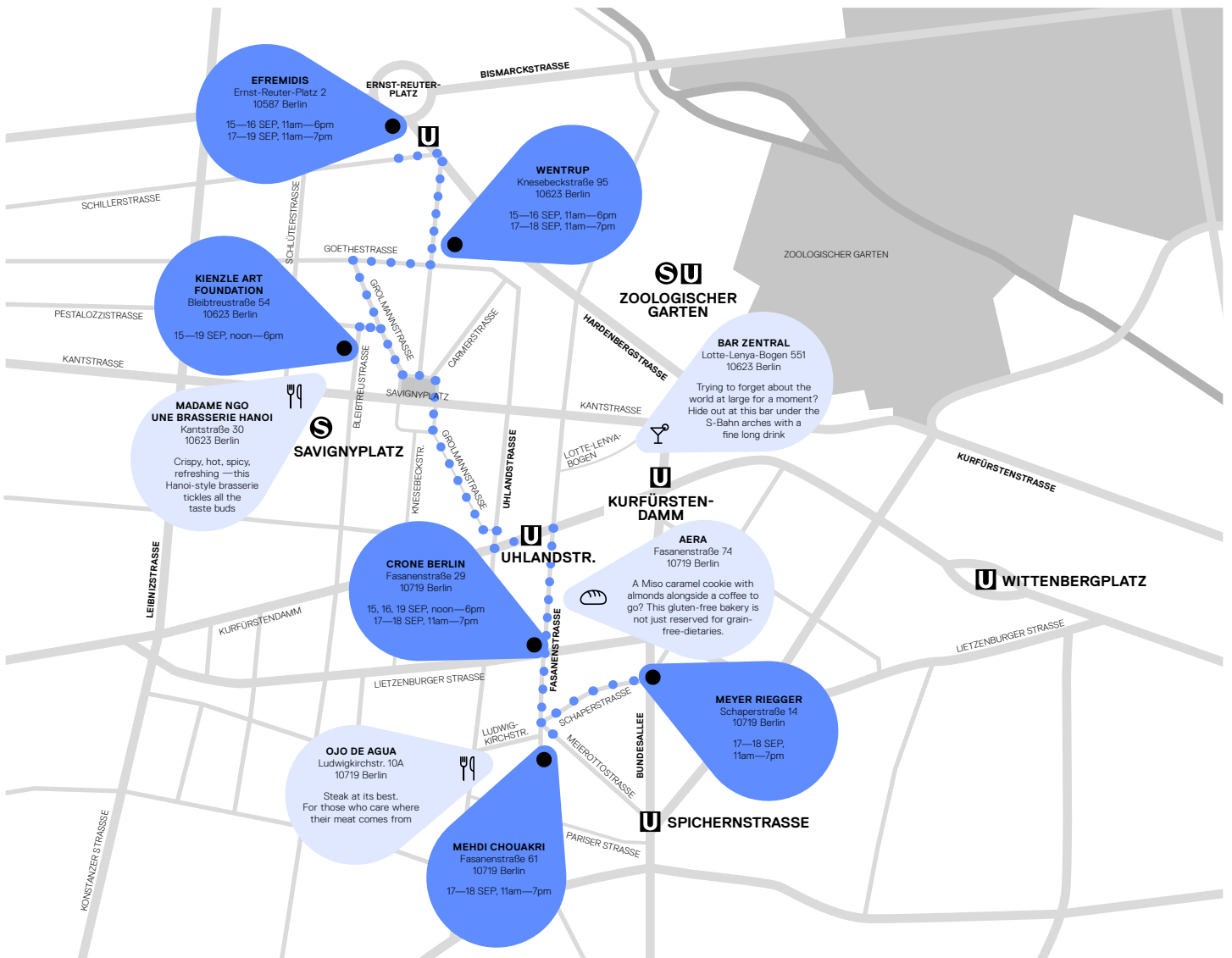


BERLIN ART WEEK x CEE CEE KIEZTOUR CHARLOTTENBURG—WILMERSDORF



THIS TOUR LEADS DOWN SOME OF THE LOVELIEST STREETS IN THE CHARLOTTENBURG AREA. ON THE GROUND FLOORS OF THE TURN OF THE CENTURY BUILDINGS, JEWELLERY STORES ARE LINED WITH CAFES, AND NOBLE GALLERIES THAT HAVE BEEN HERE FOR MANY YEARS. THE GALLERIES CHOSEN FOR THIS TOUR ARE RECENT ADDITIONS TO THE NEIGHBOURHOOD, USUALLY FORMERLY FROM KREUZBERG.

Three years ago, the gallery **Efremidis** moved into a space that housed IBM's enormous computing machines in the 1960s: one at the very bottom of the 9-storey high-rise building at Ernst-Reuter-Platz/corner of Hardenbergstraße. Situated just a few steps below street level, the venue features a surprisingly high, bright room. Currently on view are New York-based artist Megan Marrin's large-scale, almost photo-realistic paintings of wall bars and ballet barres. Her work revolves around the handling, disciplining, healing, and fetishisation of the human body. Not far away, **Wentrup** gallery is showing works by sound and installation artist Nevin Aladağ in the former counter room of a 1928 post office. Among other works her ›Body Instruments‹ such as the ›Drum Hat‹ or the ›Accordeon Wings‹ are on display. Further south, **Kienzle Art Foundation** has dedicated a solo exhibition to the work of Leipzig painter Julia Schmidt. Schmidt's oil paintings, applied in thin layers on MDF, draw on images derived from magazines, books, and the internet. The tour continues via Savignyplatz

to Fasanenstraße, where **Crone** is exhibiting paintings by Donald Baechler, an American artist influenced by Pop Art and Neo-Expressionism. Meanwhile on shady Fasanenplatz, **Mehdi Chouakri** presents objects by Mathieu Mercier—works that oscillate between constructivism and mundane things. A turn down Schaperstraße leads to **Meyer Riegger**; the three-part, colourful work to the right and left of the entrance is by Franz Ackermann. The works by the Brazilian artist Paulo Nazareth grapple with colonialism and racism in South America as well as the role that Germany played in it. If you still have energy after all that, you can take the U9 from the Spichernstraße underground station to Hansaplatz, where **Akademie der Künste** features work by some 50 international artists on the potential of the (non-)colour white, of silence and emptiness—from Robert Rauschenberg's ›White Paintings‹ to Gregor Schneider's eerie ›Treppenhaus‹.