

28.04.2026

Parnass | Uta Baier

*Berlin in Kunstlaune: das Gallery Weekend 2026*

Niemand wird sich beschweren können, nach diesem Wochenende nicht gut unterhalten, gebildet, erfreut und um neue Horizonte erweitert worden zu sein. Denn das diesjährige **Berliner Gallery Weekend** ist so bunt und abwechslungsreich wie jedes Jahr. 50 Galerien zeigen an 66 Standorten 80 Künstler:innen. Dazu gesellen sich einige Museen und sieben Galerien, die im Rahmen des neu gegründeten Sektors „Perspectives“ ihre Künstler:innen vorstellen. Zu ihnen gehört der 1993 in Seoul (Südkorea) geborene Künstler Shinoh Nam. Er reflektiert in seiner ersten Einzelausstellung in der Galerie **Mountains** über utopische Versprechen der Architektur und soziale Ideologien. Seine Arbeiten für die Ausstellung „A Guide to the Interior for a House on Ambiguous Grounds“ sind Fragmente aus Stahl, Glas, verbranntem Holz und Industrieschaum. Der Autor und Kurator Olamiju Fajemisin beschreibt über diese Arbeiten so: „Nam vertritt eine Philosophie des Wiederaufbaus, die die Gewohnheit, ständig neue Gebäude zu errichten, zugleich romantisiert und kritisiert.“



*Shinoh Nam, I call my frustrating envy Admiration and struggle to console myself. Victory lies before me yet drifts away, amid endless and forgotten purposes, I still pray others' lives serve my longing yet, 2025. 1900s vintage Berlin door, 1930s Hermann Hesse's Narziss und Goldmund, acrylic box, mirror-polished stainless steel, door viewer, stainless steel, steel, brass, 219.2 x 35 x 35 cm. Courtesy of the artist.*

30.04.2026

Wallpaper\* | Hili Perlson

*Gallery Weekend Berlin 2026 marks a crucial moment for the city's cultural scene. Here are the must-sees*



Shinoh Nam, *I call my frustrating envy Admiration and struggle to console myself. Victory lies before me yet drifts away, amid endless and forgotten purposes, I still pray others' lives serve my longing yet*, 2025 – showing at Mountains

(Image credit: Courtesy of the artist.)

Joining the official programme in the new section for young galleries called Perspectives, Mountains gallery enjoys well-deserved recognition after last year's widely discussed presentation of David Medalla's works. Now, the gallery returns with Korean artist Shinoh Nam. Titled 'A Guide to the Interior for a House on Ambiguous Grounds', the exhibition assembles a vocabulary of fractured architectures as a spatial argument. Nam constructs a fragmented 'house' stripped to its floor plan – an open, psychological interior. Steel, glass, and industrial foam are rendered both exacting and unstable, staging a tension between construction and collapse. Here, architecture's promise of progress is recast as sites of contradiction.

30.04.2026

Tip Berlin

*Gallery Weekend Berlin 2026: Unsere Highlights*

# Shinoh Nam: „Guide to the Interior for a House on Ambiguous Grounds“ in der Galerie Mountains

Ebenfalls aus der Sektion „Perspectives“: Shinoh Nam baut einen Ausstellungsraum, der eher Skizze als fertiges Haus ist. In „A Guide to the Interior for a House on Ambiguous Grounds“ treffen Möbel, architektonische Versatzstücke und skulpturale Eingriffe aufeinander und markieren lose Zonen zwischen Funktion und Bedeutung. Der in Seoul geborene Künstler verhandelt darin Erfahrungen von Verschiebung und Anpassung – zwischen unterschiedlichen Vorstellungen von Fortschritt, Ordnung und Zusammenleben.

**Mountains** Weydingerstr. 6, Mitte, Mi–Sa 12–18 Uhr, bis 13.6.

01.05.2026

The Art Newspaper | Kabir Jhala

*In a more cautious market, Gallery Weekend retains its centrality*



Perspectives gallery Mountains is showing Shinoh Nam  
Courtesy of the artist

“Perspectives is a long overdue and welcome step in the right direction,” says Markus Summerer, the co-founder of Mountains, which opened in 2019 a few months before the pandemic. For Perspectives, it is showing sculptures and wall-based works by the South Korean artist Shinoh Nam. Described in an accompanying text as “architectural fragments”, they range from slices of wooden doors to sculptures in hand-worked steel, burnt wood and glass (priced €2,000-€16,000).

Summerer now hopes that the Perspectives initiative can go even further. “Perhaps the idea of ‘rotation’ could be applied more to the main sector, rather than primarily to the younger galleries,” he suggests.

Indeed, while most of the Perspectives galleries are young, some have professionalised quickly, through taking part in art fairs and developing an international and multi-generational roster. (Mountain’s programme also includes the late Filipino artist and activist David Medalla). “Twenty years ago, Berlin offered a much lower barrier to entry, financially and structurally,” Summerer says. “Today, it seems the challenges are more complex. Young galleries need to be both financially resilient and strategically agile. At the same time, expectations—from artists, collectors and institutions—have become more global from the outset.”

05.05.2026

@kiez030 and @marcspiegler via Instagram

*Looking back on Gallery Weekend Berlin 2026 with Marc Spiegler – a cultural strategist and an influential figure in shaping today's global art world.*

*Marc Spiegler: "The 12 exhibitions that I spotlighted include living legends (Markus Lüpertz), long-time personal favorites (Yuji Agematsu) and new discoveries (Shinoh Nam)."*



kiez030 und marcspiegler  
Berlin



*culture:*

# Gallery Weekend with Marc Spiegler

Cultural Strategies Consigliere

**Beiträge**

marcspiegler

“Only a global pandemic could make me miss Gallery Weekend Berlin, my annual *tour d’horizon* of the city whose art scene remains most resolutely driven by its artists.

*The 12* exhibitions that I spotlighted include living legends (Markus Lüpertz), long-time personal favorites (Candice Breitz, Walid Raad and Yuji Agematsu) and new discoveries (Stella Zhong, Jiyoung Chung, Shinoh Nam and Nida Sinnokrot).

Beyond the official program Berlin showed its vast range with everything from the newest, bravest Boros Bunker hang, the atmospheric Berghain Halle show curated by David Douard and the Jochen Klein tribute at Wolfgang Tillmans' Between Bridges space.”



kiez030 und marcspiegler  
Berlin



Shinoh Nam  
*Mountains*



421



23



5



62



Gefällt franziska.kneidl und weiteren Personen

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05.05.2026

Il Sole 24 ORE | Maria Adelaide Marchesoni

*In a more cautious market, Gallery Weekend retains its centrality*

Alongside the approximately fifty galleries of the historic core - which, thanks to unusually summery weather, enlivened the courtyards of Mitte, the industrial spaces of Kreuzberg and the premises of Charlottenburg - seven new realities were invited. Among them, Mountains, already seen in Milan at the first edition of Paris Internationale. "Perspectives is a long overdue and welcome step in the right direction," says co-founder **Markus Summerer**.

For the section, the gallery presented 'A Guide to the Interior for a House on Ambiguous Grounds' by the South Korean artist **Shinoh Nam** (born 1993): works described as 'architectural fragments', including wood, handmade steel and glass, with prices ranging from EUR 2,000 to EUR 16,000. There was no shortage of sales, including a sculpture purchased by a Polish foundation. Also in the section Max Goelitz exhibited backlit glass works by **James Turrell**.

07.05.2026

@electricpigeon via Instagram

*Some of my personal gallery weekend best-ofs...*

*Annika von Taube: "Greatest small detail of favourite solo show –  
Shinoh Nam at @mountains\_berlin."*



electricpigeon



176



15



13



Gefällt studioshinohnam und weiteren Personen

electricpigeon Processing last week's Berlin while this week's Berlin is in Venice. Some of my personal gallery weekend best-ofs... [mehr](#)

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**19.05.2026**

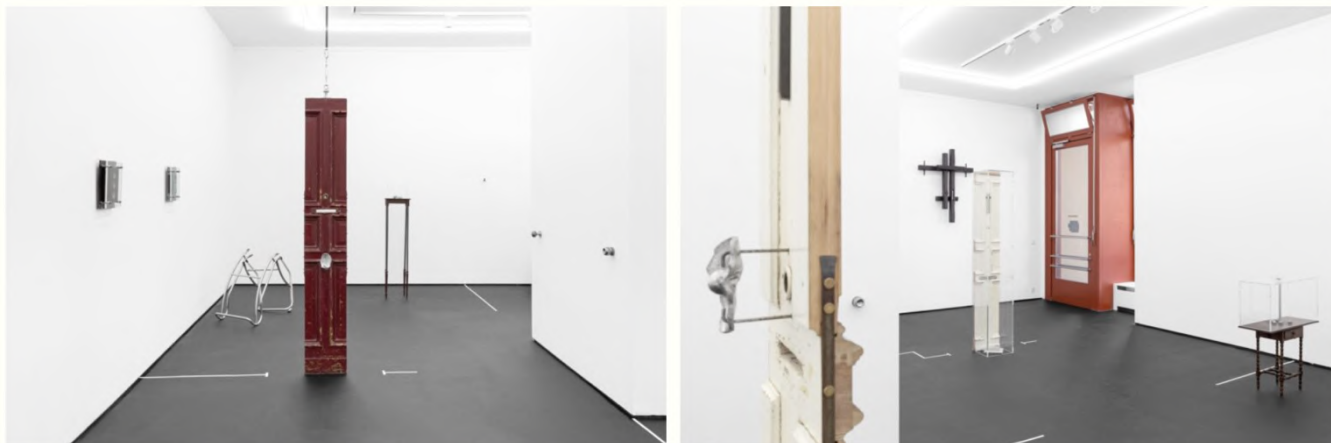
**CRISP | Nutsa Sitchinava**

***Crispy Critic's Picks: Gallery Weekend Berlin***

### Shinoh Nam at Mountains

After a long day, Shinoh Nam's exhibition *A Guide to the Interior for a House on Ambiguous Grounds*, developed in collaboration with architect Changki Kim at Mountains, stands out. Reflecting on the contradictions of progress, the exhibition unfolds as a fragmented house suspended between construction and ruin, assembling steel, wood, and glass into remnants of unfinished models and architectural afterimages. References to the Le Corbusier chair, the schematic floor plan of *Dogville* (2003), and fragments of doors introduce crossings, thresholds, and concealed elements, evoking a spatial logic in which architecture is reduced to partial signs. These arrangements carry a quiet sense of mystery and phenomenological depth, recalling Gaston Bachelard's poetics of interiority. I also think of Robert Smithson's notion of the building as a ruin in reverse. There is a quiet persistence in how the works hold themselves open, resisting closure, even as their language of fragmentation invites familiarity.

*On view until June 13, 2026*



Installation view of Shinoh Nam, *A Guide to the Interior for a House on Ambiguous Grounds*, Mountains. Photo © Julie Becquart.