

Exhibition Programme 2026

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From 25 February 2026



Remix: Photography – Fiction and Truth

The Kunsthalle Bremen is expanding its presentation of the collection, “Remix” with a selection of historical and contemporary photography. Works by Bernd and Hilla Becher, Candida Höfer, Richard Mosse, Sebastian Riemer, Ricarda Roggan, Thomas Ruff, August Sander, Taryn Simon, Thomas Struth and Heinrich Zille are presented in four galleries. Some of the photographs are new additions to the Kunsthalle Bremen collection, while others are on permanent loan from the Ültzen Collection and from the Lothar Schirmer collection.

The exhibition draws attention to the traditional notion of photography as an objective

representation, a reliable documentation of reality or even as evidence in the investigation of crimes. The selected photographs challenge these ideas in different ways and present photography as a medium in which truth and fiction can become blurred. They also address highly topical issues such as the documentation of war events, the flood of digital images in the internet and the question of the credibility of photography in the age of Artificial Intelligence.

Candida Höfer, *Komische Oper Berlin VII*, 2020, C-Print, Kunsthalle Bremen – Der Kunstverein in Bremen, Permanenten Loan from the Sammlung Ültzen since 2024 © VG Bild-Kunst, Bonn 2025

14 March – 5 July 2026:

Italian Landscape and Ancient Ruins: The Romantic Painter Friedrich Nerly in Rome



The exhibition “Nature and Antiquity: The Romantic Painter Friedrich Nerly in Rome” focusses on a major painting by German painter Friedrich Nerly (1807–1878): “Campagna Landscape with Aqua Claudia” (1836) was not on public display for almost 200 years. After undergoing extensive restoration, it is now the centrepiece of an exhibition for the first time.

The work clearly demonstrates Nerly's interest in motifs from the surroundings of Rome that had previously received little attention: The painting shows the ancient Aqua Claudia aqueduct outside the city gates. For decades, this major work lay dormant in the depot of the Kunsthalle and presented a difficult challenge for the restorers. Only through a generous donation was it possible to realise the restoration.

The imposing ruins of the ancient aqueduct outside Rome were a new and spectacular motif at the time. Until then, the Campagna had been considered desolate and dangerous because of robbers and malaria. People therefore crossed this area as quickly as possible to get to Rome, among other places, without paying particular attention to the historical ruins. Nerly was one of the first to focus on them the central motif of a painting.

The exhibition looks back on Friedrich Nerly's early, formative years in Rome from 1829 to 1835 through paintings, oil studies, drawings, watercolours and photographs. During the Romantic period, many artists made pilgrimages to Italy, and Nerly travelled there at the age of 21. He worked in Rome, Tivoli and Olevano – then as now popular destinations for artists and tourists. He travelled along the coast to Naples and Sicily. This resulted in sun-drenched drawings and watercolours executed in nature, which served as the basis for his paintings.

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The exhibition also examines the modern reception of these ruins: Hans-Christian Schink's photo series "Aqua Claudia" (2014) stimulates current debates about forgotten and rediscovered places, about the changing way we view Italy's cultural heritage, and about the history and future of water supply – an essential topic in times of climate change.

Around 160 works will be presented in the exhibition. In addition to works by Friedrich Nerly, pictures of the Aqua Claudia by Carl Blechen, Gaston Lenthe, Johann Wilhelm Schirmer and Carl Spitzweg, among others, are also on display. They bear witness to the career of this pictorial motif, which became very popular during the 19th century.

Friedrich Nerly, *Campagna countryside with Aqua Claudia*, 1836, oil on canvas, Kunsthalle Bremen – Der Kunstverein in Bremen | Hans-Christian Schink, *Via del Quadraro (1)*, from the series *Aqua Claudia*, 2014, loan from the artist © Hans-Christian Schink

14 March – 5 July 2026

Nerly in Venice: Gondolas and Palaces



'Venice and always Venice, from all sides, large and small, in ancient and modern times,' wrote Friedrich Nerly in 1845 about his everyday artistic life. At that point, he had already been living in the lagoon city for seven years, having previously resided in Rome. Through his marriage to a Venetian woman from a wealthy family, he had an excellent network of contacts. His centrally located studio in the Palazzo Pisani became a popular destination for many travellers. Nerly painted picturesque views, catering to the demands of tourists, who arrived in ever-increasing numbers. Among his most successful motifs were the Piazzetta and St. Mark's Column by moonlight, which he repeated over 30 times.

For Nerly, Venice was an unfailing source of motifs: the artist's partial estate, which has been held by the Kunsthalle Bremen since 1953, includes numerous drawings that he created in his 41 years there – until his death in 1878, including brilliant impressions of Venetian windows, Gothic architecture, black gondolas and sailing ships at anchor.

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His two most famous motifs and, at the same time, his most successful paintings also date from this period:

The Kunsthalle Bremen owns iconic paintings based on both motifs, “The Column of St. Mark in Venice by Moonlight” (1837) and “Canale Grande with a View of Santa Maria della Salute” (1838/39), which are presented in the exhibition alongside 50 works on paper.

Friedrich Nerly, *Venetian Gondola in front of Santa Maria della Salute*, ca. 1860, drawing | Friedrich Nerly, *Canale Grande with View of Santa Maria della Salute*, 1838/39, oil on canvas | both: Kunsthalle Bremen – Der Kunstverein in Bremen

22 July – 8 November 2026:

More Women! Works on Paper by Bremen Artists



Paula Modersohn-Becker enjoys worldwide fame today. But who knows her fellow artists, who were also active in the Bremen art scene in the first half of the 20th century: Clara Rilke-Westhoff, Marie Bock, Anna Plate, Margarethe von Reinken, Agnes Sander-Plump, Dora Bromberger, Elisabeth Noltenius, Gustava Tölken and Olga Bontjes van Beek? In comparison to the male-dominated collection of the Kunsthalle Bremen, the Kupferstichkabinett (Department of Prints and Drawings) holds a surprising number of works by female artists

from Bremen.

Systematically thwarted, the female artists fought back by networking. Until 1919, women were not allowed to study at state art academies, which severely hampered their education. In 1899, the women of Bremen founded the Bremen Women Painters' Association, and in 1928 they joined the 'Association of German and Austrian Women Artists and Art Lovers' (GEDOK).

The exhibition “More Women!” traces the connections between the artists and their roots in Bremen and the surrounding area: they lived next door to each other in Worpswede, Fischerhude and Dötlingen. There they taught the next generation to paint and draw – deliberately distancing themselves from the academies. Artistic dynasties emerged, such as the Modersohn, Plump and Breling families. Ultimately, the acquaintances made in the artists' villages and at GEDOK grew into deep friendships.

Anna Plate, *Sliced Orange*, 1932, watercolour over pencil, Kunsthalle Bremen – Der Kunstverein in Bremen

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Pauli-Prize 2026



In 2026, the Pauli Prize will be awarded for the 50th time. The prize honours artists living in German-speaking countries for outstanding contributions to contemporary art and is considered one of the most important prizes for contemporary art in Germany. The competition exhibition, in which eight nominated artists will present their works, will take place at the Kunsthalle Bremen. The artistic positions will be nominated by six international curators as well as Supporters' Circle for the Pauli Prize and the Director of the Kunsthalle. During the exhibition, a renowned five-member jury of experts will announce the winner. The prize will be awarded to the winner during the exhibition.

Previous winners include Gabriele Stötzer (2024), Karimah Ashadu (2022), Ulrike Müller (2020), Emeka Ogboh (2016), Nina Beier (2014), Daniel Knorr (2012), Thea Djordjadze

(2009), Ulla von Brandenburg (2007), Clemens von Wedemeyer (2005), Tino Sehgal (2003), Olafur Eliasson (1997) and Wolfgang Tillmans (1995).

The Pauli Prize, endowed with 30,000 Euros, was established in 1954 by HAG AG as the *Prize of the Böttcherstraße* and had been awarded annually in Böttcherstraße in Bremen. In 2024, the *Prize of the Böttcherstraße* was renamed and has since been known as the *Pauli-Prize*. Its name commemorates the first director of the Kunsthalle Bremen, Gustav Pauli (1866–1938). To this day, the museum owes its most famous works to Pauli's progressive acquisitions of modern art. Since 1985, the exhibition has been presented every two years at the Kunsthalle Bremen and is supported by the Supporters' Circle for the Pauli Prize.

Gabriele Stötzer, *My big Sister (Meine große Schwester)*, 2022, From the triptych *Frauenkraft* (Women's Power), figure made of differently coloured, original sheep's wool from 1986, knotted onto original netting from 1984, assembled with ceramic elements from 2021. Installation view from the Pauli-Prize Exhibition 2024, Kunsthalle Bremen – Der Kunstverein in Bremen © VG Bild-Kunst, Bonn 2025

KUNST HALLE BREMEN

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31 October 2026 – 28 March 2027

The Dachshund: Letting an Icon off the Leash



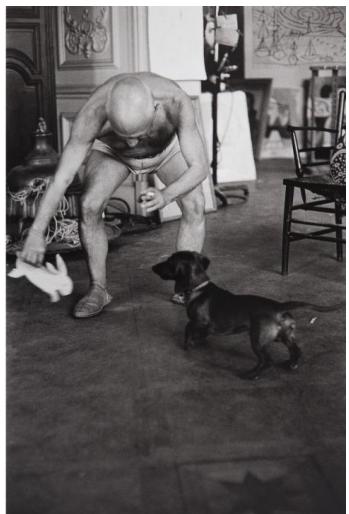
Once bred as a short-legged expert for hunting badgers, the dachshund has literally worked its way up. From underdog to star! Today, it is an irresistibly likeable and iconic figure. Whether as a Biedermeier home accessory, a bobblehead on the hat rack or Waldi, the colourful, striped Olympic mascot, the dachshund shapes the image of Germany. Internationally, it is in the spotlight as the sausage dog or Wiener dog. Artists are impressed by its radically perfect figure. Its notorious gaze from below, its non-conformity and its penchant for idleness make it a true figure of identification.

The who's who of Western art history loves the dachshund. Pablo Picasso and his studio dachshund Lump became an unforgettable duo thanks to the photographs of David Douglas Duncan; for Andy Warhol, Dachshund Archie is an alter ego; David Hockney's paintings of Stanley and Boodgie are an almost cinematic homage to his dozing dachshunds. Max Liebermann, Otto Dix, Pierre Bonnard and even the legendary animal photographer Ylla were dachshund fans. In international contemporary art today, Rosemarie Trockel, Paloma Varga Weisz and Elina Brotherus, among others, give us food for thought with their dachshunds.

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The exhibition will follow the dachshund in a humorous and critical manner with around 100 high-calibre historical and contemporary works of art. In addition to painting, drawing, photography, video, installation and performance, there are forays into popular culture, decorative and toy design – and in all of this, an attempt to take on the perspective of the dachshund itself.



Ylla (Camilla Henriette Koffler), *Four Dachshunds*, ca. 1948, black-and-white photograph © 2025 Pryor Dodge, graphic editing: Bernd Grether | David Douglas Duncan, *Picasso playing with his dachshund Lump at Villa La Californie*, Cannes, summer 1957, photograph, © David Douglas Duncan / Harry Ransom Centre | Max Liebermann, *Sleeping Dachshund*, 1915, oil on canvas, Lentos Kunstmuseum Linz, photo: Reinhard Haider | Franz Burkhardt, *Trop mignons?*, 2025, pencil, ink and gouache on paper, © Franz Burkhardt

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