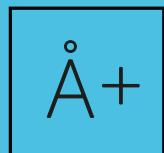


Holly Hendry
Lauren Keeley
Lulu MacDonald
If You See Me, Weep
Billie Clarken
Change Blindness
Andi Fischer
TaTa ongart
Kim Nekarda
net entanglement
Selina Baumann
A Garden
Christin Kaiser
Künftige Ruinen
Andi Fischer &
Franz West
FEST



Holly Hendry
Lauren Keeley
Lulu MacDonald
If You See Me, Weep

Holly Hendry
Lauren Keeley
Lulu MacDonald
If You See Me, Weep

IN DEFENCE OF WEEPING

This is a weeping show.

It weeps for the vanished habitats and refuges. The forests, swamps, lakes, planes, glaciers, languages and living oceans.

Weep, we must weep, because weeping is soon the only meaningful language left. It enables us to recognize and acknowledge what truly is urgent in our time.

This is a show that asks you to weep.

To weep for the lost species. For the owls, butterflies, bees, spiders, tigers, turtles, pangolins, and all the other beings about to disappear.

Weeping is a tender refusal to act as if everything is ok when it's not. It should therefore be on top of the hierarchy of emotional expressions and not at the bottom.

This show invites you to weep for the loss of seasons, intimacy, cities, soil, silence, air, art, darkness.

Weeping is often understood as a symptom of weakness or lack of self-control. This is a total misunderstanding of the subversive nature of weeping.

Let's weep together for the loss of the capacity to see in the same way that we still can weep: without disconnecting ourselves from what we weep for.

Weep, we must weep, because weeping reconnects us with the world. It re-enables us to desire, to care, to love.

--

Jens Soneryd, September 11, 2020, Bernshammar, Sweden





Holly Hendry
Shallow Sob, 2020
Plaster, pigment, steel, silicone and mini conveyor, 58 x 28 x 28 cm



Lulu MacDonald
A Rhubarb Pickle of a Jam, 2020
Breeze Blocks, tadelakt, Yew tree branch, 200 x 60 x 20 cm



Lulu MacDonald
Two People made of Vegetables eating a Flower in the Summer they didn't spend together, 2020
Stuccolustro, mahagony, plaster board, Palm leaves, 200 x 160 cm





Lauren Keeley
Against troubled skies, 2020
Woodcut print on paper, cast aluminium in stained walnut frame, 132 x 104 cm



Lauren Keeley
Towards a fairer weaather, 2020
Woodcut print on paper, cast aluminium in stained walnut frame, 132 x 104 cm





Lulu MacDonald
Whispers snatched from under the Soil, 2020
Lagurus grass hand dyed with St Johns wort, forget me nots and food colouring, tadelakt, 90 x 70 cm



Lauren Keeley
Next Stop, 2019
Linen, leather, aluminium, screenprint on board, 65 x 48 cm



Lauren Keeley
Woman at War, 2019
Silkscreenprint, pencil, 75 x 58 cm (framed)

Billie Clarken
Change Blindness

Billie Clarken

Change Blindness

*Change Blindness

"Trap doors" is an ongoing series by Billie Clarken. The five panels displayed in the exhibition space are refrigerator doors. Found as leftovers on the streets, dismantled, collected, and hanged at their purposive height – between eye level and hand grip – the refrigerator doors in a white cube highlight a meaning and perception shift, in which detritus becomes a precious treasure-trove.

The exterior of a refrigerator is often used as a tool for a family to preserve souvenirs from the newly visited places. On the top always stands the "freshest" trip represented by the most recent postcards. Could it be assumed that the stacks of the chronologically ordered memorabilia exemplify the earliest form of Instagram?

The refrigerator, as an everyday object, intrigues the artist. Object poems, which contemplate ordinary items, come into mind. Clarken considers this big memo board to be an interesting space to explore, physically and objectively, to fill in, to overlap different non-linear timelines, reality with fiction, shopping and other to-do lists with postcards, poems, quotations, calendar dates, photos, children's drawings, grave frottages. Literally, everything a small lodestone can hold.

Yet a closer look reveals that the doors of refrigerators are printed with photographs of refrigerators' doors, upon which other real elements such as drawings, postcards or photos are overlapped and fixed. This unexpected manner of lifting and moving things confuses the viewer in her/his mental perception. As the title of the exhibition is slowly disclosed, we understand that we failed noticing the differences between what is printed and what is real from the beginning. No flash of light coming from opening the refrigerator is needed to introduce us to the changes of the appearance. Approaching the exhibited objects causes a disappointment of the view.

With humorous ease Billie Clarken transforms the gallery space into a disturbing, sterile room, where recurring copies of images point to a faulty and eluding mental grasp. As a soothing corrective to this, the artist proposes hypnosis – more precisely – two points for the eyes to fixate: a huge Malboro Man captured rotating around its axis and a pocket watch swinging on a chain. Paying closer attention [...]

Majla Zeneli

* Change Blindness

a failure to notice changes in the visual array appearing in two successive scenes. This is surprisingly common whenever the brief movement (the transient) that usually accompanies a change is somehow masked or interrupted.

Source: American Psychology Association – Dictionary of Psychology



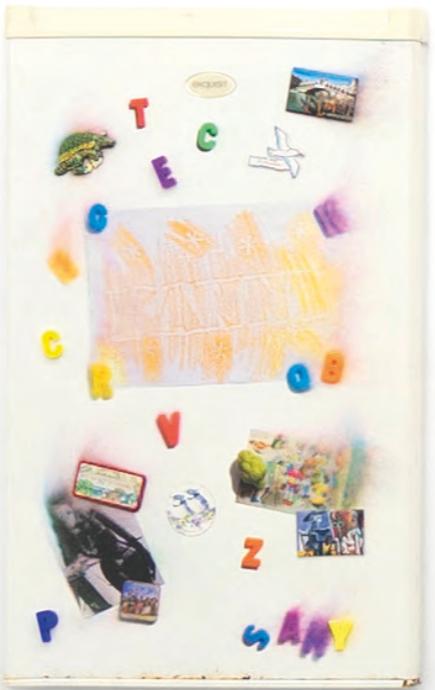


Trap Door #5 (Refrigerator Death), 2021
Found objects, UV-printed refrigerator door, velour fabric, 78 x 53.5 x 6 cm



Trap Door #2 (In the Memory of Others), 2021
Found objects, UV-printed refrigerator door, velour fabric, 79.5 x 49.5 x 8 cm







Trap Door #1 (KANN OR KANNT NOT?), 2021
Found objects, UV-printed refrigerator door, velour fabric, 80 x 50 x 6 cm



Trap Door #6 (Signs of Interior Life), 2021
Found objects, UV-printed refrigerator door, velour fabric, 95.5 x 59 x 6 cm







On the exhibition Change Blindness by Billie Clarken

In most households, in addition to its purpose of keeping drinks and food fresh, the refrigerator serves as a pinboard to which all kinds of tasks and reminders are attached. Thus, unpaid bills, the children's schedules, and upcoming doctors' appointments usually overlap there to form an impenetrable rhizome. Sometimes however, there also emerges collages, constructed from postcards of traveling friends and souvenir magnets brought back from all over the world.

Billie Clarken also creates collages on refrigerator doors with magnetic letters and buttons, photographic found objects and sketches, etc. Similarly to the method practised by the inventors of photo collage in the 1920s, Billie Clarken reduces montage via photography to one level. In the process, the material aesthetics steps into the background in favor of the subject matter of the image. Subsequently she prints the photographs directly onto the door objects, allowing some of the original fragments to resurface. The eye now oscillates between image and object - what is real, what is fake?

Change blindness - refers to a phenomenon of visual perception in which significant changes in a visual scene are sometimes not perceived by the observer. If this is the case, the observer becomes an almost futile witness. And if we also want to believe the cognitive scientist Markus Reiter, a correct memory is already impossible since our direct perception, i.e. the way we see everything we see, is purely selective. Yet, this incomplete and individual perception feeds our memory, from which, in turn, in interaction with our moral concepts our identity emerges. In order to trigger our memory, Billie Clarken suggests visual memory schemes in a refreshing and uncomplicated way, reminiscent of Arthur Köpcke or, of course, Robert Rauschenberg. In a similar approach the artist combines seemingly unrelated things, texts, or even photographs of the most diverse origins, which then in their interplay, as a team so to speak, allow unexpected stories to come forth. It is these stories that are buried deep in our memory which are uncovered just by a key-stimulus, be it a visual, an auditory or a gustatory one. Just as Marcel Proust's reminiscence of childhood stirred by the taste of madeleine dipped in tea set him off in search of lost time.

Sometimes, however, all it takes is a single image to make the leap back to childhood.

- And then I'm the little boy again, wild about the stories of Ben Cartwright, who lived on the Ponderosa with his three grown sons, Adam, Hoss and Little Joe. The Ponderosa was clearly the most beautiful ranch in the world. Introducing every episode, I was allowed a brief look at the map of it before it suddenly caught fire and cathartically burned before my eyes to make way for great adventures.

Another work by Billie shows a complete refrigerator whose open door reveals two video works. One shows a pocket watch swinging hypnotically back and forth on its chain. The second video shows the Marlboro Man completely wrapped in smoke, taking with him on his adventures anyone who buys a ticket at the cigarette machine. The pendulum invites a journey, just as uncertain and maybe even more dangerous than a ride through the prairie. But mostly it is indeed about relaxation, which our time so needs.

And the cultic tobacco smoke was also about relaxation - at the campfire the medicine man circulated the Kalumet, each person was allowed to take only one, one single puff of it. At this low dose, tobacco produced total physical and mental relaxation.

Dose facit venenum - stupidly, most cigarette smokers do not adhere to the moderate admonition of the old shamans, and so one or the other Marlboro man has died prematurely. Only Robert Norris, the first of these advertising icons, did not die until he was 90; he never smoked.

No one smoked on the Ponderosa either. Dan Blocker (Hoss in the series Bonanza), however, also died very young from gallbladder surgery. His death led to the end of the series, leaving Adam to later run a hospital, Ben to secure the cosmos as commander of the Battlestar Galactica, and Little Joe to receive divine ordinations as a true angel on behalf of the Lord.

Indeed, Billie Clarken's work certainly tastes like madeleines dipped in tea.

Andi Fischer
TaTa ongart

If in Andi Fischer's painting a knight goes into battle, confidently and vivaciously screams „TaTa Ongart“, this is as feisty as it is touching and should still be taken seriously. The exclamation „TaTa Ongart“ is also the title of the exhibition, which features three object boxes and eight new paintings from this year. By tossing overboard all rules of painting, by scribbling and scrawling, Andi Fischer brings to light a whole new layer from a medium that has engaged theorists and artists for decades.

Obviously, painting badly on purpose is not a new invention, as quite a few painters have done that before. Moreover, to think that Fischer would paint like a child is completely wrong, even impudent, since not a single child in the world would ever paint like that.

The works do not represent naive scenes, but relate to hundreds of years of art history. His way of doing is like of a decoder's and his works are image-formed, rephrased transfers: myths, struggles and existential concerns already found in the paintings of Peter Paul Rubens or Albrecht Dürer are here translated into the aesthetics of now. It is not that people's existential needs and feelings have changed over the decades.

The circumstances may have changed, but not the great battles that a human being must fight whilst alive. Each single image unravels and interprets a human condition, providing a bit more clarity. At the same time, his painting stubbornly opposes a society that collectively strives for perfection and in which every flaw and defect is cast into a mold for perfection, fueling further the categories good/bad and beautiful/ugly. Fischer's works skillfully evade these categories, because at first, one always wonders how to see through them. Thereby, they break the mold demonstrating that everything that shrinks under the pressure of perfection and a smooth façade is simply impossible.

The object cases from the other hand put on stage great stories with a few, simple touches. They also question the concept of collecting in a museum, what is preserved and presented, and why?

At first glance the paintings and object cases seem funny, awkward and nonchalant. But once decrypted, one realizes that they actually are quite simple. That they tell about love, pain, death and transience. That in them lives a drama which is not afraid of pathos. That the placed pathos is embraced here and is essential for understanding what drives people. And this essence is possibly what makes good art.

Yet, Fischer's paintings are apparently a bit like writing about them: The more complicated one expresses oneself, the higher the probability that one hasn't understood it properly. And if one looks at it that way, then one can assume that Fischer has understood his thing very well.

Laura Helena Wurth
Translation: Majla Zeneli





DER VERSUCH GRAS ZU FÜTTERN SCHEITERT SEHR, 2021

Oilstick on canvas

180 x 140 cm, 70 7/8 x 55 1/8 in / 183 x 143 cm (framed), 72 1/8 x 56 1/4 in (framed)



BREDOUILLE VORPOGRAMIERT, 2021

Oilstick on canvas

140 x 110 cm, 55 1/8 x 43 1/4 in / 143 x 113 cm (framed), 56 1/4 x 44 1/2 in (framed)





ENORMER DURST ZWANG SIE ZU HALT, 2021

Oilstick on canvas

180 x 140 cm, 70 7/8 x 55 1/8 in / 183 x 143 cm (framed), 72 1/8 x 56 1/4 in (framed)



ADA BERG ENORM, 2021

Oilstick on canvas

140 x 110 cm, 55 1/8 x 43 1/4 in / 143 x 113 cm (framed), 56 1/4 x 44 1/2 in (framed)







AHA EINGESCHRÄNKTER FERNBLICK VORHANDEN, 2021

Oilstick on canvas

140 x 110 cm, 55 1/8 x 43 1/4 in / 143 x 113 cm (framed), 56 1/4 x 44 1/2 in (framed)



ENORM SONNE LAND, 2021

Oilstick on canvas

140 x 110 cm, 55 1/8 x 43 1/4 in / 143 x 113 cm (framed), 56 1/4 x 44 1/2 in (framed)



ENORM MOND LAND, 2021

Oilstick on canvas

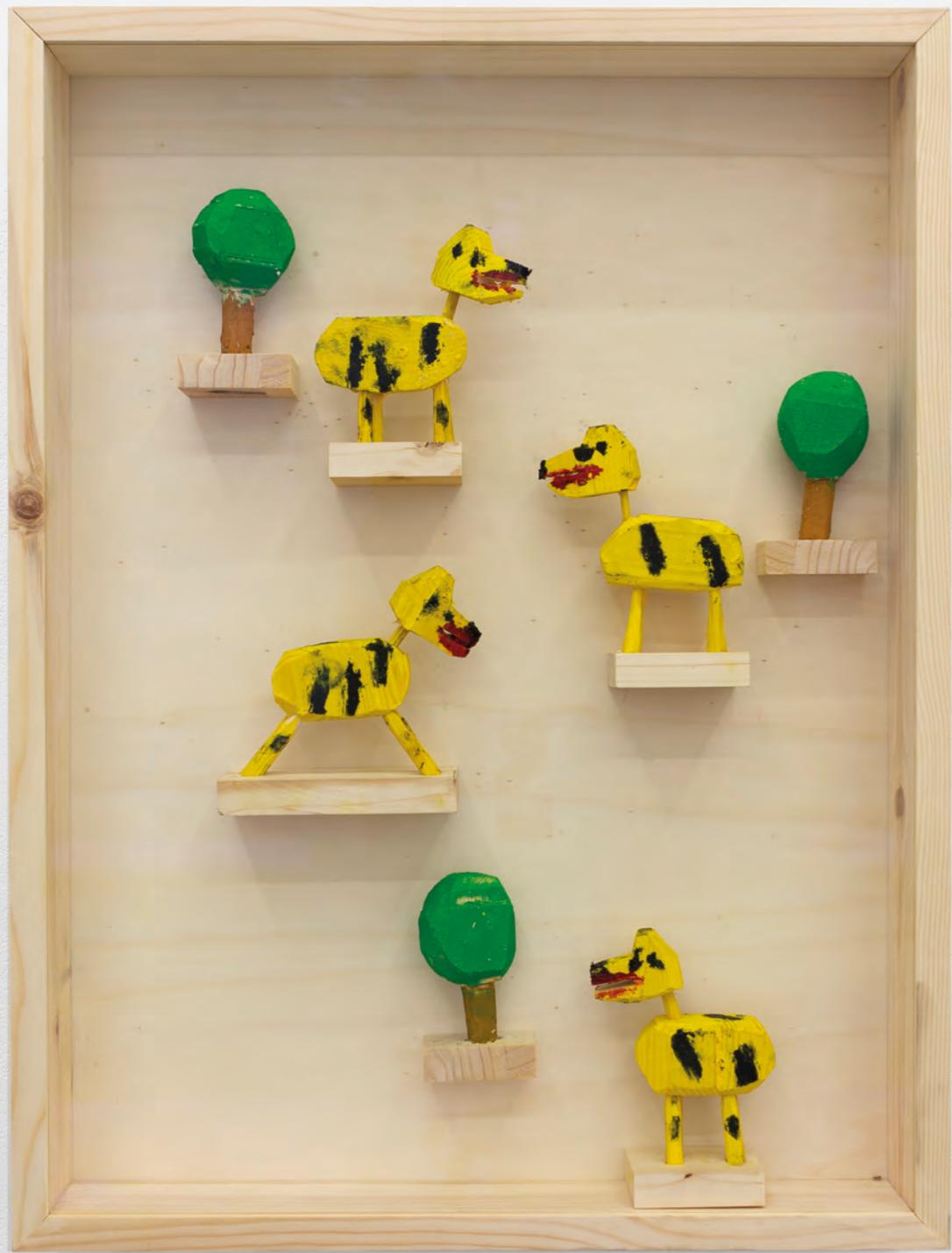
140 x 110 cm, 55 1/8 x 43 1/4 in / 143 x 113 cm (framed), 56 1/4 x 44 1/2 in (framed)



KROK HAUS BESETZT, 2021

Oilstick on wood, glass

62 x 47 x 9 cm, 24 3/8 x 18 1/2 x 3 1/2 in



EIN SCHATTEN ZU WENIG, 2021
Oilstick on wood, glass
62 x 47 x 9 cm, 24 3/8 x 18 1/2 x 3 1/2 in



SCHLANGE / ADLER ATTACKE, 2021
Oilstick on wood, glass
62 x 47 x 9 cm, 24 3/8 x 18 1/2 x 3 1/2 in

Jens Soneryd

For Andi Fischer

THINGS TO REMEMBER. REVISED AND EXPANDED LIST.

1. We are shivering, trembling and fearful beings.
2. Read the Swedish philosopher and mystic Emanuel Swedenborg to learn more about the importance of trembling and small motions.
3. Each style is the result of a particular way of trembling. Make sure that your paintings, drawings and wood works continue to tremble in their unique, dynamic and forthright manner.
4. It is a well-known fact that intense fear makes us tremble. You said that fear connects us with the history and the lives of people in the distant past. One of the reasons that we still can understand the old masters is that we share the same fears.
5. We have always been afraid.
6. We have always tried to overcome our fears.
7. Why do we try so hard to defeat our fears? One answer is that ever since the Bible we've been constantly told that fears are irrational and useless. This message made sense earlier because of God's omnipotence and goodness. But in a world without God, it makes no sense at all. It's obvious that science, reason, technology and the other things we've invented to replace God with don't have the power to annihilate fear.
8. We tremble with fear because we care. Under the influence of nihilism, I once did a serious attempt to rid myself of fears because I thought that it would be easier for me to do what I wanted without them. It didn't end up well, not well at all. Only a world devoid of meaning is a place where fear is superfluous.
9. Use your fears as scouts, a wise woman recently said to me, and I try to follow her advice. You told me that you keep your fears in a box and that you sometimes let them out. That is also an appropriate way to handle them.
10. It is ok to make works that are both funny and dreadful - even during a pandemic and a climate crisis. My guess is that Hieronymus Bosch alternately laughed with delight and trembled with fear when he worked on the hell section of The Garden of Earthly Delights, and I wouldn't be surprised if Rubens did so too, when he painted Prometheus Bound.
11. Albrecht Dürer was also an impressive trembler.
12. Luck is luck. Don't downgrade your luck by calling it a skill, hard work or something else it isn't.
13. A nose is a nose. But it may also be a cross or something else. You never know.
14. Art works know more than their makers. Fears sometimes know more than those who experience them. Hands always know more than the persons they belong to.
15. Treat your hands and fears like dogs: Allow them to move around unleashed at least a couple of hours every day.
16. To make art is not to work. Work is easy to define (you perform certain tasks that someone pays you to do and then you become alienated). Art is not.

17. If you're lucky, you might make a living from art. But that doesn't mean that it's work. It's just luck.
18. It feels good to be lucky. It also feels good to do things that are easy to define. To be fearful doesn't feel good, but it is good anyway.
19. Don't pretend to be abnormal in a way that you are not just because it happens to be fashionable. Develop your own abnormality instead, your own specific way to shiver and tremble.
20. Meaning is not use. It's not function. Meaning is trembling.
21. I like your new works a lot. I think I like the wood works simply because I like trees and enjoy wood carving myself. Your landscape paintings are very different from all other landscape paintings I've seen. They don't tell how a landscape looks, but how it feels to be there. They have no vantage point. It is as if they were made before linear perspective was invented.
22. Stay fearful, be lucky and keep trembling.

Jens Soneryd
Bärnshammar, Sweden, April 2021

Kim Nekarda
net entanglement

Kim Nekarda - net entanglement

By Bernd Reiss
Translation Rasmus Kjelsrud

1. Net

In the exhibition title „net entanglement“, Kim Nekarda refers to nets drifting uncontrolled in the oceans. Much of the plastic waste in the oceans consists of fishing gear such as nets and ropes. A fishing net that has been lost while fishing or deliberately discarded in the ocean and is floating around or entangled on the seabed is called a „ghost net“. Ghost nets are not only a part of the growing mountain of trash swimming in the oceans, achingly slow decomposing into harmful micro-plastics. They are also a deadly hazard to all marine life that gets caught in them, whether whales, sharks, seals, turtles or seabirds.¹

2. Canvas / Arrangement of surface

At first glance, the canvas fabric appears quickly and provisionally stretched onto the stretcher frame. The surplus margins are not laid around the stretcher, but flap over at the sides. The canvas is glazed in light colours as if dipped in monochrome colour mist; colours overlap. The light beige of the cotton fabric occasionally shimmers through from the monochrome areas and sometimes structures and patterns are reminiscent of nets. Areas of colour, splashes and streaks, traces of body prints, painted body fragments or outlines of arms, hands, legs or feet, animal skeletons as well as whales and dolphins combine or overlap.

3. Painting ground / Colour

The monochrome painting ground looks like a mist of pastel colours, of various light shades of blue that oscillate from turquoise and ice blue to light grey. Light pink or yellow tones also cover the ground. The colour blue is usually associated with the sky, as well as with water or the sea, and, consequently, with distance, longing and melancholy.

The whole palette of pastel colours is reminiscent of the Arctic sky. These (twilight) colours can be traced back to the light scattering of the various components of the atmosphere.² Artists such as Claude Monet, Caspar David Friedrich, William Turner or Olafur Eliasson have taken up the diverse play of colours in nature, but have also given it a romantic, ethereal or spiritual charge.

4. Body print / Image

„For the last fifteen years I have started each painting with a print of my own naked body. This is not only about leaving marks, but also about making myself vulnerable.“

Kim Nekarda³

The canvas is not stretched on the stretcher frame, but spread out flat on the floor when the artist lays his body, rubbed with paint, on it. The rubbing in of the skin is reminiscent of a washing process, although actually exactly the opposite is achieved. Instead of cleaning the skin, he „soils“ it with paint. His body functions like a printing plate – the „body print“, however, not as a self-portrait.

Each of these body prints gives a different view of the body and reveals the fine structures of the skin surface and its folds. On the one hand, the imprint conveys an authentic, direct contact of the body with the canvas, a direct depiction; on the other hand, the paint seems to dissolve the body. Although the representations also achieve a remarkable plasticity, the image contains more the trace than an illusion of the real body and only allows its wholeness to be guessed at. This tension between the direct physical commitment and the withdrawal of the body in its pictoriality, to only being recognizable as a trace, constitutes the artistic quality of the body print.⁴

When Kim Nekarda, instead lays the outline of his body on the canvas by spraying the paint, this „body image“ resembles the shadow of his existence. The contour of the torso becomes an abstracting reality. However, Nekarda does not understand the body (his body) as a „living brush“ like Yves Klein understands the bodies of his female models, but also knows how to critically address and question the relationship of his pictorial approach to the classical tradition of nude painting.

If his body now is rendered in paint, it is fragmented, concentrated on torso and limbs; never is the head admitted. It is always his own body, but this appears neither voyeuristic nor narcissistic or autoerotic. The body always appears in his paintings more as a trace than an optical reproduction in photographic quality, and so the body seems to oscillate between existence and disappearance. The dissection of the body, however, is not only a reference to man's alienation from his body, but could also be read as a metaphor for man's distanced relationship to our planet Earth.

5. The sea / The whale

Kim Nekarda has been working with the sea for many years, and the whale is a frequently recurring motif.⁵ Representations of the sea in art history up to the 20th century are merely the depiction of the outer surface as seen from boat, ship or mainland. The actual three-dimensional space of the ocean is a very rare and necessarily imaginary subject in art. In history painting, the sea is the site of events, such as naval battles. In Romanticism, the sea is symbolically charged, artistically transfigured or reinterpreted as a metaphor for the human journey through life. Shipwreck, actually the result of catastrophic impact of natural forces, becomes a synonym for a failed life or disappointed hope.

In still life painting, which has developed into its own genre since the 17th century, there are time and again depictions of fish. Besides „normal“ fish, however, it is usually the grotesque and monstrous-looking sea creatures, cephalopods and crustaceans that arouse interest. Octopuses and giant squid in particular have inspired a whole genealogy of sea monsters, and the whale was also seen in this category of sea monsters. There is already in the Bible mentions of a sea monster that is said to have swallowed the prophet Jonah, and after three nights and days spat him out again alive. In Luther's translation, this monster appears as the „whale“. Depictions of this legend can be found in medieval Bible manuscripts but also in Renaissance paintings. Images of stranded whales can be found in copperplate engravings of the 17th and 18th centuries, whereby also here the marine mammal appears monstrous and terrifying. In William Turner's work, the whale is a motif with which he repeatedly grappled throughout his career.

- Here it is above all whaling that he captures in his paintings. Turner also sees the whale primarily as a sea monster. It was probably the size of these animals that occasioned fear in people and made them believe that whales were aggressive and dangerous man-eating monsters.

It was not until the second half of the 20th century that this view changed in many countries and regions of the world. This radical socio-political change in values is one of the greatest achievements of species conservation. Today, whales are seen as intelligent and gentle giants with complex empathic abilities. While we humans are just beginning to explore the marine habitat and the depths of the oceans, we are at the same time witnessing a dramatic decline in marine diversity due to maximum exploitation and overfishing, but also a worldwide dying of coral reefs due to the warming of the world's oceans⁶, in addition to pollution by toxic wastewater, with pesticides, herbicides, artificial fertilisers, cleaning agents, untreated wastewater from industry and households, by radioactive pollutants⁷ or oil, as well as the dumping of waste⁸, especially plastic waste. It is estimated that around 675 tons of waste end up in the oceans every hour - half of which is plastic.⁹

also includes dolphins. Whales are found in all the world's oceans. However, they are not descended from fish, but belong to the category of mammals, just like us humans. A clearly recognisable anatomical distinguishing feature is the horizontal tail fin of whales, in contrast to its vertical orientation in fish. This sea mammal's predecessor was hairy, had four legs and lived on land. 55 million years ago climatic upheaval caused a rise in sea level and desertification of large stretches of land as a consequence. These changes in the eventually lead this species walked back into the oceans, to conquer it as their new habitat. The perfect adaptation to the habitat however, took place over millions of years.

⁶ see Federal Ministry for the Environment, Nature Conservation and Nuclear Safety: <https://www.bmu.de/themen/bildung-beteiligung/bildungsservice/aus-der-wissenschaft/korallenriffe-im-klimawandel/>

⁷ According to Greenpeace, 1.5 million litres of radioactively contaminated water per day are discharged into the English Channel from the reprocessing plant in La Hague, France. Sellafield pumps 9 million litres of radioactively contaminated wastewater into the sea every day. The Irish Sea is one of the most radioactively contaminated seas in the world.

⁸ Human influence on biological, geological and atmospheric processes has already left serious traces. Paul Crutzen, renowned atmospheric chemist and Nobel Prize winner, proposed the term „Anthropocene“ to name this new geochronological epoch, the „Age of Man“.

⁹ see the discourse series: Burning Futures - On Ecologies of Existence. A series of events at HAU Hebbel am Ufer. 04.11.2019 - 18.05.2021: <https://www.hebbel-am-ufer.de/burning-futures/> u. <https://burningfutures.podigee.io/> World Wide Fund For Nature (WWF) - No ocean can swallow that anymore: Our oceans are sinking in plastic waste, 15.01.2020: <https://www.wwf.de/themen-projekte/meere-kuesten/plastik/unser-ozeane-versinken-im-plastikmuell>

¹ Seaspiracy, Dokumentary film USA 2021, Director: Ali Tabrizi.

² see: Kim Nekarda, Spitzbergen, Å+, Berlin 2019.

³ Kim Nekarda in an Email to the Author.

⁴ The imprint of the body also reminds us of two „icons“ of Christian tradition:

The Veil of Veronica and the Shroud of Turin. According to legend, Veronica handed Jesus a cloth on the way to Golgotha to wipe the sweat and blood from his face. In the process, Jesus' face is said to have been miraculously imprinted on the sweat cloth as the so-called „Vera Icon“, the „True Image“.

The Turin Shroud, on the other hand, shows the full-body image of the front and back of a human being. According to legend, it is the burial shroud of Jesus. Today, however, it is also seen by the church as a painting from the 12th century.

⁵ There are about 90 species of cetaceans, divided into two groups: Baleen whales and toothed whales, which





Untitled, 2020
Vinyl color & body print on cotton, 190 x 130 cm / 74 3/4 x 51 1/8 in



Marooned in Daylight, 2020
Vinyl color & body print on cotton, 166 x 138 x 17 cm, 65 3/8 x 54 3/8 x 6 3/4 in





Untitled, 2021
Watercolor, photocopy on paper, artist frame, 58 x 43 cm, 22 7/8 x 16 7/8 in



walino, 2020
Vinyl color & body print on cotton, 186 x 143 x 4 cm / 73 1/4 x 56 1/4 x 1 5/8 in







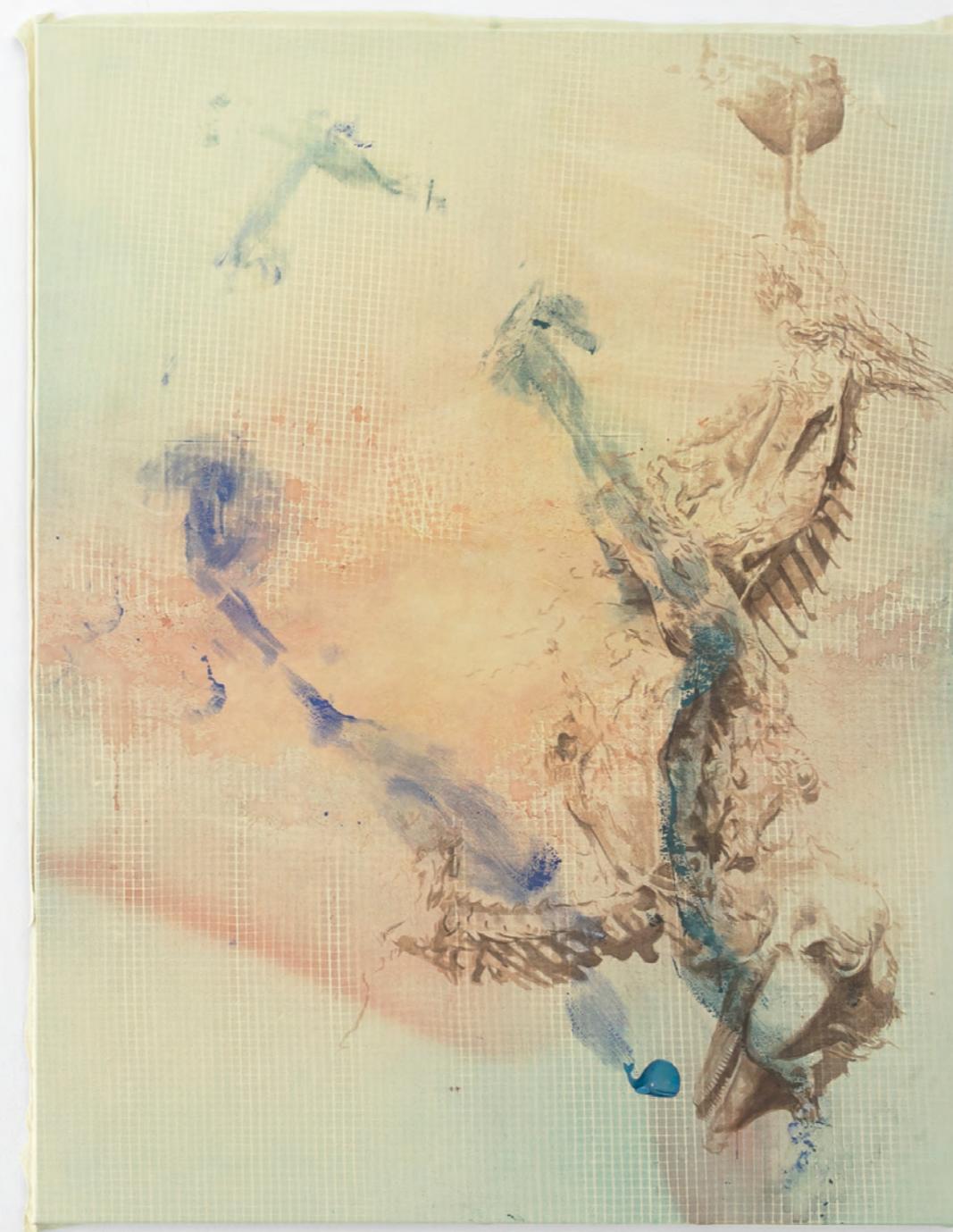
Untitled, 2021
Watercolor, photocopy on paper, artist frame, 43 x 57 cm, 16 7/8 x 22 1/2 in

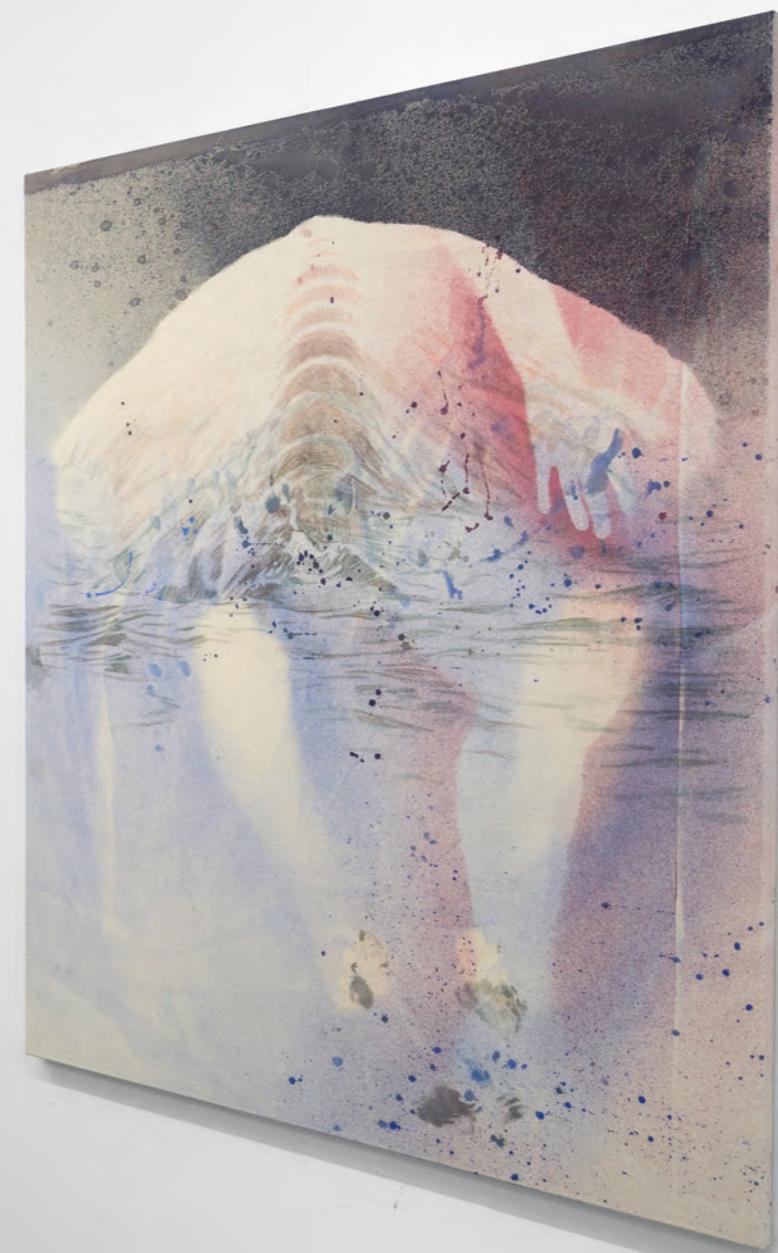


Untitled, 2021
Watercolor, photocopy on paper, artist frame, 43 x 57 cm, 16 7/8 x 22 1/2 in

+A









untitled, 2018
Vinyl color, crayon & body print on cotton, 130 x 100 cm, 51 1/8 x 39 3/8 in



I like your nature (to Jaspreet Singh), 2020
Vinyl color & body print on cotton, 118 x 137 x 9 cm, 46 1/2 x 54 x 3 1/2 in



Rasmus Kjelsrud

Lately I've been practicing. When my teacher asks me to take a moment to think about all the things in this life that I will experience for the last time, I think of your paintings.

Not just the pictorial pointers, but the intensity of it all. The colours, the pain, how everything is grown together. You paint impossible gradients, compressed perspectives, dying whales and your own naked skin - history, habitat, crisis. You are literally giving us all you got. What's going on?

I think you are in awe of life. Of course we will all die and by then everything will have been done for the last time, but even long before death you will seize to have certain experiences. Once stumbled upon, a thought like this is tricky to forget.

We do everything a finite number of times, and often you haven't the faintest idea which is the final one. What shall we do?

Basically all moments give way for the next, so I understand why you are concerned now with what will come - what will happen to the whales? But if we were to distract ourselves with words now, the route is already laid out. You read one word and then the next, you just keep on reading, talking, listening, word after word after word after word.

Human words are young and nervous to get things straight, and equipped with them we either try to figure something out or to arrive at the end of it. But as Scooter knew, the chase is better than the catch. The secret is of course that there is no such place to be found, there is no end to this net. And as things tend to get complicated over time, here we are wriggling around stuck in a mystery.

Just staying a while with your work is a reminder of the mystery going on, either you like it or not. Finding a route between the entangled parts of torso, surface and carcass that are your paintings, acts as a kind of involuntary breathing pause. A calm entry point from which to dive back into the depths of symbol and conversation. Not unlike the ancient whale, which through generations of underwater trifle, love and society, raised undersea heroes, language and eventually despair, is at its heart a yet unbroken chain of gasps for air.

So breathing pauses might be the best we got at this point. Breathing room to imagine a strange future in a different way, even though it's difficult to explain. The scholar Eve Sedgwick even proposes to imagine the profoundly painful, profoundly relieving, ethically crucial possibility that the past could have been different from what it was.

In the end that's not very different from waking up from a dream.
And how much effort does that take?

Selina Baumann
A Garden

A Garden

Selina Baumann's works construct A Garden, a realm populated by ceramic volumes: plastic shapes, organic, ancestral forms. The sculptures are occupying the space as bodies of vibrant matter, porous ceramic, glazed continuum of one single unit of moulded material.

Baumann's pieces move being steady, inhabit, pose questions by relating to atavistic conformations; perceived as characters, each one of them is an individual transient carrier of meta meanings through which, a response from the viewer, a reaction, is initiated.

The sculptures - being liminal to the biological and the matter - are all strong figures, an abstract group, united in some way by a primitive yet organic, impelling, redemptive quest for our senses to be triggered, for the ancestral shapes to awake perceptions through an arcane signifier.

The enclosed yet unbarred landscape, this garden, permits to come closer, walk through, wonder and wander. Each and every piece develops towards vertical and side perspectives, causing an alternate yet cogent perception of the forms. Those forms developed by the artist through a single uninterrupted movement, an instinctual gesture, seem to conquer the clay, as vessels to elicit responses as echoes.

The works seem to occur as a consequence of their own transformation, challenging their interpretation: here, the ephemeral meets the phenomenon, the matter. The elongated shapes assert some perpetual renewal, a continuous change... they evoke lust, sensuality, tactile hunger.

Baumann's pieces convey atavistic resemblances, stand as totemic figures, posing as archaic shapes, lightning formed symbols, knots, crosses, spirals, protracted bodies. The raw or glazed matter permits the gesture of the artist to be seen, there's no separation - observing the sculptures - between the finished piece and the process of its forming: it is a doubled infinity of meanings, of references and of coordinates all equally possible.

Chiara Valci Mazzara





Skulptur 1, 2017
Ceramics on wooden plinth, 160 x 33 x 17 cm / 63 x 13 x 6 3/4 in



Skulptur 2, 2017
Ceramics on wooden plinth, 156 x 42 x 30 cm / 61 3/8 x 16 1/2 x 11 3/4 in



Skulptur 3, 2017
Ceramics on wooden plinth, 154 x 20 x 17 cm / 60 5/8 x 7 7/8 x 6 3/4 in



Skulptur 4, 2017
Ceramics on wooden plinth, 161 x 34 x 32 cm / 63 3/8 x 13 3/8 x 12 5/8 in





Skulptur 5, 2017
Ceramics on wooden plinth, 129 x 30 x 25 cm / 50 3/4 x 11 3/4 x 9 7/8 in



Skulptur 6, 2017
Ceramics on wooden plinth, 143 x 28 x 24 cm / 56 1/4 x 11 1/8 x 9 1/2 in



Skulptur 7, 2017
Ceramics on wooden plinth, 168 x 15 x 15 cm / 66 1/8 x 5 7/8 x 5 7/8 in



Skulptur 8, 2017
Ceramics on wooden plinth, 152 x 19 x 15 cm / 59 7/8 x 7 1/2 x 5 7/8 in





Skulptur 9, 2017
Ceramics on wooden plinth, 150 x 27 x 25 cm / 59 1/8 x 10 5/8 x 9 7/8 in



Skulptur 10, 2017
Ceramics on wooden plinth, 156 x 18 x 15 cm / 61 3/8 x 7 1/8 x 5 7/8 in



Skulptur 11, 2017
Ceramics on wooden plinth, 140 x 15 x 15 cm / 55 1/8 x 5 7/8 x 5 7/8 in



Skulptur 12, 2017
Ceramics on wooden plinth, 137 x 15 x 15 cm / 54 x 5 7/8 x 5 7/8 in



Nuk, 2018
Ceramics, 60 x 60 x 116 cm / 23 5/8 x 23 5/8 x 45 5/8 in



Christin Kaiser
Künftige Ruinen

Christin Kaiser – Künftige Ruinen (Future Ruins)

Text: Katharina Wendler
Translation: Sarah Dudley

*Die neuen Tempel haben schon Risse (The new temples already have cracks)
Künftige Ruinen (Future Ruins)
Einst wächst Gras auch über diese Stadt (One day, this city will also be overgrown)*

– Einstürzende Neubauten: Die Befindlichkeit des Landes (The country's state of mind)

Let us consider the city as a place of overlapping layers: here, relics from past centuries and decades are cramped together with current trends and the latest innovations. The city is filled with traces left by people, wars, invasions, social upheaval, subcultures, artists and politics. Here, every generation tackles anew the questions of how we want to live together as a community, and how we wish to use the buildings around us. How are we shaped by architecture? How do we perceive and engage with it?

For her second solo exhibition at Åplus, Christin Kaiser has brought together a number of new works that examine aspects of the architectural and the urban from different perspectives.

The ancient thermal baths Caracalla in Rome form the starting point for Christin Kaiser's sculpture Center Arc. The artist has transferred a fragment of the ruin, a piece of wall with a rounded arch, into textile in the form of a quilt. In this work, considerations on building refurbishment (keyword: thermal insulation) merge with the architectural theory of Gottfried Semper, who understood the shell, i.e. the exterior of a building, to be its "clothing". The Caracalla thermal baths opened in 216 A.D. and were one of the largest built in the Roman Empire. In addition to the bathing facilities, in which there was room for several thousand bathers at a time, the gigantic halls also housed theatres, hairdressers, sports facilities and libraries. The baths were accessible to all citizens free of charge, and thus became the focal point of public life—sumptuously decorated wellness architecture for the people. The work's title also refers to the Dutch holiday park chain Center Parcs, which has been offering family holidays in tropical bathing paradises "not far from home" since the 1950s.

Another element of ancient architecture is taken up in the work Dorischer Ärmel (Dorian Sleeve), which melds a Dorian column (as known, for example, from Greek temples) with a sleeve. The sleeve, as an article of clothing or a person's "second skin", nevertheless retains its characteristic shape despite the enormous enlargement, and thus defies the strict symmetrical rules of column construction. The use of padded fabric further underlines this conversion. The column becomes a soft tube, leaving nothing of the architecture but a shell, reminiscent of a puffy down jacket, that, without the support of a wearer, collapses in on itself.

As an analogy to the skin of a building, tree bark becomes the focus of the series entitled Baumwall (Tree Wall). In the foreground of black-and-white photographs, the bark is blurred into an almost ornamental structure, behind which in-focus but largely hidden architectural fragments can be seen. One image is of the Haus der Kunst in Munich, and the other of two residential buildings in Berlin-Friedrichshain built by the architect Hans Scharoun. Both buildings—as different from each other as they may be—were classified as so "problematic" by subsequent generations that it was decided to hide them by planting a row of trees. The modernist architecture of Scharoun's Laubenganghäuser (1949–51) was incompatible with socialist ideas of architectural aesthetics as described in the "16 principles of urban development". In the case of the Haus der Kunst (1933–37), built in Munich as a prime example of monumental Nazi architecture under personal supervision by Adolf Hitler, attempts were made in the 1970s to temper its presence by planting a row of linden trees in front of the main facade. Both examples illustrate the ideological and political dimensions that architecture can have, and how following generations respond to them. Furthermore, the works showcase how architectural and urban planning heritage is handled, which is also currently widely discussed.

The exhibition "Künftige Ruinen" (Future Ruins) thus addresses several questions: about a building's interior and exterior, how both are subject to continuous changes, and what remains. It asks how that which remains affects those who, decades and centuries later, should live, study and work in the architectural shells designed long ago. The exhibition also investigates how we perceive architecture and the urban space around us, and how we want to redesign it according to the possibilities available to us. Not least, questions of ecological and social strategies can be raised, addressing issues that ensure a long, sustainable and healthy life for us and for future generations.

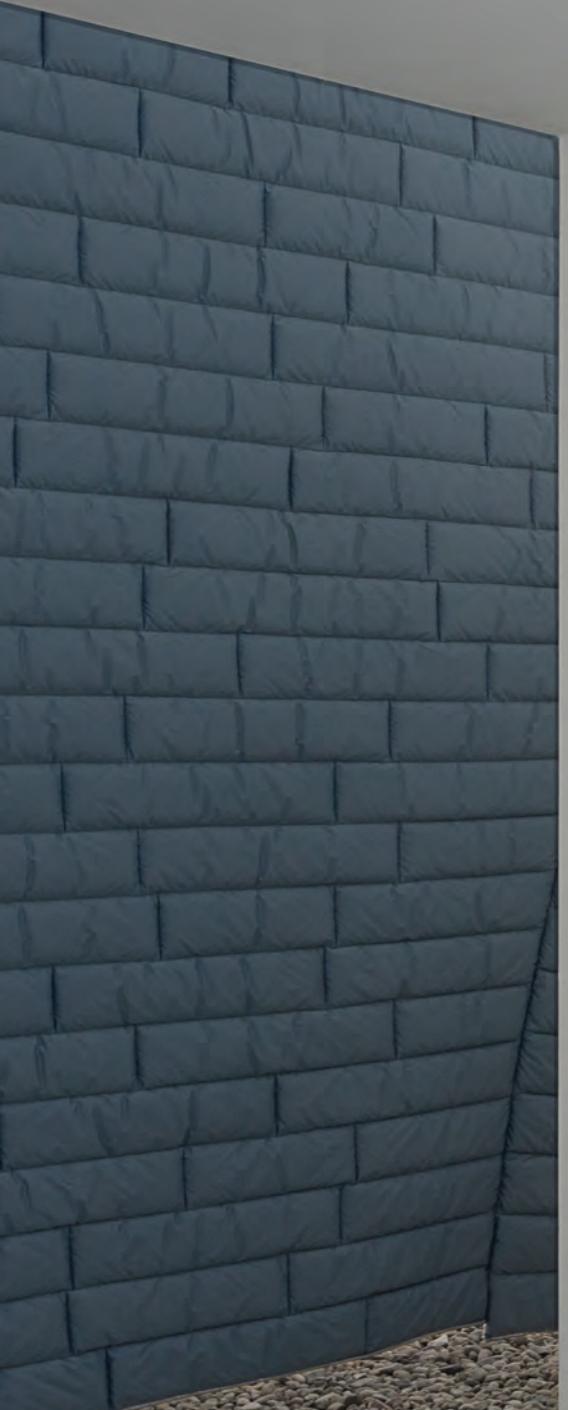




Dorischer Ärmel, 2021
Fabric, Fleece, 400 x 80 x 80 cm, 157 24/50 x 31 1/2 x 31 1/2 in



Center Arc, 2021
Fabric & Fleece, 365 x 260 cm, 143 7/10 x 102 18/50 in





Baumwall (HdK 1), 2021
B/w-archival print in artist frame, steel, zinc coated, 119 x 79 x 4 cm, 46 17/20 x 31 1/10 x 1 28/50



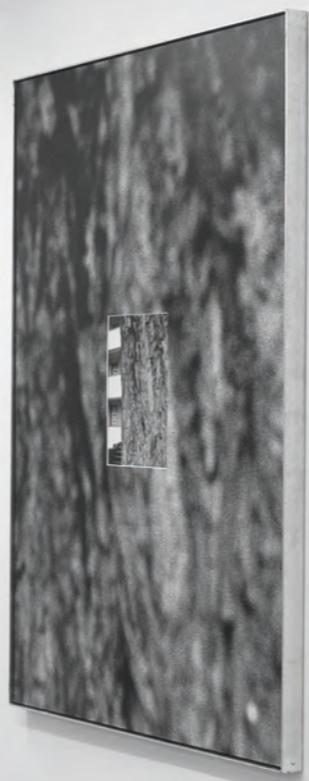
Baumwall (HdK 2), 2021
B/w-archival print in artist frame, steel, zinc coated, 119 x 79 x 4 cm, 46 17/20 x 31 1/10 x 1 28/50



Baumwall (HdK 3), 2021
B/w-archival print in artist frame, steel, zinc coated, 119 x 79 x 4 cm, 46 17/20 x 31 1/10 x 1 28/50



Baumwall (HdK 4), 2021
B/w-archival print in artist frame, steel, zinc coated, 119 x 79 x 4 cm, 46 17/20 x 31 1/10 x 1 28/50





Baumwall (WW 1), 2021
B/w-archival print in artist frame, steel, zinc coated, 119 x 79 x 4 cm, 46 17/20 x 31 1/10 x 1 28/50



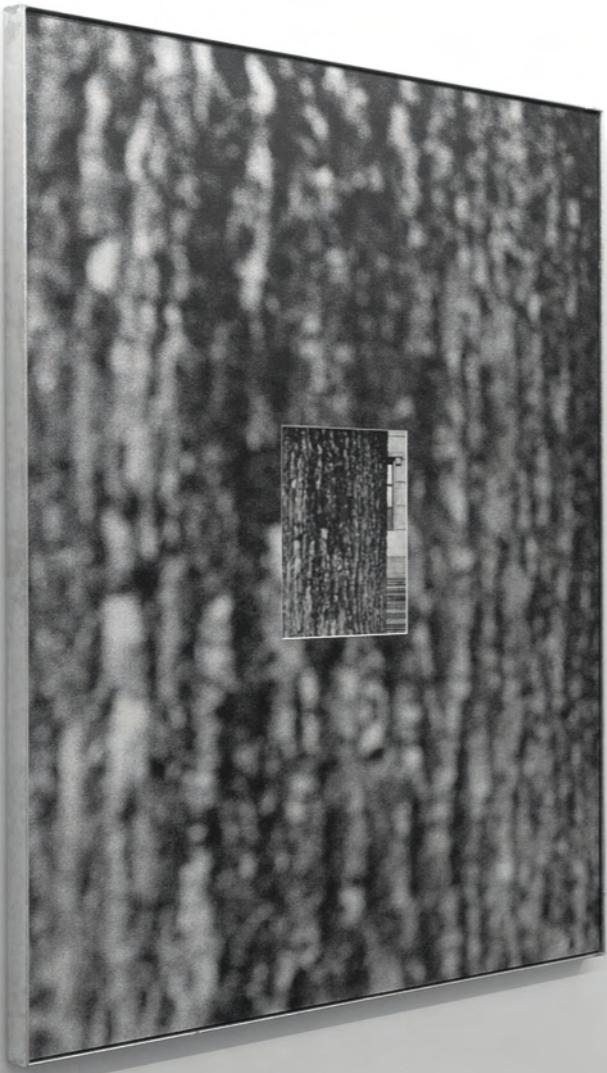
Baumwall (WW 2), 2021
B/w-archival print in artist frame, steel, zinc coated, 119 x 79 x 4 cm, 46 17/20 x 31 1/10 x 1 28/50



Baumwall (WW 3), 2021
B/w-archival print in artist frame, steel, zinc coated, 119 x 79 x 4 cm, 46 17/20 x 31 1/10 x 1 28/50



Baumwall (WW 4), 2021
B/w-archival print in artist frame, steel, zinc coated, 119 x 79 x 4 cm, 46 17/20 x 31 1/10 x 1 28/50



Christin Kaiser in conversation with Katharina Wendler
Atelier Christin Kaiser, Berlin, September 2021

KW: What are the main ideas behind "Future ruins"?

CK: The first considerations for the exhibition at Åplus began with a photographic work, or rather a photographic series (although I often struggle with series) entitled Baumwall [Tree Wall]. About two years ago, I began to photograph different locations. By the end, the series comprised only two places: apartment buildings on the Karl-Marx-Allee in Berlin-Friedrichshain, and the Haus der Kunst in Munich. These are two examples of, one might say, "ideologically tainted" architecture....

KW: ...and also two very contrasting examples...

CK: ...yes, exactly, both of which were apparently considered problematic by the subsequent generation. An attempt to temper, or even to actually hide the buildings, was made by planting trees in front of them. The example in Berlin involves two multi-story apartment buildings with balconies, constructed in 1949–51. Shortly after the war, Hans Scharoun was appointed as city architect to develop a master plan to rebuild the destroyed areas in Berlin. For the heavily bombed district of Friedrichshain, he devised the 'Wohnzelle Friedrichshain' concept, which included a development of apartment buildings. Working together with architect Ludmilla Herzenstein and two other architects, he designed the two buildings. They're strongly characterized by a modernist formal language, i.e. they are based on a style of building design that was dominant before the war. In the middle of construction, however, there was a paradigm shift on the part of the Soviets towards urban planning according to the socialist model. This also explains why only two buildings from the original development plan were completed. In short, Scharoun's plans were incompatible with the "16 principles of urban planning", i.e., the socialist ideal of architectural aesthetics.

KW: The far-reaching consequences of this urban planning policy can still be felt and seen in Berlin today. In comparison with the long row of imposing, ostentatious Soviet structures on the Karl- Marx-Allee, the apartment buildings clearly stand out.

CK: Exactly. The 'ostentatious structures' as you call them, were still being developed during construction of the apartment buildings. Nevertheless, due to the economy of absolute scarcity at the time, you couldn't just tear down construction projects that had been started. During my research in the Berlin public library, I came across, among other things, an article in the newspaper Neues Deutschland from that time, in which a Soviet architect is quoted as advising "to hide the imperialist buildings behind fast-growing poplar trees". In every sense of the word, he proposed to relegate the buildings into the shadows.

KW: The Bauhaus, or more specifically, Bauhaus architecture, was not very well respected at the beginning of the GDR. As far as I know, it took until the 1960s before a reappraisal of the Bauhaus was even approved, and another 10 years before it was admitted that the housing problem in the GDR could only be solved with industrial mass production based on the 1920s. Thus began the triumph of prefabricated housing—the 'Plattenbau' [concrete block, high-rise apartment buildings].

CK: In fact, in the GDR this changed over time. On the Karl-Marx-Allee, or Stalinallee at the time, buildings—so-called 'workers' palaces'—were built in the socialist 'gingerbread house style' of the early stage of the GDR, even though I don't really like that term. Modernism was considered to be too formal, elitist, bourgeois: something the working class couldn't relate to. The buildings on the Stalinallee were supposed to be objects with which the workers could identify; they symbolized the bond with homeland, tradition, craftsmanship, and so on. Later, of course, with the 'Plattenbau', less representative and more functional architecture emerged.

KW: In your photos, logically enough, one doesn't see much of the architecture at first, even though it's the only element in the picture that's in focus. But the tree trunk in the foreground, whose bark is blurred into an almost ornamental structure, dominates the image. The photograph of the building, somewhat smaller than letter-size paper, is then also surrounded by a much larger frame, the greatly enlarged and coarsely grained section of the photographed tree bark.

CK: The works are a photographic approach to architecture, but also an investigation of image and background, or image and environment. I usually don't like to constrict my images within a frame. On the one hand, the frame eclipses the materiality of the work, and on the other hand, I want to add another narrative layer to the image. Baumwall is the third photographic series in which large-format mounts are used. I like this form of presenting photography, which for me also has something sculptural.

KW: The picture thus has several levels, and the architecture which lies hidden behind the tree, seen only



through the peephole, shifts further and further into the background behind the tree-bark frame. What about the Haus der Kunst in Munich? I can hardly imagine that this colossus can be hidden by trees.

CK: In that case, they planted linden trees, which grow much more slowly and have narrower trunks. In Munich, it was not so much a matter of 'hiding' the building, but of 'tempering' the National Socialists' aesthetic. In the 1970s, the area around the Haus der Kunst, especially the section in front of it on the street side, was redesigned. On the building itself, the staircase that used to run the entire length was significantly reduced in size, and a row of linden trees was planted in front of it to counter the monumental architecture. The building is supposed to be restored by David Chipperfield's studio, who, as I understand it, wants to take away the trees, widen the staircase again, and practically restore everything to its former state, which has notably triggered some criticism.

KW: Can you say something about the frames of the photos?

CK: I welded the steel frames myself and then had them hot-dip galvanized. You come across this weatherproof material in public spaces all the time: Street lamps, bollards, railings, and bike racks are often made of galvanized steel. I like the camouflage-like quality of it, and also the coarseness, the irregularities and quirks in the material.

KW: Apart from the photo series, there are also two textile works in the exhibition, both of which reference architectural elements: Center Arc and Dorischer Ärmel [Doric Sleeve].

Center Arc is a textile wall in the form of a quilt, representing a fragment of a wall with a round arch.

CK: There is a precursor to Center Arc, which I showed at the Kunstverein Leipzig in 2018. I had an exhibition there entitled Hausdurchsuchung [House Search], and developed a 3 x 10 meter textile wall especially for the space. Similar to the exhibition at Åplus, it also started with a photographic series. I had photographed building facades that had been given a new, smoother 'face', so to speak, through subsequent thermal insulation.

KW: A facelift for houses.

CK: Yes, something like that. Based on that, I started to work associatively with textile thermal insulation.

KW: Did you happen to be influenced by the down jacket trend?

CK: I was literally thinking about a down jacket for the building.

KW: I was just kidding, of course, and it sounds a bit zeitgeisty now, but in the long term it's definitely important to consider which sustainable and resource-efficient techniques we use to heat or cool our homes and cities.

CK: True. And the connection isn't that far-fetched either. But the work entitled Gewand [Garment], which I showed in Leipzig, is not only influenced by the down jacket, but significantly by the architectural theory of Gottfried Semper, who, among other things, dealt intensively with the origins of architecture—with humankind's stylistic, handcraft, but also cultural practices. The terms 'adorn' and 'clothe' play an essential role here, one also speaks of 'clothing theory'. The title Gewand thus plays with a double meaning (garment and wall), which—just like the term 'Decke' (German for blanket and ceiling) for example—was also addressed by Semper himself. He saw a connection here, which I have taken up in the work and brought into the present. It's exactly these kinds of connections that interest me.

KW: Is the new textile wall a continuation of the previous work? What makes it different?

CK: The new work grew out of reflections on the architecture of imperial baths in ancient Rome. When I visited the Caracalla Baths in Rome four years ago, I found the fragments of the ruins to be very fascinating. Both the architectural dimensions and innovations impressed me. In the course of further research, I then found out how the baths were used—that they were not meant exclusively for use by the political elite, but were essentially intended for the lower classes (society in ancient Rome was divided into 2 groups, 1% upper class and 99% lower class). Citizens could go there, and their slaves could too. Not much is known about how exactly things were organized there, but very likely everyone sat together in the same water. In addition to the baths, the buildings also housed an infirmary, a sports area, a library and a theater. Music was played on the terraces, and prostitution was probably also allowed. And the whole thing was inside this huge, overwhelming architecture.

KW: The rabble had to be kept happy. Actually quite clever to provide free wellness facilities to distract the public from possible dissatisfactions... Is it a coincidence that the title is phonetically similar to Center Parcs? (I must admit that, for me as a child in the 1990s, I always dreamed of going to these places.)

CK: No coincidence! One of my daughter's school friends was apparently on vacation there recently; I was amazed they still exist. When thinking about wellness centers, this bridges the gap (Arc) between the imperial

thermal baths of antiquity to the tropical bathing paradises of the present day.

KW: So the quilt is a reflection of a section of this thermal spa architecture?

CK: Yes, exactly. I was really impressed by the architecture, by the ruins—especially the huge round arches. I picked out a fragment of it and translated it into textiles.

CK: So you chose a material that is basically the opposite of its origin, a wall made of stone. The wall becomes a comfort blanket that you can snuggle into. We already briefly touched on the revival of the down or quilted jacket earlier; in the past, they were worn at most by people who lived in very posh neighborhoods, and now you can get artificial down for 15 euros at Decathlon. Of course, functionality comes first—down jackets are practical, they keep you warm and weigh almost nothing. Hence something has changed in our relationship to this garment, to this material, and I find it exciting how you illustrate changes to the 'shell', but do so by making a reference to architecture.

CK: The 'shell' is definitely an important keyword. I also find the term 'skin' appropriate in this context—I'm interested in both architectural and textile 'skins'. The work Gewand in Leipzig was also based on this, in terms of color, and thus had an even more concrete reference to the human body than is the case with Center Arc.

KW: A good transition to the work Dorischer Ärmel, which, as I see it, is a literal connection of a Doric column and a sleeve, that is, a part of clothing, the so-called 'second skin' with which we enclose our bodies.

CK: This work further explores the ideas we just mentioned. The sleeve is, of course, an important element of a garment. I have connected it with an architectural element, the Doric column, which, if you turn it by 180 degrees, comes pretty close to a sleeve. For me, this also references the trees we talked about at the beginning. Ancient stone temple architecture has its starting point or origin in wood; wooden construction shifted to stone over the course of time. Hence, the column as a support is the unifying element here.

KW: The sleeve nevertheless retains its characteristic shape and thus actually defies the strict architectural rules of column construction, which must of course ensure stability and thus rely on symmetry. The use of fabric and soft padding further emphasizes this conversion from the hard and solid to the soft and hollow.

CK: Basically, I just have a lot of fun translating individual architectural structures into textile, and to think about how to best realize that translation. But it's not just about softness, it's also about other material properties of fabrics.

KW: Which fabric did you choose for Center Arc?

CK: The front is made of bluish taffeta, in reference to a bathhouse or the tiles in a spa. The back is a silvery functional fabric, cool and smooth.

KW: Functional fabrics are also mainly found outside. Just like the floor, which I'd like to talk about briefly: you've completely filled it in with gravel. Did you also want to bring a bit of the outdoors into the gallery space?

CK: On the one hand, I wanted to appropriate the space even more and get away from the classic white cube (the room at Åplus actually is a cube). In addition, the gravel prevents one from wandering through the exhibition space as a matter of course, even indifferently. It forces visitors to walk slowly. And yes, secondly, I also wanted to blur the boundary between inside and outside. The gravel reminds me of museum sites, like the Caracalla Baths are today. There, you walk along grave paths between the ruins.

Christin Kaiser (b.1984 in Erfurt, DE) studied Fine Art at Hochschule für bildende Künste Hamburg. She had solo exhibitions at Kunstverein Hamburg, Kunstverein Leipzig as well as Galerie Åplus, Berlin. Her work was exhibited in numerous group show such as nGbK Berlin, Künstlerhaus Bremen, Kunsthause Hamburg, Galerie Jahn und Jahn, Munich, Galleri Opdahl, Stavanger (NOR), Produzentengalerie Hamburg, Galerie Max Mayer, Düsseldorf, eigen+art lab, Berlin, and Museum Tenerife Espacio de las Artes, Santa Cruz, Tenerife (ESP). Christin Kaiser was a stipend of Stiftung Kunstfonds, the Berlin Senate as well as the City of Hamburg. She lives and works in Berlin.
www.christinkaiser.de

Katharina Wendler (b. 1988 in Hamburg, DE, lives and works in Berlin) is an art historian and exhibition maker. She studied Cultural Sciences, Art Management and Psychology at Leuphana Universität Lüneburg as well as Art History at Humboldt Universität zu Berlin and the University of Iceland. From 2013 to 2017 she directed the project space Safn Berlin/Reykjavik and since 2014 has realized and coordinated numerous exhibitions, publications and other projects with German and international artists. She currently works as Curator of the Bauhaus University Gallery and Artistic Associate at the Faculty of Art and Design at Bauhaus-Universität Weimar as well as a freelance curator and writer in Berlin. In early 2018 she initiated the exhibition format _in conversation with__.
www.katharinawendler.com

_in conversation with__ is a curatorial format aiming at bringing people together through conversation and subsequent collaboration. Artists are invited to engage in dialogue with curators, authors, other artists, art historians, journalists or scientists and to develop an exhibition from it. The conversations are documented in writing, serving as text material accompanying the exhibition. They enable visitors to develop a deeper understanding of the artists' methods and of the artworks. _in conversation with__ is based on the premise that it is the artists themselves who can best provide information about their works, their methods, their ideas and inspirations. One simply needs to ask. The project was initiated in early 2018 by Katharina Wendler in Berlin and is guest of various (project) spaces.

Dear Christin,

I couldn't stop thinking about trees and ruins after our talk. Ruins may be beautiful, sad, powerful, hostile, and tragic. Often, they are a bit scary, as if they're haunted. Sometimes they also seem a bit useless and ridiculous, as monuments of past failures and shortcomings: a lonely pillar, and the remains of a wall, that have stayed, stubbornly waiting for the rest of the house to return.

Just because something has lost its function does not mean that it is useless. On the contrary, I think that things that are poor in function often are rich in meaning. Consequently, things that are designed to perform certain functions perfectly, are one-dimensional. They are too smooth, too smart, too perfect, and far too user-friendly to be meaningful. They don't become ruins when they break, they just become waste. There is no point in saving them when they no longer perform. In the long run, I fear that these kinds of objects will make us blind to meanings, blind to nature, and blind to art.

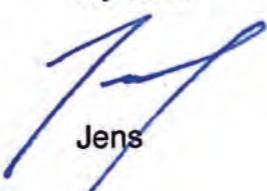
Ruins are there to remind us of something. Not only of their past. More importantly, they remind us that it is not function that matters most, but *meaning*. I guess that is why the Romantics were so fond of ruins. They didn't have the desire to explain everything constantly. Instead, they cherished the enigmatic and unintelligible, in short: the meaningful. Children have the same attitude towards their surroundings, they know that play and imagination is much more fun and meaningful than facts and explanations.

The ruins in colourful tech-fabric that you showed me yesterday – the pillar and the arch – are unlike all other ruins I've seen before. They make me not only think about Caspar David Friedrich and lost times, but they also make me think about expeditions and amusement parks. They are the happy ruins of the future, forward-looking and welcoming.

I think it is time to radically change our view on the ruin. I think that the ruins in cities have a similar meaning as fallen, old trees in forests. They nourish their surroundings; they offer shelter for other creatures and organisms and a refuge for imagination. Cities without ruins are not cities at all; one cannot delete a city's past without simultaneously deleting its future.

Soon after our conversation yesterday, I read a piece by John Ruskin, *The Lamp of Memory* from 1885. He is disgusted by our lack of care towards our built environments, but he also detests the restoration of buildings. "The thing is a Lie, from beginning to end," he wrote. I think he was totally right. Ruins must be allowed to remain ruins, as living memories, until they disappear by themselves.

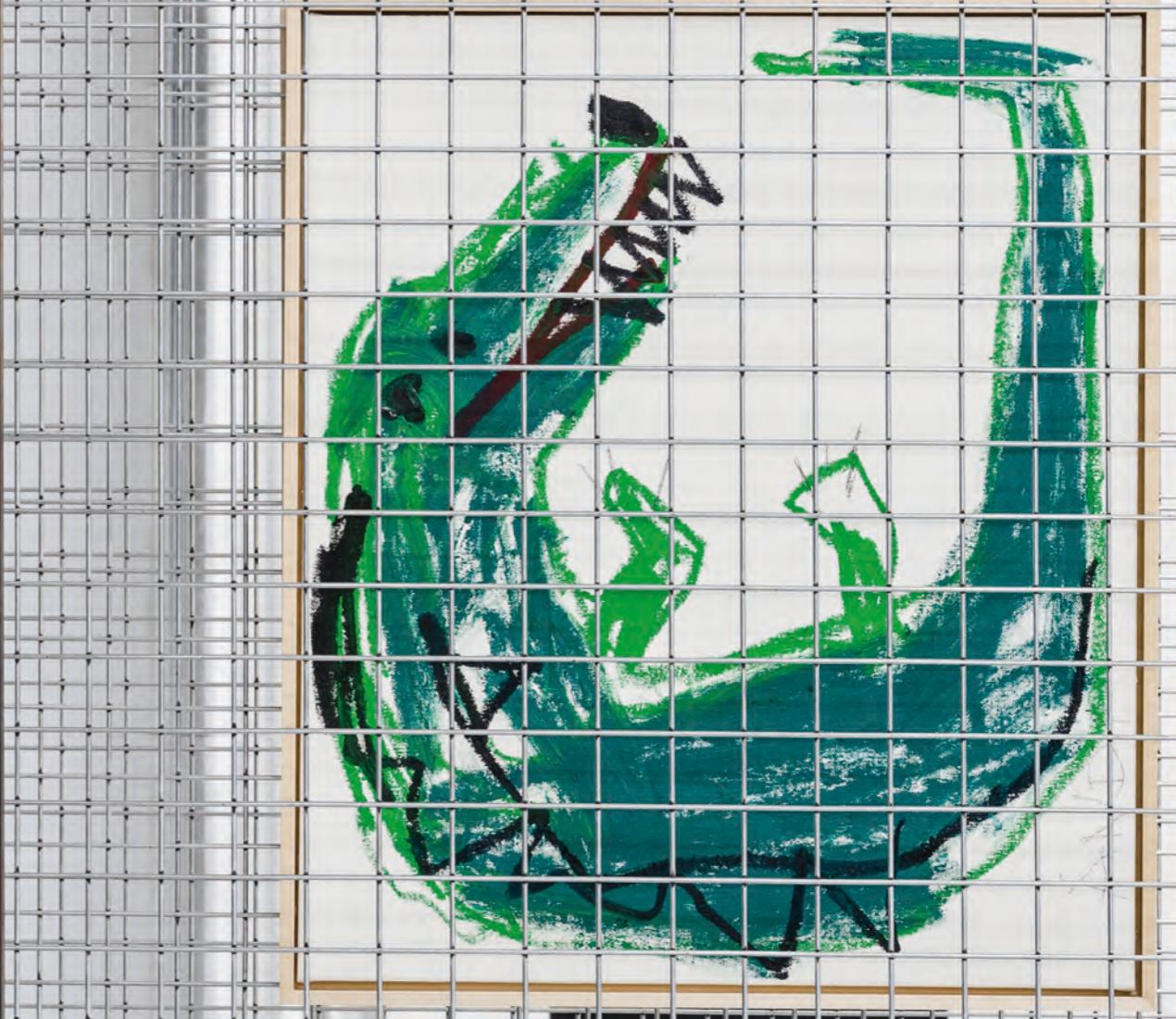
My best,



Jens

Special

Andi Fischer & Franz West
FEST



Some Reflections on Deskilling and Disorientation in the Works of Andi Fischer and Franz West

Johannes Hoerning, May 2021

"...a play with one's own arrogance."
Franz West, 1989

"Nothing has to endure more stupid remarks than a painting."
Pierre Bourdieu (after Edmond and Jules de Goncourt),
1999

Interpretative and speculative possibilities abound whenever two artists are exposed to one another during their lifetimes or posthumously. This is especially so when the artists in question have had no known personal contact, which would allow for secure points of reference for reading their work based on correspondences, collaborative efforts, or the testimony of common friends. Neither, in our case, was the one the late teacher of the other, so that he could have left his mark on the younger's formative years. Taking this negative reality as a point of departure, the question arises how we ought to approach the works of Andi Fischer (b.1987) and Franz West (1947-2012), now that there are shown together for the first time in Vienna? The city itself is a significant location, to be sure, one on whose cultural history West left deep and lasting marks. But making a fetish of a location (like with any other category of analysis) produces its own side effects, especially in the case of Vienna, about which West like so many other artist and writer colleagues had always had an ambiguous relationship, to say the least. It might also be tempting to take the work of the later born, Andi Fischer, and seek in his works confirmation of representative elements hiding somewhere in West's capricious body of work, which in this current exhibition covers three decades, from his early gouache works and collages of the 1970s, an early object entitled *Maulschelle* (1980), a *Telefonskulptur* (1993), to his late object *Pleonasme* (1999). But this pedantic-didactic exercise in excavation and projection is an oddly limiting one, relying on educated guessing and on little more than Fischer's (and our) questionable advantage of having so far outlived Franz West.

The routinely discussed psychosexual allusions in West's collages, performances, and sculptures might be locatable in Fischer's work if one submits his so-called "child-like figuration" to a Freudian reading. Yet, psychosexual

readings of cultural production always say too much or too little, simply because with some stretch of the imagination every work of creative human production lends itself to applied psychoanalytic theory; one may well engage in such psychoanalytic effusions without ever saying anything that is of aesthetic relevance for the objects under consideration. In other words, one needs to explain and justify how one mounts familiar theory onto aesthetic object or how one reads off such theory from aesthetic objects. That West read and discussed Freud is hardly reason enough. A closer look at his work would, in any case, reveal a thoroughly fragmented interest and referencing of both philosophy and psychoanalytic theory, rather than a systematic reconstruction with any effort toward theoretical cohesion.

For all we know, Fischer did not make works about West or with West in mind, in the same way that West would do repeatedly with Cy Twombly as early as 1980 and still in 2009, culminating in West's musical event composed for Twombly's retrospective at MUMOK. "When you bear someone in mind like this," explained West, "it leads to a kind of 'internal logic' that influences the resulting forms, or even creates them – it's an analog relationship [...]"¹ The outcome of this analog relationship might well have led West to not becoming a painter, for he acknowledged how Twombly had transformed painting to such a degree that there would be no need, or indeed, that it would not be possible for painting to receive any further articulation worthy of West's artistic attention. Fischer's relationship to West and West's relationship to Fischer must therefore find a different point of orientation. If we want to get further into their practice and see what kind of effects the works in their relationship to one another accomplish and mutually amplify, we should begin by considering the strategy that I, for one, believe is common to their artistic production but has so far been neglected in discussions of their work: the strategy of deskilling.

Deskilling, as is well known, denotes a "persistent effort to eliminate artisanal competence and other forms of manual virtuosity from the horizon of both artistic production and aesthetic evaluation."² Fischer and West employ precisely such effort. Its historical beginnings are difficult to determine because deskilling is a relational term contingent on what artisanal competence has come to mean at particular times. Any artist, who decides to employ deskilling, in other words, responds to skilful competence or style as a normatively established and therefore historical notion, embedded in and legitimizing the social, political, and cultural order of the day. If we had to name one of the earliest instances of deskilling in art, then it might well be

in the work of the 'radical' boulevardier Manet.³ He had taken a great deal of interest in class conflict and civic displacement, especially in the work of the 1860s, the same decade in which the term "capital" had begun to circulate, which his older contemporary Marx would theoretically memorialize in *Das Kapital*, published in 1867.⁴ That deskilling was part of Manet's "symbolic revolution," to use Pierre Bourdieu's term, is the reflection also of a reality of deskilling of labour and the replacement of manual skill by machines that had set in rapidly as an upshot of the earlier industrial revolution (in England, where Marx lived much faster than in France, of course). And while the normative integrity of Manet's "symbolic revolution" (Pierre Bourdieu) for the aesthetic realm is gone – compromised, co-opted, commodified, you name it – the strategy of deskilling remains available as long as skill retains cultural validity and deskilling of labour remains economically relevant under advanced capitalism. For Manet and Marx alike, then, despite their radical differences, the loss of skill was not something to bemoan. The question was and still is, as we debate the impact of AI today, who would and will benefit from technological progress and under whose control are the de-skilled means of production? For that reason, the strategy of deskilling continues to capture a shared social condition, all the while producing similarly estranging effects among bourgeois audiences, who, roughly two hundred years after its earliest deployment, still often see their faith in skill and merit offended by it. For deskilling to be grounded in distinctly anti-bourgeois aspirations, at the service of the proletariat, it had taken the more overtly political dimensions of Suprematism, Constructivism, or some communist instances of Surrealism, tendencies which succeeded, as we know, only momentarily and failed in all their political ambitions. It took Duchamp's ready-made to introduce the most dramatic form of deskilling, which disavowed not only skill but artistic authorship by presenting an act of selection of an object of non-artistic labour as one that ought to be regarded as a work of art. Once inaugurated, the strategy of deskilling proved resilient in its potential for renewal, receiving currency after the war as a reaction to Abstract Expressionism by artists like Jasper Johns and many others, albeit by then, deskilling would become irredeemably imbricated with exchange value, a lasting elective affinity well into the present and likely into the future.

Franz West once remarked that for him philosophizing is like jogging, something he does as an amateur, as he pleases, and without a particular end in mind, which would be expected, perhaps, from a professional philosopher or athlete. Not even here, then, are competence or know-how taken to be a requirement, nor are they mo-

delled on ideals of performative success. They aren't even desirable. According to Friedl Kubelka West, for his part, early on used the word "künsteln" to describe his practice, which has been explained as "amateurish tinkering in the studio that refuses to be taken seriously."⁵ By West's own standards, then, calling him a professional artist would be a misnomer. And what else is this künsteln but a strategy of deskilling? And we are not wrong, I believe, to see in Fischer's erratic and, precisely for this reason, parodic execution of recognizable imagery in oil stick a similar kind of künsteln or amateurish tinkering.

Fischer's reduced chromatic ordering only occasionally surpasses primary or secondary colours and his entire inventory of animals and human figures appears in the same chromatic range, altered only for narrative purposes, when his figures wear knightly armament or other fabrics, as in his latest canvases *IMMERNOCH REIBEREI* (2021) or *HERKULES EINE GEWISSE ANSPANNUNG WAR ZU SPÜREN* (2021). This representation of armament or clothing, like anything else in Fischer's work, is reduced (mono)chromatically and entirely free of shimmering effect or wrought textures. His over-simplification of spatiality and reduction of colours leaves no room whatsoever for the auratic appeal that skilfully crafted surfaces and textures would produce or are intended to generate in the viewer. In stark contrast to Fischer's reductive approach, the skilful crafting of textures seem to have lost little of their magic appeal for painters and sculptors of the recent past and present, especially when such surfaces are instrumentalized as relics of the past or tokens of the alien (cases in point are Anselm Kiefer or those artists working in the painted collage tradition of Dali or Magritte). This non-auratic or anti-auratic dimension of Fischer's flat surfaces produces instead of aura a sense of awkwardness, as one might call it. This awkwardness is amplified by the sense of presence of an author, who is entirely bereft of aesthetic mastery or virtuosity. Isabelle Graw has called this effect particular to painting the "ghostlike presence of the absent author,"⁶ which in the case of Fischer (and indeed of West) we could modify to the "ghostlike presence of the absent author as amateur." That very absence, by the same token, has nothing auratic or hagiographic about it. Unlike the artist as genius, the artist as amateur suggests replaceability, one that is challenged perhaps only by repetition of motifs and colours, which appears to reintroduce skill or competence at a level hardly worthy of their conventional understanding. That Fischer introduces the most banal of onomatopoeic elements into his all caps titles such as *Tata Fisch Gefang* (2020) (Image 1) or *KROK ADA EIN ENORM BERG + HAUS* (2021), or that he creates dyslexic distortions such as *SCHLONGÄ DURST* (2021) of-



Image 1
Andi Fischer
Tata Fisch Gefang, 2020
Oil stick on canvas
139,5 x 109,5 cm
Courtesy: Andi Fischer & Åplus Berlin

fers additional commentary on any ambition to recreating mythical reality through historical citation either visually, linguistically, or both.

While the deskilling strategies of prewar monochromatic efforts and of some of their post-war iterations often sought to erase subjectivity in their work, neither West nor Fischer seem interested in such undertakings. But where their subjectivity is preserved, or even where it is prized in expressive and gestural elements or informal signatures like "ANDI," in the case of Fischer, such subjectivity appears entirely lowered to the common denominator of the capacity for human agency or, to use another German painter's way of putting it, expresses (especially in Fischer's case) "that painting is one of the most basic human capacities."⁷ In its idealized form, this capacity denotes the ability to act freely and self-determinately, without however attaching any particular qualitative attribution or normative expectation – merit or virtue – to the outcomes of such capacity; an egalitarian and anti-meritocratic dimension, if one cares to put it this way. What this means for the audience of Fischer's and West's works is that any specialist knowledge as a requirement for competent reception is anathema. For how could the artist as amateur expect the audience to base aesthetic experience on learned skill or even moral principles? That one become

an expert and competently relate aesthetic experience of works of art to one's own aesthetic and moral principles presents the kind of bourgeois attitude that West's fellow Austrian writer Robert Musil once caricatured so well in the figure of Graf Leinsdorf, who was entirely unable and unwilling to see in works of art, as Musil put it, "etwas anderes als Übereinstimmung oder irrende Abweichung von seinen eigenen Grundsätzen"⁸ (anything other than confirmation or confusing digression from his own moral principles.) That this sort of moralizing attitude toward cultural production has remained prevalent among audiences of all kinds is perhaps the best indicator that strategies of deskilling shall retain their confrontational relevance, despite the obvious fact that such strategies have often enough become a commodified cliché, whose practitioners no longer care all too much to break the link to high-art practice.

Issuing from the afront against 'competent' reception and anything auratic, Fischer's interest in historical and mythological genre painting is particularly interesting for an age such as ours with amplified production of nationalist rhetoric and display of state power, subtle or not so subtle. For aura sits unwell not with deskilling per se (any Rothko is highly auratic and deskilled) but with deskilling whose motivation is set against the reconstruction of pure aesthetic experience, historic authenticity, or mythological sway. While Fischer's work, then, may well serve as a reminder that all elements of historical genre paintings and mythological imagery have become entirely obsolete in themselves and wrenched from their initial functions at the service of dominant power, one must still look elsewhere to find the same ideological needs satisfied, which these former modes of expression had done so well and so eagerly. The nation state and its myth, after all, have not disappeared, nor then has the need for their cultural legitimization and their claims to historical validity. Though this can longer (or only uneasily) take place via the appropriation of historical icons, the worst of which are beheaded in an ongoing fashion, rather, once these icons have been dethroned, the iconic gap must be filled somehow and by someone. While Fischer's deskilled figuration reminds us, contrary to someone like Markus Lüpertz, of the obsolete representational role of historical icons and myths, representational roles in themselves are not obsolete just that they take different forms in different ages – Staatsmalerei (state-painting) has many heads fit for decapitation.

A similar handling (or intentional mis-handling) of historic-mythological source material for the sculptural realm and its appearance in the public sphere may be discerned in West's monumental Lemurenköpfe (first shown at Jan



Image 2
Franz West
Lemurenköpfe,
Installed at Documenta 9 (1992)
Courtesy: Franz West Privatstiftung



Image 3
Franz West
Erstes Passtück (The First Passtück), 1978/94
Plaster, steel, dispersion, 24 x 10,5 x 26,5 cm
Courtesy: Hause & Wirth collection
Copyright: Franz West Privatstiftung

Hoet's Documenta 9, 1992) (Image 2), as well as in the title of one of his later series Sisyphos (I-X) from 2002, large papier-mâché bodies filled with rubbish and covered in industrial paint splashes. His most consequential approach for the strategy of deskilling, however, remains West's active involvement of his audience beginning around 1973-74 with the creation of his *Passtück* or *Adaptives*. A little later, a circular-shaped variation would be titled *Erstes Passtück* in 1978 (Image 3). *Passtücke* require an audience, any audience, to enliven the work and activate it. That all these objects are made for unspecific use exposes the impossibility of mastering a certain way of using, looking at, or handling them. While deskilling marks the strategy of their intentionally sloppy material production, often incorporating quasi-readymade detritus, users of these objects are themselves bereft of skill (in the form of specialized knowing how) as an aid for access to the works, simply because lack of instruction leaves all participants equally inadequate (or equally adequate). West had thereby turned the relational dimension of deskilling from indeterminacy of viewing/interpreting to unpredictability of performance, amplifying his disavowal of competence as achievable virtue whenever viewers encountered these objects. While the act of deskilling in Fischer lies in the invisible act of painting in the studio, as it were, and therefore finds expression in a final object, in West's case, the act of deskilling is extended to participation. Merit, or some such metric to determine who is and who isn't eligible for participation was anathema to West, an attitude which he would translate also into installations such as *Eo Ipso* (1987) in Münster, for which the public was simply invited to take a seat; on a larger scale such ideas were reiterated in *Auditorium*, 1992, an installation of 72 divans with cushions also at Documenta 9. Here, West had taken on ideas close to American Fluxus artists such as George Brecht, who showed his last public sculpture "Three Void-Stones" (1987) also in Münster, and who, earlier in 1959-62, had turned the most ordinary of sounds, dripping water, into a collective sound act. West had turned the act of sitting into something similar: an action for which no skill whatsoever is required, and an action which does not hang onto some sense of auratic subjectivism, known still from Wiener Aktionismus, but rather replaces it by way of an egalitarian gesture. Veit Loers once described West's attitude as "egalitarian gallantry,"⁹ although the gallantry part of this expression sits unwell with deskilling, as I discuss it here, unless one understands gallantry parodically or unless one detects in egalitarian strategies as such elements of deskilling.

Somewhat extending the logic of *Passtücke*, West's small series of *Telefonskulpturen* executed around 1993-

95, had combined two otherwise unrelated activities: ordinary communication in the studio and intentional artistic (or tinkerish) production. These works got their name from serving West and others in the studio as objects fit for modification during phone calls by way of further deformation or random coloring. The obvious reference for West's concerns with cross-labour and cross-activity objects are Laszlo Moholy-Nagy's series of *Telefonbilder* from 1922/3. Moholy-Nagy had ordered these identical paintings, varying only in size, from an enamel factory south of Weimar to prove right Malevich and El Lissitzky's claim that "one can do no better than order one's paintings by telephone from a house painter while one is lying in bed."¹⁰ This invitation of lying in bed and, perhaps, getting something out of it must have been very much to West's liking, although his point was less to merely include anonymous and non-artistic labour into his work, but rather to see what happens, or what doesn't happen, when ordinary, unplanned activities in the studio coalesce with sculptural production.

The acts of lying around or sitting around had been no less important for West, activities which from his first furniture pieces in the later 1980s to his *Seating Masses* (*Sitzwuste*) would remain part of his practice. In all his furniture installations West had taken George Brecht's logic of collective action further by disavowing attachment to specific outcomes for which at least a modicum of discipline and some level of instruction would be required, as was evident in Brecht's minimal but no less instructive "event scores," written for performers. It was none other than Brecht's colleague Alan Kaprow, who sometimes got frustrated at the audiences' violation of his instructions and it was Kaprow, too, who delivered a lecture in Vienna in 1970, attended by West, leaving the young artist "impressed with the idea of using items of practical use in an unusual context."¹¹ West's fascination with Kaprow did not also encourage him to later write instructions in order to direct his audiences. West could not have written such scores to begin with, since no particular action was ever expected of the viewer as participant. For him, artistic action had no determinate criterium for success.¹² As West explained, "the performance isn't necessarily worse when it works rather than when it doesn't."¹³ Although to some degree working in the shadow of Brecht's and Kaprow's conceptual turn in late 1950s and 60s, West had chosen to give up the authorial need for direction and control and was therefore able to break free from the more constraining elements of Fluxus. Fischer, too, in a first series of wooden cabinets, begins to introduce participatory action as an element in his practice and therefore, like Brecht and West before him, has come to internalize

Duchamp's insistence from a 1957 lecture that "the creative act is not performed by the artist alone."¹⁴ Although still restricted by glass and with limited range of motion built into the objects, these cabinets suspend what often appears rather accidental in his paintings: the positioning of figures and objects, distorted as their outlines are through erratic application of oil stick. Fischer's inventory of miniature wooden objects appears now more conscientiously, almost pedantically, placed within these cabinets. Such oriented placement, however, does not also revert Fischer's deskilling strategy but rather amplifies it, especially when contrasted to the neat crafting of the plain wooden cabinet; an object with a singular function, which might well be used for any other kind of collectible object someone cares to display. Here, Fischer invokes obvious links to the culture of accumulation but instead of reiterating the readymade logic from Arman, to Brecht or Hirst, Fischer reflects instead on the construction of singular narratives or singular courses of action within narratives. What happens in these cabinets is broken down into fable-like sequences of those over-simplified elements we find also in his paintings. In their three-dimensional variation, however, Fischer might be taken to free these same elements to the degree that the miniature objects suggest the possibility of deliberate re-arrangement. Yet, any such rearranging would not greatly change the duality of action/reaction that obtains between a tiger and trees, a crocodile and a house, a falcon and a snake. Even more so than in his gesturally distorted canvases, it is in these three-dimensional scenes that Fischer's narrative reduction stands out without, however, putting this reduction at the service of a didactic mission known from fables or parables of the Aesopic or rabbinic kind. The familiar comparison of two elements in the parable genre has served not only basic elementary schooling since ancient times but also argumentative purposes and the construction of a prudential lesson most often oriented toward moral truths that are taken to be universally applicable. It is, perhaps, this appeal to universality linked to what I have earlier called the capacity for human agency as a common denominator for Fischer's painterly and now sculptural practice, which we find in concentrated form in his cabinets. But, again, despite some viewer's wishes to the contrary, the formal concentration of objects and narration does not also provide didactic-moral orientation.

Lack of orientation, to be sure, is not the same as disorientation, although perhaps close enough in its ability to raise questions about the purpose of artistic production or the role of the artist. West often remarked that he was in a state of disorientation, one that ought not be understood negatively, but as a welcome fact of how he regar-

ded his artistic production and, more importantly, one that he wanted to translate into his audience's experience of his objects. The way language was introduced into conceptual art by Brecht or Kaprow had not the function of disorientation. Neither was disorientation their goal. Their events or performances provided a form of engagement, which these artists thought painting or sculpture alone could not achieve, requiring the viewer instead to act as the subject of a language game with somewhat preassigned roles. Brecht's *Three Chair Event* (1961), for example, confronted viewers with a gap between the presence of one ready-made chair and an event score, indicating instead the presence of three chairs (which were hidden elsewhere in the gallery or outside) – incompleteness requiring specific engagement from a puzzled audience, rather than disorientation proper.

One indication that West had nonetheless searched for relief from disorientation, might have been his attraction to the systematic thinking of Wittgenstein's philosophy of language, serving him as an intellectual escape into order, perhaps. It is, however, a blessing that West only drew on Wittgenstein's thought only sporadically and did not let himself be won over by the philosopher's conservative tendencies, his "cult of common sense,"¹⁵ as some would say, or his loyalty to authority and the status quo that would have philosophy famously "in no way interfere with the actual use of language" and ultimately "leaves everything as it is" (*Philosophical Investigations* §124). I am not sure if West knew of Wittgenstein's dyslexic disorder. If he did, then it must have been the deficiency and the perpetual struggle to cope with language processing and symbolic structures of an otherwise very skillful thinker that would have excited West more than systemic outcomes – handicapped philosophizing matches disoriented tinkering very well indeed. In the end, West's endorsement of his own state of disorientation protected him from conservative tendencies, despite the fact that the (per)formative logic of his now famous *Passstücke* would inevitably be compromised with growing success; the kind of fate that would befall the works of many other artists before and after him, whose aim it was to critique those very institutional and commercial limitations.

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¹ Franz West / Achim Hochdörfer, in Cy Twombly: *States of Mind. Paintings, Sculptures, Photography, Drawing*, exh. cat. MUMOK Wien, Munich 2008, p. 166, reprinted in Hans Ulrich Obrist and Ines Turian (eds.), *Franz West Notes: Writings 1975-2011*, trans. Nicholas Grindell (Cologne: Walther König, 2019), p. 256.

² See Hal Foster, Rosalind Kraus, Yve-alain Bois, Benjamin H. D. Buchloh (Eds.) *Art Since 1900: Modernism, Anitmodernism, Postmodernism* (London: Thames & Hudson, 2004), p. 531.

³ See the instructive essay by John Roberts, who traces the historical trajectory of deskilling within its Modernist context. "Art After Deskilling," *Historical Materialism* 18 (2010), pp. 77-96.

⁴ Even conservative art historians like George Mead Hamilton or T. J. Clark saw "alienation" rather than boredom everywhere in Manet, a term Marx had taken over from Hegel and used in his *Economic and Philosophic Manuscript of 1844* but not explicitly thereafter. See the 1983 lecture by Mead Hamilton, "Manet and Marx: Two Sides of the Coin," transcript accessible via https://www.guggenheim.org/wp-content/uploads/2018/08/9009358_01_9009359_01a-Manet-and-Marx-Two-Sides-of-the-Coin.pdf

⁵ See Fridl Kubelka "Künsteln," in Julius Hummel and Schlebrügge (eds.), *Franz West Works 1970-1985: Collection Hummel Years Spent Together*, pp. 15-19.

⁶ Isabelle Graw, "The Value of Liveliness: Painting as an Index of Agency in the New Economy," in Isabelle Graw and Ewa Lajer-Burcharth (eds.), *Painting Beyond Itself: The Medium in the Post-Medium Condition* (Berlin: Sternberg Press, 2016), p. 91.

⁷ Gerhard Richter, "I Have Nothing to Say and I'm Saying It: Conversation between Gerhard Richter and Nicholas Serota, Spring 2011," in Mark Godfrey and Nicholas Serota (eds.), *Gerhard Richter: Panorama*, exh. cat. (London: Tate Publishing, 2011; rev. ed. 2016), p. 15.

⁸ Robert Musil, *Der Mann ohne Eigenschaften* (Berlin: Rohwolt, 1957), book 1, chap. 21, p. 91. West had apparently no interest whatsoever in literature.

⁹ Veit Loers, „Whether Animism Bears Fruit," transl. James Gussen, in *Franz West: The 1990s*, exh. cat. David Zwirner (New York: David Zwirner Books, 2014), pp. 9-29, here p. 21.

¹⁰ Quoted in Benjamin H. D. Buchloh, "The Primary Colors for the Second Time: A Paradigm Repetition of the Neo-Avant-Garde," October 37 (Summer 1986), pp. 41-52, quote on p. 45.

¹¹ See the interview between Franz West and Hans Ulrich Obrist, reprinted in Obrist and Turian (eds.), *Franz West Notes: Writings 1975-2011*, p. 27.

¹² West's "First Passstück" (1978) was later accompanied by a video taken in 1994 showing the artist and others activating the object. The opening line of the video "The first "Passstück" examples for use, of course you can make also other movements or gestures" indicated precisely West's attitudes of having no expectations toward his audience.

¹³ Kasper König, Johannes Schlebrügge (eds.), *Franz West. Otium*, Zurich 1995, reprinted in Obrist and Turian (eds.), *Franz West Notes: Writings 1975-2011*, trans. Jeanette Pacher, p. 125.

¹⁴ Marcel Duchamp, "The Creative Act," in Michel Sanouillet and Elmer Peterson (eds.), *The Essential Writing of Marcel Duchamp*, p. 140.

¹⁵ Perry Anderson, "Components of the national culture," *New Left Review*, 50 (1968), pp. 3-57, p. 22.

Andi Fischer & Franz West
FEST





Andi Fischer
HERKULES EINE GEWISSE ANSPANNUNG WAR ZU SPÜHREN, 2021
Oil stick on canvas, 260 x 210 cm



Andi Fischer
HERACLES RANGELT MIT LÖWEN, 2021
Oil stick on canvas, 260 x 210 cm



Franz West
Untitled (Taenzerin), 1972
Gouache on Paper, 15 x 20 cm



Franz West
Untitled (Menschengruppe), 1972
Gouache on Paper, 15 x 20 cm





Franz West / ALSO / 1984 / Acrylic, oil and Paper-mache, 62 x 114,5 x 10,3 cm



Andi Fischer
ENTSPRECHENDE VORKEHRUNGEN, 2021
Oil stick on canvas, 70 x 60 cm

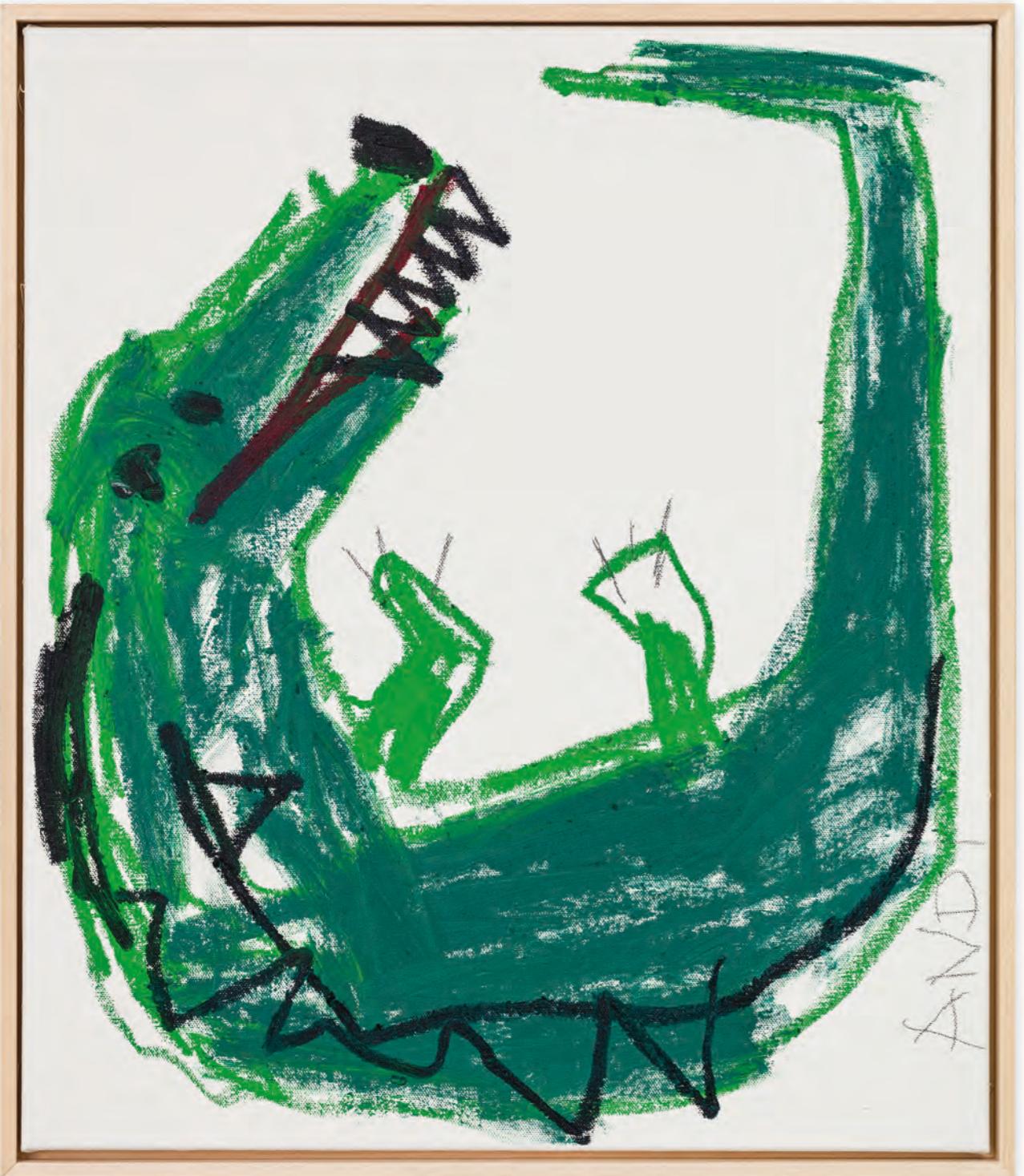


Andi Fischer
SCHLANGE ENTKOMMEN Klein, 2021
Oil stick on canvas, 70 x 60 cm





Andi Fischer / EINE EINIGUNG SCHIEN KURZZEITIG IN SICHT, 2021 / Oil stick on canvas, 190 x 290 cm



Andi Fischer
KNAPPE NUMMER KLEIN, 2021
Oil stick on canvas, 70 x 60 cm



Andi Fischer
LÖWE K ALLEINE, 2021
Oil stick on canvas, 70 x 60 cm



Franz West
Putzfrauen im Atelier, 1972
Gouache on Paper, 15 x 20 cm



Franz West
Einsam, 1972
Gouache on Paper, 15 x 20 cm



Andi Fischer
IMMER NOCH REIBEREI, 2021
Oil stick on canvas, 140 x 110 cm



Andi Fischer
BITTE TRINKEN SIE SCHLANGE, 2021
Oil stick on canvas, 140 x 110 cm





Andi Fischer
GANS AM HALSE PACKEND, 2021
Oil stick on canvas, 180 x 140 cm



Andi Fischer
SCHLONGÄ DURST, 2021
Oil stick on Canvas, 180 x 140 cm



Franz West
Maulschelle, 1980
Mixed Media, 13 x 60 x 8 cm



Franz West
Telefonskulptur, 1993
Mixed Media, 55 x 50 x 25 cm



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- 2016 Sculpture, The Royal College of Art,
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2009 Foundation in Art and Design, University of the Creative Arts - Farnham

Awards, Grants and Residencies

- 2019 The Arts Foundation award for Experimental Architecture, The Arts Foundation
2018 Rome Fellowship in Contemporary Art, British School at Rome
2016 Kenneth Armitage Young Sculptor Award
2015 Gilbert Bayes Charitable Trust Grant
2014 The Woon Tai Jee Art Fellowship, BxNU Institute of Contemporary Art, bursary and studio space at BALTIC 39
2013 The Woon Foundation Prize for Painting and Sculpture
The Julia Wood Prize for Excellent Use of Space
2007 The People's Prize, Guildford house gallery, The Arc in Caterham, Woking Lighthouse gallery

Solo Exhibitions (selection)

- 2021
Indifferent Deep, De La Warr Pavillion, Bexhill on Sea
Breaking the Mould, Sculpture by Women since 1945, Arts Council Touring Exhibition, Longside Gallery, Yorkshire Sculpture Park. (This link opens in a new tab)., Yorkshire, England; The New Art Gallery Walsall. (This link opens in a new tab)., Walsall, England; The Levinsky Gallery, The Arts Institute, University of Plymouth. (This link opens in a new tab)., England; Djanogly Gallery, Lakeside Arts, University of Nottingham. (This link opens in a new tab)., England; Ferens Art Gallery, Hull. (This link opens in a new tab)., England
- 2020
Busy Bodies, Stephen Friedman Gallery, London
- 2019
The Dump Is Full of Images Yorkshire Sculpture Park, Weston Gallery, Wakefield
Deep Soil Thrombosis, La Biennale de Lyon
- 2018
GUM SOULS, Frutta, Rome, Italy
Cenotaph, Liverpool Biennial 2018, Liverpool
Phyllis, Selfridges Duke Street commission, London
- 2017
For a Skeleton To Hang Soft Tissues On, Arratia Beer, Berlin
The Box, Pippy Houldsworth Gallery, London
Wrot, BALTIC Centre for Contemporary Art, Gateshead
- 2016
BACKWASH , Rice + Toye, London
- 2015
More and More, More is More, Solo show, Bosse & Baum, Peckham, London
- 2014
VISITS: Holly Hendry, The Oval, Hackney, London
Hollow Bodies, Gallery North, Newcastle
- Group Exhibitions (selection)
- 2021
Breaking The Mould, Sculpture by Women since 1945 (group show) An Arts Council Collection Touring Exhibition, Longside Gallery Yorkshire Sculpture Park, Wakefield 2020 then touring to New Art Gallery Walsall: Djanogly Art Gallery Nottingham, Ferens Art Gallery, Hull
- 2020
25 Years, Stephen Friedman Gallery, London, England
If You See Me, Weep, Åplus, Berlin, Germany
- 2019
Fault Lines, Frelands Foundation, London
Playful Aggressions, Greengrassi, London
Hyper Mesh, Assembly Point, London
- 2018
December Mostra, British School at Rome, Italy
L'espirit Souterrain, Domaine Pommery, Reims, France
Mind the Gap, Rohkunstbau, Schloss Lieberose, Germany
Scar/Face, Ceysson- Benetiere, Paris
New Relics, Thames-Side studio Gallery, London
Domaine Pommery, France
Mind The Gap, Rohkunstbau XXIV, Germany
30 Day Free Trail, SET, London
The Berlinsky Model, Hunt Kastner, Prague
I Had The Landscape In My Arms, Josh Lilley, London
- 2017
In Favour of Three Dimensions, Marie-Laure Fleisch, Brussels
Ho Ho Ho, Frutta, Rome
Nothing You Have to Understand, Galerie Mikael Andersen
Lightness, White Rainbow, London
EXTRACT VI, GL Strand, Copenhagen
Bodikon, Belmacz Mayfair
- 2016
Polyspace, Newbridge Projects, Newcastle Upon Tyne
Short Term Storage, Holly Hendry and Kate Owens, Limoncello Cork Street
Until then, I'll meet you in the Gold Room, Collar Manchester, Manchester Contemporary
Identify Your Limitations, Acknowledge the Periphery, VITRINE
Gettin' the Heart Ready, The Royal Standard, Liverpool
Show 2016, Royal College of Art
Cowley Manor Awards Exhibition
A Bad Policeman is Always Busy, Newcastle
Fruits of the Lum, Tžužjj, CBS Gallery, Liverpool
The Door, Rice & Toye, Soho
Business As Usual, Turf Project Space, Croydon
- 2015
Slab Collective, Chesterfield House
Secret Garden Party
Tru Luv, Turf Projects, Croydon, London
Best In Show, It's All Tropical & Das Balloon, London
Art 15, Kensington Olympia
Go Mango (part 2) Salt + Powell, York

2014

£1 FISH, S1 Artspace, Sheffield

Go Mango (part 1) Caustic Coastal & Salt + Powell, Caustic Coastal, Rogue Project space, Manchester

VISITS: Holly Hendry, The Oval, Hackney, London

Hollow Bodies, Solo Show, Gallery North, Newcastle

PUTTPUTT#2, Turf Projects, Croydon, London

The March Project, Sharjah Art Foundation, Sharjah, United Arab Emirates

The Late Shows, Baltic 39, Newcastle

Cu-rate: towards the definition of curating, The Bank Gallery, Whitechapel, London

Vernissage, The Royal Standard, Liverpool

Domming, Lewisham Art House, London

2013

Tomorrow, The Gallery, Redchurch Street, London

The Woon Foundation Prize for Painting and Sculpture, Gallery North, Newcastle

The Slade Degree Show 2013, The Slade School of Art, UCL, London

2012

Ceramics Fellowship: Research Laboratory, experimental clay works alongside artist Phoebe Cummings,

Camden Arts Centre, London

Airspace, The Waterfront Gallery, Ipswich

Public Collections

Arts Council Collection, UK

British Council Collection, UK

Government Art Collection, UK

Lauren Keeley

*1986 in U.K.

Lives and works in Cambridge

2014 MFA, Slade School of Fine Art, London, UK

2010 BFA, Ruskin School of Drawing and Fine Art, Oxford, UK

2007 Foundation Course, City and Guilds, London, UK

Grants and Residencies

Summer Residency, Porthmeor Studios, St Ives, Cornwall

Barto dos Santos Memorial Prize

Chelsea Arts Club Young Artist Bursary

Solo Exhibitions (selection)

2018

Frieze Focus. Frieze Art Fair, London

2017

Parkrun. Liste Art Fair, Basel

2015

In a Year, Frutta, Rome, IT

Window, Supplement, London, UK

Group Exhibitions (selection)

2020

If You See Me, Weep, Åplus, Berlin, Germany

2019

Stills. Curated by Naomi Frears, Newlyn Picture Room, Cornwall

Generation Y. Curated by Kate Bryan, Platform Foundation, London

Pretty Woman, Galerie Deroullion, Paris

2018

Ortica, Frutta, Rome, IT

Ideal Science, Curated by Joseph Townshend, Newlyn Gallery, Cornwall

2017

31 Women, Breese|Little, London

MK Calling, Milton Keynes Gallery, Milton Keynes

Portrait (for a screenplay) of Beth Harmon, by Tamsin Clark and Sean Edwards, Tenderpixel, London

Parallax Scrolling, Breese|Little, London

The Most Brilliant Amongst the Masks, Curated by Gabriele De Santis and Iaria Gianni, American Academy in Rome, Rome

2016

Frieze Focus, Frieze Art Fair

Maybe your lens is scratched? Slate Projects, Avarard Hotel, London

Exercises in style, Suprainfinit Gallery, Bucharest

GRANPALAZZO, Palazzo Rospigliosi, Zagarolo, Rome

Face to Face, A selection of International Emerging Artists from the Ernesto Esposito Collection, curated by Eugenio Viola, Palazzo Fruscione, Salerno

Imagine, Brand New Gallery, Milan

2015

Testing Tropes, Kestle Barton, Cornwall
Strepitus Crepitus Fragor, Curated by Naomi Frears, Penwith Gallery, St Ives, Cornwall
Group Show. Supplement, London

2014

Sunday Art Fair, London
Clifford Chance Postgraduate Printmaking, London, UK
Slade MA/MFA Degree Show, Slade School of Art, London, UK

Lulu MacDonald

*1991 in U.K.

Lives and works in Hamburg

2017 MFA, Hochschule für bildende Künste Hamburg, Germany

2012 BFA, The Slade School of Fine Arts, UK

2009 BTEC, Highlands College School Of Art and Design, UK

Awards and Grants

2017

Mariann Ingenwerth-Stiftung, Projekt Förderung
Kreativ.Metropol, Hamburg Deutschland

2015

Studienstiftung des deutschen Volkes e.V., Berlin Deutschland
Freundeskreis der HFBK, Projekt Förderung

2012

Exposure Award, Parasol Unit, London
First Class Honors, The Slade School Of Fine Art, London
Bloomburg New Contemporary (shortlist), London
Jersey Arts Bursary, Jersey Arts Trust, Jersey
Barreau Arts Scholarship, Societe Jerseaise, Jersey

2010

Avril Picot Award, Societe Jerseaise, Jersey

2009

Tripple Distinction, Highlands College of Art and Design, Jersey

Selected Exhibitions

2019

Memories We Never Had, Ame Nue Gallery
Being Human, Berni Gallery, Jersey

2018

Jahresgabe, Westfälischer Kunstverein, Münster
Prozess, Xpon Gallery, Hamburg
Paper, Snow A Ghost, Westfälischer Kunstverein, Münster

2017

The (accidental) Marks while Making Art, London
I Carried A Watermelon, Shelf, London
Absolventenaustellung, HfbK, Hamburg
Metropole.Kreativ, Hamburg
The Safety-Pin Store, Hamburg
Jahresaustellung, HfbK, Hamburg

2016

Zeige IV, Studienstiftung des deutschen Volkes e.V., Berlin
Jahresaustellung, HfbK, Hamburg

2014

Lock In, Elizabeth Castle, Jersey

2013

Exposure Award, The Parasol Unit, London
Slade Degree Show, The Slade School of Art, London
Modern Madonnas, St. Georges Arts Trust, London
Platform 1, Bloomsbury Theatre Performance Evenings, London

2012

Final Show, Woburn Square, London
Interim Show, Woburn Research Centre, London
Salad Days, Publication Launch, London

Residencies, Talks and Events

Paper Snow A Ghost, Artist Talk, Westfälischerkunstverein, Gelerie Der Gegenwart 2018
Zeige IV, Performance Lecture, Studien Stiftung, 2016
Lock In, Selected artist in residency, Elizabeth Castle, 2013
Exposure Award, Guest Speaker, Parasol Unit, 2012
Salad Days, Publication Launch, 2012

Publications and Press

2018
Artist Kunstmagazin Feb - April 2018 - Paper Snow A Ghost
EPD Westfalenpost - Paper Snow A Ghost
Westfälische Nachricht - Die Erste Schicht Ist Weiß

Billie Clarken

* 1992 Fairfax, Virginia USA
Lives and works in Berlin

Education

2019 Guest Student of Monica Bonvicini, Universität der Künste, Berlin, DE
2015 Virginia Commonwealth University, Richmond, VA
Bachelor of Fine Arts, Photography and Film

Exhibitions (selected)

2021 (Forthcoming) In Difficult Times, Bethanien, Berlin, DE
2021 Change Blindness, Åplus, Berlin, DE
2020 Living With The Arts, KaDeWe, Berlin, DE
2020 Berlin Masters Exhibition, Berlin, DE
2020 Digital Physical, Klasse Bonvicini, Online Exhibition, Berlin, DE
2019 Time After Time, Quaid Gallery, Tampa, FL
2019 The Rest Was Still Unwritten, Berlin, DE
2018 Genital Panic, Cunsthaus, Tampa, FL
2017 Feminine Product, THEVOID315c, Los Angeles, CA
2016 to tell the truth, Showroom Bontemps, Paris, FR
2016 to tell the truth, Noho Studios, London, UK
2016 Paying Attention, Sediment Gallery, Richmond, VA
2016 The Pineapple Shop, SPRING/BREAK Art Show, New York, NY
2016 The Pineapple Shop, LA Art Book Fair, Los Angeles, CA
2016 stARTup Art Fair LA, Los Angeles, CA
2015 Coming Out, Ada Gallery, Richmond, VA
2015 Dear Jo(h)n, Gallery 6, Richmond, VA
2015 Juried Fine Arts Exhibition, Anderson Gallery, Richmond, VA
2015 The Soul and the Pawnshop, Sediment Gallery, Richmond, VA
2015 The Devil Made Me Do It, Yellow Zone Art Space, Richmond, VA
2015 KC Arena Showcase, Haw Contemporary, Kansas City, MO
2015 Juried Fine Arts Exhibition, Anderson Gallery, Richmond, VA
2015 23 Pineapples, Portrait Society Gallery, Milwaukee, WI

Press/Publications (selected)

Handelsblatt
KubaParis
Contemporary Art Daily
BERLIN ART LINK
BIAS Journal: Fashion & Death
INDIE Magazine
The Fullest Magazine
MISSBISH
COWBOYZOOM
Art Muse NY
Autre Magazine
Art Zealous
Strant Magazine
Paper Boats Vice Digital
Fount Magazine
American Photo Magazine
Lenscratch
WeTheUrban
RVA Magazine

Andi Fischer

*1987 in Nuremberg

Lives and works in Berlin

2002-2005 education as car mechanic

2013- 2018 fine art at Universität der Künste, Berlin

Exhibitions

2021

TaTa ongart, Åplus, Berlin

Drame Surrealiste, Elektrohalle Rhomberg, Salzburg

2020

Boxenstopp, Kwadrat, Berlin

Dorf 4 – die Letzte, Kunstverein Ulm

You can do better - Bad Painting, Elektrohalle Rhomberg, Salzburg

2019

+1, SAFE GALLERY, Berlin

Sein & Desaster, H3Ora, Berlin

ER DACHTE ALLES 3, Sies + Höke, Düsseldorf (S)

+1, SAFE GALLERY, Berlin

ER DACHTE ALLES 2 , Åplus, Berlin (S)

HAN TÆNKTE ALT, Avlskarl Gallery, Copenhagen (S)

I WILL BE DEAD, König, London

Atlantis3000, Av. Infante Santo, Lisboa

Touchpoint, Bayer/Kultur Erholungshaus, Leverkusen

Texte sind die wichtigste Nebensache in einer Ausstellung, SchauFenster, Berlin

2018

Young Talents, SAP SE, Walldorf

winner of the Berlin Masters/TOY Award 2018, Berlin

2017

on view, Galerie Burster, Berlin

Camping at Grisebach, Grisebach, Berlin

Dorf, Im Gerinne, Senden

2016

Prozac, Kunstverein Glückstadt

Speed, Teilchenbeschleuniger, Berlin /winner TIBES ART AWARD II

Yellow Snow, Projektraum Messing, Berlin

such great heights, Berlin

2015

Go on, Galerie Gerke, Berlin

ALLUVIUM, neu West Germany, Berlin

2014

SCHON GUT, Galerie Gerke, Berlin

Schön, Wals Galerie, Munich

K&K Pushing B&W, Oben, Vienna

Kim Nekarda

* 1973 in Gießen

Lives and works in Berlin

1996-99 Akademie der Bildenden Künste Stuttgart

1999-03 Akademie der Bildenden Künste Munich

2002 Meisterschüler

2003 Diplom, Akademie der Bildenden Künste Munich

Ausstellungen (Auswahl)

2021

net entanglement, Åplus, Berlin (solo)

2019

Licht Luft Scheiße, Botanisches Museum, Berlin

breaching between sheets, Seidemann & Marschke project, Berlin (solo)

2017

Vom Mittelatlantischen Rücken ins Auge des Sturms, Hanse Wissenschaftskolleg, Delmenhorst (solo)

spermwhales in limbo, Åplus, Berlin (solo)

Malerei aus der Kunstsammlung der Stadt Lingen , Kunstverein Lingen Kunsthalle

2015

J'adore, Kunstverein Lingen Kunsthalle

2013

l'oiseau présente ... Die Mähne des Wildpferdes teilen, Ballhaus Ost, Berlin

2012

von einem Rätsel zum andern, Kunstverein Lingen Kunsthalle (solo)

es gibt eine andere Welt, aber sie ist in dieser , Clages, Cologne (solo)

2011

Starke Emergenz, Kunstraum Innsbruck

Think about your troubles , Koffer, Berlin (solo)

Field of Questions , Galerie Eva Winkeler, Cologne

2010

Think about your troubles, Atelierfrankfurt, Frankfurt am Main (solo)

2009

Marlene et Helena, KWADRAT, Berlin (solo)

Malerei ist immer abstrakt, Pinakothek der Moderne Munich / Glaspalast Augsburg

2008

Wu Fu Ling Men, KWADRAT, Berlin (solo)

Schnecke, Vogel, Katze und Qualle, Galerie Mezzanine, Vienna

Zehntausend, Neuer Kunstverein Giessen (solo)

2007

Strategien der Erzählung heute / 1, Station 64.01, Frankfurt am Main

Unsere Affekte fliegen..., Galerie Sandra Bürgel, Berlin

2006

Hinterconti, Hamburg
Hush, Raum, Frankfurt am Main (solo)
La Boum 2, Galerie Sies und Höke, Düsseldorf
The possibility of being real/part one, Autocenter, Berlin
pigment piano marble, Maipu 327, Buenos Aires

2005

Galerie Rüdiger Schöttle, Munich
Center, Berlin (solo)
La grande faveur, Galerie Johann Widauer, Innsbruck
Murals festival, Gdansk
Painting Berlin, Galerie Jan Wentrup, Berlin

2004

Debutanten 04, Galerie der Künstler, Munich
Junge Malerei, UBS, Galerie Barbara Gross, Munich
Looking at painting, Galerie Tanit, Munich
Universal Outstretch, Flaca, London
Reuter , Tharandterstraße 19, Dresden

2003

The state of the upper floor: Panorama , Kunstverein Munich
Freiraum , Overbeck-Gesellschaft, Lübeck

2002

Event horizon , Lothringer 13/Halle, Munich
Landschaft 300qm , Hohenzollernstraße 113, Munich

2001

count down , Kunstverein Munich

Prizes and grants

2017 Fellow am Hanse Wissenschaftskolleg, Delmenhorst
2014 SoArt Stipendium, Millstättersee, Austria
2012 Lingener Kunsthpreis
2007 Reisestipendium, Hessische Kulturstiftung, Peking
2004 Debutantenpreis, Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst
1997 Joe & Xaver Fuhr Preis

Publikationen

2013 Moby Dick Filet No 93, The Castaway , Harpune Verlag, Vienna
2013 Lingener Kunsthpreis 1994-2012, Meike Behm, Heiner Schepers, Kunstverein Lingen
2012 von einem Rätsel zum andern , Kim Nekarda, Meike Behm, StrzeleckiBooks, Kunstverein Lingen
2011 Starke Emergenz , Veit Loers, Verlag der Buchhandlung Walther König, Kunstraum Innsbruck
2009 Marlène et Hélène, Kim Nekarda, argobooks, Berlin
2008 maecenas, Hessische Kulturstiftung, Wiesbaden
Giant Fish Lake, Issue 15, The Mix (Text)
2005 bell, volume one, time (Poster)
2004 When you want a tigers cub you have to enter the tigers den, Kim Nekarda, BBK Munich

Selina Baumann

*1988 in Wattwil
Lives and works in Basel

Ausbildung

2007-2008 Gestalterischer Vorkurs, Zürcher Hochschule für bildende Künste
2008-2011 Bachelorstudium Bildende Kunst, ZhdK
2011-2014 Masterstudium Bildhauerei, Hochschule für bildende Künste Hamburg

Preise

2019 Kunsthpreis Riehen
2018 Cristina Spoerri Preis
2015 Kiefer Hablitzel
2014 Kiefer Hablitzel
2013 Hauptförderpreis Kunst- und Kulturstiftung Heinrich Danioth

Ausstellungen

2021
A Garden, Åplus Berlin
Vorüber_Gehend, Idylle und Künstlichkeit, Biennale Weiernal, Winterthur
Some Place Else, Eichstrasse 6, Zürich
Salon 21, Galerie Laurence Bernard, Genf

2020

Biennale Bregaglia, Promontogno
Variété, Galerie Laurence Bernard, Genf

2019

Eine Karte -35/65+, Kunsthalle Basel
Step out! Aufbruch in den Raum, Kunsthalle Baselland
Linck Reloaded, Kunstmuseum Olten
Splendid Isolation - Not in our Name, Kunstraum Riehen
Îles-Elles, Kunst(Zeug)Haus, Rapperswil-Jona
The Sun To Come, Kunstverein Freiburg
Zeichnung und Prozess, Trudelhaus, Baden
The Animal That Therefore I Am, La Cápsula, Zürich
125 Jahre Zschokke, Zschokke Atelier, Basel

2018

Positionen, Haus für Kunst Uri, Altdorf
In Thin Air, Schimmel Projects, Dresden
Sculptresses, Atelier Hermann Haller, Zürich
A Pleasant Walk, Kasko, Basel
Jetzt Kunst N°6, Max Frisch Bad, Zürich

2017

Swiss Art Awards, Basel
Caravan 1/2017, Aargauer Kunsthaus
Archiquest, Kunsthalle Liestal
Metamorfosi, Museo d'Arte Mendrisio

2016

More Than Half, La Rada, Locarno
Places That Appear, Knoerle&Baettig, Winterthur

2015

<30, Kunsthalle Glarus
bien cuit, Rehmannmuseum Laufenburg

Sinnliche Ungewissheit, eine private Sammlung, Kunsthaus Zürich
Swiss Art Awards, Kiefer Hablitzel, Basel

2014
<30, Museo d'Arte Lugano
Urner Jahresausstellung 2014, Altdorf
Be water my friend, Westwerk, Hamburg
Absolventenausstellung, HFBK, Hamburg
Swiss Art Awards, Kiefer Hablitzel, Basel

2013
KÖPFE UND: ANOTHER WAY OF
PORTRAYING, MACT/CACT,
Museo Arte Contemporanea, Bellinzona
LILITH, Sandra Vásquez de la Horra, Veronika Holcová, Selina Baumann,
Katz Contemporary Zürich
Urner Jahresausstellung 2013, Altdorf

2012
BRUT: BEYOND THE OUTLINE, MACT/CACT
Museo Arte Contemporanea, Bellinzona

2011
Beitrag für Erik Steinbrecher, fix&fertig, Centre de la photographie, Genf
Selina Baumann, Frédérique Loutz, Sandra Vásquez de la Horra, Katz Contemporary, Zürich
PETERSBURGER SALON, zu Gast in den Räumen von BLAU-Zimmer für Kunst und andere,
Hamburg

Christin Kaiser

*1984 in Erfurt

2012 Diplom HFBK Hamburg
Lives and works in Berlin

Grants / Residencies

2020 Neustart Kultur Stipendium Stiftung Kunstfonds
2020 Recherchestipendium Berliner Senat
2019 Arbeitsstipendium Stiftung Kunstfonds
2017 Beijing Residency, GEKA and Goethe Institut China, Residency, Künstlergut Prösitz
2015 »Goldrausch Künstlerinnenprojekt«, Berlin
2014 »Arbeitsstipendium«, Hamburg
2013 Atelier Grant, Kunsthaus Sootbörn, Hamburg
2012 Residency, Bad Gastein (A)
2011 Project Grant, Freundeskreis der HFBK Hamburg
2009 Hiscox Grant

Solo Exhibitions

2021
»sleeping dog on common ground« with Detel Aurand, Kommunale Galerie Berlin
»Künftige Ruinen«, Åplus, Berlin

2018
»HAUSDURCHSUCHUNG«, Kunstverein Leipzig
»Auf der Suche nach der Welt von morgen«, Åplus, Berlin

2017
»Light it up as you go along«, with Linda Kuhn, Luftraum Berlin

2015
»Richtfest« (I, Too, Wondered Whether I Could Not Sell Something And Succeed In Life.), Kunstverein
Hamburg

2013
»EIN-/AUS-TASTE«, ATP Bahrenfeld, Hamburg
»Wenn man bedenkt, wie weit wir Menschen es schon gebracht haben«, Am Gleise 10, Hamburg

2010
»Quando San Remo Porta Il Lutto«, Galerie Mini Super, Hamburg

Group Exhibitions

2021
Poräs, Lobe Block, Berlin
redirection-berlin.eu, online-Ausstellung

2020
»Nutshell«, Spoiler, Berlin

2019
»Vertikalwinkel«, Schaufenster, Berlin
»TENDER BUTTONS«, Künstlerhaus Bremen

2018

»TOUCH«, nGbK, Berlin
»A Full Stomach in Zero Gravity«, Galleri Opdahl, Stavanger, Norway

2017

»Arbeiten gehen«, Curated exhibition by Galerie BRD, Galerie Jahn und Jahn, Munich
»Herbstsalon«, Victor Hugo, Berlin
»Nischenhain«, Simultanhalle, Cologne
»embed_img«, Museum Tenerife Espacio de las Artes, Santa Cruz, Tenerife (ESP)

2016

»Höhenrausch« eigen+art Lab, Berlin

2015

»Shake your body!« ur la ub project, Berlin
»25 Karat« mit Goldrausch Künstlerinnenprojekt, Kunstquartier Bethanien, Berlin
»xyz« with Katja Aufleger und Maya Schweizer at Ingeborg Wiensowski, Berlin
»AUSSEN« with Werner Büttner/Hubert Kiecol, Günther Förg, Thomas Schütte, Produzentgalerie, Hamburg

2014

»INDEX 14«, Kunsthaus, Hamburg
»dieausstellung« Daniel Niggemann FEAT. Christin Kaiser mit PULT II (I Am A Camera), KIT Düsseldorf
»Es beginnt vor der Tür«, Galerie BRD / with ST Paul, Andrzej Steinbach, Steffen Zillig, Galerie Max Mayer, Düsseldorf
»Tiki Tiki Charles & Ray«, mit Lars Hinrichs, Böhmen #4, Berlin
»EINE SORGENFREIE ZUKUNFT«/ with Sylvie Ringer, Künstlerhaus Sootbörn, Hamburg

2013

»Hamburg Stipendium«, Kunsthaus Hamburg

2012

»Hamburg Stipendium«, Kunsthaus Hamburg

2011

»Arbeiterfotografie«, Galerie Flut Bremen
»Je suis sans souci«, Galerie Genscher, Hamburg

2010

»R-Klasse: Schautag«, Pudel, Hamburg
»Hamburger Hefte«, Kh Kassel

2009

Hiscox-Preis, Kunsthaus Hamburg

2007

»birds opening«, Kunsthaus Hamburg

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