

## Press Kit

*Under the Patronage of the Federal President*

**FREIRAUM KUNST**

**Akademie der Künste goes Bellevue**

13 – 28 June 2026

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## Key facts

Title	<i>Under the Patronage of the Federal President</i> FREIRAUM KUNST Akademie der Künste goes Bellevue  Exhibition and event programme in Schloss Bellevue
Running time	13 – 28 June 2026
Location	Schloss Bellevue, Spreeweg 1, 10557 Berlin-Tiergarten
Opening hours	Mon–Wed, Fri 11 am – 7 pm, Thur 11 am – 8 pm, Sat, Sun 10 am – 7 pm
Admission	free with a time slot ticket Tickets can only be booked online at <a href="https://freiraum-kunst.eu">freiraum-kunst.eu</a>  Tickets are not available at the venue. Tickets are personal and non-transferable. Up to three accompanying guests may be registered.
Press preview	Monday, 8 June 2026, 11 am Press tour of the exhibition with Anh-Linh Ngo, Head Curator and Vice President of the Akademie der Künste, and Cécile Wajsbrot, Head Curator and Deputy Director of the Literature Section of the Akademie der Künste; Press conference with Federal President Frank-Walter Steinmeier and Akademie President Manos Tsangaris
Funded by	The Federal Government Commissioner for Culture and the Media, BMW Foundation Herbert Quandt, COVADO, DECKER ART FOUNDATION, Stiftung am Grunewald, Stiftung Kunstforum Berliner Volksbank, Stiftung Stadtkultur
Kindly supported by	Adolf Würth GmbH & Co. KG, Bertelsmann, Gesamtmetall
Support of the Matinee with Maria Kalesnikava	Gerhart und Renate Baum Stiftung, Goethe-Institut

We would like to thank visitBerlin for their support with our communications.

### **We would like to thank the Office of the Federal President for its support in implementing this project.**

The Akademie der Künste is supported by the Federal Government Commissioner for Culture and the Media.



Der Beauftragte der Bundesregierung  
für Kultur und Medien

## Press release

A pop-up gallery will be held at Schloss Bellevue from 13 to 28 June 2026. Entitled “FREIRAUM KUNST. Akademie der Künste goes Bellevue”, the Akademie der Künste, under the patronage of Federal President Frank-Walter Steinmeier, is staging a two-week exhibition featuring works and contributions by numerous members of the Akademie der Künste and Berlin-based artists. The opening will take place on 12 June 2026.

Schloss Bellevue is due to undergo extensive renovation in the coming years. Federal President Frank-Walter Steinmeier has decided to make use of the short period between the vacating of his official residence and the start of the renovation work to make this central symbol of our democracy available for the arts. At the same time, he wishes to give the citizens the opportunity to visit Schloss Bellevue one last time before the renovation begins.

The artists' perspective offers a fresh take on the historical and political space of Schloss Bellevue as a symbol of our liberal democracy. The rooms, which usually host state guests and citizens, will be dedicated to art for two weeks. The Akademie der Künste, an independent cultural institution located in the immediate vicinity of Schloss Bellevue and dedicated to the ongoing presentation and promotion of contemporary art, was entrusted with the curation and implementation of the project.

The following members of the Akademie der Künste, amongst others, are taking part in the exhibition: Peter Badel, Rosa Barba, Carola Bauckholt, Alexandra Bircken, Jürgen Böttcher, Monica Bonvicini, Ann Cotten, Ayşe Erkmen, Jochen Gerz, Katharina Grosse, Hanna Hartman, Bjørn Melhus, Boris Mikhailov, Karin Sander, Matthias Sauerbruch, Hanns Schimansky, Gregor Schneider, Chiyoko Szlavnic, Wolfgang Tillmans and Manos Tsangaris. The project's initiators are also involved: Christian Awe, El Bocho and Christopher Lehmpfuhl.

The overall curation is led by Anh-Linh Ngo, Vice President of the Akademie der Künste, and Cécile Wajsbrot, Deputy Director of the Literature Section. The “Office of the Public Realm”, curated by Akademie President Manos Tsangaris, is an artistic and discursive format that sees itself as an open space in which artistic perspectives break down social polarisation.

Head of production and curatorial team: Linnea Bake (exhibition), Nils Plath (“Office of the Public Realm”)

Funded by: The Federal Government Commissioner for Culture and the Media, BMW Foundation Herbert Quandt, COVADO, DECKER ART FOUNDATION, Stiftung am Grunewald, Stiftung Kunstforum Berliner Volksbank, Stiftung Stadtkultur

Kindly supported by: Adolf Würth GmbH & Co. KG, Bertelsmann, Gesamtmetall

The Matinee with Maria Kalesnikava as part of the “Office of the Public Realm” is supported by Gerhart und Renate Baum Stiftung, Goethe-Institut

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**FREIRAUM KUNST. Akademie der Künste goes Bellevue  
Artists**

**Exhibition**

curated by Anh-Linh Ngo and Cécile Wajsbrot

with the members of the Akademie der Künste

Peter Badel  
Rosa Barba  
Carola Bauckholt  
Alexandra Bircken  
Jürgen Böttcher  
Monica Bonvicini  
Ann Cotten  
Ayşe Erkmen  
Jochen Gerz  
Katharina Grosse  
Hanna Hartman  
Bjørn Melhus  
Boris Mikhailov  
Karin Sander  
Matthias Sauerbruch  
Hanns Schimansky  
Gregor Schneider  
Chiyoko Szlavnic  
Wolfgang Tillmans  
Manos Tsangaris

as well as

Christian Awe  
El Bocho  
Christopher Lehmpfuhl

**Office of the Public Realm**

curated by Manos Tsangaris

with the members of the Akademie der Künste

Thomas Auer  
Alexandra Bircken  
Arno Brandhuber  
Friedrich Dieckmann  
Ulrike Draesner  
Annett Gröschner  
Katja Erfurth  
Kerstin Hensel  
Thomas Hettche  
Regine Keller  
Ulrich Khuon  
Ursula Krechel  
Bjørn Melhus  
Eva Menasse  
Helke Misselwitz  
Terézia Mora  
Anh-Linh Ngo  
Ulrich Peltzer  
Teresa Präauer  
Kirsten Reese  
Trond Reinholdtsen  
Kathrin Röggla  
Matthias Sauerbruch  
Iris ter Schiphorst  
Katharina Schultens  
Ingo Schulze  
Andres Veiel  
Cécile Wajsbrot  
Harf Zimmermann

as well as many other participants

## **Exhibition text**

by Anh-Linh Ngo, Vice President of the Akademie der Kunste

### **The Call:**

Everyone wants to be seen and heard. Every action is an existential struggle for attention, a perpetual appeal: "Hello? Can anybody hear me?" Jochen Gerz's work *To Call until Exhaustion* is an expression of this longing in condensed form: the artist repeatedly calls "Hello" into the void until he reaches the point of physical exhaustion. Created in 1972, the work now reads as a precise diagnosis of our time. The constant possibility of self-expression in the digital realm suggests agency. The gap between the promise of participation and the lack of impact breeds disappointment and undermines trust in democratic processes.

### **The Site:**

Against the backdrop of this crisis of representation, Schloss Bellevue itself comes into focus as part of the Akademie der Kunste's temporary exhibition. As the official seat of the German president, it is emblematic of how politics is manufactured in the public imagination. Its temporary transformation into a space for art makes this function visible. Before renovation begins, the vacant palace is to be opened to art and the public for two weeks. In its emptied state, the building itself becomes an exhibit: a historical, political and symbolic space.

### **The Exhibition:**

The exhibition refrains from subordinating the works to a single thesis. Openness thus emerges as a fundamental condition of artistic practice. This encapsulates the power of art: it shapes perception without determining it and hones the ability to acknowledge and tolerate difference. As a critical organ of perception in society, art is a laboratory in which individuals learn to see for themselves, to distinguish and to judge. The political dimension of art lies in the entanglement of aesthetic education and political judgement.

### **The Public Sphere:**

This openness also informs the Office of the Public Realm, which concludes the exhibition. Here, the perspective shifts from observation to involvement. Conversations, performances and participatory formats show that public life and personal engagement are constructed. The calls at the beginning and the conversations at the end reveal the fragile conditions of both art and democracy. Both depend on a "Freiraum": a protected space that enables openness, possibility and dissent, yet can never be taken for granted. Their freedom must be defended again and again.

## **Office of the Public Realm**

Spatial interventions and dialogues

Scenography ARCH+

To accompany the exhibition “FREIRAUM KUNST”, Akademie President Manos Tsangaris is launching the “Office of the Public Realm” at Schloss Bellevue – a discursive and performative format that invites open, face-to-face discussion on the conditions of democratic public life and social coexistence. This performative-discursive format, with its experimental character, creates a space in which the public sphere is not merely represented, but is practically created through conversations and performative contributions. It brings together artistic, academic and social perspectives, whilst also serving as the launchpad for a longer-term project by the Akademie der Künste.

The starting point is the diagnosis of a crisis in the democratic public sphere: digital infrastructures shape visibility and opinion-forming by connecting people, enabling broad access to information and offering a wide reach. At the same time, they create self-reinforcing echo chambers and exacerbate social polarisation. Public debate is losing its binding nature, and critical judgement is coming under pressure. The discursive project responds to this with an analogue, accessible format that facilitates exchange beyond polarisation.

Art plays a specific role in this context. By organising, disrupting and shifting perceptions, it reveals the conditions under which the public sphere emerges or is prevented from emerging.

Marking the conclusion of the exhibition tour, the “Office of the Public Realm” signifies the transition from observation to participation. The office develops and tests formats for public engagement: moderated discussions in small groups, complemented by musical contributions, performances and discussion formats. Nothing is entirely pre-planned. The public sphere does not emerge as a fixed form, but through collective action, speaking and listening.

### **Speakers' Corner**

daily 11 am – 2 pm (not on Sun 21 June 2026)

„The Floor Is Yours – 30 Seconds of Reflection on the Future“ – under this motto, Peter Badel, Deputy Director of the Film and Media Arts Section at the Akademie der Künste, invites participants to take part in a conversation in front of the camera. Ideas, suggestions, requests, comments and interjections are recorded as a record of a brief dialogue. The diversity of the speakers and their perspectives paints a picture of our times – open, contradictory and incomplete.

### **Open Space**

daily 2 – 5 pm

In “Open Space”, music, dance, performance and conversation intertwine. Musical and dance interventions, sound compositions, a communication marathon designed to encourage conversation, and literary contributions transform the exhibition space and the “Office of the Public Realm” into a performative stage that seeks to engage with the audience.

### **Roundtable Discussions**

Daily 5 – 7 pm

The daily discussion series “Roundtable Discussions” offers exhibition visitors the opportunity for direct dialogue with artists and key figures from the worlds of academia, culture and civil society. Members from all sections of the Akademie der Künste, as well as the JUNGE AKADEMIE, present their work and ideas in conversation with the audience. The focus is on current social issues relating to participation, “rare earths” and platform capitalism.

## **Café Climate**

19 June 5 – 9 pm

The Climate Group of the European Alliance of Academies invites you to “Café Climate” at Schloss Bellevue. With three round-table discussions, the event offers an open forum for conversation about the impact of the climate crisis on everyday life, democracy, and art and culture. In a relaxed atmosphere, international experts, artists and the audience will explore questions and perspectives surrounding the theme of “Rare Earth”. Artist and agroforestry pioneer Maria Giménez, researcher and historian Benjamin Beuerle, and artist Nina Fischer will discuss with participants why there is no backup for our soil, the devastating effects of wars on our environment, and which artificial habitats will still be habitable after the collapse of our ecological systems. The discussions will be moderated by Petja Ivanova, Iris ter Schiphorst, Leon Erhorn and Cécile Wajsbrot – artists who are active in the Climate Group of the European Alliance of Academies.

## **Art and Solidarity – A Matinee with Maria Kalesnikava**

21 June 11 am – 2 pm

Freedom – not just artistic freedom – is a barometer of democratic societies. Maria Kalesnikava bears witness to what its loss means. In 2020, the Belarusian musician, cultural manager and political dissident was imprisoned in Belarus for her civil rights activism and resistance to the long-standing ruler Alexander Lukashenko. She spent five years in captivity, much of that time in solitary confinement. Thanks to international pressure and negotiations, she was unexpectedly released in December 2025. Since then, she has been speaking out on behalf of all those artists suffering from repression, political persecution and professional bans. She is a passionate advocate for humanity, solidarity and social responsibility. Together with her long-standing supporters Christine Fischer, Tatsiana Khomich and Kai Ohrem, Maria Kalesnikava will speak at a matinee event about the role of art and culture in democratic societies, her commitment to a free Belarus and the power of solidarity – even across national borders. The discussion will be accompanied musically by the Belarusian musicians Katsia Kaya, Gregory Kharaneka and Jana Ščarbakowa, who remained in solidarity with Maria Kalesnikava even during her imprisonment.

## Exhibited works

### 1 sauerbruch hutton

*Bürogebäude für Bundesbehörden, 2024*

Architectural model; Finnboard

20 x 100 x 70 cm (model)

100 x 110 x 80 cm (plinth)

Courtesy of sauerbruch hutton

Schloss Bellevue, the official residence of the German Federal President since 1994, will close for extensive renovation following this exhibition. The model by sauerbruch hutton presents the temporary seat of the Federal Presidential Office. Built near Berlin Central Station using modular timber construction, the flexible, resource-conscious office building will later be repurposed for use by a federal agency. The architectural contrast with Schloss Bellevue shows that political and symbolic orders are never fixed but are continually being renegotiated

**sauerbruch hutton** Office partner: Matthias Sauerbruch

b. 1955 in Konstanz, lives and works in Berlin, member of the Akademie der Künste since 2006

### 2 El Bocho

*Die Bundespräsidentin, 2026*

Acrylic on canvas

330 x 180 cm

*Die Alten, 2026*

Acrylic on canvas

330 x 180 cm

Courtesy of El Bocho

Working in a visual language shaped by street art, El Bocho draws attention to a blind spot in political representation. At the centre stands a fictional female president, a figure that has yet to feature in the history of the Federal Republic. Opposite her appears a maledominated network that continues to shape political power today. Until recently, the entrance hall displayed portraits of political “ancestors”, including Friedrich Ebert, the first Reich president, and Theodor Heuss, the first Federal President. When will the first portrait of a woman president hang here?

**El Bocho** lives and works in Berlin, co-initiator of the project

### 3 Jochen Gerz

*To Call until Exhaustion, 1972*

Single-channel video, B&W, sound

(production format: Akai .-inch videotape)

19 min. 29 sec.

Courtesy of Stiftung IMAI – Inter Media Art Institute, Düsseldorf

*To Call until Exhaustion* (1972) documents a performance in which Jochen Gerz repeatedly calls “Hello” into the void until his voice gives out. At first audible only as sound in the entrance hall, the silent video appears elsewhere along the exhibition route. Only towards the end do image and sound converge. This spatial and media dislocation exposes the fragile relationship between speaking and being heard. Today, Gerz’s work

reads like a diagnosis: communication often exhausts itself in the act of expression. Presence simulates agency without necessarily producing it.

**Jochen Gerz** b. 1940 in Berlin, lives and works in Ireland, member of the Akademie der Künste since 1994

#### **4 Gregor Schneider**

*GEBURTSHAUS GOEBBELS*, Odenkirchener Str. 202, Rheydt, 2014

2 videos (projections, sound),

2 videos (flat screens, sound)

8 min. 8 sec., 13 min. 13 sec.; 7 min. 35 sec., 10 min.

*3D SCAN GEBURTSHAUS*, Rheydt, 2014

1 USB-Stick (recorded)

Courtesy of Gregor Schneider and Konrad Fischer Galerie

Architecture as a site of history memory, and personal experience lies at the heart of Gregor Schneider's practice. In 2013 he acquired the house in which Nazi propagandist Joseph Goebbels was born, located in Rheydt, near his famous *Haus u r*. Schneider meticulously documented the building and its interior before stripping it back to its structural shell. A complete 3D scan preserves the house as a digital record. The work reveals the disturbing banality of this place and asks how history becomes embedded and represented in architecture.

**Gregor Schneider** b. 1969 in Rheydt, lives and works in Mönchengladbach-Rheydt, member of the Akademie der Künste since 2018

#### **5 Alexandra Bircken**

*Trolley I mit Eva*, 2026

Steel, bronze, wood, hair, motorbike suit

250 x 380 x 120 cm

Courtesy of Alexandra Bircken

Mounted on a wagon-like steel structure with railway wheels, the bronze cast of a Japanese sex doll appears as though it had only just been shunted into place. A slit-open motorcycle suit hangs above it like a shed skin: protective layer, shell and the vestiges of a body all rolled into one. In *Eva*, Alexandra Bircken reflects on the male gaze through which women's bodies are turned into objects, revealing how they are shaped and rendered available within a globalised patriarchal order.

**Alexandra Bircken** b. 1967 in Cologne, lives and works in Berlin and Düsseldorf, member of the Akademie der Künste since 2024

#### **6 Carola Bauckholt**

**Hanna Hartman**

**Ann Cotten**

**Chiyoko Szlavnic**

In the cloakroom, the compartments of the built-in cabinetry form a four-part exhibition architecture for works by Carola Bauckholt, Ann Cotten, Hanna Hartman and Chiyoko Szlavnic. Each work unfolds within a confined space that people enter one at a time. Sound, voice, language and movement confront the visitor

directly, producing a simultaneous sense of intimacy and isolation. Here, the cloakroom becomes a metaphorical threshold between exterior and interior, where roles and outer layers may be shed and moments of openness and vulnerability emerge.

**Carola Bauckholt**, *Wo bist Du?*, 2026

Sound installation for four loudspeakers in garments

(voice: Truike van der Poel), c.12 min.

Courtesy of Carola Bauckholt

**Carola Bauckholt** b. 1959 in Krefeld, lives and works in Freiburg, member of the Akademie der Künste since 2013, director of the Music Section since 2021

**Ann Cotten**, *Isonomia Longing*, 2026

Digital print on paper, digital audio (Ann Cotton featuring Takashi Doi, Mario Gomes, Max Ruben Ramos, Mayra Andrade, Kaka Barbosa, Sebastian Brant)

29.7 x 42 cm each, c.4 min.

Courtesy of Ann Cotton

**Ann Cotten** b. 1982 in Ames, Iowa, US, lives and works in Vienna and Berlin, member of the Akademie der Künste since 2017

**Hanna Hartman**, *The Secret Garden*, 2026

Kinetic installation; wood, paper, metal, rotor

15.5 x 26.5 x 26.5 cm each

Courtesy of Hanna Hartman

**Hanna Hartman** b. 1961 in Uppsala, lives and works in Berlin, member of the Akademie der Künste since 2017

**Chiyoko Szlavnic**, *Home from Home*, 2026

Digital audio (voices: Helmut Kiesewetter, Bernd Schellhorn, Ewa Wyrębska, Dwaipayan Chowdhury, Natasha, Rosalie Moss), c.60 min.

Courtesy of Chiyoko Szlavnic

**Chiyoko Szlavnic** b. 1967 in Toronto, lives and works in Berlin, member of the Akademie der Künste since 2021

## **7 Jürgen Böttcher / Strawalde**

*Die Mauer*, 1990

Documentary film (35 mm), colour / B&W, sound

99 min.

Courtesy of DEFA Film Distribution at Deutsche Kinemathek

In 1990 Jürgen Böttcher documented the dismantling of the Berlin Wall. We witness the structure's final days as it is torn down. Hopes, expectations and anxieties are reflected in the faces of the people gathered around it. *Die Mauer* speaks of the material dissolution of a political order and the uncertainty of what will replace it. Within the empty Schloss Bellevue, the film makes palpable the fragile ways in which political power is projected. Experienced from shifting perspectives as one ascends and descends the staircase, it unfolds as a cinematic sculpture.

**Jürgen Böttcher / Strawalde** b. 1931 in Frankenberg, lives and works in Berlin, member of the Akademie der Künste since 1993

## **8 Christopher LEHMPFUHL**

*Im Büro des Bundespräsidenten*, 2026

Oil on canvas

150 x 170 cm

*Leeres Schloss Bellevue*, 2026

Oil on canvas

150 x 170 cm

Courtesy of Christopher Lehmpfuhl

Christopher Lehmpfuhl approaches painting as a form of chronicle. In contrast to the durational character of oil painting, which dries slowly and can have countless layers of paint applied on top of one another in the process, his work foregrounds the immediacy of the fleeting moment. At Schloss Bellevue he records the still-furnished office of the German Federal President alongside the emptied building in its uncanny stillness. The dense, tactile surface of his impasto painting renders this transitional state materially palpable, anticipating renovation as both preservation and transformation.

**Christopher Lehmpfuhl** b. 1972 in Berlin, lives and works in Berlin, co-initiator of the project

## **9 Wolfgang Tillmans**

*Nîmes still life*, 2018

Inkjet print, foldback clips

207,5 x 138 cm

*Pacific Surface*, 2023

Inkjet print, foldback clips

161 x 241 cm

*Wuppertaler Schwebbahn*, 2025

Inkjet print, foldback clips

138 x 207,5 cm

*Lighter yellow to red, blue to green*, 2025

C-Print, acrylic hood, wood

64,2 x 54,2 x 8 cm

*Lighter 135*, 2025

C-Print, acrylic hood, wood

64,2 x 54,2 x 8 cm

*Lighter 136*, 2025

C-Print, acrylic hood, wood

64,2 x 54,2 x 8 cm

*Teufelsee, right*, 2004

C-print

40,6 x 30,5 cm

*Teufelsee, left*, 2004

C-print

40,6 × 30,5 cm

Courtesy of Wolfgang Tillmans

In Wolfgang Tillmans's installation, abstract fields of colour meet images of asparagus tips, treetops, the ocean surface and a view of the Wuppertal suspension railway. The motifs' tonal and structural references are indicative of Tillmans's notion of the "material equivalence of all things". Photography here is not simply images but also objects that render the transitions between states visible. In *Teufelsee, left* and *Teufelsee, right*, the transition not only functions as an element linking the two photographs into a sweeping view. It also represents the embodiment of a society in which the dressed and undressed can coexist with ease.

**Wolfgang Tillmans** b. 1968 in Remscheid, lives and works in Berlin and London, member of the Akademie der Künste since 2012

### 10 Karin Sander

*Bundespräsident Frank-Walter Steinmeier 1:5*, 2026

3D colour scan of a living person, polychrome 3D print, plaster material

Scale 1:5; height c.36 cm

Courtesy of Karin Sander und / and Esther Schipper Berlin / Paris / Seoul

Since the 1990s Karin Sander has used 3D body scanners to reproduce people through computer-controlled, photographic processes. Though seemingly neutral, these figures provoke an immediate response. Installed in the only hall of Schloss Bellevue still kept furnished before renovation begins, and retained as a reserve setting for presidential addresses, *Bundespräsident Frank-Walter Steinmeier 1:5* embodies the tension between individual and office in a posture of his own choosing. The rationale of representation appears here as both a technical and a symbolic arrangement, while the room remains a stage for a political order that outlasts the person occupying the office.

**Karin Sander** b. 1957 in Bensberg, lives and works in Berlin and Zurich, member of the Akademie der Künste since 2007, director of the Visual Arts Section since 2023

### 11 Boris Mikhailov

*mother and baby, Crimea, Ukraine*, um 1990

Photograph, unframed

180 × 127 cm

*the hang gliders, Crimea, Ukraine*, um 1990

6 photographs, unframed

each 60 × 60 cm

*temptation by death, part 3: KEEP DISTANCE / ABSTAND HALTEN*, 2024 / 25

Video, colour

9 Min. 23 sec.

Courtesy of Boris Mikhailov

Boris Mikhailov's photographs, shot in Crimea in the early 1990s after the collapse of the Soviet Union, unfold a poignant ambiguity: *mother and baby*, with its archaic symbolism, points not only to the future and a persistent will to live but also to existential vulnerability. *the hang gliders*, once images of innocent leisure,

now have a quasi-military aura about them. Beauty and destruction, everyday life and war, hope and loss blur into one another. The same tension shapes Mikhailov's video work: the contradictory present can no longer be contained within a single image.

**Boris Mikhailov** b. 1938 in Kharkiv, lives and works in Berlin, member of the Akademie der Künste since 2008

## 12 Katharina Grosse

*Untitled*, 2021 / 2025

Acrylic on plywood

Polyptych, 360 x 739 x 5.4 cm

Courtesy of Katharina Grosse

Katharina Grosse extends painting beyond canvas and architecture, shifting the perception of space itself. Her installation consists of overlapping plywood panels onto which paint has been sprayed in sweeping gestures. Unlike her site-specific works, only the sections fixed onto these movable surfaces remain, while the paint extending beyond them has disappeared. The installation can thus be read as a dialogue of absences: between the emptied Schloss Bellevue and fragments of painting that point to a reality extending beyond the work.

**Katharina Grosse** b. 1961 in Freiburg im Breisgau, lives and works in Berlin and New Zealand / Aotearoa, member of the Akademie der Künste since 2010

## 13 Monica Bonvicini

*Hard String*, 2017

Pigment print on woven paper mounted on Dibond

479.5 x 474 cm

Courtesy of Monica Bonvicini, Galerie Gisela Capitain, Cologne, und Capitain Petzel, Berlin

Monica Bonvicini's *Hard String*, installed at the far end of the ballroom, is a large-scale, three-dimensional paper collage that explores the interchangeability, standardisation and media staging of female bodies. Taking the Elbphilharmonie in Hamburg and its "white skin" – comprising some 1,000 acoustic panels – as a starting point, Bonvicini juxtaposes countless body fragments cut out from German-language tabloid magazines, interwoven with one another. A tapestry in shades of pink emerges, challenging architecture and public space from a feminist perspective.

**Monica Bonvicini** b. 1965 in Venice, lives and works in Berlin, member of the Akademie der Künste since 2021

## 14 Ayşe Erkmen

*Capable*, 2019

Video with images created in the Bitmoji app; HD video, colour

5 min. 54 sec.

Courtesy of Ayşe Erkmen

Ayşe Erkmen often works by shifting familiar structures into new frames of perception. In *Capable*, a Bitmoji avatar becomes a proxy self-portrait of the artist. It performs actions Erkmen says she herself is incapable of, from skipping rope to answering the persistent question "Why?" What appears playful opens onto a more

fundamental question of agency. The work shows how digital systems translate identity, emotion and self-image into standardised cartoon forms, producing both familiarity and alienation.

**Ayşe Erkmen** b. 1949 in Istanbul, lives and works in Berlin and Istanbul, member of the Akademie der Künste since 2012

**15 Hanns Schimansky**

*Untitled*, 1994

Ink, graphite, folds on paper

157 x 124 cm

*Untitled*, 2020

Gouache, ink, folds on paper

50 x 49 cm

*Untitled*, 2019

Gouache, ink, folds on paper

52 x 56 cm

*Untitled*, 2008

Gouache, ink, folds on paper

34.5 x 50 cm

*Untitled*, 2008

Gouache, ink, folds on paper

35 x 51 cm

*Untitled*, 2026

Ink, paper

30 x 41.5 cm

*Untitled*, 2011

Gouache, ink, folds on paper

35 x 46 cm

*Untitled*, 2025

Ink, paper

38 x 56.5 cm

*Untitled*, 2020

Faltung, Tusche, Acryl, Papier

44 x 61 cm

*Untitled*, 2026

Ink, paper

21 x 30 cm

*Untitled*, 2020

Acrylic, folds on paper

45 x 52 cm

*Untitled, 2011*

Gouache, ink, folds on paper  
46.5 x 45.5 cm

*Untitled, 2025*

Ink, paper, folds on paper  
36 x 40 cm

*Untitled, 2025*

Gouache, ink, pencil, folds on paper  
30.5 x 42 cm

*Untitled, 2025*

Ink, folds on paper  
29.5 x 42 cm

All artworks framed under glass  
Courtesy of Hanns Schimansky

In Hanns Schimansky's drawings, the line breaks away from representational depiction to become an expression of rhythm, movement and energy. Since the 1980s he has further developed these minimalist compositions spatially through the use of folded paper. Within the context of socialist realism in East Germany, the refusal to make work that could be read in explicit or ideological terms carried dissident force. Today, amid growing polarisation, this openness reveals a fundamental function of art: as a means to organise perception without fixing it and to create scope for individual judgement.

**Hanns Schimansky** b. 1949 in Bitterfeld, lives and works in Berlin, member of the Akademie der Künste since 1997

## **16 Rosa Barba**

*As Fixed in Flux, 2025*

Steel, aluminium, glass, motors, 35 mm film  
114.5 x 107.5 x 39 cm  
Courtesy of Rosa Barba

*As Fixed in Flux* is both a kinetic sculpture and an apparatus of perception. Rosa Barba combines glass, metal, motors and 35 mm film to create a complex mechanical device. The work recalls Laszlo Moholy-Nagy's experiments with light, machine aesthetics and material innovation, yet Barba's interest centres less on nostalgic or futuristic ideas of technology than on the internal logic of technical systems. Apparatuses here are not just passive tools. They generate images, rhythms and disruptions, revealing technology as something never fully controllable. Herein lies the work's political dimension.

**Rosa Barba** b. 1972 in Agrigento, lives and works in Berlin, member of the Akademie der Künste since 2021

## **17 Christian Awe**

*hope, 2024*

Acrylic on canvas  
210 x 260 cm

*viva la vida*, 2022  
Acrylic on canvas  
180 x 180 cm

*alive*, 2024  
Acrylic on canvas  
130 x 200 cm  
Courtesy of Christian Awe

Christian Awe's artistic practice emerged in post-reunification East Berlin, where graffiti artists made public space their own. Since then, his large-scale murals have sought to disrupt rigid urban structures and democratise art as part of everyday life. Alongside the paintings presented in this salon, the rooftop lettering designed by Awe marks the temporary appropriation of Schloss Bellevue itself. Positioned between intervention and occupation, the slogan "Freiraum Kunst" transforms the building into an open space claimed by art.

**Christian Awe** b. 1978 in Berlin, lives and works in Berlin, co-initiator of the project

### **18 Bjørn Melhus**

*SOS Signal – In der Dunkelheit erstrahlt ein Licht*, 2021 / 2026  
Site-specific intervention at Schloss Bellevue; light installation (control module, LED spotlights)  
Dimensions variable  
Courtesy of Bjørn Melhus

Throughout the two-week exhibition, Bjørn Melhus sends the Morse signal SOS through the upper windows of Schloss Bellevue between 10 pm and 2 am: three short flashes, three long, three short. The intervention reads like a distress signal transmitted from within the building itself, as if someone were flicking the lights on and off. In the context of contemporary crises and ongoing conflicts over cultural policy, the work points to the vulnerability of freedom of expression and artistic freedom. The signal reminds us that the freedoms of art and democracy can never be taken for granted but must be regularly defended.

**Bjørn Melhus** b. 1966 in Kirchheim unter Teck, lives and works in Berlin, member of the Akademie der Künste since 2018

### **19 Manos Tsangaris**

*Office of the Public Realm*, 2026  
Spatial interventions and dialogues  
Scenography ARCH+

At the *Office of the Public Realm*, art, performance, intervention, and conversation intersect. Nothing here is fully predetermined. Public space emerges here not as a fixed form but as a locus engendered by acts of speaking, listening and collective participation. How is publicness produced? Who takes part in it? Which spaces and rules shape it? Three themes structure the discussions: participation, rare earth and platform capitalism.

Daily 11 am – 2 pm: Speakers' corner – *The Floor Is Yours*  
(with Peter Badel et al.)  
2–5 pm: Open space  
5–7 pm: Roundtable discussions

**Manos Tsangaris** b. 1956 in Dusseldorf, lives and works in Cologne and Berlin, member of the Akademie der Künste since 2009, president of the Akademie der Künste since 2024

**20 Peter Badel**

*The Floor Is Yours – 30 Seconds of Reflection on the Future, 2026*

Speakers' corner in the *Office of the Public Realm*

An initiative of the Film and Media Arts Section of the Akademie der Künste

Project leads: Peter Badel, Conny Klaus

Produced by: OFFscreen MediaCollective

We invite visitors into conversation on camera. Ideas and proposals, wishes, remarks and spontaneous interjections are recorded as a document of a brief exchange. The diversity of voices and perspectives yields a portrait of our time: open, contradictory and incomplete.

**Peter Badel** b. 1953 in Berlin, lives and works in Berlin and Brandenburg, member of the Akademie der Künste since 2024, deputy director of the Film and Media Arts Section since 2024

## Events

Venue: Schloss Bellevue, Spreeweg 1, 10557 Berlin-Tiergarten

### Office of the Public Realm

Talk, Film, Reading, Performance, Dance, Concert

A discursive-performative format by Manos Tsangaris, composer, president of the Akademie der Künste, with members of the Akademie der Künste and guests, moderated by Manos Tsangaris, Anh-Linh Ngo, architect and writer, vice president of the Akademie der Künste, Änne-Marthe Kühn, dramaturg, and Nils Plath, literary scholar

featuring literary contributions by the members of the Akademie der Künste Friedrich Dieckmann, Ulrike Draesner, Annett Gröschner, Kerstin Hensel, director of the Literature Section, Thomas Hettche, Regine Keller (cinematic contribution), deputy director of the Architecture Section, Ursula Krechel, Eva Menasse, Terézia Mora, Ulrich Peltzer, Teresa Präauer, Kathrin Röggla, Katharina Schultens, Ingo Schulze, Cécile Wajsbrot, deputy director of the Literature Section

### Speakers' Corner

13–28 June (except 21 June)

daily 11 am – 2 pm

Film, Performance, Talk

Initiator: Peter Badel, cameraman, deputy director of the Film and Media Arts Section

In collaboration with: Helke Misselwitz, director, director of the Film and Media Arts Section, Harf Zimmermann, photographic artist, member of the Akademie der Künste

Camera: Fred Plassmann, OFFscreen MediaCollective

### Open Space

Daily 2–5 pm

### Musical intervention

12–20 June

Musik, Intervention, Performance

Musicians: Hyun-Jung Berger, cello, Hayden Chisholm, saxophone, clarinet, Manos Tsangaris – instant composing and soli from *Arnold Elevators*

### Musical intervention

21–28 June

Musik, Intervention, Performance

Musicians: Katsia Kaya, vocals, Gregory Kharaneka, saxophone, Jana Ščarbakowa, flute, Manos Tsangaris – instant composing and compositions by members of the Akademie der Künste: Carola Bauckholt, Annesley Black, Christopher Fox, Stephan Froleys, Peter Michael Hamel, Annette Schlünz, Caspar Johannes Walter

### Dance-based artistic intervention

13 June and 16–21 June

Dance

with Katja Erfurth, dancer and choreographer, member of the Akademie der Künste

### We need to talk! Communication marathon

20–23 June

An invitation to talk with Stefan Kraus, art educator, 2008–2025 Director of Kolumba, Cologne

## **Roundtable discussions**

Daily 5–7 pm

**Sat 13 June** 5–7 pm

with Bjørn Melhus, media artist, member of the Akademie der Künste

**Sun 14 June** 5–7 pm

with Christian Awe, painter

**Mon 15 June** 5–7 pm

with Louisa Hutton, architect, and Matthias Sauerbruch, architect, member of the Akademie der Künste

**Tue 16 June** 5–6 pm

with Christopher Lehmpfuhl, painter

**Tue 16 June** 6–7 pm

with Lisa Benjes, head of field notes, initiative neue musik berlin e.V.

**Wed 17 June** 5–6 pm

with Ilan Siebert, initiator and founder of *Es geht LOS / Demokratie Innovation e.V.*

**Wed 17 June** 6–7 pm

with Petja Ivanova, artist, lecturer and performer, fellow of the JUNGE AKADEMIE

**Thur 18 June** 5–6 pm

with Marie Luise Knott, essayist, journalist, author and translator

**Thur 18 June** 6–7 pm

with Susie Ibarra, composer, percussionist and sound artist, participant of the „spreeklänge. A musical path about and along the water“ (25–27 June 2026)

**Fri 19 June** 5–7 pm

### **CAFÉ CLIMATE**

Talk

Initiators: Cécile Wajsbrot, writer and translator, deputy director of the Literature Section, Iris ter Schiphorst, composer, performer and author, deputy director of the Music Section

Experts: Benjamin Beuerle, scientist, Centre Marc Bloch, Nina Fischer, artist and film maker, Universität der Künste, Maria Giménez, agroforestry pioneer

Hosted by the artists: Leon Erhorn, Petja Ivanova, Iris ter Schiphorst, Cécile Wajsbrot

**Sat 20 June** 5–6 pm

with Anh-Linh Ngo, vice president of the Akademie der Künste and publisher of ARCH+, as well as staff of ARCH+: Zita Leutgeb, Arno Löbbbecke, Nicole Müller, Olivier Therrien

**Sat 20 June** 6–7 pm

with Thomas Auer, engineer, member of the Akademie der Künste

**Sun 21 June** 11 am – 14 pm

**Art and Solidarity – A Matinee with Maria Kalesnikava**

Talk, Music

Participants: Maria Kalesnikava, civil rights activist and flutist, Christine Fischer, artistic director of Musik der Jahrhunderte and artistic director of ECLAT Festival neue Musik, Tatsiana Khomich, Representative for political prisoners of the Coordination Council of Belarus, Kai Ohrem, professor of acting at Thomas Bernhard Institut, Universität Mozarteum Salzburg

Moderation: Johanna M. Keller, head of programming of the Akademie der Künste

Musicians: Katsia Kaya, vocals, Gregory Kharaneka, saxophone, Jana Ščarbakowa, flute

**Sun 21 June** 5–6 pm

with Maithu Bui, artist, fellow of the JUNGE AKADEMIE

**Sun 21 June** 6–7 pm

with Ulrich Khuon, dramaturg and artistic director, member of the Akademie der Künste

**Mon 22 June** 5–6 pm

with Andres Veiel, author and director, member of the Akademie der Künste

**Mon 22 June** 6–7 pm

with Katharina Schultens, writer, member of the Akademie der Künste

**Tue 23 June** 5–6 pm

with Trond Reinholdtsen, composer and vocalist, member of the Akademie der Künste, participant of „spreeklänge. A musical path about and along the water“ (25–27 June 2026)

**Tue 23 June** 6–7 pm

mit Emma Adler, Konzeptkünstlerin, Stipendiatin der JUNGEN AKADEMIE

**Wed 24 June** 5–6 pm

with Kirsten Reese, composer and sound artist, member of the Akademie der Künste

**Wed 24 June** 6–7 pm

with Arno Brandhuber, architect, member of the Akademie der Künste

**Thur 25 June** 5–6 pm

with Malte Ubenauf, dramaturg

**Thur 25 June** 6–7 pm

with Rosa Barba, artist and film maker, member of the Akademie der Künste, and Karin Sander, artist, member of the Akademie der Künste

**Fri 26 June** 5–6 pm

with Marita Lersner, priest, Evangelische Kirchengemeinde am Hohenzollernplatz

**Fri 26 June** 6–7 pm

with Alexandra Bircken, artist, member of the Akademie der Künste