

## FRIEZE

## 7 Shows to See During Berlin Gallery Weekend 2026

From Brook Hsu's aquamarine paintings on parental loss to Caroline Bachmann's radiant lakescapes, here's what not to miss



Ketuta Alexi-Meskhishvili, *G-Hands*, 2026, dye sublimation on aluminium, 1.3 × 1 m. Courtesy: Galerie Molitor, Berlin

The luminosity of colour in Ketuta Alexi-Meskhishvili's work is so seductive that I often want to touch her surfaces, hoping the shades might soak into my skin. Alexi-Meskhishvili treats photography as an unstable medium. Rather than attempting to capture a moment or construct an image, she prioritizes the developmental process, which unfolds in ways that suggest expansion rather than fixity. In 'Georgia' at Galerie Molitor, she brings together a group of analogue c-prints and dye-sublimation prints on aluminium in low-lying, table-like frames that suggest themes of doubling and unknown thresholds. A female form surfaces and recedes, which speaks to the artist's recent discovery of a close relative through DNA testing. There is something bodily and cellular about the compositions, with deep washes of red and yellow holding shapes that come in and out of focus. Alexi-Meskhishvili turns photography lusciously visceral.

**Brook Hsu** | Kraupa-Tuskany Zeidler | 30 April – 27 June



Brook Hsu, *Hope*, 2026, ink and pencil on canvas, 102 × 162,6 × 2,7 cm. Courtesy: the artist and Kraupa-Tuskany Zeidler; photograph: Julian Blum

The grand, diaphanous expanses of aquamarine that define Brook Hsu's new suite of ink and pencil paintings engender a mysterious, nostalgic melancholy. Her subject matter is Ludwig Mies van der Rohe's and Lilly Reich's temporary Barcelona Pavilion, designed for the 1929 International Exposition and featuring Georg Kolbe's sculpture *Morgen* (Dawn, 1925), a long-limbed woman stretching her arms into daylight. The building was demolished almost immediately after the show. Hsu enfold a sense of bodily intimacy into stark, minimalist planes, repeatedly depicting a pregnant figure and a skeleton enmeshed within the building and bands of blue – an oblique meditation on a woman living through the loss of her child. Her spatial propositions are at once symbolic expanses that hold the body and suffocating graves. Shown alongside Hsu's canvases, drawings and photographs is Kolbe's touching bronze sculpture *Nacht* (Night, 1930), on loan from Berlin's Georg Kolbe Museum, in which a woman shields her face as day symbolically shifts into night.

**Ingrid Wiener** | Barbara Wien | 1 May – 1 August



Ingrid Wiener, *Gehirn (Brain)*, 2025, wool, silk, cotton, 77 × 58 cm. Courtesy: the artist and GalerieBarbaraWien, Berlin; photograph: Nick Ash

'Gobelins, Films and Dreams' immerses the viewer in the wild and wonderful world of Vienna-born Ingrid Wiener, who, at 83, shows no signs of slowing down. Moving between dreams and waking life, the show traverses Wiener's time in West Berlin, Dawson City in Canada, and southern Styria, Austria, where she is now based. Standout works include some of the artist's watercolours from the series 'Traumbilder' (Dream Drawings, 1995–ongoing). These combine text and image into a surreal, diaristic form, often depicting trachea-like pipes emitting bursts of bodily organs that evoke the shortness of breath and anxiety caused by Wiener's sleep apnoea. Tapestries, photographs and documentary films are all offset by records that spin the music Wiener would play at West Berlin artist venues she co-founded in the 1970s – Matala, Exil and Ax Bax. The artist's collaborative spirit also shapes the notebooks she produced with the great Dieter Roth, which are also thrown into the mix here and document the tapestries they made between 1974 and 1998. This is a whirlwind of history not to be missed.

**Hanna Stiegeler** | Sweetwater | 1 May – 6 June



Hanna Stiegeler, Study for 'Brutes des nuits', 2026. Courtesy: the artist and Sweetwater, Berlin

Hot on the heels of her first institutional solo exhibition at Galerie für Gegenwartskunst, Freiburg, Berlin-based Hanna Stiegeler brings the tenderness of the bedroom into the gallery. Wrinkled duvets, puffy pillows and dishevelled bed sheets are the subject of her large-scale monochrome screenprints, assembled from multiple panels into blown-up images of the bed Stiegeler shares with her toddler. The mottled, grainy texture that veils the artworks comes from baby monitor footage. They resonate as strange, otherworldly landscapes when enlarged and are hand-printed by Stiegeler, who is interested in the visual imperfections of analogue process. The show's title, 'Brutes des nuits' (Night Beasts), likewise alludes to the unreserved disarray of guiding a child through the passage of night.

**'Luis in friendly company'** | carlier | gebauer | 29 April – 20 June

The titular Luis of this group exhibition is the nonagenarian artist Luis Gordillo, whose automatic drawings are brought into dialogue with works on paper by a whole host of other greats, including Philip Guston, Néstor Sanmiguel Diest and Amy Sillman. Underpinned by Gordillo's interest in psychoanalysis and the unconscious, his works from the 1960s to 1990s twist and turn, loop and curve like convoluted calligraphic diagrams. Their playful humour is mirrored in numerous smart pairings with the other artists. From Uwe Lausen's expressive studies of the human figure, which denote the contradictions of postwar Germany as mediated through his rebellious gaze and experimentation with drugs, to Julie Mehretu's dynamic, abstract compositions that reflect the chaos of our globalized world, this show bridges generations and geographies to centre the lexicon of drawing as a common language.



'Luis in friendly company', 2025, exhibition view. Courtesy: the artists and carlier | gebauer, Berlin/Madrid; photograph: © Roberto Ruiz

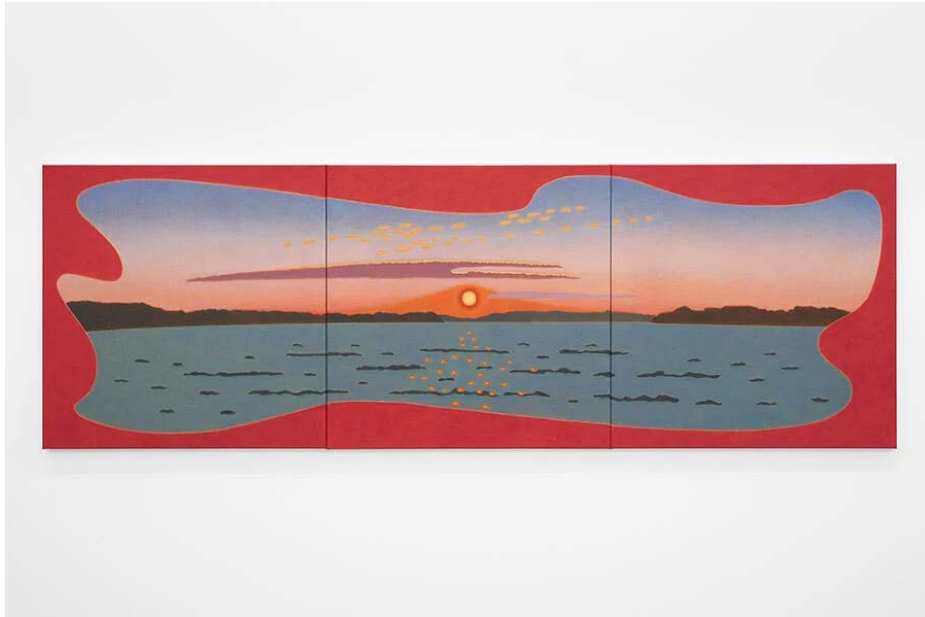
Lukas Quietzsch | Schiefe Zähne | 1 May - 26 June



Lukas Quietzsch, *Untitled*, 2026, gouache on canvas, 2 × 1.6 m. Courtesy: the artist and Schiefe Zähne, Berlin; photograph: Stefan Korte

I love Lukas Quietzsch's paintings – full stop. His works almost glitch as you gaze at them; their surfaces have a sense of contingency, as if they are not quite fixed or might morph into something else entirely if you look again. Quietzsch often tears his canvases and sews them anew as geometric collages, after which he applies multiple layers of gouache, only to wash these away or rub them back and then reapply, rework. The effect is one of soft ethereality, as if patterns, figures and forms are floating in and out of your consciousness. The artist had a solo show at Kunstverein Freiburg in 2022, but deserves more institutional recognition. Keep watching him.

**Caroline Bachmann** | Meyer Riegger | 1 May – 13 June



Caroline Bachmann, *An American Lake Reflets soleil levant*, 2026, oil on canvas, 80 × 240 cm. Courtesy: the artist and Meyer Riegger; photograph: Oliver Roura

Caroline Bachmann's canvases are an ode to the beauty of nature, whether it's dawn's radiance echoed in rippling currents (*An American Lake Reflets soleil levant*) or starlight absorbed into perfectly still, mirror-like waters (*An American Lake Étoiles nuit*, both 2026). Bachmann lives in the Swiss village of Cully, which dips its proverbial toe into Lake Geneva, and has repeatedly depicted this landscape. In 'Der See und die Sonne' (The Lake and the Sun), the focus shifts to a related yet unfamiliar panorama: over five days, she walked around Geneva Lake in Wisconsin, sketching its specificities and amorphous shores. These were subsequently translated into paintings with a jewel-like luminosity that makes you want to dive into their surfaces. The canvases will feature in Bachmann's upcoming solo show at Kunsthaus Biel Centre d'art Bienne later this autumn, but you can catch them here first.

Main image: Caroline Bachmann, *An American Lake Soleil blanc*, 2026, oil on canvas, 80 × 240 cm. Courtesy: the artist and Meyer Riegger; photograph: Oliver Roura