

GLADSTONE

Elaine YJ Zheng, Emily Steer, and Dominic Eichler, "Berlin's Best Exhibitions, Autumn 2024," *Ocula*, September 18, 2024

OCULA

Berlin's Best Exhibitions, Autumn 2024



Exhibition view: Danielle Brathwaite-Shirley, *THE SOUL STATION*, Halle am Berghain, Berlin (12 July–13 October 2024). Commissioned by LAS Art Foundation. Courtesy the artist and LAS Art Foundation. Photo: Alwin Lay.

From Rirkrit Tiravanija's career survey at Gropius Bau to Luiz Roque's cinematic vignettes at KW Contemporary, explore six must-see exhibitions at local galleries and institutions this autumn.



Rirkrit Tiravanija, *untitled (demo station no. 8)* (2024). Exhibition view: *DAS GLÜCK IST NICHT IMMER LUSTIG* [Happiness is not always fun], Gropius Bau, Berlin (12 September 2024–12 January 2025). © Gropius Bau. Photo: Luis Kürschner.

Rirkrit Tiravanija: *Happiness is not always fun*

Gropius Bau, Niederkirchnerstrasse 7

12 September 2024–12 January 2025

Expect: a career-spanning survey of the relational aesthetics pioneer with early installations, experimental films, and seminal participatory pieces.

Thai artist Rirkrit Tiravanija made a splash in the art world in 1990, when he cooked and served visitors pad thai at Paula Allen Gallery in New York, positing interactions resulting from the dinner as the artwork. Speaking to Hans Ulrich Obrist for *Ocula*, Tiravanija explained: 'I think of [art] as a space, a space where there is no limitation of ideas, and it is always free and not consumable. From my perspective, I would like it to be a space where you can experience otherness without fear'.

Other memorable works by Tiravanija include a full-scale replica of his East Village apartment that visitors could enter, creating spaces for reflection and play, and a reactivation of Július Koller's *Ping-Pong Club* (1970), which saw a Bratislava gallery transformed into a sports club.

Happiness is not always fun surveys nearly four decades of Tiravanija's work. Performances from the late 1980s to today are activated daily in the atrium and shown alongside sculptures, photographs, and films.

The exhibition's title nods to current tensions surrounding immigration within Germany and Europe at large, referencing the opening lines of Rainer Werner Fassbinder's 1974 drama *Ali: Fear Eats the Soul*, which highlights anti-immigration sentiment in postwar West Germany through a love story between a German widow and Moroccan man.