

Press release, September 03, 2026

**Droste Galladé**

# DOLL WHY?

OCTOBER 18 ———→  
NOVEMBER 21, 2026



## **DROSTE GALLADÉ PARIS**

72 RUE DES ARCHIVES  
75003 PARIS

## **OPENING**

SUNDAY, OCTOBER 18, 2026  
6 —→ 9 PM

The work of German painter Tatjana Doll (b. 1970) is characterized by a precise yet uncompromising examination of the visual worlds and symbols of our present day. In large-format paintings, she translates objects, signs, and commodities of everyday life into an immediate, physical style of painting. Brands, consumer goods, institutions, modes of transportation, and political or social symbols are thereby stripped of their apparent self-evidence. Doll is interested in the ambivalence inherent in these things: in the relationship between desire and power, between social belonging and exclusion, and between promise and reality. Her painting invites us to take a fresh look at familiar things from a distance—without judging them, but also without ignoring the social and historical structures that shape our view of them.

With **WHY?**, the upcoming exhibition at Droste Galladé features a work that exemplifies this approach: *From Marlboro to Dresdner Bank* (1998). This monumental painting of an airplane (approx. 300 x 1100 cm) connects various social and historical levels—consumption and capital, mobility and freedom, new beginnings and the ecological consequences of a globalized world. What could once be interpreted as a symbol of the possibility of boundless movement and personal freedom now inevitably embodies the contradictions and consequences of those promises.

As is often the case in Doll's work, it is not merely the depicted object that is decisive, but the way in which it presents itself to us. Scale, fragmentation, and the materiality of the painting alter our perspective and reveal what is easily overlooked in our everyday use of images and symbols. A familiar motif becomes alien, thereby opening up the possibility of being reinterpreted in its social, political, and historical dimensions.



Nearly three decades after its creation, *From Marlboro to Dresdner Bank* appears less like a historical document than an image whose meanings continue to shift in relation to the present. In the tension between representational recognizability and painterly dissolution, between media reproduction and physical presence, a central aspect of Doll's practice is articulated: the critical examination of those visual and material codes through which social reality is constituted and inscribed in our vision.

Doll's work has been shown in major museums and institutions including: KINDL Centre for Contemporary Art Berlin, Germany; LWL Museum, Münster, Germany; Kunsthalle Münster, Germany; Picasso Kunstmuseum Münster, Germany; Kunsthalle Würth, Künzelsau, Germany; Marta Herford, Herford, Germany; Ludwig Forum Aachen, Germany; Kunstmuseum Bochum, Germany; Wilhelm Hack Museum, Ludwigshafen, Germany; Kunsthalle Mannheim, Germany; Staatliche Kunsthalle Karlsruhe, Germany; Staatliche Graphische Sammlung, Munich, Germany; Haus der Kunst, Munich, Germany; Art Basel Unlimited, Basel, Switzerland; Villa Massimo, Rome, Italy; Villa Almona, Rome, Italy; Moma PS1, New York, USA; Musée Picasso, Paris, France; Musée d'Art Moderne, Paris, France; Museu de Arte Contemporânea Fundação de Serralves, Porto, Portugal; CAC - Contemporary Art Centre, Málaga, Spain; Museum Helmond, Helmond, NL; Museu de Arte de São Paulo, São Paulo.

# Droste Galladé

Doll's works can be found in major collections including those of: Berlinische Galerie Berlin, Germany; Kunstsammlungen Chemnitz, Germany; Musée National d'Art Contemporain, Paris, France; Musée du Chiado, Lisbon, Portugal; Museu de Arte Contemporânea Fundação de Serralves, Porto, Portugal; Würth Collection, Künzelsau, Germany; FRAC Bretagne, Rennes, France; Museum Franz Gertsch, Citycollection of Paris, France Burgdorf, Switzerland; Fondation Salomon, Annecy, Städtische Galerie, Karlsruhe, Germany; Kunsthalle Bremerhaven, LWL Museum Münster, Wilhelm Hack Museum Ludwigshafen.

Doll lives and works in Berlin and is a professor at the Karlsruhe Academy of Fine Arts.



## Page 1

### DOLL

*From Marlboro to Dresdner Bank*, 1998, Lacquer on canvas, Part 1-3: 200 x 295 cm, Part 4: 295 x 200 cm, Courtesy of Galerie Droste Galladé

## Page 2

### DOLL

*Typo\_?*, 2009, Lacquer on canvas, 50 x 150 cm, Courtesy of Galerie Droste Galladé

## Page 3

### DOLL

*From Marlboro to Dresdner Bank*, 1998, Lacquer on canvas, Part 4: 295 x 200 cm, Courtesy of Galerie Droste Galladé

## PROJECT RELATED PRESS CONTACT

**ARTPRESS** – Ute Weingarten  
weingarten.artpress@uteweingarten.de  
+49 175 2221561

**ARTPRESS**  
UTE WEINGARTEN

## PRESS CONTACT GALERIE DROSTE GALLADÉ

Katharina Galladé  
kg@drostegallade.com  
+49 172 4339560