



KETTERER KUNST

MASTERCLASS AWARD 2023

KETTERER  KUNST



Dear Friends of Young Contemporary Art!

As the leading auction house for modern and contemporary art in the German language region, Ketterer Kunst shows its commitment to promote emerging artists by setting up an award program for young contemporary art in painting, sculpting, paper works, video art and installations.

In addition to supporting young artists through events, exhibitions and a prize endowed with 10,000 euros, we aim to facilitate the transition from the studies of liberal arts to finding orientation on the art market.

With the first edition of our Masterclass catalog, we offer young artists a marketing platform to sell their artworks and, last but not least, an opportunity to establish a network with galleries with a focus on the representation of young artists.

The announcement of the competition was met with overwhelming response.

After its first session, the independent expert jury that we had appointed selected 33 master class students, who will present themselves on the following pages with an artist statement and three works of art each.

Enjoy and find inspiration browsing the catalog!

Learn more about the artists and the further course of the competition on:
www.kettererkunst.de/masterclass.

Kind regards,

A handwritten signature in blue ink, appearing to read 'Stefan Maier', with a stylized flourish at the end.

Stefan Maier, project manager Ketterer Masterclass Award for Young Art 2023

Jury

Ketterer Kunst Masterclass Award for Young Art 2023

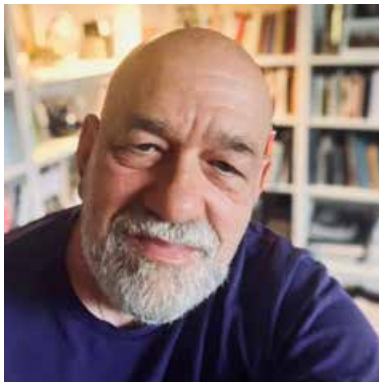


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Katharina Freifrau von Perfall

PIN chairwoman

Katharina von Perfall has been a board member of the PIN since 1998. After six years as chair of the board of the association, she took over the post of deputy in 2016. After studying art history at the Courtauld Institute in London and the University of Heidelberg, Katharina von Perfall worked as an art critic for the Frankfurter Allgemeine and Die Wochenpost. From 1990 to 2009, she was active as art consultant, whereas she has increasingly focused on private collections of contemporary art since 2004. She applies her expertise to building corporate collections and initiating and realizing architecture-related works of art by artists such as Gerhard Richter, Dan Flavin, Juan Munoz, Daniel Buren and Robert Barry. Katharina von Perfall is author of numerous catalog contributions.



Oliver Koerner von Gustorf

Freelance author and art critic

Oliver Koerner von Gustorf lives and works as freelance author and art critic in Berlin and Ringenwalde, Uckermark. He writes articles for magazines such as Monopol, Blau, Weltkunst and o32c as well as for newspapers like Welt, taz and Freitag. Koerner von Gustorf is currently working on a novel about AIDS and the Berlin art scene.



Mon Muellerschoen

Art historian and art advisor

After she had completed her studies, the art historian and art advisor founded MM-Artmanagement (mm-artmanagement.de), a service company for private and corporate art collections. Today she advises corporations such as Hubert Burda Media or Roland Berger as well as many private collectors. The promotion of young artists is particularly important to her. In 2021 she founded the art community Wunderkunst.shop. Mon Muellerschoen gives lectures on art, curates exhibitions and lives for her passion, art. She is known to a broad public through her weekly art column in BUNTE magazine.



© Hans-Ludwig Böhm

Dr. Gisbert Porstmann

Director of "Museen der Stadt Dresden", art historian, author, curator and museum manager

After Gisbert Porstmann had completed his studies, the art historian, author, curator and museum manager worked as a freelance art historian in Berlin. He did research on, among others, medieval art and culture, art and literature of Enlightenment, John Heartfield and on contemporary art. He then became a research assistant at the Museum of Fine Arts in Leipzig.

In 2002 he was appointed founding director of the municipal art museum in Dresden. He developed the fundamental museum and exhibition concept for the Städtische Galerie Dresden and curated numerous exhibitions.

In 2009 he took over management of the municipal museum association "Museums of the City of Dresden" and continues to work as director of the Städtische Galerie Dresden.

Exhibitions

Masterclass Exhibition at Ketterer Kunst in Munich

After the jury's first session, we will present the artworks by 33 students of the 2023 master classes of German art schools, each represented with three original works from painting, sculpting, video art and installation.

Meet the artists on occasion of the opening. All works are up for sale.

Opening: Thursday, September 14, 2023, 12 – 8 pm

Exhibition:

Friday, September 15, 2023, 10 am – 6 pm

Saturday, September 16, 2023, 12 – 6 pm

Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich.

Group show of the nominees for the Masterclass Award 2023 at Ketterer Kunst in Cologne

The winner of the 2023 Ketterer Kunst Master Class Award for Young Art will be announced in context of the opening reception.

Opening: Thursday, October 19, 5 – 9 pm

Exhibition:

Friday, October 20 – Friday, November 10, 2023, 11 am – 5 pm

Ketterer Kunst, Gertrudenstraße 24–28, 50667 Cologne

Solo show of the award winner at Ketterer Kunst in Berlin

The 10,000 euro prize money will be handed out on occasion of the opening reception.

Opening: Thursday, December 14, 5 – 9 pm

Exhibition:

Friday, December 15, 2023 – Friday, January 26, 2024, 12 – 4 pm

How to buy an artwork.

You are interested in one of the artworks on offer and would like to purchase it?

Send an e-mail stating your first and last name, your full address including telephone number, the name of the artist and the title of the work of art to:s an:

s.maier@kettererkunst.de

masterclass@kettererkunst.de

or

Give us a call:

Stefan Maier: +49 (0)170 7 32 49 71

Lavinia Baumstark: +49 (0)221 51 09 08 20

or

Just talk to us directly at one of the exhibitions.

.....
The works of art can only be delivered after the invoice has been paid in full.

Subject to prior sale.

The prices quoted are fixed prices including VAT plus arising shipping expenses.

Works of art by the artists nominated for the Master Class Award and who take part in the group exhibition in Cologne can only be delivered after the end of the exhibition, that is after November 10, 2023. Works of art by the award winner can be delivered after the solo exhibition in Berlin from the end of January, at an earlier point only by arrangement.

KETTERER KUNST

MASTERCLASS
AWARD 2023

Artists

7	Julian Arayapong	Akademie der Bildenden Künste München
10	Danilo Bastione	Akademie der Bildenden Künste München
13	Salomé Berger	Kunstakademie Münster
16	Ximena Ferrer Pizarro	Kunsthochschule Berlin Weißensee
19	Annika Greschke	Hochschule für Bildende Künste Dresden
22	Eunju Hong	Akademie der Bildenden Künste München
25	Benita von Hornstein	Universität der Künste Berlin
28	Geeske Janssen	Kunsthochschule Kassel
31	Lara Kaiser	Kunstakademie Münster
34	Hanna Kaminski	Universität der Künste Berlin
37	Eunjeong Kim	Hochschule für Bildende Künste Braunschweig
40	Stefan Krausen	Akademie der Bildenden Künste München
43	Lena Laguna Diel	Staatliche Akademie der Bildenden Künste Karlsruhe
46	Lena Mai Merle	Kunstakademie Düsseldorf
49	Hannes Mussner	Staatliche Akademie der Bildenden Künste Karlsruhe
52	Sol Namgung	Hochschule für Bildende Künste Dresden
55	Evelina Reiter	Kunsthochschule Berlin Weißensee
58	Boris Saccone	Akademie der Bildenden Künste München
61	Kyu Sang Lee	Hochschule für Graphik und Buchkunst Leipzig
64	Stefan Schleupner	Hochschule für Bildende Künste Dresden
67	Meike Schulze Hobeling	Kunstakademie Münster
70	Da Shi	Akademie der Bildenden Künste Stuttgart
73	Caroline Steinke	Universität der Künste Berlin
76	Annika Stoll	Hochschule für Graphik und Buchkunst Leipzig
79	Harine Suthan	Kunstakademie Münster
82	Marlen Tennigkeit	Kunsthochschule Halle
85	Lars Unkenholz	Kunsthochschule Berlin Weißensee
88	Lea Vajda	Akademie der Bildenden Künste München
91	Lena Valenzuela	Universität der Künste Berlin
94	Daniela Villalobos Araújo	Kunsthochschule Berlin Weißensee
97	Manuel Wagner	Kunsthochschule Halle
100	Marius Wezorke	Hochschule für Bildende Künste Braunschweig
103	Tillmann Ziola	Hochschule für Bildende Künste Dresden

JULIAN ARAYAPONG

1987 Freiburg i. Br. — Master class student at the Akademie der Bildenden Künste Munich



ARTIST STATEMENT

I am most interested in opposites. Finding beauty in the ugly. Big in small. Abstract in the concrete. I'm looking for the point where contrasts meet. This intersection of the oppositions needs to be examined. Starting with the supposedly negative, the commonplace, what at first glance seems amateurish, I work my way towards the "positive", to the point where the opposite poles intersect. This investigation can work through material, aesthetics or content.

Another point that I examine is the question of (national) identity. In this respect I am on a quest to find what "being German" means to me. On this quest the approach, that is what is to be depicted, does not work through moral gestures or a misunderstood patriotism. The search is more about images intended to show my very personal Germany in the sense of symbolic surrealism.

What all works have in common is that they are anchored in the aphoristic narrative, in order to sear the motif directly into the synapses with striking precision.

CURRICULUM VITAE

2016–2023

- Painting, class of Oehlen, AdbK Munich.

2022

- Master class student, Markus Oehlen.

2023

- Diploma from AdbK Munich.

EXHIBITIONS (SELECTION)

2023

- The other side of the moon, Buchheim Museum, Bernried.
- Was ist passiert?, Kunstblock Balve, Munich.

2022

- RAGEMOD, Supercentercourt, Munich.
- academy positions, positions, Berlin.
- MaISO13 hallo hallo, Neue Galerie Landshut.
- Dem Dinner zum Trotz, Kulturkiosk, Stut

2021

- Große Taten, kleine Fische, Halle 50, Munich.
- MaISO13 "날-chronicles of a year, L6, Freiburg.
- Markus Oehlen & Meisterschüler, Galerie Noah, Augsburg.

2020

- MaISO13 Maß und Ziel, Galerie der Künstler, Munich.
- ille Galerie #5, ille Galerie, Munich.

2019

- geflügelt ohne Augen spielt der Knabe, kunst block balve Munich.
- die Blüte der Präzision, Kunstverein, Ebersberg.
- im toten Winkel, kunst block balve, Munich.

2017

- 3 years first page, first page gallery, Munich.
- Straußland, Verein Berliner Künstler, Berlin.
- Tiefes Loch auf Teppich, Kunstpavillion

2016

- apropospropofol, AdbK, Munich

AWARDS & GRANTS

2023

- Rotary Art Prize, Neue Welten (nominee).
- Berlin Hyp Award, positions (winner).

2022

- Karl Faber Art Prize (nominee).

2021

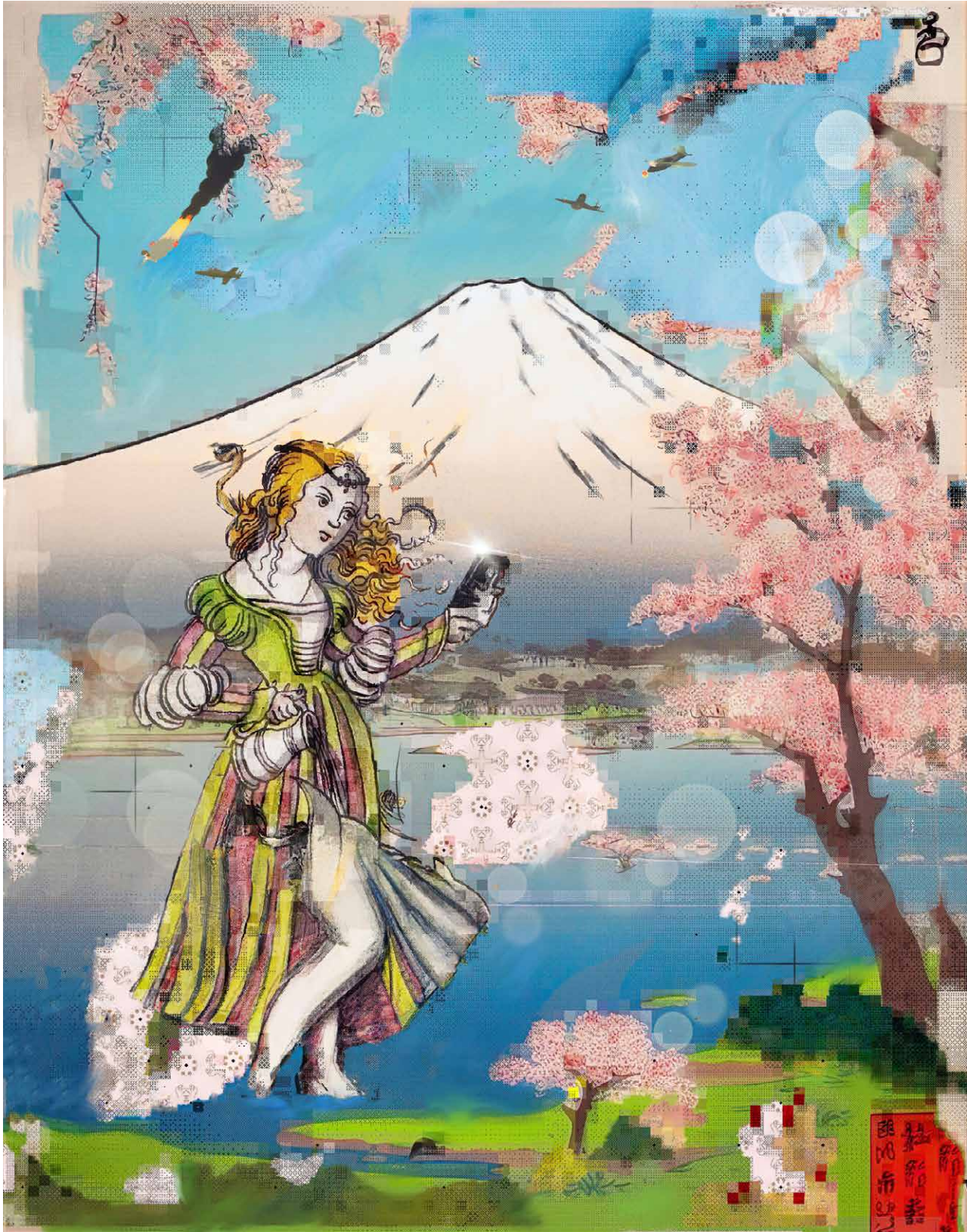
- Scholarship from the Bavarian State Ministry of Science and the Arts "Junge Kunst und Neue Wege".
- Project funds for "날 chronicles of a year", Akademieverein Munich.

2008

- Author in residency, Stadttheater Freiburg.
- Zementblog / Literature Award Stadttheater Freiburg (winner).

2006

- Scholarship from the Konrad Adenauer Foundation.



JULIAN ARAYAPONG

1987 Freiburg i. Br.

Easy Jet. 2023.

Mixed media on canvas.
185 x 145 cm (72.8 x 57 in).

Sales price: € 6,000 incl. VAT
\$ 6,600



JULIAN ARAYAPONG

1987 Freiburg i. Br.

Ohne Titel (Sigmar). 2022.

Mixed media on canvas.

Monogrammed and dated "22" (corrected above "21") on the reverse. 100 x 80 cm (39.3 x 31.4 in).

Sales price: € 3,600 incl. VAT

\$ 3,960

JULIAN ARAYAPONG

1987 Freiburg i. Br.

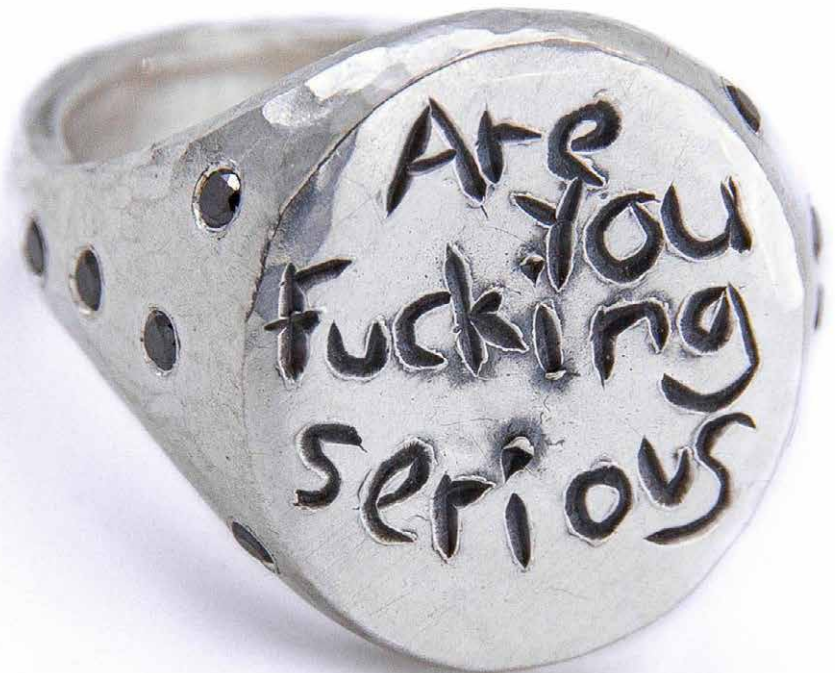
Wutring (Are you fucking serious). 2022.

Silver and diamonds.

Inside with the artist's stamped monogram and the signet, as well as with the stamp "925". Width of ring: ca. 5.3 cm (2 in). From the series of the "Wutringe" (Anger Rings). In the original cardboard box with thread and wax seal with the artist's stamped signet. Monogrammed and dated on the underside of the box.

Sales price: € 1,200 incl. VAT

\$ 1,320



DANILO BASTIONE

1985 Naples – Master class student at the Akademie der Bildenden Künste Munich



© Stephanie Rössing

ARTIST STATEMENT

Bastione primarily works in sculpture, but also in performance, video and photography, often creating large-scale installations. The aesthetics of his work are reminiscent of Post-Vandalism and Arte Povera, but at the same time he rejects identification with patterns and structures, nothing is defined and fixed. Everything is deliberately provisional and “under construction”. In his work he does not deal with politics, but with the political. But at the same time it’s also about the poetic and to some extent the romantic. In practice, Bastione addresses issues of alienation by examining how new cultural forms take hold. The humorous desire to question how these can influence our social coexistence in areas of tension between different cultures. With these strategies, which seem consciously “casual” and “creative” in an almost naive way, Bastione vehemently claims his motifs and materials to be morally dubious and play with the absurd and the grotesque. He often uses discarded or found materials, giving the works an ambiguous, yet representative meaning, seeking to deconstruct a concept rather than to re-present it.

CURRICULUM VITAE

2023

- Abschluss Diplom und Meisterschüler in Bildhauerei bei der Akademie der Bildende Kunst München bei Gerry Bibby

2020–2023

- Studium der Bildhauerei an der AdbK München bei Gerry Bibby

2016–2020

- Studium der Bildhauerei an der AdbK München bei Olaf Metzel

2010

- Musik Komposition Studium im Konservatorium in Neapel (nicht abgeschlossen)

2006

- Chemiestudium Universität Federico II di Napoli

EXHIBITIONS

2023

- JET LAB / Residency Home, as part of the Kulturtage Bogenhausen
- AUFBAUPRINZIP, diploma exhibition, AdbK Munich

2022

- JET LEG, Biennale d’arte e Cultura, 2^o Edition, Lothringer 13, Munich
- RUN, annual exhibition AdbK, Munich
- Bring in Weight, a critique on populism, Kunstraum Walcheturm, Zurich

2021

- Ein-kleiner-überwachungszuwachs Zeitkapsel Munich, Performance
- JET LEG, Biennale d’Arte e Cultura, 1^o Edition, Castel dell’Ovo, Naples
- Elephant, Annual Exhibition 2021 – Class of Bibby, Theathiner Kino, Munich
- Project 82266/63067, in Inning am Ammersee in cooperation with the Kunstverein Munich

2020

- Bring in Weight, a critique on populism, Kunstpavillon, Munich
- Stamina x Integrity, Heizkraftwerk Aubing, T156 Munich, AdbK Munich
- Der Stille Dirigent, Re-Take Video Installation, Stage Projection,
- Music theater performance, UTOPIA Munich
- Der Stille Dirigent. Video installation/ stage projection, music theater
- Performance, Kösk, Munich
- JET LEG Biennale d’Arte e Cultura, founding
- World of Art Online Auction 2020, participation and sale of a work of art

2019

- SALE, participation and sale of a work of art, AdbK, Munich
- Mitten in der Nacht video installation, stage projection, theater
- Performance, HochX-Munich
- Akademieverein auction, Munich, participation and sale of a work of art

2018

- KI_L_MUC_SA_R, BBK-OBB, Galerie der Künstler, Munich
- Aperitif, IV Kunst und Forum, Munich
- Ortsangabe, gallery FOE 156, Munich
- 25th anniversary, open days, Domagk Ateliers, Munich

2017

- GELD, AdbK Kolossaal, Richter/Metzel
- KM is O.K., annual exhibition AdbK, Munich
- GELD, Semper Depot Vienna, Metzel/Richter
- 1. MaL, Performance Festival, KellerRaum | Munich
- FREHOESTORN, Gallery FOE 156, Munich
- RUTSCHFEST, Streitfeld KunstWohnWerke, Munich
- NOSE, Kunstverein, Munich
- FINGER (solo), Glökenbach Werk



DANILO BASTIONE

1985 Naples

42_ Molybdenum-Mo. 2023.

Mixed media. Concrete, lacquer, found object.
31.5 x 28 x 2 cm (12.4 x 11 x 0.7 in).

Sales price: € 1,250 incl. VAT
\$ 1,375



DANILO BASTIONE

1985 Naples

61_Promethium-Pm. 2023.

Mixed media. Concrete, lacquer, found object.
31.5 x 28 x 3 cm (12.4 x 11 x 1.1 in).

Sales price: € 1,250 incl. VAT
\$ 1,375

DANILO BASTIONE

1985 Naples

110_Darmstadtium-Ds. 2023.

Mixed media. Concrete, lacquer, found object.
31.5 x 28 x 2 cm (12.4 x 11 x 0.7 in).

Sales price: € 1,250 incl. VAT
\$ 1,375



SALOMÉ BERGER

1990 Bern – Master class student at Kunstakademie Münster



ARTIST STATEMENT

Based on the collage, I combine plant and body fragments with landscapes and organic forms in my works. Leaves and parts of the body soaked in color intertwine with landscape details and color gradients to create surreal imagery: formal breaks, details and hard edges are juxtaposed with intimate sensuality so that a dense composition of opposites emerges.

A color urgency, settled between explosiveness and delicacy, permeates my paintings.

The sometimes paradisiacal, sometimes dystopian illusion shows a game of alternately loosening and condensing compositional strategies. The gaze wanders between natural phenomena, dynamic and lively application of paint, light and color.

The canvas becomes an intimate stage on which everything acts according to an immanent rhythm and at the same time oscillates between naturalism and synthesis.

CURRICULUM VITAE

2013–2023

· Studied at Kunstakademie Münster with Prof. Cornelius Völker

Seit 2022

· Student in Prof. Cornelius Völker's master class

EXHIBITIONS

2023

- N.N., Kunstverein Dorsten (upcoming) (S)
- Magma, Kunstverein Greven (upcoming) (S)
- Grant from Freunde der Kunstakademie Münster, Kunsthalle Münster (upcoming) (G)
- Young painters exhibition with January pool party atmosphere in old car dealership surroundings, Erkrather Straße 365, Düsseldorf (G)

2022

- Perseverantia, diploma exhibition, Kunstakademie Münster
- POP UP 2022, Voßgasse 3, Münster (G)

2021

- Valentine-Rothe-Preis, Frauenmuseum Bonn (G/K)
- Sino-German Art Exhibition, Hismoony Gallery, Taicang, China (G)
- Im Gegensatz, Werkstatt e.V., Gelsenkirchen (with Jesse Krauss) (K)

2020

- Nicht ohne Mühe, doch voller Würde, Kunstverein Ibbenbüren (with Jörg Kratz)
- Temporary Joined Presence, Kunstverein Duisburg (G/K)

2019

- Käse der so reif ist, dass es Innen zu krabbeln anfängt, Künstlerverein Malkasten, Düsseldorf (G/K)
- DIE GROSSE, Kunstpalast, Düsseldorf (G/K)
- Mit Droste im Glashaus III, Titanickhalle, Münster (G/K)
- Durchbruch, eCAPITAL, Münster (G/K)

2018

- Double Happiness, Kunstverein Duisburg (G)
- Out of peace, Akademie Franz Hitze Haus, Münster (G)
- Fliegerei, Galerie Hovestadt, Nottuln (G)
- Andreas-Kunstpreis, Rathaus-Scheune, St. Andreasberg (G/K)
- Kunst in der Region, Kloster Gravenhorst, Hörstel (G/K)
- Malerei 18, Kunstverein Ahlen (G/K)

2017

- Never Mind Exploring, Kunstverein Hamm (G)

2016

- Stutenmilch, Kunstverein Ibbenbüren (G)

2015

- 8765km 20 Artists 75 m 2, Oh La Art Space, Shanghai, China (G/K)

GRANTS / AWARDS

2023

- Artist in Residence, Werkstatt Altena e.V., Altena

2022

- DAAD diploma scholarship Kunstakademie Münster

2021

- DAAD diploma scholarship Kunstakademie Münster

2020

- Artist in Residence, Kunstverein Duisburg
- Studio grant, Werkstatt e.V., Gelsenkirchen

2018

- 3rd place Andreas Art Prize, St. Andreasberg



SALOMÉ BERGER

1990 Bern

Aloe arborescens. 2020-2021.

Oil and India ink on canvas.
200 x 130 cm (78.7 x 51.1 in).

Sales price: € 6,600 incl. VAT
\$ 7,260

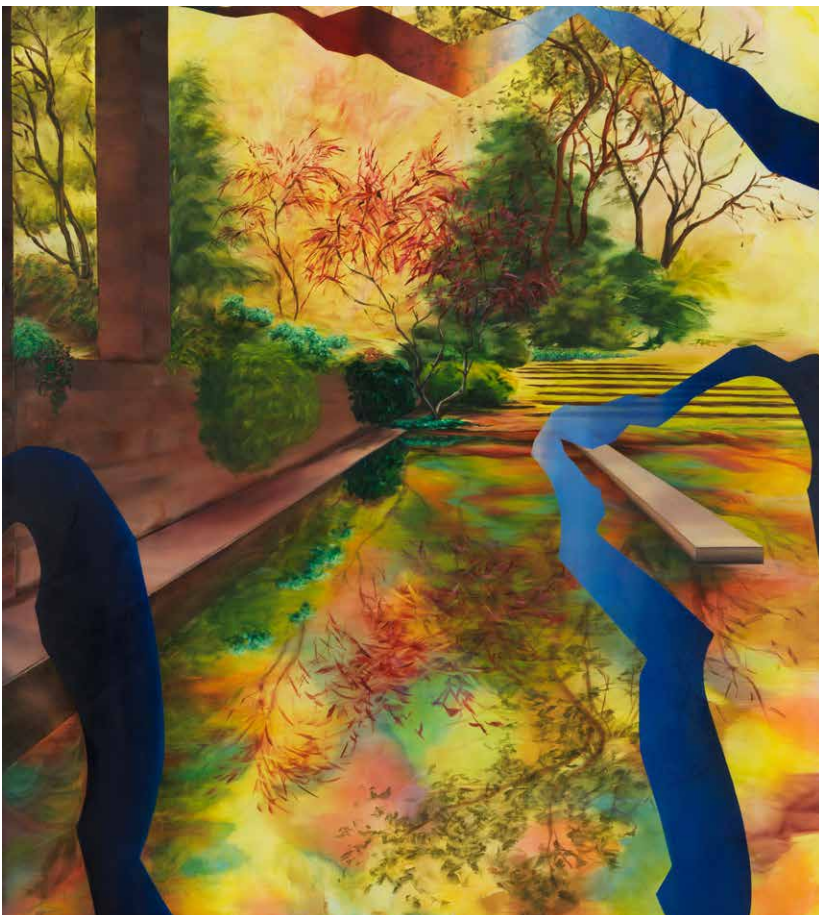
SALOMÉ BERGER

1990 Bern

Hedera Helix. 2020-2021.

Oil and India ink on canvas.
190 x 160 cm (74.8 x 62.9 in).

Sales price: € 7,000 incl. VAT
\$ 7,700



SALOMÉ BERGER

1990 Bern

Wieder und wieder glänzte es irdisch.
2020.

Oil and India ink on canvas.
200 x 180 cm (78.7 x 70.8 in).

Sales price: € 7,600 incl. VAT
\$ 8,360

XIMENA FERRER PIZARRO

1994 Lima (Peru) – Master class student at the Kunsthochschule Berlin Weißensee



ARTIST STATEMENT

Based on a compilation of real or fictional stories and memories that I write down, I paint sensitive and energetic images that play with the stereotypical image of Latin American characters. I am inspired by the Latin American telenovelas and their characters that I have seen throughout my life.

The acrylic paint allows me to make mistakes that I can quickly correct, giving the paintings a fresh and spontaneous character, but at the same time I also apply many layers, full of stories and meanings. I choose colors that vibrate and make me feel alive, colors that remind me of the mess and innocence we sometimes face in life.

Influenced by Latin American art, which, in my search for identity is in conflict with my European education, I try to reconcile with the colonialist institutions in a somewhat cheeky way. Using an exaggerated, dramatic and humorous pictorial language, I ask simple and honest questions that attempt to humanize mistakes and societal issues.

As a Latina in Germany, my focus is on combining languages and to convey questions through the image that serve as an invitation to a vulnerable yet very serious debate about inequalities, the challenges of interculturality, and subjective well-being. I depict scenes that address universal themes such as conservative families, colonial trauma and cultural heritage.

In these scenes, I introduce imperfect and anthropomorphic characters who tell their very own micro-political stories and rituals.

CURRICULUM VITAE

2011–2012

- Painting, Pontificia Universidad Católica del Perú, Lima (PE)

2020

- Fine Arts, Universidad Nacional Autónoma de México, Mexico City (MX)

2016–2023

- Painting, Kunsthochschule Berlin-Weißensee, Class of Prof. Friederike Feldmann

2023

- Goldrausch Artist Program

EXHIBITIONS

2023

- Quicky, Galerie Mazzoli, Berlin
- Reelism, Roam Space, Berlin

2022

- OverseasSurgeriesPreparedSomewhat III, Les Moulins du Paillard, Loir en Vallée
- Zapzarap, Am Flutgraben, Berlin
- Yet Yet, Kühlhaus, Berlin
- Inventur, Kunsthalle am Hamburger Platz, Berlin
- Opening Hours, Treptower Ateliers e.V., Berlin
- Raum Räumlichkeit, Display window exhibition, Berlin
- -Amigas y Rivaless, Unter Urban Projektraum, Berlin

2021

- OverseasSurgeriesPreparedSomewhat II, École des Beaux-Arts de Marseille, Marseille
- OverseasSurgeriesPreparedSomewhat, Brücke Museum, Berlin
- Academy Positions, Positions Art Fair, Berlin
- Which Side Up, Kunstraum Potsdamer Straße, Berlin
- Passive Aggressive, Galerie Sandra Bürgel, Berlin
- La Expa, La Movimienta (online)

2020

- Peruvian Pop up, Kuss kuss Gemeinderaum, Berlin
- FFP 2000, Kotti Shop, Berlin
- Back and forth/No hugs, Volkspark am Weinberg, Berlin

2019

- Rundgang of the Kunsthochschule Berlin-Weißensee

2018

- Student meets art, Art Stalker, Berlin
- Rundgang of the Kunsthochschule Berlin-Weißensee
- Gestell, Erratum Gallery, Berlin

2017

- Rundgang of the Kunsthochschule Berlin-Weißensee

GRANTS

2021

- Stibet Grant, DAAD

2020

- Promos Grant, DAAD



XIMENA FERRER PIZARRO

1994 Lima (Peru)

Hanging an absence. 2021.

Acrylic on canvas, two parts.
100 x 160 cm (39.3 x 62.9 in).

Sales price: € 5,200 incl. VAT
\$ 5,720

XIMENA FERRER PIZARRO

1994 Lima (Peru)

Meet my meat. 2023.

Acrylic on canvas.

160 x 110 cm (62.9 x 43.3 in).

Sales price: € 5,400 incl. VAT
\$ 5,940



XIMENA FERRER PIZARRO

1994 Lima (Peru)

Where one can eat, two can eat. 2022.

Acrylic on canvas.

145 x 100 cm (57 x 39.3 in).

Sales price: € 4,900 incl. VAT
\$ 5,390

ANNIKA GRESCHKE

1992 Bietigheim-Bissingen – Master class student at Hochschule für Bildende Künste Dresden



CURRICULUM VITAE

1992

· born in Bietigheim-Bissingen

2011 – 2015

· Studied ‚Kunst im Sozialen‘ (Art in the Social Sector) at HKS Ottersberg, in the class of, among others, Elke Wolf

2016 – 2020

· Studied Visual Art at HfBK Dresden in the classes of Christian Sery, Peter Bömmels and Ulrike Grossarth

2020 – 2023

· Student in the master class of Prof. Christian Sery at HfBK Dresden

2020

· Hegenbarth Scholarship

ARTIST STATEMENT

My works are always of narrative character and strongly influenced by relationships. This means that I like to employ subtle triggers that lead to ambiguous tipping points, both in terms of form and content. The angles in my pictures are often ambivalent aspects of romantic relationships. The conflict “Partner 1 wants to have sex, but partner 2 is tired” is not a world-shaking thing, but somehow it is. The image creates associative space. When I paint, I always work against my upbringing. Against ambition, diligence, conscientiousness, efficiency and common sense. Instead, I draw pictures, like chalk on a blackboard, that could be wiped away at any moment. Painting means fleeting assertion. That’s the only truth I know for a little while. The most difficult thing for me still is to overcome the fear of the white canvas to such an extent that once the picture has been completed I can no longer see that I was actually hesitant. That’s the measure I apply to a good picture. I’m not only looking for emotional escalation on the canvas, I need a contextual angle that at best confuses or amuses me.

When I’m working, I often feel like a 16-year-old writing something like “live each day as if it were your last” under her umpteenth selfie on Instagram. You need a clever title, however, it must be vague enough to go with any other image just as well. So it always makes little difference what I paint, but never completely. Basically, it’s about play, arbitrariness and the enjoyment of it.

EXHIBITIONS

03/2022

· Group show of Sery’s class “Kein Foto für uns” at Hygienemuseum Dresden

02 – 04/2022

· Group show “Flysein” at Städtische Galerie Dresden (in context of the Hegenbarth-Scholarship)

10/2021

· Group show of Sery class “Die Freiheit, frei zu sein” at Kunsthalle Bahnitz

11/2018

· Group show at Ex14 Dresden

06 – 07/2018

· Group show in context of the Heise Art Prize 2018

10/2015

· Group show “Holz vor der Hütte – Axt in der Hand” at level one Hamburg

03 – 04/2015

· Group show “Treffpunkt Villa Sponte” at Villa Sponte Bremen

11/2014 – 01/2015

· Solo show at Kunstbus Stade

10/2014

· Group show at “Konzert Kunst Event”, Ottersberg



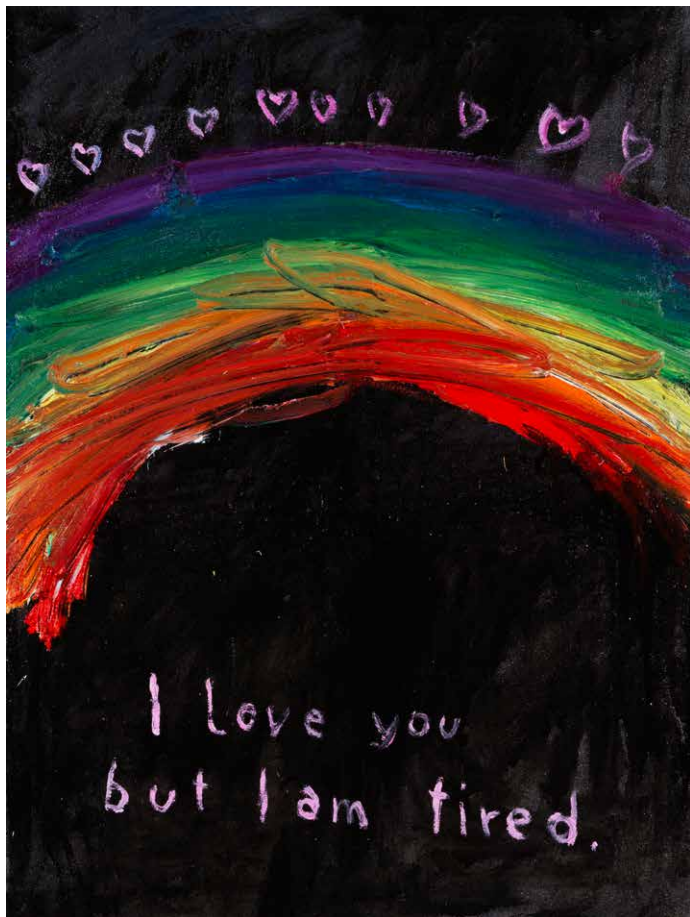
ANNIKA GRESCHKE

1992 Bietigheim-Bissingen

Dating-Bild IV. 2021.

Mixed media. Oil and spar varnish on canvas.
160 x 117 cm (62.9 x 46 in).

Sales price: € 5,540 incl. VAT
\$ 6,094



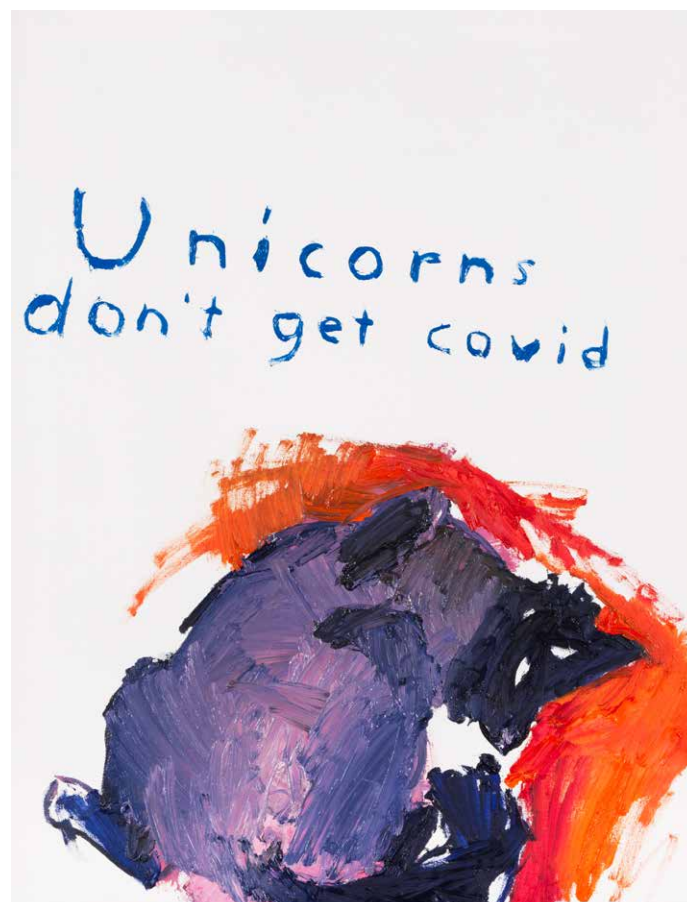
ANNIKA GRESCHKE

1992 Bietigheim-Bissingen

rosy II. 2021.

Mixed media. Oil and spar varnish on canvas.
94 x 70 cm (37 x 27.5 in).

Sales price: € 3,280 incl. VAT
\$ 3,608



ANNIKA GRESCHKE

1992 Bietigheim-Bissingen

Unicorns. 2022.

Oil on canvas.
80 x 60 cm (31.4 x 23.6 in).

Sales price: € 2,800 incl. VAT
\$ 3,080

EUNJU HONG

1993 Seoul/Süd Korea – Master class student at Akademie der Bildenden Künste Munich



ARTIST STATEMENT

Eunju Hong (born 1993) draws on new technologies and somatic experiences to construct fictional narratives through time-based media. Her works explore microscopic interventions, such as the body's sensory and emotional adaptations as it interacts with the cold monitor, as well as dystopian imagines in relation to the world that biased artificial intelligence could bring us. Her installations and videos address a wide range of issues, from the relationship between individuals and technology to its impact on society as a whole.

CURRICULUM VITAE

2013–2017

· Korea National University of Arts, Seoul, South Korea.

2014–2015

· Beaux-arts de Paris, Paris, France.

2021–2022

· Hochschule für Gestaltung, Karlsruhe, Germany.

2019–2023

· Diploma, Akademie der Bildende Künste Munich, class of Rosefeldt, Munich

EXHIBITIONS

2022

- Postmodern Child, Museum of Contemporary Arts, Busan, South Korea.
- I want to mix my ashes with yours, Gallery175, Seoul, South Korea (solo exhibition).
- POST-IT!, Same Gallery, Tokyo, Japan.
- LASSITUDE, Goethe Institute Paris, Paris, France.

2021

- Knick-Knack Paddler, Guangzhou, China.
- Superbooks, Haus der Kunst, Munich, Germany.
- \$ S=-k_B sum_ip_i ln(p_i) \$ Film screening Hi!A Festival Bavaria.
- Body without Organs, Sugar Mountain, Munich, Germany.
- Sugar Pie Honey Punch, Boxwerk, Munich, Germany.

2020

- In the dark times will there also be singing? Yes, there will also be singing. About the dark times. Blitzclub, Munich, Germany.

2019

- PERFORM 2019, Ilmin Museum of Arts, Seoul, South Korea.
- PERFORM 2019, Asia Culture Center, Gwangju, South Korea.

2018

- RERERERE Collection, Keep-In-Touch, Seoul, South Korea.

2016

- YASISI, Space IMDAE, Seoul, South Korea.
- No One Has Our, KNUA, Seoul, South Korea.

2015

- Panic Room, ENSBA, Paris, France.
- In the doorway, MICA, Maryland, USA.
- Creative Living, B104, Seoul, South Korea.

2014

- BOK BUL BOK Gallery175, Seoul, South Korea.
- Portage, ENSBA, Paris, France.

GRANTS

2022

- International student grant.

2022

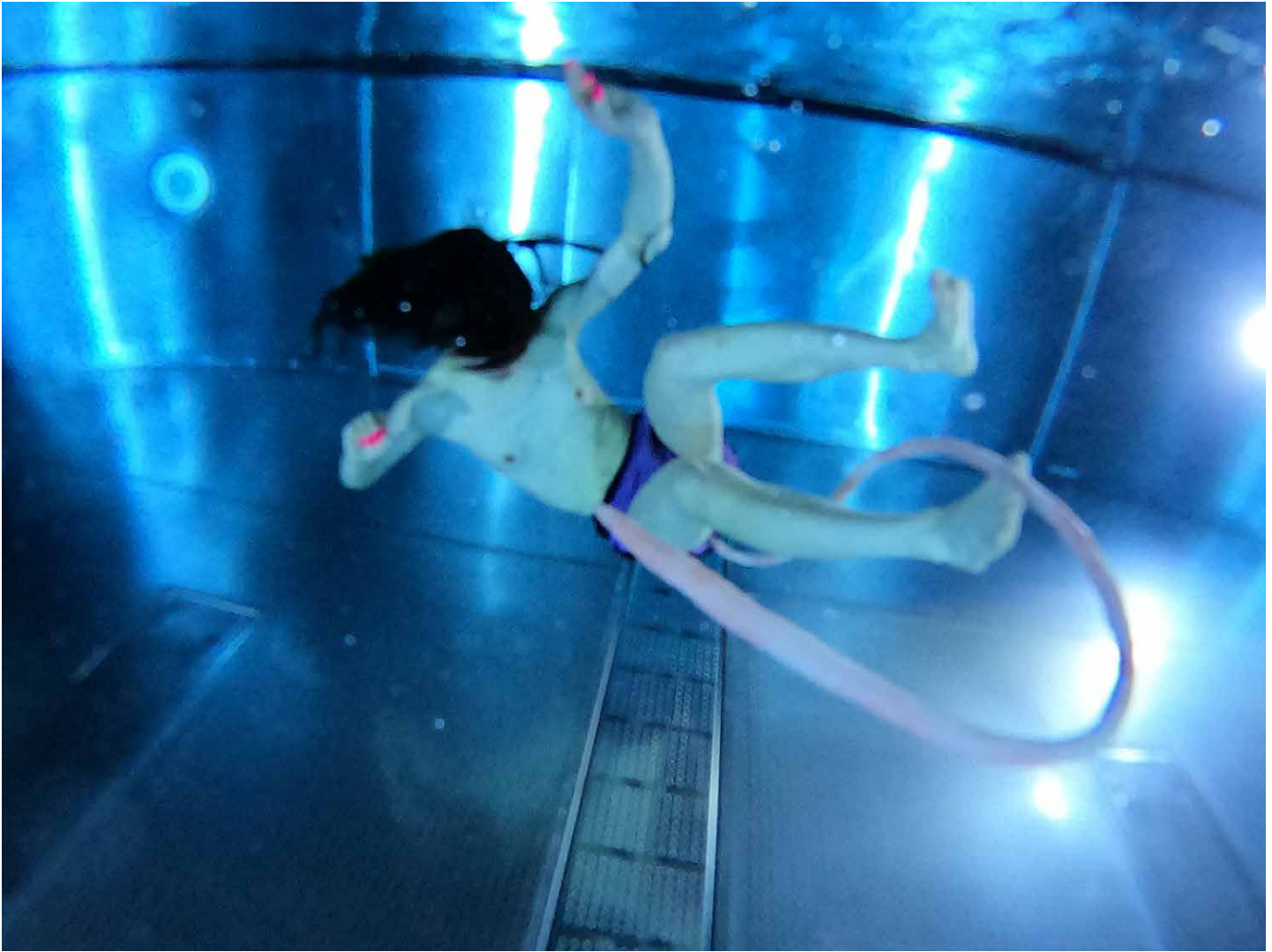
- Kunst und neue Wege Stipendium Bayern innovativ.

2020–2022

- DAAD Master of Arts grant.

2021–2022

- HfG Karlsruhe grant.



EUNJU HONG

1993 Seoul/South Korea

Joy of the worm pt.2. 2023.

Video, FHD, 16:9, Stereo, 1 minute (loop).

Starring Isu Kim Lee. Shot without a permit
at a public pool in Munich

For more information on the present work visit:
<https://eunjuhong.com/joyofthewormpt2>

Sales price: € 1,000 incl. VAT

\$ 1,100



EUNJU HONG

1993 Seoul/South Korea

Annagreen. 2023.

Video. 4K, 16:9, stereo, 10 minutes.

Starring: Marie Badziong, Pierre-Yves Delannoy, Lu Cheng.

Camera: Karl Scholten. Directed and cut by: Eunju Hong.

Installation documentation: Mara Pollak.

For more information on the present work visit:

<https://eunjuhong.com/Annagreenvideo>

Sales price: € 6,000 incl. VAT

\$ 6,600

EUNJU HONG

1993 Seoul/South Korea

Joy of the worm pt.1. 2023.

Video, FHD, 16:9, stereo, 12 minutes.

Director: Eunju Hong, Lead: Eva Nappée, DoP: Hee-Seong Han,

First camera: Eunghae Lee, Light: Hyewon Choi, Sungwon Jang,

MUA: Jia Yoon, Horse trainer: Julie Cresson, costumes: Daisy

SuhwooPark, piano: bela – Why are you so lost sweetie side B.

For more information on the present work visit:

<https://eunjuhong.com/joyofthewormpt1>

Sales price: € 6,000 incl. VAT

\$ 6,600



BENITA VON HORNSTEIN

1991 Munich – Master class student at Universität der Künste Berlin



ARTIST STATEMENT

Since the beginning of my studies, I have been dealing with the concept of emptiness - the lack of concrete information and the color white. I lay focus on the sensual encounter with the work and a view that critically examines our technological society and refers to our own fragility and that of our environment. The continuous Cessation series (Cessation 1/1-100 (2015-2020) / 2/1 - 26 ff (2021-)) is at the core of my art production. Since 2015, I have been working on the manufacturing technology and the development of material compositions. The works differ in terms of the structure's intensity, their plasticity and transparency. Due to their three-dimensionality, the works are in an intensive exchange with their surroundings. Depending on the spatial situation, the fine nuances of the white tones and structures in the different levels of the work can be read on the white surface. The cracked and broken appearance is actually an intact surface. The apparently transparent, glass-like glaze on the work's surface acts like a veil from which something legible occasionally emerges.

CURRICULUM VITAE

2016–2023

· Master class student, Visual Arts (Prof. Manfred Pernice), Universität der Künste, Berlin.

2017–2023

· Bachelor of Arts, Architecture, Universität der Künste, Berlin.

2015–2016

· Scenography, Hochschule für Medien, Berlin.

EXHIBITIONS

2023

· Malbo Skulpturenmuseum Marl x Classe Pernice, Marienstrasse 10, Berlin.

2022

· Drei Farben: Blau, Weiß, Rot, Walter Storms Galerie, Munich.
<https://www.storms-galerie.de/exhibition/blau-weiß-rot>

2021

· Regeneration als Medium, Museum für Fotografie, Berlin.
<https://www.smb.museum/ausstellungen/detail/seen-by-16/>
· Open Studios, SIM Seljavegur, Reykjavik.
<https://www.sim-residency.info/event-details/open-studios-7>

2020

· Kunsthoch48 Cusanuswerk grant, UdK, Berlin.
· Class exhibition, AIV Architekten und Ingenieurverein, Berlin.
· Namut, SIM Gallery, Reykjavik, IS / Artist Talk, SIM Residency, Reykjavik.

2019

· Class exhibition, Kunstraum Potsdamer Strasse, Berlin.

2018

· Kwadratowe pytanie, Galeria Salon Akademii, Warsaw.
· Bauhaus Interventionen, Bauhaus-Archiv Museum für Gestaltung, Berlin.
https://www.bauhaus.de/de/programm/sonderausstellungen/6571_bauhaus_inter-conventions_1_sitting/

GRANTS

2020

· Cusanuswerk grant, Berlin.

2019

· Project Funding, Artist in Residence, SIM Residency, Reykjavik.

2018

· Project Funding, Artist in Residence, SIM Residency, Reykjavik.



BENITA VON HORNSTEIN

1991 Munich

Cessation 17. 2022/23.

Mixed media in powder-coated aluminum frame.
85 x 85 x 5 cm (33.4 x 33.4 x 1.9 in).

Sales price: € 3,500 incl. VAT
\$ 3,850



BENITA VON HORNSTEIN

1991 Munich

Cessation 18. 2022/23.

Mixed media in powder-coated aluminum frame.
85 x 85 x 5 cm (33.4 x 33.4 x 1.9 in).

Sales price: € 3,500 incl. VAT
\$ 3,850



BENITA VON HORNSTEIN

1991 Munich

Cessation 24. 2023.

Mixed media in powder-coated aluminum frame.
65 x 65 x 3 cm (25.5 x 25.5 x 1.1 in).

Sales price: € 2,660 incl. VAT
\$ 2,926

GEESKE JANSSEN

1986 Varel – Master class student at Kunsthochschule Kassel



ARTIST STATEMENT

Geeske Janssen, artist and filmmaker, creates visual poetics of the mundane by exploring the beauty in what is often dismissed as trivial and inaccessible. With her documentary approach, which is based on the use of photography, film and interviews, she creates a subjective-documentary view of the world that presents reality in an unexpected way through its compositional excerpts and detailed perspectives. She documents and captures moments, places and situations that would otherwise go unnoticed. With her work, she invites to see the world in a new way and enables us to discover unexpected angles on our own environments and normalcies and those of others.

EINZELAUSSTELLUNGEN

2022

- It's gonna be big, Greater Columbus Arts Council, Columbus/USA.

2021

- Das Ende der Bescheidenheit, Projektgalerie/ Stadtraum, Rinteln.
- verfahren, Kunsthaus, Zeitz.

2019

- Sex_Arbeit, Galerie Hochschule für Grafik und Buchkunst, Leipzig.

2017

- TRUST ME, installation in the city district of Bremerhaven-Lehe.

2016

- standby, Unser Lieben Frauen Stadtkirche Bremen.
- Die Kindliche Kaiserin, Galerie KUB, Leipzig.

2015

- Exhibition for the Photography Promotion Prize of the Cultural Foundation of Public Insurance Oldenburg, Stadtmuseum Oldenburg.

CURRICULUM VITAE

2021–2023

- Master class student at Kunsthochschule Kassel as part of the Graduate School for Moving Image

seit 2019

- Master class student at Kunsthochschule Kassel
- Freelance artist

2012–2019

- Diploma in Visual Arts, Hochschule für Grafik und Buchkunst (HGB) Leipzig – in the classes of Tina Bara (photography) and Alba D'Urbano (intermedia)

2008–2012

- Bachelor of Arts, Brunswick University of Art, Art in Action, Technical University of Brunswick, German Studies

2010–2011

- UPV Universitat Politècnica de València – Bellas Artes – with Prof. Bartolomé Ferrando

GROUP SHOWS/SCREENINGS (SELECTION)

2022

- Many Headed Hydra, Havarie Space, supporting program of Documenta 15, Kassel
- HundertHunde, Flutgraben, Berlin.
- Lumbung Lounge, installation by Along the lines and Guerrilla Architects, Stellwerk, Kassel
- KURZSUECHTIG, Film Festival, Leipzig.
- Past Forward, BALI cinema, Kassel.
- RAUSCH, Leipzig workshop.
- SHORTS, Trinationale Film Festival, Offenburg.

2021

- latenzen, Kasseler Kunstverein, Kassel.
- NEU/SORTIEREN,
- Völkerschlachtdenkmal/Galerie Horror Vacui, Leipzig.
- Back & Forth, MEME Project Space, Athens.
- verschoben, AUTOHAUS AUTOHAUS, Kassel.

2020/21

- BACK&FORTH, HALL 14/Spinnerei, Leipzig.

2020

- Corpo_reality, D21 Kunstraum, Leipzig.
- Klimainfarkt, Kunstraum Egg, Switzerland.

2019

- BORDER LINES / BODY BORDERS, FOTO HAUS | PARIS BERLIN, Arles.
- SELF SERVICE, The London Group/Waterloo Festival, London.
- Die Nacht, Palais, Rastede.
- Weimar Poetry Film Award Festival, Weimar.
- You Are Not My Real Sun, a&o Kunsthalle, Leipzig.
- ALFILM Festival, Arsenal, Berlin.
- ab/p poetry in motion 3, Schaubühne Lindensfels, Leipzig.
- Hans Purrmann Prize of the City of Speyer, Kunstverein, Speyer

2018

- art_coin, a room for that..., Spinnerei/HALLE14, Leipzig.
- VID & SOUND BIME PRO Film Festival, Bilbao.

2017

- All Inclusive, Group Global 3000, Berlin.
- diverse directions, Galerie Gerken, Berlin.
- Operation Grenze, Memorial to Divided Germany, Marienborn.
- NORTHWESTKUNST, Kunsthalle Wilhelmshaven, Wilhelmshaven.

2016

- CAMP/2, Festival für künstlerischen Film und Performance, Halle.
- SOFIA UNDERGROUND, Performance Festival, Sofia.

2015

- FDW 4th International Performance Festival, Noseland/Switzerland



GEESKE JANSSEN

1986 Varel

Spuren. 2021.

Chromogenic print on Hahnemühle Photo Rag Bright White
on alu dibond.

From a series of 2 copies and one artist proof.

60 x 40 cm (23.6 x 15.7 in).

From the four-part series "Spuren" (Traces) in which the artist
examines traces found in the city. The detail view of the urine stains
allows the observer to immerse in the beauty of pure materiality.

The price in the catalog refers to the series. Images of
the complete series can be viewed at the exhibitions.

Sales price: € 4,500 incl. VAT

\$ 4,950

GEESKE JANSSEN

1986 Varel

Fischerei. 2020.

Chromogenic print on aludibond.

From an edition of 2 copies and one artist proof.

120 x 80 cm (47.2 x 31.4 in).

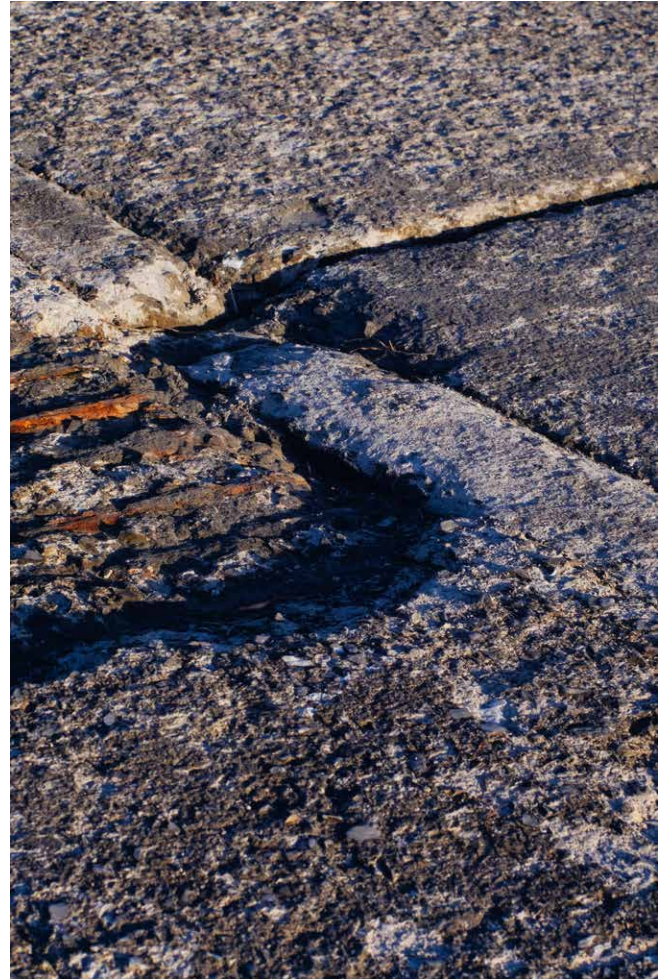
In the original artist's steel frame.

From the three-part series "Fischerei", in which the artist examines the traditional trade of fishing.

The price in the catalog refers to the series. Images of the complete series can be viewed at the exhibitions.

Sales price: € 9,000 incl. VAT

\$ 9,900



GEESKE JANSSEN

1986 Varel

private parts. 2023.

Chromogenic print on barite paper.

From an edition of 2 copies and one artist proof.

20 x 15 cm (7.8 x 5.9 in).

Photograph from the series "private parts" with a total of 15 works shot during a trip through the USA. These works, in which the artists always uses the same detail section and the same perspective, show toilets as both private and public spaces.

The price in the catalog refers to the series. Images of the complete series can be viewed at the exhibitions.

Sales price: € 6,000 incl. VAT

\$ 6,600

LARA KAISER

1996 Witten – Master class student at Kunstakademie Münster



© Ilisak Lee

ARTIST STATEMENT

Spaces seem to become visible at a first glance.

A curtain, a simple table in an empty room, a corner of a room, opaque windows or doors. Sections of everyday situations become the starting point for the painting. A curtain is formulated in the juxtaposition of flowing lines. A surface encloses a white shape. Light rectangles cut through color gradients. A soft brushstroke sinks into a dark floor. It often remains vague as to which object is meant, the space merely provokes painterly processes that rather emphasize the light, create atmosphere and set the gaze in motion.

A bright yellow seeps through areas of graduated darkness. Deep blue in opaque, then glazing areas splits up into barely noticeable differences in the brushstrokes.

A missing point of view, an absence, an essential immateriality. It's about things that demand sensitivity, that draw attention to the impressions that arise in the interaction between the world and seeing, and thus primarily question the elements of painting.

CURRICULUM VITAE

2014

- Graduated high school

2014 – 2022

- Art studies at Kunstakademie Münster

2015 – 2022

- Student in the class of C. Völker

2023

- Student in the master class of Cornelius Völker

SOLO/DUO EXHIBITIONS

2023

- Schneidend, Westpreußisches Landesmuseum, Warendorf

2022

- Schlechtere Tage kommen frühestens morgen, diploma exhibition, Kunstakademie Münster
- Abstract Issues, Gotlands Museum, Sweden
- Verborgenes Licht, Lara Kaiser und Friedhelm Falke, Kunstverein Lippstadt
- Der dunkelste Platz ist unter der Lampe, Carlnst-Kürten-Foundation, Unna

GROUP EXHIBITIONS

2022

- Salon der Gegenwart, Großer Burstah 32, Hamburg
- Atelieregemeinschaft Schloss Styrum, Museum Temporär, Mülheim an der Ruhr

2021

- To all the sleep we lost, Rosenstraße 10, Münster

2020/21

- Ich schreib dir von Zuhause, Dst.Galerie, Münster; Superraum, Dortmund; Baustelle Schaustelle, Düsseldorf

2018

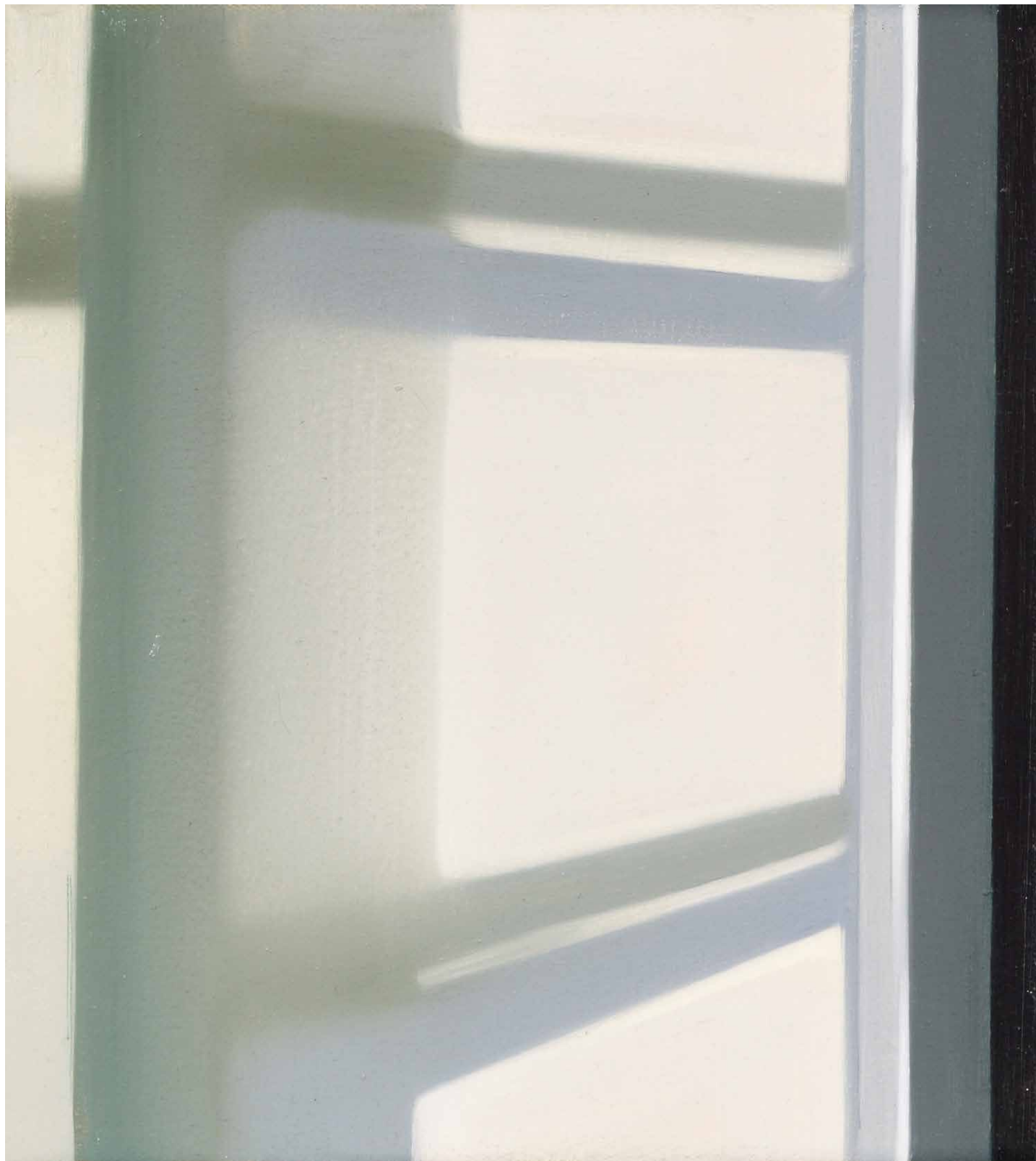
- Malerei '18, Kunstverein Ahlen
- Fremde Betten, Grey Factory Hotel, Münster
- Double Happiness, Kunstverein Duisburg

2017

- Wellenlänge, Kunsthaus Kannen, Münster

2015

- 8765km, 75m², Oh La Art Space, Shanghai, China



LARA KAISER

1996 Witten – lives and works in Münster

O.T. 2023.

Oil on canvas.
20 x 18 cm (7.8 x 7 in).

Sales price: € 600 incl. VAT
\$ 660



LARA KAISER

1996 Witten – lives and works in Münster

Gaslicht. 2023.

Oil on canvas.
100 x 80 cm (39.3 x 31.4 in).

Sales price: € 3,600 incl. VAT
\$ 3,960



LARA KAISER

1996 Witten – lives and works in Münster

Abstract Issues Ila. 2022.

Oil on canvas.
20 x 18 cm (7.8 x 7 in).

Sales price: € 8,0 incl. VAT
\$ 880

HANNA KAMINSKI

1988 San Francisco (USA) – Master class student at Universität der Künste Berlin



ARTIST STATEMENT

Overlapping layers of paint create new, unique shapes. Hanna Kaminski's pictures present an open, surreal and cartoonish imagery. Probing the limits of what is recognizable, our inventory of images, the figures elude any overly quick interpretation. For Hanna Kaminski, the medium of painting is a tool to dissolve initial ideas of motifs and to develop an own formal language. Accidental moments in the working process require her active, conscious reaction and keep the creation of her paintings in constant, productive tension. It is not only the motif that tells the story, but also the medium itself. Traces of over-painted layers document the time and the process of creation of her work.

CURRICULUM VITAE

since 2022

- Master class student at Universität der Künste Berlin

since 2021

- Painting class of Prof. Valérie Favre at the UDK Berlin

since 2019

- Painting/graphic art class of Prof. Michael Riedel

since 2018

- Studies of painting/graphic art at the HGB Leipzig

EXHIBITIONS

2022

- Class of Valérie Favre Berlin (part II), Galerie C, Neuchatel, Switzerland
- ENTER THE LIMELIGHT, SPACE FOR VISIBILITY, Berlin
- soft grid, studio Hannibal, Berlin
- Zirkus, exhibition of the class of Valérie Favre, Villa Grisebach, Berlin

2021

- optotype, p145, Berlin
- Exhibition "Hans-Purrmann-Preis der Stadt Speyer für Bildende Kunst 2021", Speyer
- Pulling & Opening, p145, Berlin
- CA BOO DLE, Bistro 21, Leipzig
- lauf, mickey!, solo exhibition, Galerie Josef Filipp, Spinnerei Leipzig
- Armin Sandig Prize, Freiheitshalle Hof, Hof

2020

- featured in #takingoverkunsthallehh @hamburger.kunsthalle and by @franziskareinbothe
- Bezüge II, konnektor-Forum für Künste, Hanover
- aus der Radierwerkstatt der HGB Leipzig, Galerie art gluchowe e.V., Glauchau

2019

- unsere meinung, class exhibition, Brühl 64-66, Leipzig
- kunstpreis junger westen 2019 painting, Kunsthalle Recklinghausen, Recklinghausen
- Mehrzahl, Werkschauhalle, Leipzig

AWARDS

- Nominee for the "Hans-Purrmann-Preis der Stadt Speyer für Bildende Kunst 2021", Speyer
- Nominee Armin Sandig Prize 2020, Freiheitshalle Hof, Hof
- Nominee kunstpreis junger westen 2019 painting, Kunsthalle Recklinghausen, Recklinghausen



HANNA KAMINSKI

1988 San Francisco (USA)

ohne Titel (unter orange). 2023.

Acrylic and oil on canvas.
60.5 x 60.5 cm (23.8 x 23.8 in).

Sales price: € 2,400 incl. VAT
\$ 2,640

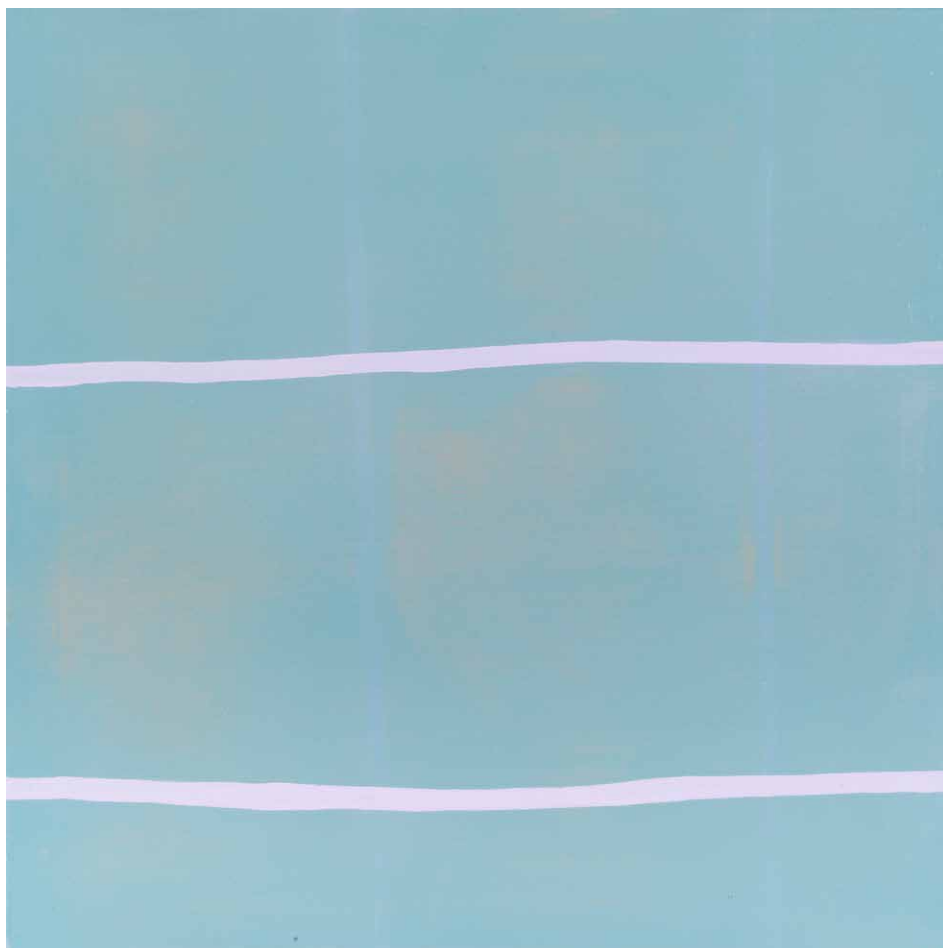
HANNA KAMINSKI

1988 San Francisco (USA)

ohne Titel (über blau). 2023.

Acrylic and oil on canvas.
60,5 x 60,5 cm (23.8 x 23.8 in).

Sales price: € 2,400 incl. VAT
\$ 2,640



HANNA KAMINSKI

1988 San Francisco (USA)

Ohne Titel (lila striche). 2023.

Acrylic and oil on canvas.
60,5 x 60,5 cm (23.8 x 23.8 in).

Sales price: € 2,000 incl. VAT
\$ 2,640

EUNJEONG KIM

1990 Chuncheon, South Korea (RoK) – Master class student at Hochschule für Bildende Künste Brunswick



ARTIST STATEMENT

In my art I examine the painterly space and the painterly implementation. When I paint, I don't just imagine a flat image, I try to picture how multiple layers of lines, planes, and the color masses overlap three-dimensionally and mix. I wanted to make this three-dimensionality of painting visible.

My work comprises digital and painterly collage. In a first step, I gather photos and screenshots from the internet and from everyday life over a period of time. I piece them together on the computer and mix them with an oil paint brush tool. I use the lines from my instinctive drawings. I then use the shapes that came about randomly through the digital collage. For this finished collage, I use real paint again.

The scenes I depict have various sources of inspiration. For example, I like watching YouTube. Watching various videos on this platform, I picture a collage.

The digital collage allows me to show how I perceive different scenes and to expand the scope of painting. From analogue effects to digital, from digital effects to analogue, from painterly flat elements to three-dimensional sculptures. For me, everything is pictorial. Different media and dimensions evoke different senses, and that, in return, influences my painting.

CURRICULUM VITAE

2009–2014

- Painting B.F.A., Hong-ik University, South Korea

2018–2019

- In the class of Nadine Fecht at Hochschule für Bildende Künste Brunswick, Germany

2019–2022

- Honors degree, class of Hartmut Neumann at Hochschule für Bildende Künste Brunswick, Germany

2022–2023

- Student in the master class of Wolfgang Ellenrieder at Hochschule für Bildende Künste Brunswick, Germany

SOLO SHOWS

2023

- (Coming soon) Kunstraum Varel, Varel
- (Coming soon) Braunschweiger Privatbank, Brunswick
- Floating Painting – Between analogue and digital, Künstlerhaus Meinersen, Meinersen, Germany

2016

- Gemischte Landschaft, Spacenoan, Suwon, South Korea

2015

- Dream in Reality, Gallery Dos, Seoul, South Korea:

GROUP SHOWS

2023

- (Coming soon) Kunstverein Braunschweig, Brunswick
- (Coming soon) Kunstverein Wolfsburg, Wolfsburg
- (Coming soon) SAP, Walldorf
- Unheimlich.Großartig, Atelierhaus Darmstadt, Darmstadt, Germany
- Paged out, Weltspiele, Hanover, Germany

2022

- Neun Sonnen-Erzählungen utopischer digitaler Welten, Uzwei im Dortmunder U, Dortmund, Germany
- Natur-Mensch 2022, Martinikirche, St. Andreasberg, Germany
- Ich trage das Glück in meinem Ärmel nach Hause, Galerie vom Zufall und vom Glück, Hanover, Germany
- What else?, Periscope, Salzburg, Aus

2021

- d-platziert 2021, Schloss Agathenburg, Agathenburg, Österreich
- Cross the virtual world, ARTHUB VR Gallery
- Sestiere di Venezia, Venezia, Italy
- Schredder Nachwuchsfestival 2021, Theaterhaus Hildesheim, Hildesheim, Germany

2016

- Sieben Räume, Seoul Innovation Park, Seoul, South Korea

2015

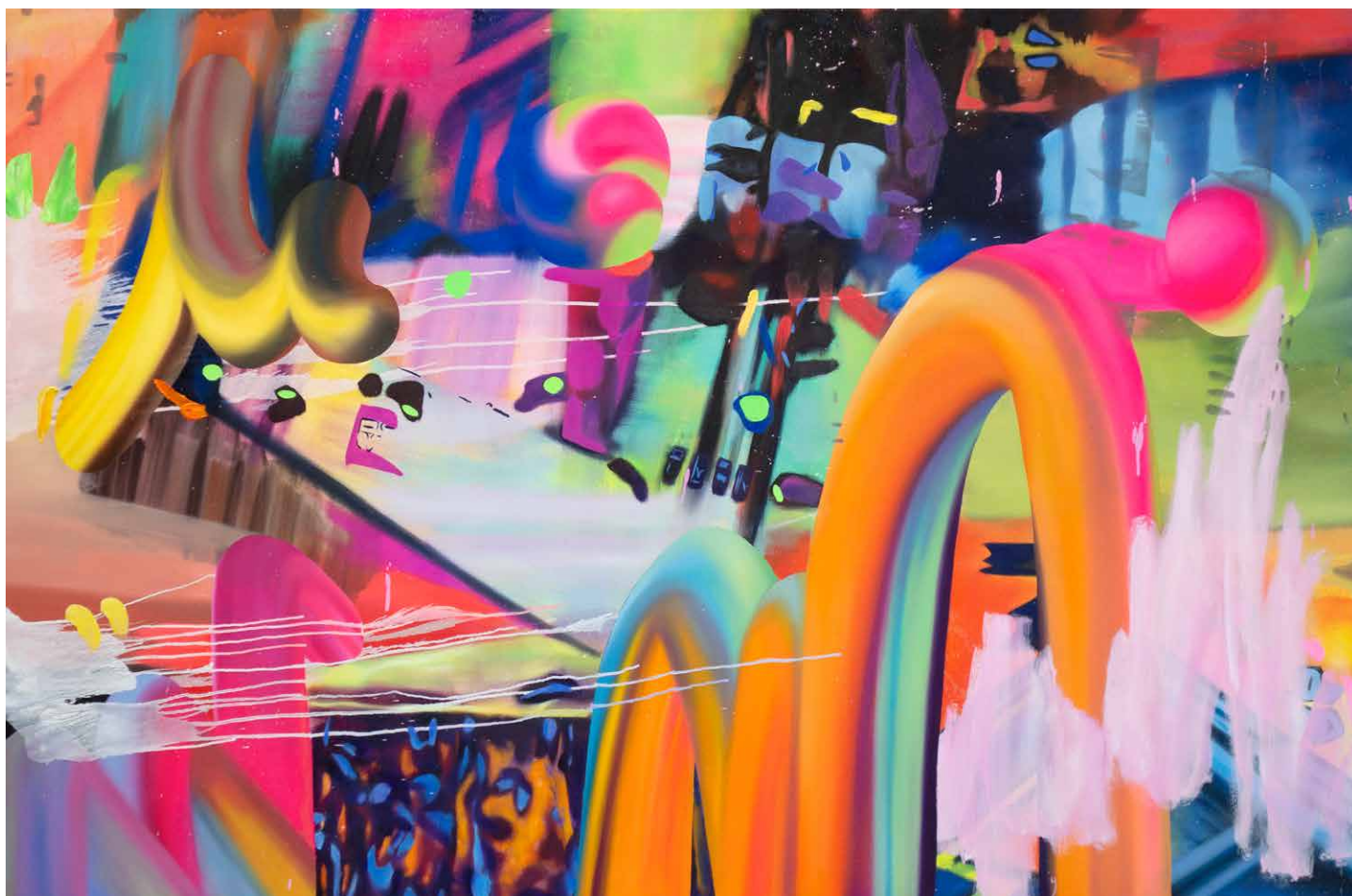
- Ich bin anonyme*r Künstler*in, Arko Art Center, Seoul, South Korea
- Junge Künstler*innen, Gallery 4F, Chuncheon, South Korea
- Happy Wall Korea, Hongik Art Center, Seoul, South Korea
- Einzelgänger-Planet, Gallery Toon, Chuncheon, South Korea

2014

- The New Faces at Next Door 2014, Next Door Gallery, Seoul, South Korea
- Kangwon junge Künstler*innen, Sokcho Kunstzentrum, Sokcho, South Korea
- Campus Ten Art Festival, 63Building, Seoul, South Korea
- Skinner-Box, Gallery Ahsh, Paju, South Korea

2013

- Wie wagst du, Seoul Rathaus Galerie, Seoul, South Korea



EUNJEONG KIM

1990 Chuncheon, South Korea (RoK)

Gegenseitig. 2022.

Oil on canvas.
130 x 200 cm (51.1 x 78.7 in).

Sales price: € 6,600 incl. VAT
\$ 7,260

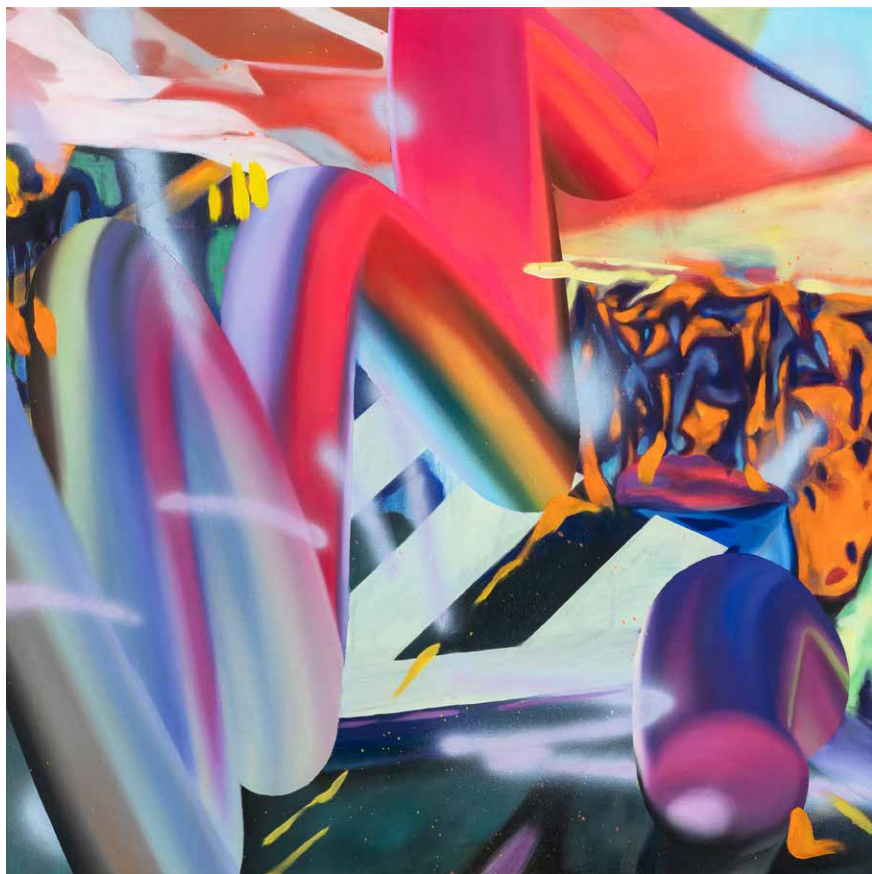
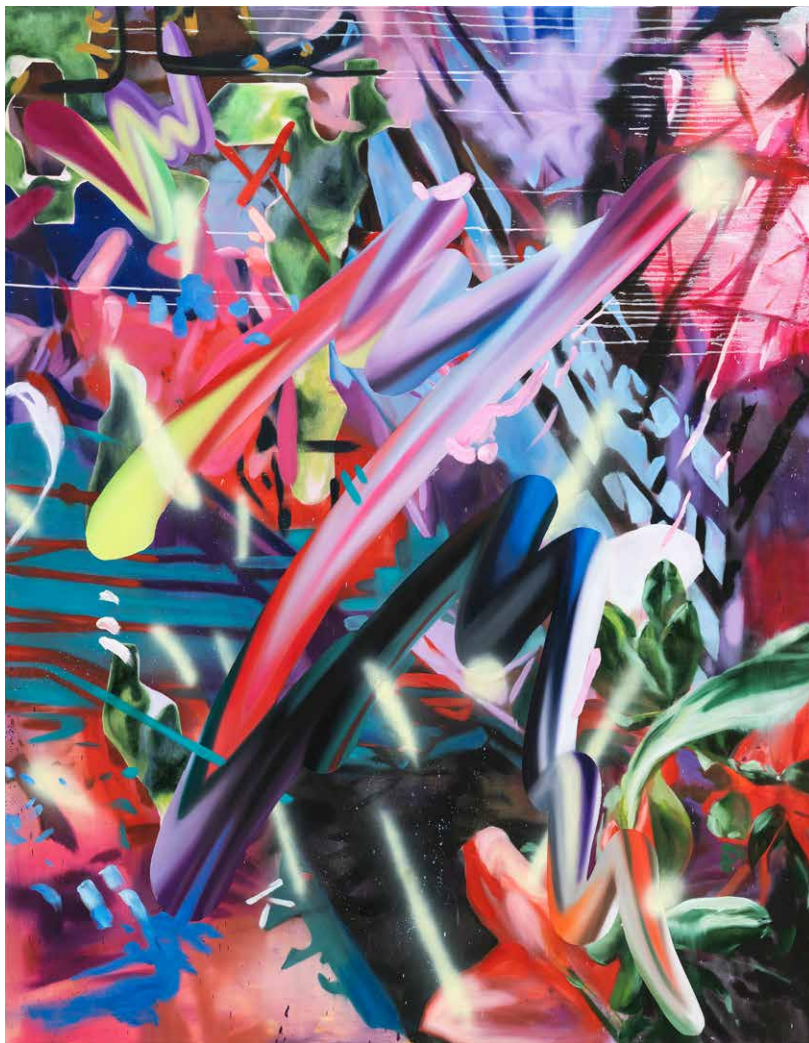
EUNJEONG KIM

1990 Chuncheon, South Korea (RoK)

Mixed up 1. 2022.

Oil on canvas.
160 x 125 cm (62.9 x 49.2 in).

Sales price: € 5,700 incl. VAT
\$ 6,270



EUNJEONG KIM

1990 Chuncheon, South Korea (RoK)

Mixed up 2. 2022.

Oil and acrylic on canvas.
80 x 80 cm (31.4 x 31.4 in).

Sales price: € 3,200 incl. VAT
\$ 3,520

STEFAN KRAUSEN

1962 Düsseldorf – Master class student at Akademie der Bildenden Künste Munich



CURRICULUM VITAE

Since 1982

- Musician, drummer/percussionist, experimental and improvised music, performances

Since 1995

- Photographer, analog, all formats

1987–1992

- Studied Philosophy/English, Heinrich-Heine-Universität Düsseldorf

1992–1995

- Studied Journalism/Indology, Freie Universität Berlin

1996–2000

- Studied Theater, Film and TV, Albertus-Magnus-Universität Cologne

1996–2014

- Freelance work for film and TV productions

2014–2016

- Apprenticeship as state-approved educator

2017–2023

- Studied Visual Arts AdBK Munich class of Prof. Axel Kasseböhmer, since 2020 class of Prof. Schirin Kretschmann

2023

- Diploma Visual Arts (painting/graphic art) at Akademie der Bildenden Künste (AdBK) Munich

ARTIST STATEMENT

In the face of the 'perpetual recurrence of the ever same', do not all statements about contemporary painting become invalid? Can art remain 'free' from actual circumstances, or is it even imperative? It can if I, as an artist, want and can. My painting is about the possibility of keeping the canvas free from clarity, transparency and obviousness. Painterly processes have a lasting effect in the indefinite. Forms, levels, gradients result in views, create possibilities of 'view' without being fixed. I pursue an aesthetic of the unpredictable, as changeable as life, by using painterly means. My painting seduces, evokes strong feelings, to let go of limitations, to feel. My goal is to evoke timelessness, while still attaining an authentic independence in painting. In this way, the 'perpetual recurrence of the ever same' can continue on ever new paths.

EXHIBITIONS

2023

- Diploma exhibition AdBK Munich
- Goethe Institut Munich, with Marjan Baniasadi
- Altes Gefängnis Freising

2022

- Annual exhibition AdBK Munich

2021

- Annual exhibition AdBK Munich; TOUCH AWAY online exhibition

2020

- Annual exhibition AdBK Munich

2019

- Annual exhibition AdBK Munich; LIEBLING, ICH HABE DIE KINDER
- GESCHRUMPFT, CenterCourt Munich

2018

- Die schmutzigen Hände, music performance, photo exhibition, Streitfeld Munich

2016

- Malerei und Fotografie im Atelierprojekt Landwehrstraße, Munich



STEFAN KRAUSEN

1962 Düsseldorf

Of Sound and Vision 4. 2022.

Oil on canvas.
155 x 195 cm (61 x 76.7 in).

Sales price: € 7,000 incl. VAT
\$ 7,700

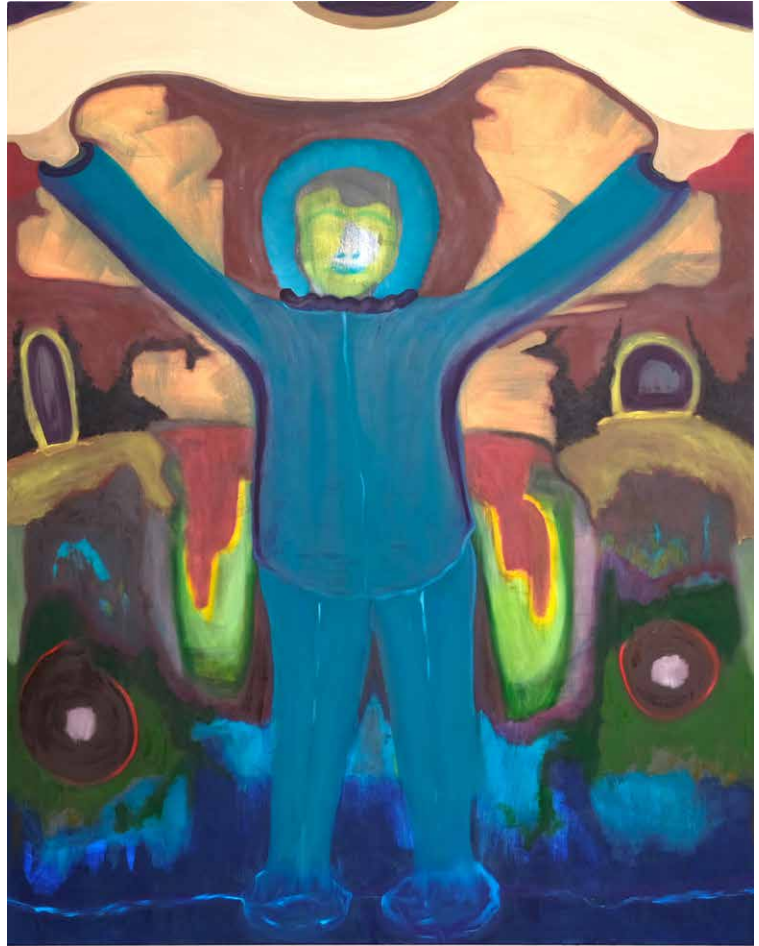
STEFAN KRAUSEN

1962 Düsseldorf

Ohne Titel. 2022.

Oil and acrylic on canvas.
200 x 160 cm (78.7 x 62.9 in).

Sales price: € 7,200 incl. VAT
\$ 7,920



STEFAN KRAUSEN

1962 Düsseldorf

Ohne Titel. 2022.

Oil and acrylic on canvas.
200 x 160 cm (78.7 x 62.9 in).

Sales price: € 7,200 incl. VAT
\$ 7,920

LENA LAGUNA DIEL

1993 Zurich (Switzerland) - Master class student at the Staatliche Akademie der Bildenden Künste Karlsruhe



CURRICULUM VITAE

2022–2024

· MA Fine Arts. Institut Kunst, IAGN, Basel (CH)

2022–2023

· Student in the master class of Franz Ackermann, Academy of Fine Arts Karlsruhe (D)

2022

· Fine Arts Diploma. State Academy of Fine Arts Karlsruhe (D)

2016

· SABKK, with Prof. Franz Ackermann, Lutz Braun and Tatjana Doll (D)

2015–2016

· Guest student with Prof. Tatjana Doll, Academy of Fine Arts Karlsruhe (D)

2013–2015

· Ciclo Superior de Artes al muro in EASD, Collage of Higher Arts Education, Olot (SP)

ARTIST STATEMENT

Statement by Meret Glausen on the art of Lena Laguna Diels:

One room, two chairs, two people. A seemingly simple situation. But Lena Laguna's paintings are anything but simple. The division alone throws us off course, and it seems as if the painting was rearranging before our eyes. As if the canvases and colored areas were constantly being regrouped, depending on which element of the picture we focus on. The picture consists of two canvases, which in turn are divided into several colored areas. The color fields extend beyond the borders of the canvases, just as the motifs transcend the borders of the color fields and canvases.

The longer we look at the picture, the softer and more permeable the boundaries between motif and color, representational and abstract become. The bodies depicted are clearly recognizable as such, but they function as pure, strong areas of color just as much as the space that surrounds them.

Diel carefully studies the composition and the colors, creates color palettes, tests how the colors act on the canvas, how they change in tone after drying. She notes how she found the individual shades and thus creates a unique inventory for her colors, their process of creation and their interaction.

Diel's work is characterized by the interplay between the big picture and the love and attention to detail. In the paintings, this becomes clear through the relationship between the painting that is visible to us and the color studies that remain hidden from us. By juxtaposing the paintings and the newly produced ceramics, which are now increasingly appearing in the artist's work, this leap into a different measure becomes tangible. The intimacy inherent in the works can be felt in both genres. This is how Diel captivates us and draw us under the spell of her work.

EXHIBITIONS

2023

· Master student exhibition, Städtische Galerie Fruchthalle Rastatt (D)

2022

· Regionale 23, Homes, Kunsthaut Baselland, Basel (CH)
· alazzina #15, Basel (CH)
· Art auction for the support of Ukraine, Laube, Karlsruhe (D)
· Zwei Gründe nach A zu reisen, Paradoxon, Heidelberg (D)

2021

· Academy of Fine Arts Karlsruhe annual exhibition (D)
· Nicht küssen nicht hauen, Festhalle, Durlach (D)
· Warteraum Selva de Mar, Luis Leu, Karlsruhe (D)

2020

· Ahoi Ahoi, Basel (CH)
· AIO, Orgel Fabrik, Durlach, (D)
· "2020", Orgel Fabrik, Durlach, (D)

2019

· WESTSÜD, Galerie Knecht and Breaster, (D)
· Last Minute, Kalinowski Raum, (D)
· Academy of Fine Arts Karlsruhe annual exhibition (D)
· It's my turn to drive, Kalinowskiraum, Karlsruhe (D)

2018

· Academy of Fine Arts Karlsruhe, annual exhibition (D)

2016

· Sing a song on desk, EASD, Girona (SP)
· Sing a song on desk, ERAM, Girona (SP)

2015

· Sing a song on desk, Center cultural La Mercè, Girona (SP)
· 1m de Reality, Olot (SP)
· 1m de Realitat, Olot (SP)

AWARDS

2015

· Bòlit Centre Contemporani d'Art, Girona (SP)



LENA LAGUNA DIEL

1993 Zurich (Switzerland)

Talk IV. 2021.

Mixed media on two jointed canvasses.

Dimensions of left canvas: 180 x 80 cm (70.8 x 31.4 in).

Dimensions of right canvas: 180 x 120 cm (70.9 x 47.2 in).

Total dimensions: 180 x 200 cm (70.8 x 78.7 in).

Sales price: € 7,600 incl. VAT

\$ 8,360

LENA LAGUNA DIEL

1993 Zurich (Switzerland)

Talk I. 2018.

Mixed media on four jointed canvasses.

Each 80 x 80 cm (31.4 x 31.4 in).

Total dimensions: 160 x 160 cm (63 x 63 in).

Sales price: € 6,400 incl. VAT

\$ 7,040



LENA LAGUNA DIEL

1993 Zurich (Switzerland)

Talk III. 2021.

Mixed media on four jointed canvasses.

Each 80 x 80 cm (31.4 x 31.4 in).

Total dimensions: 160 x 160 cm (63 x 63 in).

Sales price: € 6,400 incl. VAT

\$ 7,040

LENA MAI MERLE

1993 Wuppertal – Master class student at Kunstakademie Düsseldorf



ARTIST STATEMENT

Lena Mai Merle is an international artist occupied with the depiction of imprints. She illustrates the structures and interdependent interferences of identity constructs, group relations, roles and the production of the “other” in historiography, autobiography and narration with an imagery in which objects and figures act on an equal footing, which allows them to act beyond their attributions. As in a maze, a mesh of associations of text and images of various origins proliferates in her pictures. In order to escape from them, the observer must reinterpret and rethink. Hence, Lena Mai Merle invites observers to reflect on ways of seeing, interpreting or even reading. As part of various collectives, she continues to explore the efforts of group work and possibilities of authorship.

EXHIBITIONS (SELECTION)

2022

- Bitte dreht mich jetzt um, auf dieser Seite bin ich schon gar!, Wuppertal. The House that Mum built, SVNTOS32, London.
- MOBBINg Diq, collective performance, Galerie Hinten Links, Hamburg. 2021
- Let's get one thing straight cause my teeth are not with Alex Winterstein, B10B, Düsseldorf.
- Animal Crossing, solo at Emde Gallery, Mainz.
- Another world is possible, RCA London, online, GB.
- ALPHA INDUSTRIES, with Tim Ehrich and Paul Glaw, Lübeck.

CURRICULUM VITAE

2014–2018

- BFA at Hochschule für Bildende Kunst Hamburg in the class of Werner Büttner, Jochen Distelmeyer and Thilo Heinzmann.

2017–2018

- Erasmus, Kunsthøgskolen i Oslo, Norway.

2018 –2020

- MFA, Body, Theory and Poetics of the Performative, Staatliche Akademie der Bildende Künste Stuttgart.

2018–2023

- Studies at Kunstakademie Düsseldorf.

2023

- Diploma, Kunstakademie Düsseldorf, class of Rita McBride

2020

- raus project Vol.7, @raus.project, Hamburg.
- Revenge is a Dish, with Amalie Gabel, Loevens Hule Gallery, Oslo, online, NO.
- Conditions of a Necessity, performance MFA KTHP, Kunsthalle Baden-Baden, Baden-Baden.
- Genius Loci 8: Interplay, SETAREH Gallery, Düsseldorf.
- Master Pauper: Potent und Propper, Theater Rampe, Stuttgart.
- raus project vol.1, @raus.project, Hamburg.
- CARRIER, Barrat Düsseldorf, online, DE.

2019

- Y AYACLA (Robin Hood), collective performance, Sommer des Wissens, Hamburg.
- NORTH RHINE WESTFAILURE, performance by Barrat Düsseldorf, Düsseldorf.
- Nacht der Museen Stuttgart, KTHP im Diakonissenbunker, Stuttgart.

2018

- HISCOX Art Prize, Galerie der HFBK, Hamburg.
- Massephase, Sprink, Düsseldorf.
- FIN, by Magdalena Los, nomadic(on)temporary, Hamburg.
- S.T.a.R. Flash, ok.terrain, Hamburg.
- X Jahre Kunst in Hamburg, Benzene at Affenfaust Galerie, Hamburg.

2017

- Season End, After School Special, Bergen.
- The Toilet Show, KHIO Oslo, Oslo.
- GIFC LLC, Galleri Rod Bianco, Oslo.
- ARTz IV, Benzene, Hamburg, DE G20 – An Artistic Review of the G20 Summit, GalerieSpeckstraße, Hamburg.
- Supermarket Art Fair, Stockholm.
- DIN A3/B4, Tonenton, Copenhagen.

2016

- Curatorial Tongues, Tonenton, Copenhagen.
- H (o) I d _____ #, Spedition Bremen, Bremen.
- We take no responsibility, Copenhagen.

2015

- Under Construction Imag(in)ing Identity, Frappant, Hamburg.

2013

- Düsseldorf ist ARTig, Kunsthau Düsseldorf.

GRANTS/AWARDS

2023

- Walther Stöhrer Preis für Grafik (winner).

2013

- HISCOX Art Prize, Studienstiftung des Deutschen Volkes, Düsseldorf ist ARTig (nominee)
- EigenARTig Förderung für bildende Künste (winner)



LENA MAI MERLE

1993 Wuppertal

Dogville in situ. 2022.

Oil, airbrush and acrylic marker on canvas.
200 x 165 cm (78.7 x 64.9 in).
In the original artist frame.

Sales price: € 7,300 incl. VAT
\$ 8,030

LENA MAI MERLE

1993 Wuppertal

Mit uns verdorben im Verborgenen. 2022.

Oil, airbrush and acrylic marker on canvas.
204 x 153 cm (80.3 x 60.2 in).
In the original artist frame.

Sales price: € 7,200 incl. VAT
\$ 7,920



LENA MAI MERLE

1993 Wuppertal

Not even with savoir faire will fate favour
the pesterer. 2021.

Oil, airbrush, acrylic marker and window colors on canvas.
140 x 130 cm (55.1 x 51.1 in).

Sales price: € 5,400 incl. VAT
\$ 5,940

HANNES MUSSNER

1989 Bolzano, South Tyrol (Italy) – Master class student at the Staatliche Akademie der Bildenden Künste Karlsruhe



CURRICULUM VITAE

2015 – 2017

- Sculpting specialization course for wood sculptors, LBS St. Ulrich in Gröden

2015 – 2019

- in practice experience at Atelier Aron Demetz

2017 – today

- Staatliche Akademie der Bildenden Künste Karlsruhe, Prof. Stephan Balkenhol

ARTIST STATEMENT

As a contemporary sculptor, I am deeply concerned with the human form and the relationship between man and nature. My sculptures show people characterized by a combination of individualism and typification and hence express existential questions. In the process of creation I move through a moderately expressive and material-oriented surface treatment that emphasizes the complexity and uniqueness of the human being.

I consider the wooden sculpture a medium that has a special meaning for humans. Wood is a living material bears its own history and complexity. Working with wood, I keep discovering new nuances and layers that the material has in store for me. The warmth and softness of the material, the natural grain and structure, its unmistakable color and scent, all this inspires me and gives my sculptures a special expressiveness.

But my sculptures are not only an exploration of the material and the human form. They are also meant to make observers think and offer them new perspective on life and the world around us. I believe that art has the ability to touch people on a deep, spiritual level and connect them to their own inner being. My sculptures show the effect of the auratic and the spiritual and carry primordial as well as contemporary issues within them.

As an artist, I see it as my mission to explore the complex relationship between man and nature, and to blur the lines between the physical and the spiritual. My sculptures are an expression of this search and should encourage the viewer to see the world around us with different eyes.

EXHIBITIONS & AWARDS

2022

- Art Miami, group show, Licht Feld Gallery (CH), Miami, (USA)
- Newcomer Prize of the European Design Prize 2022 for wood sculptors (EU)
- Neugierig auf morgen, winners exhibition of the European Design Award, Rochsburg Castle, Saxony (DE)
- Galerie OH, group show, Galerie OH, Karlsruhe (DE)
- Liquid Art System, group show, Liquid Art System, Capri (IT)
- "Köpfe", group show, Marianne Heller Galerie, Heidelberg (DE)
- Sculptour.be, group show, Beukenhof Gallery, Kluisbergen (BEL)
- Winter exhibition of the State Academy of Fine Arts Karlsruhe, Karlsruhe (DE)

2021

- Urban Life, group show, Galerie Michael Schmalfuss, Berlin (DE)
- Winter exhibition of the State Academy of Fine Arts Karlsruhe, curated by Prof. Leni Hoffman, Prof. Kalin Lindena and Prof. Magnus Plessen
- Interdependent, duo show with Elisa Rungger, Galerie Brötlinger, Pforzheim (DE)
- Immagine e Somiglianza, duo show with Elisa Rungger, Galerie Kunstraum Vincke-Liepmann, Heidelberg (DE)
- Summer exhibition of the State Academy of Fine Arts Karlsruhe, curated by Prof. Stephan Balkenhol
- Persona Existenz und Essenz. Duo show with Elisa Rungger Gallery Koenitz, Leipzig (DE)

2020

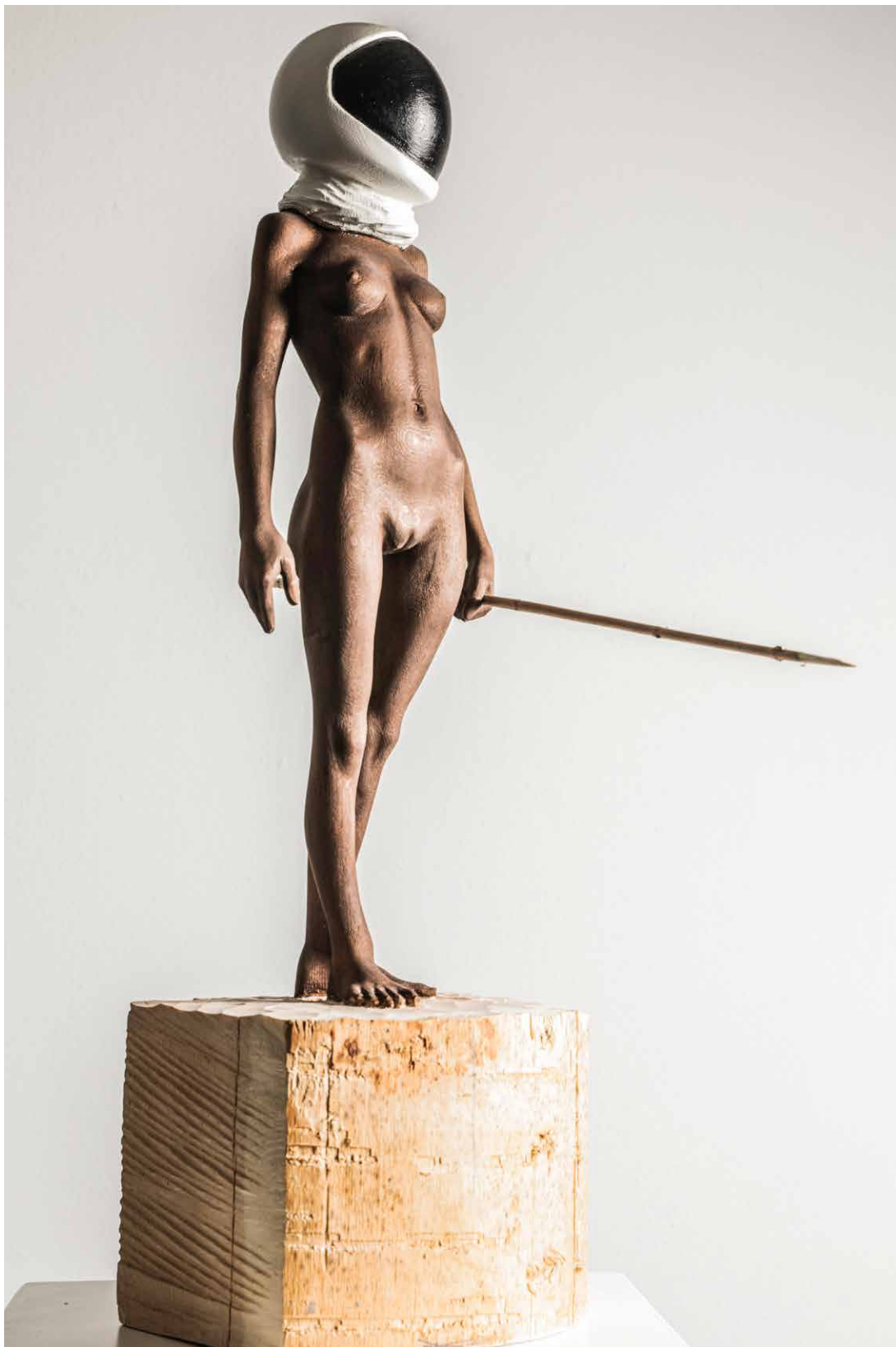
- Summer exhibition of the State Academy of Fine Arts Karlsruhe, curated by Prof. Stephan Balkenhol

2019

- Summer exhibition of the State Academy of Fine Arts Karlsruhe, curated by Prof. Stephan Balkenhol
- Exhibition class of Stephan Balkenhol, Kasseler Sparkasse, Kassel (DE)

2018

- Michelangelo Reload artist residency



HANNES MUSSNER

1989 Bolzano, South Tyrol (Italy)

Es wurde Licht. 2022.

Swiss pine and Acrylic paint.
80 x 22 x 19 cm (31.4 x 8.6 x 7.4 in).

Sales price: € 2,200 incl. VAT
\$ 2,420

HANNES MUSSNER

1989 Bolzano, South Tyrol (Italy)

Schnauzer im Schnee. 2020.

Swiss pine and acrylic paint.
55 x 57 x 46 cm (21.6 x 22.4 x 18.1 in).

Sales price: € 3,200 incl. VAT
\$ 3,520



HANNES MUSSNER

1989 Bolzano, South Tyrol (Italy)

Venus. 2019.

Swiss pine and acrylic paint.
195 x 50 x 50 cm (76.7 x 19.6 x 19.6 in).

Sales price: € 6,400 incl. VAT
\$ 7,040

SOL NAMGUNG

1991 Chuncheon, Korea – Master class student at the Hochschule für Bildende Künste Dresden



ARTIST STATEMENT

Certain uncertainty

Everything on the canvas is symbolized imagery. Images are certain, but the stories contained therein are uncertain. Or the other way around. The images reflect the composition of certain perceptions described in colors and shapes. The colors reveal temperature and atmosphere. The silhouettes embody the forms. And the texture of the colors is the time and motion of the painting. What I saw creates what I haven't seen yet. The newly created images reconstruct my vision. The figures and things from outside turn into the composition of colors and shapes inside of me. Pictures are my perception. The painting itself is a conversation about the world as it is perceived. When I shine a light on it, it casts its own shadow. Art is the shadow of one's own.

EXHIBITIONS

2023

- Master class studies final exhibition at "M23", HfBK Dresden
- Artist collective "ROUND EDGES", Tanke, Hanover
- Solo show "Figur und Ding", Kunstforum Markert, Hamburg
- Group show "Circle", CICA Museum, Gimpo, Korea

2022

- 8. Künstlermesse Deutsches Hygiene Museum, Dresden
- Eb-Dietzsch Prize for painting (nominee), Sparkasse Gera-Greiz, Gera
- Group show "Vom Überschreiten/ Transitioning", Kunsthalle Oktogon, HfBK Dresden
- Group show "Bilder heute, Welten morgen", Horror Vacui, Leipzig
- Duo show "Schribbles on Tension", Galerie Stephanie Kelly, Dresden

CURRICULUM VITAE

2010–2011

- English at Kangwon National University, Korea

2011

- Art History (semester abroad) at the University of Minnesota, USA

2015–2020

- Diplom at Hochschule für Bildende Künste Dresden, Germany (interdisciplinary/ experimental painting, Prof. Christian Sery)

2020–2023

- Student in the master class of (Prof. Christian Sery) at HfBK Dresden, Germany

2021

- Group show Künstlerhaus Eisenhammer, Schlepzig
- Artist collective hrrrrrr "Du bist unbegrenzt", Alte Feuerwache Loschwitz, Dresden
- Group show "Freiheit, frei zu sein", Kunsthalle Bahnitz, Bahnitz

2020

- Group show "OPEN(CLOSED) 24/7", curated by Ursula Susanne Buchart, Alte Feuerwache Loschwitz, Dresden
- Artist collective hrrrrrr "housesillyweare", Brühlsche Galerie, HfBK Dresden
- Diploma exhibition, Oktogon, HfBK Dresden
- Group show "Besetzung 1", Breitscheidstr. 78, Dresden

2019

- Group show "schwebe ichmirmich", Kunsthalle Kraftwerk Mitte, Dresden
- Group show "WASSER ODER WODKA", Senatssaal, HfBK Dresden

2018

- Solo show "OPEN ENDING", EX14, Dresden

2017

- Group show "LEBENS_ ZEIT_ RAUM", Kunsthalle Bahnitz, Bahnitz
- Group show "LIPSIUS VIBES", Lipsiusbau, Dresden

2016

- Berlin Graphic Days #8, Urban Spree, Berlin

SCHOLARSHIPS/RESIDENCIES

2022

- Artist residency (December 2022), OÖ Gastatelier in Salzamt in Linz, Austria (residency stipend from Land Oberösterreich)
- 7. Eb-Dietzsch Prize (nominee), Germany

2021

- Artist residency (July 2021), Gaesteatelier Hollufgård in Odense, Denmark (residency stipend from Künstlerhaus Lukas)

2021

- Art festival "Aquamediale 14", Schlepzig, Germany

2020

- Sponsorship from Fondazione Silene Giannini, Switzerland
- DNN art auction in Dresden, Germany

2020–2023

- Sächsisches Landesstipendium for master course at HfBK Dresden, Germany

Since 2020

- Artist collective "hrrrrrrr"

2019

- DNN art auction in Dresden, Germany
- Exchange scholarship from Künstlerhaus Lukas, Germany
- DAAD Stibet Stipendium for foreign students, Germany



SOL NAMGUNG

1991 Chuncheon, Korea

Fatigue I. 2023.

Oil and oil chalks on canvas.
100 x 85 cm (39.3 x 33.4 in).

Sales price: € 3,700 incl. VAT
\$ 4,070

SOL NAMGUNG

1991 Chuncheon, Korea

Fatigue II. 2023.

Oil on canvas.
100 x 85 cm (39.3 x 33.4 in).

Sales price: € 3,700 incl. VAT
\$ 4,070



SOL NAMGUNG

1991 Chuncheon, Korea

Figur und Ding I. 2022.

Oil and oil chalks on canvas.
125 x 135 cm (49.2 x 53.1 in).

Sales price: € 5,200 incl. VAT
\$ 5,720

EVELINA REITER

1998 St. Petersburg, Russia – Master class student at Kunsthochschule Berlin Weißensee



CURRICULUM VITAE

2022

· Weissensee Kunsthochschule Berlin, Diploma in painting/visual arts

2023

· Student in the master class of Prof. Nader Ahriman

ARTIST STATEMENT

I regard everything that happens to me as material for my pictures – Berlin subway scenes, streets and the people I meet. As a figurative painter, I am constantly looking for new compositions and stimuli in my everyday life. For me, the pictures are an extension of my reality, they create a new level of visual, emotional and haptic experience. Using oil with pigment was not a random choice, I consciously chose to use a living material. The oil does not dry out, instead it crystallizes over time. The historical aspect of its use for centuries before I as a young woman and artist started using it, has a great significance for me. My subjects only form in my head after I've seen a lot of material, I take my personal experiences as a stimulus. I don't use photo or video material as support, but start to work directly on the canvas. The composition comes into being when I have an idea of the size or width of the space. The women in the pictures, who are strongly influenced or rather inspired by my own personality, also have to take up a lot of space in the picture. In my opinion, urban spaces are still not safe enough for women. The intention of the women's positions in my paintings is a clearly feminist one. So chic and at the same time wild and colorful, always on the move, is the city of Berlin in my eyes, which has been formative for my pictorial language and style over the years.

EXHIBITIONS

2022

- Exhibition for Peace and Solidarity 1, feldfünf, Fromet-und-Moses-Mendels-sohn-Platz 7-8, 10969, Berlin
- Exhibition for Peace and Solidarity 2, Backhaus Projects, Weserstrasse 168, 12045, Berlin
- Exhibition for Peace and Solidarity 3, Culterim Gallery, Kaiserdamm 102, 14057, Berlin
- Closing Exhibition: Yet Yet, Kühlhaus Berlin, Luckenwalderstrasse 3, 10963 Berlin
- "Dear Diary" Culterim Gallery, Kaiserdamm 102, 14057, Berlin

2021

- Exhibition of Ahriman class: Passive Agressive, Sandra Bruegel Galerie, Berlin
- Ich habe Spass, Haus of Tirree, Berlin

2020

- Frida Ortgies-Tonn & Evelina Reiter: Diametralis, Museum Kesselhaus Herzberge, Berlin

2019

- Exhibition of Ahriman class: -188+x(Balzac), Schloss Holdenstedt, Uelzen

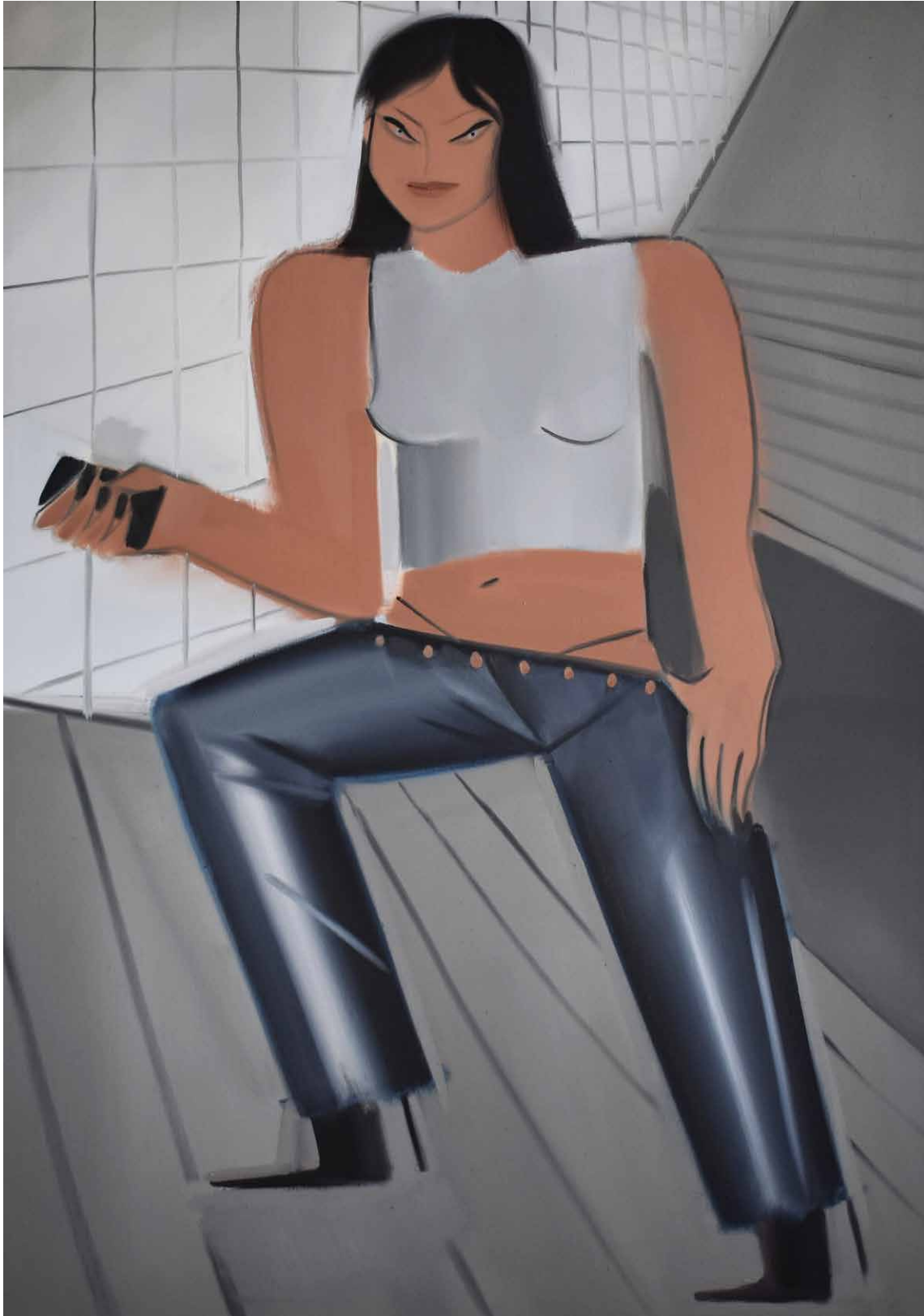
2018

- Exhibition of the class of Döbereiner-Grözing-Krecker-Krauss, Gestell, Erratum Galerie, Berlin

AWARDS / GRANTS

2020

- St. Moritz Art Academy Foundation, workshop with Andreas Schulze in St. Moritz, Switzerland



EVELINA REITER

1998 St. Petersburg, Russia

Berliner Straße. 2022.

Oil on canvas.
176 x 125 cm (69.2 x 49.2 in).

Sales price: € 6,000 incl. VAT
\$ 6,600

EVELINA REITER

1998 St. Petersburg, Russia

Drama. 2022.

Oil on canvas.
200 x 160 cm (78.7 x 62.9 in).

Sales price: € 7,200 incl. VAT
\$ 7,920



EVELINA REITER

1998 St. Petersburg, Russia

Treppe 3. 2023.

Oil on canvas.
176 x 125 cm (69.2 x 49.2 in).

Sales price: € 6,000 incl. VAT
\$ 6,600

BORIS SACCONI

1991 Schongau – Master class student at the Akademie der Bildenden Künste Munich



CURRICULUM VITAE

2016–2023

- Painting studies with prof. Gregor Hildebrandt at the AdBK Munich

2020

- Since June: stipendiary for artist fundy granted by the Cusanuswerk

2021 – 2023

- Student in prof. Gregor Hildebrandt's master class, AdBK Munich

2021

- Leonhard and Ida Wolf Memorial Award for Visual Arts

ARTIST STATEMENT

In painting I find balance to making music. I paint on my own and play music in a group. I need both To me. the two genres are closely related, a similar language. It is the immediacy of painting what fascinates me. I can immediately I can create a world that can convey information about who I am with quick strokes. The poetic, the non-verbal aspect of painting offers a great deal of freedom in which I feel at home. I can express and process complex conflicts and emotional situations in a very simple way but without making them seem banal. And it also offers me enough room to see grave winkingly, to add a bit of lightheartedness. It is a great help to process and review the images that surround and exert impact on me every day.

EXHIBITIONS

2023

- “FLÜGEL” Diploma solo show, AdBK Munich

2022

- “FLOWER” group show at gallery Choi&Choi, Seoul + part of Art Busan 2022
- “YoungArtistRoom” at Galerie BraunFalco, Munich
- “ON THE ROAD” group show at Atelierhaus Bergschmiede, Munich
- “I ALLIED WITH YOURS” group show at Neu Workshop / Jetzt, Munich
- “CAPRI SUN ORANGE” group show at Galaxie Off Galerie, Munich
- “FOUR ON THE FIFTH” group show at Galerie Kunz+Knust, Munich
- “JUNGE KUNST” group show at Künstlerhaus Marktoberdorf
- “ANIMAL” group show at gallery Racecar Factory, Indianapolis

2021

- “BLICK ZURÜCK NACH VORN” group show at Galerie Klüser Munich

2020

- “DER RIVER” group show at Alten Baumwollspinnerei Leipzig
- “SCHANZENTISCH” group show at Atelierhaus Bergschmiede Munich



BORIS SACCONE

1991 Schongau

Aquilin. 2022.

Mixed media. oil, charcoal, pastel chalks on canvas.
140 x 120 cm (55.1 x 47.2 in).

Sales price: € 5,200 incl. VAT
\$ 5,720

BORIS SACCONE

1991 Schongau

Der Mond ist abgefallen. 2022.

Mixed media. Oil, charcoal, pastel chalks on canvas.
75 x 50 cm (29.5 x 19.6 in).

Sales price: € 2,500 incl. VAT
\$ 2,750



BORIS SACCONE

1991 Schongau

Najade. 2023.

Mixed media. Oil, charcoal, pastel chalks and
pencil on canvas.
100 x 80 cm (39.3 x 31.4 in).

Sales price: € 3,600 incl. VAT
\$ 3,960

KYU SANG LEE

1993 Seoul (South Korea) – Master class student at Hochschule für Graphik und Buchkunst Leipzig



ARTIST STATEMENT

Kyu Sang Lee's artistic practice encompasses a diverse range of media and techniques, with a focus on investigating the elusive aspects of human experience through a meticulous exploration of form, shape, sound, and visual and musical codes. Lee's photographic works, which frequently extend into multimedia installations, delve into the inherent tensions, limitations, and potentialities of multiple languages that are not primarily reliant on verbal communication, but are omnipresent in our daily lives.

CURRICULUM VITAE

Kyu Sang Lee was born in 1993 in Seoul, South Korea, and grew up in Cape Town, South Africa. He received his BA in Fine Art from the Michaelis School of Fine Art, University of Cape Town (2016). Military service at the headquarters of the Army (ROKA), KR. He is currently studying at the Academy of Fine Arts Leipzig under Prof. Christin Lahr.

EXHIBITIONS

2023

- Table of Contents, Bistro 21, Leipzig, Germany. [March 2023]

2022

- Neighbours / Des Voisin.e.s, L'air Arts, Paris, France.
- Just Rolllllll [in collaboration with Nhà Sàn Collective], documenta fifteen, Kassel, Germany.

2021

- Between Strangers, Nuweland, Buren, Netherlands.

2020

- 11:11, Eclectica Contemporary, Cape Town, South Africa.
- Peep Show, Cape Town, South Africa [Online exhibition]
- Art Rotterdam, Rotterdam, Netherlands.
- Tones, Eclectica Contemporary, Cape Town, South Africa.

2019

- Satellite, Suburbia Contemporary, Cape Town, South Africa.
- Still Here Tomorrow to High Five You Yesterday: Chapter II, Zeitz MOCAA, Cape Town, South Africa.
- Cape Town Art Fair [Solo Project], Cape Town, South Africa.

2018

- Also Known as Africa, Le Carreau du Temple, Paris, France.
- Throwing Shapes, Smith Studio, Cape Town, South Africa.
- -nano 1.2, Barnard Gallery, Cape Town, South Africa.
- Stop Stop Click, Eclectica Contemporary, Cape Town, South Africa.
- Cape Town Art Fair, Cape Town, South Africa.

2017

- Kyu Sang Lee, Cape Town School of Photography, Cape Town, South Africa.
- Salad, Smith Studio, Cape Town, South Africa.
- SS17, Gallery MOMO, Cape Town, South Africa.
- Celeste Prize Exhibition, OXO Tower Wharf, London, UK.
- Turbine Art Fair, Johannesburg, South Africa.
- Be Kind, Please Rewind, Gallery MOMO, Cape Town, South Africa.
- Marked, Eclectica Print Gallery, Cape Town, South Africa.
- Paradise Regained, Eclectica Contemporary, Cape Town, South Africa.

AWARDS

2020

- Minister of Defence Award in Moving Image Competition, Ministry of Defence, South Korea.

2017

- Celeste Prize Winner in Photography, Celeste Prize, London, UK.
- Celeste Prize Finalist, Celeste Prize, London, UK.

2016

- Simon Gerson Prize, Michaelis School of Fine Art, University of Cape Town.

2014

- Cecil Skotnes Award for Most Promising Artist, Michaelis School of Fine Art, University of Cape Town.

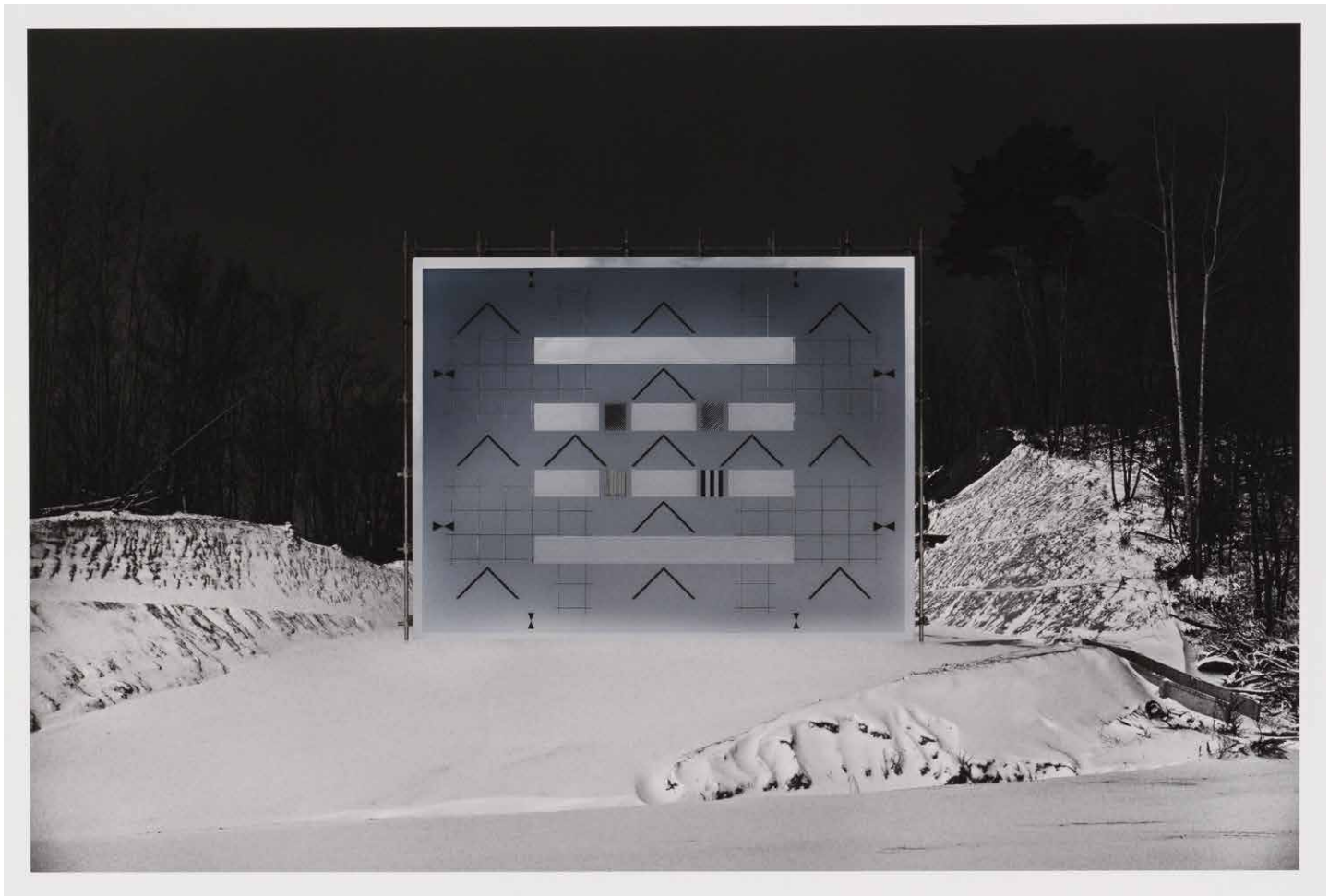
RESIDENCY

2023

- L'Air Arts, Cité Falguière, Paris, France

2017

- Cape Town School of Photography residency program, Cape Town



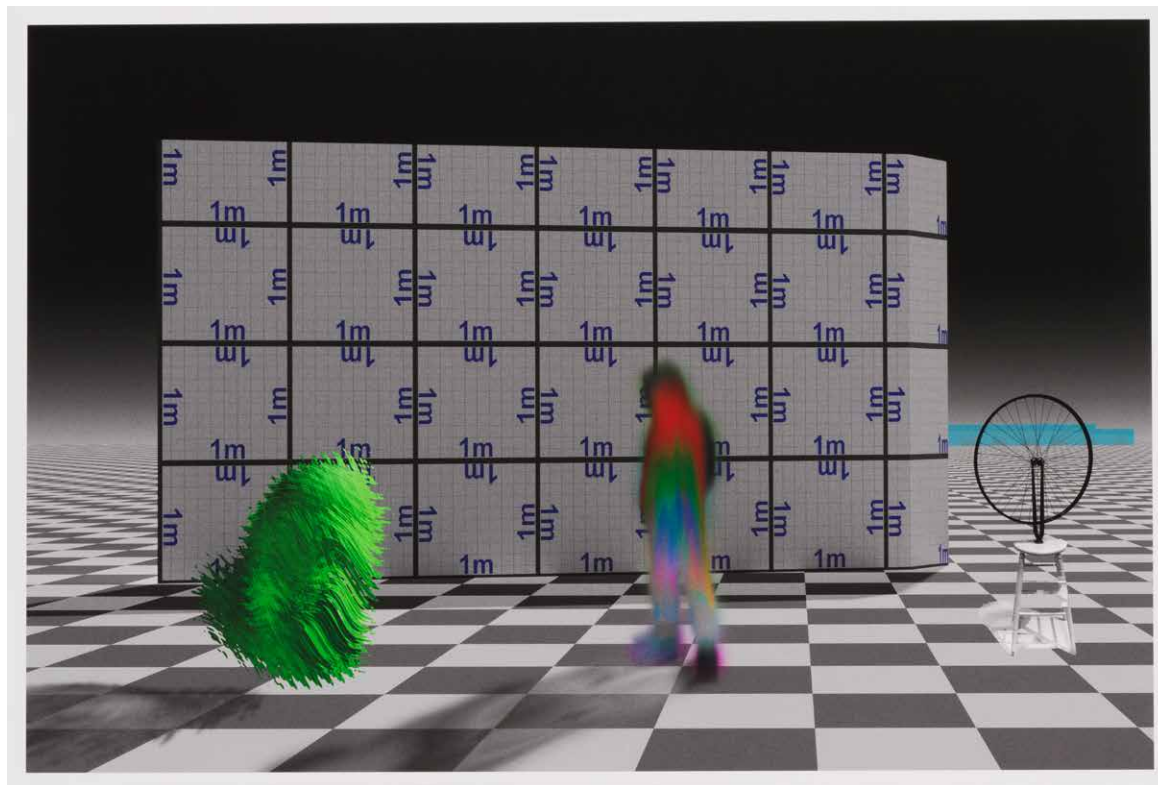
KYU SANG LEE

1993 Seoul (South Korea) -
lives and works in Leipzig

Sigil No. 1 (above). 2023.

Photograph. Giclée print.
Edition of 8 + 2 APs. Hahnemühle Baryta.
136.2 x 94.1 cm (53.6 x 37 in).

Sales price: € 4,600 incl. VAT
\$ 5,060



KYU SANG LEE

1993 Seoul (South Korea) -
lives and works in Leipzig

Directions of Use No. 1 (above left). 2023.

Photograph. Giclée print.
Edition of 8 + 2 APs. Hahnemühle Baryta.
52.9 x 40.6 cm (20.8 x 15.9 in).

Sales price: € 3,800 incl. VAT
\$ 4,180

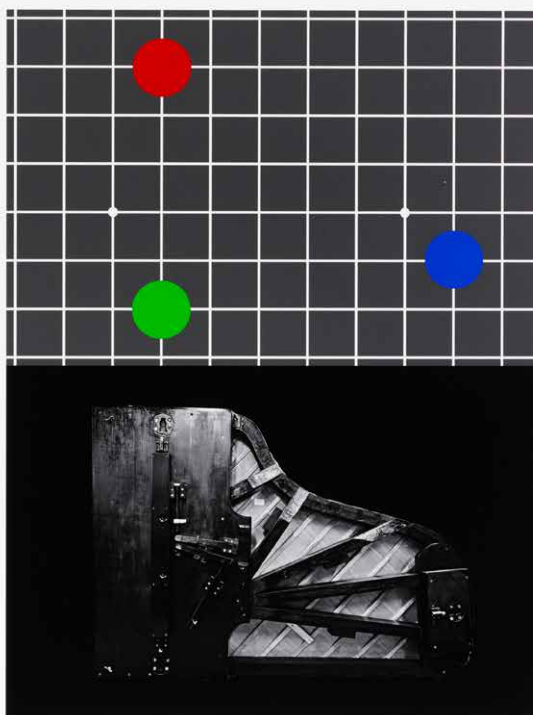
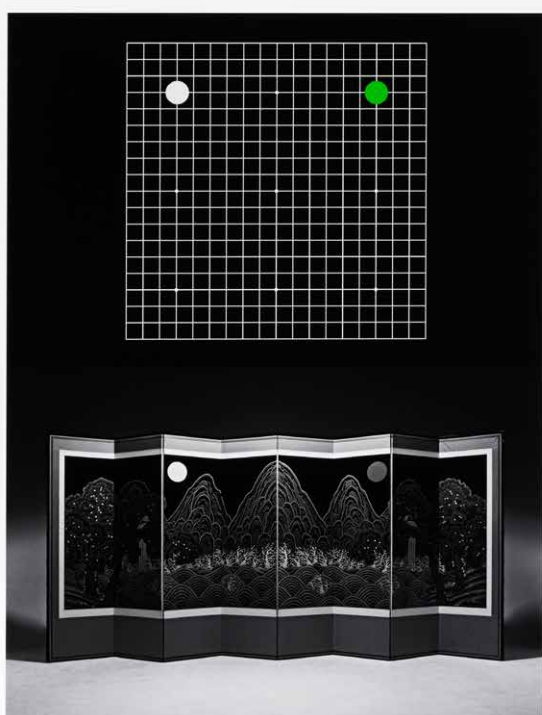
KYU SANG LEE

1993 Seoul (South Korea) -
lives and works in Leipzig

Idea No. 1 (above). 2023.

Photograph. Giclée print.
Edition of 8 + 2 APs. Hahnemühle photo rag.
52.9 x 40.6 cm (20.8 x 15.9 in).

Sales price: € 4,600 incl. VAT
\$ 5,060



STEFAN SCHLEUPNER

1983 Karl-Marx-Stadt (Chemnitz) – Master class student at Hochschule für Bildende Künste Dresden



CURRICULUM VITAE

2020

- Diploma fine arts, HFBK Dresden/Prof. Carsten Nicolai

2021/22

- Post graduate studies fine arts/Prof. Ohad Fishof, Prof. Miri Segal, Bezalel Academy Jerusalem

2023

- Master class student fine arts (post-graduate), HFBK Dresden, Professor Carsten Nicolai

EXHIBITIONS

2023

- januar, Hfbk Dresden

2022

- on|off, glass box, Chemnitz
- feedback 2, HFBK Dresden
- feedback, ZIXP, Leipzig
- Solar_sub, Blaue Nacht, Nuremberg
- Magnets, Horrace Richter Gallery, Tel Aviv
- Chromostereopsis, Robotronkantine, Kunsthaus Dresden
- Scopus, Bezalel Gallery, Jerusalem

2020

- Diploma, Hfbk Dresden
- Garden of Death, Schoenauer Park, Leipzig

2019

- Das produktive Gespenst, Kunstsammlungen,
- Hope, Tour, Hfbk Dresden
- Hilfskonstruktionen, D 21, Leipzig
- music 4 late capitalism, wallpaper factory Leipzig
- Ilmondoinfne, la Galleria Nazionale, Rome

2018

- XTNGSHR, Upstate, Zurich
- Compressor, Rundgang Hfbk Dresden

2017

- Masken, Grassimuseum, Leipzig
- Monitor, Cynetart, Festspielhaus Hellerau, Dresden
- Foto, Rundgang Hfbk Dresden

2015

- Wholecar, Weltecho, Chemnitz

GRANTS / AWARDS

2017–2023

- Studienstiftung des deutschen Volkes

2018

- light-space-sound New York/USA

ARTIST STATEMENT

In my artistic practice, I explore the relationships and connections between image, space and sound and how they are perceived by the viewer. I work with natural phenomena and events that surround us every day, such as the movement of air, sound, magnetism or light – the building blocks of our environment.

Many of these phenomena and their interaction elude our conscious perception. Translating these phenomena into a sensually comprehensible image determines the essence of my artistic work.

My practice is characterized by misappropriation, I use functional objects for other functions or link the functions to new chains of causality. This approach enables me to find the unexpected and to make imperceptible phenomena comprehensible. A strong curiosity is the driving force behind this occupation with these phenomena.



STEFAN SCHLEUPNER

1983 Karl-Marx-Stadt (Chemnitz)

Radioprofil 1_183-300. 2020.

Ink on paper.

173 x 107 cm (68.1 x 42.1 in). [AR].

Radioprofil is a machine that transfers radio waves into images.

An antenna receives the electromagnetic waves and transforms them into motion in real time. By means of a pen, motion is captured on the paper. The waves have their origin in, among others, weather phenomena, sun eruptions and cosmic noise. Structures and motions that surround us and have an impact on our everyday life without us actually noticing, are visualized by means of this gadget.

Video link: www.youtube.com/watch?v=zuD-gQT_4do.

Sales price: € 5,600 incl. VAT

\$ 6,160

STEFAN SCHLEUPNER

1983 Karl-Marx-Stadt (Chemnitz)

Rückkopplung 5-5. 2023.

Pigment print.

100 x 70 cm (39.3 x 27.5 in). [AR]

Two pulsating electro magnets play ping pong with a microphone.

The mic hovers between two loudspeakers. This arrangement allows for an independent and organic sound space at the exhibition venue.

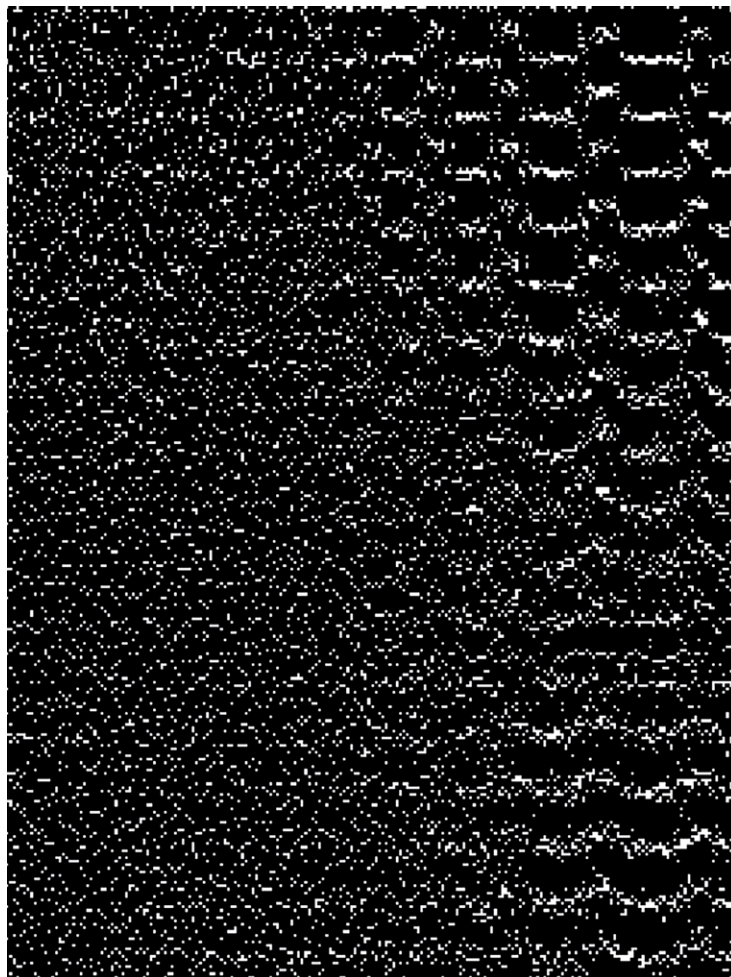
The uimagees show sections of audio feedbacks that the installation creates. The dots visualize the audio information.

Video link:

<https://www.youtube.com/watch?v=xr5gyz4QGOk>.

Sales price: € 3,400 incl. VAT

\$ 3,740



STEFAN SCHLEUPNER

1983 Karl-Marx-Stadt (Chemnitz)

SW-5. 2017.

Gelatin silver print.

162 x 100 cm (63.7 x 39.3 in). [AR]

The picture is part of the cycle FOTO, which is based on the principle of photography without a camera. The pictures are created by direct light incidence on photo paper. The photo paper is the negative, the darkroom the camera.

Sales price: € 5,250 incl. VAT

\$ 5,775

MEIKE SCHULZE HOBELING

1993 Münster – Master class student at Kunstakademie Münster



CURRICULUM VITAE

2013–2022

- Studies of Fine Art at the Kunstakademie in Münster

From 2014

- Prof. Daniele Buetti, Kunstakademie Münster (photography class, later bricolage class)

2016–2019

- Lecturer, Kunst AG, Ludgerus School, Hilstrup

2017, 2018

- Project management “Münsteraner Wochen gegen Rassismus”, Ludgerusschule, Hilstrup

2018–2019

- Lecturer at the youth art school at the Kreativ-Haus e.V., Münster

2019

- Project management of the workshop Heimatklänge at the Kreativ-Haus e.V., Münster

2019–2021

- Tutor in the class of Prof. Daniele Buetti

2021

- Curator of the exhibition “Entkernung” in cooperation with B-Side Kultur e.V., Münster

Since 2021

- Appointed as master class student by Prof. Daniele Buetti

2022

- Diploma, Kunstakademie Münster (2022)

2022–2023

- Master class student with Prof. Keren Cytter

ARTIST STATEMENT

My installation practice includes exploring classic sculptural themes in conjunction with unconventional approaches and material research. I capture ideas and thoughts in drawings that also function as independent works. I create objects and series in conjunction with chance and a concrete plan from what I have collected, found, bought, from memorabilia and everyday objects. For me, it's not just about recycling objects found in public and private spaces, but also about recycling my own works again. Some of these are taken apart again and integrated into new objects or installations. The spatial arrangement and the sensitive interplay of form and material create a landscape that allows both associative and direct references to everyday living environments. I am interested in making malfunctions visible, to question existing systems and to allow for new perspectives.

SOLO SHOWS

2022

- “Teil der Oase III” at ,RADAR cooperation space at the Westfälische Kunstverein and the LWL-Museum für Kunst und Kultur in Münster.
- “maho-dou”, galerie januar Verein zur Förderung junger Kunst e.V., Bochum.

GROUP SHOWS

- at, among others, the exhibition venue Hawerkamp in Münster, at DA Kunsthaus Kloster Gravenhorst and the Kunsthalle Münster.

UPCOMING SHOWS

2023/24

- “OPEN HOUSE” at Speicher II in Münster
- “Reihe Raum + Objekt, Teil XVII – Raumpositionen” at Kunstverein Gelsenkirchen e.V.



MEIKE SCHULZE HOBELING

1993 Münster

half STH. 2022.

Ceramics, 3D print.
22.1 x 26.2 x 36.7 cm (8.7 x 10.3 x 14.4 in).

Sales price: € 1,700 incl. VAT
\$ 1,870

MEIKE SCHULZE HOBELING

1993 Münster

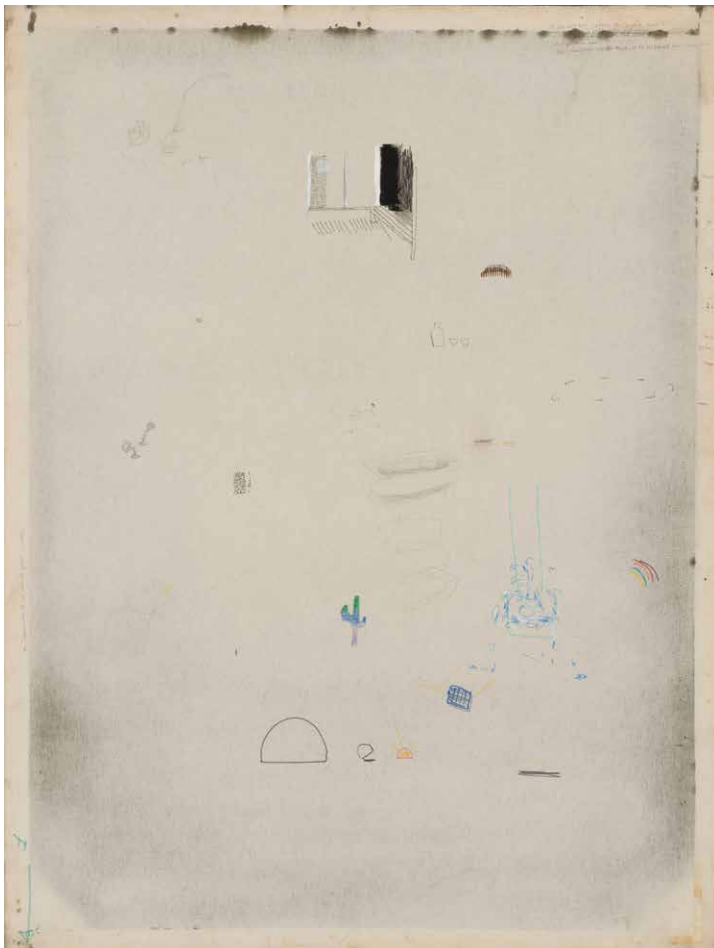
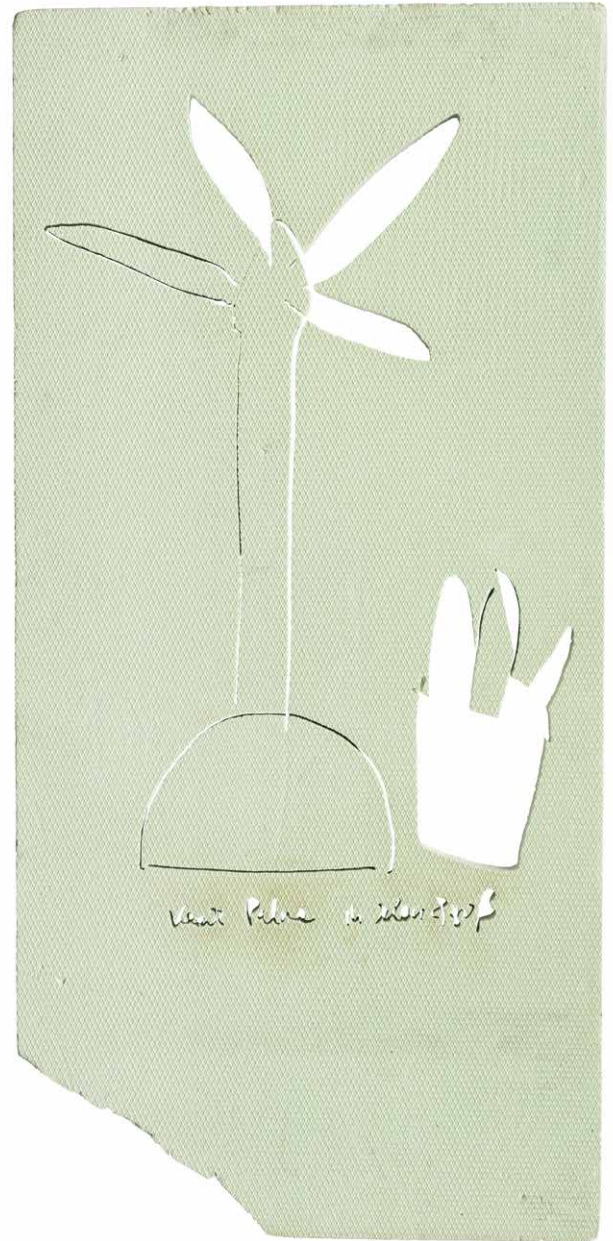
(it). 2023.

Styrodur.

125.2 x 60 x 2.7 cm (49.2 x 23.6 x 1 in).

Sales price: € 3,750 incl. VAT

\$ 4,125



MEIKE SCHULZE HOBELING

1993 Münster

Radagast. 2022.

Mixed media. Acrylic pen, acrylic, lacquer, pen, fineliner pen with pencil, glued cotton cloth, wooden frame, metal clips
150.4 x 114.3 x 2.8 cm (59.2 x 45 x 1.1 in).

Sales price: € 5,400 incl. VAT

\$ 5,940

DA SHI

1992 Liaoning/China – Master class student at the Staatliche Akademie der Bildenden Künste Stuttgart



CURRICULUM VITAE

2021–2023

- Postgraduate studies in the Weißenhof program (master class student) at the State Academy of Fine Arts in Stuttgart. Supervisor: Prof. Cordula Güdemann, Supervisor: Dr. Gunter Baumann

2019–2021

- Guest student with Prof. Holger Bunk and Prof. Cordula Güdemann at the State Academy of Fine Arts in Stuttgart

2010–2014

- Bachelor in painting from Shenyang University

ARTIST STATEMENT

My working title “Verschmelzen” (Merging) hints at me merging the culture that I bring with me with European culture. In doing so, it is important for me as an artist to deal as intensively as possible with the society I came to as a guest and which is becoming more and more diverse.

At the same time, nothing seems to be easy to depict anymore, because of the excess of new things I’ve developed a new language in my pictures. The figures and things emerge, appear and I withdraw them from the view again. Some can only be guessed at. Just as it is the case with the issues that everyone of us is concerned with, for example the destruction of nature.

I also want to examine how things are perceived. Today, in the digital age, can one still speak of culturally different visual languages, such as Asian and European visual languages?

Does this fusion already exist?

EXHIBITIONS

2023

- Blur, Strzelski Gallery, Stuttgart (Art Alarm Stuttgart Galerierundgang)
- Prolog, AKKURaum, Stuttgart

2022

- Süße Stückchen, Kunstverein Böblingen e.V., Böblingen
- LOOTBOX, Kultur Am Kelterberg Vaihingen e.V. Stuttgart
- Mach dein DingFörderpreis des Bodenseekreis, Galerie Bodenseekreis, Meersburg



DA SHI

1992 Liaoning/China

Der Sinn des Lebens. 2023.

Oil on canvas.
120 x 100 cm (47.2 x 39.3 in).

Sales price: € 4,400 incl. VAT
\$ 4,840

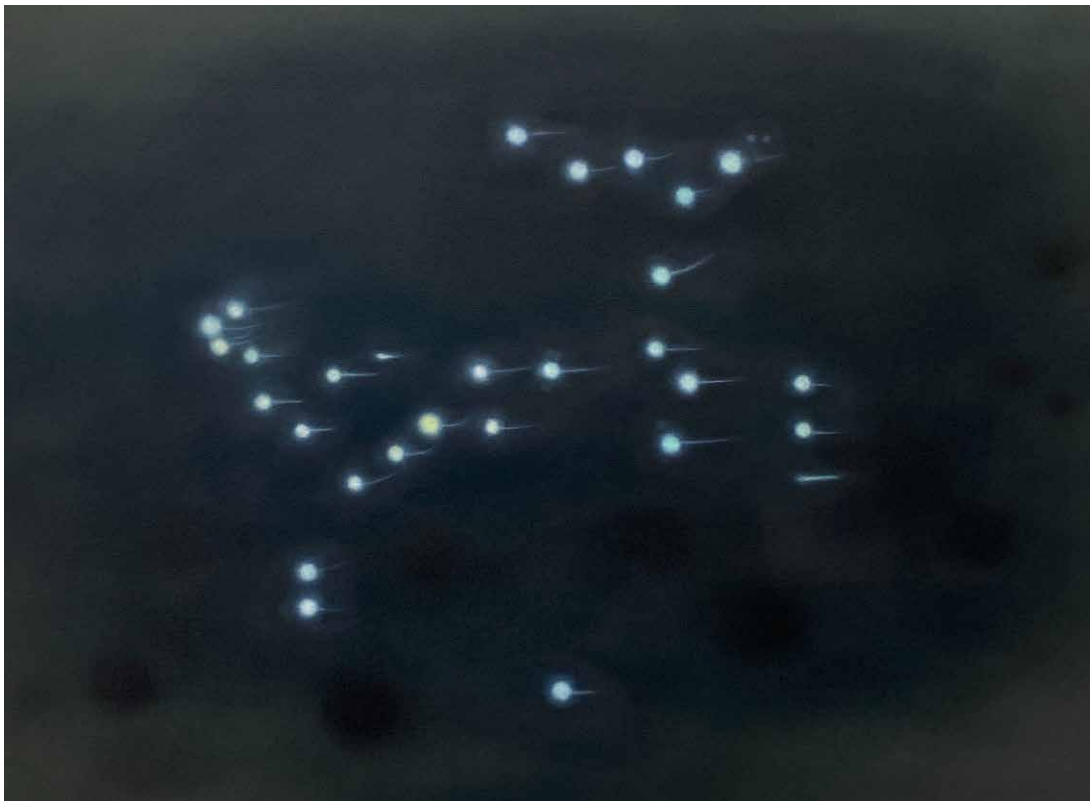
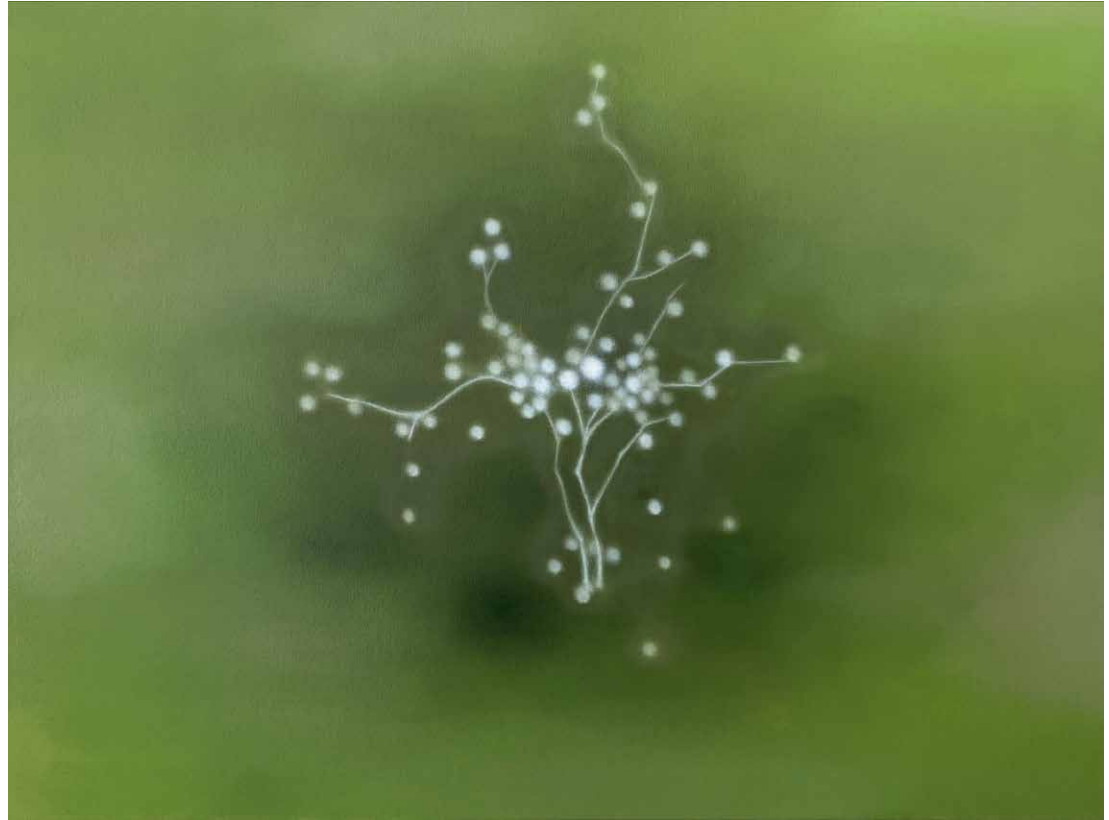
DA SHI

1992 Liaoning/China

Spur. 2023.

Oil on canvas.
60 x 80 cm (23.6 x 31.4 in).

Sales price: € 2,800 incl. VAT
\$ 3,080



DA SHI

1992 Liaoning/China

weiter winken. 2022.

Oil on canvas.
60 x 80 cm (23.6 x 31.4 in).

Sales price: € 2,800 incl. VAT
\$ 3,080

CAROLINE STEINKE

1985 – Master class student at Universität der Künste Berlin



CURRICULUM VITAE

2005–2008

- Studied Visual Communication at the University of the Arts, Berlin

2008–2009

- Studied Photography at the College of the Arts, Sydney, Australia

2009–2011

- Studied and graduated with a diploma of Visual Communications at the University of the Arts, Berlin

2015–2021

- Studied and graduated with a Master of Education in Fine Arts under Prof. Streuli at the University of the Arts, Berlin and German Language and Literature Studies at Free University, Berlin

seit 2021

- Master class student of Fine Arts under Prof. Streuli at the University of the Arts, Berlin

ARTIST STATEMENT

In my artistic work I deal with the perception and the interaction of color spaces, surfaces and forms. In the process of creation, I move between conceived and accidental gestures, in which concrete and abstract motifs in liquid and solid form enter into symbiotic relationships with each other.

In the research of the different media, the properties of the material are in the foreground. In doing so, I transfer attributes from one medium to another in order to create a dialogue between the materials. In this way, painterly gestures find their way into photography or the painting ground, in the form of canvas, into ceramics.

GROUP SHOWS

2022

- A thin line, Nagoya, Japan
- Still life with bricks, Haunt, Berlin
- The electrified art experience – by Jaguar, Berlin
- The Gallery, Ubisoft, Berlin

2021

- Werkschau, UdK, Berlin

2020

- Grüße aus dem Off, Galerie]oqbo[

2019

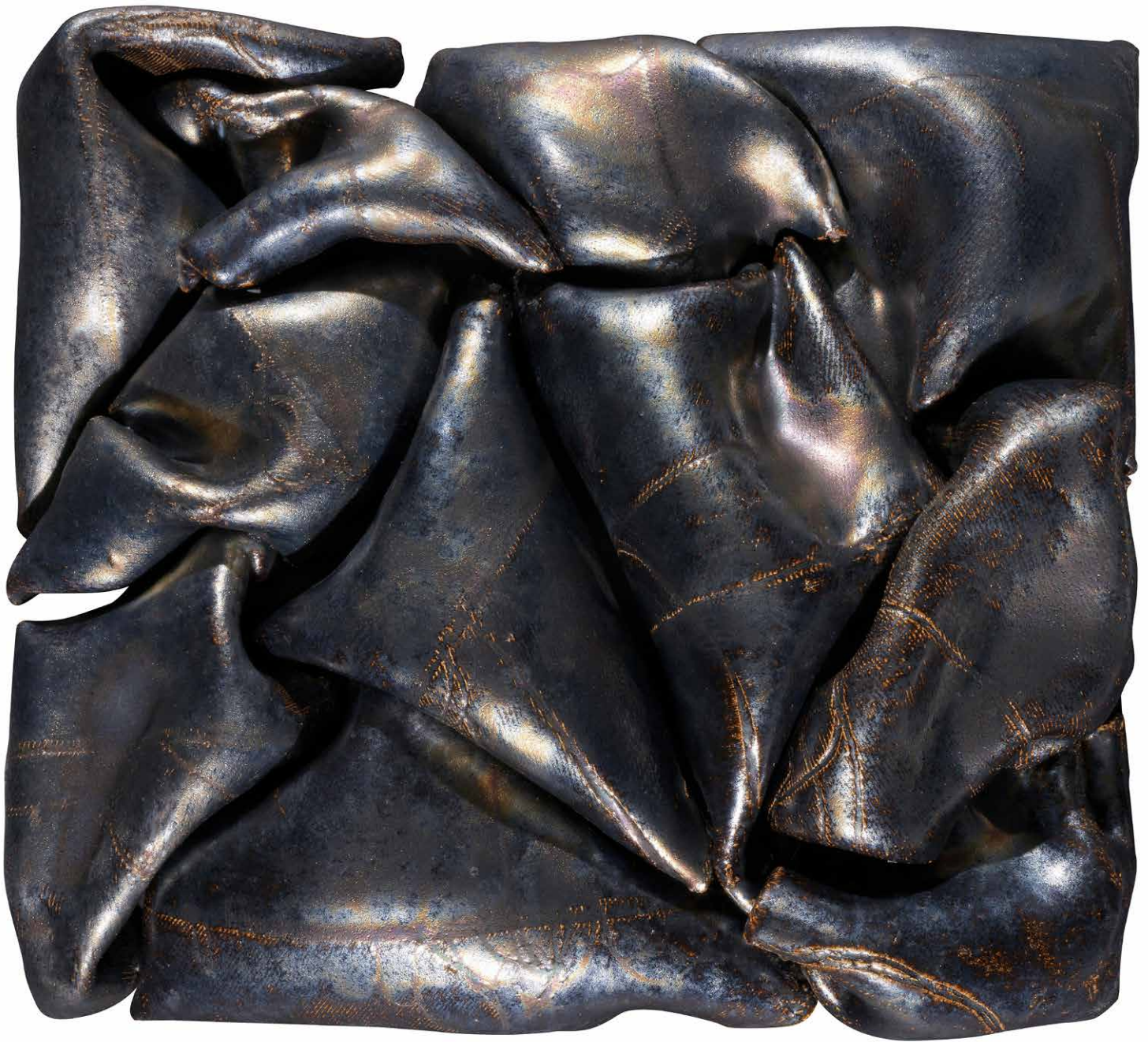
- Ich kann grad nicht, ich hab andere Sorgen,
- Kunstverein Kunsthau, Potsdam
- Bildende Kunst – Vielfalt durch Bildung, Lernladen, Berlin
- Eine feministische Intervention, galerie asterisk*

2018

- l'heure bleue, Bar Babette, Berlin
- YOUNG TALENTS, SAP Kunstaussstellung, Walldorf
- Touchpoint, Bayer Kultur, Leverkusen

2017

- on view, Galerie Burster, Berlin
- Nach der Wirklichkeit, Kunstraum Bethanien, Berlin
- Gestus und Zeichen, Galerie Anette Müller, Düsseldorf



CAROLINE STEINKE

1985

Put me in a frame No. 1. 2023.

Ceramics, glazed.
33 x 30 x 7 cm (12.9 x 11.8 x 2.7 in).

Sales price: € 1,400 incl. VAT
\$ 1,540



CAROLINE STEINKE

1985

Untitled. 2023.

Silkscreen in colors and India ink on stone paper.
42 x 59.4 cm (16.5 x 23.3 in).

Sales price: € 2,100 incl. VAT
\$ 2,310

CAROLINE STEINKE

1985

Phase VII No.4. 2022.

Acrylic on canvas.
70 x 100 cm (27.5 x 39.3 in).

Sales price: € 3,400 incl. VAT
\$ 3,740



ANNIKA STOLL

1990 Bad Nauheim – Master class student at Hochschule für Graphik und Buchkunst Leipzig



ARTIST STATEMENT

My works combine different media, such as performative interventions, soundscapes, fragrance, video, virtual or augmented realities and textile landscapes, with which I create multi-sensory situations and installations.

The central motive of my practice is to imagine, explore and test new forms of encounter and coexistence between human and non-human beings. How can possible future scenarios be conceived and structured in such a way that body and mind, action and thought do not reproduce prevailing power structures?

To approach these questions, I am inspired by feminist science fiction, research and narratives about sea creatures and aliens, dreams and affects, and write associative, non-linear texts that are the starting point and anchor point of my work, translating inner states that arise through one's own deviance shaped by physical and neurological norms.

CURRICULUM VITAE

2022

- Founding member of Catwings Space, an initiative for relational, situational and performative art and research in Leipzig, together with Steph Joyce and Theresa Zwerschke.

Since 2021

- Part of the studio community Kombinat e.V., Halle 14, Spinnerei Leipzig

2020 – 2023

- Master class student of Isabel Lewis (since 2021, class for performing arts) and Alba D'Urbano (2020 – 2021, Intermedia class), Leipzig University of Applied Sciences

2020

- Diploma in Media Art, Leipzig University of Applied Sciences

2011 – 2016

- Studies of Fine Arts (interdisciplinary and experimental painting), Dresden University of Fine Arts

EXHIBITIONS (SELECTION)

2023

- membra(l)nes, 12th Annual Conference of the Society for Gender Studies, Halle/Leipzig
- Expect the Unexpected / Student Reels aktuelle Konzepte für Fotografie, Kunstmuseum Bonn

2022

- Itinérances Uncertainties, Institut für Zukunft (Technoclub), as part of the Leipzig Literarischer Herbst
- Mixed Reality Weekend Society, Objekt klein a (techno club), Dresden
- Atelier No. 66, PACT Zollverein, Essen
- Outside the Cave, Hilbertraum Berlin (duo exhibition with Patricia Detmering)

2021

- Made by Desire, 5th Wrong Biennale (online pavilion)
- Emergency Break, Neuer Sächsischer Kunstverein, Albrechtsburg Meissen

2020

- Zukunftsvisionen, Oktogon, Görlitz

2019

- Fluid Circumstances, Zner Kunstraum, Leipzig (solo)
- Palindromes, Palazzo Ziino, Palermo
- Anniversary exhibition, Starke Foundation, Berlin
- You're not my real sun, group exhibition, A&O Kunsthalle Leipzig, with Steph Joyce, Nina Schwarzenberger and Theresa Zwerschke

2018

- D O G S, Staatstheater Nürnberg, Museumsnacht Nürnberg (nominated for the Art Prize of the Museum Night Nuremberg)

2017

- Tracing Utopia, Zentrum für Kunst im öffentlichen Raum, Berlin

2016

- Interventionen, Kunsthaus Dahlem, Berlin



Exhibition view

ANNIKA STOLL

1990 Bad Nauheim

Afternoon of a Faun. 2021.

Video, 1920x1080, Stereo, 05:05 minutes (loop).

Edition AP 01/ 02.

For more information visit:

<https://annikastoll.de/Afternoon-of-a-Faun>

Sales price: € 5,200 incl. VAT

\$ 5,720

ANNIKA STOLL

1990 Bad Nauheim

Soft Encounters. 2022.

Soft sculpture, installation, various textiles and fillers, dimensions and installation variable. Edition 01.

Recumbent ca. 55 x 380 cm (21.6 x 149.6 in).

For more information visit:

<https://annikastoll.de/Soft-Encounters>

Sales price: € 6,000 incl. VAT

\$ 6,600



Foto: © Harriet Meyer

Exhibition view

ANNIKA STOLL

1990 Bad Nauheim

Soft Transformation. 2022.

Video, 3840x2160, Stereo, 12:36 minutes.

Edition 01/ 05 +2 AP. cm (in).

The creation and production of the video was funded by the Culture Foundation of the Federal State of Saxony.

Sales price: € 6,000 incl. VAT

\$ 6,600

Exhibition view



Foto: © Laura Wichmann

HARINE SUTHAN

1998 Düsseldorf – Master class student at Kunstakademie Münster



ARTIST STATEMENT

Statement by Prof. Dr. Erich Franz about Harine Suthan:

Harine Suthan – Consequence and Disruption Content.

Involuntarily and constantly, our perception aims for context, an identity, something familiar. We are permanently “searching for clarity” (Günther Kebeck). [...] The formations appear balanced, similarities confirm each other, the colors produce a special sound. Movements emerge from progressions, rhythmic curves, progressions and sequences. They create a specific dynamic. [...] Bodies and figures layered in groups, step apart, form spaces. Aware – conscious. I soon notice: The perceived identities do not remain stable. [...] Correlations that I spontaneously recognized break apart – the connection between the colors, the forms, the motifs, the picture. [...] Carefully painted stripes of color softly blend into each other – computer-generated? Sudden perceptions slow down, disappear, appear flickering and discontinuous. Fill. New identities and contexts constantly appear in Harine Suthan’s pictures. But immediately – or even gradually – they dissolve again. Nothing lasts. The content fills in the images. I fill in the pictures with them. The images empty out. “Content aware fill” – that’s what a “tool” in Photoshop is called: “Remove unwanted objects with content-aware fill”.

CURRICULUM VITAE

2016–2019

· BA in Art at the Art Academy in Münster

2016–2019

· BA in Biology at the Westfälische Wilhelms-Universität Münster

2016–2023

· Diploma in Fine Art at the Art Academy in Münster

2019–presumably 2023

· Master of Education, Biology and Art at the Westfälische Wilhelms-Universität Münster and Kunstakademie Münster

2023–2024

· Student in the master class of Marietta Chirulescu

EXHIBITIONS

2023

- Class exhibition – Kunstverein Ahlen e.V.
- Group exhibition – Kunstverein Oberhausen e.V.
- Examination exhibition “Content-Aware Fill”, Kunstakademie Münster

2021

- Reclaim Awards, exhibition poster in Cologne Ehrenfeld
- “Bistro AGII und normale Arbeiten”, Volksbank Münsterland, Münster

2020–2021

- “Malerei 20” Ausstellung – Städtische Galerie Lüdenscheid

2020

- Rundgang’20, Kunstakademie Münster

2018–2019

- “Inter-Youth International Painting Tour Exhibition”, Museum of China Academy of Art, Hangzhou China et al.

2019

- Rundgang’19, Kunstakademie Münster

2018

- Wellenlänge “Künstlerische Begegnung mit der Outsider Art”, Kunsthaus Kanten Münster
- Rundgang’18, Kunstakademie Münster

2017–2018

- Academy [working title] “.zip” – Kunsthalle Düsseldorf

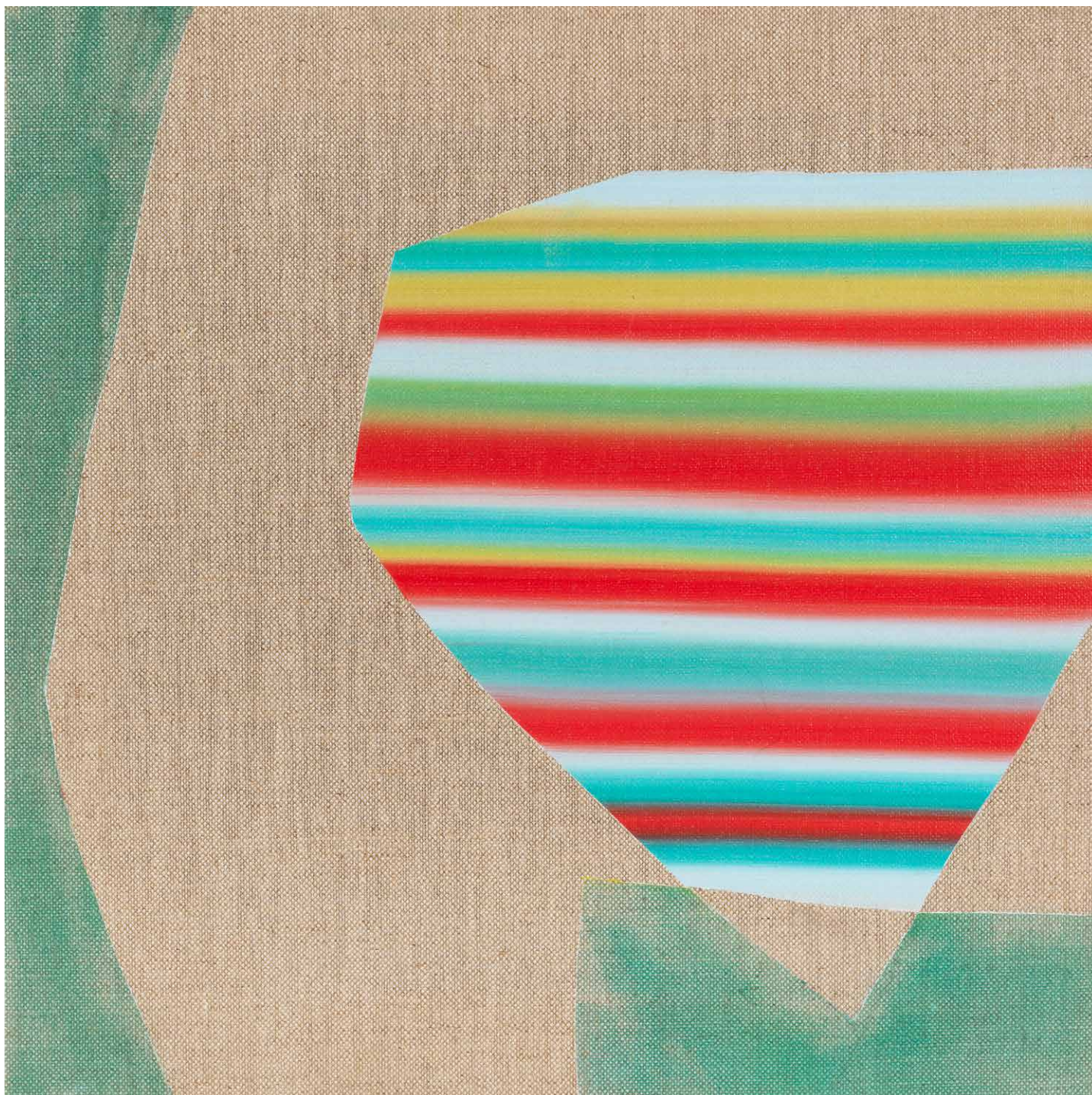
AWARDS/GRANTS

2023

- Ab 16/12/2023 – XXX Vergabe des Förderpreises “Junge Positionen From Dec.16. 2023 XXX Award of the “Young Positions NRW” sponsorship award with a solo exhibition at Künstlerzeche unser Fritz 2/3, Herne

2015

- First prize in the “DimA” competition followed by an exhibition at the Düsseldorf City Hall



HARINE SUTHAN

1998 Düsseldorf

Simple Shapes II. 2023.

Oil on canvas.
40 x 40 cm (15.7 x 15.7 in).

Sales price: € 1,600 incl. VAT
\$ 1,760

HARINE SUTHAN

1998 Düsseldorf

Landscapes I. 2023.

Oil on canvas.
90 x 90 cm (35.4 x 35.4 in).

Sales price: € 3,600 incl. VAT
\$ 3,960



HARINE SUTHAN

1998 Düsseldorf

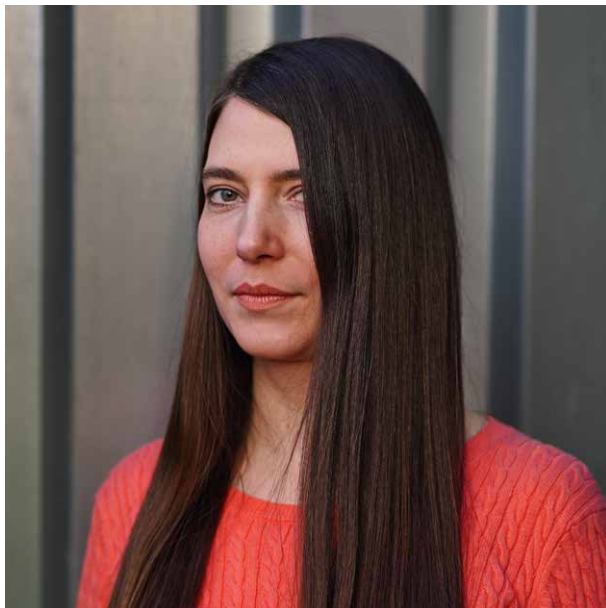
Crowded I. 2022.

Oil on canvas.
80 x 50 cm (31.4 x 19.6 in).

Sales price: € 2,600 incl. VAT
\$ 2,860

MARLEN TENNIGKEIT

1986 Mettingen – Master class student at Kunsthochschule Halle



ARTIST STATEMENT

Obwohl wir uns doch viel um die äußere Welt bemühen, erschien Although we care a lot about the outer world, the inner world has always seemed much more intense and important to me. A great and mighty landscape. Loud, colorful and dark – fluid, moving and complex. A whole universe.

In my artistic work I explore the inner space – the landscape within us. I am interested in the spiritual; the states which do not exist as matter. Or maybe they do?

I translate these states through my artistic activity in form and image and thus let them become matter. When translating into my art, I use trauma-analogous methods such as automatic writing. This method enables me to access the unconscious in order to visualize what the clear and alert mind doesn't grasp. On my journey, I am accompanied by a lack of intention and a mode of inner motion.

I embark on a research journey into the unknown by feeling a fictional world. It is my concern to make this world sensually perceptible through my art and to make it accessible to others. I give form to what is secret and hidden and transform it into reality through my artistic actions.

EXHIBITIONS

2023

- Marlen Tennigkeit, unseen beauties, master class presentation, Galerie Paul Scherzer, Halle (Saale)
- Tag der Druckkunst, Q-Hof Magdeburg

2022

- Kahnweiler-Prize for works on paper, Museum für Kunst, Rockenhausen
- XYZ, 35 Jahre Städtepartnerschaft Karlsruhe Halle, Orgelfabrik Durlach, Karlsruhe
- Firmament, Spinnerei Leipzig

CURRICULUM VITAE

2007

- Theater internship, Friedrichstadtpalast Berlin

2007–2010

- Training as stage painter/sculptor at Westdeutscher Rundfunk in Cologne

2011–2014

- Stage sculptor at Staatstheater in Cottbus

2015

- Beginning of studies at Burg Giebichenstein Kunsthochschule Halle

2016–2019

- Student assistant to Prof. Rolf Wicker and Lucy König, Burg Giebichenstein Kunsthochschule Halle

2017–2019

- Student assistant at the silk-screen printshop at Burg Giebichenstein Kunsthochschule Halle

2019–2020

- UMRUM, Vysoká škola umelecko-prumyslová, Prag (CZ), Studio Sculpture at prof. Dominik Lang and Edith Jerábková

2022

- Student in the master class of Prof. Caroline Achaintre, Burg Giebichenstein Kunsthochschule Halle
- Member of BKK Saxony-Anhalt
- Diploma in Visual Art with prof. Andrea Zaumseil, Prof. Caroline Achaintre and Prof. Dr. Nike Bätzner, Burg Giebichenstein Kunsthochschule Halle

- Werkschau des 10. International Summer Campus, Galerie die 8, Kalbe (Milde)
- Steadfastness Diplome der Kunst, Burg Galerie im Volkspark, Halle (Saale)
- Summe mit Mond, Schloss Donzdorf
- Innere Landschaften (E), diploma presentation and exhibition, ehemaliger Clubraum Hardenbergstraße, Halle (Saale)

2020

- 2020: SILVER SURFER, So fast and so furious, Franckeplatz, Halle (Saale)
- ARTSEMESTER winter 2020, UMRUM, Vysoká škola umelecko-prumyslová, Prague (CZ)

2019

- täglich geöffnet, Spinnerei Leipzig
- Bauhaus und bildende Kunst, Hallescher Kunstvereins e. V. im Künstlerhaus 188, Halle (Saale)
- Eisenmangel, Burg Giebichenstein Kunsthochschule Halle
- behind it (E), Galerie Burg2, Halle (Saale)

2018

- “Welchen Fehler braucht ein System?“, annual exhibition, Burg Giebichenstein Kunsthochschule Halle

2017/18

- “Bitte stehen lassen; eine Versuchung“, sculpting class of Prof. Andrea Zaumseil Burg Galerie im Volkspark, Halle (Saale)

STIPENDIEN/PREISE

2022

- Kahnweiler-Prize for works on paper
- Residence grant from Künstlerstadt Kalbe

2019–2020

- Erasmus+ grant for a study stay in the Czech Republic



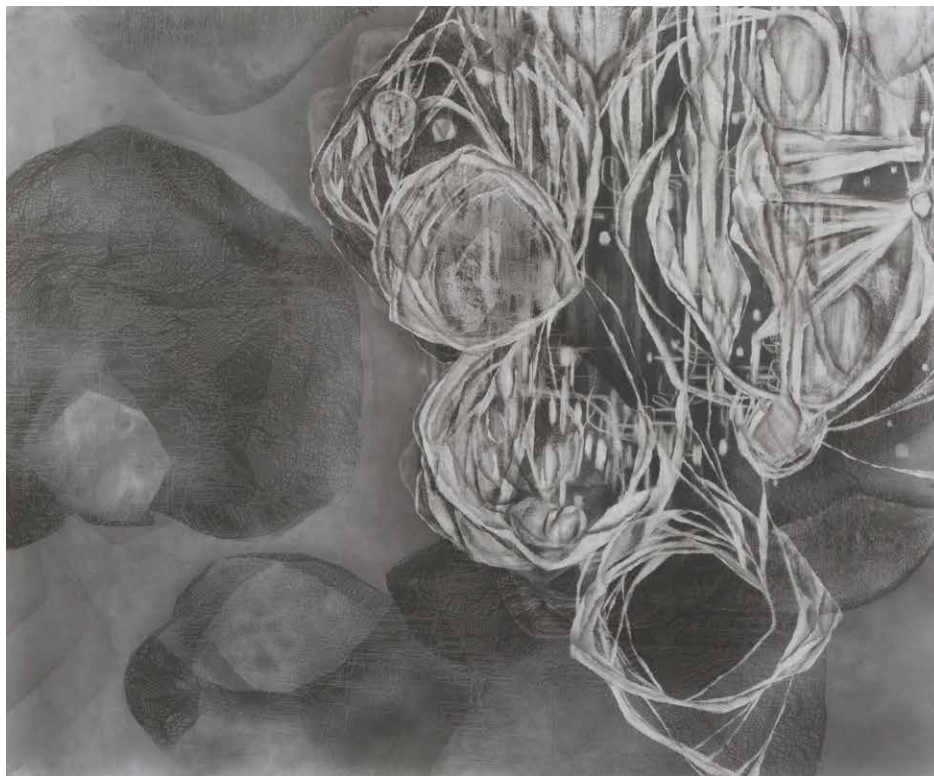
MARLEN TENNIGKEIT

1986 Mettingen

TR.3.4. 2022.

Silkscreen/graphite on paper.
143 x 136 cm (56.2 x 53.5 in).

Sales price: € 2,800 incl. VAT
\$ 3,080



MARLEN TENNIGKEIT

1986 Mettingen

TR.5.6. 2022.

Silkscreen/graphite on paper.
187 x 145 cm (73.6 x 57 in).

Sales price: € 3,400 incl. VAT
\$ 3,740

MARLEN TENNIGKEIT

1986 Mettingen

TR.4.5. 2022.

Silkscreen/graphite on paper.
136 x 149 cm (53.5 x 58.6 in).

Sales price: € 3,000 incl. VAT
\$ 3,300



LARS UNKENHOLZ

1997 Ratingen – Master class student at Kunsthochschule Berlin Weißensee



CURRICULUM VITAE

1997

- Born in Ratingen, Germany, lives and works in Berlin and Vienna.

2017–2023

- Studies at the Kunsthochschule Berlin Weißensee (Prof. Friederike Feldmann)
- Studies at the Academy of Fine Arts Vienna (Prof. Daniel Richter, Christian Schwarzwald) from

ARTIST STATEMENT

I mainly work in painting and drawing, but I am constantly looking to extend my practice by conceptual skills and installations. For three years I have been dealing with the subject of copying in painting. As the method of copying and the themes of queer love and identity collide in my work, I would like to examine how they are mutually dependent. What meanings can the copy assume for art in general, and specifically for the work of queer artists?

I fill the space between the conceptual questions with scenes from my life. Interpersonal relationships, power structures and love, painted with coarsely hatched, sometimes impressionistic-looking brushstrokes. The sometimes more subtle, sometimes clearer art-historical references are thus transferred from the Western European canon into new dimensions. Through this appropriation, I negotiate intimacy and distance in a new way, addressing the visible and the hidden of interpersonal relationships outside of a heteronormative order that has dominated art history for thousands of years.

EXHIBITIONS

2023

- There's only one (group show), Galerie Golestani, Düsseldorf

2023

- IN TREUE ZWEI (solo), Kunsthalle am Hamburger Platz, Berlin

2022

- Everyday, I Don't (solo), Galerie Golestani, Düsseldorf

2022

- Painters on the run II (group show), Hollerei Space, Vienna

2021

- Killing Time (group show), Parallel Vienna, Vienna

2021

- Zwischenstation (duo-show with Paula Breuer), Galeria Silvestre, Madrid

2020

- Not cancelled (group show), Weserhalle, Berlin

2020

- U55 Ausstellung (group show), U55 Hauptbahnhof, Berlin

2020

- Denn nun stand es so (mit Paula Breuer & Phillip Ernst), Silbersteinstr. 63, Berlin

2016

- The Dings (group show), NRW-Forum, Düsseldorf



LARS UNKENHOLZ

1997 Ratingen

Keychain. 2022.

Oil on nettle fabric.
170 x 140 cm (66.9 x 55.1 in.).

Sales price: € 3,100 incl. VAT
\$ 3,410

LARS UNKENHOLZ

1997 Ratingen

Portrait of a time. 2022.

Oil on nettle fabric.
170 x 140 cm (66.9 x 55.1 in).

Sales price: € 3,100 incl. VAT
\$ 3,410



LARS UNKENHOLZ

1997 Ratingen

Sandmann. 2022.

Oil and acrylic on nettle fabric.
170 x 140 cm (66.9 x 55.1 in).

Sales price: € 3,100 incl. VAT
\$ 3,410

LEA VAJDA

1992 München – Master class student at Akademie der Bildenden Künste Munich



ARTIST STATEMENT

In my artistic practice I put focus on using various processing and reproduction mechanisms of existing material to work out historical, social and socio-political circumstances and processes and to shine a critical light on them. I worked with diagrams from archives, as well as with advertising and TV material. I process, reproduce or convert this material using various printing techniques, photography and film. What is essential for me here is that I do not generate content or meaning myself, but that the material I work with contains information, signifiers and implicit social processes. In addition to the visual components in my artistic work, language is key to negotiating potential alternatives and as a means of communication between the works and the exhibition titles. I would like to bring out the different levels of my research and generate an extended wealth of allusions.

"The 'artistic maturity' Lea Vajda shows in her spatial installations of everyday objects or archive material is convincing [...]."

Süddeutsche Zeitung, May 8, 2022, quoted from: www.sueddeutsche.de/muenchen/auszeichnung-eindrucksvolles-psychogramm-1.5580536

CURRICULUM VITAE

2023

- Diploma, master class student, Akademie der Bildenden Künste, Munich with Florian Pumhösl

2018

- Maumaus Independent Study Programme, Lisbon with Simon Thompson, Emily Wardill, Judith Hopf, Manthia
- Diawara, Alberto Toscano, Gertrud Sandqvist, Sabeth Buchmann, Ruth Wilson Gilmore, Stefanie Baumann et al.

2017

- BA in Psychology, Philosophy & Cultural Studies, University of Amsterdam.

EXHIBITIONS (SELECTION)

2022

- Perspektiven Preis, group show, Kunstclub 13, Platform, Munich.
- äußerst ungünstig, solo show, Schwabinggrad, Munich.

2021

- Hi!A Festival, Filmscreening, AdBK, Munich.
- Since Forever, group show, Sardenhaus, Munich.
- Make yourself uncomfortable, Open Studio, AdBK, Munich.

2020

- Das ist durch Zufall nicht zu erklären, solo show, T156, Munich.

2019

- Capitulo I, group show, AMAC, Barreiro, Lisbon.
- Light Box, group show, Foco Gallery, Lisbon.

2018

- a imagem contextualizada, group show, Arquivo Municipal de Lisboa, Fotográfico, Lisbon.

GRANTS / AWARDS

2022

- Perspektiven Preis, Kunstclub 13, Munich.

2021

- Project grant, Akademieverein, Munich.

2020

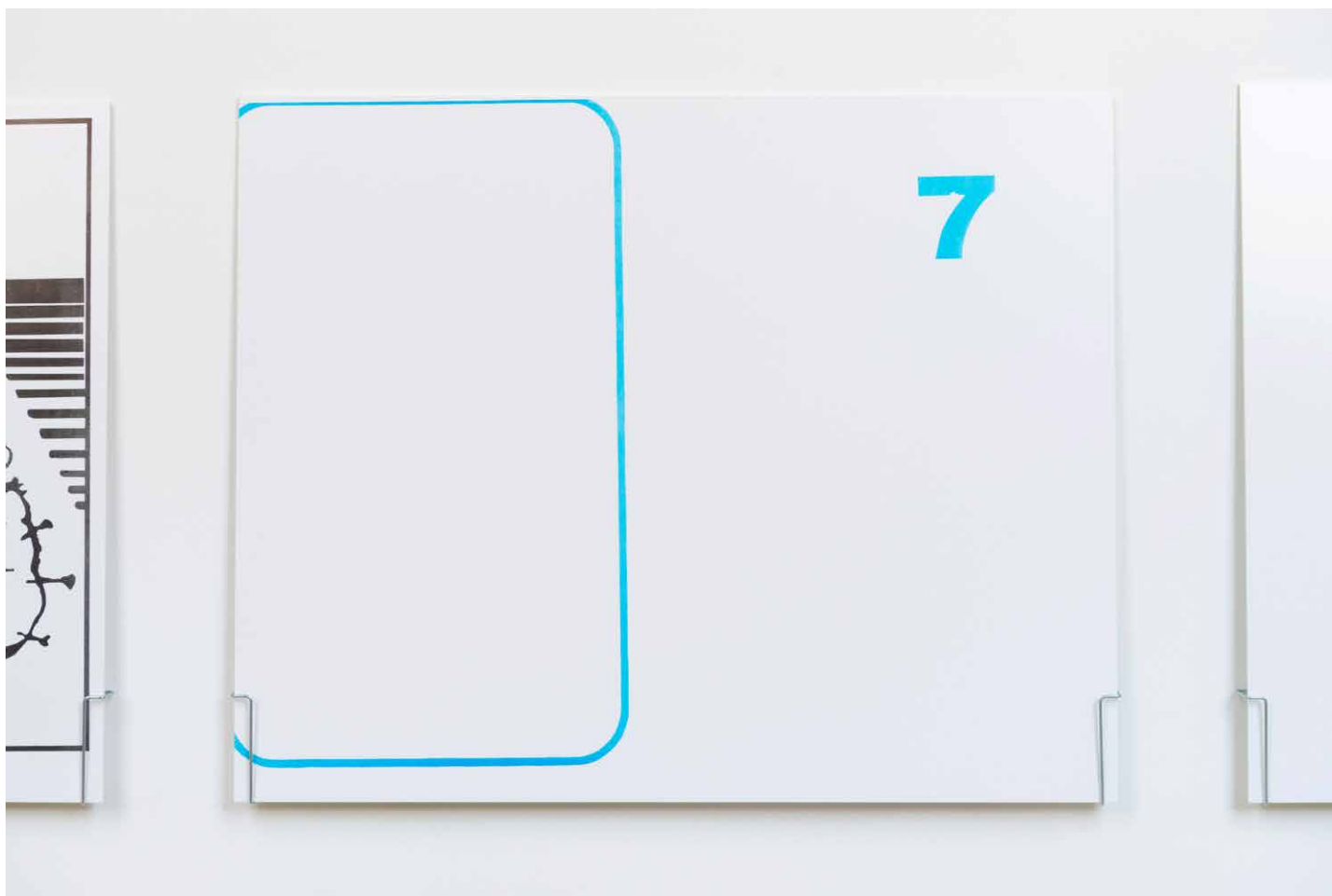
- Deutschlandstipendium, AdBK, Munich.

2019

- Project grant, Alexander Tutsek Foundation, Munich.
- Gulbenkian Fellow at Docs Kingdom, Portugal.

2019

- Residency at PADA Studios, Barreiro, Portugal.



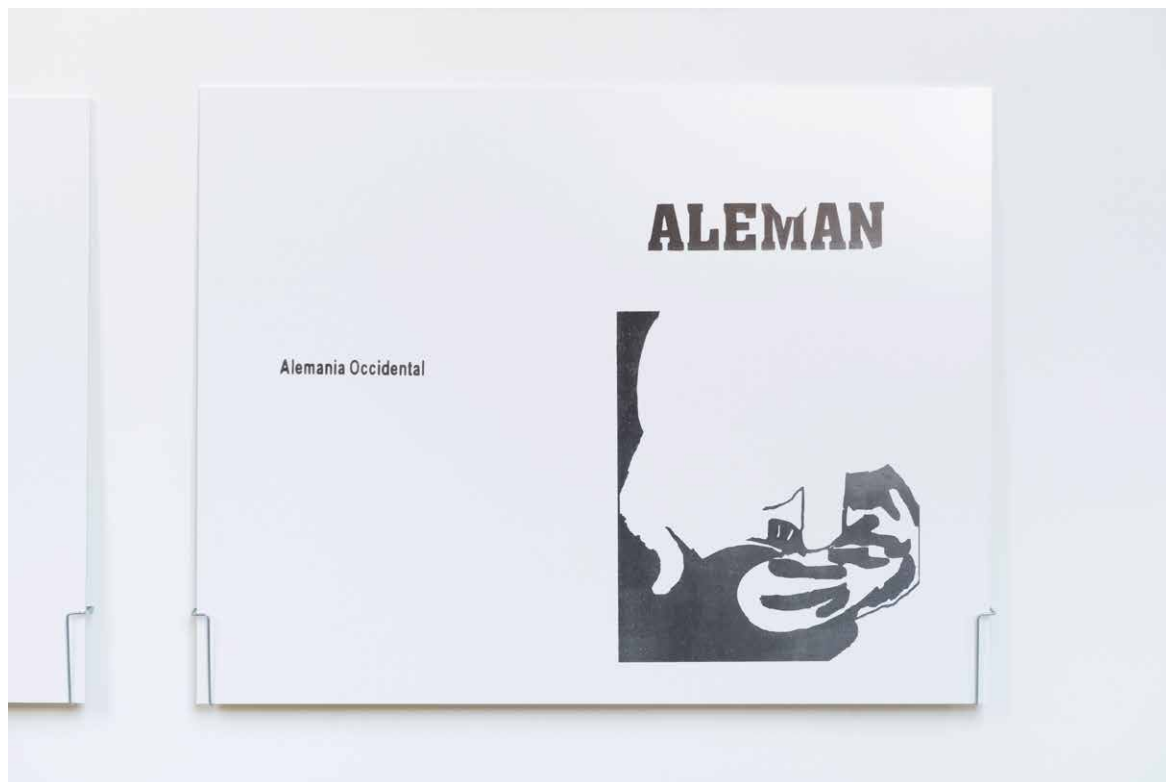
LEA VAJDA

1992

7. 2023.

Lithograph on polystyren, metal.
67.2 x 83.5 cm (26.4 x 32.8 in).

Sales price: € 3,000 incl. VAT
\$ 3,300



LEA VAJDA

1992

Elefants. 2022.

Lithograph on polystyren, metal.
67.5 x 83.5 cm (26.5 x 32.8 in).

Sales price: € 3,000 incl. VAT
\$ 3,300

LEA VAJDA

1992

Alemania Occidental. 2022.

Lithograph on polystyren, metal.
68.5 x 88 cm (26.9 x 34.6 in).

Sales price: € 3,100 incl. VAT
\$ 3,410



LENA VALENZUELA

1989 Hamburg – Master class student at Universität der Künste Berlin



ARTIST STATEMENT

Valenzuelas work narrates around human made situations which are balanced between loneliness and humorous absurd circumstances. The work's content is based on well known stereotypes which reminds one of existing images but with an alienation that leaves an eerie twist to it.

"My theme is always the human being, currently the woman, or more precisely the Western white woman. I make fun of the privileges in a way that I hope that the viewer associates with it and can laugh about it. Clearly I am part of this world, even though I have Chilean roots, I grew up here. The biggest formal challenge for me is the balancing act between clichés, kitsch and symbolism to the traditional art history. I tell a lot, but I still want to leave room for questions. There are definitely also dark moments in the work, because on a second level I am also concerned with the transience of life. So the break from the very pastel romantic subject is important to me, which is why my characters always have something ghostly about them. But they are sympathetic ghosts."

CURRICULUM VITAE

2017–2023

· Klasse Valerie Favre/University of the Arts Berlin

EXHIBITIONS

2023

· Crack me Up X Easter Egg Selection, Galerie Droste, Digital

2022

- Zirkus @Grisebach, Auktionshaus Grisebach, Berlin
- Emergency Gathering, ACUD Galerie
- MISA, Berlin
- Galleria Renata Fabbri, Milano
- KUNST KAUFEN, Karl Hofer Gesellschaft, Berlin
- Fasting of My Fantasies, ACUD Galerie Berlin
- I got you Covered, Culterim Gallerie, Berlin
- Excuse me where is the Rabbithole, Culterim Gallerie, Berlin
- Echoes, Galerie Droste, Paris
- Art Auction, Weserhalle, Berlin
- Strange, Ive seen that Face before, Galerie Frieese, Berlin

2021

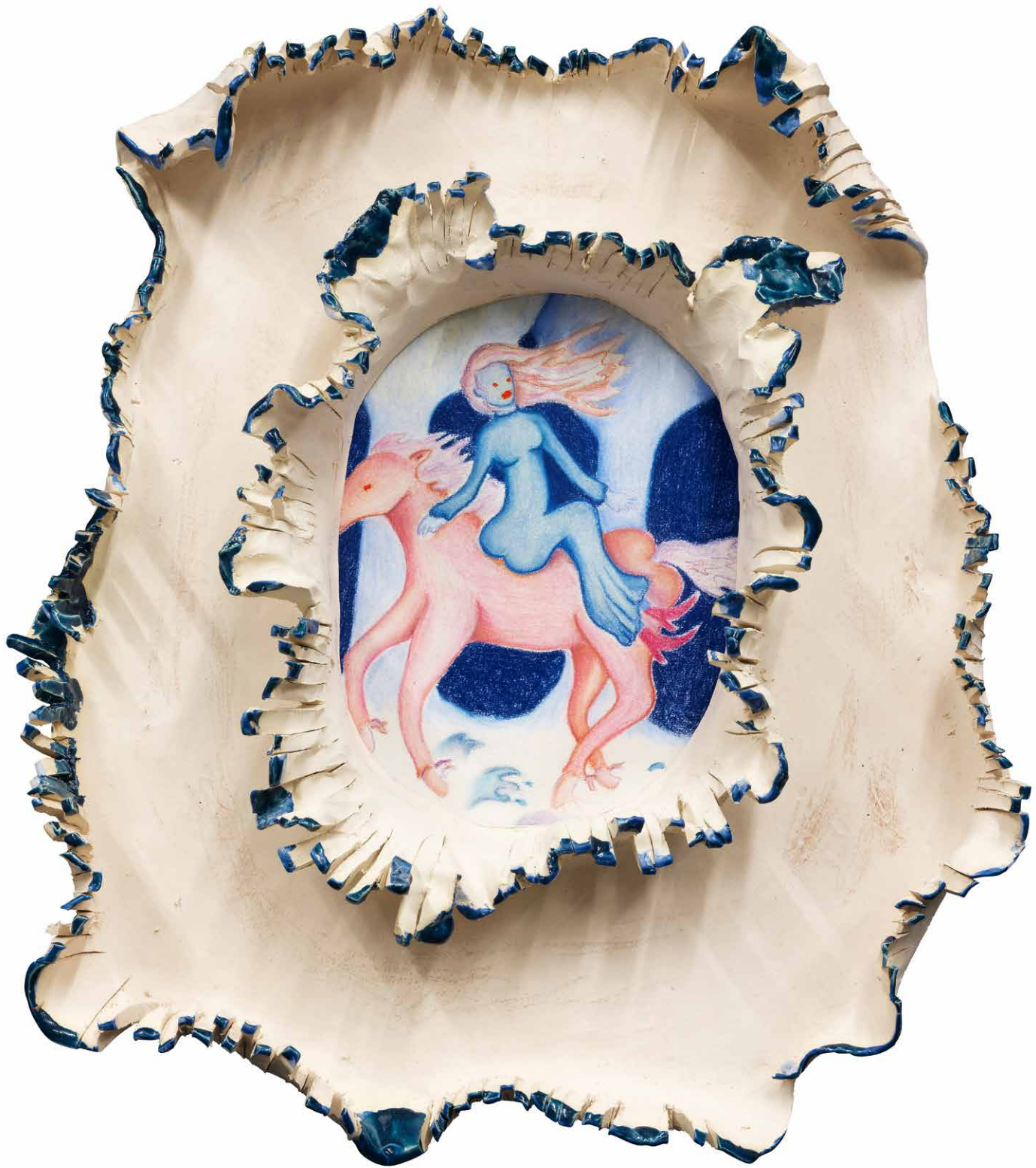
- Mit Haut und Haaren, group show, Raum für Sichtbarkeit, Berlin
- Rebound, Künstlerhaus Sootbörn, Hamburg
- Let's See if This Works, Zirkus Schatzinsel, Berlin
- KUNST KAUFEN!, Karl-Hofer-Gesellschaft, Berlin

2020

- Designtransfer, Covid 19 Diaries, Berlin, Digital
- KUNST KAUFEN!, Karl-Hofer-Gesellschaft, Berlin, Digital
- Animation of Dead Material group show, Künstlerhaus Bethanien, Berlin

2017

- NACH DER WIRKLICHKEIT, Kunstquartier Bethanien, Berlin



LENA VALENZUELA

1989 Hamburg

Almost riding a horse. 2022.

Drawing on laid paper.
47 x 50 cm (18.5 x 19.6 in).

Sales price: € 9,0 incl. VAT
\$ 1,067

LENA VALENZUELA

1989 Hamburg

Ceramic of a horse. 2023.

Oil on canvas.
70 x 100 cm (27,5 x 39,3 in).

Sales price: € 3,400 incl. VAT
\$ 3,740



LENA VALENZUELA

1989 Hamburg

Magique Foret. 2022.

Ceramic with drawing on laid paper.
47 x 47 cm (18,5 x 18,5 in).

Sales price: € 9,0 incl. VAT
\$ 1,034

DANIELA VILLALOBOS ARAÚJO

1994 Columbia – Master class student at Kunsthochschule Berlin Weißensee



CURRICULUM VITAE

2022–2023

- KUNSTHOCHSCHULE BERLIN WEISSENSEE, Painting Master by Friederike Feldmann, Winter Semester 2022, Berlin, GER

2021

- GRAFIC DESIGN, Online course with Pluralsight

2016–2022

- KUNSTHOCHSCHULE BERLIN WEISSENSEE, Painting Diploma by Nader Ahrihan, Winter Semester 2016, Berlin, GER

2015–2016

- KUNSTGUT-AKADEMIE DER KUNST, Portfolio preparation for Fine Arts, Berlin, GER

2023

- ASAD RAZA, Artist Assistant/Berlin, GER

2022

- PRIMAL GREEN, PR Assistance Alicia Reiter/Berlin, GER

2020

- JAMES SIMON GALERIE; BUCHHANDLUNG WALTER KÖNIG, Sales Assistant/ Berlin, GER
- KUNSTHOCHSCHULE BERLIN WEISSENSEE, Tutor for Friederike Feldmann /Berlin, GER

2018

- CINEMADAMERE FILM FESTIVAL, Assistant Director/ Different Locations, IT

ARTIST STATEMENT

My work explores the emotional nature of bright colors with a particular attention to the role of contrast. Through the medium of painting, but also extensively through drawing, embroidery and site-specific installation; I gravitate around architectural forms and the concept of empty spaces. Such intimate spaces and landscapes are often reminiscent of my childhood in Colombia, which can be seen as a translation of the architectural layers memories are made of. The images in my work are pulled out of those memories and feelings growing up in my homeland, mixed with the feelings of the momentum. I indulge myself with geometrical shapes, plain strong colors and the dialogue between these two elements together. Many details from reality are promptly left aside, leaving only what to me is the essence of the space in question. Being far away from where I come from, encourages me to strongly set a reminder of my origins into my work. The color selection is extremely important and in big part of the process, I want to recreate the warm weather of the equator – the heat, the stillness – and calm. Combining these memories and inspirations with imaginary spaces and the structures that occupy them, my intention is to invoke – among other feelings – a sense of belonging.

EXHIBITIONS

2022

- YET YET Diploma exhibition, Kühlhaus, Berlin
- WASSER ZWISCHEN DEN FINGERN, Strandbad Tegelsee, Berlin
- EXHIBITION FOR PEACE AND SOLIDARITY, Culterim Gallery, Berlin
- DAS RUND, Open Call, Vienna

2021

- SCHRÖDINGERS KATZEN, Alt-Hohenschönhausen, Berlin
- SEE: Bid Art, Auction Kunsthochschule Berlin Weißensee, Berlin
- PASSIVE AGGRESSIVE, Galerie Sandra Bürgel, Berlin

2020

- ART AUCTION 7: WITH JOHANNA DUMET & ANDY KASSIER, Weserhalle, Berlin
- BACK AND FORTH/NO HUGS, OPEN DOORS – RUNDGANG 2020, Volkspark am Weinberg, Berlin
- NOT CANCELLED GROUP SHOW, Guest Curator/Weserhalle, Berlin

2018

- OPEN DOORS – RUNDGANG 2018, Curator Painting Department/ Kunsthochschule Berlin Weißensee, Berlin



**DANIELA VILLALOBOS
ARAÚJO**

1994 Columbia

Medio día. 2021.

Acrylic on canvas.

125 x 100 cm (49.2 x 39.3 in).

Sales price: € 4,500 incl. VAT
\$ 4,950



DANIELA VILLALOBOS ARAÚJO

1994 Columbia

Richtig hart am chillen III. 2018.

Acrylic on canvas.
75 x 100 cm (29.5 x 39.3 in).

Sales price: € 3,500 incl. VAT
\$ 3,850

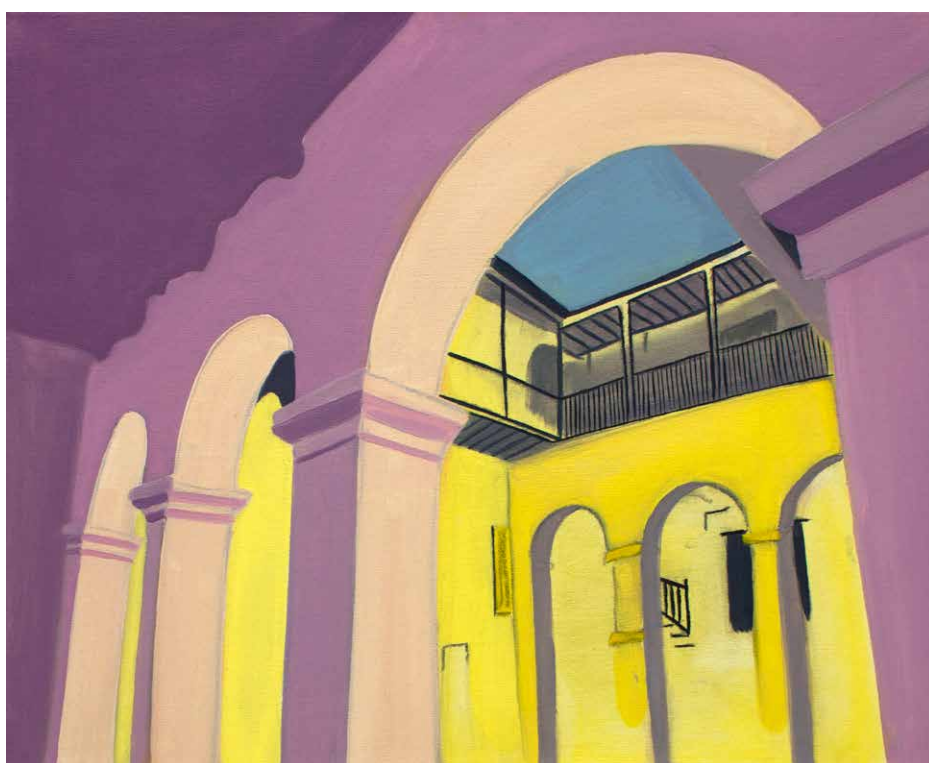
DANIELA VILLALOBOS ARAÚJO

1994 Columbia

Ohne Titel. 2020.

Acrylic on canvas.
45 x 55 cm (17.7 x 21.6 in).

Sales price: € 2,000 incl. VAT
\$ 2,200



MANUEL WAGNER

1989 Bad Dürkheim – Master class student at Kunsthochschule Halle



ARTIST STATEMENT

Drum Bun (Artiststatement zur Meisterschülerausstellung)

During the artistic production, I reflect on personal issues, as well as on issues that are almost inevitable – those that affect all of us.

Something pours out on the canvas, like streams of consciousness, which congeal to create an image. Fragments intertwine, sometimes in form of surfaces, sometimes spatially. Never following any existing logic! An act of balance between abstraction and representation. Visible vs. mental. Tradition and innovation - hand in hand? Realities of life exist side by side. Products made from algae can replace plastic and deep-sea fish produce their own light.

For some time I have been delving into marine biology, the protection of the oceans and the deep sea as the habitat of many largely unexplored animals. I hope to make a small contribution to preserving our environment with my work, but also to point out that some parts of the ocean are already dead, that there are colorful corals that turn into colorless skeletons. As raw and vulnerable as our ecosystem, the surfaces of my canvases are unprimed and vulnerable, too.

Then other things become interesting again; Neurodiversity – different ways of how the human brain functions. Neuroplasticity – The brain's ability to change structures and functions so that it can respond to new external influences. Even at an old age the brain can still adapt. I knead unfiltered emotions into the material. Is this what practical research looks like? And what does it mean if I paint over my older work? What is reality?

Do we want to settle in one place or live like nomads? At least you can wander in your mind.

Drum Bun is Romanian and means Bon Voyage.

CURRICULUM VITAE

2023

- Master diploma in the class of Tilo Baumgärtel, Burg Giebichenstein Kunsthochschule Halle

2022

- Six months stay in Cluj-Napoca Romania on the Erasmus+ program

2021

- Diploma in painting, Burg Giebichenstein Kunsthochschule Halle

Since 2019

- Active member of Kunstverein Pfälzische Sezession

Since 2018

- Active member of Kunstverein Raum für Kunst Halle e.V.

2016

- BA in Communication from Hochschule für Gestaltung Mannheim

TEACHING ACTIVITIES

2021

- Teaching assignment in repro-photography in the painting class of Burg Giebichenstein Kunsthochschule

2019

- Head of the wood-cut course at the 2nd youth art symposium of the Pfälzische Sezession e.V. in Bad Dürkheim

2015

- Teaching assignment in printmaking at Hochschule für Gestaltung Mannheim

EXHIBITIONS (AUSWAHL)

2023

- Hans Purrmann Grant, Speyer, Kulturhof Flachsgasse (G)
- Master class exhibition Drum Bun, Halle Saale, Galerie Paul Scherzer (E)

2022

- Manuel Wagner + Doremi, Neustadt/Weinstrasse, Herrenhof (G)
- Sommerfäden, Halle Saale, Galerie Paul Scherzer (G)

2021

- Bark at the Wind, Halle Saale, Galerie Paul Scherzer (E)
- Silbersalz Festival, Halle Saale (G)
- Baby don't hurt me, Leipzig, Galerie Kleindienst/Westside, master class of Tilo Baumgärtel (G)
- Diploma exhibition Autopilot, Halle Saale, Volkspark Galerie (E)

2020

- Mixed Double, Leipzig, Galerie Kleindienst/Westside, master class of Tilo Baumgärtel (G) and Christoph Ruckhäberle (G)

2019

- Painting class of Tilo Baumgärtel, Leipzig, Spinnerei Halle 14 UG (G)
- Profile, Halle/Saale, Offspace Blech (G)
- Assembly, Halle/Saale, Altes Gasometer (E)

2018

- Neue Wege, Neustadt/Weinstrasse, Herrenhof (G)

2017

- MK am Steintor, Halle/Saale, temporärer Ausstellungsraum Lu-Wu 87 (G)
- Frontspiegel, Cologne, Kunstverein Buchforst (E)

2016

- Frei machen, Mannheim, temporärer Ausstellungsraum Bau Z (E)

2015

- Portrait Duthenhofer uns Schüler, Mannheimer Kunstverein (G)

2014

- Lousy Exhibition, Venice, Café Paradiso (G)



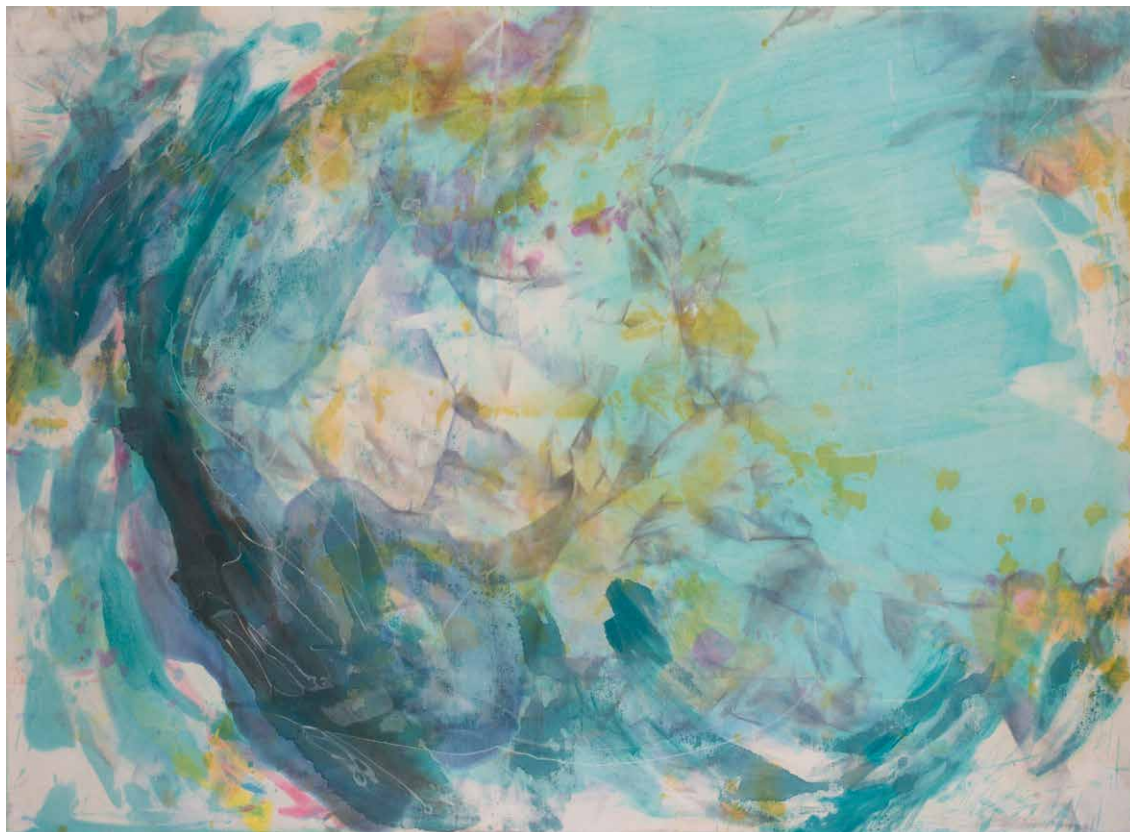
MANUEL WAGNER

1989 Bad Dürkheim

Drum Bun. 2022.

Mixed media on canvas.
165 x 195 cm (64.9 x 76.7 in).

Sales price: € 7,200 incl. VAT
\$ 7,920



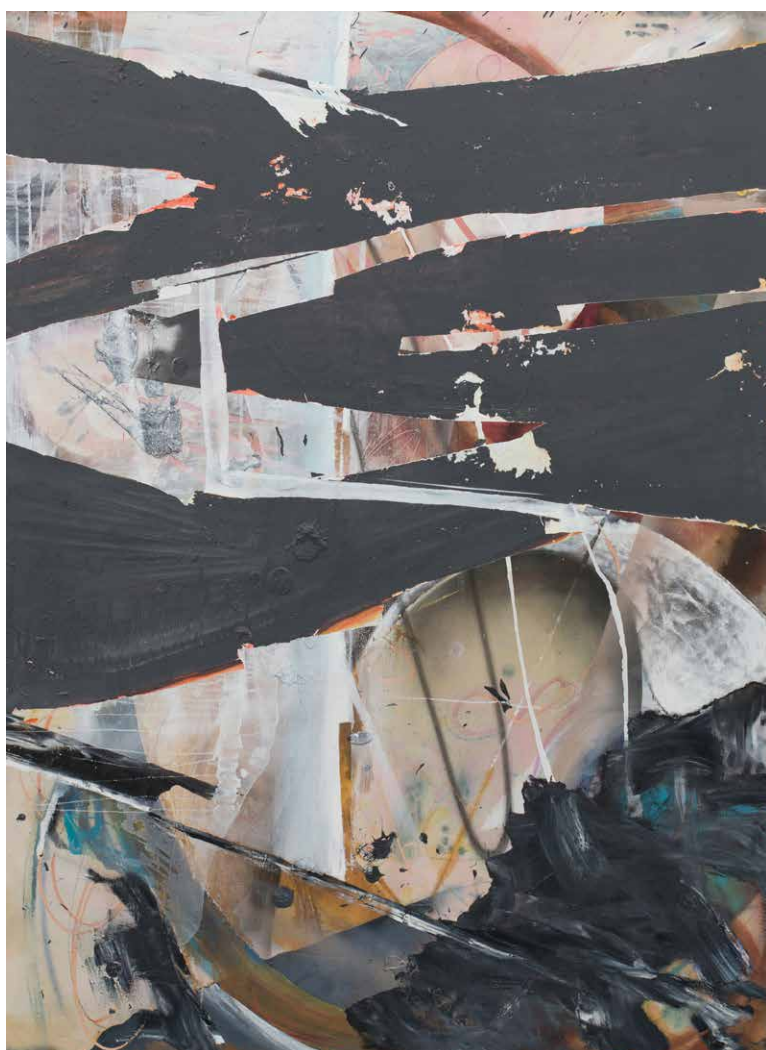
MANUEL WAGNER

1989 Bad Dürkheim

Ceno III. 2020.

Mixed media on cotton.
140 x 190 cm (55.1 x 74.8 in).

Sales price: € 6,600 incl. VAT
\$ 7,260



MANUEL WAGNER

1989 Bad Dürkheim

Sway. 2023.

Mixed media on cotton.
190 x 140 cm (74.8 x 55.1 in).

Sales price: € 6,600 incl. VAT
\$ 7,260

MARIUS WEZORKE

1994 Salzkotten – Master class student at Hochschule für Bildende Künste Brunswick



CURRICULUM VITAE

2018–2019

- Class of Ulrich Pester at the Braunschweig University of Art

2019–2022

- Class of Prof. Hartmut Neumann at the Braunschweig University of Art

2022

- Diploma in painting with Prof. Hartmut Neumann

Since 2022

- Student in the master class of Prof. Wolfgang Ellenrieder at the Braunschweig University of Art

ARTIST STATEMENT

Thought quarry: Things I found, already “marked” in the form of signs of wear / signs of time - what changes, what I can not influence – working with existing shapes and patterns – things that sit and rest in the studio for a long time and that reach a stage through casual use, that can be transformed artistically – material that does not adapt, disturb and resist, which is in no artistic context – all materials that make sense for the work – material and time: the time, traces of time, a pool accumulated over time, material that changes over time material – Me as a person at the moment: goals and decisions that change over time – material that attracts me and repels me in equal measure – forms and structures that suit me or not – environment, what do I encounter? – people – rhythms routines – repetitions and overlaps – changes, reversal and detours – to reach the destination on opposite routes.

EXHIBITIONS

2023

- Gibt es den Mond, wenn keiner hinsieht?,, Thomas Rehbein Galerie, Cologne
- Page Out, Weltspiele, Hanover

2022

- Ich trage das Glück in meinem Ärmel nach Hause, Galerie vom Zufall und vom Glück, Hanover

2020

- Favorites GOPEA Kunstraum, Bad Bentheim

2019

- Start57 GOPEA Kunstraum, Bad Bentheim

2018

- “Förderjahrgang 2017 GOPEA”, Villa de Bank, Enschede

2017

- Art Museum Gelsenkirchen
- “in situ malerei im raum”, Halle Rottstr., Bochum
- “Clear Prospect”, Toscana-Halle, Berlin

AWARDS/GRANTS

2016

- Grant from the Federal Ministry of Education and Research, Berlin



MARIUS WEZORKE

1994 Salzkotten

Goyard Gogh. 2023.

Mixed media. Lacquer on wood, scratched,
foil and glass, clamps, cardboard.
65 x 50 cm (25.5 x 19.6 in).

Sales price: € 2,300 incl. VAT
\$ 2,530

MARIUS WEZORKE

1994 Salzkotten

Klemmzwingen Gogh. 2023.

Mixed media. Plexiglass, wood, metal, lacquer, pencil, cloth, clamps, silicone, sink strainer, magnets.

127 x 91 cm (50 x 35.8 in).

Sales price: € 4,400 incl. VAT
\$ 4,840



MARIUS WEZORKE

1994 Salzkotten

Pistazie Gogh. 2022.

Mixed media. Lacquer, oil chalks on wood, scratched.

110 x 122 cm (43.3 x 48 in).

Sales price: € 4,700 incl. VAT
\$ 5,170

TILLMANN ZIOLA

1993 Brunswick – Master class student at Hochschule für Bildende Künste Dresden



ARTIST STATEMENT

A work is an image. My goal is to create images. Whether a flat work like a two-dimensional painting, a three-dimensional sculpture or a spatial installation. An image results from the line of sight, from the point of view, which is partially variable. Image is not just the perception of pure form, color and dimensions. Image is also content. A picture is a statement. A picture speaks through form, color and size. It picks up, abstracts, contrasts, unmasks, concretizes, creates blur, asks a question. A staircase as a work differs from a staircase as an everyday hurdle. The picture, however, draws on the essence of the staircase. The work examines the stairs, goes up and down. The work looks at people sweating on the steps, looks at people slipping and breaking something on the way down. What are the people doing on the upper floor or the basement? This is what the work makes a picture of.

CURRICULUM VITAE

2015

- Painting and sculpting class of Professor R. Kerbach

2018

- Founding of publishing house Edition 502 together with R. Czolkoß and T.C. Ziola

2019

- Joined the artist group Fehlformat

2020

- Diploma from HfBK Dresden

2020

- Master class student at Hochschule für Bildende Künste Dresden

2022

- Co-founder of the company KANTE BAU

2022

- Participation in the project Kunst & Krebs

2023

- Degree in the master class of Prof. Ralf Kerbach

EXHIBITIONS

2023

- M23 Oktogon HfBK Dresden

2022

- Vomitorium SEGMENT, Hanse 3, Dresden (together with R. Czolkoß)
- E502 Hilbertraum, Berlin (with the publisher Edition 502)
- Fragmentarisch Kultur-Historisches Museum, Görlitz (together with R. Czolkoß)
- Transit City Galerie OKO, Opava (CZ)
- as far as I can Remember Galerie HfBK Dresden

2021

- punktum/.um städtische Galerie Viersen
- Görlitzer Art im öffentlichen Raum, Görlitz together with R. Czolkoß
- Room Boom Schkeuditz (together with KG Fehlformat)

2020

- Besetzung 1 Freiraum in Dobritz Dresden

2019

- Prospektive Akademie der Künste Vienna
- Tragfläche Senatssaal Dresden (together with R. Czolkoß)
- Sprungturfestival Darmstadt
- Kurztheaterspektakel Jena
- Waschecht Blaue Fabrik Dresden
- Derealisation EX14 Dresden

2018

- SMS Stadt Galerie Radebeul

2016

- Interventionen Kunsthaus Dahlem Berlin



TILLMANN ZIOLA

1993 Brunswick

Bootstouristik. 2022.

4-color-Silkscreen on paper.
70 x 100 cm (27.5 x 39.3 in).

Sales price: € 1,700 incl. VAT
\$ 1,870

TILLMANN ZIOLA

1993 Brunswick

Die Leiden des Morbus B. 2022.

Acrylic and lacquer on canvas.
150 x 130 cm (59 x 51.1 in).

Sales price: € 5,600 incl. VAT
\$ 6,160



TILLMANN ZIOLA

1993 Brunswick

Gekleidete Identität II. 2022.

Acrylic on canvas.
183 x 149 cm (72 x 58.6 in).

Sales price: € 6,700 incl. VAT
\$ 7,370

Your Contacts

Ketterer Kunst Masterclass Award for Young Art 2023



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Last but not least, I would like to thank all the artists who submitted their applications for the first Ketterer Master Class Prize for Young Art. Addressing current social processes and their individual artistic implementation provides us with valuable food for thought!

Stefan Maier
August 2023

Ketterer Kunst GmbH & Co. KG Munich

Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

Data controller:

The „data controller“ within the meaning of the European General Data Protection Regulation* (GDPR) and other regulations relevant to data privacy are:

Ketterer Kunst GmbH & Co. KG,
Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the addresses above, or
by phone +49 89 55 244-0
by fax: +49 89 55 244-166
by email: informuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

Personal data is any information relating to an identified or identifiable natural person (hereinafter „data subject“). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

Processing of Your Personal Data

“Processing” means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

“Consent” of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject’s wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you **separately**. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (regular taxation or differential taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;
- Other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning

bid, you will be depriving the next highest bidder of the possibility of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

Registration/Logging in/Providing personal data when contacting us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website. You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor’s data controller.

When you show an interest in certain works of art, artists, styles, eras, etc., be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once informed of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to object to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by

moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate deletion (“right to be forgotten”) of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e) or f) of the GDPR as stated in Art. 21 for reasons arising due to

your particular situation. This also applies to any profiling based on these provisions.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt für Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kulturgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation)

