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CURATORIAL TEAM
Anh-Linh Ngo
Mirko Gatti
Christian Hiller
Max Kaldenhoff
Christine Rüb
Elke aus dem Moore
Stefan Gruber

RESEARCH PARTNERS
School of Architecture,
Carnegie Mellon University
Pittsburgh, and TU Berlin,
Institute for Architecture,
Prof. Rainer Hehl

YEAR OF ORIGIN/
START OF TOUR
2018

EXHIBITS
Own exhibition architecture
[1 Atlas, 3 Theme Areas, Tables, Chairs, Bookshelf]
panels
[images, drawings, and texts]
3 theme areas
3 artworks
[1 video installation, 1 carpet,
1 table installation and
1 touchscreen]
14 case studies
[10 videos, 9 architectural models,
3 installations]
+ local contributions from this stop
of the tour

SPACE REQUIRED
approx. 400–800 qm
 [+ storage space for
the empty crates]

NO. OF CRATES
50

PROJECT MANAGEMENT
Sabina Klemm
[klemm@ifa.de]
An ifa exhibition in collaboration with ARCH+.

Facebook, Airbnb and other companies, whose business models are based on the commercialization of social relationships, have transformed words like “community,” “sharing” or “us” into empty concepts that no longer represent solidarity or a progressive social agenda, but rather form the basis for an emerging platform capitalism. This economic development is accompanied by a global political shift fueled by traditional community notions of identity and affiliation, exclusion and discrimination.

Against this background, the exhibition and publication project An Atlas of Commoning aims to recapture and redefine the open and emancipatory space of “us” as a concept. The project focuses on urban commons—here commons are to be understood as a set of practices dealing with the production and management of (material and immaterial) collective resources and spaces in general, rather than with the resources themselves, hence “commoning”, the verb, takes center stage.

The starting point of the exhibition is an atlas, a visual archive with a diverse selection of contemporary and historical case studies. The Atlas, which is being developed by ARCH+ in collaboration with the School of Architecture at Carnegie Mellon University, will consist of 30 projects related to commoning. This initial selection will be complemented with new ones, to be added in collaboration with local partners as the exhibition tours from city to city. As a result, the Atlas of Commoning continues to grow as an open knowledge archive, producing an invaluable documentation of local grassroots projects from all over the world.

From the Atlas, the exhibition develops along three axes of investigation, each one illustrating the tension inherent in practices of sharing. The resulting chapters are: Ownership – Access, Production – Reproduction, Right – Solidarity. Artistic works open up further access to the subject. Part of the exhibition is an edition of ARCH+ magazine that delivers a broad insight into important theoretical positions and practical examples.

Contributors: Morehshin Allahyari & Daniel Rourke; ARGE Clemens Krug Architekten and Bernhard Hummel Architekt / Oliver Clemens, Anna Heiligemeir, Bernhard Hummel, Emma Williams; Assemble & Granby Workshop; Iwan Baan; Brandlhuber+Christopher Roth; DAAR Decolonizing Architecture Art Residency; Theo Deutinger; Eureka; Manuel Herz; Sandi Hilal, Philipp Misselwitz und Anne Misselwitz; Immo Klink; Kotti & Co; Kuehn Malvezzi; Angelika Levi; Golan Levin (F.A.T. Lab) & Shawn Sims (Sy-Lab); Makoko Waterfront Community; Tukano Maloca; Miethäuser Syndikat; National Union of Sahrawi Women; NLÉ Architects; PlanBude Hamburg, Svenja Baumgardt and Sylvie Kretschar; Common Ground e.V. and Nachbarschaftsakademie; Quest – Florian Koehl and Christian Burkhard; Martha Rosler; Harald Trapp / Robert Thum; Urban-Think Tank, Chair of Architecture and Urban Design ETH; WiLMa GmbH; Samson Young.

The Atlas of Commoning also contains works by Airbnb; ARGE ifau | HEIDE & VON BECKER-ATH; Atelier d’Architecture Autogérée; BARarchitekten; Bauund Wohngenossenschaft Spreefeld Berlin eG; Carpaneto Schoeningh Architekten; City in the Making; FATkoehl; Die Zusammenarbeiter; El Campo de la Cebada; Genossenschaft Kalkbreite; Genossenschaft Kraftwerk1; Go Hasegawa and Associates; IBeB GbR; Müller Sigrist Architects; Refugee Accommodation and Solidarity Space City Plaza; Schneider Studer Primas; Stiftung House of One – Bet und Lehrhaus Berlin; Gemeinde Yoshino; ZUS [Zones Urbaines Sensibles].

Exhibition view (workshop), Manuel Herz: Rights on Carpet, 2018, Miller Institute for Contemporary Art, Pittsburgh, 2019, photo: Smokey H. Dyar, © Miller Institute for Contemporary Art

Exhibition view (exhibition opening), The Atlas, Miller Institute for Contemporary Art, Pittsburgh, 2019, photo: Smokey H. Dyar, © Miller Institute for Contemporary Art
Exhibition view, Die Laube architectural model, Miller Institute for Contemporary Art, Pittsburgh, 2019, photo: Smokey H. Dyer, © Miller Institute for Contemporary Art

Exhibition view, architectural models Torre David and Die Laube, and the video The Property Drama, Kunstraum Kreuzberg/Bethanien, Berlin, 2018, photo: Simone Gilges, © ifa
ARE YOU FOR REAL

CURATORIAL TEAM
Julia Grosse
Yvette Mutumba
Paula Nascimento

YEAR OF ORIGIN
2020

EXHIBITS
VR work
Essay game

SPACE REQUIRED
Web-based project
https://areyouforreal.ifa.de

The project will be realised as site-specific pop-up exhibitions.

PROJECT MANAGEMENT
Nina Frohm + Sabiha Keyif
[frohm@ifa.de]
[keyif@ifa.de]
Imagine that you are standing in the micro-studio of a street artist in Luanda, and the next moment you find yourself behind a guy picking up money from a Western Union Counter in Nairobi. Suddenly you are on a stage with a young spoken word poet in Berlin and see people in the audience sharing images of this moment on Instagram. You step out of that Berlin bar into a gallery space in Lagos and from there move into the abstract digital universe created by an art collective in Jakarta.

Realness exists on many levels, in different perspectives and temporalities.

What is real about an entire continent, a country, or a person? What is real about a digital image presented in the daily news and on social media? Which perspectives are ‘more’ real? ‘Realness’ here refers to a common understanding that because of constant digital interconnectedness we see, learn, and know about the world in ‘real-time’.

The web-based project ‘ARE YOU FOR REAL’ is about engaging with and visualizing connections of people, thoughts, things, and places – communication happening through the trading and training of data. It addresses the material and immaterial aspects of the ‘digital’ and how they are perceived from the perspectives of various disciplines: artists, researchers, and coders are commissioned to create works that offer us their understanding of and approach to reality.

This ongoing project is a platform of exchange that supports formats such as exhibitions, workshops, digital art spaces, and apps. It takes place in arbitrarily chosen sites, as wide-ranging as betting halls, post offices, gaming venues, and cultural centres.

While there is no intention of forming a linear narrative, a thread links the events and creates moments of encounter. Like the children’s game in which a message is created, passed on, and distorted between one player to another through whispering, the outcome is always unexpected and unpredictable. This playful approach generates conversations between perspectives and concepts, helping explore the overlaps and interstices that link fields, formats, and contexts.

The artworks produced will change during the course of the project, as new artists join and take over, add, and react to them. This means that certain qualities of a traveling exhibition will become visible, articulated through the touring of thought and the changes and traces in each work.
CONCEPT
Matthias Flügge
in collaboration with
Arno Fischer

YEAR OF ORIGIN
2009

NO. OF EXHIBITS
117 b/w photographs
[silver gelatin prints]

including vintage prints as
well as 66 Polaroids arranged
in triptychs of 22 photos
and fine art inkjet prints on
baryta paper

FRAME DIMENSIONS
77.8 × 62.8 cm for the
b/w photographs
[all photos are in portrait
format frames];
60.6 × 50.6 cm
for the Polaroid triptychs

SPACE REQUIRED
at least 140 linear metres
[+ storage space for the
empty crates]

NO. OF CRATES
10

PROJEKTLIEITUNG
Alexander Lisewski
[lisewski@ifaw.org]
With 183 photographs, the Institute for International Cultural Relations (ifa) presents an impressive overview of the outstanding oeuvre of the photographer and photography teacher Arno Fischer, who was born in 1927 in Berlin. To this day, his black-and-white photos have influenced several generations of photographers – not only in the east of Germany.

The exhibition presents the different phases of Arno Fischer’s work, starting with his early photographic essay *Situation Berlin* which takes an in-depth look at the four allied sectors of the city. With the construction of the Berlin Wall in 1961, a planned book of these photos was forbidden. Also on show are Arno Fischer’s photographs for the East German culture and fashion magazine *Sibylle* and his fascinating portraits of celebrities such as Marlene Dietrich. Numerous travel pictures from all over East Germany, but also from India, Africa and New York, are another highlight of the exhibition.

The last section of the exhibition is devoted to a series of intimate Polaroid pictures of Arno Fischer’s garden. The artist arranged still-lifes and detail shots in groups. They show an essence, a concentration of his work.
Arno Fischer: Marlene Dietrich, Moskau, 1964, © Estate Arno Fischer, ifa

Arno Fischer: Westberlin, 1. Mai, Tiergarten, 1959, Estate Arno Fischer, ifa

Arno Fischer: Müritz, 1956, Estate Arno Fischer, ifa
CONCEPT
Ursula Zeller + Matthias Flügge in collaboration with Barbara Klemm

YEAR OF ORIGIN
2009

NO. OF EXHIBITS
124 b/w photographs

+ by prior arrangement with the host country the exhibits may include 25 photos taken in the host country which are owned by Barbara Klemm.

There is a film about Barbara Klemm in German and English [DVD].

Playback devices are not part of the exhibition.

FRAME DIMENSIONS
62.8 x 52.8 x 2.8 cm

[all photos are in portrait format frames]

SPACE REQUIRED
at least 120 linear metres

[+ storage space for the empty crates]

NO. OF CRATES
6 [possibly + 1]

PROJECT MANAGEMENT
Alexander Lisewski
[lisewski@ifa.de]
This solo exhibition presents photographs by one of Germany’s most distinguished photographers. Spanning forty years, Barbara Klemm’s works bear witness to Germany’s recent history, in a country that was divided for decades. Many of her pictures have become “icons of contemporary history”, shaping the cultural memory of several generations. She has created a body of photographs which combine the documentary and the artistic in a manner seldom encountered in German press photography. She adds her own perspective to the documentary genre, following artistic principles of composition. Although the majority of these photos were commissioned for the daily newspaper Frankfurter Allgemeine Zeitung they represent far more than coverage of the day’s events. Barbara Klemm first joined the newspaper in 1959, working in the photo lab and producing photographic plates, before becoming a photographer on the editorial board for art, culture and politics in 1970. Her commissioned work for the newspaper took her to many of the most important events and places in the Federal Republic of Germany, the German Democratic Republic and in numerous other countries. Photos of East and West Germany before and after unification are clearly the focus of this exhibition. It includes pictures from every sphere of society: from politics, culture and the economy, photos that capture unique and often tense moments as well as plain everyday life, photos of demonstrations, protests, and of immigrants, of cultural events, mass gatherings, and urban spaces. And again and again, Barbara Klemm portrays people in those rare moments of being that make life so special.

Barbara Klemm’s photographs stand for concrete social reality. Her sure sense of the true essence of an event allows her to capture moments that tell stories far beyond what the pictures seem to show at first glance. These photos are “action in condensed form”, as Klemm puts it, and thus also a condensed image of history. Her photos of the fall of the Berlin Wall are a dramatic climax to her own narrative of history, and in retrospect, her earlier photos from both sides of the Wall seem to be tracing the two Germanies on their path towards reunification, while her later photos closely observe the consequences of the new order.
Barbara Klemm: Öffnung des Brandenburger Tors, Berlin, 22. Dezember 1989,
(Opening of the Brandenburg Gate, Berlin, 22.12.1989), © the artist, ifa

Barbara Klemm: Bruderkuss Leonid Breschnew und Erich Honecker, 30. Jahrestag
der DDR, Ost-Berlin, 1979
(Socialist fraternal kiss Leonid Brezhnev and Erich Honecker, 30th anniversary of the GDR, East Berlin, 1979), © the artist, ifa

(Erich Honecker’s state visit to West Germany, Bonn, 1987) © the artist, ifa
CURATOR OF THE
CORE EXHIBITION
Boris Friedewald

CURATORS OF PART 2 OF
THE EXHIBITION [OPTIONAL]
Enrique X. de Anda Alanís,
Mexico City
Silvia Fernández,
Buenos Aires
Margret Kentgens-Craig,
USA
Alexander Klee,
Stuttgart
Salma Lahlou,
Casablanca
David Maulen,
Santiago de Chile
Christiane Post,
Moscow

YEAR OF ORIGIN
2017 [core exhibition]

EXHIBITS
479 objects, mainly
flat items fixed on the
beamed structure and some
objects positioned in the
exhibition space

DISPLAY
self-supporting beamed
structure made of coated
stainless steel
5 glass display tables

SPACE REQUIRED
approx. 450 m²
[+ storage space for the
empty crates]

NO. OF CRATES
43

YEAR OF ORIGIN
2019 [Part 2]

EXHIBITS
20 objects, magazines,
books, audio files
3 wall shelves

TECHNICAL EQUIPMENT
video projector and playback
devices must be provided by
the host institution

SPACE REQUIRED
60 linear metres
[+ storage space for the
empty crates]

NO. OF CRATES
1

PROJECT MANAGEMENT
Dr. Valerie Hammerbacher
[hammerbacher@ifa.de]
The exhibition title is programmatic. “The whole world a Bauhaus” is a quotation by the Bauhaus student and later teacher Fritz Kuhr (1928). It refers to eliminating the boundaries between art, crafts, and technology as proclaimed by Bauhaus founder Walter Gropius. Everything is design — and the creation of a modern environment also creates modern people.

1919–1933: The Bauhaus in eight chapters

The eight chapters of the ifa core exhibition focus from an inside perspective on the years 1919 to 1933 in Weimar, Dessau, and Berlin: Floating engages with the motifs that developed from the Bauhaus interest in weightlessness. The chapter Experiment presents objects which resulted from new research on materials and space. The Total Work of Art chapter focuses on the synthesis of all the arts, as well as of art and science and art and utilitarian objects. Community presents key objects that document everyday life at the Bauhaus, including the famous parties. The bases of the Bauhaus worldview are explored in the chapter New Man. The Art, Crafts, Technology section presents the Bauhaus workshops and their products, and Radical Pedagogy looks at the structure and practice of teaching at the Bauhaus. Encounters explores crosscultural relations at the Bauhaus.

Modernities worldwide (optional)

Part 2 of the exhibition continues these themes and presents how they were taken up in a global context. Here, the title is understood as an invitation to curators and scholars to engage in research. The Whole World a Bauhaus? cites case studies from Mexico City, Buenos Aires, Casablanca, Santiago de Chile, Moscow, Stuttgart, and the USA. The focus is not on the history of migrations after the Bauhaus was shut down in 1933, but on cultural appropriation and transcultural connections during the 1920s. Thus, this section explores the global connections within modernity through which the Bauhaus gained in importance. It demonstrates that the Bauhaus was not a unique enterprise, but that avant-gardes existed in many parts of the world who regarded themselves as motors of new developments in the social, cultural, and political spheres; they saw the Bauhaus from their own specific perspectives, and integrated it into their discourses.

Part 2 can be booked in addition to the core exhibition on request. Part 2 consists primarily of projections, four architectural models, and 10 books in display cases. Video projector and playback devices must be provided by the institution hosting the exhibition.
CURATORIAL TEAM
Sanja Kojić Mladenov
Sabina Klemm
+ local curators

YEAR OF ORIGIN
2019 [concept]
2020 [production core exhibition]
2021 [premiere core exhibition]

EXHIBITS 2021
3 video sound installations
2 mixed media installations
2 performance videos
1 16 mm animation film
55 photographs
1 poster
2 wall carpets
1 sculpture
1 information terminal:
2 touch screens and bookcases

SPACE REQUIRED 2021
500 qm
20 linear metres

PROJEKTEITUNG
Sabina Klemm
[klemm@ifa.de]
The co-creative exhibition project EVROVIZION crossing stories and spaces explores the current social and political climate in Europe. It addresses the idea of a European identity and attempts to cast light on less visible and marginalised geopolitical and cultural spaces. Locations in southeast and eastern Europe play a particular role here, the so-called semi-peripheries, places with great diversity that are neglected in many international theoretical discourses and exhibition practices. EVROVIZION will itself change over the duration of a tour of several years, as result of intensive exchange with the art scene of the region and by integrating new artistic positions. The aim is to create an open and continually flowing structure that develops and adapts in line with contemporary social and political requirements.

The exhibition title EVROVIZION is a construct made of similar and yet still different languages – Eurovisionsa / Evrovizija/ Евровизия – a fusion of potential unities; a free version of potential togetherness.

The first event planned was a get-together and symposium over several days in the heart of former Yugoslavia – the multi-ethnic capital of Bosnia and Herzegovina, Sarajevo, known as the Jerusalem of the Balkans. In the 1990s this city suffered a nearly four-year siege, a victim of a civil war right in the heart of Europe. Our meeting was intended to create common ground, trust and also shared knowledge, but as a result of the Corona pandemic this get-together couldn’t be held as planned in June 2020.

**Termine:** Premiere | Friday, 25.06.2021 in Sarajevo/BA  
Symposium | Saturday, 26.06.2021 in Sarajevo/BA  
Finissage | 2027 in Stuttgart/DE and Berlin/DE  

**Further Venues:** Sarajevo/BA, Novi Sad/RS, Varna/BG, Chişinău/MD, Athens/GR, Nicosia/CY, Tbilisi/GE, Brussels/BE, Cracow/PL, Kaliningrad/RU, Vilnius/LT  

**Artists:** Nevin Aladağ, Igor Bošnjak, Vajiko Chachkhiani, Lana Čmajčanin, Johanna Diehl, Petrit Halilaj, Janine Jembere, Henrike Naumann, Emilija Škarnulytė, Selma Selman, Slavs and Tatars, Adnan Softić +  

**Team ifa:** Martin Edelmann, Clea Laade, Sabina Klemm, Manuel Reinhardt, Carsten Tabel, Laura Wünsche
Petrit Halilaj: Poisoned by Men (Felis silvestris) from Poisoned by men in need of some love, iron, cow excrement, soil, glue, brass; cat: 24 × 56 × 14 cm, 2013/2019. © the artist, Gallery ChertLüdde
Petrit Halilaj: Aromas / Ainae cn, Cyprus (North), C-Print, 95 × 122 cm, 2009.

Vahiko Chachkhiani: Glass Bones, video installation, wooden barn; Shivering Heart, film, HD, color, sound, 2018, © the artist, Gallery Daniel Manzana
CURATOR
Florian Ebner

YEAR OF ORIGIN
2015/16

EXHIBITS
4 Installationen

SPACE REQUIRED
3 × 70 m² and 1 × 100 m²
[the 100 m² space must have black walls]
[+ storage space for the empty crates]

NO. OF CRATES
22

PROJECT MANAGEMENT
Nina Bingel
[bingel@ifa.de]
What can images accomplish today? This is the central question asked by the exhibition Fabrik: Über das Zirkulieren von Bildern, Waren und Menschen (Factory: On the circulation of data, goods, and people). The circulation of images, people, goods, and money is the leitmotif that runs through the artworks on show by artists Olaf Nicolai, Hito Steyerl, Tobias Zielony, Jasmina Metwaly, and Philip Rizk. The photographic and video works as well as the digital installations are about refugees and the losers of the neoliberal system; about a combative computer game developer; real and imaginary workers from liquidated or virtual factories; and residents of rooftops who are seeking freedom. They are all protagonists of coexistence in the 21st century. In their works the artists pose the question of “room for manoeuvre”, which every one of us has in a world where the Internet seems to represent an ideal form of participation. Forms of protest and news coverage play a seminal role in this.

The exhibition Fabrik: Über das Zirkulieren von Bildern, Waren und Menschen is based on the German contribution to the 56th International Art Exhibition Biennale di Venezia. The touring exhibition Fabrik is shown at locations all over the world so that those who were unable to travel to Venice in 2015 now have the opportunity to see it.

Video still, Jasmina Metwaly and Philip Rizk: Out on the Street, 2015, Nicolas Ibrahim Sursock Museum, Beirut, 2017, © Jasmina Metwaly and Philip Rizk

CURATORS
Angelika Stepken + Philipp Ziegler

YEAR OF ORIGIN
2013

EXHIBITS
16 color photographs
26 collages
1 mural
3 oil paintings
1 screen print
3 video installations [video projector]
7 installations [various objects and media]
2 sculptures

SPACE REQUIRED
approx. 500–700 m²
[approx. 86 linear metres] [+ storage space for the empty crates]

NO. OF CRATES
20

PROJECT MANAGEMENT
Nina Frohm
[frohm@ifa.de]
“Future Perfect” doesn’t mean a perfect future but refers to the verb tense that denotes a completed action in the future — something will have happened. The future perfect looks forward in the past and is therefore speculation. The exhibition *FUTURE PERFECT* features artworks on the theme of visions of the future and speculations about the course history will take. Are we still capable of communicating through the speculations and assumptions of the future perfect? How do artists engage with this in terms of their use of materials, forms, imagination, action, and narratives? How do they reflect on what is past in a new way? Where do they see possibilities for action? Today, “future” seems to us a critical concept. Even the immediate future seems hardly predictable because of the acceleration of digitality and mobility. The exhibition seeks to encourage visitors to reflect on promises for the future.

The exhibition presents the works of 15 international artists who live and work in Germany. They work in various media — film, photography, sculpture, object art, painting, and collage. All the works have in common that crucial social questions are translated into artistic concepts with the goal of outlining future room for manoeuvre for the imagination and action.

**With artworks by** Nairy Baghramian, Mariana Castillo Deball, Cyprien Gaillard, DAS INSTITUT (Kerstin Brätsch und Adele Röder), Annette Kelm, Jutta Koether, Armin Linke, Antje Majewski, Henrik Olesen, Yorgos Sapountzis, Nora Schultz, Nasan Tur, Danh Vo, and Clemens von Wedemeyer.

Installation view, Nesan Tur: Backpacks, 2006, Salon October, Belgrade, photo: Nesan Tur, © the artist/VG Bild-Kunst, Bonn
Installation view, Mariana Castillo Deball: *Reflejo de cien espejos tu cuerpo* (Like a hundred mirrors, I reflect your body), 2011, Galerie Wien Lukatsch, Berlin, photo: Nick Ash, © the artist

CURATOR
Inka Schube

YEAR OF ORIGIN
2012

EXHIBITS
133 b/w photographs
[ silver gelatin prints ]

SPACE REQUIRED
approx. 90 linear metres
[ + storage space for the empty crates ]

NO. OF CRATES
5

PROJECT MANAGEMENT
Alexander Lisewski
[lisewski@ifa.de]
The work of Helga Paris (*1938) occupies an outstanding position in German photography. Alternating between single images and series, it presents a pictorial record of German history encompassing more than 30 years. With her both strict and affectionate eye, Paris reports on life in the state that was founded as the Workers’ and Peasants’ State in 1949 in the aftermath of the Second World War and existed east of the Cold War divide until 1989.

Helga Paris is interested in the commonplace and sometimes banal moments of interaction and togetherness: postures, looks, gestures, movements, surface textures and spaces that testify as much to the circumstances, stories and experiences of people and things as to the ways of dealing with these circumstances.

Thanks to her special talent for photographing neglected streets and decaying houses with the same compassionate and affectionate rigour as pub customers and playing children, Paris endows people and objects with a special dignity.
Helga Paris: Häuser und Gesichter (Houses and Faces), Halle 1983–85, © the photographer

Helga Paris: Selbst im Spiegel (self in mirror), 1971, © the photographer
CURATOR
Ursula Zeller

YEAR OF ORIGIN
2012

EXHIBITS
11 drawings
12 paintings
1 video installation
1 video object
3 wall installations
2 room installations
2 sculpture
20 photographs
2 objects
2 collages

SPACE REQUIRED
approx. 500–900 m²
[+ storage space for the empty crates]

NO. OF CRATES
18

PROJEKTLEITUNG
Dr. Clea Laade
[laade@ifa.de]
European unification and global networking of the world’s regions have led all countries to consider how they should present their cultures in a new way. The visual arts are already showing clear signs of cultures moving together: here the Global Village (Marshall McLuhan) has long been a reality. The artist as a global player, as a wanderer between cultures, are now quintessential features of the artist’s role today.

Whereas in the 1950s many German artists moved to the then art capital Paris, and as of the 1960s to New York, artists from other countries chose to live and work in Germany. Their integration into their domicile of choice is evidenced by the fact that they introduced new artistic ideas which in the meantime are taken for granted by the German art scene. In addition, the artists who immigrated to Germany influence other spheres of creativity: they teach at universities and academies and thus enhance these institutions’ appeal for young people at home and abroad.

The ifa exhibition takes a look at Artspace Germany, whose development is indebted to a large extent to its open, federal cultural policy. It is the first transnational exhibition within the framework of European foreign policy for culture. Beyond the established borders of art genres, groups of works by Armando, Candice Breitz, Tony Cragg, Marianne Eigenheer, Ayse Erkmen, Christine Hill, Magdalena Jetelová, Per Kirkeby, Joseph Kosuth, Marie-Jo Lafontaine, Nam June Paik, Giuseppe Spagnulo, and Herman de Vries stand for artistic diversity in a transcultural unity. In addition to presenting exemplary trends of the last thirty years, the exhibition explores the importance and influence of the internationally renowned artists who live and work here on themes, media, and forms of the current discourse.

© the artist
Exhibition view, Instituto Cultural Cabañas, Guadalajara, 2011/12,
photo: Michael Lapuks, © Michael Lapuks, ifa

CURATOR
Volker Adolphs

YEAR OF ORIGIN
2010

EXHIBITS
87 – the majority are framed drawings

SPACE REQUIRED
approx. 250–450 m²
[80–130 linear metres]
[+ storage space for the empty crates]

NO. OF CRATES
18

PROJECT MANAGEMENT
Nina Bingel
[bingel@ifa.de]
The drawing, the primal form of artistic expression and global picture language, has a central role in contemporary art. Drawing features in every culture, just as every culture has its vocabulary of symbols, whether they be taken from mythological, political, historical, religious, or other sources.

The exhibition provides an overview of contemporary drawing in Germany. At each location of the touring exhibition the works presented enter into a new dialogue: the works are by Irina Baschlakow, Marc Brandenburg, Monika Brandmeier, Fernando Bryce, Marcel van Eeden, Gerhard Faulhaber, Katharina Hinsberg, Pauline Kranke, Pia Linz, Christiane Löhr, Theresa Lükenwerk, Nanne Meyer, Thomas Müller, Christian Pilz, Alexander Roob, Malte Spohr, German Stegmeier, Markus Vater, Jorinde Voigt, and Ralf Ziervogel. Twenty artists ask what drawing can be today, motivating exhibition visitors to examine the differences and correlations between the drawings and symbols of their own culture.

Exhibition view, Adam Art Gallery Te Pataki Toi, Wellington, 2016, photo: Michael Lapuks, © ifa.

Exhibition view, (curators’ tour), Museo Nacional de Arte, La Paz, 2013,
photo: Michael Lapuix, © ifa

Markus Vater: Der Löwenzahn-Feen-Massen-Selbstmord (the dandelion-fairies-mass-suicide), 2002,
photo: Friedrich Rosenstiel, © Markus Vater
Installation view, Mir hat es den Kopf verdreht (It Turned My Head), 1995/1996, photo: David Williams, © the artist, VG BILD-KUNST, Bonn
With the exhibition *Marcel Odenbach: Stille Bewegungen — Tranquil Motions* the ifa presents one of Germany’s preeminent video artists. The curator of this monographic exhibition is Matthias Mühling, Director of the Lenbachhaus art museum in Munich, Germany. With 14 videotapes, video installations, and works on paper from the last thirty years the exhibition is an exemplary presentation of the artist’s production. The combination of exhibits opens a panorama of Odenbach’s oeuvre, in which he tracks different cultures and draws an analytical as well as emotional portrait of the human being in a globalized society.

Marcel Odenbach was born in 1953 in Cologne. His videos and video installations demonstrate how decisively he has influenced and advanced this genre internationally. From his early works conceived for presentation on video display units to his complex installations with large format projections, the exhibited works show the degree of subtlety and formal variety with which Odenbach stages the moving image and its acoustic accompaniment. The works on paper constitute a part of his oeuvre that is not of lesser importance.

In addition to the retrospective character of this exhibition, the selection of works follows the artist’s thematic priorities. In particular his engagement with the trauma of the Nazi period demonstrates how his works reflect post-war Germany and the state of its society in an exemplary way. Very early in his career Marcel Odenbach had placed this theme in a very wide context, which put the specifically German issue into a more general perspective. He observed various cultures and political constellations and allowed them to flow into his work, drew connections between the German trauma of Nazi rule and the Rwandan genocide, between images of Turkish males and the role of women in Venezuela, between the familiar and the alien, between his own biography and the history of others.

Odenbach’s video works and drawings are complex narratives which he develops by means of a very distinctive technique to produce collages consisting of recorded film and television footage, archival material, and images he has created himself. This montage of public and private images creates a narrative that subtly connects overarching history with the feelings of individual human beings and the artist’s own life.

To focus the panorama of cultures on the locations of the touring exhibition, ifa asked the artist to select a specific work for each location of the tour. The selected work forms a distinct focus at that location with the aim of intensifying the local discourse and the discussion.
Traumatische Tropen (Traumatic Tropics), 2004/2012,
photo: Vesko Gösel, © the artist, VG BILD-KUNST, Bonn

Exhibition view, Rio Grande do Sul Ade Malagoli Museum of Art, Porto Alegre, 2016,
photo: Carol de Góes, © ifa
Image sequence, Mir hat es den Kopf verdreht (It Turned My Head), 1995/1996, © the artist, VG BILD-KUNST, Bonn

Image sequence, Männergeschichten / Erkek Öyküleri (Male Stories), 2003, © the artist, VG BILD-KUNST, Bonn
NEW OLDS: DESIGN BETWEEN THE POLES OF TRADITION AND INNOVATION
Terms such as “redesign” and “readymade” play a seminal role in the exhibition *New Olds*. Its theme is using traditional working methods to process new materials, including the transformation of design classics. 60 objects demonstrate the wide field between the poles of tradition and innovation in contemporary design. What is special about this exhibition is that the subject is elucidated from an international perspective.

Forty-five designers and design groups from Germany, other European countries, and the USA have works in the exhibition. In addition, at each location of the tour works by local designers on the theme of the new and the old will supplement the exhibition. It is hoped that this will encourage a lively, international discourse.

Front: *Blow Away Vase*, 2008,
photo / © Maarten van Heesen
CURATOR
Eugen Keuerleber
[1921–2002]
YEAR OF ORIGIN
1993
EXHIBITS
86 etchings and lithographs
SPACE REQUIRED
approx. 90 linear metres
[+ storage space for the empty crates]
NO. OF CRATES
9
PROJECT MANAGEMENT
Nina Frohm
[frohm@ifa.de]
Otto Dix spent World War I on the front lines. From 1914 to 1918, he made over 600 drawings at various theatres of war in Belgium, France, and Russia. These records of the war together with his memories are the fundament of his series of etchings Der Krieg (War), published in 1924 by Karl Nierendorf. It is not only an authentic and horrifying portrayal of the terrible trench warfare in World War I — it also unmasks war for what it truly is. The War portfolio consists of 50 works and is often likened to Goya’s Desastres de la Guerra. War ranks particularly high among the major works of Dix’s oeuvre, and is the center of attention in this exhibition.

Dix’s series Social Criticism with its focus on marginalized social groups in the post World War I era, such as prostitutes or amputee war veterans, also caused a furore and met with the strong disapproval of his contemporaries.

It was never Otto Dix’s ambition to change people through his art. However, his drawings and paintings of the war soon attracted the attention of the Nazis. When Hitler seized power in 1933 Dix was one of the first Academy professors to be removed from his position and was also forbidden to exhibit his work.

Dix once said as a young man “I will either be famous or infamous”. He became both.
Exhibition view, Goethe-Institut and Max Mueller Bhavan Mumbai, Mumbai, 2018, photo: Anil Rane, © Goethe-Institut and Max Mueller Bhavan Mumbai

Exhibition view (detail), VM Art Gallery, Karachi, 2019, photo: Humayun Memon, © Goethe-Institut Karachi
CONCEPT
Wulf Herzogenrath

YEAR OF ORIGIN
1997

NO. OF EXHIBITS
62 works on paper
19 photographs
3 glass vitrines with books

FRAME DIMENSIONS
Upon request we will supply a detailed list

SPACE REQUIRED
90 linear metres minimum
[+ storage space for the empty crates]

NO. OF CRATES
7

PROJECT MANAGEMENT
Alexander Lisewski
[lisewski@ifa.de]
“One needn’t think so much about nature when painting (...) my own perception is the main thing.”

It is the young painter Paula Modersohn-Becker who notes down this sentence. This short quotation alone makes it clear that Modersohn-Becker (1876–1906) was one of those artists around the turn of the century working in opposition to strict academic opinion on art. In order to be able to paint out in nature, directly, and not in a studio, she moved into the artists’ colony of Worpswede. In contrast to her colleagues Otto Modersohn, Hans am Ende, Fritz Mackensen, Fritz Overbeck, and Heinrich Vogeler, she did not draw on impressionism and art nouveau, but rather on the work of Cezanne, van Gogh, and Gauguin. These artists strengthened her resolve to turn away from the representation of external appearance in order to search for inner essence. Her drawings evidence a simplification of form that is often more radical than in her paintings. This ifa exhibition therefore focuses entirely on Modersohn-Becker’s drawings and etchings, complemented by works of her Worpswede colleagues.

The exhibition presents works by Paula Modersohn-Becker, Otto Modersohn, Fritz Mackensen, Hans am Ende, Fritz Overbeck, and Heinrich Vogeler
Hans am Ende: Sommerabend (a summer evening), 1895, © ifa

Exhibition view, Eremitage, St. Petersburg, 2012, photo: Andreas Rost, © ifa
Paula Modersohn-Becker: Die Gänsemagd (the goose girl), 1899, © ifa
PURE GOLD – UPCYCLED! UPGRADED!

CURATORS
EUROPE
Volker Albus,
Frankfurt am Main
LATIN AMERICA
Adélia Borges,
São Paulo
NORTH AFRICA/MIDDLE EAST
Bahia Shehab,
Cairo
EAST ASIA
Zhang Jie,
Beijing
SUB-SAHARAN AFRICA
Tapiwa Matsinde,
London
SOUTH ASIA
Divia Patel,
London
SOUTHEAST ASIA
Eggarat Wongcharit,
Bangkok
WORKSHOPS
+ PLATFORM
Axel Kufus +
Studio Lapatsch | Unger
CONCEPT
Volker Albus
YEAR OF ORIGIN
2017
EXHIBITS
76 design objects
1 screen with “instructable videos”
+ local contributions from this stop
of the tour
SPACE REQUIRED
400–450 m²
[+ storage space for the empty
crates]
NO. OF CRATES
69
PROJECT MANAGEMENT
Sabih Keyif
[keyif@ifa.de]
Bulky waste, trash, cheap materials: pure gold! At least in the eyes of many active designers. Pure Gold – Upcycled! Upgraded! explores the subject of rubbish. The focus is not on waste avoidance or exhortations to producers and consumers to recycle waste, but on processing waste to create new, valuable commodities.

This international exhibition project presents 76 objects by a new global generation of designers who think ecologically and act ethically and sustainably. Their solution approaches address a grave, global problem of the present-day: waste and its processing. Pictures of the oceans choked with garbage or gigantic rubbish tips in remote regions of our planet are ubiquitous. In spite of the disastrous consequences for the global ecosystem, how waste is treated is only changing very slowly. Upcycling – the transforming of by-products, waste materials, useless, or unwanted products into new materials or products of high quality – enhances awareness of alternative production methods and contemporary developments in design in Europe and elsewhere. The design objects utilize primary materials that are ostensibly inferior, combine very different objects in an unconventional way, or process unwanted by-products creatively.

**Digitale Plattform als kollaboratives Netzwerk & Workshop**

The touring exhibition is complemented by the digital platform pure-gold.org where the exhibition can network with the local design scenes at the locations where the exhibition is shown. Local designers, artists, and students can engage under supervision in hands-on workshops with regionally developed upcycling methods. The results will be integrated in the exhibition on site and will be available as “instructable videos” online as well as on show in the exhibition.
Exhibition view, Vargas Museum, Manila, 2019, photo: MM Yu, © ifa

Junk Munkez: Knit-Knacks, 2012, photo: Frank Kleinbach, © ifa
Exhibition view, Pure Gold, Bangkok, TCDC (Thailand Creative and Design Center), 2018, photo: Allie Suwanrumpha © Ifa

Exhibition view, Pure Gold, Vargas Museum, Manila, 2019, photo: MM Yu © Ifa
ROSEMARIE TROCKEL. SELECTED DRAWINGS, OBJECTS, AND VIDEO WORKS

CURATOR
Gudrun Inboden

YEAR OF ORIGIN
2002/2003

EXHIBITS
59 works on paper and photographs
1 work in wool
1 painting machine with 7 drawings
[+ documentation film on a monitor]
1 two-part wall sculpture
[hot plates]
1 four-part screen print
9 short films on
2 video projectors
[darkened room]

SPACE REQUIRED
approx. 500–800 m2
[+ storage space for the empty crates]

NO. OF CRATES
17

PROJECT MANAGEMENT
Nina Frohm
[frohm@ifa.de]
The Rosemarie Trockel ifa exhibition presents a broad spectrum of the artist’s working practices: drawings, objects, screen prints, videos, and knitted pictures.

In these works Rosemarie Trockel not only engages with questions intrinsic to art, she also takes her own themes further: reality communicated by and through media, finding one’s identity, social affiliations, and issues of ethnicity.

Nor does she hold back with fundamental criticism of the existing art system. The artist’s critical attitude notwithstanding, the visitor experiences these works as imaginative thought constructions and as vivid and convincing artistic designs. In this manner the artist also succeeds in visualizing philosophical questions in an ironic and humorous way thus avoiding dogmatic differences and all polemics.

This strategy is most obvious in the hot plates hanging on a wall that she employed from 1991, aping the manner of minimalist sculpture and also in her trademark knitted pictures. The artist borrows the props of women’s daily work routine and divests them of their usual function. The hot plates and the knitted pictures lose their banal domestic and handicrafts connotations.

Rosemarie Trockel does not develop her work in a linear manner, but deliberately pursues circuitous artistic detours. Using an entirely deconstructive method, she queries again every answer she finds or even dismisses the answer. The unprepared viewer might therefore experience her work as heterogeneous and, at first, not readily accessible. However, she spins a finely woven web of associations around each group of works in which the motifs, once formulated, undergo manifold variations in a variety of media over the years and in this way decipher themselves.

In her works, traditional and new media combine in ways that never fail to astonish the viewer. This is particularly evident in her ink, charcoal, pencil, collage, and computer drawings, which occupy an important place in Rosemarie Trockel’s oeuvre. Drawings accompany each new work phase both as tryouts and for sketching observations and ideas; however, as is especially apparent in her current large format works, they also represent an independent body of work. In addition to the videos, this exhibition therefore focuses especially on the medium of drawing.
Exhibition view, Multimedia Art Museum, Moscow, 2019, photo: Luidmila Zinchenko, © Multimedia Art Museum, Moscow

Exhibition view (detail), Museum of Contemporary Art Vojvodina, Novi Sad, 2018, photo: Marko Ercegović, © Museum of Contemporary Art Vojvodina, Novi Sad
Rosemarie Trockel: Ohne Titel (untitled), 1993, photo: Bernhard Schaub, © VG Bild-Kunst, Bonn

Exhibition view, National Center for Contemporary Arts, Nizhny Novgorod, 2016, photographer: Vladislav Efimov, © National Center for Contemporary Arts Nizhny Novgorod
CURATOR
Ursula Zeller
in collaboration with Sibylle Bergemann

YEAR OF ORIGIN
2008

EXHIBITS
68 b/w photographs
[58 pigment prints on Canson Platine Fibre Rag and 10 gelatin silver prints]
23 color photographs [pigment prints on Hahnemühle Photo Silk Baryta]
43 Polaroids [inkjet prints on FineArt Baryta]

SPACE REQUIRED
110–130 metres [+ storage space for the empty crates]

NO. OF CRATES
8

PROJECT MANAGEMENT
Alexander Lisewski [lisewski@ifa.de]
“I am interested in the margins of the world, not the centre, and what matters is what cannot be replaced. When something is not quite right in a face or a landscape.” Sibylle Bergemann

This exhibition presents the work of one of the leading contemporary German photographers to international audiences. The photographs of Sibylle Bergemann are astonishingly diverse, covering subjects such as fashion, reportage, photographic essays, urban and rural landscapes and portraits. This great variety is also an expression of the artist’s unmistakeable style. The social context was always a key factor in Bergemann’s work. Her pictures express a critical analysis of reality during the times of the GDR. Photography is not mere depiction but rather a medium that sheds light on reality, always interpreting and taking a stand. These photos become symbols, present stories, and play with the longing of the observer.

Sibylle Bergemann (1941–2010) first made a name as a fashion photographer. She was also an outstanding creator of photographic essays and a very precise observer. She also worked with series of photos and kept photographic notes and diaries over long periods of time. Fashion photos and portraits are one focus of her work – often made for SIBYLLE or GEO. In the late 1960s, she began to explore situations and scenes in the city of Berlin, and later worked in New York, Paris, Tokyo and São Paulo. For many years she worked with Polaroids and up to 1990 almost always in black and white. She was one of only few photographers who used color as a constitutive element of her works, rather than just a form of illustration. After the reunification of Germany, Bergemann co-founded the OSTKREUZ agency and became a member of the Academy of Arts.
Sibylle Bergemann: Kumasi, Ghana, 2000, © the estate of Sibylle Bergemann

Sibylle Bergemann: Dakar, Senegal, 2001, © the estate of Sibylle Bergemann

Exhibition view, State Russian Museum and Exhibition Centre ROSPHOTO, St. Petersburg, 2014, photo. Michael Lapukh, © Ifa
Sigmar Polke. Music from an Unknown Source

Exhibition view, Museum of Contemporary Art, Zagreb, 2019, photo: Filip Vukina, © Filip Vukina

Curator
Götz Adriani

Year of Origin
1997

No. of Exhibits
40

Space Required
approx. 300–400 m²
[80–100 linear metres]
[+ storage space for the empty crates]

No. of Crates
5

Project Management
Nina Bingel
[bingel@ifa.de]
Forty gouaches created in 1996, with the dimensions 70 × 100 cm, are the focus of Sigmar Polke’s exhibition *Music from an Unknown Source*. The paintings provide an insight into a work which occupies a unique position in the contemporary art establishment and is one of the most significant artworks of the German postwar period.

Since the early 1960s a main interest of Sigmar Polke (1941–2010) was the relationship between the reality as contained in a picture, and reality itself; the relationship between art and daily life. Here, he often took up an ironic, distanced position, which enabled him to direct his attention – above and beyond issues of content – to the form and the materiality of painting.

In the gouaches presented in this exhibition, Polke starts from the watery consistency of gouache and makes his theme the dripping and flowing of paint. Letting physical phenomena happen in a controlled or uncontrolled way is something that was important to Polke. As an antipole to the unpredictable flow of paint — this was typical of Polke — the artist overlaid it with a regular and predictable grid system. Further, he gave the paintings names that sound absurd, but which add poetic nuances to what is depicted and are exemplary of Polke’s overall artistic position.
Sigmar Polke: "Jedes Ding hat seinen Diener", sagt Dagmar Steffen und rückt das Buttermesserschen zurecht ("Every thing has its servant", said Dagmar Steffen and straightened the butter knife). 1996, © VG Bild-Kunst, Bonn
CURATORS
Susanne Weiss + Inka Gressel

YEAR OF ORIGIN
2017

EXHIBITS
13 artistic positions and the Bauhaus space – an artistic research project on the art on the Bauhaus textile workshop + local contributions from this stop of the tour

SPACE REQUIRED
approx. 400 m² [+ storage space for the empty crates]

NO. OF CRATES
11

PROJECT MANAGEMENT
Dr. Clea Laade
[laade@ifa.de]
Textiles are at the heart of the ifa touring exhibition, which focuses on questions including: What inherent meanings and messages can be found in fabrics? What is the cultural significance of material? How can they be ‘read’? What can fabrics tell us about their origins, meanings and social roles? Which traditional textile techniques have artists appropriated, abstracted, relocated and brought back to life?

In textiles, tradition meets the present, arts meet crafts, local forms of knowledge meet global relationships. Personal and aesthetic stories connect with those about social and economic conditions. There is hardly a region in which the textiles have not inscribed themselves into cultural and industrial history. Thus textiles also narrate the migration and evolution of materials and techniques.

In 1965 the Bauhaus artist Anni Albers described “the event of a thread” as something that is multilinear, without a beginning or an end. It is an opportunity to reassess and restructure relations and connections in ever new ways. The objects, installations, and video essays featured in the exhibition invite us to untie the threads of fabric and rearrange them. They discuss the context of textiles, their specific quality and history, as well as their connections with current issues.

The exhibition also explores the relationship between handicrafts and art medium in the historic example of weaving at the Bauhaus, which is why a “Bauhaus Space” has been designed for the exhibition. This mobile space demonstrates how a connection can be traced from the approaches and achievements of the Bauhaus artists to contemporary art production, which suggests that a debate should be opened on their significance for the present-day.

The co-creative approach of the touring exhibition is achieved by collaboration with local curators at the various tour venues. In each location the exhibition is expanded to include other artistic approaches and/or formats.

**Artists of the core exhibition:** Ulla von Brandenburg, Noa Eshkol, Andreas Exner, Uli Fischer, Zille Homma Hamid, Heide Hinrichs, Olaf Holzapfel, Christa Jeitner, Elisa van Joólen and Vincent Vulsma, Eva Meyer and Eran Schaaré, Karen Michelsen Castañón, Judith Raum, and Franz Erhard Walther
Installation view, Sheikh Abdullah Al Salem Cultural Centre, Kuwait, 2018/19,
photo: Inka Gressel, © the artists, ifa

Ulla von Brandenburg: Flying Geese (Fliegende Gänse), 2017,
photo: Uwe Walter, © the artist, ifa
Installation view, Kunsthaus Dresden 2017, photo: David Brandt,
© Kunsthaus Dresden, the artists, ifa

Installation view, Bauhausraum (Bauhaus Space), Istanbul Modern 2019, photo: Sahir Ugur Eren,
© Istanbul Modern, the artist, ifa

Noa Eshkol: Desert Landscape with Birds, 1990s,
photo: Uwe Walter, © the artist, ifa

Elia van Loenen and Vincent Ulema: Technik (technology), 2012–2013,
photo: Uwe Walter, © the artists, ifa

Installation view, Bauhausraum (Bauhaus Space), Istanbul Modern 2019, photo: Sahir Ugur Eren,
© Istanbul Modern, the artist, ifa
Setting up the exhibition Weltreise: Kunst aus Deutschland unterwegs (Travelling the World: Art from Germany), Paço Imperial cultural centre, Rio de Janeiro, 2017, photo: Michael Lapuks, © Michael Lapuks, ifa

TRAVELLING THE WORLD: ART FROM GERMANY

CURATORS
Matthias Flügge +
Matthias Winzen

YEAR OF ORIGIN
2013

EXHIBITS
approx. 350
[photographs, graphic artworks, paintings, installations, objects, and videos]

SPACE REQUIRED
approx. 1,500 m²
[400–500 linear metres]
[+ storage space for the empty crates]

NO. OF CRATES
99

PROJECT MANAGEMENT
Nina Bingel
[bingel@ifa.de]
This exhibition features around 350 artworks from six decades of ifa’s touring exhibitions that took German art to venues all over the world, and presents them with a re-look at art history. Around 100 artists have works in the exhibition representing different trends and facets of art in East and West Germany.

From the ifa’s large collection of contemporary art in Germany curators Matthias Flügge and Matthias Winzen have devised a show that reviews the most important developments and trends in art in Germany since 1949. The exhibition dispenses with the unproductive division of West German art and East German art because actual developments in art did not follow the political history of the country. Instead, subjects and techniques tended to result from the artistic processes themselves, whether in East Berlin or Cologne, Annaberg or Oberkassel, Dresden or Munich, which seen from today reveals the subliminal existence of many parallels and relationships. Likewise the photographic works in ifa’s collection cannot be classed as purely East German or West German. Moreover, on the evidence of ifa’s works from East Germany photography was the most independent visual art genre in the centralized state system.

The process of selecting artworks for the ifa touring exhibition was itself innovative and productive. There was no central body that prescribed a uniform concept for the collection. The artworks were selected for each planned touring exhibition by the curators in charge. The close relationships between curators and artists resulted in a selection that was fresh and characterized by vitality; consequentially, this led to a collection that is at once a pluralistic and high-quality portrayal of events in the arts.

Exhibition view, Paço Imperial cultural centre, Rio de Janeiro, 2017, photo: Michael Lapuks, © ifa

Imi Knoebel: Entscheidungszeichen (decision-making signs), 1984, photo: Bernd Borchardt, © VG Bild-Kunst, Bonn

Exhibition view, Paço Imperial cultural centre, Rio de Janeiro, 2017, photo: Michael Lapuka, © ifa
#1 Viktoria Binschtok
#2 Michael Schäfer

with/against the flow.
Contemporary photographic interventions

CURATOR
Florian Ebner + Christin Müller

YEAR OF ORIGIN
2016

EXHIBITS
#1 Viktoria Binschtok
24 prints [5 silkscreens
10 inkjet prints, 9 C-prints]
photo wallpaper

# 2 Michael Schäfer 14 prints
[8 C-prints, 6 A1A prints]
presented as a loop on a monitor

+ local contributions from
this stop of the tour

SPACE REQUIRED
approx. 100 linear metres
[+ storage space for the
empty crates]

NO. OF CRATES
4

PROJECT MANAGEMENT
Alexander Lisewski
[lisewski@ifa.de]

Michael Schäfer: Ich habe keine Ahnung (I have no idea), 2009, from the series Vorbilder (role models), © the artist.
This first dual exhibition of the new series featuring Viktoria Binschtok and Michael Schäfer presents works of the artists that reflect on the image worlds of the media as well as on the “digital turn”. Whereas Michael Schäfer analyzes images from the news and entertainment, in her works Viktoria Binschtok investigates the new channels and how images work in the age of the Internet. Thus these two artists continue to pursue visual artists’ increasing interest in the mass media since the 1970s. At once fascinated and irritated by the economic power and rhetorical force that these images exert on our society, the position of a majority of artists toward media images is a critical one. Each new generation of artists engages with the state of the art technology of their day and its influence on society. The working methods are manifold: from simple collections and appropriations to the analytical collage and staged imitations.

The constellation of the works by Viktoria Binschtok and Michael Schäfer describes a trajectory from self-made forms of images to images that have become autonomous, from current to future potential of our world of images. Both artists intervene in these found images, manipulate the media images, and shift their structures of reception so that the latent potential of the images becomes evident. Interventions such as these render the prefabricated reality of the media visible. Furthermore, the incipient autonomy of images in a future hegemony of digital algorithms becomes apparent.

Imagine you are a photographer needing to go out into the world to take new pictures. But what does “out” actually mean these days? And how can we tell what “new” pictures are? What value does photography have as an artistic medium in an era in which everything has already been photographed and the world is awash with an incessant stream of networked images? What are the issues that need to be addressed today? And how?

The exhibition series with/against the flow. Contemporary Photographic Interventions presents artists who live in Germany, have established their own distinct visual idioms, and are now interrogating the medium of photography afresh. It is the forms that their artistic interventions take that connect their various positions. Regardless of what motivates the artists or what interests them in terms of content, in the work they do they intervene in the very substance of the image or in external reality itself. The question remains as to whether this work should still be labelled “documentary” or is, in fact, a form of realism that spills over into fiction.

After prior consultation with ifa, the organizers will be pleased to include works of local artists in the exhibitions of this series.
Viktoria Binschtok: Marriage is a Lie / Fried Chicken, 2015, from the series Clusters, photo: Christin Müller © the artist

Exhibition view, Gallery Max Mueller Bhavan, Mumbai, 2019, photo: Christin Müller © ifa
Viktoria Binschtok: Sitting Workers, 2012, from the series World of Details,
© the artist

Exhibition view, Gallery Max Mueller Bhavan, Mumbai, 2019,
photo: Christin Müller, © ifa
CURATORS
Florian Ebner + Christin Müller

YEAR OF ORIGIN
2019

EXHIBITS
#3 Sebastian Stumpf
34 C-prints; 3 video installations
darkened rooms are necessary
+ local contributions from this
stop of the tour

#4 Taiyo Onorato and Nico Krebs
13 gelatin silver prints
3 video installations
+ storage space for the empty

SPACE REQUIRED
approx. 100 linear metres
NO. OF CRATES
8

PROJECT MANAGEMENT
Alexander Lisewski
lisewski@ifa.de

WITH/AGAINST THE FLOW. CONTEMPORARY PHOTOGRAPHIC INTERVENTIONS
#3 SEBASTIAN STUMPF #4 TAIYO ONORATO & NICO KREBS
The second exhibition in this series presents works by Sebastian Stumpf and the artist duo Taiyo Onorato and Nico Krebs whose artistic work centres on performative interventions. In the media of photography and video the artists comment on contemporary urban life and its visual configuration — sometimes playfully, sometimes ironically. They engage with architectural spaces as an expression of society that has taken on form. The artists work with the urban order they encounter, they point up gaps in the structure of the city, question things that are seen frequently, and render what is inconspicuous visible.

Contrasting the works of Sebastian Stumpf with those of Taiyo Onorato and Nico Krebs reveals their different ways of manipulating images. Whereas Sebastian Stumpf places his own body in a relationship to urban spaces and landscapes, Taiyo Onorato and Nico Krebs work with pyrotechnics and wooden constructions that become elements of the real architecture due to the laws of optics and perspective.

Both approaches indicate an expanded understanding of photography, film, and documentary practice. The artists test the tools of their trade by taking them to their very limits in ways that are both subversive and artistic: they use visual tricks and deceptions to create suspense and illusion — the very opposite, actually, of documentary strategies. In so doing, the artists abandon the idea that such a stance precludes any kind of staged intervention. Rather, the artists utilize stagings to make a pointed response to the world of images that surrounds us.

This dual exhibition is part of a series that focuses on photographic interventions organized by ifa (Institut für Auslandsbeziehungen — Institute for International Cultural Relations). For this series artists were selected in whose works the often invoked deluge of images and information overload is both a tool and the object of investigation and in which new forms of visual reality are utilized to interrogate our society of the spectacle. The first exhibition in the series presented works by Viktoria Binschtok and Michael Schäfer and has been touring the world since 2016.

Imagine you are a photographer needing to go out into the world to take new pictures. But what does “out” actually mean these days? And how can we tell what “new” pictures are? What value does photography have as an artistic medium in an era in which everything has already been photographed and the world is awash with an incessant stream of networked images? What are the issues that need to be addressed today? And how?

The exhibition series with/against the flow. Contemporary Photographic Interventions presents artists who live in Germany, have established their own distinct visual idioms, and are now interrogating the medium of photography afresh. It is the forms that their artistic interventions take that connect their various positions. Regardless of what motivates the artists or what interests them in terms of content, in the work they do they intervene in the very substance of the image or in external reality itself. The question remains as to whether this work should still be labelled “documentary” or is, in fact, a form of realism that spills over into fiction.

After prior consultation with ifa, the organizers will be pleased to include works of local artists in the exhibitions of this series.
Sebastian Stumpf: Ohne Titel (untitled), 2009, from the series Sukima. © the artist
CONCEPT
Wolfgang Tillmans

YEAR OF ORIGIN
2018
Conceived for a tour on the African continent

EXHIBITS
Inkjet prints [unframed; mounted on aluminium and framed]
Chromogenic photographic prints [framed and unframed]
6 Truth Study Center tables
4 lighters [chromogenic photographic prints in an acrylic glass hood]
1 video
photocopies
publications

SPACE REQUIRED
300–600 m2
[+ storage space for the empty crates]

NO. OF CRATES
17

PROJECT MANAGEMENT
Nina Frohm
[frohm@ifa.de]
Wolfgang Tillmans’ oeuvre occupies a central place in international contemporary art. Since his first exhibitions and publications in the early 1990s Tillmans has consistently developed his artistic practice: he continually redefines photography as image and object, whether it is for a museum space or for reproduction in a publication.

Tillmans’s artistic work is based on his never-ceasing curiosity, his intensive research in preparation, and a constant testing and advancing of the medium and its technical and aesthetic potential. His visual language derives from precise observation that reveals a deeply human approach to our environment. Emotions like familiarity, empathy, friendship, and intimacy are visible and tangible in his pictures.

Tillmans’s approach can be seen as an appeal for freedom and an invitation to encounter others fearlessly and with open-minded curiosity. For Tillmans, acceptance of the fragility that determines us as individuals and that plays into our relations with each other is not a weakness – it is a great strength. He uses failure, ruptures, and frailty as impulses to develop new processes. They refer to the imperfect nature of our lives and they reveal unanticipated perspectives on their materiality.

Fragile provides a broad overview of Wolfgang Tillmans’ many faceted artistic means of expression: large format prints, sculptural objects, video projections, and music plus his curating of the installation. The ifa touring exhibition shows 200 works created in the years 1986 to 2018: in addition to framed and unframed photographic works in various formats, also on show are Tillmans’ table installation truth study center, videos, and many of his publication projects. Like all of Tillmans’ exhibitions, each venue of the tour presents an installation that reacts to the specific exhibition space, its architecture and surroundings.

About Wolfgang Tillmans

Wolfgang Tillmans was born in 1968 in Remscheid, Germany. From 1990 to 1992 he studied at the Bournemouth and Poole College of Art and Design in the United Kingdom. He lives and works in Berlin and London. In 2000 Tillmans was the first photographer to be awarded the Turner Prize and in 2015 he received the Hasselblad Award. In recent years there have been several major solo shows of Tillmans’ work – for example, at the Tate Modern in London, the Fondation Beyeler in Basel, the Carré d'Art-Musée d'art contemporain in Nîmes, and WIELS Brussels. Tillmans has published many artist’s books and has recently also become more active politically with an anti-Brexit/pro-EU campaign and a poster campaign encouraging more electoral turnout and against nationalistic elements in the German Bundestag.
Wolfgang Tillmans: Dan, 2008

Wolfgang Tillmans: astro crusto, c, 2012

Exhibition view, GoDown Arts Center, Nairobi, 2018, photo: Wolfgang Tillmans
Exhibition extension, Kinshasa, 2018, photo: Robert Carrubba, © the photographer

Exhibition view, Musée d’Art Contemporain et Multimédias, Kinshasa, 2018, photo: Wolfgang Tilmans
CURATOR
Andreas Rost
2007

YEAR OF ORIGIN

EXHIBITS
98 b/w photographs
[gelatin silver prints]

SPACE REQUIRED
90–120 linear metres
[+ storage space for the empty crates]

NO. OF CRATES
5

PROJECT MANAGEMENT
Alexander Lisewski
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Exhibition view, Stills Centre for Photography, Edinburgh, 2015, photo: Cheryl Connel, © the photographer

LEAP IN TIME. ERICH SALOMON. BARBARA KLEMM
7 February - 5 April 2015
Leap in Time presents photographs by Erich Salomon and Barbara Klemm that are outstanding examples of German press photography. In their role as photojournalists, both of them produced unique documents of their time, and, as artists, they created pictures of exceptional intensity.

Both Barbara Klemm and Erich Salomon saw themselves as journalists rather than artists. The fact that they are now both regarded as artists stems from the logic of their pictures. Their photos are not just significant thanks to their news value, but also because their complex composition sheds light on the political, social and psychological background to the events depicted. The personal viewpoint of both photographers always remains clear.

Erich Salomon was a celebrity photographer and also portrayed himself as such. He worked with guile and a hidden camera to capture, as the title of his book put it, “Famous Contemporaries at Unguarded Moments”. His methods anticipated those used by today’s paparazzi, but his images do not speak the sensationalist language of revelation. They show the ways of the political and social elite of his time, well before the advent of media advisors, and they show the daily business of politics rather than its staged management. Erich Salomon was himself a gentleman who photographed other gentlemen. As a photojournalist, he investigated the hitherto unknown world of parliamentary business for newspaper readers. His fame gave him access to the highest echelons of power – and the living rooms of film and music stars as well as celebrities from the world of literature and art. The menacing presence of the Nazis in parliament in Berlin from 30 October 1930 spelled the end of this culture, which was also reflected in Erich Salomon’s photographic vision. In 1932 he produced his only socio-political reportage, entitled “The Prisoners of the World Crisis”. It is like a grim foreboding of things to come.

Many photographs by Barbara Klemm are now etched in the collective visual memory of the Germans, but we are not always aware that these pictures were first made as photojournalism. Like Salomon, Barbara Klemm does not stage her photos in any way, although she does not go so far as to use a hidden camera.

Her pictures are based on her precise knowledge of her subject, which she condenses into a universally valid message. The unobtrusive presence of Barbara Klemm allowed the people being photographed to carry on with what they were doing, unperturbed that a photo reporter was present. Her photo equipment was small and light and did not indicate any professional interest on her part, which made it easy for her to gain entrance to significant events and unusual situations. She often stood on the sidelines of an event, and pressed the shutter immediately before or after the high point. In this way Barbara Klemm succeeded in capturing images that undermine the staged show of politics and deliver subtle and profound images of events. Her photographs, however, are anything but simple snapshots. Barbara Klemm shuns effects; the perfection of her compositions will only be appreciated by taking a second look.
Barbara Klemm: Am Reichstag, Berlin, 1987, © the artist

Barbara Klemm: Berthold Beitz, Max Schmeling, Ball des Sports, März 1985 (Sports Gala, March 1985), © the artist

Barbara Klemm: Fall der Mauer, Berlin (Fall of the Berlin Wall), 10.11.1989, © the artist
Erich Salomon: Blitz über dem Völkerbundpalast, Genf (lightning over the Palace of Nations, Geneva), 1936
© Berlinische Galerie, Museum of Modern Art, Photography, and Architecture

Erich Salomon: Aristide Briand weist auf Erich Salomon mit dem Ausruf "Ah! Le voilà! Le roi des indiscrets" (Aristide Briand points to Erich Salomon saying "Ah, there he is, the king of the indiscreet") Paris, August, 1931, © Berlinische Galerie, Museum of Modern Art, Photography, and Architecture
How can we stay in contact, share knowledge and experience, and exchange views without actually travelling?

Artists seek to engage in a dialogue

The ifa asked eight artists and artist groups what themes they would like to discuss with artists from another part of the globe. The artists invited responded and sent us the following short texts. If you know of any artists where you live who are interested in any of the themes mentioned, we think this would be an excellent opportunity to organise an online conversation exchange on these topics. Further details of content and format are still to be discussed.

Antje Majewski

I am an artist from Berlin working mainly with painting, video, narration, and group processes in the fields of nature/culture entanglements, migration of plants, objects and significations, postcolonial perspectives, objects in museological settings, but also natural objects (beings). I am always looking to engage in exchanges, eager to learn more, and to get to know artists or other cultural or scientific workers from other parts of the world!

For many years now I have been working with artist friends and ecological groups, with curators and plant breeders, and I would be very happy to discuss with you how art can look at climate change, renewable energy sources, gardening/agriculture/forested; but also questions of justice and damage repair.

Karen Michelsen Castañón

“Bordar las interrupciones” — embroidering the interruptions — is a phrase in one of my textile pieces. I’d like this phrase to spark a conversation: What do you associate with these words and the context you live and work in? As an artist, a filmmaker, a cultural worker, a member of collectives, and a mother, I work at the intersection of art and education, while critically questioning my own position and the power relations in these contexts. Currently, I’m interested in discussing issues of epistemic dispossession, as well as migration, seen through the lens of privilege, classism, and racism. For quite a while now I have been focusing on the ways (colonial) histories are told and historical events are reenacted in the present. I’d love to hear about how other artists deal with these aspects in their work.
Taiyo Onorato und Nico Krebs

How do we imagine our future? For some time now we have been asking ourselves in what way how we imagine the future has changed and whether it is possible to find images that express this. What happens on a visual level to how we perceive our environment and, linked with this, what are now our hopes and fears? Further: Why does practically every image of the future come from the past?

It would be interesting to have a direct interchange of views on what images mean to one personally that one has created in a foreign culture, especially with someone who actually belongs to the other culture. What does one see differently at the first exposure to a different culture than subsequently when it has become an everyday reality? What does one notice and why? How does one recognise one’s own prejudices and biases and perceptual schemas? What can one learn on a trip, or is travel in 2021 appropriate at all and important?

Where does life take place in the twenty-first century? Particularly at the end of 2020 it is interesting to reflect on how life has changed because of the Covid-19 pandemic. Could these changes be applicable to other possible developments? Will the digital evolution of our social life lead to a situation where it will scarcely matter at all where we are physically? Are the urban environments still relevant and beneficial at all and what does this development look like on other continents?

Peter Piller

The study of Palaeolithic art is just over a hundred years old and is therefore a relatively young discipline. When the Altamira Cave paintings were discovered in 1876 many leading experts rejected the prehistoric origin of the paintings — not only on the grounds that they held that the paintings’ state of preservation was too good but also because their perfect quality did not match the contemporary notion of “primitive” Stone Age human beings.

It would be interesting to discuss questions of contemporary graphic arts production in relation to Stone Age art. A particular focus could be the signs and symbols which are found both in cave paintings and on their own. In my opinion, more research should be devoted to this phenomenon.

Points I should like to discuss are: which conditions are necessary to produce a drawing; to what extent does drawing always represent an aspect of action and is a bodily matter; to consider drawing as operating in the area between recollection, outlook, and invention; to identify the advantages of an open-ended and subjective approach to drawing; and perhaps eventually, to find criteria to evaluate accomplished drawings.
Andreas Rost

The tension between documentary photography and political practice has inspired me ever since I began working as an artist. The upheavals in Central and Eastern Europe of 1989/1990 had a huge impact on me. I was politically active as spokesman of the Civil Rights Movement, and as a photographer I developed at this time my method of using observations of everyday life away from the major events featured by the media to explore social and political changes. I see my photography, which is both artistic and documentary, as a force that can establish access to the non-verbal experiences of people in their communities. With its condensed images it clearly provides source material for insights into our present-day as well as for reflecting on the future.

Documentary photography: Political activism or work for the archive? Can photography map out utopias? Why should archives be set up? Are the faces of people merely masks or do they exhibit political identities? Which images is it permissible to show?

Michael Schaefer

Will the reality of art become digital?

Art, viewing it and discoursing on it, is increasingly taking place on the Internet. There are now virtual tours of galleries and museums as well as streamed guided tours of exhibitions. As artists we have long become used to following the work of our colleagues via online platforms and websites. However, at the latest since the recent accelerated trend to media-enabled experience of art expedited by the Covid-19 pandemic lockdowns, the question arises: What if one’s own work will only be viewed online and hardly ever in a “real” exhibition? Should this be the case, all aesthetic qualities would be up for scrutiny and reassessment in terms of materiality, complexity, effect, as well as meaning. Or will the trend to virtual viewing simply generate new approaches for conveying the physical factors of artworks — on the screen or via virtual reality visualisation? And should such considerations play any role at all in the ongoing development of the artist’s thinking when creating an artwork?
Sebastian Stumpf

In the projected discussions I would like to exchange views with others on the design of urban spaces and our physical and mental relationship to architecture as well as to rural and urban spaces. Based on my artistic work this includes manifold possibilities of creating filmic and photographic images as well as performative practices.

How can one deal with the functionality, rationalisation, and regimentation of urbanspaces? Where can one find gaps, loopholes, and transition zones? What possibilities does the camera have with regard to its documentary quality as compared to its potential for fiction and construction? How does the relation between direct physical experience and photographic image change in view of perception that is increasingly influenced by the virtual?

Nushin Isabelle Yazdani: Workshop

[d/r]econstructing AI: dreams of visionary fiction

Artificial intelligence (AI) is an integral part of our present reality. Decision-making processes are increasingly being outsourced to algorithmic systems — by the police or in court, in schools and in job application procedures, in government offices and at border crossings. For these technologies not only seem to be more efficient and thus more profitable, but also more objective than humans. But are they really?

With this seminar we want to investigate the structures behind algorithmic decision-making systems. We will not only explore how they are built and how they work, but also discuss why their design is normative rather than neutral, and how AI systems reproduce and reinforce structural discrimination in our society. Using various tools as examples, we will look at existing power relations and forms of discrimination that are reflected in the tools.

We then embark on a speculative journey into the future and discuss how we want to design today (with technology and without) to create a more just world for tomorrow. What approaches are already in place? Which artists inspire us? Which values are important to us?

“We have the gift and the responsibility to imagine. And yes, this is a dark age. And a darkness such as this is the perfect setting for our dreams. Visionary fiction is a way to shape dreams of justice — to understand that art is not neutral, that what we dream and create is a practice ground for the futures we need.” (Adrienne Maree Brown)
Antje Majewski: *E. F. A. im Garten (E. F. A. in the garden)*, 2015, Photo: Jens Ziehe, Berlin © the artist

Taiyo Onorato & Nico Krebs: *W5*, 2020, © the artists

Michael Schäfer: *Hussarenhof (Bautzen 21.02.2017)*, 2017, © the artist
ifa Travelling Exhibitions Worldwide 2021

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authors, photographers, and artists

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ifa [Institut für Auslandsbeziehungen] is Germany’s oldest intermediary organisation for international cultural relations. It promotes a peaceful and enriching coexistence between people and cultures worldwide. ifa supports artistic and cultural exchange in exhibition, dialogue and conference programmes, and it acts as a centre of excellence for international cultural relations. It is part of a global network and relies on sustainable, long-term partnerships.