

Lines of Passage

Curated by Nadine Isabelle Henrich and Valeria Schäfer

May 27th | July 10th, 2021

Opening on Thursday May 27th from 3 p.m. to 9 p.m.

Lines of Passage invites to get an insight into the artistic production of Germany based artists, as in times of a global pandemic the transnational cultural exchange, collaboration and contact has been restricted and interrupted in a way, unprecedented in recent history.

The title of the exhibition mirrors the traces of the artists' individual path as everlasting wanderers between cities, cultures and spaces, which shape their work and themselves. Beyond this context the title refers to *Rites de Passage* of Arnold van Gennep¹: rites that celebrate and manifest the transition between stages in life as well as from social conditions to another.

The image of the show, a transparent medusa on a black background, has been selected as a symbol of transitory form and liminality as survival mechanisms. In case of the jellyfish the parameters inside and outside, which are often linked with invisible and visible, private and public, seem misleading. How are these terms to be thought of for our present, in which the private is capitalised, the intimate is exhibited? What does it mean to turn the inside out, to make oneself's skin transparent? Does every act of image production and self-re- presentation renegotiate the boundary between inside and outside, private and public?

While the individual practices differ, most of the invited artists share the experience to find a (temporary) home in Berlin. In the works on view, the artist's body as a projection surface for expectations, desires or fears often forms a point of reflection. All works seem to connect to a non-binary approach to the public and the private, they create hybrids of veiling and displaying, seem to address the human physicality as a matter, a medium not so far from other media to transform, create and exhibit.

Works by: Rüzgâr Buşki, Sofia Duchovny, Lena Marie Emrich, Nicholas Grafia & Mikolaj Sobczak, Aneta Kajzer, Sophie Stückle, Matt Welch

Rüzgar Buski (1986, Turkey)

Studied at UDK Berlin (Meisterschüler Hito Steyerl)

Rüzgar Buşki's artistic practice focuses on printmaking and video as well as performance and photography. They (how the artist wants to be called) explore themes such as belonging, affect, identity, desire and tradition. Rüzgâr Buşki create autobiographically and socio-politically charged work in prints, performance and documentary film. Buşki's artistic practice appropriates historical printing techniques such as woodcut, reflecting the history of the medium and charging it with completely new levels of meaning in the present: an examination of their own gender transformation, psychological and physical borderline experiences as well as LGBTQ migration from Turkey take place in and through the printing process. Gender-fluid figures, animal mythology of hybrid species, whose bodies are in transformation, create direct access to topics such as belonging, affect, identity, acceptance and longings.

Their work have been shown at documenta14 - Parliament of Bodies, Athens (2016), 59th International Leipzig Festival for Documentary and Animated Film, Leipzig (2016), Translations - 12th Seattle Transgender Film Festival, Seattle (2017), Queer Disruptions Conference, Columbia University, New York (2018), Museum für Fotografie, Berlin (2018), Schwules Museum Berlin (2018), Badischer Kunstverein, Karlsruhe (2019), Silent Green, Berlin (2020).

In 2019 they received the Zeliş Deniz Queer Cinema Award. They are the 1st prize winner of the Karl Hofer Grant 2019.

Sofia Duchovny (1988, Russia)

Studied at Städelschule Frankfurt/Main (Meisterschüler Monika Baer)

Duchovny's works are characterized by the ambivalence between privacy and public, between what is shown and what should be seen, between intimacy and authenticity. The artist conveys these areas of tension in her works with humor and disarming emotionality. Duchovny plays with naivety and thereby entangles the viewer into her image world.

In 2016, she participated in the Berlin Program for Artists. Her work has been exhibited at Freeport Porto (2020), Kunsthal Aarhus (2019), Kunstverein Göttingen (2019), Künstlerhaus Bremen (2018), Kunstverein Hannover (2017), Between Bridges (2017) and Kunstverein Braunschweig (2017), amongst others. In 2016 she undertook a residency at HIAP in Helsinki, Finland.

Lena Marie Emrich (1991, Germany)

Studied at Kunsthochschule Weißensee Berlin (Meisterschüler Albrecht Schäfer) and Academy of Fine Arts Warsaw (MFA Miroslav Balka)

In her work, Lena Marie Emrich focuses on the marginal and the social - both topics that are key elements in her artistic practice. Car tuning races, abandoned airports, arenas, hip-hop videos - all these are cultural references that nourish her multidisciplinary practice. Emrich interweaves performance, documentation and sculpture and sheds light on the characteristics of these unique communities. Her works tell of the encounter between supposedly rigid everyday objects and human longings, and conserve them in a simple formal language.

Emrich's works and collective projects have been shown in the Kunstverein am Rosa-Luxemburg-Platz in Berlin, the Akademie der Künste in Berlin, the Kunsthal Bergen in Norway, the Bubenberg Gallery in Paris, Kunstraum LLC in New York City, the Museum für Kunst und Kunsthandwerk in Hamburg and many others. In 2020 Emrich was honored with the TOY Berlin Masters Prize, she did a Residency at Villa Lena in Tuscany and from 2021 to 2022 Emrich is represented at the Villa Minimo with a working scholarship from the Kunstverein Hannover.

Aneta Kajzer (1989, Poland)

Studied at Kunsthochschule Mainz

In Aneta Kajzer's work, images of corporeality, sexuality, embarrassment and failure, as well as their associated emotional states, exist alongside intuitive formal decisions, all of which inform each other. Abstraction and figuration are clearly interwoven in her paintings. Both the reaction on painting and the reaction on one's own existence-as a body, as a woman-are treated with humour in Aneta Kajzer's images. In this ongoing dialogue with her emerging imagery Kajzer alternates between planned and intuitive gesture. Always a painter to the core, she produces highly confrontational situations between figuration and abstraction: For example, how can one use such a loaded and pathos-laden color like Prussian blue without summoning a cliché? Can something as rough as a strong, wide brushstroke become something as delicate as a glimmer? And do two dots and a cucumber-like object automatically make a face?

Having trained her eye with comics and animations in her youth, Kajzer knows that anything cute is never far removed from the grotesque, and that something disgusting or scary can quickly become funny or even ridiculous. Even her choice of color is based on information already contained within the color itself – and she intuitively develops strategies for challenging this. In 2017 she received the Winsor & Newton Scholarship for Painting, granting her a six month residency and solo exhibition at Künstlerhaus Bethanien in Berlin. In 2018 she participated in the Goldrausch Künstlerinnenprojekt, a professional development program for female visual artists. In 2019 she received the Stung Kunstfonds work grant, did a three-month residency at the MMCA Goyang in South Korea and had a solo exhibition at CONRADS gallery in Düsseldorf. In 2019/20 she was part of the big group exhibition "NOW! Painting in Germany Today" at Kunstmuseum Bonn, Museum Wiesbaden, Kunstsammlung Chemnitz and Deichtorhallen Hamburg.

Nicholas Grafia (1990, Philippines) & Mikolaj Sobczak (1989, Poland)

Grafia studied at Kunstakademie Düsseldorf (Meisterschüler Dominique Gonzalez- Foerster)

Sobczak studied at Academy of Fine Arts Warsaw (MFA Miroslav Balka) and Kunstakademie Münster (Meisterschüler Aernout Mik)

Their ongoing artistic dialogue and performative collaboration has its beginning in 2014. Both individually working in painting, drawing, sound and video installation, they started to combine those elements into performances and visual narratives, that seek to analyze and negotiate various global issues, with a particular focus on processes of social, cultural and political memory formation. Investigating their respective biographical and cultural backgrounds, the Duo is tracing down archetypes of „the other“, sexual deviance and identities associated with the monstrous, that can be found, both in Filipino and Slavic visual culture, oral tradition and literature. Recognizing the self in the other and vice versa, are therefore processes that the Duo wants to encourage and facilitate through the use of non-linear and multi-layered dialogue styles, references to global folklore in the script elements as well as collaborations with various other performers.

Sophie Stückle (1989, Germany)

Studies at Kunsthochschule Kassel (Class of Björn Melhus)

Sophie uses in her paintings the visual language of classic modernism, mixed with slapstick-like comic aesthetics. Her lively compositions imitate the pathos of the figurative painters of classical modernism, but remain rigid and static, the actions are mostly succinct and meaningless. Sophie avoids the representation of faces in order to prevent a "look back of the picture". The viewer should be able to feel a voyeuristic pleasure while looking at her works and the vague sense of having to witness a secret and unpleasant process.

Since 2018 Sophie studies at the Academy of Fine Arts in Kassel after finishing her Bachelor degree in German Philology. In 2019 she did a residency at Goethe Institut in Accra, Ghana where she had a solo show.

Matt Welch (1988, Great Britain)

Studied at University of Arts London and Städelschule Frankfurt/Main (Meisterschüler Haegue Yang)

Matt's recent work explores representations of the human body and its organs as institutionalised metaphors for the public body and ethical actions of the individual. The human stomach, as a physical site for the incubation, digestion and absorption of outside material, becomes a mechanism in Welch's work for a thinking through the gut as the symbolic habitus of instinctual behaviour and positioned as an underworld of our actions and desires. The inside and the outside are enacted as structures in the work to explore conflict, group dynamics, political difference, and exclusion in the autonomous and common systems of the individual subject.

His work was recently included at Kunsthalle Portikus, Frankfurt and at Croy Nielsen, Vienna. Previous solo exhibitions include Dortmunder Kunstverein (2019); Limazulu2, London (2018); Losers Gym, Nottingham (2017). Recent group exhibitions include Ormside Projects, London (2020); Neue Alte Brücke, Frankfurt am Main (2019); kiefholzstr401, Berlin (2018); *Embassy* Gallery, Edinburgh (2017).