

ARTINFO

Berlin's 10 Hottest Fall Art Shows



by Alexander Forbes

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As Berlin prepares for the universal hibernation that sweeps the city from December to February, its galleries and museums have put on their year-ending

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shows — a last hurrah that the art world stepped out to fête last weekend. Here's a survey of the best of the offerings.

[Ali Kepenek and Max Snow “Lock, Stock and Teardrops” at Duve](#)

Duve's opening of “Lock, Stock and Teardrops” has definitely been a scene-y focal point, and not without reason. Kepenek presents wonderfully problematic sculptural responses to this summer's London riots while Snow's black-and-white photographs portray a wide range of demon-laden figures.

[AA Bronson at Esther Schipper Gallery](#)

Curated by Frédéric Bonnet, “Queer Spirits and Other Invocations” is suffused by deep melancholy. Bronson, who became known through the General Idea collective he co-founded in 1969 with Jorge Zontal and Felix Partz, displays a new series of photographs of costumed and nude male figures in changing color modalities. The premature deaths of the artist's collaborators — Partz, Bronson's lover, died of AIDS — is memorialized in “Untitled (for General Idea),” 1997, a set of three empty chairs with different colored seat-cushions.

[Pawel Althamer at Deutsche Guggenheim](#)

Of Berlin's institutional offerings, the Deutsche Guggenheim tends to stay at the bottom of most lists. But

"Almech," an homage to Althamer's father's plastics company in Poland, immediately grabbed my attention. The installation creates casts of the institution's employees and visitors — eerily reminiscent of death masks — and places them on metal frames covered in long, thick strands of plastic. Here Althamer seems to be pushing the boundaries of portrait making, killing off each subject in exchange for their visage.

Document Performance at Exile

Christian Siekmeier curated this group exhibition examining the uncapturable nature of performance art. Siekmeier, bringing together artists such as Awst & Walther, Gwenn Thomas/Joan Jonas, Kazuko Miyamoto, Martin Kohout, Otto Muehl, and Stuart Brisley, wants to understand the document as both referring to previous action and as having a life of its own.

Cosima von Bonin at Galerie Buchholz

"Grandville and the Decision at Grandville" is a bit like walking into Cosima von Bonin's studio storeroom. The expansive, self-reflexive exhibition covers 18 years of the artist's work (1993-2011), ranging from whimsical assemblages of porcelain goods and lobster stuffed animals to cardboard Toyotas and a stenciled painting on cloth. All the while a soundtrack, composed by the artist and her long-time creative partner, Moritz von Oswald, serves as background to each stage in von Bonin's journey.

Olga Chernysheva at Volker Diehl

Chernysheva's "Clippings," is a 24-part entry to the everyday. On each screen of the multi-channel video installation a unremarkable scene presents itself with explanatory text below. The work makes a near pass at a purely documentary tradition, yet continues on to posit a way of looking — at the egg seller, the sewer cover, a snowy wood — that's more consciousness-inducing than dictatorial.

Rémy Markowitsch at Galerie Eigen + Art

"Emma's Gift" takes a hallucinatory look at Flaubert's masterwork, "Madame Bovary," with Markowitsch reanimating and intervening with the novel's antiheroine. In one piece, the artist recreates Emma Bovary in the form of a statue, her head suspended by a stream of black liquid — blood or ink, it's not clear — flowing from her mouth. As a second component, Markowitsch entertains visitors with "[Madame Bovary, c'est moi](#)," a song by the [Hillbilly Moon Explosion](#) that is available through the gallery as a limited edition vinyl recording.

Kirsi Mikkola at Carlier Gebauer

Kirsi Mikkola doesn't collage; she constructs. Her large-scale works are rough-hewn circles and squares composed of glued-together shards of colored paper, defying usual notions of the medium. They beautifully mix geometric abstraction with primitive imagery, each maintaining a central focal point, which draws the viewer in.

Günther Förg at Galerie Max Hetzler

As a pinnacle of German Abstraction, the Günther Förg painting show has become nearly ubiquitous — proving that ubiquity doesn't necessarily make art less interesting. Yet, "Bilder, Wandmalerei und Fotografie 1987 – 2011," as the title suggests, is not just a painting show, but spans a huge swath of Förg's career and all

his artistic fields (including one image, "Blei-bild," made from lead).

Klara Liden at Galerie Neu

Liden has hovered near the top of Berlin's art pyramid for over a year, with solo shows at Moderne Museet and Serpentine Gallery, inclusion in the Venice Biennale, and most, recently, nomination for the National Gallery Prize for Young Art, so it's surprising that she has never had a solo gallery show in her home city. That changed last weekend with the opening of "Occupied" at Galerie Neu.

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