

Spieltordamm 5, 19055 Schwerin
Mi-So/Wed-Sun 15:00-18:00
www.kvmvsn.de, info@kvmvsn.de
+49 159 017 822 51

Paul Goesch &
Matthias Nogger
09.08.-11.10.2026

EN

Kunstverein Schwerin
für Mecklenburg und Vorpommern

Biography

Paul Goesch:
Paul Goesch (*1885, Schwerin; †1940, Brandenburg an der Havel) grew up in Schwerin and Berlin. After completing his secondary education, Goesch began studying architecture in 1903 at the Technical University Charlottenburg, continuing his studies in Munich and Karlsruhe. Despite psychological distress that led to repeated stays in psychiatric clinics, he completed his studies in 1910 and went on to work as a government building supervisor. From the early 1920s onwards, Goesch lived in Göttingen, where he was a patient at the Provincial Mental Hospital. In 1940, Paul Goesch was murdered at the Brandenburg an der Havel killing centre as part of the Nazi “euthanasia” programme, Aktion T4. In the course of the Nazi campaign against “Entartete Kunst” in 1937, several of his works were removed from public collections. In recent decades, Goesch’s work has been the subject of numerous posthumous exhibitions, including at the Clark Art Institute, Williamstown (2023), the Berlinische Galerie (2016), and the Prinzhorn Collection, Heidelberg (2016). Today, works by Goesch are held in collections including the Prinzhorn Collection, Heidelberg; the Berlinische Galerie; the Academy of Arts, Berlin; and the Canadian Centre for Architecture, Montréal.

Matthias Noggler:
Matthias Noggler (*1990, Innsbruck) studied painting at the University of Applied Arts Vienna and the Academy of Fine Arts Vienna. He lives and works in Berlin and Vienna. Recent solo exhibitions include “The Uselessness of Defense”, Andräkirche, Salzburg (2026); “Supergraphics”, Galerie Drei, Cologne (2025); “Untitled Abstraction”, Galerie Layr, Vienna (2024); “Iterations”, Galerie Drei, Cologne (2023); and “Thicket of Things”, Galerie Layr, Vienna (2021). In addition, he has participated in numerous group exhibitions, including at the Museum of Contemporary Art Belgrade (2025); Take Ninagawa, Tokyo (2024); Leopold Museum, Vienna (2024); and Belvedere 21, Vienna (2021).

Program

Opening:
08.08.2026, 15:00

Dialogical Curator’s Tour:
27.08.2026, 17:00
17.09.2026, 17:00

Closing:
11.10.2026, 15:00

Team

Hendrike Nagel
(Curator)

Luisa Kleemann
(Assistant Curator)

Lisa Dohmstreich
(Curatorial Assistant)

Miles Schuler
(Head of Installation)

Acknowledgments

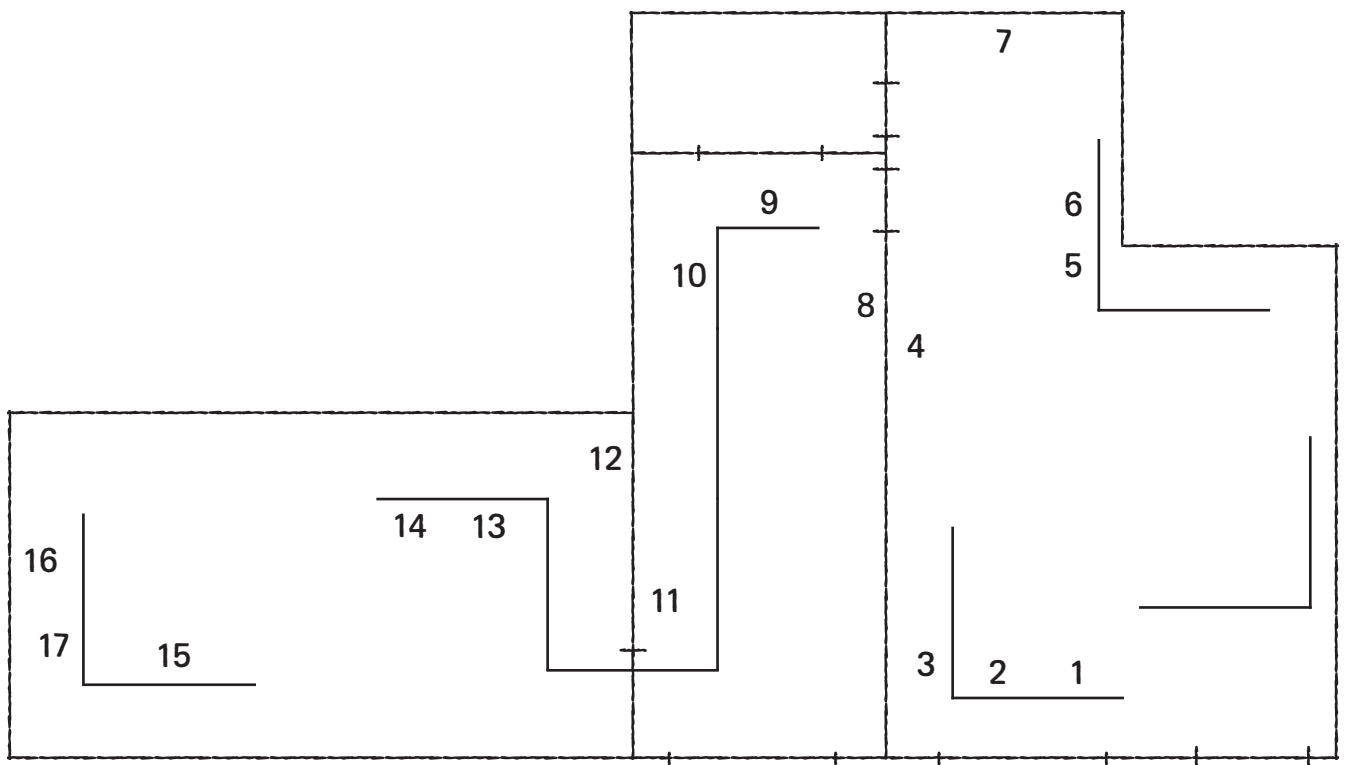
With many thanks to the Akademie der Künste, Berlin, and the Berlinische Galerie for kindly providing loans of works by Paul Goesch, and to Stefanie Poley & the Freundeskreis Paul Goesch.

With kind support:



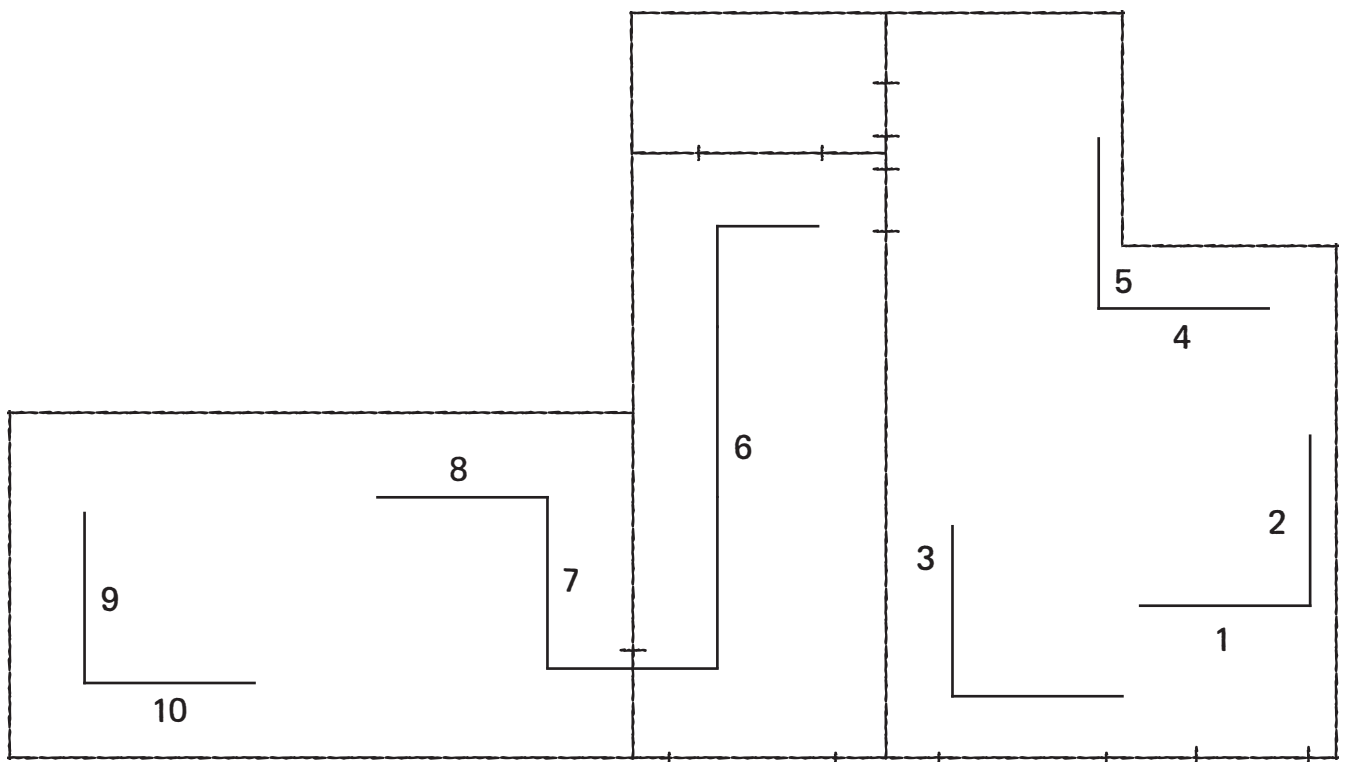
Paul Goesch

- | | | |
|---|---|--|
| <p>1 Wandbemalung, undated
Pencil, ink, gouache, and mixed media on paper
20,7 x 32,9 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 99</p> | <p>7 Festsaal, 1921
Gouache, gold and silver bronze over pen, and ink on paper
10,4 x 16,3 cm
Berlinische Galerie</p> | <p>13 ohne Titel [Innenraum], undated
Pencil and gouache on paper
22,2 x 28,2 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 123</p> |
| <p>2 Kirchenfassade, undated
Pencil and gouache on paper
16,7x 20,8 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 35</p> | <p>8 Kopf mit Farbteilung, c. 1920
Gouache over pencil on paper
20,5 x 16 cm
Berlinische Galerie</p> | <p>14 Indischer Tempel, undated
Pencil and gouache on paper
10,4 x 14,6 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 85</p> |
| <p>3 ohne Titel [Architektonisches Ornament], 1922
Brown ink on brownish tracing paper
32,1 x 26,6 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 145</p> | <p>9 Mittelalterlicher Entwurf, undated
Pencil and gouache on paper
16,4 x 19,3 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 49</p> | <p>15 Grotteske Tore 3, undated
Blue and black ink on paper
10,4 x 8,1 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 140</p> |
| <p>4 Ich werde berühmt (Selbstporträt), c. 1920
Pen and ink on paper
16,3 x 20,8 cm
Berlinische Galerie</p> | <p>10 Im Tempel, undated
Pencil and gouache on thin cardboard
22,2 x 29,2 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 84</p> | <p>16 Ornament, c. 1920
Gouache and blue ink over pen, and ink on paper
19,3 x 22,4 cm
Berlinische Galerie</p> |
| <p>5 Architekturphantasie, undated
Pencil and gouache on cardboard
25,3 x 36,3 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 129</p> | <p>11 Drei Bäume, c. 1920
Gouache over pencil
8,9 x 13,4 cm
Berlinische Galerie</p> | <p>17 Baumreihe, 1921
Pencil, ink, and gouache on paper
10,4 x 16,5 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 66</p> |
| <p>6 Portal, undated
Pencil, gold bronze, and gouache on cardboard
31,3 x 23,7 cm
Akademie der Künste, Berlin
Paul-Goesch-Archiv, Sign. 96</p> | <p>12 Erotische Zeichnung, undated
Gouache and drawing on paper
20,6 x 16,1 cm
Berlinische Galerie</p> | |



Matthias Noggler

- 1 ohne Titel, 2025
Gouache and coloured pencil on linen
100 x 150 cm
Courtesy: Matthias Noggler & Galerie Emanuel Layr, Wien
- 2 Kneeling, 2023
Coloured pencil on linen
50,5 x 113 cm (diptych)
Courtesy: Matthias Noggler & Galerie Emanuel Layr, Wien
- 3 Envisioning Information (Money), 2026
Gouache and vinyl on linen
30 x 90 cm
Courtesy: Matthias Noggler, Galerie Emanuel Layr, Wien & Drei, Köln
- 4 ohne Titel, 2024
Gouache and coloured pencil on linen
105 x 200 cm (diptych)
Courtesy: Matthias Noggler & Galerie Emanuel Layr, Wien
- 5 Fountain (Vier Wassertempel), 2025
Gouache and coloured pencil on linen
80 x 80 cm
Courtesy: Matthias Noggler & Galerie Emanuel Layr, Wien
- 6 Envisioning Information (Money), 2026
Gouache and vinyl on linen
150 x 570 cm (triptych)
Courtesy: Matthias Noggler, Galerie Emanuel Layr, Wien & Drei, Köln
- 7 Envisioning Information (Money), 2026
Gouache and vinyl on linen
60 x 80 cm
Courtesy: Matthias Noggler, Galerie Emanuel Layr, Wien & Drei, Köln
- 8 Envisioning Information (Time), 2026
Gouache and vinyl on linen
130 x 160 cm
Courtesy: Matthias Noggler, Galerie Emanuel Layr, Wien & Drei, Köln
- 9 Envisioning Information (Fallout), 2026
Gouache and vinyl on linen
105 x 140 cm
Courtesy: Matthias Noggler, Galerie Emanuel Layr, Wien & Drei, Köln
- 10 Envisioning Information (Safe), 2026
Gouache and vinyl on linen
50 x 70 cm
Courtesy: Matthias Noggler, Galerie Emanuel Layr, Wien & Drei, Köln



Paul Goesch & Matthias Noggler

09.08.–11.10.2026

The Kunstverein für Mecklenburg und Vorpommern in Schwerin presents an intergenerational duo exhibition, bringing together the work of the Schwerin-born artist and architect Paul Goesch (1885–1940) with that of Austrian painter Matthias Noggler (*1990). Rather than taking a biographical approach, the exhibition establishes a pictorial dialogue between Goesch's architectonic and visual concepts and Noggler's contemporary paintings. Central to the exhibition is the artists' shared interest in questions of space, image production, and the representation of social structures.

Paul Goesch remains an underappreciated artist of the early 20th-century avant-garde. As a painter and architect he was active within pioneering artistic networks such as the *Arbeitsrat für Kunst*; the *Novembergruppe*; and the *Gläserne Kette*, initiated by Bruno Taut. His work embodies a practice in which architectural utopia, aesthetic vision, and subjective experience are uniquely intertwined. Although trained as an architect, it was primarily in painting that Goesch found his own personal form of artistic expression. Accordingly, his pictorial spaces should be understood less as concrete building proposals than conceptual models for understanding alternative forms of community, perception, and both built and imagined spaces.

Goesch's repeated stays in psychiatric institutions – which ultimately led to his murder by the Nazis as part of their so-called *euthanasia* programme – played a major role in his work's long-term exclusion from the art-historical canon, with it instead being primarily categorised as Art Brut or Outsider Art. Both the French and English term denote art that is located outside of established academic and institutional networks, and historically has been particularly associated with artists in psychiatric facilities or in otherwise societally marginal positions. In the case of Goesch, this already questionable categorisation proves to be particularly inadequate, as it fails to take into account his close association with the artistic discourse and network of the historical avant-garde. This exhibition at the Kunstverein is the first presentation of Goesch's work in his birthplace, Schwerin, thus aiming to honour an artist whose extraordinary *œuvre* has only in recent years begun to receive art-historical recognition.

Much like Paul Goesch, Matthias Noggler's artistic practice is concerned with the spatial conditions of social structures. At the heart of his work lies the question of how systems of order are produced through social relationships, power dynamics, and cultural attributions, and how they, in turn shape ways of seeing the world and patterns of behaviour. His works are fundamentally informed by a conscious reflection

on the political, social and historical dimensions of painting, as well as its potential to represent social reality. Returning motifs such as scenes from daily life, urban architecture, and abstract spatial structures explore the relationship between individual perception and collective experiences, exposing the painterly space as a site of social negotiation.

For this exploration, Noggler draws from diverse traditions of image-making – from architectural drawings and biblical iconography, to cultures of documentary imagery and infographics – and translates them into a contemporary visual language that toes the line between concrete observation and abstraction. Key aspects within this exhibition are late-modern architectural proposals – in which city, landscape, and infrastructure are presented as plannable and controllable systems – as well as historical systems of symbols, and pictograms. Their claims of universality, comprehensibility, and objectivity are taken up in Noggler's paintings, reflected upon, and reinterpreted in new visual contexts.

The work of Paul Goesch is a central and repeated point of artistic reference for Matthias Noggler – as well as for this duo exhibition itself. Building on this premise, the exhibition brings different series from each of the artists into dialogue, seeking to reveal common painterly interests which, despite temporal distance, are explored through their respective works. Thus parallels emerge not only on the level of subject matter, but also of the specific construction of pictorial spaces: in the architectonic layout of the composition, the intensity of colour, the dissolution of classical spatial arrangements, and in the intentional skewing of perspective and scale.

Both Goesch and Noggler develop visual worlds that hover between concrete figuration and imaginary construction, and in which social, psychological and aesthetic layers of meaning overlap. Their images understand space not as a given condition, but as a dynamic process. The interplay between deliberate planning and subjective experience, normative systems and individual appropriation, as well as claims of representation and artistic autonomy forms both the thematic and formal core of their practice. While Goesch's works explore new forms of social imagination against the backdrop of the historical avant-garde, Noggler examines, from a contemporary perspective, the conditions and constructions of modernity's imaginary worlds and their lingering effects in the present. In this sense, art historical classifications and attributions become sites of reflection in their own right.

Translation:
Ella Křivánek