

On View

The Transformation of the Historic Gropius Bau Embodies Everything That's Wonderful About Berlin

The museum's director Stephanie Rosenthal has big plans for the institution, including a new ticketing system and an atrium makeover.

Kate Brown, February 14, 2019



Dorothy Iannone *Vive la Difference* (1979). Photo: Monika Frei-Herrmann

“The institution wasn’t exactly a forerunner of the Bauhaus, it was rather a capitalist idea of integrating education with the possibility of display,” Rosenthal says. “The school for arts and crafts located next door would showcase the work of its students here and show off the richness and quality of production made in Germany. Even internationally, it is quite an exception to have these two bodies, school and museum, combined.”

The show will feature work by an older generation, like American painter and sculptor Dorothy Iannone, alongside mid-career figures including German artist Simon Wachsmuth and the South Korean artist Haegue Yang, as well as a more emergent crop, like Irish-born artist Mariechen Danz, whose performance-installation was included in Okwui Enwezor’s Venice Biennale in 2016. At the same time, the Gropius Bau’s artist-in-residence, Nigerian-born Otobong Nkanga, will be hosting soap-making workshops.