

**DAS MINSK**  
KUNSTHAUS IN POTSDAM

EN

**14.03.2026 –  
09.08.2026**

**OSCAR  
MURILLO  
COLLECTIVE  
OSMOSIS**



## AUDIO GUIDE AND AUDIO WALK

The audio guide for the exhibition is available through our free APP. A new audio walking tour has also been released, offering an entertaining and informative look at the history of the places between DAS MINSK and the Museum Barberini.

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# OSCAR MURILLO. COLLECTIVE OSMOSIS

Oscar Murillo (b. 1986 in La Paila, Colombia) works across painting, participatory projects, video, sound, and installation to examine ideas of collectivity and shared culture. With the exhibition *Collective Osmosis*, he has transformed the interior and exterior spaces at DAS MINSK into a lively experiment of exchange and community. Murillo has created a dialogue between his abstract paintings, his participative installations and works by the Impressionist painter Claude Monet. *Collective Osmosis* draws on this energy to form a multilayered meditation on visibility, landscape, and the political implications of artistic work across both geographical and social boundaries.

In science, the term "osmosis" 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, practiced as participation and exchange within the exhibition environment. *Collective Osmosis* therefore stands for the opening of the museum, creating permeability between indoor and outdoor space, between museum and city, and between Potsdam, Germany, and the world. The exhibition project also marks the first collaboration between the two museums of the Hasso Plattner Foundation. For the exhibition, Murillo has created a series of new paintings, on view at both DAS MINSK and in an intervention at the Museum Barberini. At the same time, key works from renowned series by Claude Monet are presented at DAS MINSK.



OSCAR MURILLO, *A song to a tearful garden*, 2025

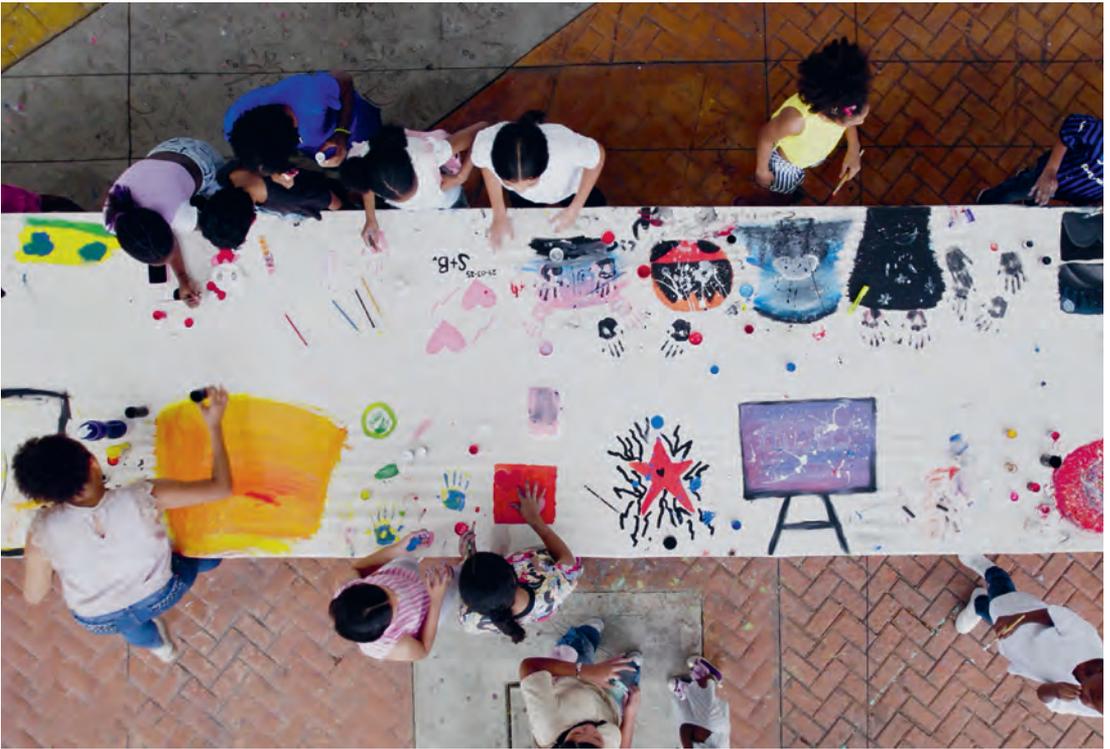
# GROUND FLOOR, DAS MINSK

## MAKING A MARK: Social mapping and Collective painting

Oscar Murillo understands art as a form of communication, with the act of mark-making constituting an expression of freedom both for himself and for participants in his collective actions. The ground floor at DAS MINSK focuses on Murillo's painting processes, which consist of layering different gestural marks and the fleeting traces they leave on the canvas. At the center of the display are new paintings from his series *Scarred Spirits*, as well as an earlier work titled *tamales (Drawings off the Wall)* (2012). The presentation also includes a documentation of two participatory projects that Murillo has developed over the past few years in different locations across the world, inviting others to leave their mark in his practice: "Social mapping" and "Collective painting".

For the "Social mapping" process, Murillo welcomes participants of all ages to draw on large-scale canvases. This process takes place independently of Murillo's exhibitions, centering drawing as a means of community building in different locations worldwide. These canvases are then painted on by visitors in a second process of "Collective painting", which has taken place in various exhibition settings since 2024.

In 2025, Murillo launched an international "Social mapping" project in preparation for his display at the 36th São Paulo Biennial in Brazil. Canvases from all the locations are stored on the shelves in this space alongside finished canvases from previous "Collective painting" actions: from the exhibitions *The flooded garden* (2024) in the Turbine Hall at Tate Modern, London; *Espíritus en el pantano* [Spirits in the Swamp] at



OSCAR MURILLO, *Social mapping*, 2025

Museo Tamayo in Mexico City; and *A song to a tearful garden* (2025), recently initiated in Ibirapuera Park in São Paulo.

Parallel to the exhibition in Potsdam, Oscar Murillo is launching a nationwide "Social mapping" project across Germany, with the canvases produced in Brandenburg and different parts of the country arriving at DAS MINSK throughout the duration of the show, creating a hub of national and international exchange. This material will be successively removed and installed on the terrace at DAS MINSK.

“Social mapping” locations, 2025:

**São Paulo, Brazil**  
**Marrakech, Morocco**  
**Dar es Salaam, Tanzania**  
**Valle del Cauca, Colombia**  
**Douala, Cameroon**  
**Limbe, Cameroon**  
**Abidjan, Ivory Coast**  
**London, United Kingdom**  
**Nottingham, United Kingdom**  
**Nantes, France**  
**San Juan, Puerto Rico**  
**Claverack, New York, United States**  
**Warsaw, Poland**  
**Kingstown, St Vincent & the Grenadines**  
**Durban, South Africa**  
**Buenos Aires, Argentina**  
**Margate, United Kingdom**  
**Jakarta, Indonesia**  
**Manila, Philippines**  
**Shipibo-Konibo, Peru**

“Social mapping” locations, 2026:

**Baden-Württemberg, Bavaria, Berlin,**  
**Brandenburg, Bremen, Hamburg, Hesse,**  
**Lower Saxony, Mecklenburg-Vorpommern,**  
**North Rhine-Westphalia, Rhineland-Palatinate,**  
**Saarland, Saxony, Saxony-Anhalt,**  
**Schleswig-Holstein, Thuringia**

# Collective painting on the terrace at DAS MINSK

On April 25, 2026, a new participative “Collective painting” will begin outdoors on the terrace of DAS MINSK. Visitors are invited to paint on “Social mapping” canvases from across Germany.

During the first weeks of the exhibition, painted canvases from the collaborative work *A song to a tearful garden*—created in 2025 during a “Collective painting” action at the 36th São Paulo Biennial in Brazil—will be displayed. The base layer of drawings was produced during a “Social mapping” session in Buenos Aires, Argentina, organized by the groups Deseo Zapatos, Olla Travesti and Serigrafistas Queer in collaboration with Amanda Carneiro.

“Collective painting” locations:

**Tate Modern, London, United Kingdom, 2024**

**MARCO, Monterrey, Mexico, 2025**

**Museo Tamayo Arte Contemporáneo**

**Mexico City, Mexico, 2025**

**36. São Paulo Biennial, São Paulo, Brazil, 2025–26**

## Works from the series *Scarred Spirits*, 2025

Oil, oil stick, and graphite on canvas, various sizes

Intense colors flare up against a backdrop of dark blue in Murillo's paintings from the series *Scarred Spirits*. Moments of transparency break through the dense color, revealing the intricate layering of material and pigment that make up the paintings. The works bring together technical elements common to many of Murillo's painterly series, with mark-making serving both as an abstract mode of expression and an additive process of creation. Murillo does not use brushes for his paintings, working instead with a trowel and solid oil sticks whose coverage and thickness are determined by changes in pressure of the artist's hand. A key moment in the production of the paintings is Murillo's use of a long metal stylus, which he pushes energetically over the top of a second canvas that covers the painting as it lies on the floor during its creation. Working in zigzags and circular motions, the stylus introduces a graphic language to the work that stems from both a positive and negative transfer technique, depending on whether it is driven over painted or empty canvas. The result is a flowing oscillation between sedimentation and excavation.

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## ***flight #74, 2019***

## ***flight #72, 2018***

Pen, pencil, and graphite on Japanese paper in acrylic and wood frame, 67 × 101 cm / 67 × 103 cm

Created on his many flights, the drawings from Oscar Murillo's series *Flight* represent a nomadic approach to artmaking. The plane has become an important site of production for Murillo, with the airplane seat serving as an additional, temporary studio. In keeping with the circumstances of their creation, the *Flight* drawings are distinguished by their simplicity: Murillo uses ballpoint pen and pencil, smaller sheets of paper, or folded larger formats; he occasionally integrates maps, travel documents, or other readily available materials. He often places carbon paper between the sheets, working on them both single- and double-sided, creating a dense, overlapping composition. The curator Victor Wang understands the *Flight* drawings as a product of a specific "flight mode"<sup>1</sup>: an experience of permanent motion, in which geographic belonging and fixed identities are temporarily dissolved. In their place, new perspectives unfold that are not bound by national or territorial borders, but instead reveal the connections and ruptures of global currents and migration. The drawings are not mere travel sketches, but rather reflect, in their form and layering, the complex structures of global relationships.

LB

1 Victor Wang, "Horizons in Flight Mode," in *Oscar Murillo: the build-up of content and information*, ed. Elizabeth Gordon (David Zwirner Books, 2018), 32.

## ***tamales (Drawings off the Wall), 2012***

Oil, oil stick, spray paint, graphite, and dirt on canvas,  
170 × 190 cm

Oscar Murillo's so-called 'Word' paintings from the ongoing series *Drawings off the Wall* became a central aspect of his early artistic practice, and, as the artist describes, "evolved out of the necessity to rid the body of physical energy and, through symbols and words, create a space of familiarity for myself."<sup>1</sup> Expressive, gestural markings interweave on the canvas with words like "pollo," "arroz," "yoga," or "tamales." They frequently reference food or everyday practices that suggest concrete cultural contexts. In addition to oil sticks, the artist uses a technique he developed in which traces of pigment-soaked fabric are transferred onto the canvas by exerting pressure on the reverse side. The words are applied with spray paint and appear partially obscured, those applied in oil are sometimes mirrored. This tension between legibility and erasure recurs in Murillo's work—a reminder that what is supposedly repressed often nonetheless remains visible. The immediacy of everyday objects intersects with the formal conventions of Western painting traditions. Murillo also views the series as a means of exploring intertwined cultural identities and as a cipher for his own experiences as an artist.

LB

1 Victor Wang, "Horizons in Flight Mode," in *Oscar Murillo: the build-up of content and information*, ed. Elizabeth Gordon (David Zwirner Books, 2018), 33.

## **(untitled) aesthetic structure, 2013–2024**

Mixed media on canvas, 96 × 109.5 cm

The work *untitled (aesthetic structure)* comes from a series exploring the physical boundaries and the structural limitations of painting. In their creation, Murillo thinks beyond a singular work and a singular producer. The pieces of canvas that make up each *aesthetic structure* inhabit Murillo's studio, picking up dust, debris, and pigment as traces of his various painting methods. These flashes of coloured canvas alternate with patches of black to form a checkerboard pattern. The darker material comes from Murillo's ongoing series of black canvas works, which appear in varying forms in different exhibition settings, and can be seen on the upper floor of DAS MINSK (*The Institute of Reconciliation*, 2014–ongoing). The pattern of the work is determined in a playful method involving Murillo and members of his studio team. Each person takes their turn to add a piece to the sequence until the work is complete, opening up new possibilities for collaborative labor within the studio space.

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# FIRST FLOOR, DAS MINSK

## FREQUENCIES

In 2013 Oscar Murillo launched the long-term project *Frequencies* in collaboration with school children worldwide between the ages of 10 and 16. Within this age group, Murillo perceives a resistance to normative systems of thought, which he sees as a link to his own work and practice. For each iteration of the project, professional-grade canvas is affixed to school desks for approximately six months. The participating children receive no instructions—only Murillo’s invitation to engage with the canvases as they wish. As time progresses, the *Frequencies* canvases fill up with the conscious marks and subconscious doodles of the participants. Murillo understands this process as downloading data from a collective imagination. He shares the results in archive presentations which enable audiences worldwide to observe differences and similarities between children’s drawings, irrespective of their country of origin or socio-economic backgrounds.

A selection of canvases from each location where *Frequencies* has taken place is on display in this room. First presented at the 2015 Venice Biennial, *All the World’s Futures*, the *Frequencies* archive has since traveled in various forms to different venues and has been the subject of its own exhibitions at Cardinal Pole Catholic School in London, Murillo’s former secondary school (2022); the Scuola Grande della Misericordia in Venice (2022–23); and Javett-UP in Pretoria (2023–24). The *Frequencies* archive has arrived at DAS MINSK following a period of implementation at six schools in Brandenburg: AWO Grundschule “Marie Juchacz,” Evangelisches Gymnasium Hermannswerder, Gesamtschule Am Schilfhof, and School International in Potsdam; Städtisches Gymnasium in Wittstock; and Goethe-Schiller-Gymnasium in Jüterbog. The canvases produced will enter Murillo’s encyclopedia of global mark-making.



OSCAR MURILLO, *Frequencies*, 2013–ongoing

Alongside the *Frequencies* archive, the sound piece *My Name is Belisario* can also be listened to in this space, which traces the story of the artist's father's migration from Colombia to the UK.

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### ***My name is Belisario*, 2016**

18 sound recordings in 18 languages (Arabic, Cantonese, English, Farsi, French, German, Hebrew, Hindi, Igbo, Japanese, Krio, Mandarin, Polish, Somali, Spanish, Swahili, Turkish, Yoruba), overall duration variable

Since 2013, schools in the following countries have participated in the *Frequencies* project:

**Argentina, Azerbaijan, Belgium, Brazil, Chile, China, Colombia, Egypt, Georgia, Germany, Ghana, Honduras, Iceland, India, Indonesia, Israel, Italy, Japan, Kenya, Lebanon, Malaysia, Mexico, Morocco, Nepal, Oman, Palestine, Philippines, Portugal, Senegal, Singapore, Slovenia, South Africa, Turkey, Ukraine, United Kingdom, United States, Zambia**





OSCAR MURILLO, *disrupted frequencies* (United Kingdom, Colombia, Japan, Lebanon, China, Egypt), detail, 2013–2025

***disrupted frequencies (United States, Japan, Colombia)***

***disrupted frequencies (Italy, Colombia, India, Ukraine, Zambia)***

***disrupted frequencies (United Kingdom, Colombia, Japan, Lebanon, China, Egypt)***

***disrupted frequencies (Nepal, India, Argentina, Slovenia),***

**2013–2025**

Oil, oil stick, ballpoint pen, fountain pen, graphite, felt tip pen, highlighter pen, permanent marker, paint, crayon, staples, natural pigments, debris, and other mixed media on canvas, various sizes

In the series of works titled *Disrupted Frequencies* Oscar Murillo's mark-making comes together with drawings by children from across the world from the *Frequencies* project. Murillo sutures together canvases from different countries—indicated in the works' titles—to form a base for his own painting in rapid, expressive strokes of blue, black, and white oil paint. The series arose from Murillo's impulse to devise new ways of mapping free from the associations of power and ownership that are inherent to traditional modes of cartography. The patchworked seams running through the canvases can be read as borderlines, generating alternative proximities and relationships between different parts of the world. At the same time, Murillo uses oil paint to interrupt these new divisions, devising a countermodel in which line serves to transcend rather than draw up boundaries. As art historian Richard Shiff points out, the works seem to have two broadcast frequencies, which in combination "represent the volatile character of human society as part harmony, part noise."<sup>1</sup>

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1 Richard Shiff, "The Universalist," in *Oscar Murillo. Collective Osmosis*, ed. Anna Schneider and Daniel Milnes (Prestel, 2026), 72.

***Territorial Osmosis (Brazil, Colombia, Nepal, Philippines, Senegal, China, Indonesia, USA, India, Portugal, Israel, Kenya, Honduras, UK, Oman, South Africa, Egypt, Malaysia, Argentina, Ghana, Germany, Chile, Lebanon, Slovenia, Georgia, Iceland, Mexico, Turkey, Belgium, Zambia, Italy, Singapore, Azerbaijan, Japan, Morocco, Ukraine),***

**2025**

Video animation, color, 8 min

In another strand of the *Frequencies* project, Oscar Murillo continues to advance the idea of a global visual language. Since 2021, he has been transferring selected *Frequencies* canvases into the digital realm, producing nine animated video works. The process begins with the digitization of a representative selection from the extensive archive, which contains drawings by students from around the world. A generative AI is then trained on this material, producing moving images in which drawings from different countries meld into one another. Here, AI functions as a “beyond human” tool, capable of translating the vast amount of information—too extensive for human consciousness to fully grasp—into new visual forms. Its opaque and only partially controllable interventions can be understood as a kind of computational unconscious, independently shaping the creation of images. In this way, Murillo sets disparate fragments of local imagination worldwide in motion, forming hybrid, flowing pictorial spaces. He refers to this ongoing series of works as *Territorial Osmosis*—a newly conceived geography in which images from diverse geographic contexts continuously interweave. Similar to the physical splicing of canvases in Murillo’s series *Disrupted Frequencies*, this process overcomes geographic divisions and creates new worlds in digital space.

LB

## ***Telegram*, 2013–2025**

Oil, oil stick, mixed media, and collage on canvas in artist's frame, 58 × 66,5 cm

*Telegram* is also derived from Murillo's project *Frequencies*. Here, the artist is interested in conceptually "disrupting" the frequencies of individual canvases in the archive by superimposing his own markings, which simultaneously attune to and intercept the information beneath, both highlighting and concealing it. This ongoing series represents Murillo's enduring engagement with the canvas as an instrument of communication. A historic reference for the work is the invention of the telegraph, which made direct communication over long distances possible for the first time and was associated with the optimistic idea that technological networking could overcome time and space to create social proximity. Today, in light of growing alienation caused by information technologies, this hope appears fragile. Murillo's *Telegram* paintings are intended to situate the *Frequencies* canvases within a long history of recording and drawing systems, from cave paintings to the present day. Their diffuse structure is reminiscent of digital information networks, while the children's unconscious markings stand in contrast to this system. The words applied by the artist to the frame—"The light fell from the sky in cataracts of pure transparency"—are a quotation from a passage in Marguerite Duras' *The Lover*, in which she describes the special quality of colors at night.

LB

## ***The Institute of Reconciliation,*** **2014–ongoing**

Oil on canvas, variable dimensions

Since 2014 Oscar Murillo has been working on a series of large black canvases that are presented in ever-changing constellations. The works were first shown as long drapes hanging at the entrance to the International Pavilion of the Venice Biennial in 2015. Since then, the canvases have taken on different forms, sometimes folded into piles on the floor of the exhibition, sometimes hanging dynamically throughout the space. In other cases, as at DAS MINSK, the canvases take on an almost architectural quality, structuring the exhibition room and recontextualizing the paintings hanging within them. Although the color black is often culturally encoded with notions of grief and pain, the color has a much richer scope of meaning in Murillo's work. While the artist acknowledges that the canvases serve as a means of unloading pain and grief—for himself and for the viewer—he also sees blackness and darkness as a source of vitality, like seeds sprouting from beneath the ground toward the light. The absolute blackness of the canvases—analogue to looking out of an airplane window at night onto an empty and undefined landscape—is also a kind of blank slate, an unknown void with the potential to develop in myriad ways.

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# OSCAR MURILLO AND CLAUDE MONET

## CLAUDE MONET (1840–1926)

### ***Water Lilies, 1914–1917***

Oil on canvas, 200 × 200 cm

### ***Grainstacks, 1890***

Oil on canvas, 73 × 92,5 cm

### ***Houses of Parliament, Sunset, 1900–1903***

Oil on canvas, 81,2 × 92 cm

## Hasso Plattner Collection, Museum Barberini, Potsdam

One of the points of departure for the exhibition *Collective Osmosis* is Oscar Murillo's sustained engagement with the life and work of Impressionist painter Claude Monet (1840–1926). Murillo's interest in Monet has evoked multiple bodies of work, notably his series of paintings titled *Surge* as well as the large-scale participative painting project *The flooded garden* (2024) in the Turbine Hall at Tate Modern in London.

The title was a reference to Monet's garden and pond with water lilies at Giverny, which the artist depicted in a cycle of more than 300 paintings. Monet's ongoing attempt to capture the complex interplay of light and water, painting both the reflection of light on the surface of the pond as well as the vegetation beneath the water, produced remarkable works of universally acknowledged beauty such as the exhibited painting *Nymphéas* [Water Lilies] (1914–1917).

In his later years, Monet suffered from cataracts, gradually losing his eyesight until undergoing surgery in 1923, which complicated this exercise and led to significant changes in his paintings' composition

and coloration. Murillo is particularly interested in this aspect of Monet's biography as a testament to the interrelationship of beauty and suffering. Furthermore, he understands Monet's shift in perception both as a metaphor for the blind spots in our society as well as a catalyst for imagining new realities.

In the exhibition *Collective Osmosis* works by Oscar Murillo and Claude Monet come into direct dialogue for the first time. At DAS MINSK, Murillo has selected three of Monet's serial paintings from the Hasso Plattner Collection—the London Houses of Parliament, grainstacks, and the water lilies at Giverny. Murillo sees in the paintings a global blueprint for the relationship of human beings to nature, with a palpable gap between ideas formulated in urban centers of power and the reality of the countryside, which Murillo observes equally in Europe and Colombia.

Monet's paintings are on display with painterly and video works derived from the *Frequencies* series by Oscar Murillo, connecting the French master with drawings by schoolchildren from across the world through the common act of mark-making. An installation of black canvases, entitled *The Institute of Reconciliation* (ongoing since 2014), envelops the works to create an environment that situates Monet's historical paintings in the context of political, social, and ecological events in today's globalized world as seen by Murillo and schoolchildren worldwide.

At Museum Barberini, a new large-scale triptych from the series *Surge* is on display in the collection of Impressionist painting, raising questions about the act of seeing and not seeing, both in painting and in society at large.

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# “... ALL THESE DIFFERENT THINGS WE’RE LIVING THROUGH ARE PROJECTED IN THOSE PAINTINGS”

**Oscar Murillo in conversation with Anna Schneider, director of DAS MINSK, about the three works by Claude Monet he selected for the exhibition at DAS MINSK.**

**ANNA SCHNEIDER:** Could you say why you chose these three paintings by Monet to exhibit at DAS MINSK—one example of *Water Lilies*, one of *Grainstacks*, and one of the *Houses of Parliament*? They’re three very different works. What made you choose those three in particular?

**OSCAR MURILLO:** Monet’s cataracts serves as a vessel for dealing with pain and darkness—for finding compassion through the suffering of this great master. I think it’s precisely because of Monet’s significance for culture—and particularly for painting—that I want to hold him as a bearer. Behind all beautiful things lies suffering.

*Grainstacks*, 1890

“I think about the haystacks in this context in relation to the countryside. It’s an emblematic image of rural areas. You could say it’s a European countryside—yes, but it also serves as a departure point for talking about landscape in universal terms. Let’s start with the political stand-off between urban and rural socio-political dynamics in the European Union, trade, migration, subsidies etc. When I was in Brussels preparing for my show at Wiels in 2024, there was a farmers’ protest. Their huge tractors in the center of Brussels seemed like a landing from a different planet. On the same side of the coin is Brussels’ fight against the import duties imposed by the Colombian government on potato products from the EU. The import of cheap frozen fries from EU countries is completely destroying the market for Colombian potato farmers and is rendering their harvest worthless.”

*Nymphéas* [Water Lilies], 1914–1917

"The *Water Lily* Paintings make me think of my local river and the water well in my garden in La Paila. The 20-foot deep excavation is a kind of fantastical dark portal, an infinite reservoir of life, water. It feeds my garden, the hummingbirds and heals my spirit. There are stories behind these works: the history of plein-air painting, Monet's experiences in London, painting on the riverbank."

*Houses of Parliament, Sunset*, 1900–1903

"And then, of course, there's Parliament, which stands for politics, power, the collapse of political systems, and reflections on democracy—all these different things we're living through are projected in those paintings."

The full interview as well as further essays can be found in the exhibition catalogue.

*Oscar Murillo. Collective Osmosis*

Editors: Anna Schneider and Daniel Milnes /  
DAS MINSK, 2026

Contributions by: Daniel Milnes, Oscar Murillo,  
Bonaventure Soh Bejeng Ndikung,  
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Ortrud Westheider

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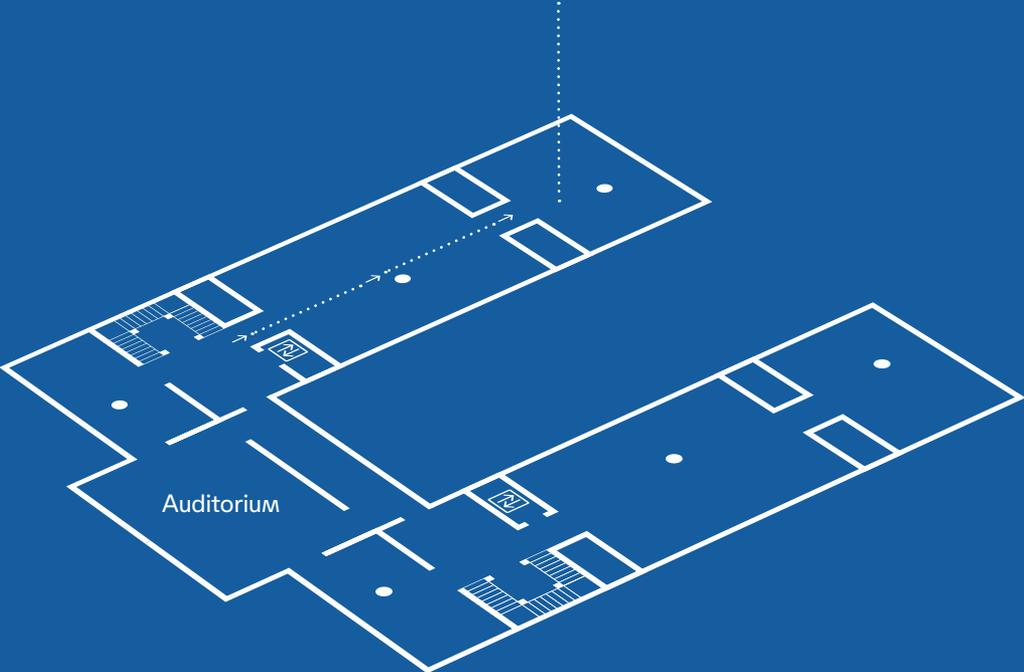


# OSCAR MURILLO AT THE MUSEUM BARBERINI

# MUSEUM BARBERINI

## 2ND FLOOR

Room <sup>2</sup>A7  
*surge (social cataracts)*

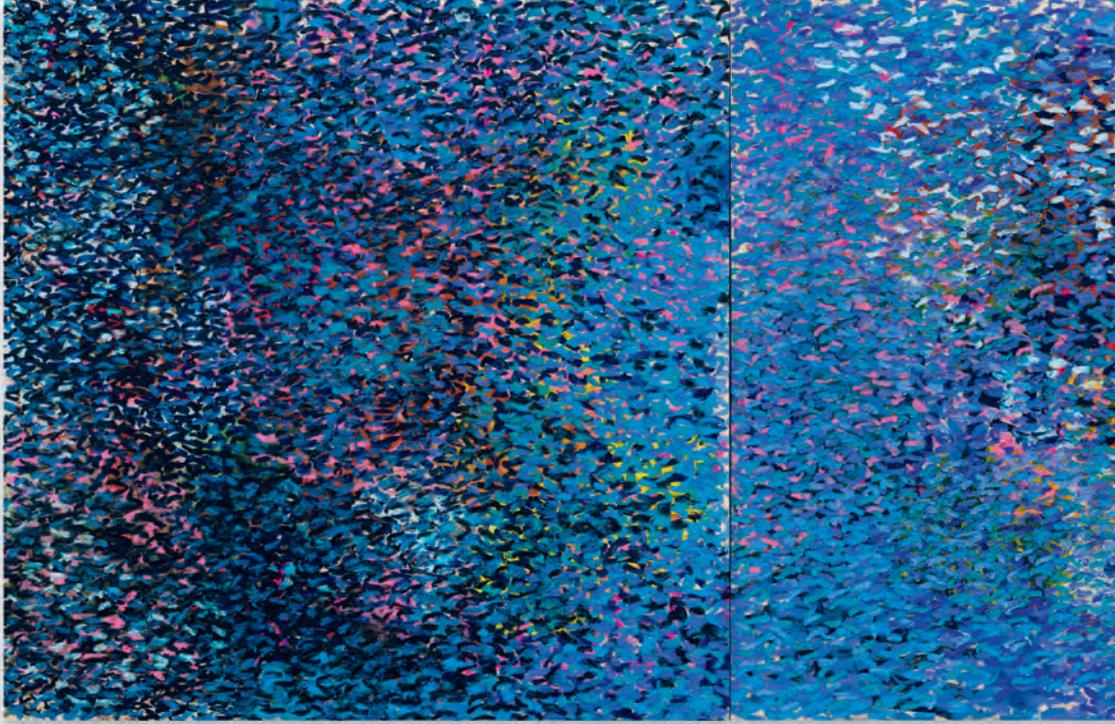


## ***surge (social cataracts), 2025***

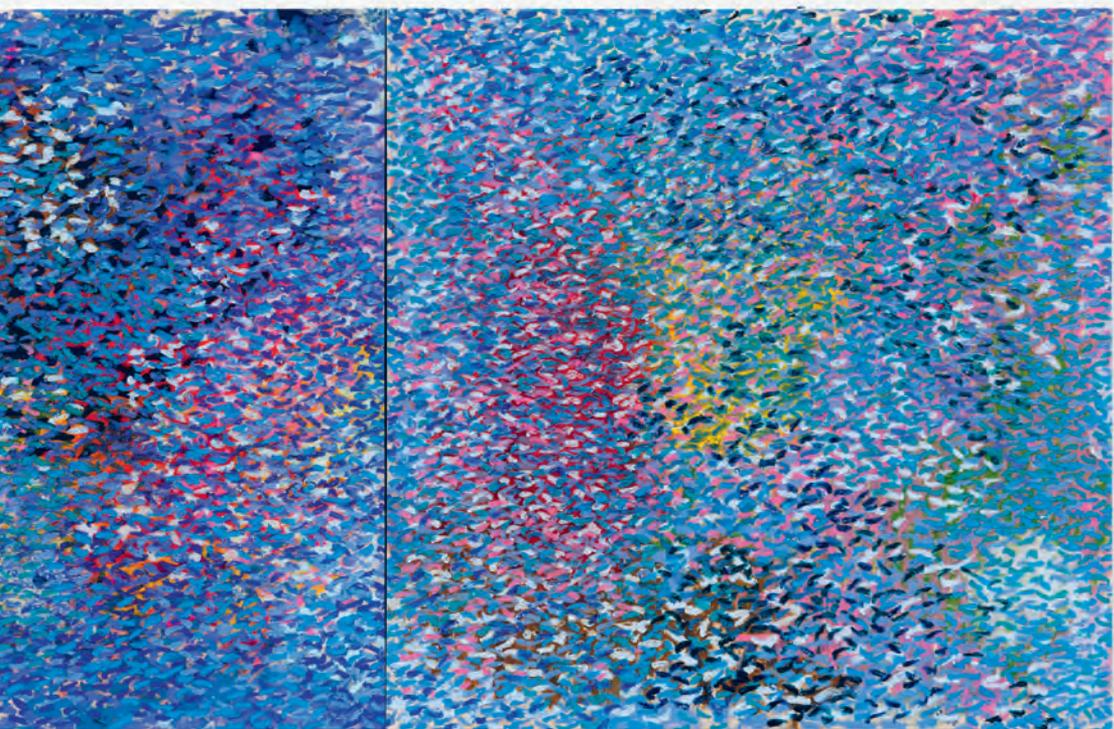
Oil, oil stick, and spray paint on canvas, in three parts,  
overall 250 × 750 cm

Oscar Murillo has been working on the *Surge* series since 2016. The starting point for the paintings is a set of words that the artist spray-paints onto the canvas. Murillo then places the paintings horizontally on the floor and applies strokes of solid oil sticks in various colors, layer by layer, until a dazzling mass covers both the canvas and the words, like a flood of water. The subtitle reveals Murillo's interest in aspects of Claude Monet's biography, in particular his affliction with cataracts. Until an operation in 1923, the painter increasingly lost his sight, leading to changes in the composition and coloration of his work. In this part of Monet's story, Murillo sees a symbol of the conditioned and incomplete ways of seeing that shape our society ("social cataracts"). At the same time, he recognizes in Monet's paintings the potential for shifts in perception that break routine patterns of seeing and bring forth new realities. The shimmering mass of iridescent colors in the paintings deliberately references Monet's work, yet simultaneously frustrates this expectation, as nothing can be clearly recognized—like a pixelated close-up of a different image. The layers partially overlap, forcing viewers to reflect on what they see and do not see in Murillo's art and, by extension, in their social interactions.

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OSCAR MURILLO, *surge (social cataracts)*, 2025



Oscar Murillo in *The flooded garden*, Tate Modern, 2024





# PROGRAM

Drawing on Oscar Murillo's artistic practice, the program engages with the exhibition's central themes and explores questions of community, global interconnections, sustainability, and migration. The events offer diverse approaches to the exhibition and provide a discursive and sensory framework for its content.

## COLLECTIVE PAINTING

From April 25: Wed–Mon, 11 AM–6 PM  
on the terrace of DAS MINSK

## CURATOR'S TOUR (DE)

Thursdays, 5 PM: March 19 / April 23 /  
May 21 / June 11 / July 16 / August 6

## CURATOR'S TOUR (EN)

Thursday, 5 PM: June 4

## PUBLIC TOUR (DE)

Weekly: Thursdays, 11 AM / Fridays, 4 PM /  
Saturdays & Sundays, 2 PM each day

## COMBINED TOUR

"MURILLO meets MONET" (DE)  
Saturday, April 11 / May 16 / Sunday, June 21  
11 AM DAS MINSK & 1 PM Museum Barberini

## FAMILY SUNDAY

Once a month, 11 AM  
A simultaneous offering of guided tours and  
workshops for families with children aged  
between 5 and 8 years old.  
Sundays, 11 AM: March 15. / April 12 / May 17 /  
June 14 / July 12 / August 2

## MINSKDAY and creative workshop

Every last Sunday of the month is MINSKDAY.  
With free admission, all visitors are invited to  
come and experience the exhibition together.  
Dates: March 29 / April 26 / May 31 /  
June 28 / July 26

## DROP-IN: Creative workshop for children:

2–5 PM in the foyer, free admission  
Sundays: March 29 / April 26 / May 31 /  
June 28 / July 26

## BRING YOUR BABY TO DAS MINSK

Every last Monday of the month at 2 PM  
Dates: February 23 / March 30 / April 27 /  
May 25 / June 29 / July 27

## SCHOOL CLASSES AND KITAS

For school classes and kitas, DAS MINSK  
opens at 9 AM on weekdays (except  
Tuesdays)! Book an individual tour or work-  
shop for your school class or kita group:  
T +49 331 236014-699  
E [besucherservice@dasminsk.de](mailto:besucherservice@dasminsk.de)

Individual group tours for adults can  
be booked on request

## Contact:

Visitor Services  
T +49 331 236014-699  
E [besucherservice@dasminsk.de](mailto:besucherservice@dasminsk.de)

## Kiezsalon x DAS MINSK

The Kiezsalon will be returning to  
DAS MINSK again this summer.  
Every Thursday in June: June 4 / June 11 /  
June 18 / June 25

MINSKBAR will take place between May and  
August 2026 on DAS MINSK's terrace. This  
year's music program is curated by Mark  
Reeder. For more information and dates, visit  
[dasminsk.de/minskbare](http://dasminsk.de/minskbare).

**The full program accompanying the  
exhibition *Oscar Murillo: Collective  
Osmosis* can be found on our website.**



# DISCOVER DAS MINSK AND ITS PROGRAM FOR A WHOLE YEAR!



The advantages of the DAS MINSK ANNUAL PASS at a glance:

- Free admission to DAS MINSK for one year (pays for itself after just two visits)
- One free public guided tour per exhibition during the week. Free ticket easy to book online.
- Special offer for 2026: voucher for a hot drink at Café bar Hedwig

Available at the DAS MINSK online shop and on site.

The DAS MINSK ANNUAL PASS is valid for 365 days from the date of purchase and is also available digitally – ready to use on your mobile phone.

DAS MINSK ANNUAL PASS  
14 € (under 35 years of age)  
18 € (over 35 years of age)

ANNUAL PASS PLUS (Museum Barberini and DAS MINSK)  
27 € (under 35 years of age)  
55 € (over 35 years of age)

# CAFÉ BAR HEDWIG

The café bar on the upper level of DAS MINSK connects the building's history as a former terrace restaurant with contemporary, sustainable cuisine. In the bar area designed by Hedwig Bollhagen Werkstätten and the Italian architectural studio Linearama, the boundaries between art, hospitality, and a passion for good food dissolve.

The products offered at Café bar Hedwig reflect a commitment to quality and craftsmanship. Long-term collaboration with regional partners and producers, together with the careful selection and sustainable sourcing of organic-certified ingredients, form an integral part of the concept.

Opening Hours  
Wed–Mon, 10 AM–6 PM  
From May 2026: Thu–Sat until 8 PM  
Closed on Tuesdays

Please reserve a table for groups  
over 7 people.

For reservations please call us at:  
+49 331 236014 - 633 or  
email: [cafebar@dasminsk.de](mailto:cafebar@dasminsk.de)



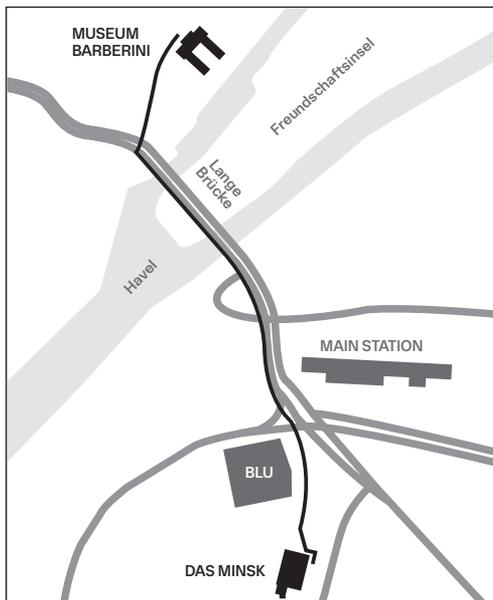
# VISITOR INFORMATION

DAS MINSK Kunsthhaus in Potsdam  
Max-Planck-Straße 17  
14473 Potsdam

DAS MINSK is a 5-minute walk from Potsdam Central Station.

The Museum Barberini is a 12-minute walk from DAS MINSK.

Address of the Museum Barberini:  
Humboldtstraße 5–6 / Alter Markt, 14467  
Potsdam



VISITOR SERVICES  
T +49 331 236014-699  
E besucherservice@dasminsk.de

OPENING HOURS  
Wed–Mon, 10 AM–7 PM  
Closed on Tuesdays  
Open 10 AM–7 PM on public holidays in April and May

TICKETS  
Admission 10 € / Concession 8 €  
Combined ticket DAS MINSK &  
Museum Barberini 20 € / Concession 12 €  
To visit the exhibition at both locations, you will need a combined ticket. This allows one admission to DAS MINSK and one admission to the Museum Barberini. Both venues can be visited on two consecutive opening days.

CAFÉ BAR HEDWIG  
Wed–Mon, 10 AM–6 PM  
From May 2026: Thu–Sat until 8 PM  
Opening hours may vary on event days.  
Contact: +49 331 236014633

ACCESSIBILITY  
The exhibition is accessible at both DAS MINSK and the Museum Barberini. At DAS MINSK, a ramp on the left side of the building leads from the parking lot to the main entrance. All levels and facilities in both buildings are accessible by elevator. Wheelchairs and, upon request, strollers are available on site with prior registration.

# IMPRINT

Oscar Murillo, *Collective Osmosis*  
DAS MINSK Kunsthhaus in Potsdam  
March 14 – August 9, 2026

Curated by Anna Schneider and Daniel Milnes

## Exhibition team DAS MINSK

Curatorial Assistant: Luisa Bachmann  
Project Lead Exhibitions & Publications:  
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Registrar & Collection Manager: Adina Laub  
Communications: Laura Groschopp (HoC),  
Karoline ZinBer  
Education: Diana Mammanna, Janet Röder  
Project Manager Events & Development:  
Andreas Papadimitriou  
Café Hedwig: Johanna Fröhlich  
(Operations Management),  
Anja Pruggmayer (Service Management)  
Building Services: Stefan Baum, Marco Surma  
Head of Security Affairs & Visitor Services: Nikolaos  
Dokalis (HoS), Verena Daub (Coordinator)  
Visitor Services: Lea Enßlin, Mikel Artazcoz Garcia,  
Luis Gomez, Arthur Meng, Roswitha Waldheim

## In Collaboration with

Oscar Murillo Studio  
Museum Barberini, Potsdam  
Conservation: Felicitas Klein, Anke Klusmeier  
Exhibition Setup: Philipp Ricklefs, Berlin;  
Eidotech, Berlin  
Light: Georg & Paul, Hamburg  
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Freddy Fuss, Larissa Starke, Berlin  
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Potsdam; Ellen Thonak, Städtisches Gymnasium

Wittstock; Sarah Schultz, Goethe-Schiller-  
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## IMAGE CREDITS

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of the 36th São Paulo Biennial, *Not All Travellers  
Walk Roads—Of Humanity as Practice*, Ibirapuera  
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11, 2026; p. 7: "Social mapping" in La Paila (Docu-  
mentary) 2025, Film still: La Paila, Valle del Cauca,  
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*surge (social cataracts)*, 2025 (Installation view);  
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p. 36: Cafébar HEDWIG

All artworks by Oscar Murillo: Courtesy of the artist  
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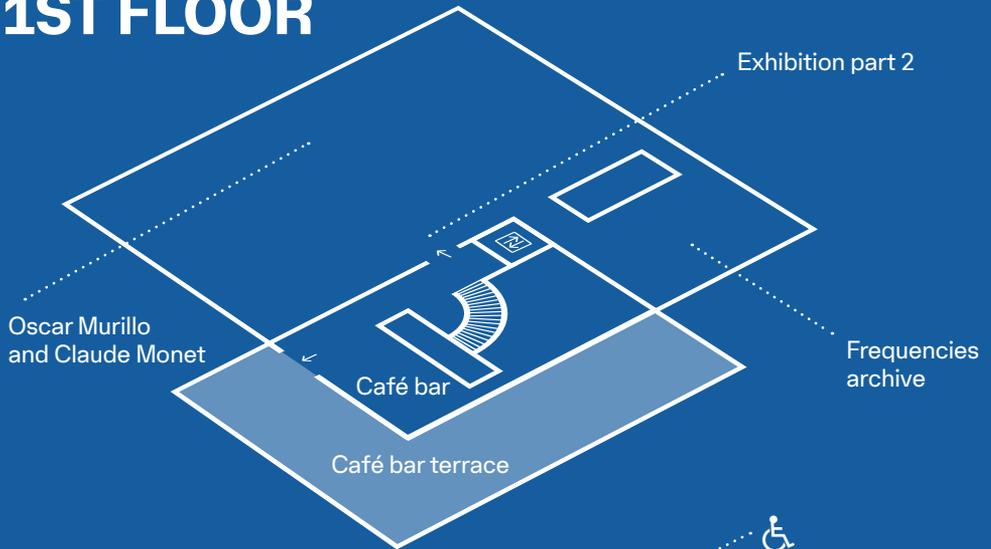


# DAS MINSK

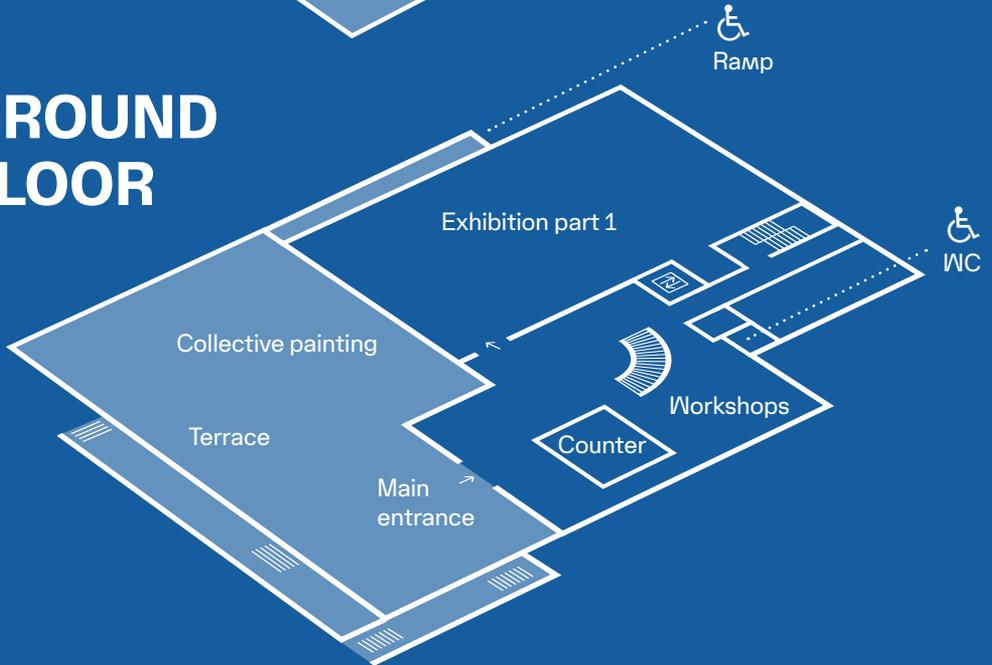
○ Building

○ Outside areas

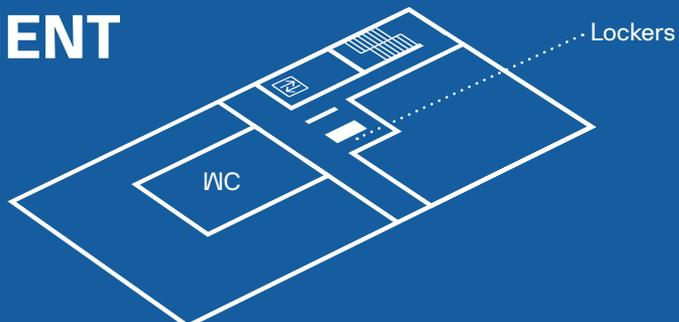
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