

# 10 YEARS G2 KUNSTHALLE Hildebrand Collection

# G2

March 22 – June 29, 2025  
G2 Kunsthalle, Leipzig

1

In the work *Carré 2* by MATTHIAS WEISCHER (\*1973), one looks into a room furnished with two box-like seating arrangements, with a passage leading to a second, more distant room. While one can orient oneself in the first room with a view, the back room appears more mysterious. The line of sight reveals two columns standing to the sides, giving the space a tremendous sense of depth. At the end of the room, a picture seems to hang, its vibrant colors contrasting with the monochrome walls of the front room. This evokes the color scheme, the passages, and the perspective of various paintings by Fra Angelico (1395–1455). Unlike in his works, however, there are no human figures in Weischer's rooms, although a single blue shoe might explicitly draw attention to the absence of human protagonists. The way the paint is applied gives the image a unique tactile quality and liveliness, which is further enhanced by the frame that is open to the left.

—JK

2

With *Das göttliche Wissen*, the G2 Kunsthalle offers an insight into the complex and diverse work of the artist SOPHIA SÜSSMILCH (\*1983). In addition to painting, the artist expresses herself through photography, video, performance, literature, and sculpture. Here, Süßmilch presents a faceless maternal being, whose

limbs spread protectively over the canvas. Beneath these, numerous biodiverse characters and creatures from Süßmilch's cosmos can be found. The figures are hybrid beings, composed of human, animal, and freely imagined body elements, which seem to have shed any association with classical, gender-specific body traits and do not allow for clear differentiation. Süßmilch creates her own visual vocabulary, her own fantastic visual worlds and hybrids, which do not conform to any classification and are free from categorization.

—LW

3

FRIEDRICH KUNATH (\*1974) presents seemingly idealized landscapes, infused with romantic and pop culture references, which, upon closer inspection, nullify their perfectionism. By intertwining historical periods with contemporary mass cultures, he creates an anachronism that unites the past and present, forming a universal timeline. Kunath's multifaceted images depict landscapes that appear to be a synthesis of romantic painting and the allure of American pop culture, laden with symbolic objects from the past and simple text and cartoon motifs. His works explore themes of interpersonal relationships, conscious and subconscious perception mechanisms, as well as the reality and idealization of memories.

—LW

## 4

MAJA BEHRMANN (\*1994) creates sculptures as the result of an ongoing process of exploration and transformation of forms, which she draws from a wide range of sources and initially preserves in sketchbooks. By repeatedly redrawing her own sketches, she both reduces and appropriates the forms into her own visual language. Sometimes minimalist, sometimes complexly composed, her creations exude a playful lightness. Behrmann's forms are not only found in sculptures but also on canvas, paper, textiles, and prints. The often intense use of color adds another defining layer to the elements, emphasizing not only the space occupied by the forms but also bringing the negative space they exclude into focus.

—JK

## 5

The series *Untitled* by DAVID SHRIGLEY (\*1968) consists of forty graphic works executed in a simple monochrome style. The deliberately naïve execution and intentional disproportionality create an impression of immediacy— as if the drawings were made in just a few seconds. The subjects include abstract compositions, portraits, depictions of objects, and scenes. Despite the apparent spontaneity of execution, the series maintains an internal structure: the division of the pictorial space into zones, rhythmic ornaments, and recurring elements. Text, an essential component of each work in the series, interacts with the imagery, functioning as a commentary or an independent narrative. Some passages seem to question their own statements; certain words are crossed out—as if the text were self-correcting or ironically qualifying itself. Some inscriptions appear random and surreal, yet they open up an estranged perspective on everyday situations and ordinary objects. The series *Untitled*, full of wit and absurdity, is at once chaotic and orderly, simple yet complex—and the interplay of text and image transforms each work into a playful deconstruction of normality.

—AK

## 6

HANNAH LEVY's (\*1991) sculptures are typically composed of two contrasting materials. In *Untitled*, smooth, cold stainless steel meets hardened glass, which was blown into the cage while in a liquid, heated state. The sculpture's form evokes associations with animal anatomies. The silhouette and the spiky design of the cage resemble insect- and spider-like creatures. At the same time, the glass cage takes on a nest-like structure, enveloped protectively by the metal framework. Through her work, Hannah Levy raises questions about the relationship between humans and machines, synthetic and natural forms, and the familiar and the threatening.

—LW

## 7

The initial inspiration for BENEDIKT LEONHARDT's (\*1984) abstract works comes from the combinations of colors and surfaces found on digital displays and screens, whose omnipresence constantly surrounds us in both public and private spaces. A photograph or screenshot serves as a sketch for Leonhardt. He meticulously transfers the close-up image layer by layer onto canvas, adopting compositional features and creating precise yet nebulous color gradients. In his paintings, Leonhardt preserves light moods and atmospheres, whose initially disoriented spatiality gradually opens up, revealing depth. The hazy imagery slowly shifts, condenses, and then dissolves again—making way for space that is soon interwoven with new diffuse elements.

—LW

## 8

In TRISHA BAGA's (\*1985) works, it feels as if one is diving into parallel worlds where everything appears to be in constant motion. A mysterious force seems to pull everything inward—not to dissolve matter, but to multiply it. The countless stars and galaxies further emphasize the connection to the concept of the multiverse. Baga primarily sees herself as a video artist who merely ventures into painting and sculpture. From this perspective, her works often resemble frozen film sequences—images that

seem eager to move forward but are momentarily suspended at the time of capture.

—JK

## 9

The work *Portrait #1* by South African artist BRETT CHARLES SEILER (\*1994) depicts a classic portrait of a young man in monochromatic tones. Seiler uses bitumen—an industrial sealing material—as well as wall paint, as traditional painting materials were not accessible to him at the beginning of his career. The bitumen creates an intensely powerful and deep black, which is applied sculpturally in the man's hair, replicating an organic texture. The unprimed canvas, which forms the subject's face, adds a surface texture reminiscent of fine human pores. Despite the expressive, sketch-like brushwork, Seiler succeeds in capturing a portrait that is both vivid and intimate—of a person unknown to us.

—LW

## 10

The Dutch artist MARCEL VAN EEDEN (\*1965) works primarily with black-and-white drawings. Van Eeden exclusively engages with source material from before his birth, creating individual scenes through a multitude of images that can evoke various narratives—both independently and in combination. The figures and locations in his work stylistically recall the aesthetics of *film noir* or graphic novels. The piece *May 17, 1948 (2)* resists a singular interpretation due to the specific arrangement of its individual drawings, highlighting the possibility of diverse readings and interpretations of history, oscillating between reality and fiction.

—LW

## 11

In 2020/21, British artist SIMON FUJIWARA (\*1982) developed the series *Who the Bær*. The cartoon bear inhabits artworks from various epochs of art history. In *Déjeuner sur L'Herbe avec Who?*, *Who the Bær* occupies Édouard Manet's *Le Déjeuner sur l'Herbe* (1836). The bear's heads replace those of the original protagonists, while its signature long tongues, dripping with golden honey, extend across the canvas. Through this playful appropriation of

historical artworks, Fujiwara establishes a dialogue between the past and the present.

—JK

## 12

Like a fungus, rust seems to consume the mirror in ALICJA KWADE's (\*1979) work *Trait Transference*, obstructing much of the reflective viewing experience. Here, Kwade orchestrates a transformation of materiality that preserves and makes time visible. Rust signifies an aging process, typically associated with the porosity and fragility of metal surfaces. However, in the case of the Corten steel used by Kwade, the opposite occurs. A dense barrier layer forms between the steel's surface and the rust, protecting it from further corrosion. In this way, Kwade plays with the tension between destruction and preservation.

—LW

## 13

*Zero Gravity VI* is part of WOLFGANG TILLMANS' (\*1968) photogram series. These works are created without a camera in the darkroom, where various liquids and exposure times interact on photographic paper. The result is a series of abstract compositions that function like painterly photographs, with light taking on the role of color in their creation.

—LW

## 14

In *Heavenly Bodies* by JANETTE MUNDT (\*1982), a bright beam of light, contrasted by dark clouds, extends from the top edge of the canvas in shades of red, orange, and yellow. The three most dominant rays converge at the bottom of the painting, illuminating a cloud in a yellow-reddish hue. This monumental work evokes religious associations with themes of salvation, the afterlife, or revelation. The iconography of the motif, combined with the intense color palette and the sheer scale of the piece, can create a sacred atmosphere while simultaneously offering a critical reflection on the role of art in depicting religious ideologies.

—JK

## 15

In NORA TURATO's (\*1991) work, language and text take center stage. She processes them not only in wall paintings but also through videos, performances, and books. Today, language surrounds us more extensively than at any other point in history. In both written and spoken forms, it shapes our thoughts and influences our behavior. In the piece everyone has a mom, Turato presents the phrase "Where's my mom?" in three parts, loosely distributed across the large wall in the second room of the G2 Kunsthalle. The question she poses is universally understandable and emotionally charged, evoking associations with childhood. It creates a tension between intimate experiences and their bold, public presentation.

—LW

## 16

The work *Trouble* by GEORG WEISSBACH (\*1987) unfolds a multi-layered structure of contradictions. The viewer is confronted with an abstract figure reminiscent of an air dancer—wearing a joyful grin and enclosed within a beige frame. At the center, the word *Trouble* is prominently displayed. Presented in a bold and schematic manner, the minimalist figure conveys a sense of lightness, spontaneity, and carefree joy. However, the intense red hue dominating the composition disrupts this mood, drawing attention and subtly evoking a sense of unease. The text, positioned as an independent compositional element, creates an additional layer of contrast—*Trouble* contradicts the cheerful figure. Weißbach frequently incorporates text into his works, often giving it a naïve, optimistic quality. Here, the text not only acts as an accent but also as a tool for shifting meaning, guiding the viewer's perception and opening up new spaces for interpretation.

—AK

## 17

DANA SCHUTZ's (\*1976) works often depict stories of fantastical, surreal, and humorous events. In this piece, *optometrists* are seen attempting to reinsert an eye into their patient. Hopefully, they have chosen the right one from a not-so-small selection—especially as they also reach for a medicine ball that matches the

size and shape of the available eyes. In an ironic twist, the very experts of vision themselves have their own ability to see called into question.

—JK

## 18

In *Die Pumpe* by NEO RAUCH (\*1960), we observe a gathering of figures in an urban outdoor setting. Rauch's stage-like compositions are animated by his signature cast of characters. A recurring motif in his work is the fire-starting figure, here embodied by the woman in the red dress. The potential for a sequence of events—triggering and intensifying new processes in a kind of chain reaction—can be interpreted as a metaphor for sociopolitical developments and dynamics. Rauch's compositions consistently open up a vast range of allegorical reflections and associations, inviting the viewer to imagine diverse narratives.

—LW

## 19

TOMÁS SARACENO (\*1973) approaches his work through an interdisciplinary lens, merging art, science, and architecture. His piece *M82/M+I* evokes associations with microscopic chemical structures like molecules, biological formations such as honeycombs, or geological patterns like rock formations. Through its mirror system, the work continuously reconstructs its surrounding space, merging interior and exterior. Saraceno's works explore new perspectives on the world, repeatedly questioning and redefining key themes of contemporary discourse.

—LW

## 20

STEPHAN BALKENHOL's (\*1957) *König auf Thron* embodies neutrality: his face appears indifferent, almost expressionless, and his formal attire—a white shirt and black trousers—lacks individuality. Similarly, the golden crown atop his head serves merely as a symbolic marker of his kingship. Yet, his relaxed, unexpectedly informal posture gives the figure a distinct character. This subtle discrepancy between features creates an open narrative space. *König auf Thron* presents an archetypal image—an abstraction defined by universalized

symbols: the crown as the king's attribute, the clothing, and the "throne"—a chair, as neutral and generic as a three-dimensional sign. Bal-kenhol's neutral visual language challenges conventional notions of neutrality and familiarity, prompting a reconsideration of what is often accepted as self-evident or natural.

—AK

## 21

The artist collective GENERAL IDEA, consisting of Felix Partz (1945–1994), Jorge Zontal (1944–1994), and AA Bronson (\*1946), portrays themselves disguised as dogs in the work *P is for Poodle*. The poodle, a recurring motif in General Idea's practice, embodies both the domesticated human companion and the instinct-driven animal. General Idea repeatedly takes on various roles, playfully appropriating them. The poodle, often associated with bourgeois conformity, is reclaimed by the collective, transforming into a symbol of autonomy. In doing so, the poodle represents the subversion of traditional and societal norms, advocating for sexual freedom and self-determination. The group's activity came to an end in 1994, following the deaths of Partz and Zontal from complications related to HIV/AIDS.

—LW

## 22

*Natti Dread* is part of a series begun in 2011 by DANIEL RICHTER (\*1962), characterized by linear color gradients and a painterly adaptation of a graphic approach. Thematically, the artist often explores various ideological narratives—frequently with irony. In this work, we see a neon-green figure, with a suggested beard and a kind of turban on his head. Over his shoulder, he carries a tattered flag, and on his back, there is a surprisingly benign-looking skull. Through the depiction of a returning warrior, Richter may be critiquing the romanticization of the hero ideal—an ideal that, at the latest in modernity, has become a farcical notion.

—JK

## 23

GREGOR HILDEBRANDT (\*1974) frequently incorporates analog sound carriers, such as cassette tapes or vinyl records, into his work. In

*Elliptische Platten Target*, Hildebrandt expands the cassette spool into a radial tape winding with a diameter of 93 cm—almost 40 times thicker than a standard cassette spool. By stripping the material of its auditory function, he imbues it with visual significance. The piece simultaneously evokes the cross-section of a tree trunk. Just as tree rings serve as indicators of past time, the tape, as a storage medium, preserves time within itself, raising questions about the significance of data preservation in an information-saturated world.

—LW

## 24

The work *Verzehr* by KRISTINA SCHULDT (\*1982) depicts a profile portrait of a female figure. The face is composed of an arrangement of abstract elements, lacking eyes, mouth, nose, and ears. Despite its geometric forms, it feels natural to perceive the entirety as a human face. The graphic, figurative hand holds a cigarette, which can be interpreted as a reference to the meaning of the title. The impressionistically painted straw hat dominates the image, and its dynamically curved brim contrasts with the more static-looking facial elements.

—JK

## 25

*Théo is sleeping and I am thinking of abstraction* by MURAT ÖNEN (\*1993) portrays, as the title suggests, the sleeping Théo, partially covered by a white blanket. The title also draws attention to the artist himself, creating the impression that both are present in the same space, even though no second figure is explicitly visible. Behind the bed, an abstract blend of limbs and floral elements emerges. At least three arms seem to extend from the sleeper, resting on his body or the blanket. This could suggest a disturbed and restless sleep. However, since the overall composition feels harmonious and peaceful, with the room depicted in bright light, it might also represent the final moments before waking up.

—JK

## 26

WOLFGANG TILLMANS (\*1968) is renowned for his keen observational skills, capturing the world around him with remarkable precision. His works create a nuanced portrait of contemporary life. In *indian corn & pomme granate*, the artist presents what appears to be a casual snapshot of a kitchen table. However, upon closer inspection, the careful and deliberate composition becomes evident. The image is structured with contrasting vertical planes (table and floor), a radial element connecting both surfaces (plate), and intersecting diagonals (corn and knife). Tillmans transforms an everyday, seemingly spontaneous moment into a constructivist study of form and balance.

—LW

## 27

TOMASZ KRĘCICKI (\*1990) explores the human body through a reduced yet powerful visual language. By selecting an extreme close-up, the depicted forms evade a purely figurative interpretation and take on an abstract character. At the same time, precisely placed light reflections give them a sculptural physicality. In *Floss*, two lines wrap around a tooth, seemingly under tension, as if they could pull it out at any moment. The tooth itself appears to be barely connected to the jaw. This scene evokes a sense of discomfort, intensified by the imagined presence of a pain-contorted face outside the frame and an undefined, dark environment. Kręcicki's depiction of the body, exaggerated and defined by clear shapes, verges on the grotesque, dissolving figurative structure. This creates an oppressive atmosphere that taps into deep-seated, biographical fears.

—LW

## 28

INNA LEVINSON (\*1984) explores digital perception processes in her painting. Her distinctive technique, in which she applies thick layers of paint with a palette knife, makes the texture of the canvas visible and integrates it as an essential compositional element. This results in a tactile surface that evokes associations with digital pixels. The imagery oscillates between abstract, spherical light phenomena reminiscent of screen glitches and figurative body forms that

distort and appear to be in a state of formation. Through this interplay, Levinson's work conveys the tension between body and mind—between physical presence and digital fragmentation.

—LW

## 29

MELIKE KARA (\*1985) finds a central source of inspiration for her work in Kurdish culture. She has started creating her own photographic archive to document this heritage. Traditional patterns and ornaments from handwoven or knotted wall tapestries frequently find their way into her art. In the piece *Dersim*, brushstrokes appear to intertwine like threads, creating a woven structure. This texture reflects both the beauty and fragility of Kurdish culture and identity—serving as a symbol of memory, resistance, and the ongoing engagement with heritage and history.

—JK

## 30

ALVARO BARRINGTON (\*1983) frequently uses materials closely connected to his own past, transforming objects such as milk crates and plastic bottles into symbols that preserve and share memories. At the center of this work are three basketball players from the Chicago Bulls, with the words "Dream Team" written above them in neon lettering. The depicted players—Michael Jordan, Dennis Rodman, and Scottie Pippen—formed the key trio of the Bulls team that dominated the basketball world in the 1990s. Barrington, who spent much of his childhood in Brooklyn, New York, was deeply influenced by the iconic "Dream Team" and speaks about the important role that sports played in his socialization. Barrington: "You got a milk crate, cut a hole underneath and you practiced in your backyard, if you had one."

—JK

## 31

Through the extraordinary softness of transitions and the long brushstrokes that merge into streams of color, the viewer's gaze is guided across the canvas. This unleashed dynamism can experience surprising accelerations and decelerations, disappearing in one place only to reappear elsewhere in the painting. The com-

position of surfaces and colors, which MARINA PEREZ SIMÃO (\*1980) has carefully developed over time, creates a sense of vitality that makes the painting appear slightly different with each viewing. Inspired by landscape painting, the flow of color moves predominantly horizontally across the canvas, forming shapes that evoke associations with mountains, rivers, fields, lakes, and other figurations.

—JK

## 32

SEBASTIAN HOSU's (\*1988) painting technique in many ways resembles that of a sculptor. Having chosen a substance from which the image is to emerge, the primary focus lies in removing paint from the canvas with a palette knife, uncovering the composition beneath. His gestural figuration—often consisting of little more than broad bands of color—is filled with vitality through its carefully considered composition. While abstraction dominates the painting, it is the interplay between subtle figuration and materiality, as well as the playful application of paint—sometimes applied directly from the tube—that creates harmony in some areas and drama in others.

—JK

## 33

CONNY MAIER (\*1987) explores the relationship between humans and animals as well as societal power structures, where hierarchies are often ambiguously defined. In her work *Klammern*, these relationships remain unclear: Does Maier depict the human attempt of two figures trying to tame the muscular horse's animalistic force, or is the mounted figure fleeing from the person grasping at the horse's hindquarters? Perhaps these interpretations are not mutually exclusive but rather coexist, intertwining different narratives. Maier's bold, intense approach—a combination of oil paint and the expressive use of her self-made oil pastels—emphasizes the power and, often, the violence embedded in the everyday tensions of social power dynamics.

—LW

## 34

In *Untitled (Tintin Lines over Colors)*, MATT MULLICAN (\*1951) works with excerpts from a *Tintin* comic, shifting the focus from the narrative to its fictional world. The artist examines the world created within the comic by breaking it down into small fragments, isolating individual objects and details from their narrative context. The upper half of the image is monochrome, while the lower half is rendered in color. This interplay between color and its reduction creates a sense of structured incompleteness. The colors in the work are intense and striking, yet detached from their function as representations of real objects. These two techniques—the distortion through color alteration or absence, as well as the extreme enlargement of fragments to the point of unrecognizability—cause the depicted elements to verge on abstraction.

—AK

## 35

The large-scale work *Unrest* by NORBERT BISKY (\*1979) depicts a scene of unfolding chaos: In the foreground, a young man throws a Molotov cocktail; in the background, two additional male figures, a falling helicopter, and an explosion destroying a high-rise building. The associations evoked by this image—turmoil, revolution, destruction—stand in contrast to its idealized representation. The emphasized perfection of the central figure, posed heroically, recalls works of Socialist Realism, a visual language likely familiar to the artist, who grew up in the former GDR. The radiant, warm color palette reinforces this sense of idealization, lending the scene an almost heightened beauty. The diagonal composition and the fluid texture of the background, created with broad brushstrokes, add dynamism and convey a sense of instability. The title, *Unrest*, aligns with the content of the painting—unrest as a state of dissatisfaction and resistance. However, the scene is aestheticized, and the expressionless face of the foreground figure introduces an element of emotional detachment.

—AK

## 36

The scene in the painting *Zoll* by NEO RAUCH (\*1960) is framed by two diagonally converging planes. On the left, the wall of a customs building defines the edge, while on the right, an earthy mound, a dense forest growing atop it, and thickening clouds above create a contrasting boundary. This composition generates a strong visual pull, drawing the viewer's attention into the unfolding narrative. A traveling couple appears to be undergoing an inspection. Two uniformed officers, their eyes obscured by their caps, stand as faceless enforcers of authority. Their customs building, visibly worn-down, suggests a bankrupt institution, a relic of a crumbling order. The couple's luggage reveals surreal contents: fantastical, leaping bones and a mysteriously growing rock formation. The pair, curiously ashamed, evokes the biblical figures of Adam and Eve—not as exiles leaving paradise, but seemingly as travelers negotiating an entry. Yet, their destination remains unknown.

—JK

## 37

ANDREAS SCHMITTEN (\*1980) uses display cases not merely as a medium but as integral sculptural objects. Their mirrored exterior surfaces reflect the surrounding space, making the cases visually dissolve into their environment. In *Spectators Choice*, the artist presents a collection of L-shaped models reminiscent of chairs. Here, Schmittten reverses the roles of subject and object: the surrounding space becomes the stage, while the contents of the display case take on the role of the observer. At the same time, the chairs evoke a wide range of associations, from intimate domestic settings to political debate arenas. Schmittten invites viewers into his carefully staged compositions, which, by detaching familiar objects and spaces from their usual contexts, trigger primal and instinctive responses. This interplay creates illusions and ambiguities, opening up allegorical and philosophical reflections on perception, presence, and meaning.

—LW

## 38

ROSA LOY (\*1958) creates a visual language filled with mysterious female figures who engage in equally enigmatic activities. The sought-after clarity of their actions is often deeply embedded in the world of her works, fostering an ongoing dialogue and allowing for personal interpretation. Her paintings frequently bring together women from different eras and realms. In this particular piece, the black, armor-like dress of the standing figure evokes a medieval knight, while the kneeling figure's costume recalls Little Red Riding Hood from the famous fairy tale. The blood flowing from their hands can be interpreted as a reference to various Christian narratives. For Loy, craftsmanship and technique—the form—serve as the foundation of her art, enabling the content to fully emerge and take shape.

—JK

Texts:

Anna Kuzmina (AK)

Johannes Kämper (JK)

Leo Wedepohl (LW)



## WERKE

- 1 **MATTHIAS WEISCHER**  
Carré 2, 2015, oil on canvas, 42 x 50 cm
- 2 **SOPHIA SÜSSMILCH**  
Das göttliche Wissen, 2022, oil on canvas, 220 x 180 cm
- 3 **FRIEDRICH KUNATH**  
Return to Forever, 2018, acrylic and oil on canvas, 91 x 71 cm
- 4 **MAJA BEHRMANN**  
Ohne Titel (Rautelu), 2023, wood, lacquer, metal, 91 x 59 x 48 cm
- 5 **DAVID SHRIGLEY**  
Untitled (grid), 2018, ink and felt-tip pen on paper, 39 x 30 cm each
- 6 **HANNAH LEVY**  
Untitled, 2023, stainless steel, glass, 218 x 147.5 x 76 cm
- 7 **BENJAMIN LEONHARDT**  
Untitled (CO-CRL-M-MCB), 2023, acrylic on canvas, 180 x 124 cm
- 8 **TRISHA BAGA**  
Channel, 2024, oil on canvas, 198 x 262.5 x 6 cm
- 9 **BRETT CHARLES SEILER**  
Portrait #1, 2022, Bitumen and wall paint on canvas, 30.5 x 25.5 cm
- 10 **MARCEL VAN EEDEN**  
May 17. 1948 (2), 2013, Nero pencil, gouache, oil crayon on paper, 114 x 196 cm
- 11 **SIMON FUJIWARA**  
Déjener sur L'Herbe avec Who?, 2022, Collage of inkjet print, acrylic, charcoal, pastel on canvas, 217 x 268 cm
- 12 **ALICJA KWADE**  
Trait Transference, 2015, coated mirror, corten steel, 159 x 160 x 175 cm
- 13 **WOLFGANG TILLMANS**  
Zero Gravity VI, 2003, C-print, 40,6 x 30,6 cm
- 14 **JEANETTE MUNDT**  
Heavenly Bodies, 2023, Oil on canvas, 280 x 342 cm
- 15 **NORA TURATO**  
anyone has some mom?, 2024, oil pastel on paper and dibond, 220 x 255 cm
- 16 **GEORG WEISSBACH**  
Trouble, 2024, oil on canvas, 180 x 140 cm
- 17 **DANA SCHUTZ**  
The Optometrists, 2024, oil on canvas, 213 x 213 cm
- 18 **NEO RAUCH**  
Die Pumpe, 2021, Oil on canvas, 250 x 300 cm
- 19 **GENERAL IDEA**  
P is for Poodle, 1983, C-print, 108 x 93 cm
- 20 **THOMAS SARACENO**  
M82/M+I, 2014, Metal, mirror panels, fishing line, steel cable, 110 x 120 x 100 cm
- 21 **STEFAN BALKENHOL**  
König auf Thron, 2024, Wawa wood, color painted, 165 x 39 x 29 cm
- 22 **DANIEL RICHTER**  
Natti Dread, 2011, Oil on canvas, 200 x 300 cm
- 23 **GREGOR HILDEBRANDT**  
Elliptische Platten Target, 2013, MC tape, cassette reel (cassette tape, cassette wheel, Plexiglas cover and wood), diameter: 93 cm
- 24 **KRISTINA SCHULDT**  
Verzehr, 2022, oil, egg tempera and acrylic on canvas, 110 x 90 cm
- 25 **MURAT ÖNEN**  
Thèo is sleeping and I am thinking of abstraction, 2023, oil on canvas, 91 x 81 cm
- 26 **WOLFGANG TILLMANS**  
Indian Corn & Pomme Granate, 1994, C-print on Dibond mounted in artist's frame, 212 x 145 cm
- 27 **TOMASZ KRĘCICKI**  
Floss, 2023, Oil on canvas, 140 x 180 cm
- 28 **INNA LEVINSON**  
DF/BF//180/150/W/BL/MA/2023, 2023, Oil on jute, 180 x 150 cm
- 29 **MELIKE KARA**  
dersim, 2024, Oilstick and acrylic on canvas, 200 x 180 cm
- 30 **ALVARO BARRINGTON**  
Les Dames de Got Milk, Oct 2023, 2023, oil, acrylic, enamel, bottle, acrylic nails on cardboard and neon on plastic bottles on canvas in frames made of maple, plastic crates, glass, brass, steel and lamps, 325 x 360 x 17 cm
- 31 **MARINA PEREZ SIMÃO**  
Untitled, 2024, Oil on canvas, 200 x 280 cm
- 32 **SEBASTIAN HOSU**  
Aquarius, 2023, Oil on canvas, 200 x 325 cm
- 33 **CONNY MAIER**  
Klammern, 2023, oil, oil sticks made by the artist, pigment on canvas, 200 x 300 cm
- 34 **MATT MULLICAN**  
Untitled (Tintin Lines over Colors), 2023, Oilstick and acrylic on canvas, rubbing technique, 200 x 200 cm
- 35 **NORBERT BISKY**  
Unrest, 2020, Oil on canvas, 190 x 280 cm
- 36 **NEO RAUCH**  
Zoll, 2004, Oil on canvas, 210 x 400 cm
- 37 **ANDREAS SCHMITTEN**  
Spectators Choice, 2017, metal, polyurethane, glass, fabric, wood, 216 x 126 x 35.9 cm
- 38 **ROSA LOY**  
Von Herzen, 2020, Casein on canvas, 120 x 100 cm

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