



Joachim Utech
Girl with Headscarf, 1940
 granite on wooden plinth
 donation Günther and Annemarie Gercken
 Gerhard-Marcks-Stiftung, Bremen

Just look!

Joachim Utech (1889–1960), who came from Pomerania, hand-carved his works (often heads) from granite boulders. Working and thinking in stone, allowing material and form to shape one another, was key to his practice as a modernist sculptor: it favoured a reduction to the essence.

Forthcoming exhibitions

12 July to 18 Oktober 2026

Daphne Wright. Memory and Presence
Christian Schilling. Cabinet of curiosities

Cover illustration
Clémence van Lunen
Large Blue Doodle, 2010
 glazed stoneware

Photo: Ray Pillai
 For the works of Clémence van Lunen: © VG Bild-Kunst, Bonn 2026

For your media pleasure –
 you can meet us at:



Visitor information

Gerhard-Marcks-Haus, Am Wall 208, 28195 Bremen
 Phone +49 421 9897520, info@marcks.de, www.marcks.de

The museum largely has barrier-free access.

Opening times: Good Friday (3 April), Easter Sunday and Monday (5 and 6 April), Ascension Day (14 May), Whit Sunday and Monday (24 and 25 May) open from 10–18 h. On 1 May our museum is closed.

Admission prices: Concessionary admission is 5 euros, or to support the museum, please pay the full admission price of 10 euros. Free admission: for young people aged under 18, for members of the Friends' Association, and on the first Thursday of each month for everyone

Guided tours: Every Thurs at 17 h and Sun at 12 h, no booking required. Price: museum admission. For groups: tours for private groups 45 euros, Sat and Sun 55 euros plus museum admission.

Language learning in the museum – guided tours in English
 Information: sekretariat@marcks.de, or phone +49 421 98975213

Studio courses: www.marcks.de, Information:
 Phone +49 421 98975213

Directions: tram lines 2, 3, tram stop: Theater am Goetheplatz; parking in BREPARK "Ostertor-Kulturmeile" and "Am Dom" car parks

bäuerlegestaltung

Clémence van Lunen



Tingling Unrest

22 March to 28 June 2026

Cosmos Marcks

Soyeon An
형 – The Beauty of Imperfection

Marcks and America – Go West





Clémence van Lunen
Rock & Roll curtain, 2024
 glazed stoneware, view of the exhibition “Une joyeuse intransquillité”,
 2025/26, Keramis-Museum in La Louvière, Belgium, Photo: François Point



Soyeon An
Moon Jar, Kintsugi – Still Broken, Still Whole, 2025
 ceramic and urushi
 Photo: Sarah Mehler



Gerhard Marcks and Lyonel Feininger in New York, 1950
 Photo: Lux Feininger, © VG Bild-Kunst, Bonn 2026

Clémence van Lunen Tingling Unrest

Large-scale, colourful and playful – the works of sculptor Clémence van Lunen (b. 1959) give viewers a sense of “tingling unrest”. Her sculptures are impressive for their monumentality, their kneaded, animated surfaces and a certain enigmatic humour. Working in ceramic, van Lunen shapes her large works from seemingly simple things like birds, flowers, landscapes or thickly gathered curtains. And although she produces expansive volumes that go far beyond vessel forms, they retain the spontaneous quality of a sketch. Not without irony, van Lunen repeatedly steers the eye towards the immense effort and jubilant “combat” she brings to bear in constructing her sculptures, usually in series.

In the 1980s, she sculpted mainly in wood and stone. At the beginning of the 2000s, influenced by travels to China, she turned to ceramics. For the Belgian artist who lives in France, this is the first show in Germany.

The exhibition is organised in cooperation with the Keramis – Centre de la Céramique in La Louvière (Belgium) and supported by the Freundeskreis des Gerhard-Marcks-Hauses e.V. A trilingual catalogue has been published to accompany the exhibition.

Cosmos Marcks Soyeon An 형 – The Beauty of Imperfection

The exhibition by Soyeon An (b. 1988) turns the focus on the forms and aesthetics of traditional Korean ceramic art. 형 (hyeong) is the Korean word for “form”, which takes centre stage in this exhibition. Referring to the shapes of traditional Korean objects like moon jars and totems, the artist creates forms that are tinged with imperfection and incompleteness. Without intention or exaggeration, a quiet balance unfolds, in which harmony and irregularity coexist side by side quite naturally.

A feature of some works are the fine lines of “kintsugi”, the Japanese tradition of repairing broken ceramics with gold or silver. The fractures are not concealed but deliberately given prominence as “scars” – silent traces of transience, transformation and fragile beauty.

Cosmos Marcks Marcks and America – Go West

America with all its facets was a constant reference point for Gerhard Marcks (1889–1981). Even in childhood, he wrote stories of “Indians” and dreamed about the “Wild West”. Later the continent became more tangible in his life: in 1931 he was included in the exhibition “German Painting and Sculpture” at the Museum of Modern Art (MoMA, New York), and from 1937 onwards, Curt Valentin became the gallerist who represented his work overseas. Like many of Marcks’s acquaintances, Valentin had had to leave Germany under the National Socialists. After the Second World War, Marcks travelled to America himself in 1950 and 1963. He visited old friends and drew inspiration from the country’s people and landscapes for sculptures, drawings and prints. The exhibition offers glimpses into his network and friendships.