

A S I F E V E R Y T H I N G I S F O R E V E R

about processes and non - belonging

with artist positions from Art'Us Collector's Collective

a proposal by Harald F. Theiss | Curator

At a historical site where foodstuffs were once stored in the face of increasing demand and consumption, the Kühlhaus Berlin, now an industrial monument and testimony to past cultural history, uses artistic positions and reflections to temporarily suspend the usual boundaries of what is there in order to presently approach a conception and re-evaluation of the things of this world in this way. Spatial commentaries and (narrative) scenarios initially develop via a partly unfamiliar aesthetic language of form, which seem to dissolve again immediately afterwards, partly in a fragmentary manner. What are the effects of the worldwide processes of decades of industrialisation? And in view of increasingly uncontrolled global markets and a reality determined by crises, how do we want to live in the future and how do we want to shape it?

In increasingly unsettled times, the exhibition A S I F E V E R Y T H I N G I S F O R E V E R with artistic positions from the Art'Us collector's collective questions our relationship and behaviour to the artificial, the processual and the meaning of production in general. In their hybrid aesthetics and recent materiality, the works break away from a clear affiliation to the artistic medium itself and thus change their character as works. In advanced digitalisation, they not only reflect the conditions of the medium and its forms of presentation, but expand it into geographies of pictorial metaphors. Through associative links, new spaces of action are shown that lead to (critical) interrelationships between the public, society and mediation. As a kind of protocol of the present, variants of the narrative become visible. In the supposed scenarios and conceivably performative actions, they lose their ideal form and surfaces. It is not only the choice of materials and their properties that evoke associations with Arte Povera or the process art of the 1960s, in which the development of the artworks was incorporated into the presentation. In the largely raw state of the exhibition space, an almost subversive reappropriation of those forms and thus interactions with other artistic forms of presentation, rearrangements and instructions for action emerge. The fragile relation to the present and the collective perception of what has been found is questioned. By deliberately modifying familiar things and depriving them of their original use, the works create a palpable physical and speculative presence. Decay and the unfinished play a visible role. In this provisional space, the artists in the exhibition disassemble, deform, adapt or reassemble something new, whose purpose remains unclear for the time being.

What remains after the general modern achievements of Western societies shaped by economic growth and established mass consumption? Is pop culture being flirted with again and are new subcultures and protest movements developing on the fringes of society? A S I F E V E R Y T H I N G I S F O R E V E R searches with other forms of resistance for strategies for future models of alternative worlds that allow free space for associations, outlooks and interpretations in the new reality.

Between everyday aesthetics, profitability and recycling, artistic means are used to refer not only to material things that surround us. In the compilation, connections become visible and questions are raised about the conditions and transformations in the affluent society that have been valid up to now: about what is too much or too little and, at the same time, about the growing necessity of a reorganisation in dealing with things - in life and in art. In their lack of belonging, the artistic works become vehicles for emotion because they do not follow a highly complex, self-referential and formally aesthetic arrangement. In their still unresolved and processual state, they remain alive and can be thought about further now and later ...

"There is no need to use paint, to polish, to bend, to weld, if it is not necessary" wrote the American artist Bill Bollinger and representative of Process Art (1969).* His sensitivity to the possibilities and the artistically expanding quality of industrial products and materials that he brought into his creative process can be observed in some of the artists in the exhibition A S I F E V E R Y T H I N G I S F O R E V E R even today. Half a

century later and via an aesthetic of incompleteness, they respond to things and the associated challenges of our time with a minimalist, reduced vocabulary of forms - characterised by a continuous process of becoming and passing away.

Artists:

Peggy Buth, Carlos Bunga, Louisa Clement, Marsha Cottrell, Monika Grzymala, Stef Heidhues, Nico Heimann alias August Robota, David Hominal, Esther Hovers, Miriam Jonas, Douglas Kolk, Gereon Krebber, Kris Lemsalu, Philip Loersch, Bjarne Melgaard, Meuser, Philipp Modersohn, Konrad Mühe, Sophie Muller, Navid Nuur, Manfred Pernice, Émilie Pitoiset, Achim Riethmann, Thomas Rentmeister, Julian Röder, Jonas Roßmeißl, Valentin Ruhry, Adrian Sauer, Gregor Schneider, Felix Schramm, Ulrike Schulze, Fiete Stolte, Kon Trubkovich, Raul Walch, Nicholas Warburg, Yin Xiuzhen.

Art'Us Collectors' Collective, participant of BAW Featured, ARTWEEK Berlin

Collecting art is often a private matter. What is widely practiced among artists - working together, working collectively - is rather rare among collectors. However, we as Art'Us Collectors' Collective already carry the collective idea in our name: an association of four art collections to form a platform on which we act together. At a time when private commitment to art is particularly necessary and important.

The Art'Us Collectors' Collective is a non-profit association. This non-profit and supporting approach is important to us. To share art, to communicate art, to lend art - and thus to support exhibitions and artists. Our association of dedicated private collectors of contemporary art aims to make their own collections available to curators - and accessible to a broad audience through exhibitions.

Our website is a digital contact point for art lovers, artists, and curators. The exclusive online database with images and keywords of our artworks is available to exhibition organizers, museums and art associations. We see it as a virtual showroom - with access on a project basis. Loans (without loan fee) in the context of the collective are named with the provenance "Art'Us Collectors' Collective". To do so, please contact us by email at us@art-us-collective.com.

Art'Us Collectors' Collective is an association of four collections based in Berlin, Düsseldorf, Munich and Stuttgart. We explicitly understand this collective to be expandable and welcome other collectors with a passion for a vibrant exhibition culture for which art is the focus.

www.art-us-collective.com

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Kühlhaus Berlin, Luckenwalder Str. 3, 10963 Berlin

Vernissage: 15. 09. 2022

6-9 p.mn.,

Midissage: 21. 09. 2022

5-7 p.m

Walk & Talk

with curator and collective

Finissage: 28. 09. 2022

6 p.m.

open: Wed- Sun, 1 – 7 p.m.

CARLOS BUNGA

Bunga uses simple materials in his art, such as cardboard, packaging material or adhesive tape. His work is characterized by fragmentation, in which the unfinished, the yet-to-be-created and never-finished plays an important role. He sees himself as a nomadic artist. With the image constructions *Construcción pictórica*, he not only examines the state of painting in general, but also the process of change in our society. His works are always works in progress and are never meant to arrive, but always openly remain: Bringing together the gaze of the artist with that of the viewer, Bunga comments himself. In the "expanded paintings" Bunga uses everyday material, mostly related to storage and transport. Cardboard is very easy to work with and carries all these ideas about temporality, history, memory, and fragility. It creates a connection to the immediate reality of life with its ever-changing conditions.

Carlos Bunga, born in Porto in 1976, first studied painting at the Escola Superior de Arte e Design in Caldas da Rainha in Portugal. He has become internationally known for his site-specific installations made of everyday materials and performances. Bunga has exhibited in numerous institutions in Europe, the USA and Latin America and has realised several large-scale projects in public spaces: at the Whitechapel Gallery in London, the Museum of Contemporary Art in Toronto and the Vienna Secession. Most recently, he performed in the Rotunda at the Schirn in Frankfurt. He lives and works near Barcelona.

PEGGY BUTH

In the tradition of critical documentary art, Petty Buth's *Demolition Flats* (2014) examines former places of departure that are shaped and reshaped by social and economic overlays. Buth's artistic research can be viewed between the inclusion and simultaneous (urban) exclusion of people, hope and resignation. For her works, which are created in different media such as photography, video and assemblage, she explores long and intensively places that are shaped by social structures, economic strategies and political decisions. But how can the supposed failure of certain housing projects in post-war modernism and thus the idea of utopia be reclaimed today?

Peggy Buth was born in Berlin in 1971. She studied fine arts at Saint Martins College, London and at the Hochschule für Grafik und Buchkunst (HGB), Leipzig, in the class of Astrid Klein. Numerous exhibitions followed, most recently including the solo exhibition *The Politics of Selection / Vom Nutzen der Angst*, Museum Folkwang, Essen, in 2017. Peggy Buth is professor of media art at the HGB in Leipzig. She lives and works in Berlin.

LOUISA CLEMENT

The photo artist takes photographs with the I-Phone. In times of high innovation and self-optimization pressure, Louisa Clement deals with the human body - fragmented and anonymized - in her serial conceptual and numbered work *Fracture* (2014). The absent presence of the real physical leads to a tense interplay between artificiality and humanity, between virtuality and reality, between fragility and vulnerability. The details of mannequins, mostly hands, nevertheless develop a closeness to reality and are restaged as a recurring motif in the exhibition context to become universal human gestures.

Louisa Clement was born in Bonn in 1987 and studied at the Akademie der Bildenden Künste Karlsruhe with Prof. Leni Hoffman and at the Kunstakademie Düsseldorf with Prof. Andreas Gursky. Clement's work has been shown in numerous exhibitions such as the Ludwig Forum für Internationale Kunst Aachen, Sprengel Museum Hannover, Kunsthalle Düsseldorf, De Pont Museum Tilburg, Henie Onstad Kunstsenter Oslo, Museum Morsbroich Leverkusen, Huis Marseille Amsterdam, Wallraf-Richartz-Museum Cologne. She lives and works in Bonn.

MARSHA COTTRELL

Using her digital tools, she sends data to laser printers to mark images on handmade paper with carbon-based toner that evoke visionary states, natural events, and the sublime. Their development is

based on a slow analogue materialization that is created through specific printing processes in many layers. The artist calls this curtain alchemical transmutation of the virtual. These are pictorial outcomes through which Cottrell explores the duality of nature and technology, body and machine, mind, and body in a material and virtual way. *Spectral Sun (17)* (2014) becomes a speculative temporally captured phenomenon of light and dark, here and there.

Marsha Cottrell was born in 1964 in Philadelphia, USA. She studied painting at the Tyler School of Art, Temple University, Elkins Park, Pennsylvania and then at the University of North Carolina in Chapel Hill, North Carolina. She has become internationally known for her page layout programmes and Lasserprinter, whereby she dissolves texts into their basic graphic elements and assembles them into large-format drawings. She exhibits regularly between the USA and Europe, most recently at KAI10 | ARTHENA FOUNDATION, Düsseldorf. She lives and works in New York.

MONIKA GRZYMALA

These are site-specific and expressive spatial drawings with which the artist plays with places and works differently with the medium of drawing, indeed thinks differently about it. *The Making and Forming of something new* could be read as an appeal to form something new in the unforeseen. The limited edition goes back to the installation of the same name consisting of 457 generative drawings, which Grzymala, due to external circumstances, had to send to the planned exhibition venue via a fax machine between September 2014 and January 2015 and in this way the work found its way there via other channels. The double lines drawn with ink on paper and the space created between them change their original texture and form in the technical mediation and the associated printing process. Not only the medium but also the authorship receive a different (extended) consideration and meaning with their technical reproducibility.

Monika Grzymala was born in 1970 in Zabrze, Poland. She studied fine arts and sculpture at the universities of Karlsruhe, Kassel and Hamburg. In addition to her numerous solo and group exhibitions in Berlin, Vienna, Dresden, New York, London and elsewhere, she gives readings and workshops and works as a visiting professor and curator. She lives and works in Berlin.

ESTHER HOVERS

The public space shaped by surveillance technologies preoccupies the photo artist over a longer period, in which she photographed both random passers-by and staged situations in a European administrative district. In digital post-processing, several shots are collaged into one image and the events are condensed into a constructed moment. This artistically manipulated assemblage refers to the way in which intelligent surveillance systems that not only know how to extract individual events from a flood of data, but also classify them as suspicious movement patterns, such as standing still, fast movements, lone objects, placing at a corner, breaking apart groupings, synchronous movements, repeated looking back and or deviating directions. Which data sets and classification systems are later applied is determined by authorities or corporations, which are not subject to public scrutiny. Esther Hovers places herself in the tradition of internationally active artists who place their artistic work in the sense of enlightenment and visualization to make hidden principles public.

Esther Hovers was born in the Netherlands in 1991. She studied photography at the Royal Academy of Art in The Hague. Since graduating, she has been featured in numerous international exhibitions, including the C/O Berlin Foundation, Alan Gallery, Istanbul, Foam Museum, Amsterdam (NL) and the National Gallery in Prague. Today she lives and works in The Hague.

NICO HEIMANN alias AUGUST ROBOTA

With impulsive painterly-drawing layers of color and superimpositions, sometimes symbolically charged, his large-format canvases in particular create variants of narratively complex forms that are not necessarily decipherable. The action, as in *Take-off to Zero* (2009), seems guided by an emotionally subjective gesture. Through the dense scenery and the possible reference in the title, it activates the search for reorientation, based on communal experiences and a reality that is increasingly in disarray. Even if the figurative elements increasingly disappear from his work, they are stylistically reminiscent in part of international neo-expressionism.

Nico Heimann alias August Robota was born in Templin in 1981. After graduating from high school and travelling the world for three years, he studied fine arts in Ottersberg (Lower Saxony) with Jochen Stenschke. In addition to his artistic visual work, the artist also writes and publishes narrative and lyrical texts. He lives and works in Berlin.

STEF HEIDHUES

With her abstract sculptures and wall objects, the artist develops spatial, accessible, and strategically composed spatial images. Some of them are reminiscent of strange stage sets that trigger impulses for action in the audience through their material presence. The starting points are usually everyday objects and the examination of public and social spaces and their changing power relations: Translating the familiar into other contexts. Her socio-politically motivated work of event and protest can be seen as a rearrangement of things and is at the same time a search for other outlooks (*Mantra von der Stange #1*, 2018) With her idiosyncratically aesthetic formal language, Heidhues creates (graphic) arrangements of ambiguous associations - light always also means cognition and orientation.

Stef Heidhues was born in Washington D.C. in 1975. She studied at the École nationale des Beaux Arts Lyon and the Hochschule für Bildende Künste Hamburg in the class of Franz Erhard Walther. She has recently exhibited at the Ostfriesland Biennale, Emden, the Museum für Konkrete Kunst Ingolstadt, Deutscher Künstlerbund, Berlin, Mies van der Rohe Haus, Berlin, Kunstmuseum Bonn and most recently at Galerie EIGEN + ART Berlin. She lives and works in Berlin.

DAVID HOMINAL

His work is characterized by a variety of artistic media, ranging from film to performance, from sculpture to painting. In this way, he continually explores the limits and possibilities of contemporary art and at the same time questions the traditional concepts of art history. Despite his diversity of forms, Hominal understands his work as an entity, in which painting remains a common denominator or conceptual link. His works often take on an almost hopeless aspect and appear as traces or remnants of an artistic gesture between emptiness and intense perfection. as with *Untitled (Trinity Yoghurt)* (2007).

David Hominal was born in Evian in 1976. He studied art at the Ecole cantonale d'art de Lausanne. His works have been presented in many solo and group exhibitions, at the Palais de Tokyo and Centre culturel Suisse in Paris, Consortium de Dijon, Le Magasin in Grenoble, the Centre d'Art Contemporain in Geneva, Raster in Warsaw, the Musée des Beaux Arts in Lausanne, FRI ART in Fribourg, Kunsthalle Bern, Kunsthau Zürich or even the CAC in Vilnius. He lives and works in Berlin.

MIRIAM JONAS

Her sculptural works are characterized by a fine and at the same time idiosyncratic feeling for above all materials and their ambiguity. In its clear aesthetics, the wall sculpture materializes in space and creates an irritating moment at first sight - on longer and closer inspection, it turns out to be an oversized black down jacket. The warming protection it suggests as a second skin appears

exaggerated and at the same time becomes a necessity. In its cool, shiny materiality, it seems more like a suit of armor, which is also the title of the work from 2018. The universally popular piece of clothing is given a (metaphorical) complementary meaning and can be read as a speculative commentary not only on global climate change, but also on the currently critical state of our society.

Miriam Jonas was born in Paderborn in 1981. Following her training as a stage painter and sculptor at the Bonn Opera, she studied at the Kunstakademie Münster with Katharina Fritsch and Ayşe Erkmen, among others. Since 2017, she has been a guest lecturer at the Münster Art Academy. Her work can be seen regularly in exhibitions, most recently in Bad Gastein, Berlin, Frankfurt, Münster or Montreal. She lives and works in Berlin.

DOUGLAS KOLK

Douglas Kolk's work revolves around questions of identity, initially in small-format drawings, later in large-scale works and collages in which the protagonists appear restless and searching for self-esteem. In the drawings, which were influenced by Pop Art and the flood of media images current at the time, he succeeds emphatically in expressing deep human vulnerability and extreme psychological states. Kolk's drawings and collages are generational portraits between failure and hope, drawn in a restrained visual language and characterized by a reduction of forms, lines and colors at the same time. The predominance of text or fragments of thought in his work requires that Kolk's works on paper must also be read. The act of seeing is a dialogue and at the same time an (inner) comparison with the viewer's own identity.

Douglas Kolk was born in Newark, New Jersey in 1963 and died in Boston in 2014. He studied graphic design and worked, among other things, as an assistant to Robert Longo and as a curator for the art collection of a bank. In the mid-1990s, the pressure of personal expectations on him increased along with his artistic successes. He interrupted his artistic activity and only in recent years has he devoted himself to his drawing work again. During his active artistic career, he has participated in international exhibitions, most recently at the Helsinki City Art Museum, Kasseler Kunstverein, Kunsthalle Mannheim, Kunsthalle St. Gallen and The Royal Academy in London.

GEREON KREBBER

The alien-looking concrete stele is not necessarily identifiable and is open at the top. The sculptural object allows a view into the interior and leaves a speculative feeling. The hollow form presents itself like a maw and also challenges the viewer because of the ambiguous porous surface texture of the concrete casting.... Not only the title *Graufleisch*, but also the fragmentary shaping refers to a processual state and remind of remainders of ancient ruins, which have changed their original shape in the earth segments. At the same time, associations arise with organic forms that have already decayed due to age and can no longer be assigned. In this way, Krebber introduces a physical dimension into his sculpture, which only appears abstract at first glance and is part of a complex series of works from 2017.

Gereon Krebber was born in Oberhausen in 1973. He studied at the Düsseldorf Art Academy with Tony Cragg and Hubert Kiecol and at the Royal College of Art, London. Since 2012, Gereon Krebber has been Professor of Sculpture at the Düsseldorf Art Academy. Most recently, his works were shown at the Museum Folkwang, Essen, as well as in a large solo exhibition at the Museum DKM, Duisburg, Skulpturenmuseum Glaskasten Marl, Marl and at the Galerie Alexander Levy, Berlin.

KRIS LEMSALU

Her sculptures are very fragile, made of porcelain and hand-painted by the artist. With her colorful fantasy world, she nevertheless creates references to the world in which she deals with universal concerns of our time such as desire, sexuality and transformation. Drawing on a feminist tradition of performance and staged photography, she combines human and animal body parts made of ceramic

with skins, fabrics and clothing. The figures are often seen in sleeping bags (Phantom camp, 2014). Her artistic visual cosmos is populated by hybrid beings that paraphrase ancient mythologies and resonate with ritual elements from different cultures. In her self-portraits, Lemsalu often reinvents herself as a being with both male and female characteristics. With her performances and installations, she counters this world with an alternative: a world without violence and perhaps with new beings as inhabitants.

Kris Lemsalu was born in Tallinn in 1985. She studied art at the Estonian Academy of Arts, Royal Danish Academy of Fine Arts and at the Academy of Fine Arts Vienna. Her work has been shown in many places, including Berlin, Vienna, Copenhagen, London, Zurich, Tokyo and New York. In 2019, she has been featured in the Estonian pavilion at the 58th Venice Biennale. She lives and works in Tallinn and Vienna.

PHILIP LOERSCH

His consistently graphic work often refers to precise observation of literary and textual events. Loersch interprets and examines source evidence by artistic means and at the same time reveals it in his artistic work. His mimetic text drawings move between appropriation and obsession, in which the differences to the original merge. At the same time, the boundary between line and writing erases itself in its legibility as an image. On paper (and in the content) a search begins between illusion and reality. So too the motif of the hand as a tool of man's (mental) will, the decisions of action linked to it and meanings carried on.

Philip Loersch was born in Aachen in 1980. He studied at the Staatliche Akademie der Bildenden Künste Stuttgart with Holger Bunk and Alexander Roob. His drawings and room-filling installations have been shown at the Hamburger Kunsthalle, the Museum Kunstpalast Düsseldorf and internationally at the Kunsthaus Zürich, in Asia and the USA in several exhibitions and recently at the FeldbuschWiesnerRudolph Galerie, Berlin. He lives and works in Berlin and Munich.

BJARNE MELGARD

Between Nordic mythologies and pop culture, Melgaard provocatively addresses man's self-destructive impulses and desires such as religion or ideological, social, and political realities. In his work, representations of rage and anger are visibly expressed in both formal and textual radicalism. The painterly precise text work such as *I am not a piece of shit I am a piece of society* (2009) can be read as a rebellion of normative systems of order and their (unjust) consequences on individuals in contemporary, increasingly divided societies. Attention deficits and less appreciation develop forms of violence that the artist feels attracted to and depicts in his expressive painting and drawing, whose imagery is partly reminiscent of politically motivated graffiti.

Bjarne Melgaard was born in Sydney in 1967. He grew up in Norway and studied at the Art Academy in Warsaw, at Statens Kunstakademi Oslo, at the Jan van Eyck Academie in Maastricht and at the Rijksakademie van beeldende kunsten in Amsterdam. Melgaard has participated in countless institutional exhibitions internationally, including the 54th Venice Biennale, 12th Lyon Biennale, Kunstmuseum Bonn, Deichtorhallen Hamburg, Munch Museum Oslo, Kunsthalle Wien, documenta 12. He lives and works in Oslo.

MEUSER

The former purpose-bound nature of things and materials also seems to dissolve in the work *Untitled* (jug) from 2016. Due to artistic working processes, the object becomes a sculptural object with a brittle-porous surface. The artist has not completely renounced its former origin - references to, for example, the remains of disused industrial products remain. In this way, a different narrative about the relationship of production in general emerges when looking at the object in its new essence. Meuser shifts its meaning and recharges the metal he prefers. He works with scrap - material that changes with the passage of time and becomes superfluous and ultimately discarded. Through a kind

of recycled refinement process, the artist reprocesses the new raw material and the industrial waste thus acquires a poetic-sounding function.

Meuser was born in Essen in 1947. He studied at the State Academy of Art in Düsseldorf with Joseph Beuys and Erwin Heerich and also took courses in philosophy and art history. He held a professorship at the State Academy of Fine Arts in Karlsruhe and participated in documenta IX in Kassel in 1992 with several works. He has exhibited his works in New York, Munich, Frankfurt a. Main, Vienna and Zurich, among other places. Meuser works and lives in Düsseldorf.

PHILIPP MODERSOHN

Using various artistic media, he investigates the relationship between nature, art, and society via forms of existence and their (material) state. They are often enigmatic-seeming and ambivalent sculptures and installations of strange beauty made of concrete, glass or sand and recycled materials with which the artist addresses concepts of production in the late Anthropocene and the effects on the ecosystem and their influence on us humans. In its processual appearance, the work *Couverture* (2015) suggests protection and remains in its materiality a fragile time-diagnostic construct - allowing space in the (unfolded) imagination for future models and other forms of being.

Philipp Modersohn was born in Bremen in 1986. After studying art at the UdK Berlin and Columbia University New York, he had solo exhibitions at the Oldenburger Kunstverein and the Guido W. Baudach Gallery in Berlin, the Staatliche Kunsthalle Baden-Baden, the Kunstverein Göttingen, the Stiftung Planetarium Berlin and currently at the Lantz'schen Skulpturenpark Düsseldorf and the Bundeskunsthalle Bonn. He lives and works in Berlin.

KONRAD MÜHE

What life is given or lived on in objects? Konrad Mühe's works question the conditions of media re-staging and at the same time reflect on (self-)observations and identity constructions. A change of perspective takes place; the forms, mostly made of metal shelves, are reminiscent of human postures. Possibly, his complex sculptural video installations (*Jona*, 2017) also simultaneously confront and refer to the undisputed interconnections of multimedia omnipresence and thus the relationship between humans, communication and technology.

Konrad Mühe was born in Karl-Marx-Stadt in 1982. He studied with Prof. Ute Pleuger at Burg Giebichenstein Halle/Saale and then at UdK Berlin with Prof. Lothar Baumgarten and was a master student of Prof. Hito Steyerl. His work has been shown in solo and group exhibitions at venues including the Bundeskunsthalle Bonn, Kunsthalle St. Annen, Kunsthalle Düsseldorf, Berlinische Galerie and Kunsthalle Rostock, and most recently at Kunstverein Marburg and Museum im Kleihues-Bau, Kornwestheim, as well as at international film festivals such as the Berlin International Film Festival and the International Short Film Festival Oberhausen. He lives and works in Berlin.

SOFIE MULLER

Sofie Muller is one of the most successful sculptors of her generation in Belgium. Her complex oeuvre shows a continuous, profound exploration of the human condition and our individual vulnerability. A recurring theme is imperfection. With her works on paper, the artist attempts to tap into the breaking point of mind and body, portraying them in smoke drawings (*Smoke-drawing* (2015) and sculptures in bronze or even alabaster. In recent years, she has thus developed a very special drawing technique on paper that works with the smoke traces of candle flames. In their immateriality, they have a ghostly effect and are reminiscent of X-rays, schemes of bodies and body parts. With her work, Muller confronts the viewer with psychological and physical injuries and thus offers a source of inspiration for those who are open to the beauty of imperfections.

Sophie Muller was born in 1974 in St-Nicolas. She has exhibited internationally in Vienna, Venice, Antwerp, Ghent, Cologne with Martin Kudlek and Mexico, to name just a few of her artistic activities. She lives and works in Ghent.

N A V I D N U U R

The artist re-locates things - in the here and now, his ceramics create a (historical) reference, but above all a magic of always and forever. He experiments with familiar and also speculative forms with which he reinterprets concepts of temporality and their perception - as with the ongoing project " ", *period of creation: Archaic - 2020*. Recontextualizations of rediscovery characterize Nuur's artistic practice, which stimulates new ways of seeing, is process-oriented. It is often the small, almost inconspicuous things that interest the artist and thus artistically refer to their meaning or sharpen the awareness of the viewer. They become casual commentaries on the state of our time.

Navid Nuur was born in Tehran in 1976. He was awarded the Royal Award for Painting in Amsterdam and received the Discovery Prize at Art Basel Hong Kong in 2013. Exhibitions followed at Marta Herford, Kunstmuseum Den Haag, Stedelijk Museum, Amsterdam, Musée National d'Art Moderne/Centre Georges Pompidou, Paris, Neuer Berliner Kunstverein, Berlin, Kunsthalle Zurich and recently at Jahn und Jahn, Munich. He lives and works in The Hague.

M A N F R E D P E R N I C E

His sculptures are structures that take a stand in space. With materials such as chipboard, plywood panels, tiles, iron, concrete, they associate complex socio-cultural contexts in a seemingly only temporary constellation and situation. The collected, at first seemingly banal fragments are reminiscent of bizarre relics from urban space. In their further processing, Pernice's sculptural inventions are given a new meaning. In *Untitled (Die hässliche Luise)* (2004), for example, their alienation nevertheless creates a poetic feeling in and with space. The found object made of the remainders of bent metal rods is reminiscent of an East Berlin prefabricated slab building that had to make way for something new in the future all-German government quarter. Here, too, as with other "Provisoriums", a localisation of history takes place. It is an attempt to sort and at the same time to preserve things from former construction sites that have become irrelevant or have been discarded.

Manfred Pernice was born in Hildesheim in 1963. He studied graphics and painting at the Braunschweig University of Fine Arts and sculpture at the Berlin University of the Arts. Pernice was a professor at the Academy of Fine Arts Vienna and has been a professor of sculpture at the Berlin University of the Arts since 2012. His work has been shown internationally, such as the Venice Biennale, São Paulo Biennale, Documenta XI Kassel, KölnSkulptur, Skulptur Projekte Münster, Manifesta 3, at the Berlin Biennale and at the Lyon Biennale, Secession, Vienna. He lives and works in Berlin.

É M I L I E P I T O I S E T

Undefined transitions from one state to another, from reality to a fictional projection define the narrative principle of Emilie Pitoiset's interdisciplinary work, especially via the question: What happened in the meantime? One way for her to tell events and history(s) repeatedly. Reenactment, ritual, incarnation, and delay thus represent a means of highlighting the gap between the past and the present, while at the same time revealing what might have happened outside the image and usually remains invisible. In times of social, economic, and political crisis, Pitoiset tries to find new ways of being through music and dance. She is fascinated by the violence emanating from dance marathons that emerged in the USA during the economic crisis of the 1920s and 1930s. Dance as a political act *Tainted Love #5* (2019) is restaged as a form of resistance in current uncertain times to stay awake until exhaustion.

Emilie Pitoiset was born in 1980 in Noisy-Le-Grand, France. She is an artist, author, and choreographer. Since 2013 she has been teaching at the IsdaT - institut supérieur des arts de Toulouse, where she leads a research seminar in stage studies on dance & choreography in cooperation with the CNAP - Centre National des Arts Plastiques. She has exhibited at the Casino Luxembourg, Palais de Tokyo, Schirn Museum, Frankfurt a Main and most recently at KLEMM'S Berlin. She lives and works in Paris.

THOMAS RENTMEISTER

In his mostly installation-based sculptural work, the artist dispenses with traditional materials and forms, recalling the intuitive working methods of the minimalists of the 1960s and their preferred everyday materials from the construction or supermarket. They are sometimes strange, folded or stacked and scattered arrangements that have abandoned their original functional purpose but thereby create new references and meanings even beyond surface and form. ... *except for color nothing studied* (2018) changes the perception in space. The seemingly familiar but altered construction resists clear classification. Rentmeister's work is characterized by a critical attitude towards the unrestrained economic growth of the post-war years, combined with modern technological achievements and people's expectations of overcoming poverty. Today, in its form-free incompleteness, it can be interpreted as a topical and future-oriented commentary on post-materialism.

Thomas Rentmeister was born in 1964 in Reken, North Rhine-Westphalia. He studied at the Düsseldorf Art Academy with Günther Uecker and Alfonso Hüppi. His work has been shown in countless exhibitions in Germany, France, the Netherlands, and Australia. He lives and works in Berlin and is a professor at the Braunschweig Academy of Fine Arts.

ACHIM RIETHMANN

A fully globalized Western world has become fragile and the once fast, individual connections have been severed. The outcome and further development in times of exceptional situations, in which the world order tries to reorder itself, remains unclear. It is the current socio-political questions and the associated challenges between natural catastrophes and warlike conflicts with which Riethmann develops a pictorial, time-diagnostic vocabulary of forms. *O.T. (Plastikkreis)* (2015) can be read as an appeal to the responsibility of everyone in times marked by crises, in which not only new systems of order but also other resources are sought...

Achim Riethmann was born in London in 1979. He studied at the University of the Arts and was a master student of Leiko Ikemura. His work has since been shown in a variety of exhibitions, such as the Kolbe Museum Berlin, Museum Moderne Kunst Vienna, Weserburg, Museum für Moderne Kunst Bremen, Baumwollspinnerei Leipzig and most recently at Galerie Russi Klenner, Berlin. He lives and works in Berlin.

JULIAN RÖDER

Julian Röder's photographic work moves between forms of communication and narration. In this way, it provokes an initially different view of events in dialogue with reality. With a conceptual documentary approach, his (critical) images are reminiscent of historical motifs from art history and advertising. This aesthetic visual language is irritating at first glance, since it refers to socio-political structures of crises, power and economies. The works become tasks for thinking about protests, changed conditions and possible new beginnings. In today's societies, we need a (different) "68" again, was recently read in the NZZ. 50 years after "68", the world is facing new political challenges and conflict situations. These signs of resistance are in a way updated with the *Summits* series, which emerged at various summits of the most important Western industrialized countries - and represent a canon of images for protest in the 21st century.

Julian Röder was born in 1981 in Erfurt. He studied at the Ostkreuzschule für Fotografie in Berlin and then at the Hochschule für Grafik und Buchkunst Leipzig and the Hochschule für Angewandte Wissenschaften Hamburg. His photographic works have been shown in group exhibitions as well as solo exhibitions at numerous important institutions, including C/O Berlin, Berlin, Haus am Waldsee, Berlin, KW Institute for Contemporary Art, Berlin, Museum of Modern Art, Moscow, ZKM Karlsruhe, Haus der Kulturen der Welt, Berlin, Center for Contemporary Art, Tel Aviv. Julian Röder lives and works in Berlin.

JONAS ROßMEIßL

The objects he uses usually have a deeper meaning and refer to global economic contexts and socio-political events, especially their influence on people: Using mostly sculptural means, Roßmeißl tries to find answers to increasingly important questions of our time. Is there still the will and the potential to break out of prevailing structures and change them? And what might new (subversive) concepts look like? *O.3 (How to measure the quality of life after a revolution)* (2018) is part of a cycle of works by Roßmeißl. In its hybrid form with a formal detail and another note in the title, *Number Fever - 349 winner-bottle-cap*, the work refers to the unforeseeable consequences of a Pepsi Cola advertising campaign launched as a lottery in the Philippines in 1992. A production error led to prolonged riots and ongoing protests in which at least five people died. The lottery was supposed to lead to higher market share of the company, instead a computer error hurt an entire nation, with unpredictable consequences.

Jonas Roßmeißl was born in Erlangen in 1995. He studied media art with Prof. Peggy Buth at the Academy of Visual Arts Leipzig. Roßmeißl's work has been shown in various solo and group exhibitions, including the Bundeskunsthalle Bonn, Zentrum für aktuelle Kunst Berlin, Domizil Büro Leipzig, Kunsthalle Baden-Baden, Kunstverein Leipzig, Neues Museum, Nuremberg, Galerie KLEMM's, Berlin. He lives and works in Berlin and Uttenreuth.

VALENTIN RUHRY

Against the backdrop of global networking and analysis of the behavior of people, goods, and data in the context of digital media and social networks, Valentin Ruhry investigates economic mechanisms and strategies and thus individual and social consumer culture through an artistic, conceptual, primarily sculptural practice. The neon work *4 out of five* (2014) is a critical commentary on the permanent preoccupation of Western societies with their mutual obsession of producers and consumers not only to evaluate goods, but also to communicate about this system. In this way, almost every action is increasingly optimized and economized.

Valentin Ruhry was born in Graz in 1982. He studied at the University of Applied Arts in Vienna with Bernhard Leitner and Erwin Wurm and at the Royal School of Arts, Oslo. His works have been shown at MAK, Vienna, Steirischer Herbst and Halle für Kunst im Medien Graz, Kühlhaus Berlin, ZKM Karlsruhe, Fold London, Moskow Biennale to name but a few. He lives and works in Vienna.

ADRIAN SAUER

In a variety of ways, the photo artist explores the medial properties and consequences of digital images. Using familiar motifs (*Haystack*, 2016) and digital tools, he constantly seeks out or addresses anew the truthfulness of the medium with its claim or even promise to depict reality. It is the manifold variants of seeing and technical reproduction that Sauer explores and permanently updates in the tradition of an image-analytical photography, thus at the same time referring not only to the state of the medium but also to the things of this world by artistic means. He thus expands the general understanding of the perception of our environment.

Adrian Sauer was born in East Berlin in 1976. He studied photography at the Academy of Visual Arts in Leipzig in the class of Professor Timm Rautert, graduating as a master student, also under Timm Rautert. His work has been shown in numerous group and solo exhibitions in galleries and public institutions including the Sprengel Museum Hannover, Fotohof Salzburg, Bundeskunsthalle Bonn, Fotomuseum Winterthur, Museum für Fotografie Braunschweig and most recently at Klemm's Gallery Berlin. Sauer's works can be found in public and private collections. He lives and works in Leipzig.

GREGOR SCHNEIDER

His art is effective staging of the everyday and the ephemeral. The artist has reworked the well-known plastic bag of a large German discount supermarket. Instead of the logo, the art figure Hannelore Rennen, created by Gregor Schneider, can be seen in Rheydt, a district in Mönchengladbach. She was with him in the blue rubbish bag, resident in the house *ur* with many rooms and cellars, which he built for the German Pavilion at the Venice Biennale in 2001. There has been speculation about its existence or non-existence: Death or life, or just fabric and plastic lying in the corner?

Today, it is a relic from other beautiful plastic times, when no thought was given to its production and wasteful consequences. The disposable bag from modern times is a contributor to global environmental pollution because the plastic still does not degrade. This means that the motif swirling in the wind, full of artificial illusion, has also disappeared. Gregor

Schneider was born in Rheydt in 1969. He studied at the academies in Düsseldorf, Münster and Hamburg. In 1985, construction began on Haus *ur* in Rheydt, an ordinary apartment building that the artist transformed into a labyrinthine, oppressively claustrophobic place through continuous reconstruction. Schneider's work has been shown in countless institutional exhibitions worldwide to date. In 2001, he received the Golden Lion at the Venice Biennale. He lives and works in Rheydt.

FELIX SCHRAMM

A specific spatial order is not only suspended in the sculptural work of Felix Schramm. Schramm works with industrially manufactured and raw materials that have been spackled together. In the broadest sense, the ideal form of sculpture also dissolves, in which the (collapsed) break becomes the object and only fragments of a whole remain. In this way, the unfinished and model-like objects develop new (spatial) reference systems and at the same time a different dramaturgical arrangement in space, with which the perception of things on site is expanded. It is his staged design moments (*Lot 21* and *29*, 2002) with which Schramm simultaneously allows sculptures that are only at first glance shattered to grow new spaces in the illusion.

Felix Schramm was born in Hamburg in 1970. He first studied sculpture at the Accademia Di Belle Arti in Florence and later at the Kunstakademie Düsseldorf with Jannis Kounellis and Walther Nikkels. His work has been exhibited internationally in Berlin, Basel, Rome, Paris, San Francisco and Los Angeles, among other places. He lives and works in Düsseldorf.

ULRIKE SCHULZE

In the tradition of formal minimalism, the sculptural works made of chipboard and concrete are reminiscent of building elements that associate a further use. It is the exhibition space that the sculptor not only marks with this but continues to think about and shape in its (re)presentation in a conceptual way. This self-confident turn to the material has its origins in the former turning away from high-quality materials, which was accomplished with the Arte Povera movement in the post-war period. The purist approach to the raw-looking material creates quiet reactions in the existing architecture and at the same time opens it up in an abstract way to constructions that have yet to be clarified (*Shelter*, 2016 and *Shelf*, 2018). It is the inconspicuous casualness that characterizes her works made from leftovers from the DIY market and with which Schulze leaves behind temporary atmospheric images in an unconventional way.

Ulrike Schulze was born in Dormagen in 1985. She studied as a master student with Prof. Dr. med. Grünfeld and Prof. Rebecca Warren at the Düsseldorf Art Academy. Schulze has had solo and group exhibitions, among others, at the Museum Kunstpalast, Düsseldorf, Kunstmuseum Bochum, Kunstmuseum Solingen, at Bruch & Dallas, Cologne, Kunst im Hafen e.V., Düsseldorf, at Artothek Raum für junge Kunst, Cologne and most recently at VANHORN, Düsseldorf. She lives and works in Cologne.

FIETE STOLTE

His artistic conceptual practice is not only about questioning things, but also about thinking reality differently. During his studies, Stolte already developed an alternative time calculation, which he lived and worked by for a while. In this time calculation, the week counts eight days and a day 21 hours instead of 24. With a sculptural and at the same time performative approach, he developed a series of neon works, including *move 8 days a week* (2009), which can be seen as a kind of clock or time division beyond social conventions and norms. The time-economic reflection has led to qualitative changes in the artist's daily routine and is at the same time an escape from existing structures.

Fiete Stolte was born in Berlin in 1979. He studied at the Weissensee Art Academy with Karin Sander. His works have been shown at Museum Morsbroich, Museum of Contemporary Art in Taipei and the Reykjavik Art Museum, among others, and have also been exhibited at the Moscow Biennial for Young Art, Art Berlin Contemporary, Art Basel and the Venice Biennale (2017). He lives and works in Berlin.

KON TRUBKOVICH

Collective and individual memories are the primary source material or resources for the artistic work, with the help of which Trubkovich has developed a visually idiosyncratic vocabulary of forms that can be described as a universal aesthetic of memory. His work draws on subconscious references, decayed home material and recorded history. It reflects moments that have been distorted or even disappear both by time and by obsolete technology. With *What Paradise?* (2007), Trubkovich encourages us to reflect on the veracity of memories and the difficulty of preserving them, thus "scooping free" oblivion in the shift of historical truths.

Kon Trubkovich was born in Moscow in 1979. He has exhibited at P.S.1 Contemporary Art Center, New York, NY, Museum of Contemporary Art, Chicago, Joslyn Museum of Art, Omaha, Kunstmuseum Bern, Athens Biennial of Contemporary Art, Athens, The Garage Center for Contemporary Sculpture, Moscow, Russia, Sommer Contemporary Art, Tel Aviv, Israel and Palacio das Artes, Porto, Portugal. He lives and works in Brooklyn, NY.

RAUL WALCH

At the center of his sculptural practice is an unconventional engagement and preoccupation with social reality, scientific knowledge, and economic systems, in which the audience can become part of a performance. Walch's playful actions are not limited to exploratory curiosity or observation but are often ephemeral experiments and interventions with which he responds in different public places. In harmony with the existing situation, the artist develops site-specific (walk-in) installations that are more gesture than intervention. He uses arrangements, preferably flags made of recycled textiles, among other things, which at first glance do not seem like found objects. With *Reseat yourself* (2020), he translates their materiality into the two-dimensional. From the inside to the outside, reflections and interactions take place that possibly refer to a reordering of things in life.

Raul Walch was born in Frankfurt a. Main in 1980. He first studied sociology and Latin American studies at the Free University of Berlin, later sculpture at the Weissensee Art Academy and with Olafur Eliasson at the University of the Arts. Walch works as a sculptor and conceptual artist, is a performer or researcher and has exhibited internationally. In Germany, his most recent exhibitions include Hamburger Bahnhof, Bundeskunsthalle Bonn, Galerie Eigen+Art, Berlin, Berlinische Galerie, Berlin

NICHOLAS WARBURG

The ambiguous term "the normative force of the factual" goes back to the constitutional lawyer Georg Jellinek (1851- 1911) and assumes that political power always develops a normative force. In the format of a large-scale canvas, Nicholas Warburg's ambivalent painting *Die normative Kraft des Faktischen* (*The Normative Power of the Factual*, 2019) presents itself as a wooden panel on which

he has drawn a mind map of the BRD-GmbH with sharpie. What would be expected in a stuffy party cellar is staged by Warburg as an objet trouvé. The tension of the work arises from the seemingly documentary visualization of conspiracy myths, which are propagated above all by the Reichsbürger movement and other right-wing groups on the internet. In its ambiguity, the work unfolds its own aura "*between confused, postmodern narrative á la Thomas Pynchon, club restaurant and Führerbunker,*" according to the artist. Warburg's work critically examines German history and art history in the present.

Nicholas Warburg was born in Frankfurt a. Main in 1992. He studied art at the California Institute of the Arts in Santa Clarita and at the Städelschule in Frankfurt a. Main, graduating as a master student of Tobias Rehberger. He has exhibited at Neuer Aachener Kunstverein, Basis-Projektraum, Frankfurt a. Main, Museum Kunstpalast, Düsseldorf, Q21 Vienna, Kunstraum Potsdam and Kunstsaelen Berlin. He is a co-founder of the groups Frankfurter Hauptschule and Tannhäuser Kreis.

YIN XIUZHEN

In her multimedia work, the artist repeatedly deals with everyday materials and found objects. She arranges used clothes, shoes, furniture and simple building materials in complex installations that address questions about the construction of history and memory. In her series of works *One Sentence* (2011), items of clothing become individual memories: There are 108 individual objects, each consisting of a film reel-like stainless steel can with pieces of clothing inside. The number refers to the Buddhist idea that each person has 108 problems to solve in life. For each can, she uses the used clothing of a person, cuts it into narrow strips and then rolls them up in a circle and places them in the can. The strips of fabric, turned inside out, start with the underwear and end with the outerwear. The designation of the garments in their sequence as well as their numbering are stamped into the lid of the box with Chinese characters. In this way, an abstract portrait is created through colors, patterns and materiality.

Yin Xiuzhen was born in Beijing in 1963. She studied art at the Department of Fine Arts at Capital Normal University in Beijing. Xiuzhen became known for installations in deserted landscapes and performances that she documented through photographs. Since the late 1990s, she has created large sculptural and installation works from used clothes, shoes, furniture and simple building materials such as cement and stone, often in public spaces. Yin Xiuzhen has exhibited internationally, for example at the Venice Biennale, in the project space of the Museum of Modern Art New York, ZKM Karlsruhe, Centre Pompidou, Paris or the HKW Berlin. She is one of the most important contemporary Chinese artists today. She lives and works in Beijing.

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