

# Clara Pistner

Curatorial projects

[clara.pistner@protonmail.com](mailto:clara.pistner@protonmail.com)

+40 176 22549945

[www.clarapistner.com](http://www.clarapistner.com)

IG: [@clara\\_pistner](https://www.instagram.com/clara_pistner), [@craving.projects](https://www.instagram.com/craving.projects)



# „Hidden belonging“

Group Exhibition

19.07-21.07.2024

Studio Hanniball, Berlin

24 participants



## with:

Beca Alcorta  
Jonah Bache  
Yuval Bezael  
Mona Cordes  
Kevin Driscoll  
Getsay  
Wolfgang Guenther  
Claudia Iglesias  
Dmitry Ilko  
Yan Li  
Liron Kirchler  
Carolina Genoni Kurschenbaum  
Sunkyu Lee  
Maria Lunetto  
Carl OG  
Squizzly P  
Clara Pistner  
Nina Plášková  
Keanu Sapadi  
Iva Svoboda  
Jamal Akeskous  
Sadik Tokgöz  
Janina Wagner  
Philomena Wollfingseder

## HIDDEN BELONGING

Studio Hanniball  
Pappelallee 15  
10437 Berlin

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

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

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

### Vernissage | Friday, July 19th

6pm (durational): Getsay „Panoptic Gaze“

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

9pm: Mona Cordes ft. Carl OG, Claudia Iglesias and

Carolina Genoni Kurschenbaum „YOYIZ“

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

### Saturday, July 20th:

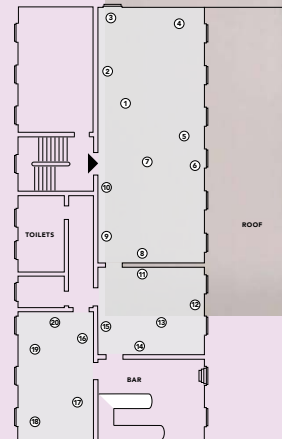
2pm (durational): Getsay „Panoptic Gaze“

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

### Sunday, July 21st:

2pm (durational): Getsay „Panoptic Gaze“

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



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

# hidden belonging

curated by Craving Projects and Clara Pistner

July 19th - 21st, 2024

Studio Hannibal - Pappelallee 15, 10437  
Opening: 19th of July, 6-12pm  
Sat - Sun: 2 - 7 pm

Kids are very welcome.

Where do we belong?

What does belonging mean?

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

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

What do these affiliations mean to us?

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

What factors unite us?



Performance, Mona Cordes with Carl OG und Soyeon Shin



Performance, Getsay

„Us“, Wolfgang Guenther



Performance, Liron Kirchler



## 1

Anika Krbetschek

„Encoding“

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

@anikakrb.art

contact@anikakrb.com

## 2

Tim Morris Schiffer

„Fließen I, Öl, Butter, Brot“

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

@morris.schiff

tim.schiffer@adbk-nuernberg.de

## 3

Marlies Pahlenberg

„U Boot II“

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

@marliespahlenberg

marliespahlenberg@gmail.com

## 4

Clara Pistner

„Aus diversen Gründen“

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

@clara\_pistner

clara.pistner@protonmail.com

## 5

Antonia Haslauer + Simon Schalle + Lucy Gruending

„I think we've met before“

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

Sie umfasst eine Installation, Soundarbeit sowie die Performance am 07.04

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

@stobo.siml // @lucy.grue

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

## 6

Toni Plantsch

„Glatt“

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

@toniplantsch

antoniasch@protonmail.com

## 7

Lau Farny

„drachenreiter will ich sein“

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

@laulafalny

laulafalny@gmail.com

## 8

Elisa Bosse + Clara Pistner

„Lapping - in between“

Überschneiden

Über - Unter

Dazwischen

Das Dazwischen erforschen

und den Rahmen: das Drinnen und das Draußen

und davor und dahinter

Wand oder Stoff

Die Lücke und die Form

Lust an Farben, an Schichten, Konsistenzen, Assoziationen

@bosse\_elisa // @clara\_pistner

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

## 9

Yae in Kim

„They flew up on my face“ (Relief)

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

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

@yae\_in\_kim

yeain0000@gmail.com

## 10

Leyla Kampeter

„Ohne Titel“ / „untitled“

@lol\_lolly\_at\_hotmail.de/

leyla.kampeter@live.de

## 11

Mina Reischer + Anna Hofmann, Musik von Felix Foerster

„WAKEN THE BIRDIES“

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

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

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

## 12

Vivyan Klemke

„Paths“

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

@vivyanKlemke

mail@vivyanKlemke.com

## 13

Sven Kupfer

„Ich mag deinen Nachgeschmack nicht liebes Milcheis“

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

kontakt@geregeltesentfremden.net

http://geregeltesentfremden.net

## 14

Toni Plantsch

„Radikale“

„Festkörperlich“

@toniplantsch

antoniasch@protonmail.com

- 1 Getsay @get.say**  
 Durational performance „Panoptic Gaze“  
 July 19th / 20th / 21st
- Vulnerability, resilience, autonomy and captivity, visibility, Foucault's concept of ubiquitous surveillance, with a focus on the queer body, and the contemporary human experience within societal frameworks are themes of the performance. Encouraging reflection on isolation and the dual nature of visibility - being observed yet unheard - the installation invites the audience to consider the complexities of „Hidden Belonging“, making their gaze an integral part of the work and role within society.
- 2 Jonah Bache @jonah.bache**  
 1 „Python bivittatus“  
 2 „EXTRAKtion widerwillen“  
 3 „Maneater“  
 4 „These eyes show (no) sadness“  
 5 „JonahBacheehcaBhanoJ“  
 6 „FrèreEchChillenJust“  
 7 „Traditional snake on fake skin // Ayrton“  
 8 „ALTER EGO laut Han“  
 9 „Hold on tight“
- This series of images deals with the ambivalent relationship between humanity and snakes. This animal's cultural significance could not be more ambivalent. A hidden belonging emerges: a power structure through a biological and cultural classification.  
 Where do we as humans stand in relation to nature or cult? A shifting difference, a variable boundary.
- 3 Nina Plášková @plaskova\_nina**  
 „Flughunde, Exponate 1.344-1.349“
- Black objects hanging from the wall like a group of exhausted fruit bats. They appear identical but each one is a one-off at second glance. A pewter specimen lies on the floor: the shiny loner that can't hide from prying eyes. Separated but yet still clearly belonging together.
- 4 Maria Lunetto @maria.lunetto**  
 „No further please“
- Curtains signify separation and privacy, while fences add the idea of barriers that stop people from connecting. Viewers are invited to reflect on the experiences of those kept at the periphery, either by others' deliberate actions or by their own feelings of disconnection and and prompted to consider the invisible fences they build in their own lives and communities.
- 5 Clara Pistner @clara\_pistner**  
 „Searching and finding“
- A childhood memory: searching in the sandpit, searching for... treasures, secrets, traces, connections. Leftovers become something new, memories are transformed, affiliations are renewed. An invitation to touch, to play, to think, to take away, to make something new out of it.
- 6 Philomena Wolfingseder @philo\_mena\_w**  
 „Agony“
- Agony is a preoccupation with the body, with sadness and courage, with queerness and openness, a confrontation. Art became a space - a space to be part of something undefined. A found belonging by expressing oneself.
- 7 Mona Cordes @mona\_cordes\_**  
 „YOYIZ“
- Performance featuring: Carl OG @carl0g\_420, Claudia Iglesias @claudiaiglesiasp and Carolina Genoni Kurschenbaum @carolinagenoni.k
- A fashion dance performance with pieces from Mona's recent collection 'SOOTHEON' which is about community and unity as individuals and in community connected to her installation that is building a ritual space.  
 Soothe in, feel content, gratitude, mattering. Life is precious, as individuals and as a community. Let's create peace, love, community and unity and fulfil our lives with belonging and purpose, fuelling each other with love, with passion, strength, energy, connection and with a few warm words.
- Carl OG's experimental approach to electronic music: an expression of belonging to an extended community of sensation creators. We want to transport humanity fast-forward into a world where no one and nothing gets left behind: a world without borders, whether physical or psychological
- 8 Janina Wagner @whatsupnini**  
 Untitled from the series „Leftovers“
- We waste important resources every day. Not only those that we need to survive, but also those that we consider luxury goods and that are out of reach for a large part of our society.
- „Leftovers“ shows still lifes on Berlin's streets. What remains? Who is still interested in it? And what does it stand for?
- 9 Dmitry Ilko @D.ima1994**  
 „Untitled (6:45 / 16.07.2024)“
- Alectryomancy is an ancient technique of divination, known in Africa and Greece, in which spiked grains are interpreted. This work is an analogy to this practice: an attempt to relinquish control, to ask a question and have it answered by the pigeons. At the same time it is a collaboration and an approach to city pigeons, creatures that live in this city, free creatures that have adapted - like us.
- 10 Yan Li @suya930219**  
 „Monument 01“  
 „Monument 02“
- The two paintings record the sensation of an embrace. Every moment of happiness holds a place of belonging. Indentations left by the force of the fingers - fingerprints, shadows, white spots suggesting disappearance, poems on the back of the painting: traces with meaning, hidden by the artist.
- 11 Clara Pistner @clara\_pistner**  
 „Belonging“
- In each vessel is something contained: an association, a memory, a Tic-Tac, a pearl, a few crumbs, a seed - found objects from my home, from life. Every something tells a story: we are made up of stories.
- 12 Sunkyu Lee @s\_nky\_**  
 „Two Snakes“
- Sunkyu imagined two snakes belonging to different habitats and ecosystems intertwining into a single, elongated form. Her aim was to depict a scenario where snakes, typically leading solitary lives throughout their lifetimes, come together and merge into a new creature. Each interconnected square symbolises harmonious coexistence among these diverse individuals.
- 13 Kevin Driscoll @kevin.driscoll**  
 „Permanent relic“
- Concrete, shaped, incomprehensibly, mysteriously - a surface reminiscent of another material: styrofoam. Becoming an object not belonging to the original source anymore.
- There is a complex system for producing specifically shaped packaging for individual products - uniquely shaped packaging that is disposed of as soon as it is received - a symbol of the temporary culture we live in.
- 14 Yuval Bezalel @bezalelyuval**  
 „Hidden Belonging“
- Missing characters, hidden, making space, a scene that suggests their presence. Clues, with which the viewers see whatever they decide to know about the hidden figures but never actually know - an imagined story.
- 15 Squizzy P @squizzy.p**  
 „Squizzy Postcards“
- Postcards: drawings made on the cell phone every day, things picked up that day, captured, a diary. Sometimes a word, a saying, an idea or a learning - pieces of life, pieces of a life.
- One card 4€. You are welcome to touch and choose.
- 16 Wolfgang Guenther @\_wolfgangguenther**  
 „Mimicry“, „Us“
- Two sides, one side does not see the other, yet connected, so close, so clear. Looking in different directions, or are they turned inward?
- 17 Iva Svoboda @iv.svoboda**  
 „Mutual impendance“
- Some exceptional connection between two. Even if there is emotional or positional distance. The cover, the „design“ surface of these objects hides one's feelings and naked true personality. Although all the hypocrisy, still we are connected and we can feel each other.
- 18 Sadik Tokgöz @schambarambaa + Jamal Akeskous @djourg33**  
 „Sicherer Herkunftsstaat“ ( engl.: „Safe country of origin“)
- Why is one here allowed to kiss a man on the street and another one there is not? Why is one freer than the other? An installation that speaks of a relationship: a queer dating app, an encounter on the beach, two identities from different countries; a foto shooting and crochet pieces. A connection: one recognises oneself in the other.  
 Jamal's crocheted objects are a safe form of artistic expression in a state that criminalises his way of living and his sexuality. His masks and wearable pieces offer protection. This collaboration talks about, despite all the differences, the parallels in these two biographies.
- 19 Beca Alcorta @becaalcorta**  
 „Triangulational chaos“, „Torch of treacherous hope“
- How to regain a sense of purpose and belonging in a world in climate and environmental crisis? Our sense of heritage and meaningful contribution to collective entities is being fundamentally disrupted. But the transformative potential of the otherworldly and the realisation that our understanding of meaning is shaped by projections and that we can change them, is fundamental for Beca's approach. A hidden second perspective inhered.
- 20 Keanu Sapadi @schabernack.t**  
 „Gehirngewitter“ ( Drawing in frame)  
 „When the sun sets“ (Drawing on wood)
- What remains after detachment of relationships and functionality? To face ourselves alone and to go beyond our self-image to gain a self-conception that is independent of belonging, that's autonomy. The empowerment that belongs to me: hidden belonging.

„The Golden Spinning Wheel“

Soloshow

22.11.-24.11.2024

Galerie Zimmer48, Berlin

JINWEI ZHANG

curated by Clara Pisnter

**THE  
GOLDEN  
SPINNING  
WHEEL**

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

OPENING:  
Nov 22nd, 6-10pm

Performance 7pm  
by Shinichiro Ikeda



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

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

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





# THE GOLDEN SPINNING WHEEL

Jinwei Zhang

Curated by Clara Pistner

Opening 22nd of Nov 6-10pm

Saturday 23rd, 2-8pm

Sunday 24th, 2-8pm

Jinwei Zhang, born in China in 1989, is a multimedia artist living and working in Berlin.

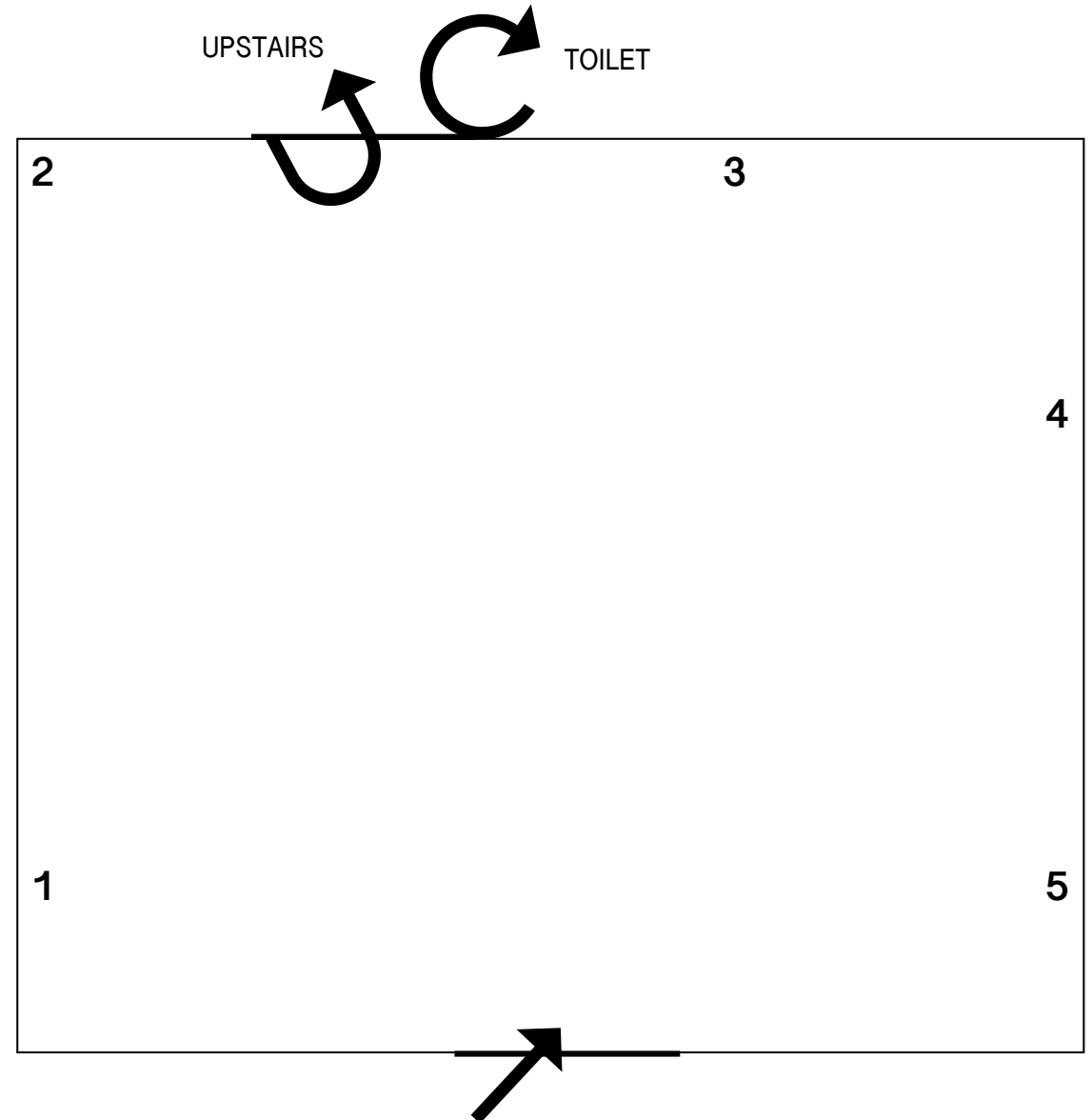
His works explore neo-structural mechanisms created through the deconstruction and reconstruction of images.

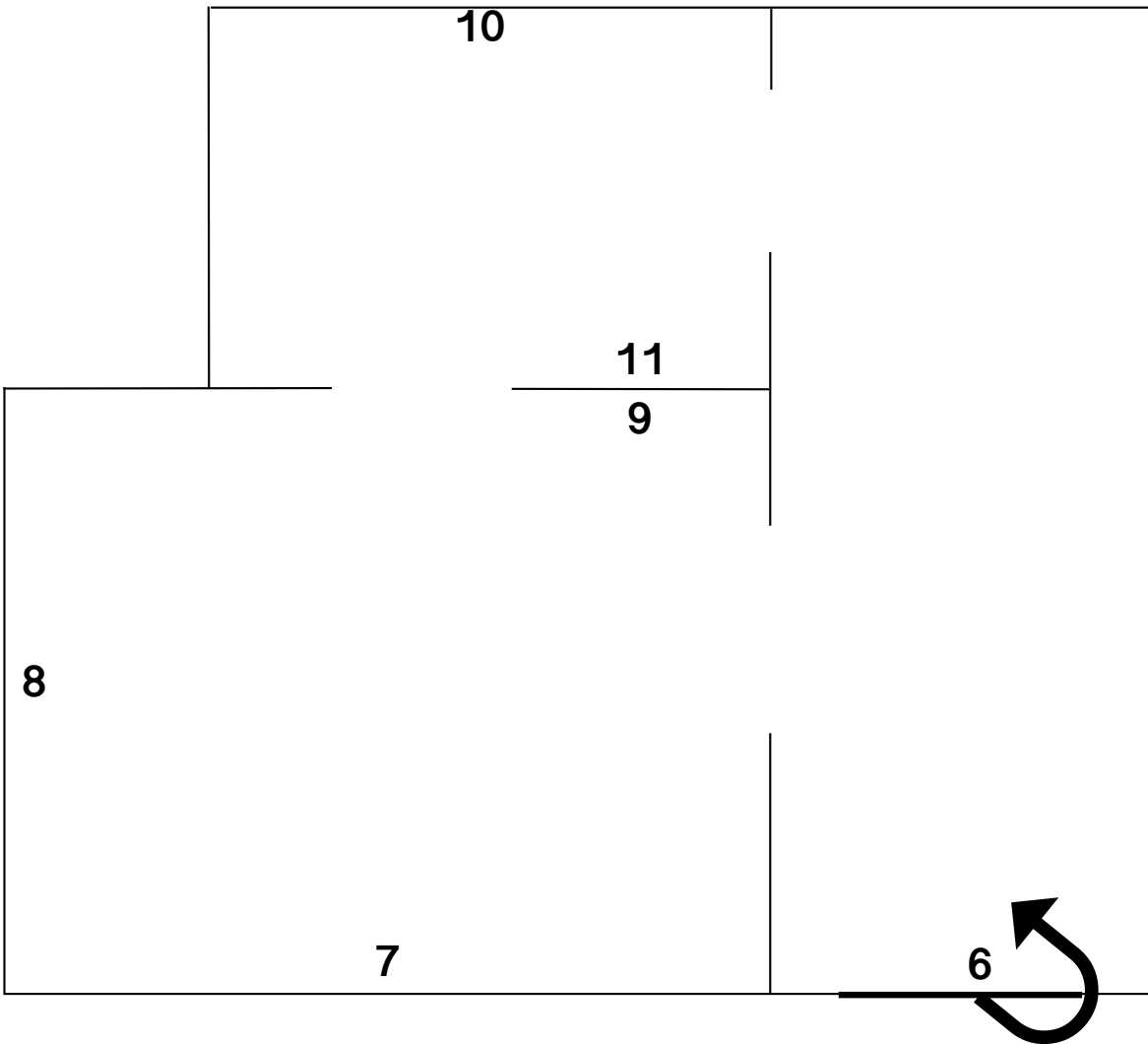
After studying the violin and piano in Singapore and England he enrolled in the Faculty of Graphics at the Academy of Fine Arts in St. Petersburg to study print-making and bookbinding. His musical training influenced his artistic development which can be recognized in his fascination with polytonality, reflected in the polyphonic textures of his works.

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

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

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





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

Art by Jinwei Zhang  
 Performance by Shinichiro Ikeda  
 Music: Scriabin, 5 preludes Op.74 - No.2; Anton Webern, Concerto for nine instruments, Op. 24  
 Text by Clara Pistner  
 Graphics by Clara Pistner  
 Curation by Clara Pistner  
 Special Thanks to Keanu Sapadi

# „Aus diversen Gründen“

Group exhibition

21.03–18.04.2024

Borgo Ensemble, Nürnberg, GER

19 participants

# Aus diversen Gründen

## Performances:

21.3.:

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

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

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

7.4.:

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

14.4.:

16 Uhr Ophelia Flassig: „Auf diversen Gründen“

## Gruppenausstellung

21.3. - 18.4.2024

Eröffnung:

21. 3.:

18-22 Uhr

Geöffnet:

Do: 17-19 Uhr

So: 15-17 Uhr

Über Ostern  
geschlossen

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

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

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

Kuratiert von Clara Pistner

 Pillenstein 

The expression „For Various Reasons“ acknowledges that decisions are always complex and that things always have many causes, characteristics, and consequences simultaneously. Perceptions are always a multilayered interplay of different components, which may tend more or less definitively toward a focal point depending on the observer. It always involves weighing various weighty arguments, comparing consequences, and ultimately drawing conclusions: artificially drawn dividing lines, compromises. There is no simple, concise explanation - everything is always complex and understandable from various perspectives. „For Various Reasons“ is an exhibition dedicated to simultaneity. We consider the multiplicity of things, the comprehensibility and legitimacy of opposing viewpoints, the impossibility of simplification and celebrate diversity.



Opening, right: Performance by Tim Schiffer





Exhibition view



# Aus diversen Gründen

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

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

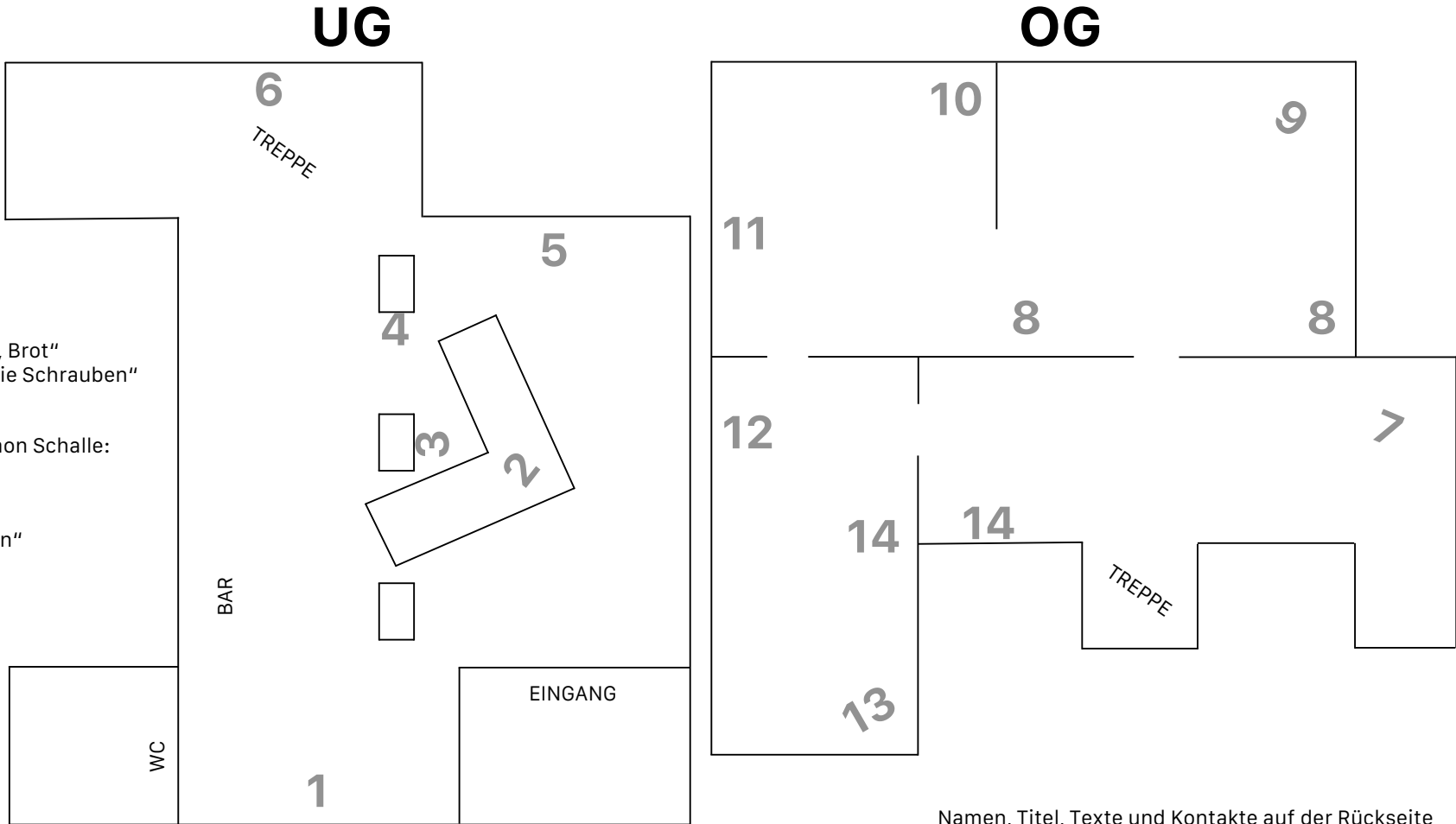
Vernissage 21.03.2024, 18 - 22 Uhr

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

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

Performances:

- 21.03. :  
 19:30 Uhr: Tim Schiffer: „Fließen I - Öl, Butter, Brot“  
 21.15 Uhr: Konzert: „Das Manöver - Wir sind wie Schrauben“
- 7.04. :  
 16 Uhr: Lucy Gründling, Antonia Haslauer, Simon Schalle:  
 „I think we’ve met before“
- 14.04. :  
 16 Uhr: Ophelia Flassig: „Auf diversen Gründen“



Namen, Titel, Texte und Kontakte auf der Rückseite

# HIDDEN BELONGING

**Studio Hanniball**  
**Pappelalle 15**  
**10437 Berlin**

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

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

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

## Vernissage | Friday, July 19th

**6pm (durational): Getsay** „Panoptic Gaze“

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

**9pm: Mona Cordes ft. Carl OG, Claudia Iglesias and**

**Carolina Genoni Kurschenbaum: „YOYIZ“**

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

## Saturday, July 20th:

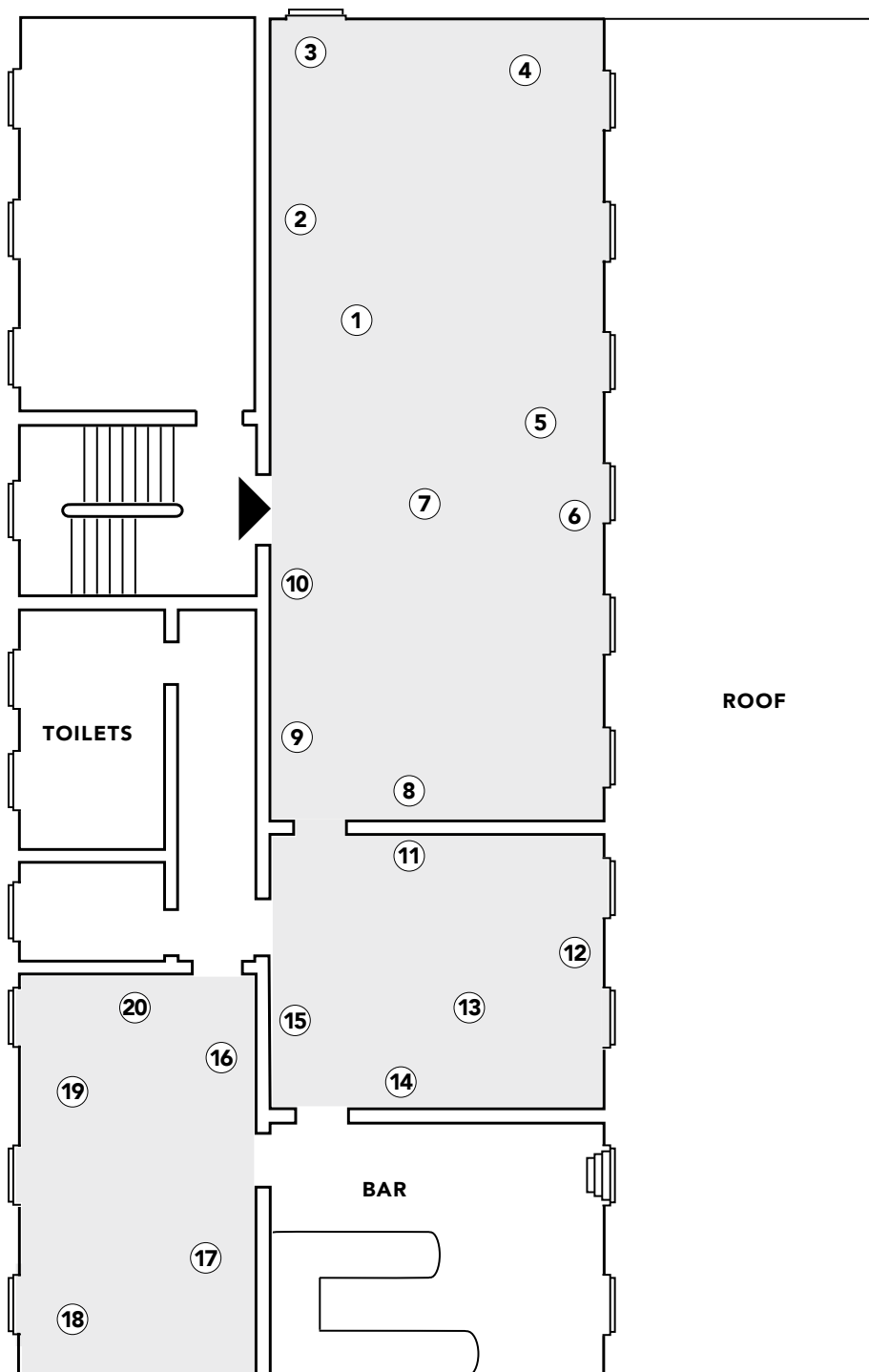
**2pm (durational): Getsay** „Panoptic Gaze“

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

## Sunday, July 21st:

**2pm (durational): Getsay** „Panoptic Gaze“

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



- ① Getsay
- ② Jonah Bache
- ③ Nina Plášková
- ④ Maria Lunetto
- ⑤ Clara Pistner
- ⑥ Philomena Wolflingseder
- ⑦ Mona Cordes
- ⑧ Janina Wagner
- ⑨ Dmitry Ilko
- ⑩ Yan Li
- ⑪ Clara Pistner
- ⑫ Sunkyu Lee
- ⑬ Kevin Driscoll
- ⑭ Yuval Bezalel
- ⑮ Squizzy P
- ⑯ Wolfgang Guenther
- ⑰ Iva Svoboda
- ⑱ Sadik Tokgöz + Jamal Akeskous
- ⑳ Beca Alcorta
- ㉑ Keanu Sapadi

# „Grober Unfug“

Group exhibition

08.-11.03.2024

Haus der Statistik, Berlin

36 participants

**Grober Unfug**  
group exhibition

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

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

curated by **Clara Pistner**

Pioniernutzung  
**HAUS**  
der Statistik

**Grober Unfug**  
group exhibition

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

**Grober Unfug**  
group exhibition

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

„Grober Unfug“ - given the demands of our society, characterized by productivity, efficiency, and logic, and the associated stress, overwhelm, and guilt; in contrast to the desire for pleasure and freedom and the conscious boycott of the capitalist exploitation system and its values - offers a very broad spectrum of positions within a wide range of tensions.

„Grober Unfug“ is a term from the German legal system. It means „disturbance of the public peace“ and is an act capable of directly disrupting or impairing the external stability of public order.

„Grober Unfug“ is the pleasure of disrupting, irritating, and provoking. The joy of nonsense and Dadaism; the joy of wildness, illogic, and chaos. „Grober Unfug“ is letting go of the eternal dogma of efficiency and capitalization. „Grober Unfug“ also celebrates the pleasure of beauty, sensual and physical pleasure - without regard to practicality and utility.





Opening



Performance by Momo Bera



Exhibition view



# Grober Unfug

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

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

## Vernissage/ Fri 8th of Mar

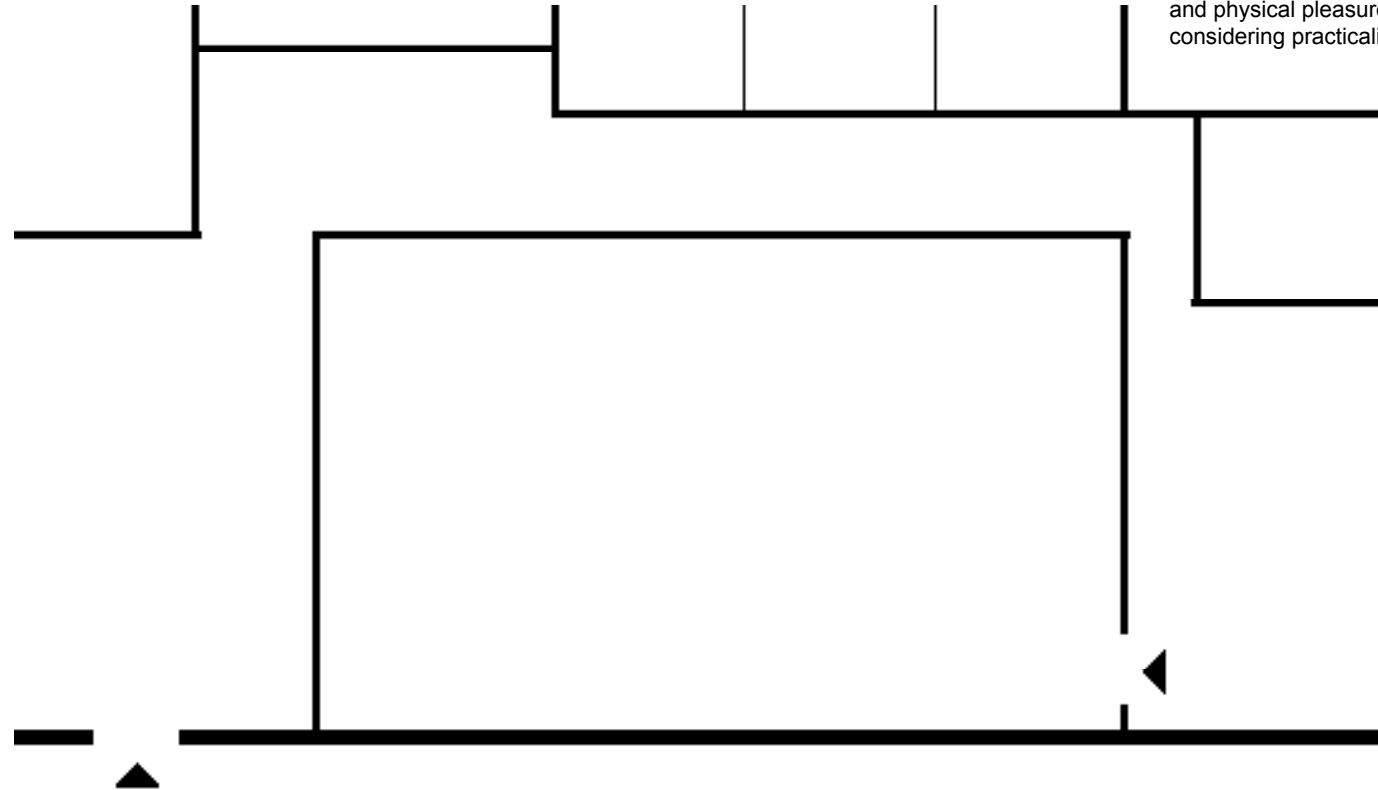
**6 pm:** Yvonne Wadewitz: „Why not“  
**7 pm:** Quengaboy: „Controversial Drives“  
**8 pm:** Tom Meier: „Lichtspiel“  
**9 pm:** Eileen Lofink: „Let me know if any questions  
arose is a rose is a thumb in your mouth“

## Sat 9th of Mar

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

## Finissage / Sun 9th of Mar

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



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

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

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

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



# „Intime Fakten“

Group exhibition

09.-11.02.2024

feld fünf, Berlin

19 participants



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

7 pm: SueKi Yee: Now(,) and then

8 pm: Shona Stark: Mother / Wolf I

8.30 pm: Shona Stark: Mother / Wolf II

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

10 pm: Diva DJ

Kids welcome

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



*PERFORMANCES*

**10.2.**

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

**11.2.**

4 pm: Nunilo Rumbutis: Misrecognition

5 pm: Andy Wordhole: 200%

Kids welcome

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

Sharepic, Slide 1-3



**INTIME FAKTEN**

**INTIME FAKTEN**

*Group Exhibition*

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

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

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

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

„Intime Fakten“ (engl: Intimate facts) - political, physical, emotional, philosophical, dadaistic, questioning, asserting: an oxymoron containing both opposites.

With „intimate,“ we associate the emotional, the sensual, the erotic, but also the personal and private. Intimate zones are always border areas where it is important to explore to what extent they are accessible to the public - should be; cannot be? It automatically involves taboos. The concept of taboo is a reflection of the present; what are still taboos today? How do we deal with them?

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

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



Opening, left: Performance by Eileen Lofink





Exhibition view



# Intime Fakten

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

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

Curated by Clara Pistner

## Vernissage / Fri 9th of Feb

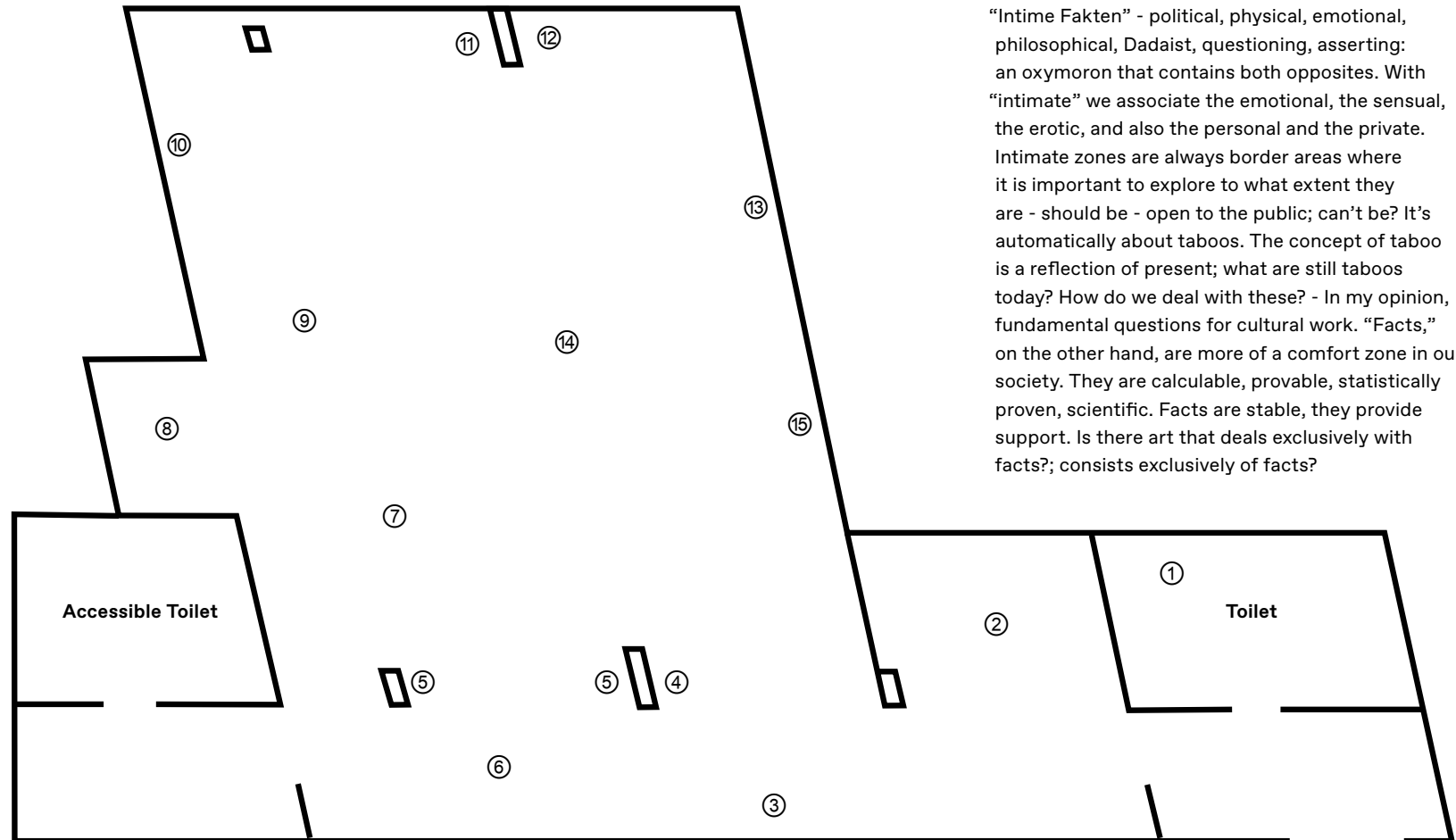
**7pm: Sueki Yee:** "Now(,) and then"  
**8pm: Shona Stark:** "Mother/ Wolf I"  
**8.30pm: Shona Stark:** "Mother/ Wolf II"  
**9pm: Eileen Lofink:** "The shed is the place where shame is stored"  
**10-12pm: Diva DJ,** DJ set

## Sat 20th of Feb

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

## Finissage / Sun 21st of Feb

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



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

- |                               |                               |                                |
|-------------------------------|-------------------------------|--------------------------------|
| ① Anna Schall + Clara Pistner | ⑦ Anika Krbetschek            | ⑬ Vivyan Klemke                |
| ② Eileen Lofink               | ⑧ Kathrin Hippen              | ⑭ PLAYBABE                     |
| ③ Anna Schall                 | ⑨ Clara Pistner               | ⑮ Sophie Mätzel + Sasa Schramm |
| ④ Toni Plantsch               | ⑩ Elisa Bosse + Clara Pistner |                                |
| ⑤ Shona Stark                 | ⑪ Keanu Sapadi                |                                |
| ⑥ Alexandru Ganea             | ⑫ Marlies Pahlenberg          |                                |



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

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

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

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

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

@ellofnk eileenlofink@gmail.com

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

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

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

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

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

@toniplantsch antoniasch@googlemail.com

⑤ **Shona Stark, “Mother / Wolf”**

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

@shonastark shonastark@gmail.com

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

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

@alexanderganea alexanderganea@gmail.com

⑦ **Anika Krbetschek, “Encoding”**

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

@anikakrb.art contact@anikakrb.com

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

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

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

@nonverbal\_games khippen@gmx.de



Scan for English version of artwork

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

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

@clara\_pistner clara.pistner@protonmail.com

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

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

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

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

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

@kkeongh keanusapadi@gmail.com

⑫ **Marlies Pahlenberg, “Lullaby”**

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

@marliespahlenberg marliespahlenberg@gmail.com

⑬ **Vivyan Klemke, “Phenomena”**

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

@vivyanKlemke mail@vivyanKlemke.com

⑭ **PLAYBABE**

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

@playbabe0

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

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

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

# „Solid Plans“

Group exhibition

02.-04.02.2024

Culterim Veterinary, Berlin

23 participants

# SOLID PLANS

*Culterim*

Erich-Weinert-Str. 135

2.—4.2.



# SOLID PLANS

*Culterim*  
Erich-Weinert-Str. 135

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

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

2.—4.2.

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

# SOLID PLANS

*Culterim*  
Erich-Weinert-Str. 135

2.—4.2.

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

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

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

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

„Solid Plans“ could be ironically related to our urban life, characterized by instability, emotional fluctuations, lack of commitment, and fear of the future: „Solid Plans“ as the impossibility to decide, to be with oneself, or to know what tomorrow will bring. Not wanting to make „Solid Plans“ - being unable to make „Solid Plans“.

However, „Solid Plans“ could also denote an inner certainty that exists independently of the madness of the speed of our present world, providing security.

The title offers a wide range and will encompass a big variety of positions. The participating artists reflect on topics from their own biography, political situations, the conditions of being an artist in this world, the personal struggle for emotional and psychological stability, impermanence, and the lack of solidity of bodies, to identity concepts as „Solid Plans“ that turn out to be illusions and constructed „Solid Plans“ to navigate and maneuver in this world.



Opening



Opening



Pop-up Praxis by SAKO and Indira Maria



Exhibition view

# SOLID PLANS

## *Culterim* 2. - 4.2.

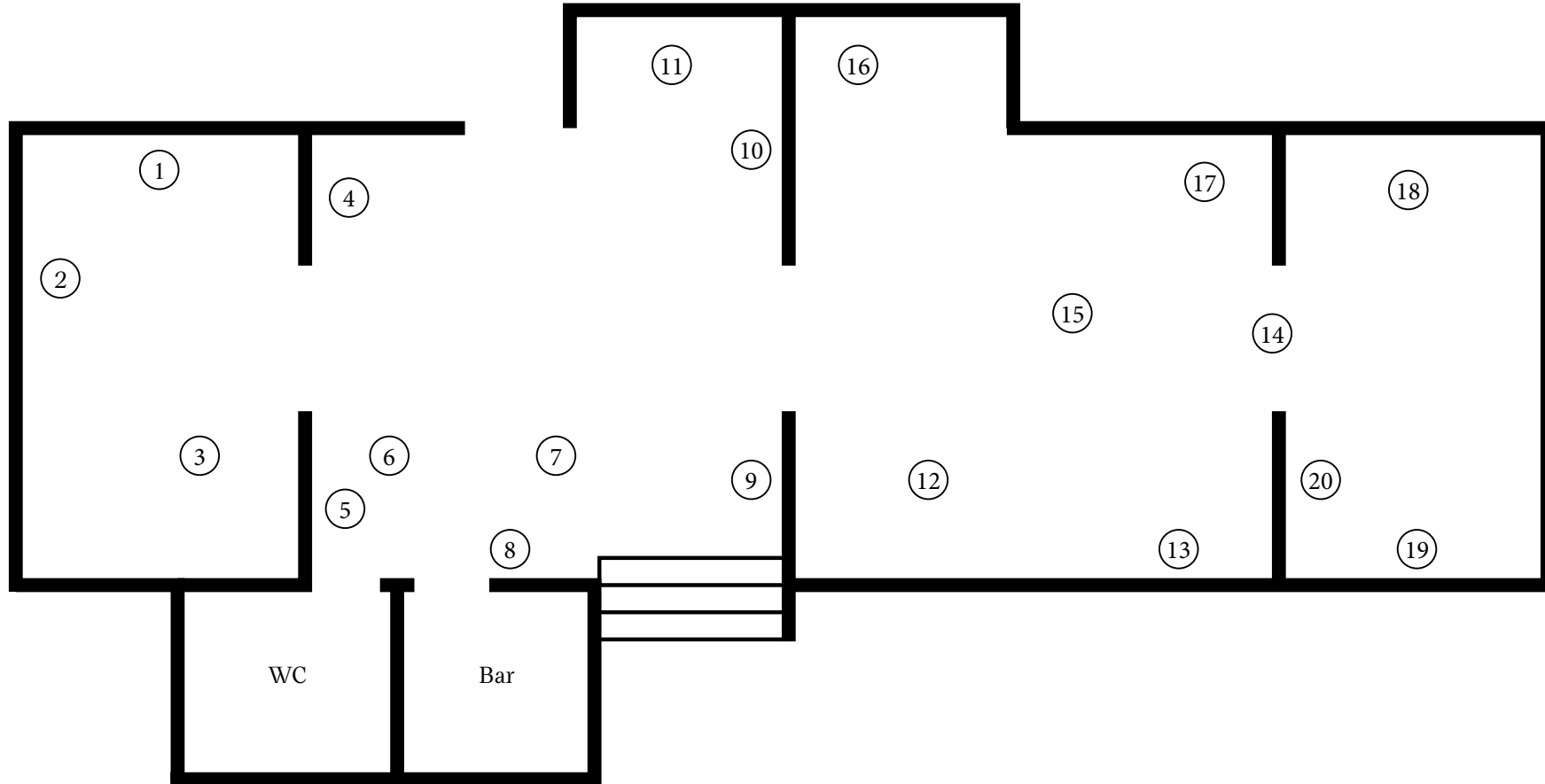
“Solid Plans” could be seen ironically in our big city lifes, which is characterized by volatility, emotional fluctuations, non-commitment and fear of the future:

“Solid Plans” as the impossibility of deciding, being with yourself or knowing what tomorrow will bring.

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

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

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



① Luise Spielhagen

② Laure Chenard

③ Lara Rocho

④ Pauli Schlipf

⑤ Kaja Krebs

⑥ Clara Pistner

⑦ Eda Özkan

⑧ Toni Plantsch

⑨ Gala Lillian

⑩ Julian B

⑪ Anika Krbetschek

⑫ Anastasia Antipova,  
Kirill Manchunsky

⑬ Lili Marie Theilen

⑭ Minh Phuong Nguyen

⑮ Leyla Kampeter

⑯ Julian Rümenapf

⑰ SAKO, Indira Maria

⑱ Paul Michels

⑲ Aglaia Gronas

⑳ Maria Leibnitz

<p><b>1</b> Luise Spielhagen</p> <p>„Boxer“ A fragile construction made from light plywood – a heavyweight – navigating between the ferocity of his punches and the gentleness within his heart.</p> <p>@luise.spielhagen l.spielhagen@gmail.com</p>	<p>from parents. Cranes cross the Himalayas, my brother says, and that they look pretty tattered afterwards. We always search for safe ground, but maybe we don't need it. There is something safe within us anyways.</p> <p>@kaja_krebs kaja.krebs@gmx.de</p>	<p>having a permanent form, thanks to the man himself and his inner protective abilities to establish the configuration of reality and circumstances that he needs. In this sense, this bridge is an indicator of human will and the strength of the protective inner armor that resists instability and external dangers when crossing to the other side.</p> <p>@toniplantsch toniasch@googlemail.com</p>	<p>uncertain market. It is a part of every single work. For many others, a far more widespread form of security is money. When a work of art is bought, trust in the artist, and the artists trust in themselves is also bought; with money.</p> <p>@r.jedigt julianruemenapf@gmail.com</p>
<p><b>2</b> Laure Chenard</p> <p>My plan: The freedom and rights that we enjoy in harmony with nature are achievements that we must fight to preserve. 2B or not 2B, take the pencil you want: each of us is an artist: express it!</p> <p>@sicttransitgloriamundi2023 laure.chenard@gmail.com</p>	<p><b>6</b> Clara Pistner</p> <p>„Stndng“ Standing on solid ground occurs to be an illusion. To fail happily – a gamble with calculated ideas. If i thought this will be me i am happy to announce it's not the case.</p> <p>@clara_pistner clara.pistner@protonmail.com</p>	<p><b>9</b> Gala Lillian</p> <p>„Angel in a State of Grace“ I can't resist the devils kiss Plans I made for the future no longer exist My young womans-body you cannot resist Watch this body deliquesce Into something luminesce</p> <p>@gala.lillian galalillianglotzbach@rocketmail.com</p>	<p>@mus.indus, @manchunsky musindus@yandex.ru, manchunskykirill@gmail.com</p> <p><b>13</b> Lili Marie Theilen</p> <p>„Access“ Unlimited access has an impact on upcoming plans. Whether positive or negative is up to the decision-maker.</p> <p>@lilitheilen lilitheilen@web.de</p>
<p><b>3</b> Lara Rocho</p> <p>„And then he said: 'Sto“ Lara Rocho In the group exhibition „Solid Plans,“ Lara Rocho explores the melancholy of Romantic. Delicate pencil and charcoal drawings emerge on highly transparent paper, processing the end of a relationship or what is commonly referred to in contemporary terms. The overlapping layers of paper partially obscure the images, keeping the view clouded. In the end, the paper works appear fragile and tentative, yet draped like an altar. The work is driven by the intention to depict the ambivalence of emotions and the phenomenon of imagining another person or a particular situation, which can lead to glorification.</p> <p>@rhodeeo lara.rocho@web.de</p>	<p><b>7</b> Eda Özkan</p> <p>“Fluent rugs” The intricate dance of encrypted rugs unfolds, a symphony of patterns conversing in a chaotic yet mesmerizing language. Each step in the dance reveals a hieroglyphic message, demanding your attention as you navigate the structured chaos. The rugs and their complicated conversation reminds me of the chaotic and tempered life in a big city, that is defined by uncertainty and fluctuating plans, yet it seems to work out if you let yourself flow.</p> <p>@eda.ozkqn eda.oezkan9@gmail.com</p>	<p><b>10</b> Julian B.</p> <p>„untitled (17)“ I just wanna be a better father than mine was.</p> <p>@julianb_julianb hellojulianb@gmail.com</p> <p><b>11</b> Anika Krbetschek</p> <p>„Hat man einen Farbfernseher“ In (mis)using the double lens effect of the VR-glasses, a phenomenon, that is psycho-pathologically classified under the term ‚Dissociation‘, is simulated. Dissociation is a protective mechanism, that could be also understood as a societal phenomenon: Every day we separate ourselves from a world flooded with crises and overstimulation for self-protection, increasingly using virtual realities. Combined with a sound piece, that is based on random finds of an internet research to the term ‚Dissociation‘, the work juxtaposes the individual and collective experiences of dissociation.</p> <p>@anikakrb.art contact@anikakrb.com</p>	<p><b>14</b> Minh Phuong Nguyen</p> <p>„What disappears has the right to die“ The work „what disappears has the right to die“ deals with the rituals of memory and eternity. Inspired by a Buddhist shrine, it presents two portraits of heroes inspired by the Power Rangers challenge that conventional notions of homage. A metal shelf adorned with a plastic flower and real fruit questions the authenticity of offerings and symbolizes the intrusion of capitalism into sacred rituals. The work is not only a visual reminder of the importance of recognizing ancestors and elders, but also explores the fleeting nature of memory and the fragile balance between loss and possession. The heroes, drawn from popular culture, act as modern guardians of tradition and lead a dialog about the changing nature of cultural heritage in the face of contemporary influences.</p> <p>@ph.ng ph.nguyen@gmx.de</p>
<p><b>4</b> Pauli Schlipf</p> <p>„Quatsch im Garten“</p> <p>@paulischlipf paul.schlipf@stud.kh-berlin.de</p>	<p><b>8</b> Toni Plantsch</p> <p>„Searching for spoons“ I forgave myself and so should you. The world is a maze of layers, of meaning and expectations. Plans can only be as solid as your soul. In this obscurely intertwined world we should be patient with ourselves. We increasingly grasp the complexity of influences, we know about privileges and facets of oppression and power, so we must be flexible with our differences and resources. We seek to communicate through language of therapy and consciousness to build bridges and to tear them down together when the time comes to leave. The scaffolding remains standing. Solid plans might be a constructed illusion of security to comfort us. Let us remain tolerant of ambiguity. Reliability means being true to ourselves and each other without</p>	<p><b>12</b> Anastasia Antipova and Kirill Manchunsky</p> <p>„Boxer“ «Bridge over the flowerbed near my Späti» This fantasy suspension bridge made of wooden painted boards and fabric inserts over a flower bed with embroidered bullfrogs is a symbol of the possibility of transition to another world, from the unstable real world to a safe inner reality. The bridge is not just a channel of contact between these two worlds, it is a channel that has acquired stability. The connection between these worlds through the bridge</p>	<p><b>15</b> Leyla Kampeter</p> <p>„Sandburg“ A solid castle from 2023.</p> <p>@lol_lolly_at_hotmail.de/ leyla.kampeter@live.de</p> <p><b>16</b> Julian Rümenapf</p> <p>„19,99€“ Confidence in one's own creative power is the driving force behind art. It is essential. It is a form of security in an uncertain world, in an</p>
<p><b>5</b> Kaja Krebs</p> <p>„Der Deckenberg“ Feelings and situations are preserved in spaces and symbols. Everything has changed under the little pigeons. Heartbreaks are complex, we learned that</p>			

**17** SAKO, Indira Maria

In our work we approach Solid Plans as inner manifestations shaping our identity. Movement and behavioral patterns, conflicts, decision processes and intention settings impact our bodies in primarily invisible but often very tangible ways.  
The Pop-Up-Praxis traces some of these manifestations and offers visibility to our embodied landmarks with Tattoo-Art and Bodywork. Find presence in your tension or ink your intention for the future.  
How do you manifest?

@sako.sense, @indira.tattooing  
contactskoenig@gmail.com, yindira.tattooing@gmail.com

**18** Paul Michels

„memories of home after leaving“  
it's about inner conflicts and uncertainty, about fragile structures and changing decisions. it's about the search for myself and my identity and about wanting to arrive. it's about not feeling at home anywhere i am and the search for my own place. it's about inner tensions and about tenseness and about hard spaces that intensify the uncertainties. it's about decay. it's about saying goodbye. wait, maybe it's not about all that, maybe it's just about trying to remember, to not forget and to create. possibly even more, to hold; or less, to let go.

@plmchl  
pmichels1999@outlook.deing@gmail.com

**19** Aglaia Gronas

„Girl and a rabbit“  
Moving to Germany alone at 17, and leaving a family with a mum and seven siblings behind in the other country. Starting a new life and trying to (re?)build yourself in the non-mother language and in the country you had no childhood and have no family in. Learning, adapting, and forming — and still keeping to feel melancholic of the parallel life.

@aglaiagronas  
aglaia.gronas@gmail.com



# „Fire and Flame“

Group exhibition

19.-21.01.2024

Backhaus Projects, Berlin

26 participants

## Performance Program

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

Backhaus Projects Weserstraße 168 12045 Berlin

Opening 19.01.2024  
6 - 10 pm  
Kids are very welcome

# FIRE AND FLAME

group exhibition

20.01. - 21.01.  
2 - 7 pm

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

ASTA

weißensee kunsthochschule berlin  
Gefördert von Mart-Stam-Gesellschaft

Backhaus Projects Weserstraße 168 12045 Berlin

„Fire and Flame“ - derived from the German expression „Feuer und Flamme“; a term that describes great passion, conviction, drive, and audacity.

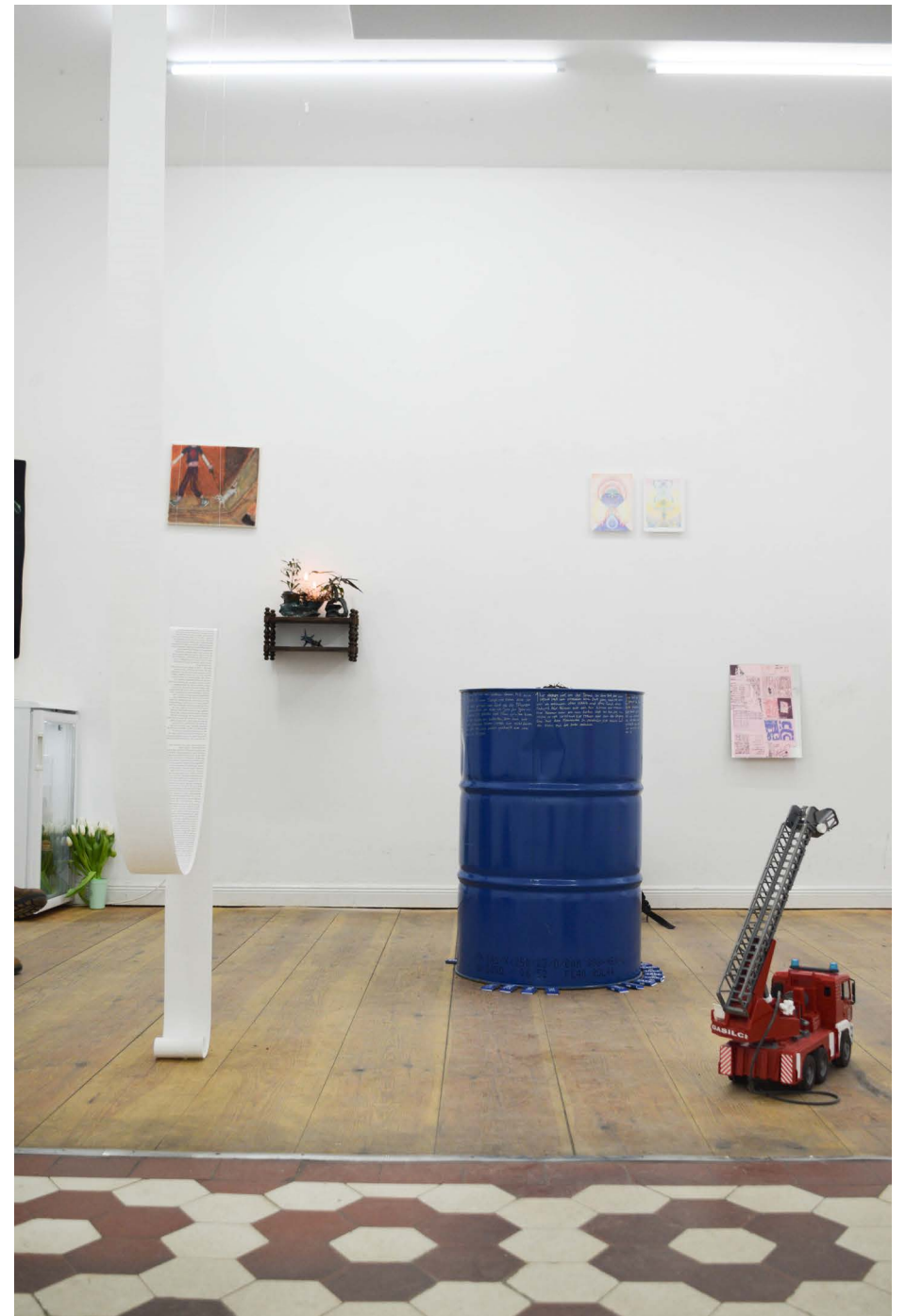
„The things I burn for“ - an approach worth considering. In a time characterized by the dogma of productivity, efficiency, and logic, in which we are subject to its demands and submissive to them, it is particularly important and exciting to reflect on moral, political, and hedonistic convictions and to expose and boycott the capitalist exploitation system and its values. The questions of where do I belong, where do I want to break out, what do I stand for, and by what subtle or theatrical means do I do that, offer a very wide range of tensions that encompass the most diverse positions.



Opening, left: sculpture by Mathilda Augart



Opening, left: Performance by Dr. Sun, right: Performance by Anna Schall



Exhibition view

# FIRE AND FLAME

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

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

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

Curation by Clara Pistner.

1 Leyla Kampeter  
„🔥“

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

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

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

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

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

*Magazines available 12€*

@julianb\_julianb  
hellojulianb@gmail.com

3 Sim  
„Thoughts“

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

*Zines available, suggested donation 5-20€*

@von\_lehtreosky  
simoerthel@gmx.at

4 Pauli Schlipf  
„Ich und meine Flamme“

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

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

5 Mathilda Augart  
„Faces of Creation“

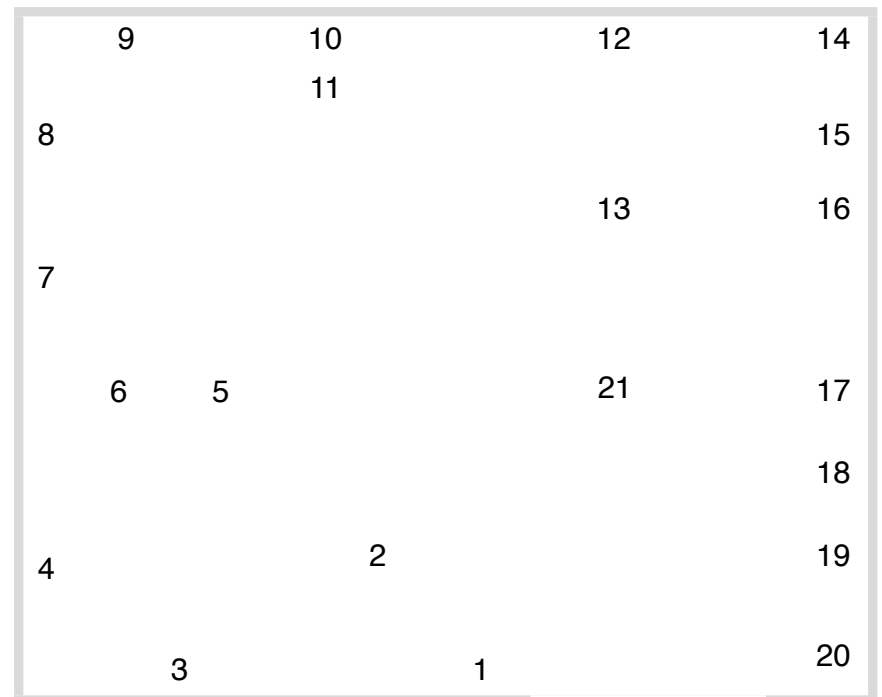
As a child, Mathilda Augart (\*1993, Dresden) was captivated by the art of the „cherry stone with 185 faces“ in Dresden’s „Grüne Gewölbe.“ Created around 1589 with meticulous detail, this masterpiece, presented to Elector Christian I of Saxony, features an intricately carved core with 113 recognizable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

@mathilda.augart  
mathilda.augart@googlemail.com

6 Toni Plantsch  
„xoxo“

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

@toniplantsch  
toniasch@googlemail.com



7 Klara Goiny  
„untitled“

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

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

Mother\*hood and fire: handle with care.

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

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

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

@klaragoiny  
klara@goiny.de

8 Vivyan Klemke  
„Assisi“

„Magic

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

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

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

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

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

@marliespahlenberg  
marlies.pahlenberg@hotmail.de

10 Elisa Bosse  
„Untitled (Inner Rooms)“

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

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

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

11 Belen Resnikowski  
„Mind states“

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

@belenresnikowski  
b.resnikowski@gmail.com

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

The piece „Hear the bells ringing, the royal palace is burning“ is painted on handmade paper from old Science-Fiction Magazines of the 70s. Because how more fitting could it possibly be to paint the burning of dreams on the shredded remains of someone else's?  
I invented a fictional world, inhabited by fools and idiots. What you can see here is the capital city of the world beyond good and evil and it's on fire.

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

@esthergruene\_  
esther.gruene@gmx.de

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

Between burning and burned out.  
It's just a glimpse, a fraction of the perceivable.

*For english version scan the QR code:*

@clara\_pistner  
clara.pistner@protonmail.com



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

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

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

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

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



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

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

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

## Curatorial CV

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

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

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

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

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

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

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

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



My approach to work is interdisciplinary. I aim to consider the exhibition as a holistic event and question entrenched norms. I see exhibitions as spaces that should be enjoyable, as well as venues for serious, profound discussions and valuable encounters. Viewing exhibitions as experiences is key for me to create diverse, stimulating events. It is essential for me to think across disciplines. I aim to tell multifaceted, layered narratives and bring together various perspectives from diverse backgrounds.

I want not only to create artistically conceptual and formally interesting exhibitions; but also to foster a sense of community - it's bringing people together. I don't want to host elitist, exclusive events; I aim to transcend divisions between disciplines and scenes and consciously create a social environment through the deliberate selection of participants, cultivating an open, friendly, non-dogmatic atmosphere, as this is the breeding ground for genuine encounters, inspiration, lively discussions, and mutual enrichment.

When this succeeds, and all participants and visitors enjoy the event, get to know each other, and are inspired by the exhibition's content, it's a wonderful feeling: to have created something truly meaningful. Experiencing how my commitment has led to packed venues, people being in high spirits all evening, new people constantly joining, and everyone enjoying each other's company was touching and empowering. I want to do what I'm good at. I want to build on my curatorial experiences and further professionalize myself to use my social, artistic, and organizational skills for my passion for art, culture, and social causes.