

Produktion.

Made in Germany Drei



Kestner Gesellschaft  
Kunstverein Hannover  
Sprengel Museum  
Hannover

## Artists

### IMPURE FICTION

#### Kestner Gesellschaft

- 1 Olga Balema
- 2 Juliette Blightman
- 3 Katinka Bock
- 4 Daniel Knorr
- 5 Veit Laurent Kurz
- 6 Amy Lien & Enzo Camacho
- 7 Lotte Lindner & Till Steinbrenner
- 8 lonelyfingers
- 9 Thomas Ruff
- 10 Studio for Propositional Cinema

#### Kunstverein Hannover

- 11 BPA. Berlin Program for Artists (Maria Anna Bierwirth, Sofia Duchovny, Richard Frater, Mia Goyette, Sylvester Hegner, Johanna Klingler, Nile Koetting, Grayson Revoir, Miriam Yammad)
- 12 Carina Brandes
- 13 Schirin Kretschmann
- 14 Oliver Laric
- 15 Peles Empire
- 16 Willem de Rooij
- 17 Raphaela Vogel

#### Sprengel Museum Hannover

- 18 Ketuta Alexi-Meskhishvili
- 19 Julius von Bismarck
- 20 Henning Fehr & Philipp Rühr
- 21 Kasia Fudakowski
- 22 Sascha Hahn
- 23 Lena Henke
- 24 Calla Henkel & Max Pitegoff
- 25 Das Numen
- 26 Julian Charrière
- 27 Andreas Greiner & Tyler Friedman
- 28 Markus Hoffmann
- 29 Felix Kiessling
- 30 Yorgos Sapountzis
- 31 Timur Si-Qin
- 32 Hito Steyerl

## Produktion. Made in Germany Drei

The third edition of *Made in Germany* centers on the notion of production. The past few years have seen a renewed self-scrutiny of artistic approaches—also with respect to the specific conditions for the production of art in Germany. Artists address the theme of production, particularly by working collectively, using processual approaches and time-based formats, as well as by examining production and presentation sites.

These three types of approach influenced the selection of the 41 positions in the exhibition. Mostly new works have been created in the very different spaces and contexts of the Kestner Gesellschaft, the Kunstverein Hannover and the Sprengel Museum Hannover. KunstFestSpiele Herrenhausen, Schauspiel Hannover and Festival Theaterformen have joined as partners for the first time ever.

Working in networks is not only apparent in the invited artists' collectives and programs, it also forms part of the production processes of most works. Despite the similarities to general economic structures, the art product is not as clear-cut and efficient, since production in this context is to be seen as an ongoing process of negotiating meanings and contexts.

The examination of specific spaces and contexts becomes visible in the new productions within the exhibition that reveal, among other things, aspects of their genesis and creation processes. This still includes the globalized art world and the expanded fields in which the invited artists work and live. A recurring theme is the personal position of the individual, both in private as well as with regard to cultural identity. At the same time, the question arises as to how evaluations and the creation of meaning are at all possible under the omnipresent pressure of current affairs, and how one can resist being completely co-opted by permanent presence and circulation.

With the emphasis on processes and the complexity of the exhibition venues, we hope that the fields of tension created by the contemporary artworks featured in *Produktion. Made in Germany Drei* will gain a new topicality and poignancy on site.

Carina Plath, Kathleen Rahn, Gabriele Sand,  
Ute Stuffer, Milan Ther, Christina Végh

IMPURE FICTION represents Bert Brecht's actual play CAUKASIAN CHALK CIRCLE, thrice nightly, thrice sited & somewhat re-written *with an untimely appearance of Mephisto from Goethe's Faust*—on an artificial hill—in Kunstverein Hannover 02.06.17—Sprenkel Museum 04.08.17—Kestner Gesellschaft 02.09.17. BAGGING: *iron skirts, prosthetic bones, free lances, flashing torches against false profits (LIGHTING is everything)*—terrible is the temptation to do immersive PERFORMANCES—and the pale habitus of “Feel comfortable using *I*, many of the artists in this FESTIVALE GLOBEAL using *I*. Certainly, *I* have not got a good heart. How often do I have to tell you that *I AM AN INTELLECTUAL?* Gruscha doesn't have to *worry* till spring, and then we're told it's spring NOW?! In other lines, those of a hairy face—friendly, familiar—20 years are no more than a day, though later on days will come again in which—

*Artistes*, your play better be good, we're paying a valley for it.

Impure Fiction is a writing and performance collective of shifting members, founded in Frankfurt am Main, 2015. Previous performances include an adaptation of Molière's *The Misanthrope* at the Montreal Biennial, 2016.

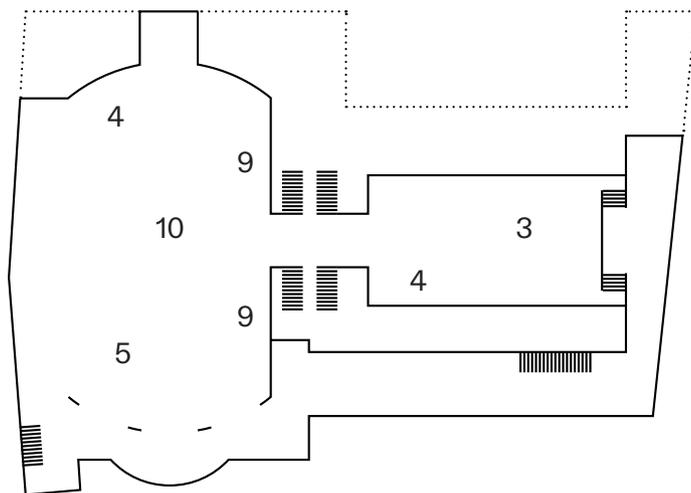
# Kestner Gesellschaft

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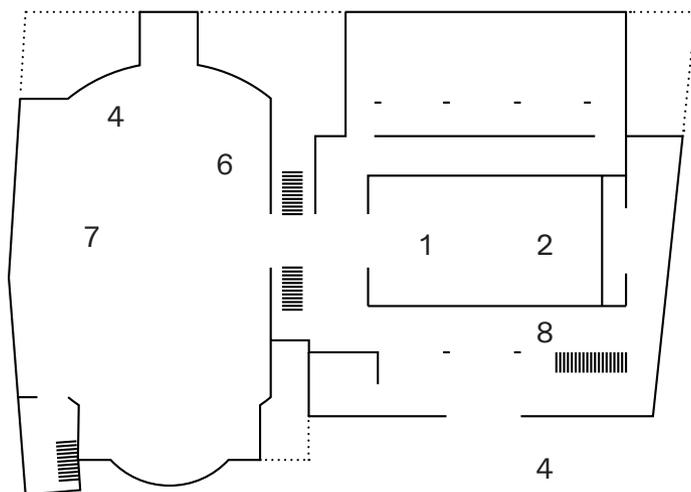
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10 am–6 pm, Thu until 8 pm

Tube and tram: 4, 5, 6, 11  
to: Steintor

Public guided tours:  
Thu 7 pm, Fr 2 pm, Sat, Sun and  
holidays 3 pm



First Floor



Ground Floor

- |   |                    |    |                                   |
|---|--------------------|----|-----------------------------------|
| 1 | Olga Balema        | 6  | Amy Lien & Enzo Camacho           |
| 2 | Juliette Blightman | 7  | Lotte Lindner & Till Steinbrenner |
| 3 | Katinka Bock       | 8  | lonelyfingers                     |
| 4 | Daniel Knorr       | 9  | Thomas Ruff                       |
| 5 | Veit Laurent Kurz  | 10 | Studio for Propositional Cinema   |

## 1 Olga Balema

Born in Lviv, UA, 1984

Lives and works in New York City

The reproduction of post-colonial schemata continues to characterize social norms and institutions within our society, which have to be challenged, as intended by radical feminists. In her works, Olga Balema returns to a fundamental view of the world, which apparently veils its colonial past under a cloak of stereotypes and worldviews dominated by the West. In her series *Motherland / Early Man* (2016), Balema creates a state of tension between material resilience and fragility. She augments historical maps using layers of latex, pigment, and acrylic paint with added three-dimensional breasts. Balema challenges essentialist orientations of the institutionalization of masculinity in patriarchal society, and at the same time reveals a spatial policy of coexistence and exclusion. The emerging reference to temporal change is based on historical periods combined with her concept of femininity. Her works suggest that society as a whole, in spite of its history, could be reshaped.

## 2 Juliette Blightman

Born in Farnham, GB, 1980

Lives and works in Berlin

Juliette Blightman's oeuvre focuses on her personal, everyday observations in the manner of kaleidoscopic diaries. As hybrids of the real and digital worlds, her works are collages of a contemporary world of experience, in which she establishes a dialogue with her chosen media. The viewer is introduced to the theme of her video diary *Portraits and Repetition* (2017) via a green carpet, addressing, as a suggestion of a front garden lawn, the relationship between private and public space. The four films, arranged according to the seasons, show images from the private and public life of the artist—without following any strict narration. Rather, the incoherent and extralinguistic narratives are to be interpreted as an insight into general everyday life characterized by informational simultaneity. The drawings and paintings, with their dates in the titles, in turn, refer to a stringent temporal sequence, and thus form a stark contrast to those fleeting moments. By rejecting to submit to contemporary information cycles, her works can be understood as models of resistance.

### 3 Katinka Bock

Born in Frankfurt am Main, DE, 1976  
Lives and works in Berlin and Paris

With a variety of materials, Katinka Bock's sculptures and installations create tangible situations of delicate spatial balance, presenting an examination of societal conditions and culturally defined spaces. For *Produktion. Made in Germany Drei*, Bock devises three works in and outside the Kestner Gesellschaft that refer to the history and the present of the Maschsee, an artificial lake built between 1934 and 1936 in the frame of a job creation scheme of the National Socialists. By merging *Seelandschaft mit Nebel* (Seascape with fog, 2015) with the newly developed site-specific work *Population-Skulptur* (2017), the artist condenses processes of remembering and experiencing history in its societal inconsistencies without simplistically condemning. The sculptures surrounding the Maschsee act as a kind of echo within the exhibition space. With the deliberate materiality of her works and her artistic approach, she articulates historical and temporal processes in the tantalizing field of ephemeral, forgotten and regulated histories.

### 4 Daniel Knorr

Born in Bucharest, RO, 1968  
Lives and works in Berlin

In his works, Daniel Knorr seeks clear artistic posits that can be directly understood, while at time appearing provisional. Based on the realities of public space, his works are characterized by the scrutiny of social systems surrounding us. In his contribution to *Produktion. Made in Germany Drei*, he combines his work *Depression Elevation–United Nation Sunrise* (2016) with two further works created especially for the exhibition: floor casts from Athens and the Expo Plaza in Hannover open up a network of relationships between specific locations that point to trade and commerce, as well as recent political conflicts. In bright colors, the signets taken by Knorr from the locations mark a historically connected substrate as a social construct of national identity. Furthermore, Knorr places his ever-recurring sculpture of the *Bonhomme* (1998 / 2017) outdoors within view of the Kestner Gesellschaft. As a metaphor of transience, the cycle of our lives and the change of seasons. Knorr sees the snowman made of stones as a monumental memorial to climate change.

## 5 Veit Laurent Kurz

Born in Erbach, DE, 1985

Lives and works in Berlin and Frankfurt am Main

In his landscapes, Veit Laurent Kurz transforms the romantic idyll of natural sites into unhinged fairy tales. This deformed version of nature emanates danger and is supplemented by Kurz with recurring motifs—evil dwarfs, audio tracks and three characters from the band Steiketo. The fictitious substance Herba-4, invented by the artist, which assumes a different quality depending on the context, is also integrated into the overall narrative of biotopic sculptures composed of individual narrative strands connected by tubing. The formal language of the installation *RElife* (2017), selected for *Produktion. Made in Germany Drei*, for the first time increasingly refers to architecture and design. Devised as multifunctional furniture, the sculptures made for the visitors' use turn the system conceived by Kurz into a tangible reality. Kurz's works present a manifestation of the modern promise of unlimited possibilities of consumerism for each individual within a global economic system that races toward inevitable, yet widely ignored ecological catastrophe. The artist captures the moment between utopia and dystopia, and thus removes the boundary between viewer and the viewed object.

## 6 Amy Lien & Enzo Camacho

Amy Lien, born in Dallas, US, 1987

Enzo Camacho, born in Manila, PH, 1985

Live and work in Berlin, New York City and Manila

From call centers in Manila to the Berlin Wall, traditional concepts of places and their importance, along with to changes caused by globalization processes, are a central component of the work by artist duo Lien & Camacho. In their video installation *oder* (2017), devised for *Produktion. Made in Germany Drei*, they use a model railway to symbolically connect those places that are particularly affected by global networks. Three-channel video footage, shown on six screens, originates from the archive of the artists and contains visual excerpts of Singapore nightclubs frequented by young bankers, footage from Palermo, and clips from Frank Stella's retrospective exhibition in 2012 at Kunstmuseum Wolfsburg. The work uses sound sequences from Wolfgang Schroeter's film *Palermo oder Wolfsburg* (1980) about the work, love life and perception of being foreign of a young Italian guest-worker at the VW factory in Wolfsburg. On the whole, a work emerges that negotiates the history of the development of abstract art, new forms of global capital, as well as social changes due to globalization at a concrete location.

## 7 Lotte Lindner & Till Steinbrenner

Lotte Lindner, born in Bremen, DE, 1971

Till Steinbrenner, born in Hildesheim, DE, 1967

Live and work in Hannover

Lindner & Steinbrenner jointly develop interventions in form of performative installations, sculptures and performances. Their interventions in public space not only create situations where the viewers' experience of the world is altered; prompted by a playfully inquisitive sculptural impulse, they also change the institutional reference system. The work on display is based on an intensive examination of spatial structures. As viewers, we are confronted with two rooms leading off the arcades, which pose a contrast, but are, nonetheless, dialogical in their materiality. The interior, weakly illuminated by a transparent latex membrane, is inviting and homely, yet not accessible. The constructed space appears initially blocked, and proves to be accessible only when circling the structure. Finally, the spatially enclosed pillar as part of the existing architecture turns into the art object itself. In a dialogue, the spaces created by the artist duo reflect the relationship between the viewer and the production site.

## 8 Lonelyfingers

Founded 2012

Diango Hernández, born in Havana, CU, 1970

Anne Pöhlmann, born in Dresden, DE, 1978

Live and work in Düsseldorf

The online platform lonelyfingers, founded by Diango Hernández and Anne Pöhlmann, focuses on the creation process, and the disclosure of the same, as a lonely moment for them. The starting point for their projects, which are created in cooperation with other artists, are documents and objects which the respective artists understand as the source of inspiration for their work, without declaring them as a work of art. The platform thus serves the mutual exchange of aspects of artistic activity, and allows personal insights into the normally hidden processes of artistic thinking. In the entrance area of the Kestner Gesellschaft, lonelyfingers present handprints of a group of artists affiliated with their online platform and participants from *Produktion. Made in Germany Drei* as an extension of the project *Maps of you* (since 2016), where they explore biography in relation to artistic practice. With the proliferation of the digital, hands and their print become ambivalent. They are still legible as ancient symbols for creation and existence, but highly contested in debates surrounding privacy and identity.

## 9 Thomas Ruff

Born in Zell am Harmersbach, DE, 1958  
Lives and works in Düsseldorf

In his works, Thomas Ruff continuously challenges the concept of the photographic image and its notion of objectivity. Over the years, the artist has developed a variety of different approaches using a wide range of technical means in order to negotiate the production of images and their circulation. His embrace of new technology paired with a keen sense of medium-reflexivity has given him a paramount position amongst younger artist generations. In the series *r.phg*, created since 2012, Ruff examines the historical methods associated with the production of the photogram in view of its contemporaneity in the digital age. The digital changes the indexical relationship of an image to the real. Ruff digitally manipulates the means with which the photogram is made by rendering objects, simulating light, reflections, materiality, and color. This generates images that twist and bend the laws of physics to the limits of visible comprehension. They read as a clash between the photographic real and the digitally generated. Ruff compares this with Plato's allegory of the cave. The continuous staging of uneven relationships between perception, truth, and illusionism in the photographic image is thus central to the displayed works.

## 10 Studio for Propositional Cinema

Founded 2013

Studio for Propositional Cinema has existed as a camouflaged artist collective that appears individually and as a network, and maintains an exhibition space in Düsseldorf. For this exhibition, Studio for Propositional Cinema has developed the text work (*in relation to a Spectator*) (2017) with four footnotes in dialogue with the architecture of the Kestner Gesellschaft.

Language, at times polemical, then again in institutional diction, often in phrased poetry, where social discrepancies are exclamatorily exposed, forms the basic element of their art practice. Presented as a performance and poetry, printed as a work on paper, as press release, title and inscription or publication, finally inscribed in existing architecture in the form of wall texts, Studio for Propositional Cinema counteracts the currently demanded, all-encompassing availability, by adapting to existing systems, both in terms of the form of the work as well as authorship.

*The On The Wall In Chalk Is Written. 2nd Studio for Propositional Cinema Film Festival* takes place from September 1–3, 2017 with Cally Spooner, Anna Sophie Berger, Madeline Hollander, Sarah Kürten, Selina Grüter & Michèle Graf, Henning Fehr & Philipp Rühr, Juliette Blightman, Alex Wissel and Jan Bonny. Please refer to the festival program in the calendar at the end of this brochure.

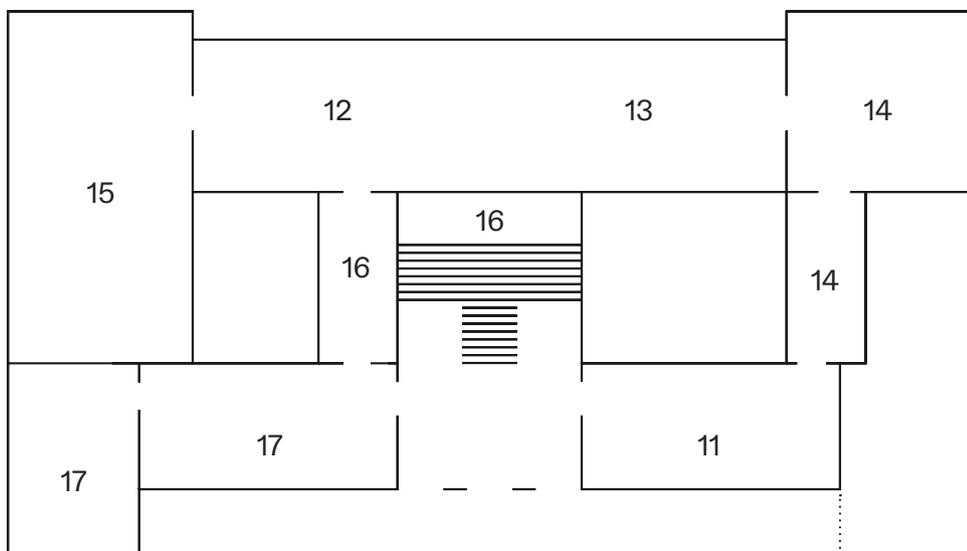
# Kunstverein Hannover

Sophienstraße 2  
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T +49(0)51116992780  
www.kunstverein-hannover.de

Opening hours:  
Tue–Sat noon–7 pm, Sun and  
holidays 11 am–7 pm

Tube and tram: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11  
to: Kröpcke  
Bus: 100, 200, 121, 128, 134,  
to: Thielenplatz / Schauspielhaus

Public guided tours:  
Wed 12:30 pm, Sun and holidays 5 pm



- |    |   |    |                     |
|----|---|----|---------------------|
| 11 | BPA. Berlin Program for Artists (Maria Anna Bierwirth, Sofia Duchovny, Richard Frater, Mia Goyette, Sylvester Hegner, Johanna Klingler, Nile Koetting, Grayson Revoir, Miriam Yammad) | 12 | Carina Brandes      |
|    |   | 13 | Schirin Kretschmann |
|    |   | 14 | Oliver Laric        |
|    |   | 15 | Peles Empire        |
|    |   | 16 | Willem de Rooij     |
|    |   | 17 | Raphaela Vogel      |

## 11 BPA. Berlin Program for Artists

Founded 2015 in Berlin

Maria Anna Bierwirth, Sylvester Hegner, Grayson Revoir  
June 3, 2017–2 July 2017, opening June 2, 8:15 pm

Richard Frater, Mia Goyette, Nile Koetting  
July 4, 2017–6 August 2017, opening July 4, 8:00 pm

Sofia Duchovny, Johanna Klingler, Miriam Yammad  
August 8, 2017–3 September 2017, opening August 8, 7:00 pm

As an initiative of artists for other artists, Berlin Program for Artists was launched in 2015 by Angela Bulloch, Simon Denny and Willem de Rooij as a forum for practice-oriented exchange to connect young artists with experienced international artists. The exhibition offers the one-year postgraduate network a platform at Kunstverein Hannover and presents works by participating artists from the year 2016. Over the course of the exhibition, three artists exhibit in one space; following a set timeframe, this space can thus be rediscovered three times.

BPA was initiated proactively and with great commitment, based on the observation that, despite a large number of existing programs and residencies in Berlin, there was still a need to build an evolving network that brings together young artists straight out of college, at the beginning of their careers, with internationally active colleagues. The free program is a forum for the mutual exchange of knowledge, experience, views, standpoints and questions, with an emphasis on diversity. At regular intervals, mentors visit participants, and presentations, lectures and discussions take place in their studios. In addition to the initiators, further artists including Saâdane Afif, Monika Baer, Richard Frater (guest 2017), Bouchra Khalili, Oliver Laric (guest 2017), Thomas Locher, Olaf Nicolai, Calla Henkel & Max Pitegoff and Wolfgang Tillmans acted as mentors whose list of suggestions resulted in the first round of participants. BPA is not tied to any rigid structures and fixed location, but rather uses the existing infrastructure in Berlin as well as the climate of inspiration, competition and dialogue.

## 12 Carina Brandes

Born in Braunschweig, DE, 1982

Lives and works Braunschweig und Leipzig

Carina Brandes' black-and-white photographs show staged snapshots, created in autonomous production processes by means of a self-timer, and then hand-printed in the darkroom. Brandes devised a new group of works for the exhibition against the backdrop of current world events, yet without using any familiar images from the media. The carefully edited photographs are characterized as much by an aesthetics of the performative as by their cinematographic aspect. Far removed from self-presentation and self-assertion in the form of a self-portrayal, Brandes uses her own naked body as raw material in her pictorial worlds. Any individual traits disappear behind coarse paint applications or masks as proxies, in favor of a general projection surface. Grotesquely contorted hybrids creep along deserted streetscapes; as if it had just emerged from earth's primordial soup, a weapon appears as an extension of the human body; it appears exposed to it and excluded in interaction with black bars placed within the image space. Their spatial presentation allows the individual photographs to unfold their associative potential.

## 13 Schirin Kretschmann

Born in Karlsruhe, DE, 1980

Lives and works in Berlin

In her site-specific work *Physical* (2017) Schirin Kretschmann removes glass elements from the characteristic skylights and uses them as a sculptural material for the corresponding large-scale monochrome floor work. The open ceiling reveals the structure of the roof, allowing daylight to freely penetrate the space. A fine layer of blue pigment with a seemingly physical "weight" covers the glass panes laid out on the floor by Kretschmann. From varying perspectives, the surfaces and edges of the panes appear as subtle disturbances in the uniformly sieved pigment layer, revealing the vulnerability of the work developed specifically for the duration of the exhibition. The appearance of the blue surface changes both through the natural cycle of daylight as well as according to the movement of the viewers within the space. Viewed at close range, the surface structure of the homogeneous pigment field is differentiated, which appears to visually expand the closer we get. The impression of heaviness and lightness, openness and closeness, turns into a deceptive game enabling the viewer to become a co-producer of the work.

## 14 Oliver Laric

Born in Innsbruck, AT, 1981  
Lives and works in Berlin

In his work, Oliver Laric adapts enduring questions about reproducibility, authenticity, and authorship to the 21st century, while focusing on production and distribution mechanisms in the digital age. For quite a number of years, he has been working on a public archive of 3D-scans of objects from collections for free download (threedescans.com), in addition to developing sculptures using 3D-printing methods. The two sculptures are based on Max Klinger's *Beethoven* (1902) and John Gibson's *Sleeping Shepherd Boy* (1843): visible seams and the use of different materials point to their composition of several parts. Laric's *Beethoven* (2016) is made of white plastic elements; from a distance vaguely reminiscent of the marble of ancient statues, it belies the low weight of the hollow form. Since a 3D-scan was not approved by the museum, the sculpture was created using photographic data, reminiscent of the developmental history of 3D-technology that Laric acknowledges with *Resemblance by Contact* (2016). Among the renderings of sculptures from Parisian museums are full-body portraits from different life stages of François Willème (1830–1905), as well as autostereograms, which can be perceived as three-dimensional images.

## 15 Peles Empire

Founded 2005  
Katharina Stöver, born in Gießen, DE, 1982  
Barbara Wolff, born in Forgas, RO, 1980  
Live and work in Berlin

The principle of the multiple reuse of existing material, of partial reproduction, processing and transferring onto new material bases is an essential formal principle of the artist duo. Since 2005, Katharina Stöver and Barbara Wolff have been working under the name Peles Empire, with reference to Peles Castle, built in 1866 by King Carol I in the Carpathian Mountains of Romania, with its eclectic furnishings combining various styles and epochs. Initially, reproductions of these spaces were used as models for their abstracted appropriations. In *Grid* (2017), the rugs placed on the walls as well as the A3 color copies on the floor show collaged, digitally processed views of Peles' studio pointing to the production processes of their works. Besides the reference to their studio, it captures the characteristics of the location and reveals the structure of the skylight as a shadowy light. The grid-like layout continues in the tiled sculptural objects with the recurring fragmentary views of the ceramic sculptures. The interplay between two- and three-dimensionality, citing, transferring and new connotation, creates a space with complex references.

## 16 Willem de Rooij

Born in Beverwijk, NL, 1969  
Lives and works in Berlin

With his versatile, conceptual oeuvre along with his work as a professor, Willem de Rooij is a defining reference person for a young generation of artists. In the foyer at the Kunstverein, the visitor is welcomed by a magnificent white floral arrangement of ten different types of flowers, which references the textile work *Blacks* (2012) on view in a nearby room. The temporary floral sculpture *Bouquet IX* (2012) is based on a detailed description, a list of flowers and a certificate of authenticity. The floral arrangement is presented in situ on a pedestal according to the instructions, as interpreted by a local florist, who also has to help prevent any future signs of deterioration. In addition to beauty and harmony, the relationship between flower and floral arrangement might refer to society in abstract terms such as individual and community, terms that also play a role in the work *Blacks*. The work, created in collaboration with a professional hand loom weaver and made from a 10-part thread of various hues of black, was inspired by the structural polarity (warp / weft) of woven fabrics, and strives to create meaning—such as equality and difference—solely with the material. While the differentiated color values are visible at close range, from a distance they merge to form a monochrome surface conveying the impression of depth.

## 17 Raphaela Vogel

Born in Nürnberg, DE, 1988  
Lives and works in Berlin

In her expansive installations, Raphaela Vogel combines sculptural, cinematic and performative elements to form settings that examine the relationship between body, space and digital technology. The rearing animal at the beginning of the course appears to be caught between becoming and dissolution and was originally inspired by the general significance of the horse for Lower Saxony. It has the anatomical model of a huge open chest in tow. The strange combination not only evokes a dreamy atmosphere, but also triggers painful associations due to the influence of force in a sensitive place. The installation continues in the adjacent room, where a milking device coated with white polyurethane serves as a base for a beamer. Like in the midst of an endoscopic introspection, the film takes the viewer on an existential journey related to the issue of care and birth, with the threatening dynamics of vortex-like slipping action underpinned by the sound. As always, the artist herself acts as the protagonist of the film, in which the unity of mother and child is ultimately broken.

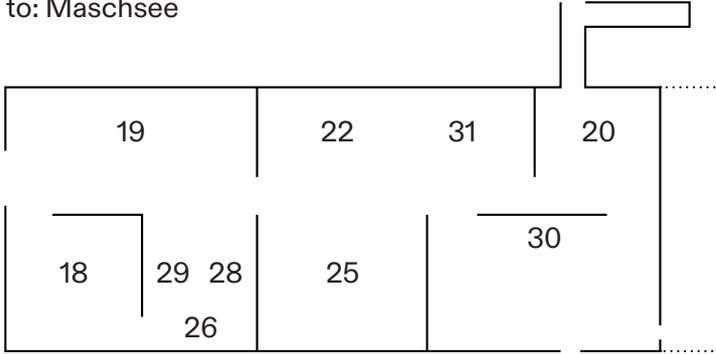
# Sprengel Museum Hannover

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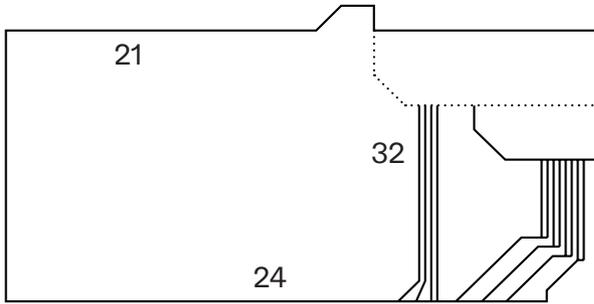
Opening hours:  
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Tube and tram: 1, 2, 4, 5, 6, 8, 11  
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to: Maschsee

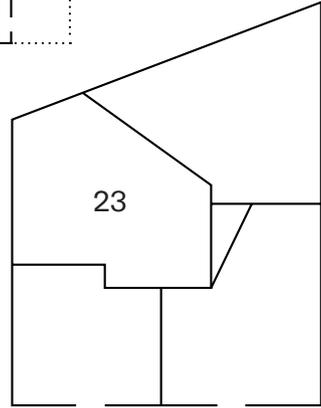
Public guided tours:  
Tue 6:30 pm, Sun 11:15 am



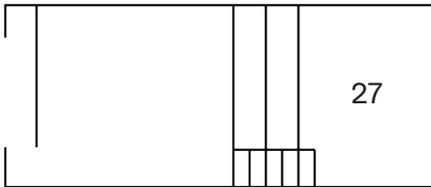
Exhibition hall



Entrance hall



Sculpture courtyard



Blue Box

18	Ketuta Alexi-Meskhishvili	26	Julian Charrière
19	Julius von Bismarck	27	Andreas Greiner & Tyler Friedman
20	Henning Fehr & Philipp Rühr	28	Markus Hoffmann
21	Kasia Fudakowski	29	Felix Kiessling
22	Sascha Hahn	30	Yorgos Sapountzis
23	Lena Henke	31	Timur Si-Qin
24	Calla Henkel & Max Pitegoff	32	Hito Steyerl
25	Das Numen		

## 18 Ketuta Alexi-Meskhishvili

Born in Tiflis, GE, 1979  
Lives and works in Berlin

Ketuta Alexi-Meskhishvili's work can be viewed as an ongoing and consistent examination of the medium of photography. For her works created for *Produktion. Made in Germany Drei*, Ketuta Alexi-Meskhishvili shot various locking mechanisms by security companies. Instead of actual models, she uses the companies' advertising material found on the Internet as a template, which she then photographs from a large computer screen. In a constant circle of reality and virtuality, she photographs a digital image with an analog camera, in order to once more digitize and reproduce the analog print. This play with image and representation—with being and appearance—symbolizes the questionable ideal of hermetically closed systems. However, this impression is immediately countered by a used, yet colorful and shiny gift ribbon, hanging loosely off the edge of the screen. The carpeted installation additionally evokes a cramped and rather claustrophobic atmosphere.

## 19 Julius von Bismarck

Born in Breisach am Rhein, DE, 1983  
Lives and works in Berlin

At the interface between art and science, Julius von Bismarck, who studied under Olafur Eliasson, focuses on natural phenomena. The video *Den Himmel muss man sich wegdenken* (2014) shows huge waves monolithically looming under a high horizon. Filmed with a high-speed camera that makes visible what is otherwise hidden from the human eye, the movement of the ocean is extremely protracted. Julius von Bismarck uses a complex reference system that includes tsunami catastrophes and fascinating big waves that surfers ride, as well as *The Great Wave off Kanagawa*, the legendary woodblock print by Japanese artist Hokusai. For his second work *Freedom Table & Democracy Chair*, he suspends two office chairs and two desks, taken from an office at the museum, in the exhibition hall. Apparently weightless, the pieces of furniture circle the room, their mostly asynchronous orbit computer-controlled, before they encounter one another in rare moments as though for some kind of exchange. *Freedom Table & Democracy Chair* are completely bereft of their purpose.

Henning Fehr, born in Erlangen, DE, 1985  
Philipp Rühr, born in Brühl, DE, 1986  
Live and work in Berlin

The intensive observation of social subsystems—their structural peculiarities, dichotomous sociocultural dynamics, and inscribed inconsistencies—is a central aspect in the work by artist duo Henning Fehr & Philipp Rühr. With *Studio Visit* (2017), the artists went in search of channels of intercultural music transfer, based on the Berlin music project Rhythm and Sound, who drew attention to themselves in the late 1990s with a musical hybrid of techno, reggae and dub. Their journey took them across the Atlantic to New York City, to the independent label Wackies that has specialized in reggae and dub since its formation in the 1970s. In scenes from interviews, the image of a community with all its structural peculiarities emerges. The example of this music community highlights cultural conceptions about copyright and licensing, community and music as a concept of life that appear in great contrast to ideas about artistic processes on this side of the Atlantic. The video is part of a spatial installation that uses scenographic elements to exemplarily reveal the paths of art and music as “products.”

21 Kasia Fudakowski

Born in London, GB, 1985  
Lives and works in Berlin

For *Produktion. Made in Germany Drei*, Fudakowski created a large rattan piece at Villa Romana, in collaboration with friends and acquaintances. The band-like, 14-meter-long wickerwork, loosely attached to the wall, is as much the result of working alone in the studio as of the meetings with the others who continued to weave the piece. The different colors of the strands refer to the respective weavers—the artist uses brightly colored and the visitors black strands (except the pink strand, which was created while she worked on *Work/Life balance Birthday Party [Weaving and Wine]*). At the same time, she wrote a kind of logbook about progress and setbacks, about the frustration of lengthy manual work, doubts about its success, and other stereotypical creative fears, changes in work titles (from *Overlapping Lovers* and *Worry Wall* to *The Cathedral*), and comments on necessary activities such as telephone calls with gallery owners and curators. They are included in the work in form of a video.

Just as the weave absorbs events such as mistakes, new approaches, and color changes, Fudakowski's notes point out how she equates artistic work with the reflection on being an artist, and that meaning and humor, ambition and defeat, as well as mutual understanding and misunderstandings are equally relevant and productive.

## 22 Sascha Hahn

Born in Neuss, DE, 1979  
Lives and works in Hannover

Sascha Hahn creates a very personal visual quality and spatial dimension with his pictures. The production process itself, visible in the particular textures of the picture surfaces, becomes an actual component in the formation of his images. They emerge in a kind of experimental set-up, which does not define the finished picture. Instead, Hahn develops “automatons”—stencils, instructions or technical generators that control his work processes. Continuously modified by corrections and reflections, simplifications and denials, the images thus gain their poetic aspect from a delicate visual attack on familiar patterns of pictorial conventions. The “Folienbild”, a transparent tarpaulin, painted on both sides with varnish, focuses this visual provocation. His image productions interpret and radically counteract the tradition of monochrome and concrete painting.

## 23 Lena Henke

Born in Warburg, DE, 1982  
Lives and works in New York City

With her project *Die Kommenden* (2017), Henke created an installation for the exhibition that is based on the architecture of the sculpture courtyard. On four platforms, Henke develops groups of new and already existing sculptures made of handmade twisted fiberglass ropes and resin, each representing particular developments in her oeuvre. The first group is inspired by children’s drawings and refers to Rudolf Steiner’s anthroposophical concept of the seven-year-cycle. The second group transforms parts of the exhibition *Yes, I’m pregnant* at sculpture museum Glaskasten Marl, 2014. The new works are casts of self-made copies of individual sculptures of this work, where she incorporated the physiognomy of her family members, and then presented them as protagonists of a family constellation in accordance with guidelines by psychoanalyst Bert Hellinger. The third group also refers to an earlier exhibition—*Geburt und Familie*, which took place in 2014 at White Flag Projects in St. Louis, Missouri. The sculptures of the last group hark back to Rudolf Steiner’s charcoal drawings, which are to be seen as a notation of his doctrine. The fragile sculptures thus form complex references that use past and present to construct and continue her artistic identity.

## 24 Calla Henkel & Max Pitegoff

Calla Henkel, born in Minneapolis, US, 1988

Max Pitegoff, born in Buffalo, US, 1987

Live and work in Berlin

Calla Henkel & Max Pitegoff work as artists, organizers, authors, and designers. Their photographs, installations, and settings express shifts in public and private spaces, as well as the underlying economies and reasoning. After running various venues, such as the *Times Bar* (with Lindsay Lawson), the *New Theatre*, and the *Schinkel Klause*, they are currently working in a back room at Bierhaus Urban, a long-standing bar in Berlin-Kreuzberg.

*Machine Prototype 1* (2017) references the photo essay *This Ain't China* (1974) by Allan Sekula about a fast-food restaurant in California. With black-and-white images and interviews with the owners and employees, Sekula portrays a catering trade that protects its vested interests by means of cheap labor. Henkel & Pitegoff chose a restaurant in Berlin-Mitte known for its social and financial connections to the art scene. The photos produced there are integrated into a layout, which in turn is fed through a continuous image/text machine, comparable to the conveyor belt of a newspaper printing press. Depending on the viewers position, different parts of the story are legible. The machine thus becomes a force of social reproduction, representing the constant renegotiation of content and conditions, the continuation of artistic economies, and their numerous interrelations.

## 25 Das Numen

Temporarily collaborate since 2010

The artist collective Das Numen translates the meteorological phenomenon of wind into an aesthetic experiential space. Automated and digitally networked weather stations are the starting point for the installation *Das Numen - Meatus* (Latin: the path). The organ pipes hanging horizontally from the ceiling—four flute pipes and one radial pipe—are connected to these stations.

The wind speed and direction at twenty stations at different points on Earth are recorded live and converted by software into impulses, which in turn control valves that blow compressed air—actually called 'wind' in an organ—through the pipes to make them sound. The more wind, the louder the pipes sound. The abstract data stream—the path—and the weather are combined to produce an audible experience that connects the visitor to the world outside the museum. The artists Julian Charrière, Andreas Greiner, Markus Hoffmann and Felix Kiessling form the collective that has been working in Berlin since 2010. They studied together at the Institut für Raumexperimente e.V. (Institute for Spatial Experiments) with Olafur Eliasson, and work as individual artists as well as occasionally as Das Numen.

## 26 Julian Charrière

Born in Morges, CH 1987  
Lives and works in Berlin

“I practice a kind of archeology of the present,” is how Charrière describes his work. The two works on show refer to the site of numerous nuclear weapons tests, which were carried out between 1946 and 1958 by the USA on Bikini atoll. Hidden behind the South Sea paradise is a dangerous history, a landscape contaminated with cesium-137 where plants and their fruits such as coconuts grow in a genetically mutated form.

## 27 Andreas Greiner & Tyler Friedman

Andreas Greiner, born in Aachen, DE, 1979  
Lives and works in Berlin  
Tyler Friedman, born in San Diego, US, 1983  
Lives and works in Berlin

Andreas Greiner often develops his projects in collaboration with scientific institutions and other artists, among them the composer Tyler Friedman. The video *Studies of an Alien Skin* (2016), presented in the exhibition, shows the skin of an octopus. The music created especially for the video establishes an intensive dialogue between the movements of the bioluminescent surface of the animal and the sounds of the music.

## 28 Markus Hoffmann

Born in Passau, DE, 1982  
Lives and works in Berlin

The large, square photographs by Markus Hoffmann directly depict nature. The circular formations are the result of the deposition of radioactive ores from all continents, causing a reaction with the photosensitive paper. The use of a primordial solar form in connection with today's intensively used radioactive material creates a connection between primeval times and current environmental conditions. Markus Hoffmann has been studying the phenomenon of radioactivity for years, and his field research takes him to the sites of nuclear interventions by humans.

## 29 Felix Kiessling

Born in Hamburg, DE, 1980  
Lives and works in Berlin

Kiessling experiments with minimal interventions in nature that become art objects once they enter the exhibition space. In his work *your map is not correct anymore* (2017), two stones from the outermost edges of Europe are brought together; he personally collected them from the top of Gibraltar and the northernmost point in Norway. This action is shown in the video. Once visualized and materialized, the abstract mapping of a geographical place becomes a concrete sensual perception.

### 30 Yorgos Sapountzis

Born in Athens, GR, 1976  
Lives and works in Berlin

For the installation *Nacktes Erbe: Wir brauchen Euch Alle* (2017), developed on site, Sapountzis selected sculptures from the collection of the museum from the 1910s to the 1960s, that all feature representations of the naked body and the impression of the face, such as Bernhard Hoetger, *Das Lächeln* (1906), Georg Kolbe, *Die Große Sitzende* (1929), Joachim Karsch, *Junges Mädchen (Großes Stehendes Mädchen II)* (1930), Aristide Maillol, *Ile de France* (1921), Marino Marini, *Figura M; Large Standing Woman* (1945), Henri Laurens, *La grande baigneuse* (1947), Richard Scheibe, *Stehende* (1955), Joannis Avramidis, *Modellierte Figur* (1958). These works were photographed like “models,” which provide the templates for monotypes on fabric with which the sculptures were wrapped. Placed on a stage, the sculptures become actors in a scenography of colorful, printed fabric flags and constructions made of aluminum rods. Sapountzis wants to insinuate a “coming-to-life” of the sculptures. He presents less the art historical context than a consciously subjective and subversive dialogue, suggesting a new and different perspective. The soft fabrics become allegories for the dissolution of the rigid bodies cast in bronze. The installation creates a network of new structures that present the sculptures in a process of change and reformation.

### 31 Timur Si-Qin

Born in Berlin, DE, 1984  
Lives and works in Berlin and New York City

Informed by a consistent examination of current philosophical tendencies such as “New Realism,” Timur Si-Qin works on an emancipation of the image from subject-related interpretations, independent of linguistic or cultural codes. *Is it true there is no such thing as truth?* (2017) forms part of the artist's constant critical work with brand logos, where he develops a word-image logo consisting of a yin-yang symbol and the word ‘peace.’ The consolidation and combination of these two different signifiers prevents a causal interpretation and reduces the logocentric relationship between signifier and the signified to absurdity. Applied to prayer flags, the newly formed logo is now positioned between four freestanding digital steles, depicting virtual landscapes, evoking a future New Materialism religion. The virtual landscape acts as an evolutionary-biological attractor that aims to create a state of well-being. The arrangement of the installation triggers associations with archaic ritual sites.

Born in Munich, DE, 1966  
Lives and works in Berlin

With her documentary films, videos, video lectures and large media installations created since the 1990s, Hito Steyerl today represents an important reference point for successive generation of artists. *The Empty Centre* (1998) is an example of a critical work that faces realities without the illusion of a moral overview and clarity. Using the example of central Berlin and the reconstruction of the former death strip (Todesstreifen) near Potsdamer Platz, the film, just over one hour in length, develops a web of history, architecture, and political class struggle. The layering of narratives of historical details and current image sequences, in particular, facilitates the experience of complex correlations. The Fall of the Wall, and the presence of new, less visible or outsourced borders are thus formally preserved in the occurring shift of images and words. Focal points, such as the former “Haus Vaterland”, a large amusement palace from the 1920s, or workers’ protests at the construction site of the Reichstag at various historical times, illustrate the similarities of mechanisms of social exclusion of strangers in times of crises. The lonely squatters on the former death strip that Steyerl allows to speak for themselves, have since disappeared, along with the wastelands and open spaces.

## Checklist

### IMPURE FICTION

*The Caucasian Chalk Circle*, 2017  
Performance ca. 60 min (in English)  
Courtesy of the artists

Kestner Gesellschaft

1 Olga Balema

*Long Arm*, 2013  
7,5 × 17,5 × 430 cm  
Latex, aluminum  
Courtesy of the artist, High Art, Paris

*Interior biomorphic attachment  
(looking at a tree)*, 2014  
Steel, foam, latex  
195 × 60 × 40 cm  
Courtesy of the artist, High Art, Paris

*Interior biomorphic attachment  
(feeling natural)*, 2014  
187 × 48 × 20 cm  
Steel, foam, latex, pigment  
Courtesy of the artist, High Art, Paris

*Interior biomorphic attachment  
(closer to dreams)*, 2014  
Steel, foam, latex, pigment  
170 × 66 × 45 cm  
Courtesy of the artist, High Art, Paris

*Experience is the Mother of Wisdom*,  
2016  
Map, latex, pigment, acrylic paint  
86 × 110 × 17 cm  
Courtesy of the artist, Galerie Fons  
Welters, Amsterdam

*Failure is the Mother of Success*,  
2016  
Map, latex, pigment, acrylic paint  
137 × 170 × 5 cm  
Courtesy of the artist, Galerie Fons  
Welters, Amsterdam

*Mother of God*, 2016  
202 × 175 × 15 cm  
Map, latex, pigment, acrylic paint  
Courtesy of the artist, Galerie Fons  
Welters, Amsterdam

*Mothers Nature*, 2016  
125 × 210 × 17 cm  
Map, latex, pigment, acrylic paint  
Courtesy of the artist, Galerie Fons  
Welters, Amsterdam

2 Juliette Blightman

*Day 69*, 2016  
Gouache on paper  
70 × 50 cm

*Day 114*, 2016  
50 × 70 cm  
Gouache on paper

*Day 150*, 2016  
Gouache on paper  
50 × 70 cm

*Day 158*, 2016  
Graphite on paper  
21 × 15 cm

*Day 177*, 2016  
Gouache on paper  
70 × 50 cm

*Day 191*, 2016  
Graphite on paper  
15 × 21 cm

*Day 193*, 2016  
Graphite on paper  
21 × 15 cm

*Day 195*, 2016  
Photograph  
20,73 × 27,64 cm

*Day 205*, 2016  
Graphite on paper  
15 × 21 cm

*Day 261*, 2016  
Gouache on paper  
70 × 50 cm

Day 320, 2017

Photograph  
28 × 37,33 cm

Day 331, 2016

Graphite on paper  
21 × 50 cm

Day 333, 2016

Gouache on paper  
50 × 70 cm

*I want to Live in the Country (And Other Romances) #1*, 2016

Gouache on paper  
30 × 40 cm

*I want to Live in the Country (And Other Romances) #5*, 2016

Gouache on paper  
40 × 50 cm

*Oo.noo*, 2016

Gouache and photograph on paper  
50 × 70 cm

*Portraits and Repetition*, 2017

(Edited by Michael Franz)  
Single channel video with sound  
Dimensions variable, video 120 min.

*Still life #7 (three o'clock shadow)*,  
2015

Photograph  
27 × 18,8 cm

Courtesy of the artist, Galerie  
Isabella Bortolozzi, Berlin

### 3 Katinka Bock

*Seelandschaft mit Nebel*, 2015

Copper, ceramic, heating plates  
Dimensions variable

*Population - Skulptur*, 2017

Bronze, cardboard, wood, ceramic,  
marble, metal, glass, metal grid,  
fired radio  
Dimensions variable

Courtesy of the artist, Galerie  
Jocelyn Wolff, Paris, Galerie Meyer  
Riegger, Berlin / Karlsruhe

### 4 Daniel Knorr

*Bonhomme*, 1998 / 2017

Stones, metal, concrete, palm  
branch, carrot  
120 × 220 cm

Courtesy of the artist, Meyer Riegger,  
Karlsruhe / Berlin, Galerie Nächst  
St. Stephan, Vienna and  
Galleria Fonti, Naples

*Depression Elevations - Biggest Fair  
Player*, 2017

Polyurethane, uv resistant  
120 × 120 × 5 cm

Courtesy of the artist, Meyer Riegger,  
Karlsruhe / Berlin, Galerie Nächst  
St. Stephan, Vienna and  
Galleria Fonti, Naples

*Depression Elevations - Poseidon  
Trident*, 2017

Polyurethane, uv resistant  
160 × 165 cm (140 × 145 cm) × 5 cm  
Collection Maryam Sachs and  
Roger Diener

*Depression Elevations -United  
Nation Sunrise*, 2016

Polyurethane, uv resistant  
135 × 245 × 7 cm

Courtesy of the artist, Meyer Riegger,  
Karlsruhe / Berlin, Galerie Nächst  
St. Stephan, Vienna and  
Galleria Fonti, Naples

### 5 Veit Laurent Kurz

*Mufufu #1-3 (RElife Series)*, 2017

Styrofoam, sand, acrylic, silicone,  
plastic, water pump, plants, steel,  
water, acrylic paint  
300 × 200 × 74 cm, 200 × 200 × 64 cm,  
300 × 100 × 55 cm

*Skulptur / Maske*, 2017

Styrofoam, acrylic, wood  
Ø 120 × h 25 cm

*Skulptur 1: Taketo*, 2017

Wood, styrofoam, metal, acrylic,  
femo, acrylic paint, fabric, plastic  
Dimensions variable

*Skulptur 1: Stefan*, 2017  
Wood, styrofoam, metal, acrylic,  
femo, acrylic paint, fabric, plastic  
Dimensions variable

*Skulptur 1: Veit*, 2017  
Wood, styrofoam, metal, acrylic,  
femo, acrylic paint, fabric, plastic  
Dimensions variable

*Dilldapp 1*, 2016  
Wood, femo, styrofoam, fabric,  
acrylic, fake hair  
Dimensions variable

*Dilldapp 2*, 2016  
Wood, femo, styrofoam, fabric,  
acrylic, fake hair  
Dimensions variable

Courtesy of the artist,  
Johan Berggren Gallery, Malmö

6 Amy Lien & Enzo Camacho

*Who do you love?*, 2014  
Polyester foam padding, bamboo  
sticks, batik-dyed cotton, rice glue,  
clear vinyl, papier-mâché,  
canvas and other materials  
Dimensions variable  
Courtesy of the artists, 47 Canal

*oder*, 2017  
(Sound design for prologue:  
Matteo Pit)  
three-channel color video with  
sound playing on six monitors,  
elevated model train track, model  
train, camera device transmitting  
a live video feed to a projector,  
laundry line, ink wash on rice paper  
dimensions variable, video 11 mins  
Courtesy of the artists

7 Lotte Linder &  
Till Steinbrenner

*Echokammer 1-3*, 2017  
Latex, wood  
Dimensions variable  
Courtesy of the artists

8 lonelyfingers

*Maps of You*, 2017,  
1255 × 837 cm  
Textile printing  
Courtesy of the artists

9 Thomas Ruff

*ch.phg.01*, 2015  
C-Print  
185 × 240 cm

*r.phg.02*, 2015  
C-Print  
186 × 240 cm

*phg.12*, 2015  
C-Print  
185 × 310 cm

Courtesy of the artist

10 Studio for Propositional  
Cinema

*(in relation to a Spectator):*  
*its pronouncement: having been*  
*written on a wall 1...*, 2017  
pigeon-blue and silver adhesive vinyl  
on wall

*(in relation to a Spectator):*  
*its visibility: having been formed as*  
*image 2...*, 2017  
pigeon-blue and silver adhesive vinyl  
on wall

*(in relation to a Spectator):*  
*its place-in-the-world: having been*  
*formed as space 3...*, 2017  
patina-green and silver adhesive  
vinyl on wall

*(in relation to a Spectator):*  
*its duration: having been woven like*  
*fiber cables into time 4...*, 2017  
copper and silver adhesive vinyl on  
wall

Courtesy of Studio for Propositional  
Cinema, Tanya Leighton Gallery,  
Berlin

Kunstverein Hannover

11 BPA. Berlin Program for Artists (Maria Anna Bierwirth, Sofia Duchovny, Richard Frater, Mia Goyette, Sylvester Hegner, Johanna Klingler, Nile Koetting, Grayson Revoir, Miriam Yammad)

Maria Anna Bierwirth

*Spinnereistraße 3*, 2017  
graphite on paper  
81.5 × 102 cm

*Spinnereistraße 1*, 2017  
graphite on paper  
81.5 × 102 cm

*Hochhaus*, 2014  
plaster  
90.5 × 25.5 × 15 cm

Courtesy of the artist

Sofia Duchovny

*Ohne Titel*, 2017  
tent poles, fabric, belt straps, ropes  
dimensions variable  
Courtesy of the artist

Richard Frater

*Stop Shell*, 2017  
living oyster, modified oyster shell,  
Brita water filter, MarineSystems  
aquarium, water pump, chiller, salt  
water, acrylic glass, glass aquarium  
dimensions variable  
Courtesy of the artist

Mia Goyette

*The Recluse*, 2017  
Epoxy resin, pigment, model storage  
facility, modelling moss, concrete  
66 × 145 × 7 cm

*The Cynic*, 2017  
epoxy resin, pigment, model storage  
facility, modelling moss, concrete  
71 × 113 × 7 cm

*The Miser*, 2017  
epoxy resin, pigment, model storage  
facility, modelling moss, concrete  
131 × 76 × 10 cm

*The Exiled*, 2017  
epoxy resin, pigment, cast and  
poured concrete, model house,  
modelling moss  
99 × 49 × 17 cm

Courtesy of the artist, Galerie Luis  
Campaña, Berlin

Sylvester Hegner

*Junge Leiden (1)*, 2017  
water color, oil, injekt print on canvas  
70 × 135 cm

*Junge Leiden (2)*, 2017  
water color, oil, injekt print on canvas  
50 × 90 cm

*Junge Leiden (3)*, 2017  
water color, oil, injekt print on canvas  
50 × 100 cm

Courtesy of the artist

Johanna Klingler

*Friendly Chairs*, 2017 (series)  
ceramic, epoxy resin, stained and  
lacquered wood, horsehair  
dimensions variable  
Courtesy of the artist

Nile Koetting

*Day & Night and At Some Time or  
Other*, 2017  
scents, Wi-Fi, solar generated  
energy, light, curtain, coffee machine,  
sound from Spotify  
performative installation,  
dimensions variable  
Courtesy of the artist

Grayson Revoir

*Ein paar tolle Zuhörer*, 2017  
wood, aluminum, speakers,  
powder coating  
installation, sculpture  
each 200 × 25 × 20 cm  
Courtesy of the artist

Miriam Yammad

*Mimesis IV*, 2013  
HD-video, 4 min.

*Self-Portrait*, 2008–2017  
digital print  
each 32 × 32 cm

Courtesy of the artist

12 Carina Brandes

*Ohne Titel*, 2017  
b/w photograph on barite paper  
101.2 × 76.4 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
89.3 × 68.4 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
119.2 × 78.7 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
89.3 × 68.4 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
132.3 × 100.2 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
76.3 × 101.2 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
70.4 × 101 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
70.2 × 101.1 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
70.2 × 101 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
83.5 × 118.1 cm

*Ohne Titel*, 2017  
B/w photograph on barite paper  
139.4 × 100.4 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
101 × 70 cm

*Ohne Titel*, 2017  
b/w photograph on barite paper  
77.2 × 78.4 cm

Courtesy of the artist, BQ, Berlin

13 Schirin Kretschmann

*Physical*, 2017  
pigment, clay, acrylic glass elements  
intervention, dimensions variable  
Courtesy of the artist, Galerie  
Jochen Hempel, Leipzig / Berlin and  
Galerie Gisela Clement, Bonn

14 Oliver Laric

*Beethoven*, 2016  
Selective laser sintering, polyamide,  
aluminum base  
266 × 121 × 181 cm  
Courtesy of the artist, Tanya Leighton  
Gallery, Berlin and Metro Pictures,  
New York

*Resemblance by Contact*, 2016  
Diasec mounted on chromogenic  
print  
180 × 272 cm  
Courtesy of the artist, Tanya Leighton  
Gallery, Berlin

*Sleeping Boy*, 2016  
stereo lithography and selective  
laser sintering, polyamide, polished  
epoxy, TuskXC2700T, polyurethane,  
pearlescent pigment, water transfer  
print  
55 × 111.5 × 101.5 cm  
Collection of Hugo and Carla Brown

15 Peles Empire

*Grid*, 2017  
Ming ceramics, black clay, rope,  
styrofoam, printed tyles, rugs  
Installation, dimensions variable  
Courtesy the artist, Wentrup, Berlin

16 Willem de Rooij

*Black*, 2012  
hand woven tapestry on wooden  
stretcher, polyester threads in  
different shades of black  
170 × 170 × 5 cm

*Bouquet IX*, 2012  
as interpreted by Marcel in het Veld,  
Green Creation, on 02.06.2017  
spheric flower arrangement, 10  
different sorts of white flowers,  
white ceramic vase, plinth

Courtesy of the artist, Galerie  
Buchholz, Berlin / Cologne / New York

17 Raphaela Vogel

*Uterusland*, 2017  
Mixed Media, Video, 7:03 min.  
Installation, Dimensions variable  
Courtesy of the artist, BQ, Berlin

Sprengel Museum Hannover

18 Ketuta Alexi-Meskhishvili

*Screen Shot* 2016, 2017  
Archival pigment print  
95,2 × 75,5 cm framed dimensions

*MIG, Silver Ribbon*, 2017  
Archival pigment print  
60 × 75,5 cm framed dimensions

*MIG, Fuchsia Ribbon*, 2017  
Archival pigment print  
60,7 × 75,5 cm framed dimensions

*MIG, Gold Ribbon*, 2017  
Archival pigment print  
152 × 124 cm framed dimensions

*MIG, Pink Ribbon*, 2017  
Archival pigment print  
151,5 × 124 cm framed dimensions

*MIG, Copper Ribbon*, 2017  
Archival pigment print  
152 × 124 cm framed dimensions

*MIG, Purple Ribbon*, 2017  
Archival pigment print  
33,6 × 40,7 cm framed dimensions

Courtesy of the artist, Galerie Micky  
Schubert, Berlin

19 Julius von Bismarck

*Freedom Table & Democracy Chair*,  
2013  
2 Tables, 2 chairs, steel and engine  
Installation, dimensions variable  
Sammlung zeitgenössischer Kunst  
der Bundesrepublik Deutschland  
Private collection

*Den Himmel muss man sich  
wegdenken*, 2014  
HD-Video, 17 min.  
Courtesy of the artist, Alexander  
Levy, Berlin and Sies + Höke,  
Düsseldorf

20 Henning Fehr &  
Philipp Rühr

*Studio Visit*, 2017  
Digitales Video 24 min, Soundeater  
Courtesy Galerie Max Mayer,  
Düsseldorf

21 Kasia Fudakowski

*Working Title: The Worry Wall*, 2017–  
Rattan, stain, steel, production notes  
video  
Ca. 500 × 1500 × 10 cm

*This is not a performance*, 2014–  
Brass plaque  
Dimensions variable

Courtesy the artist and ChertLüdde,  
Berlin

22 Sascha Hahn

*Angela*, 2011  
DVD, 7min

*Studio (rot)*, 2017  
Lacquer on paper  
500 × 400 cm

*Schablonen XII*, 2017  
Lacquer on paper  
300 × 450 cm

*Schablonen X*, 2017  
Lacquer on paper  
300 × 200 cm

Courtesy of the artist

23 Lena Henke

*Die Kommenden*, 2017  
Fiberglass, Resin, pigment, steel,  
rubber.  
Dimension variable  
Courtesy of the artist, Emanuel Layr,  
Vienna & Rome, Real Fine Arts and  
Bortolami Gallery, New York.

24 Calla Henkel & Max Pitegoff

*Machine Prototype 1*, 2017  
Metal, motor, conveyor rollers, print  
on PVC band  
850 × 170 × 75 cm

*Reading bench (brown)*, 2016  
Tiles, wood, grout  
54 × 137 × 32 cm

*Reading bench (brown)*, 2016  
Tiles, wood, grout  
54 × 137 × 32 cm

*Reading bench (brown)*, 2016  
Tiles, wood, grout  
54 × 137 × 32 cm

Courtesy of the artists, Galerie  
Isabella Bortolozzi, Berlin

25 Das Numen  
(Julian Charrière, Andreas  
Greiner, Markus Hoffmann,  
Felix Kiessling)

*Das Numen – Meatus*, 2017  
5 Organ pipes, PVC, steel wire and  
wind machine  
Ø 15,4cm, Länge 422 cm; Ø 18,9 cm,  
Länge 424,6 cm; Ø 19,7 cm, Länge  
446,7 cm; Ø 20,5 cm, Länge 471 cm;  
Ø 21,4 cm, Länge 494,5 cm  
Installation, dimensions variable  
Courtesy of the artists, Dittrich &  
Schlechtriem, Berlin

26 Julian Charrière

*Hickory – First Light*, 2016  
Large-format color-photograph,  
double-exposed through radioactive  
material, archival pigment print on  
Hahnemühle Photo Rag, mounted on  
aluminum Dibond, Red Palmira  
veneered frame, Mirogard  
antireflective glass  
150,2 × 187,7 cm

*Lost at Sea - Bikini-Fragment*, 2016  
Found Bikinian coconut,  
high-polished stainless steel  
pedestal, coral sand,  
white glass vitrine  
170 × 35 × 35 cm

Courtesy of the artist, Dittrich &  
Schlechtriem, Berlin

27 Andreas Greiner &  
Tyler Friedman

*Studies of an Alien Skin, Namerikawa*,  
2016  
Film and sound, 20 min.  
Courtesy of the artist, Dittrich &  
Schlechtriem, Berlin

28 Markus Hoffmann

*Inverted Invisible Imprint*, 2016  
Multiple exposure of photographic  
paper to uranium ore  
179 × 179 × 9 cm

*Domarring*, 2016  
Multiple exposure of photographic  
paper to uranium ore  
179 × 179 × 9 cm

Courtesy of the artist, Gallery  
Nosbaum Reding, Luxembourg

29 Felix Kiessling

*Your map is not correct anymore*,  
2017  
Found objects, 2 stones (Northern  
and Southern tip of Europe)

*Your map is not correct anymore*  
(*Schleppvideo*), 2017  
Video loop, 1 min.

Courtesy of the artist, Alexander  
Levy, Berlin

30 Yorgos Sapountzis

*Nacktes Erbe: Wir brauchen Euch  
Alle*, 2017  
Monotype on satin, fabric, pins,  
aluminum, wood  
22 sculptures from the collection of  
the Sprengel Museum Hannover  
Courtesy of the artist, Galerie  
Barbara Gross, Munich

31 Timur Si-Qin

*Is it true there is no such thing as  
truth?*, 2017  
Silicon edge backlit tension fabric  
display, 3d Print, aluminium, wood,  
vinyl floor decal  
Dimensions variable, 4 Lightboxes,  
each 300 × 180 cm  
Courtesy of the artists, Soci t ,  
Berlin

32 Hito Steyerl

*The Empty Centre*, 1998  
16 mm transferred on video, 62 min.  
Courtesy of the artist and Andrew  
Kreps Gallery, New York

Event program

For additional information see:  
[www.produktionmadeingermany.de](http://www.produktionmadeingermany.de)

JUNE

06/02 10 pm

IMPURE FICTION  
Performance (ca. 60 min.)  
Kunstverein Hannover / Literaturhaus

06/07 7 pm

Curators' Rotation: Guided tour  
Milan Ther (Kestner Gesellschaft)  
Kunstverein Hannover

06/09 9:30 pm

She She Pop, *Oratorium*  
Ballhof Eins, Festival Theaterformen  
Admission advance sale 18 € / 9 €

06/10 6 pm–1 am

Museums' Night (Nacht der Museen)  
Kestner Gesellschaft,  
Kunstverein Hannover,  
Sprengel Museum Hannover  
Admission 7 €

7:30 pm, 8:30 pm, 10 pm

*Now or Nellie*  
Concert  
HERBA-4 will be served as part of  
the installation by Veit Laurent Kurz  
Kestner Gesellschaft

8 pm

Allstarsband of the Schauspiel  
Hannover  
Concert  
Kunstverein Hannover

10 pm

Markus Schmickler: Fortuna Robbin  
concert in cooperation with  
KunstFestSpiele Herrenhausen  
Sprengel Museum Hannover

9:30 pm

She She Pop, *Oratorium*  
Ballhof Eins, Festival Theaterformen  
Admission advance sale 18 € / 9 €

06/11 2:30 pm

*Szenenwechsel. Neue Tendenzen in  
der Ausbildung performativer Künste*  
Discussion with Martine Dennewald,  
Philipp Schulte, Marja Christians  
(free artist), Sabine Harbeke (BA  
Directing, ZhdK Zürich), Sodja Lotker  
(MA Directing for Devised and  
Puppet Theatre, DAMUPrag) und  
Annemarie Matzke (Institute for  
Media, Theatre and popular culture,  
University of Hildesheim)  
Schauspiel Hannover /  
Cumberlandsche Galerie

6 pm

She She Pop, *Oratorium*  
Ballhof Eins, Festival Theaterformen  
Admission advance sale 18 € / 9 €

06/24 3.30 pm

Nile Koetting: *First Class*  
Performance  
Kunstverein Hannover / Kino im  
Künstlerhaus,  
Sophienstraße 2

5:30 pm

Curator's tour with Gabriele Sand at  
Sprengel Museum Hannover

8 pm

Yorgos Sapountzis  
Performance  
Sprengel Museum Hannover

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06/29 7 pm

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Directors' Rotation: Guided tour with  
Kathleen Rahn (Kunstverein  
Hannover)  
Kestner Gesellschaft

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JULY

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07/04 6:30 pm

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Directors' Rotation: Guided tour with  
Christina Végh (Kestner Gesellschaft)  
Sprengel Museum Hannover

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8 pm

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Opening II  
BPA. Berlin Program for Artists:  
Nile Koetting, Mia Goyette,  
Richard Frater  
Kunstverein Hannover

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07/12 7 pm

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Directors' Rotation: Guided tour with  
Reinhard Spieler (Sprengel Museum  
Hannover)  
Kunstverein Hannover

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07/20 7 pm

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Durators' Rotation: Guided tour with  
Gabriele Sand (Sprengel Museum  
Hannover)  
Kestner Gesellschaft

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AUGUST

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08/01 5:30 pm

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Curators' Rotation: Guided tour with  
Ute Stuffer (Kunstverein Hannover)  
Sprengel Museum Hannover

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6:30 pm

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Artist talk with Andreas Greiner  
Sprengel Museum Hannover

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08/04 5 pm–7 pm

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Round Table / Discussion,  
*Produktion. Berlin: Globaler  
Hinterhof der Kunst? Produktion:  
globale Ökonomie? Bündnisse und  
Kooperationen als Folge?*  
Moderation: Martin Fritz, u.a.  
mit Dominikus Müller,  
Hans-Jürgen Hafner, Noemi Smolik  
Sprengel Museum Hannover

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9 pm

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IMPURE FICTION, Performance  
Sprengel Museum Hannover

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08/08 7 pm

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Opening III  
BPA. Berlin Program for Artists:  
Sofia Duchovny, Johanna Klingler,  
Miriam Yammad  
Kunstverein Hannover

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08/23 7 pm

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Artist talk with Carina Brandes,  
Schirin Kretschmann  
Kunstverein Hannover

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08/29 7 pm

---

Artist talk with Daniel Knorr  
Kestner Gesellschaft

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08/30 8 pm–10 pm

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Realtime-Performance with authors  
and passengers  
*Sometimes I think, I can see you*  
Concept: Mariano Pensotti, Authors:  
Hartmut El Kurdi, Franziska vom  
Heede, Philipp Winkler, cooperation  
with Schauspiel Hannover  
Kröpcke tube station

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SEPTEMBER

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09/01 5 pm

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Talk with mentors of BPA. Berlin  
Program for Artists  
Kunstverein Hannover

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8 pm–10 pm

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Realtime-Performance with authors  
and passangers  
*Sometimes I think, I can see you*  
Concept: Mariano Pensotti, Authors:  
Hartmut El Kurdi, Franziska vom  
Heede, Philipp Winkler, cooperation  
with Schauspiel Hannover  
Kröpcke tube station

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7 pm–9 pm

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*On the Wall in Chalk Is Written.*  
*2nd Studio for Propositional Cinema*  
*Film Festival (09/01–09/03)*  
Studio for Propositional Cinema,  
Performance  
Cally Spooner, Performance  
Kestner Gesellschaft

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09/02 2 pm–4 pm

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*On the Wall in Chalk Is Written.*  
*2nd Studio for Propositional Cinema*  
*Film Festival (09/01–09/03)*  
Anna Sophie Berger, Performance  
Madeline Hollander, Performance  
Kestner Gesellschaft

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4 pm–6 pm

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Realtime-Performance with authors  
and passangers  
*Sometimes I think, I can see you*  
Concept: Mariano Pensotti, Authors:  
Hartmut El Kurdi, Franziska vom  
Heede, Philipp Winkler, cooperation  
with Schauspiel Hannover  
Kröpcke tube station

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5 pm–7 pm

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*On the Wall in Chalk Is Written.*  
*2nd Studio for Propositional Cinema*  
*Film Festival (09/01–09/03)*  
Sarah Kürten, Performance  
Selina Grüter & Michèle Graf,  
Performance  
Kestner Gesellschaft

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9 pm

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IMPURE FICTION  
Performance (ca. 60 min.)  
Kestner Gesellschaft

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09/03 Noon–2 am

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*On the Wall in Chalk Is Written.*  
*2nd Studio for Propositional Cinema*  
*Film Festival (09/01–09/03)*  
Henning Fehr und Philipp Rühr,  
Lectures, Performances, Discussions  
Kunstverein Hannover

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4 pm–6 pm

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*On the Wall in Chalk Is Written.*  
*2nd Studio for Propositional Cinema*  
*Film Festival (09/01–09/03)*  
Juliette Blightman, Performance  
Alex Wissel und Jan Bonny, Film  
Kunstverein Hannover



- |   |   |   |  |
|---|---|---|--|
| 1 | Kestner Gesellschaft<br>Goseriede 11              | 4 | Festival Theaterformen<br>Ballhof Eins, Ballhofplatz 5   |
| 2 | Kunstverein Hannover<br>Sophienstraße 2           | 5 | KunstFestSpiele Herrenhausen<br>Großer Garten Herrenhausen,<br>Arne-Jacobsen Foyer,<br>Herrenhäuser Str. 4 |
| 3 | Sprengel Museum Hannover<br>Kurt-Schwitters-Platz | 6 | Schauspiel Hannover<br>Cumberlandsche Galerie,<br>Prinzenstraße 9  |

## Venues

Kestner Gesellschaft  
Goseriede 11, 30159 Hannover  
T +49 (0)511 701 200  
www.kestnergesellschaft.de

Kunstverein Hannover  
Sophienstraße 2, 30159 Hannover  
T +49 (0)511 16992 780  
www.kunstverein-hannover.de

Sprengel Museum Hannover  
Kurt-Schwitters-Platz,  
30169 Hannover  
T +49 (0)511 16843 875  
www.sprengel-museum.de

All venues can be reached with üstra

## Opening hours

Mutual opening hours of the  
exhibition in all three institutions  
Tue–Sun and holidays  
noon–6 pm, Mon closed  
The regular opening hours of the  
institutions still apply

## Admission

Combined tickets, valid in all three  
institutions. Visit on different days  
possible: 14 €, 10 € red.

### Single Tickets

Kestner Gesellschaft: 7 € / 5 €  
Kunstverein Hannover: 6 € / 4 €  
Sprengel Museum  
Hannover: 7 € / 4 €

Group tickets (min. 10 persons),  
valid in one institution: 5 € pp  
All institutions: 10 € pp

## Tours

Combined guided tours in German  
free of charge through all  
three institutions every Sunday  
and holidays

Sprengel Museum Hannover 11:15 am  
Kestner Gesellschaft 3:00 pm  
Kunstverein Hannover 5:00 pm

## Group tours

German guided tours for private  
groups  
Guided tour through one institution  
80 € plus admission

German guided tour through three  
institutions: 180 € plus admission  
Guided tours in foreign languages  
available on request

### Booking

Petra Sollorz, T (0511) 168 446 46  
Petra.Sollorz@hannover-stadt.de

## Exhibition guide

### Editing

Lisa Felicitas Mattheis, Gabriele  
Sand, Ute Stuffer, Carina Plath  
Translation and copyediting  
Susie Hondl, Karl Hoffmann  
Graphic design  
Dan Solbach, with Ben Brodmann

## Catalogue

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VHV STIFTUNG/



Sparkasse  
Hannover



M&P

enercity  
positive energie



ÜSTRA

Culture partner: **NDR** kultur