



Studios next to ruins: the Wiesenburg in Wedding. On the right with the exhibition by Max Book, which was on show in the Werkhalle Wiesenburg in May.

Paintings from Sweden are on display in the former WIESENBURG homeless shelter. Until autumn, then renovation work begins

Berlin-Wedding, Humboldthain. The path from the S-Bahn station to the former Wiesenburg homeless shelter is lined with construction sites. The gate to the institution, founded in 1896 by the Berlin Asylum Association, stands in front of the bridge of the circular railway line. Concrete sacks in the entrance area and construction fences here and there bear witness to the changing times. The bullet holes in the clinker brick buildings bear witness to the Red Army's conquest of the area. Two slender chimneys rise into the sky like eerie sentinels. In front of them stands the ruin of a former asylum with high arched windows: the remains of an old Wilhelminian cathedral for the losers of rapid industrialisation. The 12,500 square metre site next to the Panke is a listed building and was handed over to the municipal housing company Degewo in 2014. For the open day in May, the ruins, which were secured but closed to the public and where numerous exhibitions were held until 2015, were made accessible for the day. Thomas Bo Henriksson, who has had a studio in one of the remaining buildings for the past 19 years, continues to hold exhibitions there.

In May, paintings by Max Book, who was a painter-punk star in Sweden in the 1980s, hung in the Werkhalle Wiesenburg.

Light and form

"There is fantastic painting in Sweden that is not seen in Germany and the world," says Henriksson. He is showing Swedish paintings until November, accompanied by musical programmes. In June, paintings by Clara Gesang-Gottowt and Lovisa Ivenholt will be on show. Clara Gesang-Gottowt, born in 1985, paints in a space between figurative forms and abstraction, in which she takes up certain motifs and emotional states. Lovisa Ivenholt, born in 1974, shows the interplay of material,

light and form in abstract painting. "You can feel that it is painted in Sweden," says Henriksson, "the works have a certain atmosphere. 25 to 30 Swedish painters will be exhibiting in July, it will be like a firework display!

In May of next year, Degewo is planning extensive building work on the site, when Thomas Bo Henriksson and all the other "Wiesenburgers" will have to move out with their studios and workshops. Nobody knows exactly when this will happen, what will be done and what the rent will be. Degewo emphasises that the "mixed-use socio-cultural oasis will be preserved" and is counting on "thinking about the future of Wiesenburg together with all those for whom the area is important and who live and work there". Wiesenburg will be developed with a combination of old and new buildings for residential and commercial use. Dirk Feistel from the board of the Wiesenburg e.V. association, founded in 2015, reported at the open day that the association had worked hard to participate in the planning process on an equal footing with the owner Degewo, but that communication was now going very well. "I just hope they don't sandblast the facades," says Thomas Henriksson, looking out over the picturesque landscape of ruins.

CONSTANZE SUHR

Werkhalle Wiesenburg *Wiesenstr. 55, Wedding*
2-25.06. Clara Gesang-Gottowt, Lovisa Ivenholt,
Fri 16-21, Sat, Sun 13-21. 30.06.-2.07. summer festival
From 30.06: group exhibition "Färgforskare".

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