

## **ARTISTS**

### **SPRENGEL MUSEUM HANNOVER**

Rosa Barba  
Alexandra Bircken  
Shannon Bool  
Matti Braun  
Nina Canell  
Natalie Czech  
Simon Denny  
Jan Paul Evers  
Omer Fast  
Cyprien Gaillard  
Olaf Holzapfel  
Sven Johne  
Marcellvs L.  
Michael Pfrommer  
Mandla Reuter  
Reynold Reynolds  
Nina Rhode  
Michael Riedel  
Ricarda Roggan  
Suse Weber  
Susanne M. Winterling

### **KESTNERGESELLSCHAFT**

Ulf Aminde  
Keren Cytter  
Dirk Dietrich Hennig  
Keller/Kosmas (Aids-3D)  
Kitty Kraus  
Alon Levin  
Klara Lidén  
Agata Madejska  
Reynold Reynolds  
Bernd Ribbeck  
Julia Schmidt  
Helen Verhoeven  
Susanne M. Winterling  
Alexander Wolff

### **KUNSTVEREIN HANNOVER**

Saâdane Afif  
Mike Bouchet  
Marieta Chirulescu  
Max Frisinger  
Simon Fujiwara  
Gregor Gleiwitz  
Benedikt Hipp  
Alicja Kwade  
Marcellvs L.  
Ricarda Roggan  
Kathrin Sonntag  
Jorinde Voigt  
Ulla von Brandenburg



## THEMATIC FIELDS OF THE EXHIBITION

**Medium as Material** describes an intense engagement with the possibilities of the mediums of painting, photography, film or sculpture. On the one hand, a specific occupation with different materials is observable: Their structure and exterior surface are combined and, like colors in painting, brought into an aesthetic force field and set in relation to one another. On the other hand, artists are trying to do away with the boundaries separating the single mediums, to mediate between painting and photography, photography and sculpture, but also between analogue and digital techniques, and connect them. Thus the medium becomes the actual artistic material, its message. This is also reflected in the impact of the computer and of representational and communicational virtuality on our dealings with the tangible world.

(> Rosa Barba, Alexandra Bircken, Marieta Chirulescu, Simon Denny, Jan Paul Evers, Max Frisinger, Gregor Gleiwitz, Olaf Holzapfel, Keller/Kosmas (Aids-3D), Nina Rhode, Ricarda Roggan, Julia Schmidt, Susanne M. Winterling, Alexander Wolff)

A general art-historical interest in the contemporary art of the last ten years has led us to embed **The Past in the Present**. However what is crucial here is not the direct influence of the respective teachers who interact with artists and who they build on, rather points of contact can be found in artists' wider historical recourse to the fields of Romanticism, pre-modernism and modernism, in Surrealism and, above all, in Constructivism. These are the eras that mark clear 'sea changes' in cultural history and that artistically transmit a utopian vision that today seems to have lost its way. "The Past in the Present" is shown in the form of direct references to certain artists or artworks or, as may be, in a reloading of past art styles and aesthetics. Beyond any formal allusions, the occupation with concrete historical events or figures can be observed. Straightforward forms of research that exploit the past as a matrix for a perspective on the present make it clear that this is not about any kind of historicizing repetition, but that the searching out, re-sorting, reworking and translating defines part of the makeup of contemporary art.

(> Natalie Czech, Simon Fujiwara, Cyprien Gaillard, Dirk Dietrich Hennig, Benedikt Hipp, Sven Johnne, Alon Levin, Reynold Reynolds, Bernd Ribbeck, Kathrin Sonntag, Helen Verhoeven, Susanne M. Winterling)

Elements of a storyline and its reflection, of the occupation with **Narrativity**, are noted time and again in contemporary art. Not only, as expected, the field of films, but also installations and drawings lead the viewer to different forms of narration. In MADE IN GERMANY ZWEI, historical research and fiction are often superimposed. Researched facts and elements of fiction are seamlessly combined. Or the research behind, and the presentation of, the revisited documents form the basis of a fictive story that is then narrated. The depicted research is evidence for the credibility of the fiction as well as the medium of the narrative. The viewer reconstructs the connection between the single elements, fills the blanks in the fragmentary story and him/herself (re)constructs a fiction offered by the artist.

(> Keren Cytter, Omer Fast, Simon Fujiwara, Dirk Dietrich Hennig, Sven Johnne, Reynold Reynolds, Julia Schmidt, Jorinde Voigt)

**Networkings** enter the picture in different ways in MADE IN GERMANY ZWEI. In their works, several contemporary artists develop a web of allusions and references. Their references can go back to historical artworks, artists or theoretical texts that exist outside of the art world. Other artists, in turn, develop a web-like reference system in which one work alludes to another or evolves out of it. Networked thinking and (re)acting is here reflected, as promoted, not least of all, by the Internet as well as by the enormous increase in mobility of all kinds. The artworks show themselves to be relative to, and always related to, other works, representative of a mobility that present-day life has taken up.

(> Saâdane Afif, Shannon Bool, Mike Bouchet, Matti Braun, Natalie Czech, Olaf Holzapfel, Marcellvs L., Michael Pfrommer, Michael Riedel, Jorinde Voigt, Suse Weber)

The theme of **Spaces** is qualified by various artistic engagements with surrounding space. This is, for one, understood as the concrete experience with physical space and its thematization in installations and sculptures. And two, at issue is an occupation with the production of space via actions, representations and experiences, of strategies to cope with everyday, social and virtual spaces, their boundaries and possibilities.

(> Ulf Aminde, Shannon Bool, Mike Bouchet, Keren Cytter, Keller/Kosmas (Aids-3D), Kitty Kraus, Klara Lidén, Agata Madejska, Mandla Reuter, Alexander Wolff)

Just as artists redefine medial, historical or categorical boundaries, some of them try to extend the sensually knowable to include a metaphysical dimension. Thus in different ways, some of their works point beyond the object or the picture to aspects of the enigmatic or the metaphysical, aspects that cling to what is sensually unverifiable. This interest in the non-sensual or even the **Super-Sensory** is above all the expression of mistrust in the supposedly one-dimensional meaning of a picture.

(> Rosa Barba, Ulla von Brandenburg, Nina Canell, Benedikt Hipp, Alicja Kwade, Michael Pfrommer, Bernd Ribbeck, Kathrin Sonntag)

## ARTISTS

### **Saâdane Afif**

\*1970 in Vendôme, France

Lives and works in Berlin

**Saâdane Afif's** work is distinguished by an interdisciplinary methodology. His installations and sculptural works incorporate a complex interplay of fine art, lyrics, and music, while addressing the mechanisms of their creation and production.

An integral part of his work process is Afif inviting authors to lyrically interpret his work and often displaying these poetic reflections in the form of wall texts next to his sculptural objects. The texts are in turn set to music, frequently performed live at the beginning of an exhibition, and published as an album. In a constant and potentially open-ended process of transformation, Afif succeeds in creating an exciting web of allusions and references in which the boundaries of genre and medium are sensually surmounted by involving authors, musicians, and performers. This cooperation expands the space for reference in his work and becomes quasi a playful contemplation of the medium of exhibition and the production of art itself. For example, in *The Museum of Perfect Man* (2009), five of Afif's bronze sculptures were illuminated one after the other; the duration of their illumination corresponding to the length of the five pieces of music that Rainer Lericolais had composed in response to an exhibition of Afif's work in Moscow. The sculptures are in turn Afif's interpretation of these pieces of music.

### **Ulf Aminde**

\*1969 in Stuttgart

Lives and works in Berlin

**Ulf Aminde** sees personal encounter as the prerequisite for the artistic work process; a second is its contemplation in the sense of Bertolt Brecht's Epic Theater. Although he inevitably works with other people as a director of theater and performance projects and films, for him it is the clash of his interests, expectations, and desires with those of the others that becomes the subject and core of his productions. Alternatively as accomplice, rival, and/or companion of "people on the verge of a crisis," like those that have an interest in the relationship of an individual to society, he develops images together with them that negotiate questions of identity, social roles, and, thus, his own position as artist.

The structure of his work corresponds to the movement of a pendulum in which he radically shifts himself to the center of the work, while at the same time putting himself at the mercy of the uncertainties of its outcome. He insists that his counterparts open themselves up to his needs just as he confronts the needs of his "actors."

His work, *Frontalunterricht* (2009), came into being as part of the Mannheim Schiller Days, for which the artist was supposed to work out a presentation with different groups, including one of about 20 youths. While the work together with the other groups progressed productively, the rehearsals with the young people proved to be extremely problematic. Aminde was unable to get them to see there was anything for them in the given situation so that nothing at all was happening. Only when he put the group on the rehearsal stage and gave them the job of acting in front of rolling cameras did the youths gradually abandon their reluctance. The resulting film is not only a portrait of the difficult relationship between the director and the group but moreover it illustrates a structural aspect in Aminde's work. In varying constellations, his protagonists enter a relationship with him by making visible and reflecting the need to be seen and recognized.

## **Rosa Barba**

\*1972 in Agrigent, Sicily, Italy

Lives and works in Berlin

At the core of **Rosa Barba's** work is the medium of film, which she uses both as an image carrier and as material for sculptural installations. Her works are multi-varied reflections on the medium and its defining properties, in which she uses individual devices of cinematic production and presentation as constitutive elements.

The primary function of the film equipment in her film sculptures is not just to produce pictures but is itself an integral part of the installation. Film projectors are positioned in the room as if in imaginary conversation; motors running at different speeds create different levels of sound and strips of celluloid fed over film spools fill the space. The photo image itself, along with the traces of wear on the surface of the celluloid, or individual text fragments that the viewer involuntarily translates into images of their own are projected. In her work, *Stating the real Sublime* (2009), Barba has cleverly designed the suspension of a 16mm projector from the ceiling by a threaded film strip so that the projector and the projected image are constantly swinging and seem to be leading a life of their own.

The storylines in the films that Rosa Barba produces develop at the point where documentation meets fiction. *The Hidden Conference: about the discontinuous history of things we see and don't see* (2010) shows pictures of a museum's storage room in which Barba, using a hand-held camera, briefly reveals hidden works, found alliances, and disparate surroundings. Pendulating between the almost magical appearance and disappearance of images, the works become the protagonists in a narrative oscillating between dream and reality.

## **Alexandra Bircken**

\*1967 in Remscheid

Lives and works in Cologne

The Cologne artist **Alexandra Bircken** originally worked as a fashion designer. However, her jewelry and articles of clothing developed into independent creations that defied any practical use. As a consequence, an artistic concept has come into being since 2004 that has taken a very unique position in contemporary sculpture. She has developed a process that is motivated by the material and is formulated out of the material.

Her objects and installations bear witness to an immense sensitivity and understanding of working with natural materials like twigs and stones, but also in working with industrially produced materials like wool, nylon stockings, rope, or artificial materials like polyester wadding. She mounts and combines these into objects that are presented as individual sculptures or in assemblages as installations. The operations that went into creating these objects are perceptively comprehensible and imprinted in the work. The weaving, crocheting, knitting, sewing, tearing, and folding imbue them with a distinctive aesthetic.

Through the combination of the elements, materials, and workmanship techniques, the material is ennobled and contextually shifted, placing the expectations of materiality and its perception in question and shifting the view of reality.

## **Shannon Bool**

\*1972 in Comox, Canada

Lives and works in Berlin

**Shannon Bool** explores art history's various systems of representation in drawings, collages, photograms, murals, and architectonic interventions and combines these to an intricate plexus of references between contentual components and applied techniques.

The exploration of the ornamental plays an important and reoccurring role in the work of the artist. Bool does not see ornamental elements as decoration or embellishment but rather as signifying a further level of understanding and perception. For her, they are transparent visual systems that mark the processes of perception and work. For example, carpet patterns from various sources, such as the paintings of van Eyck or photographs of the interior of pubs, served as her models for a group of carpets. She transferred them with the perspective distortion in the original to a carpet pattern and had the carpets woven in Turkey.

In addition, Bool is intensely interested in the potentials of photograms. She has found an artistic technique for them that allows her to transfer a variety of source materials to one image level. Through the use of new materials like transparent film, on which she draws or copies photo materials, Bool has further developed the technique of photograms in an interesting way. Through the three-dimensional arrangement of transparent materials, such as in the work *Doris* (2005), Bool has attained an additional three-dimensional effect. With this, Shannon Bool has achieved an intriguing new definition of space and the possibilities of depicting it with classic artistic mediums and techniques.

## **Mike Bouchet**

\*1970 in Castro Valley, California, USA

Lives and works in Frankfurt/Main

At the focal point of **Mike Bouchet's** work is the examination of capitalistic phenomena that are most evident within the context of lifestyle and the consumer society. His actionist and sculptural appropriations, which he himself terms as "misappropriations," play on and subvert the promises of industrial consumer goods.

Bouchet has modified variations of popular brand products that, along with satisfying personal needs, also serve identity formation. A pitch-black version of Coca Cola made according to his own recipe serves not only as a substitute for paint in what are known as his *Cola Paintings*, but also takes the place of the water in a pool in the film, *Diet Cola Pool outtakes* (2010). Two actors, whose skin is reddened by the carbonation, can be seen in clichéd erotic scenes typical of television commercials, stretched here to feature-length by clipping the material together. By contrast, Bouchet is continually designing whirlpool prototypes in his series of works, *Celebrity Jacuzzis*. They are produced for celebrities and named after them without having been commissioned as sort of analogy between luxury goods, identity formation, and celebrities. However, the whirlpool basins, produced of cheap cardboard and fiberglass, function as a counter-design for glamorous lifestyles and would force potential users into uncomfortable and bizarre bodily positions.

## **Matti Braun**

\*1968 in Berlin

Lives and works in Cologne

**Matti Braun's** inquiry examines cultural misunderstandings in his installations, paintings, objects, and photography and asks the question: what happens when objects, things, and traditional skills are placed into other cultures and processed? The mixture of tradition and myth as well as the creation of cultures as a mesh of different traditions is an important aspect of his work. He does this by rearranging the forms and contents of the original context in a new way so that other, independent meanings arise.

Braun developed a presentation from his latest exhibition, *Ave Vala* (2012), for MADE IN GERMANY ZWEI. The title prompts numerous associations. "Ave" could be the abbreviation for "avenue"; but "Ave" is also the Latin word used for "Hail" or "Greetings"; not only that, it sounds like the title of an old Finnish national epic, *Kalevala*. The pictures on display on raw silk and silk that have developed out of his interest in foreign cultures—Javanese batik, for example—open up further relationships. The textures of silk painting, through their characteristic style and application of paint, are reminiscent of the abstract painting of Art Informel and the pictures become, at the same time, images that evoke associations capable of imagining mystical worlds and landscapes.

## **Nina Canell**

\*1979 in Växjö, Sweden

Lives and works in Berlin

**Nina Canell's** delicate sculptures are mise-en-scènes that layer times and history. References to Beckett are present, as well as aspects of an amateur laboratory, joined by musical references, art and science history, sociology, and alchemy.

Canell employs gravity, entropy, and chance to shape her sculptures. She operates in the border regions of perception, using ephemeral materials like heat, electricity, gas, wood, and water as her design medium to stage invisible or inaudible phenomena. Her intent is not to create fixed objects but rather initiate a process; neon tubes bending under the influence of the force of gravity, steam describing ephemeral shapes, moisture hardening a cement block.

The work, *Treetops, Hillsides and Ditches* (2011), is composed of wood log with a viscous mass, nothing other than raw chicle, oozing slowly over them and down to the floor. The chicle, a compact mass perched on the top of the upright logs at the beginning of the exhibition, soon develops folds from the pull of gravity and begins flowing down, circumnavigating protruding nails; events that have not only geographic references, but also corporal and existential ones as well. The movement is so slow that it can only be perceived over intervals of time. One has to look away and then back again to see the difference.



## **Marieta Chirulescu**

\*1974 in Sibiu, Rumania

Lives and works in Berlin

**Marieta Chirulescu's** artistic tools range from paint, brush, canvas, and paper to scanners and copy machines. Most of her abstract murals do not present a representation of the real world but rather delineate the creative process that led to that particular work of art.

The artist often works with repeating loops, which is why her work has a provisional character about it. For example, she finds a subject matter, cuts out a bit of it, scans it, enlarges it, paints it, and scans it again. Thus there is a series of abstractions behind every work that takes place not only on the canvas but on the computer as well.

Chirulescu's work stands in the line of a self-reflective tradition that updates the medium of painting while questioning the seamless influence of digital space in our lives. And yet Chirulescu's biography is just as visible in her work, which in some measure simulates bureaucratic and archiving processes—terms that stand vicariously for the fallen administrative machinery of the East Bloc and thus also for her homeland, Rumania. In contrast to the numerous artists currently working, Chirulescu is less interested in artistically playing with folklore and ornamentation, but rather in symbols of inner organization and the structure of a disappearing worldwide analog culture.

## **Keren Cytter**

\*1977 in Tel Aviv, Israel

Lives and works in Berlin

The Israeli artist, **Keren Cytter**, works with a variety of forms of expression that primarily include, along with the writing of dialog and novellas, films and drawings and for a number of years now, performable works. It is not the language alone that is indicative of Cytter but particularly the narrative forms of storytelling.

The figures in her films and stage plays do not remain on the level of a coherent fiction. Though there are thematic focuses, the emphasis is often on relationship scenarios, tension that broaches on the psychotic, and social alienation and indifference; that is, the interpersonal and private, which are unfolded, not at all simply as linear stories. Cracks and fractures also arise through instances of reference to the media itself. Beginning with the actors' halting manner of speaking, giving the impression the text is being recited unrehearsed for the first time, to the scripts that are actually lying on a table in one scene, or the stage directions from off stage demanding that the actors should stop improvising. This is not about any simple self-referencing because it is staged and an embedded part of the meta-story. The seemingly authentic amateurish nature is supported, for example, by the impression her films make of being home videos or bound to a performance situation. Cytter short circuits on an overbearing presence of artificial clichés, coded movements and gestures, and quotes that straddle highbrow and pop cultures. Cytter destabilizes her figures to such an extent that they become fragmented.

## **Natalie Czech**

\*1976 in Neuss

Lives and works in Berlin

What lyric potential lies hidden in newspapers and books? How do images become verbal and language pictorial? Such questions about relationships and the interaction between image and text have formed the central aspect of **Natalie Czech's** photographic works in recent years.

For *Hidden Poems*, her group of works she began in 2010, for example, Czech works with illustrated pages from magazines and picture books. She highlights individual words in their articles and passages of text to reveal the existence of a poem, hidden until now, and make it visible. A second text, a poem by writers and poets like Robert Creeley, Rolf Dieter Brinkmann or Robert Lax, is marked in the original text, which remains legible. This brings the poems in conversation with their existing, commented, and expanded contexts, such as the picture of a spectacular sunset, whose supernatural colors—as one learns in the accompanying text—are the result of a nuclear test. Or Czech positions her book page markings in Appropriation Art, which deals with the complex of authorship themes relevant to her own work. In other groups of works, she reverses the subjective process of reading and detection and concentrates on writing's range of possibilities. For the work, *A Small Bouquet by Frank O'Hara*, Czech commissioned different writers to compose texts in which to embed the visual structure of a pictorial poem. Czech's image-text combinations unfold a web of potential meanings and ways to be read, sound out the space beyond inambiguity and linearity. Not least of all, Czech's image-texts seek the poetic sensations in daily life and point out the poetry lying in everyday contexts.

## **Simon Denny**

\*1982 in Auckland, New Zealand

Lives and works in Berlin

**Simon Denny** has a passion for the technological icons of the mass and pop cultures, for those about to disappear as well as the most current technological developments. As a "keen amateur reader and viewer" of the entertainment industry's various media, its aesthetics, and the inflationary information economy underlying it, he uses its images and objects for his sculptural and installative examinations.

He often frees objects from their original context to place them together in new constellations. His sculptures are deliberately illustrative and elegant, and at the same time display their simple, fabricated nature.

Denny's works monitor the changes in the display technology of media installations in which the heavy rectangular monitors and large projectors are increasingly disappearing as a manifest, physical part of many works and are being replaced by flat screens and quiet and barely perceptible beamers. With a modicum of nostalgia, he comments on the thinness and loss of depth that make up the aesthetic of these objects today.

The artist's favorite subject matter is the television (and our watching of it). By using iPads, cell phones, and other display screens or also by compiling television programs lasting several hours and presenting them in art institutions as well as in (semi-) public spaces like hotel lobbies, waiting areas in district offices, and train stations, he has revealed television to be a multiple, fragmented, and contradictory medium, and by doing so prevents the easy identification with stereotyping strategies oscillating between educational fantasies and cultural-critical defamation.

## **Jan Paul Evers**

\*1982 in Cologne

Lives and works in Cologne and Braunschweig

The artist, **Jan Paul Evers**, a resident of Cologne, last exhibited in the Hamburg Deichtorhallen as a participant in the exhibition project, *Gute Aussichten*, which was dedicated to the artistic positions of young German photographers. Although basically belonging to this genre, Evers' work, however, distinguishes itself through the corruption of its very own parameters. Photo material from his own camera, from his cell phone, photographed pictures or stills from film sequences form the basis of his sketches. Evers gradually combines the individual elements together in the photo developing process in the darkroom until they become a clear and simple, at times also shadowy, composition. In the sense of the medium reflecting upon itself, they describe the development process of the image as well as result in the creation of a new picture. Hidden behind the often abstract image surfaces are countless pictorial spaces. Moreover, his method hardly tolerates repetition—the motifs are most often one-of-a-kind.

Evers sees the camera simply as a piece of equipment that, besides being another source of images, is an equal participant in the work. In this, the artist is operating in a wide-ranging artistic field of reference that can be linked to the experimental photography of the New Objectivity and other Modernism revisions as well as current issues of copyright and the criticism of authenticity associated with it.

## **Omer Fast**

\*1972 in Jerusalem, Israel

Lives and works in Berlin

A central role in **Omer Fast's** video works is his examination of the question of how experiences are transformed, stored, superimposed, augmented or suppressed, and finally shared. The starting point is usually concrete events or reports from concrete persons that Fast checks for their potential to be retold. According to experience, his video installations, set up as multi-channel works, quite often do not allow the conventions of historical reconstruction to be converted into a coherent and easily consumable narrative. In fact, he understands the process of writing history to be an ambiguous bonding of memories, fiction and imagination. His work, *Talk Show* (2009), combines the children's game of *Broken Telephone* with a talk show format in which people relate personal experiences. A woman tells the story of her husband, his mistress, and their involvement in political conflicts in Iraq to an actor, who tells it to some one else, who, in turn, tells it to another person, etc. Through the various personalities, storytelling styles, and lapses in memory, the story changes from version to version. *Talk Show* illustrates in fast motion the effects of the interplay of storyteller, listener, and the medium. In this way, *Talk Show* also becomes a reflection on the transmission of events through language, its necessity and failure.

## **Max Frisinger**

\*1980 in Bremen

Lives and works in Hamburg

**Max Frisinger** is a passionate collector. He has refined the tracking down of bulky trash and plunder on his nightly excursions and field trips through the city down to a work technique in which ideas for sculptural use are already being generated during the finding and sorting process. Whatever he chooses is instantly transformed from junk to useable material. Everyday objects are fused together into abstract compositions in his assemblages and installations without, however, denying their former functional character. As relics of urban life, they remain evidence of the nature of society.

Like strange cocoons, Frisinger's monstrous installations float below the ceiling as if defying gravity. Or they reach from the ceiling to the floor—as space within space. Electric cables, wires, water hoses, ladders, rolls of carpets, and bits of furniture seem as if they had been caught in a monumental spider web. What was used to lash, brace, and secure the supposed chaos can only be determined up close. But from a distance—and that is the way the works were meant to be viewed—a precise interplay of lines and brightly colored surfaces take on the qualities of a painting. In the classic manner, the artist composes a harmonious, complete structure from disparate fragments. Max Frisinger has created a site-specific installation for *Made in Germany Zwei* that adds a dynamic to and poetically charges the ambiance of the exhibition's entrance.

## **Simon Fujiwara**

\*1982 in London, Great Britain

Lives and works in Berlin and Mexico City

**Simon Fujiwara** uses his own biography as a source for his installations, performances and books, which he weaves into a web of cultural myths, concrete places and events, and the meaning and reality of homosexual desire. Fujiwara's stories draw upon fictional elements and real occurrences and locations, using them to rattle the ratios of fiction, taboos, and the sanctioned method of writing history. He speculates, fabricates new connections which he verifies with objects and documents, and then repeatedly betrays their believability through exaggeration. Fujiwara's stories, developed around found objects rooted in a biographical perspective, search for blind spots and create stories that present history as a never-ending process. Innumerable possible combinations take the place of a generally accepted truth.

The work, *The personal effects of Theo Grünberg* (2010), for example, reconstructs the life of Theo Grünbergs, the 136-year-old who died in 2008. His estate that includes a library of nearly 1,000 volumes as well as lyrical diaries, phonograph records, newspaper clippings, and postcards came through a roundabout way into Fujiwara's possession. Based on the objects and pictures, the artist reconstructs the life story of an unknown man that becomes a biography of the 20th century which is inextricably linked to the history of Germany.

## **Cyprien Gaillard**

\*1980 in Paris

Lives and works in Berlin

French-born **Cyprien Gaillard** is one of the shooting stars of the international art scene. Most recently, in 2011, he was awarded the prestigious Prize of the National Gallery for Young Art in Berlin. Strictly speaking not committed to any medium, he moves between photography, film, and installations.

His interest in the functions of ruins in a global world drilled in perfection, superficiality, and speed is evident in his fleeting smoke sculptures in different environments, his ongoing Polaroid project, *Geographical Analogies*, his useable and self-destructing beer pyramids in the Berlin Kunst-Werke (2011), and his prize-winning film shot in the vicinity of Babylon in Iraq titled *Artefacts*. Gaillard's immense success is also based in the fact that he presents the escapism and the nostalgia of a younger generation as works of art similar to the perfect pop songs in music and enriches them with historical references. Gaillard's spectacular work finds inspiration in artists of the 1960s like Robert Rauschenberg but links can also be found to Gustav Metzger's concept of "Auto-Destructive Art."

## **Gregor Gleiwitz**

\*1977 in Polen

Lives and works in Berlin

The focus of **Gregor Gleiwitz's** painting is the experience of seeing, the act of viewing. Figurations, body forms, and body fragments peel off the densified, differentiated, painted surface of his pictures without ever solidifying into a figure. Gleiwitz's painting is characterized by a dynamic play of forms emerging out a common ground and the rendering absolute of this same ground that gathers and unites all of the forms. Faceless corporal as well as non-corporal entities appear, look at us and crowd their way out of the picture; hybrids between man and animal, vegetable and mineral, shapes that defy any clear recognition and labeling. Oscillating between substantial and insubstantial, without coming to rest at either the secure pole of abstract form or recognizable figure, the pictures remain poised in a timeless interval between coming into being and dissolution. They are pictures this side of language that deftly elude all ascriptions and confront the linguistic void with a visual density in which no distinctive feature is subordinate to a commonality.

The pictures by Gregor Gleiwitz reveal nothing to us but they persist in their appearance and remain in a state of becoming. Their dense concentration has seemingly sealed them against access by language, which forever sacrifices the state of becoming to the state of being, the openness and potential to the recognizable and labeled.

## **Dirk Dietrich Hennig**

\*1967 in Herford

Lives and works in Hannover

In 1998, the Hanover conceptual artist **Dirk Dietrich Hennig** founded the *Cupere Institut für Geschichtsintervention (The Institute for Historical Intervention)* that examines the concept of truth in (art) history. Since then he has presented himself in the guise of fictitious artists with all the artist's accompanying myths; for example, as the Minimal artists George Cup & Steve Elliott, and the Belgian cross-border Fluxus artist, Jean-Guillaume Ferrée, whose lifework is punctuated by psychiatric episodes.

Hennig is not only responsible for the visual embodiment of the artist figures but, at the same time, also for producing the artist's artifacts and ephemera, and the preparation of a history of reception that is archived and made accessible to the public in exhibitions or on the internet (for example at [www.georgecupresearchcenter.com](http://www.georgecupresearchcenter.com)). The staging is so comprehensive and convincing that in January 2010, for example, a film by George Cup & Steve Elliott was presented in the London Tate Gallery without the curators responsible being aware of the ruse. With these parasitic work strategies operating within an art system hungering for authenticity, novelty, and nonconformance, Hennig's work fulfills (and mirrors) not only the prevailing curatorial and institutional cravings, but is also of significance in light of the society-wide loss of historical consciousness in the face of an overwhelming present.

## **Benedikt Hipp**

\*1977 in Munich

Lives and works in Munich

**Benedikt Hipp's** finely executed oil paintings, almost equaling the old masters, stand in stark contrast to the irreality of the situations depicted. Objects, architectures, figures, and abstract elements appear to float in an indeterminable space.

Playing a special role is the dramatic lighting that illuminates and highlights objects and figures in front of a dark background, constantly breaching the spatial perspective of two dimensional patterns and geometrics. Abstract lines transverse the whole image and dissolve the room's function of being a stage for the work. Benedikt Hipp, who studied under Sean Scully at the Academy of Fine Arts, Munich, has in recent years been increasingly integrating an overall spatial concept into his pictures that installatively expands the stage-like ambiance of the pictures in the exhibition space. Hipp also developed a site-specific room installation for MADE IN GERMANY ZWEI within which his paintings will be presented.

**Olaf Holzapfel**

\*1969 in Görlitz

Lives and works in Dresden and Berlin

**Olaf Holzapfel's** work fluctuates between sculpture, photography, and painting. He focuses on urban space, probing the genesis and appearance of its structures and intervening spaces. Stratified, dense spaces appear in succession in his pictures that evoke associations with major metropolises as well as computer interfaces. The rhythmic dynamism of the compressed pictorial spaces suggests a complex and transmutable reality.

In his installations, Holzapfel develops labile architectures and dwellings of flexible, interlocking cardboard and paper. Huge objects of elements held together with colored polyamide threads by a type of plug-in technique are fixated in the room and harnessed together into optical spatial drawings. Along with fiberboard, Holzapfel also uses a natural fiber produced by an indigenous ethnic group in northern Argentina, the Wichi, as a provisional material. The igloo-shaped tent of net-like webbing is covered with abstract ornamentation and refers to the fruitful transfer of cultural technologies, as does the inclusion of traditional straw ropes in his reliefs. The workmanlike building method of the architectonic wooden beam constructions also quotes a classic branch of carpentry while making reference in their shapes to constructivist models of utopian architecture. The installation contains serial elements of form that first found their way into the history of sculpture in the 1960s and incorporates an exciting combination of sculpture and architecture, tradition, and the avant garde.

**Sven Johne**

\*1976 in Bergen auf Rügen

Lives and works in Berlin

**Sven Johne** uses the media of photography, video, text, and archive collections to display his work's conceptual approach. At the core of his work is the question of the authenticity of information, documents and narratives and their verifying nature.

The elements of his work function as apparent or actual proof of the fates of individual, in which, in turn, present-day social, economic, and political conditions are manifested. The subjects are often closely linked to the social changes in East Germany and their effect on individual life stories. Johne's work reports on former refugees from East Germany, border soldiers, and civil rights activists, but also on ship-hijackings and hiking through the East German countryside in search of wolfs. Fact and fiction interweave; bits of information become symbols. Research results are shaped into allegories of yearnings, ideologies, and economic development.

Sven Johne belongs to a generation of artists who grew up in the former East Germany. He experienced the autumn of 1989 as a child and today examines in a variety of ways, with a politically sharpened awareness, the issues of the historical legacy of East-West German history.

### **Keller/Kosmas (Aids-3D)**

Daniel Keller \*1986 in Detroit (USA)

Nik Kosmas \*1985 in Minneapolis (USA)

Live and work in Berlin

The duo, **Daniel Keller/Nik Kosmas (Aids-3D)** describe themselves as “prosumers,” meaning consumers, who, at the same time, produce. Both artists are concerned with issues that arise at the point where art, technology, ecology, economics, and social activism intersect. Aids-3D produced four new World Community Grid Water Features (2010/2012) for the MADE IN GERMANY ZWEI exhibition. These objects are a series of room water fountains, purchased on the internet, with a mini computer attached underneath each one. When the computer is on, the fountains light up. The unused computer time is donated to the internet platform Community Grid, which supports a variety of international aid and research projects that can access this computer time. So Keller/Kosmas are donating the complete runtime of the exhibit to the Community Grid; thus their work—Room Water Fountains Computer Sculptures—is making a contribution to a non-profit charitable project.

### **Kitty Kraus**

\*1976 Heidelberg

Lives and works in Berlin

The works by **Kitty Kraus** walk a fine line between fragility and aggressiveness. Using everyday materials like glass, ink, ice, mirrors, and light bulbs, or found objects like the handles of a shopping cart, Kraus produces works that are marked by their delicateness as well as threatening character.

Her objects assembled from panes of window glass are frail, almost unprepossessing constructions that, if their balance should be upset, could result in them shattering and becoming a danger. This inner tension of the works, paired with their pronounced haptic qualities, intervenes in the exhibition space, at times even in a direct, physical form, making the space not simply a presentation area but part of the work. The melting water colored by ink spreading across the floor in Kraus’ ice block work slowly inscribes itself into the floor, forcing the viewer to move away from his original viewing spot.

Many of her works have something minimalistic about them, paired with a process-like or kinetic aspect. The imprecision of the work is frequently first revealed with a closer look at its often loose construction. This contrast-rich grouping is repeated in other absurd pairings; thus Kraus’ works evoke both fascination and unease and are, at the same time, neither finite nor infinite, neither cool nor warm, neither controlled not uncontrolled.



**Alicja Kwade**

\*1979 in Kattowitz, Polen

Lives and works in Berlin

**Alicja Kwade's** photographs, sculptures, and video works cause one to marvel at the world and her objects. Kwade offers some surprises in the works titled *State of Aggregation*; for example, by seemingly canceling the physical attributes of materials in her fascinating and evocative installations.

The installation, *Breakthrough Through Weakness* (2011), is an example of Alicia Kwade's fascination for the subject of "temporality." A large variety of clock weights—small, large, brass and bronze, modern and historical—hang from the ceiling of the exhibition room. Freed from their clock cases, they span across the room in a vertical line and, drawn down by gravity, even appear to slide through the floor. The artist describes time not through movement but through a balance of forces in stasis. With a concentrated form of language, Kwade manages sensuously staged scenarios that open up into a striking world of ideas.

**Marcellvs L.**

\*1980 in Belo Horizonte, Brasil

Lives and works in Berlin

**Marcellvs L.'s** videos and video installations seek to step beyond the purely visual to an existential, at times physical, experience of the art work. The deceleration of our daily experience of time and the productive interplay of sound and image are indicative of his work. Marcellvs L. places time in a perpetual state of "duration" and makes it physically experienceable by reducing the narrative to a minimum and using only one camera perspective. He sharpens our eye for detail with films of everyday things, such as in the work *Toga* (2011), which shows a close-up of a fishing net being reeled in with its vertigo-like effect being enhanced by the muffled tones of the soundtrack. Along side his large-scale video installations, Marcellvs L. has been developing a series of short videos since 2002 called *VideoRhizome* that are seemingly chance occurrences taken from daily life; everyday pictures that, however, appear alien and mysterious through the perspective and technique used to film them. The title of the series reflects the influence of the philosophers Gilles Deleuze and Félix Guattari, whose thinking shapes Marcellvs L.'s works. Along with chance being factored into the making of the Rhizom works, their distribution is also randomly organized and represents an open-ended work concept that is constantly entering into new associations and alliances.

## **Alon Levin**

\*1975 in Tel Aviv, Israel

Lives and works in Den Haag and Berlin

**Alon Levin's** large-scale constructions made of simple materials available at hardware stores are an examination of the technical and architectural achievements of the Western world and their meaning for today's society. A pivotal element is the question as to what extent modernity's belief in progress and growth continues to be a factor today and whether viable alternatives are conceivable. Russian constructivism is an important point of reference for Levin in this context. He interprets ideas about social and political change into forms that both embody and advance them.

In his latest works, Levin employs shapes like the Arc of Triumph, the winner's pedestal, and the ferris wheel and translates them into wood structures and plaster castings representing the originals but only vaguely reminiscent of them. Images of the ambiguity of success and failure develop; images of the instability of ideological, economical, and scientific systems. Levin's practice also is analogous to the way knowledge is piling up and molded in the "free encyclopedia," Wikipedia, when he recycles, deconstructs, or repeats individual elements of his work. Data, structures, and documents appear as moveable building blocks in a constantly updated and evolving view of the world.

## **Klara Lidén**

\*1979 in Stockholm, Sweden

Lives and works in Berlin

At the center of **Klara Lidén's** work is the acting, thinking body and its ways of moving and acting in space. In many of her short video films, she herself is in front of the camera performing events in urban settings or apartments. These videos are marked by a do-it-yourself aesthetic and are filmed with a standard commercial camera without special lighting or props. Neither complicated editing techniques nor digital processing are used. The focus is on the action and the location. In *Paralyzed* (2003), for example, Lidén steps out of a blank-faced crowd of passengers in a subway and begins to perform a wild dance during which she half-way undresses, simultaneously breaking several behavioral conventions in public space. Lidén continually re-negotiates the relationship between body and space also in her spatial installative works when she conquers, fills up, blocks and contests the exhibition space.

Her interventions are reminiscent of the works of Bruce Nauman in their focus on rhythm and gestures as physical evolvments in time and space. Not least of all, Lidén's work has a political dimension in her continual addressing of the passive tolerance of an increasingly alienated environment and economic interests taking precedence over one's own actions and living space.

## **Agata Madejska**

\*1979 in Warsaw, Poland

Lives and works in Essen

**Agata Madejska** finds her picture subject matter in urban space. She isolates architectonic structures in her photographic series—for example, monuments and playground objects like slides and swings—from their surrounding urban settings. Her practice is very precise and unhurried, a reflection of her perfection in her search for images and their treatment.

The artist approaches her subjects almost scientifically. She does research, makes notes and sketches and searches long until she has found her picture motifs. A decidedly artistic understanding of the medium of photography that borders on being conservative-like is recognizable in her works. All photographs are created analog, without artificial light. Madejska photographed *Ideogram* (2007–2009)—a series of eight photographs—under a grey-white overcast sky. The series shows high-rise buildings that appear isolated from their city setting by a concentration on the upper parts of the buildings. All distracting elements are omitted. These portraits of buildings are at once cool and delicate. The colors in the photographs are almost monochrome. A muting of color can be found in almost all her works, also in the latest series, *The Order of Solids*, begun in 2010. Once again, Madejska isolates her subject matter from its context. The abstract presentation of the pictures, dominated by objects found in public spaces, can to a degree only first be deciphered by the narrow picture margin in which houses and trees can be seen. Madejska is interested in their function as a surface on which to project a cultural context and can be understood in terms of an overpowering and abstracting confrontation with history and its representation. Moreover, *The Order of Solids* elucidates Madejska's interest and her devotion to sculpture, to three-dimensionality, and her understanding of photography as a starting point but not the end point of her artist creativity.

## **Michael Pfrommer**

\*1972 in Leonberg

Lives and works in Frankfurt /Main

The paintings and drawings of the Frankfurt artist **Michael Pfrommer** tell fantastic and mysterious tales, report of enigmatic encounters, and seem to convey to us an experience of mythical universes.

The vocabulary of his pictures—bleak landscapes, houses, still life, comic figures, and self portraits—is influenced by everyday impressions and observations of his immediate surroundings and those of his friends and family. He works scenes and fragments of films, pieces of music, and song lyrics into picture stories, forever knitting them together in new ways. His pictures are characterized by a practice of reworking, repeating, and placing the same motifs in new contexts or taking them up again after a considerable time. The narration of his imagery is defined by constant repetition and perseverance. He has thus developed a repertoire that calls forth a world of its own in which objects, locations, and persons persistently pop up, which he constantly renders in the consistently same paper format. The style of painting in his pictures, set in a rather dark-appearing atmosphere, and his somber and often macabre yet also humorous and whimsical imagery suggest the enthusiasm Pfrommer has for painters like Francisco de Goya and James Ensor.

**Mandla Reuter**

\*1974 in Nqutu, South Africa

Lives and works in Berlin

**Mandla Reuter's** installations and interventions explore the whole spectrum of the functions of space and how they can be changed by testing what space controls and represents, what accelerates or slows it down, and how the flow of information and people can be rerouted. Barriers and extensions, obstacles and new accesses force the visitors of Reuter's exhibitions to seek new routes, making the exhibition space, which is normally kept neutral, part of the experience as the result of inclusions and exclusions, free flowing access, lighting, sound, and the partition of exterior space. In this way, Reuter's interventions reveal the production of space as an active process; they reference actions and understandings that create space in the first place. Occasionally his work is reminiscent of that of the American conceptual artist Michael Asher, whose work material is the encountered situation and the onsite work develops out of the confrontation with the given institutional setting.

The fine arts are for Mandla Reuter first and foremost a means to imagine spaces, to examine spaces, and to set them in new relationship inside and outside. His work is not restricted in this to formal interests but rather considers the effects of actions and the functioning of representative systems, addresses inclusions and exclusions and also, in the process, touches on issues of social-political relevance.

**Reynold Reynolds**

\*1966 in Fairbanks, Alaska, USA

Lives and works in Berlin

**Reynold Reynolds'** films create strong images for the transience and fleetingness of life. Often confined locations like an apartment or a single room are symbols of compulsory behavior, the inability to act, and the limits and weaknesses of the human body. Reynolds turns the property of film to record time on celluloid into the substance of his inquiry. He frequently uses stop-motion or time-lapse photography, slows down, dissects, or speeds up the events depicted. Reynolds creates artificial worlds that are always developing new images for the frailty of human existence.

Reynold Reynolds' newest work, *The Lost* (2011–2012), is built around the recently rediscovered and restored footage of a never fully-completed feature film that was shot in Berlin in the 1930s in the style of productions attributable to Fritz Lang and F.W. Murnau. The shooting began in the early 1930s, but the director was unable to finish the film because of the changing political climate at the time.

On the basis of the discovered scripts, Reynolds is reshooting parts of the film. His working on the film brings a focus to the collapse of German avant garde film brought on by the censorship of the Nazi dictatorship, the ability of history to be reconstructed, and the potential of the medium of film to create temporarily worlds.

**Nina Rhode**

\*1971 in Düsseldorf

Lives and works in Berlin

**Nina Rohde** develops multimedial installations that experiment with light and shadow. Her works are kinetic objects that function as experimental designs and optical and musical apparatuses. They convey visual and acoustic stimuli that have a direct effect on the body and seem like experiments that the visitors themselves set in motion or at least to which they are forced to expose themselves.

In the MADE IN GERMANY ZWEI exhibition, Nina Rohde presents a revolving disc set in motion by a motor. Harmonicas have been placed on its surface in a certain order that produces a soft, bright sound. The visual experience of the movement is enhanced by the acoustic effect. Discs are also the essential element in the work *Untitled (Column)* (2011). Three discs are mounted one above the other like a column in which the colors yellow, red, and blue blend into each other. The work, *Loch* (2011), is a found orange-colored mirror, a ready-made, opposite which a second reddish-colored mirror is hung. These wall elements mirror not only the visitor and the exhibition room but at the same time echo the red-orange light reflected in the room. Nina Rohde is not concerned here with illustrating physical laws or their effect but rather with conveying an immediate sensual experience.

**Bernd Ribbeck**

\*1974 in Köln

Lives and works in Berlin

**Bernd Ribbeck's** modestly formatted paintings open up a fascinating depth and aura of color and form. The intimacy of his paintings is substantiated by a palette dominated by dark tones and a multilayered complexity in the areas of color. The application of acrylic paint on fiberboard, the sanding of the surface, and the scoring with color ballpoint pens and pigmented markers create a tension between blurred, open areas and geometric lines. The symmetrically arranged formations, constrained by the picture format, speak of something beyond their bounds solely through an inner lumination that Ribbeck achieves through stark contrasts and the use of white, yellow, and orange tones.

Bernd Ribbeck rediscovers the aesthetic strategies of Modernism with these dense pictures. He cites the imagery of an outsider like Swedish theosophist Helma af Klint and the deconstructive works of Feininger or Delaunay. Ribbeck refers to other systems of thought and belief by incorporating the imagery of the past, presenting his hermetic work as representative of other mindsets.

## **Michael Riedel**

\*1972 in Rüsselsheim

Lives and works in Frankfurt/Main

Although the term conceptual artist can be applied to **Michael Riedel**, it falls short because the material implementation of his practice is substantial when compared to his conceptual approach. It is the material manifestations in printed matter of every form, in performances, or fabric pictures that define his art in the intentional failure of the "Riedel system." There are repeated instances that Riedel knew how to exploit; such as cutting the letters of the word "modern" out of fabric, placing them upside down, and letting gravity pull them into new forms that were meant to be proposals for a gallery logo for the Modern Institute in Glasgow (2007-). The artist has gained particular notoriety since 2000 by operating an experimental art space in Oskar-von-Miller Strasse 16 in Frankfurt, which he organized together with Dennis Loesch. The main thrust of the activity was to simply replicate the activities of the Frankfurt art scene—the simulacra, including the screening of filmed films and the replication of complete club nightlife in sculpturally sketched imitations of the clubs gave rise to a kind of subtext that was less an interpretation than a manifestation of the culture of a city. The simple principle applied in a multitude of deviations, mirror images, accelerations, and distortions, etc. resulted in a lot of activity that could be described as artist expression while circumventing any claim to authorship. It is as if Michael Riedel were able to continually provide himself with new subject matter and forms for his works without having to involve himself with aesthetic decisions or their arbitrariness. Others provide the pretence for his art; he himself can rely on a system that never becomes a system.

## **Ricarda Roggan**

\*1972 in Dresden

Lives and works in Leipzig

The photography of **Ricarda Roggan** suggests that everything that appears random is staged and every chance happening only appears to be. She finds her motifs in forests, car wrecks, home furnishings, stone quarries—places and things with a universal significance that the artist gently transfers from real space to a theatrical stage.

A fleeting glance over the works provides hardly any clues to a narrative; they do, however, reveal instances of uncertainty that Roggan produces through staged manipulations. For example, she pruned the forest in the works titled *Baumstück* herself and placed the car wreck in *Creatures of the 20th Century* (2009) in front of a black background whose spatial depth exceeded the limits of the camera lens. In this way, she sounds out the limits of documentary photography while at the same time avoiding them by writing her own subtle scripts. Her unhurried, decelerated manner of working and a "respect for things" (Ricarda Roggan) imbue her works with a timeless anchoring that breaths life into the photographic aspect of the places and objects and opens up to further ascriptions.

**Julia Schmidt**

\*1976 in Wolfen

Lives and works in Leipzig

**Julia Schmidt** works in the media of painting, collage, and installation. Central to her work is a questioning of the values and meaning of images and painting. Her works in oil, applied in thin layers on MDF, reveal as much as they conceal. The artist bases her work on pictures distributed by the media in magazines, books and the internet, out of which she has been steadily building up a selective but complex archive. She crystallizes an occasion to paint through repeated looking, sighting, and testing, with only details or excerpts finding their way onto the canvas. By combining empty spaces and the layer by layer transfiguration of the painted object, the artist brings to the fore what otherwise lies hidden. For example, the dirt between the canvas and frame—that which reduces the value of a work of art—is made the motif of one of her works and thus transfigured into its opposite, glory and fame.

The artist beds her fragmentary pictures, which hover between figuration and abstraction, in installations with floor pieces, objects, and precision-staged suspended objects, thus intensifying and expanding the discursive and conceptual painterly examination of pictures and issues of economy and art history.

**Kathrin Sonntag**

\*1981 in Berlin

Lives and works in Berlin

Nothing is as it seems in **Kathrin Sonntag's** works. Her photography, collages, sculptures and films, mostly presented in an installative context, revolve around the prerequisital aspects of perception, observation, and recognition. With slight shifts of meaning and compositional alterations, Sonntag transforms everyday objects and situations into playhouses of subtle contradictions that repeatedly tests and puzzle our perception. In her work, Sonntag focuses on the moment in which an ever so slight incongruity is slipped into seemingly familiar and well-known things, delightful slips in habitual ways of thinking and seeing, and everyday things develop a magical, at times even uncanny, potential. The slide presentation, *Blame it on Morandi* (2011), shows a series of 81 pictures resembling still life taken in the artist's studio. Their refreshing unusualness makes plain to the viewers—at least on closer inspection—that everything they think they are seeing could also be something completely different.

## **Helen Verhoeven**

\*1974 Leiden, The Netherlands

Lives and works in The Hague and Berlin

**Helen Verhoeven** depicts interior scenes that layer people and art historical references in large format paintings. A group of young girls stand well-behaved in a line—like Gerhard Richter's nurses; next to them an erotic scene is being played out that could have originated with Ernst Ludwig Kirchner. The characters and groups depicted seem to be stage props or staffage figures assembled from painterly precursors, who exhibit neither emotional nor family ties to one another.

A sinister character fully in keeping with Freud emanates from this contentual void. Normal domestic and familiar things appear here alienated and bizarre. This impression is intensified by other different aspects in Verhoeven's pictures. Perspectives are shifted; little figures stand in the foreground, large figures in the background; seemingly human people are combined with oversized, naked dolls; empty areas and gaps in the picture make the viewer aware of the artificiality of the layout. The theatrics and surreality of Verhoeven's painting is reminiscent of James Ensor, who specialized in carnival scenes and often depicted people in masses. Unlike Ensor, Verhoeven also extracts individual figures from her group pictures and paints them once again, examining them in small-format paintings and sculptures. These individual portraits are installed together with the sculptures in separate rooms and hung in a manner similar to the galleries of ancestral portraits in Saint Petersburg Hermitage Museum.

## **Jorinde Voigt**

\*1977 in Frankfurt/Main

Lives and works in Berlin

The compositions that **Jorinde Voigt** develops in her drawings, when viewed from a distance, make one think of maps of airline routes, studies of birds forming into flocks, branching nervous systems, or musical scores; innumerable lines forming themselves into dynamic structures, creating movement, turbulences, and rhythms. Her for the most part large-formatted, serially structured works are created in close alignment to our everyday reality. Visual, acoustic, tactile, and olfactory perceptions are translated into lines, numbers, and letters. Voigt's semiotic systems are attempts at capturing, in their synchronicity, a variety of visual and perceptible events surrounding us and transposing them into a unique structuring regime. These everyday observations encounter fictional dimensions of the imaginable in which time and space are given a utopian character.

In her work, *Piece for Words and Views I-XXXVI* (2012), Jorinde Voigt combines the graphic process of notation with collage techniques. The confrontation with literature, specifically with Roland Barthes' *A Lover's Discourse: Fragments* (2004), initially formed the basis for a cycle of collages. The collaged elements are visual associations with the words and situations described in the book that stuck in Voigt's memory while reading it. Embedded in the sweeping patterns of lines with references to wind direction and strength, rotation direction and speed, the colored collage elements are set in imaginary motion and temporally and spatially located.



## **Ulla von Brandenburg**

\*1974 in Karlsruhe

Lives and works in Hamburg and Paris

**Ulla von Brandenburg's** world of imagery is informed by the phenomena and events of the late 19th and early 20th centuries, a time when there was a great interest in the paranormal, psychoanalysis was taking root as a discipline, vaudeville was coming into being, and the theater was developing new forms of performance and visual languages.

Von Brandenburg's conceptual strategies revolve around these themes, ranging from the occult, mystical, and the subconscious. Concrete historical facts hold no interest for the artist, but rather her work with visual material results in independent pictorial choreographies in the form of drawings, murals, films, installations, and performances.

At times, her performative acts project into the viewer's space. Von Brandenburg usually stages her cinematic works in rooms subdivided by curtains that, as in the theater or in religious contexts, direct the viewer's steps, conceal or reveal something, and prepare for what is coming. Her textiles emerge as a threshold between art/stage and audience, between fiction and life. In her performances, von Brandenburg also works with the concept of *tableau vivants*—movement and stillstand become inverted, stressing the tension between the visual media, painting, photography, and film and the eventfulness of theater.

## **Suse Weber**

\*1970 in Leipzig

Lives and works in Berlin and Brussels

**Suse Weber** works in such diverse media as sculpture, sound, installation, film, theater, and performance. In her mostly large-scale installations, she develops a specific semiotic system that suggests the emblematics of national symbols, elements from club heraldry, or coat of arms symbols, but also works in quotations from art history and historical and political references. Weber's development of her own symbols generates a vocabulary that is employed in the sense of a personalized iconography and is continually placed in new contexts and worked into a variety of objects in her installations. In the creation of her works, Suse Weber uses a combination of industrially produced raw materials and materials she has made herself that, due to their handcrafted perfection, approach the quality of mass produced industrial products. Her *emblematic sculptures* are conceived out of this mix. They are three-dimensional works or stage-like scenarios in which the artist generally makes personal appearances at set times and, in a special system adapted to each individual installation, uses the objects that she calls *marionettes* to act out a story.

Suse Weber's works reflect tradition and power, symbolic systems and social structures. And can also, as in the work, *Dönerpuppe*, raise questions concerning identity and belonging. The installation created in 2004 compares Turkish and East German symbols, while touching upon points of social conflict like integration processes, suppression, mechanisms of repression, and dealing with "foreign" mentalities.

### **Susanne M. Winterling**

\*1971 Rehau / Oberfranken

Lives and works in Berlin and Oslo

**Susanne M. Winterling's** work in her films, photographs, collages and installations critically engages the representation of realities. Prevailing modernistic concepts, gender power structures, and hierarchical historiographies are captured in her works, with an eye for the repressed, and investigated for their validity.

In her work, she repeatedly focuses on individual, significant but rather periphery, figures in shared historical memory like the architect Eileen Gray in the installation *The Jewel and Troubled Water* (2008) in the coat check areas of the Nationalgalerie in Berlin. Winterling's site-specific approach is clear in this work. Her installations often make reference to the rooms and contents of the building in which they are on display. In a complex mesh of references between the differing concepts of Gray, Le Corbusier, and Mies van der Rohe, the artist mirrors and exposes blemishes in the history of modernistic architecture.

Another distinctive feature of Winterling's work is the probing of the limits of the medium being used. In her 16mm films, she captures the everyday gestures and movements of things in such a way that they can, due to their haptic quality and sensitive presentation, enter into an equitable dialog with the actual things in the room.

### **Alexander Wolff**

\*1976 in Osterburg

Lives and works in Berlin

**Alexander Wolff** examines the manifestations, possibilities, and limits of painting. In doing so, his works range from formats like panel paintings, wall murals, pictures that explore their relationship to the space around them and how they influence it, and pictures that incorporate the surrounding space into one large-scale composition.

Many of his works appear from a distance as geometric structures, assembled from homogenous fields of color that are in part frayed at the edges. Through the use of a variety of materials, techniques, and perspectives, however, he develops exciting spatial relationships within the geometric patterns. He mixes paint with dirt, dust, and fabrics of various colors, as well as light and shadow, into abstract compositions. Parts develop an illusion of depth; other parts appear to project out into the room. The pictures fold themselves into and out of the wall. In such site-specific wall pieces, Wolff analyses the surrounding room in order to take up and recompose elements like surface textures and colors, shadows, structural shapes, and spatial compositions.