 2021. Her artistic interest lies in the relationship between color, space, and light and how these influence our perception of space. Baldhuber is currently a PS61 Studios scholarship holder for the year IV - 2025/2026 in Munich.

Ornella Fieres

The works of media artist Ornella Fieres (born 1984 in Frankfurt am Main, lives and works in Berlin) portray the world of yesterday as seen through the eyes of today's algorithms. She draws on photographs, films, and documents from personal estates and scientific archives, transferring them into the present through manipulated computing processes and artificial intelligence (AI).

Alexander Iskin

Alexander Iskin (born 1990 in Moskau, lives and works in Berlin) works on a multimedial narrative in a painterly, sculptural and performative manner. And yet he uses painting as his "mother tongue". With interrealism, he has proclaimed an art movement of his own. He playfully sets the accompanying processes of virtualization and dehumanization against a postmodern myth of his own: the Interrealism.

Louis Wessendorff

Louis Wessendorff's (born in Hamburg in 1988, lives and works in Berlin) works are expansive fantasies, phantasmagorias, and dreamlike images in color. On the canvas, Wessendorff employs narrative techniques from painting, drawing, and film, but the result always remains firmly rooted in the realm of autonomous painting. In addition to his painting, he also creates videos. His work brings together the everyday, the sublime, irony, humor, comics, and art history – a pictorial world beyond the real, yet filled with its fragments.

# Museum Brandhorst

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Hêlîn Alas, Cana Bilir-Meier, Louise Lawler, Kate Newby, Tiffany Sia, Jaune Quick-to-See Smith  
und Leyla Yenirce

## **Carrying**

14.05.–08.11.2026

Opening 13.05.

Already in its title, “Carrying” points to how places carry certain (hi)stories. This exhibition project with its accompanying events activates various spaces inside and outside Museum Brandhorst. International artists, including Hêlîn Alas, Cana Bilir-Meier, Louise Lawler, Kate Newby, Tiffany Sia, Jaune Quick-to-See Smith, and Leyla Yenirce, occupy historically charged sites—such as Cy Twombly’s “Lepanto” room or the “Türkentor” (Turks’ Gate). Architectural interventions, performances, and paintings, as well as sound and filmic works, engage with the museum and explore the entanglement of military and cultural power.

The starting point is the site where Museum Brandhorst, the Pinakothek der Moderne, and other institutions of the Kunstareal Munich are located today. This is where the Prinz-Arnulf-Kaserne, also called “Türkenkaserne” (Turks’ Barracks), once stood. The name of this military complex, built in 1826, refers back to prisoners of war who were brought from the Ottoman Empire to Bavaria for forced labor in the late seventeenth century. Such (hi)stories have become inscribed in place and street names such as “Türkenstraße” (Turks’ Street).

Which stories are told, who tells them, and how? These questions resonate particularly in places devoted to knowledge production and cultural mediation. The invited artists approach, from different perspectives, how history and memory become entangled with constructed narratives—and how they are carried forward through images, media, and monuments. Layers of exchange overlay the historical realities of violence, exploitation, and cultural dispossession—from the era of the so-called “Gastarbeiter” (guest workers) to today’s debates on territorial borders, migration, and belonging. These questions gain new urgency where war and culture are treated separately—obscuring how deeply they’re entwined.

“Carrying” understands the museum as a resonance chamber in which the institution interrogates its own history and identity, linking local topographies with global questions.

The show features collaborations with the artist and filmmaker Patrik Thomas together with Lothringer 13 Halle and the Goethe-Institut, as well as the Munich International Film Festival and the Modern Art Collection in the Pinakothek der Moderne.

With works by Hêlîn Alas, Cana Bilir-Meier, Louise Lawler, Kate Newby, Tiffany Sia, Jaune Quick-to-See Smith, and Leyla Yenirce, among others

Curated by Franziska Linhardt

### **Confrontations. Pairings from the Collection**

until 27.09.2026

Long Story Short. An Art History from the Brandhorst Collection from the 1960s to the Present

From fall 2025, "Long Story Short" will tell a story of contemporary art from the 1960s to the present from the holdings of the Brandhorst Collection.

Each room will be an exhibition in its own right: from Arte Povera to monographic presentations, from formal-aesthetic discourses to socio-political topics. Works that have never been shown before and new acquisitions will enter into a dialog with the museum's icons and open up new perspectives on the collection, which now comprises over 1600 works.

With works by

Victor Burgin, Kerstin Brätsch, André Cadere, DAS INSTITUT, Walter De Maria, Wade Guyton, Georg Herold, Charline von Heyl, Jaqueline Humphries, Jannis Kounellis, Michael Krebber, Louise Lawler, Mark Leckey, Marisa Merz, Mario Merz, Albert Oehlen, Kayode Ojo, Laura Owens, Palermo, Giulio Paolini, Sondra Perry, Sigmar Polke, Seth Price, Amy Sillman, Frank Stella, Martine Syms, Niele Toroni, Richard Tuttle, Rosemarie Trockel, Cy Twombly, Franz West and many more.

### **Long Story Short**

until 31.01.27

"Confrontations. Pairings from the Collection" brings together pairs of works from the Brandhorst Collection that have no art-historical or formal relationship to each other.

These pairings unfold a special tension precisely in their contrasts: they open up new spaces for thought, address our intuition and evoke emotions. Sometimes touching, sometimes subtle, sometimes funny and always ambiguous, they create a conversation about and between art. The exhibition invites us to see confrontation in a productive way, to discover new connections, to question familiar interpretations and to link personal experiences with overarching questions of the present.

With works by

Alexandra Bircken, Monika Baer, Nairy Baghramian, Georg Baselitz, Joseph Beuys, James Lee Byars, André Cadere, Marlene Dumas, Nicole Eisenman, Jana Euler, Louis Fratino, Robert Gober, Wade Guyton, Richard Hamilton, Keith Haring, Rachel Harrison, Damien Hirst, Arthur Jafa, Mike Kelley, Konrad Klapheck, Tarrah Krajnak, Louise Lawler, Saul Leiter, Tala Madani, Mario Merz, Tatsuo Miyajima, Philippe Parreno, Pope.L, Richard Prince, Raymond Saunders, Amy Sillman, Rosemarie Trockel, Cy Twombly, Kara Walker, Andy Warhol, Nicole Wermers

# Paulina Caspari

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Oliver Osborne  
**Der Tegernseer Bauernjunge**  
16.05.—28.06.2026

Opening 15.05

Oliver Osborne (born in Edinburgh in 1985, lives and works in Berlin) presents a group of new works in his first solo exhibition at Paulina Caspari. The exhibition title, *Der Tegernseer Bauernjunge* (Tegernsee Farm Boy), refers to August Macke's portrait of the same name from 1910, a portrait of a village child from Macke's Tegernsee Year, which is now in the collection of the Lenbachhaus in Munich, and alludes to Osborne's practice, which is characterised by the intertwining of the present and the historical.

For Osborne, history does not mean the accumulation of a canonical body of knowledge, but rather a relationship that must be continually renegotiated, in which the study of older painting opens up the possibility of expanding the traditional canon and shifting the boundaries that modernism has deliberately drawn. Through his in-depth study of Cézanne's portrait of his son, which he encountered in the Tate Modern retrospective in 2022, Osborne came to engage with the genre of children's portraits, which is continued in the exhibition. The paintings function as amalgams in which different forms of closeness converge: the familiarity that emerges from the recognition of art-historical references and the painter's bond with his models. In Osborne's most recent works, it is the faces of his own children that appear in the portraits.

The exhibition is accompanied by a text by Prof. Dr. Ulrich Pfisterer, Director of the Central Institute for Art History and, since 2006, Professor of Art History at Ludwig Maximilian University in Munich. After completing his doctorate at the University of Göttingen and his habilitation at the University of Hamburg, he undertook research stays at the Bibliotheca Hertziana in Rome, the Kunsthistorisches Institut in Florence, the Getty Research Centre in Los Angeles and the CASVA at the National Gallery of Art in Washington, D.C. His work focuses on early modern art in Europe as well as the methodology and historiography of art history.

The exhibition is part of Various Others 2026.

# ERES Stiftung

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ERES Projects

**Giorgio Andreotta Calò**  
23.04.—19.07.2026

Giorgio Andreotta Calò  
The project „deboleFORTE“ and the Island of Sant' Andrea in Venice

ERES Stiftung

**Seeing the Unseen. Quantum physics and art as entangled worlds**  
until 26.09.26

Welcome to the parallel world of tiny units: anyone who ventures into the world of quantum physics often has to take a leap of faith. The world at the smallest scale defies our

imagination, forms the basis for radically new technologies such as quantum computers and also fascinates artists.

With this exhibition, the ERES Foundation invites visitors on an interdisciplinary journey into the quantum world. In the show, the themes of quantum physics intertwine in Elsa Garmire's psychedelic laser shows, overlap in Tamiko Thiel's mixed reality installation, and unfold in Tan Mu's painterly homage to the chandelier-like beauty of golden quantum computers.

With the excellence cluster Munich Centre of Quantum Science and Technology (MCQST), the ERES Foundation has gained a cooperation partner that provides scientific support for the project through an outstanding programme of lectures.

Perhaps you will be floating on "Cloud Q" as well after visiting "Seeing the Unseen"?

# Espace Louis Vuitton München

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WILHELM SASNAL  
**GREY EYES**  
24.04.—13.09.2026

*Text coming soon*

# EYES ONLY

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**Karin Sander** in collaboration with ESTHER SCHIPPER featuring KARIN SANDER  
16.05.—18.07.2026

Opening 15.05.

EYES ONLY is a non-commercial off-space for international dialogues and art projects in which the classic roles between artists, galleries, museums, curators, and collectors are suspended and the mechanisms of the art market are humorously questioned. An artist herself offers participants an exhibition and a space free of charge for their projects.

A curious display window cube has been installed in a former ground-floor shop. In a seemingly doorless, small “white cube” take the installations and exhibitions place, which can be viewed “around the clock” through the display window. This, together with the bureaucratic "EYES ONLY" stamp on secret service files, which indicates that the papers are only intended for viewing on site, gives the off-space its name. Since its founding by artist Caro Jost in 2014, this showcase has provided a platform for changing contemporary art presentations, actions, and exhibitions. The archive with souvenirs from all previous exhibitions is located in the space behind the window cube.

## Galerie Friese

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Cornelius Völker

**The First and the Last** in collaboration with Bildlabor Kleistpark, Berlin

16.05.—10.07.2026

Opening 15.05.

Cornelius Völker. The First and the Last

Völker depicts everyday objects with great ease, transforming them into charged images that convey subtle ambiguity. By incorporating motifs that initially seem to thwart his artistic process, he links his painting with other elements. His figures appear unambiguous and clearly recognisable at first glance, yet they cannot be separated from their painterly imagery. The motifs in Cornelius Völker's paintings remain credible representations of themselves yet simultaneously dissolve into an ambiguous metaphor for the abstract process of painting. The paintings are both representational and abstract.

Viewing his works involves an exciting interplay between object and colour. Due to the partial independence of colour, it is virtually impossible to determine whether the colour represents the object or is the object of the painting. In this way, Cornelius Völker transforms his motifs into self-reflective paintings, taking the risk of making the image available once again as a painterly act.

We are presenting the new paintings in the exhibition "Cornelius Völker: The First and the Last, address the duality of nature and artificiality, transparency and reflection. They are further proof of the powerful presence, complexity, sophistication and clarity that characterise Cornelius Völker's paintings.

Born in 1965, Cornelius Völker studied at the Düsseldorf Art Academy under A.R. Penck and Dieter Krieg. Since 2005, he has held a professorship at the Münster Art Academy, and since 2018 he has been a member of the North Rhine-Westphalian Academy of Sciences and Arts.

The Bildlabor Kleistpark project visits the Galerie Friese in Munich for Various Others

The Bildlabor Kleistpark project puts the changing concept of museums to the test. A new building is being constructed near Schöneberg's Kleistpark as an interdisciplinary meeting place, due for completion in 2027. The lower floors of the Bildlabor will be used to collect and display images, while the upper floors will provide open spaces for image technology services.

Exhibiting art at Bildlabor Kleistpark involves viewing objects, comparing them with one another and discovering unexpected connections, as can be seen with the pieces on display from the extensive Hegenbarth Collection Berlin holdings, which will be incorporated into Bildlabor Kleistpark upon its relocation. On closer inspection, the printed tapestry by Anna Slobodnik (born 1990) and the textile-like pencil drawings by Corinne Laroche (born 1956) and Malte Spohr (born 1958) captivate the viewer with their sophisticated systematics and sensuality. Juxtaposed with the woven carpet from southwestern Iran (early 20th century), these contemporary pieces engage in a stimulating dialogue about the craftsmanship, impact, and significance of woven symbols and drawn patterns.

## GiG Munich

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**Before your eyes open** at The Tiger Room  
16.05.—04.07.2026

Opening 15.05

We are told it is a mistake to think that the painter begins with a white surface. There is no empty canvas to be filled with life, for there is too much life already, too much clutter, too much stuff. “The painter has many things in his head, or around him, or in his studio.” And everything the painter has in his head is there on the canvas before him, before he begins his work. So many images! Thus before he begins, the painter has to empty the canvas, to remove what is there already. And to this argument I want to say, hmm. Perhaps. Or rather not.

Perhaps this is true of the painter, who is sure of himself and his place in the world, which is organised around him. But there are others who paint, better defined through a counter-subjectivity, which is non-unitary, not fixed. This subjectivity is not set against the clutter of life, but at home within it. For VO 2026, GiG Munich would like to introduce three painters, Laura Hinrichsmeyer, Lisa Kasalicky and Andrea Zabric.

## max goelitz

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max goelitz invites Hauser & Wirth

**Eva Hesse, Lukas Heerich, Rindon Johnson**

16.05-19.07.2026

Opening 15.05

max goelitz is pleased to invite Hauser & Wirth on the occasion of Various Others 2026. The exhibition places works by contemporary artists Lukas Heerich and Rindon Johnson in dialogue with selected early works on paper and a painting by Eva Hesse. Across generations, these artists investigate material experimentation, occupying a space where form emerges through process, revealing physical and conceptual tensions. Within this exhibition, Heerich and Johnson refer to Hesse's practice, developing a presentation in which themes echoed in Hesse's painting and works on paper are reflected upon and further interpreted.

Lukas Heerich (\*1989 in Düsseldorf, DE) explores liminal tensions reflected in personal and collective narratives of protection, isolation, and power. His sculptures, installations, and photographs are accompanied by years of research and usually incorporate historical and socio-cultural contexts. At the same time, Heerich draws on spontaneous situations and personal experiences to create multi-layered works in which seemingly ambivalent aspects are juxtaposed. His materially strongly present oeuvre hovers on the threshold of visibility and invisibility, alluding to the past and emotions. At its foundation lies sound, of which the fluid and ephemeral nature has a sculptural quality for Heerich—and it resonates throughout his work.

Rindon Johnson (\*1990 on the unceded territories of the Ohlone people, San Francisco) pursues a practice rooted in the multivalent primacy and inherent failures of language, both word and number. Since symbolic systems conjure worlds and groups without material substance, they are inherently virtual, yet they simultaneously define very real emotions, objects and beings. Reveling in this core tension, Johnson will often attach himself to a word, phrase or number, making use of the messy triangulation between meaning, implied object, and the coincidences of naming. He faithfully follows these unwitting chimeras in and out of physical space for years at a time, tracing how systems of exploitation and control persist through language itself. Contemplating social order and the consequences of convention, his

materials move within the strange intimacies between human and non-human beings—rawhide, catgut, paint, animation, video, live stream—each carrying their own complex relationship to the subjugated living world under the duress of a preventable man-made climate crisis.

Eva Hesse (1936-1970) produced a prodigious body of work in the 1960s that collapsed disciplinary boundaries and forged innovative approaches to materials, forms and processes. She cultivated mistakes and surprises, precariousness and enigma, in an effort to make works that could transcend literal associations. Hesse's early paintings and works on paper mark an important moment of formal development and transition for the young artist of only 25 years old, where she began to investigate processes and shapes that would lead to her short but important career as a sculptor.

On view is an example of Hesse's Spectre paintings from 1960. Coined by art historian and curator E. Luanne McKinnon, this word—defined as an image or apparition from the Latin verb 'specere', meaning to look—not only describes the figures rendered on the canvas but also refers to Hesse's examination and exploration of herself. The presentation will also include examples of Hesse's ink drawings on paper from 1961, exploring notions of corporeality, vulnerability and psychological tension which she would later continue to develop within her sculptural practice. Produced at a critical point in Hesse's maturation as a painter, these works display an evolution of her artistic identity with the goal of coming to terms with self through form and material.

# Sammlung Goetz

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## Cindy Sherman

17.03.2026 – 27.06.2026

The staging of female role models in photographic self-portraits is the predominant theme in the work of American artist Cindy Sherman. To this end, Sherman references stereotypes of collective visual memory in a media-driven world. The exhibition at the Sammlung Goetz / Schaufenster highlights works from Sherman's fashion series, created between 1983 and 1994. Thanks to her passion for costumes and masquerade, the world of fashion has been an expansive playing field for her artistic exploration.

Sherman, one of the most significant artists of our time, has had a lasting influence on 20th-century art with her photographs. The Sammlung Goetz owns an extensive collection from nearly all phases of Sherman's career, which spans more than 50 years. In almost all of Sherman's series, clothing and disguise are essential components of her artistic staging strategy.

Between 1983 and 1994, the artist devoted herself explicitly to the visual language of the fashion world and clothing as her motif. Sherman's photographs do not reproduce images of idealized female beauty. Instead, in her fashion series, she reveals the grotesque theatricality of characters and bodies. The images appear to be parodies of classic fashion photography, leading them to be described as anti-fashion. In her photographs from the 1990s, the protagonists recede into the background once again, while stereotypical figures and the clothing itself take center stage. In addition to her work series that explore fashion as a theme, Sherman has published numerous photographs outside the context of art and produced photo spreads for fashion magazines and brands, including an advertising campaign for the New York high-end boutique Dianne Benson (1983), a campaign for Comme des Garçons (1994), and advertising for a product collection by MAC Cosmetics (2011).

The exhibition at the Sammlung Goetz /Schaufenster presents a selection of works from Sherman's fashion series, supplemented by photographs from other work groups in the collection.

Exhibition: Cindy Sherman, March 17, 2026 – June 27, 2026

Press Preview: March 17, 2026, 11 a.m.

Curators: Karsten Löckemann (Chief Curator) with Anna Reimnitz (Research Trainee)

# HAUS DER KUNST

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## **TUNE x RITOURNELLE | Haus der Kunst & Blitz Club**

14.05.2026  
15.05.2026  
16.05.2026

For the first time, the music series TUNE (Haus der Kunst) and the club festival RITOURNELLE join forces within the framework of the contemporary art festival Various Others, creating a three-day program at the intersection of art and club culture. The opening evening at Haus der Kunst presents A/V concerts by Authentically Plastic and Heith. On Friday, Blitz Club hosts a special edition of the series ROOM FOR MUSIC, with TUNE curator Sarah Miles and Authentically Plastic sharing formative records and reflecting on their artistic practice. The weekend culminates with RITOURNELLE x TUNE, the official Various Others closing party at Blitz Club – a venue that has profoundly shaped Munich’s club culture and will close its doors permanently this August. With artists such as Nkisi, Tikiman, Blawan, and the world premiere of the new live constellation from Carl Gari featuring Jonas Yamer, Till Funke, and the Palestinian singer Lynne Azzam, the night brings together a wide range of contemporary perspectives on club culture.

## **For Children. Art Stories since 1968**

18.07.2025 - 31.05.2026

What happens when artists place children at the centre of their process?

The exhibition, “For Children,” presents artists who have turned to young people, creating artworks specifically for children and adolescents from 1968 to the present. It explores universal themes – such as humanity, society, politics, economics, ecology, technology, and the future – that we first encounter as children and that continue to resonate in adulthood. While the works primarily address children, these fundamental subjects invite visitors of all ages to engage in an intergenerational dialogue.

## **Sandra Vásquez de la Horra**

Soy Energía  
until 17.05.26

“Soy Energía” at Haus der Kunst is the first institutional survey exhibition of the artist Sandra Vásquez de la Horra in Europe and is dedicated to her experimental practice and focuses on her spatial, energetic, and global thinking. She combines transnational and Indigenous perspectives in her multidisciplinary artistic approach. Her oeuvre, which primarily comprises drawing and painting, as well as video and performance, encompasses complex events, stories, rituals, and beliefs rooted in her upbringing in Chile as well as in her many years of living in Germany.

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Şakir Gökçebağ und Christina Calbari  
**re-claim** in collaboration with Beral Madra  
16.05. - 27.06.2025

Opening 15.05

In the exhibition *re claim*, Christina Calbari creates a pictorial world inhabited by androgynous beings, gnome-like figures, and hybrid creatures — half animal, half human. Young girls with barely visible facial features appear alongside them: noses, mouths and eyes are only faintly suggested. The figures seem anonymous, their individuality deliberately receding into the background.

They are primarily distinguished by their clothing, which is depicted with great care and attention to detail. The garments serve as both coverings and disguises, as well as signs of transformation.

It is within this anonymity that a subtle shift takes place. Calbari's figures appear to evade fixed gender and identity attributions. Her drawings create a space in which the boundaries of traditional roles begin to dissolve, suggesting a form of freedom — a movement beyond the cages of socially constructed identities that have existed for centuries.

Christina Calbari (born in 1975 in Athens, Greece) lives and works in Athen.

The installations of Şakir Gökçebağ are created from objects we encounter every day: ordinary utensils, tools, and devices that make our lives easier yet often go unnoticed. As quiet companions of modern life, they perform their functions and then fade from view.

In Gökçebağ's artistic practice, these objects are removed from their familiar context and reconfigured. Through precise interventions, craftsmanship, repetition, and surprising compositions, everyday things are transformed into poetic visual structures. The mundane becomes visible, imbued with renewed significance.

His works open up a new perception of the ordinary: they blur the line between function and aesthetics, inviting viewers to rediscover the hidden form, order, and poetry within the objects that surround us.

Şakir Gökçebağ (born in 1965 in Denizli, Turkey) lives and works in Hamburg.

# Jahn und Jahn

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**Willem de Kooning** in collaboration with Matthew James Holman

16.05 - 02.07.2026

Opening 15.05.

**Jana Schröder** in collaboration with Matthew James Holman

16.05 - 02.07.2026

Opening 15.05.

The exhibition places two materially attentive practices in conversation for the first time. Despite the distance between them, both artists move through a similar pictorial terrain: bodies loosen into gesture, gesture thickens into paint, and forms drift between figuration and abstraction. Figures and their surroundings refuse to settle. Instead, they slip and reorganise themselves across the surface, as both artists use the pencil and paint to calibrate their mark-making. Centred on works produced between 1966 and the early 1970s, the presentation focuses on a turning point in de Kooning's life. Leaving behind the spit-and-sawdust energy of Manhattan, he spent increasing stretches of time in East Hampton, where the low horizon, changing weather, and coastal light filtered into his work. The drawings and works on paper from these years belong to a period of renewed experimentation. For de Kooning, paper was never secondary to painting but part of the daily rhythm of the studio. He drew on it, brushed colour across it, and pressed it into wet passages of paint, allowing the surface to absorb and resist in equal measure. Thin sheets – often inexpensive newsprint that sometimes reappeared in his canvases as collage – left little room for hesitation and demanded speed. On vellum or heavier wove papers the tempo slowed: marks could be wiped away, reconsidered, returned to. In charcoal and ink the line darts across the sheet, searching, the hand barely pausing as it moves. Newsprint, especially the browned pages of The New York Times, played a generative role in this process. Headlines, advertisements, and fragments of daily life slipped into the work alongside de Kooning's restless marks. He often sketched directly on the pages before pressing them onto still-wet canvases so the drawing transferred into the paint surface. The paper absorbed oil and delayed the paint's drying time, opening a brief interval in which the image could be scraped back and

reworked. Drawing and painting fold into one another. Works such as the untitled oil on newspaper from the late 1970s reveal this porous exchange. Shown alongside the major Willem de Kooning Drawing exhibition at the Art Institute of Chicago (opening 14 June) – the first to examine the full scope of the Rotterdam-born artist’s drawing practice – the exhibition offers visitors to VARIOUS OTHERS a rare opportunity to encounter these works. Jana Schröder’s recent paintings meet these works with a distinctly contemporary intensity. In the large-scale canvases of her series VISCERAFFIC (2024), bodies seem to unfold rather than simply appear. Limbs extend beyond plausible anatomy; torsos open into luminous cavities; fragments of organs or bone drift to the surface before dissolving again into colour. The figure never stabilises. It stretches across the canvas or folds back into itself, entangled with surrounding forms that press inward from the edges of the composition. Paint behaves like a living material – pooling, staining, smearing, and slipping across the ground – while lines thread through the surface like pathways of transmission. The title VISCERAFFIC merges visceral with traffic, evoking both the body’s interior systems and the circulation of signals through contemporary digital networks. Schröder emphasises the physicality of these lines of circulation, as the canvas becomes a surface where interior and exterior forms continually fold into one another. Co-curated by Matthew James Holman, a London-based scholar of the transnational history of Abstract Expressionism whose new research will appear in the catalogue for Pollock-Krasner: Past Continuous at the Metropolitan Museum of Art, New York, in October, the exhibition situates these two practices within a wider conversation about drawing and the evolving language of painting. Across decades and contexts, both artists return to the same question: how a subject might emerge from pencil or paint – and how quickly it can dissolve again.

# KNUST KUNZ GALLERY EDITIONS

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Merce Cunningham, Lena Grossmann, Saul Leitner, Nam June Paik

**Cunnigham Capsule**

16.05. – 16.07.2026

Theresienstr. 48

Opening 15.05.

Merce Cunningham was born in 1919 in Washington State, USA. Two years before Joseph Beuys. Seven years after John Cage. Nine years before Andy Warhol. Merce Cunningham is considered one of the most influential choreographers of the 20th century. His research and innovations are unparalleled in their formalization and expressive power of meaningful movement of the human body. His collaborations—including a lifelong partnership with John Cage—with visual artists are legendary. So too are the reverence, wonder, and admiration he inspired in the dancers of his company. Merce choreographed 180 dances and more than 500 events.

The Merce Cunningham Dance Company was founded in the summer of 1953 at Black Mountain College.

His approach was groundbreaking in its ideological simplicity and physical complexity. The opening of the body inward and into space manifested in his works is likely still groundbreaking today. As Carolyn Brown, his longtime “principal dancer,” quotes:

“Dancing is a spiritual exercise in physical form.” - P.35

Carolyn Brown's perspective will be highlighted in the exhibition, not least through unpublished photographs by Saul Leiter from her estate. Her account of her time with and around Cage, Cunningham, Rauschenberg, and Johns is a fascinating eyewitness account of a monumental era of the 20th century that permanently transformed the history of dance, art, music, and theater.

Carolyn was a dancer, choreographer, filmmaker, and teacher. She was one of Merce's primary partners. She posed for Saul Leiter's camera.

"Remy suggested that I try high-fashion photographic modeling. He got a friend of his—Saul Leiter, a painter who supported himself by doing commercial photography—to take some photos of me." - p. 124

She passed away a little over a year ago. In her book "Chance and Circumstance," she quotes a text that John Cage wrote in 1955 for the performance of "Springweather and People." There, he sets out a clear structure for Merce in his role as a researcher and trailblazer:

"...his own school of dancing and choreography, the continuity of which no longer relies on linear elements, be they narrative or psychological, nor does it rely on a movement toward and away from climax. As in abstract painting, it is assumed that an element (a movement, a sound, a change of light) is in and of itself expressive; what it communicates is in large part determined by the observer himself. It is assumed that the dance supports itself and does not need support from the music. ... As for individual movements, they are both derived and discovered; in being derived, they stem as much from ballet as from modern dance; in being discovered, they represent the findings of Cunningham himself, who has constantly searched for and refined his sense of movement."

Decades later, Carolyn turns to Cage as Cunningham's greatest interpreter and advocate. His words still ring true half a century later, yet they must be repeated time and again, as audiences remain constantly surprised and fascinated by this choreographer's inventiveness and artistic power.

One of the groundbreaking innovations on stage is highlighted here as an example from her descriptions:

"Space, as the title (Summerspace) implies, was Merce's central choreographic concern in this dance. In his preparatory exploration of movement for the dance, Merce sought steps and phrases that would carry the dancers through space, not just into it. There were twenty-one different spatial paths—horizontal, diagonal, or circular—that originated from and led to one of the three entrance/exit points on each side of the stage. The movement was for the most part continuous. Much of it was fast. ... In selecting the range of spatial possibilities for Summerspace, Merce actually avoided center stage except as an area any one of the dancers might pass through as he or she traversed the space." - P.218

This revolution in stage layout continues to fascinate to this day. Lena Grossmann's visual practice is an independent form of this bodily intelligence. Her work *Mimetic Practice* is part of the exhibition and invites visitors to engage with it.

Robert Motherwell

**Game of Chance - selected prints** in collaboration with Bernard Jacobson Gallery

16.05. – 16.07.2026

Ludwigstr. 7

Opening 15.05

Robert Motherwell (1915–1991) was one of the defining figures of Abstract Expressionism and the youngest member of what he himself called the “New York School.” In close collaboration with artists such as Jackson Pollock and Mark Rothko, he understood abstract painting as the direct expression of ideas and emotions—conveyed through bold forms, gestural lines, and a powerful visual language.

Trained in philosophy at Stanford University and in art history at Columbia University under Meyer Schapiro, Motherwell combined theoretical reflection with artistic practice. As a teacher at Black Mountain College and later at Hunter College, he influenced a younger generation of artists, including Robert Rauschenberg and Cy Twombly.

His work encompasses painting, collage, and printmaking. Characteristic is his multi-layered use of the color black: in dense, unmodulated areas as well as in transparent veils that both conceal and reveal forms. Overlapping layers of color, differentiated surfaces, and powerful gestures define his compositions, which were often developed over long periods of time. The dynamic nature of this process gives rise to the powerful intensity of his oeuvre.

# Kraupa-Tuskany Zeidler

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Simon Denny

**Rules based order** in collaboration with T293  
from 16.05.

Opening 15.05.

SIMON DENNY (b. 1982 Auckland, New Zealand) lives and works in Berlin, Germany. He makes artworks that unpack stories about technology using a variety of media including painting, web-based media, installation, sculpture, print and video. He studied at the Elam School of Fine Arts, University of Auckland and at the Städelschule, Frankfurt am Main.

Relevant solo exhibitions include Kraupa-Tuskany Zeidler at JW Marriott Hotel Berlin, (2025); Petzel Gallery, New York (2024); Kunstverein Hannover (2023); K21– Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2020); the Museum of Old and New Art, Tasmania (2019); Museum of Contemporary Art, Cleveland (2018); OCAT- OCT Contemporary Art Terminal (2017); Hammer Museum, Los Angeles (2017); WIELS Contemporary Art Centre, Brussels (2016); Serpentine Galleries, London (2015); Museum of Modern Art PS1, New York (2015); Portikus, Frankfurt (2014); mumok - Museum moderner Kunst Stiftung Ludwig Wien, Vienna (2013); Kunstverein Munich (2013).

Denny represented New Zealand at the 56th Venice Biennale in 2015. Denny has curated exhibitions such as Proof of Stake at Kunstverein in Hamburg (2021) and Proof of Work at Schinkel Pavillon, Berlin (2018).

He co-founded the artist mentoring program BPA//Berlin Program for Artists and serves as a Professor of Time-Based Media at The Hochschule für bildende Künste Hamburg.

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## **Hair – Stories of Power and Passion**

20.03.—04.10.2026

Hair is far more than a matter of fashion. It tells stories of beauty and desire, of power and vulnerability, of conformity and rebellion. It serves as a universal language that, for thousands of years, has reflected social, cultural, and political questions. With HAIR—Stories of Power and Passion, Kunsthalle München presents a thematically curated, cross-cultural exhibition exploring the many-layered meanings of hair on head and body. More than 200 historical and contemporary works from major international collections—including the Prado, the Louvre, and the Rijksmuseum—invite visitors to experience a rich and surprising panorama of human stories told through hair. Paintings, sculptures, photographs, video works, jewelry, furniture, design objects, and couture creations unfold a world of emotion, identity, and imagination. Hairstyles have always played a central role in expressing social status and cultural norms. As early as ancient Egypt, people dyed their hair and wore wigs—and to this day, carefully groomed hair remains a marker of self-presentation and belonging. Through depictions of unusually hairy figures, artists across centuries have reflected on the boundary between nature and culture. The styling of head and body hair continues to shape our ideas of gender and social roles—by reinforcing them, questioning them, or, as in drag performance, deliberately exaggerating them. Furthermore, the exhibition delves into the enduring fascination hair has exerted on humankind. Well-groomed hair has long been regarded as a sign of beauty and attraction— particularly for women—while also embodying ambivalence. This duality is vividly captured in artworks portraying figures such as Mary Magdalene and Medusa, where hair becomes a symbol of both allure and repulsion. Hair can also appear as a source of strength—as in the biblical story of Samson, whose power resided in his uncut hair. In popular imagination, its supposed ability to grow even after death has made hair a symbol of human vitality. Thus, since the Renaissance, it has served as a token of love or remembrance of a deceased loved one.

At the same time, it becomes clear that hair has always been a powerful tool of resistance—whether in the rebellious hairstyles of the hippie and punk movements or in the uncovered hair of women in recent protests for freedom and human rights in Iran. Conversely, cutting someone’s hair has long been a gesture of humiliation and submission. Even hair texture—such as that of Black hair—can carry political meaning: the iconic Afro-style has become a powerful symbol of cultural identity and self-empowerment. On view are works spanning

from early history and the Middle Ages through to the present day, including examples by artists like: Sandro Botticelli (1445–1510), Filippo Negroli (ca. 1510–1579), Giorgio Vasari (1511–1574), Bartolomé Esteban Murillo (1617–1682), Jacques-Louis David (1748–1825), Jean-Baptiste Carpeaux (1827–1875), John William Waterhouse (1849–1917), Alfons Mucha (1860–1939), Albert Weisgerber (1878–1915), J. D. 'Okhai Ojeikere (1930–2014), Herlinde Koelbl (\*1939), VALIE EXPORT (\*1940), Pieter Hugo (\*1976), Simone Haack (\*1978), and Laetitia Ky (\*1996). A richly illustrated catalog in German, published by Hirmer Verlag and entitled HAAR – MACHT – LUST, accompanies the exhibition, expanding on the various themes through scholarly essays and insightful commentaries on selected works, offering a deeper look into the captivating stories surrounding hair. In a revised format, the exhibition will be presented at the Augustinermuseum Freiburg from November 14, 2026, to April 18, 2027.

# Kunstraum München

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Charlotte Eifler  
**Troubled Fantômes**  
30.04.— 07.06.2026

Charlotte Eifler's work combines moving images, extended reality, installation, and performance. Her artistic research is located at the intersection of digital culture, queerness, archival politics, and speculative futures.

For her show in Munich, she revisits the topic of misdirection—a technique used to manipulate perception and visual memory that is also employed in magic, warfare, politics, and theft. Eifler's "Troubled Fantômes" draws on the method to link instrumentalized magic and algorithmic prediction.

Fantômes—ghosts, apparitions, or afterimages—are not entirely absent. They are traces that continue to operate within a system, even when seemingly gone. In this sense, they appear not only in stories or myths but also in technological and political structures. Colonial objects in European museums can also be understood as such fantômes: things whose origins and histories are simultaneously displayed and obscured. Recent thefts in museums revealed equally how the media focus was less on the colonial provenance of the stolen artifacts and more on the backgrounds and methods of the perpetrators. Technical systems also produce ghost images: historically, camouflage was aimed at the gaze of an opponent or observer; today, digital camouflage is directed more toward cameras, databases, and algorithms. In this context, camouflage can be understood as a technique always defined in relation to a specific gaze—an eye that searches and identifies.

With "Troubled Fantômes" the Kunstraum transforms into a combined museum, catwalk, and crime scene—a hybrid site where both visible and invisible traces of colonial collecting practices, methods of technological deception, and conflicted approaches to cultural heritage converge.

The exhibition unfolds across two rooms connected by a staircase. In the upper room, the fictional fashion label "Contextual Couture" presents site-specific camouflage garments for museum spaces. The pieces are designed to render their wearers nearly invisible within the interiors of European museums. Patterns, colors, and textures are derived from the objects and displays of the respective collections. As a speculative tool, Contextual Couture poses the question of what might happen if people could move unnoticed through museum spaces to return objects that were taken in colonial contexts, sold under duress, or excavated under asymmetrical power relations. Positioned at the intersection of fashion, installation, and institutional critique, the practice of camouflage here opens a space for rethinking engagement with historical collections and cultural heritage.

The accompanying essay film "Countershading" is devoted to the practice of camouflage as a visual, political, and technological strategy. Its starting point is the emergence of the concept in the early 20th century, when artists, stage designers, and designers began working as camoufleurs during the First World War. The film explores diverse visual cultures—from visual deception and misdirection in magic, to natural camouflage practices, representations of trickery in art history, decolonial practices of resistance, and contemporary technical imaging systems. From an artistic perspective, the film examines how camouflage functions in different contexts as a practice of directing the gaze—shaping surfaces, situations, and narratives in ways that shift visibility, organize attention, and alter legibility.

In Eifler's exhibition, fantômes become a conceptual figure for reflecting on image production and alternative historiographies – in their interplay, the works create a space where deception and revelation, historical past and speculative futures converge.

The exhibition is curated by Lena von Geysa.

"Troubled Fantômes" is supported by the Stiftung Stark für Gegenwartskunst, the Erwin and Gisela von Steiner-Stiftung and the Department of Arts and Culture of the City of Munich.

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Matt Browning

## **All Woodcarvings Remain Slow Motion Mobiles**

21.03.—31.05.2026

"All Woodcarvings Remain Slow Motion Mobiles" suggests a paradox at the center of Matt Browning's work in wood. Objects that appear fixed and inert are in fact the result of prolonged movement—weeks of repeated cutting and carving—and remain subject to the wood's own slow movement over time. What appears as stillness is not the absence of motion but its residue, a form temporarily stabilized through sustained physical engagement.

Since 2013, Browning has worked steadily in carving. The exhibition brings together works produced during this time, all carved in Douglas fir. All of the works take the form of chain-link carvings cut from a single piece of wood, through which interior voids, grids, and frames emerge without assembly. Rather than constructing space from separate parts, material is removed until space grows from the block itself. The resulting forms hold an ambiguous position between solid mass and open lattice, at once dense and permeable.

Each sculpture is produced through an exacting reductive process in which the same gestures are performed thousands of times, with little possibility of revision once material has been removed. What remains is not a demonstration of skill but an accumulation of decisions, a record of time made visible as structure. Though they appear motionless, the sculptures are held in a state of latent movement, capable of unfolding or collapsing despite being carved from a solid block. Installed together, they establish a measured field of relations—distances, alignments, intervals—through which carving becomes less a technique of representation than a means of organizing space and duration.

"All Woodcarvings Remain Slow Motion Mobiles" is Matt Browning's first institutional solo exhibition and is realized in collaboration with Mies van der Rohe Haus, Berlin.

The exhibition is generously supported by the Karin und Uwe Hollweg Stiftung.

# Lenbachhaus München

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## **A Long-Distance Call. Scenes from the Weimar Republic**

12.05.–27.09.26

The artist Käthe Hoch paints her friend Erich Müller-Kamp talking on the phone at his desk. When making a long-distance call, Kurt Tucholsky advises, it is important to speak clearly and avoid any patois so that the wiretappers can keep up with the conversation. For a self-portrait, Hoch wears the colors of the suffragettes and a bob cut. Young white-collar workers, too, cut their hair short. They type fast, chain-smoke, and spend their evenings at the movies or in a dancehall. They love the Charleston and the shimmy and listen to sentimental ballads, swing, and jazz.

Irmgard Keun's "Artificial Silk Girl" dreams of slender silhouettes and shoes with lizard toe boxes. Ré Soupault devises a transformer dress that can be changed right at the office into a completely different look for the evening. Gender roles become permeable at the cabaret, monocles send signals. Bordellos provide an established setting for sex work.

The economy is thriving, often on credit; parts of the population sink into poverty, and not only during the hyperinflation period and the Great Recession. Disabled veterans, workingwomen, jobseekers, and street vendors hawking bouquets of violets are everyday sights, giving the lie to the Roaring Twenties. Oskar Maria Graf joins a committee handing out antifascist leaflets, feminists meet in Schwabing, so does the Munich Antiwar Committee, and a local chapter of the revolutionary artists' association ASSO is cobbling together a magazine. George Grosz illustrates the rise of the Nazis and caricatures the Hitler salute.

The new theater of Helene Weigel and Bertolt Brecht longs for the power of boxing and attempts dialogues that pack a punch. The first radio programs in Germany, produced under government oversight, are broadcast in 1923—Max Radler paints a factory worker listening intently. In 1930, Tim Gidal takes a photograph at the Deutsches Museum of one of the first television broadcasts.

The exhibition focuses on specific stories and tangible details rather than formulating grand theories about the Weimar period. Its objective is to make contact with the buried potentials of the Weimar Republic—a long-distance call.

With works by Käthe Hoch, Heinrich Hoerle, Karl Hubbuch, Lotte Jacobi, Grethe Jürgens, Jeanne Mammen, Gabriele Münter, Christian Schad, August Sander, Rudolf Schlichter, and more

In cooperation with the Münchner Stadtmuseum and with generous support from a private collection

Curated by Karin Althaus, Adrian Djukić and Matthias Mühling

Franz Wanner

**Suspended Presences**

24.03–19.07.2026

A pair of Plexiglas safety glasses stands at the beginning of the exhibition “Suspended Presences” by Franz Wanner (b. 1975, Bad Tölz). The glasses were unearthed during excavations on the grounds of the former Sachsenhausen concentration camp. They belonged to a person who was used for forced labor in the arms industry and wrote them to shield their eyes. To date, no information has been recovered about this person. Their desire to protect themselves is evident to this day. The material of which the glasses were made was brought to market in 1933 by the German company Röhm & Haas under the trademark “Plexiglas.” In the 1930s, the synthetic material was reserved almost entirely for the war industry for plane windows. Propaganda exhibitions by the National Socialist state touted the technical possibilities of the shadowless material. Today, a wide variety of objects are made of Plexiglas, from police shields to museum display cases. For his exhibition, Wanner detaches these objects from their original function to mark the gallery space as a scene of crime. During the Nazi era, forced laborers were exploited in museums including the Lenbachhaus in the name of “art protection,” for example to evacuate artworks during air raids as Franz Wanner’s artistic research has recently revealed. Franz Wanner is interested in the gap between reality and self-representation of the Federal Republic of Germany. To this end, he researches its history and closely examines how it is embellished, sanitized, and utilized for present-day purposes. The exploitation of labor is the central theme of his exhibition at the Lenbachhaus: under Nazism, forced labor was widespread in all areas of society. It was on the massive structures of Nazi forced labor that Germany’s later recruitment agreements with Italy, Turkey, Greece, and Yugoslavia were founded. As a result, the people who were recruited from 1955 onwards and moved to Germany were partly housed in former Nazi barracks, which were referred to as “guest worker camps;” the legal basis for the agreements was a Nazi decree from 1938. Through his questioning of state institutions such as the secret service and the police, his research into the interconnection between university research and the arms industry, and Germany’s active role in the European Union’s defensive migration policy, Wanner asks how and where the Nazism of then continues in today’s neoliberal imperative.

# LOHAUS SOMINSKY

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Ilit Azoulay, Alicja Kwade

**FUTURE ANCESTORS** in collaboration with Kamel Mennour

16.05. – 27.06.2025

Opening 15.05

Ilit Azoulay explores systems of knowledge, historiography, and the ways images shape collective memory. The project is presented in dialogue with sculptures by Alicja Kwade, in collaboration with Galerie Mennour, Paris, creating a complementary exchange between image and sculpture.

Presented as part of this year's edition of Various Others in Munich, Future Ancestors brings together high-resolution images from public domain archives, including ancient artifacts and NASA photographs. Objects dating from 2000 to 7000 years ago meet celestial phenomena that have traveled across vast stretches of time, forming a shared visual heritage.

Within the installation, these images are arranged on shelves against studio walls, forming a visual language that connects past and future, earth and cosmos. The work proposes time as layered and interconnected, where knowledge moves across parallel worlds.

## JO VAN DE LOO

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Andreas Chwatal, Irina Jasnowski Pascual  
**True Romantic** in collaboration with Noah Klink  
16.05. – 27.06.2026

Opening 15.05.

As part of VARIOUS OTHERS 2026, JO VAN DE LOO, in collaboration with Noah Klink (Berlin), presents new works by Andreas Chwatal under the title “True Romantic”, as well as works by Irina Jasnowski Pascual.

In his drawings and large-scale paintings, the artist Andreas Chwatal unfolds multi-layered pictorial spaces whose dense figurations are punctuated by neon-like splashes of colour. As viewers, we almost become voyeuristic participants in these urban scenes, which are shaped by queer culture and historical references.

Irina Jasnowski Pascual’s cross-media and deeply intuitive oeuvre moves between technology, drawing, sculpture, sound, video, performance, and theatre, often creating installations in which various elements are interwoven into theatrical scenes. Instead of conveying fixed narratives, Pascual’s work offers impulses that invite viewers to complete the stories of her immersive installations in their own minds.

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**Antifascism: Now.** in collaboration with Goethe-Institut  
30.01. – 31.07.2026

“Antifascism: Now.” presents newly commissioned, adapted, and existing works that are interdisciplinary and cross-media in nature. The project is based on the premise that democratic (cultural) work is antifascist work. Many of the artistic positions come from Southeast and Eastern Europe and are connected to broader regional and global discourses. The artists collaborate with civil society initiatives and research institutions to make strategies of antifascist practice visible and critically reflect on them.

Main Partner: Goethe-Institut; Funders: City of Munich, Department of Culture; EVZ Foundation; Stiftung Kunstfonds; Artist-in-Residence Munich; Cooperation Partners in Munich: Museum Brandhorst & NS Documentation Center; Collaborators & Supporters: Error 417 Expectation Failed, Museum Villa Stuck & XR HUB Bavaria; Lenders: Galerie Poggi, Paris; Prater Galerie, Berlin & Museum of Contemporary Art (MSU), Zagreb

# GALERIE CHRISTINE MAYER

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André Butzer

**Jakob Muffel, mach' die Düre zu!** in collaboration with Handsiebdruckerei Berlin, Harpune Verlag Vienna, Edition Linn Heidelberg  
30.01. – 31.07.2026

Galerie Christine Mayer presents recent watercolors and hand drawings by André Butzer, as well as a selection of his prints from 2001 to 2026 in the gallery's showroom—a collaboration with Handsiebdruckerei Berlin, Harpune Verlag Vienna and Edition Linn Heidelberg, on the occasion of Various Others. From the very beginning, works on paper have been an integral part of Butzer's work. Everything is there and in the simplicity of expression, figures, colors and forms, the fundamental motifs and themes reveal themselves with rare clarity: "You shouldn't, however, make it crooked on purpose, but you shouldn't make it straight on purpose, either."

André Butzer (\*1973) has created an exceptional oeuvre over the past 30 years with unparalleled mastery. Jauntily merging expressionism and pop, his works offer solace in almost hopeless times and insist on human endurance in face of our frail existence.

Selected public collections: Hamburger Kunsthalle, Hamburg; LACMA, Los Angeles; MdbK, Leipzig; Musée d'Art Moderne, Paris; Museo Nacional Thyssen-Bornemisza, Madrid; Paula Modersohn-Becker Museum, Bremen; Pinakothek der Moderne, Munich; Städel Museum, Frankfurt; Yuz Museum, Shanghai

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Al Taylor  
**Finding Forms**  
15.05 - 24.05.2026

The Metropol Kunstraum is showing the works of Al Taylor, a well-known American artist in Munich. The title of the exhibition, "Finding Forms," hints at the artist's curiosity, openness, and love of experimentation with his craft, as well as his inspiration from dog puddles, wires, and tin cans. Taylor's drawings, which are the focus of the exhibition, are complemented by paintings and sculptures. The works all come from three private collections in Munich.

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**Conditions** in collaboration with di Volta in volta  
15.05. - 16.07.2026

Opening 15.05.

MILCHSTRASSE 4 presents a collaboration with di volta in volta, organized by Christian Eisenberg.

di volta in volta is a project space in Paris. Since 2023, they have organized several discourse-based exhibitions and projects.

## NEBYULA by Rosa Stern Space e.V.

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NEBYULA  
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Janosch Feiertag, Vincent Brod

**Rearing and (Dis)Order** in collaboration with SOSOSO Space and Galerie Feiertag

16.05 - 05.07.2026

Opening 15.05

Against the backdrop of their own biographies, Vincent Brod and Janosch Feiertag examine the image of the classical German nuclear family in the exhibition “Rearing and (Dis)Order.” Father, mother, child. A model that continues to be negotiated within conservative narratives as the societal ideal, while repeatedly being portrayed as under threat.

Family structures, however, have long since diversified. Patchwork constellations, single parents, queer partnerships, open relationship models, and consciously chosen childlessness now shape the social fabric. And yet, particularly in the Free State of Bavaria, the desire for a seemingly clear ordering principle called “family” persists with remarkable tenacity. The longing for tradition, for rustic propriety, for a (step-)Our Father in the living room appears more pronounced here than elsewhere.

The exhibition touches on deeply personal themes such as father–son relationships, the desire for children, and growing up amid expectations. It asks which narratives have shaped us — and which ones we intend to pass on. Traditional values are not merely quoted, but put on display. Solidly bourgeois certainties begin to slip.

At the center are objects made of wood, fabric, and lacquer — materials that are themselves strongly coded. Wood as the epitome of craftsmanship, durability, and familial rootedness. Fabric as a carrier of intimacy, care, and textile memory. Lacquer as a glossy surface coating inherited ideals. Domestic forms and familiar objects are transformed and relocated into new contexts. The private becomes a stage.

Vincent Brod lives and works in Frankfurt am Main; Janosch Feiertag in Kassel. For several years, they have realized collaborative artistic projects with a strong site-specific focus. In the magazine Schwalm, developed within the framework of the Willingshausen Art Grant, they explored the graphic microcosm of village life in northern Hesse. With works for the Huguenot House in Kassel and the Crespo Foundation’s Flying Artist Room, they have created dialogical interventions in public space.

## nouveaux deux deux

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**Paula Siri Renard**  
16.05 - 27.06.2026

Opening 15.05

Paula Siri Renard's practice investigates Western architecture, natural processes and collective imaginary. Through appropriation of prevailing architectural archives and defense narratives ; her transitional-state sculptures explore metamorphosis, bodies disintegrating and morphing into fictional constellations. She designs her installations as devices of displacement between centuries, between worlds and their myths. Renard's hand-sculpted works question the treatment of legacy, its dissemination and the exclusionary underpinnings of specific identities - echoing the history of her Martinican and Swedish heritage.

For her collaboration with nouveaux deuxdeux in Munich as part of Various Others, Renard will present recent and new works from her ongoing research into equestrian monuments and architectural ornament.

# NS-Dokumentationszentrum

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**...to leave a space in which the din of war might die down**

until 12.07.2026

The exhibition ...to leave a space in which the din of war might die down brings together contemporary artworks that reflect on the lasting repercussions of war in Europe and beyond since 1945. The title is taken from Marguerite Duras' war memoirs and refers to the personal and collective dimensions of traumatic experiences. The exhibition asks how historical violence reverberates across time and space, exploring the potential of intergenerational and transnational dialogues for a pluralistic memory that also offers orientation for the future.

# Pinakothek der Moderne

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Schloss Herrenchiemsee

**'Are we still up to it?' – Art & Democracy. Königsklasse**

18.05 - 18.10.2026

OPENING: SUNDAY, 17 MAY 2026

From mid-May, a new iteration of the exhibition “Are We Still up to It? – Art and Democracy” will be on display at the Neues Schloss Herrenchiemsee. Building on the positive public response in 2025, this edition of the exhibition once again brings into focus the most pressing questions of our time: the core values of our democracy. Spanning from early twentieth-century modernism to the art of the present day, the exhibition brings together works by Pablo Picasso, Max Beckmann, Rosemarie Trockel, Joseph Beuys, Maria Lassnig, Gerhard Richter, Andy Warhol, and many more. Their works spark an exciting dialogue with the striking architecture of the palace, which was designated a UNESCO World Heritage Site just last year. The show sees more than 50 major works from the Sammlung Moderne Kunst at the Pinakothek der Moderne take up temporary residency in the historic unfinished rooms and exposed brickwork of Schloss Herrenchiemsee. Structured into ten chapters, the exhibition explores themes such as constitutional values, creative self-expression, and the possibilities of social participation, as reflected through art. The exhibition thus serves as a reminder of the Constitutional Convention held at Herrenchiemsee in 1948, which laid the foundations for the modern German constitution.

The exhibition title ‘Könnt ihr noch?’ (‘Are We Still up to It?’) quotes a track by the electro tech-rap group Deichkind and calls on us to reaffirm democratic values in times of increasing polarisation.

This year, a new installation by Paloma Varga Weisz is featured in the grand staircase. One of the leading sculptors of her generation, Varga Weisz explores existential themes through her sensitive handling of materiality. The sculptures, developed specifically for this setting, engage directly with the historic architecture.

Featured artists (selection):

Max Beckmann, Joseph Beuys, Lisa Brice, Deichkind, Günther Förg, Sheila Hicks, K. H. Hödicke, Jörg Immendorff, Asger Jorn, Anselm Kiefer, Ernst Ludwig Kirchner, Maria Lassnig, Henri Laurens, Inge Mahn, Henry Moore, A. R. Penck, Pablo Picasso, Sigmar Polke,

Judit Reigl, Gerhard Richter, Rosemarie Trockel, Paloma Varga Weisz, Andy Warhol among others

Curated by Verena Hein, Anja Heitzer, and Oliver Kase

### **Reflektion. Light Mirrors Transparency**

until 31.05.2026

The second jointly curated exhibition by the four museums that come under the single roof of Munich's Pinakothek der Moderne focuses on the topic of reflection. The term 'reflection' is used here in both the literal and metaphorical senses, as an optical phenomenon, as a symbol of careful consideration, and as a means of artistic expression. While the first jubilee exhibition concentrated on the founding years of Die Neue Sammlung, namely the Modernism of the 1920s and 1930s, "REFLECTION" will have a broader reach in time and run through to the present day. Items from the fields of the fine arts, architecture, graphics, and design will be juxtaposed to one another in terms of the three overarching ideas of light, mirrors, and transparency. Special exhibition architecture has been purpose-developed and subdivides each of the two galleries into a white and a black half. This sets the tone for light and shadow, day and night, visibility and invisibility – topics that recur in the works and objects on display.

The presentation will include not only the exhibition spaces on the ground floor and the second floor, but also "satellites" such as the glass piece at the entrance to the Pinakothek der Moderne or the window at the upper end of the large East staircase, which will be transformed into an artwork.

Curatorial team

Dr.-Ing. Andjelka Badnjar Gojnić, Dr. Caroline Fuchs, Dr. Michael Hering, Dr. Franziska Kunze, Dr.-Ing. Irene Meissner, Prof. Dr. Angelika Nollert, Prof. Dr. Bernhart Schwenk.

**pip**

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†KUNST† in collaboration with Frankfurter Hauptschule  
16.05 - 24.05.2026

Opening 15.05

†KUNST†

At the end of 2023, Markus Söder's Kreuzerlass – the decree requiring a crucifix to be displayed in all Bavarian government buildings – was legally upheld. Söder justifies this intervention by arguing that the cross is not primarily a religious symbol, but rather stands for “cultural identity.” This line of thought has many supporters – from the conservative Christian culture minister Wolfram Weimer, to various AfD politicians, to the deeply religious tech billionaire Peter Thiel, an influential thinker and trailblazer of current U.S. government policy. At the same time, an affirmative play with Christian symbolism can be found in subcultures within the young music, art, and fashion scenes of the United States, for instance in bands such as Salem and Snow Strippers or the fashion label Praying. Within this constellation – between conservative symbolic politics and the half-ironic gimmickry of fashion – the artist group Frankfurter Hauptschule, together with the exhibition collective pip, develops a curatorial scenario that interweaves readymade, intervention, and staging. At its center lies the idea of understanding religion not as an armory of identity, but as one fiction among many others: as KUNST.

## Britta Rettberg

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Tyler Eash, Laura Ní Fhlaibhín  
**breaking / briseadh / wa'aidom**  
16.05 - 24.05.2026

Opening 15.05.

BRITTA RETTBERG is pleased to present a duo show by London based Irish artist Laura Ní Fhlaibhín (BRITTA RETTBERG) and New York based Indigenous Californian (Maidu/Modoc) artist Tyler Eash (Nicoletti London) on the occasion of Various Others 2026. Drawing from their years of friendship that started at Goldsmiths, University of London, the two find common concerns and agendas; commonalities in anglo-colonial oppression and a return to Indigenous worldviews. The exhibition “breaking / briseadh / wa'aidom” is rooted in the politics of their ancestors, a solidarity that has existed between Irish and Native people and their animal, plant, mineral and spirit kin. The alliances interwoven in the artists’ works for this exhibition are acts of agential mourning, remembering and exhuming their ancestral ghosts.

**Timur Lukas @park**  
16.05–27.06.26

Opening 15.05.

As part of Various Others 2026, BRITTA RETTBERG presents an exhibition project by Timur Lukas @park.

Timur Lukas presents a new series of primarily drawings that move away from the image archive toward direct observation. The works are grounded in the immediacy and speed of drawing as a medium and embrace the freedom inherent in its provisional nature. Rather than aiming at a fixed representation, the drawings capture moments of perception in which form emerges, shifts, and dissolves. At the center are animals from the artist’s immediate surroundings, including deer, birds, and goats.

# Salta Art

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Carmen Arias

## **Open Studio and Artist Talk**

15.05.2026

Join artist Carmen Arias for an open studio and artist talk on Friday, May 15th. Arias will open the doors to her studio at Empfangshalle (Gabelsbergerstraße 83) as part of Salta art's Studio Grant, which was awarded to her in February.

Salta art's Studio Grant supports Munich-based artists who have recently graduated from the Academy of Fine Arts Munich. The program provides five months of studio access within a shared working environment alongside other local artists, encouraging daily exchange and peer dialogue. The grant also includes a materials budget provided by Salta art, as well as a MakerPlus membership at MakerSpace Munich. The initiative aims to support artists at a formative stage in their practice while strengthening connections between artistic production, infrastructure, and the city's cultural ecosystem.

### About Carmen Arias

Carmen Arias's practice spans sculpture, installation, and sound, engaging with the city as a constructed body, shaped by political, social, and historical forces. Working with a diverse range of materials from ceramic, plaster, to concrete, steel, wood or found objects she draws from overlooked architectural and infrastructural elements (manholes, service ladders, pipes, ventilation systems, underground passages) transforming them through shifts in scale, material, and function.

Through tactile forms that oscillate between the familiar and the estranged, her work invites a physical relationship with sculpture that foregrounds experience, resistance, and transformation.

Carmen Arias (Santander, 1999) lives and works in Munich. She studied Fine Arts at the Universidad Complutense de Madrid and graduated from the Akademie der Bildenden Künste Munich, where she studied sculpture with Hermann Pitz, Jumana Manna, Katinka Bock, and Gabriel Kuri. Her work has been shown at Akademiegalerie Munich, Kunstpavillon Munich, Public Art Munich, Eres Projects (Munich), Neuworkshop (Munich), and Galerie Juan Silió (Madrid), among others.

# DEBORAH SCHAMONI

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**Maryam Hoseini**  
16.05 - 11.07.2026

Opening 15.05.

Deborah Schamoni is pleased to announce the second solo exhibition of New York-based Iranian artist Maryam Hoseini at the gallery, as part of Various Others 2026.

Maryam Hoseini creates spatial compositions in which fragmented bodies transform into abstract patterns and nonlinear visual structures through repetition and rhythm. Through painting, drawing, and installation, they explore the tension between figuration and dissolution. Their work reveals the subversive potential within catastrophe and reshapes their figures into new forms of intimacy. Informed by their identity as an Iranian living in exile in the US, their work addresses life in the diaspora, social ruptures, and the fragility of both private and public spaces.

Maryam Hoseini (born 1988, Tehran, Iran) received their BFA from Sooreh Art University in Tehran, Iran in 2012 and MFA degrees from the School of the Art Institute of Chicago and Bard College, NY, USA both in 2016. They are currently co-chair of the Painting Department at Bard College, NY, USA.

Recent solo and two-person exhibitions include: Swells, Green Art Gallery, Dubai, UAE (2025); Promise To Be Good, Deborah Schamoni, Munich, Germany (2021); Arrowslit, High Art, Paris, France (2022); After You, Green Art Gallery, Dubai, UAE (2020); Yes Sky, Rachel Uffner Gallery, New York, NY (2020); Body Armor, MoMA PS1, New York, USA (2018); and Of Strangers and Parrots, Rachel Uffner Gallery, New York, USA (2017).

Recent group exhibitions include: Once Within a Time: 12th International, SITE Santa Fe, Santa Fe, NM (2025); LGBTQIA+ Histories, São Paulo Museum of Art (MASP), Brazil (2024); Healing Ruins, Zeyrek Çinili Hamam, Istanbul (2023); HARDCORE, Sadie Coles HQ, London, UK (2023); 52 Artists: A Feminist Milestone, The Aldrich Contemporary Art Museum, Ridgefield, USA (2022); This End the Sun, New Museum, New York, USA (2021); A Space For Monsters, Philadelphia, USA (2021); Fables of Resurrection, Deborah Schamoni, Munich, Germany (2020); Open Call, The Shed, New York, USA (2019); Heartbreak, Ruya Maps, Venice, Italy (2019); Notebook, 56 Henry, New York, USA (2019); Sedentary Fragmentation, Heaven Gallery, Chicago, USA (2017); Echo, Gallery Kayafas, Boston, USA

(2017); Night at the Museum, MoMA PS1, New York, USA (2016); Luminarts Cultural Foundation, the Union League Club of Chicago, USA (2016) among others.

Their work is represented in public collections such as Kistefos Museum (Jevnaker, Norway), Kadist Art Foundation (Paris and San Francisco), Xiao Museum of Contemporary Art (Rizhao), and York Art Gallery (York, UK).

With studio Katharina Rhum

**PlayTime**

16.05 - 24.05.2026

Opening 15.05.

How glass distorts, how glass warps, how glass obscures, how glass is used to construct in the service of modernity.

Nearly all of our existence, social life, work life, and private life is mediated through glass. And because you are reading this text via a glass surface, you're already experiencing several layers of abstractions.

PlayTime is a limited edition of ten vases, conceived in close collaboration with Deborah Schamoni. This presentation takes shape within the convivial and collective framework of Various Others, a format grounded in hospitality and dialogue.

# Galerie Rüdiger Schöttle

Contact host:

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Elif Saydam

## **Glory**

16.05 - 31.07.2026

Opening 15.05.

The exhibition "Glory" presents an installation of Elif Saydam's signature miniature works, alongside a new series of larger diptychs in oil, collage and silverleaf. Using an art-historical misunderstanding of Medieval landscapes – whereby gilded silver depicting wells, springs and bodies of water has patinated over centuries, turning black – these works explore the widening abyss of misrecognition between notions of pleasure and pain, benevolence and malice, trash and treasure.

Elif Saydam (b. 1985, Calgary) currently lives and works between Berlin and Izmir. Through an expanded painting practice, they deploy the language of ornamentation and decoration to rearrange systems of valuation and emphasis. Recent solo exhibitions include List Projects 32 at MIT List Visual Arts Center, Cambridge (2025); Saving Nine in der Kunsthal Thy (2025); Hospitality at Audain Gallery, Simon Fraser University, Vancouver (2024). Recent group exhibitions include the 18th Istanbul Biennial: The Three Legged Cat, Istanbul (2025), A Crack We Sprout Through at SANATORIUM, Istanbul (2024); die Wissen at nGbK, Berlin, and at TAXISPALAIS Kunsthalle Tirol (2023); Lose Enden, Kunsthalle Bern (2021).

**Milena Muzquiz** in collaboration with with Travesía Cuatro

16.05 - 31.07.2026

Opening 15.05.

We are delighted to announce Milena Muzquiz's solo exhibition "Make or Break" as our Various Others project for 2026, conceived in collaboration with Travesía Cuatro (Madrid, Guadalajara, Mexico City). The exhibition offers a concentrated insight into the complexity of Muzquiz's practice uniting her ceramic works and oil paintings.

Born in Mexico and living in Los Angeles, Muzquiz locates the origins of her imagery in the visual landscape of Tijuana, a border town characterised by tourism, trade and cultural

overlaps. Beaches, flowers, lucky charms and fragments of decorative displays – motifs familiar from souvenir shops – form less a fixed iconography than a starting point. In both her paintings and ceramics, these elements are distorted, layered and reassembled, undermining the seductive simplicity of their source images. What at first appears playful or ornamental gradually reveals a more complex terrain in which the constructed promise of paradise encounters ecological pressures, cultural projections and personal memory.

In a fluid transition between painting and sculpture, Muzquiz treats objects and images as mutable forms. Her ceramic vessels—vaguely reminiscent of vases or decorative containers—evolve into sculptural bodies that oscillate between functional use and character figures. In an additive process of modelling, glazing and painterly interventions, surfaces emerge that accumulate textures, protrusions and gestural traces and elude formal stability. Instead of condensing into unambiguous symbols, these forms remain deliberately exuberant and unstable, moving between ornament, figuration and theatrical prop.

Floral motifs recur throughout the exhibition – both as decorative elements and as triggers of memory. Painted with gestural directness or emerging from ceramic surfaces, they evoke landscapes that are at once remembered, imagined and culturally mediated. By drawing on the visual codes of kitsch, craftsmanship and popular decoration, Muzquiz develops a visual language that is deliberately seductive and at the same time constantly unsettling – an imagery in which sensual surface and structural dissonance are in constant tension with each other.

## Space n.n.

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**After the map was drawn** in collaboration with AlmResidency  
16.05 - 30.05.2026

Opening 15.05.

The AlmResidency is an artist residency in the forest around the Rechelkopf near Waakirchen in the Bavarian Oberland. In 2025, it proudly celebrates its tenth anniversary. Every summer the AlmResidency invites four to five international artists to two mountain huts - the century-old Ochsenhütte and the newer Jagahaisl. The artists live and work there for ten days, during which they realise the concepts they have submitted in advance. The final results will be presented in an exhibition in Munich around six months later. The artists also leave behind small works of art in the forest and in the huts, which act as permanent traces of their time on site.

“After the map was drawn” features five exceptional artists from five countries: Fernanda Aloi from Brazil transports us into an otherworldly realm through her expansive spatial installations made of raw clay. Thandi Pinto from Mozambique weaves together the history of the Madgermanes—Mozambican contract workers in the former GDR—with her own cultural heritage. Joachim Perez, whose chosen homes are Japan and Germany, uses the art of embroidery to tell personal, cross-border stories. The South African artist Ivukuvuku skillfully brings together textiles, bone, and wood in her objects. Sophie Bergemann enters into an intense written dialogue with herself. The presence of all artists from four continents at the opening is especially meaningful to us.

# Sperling

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Anousha Payne in collaboration with Ushara, Kitty Doherty  
**Triangle reshapes the O of my mouth**  
16.05.–27.06.2026

Opening 15.05.

Sperling is pleased to present the second exhibition by Anousha Payne in Munich, with a sound and performance collaboration with Ushara and concrete poetry by Kitty Doherty. Payne's first exhibition with the gallery took place at Sperling's former premises at Regerplatz. There, she installed paper-pulp casts of her own body across the wooden antique floors, with ceramic animal heads. This constellation was linked to a short story recounting a father's gift to his daughter and was further accompanied by a four-channel sound installation from her collaborator Jonas Pequeno.

Her forthcoming exhibition continues this collaborative approach. Bringing together sound design and a choreographed live performance by Ushara, Payne expands her practice through collective processes, developing her ongoing examination of the collaborative relationship between humans and non-human creatures and the psychology of the domestic. The exhibition will follow a narrative focusing on the ecology of the home. Ushara and Anousha will work together to build a sense of increasing anxiety as the protagonist is trapped in her own home, alongside interactions and interventions by the non-human. Payne's work explores the boundaries between personal experience, fiction, and myth; her sculptures are often formed by assemblage, using a combination of found objects and cast bronze objects that function as cultural signifiers while questioning material hierarchies and values. This process seeks to establish an aesthetic dialogue and personal visual language as a meditative interaction. Informed by folk stories and personal fiction, Payne plays with ideas of the performative power of objects and chance, the combination of moral dilemmas and magic alongside characters with transformative qualities.

Anousha Payne (b. 1991, Southampton, UK) holds a BFA from Camberwell School of Art. Recent projects include a residency at Cité des Arts, Paris (2025–26), Murmurations at Zeyrek Çinili Hamam, Istanbul (2025), curated by Anlam de Coster, and a sculpture commission for York Art Gallery (2025). Recent exhibitions include The Small Things / From

the Lowest Land with Sonja Ferlov Mancoba at Newchild, Antwerp (2024); A faint glow, a stone and a shark's tooth at Sperling, Munich (2024); and Threads at Arnolfini, Bristol (2023). She has presented solo exhibitions with Deli Gallery, New York (2023) and Stellarhighway (2022), alongside exhibitions at Public Gallery, Cooke Latham and Indigo + Madder in London.

Ushara (@ushara\_x) is a London-based sonic performance artist and trained soprano working across opera, composition, and experimental theatre. She holds an MA from the Royal College of Art, where she developed an interdisciplinary practice centred on expanded vocal techniques, sound, and performance. Working with voice, pipe organ, cello, field recordings, and text, she creates immersive sonic environments that merge operatic forms with embodied performance. Her work explores womanhood, identity, and trauma through narrative structures, positioning the voice as both instrument and archive. Ushara is currently Soprano in Residence at Brompton Cemetery and a recipient of the In Motion programme by Sound and Music.

Kitty Doherty is a concrete poet, writer, artist, and researcher whose work centres on language. She creates concrete poetry and socially engaged pieces exploring articulatory and epistemic marginalisation, intermediality, gendered sound, and the role of language in social and cultural structures. Since 2024 she has been Editor-in-Chief of the Berlin-based literary journal FU Review. Her first concrete poetry collection, I make you make me sing, was published in 2023 by Paper View Independent Publishing. She is currently completing an MA in Literature at Freie Universität Berlin, researching concrete poetry and chronic pain. Her work has appeared in journals including The Visual Poetry Times and aurapoesiavisual, and in exhibitions across Berlin and Istanbul.

## Walter Storms Galerie

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Contact guest:

Dirimart  
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Anselm Reyle

**infinite longing** in collaboration with Dirimart

16.05 - 11.07.2026

Opening 15.05

Anselm Reyle, born in 1970, studied at the art academies in Stuttgart and Karlsruhe. He has been a professor at the University of Fine Arts Hamburg since 2009. He lives and works in his studio Areal in Berlin.

Reyle's work unfolds between painting, sculpture and installation. Natural materials meet bright colours and reflective surfaces, spontaneous gestures are juxtaposed with deliberate interventions. His works negotiate perception not as a conclusion but as an ongoing movement and question the conventions of aesthetic experience.

On the occasion of Various Others 2026, Walter Storms Galerie presents infinite longing, Reyle's first solo exhibition in Munich, with guest gallery Dirimart from Istanbul.

Reyle's work is presented internationally and can be found in numerous prominent collections, including the Centre Pompidou, the Fondation Louis Vuitton, the Boros Collection, the François Pinault Collection and the Rubell Family Collection.

## Museum Villa Stuck

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**Philipp Messner** with Rathausgalerie Feld  
15.05 - 20.09.2026

Opening 14.05

In his work, artist Philipp Messner explores complex questions of perception: Where are the boundaries between art and nature? How do impressions of artificiality or naturalness arise? How do digital experiences change the relationship between object, viewer, and space? And how does this change shape our analog reality?

He arranges his sculptures and paper works into multi-layered spatial installations, creating surreal landscapes through which exhibition visitors move as if through a kind of obstacle course.

He works with highly heterogeneous materials—shimmering aluminum panels, organically meandering silvery tubes, paint-soaked marble slabs, and watercolors. His inspiration also comes from a wide variety of sources, such as Arte Povera, or from his native region, the Dolomites. His sculptures are created in a field of tension between paradoxical conceptual ideas and respond to the architecture of the Villa Stuck studio building; in particular, the installation created especially for this location—a “house within a house” in Franz von Stuck's artist villa.

The Rathausgalerie Munich is presenting this solo exhibition by Philipp Messner in cooperation with the Museum Villa Stuck. (The Rathausgalerie will not be available in 2026 due to renovation work.)

Philipp Messner (\*1975) studied at the Academy of Fine Arts in Vienna and at the École Nationale Supérieure des Beaux-Arts (ENSBA) in Paris. His works can be found in many public collections, including the Museion in Bolzano, the Center for Contemporary Art in Warsaw, the ERES Foundation, and the Pinakothek der Moderne in Munich. Philipp Messner has received numerous scholarships and awards. He lives and works in Munich and Berlin.

Franz von Stuck

**Damenporträt à la japonaise**

15.05 - 20.09.2026

Opening 14.05

The Villa Stuck Museum is delighted to announce the upcoming donation of a painting by Franz von Stuck entitled “Damenporträt à la japonaise” (Portrait of a Lady à la Japonaise) to its collections by the Verein zur Förderung der Stiftung Villa Stuck e. V. (Association for the Promotion of the Villa Stuck Foundation).

The work thus returns to the place where it was created. The collections also include a portrait photograph of the unknown model, taken by Franz or Mary von Stuck in their own photo studio, as well as a view of the old studio of the Villa Stuck around 1900, in which the painting can be seen on an easel.

Costumes in exotic attire permeate Franz von Stuck's entire oeuvre—well known are his numerous role portraits of his daughter as a bullfighter, an infanta after Diego Velázquez, and a Greek woman, or of models as Egyptian, Roman, or Spanish women, most of which are surrounded by an aura of mystery and enigma.

Curated by Margot Th. Brandlhuber.

Ilit Azoulay

**No Single View**

15.05 - 18.10.2026

Opening 14.05

The artist Ilit Azoulay is a storyteller. She works meticulously with a macro camera, searching for hidden details and previously overlooked traces, recording finds from different periods and weaving them into polyphonic stories.

Under the title “Stopover,” Azoulay initially focused in 2024 on the Nazi history of the temporary quarters of Villa Stuck on Goethestraße, which served as forced accommodation for persecuted Jewish people. For “No Single View,” the research now shifts to Villa Stuck and the people associated with the house at Prinzregentenstraße 60. In a 3-channel installation, Azoulay tells a kaleidoscopic story of Mary Stuck, the artist's only biological daughter. The artist intertwines her research on Stuck's family with her findings in a series of new photo collages created especially for the exhibition.

Curated by Helena Pereña.

Delschad Numan Khorschid and Jan-Hendrik Pelz

**Ten Lives**

15.05 - 08.11.2026

Opening 14.05

Escape, trauma, and longing are the central themes of the exhibition “Ten Lives” by Delschad Numan Khorschid and Jan-Hendrik Pelz at the Museum Villa Stuck. Delschad Numan Khorschid, a member of the Munich Residenztheater ensemble, processes the traumatic memories of his lonely escape as a Kurd from Iraq to Germany in paintings, photographs, and texts. Jan-Hendrik Pelz draws attention to the fates of migrants and the traumas associated with them in large-format, mostly photorealistic paintings and sculptures. Against the backdrop of current socio-political debates, in which migration is often reduced to numbers and demands for rejection and restriction, this exhibition opens up a space for empathy and understanding. In the current climate of unwelcome, the works in this exhibition are a moving and powerful call for more humanity.

The author, actor, and artist Delschad Numan Khorschid was born in northern Iraq in the early 1980s; his family belonged to the Kurdish minority. During the so-called “Anfal Operation” in the late 1980s, a genocide against the Kurds perpetrated under Saddam Hussein's Baath regime, he lost his father and large parts of his family. Even after the “Anfal Operation,” Kurdish children were not allowed to attend school and remained stateless. Delschad Khorschid taught himself to read and write – with pen stubs and scraps of paper he found in the trash. After more than two years on the run, Khorschid arrived in Munich in 2003. The private acting school in Berlin, from which he graduated in 2016, was the first school he had ever attended. He has been a member of the ensemble at Munich's Residenztheater since 2019. In the same year, he received German citizenship and thus the first passport of his life. In 2025, he was awarded the Bavarian Art Promotion Prize in the literature category for his book “Nirgendwo ist mein Zuhause” (Nowhere is my home, Schillo Verlag).

Jan-Hendrik Pelz was born in Filderstadt in 1984 and studied at the Stuttgart Academy of Fine Arts under Prof. Christian Jankowski. In 2011, he completed an Erasmus scholarship in Basel, followed in 2018 by the title of master student as part of the Weißenhof Program. He currently works in the fields of painting, installation, conceptual art, and video art. Jan-Hendrik Pelz has participated in numerous exhibitions in Germany and abroad. Among other places, he has presented his works in New York (USA), Bogotá (Colombia), at the Istanbul Biennial in Turkey, and in exhibitions in London. In 2022, the project “An Inner Place” was shown at the ruruHaus during documenta 15.