

# **EXHIBITION PROGRAMME 2025**



Aerial view of the Hamburger Kunsthalle, Still from "Max Liebermann: Der Weg in die Moderne," a documentary by Susanne Brand, arte/NDR (2019)

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## ILLUSION Dream – Identity – Reality

6 December 2024 to 6 April 2025

With a large-scale exhibition spanning several epochs, the Hamburger Kunsthalle looks at the diverse facets of the theme of illusion in art from the Old Masters to the present day. Trompe-l'œil has been widely used in art since antiquity, flourishing in particular in the Renaissance and Baroque periods. And this technique continues to fascinate artists today, when the spread of fake news is almost normal, when people are confronted daily with manipulated images on the internet and virtual reality seems to be expanding our cosmos into infinity. We now live in the certainty that we can no longer trust our eyes, that images are deceptive and are used to depict what is desired rather than what is. But the exhibition shows how illusion means far more than merely deceiving the eye. It is manifested in the (illusionistic) self-love of Narcissus as well as in spatial illusions in architecture, in the play of concealing and revealing via the pictorial motifs of the curtain and the mask, in the meaning of the open or closed window onto the world, and in images of visions and dreams. Based on some 150 paintings, drawings, prints, photographs, sculptures, installations and video works, the show traces the many different forms taken by hyperrealism, reality, fiction, dream, transformation and deception. Among the exhibits are major works from the Hamburger Kunsthalle as well as loans from national and international collections.

Marcel Duchamp remarked succinctly in 1964: »Art is a deception.« And in 1976 Sigmar Polke wondered about the limits of human perception: »Can you always believe your eyes?« Against the backdrop of fake news and artificial intelligence, the exhibition also takes a look at illusion in twenty-first-century society, urging us to sharpen our senses and reflect on what is innately human: our viewing habits, expectations, conventions and vulnerability to visual seduction.

The Hamburger Kunsthalle app offers **audio tours** of the exhibition for adults (in German and English) and for children and young people aged 8 and over (in German). In addition, visitors can explore four of the exhibited artworks interactively at a **Virtual Reality Station** integrated into the galleries.

An exhibition **catalogue** (Hatje Cantz Verlag, 320 pages) is available for 35 euros in the museum shop or via [www.freunde-der-kunsthalle.de](http://www.freunde-der-kunsthalle.de) at a bookstore price of 54 euros. Introductory essays as well as detailed commentaries on the exhibits examine in depth the varied facets of the concept of illusion. In addition, literary excerpts, poems and philosophical discussions by Jean Baudrillard, Bertolt Brecht, André Breton, Ovid and William Shakespeare underline the timelessness of the



**Lorenzo Lippi** (1606–1665)  
*Allegory of Simulation*, ca. 1640  
Oil on canvas, 72.5 x 58.5 cm  
Musées d'Angers  
© Musées d'Angers, RMN-Grand  
Palais / Benoît Touchard

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topic and its interdisciplinary nature. The publication has been funded by the two foundations *Ernst von Siemens Kunststiftung* and *Martha Pulvermacher Stiftung*.

**Featured artists:** Helene Appel, Hans Arp, Thomas Baldischwyler, Max Beckmann, Paris Bordone, Carl Gustav Carus, Marc Chagall, Jean-Baptiste Siméon Chardin, Adriaen Coorte, Lovis Corinth, Edgar Degas, Robert Delaunay, Johann Friedrich Dieterich, Gerrit Dou, Wilhelm Schubert von Ehrenberg, Lars Eidinger, Elmgreen & Dragset, James Ensor, Max Ernst, M. C. Escher, Juan Fernández, Charles de la Fosse, Caspar David Friedrich, Johann Heinrich Füssli, Xaver Fuhr, Jean-Léon Gérôme, Cornelis Gijsbrechts, Nan Goldin, Francisco de Goya, Andreas Greiner, Joachim Grommek, Duane Hanson, Vilhelm Hammershøi, Johann Georg Hinz, David Hockney, Samuel van Hoogstraten, Roni Horn, Gerard Houckgeest, Horst Janssen, Alexander Kanoldt, Howard Kanovitz, Anish Kapoor, Oskar Kokoschka, Jens Lausen, François Lemoyne, Lorenzo Lippi, Simon Luttichuys, Alfred Madsen, René Magritte, Tony Matelli, Stefan Marx, Adolph Menzel, Frans van Mieris d. Ä., Piet Mondrian, Ron Mueck, NEAL, Giovanni Battista Piranesi, Sigmar Polke, Gerhard Richter, Joachim Ringelnatz, Jan van Rossum, Pieter Jansz. Saenredam, Godfried Schalcken, Markus Schinwald, Oskar Schlemmer, Georg Schrimpf, Cindy Sherman, Kiki Smith, Antonie van Steenwinckel, Theodoor van Thulden, Nikos Valsamakis, Victor Vasarely, Wolf Vostell, Friedrich Wasmann, John William Waterhouse, Jacob de Wit and Francisco de Zurbarán.

Curator: Dr. Sandra Pisot

Assistant Curator: Dr. Johanna Hornauer

**Jana Schiedek, Hamburg State Councillor for Culture and Media:** »The theme of ILLUSION in art goes far beyond optical tricks and touches on fundamental questions of how we see reality. In the *ILLUSION* exhibition, cleverly selected exhibits from several centuries and periods illustrate the many different responses artists have given to the question of whether the opposite of truth must always be a lie. On display are works from the Kunsthalle's own collection as well as high-calibre loans from Germany and abroad. Based on these artworks, the Kunsthalle spans an arc to the present day, raising questions about authenticity and the (im)possibility of alternative truths that go far beyond art to affect politics and our everyday media consumption. An exciting exhibition that sharpens our view of the world.«

**Dr. Martin Hoernes, Secretary General of the Ernst von Siemens Kunststiftung:** »The exhibition *ILLUSION. Dream – Identity – Reality* at the Hamburger Kunsthalle is dedicated to a theme of timeless and universal relevance: the question of reality versus fiction. It delves into the power wielded by illusionist images and explores how art can shape and challenge our understanding of reality across disciplines and epochs. At a time when fake news and artificial intelligence are increasingly blurring the boundaries between reality and fiction, the show also highlights key societal debates in the twenty-first century.«

Sponsored by:



Martha Pulvermacher  
Stiftung



Press images

## ILLUSION Dream – Identity – Reality

6 December 2024 to 6 April 2025



**Lorenzo Lippi** (1606–1665)  
*Allegorie der Täuschung*, um 1640  
Öl auf Leinwand, 72,5 x 58,5 cm  
Musées d'Angers  
© Musées d'Angers, RMN-Grand Palais / Benoît Touchard



**Cindy Sherman** (\*1954)  
Aus der Serie: *Bus Riders*, 1976/2000  
Gelantinesilberabzüge auf Baryt-  
papier, 25,4 x 20,3 cm  
Hamburger Kunsthalle, Dauerleih-  
gabe der Stiftung Hamburger  
Kunstsammlungen  
© Cindy Sherman / Courtesy the  
artist and Hauser & Wirth  
© SHK / Hamburger Kunsthalle / bpk  
Foto: Christoph Irrgang



**Johann Georg Hinz** (um 1630/31–  
1688)  
*Kunstammerregal*, 1666  
Öl auf Leinwand, 114,5 x 93,3 cm  
Hamburger Kunsthalle  
© Hamburger Kunsthalle / bpk  
Foto: Elke Walford



**Gerrit Dou** (1613–1675)  
*Alte Frau mit Kerze*, 1661  
Öl auf Leinwand, 31 x 33 cm  
Wallraf-Richartz-Museum &  
Fondation Corboud, Köln  
© Foto: Rheinisches Bildarchiv Köln,  
rba\_d029745



**Gerhard Richter** (\*1932)  
*Ungeschlagenes Blatt*, 1965  
Öl auf Leinwand, 22 x 18 cm  
Gerhard Richter Archiv, Staatliche  
Kunstsammlungen Dresden,  
Schenkung von Karin Girke aus der  
Sammlung Raimund und Karin  
Girke, 2021  
© Gerhard Richter 2024 (0068)



**Nan Goldin** (\*1953)  
*Hotel Room Zurich*, 1988  
Fotografie, 39,4 x 26,7 cm  
Kunstpalast, Düsseldorf, Sammlung  
Hanck  
© Nan Goldin  
Foto: Kunstpalast – Horst Kolberg –  
ARTOTHEK

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**René Magritte** (1898–1967)  
*La Clef des champs*, 1936  
Öl auf Leinwand, 80 x 60 cm  
Museo Nacional Thyssen-  
Bornemisza, Madrid  
© René Magritte / [VG Bild-Kunst, Bonn 2024](#)



**Piet Mondrian** (1872–1944)  
*Bauerngehöft in der Nähe von Duivendrecht*, 1916  
Öl auf Leinwand, 88,5 x 108,5 cm  
Kunstmuseum Den Haag, The Hague,  
The Netherlands  
© Kunstmuseum Den Haag –  
Nachlass Salomon B. Slijper



**Anish Kapoor** (\*1954)  
*Concave Convex Mirror (Triangle)*,  
2019  
Edelstahl, 150 x 150 x 50 cm  
Lisson Gallery London  
© Anish Kapoor / Courtesy Lisson  
Gallery / [VG Bild-Kunst, Bonn 2024](#)  
Foto: Dave Morgan



**James Ensor** (1860–1949)  
*Stilleben mit Masken*, 1896  
Öl auf Leinwand, 80 x 100 cm  
Hamburger Kunsthalle, Dauerleih-  
gabe der Stiftung Hamburger Kunst-  
sammlungen  
© SHK / Hamburger Kunsthalle / bpk  
Foto: Elke Walford



**Francisco de Zurbarán** (1598–1664)  
*Schweißttuch der hl. Veronika*,  
um 1635–40  
Öl auf Leinwand, 70 x 51,5 cm  
Nationalmuseum, Stockholm  
© Foto: Anna Danielsson / National-  
museum



**Johann Heinrich Füssli** (1741–1825)  
*Die Vision des Dichters  
(Shakespeare)*, 1806–07  
Öl auf Papier oder Karton, auf  
Gewebe geklebt, 61,5 x 46 cm  
Stiftung für Kunst, Kultur und  
Geschichte, Winterthur  
© Foto: SKKG 2020



**John William Waterhouse** (1849–  
1917)  
*Echo und Narziss*, 1903  
Öl auf Leinwand, 109,2 x 189,2 cm  
National Museums Liverpool, Walker  
Art Gallery  
© Courtesy National Museums  
Liverpool, Walker Art Gallery



**Lars Eidinger** (\*1976)  
*Berlin*, 2022  
C-Print  
© Lars Eidinger; Courtesy  
Ruttkowski;68, Köln, Düsseldorf,  
Paris, New York

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Press release | December 2024

## FEDELE MAURA FRIEDE the hem comes undone

8th Horst Janssen Graphic Art Prize  
of the Claus Hüppe Foundation

28 March to 7 September 2025

Press conference: Thursday, 27 March 2025, 11 a.m.

Opening: Thursday, 27 March 2025, 7 p.m.

In the exhibition *the hem comes undone*, the Hamburger Kunsthalle is presenting works on paper, texts and large-format paintings by the artist Fedele Maura Friede (b. 1997 in Holzminden), the 2024 winner of the prestigious Horst Janssen Graphic Art Prize of the Claus Hüppe Foundation, awarded at the Kunsthalle. Friede is the 8th winner of the most generously funded prize for artists working with drawing and printing, which is endowed with 20,000 euros and linked with an exhibition and publication. The aim is to promote young artists and new positions in graphic art in cooperation with German universities and academies. Fedele Maura Friede deals in her work with space and landscapes, ranging between microcosms and sweeping panoramas. Her works hint at a hidden narrative without being too literal or following a set story. To achieve this, she makes use of various forms of expression that combine drawing in a broader sense with writing, allowing them to enter into a dialogue. The quality of her images lies in their inherent disorientation: Her drawings are constructed and legible from all angles of the sheet of paper. With their map-like lines and folds, Friede's works elude a rigid structure so that the perspective constantly shifts. The lines create a social space in which varied types of perception can unfold.

**Fedele Maura Friede** lives and works in Leipzig, where she completed her studies (2016–2024) at the Academy of Fine Arts with distinction. She has been studying at the University of Leipzig's Institute of Cultural Studies since 2020.

In honour of the draughtsman, graphic artist, author, poster artist, illustrator and photographer Horst Janssen (1929–1995), the **Horst Janssen Graphic Art Prize** has been awarded every three years since 2003 and presented since 2021 at the Hamburger Kunsthalle, which houses the world's largest collection of Janssen's works.

Curators: Dr. Corinne Diserens and Leona Marie Ahrens

Sponsored by:



**Fedele Maura Friede** (b. 1997)  
*nobody actually likes to clean up*  
(installation view, HGB Gallery 2024),  
2024  
© Fedele Maura Friede  
Photo: Viktoria Conzelmann

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Press images

# FEDELE MAURA FRIEDE

## the hem comes undone

8th Horst Janssen Graphic Art Prize  
of the Claus Hüppe Foundation

28 March to 7 September 2025



**Fedele Maura Friede** (\*1997)  
*eigentlich räumt niemand gerne auf*  
(Installationsansicht HGB Galerie  
2024), 2024  
© Fedele Maura Friede  
Foto: Viktoria Conzelmann



**Fedele Maura Friede** (\*1997)  
*eigentlich räumt niemand gerne auf*  
(4) (Detail), 2024  
Öl, Gesso auf Leinwand, 210 x 240 cm  
© Fedele Maura Friede  
Foto: Viktoria Conzelmann



**Fedele Maura Friede** (\*1997)  
*Mit dem Zug ins Paradies* (Ansicht),  
2023  
Ansicht Buchcover und Text  
© Fedele Maura Friede  
Foto: F. Friede



Press release | December 2024

## BAS JAN ADER I'm searching...

11 April to 24 August 2025

Press conference: Thursday, 10 April 2025, 11 a.m.

Opening: Thursday, 10 April 2025, 7 p.m.

Exactly 50 years after his ominous disappearance at sea, the Hamburger Kunsthalle is mounting a large-scale exhibition of the fascinating work of Dutch artist Bas Jan Ader (1942–1975). Ader is regarded as a seminal figure for subsequent generations of artists – a so-called artists' artist. Legendary among insiders, his 16mm films, slide installations, photographs and videos can now be discovered by a wider audience in an exceptional solo exhibition, along with extensive documentary material. Marking the 50th anniversary of the artist's disappearance, the show offers a rare opportunity to experience a large selection of the artist's works.

Bas Jan Ader's oeuvre can be described as at once melancholy and absurd, emotional and conceptual, simple yet complex. He made a profession out of the theme of falling as a symbol of failure, exploring this subject in diverse photographic series and his famous 16mm films. The moment of loss of control became for him a conscious decision. Failure was merely an inevitable life experience. Ader continually sought to localise the human being existentially, setting out in quest of the hidden and the miraculous, all the while accepting the risk of bodily harm and ultimately his life. In 1963, Bas Jan Ader moved to Los Angeles, where he and his wife, Mary Sue, established a second home. As part of an artistic trilogy entitled »In Search of the Miraculous«, Ader set off in 1975, at the age of 33, in a small sailing boat from Cape Cod, Massachusetts, on a solo crossing of the Atlantic, heading for Falmouth in Great Britain. He would never reach his destination. Months later, the boat was found off the Irish coast, but Ader remained missing. With his disappearance at sea, the artist's yearning, romantic search for the miraculous became a parable of human vulnerability and failure.

Works were loaned for the exhibition by the Bas Jan Ader Estate, by American lenders, and by collections in Holland, Belgium, France and Germany.

Curator: Dr. Brigitte Kölle

Research Assistant: Julia Kersting

Sponsored by:

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FREUNDE DER  
KUNSTHALLE



**Bas Jan Ader** (1942–1975)  
*Please Don't Leave Me*, 1969,  
gelatin silver print, edition of 3  
The Estate of Bas Jan Ader / Mary  
Sue Ader Andersen / VG Bild-Kunst,  
Bonn 2024. Courtesy of Meliksetian /  
Briggs, Dallas

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Press images

## BAS JAN ADER I'm searching...

11 April to 24 August 2025



**Bas Jan Ader** (1942–1975)  
*Please Don't Leave Me*, 1969  
Silbergelatineabzug, Edition von 3  
© The Estate of Bas Jan Ader / Mary Sue Ader Andersen / [VG Bild-Kunst, Bonn 2024](#). Courtesy of Meliksetian / Briggs, Dallas



**Bas Jan Ader** (1942–1975)  
*I'm too sad to tell you*, 1970–71  
16-mm-s/w-Film, digitalisiert, ohne Ton, 3:18 Min.  
© The Estate of Bas Jan Ader / Mary Sue Ader Andersen / [VG Bild-Kunst, Bonn 2024](#). Courtesy of Meliksetian / Briggs, Dallas



**Bas Jan Ader** (1942–1975)  
*Fall 2, Amsterdam*, 1970  
16-mm-s/w-Film, ohne Ton, 19 Min., dokumentiert in einer Farbfotografie  
© The Estate of Bas Jan Ader / Mary Sue Ader Andersen / [VG Bild-Kunst, Bonn 2024](#). Courtesy of Meliksetian / Briggs, Dallas



**Bas Jan Ader** (1942–1975)  
*Untitled (The elements)*, 1971/2003  
C-Print, Edition von 3  
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Press release | December 2024

## EDI HILA | THEA DJORDJADZE

25 April to 5 October 2025

Press conference: Thursday, 24 April 2025, 11 a.m.

Opening: Thursday, 24 April 2025, 7 p.m.

*EDI HILA | THEA DJORDJADZE* is a trans-generational exhibition of two major artists from Albania and Georgia, both countries with a communist past linked to Soviet Union, and to Eastern Europe and Western Asia history.

A seminal and highly praised artist of the Balkan region, **Edi Hila** (\*1944 in Shkodër, living and working in Tirana, Albania) has witnessed and captured the social and political history of Albania and is often referred to as »The painter of the Albanian transition«.

The Hamburger Kunsthalle and the Moderna Museet Malmö (Sweden) are organizing an important survey exhibition of Edi Hila, initiated and curated by Dr. Corinne Diserens and Joa Ljungberg, in close dialogue with the artist. It will include paintings, works on paper and maquettes.

The exhibition will trace key moments from the artist's formative years, including his infamous 1972 painting, *Planting of Trees*, which, because of its expressive use of color and form (that ran contrary to the approved socialist realist doctrine), led to him being sentenced to three years of forced labor. It will furthermore explore his practice through the 1990s, when the artist carefully observed life after the fall of dictator Enver Hoxha's regime, depicting the realities of the Albanian transformation on the precipice of the new millennium.

Limiting himself to muted colors and systematically excluding superfluous details, Hila creates dense compositions that transcend straightforward narratives. Series such as *Comfort*, *Migrations*, *Paradox*, *Threat*, *Roadside Objects*, *Transitional Landscapes*, *Penthouses*, *Relations*, *Martyrs of the Nation Boulevard*, and *A Tent on the Roof of the Car* all reflect aspects of societal upheaval while also transmitting a sense of reverence, tempered by melancholy and subtle irony.

Architectural layers of history, and the ever-changing urban environment of Albanian towns and cities, often set the stage. The famous master plan, with its complex of public buildings in the centre of Tirana, designed by the Florentine architect Gherardo Bosio during the fascist regime, critically inspired his *Boulevard* series exhibited at documenta 14. In these paintings, which resemble the backdrops of a tactical war-game video, profound imagery draws the viewer into a world devoid of shadows and without any trace of humanity.

The exhibition will also focus on Hila's recent works, which reveal the limitations and pitfalls of the transformation more than its promises, offering careful obser-



**Edi Hila** (\*1944)

*House Surrounded by Wall* (aus der Serie *Transitional Landscapes*), 2000  
Acryl auf Leinwand, 112,5 x 172,4 cm  
© Courtesy of the artist and Gallery Mitterrand



**Thea Djordjadze** (\*1971)

Installation view *Projects 103: Thea Djordjadze*, MoMA PS1, Long Island City, New York, 2016  
© Thea Djordjadze / VG Bild-Kunst, Bonn 2024  
Foto: Pablo Enriquez

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ventions and subtle psychological insights.

**Edi Hila** (\*1944 in Shkodër, Albania) lives and works in Tirana, Albania. From the 1990s he was Professor and Dean at the Faculty of Fine Arts at the University of Arts in Tirana.

Exhibitions (Selection): 2023 *Edi Hila. Territore te pervojave te jetuara*, Center for Openness and Dialogue, Tirana; *Edi Hila. Experienced Territories*, Galleria Raffaella Cortese, Milan; 2020 *Edi Hila. The Sound of the Tuba*, Secession, Vienna; 2018 *Edi Hila: Painter of Transformation*, Museum of Modern Art, Warsaw; National Gallery of Arts Tirana; Kontakt Collection, Vienna; 2017 *documenta 14*, Athens/Kassel; 2014 *Potential Monuments of Unrealised Futures (with Adrian Paci)*, Architectural Association, London; Albanian Pavilion 14th International Architecture Exhibition, La Biennale di Venezia

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**Thea Djordjadze** (\*1971 in Tbilisi, Georgia) was still a student of Fine Arts when the country in 1991 became the first to declare its independence from the Soviet Union, after which a civil war broke out which lasted two years. She continued her education in Western Europe. After a stay at the Gerrit Rietveld Academie in Amsterdam, she moved to a newly reunified Germany. She studied at the Staatliche Kunstakademie Düsseldorf before she moved to Berlin, where she has been based since the mid-2000s.

In her experimental artistic practice, Thea Djordjadze proceeds by means of an informed intuition. Djordjadze's sculptures and environments emerge from the artist's intense engagement with the active and latent energies of a space, using a large range of materials in assemblages of singular poetry. Her works are created in a process that responds to the particular site, sometimes reflexively, sometimes as an immediate reaction to the given conditions. Often, images, forms and ideas from literature, design, painting, architecture – particularly, but not limited to, Modernism – flow into Djordjadze's work, leaving an imprint like an echo of the artist's encounter with them.

Thea Djordjadze will create a new body of works for the Hamburger Kunsthalle, offering viewers a spatial, physical and psychological experience. Doing so, the artist will challenge not only the formal and material qualities of the building, but also its situated context.

**Thea Djordjadze** (\*1971 in Tiflis, Georgien) lives and works in Berlin.

Exhibitions (Selection): 2023 *Thea Djordjadze: the ceiling of a courtyard*, WIELS Contemporary Art Centre, Brussels; 2022 *Thea Djordjadze. Se souvenir et témoigner*, Musée d'Art Moderne et Contemporain (MAMC), Saint-Etienne Métropole; 2021 *Thea Djordjadze: All building as making*, Gropius Bau, Berlin; 2018 *Thea Djordjadze: o potio n.*, Portikus, Frankfurt; 2016 *Projects 103: Thea Djordjadze*, MoMA PS 1, New York; *To be in an upright position on the feet (studio visit)*, Secession, Vienna; 2012 *documenta 13*, Kassel

Curator: Dr. Corinne Diserens; Assistant Curator: Leona Marie Ahrens; Scientific assistant: Jana Pfort

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Press images

## EDI HILA | THEA DJORDJADZE

25 April to 5 October 2025



**Edi Hila** (\*1944)  
*House Surrounded by Wall*  
(aus der Serie *Transitional Landscapes*), 2000  
Acryl auf Leinwand, 112,5 x 172,4 cm  
© Courtesy of the artist and Gallery Mitterrand



**Edi Hila** (\*1944)  
*People of the Future 1-3* (aus der Serie *Migrations*), 1997  
Acryl auf Leinwand, jedes 198,5 x 170,5 cm  
© Courtesy of the artist und Galleria Raffaella Cortese, Milan – Albisola  
Foto: Lorenzo Palmieri



**Thea Djordjadze** (\*1971)  
Installationsansicht *Projects 103*:  
*Thea Djordjadze*, MoMA PS1, Long Island City, New York, 2016  
© Thea Djordjadze / [VG Bild-Kunst, Bonn 2024](#)  
Foto: Pablo Enriquez



**Thea Djordjadze** (\*1971)  
Installationsansicht *o potio n.*,  
Portikus, Frankfurt am Main, 2018  
© Thea Djordjadze / [VG Bild-Kunst, Bonn 2024](#)  
Foto: Diana Pfammatter

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Press release | December 2024

## RENDEZVOUS OF DREAMS Surrealism and German Romanticism

13 June to 12 October 2025

Press conference: Thursday, 12 June 2025, 11 a.m.

Opening: Thursday, 12 June 2025, 7 p.m.

In the summer of 2025, the Hamburger Kunsthalle will launch a major exhibition to mark the 100th anniversary of the founding of Surrealism, taking as its starting point a comparison of two paintings first addressed by the Kunsthalle. In *RENDEZVOUS OF DREAMS*, over 180 Surrealist icons by Max Ernst, Meret Oppenheim, René Magritte, Salvador Dalí, Valentine Hugo, Toyen, André Masson, Victor Brauner, Paul Klee and many others will meet up with around 60 Romantic masterpieces by artists including Caspar David Friedrich and Philipp Otto Runge, conveying both explicit homages and stimulating juxtapositions. International Surrealism displayed a marked intellectual affinity for German Romanticism. The Romantic artists' fascination with dream worlds, nocturnal scenes, the microcosm and macrocosm as well as a special feeling for nature provided a key source of inspiration for Surrealism one century later. Alongside Romantic poets such as Novalis, Achim and Bettine von Arnim, Heinrich von Kleist and Karoline von Günderrode, the artists Friedrich and Runge likewise played an important role in the search for a revolutionary form of art in the twentieth century.

A total of around 250 paintings, drawings, photographs, sculptures and objects by 55 Surrealists and 25 Romantics will be brought together, both world-famous works and others that have never been exhibited before, from over 70 private and public collections in the USA, Mexico and throughout Europe, including the Philadelphia Museum of Art, MoMA New York, Tate London, Kunsthalle Prague, Kunsthhaus Zürich and many more, as well as from the museum's own collection.

The show is the first-ever collaboration between the Kunsthalle and the Centre Pompidou, Musée national d'Art Moderne, Paris, ensuring exceptional works on loan from the latter. In celebration of the 100th anniversary of international Surrealism, the Kunsthalle and Centre Pompidou are also collaborating with the Musées royaux des Beaux-Arts de Belgique, Brussels; the Fundación MAPFRE, Madrid; and the Philadelphia Museum of Art, where the show will be adapted to the artistic and historical contexts of the respective countries.

[Admission slots can already be purchased for the exhibition in Hamburg.](#)

Curator: Dr. Annabelle Görgen-Lammers; Assistant Curator: Maria Sitte  
Research Assistant (until the end of September 2024): Laura Förster

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Partners:

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Pompidou 



**Max Ernst** (1891–1976)  
*The Fireside Angel (The Triumph of Surrealism)* (*L'ange du foyer [Le triomphe du surréalisme]*), 1937  
Oil on canvas, 114.2 x 146.5 cm  
Collection of the Hersaint Family  
© VG Bild-Kunst, Bonn 2024  
Photo: Vincent Everarts Photography, Brussels

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Press images

## RENDEZVOUS OF DREAMS Surrealism and German Romanticism

13 June to 12 October 2025



**Max Ernst** (1891–1976)  
*Der Hausengel (Der Triumph des Surrealismus) (L'ange du foyer (Le triomphe du surréalisme))*, 1937  
Öl auf Leinwand, 114,2 x 146,5 cm  
Collection Hersaint Family  
© [VG Bild-Kunst, Bonn 2024](#)  
Foto: Vincent Everarts Photography  
Brussels



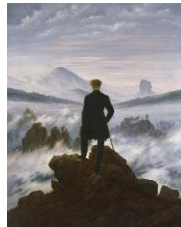
**Joan Miró** (1893–1983)  
*Hund den Mond anbellend (Chien aboyant à la lune)*, 1926  
Öl auf Leinwand, 73 x 92,1 cm  
Philadelphia Museum of Art: A.E.  
Gallatin Collection, 1952  
Courtesy of the Philadelphia  
Museum of Art  
© Successió Miró / [VG Bild-Kunst, Bonn 2024](#)



**Philipp Otto Runge** (1770–1810)  
*Hund, der den Mond anbellt*, 1803  
Weißer Scherenschnitt auf blauem  
Papier, 182 x 155 mm  
Hamburger Kunsthalle, Kupferstich-  
kabinett  
© Hamburger Kunsthalle / bpk  
Foto: Christoph Irrgang



**Toyon** (1902–1980)  
*Traum (Sen)*, 1937  
Öl auf Leinwand, 81,1 x 100 cm  
Kunsthalle Praha  
© Kunsthalle Praha / [VG Bild-Kunst, Bonn 2024](#)



**Caspar David Friedrich** (1774–1840)  
*Wanderer über dem Nebelmeer*,  
um 1817  
Öl auf Leinwand, 94,8 x 74,8 cm  
Dauerleihgabe der Stiftung Ham-  
burger Kunstsammlungen  
© SHK / Hamburger Kunsthalle / bpk  
Foto: Elke Walford

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Press release | December 2024

## ANDERS ZORN Swedish Superstar

26 September 2025 to 25 January 2026

Press conference: Thursday, 25 September 2025, 11 a.m.

Opening: Thursday, 25 September 2025, 7 p.m.

The Hamburger Kunsthalle is presenting its first survey show of the multifaceted oeuvre of the Swedish artist Anders Zorn (1860–1920), a world-famous artist circa 1900 who experienced a meteoric rise in Europe and the United States with portrait paintings of two US Presidents and various members of high society. On view will be some 150 exhibits, including major works as well as rarely shown paintings and watercolours, along with Zorn's impressive etchings and photography. Zorn visited Hamburg in 1891 at the invitation of Kunsthalle director Alfred Lichtwark and created several atmospheric views of the harbour, which are included in the exhibition.

The artist who would become one of the foremost talents of the century grew up in modest circumstances in the central Swedish province of Dalarna and already caused a sensation as a student at the Stockholm Art Academy. Zorn indulged his wanderlust at an early age, travelling in the 1880s to France, Spain, North Africa and Turkey. During his years in London, he managed to gain a foothold in the English art market (1882–1885), afterward experiencing the heyday of Impressionism first-hand in Paris (1888–1896) and taking the USA by storm in 1893. A flair for contemporary themes coupled with unrivalled technical facility assured Zorn tremendous success. Imbued with lightness and buoyancy, his works exude a fascinating spontaneity – belying what was in some cases an elaborate, well-calculated creative process. Initially working almost exclusively as a watercolourist, the artist concentrated mainly on oil painting from 1887 onwards.

Zorn was a dazzling, highly versatile artist whose oeuvre is difficult to summarise – particularly in terms of subject matter. Alongside Impressionist elements, his works also betray the influence of diametrically opposed artistic trends of the day, such as salon painting. Cosmopolitan views run through Zorn's oeuvre, but these are often intersected by motifs from his Swedish homeland of Dalarna, where he settled again in 1896. Such subjects come to the fore in his later work, which evokes the relationship between human and nature, a theme that increasingly shaped his artistic self-image as well as his identity.

Curator: Dr. Markus Bertsch; Assistant Curator: Jana Kunst

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**Anders Zorn** (1860–1920)  
*Emma Zorn Reading*, 1887  
Oil on canvas, 40.2 x 60.6 cm  
Zornmuseet, Mora  
© Zornmuseet, Mora

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# ANDERS ZORN Swedish Superstar

26 September 2025 to 25 January 2026



**Anders Zorn** (1860–1920)  
*Die lesende Emma Zorn, 1887*  
Öl auf Leinwand, 40,2 x 60,6 cm  
Zornmuseet, Mora  
© Zornmuseet, Mora



**Anders Zorn** (1860–1920)  
*Hamburger Hafen, 1891*  
Aquarell auf Papier, 46,5 x 67 cm  
Nationalmuseum, Stockholm  
© Nationalmuseum, Stockholm  
Foto: Cecilia Heisser



**Anders Zorn** (1860–1920)  
*Selbstporträt in Rot, 1915*  
Öl auf Leinwand, 120 x 90 cm  
Zornmuseet, Mora  
© Zornmuseet, Mora



**Anders Zorn** (1860–1920)  
*Mittsommertanz, 1897*  
Öl auf Leinwand, 140 x 98 cm  
Nationalmuseum, Stockholm  
© Nationalmuseum, Stockholm  
Foto: Cecilia Heisser



**Anders Zorn** (1860–1920)  
*Die Kirchenbucht bei Lidingö, 1883*  
Aquarell und Goache, 35,4 x 25,2 cm  
Zornmuseet, Mora  
© Zornmuseet, Mora

Press release | December 2024

## And so on to infinity 100 YEARS OF GRIFFELKUNST

Works from the Collection

7 November 2025 to 8 February 2026

Press conference: Thursday, 6 November 2025, 11 a.m.

Opening: Thursday, 6 November 2025, 7 p.m.

To mark the 100th anniversary of the Griffelkunst-Vereinigung Hamburg e.V., the Hamburger Kunsthalle will show in its Hubertus Wald Forum a broad selection of lithographs, screenprints, etchings, woodcuts, and also photographs and C-prints from the 100 years of the programme, as well as some archival documents.

The association has been publishing original graphic editions since 1925, making print series by selected artists available to its members. The works are chosen not according to their formal or thematic coherence but because they provide a representative idea of the respective artist's oeuvre based on examples of their graphic work. The Griffelkunst-Vereinigung editions typically showcase established national and international artists alongside lesser-known, often younger artists of diverse nationalities and generations as well as collaborations with printmakers.

This extraordinary graphics association today counts 4,500 members throughout Germany. The Hamburger Kunsthalle has been involved from the outset and has presented many of the series in various exhibitions over the years.

Curator: Dr. Corinne Diserens; Assistant Curator: Leona Marie Ahrens

Research Assistant: Jana Pfort

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**Gerhard Richter** (b. 1932)  
*Swiss Alps 1*, 1969  
5 screenprints, 694 x 694 mm  
Hamburger Kunsthalle, acquired in  
1971 by the Griffelkunst-Vereinigung  
Hamburg e. V.  
© Gerhard Richter  
Photo: Griffelkunst-Vereinigung  
Hamburg e. V.

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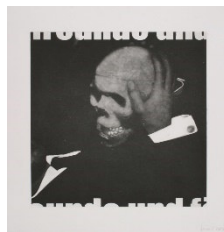
## And so on to infinity 100 YEARS OF GRIFFELKUNST

Works from the Collection

7 November 2025 to 8 February 2026



**Gerhard Richter** (\*1932)  
*Schweizer Alpen 1*, 1969  
5 Siebdrucke, 694 x 694 mm  
Hamburger Kunsthalle, erworben  
1971 von der Griffelkunst-  
Vereinigung Hamburg e. V.  
© Gerhard Richter  
Foto: Griffelkunst-Vereinigung  
Hamburg e. V.



**Rosemarie Trockel** (\*1952)  
*Für Freunde und Förderer III*, 2004  
5 Heliogravüren, 5200 x 514 mm /  
397 x 400 mm  
Hamburger Kunsthalle, Kupferstich-  
kabinett, erworben 2004 von der  
Griffelkunst-Vereinigung Hamburg e. V.  
© VG Bild-Kunst, Bonn 2024  
Foto: Griffelkunst-Vereinigung  
Hamburg e. V.



**Ulla von Brandenburg** (\*1974)  
*Karneval I* (aus der Serie *Karneval  
I-VII*), 2017  
Holzdruck, 76 x 64,5 cm  
Hamburger Kunsthalle, Kupferstich-  
kabinett, erworben 2017 von der  
Griffelkunst-Vereinigung Hamburg e. V.  
© Ulla von Brandenburg  
Foto: Christoph Irrgang



**Walid Raad** (\*1967)  
*The Bleeding Heart Cookbook\_  
Cocaine\_Moghrabieh*, 2024  
Aus der Serie *The Bleeding Heart  
Cookbook*, 6 digitale Offset-Drucke,  
400 x 600 mm  
Hamburger Kunsthalle, Kupferstich-  
kabinett, erworben 2024 von der  
Griffelkunst-Vereinigung Hamburg e. V.  
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Press release | December 2024

## HO TZU NYEN: Time & the Tiger

21 November 2025 to 12 April 2026

Press conference: Thursday, 20 November 2025, 11 a.m.

Opening: Thursday, 20 November 2025, 7 p.m.

The solo exhibition *HO TZU NYEN: Time & the Tiger* at the Hamburger Kunsthalle is dedicated to one of today's most innovative international artists, surveying his multifaceted work of the last two decades. The Singaporean artist Ho Tzu Nyen (b. 1976) produces complex video works and immersive multimedia installations rooted in Southeast Asian culture, drawing on historical events, documentary footage, art history, music videos and mythical tales. *Time & the Tiger* presents seven large installations: *The Nameless*; *The Name* (2015); *One or Several Tigers*; *The Critical Dictionary of Southeast Asia* (2017); *Hotel Aporia* (2019); *T for Time*; and *T for Time: Timepieces* (2023–ongoing). The show traces Ho's development as he explores the theme of the tiger and other changing figures that evoke the promise of becoming and metamorphosis as well as the subject of time as an embodied and heterogeneous experience.

Ho Tzu Nyen critically examines in his works how histories – whether state, cultural or personal – are continually imagined, negotiated and performed. In the process, he calls into question conventional hierarchies in our understanding of the past, investigating the effects of the passage of time and the diversity of identities. The artist comments on the cross-culturalism of Southeast Asia by invoking and unravelling a variety of themes ranging from pre-colonial and colonial myths to modernist narratives and geopolitics.

**Ho Tzu Nyen** (b. 1976 in Singapore) lives and works in Singapore. He studied art in Australia and earned an MA in Southeast Asia Studies at the National University of Singapore. He has exhibited in the Singapore Pavilion at the Biennale di Venezia (2011), had international solo exhibitions, and shown his work at the Gwangju Biennale (2021), the 14th Sharjah Biennial (2019) and many important film festivals. He co-curated the Asian Art Biennale in Taiwan in 2019.

The exhibition is a collaboration with the Singapore Art Museum (SAM) in cooperation with the Art Sonje Centre, Seoul; the Hessel Museum of Art at Bard College, New York; and Mudam, Luxembourg.

Curator: Dr. Corinne Diserens; Assistant Curator: Leona Marie Ahrens

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**Ho Tzu Nyen** (b. 1976)

*Hotel Aporia*, 2019

6-channel HD video projection,  
colour, and 24-channel sound,  
84:01 min., video, automated fan,  
transducer, show control system  
Collection of the Singapore Art  
Museum

© Courtesy of the artist

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## HO TZU NYEN: Time & the Tiger

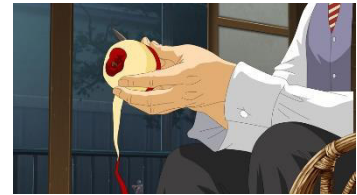
21 November 2025 to 12 April 2026



**Ho Tzu Nyen** (\*1976)  
*Hotel Aporia*, 2019  
6-Kanal-HD-Videoprojektion, Farbe  
und 24-Kanal-Ton, 84:01 Min.,  
Video, automatisches Gebläse,  
Messwandler, Show Control System  
Sammlung des Singapore Art Museum  
© Courtesy of the artist



**Ho Tzu Nyen** (\*1976)  
*Hotel Aporia* (Installationsansicht  
Singapore Art Museum, 2023), 2019  
6-Kanal-HD-Videoprojektion, Farbe  
und 24-Kanal-Ton, 84:01 Min.,  
Video, automatisches Gebläse,  
Messwandler, Show Control System  
Sammlung des Singapore Art Museum  
© Courtesy of the artist  
Foto: Memphis West Pictures



**Ho Tzu Nyen** (\*1976)  
*T for Time*, 2023–fortlaufend  
Synchronisierte 2-Kanal-HD-Videos  
(16:9, Farbe und 8-Kanal-Ton,  
60 Min.), Voile-Leinwand, Gitterstoff-  
wände, algorithmisches Echtzeit-  
Schnitt- und Compositing-System  
In Auftrag gegeben vom Singapore  
Art Museum und Art Sonje Center  
mit M+, in Zusammenarbeit mit dem  
Museum of Contemporary Art Tokyo  
und der Sharjah Art Foundation  
© Courtesy of the artist

Press release | December 2024

## ART AROUND 1800 An Exhibition about Exhibitions

5 December 2025 to 29 March 2026

Press conference: Thursday, 4 December 2025, 11 a.m.

Opening: Thursday, 4 December 2025, 7 p.m.

The show *ART AROUND 1800* revisits the legendary exhibition cycle of that name at the Hamburger Kunsthalle. Presented in nine parts from 1974 to 1981, the series examined the impact of art in the »Age of Revolutions«, launching seminal debates on the social relevance of art that continue to resonate today. The effect was to write a new history of European art by focusing on themes and artists that broke with the conventions of their time: Ossian, Caspar David Friedrich, Johann Heinrich Füssli, William Blake, Johan Tobias Sergel, William Turner, Philipp Otto Runge, John Flaxman and Francisco Goya. The current exhibition *ART AROUND 1800* will comment on the historical displays created under the aegis of then director Werner Hofmann and update their approach from a contemporary perspective. For this purpose, over 50 paintings, books and works on paper from the Kunsthalle's collection dating circa 1800 will be brought together with selected loans and works by contemporary artists.

Arranged in three chapters, *ART AROUND 1800* will examine themes such as dreams, political landscapes and revolutionary energies from the viewpoint of the present day. Emphasis will also be placed on aspects that were missing from the shows of the 1970s, or which only came to light to some extent, yet are relevant for the period around 1800: feminism, Jewish culture and people of colour.

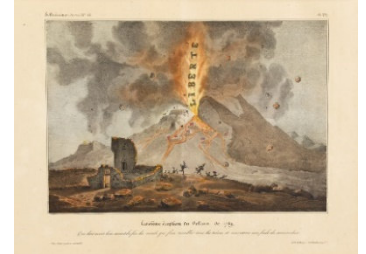
Like the originals, the current exhibition will be shown in the domed hall on the upper floor of the new museum wing inaugurated in 1919. In the 1970s, this area served as a central »space for contemplation« and for curatorial experiments. Sculptor Marten Schech from Berlin is designing the exhibition architecture in the form of a sculptural intervention.

Guest curators: Prof. Dr. Petra Lange-Berndt (University of Hamburg) and Prof. Dr. Dietmar Rübel (Academy of Fine Arts Munich)

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**Auguste Desperet** (1804–1865)  
*Third Eruption of the 1789 Volcano*,  
1833  
Lithograph, 26 × 33 cm  
Private collection, Hamburg

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## ART AROUND 1800 An Exhibition about Exhibitions

5 December 2025 to 29 March 2026



**Auguste Desperet** (1804–1865)  
*Dritter Ausbruch des Vulkans von 1789, 1833*  
Lithographie, 26 × 33 cm  
Privatsammlung, Hamburg



**Anonym**  
*Ein Schnellverfahren des französischen Volkes, um einen Aristokraten von seinem Hab und Gut zu befreien, um 1790*  
Radierung, 17 × 12 cm  
Hamburger Kunsthalle, Kupferstichkabinett  
© Hamburger Kunsthalle / bpk  
Foto: Christoph Irrgang



**Angelika Kauffmann** (1741–1807)  
*Selbstbildnis*, um 1770  
Tusche laviert, 19 × 16 cm  
Hamburger Kunsthalle, Kupferstichkabinett  
© Hamburger Kunsthalle / bpk  
Foto: Christoph Irrgang



**François Gérard** (1770–1837)  
*Ossian am Ufer der Lora beschwört die Geister beim Klang der Harfe*, um 1810  
Öl auf Leinwand, 211 × 221 cm  
Hamburger Kunsthalle  
© Hamburger Kunsthalle / bpk  
Foto: Elke Walford