

# Clara Pistner

Kuratorische Projekte

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# „Fire and Flame“

Gruppenausstellung

19.-21.01.2024

Backhaus Projects, Berlin

26 Beteiligte

### Performance Program

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

Backhaus Projects Weserstraße 168 12045 Berlin

Opening 19.01.2024  
6 - 10 pm  
Kids are very welcome

# FIRE AND FLAME

group exhibition

20.01. - 21.01.  
2 - 7 pm

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

ASTA

weißensee kunsthochschule berlin  
Gefördert von Mart-Stam-Gesellschaft

Backhaus Projects Weserstraße 168 12045 Berlin



„Fire and Flame“ - abgeleitet vom deutschen Ausdruck „Feuer und Flamme“; ein Begriff, der große Leidenschaft, Überzeugung, Tatendrang und Übermut beschreibt.

„Die Dinge, für die ich brenne“ - ein Ansatz, über den es sich lohnt nachzudenken.

In einer Zeit, die vom Dogma der Produktivität, der Effizienz und der Logik geprägt ist, in der wir ihren Anforderungen ausgeliefert und unterworfen sind, ist es besonders wichtig und spannend, sich auf moralische, politische und hedonistische Überzeugungen zu besinnen und das kapitalistische Ausbeutungssystem und seine Werte zu entlarven - und es zu boykottieren.

Die Fragen, wo gehöre ich dazu, wo will ich ausbrechen, wofür stehe ich und mit welchen subtilen oder theatralischen Mitteln tue ich das, bietet ein sehr weites Spannungsfeld, das die unterschiedlichsten Positionen umfasst.



Vernissage, links: Skulptur von Mathilda Augart





Vernissage, links: Performance von Dr. Sun, rechts: Performance von Anna Schall





Ausstellungsansichten



# FIRE AND FLAME

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

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

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

Curation by Clara Pistner.

1 Leyla Kampeter  
„🔥“

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

@lol\_lolly\_at\_hotmail.de  
leyla.kampeter@live.de

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

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

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

*Magazines available 12€*

@julianb\_julianb  
hellojulianb@gmail.com

3 Sim  
„Thoughts“

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

*Zines available, suggested donation 5-20€*  
@von\_lehtreosky  
simoerthel@gmx.at

4 Pauli Schlipf  
„Ich und meine Flamme“

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

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

5 Mathilda Augart  
„Faces of Creation“

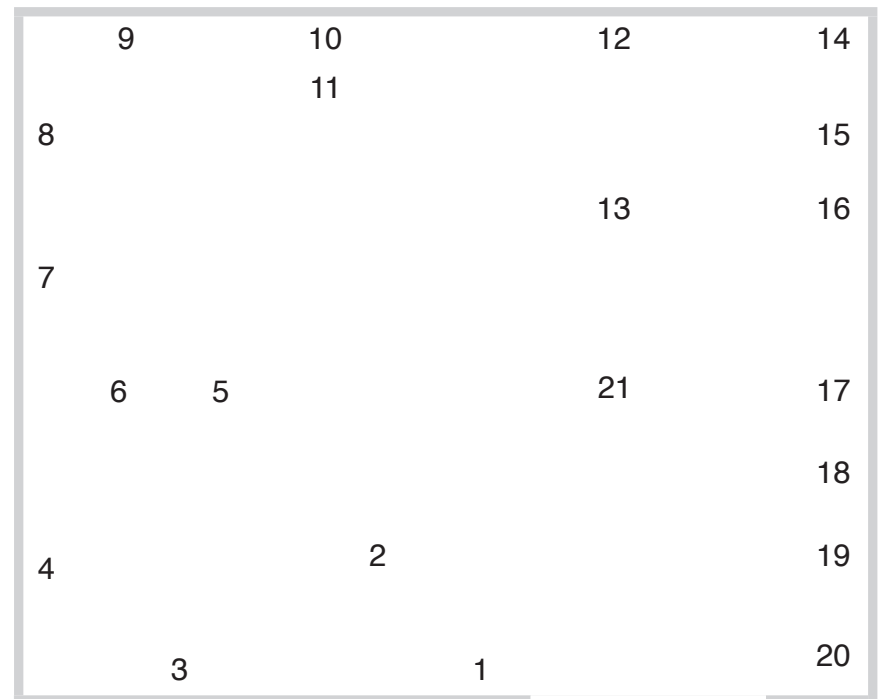
As a child, Mathilda Augart (\*1993, Dresden) was captivated by the art of the „cherry stone with 185 faces“ in Dresden’s „Grüne Gewölbe.“ Created around 1589 with meticulous detail, this masterpiece, presented to Elector Christian I of Saxony, features an intricately carved core with 113 recognizable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

@mathilda.augart  
mathilda.augart@googlemail.com

6 Toni Plantsch  
„xoxo“

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

@toniplantsch  
toniasch@googlemail.com



7 Klara Goiny  
„untitled“

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

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

Mother\*hood and fire: handle with care.

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

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

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

@klaragoiny  
klara@goiny.de

8 Vivyan Klemke  
„Assisi“

„Magic

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

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

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

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

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

@marliespahlenberg  
marlies.pahlenberg@hotmail.de

10 Elisa Bosse  
„Untitled (Inner Rooms)“

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

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

@bosse\_elisa  
elisabeth.bosse@stud.kh-berlin.de

11 Belen Resnikowski  
„Mind states“

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

@belenresnikowski  
b.resnikowski@gmail.com

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

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

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

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

@esthergruene\_  
esther.gruene@gmx.de

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

Between burning and burned out.

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

*For english version scan the QR code:*

@clara\_pistner  
clara.pistner@protonmail.com



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

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

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

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

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



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

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

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



„Solid Plans“

Gruppenausstellung

02.-04.02.2024

Culterim Veterinary, Berlin

23 Beteiligte

# SOLID PLANS

*Culterim*

Erich-  
Weinert-  
Str. 135

2.—4.2.



# SOLID PLANS

*Culterim*  
Erich-  
Weinert-  
Str. 135

2.—4.2.

Anastasia Antipova  
Luna Carlos Armengod  
Julian B.  
Laure Chenard  
Aglaila Gronas  
Leylia Kampeter  
Anika Krbetschek  
Kaja Krebs  
Lampert  
Gala Lillian  
Leidiana Lopez  
Kirill Manchunsky

Indira Maria  
Paul Michels  
Minh Phuong Nguyen  
Eda Özkan  
Clara Pilstner  
Toni Plantsch  
Lara Rocho  
Julian Rügenapf  
SAKO  
Pauli Schlipf  
Luisa Spielhagen  
Lili Marie Theilen

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

# SOLID PLANS

*Culterim*  
Erich-  
Weinert-  
Str. 135

2.—4.2.

2.2. 8–10pm  
DJ Lampert  
open 6–10pm

3.2. 5pm Performance  
Luna Carlos Armengod + Leidiana Lopez: El espacio en la piel  
open 2–7pm

2–7pm Pop-Up-Praxis  
SAKO + Indira Maria: Performative Bodywork and TattooArt

4.2. 2–7pm Pop-Up-Praxis  
SAKO + Indira Maria: Performative Bodywork and TattooArt  
open 2–7pm

„Solid Plans“ könnte man ironisch auf unser Großstadtleben beziehen, das durch Unbeständigkeit, emotionale Schwankungen, Unverbindlichkeit und Angst vor der Zukunft gekennzeichnet ist: „Solid Plans“ als die Unmöglichkeit, sich zu entscheiden, bei sich selbst zu sein oder zu wissen, was morgen sein wird. Keine „Solid Plans“ machen zu wollen - nicht in der Lage zu sein, „Solid Plans“ zu machen.

„Solid Plans“ könnte aber auch die Bezeichnung für eine innere Gewissheit sein, die unabhängig vom Wahnsinn der Geschwindigkeit unserer Zeit existiert und Sicherheit gibt.

„Solid Plans“ als grundlegendste Basis: Ich weiß, dass ich existiere und dass ich hier bin.

Der Titel bietet eine sehr große Spannweite und wird eine Vielzahl von Positionen umfassen.

Die teilnehmenden Künstler\*innen reflektieren über Themen ihrer eigenen Biografie, über politische Situationen, über Zustände und Bedingungen des Künstler\*inseins in dieser Welt, über das persönliche Ringen um emotionale und psychologische Stabilität in sich selbst, über Vergänglichkeit und die Nichtexistenz von Solidität von Körpern,, über Identitätskonzepte als „Solid Plans“, die sich als Illusionen und konstruierte „Solid Plans“ erweisen, um in dieser Welt auftreten und manövrieren zu können.





Vernissage



Vernissage





Pop-up Praxis von SAKO und Indira Maria



Ausstellungsansichten

# SOLID PLANS

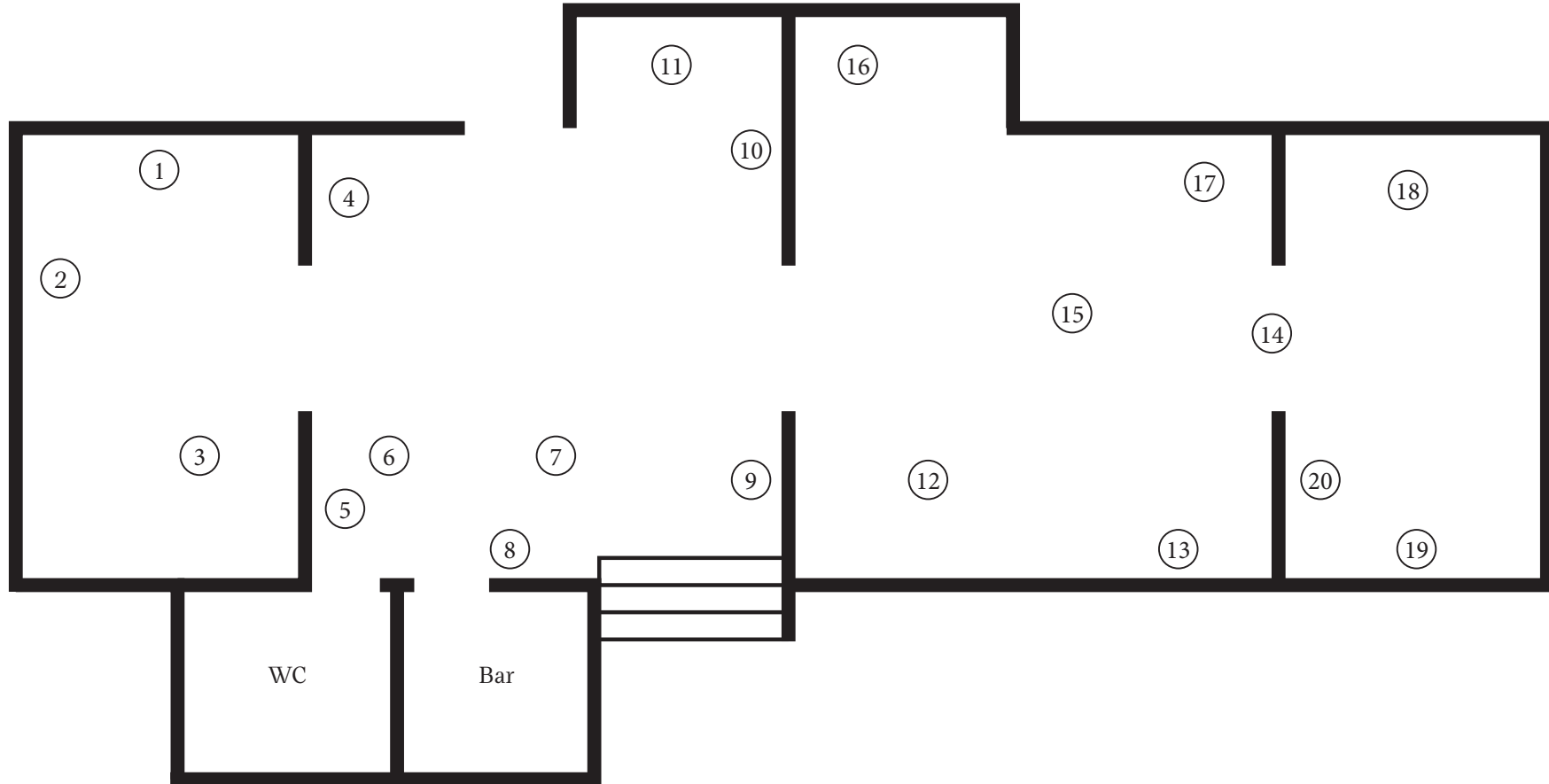
## *Culterim* 2. - 4.2.

“Solid Plans” could be seen ironically in our big city lifes, which is characterized by volatility, emotional fluctuations, non-commitment and fear of the future: “Solid Plans” as the impossibility of deciding, being with yourself or knowing what tomorrow will bring.

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

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

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



① Luise Spielhagen

② Laure Chenard

③ Lara Rocho

④ Pauli Schlipf

⑤ Kaja Krebs

⑥ Clara Pistner

⑦ Eda Özkan

⑧ Toni Plantsch

⑨ Gala Lillian

⑩ Julian B

⑪ Anika Krbetschek

⑫ Anastasia Antipova,  
Kirill Manchunsky

⑬ Lili Marie Theilen

⑭ Minh Phuong Nguyen

⑮ Leyla Kampeter

⑯ Julian Rümenapf

⑰ SAKO, Indira Maria

⑱ Paul Michels

⑲ Aglaia Gronas

⑳ Maria Leibnitz



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

# „Intime Fakten“

Gruppenausstellung

09.-11.02.2024  
feld fünf, Berlin  
19 Beteiligte



**VERNISSAGE 9.2.**  
*PERFORMANCES / DJ*

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

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



*PERFORMANCES*

**10.2.**

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

**11.2.**

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

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

Sharepic, Slide 1-3



**INTIME FAKTEN**

**INTIME FAKTEN**

*Group Exhibition*

**VERNISSAGE**  
9.2. 6-11:30 pm

**Open 10th/ 11th 2-7pm**

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

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

„Intime Fakten“ - politisch, körperlich, emotional, philosophisch, dadaistisch, fragend, behauptend: ein Oxymoron, das beide Gegensätze enthält.

Mit „intim“ assoziieren wir das Emotionale, das Sinnliche, das Erotische, aber auch das Persönliche und Private. Intime Zonen sind immer Grenzbereiche, bei denen es wichtig ist, auszuloten, inwieweit sie für die Öffentlichkeit zugänglich sind - sein sollten; nicht sein können? Es geht automatisch um Tabus. Der Begriff des Tabus ist ein Spiegelbild der Gegenwart; was sind heute noch Tabus? Wie gehen wir mit diesen um?

„Fakten“ hingegen sind eher eine Komfortzone in unserer Gesellschaft. Sie sind berechenbar, beweisbar, statistisch belegt, wissenschaftlich. Fakten sind stabil, sie geben Halt.

Gibt es eine Kunst, die sich ausschließlich mit Fakten beschäftigt, die ausschließlich aus Fakten besteht?





Vernissage, links: Performance von Eileen Lofink









Ausstellungsansichten



# Intime Fakten

**Feldruum**  
**Fromet-und-Moses-Mendelssohn-Platz 7-8**  
**10969 Berlin**

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

Curated by Clara Pistner

## Vernissage / Fri 9th of Feb

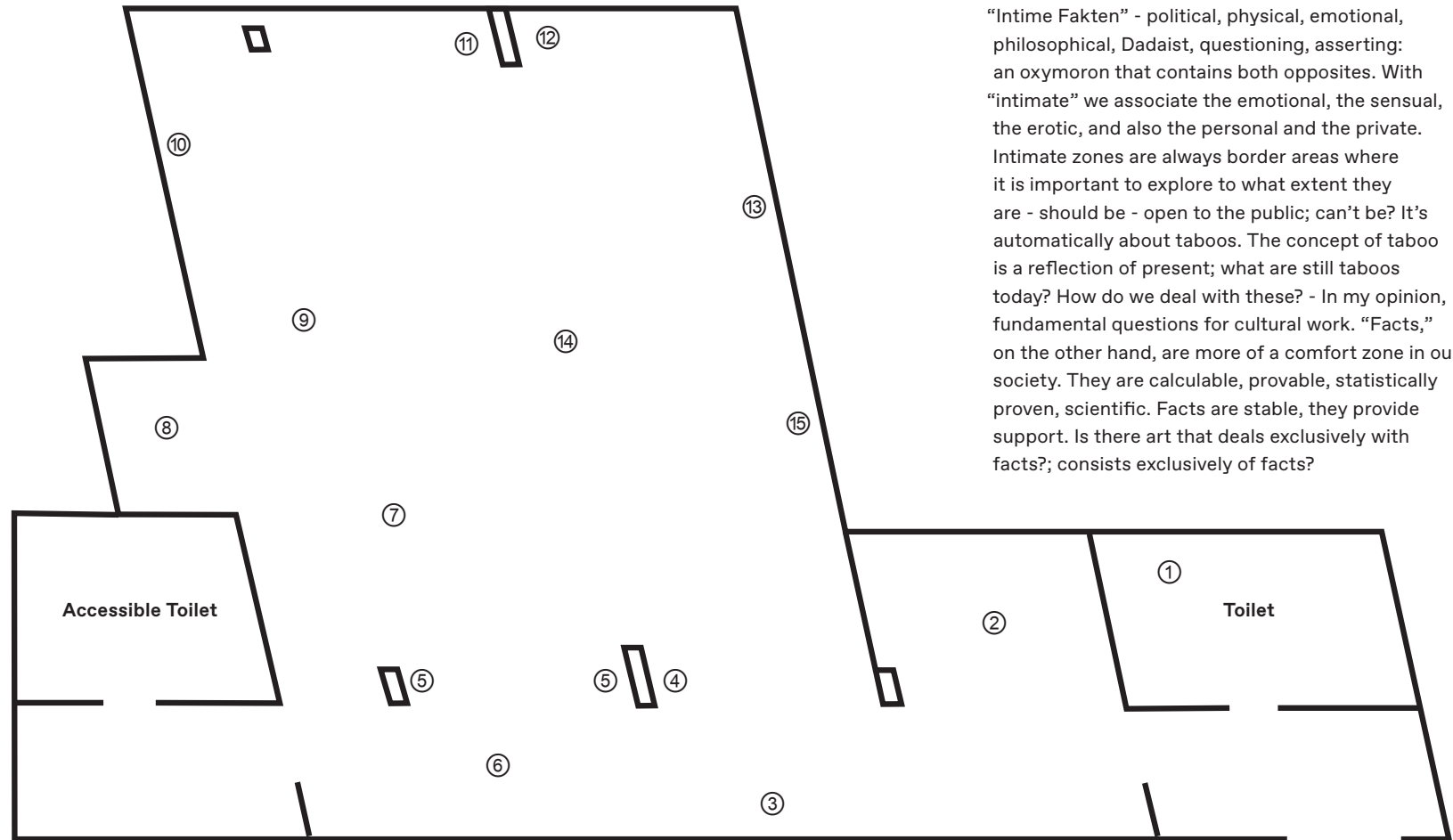
**7pm: Sueki Yee:** "Now(,) and then"  
**8pm: Shona Stark:** "Mother/ Wolf I"  
**8.30pm: Shona Stark:** "Mother/ Wolf II"  
**9pm: Eileen Lofink:** "The shed is the place where shame is stored"  
**10-12pm: Diva DJ,** DJ set

## Sat 20th of Feb

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

## Finissage / Sun 21st of Feb

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



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

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

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

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

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

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

@zerfix\_\_ // @clara\_pistner  
anna.neuwirt@googlemail.com //  
clara.pistner@protonmail.com

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

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

@ellofink eileenlofink@gmail.com

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

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

@zerfix\_\_ anna.neuwirt@googlemail.com

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

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

@toniplantsch antoniasch@googlemail.com

⑤ **Shona Stark, “Mother / Wolf”**

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

@shonastark shonastark@gmail.com

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

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

@alexanderganea alexanderganea@gmail.com

⑦ **Anika Krbetschek, “Encoding”**

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

@anikakrb.art contact@anikakrb.com

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

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

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

@nonverbal\_games khippen@gmx.de



Scan for English version of artwork

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

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

@clara\_pistner clara.pistner@protonmail.com

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

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

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

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

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

@kkeongh keanusapadi@gmail.com

⑫ **Marlies Pahlenberg, “Lullaby”**

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

@marliespahlenberg marliespahlenberg@gmail.com

⑬ **Vivyan Klemke, “Phenomena”**

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

@vivyanKlemke mail@vivyanKlemke.com

⑭ **PLAYBABE**

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

@playbabe0

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

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

@sasaFlorenxe // @sophie\_mzl schrammsasa@gmail.com //  
s.maetzel@gmx.de



„Grober Unfug“

Gruppenausstellung

08.-11.03.2024

Haus der Statistik, Berlin

36 Beteiligte

**Grober Unfug**  
group exhibition

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

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

**curated by Clara Pistner**

Pioniernutzung  
**HAUS**  
der Statistik

**Grober Unfug**  
group exhibition

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

**Grober Unfug**  
group exhibition

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

„Grober Unfug“ bietet - angesichts der Anforderungen unserer von Produktivität, Effizienz und Logik geprägten Gesellschaft und dem damit verbundenen Stress, der Überforderung und dem schlechten Gewissen; gegenüber dem Wunsch nach Genuss und Freiheit und dem bewussten Boykott des kapitalistischen Verwertungssystems und seiner Werte - ein sehr weites Spannungsfeld, das ein breites Spektrum an Positionen umfassen wird.

„Grober Unfug“ ist ein Begriff aus dem deutschen Rechtssystem. Er bedeutet „Belästigung der Allgemeinheit“ und ist eine Handlung, die fähig ist, den äußeren Bestand der öffentlichen Ordnung unmittelbar zu stören oder zu beeinträchtigen.

„Grober Unfug“ ist die Lust am Stören, Irritieren und Provozieren. Die Freude am Nonsens und am Dadaismus; die Freude an der Wildheit, der Unlogik und dem Chaos. „Grober Unfug“ ist das Loslassen vom ewigen Dogma der Effizienz und Kapitalisierbarkeit. „Grober Unfug“ zelebriert auch die Lust am Schönen, am sinnlichen und körperlichen Vergnügen - ohne Rücksicht auf Zweckmäßigkeit und Nützlichkeit.













Performance von Momo Bera



Ausstellungsansichten

# Grober Unfug

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

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

## Vernissage/ Fri 8th of Mar

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

## Sat 9th of Mar

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

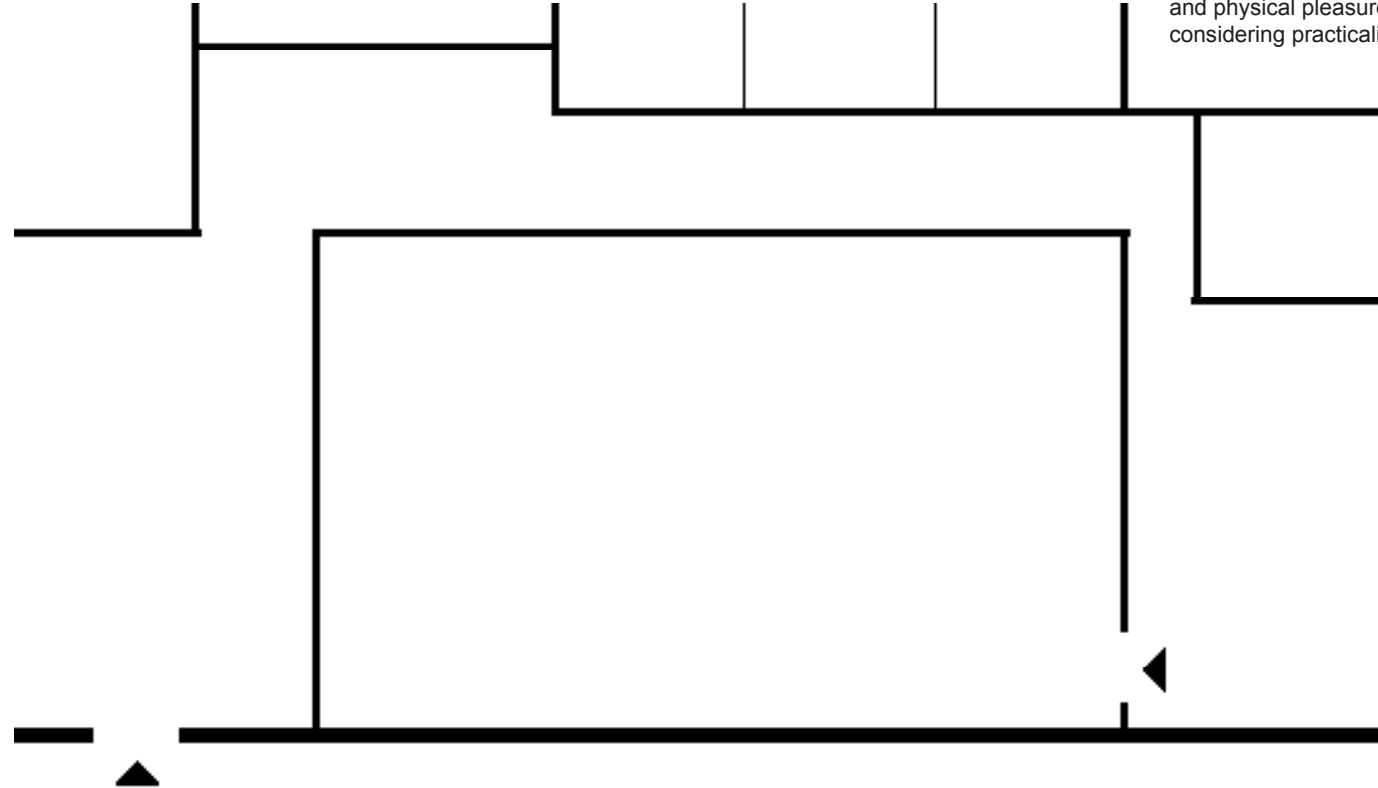
## Finissage / Sun 9th of Mar

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

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

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

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



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

Raumplan S. 2

## 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

@sictransitgloriamundi2023 laure.chenard@gmail.com

## 12. Julien Hübsch

### “untitled (blue flags)“

To create these flags I digitally fragmented the onsite installation I made at Metzschmelz 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 julienhubsch95@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 helenaleen@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

### „sssswwuuuuuuuuuu“

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 footsteps. 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 dilettant 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.01@gmail.com

## 36. Lee Everett

### “Low hanging fruit“

@sub.thieler leethieler@googlemail.com



# „Aus diversen Gründen“

Gruppenausstellung

21.03-18.04.2024

Borgo Ensemble, Nürnberg, DE

19 Beteiligte

# Aus divers Gründen

## Performances:

21.3.:

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

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

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

7.4.:

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

14.4.:

16 Uhr Ophelia Flassig: „Auf diversen Gründen“

## Gruppenausstellung

21.3. - 18.4.2024

Eröffnung:

21. 3.:

18-22 Uhr

Geöffnet:

Do: 17-19 Uhr

So: 15-17 Uhr

Über Ostern  
geschlossen

**BORGO ENSEMBLE e.V.**  
für Kunst und Freundschaft

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

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

Kuratiert von Clara Pistner

 Pillenstein 

Der Ausdruck „Aus diversen Gründen“ ist die Anerkennung, dass Entscheidungen immer komplex sind und die Dinge stets viele Ursachen, Eigenschaften und Folgen gleichzeitig haben.

Wahrnehmungen sind immer ein mehrschichtiges Zusammenspiel von verschiedenen Komponenten, die je nach Betrachter\*in mehr oder weniger eindeutig zu einem Schwerpunkt tendieren.

Es ist immer ein Abwägen unterschiedlich schwerwiegender Argumente, ein Vergleichen von Konsequenzen und letzten Endes Schlussfolgerungen: künstlich gezogene Trennlinien, Kompromisse.

Es gibt keine simple, kurze Begründung – alles ist immer komplex und aus verschiedenen Perspektiven nachvollziehbar.

„Aus diversen Gründen“ ist eine Ausstellung die sich Gleichzeitigkeiten widmet.

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



Vernissage, rechts: Performance von Tim Schiffer







Ausstellungsansichten



# Aus diversen Gründen

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

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

Vernissage 21.03.2024, 18 - 22 Uhr

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

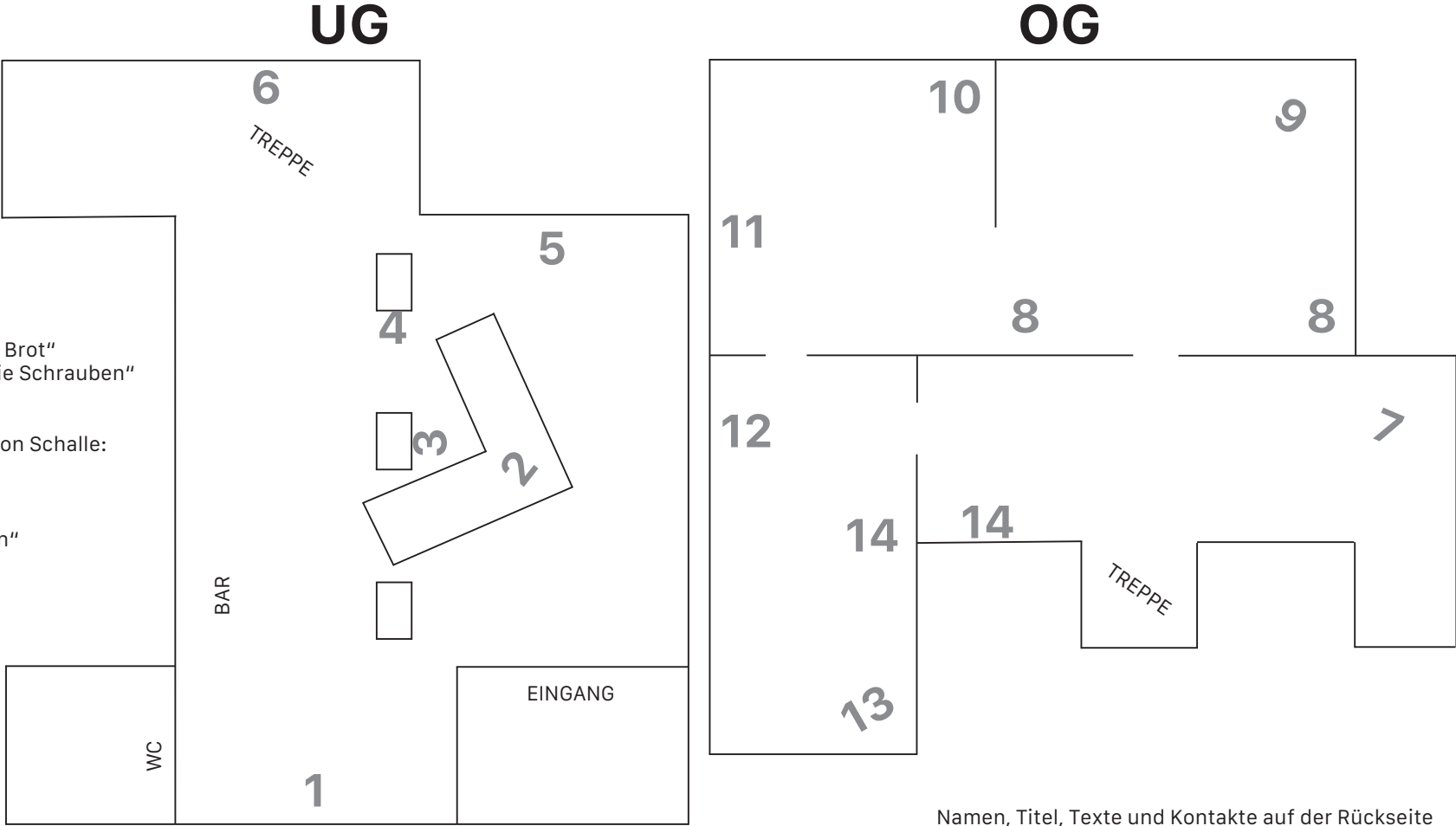
Der Ausdruck „Aus diversen Gründen“ ist die Anerkennung, dass Entscheidungen immer komplex sind und die Dinge stets viele Ursachen, Eigenschaften und Folgen gleichzeitig haben. Wahrnehmungen sind immer ein mehrschichtiges Zusammenspiel von verschiedenen Komponenten, die je nach Betrachter\*in mehr oder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

**Performances:**

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

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

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



Namen, Titel, Texte und Kontakte auf der Rückseite



## 1

Anika Krbetschek

„Encoding“

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

@anikakrb.art

contact@anikakrb.com

## 2

Tim Morris Schiffer

„Fließen I, Öl, Butter, Brot“

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

@morris.schiff

tim.schiffer@adbk-nuernberg.de

## 3

Marlies Pahlenberg

„U Boot II“

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

@marliespahlenberg

marliespahlenberg@gmail.com

## 4

Clara Pistner

„Aus diversen Gründen“

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

@clara\_pistner

clara.pistner@protonmail.com

## 5

Antonia Haslauer + Simon Schalle + Lucy Gruending

„I think we've met before“

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

Sie umfasst eine Installation, Soundarbeit sowie die Performance am 07.04

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

@strobe.siml // @lucy.grue

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

## 6

Toni Plantsch

„Glatt“

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

@toniplantsch

antoniasch@protonmail.com

## 7

Lau Farny

„drachenreiter will ich sein“

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

@lualafalny

lualafalny@gmail.com

## 8

Elisa Bosse + Clara Pistner

„Lapping - in between“

Überschneiden

Über - Unter

Dazwischen

Das Dazwischen erforschen

und den Rahmen: das Drinnen und das Draußen

und davor und dahinter

Wand oder Stoff

Die Lücke und die Form

Lust an Farben, an Schichten, Konsistenzen, Assoziationen

@bosse\_elisa // @clara\_pistner

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

## 9

Yae in Kim

„They flew up on my face“ (Relief)

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

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

@yae\_in\_kim

yeain0000@gmail.com

## 10

Leyla Kampeter

„Ohne Titel“ / „untitled“

@lol\_lolly\_at\_hotmail.de/

leyla.kampeter@live.de

## 11

Mina Reischer + Anna Hofmann, Musik von Felix Foerster

„WAKEN THE BIRDIES“

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

@minareischer // @\_anna\_hofmann // @ff00ee\_

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

## 12

Vivyan Klemke

„Paths“

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

@vivyanklemke

mail@vivyanklemke.com

## 13

Sven Kupfer

„Ich mag deinen Nachgeschmack nicht liebes Milcheis“

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

kontakt@geregeltesentfremden.net

http://geregeltesentfremden.net

## 14

Toni Plantsch

„Radikale“

„Festkörperlich“

@toniplantsch

antoniasch@protonmail.com

## Künstlerischer Lebenslauf

2023: Meisterschülerin Kunsthochschule Berlin Weißensee, Fachbereich Malerei  
2022: Diplom (Note 1,0) Kunsthochschule Berlin Weißensee, Fachbereich Malerei  
2020: Erasmus in der Akademie der bildenden Künste Vienna, Klasse Prof. Dertnig  
2020: Nominierung für das Stipendium des deutschen Volkes, Studienstiftung  
2019: Deutschland Stipendium

### Ausstellungen

2024: „Aus diversen Gründen“, G, Borgo Ensemble, Nürnberg, DE  
2024: „Grober Unfug“, G, Haus der Statistik, Berlin  
2024: „Intime Fakten“, G, feld fünf, Berlin  
2024: „Solid Plans“, G, Culterim Veterinary, Berlin  
2024: „Tryin Export“, S, Open Tiny, Berlin  
2024: „Fire and Flame“, G, Backhaus Projects, Berlin  
2023: „Alte Konflikte“, G, Sonderausstellung, Berlin  
2023: Kunstautomat #42, Kunstlager Baumann-Bien, Nürnberg, DE  
2023: „EVEN STILTE“, G, EMOP, Hoorn, NE  
2023: „Begegnungen“, G, EMOP, Kunsthalle am Hamburger Platz, Berlin  
2023: „Pigeon on the border“, G, Borgo Ensemble, Nürnberg, DE  
2022: „Menstrualities“, Gruppenperformance, Alte Münze, Berlin  
2022: „YET YET“, G, Kühlhaus, Berlin  
2021: „Let's have fun Baby“, Soloperformance, Insola, Rummelsburger Bucht, Berlin  
2021: „MTHR“, G, Kollektiv Drei, Wuppertal, DE  
2021: „dear reader“, G, Kunstbuchbibliothek Foyer, Berlin  
2021: „Honour to all mothers of all times!“ , G, Gengenbach/Lahr, DE  
2020: „Now is when“, S, Galerie Asterisk, Berlin  
2020: „DE MINIMIS NON CURAT LEX“, G, Borgo Ensemble, Nürnberg, DE  
2020: „A day in the life of a fool“, Podcast, cashmereradio.com  
2020: „Reslienzkomödie“, G, Borgo Ensemble, Nürnberg, DE  
2020: „Darüber hinaus“, G, Ortart, Nürnberg, DE  
2020: „Blumen des Bösen“, G, Projektraum Hirtengasse, BBK, Nürnberg, DE  
2019: „Balzac+X-188“, G, Kunstverein Uelzen, Uelzen, DE  
2018: „What is worth living for“, G, Kunsthalle am Hamburger Platz, Berlin

### Veröffentlichungen

2024: Veröffentlichung des Textes „Wie unsere Augäpfel glänzen“, Errori-  
nes Magazin  
2023: Veröffentlichung von 7 Zeichnungen, Miromente Magazin, No. 71

### Screenings

2023: „Letztendlich geht es um Würde“, Kurzfilmfestival Göttingen, DE  
2023: „Letztendlich geht es um Würde“, Kiez Berlin Film Festival  
2021: „beidezusein“, European Short Film Festival 2021  
2021: „beidezusein“, Apex Film Awards  
2021: „beidezusein“, European Short Film Festival, Berlin  
2021: „tropfen halten hiebe“, Fracto Film Festival, Berlin  
2019: „Frequencies II“, Internationale Kurzfilmtage Oberhausen, DE



## Kuratorischer Lebenslauf

19.-21.01.2024: „Fire and Flame“, Gruppenausstellung mit 26 Beteiligten

02.-04.02.2024: „Solid Plans“, Gruppenausstellung mit 23 Beteiligten

09.-11.02.2024: „Intime Fakten“, Gruppenausstellung mit 19 Beteiligten

08.03.-10.03.2024: „Grober Unfug“, Gruppenausstellung mit 36 Beteiligten

21.03.-18.04.2024: „Aus diversen Gründen“, Gruppenausstellung mit 19 Beteiligten

Mein Arbeitsansatz ist ein interdisziplinärer. Ich möchte die Ausstellung als ganzheitliches Event betrachten und dabei eingefahrene Normen hinterfragen.

Ich sehe Ausstellungen als Freiräume, die Spaß machen dürfen, auch als Räume für ernsthafte, tiefgreifende Auseinandersetzungen und als wertvolle Begegnungsorte.

Ausstellungen als Erlebnisse zu betrachten ist für mich der Schlüssel, abwechslungsreiche, diverse, anregende Events zu gestalten. Dabei ist für mich elementar, spartenübergreifend zu denken. Ich möchte mit meinen Veranstaltungen facettenreiche, vielschichtige Narrative erzählen und verschiedenste Positionen mit ganz unterschiedlichen Hintergründen zusammen bringen.

Ich will nicht nur künstlerisch konzeptionell und formell interessante Ausstellungen gestalten, sondern auch ein Miteinander kreieren, Leute zusammenbringen. Ich möchte keine elitären, exklusiven Veranstaltungen machen; Ich will Vorstellungen von Sparten und Szenen überwinden und durch die gezielte Auswahl der Beteiligten bewusst ein soziales Gefüge gestalten, in dem eine offene, freundliche, undogmatische Stimmung herrscht, denn das ist der Nährboden für aufrichtige Begegnungen, Inspiration, angeregte Diskussionen und gegenseitiges Bereicherung.

Wenn dies gelingt, alle Beteiligten und Besucher\*innen das Event genießen, Menschen einander kennenlernen und zudem noch inspiriert sind von den Inhalten der Ausstellung - ist das ein wunderbares Gefühl: nämlich etwas wahrhaft bedeutsames Geschaffen zu haben

Zu erleben, wie mein Engagement dazu geführt hat, dass Räume brechend voll waren und Menschen über den ganzen Abend bester Stimmung waren, immer neue Leute dazu kamen und sich alle über das Miteinander gefreut haben, war für mich ergreifend und bestärkend. Ich möchte das tun, worin ich gut bin. Ich möchte nun an meine kuratorischen Erfahrungen anknüpfen und mich weiter professionalisieren, um meine sozialen, künstlerischen und organisatorischen Fähigkeiten für meine Leidenschaft für Kunst, Kultur und Soziales einzusetzen.