

LIA

2020

LEIPZIG

INTERNATIONAL

ART

PROGRAMME



On the cover:

Harit Srikhao

They Tried to Bury Us, They Didn't Know We Were Seeds | 2018

Page 2, 138 :

Yoong Chia Chang

Wie geht's? | 2020

Site specific installation during the
lockdown period

Compilation and Texts: Anna-Louise Rolland, Marina Díaz
Molina and Nicolò Brezza

Lectorate: Anna-Louise Rolland

Graphics & Layout : Maayan Moskona

Photography © Walther Le Kon

Photography © Gordon Schirmer

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Dear LIA Artists, Supporters and Friends,



Photograph: Peter Groth

The 2020 pandemic has been a difficult and challenging task for cultural institutions. International artists in residencies had a hard time operating, had to pause or close down. Many long term LIA partners had to cancel or postpone their residencies. Covid-19 changed our way of thinking in the field of art drastically. All of a sudden the world became smaller, work practice severely digitalized and expectations modified. However, the pandemic strengthened our sense of community and demonstrated that residencies, functioning as small entities, are able to adapt rapidly and remain important power cells.

In Corona calm periods, we still accomplished four exhibitions, vivid artistic dialogues, and multi-faceted works. We continued the Nordic and the Pacific Leipzig exchanges by the Goethe-Institut throughout the year. Marina Díaz Molina has entered LIA as its new programme coordinator while Laura Bierau has left LIA after almost five years of programme coordination to further enrich her career. All of them shaped the programme in their personal way.

Excursions covered Berlin, Dresden, Chemnitz, Zeitz, Hamburg and of course Leipzig - we visited the Holocaust Memorial Gleis 13 in Grunewald, listened to an intense talk at the Haus am Wannsee, wondered through the Liebermann Villa, got invited to homemade cake in the Prenzlauer Berg archive of contemporary Vietnamese art history and marveled at sculptures such as Käthe Kollwitz, Karl Marx and the Transparent Men at the Deutsches Hygiene Museum. We have received a professionally guided tour through the open-pit mine at Vereinigtes Schleenhain, conquered silver mines in Freiberg, and gazed at mineral collections. The Leipzig Grassi Museum of Ethnology kindly opened its doors for research as did the Deutsches Hygiene Museum Dresden and terra mineralia Museum in Freiberg for cooperation. They all became an important source for our LIA fellows. We cordially thank them for their generous support.

2021 will be an exciting year with new cooperations. Gewandhaus musicians will partner with LIA artists and perform concerts online. A Japan focus with bilateral exhibition and etching symposium will take place to celebrate the upcoming 160th anniversary of German-Japanese relations in LIA and the Japan Foundation Cologne. In the summer the New York Academy of Art exchange will start again after a year of pausing and more than ten years of partnership. Afterward, LIA will continue with a Vietnam focus of our Goethe-Institut exchanges of the Pacific as well as of Northern Europe. At the end of the year, we will commence a new long term exchange, inviting African artists to LIA for two years. African Leipzig will take place in cooperation with the Centre for the Less Good Idea in Johannesburg, founded by William Kentridge, and the Auswärtiges Amt. We are very much looking forward to this cooperation.

We would like to thank all for keeping their energy and helping LIA in these challenging days: especially artists, staff and interns Martin Bailly and Nicolò Brezza as well as Laura Bierau for her dedication during her past LIA years. We would especially like to thank the Goethe-Institut for its strong support and trust, as well as BMW, being our main sponsor since the foundation of the programme thirteen years ago. We are also thankful for the new local cooperation with the just founded association Deutsch-Vietnamesisches Haus e.V. enabling our first bilateral etching symposium and the inspiring work with Atelier für Radierung Maria und Vlado Ondrej. More than ever we felt it was the cultural exchange within LIA, staying open for experiments as well as sharing different thoughts on culture and society which created stability during these uncertain times. New perspectives emerged and experiments took place throughout the year.

We would like to wish everyone a healthy and creative 2021 and would like to welcome you warmly to come in, see and discuss with the international artist community in LIA personally or digitally at Get a Glimpse at our new website.

Anna-Louise Rolland (Director)

Marina Díaz Molina (Coordinator)



Photo collage for the painting *Extended Family Portrait* by [Maria Vashchuk](#). From left to right: Sam Clague, Haryo Hutomo, Maria Vashchuk, Cyril Polaczek, Martyna Kielesinska, Marina Diaz Molina, baby Miron, Harit Srikhao

Fellowships

GAZE SHIFT: Nordic & Pacific Goethe-Institut Exchanges

The projects NORDIC & PACIFIC LEIPZIG were born from an encounter in Copenhagen in 2017. Bettina Senff, Director of the Goethe-Institut Denmark, and Anna-Louise Rolland, Founder LIA - Leipzig International Art Programme, got to know each other at a Res Artis conference of worldwide residencies. From this partnership, eleven artists coming from Iceland, Denmark, Sweden, Norway and Finland had the chance to join LIA for a residency period of three months. After this fruitful experience, the Goethe-Institut of the Pacific region started their own initiative in 2020. Yadanar Win (Myanmar), Le Hien Minh (Vietnam) and Chang Yoong Chia (Malaysia) arrived in March. In summer Harit Srikhao (Thailand) and Sam Clague (New Zealand) entered safely, joined by Haryo Hutomo (Indonesia) in November. All of them were chosen by a professional jury and participated in LIA programme. Meanwhile the Nordic exchange continued with the Danish fellows Meik Brüsck and Michelle Eistrup starting their residency.

Covid-19 was a challenge for all participating artists 2020. However, different projects of even political relevance were executed. They were perceived with great interest by an inquisitive audience. Discussions were created and diversity shown. LIA would like to mention a few of these projects. During the first lockdown in spring 2020, the artist Chang Yoong Chia realized a collaborative art project called "Wie geht's?". He asked different people for digital personal images and used the motives given to him to make his own paper cuts. They were displayed on his studio window to communicate with the artist community of the Spinnerei while living in isolation. With a simple gesture he created a bond, defusing the heavy atmosphere everyone was experiencing.

After the lockdown Yadanar Win performed different pieces in various LIA formats. The performance "Corona Cherry" was an intense reflection on isolation and fear of loss. Le Hien Minh presented a large scale interactive installation working with traditional Vietnamese handmade paper called Dó in her studio. The result of her extensive research was a deep reflection on the role of women, particularly paying attention on the differences in perception between Eastern and Western societies, in this case between Vietnam and Germany.



From left to right: Anna-Louise Rolland (Director LIA), Yoong Chia Chang (Artist Goethe-Institut Malaysia), Ming Wah, Maren Niemeyer (Director Goethe-Institut Thailand)

Harit Srikhao started a cooperation with the Deutsches Hygiene Museum in Dresden collecting footage of the Transparent Men, leading into a long time project about body culture and the Third Reich. He will also participate in a cooperation with Gewandhaus musicians of the Leipzig philharmonic orchestra next year. Haryo Hutomo researched the politics of food. What journeys and routes have to be taken in order to deliver a product to the final consumer? What narrations are involved in places where this food is harvested or taken from? Are these stories true or fictional?

Michelle Eistrup fostered her research at the terra mineralia Museum in Freiberg and continued her exchange with the Leipzig Grassi Museum of Ethnology, working closely together and interviewing scientists in preparation for an international exhibition at the Japanisches Palais Dresden in 2021. Meik Brüsck accomplished a large body of abstract paintings, installation boxes and drawings. Next year he will take part at the international etching symposium at the Druckkunst Museum Leipzig as a fellow.

Brno University of Technology

In 2020, a new artist exchange with Leipzig's sister city Brno (Czech Republic) began. Thanks to the engagement of Barbora Lungova (Brno University of Technology), and to the support of the city of Leipzig (Department of International Affairs) two Czech artists could be sent to LIA with a scholarship each. The Brno jury chose young painter Martina Valcharova and media artist as well as Ph.D. researcher Jakub Tajovský from the Faculty of Fine Arts.

The aim of the scholarship is to give young talented students the opportunity to gain professional experience in an international environment, to exchange with other artists, to develop their respective art practice, 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 grow, aiming at the graduation at the University. In this way, the scholarship can foster the sister city exchange between Brno and Leipzig in supporting a younger generation learning from each other.

School of Visual Arts (SVA) - New York City

The School of Visual Arts and LIA have a ten year cooperation since 2010 fostering New York fellows for the duration of six months. Last year the LIA exhibition Gaze Shift took place at SVA as a reflection on this long lasting and fruitful exchange juxtaposing Leipzig and US-American artists supported by the German Foreign Ministry during the Deutschlandjahr. SVA fellows had been Katie Armstrong (2010), Brooke Tomiello (2011), Zeke Decker (2012), Angela Miskis (2013), Andrea Garcia Vasquez (2014), Kylie Lefkowitz (2015), Julia Santoli (2015), Nicholas Calhoun (2016), Julia Stoddard (2017), Margo Greb (2018), Anastasia Warren (2019) and Dylan Prince (2020). SVA artists had given us a broader perspective, introducing us to a large variety of contemporary issues of social life tangling subjects such as gender, race, religion and social questions. Very often their works functioned as eye openers. Their vitality was enormous and interdisciplinary thinking and working a great challenge for the residency and local community. We would like to thank Tom Huhn (Chair BFA Visual & Critical Studies Art History SVA) for his initiative and trust all over the years.

City of Krakow

The partnership between the city of Leipzig and Krakow dates back 47 years and LIA programme is thankful to be part of this history. In 2018, the project "Neue Perspektiven - Leipzig trifft Krakau" took place in the Polish city. It was a bilateral exchange between artists from Leipzig and artists from Krakow, led by the curator Aleksandra Janz and Laura Bierau. The artists representing Leipzig were Sebastian Gögel and Maria Schumacher. Sebastian Gögel was working during his time in Krakow at the studio of the Polish artist Stanislaw Wyspianski and Maria Schumacher worked at the Krakow Art Academy in the field of animation. The two artists finished this experience with an exhibition, Sebastian Gögel in the gallery Potencja and Maria Schumacher in the gallery Art Agenda Nova.

Later that year the Polish artists Karolina Jablonska, Tomasz Kręcicki, and Cyryl Polaczek were residents in LIA for two months and exhibited in archive massiv in the Spinnerei Leipzig. In 2020, these artists plus Martyna Kielesińska were invited again to do a new residency in LIA, Martyna Kielesińska and Cyril Polaczek in October, and Karolina Jabłońska as well as Tomasz Kręcicki in November. Due to the pandemic, the two last artists could not attend and Martyna Kielesińska and Cyryl Polaczek with their newborn son Miron extended their residence for one more month in LIA. During their stay, they were able to show their work in an intimate Open Studios event in October. In addition, they could share their experience with Bernd Karwen (Director Polish Institute Leipzig) and with Caren Marusch-Krohn (Office for International Affairs of Leipzig). We cordially thank the Office for International Affairs enabling this exchange.

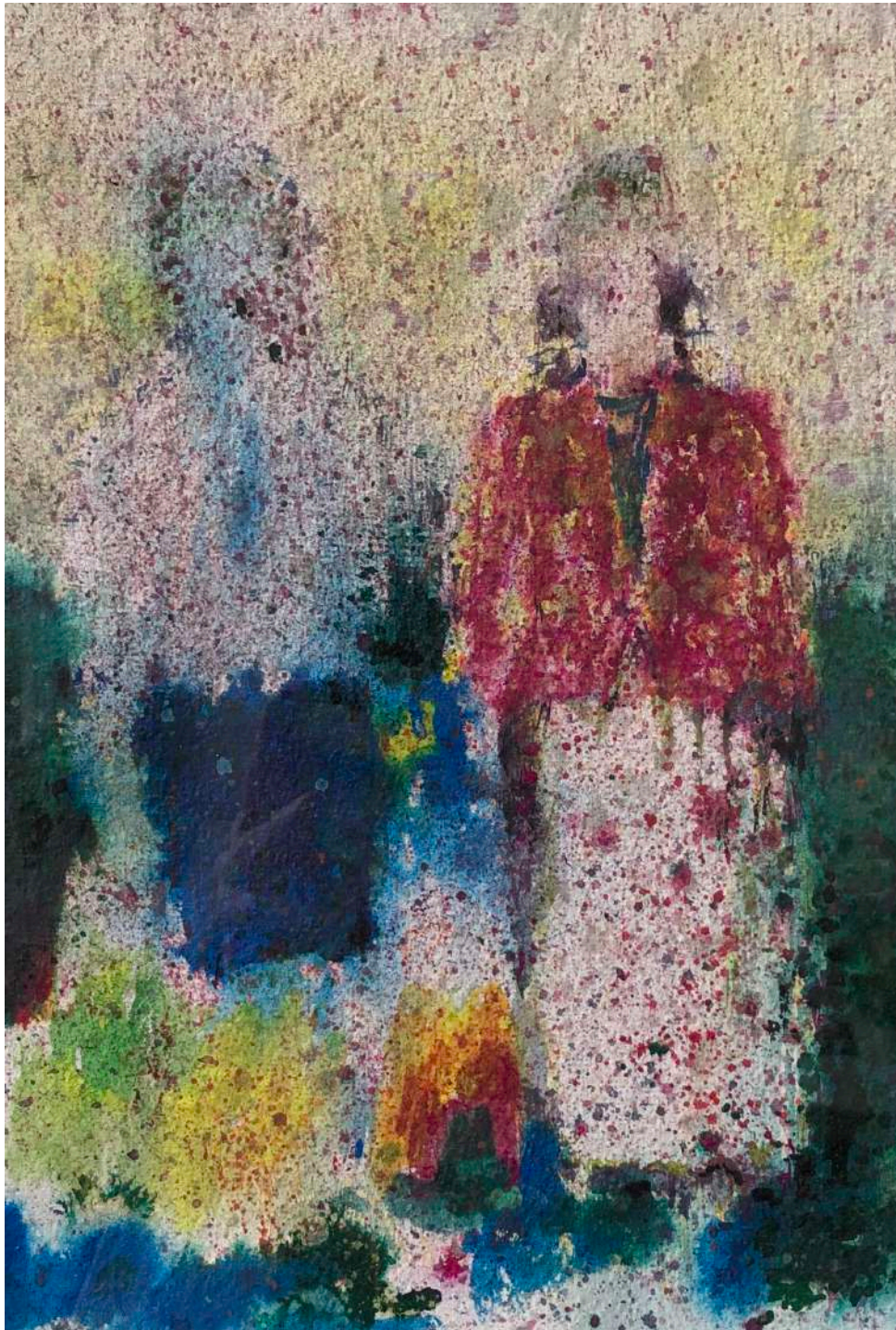


Meik Brusch (Goethe-Institut Denmark) in his LIA studio



From left to right: Jakub Tajovský, Michelle Eistrup, Meik Brüsich, Marina Díaz Molina, Mitja Ficko and Abdallah Karkout

Artists



Abdallah Karkout

Independent Participant | August 2020 | [Syria](#) / [Sweden](#)

Abdallah Karkout is an experimental artist, who has been practicing and running studio workshops and university courses, including lectures. As a part of a growing collective cultural project, he is expanding his "Marsam" studio project, established in the Middle East since 2004, that adopts a special developed method for art students at all levels of experience and creates an alternative cultural space outside the conventional sphere. The idea of 'artist' in its modern sense in the Middle East, is a 'westernized' one, that came along with the cultural colonization and was adopted by a class of suprematist bourgeoisie, which has contributed to the alienation of art from its natural 'organic' environment.

Abdallah Karkout comes from a culture which involves vision and imagery in the language of everyday life. Arabic language has a poetic quality in its very nature. A sensory language comes out of this and an instant interplay between this language and imagination emerges when a person (or poet) reflects a current experience. Despite the possible analogical relation between the narrative elements and the visual elements of a given experience, the visual experience is still autonomous and independent. It is the natural consequence of the interaction of the human senses involved in the experience. It deals with the subjective as a reflection of the objective, but starting from the subjective. It seeks the objective (the source), coming again as a new reflection, arriving at a new subjective level, where the subjective starts to blend with the objective through an infinite series of mirroring processes between the two.

Untitled | 2020

Watercolor on paper

24 x 32 cm



Andrew Read

Independent Participant | February 2020 | Australia

The impetus for Read's practice is always a fixation on the language and images in use around him, be it an advertisement or an aphorism scrawled on a toilet wall. He borrows details from what he sees and hears every day, remaking or reconfiguring them at times, rendering familiar ingredients strange and new.

He has produced sculptures of objects observed in the news, paintings inspired by illustrations found in hardware store catalogues and social media vernaculars, films combining song lyrics with footage of Japanese robots in medical technology. He recognises pictures and words as carriers of meaning as well as tools for persuasion. Isolating, repeating, or juxtaposing them or even altering their scale, proportion, materiality and so on is, for Read, a way to playfully deconstruct (and better understand) the elements that shape our perceptions of the world around us of one another and of ourselves.

Untitled (Idris Döner #4) | 2020

Acrylic medium transfer of
flexographic ink from hand towel on
gessoed linen

30 x 24 cm



Carol E. Moses

Independent Participant | December 2019 - February 2020 | [USA](#)

The art of Carol Moses deals with mathematics, science, nature, and communication. She mainly works with non-representational watercolor painting and drawing. The project conducted in Leipzig is called "Image and Interview series". This series includes a portrait photography report and a printed text of the interviews with the subjects portrayed. In this project, the drive is the desire to know, preserve and present human beings. The concept was partially inspired by the work of Felix Nadar.

Her natural 'logical' thinking tendency is toward complexity, thinking and re-thinking; examining and editing in perpetual refinement. In watercolor, her work process is quite different – she is forced to commit and go ahead. The themes in her paintings deal on a basic level with connection, relation, isolation and distance. The colors and forms resolve or enact forces to fitting connections. There is often a thought of composing a delicate balance between the parts of the image as they are accruing on the paper.

Wer ist Leipzig? | 2020

Installation of
photographies and
interviews

Dimensions variable



Cyryl Polaczek

City of Krakow | October 2020 - November 2020 | **Poland**

Born 1989 in Zielona Góra, Poland, he lives and works in Krakow, Poland.

It has always been difficult for him to verbalize his thoughts. Much simpler is translating them into a visual form. These most intricate thoughts, he depicts them on the canvas. Through own symbolism and association, he portrays confusing stories such as scenes from movies, books, processes and devices that surround him in everyday life. After long struggles in painting with thick layers of paint, drawing in it, engraving and imprinting simple lines and shapes he returned to classical painting with smoothly laid stains and glazes. He does not know how long it will take, the form of work he does often change. He tries not to attach to the style. Next to painting which is an extremely individual activity, he runs an artist-run space called Potencja based in Krakow.

Untitled | 2020

Oil on canvas

58 x 53 cm



Daniela Schwabe

Independent Participant | February 2020 - July 2020 | [The Netherlands](#)

In her painting practice Schwabe investigates the impact of history and remembrance on a collective level. The use of the painting medium is aimed at building a new structure for the reflection of memory and the impact of images on how memory is conceived. In her paintings human figures are cut out brutally from their surroundings. Portraits are formed of collected images and the surface of a painting becomes a façade.

Working with these different layers, she questions the complexity of reality in an age of manufactured copies. Certain images stick with us through time and become icons in the collective memory. She draws parallels and creates juxtapositions between historical facts about war and her family history, historical traumas and contemporary problems of trustworthiness of images. Right now, she is working on a series called 'DEEP FAMILY' in which she will work together with the designer Casper Schipper and artificial intelligence devices to visualize the way we perceive family and memory in the light of new technology.

[François](#) | 2020

Oil on canvas

30 x 40 cm



Dylan Prince

NYC School of Visual Arts | February 2020 - July 2020 | [USA](#)

The youngest of us now speak a language entirely of our own. We are carried separately, in a vehicle of a different kind. This vehicle moves throughout the lands and waters at speeds thought impossible. It reaches a different destination each day. Inside, the spire of the world reduces to a collection of converging red points; thousands of them, glowing and hovering narrowly above one another.

An enormity amasses itself here, at this converging point. Places of comfort, places of trauma, the most significant people and the most peripheral, the small prized possessions of childhood, the words and expressions that travel outward from conversation, the brick, the plastic, the cotton, the cold and hot water valves, the sensation of an inner self, the kind contained in one's tongue and teeth, one's head and hands. All of these collect into a single point.

The vehicle we are in is a precarious one. Its words are far too precise to be truthful, its worlds far too immediate to be real.

*"A demon built this chariot for us.
The enormity stung me like a hot iron.
There's something here that I can't move beyond."*

Supercardioid | 2020

Oil on canvas

132 x 132 cm

**Self Preservation & Hours
Beside You (Rot und
Schwarz)** | 2020

Oil on canvas, spray paint
on pantyhose



Harit Srikhao

Goethe-Institut - Pacific Leipzig | September 2020 - February 2020 | [Thailand](#)

Born in Bangkok, Harit Srikhao obtained his Bachelor in Bangkok before finishing his Master degree in Milan. He started photography when he was 13, making the camera a vital tool in his exploration of society and his own identity. His first piece of work saw him capturing images of a road where he once got lost while escaping from clashes between soldiers and pro-democracy protesters in 2010. Domestic politics subsequently became a major theme examined in his photography.

Harit Srikhao's work brings together documentary, fiction, and surrealism in order to form counter-perspectives to the Thai government's nationalist take on history and propagandistic materials. In 2019, he continues to research into political propaganda by learning and capturing photos of prototypes of Thailand's political monuments and statues in government agencies. These monuments were highly influential in shaping the national identity during post-World War II modernization. Most recently, during his residency period in LIA, he has been researching works from the collection archive of the Deutsches Hygiene Museum in Dresden, focusing in particular on the Transparent Model that depicts a perfectly healthy and fit body of the nation as defined by nationalist criteria.

Untitled (from the series
Incubus) | 2018 - 2020

Photography



Haryo Hutomo

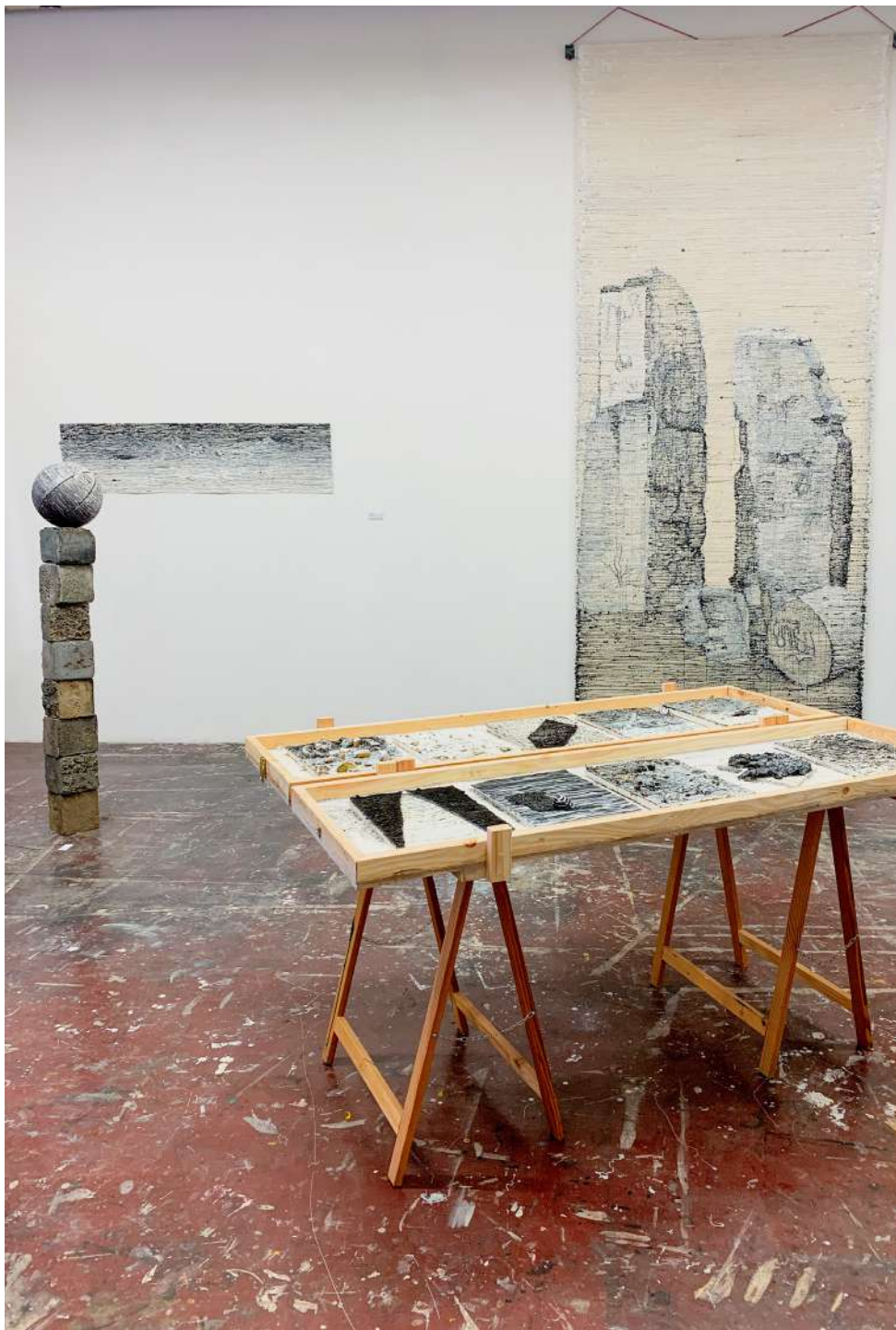
Goethe-Institut - Pacific Leipzig | November 2020 -January 2021 | **Indonesia**

Born in Jakarta in 1990, Haryo Hutomo lives and works between Jakarta, Yogyakarta and Indonesia. Graduated from the State University of Jakarta in arts pedagogic, Hutomo is an artist-organisator who works interdisciplinarily. Based on the context of time and space, his efforts aim to conduct critical engagements and manifest new conceptual, theoretical, methodological, and translational innovations that integrate and move beyond discipline-specific approaches to address a common problem. His practice focuses on the principle: how does art engage with the praxis of daily life? Haryo Hutomo tries not only to reflect on the tremendous impact of artistic practices on social and natural environments in Indonesia, but he also tries to provide scenarios for alternative ways of dealing with these environments. His work has been already presented/collaborated/cooperated nationally and internationally, such as in Indonesia, Malaysia, Thailand, China, Japan, Azerbaijan, Australia, New Zealand, Dominican Republic, India, Korea, Italy, Israel, Norway, Switzerland, etc.

**I love Konsum, Konsum
loves me | 2020**

Installation of receipts
and video

Dimensions variable



Jakub Tajovský

Brno University | August 2020 - September 2020 | **Czech Republic**

He explores painting as a tool of "creative technology". Thanks to its historical tradition, painting incorporates many proven methods for constructing and composing images. Tajovský is interested in connecting painting with other media. He experiments with painting and combines historical recipes and methods with contemporary approaches such as material design or visual technologies. Next to physical painting he works on Expo_dist, a digital platform which explores hybrid reality in connection with painting and other disciplines. It operates collaboratively with other artists. Currently Tajovský is doing a PhD in painting technologies and innovations. As part of his research he founded the open source database Dispersanto.com – a platform for decentralized painting practices, where technologies follow different needs and priorities regarding their scientific and industrial divisions.

Installation Shot | Autumn Show 2020

Scroll painting oil on canvas, sediments
and chark coal on canvas, concrete
sculpture

Dimensions variable



Joyce ter Weele

Independent Participant | November 2019 - January 2020 | **The Netherlands**

Photography plays an important role as well. Joyce incorporated many photographs that she personally took on her travels abroad into her collages and drawings. These almost unrecognizable images are all photos of places that have been abandoned by their former residents. The places have lost their function. Nature takes up space. But does this mean that these places also lose their meaning? Joyce does not explain how she wants us to interpret her work, therefore, we have to do it without any references, titles or notes. As spectators we are given free rein and this allows us to lose ourselves in the landscapes. This is exactly how Joyce relates herself to her work between her studio walls: shuffling, sliding, retrieving and wondering.

**Versammlung der
Fundierung 1** | 2020

Collage, color, drawing
on paper

45 x 30 cm



Le Hien Minh

Goethe-Institut - Pacific Leipzig | March 2020 - May 2020 | Vietnam

Le Hien Minh is an artist based in Vietnam working primarily with installation and site specific works. For over sixteen years, her artwork has been created using Vietnamese traditional handmade Dó paper. She uses this paper to create large scale sculptural installations, which is a departure from the traditional use of Dó paper in Vietnamese art. This paper is made from the bark of the Dó tree and used to make woodcut folk prints called "Đông H". This type of folk print is believed to have existed since the 11th century. Her philosophy is that all things are always in a state of flux, either evolving or devolving. The body is subject to growth and decline, while the mind is constructed and deconstructed. The universe is forming and at the same time dissipating. Nothingness is not a void but it's an alive entity.

Five Questions 2 - The
Invisibility of Female
Labour | 2020

Vietnamese handmade
Dó paper, gouache,
metal

730 x 310 cm

Installation



Loes Heebink

Independent Participant | December 2020 | [The Netherlands](#)

A lot has changed in the art world in recent years and this has led to the need for many artists to (re)define their position. Also for Loes Heebink the changed situation, particularly with regard to working in public space, but also within her personal situation, was a reason to question the role of visual artist and to look for a shift in forms of expression. The focus shifted to working on large sculptures with long development processes and bureaucratic processes that stretch the creative focus. Own formulated projects on which more influence can be exerted with regard to concept, development and timeline became more important. Video and photography took on a larger and more autonomous role in her work, next to site-specific work, which is still characteristic of her work. The project within her work is the multimedia project *Sky Kisses Earth*. With drawings, photos and video and installations, the connection between the energy of the sun (with *Aurorae Borealis*) and the energy of the earth (including volcanoes, but also the wealth of raw materials) that converge on the horizon is made visible.

Sky Kisses Earth | 2020

Photos from the project
photography, video



Maria Vashchuk

Independent Participant | November 2020 - January 2021 | [Ukraine](#) / [The Netherlands](#)

In her paintings, Maria Vashchuk frequently returns to depicting scenes from everyday life. Her focus continually shifts from interior to portrait painting. She's not interested in portraits themselves as a genre but in the constellation between subjects. In her work, the subjects are often related to her own life, either through family accounts or friends and acquaintances. Vashchuk's work explores the dichotomies of being with others and being alone at the same time; boredom, disconnection, alienation versus engagement, excitement, and involvement. The scenes from an ordinary life mostly take place in the living room at her house in Haarlem. The concept of time and temporality is another vital interest in her work. For instance, she will combine her grandmother and cousins' portraits, who came to visit her from Kiev, together with scenes from expat parties and relaxed family scenes. The living room is a place where people come together. Still, it is also a transition place. Temporary places, transition places, home as a temporary place – are the themes that persistently appear in her artistic practice.

[Zebra and friends](#) | 2020

Oil on canvas

62 x 52 cm



Martina Valchářová

Brno University | November 2019 - January 2020 | [Czech Republic](#)

Many of Martina Valchářová's paintings are about living on the edge, being surrounded by people that have no respect for authorities, taking part in illegal parties, dreaming about travelling around the world, using drugs and living free. However this is an image of dream life that is really hard to realize nowadays. That is the reason why these visions are realized in her paintings. Valchářová likes it when there is a touch of concern by looking at her paintings. They are usually dark and creepy because of the atmosphere and colors. It is a feeling that she can't explain – she said she just needs to make dark paintings without reason. There is a typical colorful spectrum of pigments that she uses. She also uses a little obsolete technique – encaustic painting. Hot beeswax is mixed with oil paints or pigments. Valchářová is very interested in where others feel disgust. The most criticized affairs are usually the purest and the honest ones.

Es ist vollbracht! | 2020

Mixed media on canvas

170 x 110 cm



Martyna Kielesińska

City of Krakow | October 2020 - November 2020 | Poland

Kielesińska, born in 1991, is a visual artist from Poland. Currently mostly focused on painting and installation, she creates site specific pieces. At the beginning of her artistic practice, she works mainly with video. In her works, she utilizes found footage technique by drawing on GIFs she stumbles on the web. Each film is characterized by an atypical mood, created through the use of dynamic editing, which in return is combined with a nostalgic palette of colors and melancholic music. The context of these films is also important – the photographic plates used by Martyna are universal in character, which ensures a common understanding, playing with elements of pop-cultural iconography. In this way, her works are decoded on a variety of different levels and become open to interpretation based on the individual experiences of the viewers. At present she has transferred her video experience to another medium, developing new ways of working. She lives and works in Krakow.

Sad Box Theory | 2020

Screenshot from a video performance



Meik Brüsich

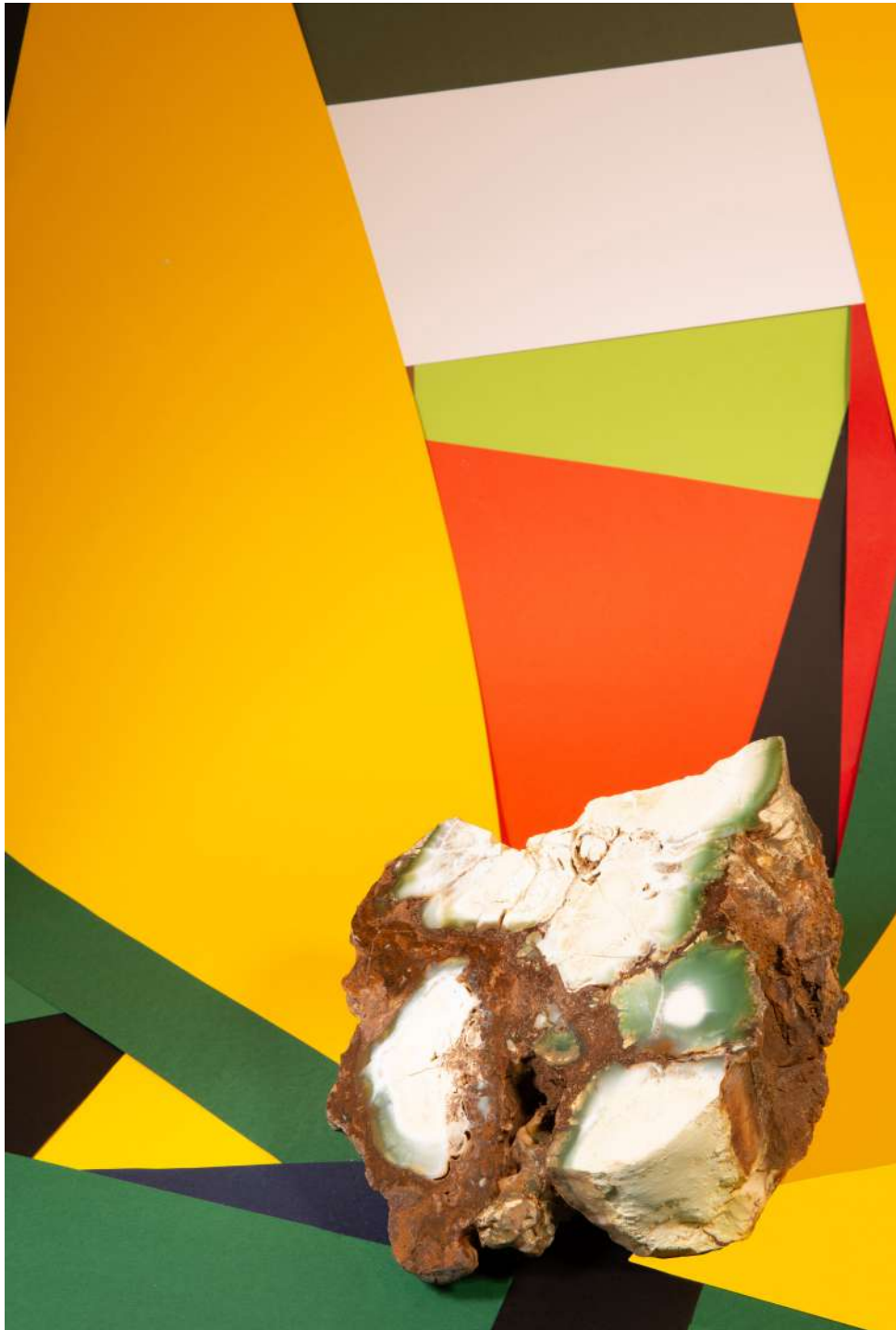
Goethe-Institut - Nordic Leipzig | August 2020 - October 2020 | Denmark

Meik Brüsich is an artist and ethnologist based in Copenhagen, Denmark. He likes it when blue, yellow and red have a chat, but some of their conversations don't please him. He likes it when a wet lump of clay or the shape of a piece of wood whispers about previous movements and relations. He wants to interconnect just enough clues to forge a thought, but at the same time to dissolve cohesion. In the act of making, somewhere between interacting unruly narratives, material components and perceived wholes, he persuades a peculiar accumulation to emerge as something in itself. Aided by the wizardry of strong colors and the quackery of pretended symmetries, he wants to herd a comfortable outer mesh that halts and underpins our perception of everything's dilapidated misery or delicate composition – in life as well as in any object. Meik Brüsich is fuelled by the idea, that from this onset, he sends his deliberately coincidental and gaudy artefacts, conveying ambiguous contentiousness, provisional acceptance and illusory but necessary harmonies.

Final Bee | 2020

Assemblage sculpture,
oil on wood

95 x 40 x 5 cm



Michelle Eistrup

Goethe-Institut - Nordic Leipzig | August 2020 - December 2021 | [Denmark](#)

Michelle Eistrup is a visual artist who works primarily in video, photography, and sound. She grew up in Jamaica, Paris and New York, and presently resides in Denmark. She has her MFA from the Royal Academy of Arts in Copenhagen and BA from Haverford College, Pennsylvania. Her practice explores the history, legacies, and denial/absence of colonialism through four overarching themes: African diaspora identity and expression, politics of recognition; dynamics of isolationism; and embodied rites and rituals. Rooted in a vibrant global arts community, she has exhibited internationally, and she curated BAT, Bridging Art and Text.

During her residency in Leipzig, Michelle perpetuates her research from her past project, "In the Deep Underground and Up Above" and develops "Stalagmite Suspension Therapy – In the Stone". Eistrup collaborated with the scientists and mineral collection at the terra mineralia Museum of Freiberg. A part of this investigation will be exhibited next year in an exhibition about Sprachlosigkeit (voicelessness), at the Japanisches Palais Dresden, curated by Léontine Meijer-van Mensch (Director Grassi Museum of Ethnology Leipzig), and Barbara Höffer (Dresden State Art Collections). In the future "In the Deep Underground and Up Above" and "Stalagmite Suspension Therapy – In the Stone" will be exhibited at the terra mineralia Museum in Freiberg. "In the Deep Underground and Up Above" was antecedently shown in Australia, at AGWA, the National Gallery of Western Australia, and ArtGeo Cultural Institute, Busselton.

[Mineral Emissaries](#) | 2020

Photography

Dimensions variable



Mitja Ficko

Independent Participant | December 2019 - February 2020, August 2020 | [Slovenia](#)

Mitja Ficko was born in 1973, in Murska Sobota, Slovenia. Earned a bachelor, master's degree and assistant professorship from the Academy of Fine Arts in Ljubljana. Lives and works in Ljubljana, Slovenia, and occasionally Leipzig, Germany. Mitja Ficko belongs to the generation of artists who graduated from the Ljubljana Academy of Art and Design in the late 1990s and became actively involved in the Slovene art scene at the start of the new millennium. This generation of painters responded to the notion of "new" painting in very different ways – by, on the one hand, continuing the tradition of the postmodern deconstruction of the hermetic and exalted status of the art image, or on the other, establishing intermedial dialogues and incorporating mass-culture image-making and the pop aesthetic in their work. Ficko pursued a third way, one that, fully aware of the limitless game of signifiers, references, and recycling and still greatly influenced by the "new image," was interested in creating intimate personal worlds, poetics, and stories.

The most inconceivable and impossible combinations can be realised in Ficko's paintings. Nature, fairy-tale settings, fact and fiction, the abstract and the figural indicate dualism, the expanse, which dominates the earthly world and which the painting tries to bridge by connecting and reconciling oppositions. The paintings combine real setting and fantasy scenes which capture two different moods produced by the same scene. His painting tells us a lot of stories about his childhood travels, namely about the artist himself.

Red Carpet II | 2020

Acrylic, oil on canvas

200 x 180 cm



Perceval Graells

Independent Participant | February 2020 - July 2020 | **Spain**

Moments of dreams, pain and happiness, all of them in the same space: a medium and my studio. Like in a diary, those feelings are unveiled through colors and forms in order to be observed by the viewer. Perceval Graells is interested in the use of gestures linked to abstraction and automatism, in particular to abstract expressionism. She moves the viewer through gesture and color; not to describe but to express her visions and emotions. Thus, she adopts the clues of non descriptive language in which our perceptions and emotions play an important role and in which she tries to search for visual equivalents to intangible things, emotions, sensations and thoughts. It is through gestural painting that she can express her interior life and personal vision of the world.

Kokon | 2020

Installation of woven cotton
and oil on canvas

Dimensions variable



Sam Clague

Goethe-Institut - Pacific Leipzig | September - November 2020 | [New Zealand](#)

Working in painting, sculpture, installation, video, and sound. The whole bit. Clague's works are elisions in the true sense of the word: as aporia, an irresolvable internal contradiction that gets to the heart of what it means to both reject and join forces with our turbid desires. Perhaps it's something like the poet Anne Waldman describes when she takes on the dark spirit of Richard Nixon during a fire puja ceremony: in order to generate more compassion for the world we have to let in the negative energies as well as the positive.

[Swing](#) | 2020

Installation of table frame, shopping trolley, watering can, mud guard and bench vice

76 x 222 x 62 cm



Sasha Dees

Guest Curator | October 2020 | [The Netherlands](#)

Sasha Dees is a curator, producer and writer, at the LIA residence from September 24 until November 6. She was the guest of artist in resident Michelle Eistrup. In 2015 Dees was in Denmark as a curator in resident via the Danish Art Council on the invitation of Michelle. She contributed an interview and an essay for the Publication "Bridge Art and Text (BAT)" edited by Michelle, published in 2018. During this residency she was working with Michelle as her producer on developing two new works for the exhibition "voicelessness" at the Japanisches Palais in Dresden scheduled to open in April 2021 till July 2021. The works are being made in collaboration with terra mineralia Museum in Freiberg and the Grassi Museum of Ethnology in Leipzig more specific their collections of minerals and flaked stone tools. Recently Sasha Dees had travelled the Caribbean on a research journey funded by the Mondrian Fond to map the artistic and cultural scene of this region.

Talk on Postcolonialism
and the Caribbean by
[Sasha Dees](#) and panel
discussion with [Anna-
Louise Rolland](#)



Shangkai Kevin Yu

Independent Participant | July 2019 - January 2020 | [Taiwan](#) / [USA](#)

Shangkai Yu lives and works in New York and studied at the New York Academy of Art. The perceptual and visceral qualities of the different methods of paint handling possess intrinsic symbolic meanings, which are often amplified when these different techniques are contrasted with one another on the same canvas. Shangkai's work invests itself in finding the right combinations of techniques to capture ideas that emerge from a mixture of an imagined color space, the fleeting sensory experiences in life, and the critical conceptual response to the ways these experiences have been portrayed visually throughout the history of art.

Adoration of Pulverisers | 2020

Oil on canvas

76 x 91 cm



Wim Warrink

Guest Artist | January 2020 | [The Netherlands](#)

Wim Warrink is a sculptor, living and working in The Netherlands. About his work he says: "An inquisitive attitude is a character trait I use to give form to. I question scientific and philosophical themes in my own way. On this quest I am not looking for a conclusive answer as a scientist or a philosopher does, but my answer is figurative. Strength and the search for materials are the themes that occupy me. I make mechanical machines that can be handled manually. I build most parts myself. This involves: screws, bolts, nuts, but also more complex parts like concrete blocks, bearings sliding contacts and wheels. I also use existing parts I find in scrap yards or were given to me as a present. I re-evaluate their function."

[Coal Grinder](#) | 2020

Metal, leather and wood

Dimensions variable



Yadandar Win

Goethe-Institut - Pacific Leipzig | March 2020 - June 2020 | Myanmar

Yadandar Win is a multimedia artist based in Yangon, Myanmar. With an early interest in international exchange, driven by her university studies in English, she joined New Zero Art Space as a collaborative member in 2009. After that she has been involved in the cultural local scene for nine years, not only as an artist but also organizing and coordinating several cultural projects and exchanges. Her ability to seamlessly join her own body during her performances is reflective of her generation's willingness to experiment with all mediums and abandon the traditional painting and sculpture criteria. Win's performances are passionate and critical, often citing Myanmar's peace process or personal struggles as a young female artist in Myanmar. While participating in several exhibitions locally and internationally, she also works as a cultural coordinator at the Goethe-Institut. Now, she is an independent artist and organizer of several cultural projects in Yangon. After her participation in LIA Programme she is considering to start her own international artist in residency programme in Myanmar.

Corona Cherry | 2020

Performance

20min



Yoong Chia Chang

Goethe-Institut - Pacific Leipzig | March 2020 - June 2020 | [Malaysia](#)

Yoong Chia Chang explores the symbolic and alchemistic meanings in everyday materials, even those considered useless and thrown away. Using a ritualistic approach in art-making, he transforms them into 'magical' objects that encourage contemplation and reflection of normal things in life and their relationship to our private memories and collective experiences. Materials contain histories, be it natural or cultural, unleashing and re-arranging to form new ways of retelling old stories of universal truths. This opens up the possibility to rethink our own everyday existence as something much more profound, layered in meanings and potential.

His process is consciously slow, labor intensive and repetitive. Only when we slow down, look, touch and feel an alternate life reveals itself to us.

Time Bomb | 2020

Oil on chicken
eggshell mounted on
clock

6,7 x 6 x 2,9 cm



From [ALPHA & OMEGA](#) at Spinnerei archiv massiv, summer 2020 (Photograph: Gordon Schirmer)

Exhibitions

The Curious Minds

Winter Gallery Tour | January 2020

In "The Curious Minds" Mitja Ficko (Slovenia), Carol E. Moses (USA), Martina Valcharova (Brno University of Technology/ Czech Republic), Joyce ter Weele (The Netherlands) and Shangkai Kevin Yu (Taiwan/USA) exhibited as well as three guest artists Rawan Almahrouqi, Riham Noor (STAAL Gallery, Oman), and Wim Warrink (The Netherlands).

The exhibition was well balanced between LIA's residents and guest artists, enabling a complex yet evocative presentation that saw works oscillating from pictorial dimensions to installation and from photography to performative arts. It created an atmosphere directly open to dialogue, as the different artistic materials and techniques were visually stimulating, so different yet implicitly entwined with each other.

Mitja Ficko presented a new and vivid series of glittering patterns well combined with profane as well as animistic objects. Shanghai Kevin Yu created visually hyperrealistic still lives of animated objects in a humorous and playful way stirring up stories of his home country Taiwan and abroad. Martina Valcharova showed her large scale paintings derived from family history and personal experiences made in her home country the Czech Republic creating dense and dark narrations about it with a critical impetus.

Carol E. Moses interviewed Leipzig citizens with a questionnaire she uses for her global project executed already in Iceland and the USA. Portraying the interviewees with black and white photographs she created a walk in cabinet of Leipzig inhabitants who came to talk about the project with Carol E. Moses at the Rundgang. A vivid and very personal introduction to Leipzig's society and its values was created here juxtaposing portrait and interview.

Oman artists Rawan Almahrouqi and Riham Noor showed their drawings and paintings reflecting on the role of women and their personal freedom in the Western and the Arabic world. Guest artist Wim Warrink installed large scale daily objects like beds and resembled chain saws to sculptures in the staircase and hallways of Hall 18 giving vivid talks about use of resources and energy consumption. His self made machine eating pencils was a meeting and discussion point of the exhibition.

Joyce ter Weele reflected also on the role of the machine in her vivid black and white large scale drawings and collages in the context of abandoned spaces covering the LIA walls on large scale papers. We cordially thank Mateja Ficko who performed an inauguration concert improvising on Slovenian and other tunes as well as Brno University of Technology and the Office for International Affairs of the city of Leipzig for their kind support.

Participating Artists:

- Mitja Ficko (Slovenia)
- Carol E. Moses (USA)
- Martina Valcharova (Czech Republic)
- Joyce ter Weele (The Netherlands)
- Shangkai Kevin Yu (Taiwan/USA)
- Rawan Almahrouqi (Oman) | Guest
- Riham Noor (Oman) | Guest
- Wim Warrink (The Netherlands) | Guest



Artist talk by [Mitja Ficko](#) during the Winter Rundgang with his oil painting "Don't look back"



Shanghai Kevin Yu giving a studio talk on his work to the public



Laura Bierau in conversation with Joyce ter Weele at her LIA studio



Wim Warrink demonstrating his pencil eating machine



Mitja Ficko, "Don't Look Back", 2020, oil on canvas, 150 x 170 cm



Marina Díaz Molina on a guided tour at Martina Valchářová's studio

Spring Show & Open Studios

May 2020

After two months of hard lockdown the exhibition at LIA was an intensive experience. First personal encounters and visual stimulation was enjoyed as much as a strong desire for communication and exchange of thought was very feasible. Chang Yoong Chia (Malaysia), Le Hien Minh (Vietnam) and Yadanar Win (Myanmar) taking part in the Goethe-Institut Pacific exchange as well as Perceval Graells (Spain), Dylan Prince (SVA NYC, USA) and Daniela Schwabe (The Netherlands) exhibited their reflections on topics such as isolation, social political constraints and the sublime. Installation, painting, performance and etching demonstrated the variety and vitality of a work process which took place during an intense lockdown period.

The Pacific Leipzig exchange could continue as the LIA studios to live and work in as well as the etching facilities Atelier für Radierung Maria und Vlado Ondrej were located all in one building. LIA aims at enabling local artists to collaborate with the international LIA fellows in the etching process. Personal exchange was limited but within the community even stronger. Thanks to her flexibility Leipzig based media artist Prof. Alba d'Urbano exchanged knowledge and expertise digitally with Yadanar Win (Myanmar) executing an etching each without physical contact. "Working with Yadanar was very constructive. We talked about each step to create the etching. The pandemic became naturally a topic of our piece. Yadanar developed a performance in that time and dedicated her etching to it. During our video conferences I created portraits of us I later used for the etching as subject reflecting on the digital medium itself. The cooperation with Yadanar inspired me to further projects regarding the topic incorporeal physicalness." (Alba D'Urbano)

As special guest we welcomed Maren Niemeyer. The German journalist, author and documentary filmmaker as well as Director of the Goethe-Institut Thailand in Bangkok interviewed the Pacific fellows and shared their experiences with the Goethe-Instituts of the region.

We cordially thank Wilfried Eckstein (Director Goethe-Institut Hanoi) for his trust, persistence and vision having initiated the Leipzig Pacific project. Furthermore we are thankful to Alexander Redeker (Managing Director Aone Leipzig) for enabling the bilateral etching exchange during Covid-19 bridging the local with the international community being the first cultural initiative of the just founded association Deutsch-Vietnamesisches Haus e.V.

Participating Artists:

- Chang Yoong Chia (Malaysia)
- Le Hien Minh (Vietnam)
- Perceval Graells (Spain)
- Dylan Prince (USA)
- Daniela Schwabe (The Netherlands)
- Yadanar Win (Myanmar)



Goethe-Institut Pacific Leipzig Jury - from left to right: Julia Schäfer (Curator and Art-mediator Gfzk Museum of Contemporary Art), Veronika Radulovik (Artist, Founder Archive of Vietnamese Contemporary Art Berlin) Silke Wagler (Director Dresden Kunstfonds Dresden State Art Collection) and Anna-Louise Rolland (LIA Director and Founder)



Yadanar Win, *Corona Cherry 3*, 2020 performance (Photograph: Walther Le Kon)

Alpha & Omega

July 2020

After spending a six-months-residency term at LIA, the artists presented their artistic projects at the exhibition space of the Spinnerei archiv massiv. Despite challenging times during the lockdown in spring, Perceval Graells (Spain), Dylan Prince (SVA NYC, USA) and Daniela Schwabe (The Netherlands) worked on extensive series of paintings and installations, following very different artistic approaches. Andrew Read (Australia) came to LIA in February. He was invited as guest artist not having been able to show his work before. Been back in Australia he joined the opening life, giving a guided tour digitally during the artist discussions.

Despite the restricting experiences of the Corona crisis that had an influence on all artistic practices in their own way, all four artists kept following their impulses to explore and express certain mysteries of life artistically. They tangled patterns of perception, hidden codes, sensual detections, the transformation of the self or the re-imagination of the human picture. This intrinsic dynamic of artistic creation reflects the perpetual process of beginning and ending of life itself. Every question and every halt is just temporary and the starting point of something else. Every dissolution effects the transduction into another formation and vice versa, every form dissolves sooner or later, what makes the quintessence of life. Art makes it possible to experience these mysteries sensually by manifesting a unique expression out of a particular perspective.

Laura Bierau

In an artist in residence programme the regular experience of change, staying and going of people is an integral part. Also the artists of the LIA Summer Show left at the end of July into something new - but not only them: after almost five years, LIA Programme Coordinator Laura Bierau left her position to Marina Diaz Molina from August 2020 on. Hence, she wanted to say goodbye with this exhibition. We cordially thank her as well as archiv massiv for their kind cooperation.

Participating Artists:

- Perceval Graells (Spain)
- Dylan Prince (USA)
- Daniela Schwabe (The Netherlands)
- Andrew Read (Australia) | **Guest**



Daniela Schwabe's work in **ALPHA & OMEGA** (Photograph: Gordon Schirmer)



Dylan Prince presenting his work during **ALPHA & OMEGA** (Photograph: Gordon Schirmer)

Die ich rief, die Geister werd ich nun nicht los

September 2020

The exhibition title is taken from Goethe's "Der Zauberlehrling" (1797). The artists use it as a metaphorical allusion to the immense structural forces of late capitalist society and their consequences. All the artists dealt in one way or another with global and sinister spirits. They wanted to express through their work their shameful and troubling collective inheritance of forces and systems beyond their comprehension or control, threatening at any moment to consume their species and planet entirely. All works were presented in dialogue and in different artist studios creating a strong sense of community and a vivid and lively exhibition connecting different nations, thoughts and visual interests.

Sam Clague (Goethe-Institut New Zealand) presented his playful Objets trouvés as well as expressive oil paintings inspired by German architecture and literature. Michelle Eistrup (Goethe-Institut Denmark) showed a first glance into her work process preparing her exhibition at Japanisches Palais Dresden 2021. She displayed her first stone portraits and descriptions with fictional flags taken from the terra mineralia Museum Freiberg with a light box installation as well as screening playful video about horses. Harit Srikhao (Goethe-Institut Thailand) turned the LIA main hall into a gentle candle light highlighting body parts in soft photographic depictions of abandoned sculpture parts he photographed at a factory space in Thailand while Meik Brüsck (Goethe-Institut Denmark) installed colorful light boxes and numerous expressive drawings and paintings of a vast production period.

Joyce ter Weele (The Netherlands) showed her deliberate fine black and white drawings and collages on machines and declining industrial culture. She got in direct dialogue with Jakub Tajovský (Brno University of Technology, Czech Republic) who presented an overall installation in his studio showing sediment sculptures, a collage table and paintings with thick layers of grey and black paint inviting the viewer to dive into a world of minerals and the ground. Jakub Tajovský's also digitally vivid communal film project about landscape was an interactive part of the exhibition inviting the audience to play with his ideas while Mitja Ficko presented a new series of paintings of flourishing birds and fable animals creating his perspective on nature and culture. Abdallah Karkout (Syria) presented his abstract oil paintings from the summer period offering a sensible insight into his culture, tangling topics of fear and loss during the pandemic.

We cordially thank author and art critic Sasha Dees for her vivid talk on contemporary art in the Caribbean based on her research she did on fourteen Caribbean islands from November 2017 till May 2019 relating to a new research focus in LIA regarding postcolonialism.

Participating Artists:

- Meik Brüsck (Denmark)
- Sam Clague (New Zealand)
- Michelle Eistrup (Denmark)
- Harit Srikhao (Thailand)
- Jakub Tajovský (Czech Republic)
- Mitja Ficko (Slovenia) | **Guest Artist**
- Abdallah Karkout (Syria) | **Guest Artist**
- Joyce ter Weele (The Netherlands) | **Guest Artist**



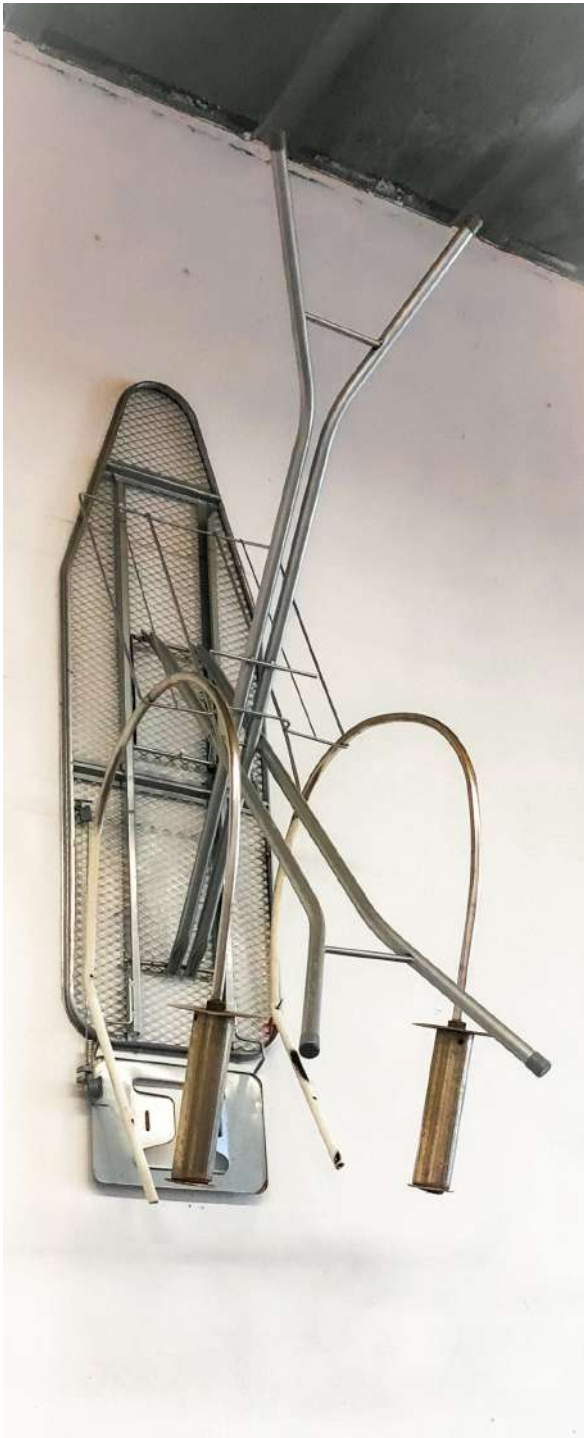
Work by [Harit Srikhao](#) - Autumn Show (Photograph: Maayan Moskona)



Harit Srikhao during installation



Prints by Harit Srikhao as shown during the exhibition



über dem Nebelmeer (Over
the Sea of Fog) | 2020
Sam Clague
ironing board and light fittings
50 x 150 x 70 cm



Regular System of Corresponding Unknowns | 2020
Meik Brusch
Triptych lightbox relief sculpture, oil on wood
(x3) 58 x 58 x 11 cm



Drop out of Color Field | 2020
 Jakub Tajovský
 Glup paint and soil fragments on
 various types of canvas
 84 x 180 cm



Terraset (detail)



Terraset | 2020
 Jakub Tajovský
 Box with "fieldrecordings" samples of local landscapematerial memory
 Glup, plaster, wood, coal, glass, soil, canvas.
 50 X 110 cm



From left to right: Ming Wah, Marina Diaz Molina, Chang Yoong Chia, Le Hien Minh, Yadanar Win, Perceval Graells, Maria Ondrej, Dylan Prince and Daniela Schwabe

LIA Programme

Le Hien Minh, *Five Questions*, 2020, Photogravure

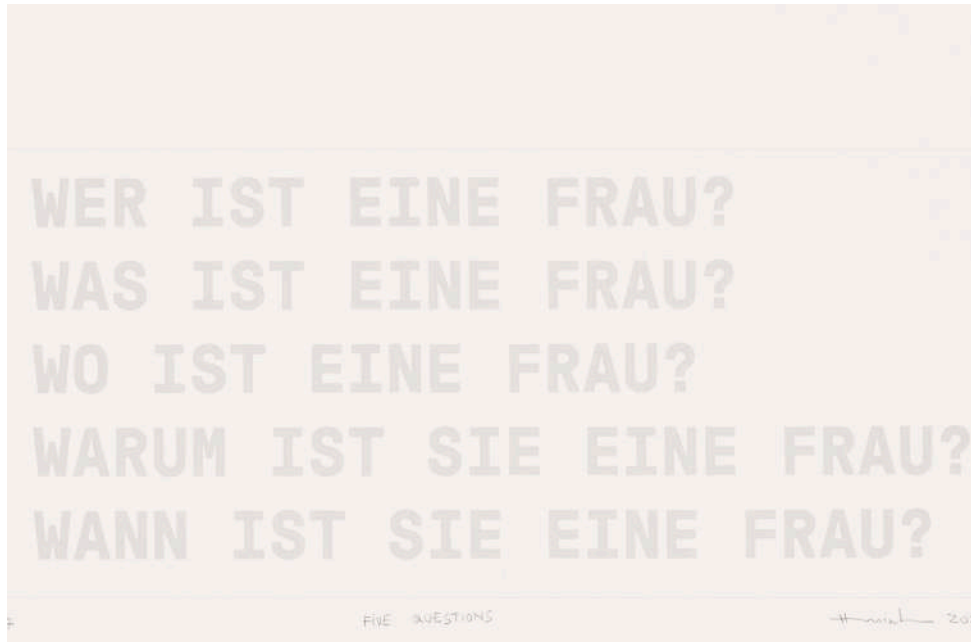


IMAGE LANGAUGE PLAY SPACE EXPERIMENT

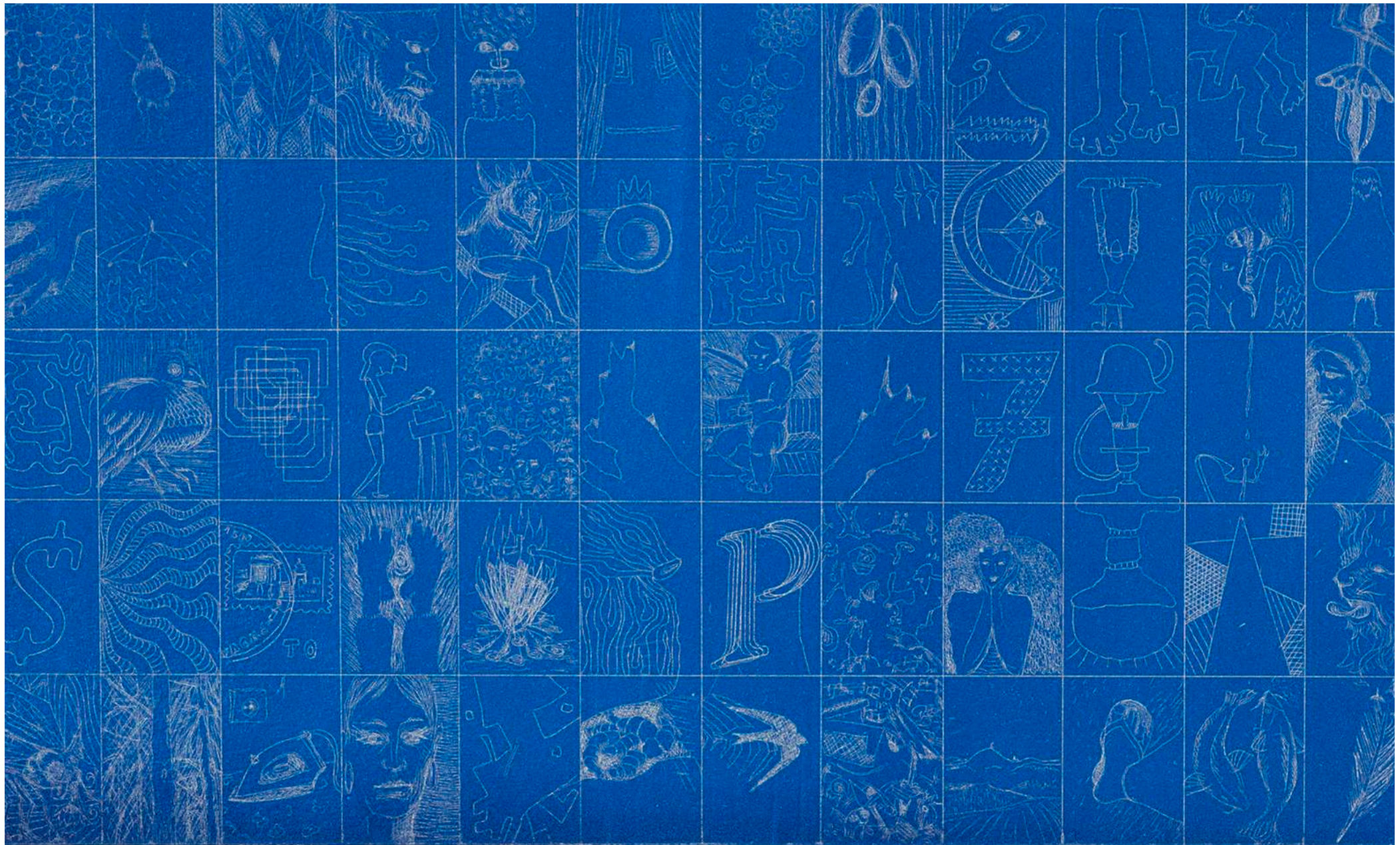
During their residency period and besides their own artistic practice all participants had the opportunity to learn about the tradition and technique of etching at the Atelier für Radierung Vlado und Maria Ondrej.

Etching has a long tradition in Leipzig. Using it to create new works in the creative environment of the Spinnerei, it has been a positive challenge and a surplus for LIA fellows. In addition, Leipzig and LIA artists had been involved as partners to participate in the workshop creating bilateral exchanges.

We are thankful to Maria and Vlado Ondrej trying to execute all wishes in print making being imposed. They were inspiring and teaching unique techniques such as embossing as well as aquatint. They also took their fellow to a trip to the Panorama Museum of Werner Tübke at Bad Frankenhausen and to see the timber framed houses in Quedlinburg. Alba d'Urbano, Michelle Eistrup and Meik Brüsck were also cultural patrons, sharing their knowledge and expertise as well as giving guidance to the Pacific fellows in those bilateral symposiums this year.

As an ongoing collaboration, more artists will be involved in the Nordic-Pacific Leipzig exchange programme, having the chance to live and work in Leipzig taking part in LIA residency. By stimulating them with Leipzig's rich and vibrant cultural milieu, the city will eventually have inspired them once they get back to their countries, creating thus a cross cultural movement.

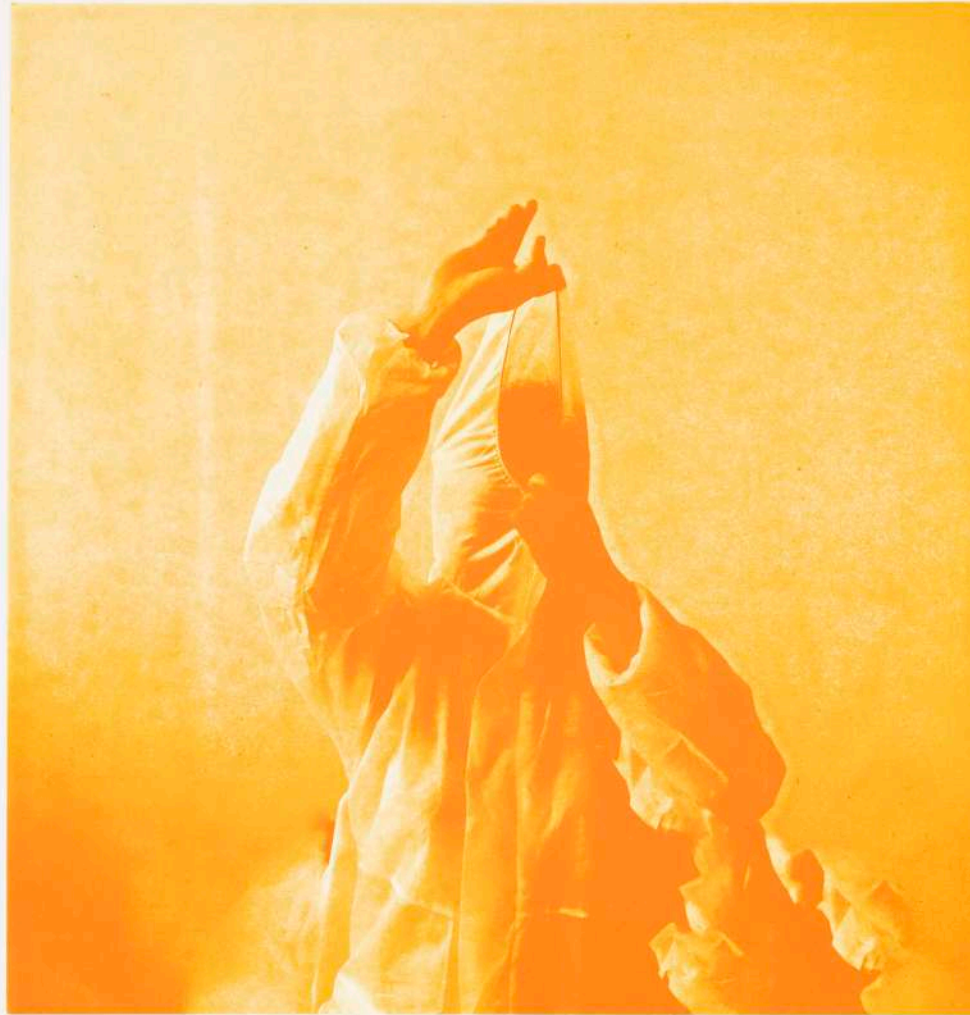
Thanks to the generous support of the Goethe-Institut, these enriching processes are happening. We are constantly looking forward and are full of excitement in learning about new encounters made in Leipzig of IMAGE LANGUAGE PLAY SPACE EXPERIMENT.



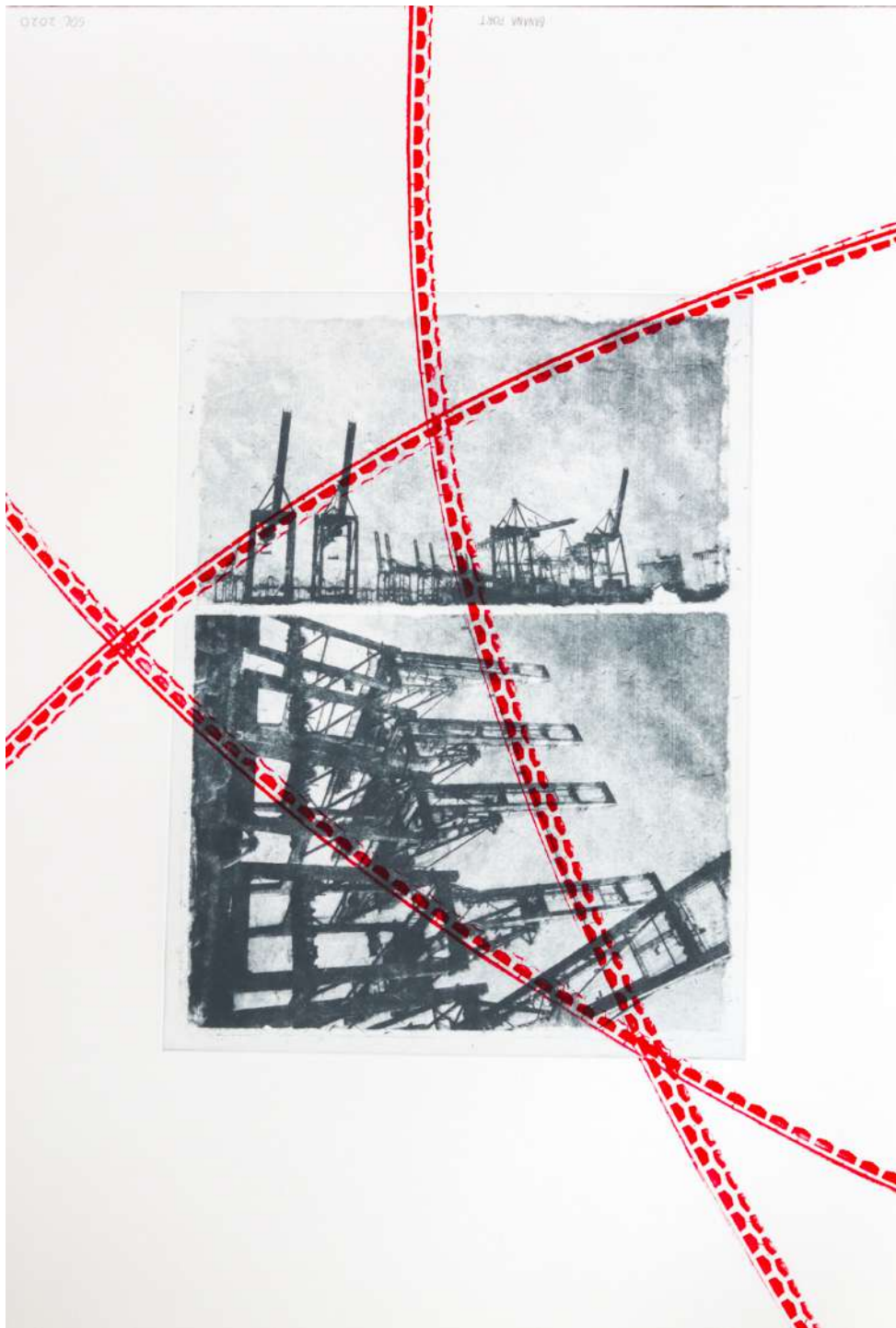
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Maria Ondrej 2020

Maria Ondrej, [Fragestellungen](#), 2020, Line Etching, 50 x 70 cm



Yadanar Win, *Symbolie Symptom*, 2020, Photogravure, 50 x 70 cm



Unkörperliche Körperlichkeit | 2020 Alba D'Urbano, Photogravure, 38 x 50 cm

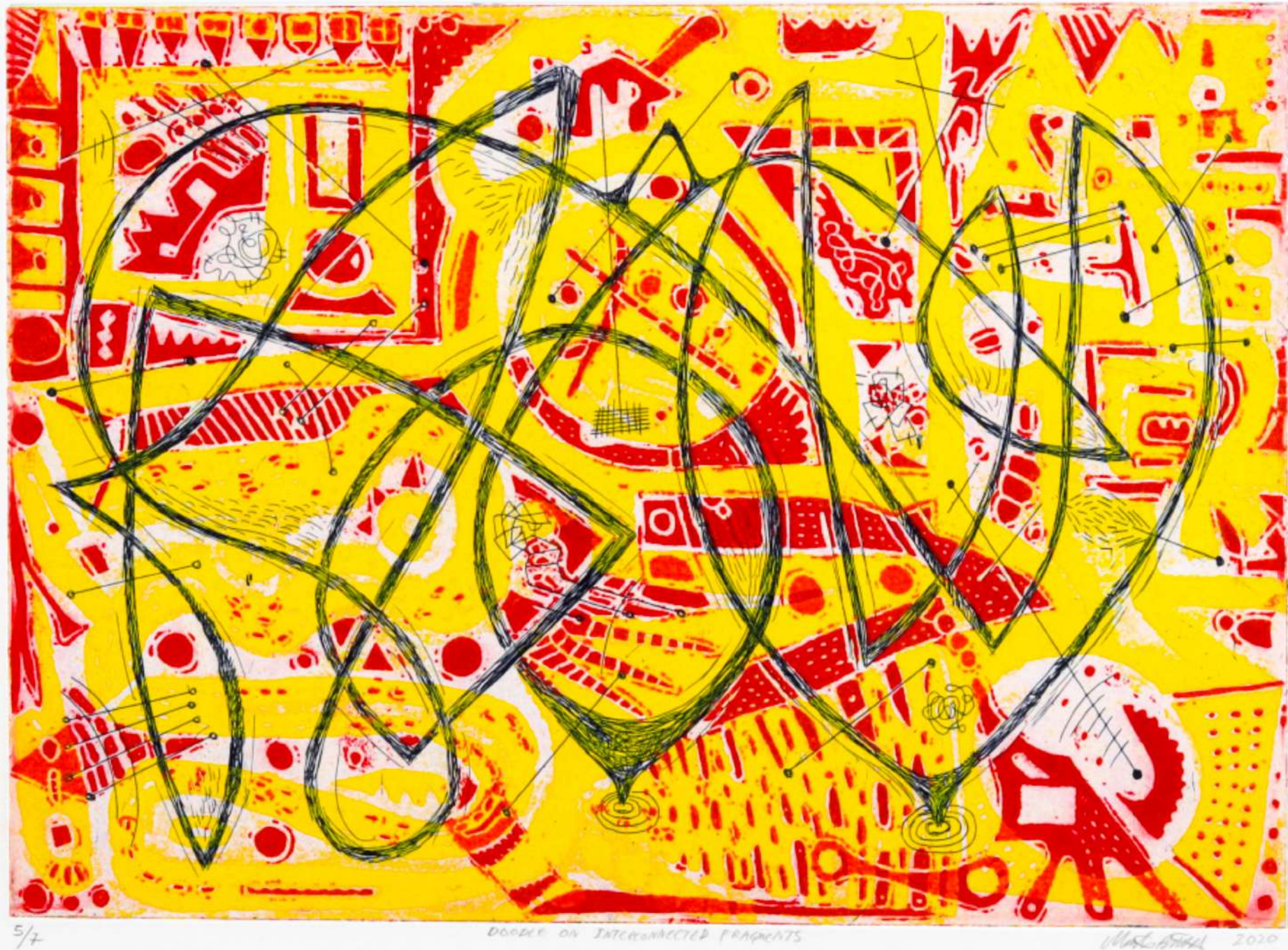


Sam Clague

Banana Port | 2020

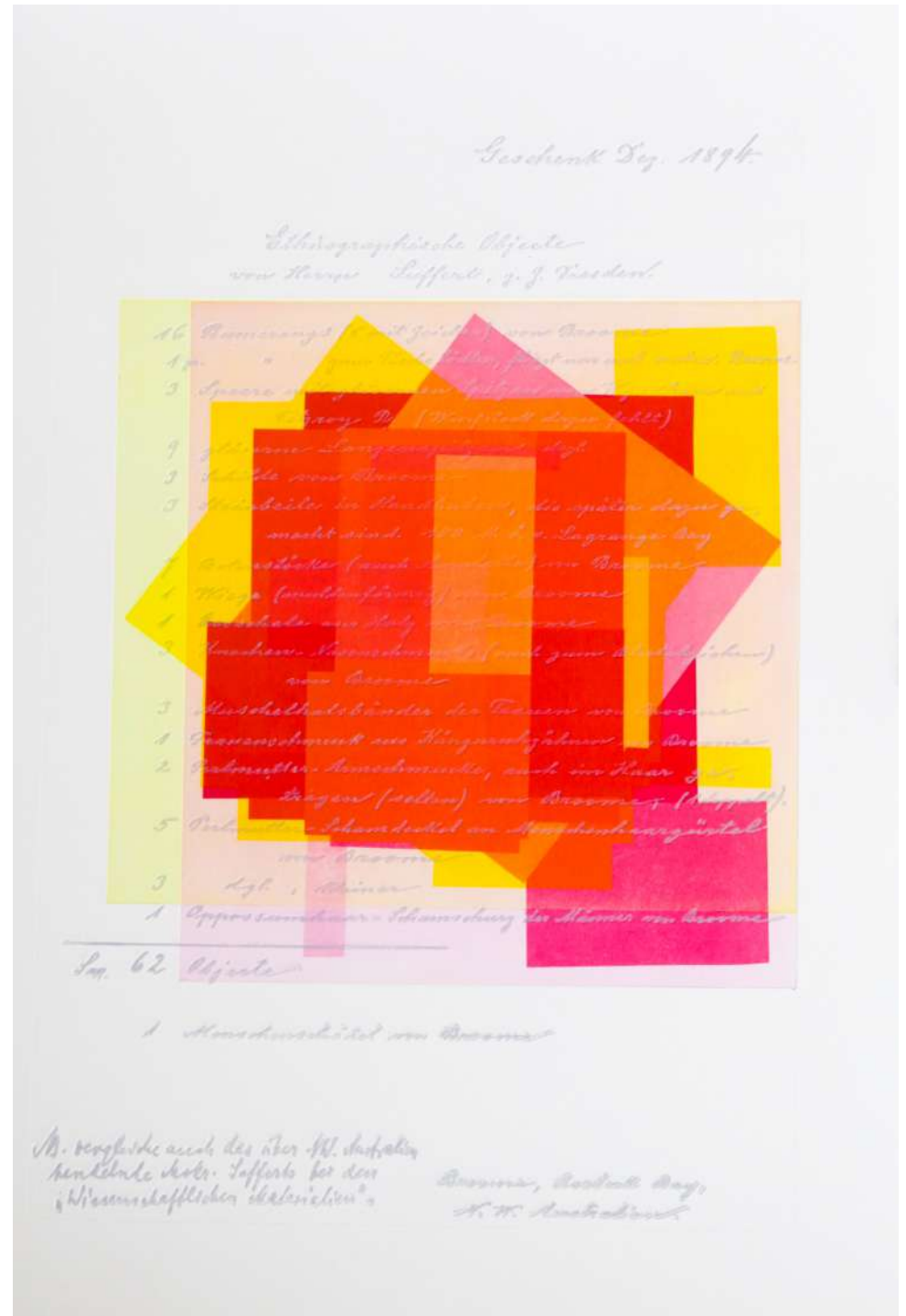
Photogravure and
unique print on paper

70 x 50 cm

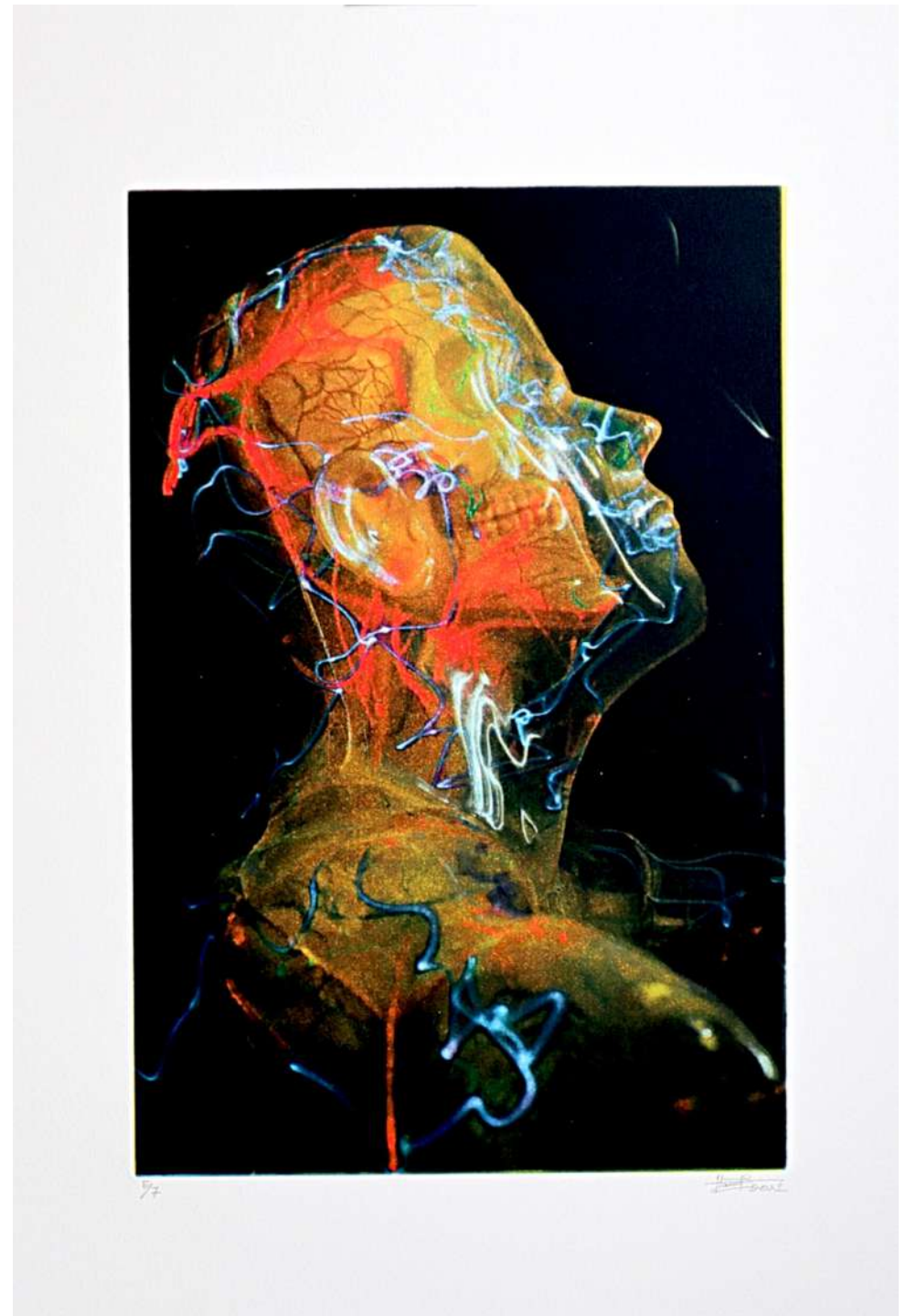


Meik Brusch, DOODLE ON INTERCONNECTED FRAGMENTS, 2020, Color Etching, 50 x 70 cm

Michelle Eistrup
 Nefarious Colonial Shopping, List 1 | 2020
 2 Colors Etching / 1 Embossed Letter
 70 cm x 50 cm



Harit Srikhao
Image of Transparent Man (1961
Model) | 2020
Photography and mixed media
70 cm x 50 cm





Yoong Chia Chang

What is the density of light | 2020

Drypointetching / Lineetching and Embossing

70 cm x 50 cm



Stefan Guggisberg in his studio

LIA Programme offers a studio visit of a Leipzig based artist every month. This year we had the pleasure to visit and get in touch with these twelve artists of different disciplines. We would like to thank all of them for their time and openness giving us an inside in their work practice. The dialogue about art in such a personal atmosphere is stimulating and allows a change of perspective being crucial for any work process.

January: Selma van Panhuis

February: Mazen Khaddaj

March: Sebastian Gögel

April: GfzK tour with Julia Schäfer

May: Laura Eckert

June: Stefan Vogel

July: Oskar Rink

August: Diego Palacios

September: Stefan Guggisberg

October: Edgar Leciejewski

November: Aikaterina Gegisian

December: Sussane Hopmann

Studio Visits



From left to right: Dylan Prince, Laetitia Gorsy (Founder of She BAM! Gallery), Daniela Schwabe, Perceval Graells

LIA aims to build a more personal connection between the local and the international artistic community, encouraging direct discussions about art. Every month professional guest critics visit the LIA studios. In dialog form the critics contribute to the development of the artistic practice of the LIA fellows by sharing their expertise and knowledge with them. Over twelve professional artists as well as curators and gallerists were hosted. We absorbed and diligently kept their knowledge and professionalism to extend our critical vision and cordially thank them for their contribution.

January: Maria Schumacher

February: Prof. Oliver Kossack

March: Sebastian Gögel

April: Franz Jyrch

May: Veronika Radulovic

June: Maria Schumacher

July: Laetitia Gorsy

August: Stefan Guggisberg

September: Victor Witkowski & Sabrina
Asche

October: Katie Hornstein

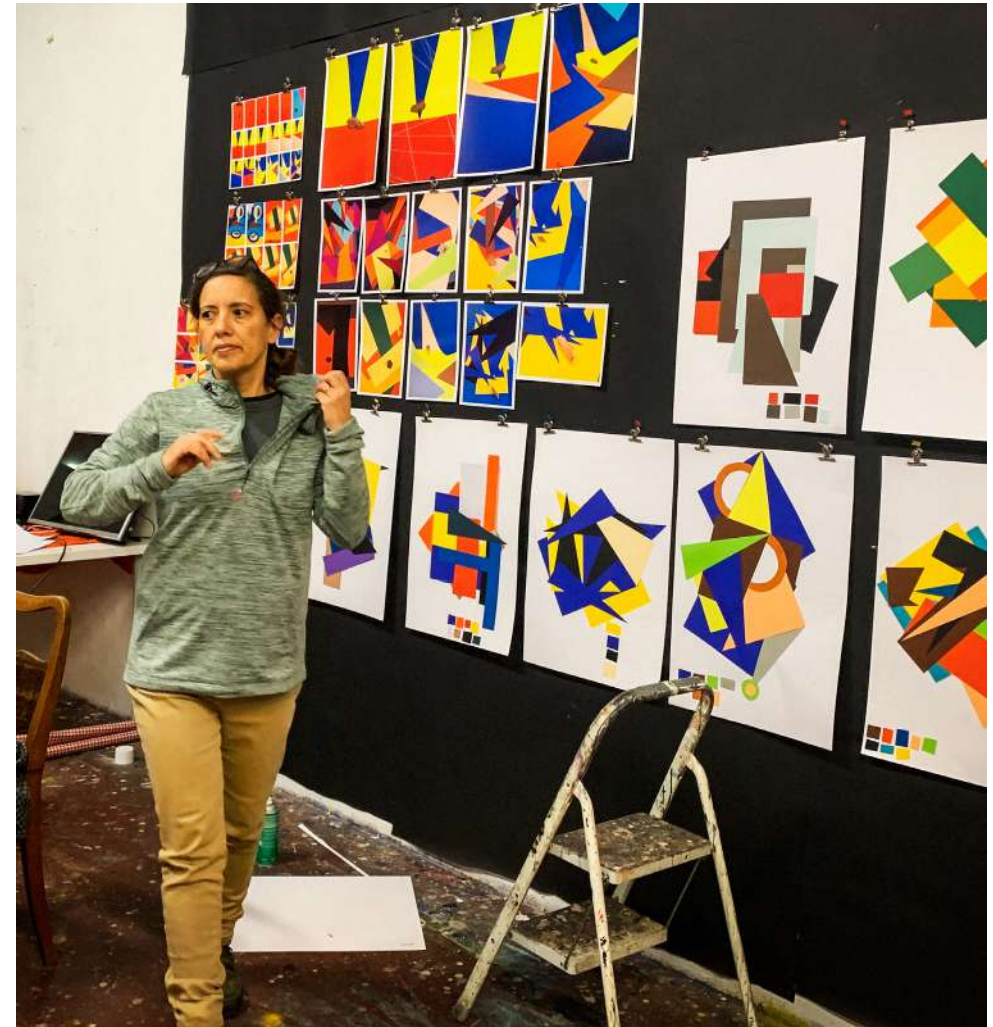
November: Prof. Joachim Blank

December: Maria Schumacher, Maix
Mayer

Guest Critics



Prof. Dr. Joachim Blank during his critic in Michelle Eistrup's studio



Michelle Eistrup in discussion with Prof. Dr. Joachim Blank



Berlin excursion, in front of the Käthe Kollwitz monument. **From left to right:** Ming Wah, Yadanar Win, Yoong Chia Chang, Perceval Graells, Veronika Radulovic, Dylan Prince, Daniela Schwabe

Berlin

After the three months lockdown, we were going on an excursion to Berlin. The Holocaust Memorial Gleis 13 was an intensive and quiet visit, followed by a private talk given to us at the Haus am Wannsee, giving the historic backgrounds of the seen. In between the Villa of Impressionist painter Max Liebermann was an inviting place to gather in the park and on the lakeside. We discussed and followed up on German history before, during, and after Second World War and its political implications. Veronika Radulovic gave an artist talk later in her archive at Prenzlauer Berg. Having moved to Vietnam in the 1990s and started to teach visual arts at the Art University in Hanoi she provided a personal welcome with summerly strawberry cake, lots of archival material, and stories out of that time of contemporary Vietnamese art history with a short visit of the Käthe Kollwitz monument and round trip through Prenzlauer Berg.

Dresden

Current LIA assistant Martin Bailly took all LIA fellows to Dresden. Major museums were visited such as the Albertinum. The modern art museum is a sandstone-clad Renaissance Revival building located on Dresden's famous Brühl's Terrace in the historic center. It is named after King Albert of Saxony. The Albertinum hosts the New Masters Gallery and the Sculpture Collection of the Dresden State Art Collections. From Caspar David Friedrich to Gerhard Richter a wide range of crucial art historic milestones could be marveled at while Harit Srikhao had his first private tour by Dr. Julia Radke at the Deutsches Hygiene Museum Dresden starting his research project on the Transparent Men. The medical museum conceives itself today as a "forum for science, culture and society". We cordially thank the museum's staff for its kind support.

Excursions



Zeitz

LIA artists had the unique chance to visit the old Nudelfabrik in Zeitz half an hour away from Leipzig taken on a tour by the owner Mathias Mahnke. This industrial compound, a former pasta factory, has now been restructured in order to host artists and their projects with special attention to media arts. On this special occasion, LIA artists attended a tour of the industrial site and its ongoing constructions of future studios and they were invited to experience the newest virtual reality technology. We are very thankful for this special tour giving us a feeling of post GDR decline and recultivation affords of industrial areas.

Hamburg

Bettina Senff (Director Goethe-Institut Denmark) invited the Goethe LIA fellows Meik Brüsich, Michelle Eistrup (Denmark), Sam Clague (New Zealand) and Harit Srikhao (Thailand), as well as Maria Ondrej and Anna-Louise Rolland to the Hamburger Kunsthalle. After a round tour wondering also through Leipzig's contemporary art history from Wolfgang Mattheuer to Neo Rauch. Harit Srikhao (photo lefthand side) took his time to marvel at the large Caspar David Friedrich collection looking at key paintings such as "The Sea of Ice" and "The Wanderer above the sea of fog", followed by master pieces of the expressionist collection such as paintings by Ernst Ludwig Kirchner, August Macke and Paul Klee. After a splendid lunch at the museum's restaurant all went to the opening of "Almost Together - Mostly Happy" at Gängeviertel e.V., where the etching edition of Nordic Leipzig was fully presented as well as Michelle Eistrup and former LIA fellow Anna Taina-Nielsen showing solo positions. The Hamburg harbor was conquered in morning light. We thank Carsten Rabe for his curatorial work and management in Aarhus and Hamburg.



Tagebau

Oliver Lohsträter (Director of MIBRAG), invited LIA artists to take part in a guided tour at the open pit mine Tagebau Vereinigtes Schleenhain. For more than four hours we were driven through the mine and learned everything about mining processes and recultivation. LIA artists were introduced to Germany's energy and contribution system. "It was like stepping on a new planet. There were hundreds of different shades of brown and grey. All of a sudden we faced a tremendously big bagger which seemed to be animated making cosmic sounds," says Anna-Louise Rolland. We cordially thank for this unique experience.

Freiberg

Shortly after Harit Srikhao and Sam Clague arrived safely in LIA coming from Thailand and New Zealand an excursion was made to Freiberg where Michelle Eistrup had started her research period. With over 800 years of tradition the silver mine in Freiberg is one of the oldest and largest silver mines in Saxony. The "underground Freiberg" stretches over an area of 30 square kilometers under the Silver City. With its all-in-all route system of 2.000 km of ore lodes it is one of the biggest silver mining areas in Europe. The conveyor cage took us down to 150 meters below ground. Dr. Thomas Schlothauer guided us through dynamite research caves and laboratories. For a couple of hours we wandered through the mine learning about its history, the geology of the ore deposits and the mining engineering of a drift mine. After a beautiful lunch at the old market square in front of the Freiberg Cathedral we were taken to Dr. Birgit Gaitzsch at the Technische Universität Bergakademie Freiberg and the collections and were given a lecture. We would like to thank Prof. Dr. Gerhard Heide for his initiative and openness hosting us as their guests.

Open pit mine Vereinigtes Schleenhain. **From left to right:** Wim Warrink, Joyce ter Weele, Oliver Lohsträter and Martin Kreßner (MIBRAG)



Exhibition of Neo Rauch "Handlauf" in Gallery Eigen+Art, **From left to right** - Harit Srikhao, Martin Bailly, Sam Clague, Haryo Hutomo, Maria Vashchuk, Marina Díaz Molina

Activities

Despite Covid-19, international LIA fellows and Leipzig artists still shared time and expertise or even met with each other. More than ever before we felt that intercultural exchange made a difference and mattered at such extraordinary times.

Conquering the city of Leipzig new ways had to be found. For example Maria Ondrej gave a private tour through the Museum für Druckkunst Leipzig explaining the history of print making on site, former LIA artist Aika Furukawa from Japan gave a private talk and tour at her solo exhibition at ODP Galerie as did Julia Schäfer (Curator at the GfzK Museum of Contemporary Art Leipzig). The Postkolonial Group took us on a very special tour through Leipzig bringing the effects of colonialism to light. We would like to say cordially thanks to all these initiatives and the input given.

LIA Programme encompasses guided tours through Leipzig and its history. We feel a deep necessity that LIA artists understand the history of Leipzig and its inhabitants before and after the Fall of the Wall by visiting significant places such as the St. Nicholas Church, a major starting point of the Peaceful Revolution, the St. Thomas Church where J.S. Bach was cantor, or the Academy of Fine Arts Leipzig, already founded in 1764.

In Leipzig artistic traditions were always cultivated and passed on to the next generation. When the doors of the Academy of Fine Arts open for its annual round tour to the public it is here where the LIA artists get a sense of community and gain an insight in a long history of painting and the visual arts.



Daniela Schwabe and Ulrich Raulf (President Institut for Foreign Cultural Relations, ifa) in an intensive work discussion in

Special Events & Guests



Winter

In January, Mateja Ficko gave a concert during the inauguration of the exhibition "The Curious Minds". After the show, Oliver Lohsträter (Director of MIBRAG) invited LIA artists to take part in a guided tour at the open pit mine Tagebau Vereinigtes Schleenhain. In February a panel discussion took place at the Finnland-Institut in Berlin and in March Ulrich Raulff (President Institut for Foreign Cultural Relations, ifa) visited all LIA studios. We thank all of them for their support.

Spring

In May the professional jury of Manon Bursian (Director Kunststiftung Sachsen-Anhalt), Veronika Radulovik (Artist, Founder Archive of Vietnamese Contemporary Art Berlin), Anna-Louise Rolland (Director and Founder Leipzig International Art Programme), Julia Schäfer (Curator and Art-mediator Gfzk Museum of Contemporary Art), Ludwig Koehne (Director Kirow Werke) and Silke Wagler (Dresden State Art Collections) met in LIA for a vivid discussion and profound selection process of the new Pacific Goethe-Institut fellows. We cordially thank Wilfried Eckstein (Director Goethe-Institut Hanoi) for his trust and support being our strongest backbone during the pandemic. We are also thankful to Alexander Redeker (Managing Director Aone Leipzig) supporting exchange between Vietnam and Leipzig, enabling the bilateral etching exchange during Covid-19 bridging the local with the international community and being the first cultural initiative of the just founded association Deutsch-Vietnamesisches-Haus e.V. which met during the spring open studios inauguration at LIA and was given its first etching of the bilateral exchange. As special guest we welcomed Maren Niemeyer, the German journalist, author and documentary filmmaker as well as Director of the Goethe-Institut Thailand in Bangkok, interviewing the Pacific artists and sharing their experience with the Goethe partners of the Pacific region. We cordially thank her for the continuation of the Thailand Leipzig exchange next year and the support of upcoming projects with classical Gewandhaus musicians as well as the project development with the Deutsches-Hygiene Museum in Dresden and LIA fellow Harit Srikhao (artist Pacific Leipzig exchange Thailand).



Panel Discussion 2019 & 2020, Michelle Eistrup and Léontine Meijer-van Mensch at Luru cinema May '19

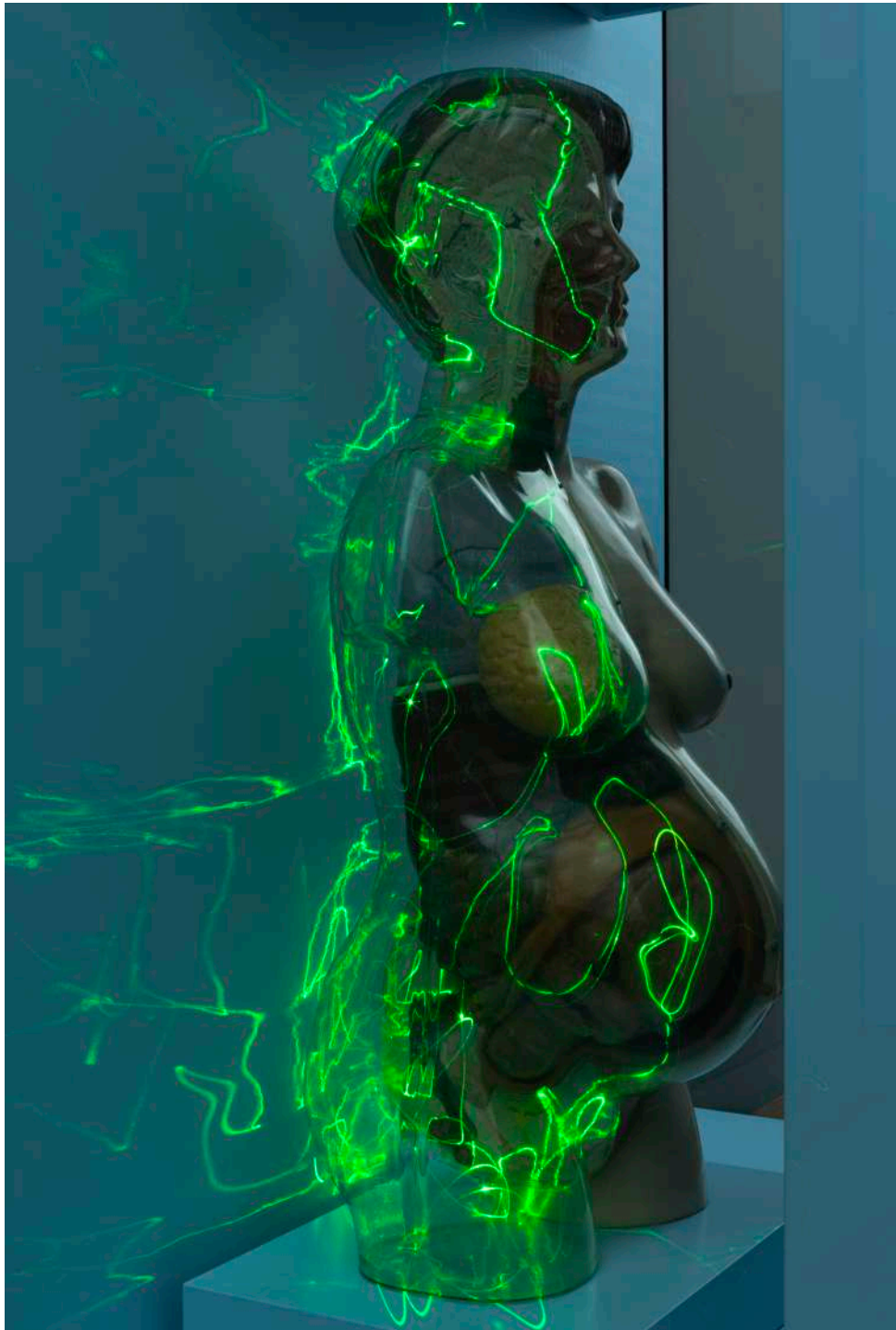


Living Rooms Goethe-Institut Pacific-Germany Zoom Panel August to October 2020

Summer

We are thankful to Ingo Schöningh (Director Goethe-Institut Indonesia) and Caroline Brendel (Goethe-Institut) for the vivid living rooms digital discussion format and platform living rooms enabling live exchange with the Pacific region during the pandemic connecting the cultural scene cross nations. Reaching out into the world fulfilled a big longing during the pandemic and was a pleasure. We cordially thank Prof. Dr. Gerhard Heide (Director of Geoscientific Collections University of Technology Bergakademie Freiberg) enabling Michelle Eistrup to work with the collection of the terra mineralia Museum in Freiberg and its stone collection and providing a profound scientific excursion by Dr. Kehrer and Dr. Schlothauer to all LIA artists being able to undertake an excursion to the silver pit mine and scientific mineral collections. We cordially thank Léontine Meijer-van Mensch (Director Grassi Museum for Ethnology Leipzig) for her support of LIA artist Michelle Eistrup (Goethe-Institut Denmark) and her research opportunities at the museums collection as well as her upcoming participation at the exhibition "Speechlessness" at the Japanisches Palais in April 2021.

A vivid discussion took place about post-colonialist topics and the difficulties about expression of collective traumata in Michelle Eistrup's studio with curator Barbara Höffer (Dresden State Art Collections) and Dr. Birgit Scheps-Bretschneider (Custodine Leipzig) Grassi Museum of Ethnology) working as curator for the Australian and Pacific region at the Grassi Museum of Ethnology specializing on provenance research and restitution. Michelle Eistrup researched and worked comprehensively at the museum afterward doing interviews with Dr. Birgit Scheps-Bretschneider. Thanks to Carsten Rabe (Curator of Always Together-Mostly Happy) and Bettina Senff (Director Goethe-Institut Denmark) for all her initiatives and continuation of the Nordic Leipzig exchange, the Nordic Leipzig etching exhibition opened at the Gängeviertel e.V. and Aarhus Museum of Art in Hamburg. Michelle Eistrup and Anna-Taina Nielsen were showing their own projects and all Goethe fellows were invited to the Kunsthalle Hamburg for a tour and for lunch by the Goethe-Institut.



Autumn

Cordially thanks to the Deutsches-Hygiene Museum and Dr. Julia Radke (Scientific Staff at Deutsches Hygiene Museum focus Transparent Men) giving Harit Srikhao access and opportunities to work with the collection and the Transparent Men for his research project about the Olympics and the role of the body during the Third Reich. Bernd Karwen (Director of the Polish Institut Leipzig) visited LIA fellows from the sister city partnership Leipzig Krakow cooperation Cyryl Polaczek and Martyna Kielesińska in their studio. They had a vivid discussion about the differences and similarities between Leipzig and Krakow as well as possible projects in the future. Despite of Covid-19 restrictions, artists and assistant Martin Bailly made a big contribution hosting more than 400 people during the weekend of the Autumn Show in LIA end of September. At the enof the year Saint Nicholas visited all LIA artists and brought chocolates and fruits. In return he received carrots, a custom in the Netherlands we learned about.

Harit Srikhao
Research for Outer Sell
project at Deutsches
Hygiene Museum | 2020
Photography
Dimention variable



Aarhus Museum of Art, exhibition including the Nordic Leipzig etching edition

Always Together- Mostly Happy

"Always together - mostly happy" was an exhibition that took place at the Aarhus Art Museum in August and in Hamburg at the Gängeviertel e.V. in September. German and Danish artists were engaged in a discussion about language, cultural identity and communication. The exhibition was part of the German-Danish Cultural Year of Friendship 2020.

One part of the presentation was the etching project of the Nordic Leipzig fellows who participated at Atelier für Radierung Vlado und Maria Ondrej during their LIA residency.

The Nordic Leipzig exchange was conceived and supported by the Goethe-Institut.

Participating Artists:

- Vibeke Frost Andersen
- Maja Gade Christensen
- Michelle Eistrup
- Tuuka Haapakorpi
- Gunnhildur Hauksdóttir
- Conny Karlsson Lundgren
- Tanja Koljonen
- Elisabeth Moritz
- Bjargey Ólafsdóttir,
- Martin Strähle
- Anna Taina-Nielsen



From left to right: Anna-Louise Rolland, Tanja Koljonen, Tuukka Haapakorpi and Laura Hirvi

Panel Discussion- Nordic Leipzig

Artist residencies: The visible and invisible outcome of artistic exchange programs

We would like to thank Laura Hirvi (Director Finland-Institut Berlin) for a lively discussion about the development and opportunities of exchange programmes, the etching process, intercultural exchange, Nordic mentalities and Leipzig traditions at the Finland Institute with Tuukka Haapakorpi as well as Tanja Koljonen (artists and former LIA fellows of the Nordic Goethe Institut exchange), Maria Ondrej (Atelier für Radierung Maria und Vlado Ondrej), Anna-Louise Rolland (Director and Founder Leipzig International Art Programme) and Bettina Senff (Director Goethe-Institut Denmark).

Residencies play a crucial role in the global art world. They can function for artists as a source of inspiration and can also help to enlarge an artist's international network. In the long run, residencies also enhance the cultural exchange of ideas across borders. On this panel, we spoke about international exchange, the etching process and the Nordic-Leipzig exchange programme, which is part of LIA since 2018 and has been initiated by the Goethe-Institut Denmark. What were the reasons for initiating this programme? Why do artists apply for this particular residency? What are the aesthetic outcomes of this experience? Are there also invisible outcomes of this residency that can perhaps only be measured over time? What about the future of artist residencies? Do they have to rethink their ways of operating in times where flying is considered to be highly problematic for the future of our planet?

Panelists:

- Tuukka Haapakorpi | Artist
- Tanja Koljonen | Artist
- Maria Ondrej | Atelier für Radierung Leipzig
- Bettina Senff | Director, Goethe-Institut Denmark, Founder of Nordic-Leipzig

Moderator:

- Anna-Louise Rolland | Director of LIA Leipzig International Art Programme



Metaphors for Isolation during Covid-19 – Artist [Yadanar Win](#) pictured here in front of painter's overalls, into which she showed herself as part of her performance piece (Photograph: Christian Modla)

Press Closeup



Yadanar Win and Dylan Prince in his LIA studio (Photograph: Christian Modla)

80 Days Away from the World

LVZ Culture 15/06/2020 by Bastian Schröder, translation by Enya Heubach

A global pandemic and they're thousands of kilometres away from home: How two artists, one from Myanmar, the other from the USA, lived through the Covid-19 crisis in Leipzig.

In the beginning everything still seemed "normal". This is how the New York artist Dylan Prince tells it. When he first came to Leipzig at the start of February in order to take part in the Leipzig International Art Programme (LIA) he went to bars, visited exhibitions, explored the city. Covid-19? Of course it had already been widely discussed both in the US and in Europe by the time he arrived, - however: "It did not seem so serious" the 22-year-old noted. "It seemed far away". Even a month later when the artist Yadanar Win came to Leipzig the severity of the situation had not yet taken on greater clarity. "I spent ten days in Japan before coming here" said the 30-year-old from Yangon in Myanmar. "The people were already wearing masks. But the wearing of masks in Asia is already a common practise". And even in Myanmar at that time the new virus was still being viewed as similar to the common flu.

A mere three weeks later the artists find themselves in quarantine, thousands of kilometres away from home. Their residential studios on the grounds of Leipzig's Baumwollspinnerei are now their only place of refuge. How does one endure this?

According to Dylan Prince, - surprisingly well, "As a matter of fact I was so happy that I could isolate myself in an area with lots of space. I didn't have to pay rent and I wasn't stuck at the epicentre of the pandemic in the USA". He is thankful to currently be living in a country with a well-functioning health care system, whereas many of his artist colleagues at home in New York are struggling with the severe problems of unemployment and loss of health insurance.

It is strange, he says. He misses New York a great deal, however he is simultaneously aware that after the pandemic and the political turmoil in the country he will be returning home to a completely different New York. "It is no longer the New York I left behind". The crisis struck Yadanar Win harder, "I was really excited when I came here. But then when the Lockdown began I felt so depressed. It was really emotional". Especially for her as a performance artist, - who loves to explore new materials, to touch them, to transform them into movement, - the social isolation has been very affecting.



Artwork by Dylan Prince (Photograph: Christian Modla)

Then when a family member in Myanmar passed away it seemed that she had hit rock bottom. However it subsequently became clear to her that: "things can't get any worse than they are now". Additionally the unprecedented situation she found herself in allowed her the space in which to reflect on her practise. "That was a good thing in a bad situation," she says and receives confirmation from Dylan Prince.

Laura Bierau is the Programme Coordinator at LIA. She praises the artists for how they are dealing with the pandemic. "In a phase in which it's utterly unclear how things will progress, and how long the situation will last, we held together as a group and made the very best we could of it." With time the artists learnt how to manage their emotions and how to once again focus on their practise. "It has shown how much art allows for the reflection of thoughts and feelings. And in a larger context the works which were created here are symbolic of the crisis." LIA was founded in 2007. Since then more than 300 artists from 40 countries have participated. Besides Yadanar Win and Dylan Prince the artists Perceval Graells (Spain) and Daniela Schwabe (The Netherlands) are also currently participating in the programme. The highlight of their stay, the Spring Exhibition of the Spinnerei Galleries also fell victim to the pandemic. Despite this the artists will have the opportunity to present the pieces that they created in Leipzig at their final exhibition on the 17th of July.

Yadanar Win and Dylan Prince seek to take the best of their experiences made here with them. "It has given me a different perspective," says the US artist, also with regards to the political situation in the USA. "It's a chance to think about what a post-corona world could look like and which things can no longer be silenced."

For the artist from Myanmar the experience was a chance to bring about a change in herself as a human being and to "break through the depression. I have grown more aware of the things I do," she says. Since: "being in a trap is a bad experience." Be this psychologically or physically.



During social isolation, US artist Dylan Prince started a Corona diary (Photograph: Christian Modla)

Thank You.

We cordially thank Prof. Dr. Thomas Girst (Head of Cultural Communications at the BMW Group) and BMW for their thirteen-year long support of our work and Bettina Senff as well as Wilfried Eckstein (Goethe-Institut) being our strong backbone during the pandemic 2020.

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Main Partner of LIA



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Yoong Chia Chang

Wie geht's? I 2020

Site specific installation during the lockdown period

Compilation and Texts: Anna-Louise Rolland, Marina Diaz Molina and Nicolò Brezza

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Programme location:

LIA Leipzig International Art Programme

Spinnereistr. 7

Halle 18, 2nd floor

04179 Leipzig

Germany

Postal address:

LIA gemeinnützige GmbH

Anna-Louise Rolland

Winklerstr. 9

14193 Berlin

Germany

www.liap.eu

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