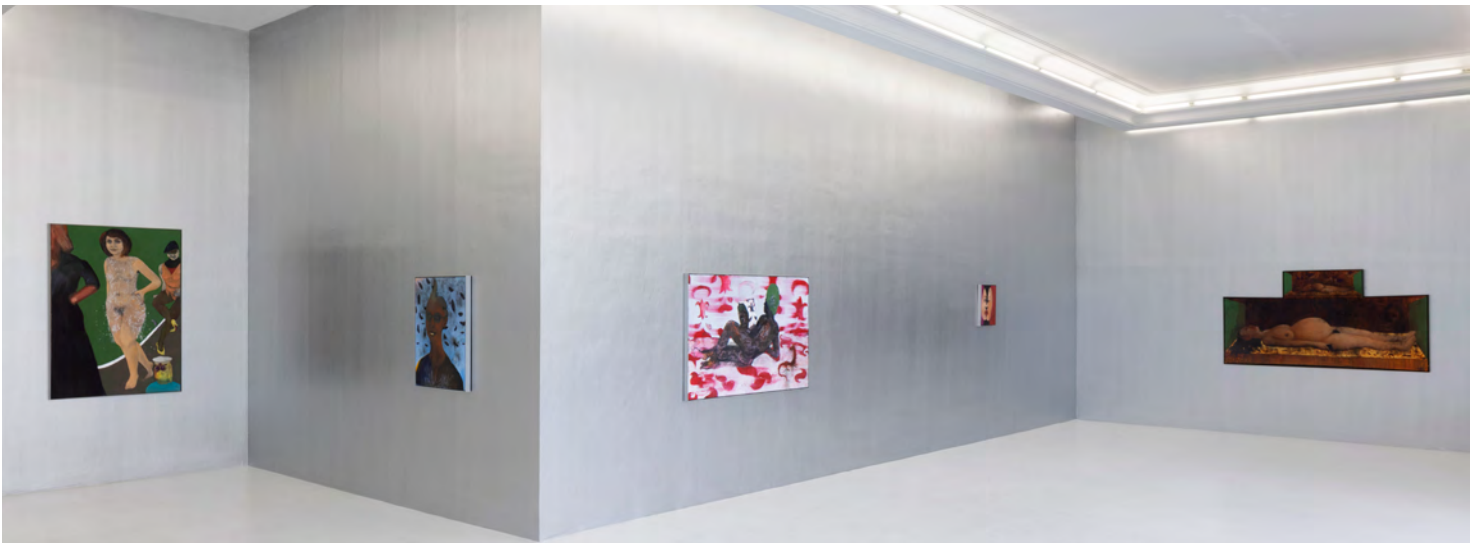


Gallery Weekend 2022: Our Highlights

Like every spring, the Gallery Weekend takes place in Berlin. 52 galleries form the core of the large art trail until May 1st. We have pre-sorted for you the highlights.

Benedikt Ellebrecht, Hanno Haunenstein, Ingeborg Ruthe
May 1, 2022



It's that time again: the holidays are over, the Japanese Cherry Blossoms are blooming, and preparations in Kreuzberg are being made for clashes with the police on May 1st. And Gallery Weekend – perhaps the most beautiful substitute art fair in the world - is in the starting blocks. As is well known, around 50 Berlin galleries open their doors in Berlin at the end of April. Traditionally, Gallery Weekend offers a concentrated showcase of current art, which is to a certain extent freed from the commercial pressure that characterizes traditional art fairs such as those in Basel, London or New York. In contrast, the Berlin Gallery Weekend is something like the cool little sister.

Berliner Zeitung's art expert, Ingeborg Ruthe, has tackled five galleries at once - including the recently opened branch of the Alexander Levy Gallery in Moabit, the gallery Captain Petzel on Karl-Marx-Allee in Berlin, which this year is dedicated entirely to painting, as well as the Konrad Fischer Gallery, which this year is showing video works by US artist Bruce Naumann.

The freelance author and music producer Benedikt Ellebrecht met London sound artist Dirk Bell at Galerie BQ and was inspired by his immersive sound installation.

And our editor Margit J. Mayer first visited Mehdi Chouakri's new gallery in the Wilhelm Hallen in Reinickendorf, where painting intertwines with sculptural design. We hope you let yourself be inspired and wish you an exhilarating - possibly also combative - art weekend.

Deconstructed Identity

Attractive and enigmatic - that is the first impression when entering the gallery on the right at Peres Project, looking at the paintings on the silver-grey painted wall. Stanislava Kovalcikova's painting revolves around the question of identity and its construction. Her paintings capture intimate, fleeting moments that also have dream-like surrealistic aspects, like the many pairs of designer shoes with branded leather soles that are installed on the gallery windows.

Each heel has been sprayed with mica pigments. On the sole of the shoe, where the ball of the foot normally sits, Kovalcikova has painted a hyper-real eye that seems to be observing intently the gawking passers-by outside. Surrealism sends its regards.

The time factor plays a decisive role in her painting. It also represents the theme of crossing borders. Born in Czechoslovakia in 1988, the daughter of a Slovakian, she spent her childhood and youth in dozens of places around the world. Today she lives in Düsseldorf.

She has stayed in the big city on the Rhine since her studies at the local art academy with Peter Doig and Tomma Abts. The constant change of geography, language, culture, society brought her a sense of cosmopolitanism, but also the experience of being a foreigner.

Her art now depicts this contrast. The paintings are often created over a long period of time and she revises her subjects again and again. It is not only the telling of a story that is important to her, but above all the expression: faces, bodies - presence. Formally, she borrows from the classical canon of art history: Titian, Giorgione, Goya, Renoir, Van Gogh or Manet. In this way, the artist combines quotations with a critical eye while observing present day contemporary issues.

One-dimensional notions of gender, skin color, identity, social conventions and power relations - all of this is literally dissolved in her works.

Stanislava Kovalcikova at Gallery Peres Projects. Karl-Marx-Allee 82.

