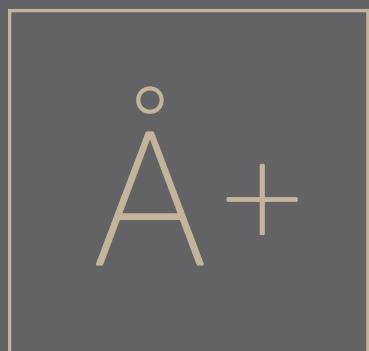


Michaela Zimmer  
Ralf Dereich  
Hannu Prinz  
Kim Nekarda  
Moritz Frei  
Anja Schwörer



presents



# Michaela Zimmer

## spreadsheet

o  
A +



Gothenburg, May 23, 2017

Dear Michaela,

Last night, when I was doing notes about your work, I came to think about "Hand Movie" by choreographer Yvonne Rainer. I love that film! She did it 1967 at a hospital, when she was recovering from surgery. She couldn't dance, but still she continued to dance – with her right hand.

The sequence of movements she performs with her hand seems so simple, but when I try to do the same I immediately fail. Her fingers are dancing. Mine are just moving around indecisively in the air.

Imitating another person's gesture is like imitating the signature of someone else. In a way, it is peculiar, since signatures are written words, and written words are meant to be repeated. But names are peculiar words – especially signatures. They are tokens, rather than types, events rather than objects, indices rather than symbols. They don't belong to the white non-spaces where they most often appear.

Signatures belong to the world of living bodies and gestures. Just like your paintings.

All the best,

Jens



170520 / 2017 /acrylic, lacquer, spraypaint, PE film on canvas / 240 x 160 cm



170521 / 2017 /acrylic, lacquer, spraypaint, PE film on canvas / 240 x 160 cm



170513 / 2017 /acrylic, lacquer, spraypaint, PE film on canvas / 185 x 130 cm



170517 / 2017 /acrylic, lacquer, spraypaint, PE film on canvas / 200 x 135 cm











170205 / 2017 /acrylic, lacquer, spraypaint, PE film / ca. 80 x 60 cm



170204 / 2017 /acrylic, lacquer, spraypaint, PE film / ca. 80 x 60 cm







Ralf Dereichs  
Zy





Gothenburg, June 1, 2017

Dear Ralf,

Yesterday, we talked about a lot of things. We talked about silent knowledge, 18th Century silhouettes, the complicated relationship many painters have with their medium (because of Barnett Newman and the others, authenticity, appropriation, the painting as an investment, and so on), and the old Superman movie where the evil villains are being trapped in a two-dimensional space. What a horror!

Most of all we talked about beginnings.

You told me how you, during a period, removed as much as possible from your paintings. You wanted to find your own point of departure, your own way of painting. In these reductionist works, there is nothing but backgrounds and undefinable, but very distinct, blue shapes in various sizes in the upper left corners. They are not mere brush strokes, but not complete figures either.

When you showed me these works, I said that it looked a bit as if someone just had begun to paint a wall. Someone, who is not a craftsman, not a professional, you added. We laughed.

Ok, this was just a joke, but I think there is at least some truth in it. The opposite of the professional is the amateur, or the beginner; someone who is doing something with curiosity, for the joy of doing it. In that sense, I think you are a beginner. A professional beginner, I must add, since you obviously know how to make the joy of beginning remain on your canvases.

By the way, I can't stop smiling, when I look at your new works.

All the best,

Jens

P.S. To be a beginner for a short while is easy, but to continue to be a beginner must be one of the most difficult things there is.







NoT136 / 2017 / oil on linen / 195 x 170 cm



NoT137 / 2017 / oil on linen / 195 x 165 cm









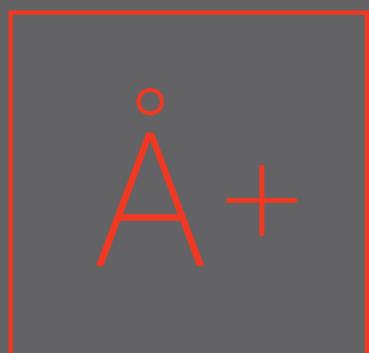


NoT139 / 2017 / oil on linen / 195 x 165 cm





Hannu Prinz  
Kukuk





Dear Hannu,

I don't know if you've ever been to the hinterland in northern Sweden. If you go by car, you can drive for hours without seeing anyone. The vast forests are dominated by pine, birch, and spruce, the loneliest of trees. The trees, rocks and ground are covered by lichens and mosses. In this region, most houses are painted red, and all the roofs are covered with the same kind of corrugated iron sheets that you use in your works.

Corrugated iron reminds me of storms, heavy snowfall, and of our vulnerability, and dependence of nature – the flesh of the world – that we're embedded in. It also reminds me of another time than the Anthropocene, the era of humankind, that they say we have entered. Now that we've fucked up pretty much everything, we can't even go to the mountains or swim in the oceans without meeting ourselves. This is narcissism on a global scale!

Shouldn't one become a bit weary of one's reflection if one constantly stare at it? Instead, the more we look at our self-images, the more we desire them. We all act as one-dimensional, multi-national brands on social media, trying to appear as successful as possible, with self-realization as our highest goal – in the sense of becoming the perfect self-portrait.

Narcissism is no longer regarded as a personal disorder, but as the most desirable way of being – which not the least, the election of Trump for president indicates.

I don't think psychoanalysis can save us from this grave and widespread narcissism. But I think plants can, and composts, and basic stuff such as corrugated iron.

Maybe also art.

Warmly,

Jens







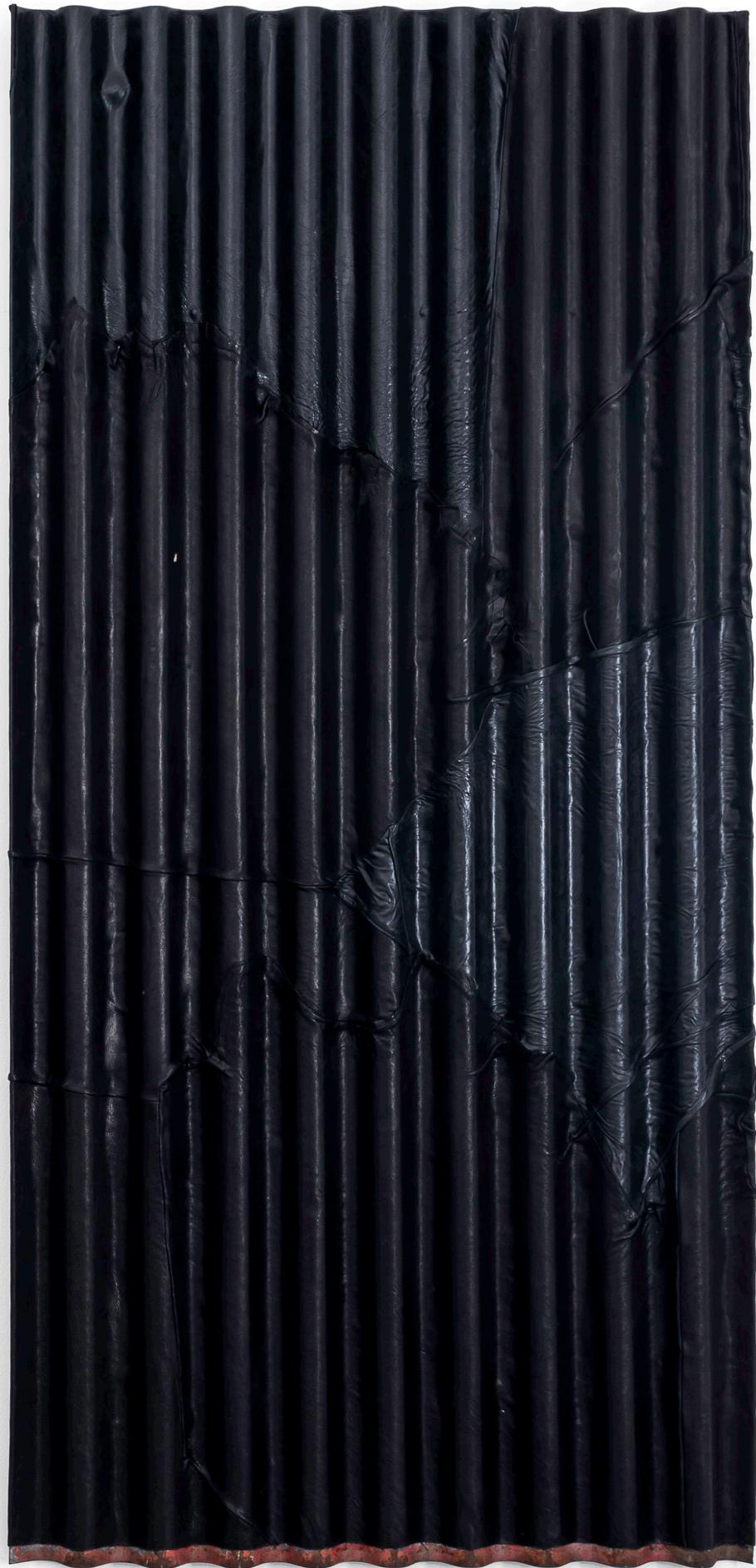
Kukuk / 2017 / grime, acrylic rinse and foil behind glas / 94 x 74 cm



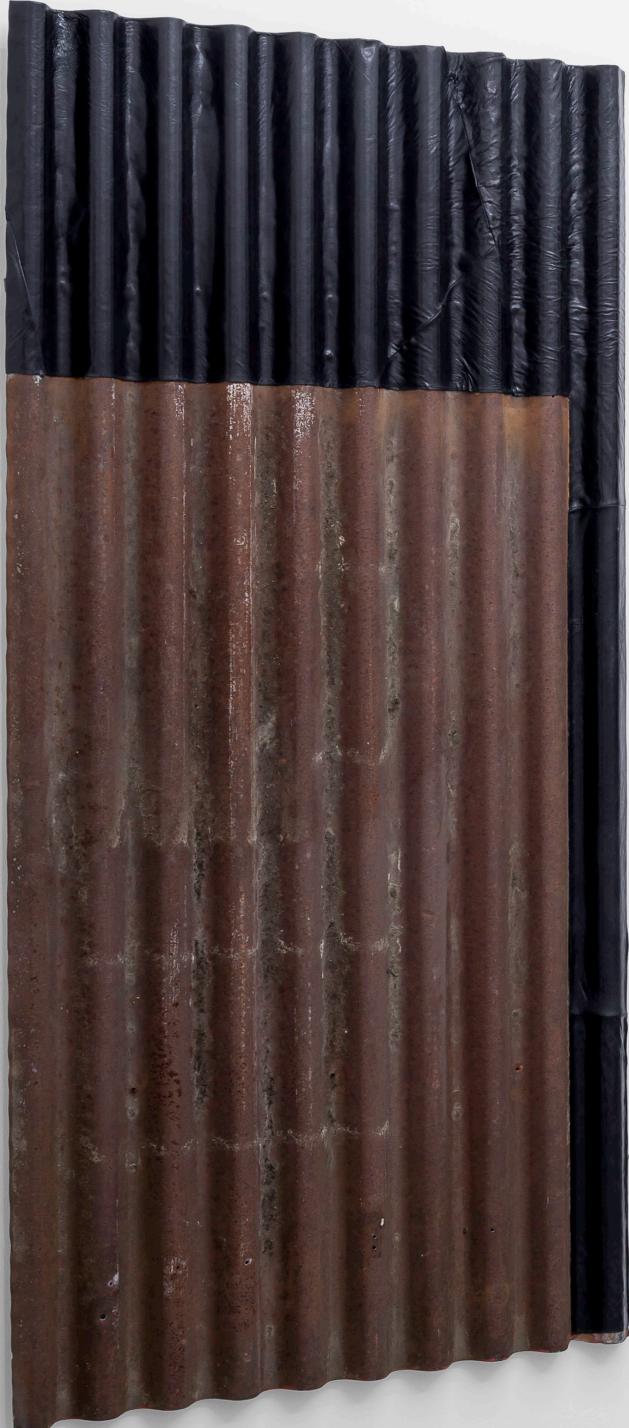
o.T.7 / 2017 / grime, acrylic rinse and foil behind glas / 151 x 111 cm



Kill your Darlings 1 / 2017 / leather on rusted corrugated metal / 200 x 98 cm



Kill your Darlings 2 / 2017 /leather on rusted corrugated metal / 200 x 95 cm







Ich hab soviel Platz, komm mich mal besuchen / 2017 / leather, banknotes, car key / 44 x 53 cm



Das Treffen um halb 7 / 2017 / leather, Mont Blanc pen / 49 x 35 cm



Eine Beziehung endet an der Wand / 2017 / leather on corrugated metal / 127 x 81 cm





Kim Nekarda  
spermwhales in limbo





Gothenburg, June 30, 2017

Dear Kim,

Since we talked yesterday I can't stop thinking about whales.

You told me that you had wished to see a whale ever since you were a child. And a couple of years ago, in Sri Lanka, you saw a whale at last, as it surfaced to breathe. You told me that you were happy to have seen it, but for some reason also disappointed. Later, you realized why: you had seen the whale, but the whale hadn't seen you. You and the whale didn't meet!

To meet someone is a different thing from encountering something. To meet is an act of mutual recognition. When two persons recognize each other, they create a "we" in which they are equal, and free to be who they are as individuals. For Hegel, this is the foundation of love and friendship, as well as society.

Is it possible to meet a whale in this sense? The whale is, after all, a mysterious being that we know very little about. We don't even inhabit the same element as the whale.

But once we did.

As I watch the imprints of your body on your paintings, I wonder if our hands and arms somehow can remember that once they were fins. Do they miss the oceans they left millions of years ago, when our precursors hoisted themselves out of the water and onto land?

It fascinates me to think about this crucial event and about the vast number of species that evolved from the first four-legged terrestrial beings. Many of them remained on land where they improved their skills. Some developed thumbs, and bigger brains, which they used to invent writing, maps, capitalism, artificial intelligence, and other technologies mainly used for domination and exploitation.

For some strange reason, a terrestrial tetrapod called Pakicetus, the being that would become a whale, decided to return to its lost home under water. Eventually, it got rid of its limbs, and learned how to sing.

We don't know much about whales. They chose to return to the ocean, and we chose to stay on the ground. But once, we were alike. I think our bodies still miss the oceans. It's too late for us to go back, but at least we can meet those who did.

Best,

Jens







They look like we feel / 2016 / vinyl color & body print on cotton / 180 x 220 cm



spermwhales in limbo / 2017 / vinyl color & body print on cotton / 140 x 180 cm



Out of your depth-into the deep (P. Hoare) / 2014 / vinyl color & body print on cotton / 220 x 170 cm



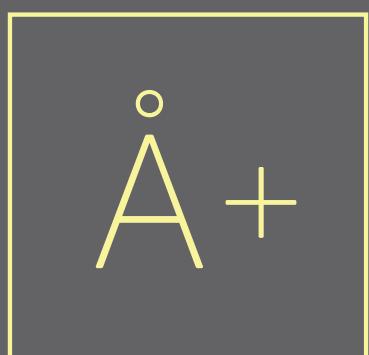
untitled / 2016 / vinyl color & body print on cotton / 100 x 110 cm







Moritz Frei  
I don't believe in dinosaurs.





Dear Moritz,

Many of your works are very humorous, and I must confess that I don't like humour very much. It's not that I don't laugh at jokes. But the issue is not whether humour makes us laugh or not. The issue is how it makes us laugh.

In *The Book of Laughter and Forgetting*, Milan Kundera describes two major kinds of laughter. The first kind is the devil's laughter, that makes visible the absurdity of the world. When an angel hears this laughter, he understands it as directed against God's creation. Perplexed as he is, he cannot come up with a response of his own. Instead, he starts to laugh himself, aiming to give laughter a different meaning. These two types of laughter sound the same, but have opposite meanings. The first is a rejection of the order of things, the second wants to maintain status quo.

Sadly, humour has lost much of its subversive force. The original laughter is a critically endangered kind. Instead, we have an abundance of the harmless kind. The dominance of the harmless laughter is reflected by Thomas Veatch' influential Benign Violation Theory, according to which humour occurs when something first seems to be wrong, but then turns out to be benign. This definition for certain does not fit the subversive kind of laughter.

How did we end up here? I think one reason is that capitalism discovered humour as a cheap and effective way to create emotional bonds with consumers. Another reason is that jokes have left the realm of the inappropriate, and are welcome everywhere. Today, humour makes us laugh, but hardly achieves anything else. This is perfectly illustrated by the Trump-jokes. They all portray him as a clown. But he already was ridiculous! I think these jokes do him a favour. They make him seem more tolerable than he is. After all, a clown is harmless, the U.S. president is not.

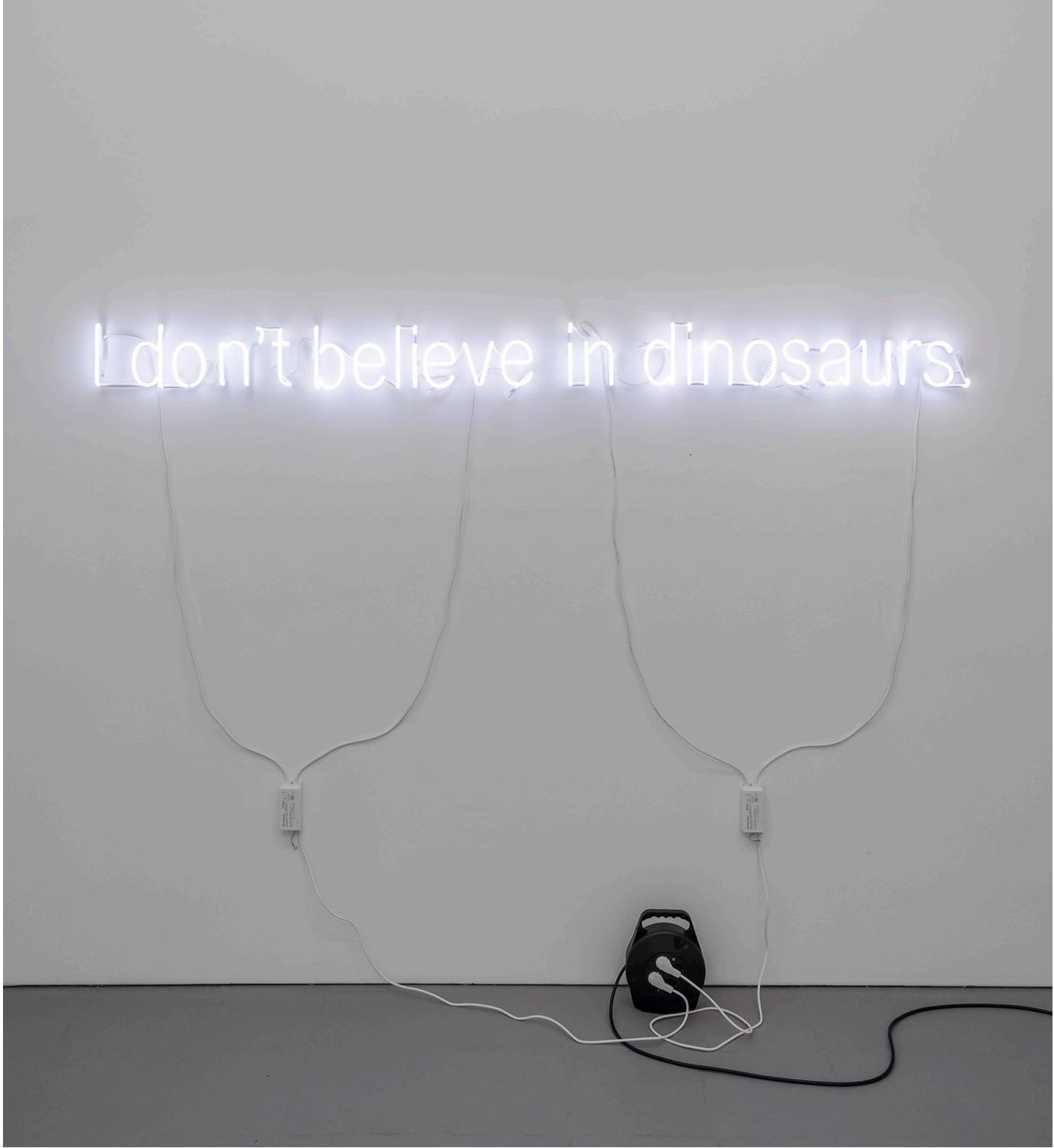
I'm happy to see that you use humour to destabilize perception. A couple of days ago, you told me the story about the schoolboy who inspired you to do your neon work. Right after having seen all the fossils at Naturkundemuseum, he exclaimed: „I don't believe in dinosaurs!“. I started laughing, but stopped when I came to think about „post-truth“, „alternative facts“, and so on. Now, I've come to admire the boy's courage. It takes a lot of courage to doubt, and even more to express one's doubt in public. I don't think that the problem today is doubt, or that so many have lost their faith in authorities. Anti-authoritarianism is good! What scares me more are statements expressed with absolute certainty.

All the best,

Jens

I don't believe in dinosaurs





I don't believe in dinosaurs.

I don't believe in dinosaurs., / 2017 / White neon / 230 x 17 cm



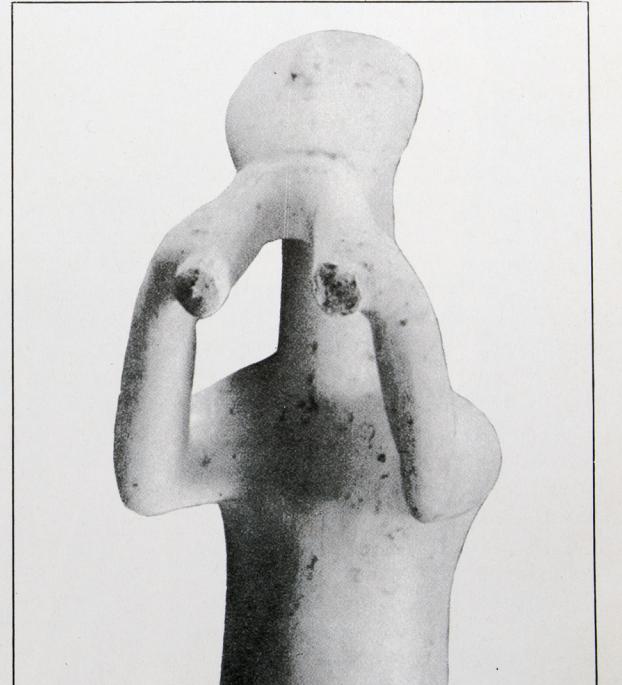
## Die Prähistorie

wahre Me-  
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brigen Welt

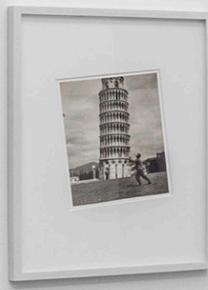
*Kykladische Kunst, ca. 2000 v. Chr.*  
Mann mit Fernglas  
Marmor; Höhe: 8 cm.  
Athen, Archäologisches Nationalmuseum

Entwicklung. Dank den Zinnvorkommen in Armenien und im Sinai setzt sich das Bronzezeitalter im heutigen Arabien schon im 3. Jahrtausend v. Chr. durch. Seine Verbreitung auf dem europäischen Kontinent erfolgt – oft durch eine direkte Übernahme – mit reichlicher Verspätung, so daß das Bronzezeitalter in Europa (allerdings in verschiedenen Regionen sehr unterschiedlich) erst am Anfang des 2. Jahrtausends v. Chr. beginnt. Eine Vermittlerrolle spielt dabei die Insel Kreta, die ihre in den Anfängen begriffene Seemacht mit der Herrschaft über den Zinnmarkt verbindet.

Die Folgen der Einführung des neuen Erzeugnisses sind in mehr als einer Hinsicht umwälzend. Vor allem weil es sich, im Gegensatz zu den archaischen bäuerlichen Traditionen, um ein Verfahren der metallurgischen Technik mit fast industriellem Charakter handelt. Es ist zugleich ein Verfahren, das einen hohen Grad an Spezialisierung erfordert und die landliche Wirtschaft auf eine besondere Weise



Mann mit Fernglas / 2017 / Book, glued text / 41,5 x 28,5 x 6,5 cm







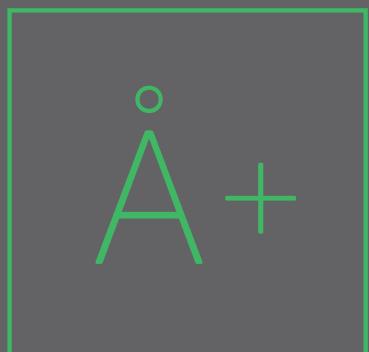
Pisastudie #15 / bw-photography, passepartout, framed / 2017 / 52,5 x 41 cm



Pisastudie #16 / 2017 / bw-photography, passepartout, framed / 52,5 x 41 cm



Anja Schwörer  
meshes





Dear Anja,

Yesterday we talked about memory and forgetting.

A memory is a trace of something absent; a greeting from something that no longer is; an imprint. Identity is an archive of memories. But memories are not very reliable. They can be distorted and transformed – and they can be lost; many of them fall into oblivion.

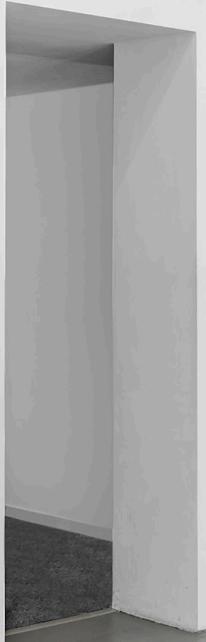
What is oblivion? What is forgetting? It is a loss. The medical term for memory loss is amnesia. Some kinds of amnesia efface the past by erasing the memory. Others extinguish the future by locking the memory, to prevent anything new to get in. Amnesia is a bad thing. In *Memory, History, Forgetting*, Paul Ricoërt writes that, forgetting is experienced as an attack on the reliability of memory. An attack, a weakness, a lacuna.“

To bleach is to delete. In that sense, your practice as an artist is perfectly analogous to forgetting. But I don't think that is the case. In fact, I think what you do is the opposite of forgetting. What you do is to delete forgetting (represented by the monochrome and non-organic material that you use).

As far as I know, there is no word for loss of oblivion. But there should be one.

Warmly,

Jens





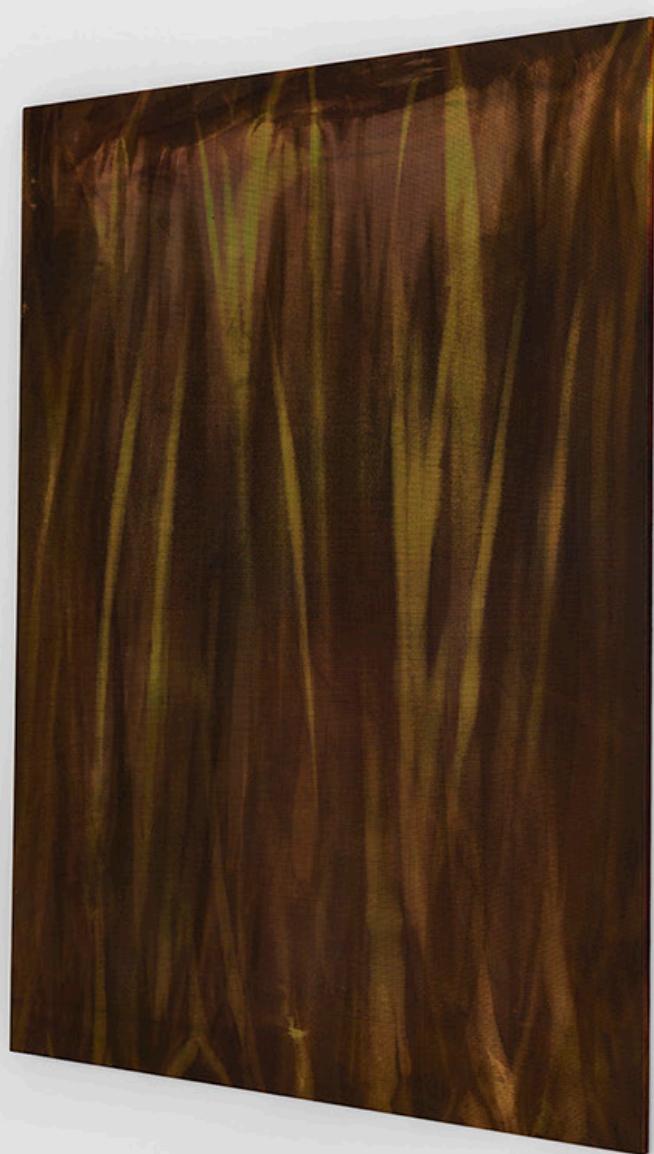


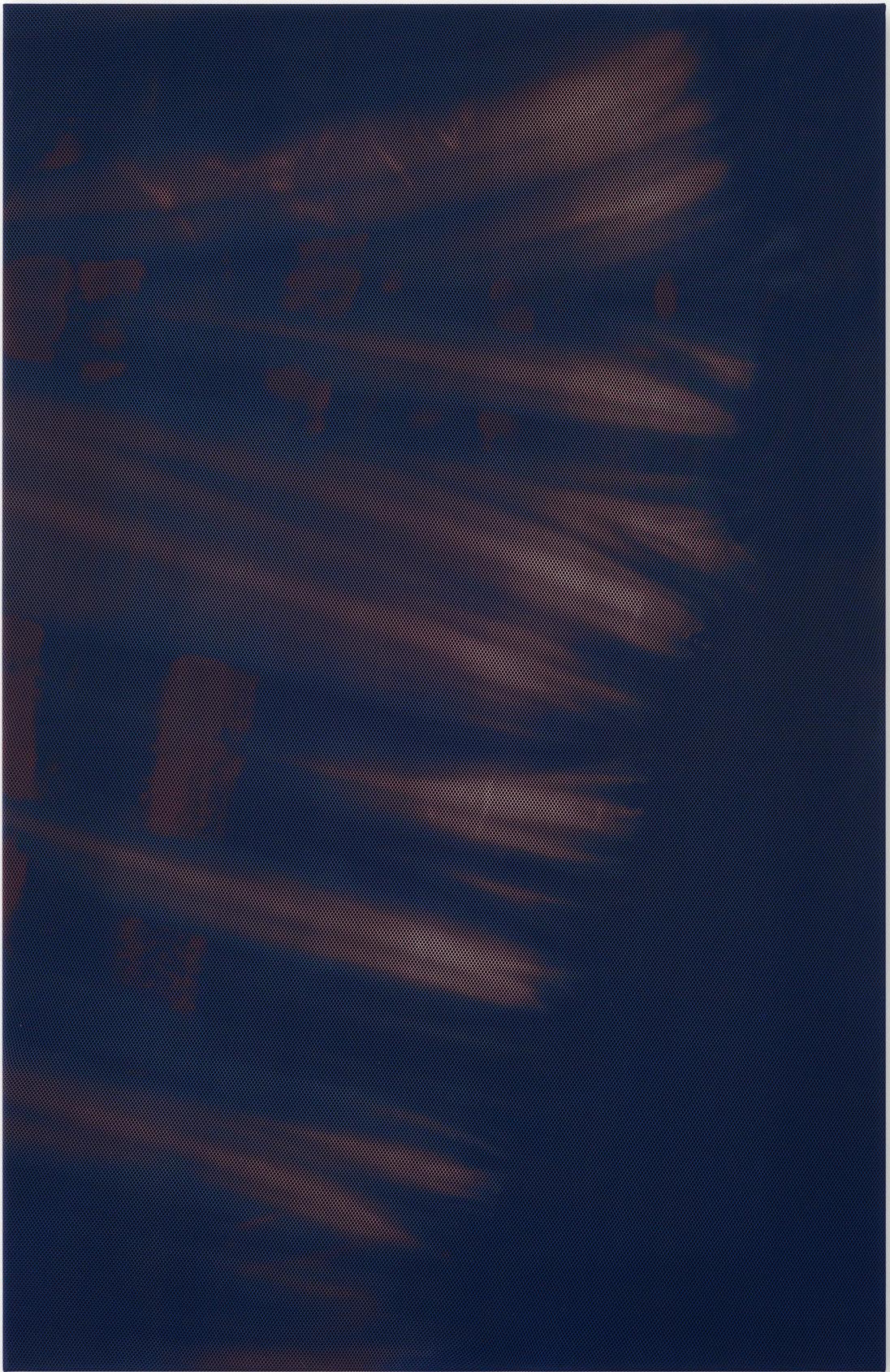
o.T. / 2016 / dye and bleach on mesh fabric / 200 x 140 cm



o.T. / 2016 / dye and bleach on mesh fabric / 200 x 120 cm







o.T. / 2017 / bleach on mesh fabric / 155 x 100 cm







# Michaela Zimmer

\*1964 in Fritzlar  
lives and works in Berlin

1999 Master of Fine Art, Chelsea College of Art & Design, London

## exhibitions (selection)

2017

labo(rat)ori-cargo, PM/AM, London, UK (solo & performance)  
spreadsheet, Åplus, Berlin, Germany  
New Material, curated by Tyler Mallison, APT gallery, London, UK  
Labo(rat)ori extended, timelayers, performance, APT gallery, London, UK

2016

Perpetual Movement, The Lowry Manchester co-operation w. Rambert, London, UK  
CMYK, FOLD gallery, London, UK (solo)  
printage, frontviews temporary, Berlin, Germany  
suckstract, Kunstverein Konstanz, Konstanz, Germany  
in the chaos of memories, Castello 925, in co-operation with the Architectural  
Biennale Venice, Italy  
object trouvé, Centre Pompidou Paris, France  
struktion, Kuehlhaus, abc artweek, Berlin, Germany  
suckstract, Kunstverein Weiden, Weiden, Germany

2015

jurassiccontemporary, Bethanien, Berlin, Germany  
can't hug every cat, with, Bethanien, Berlin, Germany  
Brussels Dawn, studio 1.1, London, UK  
inneroutfit, Galerie Hammelehle and Ahrens, Köln, Germany  
Corporeality, Objects and Other Stuff, FOLD gallery, London, UK  
other's own, (harbour) New York with gsl project, Berlin, Germany  
movements towards formation, Projektraum Bethanien, Berlin, Germany  
Frequently Asked Questions, Kunsthalle M3, Berlin, Germany  
N°1, frontviews temporary at Stuttgarter Platz 2, solo, Berlin, Germany  
1st open, post war and contemporary art, Christie's, South Kensington, London, UK  
FACETS, curated by Alana Lake, GSL Project, Berlin, Germany  
forth under, skip down, frontviews temporary at Leipzigerstrasse 63, Berlin, Germany  
of light, Haus am Lützowplatz, Berlin, Germany

2014

Tile, Kunstquartier Bethanien, Berlin, Germany  
suckstract, Städtische Galerie Remscheid , Germany  
on the same side of the water, studio 1 Bethanien, Berlin, Germany

2013

Farbiges Grau, Mies van der Rohe Haus, Berlin, Germany  
umstellen, Galerie Nord Kunstverein Tiergarten, Germany  
suckstract, Kunstraum Bethanien, Germany  
popsicle, Kunstraum Bethanien, Berlin, Germany  
IS Projects, edition norm, Leiden, Netherlands  
The legend of the shelves, autocenter, Berlin, Germany  
Anonymous drawings, Galerie Nord, Kunstverein Tiergarten, Berlin, Germany  
just in case, Koffer, Berlin, Germany (solo)

2012

gawpng, spor klübü, Berlin, Germany  
re-collect, Kunsthaus Bethanien curated by Jan Kage, Berlin, Germany  
remarks, curated by Sven Drühl, Schaufenster, Berlin, Germany

2011

Kunstverein Neukölln, Berlin, Germany (solo with M. Carmantrand)

2010

Forgotten Bar Projects/Galerie im Regierungsviertel, Berlin, Germany

Until 2008

snow crash, KMZA, Berlin, Germany  
Open Eye Gallery, Liverpool, UK  
National Museums & Galleries on Merseyside, Liverpool, UK (solo)  
Sudley House, NMGM, Liverpool, UK (solo)  
Royal Society of British Sculptors Gallery, London, UK  
Bluecoat Gallery, Liverpool, UK  
cgp gallery, London, UK  
Forum d'Art, Chateaux d'Vaudremont, France

awards/grants/residencies

2015 Christie's and artstack's 1st open  
2009 / 2012 LICC London  
2000 2 years residency National Museums and Galleries on Merseyside, Liverpool

2001 Award Royal Society of British Sculptors  
1998 Grant King Edward IV Foundation  
Grant British Academy  
1997 Award Künstlerförderung, Berlin  
1995- 1997 Senat für kulturelle Angelegenheiten, Berlin  
Projektgrant for installation at Bode Museum, Museumsinsel Berlin  
Projektgrant for installation at Berolinahaus, Berlin Mitte  
Projektgrant for installation at S-Bahnbögen Michael Brücke, Berlin  
Projektgrant for installation in Dresden, Neustadt  
1994 Grant Kulturfonds, Berlin

### Projects in public space

1998 Justus-von-Liebig Museum, Giessen / 1996 Michael Brücke, Berlin / 1995  
Berolinahaus,  
Alexanderplatz, Berlin Mitte / Kunsthaus Raskolnikow, Dresden/Remise, Berlin;  
Brecht-Haus, Berlin/ 1994 Bodemuseum, Museumsinsel, Berlin / 1992 Kunsthalle  
Moabit, Berlin



# Ralf Dereich

\*1976 in Bad Kreuznach  
lives and works in Berlin

2001-03 Study of Fine Art , Art Academy, Mainz  
2003-05 Study of Fine Art , AdBK, Munich  
2012 Lectureship, Art Academy, Mainz  
2014 Lectureship, Art Academy, Mainz

## solo exhibitions

2017  
Å+, Berlin, Germany

2014  
Lexicon of Art , Galerie Kai Hölzner, Berlin, Germany  
Berthold Pott Gallery, Cologne, Germany

2013  
Freel , Cruise&Callas, Berlin, Germany

2012  
Berthold Pott Gallery, Cologne, Germany  
Diet , Koffer, Berlin, Germany

2011  
Ralf Dereich, Deutsche Bundesbank, Frankfurt, Germany  
Playing loose, Berthold Pott Gallery, Cologne, Germany  
Camel toe, Sorry We're Closed, Brussels, Belgium  
2Pack, Jacky Strenz Galerie, Frankfurt, Germany

2010  
amuse, Cruise&Callas, Berlin, Germany  
Im Preservat , Ringstube, Mainz, Germany

2009  
Oilcooking, Cruise&Callas, Berlin, Germany

2008  
Neukölln, Wiensowski&Harbord, Berlin, Germany  
Ralf Dereich, Privatgalerie, Munich, Germany

2007

View from my window, Kunstkub, Berlin, Germany

2006

Zwei Nasen tanken Super, Hildebrandt&Kwade, Berlin, Germany

Die Supernasen, MPPZ, Munich, Germany

MUC International , Petuelpark, Munich, Germany

VolkLore, Alm, Munich, Germany

## exhibitions

2016

Kunstverein Konstanz, Germany

Kunstverein Weiden, Germany

2015

VOLUMES, Berthold Pott Gallery, Cologne, Germany

Politics Of Surface, Berthold Pott Gallery, Cologne, Germany

2014

Wo ist hier, Kunstverein Reutlingen, Germany

STUDIO LIFE, Gerhart Hofland, Amsterdam, Netherlands

suckstract , Städtische Galerie Remscheid, Remscheid, Germany

Im Dschungel , Kunstverein Familie Montez, Frankfurt, Germany

2013

abstract on paper, Berthold Pott Gallery, Cologne, Germany

dark friday, Melina Volkmann, Berlin, Germany

suckstract , Projektraum Kunstquartier Bethanien, Berlin, Germany

popsicle, Projektraum Kunstquartier Bethanien, Berlin, Germany

2012

Rundblick 2012, Kunstverein Kirschenpflücker, Cologne, Germany

Homeland I , Berthold Pott Gallery, Cologne, Germany

Not even for a million dollars, Linn Lühn, Dusseldorf, Germany

Art ist Of The Gallery, Cruise&Callas, Berlin, Germany

A House Is Not A Home, Sorry We're Closed, Brussels, Belgium

2011

Geste, Zufall , Prozess, Nosbaum&Reding, Luxembourg

Hotspot Berlin, Georg-Kolbe-Museum, Berlin, Germany

25+25, Kunstverein Wilhelmshöhe, Ettlingen, Germany  
Verbrechen & Bild, Städtische Galerie, Villingen-Schwenningen, Germany  
2010

Abstract , The Forgotten Bar Project , Berlin, Germany  
Squanto's cold turkey, Deathanddada, Glasgow, UK  
Extrakt I , Vittorio Manalese, Berlin, Germany  
Wenn die Nacht am tiefsten, Stern Pissarro Gallery, London, UK  
Ein Fest für Boris - 1. Akt , Vittorio Manalese, Berlin, Germany  
Gegen die Form, Informell 1954-2010, Cruise&Callas, Berlin, Germany

2009

Schickeria - High Society, BDA-show room, Braunschweig, Germany  
Bank of Eden, Whitechapel , Berlin, Germany

2008

Beibender, Stephanie Bender, Munich, Germany  
First Select ion, Cruise&Callas, Berlin, Germany

2007

La Boum III , Galery Zoya, Warsaw, Poland

2006

The New Baroque, Galerie Nice & Fit , Berlin, Germany



# Hannu Prinz

\* 1983 in Berlin  
lives and works in Berlin  
2006 Master of Fine Art, Udk, Berlin

## exhibitions (selection)

2017

La Biennale de Lyon, France  
Alles oder Immer, curated by Oliver Mark, Berlin, Germany  
Kukuk, Åplus, Berlin, Germany

2016

Am Anfang war die Irritation, Werkstatt Galerie, Berlin, Germany  
Der Enkeltrick in der Abstraktion, glue @ Künstlerhaus Bethanien, Berlin, Germany  
Maximumlikelihood, Kunsthaus Erfurt, Germany  
d+t projects Gallery, with Stephan BALLEUX, Léa BELOOUSSOVITCH, Sébastien BONIN, Brussels, Belgium  
Nerven Behalten, Werkstatt Galerie, Berlin, Germany

2015

glue @ JVP, Amsterdam, Netherlands  
Die Schwelle, Galerie Kwadrat, Berlin, Germany (solo)  
Um Fleisch auf die Nerven zu bekommen, Salon Hansa, Kunstverein Villa Montez, Frankfurt, Germany  
Sounds like Music, D+T Project, Brussels, Belgium  
Festival de art contemporain Ferenelemont, Chateau de Ferenelemont, Belgium

2014

Historiology/ Archaeography, d+t projects Gallery, Brussels, Belgium  
Brussels Cologne Contemporaries, Messe, Cologne, Germany  
Super, Salon Hansa, Milchhof, Berlin, Germany  
40%iges Gleichgewicht, d+t projects Gallery, Brussels, Belgium (solo)  
Tile, Frontviews Gallery, Berlin, Germany  
Music Palace, Fondation Boghossian, Brussels, Belgium  
Infernoesque @ lustige Grube with Johannes Weiß, Berlin, Germany

2013

Pictorial Field, d+t projects Gallery, Brussels, Belgium  
Bromer Art Collection Roggwil, Switzerland  
Salon Hansa, P.O.P., Berlin, Germany  
with Stephan Balleaux, d+t projects Gallery, Brussels, Belgium  
Berlin-Prague Exchange, curated by Peter Lang, Berlin and Prague

2012

Kreuzbergpavillion in Kassel, Germany  
Panda Gorilla und Co., Schaufenster, Berlin, Germany  
Piano Piano Salon, curated by Rebecca Lamarche-Vadel, Berlin, Germany

2011

Kettenreaktion, Kunsthaus Erfurt, Germany  
Arbeiten aus dem Bleistiftgebiet, VAN HORN, Düsseldorf, Germany  
Hello Again, Laura Mars, Berlin, Germany  
News from Nowhere, Reh Kunsthalle Berlin, Germany  
Piano Piano, forgotten Bar curated by Rebecca Lamarche Vadel, Berlin, Germany

2010

Der letzte macht das Licht aus, Freies Museum Berlin, Germany  
Infernoesque, Berlin, Germany  
Ins Blickfeld gerückt, Institut Français, Berlin, Germany  
Bis ans Ende der Nacht, Forgotten Bar, Berlin, Germany

2009

Schickeria - High Society, BDA-Ausstellungsraum, Braunschweig, Germany  
Podrostok, SOX, Berlin, Germany  
Große Herbstausstellung, Galerie Kwadrat, Berlin, Germany  
Schickeria Photogala, Schickeria, Berlin, Germany  
Quinque Garzoni, Venice, Italy  
Crotla Presents, Lothringer13, Munich, Germany

#### awards/grants/residencies

2004-2006 Studienstiftung des Deutschen Volkes  
2006-2007 DAAD grant for New York

# Kim Nekarda

\* 1973 in Gießen  
lives and works in Berlin

1996-99 Akademie der Bildenden Künste Stuttgart  
1999-03 Akademie der Bildenden Künste Munich  
2002 Meisterschüler  
2003 Diplom, Akademie der Bildenden Künste Munich

## exhibitions (selection)

2017

Vom Mittelatlantischen Rücken ins Auge des Sturms, Hanse Wissenschaftskolleg, Delmenhorst, Germany (solo)  
spermwhales in limbo, A+, Berlin, Germany (solo)  
Malerei aus der Kunstsammlung der Stadt Lingen , Kunstverein Lingen Kunsthalle, Germany

2015

J'adore, Kunstverein Lingen Kunsthalle, Germany

2013

l'oiseau présente ... Die Mähne des Wildpferdes teilen, Ballhaus Ost, Berlin, Germany

2012

von einem Rätsel zum andern, Kunstverein Lingen Kunsthalle, Germany (solo)  
es gibt eine andere Welt, aber sie ist in dieser , Clages, Cologne, Germany (solo)

2011

Starke Emergenz, Kunstraum Innsbruck, Austria  
Think about your troubles , Koffer, Berlin, Germany (solo)  
Field of Questions , Galerie Eva Winkeler, Cologne, Germany

2010

Think about your troubles, Atelierfrankfurt, Frankfurt am Main, Germany (solo)

2009

Marlene et Helena, KWADRAT, Berlin, Germany (solo)  
Malerei ist immer abstrakt, Pinakothek der Moderne Munich / Glaspalast Augsburg, Germany

2008

Wu Fu Ling Men, KWADRAT, Berlin, Germany (solo)  
Schnecke, Vogel, Katze und Qualle, Galerie Mezzanine, Vienna, Austria  
Zehntausend, Neuer Kunstverein Giessen, Germany (solo)

2007

Strategien der Erzählung heute / 1, Station 64.01, Frankfurt am Main, Germany  
Unsere Affekte fliegen..., Galerie Sandra Bürgel, Berlin, Germany

2006

Hinterconti, Hamburg, Germany  
Hush, Raum, Frankfurt am Main, Germany (solo)  
La Boum 2, Galerie Sies und Höke, Düsseldorf, Germany  
The possibility of being real/part one, Autocenter, Berlin, Germany  
pigment piano marble, Maipu 327, Buenos Aires, Argentina

2005

Galerie Rüdiger Schöttle, Munich, Germany  
Center, Berlin, Germany (solo)  
La grande faveur, Galerie Johann Widauer, Innsbruck, Austria  
Murals festival, Gdansk, Poland  
Painting Berlin, Galerie Jan Wentrup, Berlin, Germany

2004

Debutanten 04, Galerie der Künstler, Munich, Germany  
Junge Malerei, UBS, Galerie Barbara Gross, Munich, Germany  
Looking at painting, Galerie Tanit, Munich, Germany  
Universal Outstretch, Flaca, London, UK  
Reuter, Tharandterstraße 19, Dresden, Germany

2003

The state of the upper floor: Panorama , Kunstverein Munich, Germany  
Freiraum , Overbeck-Gesellschaft, Lübeck, Germany

2002

Event horizon , Lothringer 13/Halle, Munich, Germany  
Landschaft 300qm , Hohenzollernstraße 113, Munich, Germany

2001

count down , Kunstverein Munich, Germany

## awards/grants/residencies

2017 Fellow am Hanse Wissenschaftskolleg, Delmenhorst, Germany

2014 SoArt Stipendium, Millstättersee, Austria

2012 Lingener Kunstpreis

2007 Reisestipendium, Hessische Kulturstiftung, Peking, China

2004 Debutantenpreis, Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst

1997 Joe & Xaver Fuhr Preis

## publications

2013 Moby Dick Filet No 93, The Castaway , Harpune Verlag, Vienna, Austria

2013 Lingener Kunstpreis 1994-2012, Meike Behm, Heiner Schepers, Kunstverein Lingen, Germany

2012 von einem Rätsel zum andern , Kim Nekarda, Meike Behm, StrzeleckiBooks, Kunstverein Lingen, Germany

2011 Starke Emergenz , Veit Loers, Verlag der Buchhandlung Walther König, Kunst Raum Innsbruck, Austria

2009 Marlène et Héléna, Kim Nekarda, argobooks, Berlin, Germany

2008 maecenas, Hessische Kulturstiftung, Wiesbaden, Germany

Giant Fish Lake, Issue 15, The Mix (Text)

2005 bell, volume one, time (Poster)

2004 When you want a tigers cub you have to enter the tigers den  
Kim Nekarda, BBK Munich, Germany

Issue 6, Techno (Poster)



# Moritz Frei

\*1978 in Frankfurt am Main  
lives and works in Berlin

2000-2003 Fotografenausbildung in Berlin  
2003-2009 Assistent in der Filmgalerie 451 (Berlin) und Alpha 60 (Leipzig)  
2004 Beginn des Studiums der künstlerischen Fotografie an der HGB Leipzig  
2010 Diplom der bildenden Kunst bei Prof. Peter Piller  
2010/11 Leitung des Kunstraumes Benjamin Richard (mit Erik Weiser)  
2016 Gründung des Verlages berlinartbooks

## Solo exhibitions

2017

Museum Wiesbaden (November 2017)  
I don't believe in dinosaurs., Å+, Berlin  
Open End, Spreeraum, Berlin  
Das könnte Sie auch interessieren, Landing Strip, Berlin  
Basic Instinct, Künstlerhaus Bethanien, Berlin

2016

Knacki der lustige Apfel, Hochparterre, Berlin  
Cosmic Latte, Galerie im Turm, Berlin (c)

2015

Schatten der Entschleunigung, Berlin-Weekly, Berlin  
Tausche Ölbild für gebrauchtes Auto, Bar Babette, Berlin (c)

2012

Landeier im Rampenlicht, Kunstraum Ortloff, Leipzig

2011

Heute ist morgen schon gestern, ARD-Hauptstadtstudio, Berlin  
Und (mit Olaf Bastigkeit), Galerie Oel-Früh, Hamburg

2010

Eine Reise nach Hawaii könnte die Ihre sein, Spinnerei, Leipzig

2009

Einzigste, ZFF Zentrum für zeitgenössische Fotografie, Leipzig

## Exhibitions

2017

No!Music, Haus der Kulturen der Welt, Berlin (November 2017)  
Capriccio, Haus am Kleistpark, Berlin (September 2017)  
Über den Wert künstlerischer Arbeit, Haus am Lützowplatz, Berlin

2016

friends with books, Hamburger Bahnhof, Berlin

Something that could easily be mistaken for nothing, Bergen Assembly, Bergen

2015

Photoautomat und Autofiktion, Libre Choix, Brüssel (c)

Um Fleisch auf die Nerven zu bekommen, Kunstverein Familie Montez, Frankfurt/Main

2014

CCTV, Galerie Herold, Bremen

Pictures of Matchstick Men, Salon Hansa, Berlin

Je ne sais quoi, Studio Alexandra Baumgartner, Berlin

Aus Film und Fernsehen, Kreuzberg Pavillon, Berlin

All in one Party Show, Insitu, Berlin

The Night Bell with Lightning, KN, Berlin

Digital zur Malerei, Kulturstiftung der Sparkasse Karlsruhe

Poesie des Funktionalen, Neue Schule für Fotografie, Berlin (c)

2013

Tireless Workers, Insitu, Berlin

Poesie des Funktionalen, Industriemuseum Chemnitz (c)

Pieces, Kwadrat, Berlin

aaab, Parrotta Project Space Berlin

Sammlungen, Kunstraum der Scheidtschen Hallen, Essen

SSIIEE Two, Berlin

Being lucky feels so loneley, Kreuzberg Pavillon, Berlin

#14 1x1, Kantine Aqua-Carré, Berlin

2012

LAST EDITION, Galerie Oel-Früh, Hamburg

eine/r aus siebzehn, Museum Wiesbaden, Wiesbaden (c)

12 Positionen, Museum Giersch, Frankfurt am Main (c)

21. Jahresausstellung der Darmstädter Sezession, Gelände der Ziegelhütte, Darmstadt (c)

Missglückte Grazie, Mastul, Berlin

2011

Preis der Darmstädter Sezession, Darmstadt (c)

Raum der Gegenwart, Kunstverein Leipzig, Leipzig

VOM PHOTO. Arbeiten in Buch, Film und Raum, Bundeskunsthalle, Bonn (c)

AUSLÖSER. Fotografie-Konzepte in Leipzig - eine Auswahl, Kunsthalle der Sparkasse, Leipzig (c)

2010

Diplomausstellung, HGB, Leipzig

Forgotten Bar Project/Galerie im Regierungsviertel, Berlin

10 Jahre Kunstverein Glückstadt, Palais für aktuelle Kunst, Glückstadt (c)

(c) - catalogue

## Awards and Grants

2017 Recherchestipendium Berliner Senat  
2016 Förderung Berliner Ausstellungsfonds für Cosmic Latte  
2015 Longlist Die schönsten deutschen Bücher  
2015 Tausche Ölbild für gebrauchtes Auto...  
2013 Shortlist für das Arbeitsstipendium der DZ Bank  
2012 Nominiert für das Stipendium Vordemberge-Gildewart  
seit 2011 Mitglied der Darmstädter Sezession  
2011 Nominiert für den Preis der Darmstädter Sezession  
2008 Preisträger des Studienpreises des Freundeskreises der Hochschule für Grafik und Buchkunst  
2008 Preisträger des künstlerischen Wettbewerbes der Neuen Gesellschaft für bildende Kunst Berlin

## Bibliography/press

Transaktionen, Kunstforum International, 2017  
Wenn Künstler Kleinanzeigen schalten, Deutschlandradio Kultur, 2017  
Tragikomische Künstler-Kleinanzeigen, WDR 5, 2017  
Leben am Limit, Deutschlandfunk Corso, 2016  
Vom Überleben mit der Kunst, Hannoversche Allgemeine Zeitung, 2016  
Cosmic Latte, berlinartbooks, Berlin, 2016  
Abwesenheitsnotiz, monopol-magazin.de, 2016 Interview mit Anna-Lena Werner, artfridge.de, 2016  
Tausche Ölbild für gebrauchtes Auto, daskunstbuch.at, Wien, 2015  
invisible things/unsichtbare Dinge, momenteel.de, Leipzig, 2015  
Tausche Ölbild für gebrauchtes Auto, Art-Magazin, Heft 02, 2015  
Tausche Ölbild für gebrauchtes Auto, Monopol Magazin, Heft 01, 2015  
Tausche Ölbild für gebrauchtes Auto, MMKoehn, Leipzig/Berlin, 2014  
10 Words and one shot Vol.4, Kevin Krumnikl, 2014  
Kunstraum Ortloff, Kunstraum Ortloff, Leipzig, 2013  
Poesie des Funktionalen, Kunstverein Villa Arte e.V., Chemnitz, 2013  
Bestandsaufnahme - Die Darmstädter Sezession 2013, Justus von Liebig Verlag, Darmstadt, 2013  
Friedrich Vordemberge-Gildewart Stipendium 2012, Museum Wiesbaden, 2012  
VOM PHOTO, Verlag der Buchhandlung Walther König, Köln  
AUSLÖSER. Fotografie-Konzepte in Leipzig - eine Auswahl, Kunsthalle der Sparkasse, Leipzig, 2011  
10 Jahre PaK, Palais für aktuelle Kunst, Glückstadt, 2010  
Are the kids alright, AG Kids Control (engagierte Wissenschaft e.V.), Leipzig, 2009  
Glück gehabt – Kunst im Untergrund, Neue Gesellschaft für Bildende Kunst, Berlin, 2009  
Dreams of a Better Life, Aids-Hilfe Leipzig e.V., Leipzig, 2008  
Randbelichtung, Textem Verlag, Hamburg, 2008  
1. F/Stop-Festival, Zentrum für zeitgenössische Fotografie Leipzig e.V., Leipzig, 2007

## Collections

Sammlung Museum Wiesbaden  
Sammlung des Bundesministeriums für Umwelt, Naturschutz und Reaktorsicherheit



# Anja Schwörer

\*1971 in Kandel  
lives and works in Berlin  
1997- 2003 Staatliche Akademie der Bildenden Künste, Karlsruhe

## Einzelausstellungen

2017

meshes, Åplus, Berlin  
My heartland, heartland, heartland, Galerie Hammelehle und Ahrens, Cologne

2016

new style...new feeling... Hubertushohe Art + Architecture, Berlin  
Botschaft, mit Lori Hersberger, Berlin  
Terræn, Andersen`s Contemporary, Copenhagen

2014

Unfolding, Galerie Hammelehle und Ahrens, Cologne

2013

To hell and back, Galerie Hammelehle und Ahrens, Cologne

2012

Change & Necessity, Nicelle Beauchene Gallery, New York

2011

Summer Project, Fourteen30 contemporary, Portland, Oregon  
Perspektiven heutiger Malerei, Deutsche Bundesbank, Frankfurt/Main

2010

Le Pli, Nicelle Beauchene Gallery, New York  
Art Cologne, New Positions, Cologne

2009

It took the night to believe, Andersens Contemporary, Berlin  
Entrance, Galerie Hammelehle und Ahrens, Cologne

2007

Galerie Reinhard Hauff, with Wolfgang Flad, Stuttgart  
In Dialogue, Perry Rubenstein Gallery, with Luke Dowd, New York  
Andersens Contemporary, Copenhagen

2006

Exploding white mice, Showroom Berlin, Berlin  
Galerie Hammelehle und Ahrens, Cologne

2005

Andernfalls ist es eine Schwingung des Äthers, with Alicja Kwade, Glue, Berlin  
Galerie Hammelehl und Ahrens, Cologne

2004

Let there be light, Konsortium, Düsseldorf

## Gruppenausstellungen (Auswahl)

2016

RÄUME, Lindenstrasse 20, Berlin

Das Moment, Neue Galerie Gladbeck, with Franziska Holstein, Anne Neukamp, Claudia Wieser

Suckstract, Kunstverein Weiden

DYSTOTAL, Ludwig Forum Aachen

Suckstract, Kunstverein Konstanz

2015

L'oiseau présente...Be Abstract, Kunstverein Schwäbisch Hall

all about eve, Projektraum Bethanien, Berlin

inneroutfit, Galerie Hammelehl und Ahrens, Cologne

L'oiseau présente...Be Abstract, Ballhaus Ost, Berlin

Frequently Asked Questions, Kunsthalle M3, Berlin

Straßenstrich Contemporary: Schwarze Nächte, Berlin

10 picks from the CCA collection, Andratx, Mallorca

of light, Haus am Lützowplatz, Berlin

2014

Edition Norm, Issue N°3, Kosmetiksalon Babette, Berlin

Brand New Second Hand, Vigo Gallery, London

Suckstract, Galerie der Stadt Remscheid

Freundschaften, Galerie Møller Witt, Aarhus

Maximal, Bild und Bar #5, Berlin

2013

umstellen, Kunstverein Tiergarten, Berlin

Suckstract, Projektraum Bethanien, Berlin

2012

Horse, Berlin

Berlin Non Objective, SNO contemporary art projects, Sydney

ultra violett, Glue, Schau Fenster, Berlin

Exhibition, Marianne Friis Gallery, Copenhagen

Material Occupation, University Art Museum, Albany, New York

choses vues à Droite et à Gauche (sans lunettes), Ballhaus Ost, Berlin

2011

Callous Hands, Ufo presents, Berlin

Fazebuk Network, ISI, Invalidenfriedhof Berlin  
L'oiseau presente: Ceci n'est pas abstrait, Ballhaus Ost, Berlin  
Pop Hits, Autocenter, Berlin  
Erika Mustermann Collection, Der Strich, Pavillon vor der Volksbühne, Berlin  
We regret to inform you there is currently no space or place for abstract painting...  
Martos Gallery, New York  
All that is unseen, Allan Nederpelt, Brooklyn, NY  
Pop Hits, Tanzschule Projects, Munich

2010

Faint to Black, Henningsen Contemporary, Copenhagen  
A formal figure, The Forgotten Bar, Berlin  
Inter # 4, Galerie Zink, Munich  
Mix the Path, HeidiGalerie, Nantes  
Telephone, Matthew Bown Galerie, Berlin

2009

Cave Painting, PSM-Gallery, Berlin  
One loses one's classics, White Flag Projects, St. Louis  
Cave Painting Installment #1, Gresham's Ghost, New York

2008

Hysteria, Der Strich, Berlin  
Which Way L.A. ?, Pharmaka, Los Angeles  
Knorke Gören, Kwadrat, Berlin  
Teaching an old dog new tricks, den Frie Udstillingsbygning, Copenhagen

2007

Eccentric Growth, Galerie Sandra Bürgel, Berlin  
Abstract, Ausstellungsraum 25, Zürich  
Groupshow, Almine Rech Gallery, Paris

2006

Boisterous, Andersens Contemporary, Copenhagen  
Konkretismus, BW-Bank, Stuttgart  
Irrational thoughts should be followed logically, Elizabeth Dee Gallery, New York  
presented by, Galerie Andreas Huber, Wien

2005

Square Dance, Galerie Jacky Strenz, Frankfurt/Main  
Painting Matters, Galerie Kuttner Siebert, Berlin  
Croy Nielsen, mit Jacob Dahl Jürgensen, Berlin

2003

Splendor Geometric, Galerie Gisela Capitain, Cologne  
Le vent nous portera, Kastanienallee 87, Berlin

2002

Die Superzelle, Badischer Kunstverein, Karlsruhe



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