

LIA

LEIPZIG INTERNATIONAL ART PROGRAMME



REPORT 2019

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Anna-Louise Rolland
LIA Director & Founder



Laura Bierau
LIA Programme Coordinator



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Assistant

Liebe Künstler, Unterstützer und Freunde der Künstlerresidenz LIA,

ein Jahr künstlerischer Vielfalt und intensiven kulturellen Austauschs geht zur Neige. 2019 konnten wir viele neue Kooperationsprojekte auf den Weg bringen, bestehende Kooperationen intensivieren und längerfristig ausbauen. Das Nordic Leipzig Jahr des Goethe-Instituts geht nun dem Ende zu. Eine Grafikedition in Kooperation mit dem Atelier für Radierung Maria und Vlado Ondrej ist entstanden, die 2020 zum Deutschen Freundschaftsjahr im Dänischen Aarhus erstmalig gezeigt werden wird. Das Nordic Leipzig Stipendium wird mit einem dänischem und isländischem Gastkünstler im nächsten Jahr fortgesetzt. Wir danken Bettina Senff als Initiatorin des Nordeuropäischen Kulturaustauschs mit der Stadt Leipzig.

Das Ausstellungsprojekt „Gaze Shift“ präsentierte im Frühjahr 2019 LIA Stipendiaten und Leipziger KünstlerInnen anlässlich des Deutschlandjahrs in den USA in Indianapolis und in New York City. Wir danken dem Indianapolis Museum of Art, der School of Visual Arts New York City, dem Auswärtigen Amt und dem Goethe-Institut New York, das uns Raum für eine lebhaft Podiumsdiskussion mit Leipziger und US-amerikanischen Künstlern bot.

2020 wird ein pulsierendes Jahr! Vor kurzem fand die Auswahl der Stipendiaten für das neue Pacific Leipzig Projekt der Goethe-Institute des südostasiatischen Raums statt. Insgesamt neun StipendiatInnen werden dabei gefördert. Für die erste Runde wurden KünstlerInnen aus Malaysia, Myanmar, Neuseeland, Thailand und dem Süden Vietnams ausgewählt. Die Philippinen, Singapur, der Norden Vietnams und Indonesien werden folgen. Wir danken den Goethe-Instituten sowie den Jurymitgliedern für ihren Einsatz und Herrn Eckstein für seine besondere Projektinitiative.

Zum dritten Mal fand im Herbst 2019 der Austausch mit KünstlerInnen aus dem Oman in Kooperation mit der STAL Gallery seine Fortsetzung. Wir freuen uns sehr über die umfangreiche Unterstützung durch die Deutsch-Omanische Gesellschaft. Wir danken dem Präsidenten der Gesellschaft Herrn Zimmermann für seine Initiative sowie dem Leiter der STAL Gallery Hassan Meer. Sie gaben uns die Möglichkeit, diesen besonderen Austausch umzusetzen, der darüber hinaus 2020 fortgeführt wird.

Wir danken insbesondere BMW, dem LIA Hauptsponsor seit Gründung des Programms, der New York Academy of Art (NYAA), der School of Visual Arts New York City (SVA) und dem Royal Institute of Technology Melbourne (RMIT) für ihre langjährigen Kooperationen und ihr Vertrauen in unsere Arbeit. Im kommenden Jahr werden wir eine weitere Hochschule als Partner hinzugewinnen: Die Sydney University, die dank der ehemaligen LIA Stipendiatin Madeleine Kelly erstmals Stipendien für das LIA Programm vergeben wird.

Wir freuen uns auch auf neue Verbindungen mit Japan, dank der Ishibashi Foundation und der Japan Foundation, die zu einer kuratorischen Reise durch das Land eingeladen wurden. Ein herzliches Dankeschön an den deutschen Präsidenten Frank-Walter Steinmeier für seinen Besuch bei der LIA im März 2019 und eine lebhaft Diskussion mit unseren internationalen Stipendiaten - es war für uns alle ein ganz besonderes Erlebnis.

Anna-Louise Rolland (LIA Gründerin und Leiterin) & Laura Bierau (LIA Programmkoordinatorin)




Dear artists, supporters and friends of LIA Leipzig International Art programme,

A year of artistic diversity and intensive cultural exchange is almost over. In 2019, 29 artists were supported and taken care off. They came from the Arabian Peninsula, from Australia, Europe as well as North- and South America. We were able to launch many new cooperation projects, intensify existing ones and expand them over the long term.

The Goethe-Institut's Nordic Leipzig year 2019 is now coming to an end. A graphic edition in cooperation with Atelier für zeitgenössische Radierung Maria and Vlado Ondrej has been created that will be shown for the first time in 2020 for the German-Danish Friendship Year in Aarhus, Denmark. The Nordic Leipzig scholarship will be continued with a Danish and Icelandic guest artist next year. We thank Bettina Senff as initiator of the Northern European cultural exchange with the city of Leipzig.

In spring 2019, the exhibition project "Gaze Shift" presented LIA fellows and Leipzig artists on the occasion of the German Year in the USA. It took place in Indianapolis and New York City. We thank the Indianapolis Museum of Art, the School of Visual Arts New York City, the German Federal Foreign Office and the Goethe-Institut New York, which provided us with space for a lively panel discussion with Leipzig and US-American artists.

In autumn 2019, the exchange with artists from Oman, in cooperation with the STAL Gallery, continued for the third time and we are grateful for the extensive support from the German-Omani Society. We thank the President of the Society, Mr. Zimmermann, for his initiative, and Hassan Meer, Head of the STAL Gallery, for this special exchange that will continue in 2020.

2020 will be a vibrant year! The scholarship holders for the new Pacific Leipzig project of the Goethe-Institut in Southeast Asia were recently selected. A total of nine scholarship holders will be funded. Artists from Malaysia, Myanmar, New Zealand, Thailand and Southern Vietnam were selected for the first round. The Philippines, Singapore, Northern Vietnam and Indonesia will follow. We thank the Goethe-Institut as well as the jury members for their efforts and Mr. Eckstein for his special project initiative.

We especially thank BMW as LIA main sponsor since the programme was founded, as well as the New York Academy of Art (NYAA) and the School of Visual Arts New York City (SVA) and the Royal Institute of Technology Melbourne (RMIT) for their long-term cooperation and trust in our work. In the coming year we will welcome another university as a new partner: the Sydney University, which thanks to Madeleine Kelly will be awarded student grants for the LIA program for the first time.

We are also looking forward to new connections with Japan, thanks to the Ishibashi Foundation and Japan Foundation, having invited to a curatorial journey throughout the country. Finally, cordially thanks to the German President Frank-Walter Steinmeier for his visit at LIA in March 2019 and a lively discussion with our international fellows – it was a very special experience for us all.

Anna-Louise Rolland (LIA Founder and Director) & Laura Bierau (LIA Program Coordinator)




Laura Skerlj

Australia
November 2018 - January 2019



Jordan Marani

Australia
February 2019



Daisy Watkins-Harvey

Australia
May 2019



Stella Margarita

Brazil
June - August 2019



Trevor Kiernander

Canada
July - September 2019



Shangkai Kevin Yu

Taiwan / USA
July 2019 - January 2020



Viktor Wirkowski

Poland / Germany / USA
August - October 2019



Joyce ter Weele

The Netherlands
November 2019 - January 2020



Carol E. Moses

USA
December 2019 - February 2020



Mitja Ficko

Slovenia
December 2019 - January 2020



STONED WATER OF A DEEP LAKE

Vibeke Frost Andersen (Norway)
Maja Gade Christensen (Denmark)
Tanja Koljonen (Finland)
Cassidy Clingman (USA)
Laura Skerlj (Australia)
Anastasia Warren (USA)
as guest:
Elisabeth Moritz (Sweden)

LIA-Hauptpartner



In Cooperation with:



Artists supported by:

DANISH ARTS FOUNDATION



The LIA Winter Group Show took place on January 12, 2019, during the Winter Gallery Tour of the Spinnerei Galleries. As special guest we welcomed Bettina Senff (first person on the left), institute leader of the Goethe-Institut Denmark and main initiative of the Nordic-Leipzig scholarship. During the public welcome and artist talks in LIA, Bettina Senff received the first Nordic-Leipzig etchings that were made by the first three scholarship holders in the print workshop of Maria Ondrej (second person on the left).



Visitors in LIA during the Winter Gallery Tour at the Spinnerei



Tanja Koljonen (middle) in front of her works

Artwork in the background: Laura Skerlj, no title, 2018



Vibeke Frost Andersen (in the middle) with a guest from Leipzig participating in her public project



Painter Laura Skerlj (second on left side) speaks about her works



Maja Gade Christensen (left side) during the artist talks

Vibeke Frost Andersen

Norway



Vibeke Frost Andersen's practice revolves around the topic of landscape. How is the landscape (re)produced and (re)presented, and what traces can be found in it of political and economical processes? In Leipzig, she devoted herself to the subject of Leipzig's New Lake District, combined with the question of how the massive redesign of the former lignite mines affected people's lives.



Conny Karlsson Lundgren

Sweden

Conny Karlsson Lundgren worked on a chapter of "The Johanna Series", an ongoing project in dialogue with the Leipzig-born and NYC-deceased composer Johanna M. Beyer (1888–1944). In close collaboration with the conductor and pianist Christian Hornef, supported by the Oper Leipzig, he created an interpretation and unfolded final movement of Beyer's unfinished opera "Status Quo: Dance (for a full Orchestra)".



Maja Gade Christensen

Denmark

Maja Gade Christensen works with mapping of landscape by collecting samples of sediments, which become material in sculptures, paintings and prints. Patterns and structures of soil and water and their traces are fixed and thus made visible. In Leipzig Maja explored the rivers Elster, Pleisse, Luppe and Parthe and used the sediment samples collected there for her artistic project.

Tuukka Haapakorpi

Finnland



Interdisciplinary artist Tuukka Haapakorpi works in the fields of fine arts, sound, music and game design. During his residency in Leipzig, he developed a complex book project that uses the principle of text-based role-playing games and raises the question of how reality and human identity can be designed alternatively. For his project, Tuukka combined scientific research, drawing and print art.

Tanja Koljonen

Finnland



Tanja Koljonen's work occupies largely an intermediate ground between the textual and the visual, a place where the boundaries of images are in constant flux. Her work often asks: what will reality be based on if stories are broken? How uncertain and fluid are the statements we encounter in what we read, see and hear? In Leipzig, Tanja worked on the production of artist books and several printed graphics.



Bjargey Ólafsdóttir

Iceland

Bjargey Olafsdottir's art is not confined to a single medium as each of her concepts calls for a different tool: photography, film, sound art, performance or drawing. In Leipzig, Bjargey concentrated on a series of drawings and paintings discovering the hidden animal nature inside the human and the bond of men and nature, assembling her images with text fragments that range from narrative quotes to political statements.

Michelle Eistrup

Denmark



Michelle Eistrup's art incorporates themes of identity, corporeality, faith, memory and post-colonialism. In Leipzig, Eistrup continued to work on her film "Natango Zuzu" ("All Suns Forever"). The film reunites artefacts of African culture and spirituality to stories and people in southern United States, and to the Kingdom of Kongo/Angola. Michelle could document some of the so-called Nkisis, artefacts from Kongo, that belong to the collection of the Leipzig based GRASSI Museum for Ethnology, to include them into her film project. She held two public talks about her work, one during the LIA Spring Group Show and one in the Spinnerei based LURU cinema, together with the Director of the GRASSI Museum, Léontine Meijer-van Mensch.

Gunnhildur Hauksdóttir

Iceland



Gunnhildur Hauksdóttir combines audio, video, performance, sculpture, drawing and text to create transient conceptual constructions that examine topics such as cultural identity, nature or courage and fear. In Leipzig, she continued her ongoing research project "Borderline Human", which she developed in collaboration with the Lichen Lab in the USA and the Barrett-Henzi Lab in Canada. Gunnhildur examines and animates the boundary between humans and non-humans, especially apes, via multimedia, including drawing, print art, interactive new media channels as well as performance.



Elisabeth Moritz

Sweden

Elisabeth Moritz worked in Leipzig in May and August 2019 on one of her long-term projects, dealing with the background of her German-originated family as well as with the existing parallels to the growing xenophobia and nationalism in today's Europe. During her residency, Elisabeth developed two etchings, in combination with drawings, called "Motherland" and "Fatherland". They are reflecting her own family history and function as an ambivalent self-location of a person with a migrant-background.

Martin Strähle

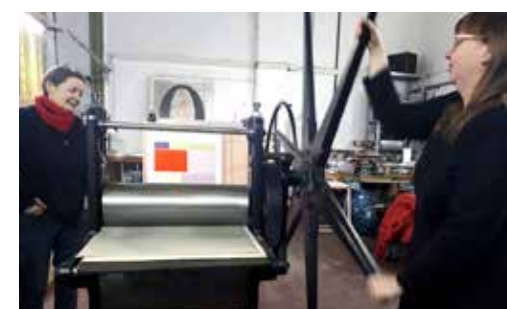
Sweden



Martin Strähle focuses on approaching painting in a new way: finding a new perspective in the work on an image is often the starting point of his process, either using different materials or by changing the performative process while working on a two-dimensional image. In Leipzig, Martin Strähle concentrated on the medium of charcoal and created numerous large-format works on canvas, in which he combines observation and exploration of the new environment, dreams, graphics and ornamental structures.

Nordic-Leipzig Etching Edition

A cooperation with Maria & Vlado Ondrej, Atelier für zeitgenössische Radierung Leipzig



All Nordic-Leipzig scholarship holders were given the opportunity to print an etching theme at Vlado and Maria Ondrej's etching workshop Atelier für zeitgenössische Radierung, to create one common print edition that will be presented as a traveling exhibition in the northern European countries in the following years.



Anna Taina Nielsen

Denmark

In Anna Taina-Nielsen's art practice she investigates the subject of performative painting, by documenting the gestures and activity of the painting process through photograph or film. Inspired by the routines and rhythms used in e.g. manual labor she derives the notion of repetitive physical work into her painting process and uses her own body as a tool or a machine to execute the repetitive work within a strict set of rules. In Leipzig Anna has been working on large scale paintings, investigating, how a painting can be activated, and how the painting process can be revealed to the viewer as a tool to decode the painting.



Anastasia Warren's clay work space in her studio



Guest crit with artist Alba D'Urbano, professor for media art at the HGB Leipzig, who also works as an performance artist



Reading performance on the colonial past of the former Cotton Spinning Mill Leipzig during the LIA Spring Group Show

Anastasia Warren

Term: January – July 2019



Anastasia Warren, born and living in the Bronx, New York City, received her BFA in Visual Critical Studies (VCS) from the School of Visual Arts and spent a six months long term in LIA. Having been in Germany and Europe for the first time, Anastasia even extended her stay two more months.

Anastasia Warren's work explores identity, justice, and imitation. She has interned at The Metropolitan Museum of Art and ClampArt and exhibited at Space 776. Her work has also been featured in Afropunk and The New Museum of Contemporary Art's Black Women Artist for Black Lives Matter exhibition.

Investigating the relationships between sensory phenomena and black identities, Anastasia experimented with different media such as photo and video, performance, working with clay and found objects as well as writing to explode notions of violence, freedom, racism and post colonialism. Interested in intervening with discriminatory practices in the Western art world and around these topics, Anastasia developed several live and video-performance sequences as well as installations and objects that were presented during different events in LIA, in Leipzig and also in Paris.



Installation and artist talk during the LIA Spring Group Show

In LIA, Anastasia took part in three group exhibitions in winter, spring and summer and had the honor to meet German Federal President Frank Walter Steinmeier and his wife Elke Büdenbender during their visit at the Spinnerei Leipzig and LIA in March 2019. Anastasia was inspired to meet the Nordic-Leipzig fellow Michelle Eistrup and cooperated with Michelle and her artistic projects.



Anastasia with her mother and aunt who visited her in Leipzig



Tour to Berlin with Anna-Louise Rolland



Michelle Eistrup (left side), Anastasia Warren and Stella Margarita on a common research trip to a mine in Freyburg (Saxony)



Jordan Grant

Term: March – May 2019



Jordan Grant, born in New Zealand, living and working in Melbourne, Australia, graduated in 2018 with a BA in Fine Arts (with honours) from RMIT University. At the end of his studies, Jordan received a grant from his university for a three-month stay at the LIA program in Leipzig.

In the framework of the LIA programme he took part in several studio visits and artist talks in Leipzig, received professional crits by artists Maria Schumacher, Franziska Jyrch and Alba D'Urbano. Together with the other LIA artists he went on a trip to Weimar to visit the new Bauhaus Museum. He also visited different art spaces in Leipzig, such as the G2 Kunsthalle (see picture above) to spot on art from Leipzig.



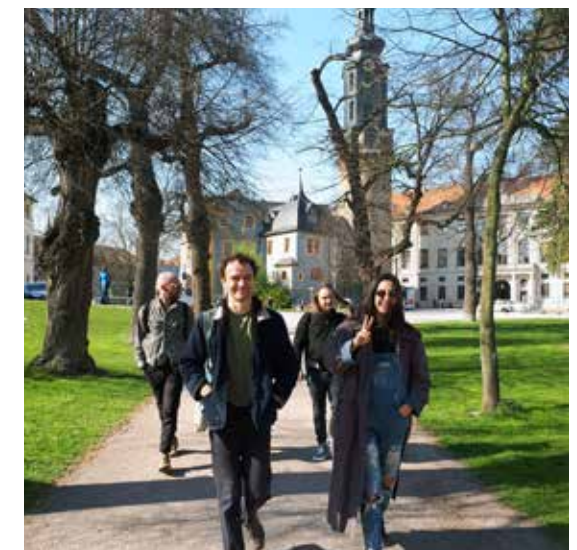
Jordan Grant and Anna-Louise Rolland at the opening of Jordan's solo exhibition at the Australian Embassy in Berlin



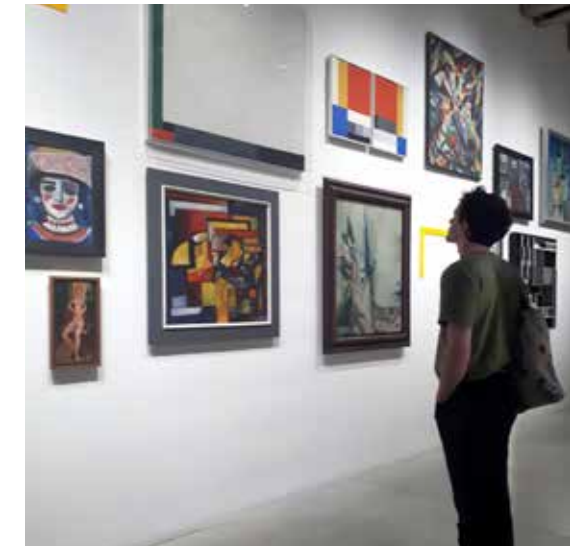
The residency provided Jordan spacious space and time to work on new paintings as well as opportunities to exchange with the other LIA artists and speak about the own artistic approaches.

Australian Ambassador Lynette Wood came to visit Jordan Grant in his studio to get some insights into his work and experiences in Germany (see image below).

As part of the cooperation with the RMIT, Jordan Grant could present his paintings at the Australian Embassy in Berlin, in a solo show at the exhibition venue of the embassy, opening on May 24th, 2019 (see images on the left bottom side).



Her Excellency Mrs. Lynette Wood /Australian Embassy)& Anna-Louise Rolland visited Jordan Grant in his LIA studio



Visit at the new Bauhaus Museum in Weimar.
Above: Walk through the old town and the park of Weimar



German Federal President Frank-Walter Steinmeier, his wife Elke Büdenbender, Mayor of Leipzig Burkhard Jung and his wife Ayleena Jung were special guests at the Spinnerei Leipzig and, among others, took time to visit LIA and talk to the guest artists in a round table. Spinnerei Director Bertram Schultze, the two Spinnerei artists Christiane Baumgartner and Michael Triegel as well as Bettina Senff, Leader of the Goethe-Institut Denmark, participated in the visit.

In the LIA, the Federal President and the Mayor of the City of Leipzig took time to speak with all the current LIA artists Anastasia Warren, Bjargey Olafsdottir, Conny Karlsson Lundgren, Jordan Grant and Tuukka Haapakorpi about their experiences in Germany and to gain insights into their artistic practice.

We are grateful for this special visit and thank the Spinnerei Leipzig for the support.



In the foreground: German Federal President Frank-Walter Steinmeier and his wife Elke Büdenbender
In the background: Leipzig's Mayor Burkhard Jung came with his wife Ayleena Jung and their baby child



Welcome of the guests in LIA with Anna-Louise Rolland



Visit and talk in the studio of Tuukka Haapakorpi



In conversation with Anastasia Warren



Round table in LIA and talk of the guests with the artists



SIDE EFFECT

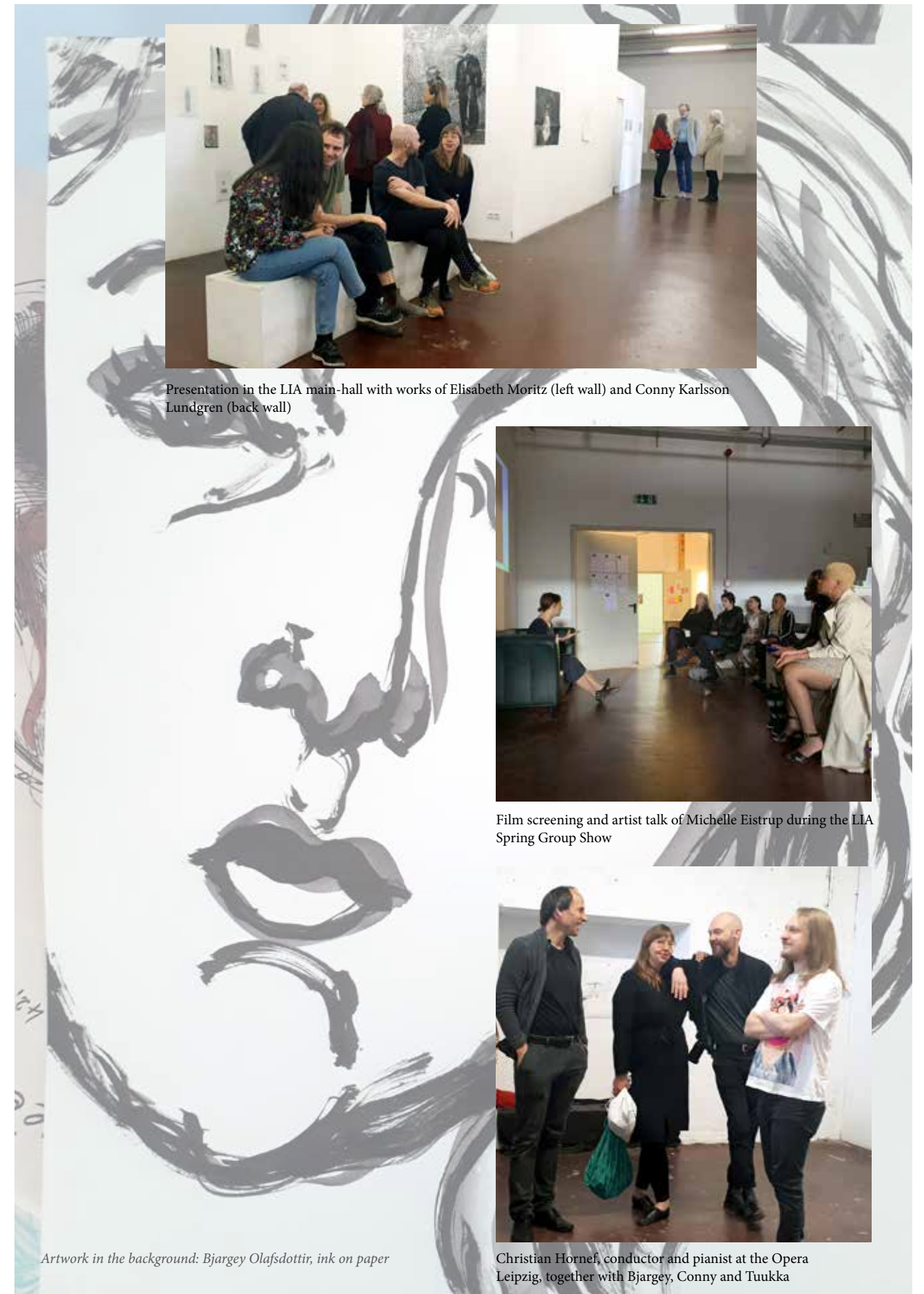
LIA Spring Group Show

The LIA Spring Group Show took place on 27 & 28 April during the Spring Gallery Tour of the Spinnerei Galleries.

We presented the results of: Anastasia Warren, fellow of the School of Visual Arts New York and Jordan Grant, fellow of the RMIT Melbourne as well as the second group of the Nordic-Leipzig scholarship, altogether five artists. We especially thanked Bettina Senff, institute leader of the Goethe-Institut Denmark and Maria Ondrej, Atelier für zeitgenössische Radierung, who worked with the artists on a special common etching edition.



Group picture of the LIA artists, left to right side:
 Tuukka Haapakorpi,
 Anastasia Warren,
 Maria Ondrej,
 Elisabeth Moritz,
 Bjargey Olafsdottir,
 Conny Karlsson Lundgren,
 Anna-Louise Rolland,
 Bettina Senff,
 Jordan Grant,
 Laura Bierau



Presentation in the LIA main-hall with works of Elisabeth Moritz (left wall) and Conny Karlsson Lundgren (back wall)



Film screening and artist talk of Michelle Eistrup during the LIA Spring Group Show



Christian Hornef, conductor and pianist at the Opera Leipzig, together with Bjargey, Conny and Tuukka

Artwork in the background: Bjargey Olafsdottir, ink on paper

NYAA fellows 2019
(from left to right):

Anne Herrero
Lujan Perez
Anna Park
Natalie Terenzini



In June and July 2019, Anne Herrero, Anna Park, Lujan Perez and Natalie Terenzini, together with Spanish curator intern Maria Valcarcel, made tours through the city and visited several cultural and art institutions like the Museum of Fine Arts Leipzig (MdbK) or the G2 Kunsthalle. Anna-Louise Rolland invited the four to Berlin and showed them many museums, galleries and interesting cultural places of the capital.

One programme highlight was the visit of David Schnell's painting studio where he took time to talk about his current work and his artistic approach. Leipzig based painters Jochen Plogsties and Maria Schumacher came as guest critics and provided the students with professional feedback and advices. Maria Schumacher, who works as Prof. Christoph Ruckhäberle's assistant at the painting department of the HGB Leipzig art academy, gave the girls a tour through the academy's studios and workshops.

The residency ended with an open studio presentation of the works that were produced during June and July, together with works of the other LIA artists Stella Margarita from Brazil, US artist Anastasia Warren and Cassidy Clingman, graduates from the School of Visual Arts New York.

Background image: The NYAA students at Clärchens Ballhaus in Berlin



Berlin-Tour with Anna-Louise Rolland for the New York students from the NYAA and SVA



Paintings, prints and drawings by Lujan Perez



Paintings in progress by Natalie Terenzini



Guest critique by Jochen Plogsties for Anne Herrero



Anna Park at work in her LIA studio

Background image: Exhibition view inside Laden Fuer Nichts gallery at Spinnerei with artworks of Stella Margarita, Anastasia Warren, Natalie Terenzini



Lujan Perez in front of her final results presentation



Anna Park and her parents who came to visit her in Leipzig



Anastasia Warren during her clay performance next to the gallery space



Anne Herrero and David Schnell in front of Anne's paintings



Former LIA artist Rolina Nell (left side) in conversation with Stella Margarita (middle) and Anna-Louise Rolland (right side)



Guests of the LIA Summer Show in front of the gallery at Spinnerei



Margret Hoppe (left side) with Anna-Louise and Sebastien Rolland

**GRABEN UND TAUCHEN
DIGGING AND DIVING
GRAFA OG KAFA
挖掘和下潜
GRÄVA OCH DYKA
KOPANIE I NURKOWANIE
GRAVING OG DYKKING**

Gunnhildur Hauksdóttir (Island)
Trevor Kiernander (Kanada)
Elisabeth Moritz (Schweden)
Anna Taina-Nielsen (Dänemark)
Martin Strähle (Schweden / Norwegen)
Viktor Witkowski (USA)
Shangkai Kevin Yu (Taiwan / USA)

LIA-Hauptpartner



In Cooperation with:



Werk & Raum Leipzig
Atelier für Restaurierung



Artists supported by:



Conseil
des arts
et des lettres
du Québec

ELIZABETH
GREENSHIELDS
FOUNDATION



Leslie
College



Artwork: Shangkai Kevin Yu,
Blenders, oil on linen



Left to right side: Viktor Witkowski, Martin Strähle, Gunnhildur Hauksdóttir,
Anna Taina Nielsen, Trevor Kiernander, Shangkai Kevin Yu



Anna Taina Nielsen was guest artist in the exhibition and presented new works



The Nordic-Leipzig Etching Edition with prints of all
12 scholarship holders was exhibited for the first time

Artwork in the background: painting by Viktor Witkowski_O.T. (no.180), 40 by 25 inches, oil on paper, 2019 (large)



Shangkai Kevin Yu and the team of the Taiwanese
Aki Gallery that is guest at the Spinnerei Leipzig



Enjoying the Spinnerei Rundgang at the HALLE 14
balkony



Artist talk with Martin Strähle in his studio



Gunnhildur Hauksdóttir introduces her art project
"Borderline Human"



Artist talk with Trevor Kiernander about his dynamic painting series



Dinner in LIA with guests after a long and successful day



Riham Noor & Rawan AlMahrouqi
Term: October - November 2019 / November 2019



We were pleased to again host artists, who are supported by the STAL Gallery (Muscat, Sultanate of Oman) and the German-Omani Society (Berlin/Leipzig). The STAL Gallery supports young emerging artists of the country and, as the only institution of its kind, regularly offers opportunities for exhibitions and art education in the capital of Oman. Thanks to the intensified collaboration between STAL Gallery and the German-Omani Society, two artists came to Leipzig this in 2019: Riham Noor and Rawan AlMahrouqi.

Riham came to Leipzig in October and November 2019. Riham Noor is a conceptual artist who most recently worked with installations and, besides that, conducted many creative workshops with Syrian refugees in various European countries. In Leipzig however, she focused on her original medium painting, which she studied in Paris. She created a series of abstract paintings that deal with the subject of balance.

Rawan is a multidisciplinary artist and founder of the private art school Makan Studios in Muscat, Oman. In continuity to one of her recent projects, in Leipzig she works on large-scale illustrations that explore the social role and identities of women in Oman and are mooting and questioning existing traditions.

The cooperation with the STAL Gallery began in 2016 with the artist Raiya Al Rawahi and was continued in 2018 with Abdulrahim AlKendi. In addition to the exchange of artists, the gallery promotes above all the production, appreciation and commitment of the visual arts in all media in Muscat and the region. The STAL Gallery also runs its own artists residency for national and international artists in Muscat, has a library and organizes various types of workshops. Riham Noor and Rawan AlMahrouqi have been part of the gallery since 2015 and of a growing circle of artists supported by the gallery. The exchange with Leipzig should give selected artists the opportunity to get in contact with other international artists, to develop their own art project and to learn more about German culture and the city of Leipzig.

→ Rawan Almahrouqi in her studio and one of her drawings that she made during her LIA residency



In October, Riham Noor could participate in two artist workshops organised by the refugee-student-organisation ATA at the art academy HGB Leipzig (picture on left side). In LIA, Riham worked on a series of abstract black and white paintings.



Group talk in the LIA studios of the resident artists, introducing each artistic project and exchanging ideas

We especially thank the head of the STAL Gallery, Hassan Meer, for his commitment and cooperation and look forward to having further artists from Oman with us in the next year. Many thanks also to Dr. Wolfgang Zimmermann, President of the German-Omani Society, for his support of the artists and for facilitating the partnership between LIA and the German-Omani Society. The non-governmental organization has the task of strengthening the contact between the citizens and actors of both countries in different fields, including culture.

Live-performance of Hong Kong based artists Wen Yau in the art center HALLE 14



Rawan Almahrouqi with her husband visiting the art space Kirow Halle 9 Technepshere exhibition of Rupprecht Geiger





Left to right side: Gabriele Goldfuß, Riham Noor, Rawan Almahrouqi and Wolfgang Zimmermann

Artists:

Riham Noor & Rawan AlMahrouqi
(Sultanate of Oman)

Martina Valcharova (Czech Republic)

Joyce ter Weele (The Netherlands)

Shangkai Kevin Yu (Taiwan/USA)

As guest: Wim Warrink (The Netherlands)

Supported by:



On November 27th, 2019 we opened the LIA studios to the public and invited to the special event “Oman Salon”, supported by Gabriele Goldfuß (Head of Office Department International Affairs) and Dr. Wolfgang Zimmermann (President of the German-Omani Association).

All LIA artists gave insights into their studios and showed their current artistic projects. For Rawan Almahrouqi and Riham Noor it was their final presentation in Leipzig.



Anna-Louise Rolland (middle) introducing the LIA artists (right side): Anna Taina Nielsen, Shangkai Kevin Yu, Martina Valcharova, Joyce ter Weele and her partner, who was our guest for the open studios, Wim Warrink.



Gabriele Goldfuß and Wolfgang Zimmermann introduced the cooperation with the German-Omani Association, the cooperation with the Stal Gallery and the two Omani artists Riham Noor and Rawan Almahrouqi to the very interested audience. Both artists talked about their home country the Sultanate of Oman and gave an insight into the young, growing art scene in the Omani capital Muscat as well as into the work of the Stal Gallery. They also reported on their experiences and impressions they made in Leipzig and on living and working in an artist's residence.





Martina Valchářová

Term: November 2019 – January 2020



In 2019, a new artist exchange with Leipzig's sister city Brno, Czech Republic, started. Thanks to the engagement of Barbora Lungova, staff member of the Brno University of Technology and to the support of the City of Leipzig, Department International Affairs, the first Czech artist could be sent to LIA with a three-months scholarship. The Brno University chose young painter and MA student Martina Valchářová from the Faculty of Fine Arts, who is studying painting there since 2015.

The aim of the scholarship is to give young talented students the opportunity to gain professional experience as an artist in an international environment, to exchange with other artists, to develop the respective art practise and to simply enjoy the residency period as an intensive and concentrated working period with a lot of studio space. Impulses from Leipzig's art scene should help the students to collect new ideas and art projects, aiming at the graduation at the University. In this way, the scholarship can foster the sister city exchange between Brno and Leipzig on the level of the younger generation of both countries, focussing on the arts.



Painting series of Martina Valchářová that she made during her residency in LIA



Martina had the chance to meet several Leipzig based artists, here during a studio visit at Bastian Muhr (on the right side)



Artist Sebastian Gögel gives Martina feedback on her paintings



Talking about art with the LIA fellows Mitja Ficko, Shangkai Kevin Yu and Marina Diaz

A substantial part of Martina Valchářová's work is newly carried out in the drawing medium in order to acquire the medium itself, while emphasizing the gestural expression. In her series, initially realistic figuration is replaced by abstract tendencies. Her main topics lately dealt with the topics "freetekno community" and drug abuse in Czech Republic.

For the time of her residency in Leipzig, however, Martina has decided to focus on a different topic. In a series of paintings she dealt with the fleetingness of human being and process of forgetting the identity and the memory of what is the self. Being replaced from home, Martina recalled places from her homeland, a small village in the Czech mountains, where she remembered an abandoned old wooden house of her ancestors.

Concentrating on the interiors and the architecture of the house as a witness of time and existence, she reflected her own feelings and thoughts through experimenting with different media. For example, she used bee wax and "cooked" other paint-mixtures that have a connection with herself, her memory or her family. Within the three months, Martina created a series of at least eight large and middle scale paintings, strong, darkish and melancholic and, at the same time, playing with clichés of her homeland as well as with the spectator's perception of abstract form and figuration.



Background image: Carol Moses and Martina Valcharova at the Christmas Market in the City of Leipzig



For ten years LIA-Leipzig International Art Programme has hosted a wide array of international artists in Leipzig, one of the most vibrant artistic hubs in Germany. Here they live and work in a former cotton mill called the Spinnerei. Among the many cross-fertilizations, a sustainable US-American artistic exchange emerged, including a host of ongoing fruitful partnerships. In response to the residencies in Leipzig, many Leipzig artists then proceeded to live and work in the USA.

Gaze Shift juxtaposes these two sides of the exchange. For to gaze upon the foreign is likewise to gaze upon oneself. The exhibition asks questions about how our identities are shaped and how we perceive each other. What is different? What is similar? Where do we meet? Where do we part?

Nullius in verba. Do not listen, go and experience yourself, says Horace. Each artistic point of view is biographically determined and culturally colored, each judgment formed by experiences that precede us. This variety in perspective determines what this exhibition aspires to present, a dialogue between two cultures. Furthermore, Gaze Shift is part of the initiative Wunderbar Together taking place during the Deutschlandjahr USA | Year of German-American Friendship.
Anna-Louise Rolland



Yvett & Maria Olsch
Atelier für zeitgenössische Radierung



→ Kylie Lefkowitz:
Don't Be Such A Little Brat-Wurst,
paper sign on wooden post, gouache,
marker, 21 x 27 cm, 2015



Shonah Trescott and Anna-Louise Rolland after the panel discussion

← Before the exhibition took place Gaze Shift started with a panel discussion at the Goethe- Institut New York with artist Silke Koch (Leipzig/Berlin), former LIA fellows Shonah Trescott, Kylie Lefkowitz, Alexander Barton, and John Jacobsmeyer (print making coordinator New York Academy of Art) moderated by Anna-Louise Rolland talking about residencies and intercultural exchange as well as past Leipzig encounters.

Participating Artists:

Katie Armstrong (USA), Conner Calhoun (USA), Santiago Chavez (USA), Francesco Cincotta (USA), Marcelo Daldoce (USA), Henriette Grahner (D), Margo Greb (USA), Franziska Holstein (D), Volker Hüller (D), John Jacobsmeyer (USA), Silke Koch (D), Kylie Lefkowitz (USA), Bastian Muhr (D), Maria & Vlado Ondrej (D), Oskar Schmidt (D), Charlotte Segall (USA), Julia Stoddard (USA), Matthias Weischer (D)
Curated by: Anna-Louise Rolland / Founder & Director LIA-Leipzig International Art Programme

Exhibition in Indianapolis

Cat Head Press Indianapolis

8 - 24 March 2019

Gallery Cat Head Press: Etching Studios and Artist Collective, Indianapolis, USA

In cooperation with iMOCA Indianapolis Museum of Contemporary Art and Cat Head Press, supported by wunderbar together Germany and the U.S. as well as the Arts Council of Indianapolis, Goethe-Institut Chicago and Indymoca

Exhibition in New York City

School of Visual Arts, Flatiron Project Space

May 10th – June 7th

Sincere thanks to: John B. Emerson, former U.S. ambassador to Germany, the German Federal Foreign Office, Goethe-Institut, BDI, LIA main partner BMW, Indianapolis Museum of Contemporary Art, Galerie Clara Maria Sels, School of Visual Arts NYC, New York Academy of Art, Atelier für zeitgenössische Radierung Maria und Vlado Ondrej.



→ former LIA artists and graduates of the School of Visual Arts (left and right side): Cassidy Clingman and Margo Greb



→ Anna-Louise Rolland with Eileen Guggenheim and Russell Wilkinson



Top line:
Exhibition views in the two different venues
at Cat Head Press (Indianapolis) and Flatiron
Space (School of Visual Arts, New York City)

Mitttle line::
Marcelo Daldolce, Charlotte Segall,
Anna-Louise Rolland, Silke Koch,
Eric Angeles (artist) and Peter Hristoff (SVA,
Visual Critical Studies)

Bottom line:
Visit at the New York Academy of Art in the
studios of the MFA classes with former LIA
fellows

Language of Etching



John Jacobsmeyer, etching /
drypoint, 72 x 53 cm, 2016

WHILE THE American National Anthem was being sung in the 1960s in the Outpost Theater in West Berlin before they showed Hollywood movies, two hundred kilometers away in Leipzig you could hear the “Internationale.” Cultural exchange with the United States only became possible after the Wall fell, and one of the oldest trade fair cities in the world had to bide its time. In the interim, Leipzig cultivated artistic traditions and passed this knowledge on to, for instance, the Academy of Fine Arts Leipzig, founded in 1764. Leipzig has long been one of the most significant cities in the world for the graphic arts and printing industry, starting in the Middle Ages and up through to the early twentieth century. According to American artist Katie Armstrong, “It is witness to humanity’s earliest efforts to communicate and be connected.” Around 1900 there were over 180 printing shops and 840 publishers in Leipzig.

WITH THE FALL OF THE WALL, international interest in Leipzig’s traditions returned. The industry and trade cultures of America and Saxony had much in common, and this, in turn, helped them to cooperate on various levels. LIA – Leipzig International Art Programme, an artist residency program, founded in 2007 by Anna-Louise Rolland and located in the former cotton mill “Spinnerei,” was able to win the New York Academy of Art as one of its first partners and, later, the School of Visual Arts New York.

A productive and exciting cultural exchange began between the institutions, and with this a number of New York-based artists began traveling to Leipzig to work for several months at the residency in the “Spinnerei.” This was the starting point of a cooperation between artists Vlado and Maria Ondrej and the independent. “Atelier für Radierung Leipzig” (Leipzig etching studio) they run, which we will discuss in this publication “We wanted to explore the edges of the medium, in collaboration with the artists

from New York and Leipzig, within the context of painting, sketching, and etching, and to develop contemporary etchings.”

IN 2009, the etching studio began inviting international artists to collaborate artistically with them using the medium of etching. To date they have produced nine editions. This tenth edition brings together works by German artists Henriette Grahner, Franziska Holstein, Volker Hüller, Vlado and Maria Ondrej, and Matthias Weischer, with those of the Americans Katie Armstrong, Marcelo Daldolce, John Jacobsmeyer, Kylie Lefkowitz, and Charlotte Segall.

THIS COOPERATION functions like a catalyst, similar to the Black Mountain School, that attracts local and international visual artists to the Spinnerei, to its workshops, ateliers, and art institutions — and, in turn, artists at the Spinnerei, such as Vlado and Maria Ondrej, also teach and offer master classes in the United States at the New York Academy of Art.

Etching as an artistic language is universal and not tied to cultural boundaries. Kylie Lefkowitz reports, “It was actually the first time I had ever made etchings. I ended up using all sorts of different tools to scratch the metal plates, such as nails, a hammer, a steel wool sponge, and sandpaper to create different textures, and I really loved the physicality of it. The technique of photogravure was new to me. I loved the way the photo images translated from digital files to artistic prints.” Etching is a sensual, tactile process.

New York-based German artist Volker Hüller added about the process, “Although the hand-drawn line remains personal, here it is cast in acid, filled with color, and is printed in reverse, which makes it more neutral. This is very freeing.” Etching is a richly faceted medium. It can be black and white but also multi-colored. Etching is a concession to the power of the image as language. It brings us closer to experienced

reality in a different way than digital media. The physical, sensual experience of making an etching, as well as of viewing it, encourages a new perspective of things.

ETCHING allows one to concentrate on the picture within the context of a centuries-old medium of visual communication. According to Franziska Holstein, the diversity of the medium “shifts the focus away from the picture as an original.” This opens possibilities for transfer, communication, and exchange. “There are many identical pieces of art in the world. The notion that you can produce multiple pieces of an artwork that are all interchangeable is a very fascinating approach to me.” “The aspect of ephemeral becomes part of the work,” added the New York artist Kylie Lefkowitz.

LEIPZIG ARTISTS like Bastian Muhr, whose work is influenced by American minimal art of the 1960s and 1970s, have been artists-in-residence in New York City. Franziska Holstein went to Columbus, Ohio, “The distance from your day-to-day surroundings allows you to have an objective view.” American artists have come to Leipzig. Here they find a type of freedom that megacities often no longer have: affordable ateliers, time-honored knowledge, and space for experimentation, all bundled into a lively, creative urban scene. International and local artists enter into a discourse that leads to productive exchange.

Katie Armstrong praises the “wonderful strangeness of solitude when arriving in a foreign place, a world that is nonetheless always digitally connected through technology.” The objective perspective makes you more aware of what you see and absorb. Cultural commonalities and differences become more apparent. Kylie Lefkowitz writes: “New York is a big, beautiful monster. It’s an incredible eclectic center of culture and business. Leipzig in contrast was very down to earth.”

Anna-Louise Rolland



Maria Schumacher came several times to LIA to give a professional crit



Mitja Ficko and Sebastian Gögel in conversation about painting



Art critic and journalist Sarah Alberti with artist Anastasia Warren



Maja Gade Christensen explains her work to curator Eleonore Gros

Each month, LIA invites a guest curator, artist or art critic to visit the LIA artists in their studios and to give a professional feedback on current artistic projects and works. Whether as a group or in single consultation, the guest critics are one of the cornerstones of the LIA programme and usually very fruitful and interesting for both sides.

Our gratitude to the guest critics in 2019:

Sarah Alberti
Alba D'Urbano
Sebastian Gögel
Eleonore Gros
Franziska Jyrch
Sarie Nijboer
Jochen Plogsties
Titus Schade
David Schnell
Maria Schumacher



Visit at the studio of David Schnell



Sebastian Gögel shows paintings, drawings, prints and sculptures

Leipzig has its very own artistic scene with a lot of painters among them as well as interesting museums, galleries, private and institutional art-centers and many off-spaces where a big variety of local and international artist positions are presented. This is surely a reason why more and more international artists love to come to the city: to spend an interesting working period, to get in a dialogue with colleagues and to receive impulses for their own artistic practices. Studio visits and talks with artists in their exhibitions are an important part of the LIA programme.

Therefore, special thanks goes to all the artists LIA could visit, meet and talk to in 2019:

Jean Bedez
Marcin Dymek
Elisabeth Gerdemann
Sebastian Gögel
Edgar Leciejewski
Bastian Muhr
Rolina Nell
Maria & Vlado Ondrej
Selma van Panhuis
Elma Petridou
Henrike Pilz
Christoph Roßner
Anija Seedler
David Schnell
Maria Schumacher
Söhnke Taden
Christina Wildgrube



Selma van Panhuis shows her monoprint experiments during the "Let's Print in Leipzig" Symposium at the Museum of the Printing Arts



← In front of the famous Goethe and Schiller monument at the Theatre Square in Weimar

Another central part of the LIA programme is the introduction of art and culture of Leipzig and the region. Regularly, LIA artists, together with the programme coordinator Laura Bierau or the LIA director Anna-Louise Rolland, have the opportunity to take part in several trips and visits of museums, art centers, galleries, art schools or to neighbour cities like Dresden, Halle, Berlin or Weimar. These trips give international artists the chance to get in touch with local players of the art scene, learn about the rich history and the vibrant cultural life of Germany and, in specific, Leipzig and the middle-east German region. And finally, having group tours together is just a lot of fun and a good way to get to know each other.



Meeting guest artists in residence at the Sommeratelier Aschersleben, here in the studio of Jean Bedez (right side)



At a Spinnerei tour for the Nordic-Leipzig artists, here at the archiv massiv, in the exhibition "Bildarchive 36" of Vlado and Maria Ondrej



Visit of the museum Liebermann-Villa in Berlin-Wannsee with Anna-Louise Rolland and her kids



Margret Hoppe (right side) giving a tour through the impressive exhibition space Halle 9 at the Kirowwerk Leipzig



Film screening and panel discussion with Michelle Eistrup (on the left side) and Léontine Meijer-van Mensch, director of the GRASSI Museum of Ethnology in Leipzig, in the LURU cinema at the Spinnerei



Tour through the Galerie für zeitgenössische Kunst (Museum of Contemporary Art Leipzig) with curator Julia Schäfer (left side)



Maria Schumacher (left side) gives insight into the art academy HGB Leipzig and the classrooms of the painting faculty



Opening evening at Spinnerei Leipzig together with Anna-Louise Rolland



Guided tour at the Museum for the Printing Arts Leipzig



Klaus-Dieter Lehmann (middle), President of the Goethe-Instituts, was guest in Leipzig on the occasion of the exhibition opening of "Die Macht der Vervielfältigung", (a project of the Goethe-Institut Porto Alegre) at the Spinnerei Werkschau and came by to LIA for a visit

LIA welcomes any art interested visitors who like to see the residency programme and to meet current artists, besides the public gallery tours in the Spinnerei and our open studio events. On occasions, we bring together artists, curators, members of art academies or art institutions and also politicians or cultural managers, who work in the field of arts and culture, like our cooperation partners such as the Goethe-Institut.



Wilfried Eckstein, director of the Goethe-Institut Vietnam (on the left side), was interested in meeting the Nordic-Leipzig scholarship holders, here in conversation with Tuukka Haapakorpi



Ambassador of Denmark in Germany Friis Arne Petersen (second on the left side) during his visit in the studio of Jordan Grant



Curators David Ashly Kerr and Andrea Karle from Weimar (on the right side) visited the studios of the LIA artists, here at Trevor Kiernander's studio



Programme coordinator Laura Bierau (on the left side) at a tour in LIA for the residency artists of the Internationales Sommeratelier Aschersleben



From right to left: Marianne Dobner (MUMOK), Cathrin Mayer (KW Institut), Heike Eipeldauer (Leopold Museum), Daniel Milnes (Hamburger Bahnhof), Franziska Stoehr (Pinakothek der Moderne), Anna-Louise Rolland (LIA) and Daisuke Harada (Japan Foundation) at Naoshima Island (Benesse Art Site)

This November Anna-Louise Rolland (LIA Director) was invited to join a cultural delegation to Japan by the Japan Foundation and Ishibashi Foundation. The curatorial journey included the Setouchi Triennale at Naoshima and Teshima Island as well as Museum visits in Tokyo, Takashima, Kyoto, Mito and Chiba as well as Japanese artist presentations.

During this time Anna-Louise Rolland also did a studio visit at former LIA resident Aika Furukawa in Tokyo.

Cordially thanks to the Ishibashi Foundation and Japan Foundation having invited Anna-Louise Rolland to a curatorial journey throughout Japan.



Kyoto: (back side, from left to right) Tsuyoshi Hisakado and Yuichiro Tamura; (front side) Marianne Dobner, Anna-Louise Rolland and Cathrin Mayer



Guided Tour at Art Tower Mito Contemporary Art Center by Yu Takehisa and Ouko Goto



Studio visit at former LIA resident Aika Furukawa in Tokyo



Former LIA artists Mai Yamashita and Naoto Kobayashi



Farewell evening (from left to right): Franziska Stoehr, Anna-Louise Rolland, Marianne Dobner, Japanese cook, Heike Eipeldauer, Daisuke Harada, Daniel Milnes



Stop over May/Oslo at the conference "The Enigma of Arrival" with LIA fellow Michelle Eistrup at the Goethe-Institut Norway

An interview with alumna Margo Greb, curator of the 2020 VCS senior thesis show The Visible Surface

Posted by Jeff Edwards on Dec 5, 2019 in Alumni News, Exhibitions, General VCS Info, Interviews, VCS Alumni | No Comments



Margo Greb in a still from a performance during the 2018 Spinnerei Rundgang (Spring Gallery Tour) in Leipzig

At the beginning of this academic year, alumna [Margo Greb](#) was appointed curator of the 2020 VCS senior thesis show, which opens in January. After graduating in 2017, Margo completed a six-month VCS-sponsored residency at the Leipzig International Art Programme, during which they made work centered around movement-based performance and video. Since then, they've been working a variety of jobs and thinking about new avenues to pursue in their artistic practice. In advance of the thesis show, we conducted an interview with Margo about their experience curating it, and what else they've been up to over the last couple years.

What have you been up to since you graduated?

The most distinguishing thing I've done since graduating is attend the residency with the Leipzig International Art Programme. I also spent half a year as a live-in nanny for these two genius kids who live on a mountain in North Carolina. Since all that I've really just been working a lot at a cafe in Bushwick, and until recently with Company Gallery in Chinatown. My artistic practice went into dormancy after Leipzig, mostly because I came back broke and ended up working three jobs for a while just to get some kind of financial stability back, and didn't have the time or mental space to make anything.

Throughout that dormancy however, I did continue to photograph and to write, and this last summer took a pattern-making class at Penland School of Craft, which has sort of launched me into making things with my hands, something I haven't done a lot of since being in community college. I'm reassessing my "artistic practices" and leaning into a vision where I learn how to make all my own objects, and find a place to live sustainably. So that's where I'm at now; making things and daydreaming about living in the woods.

You're the second of our graduates to serve as the curator for the senior thesis show, following Storm Ascher's organization of last year's "Make It Look Like an Accident." What has it been like to switch roles from being a student working on your own thesis to curating (and mentoring) students in the VCS program with their exhibition?

It's been good! I've also never done this before, so it's been a learning process. The details of my senior year are a little fuzzy now, but I remember that the curators (Emily Weiner and Annette Wehrhahn) provided a sense of comfort and assurance throughout the process, and I've been striving to do the same, hopefully successfully...

It doesn't feel as strange as I anticipated it would, probably because I know most of the faculty, and because I knew the majority of the seniors already, and because VCS is a bubble that hasn't changed too much since graduating. It's sort of like coming home after being gone for a while; you're welcomed back but your roles may have shifted with your absence.

Source: The School of Visual Arts / Visual Critical Studies, published on December 5th, 2019

Read more: <https://vcs.sva.edu/an-interview-with-alumna-margo-greb-curator-of-the-2020-vcs-senior-thesis-show-the-visible-surface/>

kreuzer Leipzig online, 14-01-2019, Hendrik Papat: Dahinter brennt es schon wieder

Kultur | 14. Januar 2019 | Kommentare deaktiviert für »Dahinter brennt es schon wieder«



»Dahinter brennt es schon wieder«

So war der diesjährige Winterrundgang auf dem Spinnereigelände



Vorab sprach wenig für einen Besuch des Winterrundgangs auf dem Spinnereigelände am nasskalten Sonabend. Im Programm fehlten größere kuratierte Ausstellungen, wie man sie mit Glück in Halle 14 und der Werkschauhalle erwarten darf. Was blieb, war das vermeintliche Klein-Klein der dreizehn Galerien, dazu die Atelierprogramme, offenen Räume, Heißgetränke an Feuerschalen. Doch fand sich, bei überraschend hohem Besucherandrang, erstaunlich spannende Kunst.

Schon als Kind habe sie nie verstanden, warum Zauberer auf der Bühne Frauen zersägen, und vor allem nicht, warum das Publikum zuschaut, ohne einzuschreiten, erzählt Angelika Waniek den Gästen in ihrem Atelier in Halle 14. Unklar auch, warum nicht reichlich Blut spritze. »Wenn schon Splatter, dann richtig!« Die Künstlerin, deren bevorzugtes Medium narrative Sprache ist, hat den Trick »Die zersägte Frau« zum Titel einer eigenen Performance gemacht, zu sehen noch am 18. und 19. Januar in der Schaubühne Lindenfels. Darin spritzt zwar ebenfalls kein Blut, dafür hinterfragt Waniek, auf Biografisches und Bühnenobjekte von Doris Diersch zurückgreifend, Körperrollen.

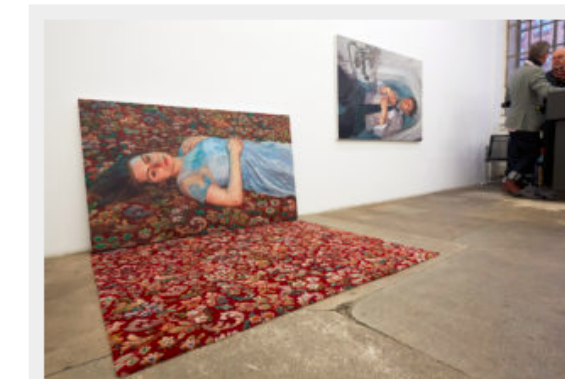


Foto: H. Papat

Anlass über Geschlechterverhältnisse in der Kunst nachzudenken, bietet dieser Rundgang erneut reichlich. In den kommerziellen Galerien stehen elf Künstler drei Künstlerinnen gegenüber, Quote knapp drei zu eins. In den nichtkommerziellen oder progressiveren Räumen kehrt sich dies mehr als um. Der »Intershop interdisziplinäre« lädt zur Finissage eines Künstlerinnenaustauschs zwischen der polnischen Stadt Poznań und Leipzig, »a room that...« heißt zur Gruppenausstellung mit vier Künstlerinnen willkommen und das internationale Atelierprogramm LIA präsentierte sieben Künstlerinnen.

Behütet Kapitalismus proben?

Während die einstige Attraktion des Geländes, die Galerie Eigen + Art, sich einmal mehr zu sehr der »Entspannung« hingibt, birgt das abseits Gelegene Entdeckungen. Dazu zählt Vibeke Frost Andersens berührendes Video bei LIA, das den äthiopischen Künstler Kebeab Demeke auf Lampedusa auf der Suche nach Geflüchteten begleitet, ebenso wie Gisèle Gonons Installation »Work with us« bei »a room that...«, welche sich mit anmaßender Unternehmenskultur auseinandersetzt. Jalousien öffnen und schließen sich, geben Sprüche frei wie »You want to be a part of our story of success?«. In Halle 14, welche unter der Vorgabe, dem Gemeinbedarf zu dienen, mit öffentlichen Geldern saniert wurde, ist diese Arbeit am rechten Ort. Denn längst ist hier ein »Startup-Accelerator« eingezogen, in dem der Wirtschaftsnachwuchs behütet Kapitalismus proben kann, »flexible & highly motivated«, jedoch gewiss am Gemeinbedarf vorbei.

LIA Main Sponsor



Vlado & Maria Ondrej
Atelier für zeitgenössische Radierung



Stadt Leipzig
Referat Internationale
Zusammenarbeit



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