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WHERE ARE WE NOW

oder die Suche nach dem Danach



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THOUGHT RECREATES THE WORLD AT EVERY MOMENT.

MARCEL PROUST

With artistic positions from the collections
of the Art'Us Collectors' Collective
A proposal by Harald F. Theiss | Curator

After the first part of an exhibition cycle under the title „ALS WÄRE ALLES FÜR IMMER - von Prozessen und Nicht-Zugehörigkeiten“ posed questions about the present and the self-evidence of everything, always and everywhere, starting from provisionals, cracks and ruptures within society, the processes in the second part shift to another level of time-diagnostic observations: Towards an attempt to find perspectives after the now, possibly connected with a stronger longing for authenticity in art and in life. The follow-up exhibition, „W H E R E A R E W E N O W oder die Suche nach dem Danach“ poses questions about future prospects and notions of a communal society in light of the relics of 20th century utopias. The title is deliberately ambiguous in its reading. It evokes several associations and memories, such as the song of the same name from David Bowie's album The Next Day, with which Bowie musically developed the past and (his) Berlin appears in retrospect almost as an imaginary place without past heroes, and is more quotation than reference in the exhibition, where this perception goes beyond the individual. At the same time, the title refers to critical discourses such as the one about the end of postmodernism and the actions from the ruins and the afterwards.¹ What has become of the utopian concepts? Do we need new utopias?

At present, we can increasingly observe artistic comments and protocols on complex social transformation processes. At the same time, one's own physical

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and emotional experience seems to be gaining increasing importance in its further development, in which a (radical) aestheticization of things is not dispensed with. The body as an instance for communication, transformation and manipulation becomes a psychological argument about present conditions and is at the same time a kind of projection surface for social prognoses without a clear diagnosis. The reception of uncomfortable and clashing realities thus experiences a lasting effect, not only immediately at the exhibition site, but also beyond. An essential confrontation lies in understanding social change in the present and speculating about the future by means of (collective) knowledge from the past and (collective) memory. The associative links lead to (critical) interrelationships of things - between the public, mediation, and perception. Bruno Latour already referred to other forms of communication and information, which should reach and touch people more, because scientific facts do not lead to changes in action. If one wants to develop an idea, the medium in which the idea is developed is not clear from the outset.² Bruno Latour has repeatedly used theater or art to push the boundaries of what researchers actually do.

Artists have always been endowed with a prescient ability to confront realities with a different visual language.

It is often asked what or what contribution can art make right now.

Art has the potential to open and expand thinking spaces. Through it, we experience the spiritual aspects of being human. At present, a different approach to reality is taking place - these are approaches to everyday realities that have been shaped, but also deformed. As a part of it, the artists reflect on these and the conditions of a time afterwards in different, sometimes activist ways. The result of this confrontation or appropriation of reality is expressed as life-like and accessible pictorial lyricism, which is still far from the end of a loss of autonomy, which has been much discussed in recent times.³ It is rather connected with a longing for more authenticity in art and in life.

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The former world has long since ceased to be enough for many. Its necessary and at the same time inevitable „expansion“ is more than just the distorting mirror from historical ideas and experiences formed primarily by Western societies.

The artistic positions assembled in the exhibition reflect, among other things, such experiences and move in the interplay of observation and perception. From this perspective they stimulate thinking, feeling, wanting, or acting about the N O W and the afterwards. It is less about illustrative representations, but rather about finding and feeling - in our restless present - fictionalized hints for the future or even such from the future in the present.

The artists in this exhibition are interested in processes of cognition and perception and use, with a formally strengthened (poetic) realistic tendency, the whole spectrum of artistic means and media. The respective individual aesthetic approaches, related strategies and references allow reflection on how to react to the change towards more time prosperity in society. In the broadest sense, special attention is given to the conceptual portrait between lyrical and analytical image making. The portrait is invested with a variety of meanings and interpretations and for this reason is perhaps one of the most complex genres of artistic practice. It is applied by artists to investigate questions of identities and is consequently a kind of exploration for truth and at the same time a visual chronicle of human developments - the relationship and connections to the world.

W H E R E A R E W E N O W is the attempt to think about perspectives and change in societies, to change ways of seeing the world and to translate the familiar into other (pictorial) languages, with artistic positions that still mean something more and remain contentious, within the debate about the so-called New Realism⁴ and the turning away from the abstract. To not only explore or represent a universal mood, but also to experience it, **in order to find thoughts about the possible and to publicly not only lecture in a new aesthetic form(u)m about the idea of existence in search of the afterwards ...**

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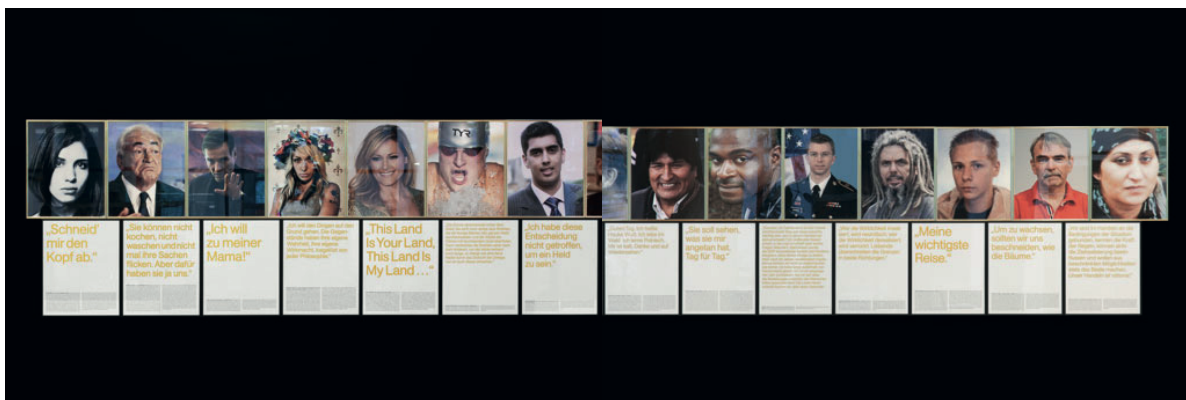


¹ After Postmodernism: Current Debates on Art, Philosophy, and Society, Christoph Riedweg (editor), paperback 2014, Schwabe reflexe, vol. 34. Where Are We Now? orientations after postmodernism, Sebastian Berlich / Holger Grevbrock / Katharina Scheerer (eds.), transcript, 2022.

² Bruno Latour, Which Art for Which Ecology? A Contribution of Radio Drama and Media Art, BR, 2013.

³ Art, Freedom, Morality. How it comes to loss of autonomy in liberal democracies, in Lettre International, Issue 135, December 2021, pp. 24-33. cf. Wolfgang Ullrich, Die Kunst nach dem Ende ihrer Autonomie, Verlag Klaus Wagenbach, 2022.

⁴ cf. Maurizio Ferraris, Manifesto of the New Realism.



Sven Johne, Anomalies of the 21st century, 2015/2017
Hand screen print on glass, gold lacquer, baryta paper, brass frame Portraits:
ink, baryta paper, glass, aluminum frame, 104 x 900 cm.

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KADER ATTIA

Parabolic Self Poetry, 2015

Light box

28 x 159 x 20 cm



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His artistic practice is shaped by his experiences as a child of Algerian immigrants in the banlieues of Paris. Against the backdrop of an increasingly globalised and postcolonial present, the artist explores cultural classifications and their effects on the respective milieus in his mostly visual aesthetic works. With his concept of „repair“, he is not concerned with the reconciliation of cultural differences, but rather with the acceptance and coexistence of a togetherness. *Parabolic Self Poetry*, 2015, tells and informs about failed ideals, about colonial history and its consequences using the example of a neighbourhood in Algiers. Originally built in the style of international modernism, it served as a place of refuge, but is marked by changes and transformations of different societies.

**1970 in Dugnym, France. Studied at the École Duperré and École nationale supérieure des arts décoratifs de Paris and at the Escola Massanam Barcelona. The artist lives and works in Berlin and Paris.*



VIKTORIA BINSCHTOK

Three people on the phone #2, 2007

Black and white screen print after digital photography

70 x 100 cm



Her photographic images function as time-diagnostic indications and at the same time as information about the networks in which they are created. Well known are her multi-part photo-objects, whose image finding is carried out via image search algorithms from digital spaces and are composed by the artist herself into associative panel images. In this way, forms of contemporary communication as well as the artist's own photographic working process with digital tools and technologies are thematised and visualised. The new re-photographed images in physical space refer to something and yet remain speculative and enigmatic. Archaeologies of the present are created that are already history, such as the series of images *Three People On The Phone*, taken in Tokyo in 2004, which shows what the title announces: at least three people busy with their smartphones in urban space. Only a few years later, these images are already historical, as the mobile phones of that time were not yet as „smart“ as they were shortly afterwards with the introduction of the iPhone. The series of pictures, taken three years after the introduction of the iPhone, announces early on Binschtok's reflection on the digital society that has permanently changed our social behaviour.

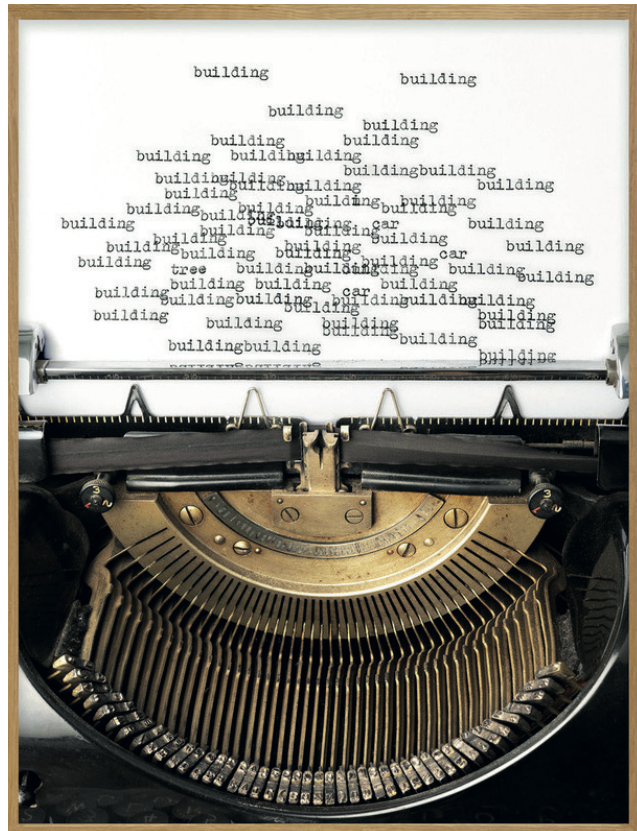
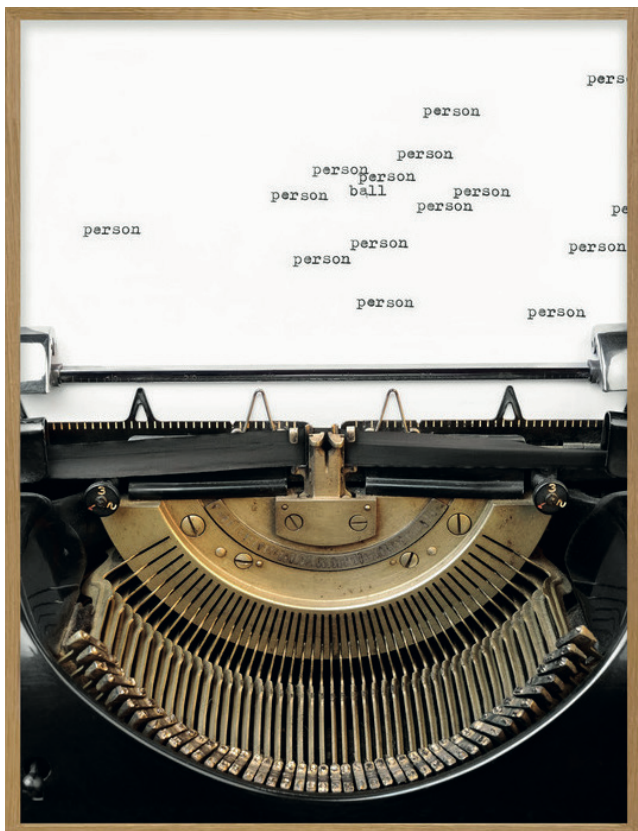
**1972 in Moscow. She studied photography and media art at the Hochschule für Grafik und Buchkunst, Leipzig with Tim Rautert. The artist lives and works in Berlin.*



VIKTORIA BINSCHTOK

Typewriter Photographs
Argentina vs France (World Cup Final), 2022
Digital c-print
80 x 60 cm

Typewriter Photographs
NYC Skyview, 2022
Digital c-print
80 x 60 cm



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MIRIAM CAHN

denkender soldat, 2015

Oil on wood

28,5 x 23 cm



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Themes such as war, violence and flight have always found expression in her work and show Miriam Cahn's close observation of her surroundings as well as the examination of her own history in connection with current social events. The works become a testimony to political developments. Portrait of a *Thinking Soldier*, 2015, is part of the work group *Mare nostrum*. Originated in various political senses and later instrumentalised by political systems, this designation described beyond late antiquity the gathering together of all people and at the same time the claim to power of the Imperium Romanum, which still shapes European life today. *Mare nostrum* was recently reused for the Italian naval operation that was launched after the Lampedusa tragedy in 2013 and to rescue refugees in the Mediterranean. Against this background, the tragic event appears inscribed on the soldier's face.

**1949 in Basel, Switzerland. She attended the graphic arts class at the Kunstgewerbeschule in Basel. The artist lives and works in Basel and Maloja.*



YVON CHABROWSKI

Touching the images, 2016

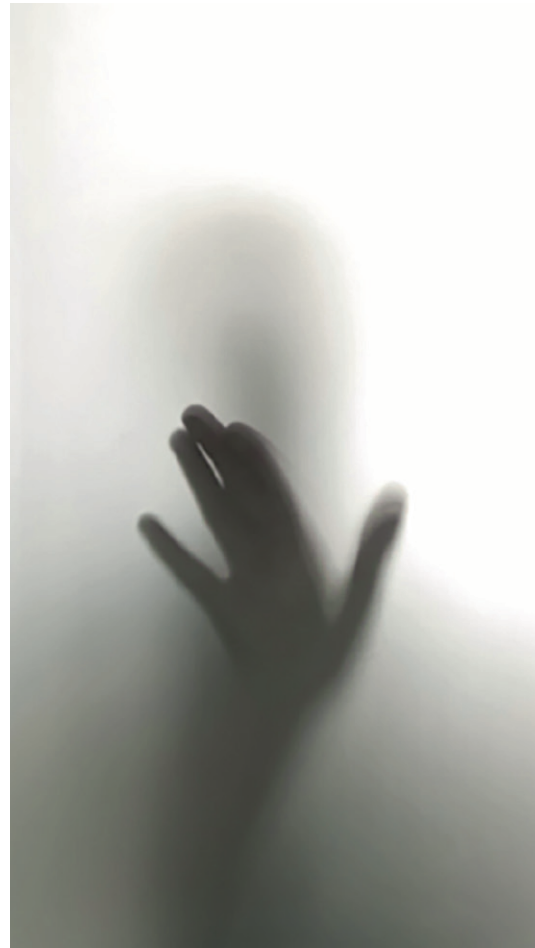
Video sculpture, full HD, loop, 13 min color,

no sound life-size projection onto a free-hanging acrylic screen

71 x 40 cm

Through precise artistic research and performative strategies, the artist examines the media images that are omnipresent in a communication society. It is above all the relationship to physical perceptions that she translates into expansive video sculptures that combine photographic, installative and performative art, allowing for different perspectives and narratives. The installation *Touching the Images, 2016*, uses familiar images to show that sensual relationship between medium and application in its poetic ambivalence of image production and experience. In the meantime, we have developed an almost intimate relationship with the devices in contact with their sensory interfaces, which replace our pictorial self-perception. Like a gestural choreography, a human hand acts on an image surface floating in space in search of information or interaction. In the process, the perspective changes from the interior of the surface to the exterior bodily experience or image space and observation: the gestures of a network society speculate about what is behind and in front of the image surface

**Yvon Chabrowski was born in East Berlin. She studied photography at the Leipzig Academy of Visual Arts with Timm Rautert and Peter Piller and free art at the École nationale supérieure des beaux-arts de Lyon in 2004. The artist lives and works in Berlin and Leipzig.*



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LOUISA CLEMENT

Weapon 1, 2017

Inkjet print
150 x 126 cm

Mork II, 2016

Bronze, inkjet print
80 x 10 x 10 cm



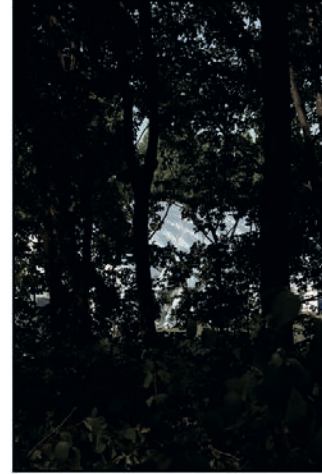
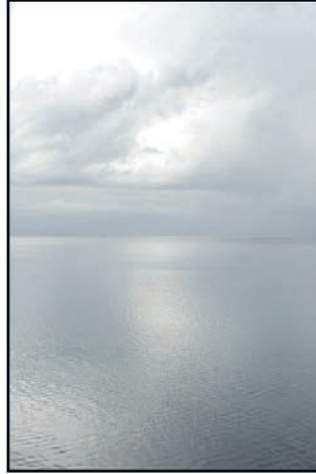
In times of high innovation and self-optimisation pressure, Louisa Clement deals with the human body and its identities - fragmented, manipulated and increasingly de-individualised. She already questioned our reality in 2016 about strategies between self-assertion and overcoming traditional conceptions of being human with the installation *Mork II*, bronze - in the interplay between artificiality and humanity and in an almost post-humanist manner. The absent presence of the real physical leads to speculations about virtuality and reality and opens spaces between times. Traces or truths of a completely different kind can only be guessed at in *Weapon 1*, 2017. The work was part of Clement's reconstruction of a wartime exhibition 1917 - In Memory of Luise Straus-Ernst, at the Wallraf-Richartz-Museum in Cologne, 2017. Her works subliminally create a sense of irritation in socially and politically shaky times and at the same time search for the human in digital worlds.

**1987 Bonn. She studied at the Academy of Fine Arts Karlsruhe with Leni Hoffman and at the Düsseldorf Art Academy with Andreas Gursky. The artist lives and works in Bonn.*



NIKLAS GOLDBACH

LEAVE THEM ALL BEHIND from the ongoing series PERMANENT DAYLIGHT, 2015
Digital pigment prints on photo archive paper
each 75 x 50 cm



Niklas Goldbach's photography and video works explore the tension and relationship between built and natural landscapes, society and the individual, and the systems of control and power from certain sequences of movement to their standstill. The spectrum of his stylistic means ranges from documentary stocktaking to fictionalisation through post-production in film. His photo-artistic works such as *Leave Them All Behind*, Figure from the series *Permanent Daylight*, 2015, are mostly part of extensive work complexes with which he approaches social processes in a certain, almost contradictory way and through fragmentary observation in a new, constructed reality between functional and cultural design. Through architecturally interchangeable appearances of modern and postmodern living environments, the motifs in the essay-like compilations seem location-independent and unspecific – because the sun is always shining somewhere in the world.

**1979 Witten. He studied Sociology at Bielefeld University, Integrated Media Arts at Hunter College, New York City, and Experimental Media Design at the Berlin University of the Arts. The artist lives and works in Berlin.*



MARTIN GROSS

Siri, 2018

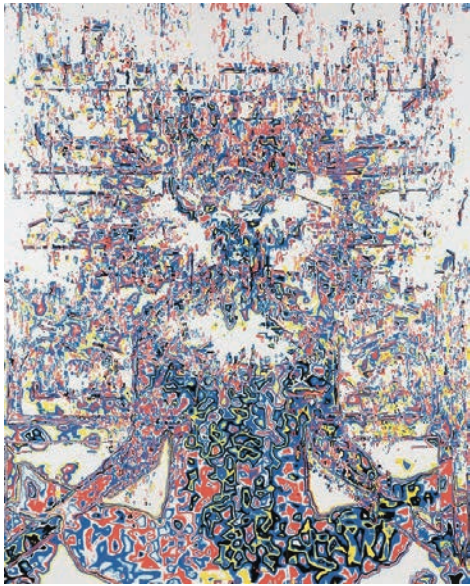
Industry painter on paper

185 x 150 cm

Ja, Ja, Supercool, 2020

Screen Printing

60 x 50 cm



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In his works, the artist reflects the identity of a complex present shaped by digitalisation, which he explores in multimedia forms of expression. Formally, his mostly large-format pictures oscillate between painting, drawing, and printing, whereby he captures information in a pop-cultural manner as a simultaneous preservation of events on the picture surface. His analogue compositions transport the viewer from a multi-layered real perspective into other digital dimensions of a psychedelic reality. In *Siri*, 2018, an impressionistic information landscape as mantra immersively opens projection surfaces for expanded emotional perceptions and experiences. At the same time, it creates space for future wishes and dreams, in a world built according to a post-internet era.

**1984 in Plauen. He studied at the Academy of Visual Arts in Leipzig with Annette Schröter and then at the Royal Academy Schools, London. The artist lives and works in Berlin.*



OSKA GUTHEIL

me and other me, 2019

Oil on canvas

80 x 220 cm



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The narrative images show a reality in which many things seem possible. It is charged with a pictorial mood of being in-between. Above all, normative social structures, and the respective roles as well as their gender constructions are questioned. Between a painterly naïve ductus and punkish gestures, Gutheil creates surreal scenarios on large-format canvases, populated by mixed creatures, hybrid situations and a state that is as transformational as the artist's own life and role-finding. Alongside mythical creatures, we repeatedly gaze into many self-observing human faces, as in *me and other me*, 2019. In a direct confrontation with its own biography, the painting becomes a self-portrait and at the same time makes references to general social realities in transition and its history, the interpretations of which remain open.

**1980 in Ravensburg. He studied at the Berlin University of the Arts with K.H Hödicke. The artist lives and works in Berlin.*



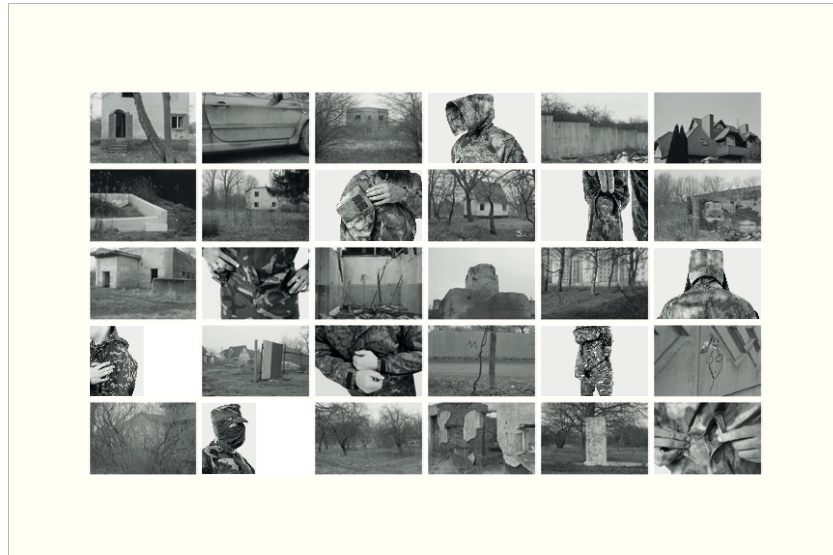
FALK HABERKORN

Brotherhood / Zum ewigen Frieden

2016/2015, production 2023

Tableau of 30 of 69 black and white photographs

Pigment prints, each 59,3 x 40,3 cm



Accompanied by his reading of Tolstoy's War and Peace, Falk Haberkorn combines analogue photographic material that was initially „left lying around“ and was taken during a stay in Kaliningrad in 2015 with high-resolution product photographs of camouflage clothing. This clothing continues to enjoy great popularity, not only in the post-Soviet space, and reflects the militarisation of society, which has never diminished to this day, but also its global fetishised and sexually connoted symbolism. The product photographs were taken from the website of a Ukrainian online mail-order company. The result is a contemporary historical image. The digital smoothness of the disembodied product images contrasts with the rough, raw, dirty quality of the coarse-grained, low-contrast analogue photography, which fails in keeping the sobering reality out of itself. Instead, what is denied in the others is revealed in these pictures - not directly, but indirectly in the presence of an absence. But what this is, this „real“ that pervades the unoccupied places, I can't say exactly either - according to Haberkorn himself.

**1976 in Berlin. He studied photography at the Leipzig Academy of Visual Arts with Timm Rautert. The artist lives and works in Leipzig.*



NADIRA HUSAIN

Cosmic Trip Curtains, Al-borak s'envole (rouge), 2018

Semi-transparent painted curtain

280 x 260 cm



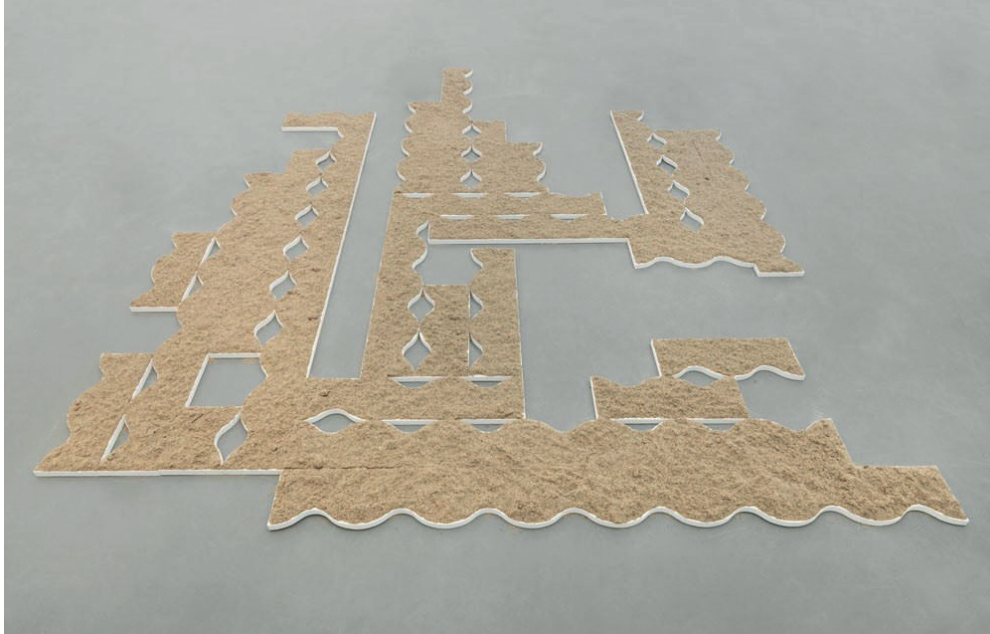
From a post-migrant and life-affirming perspective, the artist tells of the things that disappear during globalisation and mass production. With art, she not only preserves the use of certain traditional techniques, but also seeks visual forms for memory culture. Husain thus adds the level of use value to a work of art. She paints, draws, or sews her motifs on fabrics, which play a central role in her work. *Cosmic Trip Curtains Al-borak s'envole (rouge)*, 2018, is part of a series of textile paintings as large-format and semi-transparent curtains. Formally, they oscillate between a classical painting and a sculpture, object, or installation. The artist herself describes them as doors with which she opens new hybrid spaces. The Cosmic Trip Curtains are inspired by the Mi'raj, – the celestial journey of the Prophet Mohammed from Islamic mythology. They show human and animal forms. Nevertheless, the „journey“ remains without a concrete cultural attribution and rather seduces into imaginary realities.

**1980 in Paris, France. She studied at the Ecole nationale supérieure des beaux-arts Paris and at the University of British Columbia in Vancouver. The artist lives and works in Berlin, Paris and Hyderabad.*



DIANGO HERNÁNDEZ

Melodia, 2018
Sand on wood
200 x 200 cm



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The turn to auto fictional contexts can be seen in the work of Diango Hernández. In his often site-specific installation works, he deals with the theme of home and at the same time with his own past. His works show abstract poetic images of a present that seem like a jigsaw puzzle of memory scraps – ideas of something that was or could be again. The voids in his works are both a hint and a hope for a new meaning of belonging in the context of postcolonial reality. The wave as a sculptural and repetitive subject has been symbolically charged in art history. Titled *Melodia* by Hernández in 2018, it represents a counter-model to the static and stands for movement and freedom, for infinite beauty and renewal.

**1970 in Sancti Spíritus, Cuba. He began his artistic practice in Cuba in 1994 as a co-founder of Ordo Amoris Cabinet, a group of artists and designers who focused on invented solutions for living objects to compensate for the constant shortage of materials and goods. The artist lives and works in Düsseldorf.*



PAUL HUTCHINSON

in my hand, 2016

Inkjet print

40 x 30 cm



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His work looks from his own perspective, the culture I come from, as he describes it himself. They are stories of (his) generation - a portrait of mostly marginalised life in urban spaces and the social differences there. Photography opens up possibilities for reflection with things, or allows details of trivialities in life an expression - indeed, as with Hutchinson, an attention. With a documentary lyrical visual language, he tells about exclusion, social structures, but also feelings, as *in my hand*, 2016. In this way, he also reaches the people he describes photographically in it. In addition to this artistic activity, Hutschinson is also an author of texts in a language in which he recognises himself and many others.

**1987 in Berlin. He studied at the Berlin University of the Arts and Central Saint Martins School of Art and Design, London. The artist lives and works in London and Berlin.*



SVEN JOHNE

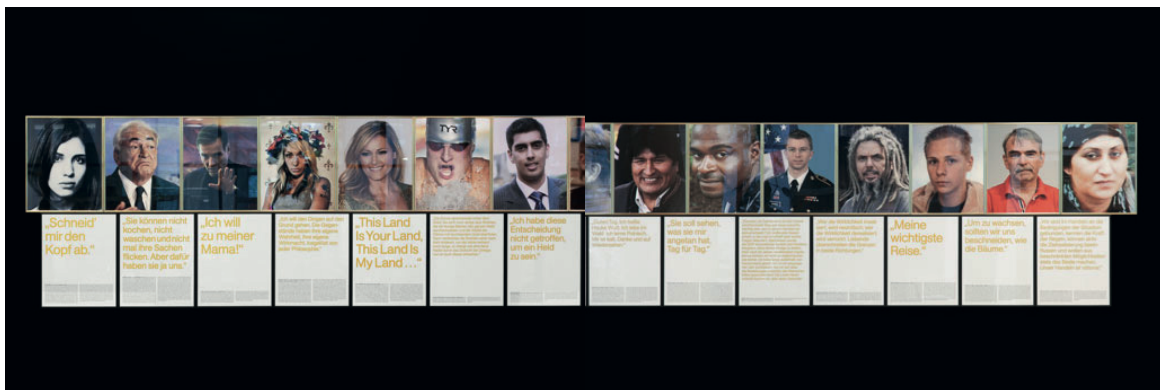
Anomalien des frühen 21. Jahrhunderts; Einige Fallbeispiele, 2015/2017

Selection Sammlung Peters-Messer

Portraits: ink on baryta paper, glass, aluminum frame

Text: hand silkscreen on glass, gold lacquer, baryta paper, brass frame

104 x 900 cm



The project by Sven Johne and the author Sebastian Or-lac is initially reminiscent of the socially critical portraits by August Sander, *Menschen des 20. Jahrhunderts* (People of the 20th Century, 1925), which were about the attempt to create a representative overall picture, in this case of German society, of that unstable time by means of all population classes and groups of professions. About 100 years later, *anomalies of the early 21st century. Some case studies*, in 2015 reflect, based on 150 portraits from the internet, with a certain comedy, the consequences of a 100% capitalist system, such as the drifting apart of a global society that is losing the so-called common good. With his reportage-like reports, Johne provides insights into biographical stories of those who have dropped out, those who have changed and (afterwards) have dropped out, but also into the life plans of those who have risen, without the claim of verifiability and classification. His case studies are fed by quotations, parodies, allusions and the freely invented. It remains open which new action spaces will open up for them after the end of postmodernism.

**1976 Bergen, Rügen. He studied photography at the Leipzig Academy of Visual Arts with Timm Rautert. The artist lives and works in Berlin.*



ESTHER KLÄS

C/D, 2017

Graphite, pencil, acrylic on paper

152 x 156 cm



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Her sculptures and works on paper are characterised by a performative gestural intuition and an urge to explore. They seem mysterious at first glance. The artist repeatedly addresses questions about the essence of things, which are more about their essence than their existence. Her sculptures, drawings and performances are hints of relationships to the (surrounding) world and the relationship between being and seeing, encouraging us to think for ourselves. Especially in her drawings, experiences and performances are stored as energy fields and thus become abstract portraits. Her large-format drawing *C/D, 2017*, seems enigmatic, its line configurations between sketch and score could be perceived as meditations on physical balance.

**1981 in Germany. She studied at the Kunstakademie in Düsseldorf and at Hunter College in New York City. The artist lives and works in Barcelona.*



ALEXANDER KLAUBERT

Stereo/Clean, 2017

Single chanel, 4K Stereo, 2:02 min (loop)

Courtesy Kunstpalast Düsseldorf, donation Florian Peters-Messer



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Klaubert works in the fields of performance, sculpture, video and sound. Thematically, his artistic practice can be located at the interface of social structures, gender construction and identity. Through his own social behaviour, he develops autofictional forms and narratives of resistance in order to find ways out of the existing systems or to overcome their mechanisms. In *Stereo/Clean*, 2017, together with the artist Francis Kussatz, he explores action spaces of togetherness: physical proximity, distance and limits of the possible are explored.

**1991 in Wittenberg. He studied at the Leipzig Academy of Visual Arts with Isabel Lewis. The artist lives and works in Berlin.*

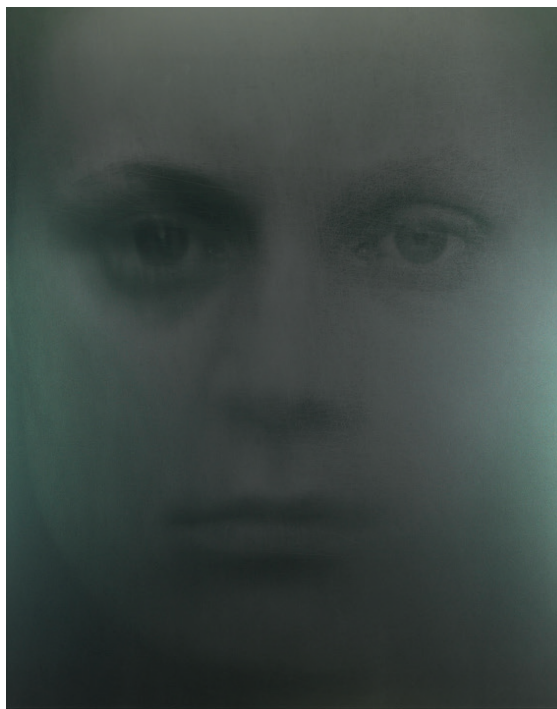
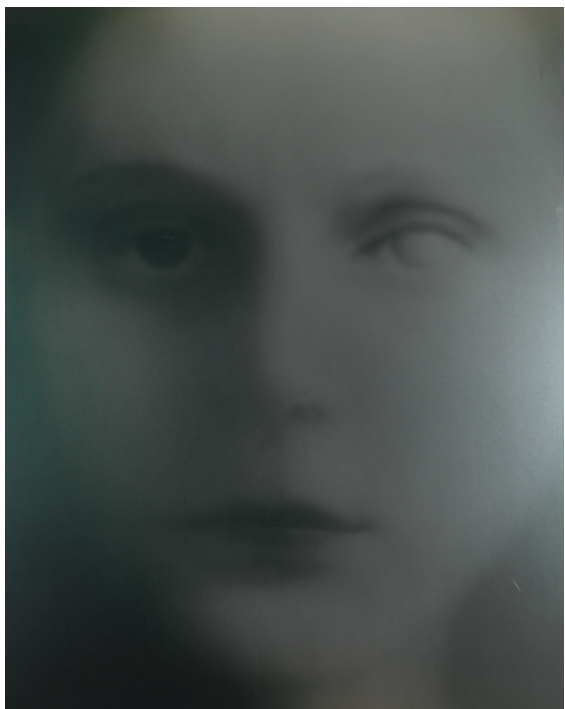


YOTTA KIPPE

Precious Moments #3 + #12, 2006

Digital prints on aluminium

each 128 x 102 cm



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Precious Moments, #3 and #12, 2004, are self-portraits from a series that the artist made of herself twice. They were taken in daylight and against a neutral background. From her digital image she develops her malleable photographic material. The computer and an image editing programme serve as her tools. Using these technologies, which also take over many other areas of our lives, the artist changes her face to such an extent that no external self-portrait remains recognisable. In this way, she eludes the attempt to depict a person's identity with the medium of photography - she pushes it away and thus creates space for post humanist debate and the question: What meaning will the human and the body with its previous cultural inscriptions have in the future?

**1971 in Hamburg. She studied at the University of the Arts in Berlin. The artist lives and works in Berlin.*



SIMON LEHNER

Safe Crash - revisited, 2023

Acrylic on unique foam plate, lens based CNC painting

200 x 320 x 10 cm



In his mostly large-format tableaux, the collective digital unconscious pushes itself to the surface of the image and competes with autofictional constructions from the artist's personal archive. A dialogue between memory and consciousness shapes Lehner's working process. Above all, media content that shapes the pictorial memory of society as a whole and of his generation in particular, acquires significance for his work - a conversation with time takes place. Lehner fragments and deconstructs the material, which is charged with a subtle nostalgia, by means of artistic strategies and puts not only narratives about the self to the test, but also the photographic image and its claim to depict reality. *Safe Crash - revisited, 2023*, shows a kind of dual setting, conceivably an inner memory film that is paused and can be a disturbing portrait of a generation. It is based on CNC-controlled programming. Via machine reprocessing, like photographic cut-outs, new, malleable and unfinished narratives emerge, similar to memories that are stored again and again in and out of memory.

**1996 in Weis, Austria. Studied photography and moving images at the University of Applied Arts, Vienna, dieAngewandte. The artist lives and works in Vienna.*

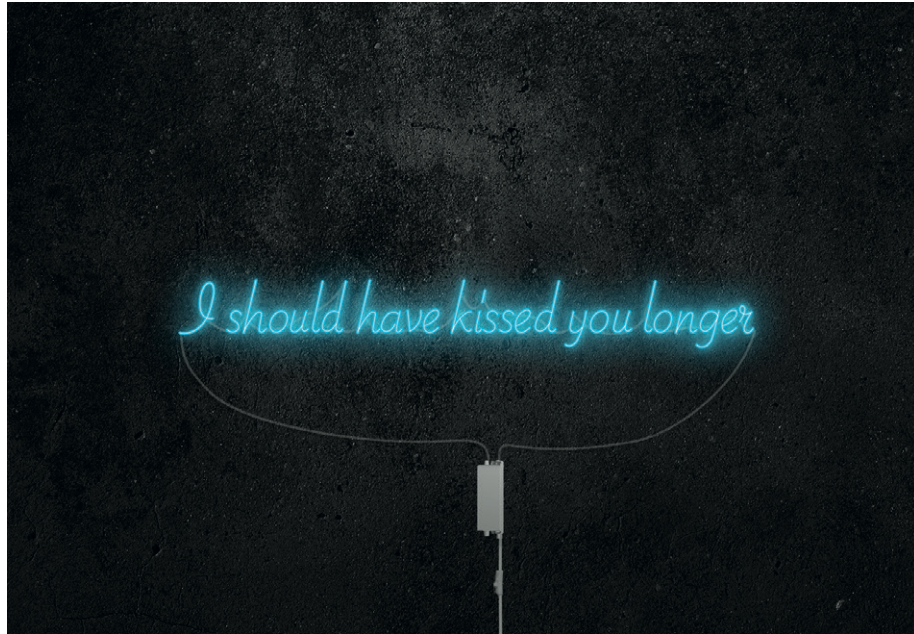


LEVAN MINDIASHVILI

I should have kissed you longer, 2019

Cyan, Blue neon

150 x 18,5 cm



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His much-cited neon sign *I Should Have Kissed You Longer*, 2019, can be read ambiguously. Above all, it also refers to the Georgian-born artist's post-migrant experiences and immersive interaction with the respective audience but is also an appeal to democratic achievements and values that are endangered in times of crisis. His spaces, often described as Home, are sprawling social sculptures where community events such as dinners and dance parties take place. In doing so, Mindiashvili questions certain normative truths and identity construction, representation, and memory from a queer perspective. At the same time, the sentence evokes collective memory images, about missed opportunities and about one's own identity-forming history.

**1979 in Tbilisi, Georgia. He studied art at the Tbilisi State Academy of Fine Arts and the Universidad Nacional de las Artes Buenos Aires before moving to New York City where he now lives and works.*



KONRAD MÜHE

Avalanche, 2013

Piled glass boards

Beamer, DVD player, Video

43 x 32 cm



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His works question the conditions of media re-staging and at the same time reflect on (self-)observations and identity constructions. The titles often have first names and thus stand for humanised figures. There is a change of perspective, the forms, mostly made of metal shelves, are reminiscent of postures. The otherwise functional playback devices themselves become performative instruments of action or aesthetic objects. Possibly, Mühe's complex sculptural video installations also simultaneously confront and refer to the undisputed interconnections of multimedia omnipresence and thus the relationship between man, communication, and technology. In *Avalanche*, 2013, his own reflection floats in the water. The moving image of the disappearance and emergence of the body is projected onto a glass cube and thus appears as an experimental event whose research objective (still) remains mysterious.

**1982 in Karl-Marx-Stadt. He studied with Ute Pleu-ger at Burg Giebichenstein Halle/ Saale and then at Berlin University of the Arts with Lothar Baumgarten and Hito Steyerl.*



SOFIE MULLER

Jonas, 2011

Bronze

120 cm



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She is one of the most successful sculptors of her generation in Belgium. Her complex oeuvre shows a continuous, profound exploration of the *Conditio Humana* and human individual vulnerability. A recurring theme is imperfection. She has become known in particular for her disturbing, psychologically sensitive and technically sophisticated bronze figures of children and adolescents. It is the emotional transitional phase from (disobedient) child to adulthood that interests Muller. Insistently and at the same time in a drastic way thematised with *Jonas*, 2011, by also making visible the „wounds“ that can arise in this transitional phase: the spiritual is modelled into the physical in Muller's figures. Through contemplation, a conversation develops between the figure and one's own (childish) longings, one's own (childish) dreams and the aftermath.

**1974 in St-Nicolaas, Belgium. She studied at the Academie Antwerp and graphics and sculpture at the Sint-Lucas Ghent. The artist lives and works in Ghent.*



HENRIKE NAUMANN

Das Reich (2000), 2018

Mixed media installation

consisting of various furniture, props, video, 4:3, colour, sound



In her expansive and politically charged installations and wall works, the artist reflects on the mechanisms of right-wing extremist ideology. With her scenarios built from private furniture, she explores socio-political contexts and developments. For Henrike Naumann, furniture is more than just furnishings. They are artistic media from the internet that she often finds under the keyword „beautiful“ and later arranges into latently disturbing, even eerily unwieldy installations to expose political ideologies through the forms of design. The video installation *Das Reich*, 2018, in Stonehenge formation opens up a physically staged world view for the dangerous national myth narratives of the Reich citizenship scene, which entwine around the German-German unification treaty negotiated at this site in 1990.

**1984 in Zwickau. She studied stage and costume design at the Dresden University of Fine Arts and scenography at the Babelsberg Konrad Wolf Film University. The artist lives and works in Berlin.*



MURAT ÖNEN

Shelter me now, 2021

Charcoal and pastel on paper

150 x 95 cm



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With painterly art-historical references, the artist updates the theme of masculinity and the male body between figuration and abstraction, not only from a subcultural and queer perspective. The multiple layered, often naked male bodies in his paintings question gender constructions. They seem to be struggling for orientation in a world in disarray - are in a still unresolved process of finding and longing for togetherness and belonging. It is the breaking away from traditional and normative structures and the conflict situations associated with them that Önen makes recognisable in a self-reflective way in his large-format pictures and at the same time thematises his own process of self-discovery, in which failure is also allowed, as he himself says. Previous forms and formulas begin to dissolve or at least become gestures of reconciliation, as in *Shelter me now*, 2021.

**1993 in Istanbul. He studied at the HbK Dresden and the Kunstakademie Düsseldorf. The artist lives and works in Düsseldorf.*



JULIA PEIRONE

Goosebear, 2012

C-print

80 x 80 cm



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With her artistic practice, she searches for a very personal inner reality, which also takes on a meaning in the contemplation of external circumstances or constellations in life. They are mostly photographic and cinematic portraits of young adolescent women, with which she looks at the world and questions it at the same time. The few gestures or movements not only tell us about inner worlds, but in this way they also pose questions to the viewers, who find themselves in confrontation with these people and thus with general human existence: As in the case of the girl in *Goosebear*, 2012, who seems uncomfortable in her red jacket, which is anything but invisible, almost hiding herself and forcefully conveying this feeling through her gaze into the camera. Thus, her portraits, often developed in series, reflect aspects of vulnerability, shame and sexuality in an era shaped by social media, which has an ever-increasing impact on the development of personal identities.

**1973 in Argentina. She studied at the Gothenburg Film School and at Konstfack in Stockholm. The artist lives and works in Stockholm.*



TIMM RAUTERT

Saftey Film (Börse), 1969/2012
Bromine silver gelatine, negativ
67 x 57 cm



Between applied and artistic moments, he has shaped contemporary photography in recent decades. With an engaged, social documentary photography, he is considered a chronicler, above all, of the changing working world. Parallel to this, he explored the fundamentals of the photographic and developed „image-analytical photography“, which permeates his artistic work until today. In *Saftey Film (Stock Exchange)*, 1969/2012, he portrayed the space that symbolises capitalism or the money market par excellence. The black-and-white negative collage can be read as a critical commentary on the so-called black days (Black Mondays) on the stock exchanges, on which courses of action and previous systems of order began to totter and permanently changed social life. The layered arrangement of individual images act like memory images of several events. In this way, they allow constructions of new contexts, not only formally.

**1941 in Tuchel, West Prussia. After an apprenticeship as a shop window, type and poster designer, he studied photography with Otto Steinert at the Volkshochschule für Gestaltung in Essen. The artist lives and works in Essen and Berlin.*



MORITZ RIESENBECK

Last (Karoshi), 2021

Rescue mattress, PVC tube, vacuum pump

191 x 57 x 21 cm



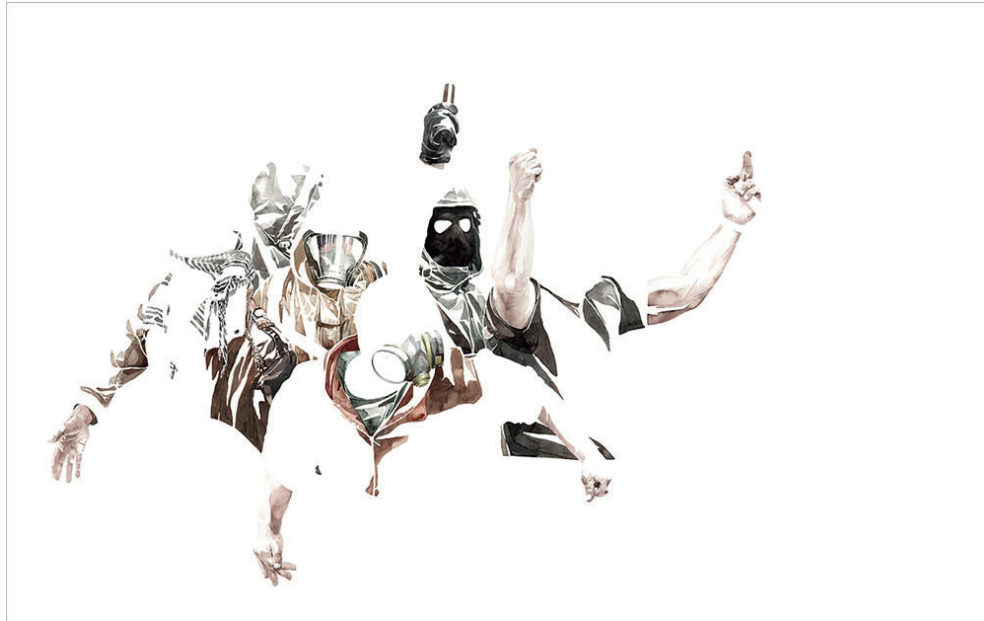
His installations, often only temporary, are site-specific engagements with the respective sites of intervention. *Last (Karoshi)*, 2021, was part of a multi-part installation in the courtyard of a vacant office complex and contextualises the stereotypical location of the work with an arrangement of several negative prints of human bodies stored in vacuum rescue mattresses. By means of a pump, they remain visible and, in this way, further preserved in life as a memorial. The Japanese word *Karoshi* describes death through overwork and stands for no longer being able to cope with the demands of the working world physically and mentally in industrialised nations. A symbol for a society and the need to rethink.

**1991 in Bonn. He studied architecture and fine arts in Münster before joining Gregor Schneider's class at the Kunstakademie Düsseldorf in 2018. The artist lives and works in Berlin.*



ACHIM RIETHMANN

AYM01, 2016
Water colour
135 x 215 cm



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Riethmann finds his images on the internet, appropriates excerpts and composes them also with his own visual material into new scenarios that develop into speculative narratives and dissolve at the same time. These empty spaces leave room for interpretation and seem like socio-political protocols of exceptional situations in a global world whose condition is constantly changing. The ghostly-looking figures are not individuals, but rather fragmentary human forms with masks or helmets and in disobedient poses. Riethmann physically transfers the partially missing heads into the space in the form of highly polished and pinned-up „helmets“. They associate being in motion - leaving a (mental) state - but where the journey goes remains open.

**1979 in London. He studied at the Berlin University of the Arts with Leiko Ikemura. The artist lives and works in Berlin.*



ACHIM RIETHMANN

MH04, 2016

Polyester fine putty and car metallic paint on motorcycle helmet
24 x 32 cm

MH05, 2016

Polyester fine putty and car
metallic paint on motorcycle helmet
24 x 32 cm

MH07, 2017

Polyester fine putty and car metallic paint on motorcycle helmet
35 x 35 cm

MH09, 2017

Polyester fine putty and car metallic paint on motorcycle helmet
35 x 35 cm

MH01, 2016

Polyester fine putty and car metallic paint on motorcycle helmet
24 x 31,4 cm



ADRIAN SAUER

Natursteine, 2022
Digital c-print (lightjet)
160 x 240 cm



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In a variety of ways, the photo artist explores the medial properties and capabilities of digital image making. Using familiar motifs such as *natural stones*, 2022, he explores and visualises anew the veracity of the medium with its claim or even promise to represent the construction of reality. It is the manifold variants of seeing and technical reproduction that Sauer explores and permanently updates in the tradition of image-analytical photography, thus at the same time referring not only to the state of the medium but also to the world by means of photographic art. Sauer himself says, „I am fascinated by the ability to depict the world, to capture a moment, to enable narrative and argumentation in equal measure. In his way of digital appropriation, Sauer expands the general understanding of medial processes of cognition and perception of our environment.

**1976 in East Berlin. He studied photography with Timm Rautert at the Academy of Visual Arts in Leipzig. The artist lives and works in Leipzig.*

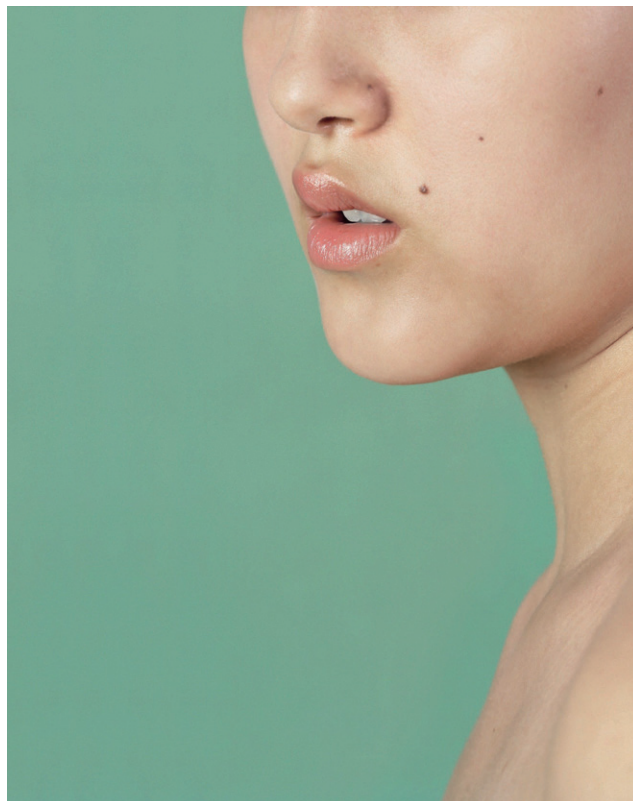


OSKAR SCHMIDT

Portrait (No 1), 2015

C-print

143 x 117,5 cm



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With his immaculate portraits, which at first glance are reminiscent of Old Master and European portraits, Schmidt disrupts visual habits and expectations, especially those shaped by a European collective memory. He shows absent-looking people who were mostly invisible in the canon of Western art history and are still underrepresented today. Their empty gaze turns away from the camera and out of the pictorial space. In addition, his digital stagings refer to photographic image constructions or processes in the 21st century, the aesthetics of digital databases such as those of the „stock photography agencies“ or analogue possibilities in virtual spaces. In this way, new interpretive spaces open for the viewer.

**1977 in Erlabrunn. He studied at Burg Giebichens-
tein University of Art and Design Halle and photogra-
phy at the Academy of Visual Arts Leipzig with Timm
Rautert.*



WANG SHUGANG

Conversation, 2007/2008

Bronze colored

14 x 10 x 10 cm



Typical of Wang Shugang's works are the red „Sweeping Monks“ and the „Squatting Monks“. *Conversation*, 2007/2008, is reminiscent of *Meeting*, 2007, the circular sculpture ensemble of squatting red figures at Schönleinplatz in Bamberg. The red-painted bronzes were erected beforehand at the G-8 summit in Heiligendamm in 2007: *A Critical View of Political Interpretations*. The figures, almost exclusively stylised images of people, are consistently kept in three colours: Red, white, and black. The colour red has several cultural meanings in China. Historically, it symbolised happiness, but during the Cultural Revolution it symbolised terror. Today, red is the colour of the faded Mao-praising lettering on the ceilings of factories, the coats of Buddhist monks and the colour of wedding decorations, according to the artist. For the people, the colour red also means health, success, and vitality. During Chinese New Year, festivals and important family gatherings, red is often used as a symbol of celebration, joy, and happiness.

**1960 in Beijing, China. He studied sculpture at the Central Academy of Fine Arts in Beijing. After several years in Germany, he lives and works in Beijing again.*



MICHAEL SIMPSON

Drawing for Squint, 2015

Oil paint and link

66,6 x 38,6 cm

Drawing for Squint, 2013

Gouache and oil paint on paper

35 x 19 cm



His extensive oeuvre of paintings and drawings can be read as formally ambiguous, despite the predominant barrenness of his pictures, which mostly feature ladders, stairs, or squints. With these every-day objects, despite the undefined surfaces and indeterminate spaces behind them, he opens a metaphysical vista, of something we cannot see, and which can only be imagined further. He thus conjures up illusions and shifts the existing senses of perception. The images seduce us into introspection and self-reflection on existence. At the same time, Simpson's work is about painting. His works reflect his intense preoccupation with light, space, composition, surface, and colour. That is why it tends to be associated with abstractions, notwithstanding the simple representational motifs. For several decades, Simpson has concentrated on the series entitled SQUINT. The title derives from the so-called Leper-squints, small gaps in the outer wall of medieval churches. Through these openings, lepers and other people marginalised by society could attend mass from the outside. His critical stance on religion thus becomes unmanageable.

**1940 in Dorset, Great Britain. He studied art at Bournemouth University and the Royal College of Art London. The artist lives and works in Bradford-on-Avon.*



MICHAEL SIMPSON

Squint study with books, 1991

Ink and gouache on paper

23 x 17 cm

Squint Drawing, 2012

Ink and gouache on paper

37 x 27 cm

Study for Confessional, 2020

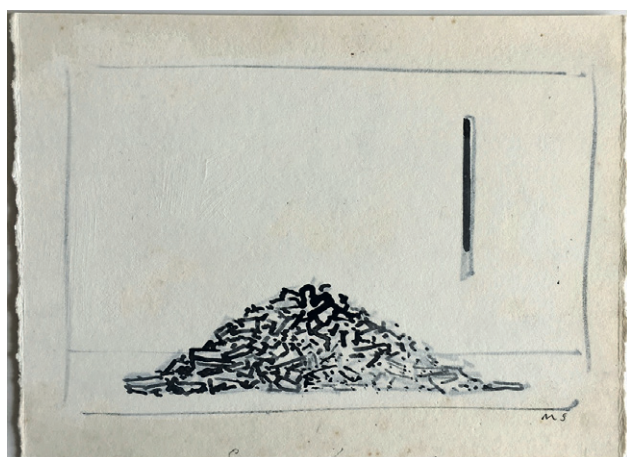
Gouache on paper

25,5 x 14,5 cm

Study for Confessional, 2019

Biro, carbon pencil, gouache on paper

28 x 14 cm



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ROSEMARIE TROCKEL

Paparazzia, 1993

6 black and white silver gelatine prints and a video tape
each 23,8 x 30,4 cm



Already in an early conversation, the artist commented that art is the „continuation of politics by other means“. In her 1993 work *Paparazzia*, Trockel attempts to recreate a persecution scene on film by using photographs. Jackie Kennedy, doubled by Caroline Nathusius, moves across the screen, her head turning only slightly out of profile. She is „followed“ by a blank space marked with an x, symbolising the paparazzo on the hunt for a good story. The work quotes Warhol's „Sixteen Jackies“ from 1964, taken on the day in Dallas when her husband John. F. Kennedy was assassinated. Through the blurriness of the video and still photos, Trockel's intention remains enigmatic; she stages a new speculative trail in the form of an artistic reenactment. It corresponds to her conceptual method of disorientation to create images that require deciphering contemplation. From the beginning, Rosemarie Trockel has charged her pictorial inventions politically or sexually to sharpen perception.

**1952 in Schwerte. She studied anthropology, sociology, theology and mathematics at the Pädagogische Hochschule in Cologne and then painting at the Kölner Werkschulen Fachbereich Kunst und Design with Werner Schriefers. The artist lives and works in Cologne.*



ANGELIKA J. TROJNARSKI

Aero, 2017

Paper collage sanded pencil

32 x 31 cm



At the intersection of collage, painting and photography, the artist explores new aspects of the history of humanity, knowledge and research, and their consequences. Her works, such as *Aereo*, 2017, tell of the fascination for technology and science and the associated human drive for ever further and restless developments. At the same time, they reflect on the unpredictable processes of change and their effects on the environment. The fields of shipping, aviation and space travel have not only enabled technological advances, but have also brought about massive changes in habitats, not only for humans. These once significant achievements are increasingly coming under criticism. The artist uses the aestheticization of images to raise awareness of these issues and to create awareness for the urgent need for humanity to change and act responsibly. Her current works powerfully develop an awareness of the beauty of change and the importance of a human future thereafter.

**1979 in Mrągowo, Poland. She studied at the Düsseldorf Art Academy with Andreas Gursky, Herbert Brandl and Prof. Jörg Immendorff. The artist lives and works in Düsseldorf.*

NICOLE WENDEL

Ordnung #5, 10, 11, 16, 17, 35, 38, 111, 120, 128, 133, 2010

Graphite on paper paper

each 21 x 29,5 cm



Nicole Wendel, Ordnung # 133, 2016

It is the preoccupation with questions of meaning about existential forms and situations: In her drawings, the artist explores systems of order in a reality that is out of balance and increasingly determined by digital technologies. In her confrontation with this reality, her own body, which has recently increasingly become her tool, and its spatial reference play an essential role. As a researcher, she expresses the relationship between body and space in performances and tries to find possible fields of action of being in process-like movement sequences. The small-format graphite drawings *Ordnung*, 2010/2016, unfold in their compositional assemblies not only a quiet meditative effect, but also a musical one that thus goes beyond mental concentration. They seem like natural notations between gesture and construction, representationalism and abstraction.

**1975 in Karlsruhe. She studied at the Berlin University of the Arts with Leiko Ikemura. The artist lives and works in Berlin.*



MARLON WOBST

Twister, 2016

Ceramic

25 x 15 x 12 cm



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Wobst belongs to a younger contemporary generation of artists who have consciously committed themselves to the figurative through an intuitive approach – and seem to be free of political intentions. Marlon Wrobst fearlessly conveys the complexity of imperfect everyday life with intellectual and challenging humour. It has been written about his mostly figurative painterly work, but also the ceramics, that they celebrate an exciting (erotic) realism, in a present dominated by optimised bodies. The humorous figures in physical contortions become organic abstract forms. Twistedly deformed, *Twister*, 2016, is ambiguously readable and confronts us with our own experiences and habits.

**1980 Wiesbaden. He studied at the Mainz Art Academy and then at the Berlin University of the Arts with Robert Lucander. The artist lives and works in Berlin.*



YIN XIUZHEN

Shoes with Butter (Lhasa,Tibet), 1996

C-Print

120 x 180 cm



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The artist became internationally known for her performances and installations in landscapes that are deserted or abandoned by people, which she documented photographically. Her sculptures with social references are mostly made of recycled materials. Especially in the 1990s, she created these commemorative images of cultural memory and the transformation processes in global change, of geopolitical changes and developments. *Shoes with Butter, Tibet-Lhasa, 1996*, shows worn shoes filled with yak butter, which is essential for survival in Tibet, and thus tells of local tradition, spiritual nourishment, but also of marginalised living conditions of the people there.

**1963 Beijing. She studied art at the Department of Fine Arts at Capital Normal University in Beijing. The artist lives and works in Beijing.*



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