



MAYDAY, MAY DAY! GALLERY WEEKEND BERLIN 2026

By Camille Moreno • 5 May 2026

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There have been two instances in my life when I have unknowingly stumbled across a bag of cocaine on the ground: once during the setup for an art fair in West Palm Beach, and yesterday, during Gallery Weekend Berlin. It's not a metaphor, but it could be – a social artefact that captures the atmosphere of these events, where deal-making, overstimulation, and a kind of reckless confidence circulate through transient settings and disposable wealth.



Cand Breitz's performance ice

A few weeks ago, a posh Bavarian influencer – self-proclaimed tastemaker – explained the German social calendar to me with brutal clarity: “nobody cares about Berlin Art Week.” September, apparently, is already spoken for by Oktoberfest and Frieze London. Instead, VIPs come to Gallery Weekend Berlin, which always lands at the turning point between April and May.

Launched in 2005 by Berlin gallerists, including Max Hetzler, Tim Neuger, and Esther Schipper, the Weekend idea was conceived as a decentralised alternative to large-scale art fairs and an opportunity for out-of-town collectors to enter gallery spaces and experience art in situ. The format proved highly effective and was subsequently adopted by various cities worldwide, from London and Milan to Paris, Nairobi, and New Delhi. Today, Gallery Weekend Berlin is organised by abc gwb UG, and represents a consortium of galleries.



If Sinnokrot's work engages violence through material trace, other practices shift the focus toward forms of care and exchange. At daadgalerie, Som Supaparinya's solo exhibition *Melted Stars* brings together moving image and social gesture. Known for excavating lesser-known and repressed histories from her homeland, Supaparinya presents an early video work alongside a new installation examining the changing landscape of northern Thailand and neighbouring regions – areas shaped by war and the enforcement of colonial and political interests.

After the screening, Thai noodles were offered to visitors. In the context of a highly commercialised weekend, this generous act of hospitality registered as quietly radical: a form of giving without transaction. Accompanied by an artist talk, the event felt like a temporary reprieve from the surrounding intensity.



The gesture extends into the work itself. The video *Taste of Noodles* traces the diversity of noodle cultures in Thailand and Vietnam, examining how each has adapted and reconfigured Chinese culinary traditions across different regions. The film is not just a study of food, but of movement, exchange, and transformation – how something imported becomes local, and how cultural forms carry layered histories of migration, adaptation, and power.



Questions of access, like who moves freely and under what conditions, reappear elsewhere in the city, this time inscribed directly onto the body. At Galerie Neu, Sophy Rickett's photographic series *Pissing Women* (1995) captures women performing an act typically coded as male: urinating while standing in public space. What first appears as a minor transgression reveals a deeper asymmetry. The ease with which men occupy urban space contrasts with the constraints placed on women's bodies, turning a basic bodily function into a question of access, mobility, and permission.

the premise of the weekend itself — art dispersed across the city, encountered unexpectedly, and embedded within everyday movement.

MORE: gallery-weekend-berlin.de

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