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shilpa gupta, renata lucas, haegue yang
perceptual territories - cut, split, layered

may 2 - august 15, 2026
linienstrasse 155, 10115 berlin
opening friday, may 1, 6 - 9 pm

perceptual territories - cut, split, layered features works by Shilpa Gupta, Renata Lucas and Haegue Yang that deconstruct prevailing narratives of reality using historical, political and subjective precedents. Subverting geometry, fragmenting the quotidian and navigating sound through form, the three artists prompt modes of sight and movement that ground a viewer in time and space. Together, they shape resonant encounters that cast the world in new light.

In her multi-disciplinary practice, Shilpa Gupta explores power structures, social stratification and shared histories, investigating how these forces mold nations, cultures, identities and understandings of self-determination. With *100 Hand-Drawn Maps of Germany* (2007 - 2025), the artist presents Germany's approximated outline as drawn from memory by 100 of its residents. The recollected contours, compiled in a sketchbook, lie opposite an oscillating table fan. Its bound pages blow in its wind, flipping at random in a gesture that highlights the arbitrary nature of borders and their bearing on the collective consciousness of a population. The artist's *Untitled* (2012) sees a fragmented knife separated and reconstituted along a curve in a representation of repression's futility, while the 21 glasses - the topmost of which is truncated - of her *Untitled* (2024) stack to match her height. Its elements nested within one another, the work becomes a reflection on fragility and precariousness, on presence and emptiness, and on stability and vulnerability.

Renata Lucas' work bears witness to the built environment's impact on societies and its individuals, exposed through the artist's subtle interventions in architectural space. Her work *evasive topography* (2026) builds upon her installation *fontes e sequestros (fountains and sequestrations)*, which was on view in neugerriemschneider's courtyard for the duration of her 2015 exhibition at the gallery. For this project, Lucas appropriated fragments of three historical fountains from throughout Berlin, placing them in relation to create a complex of overlapping segments. The connections forged by this new composite found metaphorical echo in the gallery's interior where three drains, set within its floor, unearthed the venue's material history. The work in *perceptual territories - cut, split, layered* translates this arrangement to a sculptural object that realizes the drain's original site-specific references anew. The segmented circle reappears in Lucas' *quadroquadro (círculo)* (2024), its frame enigmatically offset in tandem with the form that it encases. Lucas' *Bicho-faca* (2026) is a reverential nod to Lygia Clark's 1960s *Bicho* works: ones that invite their viewers to fold and rearrange them to new forms. Lucas takes up this approach, rendering Clark's aluminum fragments as stainless-steel knives conjoined and hinged at their blades. A navigation of splitting and transposition emerges, entering conversation with Gupta's segmented knife.

Haegue Yang leads an artistic practice that considers the present through the lens of multisensory histories, manifesting as collages, sculptures and installations. Crafted using objects from the everyday to the ritualistic, her works conjure conversations between the hidden and the visible, the mysterious and the malleable. Works from Yang's *Sonic Half Moons* series (2014 - ongoing) on view comprise suspended spheres, their surfaces coated in brass and nickel-plated bells that descend from their circumferences in cascading columns. They take on figural, spiritual presences, confronting a viewer both physically and, when spun, acoustically, as their chained chimes ring out in evocations of shamanistic practices.

The work of Shilpa Gupta (b. 1976, lives and works in Mumbai), Renata Lucas (b. 1971, lives and works in São Paulo) and Haegue Yang (b. 1971, lives and works in Berlin and Seoul) has been featured in solo exhibitions at international biennials, museums and institutions, appearing in 2026 in solo presentations at Hamburger Bahnhof – Nationalgalerie der Gegenwart in Berlin (Gupta), Dortmunder Kunstverein in Dortmund (Lucas) and at MOCA Grand Avenue in Los Angeles and Dia Beacon in Beacon, New York (Yang).

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