

Presse contacts:
Sonja Hempel
Tel +49 221 221 23491
sonja.hempel@museum-ludwig.de

Anne Niermann
Tel +49 221 221 22428
annegret.niermann@museum-ludwig.de

MUSEUM LUDWIG

Exhibitions 2026

Museum Ludwig's 50th anniversary

February 7–November 8, 2026

HERE AND NOW at Museum Ludwig: De/Collecting Memories from Turtle Island

Press conference: February 5, 11 a.m., Opening February 6, 7 p.m.

Memories are fragile things. We collect them, pass them on, overlay or efface them. Focusing on the processes of memory, the new project in our exhibition series *HERE AND NOW* questions Western pictorial constructions so to render repressed Indigenous narratives visible.

The centerpiece of the exhibition is the installation *Thirteen Moons* by contemporary artist and member of the Seneca Nation, Marie Watt (b. 1967 in Seattle). Her work of thirteen hanging sculptures made of tin creates a cloud of sound when touched. It is a tribute to the Jingle Dress Dance, a healing ritual of the Ojibwe tribe initiated during the influenza pandemic in 1918–20 and passed down from one generation to the next despite being banned by the state—a radical act of resistance.

Watt's work appears alongside historical photochromes from the museum's collection, published by the Detroit Photographic Company. around 1900. These mass-produced postcard images depict modern cities and deserted landscapes of the United States: representations of a land in which Indigenous peoples are deliberately omitted, although this supposedly unspoiled natural environment to be claimed is their home. The juxtaposition with Watt's sculptures shows how history is constructed and what is left out. The artist will collaborate with Jingle dress dancer Acosia Red Elk for the exhibition.

March 14–August 2, 2026

Yayoi Kusama

Press conference: 12. March, 11 a.m., Opening March 13, 7 p.m.

Yayoi Kusama is world famous for her walk-in mirrored rooms, and her polka dots have become something of a trademark. In our anniversary year, Museum Ludwig is staging a retrospective exhibition of the Japanese artist, offering insights into her more than seventy-year art practice. The major donation gifted to the museum by Peter and Irene Ludwig when it first opened in 1976 included a work by Kusama. In addition to this work, other iconic pieces will be presented alongside works never seen before in Europe. One highlight will be a new *Infinity Mirror Room* that the artist is installing for Museum Ludwig. Kusama was part of the American network of artists associated with Andy Warhol, but she returned to Japan early on and developed her own unmistakable form

of Pop Art. She does not shy away from addressing big issues: pain and death, emotions and illness, war and love. The artist's biography, experiences, and feelings all feed into her art, making the work mirror her own existence and convey personal messages. Of fundamental importance to her is the philosophy that everything is in a never-ending process of renewal—a process that visitors can experience through her unique and visionary artistic world.

Yayoi Kusama is organized by Museum Ludwig in collaboration with Fondation Beyeler (October 12, 2025–January 25, 2026) and Stedelijk Museum Amsterdam (September 12, 2026–January 17, 2027).

The Cologne venue of the exhibition features several large-scale installations that are not part of the exhibition in Basel, such as Kusama's first installation, *Aggregation: One Thousand Boats Show*, created in 1963; the environment *I'm Here but Nothing* (2000 to present), a living space bathed in black light with countless fluorescent adhesive dots; and the imposing, colorfully painted bronze *Flowers*, which will be installed on the roof terrace of the Museum Ludwig.

October 3, 2026–March 7, 2027

Along the Color Line: Perspectives of a Transatlantic Modernity

Press conference: October 1, 11 a.m., Opening October 2, 7 p.m.

Modernism describes a radical departure from the past and in art a completely new visual idiom. It spread to all spheres of culture and life at a time of significant change and social upheaval in the early twentieth century. Yet, even today, modern art history is still based on the work of white, Western European and North American artists. But how did artists from the black diaspora perceive, evolve, or consciously distance themselves from modernism?

This exhibition shows how modern art has developed in different communities and across places. Based on such movements as the Harlem Renaissance in the United States and Négritude in Europe, *Along the Color Line* traces the artistic relations between the transatlantic continents and explores their impact on art production today. Assembling works from the Museum Ludwig collection—in which non-European, non-white art is still underrepresented—with new acquisitions and loans, the exhibition presents visual artworks alongside the literature and music of the Black diaspora.

The show aims to reaffirm the founding mission of Museum Ludwig in our anniversary year of 2026—to highlight voices that have for too long gone unheard.

November 7, 2026–April 4, 2027

2026 Wolfgang Hahn Prize

Lee Ufan

Press conference November 6, 12:00 p.m.,

Award ceremony and Opening November 6, 6:30 p.m.

South Korean artist Lee Ufan (born 1936, lives in Kamakura, Japan) has been awarded the 32nd Wolfgang Hahn Prize by the Society for Modern Art at the Museum Ludwig. His art brings together

contrasting forces such as emptiness and tension, silence and energy. As co-founder of the Japanese minimalist Mono-ha movement ('School of Things'), a collective of artists in Tokyo between 1968 and 1975, he continues to seek a harmonious reordering of things. Since the 1970s, his minimalist painting in particular has had a major impact on the international art scene.

The Wolfgang Hahn Prize honors the memory of Cologne-based collector and painting conservator Wolfgang Hahn (1924–1987), who was committed to supporting the art of the European and American avant-garde on many levels. As a collector, founding member of Gesellschaft für Moderne Kunst, and head of the conservation workshops of Wallraf-Richartz Museum and Museum Ludwig he has had a lasting influence on the artistic life of Cologne. Gesellschaft für Moderne Kunst at Museum Ludwig has been awarding the Wolfgang Hahn Prize every year since 1994, with 2026 marking the 32nd award. The prize is given to artists who are internationally recognized but are yet to receive the attention they deserve in Germany. The prize money of 100,000 euros is funded by membership fees and is used to buy a work or group of works for the collection of Museum Ludwig. Accompanied by an exhibition and publication, the Wolfgang Hahn Prize also ensures that the awarded artist achieves greater visibility in Germany.

Presentations in the Photography Rooms

April 18–October 11, 2026

Two Germanies circa 1980

Photographs from East and West Germany around 1980 document the lifeworlds in both German states, each marked by different political and economic systems. Portraits and everyday scenes by Derek Bennett, Christiane Eisler, Karl C. Kugel, Ute Mahler, Henry Maitek, Evelyn Richter, and Erasmus Schröter afford a glimpse into these realities. Often it is only the work titles or supplementary historical references that reveal where the photographs were taken and which illustrate the social tensions and cultural perspectives.

October 31, 2026–April 4, 2027

Man Ray: Kiki

Man Ray's photograph of Alice Prin, popularly known as Kiki de Montparnasse (1901–1953), depicts her with her back turned and nude to below the waist, a cloth draped around her hips, another around her head. Inspired by Jean-Auguste-Dominique Ingres's nudes from behind, Man Ray transposes the subject into the twentieth century, painting the f-holes of a violin on the photograph so as to turn Kiki's back into the body of a stringed instrument. The print at Museum Ludwig comes from the Gruber Collection. Its exhibition explores the making and history of this masterpiece of Man Ray surrealism.

Schultze Projects

July 18, 2026–July 2028

Schultze Projects #5: Jana Euler

Press conference July 17, 11 a.m.

Bernard Schultze and Ursula Schultze-Bluhm had a formative influence on the cultural life of Cologne in the late 1960s on and developed a close relationship with Museum Ludwig. The museum now holds a large part of the artists' estate. Schultze is particularly regarded as a pioneer of Art Informel, with scale playing a central role in his later painting. *Schultze Projects* is based on this aspect. Every two to three years, artists are invited to create a new large-scale work for the wall of the museum's main staircase.

In 2017, Wade Guyton presented photographs of architectural icons of New York together with arbitrary digital images to question the dynamics of power in visual culture. Avery Singer presented a multi-part canvas in 2019 that included figurations of digital avatars to reflect on the contemporary commercialization of art. Minerva Cuevas combined the corporate logos of various banks with precolonial symbols in a wall relief that critiqued the exploitation of capitalist colonialism in 2021. Kresiah Mukwazhi formed a monumental textile piece out of thousands of bra straps in 2024 to call out patriarchal violence and celebrate female collectivity. In 2026, Jana Euler will be creating a new large-scale painting.

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MUSEUM LUDWIG

PRESS IMAGES

Exhibitions 2026

HERE AND NOW at Museum Ludwig: De/Collecting Memories from Turtle Island

February 7–November 8, 2026



Thirteen Moons_1

Marie Watt

Thirteen Moons, 2025

Photo: Mario Gallucci

Courtesy of the artist



Thirteen Moons_2

Marie Watt

Thirteen Moons, 2025

Photo: Mario Gallucci

Courtesy of the artist



rba_d063874

Detroit Publishing Company / William Henry Jackson

Glacier Point and South Dome, Yosemite Valley Calif., 1898

Tribes: Me-Wuk (Southern Sierra Miwok), Nüümü (Northern Paiute), Miwok

Place name of the Me-Wuk (Miwok): Yohhe'meti (Those Who Kill)

Photochromic

Museum Ludwig, Cologne

Repro: Historisches Archiv der Stadt Köln mit Rheinischem Bildarchiv

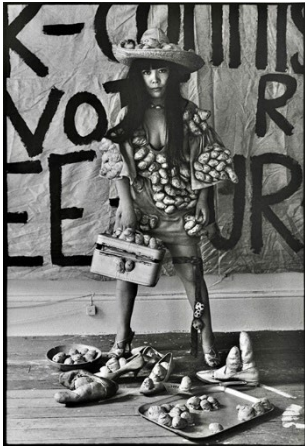


rba_d063770

Detroit Publishing Company / William Henry Jackson
Royal Gorge of the Arkansas River, Colorado
Tribes: Tsésthó'e (Cheyenne), Núu-ágha-tuvu-pu (Ute)
We do not know the Indigenous name
1901
Photochromic
Museum Ludwig, Cologne
Repro: Historisches Archiv der Stadt Köln mit Rheinischem Bildarchiv

Yayoi Kusama

March 14–August 2, 2026



TH_KusamaFashion_1971

Yayoi Kusama poses in *Untitled (Dress)* with her phallic sculptures in her New York studio, 1971
Photo: Tom Haar
© YAYOI KUSAMA



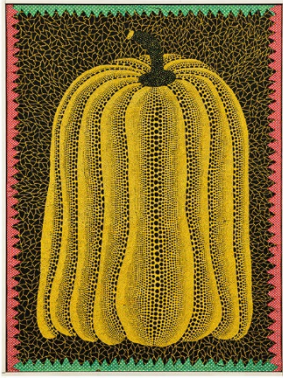
kusama_bls_archive0133_option_d

Yayoi Kusama working on *My Eternal Soul* (2009–2021), 2017
© YAYOI KUSAMA



YK_151_SelfPortrait_SK

Yayoi Kusama
Self-Portrait, 1972
collage, pastel, ballpoint pen, and ink on paper
74.4 × 44 cm
Collection of the artist
© YAYOI KUSAMA



YK_191_Pumpkin_SK

Yayoi Kusama

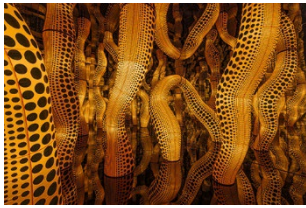
Pumpkin, 1981

acrylic and fabric on canvas

130.3 × 97 cm

Collection of Daisuke Miyatsu, Chiba, Japan

© YAYOI KUSAMA



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Yayoi Kusama

Infinity Mirrored Room—The Hope of the Polka Dots Buried in Infinity Will Eternally Cover the Universe, 2025

dimensions variable, detail

Courtesy of Ota Fine Arts

© YAYOI KUSAMA

Along the Color Line: Perspectives of a Transatlantic Modernity

October 3, 2026–March 7, 2027



Iba N'Diaye_Ghost

Iba N'Diaye

Fantôme, 1990

Oil on canvas

43.2 × 42.5 cm

© Paris Africa Gallery



rba_c024191

Max Ernst

Birth of Comedy, 1947

Oil on canvas,

53 x 40 cm

Museum Ludwig, Cologne

Repro: Historisches Archiv der Stadt Köln

mit Rheinischem Bildarchiv

© VG Bild-Kunst, Bonn 2025



MThompson_Wood Picture

Mildred Thompson

Wood Picture, c. 1965

Wood and nails

35 1/2 x 34 1/2 x 8 in (90.2 x 87.6 x 20.3 cm)

(GL15095)

© The Mildred Thompson Estate

Courtesy Galerie Lelong



rba_d048096

Lubaina Himid

Le Rodeur: The Cabin, 2017

Acrylic on canvas

183 x 244 cm

Museum Ludwig, Cologne

© Lubaina Himid

Repro: Historisches Archiv der Stadt Köln mit

Rheinischem Bildarchiv

2026 Wolfgang Hahn Prize

Lee Ufan

November 7, 2026–April 4, 2027



Lee Ufan portrait

Lee Ufan

Photo: Claire Dorn

Courtesy Studio Lee Ufan

Presentations in the Photography Rooms

Two Germanies circa 1980

April 18 – October 11, 2026



rba_d037010_05

Derek Bennett

Public park guard, Düsseldorf, 1978

Print

27 x 27 cm

Museum Ludwig Cologne

© Ruth Bennett

Repro: Historisches Archiv der Stadt Köln mit
Rheinischem Bildarchiv



rba_d064093

Erasmus Schröter

Paar auf einem Maskenball, 1980

infrared photography

30 x 43 cm

Museum Ludwig Cologne

Estate Erasmus Schröter, Leipzig,

© Nachlass Erasmus Schröter

Repro: Historisches Archiv der Stadt Köln mit
Rheinischem Bildarchiv



rba_d060400

Evelyn Richter

Musikviertel, Leipzig, 1976

Gelatin silver on baryta paper

23,4 x 29 cm

Museum Ludwig Cologne

© Evelyn Richter Archiv der Ostdeutschen
Sparkassenstiftung im MdbK Leipzig

Repro: Historisches Archiv der Stadt Köln mit
Rheinischem Bildarchiv

Man Ray: Kiki

October 31, 2026 – April 4, 2027



rba_d032681

Man Ray

Kiki, Violon d'Ingres, 1924

Gelatin silver paper, montage

38,6 x 30 cm

Museum Ludwig, Cologne

Repro: Historisches Archiv der Stadt Köln mit
Rheinischem Bildarchiv

© Man Ray 2015 Trust / VG Bild-Kunst,
2025



rba_c011808

Man Ray

Kiki, 1926

Gelatin silver paper

23,2 x 17,9 cm

Museum Ludwig, Cologne

Repro: Historisches Archiv der Stadt Köln mit
Rheinischem Bildarchiv

© Man Ray 2015 Trust / VG Bild-Kunst,
2025



rba_d001710

Man Ray

Glastränen, um 1930

Print

24,1 x 29,9

Museum Ludwig, Köln

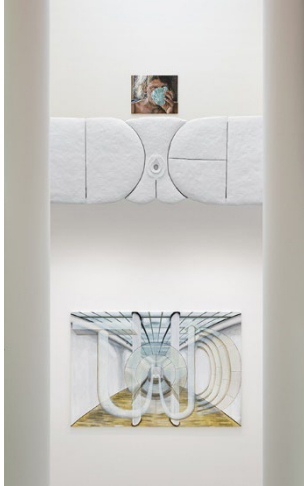
Repro: Historisches Archiv der Stadt Köln mit
Rheinischem Bildarchiv

© Man Ray 2015 Trust / VG Bild-Kunst,
2025

Schultze Projects

July 18, 2026 – Juli 2028

Schultze Projects #5: Jana Euler



2 MMK_Euler_Gesamtansicht

Jana Euler

MMK Triptychon / Augenblick, Ursprung & Tod, 2019

Installation view Museum MMK für Moderne Kunst, Frankfurt am Main

Courtesy the artist and dépendance, Brussels.

Photo: Axel Schneider



Jana Euler_Whitney

Jana Euler

Whitney, 2013

Oil on canvas

190 x 300 cm

Courtesy the artist

Photo: Michael De Lausnay

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MUSEUM LUDWIG

Acquisition Highlights 2025



Anna Boghiguian
A Poem, 2024
Installation view
Permanent loan of the Gesellschaft für Moderne Kunst at the
Museum Ludwig Cologne e.V. 2024, Wolfgang-Hahn-Prize
2024
© Anna Boghiguian
Photo: Studio Fuis



Ursula Burghardt
Kalender (Zeichenblock) / Calendar (sketchpad), 1968
aluminum sheet, metal coil
40 x 46 x 15 cm
Acquired with funds of the Peter and Irene Ludwig Foundation
2025
Photo: Historisches Archiv der Stadt Köln mit Rheinischem
Bildarchiv/Sabrina Walz



Roni Horn
*When Dickinson Shut Her Eyes: No. 1214, WE INTRODUCE
OURSELVES*, 1993/2003
Acquired with funds of the Peter and Irene Ludwig Foundation
2025
© Roni Horn. Courtesy the artist and Hauser & Wirth.



Annette Kelm
Turning into a Parrot, 2003
C-Print
50 x 40 cm
Acquired with funds of the Peter and Irene Ludwig Foundation
2025
© Annette Kelm



Iba N'Diaye
Fantôme, 1990
Oil on canvas
43.2 × 42.5 cm
Ankauf 2025
© Paris Africa Gallery



Iba N'Diaye
Masque Nimba, culture Baga, Guinée, undated
Ink on paper
28 × 20 cm
Ankauf 2025
© Paris Africa Gallery



Iba N'Diaye
Masque, 1977
Tin sculpture, lost wax casting process
24 x 14 cm
Ankauf 2025
© Paris Africa Gallery



Ruth Wolf-Rehfeldt
Portrait B (Portrait B), 1967
Oil on board
30 × 24 cm
Ankauf 2025
Courtesy the artist and Chert Lüdde, Berlin
Photo: Andrea Rossetti



Caniaris Vlassis

Untitled, 2003

Installation, painting and figure

28 × 20 cm

Acquired with funds of the Peter and Irene Ludwig Foundation
2025

Courtesy the artist and Galerie Peter Kilchmann, Zurich/Paris



Takako Saito

20 ways to remain silent, 1998

Carved wooden masks and objects

Each approx. 22 x 30 cm

Acquired with funds of the Peter and Irene Ludwig Foundation
2025