

Clara Pistner

Curatorial projects

clara.pistner@protonmail.com

[@clara_pistner](https://www.instagram.com/clara_pistner)

www.clarapistner.com



„Fire and Flame“

Group exhibition

19.-21.01.2024

Backhaus Projects, Berlin

26 participants

Performance Program

19.1.
18:00
Janoushka Kamin „ach Jana “
20:00
Anna Schall „red line in a green stone“
21:00
Lasse Kemna „Into the fire“
21.00
Concert by Fate
20.1.
17:00
Alanna Dongowski
„The mistress's adieu to her native land“
21.1.
17:00
Luan C aja
„The stones sang me a secret“
18:00
Janoushka Kamin „ach Jana “

Backhaus Projects Weserstraße 168 12045 Berlin

Opening 19.01.2024
6 - 10 pm
Kids are very welcome

FIRE AND FLAME

group exhibition

20.01. - 21.01.
2 - 7 pm

Leyla Kampeter	Toni Plantsch
Clara Pistner	Alanna Dongowski
Janoushka Kamin	Mathilda Augart
Sim	Paula Breuer
Anna Schall	Klara Goiny
Elisa Bosse	Vivyan Klemke
Sheila Zimmermann	Belen Resnikowski
Julian R ümenapf	Julian Schock
Lasse Kemna	Philipp Ernst
Marlies Pahlenberg	Pauli Schlipf
Esther Grüne	Luan C aja
Julian B.	neo
Laura Vargas	Yung Tatu

ASTA

weißensee kunsthochschule berlin
Gefördert von Mart-Stam-Gesellschaft

Backhaus Projects Weserstraße 168 12045 Berlin

„Fire and Flame“ - derived from the German expression „Feuer und Flamme“; a term that describes great passion, conviction, drive, and audacity.

„The things I burn for“ - an approach worth considering. In a time characterized by the dogma of productivity, efficiency, and logic, in which we are subject to its demands and submissive to them, it is particularly important and exciting to reflect on moral, political, and hedonistic convictions and to expose and boycott the capitalist exploitation system and its values. The questions of where do I belong, where do I want to break out, what do I stand for, and by what subtle or theatrical means do I do that, offer a very wide range of tensions that encompass the most diverse positions.



Opening, left: sculpture by Mathilda Augart



Opening, left: Performance by Dr. Sun, right: Performance by Anna Schall



Exhibition view

FIRE AND FLAME

„Fire and flame“ - derived from the German phrase „Feuer and Flamme“; an expression that is used to describe great passion, drive, conviction, daring and devilment.

„The things I’m passionate about“ - a phrase worth thinking about. In a time that is dominated by the dogma of productivity, efficiency and logic we are at the mercy of and subject to its demands, it is particularly important and exciting to return to moral, political and hedonistic convictions. Also to uncover the capitalist exploitation system, its values and to boycott it. The question of where do I fit in, where do I break out, what do I stand for and with which subtle or theatrical means do I do this, offers a very wide field of tension.

Exhibition project kindly supported by AstA weissensee and Mart Stam Gesellschaft.

Curation by Clara Pistner.

1 Leyla Kampeter
„🔥“

In the background you can see a work from 2020. After a break, my passion for painting began to burn again in 2023 in an even more lively sea of flames.

@lol_lolly_at_hotmail.de
leyla.kampeter@live.de

2 Julian B.
„Assembly line (39 notebooks)“

The title serves as a conceptual bridge, contemplating the shared elements of repetitive, detailed work between the industrial setting and the artist’s studio.

Each notebook, like a cog in a machine, contributes to the overall assembly of the artist’s

Magazines available 12€

@julianb_julianb
hellojulianb@gmail.com

3 Sim
„Thoughts“

I believe that words shape the world, so I think we should speak louder and more radically about our thoughts, feelings and desires. Words should be like fire and flames with a touch of kindness.

Zines available, suggested donation 5-20€
@von_lehtreosky
simoerthel@gmx.at

4 Pauli Schlipf
„Ich und meine Flamme“

Honestly when I think back I don’t even remember why it happened or how exactly but I know we are apart now and it made sense to me to let you go. It happens a lot to us that we have to come from far away to Berlin out of desire to find people alike and to love each other and sometimes we are forced to go back. Fuck everything that shall part us. In different times we are still together and sometimes we find channels of intimacy.

@paulischlipf
paul.schlipf@stud.kh-berlin.de

5 Mathilda Augart
„Faces of Creation“

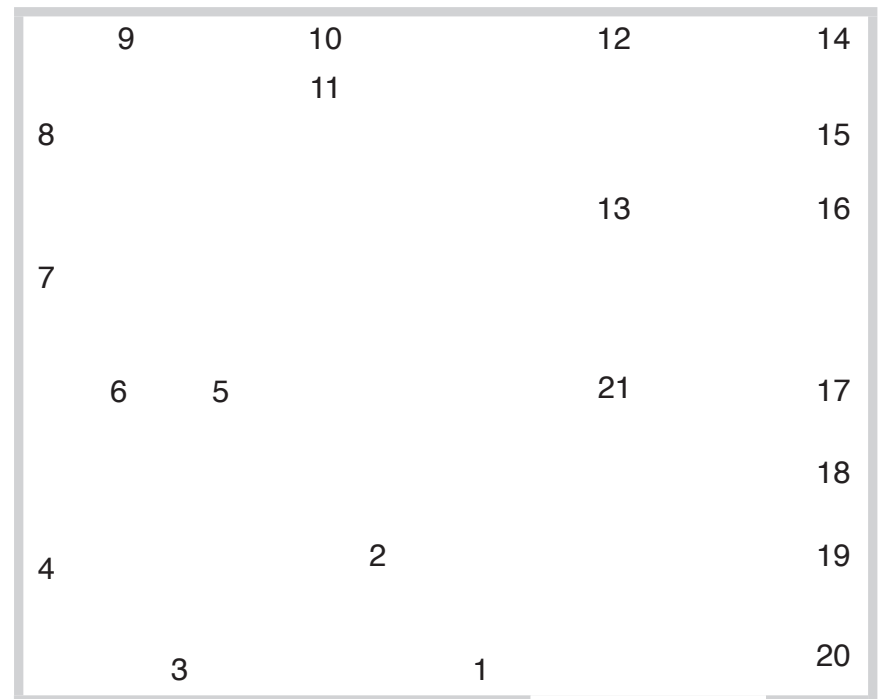
As a child, Mathilda Augart (*1993, Dresden) was captivated by the art of the „cherry stone with 185 faces“ in Dresden’s „Grüne Gewölbe.“ Created around 1589 with meticulous detail, this masterpiece, presented to Elector Christian I of Saxony, features an intricately carved core with 113 recognizable faces. Augart’s lasting impression led her to explore crafts, transforming two cherry stones into earplugs titled „Faces of Creation,“ symbolizing dormant creative power.

@mathilda.augart
mathilda.augart@googlemail.com

6 Toni Plantsch
„xoxo“

In the spirit of the flame and change, I deal with fantasies of power and anger, the journey into moments of powerlessness and destruction, respecting oneself and the idea of having been ready and proud to change circumstances. Anger as a driving force and fuel for change. Self-respect and seriousness for one’s own perception and the power to create with fire and flame to dominate life with passion and gratitude.

@toniplantsch
toniasch@googlemail.com



7 Klara Goiny
„untitled“

I ask myself the questions, what am I burning for and what needs to burn?
I answer both with: Mother*hood.

I call for the visibility and invisibility of (non) mothers* to be questioned. We need a careful, critical and appreciative discourse to reshape mother*hood in art and society.

Mother*hood and fire: handle with care.

I use the matchbox as a material because it has great symbolic potential. It is an advertising medium and a tool for igniting.

The matchbox has enormous historical and emancipatory value. In Great Britain in particular, the successful uprising of around 1,400 striking workers in 1888, the so-called „matchgirls and matchwomen“, still stands as a pioneer in workers' and trade union struggles. They naturally made a major contribution to the emancipation of women*.

33 pieces each, available for donation, may be touched!

@klaragoiny
klara@goiny.de

8 Vivyan Klemke
„Assisi“

„Magic

From indescribable transformation stems
Such shapes: Feel! and believe!

We suffer often: To ashes turn our flames; Yet art can set the dust on fire. Magic is here. In the realm of enchantment The ordinary word appears elevated

But sounds as real as if the dove is calling
To seek its invisible mate.“ - Rainer Maria Rilke
@vivyanKlemke
mail@vivyanKlemke.com

9 Marlies Pahlenberg
„What am I fighting for?“
(Folded by a child)

What is it worth fighting for? What is it worth being on fire for? What will buckle first, the fighter or the weapon? Playing the fight, carefully and slowly.

@marliespahlenberg
marlies.pahlenberg@hotmail.de

10 Elisa Bosse
„Untitled (Inner Rooms)“

The inner, and its frame in the outer world. The human being has an inner energy, which is free, true, vulnerable and powerful.. To be able to live in this world we have to hold back the inner and put a frame, not let it live and burn as freely as it is.

I see the inner as colors, and so this work is a portrait of the inner, the fire within, and its frame in this world. The restricting but also protecting frame.

@bosse_elisa
elisabeth.bosse@stud.kh-berlin.de

11 Belen Resnikowski
„Mind states“

Mind states (Immolare) In a time of intense political clashes for justice, ‚Immolare‘ represents the most extreme form of protest, where the body is set on fire, demanding fairness.

@belenresnikowski
b.resnikowski@gmail.com

12 Esther Grüne
„Hear the bells ringing,
the royal palace is burning“

The piece „Hear the bells ringing, the royal palace is burning“ is painted on handmade paper from old Science-Fiction Magazines of the 70s. Because how more fitting could it possibly be to paint the burning of dreams on the shredded remains of someone else's?

I invented a fictional world, inhabited by fools and idiots. What you can see here is the capital city of the world beyond good and evil and it's on fire.

The extinguishing work is in full swing, at least as far as this is possible without a fire department. But keep in mind: ashes are often the breeding ground for change.

@esthergruene_
esther.gruene@gmx.de

13 Clara Pistner:
„Unsere Augäpfel glänzen“//
„How our eyeballs glisten“

Between burning and burned out.

It's just a glimpse, a fraction of the perceivable.

For english version scan the QR code:

@clara_pistner
clara.pistner@protonmail.com



14 Yung Tatu
„Beverly One“
@yung.tatu
yungtatu1000@gmail.com

15 Philipp Ernst
„Long Dog short story“
Artists accept material sacrifices, hardship and often a life in isolation, without close family ties. They give up many things that others consider desirable - solely in order to be able to devote themselves to art. They would even rather die than give up their work. It sometimes it's better to fade away into the park with the dog than to burn out.
@ernstphilipp_
philippernst1989@gmail.com

16 Sheila Zimmermann
„Untitled (ceramics)“
The ceramics symbolize the introspective examination of the self and depict a vessel for plants and candles. The plants and candle flames are a reminder that life itself pulsates in these formative elements. Both elements exist together in a single container, even though the flame or the melting wax could harm the plant. The candles hint the divergence of light and darkness, warmth and cold, calm and movement.
@sheilaoui
sheila_zimmermann@icloud.com

17 Laura Vargas
„Fuego y llamas“
In twilight's alchemy, shadows conspire with ancient whispers, tales of the land. The embered skyline fuels liberation's seed. Dreams, like enduring olive groves, will unfold freely, While resistance dances in the cosmic tapestry of flames.
@laurela666
lauvasa1@hotmail.com

18 Toni Plantsch
„pazi.fist“
Text on the mirror translation:
@toniplantsch
toniasch@googlemail.com



19 Julian Rümenapf
„Krähen Kladde“
A Crow uses tools to fulfill an instinct. To get the nut out of its shell. To get some food. Instinct based usage of tools to create a consumable good. This booklet contains thoughts, pictures, texts and poems. They all embody the first instincts of creation through the tools of photography, writing and sketching. The passion to create art as an animalistic and childish urge, a passion.
@r.ledigt
julianruemenapf@gmail.com

20 Paula Breuer
„To become a fictional character“
I like the German saying: „Feuer und Flamme“. It reminds me to treat life and whatever I do enthusiastically, caught in childlike wonder, to remain a sense of greenness and to obey to the fact that not everything can be understood. Which leaves you to a world full of surprises and an energy that will have you going head over heels. Turning your face to the world in passion.
@pau.l_a
paulabreuer@gmx.de

21 Yolandi, neo, Klara Goiny
„Take and care“
Take a box, open it and take some EARTH-ASH with you.
@klaragoiny
klara@goiny.de / yone@posteo.de

„Solid Plans“

Group exhibition

02.-04.02.2024

Culterim Veterinary, Berlin

23 participants

SOLID PLANS

Culterim

Erich-
Weinert-
Str. 135

2.—4.2.



SOLID PLANS

Culterim
Erich-
Weinert-
Str. 135

Anastasia Antipova	Indira Maria
Luna Carlos Armengod	Paul Michels
Julian B.	Minh Phuong Nguyen
Laure Chenard	Eda Özkan
Aglaia Gronas	Clara Pilstner
Leyla Kampeter	Toni Plantsch
Anika Krbetschek	Lara Rocho
Kaja Krebs	Julian Rügenapf
Lampert	SAKO
Gala Lillian	Pauli Schlipf
Leidiana Lopez	Luisa Spielhagen
Kirill Manchunsky	Lili Marie Theilen

2.—4.2.

Opening 2.2., 6–10pm • open 3.2., 2–7pm
Finissage 4.2., 2–7pm

SOLID PLANS

Culterim
Erich-
Weinert-
Str. 135

2.2.	8–10pm DJ Lampert open 6–10pm
3.2.	5pm Performance Luna Carlos Armengod + Leidiana Lopez: El espacio en la piel open 2–7pm 2–7pm Pop-Up-Praxis SAKO + Indira Maria: Performative Bodywork and TattooArt
4.2.	2–7pm Pop-Up-Praxis SAKO + Indira Maria: Performative Bodywork and TattooArt open 2–7pm

2.—4.2.

2.—4.2.

„Solid Plans“ could be ironically related to our urban life, characterized by instability, emotional fluctuations, lack of commitment, and fear of the future: „Solid Plans“ as the impossibility to decide, to be with oneself, or to know what tomorrow will bring. Not wanting to make „Solid Plans“ - being unable to make „Solid Plans“.

However, „Solid Plans“ could also denote an inner certainty that exists independently of the madness of the speed of our present world, providing security.

The title offers a wide range and will encompass a big variety of positions. The participating artists reflect on topics from their own biography, political situations, the conditions of being an artist in this world, the personal struggle for emotional and psychological stability, impermanence, and the lack of solidity of bodies, to identity concepts as „Solid Plans“ that turn out to be illusions and constructed „Solid Plans“ to navigate and maneuver in this world.



Opening



Opening



Pop-up Praxis by SAKO and Indira Maria



Exhibition view

SOLID PLANS

Culterim 2. - 4.2.

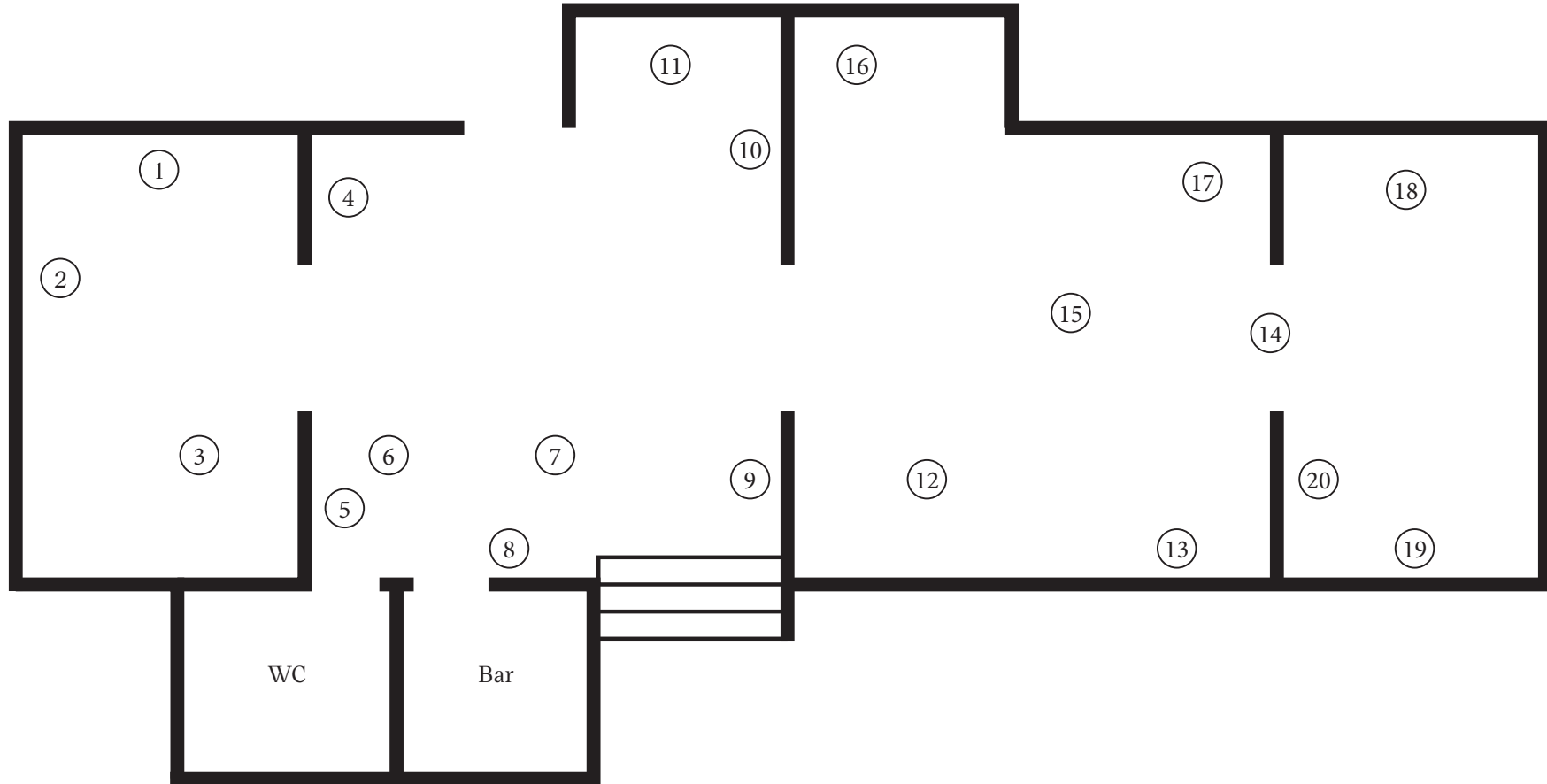
“Solid Plans” could be seen ironically in our big city lifes, which is characterized by volatility, emotional fluctuations, non-commitment and fear of the future:

“Solid Plans” as the impossibility of deciding, being with yourself or knowing what tomorrow will bring.

Not wanting to make Solid Plans - not being able to make Solid Plans.

But „Solid Plans“ could also be the description of an inner certainty that exists and provides security independently of the madness of our consumerist and capitalism-stricken world.

Solid Plans as the most basic ground: i know that i exist and i am here.



① Luise Spielhagen

② Laure Chenard

③ Lara Rocho

④ Pauli Schlipf

⑤ Kaja Krebs

⑥ Clara Pistner

⑦ Eda Özkan

⑧ Toni Plantsch

⑨ Gala Lillian

⑩ Julian B

⑪ Anika Krbetschek

⑫ Anastasia Antipova,
Kirill Manchunsky

⑬ Lili Marie Theilen

⑭ Minh Phuong Nguyen

⑮ Leyla Kampeter

⑯ Julian Rümenapf

⑰ SAKO, Indira Maria

⑱ Paul Michels

⑲ Aglaia Gronas

⑳ Maria Leibnitz

<p>1 Luise Spielhagen</p> <p>„Boxer“ A fragile construction made from light plywood – a heavyweight – navigating between the ferocity of his punches and the gentleness within his heart.</p> <p>@luise.spielhagen l.spielhagen@gmail.com</p>	<p>from parents. Cranes cross the Himalayas, my brother says, and that they look pretty tattered afterwards. We always search for safe ground, but maybe we don't need it. There is something safe within us anyways.</p> <p>@kaja_krebs kaja.krebs@gmx.de</p>	<p>having a permanent form, thanks to the man himself and his inner protective abilities to establish the configuration of reality and circumstances that he needs. In this sense, this bridge is an indicator of human will and the strength of the protective inner armor that resists instability and external dangers when crossing to the other side.</p> <p>@toniplantsch toniasch@googlemail.com</p>	<p>is fixed in a permanent form, thanks to the man himself and his inner protective abilities to establish the configuration of reality and circumstances that he needs. In this sense, this bridge is an indicator of human will and the strength of the protective inner armor that resists instability and external dangers when crossing to the other side.</p> <p>@mus.indus, @manchunsky musindus@yandex.ru, manchunskykirill@gmail.com</p>	<p>uncertain market. It is a part of every single work. For many others, a far more widespread form of security is money. When a work of art is bought, trust in the artist, and the artists trust in themselves is also bought; with money.</p> <p>@r.ledig julianruemenapf@gmail.com</p>
<p>2 Laure Chenard</p> <p>My plan: The freedom and rights that we enjoy in harmony with nature are achievements that we must fight to preserve. 2B or not 2B, take the pencil you want: each of us is an artist: express it!</p> <p>@sictransitgloriamundi2023 laure.chenard@gmail.com</p>	<p>6 Clara Pistner</p> <p>„Stndng“ Standing on solid ground occurs to be an illusion. To fail happily – a gamble with calculated ideas. If i thought this will be me i am happy to announce it's not the case.</p> <p>@clara_pistner clara.pistner@protonmail.com</p>	<p>9 Gala Lillian</p> <p>„Angel in a State of Grace“ I can't resist the devils kiss Plans I made for the future no longer exist My young womans-body you cannot resist Watch this body deliquesce Into something luminesce</p> <p>@gala.lillian galalillianglotzbach@rocketmail.com</p>	<p>13 Lili Marie Theilen</p> <p>„Access“ Unlimited access has an impact on upcoming plans. Whether positive or negative is up to the decision-maker.</p> <p>@lilitheilen lilitheilen@web.de</p>	<p>17 SAKO, Indira Maria</p> <p>In our work we approach Solid Plans as inner manifestations shaping our identity. Movement and behavioral patterns, conflicts, decision processes and intention settings impact our bodies in primarily invisible but often very tangible ways. The Pop-Up-Praxis traces some of these manifestations and offers visibility to our embodied landmarks with Tattoo-Art and Bodywork. Find presence in your tension or ink your intention for the future. How do you manifest?</p> <p>@sako.sense, @indira.tattooing contactskoenig@gmail.com, yindira.tattooing@gmail.com</p>
<p>3 Lara Rocho</p> <p>„And then he said: 'Sto“ Lara Rocho In the group exhibition „Solid Plans,“ Lara Rocho explores the melancholy of Romantic. Delicate pencil and charcoal drawings emerge on highly transparent paper, processing the end of a relationship or what is commonly referred to in contemporary terms. The overlapping layers of paper partially obscure the images, keeping the view clouded. In the end, the paper works appear fragile and tentative, yet draped like an altar. The work is driven by the intention to depict the ambivalence of emotions and the phenomenon of imagining another person or a particular situation, which can lead to glorification.</p> <p>@rhodeeo lara.rocho@web.de</p>	<p>7 Eda Özkan</p> <p>“Fluent rugs” The intricate dance of encrypted rugs unfolds, a symphony of patterns conversing in a chaotic yet mesmerizing language. Each step in the dance reveals a hieroglyphic message, demanding your attention as you navigate the structured chaos. The rugs and their complicated conversation reminds me of the chaotic and tempered life in a big city, that is defined by uncertainty and fluctuating plans, yet it seems to work out if you let yourself flow.</p> <p>@eda.ozkqn eda.oezkan9@gmail.com</p>	<p>10 Julian B.</p> <p>„untitled (17)“ I just wanna be a better father than mine was. @julianb_julianb hellojulianb@gmail.com</p>	<p>14 Minh Phuong Nguyen</p> <p>„What disappears has the right to die“ The work „what disappears has the right to die“ deals with the rituals of memory and eternity. Inspired by a Buddhist shrine, it presents two portraits of heroes inspired by the Power Rangers challenge that conventional notions of homage. A metal shelf adorned with a plastic flower and real fruit questions the authenticity of offerings and symbolizes the intrusion of capitalism into sacred rituals. The work is not only a visual reminder of the importance of recognizing ancestors and elders, but also explores the fleeting nature of memory and the fragile balance between loss and possession. The heroes, drawn from popular culture, act as modern guardians of tradition and lead a dialog about the changing nature of cultural heritage in the face of contemporary influences.</p> <p>@ph.ng ph.nguyen@gmx.de</p>	<p>18 Paul Michels</p> <p>„memories of home after leaving“ it's about inner conflicts and uncertainty, about fragile structures and changing decisions. it's about the search for myself and my identity and about wanting to arrive. it's about not feeling at home anywhere i am and the search for my own place. it's about inner tensions and about tenseness and about hard spaces that intensify the uncertainties. it's about decay. it's about saying goodbye. wait, maybe it's not about all that, maybe it's just about trying to remember, to not forget and to create. possibly even more, to hold; or less, to let go.</p> <p>@plmchl pmichels1999@outlook.deing@gmail.com</p>
<p>4 Pauli Schlipf</p> <p>„Quatsch im Garten“</p> <p>@paulischlipf paul.schlipf@stud.kh-berlin.de</p>	<p>8 Toni Plantsch</p> <p>„Searching for spoons“ I forgave myself and so should you. The world is a maze of layers, of meaning and expectations. Plans can only be as solid as your soul. In this obscurely intertwined world we should be patient with ourselves. We increasingly grasp the complexity of influences, we know about privileges and facets of oppression and power, so we must be flexible with our differences and resources. We seek to communicate through language of therapy and consciousness to build bridges and to tear them down together when the time comes to leave. The scaffolding remains standing. Solid plans might be a constructed illusion of security to comfort us. Let us remain tolerant of ambiguity. Reliability means being true to ourselves and each other without</p>	<p>11 Anika Krbetschek</p> <p>„Hat man einen Farbfernseher“ In (mis)using the double lens effect of the VR-glasses, a phenomenon, that is psycho-pathologically classified under the term ‚Dissociation‘, is simulated. Dissociation is a protective mechanism, that could be also understood as a societal phenomenon: Every day we separate ourselves from a world flooded with crises and overstimulation for self-protection, increasingly using virtual realities. Combined with a sound piece, that is based on random finds of an internet research to the term ‚Dissociation‘, the work juxtaposes the individual and collective experiences of dissociation.</p> <p>@anikakrb.art contact@anikakrb.com</p>	<p>15 Leyla Kampeter</p> <p>„Sandburg“ A solid castle from 2023.</p> <p>@lol_lolly_at_hotmail.de/ leyla.kampeter@live.de</p>	<p>19 Aglaia Gronas</p> <p>„Girl and a rabbit“ Moving to Germany alone at 17, and leaving a family with a mum and seven siblings behind in the other country. Starting a new life and trying to (re?)build yourself in the non-mother language and in the country you had no childhood and have no family in. Learning, adapting, and forming — and still keeping to feel melancholic of the parallel life.</p> <p>@aglaiagronas aglaia.gronas@gmail.com</p>
<p>5 Kaja Krebs</p> <p>„Der Deckenberg“ Feelings and situations are preserved in spaces and symbols. Everything has changed under the little pigeons. Heartbreaks are complex, we learned that</p>	<p>12 Anastasia Antipova and Kirill Manchunsky</p> <p>„Boxer“ «Bridge over the flowerbed near my Späti» This fantasy suspension bridge made of wooden painted boards and fabric inserts over a flower bed with embroidered bullfrogs is a symbol of the possibility of transition to another world, from the unstable real world to a safe inner reality. The bridge is not just a channel of contact between these two worlds, it is a channel that has acquired stability. The connection between these worlds through the bridge</p>	<p>16 Julian Rümenapf</p> <p>„19,99€“ Confidence in one's own creative power is the driving force behind art. It is essential. It is a form of security in an uncertain world, in an</p>		

„Intime Fakten“

Group exhibition

09.-11.02.2024
feld fünf, Berlin
19 participants



VERNISSAGE 9.2.
PERFORMANCES / DJ

- 7 pm: SueKi Yee: Now(,) and then
- 8 pm: Shona Stark: Mother / Wolf I
- 8:30 pm: Shona Stark: Mother / Wolf II
- 9 pm: Eileen Lofink: The shed is the place where shame is stored
- 10 pm: Diva DJ

Kids welcome
feldfünf
Fromet-und-Moses-Mendelssohn-Platz 7-8. Kreuzberg 10969



PERFORMANCES

10.2.

- 5 pm: Eileen Lofink: The shed is the place where shame is stored

11.2.

- 4 pm: Nunilo Rumbutis: Misrecognition
- 5 pm: Andy Wordhole: 200%

Kids welcome
feldfünf
Fromet-und-Moses-Mendelssohn-Platz 7-8. Kreuzberg 10969

Sharepic, Slide 1-3



INTIME FAKTEN

INTIME FAKTEN

Group Exhibition

VERNISSAGE
9.2. 6-11:30 pm
Open 10th/ 11th 2-7pm

feldfünf
Fromet-und-Moses-Mendelssohn-Platz 7-8. Kreuzberg 10969.

- Alexandru Gavriel Ganea
- Andy Wordhole
- Anika Krbetschek
- Anna Schall
- Clara Pistner
- Diva DJ
- Eileen Lofink
- Elisabeth Bosse
- Kathrin Hippen
- Keanu Sapadi
- Marlies Pahlenberg
- Nunilo Rumbutis
- Sasa Schramm
- Shona Stark
- Sophie Maetzel
- SueKi Yee
- Toni Plantsch
- Vivyan Klemke
- PLAYBABE

„Intime Fakten“ (engl: Intimate facts) - political, physical, emotional, philosophical, dadaistic, questioning, asserting: an oxymoron containing both opposites.

With „intimate,“ we associate the emotional, the sensual, the erotic, but also the personal and private. Intimate zones are always border areas where it is important to explore to what extent they are accessible to the public - should be; cannot be? It automatically involves taboos. The concept of taboo is a reflection of the present; what are still taboos today? How do we deal with them?

„Facts,“ on the other hand, are more of a comfort zone in our society. They are predictable, provable, statistically proven, scientific. Facts are stable, they provide support.

Is there an art that deals exclusively with facts, that consists exclusively of facts?



Opening, left: Performance by Eileen Lofink





Exhibition view



Intime Fakten

Feldfuelf
Fromet-und-Moses-Mendelssohn-Platz 7-8
10969 Berlin

Opening / 9.2. 6-12 pm
Open / 10+11.2. 2-7 pm
Kids are very welcome

Curated by Clara Pistner

Vernissage / Fri 9th of Feb

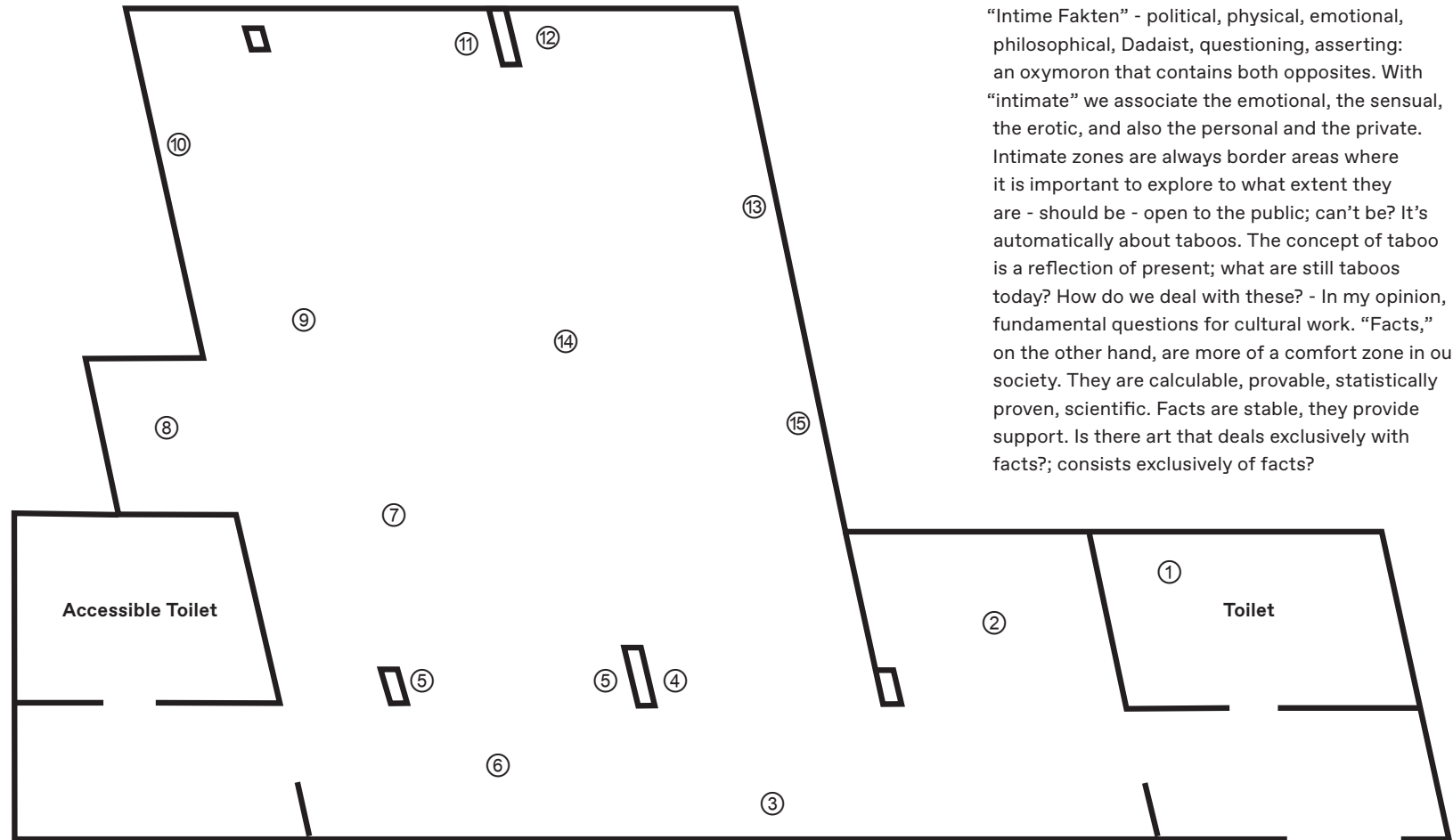
7pm: Sueki Yee: "Now(,) and then"
8pm: Shona Stark: "Mother/ Wolf I"
8.30pm: Shona Stark: "Mother/ Wolf II"
9pm: Eileen Lofink: "The shed is the place where shame is stored"
10-12pm: Diva DJ, DJ set

Sat 20th of Feb

5pm: Eileen Lofink: "The shed is the place where shame is stored"

Finissage / Sun 21st of Feb

4pm: Nunilo Rumbutis: "Misrecognition"
5pm: Andy Wordhole: "200%"



"Intime Fakten" - political, physical, emotional, philosophical, Dadaist, questioning, asserting: an oxymoron that contains both opposites. With "intimate" we associate the emotional, the sensual, the erotic, and also the personal and the private. Intimate zones are always border areas where it is important to explore to what extent they are - should be - open to the public; can't be? It's automatically about taboos. The concept of taboo is a reflection of present; what are still taboos today? How do we deal with these? - In my opinion, fundamental questions for cultural work. "Facts," on the other hand, are more of a comfort zone in our society. They are calculable, provable, statistically proven, scientific. Facts are stable, they provide support. Is there art that deals exclusively with facts?; consists exclusively of facts?

- ① Anna Schall + Clara Pistner
- ② Eileen Lofink
- ③ Anna Schall
- ④ Toni Plantsch
- ⑤ Shona Stark
- ⑥ Alexandru Ganea

- ⑦ Anika Krbetschek
- ⑧ Kathrin Hippen
- ⑨ Clara Pistner
- ⑩ Elisa Bosse + Clara Pistner
- ⑪ Keanu Sapadi
- ⑫ Marlies Pahlenberg

- ⑬ Vivyan Klemke
- ⑭ PLAYBABE
- ⑮ Sophie Mätzel + Sasa Schramm

① **Anna Schall + Clara Pistner,**
“1+1+1+1=2=1=0“

me 1 + you 1 + meme ++ = +++ = 3 = 2

@zerfix__ // @clara_pistner
anna.neuwirt@googlemail.com //
clara.pistner@protonmail.com

② **Eileen Lofink, “The shed it the place
where shame is stored”**

Shaming as a patriarchal societal practice to maintain the gap. The gap between oneself and others, the gab between you and your very own self. Often occurring in an intimate sphere, the private realm, this practice also extends to public spaces, masquerading as a complex tool of authority under the guise of factual presentation. Eileen Lofink's installation showcases an array of objects and instruments on a prominent table, seemingly awaiting purposeful engagement. Throughout the performance this table metamorphoses into a stage, a space wherein Eileen Lofink confronts the visitors with apparently shameful statements and actions, with the aim of transforming and liberating that exact shame. 'The shed is where the shame is stored' is an invitation to come closer, to examine what it is that is spiraling and to become empowered in letting it go.

@ellofnk eileenlofink@gmail.com

③ **Anna Schall, “Wie wissen wir, dass wir uns
verstehen?”**

They hang there so awkwardly, so raw, but still dare to remain open to each other - “Wie wissen wir, dass wir uns verstehen?” is a textile work: two half shirts are sewn from nettle fabric, the seams are turned inside out, the edges unhemmed, the threads left on. A message has been left inside the shirts in pencil. It could be from a text message, a letter, a conversation, a thought. The recipient and sender remain unknown, yet their absence negotiates possibilities and relations of their closeness and intimacy.

@zerfix__ anna.neuwirt@googlemail.com

④ **Toni Plantsch, “Self-portrait with limo”**

We move out of reality grids of expectations, roles and constructs, we swim in invisible currents and are swept around by factual constraints. but within me i am allowed to build myself, autonomously and together. thoughts race unchecked within me. my stepping out of logic in mania lets me painfully explore and gently understand. and then I can construct myself.

@toniplantsch antoniasch@googlemail.com

⑤ **Shona Stark, “Mother / Wolf”**

Installation, Performance The Mother is religious, mythological, symbolic, Archetype, your Mother, my Mother, our Mother. Wolf is my Father. The Father is religious, mythological, symbolic, Archetype, your Father, my Father, our Father. How do the Mother and Father connect/contrast? Who/how/why, your Mother? What/when/can, your Father? Through language in the form of statement and question(s), the viewer is brought into contact with their own understanding and experience of the 'Mother' and 'Father'.

@shonastark shonastark@gmail.com

⑥ **Alexandru Ganea, “Hope is despair”**

I am trying to tell a story, sometimes its personal, sometimes its about nature, sometimes about people, sometimes happy, sometimes sad. The relationship I share with the material and the use of my senses is the way that I lead to the creation of a sculpture. In ever challenging times of political struggles, constant war, media deception, etc' it seems very hard to even trust the very own ground on which we are standing. Hope seems elusive, frustration and despair seem more suitable. Despair from all the range of vast emotions that build up in a cage. “Carving is interrelated masses conveying an emotion; a perfect relationship between the mind and the color, light and weight which is the stone, made by the hand which feels... something still and yet having movement, so very quiet and yet with a real intensity.” Barbara Hepworth

@alexanderganea alexanderganea@gmail.com

⑦ **Anika Krbetschek, “Encoding”**

Most of our childhood memories are veiled under a curtain of memory loss. To not remember events that took place before the age of three is referred to „Infantile Amnesia“ in psychology. But it is not because newborns and infants cannot remember: they do. Our earliest memories are just encoded differently - in actions or sensations. As we learn to put our experiences into language, we unlearn how to deal with this format. The installation thus approaches to the thought: If there was any way to re-learn the language of actions and sensations, could we actually regain the lost memories?

@anikakrb.art contact@anikakrb.com

⑧ **Kathrin Hippen, “Listening making”**

Narrating physical experiences is to create facts. In order to make our own experiences understandable for outsiders, to provide evidence that we are responsible enough to decide about our own bodies. Having to speak becomes a compulsion, creates a taboo zone - always in danger of not being able to be understood and to be legitimate. How can something become a fact that is inextricably linked to one's own personal and

physical perception? In this collage, opinions from outsiders and personal experiences of abortion meet. Can we unlearn narratives as listeners? And instead can we practice active listening? In my installations I work with participation, sound, drawing and sculpture. Social coexistence, non-verbal communication and the resulting handling of emotions in a capitalist society are the central starting points of my artistic work.

@nonverbal_games khippen@gmx.de



Scan for English version of artwork

⑨ **Clara Pistner, “Wie ne Bühne mit Brüsten
(Like a stage with tits)”**

Making the intimate public, putting the body on the spotlight.

@clara_pistner clara.pistner@protonmail.com

⑩ **Elisa Bosse + Clara Pistner, “Ineinjander”**

Farben zart erzählen von Erinnerungen melancholisch zärtlich verfliegen und Spuren bleiben zurück Überlagerungen, Sedimente schichten sich übereinander bricht durch, taucht auf. Wir beide miteinander etwas erschaffen was erzählt von Vergangenem total verschiedenen Erinnerungen und unserem Gemeinsamem ein Manifest, ein Denkmal analog, solide, faktisch, berührt bar wird es fassbar was da ist

@bosse_elisa // @clara_pistner
elisabeth.bosse@stud.kh-berlin.de //
clara.pistner@protonmail.com

⑪ **Keanu Sapadi, “Fridolin und Knirsch”**

The exhibition „Intimate Facts“ is a possibility to show perspectives that usually remain hidden, explains the artist Keanu Sapadi. Often the unheard things wish to be seen. Often they are locked behind stigmas and taboos. The shown drawing „Fridolin und Knirsch“ is part of the artist's series „Fragile Gewalt“ (eng.: „fragile violence“). The series is based on the research and usage of anger as a creative force. The artist thinks that the act to show oneself angry is a form of interpersonal trust. As only behind rage lie unknown fragilities. He notes that the ability to establish a framework for anger creates a key for many locked doors. While solely acting on anger results in nothing, but destruction.

@kkeongh keanusapadi@gmail.com

⑫ **Marlies Pahlenberg, “Lullaby”**

Strangers and their melodies leave the streets and enter my bedroom. The street vendors sing my son to sleep with the songs with which they advertise their products at the market every day. They leave their world of work to play a role in a strange family. Intimacy and anonymity come together in a very confined space.

@marliespahlenberg marliespahlenberg@gmail.com

⑬ **Vivyan Klemke, “Phenomena”**

The individual space, whether of material or physical nature, is often perceived as a stable sphere. Yet, the private and outer cores of interaction are closely intertwined at a fundamental particle level, though they appear disconnected. What transpires if one of these pathways is suddenly sensed? In that moment, the boundaries become blurred, leaving the question of reality ambiguous.

@vivyanKlemke mail@vivyanKlemke.com

⑭ **PLAYBABE**

PLAYBABE is a non-profit project aiming at raising funds for feminist organizations through the production of powerful visuals, products and events. Inspired by erotic imagery, their yearly calendar features twelve empowering photographs of women. The project reclaims power over women's representation in our culture, placing each PLAYBABE at the center of the narrative through collaborative processes that ensure each image reflects mutual dialogue on empowerment and self-representation. By doing so PLAYBABE is challenging societal stigmas and celebrating the diversity of women and bodies. It disrupts patriarchal norms and celebrates sexiness in all its forms, recognizing women's ownership of their sexualities as a powerful act of resistance.

@playbabe0

⑮ **Sophie Mätzel + Sasa Schramm,
“UNPERSONALIZED STRUCTURES”**

The body unfolds not just as an object but as horizon and dimensionality. Skin is depicted as the body's first barrier. What does it take to bring systems out of their balance? Behind a wall of collagen and fibrillin works a sensitive cellular system that can be brought into dysfunction by the slightest imbalance. Which valuations do we assign to skin? How do we conceptualize physiology? On the replacement of sensitive importance by artificially created distraction.

@sasaFlorenxe // @sophie_mzl schrammsasa@gmail.com //
s.maetzel@gmx.de

„Grober Unfug“

Group exhibition

08.-11.03.2024

Haus der Statistik, Berlin

36 participants

Grober Unfug
group exhibition

Vernissage
08.03. 18-22h
Open
09.03. & 10.03.
14-19h

Haus der Statistik
Otto Braun Str 71-73
10178 Berlin

curated by Clara Pistner

Pioniernutzung
HAUS
der Statistik

Grober Unfug
group exhibition

Josef Hatikov
Paul Waak
cosma.png
Leyla Kampeter
Dorian Winkler
Julian B.
Seweryn Janski
Laure Chenard
Jacqueline Leigh Huskisson
Romo Lindved
Konstantin Fürchtegott Kipfmüller
Helena Leeners
Lor Willkomm
str.pls
Julie Hart
Noah Luebbe
Jakob Urban
Lee Everett Thieler

Grober Unfug
group exhibition

Julien Hübsch
Toni Plantsch
Paula Niño
Julia Werhahn
Emily Thomas
Tobi Keck
Nunilo Rumbutis
Annelie Degendorfer
Yvonne Wadewitz
Quengaboy
Eileen Lofink
Tom Meier
Paul Gehri
Olle Nixxe
Clara Pistner
Boris Dewjatkin
Annette Plau von den Driesch
Momo Bera

„Grober Unfug“ - given the demands of our society, characterized by productivity, efficiency, and logic, and the associated stress, overwhelm, and guilt; in contrast to the desire for pleasure and freedom and the conscious boycott of the capitalist exploitation system and its values - offers a very broad spectrum of positions within a wide range of tensions.

„Grober Unfug“ is a term from the German legal system. It means „disturbance of the public peace“ and is an act capable of directly disrupting or impairing the external stability of public order.

„Grober Unfug“ is the pleasure of disrupting, irritating, and provoking. The joy of nonsense and Dadaism; the joy of wildness, illogic, and chaos. „Grober Unfug“ is letting go of the eternal dogma of efficiency and capitalization. „Grober Unfug“ also celebrates the pleasure of beauty, sensual and physical pleasure - without regard to practicality and utility.





Opening



Performance by Momo Bera



Exhibition view

Grober Unfug

Haus der Statistik
Otto Braun Str. 71-73
10178 Berlin

Opening 8.3. 6-10 pm
Open 9th/ 10th 2-7 pm
Kids are very welcome

Vernissage/ Fri 8th of Mar

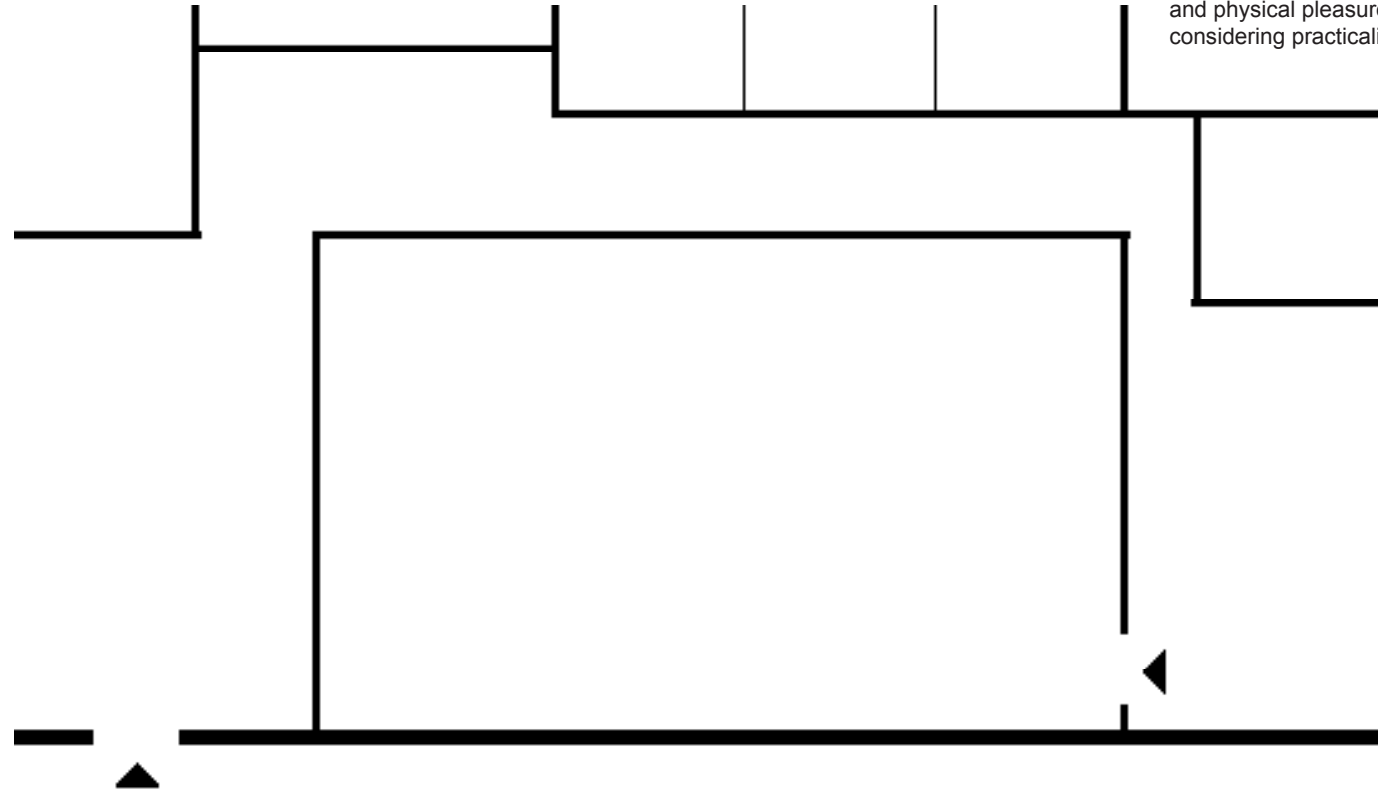
6 pm: Yvonne Wadewitz: „Why not“
7 pm: Quengaboy: „Controversial Drives“
8 pm: Tom Meier: „Lichtspiel“
9 pm: Eileen Lofink: „Let me know if any questions
arose is a rose is a thumb in your mouth“

Sat 9th of Mar

5 pm: Lee Everett Thieler: „Hanging Fruit“
6 pm: Paul Gehri: „Albtraum“

Finissage / Sun 9th of Mar

5 pm: Momo Bera: „Die Flut sein“
6 pm: Olle Nixxe: „I Like dogs more than I like people“



(engl. „Gross mischief“) - in view of the demands of our society dominated by productivity, efficiency and logic and the associated stress, overwhelm and the bad conscience; juxtaposed with the desire for pleasure and freedom and the conscious boycott of the capitalist exploitation system and its values - offers a very broad field of tension that will encompass a wide range of positions.

„Grober Unfug“ is a term of the german lawsystem. It means „harassment of the general public“ and is an act that is likely to directly disrupt or impair the external existence of public order.

„Grober Unfug“ is the desire to disturb, irritate and provoke. The joy of nonsense and Dadaism; enjoying wildness, illogicality and chaos. „Grober Unfug“ is letting go of the perpetual dogma of efficiency and capitalizability. „Grober Unfug“ is also celebrating the lust for beauty, sensual and physical pleasures - without even considering practicality or usefulness.

- | | | | |
|--------------------|---------------------------------------|----------------------------------|-------------------------|
| 1. Jakob Urban | 10. Julie Hart | 19. Clara Pistner | 28. Leyla Kampeter |
| 2. Julian B | 11. Laure Chenard | 20. Julia Werhahn | 29. str.pls |
| 3. Paula Niño | 12. Julien Hübsch | 21. Olle Nixxe | 30. Momo Bera |
| 4. Noah Luebbe | 13. Konstantin Fürchtegott Kipfmüller | 22. Seweryn Janski | 31. Eileen Lofink |
| 5. Nunilo Rumbutis | 14. Amelie Degendorfer | 23. Annette Pfau von den Driesch | 32. Yvonne Wadewitz |
| 6. Paul Waak | 15. Lor Willkomm | 24. Romo Lindved | 33. Quengaboy |
| 7. Josef Hatikov | 16. Helena Leeners | 25. Tobi Keck | 34. Paul Gehri |
| 8. Dorian Winkler | 17. Jacqueline Leigh Huskisson | 26. Toni Plantsch | 35. Tom Meier |
| 9. cosima.png | 18. Boris Dewjatkin | 27. Emily Thomas | 36. Lee Everett Thieler |

„Aus diversen Gründen“

Group exhibition

21.03-18.04.2024

Borgo Ensemble, Nürnberg, GER

19 participants

Aus divers Gründen

Performances:

21.3.:

18:30 Uhr: Talaj Szőke: „Dysphoria of a worm in _ between“

19:30 Uhr: Tim Schiffer: „Fließen I - Öl, Butter, Brot“

21.15 Uhr: Konzert: „Das Manöver - Wir sind wie Schrauben“

7.4.:

16 Uhr: Lucy Gründling, Antonia Haslauer, Simon Schalle:
„I think we've met before“

14.4.:

16 Uhr Ophelia Flassig: „Auf diversen Gründen“

Gruppenausstellung

21.3. - 18.4.2024

Eröffnung:

21. 3.:

18-22 Uhr

Geöffnet:

Do: 17-19 Uhr

So: 15-17 Uhr

Über Ostern
geschlossen

BORGO ENSEMBLE e.V.
für Kunst und Freundschaft

Holzschuhstraße 8
90439 Nürnberg
info@borgo-ensemble.de
www.borgo-ensemble.de

Simon Schalle
Tim Schiffer
Yae In Kim
Toni Plantsch
Anika Krbetschek
Vivyan Klemke
Laura Fanny
Talaj Szőke
Elisa Bosse
Sven Kupfer
Anna Hofmann
Mina Reischer
Antonia Haslauer
Leyla Kampeter
Clara Pistner
Ophelia Flassig
Lucy Gründling
Maximilian Körner
Marlies Pahlenberg

Kuratiert von Clara Pistner

 Pillenstein 

The expression „For Various Reasons“ acknowledges that decisions are always complex and that things always have many causes, characteristics, and consequences simultaneously. Perceptions are always a multilayered interplay of different components, which may tend more or less definitively toward a focal point depending on the observer. It always involves weighing various weighty arguments, comparing consequences, and ultimately drawing conclusions: artificially drawn dividing lines, compromises. There is no simple, concise explanation - everything is always complex and understandable from various perspectives. „For Various Reasons“ is an exhibition dedicated to simultaneity. We consider the multiplicity of things, the comprehensibility and legitimacy of opposing viewpoints, the impossibility of simplification and celebrate diversity.



Opening, right: Performance by Tim Schiffer





Exhibition view



Aus diversen Gründen

Gruppenausstellung mit Künstler*innen aus Nürnberg und Berlin
Kuratiert von Clara Pistner

Borgo Ensemble e.V.
Holzschuherstr. 8, 90439 Nürnberg

Vernissage 21.03.2024, 18 - 22 Uhr

Geöffnet bis 18.04.2024
Donnerstags 17 - 19 Uhr
Sonntags 15 - 17 Uhr
Über Ostern geschlossen

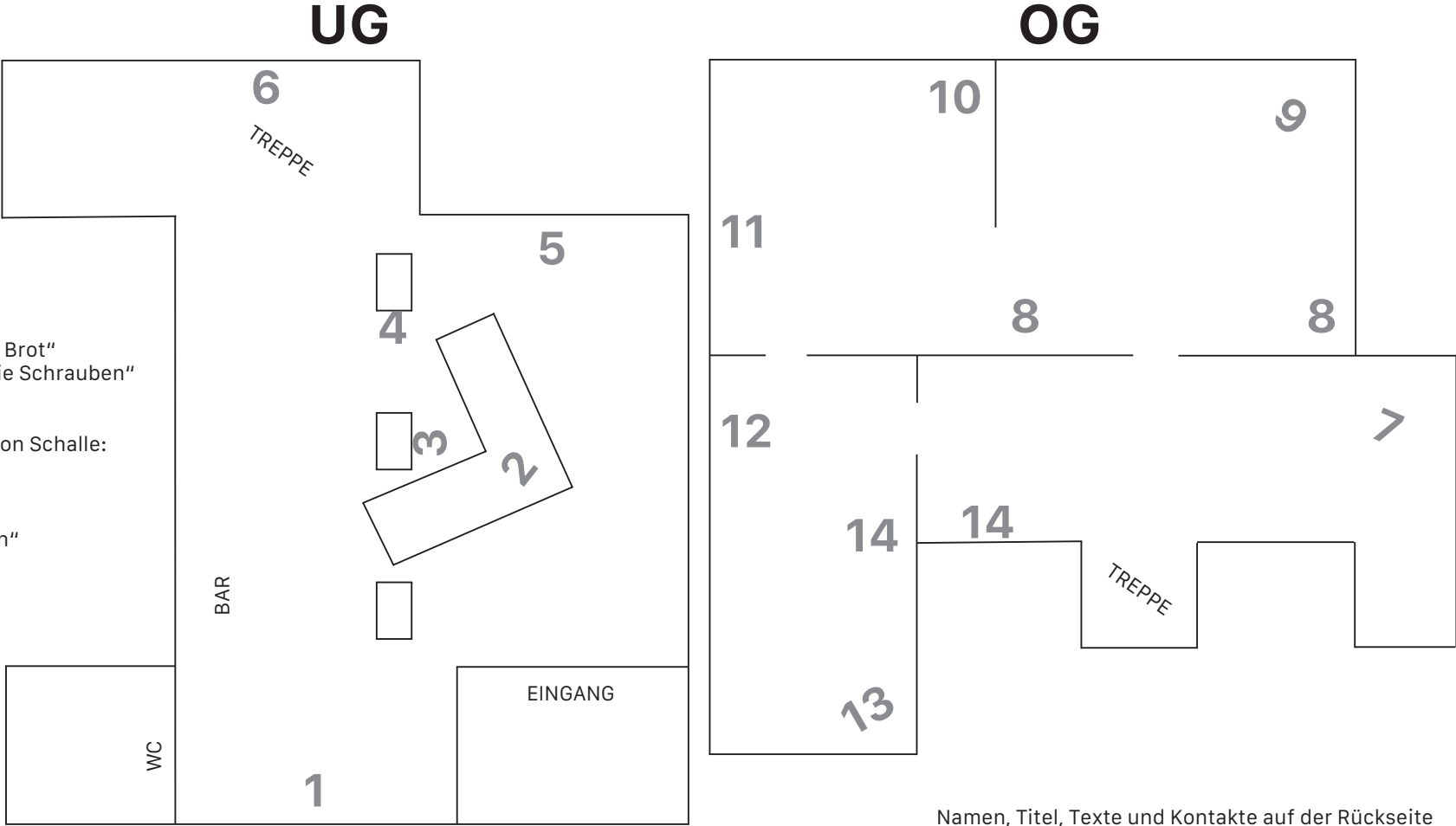
Der Ausdruck „Aus diversen Gründen“ ist die Anerkennung, dass Entscheidungen immer komplex sind und die Dinge stets viele Ursachen, Eigenschaften und Folgen gleichzeitig haben. Wahrnehmungen sind immer ein mehrschichtiges Zusammenspiel von verschiedenen Komponenten, die je nach Betrachter*in mehr oder weniger eindeutig zu einem Schwerpunkt tendieren. Es ist immer ein Abwägen unterschiedlich schwerwiegender Argumente, ein Vergleichen von Konsequenzen und letzten Endes Schlussfolgerungen: künstlich gezogene Trennlinien, Kompromisse. Es gibt keine simple, kurze Begründung – alles ist immer komplex und aus verschiedenen Perspektiven nachvollziehbar. „Aus diversen Gründen“ ist eine Ausstellung die sich Gleichzeitigkeiten widmet. Wir betrachten die Vielansichtigkeit der Dinge, die Nachvollziehbarkeit und Legitimität gegenteiliger Standpunkte, die Unmöglichkeit der Vereinfachung und zelebrieren die Mannigfaltigkeit.

Performances:

21.03. :
19:30 Uhr: Tim Schiffer: „Fließen I - Öl, Butter, Brot“
21.15 Uhr: Konzert: „Das Manöver - Wir sind wie Schrauben“

7.04. :
16 Uhr: Lucy Gründling, Antonia Haslauer, Simon Schalle:
„I think we've met before“

14.04. :
16 Uhr: Ophelia Flassig: „Auf diversen Gründen“



Namen, Titel, Texte und Kontakte auf der Rückseite

1

Anika Krbetschek

„Encoding“

Dass die Erinnerungen an unsere Kindheit unter einem Vorhang des Vergessens liegen, wird in der Psychologie als „Infantile Amnesie“ bezeichnet. Doch sind sie eigentlich nicht verloren - sondern anders kodiert. Wir verlernen dieses eher empfindungs- und handlungsbasierte Format zu enkodieren, während wir lernen unsere Erfahrungen in Sprache zu fassen. So bilden unsere frühesten Erinnerungen ein unbewusstes Geflecht aus diversen Gründen für unser späteres Handeln. Die Installation fragt danach, ob es eine Möglichkeit gäbe, die Sprache der Handlungen und Empfindungen neu zu erlernen. Könnten wir dann die verlorenen Erinnerungen tatsächlich zurückgewinnen?

@anikakrb.art

contact@anikakrb.com

2

Tim Morris Schiffer

„Fließen I, Öl, Butter, Brot“

Sich wiederholende Muster. Wie Puzzlestücke, die aneinander gelegt werden. Sie passen nicht zusammen. Wir sehen Flüsse wie sie ineinander laufen. Gewässer. Seen. Tiefe Rillen. Auf Ton gebaut. Verformt. Untergründe. In den Tiefen fließt das Öl. Wir schauen zu wie es fließt. Durch. Unter. In unsere Mäuler.

@morris.schiff

tim.schiffer@adbk-nuernberg.de

3

Marlies Pahlenberg

„U Boot II“

„U Boot II“ verbildlicht die komplexe und ambivalente Reise, die Objekte auf dem Weg ins Museum unternehmen. Ursprüngliche Funktion und Bedeutung der Gegenstände am Ursprungsort werden hinfällig. Stattdessen werden sie einem distanziert-kritischen Blick ausgesetzt. Die in der Collage verwendeten Fotografien von Alltagsgegenständen stammen aus der ethnologischen Arbeit meines Großvaters in Anka, Nigeria. Sie sind Teil des Online-Archivs des Ethnologischen Museums Berlin und öffentlich zugänglich.

@marliespahlenberg

marliespahlenberg@gmail.com

4

Clara Pistner

„Aus diversen Gründen“

Mal so mal so - was wenn es anders gekommen wäre? - Eigentlich alles gleich, nur anders - ich könnte es mir auch so vorstellen - in einem anderen Leben...

@clara_pistner

clara.pistner@protonmail.com

5

Antonia Haslauer + Simon Schalle + Lucy Gruending

„I think we've met before“

Bei „I think we've met before“ handelt es sich um eine künstlerische Gruppenarbeit der Nürnberger Akademiestudent*innen Lucy Gründling, Antonia Haslauer und Simon Schalle aus den Klassen Korbach und Dullaart.

Sie umfasst eine Installation, Soundarbeit sowie die Performance am 07.04

In diesem Prozess verhandeln wir Konzepte von Identität, Räumlichkeit und Regeneration.

@strobe.siml // @lucy.grue

antonia.haslauer@adbk-nuernberg.de // data@simonschalle.com // lucy.gruending@adbk-nuernberg.de

6

Toni Plantsch

„Glatt“

Das Durcheinander reißt mich auf, wühlt alles heraus und stellt bizarre Forderungen. Knurrend kichert die organische Betonmaschine um mich und schleicht wuchernd nach überall. Wir leben parallel zusammen, in anderen Welten, komprimiert an einem Ort mit unendlich Orten.

@toniplantsch

antoniasch@protonmail.com

7

Lau Farny

„drachenreiter will ich sein“

Ich bin als Mensch immer gleichzeitig alles was mich Phasenweise geformt hat. In was ich mich flüchte um als Person mit mir selbst existieren zu können wird von jeder Phase determiniert. Alles flüchten müssen grüdet auf unbeantworteter Verhandlung. Mein Körper, mit jeder Erwartung die daran gestellt wurde, existiert in jeder Form und Phase, das ist Fakt. Der Fakt dass Körpererfahrung und Gender Wahrnehmung nicht immer frei umsetzbar waren und sind, in allen Formen, stößt mich in escapism Welten. Einmal Drachenreiter sein.

@lualafalny

lualafalny@gmail.com

8

Elisa Bosse + Clara Pistner

„Lapping - in between“

Überschneiden

Über - Unter

Dazwischen

Das Dazwischen erforschen

und den Rahmen: das Drinnen und das Draußen

und davor und dahinter

Wand oder Stoff

Die Lücke und die Form

Lust an Farben, an Schichten, Konsistenzen, Assoziationen

@bosse_elisa // @clara_pistner

elisabeth.bosse@stud.kh-berlin.de // clara.pistner@protonmail.com

9

Yae in Kim

„They flew up on my face“ (Relief)

„Shower“ (Linolprint), „Baby Cockroach“ (Linolprint), „Untitled“ (Linolprint)

Die Tarnung „Gesellschaftlich vorgegebene Durchschnittsbürger*innen“ wird irgendwann aufgedeckt, während wir unser Selbst auf diese Weise verlieren und es kommt gelegentlich vor, dass im Traum kleine Kakerlaken ins Gesicht fliegen. Ich analysiere meinen psychischen Zustand, indem ich Bilder aus dem Unterbewusstsein hole. Aufgrund des äußeren Drucks, den ich von der Gesellschaft verspüre, ist das Unterbewusstsein voller selbsterstörerischer Symbole. Im Prozess der Bildgestaltung objektiviere ich mich selbst, wenn ich das fertige Bild betrachte, empfinde ich ein Gefühl der Befreiung, als hätte ich neu zu mir Selbst gefunden.

@yae_in_kim

yeain0000@gmail.com

10

Leyla Kampeter

„Ohne Titel“ / „untitled“

@lol_lolly_at_hotmail.de/

leyla.kampeter@live.de

11

Mina Reischer + Anna Hofmann, Musik von Felix Foerster

„WAKEN THE BIRDIES“

Die Hörinstallation WAKEN THE BIRDIES befasst sich mit den bleibenden Lücken in einer Konversation, wenn das Gegenüber nicht mehr da ist.

@minareischer // @_anna_hofmann // @ff00ee_

minareischer@gmail.com // hi@anna-hofmann.com // flxfrstr@gmail.com

12

Vivyan Klemke

„Paths“

Was ereignet sich, wenn man einer Bewegung ohne festen Anfangs- und Endpunkt folgt? Man durchstreift ein grenzenloses Netzwerk von Hinterlassenschaften und sich entwickelnden Spuren, und vielleicht erkennt man dabei auch die eine oder andere Ebene der Gegenwart und Vergangenheit.

@vivyanklemke

mail@vivyanklemke.com

13

Sven Kupfer

„Ich mag deinen Nachgeschmack nicht liebes Milcheis“

Sich wiederfinden in dem sein das unbeantwortet bleibt und gleichsam die Eigenheit beinhaltet die Wiederholung anzuregen. Der äußere Einfluss der den Start für etwas neues legt aber zudem die Eigenheit der weiche in sich trägt. Formloses Formfinden scheint das eigentliche Ziel zu sein.

kontakt@geregeltesentfremden.net

http://geregeltesentfremden.net

14

Toni Plantsch

„Radikale“

„Festkörperlich“

@toniplantsch

antoniasch@protonmail.com

Artistic CV

2023: Master's student at Kunsthochschule Berlin Weißensee, Department of Painting
2022: Diploma (Grade 1.0) Kunsthochschule Berlin Weißensee, Department of Painting
2020: Erasmus at the Academy of Fine Arts Vienna, class of Prof. Dertnig
2020: Nomination for the German National Scholarship, Studienstiftung
2019: Germany Scholarship
2019-2023: Three-time project funding from the Mart Stam Society

Exhibitions

2024: „For Various Reasons“, Group Exhibition, Borgo Ensemble, Nuremberg, DE
2024: „Rough Mischief“, Group Exhibition, House of Statistics, Berlin
2024: „Intimate Facts“, Group Exhibition, feld fünf, Berlin
2024: „Solid Plans“, Group Exhibition, Culterim Veterinary, Berlin
2024: „Tryin Export“, Solo Exhibition, Open Tiny, Berlin
2024: „Fire and Flame“, Group Exhibition, Backhaus Projects, Berlin
2023: „Old Conflicts“, Group Exhibition, Special Exhibition, Berlin
2023: Art Vending Machine #42, Kunstlager Baumann-Bien, Nuremberg, DE
2023: „EVEN STILTE“, Group Exhibition, EMOP, Hoorn, NE
2023: „Encounters“, Group Exhibition, EMOP, Kunsthalle am Hamburger Platz, Berlin
2023: „Pigeon on the Border“, Group Exhibition, Borgo Ensemble, Nuremberg, DE
2022: „Menstrualities“, Group Performance, Alte Münze, Berlin
2022: „YET YET“, Group Exhibition, Kühlhaus, Berlin
2021: „Let's Have Fun Baby“, Solo Performance, Insola, Rummelsburger Bucht, Berlin
2021: „MTHR“, Group Exhibition, Collective Drei, Wuppertal, DE
2021: „dear reader“, Group Exhibition, Art Book Library Foyer, Berlin
2021: „Honour to All Mothers of All Times!“, Group Exhibition, Gengenbach/Lahr, DE
2020: „Now is When“, Solo Exhibition, Galerie Asterisk, Berlin
2020: „DE MINIMIS NON CURAT LEX“, Group Exhibition, Borgo Ensemble, Nuremberg, DE
2020: „A Day in the Life of a Fool“, Podcast, cashmereradio.com
2020: „Resilience Comedy“, Group Exhibition, Borgo Ensemble, Nuremberg, DE
2020: „Beyond That“, Group Exhibition, Ortart, Nuremberg, DE
2020: „Flowers of Evil“, Group Exhibition, Projektraum Hirtengasse, BBK, Nuremberg, DE
2019: „Balzac+X-188“, Group Exhibition, Kunstverein Uelzen, Uelzen, DE
2018: „What is Worth Living For“, Group Exhibition, Kunsthalle am Hamburger Platz, Berlin

Publications

2024: Publication of the text „How Our Eyeballs Shine“, Errorines Magazine
2023: Publication of 7 drawings, Miromente Magazine, No. 71

Screenings

2023: „Ultimately, It's About Dignity“, Short Film Festival Göttingen, DE
2023: „Ultimately, It's About Dignity“, Kiez Berlin Film Festival
2021: „Being Both“, European Short Film Festival 2021
2021: „Being Both“, Apex Film Awards
2021: „Being Both“, European Short Film Festival, Berlin
2021: „Drop Hold Hits“, Fracto Film Festival, Berlin
2019: „Frequencies II“, International Short Film Festival Oberhausen, DE

Curatorial CV

January 19-21, 2024: „Fire and Flame“, group exhibition with 26 participants

February 02-04, 2024: „Solid Plans“, group exhibition with 23 participants

February 09-11, 2024: „Intimate Facts“, group exhibition with 19 participants

March 08-10, 2024: „Rough Mischief“, group exhibition with 36 participants

March 21-April 18, 2024: „For Various Reasons“, group exhibition with 19 participants

My approach to work is interdisciplinary. I aim to consider the exhibition as a holistic event and question entrenched norms. I see exhibitions as spaces that should be enjoyable, as well as venues for serious, profound discussions and valuable encounters. Viewing exhibitions as experiences is key for me to create diverse, stimulating events. It is essential for me to think across disciplines. I aim to tell multifaceted, layered narratives and bring together various perspectives from diverse backgrounds.

I want not only to create artistically conceptual and formally interesting exhibitions; but also to foster a sense of community - it's bringing people together. I don't want to host elitist, exclusive events; I aim to transcend divisions between disciplines and scenes and consciously create a social environment through the deliberate selection of participants, cultivating an open, friendly, non-dogmatic atmosphere, as this is the breeding ground for genuine encounters, inspiration, lively discussions, and mutual enrichment.

When this succeeds, and all participants and visitors enjoy the event, get to know each other, and are inspired by the exhibition's content, it's a wonderful feeling: to have created something truly meaningful. Experiencing how my commitment has led to packed venues, people being in high spirits all evening, new people constantly joining, and everyone enjoying each other's company was touching and empowering. I want to do what I'm good at. I want to build on my curatorial experiences and further professionalize myself to use my social, artistic, and organizational skills for my passion for art, culture, and social causes.