

DAS MINSK

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PRESS RELEASE

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OSCAR MURILLO: COLLECTIVE OSMOSIS

March 14, 2026 – August 9, 2026

Beginning March 14, 2026, Colombian-born artist Oscar Murillo will activate the interior and exterior spaces at DAS MINSK, transforming the museum into a lively experiment of exchange and community. The exhibition *Collective Osmosis* is a multi-layered meditation on visibility, landscape, and the political implications of artistic work across borders. The exhibition project marks the first collaboration between DAS MINSK and Museum Barberini, with works by Oscar Murillo on view in both venues.

In the project *Collective Osmosis*, Murillo creates a dialogue between his abstract paintings, visitors, and Impressionist works by Claude Monet. The starting point is Murillo's engagement with the French painter's life, work, and reception. In his later years, Monet suffered from cataracts, gradually losing his eyesight until undergoing surgery, which led to changes in his paintings' composition and coloration. Murillo considers the artist's shift in perception as both an allegory for the blind spots in our society and a catalyst for imagining new realities. Murillo thus explores the political dimensions of seeing and not-seeing, employing darkness as a speculative space for a new reading of Impressionism.

In science, the term osmosis, used in the exhibition's title, describes how water particles move through a semi-permeable membrane, from a less concentrated solution to a more concentrated one, until equilibrium is reached. Murillo thinks through this concept as a metaphor to express his vision of equality and a universal human community. The principle of *Collective Osmosis* also stands for the opening of the museum, creating permeability and exchange between inside and outside, between museum and city, and between Potsdam and the world beyond.

Through its participatory dimension, *Collective Osmosis* brings to the fore each person's inherent potential to create artistic gestures with brush, hand, or pen. Murillo sees art as a form of communication—the act of mark-making, for him and for participants in his collective painting actions, is an expression of freedom.

"Oscar Murillo succeeds in pushing forward the discourse about the medium of painting by interrogating both visible and invisible boundaries and redefining social

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and economic cycles," says Anna Schneider, director of DAS MINSK. "His work explores new possibilities for community building. *Collective Osmosis* will become a lived experiment that fosters exchange and challenges inequality. Oscar Murillo's decision to choose Claude Monet as an accomplice—an artist who translates light and landscape into works admired worldwide for their luminous colors—is an astute idea. In doing so, he expands his own frame of reference and moves closer to the idea of a universal human community."

Oscar Murillo in Conversation with Claude Monet: The First Collaboration Between the Two Museums of the Hasso Plattner Foundation

Murillo has created a set of new paintings for the exhibition, on view at both DAS MINSK and Museum Barberini. At DAS MINSK, three of Monet's iconic serial paintings from the Hasso Plattner Collection—on the London Houses of Parliament, grainstacks, and the water lilies at Giverny—enter into dialogue with Murillo's *Frequencies* series. New paintings from Murillo's *Disrupted Frequencies* series are accompanied by the AI-generated video work *Territorial Osmosis*, which combines drawings by schoolchildren from around the world into a hybrid moving-image work. These works are surrounded by an installation of black canvases, entitled *The Institute of Reconciliation* (ongoing since 2014), creating an environment that situates Monet's historical paintings in the context of political, social, and ecological events in today's globalized world.

A selection of canvases from the extensive *Frequencies* archive will also be exhibited. Initiated by Murillo in 2013, the *Frequencies* project invites school children from across the world to draw on canvases affixed to their desks over a period of several months. The resulting sketches on canvas document a global visual language of an emerging generation. Most recently, the project was carried out in six schools in Potsdam and Brandenburg in advance of the exhibition. The participating schools were: AWO Grundschule "Marie Juchacz" in Potsdam; Evangelisches Gymnasium Hermannswerder; Gesamtschule Am Schilfhof, Potsdam; School International, Potsdam; Städtisches Gymnasium Wittstock and Goethe-Schiller-Gymnasium, Jüterbog.

Mark-Making and Participation: Central Elements of the Exhibition at DAS MINSK

The ground floor at DAS MINSK focuses on Murillo's painting processes, which consist of a multitude of gestural marks and fleeting traces. At the center of the display are new paintings from the series *Scarred Spirits*.

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The presentation also features two participatory projects that Murillo has developed over the past few years in various locations: *Social Mapping* and *Collective Painting*. For the *Social Mapping* process, Murillo invites participants to draw on large-scale canvases. These canvases are then painted on by visitors in a second process of *Collective Painting*, which takes place in exhibition settings at different sites—including *The flooded garden* (2024) in the Turbine Hall at Tate Modern or *A song to a tearful garden* (2025), recently initiated in São Paulo's Ibirapuera Park for the 36th São Paulo Biennale. Canvases and documentary material resulting from these projects will be on view at DAS MINSK.

In the first weeks of the exhibition, painted canvases from the collective work *A song to a tearful garden* will be on display on the terrace at DAS MINSK. From April 25, 2026, the participatory event will begin, with visitors invited to paint *Social Mapping* canvases in an open-air *Collective Painting* process.

On the occasion of the exhibition, Murillo will launch a nationwide *Social Mapping* project across Germany, with the canvases produced in different parts of the country arriving at DAS MINSK throughout the run of the exhibition.

Oscar Murillo: A New Work at Museum Barberini

A new, large-scale triptych entitled *surge (social cataracts)* will be on view in the collection presentation of Impressionist painting at the Museum Barberini. This constellation of Murillo's triptych and Monet's serial works explores how the act of seeing is rehearsed and realized in painting, juxtaposing Monet's figurative representation with Murillo's abstraction.

Regarding his works from the series *Surge*, Oscar Murillo says: "For me, Monet and his paintings are a medium through which I can grasp paradox. On the one hand, his works are expressions of a universally recognized aesthetic—gesture, size, color, harmony, and joy. On the other hand, his experiences as a person and the bilateral cataracts he suffered allow me to imagine cosmic torment and darkness as a metaphor. The strong, structured paintings I am working on are a direct result of these reflections—reflections that seek refuge in pixels of nothingness or orbit around them."

About Oscar Murillo

Oscar Murillo (b. 1986 in La Paila, Colombia) works across painting, participatory projects, video, sound, and installations. His works examine conceptions of

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collectivity and shared culture, demonstrating his commitment to the power of material presence, as well as his critical perspective, through which he seeks to open new possibilities for contemporary society.

Murillo's large-scale participatory commissioned work, *The flooded garden*, inspired by Claude Monet's pond in Giverny, was exhibited in Turbine Hall at Tate Modern during the summer of 2024. In 2023, Murillo received an honorary doctorate from the University of Westminster; in 2019, he was one of four artists to share the renowned Turner Prize.

The exhibition is curated by Anna Schneider and Daniel Milnes, with Luisa Bachmann as assistant curator.

Stoodio Santiago da Silva (Berlin) is designing the accompanying publication, *Collective Osmosis*, edited by Anna Schneider and Daniel Milnes. It features contributions by Daniel Milnes, Oscar Murillo, Bonaventure Soh Bejeng Ndikung, Anna Schneider, Richard Schiff, and Ortrud Westheider, and will be published by Prestel Verlag.

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We would be happy to assist you if you need further information or images.

FURTHER INFORMATION

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OPENING HOURS

Daily except Tuesdays

Wednesday to Monday 10 am – 7 pm

ADMISSION

10 Euros, 8 Euros concession

Combined ticket Museum Barberini and DAS MINSK

20 Euros, 12 Euros concession

DAS MINSK Kunsthaus in Potsdam is a project of the Hasso Plattner Foundation. The goal of the Hasso Plattner Foundation is to promote the digitalization of scholarship and education, to improve access to art and culture, and to support the preservation of the environment.

www.plattnerfoundation.org