

**Galerie im Tempelhof Museum**

1 May – 5 July 2026

Berlin Women's Museum is appearing as part of the 'Kammerspiel' series

# sight·seeing

## Beate Spitzmüller and Judith Brunner

Judith Brunner and Beate Spitzmüller present works that engage with the construction and deconstruction of urban sights in tension with humankind and nature in an exhibition that reads as an intimate chamber play. In paintings, gouaches, photographs, drawings, and film, a dialog emerges between two artistic positions that see urbanity not as a static backdrop but as a structure of transitions, forces, and inscriptions.

The title is a deliberate play on its double meaning: **sight·seeing** does not refer to a stroll through tourist attractions nor a casual consumption of picturesque views, but rather to conscious, deep observation—a pause that shines light on the act of perception itself and turns it into one of insight.

**Judith Brunner** focuses on architectural constructions and forms. Her color-infused, abstract pictorial spaces are composed of acrylic, oil, iridescent pigments, or bronze, condensing urban structures into energetic constellations. Broad, gestural fields of color stand in tense relation to precisely placed lines and geometric elements that pierce and rearrange the seemingly stable structure. In the series *Gates and Moves*, bridge and threshold formations mark moments of transition, departure, and arrival. This results in a visual balancing act between the familiar and the uncertain. Here, the city turns into a metaphor of transformation, of social and existential processes between stability and dissolution.

**Beate Spitzmüller's** works from three different series present a contrast. Her predominantly black-and-white photographs of urban and natural spaces were taken in Iceland, Johannesburg, and Frankfurt am Main, to name a few, and have been altered through analog and digital interventions. Solarizations, superimpositions, and targeted disruptions make landscapes seem porous or model-like, or condense physical structures into areas of shadow. What at first glance appears to be a mere depiction morphs into a complex pictorial space in which the cityscape, nature, and human presence are intertwined. The photographs are complemented by a cinematic interpretation of pencil drawings. Lines are set in motion and rhythms shift, thus referring to the constant change of appearances.

Put together, Brunner's paintings and gouaches offer defining accents and give the space a structural and material presence, while Spitzmüller's works make these accents relate to each other in exciting ways. By juxtaposing colorful abstraction and altered black-and-white reality, or constructive order and photo-cinematic traces, the exhibition gives rise to an artistic exchange about urban spaces as mobile systems in which time, memory, and imagination overlap. **sight·seeing** views the city not as a closed structure but as a resonance chamber for inner and outer landscapes in which humankind, architecture, and nature intertwine and continually renegotiate their respective boundaries.

**Judith Brunner** (b. 1955) studied painting and graphic design at the Berlin University of the Arts (UdK). She received a DAAD scholarship in New York and a scholarship from the Karl Hofer Society in Berlin. Brunner lived and worked in New York and Philadelphia for many years, and also worked as a tutor at the

Press release  
April 2026

**Exhibition**  
1 May–5 July 2026

**Opening**  
Thursday, 30 April  
7 pm

**Opening remarks**  
Franziska Schmidt,  
Director of the  
Tempelhof-Schöneberg  
Municipal Galleries, and  
Andrea Golla, Women's  
Museum Berlin

**Introduction**  
Rossella Scrascia  
Art historian, research  
trainee, Haus am Kleistpark

**Artist Talk**  
Thursday, 4 June, 7 pm  
with Beate Spitzmüller,  
Judith Brunner and  
Julia Rosenbaum,  
art historian

**Closing event**  
Saturday, 4 July  
4–6 pm  
The artists will be present

**Address**  
Galerie im Tempelhof  
Museum  
Alt-Mariendorf 43  
12107 Berlin  
Telephone 90277-6964  
www.hausamkleistpark.de

Free admission  
No wheelchair access  
Closed on Mondays  
Tues–Sun 1pm–6pm  
Thurs from 10am

**Press contact and  
press images**  
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hausamkleistpark@  
ba-ts.berlin.de

An exhibition organised  
by the Department of Art,  
Culture and Museums,  
Tempelhof-Schöneberg.  
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the FABiK Fund.

**FABiK**  
Fonds Ausstellungen und Projekte  
für Museen und Kultur in Berlin

**BERLIN**  
Senatsverwaltung  
für Kultur und Europa

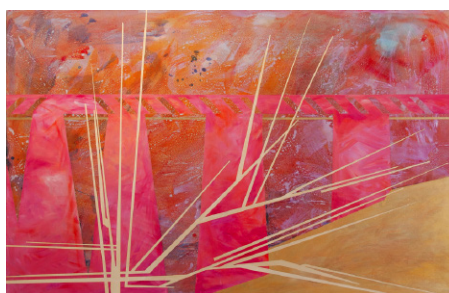
**Kommunale  
Galerien  
Berlin**  
Amt  
für  
Weiterbildung  
und  
Kultur  
Tempelhof  
Schöneberg

School of Visual Arts in New York. Her work has been exhibited internationally and is represented in institutional collections, including the Berlinische Galerie, the Berlin University of the Arts, and the Museum of Prints and Drawings (Kupferstichkabinett) in Berlin. Judith Brunner lives and works in Berlin.

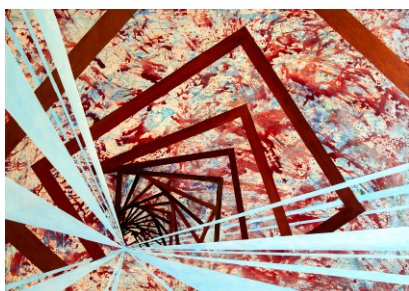
**Beate Spitzmüller** (b. 1963) studied ceramics in Strasbourg and fine arts as well as interdisciplinary arts in Freiburg and Frankfurt. She also worked on Ilja Kabakov's "Empty Museum." Spitzmüller's works are serial and process-oriented, examining concentrations of cityscapes and dissolutions of natural realms. She has received numerous work stipends and residencies, including in Norway, Switzerland, South Afrika, or Sweden. Her work has been on display worldwide in solo and group shows. Spitzmüller lives and works in Berlin.



*moves11 crawl, Athen OAKA Calatrava, 2019*  
© Judith Brunner



*moves14, Puente-de-Conchi-Chile, 2021,*  
© Judith Brunner



*moves10, Iowa High Threstle, 2019* © Judith Brunner



From the series *A Contre Jour – ShapeChanging No1, 1993*  
© Beate Spitzmüller



From the series *Three Times a Day No1, 2010,*  
© Beate Spitzmüller



From the series *Corpora No3, 2015*  
© Beate Spitzmüller