



# Ne nagingi se kroz prozor Do not lean out

Wedding kolonija -  
savremena umetnička scena iz Berlina

Kolonie Wedding -  
Contemporary Art from Berlin

# Ne naginji se kroz prozor

Kolonie Wedding – Savremena umetnost iz berlina

18.10.-15.11. 2019

Muzej savremene umetnosti Vojvodine, Novi Sad, Srbija

## Umetnici:

Jovan Balov, Jan Bejšovec, Archi Galentz, Pablo Hermann, Patrick Huber, Henrik Jacob, Karen Koltermann, Ute Lindner, Daniel Sambo-Richter, Karen Stucke, Kata Unger, Veronika Witte, Andreas Wolf

„Ne naginji se kroz prozor“ - naslov izložbe - na nemačkom jeziku odmah podseća na uobičajenu izreku, gde metafora preteranog naginjanja kroz prozor znači da se uradi nešto rizično, nedozvoljeno, da se napusti poznato; da se uradi nešto nesmotreno ili neočekivano - radnja koja jednu osobu stavlja u nesiguran položaj. Deluje kao da naziv izložbe savremene umetnosti poručuje umetnicima da se uopšte ne bave umetnošću, što je paradoks.

Moderna, odnosno savremena umetnost smatra se refleksivnom praksom, poput filozofije. Ona je nešto što ljudi rade da bi shvatili svoje postojanje. Pored filozofije, umetnost nije sistemska pojava, nije okrenuta ka ciljevima i verovatno se nalazi izvan granica konvencije; umetnost ne daje odgovore i ne teži da daje odgovore, već naprotiv, umetnost postavlja pitanja, a dobro umetničko delo uvek će biti nešto više od samo jedne stvari. Ono nikad ne može biti jedno fiksno tumačenje, inače bi to bio projekat komunikacije, a ne umetnost. Dakle, kliše o tome da je umetnost buntovna i nepredvidiva je istinit i, zapravo, predstavlja neophodan i suštinski kvalitet prakse, za razliku od svih drugih kulturnih poduhvata. Stoga: reći umetnosti da se ne naginje kroz prozor znači uzeti od nje jednu od najvažnijih osobina. (Ovo zapažanje ostaje važeće i u vremenima u kojima „sve može“ u savremenoj umetnosti, društvo rado prihvata „protivu bodila praćakati se“ kao zabavnu novotariju.)

Umetnost postavlja pitanja i ne daje nedvosmislene odgovore. Naginje se - kroz dvostrukost osećanja; otvara nove perspektive i omogućava nova iskustva. U smislu ove dvostrukosti osećanja, naslov izložbe se može tumačiti na više načina; „Ne naginji se“ istorijski je citat: natpis na pločicama pričvršćenim na prozorske okvire u putničkim vozovima, u davna vremena kada su prozori u vozovima još uvek mogli da se otvaraju. Ovi natpisi su obično višejezični, kombinacija jezika zavisila je od regiona kojim se se vagon kretao. Zanimljivo je da se početak postepenog nestanka prozora koji mogu da se otvore u vozovima podudara, barem u Nemačkoj, s ponovnim ujedinjenjem i otvaranjem istočnog bloka.

Dr Ana E. Vilkens

# Kolonija Veding – savremena umetnička scena iz Berlina

Kolonija Veding (Kolonie Wedding) je mreža povezanih slobodnih umetničkih prostora u Berlinu. Četrnaest umetnika koji se predstavljaju u Novom Sadu jesu ili aktivni članovi Kolonije Veding, ili su sa njom povezani kao umetnici koji izlažu ili su u ulozi gostujućih kustosa.

## Umetnost u Berlinu

Berlin se smatra jednim od najvažnijih centara savremene umetnosti u svetu. Pored već etabliranih prostora poput muzeja, društvenih i komercijalnih galerija (oko tri ili četiri stotine do danas), u Berlinu postoji dosta drugih vidova predstavljanja umetnosti i umetničkog aktivizma, na primer, umetničke galerije, privremeni umetnički projekti, galerije u dnevnoj sobi i prostori za projekte.

## Prostori za projekte

Prostori za projekte igraju posebnu ulogu na međunarodnoj umetničkoj sceni Berlina. Teško im je odrediti tačan broj, možda ih po čitavom gradu ima oko dve ili tri stotine. Od 2015. godine organizovani su u okviru neprofitne organizacije pod nazivom Mreža prostora za projekte i inicijative u Berlinu (Netzwerk freier Berliner Projekträume und Initiativen e. V).

Usled neformalnog, nebirokratskog i neprofitnog karaktera ovih prostora, oni mogu da deluju spontano i da eksperimentišu, održavaju mreže u Nemačkoj i inostranstvu, prevazilaze granice umetnosti i ideja, razmišljaju van utvrđenih okvira, spontano pozivaju susede; u njima se održavaju koncerti i razne druge priredbe, ili direktno i odmah reaguju na aktuelna pitanja.

Umetnička dela ne moraju da se prodaju, usled čega je moguće ostvariti vidove umetnosti koji su manje ili više neprivaćni za komercijalne galerije, poput dela i projekata sa učešćem

publike, ili dela koja se samounište, a uz sve to, umetnost ne mora da se dopadne širokoj publici, što otvara priliku da istražite neistraženo ili predstavite neki egzotičniji umetnički žanr.

Prostore za projekte obično finansiraju umetnici i kustosi; ne postoji redovna finansijska pomoć vlade.

### **Diskurs i učešće**

Prostori za projekte takođe funkcionišu kao važno mesto za sastanke na umetničkoj sceni Berlina; tamo se raspravlja o predstavljenoj umetnosti; vode se debate; umetnici i posetioci zajedno razgovaraju o izloženim radovima i o umetnosti uopšte; ljudi jedni drugima pričaju o drugim izložbama koje su posetili i kritikuju ih, odnosno preporučuju. Umetnici, kustosi, poznavaoци, turisti i susedi podjednako sudeluju, dele mišljenja i iskustva, kritikuju i konceptualizuju. Ova kultura razgovora na nezavisnoj umetničkoj sceni u Berlinu, gde su svi dobrodošli i gde svi imaju isto pravo glasa, veoma je važna za berlinsku umetničku scenu. Njen uticaj širi se daleko od samih prostora za projekte. Stvaraju se nove ideje. Danas, kada postoji stalno i sveprisutno lamentiranje nad medijima i pogoršanjem pravog „dijaloga“ zbog postojanja elektronskih komunikacionih uređaja, na nezavisnoj umetničkoj sceni se za najavu događaja uglavnom koristi Fejsbuk. Razgovor se odvija između osoba koji se istinski susreću.

I umetnost i diskusije u prostorima za projekte neprestano istražuju šta bi to savremena umetnost mogla biti - i kolika je njena istinska a kolika moguća važnost u društvu.

### **Kolonija Veding**

Nekoliko prostora za projekte se povezalo 2001. godine i osnovalo neprofitnu organizaciju Kolonija Veding (koja je tako nazvana po delu Berlina pod tim imenom u kome se i

nalazi, i po Kolonienštrase, ulici u kojoj im je bila prva kancelarija; „Kolonie“ je, slučajno, nemačka reč za koloniju). Sada, 19 godina kasnije, Kolonija se sastoji od 23 prostora za projekte u okolini ulice Soldiner.

Prostori za projekte se istovremeno fokusiraju na region i na međunarodni rad; redovno organizuju događaje, koncerte, predstave i izložbe sa učešćem publike, tako što poziva susede iz kvarta da u njima učestvuju.

Kolonija Veding posebna je po tome što su članstvo i (međunarodne) izložbene aktivnosti traju izuzetno dugo. Nekoliko prostora za projekte usredsređeno je na određene teme ili žanrove, poput video-umetnosti, performansa, veza između umetnosti i nauke, politike. Neki od prostora su neguju redovne međunarodne umetničke razmene sa, na primer, Balkanom, Rusijom, Austrijom, Turskom i Brazilom. Finsko-nemački umetnički prostor Tulboks (Toolbox) se fokusira na prikazivanje umetnosti iz nordijskih zemalja u Berlinu.

Verovatno najjedinstveniji aspekt Kolonije Veding jeste da umetnički prostori koordinišu datume otvaranja do kojih dolazi svakog poslednjeg petka u mesecu. Obično oko deset do dvanaest prostora poslednjeg petka u mesecu otvaraju nove izložbe. Svi su blizu, pa iste večeri možete posetiti sve prostore za projekte.

Može se, na primer, videti pomalo bizarna slika umetnika iz Berlina u umetničkom prostoru koji vode osobe iz Poljske i Hrvatske, a zatim posetiti finski prostor i videti grupnu izložbu iz Finske; otići do portugalskog člana Kolonije i pogledati izložbu video-umetnosti brazilskog umetničkog kolektiva, eksperimentalnu instalaciju njujorških umetnika u drugom prostoru, a u trećem crtača stripova iz Izraela. U Koloniji se o predstavljenoj umetnosti živo raspravlja, što se i inače radi u prostorima za projekte. Dozvoljeno je da mislite da je predstavljena umetnost koještarija.

Pretpostavljam da ova kultura stalne međunarodne razmene i rasprave o umetnosti, zajedno sa mogućnošću da se iskusi toliko različitih umetničkih stavova, menja i samu umetnost, tako da se umetnost u Berlinu razlikuje od umetnosti na drugim mestima.

Organizacija udruženja Kolonija nije hijerarhijska, nema šefa. U bilo kojem trenutku, četiri člana Kolonije Veding su predsedavajući, nema prvog i potpredsednika. Odluke se donose konsenzusom. Svi umetnički prostori samostalno planiraju sopstveni program; udruženje uglavnom obavlja administrativne i organizacione poslove koji se odnose na sve prostore - na primer mesečno štampanje letaka i održavanje pridružene veb-stranice, bez uticaja na umetničke i kustoske odluke prostora za projekte.

Možda bi se i sama Kolonija, sa proširenom koncepcijom umetnosti, mogla posmatrati kao Gesamtkunstwerk - nešto što prelazi ili čak rastvara granice, što je plodno tlo za inovativne ideje.

Dr Ana E. Vilkens

# Do not lean out

Kolonie Wedding – Contemporary Art from Berlin

18.10.–15.11. 2019

Museum of Contemporary Art Vojvodina, Novi Sad, Serbia

## Artists:

Jovan Balov, Jan Bejšovec, Archi Galentz, Pablo Hermann,  
Patrick Huber, Henrik Jacob, Karen Koltermann, Ute Lindner,  
Daniel Sambo-Richter, Karen Stucke, Kata Unger, Veronika  
Witte, Andreas Wolf

‘Do not lean out’ – the exhibition’s title – is in German immediately reminiscent of a common saying, where to lean too far out of a window is a metaphor for doing something risky, out of line, to leave the realm of the well-known, something reckless or unexpected, an action, that puts one in a precarious position. To name an exhibition of contemporary art thus seems to be telling the artists not to do art at all, which is a paradox.

Modern and/or contemporary art is deemed a reflexive practice, like philosophy something humans do to come to an understanding of their own existence. Other than philosophy, art is not systematic, not goal-oriented and probably outside the boundaries of convention, art doesn't provide answers and doesn't even strive to provide answers, but on the contrary, art poses questions; and a good artwork will always be more than only one thing, there can never be one fixed interpretation, otherwise it would be communications design, not art. So the cliché that art is rebellious and unpredictable is true and actually a necessary and intrinsic quality of the practice, unlike every other cultural endeavour. Therefore: to tell art not to lean out is to take from it one of its most important traits. (This observation remains valid even in times in which the 'anything goes' of contemporary art, the 'kicking against the pricks' is gladly embraced by society as entertaining innovation.)

Art poses questions and doesn't provide unambiguous answers. It leans out – through ambivalence; it opens up new perspectives and allows new experiences. In terms of this ambivalence the exhibition's title is open to several different interpretations; 'Do not lean out' is a historical quotation: the inscription on small plates attached to window frames in passenger trains, in bygone times in which windows in trains could still be opened. These inscriptions were usually multilingual, the combination of languages depending on the region in which the railway carriage was in use. Interestingly enough, the beginning of the gradual disappearance of openable windows in train carriage coincides, at least in Germany, with the reunification and the opening of the Eastern Bloc.

Dr. Anna E. Wilkens

# Kolonie Wedding – Contemporary Art from Berlin

Kolonie Wedding is a network of associated free art spaces in Berlin. The fourteen artists presented in Novi Sad are either active members of Kolonie Wedding or are connected to it, as exhibited artists or invited curators.

## Art in Berlin

Berlin is seen to be one of the most important centres of contemporary art worldwide. Apart from established venues like museums, communal and commercial galleries (about three or four hundred to date), Berlin has a considerable number of other forms of art presentation and art activism, for example artists' run galleries, temporary art projects, living-room-galleries and project spaces.

## Project Spaces

A special role in Berlin's international art scene play the project spaces. The exact number of these is difficult to determine, there may be around two or three hundred at any given time, spread over the entire city. Since 2015, they are organised in the Netzwerk freier Berliner Projekträume und Initiativen e. V. (Network of Project Spaces and Initiatives in Berlin, registered non-profit organisation).

Due to the informal, unbureaucratic and non-profit character of these spaces, they can act spontaneously and to experiment, to maintain networks in Germany and abroad, to transcend boundaries of art and ideas, to think outside the box, to invite neighbours, spontaneously host concerts and different types of events or react directly and immediately to current issues.

The artworks do not need to be saleable – this allows forms of art that are more or less un-attractive for commercial galleries, like participatory pieces and projects, or works with inbuilt

self-destruction – and furthermore the art does not have to be agreeable to a broad audience, which opens the opportunity to try the untried or show more exotic art genres.

Project spaces usually are self-financed by artists and curators; there is no regular government financial aid.

### **Discourse and Participation**

The project spaces also function as important meeting places within the art scene of Berlin; the art presented is discussed, debates take place, artists and visitors together talk about the exhibited works and about art in general, people tell each other about other exhibitions they have visited and criticise and/or recommend. Artists, curators, connoisseurs, tourists and neighbours alike partake, share opinions and experiences, criticise and conceptualise. This culture of conversation in the independent art scene in Berlin, where everybody is welcome and everyone has the same right to voice their opinions, is of great importance to Berlin's art scene. Its influence expands to far outside of the project spaces themselves. New ideas are created. Today, where there is the constant and ever present lament about the media and the deterioration of 'real' dialogue due to electronic communication devices, in the independent art scene Facebook is used mainly to announce events. The conversation takes place between people who actually meet. Art as well as discussions in the project spaces constantly engage in fathoming out what contemporary art can be – and what its relevance in society is or could be.

### **Kolonie Wedding**

In 2001 a group of project spaces connected and founded the non-profit organisation Ko-lonie Wedding (which is named for Berlin's district of Wedding, where it is situated, and from Koloniestraße, the street where its first office was; 'Kolonie' is, incidentally, the German word for colony). Now, in its 19th year, the Kolonie consists of 23 project spaces in the area around Soldiner Straße.

The project spaces simultaneously have a regional focus and an international orientation; they regularly organise events, concerts, performances and exhibitions with a participatory character, inviting their neighbourhoods to take part. Kolonie Wedding is special in so far as membership and (international) exhibition activities are of an exceptional continuity.

Several of the project spaces focus on specific topics or genres, like for example video art, performance, connections between art and the sciences, politics. Some of the spaces cultivate regular international art exchanges with, for example, the Balkans, Russia, Austria, Turkey, and Brazil. The Finnish-German art space Toolbox focuses on showing art from the Nordic countries in Berlin.

The probably most unique aspect of the Kolonie Wedding is that the art spaces coordinate their opening dates: on every last Friday of the month the openings take place. It is usually about ten to twelve of the places which have new exhibitions on this Friday. They are all in walking distance from each other, so it is possible to visit all the project spaces on the same evening.

One can, for example, see the slightly bizarre paintings by a Berlin based artist in an art space run by people coming from Poland and Croatia, then visit the Finnish space and see a group show from Finland; go on to the Portuguese member of the Kolonie and see an exhibition of video art by a Brazilian artist collective, an experimental installation by New York artists in another space and a cartoon artist from Israel in yet another. As in the project spaces in general, also in the Kolonie the art presented is intensely discussed. It is allowed to think that the presented art is rubbish.

It is my notion that this culture of constant international exchange and debate about art, together with the possibility to

experience so many different artistic positions, changes the art itself, so that art in Berlin is different from art elsewhere.

The organisation of the Kolonie association is non-hierarchical, there is no boss.

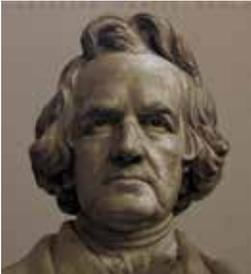
At any given time, four members of the Kolonie Wedding together are the chair, there is no first chair and vice chair. Decisions are made by consensus. The art spaces all independently plan their own programme; the association fulfils the task of doing mostly administrative and organisational work pertaining to all the spaces – for example printing the monthly flyer and maintaining the joined website –, with no influence on the artistic and curatorial decisions of the project spaces.

Maybe the Kolonie itself could, with an extended conception of art, be seen as a Gesamtkunstwerk – one that crosses or even dissolves borders and that is a fertile ground for innovative ideas.

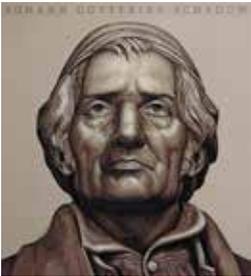
Dr. Anna E. Wilkens



## Jovan Balov



Jovan Balov slika hiperrealistične portrete jednobojnim smeđim i bež bojama, akril na platnu u srednjim formatima, obično veličine oko 90 x 110 cm.



Pored toga što Balov svoje portrete uređuje, on ih i razvija konceptualnim istraživanjem ličnosti prikazanih u njima. Dok vodi intenzivne razgovore s njima, istovremeno praveći izbore fotografija, približava se njihovim likovima i onome što želi da otkrije ispod površine osobe čiji portret radi. Takođe pokušava da iznese skrivene elemente na otvoreno. Pažljivo bira fotografije kako bi pronašao baš one koje odražavaju njegove utiske, zatim od fotografija pravi razne preseke, preuređuje polovine različitih fotografija i tako sastavlja novo lice. Čelo sa kosom, očima, nosom i ušima, usta i brada i na kraju vrat obično su sastavljeni iz različitih ilustracija ili se ogledaju, jedna strana lica je nasmejana, jedna strana izgleda ozbiljno, ili je jedan deo okrenut na drugu stranu dok se crte lica kombinuju da bi se stvorila nova celina.



Balov stvara hiperrealistične portrete, pri čemu mu cilj nije da oponaša prirodu što življe, već da realistički prenese stvarnost. U želji da se razlikuje od fotorealizma, koji uglavnom ima za cilj postizanje lepote predivnim realističnim prikazom, u svojim hiperrealističnim portretima Jovan Balov pomalo prevazilazi stvarnost i postavlja pitanje prirode stvari i prirode osobe koja je prikazana.

*Rolf Kulc-Mekenzi*

*Serijal Mojim očima*

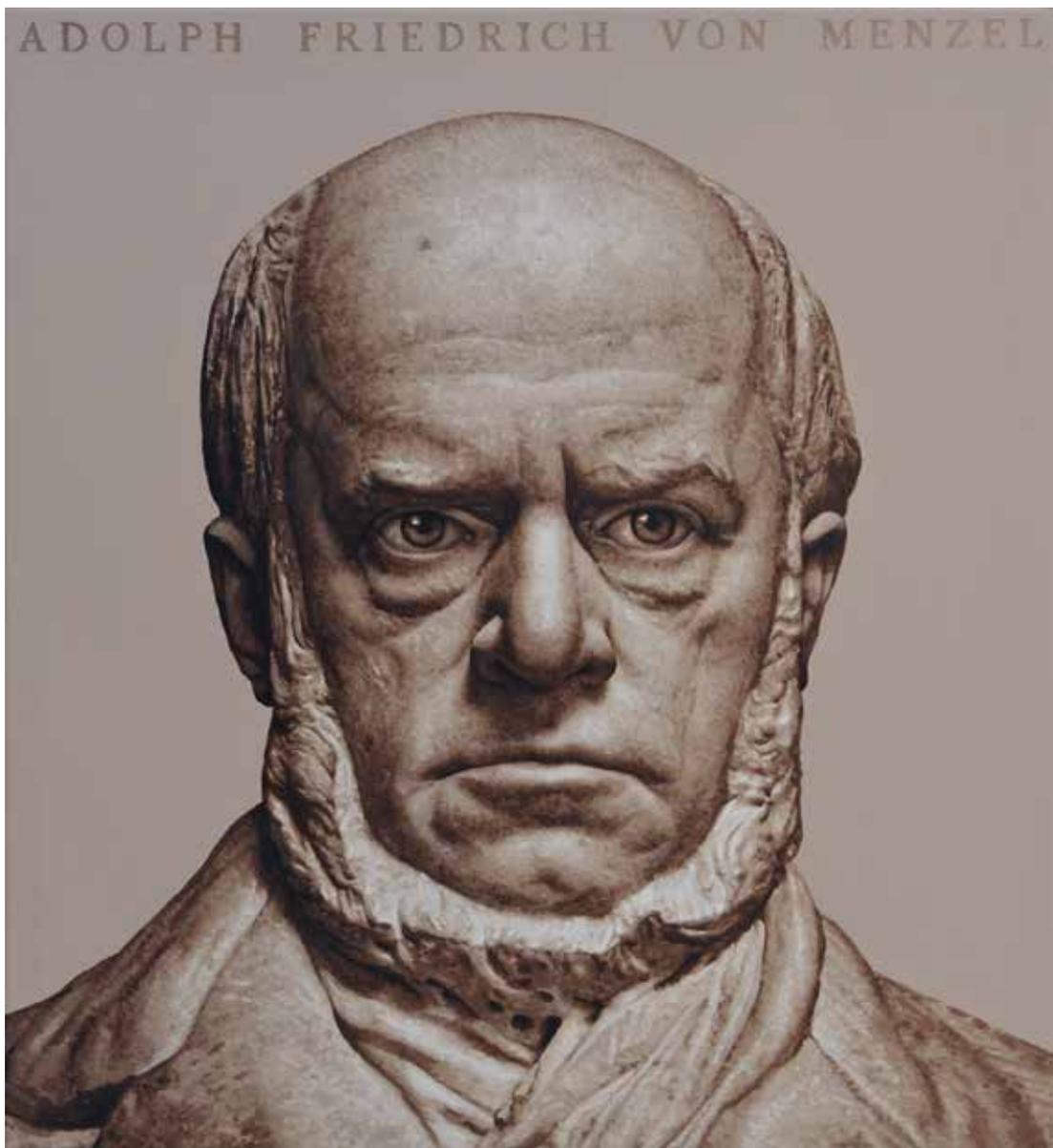
Kristijan Danijel Rau  
2010

Johan Gotfrid Šadov  
2012

Karl Fridrih Šinkel  
2011

Jovan Balov, rođen je 1961. godine u Skoplju, makedonski je umetnik, vlasnik galerije i kustos koji živi i radi u Berlinu. Prvo je studirao arheologiju, a potom likovnu umetnost u Skoplju, nakon čega je studirao na Umetničkoj akademiji u Berlinu. Pored svog umetničkog rada, upravlja prostorom za projekte Prima Centar u okviru udruženja Kolonije Veding, gde radi kao organizator, kustos i predstavlja brojne izložbe koje se fokusiraju na umetnike iz jugoistočne Evrope. Kao inicijator i promoter, organizovao je programe razmene i projekte u Norveškoj, Belgiji, Sloveniji, Hrvatskoj, Srbiji i Makedoniji.

Čast mu je bila da primi nagradu „Rigas karta“ u Atini 2007. godine za prekograničnu promociju kulture Balkana. Godine 2013, od galerije Colombije u Parizu, za svoje slike, dobio je prvu nagradu „Evropska prestonica kulture“. Evropski pokret Republike Makedonije imenovao je Jovana Balova za ambasadora u kulturi 2015. godine, a dobio je i odlikovanje „Evropska ličnost godine 2014. godine za Republiku Makedoniju“.



Adolf Fridrih fon Mencil  
Serijal „Mojim očima“  
105 x 115 cm, akril na platnu, 2013

Adolph Friedrich von Menzel  
Series *With my Eyes*  
105x115cm, acrylics on canvas, 2013

## Jovan Balov

Jovan Balov paints hyper-realistic portraits in monochromatic brown and beige colours, acrylic on canvas in medium formats, usually around 90 x 110 cm in size.

Balov does not merely arrange his portraits, he develops them by conceptual exploration of the personalities depicted in them. By holding intensive discussions with them, taking selections of photographs at the same time, he approaches their characters and what he wants to reveal beneath the surface of the person being portrayed. He also tries to bring hidden elements into the open. He chooses carefully from the photographs to find the ones that reflect his impressions, then he makes various cross-sections from the photos, rearranges different halves from different photographs, and thus assembles a new face. The forehead with its hair, the eyes, nose and ears, the mouth and chin, and finally the neck are usually put together from different illustrations or are mirrored, one side of the face smiling, one side looking serious, or one part facing a different direction, combining the features to make a new whole face.

Balov develops hyper-realistic portraits where the aim is not to mimic nature in a lifelike way, but to realistically transcend reality. Differing from photorealism, which mostly aims just to achieve beauty through brilliantly realistic depiction, in his hyper-realistic portraits Jovan Balov slightly exceeds reality and poses the question as to the nature of things and the nature of the person being depicted.

Series *With my Eyes*

Christian Daniel  
Rauch  
2010

*Rolf Külz-Mackenzie*

Johann Gottfried  
Schadow  
2012

Karl Friedrich  
Schinkel  
2011

Jovan Balov, born in Skopje in 1961, is a Macedonian artist, gallery owner and curator living and working in Berlin. Initially he studied archaeology, then fine arts in Skopje before studying at the University of the Arts Berlin at a later date. Apart from his artistic work he runs the project space Prima Center as a part of the Kolonie Wedding association, where he organises, curates and presents many exhibitions focusing on artists from South-East Europe. As an initiator and promoter, he has organised exchange programmes and projects in Norway, Belgium, Slovenia, Croatia, Serbia and Macedonia.

He was honoured to receive the 'Rigas Charta' award in Athens in 2007 for his trans-border promotion of the culture of the Balkans. In 2013, he was awarded the first prize 'European Capital of Culture' by Gallery Du Colombier in Paris for his paintings. The European Movement of the Republic of Macedonia named Jovan Balov a cultural ambassador in 2015, and he received the distinction of 'European Personality of the Year 2014 for the Republic of Macedonia'.



## Jan Bejšovec



Pod oznakom *KONFLIKTSTOFF* (materijal za konflikte prim. prev), Bejšovec se često bavi političkim i društvenim temama. Grafički i ponekad provokativni prikaz, namerno su u suprotnosti s tekstilnim medijumom. Upotreba autentičnih tkanina ili materijala poput vojne maskirne ili stare pomodne odeće dopunjava različite motive.



Pored mnogih političkih izjava u svojim radovima, Bejšovec se poziva na staru tradiciju tekstilne umetnosti i zanata u državnom, vojnom ili propagandističkom kontekstu. Takođe pokušava da skrene pažnju na važna istorijska mesta kroz tekstilne instalacije u javnom prostoru. Bejšovec je modernista u tekstilnoj umetnosti i kombinuje tradicionalne zanatske tehnike sa motivima napravljenim pomoću računara pod uticajem ulične umetnosti ili šablonske umetnosti (stencil-art). Složenim ručnim vezom Bejšovec stvara tekstilnu strukturu sličnu reljefu.

Da bi stvorio fotografski tačne obrasce za vez koristi moderan računarski program za uređivanje slika.



Jan Bejšovec (\* 30.06.1975, Frajberg / Saksonija) je nemački umetnik koji se bavi tekstilnom umetnošću i čiji rad se sastoji od slika, instalacija i predmeta. Glavni predmet njegove umetnosti tiče se političkih ili istorijskih pitanja. Jan Bejšovec živi i radi u Berlinu.

Profesionalnim radom tekstilnog umetnika počeo je da se bavi nakon što se preselio u Berlin 2007. godine, kada je i imao prve izložbe. Među njegove rane uspehe ubrajaju se samostalna izložba u ARD Hauptštat studiju 2011. godine i grupna izložba 2012. godine u Muzeju vojne istorije Bundesvera u Drezdenu sa Anselmom Kiferom i Mihaelom Sajlštorferom.

Na ivici  
55 x 55 cm  
Aplikacija na  
zategnutoj tkanini

Tamna krv  
58 x 63 cm  
Aplikacija na  
zategnutoj tkanini

Jovan i zver apokalipse  
90 x 100 cm  
Aplikacija na  
zategnutoj tkanini

Desničarska politička grupa je 2014. godine podnela krivičnu prijavu protiv Bejšovca zbog navodnog poziva na pobunu. Razlog je bilo umetničko delo „Totalni teoretičar“, koje prikazuje direktora Memorijala Berlin-Hohenshonhausen, Hubertusa Knabea kako upućuje i nacistički i komunistički pozdrav. Bilo je pokušaja da se zabrane prikazivanja te umetničke kritike Knabeovih pogrešnih revizionističkih tumačenja određenih analogija između totalitarnih sistema nacizma i državnog socijalizma. Javno tužilaštvo Berlina odbacilo je slučaj zbog zaštite slobodnog umetničkog izražavanja.



**On The Edge**  
55x55 cm  
stretched fabrics  
application

**Dark Blood**  
58x63 cm  
stretched fabrics  
application

**John and The Beast  
Of The Apocalypse**  
90x100 cm  
stretched fabrics  
application

**Sveti Dimitrije**  
130 x 60 cm  
Aplikacija na  
zategnutoj tkanini

**Agios Dimitrios**  
130x60 cm  
stretched fabrics application

## Jan Bejšovec

Under the label KONFLIKTSTOFF Bejšovec frequently deals with political and social themes. The graphic and sometimes provocative depiction contrasts deliberately with the textile medium. The use of authentic fabrics or materials like military camouflage or vintage clothes adds to the various motifs. Next to the many political statements in his works,

Bejšovec refers to the old traditions of textile arts and crafts in stately, military, or propagandistic contexts. He also tries to call attention to relevant historical places through textile installations within the public space. Bejšovec is a modernist in the textile arts and combines traditional craft techniques with computer generated motifs influenced by street art or stencil-art. By the elaborate use of hand embroidery he creates a relief-like textile structure. To create photographically accurate templates for the embroidery, modern picture editing software is used.

Jan Bejšovec (\*30.06.1975, Freiberg/Sa.) is a German artist whose work is dedicated to the textile arts and contains in addition to pictures, installations and objects. The main subject of his art revolves around political or historical issues. Jan Bejšovec lives and works in Berlin.

His professional work as a textile artist began after moving to Berlin in 2007 and the first exhibitions took place. The single show at ARD Hauptstadtstudio in 2011 and the group show 2012 at The Bundeswehr Military History Museum in Dresden with Anselm Kiefer and Michael Sailstorfer were his first successes.

In 2014 a right-wing political group pressed criminal charges against Bejšovec for alleged sedition. The reason was the artwork "Total theoretician", which portrays the director of the Berlin-Hohenschönhausen Memorial, Hubertus Knabe, making the gestures of both the Nazi and Communist salute. There was an attempt to ban the display of that artistic critique of Knabes revisionist misinterpretations of certain analogies between the totalitarian systems of Nazism and State socialism.

The Public Prosecution Service of Berlin dismissed the case on the grounds of the protected freedom of arts.



## Frank Dirš

1965. \* Berlin, živi i radi u Voltersdorfu i Berlinu

1993 - 1994. Master student Akademije umetnosti Berlina,

2005 - 2009. Predavač na Umetničkoj akademiji u Berlinu; na Vajsen-  
ze Univerzitetu primenjenih nauka u Hamburgu;

Univerzitet Bergiše, Vupertal;

Fakultet likovnih umetnosti, Hamburg;

1998. Nagrada Egmont Šefer za crtež;

Nagrada pokrajine Brandenburg za umetnost 2016. godine;

2016 Stipendija Pirosmani, Gruzija;

Brandenburška Nagrada za umetnost 2018. godine;

od 1990. izložbe i publikacije

u zemlji i inostranstvu, radi za pozorište i radio

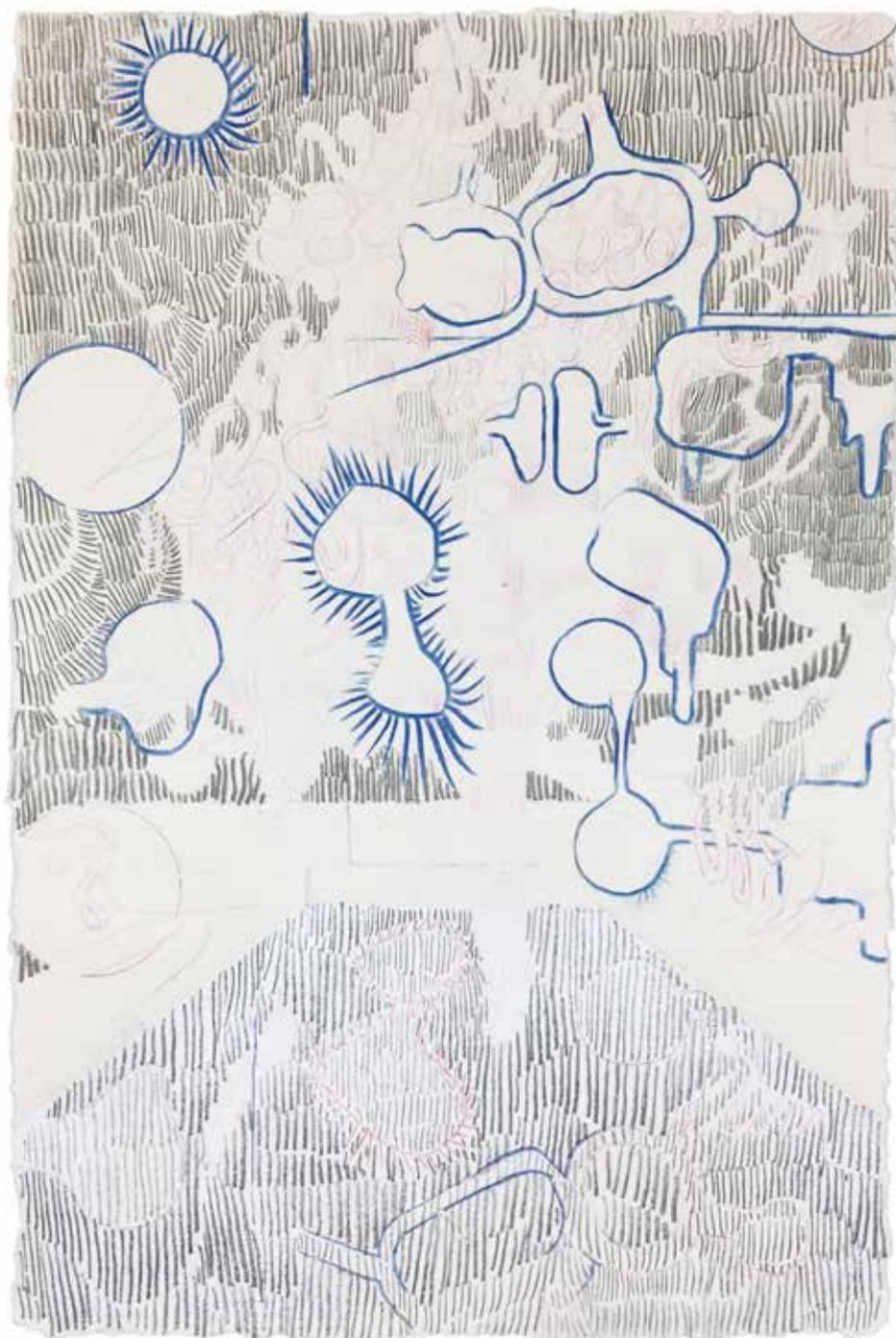


**Stenvej**

kreda, grafit, drvene  
boje na ručno  
pravljenom papiru  
iskrzanih ivica  
2015, 58 x 37 cm

**Steinway**

chalk, graphit, colour  
pencils on deckle-  
edge paper 2015,  
58x37 cm



# Frank Diersch

1965 \* Berlin, lives and works in Woltersdorf and Berlin  
1993 - 1994 Master student at the Academy of Arts Berlin,  
2005- 2009 Lectureship at the Kunsthochschule Berlin Weißensee  
Hamburg University of Applied Sciences  
Bergische University, Wuppertal,  
College of Fine Arts, Hamburg  
1998 Egmont Schaefer Prize for drawing  
2016 Art Prize of the State of Brandenburg  
2016 Pirosmani Scholarship, Georgia  
2018 Brandenburg Art Prize

since 1990 exhibitions and publications  
at home and abroad, works for theater and radio

## Razmišljanje spolja

Grafit, drvene boje, neprozirna bela boja na ručno  
pravljenom papiru neobrađenih ivica  
2015, 58 x 37 cm

## Denken im Freien [Thinking Outside]

Graphit, Farbstift, opaque white on deckle-edge paper  
2015, 58 x 37 cm



## Arči Galenz



**STOP/POTS**  
uokvireni predmet  
78 x 76 cm

**STOP/POTS**  
framed object  
78x76cm

Arči (Harutiun) Galenc rođen je u Moskvi 1971. godine u porodici sa dugom umetničkom istorijom. Maturirao je 1988. godine u Moskvi, a 1989. upisao Državni univerzitet za umetnost i pozorište u Jerevanu, Jermenija. Godine 1992. pozvan je kao gostujući student na Berlinski umetnički univerzitet (UdK Berlin) i studirao je slobodnu umetnost do 1997. godine, gde je i masterirao. Živi i radi u Berlinu, Moskvi i Jerevanu.

Tema koja se ponavlja i koja zauzima glavno mesto u njegovom umetničkom radu jeste pitanje identiteta, posebno u vezi sa političkim činionicima kao što su propadanje Sovjetskog Saveza i ponovni porast svesti Jermena.

Počev od 1989. godine, Arči Galenc izlagao je radove na više od 70 međunarodnih izložbi. Kustos je od 2000. godine. Od 2003. godine, piše za masovne medije, a od 2006. godine se bavi pedagoškim radom. Član je osnivač grupe „underconstruction“ (platforma za komunikaciju za jermenske umetnike. 2004. godine [www.underconstructionhome.net](http://www.underconstructionhome.net)) i član je Laboratorije za umetnost i kulturu (ACSL. 2010). Od 2008. godine upravlja izložbenim prostorom u Berlinu-Veding ([www.interiorDasein.de](http://www.interiorDasein.de)), a 2019. godine sa umetnikom i kolegom Andreasom Volfom otvara Volf i Galenc galeriju ([www.wolf-galenz.de](http://www.wolf-galenz.de))



**Autoportret  
Volontera**  
Predmet sa  
slikom,  
35 x 35 cm

**Selbst als  
Freiwilliger**  
Object with  
oil painting,  
35x35cm



# Archi Galentz

Archi (Harutiun) Galentz was born in Moscow in 1971 in a family with a long artistic history. In 1988 he got his A-level in Moscow and in 1989 entered the State University of Arts and Theater in Yerevan, Armenia.

In 1992 he was invited as a guest student to Berlin University of Arts (UdK Berlin) and studied free art till 1997 obtaining a Master degree. He lives and works in Berlin, Moscow and Yerevan.

A recurrent theme that is central to his artistic work is the question of identity, especially in relation to political factors such as the demise of the Soviet Union and the resurgence of Armenian awareness.

Starting from 1989, Archi Galentz exposed works in more than 70 international exhibitions. Since 2000 he has been curating. Since 2003 he has been writing for mass media and since 2006 he has been teaching. He is a founding member of the “underconstruction” group (a communication platform for Armenian artists. 2004 [www.underconstructionhome.net](http://www.underconstructionhome.net)) and a member of Art & Cultural Studies Laboratory (ACSL. 2010). Since 2008 he has been running an exhibition space in Berlin-Wedding ([www.interiorDAsein.de](http://www.interiorDAsein.de)) and in 2019 he opened with a colleague artist Andreas Wolf Wolf & Galentz gallery ([www.wolf-galentz.de](http://www.wolf-galentz.de))

## Danas za 16 godina

103 x 70 x 18 cm, uramljeni predmet  
fotografija, lutka, sat, naočare, slika i karta

## Heute in 16 Jahren [Today in 16 Years]

103 x 70 x 18 cm, object with framed  
photography, doll, a clock, glasses, a painting and a card



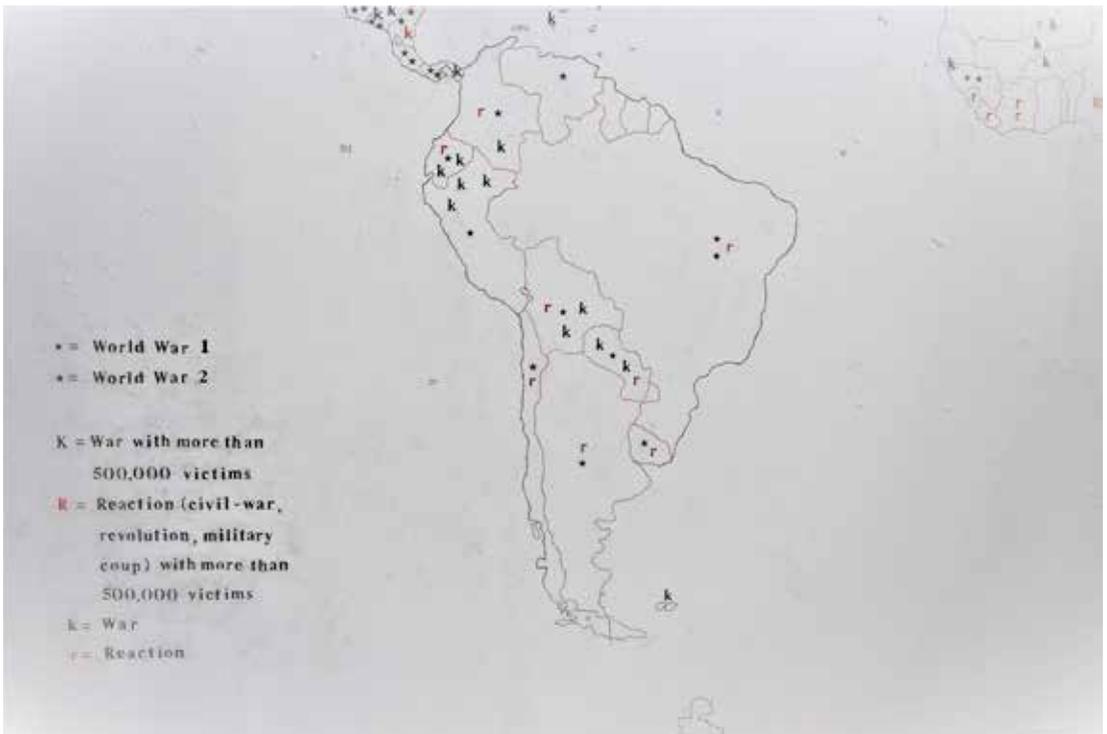
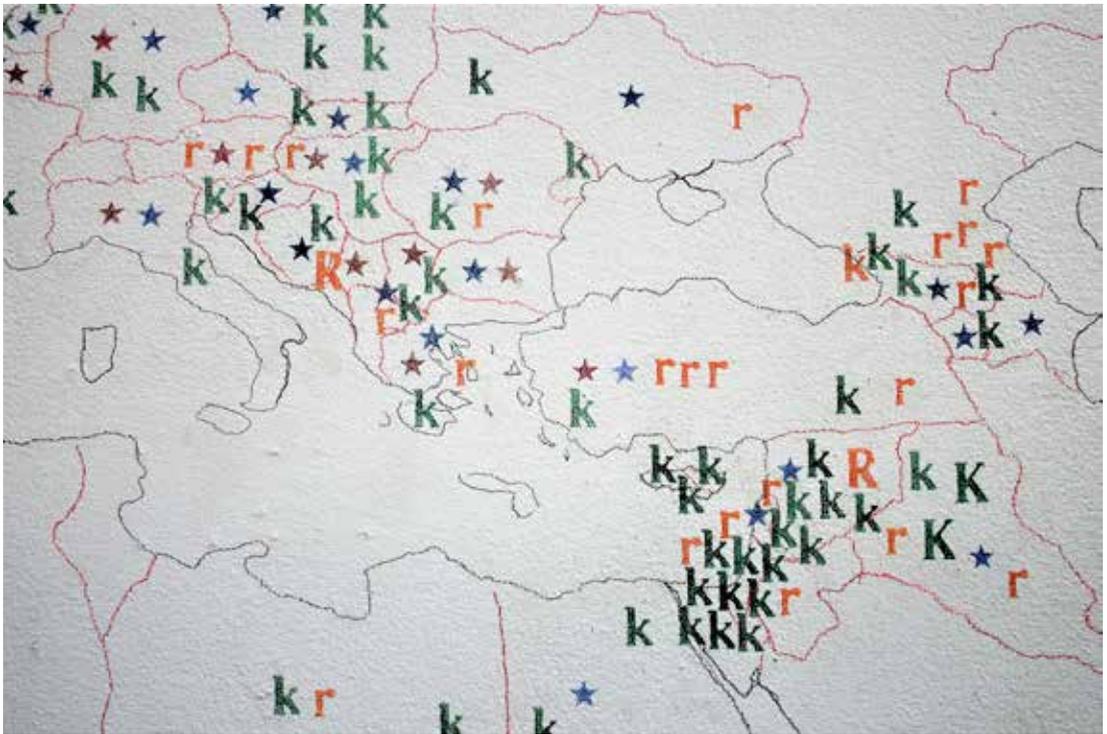
## Pablo Herman

„Krieg und Reaktion“ (Rat i reakcija, prim. prev.) je dugoročan projekat koji se sastoji od grafika, instalacija, akcija i projektnih materijala (teksta i istraživanja) koji su stvoreni da omoguće vizuelizaciju različitih kompleksa. Na ovoj temi radim (uglavnom zajedno sa ostalim kolegama) otprilike od 2005. godine. Pogled stalno odluta ka bojnopolju na osnovu novih konteksta i različitih perspektiva, a njegovi različiti konteksti se analiziraju i vizuelizuju. Vojnoindustrijski kompleks je sveprožimajući i prostire se čak i u kulturne strukture. One se ovde prepliću kako bi aktivno generisale i manipulirale slikama o ratnim scenama i scenama u vezi sa njima. Neke od ovih slika sam ponovo pokupio.

*Welt-Kriegs-Karte* (mapa svetskog rata, prim. prev.): sto godina nakon početka Prvog svetskog rata, preokreti koje je taj rat izazvao i danas određuju svetsku politiku, o čemu svedoči nedavno pokrenuta rasprava o ratnom dugu, geopolitički sukob koji se odnosi na Ukrajinu, ali i bliskoistočno žarište i neokolonijalni sukobi u Africi i Aziji. *Welt-Kriegs-Karte* omogućava mi da pokažem koliko je oružanih sukoba bilo u poslednjih sto godina i gde su se desili. Brojevi koji se odnose na sve sukobe takođe su navedeni u povezanom istraživačkom radu. Oni uključuju dužinu sukoba, strane, broj vojnika, poginulih i dodatne informacije.

Pablo Herman, umetnik i aktivista, rođen je u Gvajakilu, u Ekvadoru, odrastao uglavnom u Nemačkoj, istražuje oblast kulturnih i političkih preklapanja. Radi na polju slikarstva, štampe, fotografije, performansa i akcije, kao i na polju teorije umetnosti.

Koncentriše se na nova politička i kulturna kretanja u vezi sa migracijom, integracijom i rasizmom, osnovnim ljudskim pravima i društveno-političkim učešćem. Živi i radi u Berlinu od 2004. godine. Osnivač je projektnog prostora OKK / Organ kritischer kunst. Član je Kolonije Veding.



## Pablo Hermann

'Krieg und Reaktion' is a long-term project made up of graphics, installations, actions and project materials (text and research) created to allow visualisation of the various complexes. I have been working on this theme (mostly together with other colleagues) since about 2005. The gaze is drawn to the battlefield over and over from new contexts and differing perspectives, and its varying contexts are analysed and visualised. The military industrial complex is all-pervasive and extends even into the cultural structures. Here they are interwoven to actively generate and manipulate pictures about and relating to scenes of war. Some of these pictures are picked up by me again.

The Welt-Kriegs-Karte [World War Map]: one hundred years after the start of World War One, the upheavals caused by the Great War go on determining world politics even today, as is evidenced by the recently ignited debate about war debt, the geopolitical conflict concerning the Ukraine, but also the Middle Eastern flashpoint and neo-colonial conflicts in Africa and Asia. The Welt-Kriegs-Karte allows me to show how many armed conflicts there have been in the last hundred years, and where they took place. The numbers relating to all conflicts are also listed in the related research work. These include the length of the conflict, the parties involved, troop numbers, deaths and further background information.

Pablo Hermann, artist and activist, who was born in Guayaquil in Ecuador and grew up mainly in Germany, investigates the field of cultural and political overlaps. He works in the fields of painting, printing, photography, performance and action, and in the field of art theory. He concentrates on new political and cultural movements in relation to migration, integration and racism, basic human rights and socio-political participation. Has lived and worked in Berlin since 2004. He is a founding member of the project space OKK/Organ kritischer Kunst, member of Kolonie Wedding.

Detalj:

Mapa svetskog rata,  
deo umetničkog istraživačkog  
projekta K&R Rat i reakcija

Detail:

The Welt-Kriegs-Karte [World War Map],  
part of artistic research project *the K&R*  
(Krieg und Reaktion [War and reaction])



## Patrik Huber

Patrik Huber je umetnik iz Berlina, koji se bavi crtanjem i instalacijama. Studirao je likovnu umetnost na Umetničkoj akademiji u Kaselu. Od 1989. do 2004. radio je u saradnji sa Štefanom Bekom koji je preminuo 2004. godine. Od 1997. godine živi i radi u Berlinu. Godine 1999, zajedno sa Ute Lindner osnovao je projekat nekomercijalnih umetnika i časopis *COPYRIGHTberlin*. Patrik Huber se u svom nedavnom umetničkom radu fokusira na polurealistične pejzaže. Ova dela su višeslojni pastelni crteži koji koriste forme pejzaža kao i oblike tela.

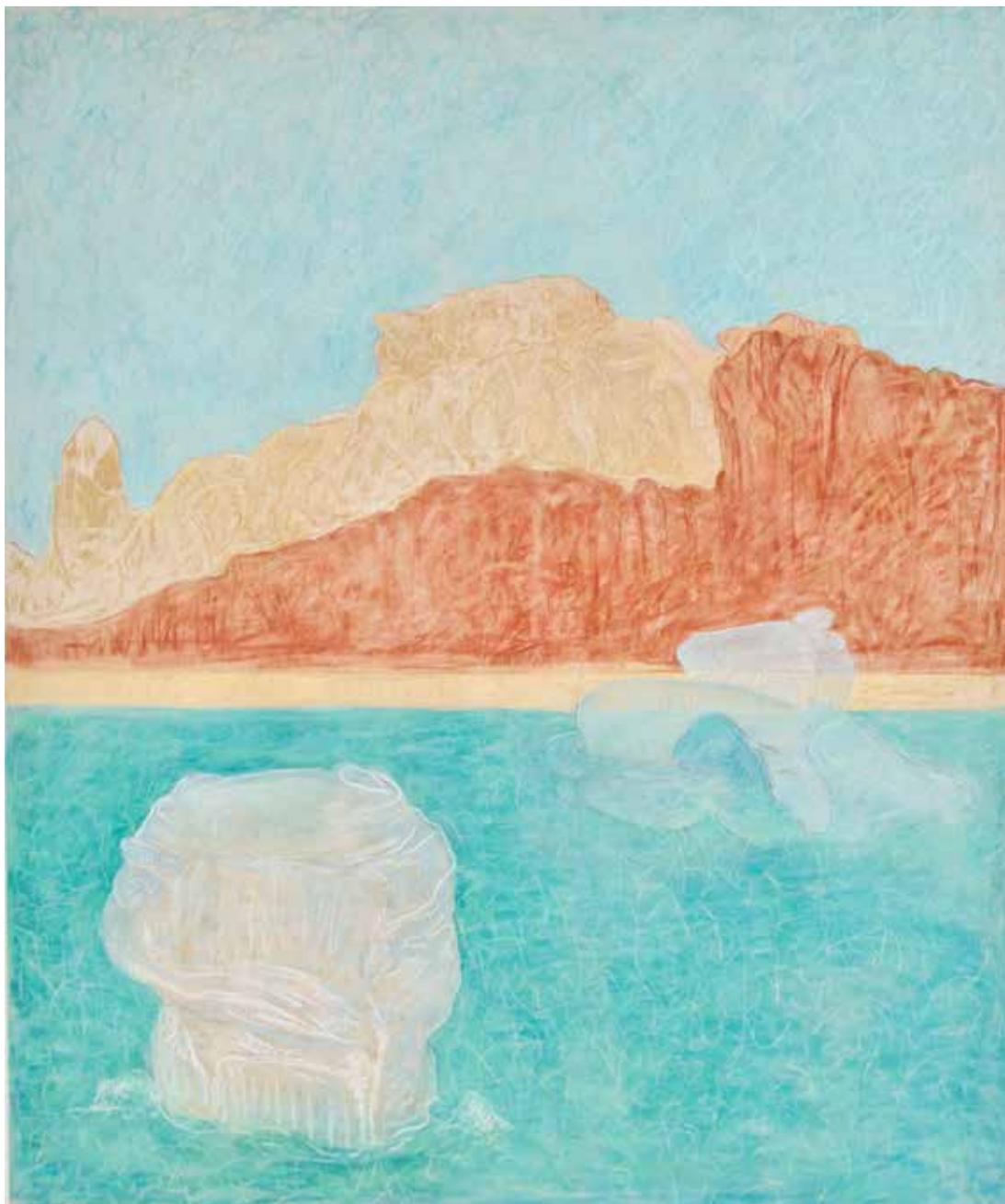
Njegovi radovi predstavljeni su širom sveta 2017. godine u Šangaju, na jednoj prošlogodišnjoj izložbi u Umetničkoj galeriji evropske umetničke akademije u Triru, a nedavno i u Umetničkoj asocijaciji Firnhajma u Nemačkoj.

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



**Ruka i noga**  
2019, crtež, 30 x 30 cm, tempera  
i pastel na platnu

**Hand und Fuß [Hand and Foot]**  
2019, drawing, 30x30cm, tempera colour  
and pastel on canvas



**Kalifornijski san**  
Crtež 2019, 180 x 150 cm, pastel na platnu

**California Dream**  
2019 drawing, 180x150cm, pastel on canvas

## Patrick Huber

Patrick Huber is a Berlin based artist who works in the field of drawing and installation. He studied Fine Arts at the Art Academy in Kassel. From 1989-2004 he worked in collaboration with Stefan Beck who died in 2004. Since 1997 he lives and works in Berlin. In 1999 he co-founded the non-commercial artists' project and magazine COPYRIGHTberlin together with Ute Lindner. In his recent artistic work Patrick Huber focusses on semi-realistic landscapes. These works are multi-layered pastel drawings using forms of landscapes as well shapes of bodies.

His works are presented internationally wide, 2017 in Shanghai, in a single show last year at the Kunsthalle der Europäischen Kunstakademie Trier, Germany, and recently at Kunstverein Viernheim, Germany.

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



## Henrik Jakob

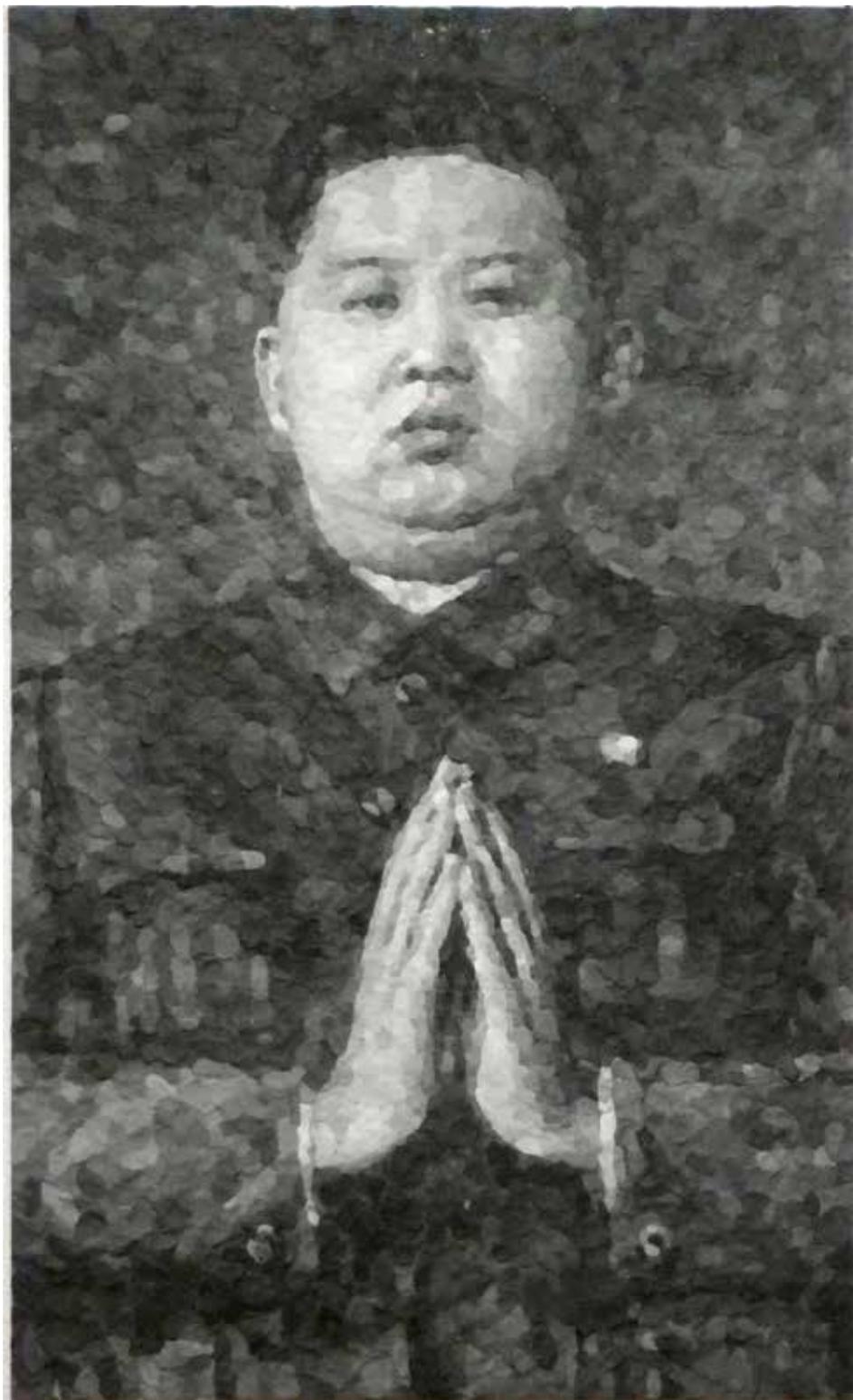
Glavni projekat na kome se umetnik angažovao tokom cele karijere je njegov istraživački rad o tome kako se poznate slike iz popularne kulture i šta se krije iza naše želje da im damo verodostojnost. Ovaj serijal, nazvan *KNETE*, predstavlja ono što se desi kada se pristupi stvaranju slike sa potpuno novog stanovišta i metodologije. Serijali *KNETE* su, u stvari, rukom vajane slike, rađene u potpunosti od crnog, sivog i belog plastelina, koje na prvi pogled izgledaju kao mutne fotografije. Umetnik se poigrava sa našim čulima - naše oko želi da „spljošti“ njegove slike i svede ih na reprodukcije fotografskog izvora. Ali, svaki komadić plastelina od koga se konačna slika sastoji, umetnik je s mukom naneo da bi stvorio vernu sliku.

Naš koncept stvaranja slike biva primoran da se skloni pred Jakovljevim razigranim potezima „od unutra ka napolje“, „napred-nazad“ i „gore-dole“. Njegove slike nisu fotografije, a nisu ni slike. Vidimo ih kao slike, ali, jesu li one, zapravo, skulpture? Način na koji umetnik rukuje slikovnom ravni iz serijala *KNETE* sugerise skulpturu koju je umetnik uhvatio svojim telom. Kao gledaoci, pozvani smo da učestvujemo u otvorenom teatru svakodnevnih psihodrame, opsesivno i kompulsivno utisnuti umetnikovim otiscima prstiju.

Henrik Jakob rođen je 1972. godine u Drezdenu (Istočna Nemačka / DDR). Studirao je likovnu umetnost na Visokoj umetničkoj školi u Bremenu (1994–2000) i gostovao je kao student na Umetničkoj akademiji Vinčester, Barselona (Španija). 2001. godine završio je umetničku akademiju kao master student prof. Rolfa Tilea na Visokoj umetničkoj školi u Bremenu. Živi i radi u Berlinu kao saosnivač i kustos berlinskog i nagrađivanog umetničkog prostora Palata kulture Veding internacional, koji je deo Kolonije Veding.

Radovi Henrika Jakova predstavljeni su na raznim galerijskim i muzejskim izložbama širom Evrope, na primer u Nemačkoj, Španiji, Austriji, Švajcarskoj, Italiji i Velikoj Britaniji; a osvojio je nekoliko nagrada i umetničkih grantova.

[www.henrikjacob.wordpress.com](http://www.henrikjacob.wordpress.com)



## Henrik Jacob

The main project that has engaged the artist throughout his career is his investigation how familiar pictures from popular culture are constructed and what lies behind our desire to give them credence. This series, called KNETE, is a manifestation of what happens when one approaches image-making from an entirely novel viewpoint and methodology. The Knete series are in fact hand-sculpted images, made entirely from black, grey and white modeling clay that appear, at first glance, to be blurry photographs. The artist is playing with our senses: our eyes want to 'flatten' his pictures, to reduce them to reproductions of the photographic source from which they originate. But each piece of modeling clay that makes up the final picture has been painstakingly applied by the artist to build up a believable image.

Our concept of image-making is forced to take a detour under Jacob's playful 'in and out', 'back to front' and 'upside down' handling. His images are not photographs and they are not paintings. We see them as images, but are they sculpture? The artist's handling of the picture plane in the *Knete series* suggests a closet sculptor, caught in a painter's body. As onlookers, we are invited to share in the open-ended theatre of everyday psychodrama, obsessively and compulsively embossed by the artist's thumbprints.

Henrik Jacob was born in 1972 in Dresden (Eastern Germany/GDR). He studied Fine Arts at Hochschule für Künste, Bremen/Germany (1994–2000) and was a guest student at Winchester School of Art, Barcelona (Spain). In 2001 he finished the art academy as a master student of Prof. Rolf Thiele at the Hochschule für Künste Bremen. He lives and works in Berlin as a Co-Founder and Curator of the Berlin based and award-winning art space Kulturpalast Wedding International, which is a member of Kolonie Wedding.

The works of Henrik Jacob have been shown in various gallery and museum exhibitions all over Europe, for example in Germany, Spain, Austria, Switzerland, Italy and Great Britain; and he has won several awards and artist's grants.

[www.henrikjacob.wordpress.com](http://www.henrikjacob.wordpress.com)

Poseta sa istoka - Kim Džong Un  
100 x 60 x 4 cm, plastelin na  
pleksiglasu

Ostbesuch / Kim Jong Un  
[Visit from the East / Kim Jong Un]  
100x60x4 cm, dough on plexiglas



## Karen Kolterman

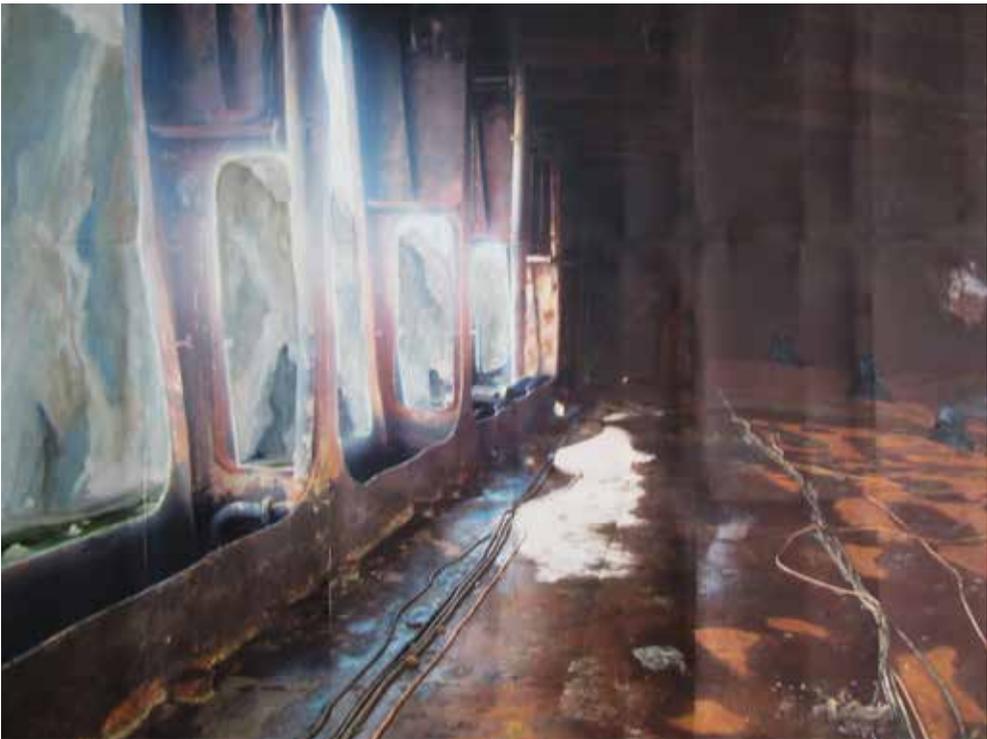
Pomorski motivi zauzimaju centralno mesto u radovima Karen Kolterman, koja je odrasla u morskome pristaništu Bremerhaven. Intenzivno se bavila istorijom iračkog broda, koji je bio usidren u Bremerhavenu dvadeset i jednu godinu, a zatim prevezen u jedno litvansko brodogradilište da ga rastave. Kakva bi to bila uzbudljiva pustolovna priča da je reč o knjizi za koju je Karen Kolterman vizuelnim sredstima smislila dramatičnu postavku kojom nas uvlači u svoju umetnost - slike, fotografije, filmovi i ekspanzivne instalacije. Različite fizičke osobine medija i instalacija takođe se koriste da sugerišu različite načine doživljavanja celine. Tako nam naslikani talasi dočaravaju opipljivost prskanja mora, a video-projeckija nam omogućava da vidimo bok broda koji prolazi baš onako kako bi ga izbeglice videle iz spasilačkih brodića, dok uplašeni strahuju za život i nadaju se spasu od svakog broda koji prolazi.

Upotreba različitih medija nije nešto izolovano u radovima Karen Kolterman. Ona naglašava fotografije obojenim elementima, a fotografske pozadine su često sastavljene od umetnutih kolaža sačinjenih od umetničkih slika. Ona ne praktikuje umetnost čistog, dobrog, istinskog i lepog, već je umesto toga zanima ono što je pomešano, nejasno i dvosmisleno, kao i procesi tranzicije i propadanja.

Karen Kolterman, rođena je 1964. godine u Bremenu. Prvo je studirala arheologiju na Univerzitetu u Hamburgu. Na Univerzitet likovnih umetnosti u Hamburgu prebacila se 1988. godine, gde je 1996. završila studije i dodeljena joj je diploma iz dokumentarnog i animacijskog filma sa izuzetnim uspehom.

Evokativni radovi Karen izlagani su posvuda, kako na nacionalnoj tako i na međunarodnoj sceni u mestima kao što su Bremerhaven, Hamburg, Lajpcig, Frankfurt a. M., Berlin, Kopenhagen, Malme, Helsinki, Njujork, Marakaibo, Santijago De Čile i Gibraltar. Dodeljene su joj radne stipendije u gradovima Malme, Istanbul, Santijago De Čile i u Gibraltaru.

Karen živi i radi u Berlinu.



## Karen Koltermann

Bez naslova  
(Van crnog)  
Mešani mediji na papiru  
120 x 150 cm

Untitled  
(Out of the Black)  
Mixed media on Paper  
120x150 cm

Maritime motifs play a central role in the works of Karen Koltermann, who grew up in the seaport of Bremerhaven. She has concerned herself intensively with the history of an Iraqi ship, which was docked in Bremerhaven for twenty-one years and then transported to a Lithuanian shipyard for breaking up. What would be an exciting adventure story, if it were a book, is dramatically staged by Karen Koltermann through visual means, as she draws us into her art; paintings, photographs, films and expansive installations. The various physical qualities of the media and installations are also used to suggest various modes of experiencing the whole. Thus painted waves make the spray of the sea palpable, or a video projection allows us to perceive the side of a passing ship just as it would appear to refugees in rescue boats, who, in fear for their lives, hope for a rescue from every passing ship.

The use of different media is not an isolated incident in Karen Koltermann's works. She enhances photographs with painted elements, and photographic backgrounds are often composed of inserted collages from paintings. She does not practice the art of the pure, the good, the true and the beautiful, but is instead interested in that which is mixed-up, in the indistinct and ambiguous, as well as in processes of transition and decay, and decay.

Bez naslova  
(Van crnog)  
Mešani mediji na papiru  
120 x 150 cm

Untitled  
(Out of the Black)  
Mixed media on Paper  
120x150 cm

Karen Koltermann, born in Bremen in 1964, initially studied archaeology at the University of Hamburg. She transferred to the University of Fine Arts of Hamburg in 1988, where she concluded her studies in 1996 with a distinguished diploma in documentary and animation film making.

Karen evocative works have been exhibited widely both nationally and internationally in places such as Bremerhaven, Hamburg, Leipzig, Frankfurt a. M., Berlin, Copenhagen, Malmö, Helsinki, New York, Maracaibo, Santiago de Chile and Gibraltar. She has been awarded and undertaken work scholarships in the cities of Malmö, Istanbul, Santiago de Chile and in Gibraltar.

Karen lives and works in Berlin.



## Ute Lindner

Ute Lindner je studirala likovnu umetnost na Umetničkoj akademiji u Kaselu gde se fokusirala na fotografiju i instalaciju. 1996. godine dobila je bespovratna sredstva za Pariz, a zatim se 1997. godine preselila u Berlin. 1999. godine saosnivač je projekta nekomercijalnih umetnika i časopisa *COPYRIGHTberlin* zajedno sa Patrikom Huberom. Ute Lindner se u svom umetničkom radu koncentriše na temu odsutnosti i prisutnosti, na mesta i ne-mesta koja nisu izložena, na slike i prikaz. U okviru svog umetničkog dela stvara zamišljeni prostor koji je negde između i usredsređuje se na ono što bi moglo biti iza slike.

Rad koji će predstaviti u Novom Sadu pokazuje foto-montažu muzeja u Bremenu gde se posetiocima čini da su se izgubili u lavirintu prostora.

Ute Lindner je za svoj rad dobila nekoliko priznanja i nagrada za umetnost. Njeni radovi su izloženi na nacionalnoj i međunarodnoj sceni, nedavno u Muzeju umetnosti u Osaki u Japanu, u Muzeju umetnosti Torans u Los Anđelesu, kao finalista na izložbi nagrada Gabrijele Munter u Berlinu i Bonu a dodeljen joj je i umetnički boravak u Šangaju Radovi su predstavljeni u raznim javnim zbirkama kao što su Nacionalni muzej umetnosti u Osaki, Nemačkoj ambasadi u Pekingju, Muzeju umetnosti Norton u Palm Biču, u Saveznoj Republici Nemačkoj, Umetničkoj galeriji u Bremenu, Berlinskoj galeriji i Nacionalnom muzeju u Kaselu.

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



**Izlaganja**  
(Umetnička galerija Bremen) # 1  
Diasek fotografija  
100 x 170 cm

**Disposures**  
(Kunsthalle Bremen) #1  
Diasec photography  
100x170 cm

## Ute Lindner

Ute Lindner studied Fine Arts at the Art Academy in Kassel with a focus on photography and installation. In 1996 she received a grant for Paris and then in 1997 she moved to Berlin. In 1999 she co-founded the non-commercial artists' project and magazine COPYRIGHTberlin together with Patrick Huber. In her artistic work Ute Lindner concentrates on the subject of absence and presence, on places and non-places, image and display. Within her art work she creates an imaginary space that is in between and focussing on what might be behind the picture.

The work she will present at Novi Sad shows a photo montage of the Museum in Bremen where the visitors seem to get lost in a labyrinth of space.

Ute Lindner received several awards and art prizes for her work. Her works are exhibited nationally and internationally, recently at the Museum of Art in Osaka in Japan, at the Torrance Art Museum in Los Angeles, as a finalist in the Gabriele Münter Prize exhibition in Berlin and Bonn and as an artist-in-residence in Shanghai. It is represented in various public collections such as the National Museum of Art in Osaka, German Embassy in Beijing, Norton Museum of Art, Palm Beach,

German Federal Republic, Kunsthalle Bremen, Berlinische Galerie, National Museum of Kassel.

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



## Daniel Sambo-Rihter

1966 rođen je u Gerlicu, Nemačka.

1982-85. Pripreme studije na Akademiji likovnih umetnosti u Drezdenu, Nemačka.

1994. Stipendija Kete-Dorš fondacije Berlin, Nemačka.

1996. rezidencijalni umetnik Šparkase fondacije za kulturu, Hesens-Turingen, Vilingshauzen u Nemačkoj; Nagrada za umetnost pokrajine Brandenburg.

1998. Stipendija Fondacije Kulturfonds Berlin.

2000 umetnik u rezidenciji, Centar za savremenu umetnost u Bemisu u Omahi; Stipendija pokrajine Brandenburg.

2015 Gostujući umetnik, Narodni muzej Crne Gore.

Živi i radi u Berlinu.

Izložbe u

Njujorku i Omahi, Kopenhagenu, Cetinju, Skoplju, Beogradu, Zielonoj Gori, Luandi, Berlinu, Kelnu, Frankfurtu na Majni, Lajpcigu, Minhenu, Bohumu / Vatenšajdu, Kilu, Potsdamu, Gifhornu, Frankfurtu na Odri, Kotbusu, Brandenburg, Haleu / Saleu, Erfurtu, Roštoku, Varnemundu u Nemačkoj.

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

**Prolaz**  
2019, ulje na platnu  
230 x 140 cm

**Tor [Gateway]**  
2019, oil on canvas  
230x 140 cm





Šumski požar 1  
2010, ulje na platnu  
190 k 135 cm

Waldbrand 1 [Wilfire]  
2010, oil on canvas  
190x135 cm

# Daniel Sambo-Richter

1966 born in Görlitz, Germany.

1982-85 Preparatory studies at the Academy of Fine Arts Dresden, Germany.

1994 Scholarship of the Käthe-Dorsch-Foundation Berlin, Germany.

1996 Artist in Residence of the Sparkassen-Kulturstiftung Hessen-Thüringen, Willingshausen, Germany; Art

Award of the State of Brandenburg, Germany.

1998 Scholarship of the Foundation Kulturfonds Berlin, Germany.

2000 Artist in Residence, Bemis Center for Contemporary Arts in Omaha, USA; Scholarship of the State of Brandenburg, Germany.

2015 Artist in Residence, National Museum of Montenegro.

Lives and works in Berlin, Germany.

## Exhibitions in

New York and Omaha/USA. Copenhagen / Denmark.

Cetinje / Montenegro. Skopje / Macedonia. Belgrade / Serbia.

Zielona Gora / Poland. Luanda / Angola.

Berlin, Cologne, Frankfurt/Main, Leipzig, Munich,  
Bochum / Wattenscheid, Kiel, Potsdam, Gifhorn,

Frankfurt / Oder, Cottbus, Brandenburg, Halle / Saale,  
Erfurt, Rostock, Warnemünde / Germany.

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



# Karen Stucke

Karen Štuke završila je studije fotografije / dizajn filma na Univerzitetu primenjenih nauka u Bilefeldu, a diplomirala je 1999. godine kod Gotfrida Jegera i Jurgena Hajnemana.

Godine 1996, dodeljena joj je stipendija u okviru programa razmene studenata za akademiju Minerva u Groningenu, Holandija. 1999. godine, Štuke je dobila presudnu donaciju od Fondacije za umetnost pokrajine Severna Rajna-Vestfalija.

Sarađuje sa nekim od najprestižnijih reditelja i pozorišta, uključujući Gotfrida Pilca u Bečkoj državnoj operi, Nemačkoj operi u Berlinu, Komičnoj operi u Parizu, Operi Los Anđelesa i na mnogim drugim lokacijama.

Želi da uradi „drugu“, apsolutnu fotografiju. Sliku koja objedinjuje sve, čitavu scenu, čitav čin, čitav program. Tako da se gotovo neizbežno opredelila za anahrono spor instrument, kameru opskuru.

Sa svojom kamerom opskurom, ona ne samo da fotografiše u pozorištu, već snima i prati duh i dušu produkcije. U brojnim drugim serijalima koristi ovu tehniku kako bi poetski istražila različite teme. Godine 2008, osnovala je vlastiti prostor za projekte pod nazivom „Kronenboden“ u Berlinu, gde se fokusira pre svega na preseke između vizuelnih i performativnih umetnosti. Godine 2017, *Kronenboden* je bio jedan od dobitnika nagradnog programa za prostore za umetničke prostore i inicijative.

<http://www.karenstuke.de>

Planovi za evakuaciju  
Instalacija, 35 komada  
Camera obscura  
fotografija,  
2012 / 2013

35 Fluchtpläne  
[escape plans]  
Installation, 35 pieces  
Camera obscura  
photography,  
2012 / 2013





# Karen Stucke

Karen Stucke completed her studies in Photo/Film Design at the Bielefeld University of Applied Sciences and graduated under Gottfried Jäger and Jürgen Heinemann in 1999.

1996 she achieved a foreign exchange scholarship for the Academie Minerva in Groningen, the Netherlands.

In 1999, Stucke received a crucial grant from the Arts Foundation of North Rhine-Westphalia

To this day, she has been collaborating with some of the most prestigious directors and theatres including Gottfried Pilz at the Vienna State Opera, Deutsche Oper Berlin, Opéra Comique Paris, the Los Angeles Opera and many more.

She wants to do the ‚other‘, the absolute photo. The image that unites everything, the whole scene, the whole act, the whole program. So she almost inevitably came to the anachronistic slow instrument, the Camera Obscura.

With her camera obscura, she not only takes photographs in the theater, recording and tracking the spirit and soul of a production. In a number of further series, she uses this technique to poetically research different themes.

In 2008 she founded her own project space called »Kronenboden« in Berlin, where she focuses primarily on the intersections between visual and performing arts. 2017 Kronenboden was one of the prize winners of the award program for artistic project spaces and initiatives.

<http://www.karenstucke.de>

Planovi za evakuaciju  
Instalacija, 35 komada  
Camera obscura  
fotografija,  
2012 / 2013

35 Fluchtpläne  
[escape plans]  
Installation, 35 pieces  
Camera obscura  
photography,  
2012 / 2013



# Kata Unger

Tapiserija je u isto vreme i okvir i platno i slika. Predmet se pravi od vune i svile, materijala životinjskog porekla.

Sama bojim i tkam vunena ili svilena vlakna, osnove i potke. Područje slike sastoji se samo od uspravnih i vodoravnih linija. Slika je ista i spreda i od pozadi, samo što je kao odraz u ogledalu. Tekstura (struktura) istkanih slika analogno reflektuje pikselizovanu rezoluciju ekrana. Za mene, medij tapiserije predstavlja propisano vreme. Tu je i početak i kraj.

## Tekst, tekstil, tekstura

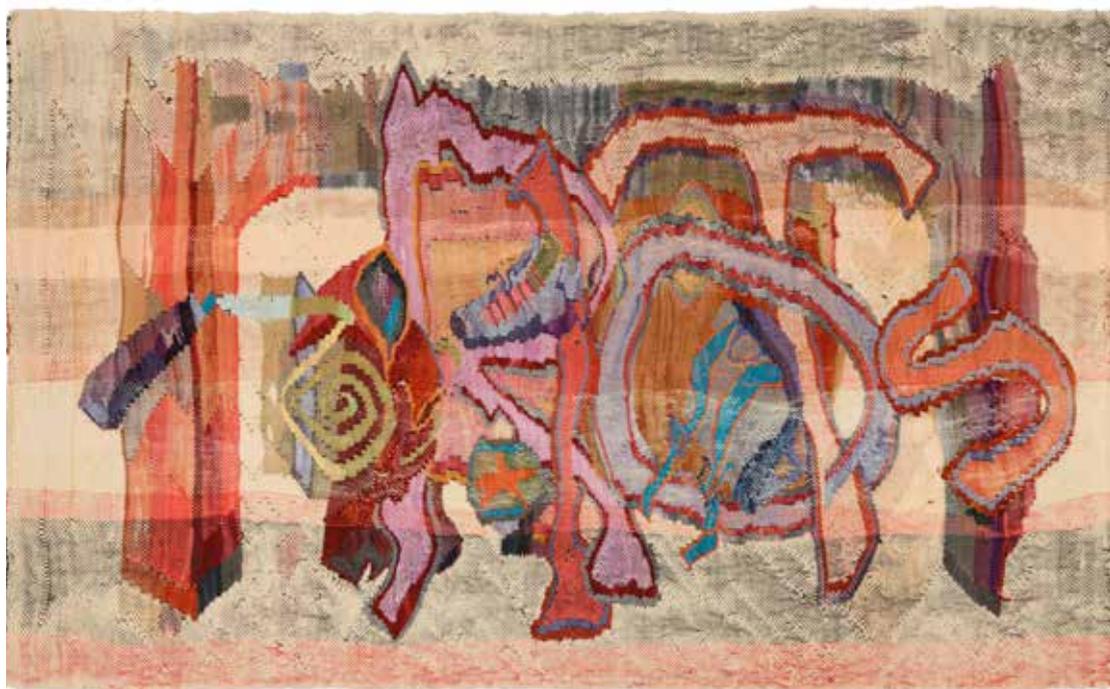
Pre nego što započnem neki posao (tapiseriju), istražujem. Posle toga se stvara niz crteža, slika i tekstova koji se direktno odnose na temu tkanog rada. Neki od ovih prikupljenih simbola, šifri, slikovnih ideja koriste se u postupku tkanja, a ostali se odbacuju kao nebitni.

Cilj nije da se postigne slikovna linija fantastičnih lanaca asocijacije, već da se zadrži ono što je viđeno i što se oseti prilikom stvaranja i komponovanja slike, a još jedan cilj je da se proveri validnost rada. Radim bez skice na kartonu iste veličine, tako da se mogu slobodno kretati u ovom medijumu, što može biti prilično kruto. Tokom rada je važno da se reaguje na slučajnost ili greške. U početku često nemam pojam kako će slika u celini izgledati, čak i ako imam grube skice kompozicije.

Uvek vidim samo deo tapiserije, nalik na *Cadavre exquis* (izuzetan kadar, prim. prev.), osim što, naravno, znam šta sam već istkala. Za razliku od slikanja, gde se na površini unose korekcije, mogu da reagujem samo na ono što se već dogodilo i ne menjam ništa što sam već istkala. Stoga se moje tapiserije mogu popraviti samo ako stalno grafički menjam kompoziciju po potrebi nakon što je nešto istkano.

Binarne strukture, obrasci i nizovi određuju formalne elemente slike.

Kata Unger | \* 1961. rođena je u Berlinu, živi i radi u Berlinu  
2007. Osniva projekat Nemački Tatami  
(zajedno sa Frankom Diršom)  
[www.kata-unger.de](http://www.kata-unger.de)



Fantom grafito  
Vuna na vuni  
110 x 70 cm

Das Phantom  
der Sprayer  
Wool on wool  
110x170 cm

# Kata Unger

The tapestry is at once the frame, the canvas and the picture. It is an object made up of wool and silk, animal-based materials.

I myself dye and weave the wool or silk fibres, warp and weft.

The picture area is made up of just vertical and horizontal lines.

The picture is the same front and back, just mirrored. The texture (structure) of the woven pictures is an analogy to the pixelated resolution of a display screen. To me, the medium of tapestry means prescribed time. There is a beginning and an end.

## Text, textile, texture

Before I start on a work (tapestry), I carry out research.

A working group develops which consists of a number of drawings, pictures and texts which relate directly to the theme of the woven work. Some of these gathered symbols, codes, pictorial ideas are used in the weaving process, the rest are rejected as irrelevant.

The aim is not to achieve a pictorial lineup of fantastical association chains, but to retain to what has been seen and felt when capturing and composing the picture and check it for validity.

I work without a one-to-one cardboard draft so that I can move freely in this medium, which can be pretty rigid. Being able to react to chance or errors is important for the work. I often have no idea initially how the picture as a whole will look, even if I have rough composition sketches. I always see only a part of the tapestry, similar to a Cadavre Exquis, except of course I do know what I have woven already. Unlike painting, where corrections are made on the surface, I can only react to what has already happened, and anything I have already woven is never unpicked. Thus my tapestries can only be corrected if I change the composition graphically over and over as required after something has been woven.

Binary structures, patterns and sequences determine formal elements of the picture.

Kata Unger | \*1961 born in Berlin, lives and works in Berlin

2007 Foundation of the project German Tatami  
(together with Frank Diersch)

[www.kata-unger.de](http://www.kata-unger.de)



## Veronika Vite

Veronika Vite koristi široku paletu medija i umetničkih formi. Među njenim interdisciplinarnim projektima i scenskim instalacijama nalazi se video, skulptura i instalacije kao i saradnja s drugim umetnicima i naučnicima. Njeni radovi često istražuju granice na kojima se susreću različite umetničke discipline. U žiži svih njenih radova je uloga koju naša tela igraju u našem sadašnjem društvu i koja je resurs za buduće stvaranje. Iako joj se u početku bavila klasičnom skulpturom, Veronika Vite sada radi na proširenom „konceptu skulpture i portreta“ koji sledi u multidisciplinovanoj šemi. Ona pravi eksperimente sa performativnim strategijama konstruisanja nečijeg sopstva i čini vidljivim uticaj života i novih biotehnologija na naš doživljaj sebe. Na kraju njenog istraživanja uvek bude nezavisna skulpturalna produkcija sa video-snimcima, predmetima, ali i velikim scenskim instalacijama za pozorište i operu.

Živi u Berlinu od 1998. godine i stalno se bavi disciplinama iz oblasti skulpture, videa i scenskih instalacija. Diplomirala je -1988 93. godine na Nacionalnoj akademiji likovnih umetnosti u Parizu, a diplomu je stekla 1994. godine. Nakon toga, usledila su priznanja i stipendije za Bezalel u Izraelu; prestižni Institut za visoke studije vajarskih umetnosti u Parizu; Umetničke fondacije pokrajine Baden-Virtemberg; Mentoringram UDK u Berlinu i umetničkog projekta Goldrausch uvm. Nedavno je dobila međunarodnu nagradu za video-umetnost V-kunst-Frankfurt 2014, a 2017. godine radnu stipendiju Kulturne fondacije regije Rajn-Nekar.

Učestvuje na međunarodnim izložbama samostalno ili u grupi.

Izbor: Galerija Volf & Galenc Berlin, 2018 Kalman muzej Minhen-Ismaning; 2017 Umetnički muzej Magdeburg, Umetnički muzej Helsinki-Hivinke; 2016 Umetnička galerija Šparkase, Lajpcig, Galerija Vajt koncepta; 2015/16 Gete institut u Hanoju, Muzej kulture Hue, Vijetnam; 2012 Abt Štraubinger galerija Štuttgart; 2010 Gradska galerija Sarbricken, Galerija Kuang, Pariz, Galerija Sever | Umetnička asocijacija Tirgarten, Umetnički prostor krojberg / Betanijen, Štet. Muzeji Hejlbron, Magdeburg, Galerija Pariente Pariz, FRAC Ren, Liget galerija Budimpešta, Vila Merkel Eslingen, i još mnoga druga mesta izlaganja.



**U dolini**  
2015 /19  
FHD u boji, zvuk, 5:20 min

**Im Tal**  
[In The Valley]  
2015 /19  
FHD color, sound, 5:20 min

## Veronika Witte

Veronika Witte applies a wide variety of media and art-forms. We find video, sculpture and installations as well as collaborations with other artists and scientists in interdisciplinary projects and scenic installations. Often her work conducts research along the border where different art disciplines meet. A central focus in all of her works consists of the role our bodies play in our present society and as a resource for future creation.

Originating in classical sculpture, Veronika Witte now works on an enlarged „sculpture and portrait concept“ which she pursues in a multi-disciplined scheme. She experiments with performative strategies of constructing one's self and she makes visible the influence of life-science and the new biotechnologies on our self perception. At the end of her research always stands an independent sculptural production with videos, objects but also large scale scenic installations for theatre and opera.

She lives in Berlin since 1998 and repeatedly works across disciplines in the fields of sculpture, video and scenic installations. She graduated in 1988-93 at the Ecole Nationale Supérieure des Beaux-Arts in Paris and received her Diploma in 1994. After that, they led distinctions and scholarships to Bezalel in Israel, to the prestigious Institut pour les hautes études en arts plastique Paris, Kunststiftung Baden-Württemberg, Mentoringprogramm of the UDK Berlin, Goldrausch artists project uvm. Most recently, she received the international video art award V-kunst-Frankfurt in 2014 and in 2017 the working scholarship of the Kulturstiftung Rhein-Neckar.

She participates in international solo / group exhibitions.

Selection: Gallery Wolf & Galentz Berlin , 2018 Kallmann Museum Munich-Ismaning, 2017 Kunstmuseum Magdeburg, Künsten Museum Helsinki-Hyvinkää Finland, 2016 Kunsthalle der Sparkasse Leipzig, Gallery White Concepts, 2015/16 Goethe Institute Hanoi, Culture Museum Hue Vietnam, 2012 Abt Straubinger Gallery Stuttgart, 2010 Stadtgalerie Saarbrücken, Gallery Quang Paris, Gallery North | Kunstverein Tiergarten, Kunstraum Kreuzberg / Bethanien, Städt. Museums Heilbronn u. Magdeburg, Galerie Pariente Paris, FRAC Rennes, Liget Galeria Budapest, Villa Merkel Esslingen, and much more.



## Andreas Volf

Predmet mog nereprezentativnog rada jeste složeno strukturisan slikovni prostor.

Svaka slika počinje od praznog platna; nema unapred zamišljene ideje, koncepta ili strategije i nema naslova za gotove slike. Polazna tačka je prvi trag boje, tačka ili linija, na koju zatim reagujem odgovarajućim ili kontrastnim tragovima, linijama ili tačkama. Kada slikam, pokušavam da nađem trenutak u kome su otvorenost i definitivno, određeno i neodređeno, uravnoteženi. Svaki pojedinačni element slike treba da bude u interakciji sa svim ostalim. Pokušavam da odredim fokuse ili akcente, ali to nikada ne bi trebalo da nadvlada ravnotežu nedoumice. Slika je gotova ako i kada odoleva neposrednom razumevanju, ali nudi bar jedan ili nekoliko različitih načina doživljaja ili tumačenja. Meni je zanimljivo da primetim kako reagujem na vizuelne strukture slike; nekako na fizičkom nivou, poput intuicije, i zanimljivo je primetiti kako slike ponekad „rade“, a ponekad i ne.

Gotova slika je svojevrsna hronika sopstvenog stvaranja - postupak koji je u toku i dalje se nastavlja na sledećoj slici, s iskustvom stečenim tokom razvoja prethodne. Slikovni elementi ne prikazuju ništa konkretno, već predstavljaju koncept postupka. Ono što stoji iza mojih slika jeste pitanje: Kako ljudska bića doživljavaju apstraktne slike i kako funkcioniše orijentacija u složenim slikovnim strukturama?

Andreas Volf, rođen je 1965. godine u Hajdelbergu, živi i radi u Berlinu kao vizuelni umetnik i grafički dizajner. Od 2006. godine saraduje sa drugim umetnicima u organizovanju izložbi, umetničkih projekata i projektnih prostora. 2015. godine postao je član finsko-nemačkog umetničkog prostora u Berlinu, *TOOLBOX*, koji je deo Kolonije Veding. Od 2019. godine, vodi galeriju Volf & Galenc zajedno sa Arčijem Galencom.

Slika nefigurativne slike velikog formata pomoću ulja, akrila i boje u spreju na platnu. Volf je svoje radove predstavio u Nemačkoj, Švedskoj, Velsu, Hrvatskoj i Finskoj na mnogim grupnim emisijama i nekim samostalnim izložbama.

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



Bez naslova (br. 82)  
Ulje, akril i  
boja u spreju, 2019

Untitled (No.82)  
Oil, Acrylics and  
Spray Paint, 2019

# Andreas Wolf

The object of my non-representational work is developing complexly structured pictorial spaces.

Every painting starts from a blank canvas; there is no preconceived idea, concept or strategy and there are no titles for the finished paintings. The starting point is the first colour patch, point or line, to which I then react with corresponding or contrasting patches, lines or dots. In painting, I try to find that moment in which openness and the definitive, the determined and the undetermined, are balanced. Each and every single element of the picture should interact with all of the others. I try to set focal points or emphases, but these should never overpower the equilibrium of ambiguity. The painting is finished if and when it resists an immediate comprehension, but offers at least one or a few different ways of perception or interpretation. For me it is interesting to note how I myself react to the picture's visual structures; somehow on a physical level, like intuition, and it's interesting to notice how paintings sometimes 'work' and sometimes don't.

The finished picture is a kind of chronicle of its own creation – an ongoing process which continues in the next painting, with the experience gained during development of the previous one. The pictorial elements do not depict anything specific but instead represent the concept of process. The overarching idea of my paintings is the question: how do human beings perceive abstract images and how does orientation in complex pictorial structures work.

Andreas Wolf, born 1965 in Heidelberg, lives and works in Berlin as a visual artist and graphic designer. Since 2006, he has cooperated with other artists in organizing exhibitions, art projects and project spaces. In 2015 he became a member of the Berlin based Finnish-German art space TOOLBOX, which is part of Kolonie Wedding. Since 2019 he's running the gallery Wolf & Galentz together with Archi Galentz.

He paints large scale non-figurative paintings using oil, acrylic and spray paint on canvas.

Wolf presented his works in Germany, Sweden, Wales, Croatia and Finland in many group shows and some solo shows.

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

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