



Felix Kulta
Mad Honey Mountain



Bernshammar, April 26, 2023

Dear Felix,

When we met in your studio at the beginning of April we talked about many things: locker room scenes in Hollywood movies, Hegel, the eternal battle between good and evil, and class blindness. We also talked about emotions and how they are conveyed in the language of logotypes, sticker pictures, movie posters, and emojis.

You have dealt with many different emotions in your works: fear, sadness, anxiety, happiness ... I forgot to ask about your favourite emotion. Historically, melancholy had its heydays during Romanticism, angst has been fashionable from time to time, and in recent years, right wing-populism has put anger, bitterness and hatred on the agenda. Anyway, it's obvious that happiness by far is the most popular emotion of all. Already Plato regarded happiness as the supreme aim. But he stresses that you need certain virtues and skills, especially self-control, to get there.

Something peculiar happens when emotions like happiness are represented visually. Take the Smiley face for example. It is not as innocent as it appears. It is an attempt to depict a pure emotion (happiness as a platonic form), disconnected from time and everything that goes on around it. It is a perfect representation of the high-demand commodity that happiness has become: unambiguous, independent, fixed.

When I grew up, I had a friend who always looked happy. Maybe it was because he and his family were faithful Christians. We both liked heavy metal, and his main problem in life was that at home he only could listen to Christian heavy metal bands with names like Jerusalem. Once, I think I was 11, we played football on his street, and one of his neighbours—a woman with baby in a stroller—came by and started chatting to him. She was beautiful, and looked warm and friendly. Suddenly, she turned to me and said: "Why do you look so grumpy?" Her comment surprised and embarrassed me. I didn't feel grumpy at all. I didn't know what to reply, so instead I tried to smile, in the same natural and carefree way as my friend.

The woman's comment made me self-aware. I decided to improve my facial expression. It was however, more challenging than I thought to smile and look happy all the time. After a while I gave up. Still, I didn't want to look grumpy. Maybe, the solution wasn't to look happy, but to become happy? Next Sunday, I joined my friend and his family to visit their church.

My encounter with the church was disastrous. I was overwhelmed by the collective joy and the huge number of smiling faces and singing voices. Surrounded by happy people, I felt more miserable than ever. I didn't even try to smile, and I never went back there again.

Ok Felix, here is a summary of what I've learned about happiness the last couple of days: Happiness studies are boring and will make readers unhappy; It is great to be happy, but we shouldn't strive for it; either one is happy or one is not, or as Ludwig Wittgenstein more beautifully put it: "Die Welt des Glücklichen ist eine andere als die des Unglücklichen."

My best,

Jens

Letter from Jens Soneryd to Felix Kultau. Mad Honey Mountain. 28 April–3 June, 2023. Åplus, Berlin.

Felix Kultau
Mad Honey Mountain



Stop Crying Your Heart Out / BRF, 2023
Corten-steel, rubber
231 x 240 x 10 cm / 91 x 94 1/2 x 4 in

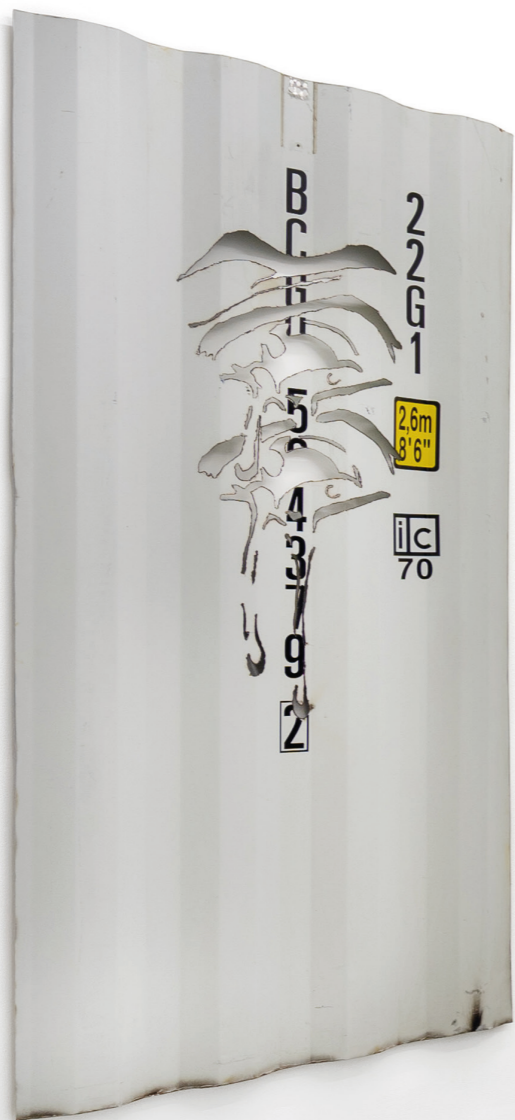




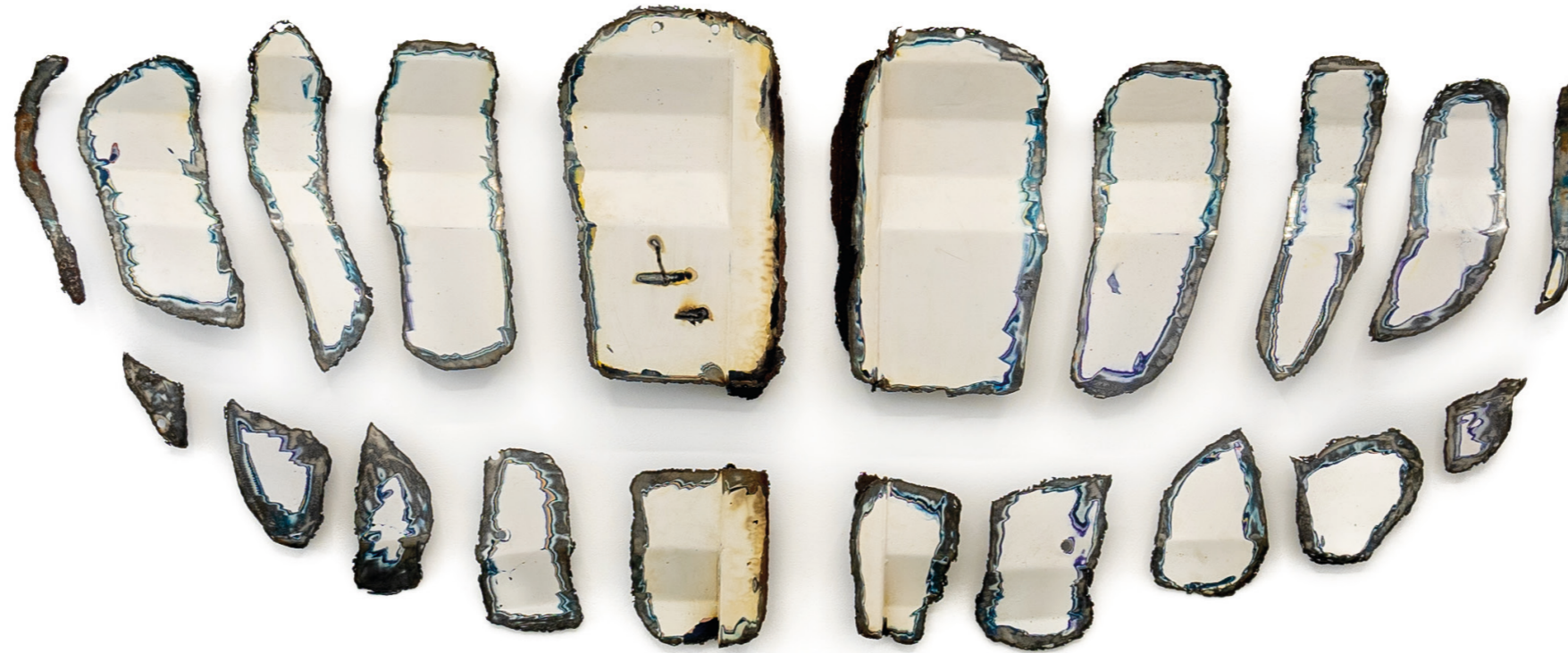
Stop Stop Crying Crying Your Your Heart Heart Out Out, 2023
Corten-steel
223 x 110 x 4 cm / 87 3/4 x 43 1/4 x 1 5/8 in



Stop Crying Your Heart Out / Light, 2023
Metal, wood, acryl, foil, LED tube
112 x 66 x 14 cm / 44 1/8 x 26 x 5 1/2 in



The Future Smiled Bright / Inverted, 2023
Corten-steel
200 x 80 x 6 cm / 78 3/4 x 31 1/2 x 2 3/8 in







Frankenstein Locker, 2023
Metal, acryl, digital print
167 x 83 x 4 cm / 65 3/4 x 32 5/8 x 1 5/8 in



Bumblebee, 2023
Metal, acryl, digital print
166 x 81 x 4 cm / 65 3/8 x 31 7/8 x 1 5/8 in



BLAST-OFF, 2023
Metal, acryl, digital print
168 x 75 x 4 cm / 66 1/8 x 29 1/2 x 1 5/8 in



Smile Locker, 2023
Oil-pastel, metal, acryl, digital print
170 x 80 x 4 cm / 66 7/8 x 31 1/2 x 1 5/8 in



Bullet Locker, 2023
Metal, acryl, digital print
174 x 65 x 4 cm / 68 1/2 x 25 5/8 x 1 5/8 in



Honey Bones, 2023
Bellboy Trolley, Wood, glass
193 x 230 x 62 cm / 76 x 90 1/2 x 24 3/8 in

Felix Kultau

*1984 in Germany

Lives and works in Berlin

Education

2015 Städelschule Frankfurt/M, MA Meisterschüler Monika Baer
2013-2015 Städelschule Frankfurt/M, Germany Prof. Amy Sillman and Prof. Monika Baer
2011-2013 Kunstakademie Düsseldorf, Germany
2008-2011 Hochschule für Gestaltung Offenbach, Offenbach, Germany
2006-2008 Hochschule Darmstadt, Kommunikationsdesign, Darmstadt, Germany

Awards and Grants

2023 Pollock-Krasner Foundation grant, New York City, USA
2022 Stiftung Kunstfonds, Neustart Kultur, Bonn, Germany
2021 Katalogförderung Hessische Kulturstiftung, Wiesbaden, Germany
2009–2012 Stipendium der Studienstiftung des deutschen Volkes, Berlin, Germany

Solo Catalogues

2021 occultau, Felix Kultau, DISTANZ, Berlin, Germany ISBN 978-3-95476-454-9
2014 Parser, Felix Kultau, Kehrer Verlag, Heidelberg, Germany ISBN 978-3-86828-510-9

Selected Solo and duo shows

2024

upcoming duo show at Zeller van Almsick, Vienna, Austria

2023

upcoming Heavy Meta/Shadowland, Kunstverein Oldenburg, Germany (with Jagoda Bednarsky)

upcoming Mad Honey Mountain, Åplus Gallery, Berlin, Germany

upcoming Bad Habits, Kunstraum Potsdam, Potsdam, Germany

2022

Nachtstücke, Grisebach F27, Berlin, Germany (with Jagoda Bednarsky)

2021

Ödland, Philipp Pflug Contemporary, Frankfurt/Main, Germany

House of Intuition, MTGAIA, Hallein, Austria, (with Jagoda Bednarsky)

occultau, Kunstverein zu Assenheim, Schloss Assenheim, Niddatal, Germany

2020

pretend friend, Philipp Pflug Contemporary, Frankfurt/Main, Germany (with Jagoda Bednarsky)

2019

bad engine, KOENIG2, Christine König, Vienna, Austria

2018

Idyllwild, Kunstverein am Rosa-Luxemburg-Platz, L40, Berlin, Germany

2017
Spoiler Paradox, Kunstverein Heppenheim, Heppenheim, Germany
Pay for Rituals, fiebach,minninger, Cologne, Germany
Locker, ALAC, Baker Hangars, Los Angeles, U.S.A.

2016
Primrose Path, STUDIO PICKNICK, Berlin, Germany

2015
Comfort Collapse II, fiebach,minninger, Cologne, Germany
Battery, Solo presentation ABC, Berlin, Germany

2014
Parser, Syker Vorwerk, Syke, Germany
NEW POSITIONS solo booth ART COLOGNE/ fiebach,minninger, Germany

2013
The Comfort of Strangers, Ginerva Gambino, Cologne, Germany (with Jagoda Bednarsky)
Flexure, Grünerløkka Kunsthall, Oslo, Norway (with Kenneth Alme)
Drip, Stiftung Opelvillen, Rüsselsheim, Germany
glow, ART im DuMont-Carré, fiebach,minninger, Cologne, Germany

2012
Too big to fail, fiebach,minninger, Cologne, Germany

2011
Empty Bones of View, Ringstube, Mainz, Germany (with Jonas Weichsel)
Norma and Horx, Kunstverein Friedberg, Friedberg, Germany

2010
Comfort Collapse, fiebach,minninger, Cologne, Germany

Selected group shows

2024
upcoming group show, Contemporary Cluster, Rome, Italy

2022
2ZimmerKücheBad, Åplus, Berlin, Germany
Parallel Narratives, Setareh, Berlin, Germany

2019
Memory Hole, Reiter Galleries, Leipzig, Germany

2018
Unlust Prinzip, Kunstverein Kassel, Fridericianum, Kassel, Germany
Shrine of Friendship, Brandenburgischer Kunstverein, Potsdam, Germany
works on paper, Gussglashalle, Berlin, Germany
Le Palm Non Vanno Più, Deposito A, Verona, Italy
..microfication, Buero Adalbert @ Kunstquartier Bethanien, Berlin, Germany
Cheated Eyes, Seeing Tongues, Studio Picknick, Berlin, Germany
Last dance, Autocenter @ Kindl Zentrum für Zeitgenössische Kunst, Berlin, Germany

2017
Wohnfront Megadark, Plan5, Stockholm, Sweden
Is the peacock merely beautiful or also honest, fffriedrich, Frankfurt/M, Germany
LA should die vor Glück, just married, Los Angeles, U.S.A.

2016
Belong Anywhere, Hate Magazine, Berlin, Germany
micro celebrities II, just married, Brussels, Belgium
ALAC (Art Los Angeles Contemporary), Baker Hangars, Los Angeles, U.S.A

2015
Artists against Aids, Bundeskunsthalle Bonn, Germany
Index 15, Kunsthau Hamburg, Hamburg, Germany
J'adore, Kunsthalle Lingen, Lingen, Germany
Parked Like Serious Oysters, graduation show Städelschule, Museum für Moderne Kunst, Frankfurt/M, Germany

2014
After the Delay, Kunstverein Rosa-Luxemburg-Platz L40, Berlin, Germany
Sensations, Studio Rue du Monténégro, Brussels, Belgium

2013
Mothership, saasfee.pavillon, Frankfurt/M, Germany
Daisy Chain, Beethovenstrasse, Cologne, Germany
#V, Martina Detterer Gallery, Frankfurt/M, Germany
Flimmer, Büro Adalbert at basis e.V., Frankfurt/M, Germany

2012
Bilderladen Dumont-Carré, Nagel Draxler and fiebach,minninger, Cologne, Germany
11/2012, Kirschenpflücker e.V., Cologne, Germany

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