

Clara Pistner

Curatorial projects

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„The Presented Touch“

Group Show

02.05.-04.05.2025

Salon am Moritzplatz, Berlin

27 artists



2 - 4 MAY 2025

THE PRESENTED
Touch

ARTISTS

JOSEFINA AHIMADA	YULIA KATAN	LARA ROCHO
LAURIANE DAPHNE CARL	MARLENE KARGL	KAT.LYSA
SALLY CRAVEN	MELIS SOLEIL KIRAN	KATYA QUEL
LOUISA FRAUENHEIM	CẨM-ANH LƯ'ONG	GETSAY
JAN HERDLICKA	RIZAL NUGRAHA	LEE EVERETT THIELER
IVANNA HEREDIA-TORRES	CLARA PISTNER	ILGIN UÇAR
LINDA HERRMANN	PHILIPP PUSCH	ZELAL YEŞİLYURT
OLGA HOHMANN	ANDRZEJ RAFAŁOWICZ	ANNA ZACHARIADES
SEWERYN JAŃSKI	GLORIA VIKTORIA REGOTZ	
JONATHAN JOOSTEN	AURA ROIG	

OPENING EXHIBITION

2 MAY 2025, 5-10 PM



CURATED BY
LARA ROCHO
CLARA PISTNER, CRAVING.PROJECTS

SALON AM MORITZPLATZ
ORANIENSTRASSE 58,
10969 BERLIN

2 - 4 MAY 2025
OPENING HOURS
SATURDAY 3-8 PM
SUNDAY 3-8 PM

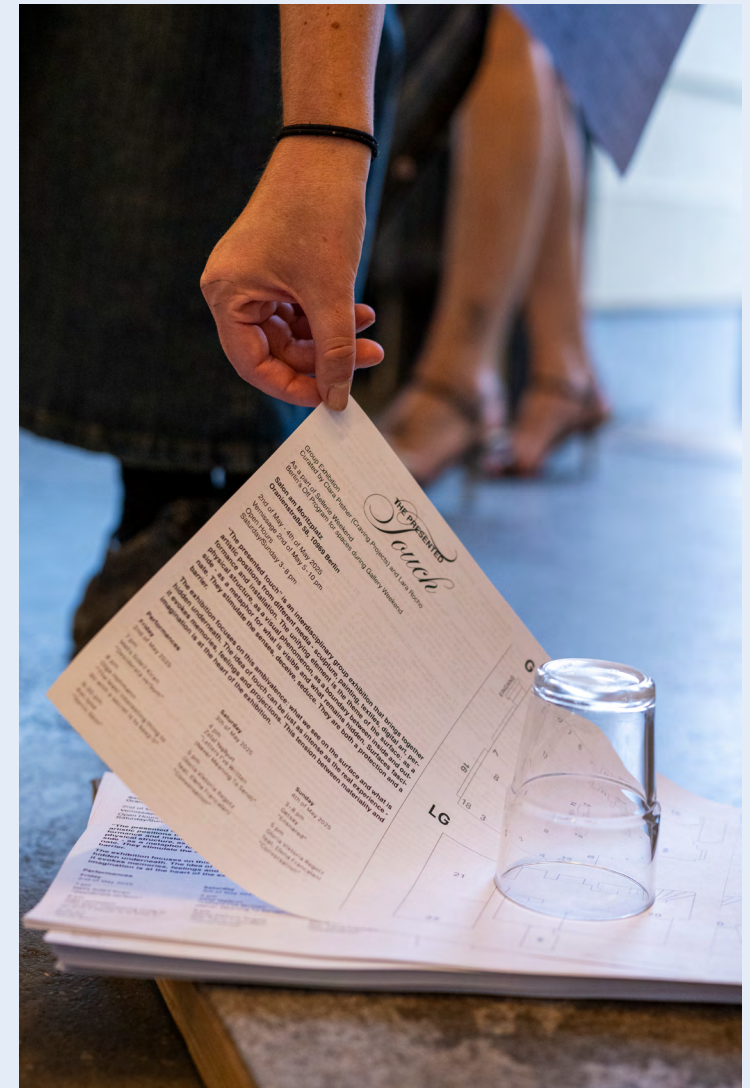
PERFORMANCES
FRIDAY 7 - 10 PM
SATURDAY 4-6 PM
SUNDAY 4-6 PM

“The presented touch” is an interdisciplinary group exhibition whose unifying element is the theme of the surface: as a physical structure, as a visual phenomenon, as a boundary between inside and outside - as a metaphor for what is visible and what remains hidden.

Surfaces fascinate. They stimulate the senses, deceive, seduce. They are both a protection and a barrier. The exhibition focuses on this ambivalence: what we see on the surface and what is hidden underneath. The idea of touch can be just as intense as the real experience - it evokes memories, feelings and projections. This tension between materiality and imagination is at the heart of the exhibition.

Surfaces are more than mere appearances - they store information, react to time, light and touch. They can be inviting or repellent. They are boundaries that connect and divide. The participating artists explore how structures affect the body and how perception oscillates between attraction and repulsion. The exhibition makes these interactions tangible - seeing becomes feeling, perception becomes touch.

What remains on the surface - and what lies beneath?





Performance, Melis Soleil Kiran





Ilgin Ucar



Linda Herrmann, Jan Herdlicka



Performance, Getsay

THE PRESENTED *Touch*

Group Exhibition
Curated by Clara Pistner (Craving.Projects) and Lara Rocho

As a part of Sellerie Weekend
Berlin's Off Program for spaces during Gallery Weekend

Salon am Moritzplatz
Oranienstraße 58, 10969 Berlin

2nd of May - 4th of May 2025
Vernissage 2nd of May 5 - 10 pm
Open Hours
Saturday/Sunday 3 - 8 pm

“The presented touch” is an interdisciplinary group exhibition that brings together artistic positions from different media - sculpture, painting, textiles, digital art, performance and installation. The unifying element is the theme of the surface: as a physical structure, as a visual phenomenon, as a boundary between inside and outside - as a metaphor for what is visible and what remains hidden. Surfaces fascinate. They stimulate the senses, deceive, seduce. They are both a protection and a barrier.

The exhibition focuses on this ambivalence: what we see on the surface and what is hidden underneath. The idea of touch can be just as intense as the real experience - it evokes memories, feelings and projections. This tension between materiality and imagination is at the heart of the exhibition.

Performances

Friday

2nd of May 2025

7 pm
Melis Soleil Kiran
“Desiderata verbum”

8 pm
Olga Hohmann
“The least interesting thing to do with a secret is to keep it”

9:30 pm
Kat.lysa
“Sonic Skin”

Saturday

3th of May 2025

4 pm
Zelal Yeşilyurt
“Letters I’ve Written
(Never Meaning To Send)”

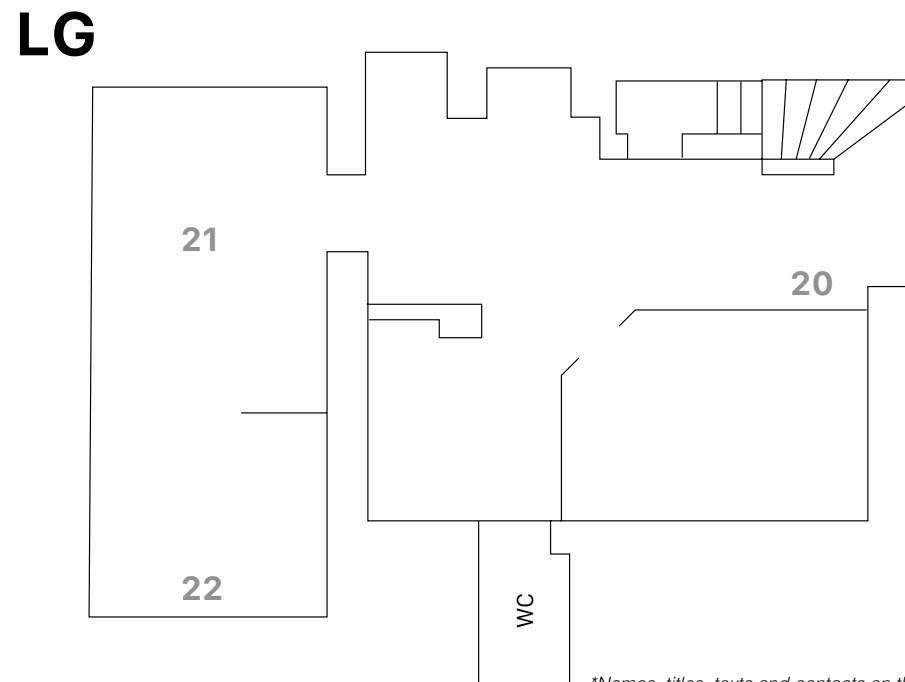
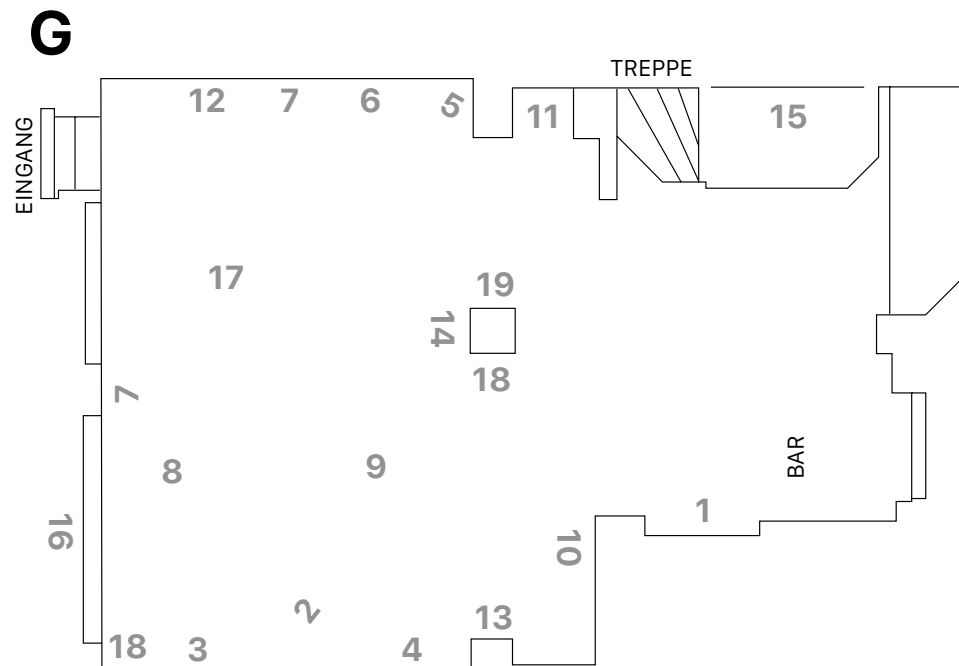
5 pm
Gloria Viktoria Regotz
feat. Elena Francalani
“Conversation”

Sunday

4th of May 2025

3 - 8 pm
Getsay
“Ensnared”

5 pm
Gloria Viktoria Regotz
feat. Elena Francalani
“Conversation”



*Names, titles, texts and contacts on the back

1
Andrzej Rafałowicz
“Adverse Reactions”
Packages replace faces, profit margins outweigh compassion, and each glued pill and clipped blister marks a life compressed by systems that demand concealment. Is life itself an adverse reaction? Is dissent from conformity a side effect to be managed, erased? Beneath the polished surface, what waits to be felt, is not just resistance but the possibility of human touch, of care, of tenderness breaking through.

2
Anna Zachariades
“Fatigue”
How can we reconcile our personal need for rest and recovery with the demands that society places on us? This passive-aggressive object, that alludes to the chronic state of exhaustion, addresses how personal, psychological or emotional states can often draw attention to societal issues - the personal becomes political.

3
Aura Roig
“Piel”
How does the body hold memory, trauma and pain? Where is it stored? Where are we feeling from?

4
Jan Herdlicka
“Saturation XXVI”
Like sponges hitting water, the surfaces seem to absorb each other. Sometimes inner and outer perceptions overlap playfully, sometimes delimiting each other in an almost cannibalistic manner. Sometimes small details hint at an only seemingly unreal view, sometimes dream and reality dissolve...

5
İlgin Uçar
„The leftovers“
A slice of cake becomes a sealed surface, trapping obsolete Turkish banknotes under a glossy layer. What was once hidden and valuable is now worthless, yet sits exposed, shiny, and stripped of its meaning. It's a small, frozen moment of decay pretending to be a celebration.

6
Josefina Ahumada
“Cartografía de los sueños que nos olvidamos”
A place that has been lost in our collective memory - like a dream whose images we could no longer grasp in the morning. It is a sacred, silent space within us that sinks into oblivion in the shadows.

7
Katya Quels
“Who made the dishes?”, “Flower Power”
Ordinary objects are reinterpreted with a tactile, sculptural approach that invites touch and challenges perception. It navigates the space between recognition and abstraction, turning visual experience into a physical, sensory one.

8
Louisa Frauenheim
“Pfütze”
Reflections, fractures and the transience of surfaces. The work shows how easily visible structures begin to falter and thus reflects the tension between materiality and imagination.

9
Linda Herrmann
“Soft Painting”
Colors become threads, threads become surfaces - many individual parts interweave to form a new unit. The thousands of interwoven threads require regular care: a silent act of care work that remains inscribed in the work. Thanks to its soft, delicate structure, Soft Painting develops an intense haptic quality inviting to touch it.

10
Lara Rocho
“You’re Such a f* Princess”**
This work processes a toxic relationship through a delicate, fairy tale-like aesthetic – and lays it symbolically to rest. It speaks of reclaiming one's own narrative. It unfolds a setting deeply rooted in the imagery of childhood fairy tales. But the title disrupts this nostalgia and is an early warning that something is wrong in this seemingly sweet fantasy world. Beneath the fragile surface, a quiet threat simmers.ç

11
Philipp Pusch
“Wesen des Traumas” - Interactive!
An oil painting protected by a fine layer of feathers that can be influenced by blowing – a memory emerges. Every breath changes the work and illustrates how tiny moments can evoke strong emotions and memories. An invitation to confront invisible wounds, to search for healing and transformation.

12
Seweryn Jański
“Digestion”
Visualizing an inner touch – a connection with oneself: with the body's memory, with emotions, with impulse. Internal organs become surfaces that contain stories.

13
Rizal Nugraha
“Growth in the Machine”
Working with L-systems, algorithms originally developed to model natural growth patterns like tree branches and blurring the boundary between natural and artificial: an abstraction of life distilled into mathematical code. The generated structures are 3D-printed and encased in bone glue, a material that evokes the look of fossilized resin. What emerges is a hybrid artifact: artificial forms resembling ancient life, plastic traces preserved in animal remains. The work plays with time, material, and memory, questioning what we consider natural.

14
Ivanna Heredia-Torres
“Studies”
Examining the tension between an invisible, immaterial body of emotions and the surface as both container and revealer. Inviting us to understand the surface through the act of revealing – to expose what it is made of, to hold no secrets, and to resist the need for resolution. It stands as a testimony to an immaterial body, where perceptions of inside and outside merge into the translucent nature of the material.

15
Jonathan Joosten
“ARCHIVED HERO“, “PROTO-POD 05”
The actor of the game, a piece of the bigger picture, formed through play and the idea of an upcoming adventure ultimately becomes an item whose brittle plastic must be treated with care.

16
Lee Everett Thierer
“The Softest”
Focused on Queer bodies and often depicting intimate moments with Lee's chosen family. Touching, surfaces and being looked at plays a key Role in Lee's work. Queering the so called male gaze with a non-binary/ trans outlook on the world. What's it like to be looked at? What's it like to look at oneself or one another?

17
Lauriane Daphne Carl
“TO SIN AND IMPURITY AFTER SALUTARY UNIT”
Lauriane thinks of her mami and her warped “Savon de Marseille” cubes — 80-year-old relics shaped by wartime shortages and sun-drying, now resting in a glass case like soft, fleshy artifacts. As a child, she was drawn to their strange materiality — their transformation through touch, heat, and time. That memory led her to soap as a medium: my soaps don't cleanse, they rot, stab, protect, kneel, and mimic. They hold the same capacity to heal as they do to destroy.

18
Yulia Katan
„Extracted Memories“
Capturing fleeting, bodily impressions of memory in physical form. Each surface reflects how recollection shifts — from clear, detailed moments to abstract, blurred patches. The works explore the fragile boundary between inner experience and outer materiality, echoing how memory touches and reshapes reality.

19
Marlene Kargl
“Shedding light”
Surfaces and materials are torn from their contexts and given a new form. This creates an actual projection surface and the opportunity to link new associations with familiar surfaces and materials. We become aware that these seemingly neutral surfaces are not passive. They guide our gaze, shape perception, and quietly influence the way we see and interpret our surroundings.

20
Clara Pistner
“Mir-oh”
A video about being a human, about feeling, thematizing mental and emotional states by translating them into metaphorical images. Through the observed touch the personal becomes transferable – watching you feel makes me feel.

21
Câm-Anh Lương
„The Volcano Chronicles“
Digital layers, the hidden, the imagined and the visible – different surfaces fade into each other, layers of storytelling overlap and merge. The video deals with memory and transformation and explores cultural transformation.

22
Sally Craven
“Dead Star”
Engaged with hauntology – the study of lost futures and lingering pasts – the work deals with the idea that glass retains a memory of its molten, fluid state, with tiny air bubbles and sand crystals capturing the light.

23
Zelal Yeşilyurt
Music by Luis Anversa
“Letters I've Written (Never Meaning To Send)” „Letters I've Written (Never Meaning To Send)” is about making inner boundaries and hidden pain visible. By opening letters that have never been sent, intimacies are brought to the outside world and the surface between private and public is broken. The performance deals with memory, loss and the tension between what is shown and what should remain hidden.

24
Kat.lysa
“Sonic Skin”
An electronic set consisting of ambient, drone, and experimental tracks that explore texture through sound. Each piece evokes a sense of materiality: abstract structures unfolding in the mind. The performance forms an ephemeral, collective sculpture that emerges in the moment, shaped by atmosphere, space, and shared presence.

25
Getsay
“Ensnared”
To place a body in isolation - not to escape, but to confront. Cement becomes the textured blur between body and humanity. An endurance performance that explores longing, memory and imagined contact.

26
Melis Soleil Kiran
“Desiderata Verbum”
A letter composed of Asemic characters, written on a person's back creating a vacuum of meaning, which the reader must fill in and interpret. The subconscious reveals itself and unconscious interaction, through pure touch, happens between the recipient and the artist. The act as a ritual confrontation of touch, in which the ink reflects a permanent touch.

27
Olga Hohmann
„The least interesting thing to do with a secret is to keep it“
A spoken word performance about memory, which always remains fragmented - and which is somatic in nature. A touch is remembered differently than a picture. So what remains when we try to describe that which eludes language?

28
Gloria Viktoria Regotz
“Conversation”
A performative intervention that uses a phone: it connects and separates, creates community and solitude. The phone rings: a video call, a conversation emerges and turns the spoken word into material. A material not being able to physically grasp, but heard and touched through emotion. “Conversation” reflects on how verbal matter has the power to break through the surface that separates inner and outer matter.

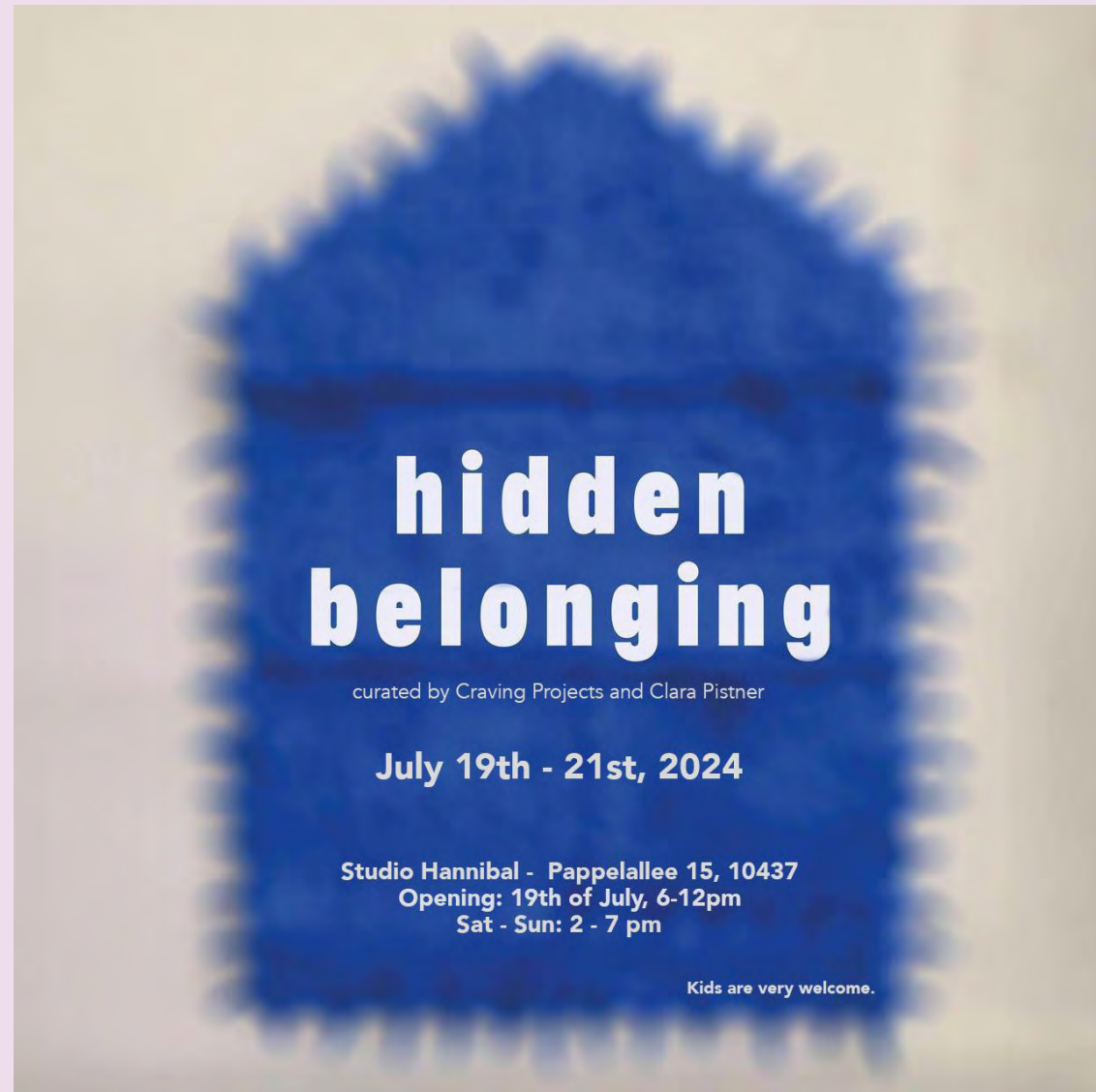
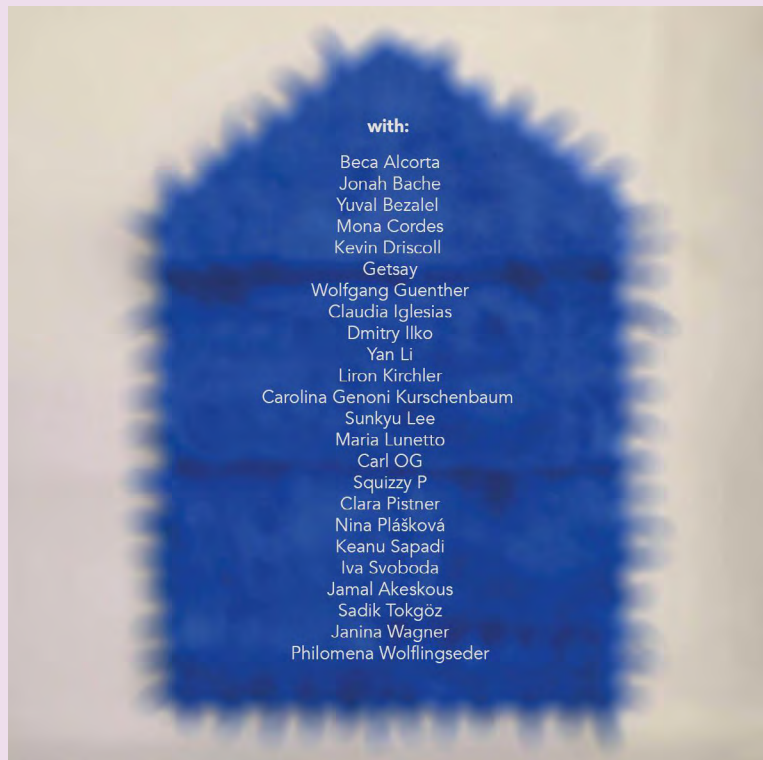
„Hidden belonging“

Group Show

19.07-21.07.2024

Studio Hanniball, Berlin

24 artists



Where do we belong?

What does belonging mean?

Can you tell from the outside which group we belong to, which scene, which movement? What defines them? Style, ideology, passion, hobby, profession, class, origin, place of residence, illness, fateful coincidence?

Groups are made up of individual people - a conglomerate of individuals who have come together partly by chance, partly for practical reasons.

What do these affiliations mean to us?

Are there simultaneities, overlaps? What kind? Are they contradictions?

What factors unite us?



Performance, Mona Cordes with Carl OG und Soyeon Shin



Performance, Getsay

Wolfgang Guenther



Performance, Liron Kirchler



HIDDEN BELONGING

Studio Hanniball
Pappelalle 15
10437 Berlin

Opening | 19.07 6pm - 12am
Open | 20 - 21.07 2 - 7pm

Curated by Craving Projects, Clara Pistner
Kids are very welcome.

The exhibition “Hidden Belonging” delves into the various facets of belonging and investigates the concept of group identity. It examines possible approaches of identification such as style, ideology, passion, profession, and origin. A central theme is the topic of collective affiliations, encouraging reflection on the significance of the factors that unite communities.

Vernissage | Friday, July 19th

6pm (durational): Getsay „Panoptic Gaze“

8pm: Liron Kirchler „My Moon is Made of Plastic“

**9pm: Mona Cordes ft. Carl OG, Claudia Iglesias and
Carolina Genoni Kurschenbaum: „YOYIZ“**

10pm: DJ Sets by Viibemaster, Simon Ibo and Edy End

Saturday, July 20th:

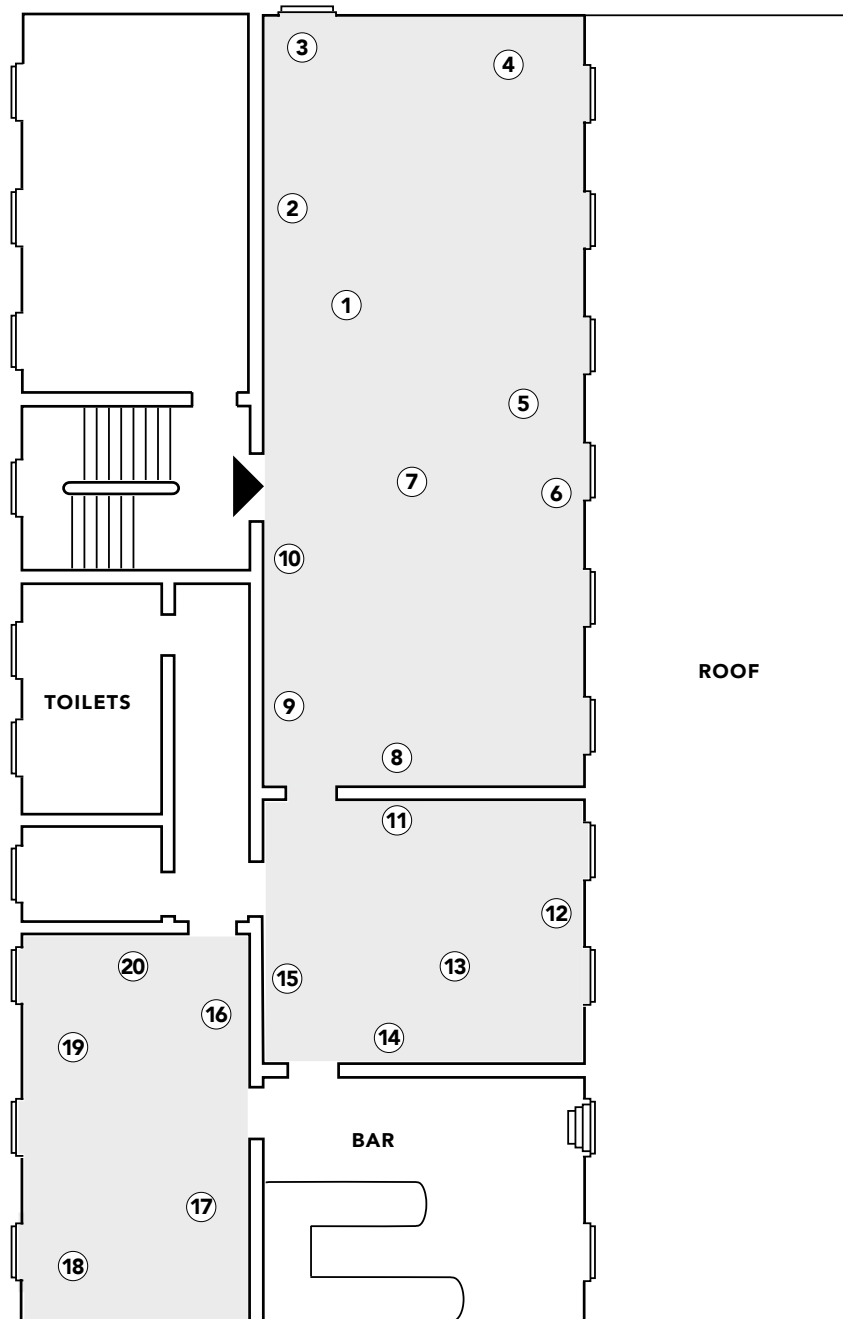
2pm (durational): Getsay „Panoptic Gaze“

3pm: Liron Kirchler „My Moon is Made of Plastic“

Sunday, July 21st:

2pm (durational): Getsay „Panoptic Gaze“

3pm: Liron Kirchler „My Moon is Made of Plastic“



- ① Getsay
- ② Jonah Bache
- ③ Nina Plášková
- ④ Maria Lunetto
- ⑤ Clara Pistner
- ⑥ Philomena Wolflingseder
- ⑦ Mona Cordes
- ⑧ Janina Wagner
- ⑨ Dmitry Ilko
- ⑩ Yan Li
- ⑪ Clara Pistner
- ⑫ Sunkyu Lee
- ⑬ Kevin Driscoll
- ⑭ Yuval Bezalel
- ⑮ Squizzy P
- ⑯ Wolfgang Guenther
- ⑰ Iva Svoboda
- ⑱ Sadik Tokgöz + Jamal Akeskous
- ⑲ Beca Alcorta
- ⑳ Keanu Sapadi

- 1 Getsay @get.say**
 Durational performance „Panoptic Gaze“
 July 19th / 20th / 21st
- Vulnerability, resilience, autonomy and captivity, visibility, Foucault's concept of ubiquitous surveillance, with a focus on the queer body, and the contemporary human experience within societal frameworks are themes of the performance. Encouraging reflection on isolation and the dual nature of visibility - being observed yet unheard - the installation invites the audience to consider the complexities of „Hidden Belonging“, making their gaze an integral part of the work and role within society.
- 2 Jonah Bache @jonah.bache**
 1 „Python bivittatus“
 2 „EXTRAktion widerwillen“
 3 „Maneater“
 4 „These eyes show (no) sadness“
 5 „JonahBacheehcaBhanoJ“
 6 „FrèreEchChillenJust“
 7 „Traditional snake on fake skin // Ayrton“
 8 „ALTER EGO laut Han“
 9 „Hold on tight“
- This series of images deals with the ambivalent relationship between humanity and snakes. This animal's cultural significance could not be more ambivalent. A hidden belonging emerges: a power structure through a biological and cultural classification. Where do we as humans stand in relation to nature or cult? A shifting difference, a variable boundary.
- 3 Nina Plášková @plaskova_nina**
 „Flughunde, Exponate 1.344-1.349“
- Black objects hanging from the wall like a group of exhausted fruit bats. They appear identical but each one is a one-off at second glance. A pewter specimen lies on the floor: the shiny loner that can't hide from prying eyes. Separated but yet still clearly belonging together.
- 4 Maria Lunetto @maria.lunetto**
 „No further please“
- Curtains signify separation and privacy, while fences add the idea of barriers that stop people from connecting. Viewers are invited to reflect on the experiences of those kept at the periphery, either by others' deliberate actions or by their own feelings of disconnection and prompted to consider the invisible fences they build in their own lives and communities.
- 5 Clara Pistner @clara_pistner**
 „Searching and finding“
- A childhood memory: searching in the sandpit, searching for... treasures, secrets, traces, connections. Leftovers become something new, memories are transformed, affiliations are renewed. An invitation to touch, to play, to think, to take away, to make something new out of it.
- 6 Philomena Wolfingseder @philo_mena_w**
 „Agony“
- Agony is a preoccupation with the body, with sadness and courage, with queerness and openness, a confrontation. Art became a space - a space to be part of something undefined. A found belonging by expressing oneself.
- 7 Mona Cordes @mona_cordes_**
 „YOYIZ“
- Performance featuring: Carl OG @carl0g_420, Claudia Iglesias @claudiaiglesiasp and Carolina Genoni Kurschenbaum @carolinagenoni.k
- A fashion dance performance with pieces from Mona's recent collection 'SOOTHEON' which is about community and unity as individuals and in community connected to her installation that is building a ritual space. Soothe in, feel content, gratitude, mattering. Life is precious, as individuals and as a community. Let's create peace, love, community and unity and fulfil our lives with belonging and purpose, fuelling each other with love, with passion, strength, energy, connection and with a few warm words.
- Carl OG's experimental approach to electronic music: an expression of belonging to an extended community of sensation creators. We want to transport humanity fast-forward into a world where no one and nothing gets left behind: a world without borders, whether physical or psychological
- 8 Janina Wagner @whatsupnini**
 Untitled from the series „Leftovers“
- We waste important resources every day. Not only those that we need to survive, but also those that we consider luxury goods and that are out of reach for a large part of our society.
- „Leftovers“ shows still lifes on Berlin's streets. What remains? Who is still interested in it? And what does it stand for?
- 9 Dmitry Ilko @D.ima1994**
 „Untitled (6:45 / 16.07.2024)“
- Alectryomancy is an ancient technique of divination, known in Africa and Greece, in which spiked grains are interpreted. This work is an analogy to this practice: an attempt to relinquish control, to ask a question and have it answered by the pigeons. At the same time it is a collaboration and an approach to city pigeons, creatures that live in this city, free creatures that have adapted - like us.
- 10 Yan Li @suya930219**
 „Monument 01“
 „Monument 02“
- The two paintings record the sensation of an embrace. Every moment of happiness holds a place of belonging. Indentations left by the force of the fingers - fingerprints, shadows, white spots suggesting disappearance, poems on the back of the painting: traces with meaning, hidden by the artist.
- 11 Clara Pistner @clara_pistner**
 „Belonging“
- In each vessel is something contained: an association, a memory, a Tic-Tac, a pearl, a few crumbs, a seed - found objects from my home, from life. Every something tells a story: we are made up of stories.
- 12 Sunkyu Lee @s_nky_**
 „Two Snakes“
- Sunkyu imagined two snakes belonging to different habitats and ecosystems intertwining into a single, elongated form. Her aim was to depict a scenario where snakes, typically leading solitary lives throughout their lifetimes, come together and merge into a new creature. Each interconnected square symbolises harmonious coexistence among these diverse individuals.
- 13 Kevin Driscoll @kevin.driscoll**
 „Permanent relic“
- Concrete, shaped, incomprehensibly, mysteriously - a surface reminiscent of another material: styrofoam. Becoming an object not belonging to the original source anymore.
- There is a complex system for producing specifically shaped packaging for individual products - uniquely shaped packaging that is disposed of as soon as it is received - a symbol of the temporary culture we live in.
- 14 Yuval Bezalel @bezalelyuval**
 „Hidden Belonging“
- Missing characters, hidden, making space, a scene that suggests their presence. Clues, with which the viewers see whatever they decide to know about the hidden figures but never actually know - an imagined story.
- 15 Squizzy P @squizzy.p**
 „Squizzy Postcards“
- Postcards: drawings made on the cell phone every day, things picked up that day, captured, a diary. Sometimes a word, a saying, an idea or a learning - pieces of life, pieces of a life.
- One card 4€. You are welcome to touch and choose.
- 16 Wolfgang Guenther @_wolfgangguenther**
 „Mimicry“, „Us“
- Two sides, one side does not see the other, yet connected, so close, so clear. Looking in different directions, or are they turned inward?
- 17 Iva Svoboda @iv.svoboda**
 „Mutual impedance“
- Some exceptional connection between two. Even if there is emotional or positional distance. The cover, the „design“ surface of these objects hides one's feelings and naked true personality. Although all the hypocrisy, still we are connected and we can feel each other.
- 18 Sadik Tokgöz @schambarambaa + Jamal Akeskous @djourug33**
 „Sicherer Herkunftsstaat“ (engl.: „Safe country of origin“)
- Why is one here allowed to kiss a man on the street and another one there is not? Why is one freer than the other? An installation that speaks of a relationship: a queer dating app, an encounter on the beach, two identities from different countries; a foto shooting and crochet pieces. A connection: one recognises oneself in the other. Jamal's crocheted objects are a safe form of artistic expression in a state that criminalises his way of living and his sexuality. His masks and wearable pieces offer protection. This collaboration talks about, despite all the differences, the parallels in these two biographies.
- 19 Beca Alcorta @becaalcorta**
 „Triangulational chaos“, „Torch of treacherous hope“
- How to regain a sense of purpose and belonging in a world in climate and environmental crisis? Our sense of heritage and meaningful contribution to collective entities is being fundamentally disrupted. But the transformative potential of the otherworldly and the realisation that our understanding of meaning is shaped by projections and that we can change them, is fundamental for Beca's approach. A hidden second perspective inherited.
- 20 Keanu Sapadi @schabernack.t**
 „Gehirngewitter“ (Drawing in frame)
 „When the sun sets“ (Drawing on wood)
- What remains after detachment of relationships and functionality? To face ourselves alone and to go beyond our self-image to gain a self-conception that is independent of belonging, that's autonomy. The empowerment that belongs to me: hidden belonging.

„The Golden Spinning Wheel“

Solo Show

22.11.-24.11.2024

Galerie Zimmer48, Berlin

JINWEI ZHANG

curated by Clara Pisnter

THE GOLDEN SPINNING WHEEL

Galerie Zimmer48, Zossener Str. 48, 10961
23rd/24th, 2-8pm

OPENING:
Nov 22nd, 6-10pm

Performance 7pm
by Shinichiro Ikeda

Jinwei Zhang, born in China in 1989, is a Berlin-based multimedia artist. After studying violin and piano in Singapore and England, he studied graphics, printmaking and bookbinding at the Academy of Fine Arts in St. Petersburg. His musical training shapes his artistic work, in particular through the transfer of polytonality to the polyphonic textures of his works.

Zhang works with painting, 3D animation, drawing and installation, exploring symbolic visual worlds. Themes such as existence, identity, time and space are at the center of his reflections. Through irritating, sometimes grotesque images, he questions the limits of our perception of reality.

His works move aesthetically between Baroque and Futurism and focus on the transition from organic to inorganic forms, visible in hybrid structures and genetic fusions. A central concept of his art is liminality - the state of transition in which transformations and new orders emerge. Abstract elements merge with human organs, animals and technical devices to create a mysterious, mystical visual language. Sources of inspiration such as transhumanism and post-structuralist approaches, which question traditional truths and structures of meaning, characterize his visual aesthetics.





THE GOLDEN SPINNING WHEEL

Jinwei Zhang
Curated by Clara Pistner

Opening 22nd of Nov 6-10pm

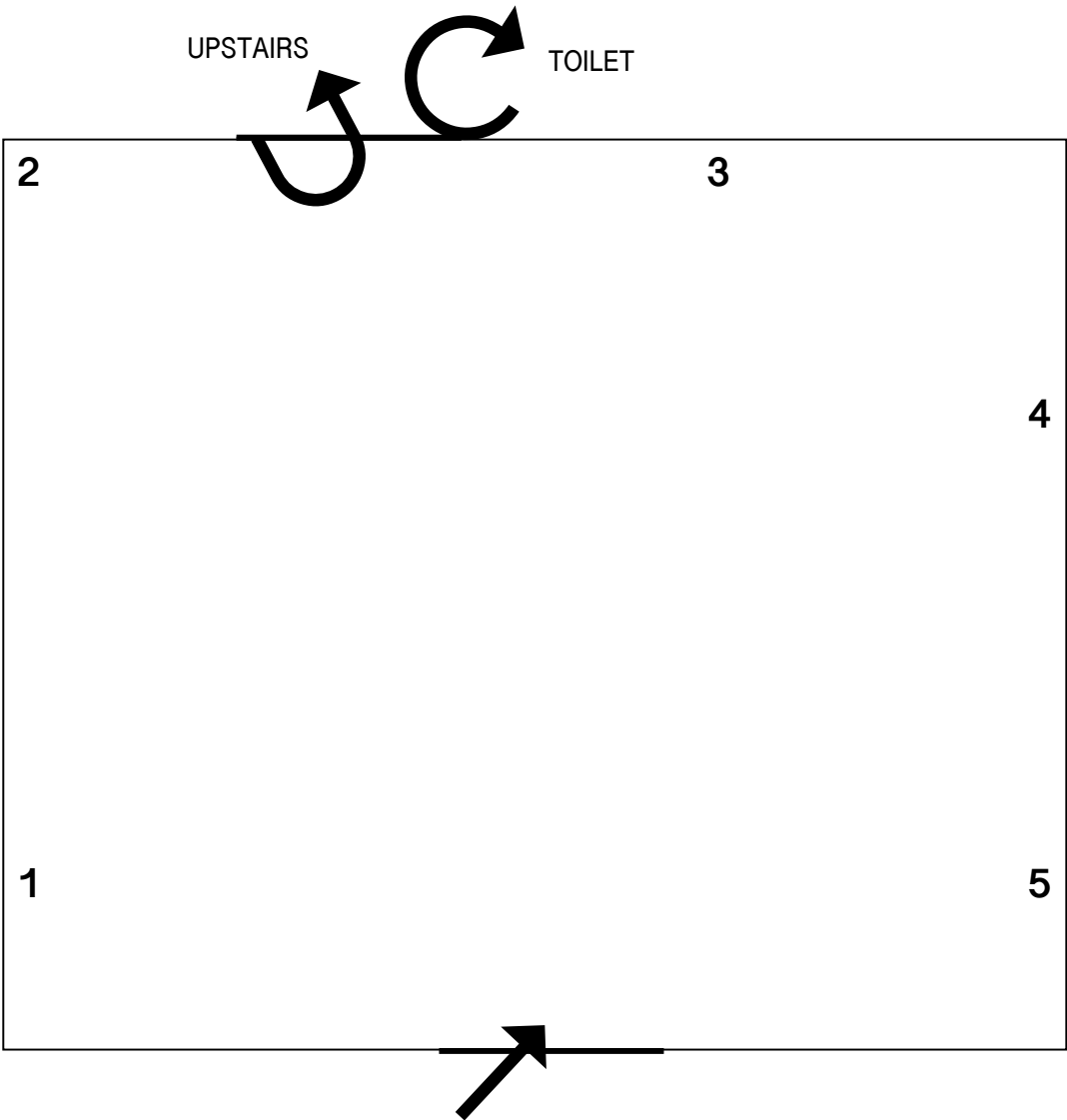
Saturday 23rd, 2-8pm
Sunday 24th, 2-8pm

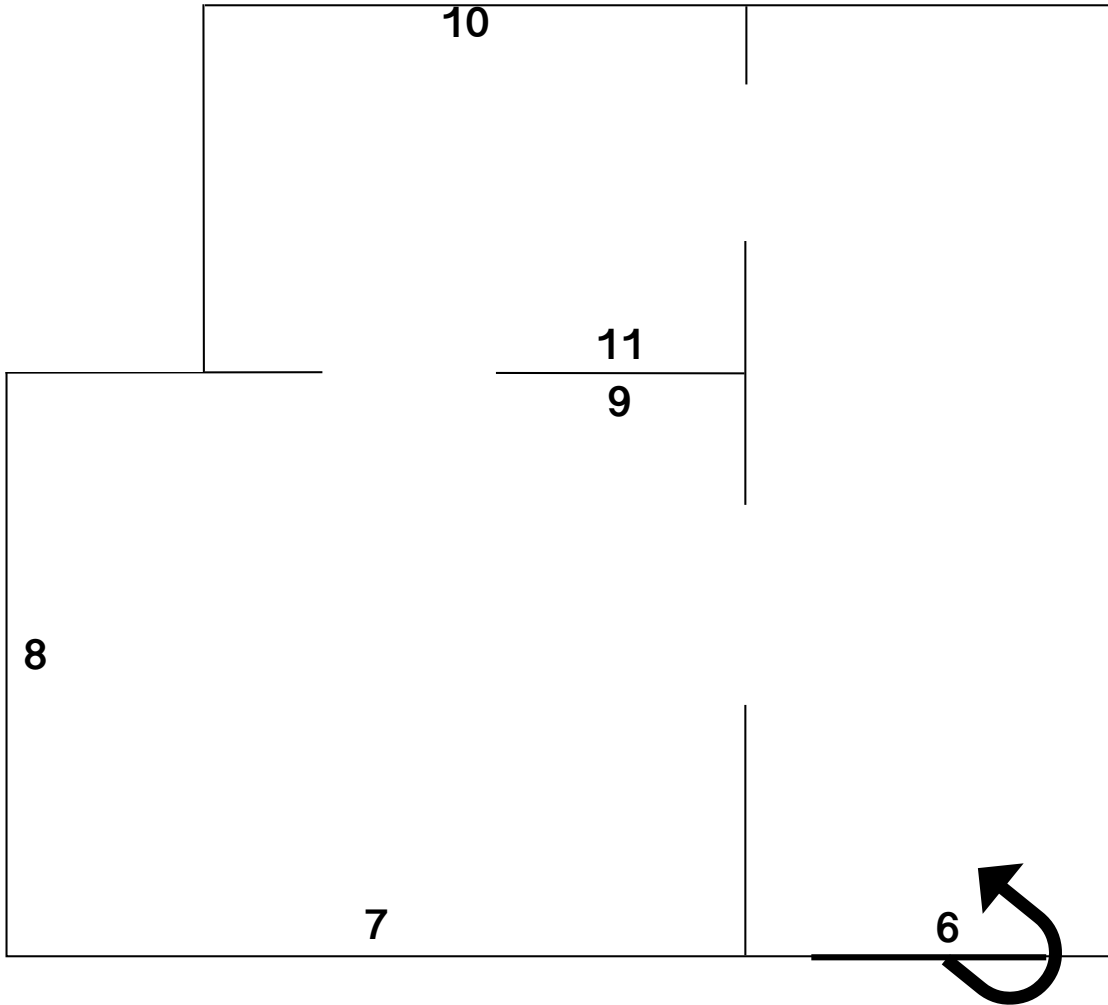
Jinwei Zhang, born in China in 1989, is a multimedia artist living and working in Berlin. His works explore neo-structural mechanisms created through the deconstruction and reconstruction of images. After studying the violin and piano in Singapore and England he enrolled in the Faculty of Graphics at the Academy of Fine Arts in St. Petersburg to study print-making and bookbinding. His musical training influenced his artistic development which can be recognized in his fascination with polytonality, reflected in the polyphonic textures of his works.

Using painting, 3D animation, drawing and installation, Zhang explores the hidden symbolic meanings of images. He reflects on existence, identity, time, space and the relationship between human and nature, using irritating, sometimes grotesque images to visualise the limits of our understanding of reality.

Zhang creates an aesthetic world between Baroque and Futurism and explores the boundary between the organic and the inorganic, which is reflected in the depiction of hybrid structures and genetic fusion. The idea of liminality, the threshold state in transitional phases, is a central element in Zhang's art. Liminality stands for change, uncertainty and transformation, in which new orders and structures can emerge. In his works, abstract structures fuse with human organs, archetypal animals, surgical instruments and MRI images, creating a mysterious, mystical atmosphere. Transhumanism, which seeks to expand human capabilities through technology, as well as post-structuralist approaches that question fixed structures of meaning and absolute truths are sources of inspiration that are incorporated into his visual language.

Zhang's artistic practice resembles a musical composition in which images are woven into complex patterns that form abstract narratives. This idea is expressed in the installation in which various pieces of classical music that have inspired him substantially for his works are played simultaneously. The polyphonic soundscape reflects the complexity, multilayeredness and overlapping that are thematised in his works and evoke a sensual overwhelmingness and exhaustion. This is consistent with the central motifs of chaos, change and development that pervade Zhang's work, inviting the viewer to look beyond the surface to discover deeper connections.





- #1 PENTATYCH: THE GOLDEN SPINNING WHEEL
- #2 FANTASIA
- #3 PENTATYCH: THE GOLDEN SPINNING WHEEL
- #4 PENTATYCH: THE GOLDEN SPINNING WHEEL
- #5 PENTATYCH: THE GOLDEN SPINNING WHEEL
- #6 POSTLUDE: GARDEN OF EDEN
- #7 11 APHORISMS
- #8 PENTATYCH: THE GOLDEN SPINNING WHEEL
- #9 BINARY: A MIDSUMMER NIGHT'S DREAM
- #10 A DANCE TO THE MUSIC OF TIME
- #11 BINARY: A MIDSUMMER NIGHT'S DREAM

Art by Jinwei Zhang

Performance by Shinichiro Ikeda

Music: Scriabin, 5 preludes Op.74 - No.2; Anton Webern, Concerto for nine instruments, Op. 24

Text by Clara Pistner

Graphics by Clara Pistner

Curation by Clara Pistner

Special Thanks to Keanu Sapadi

„Aus diversen Gründen“

Group Show

21.03-18.04.2024

Borgo Ensemble, Nürnberg, GER

19 artists

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“

aus di- versen 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

BORG ENSEMBLE e.V. für Kunst und Freundschaft

Holzschuherstraße 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 Farny
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



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.

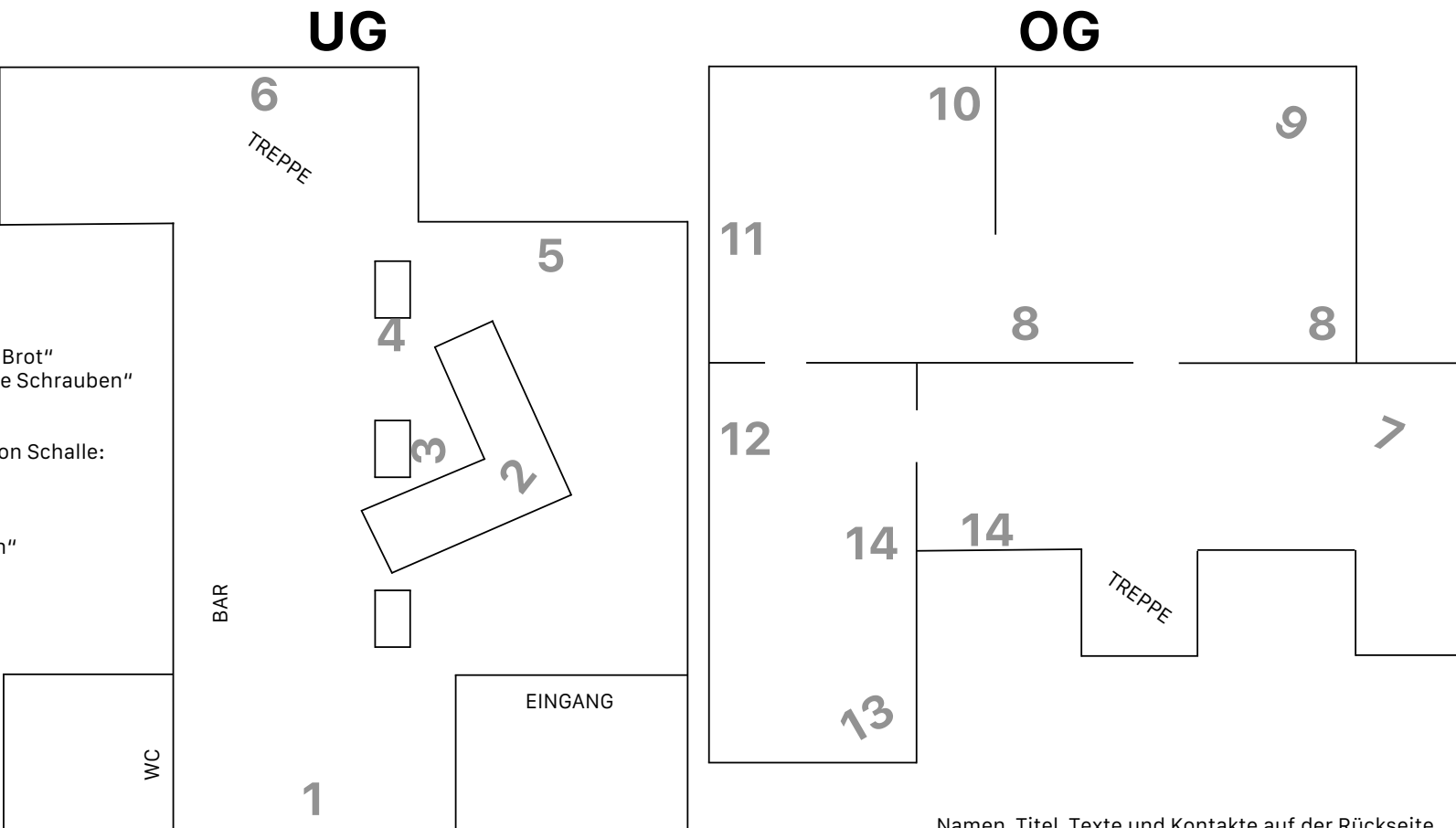
Wir betrachten die Vielsichtigkeit der Dinge, die Nachvollziehbarkeit und Legitimität gegenteiliger Standpunkte, die Unmöglichkeit der Vereinfachung und zelebrieren die Mannigfaltigkeit.

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 Dul-laart.

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.
@laulafalny
laulafalny@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

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 selbstzerstörerischer 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
yaein0000@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

„Grober Unfug“

Group Show

08.-11.03.2024

Haus der Statistik, Berlin

36 artist

Grober Unfug
group exhibition

08.03. - 11.03.

18-22h
Open
14-19h

09.03. & 10.03.

Haus der Statistik
Otto Braun Str 71-73
10178 Berlin

curated by Clara Pistner

Pioniernutzung
HAUS
der Statistik

Grober Unfug
group exhibition

08.03. - 11.03.

18-22h
Open
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09.03. & 10.03.

Haus der Statistik
Otto Braun Str 71-73
10178 Berlin

curated by Clara Pistner

Pioniernutzung
HAUS
der Statistik

Josel Hatikov
Paul Wsak
cosima.png
Leyla Kampeter
Dorian Winkler
Julian B.
Seweryn Janski
Laure Chenard
Jacqueline Leigh Huskisson
Rome Lindved
Konstantin Fürchtegott Kipfmüller
Helena Leeners
Ler Wilkemann
stapls
Julie Hart
Noah Luebbe
Jakob Urban
Lee Everett Thielor

Grober Unfug
group exhibition

08.03. - 11.03.

18-22h
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09.03. & 10.03.

Haus der Statistik
Otto Braun Str 71-73
10178 Berlin

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Pioniernutzung
HAUS
der Statistik

Julien Hilbsch
Toni Plantsch
Paula Nisse
Julia Werhahn
Emily Thomas
Tobi Keck
Nunila Aumbutis
Annelie Degendorfer
Yvonne Wadewitz
Quengaboy
Elleca Lofink
Tom Meier
Paul Gehrl
Olle Nixse
Clara Pistner
Boris Drwjatkin
Annette Pfau 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.







Performance by Momo Bera



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

(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.

Vernissage/ Fri 8th of Mar

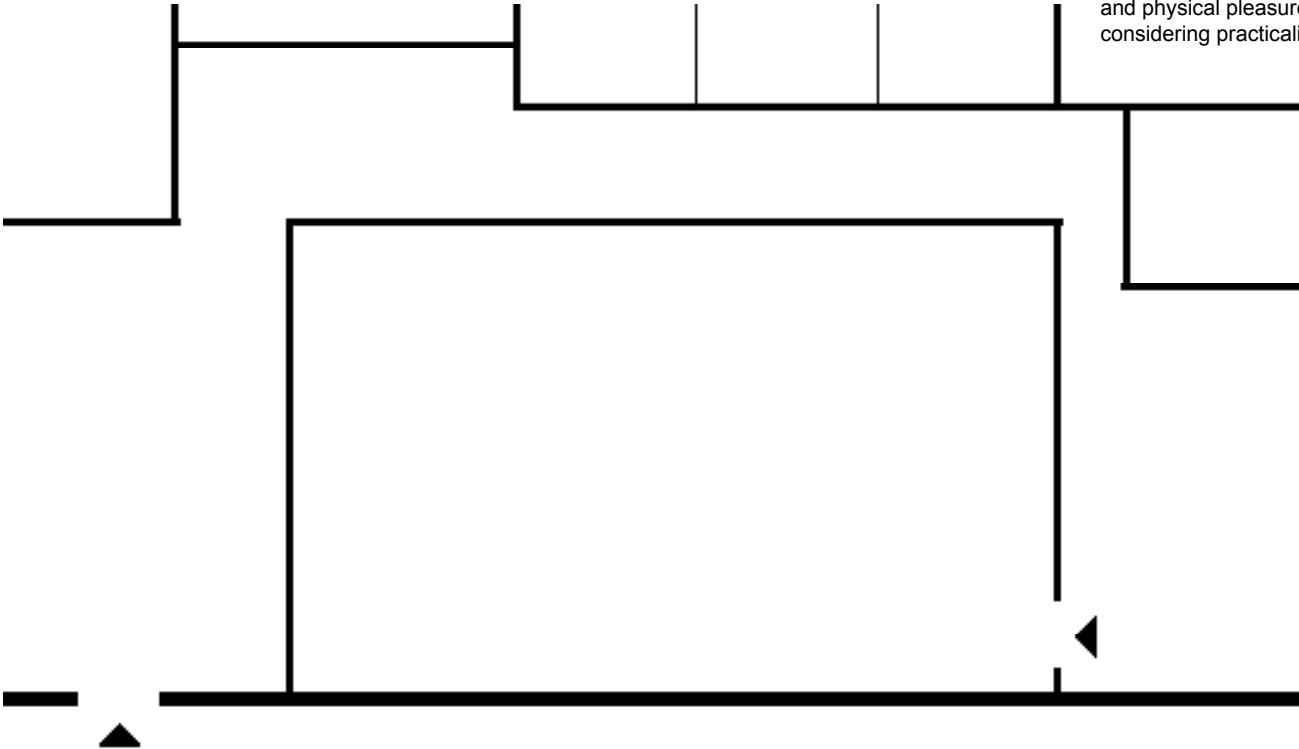
6 pm: Yvonne Wadewitz: „Why not“
7 pm: Quengaboy: „Controversial Drives“
8 pm: Tom Meier: „Lichtspiel“
9 pm: Eileen Lofink: „Let me know if any questions arose is a rose is a thumb in your mouth“

Sat 9th of Mar

5 pm: Lee Everett Thiel: „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“



- | | | | |
|--------------------|---------------------------------------|----------------------------------|-----------------------|
| 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 Dewjatin | 27. Emily Thomas | 36. Lee Everett Thiel |

1. Jakob Urban

„swiping and scrolling“

The desires that burn at our fingertips and leave their marks on glass screens. Our mundane gestures, only documented by the grease left on a smartphone. Dating apps, social media, shopping - swiping and scrolling and again and again...

@ja.kob.ur.ban jakob.urban@hotmail.com

2. Julian B

„i'm ok now“

it be like that sometimes.

@julianb_julianb hellojulianb@gmail.com

3. Paula Niño

„No Delicatessen (cheese)“

In Paula's installations, the placement of food packaging or food, in this case cheese, in unexpected locations creates an unintentional shift in dimension. This results in the disruption of the traditional context and contributes to the overall absurdity. "So ein Käse," which embodies the delight of "Unfug" nonsense and enjoyment.

@paulaninor paulaninoramirez@gmail.com

4. Noah Luebbe

„Nature morte I-III“

Nature morte
Garbage that wants to be a still life.

@noah.luebbe info@noahluebbe.com

5. Nunilo Rumbutis

„crumbled within“

drowning in content makes one's mind dotted with regions of abandonment. sensibility and sense melts into a reactionary shouts similar to violent grasps of ever-disappearing breath. stiffness and possibility to be tactile with one's disintegration takes form in a crumble-blob. try to reach to hug to embrace your non-self.

@common_non.sense nunilo.coax@gmail.com

6. Paul Waak

„Platsch“

Hierfür kann nach § 17 eine Geldbuße zwischen 5 und 1000 Euro verhängt werden.

@paul_waak waakpaul@gmx.de

7. Josef Hatikov

„Ware Liebe“

Dazed and confused, love is approved, acting stupid nothing to loose.

@josef.hatikov josef.hatikov@web.de

8. Dorian Winkler

„Untitled“

Sorry i forgot the actual painting.

@dorian.winklr dorian.winkler1@gmail.com

9. cosima.png

„Pride“

@cosima.png cosimapng@gmail.com

10. Julie Hart

„Louis“

The artwork "Louis" by Julie Hart shows the portrait of a baby with artificially painted eyebrows. The work illustrates how social expectations eliminate individuality and a pseudo-individuality is created through re-tort-like masking. The artist focuses on this adaptation to social norms and the vanishing of human nature. The painted-on eyebrows illustrate the absurdity of these demands. The masquerade symbolizes invisible imperatives and the "groben Unfug" of social norms.

@juljeh juliehart@posteo.de

11. Laure Chenard Triptych

"Outrageous ! Aber already seen (Spring feelings, ivy Lady, Fakir)" "Morals fade, art remains

@sicttransitgloriamundi2023 laure.chenard@gmail.com

12. Julien Hübsch

"untitled (blue flags)"

To create these flags I digitally fragmented the onsite installation I made at Metzeschmelz in 2022, one of Luxembourgs most historically important industrial sites, also because of the multiple waves of immigrants it brought to the greater region. Isn't it ironic that a blue flag is normally being given to those that provide economically healthy tourism?

@julienhubsch julienhuesch95@gmail.com

13. Konstantin Fürchtegott Kipfmüller

„S7-2023“

The work breaks with the classical approaches of painting by ablating colours instead of applying them. The painting submits to destruction and violation of the rules.

@k.fuerchtegott k.fuerchtegott@gmx.de

14. Amelie Degendorfer

„BVG GIRL“

BVG girl is taking the train to go do "Grober Unfug" in town. This party girl is dressed in one vintage leather jacket and doc martens, the casual dresscode for any Berlin club apart from Berghain. Look at this figure - baby pink and baby blue combined in one person. The trippy colors pretell the future of how the night will go down in some "Grober Unfug".

@amelie.degendorfer amedgd@gmail.com

15. Lor Willkomm

„limp flute“ „stiff flute“

These pieces subvert perception, with the flute, traditionally a childhood symbol, reimagined as a phallic object. The rigid stiffness of the wood sculpture, combined with the symbolism of road barriers, highlights themes of control and resistance, juxtaposed with the drawing of the limp flute, which has lost its stiffness and is squeezed out for the last drop. These two works prompt reflection on the fluidity of identity and the tensions between conformity and liberation, as well as the tiny moment that separates them.

@lorwillkomm lorenzwillkomm@gmail.com

16. Helena Leeners

„Kinderleicht“

This painting is part of a series that portraits hedonism and drug consumption in Berlin. It depicts colourful marbles, that children used to play games with. But within this light and friendly composition, there's also a symbolic pill. Getting numb and lost is easier than actually reflecting about our position in this society - but it for sure is gross mischief.

@run.to.moon helenaleenr@gmx.de

17. Jacqueline Leigh Huskisson

„Screaming“

Like the Cheshire cat that grins and tells Alice nonsensical advice, we all have that presence in our lives that remains absurd, but compelling. Emotions are rampant, we think with our hearts and not with our brains. Screaming is that very thing that keeps you alive, keeps you sane, that emotion, that person, that passion even if the methods to obtain it can appear crazy. Even if that reasoning doesn't make any sense.

@husky_jacq huskisson.jacqueline@gmail.com

18. Boris Dewjatkin

„Bild 5331“

Kein plan und mein bild hat nix mit grober Unfug zu tun also nicht intendiert, wenn du das da so rausliest - versteh ich.

@boris_d94 Boris4by3@gmail.com

19. Clara Pistner

„ssssswuuuuiiiii“

Can fun ever be wrong?

@clara_pistner clara.pistner@protonmail.com

20. Julia Werhahn

„Excavation Site“

A landscape of inner dialogue is revealed and encapsulated through working processes of breaking and patching up material. The crystal-line surface holds both agitation and calm in an unresolved state.

@julian_werhahn werhahn.julia@gmail.com

21. Olle Nixxe

Swanz der Dreiteiler- Magazin, 15€

Prothesen:

1. Hyperextension (Silikondildo mit Hanfkern)

2. Swanz (Präparat)

@djaneguetta marie.david@gmx.de

„Crochetcostume“

Costume: @olle.nixxe and @djane_guetta

22. Seweryn Jański

„Naked Lunch“

Fully exposed and vulnerable, you are heading towards goal, overcoming inner struggles that will transform your identity. The beauty of organs, a labyrinth within you – surgery on the inner child.

@janskiseweryn sewerynjanski@gmail.com

23. Annette Pfau von den Driesch

„Question mark!“

Dear Clara! When i was working on the picture „question mark“, a friend said - that's just nonsense! I didn't understand it and wrote „question mark“ underneath at the end. When i found out the title of your exhibition, i rummaged around for the picture and thought it might fit. Many greetings!

pfau-von-den-driesch@gmx.de

24. Romo Lindved

“ghostly intruders of yesterdays dreams”

In the self made universe of guilt and pleasure walks the ghosts and demons of our subconscious. They stroll around searching for secrets to feed on and in return leave little seeds of pride or shame; the two mirror each other and the lines that separate them become blurred. Here we seek a path of understanding ourselves, holding ourselves in ways we weren't taught to do. Each morning we wake up with a strangely familiar feeling, and sense a shadow of their presence, an echo of their foot-steps. But as the day passes and night falls over us once more we have forgotten all about them. Who are these ghosts, these intruders of last nights dreams? When I can't remember, I know I have dreamt of you.

@lokalshybo lokalshyboy@gmail.com

25. Tobi Keck

„Ultra tired“

Who put the garbage on the wall?

@tobikeck tobikeck@gmx.de

26. Toni Plantsch

“Dialogue of spit”

Velvet and dirt between us, Wool mice and slime. Suddenly hard-hitting thoughts shoot, rocket-controlled through the entire box - decentralized touch, with buttons pressed to the stop. Rage and whirling cables. the hyenas crying, part-time punks. A little closer through cracks in the sky. useful for dillitant provocation, just silently licked the boundaries of good taste

@toniplantsch antoniasch@protonmail.com

27. Emily Thomas

„5 Prussian Storeys“

5 Prussian Storeys is a sculptural response to the Carl Legien estate; the most centrally located Berlin social housing of its time (1929-30). The estate holds UNESCO status for its social reform, but was already privatised under Deutsche Wohnen when it received the certification. 5 Prussian Storeys reflects the contradictions and complexities of the estates' history, its influence on societal dynamics, as well as disruptions around gentrification and urban identities.

@emilythomas2102 emilythomasartist@gmail.com

28. Leyla Kampeter

„Frankfurter Allee 8“

This painting shows the fourth sunday on advent 2019. Under the arcades of the Stalin Buildings at Frankfurter Allee. After an hour long interrogation and arrest a great graffiti artist was lost on me.

@lol_lolly_at_hotmail.de/ leyla.kampeter@live.de

29. str.pls

„Natural born“

Every night in my dreams, I see you, I feel you. That is how I know you go on. Far across the distance and spaces between us. You have come to show you go on. Near, far, wherever you are, I believe that the heart does go on. Once more you open the door and you're here in my heart and my heart will go on and on. Love can touch us one time and last for a lifetime and never let go till we're gone. Love was when I loved you, one true time I hold to. In my life we'll always go on. Near, far, wherever you are, I believe that the heart does go on. Once more you open the door and you're here in my heart and my heart will go on and on. You're here, there's nothing I fear and I know that my heart will go on. We'll stay forever this way, you are safe in my heart and my heart will go on and on.

@str.pls jochenandreswiese.net jwiese.o1t@gmail.com

36. Lee Everett

“Low hanging fruit”

@sub.thieler leethieler@googlemail.com

„Intime Fakten“

Group Show

09.-11.02.2024

feld fünf, Berlin

19 artists



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



INTIME FAKTEN

INTIME FAKTEN

Group Exhibition

VERNISSAGE
9.2. 6-11:30 pm

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

Open 10th/ 11th 2-7pm

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?

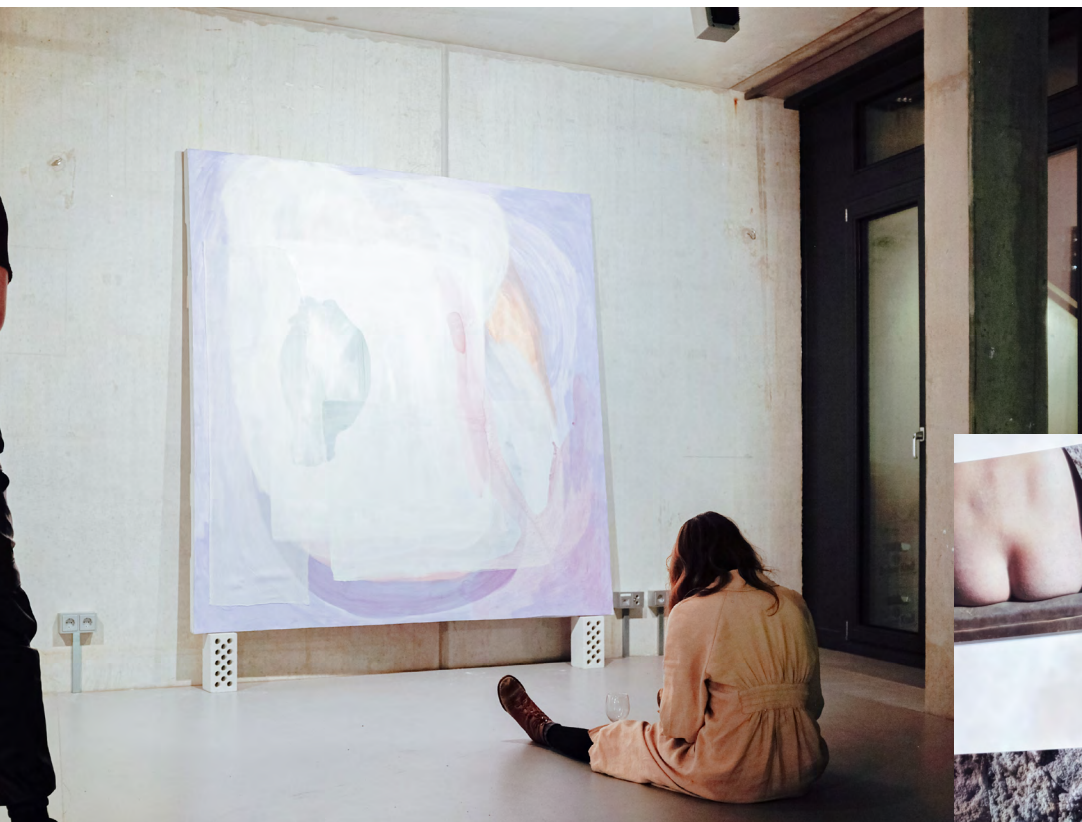
„Facts,“ on the other hand, are more of a comfort zone in our society. They are predictable, provable, statistically proven, scientific. Facts are stable, they provide support.

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



Opening, left: Performance by Eileen Lofink





Intime Fakten

Feldfuenf
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

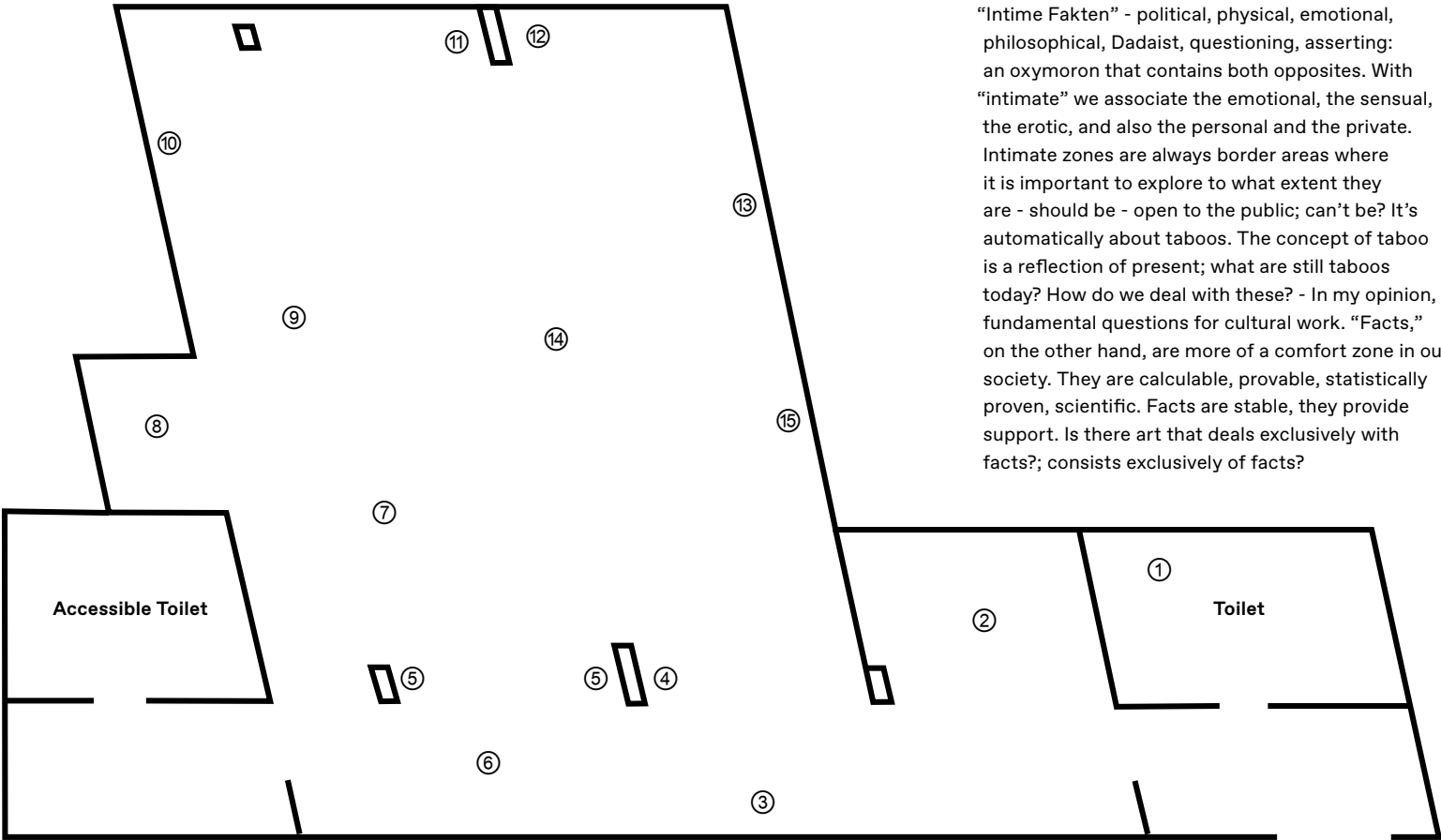
7pm: Sueki Yee: “Now(.) and then”
8pm: Shona Stark: “Mother/ Wolf I”
8.30pm: Shona Stark: “Mother/ Wolf II”
9pm: Eileen Lofink: “The shed is the place where shame is stored”
10-12pm: Diva DJ, DJ set

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 | ⑦ Anika Krbetschek | ⑬ Vivyan Klemke |
| ② Eileen Lofink | ⑧ Kathrin Hippen | ⑭ PLAYBABE |
| ③ Anna Schall | ⑨ Clara Pistner | ⑮ Sophie Mätzel + Sasa Schramm |
| ④ Toni Plantsch | ⑩ Elisa Bosse + Clara Pistner | |
| ⑤ Shona Stark | ⑪ Keanu Sapadi | |
| ⑥ Alexandru Ganea | ⑫ Marlies Pahlenberg | |

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 gap 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, “Inejander”**

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.

@vivyancklemke mail@vivyancklemke.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

„Solid Plans“

Group Show

02.-04.02.2024

Culterim Veterinary, Berlin

23 artists

SOLID PLANS

Culterim
Erich-
Weinert-
Str. 135



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 Piatner
Leyla Kampeter	Toni Plantsch
Anika Krbetschek	Lara Rocho
Kaja Krebs	Julian Rümenapf
Lampert	SAKO
Gala Lillian	Pauli Schlipf
Leidiana Lopez	Luise Spielhagen
Kirill Manchunsky	Lili Marie Theilen

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

SOLID PLANS 2.—4.2.

Culterim
Erich-
Weinert-
Str. 135

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

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.







Pop-up Praxis by SAKO and Indira Maria



Sculpture by Leyla Kampeter

SOLID PLANS

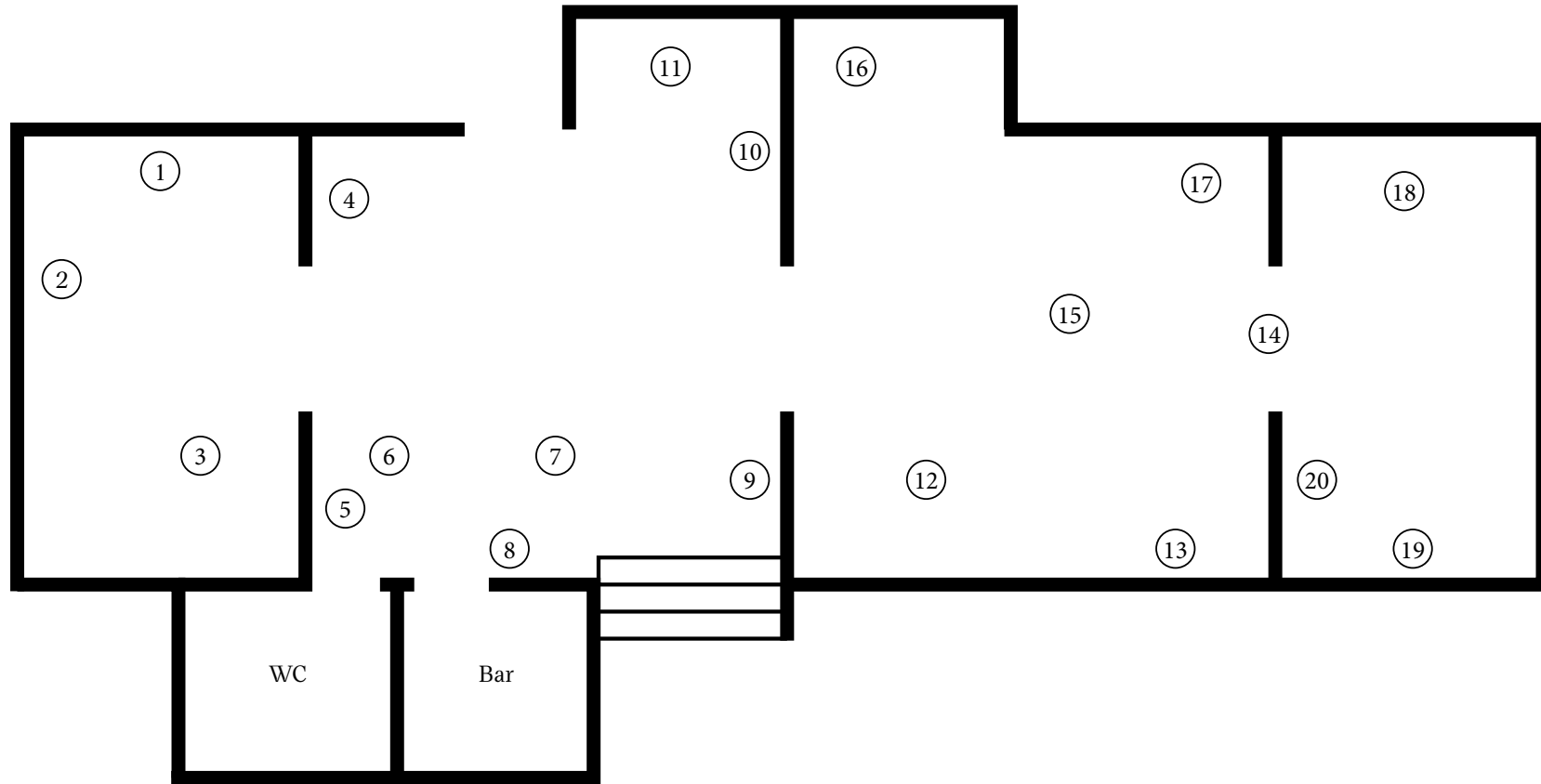
Culterim 2. - 4.2.

“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

① Luise Spielhagen „Boxer“ A fragile construction made from light plywood – a heavyweight – navigating between the ferocity of his punches and the gentleness within his heart. @luise.spielhagen l.spielhagen@gmail.com	from our 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. @kaja_krebs kaja.krebs@gmx.de	having to fulfill expectations of predictability. Our egos are in flux, so let me rest on your shoulder and we accept being fluids. @toniplantsch toniasch@googlemail.com	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. @mus.indus, @manchunsky musindus@yandex.ru, manchunskykirill@gmail.com	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. @r.ledig julianruemenapf@gmail.com
② Laure Chenard 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! @sicttransitgloriamundi2023 laure.chenard@gmail.com	⑥ Clara Pistner „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. @clara_pistner clara.pistner@protonmail.com	⑨ Gala Lillian „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 @gala.lillian galalillianglotzbach@rocketmail.com	⑬ Lili Marie Theilen „Access“ Unlimited access has an impact on upcoming plans. Whether positive or negative is up to the decision-maker. @lilitheilen lilitheilen@web.de	⑬ SAKO, Indira Maria 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? @sako.sense, @indira.tattooing contactskoenig@gmail.com, yindira.tattooing@gmail.com
③ Lara Rocho „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. @rhodeeo lara.rocho@web.de	⑦ Eda Özkan “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. @eda.ozkqn eda.oezkan9@gmail.com	⑩ Julian B. „untitled (17)“ I just wanna be a better father than mine was. @julianb_julianb hellojulianb@gmail.com	⑭ Minh Phuong Nguyen „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. @ph.ng ph.nguyen@gmx.de	⑮ Paul Michels „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. @plmchl pmichels1999@outlook.deing@gmail.com
④ Pauli Schlipf „Quatsch im Garten“ @paulischlipf paul.schlipf@stud.kh-berlin.de	⑧ Toni Plantsch „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	⑪ Anika Krbetschek „Hat man einen Farbfemseher“ 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. @anikakrb.art contact@anikakrb.com	⑮ Leyla Kampeter „Sandburg“ A solid castle from 2023. @lol_lolly_at_hotmail.de/ leyla.kampeter@live.de	⑮ Aglaia Gronas „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. @aglaia Gronas aglaia.gronas@gmail.com
⑤ Kaja Krebs „Der Deckenberg“ Feelings and situations are preserved in spaces and symbols. Everything has changed under the little pigeons. Heartbreaks are complex, we learned that	⑫ Anastasia Antipova and Kirill Manchunsky „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	⑫ Julian Rümenapf „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		

„Fire and Flame“

Group Show

19.-21.01.2024

Backhaus Projects, Berlin

26 artists

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 Càja

„The stones sang me a secret“

18:00

Janoushka Kamin „ach Jana |“

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

Clara Pistner

Janoushka Kamin

Sim

Anna Schall

Elisa Bosse

Sheila Zimmermann

Julian Rümenapf

Lasse Kemna

Marlies Pahlenberg

Esther Grüne

Julian B.

Laura Vargas

Toni Plantsch

Alanna Dongowski

Mathilda Augart

Paula Breuer

Klara Goiny

Vivyan Klemke

Belen Resnikowski

Julian Schock

Philipp Ernst

Pauli Schlipf

Luan Càja

neo

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.

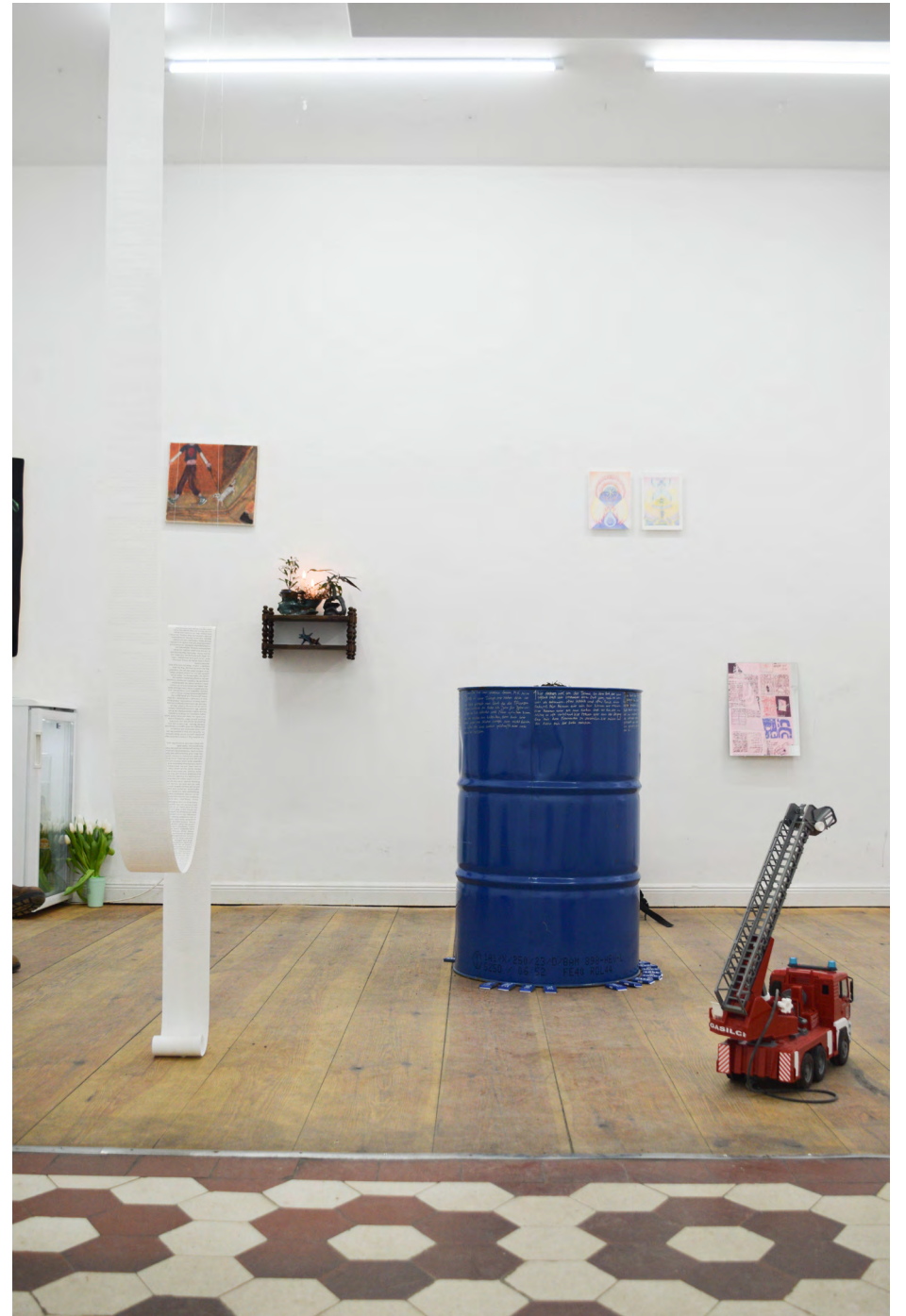
„The things I burn for“ - an approach worth considering. In a time characterized by the dogma of productivity, efficiency, and logic, in which we are subject to its demands and submissive to them, it is particularly important and exciting to reflect on moral, political, and hedonistic convictions and 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



„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.

FIRE AND FLAME

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

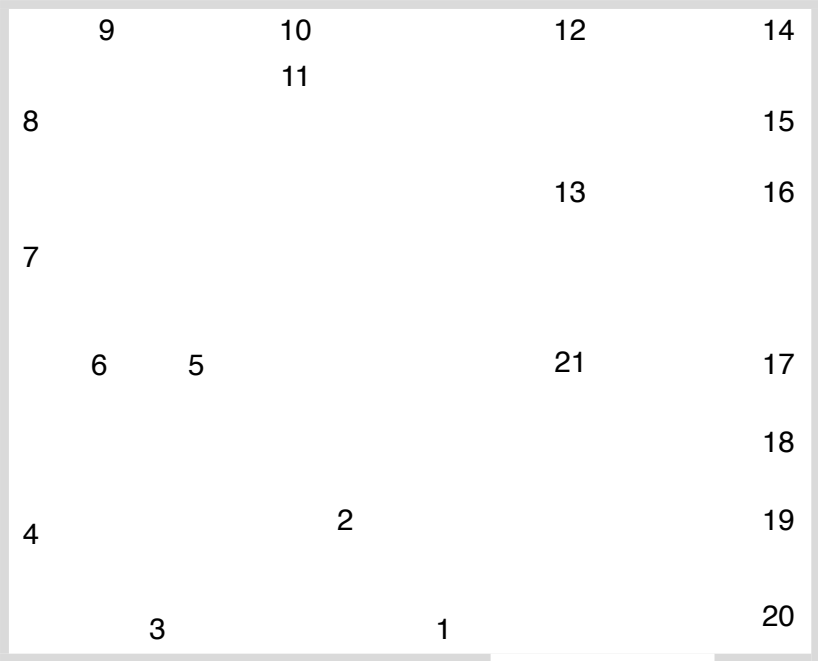
2 Julian B.
„Assembly line (39 notebooks)“
The title serves as a conceptual bridge, contemplating the shared elements of repetitive, detailed work between the industrial setting and the artist’s studio.
Each notebook, like a cog in a machine, contributes to the overall assembly of the artist’s
Magazines 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
@vivyan_klemke
mail@vivyan_klemke.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



Curatorial CV

May 2025: „The Presented Touch“, Group Exhibition, Salon am Moritzplatz, Berlin

November 2024: Curation of Jinwei Zhang's solo show „The Golden Spinning Wheel“, Galerie Zimmer 48, Berlin

July 19-July 21, 2024: „Hidden Belonging“, Studio Hanniball, Berlin group exhibition with 24 participants

May 17- May 18, 2024: „Versumpfen“, Spaeti Bros, Berlin, co-curation, group exhibition with 9 participants

March 21-April 18, 2024: „For Various Reasons“, Borgo Ensemble e.V., Nürnberg, GER, group exhibition with 19 participants

March 08-10, 2024: „Grober Unfug“, Haus der Statistik, Berlin, group exhibition with 36 participants

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

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

January 19-21, 2024: „Fire and Flame“, Backhaus Projects, Berlin, group exhibition with 26 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.