

LIA 2022

Leipzig
International
Art Programme



Report

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Art Programme

2022 Report



Christina Papakyriakou, Farnaz Dadfar (Sydney University fellow), Yim Yen Sum (Goethe-Institut fellow), Lee Poje (Goethe-Institut fellow)

LIA 2022

Leipzig International Art Programme

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Dear Artists & LIA friends,



Marian Díaz Molina (LIA programme coordinator) & Anna-Louise Rolland (founder and Director of LIA)

A year of contrasts and conflicts had started in February, with former LIA artists suddenly being at war. Former LIA resident Lada Nakonechna and her son could temporarily move to Leipzig and she opened her exhibition safely at Eigen+Art Gallery, her husband and former LIA artist Sergeii Sabakar remaining in Kiev amongst the male R.E.P. group members who attended LIA in 2000.

In January, we had our first **Winter Gallery Tour** after many Corona years and enjoyed the company of many guests. Our Deutsche Bank/Goethe-Institut Pacific exchange came to a vivid ending with a new LIA design for openings by Irfan Hendrian. The group left many traces in LIA, cooking and designing. They were working in multidisciplinary directions and were wonderful hosts themselves. The Deutsche Bank exchange was finished with a lively Asian lunch cooked by the artists and a guided tour through the

historic old main building of the bank in Leipzig. We cordially thank Maix Mayer and Ruprecht von Kaufmann for being part of our mentorship programme.

Shortly after, we produced a second **Resonate concert** and streamed it worldwide with Jett Ilagan (Philippines) and classical musicians, thanks to the initiative by Gewandhaus Leipzig musicians. Jett Ilagan was inspired by his Bauhaus visit to Dessau, later creating the visual performance of the concert using his inspirations. Rehearsing and performing the concert in the Moritzbastei Leipzig, Jazz cellars have always been a special treat. Most valuable is the cooperation between all participants, building an understanding of each other's professions.

In February, the **School of Visual Arts New York**, continued their exchange after a pause of one year with Max Kornfield, who joined the new group from **Johannesburg**. Five South African artists started from Johannesburg, being the first group to attend the exchange funded by the German Federal Foreign Office in cooperation with the **Centre for the Less Good Idea** and **David Krut Projects**. Leipzig artists Angelika Waniek, Sebastian Burger, Maria and

Vlado Ondrej, Maria Schumacher, Ramona Schacht, Silke Koch, and Berlin based artists Bjørn Melhus, Raul Walch as well as Jana Schulz became artistic mentors for the African group, etching with them in the bilateral symposium at **Atelier für Radierung Maria und Vlado Ondrej**.

Mentor Raul Walch was visited in Berlin and Director Lisa Marei Schmidt of the **Brücke Museum**, engaging in a critical talk about post-colonialism. A visit and later professionally guided tour through the reinvented ethnological **Grassi Museum** had widened the picture but seemed to fail to integrate what was supposed to be included into the discussion. There was much more hope for dialogue.

In March, Anna-Louise Rolland participated in **Mujeres en el Foco** in Sevilla, a cooperation of the Institut Français and the Goethe-Institut presenting and discussing the failures or successes of the integration of females in the art world had made.

The **Spring Gallery Tour** was a vivid event after Corona. Bronwyn Lace, Director of the Centre for the Less Good Idea, also visited it. Thousands of people attended, and a lively after-dinner with mentors and friends was wonderful to finalize the time spent in Leipzig.



Anna-Catharina Gebbers (curator National Gallery at Hamburger Bahnhof), Orawan Arunrak (former LIA artist & Goethe-Institut fellow) & Anna-Louise Rolland at KW Institute for Contemporary Art Berlin with Orawan's work *After this ...* (2022), which began in LIA

From May to July, the **Pacific Leipzig** exchange continued with two fellows from Myanmar, focusing on street art, and two from Vietnam. The Berlin excursion involved a presentation and guided tour at the **Urban Nation Museum** Berlin and the **LIA Summer Show** at the archiv massiv exhibition space of the Spinnerei, where Veronica Radulovic, LIA jury member, presented her publication on contemporary Vietnamese art at Edition Hirmer and gave a talk about her teaching experience as an art professor in Hanoi. Supported by Aone Deutschland, it was a lively opening when the Vietnamese diaspora came together in Leipzig.

In June, LIA fellow Tuan Mami created an urban garden and seed bank amongst other objects in Kassel for the **documenta 15**, which LIA artists visited for the opening, while participants of the Pacific art scene were there to be met and talked to create a global residency in one city.

Our August to October period was supporting South African artists and the **city council project** of Leipzig, building a public sculpture demonstrating the friendship between Leipzig and Addis Ababa. In the meantime, the **Nordic Leipzig** exchange followed, supported by the Goethe-Institut of Denmark and



January Gallery Tour Performance *Ice-Ice Baby* by Oupa Sibeko and Vlado Ondrej – a life etching production

Norway, finishing with a lively **Autumn Gallery Tour** in September and an open studio event with presentations and international food end of October. A one-week excursion to a conference of former LIA artist Michelle Eistrup at the **documenta 15** was part of the exchange as the Berlin excursion seeing the Kolbe Museum, Liebermann Villa, Haus am Wannsee, and the Haus am Waldsee.

The year finished with the last two fellows from **South Africa** arriving. We also welcomed the last group of the three years ongoing Pacific Leipzig exchange by the Goethe-Institut and our new partner supporting LIA –

the Sydney University. This was made possible thanks to Madeline Kelly, a former LIA resident and now professor of fine arts. The Berlin excursion involved the Brandenburg Gate, the Holocaust Memorial, the Wall, Martin Gropius Bau and a private studio visit at mentor Jana Schulz. Then LIA had been visited by the **F/Stop** contemporary photo festival team, a Norway curator collective and a group of Egyptian female cultural producers.

We cordially thank LIA's main sponsor **BMW** for its long-term support and look forward to a vivid year of cultural exchange in 2023.

Kind regards,
Anna-Louise Rolland and Marina Díaz Molina

Preface by our main partner

The Leipzig International Art Programme is integral to BMW Group's cultural engagement. We are delighted to have been a partner of the programme from the very beginning – for sixteen years now. LIA supports young artists from all over the world and enables an inspiring cultural exchange at the Spinnerei Leipzig.

Whether it's the Leipzig International Art Programme, the Preis der Nationalgalerie, or the BMW Open Works by Frieze, our numerous institutional collaborations with museums and art academies worldwide – in over 50 years of BMW Group's commitment to culture – our partnerships are an essential part of social sustainability. Creative freedom is just as much a guarantee for groundbreaking art as it is for important innovations in a successful business enterprise. The current situation across Europe and many parts of the world makes it even more apparent how vital free exchange across mental and geographic boundaries is and remains for peace.

As a company with a diverse and global workforce spanning five continents, we consider ourselves a member of society and embrace our responsibility as part of the big picture. With the construction of the BMW Group headquarters in Munich, designed by Karl Schwanzer, the company deliberately emphasised dynamic design. Therefore, the company continued to embrace iconic buildings such as the BMW Group plant in Leipzig by Zaha Hadid.

BMW is proud of its partnership with the Leipzig International Art Programme. Our commitment means continuing cultural support in Germany and is an important step for the strong ties to the region's culture.

Céline Cettier
Spokesperson BMW Cultural Engagement

LIA main partner



Kai Lichte (BMW Werk Leipzig) & Céline Cettier (BMW), Anna-Louise Rolland, Oupa Sibeko & Natalie Paneng in front of her installation

Fellowships



African Leipzig

German Federal Foreign Office and The Centre for the Less Good Idea

A cultural exchange with African artists is something very special. Learning to understand each other, sharing experiences, discovering common ground, enjoying togetherness, but also acknowledging the historical and contemporary systems of power between Germany and Africa were central to this experimental venture.

The visiting artist leaves their familiar everyday life for a few weeks and experiments with a new, unknown one. They observe, eagerly, what creative potential this change releases. The artist's residency abroad becomes their own experimental field for living and working, a starting point for travel as well. Of course, an experiment can fail. But even if it seems so at the beginning, inspiration can come unexpectedly. The ten invited artists from South Africa and Addis Ababa (Leipzig's twin city) presenting their works here were able to embark on this experiment full of expectation. They were supported by ten German artists.

The multimedia artists spent three months in studios on the old spinning mill site in Leipzig, Spinnerei, surrounded by the historic atmosphere of the converted industrial buildings from the last century. The Leipzig cotton spinning mill, founded in the 1880s, developed into the largest on the European continent within a few decades as a result of the textiles taken out of Africa under German colonisation. This history of injustice, present in contemporary discourses about the restitution of looted art, was not ignored. And was it a coincidence that **Roxy Kaczmarek's** parents discovered a piece of a plough on a South African farm with references to the place of manufacture "Leipzig Plagwitz" at the time we started our exchange? A steel artefact with a memento message? This moment was to accompany us in our attempt to practise "cultural exchange" in a completely different way. When, on a January morning in a cold workshop full of heavy printing presses, two strangers face each other, still undecided about what to do here, and when, in the course of a day, these two work on a graphic plate while skating (**Oupa Sibeko**) and playing the guitar (**Vlado Ondrej**), then the experiment is a success. A joint perfor-



Xhantii Zwelendaba (Johannesburg) in his studio during his film interview

mance emerged — agitating the surfaces and yet full of the joy of movement and sound.

Part of the scholarship was a three-month graphic symposium with printmaking in the **Vlado & Maria Ondrej Studio for Contemporary Etching**, Leipzig, in cooperation with **David Krut Projects** in Johannesburg. Previous knowledge of graphic techniques was not required for participation. After all, one of the challenges was precisely to create interfaces between the newly learned and one's own artistic productivity with an unfamiliar technique and with unfamiliar material — especially between the analogue medium of printmaking, which has a long tradition in Leipzig, and digital forms of production. At the end of the skate engraving, there was dancing, scratching, and printing in front of and with the audience. A film was also created as a stand-alone work to accompany the performance.

Each of the works shown in etchings in this report and exhibited in April 2023 in Johannesburg, reflects moments that became possible because cross-cultural encounters could be allowed and artistically shaped. Each work documents a part of the journey on a trip to Leipzig.

Centre for the Less Good Idea

Bronwyn Lace, Co-founder & Director
of The Centre for the Less Good Idea

The Centre for the Less Good Idea is a physical and immaterial space to pursue incidental discoveries made in the process of producing work. Founded by **William Kentridge** and myself in Johannesburg in 2016, The Centre aims to find the 'less good idea' by creating and supporting experimental, collaborative and cross-disciplinary arts projects.

The African Leipzig project is the first time The Centre has had an opportunity to invite multidisciplinary artists from South Africa to take up residence in Germany for three months at a time. The collaboration between The Centre and the Leipzig International Art Programme was brave and ambitious. We created a collaboration in a constant state of not knowing possibilities were or outcomes. This required empathy, intimacy, and trust. It also meant that we had to value, above all else, questioning, risk-taking,



Anna-Louise Rolland (LIA) and Bronwyn Lace (Centre for the Less Good Idea) in LIA

honesty, and self-awareness in ourselves as much as in the artists.

Rather than insisting artists are good or right, we asked artists to be present. It sought to be a safe space for vastly different artists to be together and to collaborate. It tried to encourage a rigour in the artists, not through a critical stripping down of one another's ideas, but rather from acknowledging the fragility of ideas and making the work vulnerable by exposing and sharing it in all its stages of growth.

As individuals and as institutions we have experienced deep learning when it comes to holding artists in contexts foreign to them, as well as encouraging artists to pursue ideas and practises new to them.

German Federal Foreign Office

Jens Wagner, Deputy Head of Unit, Department 602
Cultural & Media Relations Sub-Saharan Africa, Asia,
Australia/Pacific, Latin America/Caribbean

Opening message on the occasion of the donation
of twenty art prints being donated to the
Centre for The Less Good Idea on 15 April, 2023

Dear Friends of art and cultural cooperation! As we continue to navigate a rapidly changing global landscape, cultural exchange has become more important than ever before. Through programs such as the Leipzig International Art Programme, we have the opportunity to build bridges between Germany and Africa, and to promote greater understanding and appreciation of each other's cultures. By engaging in cultural exchange, we can deepen our connections, learn from one another, and create new opportunities for collaboration and growth. I am confident that this exhibition will inspire new dialogues and partnerships between artists, cultural institutions and communities in Germany and Africa, and contribute to a more vibrant and diverse cultural landscape for all.

We are proud to support the Leipzig International Art Programme, which has played an integral role in fostering artistic collaboration and promoting cultural exchange between

Germany and other parts of the world. The residence provides a unique opportunity for artists to engage with new cultures, develop their skills, and create new works of art that reflect the diversity of our global community. I am delighted that this exhibition will showcase the works of African artists who have participated in the residency programme. Their works reflect the rich cultural heritage and artistic traditions of their respective communities, while also exploring contemporary themes and issues that are relevant to our world today.

This exhibition marks an important occasion for us to celebrate the artistic talents of international artists from Africa, and to advance the cultural relations between Germany and the African continent. I would like to express my gratitude to the Leipzig International Art Programme as well as to the *Centre for the Less Good Idea* for their tireless efforts in promoting cultural understanding and artistic expression. I also extend my congratulations to all the artists whose works are being in this exhibition in Johannesburg, and wish them every success in their future endeavors.

African Leipzig

A scholarship project of LIA in cooperation with the
Centre for the Less Good Idea in Johannesburg, South Africa

Programme Fellows

Bongile Lecoge-Zulu (South Africa), **Freshwoyen Endrias** (Ethiopia), **Hemali Khoosal** (South Africa), **Katherine Bull** (South Africa), **Motlhoki Nono** (South Africa), **Natalie Paneng** (South Africa), **Oupa Sibeko** (South Africa), **Roxy Kaczmarek** (South Africa), **Tzung-Hui Lauren Lee** (South Africa), **Xhanti Zwelendaba** (South Africa)

Accompanied and supported in Leipzig by **Vlado & Maria Ondrej Studio for Contemporary Etching** and **Angelika Waniek, Bjørn Melhus, Jana Schulz, Maria Ondrej, Maria Schumacher, Ramona Schacht, Raul Walch, Sebastian Burger, Silke Koch, Vlado Ondrej**



1st arrival: R. Kaczmarek, N. Brezzo (LIA), X. Zwelendaba, S. Burger, B. Lace (Director Centre), M. Kornfield (SVA), B. Gorata Lecoge-Zulu, H. Khoosal, A.-L. Rolland



M. Willian (Nordic Leipzig), S. Khulu (David Krut Projects Johannesburg) & 2nd round artists N. Motlhoki & K. Bull, garden of the Liebermann Villa at Berlin Wannsee



3rd round: O. Sibeko & N. Paneng, C. Papakyriakou (LIA), L. Poje & Y. Yen Sum (Pacific Leipzig) & Anna-Louise Rolland at the Berlin Brandenburg Gate

Pacific Leipzig

Goethe-Institut

From 2020–2023, exceptional artists from Southeast Asia and New Zealand participated in a three-month residency programme in Leipzig. The fellowship “Pacific-Leipzig” was initiated by the Goethe-Institut network in Southeast Asia in collaboration with Leipzig International Art Programme (LIA). During three years, over 600 artists applied for the open calls. A jury in Leipzig and the Goethe-Institut in the respective countries selected the 17 winners.

In Leipzig, the successful fellows had their own artist studios at the arts and culture centre Baumwollspinnerei (cotton mill). At the beginning of the 20th century, the Baumwollspinnerei was Europe’s largest cotton manufacturing plant. Today, it houses the cultural centre for one of the most exciting places for the production and exhibition of contemporary arts and culture in Europe.

The residency at the Baumwollspinnerei was professionally accompanied by the team from LIA. It allowed artists in residence to work in an inspiring cultural environment, with the opportunity to engage with local and international artists and to connect with Leipzig’s creative art scene and the public.

The produced artworks were made accessible to interested visitors during regular open studio sessions and small exhibitions.

Pacific-Leipzig fellows also worked and exchanged with various protagonists and institutions in Leipzig and beyond. The collaborations included Leipzig Gewandhaus Orchestra musicians, the German Hygiene Museum and the Transparent Man in Dresden.

Excursions to other cities and important cultural sites in Germany completed the programme, among which were the visits to the Bauhaus in Dessau and Weimar, the UNESCO cultural heritage city of Quedlinburg and the Tübke Panorama in Bad Frankenhausen.

Beside their own artistic practice, all participants of the Pacific-Leipzig fellowship had the opportunity to learn more about Leipzig’s long tradition of the printmaking process of etching. At Vlado & Maria Ondrej – Atelier für zeitgenössische



Yim Yen Sum giving a talk in her LIA studio during the Winter Gallery Tour in January 2023



Initiator of Pacific Leipzig Wilfried Eckstein (Director Goethe-Institut Hanoi 2016–22) & Anna-Louise Rolland at the ifa-Galerie Berlin introducing the project to the ifa – Institute for Foreign Cultural Relations and attending the exhibition opening *Spheres of Interest* in front of Adrien Missika's artist cargo bike.

Radierung Leipzig. The exchange between the Pacific region and the city of Leipzig finds its visual output in the exhibition Pacific Leipzig which was shown in Ho Chi Minh City in November and December 2022.

In January, **Jevon Chandra** and **Jett Ilagan** opened their studios to the public during the Spinnerei Gallery Tour. Jevon Chandra created an atmospheric, almost religious setting with light shining through paper cuts on transparent paper with burning candles, his final reminiscence towards the protestant religion in Leipzig he researched during his residency stay. Jett Ilagan had collected sounds in Leipzig and played their modifications into the studio with a lawn carpet to sit on and architectural elements from stone, almost citing his urban vision of Leipzig while walking the city.

Jett Ilagan performed *Opus II* in February; it was streamed in March, a screening of abstract elements inspired by his Bauhaus



Thu Myat and Wunna Aung in front of the Urban Nation Museum, visiting the Martha Cooper exhibition during their Berlin excursion in May.

visit in Dessau during a *Resonate* concert production with Gewandhaus musicians at the Moritzbastei. The work progress between classical musicians and contemporary artists has been a giving collaboration for both sites to learn and experiment within their media, leaving the comfort zone of one's professional field.

From May to July 2022, LIA had a Vietnam and Myanmar focus. Two urban artists from Myanmar joined the LIA programme. **Wunna Aung** and **Thu Myat** were both working as street artists and social-political commentators in Myanmar when joining the LIA programme. Wunna Aung intensively wandered through the city of Leipzig, making numerous drawings in his sketchbook, later implementing sketches into large-scale oil formats. He painted the trash cans of the Spinnerei in a romantic manner juxtaposing the profane with high culture. The painting became part of the Urban Nation Museum Berlin, representing street art.

Thu Myat worked in large-scale formats using pop art and cultural pieces, arranging them with new connotations from

contemporary culture or classic art history, such as the Venus from Botticelli, making humorous but also critical comments on contemporary culture. During his stay, a good friend was executed in Myanmar, a critical singer and friend of Thu Myat. He commented on the loss in his etching with a hidden microphone and a star, subtracting the original color from it.

Tuan Mami from Vietnam Hanoi also joined the programme while participating in documenta 15 in Kassel. The LIA Programme joined his opening in June at an urban gardening project with the Vietnamese community. Tuan Mami cultivated an urban courtyard in Kassel together with the Vietnamese community. He built a house of seeds for those important seeds which are not allowed to be imported into Germany and are lacking for the Vietnamese diaspora and their healing and cooking ingredients. In the Spinnerei, he found photographs of the Leipzig community during colonialism and the plantations Leipzig was running in Tanzania, Africa. He removed the physical notifications from the faces and left the identities open. The title “can these plants invade and distribute this land” refers to any form of colonization and its effects on an ecosystem.

Nguyễn Thị Thanh Mai came from Vietnam Hue to LIA and worked on the sources of history and truth. Is there really one true story, just one narration? On blue paper, she wrote one sentence three times and left the content unrecognizable. “Please give me a history image”. That was the title of her etching.

In November, **Yim Yen Sum** (Malaysia) and **Lee Paje** (Philippines) joined the programme. Yim Yen Sum works on textile scrolls citing the Chinese scroll painting method and sticking her motives fluently continuing through the surface. She would stick windows of her own country and Leipzig on those scrolls and highlight them at the bottom with gold, just as someone highlighting the bottoms of them while walking through the city with a flashlight setting light on details overseen. Lee Paje works on gender issues. She looks for neutral unclassified objects and uses them in her paintings to rewrite and break up narratives based on classical male/female patterns.

Pacific-Leipzig

is an initiative by the **Goethe-Institut in Southeast Asia, Australia and New Zealand** in collaboration with LIA

Programme Fellows 2020–2022

2020

Harit Srikhao (Thailand), **Le Hien Minh** (Vietnam),
Sam Clague (New Zealand), **Yadanar Win** (Myanmar),
Yoong Chia Chang (Malaysia)

2021

Meita Melita (Indonesia), **Haryo Hutomo** (Indonesien),
Orawan Arunrak (Thailand), **Theo Nugraha** (Indonesia)

2022

Jett Ilagan (Philippines), **Jevon Chandra** (Singapore),
Lee Paje (Philippines), **Thanh Mai Nguyen Thi** (Vietnam),
Thu Myat (Myanmar), **Thuan Mami** (Vietnam),
Wunna Aung (Myanmar), **Yim Yen Sum** (Malaysia)

Leipzig guest artists

Alba d’Urbano, **Edgar Leciejewski**, **Maria Ondrej**, **Nicolò Brezza**, **Oliver Kossack**, **Paule Hammer**, **Vlado Ondrej**



Max Kornfeld and Pacific artists Thu Myat & Wunna Aung present their works at the Urban Nation Museum to Dr Hans-Michael Brey (Stiftung Berliner Leben)



Thu Myat in his LIA studio

Fellowship

Deutsche Bank

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 90 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).

In January four etchings were given to **Markus Wägner** (Regional Director Deutsche Bank) to add to the collection. **Irfan Hendrian** and fellows cooked an Asian lunch to celebrate the occasion, which **Friedhelm Hütte** and **Markus Wägner** were attending. **Friedhelm Hütte** (Global Head of Art Deutsche Bank) and **Markus Wägner** attending. When **LIA** and the fellows delivered the etchings to the Deutsche Bank Leipzig building at **Martin-Luther-Ring**, **Markus Wägner** gave a personal tour through the bank, the treasury rooms and the art collection showing early **Neo Rauch** works amongst a large-scale Leipzig contemporary art collection.



Jevon Chandra, Marten Bayuaji, Anna-Louise Rolland and Maix Mayer in front of Deutsche Bank Leipzig



Irfan Hendrian (Indonesia), Jevon Chandra (Singapore), Marten Bayuaji (Indonesia), Magdalena Kreinecker (Austria)

Nordic Leipzig

Goethe-Institut



The Nordic exchange was initiated by Bettina Senff (Director Goethe-Institut Norway) in 2018 and continues. In February 2023, five Nordic fellows will commence a residency in LIA. They are supported by the Goethe Institutes of Northern Europe: Scotland, Norway, Finland, Sweden, and Denmark. Barbara Honrath (Director the Goethe-Institut Copenhagen) initiated this coming exchange. We cordially thank her for their generosity and openness while making those fellowships possible.

In 2022, Madelin Wilian, a Goethe-Institut fellow from Denmark, joined the LIA programme and engaged with the Leipzig painting scene besides her filmmaking practice. Rosa Loy became an inspiring professional

exchange. Duy Nguyen, a Goethe-Institut fellow from Norway, involved the viewer in his personal history as part of the Vietnamese Boat People. He was sent to Norway to the periphery in the countryside with his family, growing up a misfit, not fitting but able to survive. His installations talked about the loss of home, identity and labour.

We warmly thank the Nordic Leipzig project Barbara Honrath and Bettina Senff for its continuation, especially with the new public artist call and the beginning of five Nordic countries next year in February in LIA with Scotland, Finland, Sweden, Denmark and Norway.

On October 21st, the current LIA residents launched a self-initiated Open Studio event. *The Last Soup* was self-catered as a farewell event in LIA before leaving Leipzig. It was a very personal evening saying goodbye to artists from around the Spinnerei, presenting works and talking about the exchange.



Duy Nguyen (Norway) and Marina Díaz Molina

Nordic Leipzig

is an initiative by the Goethe-Institut in Norway and Copenhagen in collaboration with LIA

Programme Fellows

2018

Maja Gade Christensen (Denmark), Tanja Koljonen (Finland), Tuukka Haapakorpi (Finland), Vibeke Frost Andersen (Norway)

2019

Anna Taina-Nielsen (Denmark), Bjargey Ólafsdóttir (Iceland), Conny Karlsson Lundgren (Sweden), Elisabeth Moritz (Sweden), Gunnhildur Hauksdóttir (Iceland), Martin Strähle (Norway), Michelle Eistrup (Denmark)

2020

Meik Brüsich (Denmark), Michelle Eistrup (Denmark)

2021

Atli Bollason (Iceland), Caroline Thon (Denmark)

2022

Duy Nguyen (Norway), Madelin Wilian (Denmark)



Madelin Wilian (Denmark) in her studio in LIA | Duy Nguyen (Norway) with his dog Mint

Cooperation

Sydney College of the Arts

We are very thankful for a new partner joining LIA programme in 2022. The Sydney College of the Arts has committed themselves for a five-year agreement.

It is Sydney's leading contemporary art school for education and research. For more than four decades, they have been the major NSW training ground for exceptional contemporary artists, researchers and curators. As Sydney's first tertiary art school, they have led the way in studio-based visual arts practice and education since 1976, and they are still evolving and delivering innovative contemporary art programs that support the professional success of our graduates. They teach people how to become artists, curators and art writers active in national and international visual culture. Their academic staff believes studio-based learning is integral to any visual arts degree and understand the importance of working with practising artists, designers and craft specialists. Staff maintain professional profiles in their field with many exhibiting nationally and internationally.

Farnaz Dadfar is the first fellow in 2022 to be sent to Leipzig. She works with installation, painting and film about themes like cultural identity, diaspora and the social sphere. Furthermore, her Iranian background, having immigrated to Australia, shows a strong political recall in her artistic production. In her LIA multimedia installation *Psychogeography of Blood*, she showed the strong political implications of her work. She created a total work of art in her studio for the Winter Gallery Tour 2023. Amongst video and a room-captivating installation of paper ships, recalling an Iranian killed little boy and his dream to become a sailor when having grown up, she collected one hundred A5 coloured prints, including fifty digitally manipulated images of Iranian protesters killed during the *#WomanLifeFreedom* movement, coupled with fifty research questions about "What's Art For?". The hashtag was created from the artist's hair. Former LIA resident **Madeleine Kelly**, now a professor at Sydney University, initiated the exchange. Her practice-led research is based on the vibrant field of painting, with a focus on human entanglements with animals/plants/energy. She was showing as guest artist in LIA 2022 and will exhibit in Spinnerei archiv massiv in 2024 with a solo show.



Farnaz Dadfar in her LIA studio in front of her January Spinnerei Winter Gallery Tour in January 2023

Cooperation

School of Visual Arts (SVA), New York City

SVA was established by co-founders Silas H. Rhodes and Burne Hogarth in 1947, as the Cartoonists and Illustrators School. The school began with three teachers and 35 students, most of whom were World War II veterans who had a substantial part of their tuition underwritten by the G. I. Bill. The College was re-named the School of Visual Arts in 1956. The first degrees were offered in 1972, and by 1983, the College had introduced its first graduate offering, a master of Fine Arts in painting, drawing and sculpture.

The faculty is truly a who's who of NYC's creative community. More than 1,100 artists, critics, curators, designers, filmmakers, photographers, writers and other creative professionals teach over 7000 students throughout more than 31 programs and share their experience and insights every day in New York City.

SVA has been a leader in the education of artists, designers and creative professionals for more than seven decades.

With a faculty of distinguished working professionals, dynamic curriculum and an emphasis on critical thinking, SVA is a catalyst for innovation and social responsibility. In 1960 SVA found a permanent address and moved to its current location at 209 East 23rd Street. Besides classrooms, the new building affords space for exhibitions, lectures, symposiums and panel discussions. Over the years a wide range of guests, from Muhammed Ali to Salvador Dali to Meryl Streep to David LaChapelle, have filled the halls.

Thanks to Tom Huhn (Ph. D., chairs the BFA Visual & Critical Studies and Art History departments at the School of Visual Arts), the School of Visual Arts and LIA have had a twelve-year co-operation since 2010, fostering New York fellows for six months. 2019, the LIA exhibition *Gaze Shift* took place at SVA to reflect on this long-lasting and fruitful exchange juxtaposing Leipzig and US-American artists supported by the German Federal Foreign Office during the Deutschlandjahr.

SVA artists have given us a broader perspective, introducing us to a large variety of contemporary issues of social life, tangling subjects such as gender, race, religion and social questions.



SVA fellow Max Kornfeld in the LIA studio with their *Altar for the Hanged Man*

Very often, their works functioned as eye-openers. Their vitality was enormous, and interdisciplinary thinking and working were a great challenge for the residency and the local community. We want to thank Tom Huhn (Chair BFA Visual & Critical Studies Art History SVA) for his initiative and trust over the years.

In 2022 LIA was honored to present **Max Kornfield** attending a six months LIA programme exhibiting in April during the Spring Gallery Tour and in July at the Spinnerei archiv massiv and also as a guest in the last Winter Gallery Tour. Max Kornfield tangles issues of gender by a classical aesthetic in religious painting fostered additionally by SVA in a one-year programme in Rome. Their sophisticated large-scale paintings cite classical Renaissance paintings with a contemporary urban character. The Urban Nation Museum in Berlin takes great interest in Max Kornfield's works. They returned to Leipzig/Zeitz shortly after for a longer stay.

Programme Fellows

Katie Armstrong (2010), **Brooke Tomiello** (2011), **Zeke Decker** (2012), **Angela Miskis** (2013), **Andrea Garcia Vasquez** (2014), **Kylie Lefkowitz** (2015), **Julia Santoli** (2015), **Nicholas Calhoun** (2016), **Julia Stoddard** (2017), **Cassidy Klingmann** (2018), **Margo Greb** (2018), **Anastasia Warren** (2019) and **Dylan Prince** (2020), **Max Kornfield** (2022)

Cooperation

OÖ Landes-Kultur GmbH

We cordially thank Alfred Weidinger (Director of the OÖ LandesKultur 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 Steiner (Leipzig/Poland) who had the defense of her art diploma at the beginning of 2021 in LIA.

The Austrian transmedia artist **Hannah Neckel** was awarded the fellowship in 2022.

Magdalena Kreinecker in conversation with Judy Lybke (Director Gallery Eigen+Art) at her LIA studio



Artists



Upa Sibeko giving an interview and simultaneously performing at his LIA studio, all hats were found in Leipzig.

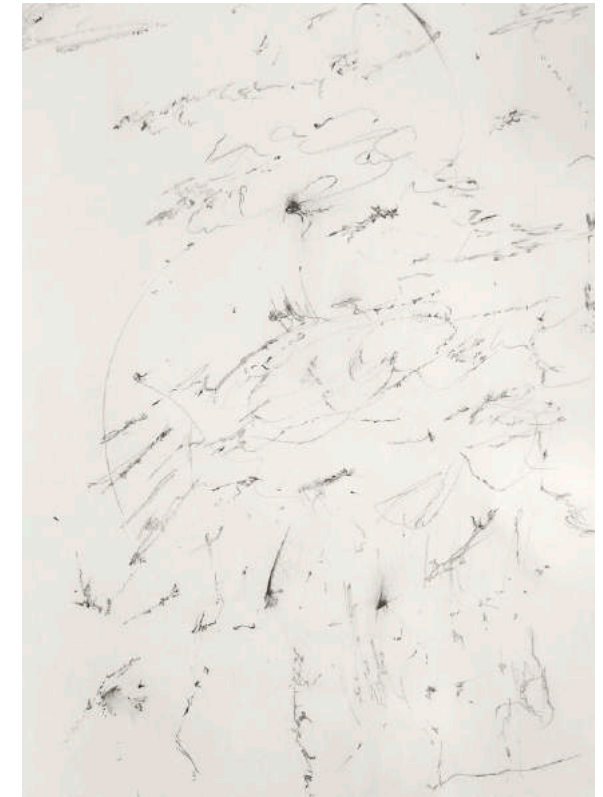
Bongile Gorata Lecoge-Zulu

Africa – Leipzig | February – April '22 | South Africa



Dust on Data, 2022,
pencil on paper, 29,7 x 21 cm

I was drawing as I was listening to a very involved group discussion about how all that will remain long after us is dust on earth and data in the ether. My marks began as a response to the utterances and inflections. When I revisited the work I found myself almost composing and shaping the sounds in my head.



Bongile Gorata Lecoge-Zulu (b. in Botswana) is a Johannesburg-based artist. She holds a Bachelor of Music and Master of Arts degree (University of the Witwatersrand, Johannesburg) and a Flute Performance Licentiate (LRSM). Lecoge-Zulu has performed in ensembles, bands and theatres across Southern Africa, and is a full-time member of the Drama for Life Playback Theatre Company.

Lecoge-Zulu's creative practice is deeply anchored in a cross-disciplinary collaborative approach which often has her engaged in experimental interdisciplinary projects. Much of her investigation has to do with possibilities generated by merging music/sound with other art forms.

She works (and plays!) within and across contemporary performance, music, theatre, education, writing, and curation – her practice is therefore deeply collaborative, collective, and generative. The worlds of expression she explores, discovers and creates frequently play with notions of translation beyond that of text as a continued effort to traverse the boundaries of disciplines.

Duy Nguyen

Goethe-Institut – Nordic Leipzig | August – October '22 | Norway/Vietnam



If you wait long enough, a new day will begin, 2022,
analogue photography, inkjet prints on 210 g/m² ivory matte

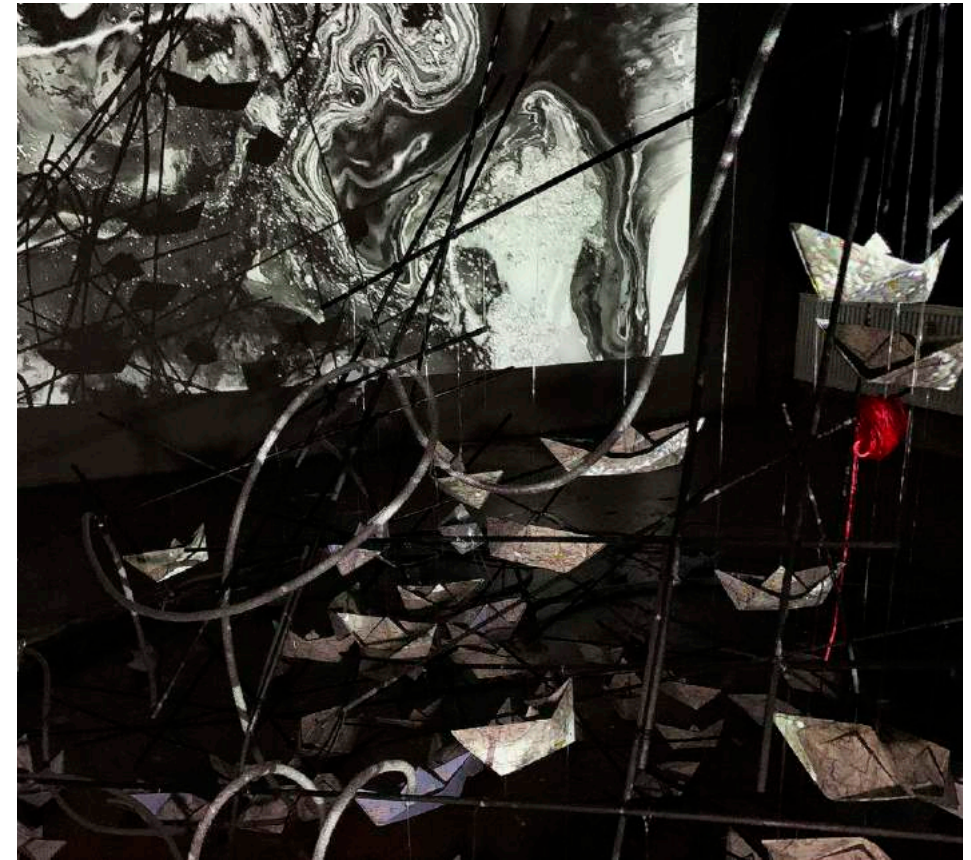
Duy Nguyen (b. in Malaysia) is a Vietnamese–Norwegian artist who explores memories and how they affect personal and collective experiences through the gaze of an immigrant and foreigner. His practice touches upon issues of cultural identity and mental health.

Duy looks at his process as a reflection of his internal mind rather than the documentation of the outside world. His mediums of choice lie somewhere between analogue photography, moving images, and digital art. Yet he is always eager to explore new technologies and methods to tell his stories.

Duy's research moves between perception and reality, between truth and staging, trying to fill the voids of memory through the creation of plausible simulacra of oneself. As an artist, his goal is to rewrite his history and address his issues through art.

Farnaz Dadfar

The University of Sydney | November '22 – January '23 | Iran/Australia



Psychogeography of Blood, 2023, multimedia installation, detail dimensions variable

Farnaz Dadfar (b. in Tehran) is an artist based in Gadigal Country (Sydney) who works with installation, text, painting and video to examine cultural identity and postcolonial issues. Drawing from personal narrative, Dadfar explores the concept of linguistic diaspora and flâneur through a lens of displacement and migration.

Dadfar has exhibited in galleries and museums in Iran, Australia, and Indonesia, such as Saba Cultural Artistic Institute Tehran, QUT Art Museum Brisbane, Linden new Art Melbourne, and Sarang Building Yogyakarta. She has received numerous awards, including The Fauvette Loureiro Memorial Scholarship – SCA Travel, Anne Runhardt Art Award Noffair, The University of Sydney RTP Scholarship, The David Richards Drawing Award, and the VCA Galloway Lawson Prize. Dadfar is currently a Ph. D. candidate at SCA, The University of Sydney.

Freshwoyen Endrias Feyissa

City of Leipzig | August – October '22 | Ethiopia



The winning design for the new **Addis Ababa Square** in Leipzig – a 3.50 metres high sculpture, a lime leaf representing Leipzig juxtaposed with a yellow Adey flower representing Addis Ababa.

Freshwoyen Endrias Feyissa (b. in Addis Ababa) is currently in her second year in fine arts and 3rd in leather goods at the Entoto Polytechnic College. Before, she studied at the Zewditu Fashion Design School, where she attended fashion shows and designed her own creations.

In January 2016, she participated in the African Mosaïque Fashion Show, and placed first in the competition. Unfortunately, shortly after this overwhelming success, a tragic stroke of fate hit Freshwoyen and her family. After that, she lost herself, and depression took hold of her; for 8 months, she was paralysed, and even therapy failed to dispel the darkness. At this moment, she decided to study and learn as much as possible to distract herself, keep her mind busy and fill it with other thoughts. In the end, art became the therapy and lit a light, which was able to shine through the mist of grief.

Freshwoyen is here in Leipzig as a winner of the competition of the two sister cities Leipzig and Addis Ababa. During her stay, the artist was in charge of the project for the realisation of a sculpture of her design on Addis Ababa Square in Leipzig.

Hannah Neckel

OÖ Landes-Kultur GmbH | November '22 – January '23 | Austria



Revirtualizing – drowning in reality, 2022, soft sculpture, inflatable sculpture, fountain, led, variable dimensions

Hannah Neckel (b. in Vienna), based online as @cybervoid69, is a Transmedia Artist merging online & offline worlds in aesthetic bliss. Her multimedia experiences seduce into a dreamy hyper-space where the digital sphere of the internet and the physical world merge. The Internet, as a utopian place of longing, serves as the starting point for the desire for freedom and community that manifests itself in the works and is generated in an interplay of online and offline footage. The real space thereby becomes an extended virtual reality and a place of refuge that confronts the user inside with their own emotionality and good vibes only. The aesthetics of the internet spill into the space as if from a glass, overflowing and overlapping, merging with the surroundings like the layers of a Photoshop file.

In her intermedia approach, 3D scans, symbols and aesthetics of digital subculture divulge into an aesthetic mood, online becomes physical practice, always searching for dialogues: between IRL and URL, between innovative technology and users, but above all interpersonal and relatable emotions. She is a member of the interdisciplinary artist-led collective room69 developing new and progressive exhibition formats, new media arts and installation. Hannah Neckel studies Transmedia Art at the University of Applied Arts in the class Brigitte Kowanz/Jakob Lena Knebl.

Hemali Khoosal

Africa-Leipzig | February – April '22 | South Africa



A Stretch of Time, 2021, video installation, 2'15"

A Stretch of Time (2021, 2'15") is a corner-projected video installation alluding to the elasticity of time, in our subjective perceptions of it. Whilst the video features clocks, which are supposed to measure time in a clear-cut way, these clocks become distorted, collapsing into or stretching out of the corner of the walls they are projected onto. This gives the illusion that time is disappearing into or emerging out of some sort of void. The sense of time depicted in *A stretch of time* is one that is continuously changing, but also one that is non-linear and continuous, versus categorical. Some of the clocks appear to split, mitotically, like dividing cells. Other times, they coalesce, merging into the centre. Time slows down, speeds up, and slips into the cracks between surfaces. Ticking and cuckoo sounds share the erratic changes in tempo and motion of the clocks, which whizz by or gradually become still for moments. As the world chaotically changes around us, there are brief moments where time becomes slower, and moments feel more still.

Hemali Khoosal (b. in Johannesburg) is a socially engaged artist and researcher. Hemali works across multiple disciplines, including video, installation, and printmaking, amongst others.

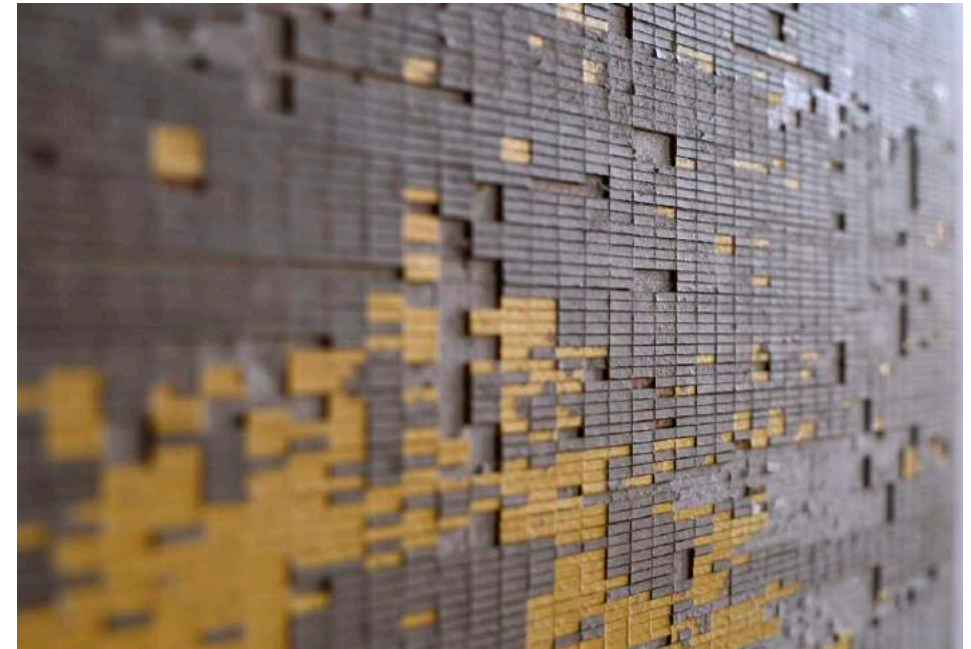
She enjoys exploring how humans perceive themselves in relation to others. Her work is collaboratively oriented and draws from conversations and interactions with people.

Through a variety of mediums, Hemali hopes to hold space for people to find common ground in their seemingly disconnected experiences and internal worlds.

She is interested in gesture, language, and intergenerationally inherited knowledge. Much of her recent work deals with belonging and dispossession, in relation to migration.

Irfan Hendrian

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



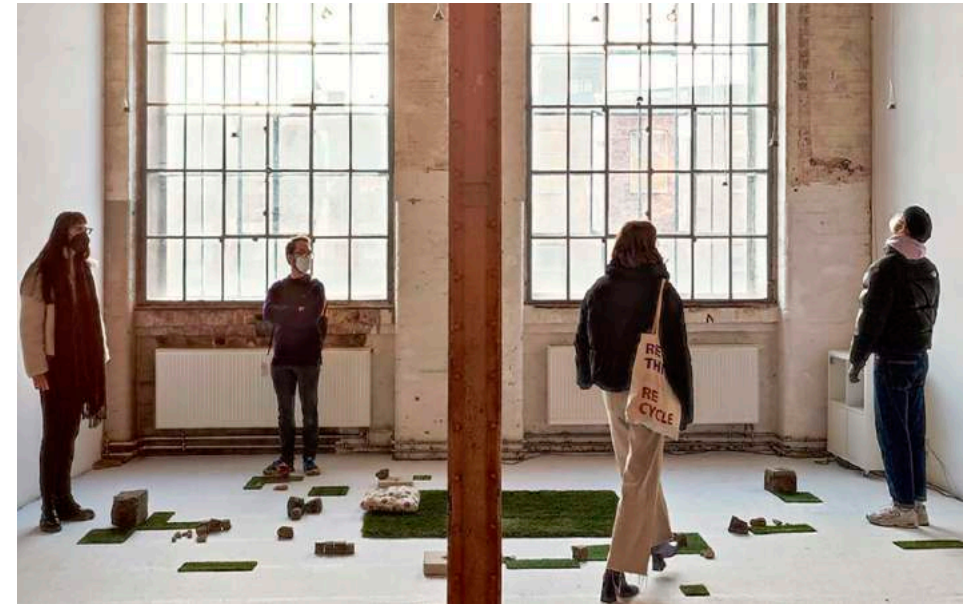
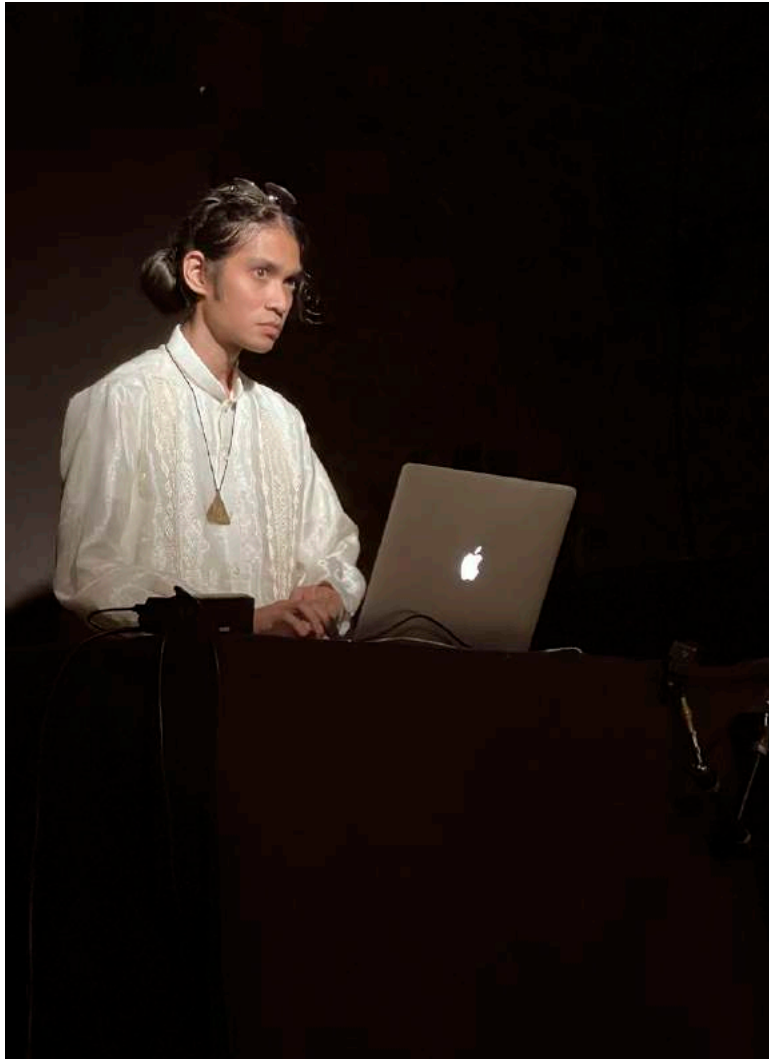
Facade, 2022, layers of paper on board, 40 x 60 cm

Irfan Hendrian (b. in Ohio) 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.

Jett Ilagan

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



Reflections, 2022, sound installation with visual components, dimensions variable

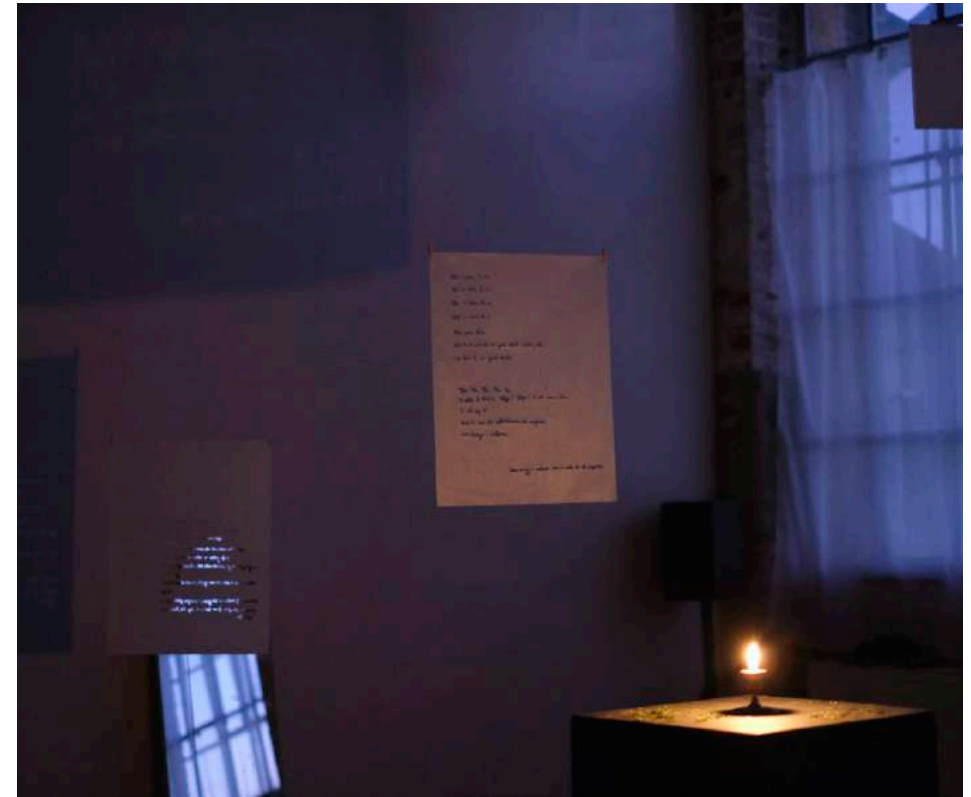
Reflections is an immersive sound installation with visual components that reflects Leipzig's sonic ecology. This sonic work is composed of collage of gathered field recordings, sound design works, and ambient sounds aimed to reflect the city's rhythm and sonically translate our relationship with our physical environment. This work was designed to reveal the city's rhythm through the omnipresence of sound. This project treats spaces as living organisms, each possessing its own unique character, communicating its stories through sound. In the process, the artist allowed himself to get lost within the rural and urban expanse of Leipzig. Jett Ilagan was deeply inspired by the art of flâneur, an act of understanding a place through mindless walking/cycling without destination in mind.

Jett Ilagan, a.k.a Escuri (b. in Manila), 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 TED x ADMU. And most recently, an ongoing musical project with Goethe-Institut Philippines and Singapore titled *Sound of City* took place.

Jevon Chandra

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



Other Things, 2022, installation, pencil and cut-outs on silk paper, candle, dimensions variable

Jevon Chandra (b. in Indonesia) 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.

Katherine Bull

Africa – Leipzig | August – October '22 | South Africa



Zoo encounter #1 (Leipzig), 2022, acrylic ink on cotton, 100 x 125 x 5 cm

Katherine Bull (b. in Cape Town) is a Cape Town-based visual artist who has also practised as a lecturer in tertiary education for over two decades. In her creative work, she is interested in the mechanisms of embodied perception by exploring immersive, dialogical and meditative processes of creation. For over two decades of art-making, Bull has explored her relationship with the changing technologies of information systems by bringing the digital and analogue into conversation through drawing performances, installations, print and painting.

Bull says, "Currently, as we live amid a Fourth Industrial Revolution, mass extinction and the shared experience of a global pandemic, I find myself asking; how do I find a grounded presence within an increasingly digital environment and in the face of heightened anxiety, grief and loss, while expanding my sensory awareness of our environment as an interconnected ecology?"

The artworks from Bull's last four exhibitions (*The Pieces That Find Us*, *Afterimage*, *Drawing Breath* and *Second Nature*) have become a place of wrestling, roaming and refuge through painting, drawing and collage within the moist media zone of being and becoming.

Lee Paje

Goethe-Institut – Pacific Leipzig | November '22 – January '23 | Philippines



Unbound (detail), 2023, serigraph, acrylic, and cutout on acid-free paper, 49 x 980 cm

Lee Paje (b. in Manila) makes use of meticulously chosen materials and forms such as painting on canvas and copper, sculpture, printmaking, video, and public art installation to create works concerned with independence, individuality, and identities. Her visual narratives reveal alternative realities that bring attention to the restraints of gender inequality. She intertwines contemporary lifestyles with the rigidity of past traditions. Once revealed, her compositions are filled with seemingly personal anecdotes that extend to social, cultural, and historical commentary.

Lee graduated magna cum laude in studio arts from the College of Fine Arts, University of the Philippines Diliman. Her undergraduate video work *Sit In My Retina* won the college's Dominador Castañeda Award for the *Most Outstanding Thesis* (2009). She was chosen in the 2014 Young Artist Discovery Section, Art Taipei in Taipei, Taiwan and in 2018. Her entry *Passage to the Land of Sugar* for the Don Papa Rum art competition won the Grand Prize and People's Choice Award. She was also an artist-in-residence in Art Omi (Ghent, NY) in the same year. Just recently, her large-scale works were exhibited in QAGOMA, Australia, as part of the 10th Asia Pacific Triennial of Contemporary Art.

Madelin Wilian

Goethe-Institut – Nordic Leipzig | August – October '22 | Denmark



Konkylie, 2022, glaze,
acrylic on canvas,
100 x 180 cm

Madelin Wilian (b. in Copenhagen) lives and works as a visual artist, illustrator, author and musician in Copenhagen. She studied at the Royal Danish Academy of Fine Arts in Copenhagen and at the Academy of Art University in San Francisco. At the age of 16, she made her debut as an illustrator for the publishing house Gyldendal and has since published numerous other books under the name Mikkeline W. Gudmand-Høyer, both as an author and as an illustrator. She is a member of the artist group Drøm & Co and a guitarist and singer in the band Stjernevaske.

Madelin Wilian grew up in various housing communities in the 1970s when alternative forms of housing and communities were being experimented with. She is interested in how people interact with each other, new community structures, gender equality and the doughnut economy. From May to July 2022, she was exploring these themes as part of the R.A.R.O. residency programme in Madrid.

As a visual artist, she works with a wide range of different techniques, from mixed media to acrylic or oil painting, woodcuts and computer graphics. Her visual language, reminiscent of Fauvism, is characterised by bright colours and an expressive simplification of forms. She creates seemingly naïve fantasy worlds that are characterised by great lightness, but also show socially critical references.

Magdalena Kreinecker

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



Untitled (detail), 2022, serigraph, aquatint, 66 x 50 cm

Magdalena Kreinecker (b. in Linz), lives and works 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



Mbah Warjo, 2022, charcoal on Hahnemühle paper, 78 x 106 cm
(Ingrid & Thomas Jochheim Collection)

Marten Bayuaji (b. in Jepara) 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.

Max Kornfield

SVA NYC | February – July '22 | USA



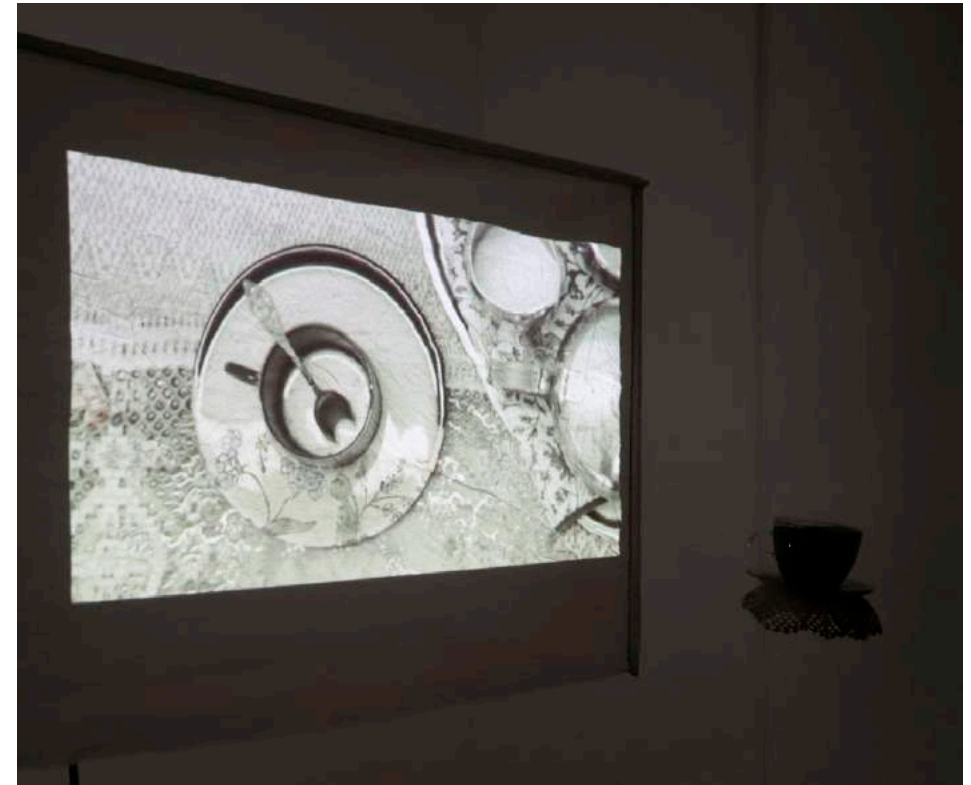
**Saint Catherine
of Sienna,**
2022, oil on canvas,
50 x 95 cm

Max Kornfield (b. in California) is a queer artist and curator. They recently graduated with a BFA from the School of Visual Arts, NYC. Their current work uses oil paint to explore interconnection through bodily imagery and spiritual symbology. The central themes are carnal and cosmic love, intimacy, the duality of balance/imbalance, transformation, and transcendence.

As a curator, Max prioritizes early-career artists from marginalized backgrounds and aims to place power back in the hands of artists to exhibit, connect, and sustain themselves as a supportive community.

Motlhoki Nono

Africa – Leipzig | August – October '22 | South Africa



Ledombolo for One, 2022, video installation, 7 min

Motlhoki (b. in Pretoria) has currently completed her Honours in Fine Art at the University of the Witwatersrand, where she graduated with five distinctions and two awards. Her studio practice is currently based in Johannesburg, where she uses video, photography and printmaking as tools to investigate the intimate and violent politics that are implicated in romantic love.

She engages the ideas of consumption, domesticity and romance to perform and document the internal lives and politics of black women in love. Her practice is characterised by a valorisation, problematisation and curiosity towards black love, as well as the complexities and joys of the domestic and heart spaces. She defines her practice as a decolonial and sociological enquiry into love, exploring how love manifests at the intersection of race, class and gender.

Natalie Paneng

Africa – Leipzig | November '22 – January '23 | South Africa



Studio Limbo, 2022, digital collage

Natalie Paneng (b. in Johannesburg) received her BA in Dramatic Arts from the University of Witwatersrand in 2018 and was awarded the Leon Gluckman Prize for the best creative work. She lives and works in Johannesburg, South Africa. Natalie uses both her self-taught digital skills and theatre background to create multi-disciplinary digital art/new media.

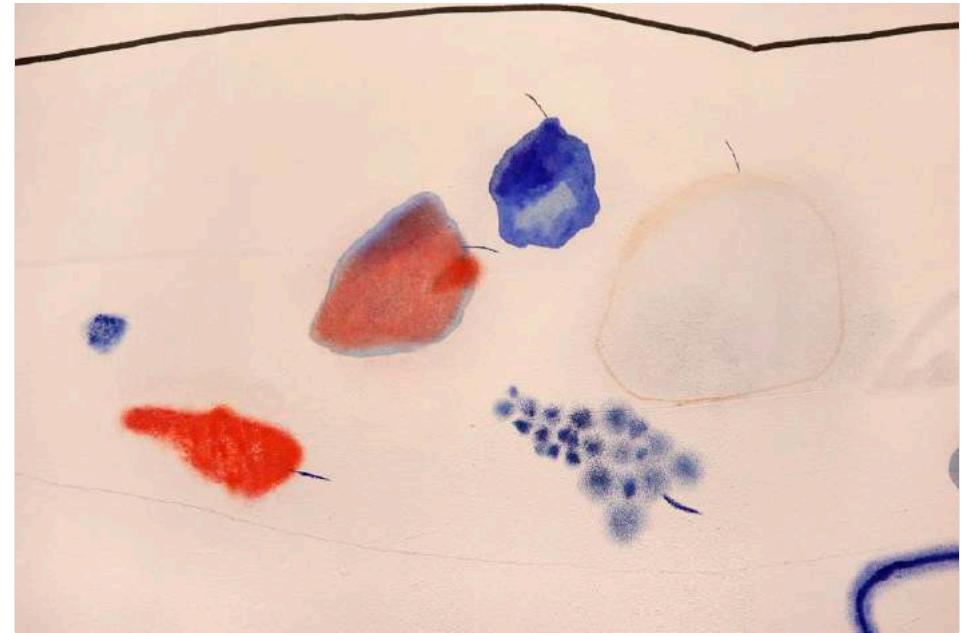
Paneng's work has been exhibited with TMRW Gallery, The National Arts Festival, Blank Projects, Michaelis School of Fine Art, BKHZ Gallery, Javett Art UP and Galerie Eigen+Art Leipzig and Mutek Festival. Along with this, she has participated in local artist residencies such as Bubblegumclub Future 76 Residency (2018), Floating Reverie (2019) and Fak'ugesi Digital Innovation Artist Residency (2019), and The Centre of A Less Good Idea's So Academy's Thinking in Cardboard scenographers mentorship (2021).

She has also published creative research through Ellipses Journal and Artist Research Africa, and been a 2020 Fellow with the Institute of Creative Arts and UCT.

Paneng describes herself as a world-builder and sees her growing practice as a way to navigate, share and archive imagined and alternative realities brought to life through the digital artistic process.

Nicolo Brezza

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



Untitled (detail), 2022, oil on canvas, 190 x 160 cm

Nicolò Brezza (b. in Trieste) graduated in 2015 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 to alienate and disembody painting itself. "Living their 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, 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."

Nguyễn Thị Thanh Mai

Goethe-Institut – Pacific Leipzig | May – July '22 | Vietnam



Please, Give Me a History Image, 2022, vintage paper, ink on carbon paper, glue, size A4 (in progress)

The work of Vietnamese artist Nguyễn Thị Thanh Mai (b. in Ha Tay/Hanoi, lives and works in Hue, Vietnam) explores cultural and sexual identity and addresses issues of origin, belonging and migration.

Nguyễn Thị Thanh Mai graduated from Huế College of Arts in 2006 and completed her M.A. in Visual Arts at Mahasarakham University, Thailand in 2012. Thanh Mai works with a variety of media, including photography and video. Her earlier works concentrated on issues relating to women's experiences and rights in Asian social contexts. Recently, her practice has turned to questions of identity, both personal and collective, including issues of migrants' experiences and rights. She explores the complex relationships between individuals and society, and the role of fantasy and imagination in people's conception of their existence.

Her works have been featured in Künstlerhaus Bethanien (Berlin), Jogja Biennale 2019 (Yogyakarta), National Gallery Singapore, Asia Society Museum (New York), HDLU (Zagreb, Croatia). In 2014, she received the Pollock-Krasner Grant from The Pollock-Krasner Foundation and Artist Excellent Award from The Factory Contemporary Arts Centre (Vietnam) in 2021. She co-founded the Mơ Đơ art space and Nở Cái Bùm art festival in Huế in 2020.

Oupa Sibeko

Africa – Leipzig | November '22 – January '23 | South Africa



Ice-Ice Baby, live performance with Vlado Ondrej, Spinnerei Gallery Weekend in January 2023

Oupa Sibeko (b. in South Africa) is an interdisciplinary artist whose work moves between theatrical, gallery, scholarly and other public contexts, overtly dealing with matters and politics of the body as a site of contested works. He graduated from the University of the Witwatersrand with a Bachelor of Art in Performance and Visual Arts in 2015, and since 2021, he is holding a Master of Fine Arts from the same University.

Through his work enabling opportunities for affective and relational encounters using ritualistic performance and play, he seeks to critically engage approaches to the body, particularly the black male body, the history of representation and how certain subjectivities have been (and are) figured, (black) pain, (black) spectacle, (black) negation, and the ethical implications of reimagining and re-enacting pain. Through African indigenous knowledge, he comes to understand and unpack his artistic practice. It is also from the same source that he borrows key elements of his performances, especially in relation to ritual and communal performances, theatre in the round, site-specific performances and the exchange of cultural knowledge in a shared communal space.

Roxy Kaczmarek

Africa – Leipzig | February – April '22 | South Africa



Counterfeit, 2022, acrylic and oil on canvas, 80 x 120 cm

Roxy Kaczmarek's (b. in Johannesburg) paintings and prints focus on the sensibilities and relationship between people and nature. She has developed a fascination with the separation and closeness of the natural world created within our lived environments and our attempts to carefully package our surroundings whilst we revel in the world's wildness. Land and seascapes fascinate and captivate her imagination. A keen gardener, plants and their resilient ability to grow anywhere inspire her.

Having grown up in Cape Town, Kaczmarek currently lives and works in the urban jungle of Johannesburg. Specialising in printmaking, she works at the David Krut Projects Print Workshop and lectures part-time at the University of Johannesburg in the Print department and is part of the printmaking collective The Printing Girls.

Kaczmarek obtained a BA in Fine Art from the University of Cape Town's Michaelis School of Fine Art (2012). She went on to work at Warren Editions Print Studio as a printer and studio manager and has done internships at the London Print Studio and Amsterdam's Grafisch Atelier. Kaczmarek completed a Master's in Technology at the University of Johannesburg, graduating in 2019 (cum laude). *Third Landscapes* (2019) is her solo exhibition from this degree. Her paintings and prints for this exhibition interrogate the intersection of plants and people within liminal spaces of the city. Attempting to break from traditional forms of printmaking, the work experiments with a combination of print and cement.

Thu Myat

Goethe-Institut – Pacific Leipzig | May – July '22 | Myanmar



Cognitive Nirvana, 2022, spray paint on cardboard, 44 x 54 cm

Thu Myat (b. in Yangon) has a B. A. in Business Management as well as a Diploma in Multimedia. He is the co-founder of Plus Ka Gya company which specializes in graphic design. A member of the OKP Crew, he has been at the forefront of Myanmar's urban and street art – especially as the organizer of *Rendezvous: South East Asia Urban Art Event*.

He has participated in numerous exhibitions, including several group shows at New Zero Art Space and Lawkanat Gallery in Yangon. He also participated in the exhibition *Urbane* at Folklore-Kunstraum in Innsbruck, Austria, 2013. In 2017, he was commissioned to create a giant mural painting on the Myaynigone Fly-over in Yangon.

His first exhibition in Singapore *Myanmar New Wave, pop art revisited*, took place in October 2017. In 2018, Thu Myat was exhibited at Sea Focus on Intersections' booth and at Intersections' gallery in a group show titled *Playing Time and Space*. In 2020, Thu Myat was commissioned by the Singapore Tourism Board to create artwork for the Singapore Festival in Yangon.

Tuan Mami

Goethe-Institut – Pacific Leipzig | May – July '22 | Vietnam



Immigrating Garden (no 4), 2022, dimensions variable

As an interdisciplinary-experimental artist, Tuan Mami (b. in Hanoi) constantly explores new mediums and methods of expression. He had discovered meditative experimentations with installation, video, performance and conceptual art. Recently, he has begun to explore the formality of performative installations which are often research-based projects. They address specific matters or communities and focus on humans in their moves. He has been constantly researching about moving communities in Vietnam and Vietnamese diasporas around the world. He tried to observe what has happened in these communities, and what remained, appearing and disappearing culturally, mentally, and politically in an attempt to adapt and survive in their new contexts. His interest lies in engaging the ongoing experiments as a means to create and explore new concepts of interaction and exchange. His works often present a view in the form of “two sides of a coin”; one to analyse the condition of our encounters with each other, which often is a critique of the present state of society; the other to respond to the attempt to shift or change current forms of relationships.

Tzung-Hui Lauren Lee

Africa – Leipzig | February – April '22 | South Africa



Mouldable plasticm, 2022, a study of digital work depicting the movement of smoke from a chimney

Tzung-Hui Lauren Lee (b. in Johannesburg) is a South African Chinese artist and a recent graduate of the BA Fine Art programme at the Wits School of Arts in Johannesburg.

Her installation-based practice is embedded in processes of paper-making, calligraphy, and sculpture and is occupied with the translation of two-dimensional mark-making, such as writing, into three-dimensional space. Lee is deeply influenced by aspects of Chinese philosophy and culture, including traditional Chinese folk art, which she draws on to investigate ideas around diaspora, identity and relationships between the past and the present. She describes her practice as a “means to decolonise, rethink, and understand my identity and the spaces surrounding my body”.

Wunna Aung

Goethe-Institut – Pacific Leipzig | May – July '22 | Myanmar



Temporary Leipziger, 2022, acrylic on canvas, 140 x 90 cm

Wunna Aung (b. in Yangon) has lived all his life in the capital. Creativity for Wunna is an act of crossing aesthetic and cultural frontiers and genres. In other words, his multifaceted oeuvre has consistently shown his ability to trespass cultures, notably by crisscrossing the ancient culture of Myanmar with his iconic Pop paintings.

An examination of such a concept leads fairly directly to the relationship between contemporary art and material culture. As much as Wunna is engrossed in popular culture, he is equally fascinated by personalities that have shaped Myanmar's history – both by their symbolic nature and their vestiges of human existence. The dynamics of such representations lie in the paintings' potential, where his working process is more like a painted collage. Instead of incorporating external elements into the picture, however, he creates layers for visual textures. A member of the ROAR (Release of Artistic Rage) group, Wunna Aung is a regular participant in urban art activities in Yangon.

Xhanti Zwelendaba

Africa — Leipzig | February – April '22 | South Africa



Untitled V, 2022, woodcut ink on Hahnemühle Photo Rag, Edition of 12 in a series of 9 prints, 50 x 70cm

Xhanti Zwelendaba (b. in South Africa) is a multi-disciplinary artist working in a diverse range of mediums, such as sculpting, printmaking, installation, performance art and video art. Zwelendaba's work deals primarily with the complexities and tensions surrounding Xhosa culture and the modern-day culture of contemporary capitalism and nationalism — and embedded within these is the legacy of colonialism and apartheid. This pursuance is largely spurred on by having to balance in-between these cultural paradigms, often simultaneously.

Each of his works stands as a testimony to interrogating his identity and the collective identities of Black people living in South Africa. Through collaboration and the usage of diverse materials, each idea is given the opportunity to present its nuances uniquely. By regularly contributing and participating in the development, processes and practices of his curiosities, Zwelendaba has overtly committed to pursuing an art practice within a decolonial paradigm, which is constantly pushing the boundaries and limits of art making from the African continent within the contemporary art sphere, which is still a largely western- European dominated industry.

Yim Yen Sum

Goethe-Institut – Pacific Leipzig | November '22 – January '23 | Malaysia



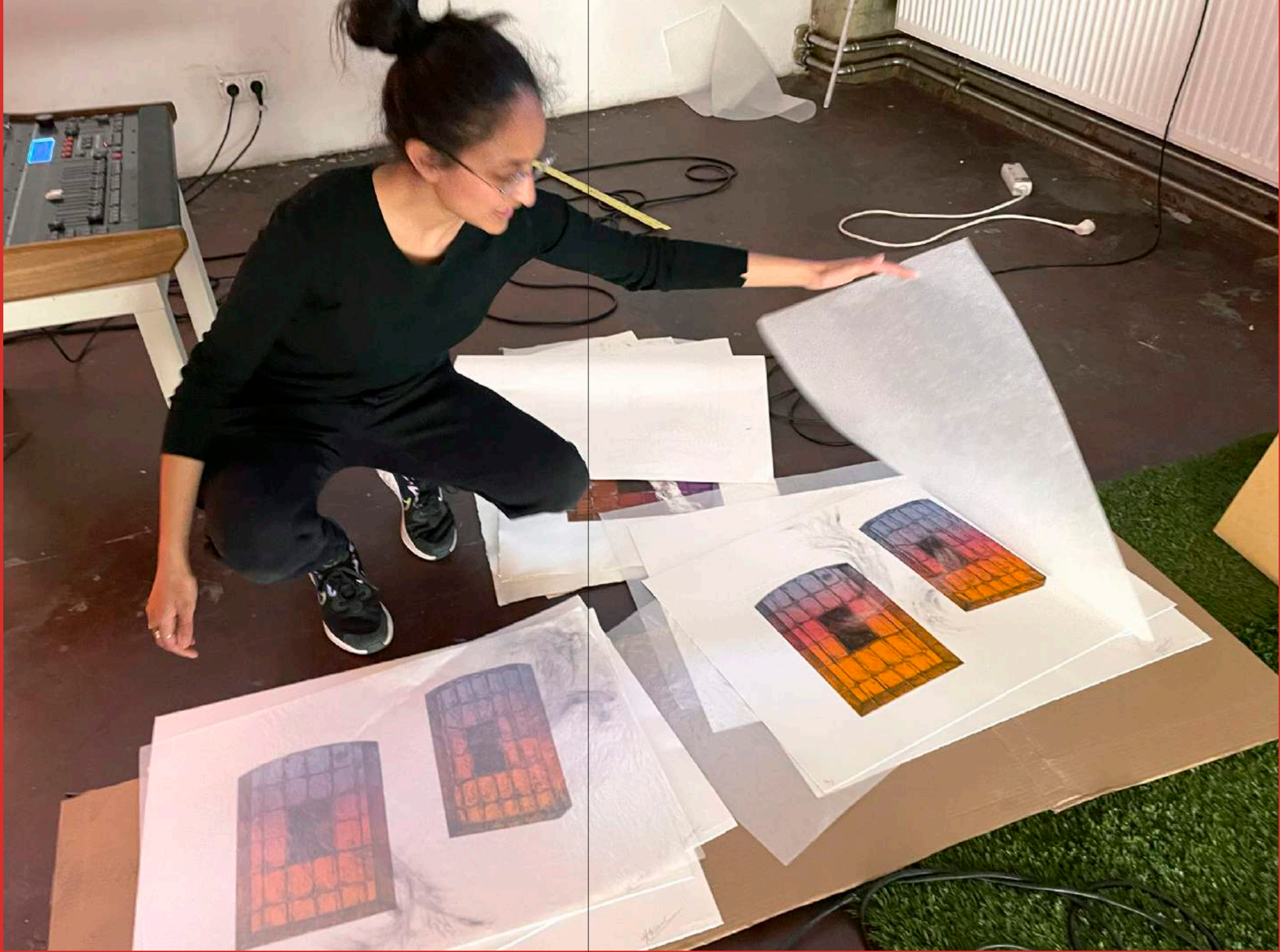
I am Sum, nice to meet you, 2022, tulle, yarn, needle, dimensions variable

Yim Yen Sum (b. in Malaysia) believes that creating art should not be an individual act but a process that connects people and bridges new relationships. She enjoys art that involves interaction and requires the audience's participation to inform and perhaps complete it. Every person is an individual coming from a unique background with a different story and experience. She tries to create links between those she has met to enhance her artwork, allowing the audience to feel like a part of her artwork. These new connections make life seem like a cell, with the ability of infinite regeneration and possibilities.

"I believe that art has the ability to affect its surroundings and vice versa, which has led to my practice showing concern toward forgotten landmarks and their individuals as a result of rapid development. In response, my works attempt to balance between this progressive change and the shifts within our society. I am using the sewing act to reduce my fear of facing other people, at the same time, bring out the change that is happening to the city."

The culture of every city will always be imprinted in its infrastructure, including its building, crafts and the physiology of its inhabitants. The characteristics become one with us. This means that the existence of traditions and modernity within a culture becomes the essence of a city. However, the rise of a generation inevitably comes with the demise of another, and as a new era begins, it is sustained by the nourishment provided by the history of its predecessors. The growth of a city depends on and is informed by its history.

Exhibitions



Winter

Gallery Tour

Marten Bayeju (Indonesia), **Irfan Hendrian** (Indonesia), **Jett Ilagan** (Philippines), **Jevon Chandra** (Singapore), **Magdalena Kreinecker** (Austria),

The Winterrundgang opened with **Jevon Chandra's** paper-cut installation. He specifically came to Leipzig, also having been a church musician in the protestant church, to research Protestantism and music in Leipzig, showing his experience towards the German condition of religiosity and how it is lived in Germany. His writings were cut out of transparent paper, leaving incomprehensible texts illuminated by light, creating an atmosphere of church illumination in his studio.

Magdalena Kreinecker experimented with the medium of etching and the profane patterns of kitchen paper towels and creating paper scroll-like wall installations.

Marten Bayeju's grandmother owned a cotton plant in Indonesia, and his coming to a former cotton mill in Germany was connected to his biography. He smuggled cotton in a pillowcase from his grandma's plant and showed how heavy the burden was at his grandmother's time to carry and share the cotton. Furthermore, he demonstrated that the capoka tree grows to 40 meters in height!

Irfan Hendrian created sculptural objects from paper and paper cuts, minutely cutting out layers of structures and displaying them. Additionally, he developed sculptures made of paper and experimented with daily items such as mirrors and tables, creating sculptures and room-captivating installations. Also, weaving paper rests from the etching process at the department of Vlado and Maria Ondrej Atelier für zeitgenössische Radierung was of great joy.

Jett Ilagan collected sounds all over Leipzig and sampled them. Working also with collectives and sound producers from his homeland, he appropriated his sound collections and created



Jevon Chandra (Singapore) and an Indonesian friend from Altenburg, Saxony, visiting for the Winter Gallery Weekend, listening to the sounds of Jett Ilagan's (Philippines) installation in his studio

an installation with a fake lawn to lay or sit down on. There, people could experience his sound collages within an urban model he installed, creating an overall surrounding experience visually and acoustically.

He also produced a concert production with musicians from the Gewandhaus orchestra in the concert series *Resonate* after a lifting visit to the Bauhaus Museum in Dessau. His films became the background of the streamed online concert format *Resonate* while the musicians performed live to his visuals. Jett Ilagan told me that the Bauhaus visit in wintertime was challenging. He felt that the weather, the shortage of light, and the cold must have also been a crucial part of the internal creative process of the artists and being part of its unique school collective.



Collector couple Ingrid & Thomas Jochheim with Jevon Chandra | Jett Ilagan in his studio installation



Magdalena Kreinecker preparing for her studio opening | Artist mentor Maix Mayer with his fellow Marten Baeju

Spring

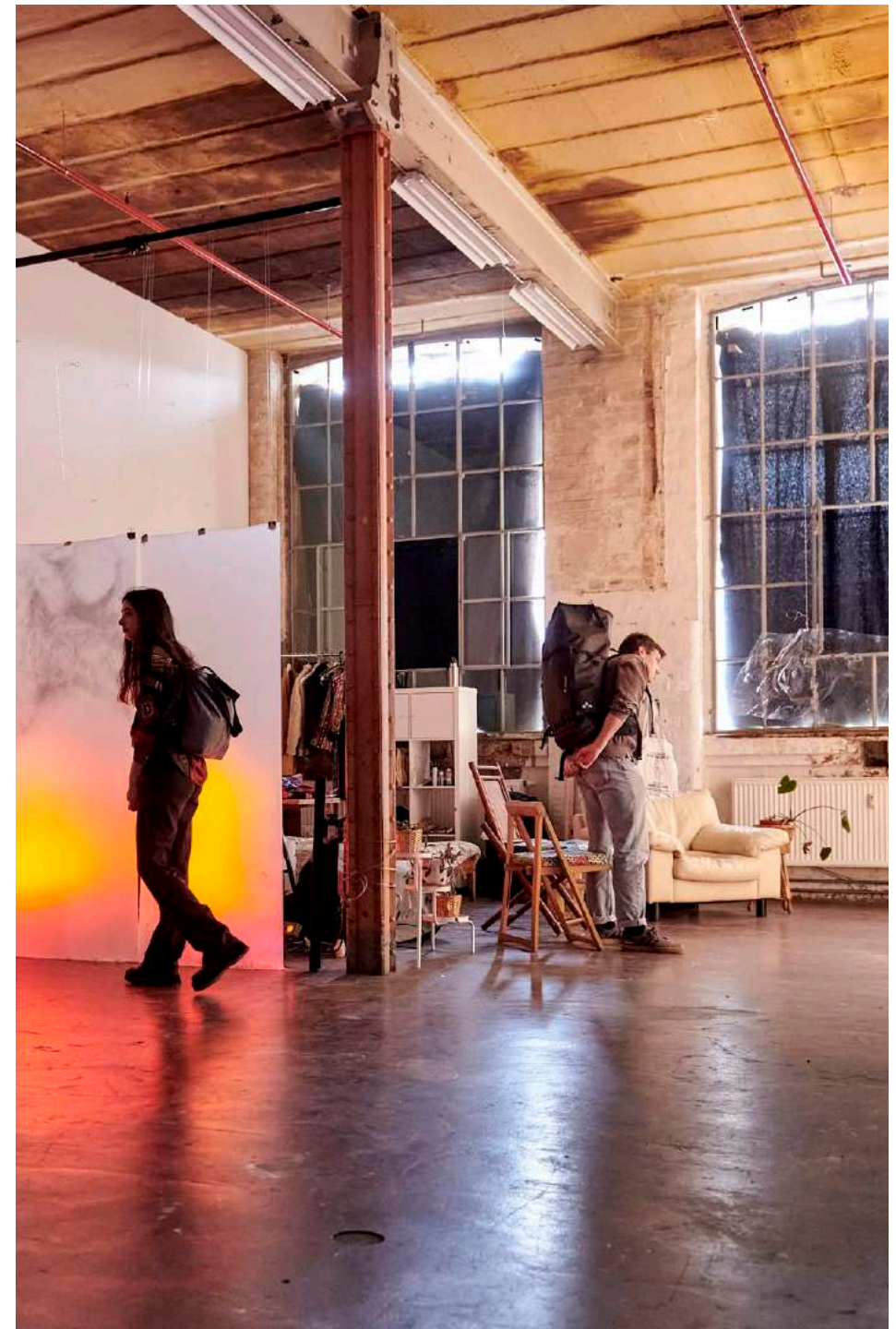
Gallery Tour

Bongile Gorata Lecoge-Zulu (South Africa),
Hemali Khoosal (South Africa), **Max Kornfield** (USA),
Roxy Kaczmarek (South Africa), **Tzung Hui Lauren Lee**
(South Africa), **Xhanti Zwelendaba** (South Africa),

In February, five artists from South Africa arrived as well as **Max Kornfield** from the School of Visual Arts in New York City (→ p. 118 & 130).

Vlado Ondrej had been **Bongile Gorata Lecoge-Zulu's** mentor. Their communication was very much defined by music as the language they had in common. Bongile is a musician and a performer. Vlado is a visual artist and master printer. Singing and playing the transverse flute are just a small part of her musical background and practice. She records her works on video and shares them with a larger audience also via the *Centre for the Less Good Idea*. She is an artist working with multiple styles and types of performance in her body of work. Her cooperation with her mentor Vlado Ondrej was a beautiful example of creating a fruitful exchange, although both did not speak the same language. They were choosing different music for the etchings Bongile produced. Bongile created the visuals to this music. Both offered diverse songs they were familiar with within the etching process. The music was then played when the etching was printed and after it received the piece's title. Every etching has a different title of the music they listened to. Every etching looks different. The etching process had the duration of a song. German music, classical music, African music – all types were part of the project, and a common understanding was managed within the music framework.

Being a black woman, antitrust is a feeling that Bongile elaborates on in her work practice, but it was also part of her reality as a fellow in Germany. Her choice of techniques and materials during the etching process was made on purpose. She used different ground treatments, such as the dry point technique, referring to being unsafe and profiling issues. The music breaks the discomfort, and she changed the design for each etching using



different arrangements and song titles. This broke classical rules and freed the mind. Each etching plate turned out differently. "Safety has always been a big issue being a South African woman", Bongile says. "You know, women always have to work extra hard being a woman". The techniques she chose are supposed to reflect that issue. Drypoint and soft ground turned into their references.

Breath has been a significant issue for Bongile since Covid-19. She felt like a breathless woman, also in daily life. How important is breathing to all of us? Season 8 at the Centre for the Less Good Idea references that issue.

Xhanti Zwelendaba is working as a multi-media artist. He etched an image of dry skin in a cold needle etching. Originally, he wanted to undo his print and push it to its edges by adding broken glass to the surface and breaking the paper. "Dry skin is a negative thing, oils and washes from today's commodities can damage our skin, and make it dry ... dry", he says. So he originally wanted to wash the dry skin image out of the etchings as a performative act.

For the moment of his residency, he made the etchings of dry skin but did not take them any further. It is a drypoint etching, drawing skin like a map with cracks, and adding of real lotion intended later. Skin is a carrier of information about human conditions, and it can be velvety or disrupted and cracked. Xhanti Zwelendaba etched a photogravure of elephant skin.

Raul Walch from Berlin, his mentor, corresponded and commented on this work by etching a net as a photogravure. Xhanti's works operate in the realm of politics. Very often, he researches the way of presentation and its symbolism. Once depicting a meeting in Oxford, England by the ANC, who fought against the apartheid, he commented: "Look, they wear the same clothes as the colonizers from 1917 in the British Colony, those who passed the Land Act Law. The ones against the oppressor look like the oppressor. They wear the same British suits and colonial fabrics".

Roxy Kaczmarek works nature and ecological processes into her professional print working practice but also real life. The whole group visited Carola's garden in Leipzig. Not the real one, in a panometer installment of a 360-degree media installation showing a gardener and her work in Leipzig by Yadegar Asisi.

Carola's Garden is perhaps Asisi's most personal or emotional exhibition: he actually knew the person who owned the garden he used as inspiration.

Carola had worked at the Leipzig Panometer, and become a go-to person for her colleagues. After she passed away in 2015, Asisi went to her Kleingarten in Leipzig. It was only then that he realized that, by looking at her garden, he could really get to know who she was. He felt such gardens were small ecosystems – not only of nature, but of the mind and personality of those who tended to them. A story within a story.

Just by sitting and looking at the garden, every facet and piece inside appeared to work according to someone's nurturing. Through that, the cause-and-effect relationship became evident for Asisi but also for Roxy Kaczmarek and her work. From the "philosophy" of the garden, to the sociological necessities of Schrebergartens and Kleingartens. Ubiquitous, and an obvious local part of life, of nature and its instinctive process. Into the effects that modern-day living has on the natural process of nature's process. In the 1800s a Dr Daniel Schreber wanted to create more outdoor spaces in his hometown of Leipzig for children to exercise in, so he asked the city of Leipzig to lease small plots of land for this purpose, and the Schrebergarten was born.

Ever since, it has turned into a very specific part of German culture until today. Roxy Kaczmarek works are about urban environments and plant developments and she found out about those locations of cultured nature. Professionally, printmaking is her major expertise, working at the David Krut Projects workshop in Johannesburg, South Africa. Maria Ondrej, Leipzig, had a direct etching collaboration with her as her mentor. They exchanged their plates and themes while printing. So a genuine dialogue between the two has been visualized.

Besides excursions and exchanges between them, they learned from each other's experiences in etching: photogravure, aquatint, etching, chinecollé, and cold needle etching. Mentor and fellow used the full repertoire learning from each other's knowledge.

Furthermore, Leipzig artist Sebastian Burger was the mentor of **Hemali Khoosaal**, a multi-media artist. Her works contain multiple prophecies. She likes to work with visual metaphors on issues like migration. Elements like water and light are part of

her installations and turn into symbolic figures in her work practice. Moods are a big topic for her. She works and collects footage and later takes inspiration from it. She talked to many people in trains on her research trips within Europe during the residency and learned about migrants and their histories as well as cultures. Hemali etched the windows of her studio and made a cold needle etching on top of it of smoke. Later she covered the etchings with colored plates and worked with the overruling technique 'Überrollung'. Later, she drew on it with coal to create smoke and created unique pieces. Her mentor, Sebastian Burger, was etching a photogravure, like printing on fabric, and also working with textures.

Tzung Hui Lauren Lee is Chinese by heritage, having grown up in South Africa. One of her subjects is clouds. "They are the same everywhere, no matter where you are or where you are from." Tzung Rui works with digitally rendered sculptures in digital media and real form. In her etching, she worked with dreams using the Chinese symbol *mot mung* (dream), which she also embossed in her etching process, talking about diaspora and sadness in life. "There is the same air to breathe everywhere, so there is hope". She focused on the elements, made a drawing first, then studied the movement of the drawing, which depicted steam from an outside chimney of her studio and then rendered it into a 3D sculpture. She continued with a negative form of it, which she poured into a sculpture. Being unsuccessful is something she loves to show in her work process, playing on the loss of the negative form or material and form in general, with the sculpting process as part of it. She orients her work processes like the final melting of materials such as plastic. She thus shows sensibility while treating materials as a matter of cautiousness toward the world and its resources.

Her mentor Angelika Waniek used line etching in correspondence, creating a field of small plants, nine in total, each carrying another color operating with complimentary colors. It is about wandering in a defined field, the focus constantly changing while looking.

Angelika Waniek's works are about performance and perception as well as irritation. Her etching creates confusion because of the use of complementary colors.



Summer

Show at archiv massiv, Spinnerei

Max Kornfield (USA), **Nguyễn Thị Thanh Mai** (Vietnam),
Thu Myat (Myanmar), **Tuan Mami** (Vietnam),
Wunna Aung (Myanmar)

Time, Passage and Art bending emerged from a process of discussion among the LIA fellows, whose common experience was their time in Leipzig. The exhibition was the result of a dialogue between the five of them. During three months, they have lived, travelled, shared and created together. They formed a small community while leaving their home countries and familiar comfort zones.

Many of them were inspired by their new surroundings and the experiences they have had living in Leipzig. They have invited the viewer to participate in a thought-provoking dialogue. In addition, there was the presentation of the book *Don't Call it Art* by Veronika Radulovic (artist, founder Archive of Vietnamese Contemporary Art Berlin).

Time, Passage and Art

14th July – 23rd July 2022

Opening: 14th July 2022

4 PM – The event starts

5 PM – Book launch (English and German)

Location: archiv massiv, Spinnerei, Leipzig

Max Kornfield is an artist from New York City. Their art is based on the tension and connections between punishment, pain, love, ecstasy, beauty, violence, spirit, and matter. To portray these processes, the artist uses symbols and images from Christianity and Western magic, especially Tarot and alchemy. For them, the process of painting is often an unconscious and intuitive one. Another fundamental part of the artist's work is playing with scale. Their large paintings, which often are doors, portals or colossal altars, allow the viewer's whole body to be embraced into the images as if they are passing through it. Their smaller works are rather



LIA summer show opening at archiv massiv, the Spinnerei exhibition space

intimate works, which exist for the home, the individual, where the heart or mind can reach through it to embrace the artwork.

Nguyễn Thị Thanh Mai is a Vietnamese artist who bases much of her work on research and dialogue between cultures. In her three months in Leipzig, she has focused primarily on Eastern German culture and the Vietnamese diaspora culture and how both of these are intertwined. In her interviews, the interviewees were asked to provide her with iconic images of their time and how they have shaped their world perception. Through these, she explores how history is engraved in different cultures and how collective identities are formed through imagery. The results are composed and layered drawings in which details are blurred on purpose, waiting to be unveiled by the viewer.

Thu Myat is a street artist from Myanmar whose works cover topics such as artificial intelligence, technology and nirvana. He explores the present and future of humankind while focusing on the issue of the development of technology in a powerful and uncertain time. He believes that the existence of everything is uncertain and humankind has to strive toward new means of technology to unravel new standards of living. Lastly, we can observe strong clashes between Western and Eastern cultures in his works, which became more significant during his time in Leipzig.

Tuan Mami is a Vietnamese interdisciplinary-experimental artist who explores new mediums and methods of expression trying to create a dialogue. The work *Immigrating Garden (no 4)* creates a dialogue between the research about Vietnamese immigrated plants that travel with Vietnamese immigrants when they came to Germany – nowadays, the plants are banned from being brought into Germany – and the history of the Leipzig Cotton Mill, where the Spinnerei galleries are located. For the latter, the research re-examines the German East African colonies from the 19th century, when Germany had cotton plantations across Africa to provide for the large textile factories in Europe. With the research, *Immigrating Garden (no 4)* tries to discover the hierarchies in the structures of our politics, our powers, our benefits, and our social matters by raising the question: “Is it enough to question?” In addition, the work tries to find more equality, more space for humanity, and more understanding towards our



Marina Díaz Molina, Max Kornfield, Claire Partsch, Tuan Mami, Nguyễn Thị Thanh Mai, Wunna Aung, Thu Myat

political system. This work sees the matter of plants as a matter of politics.

Temporary Leipziger is a new series of paintings and a new gesture that occurred in Leipzig by the artist **Wunna Aung** from Myanmar. In Yangon, Wunna Aung normally draws sketches with ink while sitting at coffee shops or strolling around the city. Thus, he uses the sketching technique to document life around him. These four paintings are the result of some sketches made during his time in Leipzig, taking up his routine from Yangon in a new city. The viewer is invited to immerse themselves into the artist's new life, feeling the atmosphere around him. The city has also drawn him to a new painting style, as his work from Myanmar differs greatly from the series shown in this exhibition.

Autumn

Gallery Tour

Duy Nguyen (Norway/Vietnam), **Freshwoyen Endrias Feyissa** (Ethiopia), **Katherine Bull** (South Africa), **Madelin Wilian** (Denmark), **Nono Motlhoki** (South Africa)

Duy Nguyen imitated his mother's hard-working job as part of the boat people from Vietnam and immigrated to the countryside in Norway, trying to sustain the family as a cleaner. Using a broom, he colored the plates in black ink, taking off the colour step by step with his own hands. The act was like a cleansing performance for the artist; in the work's intensity, he got a bit closer to his mother in the meantime. The basis of the etching is always the depiction of a broom. The performative act was removing the black colour.

Freshwoyen Endrias Feyissa uses a cultural ethnical language in her etchings using Ethiopian writing. She experimentally used the etching process.

Katherine Bull made appointments at the Natural Museum Leipzig and was invited to Wiesbaden to the natural history museum to research the lion collection there. In her studio practice and during the Spinnerei Gallery Tour, she changed to the role of the observer. She let visitors sculpt a lion while having their eyes covered. Blind, the creator had to imagine the lion normally being observed, now seen from the inner self, to change the relationship towards the object.

In her etching, she used the technique of photogravure. Some animals come closer to the zoo window, and Katherine puts her hands on the screen. For her hands, she used a Vernis Mou (soft ground etching). They visualize the sensation of touching and the untouchable at the same time. Maria Schumacher was Katherine Bull's mentor. She used techniques such as free etching, aquatint as well as rolling over. She also used her painted images in the etching process.

Madelin Wilian executed the difficult technique of aquatint. She accomplished the task brilliantly and was full of concentration.



How does it feel when the object of desire cannot be looked at? The public was asked to build a lion in clay being blind. They were collected in the artist's studio space and displayed. People could give names to them and write them down on the paper board ground.

Music is an important part of Madelin's work process, and she communicated while she was etching about music and used musicians and music intensively in her film productions.

Nono Motlhoki's etching depicts the inside of the mouth in a three-colored photogravure. Later, she printed lace table clothes with hand stitches as photogravure on the subject. She researched these old female working techniques and made cultural comparisons. Lace traniges were imported by the Dutch to South Africa. In Germany, they were locally strongly rooted in Saxony and Plauen. Nono works on customs and personal relationships. One of her video works talks about her relationship as a daughter towards her mother in a fictive dialogue while making traditional bread together. Leipzig artists Ramona Schacht was Nono's mentor.



Visitors at Freshwoyen Endrias Fey'issa's studio | Katherine Bull giving a tour | LIA candlelight dinner



Katherine Bull's lion project | detail of Nono Motlhoki's installation | visitors on the LIA public guided tour

Winter 2023

Gallery Tour

Farnaz Dadfar (Iran/Australia), **Hannah Neckel** (Austria), **Lee Paje** (The Philippines), **Natalie Paneng** (South Africa), **Oupa Sibeko** (South Africa), **Yim Yen Sum** (Malaysia)
guest artists: **Max Kornfield** (USA), **Yulia Hriadovkina** (Ukraine), **Helen Topolyan** (Ukraine)

Elevators have windows too

14th January 2023

- 11 AM – Open doors
- 1 PM – Performance by Oupa Sibeko
at Vlado & Maria Ondrej - Atelier für Radierung
- 2 PM – Artists talk
- 3.30 PM – *Die Decke aufbewahren* (Keep the Blanket),
Performance by Oupa Sibeko
- 7 PM – End

Location: archiv massiv, Spinnerei, Leipzig

Yim Yensum (Malaysia) enjoys the art process that involves interaction and requires the audience's participation to inform and perhaps complete it. For her, art creation is not only an individual act but a process that connects people and bridges new relationships. Every person is an individual coming from a unique background with a different story and experience. One move with his own will in the space with a chance meeting. There are uncertainties in connections and spaces between people that may trigger various imaginations and inner feelings that can lead to ineffable personal feelings and memories. These new connections make life seem like a cell, starting from a small unit and gradually splitting into more units and then forming a whole, with the ability of infinite regeneration and possibilities. During the Spinnerei gallery tour Yim Yensum embroidered simultaneously together with the public getting in a personal dialogue through her work practice. Her drape installation turned her studio space into a spectacle of light, providing an atmosphere of comfort and a feeling of home to visitors.



Lee Paje (Philippines) uses various materials, such as painting on copper, sculpture, printmaking, video and public art installations to create works concerning independence, individuality and identities. *Unbound* is a large-scale piece by Lee Paje that reflects her perspective on gender and the diverse narratives surrounding it, particularly those inherited from her country's colonial history. In her three-month residency at LIA, Paje creates an explorative work that incorporates painting, printmaking, and sculpture. Using historical archival text repeatedly printed on a Leporello book, she paints over, cuts and transforms it into a three-dimensional installation. In altering the form of a book, she creates forms and possible realities not bound by the text and its pages. In LIA Lee Paje presented a total work of art incorporating light and studio space into her room-captivating installation, a Spanish text from colonial times unfolded into the third dimension, almost flying in the studio space with magnificent paper cutouts and sublime details associating ideas of the exotic and at the same time breaking up old forms of storytelling and narratives opening up space for discussion and reconciliation.

Oupa Sibeko (South Africa) is an interdisciplinary artist whose work moves between theatrical, gallery, scholarly and other public contexts, overtly dealing with matter and politics of the body as a site of contested works. Oupa Sibeko made two performances during the elapse of the gallery tour. His first performance was a sliding performance on copper plates as a life enactment of producing an etching accompanied by Vlado Ondrej playing the guitar. It involved the audience walking, dancing and working together with the artist in a very playful way. The etching was printed and is called *One Thousand Steps*. His second performance derived from many different influences amongst them very biographical ones such as childhood experiences about life and death as well as being distanced being so far away from family and home in German wintertime. Those intersected with unique situations having been experienced on a classical Sunday of the Dead in the old Plagwitz graveyard behind the cotton mill. Oupa Sibeko did not know about that holiday. The spectacle involved music, flowers and people mourning their dead ancestors. Oupa Sibeko picked up on those experiences and developed an intense choreography through tangling the topic of life, suffering and death in a playful way working with items such as

large blankets of bubble wrap, water and clay, the peel of peanuts, physical cracked by his body and the German January coldness on naked skin. "Never forget to play!", it was Oupa Sibeko's most important message whenever engaging.

Prayer Oupa cited in his performance *Keep the blanket during the Gallery Weekend*:

*Umkhuleko simply translated as a prayer
Is a plea ... a plea for a variety of things
But mainly of harmony, because in
harmony everyone strives
In bubble wrap, we pray*

Natalie Paneng (South Africa) is awkward, complex, and has a quirk to her expression. Residing in Johannesburg and the cyber village called the Internet. Natalie Paneng is a new media artist using installation and digital magic to birth new worlds and surrealist narratives in which she performs. Through her work, Paneng investigates the role of the alternative black woman in warping narratives, using herself as a medium to prompt others to explore their own internal surrealist worlds. Through her work, she normalises this plane of existence while offering the viewer the chance to enter her dreams, thoughts, and digital mind. During the gallery tour Leipzig artist Kristina Schuldt kindly handed her entire two-floor studio space over to Natalie Paneng and she created a total work of art playing on all stages, rooms and walls inviting the visitor into her world and spaces she inhabits digitally. It was a joy and pleasure joining that performance of video works.

Hannah Neckel (Austria) is based online as @cybervoid69 and is a Transmedia Artist merging online & offline worlds in aesthetic bliss. Online, the self becomes de-centred and multiplies without restrictions. Social media has transformed into a virtual stage, where the diversity of new approaches to performance investigates and reshapes, mainly, the relation between reality and simulation, but also code and body and the very perception of the self through its digital double(s).

Farnaz Dadfar (Iran) is an interdisciplinary artist based in Gadigal Country (Sydney) who works in the mediums of installation, text, painting and video. Based on her nomadic experiences living between the East and the West, she explores diverse geographical, cultural and political parameters through a lens of migration and displacement. In LIA, Farnaz presents *Psychogeography of Blood* (2023), a cartographic multimedia installation incorporating maps embedded in printed German text as literal artistic materials. Along with experimental video and audio works, her multilayered research-based practice implicitly examines the role of social media in tracing the unfolding tragedy of Iran's socio-political crisis under the slogan #WomanLifeFreedom. It seeks to conceptually interpret the purpose of art-making from the perspective of renowned contemporary artists in the context of catastrophic events. Farnaz Dadfar created a total work of art in her studio creating a vivid interplay between her paper-wrapped boat installation quoting on the death of a little boy in Iran who was dreaming of becoming a sailor and an internet-based portrait series of killed Iranians in the past year. She combined those images with interviews given in podcasts by known artists regarding the question "What is art for?". A playful video work on boundaries and human expectations when boundaries are crossed, finished this sensible studio art display.

Max Kornfield is developing a painting practice growing from visionary and mystical traditions, especially Christian and Western esoteric practices. Formally, the works often combine classic and modern styles, motifs, and techniques. Symbology, narratives, and doctrines of the past are represented, often retold and reframed as the artist received them while dreaming awake. She was generously supported by the School of Visual Arts in New York City the year before residing in LIA. Max Kornfield returned to Saxony and spent time at the Nudelfabrik art residency in the city of Zeitz where she created large-scale paintings debating on religion and gender. She showed her latest works as a guest artist in LIA and curated the show *Against War in Ukraine* with refugees she met in Zeitz during her artist in residency.



Yulia Hriadovkina and Helen Topolyan, two of the three guest artists from Ukraine showing as guest artists in LIA in front of Yulia Hriadovkina's works

Against War in Ukraine

**Kateryna Myroniuk, Olena Topolyan,
Yulia Hriadovkina** (Ukraine)

Max Kornfield (curator)

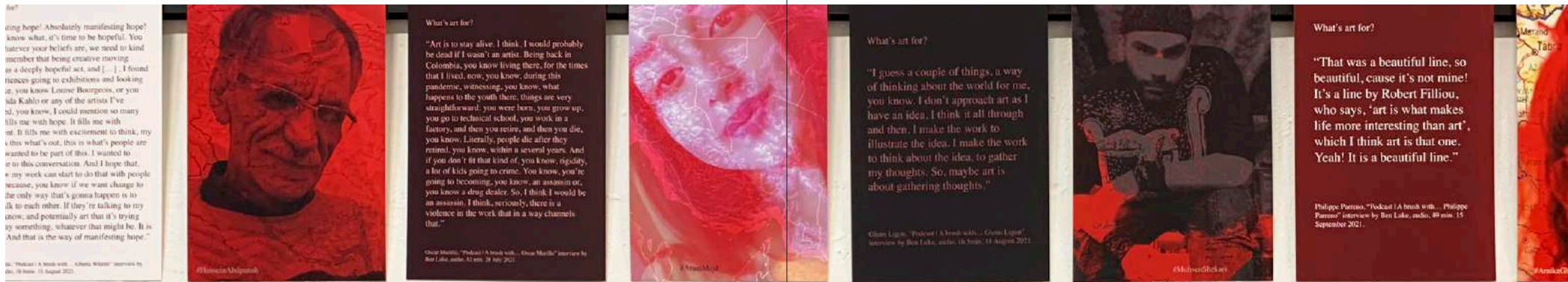
Yulia says, "Art is the breath for me." She uses the meaning of breath, *pneuma*, found in Ancient Greece. Breath is the force that drives and sustains life and movement. For some, art is as essential as breathing. Air moves in and out of the body through breathing, entering and exiting the lungs, blood, and the core of our being. Artists operate in a vaguely similar process; it comes about through in-taking and expelling sights, ideas, and motifs. It is a complex cycle of catch and release, in which sensations and concepts are taken deeply into the self, absorbed and passed through, then exit the self as artworks are created — and this process sustains our lives. Art is a different essence of spirit from breath, but equally essential. Kateryna uses metaphorical images to express the inner state of suffering, despair, and struggle within the human experience — it feels like putrid meat mixed with clay. Yulia is also working metaphorically to represent pain but from a greater distance — the result feels like carved crystal glass. Helen is not focused on emotional expression or metaphor; her works capture first impressions of sight, tenderly embodying physicality and presence.



Maria Ondrej presenting the African Leipzig etching project to Jens Wagner & Ebba Scholl (German Federal Foreign Office)



bottom left: Unbound (detail) by Lee Paje (Philippines) | Oupa Sibeko (South Africa) during the performance Die Decke aufbewahren (Keep the Blanket)



Farnaz Dadfar (Iran/Australia), *Psychogeography of Blood*, 2022, multimedia installation, 100 coloured prints—50 digitally manipulated photos of Iranian protesters killed during the *#WomanLifeFreedom* movement, coupled with 50 research questions about “What’s Art For?”, Hashtag created from the artist’s hair



M. Neustetter & Bronwyn Lace (artists), Lee Paje (Philippines), A.-L. Rolland, B. Melhus (artist), S. Rolland in front of Lee's installation



Wunna Aung in Sebastian Hosu's studio

Studio Visits

LIA Programme offers a visit to a studio of a Leipzig based artist every month. This year, we had the pleasure of visiting 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.

Studio visits 2022

Feb	Raul Walch (sculptor and conceptual artist, Berlin)
Mar	Sebastian Burger (painter, Leipzig)
May	Edgar Leciejewski (photographer, Leipzig)
Jun	Trevor Kiernander (painter, Canada)
Jul	Sebastian Hosu (painter, Romania)
Sep	Dafni Melidou (visual artist, Greece)
Oct	Paula Ábalos (filmmaker and installation artist, Chile)
Nov	Ramona Schacht (photographer, Leipzig) Jana Schulz (research of video art, performance & multimedia installations, Berlin)
Dec	Stefan Hurtig (video & installation artist, Leipzig)

Art Critics

Once a month, each LIA fellow receives an art critic in the studio personally for a critique session. Monthly critic: Anna-Louise Rolland. We cordially thank Julia Schäfer, Joachim Blank, Franziska Jyrch, Sebastian Burger, Oliver Kossak, Michael Scholz-Hänsel, Claudia Gehre, Viktor Witkowski and Belinda Martin Porras for their generosity and input in sharing knowledge and experience.

Art critics 2022

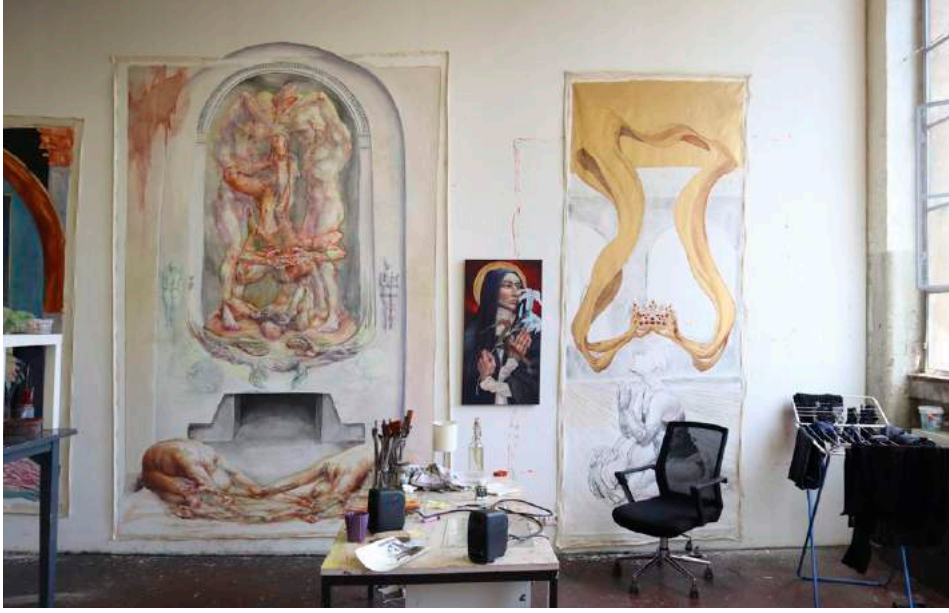
Feb – Apr	Sebastian Burger (painter, Leipzig) Julia Schäfer (curator and art pedagogue)
May	Professor Oliver Kossack (Director at the Dresden University of Fine Arts)
Jun	Prof Dr Michael Scholz-Hänsel (professor of art history at the University of Leipzig)
Jul	Claudia Gehre (curatorial assistance at HALLE 14, Leipzig)
Aug	Julia Schäfer (curator and art pedagogue)
Sep	Franziska Jyrch (painting and installation, Leipzig)
Oct	Professor Joachim Blank (professor at the University of Fine Arts Leipzig)
Nov	Dr Belinda Martin Porras (artist consultant, Spain), Viktor Witkowski (painter and filmmaker, Poland/Germany)
Dec	Julia Schäfer (curator, art pedagogue)



Visit at former LIA artist Trevor Kiermader (Canada)



Thu Myat and Wunna Aung in Sebastian Hosu's studio | LIA visiting the show of Imi Knoebel at Jochen Hempel Gallery



Max Kornfield's studio | Marina Díaz Molina in Thu Myat's studio | Anna-Louise Rolland in the studios of Max Kornfield and Thu Myat



Marina Díaz Molina, Sebastian Hosu, Wunna Aung, Thu Myat, Max Kornfield and Anna-Louise Rolland in Sebastian Hosu's show at Philipp Anders Gallery

Field Trips



Field Trips

Berlin

Mar The African Leipzig exchange started with a Berlin excursion visiting **Gleis 17 memorial in Grunewald**, unveiled in 1998 – chronologically documenting the 186 deportation trains that left Berlin from 1941 until 1945, transporting more than 50,000 Jewish Berliners to their fates further east. Many sent to their deaths in places such as Theresienstadt and Auschwitz or the ghettos of Łódź or Riga.

At the **Brücke Museum**, we met with Lisa Marei Schmidt, Director, and participated in a personal conversation and discussion about the current exhibition *Whose expression?* The Brücke artists and colonialism. The Brücke artists lived and

Nicolò Brezza, Xhanti Zwelendaba, Hemali Khoosal, Tzung-Hui Lauren Lee, Bongile Gorata Lecoge-Zulu, Roxy Kaczmarek at Gleis 17 memorial



worked during a period when Imperial Germany was one of the largest colonial powers in Europe. The exhibition examines their works against this historical background. The African Leipzig group approached the exhibition critically. African instruments were on display again, while they are objects in use in Africa. After all, the South African group felt that their points of view were very little addressed in the current debate. The exhibition focused on issues the “Western” art system addresses mainly to solve their problems with objects and their origins.

After, we visited the **studio of Raul Walch** and his artist community. Raul Walch (*1980) is a visual artist living and working in Berlin. After studying Sculpture at Kunsthochschule Berlin-Weißensee he completed his studies in the class of Olaf Eliasson at UdK, Berlin. Subsequently, he was a Fellow at the Institut für Raumexperimente. Walch’s work often concerns itself with the element of air or wind. He utilizes the movement it provides in his kite or sail works and plays with its conceptual qualities. Raul Walch was part of LIA’s mentorship programme and mentor of Xhanti Zwelendaba. We had a vivid discussion and display of his socially engaged projects and experienced a lively shared artist studio space. We cordially thank Raul Walch and Gallery Eigen+Art as well as Lisa Marie Schmidt for their time and consideration.

May The next Berlin excursion followed in May for the Myanmar street artists and Vietnamese exchange, including the School of Visual Arts New York City fellow. We first visited the **Martin Gropius Bau**, built in 1881 as an arts and crafts museum. Now, the Gropius Bau is dedicated to cultural history, contemporary art and photography. Anna-Louise Rolland gave a guided tour of its architectural history, about Historicism, the Third Reich and the building of the Wall.

Then, we had a personal tour by Dr Hans-Michael Frey, chair of **Stiftung Berliner Leben**, who guided us through the **Martha Cooper show** at the **Urban Nation Museum**. Since the opening in September 2017, the Urban Nation Museum for Urban Contemporary Art has offered visitors a varied insight into the history of urban contemporary art in changing exhibitions.



Wunna Aung, Thu Myat, Max Kornfield at Gropius Bau

With this unique platform for urban art in Berlin, the Berliner Leben Foundation, which launched this initiative, wants to support the exchange with the neighborhood and the mediation of culture and art. They wish to inspire young people in particular. An international artist in the residency programme is also part. Bry personally introduced the foundation and the museum to us. Afterwards, the artists presented themselves with their work, and later we visited **Villa Grisebach**. Emil Nolde's paintings left a deep impression, as well as the **Käthe Kollwitz Museum** and the **Literature Café** following after.

Sep In September, the African and Nordic Leipzig group met at **Gleis 17 in Grunewald**, followed by the **Kolbe and Liebermann Museum** as well as **Haus am Wannsee**, giving a full circle of German history and Germany's crimes during World War II. The Liebermann Villa on Lake Wannsee, supported by the Max Liebermann Society, is the former summer house of the painter Max Liebermann (1847–1935). After an eventful history



Sbongiseni Khulu, Madelin Wilian, Katherine Bull, Laura Zimmerman, Nono Motlhoki at the Kolbe Museum

in the years after 1940, the house and garden were completely renovated under the leadership of the Society and opened to the public in 2006. The villa is now an art museum dedicated to Max Liebermann and his time. The listed garden exists as it did in Liebermann's time and is considered a leading example of the European reform garden movement.

The museum **Haus am Wannsee**, a big mansion almost right next to it, was the location for a conference with earth-shattering consequences. In 1942, leading figures in the Nazi government and SS met here to discuss their so-called Final Solution to the Jewish Question. The exhibition in the House of the Wannsee Conference gives an insight into this criminal meeting, and how the plan was put into practice. It details the genocide perpetrated on the European Jews through the use of original documents and audiovisual presentations.

Later onwards, we visited the **Haus am Waldsee** which has been among the leading venues for contemporary art in Germany since it was launched as an exhibition space in 1946. Today

it offers a platform for artists who live and work in Berlin and have already achieved significant international standing. The content of our programme covers a wide spectrum from the visual arts, design and architecture all the way to artists working with sound and composition. In up to five exhibitions per year, single, truly innovative positions of artistic practice, thematically driven group exhibitions and seminal works of post-war Modernism are put up for debate.

Nov In November, we welcomed our last African and Pacific Leipzig group. Starting with the **Brandenburg Gate** and the **Holocaust Memorial**, Anna-Louise Rolland tried to speak about the city of Berlin's various changes since World War II. The Memorial to the Murdered Jews of Europe is better known as the Holocaust Memorial by most Berliners.

Opened in May 2005, the memorial in Berlin-Mitte is located near the Brandenburg Gate and is one of the city's most impressive sights. The Holocaust Memorial consists of an undulating field of 2711 concrete steles, which can be passed through from all sides. While walking between the columns of different heights and the labyrinthine corridors, visitors may experience a brief moment of disorientation, which should open up space for discussion. Beneath the memorial is the Information Centre, which documents the crimes of the Nazi era in themed rooms.

Later, the **Gropius Bau** was visited, which, until the German reunification in 1990, the building stood on the border between East and West Berlin, at the boundary of the East Berlin district Mitte. It is an important exhibition building in Berlin. Originally a museum of applied arts, the Gropius Bau is now dedicated to cultural history, contemporary art and photography. The architects Martin Gropius and Heino Schmieden designed the building in the formal language of the Renaissance as an arts and crafts museum. Today, the Gropius Bau is one of the top locations for high-profile art exhibitions in Berlin. Since 2001, the museum has been operated by the Berliner Festspiele. A carefully selected mix of local and international photography, installation art, archaeology, and modern and contemporary art, especially in conjunction with its magnificent architecture, has since earned the Gropius Bau a reputation as one of Germany's finest exhibition buildings.

We saw: *YOYI! Care, Repair, Heal*: Featuring the diverse and sometimes conflicting perspectives of 25 artistic positions, *YOYI!*



Oupa Sibeko, Natalie Paneng and Christina Papakyriakou in Berlin at the Martin Gropius Museum's restaurant

Care, Repair, Heal addresses issues such as the politics of health, the resilience of Indigenous knowledge systems, forms of kinship, fair land use and its distribution, decoloniality and the rights of the non-human, all entangled with various concepts of care, repair and healing.

After, we visited Natalie Paneng's mentor **Jana Schulz** in her studio for a presentation of her work. Jana Schulz (*1984) lives and works in Berlin. She was 'Meisterschülerin' at the Academy of Fine Arts Leipzig under Professor Tina Bara. Before studying photography, she was a stage assistant at Deutsches Theater Berlin. In her multimedia works Schulz deals with the different kinds of interpersonal communication. She is focused on observing structures and dynamics within different social groups. Furthermore, she extends her documentary approach by restaging scenes or giving specific instructions. She gave us a deep insight into her work practice and how she creates her very personal films. We learned about her thinking behind making the intimate dialogues between the spectator and the filmed subject.



1st Berlin excursion: Roxy Kaczmarek & Bongjile Gorata Lecoge-Zulu, Lisa Marei Schmidt (Director Brücke Museum) meeting with the 1st African group



March excursion Gleis 17 Grunewald: studio of Berlin artist Raul Walch, 3rd from left in the group picture



Urban Nation Museum, Villa Griesebach Berlin on the May trip | Liebermann Villa, Kolbe Museum, House of the Wannsee Conference on the September trip



Visiting the Berlin Holocaust Memorial, Café Einstein and the Gropius Bau museum

Documenta 15

Kassel

Two excursions were accomplished during documenta 15. Goethe-Institut Vietnam fellow and LIA artist in residency Tuan Mami took part in the lumbung — documenta 15.

Jun Tuan Mami is an artist of the Nhà Sàn Collective and invited the public and LIA fellows to visit his Vietnamese garden in the backyard of WH22 for a Vietnamese picnic. It was prepared from herbs and products grown in the garden. This took place on Sunday, 19th June, and was organized by the Vietnamese Association in Kassel and its surrounding areas. The Vietnamese gathering and performative activities were held inside the garden. In the backyard of WH22, the Vietnamese Immigrating Garden held plants and stories from Vietnamese immigrant families. Nhà Sàn Collective's member Tuan Mami planted the garden together with the Vietnamese community of Kassel, as an extension of his study of the histories and societies of Vietnamese immigrants. The Immigrating Garden continues Tuan Mami's research of Vietnamese immigration in different countries, migrating from Asia to Western Countries. The ongoing trans-geographic project aims to relearn human migration history by looking into Vietnamese immigration communities that consist of political refugees, imported laborers, students, and others. The plants tell stories of people who left their homeland behind to relocate to a new place and culture. Successfully the garden can be kept as a community space in the aftermath of documenta 15.

Aug In August 2022, the LIA residents went on an even longer Kassel trip to participate in a workshop week by former LIA resident Michelle Eistrup documenta 15. Bridging Art and Text Incubator (BAT INK) encompassed performance, presentation, and liming lumbung artists. Alice Yard resident Michelle Eistrup invited a group of artists, researchers, community representatives, curators, and artists to the BAT incubator (INK) to exchange knowledge, collaboration, as well as scientific and artistic approaches: "On the brink of disaster, future scenarios must envision rediscovered life-giving and sustainable cultural and spiritual practices concerning nature."



June: T. Mami & A.-L. Rolland at the documenta 15 opening | performance during BAT INK | August: Alice Yard, all LIA summer fellows, art mentor Silke Koch

Field Trips

Leipzig

Mar Former LIA resident Elisabeth Moritz was showing at the **Grassi Museum** in *Analog Total Photography Today*. LIA fellows went to visit the exhibition and to the opening of *Reinventing Grassi* afterwards. The fascination for analog photography is experiencing a new revival. While digital photography dominates the field of documentary and everyday photography, analog photography is increasingly asserting itself as an artistic medium and regaining significance in society. The special exhibition showed a range of contemporary developments in analog photography through unique works, series, and photographic installations. With a total of 24 artists from German-speaking countries, different nuances of this medium were illuminated in four thematic groups. The exhibition focused on materiality and experiments in dealing with light, chemistry, and technology.

In the part *Photographic Time Travel*, it became clear that the photographic medium offers the possibility of travelling through time: images from today's world as silver daguerreotypes or ambrotypes trigger a sense of anachronism. In this room, artists and photographers approach, appropriate, or analyze old photographic techniques from the 19th and 20th centuries through their own photographic work. **Elisabeth Moritz** was showing a large-scale paper cut here. She took one of her original black and white family photographs quoting her own family history of immigrating to Sweden from Chemnitz after World War II. By cutting the photo print, the actual image gets abstract when the viewer is close and gets clearer by distancing oneself. History is a matter of standpoint and one's own perspective and depicted experiences. There is no one clear image of one thing existing.

Afterwards, we visited the opening of *Reinventing Grassi. SKD 2021–23*, the new display of the ethnological collections, one of the largest ones in Germany, receiving a guided tour from one of its curators Stefanie Bach in the following week, having time for discussion and dialogue. We thank her very much for opening up that dialogue space within the exhibition.



Work by former LIA artist Elisabeth Moritz at the Grassi Museum Leipzig | Guided tour with Stefanie Bach (2nd left, curator at the Grassi Museum)

Mar Most of the African Leipzig fellows went to the **Venice Biennale** with LIA assistant Elsa Persoft and Leipzig artist Silke Koch to visit the opening.

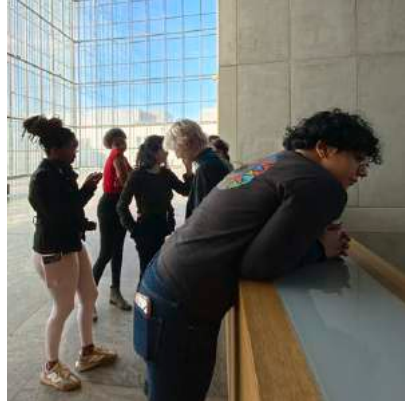
Aug **vice versa Vlado & Maria Ondrej – Etchings and Drawings**, the exhibition title *vice versa* (in the same way) plays with the phenomenon of the mirror-inverted impression in etching. In fact, mirrors do not “reverse”, they reflect in the same way as artists reflect their world, themselves and society. The Leipzig artists Vlado and Maria Ondrej have chosen etching as the central medium in their work. They cooperate with institutions worldwide (Goethe-Institut, LIA – Leipzig International Art Programme) and are in exchange with artists. The studio for contemporary etching in Leipzig is based at the Spinnerei. At the same time, it is their artist’s studio, experimental space and laboratory. Vlado & Maria Ondrej leave the beaten track and create fresh, inspiring print images based on the technique of etching.

Oct In October, we had the pleasure of enjoying a special tour of the exhibition *A Universe of Images. 1905–2022* at the **Museum of Fine Arts (MdbK)** in Leipzig. Dr Jan Nicolaisen, curator and head of the painting and sculpture department, showed us the history of 20th century Leipzig painting, starting with the self-portrait of one of the most famous painters in the history of the Weimar Republic, **Max Beckmann – *Selbstbildnis auf Grün mit grünem Hemd*, 1938** – painted during his exile after the National Socialists seizing power. Dr Nicolaisen introduced us to the pre-war, wartime, post-war, GDR up to the Fall of the Wall period through the paintings we saw. He introduced us also to the Leipzig School painters represented mainly by **Wolfgang Mattheuer, Werner Tübke** and **Bernd Heisig**, as well as to the New Leipzig School after Communism. Many thanks again to Dr Jan Nicolaisen for his time and for sharing his knowledge with us.



The LIA group in front of Werner Tübkes work *Arbeiterklasse und Intelligenz* in Leipzig University

Jan In January, we were invited to have a professionally guided tour with librarian Dr Matthias Eifler at the **Albertina University Library**. Original books such as the *Gutenberg Bible* were taken out of storage for a private viewing. Amongst them handwritten manuscripts from the middle ages from the Netherlands, France and Germany. We cordially thank Charlotte Bauer (Director of the Albertina University Library Leipzig) and subject specialist Dr Christoph Mackert having made this unique visit possible. We looked at the School of Lukan, *Pharsalia*, France, end of the 12th century, the *Book of Hours* and the *Netherlands*, 15th century.



Dr Jan Nicolaisen (head of the Dpt. of Paintings and Sculpture and curator at the Museum of Fine Arts Leipzig) guiding the LIA fellows through the museum



Private presentation of the Albertina Library book treasures viewing the Gutenberg Bible



Visit of Auerbach's Keller, Mädler Passage Leipzig: Goethe's Mephisto & Faust behind the LIA fellows

Special Event



Resonate

Jett Ilagan

The online series *Resonate* was presented on March 7th 2022, with *Opus II* in collaboration between young classical musicians and Jett Ilagan (Goethe-Institut Pacific Leipzig fellow) from LIA. In this second installment of *Resonate Opus*, musicians from the Gewandhausorchester Leipzig work in collaboration with the Filipino multimedia artist Jett Ilagan who performed Kurtág's 6 Moments Musical Op. 44. through an audio-visual performance.

Jett Ilagan, a.k.a. Escuri, is a music producer and multimedia artist from Laguna, Philippines. His works explore sound and particularly the idea of "cultural soundscapes" through various methods such as field recordings, sound walking, and personal encounters with the subject environment and its locals. His sonic-related projects involve performing and producing electronic music in various settings, whether in public or private spaces, to explore how physical spaces contribute to and/or affect spatial sound and performance. Currently, he is interested in employing lights and multichannel sound as a medium to communicate the role of our cities in composing and infusing rhythms into our everyday urban life.

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 concerts take place at Leipzig's oldest and most renowned student and jazz club Moritzbastei. The concert series is planned to fill a gap by processing artwork while the music is playing live in front of the audience. The audience will participate in an actual artwork production in real-time as the atmo-



LIA artist Jett Ilagan with classical Gewandhaus musicians Karl Heinrich Niebuhr & Kana Ohashi, Violin, as well as Ivan Bezpálov, Viola & Gayane Khachatryan, Cello

sphere of the concert hall is not given in a digital concert format. Therefore, a visual experience is intended instead.

The project's root is 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. We warmly thank the Goethe-Institut, the Moritzbastei and the Gewandhaus musicians for their kind cooperation.

Sevilla Talk

Mujeres en el foco Focused on Woman



On the 30th of March, Anna-Louise Rolland had the opportunity to be part of *Mujeres en el Foco*. This meeting took place in the framework of the French Presidency of the Council of the European Union, the Institut français in Seville, where a day of reflection on the visibility of women artists in the visual arts was held.

The programme included four round tables/debates that brought together public policy promoters, exhibition curators, Directors of art centres, researchers, emerging and confirmed artists, civil society groups, and experts from the EU Commission, Germany, Spain, and France. The meeting was moderated by Charo Ramos, and experts such as Agnès Saal, Anna Kedziorek, Mar Sánchez Estrella,

Lola Díaz González-Blanco, Pilar Albarracín, José Lebrero Stals, Semíramis González, Nathalie Ernoult, Ellen Blumenstein, Concha Jerez, Marta Perez Ibañez, Marc Vaudey, Tonia Trujillo, Flora Fettah, Patricia Mayayo, Anna-Louise Rolland, Matylda Tasycka and Irene Infantes.

Mujeres en el Foco aims to build European networks of experts and associations in promoting women artists' creations and works. It provides a meeting point and the conditions for a European dialogue aimed at a concrete questioning of practices regarding gender equality and accessibility to the visibility of women artists, and creators in the public space and the visual arts in particular.



Artist Talks

Tuan Mami & Nguyễn Thị Thanh Mai

On the 24th of June, D21 hosted an artist talk with Tuan Mami and Nguyễn Thị Thanh Mai in cooperation with LIA. The two Vietnamese artists talked about how their interdisciplinary approach to collective history and the exploration of public memory are influenced by their positions as male and female.

The works of artist Nguyễn Thị Thanh Mai address cultural and sexual identity and deal with issues of origin, belonging and migration. Thanh Mai's works, especially her numerous inter-medial installations, document her exploration of the taboo subjects of sexuality and femininity, the relationship between the body, memory, and violence, as well as issues around migration and national identity. The concepts of combat and the perception of complex and suppressed feelings are central to her practice.

The event was in Vietnamese with German translation, moderated by Phuong Phan.

Phuong Phan in conversation with Tuan Mami at D21



DRUCKGRAFIK



Roxy Kaczmarek

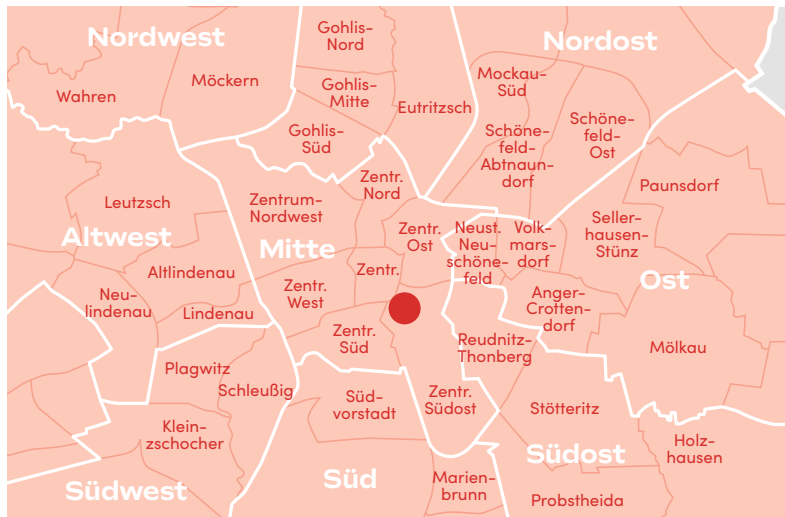
South African graphic designer and artist Roxy Kaczmarek gave a university-public lecture on 27 April 2022 about the David Krut Workshop (DKW) in Johannesburg, where she works as a graphic designer. From the conception of each project, DKW's printers focus on ensuring that each collaboration is an opportunity for the artist(s) to create something new and expand their work. Another core philosophy is the workshop's commitment to sophisticated techniques and aesthetic forms. Over the past 20 years, DKW has collaborated with local and international artists such as William Kentridge, Deborah Bell, Diane Victor, Olivia Botha, Heidi Fourie, Senzo Shabangu, Stephen Hobbs, Maja Maljevic, Pebofatso Mokoena, Helena Uambembe, Anna van der Ploeg and Zhi Zulu, to name a few.

Award Ceremony

Sculpture by Freshwoyen Endrias Feyissa on Addis-Abeba-Platz in Leipzig

On the 25th of September 2022, the City of Leipzig and the Leipzig-Addis Ababa Town Twinning Association hosted a large family festival on Addis-Abeba-Platz. The occasion was not only the 20th anniversary of the association but also the award ceremony in the competition to design a work of art for the inner-city square between Brüderstrasse and Leplaystrasse.

The **Addis-Abeba-Platz**, which has been given the name of Leipzig's Ethiopian twin city since 2015, is to receive a new highlight next year – an impressive work of art as a visible sign of the twinning between Addis Ababa and Leipzig. This work will be done by Freshwoyen Endrias Feyissa, who was chosen by a jury from Leipzig and Addis Ababa. Freshwoyen was an artist in residency in the LIA Programme this year. During her stay, the artist was in charge of the project for the realisation of a sculpture of her design on Addis-Abeba-Platz in Leipzig.



Workshop



Etching

Image Language Experiment Play

During their residency period and beside their own artistic practice, 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 mentors were **Maix Mayer** as well as **Ruprecht von Kaufmann, Nicolás Brezza** and **Oliver Kossak** for the **Pacific Leipzig exchange** by the Goethe-Institut and Deutsche Bank. **African Leipzig** funded by the German Federal Foreign Office featured the following local mentors: **Vlado and Maria Ondrej, Sebastian Burger, Angelika Waniek, Silke Koch, Raul Walch, Bjørn Melhus, Maria Schumacher, Ramona Schacht** and **Jana Schulz**.

Since 2020, an exchange between the Goethe-Institutes of the Pacific region in Vietnam, Malaysia, Myanmar, New Zealand, Thailand, Philippines, Indonesia and Singapore has been taking place with the LIA-Leipzig International Art Programme of the Spinnerei. In the studio program, the fellows live and work simultaneously and are supervised by the master etcher Maria Ondrej and sometimes local mentors.

The artists exchange ideas and sometimes work together with local Leipzig artists. Personal encounters and undertakings lead to a mutually enriching exchange of views. The resident artists had no previous knowledge of printmaking. The work with the workshop masters resulted in the exhibition edition Pacific Leipzig shown in Ho Chi Minh City in December 2022, featuring 15 artists from the Pacific region and 6 Leipzig positions.

Furthermore 10 African artists etched with 10 local artists in 2022 during African Leipzig in direct partnership. Sharing their knowledge and expertise, as well as giving guidance to the Pacif-



ic fellows in those bilateral symposiums this year. 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, Deutsche Bank and the German Federal Foreign Office, 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*.

The Etching Workshop

Vlado & Maria Ondrej
Studio for Contemporary Etching Leipzig

The African Leipzig project was a great benefit from my perspective as an artist. Normally, the work of a visual artist is solitary. You stand in the studio and think about the world and the work alone. Rare are the occasions when you meet like-minded people. This project was different: ten artists from South Africa traveled to Leipzig to meet colleagues and to exchange thoughts, experiences, views, knowledge, skills and ideas in Leipzig, a city with a long tradition in printmaking.

Here they met not only 'old knowledge' and machines in the Leipzig Museum of Printmaking but also a lively contemporary print art scene. **Spongiseni Khulu**, a graphic artist from the **David Krut Projects** in Johannesburg, was even invited by me to Leipzig in the summer of 2022 as an additional scholarship holder to take part in a *Let's print in Leipzig 5* workshop. This was followed by a three-month exhibition at the museum and a catalogue, just to be mentioned.

Our studio is a small publishing house for original etchings. It is run and managed by Vlado Ondrej and me. We are both artists and publishers with a passion for etching.

In total, more than 20 artists, ten from Africa and ten god-fathers from Germany, have met in our studio. We not only printed, etched and worked but exchanged thoughts and ideas, celebrated together and traveled in Germany.



Sbongiseni Khulu (South Africa) with an additional scholarship by the Leipzig Druckkunst Museum

Bongile Gorata Lecoge-Zulu (music, performance) and **Vlado Ondrej** (painting, graphics) became a dream team with 'music in their blood'. Not only did Bongile perform a piece of music or two between presses, but the two also printed the resulting etchings to selected music. Inspired by this feeling, Bongile's etchings have names like *Sweet Rain Euphoria* or *Mikhail Alperin & Oslo Chamber Choir—Norwegian Raga*. Vlado's *Universal Donkey* looks serenely into the round.

Roxy Kaczmarek (graphics) and I are two experienced artists and printers. We have not only used the joint work in the studio to exchange technical finesses. We also made joint works. I also invited Roxy to lecture on South African printmaking at the Braun-

schweig University of Fine Arts (HBK), where I am a lecturer myself. This event was very well attended by the students of the HBK.

Hemali Khoosal (video, sound art) and **Angelika Waniek** (performance) often spent time together in our studio. The works of the two artists have inspired each other. Hemali's etching shows a graphic view of her installation at the exhibition of the Spring Tour, taking place at the Spinnerei.

Lauren Lee Tzung Hui's etching (drawing, installation, sculpture, video) was an unusual combination of a full-sheet embossing of a photogravure and a line etching, beautifully titled *Dream*. **Sebastian Burger** (painter), an experienced artist and master student of Neo Rauch, provided her with advice and support. He used the digital interface to analog printmaking with his work *Ethene*.

Raul Walch (sculptor and conceptual artist) and **Xhanti Zwelendaba** met about the theme of *works in space*. Both had worked intensively with etching as part of this project. Skin and fabrique met paper and paint.

Silke Koch (photography, sculpture, installation) and **Freshwoyen Endrias Feyissa** (installation, sculpture), an artist from Leipzig's partner city Addis Ababa, went on excursions with the LIA scholarship holders, for example to our personal exhibition of large-format etchings *Vice Versa* at the Galerie Weißes Haus in Markkleeberg, located in a wonderful landscape garden just outside Leipzig.

Katherine Bull's (multimedia, drawing, installation) love of lions has been met with great enthusiasm by visitors to the Autumn Tour 2022 at the Spinnerei in Leipzig, which has the lion on its coat of arms. Thus, her work *Zoo Reflection Leipzig* is a critical look at the treatment of animals, although the grid on the etching of Leipzig's godmother, **Maria Schuhmacher** (painting), was not the only unifying factor.

Nono Motlhoki (installation, video) put handicrafts, crocheted table runners and colour photogravures on paper, and her godmother **Ramona Schacht** (photography) dealt with the topic of 'handcraft' by female workers in factories in her etching, specifically with the female workers in the former cotton mill.

The media artist **Natalie Paneng** (video) brought a lot of colour into our project with her person, playful outfits and her first etchings. **Jana Schulz** (video) became a wonderful contrast to this with her subtle black-and-white portrait photographs.

Last but not least, **Oupa Sibeko** (performance, multimedia) and **Bjørn Mehlhus** (video) were two extraordinary, universal performance artists. It was a pleasure to work with them. The embroidered *feet* in bubble wrap, realized as a photogravure by Oupa Sibeko, is as unusual an etching as the cloudscape *exhales* by Bjørn Melhus.

But beyond that, more far-reaching ideas and projects have emerged. Vlado Ondrej's love of music and his skill as a passionate guitar player has resonated with Oupa Sibeko. The two sat for hours in the studio, playing and performing. It was a pleasure to be a part of it.

Vlado Ondrej then had the idea to implement an idea he had had for a long time: To use skates to designate a metal plate of zinc through dance and performance and then print it as a dry-point etching.

Oupa Sibeko liked the idea, and so, for the winter tour of the spinning mill, a six-meter-long etching plate was worked on and simultaneously 'performed' with the skate's blades and with the involvement of the audience.

Ice-Ice Baby, the performance, was recorded and emerged as a short film, thanks to Igor Film Leipzig. Although the event contained an unpleasant, unplanned incident involving intervention due to a single person's narrow-mindedness and prejudice, this performance was a milestone in our collaboration.

Ice-Ice Baby is a statement of tolerance, respect and regard for artistic work. Thanks to the extremely professional artist Oupa Sibeko, the performance was a success despite everything. For us, it will remain an unforgettable experience. For the next Spinnerei tour in April/May 2023, the result will be exhibited and shown.

When the artists arrived, we did not know anyone of them. When they left, we felt like old friends had departed.

Etchings

African Leipzig

all prints in the African, Pacific and Nordic Section:
Vlado & María Ondrej — Atelier für zeitgenössische Radierung Leipzig

Oupa Sibeko
10 000 Steps
2023
drypoint

paper: 104 x 70 cm, motif: 100 x 66 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 5+2
performance *Ice-Ice Baby* with Vlado Ondrej
(Spinnerei-Rundgang Jan 2023)

— p. 192

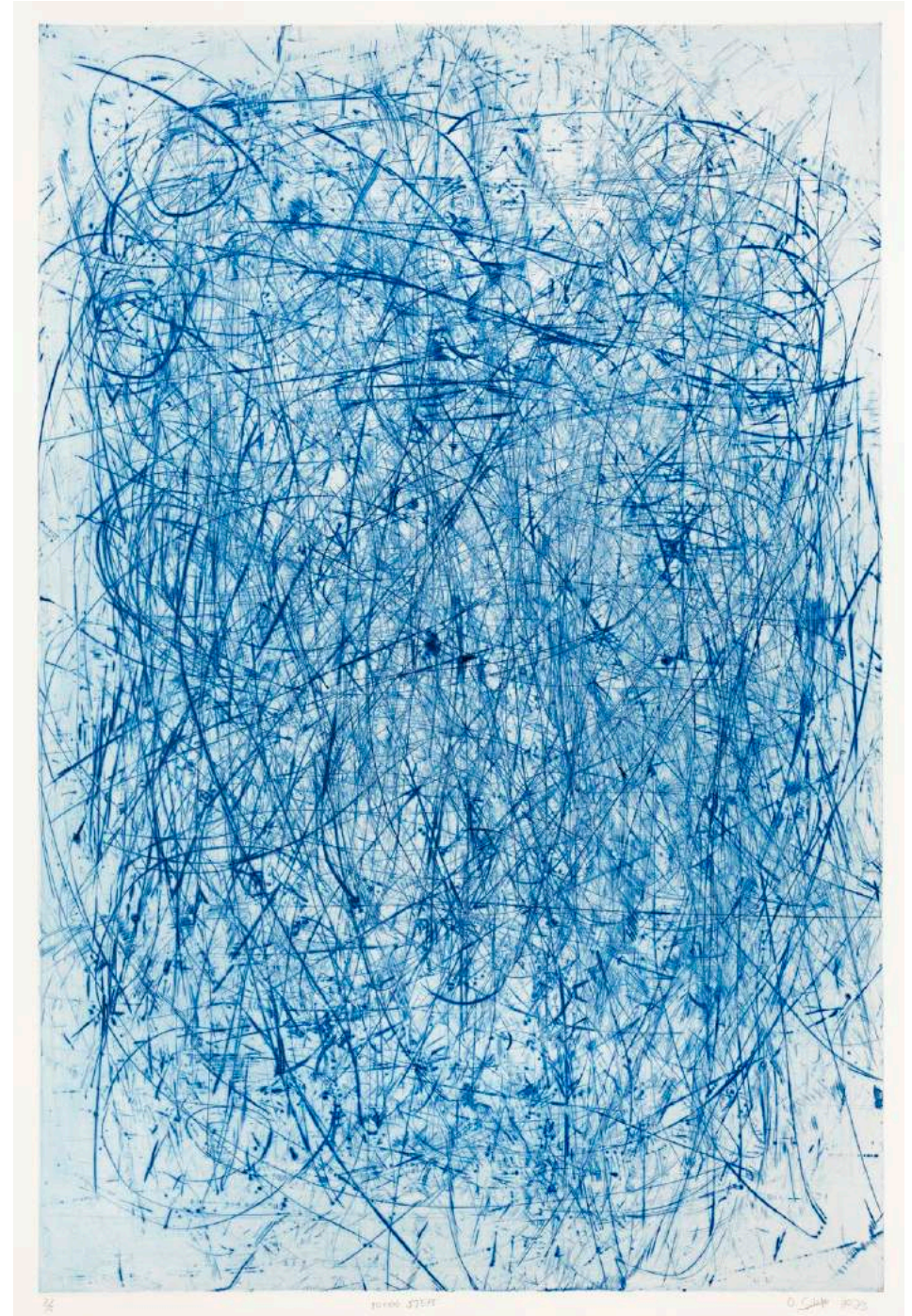
Vlado Ondrej (Bongile's mentor)
Universal Esel
2023
drypoint, 2 plates

paper/motif: 70 x 50 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7, Nr. 5/7

— p. 193

Bongile Gorata Lecoge-Zulu
Sweet Rain — Euphoria
2023
Lineetching, soft ground etching,
drypoint, photogravure, 10 plate

paper/motif: 70 x 50 cm
Hahnemühle, Alt Worms white, 300 g/m²
edition: 7, Nr. 5/7





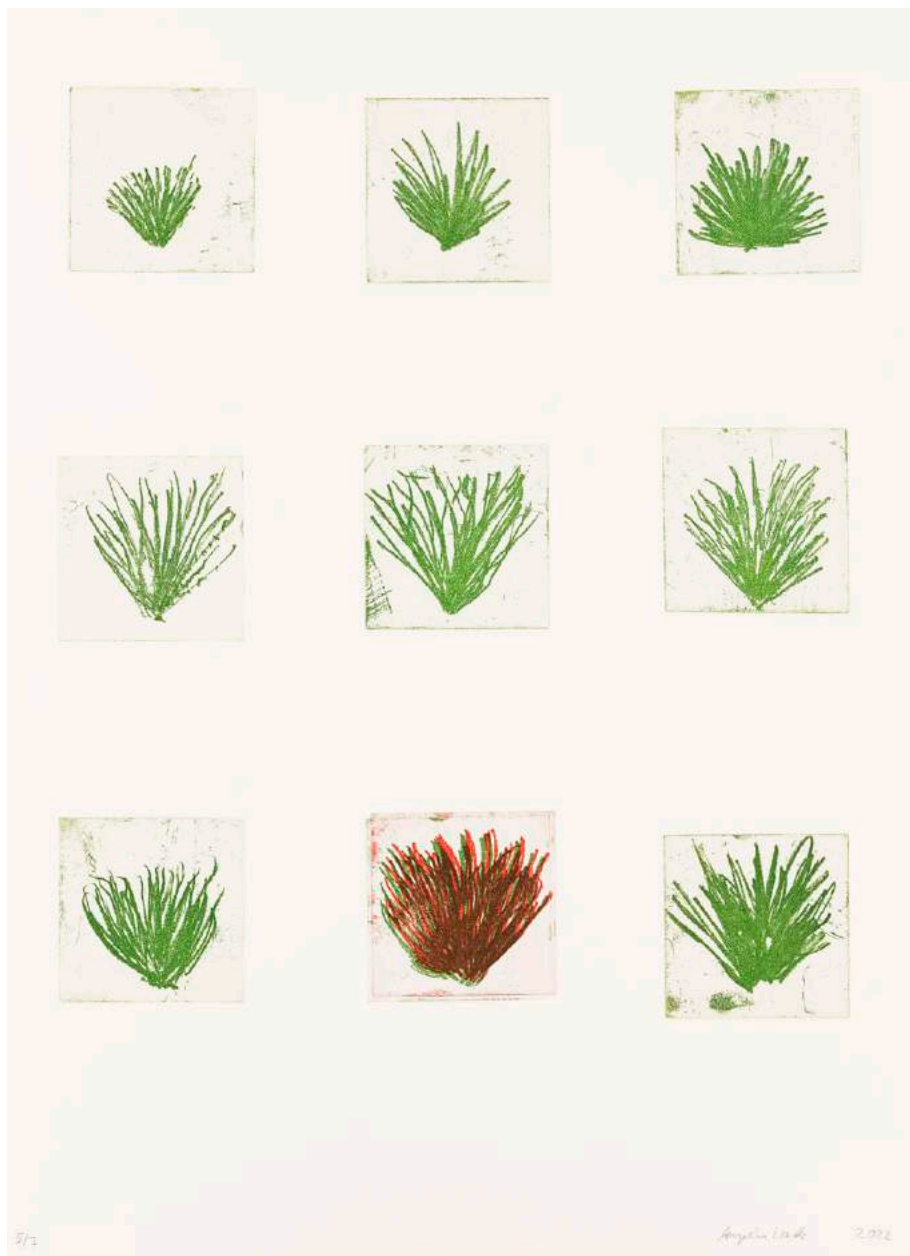


Maria Ondrej (Roxy's mentor)
Out Inside
 2022
 line etching, aquatint

paper: 104 x 70 cm, motif: 60 x 44 cm
 Zerkall, Alt Bern white, 340 g/m²
 edition: 7+3 Testprints, Nr. 5/7

Roxy Kaczmarek
Out Inside
 2022
 line etching, aquatint

paper: 60 x 70 cm, motif: 40 x 50 cm
 Zerkall, Alt Bern white, 340 g/m²
 edition: 7+3 Testprints, Nr. 5/7



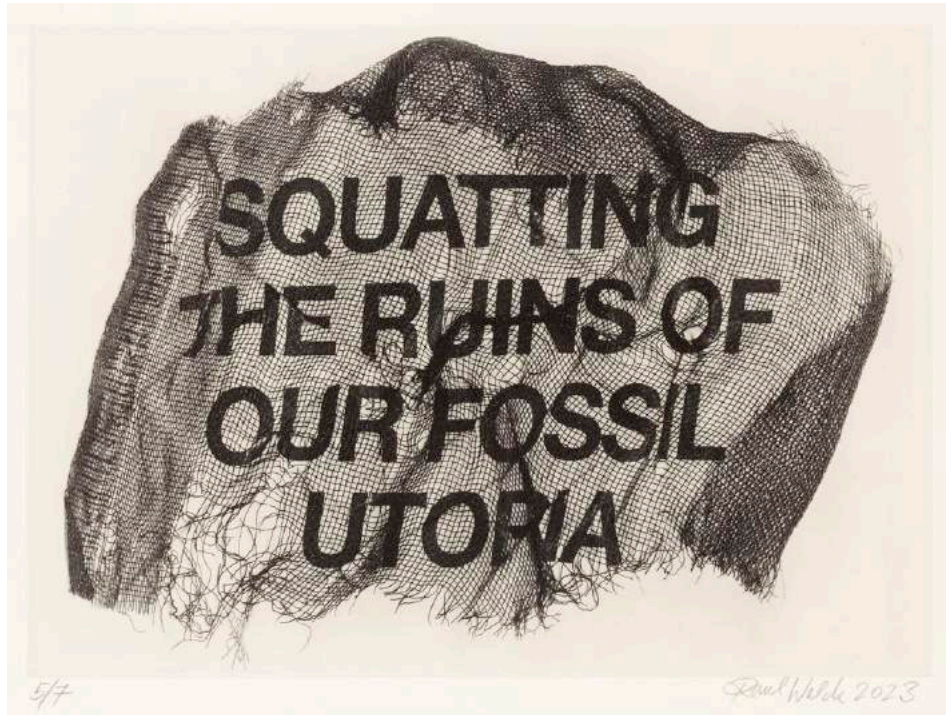
Angelika Waniek
Cotton
 2022
 lineetching, 9 plates

paper: 70 x 50 cm, motif: 50 x 42 cm
 Hahnemühle, Alt Worms white, 300 g/m²
 edition: 7+2 Testprints, Nr. 5/7

Hemali Khoosal
A Window Out
 2022
 lineetching, rolling over, drawing

paper/motif: 50 x 70 cm
 Hahnemühle, Alt Worms white, 300 g/m²
 edition: 7+2 Testprints, Nr. 5/7





— p. 198

Sebastian Burger (Lauren's mentor)
Ethene

2023
photogravure

paper: 70 x 50 cm, motif: 42 x 30 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7+2 Testprints, Nr. 5/7

— p. 199

Lauren Lee Tzung Hui
Dream

2022
photogravure, lineetching, embossing

paper/motif: 70 x 50 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7+2 Testprints, Nr. 5/7



Raul Walch (Xhanti's mentor)

**Squatting the Ruins
of our Fossil Utopia**

2023
photogravure

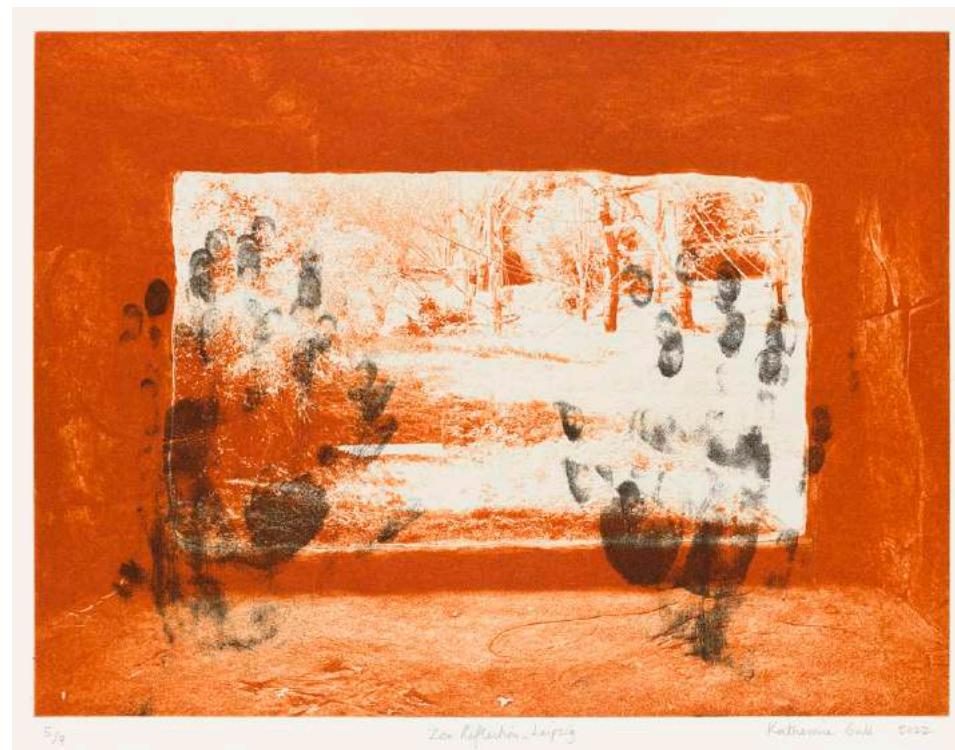
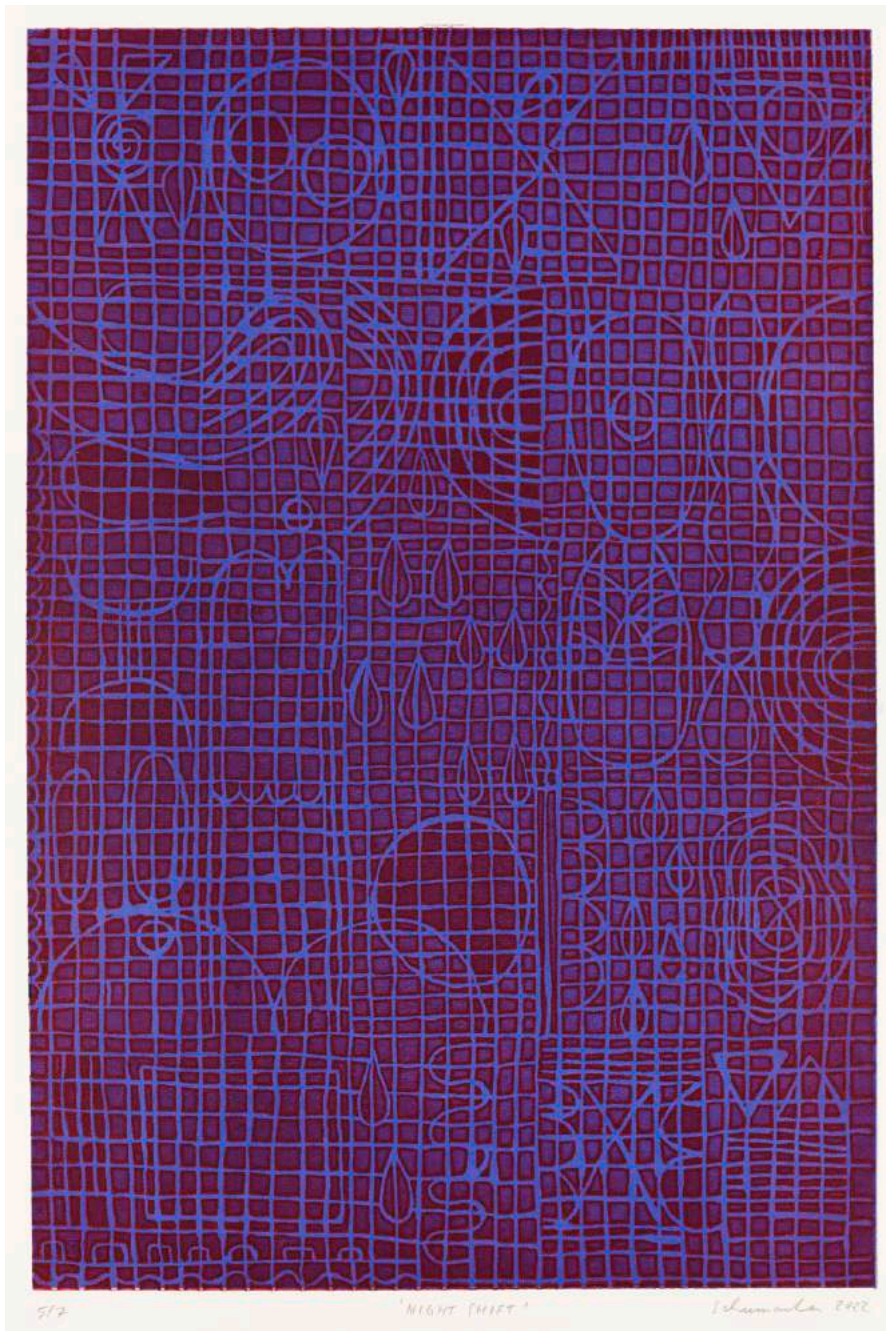
paper: 50 x 70 cm, motif: 24,5 x 34 cm
Hahнемühle, Alt Worms white, 300 g/m²
edition: 7+1 Testprints, Nr. 5/7

Xhanti Zwelendaba

**Untitled
(Crack)**

2022
photogravure, lineetching

paper: 50 x 70 cm, motif: 30 x 42 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7+2 Testprints, Nr. 5/7



Maria Schuhmacher
(Katherine's mentor)
Night Shift
2022

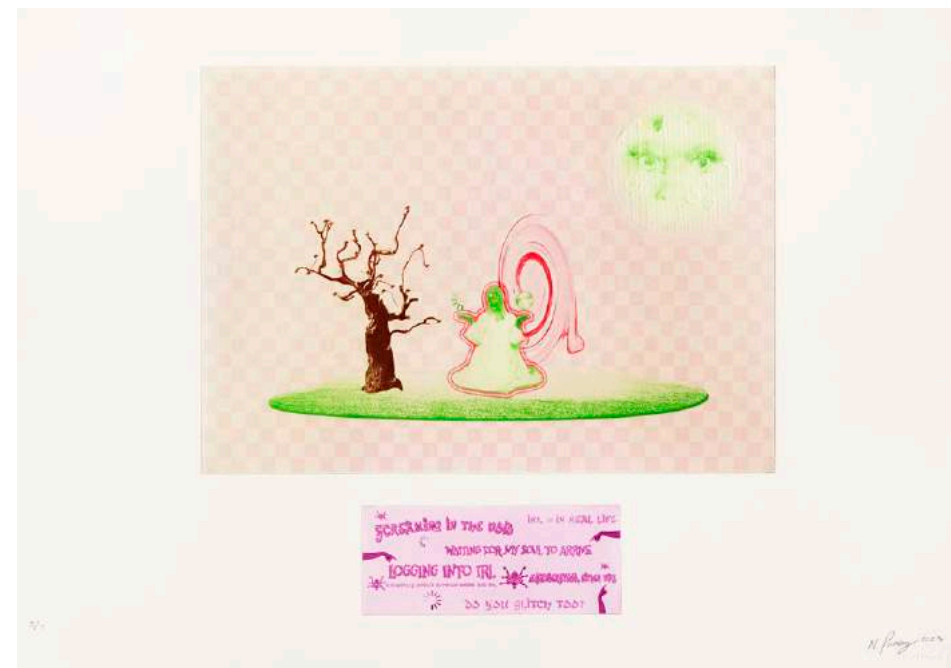
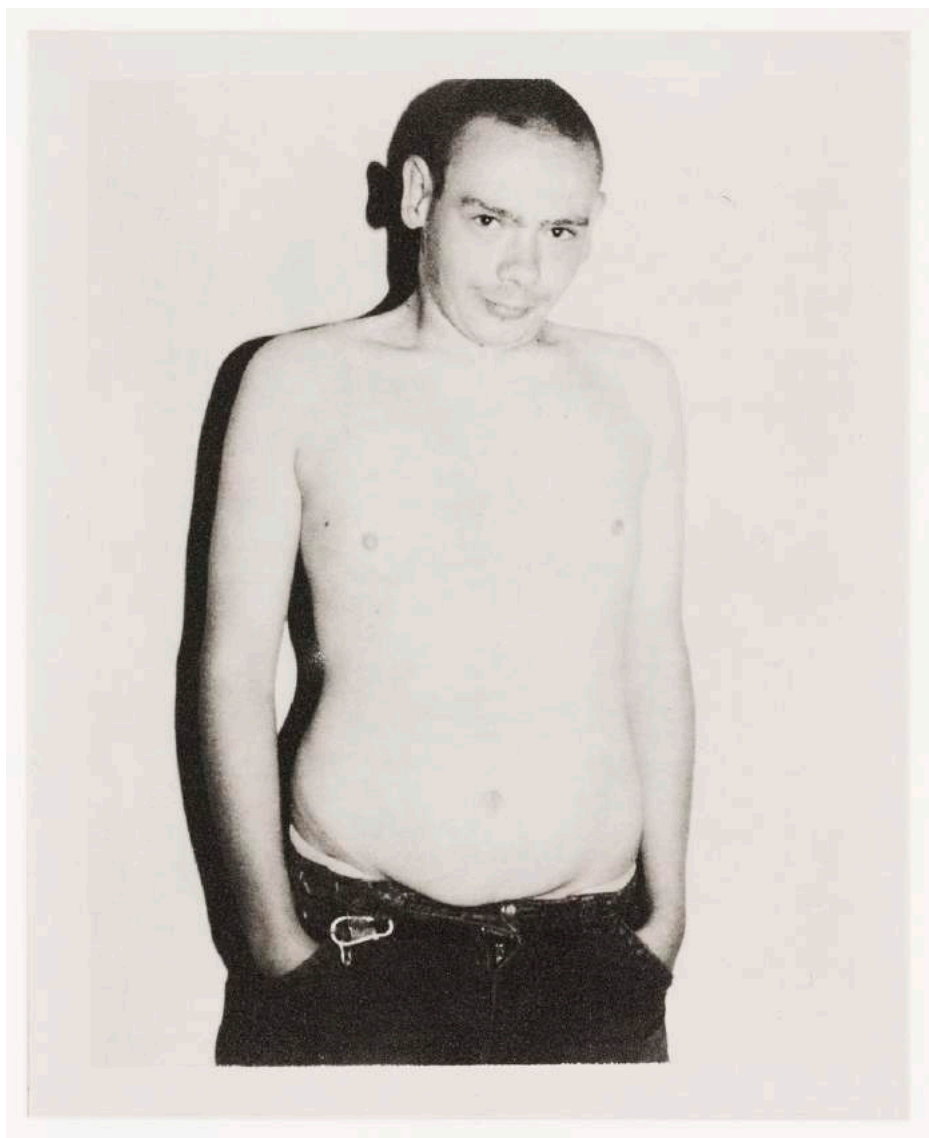
free etching, aquatint, overrolling

paper: 70 x 50 cm, motif: 60 x 40 cm
Hahnemühle, Alt Worms white, 300 g/m²
edition: 7+2 Testprints, Nr. 5/7

Katherine Bull
Zoo Reflection – Leipzig
2022

soft ground etching, photogravure,
2 plates

paper: 50 x 70 cm, motif: 30 x 40 cm
Hahnemühle, Alt Worms white, 300 g/m²
edition: 7+3 Testprints, Nr. 5/7



Jana Schulz (Natalie's mentor)
Flip Flop
2023
photogravure

paper: 70 x 50 cm, motif: 37 x 30 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7+2 Testprints, Nr. 5/7

Natalie Paneng
Do You Glitch Too?
2023

photogravure, embossing, 3 plates

paper: 50 x 70 cm, motif: 42 x 40 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7+2 Testprints, Nr. 5/7



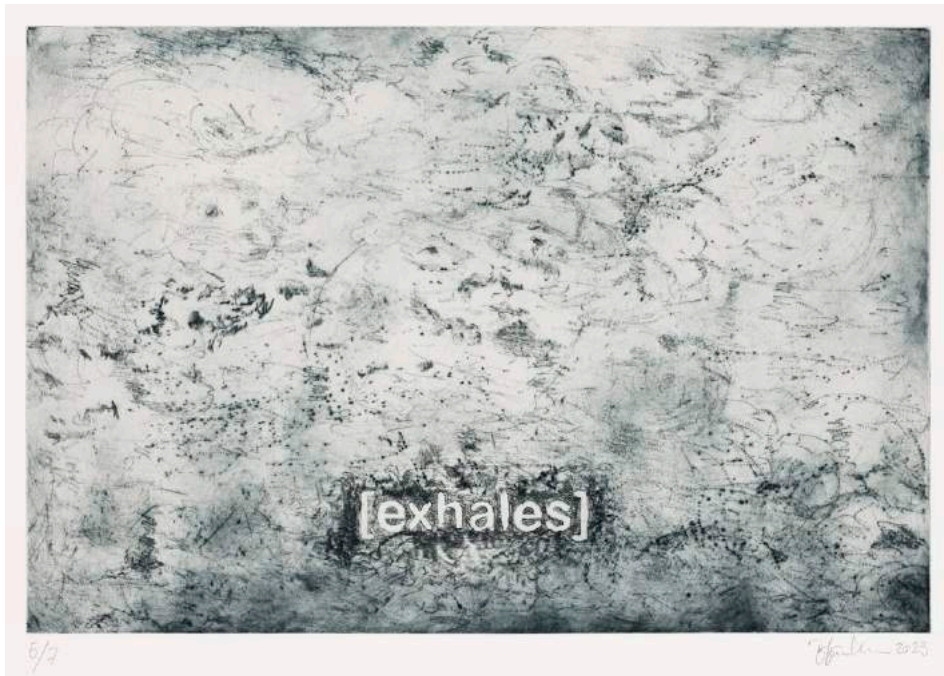
Ramona Schacht (Nono's mentor)
**Untitled (Arbeiterinnen in der
 20-minütigen Schichtpause)**
 2023
 photogravure

paper: 70 x 50 cm, motif: 18 x 28 cm
 Zerkall, Alt Bern white, 340 g/m²
 10+3 Testprints+3 a. p., Nr. e. a. II/III

Nono Motlhoki
**Some Wounds
 Taste Sweet**
 2022
 photogravure, 3 plates, embossing

paper/motif: 73 x 50 cm
 Hahnemühle, Alt Worms, white 300 g/m²
 edition: 7+1 Testprints, Nr. 5/7





Bjørn Mehrlus (Oupa's mentor)
Exhales
2023
drypoint

paper: 70 x 50 cm, motif: 60 x 40 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7+2 Testprints, Nr. 5/7

Oupa Sibeko
Kalte Füße
2022
photogravure

paper: 50 x 70 cm, motif: 30 x 42 cm
Zerkall, Alt Bern white, 340 g/m²
edition: 7+2 Testprints, Nr. 5/7

Etchings

Pacific Leipzig



Tuan Mami
**Can These Plants Invade
and Distribute this Land?**

2022
etching, photogravure

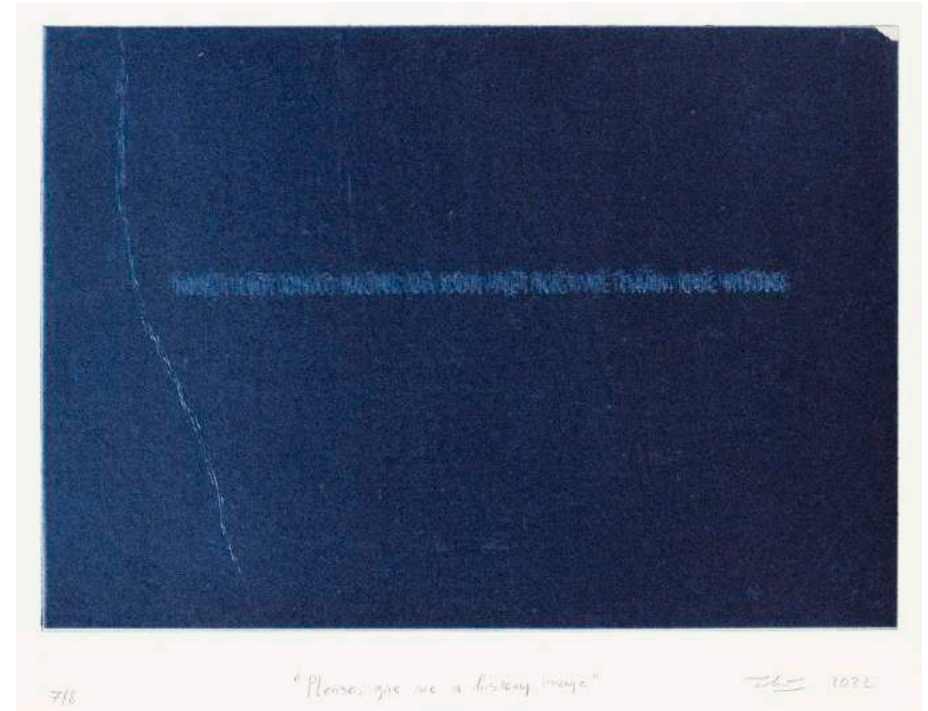
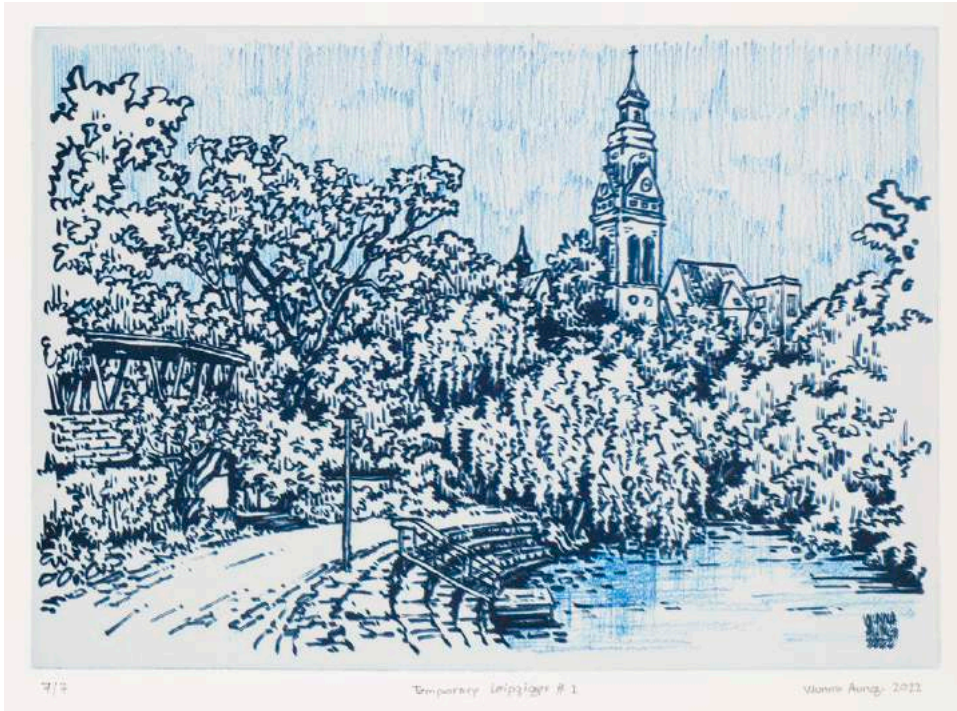
paper: 50 x 70 cm, motif: 23,5 x 42 cm
Zerkall, Alt Bern white, 300 g/m²
edition: 8+2 e. a., Nr. 7/8

Thu Myat
Untitled

2022
etching, photogravure

paper: 70 x 50 cm, motif: 52 x 30 cm
Hahnemühle, Alt Worms, white 300 g/m²
edition: 7+1 Testprints, Nr. 7/7





Wunna Aung
Temporary Leipziger #1
 2022
 etching, photogravure

paper: 70 x 50 cm, motif: 42 x 30 cm
 Hahnemühle, Alt Worms, white 300 g/m²
 edition: 7+2 Testprints, Nr. 7/7

Nguyễn Thị Thanh Mai
Please, Give me History Image
 2022
 etching, photogravure

paper: 50 x 70 cm, motif: 21 x 29 cm
 Zerkall, Alt Bern white, 340 g/m²
 edition: 8+2 Testprints, Nr. 7/8



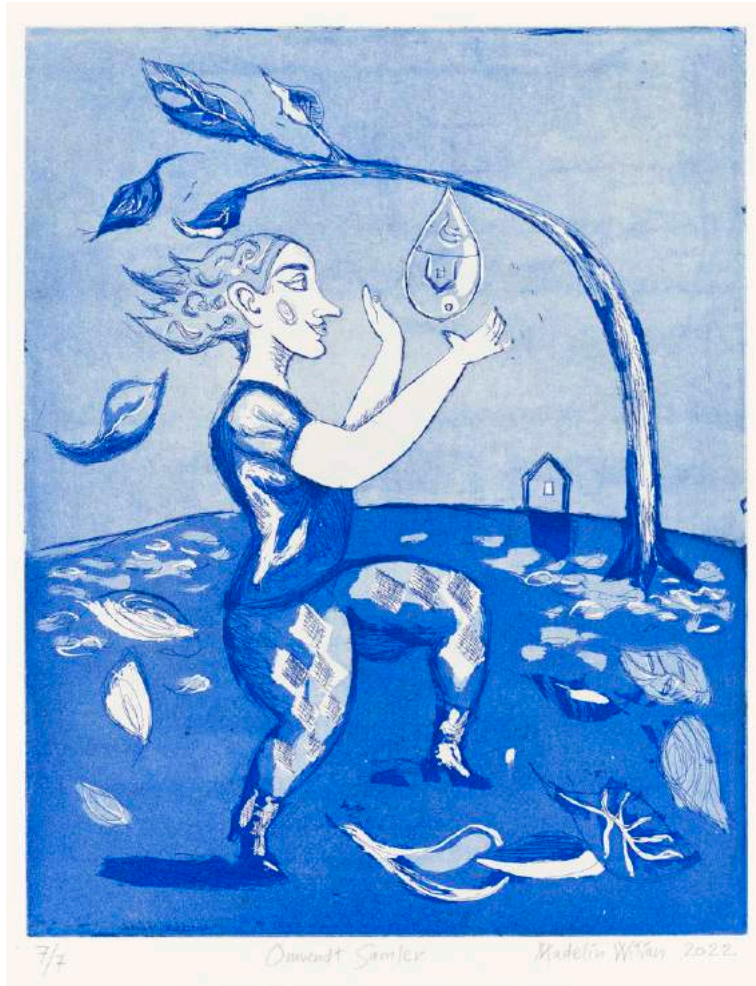
Niccolò Brezza
(mentor for all artists of the
Pacific Leipzig Programme)
**Questra, Tricolore, Fevernova, Teamgeist,
Jabulani, Brazuca, Telstar**
2022

etching, photogravure

paper: 70 x 50 cm, motif: 40 x 30 cm
Hahnemühle, Alt Worms, white 300 g/m²
edition: 7+2 Testprints Nr. 7/7

Etchings

Nordic Leipzig



Madelin Wilian
Umgekehrte Sammlerin
2022
aquatint

paper: 70 x 50 cm, motif: 40 x 32 cm
Hahnemühle, Alt Worms white, 340 g/m²
edition: 7+1 Testprints

Duy Nguyen
Nine to Nine
2022
photogravure, monotype

paper: 70 x 50 cm, motif: 60 x 42 cm
Hahnemühle, Alt Worms white, 340 g/m²
edition: 7+1 Testprints



LIA Guests



Guests

Jun In June, LIA had the pleasure of welcoming a group from **Turkey** who were part of the mobility programme of **Orte der Kultur — Spaces of Culture**, organized by the Goethe-Institut. Creative endeavours between Europe and Turkey tend to centre on the attractive art hubs of Istanbul and Ankara. *Spaces of Culture* sets out to promote and support activities beyond these metropolises. Working with Turkish artists and affiliated community actors, as well as wider civil society, the project shines a refreshing and vital spotlight on the cities of Izmir, Diyarbakir and Gaziantep. In times of social tension, it is essential to foster opportunities to come together in the context of the richness of culture and the shared experience of art. This outlook facilitates the meetings of and interaction between people of widely varying backgrounds.

Jun Last year, the Norwegian Embassy in Berlin established the **Norwegian-German Curator Network**. Curators from institutions in Norway and Germany will thus be brought together digitally and in real terms over the longer term to bring the art scenes of both countries closer together, exchange ideas on specific topics, thus creating and deepening contacts and facilitating future collaborations. Geographically and in terms of art historical focus as well as the size of the institutions, both countries will be broadly covered. We invited one person from each institution, and we were happy to invite guests for individual topics. Among others, Nationalmuseum Oslo, Munch Museum, Sørlandets Kunstmuseum, Staatliche Kunstsammlungen Dresden, Kunstsammlungen Chemnitz, Museum der bildenden Künste Leipzig and Kunstpalast Düsseldorf, to name just seven of a total of 16 institutions (all are on the agenda).

Guests: **Cynthia Osiecki** (Nationalmuseum, Oslo), **Frode Sandvik** (Kode, Bergen), **Hanne Cecilie Gulstad** (Sørlandets Kunstmuseum SKMU, Kristiansand), **Kristoffer Dolmen** (Stiftelsen Sámi Dáiddaguovddáš SDG, Karasjok), **Therese Möllenhoff** (Canica Art Collection, Oslo), **Trine Bak Nielsen** (Munch, Oslo), **Anja Richter** (Kunstsammlungen Chemnitz Museum Gunzenhauser, Chemnitz), **Daniel Zamani** (Museum Barberini, Potsdam), **Elena Schroll** (Brücke Museum, Berlin), **Jan Nicolaisen** (Museum der bildenden Künste Leipzig MdbK, Leipzig), **Kathleen Reinhardt** (Staatliche



Kunstsammlungen Dresden Albertinum, Dresden), **Linda Conze** (Kunstpalaest Düsseldorf, Düsseldorf), **Tanja Pirsig-Marshall** (LWL-Museum für Kunst und Kultur, Münster), **Arnekleiv Silje** (Norsk Ambassade Berlin) and **Bomsdorf Clemens** (Norsk Ambassade Berlin)

Nov The **f/stop** team visited LIA to work on a collaboration for the Contemporary Photo Festival 2024. Curators **Magdalena Stöger** and **Leon Hösl** (Austria) as well as **Sandra Plessing** (f/stop – Festival für Fotografie Leipzig Fotoszene Leipzig) and **Constanze Müller** (D21) came for a meeting and visited all LIA studios.

Dec A visitors programme for **Egyptian female curators/ cultural professionals of the Goethe-Institut**, on behalf of the German Federal Foreign Office. An information and networking trip for seven female cultural managers and cultural professionals from Egypt was organized on the topic of *Cultural Management from a Female Perspective*.

During the trip, the participants gained insight into the German cultural landscape with a focus on female cultural workers and exchanged views with female actors from the cultural sector on stakeholder structures, management methods, programme planning, staff recruitment and making female cultural workers visible in Germany and Egypt. In addition, the trip served as a professional networking opportunity between Egyptian and German women actors. In Berlin and Potsdam as well as Leipzig representatives of Women in Arts and Media e. V., the Clubcommission, Musicboard Berlin GmbH, Maxim Gorki Theater, the German Federal Foreign Office, Konrad Wolf Film University and Goldrausch as well as DOK Filmfestival and LIA-Leipzig International Art Programme were visited.

ARD is an art institution founded by **Hana El-Beblawy** in 2022 and specialized in the field of contemporary art practices within the local and international art scene. It presents a diversified programme that includes many artistic activities stemming from the surrounding affairs and is open to the world. The programme includes artistic residencies, exhibitions, workshops, and other art alternatives which ARD is seeking to provide as services that would contribute to effective artistic patterns in society. It also strives for a fruitful art scene that is not constrained by the tradi-



Female curators/cultural professionals from Egypt visiting LIA, Farnaz Dadfar giving a talk & presentation in her LIA studio.

tional standards of the art market. LIA and ARD got back together after this first encounter. The two programmes hope to create an exchange between Kairo and Leipzig in the upcoming years.

Guests: **Balqeis Aboomar** (freelance musician and member of the musicians' syndicate Freelance Musician), **Reem Allam** (artistic programmer *Downtown Contemporary Art Festival*), **Shereen Alshinawy** (co-founder and CEO Sheranda World Art World Art Forum), **Marian Fahmy** (freelance artist visual art), **Neveen Kenawy** (head of Art Center, programming founder and Director of She-Arts-Festival Bibliotheka Alexandrina), **Hana Mikhail** (founder and managing Director ARD Contemporary Art Institution), **Dina Negm** (general manager Electronic Publishing Department, senior communications officer Chairman's Office Opera House Cairo)

Dec **Natalie Paneng** was exhibiting in **Eigen + Art Lab** in January 2023 in Berlin. The month before, the gallery team from Berlin and Leipzig made a studio visit at Natalie's studio, visiting LIA programme later onwards, followed by other Leipzig institutions.



Turkish participants of *Orte der Kultur* – Spaces of Culture at Max Kornfield's studio



Katherine Bull & Australian/Korean Hyonju Lee | Natalie Paneng & Judy Lybke | Visit of gallery Eigen+Art



left: The Kairo cultural delegation | right: The Nordic delegation | The f/stop curatorial team at Farnaz Dadfar's studio

LIA and the World



LIA in Cyprus

with the show *Rescaping*

The former LIA artists **Nicolò Brezza** (Italy), **Caroline H. Thon** (Denmark), **Christina Papakyriakou** (Cyprus) and **Atli Bollason** (Iceland) participated in LIA from August to October last year. Atli and Caroline had Goethe-Institut fellowships and took part in Nordic Leipzig. In May, they were doing a one-month residency in Cyprus and have their exhibition opening on the 27th of May at Limassol Municipal Arts Center in Cyprus.

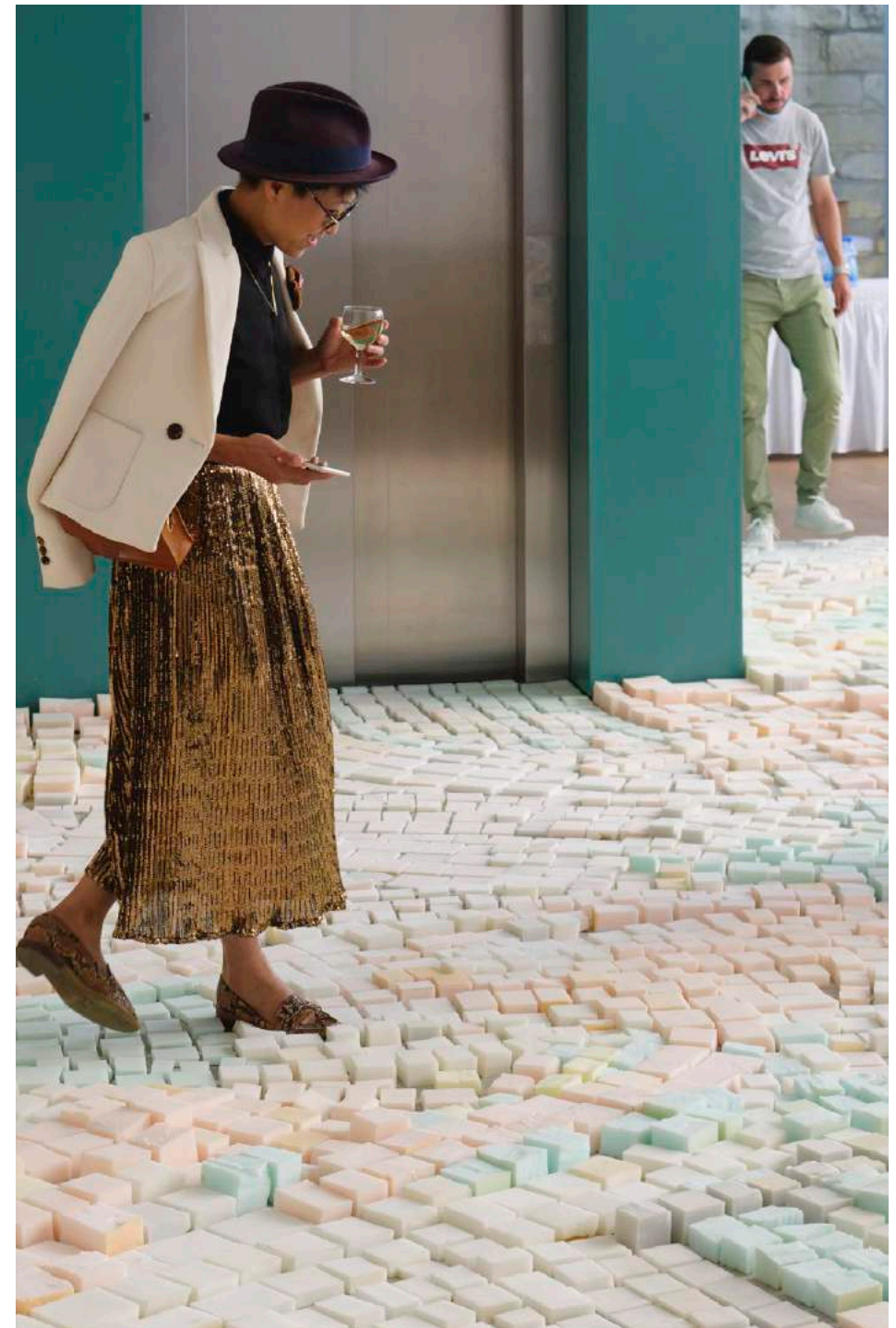
Rolling hills, forests, and ocean views form the landscape pictures of classical art. Still, every day, we encounter soundscapes, cityscapes, mental landscapes, mediascapes, and ideologies structured by careful (and often forceful) historical scaping. The list goes on. In the broadest sense, interpreting sensory stimuli automatically creates recognisable scapes from abstract ones.

As artists, we always shape our environment, creating new scapes, vistas, and ideas. The word scape is related to the Old Norse 'skapa,' which means to create, and it has survived in that form in the modern Nordic languages. In *Rescaping*, artists from all over Europe – Iceland, Denmark, Finland, Italy, and Cyprus – recreate their surroundings in various ways and examine the multitude of scapes that make up our world.

Rescaping is partly a continuation of *Scaping*, an exhibition made in Leipzig in the autumn of 2021. Every act of scaping requires chipping away, reorganising, or adding material to create something new. But what does it mean to re-scape, then? Does one strive for improvement, difference for difference's sake, or rather a philosophical repetition in the Kierkegaardian sense, staying on the path so as not to stray?

Rescaping is presented by Limassol Municipal Arts Centre – Apothikes Papadaki in cooperation with Oasis Space for Visual Experimentation, funded by the i-Portunus programme of Creative Europe.

Exhibiting artists: **Christina Papakyriakou** (Cyprus), **Opsis** (Cyprus), **Caroline H. Thon** (Denmark), **Atli Bollason** (Iceland), **Alexia Achilleos** (Cyprus/Finland), **Nicolò Brezza** (Italy), **Konstantina Achilleos** (Cyprus/Finland), **Tuomas Venäläinen** (Finland).



Quoting on Leipzig's couple stones: Christina Papakyriakou's installation in the exhibition *Rescaping* in Cyprus



Limassol Municipal Arts Center — Apothikes Papadaki | Caroline Thon (former LIA artist)



Christina Papakiriakou working on her installation, the polystyrene stones were reminiscent of Leipzig's paved couple stone walk ways and streets

LIA in Ho Chi Minh City

with the show *Pacific Leipzig*



From 2020–2023, fifteen exceptional artists from Southeast Asia and New Zealand participated in a three-month residency programme in Leipzig. The fellowship *Pacific-Leipzig* was initiated by the Goethe-Institut network in Southeast Asia in collaboration with Leipzig International Art Programme (LIA).

All fellows including Leipzig artists as mentors created an etching at the Vlado & Maria Ondrej Studio of Contemporary Etching. The exhibition in Ho Chi Minh City showed those etchings by fifteen Pacific fellows and included six mentors from Leipzig as a symbol for the sister-city-partnership between Leipzig and Ho Chi Minh City.

The show was inaugurated at the Deutsch-Vietnamesisches Haus by the

German consul general in Vietnam Dr Josefine Wallat, Mpangi Otte (Director Goethe-Institut) & Torsten Bonew (Mayor of Finances City of Leipzig) and Anna-Louise Rolland (LIA Director and founder), including a large-scale delegation of representatives of Leipzig institutions and companies as a delegation. During three years, over 600 artists applied for the open calls. The exhibition was kindly supported by the Deutsch-Vietnamesisches Haus Leipzig and the Department of International Affairs City of Leipzig.

A jury in Leipzig and the Goethe-Institut in the respective countries selected the 17 winners, two finished their residency at the end of the year 2022. Beside their own artistic practice, all participants of the Pacific-Leipzig fellowship had the opportunity to learn more about Leipzig's long tradition of the printmaking process of

etching. At Vlado & Maria Ondrej – *Atelier für zeitgenössische Radierung Leipzig*, the fellows were guided by Maria Ondrej on the special etching techniques, such as photogravure, embossing, sugar lift etching, traditional aquatint and others. The printmaking processes were accompanied by artists from Leipzig who became a direct source of cultural exchange on a day-to-day basis.

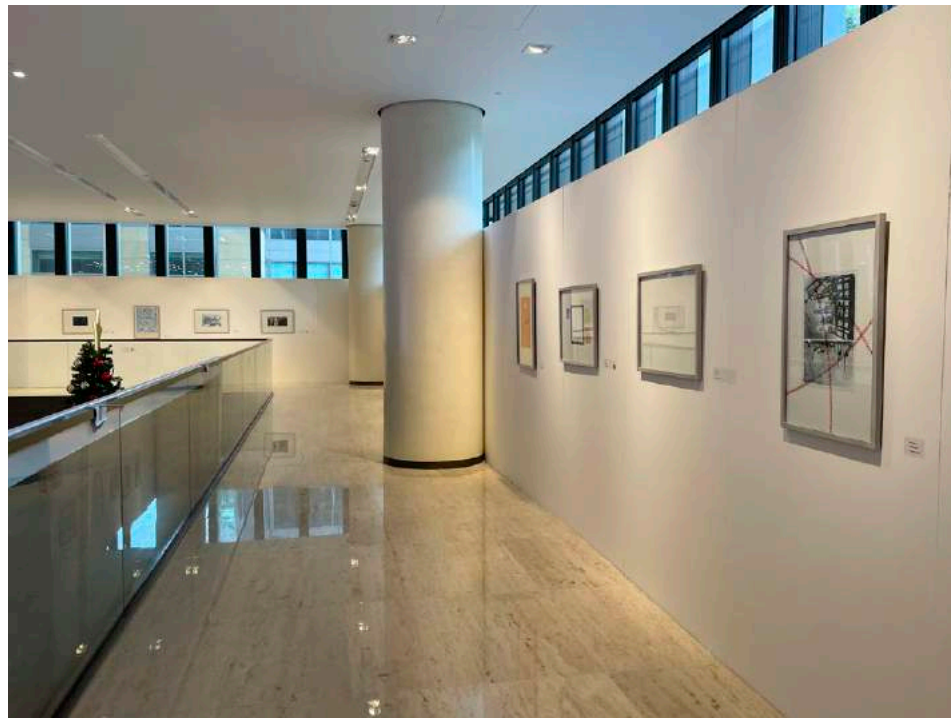
The etching workshops resulted in enriching collaborations, such as those between Alba d'Urbano (Academy of Fine Arts Leipzig) and Yadanar Win (Myanmar). In their joint work "Unkörperliche Körperlichkeit" (incorporeal physicalness), they quoted each other on their exchange of being physically together in Leipzig and being separated at the same time because of the Corona pandemic.

The exchange between the Pacific region and the city of Leipzig found its visual output in the exhibition *Pacific Leipzig* which was shown in Ho Chi Minh City in November and December 2022.

Furthermore, Veronika Radulovic, artist and expert on Vietnamese contemporary art as well as long-term LIA jury member, introduced LIA to Sun Art Gallery and Mary David. We are proud to announce that the Deutsch-Vietnamesisches Haus foundation in Leipzig, which already supported the *Pacific Leipzig* exhibition generously, as well as the Department of International Affairs City of Leipzig and the Kommunale Wasserwerke Leipzig GmbH alongside LIA and San Art Gallery opened a new bilateral exchange project about Ecologies of Water. For two months, Quỳnh Lam will participate in LIA in June and July 2023 from Ho Chi Minh City and Leipzig artist Maix Mayer will go to Ho Chi Minh City in June 2023. Both were selected by an official jury and will be sharing their experiences and artistic knowledge with the local communities.



A.-L. Rolland, Quynh Nguyen (patron and founder Nguyen Art Foundation) & M. Ondrej: opening of Pacific Leipzig at Deutsches Haus Ho Chi Minh City



Alexander Redeker (CEO AONE Deutschland AG/Deutsch-Vietnamesisches Haus Leipzig e. V.) and his assistant | exhibition Pacific Leipzig at Deutsches Haus



San Art Gallery and team, deciding on hosting a Leipzig artist in June 2023 in the gallery changing the space to a residency space



K. Roloff (Dpt. of Internat. Affairs Leipzig), M. Ondrej (artist), A. Jackes (Director of the Dpt. of Culture Leipzig), A.-L. Rolland & M. David (curator San Art Gallery)

Flower and lime leaf for loyal partners

Winning design for future art object on Addis Ababa Square in Leipzig chosen

It will be 3.50 metres high and feature a lime leaf and a yellow Adey flower: the sculpture with which Ethiopian Freshwoyen Endrias Feyissa won the ideas competition for a work of art on Addis Ababa Square.

Since 2015, the square between Brüderstrasse and Leplaystrasse has born the name of Leipzig's Ethiopian twin city Addis Ababa. The lively city partnership, which is going to celebrate its 20th birthday in 2024, is now to be crowned by a work of art. Leipzig and Addis implemented an ideas competition especially for this purpose, in which 27 artists from all over Ethiopia took part. Now the winner has been chosen: 34-year-old Freshwoyen Endrias Feyissa from Addis Ababa convinced the jury with her design. Her sculpture is now to be realised as a visible sign of the living partnership between the two cities on the green Stammplatz in the heart of Leipzig.

"The idea for the artwork captivates on the one hand with its simple elegance and, on the other hand, with its poetic interpretation of the idea of twinning," explains Katja Rohloff from the city's International Cooperation Department. She accompanied the process and the award at a family celebration on 25 September on the square together with Christine Hölzig from the cultural office. "The versatile Ethiopian artist, who in addition to her visual artwork also successfully designs fashion, has a sensitive sense of style and an eye for detail," adds Hölzig. These



Linden leaf for Leipzig and living flower for Addis: Freshwoyen Endrias Feyissa convinced with her design for the artwork that will adorn Addis Ababa Square in the future. Photo: Stephanie von Aretin

qualities are reflected in her design, which skilfully highlights the partnership between Addis Ababa and Leipzig by fusing two symbols. The Adey Abeba (Adey flower) stands for Leipzig's twin city. It is a star-shaped, eight-petaled, yellow flower that blooms during the Ethiopian New Year in September and symbolises hope and a bright future. For Leipzig, Freshwoyen Endrias Feyissa has chosen the heart-shaped lime leaf, which stands for both love and loyalty. Both symbols have in common that they have given their name to the respective city.

The artwork is to be installed on the square as early as 2023, but the loyalty symbol will not be officially inaugurated until the 20th anniversary of the twinning in 2024.

Leipziger Volkszeitung, 26th September 2022 (→ p. 181)

Beyond South Africa

A total of ten artists from South Africa are coming to the Spinnerei in 2022. During the spring tour, the first five will present their work. For now, they are feeling their way forward.

For three months they will live and work in the Leipziger Spinnerei, in Hall 18 in the *Leipzig International Art Programme (LIA)*. They want to present their results at the Spring Tour on 30 April and 1 May. It's about exchange, inspiration — and artistic grounding. Each of them is to realise a print in Maria and Vlado Ondrej's studio for etching with a Leipzig artist as mentor. "This technique opens up a huge field of experimentation for artists of all media", says LIA Director Anna-Louise Rolland. The five will fly back at the beginning of May, and the next ones will follow.

A total of ten come to the Spinnerei over the course of the year as part of the *African Leipzig* project funded by the German Federal Foreign Office. Rolland selected nine from over 90 applicants during a visit last September together with partner organisations in Johannesburg. "We are still looking for an artist together with the city of Leipzig, who will design Addis Ababa Square during his residency from summer onwards."

They will all leave something behind and take something with them. But first, they have to feel their way around: "Here? It's a different world, it's strange." Since she doesn't know German, she feels "like I'm on an island, but I can get someone there," says Bongile Lecoge-Zulu, laughing as warmly as a fire. Here, in Leipzig's February, which casts its greyish light through the panes of the old industrial hall.

Something very positive is coming to Leipzig. She absorbs everything, even what she doesn't understand. She says her performances are about "collisions of energy" and she has no agenda. "It comes from the moment, maybe it's my ancestors that lead me to what I do." She wants to heal, no matter what.

Roxy Kackmarek's work is concerned with plants, drawing them delicately, even in their winter woes. "Abandoned, forgotten, saved" is written next to a depiction of a miserable top plant consisting of a few thick strokes. In a gallery in South Africa, she staged a wind, light, shadow and sound recording of a friend. The subject of people and plants interests her, and with it, the spinning mill in Leipzig where cotton was once processed. Her parents have a large garden in Cape Town. In September, when Anna-Louise Rolland was in South Africa, something remarkable happened there: she found an old plough. It said "Made in Leipzig". It's hard not to see a coincidence in that.

Hemali Khoosal experiments with almost every medium there is: Print, drawing, painting, installation, photography — "as the idea demands of me," says the artist and shows a video recorded in Johannesburg in which gestures, movements, sounds get into flow. A game with marbles in close-up. Images, sounds, rhythm. Migration, the transitions between cultures, overlaps, plots, differences are a major theme in Khoosal's work. She wants to interview people in Leipzig, do something about food culture, visit shops.

Tzung-Hui Lauren Lee was born in South Africa, her parents came from China. A culture that lives on in her, also as a loss. She sees her work as a "re-appropriation of what is missing in me". Lee's installation practice has to do with translating two-dimensional markings like Schiffit into three-dimensional space. Papermaking, calligraphy, sculpture and Chinese philosophy all play a part. Her art is a "means for her to decolonise, rethink and understand my identity and the spaces that surround my body."



Max Kornfield, Tzung-Hui Lauren Lee, Hemali Khoosal, Roxy Kaczmarek and Bongile Gorata Lecoge-Zulu

Xhanti Zwelendaba is also multi-media — printmaking, installation, performance art and video art are central to his work. His work is mainly concerned with the complexities and tensions around Xhosa culture and the culture of contemporary capitalism and nationalism—and embedded in that is the legacy of colonialism and apartheid. So here in Leipzig, people meet who carry processes of transformation and emancipation within themselves, including the pain, conflicts and losses associated with them.

One of the South African party organisations is the *Centre for the Less Good Idea* in Johannesburg. This means reflecting on an initial, overwhelming idea that shows weaknesses in the bright light of day, does not work — but should not be abandoned either. In other words, in the words of Anna-Louise Rolland: "It's an open experimental space for new formats to be developed on site in the theatres of arts on main, a mini Spinnerei founded in Johannesburg."

In 2016, Johannesburg-born William Kentridge founded the Centre, an internationally acclaimed artist who looks after the next generation of artists there. The Kassel documenta has already invited him three times, the Biennale Venedig four times, and his exhibitions have been shown at the MoMA in New York, the Louvre in Paris and the Tate Modern in London. His father was a lawyer for Nelson Mandela. Kentridge once said: "The drawings don't start with a beautiful drawing. It has to be a sign of something out there in the world." That's where they are now: Roxy Kaczmarek, Hemali Khoosal, Xhanti Zwelendaba, Bongile Lecoge-Zulu, Tzung-Hui Lauren Lee.

International Programme

The Leipzig International Art Programme (LIA) is an international artist residency at the Spinnerei Leipzig. It sees itself as a place of experimentation and learning. It facilitates an exchange between local and international artists. Since 2007, over 40 nations have participated in the LIA programme. So far, only two have come from Africa, from Leipzig's twin city Addis Ababa.

International partners of the new programme *African Leipzig* are William Kentridge and the *Centre for the Less Good Idea* as well as *David Kurt Projects*, studio for etching in Arts on Main Johannesburg.

By Jürgen Kleindienst, Leipzig Volkszeitung, 24th February 2022

MDR Kultur Spezial

The 29th of July 2022, the journalist Ms Thielmann from MDR Kultur was at LIA and interviewed the artist Max Kornfield (School of Visual Arts, New York City) and the founder of LIA, Anna-Louise Rolland. To listen to the programme, scan the QR code.



“Living and working in a foreign place for a few weeks, meeting new people and developing ideas – that is the idea behind artist residencies. The artist residency offers a temporary home, requires mobility as it is usually in a foreign country or city – and is a common funding model for contemporary artists. This also applies to the LIA Art Programme on the grounds of the Leipziger Baumwollspinnerei. The artist residency is located in Hall 18; Ulrike Thielmann visited it.”

Ulrike Thielmann, MDR Kultur Spezial, 29th July 2022

Art moves, movement becomes art

Thousands of visitors came to the winter tour at the Leipziger Spinnerei. They experienced a wide range of contemporary art – from performance to video and painting.

For three months they will live and work in the Leipziger Spinnerei, in Hall 18 in the *Leipzig International Art Programme* (LIA). They want to present their results at the Spring Tour on 30 April and in May 2023.

Oupa Sibeko can do a lot of things, but not really skating. In the corridor under Hall 18 of the Spinnerei, the artist from Cape Town jumps, kants and skates as if he had already been doing pirouettes as a child. On Saturday at noon, he moves confidently, supported again and again by the audience, to the sounds of Vlado Ondrej. *Ice-Ice Baby ...* is the name of the performance for the gallery tour, in which he leaves his mark on three zinc etching plates.

Sibeko's works play in the space between theatre, visual art and science, between activism and slapstick. He has a scholarship at the Leipzig International Art Programme for three months. His art moves – and his movement becomes art: the lines he draws with his skates will later be printed in Vlado and Maria Ondrej's studio for contemporary etching. The result will be shown at the spring tour. A wonderful example of cooperation between artists and the arts, here in the Leipziger Spinnerei.

First of all, it's the winter tour. The crowds in the galleries are enormous, with queues forming at times. “It's as if a whole busload of people suddenly came into the gallery from the city centre,” says a member of staff at The Grass is Greener. “There are even more visitors than before the pandemic,” believes Eigen+Art gallery owner Judy Lybke. First under blue, then grey hammer and finally in the rain, the visitors pour in. Even at midday, it is almost impossible to find a parking space in the surrounding area.

For the first time in Leipzig, Eigen+Art is showing art by the Berlin artist Raul Wach, who is filling the space with fabric works. In a video work shown in the cellar below the gallery, he brings to life strange superhero shells that are standing around in the



Oupa Sibeko and Vlado Ondrej during the performance *Ice-Ice, Baby ...*

exhibition and being used as selfie backdrops, letting them haunt the “Ruins of Utopia” in a disturbing way.

The Grass is Greener presents flowers, people and animals by Martin Galle. War sees these lush paintings, most of which revel in colour, primarily as portraits. All art contrasts with the romantic-pathetic paintings of Martin Paul Müller, who paints people in skies or clouds of smoke.

In contrast, the icy mountains shown by Ulf Puder at Galerie Jochen Hempel are cool and majestic. Impressive painting in which humans with their tiny, often ship-shaped dwellings become a marginal note. Anna Virnich has built her abstract land-

scapes in the Reiter Gallery from textile fragments. Smaller works bear the beautiful title *Nervenkostüme*. In the middle, a work made of beeswax and paraffin wax spreads out on the messenger, with weathered wax relics lying on top. Enigmatic, picturesque, elegiac.

In the gallery *She Bam!*, the artist plays with symbolism that runs darkly over from antiquity. The Austrian artist Céline Struger shows two gargoyles, one of which seems to announce disaster with three faces — one is silent, one screams, one spews dark water into the basin. This will end badly. At first, it just splashes, “a shower” a small child thinks he recognises.

Water has also played an ominous role in the Tobias Nähring Gallery, unfortunately in a very real way. A pipe burst during the tour, of all things, and the gallery was flooded. Nähring is exhausted, the leak closed at lunchtime, and the damage unclear. Unaffected by this is the art of Sophie Schmidt, who combines organic and non-organic forms, painting and drawing, interior and exterior into something very unique.

Benjamin Kunath’s crazy *track works* in the *Laden für Nichts* (Shop for Nothing) are out of the ordinary. Kunath worked as a tram driver for the LVB during his studies at the Hochschule für Grafik und Buchkunst. After training as an underground driver, he now works as a train driver in Berlin. On a total of 250 small sheets, he brings together a world of carriage numbers, working hours and timetables with the big picture, for example when he connects the terms “summer 2019”, “short service trousers”, “climate change” and “proof” with a few strokes. Tiny, funny notes about a world that doesn’t fit into plans.

Echo einer Ahnung is the title of the show of paintings by Benjamin Dietrich at the Kleindienst Gallery, for which he draws from the trove of old nature encyclopaedias and transforms what he has found into graphic, multi-coloured and -shaped abstractions in which the starting point can only be sensed to a limited extent, as an *Echo einer Ahnung*. “It’s a bit like Chinese whispers,” says the painter.

By Jürgen Kleindienst, Leipziger Volkszeitung, 16th January 2022

Thank you.

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Oupa Sibeko