

german cool


# german cool

SPM

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**german  
cool**

  
\* german cool... \*  
until february 1

Awe. Bach.  
Baltes Yaebeck.  
Bachem. Baselitz.  
Bateer. Citny.  
Duncan. Gotheil.  
Kalkhof. von Kruse.  
Lange. Lehner. Marino.  
Meese. Menlibayeva.  
Oppenheimer. RAZMI  
Richter. Rothbauer.  
Sabella. Salstorfer.  
Scheier. Schell.  
Schüller. Schlesinger.  
Holstern. Schwahn.  
Schwartzke. Streyl.  
Thaler. Voigt.  
Weiss. von Wulffen.  
Ziavogel

SPM

14



## GERMAN COOL!

What is 'German Cool'? Is it a pervasive rebellion against repression, oppression and political persecution? An ongoing evolution of cultural and ideological innovation? Disdain for authority, orthodoxy and tradition? Or simply, an ineffable, indefinable quality, which imbues some of the greatest European art of the 20th century? Whatever constitutes this mercurial asset, it's clearly possessed in abundance by the artists featured in the SPM group exhibition 'German Cool', an exploration of artworks created in Germany, selected from Ramin Salsali's collection. From Daniel Richter to Jonathan Meese, Max Scheler to Peter Kalkhof, Zhivago Duncan to Anahita Razmi and Kiddy Citny to Christian Awe – the artists featured in 'German Cool' span decades and lifetimes of creativity and inspiration. They consistently question and challenge themselves and their audiences. They reflect the events of a century of turmoil – defeat, guilt, division, repression and reunification. The legacy of the two world wars, identity, collective grief and trauma, embody the rebellious, anarchic spirit of a country repeatedly defeated and crushed – yet still indomitable. What other nation could produce such artists and such searing, self-searching responses to trauma, atrocity and grief?

At 11:00am on the 11th November 1918, the Germans admitted defeat in the First World War and signed an armistice - a new democracy born out of a violent revolution. Political, social and economic chaos overtook the defeated nation. The impossibly harsh terms of the Allied victory and punitive damages sought in reparation would have caused weaker countries to implode under the pressure. But this was the still-young nation of Germany, less than a century old and already toughened by the worst war in history. Barely weeks after the German surrender, a collective of artists, architects and designers banded together as the 'November Group' ('Novembergruppe'). Formed in the tense, uncertain days following the post-war revolution and instigation of the new socialist democracy, the Berlin-based group was founded by artists César Klein and Max Pechstein and intended to reflect the new era of democracy, reflecting a power base found in an expanded working class, as industrialization and urban infrastructure boomed. As unions proliferated and the voice of the 'working man' became a catchall ideal for a new generation of pragmatic, war-toughened artists and designers, the 'Novembergruppe' flourished – promoting the collective, unifying power of the arts in a bleak, damaged new reality. This was the start of an era, which has gone down in history as the most fertile, productive and creative decade in 20th century German history – the Weimar Republic.



Ramin Salsali with Kiddy Citny; Zhivago Duncan (Top); Christian Awe (Center);  
With André Butzer, Amir Hossein Zanjani (L); With a section of the Berlin Wall in Germany (R).



Ramin Salsali with Jonathan Meese (Top);  
 'GERMAN COOL' Opening Night; With Susanne Rottenbacher (L); Ingeborg zu Schleswig-Holstein (R)

It's the era that exploded with new ideas and new directions in art and launched successive avant-garde waves of artistic exploration over the ensuing century, including Neue Sachlichkeit (New Objectivity), Berlin-DADA, Bauhaus, Industrial Design, Fotomontage, 'Entartete Kunst' (Degenerate Art), FLUXUS, ZERO, Gesamtkunstwerk, Junge Wilde, Gruppe SPUR, School of Leipzig, Kabarett, Neue Deutsche Welle (New German Wave), Electro, Ostrock, Tanztheater...

While Expressionism had been the dominant ideology in German art (and the country's nascent film industry) during the war years, by the time of the Weimar Republic, the mood has shifted and a new, stark reality intervened. Groups such as Die Brücke and Der Blaue Reiter challenged existing fine art orthodoxies with thrilling new adventures in abstraction, expressionism, socialist and spiritual ideologies. But the cold, hard mornings of the immediate post-war era called for a new perspective – and this came about in the form of the 'New Objectivity' (Neue Sachlichkeit) movement. A new wave of artists, some emerging from the anarchic Dada movement, specializing in bitter, grotesque parody and satire erupted from the streets, including the likes of George Grosz, Otto Dix, Max Beckmann, Kurt Schwitters and Hannah Hoch.

In the early years of the century, mass industrialisation, urbanization, war and political chaos all formed a narrative from which the artists found inspiration and motivation. As the miserable Nazi era flourished, with its crushing of all original art and design (including the hugely-influential Bauhaus design movement), the inevitable, crushing defeat in 1945 left a nation utterly in ruins, physically and collectively. This post-war trauma for artists coming of age in West Germany during the 1950s and 1960s, saw the rise of icons including Gerhard Richter, Sigmar Polke and Anselm Kiefer, an embracing of conceptualism and the inevitable reaction, in the form of Neo-expressionism which harked back to the earlier German Expressionist groups like 'Der Blaue Reiter' and 'Die Brücke'. That movement embraced new painting, as well as works by the 'Ugly Realists' such as Markus Lupertz and the Neue Wilden ('New Wild Ones', a reference to Fauvism) including artists like Rainer Fetting. And this post-war damaged, guilt-ridden psyche of the country, yearning for absolution and erasure of the past, was perfectly captured by an artist who epitomized the notion of 'German Cool' probably more clearly than any other, polymath multi-media conceptualist and pioneer, Joseph Beuys.

Today, the contemporary art scene in Germany is more cosmopolitan and multi-faceted than ever before, with Berlin flourishing as a global

art hub and the aftershocks of the New Leipzig School movement art scene, which dominated the early years of the new millennium, still reverberating amidst the contemporary art scene. The 'Young German Artists', who echoed the rise of their London counterparts in the mid-1990s, sprang from the Hochschule für Grafik und Buchkunst (Academy of Visual Arts) in Leipzig, where the East German regime ensured isolation from developments in the Western art world between 1961 and 1990. This saw a dry, figurative style, with a strong emphasis on narrative, with muted colours. Neo Rauch is probably the best known proponent of this school.

German cool. German passion. German grotesquerie and German anger. In the early decades of the new millennium, German art – these days and those who live and work in this most art-friendly of countries – continues to draw on a rich, common heritage of cutting-edge progression and innovation. Berlin continues to attract young artists worldwide and art schools across the nation continue to produce dreamers, radicals, iconoclasts and rebels who listen to the strictures of history, acknowledge the lessons of the present and somehow, ineffably, manage to define the parameters of the future in their bold, vivid and utterly compelling works.

GERMAN COOL is my personal tribute to the diversity and achievements of 20th century art in Germany, my second home and a place, which continues to inspire me.

Ramin Salsali  
11.11.2015



b. 1978, Germany

Native to Berlin-Lichtenberg, Christian Awe still chooses to reside in the melancholic neighbourhood he grew up in to create his art. A student of both Georg Baselitz and Daniel Richter at the University of Arts, Berlin, he transitioned from figural drawings to his colorful large format abstract paintings. Christian Awe employs a hands on approach, spraying, soaking and splattering his canvases. Raising the canvases from the floor when they are still wet and letting them drip organically allows for a unique background to develop for the process of peeling, scraping and rubbing the surface of his work. Today Christian Awe's creativity has developed into modern abstract expressionism, catapulting his work into museums, private collections, institutions and in galleries around the globe.

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



"Kiss & Tell", 2013, Acrylic and spray paint on canvas, 60 x 50 cm

**christian  
awe**





"Experience", 2012, Acrylic and spray paint on canvas, 220 x 450 cm



b. 1951, Germany

Elvira Bach first attended the Hadamar State Glass Manufacture School in 1967, after which she went on to study under the renowned Hann Trier at the Berlin High School for Art, graduating in 1979. After several successful group exhibitions, she was chosen by the Berlin Academy of Art for “Bildwechsel: New female German Artists” in 1981. Over the years, Elvira Bach has emerged as the dominant female artist of the “Junge Wilde” movement, a radical group of German artists. She has gone on to achieve international recognition with numerous exhibitions in galleries and museums around the world. She currently lives and works in Berlin, Germany.

[www.elvira-bach.de](http://www.elvira-bach.de)



“Untitled”, 2011, Oil on canvas, 195 x 390 cm

# elvira bach



b. 1972, Venezuela

Born in 1972, Balteo Yazbeck graduated in Fine Arts in his native city – Caracas, Venezuela, where he extensively exhibited his work, and later moved his practice to New York from 2000 to 2010. He is now based in Berlin. Since the mid-nineties Alessandro Balteo Yazbeck has developed a hybrid practice that incorporates the activities of a researcher, archivist, historian and curator. Working across various mediums, his productions formally resemble or incorporate the works of others, stressing notions of authorship and cultural authority. His entangled narratives are motivated by sociopolitical questions involving gaps in collective knowledge or misrepresentations in the public record, often focusing on the importance of propaganda as a political strategy. He has exhibited his work in several solo and group exhibitions internationally, including the Supersquare, Bronx Museum, New York (2014); Leaving to Return, 12th International Cuenca Biennial, Cuenca (2014); Statue of Limitation, Green Art Gallery, Dubai (2013) and several others. He currently lives and works in Berlin, Germany.



**alessandro  
balteo  
yazbeck**



b. 1973, Germany

André Butzer is one of Germany's most relevant contemporary artists who founded the Akademie Isotrop in Hamburg. Butzer continues to have frequent international coverage in art publications with over 220 worldwide exhibitions including prestigious institutions such as MUMOK, the Kunsthalle Nuernberg, and works in the collections of MOCA Los Angeles, LACMA, Sammlung Goetz and the Scharpff Collection, amongst many others. A proclaimed "colorist", Butzer's body of work has progressed from chromatically-intense large scale figurative paintings rife with pop-culture references, to seemingly "minimalist" black and white abstract paintings, all of which allude to "NASAHIEM", Butzer's created non-imaginable, non-picture-able space from which all his paintings begin in and move towards. He currently works and lives in Berlin.



andré  
butzer



“Untitled”, 2009, Oil on canvas, 140 x 190 cm



“Hörgerät (Neo-Cezannismus)”, 2010, Oil on canvas, 150 x 200 cm



b. 1957, Germany

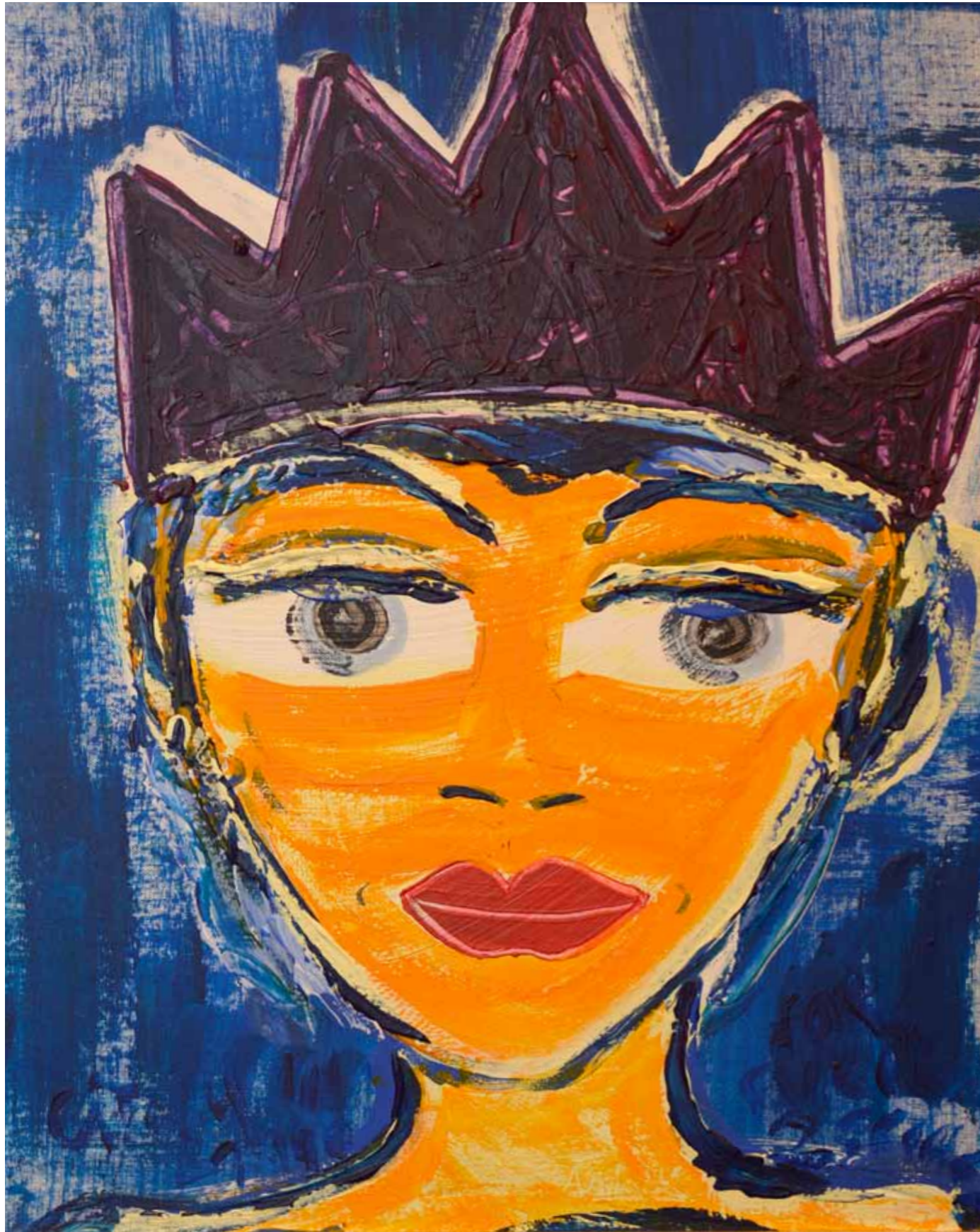
What Kiddy Citny's artwork shows is that art is the reflection of society or could be considered as Impressionism, as a release of art out of the artist's studio; Expressionism and Surrealism as an answer to the First World War and more. Its life-affirming, bright and expressive kind concludes in the period of the Cold War and its culmination in 1989. In a time of military rearmament, uncertainty, insecurity and Berlin, as a frontier city in the public eye, there was even more need for distraction, lust for life and freedom. This inspired artists in the city to paint on the Berlin Wall. That grey band of division from then on allowed for a new generation of artists to express themselves. This broke the divisive nature of the wall and at the same time allowed the residents of West-Berlin to get closer with art. He currently lives and works in Berlin, Germany.

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

# kiddy citny



"Alles Liebe", 1996; "Yo-Love", 1999 (top);  
"Sweet Dream", 1999; "L'amour", 1999 (bottom), Acrylic on canvas, 42.5 x 52.5 cm each



“Sweet Dream”, 1999, Acrylic on canvas, 42.5 x 52.5 cm



“One Love”, 2010, Acrylic on canvas, 24 x 18 cm



"Unity - Einheit", 2015, Oil on canvas, 80 x 140 cm





b. 1980, U.S.A

Being a perpetual foreigner influences Zhivago Duncan's artistic practice and ideological interests. Duncan is half-Syrian, half-Danish with a Scottish surname. Born in Terre Haute Indiana, Duncan has lived for substantial stretches in Saudi Arabia, France, Malta, Bulgaria, seven states in America, Germany and the Wadi Rum desert. Duncan graduated from Chelsea College of Art London in 2007. Being a multi-media artist gives Duncan the freedom to let his innate intellectual curiosity guide his relationship with the world around him. Zhivago Duncan has exhibited with Contemporary Fine Arts, Berlin; The Saatchi Gallery, London; Frederick Snitzer Gallery, Miami; The Barjeel Foundation, Sharjah; Von der Heydt-Museum, Wuppertal, Germany. He has works in the Saatchi Collection and the Perez Art Museum, Miami. In 2012 Duncan received the XLVIII Premio Internazionale Le Muse, Florence. "My practice gives me insight into humanity's repetitive drive for survival and progressive thirst for knowledge. I believe that art "must be a somatic visual phenomena and demonstrate traces of time, effort and constructive calculation within its construction. To put it simply, if you know what it is and don't understand it, its most probably art." He currently lives and works in Berlin, Germany.



zhivago  
duncan



"Freaking Out About Being A Freak", 2014/15, Screen printing and ink on canvas, 100 x 90 cm

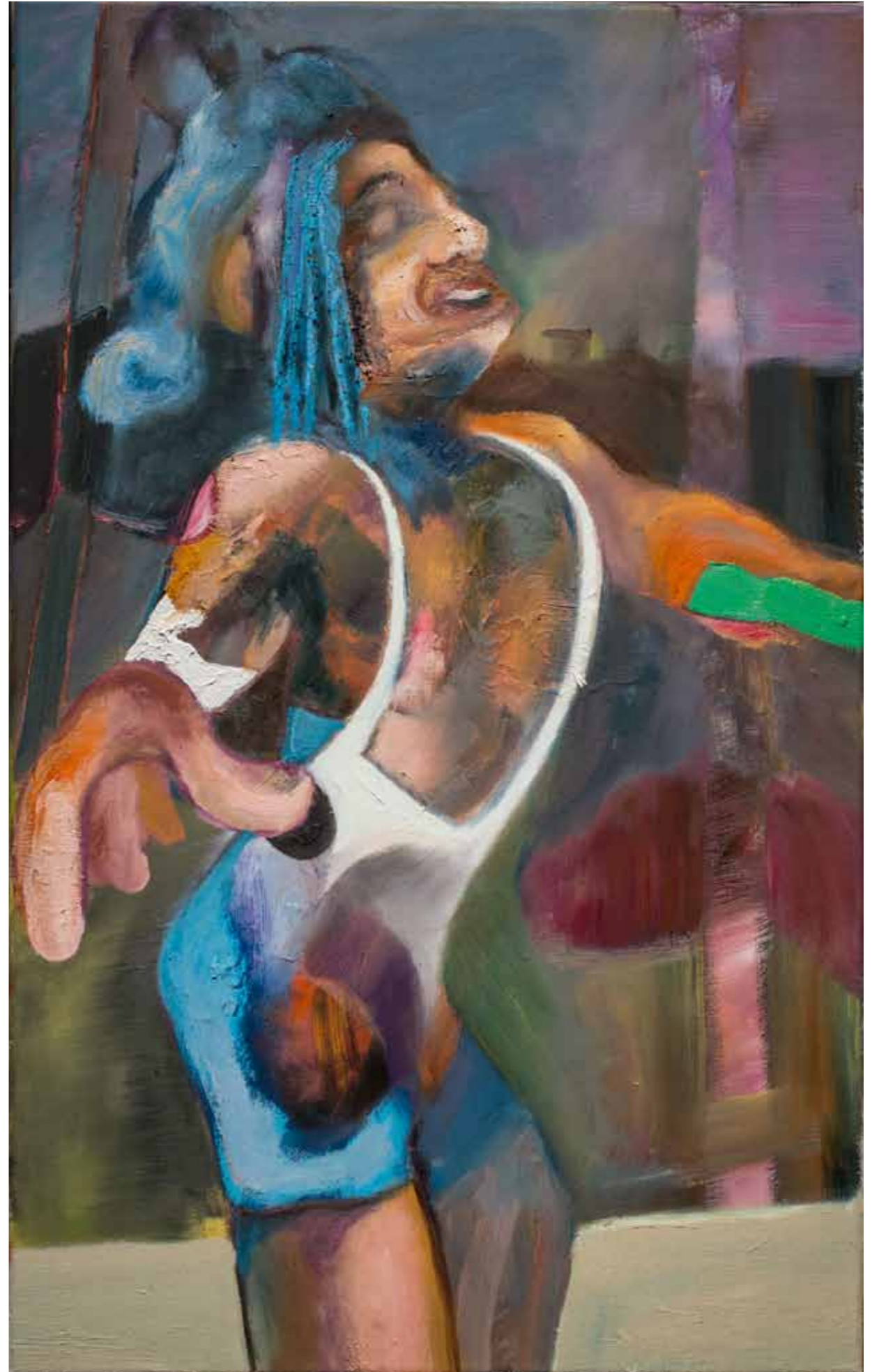


"Shadow Claw - The Devil of Hierarchy", 2011/12, Ink, rabbit size, oil and pencil on linen, 200 x 240 cm



b. 1990, Russia

Alexander Iskin was born as the son of a violinist and a mathematician. Like many Jewish families, his parents emigrated to Germany after the fall of the Soviet Union. When Alexander Iskin came to Berlin in 2010, he began to paint without any institutional background. Through the encouragement and support of Jonathan Meese and Herbert Volkmann, he had the opportunity to concentrate independently of academic institutions on the acquisition of painting techniques and the development of his own artistic language. In his abstract/figurative painting, Iskin makes use of the traditional means of oil painting. His works contain biomorphic phenomena that form the starting point for freely composed visual inventions. Although the figures are only indicated in the traditional sense, they always remain dependent on object-oriented decipherment and can only be grasped in this way. Like in a jigsaw puzzle, parts of observed reality are fragmented, broken up and reassembled. Alexander Iskin lives and works in Berlin.

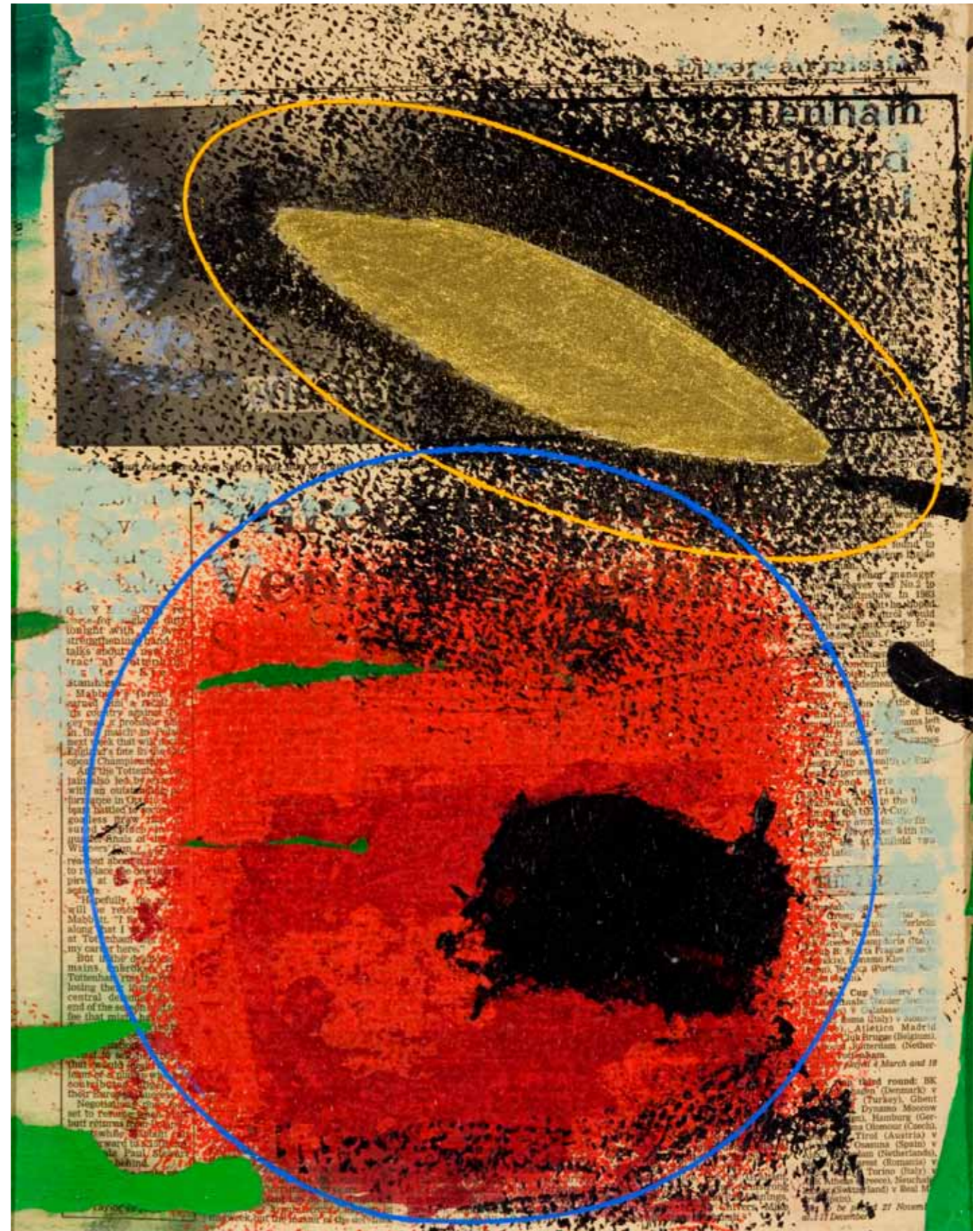


# alexander iskin



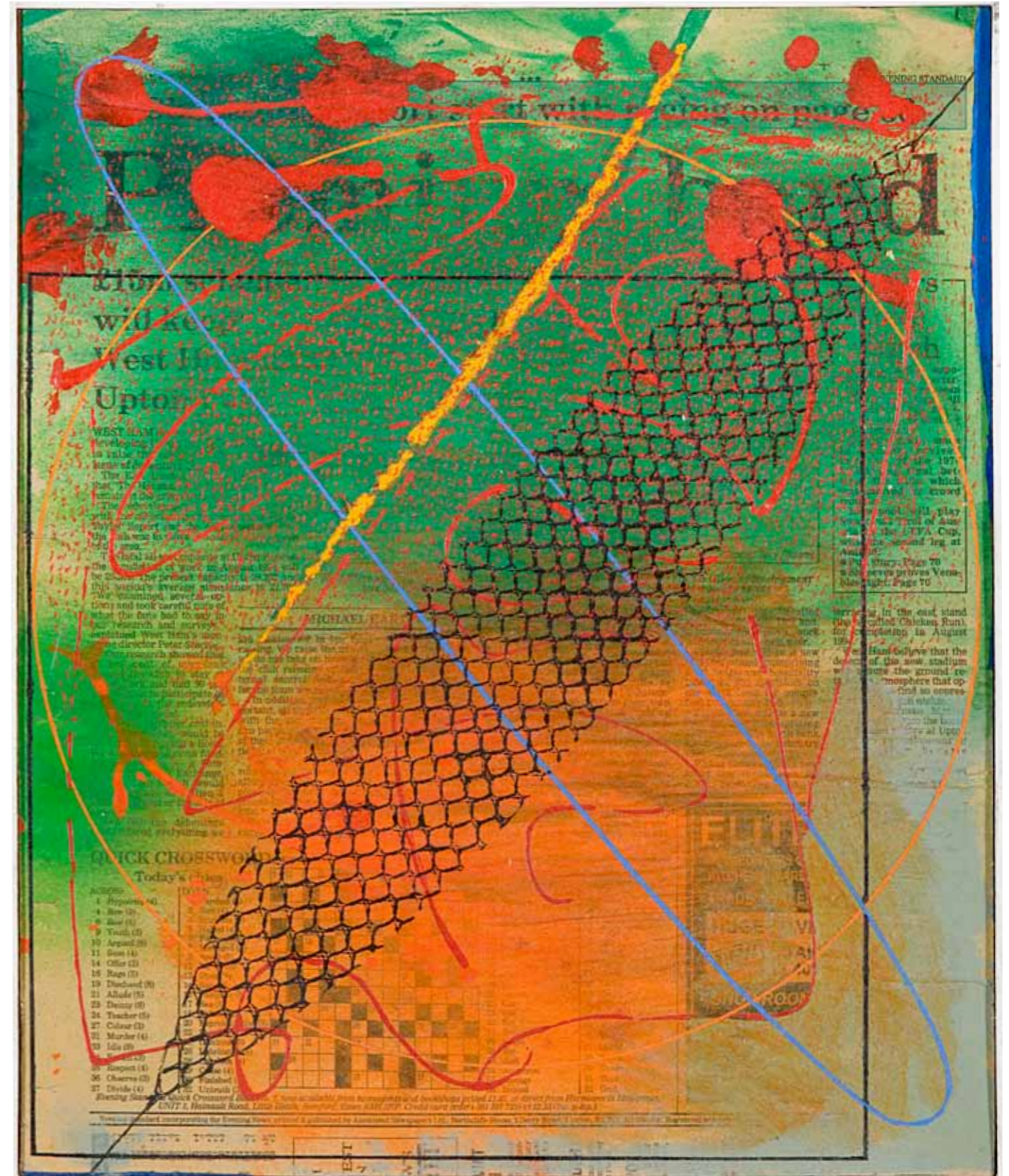
b. 1933, Germany - d. 2014, U.K.

A graduate of the School of Arts and Crafts and the Academy of Fine Arts, in 1963 Peter Kalkhof moved to London and started teaching at Reading University's Fine Art Department until 1999. From an early age, Kalkhof's visual interest was stimulated by anything colourful in nature or in man-made objects. Since then, the use of formal elements of straight and curved line, and painted colour fields in grids, circles and squares, have been distinctive pictorial features in his work over the last 59 years. Kalkhof constantly directed our attention to historically resonant, well-established forms and primary basic colours, which exist across numerous cultures and periods of time. He also had an additional interest and curiosity for ancient and modern cultures outside Europe, especially the Orient. He reflected on these cultures and their inclusion of geometry, and these elements filter into his work through his use of colour and form.



**peter  
kalkhof**

"Empathy 1", 1992, Mixed media, 37.5 x 29.5 cm



"Empathy 2", 1992, Mixed media, 35 x 29.5 cm



b. 1930, Germany - d. 2008, U.K.

Hans Kurt "Harry" Lange was a German film production designer and art director who worked on several successful blockbuster films. After the war broke out, Lange escaped his Soviet occupied town to West Germany. He studied art before moving to the United States in 1951. During the Korean War, Lange worked for the U.S. military, illustrating flying manuals, eventually moving on to work for NASA. It was during his work at NASA that Lange met the author Arthur C. Clarke, who introduced him to the film director Stanley Kubrick. Lange was offered a job at Kubrick's production company because of his astronautical design experience, to create prop and set designs for a project Kubrick and Clarke were working on. Initially titled "Journey to the Stars", the project was renamed "2001: A Space Odyssey". The film's design team and Harry Lange himself were nominated for the Academy Award for Best Art Direction as well as a BAFTA Award for Best Production Design in that year, winning the latter. Although best known for his brilliant work for 2001, Lange worked on several well-known films during his career serving as an art director, consultant or designer for movies like Superman II, James Bond's Moonraker, The Empire Strikes Back, Return of the Jedi of the Star Wars Series as well as the last Monty Python film.

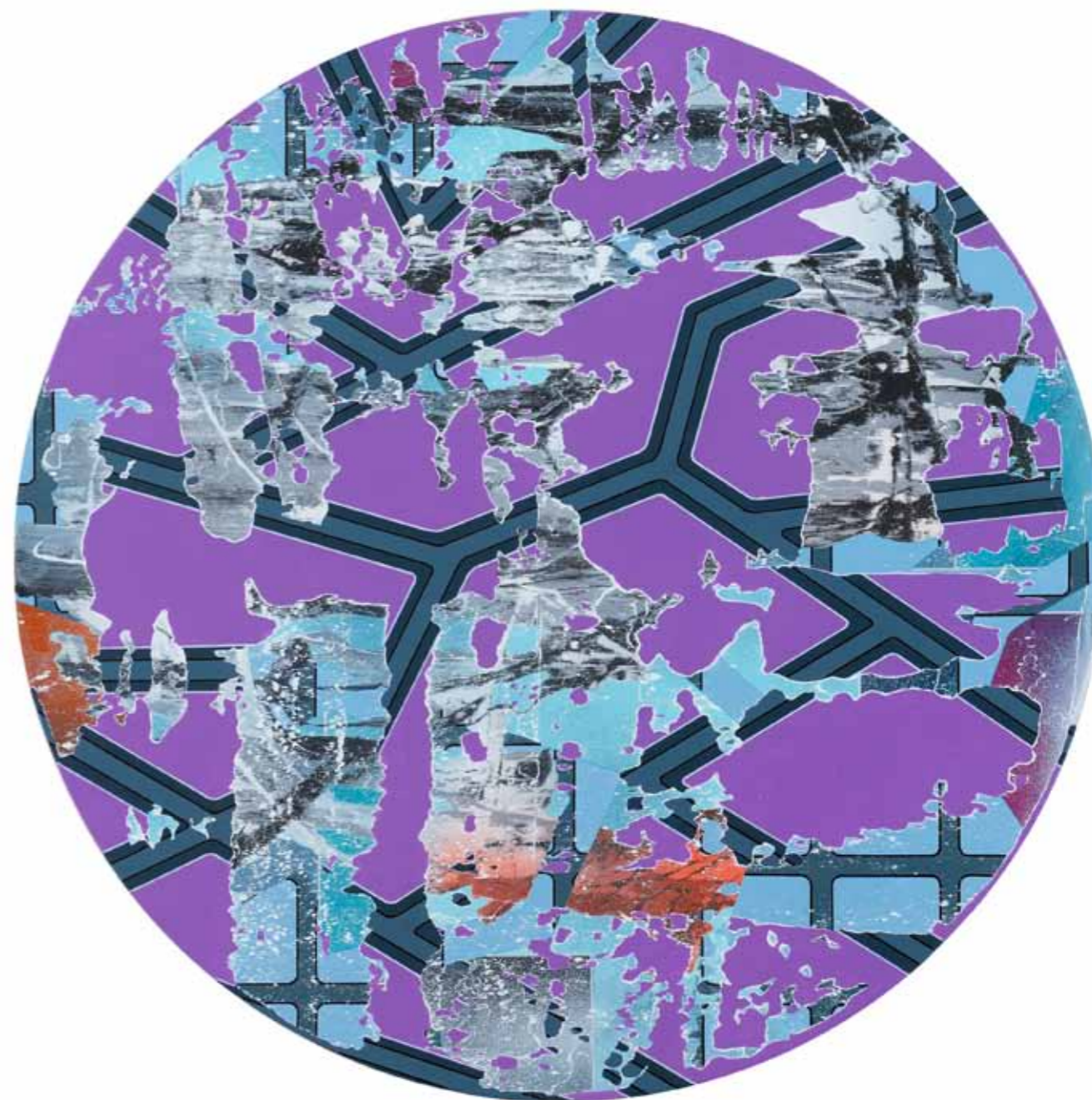


# harry lange



b. 1974, Germany

“They [the pictures] are going to stand or fail ultimately on their visual content, not on their storybook content.” Ever since Frank Stella, we know that ‘what you see is what you see.’ In his mostly large scale paintings, Tobias Lehner seems to depart from the same premise. He shows the viewer his major concerns as a painter. He shows that, which he sees. And we see what we see: abstract shapes of colour, tectonic collisions of fields of paint, atmospherically charged geometric and technical forms, a profuse mass of organic mutations, rudimentary scriptural marks, dried paint flows, patterns, grids and industrially printed by-products. This roughly summarises the output of a young painter from Leipzig, who seeks to visualise, with emotional eruptiveness and painterly acumen that, which other painters around him [who paint what they ‘know’] consciously evade, namely to represent in their paintings the seemingly unknown. He currently lives and works in Leipzig, Germany.



tobias  
lehner



"Untitled", 2003, Ink on Paper, 64 x 74 cm, Ed.6 of 9, Framed





b. 1967, Austria

Mario Marino is a travel portrait photographer, Austrian born and based in Germany. Marino has been photographing various peoples in their native lands since 2000. His work is exhibited in museums and galleries around the world. Central to his pictures is a fascinating portraiture in which he maintains an empathetic connection to his subjects. Each image conveys a sense of simple joy of being and living in the world. He has spent the last few months in the South Ethiopia's Omo River Valley taking what he calls "photographic psychograms" of its inhabitants. Each gorgeously sparse portrait represents a different micro-culture of the region, which Marino chose for its incredible density of distinct ethnic minorities. "Faces of Africa" is a race against time of sorts. Marino searches the smallest, furthest villages for people whose heritage is under assault by the potent forces of tourism, technological advancement, and social globalization. His chosen method of preservation is to record a culture's mark upon the body: white chalk used as face paint, intricate patterns shaved into hair, and throughout the portraits, ornaments made from the matchless leaves and shells of the South Ethiopian terrain. The sitters literally wear their homeland, supporting the claim of couturiers and choreographers everywhere that the body is simply one more medium for communication. He has exhibited in Berlin, London, Munich and Dubai. He currently lives and works in Berlin, Germany.

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

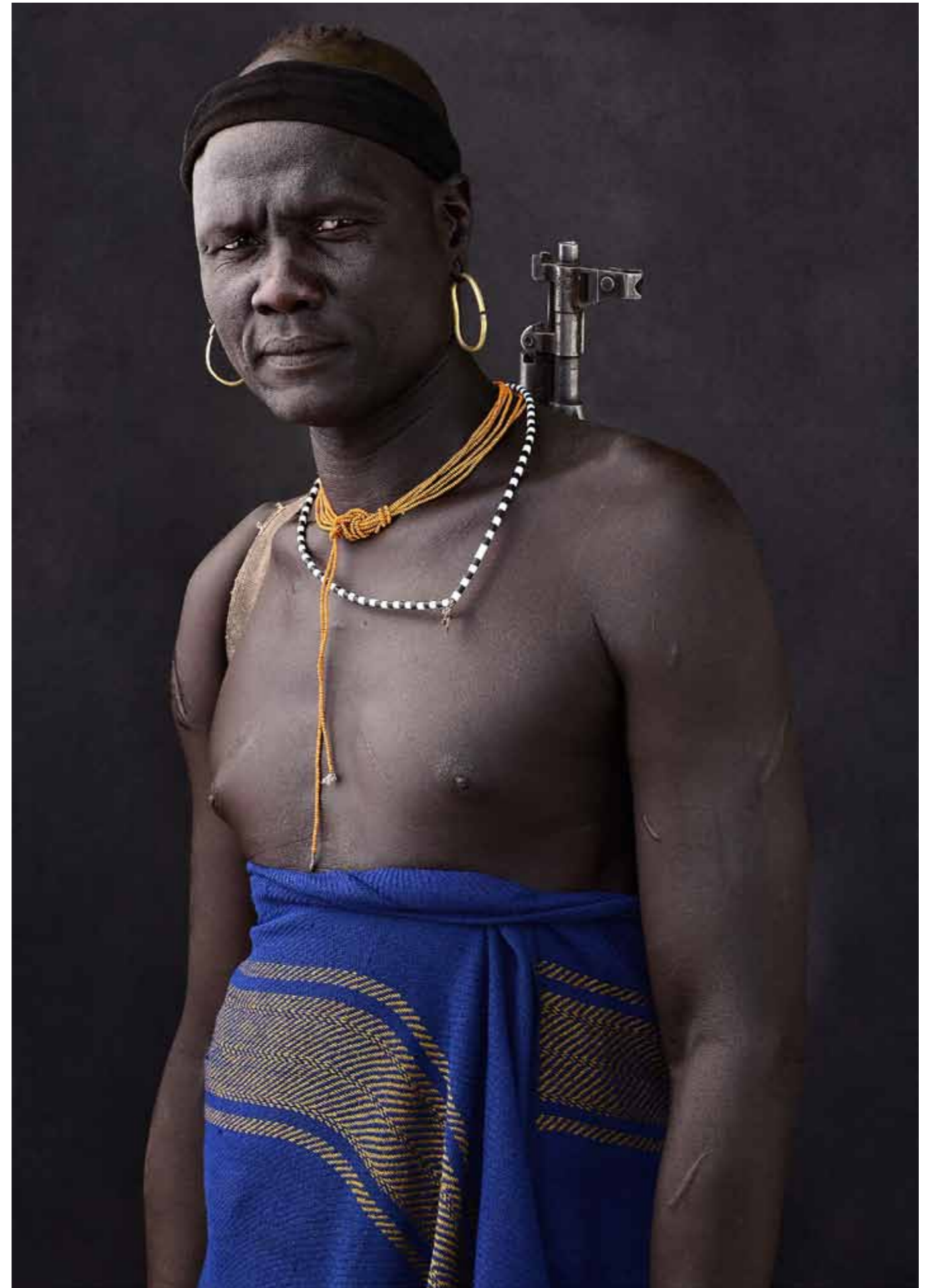
# mario marino



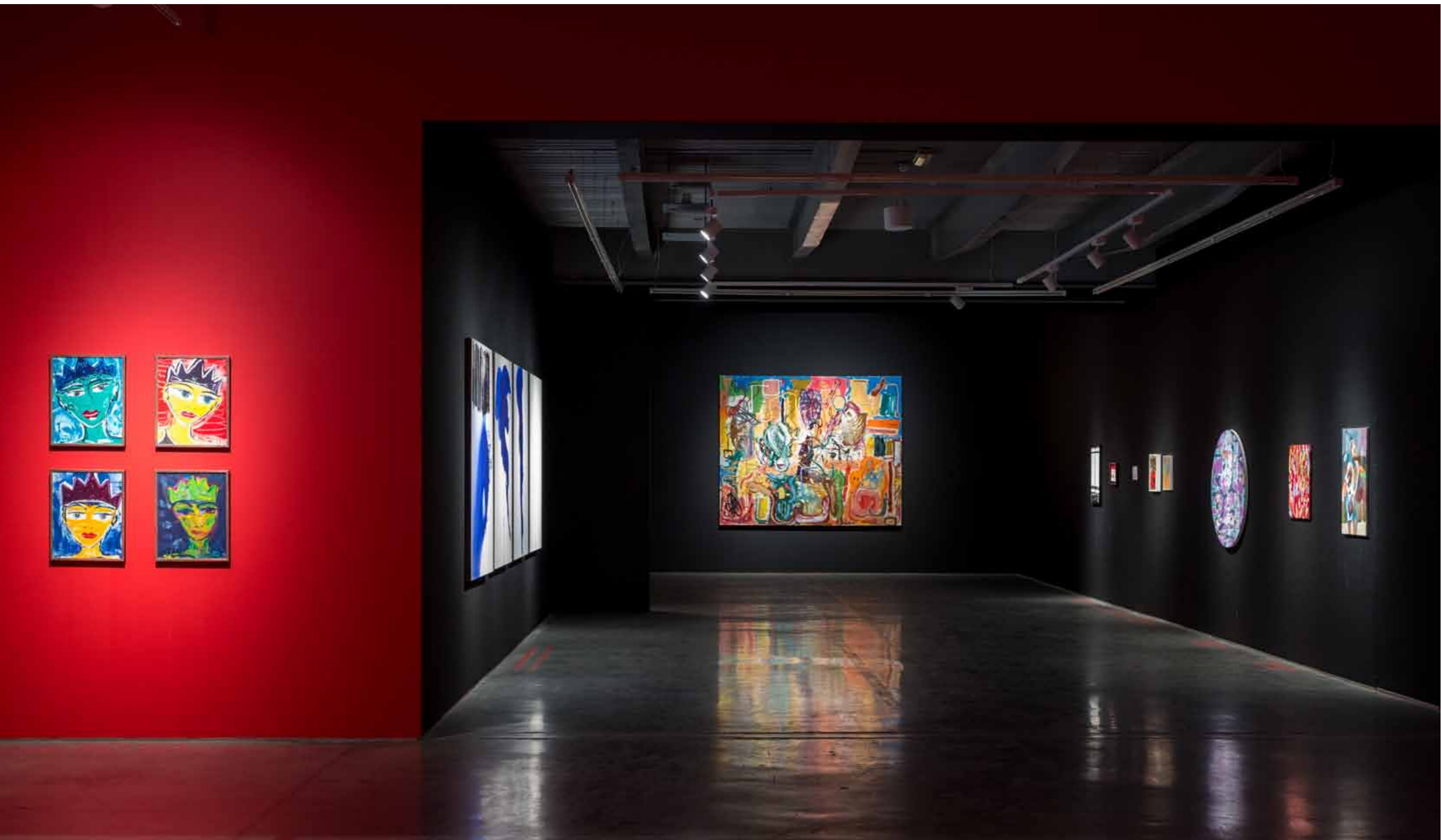
"Barquoi, Mursi Man, Ethiopia", 2011, 140 x 110 cm, Ed. 2 of 5



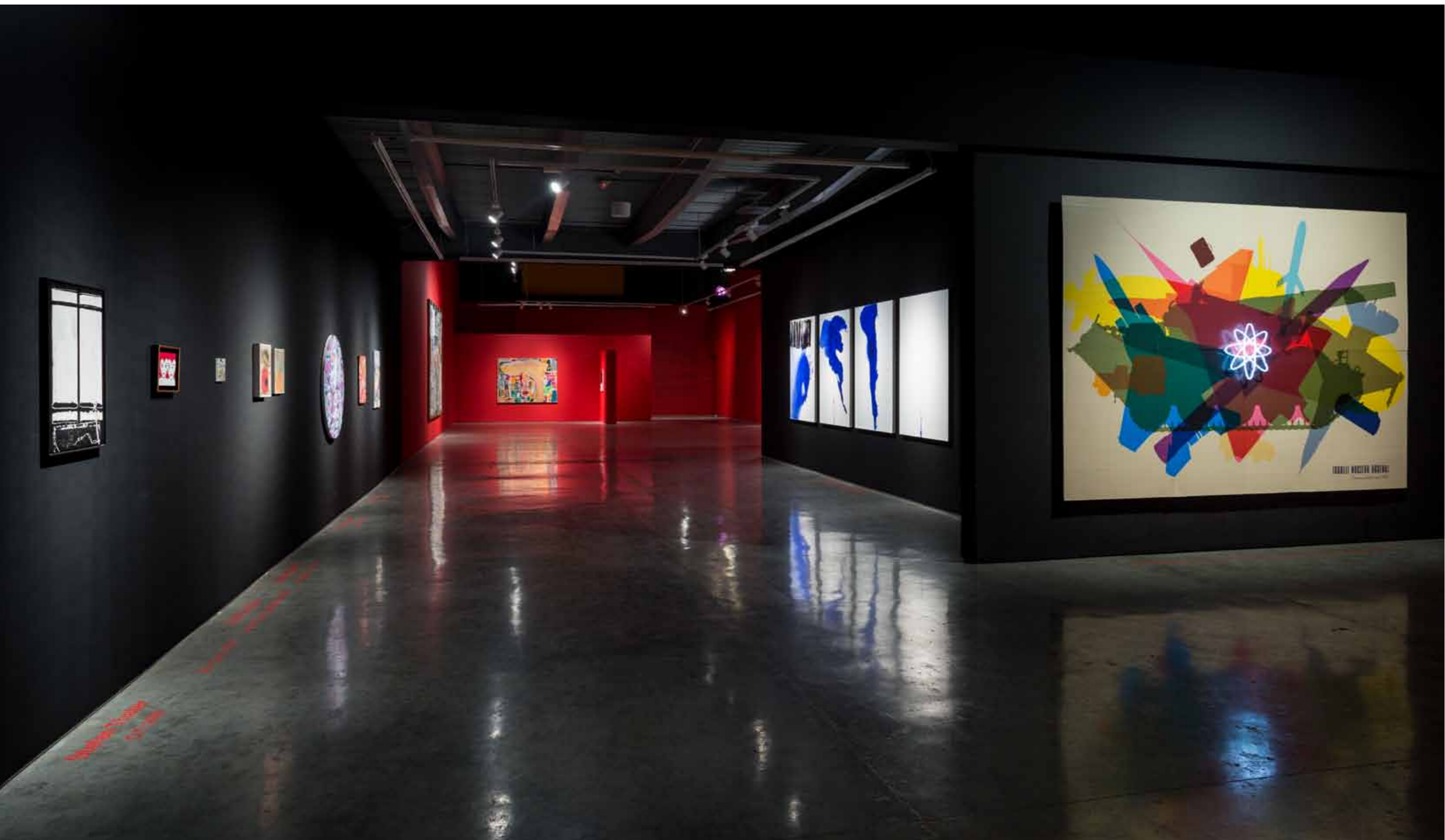
“Mursi Girl, Ethiopia”, 2011, 150 x 110 cm, Ed. 1 of 5



“Berkoro, Mursi Man, Ethiopia”, 2011, 140 x 110 cm, Ed. 2 of 5



'GERMAN COOL' Installation view



'GERMAN COOL' Installation view



b. 1970, Japan

Jonathan Meese is a German painter, sculptor, performance and installation artist based in Berlin and Hamburg. His epic neo-expressionist path is considered as self-abasement and has changed to a more and more abstract expressionist style. His work is mainly identified with subjects like world history, original myths and heroic legends. Meese has exhibited globally with museums and leading art galleries including solo shows at Museum der Moderne, Salzburg; Guggenheim Museum, New York; National Center for Contemporary Art, Moscow; The Saatchi Gallery, London; MoMA PS1 Contemporary Art Center, New York. His work is included in several public and museum collections like Centre Pompidou, Paris; Dela Cruz Collection, Miami; Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Bonn.

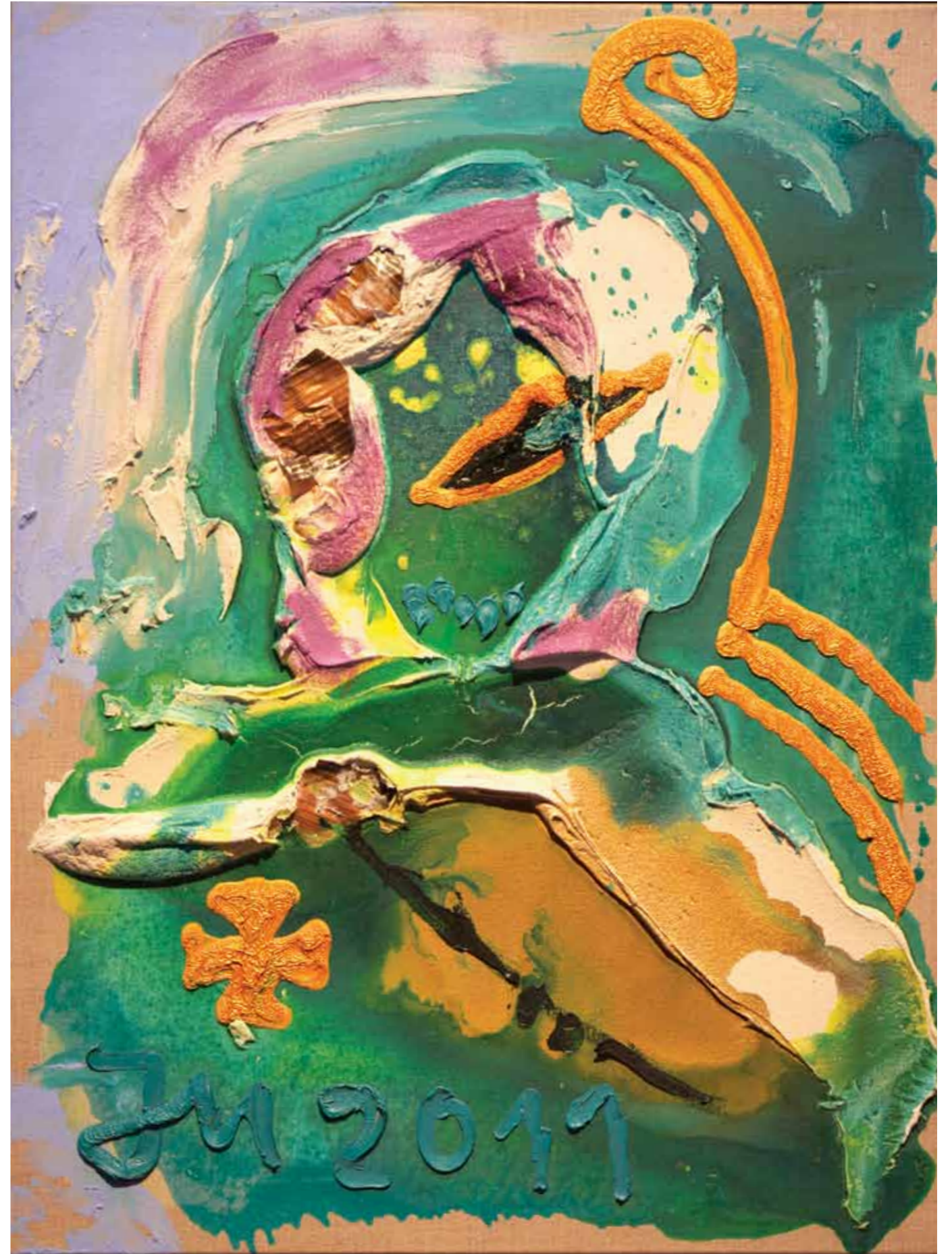
[www.jonathanmeese.com](http://www.jonathanmeese.com)



# jonathan meese



"John Kasse Weh Dir", 2005, Oil on canvas, 50 x 40 cm



"Die Kulturloseste Ist Die Totalste Geilheit In >Kunst< Voom", 2011  
Acrylic and mixed media on canvas, 80 x 60 x 2.3 cm



“Dr. Sackkacke (Achtung)”, 2002, Oil on canvas, 92.5 x 92.5 cm

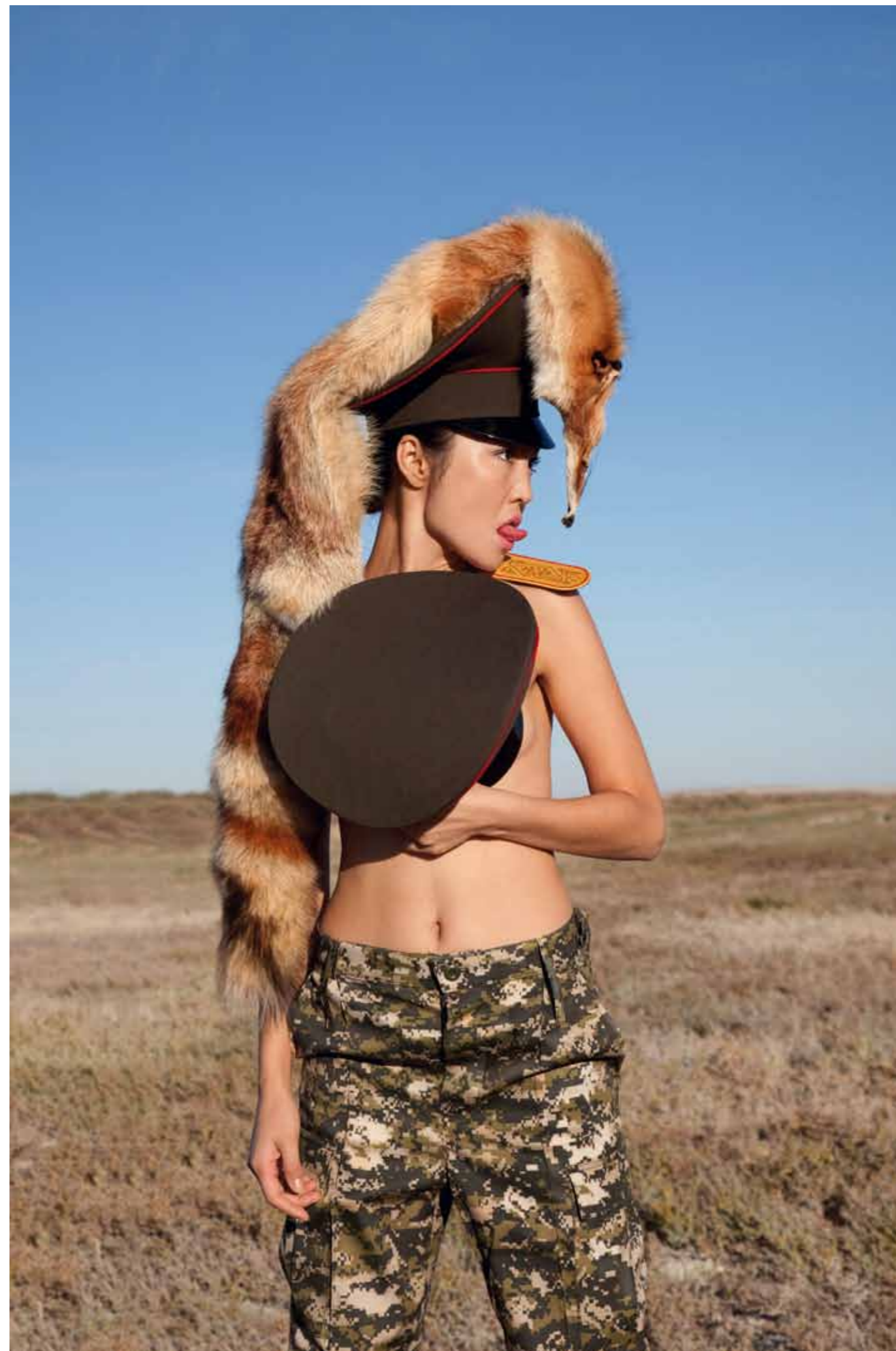


b. 1969, Kazakhstan

Almagul Menlibayeva is a contemporary video artist and photographer who lives and works in Kazakhstan and Berlin. She holds an MFA from the Art & Theatre University of Almaty and is a receiver of the Main Prize of Kino Der Kunst International Video Festival 2013 in Munich. Additionally, she is also the recipient of a grant in 2011 from Open Society Institute Budapest, Art and Culture Network Program. Menlibayeva was a participant of the summit 'Woman Leaders of New York' in Shanghai 2012, Asia Society, NY, USA. She was commissioned by Yarat Art Foundation for 56<sup>th</sup> Venice Biennale Union Of Fire and Water. She has participated in the 15<sup>th</sup>, 18<sup>th</sup> Sydney Biennale; 51<sup>st</sup>, 52<sup>nd</sup>, 53<sup>th</sup> and 56<sup>th</sup> Venice Biennale; 10<sup>th</sup> Sharjah Biennial; 4<sup>th</sup> and 6<sup>th</sup> Moscow Biennale; 1<sup>st</sup> Kiev Biennial; 2<sup>nd</sup> Mediterranean Biennale, Sachnin, Israel. Her selected exhibitions include: Museum van Hedendaagse Kunst, M HKA, Antwerp, Belgium; Queensland Art Gallery, Brisbane, Australia; MMKA, Arnhem, Netherlands; Ludwig Forum Aachen Museum, Germany; MoMA PS1, New York, USA. Menlibayeva's videos have also been shown at the various International Film Festivals. She lives and works in Berlin, Germany.

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

# almagul menlibayeva



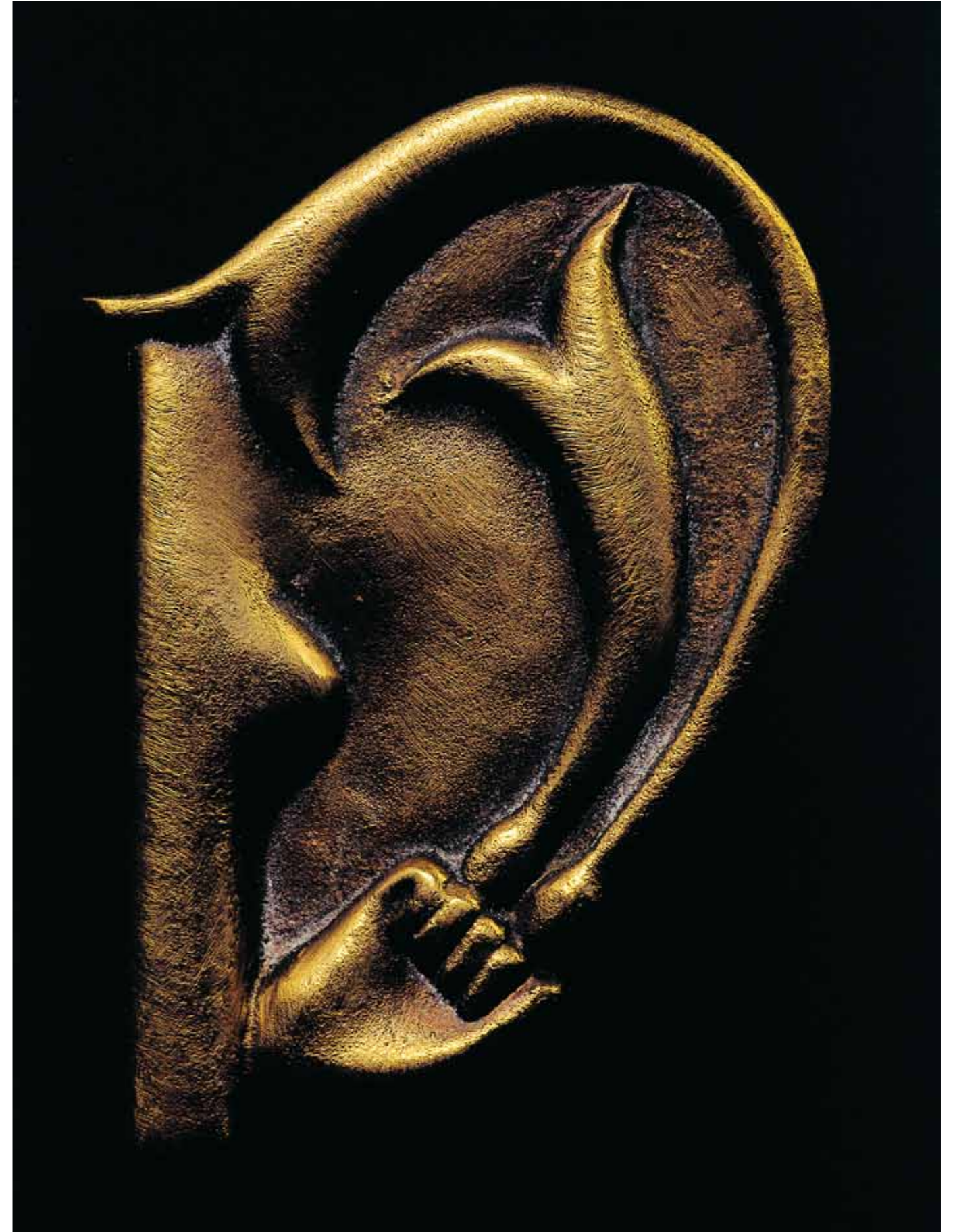
"Homeland Guard", 2011, C-print mounted on alu-dibond, 187.5 x 125 cm, Edition 1/3 + 1 AP





b. 1913, Germany - d. 1985, Switzerland

In 1931 she left secondary school determined to become a painter. At the age of 18 she set off for the city of Paris. She came into contact with the surrealist group of André Breton. Alberto Giacometti and Hans Arp visited her in her studio and invited her to participate at the "Salon de Surindépendants". In the winter of 1933 she met Man Ray, who asked her to model for his photographs. In 1936, "fur cup" became the symbol of surrealism and her overwhelming object of fame exhibited at the "Exposition Surrealiste d'Objets" at the Galerie Ratton, Paris. To earn money she dedicated herself increasingly to designs for jewelry, furniture and fashion. She designed costumes and masks for Daniel Spoerri's production: Picasso's "Wie man Wünsche am Schwanz packt" at the theater in Berner. She gave her much-quoted speech about the problem of the women artist when she was awarded the Art Prize in the city of Basel. She was awarded the Grand Prize of the city of Berlin and became a member of the Faculty of Arts, Berlin.



meret  
oppenheim

"Das Ohr Von Giacometti", 1933-77, Bronze, 10 x 7.5 x 1 cm



b. 1981, Germany

Anahita Razmi studied at the Pratt Institute (New York) and Academy of Fine Arts (Stuttgart). Prior to her institution-laden exhibition history of her video and performance works; including the 55<sup>th</sup> Venice Biennale, Kunstmuseum Stuttgart and MAK Center for Art and Architecture amongst numerous others; she has received several international art grants, and is in the permanent collections of several Dubai-based collections. Razmi's body of work focuses on issues of identity and gender while appropriating national, cultural and artistic references to reposition pop-culture within a contemporary Iranian context, giving her re-embodied, re-contextualized works a tongue-in-cheek quality. She lives and works in Stuttgart, Germany.

[www.anahitarazmi.de](http://www.anahitarazmi.de)



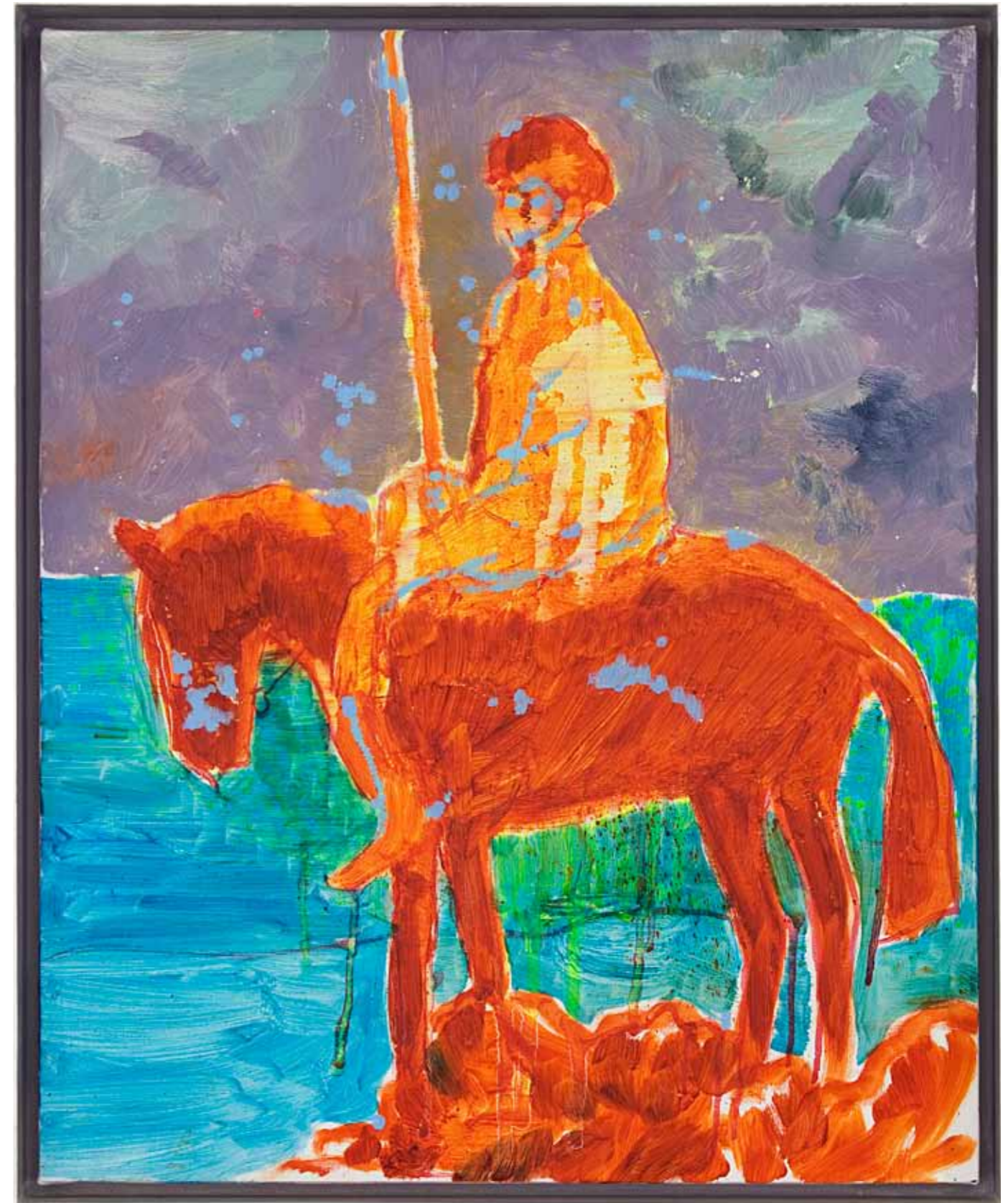
# anahita razmi





b. 1962, Germany

Daniel Richter has shaped painting in Germany as few others have. He studied at the Hamburg Academy of Fine Arts under Werner Büttner – one of the protagonists of the revival of expressive trends in painting during the 1980s. He initially did large-scale colorful abstract paintings to the point of being psychedelic – somewhere between graffiti and intricate ornamentation. Since 2002 he has slightly shifted and paints large-scale scenes filled with figures, inspired by clippings from newspapers or history books. Depicting conflict and surveillance, Richter's subjects refer to politics, but on closer inspection, we see that this is not so. In his large-scale oil paintings, Richter merges art history, mass media and pop culture into distinctive, narrative graphic worlds. He currently lives and works in Berlin.



**daniel  
richter**

"Skizzo", 2008, Oil on canvas, 57 x 45 cm



b. 1969, Germany

She began her career studying stage and light design at Columbia University in New York and the Bartlett School of Architecture and Planning in London. She uses the elements painting, light, time and stillness in her work with acrylic boxes, best to be described as light-colour corpuses. The transparent light corpuses interact vividly with the specific light dynamic of the surrounding space, creating a form of continuous dialogue. In this way, Susanne Rottenbacher's installations become compositions of light and movement, allowing for spectacles of great poetic power to occur. Julia Ritterskamp has described her work as "an overarching sculptural choreography of space composed and consisting of different components and elements." Her works are included in the collections of: Selection Kunstmuseum Celle, Germany; Salsali Private Museum, Dubai; Elephanart Collection, Zurich, Switzerland; Private Collections Berlin, Cologne, Hamburg, Munich, Germany; Private Collection, Monaco; Private Collections, Istanbul, Turkey. Susanne has installed works in Japan, Dubai and throughout Europe. She currently lives and works in Berlin, Germany.

[www.susannerottenbacher.de](http://www.susannerottenbacher.de)



# susanne rottenbacher



b. 1975, Palestine

A Berlin-based artist who uses photography and photographic installation as his principal modes of expression. He holds a BA in Visual Studies from Empire State College of the State University of New York, a MA in Photographic Studies from the University of Westminster and a MA in art business from Sotheby's Institute of Art. He received the A. M. Qattan Foundation's Young Artist of the Year Award (2002) and the Akademie der Künste Berlin Ellen Auerbach Award (2008). Solo shows include *Fragments*, Berloni Gallery, London (2014); *Layers*, Contemporary Art Platform, Kuwait (2014), *Archaeology of the Future*, International Center for Photography Scavi Scaligeri, Verona (2014); *Independence*, Meem Gallery, Dubai (2014); *Euphoria & Beyond*, The Empty Quarter Gallery, Dubai (2011); and *Steve Sabella: In Exile*, Metroquadro Gallery, Rivoli (2010). Major group exhibitions include the 1<sup>st</sup> Biennial of Arab Photography, Arab World Institute, Paris (2015); *Nel Mezzo del Mezzo*, Museo Riso, Palermo (2015); *View from Inside: Contemporary Arab Video, Photography, and Mixed Media*, FotoFest Biennial, Houston (2014); *Recreational Purpose*, Bahrain National Museum, Manama (2014); *Keep Your Eyes on the Wall*, Les rencontres Arles photographie (2013); *Told, Untold, Retold*, Mathaf Arab Museum of Modern Art, Doha (2010); and *Neighbors in Dialogue*, Istanbul Collection, Ars Aevi Museum of Contemporary Art, Sarajevo (2007). The artist's first monograph *Steve Sabella— Photography 1997-2014* has been published by Hatje Cantz in collaboration with the Akademie der Künste Berlin, with texts by Hubertus von Amelnunxen and Kamal Boullata.

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



steve  
sabella



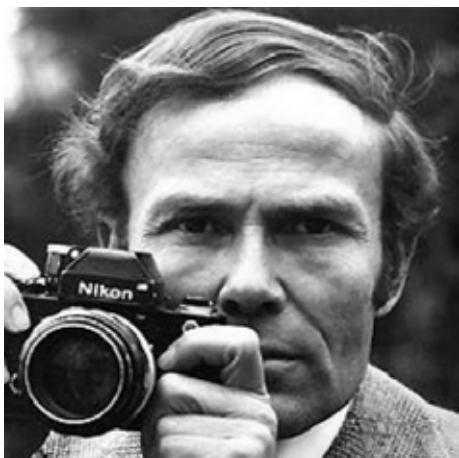
b. 1979, Germany

Active since 2001 with an educational background from Akademie der Bildenden Künste in Munich and a Masters in Fine Arts from Goldsmiths College London, Sailstorfer is represented by multiple international galleries and with over 180 exhibitions and shows in the Americas and across Europe, with works in private and public collections including the Centre Georges Pompidou, Paris; Sammlung Goetz, Munich; and S.M.A.K., Gent. His works are a playful and mischievous exploration into the industrial materials that surround us, how we function in relation to them, and then how he can eviscerate all perceptions of their physical limitations in largely installation-based works. He currently lives and works in Berlin.

[www.sailstorfer.de](http://www.sailstorfer.de)



michael  
sailstorfer



b. 1928, Germany - d. 2003, Germany

Max Scheler was a German photographer, best known for his pictures of state leaders, officials and the Beatles while on tour with them. Son of a renowned German philosopher Max Ferdinand Scheler and raised by his single mother, Scheler left for Cologne at the age of 13 or 14. Around the same time renowned German photographer Herbert List left Athens for Germany. His mother and List cultivated a friendship that proved to be very influential for Scheler, teaching him the craft, languages and a certain 'savoir vivre'. He lived in Rome and Paris in his twenties, capturing several important and influential people, including musicians, and actors. However, politicians, industrialists and members of the monarchy were more his forte. His charming persona as well as being fluent in five languages made him the photographer of choice for state leaders.



"Farah Diba And Shah Reza Pahlavi In Front Of Their Official Portrait", Tehran, 1967  
Gelatin silver print, 107 x 75 cm, Ed. 1, 2, 14, 15 of 15

max  
scheler





“Ringo, Astrid & John”, 1964, Silver gelatin print, 28 x 37 cm



“Paul McCartney & John Lennon”, 1964, Silver gelatin print, 38 x 28 cm



“Jacqueline Bouvier-Kennedy, Cambodia”, 1967, Gelatin silver print, 47 x 60 cm, Ed. 1 of 10

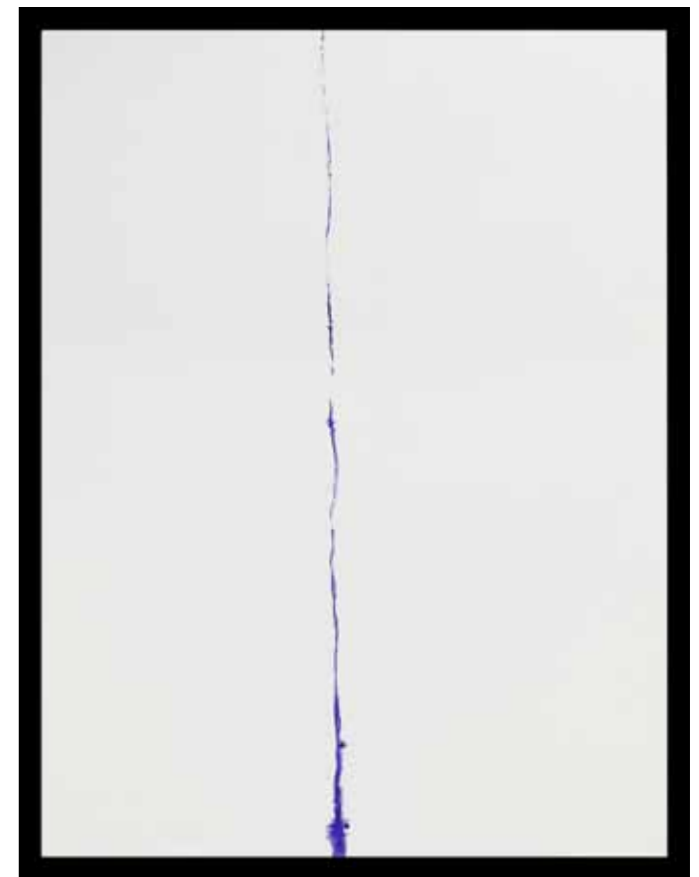


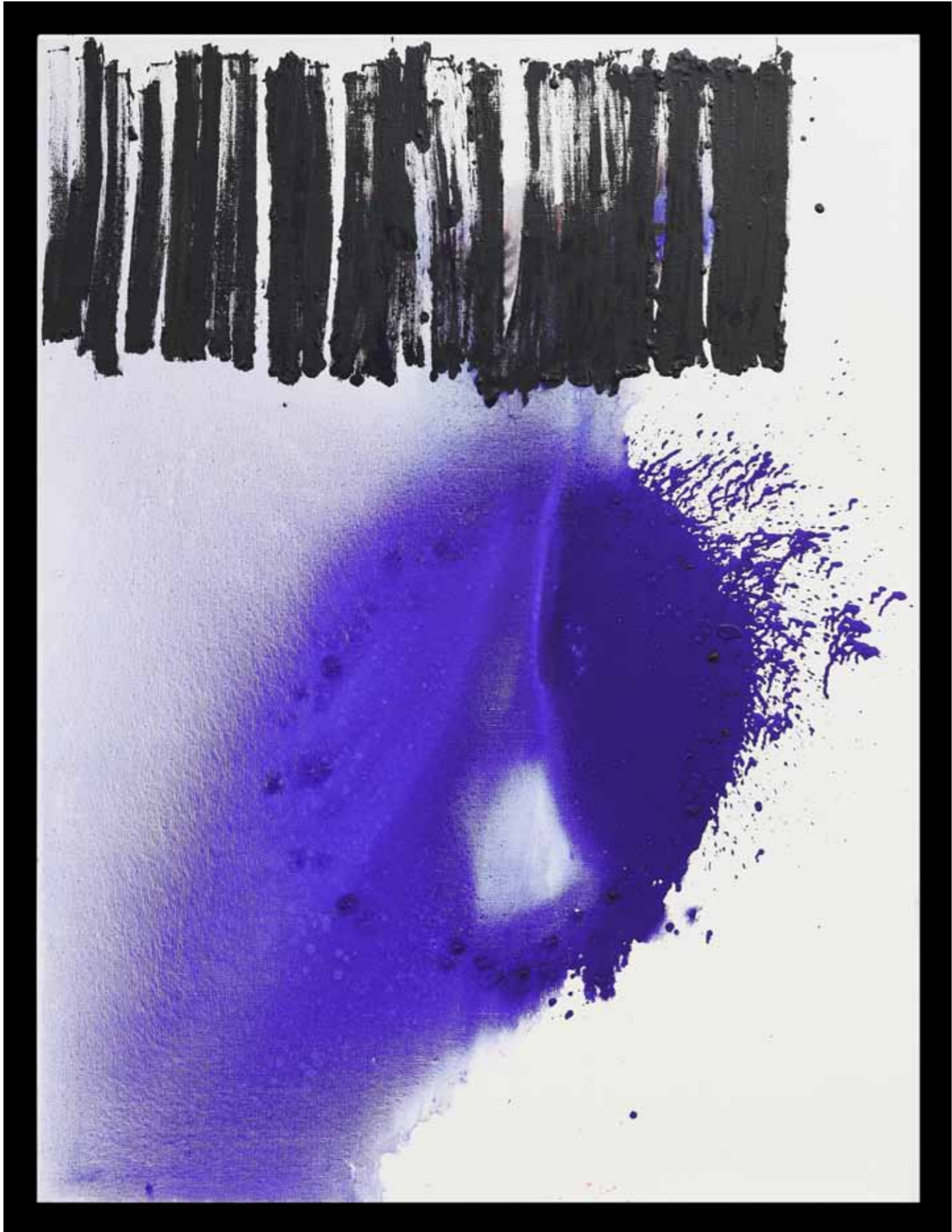
b. 1956, Germany

Ingeborg zu Schleswig-Holstein studied Fine Art at the Fachhochschule für Gestaltung in Hamburg and in 1981, accepted the invitation of Andy Warhol to become his studio assistant at “The Factory.” Since launching her own practice in 1982, IzSH’s abstract paintings have been dedicated to the creation of visual analogs of metaphysical reality. These have included periodic collaborations with musicians, including the Polish composer Agustyn Bloch (1929-2006) and most recently with Liao Yiwu 廖亦武 (b.1958), the Chinese writer and xiao 箫 flute player, in which the making of the works and the duration of the improvised musical composition coincide in duration, and generate a mutual interaction of tempo and mood. According to the artist’s own statement, ultramarine blue is the color that holds the maximum possible amount of pigment that any medium will sustain. In this sense, it is the “purest” pigment possible. This feature has a direct corollary in the works’ metaphysical subject, one that annihilates the distinction between referential and non-referential abstraction because that to which each of the works has no visual content apart from the artist’s imaginative rendering of it. She lives and works in Hamburg.

[www.ingeborg-zu-schleswig-holstein.org](http://www.ingeborg-zu-schleswig-holstein.org)

# ingeborg zu schleswig holstein

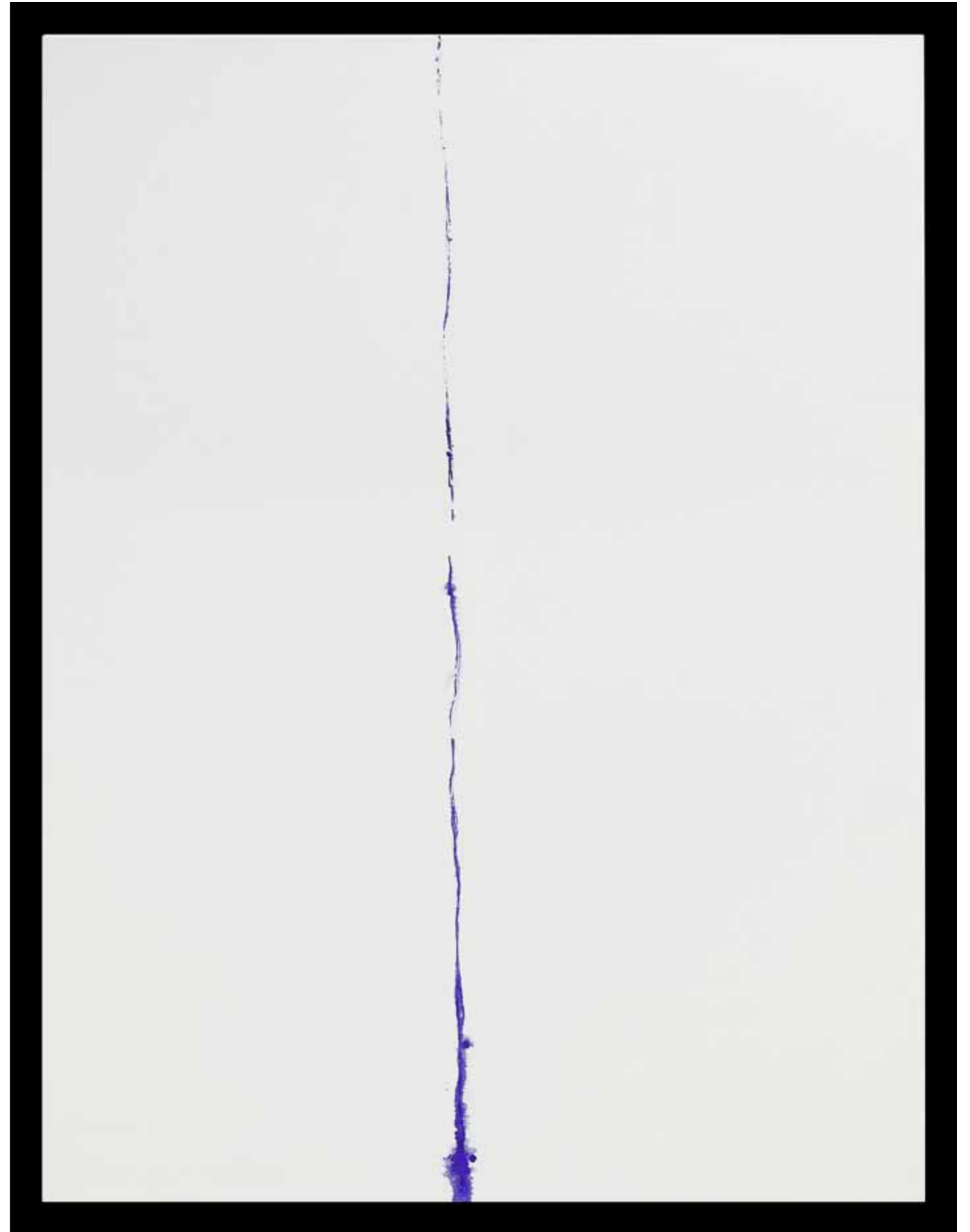




“For A Song And 100 Songs (With Liao Yiwu) 1”, 2011, Oil on canvas, 167 x 126 cm



“For A Song And 100 Songs (With Liao Yiwu) 2”, 2011, Oil on canvas, 167 x 126 cm



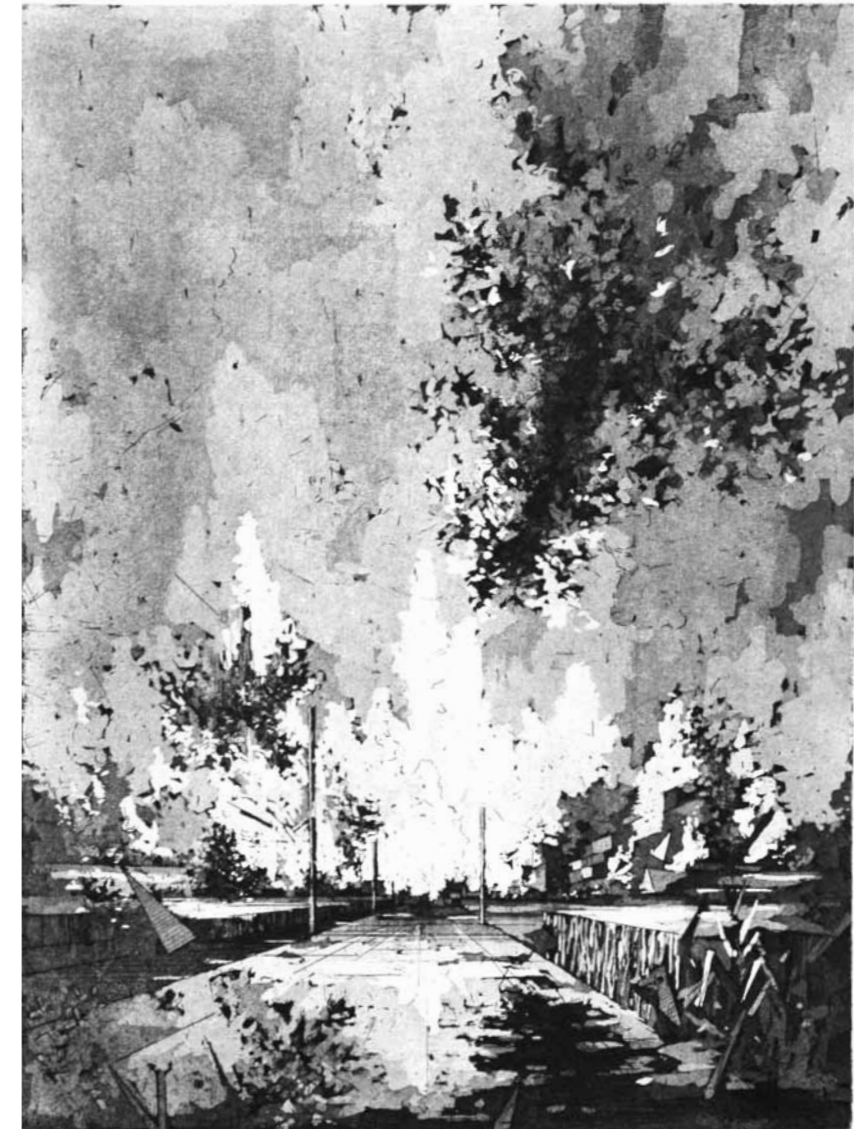
“For A Song And 100 Songs (With Liao Yiwu)”, 2011, Oil on canvas, 167 x 126 cm

“For A Song And 100 Songs (With Liao Yiwu)”, 2011, Oil on canvas, 167 x 126 cm



**b. 1971, Germany**

**David Schnell studied from 1995 until 2000 at the Hochschule für Grafik und Buchkunst Leipzig (Academy of Fine Arts Leipzig) where he attended the master class of Arno Rink from 2000 until 2002. His works have been shown in national and international exhibitions. Major solo exhibitions have been at Neue Galerie Gladbeck, Germany in 2015; Stunde, Kunstverein Hannover, Germany & Gemeentemuseum, Den Haag, Netherlands in 2010; Hover, Mönchehaus Museum Goslar & Museo de Arte de Ponce, Puerto Rico in 2007. In 2012 and 2014 David Schnell was on display with new works at Galerie EIGEN + ART Leipzig, Berlin. In 2009 he designed the FriedensFenster (peace window) for the St. Thomas Church in Leipzig. David Schnell was artist in residence at the Villa Massimo in Rome in 2013. He currently lives and works in Leipzig, Germany.**



**david  
schnell**

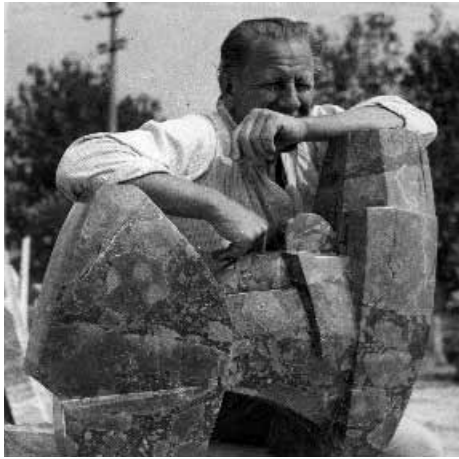


b. 1968, Germany

Ralph Schüller studied graphic design and illustration at the Hochschule für Grafik und Buchkunst in Leipzig, Germany and graduated in 1999. His illustrious career has seen him become a freelance painter, graphic artist, illustrator and musician. He has had series of solo as well as group shows and has also been involved with charitable endeavors with the International Art Camp as well as UNICEF. He currently lives and works in Leipzig, Germany.



# ralph schüller



**b. 1917, Germany - d. 2011, Germany**

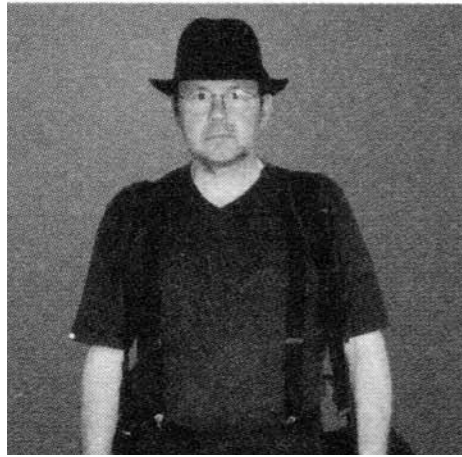
**Hans-Pierre Schumann may be considered one of the most important artists of Schleswig-Holstein. He learned the trade without any formal schooling under the experienced eyes of stone masons. After the war, he went on to study at the Academy of Fine Arts in Hamburg. He held his first solo exhibition in 1953, after which he exhibited his work yearly. He eventually moved to Paris from 1954 to 1964, where he met great artists including Hans Arp and Constantin Brancusi. In 1964 he made an artistic move to Carrara, where he held a show along with Henry Moore at the German Pavilion at the Venice Biennale. He went on to receive the first prize.**



# **hans-pierre schumann**

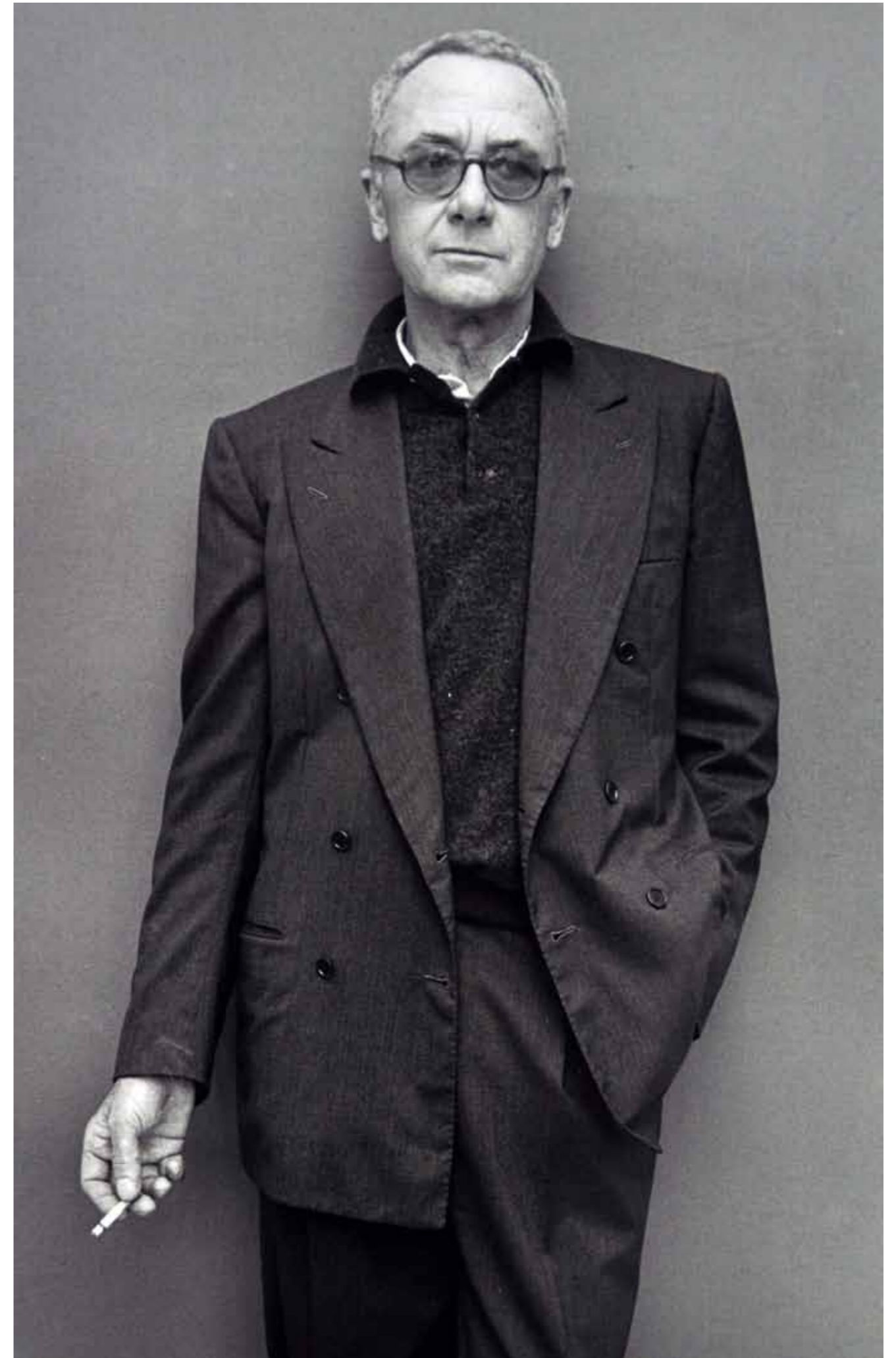
**"Romeo And Julia", 1976, Bronze, H 38 cm**





**b. 1952, Germany - d. 2009, Germany**

**Since 1977 Dieter Schwerdtle photographed for the magazine Art Forum International Documenta. During his time as an observational photojournalist at Documenta he met artists and was invited to participate in art exhibitions over the decades building an extensive oeuvre of artist portraits. His portraits are known for its artistic power where the image captures the complexity of a personality. According to Dirk Schwarze, "It [the artist Portrait] brings us close to the artist in his character. That is exactly what we expect from an artist portrait. We are fascinated by his work, and over his image, we want to meet the man who stands behind the work who obtained a better access to his work." Schwerdtle studied among others at Floris M. Neusüss. For more than 25 years, he photographed the art and culture scene in Kassel as well as the workers in the regional companies or people in his second homeland, Thailand. Gerhard Richter is in front of us, but he eludes us, because his look goes to the left. Also in this portrait applies again, the essence of the artist is captured accurately - his confidence and his resoluteness, his reticence and his love for the distance. Schwerdtle has captured these traits and therefore created a photo that can be the a portrait.**



**"Gerhard Richter Kassel", 1992, Gelatin silver print, 27 x 18 cm**

# dieter schwerdtle



b. 1968, Germany

Annette Streyll studied English, History, Philosophy at WWU Münster, Germany in 1987. This was followed by studies at Academy of Arts in Münster and Mutheisius University in Kiel, Norwich School of Art and Design and Academy of Fine Arts in Hamburg. Her sculptures are a paradox in the best possible way. That is the basis of her work. The artist knits, works on stones and makes models. Undoubtedly her handicraft is flawless. However, her work is about something else, something all-important such as figures drawn from the history of ideas, architectural classics and political institutions such as the Reichstag – and also about quite normal things like petrol stations, cars, pullovers, scarves and socks. Things don't clash because of the nature of the materials; they are small or large, light or heavy. The relation between them is how it should be, but never the correlation. It only remains to say that the harmony has been feigned. She is currently living and working in Hamburg.

[www.streyll.net](http://www.streyll.net)

annette  
streyll



“Mann Mit Palast Der Republik”, 2005, Baumberger sand-lime brick, 40 x 20 x 19 cm



**b. 1968, Germany**

**From 1993 to 1998 he studied at the University for Bildende Kuenste (Academy of Art), Hamburg and from 1996 to 2000 he was a member of the Academy Isotrop. His work has been exhibited in different group exhibitions, mostly in Germany but also internationally such as in New York, London, Los Angeles and Vienna. He currently lives and works in Berlin.**



**"O.T.", 2007, Acrylic on board, 70 x 50 cm**

# stefan thater

b. 1968 Germany

Christian Voigt works with large-format, digital and analogue cameras. In the museum edition, his large-format pictures can measure as much as eight metres in width. Other limited editions also come in modest sizes that clients can hang on walls. Voigt has developed a language capable of telling new stories. He continually works to refine a pictorial idiom, the stories he wants to tell, the feelings he conveys; visible in his pictures. Landscape and architecture are his principal areas of interest, but he also does portraits and nudes. The journeys associated with his projects and places call for concentration, for the ability to get to grips with people, with their history and their religion. His series on the vanished architecture of the past and its appearance in our own times come across just as vividly as the craziness of today's societies. "My pictures are created with the camera, not on the computer," he says, with a reference to the complicated technology and processing that goes into his creations. "But without the computer technology of today, the pictures couldn't be crafted into their final form." Voigt's works have been showcased in major exhibitions and art fairs namely in Basel, New York, Los Angeles, London, Saint Tropez, Amsterdam and Madrid. He currently lives in Hamburg, Germany.

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

christian  
voigt





b. 1980, Germany

For the German performance artist Mia Florentine Weiss, multicultural “places of protection” and their metaphysics are central to the creative process. Since 1999, the 33-year-old artist has addressed the very same question to people of diverse nationalities on all four continents: What is your place of protection? With this highly personal and intimate question she challenges the people she speaks with to reflect upon their very private forms of protection and sense of security. She has chronicled the answers she has received in a multimedia installation of 54 video works. In 2010 she published the Digital Poetry she collected from around the world online in the form of a weekly Poem Clip over the course of one year ([www.art-protector.com](http://www.art-protector.com)). From the guerrilla actions at Documenta 13 (where the artist spent 24 hours sleeping in a bed outside the museum, and then another day in solitary confinement at a jail in the city of Kassel), to her performance at Art Basel (clad in a straightjacket for her work, “Blinded By the Art of Money”), to her ascent of the famous landmark “Hollywood” sign in Los Angeles, the artist wearing a pair of oversized illuminated angel’s wings on her back, Weiss goes beyond conventional limits in her continual search for those places where opposing human emotions meet in a coincidentia oppositorum. She lives and works in Frankfurt and Berlin, Germany and Los Angeles, USA.

[www.mia-florentine-weiss.com](http://www.mia-florentine-weiss.com)

**mia  
florentine  
weiss**





**b. 1966, Germany**

**Amelie von Wulffen's paintings and drawings blend the fantasy and the ordinary. She is most well known for her photographic collage practice where the primary character is often the artist herself. In her most recent works, von Wulffen employs a number of artistic and painterly skills to create works that remain deeply referential. Wulffen's work has been exhibited internationally and she has held successful solo exhibitions at prestigious venues including the Centre Pompidou, Kunstmuseum Basel, Museum für Gegenwartskunst, among others. She has participated in numerous group exhibitions, including the 50<sup>th</sup> Venice Biennale in 2003 and the 3<sup>rd</sup> Berlin Biennale in 2004. Wulffen currently lives and works in Berlin.**



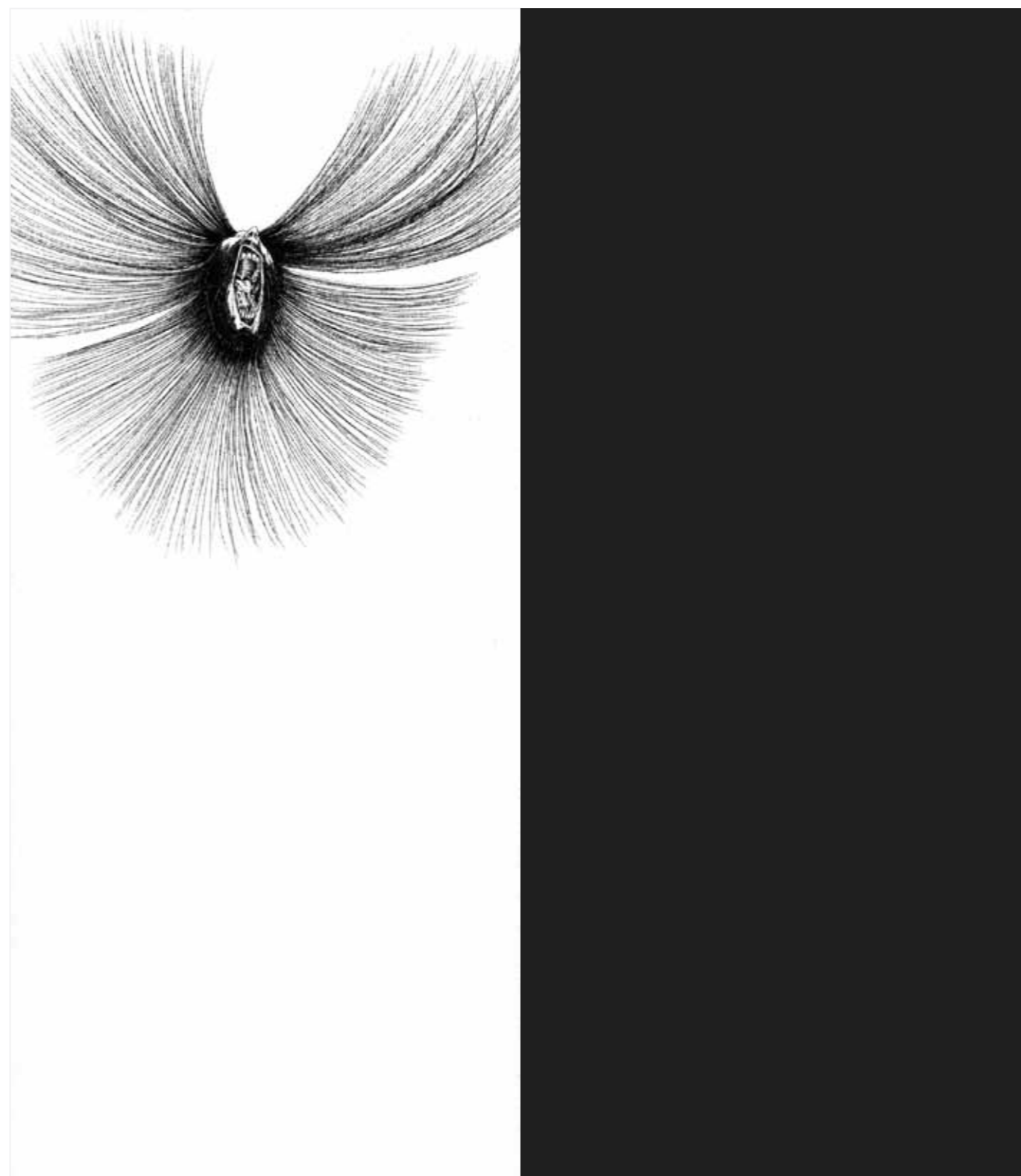
# amelie von wulffen



b. 1975, Germany

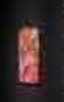
Ralf Ziervogel studied at the Universitaet der Kuenste (Berlin) and has had 88 exhibitions of his painstaking cross-generational creations across the globe, including Contemporary Fine Arts (Germany), La Maison Rouge (France), and can be found in the permanent collections of MoMA (USA), Elsworth Kelly Foundation (USA), and Kunstmuseum Bonn (Germany) amongst many others. He lives and works in Berlin, Germany.

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



**ralf  
ziervogel**

“Every Adidas Got Its Story”, 2010  
Ink on paper and black embossed envelope with wooden mural support, 20 x 20 cm



People for the Terrestrial Commons



## Credits

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**Stephen Hird** (Harry Lange)

**Gregor Hoheberg** (David Schnell)

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**Arsalan Mohammad**

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Dubai, U.A.E

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