

# LIA

## 'LAST SUPPER'

Exhibition and gathering

Spinnerei, Halle 18, 2nd floor

Date:  
26.10.21

Time:  
17:00 - 21:00

Atli Bollason  
Caroline H. Thon  
Meita Meilita  
Nicolo Brezza  
Theo Nugraha  
Uliana Bychenkova

@bollason  
@caroline\_thon  
@meita\_meilita  
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@ktoskaza[miaow

Total

@lia\_programme

Guest performance by FAMILIA

## INVITATION

# LIA

# 2021

LEIPZIG

INTERNATIONAL

ART

PROGRAMME





# LIA 2021

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# Dear Artists & LIA friends,



Another Corona year has gone by. The closure of borders affected us tremendously in the first half of 2020. Our so desired Japan exchange fell through entirely. However, we managed to celebrate 160 years of Japanese-German relations with an exhibition thanks to Aika Furukawa and Stefan Guggisberg half a year later. "Stille Straßen" took place in September at the Japan Foundation and with it, we celebrated exchange and friendship.

At the beginning of 2020, we had to rethink the residency almost on a daily basis due to Covid-19. Artists in Residencies are not an easy Corona profile, but they still create stimulation and built-up stability while uncertainties and anxieties are growing. We once again experienced the residency as a power cell rather than a burden or structure of impossibilities.

For the first time in our history, the January Tour had to be cancelled. We found an answer in an online catalogue and digital exhibition including interviews and QR codes to let the artists speak. And then something extraordinary happened thanks to Corona: LIA cooperated with RESONATE, founded by Tahlia

Petrosian. Opus I was the first digital concert of our collaboration series, which is to be continued. Here, LIA fellows are cooperating with classical musicians of the Gewandhaus, the Leipzig philharmonic orchestra, in a live art concert.

The Karajan Institut Salzburg streamed the one-hour-long concert and performance piece by Goethe-Institut fellow Harit Srikhao from Bangkok, Thailand, in cooperation with choreographer Clara Sjölin, reaching out to 500,000 followers around the globe. The Resonate Team was available in a live chat room to start a dialogue with the global audience. The concert was streamed in all time zones worldwide.

In May, cultural life restarted very slowly. Thanks to Deutsche Bank, generous support was announced to foster Indonesian and Singaporean exchange. We gratefully held an international jury meeting via Zoom in June after having received close to one hundred applications.

In July, we were fully back with a summer show at archive massive at the Spinnerei. We were very grateful for the open and wide space and professional caretaking we could enjoy. We also thank the city of Leipzig, and the Department of International Affairs for supporting the partner city exchanges with Brunn, Herzlya, as well as Kiev this year, with the latter celebrating 60 years of cooperation.

We cordially thank the Goethe-Institut for supporting us with continuity in the Nordic and Pacific Leipzig exchange. Thanks to them, the September Tour was also back to full power. Artists from Iceland, Denmark and Cyprus merged with the Pacific Leipzig Goethe-Institute group from Indonesia and created their visions and collective work.

Sound art met installation and botanic interventions followed. An electronic dance party and digital stimulation on the studio ceilings afterwards reminded us of old times.

Shortly after, a visit to ruru Haus in Kassel and meeting Documenta artistic director Reza Afisina was inspiring and ended up in a lively farewell and open studio format with international cooking and exchange at LIA. We learned that collective thinking is already a successfully exercised option for artistic production and followed the path. Travel became easier while 2021 was progressing. In June, we followed an invitation by the Dutch embassy to experience the Dutch museums, gallery and art scene during the Amsterdam gallery week joining German curators. It was very inspiring to meet, see and experience different residency concepts in socially very diverse housing areas, and how residences could feed in positively by talking about inhabitants and communities and having them participate actively at the periphery of Amsterdam.

In September, the African Leipzig project finally started. We cordially thank the German Foreign Ministry for their project support. Maria Ondrej and I flew to Johannesburg and got to know our partners at arts on main, the Center for the Less Good Idea and David Krut projects. In Addition to an etching workshop that Maria Ondrej gave, I visited various artists' studios, gave a talk on Leipzig and its communist and post-communist aftermath in the arts and chose nine artists for next year's project supported by a local jury on site. We experienced enormous gratitude and friendliness throughout the journey. African Leipzig will foster ten African and ten German artists in the technique of printmaking 2022. Vlado & Maria



Ondrej - Atelier für zeitgenössische Radierung have been generously sharing their knowledge in printmaking with us again this year and the artists experienced a giving time learning about the technique of etching.

Former Swedish LIA fellow Elisabeth Moritz has exhibited her photographic paper cut-out in the show ANALOG TOTAL Fotografie heute at the GRASSI MUSEUM. After a persistent inquiry and project development over the span of two years, Michelle Eistrup has successfully participated in the exhibition Sprachlosigkeit at the Japanisches Palais in Dresden in the summer of 2021 and has sold multiple productions of the intensive work periods to the GRASSI Museum for their permanent collection, starting two years ago. They are now part of the new presentation of the ethnological part of the GRASSI Museum für Völkerkunde, rethinking GRASSI.

Leipzig stays an attractive and exciting place for the arts on a global level. Almost a hundred applications per public call from Sub-Saharan Africa or Indonesia was evidence enough for growing interest.

Good things will come, they just need time and people to be giving and ready to open up. A panel discussion about female power in the arts at the Albertina University Library ten years after we donated the 100 square metre large pencil drawing by Lada Nakonechna was the closing event of 2021 and proved us right. 60 years of city partnership between Leipzig and Kiev was celebrated. Very special thanks go to BMW as our main partner since the start of the programme when artists from Kiev already played a larger role in it. We are looking forward to an exciting next year of African, Nordic and Pacific Leipzig with passion, energy and lots of open-minded people.

Sincerely,  
Anna-Louise Rolland  
LIA Director







MehtaMeilita



# Goethe-Institut Pacific Leipzig

The project PACIFIC LEIPZIG was 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, Nordic Leipzig emerged. Eleven artists coming from Iceland, Denmark, Sweden, Norway and Finland had the chance to join LIA for a residency period of three months starting in 2018. They were also offered to take part in the etching workshop at Vlado & Maria Ondrej - Atelier für zeitgenössische Radierung. During Nordic Leipzig, Wilfried Eckstein (Director of Goethe-Institut Hanoi) visited and initiated the same form of exchange for the Goethe-Instituts of the Pacific region starting 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 after the first Corona lockdowns had finished worldwide. Haryo Hutomo (Indonesia) started participating in November. In 2021 Orawan Arunrak (Thailand) joined the LIA programme in Spring and Meita Meilita, as well as Theo Nugraha (Indonesia), followed in Autumn. Jevon Chandra (Singapore) and Jett Ilagan (Philippines) experienced snow for the first time right after. All of them were chosen by a professional jury and participated in the LIA programme. We would like to mention a few projects during Pacific Leipzig 2020/ 2021 here: Harit Srikhao started a cooperation with the Deutsches Hygiene-Museum in Dresden collecting footage of the Transparent Men, leading to a long-time project about body culture and the Third Reich. During his six-month-long residency, he also participated in a cooperation with Gewandhaus musicians of the Leipzig philharmonic orchestra for the online visual concert format Resonate. Haryo Hutomo researched the politics of food in Indonesia and Germany. 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 do they have fictional elements? Orawan Arunrak collects personal narrations and histories over many years. She made various field studies in the Leipzig public. She collected daily items and had conversations with the Leipzig public such as shop owners and immigrants.

Jevon Chandra in the Schola Thomana (1212) and its choir rehearsal room







Left to Right: Markus Wagner (Regional Director Deutsche Bank), Anna-Louise Rolland (LIA Founder/ Director), Friedhelm Hutte (Global Head of Art Deutsche Bank) & Orawan Arunrak (Goethe-Institut Thailand) in LIA at the announcement of support for artists from Singapore, Indonesia, & Germany

She researched different cultural diasporas and created a form of wonder chamber of objects of daily life and modern cultural rarities in her LIA studio. Orawan Arunrak turned her LIA space into a room for exchanging ideas with a picnic blanket on the floor for conversation (page 17). Meita Meilita talked about Muslim traditions in family structures in her home country (page 13/14). She embroidered writing and figurative drawings on fabric surfaces. How are children blessed after their birth? What role does each family member play in Indonesia? What happens to the individual when these traditions are not functioning anymore? In Leipzig, she closely observed habits of daily life in the German public focusing on family structures. She embroidered objects related to child life on fabric surfaces. Meita Meilita also started creating three-dimensional sculptures made out of fabric and light during the ellipse of her residency while giving vivid talks to the public about her own culture. Theo Nugraha collected the sounds of Leipzig. It was the sound of the Catholic church bell nearby on Sundays when he realised most of his upbringing and how Germany felt different to him in comparison to the familiar soundscapes in Indonesia. The church bell recording was touching him most on his sound recording trips Theo Nugraha told us. At each pace of his recordings, he also drew the places in black chalk to manifest them in his way. During openings, he made life body performances, becoming extremely physical to almost painful. In conversations, he stressed that collectives are a major incubator in the Pacific region when resources are limited the social interaction gets most important. Jevon Chandra researched his Protestant religion and upbringing in Singapore where he also practised as a church musician during his childhood. In Leipzig, he saw the historical places of Johann Sebastian Bach. He spoke to Mr. Reize (Director of the Thomaner Choir) and visited the original sites of Martin Luther and the reformation travelling various times to the town of Wittenberg being guided. He wrote about his feelings about the disappearance of religion in Germany and his own Christian upbringing in Asia where Christianity is still gaining attraction. Later he cut his writings out with a cutter letting the light play with the new emerging form of abstraction. Jett Ilagan constructed an urban model like room installation including soundscapes inspired by Leipzig in his studio. People could sit in it and listen to his sound collages and recordings. After a Bauhaus visit to Dessau, he composed life imagery of abstract geometrical forms while the second classical Resonate concert took place in the Leipzig Moritzbastei. In a second row working as a visual artist with professional musicians became a demanding, giving and fruitful experience. The concert Resonate Opus II was streamed worldwide.

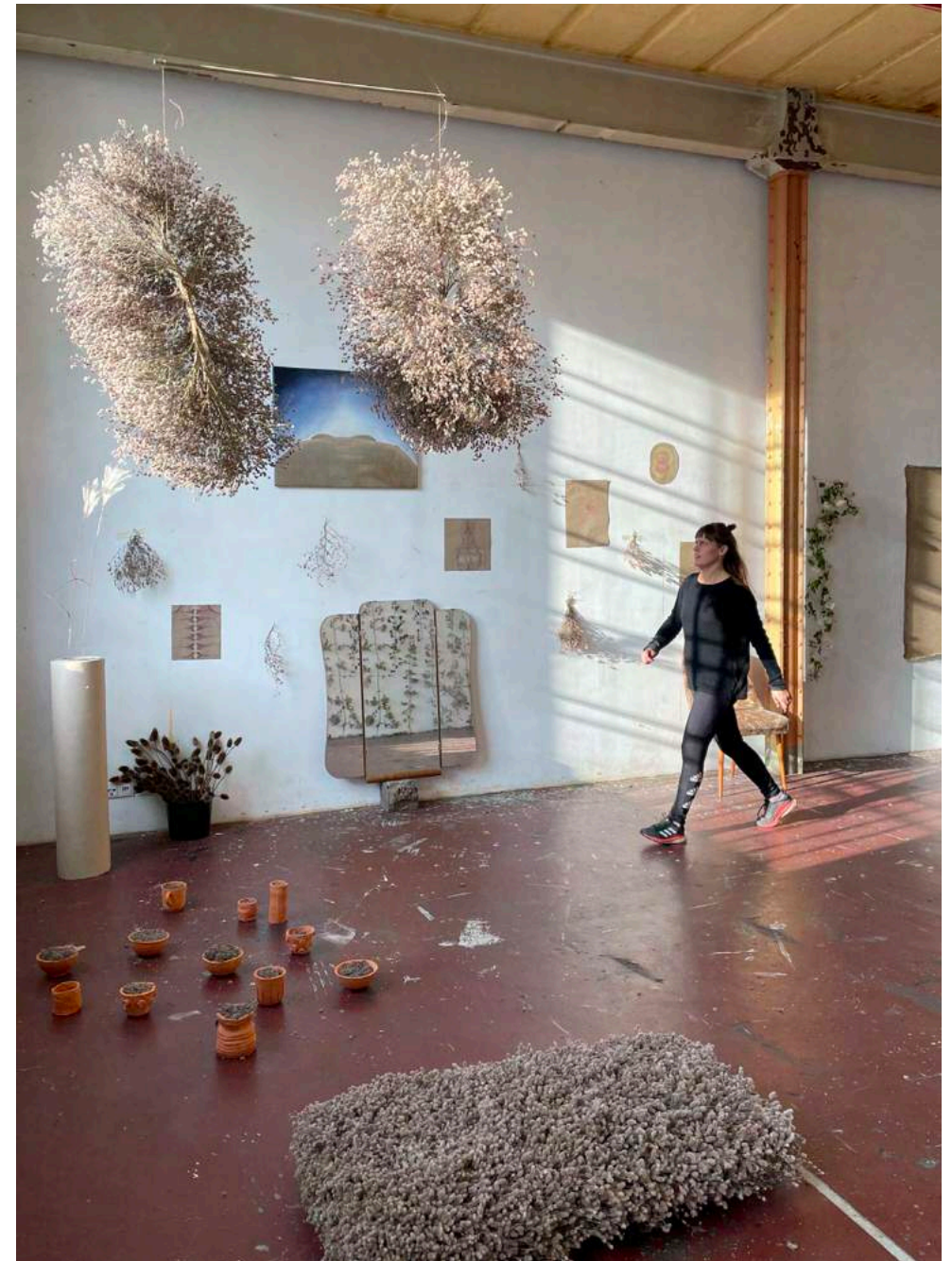
Next double pages from left to right: 1st row Marten Bayuaji, Nicol Brezza, Irfan Hendrian, Jett Ilagan, Vlado Ondrej, Maix Mayer, Jevon Chandra, 2nd row Magdalena Kreinecker, Anna-Louise Rolland, Maria Ondrej, Friedhelm Hutte





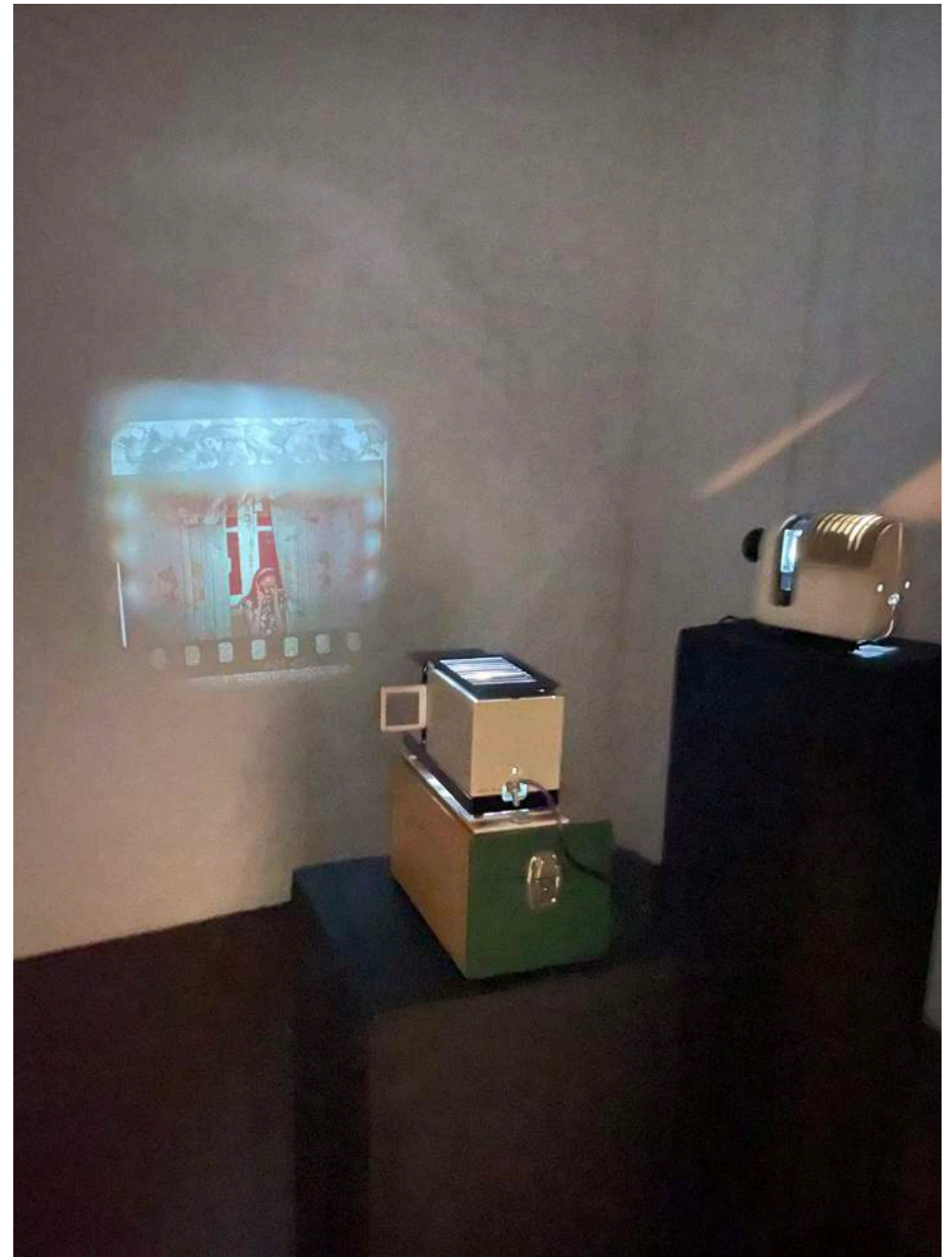
# Goethe-Institut Nordic Leipzig

The Nordic exchange continues since 2018. So far Tuukka Haapakorpi (Finland), Conny Karlsson Lundgren (Sweden), Maja Gade Christensen (Denmark), Vibeke Frost Andersen (Norway), Bjargey Ólafsdóttir (Iceland), Gunnhildur Hauksdóttir (Iceland), Martin Strähle (Norway), Elisabeth Moritz (Sweden), Michelle Eistrup (Denmark), Anna Taina-Nielsen (Denmark), Tanja Koljonen (Finland), and Meik Brüsck (Denmark) took part. Michelle Eistrup following up a second residency in LIA fostered her research at the terra mineralia Museum in Freiberg in 2020 and continued her exchange with the Leipzig Grassi Museum of Ethnology, working closely together and interviewing scientists in preparation for the international exhibition Sprachlosigkeit (Speechlessness) at the Japanisches Palais Dresden where she took part in 2021. Two works, one collaborative work with Anders Juhl (Denmark), have been acquired for the permanent collection at the Leipzig GRASSI Museum of Ethnology in 2021 (page 23). Her works will be permanently on display for the new ethnological presentation. Meik Brüsck accomplished a large body of abstract paintings, installation boxes and drawings in 2020 and in 2021 he took part at the international etching symposium at the Druckkunst Museum Leipzig as a fellow. In 2021 Caroline Thon (Denmark) and Atli Bollason (Iceland) participated in LIA. Caroline Thon worked continuously developing her figurative language in her oil paintings. Meanwhile she experimented with flora and fauna around Leipzig and created botanical sculptures speaking about the fragility and vulnerability of human life and the human condition in general (page 11/12). She turned the LIA studio into her own ecosystem, while the public could enter a very private realm of the artists' built up organic sculptural world, just like entering Caroline Thons own planet. Atli Bollason researched public networks and flea markets and discovered a large scale of film materials about the former GDR and the Leipzig region. In his studio he gathered vintage projectors and monitors as well as slides of public life and played with the narrations of found footage (page 24). He investigated signal transfers from electronic signals to their visualisation on screens and projected slides. Atli Bollason experimented with various media, painting over slides and later projecting them again on the wall. He commissioned Chinese painters producing oil paintings in China, sending his signal visualisations of television screens and moirés back to Leipzig. At the Rundgang opening he exhibited those oil paintings as visuals.



Caroline Thon







# Deutsche Bank support for artists from Indonesia, Singapore, & Germany

Deutsche Bank fellowship Friedhelm Hütte (Deutsche Bank Global Head of Art) announced support for artists from Singapore and Indonesia in April 2021. After a public call and over 92 applications, Marten Bayuaji (Indonesia) and Irfan Hendrian (Indonesia/Singapore) were selected by an official jury and invited. They also participated in the international etching workshop accompanied by two German mentors Maix Mayer (Leipzig) and Ruprecht von Kaufmann (Berlin). Marten Bayuaji had a family background in the cotton industry in Indonesia on his grandmother's side. He researched the cotton industry in Leipzig bringing his own cotton with him, creating installations and drawings as well as environmental objects. The Java cotton tree, the Kapok tree, can reach a height of more than 45 metres. This changed the perception of cotton and harvesting also at the Spinnerei Leipzig being a former cotton mill. A permanent insect hotel installation will stay in Germany

and leave Marten Bayuajis ecological footprint. Irfan Hendrian is an artist and industrial printmaker. He worked on the specifics of paper and its capacity to form sculptural objects with the characteristics of non-paper materials like stone for example. When sublimely cutting out sections and fractions with a cutter of his two-dimensional collages he seems to free different layers of context thus creating total abstract compositions. Irfan Hendrian completed a MA in Bandung Institute of Technology in 2016, a city majoring in the printing industries filling its streets with packs of paper. Skilled in all paper techniques such as bookbinding, Irfan Hendrian himself works playfully with paper in many aspects such as building sculptures out of paper and changing its characteristics in appearance and exploring forms of abstraction deeply embedded in solid craftsmanship. Paper seems altered in its qualities, hard instead of soft, even vulnerable, massive or unbreakable.

# Department of International Affairs City of Leipzig

# OÖ Landes-Kultur: New Austrian Fellowship



Uliana Bychenkova

OÖ Landes-Kultur GmbH We cordially thank Alfred Weidinger (Director of the OÖ Landes-Kultur GmbH) and former Director of the Museum der Bildenden Künste Leipzig having initiated the residencies first exchange with Austria. Annually one fellow will be selected to participate in LIA and the etching workshop Maria and Vlado Ondrej Atelier für Radierung. Magdalena Kreinecker was selected to be the first Austrian fellow. She worked on different etching techniques and continued her research about etching in the two dimensional but also three dimensional realm regarding room captivating installations. Over a longer ellipse of time she builds up her pictorial and sculptural concepts. Resulting in this exchange Magdalena Kreinecker will participate in a dialogue exhibition in 2023 at the Österreichisches Kulturforum Berlin together with Anna Steinerz (Leipzig/ Poland) who had her defense of her art diploma at the beginning of 2021 in LIA.

## Brno, Herzliya & Kyiv - Sister City Partnership Exchange

Three artists from Brno (Brno University of Technology), Herzliya and Kyiv (Method Fund) participated in LIA 2021, while Leipzig and Kyiv were celebrating their 60th anniversary of the partnership. Ten years ago, LIA donated the 100 square metres drawing "Perspective" by Ukrainian artist Lada Nakonechna to the University library Albertina, celebrating the 50th anniversary between the two cities. In 2021, an international panel discussion took place in the University library Albertina regarding the bilateral exchange in 2021, Ramona Schacht going to Kyiv from Leipzig and Uliana Bychenkova coming to Leipzig from Kyiv each for one month.

Ayelet Carmi (Herzliya Israel) participated in LIA in July showing her video works at archive massiv for the summer show she produced in Israel. Bohdan Sokur (Brno) came for a three-month residency in Spring for an intensive painting and research phase.

## 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 The 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. Bohdan Sokur (Brno) joined in 2021.

The scholarship aims 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 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.



# The Spinnerei is getting even more international

## A Press Close up

The Deutsche Bank presents a scholarship in Leipzig to guest artists from Indonesia and Singapore  
written by Jürgen Kleindienst for LVZ



Left to Right: Jett Ilagan (Philippines, Goethe-Institut), Irfan Hendrian (Singapore/Indonesia, Deutsche Bank), Friedhelm Hütte (Deutsche Bank Global Head of Art), Jevon Chandra (Singapore, Goethe-Institut), Nicolò Brezza (Italy, LIA Assistant) Magdalena Kreinecker (Austria, ÖÖ Landes-Kultur GmbH), Anna-Louise Rolland (LIA Founder/ Director LIA Programme), Marten Bayuaji (Indonesia, Deutsche Bank)

Sometimes, less is indeed more, at least when it comes to balance sheets. Like other financial institutions, the Deutsche Bank is currently thinning out its branch network—quite a painful process. Fewer branches also mean less space and fewer rooms for the bank's in-house art collection. Thus, every now and then, works of art are auctioned off to the staff. A month ago, 150 pieces came under the hammer. According to Friedhelm Hütte, head of the Deutsche Bank's global art activities, 60,000 euros were raised. Half of that will now go to Leipzig.

Less also became more this way: The Deutsche Bank and the Leipzig International Art Programme (LIA) have launched a scholarship that will make it possible for two artists from Singapore and Indonesia to spend three months in the artists' residence in the Spinnerei. The scholarship is set to begin in November. Further editions are on the cards as well, says Hütte.

"The longer the Corona pandemic lasts, the more art and culture suffer from the situation. That is why we are happy to be able to support the local and international art scene in Leipzig during the Corona period with this scholarship," adds Markus Wagner, member of the management of Deutsche Bank's Eastern Region. "Applications for the scholarships can already be sent," says LIA founder and director Anna-Louise Rolland. "They are intended for the strengthening and fostering of international collaboration, as well as Leipzig's local art and cultural scene." A principle that has proven its worth since 2007. More than 400 artists from over 40 nations have participated in the LIA programme so far. Particularly important, according to Rolland, is the collaboration with Leipzig's mentoring artists and the participation in a graphics symposium of the Vlado & Maria Ondrej - Atelier für zeitgenössische Radierung at the Spinnerei.

At the moment, five guest artists are working on the second floor in Hall 18, one of them is Orawan Arunrak, born in Bangkok in 1985. The Goethe-Institut is financing her stay, a scholarship which continues parallel to that of the Deutsche Bank. In her studio, an exhibition of finds and her own works—drawings, paintings and installations—is constantly growing. This is how she encounters the place where she works and sets up an experiment for the visitor's own eyes and understanding by recharging the familiar. Usually, she says, entering into a direct dialogue with the inhabitants of the city is important to her.

Nevertheless, she makes contact with the surroundings during walks in the park, at the cemetery or in allotment gardens. There, she noticed garden gnomes, among other things, which for her also have a spiritual background. One is lying in her workshop, on a picnic blanket—with a beer can, a wine bottle and a basket. A good place for a press photo. It's like the bankers would like to stay there forever. This branch has a future. "That is difficult at the moment," says Arunrak.

# RESONATE OPUS I

## March '21

### A Press Close up

A new online concert series, which combines music with visual art, and encourages online interaction between performers and the audience.



The new online concert series Resonate is a collaboration between musicians of the Gewandhaus Orchestra, the Leipzig International Art Programme (LIA) and the Goethe-Institut Thailand. The founder of Resonate, Tahlia Petrosian, describes this innovative format as “exploring both the interaction between music and art and the potential for engagement between performers and audiences in the digital sphere”. A special focus of Resonate is the online interaction between performers and the audience. The first concert was streamed on Sunday, 7th March 2021, at 2 pm CET.

Resonate presents collaborations between musicians of the Gewandhaus Orchestra and artists from the Leipzig International Artists Programme (LIA). During each Resonate concert, the LIA guest artists create an artwork in real-time as a visual response to the live music performance. Filmed in the historic Moritzbastei underground club in Leipzig, each 45-minute concert presents a unique opportunity to experience the creative process up close. Resonate concerts are streamed shortly after filming to enable the performers to be online during streaming. While watching the concert,

the audience can interact with them directly through an online chatbox.

For the opening Resonate concert on Sunday, March 7, 2021, artist Harit Srikhao, from Thailand, collaborated with Swedish dancer and choreographer, Clara Sjölin. In their visual response to the live music performance, they examined the fragility of power and the human body. The theme of light, the art of movement and costume design are all central to Harit Srikhao’s artistic practice, and these elements provide the basis for his approach to this collaboration.

#### Harit Srikhao

Born in Bangkok, Harit Srikhao obtained his bachelor’s degree in Bangkok before completing his master’s degree in Milan. Harit started experimenting with photography when he was 13, and the camera has become an essential tool both in his examination of society and his own identity. His first work saw him capturing images of the road in Bangkok from where he fled in 2010, in order to escape clashes between Thai soldiers and pro-democracy protests. Subsequently, national politics became a major theme in his artwork. Harit’s work unites elements of documentary, fiction and surrealism in order to form counter perspectives to that of the Thai government. Harit has won international art prizes in Thailand, the USA and the UK. In 2018, he was the winner of the Young Portfolio Prize in the Invisible Photographer Asia Awards in Singapore. His work has been exhibited across Europe, Asia and the USA.

#### Clara Sjölin

Clara Sjölin is originally from Sweden and is currently based in Leipzig. Clara graduated in 2016 from Trinity Laban Conservatoire of Music and Dance in London, and her two latest works “Despairing Brainchild” (2019) and “Let Us Rest” (2018) were both created and premiered in collaboration with Werkstattmacher e.V. and LOFFT – DAS THEATER in Germany. The Karajan Institute in Salzburg is the streaming partner for Resonate, and the first concert will be streamed across the Karajan Institute’s multiple platforms reaching their ca. 400 000 followers. Resonate will be featured in the Innovation Focus part of the Avant Première Music + Media Market Vienna 2021 as well as at the annual Karajan Music Tech Conference in Salzburg in March 2021.





In addition to the concerts, online music education is a central part of Resonate. Together with our main partner, Goethe-Institut Thailand, our technology partner, Symmetrica Creative Technology Solutions Canada and our streaming partner, Karajan Institute, Resonate is developing new technology to present a special series of online interactive seminars to a live audience in Bangkok. These seminars will further explore the nature of artistic collaboration. Resonate is a trailblazing concert format where interaction and engagement between artforms and also between performers and audience are key. It follows the introduction of the highly successful KLASSIK underground series ([www.klassikunderground.de](http://www.klassikunderground.de)) of 2016, also presented in the Moritzbastei Leipzig. Resonate is an international cooperation between Leipzig, Toronto, Sydney, Bangkok and Salzburg. The series is a new approach to bringing an online audience closer to art and culture, and we are very grateful to our international partners:

- Goethe-Institut (Bangkok, Thailand) | main partner
- Leipzig International Art Programme (Leipzig, Germany) | artistic partner
- Karajan Institute (Salzburg, Austria) | streaming partner
- Symmetrica Creative Technology Solutions (Toronto, Canada) | technology partner
- Beatmedia (Leipzig, Germany) | media partner
- Moritzbastei (Leipzig, Germany)

Musicians of the Gewandhaus Orchestra:

- Elisabeth Dingstad and Camille Gouton, Violin
- Alice Wedel, Viola
- Pedro Pelaez, Cello

The Leipzig International Art Programme (LIA) is an international artist programme with a residency at the Spinnerei Leipzig. LIA focuses on being a place for experiments and learning within an international and local art community. The founder of LIA, Anna-Louise Rolland, states that “at LIA, we believe that moving outside of our comfort zone leads to new perspectives opening up. International visual artists working together with professional musicians fits perfectly into this philosophy and this type of collaboration leads to new approaches being developed and new kinds of artistic exchanges taking place”. Since 2008, over 150 artists from over 40 nations have taken part in the LIA programme. LIA’s philosophy is to create artistic impulses through fostering an exchange of ideas and new cooperations. LIA enjoys fruitful partnerships with international art institutions, such as The New York Academy of Art and the School of Visual Arts New York City. LIA’s main partner is BMW and the Goethe-Institut supports the Nordic and Pacific Project. In addition, LIA cooperates with the Vlado & Maria Ondrej - Atelier für zeitgenössische Radierung and the Grassi Museum of Ethnology Leipzig as well as the Deutsches Hygiene-Museum Dresden. LIA gratefully acknowledges the Goethe-Institut Thailand for supporting Resonate. Eliette and Herbert von Karajan Institute The Eliette and Herbert von Karajan Institute was founded in 2005 by Eliette von Karajan to promote the artistic legacy of her late husband, Herbert von Karajan. With more than 3 300 live performances and over 2 200 recordings of more than 750 classical works, the

conductor’s unique legacy covers the most important classical compositions. In addition to managing the music catalogue, one of the aims of the institute is to present and support cross-over initiatives in the fields of classical music and technology. In 2013, the Karajan Institute presented the world’s first Classical Music Hackathon in Vienna and has organised the annual Karajan Music Tech Conference since 2017. Moritzbastei Leipzig  
The Moritzbastei is one of the most important cultural centres in Leipzig. Each year, over 500 concerts, readings and theatre performances are presented in the Moritzbastei, attended by over 200 000 visitors. In 2016, the Moritzbastei started presenting KLASSIK underground. Guests appearing at KLASSIK underground have included international soloists such as Anne-Sophie Mutter and Joshua Bell, as well as conductors including Andris Nelsons and Alan Gilbert. More information can be found at [www.moritzbastei.de](http://www.moritzbastei.de). We cordially thank the Resonate Team Tahlia Petrosian (Concept and Producer), Torsten Reitler (Moritzbastei, Production), Manfred Ludwig (Artistic and Administrative Assistant) and Anna-Louise Rolland (LIA, Artistic Director). Goethe-Institut Thailand  
The Goethe-Institut is Germany’s official culture institute. The Goethe-Institut in Bangkok was established in 1960 and, since that time, it has been an important partner for many local cultural programmes and activities. As part of its partnership with the Leipzig International Art Programme (LIA), the Goethe-Institut Thailand supports the participation of young Thai artists in LIA’s international exchange network.







# Adrian Altman

Independent Participant | March - May '21 | Czech Republic

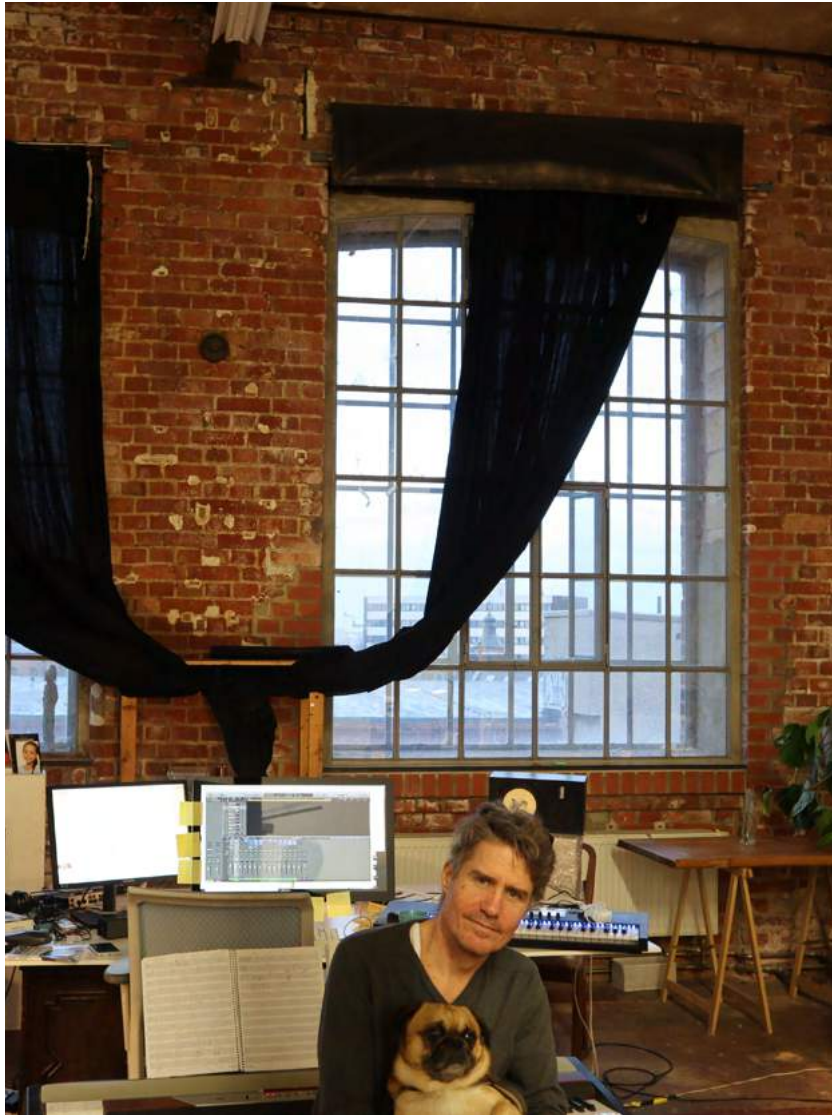


Adrian Altman (1993) has experience with a diverse opinion capital. He asks questions about the meaning of artistic work in the current cultural and especially political situation. During his studies, he went through a range of internships across different schools and studios. Currently, he is in his final year at the Academy of Fine Arts in Prague in the studio of Josef Bolf, Jakub Hošek and Nik Timková.

He usually works with deliberate references self-critically and provocatively aiming at his own artsy backyard. Altman's art production may seem very diverse in a formal way, he freely handles various media which are always determined by the original idea or as an adaptation to his current environment. The most common outcome of his work are installations made of various objects, videos, paintings or performances in a complex scheme. The specificity of his practice is based on parasitizing or a kind of crypto-cooperation with or against the establishment.

# Anders Juhl

Independent Participant | March - April '21 | Denmark



Anders Juhl is a historian, writer, composer, and creative producer. He has made sound pieces and composed music for art videos and theatre, and film scores and songs. From different perspectives and positions, he is a supporter of a decolonial approach within the art scene in Denmark, previously from a CEO at The Karen Blixen Museum, and now chairman of the Association of Centre of Colonial History and within the theatre company ACT - Afro Cosmopolite Thespians. He is the producer of 3 Volume publication Bridging Art and Text, 2017.



# Atli Bollason

Goethe-Institut – Nordic Leipzig | August - October '21 | Iceland



Atli Bollason (b. in Reykjavík 1985) holds an MA in English Literature from Concordia University, Montréal and a BA in Comparative Literature from the University of Iceland. Every new media technology claims to carry its message objectively. But this is wishful thinking. Technological fingerprints are everywhere, not only in the literal distortions of colour and motion we observe, for instance in different video formats but in the cultural and historical connotations that come with such distortions. As Marshall McLuhan so pointedly observed, “the medium is the message”. Every new medium introduces a new sort of syntax, and the effects of new media on human sensory capacities and our symbolic order override the actual content they relay. In an attempt to foreground these effects, his art is often made up of modulated video noise (static, snow). Noise is a message without content, so it turns the viewer’s attention to the limitations and fingerprints of media technologies. Such limitations can nevertheless be creative avenues to follow; a blizzard of black and white can become a source of all sorts of colours and shapes. Furthermore, creative uses of outdated technologies fascinate him, because—once obsolete—they are free from their intended purpose. They become a site of play, experimentation and beauty, paying no service to the economy. Therein lies radical potential: by rejecting the value system of capital, we can attempt to create meaning or effect from that which is worthless.

# Ayelet Carmi

City of Leipzig Department of International Affairs | July '21 | Israel



Ayelet Carmi lives and works in Herzliya, Israel, and holds a BFA from the Bezalel Academy of Arts and Design in Jerusalem. She is a recipient of the Minister's Prize, awarded by the Israeli Ministry of Culture, and received an honourable mention in the Pais Culture Council's project "First Portrait." Carmi has held solo and joint exhibitions at the Museum of Art in Ein Harod, Haifa Museum of Art, Petach Tikva Museum of Art, the Jerusalem Artist's Studios, and other distinguished art venues across Israel. She has also participated in many group exhibitions at leading art venues, including, the Tel Aviv Museum, the Museum of Israeli Art in Ramat Gan, the Yanko Dada Museum in Ein Hod, the Alexander Ochs Gallery in Berlin and more. Works by Carmi are held in public collections, among them the Israel Museum, Jerusalem, and the Museum of Art in Ein Harod, as well as the Sabag Collection, the Ari Van Rosenblatt Collection, and other private collectors in Israel and abroad.

Since 2015, Carmi has also produced work jointly with video and multimedia artist Meirav Heiman, a collaboration that led to "The Israel Trail Procession," an extensive video project showcased at the Petach Tikva Museum of Art, Israel, and Villa Tamaris in the Var, France. Other collaborative work by the two was shown at the Kniznick Gallery, Brandeis University, Massachusetts, at the Neve Schechter Center, Tel Aviv, the Haifa Museum of Art, Israel, as well as numerous screenings in Israel and abroad. Their joint project has gained support from the Pais Council for Culture and Arts (Israel), Artis (NY), Asylum Arts (NY), and the Rabinovich Foundation for the Arts (Israel).



# Bianka Chladek

independent participant | March - May '21 | Czech Republic



Bianka Chladek, Slovakia, has received a Master's degree in fine arts from the University of Tomas Bata in Zlin and attended the painting studio at the Academy of Fine Arts, Design and Architecture in Prague. Her intuitive practice encompasses sculpture, mixed media, painting, photography, sound or installation. The body of work demonstrates an introspective place, contemplating its own complexity and inanity although is strongly tied to the material side of being in which various obsessions, social constructs and pragmatic observations come into place.

# Bohdan Sokur

Brno University & City of Leipzig Department of International Affairs  
March - May 2021 | Ukraine / Czech Republic



Bohdan Sokur is a contemporary figurative painter and he focuses on various formal aspects of art. He explores categories of place and time by capturing personal memories. Details of everyday life and surrounding objects connected to the post-Socialist past of his country are very important to him. He often uses the imagery of a big city with large buildings, telephone booths, old cars and similar things because these archetypal images are familiar to us since childhood. His style of painting is expressive and visceral, but at the same time, it is associated with the mathematical-like perception that he often feels. He sees a possibility to show sincerity in his art and share it with other people. He thinks that doubt, indecision and mistakes are true signs of humanity. The reflection of these feelings and emotions in his art helps him create a dynamic message within a stable painting.



# Caroline Heje Thon

Goethe-Institut – Nordic Leipzig | August – October '21 | Denmark



Caroline Heje Thon (b. 1986) is based in Copenhagen and primarily works with oil paintings and muralism. "My art is driven by a curiosity towards our affective responses to our surroundings. I have worked a lot with the relationship between the human body and what we call 'nature'. In recent years I have investigated the aesthetics of the male body in a project called Manscapes. This project examines the male body as an object to the female gaze and deals with intimacy, male beauty, fragility and materiality. The works invite the viewer to enter the landscape of the naked male body and explore which reactions, impulses and sensations the close encounter with a passive soft male body creates. My current work is centred around how we experience the relationship between our own inner psychobiological landscape and our perceived surroundings, especially in relation to disruptive events such as trauma. Along with my artistic practice, I have studied biology and art history. I have a professional background within the museum industry, where I worked with research on art-science collaborations as well as curation and production."

# Christina Papakyriakou

Cyprus Ministry of Culture | June - August '21 | Cyprus



Christina Papakyriakou is a Visual Artist focusing on painting and drawing. In the context of her postgraduate research "Drawing As A Verb" she drew and studied movement maps as a result of body interaction within a live drawing action. In recent years she has been active in art performance, the technique of miksáz and experimental video. Her research interest is focused on the contemporary human and the way it acts, defines and creates in modern western societies.



# Hannah Sallah

Independent Participant | July '21 | Czech Republic

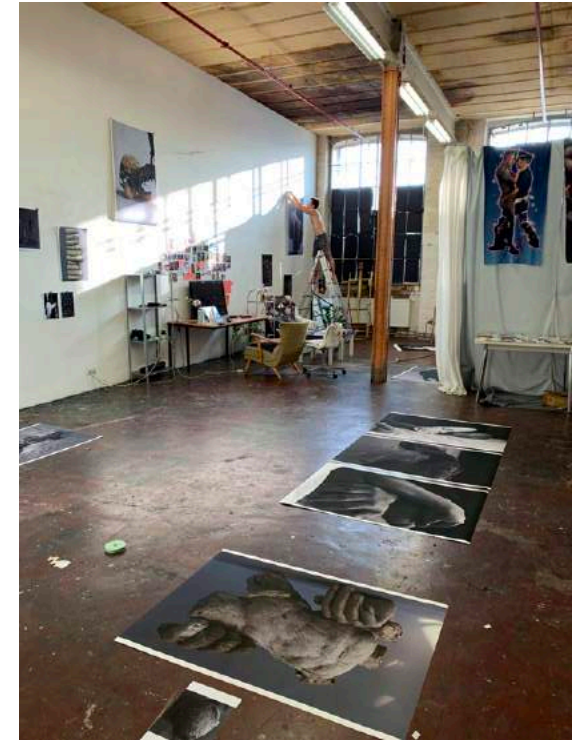
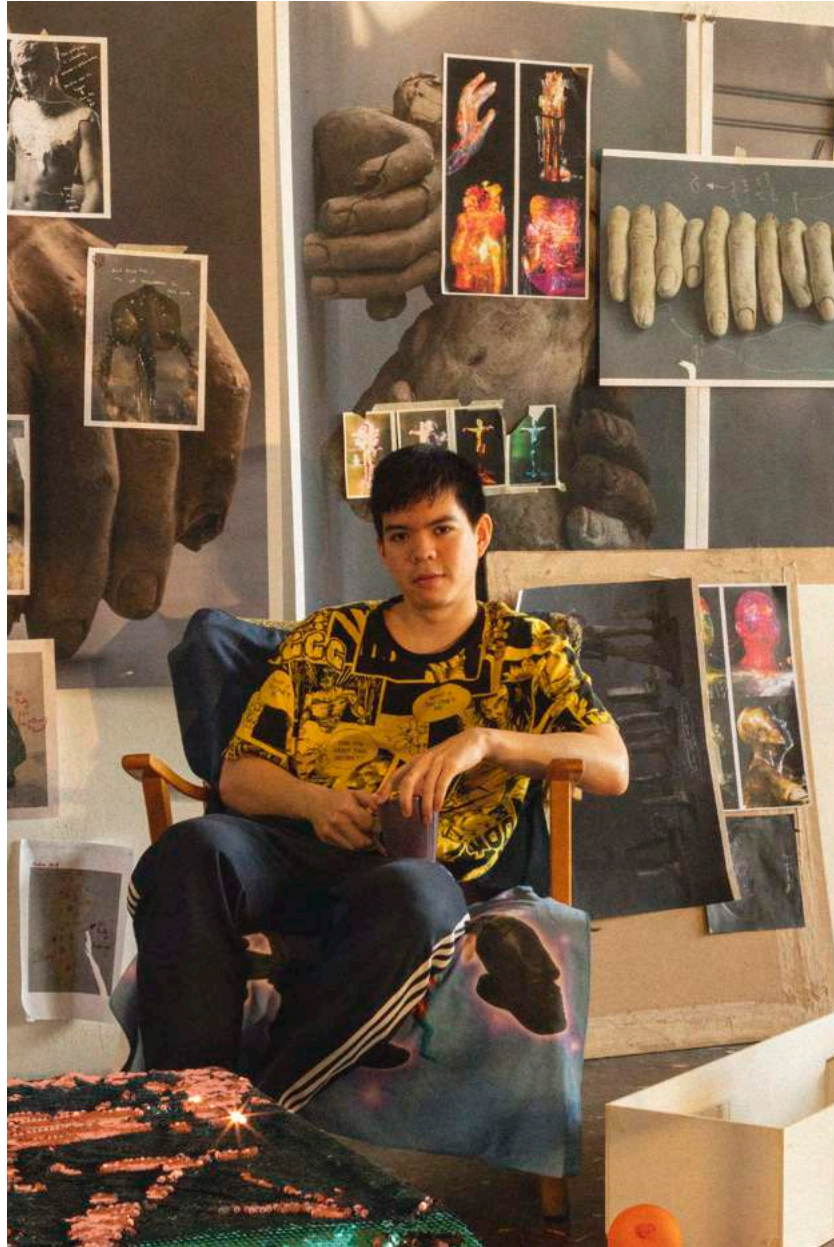


Hannah Saleh (1989) studied at FAMU – Film and Television Faculty of AMU, Prague Center of Audiovisual Studies, where she received a Bachelor of Arts. Furthermore, she studied at the University of West Bohemia, at the Faculty of Arts, Social and Cultural Anthropology and at the Charles University, Prague. She is the founder and art director of Adequate stuff – a Prague based activism video platform. Hannah Saleh works as a filmmaker, artist and lecturer.



# Harit Srikhao

Goethe-Institut – Pacific Leipzig | September '20 – February '21 | Thailand



Harit Srikhao obtained his bachelor's degree in Bangkok, where he was also born, before finishing his master's 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 unites 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 continued to research 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.



# Haryo Hutomo

Goethe-Institut – Pacific Leipzig | November '20 – January '21 | Indonesia



Haryo Hutomo (b. in Jakarta 1990) lives and works both in Jakarta and Yogyakarta, Indonesia. Graduated from arts pedagogic (B.Ed) State University of Jakarta, Haryo is an artist-organiser who works interdisciplinarily, based on the context of time and space. They are his efforts 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 of how art engages with the praxis of life. He tries to not only reflect on the tremendous impact of artistic practices on social and natural environments in Indonesia and worldwide, but he is also trying to provide scenarios for alternative ways of dealing with these environments. His work has already been presented/collaborated/cooperated nationally and internationally, for example with Indonesia, Malaysia, Thailand, China, Japan, Azerbaijan, Australia, New Zealand, Dominican Republic, India, Korea, Italy, Israel, Norway, Switzerland etc.

# Harry Markusse

Independent participant | June - July '21 | The Netherlands



“My work is abstract and fundamentally minimalistic by nature and is characterised by experimental studies in colour, form and movement. I work in series, with a distinct basic concept at the foundation of each set. Subsequently, I discover on the canvas how challenges are overcome and choices for artistic solutions are found, within the boundaries of the original concept. By mirroring, tilting, moving, repeating, and partly repainting shapes, a layered image with often powerful (though sometimes subtle) contrasts in colour arises. Herein, I seek harmony between shape/residual form, foreground/background, movement/countermovement, and flat/spacious. During the process of painting, I combine wall paintings with existing paintings and paintings with screen prints and other graphic pieces. This leads to a question as to what a painting is; what the limits to a painting are and what a painting could be. Cutting, folding, reusing and positioning canvasses in a certain way can transform paintings into objects. This operation of reselecting and rearranging shapes and colours, both within the painting and within the selection of composite elements, is central to the eventual look and necessity of the painting.”



# Irfan Hendrian

Deutsche Bank Fellowship | November '21 - January '22 | Indonesia



Irfan Hendrian (b. in Ohio 1987) is an artist, industrial printmaker and graphic designer known for his formal explorations in abstraction. Working mainly with paper, his interest is in the Bauhaus approach and method: to reduce, subtract and simplify everything to its most sublime, essential and substantial state. Irfan Hendrian values efficient, logical and utilitarian modes of thinking and acting which are reflected directly in his work. Collage provides a methodology that maintains Irfan Hendrian's purist approach to materials, utilising paper as a raw material with sculptural capabilities. Rather than creating images, he believes that through composing a visual arrangement of objects, a particular aesthetic value emerges. Currently represented by Sullivan+Strumpf.







# Maria Vashchuk

Independent Participant | November '20 - January '21 | 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.



# Jett Ilagan

Goethe-Institut – Pacific Leipzig | November - January '22 | The Philippines



Jett Ilagan aka Escuri is a music producer and multimedia artist from the Philippines. His audio work revolves around the composition of music to emphasise cultural soundscapes through cultural immersion, the use of field recordings of urban environments and the interaction with people and nature. His works aim to explore 'genus loci' (spirit of place/community) in relation to sound, through rhythm analysis and sound walking. One of his projects titled Audio Tour is a project that makes use of music or sound as a means of guiding the listeners and inviting them to look at a specific location through a different sense of the body aside from sight: hearing. Other projects include an audio-visual performance titled "Going Home", a project that is composed of hand-drawn musical notations and a musical composition reflecting the act of commuting from school and work, which is showcased at TEDxADMU. And most recently, an ongoing musical project with Goethe-Institut Philippines and Singapore titled "Sound of City."

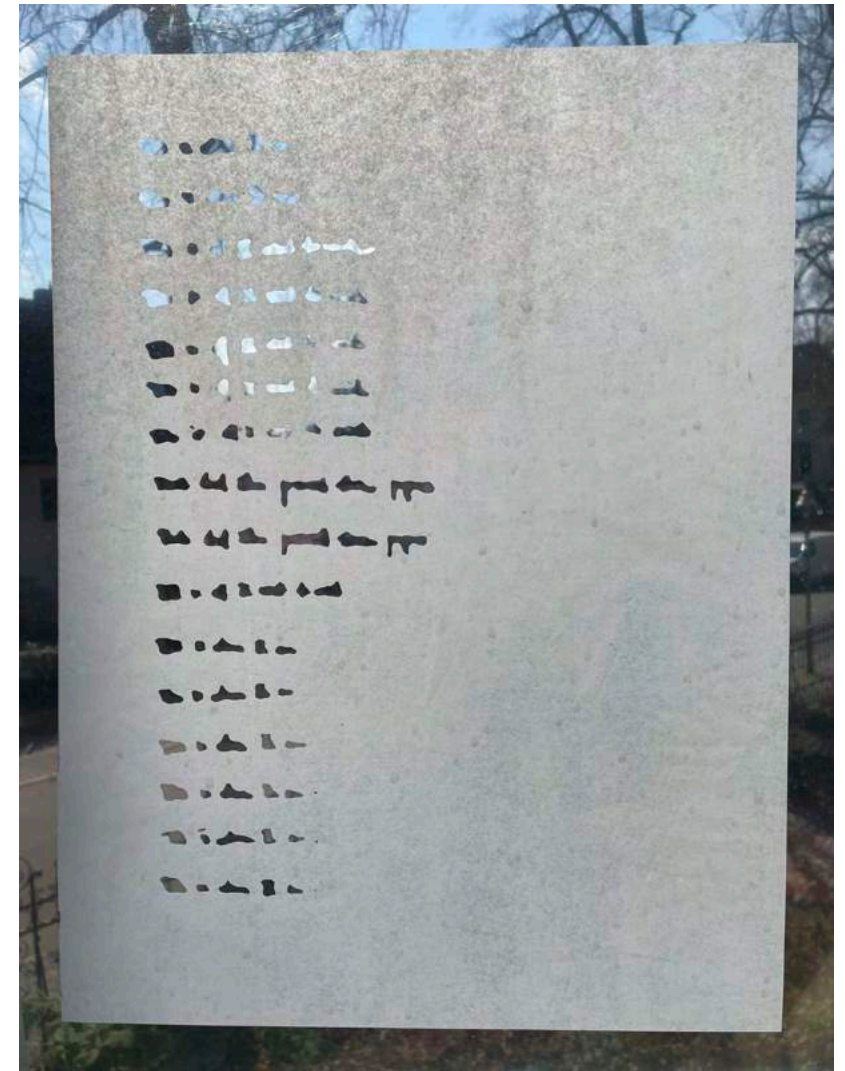






# Jevon Chandra

Goethe-Institut – Pacific Leipzig | November - January '22 | Singapore



Jevon Chandra is an interdisciplinary artist and designer. Across installations and interventions, his projects estimate the interplays between doubt and belief, such as in acts of faith, meaning-making, and caring. Through sound and multimedia design, his practice also extends into providing artistic support in the performing and media arts. Presently, he is an active member of the art collective Brack, and is working on understanding his practice as a long-term endeavour sustained by collaboration, decency, and patience.



# Magdalena Kreinecker

OÖ Kulturquartier | November '21 - January '22 | Austria



Magdalena Kreinecker, born 1993 in Linz, Austria. Lives and works in Vienna. 2013–2018 fine art / graphic and printmaking University for Applied Arts Vienna. Exhibitions: viadukt (solo; Vienna) laurenz.space (group; Vienna) tart.vienna (solo; Vienna), MUSA Startgalerie (duo; Vienna), Deegar Platform (solo; Teheran), PFERD (solo; Vienna). Magdalena Kreinecker works as a visual artist and printmaker in Vienna. She studied fine arts graphics and printmaking at the University of Applied Arts Vienna and in the Netherlands. Interested in printmaking as a form per se, Kreinecker works methodically in print to analyse and play with our current visual culture. Her work follows a certain logic where the original material is digitally prepared to be later physically transformed. The technical part is inherent in the form and thus inevitably given to the substance of her artistic practice. She works with various materials and techniques mostly in relation to printmaking such as silk-screen, etching or relief printing. At the same time, she sees herself also as a mechanic, layering and arranging copies through endless repetition and transformation of the ever same. Whether engraved in copper plates or scraped out of wood or linoleum—the process is particularly physical. There has never been a time in which images have been spread, sent or edited at a higher speed and intensity. Thus, making pictures orbits the realm of haziness and speculation. Through that blurriness, Magdalena compiles associative room installations and produces mostly analogue large-scale prints from digital material. Essentially, concepts such as power and propaganda and the significance of the pictorial are objects of her analysis. At the moment, Magdalena Kreinecker increasingly works in collaboration with different artists and is constantly challenging the borders of printmaking.



# Marten Bayuaji

Goethe-Institut – Pacific Leipzig | November '21 - January '22 | Indonesia



Marten Bayuaji (b. in Jepara 1992) is an Indonesian artist who started his art studies at Yogyakarta State University and Bandung Institute of Technology. His practice is very much inspired by nature, either in physical form or the idea of nature itself. Marten Bayuaji often uses a variety of media in his work. He responds to a natural landscape or a specific spatial framing. His outdoor works are ephemeral in nature, a condition in which Marten Bayuaji is questioning 'how humans position their natural environment, either good or bad'. Marten is interested in studying nature in anthropocentrism. Looking back to the most basic things about how we humans perceive nature is very important to him.



# Meita Meilita

Goethe-Institut – Pacific Leipzig | August '21 – November '21 | Indonesia



Meita Meilita (b. 1992) graduated with a bachelor's degree in fine arts from the State University of Jakarta. Currently, Meita Meilita is studying for her master's degree in fine arts at the Bandung Institute of Technology. Meita Meilita works using a contemporary craftsmanship approach which is often presented in the form of installation art. Meita Meilita uses personal experiences as a woman, mother, and domestic matters in the family as the theme of her work. According to her, personal experience is part of the cultural problems we face every day.

# Nicolò Brezza

Independent artist | February '21 - January '22 | Italy

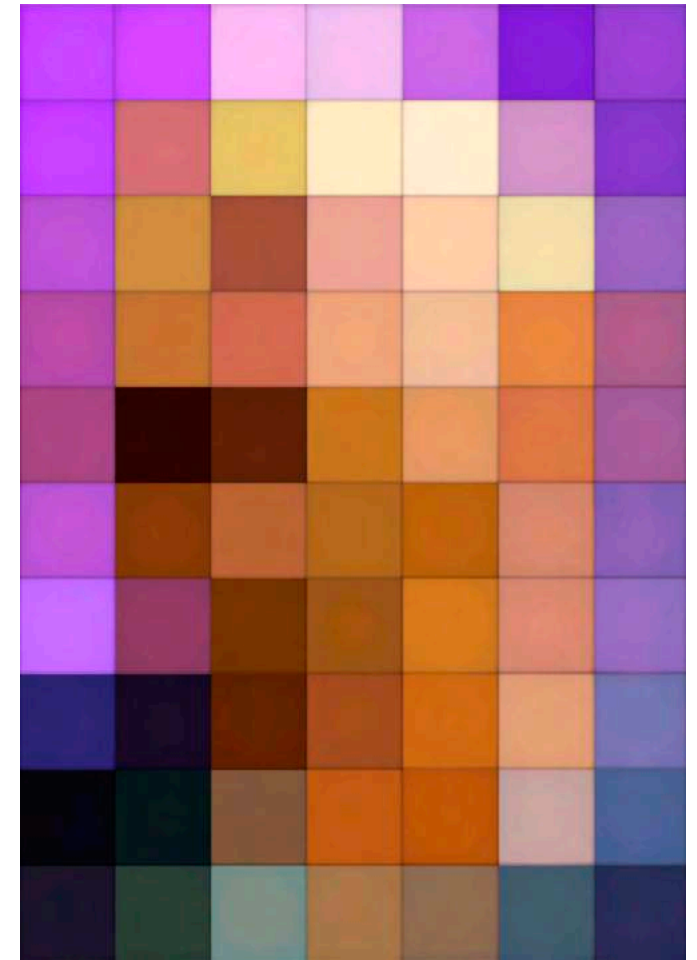


Nicolò Brezza was born in Trieste (Italy) in 1991. In 2015 he graduated in theatre and history of Italian cinema at DAMS, in Bologna, Italy. He then pursued his interests in visual arts and decided to continue his studies at the Academy of Fine Arts of Perugia, where in 2018 he obtained an MFA in painting and sculpture, class of Arthur Duff. In his work, the conventional elements of painting are reviewed and reassembled in order to alienate and disembody painting itself. "Living their own existence through a series of attempts, mistakes and exercises, people move in between spaces, getting closer, even if only perceptive and ethereal, to the truth. Inevitably, the artistic work is influenced by these movements that shape and mould the final product. How to reach the work? Through language. Language is foul and deceptive, therefore ideas are born and come to flavour the damage suffered. Artistic work can only thrive as an idea as a result. What makes it contemporary and valuable is the faculty to read the movements. Alas, a seismograph. There are good and bad ideas, only a single factor we possess can distinguish the two: sensitivity."



# Niels Bonde

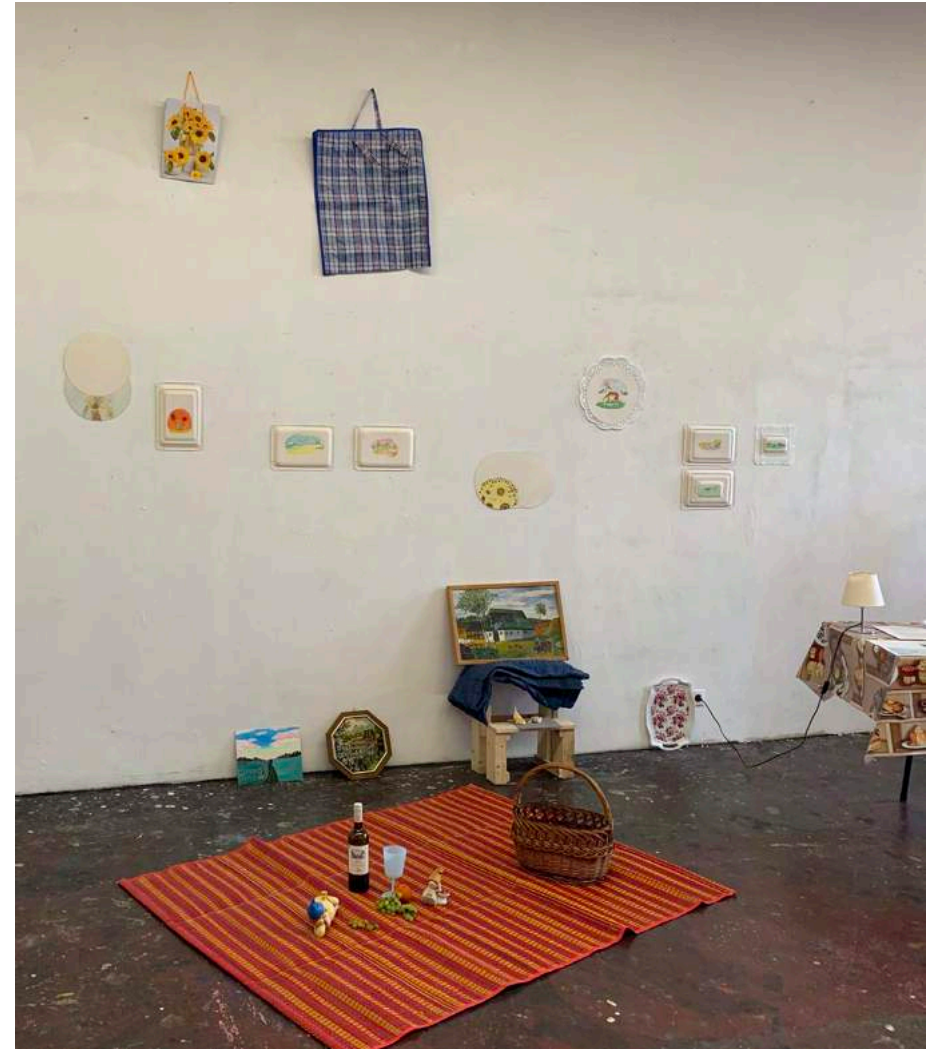
Danish Art Foundation/Council | April - July '21 | Denmark



"To briefly summarise, Niels Bonde's work deals with social interactions, often as mediated by technology. He explores how technologies are being continually inserted into the course of daily life, changing our relationships with one another, and how any technology placed in the public realm tends to be co-opted for purposes other than for which it was intended. To this end, his work forms a commentary on the world in which we live; at the same time, the manner in which he approaches his subject is frequently enlivened by a humorous or vulnerable sensibility indicative of the persistent pathos of the human conditions despite the (continued) utopian promises of technology's improvement and streamlining of life. Niels Bonde works in no single medium; his work is best 'categorised' as installation/multimedia. The particular form of each installation is dictated by the conditions he wishes to investigate, and in this way, his oeuvre has a strong conceptual component." Jennifer Riddell, curatorial fellow. MIT List Visual Arts Center.

# Orawan Arunrak

Goethe-Institut - Pacific Leipzig | March - May '21 | Thailand



Orawan Arunrak (b. in Bangkok 1985) lives and works both in Bangkok and Berlin.

Orawan Arunrak's work is largely inspired by her everyday life. Using tools like pencils, pens, paper, but also photography and the internet, she creates works that take the forms of drawing, painting and installation. Her practice is aimed at engaging in dialogue with local inhabitants in an attempt to merge the space of art and non-art. Repeatedly crossing national, cultural and spiritual borders, Arunrak's work has examined likeness and difference within and between varied locations in both Asia and Europe where she has lived in recent years, and based on relationships she has with these places.



# Uliana Bychenkova

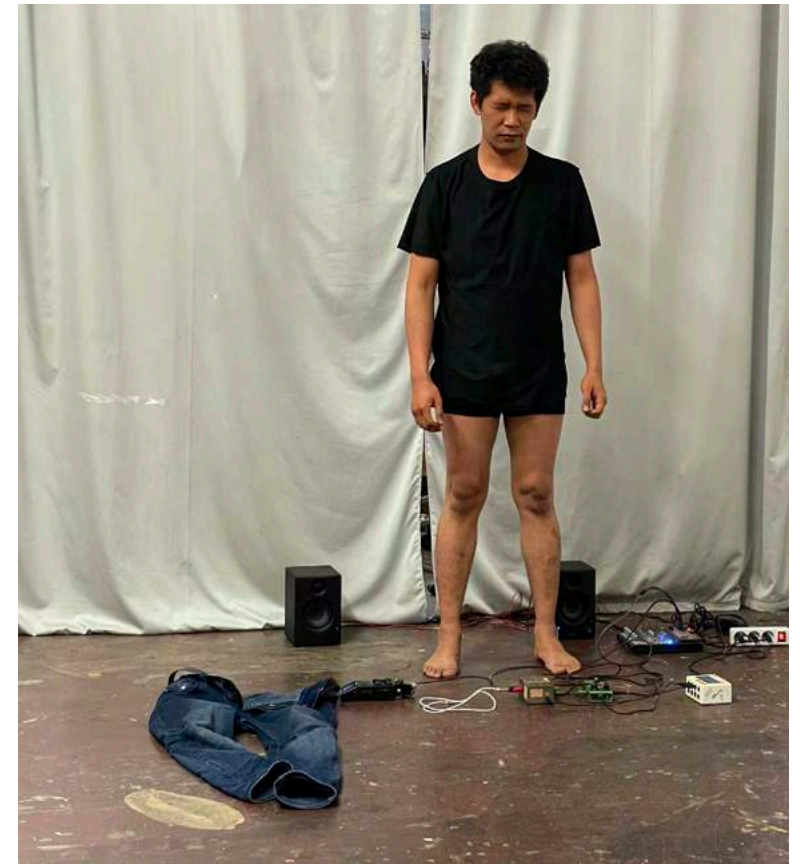
City of Leipzig Department of International Affairs | October '21 | Ukraine



Uliana Bychenkova is an artist, curator, designer and researcher. She was born in 1986 in Kerch. She studied at the Kharkiv State Academy of Design and Arts at the Department of Graphics in the workshop on book design and illustration (2011), after which she moved to Moscow, where she graduated from The Higher Academic School of Graphic Design (2014) and The Rodchenko Moscow School of Photography and Multimedia (2015). Uliana took part in the interdisciplinary summer school of theory and practice of artistic research, Vilnius (2014). From 2016 to 2017 she studied at the School of Engaged Art led by the Chto Delat group in St. Petersburg. In 2020, she studied the course of feminist writing by Galina Rymbu organized by the “Feminist Workshop” in Lviv.

# Theo Nugraha

Goethe-Institut – Pacific Leipzig | August – November '21 | Indonesia



Theo Nugraha (b. 1992) is a sound artist from Samarinda. He has been part of the Indonesian experimental sound scene since 2013. His discography contains almost 200 releases. He is the co-founder of EXTENDED ASIA, co-artistic director of MUARASUARA, and the co-curator for the Kota Samarinda Museum. Theo is currently participating in an experimental visual group with Milisifilem Collective, performance art at 69 Performance Club, and is the editor of the VJ>Play column at Visual Jalan. "My work focuses on exploration and findings from sound, body, visual experimentation and collaborative work across disciplines. When we talk about sound, we can see how the duration, appearance, motion, light, and events work in a composition. Sound contains a diversity of complex elements, which are particularly apparent in the variety of sound discourses in Indonesia due to the different cultures and traditions on each island.







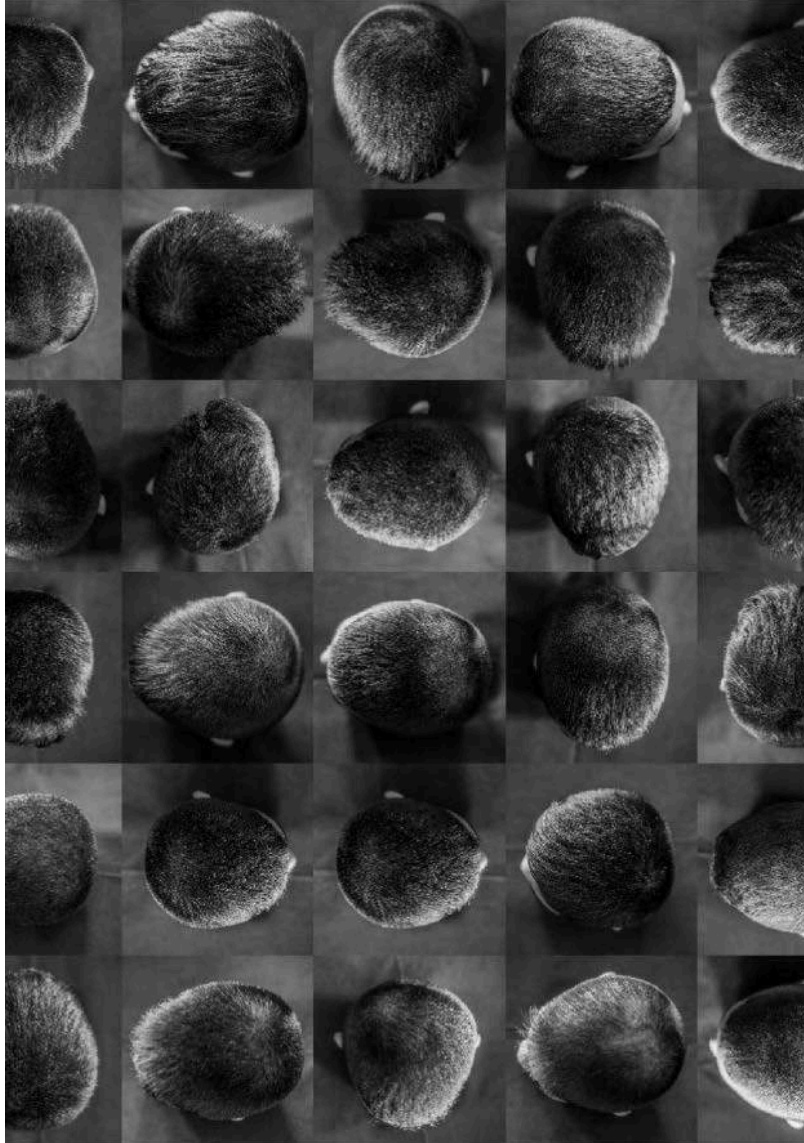
# Exhibitions





# INVOLUTION

## Jan '21



### Participating artists:

Nicolò Brezza (Italy), Michelle Eistrup (Denmark), Loes Heebink (The Netherlands), Haryo Hutomo (Indonesia), Abdallah Karkout (Syria), Cyryl Polaczek (Poland), Martyna Kielesińska (Poland), Harit Srikhao (Thailand), Maria Vashchuk (Russia)

Involution is a word possessing multiple definitions, however in this case, the definition most concerned with the thematics of this exhibition is that 'involution favours a coevolution of organisms that act not on competitive pressures but on effective relations, - an effect also clearly felt in a space like an artist residency.

In this catalogue, we find the landscapes of Nicolò Brezza, the indoor family portraits of Maria Vaschuck, Haryo Hutomo's project in which he traces the flow of food from south to north, Harit Srikhao's photography project concerning the Transparent Man, Abdallah Karkuot's paintings which bring the spectator on a journey from the lights of the Middle East to those of Scandinavia, Cyryl Polaczek's thought-provoking surrealist scenes and Michelle Eistrup's audio work Amnesia, an intimate text about colonialism in which the artist emphasises the importance of remembering one's history. Furthermore, in this catalogue we can watch Martyna Kielinska's video performance Sad Box Theory detailing emotional reactions described by gestures of common use and the prologue to Loes Heebink's poetic video project Sky Kisses Earth, full of metaphors about the various connections between humans and nature.

The nine artists featured in this catalogue have now spent months together, living, learning and working side by side. This closeness allowed them to open up various dialogues with each other, not only through the medium of artistic expression but also through everyday activities such as the sharing of food, sport and daily life, thus encouraging new ways of thinking and of being with each other. People, like roots, grow connected, entangled, and if they live and work together something similar may transpire with their art. Despite their differences, these artists have a common tendency to search for connections both inside and outside their work.

# RESONATE

## Feb '21



The art concert format RESONATE was founded by Tahlia Petrosian. *Opus I* was the first digital concert of the collaboration series with classical musicians of the Gewandhaus, the Leipzig philharmonic orchestra, and international LIA artists. The Karajan Institut Salzburg streamed the one-hour-long concert and performance piece by Goethe-Institut fellow Harit Srikhao from Bangkok, Thailand, in cooperation with choreographer Clara Sjölin, reaching out to 500 000 followers around the globe. The Resonate Team was available in a live chat room to start a dialogue with the global audience. The concert was streamed in all time zones worldwide.

The work process was the most interesting exchange of that project. As there was a global lockdown, we regularly met with Thailand, Sydney and Vancouver and Leipzig via Zoom, creating the thoughts and technical needs of the project together. Actor and dancer Clara Sjölin worked together with one on one with artist Harit Srikhao. Only on the day of the concert recording we almost all came together with just a few hours until the actual moment of production. Everything had to go smoothly now. Classical musicians had to perform for the very first time while a dancer was moving within and between them playing their pieces at the highest concert level. The working process and performance turned out to be an intensive learning process and exchange of knowledge and professional thinking in two very different professional fields in the arts. The concert took place at Leipzig's oldest and most renowned student and jazz club Moritzbastei.

The concert series is planned to fill in a gap by processing an artwork while the music is playing live in front of the audience. The audience is going to take part in an actual artwork production in real-time as the atmosphere of the concert hall is not given in a digital concert format. Therefore, a visual experience is intended instead. In the aftermath, this concert was to start an educational initiative in Bangkok at the Goethe-Institut.

At LIA, we believe that moving outside of our comfort zone leads to new perspectives opening up. International visual artists working together with professional musicians fits perfectly into this philosophy and this type of collaboration leads to new approaches being developed and new kinds of artistic exchanges taking place.

The visual experience and the uniqueness of participation in a creative process in the very moment of artistic production and in dialogue with the classical music of orchestra musicians is the root of the project. We cordially thank the Goethe-Institut, the Moritzbastei and the Gewandhaus musicians for their kind cooperation.







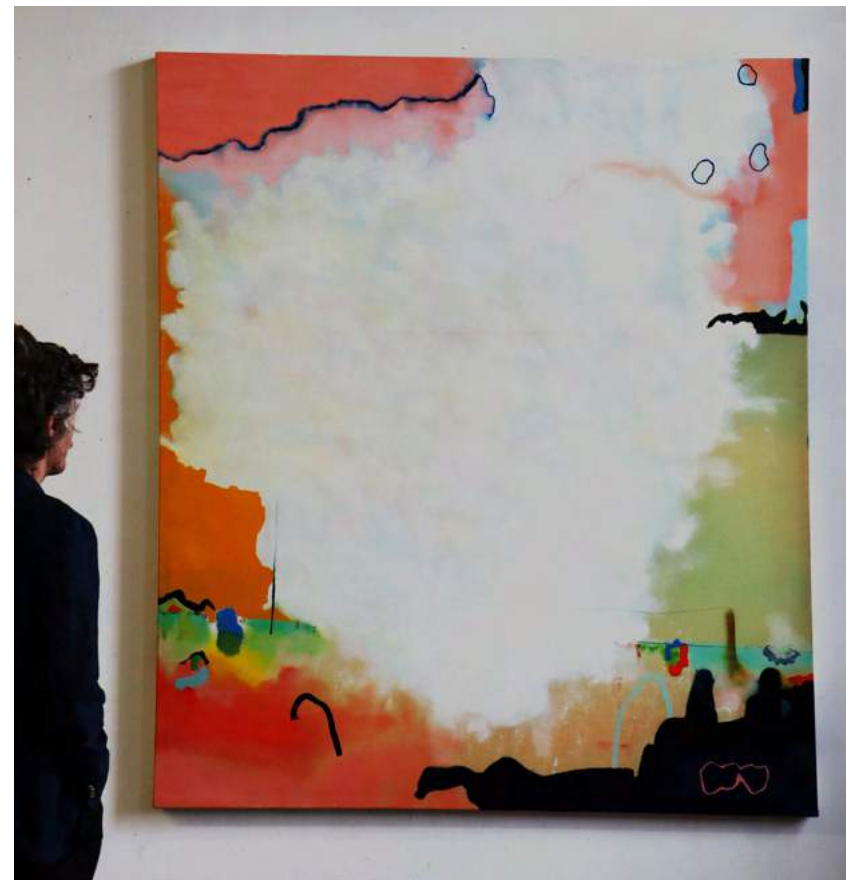
# Spring Show

## Apr '21

### Participating artists:

Nicolo Brezza (Italy), Maria & Vlado Ondrej (Germany), Bianka Chladek & Adrian Altman (Czech Republic), Orawan Arunrak (Thailand), Niels Bonde (Denmark) and Bohdan Sokur (Czech Republic/ Ukraine)

The spring show was a calm and first possibility to make people visible and work together with a very limited number of guests again. Still, assembling, speaking about the works and curating the exhibition gave perspective and hope to everyone taking part in it that any form of communication, as limited as it might be, strengthens the individual. Niels Bonde (Danish Arts Foundation) started his investigations with the Runde Ecke Stasi Museum in Leipzig researching artificial intelligence and old spy techniques creating images of people being used as evidence for crimes against the state. Bohdan Sokur, originating from Kiev, Ukraine (University of Technology Brno / City of Leipzig Department of International Affairs), made great encounters drawing and painting cityscapes of the communist and post-communist eras. Orawan Arunrak (Goethe-Institut Thailand) collected items of daily use or kitsch she found, starting conversations with shop owners and traders and finding out micro-stories of individual memories and personal experiences. Bianka Chladek and Adrian Altman (Czech Republic) used the Petersburg hanging method to be able to fit all of their creative energy in their studio. Countless expressive paintings were covering the walls while Bianka Chladek also created sculptures of subtle fragile figurines made of plaster. Anders Juhl composed and played concert pieces on his keyboard during the Tour while Dawoon Jung, not being physically present, exhibited a piece of his etchings from Japan which were supposed to be part of the 160 years of Japan exchange celebration which should have taken place with a Mendelssohn Haus concert and festivities. Nicolo Brezza was presenting his large scale vidi landscape abstractions painted in oil on canvas. As guests, we invited LIA's etching partners (left and right of Anna-Louise) Maria and Vlado Ondrej to exhibit with the artists.









# CROSSROADS

## Jul '21

Participating artists:

Nicolo Brezza (Italy), Ayelet Carmi (Israel), Harry Markusse (The Netherlands), Christina Papakyriakou (Cyprus), Hanna Sallah, Hanna Sallah (Czech Republic)



The exhibition CROSSROADS showed the dialogue between four individual artists who are somehow all connected by the sea or waterways. The show documents the collective knowledge that the five international artists have been developing, both locally and digitally, during the time spent in Leipzig. What stories did they tell, about us, about them, about being in the LIA-Leipzig International Art Programme together?

Their dialogue took place using different media such as painting, film and installation.

We cordially thank the sister city partnership between Herzliya and Leipzig – Department of International Affairs for their kind support as well as archive massiv for their wonderful exhibition space to show at the Spinnerei galleries.

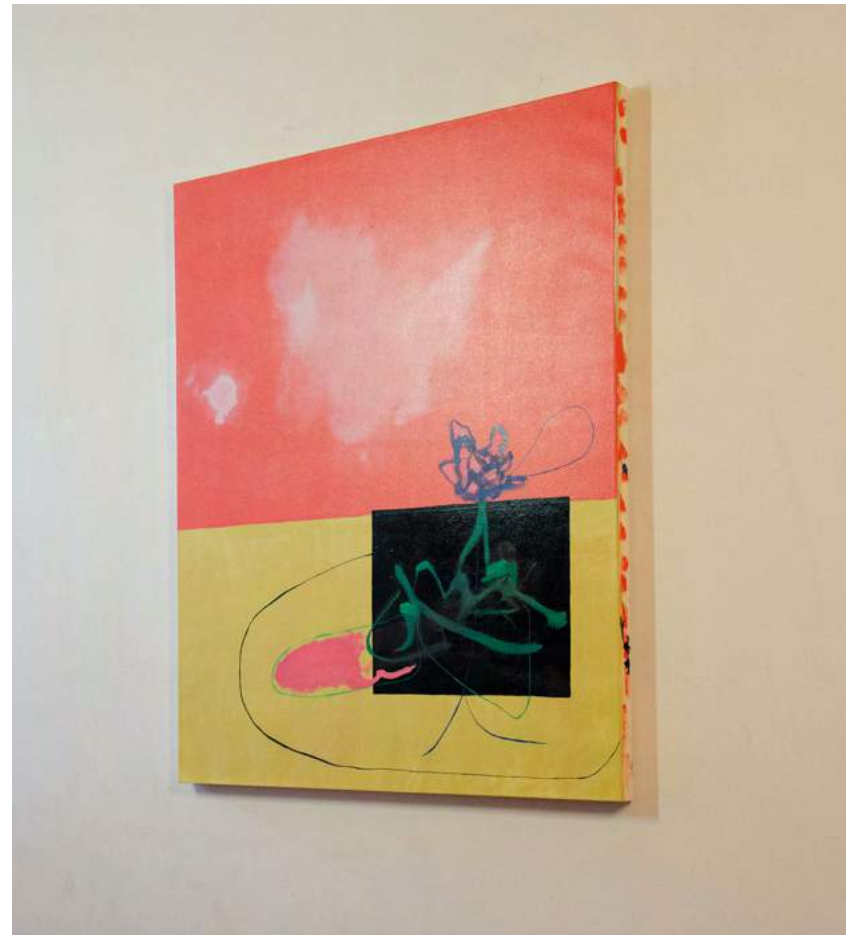


# SCAPING

## Sep '21

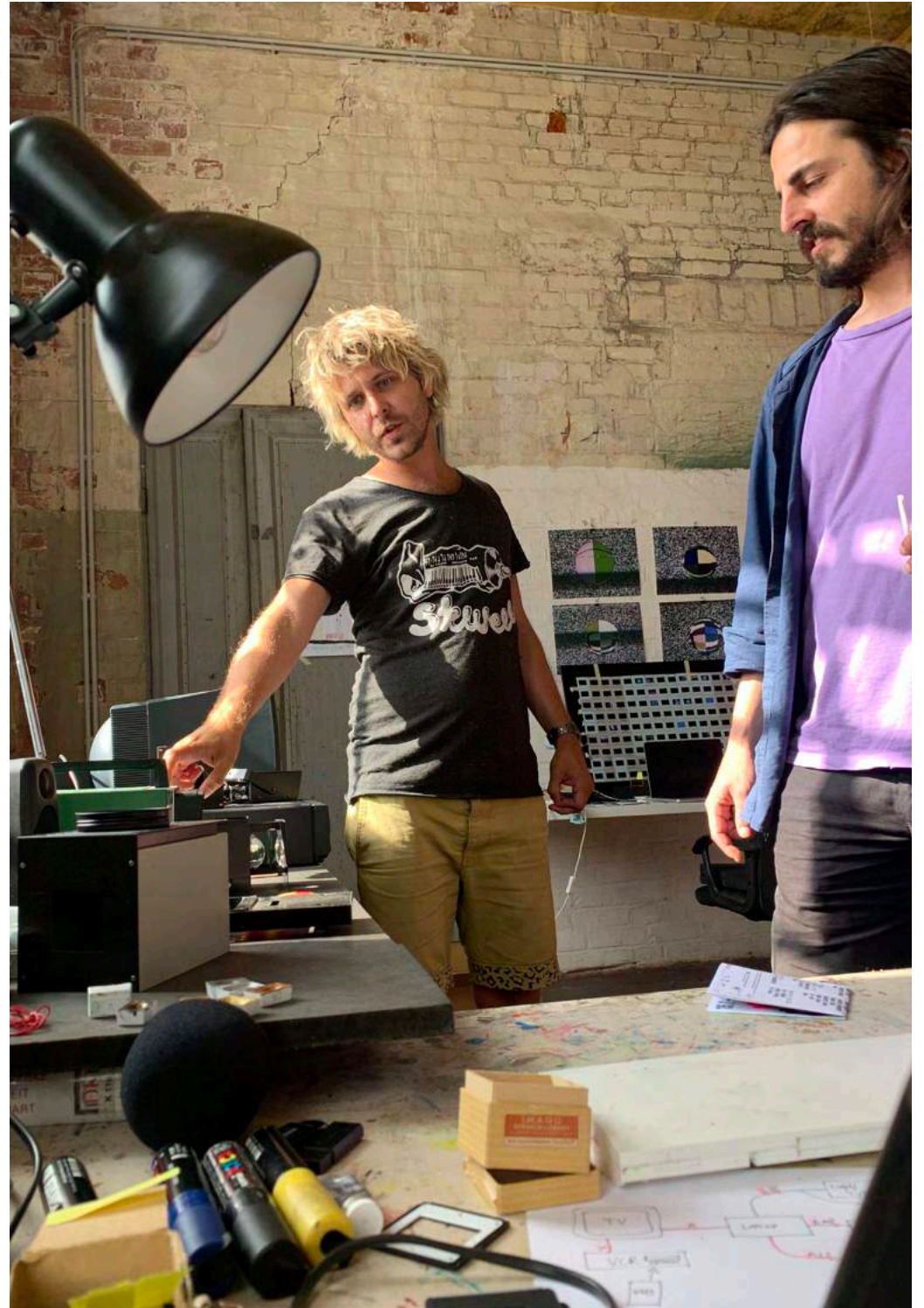
Participating artists:

Atli Bollason (Iceland), Caroline Thon (Denmark), Christina Papakyriakou (Cyprus), Theo Nugraha (Indonesia), Meita Meilita (Indonesia), Nicolò Brezza (Italy), Hanna Sallah (Czech Republic)



Thanks to the generous support of the Goethe-Institut and the continuing Northern as well as Pacific Leipzig projects, artists from Northern Europe are currently meeting artists from the Pacific region exhibited together in SCAPING! The word derives from an archaic variant of escape. Meeting, sharing living and work space as well as participating in vivid discussions in an unknown culture and country, not knowing each other beforehand, has formatted this special exhibition showing works by the following artists: Nicolò Brezza (Italy), Atli Bollason (Iceland), Caroline Thon (Denmark), Theo Nugraha (Indonesia) and Meita Meilita (Indonesia) as Goethe fellows as well as Christina Papakyriakou (Cyprus Ministry of Culture). This year's LIA autumn open studio show was comprised of performative acts, sound-, light- and landscapes and an invite to a vivid exhibition of shaping our experiences within the realm of using all human senses by meeting the artists, discussing and enjoying company in SCAPING!







# Silent Streets

## Sep '21

In 2007, the LIA - Leipzig International Art Programme began its programme activities with the exhibition of contemporary Japanese art *\_Between Past and Future.\_* It was the beginning of the international artist residency. Over the years, Japanese fellows also worked at the LIA. Thanks to the Japan Foundation, as founder, I took part in an inspiring curatorial tour of Japan in 2019, which resulted in the exhibition "Silent Streets".

We were walking through Tokyo and had just left Shibuya, one of the world's busiest intersections. We entered a side street. From one second to the next, it was absolutely silent and the small street deserted. There was not a single vehicle anymore. Only the lights of the lanterns and the windows of the small detached houses were illuminated.

A quiet street is often used as a metaphor for change because emptiness opens up new perspectives. An international artists' residency creates lasting change by creating new points of view. An artist residency is an intersection with quiet side streets. People from different cultures meet here and inspire each other from a foreign culture in a constant exchange. Encounters arise accompanied by loudness and quietness, presentation and elaboration, by conversation and in contemplation.

A few months after the experience in Tokyo, the whole world became silent. Covid-19 spread, but still, the work on the exhibition began. Stefan Guggisberg, a long-time guest critic on the LIA programme, sought to exchange ideas about Japan with me after I returned from my curatorial trip. In 2019, he was able to take up a one-month fellowship in the city of Kūfu, Yamanashi Prefecture. "I have had this quiet curiosity towards Japan since my childhood. My first encounters were Pokémon and the martial arts at the Karate Dojo Thun where I started training as an 8-year-old. There was always this curiosity about Japan, a desire to make contact with something unknown," says Stefan Guggisberg.

In 2004, Stefan Guggisberg, who is Swiss, arrived in Leipzig to study art at the art academy there. In 2010, Aika Furukawa, from Japan, arrived at the LIA artist residency in Leipzig to study European painting. Both artists stayed in Leipzig, visiting each other's exhibitions and studio presentations. In 2019, they first consciously got to know each other at Aika Furukawa's vernissage



in Tokyo. Two Leipzigers-by-choice met in Japan. Here, they are exhibiting together for the first time in Cologne.

Both artists are connected by painting. Both start from drawing. They work with contrasts: Loud and quiet, fullness and emptiness. They work with pictorial spaces. Stefan Guggisberg exposes them from his layers of paint within the chosen picture format. Aika Furukawa lets them develop in an interplay and often with the inclusion of the surrounding space.

They are separated by their approach. Stefan Guggisberg is based in photography. He approaches painting through light and movement. Aika Furukawa is based in painting. She looks for the drawing in the painting. Both are connected by the western tradition of painting and their habits of seeing.

Stefan Guggisberg's iPad paintings play with light and shadow. The filigree

drawings resemble cave paintings. The works make us think of Plato's Allegory of the Cave. We look at his pictures, we interpret our reality in them. Here and there, the viewer thinks he recognises a shadow, a silhouette emerges, a passing, a scurrying, a trace, then silence again. He plays and breaks perceptual patterns. He deliberately places blur in the foreground, and sharpens the background with filigree drawings on the picture walls.

His large-format oil paintings are framed behind glass. They are treated like drawings and show no clearly defined space. The painterly process is ablativ and exposing. As if from a rock wall, the layers of the painting are removed and overlays are uncovered from the "bedrock" until something new emerges. Stefan Guggisberg talks about his pictorial dialogue, he has to "keep the game going". He does not look for





pictures, he finds them.

"The question is whether the empty picture ground, the empty sheet, exists at all in drawing or painting. Information is always already existing, a slight shadow that falls on the sheet or an irregularity in the surface structure. It is a question of how one looks at it, and how consciously one listens. There is always already a trace to follow or to oppose. One arranges forces and brings new ones into play. In the painterly process, swirls and condensations congeal out of the existing structure. Objects or figures can emerge from this, which function as centres and allow the viewer to enter the pictorial space. Depending on the picture, however, the centre also remains outside the pictorial space. It is the viewer who then forms the centre and holds the pictorial cosmos together," says Aika Furukawa in conversation with Stefan Guggisberg.

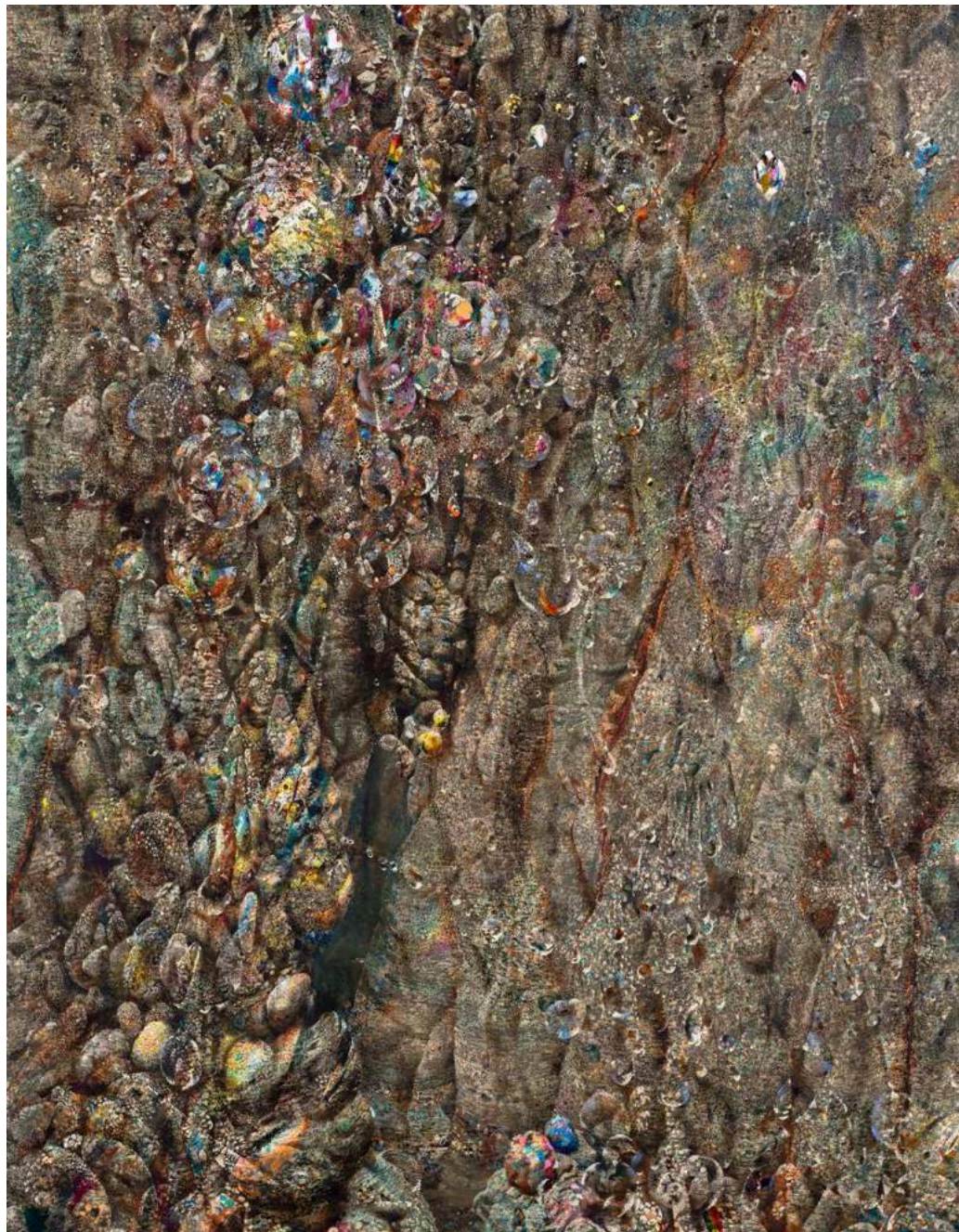
Aika Furukawa's work focuses on the everyday in detail, the particular in general. She paints textiles of everyday life, depicting them in their used, worn but also beautiful state. She paints the fullness in simplicity. Creases, folds and fractures are captured in the manners of the old masters, juxtaposed with her graphic, abstract paintings that reach into space, hang, lie, become chunky and then still and flat again. A flat wall is not an obstacle, it becomes a challenge, part of the work. Frames are made visible, and structures of the picture constructions are deliberately brought out and exhibited in their way of making. The everyday is brought out onto the stage.

Aika Furukawa was trained in classical Western painting in Japan. She came to Germany because she wanted to see, experience and study Western painting on the scene. Aika Furukawa paints textiles that make us what we are or

would like to be when she captures suits, ties or costumes and then lets them fall three-dimensionally into a room by suspending the metre-long canvas from the ceiling. She often works in series throughout the year. The process is an essential part of her work, the duration has more weight than the physical result.

For both Aika Furukawa and Stefan Guggisberg, the creative process is the most important thing. The duration, and the time used for the creation of the work is their pivotal point. This is where the two meet again. The Japanese art of calligraphy emerges in the drawings of both artists. While Aika Furukawa breaks through the silence with her wanderings between Eastern and Western pictorial traditions, Stefan Guggisberg does so by peeling out what has long been present in his pictures, an evocation of the world that is within himself. Fullness emerges from silence.





## Stille Straßen – 静かな通り – 古川あいか シュテファン・グギスベルグ

Aika  
Furukawa  
Stefan  
Guggisberg

2007年、LIA - ライプツィヒ国際芸術プログラム - は、日本の現代美術・Between Past and Future- 展の開催を契機に、アーティストレジデンスを創設しました。LIA では、長年にわたり日本人の奨学生もここで制作活動を行っています。2019年、LIA の創設者である、私アナ＝ルイーゼ・ローランドは、日本の国際交流基金 (The Japan Foundation) と石橋財団主催のキュレーター交流研修に参加しました。それはとても感動的なものでした。そして、今回の展覧会「Stille Straßen」では、その感動が最高潮に達していると感じています。

東京を散策していた折り、世界で最も混雑で有名な交差点のひとつである渋谷交差点を過ぎ、脇道へ入りました。その途端、訪れたのは完全なる静寂でした。そこは車の往来はなくほとんど人通りの無い路地でした。ただ提灯と小さな家屋の明かりだけが灯っていました。

静かな通りは、よく変化の比喩として使われます。それは空虚が新たな視点を開くからです。国際的なアーティストレジデンスは視点の変化を生み、それによって絶え間なく変化を生み出します。このレジデンスは静かな脇道との交差点です。様々な文化の人がここで出会い、絶え間ない交流の中で異文化の刺激を受けます。異文化との出会いは喧騒と静寂、プレゼンテーションと熟考、会話と反省を伴います。

東京での経験から数ヶ月後、全世界に静寂が訪れました。Covid-19 (新型コロナウイルス) が蔓延してしまいましたが、それでも展覧会の準備は始まりました。長期に渡って LIA プログラムのゲスト評論家であるシュテファン・グギスベルグから、キュレーター研修から戻った私に、日本についての意見交換の申し入れがあり、日本との交流について話し合いました。2019年、彼は一ヶ月間の山梨県甲府市での奨学金を得ることができ、そこに滞在しました。シュテファン・グギスベルグは次のように言っています。「私は幼い頃から日本に対して密かに関心を持っていました。最初の出会いはポケモン (任天堂のゲーム) と 8 歳で Thun 道場を始めた空手でした。日本に対する関心が常にあり、何か未知のものに触れたいという願望がありました。」と。

2004年、スイス人のシュテファン・グギスベルグはライプツィヒに到着し、美術大学で学位を取得しました。2010年、LIA のアーティストレジデンスに古川あいかは西洋絵画を学ぶためにやって来ました。二人ともにライプツィヒに残留し、お互いの展覧会やアトリエ訪問でのスタジオプレゼンテーションに訪れていました。2019年、東京で開催された古川あいかの展覧会のオープニングにて、お互いの作品についての共通点を見いだしました。二人のライプツィヒの住人が日本で出会ったのです。今回、この二人がケルンで初めて一緒に展覧会を開催します。二人のアーティストは絵画によって結びついており、制作は両者とも素描から始まります。二人は、喧騒と静寂、充滿と空 (くう) といった対照を扱い、その制作においては、絵画空間を有効に活用します。シュテファン・グギスベルグは、選択された画像をその形式の中でアプレーションによって各層から創出していきます。古川あいかは、作品を (空間全体の) 相互作用として捉え、しばしば周囲の空間も含めて制作します。

二人のアプローチの仕方は異なります。シュテファン・グギスベルグは、写真を源としています。彼は光と動きを絵画に求めています。古川あいかは油画出身で、絵画の中の素描を探求しています。どちらも西洋絵画の伝統とその鑑賞習慣と結びつけたものとなっています。

シュテファン・グギスベルグの iPad の絵は光と影を織り込んだ作品であり、線描の絵は洞窟壁画のようです。作品はプラトンの洞窟の比喩 (イデア論) を彷彿とさせます。私たちは彼の絵を見て、現実をそこに認識します。鑑賞者はあらかじめ影を見つけ、現われたシルエットが通過し、ざっと動き、痕跡を確認し、そしてまた静寂に戻り、と彼は知覚のパターンを再生し、そして破壊します。彼は意図的に前景にぼかしを配置し、線描画で画面の背景を鮮明にします。

彼の大型油彩画はガラスの後ろに額装されています。それらはデッサンのように扱われ、明確に定義された空間は示されません。絵画のプロセスは侵食的かつ露出的です。まるで岩壁から絵のレイヤーを切り崩したかのようにあり、そして堆積物を「原岩」から何か新しいものが出てくるまでそぎ落とします。シュテファン・グギスベルグは彼の視覚的対話について「この視覚的な遊びをずっと続けなければいけない」と話します。彼はそれらを見つけるのではなく、それらと出会うのです。

古川あいかはシュテファン・グギスベルグとの対談で、「問われるのは、スケッチや絵画に背景の空や空白のページがそもそも存在するのだろうかということ。紙に落ちるわずかな影や表面構造の不規則性といった情報が常にそこに存在します。それは、どのように見るか、どのように意識的に耳を傾けるかという問いです。常にあとを追ひ、

また逆の方向に進められる軌が既に存在します。知を整理し、新たなものを思考の遊びの中へ持ち込みます。描く過程の中で、既存の構造から渦と濃縮された事象が凝結します。そこから、中心を担う鑑賞者が絵の空間に入ることを可能にする事象や図形を創造することができます。しかしながら、絵画の表現によっては、その中心が絵画空間の外側にとどめられることもあります。中心を形作り、イメージの宇宙を形成するのは鑑賞者です。」と話します。

古川あいかの作品は、日常の細部、平常の中の特異点にその視点を持ちます。彼女は日常生活の織物を描き、その使用感、着られた感のみならずその美しさも描写します。彼女は素材さのうちにある豊かさを表現します。(古川あいかの描く)ねじれ、折れ目、シワや裂け目は緻密に描写されることもあれば、それとは対照的に、より抽象的にグラフィックとなって空間に広がり、ぶら下がり、倒れ、塊になり、また静かに平らになることもあります。平らな壁は障害物ではなく、それ自体がキャンバスとなり、作品へと組み込まれていきます。フレームは可視化され、絵画制作の構造が意図的に表出し、そして彼女の意図するところに設置されます。日常が舞台上に繰り広げられるのです。

古川あいかは日本で伝統的な油画を専攻していました。彼女は西洋絵画の生れた現地を見て廻り、ドイツの地で、経験し、学びたいと思い (ライプツィヒに) 来ました。古川あいかは、スーツやネクタイ、コスチュームは、私たちが何であるか、または何にならなにか、を表していると考えます。織物を描き、天井から大型のキャンバスを吊るすことにより、それらを立体的に部屋に絡み込むことを試みます。しばしば、彼女はシリーズの制作に丸々一年を費やします。制作の過程は彼女の作品の本質的な部分であり、この期間は具現化された最終結果より重みを持っています。

古川あいかとシュテファン・グギスベルグ二人にとって、この創造的な過程が最も重要であり、制作期間や制作時間は彼らの様々な情報や意思決定の結果です。ここに再び二人は共通点を持ちます。ドローイングに関しては、どちらも日本の書が目を引きます。古川あいかは東洋と西洋絵画の伝統の間をさまよい、その行程通って静寂を破る一方で、シュテファン・グギスベルグは、彼の絵画の中に長い間存在しているものを剥がし、彼自身の深層にある世界を引き出すことによって表現します。豊かさは静寂から生まれます。

アナ・ルイーゼ・ローランド  
LIA - ライプツィヒ国際芸術プログラム  
- 創設者、キュレーター









# IMAGE LANGUAGE PLAY SPACE EXPERIMENT

## Etching Programme



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

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 plus 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 for trying to execute all wishes in printmaking being imposed. They were inspiring and taught unique techniques such as embossing as well as aquatint.

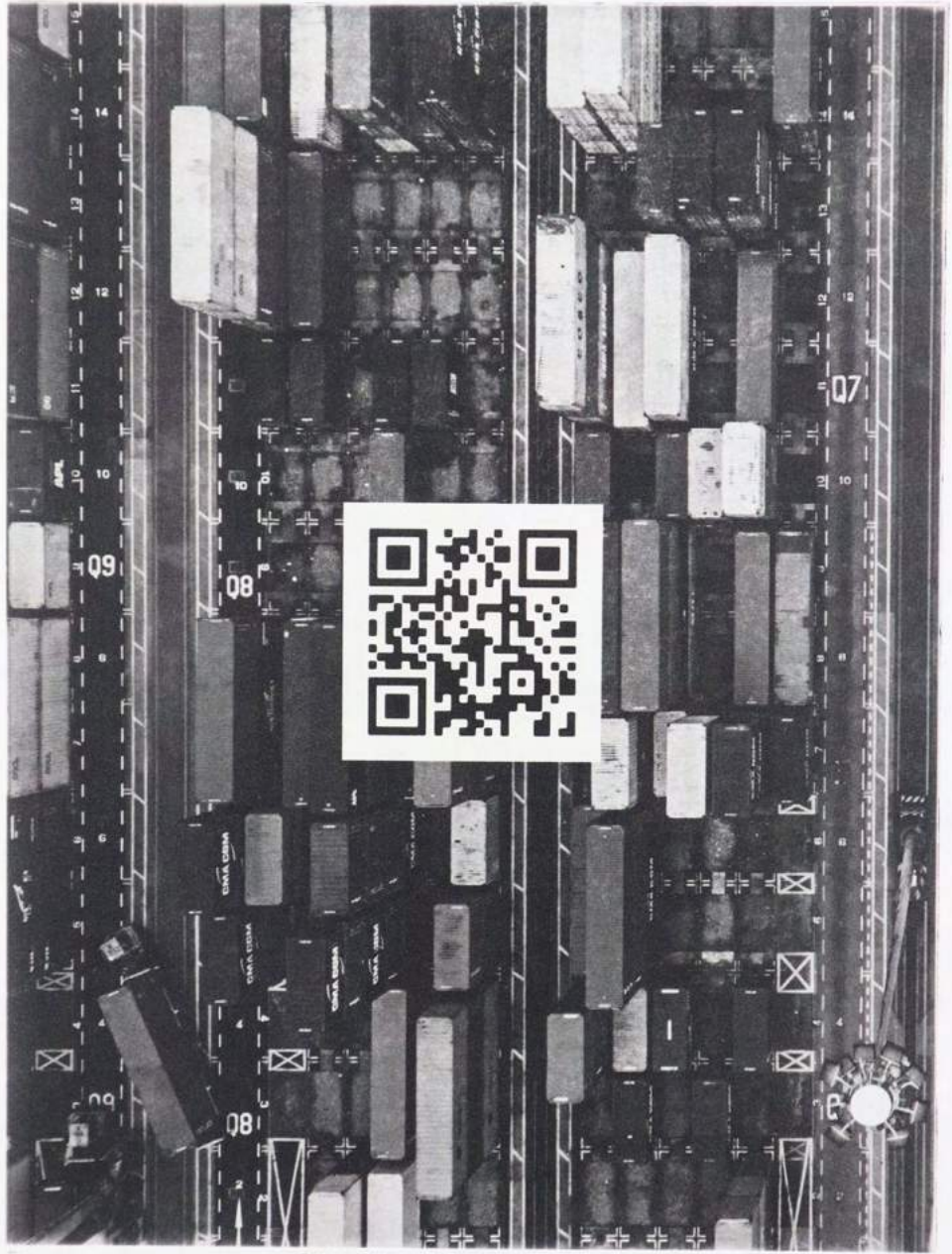
This year's cultural patrons were Ruprecht von Kaufmann, Maix Mayer as well as Edgar Leciejewski sharing their knowledge and expertise as well as giving guidance to the Pacific fellows in those bilateral symposiums this year.

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 by 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, thus creating 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 to learn about new encounters made in Leipzig of IMAGE LANGUAGE PLAY SPACE EXPERIMENT.







5/19

-POLITICAL MAP OF FOOD REGULATIONS-

7/1 -WATER BUREAU 2011







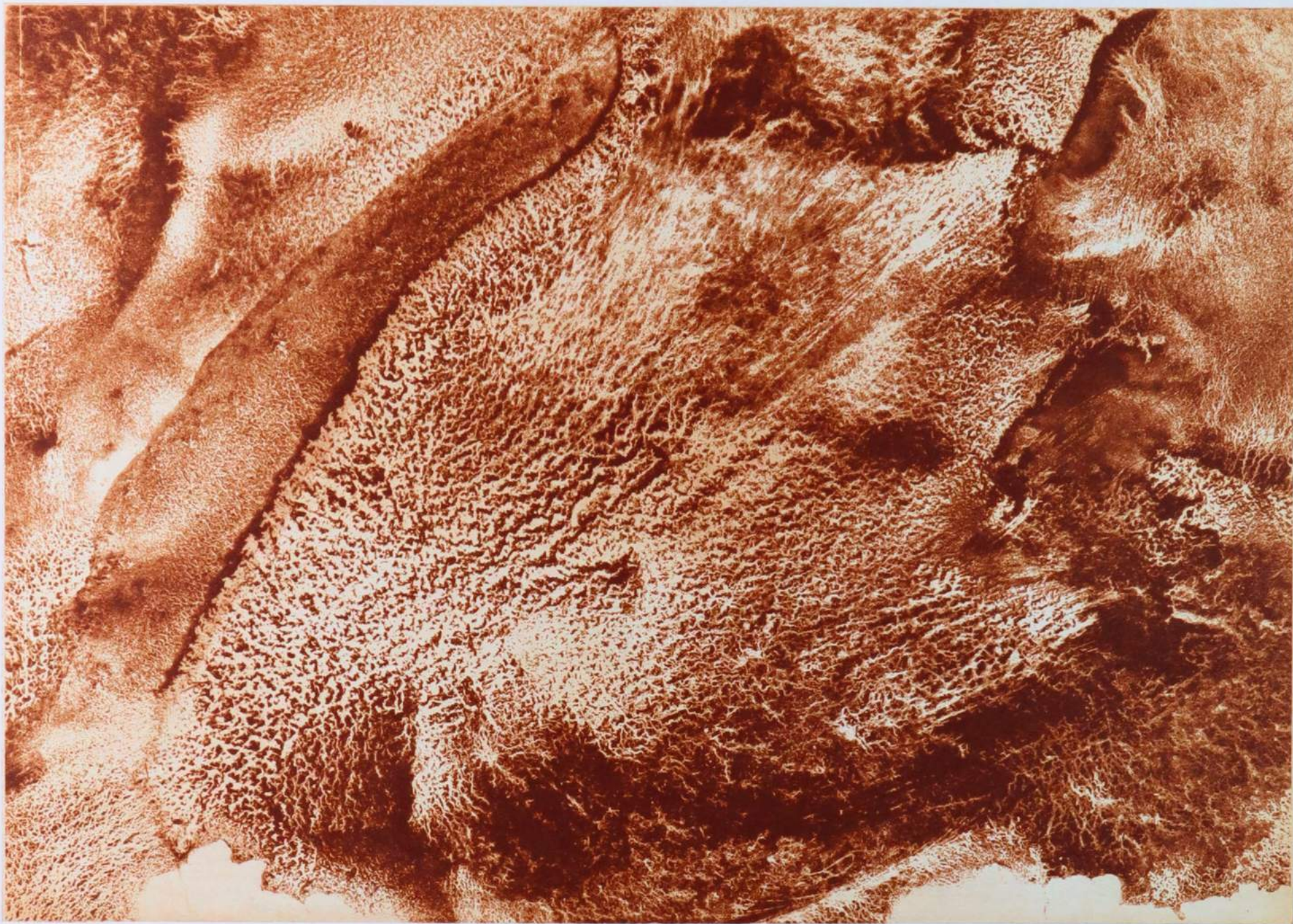
"Trailing on a cat's footprints is probably a safe way to walk."

© 2022 April 2022

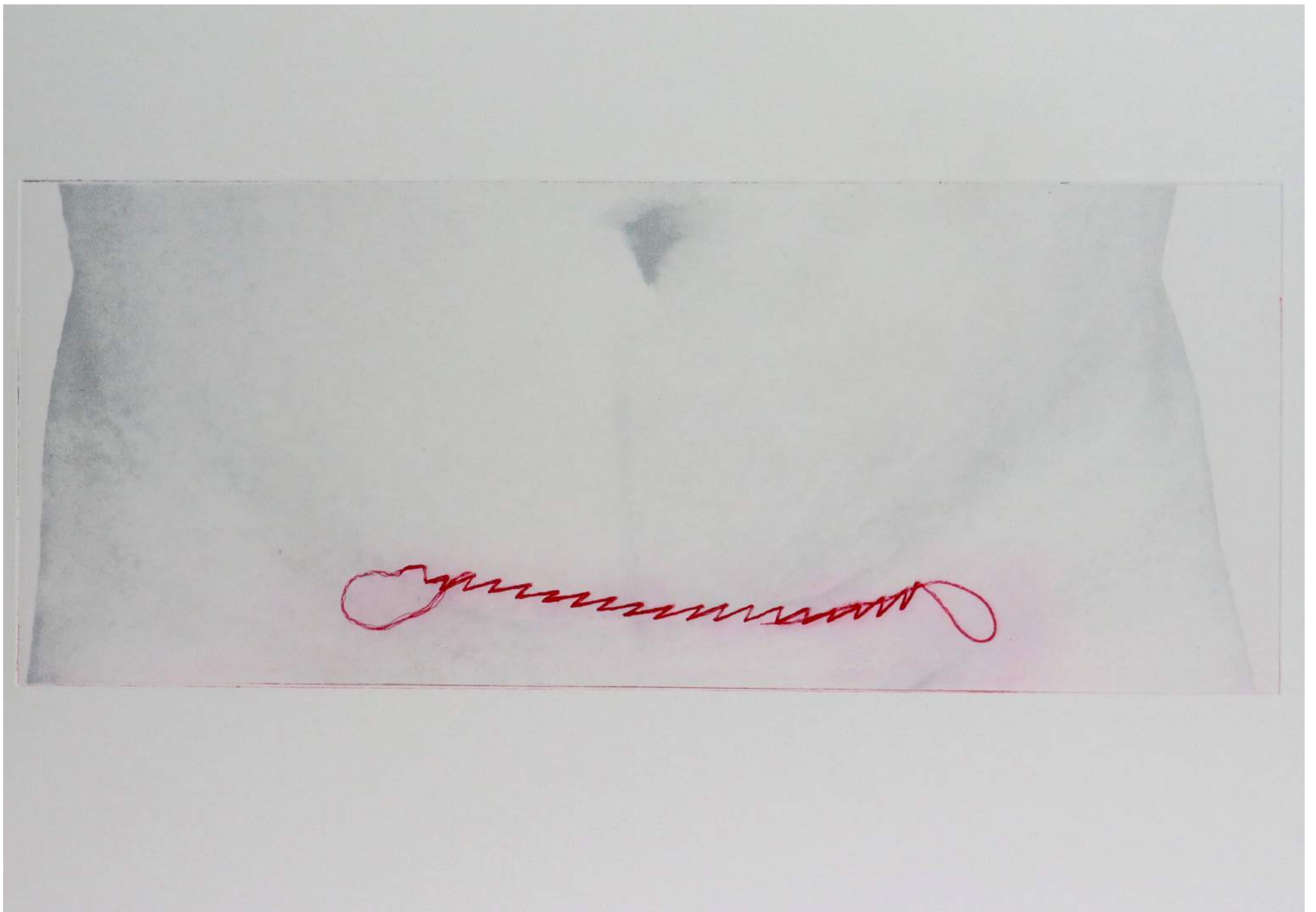


PLEASE  
LISTEN TO  
THE SOUND  
AND DRAW  
WHAT YOU  
HEAR













5/7

CH 2021



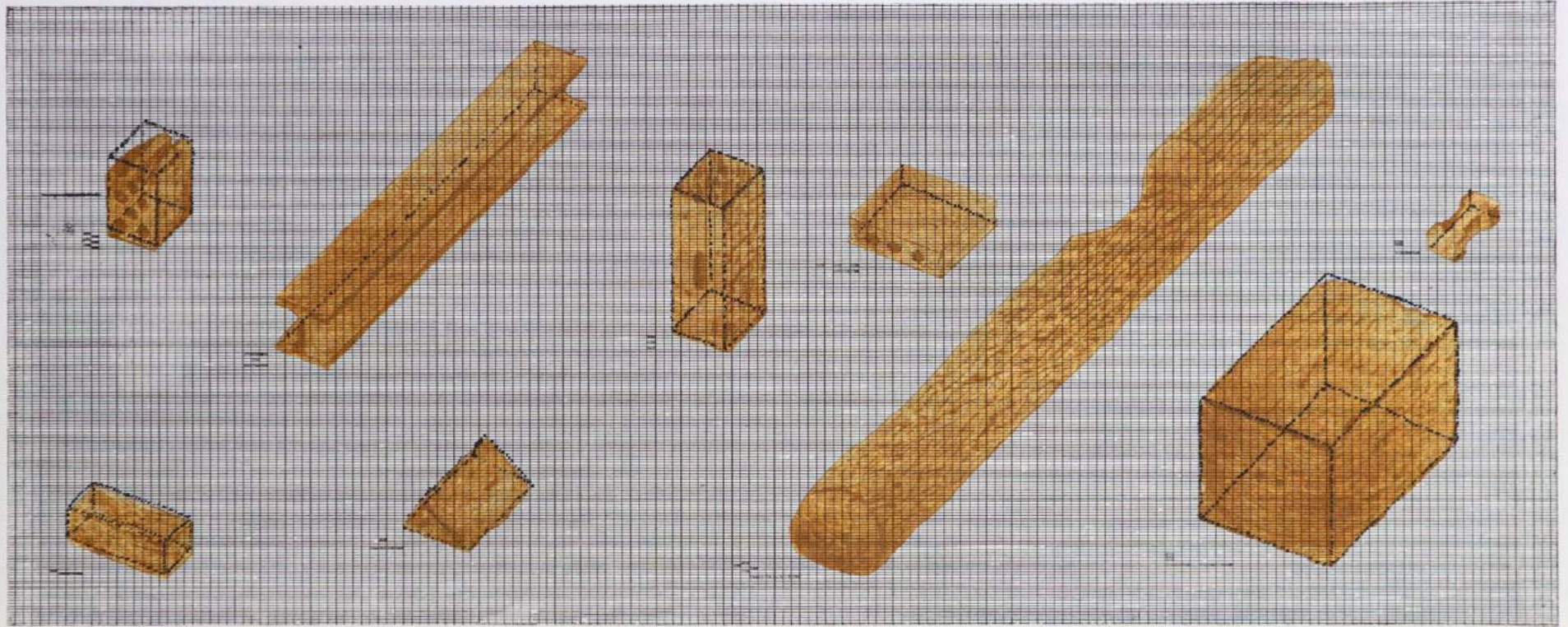


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'GLOOMY'

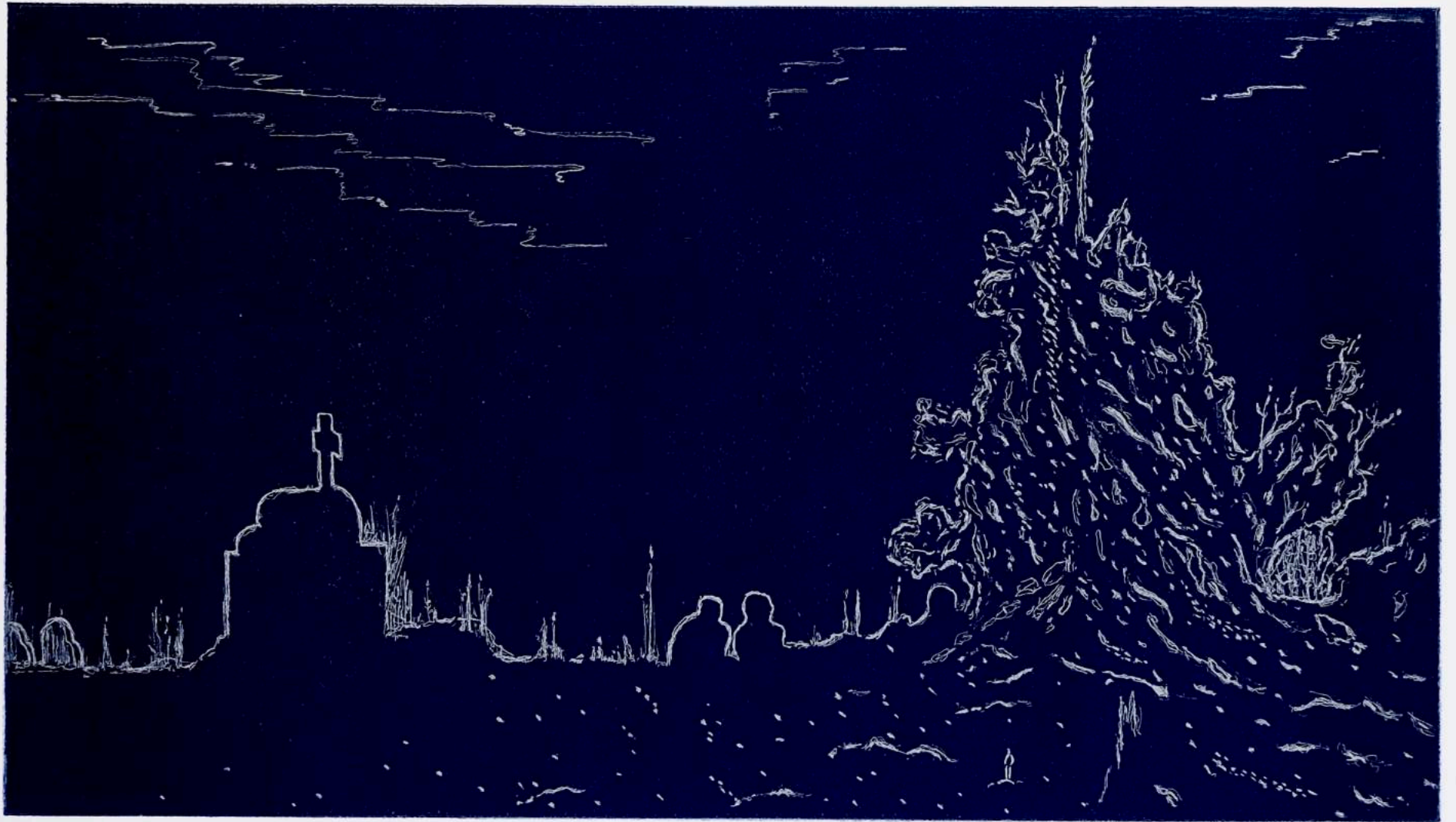
Walter Dreyer 2022



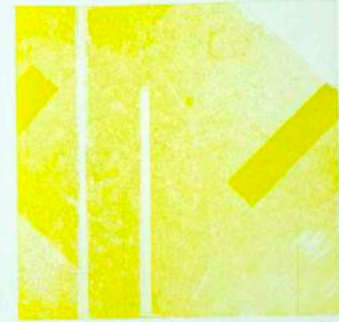
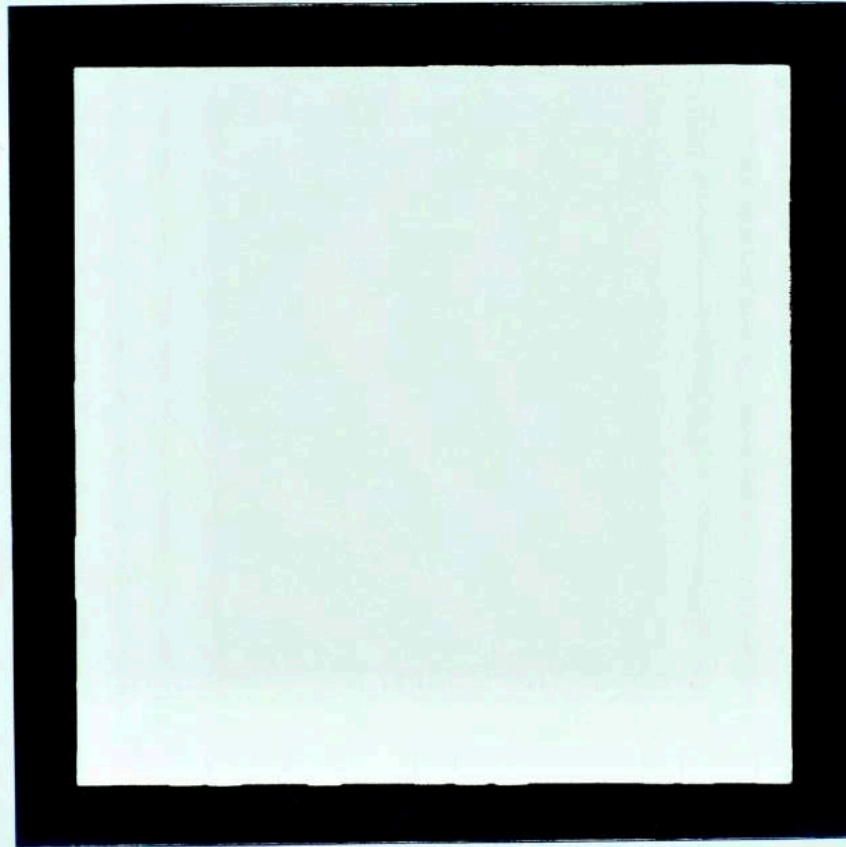












REFLECTIONS









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# Artistic Companion

Mentorship Programme & Etching Cooperation



## 2020 >>

Vlado Ondrej (Leipzig) - Yoong Chia Chang (Malaysia)  
Maria Ondrej (Leipzig) - Le Hien Minh (South Vietnam)  
Alba d`Urbano (Leipzig/ Italy) - Yadanar Win (Myanmar)  
Meik Brüsck (Denmark) - Sam Clague (New Zealand)  
Michelle Eistrup (Denmark/ Jamaika) - Harit Srikhao (Thailand)

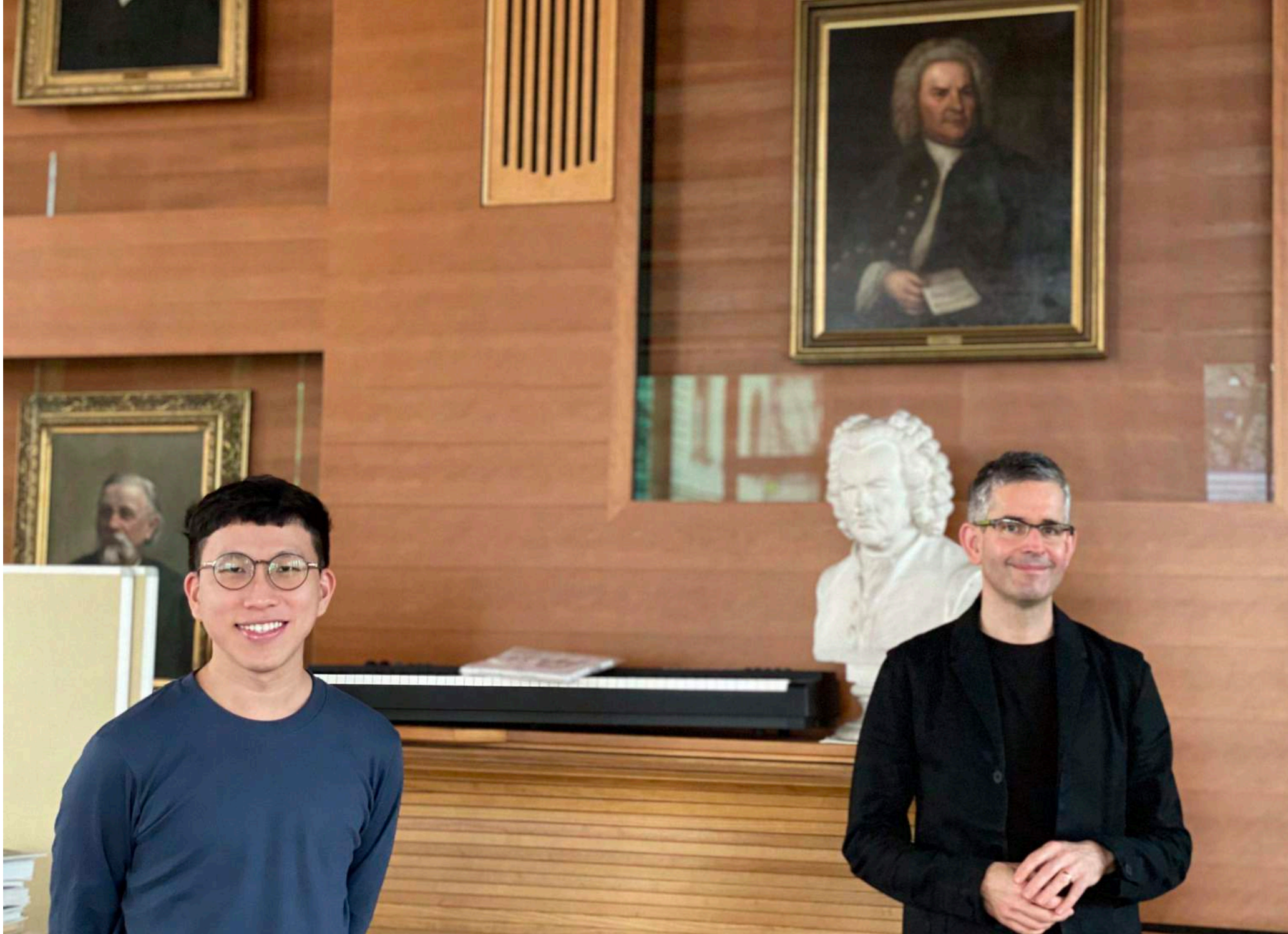
## 2021 >>

Edgar Leciejewski (Leipzig) - Haryo Hutomo (Indonesien)  
Paule Hammer (Leipzig) - Orawan Arunrak (Thailand)  
Atli Bollason (Iceland) - Theo Nugraha (Indonesia)  
Caroline Thon (Denmark) - Meita Meilita (Indonesia)  
Maix Mayer (Leipzig) - Marten Bayuaji (Indonesia)  
Ruprecht von Kaufmann (Berlin) - Irfan Hendrian (Indonesia/  
Singapore)  
Magdalena Kreinecker (Austria) - Jevon Chandra (Singapore/  
China)  
Nicoló Brezza (Italien) - Jett Ilagan (Phillipines)



Jevon Chandra (Singapore), Marten Bayuaji (Indonesia) and his mentor, Maix Mayer (Leipzig) in LIA





Jevon Chandra & Anna-Louise Rolland meeting Andreas Reize (Conductor Thomaner Choir) at the Schola Thomana founded in 1212



# AFRICAN LEIPZIG

African Leipzig is a project supported by the German Foreign Ministry in cooperation with The Center for the Less Good Idea, David Krut Projects, the Dresden States Art Collection and LIA-Leipzig International Art Programme and the Atelier für zeitgenössische Radierung.

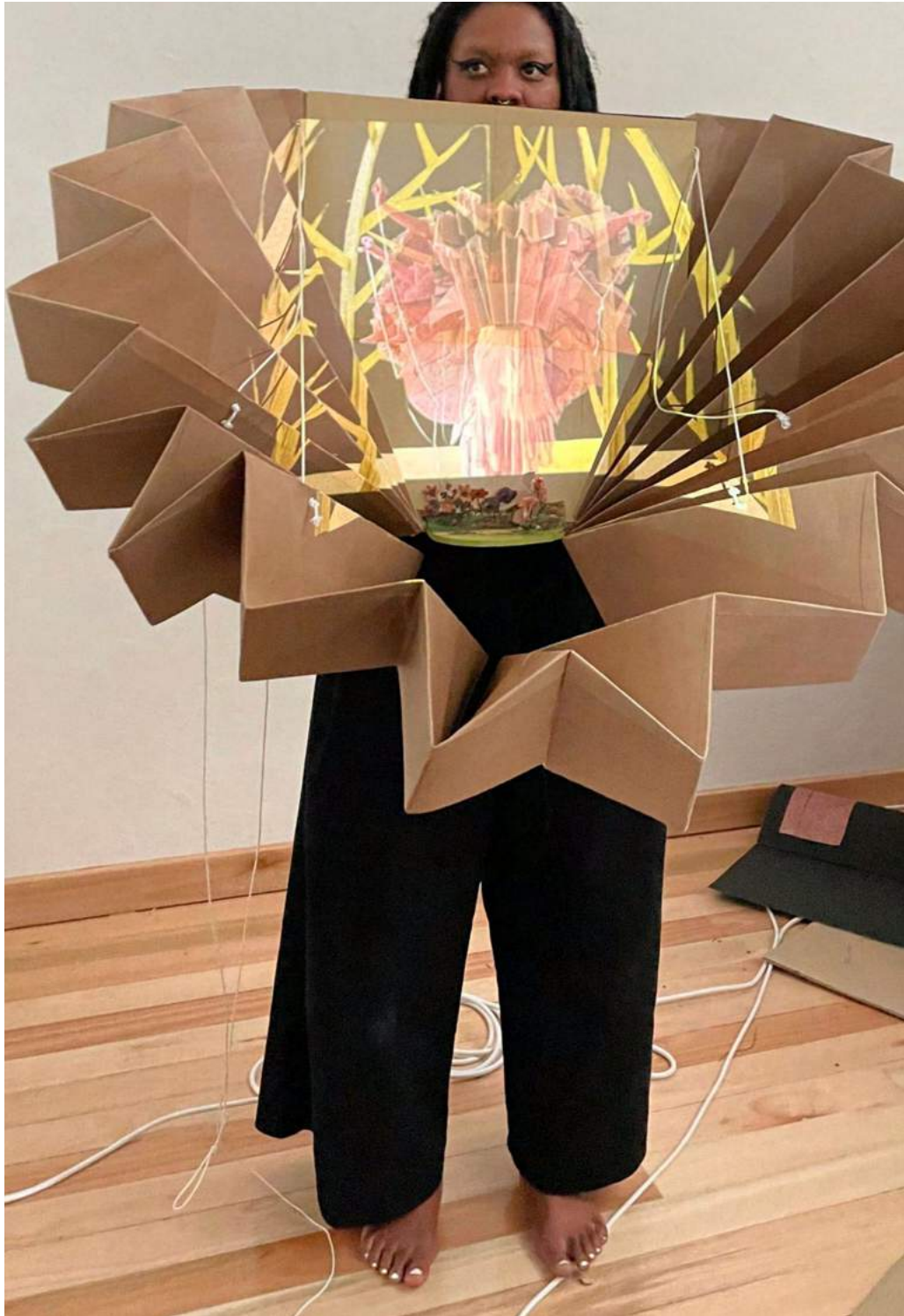
The Centre for the Less Good Idea in Johannesburg ([www.less-goodidea.com](http://www.less-goodidea.com)) and LIA-Leipzig International Art Programme ([www.liap.eu](http://www.liap.eu)) invite artists working across all disciplines but particularly in the digital realm (video, performance, media art, sound art) to apply for the participation in an international artist in residence programme (LIA) in Leipzig, Germany. The residency involves attending an etching workshop and learning about the print-making process at Vlado & Maria Ondrej - Atelier für zeitgenössische Radierung ([www.radierung-leipzig.de](http://www.radierung-leipzig.de)).

David Krut workshop and his team at arts on main



Maria Ondrej and Anna-Louise Rolland set their first time to South Africa in September to commence the exchange project African Leipzig supported generously by the German Foreign Ministry. Ten artists of all media will participate in the LIA residency and etching workshop Vlado & Maria Ondrej - Atelier für zeitgenössische Radierung in 2022 accomplishing one etching. The project will finalise with an exhibition in Johannesburg given to a South African institution afterwards.





Maria Ondrej and printer Sibongiseni Khulu at David Krut workshop



Maria Ondrej taught a workshop throughout the visiting week at David Krut Projects at arts on main learning about new techniques and passing on knowledge. Anna-Louise Rolland accomplished studio visits encountering the field of visual arts and artists' lives in South Africa regarding work practice and international exposure.





"A guided visit at Constitution Hill and its collection opened our eyes. Situated in the heart of Johannesburg, Constitution Hill is a living museum that tells the story of South Africa's transition from colonialism and apartheid to democracy, with all the pain, pathos and catharsis that such a journey entails. The site served as a prison and briefly as a military fort for 100 years, incarcerating men, women and even children."



Performance rehearsal at the Center for the Less Good Idea



At the same time Festival Season 7 opened at the Center of the Less Good Idea after 18 months of pausing public events it was a strong moment for artists and performers to be on stage again as well as premiering a long-term project by William Kentridge "The Houseboy" referencing South Africa's history and culture in multi-faceted performances and exhibitions as well as theatre plays.

Jury Meeting at the Center for the Less Good Idea



Anna-Louise Rolland gave a talk about communist and post-communist art history amongst the Leipzig realm in workshop 17 followed by an intensive discussion about the role of visual arts in Leipzig and in South Africa. On Saturday 25th the jury meeting took place with and at the Center for the Less Good Idea in cooperation with David Krut workshop. Nine artists were selected out of 90 applicants. Amongst them will be multimedia artists, performers and visual artists all working interdisciplinary. One more artist will be selected by the city of Leipzig from its partner city Addis Abeba.





Anna-Louise Rolland and William Kentridge founder of the Center for the Less Good Idea

We thank everyone for their kindness and for sharing their time and knowledge with us in order to create this intensive and giving week of exchange. We encountered an enormously friendly and open-minded artistic community that we are looking forward to sharing our knowledge with. Let's create and learn from each other during the next two years.

# Excursions



## >> Weimar

Weimar is well-known for its large cultural heritage and its importance to German history. The city was a focal point of the German Enlightenment and home to the leading figures of the literary genre of Weimar Classicism, writers Johann Wolfgang von Goethe and Friedrich Schiller. In the 19th century, noted composers such as Franz Liszt made Weimar a musical centre. Later, artists and architects such as Henry van de Velde, Wassily Kandinsky, Paul Klee, Lyonel Feininger, and Walter Gropius came to the city and founded the Bauhaus movement, the most important German design school of the interwar period. The political history of 20th-century Weimar was volatile: it was the place where Germany's first democratic constitution was signed after the First World War, giving its name to the Weimar Republic period in German politics (1918–33). It was also one of the cities mythologized by National Socialist propaganda.

In May, LIA fellows visited Weimar. Frank Motz (Founder & Director ACC Gallery) gave a vivid tour full of passion through their exhibition and artist and residency space. We would like to thank Frank Motz cordially. The artists also visited the nearby Concentration camp Buchenwald.







## >> Berlin I

In September, we were taken on a private tour by Veronika Witte (Director Gallery Nord) through Kunstverein Gallery Nord, a classical German Kunstverein near Berlin Tiergarten. Here, exhibitions of younger artists are presented to support the upcoming new artist generation. Also, very often first publications and exhibitions of social relevance are curated. "Kunstvereine" are driven and co-financed by the inhabitants of German larger cities. They are part of an active civilian engagement and totally non-profit, an initiative from the 19th century onwards with significance. After, we received a private tour at Klaus vom Bruch studio and home apartment discussing the video art history of Germany and access of female artists to the university scene in Germany since the 1960-ies, enjoying a pizza picnic at his home. Later, we had coffee and freshly baked plum cake at Gallery Ochs, thanks to Veronika Radulovic (artist). At a round table, we were taken on a biographical tour of Alexander Ochs' Gallery activities and curatorial process. We heard about the Saxon city of Chemnitz becoming the Cultural City of Europe and how this process evolves.







## >> Kassel

We would like to thank Afisina Reza (Artistic Director Documenta Kassel) for welcoming us into such an open and warm atmosphere in Kassel. The open dialogue and discussion we had was fruitful and inspiring.

We took the train to Kassel and met Artistic Director Afisina Reza at Luruhaus, which is functioning as a communal meeting place, to discuss topics of social relevance and contemporary issues of society on a global platform. We were given a tour through their work base at a former sports department store, seeing the empty escalator, storages of school tables and Matrices for future gatherings. We also met the staff in the communal kitchen, and discussing collective tendencies on the parking deck of Luruhaus was refreshing. It opened our minds and gave us new impulses. A vivid open studio with cooking and a knitted invitation card followed after this gathering at LIA. In Indonesia, but also worldwide, collectives are evolving as strong forms of art, collecting resources and skills to co-exist reasonably and survive as an artist. Documenta is an exhibition of contemporary art which takes place every five years in Kassel, Germany. It was founded by artist, teacher and curator Arnold Bode in 1955 as part of the Bundesgartenschau (Federal Horticultural Show) which took place in Kassel at that time. It was an attempt to bring Germany up to speed with modern art, both banishing and repressing the cultural



darkness of Nazism. This first Documenta featured many artists who are generally considered to have had a significant influence on modern art (such as Picasso and Kandinsky). The more recent Documentas feature art from all continents; nonetheless, most of it is site-specific.

Every Documenta is limited to 100 days of exhibition, which is why it is often referred to as the "museum of 100 days". Documenta is referred to as being one of the major world art events. It has turned out to be a significant indicator of upcoming artistic adventures and has turned into a compass of contemporary art.



## >> Berlin II

In December, we visited Ruprecht von Kaufmann's studio space in Berlin, having had a vivid talk about the period of Neue Sachlichkeit and George Grosz. How is his way of thinking and approach to painting stirring up thoughts about our contemporary lives? After some Stollengebäck (marzipan Christmas bakery) and hot coffee, we went out into the snow. The very first time for most artists to see a winter landscape ever in their lives. We visited the show of Tony Cragg at the well-known Haus am Waldsee where Picasso was already exhibited in 1949, as well as Max Ernst and Henry Moore as it also provides a sculpture garden. A short glance at Gleis (track) 17 at the Grunewald station made Germany's Holocaust history very present. Arriving by S-Bahn at Hackescher Markt in the centre of Berlin, the surprise was big being surrounded by a dozen museums at once about history, ethnology, and contemporary art. We were warmly welcomed by Svenja von Reichenbach, director of the Palais Populaire, and Friedhelm Hütte, the curator at Palais Populaire and Global Head of Contemporary Art at Deutsche Bank, having coffee and a vivid conversation with the collector couple Jochheim. Mr. Hütte gave a private guided tour through the present exhibition introducing the artists of the year of Deutsche Bank. It was a striking day of strong imagery, the city of Berlin in snow and ice and its strong impact on culture.







LIA visit and talk at Ruprecht von Kaufmanns' studio space in Berlin, mentor of Irfan Hendrian



# Studio Visits

LIA Programme offers a visit to a studio 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 insight into 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.

# Art Critics

Once a month each LIA fellow receives an art critic in the studio personally for a critic session. We cordially thank Julia Schäfer (next double-page), Joachim Blank, Maix Mayer, Franziska Jyrch, and Sebastian Burger for their generosity and input in sharing knowledge and experience.



Julia Schäfer giving a critic at Atili Bollasons' studio



# Curatorial Trip

## Amsterdam Art Week

Curators' journey by Amsterdam Art Week & the Embassy of the Netherlands in Berlin and the Consulate Generals in Düsseldorf and Munich



Beatrice von Bismarck (Cultures of the Curatorial University of Fine Arts Leipzig), Dr. Damian Lentini (Curator Haus der Kunst Munich), Elke Gruhn M.A. (Artistic Director NKV Nassauischer Kunstverein Wiesbaden) Dr. Susanne Titz (Director Museum Moenchengladbach), Franciska Zólyom (Director Gallery of Contemporary Art GfzK Leipzig) and Anna-Louise Rolland (LIA) were invited to the opening of the Amsterdam Art Week with the preview of the exhibition *The Situation is Fluid*.

Works were shown from current and former residents of the BijlmerAIR, Framer Framed Werkplaats, Molenwijk and WOW Amsterdam. The next day, we were invited by the Mondrian Fund to an open breakfast at the Rijksakademie and their young and striving open studio event and studio visits. Followed by an introduction to the Slavery Exhibition at the Rijksmuseum by Maria Holtrop (Curator of History) and having seen the show after, we were taken on a Gallery Tour through Amsterdam. In the evening, we were introduced to Het Hem, a former gun factory and now cultural site. We saw the permanent work *Still Life 2019* and the new film *Luftschloss*. The artists were present.



On the next day, we had the Amsterdam Museum breakfast with a word of welcome by Margriet Schavemaker (Museum Director). New strategies regarding post-colonialism were addressed here as the day before in the Rijksakademie Slavery Exhibition. Afterwards, we went on a strong residency tour to the periphery of Amsterdam. At BijlmerAIR, we were welcomed by director Annet Zondervan and talked with resident Katrin Korfmann, who made the social-political implications of multicultural neighbourhoods visible to us, with their specific needs but also how creatively mixed communities use public space and share their own cultural habits with the already implemented community.

In WOW, we received personal lively presentations by the current young residents working in containers (page 181). The residency is connected to

a large-scale youth hostel building running the residency and provides urban gardening. Afterwards, we travelled to Framer Framed at Molenwijk Noord being welcomed by director Josien Pieterse and followed by presentations from residents Tunctop and Florian Braakman. The block buildings of the 1960ies were a major reference project and home to a wealthy middle class. Now, the building structure has multicultural communities (page 184). In our conversations, it became obvious that there was a major lack of infrastructural meeting points, such as a paper store or small shop on site. The inhabitants drive into the car park and go straight to their apartments. Here, the residency invited people from the community. They were made visible in exhibitions and became an active part of the residency programme.





A special treat was the visit to the Eye Filmmuseum and the screening of *Lovers Rock* by artist Steve McQueen (page 182), who also gave a speech, and a wonderful dinner on the same site of Amsterdam, meeting former residents from the days before. The next day, a private visit to the Thami Mnyele Foundation (image above) was a special encounter. The Foundation was established in 1990 and runs a unique 3-month artists-in-residence programme in Amsterdam. The main objective of the Foundation is to advance cultural exchange between artists from Africa and the diaspora, the Netherlands and Amsterdam in particular. Afterwards, we visited the Stedelijk Museum meeting director Rein Wolfs and finished with a private talk by Monica Szewczyk, director of de Appel, and participants of their curatorial programme.





# Albertina Uni Talk >> Female power -

## About accessibility of the art and educational sector in an intercultural perspective



10 years ago, the 10 square metres large pencil drawing by Ukrainian artists Lada Nakonechna "Perspective" was opened in the main reading room of the university library, Albertina. The 50th jubilee of the sister city partnership between Kiev and Leipzig was celebrated while a panel discussion took place about the accessibility to art and education, also focusing on the disappearance of public space from a scientific point of view. How can the situation be judged ten years later? Are there changes that took place? From an intercultural perspective, a focus on the female artist was put on and their access to the educational and artistic sector. Romana Schacht presented her results from working in Kyiv supported by the city of Leipzig Department of International Affairs, looking into the archives of cotton factories and their presentation of workers in the factories' historical recordings and marketing. Uliana Bychbenkova researched the female and its discrimination in the arts and depiction throughout history during the last 100 years in German books and publications focusing on the publication and printing industries. She was referencing words such as Strickliesel and Frauenzimmer, their cultural connotations and meanings.

The project and residency exchange with Uliana Bychenkova as well as Romana Schacht was initiated by the International Cooperation Department of the City of Leipzig in cooperation with the German Cultural Center Goethe-Institut in Ukraine (Kiev). The partners in Leipzig are LIA - Leipzig International Art Programme and Bükü - the Bureau of Cultural Translations, in Kiev - Open Place and the Method Fund (Kiev). The residency program is part of the "Sibling Dreams" discussion platform, which is held as part of the "Culture for Change" program by the Ukrainian Cultural Foundation (Kiev) and the foundation "Remembrance, Responsibility, Future".

### Panelists:

- Dr. Harald Homann | Institute for Cultural Studies University of Leipzig
- Ramona Schacht, artist | Leipzig
- Uliana Bychenkova, artist | Kiev
- Anna-Louise Rolland | moderator

# Thank you.

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St Nicholas' Day celebrations in LIA



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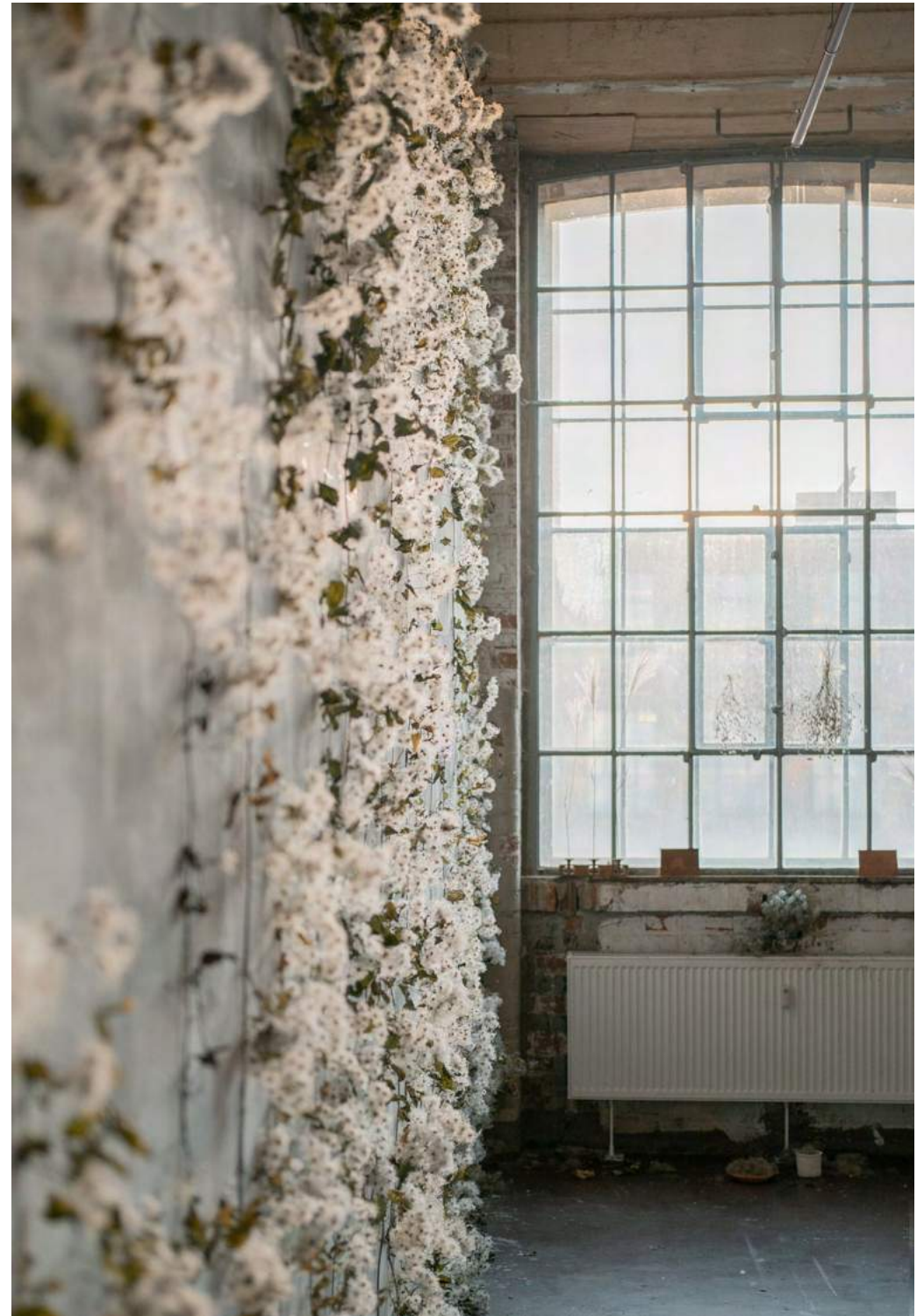
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- Svenja von Reichenbach page 29
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- Nicolò Brezza page 37, 39, 43, 45, 47, 55, 59 & 60, 61 & 62, 65 & 66, 83, 89, 123 - 150, 179 & 180
- Jamal Cazaré page 41, 49, 85
- Roni Kaufmann page 44, 103
- Marina Diaz page 57 & 58
- Wolfgang Bellwinkel page 91 & 92
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- Juliana Hesse (graphic design) - page 113
- Stefan Guggisberg page 109 - 116
- David Krut page 166
- Uliana Bychenkova page 185
- Martin Rebaza page 49 & 50, 191

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"I came to understand place as verb rather than noun, which exists in our doings: walking, taking, living."

*Simryn Gill*