



Report

2023

Leipzig  
International  
Art Programme

2023 Report



Signpost to the Spinnerei at the corner of Saalfelder Straße and Spinnereistraße

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# Dear Artists & LIA friends,



Marina Díaz Molina (LIA Programme Coordinator) & Anna-Louise Rolland (Founder and Director of LIA)

**2023 was an exciting year full of new international partnerships and opportunities for local Leipzig artists to participate in bilateral exchanges abroad.**

Our year started in **Northern Europe** with an exchange sponsored by the Goethe-Institutes of Sweden, Denmark, Scotland, Norway, and Finland. We have hosted artists from Northern Europe since 2018 and are so glad we can continue doing so. The skill and craftsmanship shown by these artists during the winter exhibition were wonderful to witness. Through our work with the Nordic embassies in Berlin, we gained insight into how much collaborative work happens between the embassies and how beneficial it is.

In April, we finished our two-year **African Leipzig** project. Our partner organisation, "The Centre for the Less Good Idea," provided an exhibition space at Arts on Main in Johannesburg and an opening ceremony. The exhibition featured ten etchings

by our African artists and ten etchings by German artists, and the film premiere of African Leipzig took place. We acknowledge how challenging working with new partners in an unfamiliar culture can be and how trust and friendship can provide a common ground. We want to thank everyone involved in this project for their input, work, and trust.

The warm **spring and summer** weather brought everyone outside to take full advantage of swimming in Leipzig's rivers, lakes, and flooded coal mines. This time spent in the warm weather exploring Leipzig inspired our artists to take risks and play more in their work, resulting in installations, sculptures, and paintings full of experimentation shown at the **archiv massiv** in the Spinnerei. We are thankful that the LIA residents have such a wonderful space at the Spinnerei to showcase their work.

Furthermore, in August, a group of LIA residents participated in a **residency programme in Cyprus**. Upon completion, the artists presented their work to audiences in both Cyprus and at the *archiv massiv* in the Spinnerei in Leipzig.

In 2023, we also initiated our first bilateral partner city exchange programme with **Ho Chi Minh City, Vietnam**. Both Leipzig and Ho Chi Minh City are cities structured around water, so we were excited to compare and contrast the experiences in these cities. The summer and autumn exhibitions at LIA showcased the works from this partnership. We plan to

continue our partner city exchange with Ho Chi Minh City for five years.

**The Autumn Gallery Tour** at the Spinnerei was full of performance, sculpture, and painting. Following the tour, our artists from Japan exhibited their work at the Castle Mitsuko Museum for Japan and Contemporary Art in Mecklenburg-Vorpommern.

Towards the end of the year, we had our first exchanges with **Uzbekistan, Lesotho, and Eswatini**. We even had a bilateral exchange with **Tashkent, Uzbekistan**, with exhibitions in both Leipzig and Tashkent.

The **Spinnerei Winter Gallery Tour in January 2024** allowed artists of many nations to express themselves by showing their work and participating in a discussion panel. We were pleased to invite guests from the German Federal Foreign Office, the Grassi Museum of Ethnology, TU Dresden, and others. It allowed for an open discussion between artists and people in positions of power about the place of museums and art education in today's world and the importance of treating different cultures with sensitivity and respect.

We want to thank all of our partners, whom we will introduce in the following report, for their trust and kindness in supporting us and for all artists sharing their expertise, thoughts, and laughter.

Kind regards,  
Anna-Louise Rolland &  
Marina Díaz Molina

# Partners & Fellowships



Sobukwe Mapefane, Camille Rolland, Mohira Mullyadjanova, Marina Diaz Molina, Anna-Louise Rolland, Thalente Khomo & Nkosinathi Tembe



## Preface by our main partner

**As the leading partner of the Leipzig International Art Programme (LIA), BMW takes immense pride in contributing to the city's cultural fabric. In the 2023 annual report, we reflect on a year shaped by the dynamic synergy between artistic innovation and BMW's enduring commitment to the cultural sphere.**

For over 50 years, BMW has championed the arts globally, a legacy that began in 1971 with the iconic collaboration with Gerhard Richter, where the artist created three large-scale paintings specifically for the foyer of the BMW Group's Munich headquarters. The history of hundreds of cultural initiatives worldwide for over 50 years underscores our belief in the transformative power of art as we continue to forge pathways for emerging talents and innovative expressions. In doing so, our ultimate aim is absolute creative freedom for the artists.

Leipzig holds a special place in BMW's cultural engagement, which is marked by strong ties with Zaha Hadid's BMW plant in the city. The LIA platform not only serves as a channel for artistic expression but also mirrors BMW's dedication to supporting local communities where we operate. This collaborative spirit resonates deeply, creating a tapestry that intertwines creativity, industry, and community development.

As we celebrate the achievements of LIA in 2023, we reaffirm our commitment to nurturing artistic endeavours, both globally and locally. The strong bond between BMW, Leipzig, and the arts is a testament to our enduring belief that culture and innovation are inseparable forces shaping a vibrant and progressive future.

Isabel Goy  
BMW Group Cultural Engagement

LIA main partner



Anna-Louise Rolland & Isabel Goy (BMW Group Cultural Engagement) visiting Inez de Brauw's LIA studio

# Nordic Leipzig

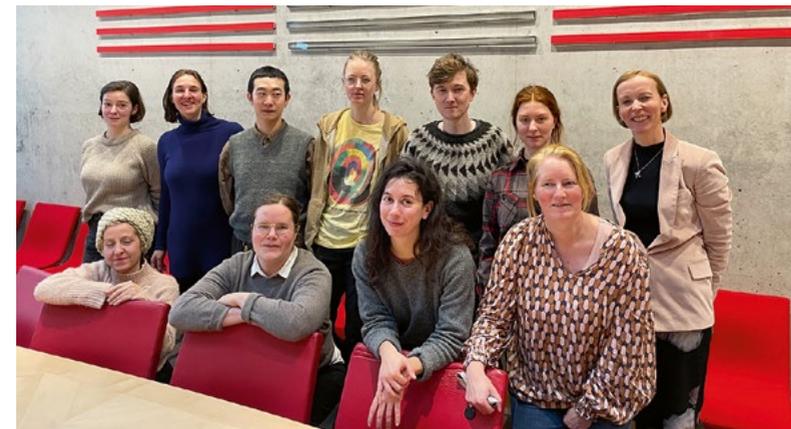
Goethe-Institut



Heikki Kaski (Finland), Dawoon Jung (South Korea), Linda Morell (Norway/Sweden), Anine Bösenberg (Germany), Charles Young (Scotland), Amalie Gabel (Denmark) at the Brühl's Terrace also known as the Balcony of Europe with its stunning views of the Elbe River, the Old Town, and the famous Dresden Palace, as well as the Saxon steam ships

**In 2018, Bettina Senff (director of the Goethe-Institut Norway), initiated our exchange with Nordic artists. Five years later, in February 2023, this partnership continued through the work of Barbara Honrath (Director Goethe-Institut Copenhagen), and the Nordic Embassies in Berlin. We would like to sincerely thank Barbara Honrath and the Goethe-Institut for their generosity and sponsorship. The Goethe-Instituts of Scotland, Norway, Finland, Sweden, and Denmark posted and juried an open call. We hosted the selected five fellows for three-month residencies at LIA.**

The selected fellows were **Amalie Gabel** (Denmark), a painter; **Charles Young** (Scotland), a sculptor and designer; **Heikki Kaski** (Finland), a photographer; **Johanna Oskarsson** (Sweden), a textile artist; and **Linda Morell** (Norway/Sweden), a painter and sculptor.



Anine Bösenberg, Anna-Louise Rolland, Dawoon Jung, Amalie Gabel, Charles Young, Linda Morell, Else Kveinen (Counsellor for Culture and Press Royal Norwegian Embassy), Christina Papakyriakou, Johanna Oskarsson, Marina Díaz Molina & Brigitte Tovburg Jensen (Cultural Attaché, Royal Danish Embassy in Berlin)

While in Leipzig, the artists connected to the community through studio visits and excursions to surrounding areas. They visited the studio at the Spinnerei of renowned painter Matthias Weischer and had a deep discussion about painting. Additionally, they went on excursions to Berlin, Dresden, and Chemnitz and were invited to the Nordic Embassies in Berlin. The Spring Gallery Tour at the Spinnerei brought over 2000 visitors to the Gut & Günstig open studios as a beautiful conclusion to our Nordic artists' time in Leipzig.

## Nordic Leipzig

An initiative by the Goethe-Institut in collaboration with LIA

### Programme Fellows

**Maja Gade Christensen** (Denmark, 2018), **Tanja Koljonen** (Finland, 2018), **Tuukka Haapakorpi** (Finland, 2018), **Vibeke Frost Andersen** (Norway, 2018), **Anna Taina-Nielsen** (Denmark, 2019), **Bjargey Ólafsdóttir** (Iceland, 2019), **Conny Karlsson Lundgren** (Sweden, 2019), **Elisabeth Moritz** (Sweden, 2019), **Gunnhildur Hauksdóttir** (Iceland, 2019), **Martin Strähle** (Norway, 2019), **Michelle Eistrup** (Denmark, 2019), **Meik Brüsck** (Denmark, 2020), **Michelle Eistrup** (Denmark, 2020), **Atli Bollason** (Iceland, 2021), **Caroline Thon** (Denmark, 2021), **Duy Nguyen** (Norway, 2022), **Madelin Wilian** (Denmark, 2022), **Amalie Gabel** (Denmark, 2023), **Charles Young** (Scotland, 2023), **Heikki Kaski** (Finland, 2023), **Johanna Oskarsson** (Sweden, 2023), and **Linda Morell** (Norway/Sweden, 2023)

# Sydney

## Sydney College of the Arts



Jack Wotton (Australia), Yoshie Kuroda (Japan) and Yuki Watanabe (Japan)

**The Leipzig International Art Programme (LIA) and the Sydney College of Arts (SCA) at the University of Sydney signed a five-year partnership agreement in 2022, thanks to the work of former LIA fellow Dr. Madeleine Kelly, now Senior Lecturer in Visual Arts at the Sydney College of the Arts. The SCA is Sydney's leading contemporary university for art instruction and research. For over four decades, the SCA has been the primary training centre for exceptional contemporary artists, researchers, and curators in New South Wales, Australia. As Sydney's first tertiary art school, they have led the way in studio-based visual arts practice and education since 1976 and continue to evolve and deliver innovative contemporary art programs that support the professional success of their graduates.**

The Sydney College of the Arts teaches people how to be active artists, curators and writers nationally and internationally. Their faculty believes studio-based learning is integral to any

visual arts degree and understands the importance of learning from practising artists, designers, and craft specialists. Their staff maintain professional profiles in their field, with many exhibiting nationally and internationally. **Zoë Marni Robertson** and Jack Wotton won the Leipzig International Artist Programme residency from SCA in 2023.

**Zoë Marni Robertson** lived and worked at LIA from May until August. She grew up surrounded by furniture from the German design movement, Bauhaus, which inspired her creativity and ultimately began her interest in Germany. While in Leipzig, she took advantage of the opportunity to explore German culture and Germany by visiting Weimar, Lutherstadt-Wittenberg, and Dessau, amongst other places. She cites the German artists and musicians Neo Rauch, Blixa Bargeld, and Hito Steyerl as inspirations. She developed a particular interest in Lucas Cranach the Elder while exploring Germany and decided to use his pictorial language as the springboard for her work at LIA. Lucas Cranach the Elder was a Renaissance painter from Weimar, Germany, who focused on portraiture. During Zoë Marni Robertson's time at LIA, she experimented with painting and writing, culminating in a painting entitled *(Anglo-)Saxon Triptych // (Angel)sächsisches Triptychon*.

**Jack Wotton** spent August to October at LIA. He continued working on his PhD while in Leipzig but still integrated himself into the music and performance scenes in Leipzig and nearby Zwickau. In September, Jack Wotton participated in the Autumn Gallery Tour of the Spinnerei by showing photos, sketches, and videos and performing. Additionally, he showed work at an open studio at LIA in October.

### Sydney

Partnership with the University of Sydney,  
Sydney College of the Arts

### Programme Fellows

**Farnaz Dadfar** (2022), **Zoë Marni Robertson** (2023), **Jack Wotton** (2023)

# Ho Chi Minh City

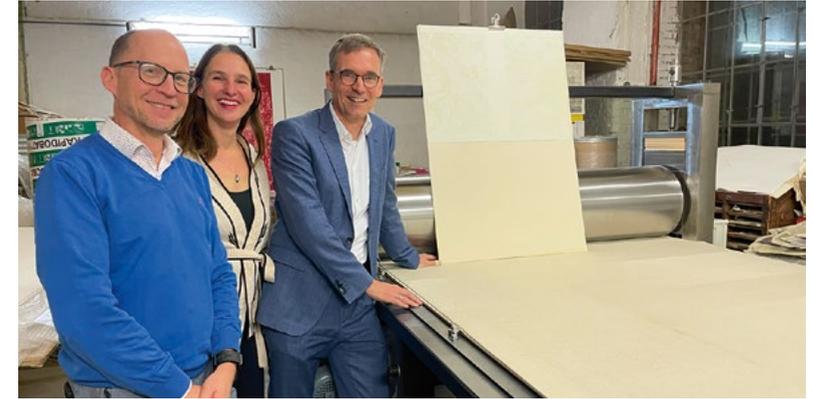
## A bilateral exchange of Sàn Art & LIA



Katja Roloff (Mayor's Department, Office for International Affairs City of Leipzig), Rosa Goldfuss (Department of International Cooperation, City of Leipzig), Quỳnh Lâm (LIA Fellow, Vietnam), Anna-Louise Rolland & Maix Mayer (Leipzig artist)

**In 2023, we established a sister city partnership between Ho Chi Minh City, Vietnam and Leipzig, Germany. This bilateral exchange programme, set to span five years, is dedicated to water ecology. For this bilateral exchange, Sàn Art in Ho Chi Minh City partnered with the Leipzig International Art Programme (LIA). The City of Leipzig's Department for International Affairs, the Deutsch-Vietnamesischer Verein Leipzig, as well as the Kommunale Wasserwerke Leipzig supported this initiative.**

Since its inception in 2007 in Ho Chi Minh City, Sàn Art has evolved from an artist-led platform into a prominent independent arts organisation in Vietnam and the surrounding region. They maintain a devotion to grassroots support for local and international artists, alongside being a site for critical discourse with regular educational programming. In addition to its exhibition programs, which have exceeded 110 since 2007, Sàn Art has completed several notable projects such as the artist residency program Sàn Art Laboratory (2012–2015) and Conscious Realities (2013–2016), a



Alexander Redeker (Managing Director of AONE, Founder German Vietnamese Foundation Leipzig), Anna-Louise Rolland & Ulrich Meyer (Managing Director Kommunale Wasserwerke Leipzig)

programme of events and publications that invited writers, artists, thinkers, and cultural workers to focus on the Global South.

LIA and Sàn Art posted open calls for visual artists residing in either Leipzig or Ho Chi Minh City to complete a residency in the other city. Sàn Art selected **Maix Mayer** (Leipzig) for a one-month residency in Ho Chi Minh City. In a reciprocal gesture, LIA offered a three-month residency to **Quỳnh Lâm** (Ho Chi Minh City). In July, both artists exhibited their work at Spinnerei *archiv massiv* in Leipzig.

Since this exchange focuses on vital aquatic environments, both artists looked at the artistic, scientific, and technological sides of the preservation and regeneration of ecosystems. The bilateral exchange fosters interdisciplinary dialogue, reflection, research, and professional networking opportunities. We want to use this exchange as a foundation for an enduring bilateral exchange between the two partner cities, resulting in an exhibition and public symposium in Leipzig in the near future.

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*The artist residency at Sàn Art in Ho Chi Minh City is located close to the city centre – although the term 'centre' is relative in a metropolis with 12 million inhabitants. The main curator and "soul" of Sàn Art is Mary David. She was a wonderful resource and took comprehensive and loving care of my time in Vietnam. Unfortunately, five days after my arrival, she was required to be in Europe for a few weeks, meaning most of our communication was over E-Mail. The other members of Sàn Art were quite reserved and could not close the gap. All*

members speak and write very good English (some grew up bilingual in the USA), which made communication very easy.

Due to my particular interest in urban settings, I spent many hours a day walking around the city, which is not really designed for pedestrians. Mopeds or motorcycles, of which every family seems to own several, are used for the smallest walk and every activity. However, as a road user, pedestrians should not be afraid. If using the Vietnamese (UBER) app GRAB, one can get around the city very cheaply and quickly. However, since the app is only available in Vietnamese and some drivers (who usually do not speak English) call again for more precise arrangements, there may be difficulties and misunderstandings.

During the residency, we held an event with my works in the Sàn Art space. To avoid the art censorship of the authorities, the event was advertised via Facebook as an event/presentation. Due to school vacations and semester breaks, no contact could be made with the art students. Also, no additional contact was made with the small local art scene on the part of the Sàn Art team. Since the Goethe-Institut was not an official partner of the exchange, there was no support from the institute. For me, the residency was very productive artistically, partly because I was able to benefit from my previous residencies or experiences in Asia and only needed a short adjustment. Since I moved a lot outside the studio, the change to the 12 hour rhythm (day/night) was the biggest challenge besides the climate (beginning of the rainy season).

Maix Mayer (Germany)

## Ho Chi Minh City

Artist residency at Sàn Art and LIA.

### Programme Fellows

Maix Mayer (Leipzig, 2023), Quỳnh Lâm (Ho Chi Minh City, 2023)

# Brno

## A bilateral sister city exchange between LIA, Brno University of Technology and the Office for International Affairs Leipzig



Katja Roloff (Mayor's Department, Office for International Affairs City of Leipzig), Helena Ticháčková (Czechia) & Anna-Louise Rolland

In 2020, Leipzig, Germany and Brno, Czechia, initiated a sister-city artist exchange programme. Thanks to the efforts of Barbora Lungová from the University of Technology in Brno and the support from the city of Leipzig (Department for International



Helena Ticháčková (Czechia) in her studio at LIA

Affairs), four Czech artists have been awarded residencies at LIA. Amongst them, the painter Helena Ticháčková spent three months this year in Leipzig from May to August.

The scholarship is designed to offer young, talented students an opportunity to gain professional experience internationally, exchange ideas with other artists, develop their art practices, and enjoy the residency as an intensive period to work in a sizable studio space. Their time spent in Leipzig is intended to provide inspiration and stimulate growth leading up to graduation at the University of Technology in Brno. The exchange between Leipzig and Brno-based artists fosters the development of ideas and friendships.

In January 2024, the exchange became reciprocal, with two Leipzig-based artists, **Ronny Szillo** and **Kate Slezak**, completing one-month residencies in Brno. These artists received accommodation at the Brno House of Arts and discussed their work with professors at the Faculty of Fine Arts, University of Technology Brno. In addition to their living spaces, they had access to woodworking, metal, risograph, and screen printing workshops.

## Brno

Bilateral sister city exchange between LIA, Brno University of Technology and the Office of International Affairs Leipzig

### Programme Fellows

**Martina Valchářová** (2020), **Jakub Tajovský** (2020), **Bohdan Sokur** (2021), **Helena Ticháčková** (2023)

# New York

## Visual and Critical Studies (VCS) at the School of Visual Arts New York City



Nia Del Pino and Hank Bhatia (USA)

The School of Visual Arts is the oldest partner of the Leipzig International Art Programme (LIA). The programme was initiated in 2010 by Tom Huhn (Chair, Art History and BFA Visual and Critical Studies departments, coordinator Honors Program & critic), resulting in a thirteen-year partnership. Annually since 2010, the School of Visual Arts' honours programme announces the winners of the LIA residency scholarship. The

six-month residency programme began with Katie Armstrong in September 2010 and has gone on to host sixteen artists. As a testament to the success of the programme, one of the artists from 2022, Max Kornfield, enjoyed living and working in Leipzig so much that they have continued living and working here.

The Visual and Critical Studies department provides a unique opportunity to combine personal interests in art and design with a cross-disciplinary, individualised and academic experience that explores critical societal issues. Highly respected artists, designers, and scholars from diverse fields such as fine art, visual studies, film, and philosophy serve as teachers and mentors to the students embarking on this critical inquiry in the Chelsea neighbourhood of New York City.

In 2023, **Hank Bhatia** and **Nia Del Pino** were awarded the LIA residency from May to October. During their time in Leipzig, they exhibited their works at Spinnerei *archiv massiv* for the LIA Summer Show and in September during the Autumn Gallery Tour. The SVA artists have broadened our perspectives by exposing us to a diverse range of contemporary social issues, such as race, gender, religion, and social concerns. Their works enlightened the residency and local community and sparked welcome discussions on complex subjects.

## New York

LIA Residency scholarship: Visual and Critical Studies (VCS) at the School of Visual Arts New York City

### 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)

# Uzbekistan

## LIA around the world: Uzbekistan – Leipzig Goethe-Institut



Anna Louise Rolland & Gulnoz Nabieva (Director Goethe-Institut Uzbekistan)

**Due to the diligent work of Maren Niemeyer (Director of the Goethe-Institut in Tashkent, Uzbekistan), we were able to have our first-ever exchange with Uzbekistan. We previously collaborated with Maren Niemeyer for two artists from Thailand as part of our Pacific-Leipzig exchange.**



Mohira Mullyadjanova (Uzbekistan) giving an artist talk at the Goethe-Institut in Taschkent, Uzbekistan

The Tashkent-based artist **Mohira Mullyadjanova** came to LIA for one month in November 2023. She researched for and shared her work in an open studio. She worked with Leipzig-based artist **Ramona Schacht** on a bilateral exchange. Ramona Schacht earned her photography diploma from the Academy of Fine Arts, Leipzig, in 2020. She writes, “I work artistically mainly because I want to say something that often can’t be said with words. I want to capture what can’t be described – a feeling, a mood, and to examine that more closely.” Following Mohira Mullyadjanova’s time at LIA, a bilateral exhibition featuring her art and the art of Leipzig artist Ramona Schacht was held at the Goethe-Institut in

Tashkent, Uzbekistan. Following the warm welcome from Maren Niemeyer, Mohira Mullyadjanova and Ramona Schacht both gave presentations about their art and experiences in Leipzig and Tashkent.

*The main topic for my research is “Women Working in the Cotton Industry” through the perspective of feminism. While at the Leipzig International Art Programme (LIA), I researched the working conditions of the women at the Spinnerei. The Spinnerei was the largest cotton mill in the 20<sup>th</sup> century, and most workers were women. The Spinnerei was built like a small town, with different worker facilities, such as a kindergarten, residential areas, a cafeteria, and much more. Through archival photographs and diaries, I realised that men’s working conditions were better than women’s because men typically worked in management positions with higher priorities and pay.*

*As a result of my residency, I created eight drawings showing parts of the female reproductive system. I have also included drawings of cotton structures and seeds. For this exhibition, I wanted to show a visual parallel between the similarities of cotton and the organs of the female reproductive system. With the help of my produced artworks, I would love to pay my respects to all women who worked not only at the Spinnerei (Leipzig, Germany) but also in the cotton industry in Uzbekistan.*

Mohira Mullyadianova

## Uzbekistan

A bilateral exchange between  
LIA & Goethe-Institut Usbekistan

### Programme Fellows

**Mohira Mullyadianova** (Tashkent, 2023),  
**Ramona Schacht** (Leipzig, 2023)

# African Leipzig

## Eswatini, South Africa & Lesotho

### Auswärtiges Amt



Guido Müntel (German Federal Foreign Office), Nkosinathi Tembe (Eswatini), Thalente Khomo (South Africa), Sobukwe Mapefane (Lesotho) and Jens Wagner (German Federal Foreign Office)

**Thanks to the support of the German Foreign Federal Office African Leipzig opened on April 15<sup>th</sup> with a beautifully curated exhibition and film premiere at our project partner institution, the Less Good Lounge at the Centre for the Less Good Idea at Arts on Main in Johannesburg, the major arts hub adjacent to downtown Johannesburg.**

Bronwyn Lace (Co-Founder and Director of the Centre of the Less Good Idea) and Jesko von Samson (Counsellor Cultural Affairs, Embassy of Germany), as well as Anna-Louise Rolland

(Founder & LIA Director), gave speeches about the adventure of not knowing each other, moving people cross continents, and learning about each other.

Afterwards, Jesko von Samson (Counsellor Cultural Affairs, Embassy of Germany) invited Anna-Louise Rolland to Mbabane, Eswatini, to give a talk at Yebo! Art & Design. An all-in-one gallery, workshop, and library space for art education and a central meeting point for artists in Eswatini run by Aleta and Pete Armstrong, it serves as a place of education in the Kingdom of Eswatini.

During a curated art exhibition at the gallery, local artists introduced themselves after Anna-Louise Rolland's talk and discussion. Each artist gave a personal introduction to their works. Upon her return an open call was started and a jury selection process began. Three artists from Eswatini, including Nkosinathi Tembe, who presented his work at *Yebo!*, Lesotho as well as South Africa arrived safely in November to join the LIA program and continued what had begun with African Leipzig before. Furthermore, the group was cordially welcomed at the German Federal Foreign Office for a group discussion and guided tour in December 2023 in Berlin.

### African Leipzig Eswatini, South Africa & Lesotho

A cooperation between  
the German Embassy Pretoria & LIA

#### Programme Fellows

**Bongile Lecoge-Zulu** (South Africa, 2022), **Freshwoyen Endrias** (Ethiopia, 2022), **Hemali Khoosal** (South Africa, 2022), **Katherine Bull** (South Africa, 2022), **Motlhoki Nono** (South Africa, 2022), **Natalie Paneng** (South Africa, 2022), **Oupa Sibeko** (South Africa, 2022), **Roxy Kaczmarek** (South Africa, 2022), **Tzung-Hui Lauren Lee** (South Africa, 2022), **Xhanti Zwelendaba** (South Africa, 2022), **Sobukwe Mapefane** (Lesotho, 2023), **Thalente Khomo** (South Africa, 2023), **Nkosinathi Tembe** (Eswatini, 2023)

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**

# Sultanate of Oman

An exchange supported by  
the German-Omani Society  
& STAL Gallery



Salim al-Masoudi (Oman) and Dr. Wolf Zimmermann (President German-Omani Society) during the artist talk

The STAL Gallery in Muscat, Sultanate of Oman, received a contemporary art prize in 2016 to support the development of Omani artists. As a result of this award, the German-Omani Society and STAL Gallery teamed up to continue the work of the Goethe-Institut of the Gulf Region by sending artists to Leipzig, Germany, to participate in artist residencies at the Leipzig International Art Programme (LIA).

**Raiya Al Rawahi** was the first Omani artist to receive this contemporary art prize and participate in a residency at LIA in 2016. Once home in Muscat, she used her newly-found passion for biking to create a performance piece. Dressed in her regular hijab and back robe, she cycled along a Muscat highway to a petrol station while being filmed. The exchange with the Sultanate of Oman continued in 2018 with **Abdulrahim Al Kendi** and in 2019 with **Riham Noor** and **Rawan AlMahrouqi**. This year, the artist in residence was **Salim Al-Masoudi**. His artwork takes a critical look at social, political and cultural issues. His work, often referencing Arabic history, explores the relationship between popular culture and fine art.

In addition to the exchange of artists, STAL Gallery promotes, above all, the production, appreciation and commitment of the visual arts in all media in Muscat and the region. It also runs its own artists residency for national and international artists in Muscat, has a library, and organises various workshops. The exchange with Leipzig allows selected artists to connect with artists from varying backgrounds, develop their art projects, and learn more about German culture and the city of Leipzig.

We especially thank the head of STAL Gallery, **Hassan Meer**, for his commitment to this project. Many thanks also to **Dr. Wolfgang Zimmermann**, President of the German-Omani Society, for his support of the artists and for facilitating the partnership between LIA and the German-Omani Society. This non-governmental organisation has the task of strengthening the contact between the citizens of both countries in differing fields, including culture.

## Sultanate of Oman

An exchange supported by the German-Omani Society  
& STAL Gallery

### Programme Fellows

**Raiya Al Rawahi** (2016), **Abdulrahim Al Kendi** (2018), **Riham Noor** (2019),  
**Rawan AlMahrouqi** (2019) and **Salim Al-Masoudi** (2023)

# Pacific – Leipzig

## Reflect Goethe-Institut



From 2020 to 2023, exceptional artists from South-east Asia and New Zealand participated in three-month residencies at the Leipzig International Art Programme (LIA) as part of the *Pacific-Leipzig* fellowship, a fellowship born from the collaboration between the Goethe-Institut network in South-east Asia and LIA, and the REFLEKT residency programme.



Eddie Wong (Malaysia)  
in his studio | Jel Suarez  
(The Philippines)

*Pacific-Leipzig* was a multi-year project, which ended with an exhibition of etchings in November 2022 at the Deutsche Haus in Ho Chi Minh City, Vietnam. Over three years, more than 600 artists applied for these open calls, with a jury in Leipzig and the respective Goethe-Institut choosing the seventeen winners.

Once in Leipzig, the selected fellows had artist studios at the Spinnerei. At the beginning of the 20<sup>th</sup> century, the Spinnerei was Europe's largest cotton manufacturing plant. Today, it is one of the most exciting places to produce and exhibit contemporary arts and culture in Europe. Living and working at the Spinnerei allowed the artists to be inspired, engage with local and international artists, and connect with

Leipzig's art scene and the public.

Through regular open studios and exhibitions, visitors could view the completed works and interact with the artists. *Pacific Leipzig* fellows collaborated with institutions and individuals in Leipzig and beyond, such as Leipzig Gewandhaus Orchestra musicians, the German Hygiene Museum, and the Transparent Man in Dresden.

Accompanying the programme were excursions to other cities and important cultural sites in Germany, such as Bauhaus sites in Dessau and Weimar, the UNESCO cultural heritage city of Quedlinburg, and the Tübke Panorama in Bad Frankenhausen. In addition to each artist's primary artistic practice, the Vlado & Maria Ondrej Studio for Contemporary Etching in Leipzig offered each

artist the opportunity to learn more about Leipzig's long tradition in etching.

After the completion of *Pacific-Leipzig* in 2022, we participated in a further iteration called *REFLEKT* in 2023 with generous support from the Goethe-Institut and the German Foreign Federal Office. SAVVY Contemporary in Berlin and Tanzfabrik in Cologne were also a part of *REFLEKT*. We welcomed two artists as part of the *REFLEKT* residency programme: **Eddie Wong** (Malaysia) and **Jel Suarez** (The Philippines).

Eddie Wong researched modes of storytelling and presented his AI-generated film about his grandfather's past as a guerrilla fighter against the British during their occupation of Malaysia up until the 1950s.

Jel Suarez cherished discovering the different ways people live and work in Leipzig. She particularly valued the accessibility to education, libraries, and archives. Following critiques with artists and curators, she created her own archive by collecting items from people she met in Leipzig. She made a list of the ownership and context for each object so she could return each object after the exhibition at the Winter Tour of the Spinnerei.

### Pacific-Leipzig

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

#### Programme Fellows

**Harit Srikhao** (Thailand, 2020), **Le Hien Minh** (Vietnam, 2020), **Sam Clague** (New Zealand, 2020), **Yadanar Win** (Myanmar, 2020), **Yoong Chia Chang** (Malaysia, 2020), **Meita Melita** (Indonesia, 2021), **Haryo Hutomo** (Indonesien, 2021), **Orawan Arunrak** (Thailand, 2021), **Theo Nugraha** (Indonesia, 2021), **Jett Ilagan** (Philippines, 2022), **Jevon Chandra** (Singapore, 2022), **Lee Paje** (Philippines, 2022), **Thanh Mai Nguyen Thi** (Vietnam, 2022), **Thu Myat** (Myanmar, 2022), **Thuan Mami** (Vietnam, 2022), **Wunna Aung** (Myanmar, 2022), **Yim Yen Sum** (Malaysia, 2022), **Eddie Wong** (Malaysia, 2023), **Jel Suarez** (Philippines, 2023)

#### Leipzig guest artists

**Alba d'Urbano**, **Edgar Leciejewski**, **Maria Ondrej**, **Nicolò Brezza**, **Paule Hammer**, **Stefan Guggisberg**, **Vlado Ondrej**



# Artists

# Amalie Gabel

Goethe-Institut – Nordic Leipzig | February – April '23 | Denmark



**Untitled**, 2023, 183 x 203 cm, crayon and oil on canvas as well as spinnaker sail, 183 x 203 cm

Amalie Gabel (b. 1992) earned her Master's degree at the Royal College of Art in London and Bachelor of Arts from the Hochschule für Bildende Künste in Hamburg. Gabel explored painting in all its forms during her Master's and Bachelor's degrees.

The Kunsthal Charlottenborg and Thorvaldsens Museums in Copenhagen, the Saatchi Gallery in London, the Galerie Leger in Malmö, and more have featured Gabel's work. In 2020, she received the Danish Embassy Art Prize in the UK. In 2021, she received a scholarship from the Danish Institute in Rome. The Malmö Konstmuseum, Stockholm Läns Landsting, and several private collections have acquired her work.

Gabel transforms the overlooked elements of a painting, such as the frame and canvas, into a subject of inquiry. She replaces the canvas with other materials referencing their original uses in the subject matter. Through the use of sewing, there is a physical marker of the time spent, contrasting with quick, loose brushstrokes. The stretcher bars are built to support each composition. In Gabel's most recent works, she has been experimenting with 3D-printed corners to give the appearance of a train window. The painting becomes something to look into and out of.

# Charles Young

Goethe-Institut – Nordic Leipzig | February – April '23 | Scotland



**Amt**, 2023, ash wood, chair cane, 18 x 45 x 18 cm

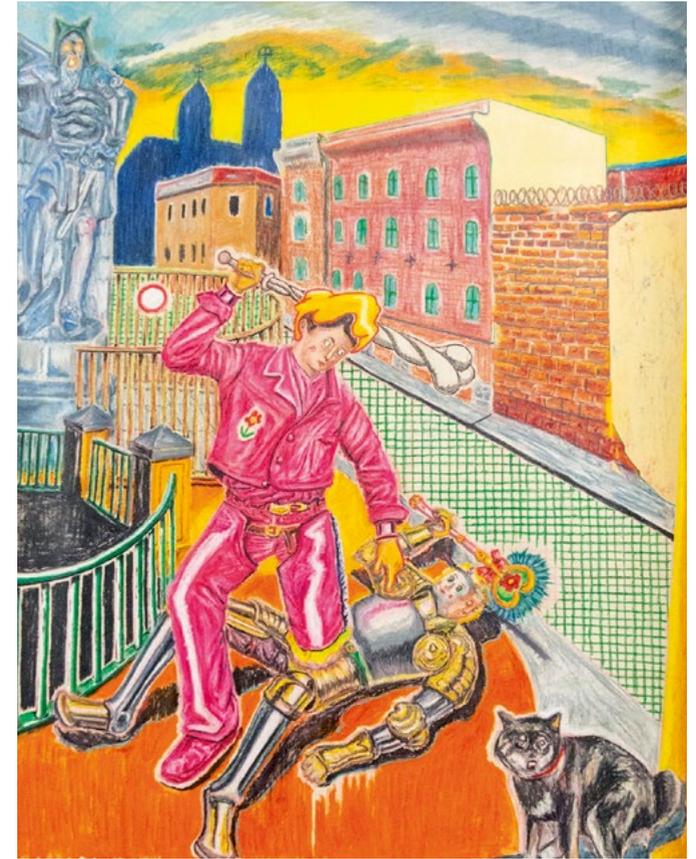
Charles Young is a Scottish artist living and working in Edinburgh, where he studied architecture at Edinburgh College of Art. His sculptures, in paper and wood, and animations draw from the forms and structures of the built environment.

Much of his work in recent years has been based on the serial production of small paper structures, building up day-by-day to create assembled urban landscapes out of individual parts. These long-term constructions have acted as explorations of shape, the physical possibilities of paper as a material, and, more recently, colour, as well as becoming a kind of journal or visual diary.

His recent work has focused on the idea of architectural 'holdouts', buildings that have been left behind within new waves of development and placed in a new context. During his time in Leipzig, Young continued to develop these ideas of buildings becoming detached from their original place in the world, by looking at the structures of the Spinnerei, a complex which itself exists and functions in a new context, as well as other places in the city. The size of the studio space allowed him to focus on producing larger pieces of work in wood, cane, and paper than has been possible up to this stage.

# Dawoon Jung

Independent artist | February – April '23 | Korea/Japan



Untitled, 2023, oil pastel, 160 x 130 cm

Dawoon Jung was born in Korea. He currently resides and works in Tokyo and Seoul. He completed a Master's in printmaking at the Musashino Art University in Japan. Jung works primarily with monochrome etching in order to confront the border between delusion and reality. The subject in his works is a crack between the ordinary and extraordinary, as are the dreams. The image that emerges from that idea cuts into his life and reveals new sensations and forms that stimulate the present. For him, painting is an act of cracking a fixed object rather than a meaning of communication to say something.

Jung has had solo exhibitions in Gallery MoMo, Gallery Maruhi, and Gallery Natsuka in Tokyo, and Gallery Woong in Seoul, among others. He has additionally been featured in exhibitions at The National Art Center in Tokyo and the Abashiri Art Museum in Hokkaido.

# Eddie Wong

Goethe-Institut – Pacific Leipzig | December '23 – January '24 | Malaysia



Portrait of the Jungle People / 山芭佬 (San-Ba-Lou), 2022, single channel video, duration: 15 min

Eddie Wong (b. 1982) is a Malaysian interdisciplinary artist who works with artificial intelligence and computational arts. He holds a Master's in Computational Arts from Goldsmiths University of London and is a 2022 Lumen Prize winner.

*I use AI, computational, and cinematic art to delve into post-colonial narratives. My projects are heavily influenced by my cultural heritage, ancestral myths, and the intertwining of my family's history with the anti-colonial war in British Malaya, now Malaysia and Singapore. I have been grappling with colonialism's lingering effects, such as my grandfather's death fighting the British colonial government in 1949 and the subsequent forced displacement and incarceration of other family members. I see my role as a guardian of these ancestral memories and an advocate for marginalised people, like my grandparents, who resisted colonial rule. I use AI as an artistic medium for 'critical fabulation', a term coined by Saidiya Hartman for the speculative reimagining of historical events. By exploring the latent space of machine learning, we can uncover glimpses of the past inherent in neural networks and speculate on potential futures. Lately, the Buddhist idea of karmic returnings and synthetic genealogy has informed my thinking. I see my family tree not as vertical but as a rhizomatic structure and history not as a linear progression but as a circular one. I am working to transcend my understanding of the weight of family karma and the echoing impacts of colonialism across generations.*

# Hank Bhatia

SVA NYC | May – October '23 | USA



**He Loves Me Not**, 2023, found wine bottle, dirt, wire, wax, 25 x 75 cm

Hank Bhatia is a multimedia sculptor currently based in Gowanus, Brooklyn. She has a BFA in Visual and Critical Studies from The School of Visual Arts. Her pieces focus on the intersection of skin and materiality, using whatever mediums she can find to connect with the physicality of her flesh. Her process is solely experimental, never quite knowing where a piece may end up.

# Heikki Kaski

Goethe-Institut – Nordic Leipzig | February – April '23 | Finland



**Untitled**, an unfinished book

Heikki Kaski works with photography, video, performance and sound. One could describe his work as accumulative and hysterical.

*To try to arrest a photographic image's materiality or sculptural aspects is like grasping at sand. It is both weightless and HEAVY. The task is to try to employ an ever-evolving practice that is gradually expanding like a child that picks up an instrument before they can speak. With time and work the instrument becomes a pathway for the most exciting kind of freedom before pursuing the art world.*

*My work comprises two different trajectories that might seem separate (at first glance!). The background of my visual art practice is photography, and it also permeates the other "categories" of visual arts that I do, be it painting or video. Photography nevertheless still sometimes stands on the side of the arts, and "photographers as artists" are possibly sometimes misunderstood in many ways. I'm not a photographer, just as a mason is not a sculptor!*

# Helena Ticháčková

Brno University | May – June '23 | Czech Republic



**Priority**, 2023, tempera on paper, 21 x 29 cm

Helena Ticháčková (b. 1998) is a contemporary painter. She graduated with a Bachelor's degree from the Faculty of Fine Arts in Brno, where she is also pursuing her Master's degree. In her work, she deals primarily with painting and drawing. She creates fictional environments in which, or through which, she seeks a peaceful place to live – somewhere on the border between utopian fantasies and reality. In her bachelor's thesis, she focused on escapism, depicting portals that allowed transport to other landscapes, although it was not clear or important exactly where they led. She is currently further developing the theme of utopian-realistic landscapes. She looks for them in the past, underground or above ground, since "now on Earth" is not easily described.

# Jack Wotton

Sydney College of the Arts | August – October '23 | Australia



Performance *Jackie Wunder LIVE*, 2023

Jack Wotton is an artist and PhD candidate at Sydney College of the Arts, USYD. His practice explores the possibilities of communicating the experience of disaster through quiet approaches. Following this mode, Jack works across multiple disciplines, including sound, photography, film, and performance, drawing from his personal experience of the 2020 Australian Bushfires. His practice attempts to reveal the disquiet of an inner catastrophe and a fracturing of the self. The idea of multiple selves is explored through another side of Jack's practice with his band, *The Wunderz*. He has franchised the band into multiple groups who play the same songs and wear the same outfits during performances billed as *The Wunderz*. Jack continued and expanded his work at LIA.

# Jel Suarez

Goethe-Institut – Pacific Leipzig | December '23 – January '24 | Philippines



Open studio: participatory project *Catalogue of objects gathered throughout the LIA residency*, 2024

Jel Suarez is a self taught artist, based in Manila and Bacolod City, Philippines. Like a gatherer or hunter she is intrigued with the physicality of things and uses the practice of collage-making in a vibrant and unconventional way.

*Working from a foundation in collage-making, I am informed by the physicality and composition of natural objects, such as paper, stones, books, wooden objects, and other odds and ends that I source from surplus shops. I approach collage as a way of reading, reinterpreting, and responding to visual phenomena by restating these images as open codes and as new texts in the process of becoming.*

*There are naturally occurring senses that I harness and adapt in these “things”, resulting in encounters with reconfigured archives. The artefacts playing a role in my work are thus recognized for but released from their old lives. Curiously, it is not only the object that is in a state of reconfiguration: the artist’s books and found objects that I play with and present also allow my readers and viewers the space to engage in open-ended, non-linear interaction with these materials. My work doubles as cartography, an unconscious mapping of images and materials into differing landscapes.*

# Johanna Oskarsson

Goethe-Institut – Nordic Leipzig | February – April '23 | Finland



I tried to talk about Marx & Engels, Gods and angels I dont know what for (detail), 2003, Transferprint, heating gun on Cloths from GDR mounted on wooden frames

Johanna Oskarsson (b. 1989) is a Swedish artist. She holds an MFA in Fine Art and a BFA in Textile Art from HDK-Valand in Gothenburg, where she also lives.

Johanna's practice is based on the visual aesthetics of a darkening echo of the subcultures of post-punk and the industrial scene of the 80s. The techniques she uses are drawing, film, and digital jacquard weaving. Weaving as a method is always present in her works – a constant oscillation with the material being essential in the process. She views thoughts as the warp, and the material aligned into it is the weft, and together, they make up the fabric or work.

She combines a craft-based practice with artistic research on historical materialism in a transdisciplinary approach. When she works on themes like the exploitation and eroticisation of nature and human bodies by capitalism, she considers how our viewing of the natural world as something to consume is always present. Recently, she has looked at the cross-breeding between neo-liberalism and neo-fascism in Europe.

She is inspired by Deleuze & Guatarri's thoughts on the lack of resistance to the "Now" and the overflowing of communication, Mark Fisher's thoughts of hauntology and the desire for a past that might have never existed due to a disdain for the present and artists like Pasolini, Caspar David Friedrich, Tarkovskij, Hannah Ryggen and the band Einstürzende Neubauten.

# Linda Morell

Goethe-Institut – Nordic Leipzig | February – April '23 | Sweden/Norway



**Untitled**, 2023, oil on canvas, 135 x 90cm

Linda Morell is a visual artist based in Bergen, Norway, who mainly works with sculpture and installation, forming speculative futures based on myths, science, and medicine. She has reinterpreted current and past theories regarding the human body by creating work in various mediums, such as ceramic, metal, glass, and plastic. Some of her previous works used hygienic design to examine the relationship between body and object, while her recent works have borrowed their form from living organisms. The works move between human and non-human forms and concepts – referencing aliens. Morell uses a combination of traditional hand-crafted methods and modern virtual techniques to explore new forms of sculpting. Characterised by their material precision, the results are hybrids or artificial organisms.

Morell graduated with a Master's in Visual Art from the University of Bergen in 2019 and holds a Bachelor's from the Umeå Art Academy. In recent years, she has had solo presentations at The North Norwegian Art Centre in Svolvær, BO (The Association of Visual Artists Oslo) and Platform in Stockholm.

# Mohira Mullyadjanova

Goethe-Institut | November '23 | Uzbekistan



Untitled, 2023, pen, markers on paper, 30 x 30 cm each, Photo: Ramona Schacht

Mohira Mullyadjanova participated in a bilateral exchange in LIA welcoming Leipzig based artist Ramona Schacht in Uzbekistan after her stay. They helped and assisted each other, and had a vivid cultural exchange last but not least about their research on female industrial workers.

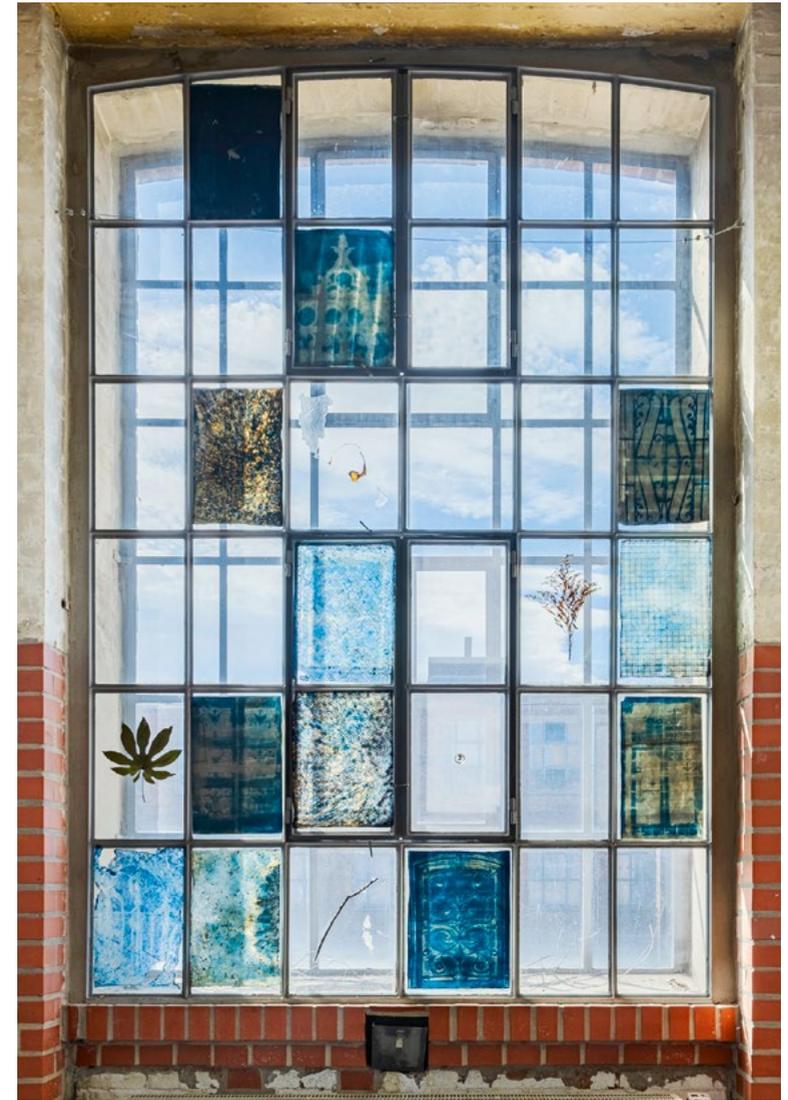
*I was born and raised in Tashkent, Uzbekistan, and completed my degree in Graphic Communication Design in Kuala Lumpur, Malaysia, before participating in short courses at Saint Martins in London. After finishing my degree, I worked as a full-time graphic designer until 2020, when COVID-19 hit the world, and I started painting non-stop for days. I realised how fragile life was through witnessing the loss of so many lives during that period, so I decided to follow my passions and be a full-time artist.*

*I participated in many local and international exhibitions in my hometown Tashkent. Mostly, I feel comfortable painting. I enjoy playing with bright colours and mixing acrylics with watercolour, charcoal, pencils, and pastels. But sometimes, when I have enough courage, I experiment with different mediums. For example, I worked on a series of video installations.*

*In preparation for my time at LIA, I came up with a project covering the cotton textile industry through feminism. During my time at LIA, I deepened my understanding of the working environments for women at the SPINNEREI when it was functioning as a cotton mill factory.*

# Nia Del Pino

SVA NYC | May – October '23 | USA

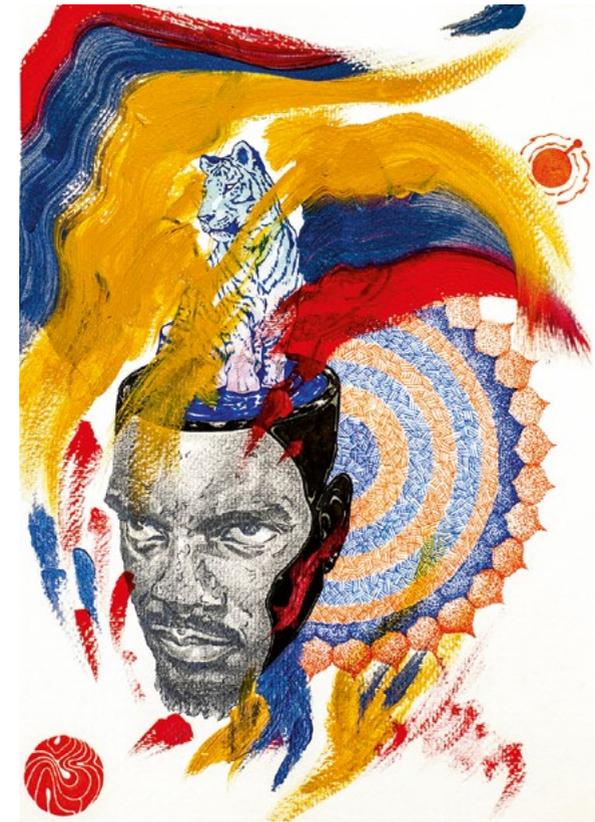


**Sistine Chapel**, 2023, cyanotype prints on paper, 46 x 30.5 cm each

Nia Del Pino (b. 1999) is an interdisciplinary artist based in New York City. She earned her BFA in Visual and Critical Studies at the School of Visual Arts in 2022. Exploring themes of identity, spirituality, and the subconscious within her practice, she paints found materials to process and transcend her familial history, sense of self, and experiences. This method allows her to recognize and question what it means to be human with perceptions and translations of memory and feeling.

# Nkosinathi Tembe

German Foreign Federal Office | November '23 – January '24 | Eswatini



**I Have Nothing To Offer You**, 2023, acrylics, ink, pigment, graphite on paper, 21 x 29.7 cm

Nkosinathi Tembe, better known as Jay, is a Swazi sketch artist and illustrator. In this residency, he faced many questions about who he is to himself and how the rest of the world around him perceives him.

*My work is very self-introspective even though I am rarely the subject matter. I look for myself in others and try to piece together what I am not with what I am. Although I draw my inspiration from the external world, I want to highlight the importance of perception and expression when it comes to the manner in which external stimuli affect the internal mechanisms that define us as individuals. It is not the world that defines me but how I know the world: the nuances in every interaction, the flow of a line on a paper or canvas, and the choices behind a seemingly instinctive gesture.*

# Quỳnh Lâm

Ho Chi Minh City & Leipzig Ecologies of Water |  
May – July '23 | Vietnam



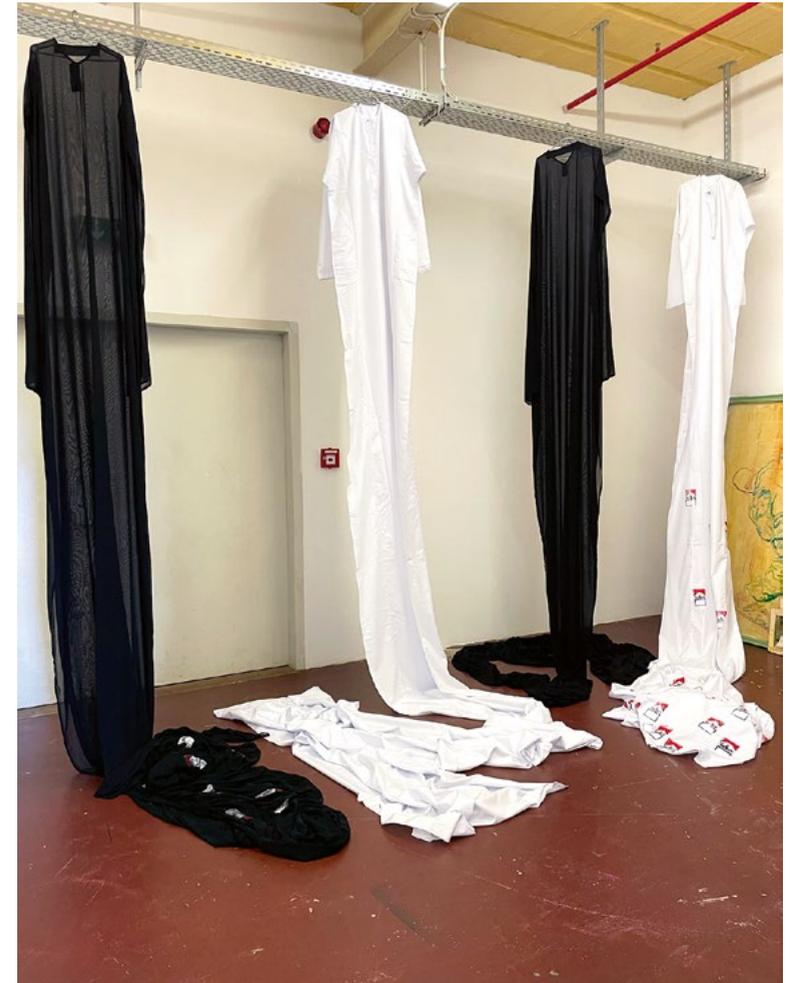
After 80 years, 2023, performance © Quỳnh Lâm Studio, unique edition

Quỳnh Lâm is a Vietnamese artist and Fulbright scholar with a background in architecture, working on research-based and archival projects. Quỳnh has created a diverse body of work in performance, video, painting, and installation that highlights her experiences as a Vietnamese woman both in Vietnam and abroad.

She is the winner of the 2021 American Austrian Foundation Prize for Fine Arts; a recipient of the Special Jury Prize of the 2019 Art Future Prize Taiwan; a presenter at the international conference *ReVIEWING Black Mountain College 11*; and artist fellow at Ragdale Foundation (Illinois, USA), Hambidge Center for Creative Arts & Sciences (Georgia, USA); Oak Spring Garden Foundation (Virginia, USA), and School of Visual Arts (NYC, USA), etc ... Quỳnh exhibits internationally; some highlights include The Factory Contemporary Arts Center (Ho Chi Minh City), Art Formosa (Taipei), The Vincom Center for Contemporary (Hanoi), Richard Koh Fine Art Gallery (Singapore), Gallery ONKAF (New Delhi), Mana Contemporary (New Jersey, Chicago, Miami) – in partnership with CADAF (Contemporary & Digital Art Fair), Stamford Arts Center (Singapore), Museum of Contemporary Art Nashville (MOCAN), Palazzo Costanzi Museum (Trieste), and the Moggio Udinese – Fondazione Friuli (Udine), and Museo Civico di Casa Maccari (Gradisca). She has recently performed at London Gallery Weekend 2022 (sponsored by Outset Contemporary Art Fund at the Cromwell Place – A. I. Gallery London) and Berlin Art Week 2022 (ifa-Gallery Berlin).

# Salim Al-Masoudi

The German-Omani Society | May '23 | Oman



**Untitled**, 2023, black and white cloth, dimensions variable

Salim's artwork critically views social, political and cultural issues. Often referencing Arabic history, he explores the varying relationships between popular culture and fine art. While Salim uses a variety of materials and processes in each project, his methodology is consistent. Although there are not always similarities in materials between the different projects, they are linked through recurring formal concerns and subject matter. The subject matters in Salim's work determine the materials and forms of the work. His projects often consist of series, in a range of different media, centred around specific themes and meanings. Throughout research and production, new areas of interest arose for Salim and led him to the next body of work.

# Sobukwe Mapefane

German Foreign Federal Office | November '23 – January '24 | Lesotho



Panel discussion *Imperatives to Migrate the Tertium Quid from the Chateau en Marge*

Sobukwe Mapefane is a multi disciplinary working artist including talks and lectures, focusing on methods of inclusion and empathy in his work.

*My name is Sobukwe Thulasizwe Mapefane; I'm a Lesotho-born and based fine art photographer, creative director, sculptor and filmmaker. As an artist, I contemplate the creation of connections between different art disciplines, the documentation and preservation of culture, the representation of modern, contemporary, and pre-renaissance African art, the concept of stories as reflections and markers of history, and the importance of art that facilitates discussion.*

*As a storyteller, I explore concepts of spirituality in all its various facets with a focus on African spiritual systems, racial politics, gender inequality, sacred knowledge, initiation rituals, and Africa's history concerning colonial entities whose fascist ideologies have crushed the self-image of Africans into nonbeing. My primary objective is to reshape the false perceptions surrounding some of these subjects by finding creative ways to interpret them into newly packaged stories. In more ways than one, I make resistance art because I work to dismantle the false by presenting variations of what is true.*

# Thalente Khomo

Auswärtiges Amt | November '23 – January '24 | South Africa



Untitled, 2023, digital photo prints, dimensions variable

Thalente Khomo was born in Port Shepstone (Gcilima), South Africa. She creates imaginative works in photography, performance, textiles, and printmaking. Drawing from her personal and cultural histories, she gives visual form to a physical and spiritual world, modern and ancient. Through her work, she aims to delve deeper into her childhood memories, exploring them to gain a deeper understanding of belonging. Her practice centres on themes of spirituality, trauma, and antiquity, all filtered through the lens of imagination, research, self-evaluation, and recollection.

Additionally, she is fascinated by the memories that second-hand clothing carries and how these experiences, woven into the fabric, connect people. As part of exploring this concept, she also draws parallels between humanity and the environment.

# Yoshie Kuroda

Independent artist | August '23 – January '24 | Japan



No.262 Mokemokemono, 2023, 90 x 30 x 43 cm

Yoshie Kuroda (Japan) is a sculptor who works with old clothing from the street. From them, she senses the memories and experiences of their owners, and then she combines them to create a new existence as imaginary creatures.

Using discarded clothing as the primary material, I try to create something that traverses three-dimensional modelling, such as stuffed animals, dolls, and sculptures. The results are imaginary creatures called “Mokemokemono” and installations using these creatures. The word “Mokemokemono” was created from the Japanese words “Mononoke” (fairy) and “Kemono” (beast). They are like our alter egos, constantly seeking answers to the uncertainty of their existence, including their origins, relationships with others, and the environment surrounding them. Although they borrow the shapes of animals for their figures, their gestures and appearances have a somewhat human presence. I believe that we can find ourselves through them. I believe that discarded clothing used in the artwork is an existence that shares the daily life of the person who wears it and accumulates all kinds of events and memories with them. At the same time, it is a metaphor for the dead. The process of reincarnating such clothing through the time-consuming and labour-intensive process of “hand-sewing” is an act of ritual or prayer.

# Yuki Watanabe

Independent artist | August – October '23 | Japan



Untitled, 2023, acrylic, 22 x 22 cm

Yuki Watanabe (b. 1981) was born in Shizuoka, Japan. He finished his studies in the Department of Art at Nihon University (Department of Oil Painting) in 2006. In 2014, he spent a month in Leipzig, Berlin, and Bremen on a fact-finding trip about German Art. He now lives in Chiba and works in Tokyo.

*I am a painter who is always searching for possibilities of what artwork can express in the balance of colours, lines, texture and brush strokes. I strive to reproduce the reality I was feeling while sketching into my paintings. Furthermore, I focus on the implication of composition and creative uses of perspectives. I also value the study of 'matière', which is said to be 'the skin of the artist themselves.' I recognize the reality of chaos as it is, where many elements have complicated connections and relationships. I don't put them within the limited space of the canvas, but show them in my paintings as they are, in their unique balance and dimensions.*

# Zoë Marni Robertson

Sydney College of the Arts | May – July '23 | Australia



(Anglo-)Saxon Triptych: The Suicide of Lucretius (Omnia Nihil Refiunt), oil and black gesso on cotton, approx. 184 x 144 cm each

Zoë Marni Robertson is an artist, writer and sessional academic currently undertaking a PhD at Sydney College of the Arts, living and working on the unceded land of the Gadigal people of the Eora Nation. Zoë's research-led artistic practice encompasses video, painting, prose, poetry and performance, often using found materials. Through her work, disparate research and personal connections are synthesised into a lived experience of the political. She has exhibited in the Museum of Contemporary Art, Sydney, the Murray Art Museum (Albury), ARTSPACE Sydney, and Tin Sheds Gallery, and she has produced frequent exhibitions through a vast network of artist run initiatives.

# Exhibitions



Maix Mayer, Ho Chi Minh City fellow from Leipzig, explaining the miracle of the crying Virgin Mary during the LIA Summer Show

# Spring Gallery Tour

## Gut & Günstig

A Gallery Tour full of craft and experiments in all media: Amalie Gabel (Denmark) exhibited her impressive oil paintings. Charles Young (Scotland) showed outstanding craftsmanship in his sculptures and installations, which he made from basket weaving and wood. Heikki Kaski (Finland) researched performance through communication with professional choir singers. Johanna Oskarsson (Sweden) referenced ruined landscapes in a capitalist world through transferring photos onto textiles. Linda Morell (Norway/Sweden) departed from her usual work in sculpture and installation by showing paintings.

### Gut & Günstig

LIA | 29<sup>th</sup> – 30<sup>th</sup> April

#### Artists

Amalie Gabel (Denmark), Charles Young (UK), Dawoon Jung (Korea/Japan), Heikki Kaski (Finland), Johanna Oskarsson (Sweden), Linda Morell (Sweden/Norway)

#### Guest artists

Oupa Sibeko (South Africa), Max Kornfield (USA)

**Amalie Gabel** is a Danish artist and painter. She dedicated her time at LIA to the quiet moment before the discovery of language. The paintings became something to look through: a train window, scrolling through hazy memories on a phone for the length of a breath. It was a selfie in the mirror before leaving; it was an endless sea of summer bodies slowly descending into the water. It was the silence before a pivotal moment – the stitch unfastening in the spinnaker sail. “The woven fabric of language decomposes instantly, never again to be felt between the fingers”, Maria Stepanova said.



Marina Diaz Molina shortly before commencing the LIA guided tour with all artists, Charles Young's tower behind

**Charles Young's** residency focused on working at a new larger scale, from small paper maquettes through wooden studies and furniture-making techniques to human-sized but still smaller-than-life-scale structures. Looking at the story of Leipzig's *Kuh-turm*, a tower present in the current Palmengarten from the 16<sup>th</sup> century until its eventual demolition in 1938, he has sought to re-interpret its distinctive eight-sided form. Depictions of the tower are consistent in the octagonal base of the structure, but beyond this, details vary, allowing room for his own ideas of form and colours. With their temporary structures, Leipzig's tradition of fairs provided a secondary source of inspiration. The work was unfixed and modular, allowing it to be remade or combined with further work in a new context.

**Dawoon Jung** applied in 2019 to come to Leipzig, but due to Covid-19, he waited until 2022, when he finally joined the LIA programme. Ever since seeing paintings from the *New Leipzig School*, he had been attracted to the city and felt deeply inspired by its painters. He met the painters Neo Rauch and Matthias



Maria Ondrej (Vlado & Maria Ondrej Studio for Contemporary Etching) and Amalie Gabel (artist fellow) engaging in front of the Nordic Leipzig etchings

Weischer during his stay – the latter even on a studio visit. Dawoon Jung’s paintings are collages made with oil paint. He references photographs by painting them realistically in his paintings. Like in the *trompe l’oeil* technique, he tricks the viewer’s gaze and invites them into his fictitious worlds, juxtaposing humanity, culture, and nature. “Leipzig was a challenge, some romance, play (Spiel) mixed even with some anxiety,” Dawoon Jung expressed. He uses his paintings to reflect on this daily exploration of life, where he found a rhythm in a new environment and time zone. Pulling from his dreams and observations on his daily walks, he created these personal mind maps and portraits full of colour and references. Anna-Louise Rolland wrote, “His paintings feel like Maria Sybilla Merian (an eighteenth-century German entomologist and illustrator) taken into the twenty-first century as a vibrant play between the organic and the cultured world.”

**Heikki Kaski** works with photography, video, performance, and sound. One could describe his work as accumulative and hysterical. He is particularly interested in the omnipresence and lightness of the photographic medium, a simple vessel to which one can attach meaning. “To try to arrest a photographic image’s materiality or sculptural aspects is like grasping at sand. It is both weightless and heavy. The task is to try to employ an ever-evolving practice that is gradually expanding like a child that picks up an instrument before they can speak. With time and work the instrument becomes a pathway for the most exciting kind of freedom before pursuing the art world,” wrote Heikki Kaski. In Leipzig,



Dawoon Jung (artist) at the LIA candle light studio dinner after a Spring Gallery Tour day full of conversations and encounters

he met with professional choir singers and worked on his performances using sound and human presence.

**Johanna Oskarsson** found all of the ruins still present in Leipzig to be enchanting. Like haunted monuments of the past, ruins have always fascinated her, particularly when they are being re-taken by nature. The decision to leave ruins untouched and their historical significance fascinates Johanna Oskarsson. The works visually investigate the rage and melancholic states that arise in a neoliberal society. The necessary memory loss makes us insane in a capitalistic ideology that tries to sell the same bad ideas over and over again. She also compared Sweden with Leipzig and admired Leipzig’s acknowledgement of historic architecture and how it is preserved and recycled in today’s world. In Sweden, a lot of historic architecture vanished after the Second World War due to modernisation.

**Linda Morell** is a visual artist based in Bergen, Norway. Prior to her residency at LIA, when she experimented with painting, she mainly worked with sculpture and installation. In her sculptures and installations, she forms speculative futures based on myths, science, and medicine. In her paintings, Linda Morell strove to answer whether depiction and figuration through painting could become a part of her practice. She delved into her interest in artificial environments and the history of displaying natural objects through her paintings depicting plants and animals in greenhouses and museum displays.

# Summer Gallery Tour

## Murmuration

**Murmuration** is a large group of birds, usually starlings, that fly together and change direction together. In a similar movement to these birds, these seven artists with seven different practices experimented together during their time in Leipzig and captured the energy of this experience in the show. This energy is visible in the displayed works and their expressions through colours, shapes, materials, and mediums. A murmuration is a visual reminder of the power and beauty of connectivity.

### Murmuration

archiv massiv | 12<sup>th</sup> July – 27<sup>th</sup> August

#### Artists

**Hank Bhatia** (USA), **Helena Ticháčková** (Czech Republic), **Nia Del Pino** (USA), **Quỳnh Lâm** (Vietnam), **Zoë Marni Robertson** (Australia)

#### Guest artists

**Maix Mayer** (Germany), **Salim al-Masoudi** (Oman)

**Hank Bhatia** (USA) is a Brooklyn-based artist who explores materialism as it relates to flesh. Coming from the School of Visual Arts, her practice continued to revolve around ideas of beauty and ephemerality while at LIA. She aimed to make a body of work that felt viscerally calm and encouraged natural means of decay. Through the use of latex, she explored ways of detaching the body from personhood, using the likeness of skin as a medium itself.

**Helena Ticháčková** (Czechia) is an artist living and studying in Brno, Czechia. Currently, she focuses on the theme of the landscape of home. She perceives home as a physical place for the physical body and a space that can be partially non-physically



Katja Roloff (Mayor's Department, Office for International Affairs City of Leipzig), Rosa Goldfuss (Department of International Cooperation, City of Leipzig), Quỳnh Lâm (LIA Fellow, Vietnam), Anna-Louise Rolland (Founder and Director of LIA), Maix Mayer (Leipzig artist)

present anywhere. She creates semi-fictional environments through which she seeks this space. On the ground, under the ground, above the ground. A home that was, is, and should always be.

**Nia Del Pino** (USA) is an interdisciplinary artist and graduate of the School of Visual Arts in New York City. Her time at LIA has been spent experimenting with new mediums and found materials. Each found object holds its own history, which Nia Del Pino works with and imbues her own meaning into. The act of creating is a meditation that helps her delve through her subconscious, translating memory and feeling into corporeal forms. Her subjects span across nature, loved ones, myths, and dreams, all communicating with one another as an act of devotion towards the divine.

**Quỳnh Lâm** (Vietnam) was the first resident from Vietnam in the five-year bilateral sister-city partnership between Leipzig and Ho Chi Minh City called *Ecologies of Water*. One Leipzig-based artist and one Ho Chi Minh City-based artist complete a residency in the other city creating work on the topic of water. Ho Chi Minh City-based artist Quỳnh Lâm created a performance piece using



Visitor with Nia Del Pino (USA) during the Summer Show opening.

the sounds of the White Elster River and the Elster-Saale Canal in Leipzig. She focused on these tributaries because of their history with Karl Heine's desire to reunify them. She travelled to the Schleusenruine Wüsteneutzsch in Leuna, Germany, to collect water that she combined with water from the White Elster River in Leipzig. During conversations with Anna-Louise Rolland, Quỳnh Lâm spoke about the collective trauma of the Vietnam War and the necessity in the 1980s to return to a new life.

Leipzig-based artist **Maix Mayer** (Germany) left for Ho Chi Minh City in June for a one-month residency. He researched the 2005 phenomenon at the Saigon Notre-Dame Basilica in Ho Chi Minh City, where the Virgin Mary statue supposedly shed a real tear. The supposed "miracle" attracted such a large gathering of religious visitors that the authorities were forced to step in to manage the crowds. Maix Mayer invited civilians into his studio at Sán Art Gallery to cry for him and talk about their backgrounds

and losses, particularly from COVID-19. He additionally created an installation from footage taken at the *Apocalypse Now* nightclub in Ho Chi Minh City. The club's name references a movie of the same title, which was interesting to Maix Mayer due to the macabre connections between tourism and the rebuilding of post-war Vietnam.

**Zoë Marni Robertson** (Australia) "Painting that which is foreign and familiar. Assimilating the Saxon practice of building images from multiple disparate ideas, as rhetoric or propaganda; ultimately as that moment where it all simply fails... The invention of the printing press was the last time that the world ruptured as it has since the invention of the internet with remarkably similar forms of communication. And still, from my home on the unceded lands of the Gadigal, it gives me great comfort to think that art has not improved in 40,000 years. We invent perspectives by which to alienate ourselves from ourselves, but fortunately, humanity is hopelessly fallible."

Zoë Marni Robertson (Australia), Hank Bhatia (USA), Nia Del Pino (USA), Quỳnh Lâm (Vietnam), Helena Ticháčková (Czechia), Marina Díaz Molina, Christina Papakyriakou (LIA assistant)



# Autumn Gallery Tour

## Break Up

The Autumn Gallery tour was filled with a lively performance by Jack Wotton (Australia), discussing how money given to disaster relief is an unambiguously good use of funds. Yuki Watanabe (Japan) showed his large-scale “collage paintings” and invited the audience into his factious world of organisms, humans, and spaces. Hank Bhatia (USA) experimented with materials such as latex to explore the body. Nia Del Pino (USA) worked through the distance she and her family feel from their Caribbean background with painting and material experimentation. Yoshie Kuroda (Japan) showed her life-size animal sculptures made of recycled textiles for the first time. Her sculptures felt so real and life-like that the viewer felt surrounded by humans, not inanimate objects. Guest artist and former LIA resident Oupa Sibeko (South Africa) danced on etching plates.

### Break Up

LIA | 2<sup>nd</sup> – 3<sup>rd</sup> September

#### Artists

Hank Bhatia (USA), Jack Wotton (Australia), Nia Del Pino (USA), Yoshie Kuroda (Japan), Yuki Watanabe (Japan)

#### Guest artists

Maix Mayer (Germany), Max Kornfield (USA), Oupa Sibeko (South Africa)

Hank Bhatia (USA) is a Brooklyn-based artist and School of Visual Arts graduate focused on the intersection of skin and materiality, using whatever mediums she could find to connect with the physicality of her flesh. Her process was solely experimental, never quite knowing where a piece may end up. Her practice revolved around ideas of beauty and ephemerality, aiming to



Yoshie Kuroda (Japan) opening her studio for young visitors to experiment with textiles surrounded by her fabric sculptures

make a body of work that feels viscerally calm and encourages natural means of decay.

**Jack Wotton** (Australia) is an artist and researcher at the Sydney College of the Arts. His practice interpreted the experience of cataclysm through quiet means. *I Love Money* featured footage of derelict shop fronts in Sydney and a man washing banknotes in a pond. *Autophony* was a photo series captured over two different New Year's experiences – one, where the artist's family home was razed by fire, and another three years later at the Elvis Festival in Australia. The work strove to expose people to both disasters. *Landmarks* was a cropped image of an empty landscape in Leipzig photographed during the artist's residency at LIA. During the Gallery Tour, Jack Wotton performed his own soundscape titled *Jacky Wunder LIVE*. He wore a red suit and ski mask while dancing and moving around the LIA space and playing his music.



Nia Del Pino with LIA mentor Ulrike Brinkmann (art historian, interpreter Danish-German) and guest

**Nia Del Pino** (USA) is an interdisciplinary artist based in New York City and graduate of the School of Visual Arts. She spent her time at LIA experimenting with new mediums and found materials. Each found object holds its own history, which Nia worked with and imbued her own meaning into. The act of creating is a meditation that helps her delve through her subconscious, translating memory and feeling into corporeal forms. Her subjects spanned across nature, loved ones, myths, and dreams, all communicating with one another as an act of devotion towards beauty, chaos, and divinity.

**Yoshie Kuroda** (Japan) is a sculptor who works with old clothing from the street. From them, she senses the memories and experiences of their owners and then combines them to create a new existence as imaginary creatures. Her sculptures feel animated and have a real presence. Yoshie Kuroda believes that we can find ourselves through them.

"They are like our alter egos, who are constantly seeking answers to the uncertainty of their existence, including their individual being, their origins, and their relationships with others and the environment surrounding them. Although they borrow the shapes of animals for their figures, their gestures and appearances have a somewhat human presence," the artist says.

An electric motor slowly rotated her piece, referencing an antlered animal hanging from the ceiling. This movement represented the idea that nothing can be shaken by its own will, by time, or by the rotation of the stars as the earth makes night and morning, or the beating of the heart, but wherever the

In conversation Yoshie Kuroda (Japan) and Judy Lybke (gallery owner Eigen + Art Berlin Leipzig)





Yoshie Kuroda and Yuki Watanabe (Japan) in translation during the Autumn Gallery Tour

artist lives and works. It is a sustainable form of art making, collecting recycled materials and simultaneously recalling the histories of the people who wore those items. Yoshie Kuroda asks where we are coming from, who and what defines what we are, and in which culture and at what time. Clothes tell us about when they were worn, how worn, and very often also why they were thrown away. Upcycling as a major form of contemporary sculpting was a pleasure for the team to see evolving in a time of enormous consumption.

**Yuki Watanabe** (Japan) is a painter who is always searching for the possibilities of what artwork can express in the balance of colours, lines, texture, and brush strokes. He strove to reproduce his reality while sketching into his paintings.

Furthermore, Yuki Watanabe focused on the implication of composition and creative uses of perspectives. He also valued the study of *matière*, which is said to be “the skin of the artist themselves.” He recognized the chaotic nature of reality, where numerous elements have complex connections and relationships. Instead of limiting them to the space of the canvas, he portrayed them in his paintings as they truly were, showcasing their unique

balance and dimensions. He could discuss and reference his work with colleagues such as Matthias Weischer, Judy Lybke, and Neo Rauch.

**Maix Mayer** (Germany) works as a multimedia and conceptual artist in Leipzig. He creates audiovisual compositions that explore different narrative models of fiction and reality. As a matrix that is always recomposed, he uses the interplay between media, arts, and architecture. Using his scientific foundation, he builds arrangements that contextualise time, space, and history. Maix Mayer’s work focuses on the transformations of society, with a particular emphasis on urban spaces and the related symbolization of architecture and landscape as social utopia. What happens when we bring history and location together?

Visitors during the Rundgang with works by Maix Mayer in the back and a large scale painting by Yuki Watanabe in the front



# Winter Gallery Tour

## Jetzt weiß ich, wie der Hase läuft

It was a special Saturday in January when people of all backgrounds came together at LIA to discuss and speak openly about how they felt about arts and culture in Leipzig – museums, institutions, and exhibitions that are not made for them but speak about them. Sobukwe Mapefane (Lesotho) organised an international panel that transcended traditional power structures. Thalente Khomo (South Africa) showed a film of her performance in which she wore a thin Dirndl-like dress, a traditional piece of German clothing, and walked through cold Berlin. Nobody spoke to her; they just watched. Her performance was an exploration of her identity as a black woman currently living in Leipzig. Nkosinathi Tembe (Eswatini) struggled with the coldness and lack of light during the German

Guests attending Thalente Khomo's presentation of her Berlin performance film



Winter, which impacted how he changed his work practice. He introduced colour in his drawings and took art classes at a university for the first time in his life. He enjoyed the breaking of traditional power structures and the accessibility of education in Germany. Eddie Wong (Malaysia) worked on modes of storytelling in Leipzig, reflecting on narrative strikes and the use of AI. Jel Suarez (Philippines) discussed archiving and modes of prevention in exhibitions, stating that the German problem of restitution is not familiar to her life in the Philippines. There, the exhibition of small collected objects is valued because it is not common. Yoshie Kuroda (Japan) staged a lively presentation of her animated textile sculptures, making her world feel real to everyone entering her studio.

## Jetzt weiß ich, wie der Hase läuft

LIA | 13<sup>th</sup> January

### Artists

**Eddie Wong** (Malaysia), **Jel Suarez** (Philippines),  
**Nkosinathi Tembe** (Eswatini), **Thalente Khomo** (South Africa),  
**Sobukwe Mapefane** (Lesotho), **Yoshie Kuroda** (Japan)

### Guest artists

**Daria Makarova** (Russia/Germany), **Nuno Silas** (Mozambique/  
Germany), **Mohira Mulljadnova** (Uzbekistan)

**Eddie Wong** (Malaysia) is a computational artist who explores the intersections of artificial intelligence, durational media, and installations to challenge and reinterpret the narratives of historical archives. By harnessing the artistic capabilities of neural networks, Eddie Wong critically fabricates alternative futures, constructing a counter-archive that dissects the complex interplay between machines, the subjectivities of memories, and human agency.

Throughout his residency at the Leipzig International Arts Programme (LIA), Eddie Wong had been honing his unique practice of "machine-fiction," a creative process through which he explores evolving narratives using generative AI and crafting a new cine-

matic language in algorithmic filmmaking. Here in LIA, he expanded on his initial exploration of family and post-colonial narratives, where he weaved a tapestry of non-linear stories that leapt across temporal and spatial divides, blending myth, speculative fiction, and surrealistic recollections.

Visitors were invited to a work-in-progress showcase during the Rundgang at his open studio. Wong will debut a redux version of his 2022 film, *The Portrait of the Jungle People*, and will share insights into his research and the archival materials that accompanied this film as “Refractions of the Jungle,” an ongoing body of work consisting of dual-channel video loops. Eddie Wong collaborated with Leipzig sound designers to craft enveloping soundscapes that augment the visual experience. As these projects were in progress, attendees were offered insights from the project’s formative stages and engaged directly with the artist.

**Jel Suarez** (Philippines) created work through collecting, gathering, and archival experiments. Rooted in the methods of collage-making, re-arranging, and re-constituting, Jel Suarez has explored the possibilities of translating her practice across different geographies and language barriers. Her practice is an acute investigation into materiality and physicality, with the act of collecting used to understand her surroundings through images and objects. Her collage practice was thus a cartography of the spaces she had inhabited, providing a landscape of articles that recount her experiences, habits, and inclinations.

Like birds that collect objects for their nests, Jel Suarez’s practice was at once random, deliberate, and generative. A bird’s nest marked her first experimentation with participatory work. In this ongoing project, she presents audiences with objects she amassed over the month she lived in Leipzig. She encouraged visitors to create their own object identification tags springing from this archive. Building her collection of found objects from flea markets, antique shops, and gifts, Jel Suarez contemplated her relationship with the city and its minute details. She also reflected on the site of production itself, collaborating with spaces within the Spinnerei to present objects from their collections, such as selected artefacts and photographs dating from the town’s industrial history from *archiv massiv* as well as materials from other artists presently working at the Spinnerei studios.



Thalene Khomo giving a presentation of her work during the LIA guided studio talks

Jel Suarez complicated the act of gathering objects through her fascination with cataloguing and archiving as an approach to understanding and learning. Moving to Germany, she explored the museological practices that underpin many of its institutions, approaching these methods with curiosity and scepticism. In asking audience members to create object IDs in response to the physical qualities of an object, such as size, shape, colour, and weight, Jel Suarez thinks through the position of both an artist and a curator in activating space, negotiating acquisitions, and relating to the public and by being very clear about ownership within this practice which is entangled with the German question of restitution.

**Nkosinathi Tembe** (Eswatini), better known as Jay, is a Swazi sketch artist and illustrator. In this residency, he faced many questions about who he is to himself and how the rest of the world



Visitors exploring Jel Suarez's archival piece in the LIA main hall

around him perceives him. From this exchange of energies, he re-imagined familiar feelings of isolation and internal conflict, which stemmed from an entirely new environment. He had felt these emotions before, but now they carried a much heavier weight – they felt burdensome. He spent much of his life running from his given identity, one that has always been thrown at him simply because he was African – he was Swazi. Proud, though he might be of this assumed heritage, these aspects of who he is are just that part of a whole and not the entire sum. In his frustration and volatility, he attempted to come to terms with these happenings, to find a way to take on the labels but not lose his essence.

Leipzig presented a new challenge and a new scope of interaction with the world, but this was not a story of rediscovery. This was a story about finding the self within the void and the spaces in between, letting go of expectations because they clouded the mind. It was a story of subtle defiance. It was a story of being tethered, connected, and bound by the same thread.

**Thalente Khomo** (South Africa), originally from Port Shepstone (Gcilima), South Africa, expresses her creativity through a range of artistic mediums, including photography, performance, textiles, and printmaking. At the core of her artistic journey were profound themes of spirituality, trauma, and antiquity, each explored through the lenses of imagination, self-reflection, and recollection.



Nkosinati Tembe (Eswatini) giving a presentation during the LIA guided studio talks

During her time in Leipzig, Thalente immersed herself in the world of photography to untangle the intricacies of her identity and ancestral matriarchal roots. Navigating the complexities of new spaces, she intimately examined herself through her lens, paying homage to neglected aspects of her being. This involved the vulnerable act of self-portraiture, serving as a celebration and a pathway to self-discovery. This exploration unfolded within the walls of her studio here at the Spinnerei. Beyond her photographic endeavours, Thalente Khomo also ventured into creating monotypes, capturing the essence of her childlike spirit. This artistic process became both a means of self-expression and a poignant tool for coping and healing. Through art, she found a meaningful way to navigate and make sense of her experiences, fostering a journey of personal growth.

**Sobukwe Mapefane** (Lesotho): “My current research focus is on subaltern studies, geographies of imagination, imperatives to turn indigenous knowledge into intellectual property, and constructing modes of dis-othering. At this point, some of my references include Professor Gayatri Spivak, Dr Bonaventure Soh Bejeng Ndikung, Jacques Derrida’s deconstruction, and Frantz Fanon, to name a few.

For my offering during the Gallery Tour, I published my first essay on the above-mentioned topics, *Imperatives to Migrate the Tertium Quid from the CHATEAU EN MARGE*, a theory I was developing. (Copies of the essay were on sale during the tour.)



Anna-Louise Rolland & Yoshie Kuroda during the guided LIA studio talks at the Winter Gallery Tour 2024

I showed a video of my collaborative performance with Hammam El Mamo Alawam and Adam Harfoush at the Academy of Fine Arts Leipzig, which was connected to parts of my research around earlier mentioned topics that were titled, *The T(AA)CHE-the task of the stain part 1*. An additional part was a panel discussion that currently consists of a very diverse group of people that I admire and respect, ranging from artists, professors, curators and programme directors. The discourse was a deep dive into the major topics in my essay and how they relate to each panellist in their own context.”

**Yoshie Kuroda** (Japan) is a sculptor who works with old clothing from the street. From them, she senses the memories and experiences of their owners, and then she combines them to create a new existence as imaginary creatures.

“They are like our alter egos, who are constantly seeking answers to the uncertainty of their existence, including their being, their origins, and their relationships with others and the environment surrounding them. Although they borrow the shapes of animals for their figures, their gestures and appearances have a somewhat human presence,” stated the artist. Yoshie Kuroda believes that we can find ourselves through them. In her winter presentation, she brought her studio as a stage for her sculptures. Her whole installation came to life by integrating her figures in a lively environment of objects she composed for her sculptures to give them a fitting environment, and in the evening, having spotlights on them created a theatrical feeling.

# Open Studios

## With a focus on Oman

On May 31<sup>st</sup>, the residents who had arrived at the beginning of May opened their studio doors. It was a farewell event for the Oman resident, Salim al-Masoudi, so the focus of the evening was on his home country. During the event, Salim al-Masoudi presented his talk called *From Suwayq*, where he talked about how his Omani hometown influenced his artistic work and about his time in Leipzig. After the presentation, Dr. Wolf Zimmermann, the President of the German-Omani Society, moderated a Q&A session attended by people studying or interested in Oman and also by part of the Omani diaspora in Leipzig. The artist and the audience had an interesting discussion. The event ended with a candlelit dinner in one of the studios, which was the perfect finale for the evening.

### Open Studios with a focus on Oman

LIA | 31<sup>st</sup> May

#### Artists

Salim al-Masoudi (Oman), Nia Del Pino (USA), Hank Bhatia (USA), Helena Ticháčková (Czech Republic), Zoë Marni Robertson (Australia)

Nia Del Pino (USA) in conversations with some guests during the open studios with focus on Oman





# 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 2023

Jan	<b>Steven Black</b> (painter and professor at the Academy of Fine Arts Leipzig (HGB), Australia/Germany)
Feb	<b>Andrea García Vasquez</b> (media artist, USA)
Mar	<b>Stefan Guggiesberg</b> (painter, Switzerland)
Apr	<b>Matthias Weischer</b> (painter, Germany)
May	<b>Laura Eckert</b> (sculpture, Leipzig)
Jun	<b>Andrea García Vasquez</b> (multimedia, USA)
Jul	<b>Sebastian Hosu</b> (painter, Romania)
Aug	<b>Stefan Vogel</b> (multimedia, Germany)
Sep	<b>Sebastian Hosu</b> (painter, Romania)
Oct	<b>Silke Berg</b> (sculptor, Germany)
Nov	<b>Ramona Schacht</b> (photographer, Leipzig)
Dec	<b>Andrea Garcia Vazquez</b> (multimedia, USA)
Jan	<b>Natalia Kalicki</b> (painter, Canada)

# 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 2023

Jan	<b>Julia Schäfer</b> (educator, Germany)
Feb	<b>Stefan Guggiesberg</b> (painter, Switzerland)
May	<b>Julia Schäfer</b> (educator, Germany)
Apr	<b>Dr Belinda Martin</b> (artist consulter, UK)
May	<b>Viktor Witkowski</b> (painter and filmmaker, Poland)
Jun	<b>Stefan Guggiesberg</b> (painter, Switzerland)
Jul	<b>Lavinia D. Freitas</b> (curator and consulter, Brazil)
Aug	<b>Franz Jyrch</b> (installer, sculptor, painter, Germany)
Sep	<b>Stefan Guggiesberg</b> (painter, Switzerland)
Oct	<b>Sebastian Hosu</b> (painter, Roumania)
Nov	<b>Sandra Plessing</b> (F/stop coordinator, Germany)
Dec	<b>Filipa Pontes</b> (visual artist and researcher, Portugal)
Jan	<b>Julia Schäfer</b> (educator, Germany)



Helena Ticháčková and Marina Díaz Molina during a studio visit



Visiting Laura Eckert's studio with the artist in residence.



Neo Rauch (painter) giving Yuki Watanabe his latest catalogue as a gift



Heikki Kaski (Finland) meeting Andreas Reize (Director of the St. Thomas Choir Leipzig).



Visiting Sebastian Hosu's exhibition in the Philipp Anders Gallery.



Visiting Matthias Weischer's studio in the Spinnerlei | Visiting Stefan Guggisberg's studio in Leipzig.

# Excursions



Yoshie Kuroda (Japan) during the LIA Berlin autumn excursion at the Kolbe Museum visiting the show "Lin May Saeed. Im Paradies fällt der Schnee langsam"

# Excursions

During each round, the artists spend a day exploring Leipzig as a group to learn more about its history and architecture.

Some of the must-see sights are the **Thomas Kirche** (St. Thomas Church), home to the burial site of the baroque composer Johann Sebastian Bach, and the Thomanerchor, a boys' choir dating back to 1212 that sings every Friday, Saturday, and Sunday. The Nikolai Kirche (St. Nicholas Church) is where the 1989 meetings and demonstrations started. Finally, the opera, city hall, and university were destroyed during the bombing of 1943 in the Second World War and have since been rebuilt.

Professor **Steven Black** invited the group of artists from Nordic-Leipzig to visit his anatomy painting class at the **Academy of Fine Arts Leipzig** (HGB). During the visit, they could see all the curiosities in the room, such as the skeleton of a whale found years ago in the Baltic Sea. The visit was filled with discussions about painting, the history of the HGB, science, and literature. The group also visited the **G2 Schaulager Gallery** where they received a tour from **Leo Wedepohl** (G2 director).

During another Leipzig excursion in 2023, the fellows from the School of Visual Arts (SVA), Faculty of Fine Arts Brno, Sydney College of Art, and Sán Art in Vietnam took a guided tour of the **Galerie für Zeitgenössische Kunst Leipzig** (GfzK, Gallery for Contemporary Art). **Julia Eckert**, the curator, showed the artists the permanent collection and the current exhibition featuring the artists Ólafur Elíasson and Imi Knoebel.

They also went on a guided tour of the **PARADOKS Festival for Video Art** at the Edges of Documentary, which runs parallel to the DOK Leipzig festival. **Amos Borchert** (the festival's founder and curator) showed and explained the works, installations, and documentaries at the HGB and the KunstVerein Leipzig.

As part of the last round of the year, the foreign affairs office's fellows and REFLEKT visited the **Bibliotheca Albertina**, where **Dr. Matthias Eifler** showed some of the 12<sup>th</sup>- and 13<sup>th</sup>-century manuscripts. The artists could appreciate the little works of art inside, from decorated letters to some of the manuscript plates.



Hank Bharifa (USA), Yosie Kuroda (Japan), Marina Díaz Molina, Nia Del Pino (USA), Yuki Watanabe (Japan), Anna-Louise Rolland at Leipzig Central Station.



Discussion with Dr. Dorothea Schöne (Curator & Director, Kunsthaus Dahlem)

**Feb** The excursion began at the **Platform 17 Memorial** in Grunewald, Berlin, with **Anna-Louise Rolland** telling the artists about the Holocaust and expressing how deeply the effects of it are still embedded in German society. From October 18, 1941, until February 1945, Platform 17 was one of the major sites for the deportation of Jews from Berlin. The trains left for concentration camps in Eastern Europe, such as Litzmannstadt and Warsaw.

Afterwards, **Dr. Dorothea Schöne** (Director and Curator of Kunsthaus Dahlem) invited the group to a personal lecture and discussion about the history of **Kunsthaus Dahlem**. The museum is based in the former State-run studio of the sculptor Arno Breker. Besides Josef Thorak, Breker (1900–1991) was the most famous sculptor during the “Third Reich” and visualised the National Socialist ideology in his works. After 1937, he created sculptures for the monumental structures of Albert Speer and the planned Reich capital of Germany, intended to be an expanded Berlin. The studio was built between 1939 and 1942. This historic building is located in Grunewald and is in the immediate vicinity of the Brücke Museum. The Brücke Museum is an exhibition

house for post-war modernism in Germany. A significant focus of the Kunsthaus Dahlem house is the presentation of plastic art, complemented by painting, graphic works and photography. For the 50<sup>th</sup> anniversary of Erich Buchholz’s (1891–1972) death, the Kunsthaus Dahlem presented an exhibition about the contemporary artist.

In the afternoon, **Brigitte Tovburg Jensen** (Cultural Attaché, Royal Danish Embassy) and **Clemens Bonsdorf** (Cultural and Press Officer, Royal Norwegian Embassy) gave us a guided tour of all of the **Nordic Embassies**. The embassies are the diplomatic outposts for the Nordic countries in Germany. They are located in a shared complex in Berlin designed by Alfred Berger and Tiina Parkkinen and completed in 1999 called the Pan-Nordic Building. The complex comprises six buildings enveloped by a green, copper-clad, snaking wall. Five of the six buildings are the embassies of Denmark, Iceland, Norway, Sweden, and Finland, arranged geographically. The sixth building called the “Felleshus”, contains the entrance to the complex, an auditorium and a cafeteria. For the tour, the embassies made an effort to have representatives present. The embassies openly discussed ways in which they could promote art.

Dr. Juli Radtke-Bienhol (Collection Research Assistant German Hygiene Museum Dresden) giving a personal tour through the museum explaining the *Glass Man* to the Nordic LIA fellows on our Dresden excursion day end of February





Fellows Charles Young, Dawoon Jung, Heikki Kaski, Amalie Gabel, Linda Morell, Anine Bösenberg & Johanna Oskarson in front of the Dresden Frauenkirche.

**Mar** During our excursion to **Dresden**, the residents received a guided tour by **Dr. Julia Radtke-Bienhol** (Collection Research Assistant) at the German Hygiene Museum. LIA had previously collaborated with her when she assisted former LIA resident Harit Shrikao (Goethe-Institut fellow) with work on the **Glass Man** (Gläserner Mensch). The *Glass Man* was the first transparent human model complete with bones, muscles, and arteries. The **German Hygiene Museum** was founded in 1911 by

mouthwash magnate Dr. Karl August Lingner. This museum is well-known for its significant role in transforming the concept of hygiene from a scientific idea into a global movement. It is noteworthy that this concept was subsequently adopted by both National Socialism in Nazi Germany and the socialism of the former DDR as a fundamental component of their respective ideologies. After the introduction to the collection, the artists asked questions, which led to further discussions about normativity, health, and postcolonialism. The special exhibition at the time, *Fake. The Whole Truth*, was fascinating.

Afterwards, **Kirsten Vincenz** (Speaker of the Lab/Director of the Office for Academic Heritage, TU Dresden) invited the fellows to visit the **Schaufler Residency** at TU Dresden, one of the largest technology universities in Germany. Kirsten Vincenz prepared a talk about the Schaufler Residency programme and its approach to connecting scientists with visual artists.

The excursion finished with a city tour, visiting the **Dresden Frauenkirche** (Church of Our Lady), where the artists learned about its intense history. The Dresden Frauenkirche was destroyed towards the end of World War II in the Allied firebombing of Dresden. Following the decisions of local East German leaders, the remaining ruins were left untouched for 50 years as a war memorial. However, after the reunification of Germany, the church was rebuilt, starting in 1994. The exterior reconstruction was completed in 2004, followed by the interior in 2005. The church was reconsecrated on October 30, 2005, with services continuing through the Protestant observance of Reformation Day on October 31. In addition, the surrounding Neumarkt square, which contains many valuable baroque buildings, was also reconstructed in 2004. We ended the excursion by viewing the historic Elbe River steamboats and promenading at the Brühlsche Terrasse in the late afternoon.

**Apr** The first stop of the day in Chemnitz was the **Gunzenhauser Museum**, the latest addition to the Chemnitz Art Collections. It houses the collection of the Munich gallery owner Dr. Alfred Gunzenhauser, which includes more than 3,000 works by 270 artists. The collection focuses on turn-of-the-century art around 1900, Expressionism, New Objectivity, and 20<sup>th</sup>-century Abstraction. The collection is in a former bank building built in the New Objectivity style, designed by Fred Otto in 1928–1930, and



Dawoon Jung (South Korea), Johanna Oskarsson (Sweden), Charles Young (Scotland), Anine Bösenberg (Germany), Linda Morell (Norway/Sweden) & Heikki Kaski (Finland) in front of the Karl Marx Monument in Chemnitz

converted into a museum by Staab Architects in 2007. In this museum, the artists could appreciate the works of Otto Dix from close up. He is well known for his harsh depictions of German society during the Weimar Republic and the brutality of war. Along with George Grosz and Max Beckmann, he is considered one of the most influential artists of the Neue Sachlichkeit movement. With 380 works by Otto Dix, the Museum Gunzenhauser has one of the world's largest collections of the painter.

After a lunch break, the group visited the **Kunstsammlungen am Theaterplatz**, having one of the largest civic art collections in Germany and covers all genres of artistic production, from painting and sculpture to graphic art and decorative art, with a particular focus on textiles. Among the most significant museum holdings are works from the Romantic and Expressionist periods, particularly by the Brücke (Bridge) artists, with a large group of works by Karl Schmidt-Rottluff. In addition, the painting collec-



Salim al-Masoudi (Oman), Helena Ticháčková (Czech Republic), Zoë Roberston (Australia) & Nia Del Pino (USA) in front of the S-Bahn Grunewald around the corner of the Holocaust Memorial Platform 17

tion includes numerous works by artists such as Caspar David Friedrich, Max Slevogt, Lovis Corinth, Helene Funke, Louise Seidler, Edvard Munch, and Georg Baselitz.

The day concluded with a visit to the **Karl Marx Monument**, a seven-metre-tall (thirteen-metre with the pedestal) stylised depiction of the philosopher's head. His famous quote from the Communist Manifesto, *Workers of the world, unite!* is also inscribed on the back.

**May** On May 22, **Helena Ticháčková** (Czechia), **Nia Del Pino** (USA), **Zoë Marni Robertson** (Australia), and **Salim al-Masoudi** (Oman) arrived at the Grunewald S-Bahn station in Berlin for their visit to Berlin with Anna-Louise Rolland. After a quick coffee break at the station, the day's first stop was not far away on Platform 17. The **Platform 17 Memorial** at Grunewald Station honours the thousands of Berlin Jews who faced depor-



Helena Ticháčková (Czech Republic) and Salim al-Masoudi (Oman) at the water terrace of the Liebermann Villa at lake Wannsee in Berlin

tation on this platform on Deutsche Reichsbahn trains. In a mere few months, from the fall of 1941 until the spring of 1942, roughly 10,000 German Jews were deported from Platform 17 to labour and concentration camps in Riga, Warsaw, Auschwitz-Birkenau, and Theresienstadt.

Afterwards, the group went to the **Georg Kolbe Museum** and enjoyed lunch in the Neue Sachlichkeit-style building and coffee house. The Georg Kolbe Museum features a permanent exhibition of the sculptor's work and hosts temporary modern and contemporary art exhibitions.

The **Georg Kolbe Museum** is in the artist's former studio in a wooded area in the western neighbourhood of Grunewald in Berlin. Georg Kolbe (1877–1947) was the best-known sculptor to come out of Germany in the early twentieth century. The Secessionist movement put Berlin on the map in the 1920s and 1930s, thanks to a style of sculpture that Expressionism heavily influenced. Georg Kolbe became the central figure of the sculptural form known as the "autonomous nude." At a time when abstract and conceptual sculpture was not yet the norm, his work was important because it attempted to use the human body to express



Helena Ticháčková (Czech Republic) and Zoë Roberston (Australia) at the Liebermann Villa at lake Wannsee

the human spirit, challenging the traditional role of sculpture in representing mythological or heroic symbolism.

After visiting the Kolbe Museum, the group marvelled at the reconstructed gardens on the shore of Lake Wannsee designed by Max Liebermann. The **Liebermann Villa on Lake Wannsee** was once the summer retreat of the renowned German Impressionist painter Max Liebermann (1847–1935). The villa and its garden underwent extensive renovations by the Max Liebermann Society in the early 2000s following a tumultuous history in the years after 1940. The villa was opened to the public in 2006 as an art museum dedicated to Max Liebermann and his era. The listed garden has been preserved just as it was during Liebermann's time and is widely recognized as a leading example of the European reform garden movement.

**Sep** On September 21<sup>st</sup> the next Berlin excursion took place. After a visit to **Platform 17** and the **Liebermann Villa** at Lake Wannsee, **Nia Del Pino** (USA), **Daria Makarova** (LIA assistant), **Yuki Watanabe** (Japan), **Yoshie Kuroda** (Japan), and **Max Kornfield** (USA) were invited by **Kathleen Rheinhardt** (Director



Yoshie Kuroda (Japan), Dr. Kathleen Reinhardt (Director Georg Kolbe Museum Berlin) viewing Yoshie Kuroda's portfolio, Daria Makarova (LIA assistant) behind.

Kolbe Museum Berlin) to a guided tour through the history of the museum and the exhibition *Lin May Saeed. Im Paradies fällt der Schnee langsam, Ein Dialog mit Renée Sintenis*. She gave us a profound insight of the museum with a focus on sculpture, regarding current research projects such as Georg Kolbe and his role during the Third Reich. Remarkably she showed us the role of the museum as a public institution with its own responsibilities. Referring to objects from the collection she shed light on provenance and history of the art works and which context they "contain". Especially interesting was the ambiguous history of the so beloved dancers fountain in the park and its history of how it came into being, its travels during the pre- and post war years until becoming part of the collection in 1978 and all the question it poses: Who were the models of the fountain? In which context was it made and why was it deconstructed and parts ended up in different Europe countries? We are very curious to learn more about its history. At the end Yoshie Kuroda presented her sculpture portfolio to Kathleen Reinhardt and we finished with a lovely coffee break at the Neue Sachlichkeit restaurant benjamine in the park.

**Nov** **Nkosinathi Tembe** (Eswatini), **Thalente Khomo** (South Africa), **Sobukwe Mapefane** (Lesotho), **Yoshie Kuroda** (Japan), **Mohira Mulljadnova** (Uzbekistan), and **Erin Sugg** (LIA assistant, USA) joined Anna-Louise Rolland in Berlin with a first

stop at the **Martin Gropius Bau**. The Martin Gropius Bau is a space for experimental contemporary arts in a former decorative arts museum damaged in World War II.

The group spent the morning exploring all the exhibitions available at the Gropius Bau. The largest exhibition on display was a retrospective of the artists' collective **General Idea**. It is the most comprehensive retrospective ever done on the trio, featuring over 200 pieces of art. General Idea was an influential artist group that challenged the art world and society for 25 years, from the late 1960s to the early 1990s. Their work used humour and satire to address consumer culture, mass media, social inequalities, queer identity, the art economy, and the AIDS crisis. The group was founded in 1969 in Toronto by Felix Partz (1945–1994), Jorge Zontal (1944–1994), and AA Bronson (born 1946).

Another exhibition at the Gropius Bau was *A Gestural History of the Young Worker* by the **Werker Collective** with Georgy Mamedov. It was an enlightening experience to witness how archives, their accessibility, and their creators shape knowledge production. By initiating collaborative and direct exchanges, they merge historical labour narratives with present-day urgencies to challenge oppressive norms. The collective's practice involves developing a queer reading of found images from various sources, which tied in with artist group General Idea's approach to blended authorship and collective image memory.

Later, the group had lunch together at the restaurant inside the Gropius Bau called Beba. The restaurant's menu focused on vegetables and featured colourful and creative dishes inspired by ancient Jewish cuisines from around the world. In addition, the restaurant had a beautiful indoor vertical garden where various herbs and vegetables were grown, harvested, and used in the dishes.

After a brief stop at a remaining piece of the **Berlin Wall** next to the **Topography of Terror**, where Anna-Louise Rolland explained some of the intricacies of the history of East and West Berlin, the group walked on to the Holocaust Memorial.

The Memorial to the Murdered Jews of Europe, better known as the **Holocaust Memorial**, is a memorial in Berlin to the Jewish people killed in the Holocaust. Peter Eisenman and Buro Happold designed the memorial, encompassing 19,000 square metres with 2,711 concrete slabs or "stelae" in a grid formation on a slope.

The concrete stelae are intended to create an unsettling environment. In the attached underground space called the *Place of Information*, about three million names of Jewish Holocaust victims are written.

The day concluded at the **Haus der Kulturen der Welt** (HKW) (House of World Cultures), which aims to establish strategies for fostering community and harmony. Haus der Kulturen der Welt is a space where love, respect, and generosity are practised daily with no tolerance for hate speech or discrimination. The institution cultivates friendliness and hospitality and provides a space where everyone can breathe freely and be themselves. Berlin is home to people from 170 different nations, and these individuals and their backgrounds play a crucial role in the work done at the HKW. The HKW strives to create a space for international encounters and celebrate the diversity of cultures that are lived and experienced rather than just through the viewing of objects.

Our group received a warm welcome from **Daniel Neugebauer**, an educator and curator at the institution. He provided a detailed history of the institution, from post-war Germany to the present. He also spoke about the new curatorial practices of the institution, which now has up to thirty curators from different backgrounds, making it a more diverse and inclusive place.

The first exhibition we attended left all interpretation and knowledge-making to the viewers. We received a free booklet at the entrance to learn more about each artist's work, which showed the steps towards accessibility the institution is taking. We also had the opportunity to engage in a lively debate about the German culture and art system, including its challenges and demands. Afterwards, we toured the exhibition ***Exercises in Transformation*** – **Sergio Zvallos**, which explores the artist's more than four decades of practice of challenging dominant knowledge systems through performativity, social choreographies, and critical realism.

**Dec** **Eddie Wong** (Malaysia) and **Jel Suarez** (Philippines) had recently arrived at LIA and were excited to join **Nkosinathi (Jay) Tembe** (Eswatini), **Thalente Khomo** (South Africa), and **Sobukwe Mapefane** (Lesotho) for their second excursion to Berlin on December 11. Anna-Louise Rolland met the group in the **Café Einstein** Unter den Linden. It is one of Berlin's most famous coffee houses, and it's not uncommon to see



Meeting with curator Daniel Neugebauer | Mohira Mullijadnova, Sobukwe Mapefane, Yoshie Kuroda, Thalente Khomo, Nkosinathi Tembe, Erin Sugg at HKW

politicians and media representatives here having their morning coffee. With the charm of a Viennese Coffee House, delicious Austrian specialities such as Apfelstrudel, and photo exhibitions regularly occurring in the back rooms, the café is a unique space.

After meeting at the coffee house, members of the **German Foreign Federal Office** welcomed the group. It is an agency of the Federal Republic of Germany responsible for foreign policy and interacting with the European Union. It operates at a cabinet-level ministry and is primarily located at the Werderscher Markt square in the Mitte district of Berlin, the city's historic centre. The Federal Foreign Office represents Germany's interests to the world. It promotes international exchange and offers protection and assistance to Germans abroad. Since December 2021, Annalena Baerbock is serving as the Foreign Minister. The German Foreign Federal Office was named the *Auswärtiges Amt* in 1870 by the North German Confederation and became later the *German Empire's Foreign Office*.

The group arrived at the thoughtfully prepared **Willy Brandt Hall at the Foreign Office** with hot coffee, ready for a round table discussion. For an hour, all of the fellows spoke freely about their experiences in Germany and how proud they were to represent their home countries here in Germany. Jens Wagner and Guido Müntel (Federal Foreign Office) engaged in the discussion and were reminded of the impact of their work in bringing artists to Germany.

"What seems so natural to us Germans, thanks to birthright, the freedom to travel is not granted to all citizens of the world. The meeting in the Willy Brandt Hall in the Foreign Office on January 11 was a special meeting of equals. It wasn't about the obvious but about the extraordinary, especially appreciation and friendship, as well as learning from each other," states Anna-Louise Rolland.

"You, Thalente, are going to Germany as a scholarship holder; you represent us, your family, your country," said Thalente Khomo's mother at their farewell, which she later reported with pride in her eyes. Jel Suarez was thrilled by how accessible knowledge is in Germany: "Here, I can easily visit libraries, spend time there, and have all the knowledge that this place can offer available to me. That's unique; you can't do that in the Philippines." Nkosinathi Tembe agreed, "Yes, that's right. In my home country, you have



Khomo (South Africa) in conversation with representatives of the German Federal Foreign Office in Berlin

to belong somewhere in a certain circle. Otherwise, you don't even dare to ask!"

Anna-Louise Rolland pondered the implications of this discussion by adding, "Maybe we can change that 'restriction to education'? In any case, we have to report how it is done here in Germany. That is a great example of access to knowledge and education for everyone!"

After our titillating discussion at the Federal Foreign Office, **Sara Bernshausen** (Deputy Director and Curator of the Palais-Populaire) invited the group for lunch and a museum tour. The **PalaisPopulaire** is a venue for people who want to experience art and culture in an interdisciplinary way in one space. The museum offers a wide-ranging programme bringing together varying aspects of contemporary culture, including exhibitions from the **Deutsche Bank Collection** and presentations of work from the *Artist of the Year*. There is a particular focus on their events



Sara Bernshausen (Deputy Director and Curator PalaisPopulaire) giving a personal guided tour to the LIA residents, here explaining Sammy Baloji's mortar shell castings from First World War as plant pots, still circulating in Belgium and often used as vases in domestic settings.

programme, which includes themed and curatorial tours, workshops with the Berlin Philharmonic Orchestra, in addition to other readings and workshops for all ages. Located in the centre of Berlin, the PalaisPopulaire combines tradition with the future. The PalaisPopulaire strives to inspire and provide access to the arts for all while combining challenging topics with contemporary experiences.

After each artist briefly introduced themselves, Sara Bernshausen explained the museum's history and mission and gave an inspiring tour through the Collection being introduced with the following quote: "The first step in liquidating a people ... is to erase its memory. Destroy its books, its culture, its history. Then have somebody write new books, manufacture a new culture,

invent a new history. Before long that nation will begin to forget what it is and what it was. The world around it will forget even faster" from Milan Kundera's *The Book of Laughter and Forgetting* from 1980.

Curated by **Kerryn Greenberg**, an independent curator and co-director of New Curators, the exhibition explored the importance of connection with the past in preserving social unity and cohesion. It also highlighted the significance of knowing one's cultural heritage in adapting to present and future challenges. The African artefacts in Western museums represent the cultures that were either robbed of their people and heritage, ruthlessly subjugated, or gradually disassembled. Restitution, while essential, is only one step in a long journey towards rebuilding memory and cultural self-reinvention. Artists are taking several other steps to achieve this, such as highlighting individual stories, mining family archives, imagining different power dynamics, recuperating lesser-known histories, and constructing alternative narratives.

After exploring the *The Struggle of Memory – Deutsche Bank Collection* exhibition, Sara Bernshausen led the group through another exhibition titled **La Chola Poblete: Guaymallén Deutsche Bank 'Artist of the Year' 2023**. Curated by Britta Färber, Global Head of Art & Culture Deutsche Bank, the show explored the life and upbringing of the artist **La Chola Poblete**. She was born in Guaymallén, Argentina, as Mauricio Poblete in 1989. The artist describes her upbringing as "surrounded by landscapes of olive trees and vineyards, with breathtaking autumn days and the ever-present Andes mountain range." Titling the exhibition *Guaymallén* was a way to pay tribute to her background and her experience as a non-binary, indigenous teenager. During this period in her life, she began to draw, explore art and culture, and understand her identity as a queer person.

We would like to sincerely thank **Jens Wagner** and **Guido Müntel** of the Foreign Federal Office and Sara Bernshausen, as well as the whole PalaisPopulaire team, for welcoming us during our day in Berlin.

# Special Events



William Kentridge running across the stage with actors & musicians after the general rehearsal of *The Head & the Load* at the Jo'burg Theatre on 20<sup>th</sup> April 2023

# LIA around the World

## African Leipzig – Johannesburg and Cape Town

**African Leipzig opened on April 15<sup>th</sup> with a beautifully curated exhibition and film premiere at our project partner institution, the Less Good Lounge at the Centre for the Less Good Idea at Arts on Main in Johannesburg, the major arts hub adjacent to downtown Johannesburg.**

The **Centre for the Less Good Idea** is an interdisciplinary arts incubator in Maboneng, Johannesburg. “E a re ngaka kgolo go retelwa, go alafe ngakana. [If the good doctor can’t cure you, find the less good doctor].” This quote derives from Solomon Tshekisho Plaatje’s book *Sechuana Proverbs with Literal Translations and Their European Equivalents (October 9<sup>th</sup>, 1876 – June 19<sup>th</sup>, 1932)*. **William Kentridge** and **Bronwyn Lace** founded the Centre for the Less Good Idea with the aim of discovering unconventional ideas through experimental, collaborative, and cross-disciplinary arts projects. It serves as both a physical and immaterial space where creators can pursue incidental discoveries made during the creative process.

“Often, you start with a good idea. It might seem crystal clear at first, but when you take it off the proverbial drawing board, cracks and fissures emerge on its surface, and they cannot be ignored. It is in following the secondary ideas, those less good ideas coined to address the first idea’s cracks, that The Centre nurtures, arguing that in the act of playing with an idea, you can recognize those things you didn’t know in advance but knew somewhere inside of you.” – William Kentridge, 2016.

Bronwyn Lace (Co-Founder and Director of the Centre of the Less Good Idea) and Jesko von Samson (Counsellor Cultural Affairs, Embassy of Germany), as well as Anna-Louise Rolland gave speeches about the adventure of not knowing each other, moving people cross continents, and learning about each other. Both institutions, LIA and the Centre, cooperated for the first time, and it was also LIA’s first project with an African organisation.



Anna-Louise Rolland, Bronwyn Lace and Willim Kentridge concluding the ideas of the exchange between Leipzig and Johannesburg at the opening of African Leipzig at the Centre for the Less Good Idea

We created a team with **David Krut Projects** to manage this two-year project and exchange. Ten Leipzig artists worked and etched together with ten African artists at **Vlado & Maria Ondrej’s Studio for Contemporary Etching** in Leipzig/Berlin. David Krut Projects has two locations in Johannesburg and New York. This institution is focused on promoting contemporary culture, encouraging awareness of the arts, and promoting careers in literature and media in a dynamic, collaborative environment. It also runs a printing workshop at Arts on Main in Johannesburg.

The exhibition not only presented the results but also narrated a story about people who met each other. Some became friends, while others shared their joys and sorrows and exchanged knowledge. This project was only possible because of trust and the willingness to generate ideas, change perspectives, explore and engage. The collection of twenty etchings was donated to The Centre for The Less Good Idea, as art collections are still rare in South Africa. Most African fellows attended the opening ceremony, including the Centre team, David Krut Projects, and their team. The workshop was an active partner in all logistics and professional framing work and showcased what South Africa and Johannesburg are all about.

Coming to Cape Town afterwards, **Catherine Bull** (former African Leipzig fellow) organised a marvelous cultural exchange in return. Together with **Maria Ondrej** and **Anna-Louise Rolland**,



Maria Ondrej and Ame Bell at David Krut's Workshop

she visited **Warren Editions** the next day. The studio is owned and managed by **Zhané Warren**, a master printmaker. Warren Editions specialises in producing original prints using techniques such as etching, photogravure, and monotype in collaboration with artists. The studio has operated since October 2007 and is in its 16<sup>th</sup> year. It is located on the edge of the Cape Point Nature Reserve near Kommetjie, Cape Town, surrounded by trees and the sounds of birds.

Furthermore, Stephané E. Conradie (Lecturer in Printmedia at Michaelis School of Fine Art, University of Cape Town), Fritha Langerman (Associate Professor of the Michaelis School of Fine Art) invited Maria Ondrej and Anna-Louise Rolland to speak at the printmaking department in the **Anatomy Lecture Theatre at the Michaelis School of Fine Art** in Cape Town. The university offers a diverse range of fine art studies and arts courses. Michaelis is home to some of South Africa's most prominent fine artists, curators, and art academics. The school is internationally recognized as one of South Africa's leading institutions for advanced fine art and new media studies.

We are very thankful to Catherine Bull who organised both visits. As speakers, Maria Ondrej and Anna-Louise Rolland engaged in

a lively conversation about the arts and printmaking, particularly in Germany. They answered questions about scholarship opportunities in Germany, giving practical guidance. The group joined with former LIA fellow **Oupa Sibeko** for lunch in the magnificent garden adjacent to Michaelis. Afterwards, Maria Ondrej and Anna-Louise Rolland were invited to the **Norval Art Foundation** to meet with art historian and curator **Karel A. Nel**.

The Norval Foundation is dedicated to researching, understanding, and caring for twentieth—and twenty-first-century visual art from Africa and its diasporas. It aims to catalyse contemporary practice by commissioning major works by living artists. The Norval family founded the Norval Foundation, a registered not-for-profit organisation, in 2018. Their ongoing aim is to make art widely available to the public by creating an autonomous centre for art. The proceeds from capital donations are used to secure the Foundation for future generations.

Maria Ondrej and Anna-Louise Rolland were given a grounded and guided tour of the exhibition by the engaged art historian Karel A. Nel. They then met about a possible exchange between LIA and the Norval Foundation, followed by a marvellous tour of the Contemporary Art Museum's sculpture garden.

The next day, a visit to the **Zeitz Museum of Contemporary Art Africa** (Zeitz MOCAA) occurred. It is a public, not-for-profit institution that exhibits, collects, preserves, and researches contemporary art from Africa and its diaspora. The show on display, *When We See Us: A Century of Black Figuration in Painting*, comprised an exhibition, publication and discursive programming that explored Black self-representation and celebrates global Black subjectivities and Black consciousness from pan-African and pan-diasporic perspectives. It boldly brought artworks from the last 100 years by Black artists working globally into dialogue with leading Black thinkers, writers and poets who were active then. The exhibition, which focused on painting, celebrated how artists from Africa and its diaspora have imagined, positioned, memorialised, and asserted African and African-descent experiences. The title was inspired by Ava DuVernay's *When They See Us*, a 2019 miniseries.

After a flight back to Johannesburg, **Jesko von Samson** (Counsellor Cultural Affairs, Embassy of Germany) invited Anna-Louise Rolland to Mbabane, Eswatini, to give a talk at **Yebo! Art & Design**. An all-in-one gallery, workshop, and library space for art

education and a central meeting point for artists in Eswatini run by Aleta and Pete Armstrong, it serves as a place of education.

Yebo! is a contemporary art gallery and design studio in the Kingdom of Eswatini. It was established in 2010 with a mission to promote the growth of the creative economy by collaborating with talented professional and emerging artists from Eswatini and Southern Africa. They organise regular exhibitions in their gallery and online platforms while working with artists on product designs, community art projects and creative workshops. Their vision for the next five years is to continue expanding the creative sector in Eswatini by using the arts to drive positive social change. They believe art is a powerful tool for addressing social issues.

During a curated art exhibition at the gallery, local artists introduced themselves after a talk and discussion. Each artist gave a personal introduction to their works. Anna-Louise Rolland was also guided by Jesko von Samson, who showed an upcoming gallery and introduced its organisers, already existing art spaces, the heritage museum in Mbabane, Eswatini, craft workshops such as a magnificent glass maker workshop once funded by the Swedish, and a candle maker workshop showing the detailed craft industry of the region. After the event, three artists from Eswatini, including **Nkosinathi Tembe**, who presented his work at Yebo! and artists from Lesotho and South Africa, arrived safely in November to join the LIA program and continue what had begun.

As a testament to the difference in cultures and accessibility in travelling, it is important to note that passports must be shown when entering and exiting Eswatini and South Africa.

The journey continued with a visit to the general rehearsal of **William Kentridge's *The Head and the Load***. *The Head & the Load* is a show that explores the complexities and contradictions of colonialism in Africa during the First World War. It sheds light on the historical incomprehension, inaudibility, and invisibility of the black participants in the war. The colonial logic towards these participants can be summed up as "Lest their actions merit recognition, their deeds must not be recorded." *The Head & the Load* aims to recognize and record the contributions and deeds of these individuals who were overlooked and ignored by history.

Witnessing the choir's rehearsal and singing was an exceptional experience. The musicians' musical engagement and power to express the absurdities of African citizens' involvement in



Liesel Toepfer (Director German Connectors Office Mbabane), Jesko von Samson (Counsellor Cultural Affairs, Embassy of Germany Pretoria), Anna-Louise Rolland (LIA Director), Aleta Armstrong (Director Yebo! Art& Design), Celimpilo Dlamini, Nathi Tembe, Phindile Mamba, Thabo Lukhele, Fela Dlamini and Khulekani Msweli (artists)

the First World War, which was not their war, were moving. They were never asked for their opinion, and their histories and biographies were forgotten. The entire studio team that made this theatre piece possible was profoundly moving, and the depictions of the brutalities of colonialism were shown in their schizophrenic nature.

After visiting the **Apartheid Museum**, which opened in 2001, it was shocking to learn about the country's brutal past. The museum was the first of its kind and provided a comprehensive overview of the rise and fall of apartheid. It is situated on a seven-hectare site and features exhibits curated by experts, including historians, filmmakers, and designers. The displays comprise thought-provoking film footage, photographs, text panels, and artefacts that depict the events and human stories of the horrific apartheid period.

The trip ended visiting the Goethe-Institut Johannesburg, where two former LIA residents, **Natalie Paneng** and **Zhung Hui Lee**, showed their work, and a farewell next door at David Krut Projects: the first African encounter ended, and the subsequent exchanges were planned.



Kim-Jesko Samson Himmelsjerna at Ngwenya Glass Eswatini | Katherine Bull | Maria Ondrej | and Anna-Louise Rolland at the penguin spot Boulders Beach



At Michaelis School of Fine Art Cape Town | Karel A. Nel with the guests at the Norval Art Foundation

## Month by Month

**Apr** His Excellency **Ronald van Roeden**, the Ambassador of the Kingdom of the Netherlands, invited the cultural community of Leipzig to attend a royal reception on April 27<sup>th</sup>. The reception commemorated King Willem-Alexander's birthday and announced the Netherlands being guest country 2024 of the **Leipzig Book Fair**. Here, **Constanze Müller** (F/Stop Contemporary Photo Festival), his Excellency, and **Anna-Louise Rolland** talked about the Dutch exchange happening in 2024 in collaboration with the **Mondriaan Fonds and Embassy**, where one contemporary photographer would join the **F-Stop Festival** and LIA in 2024.

**Jun** Leipzig is the city of books; you can find many of the most original and inventive bookmakers worldwide, and the German National Library owns every published German book. In June, the **Gutenberg Prize of the City of Leipzig** went to the internationally renowned Leipzig publishing company **Spector Books**. LIA was honoured to attend the ceremony. The German Museum of Books and Writing marked the occasion by dedicating a showcase exhibition to the prize winner, titled *Handapparat*, curated by the Spector Books publishing team. Anna-Louise Rolland and Marina Diaz Molina had the pleasure of meeting with the filmmaker and theorist, **Alexander Kluge**, who presented his book, *The Separatrix Project*.

Jean-Luc Godard once said, "If you want to make a film, there has to be two of you;" the same applies to books. For the over twenty years Spector Books has been in business, they have tested this principle of "more than one" at all levels of its work. For this company, publishing books means bringing together everyone involved in book production for a lively exchange of ideas while coordinating the interaction between authors, artists, designers, printers and bookbinders.

The various perspectives and conflicts that open up as a result are passed on in the books themselves: the graphic decisions and the materiality of the book, the structure of the double page and the different constellations in which the images and texts are assembled, all show that a dialogical work process of this kind gives rise to dialogical forms. Yet the ongoing questioning of the medium, the dialogue with what has already been produced, is just as meaningful as the exchange of views that arises when working on new books. The place for this is the library – the society of books.



Anna-Louise Rolland, His Excellency Ronald von Roeden (Ambassador of the Kingdom of the Netherlands) and Constanze Müller (Director D21 & Coordinator f/stop Festival für Fotografie)



Anna-Louise Rolland and Marina Díaz Molina meeting Alexander Kluge (author) at the German National Library with Harald Homann (Lecturer Institute of Cultural Studies University of Leipzig) after the Gutenberg Prize of the City of Leipzig was given to Spector Books)

As part of the exhibition marking the award of the 2023 Gutenberg Prize of the City of Leipzig, Spector Books provided a platform for this dialogue between books and showed how their productions touch other books and bookmakers.

Additionally, in June, the **Norwegian Embassy** invited LIA to a cultural gathering at its Ambassador's residence. Vesterålen-born artist and filmmaker **Elisabeth Brun**, a current scholarship holder of the embassy program *Residens i Residensen* went to the Norwegian Ambassador's residence during her stay in Berlin. Brun briefly introduced her project *NYKSUND RELOADED*, the starting point of which was an eco-project in Nyksund in northern Norway, initiated by the TU Berlin in the 1980s; it was also about the sustainable use of rural space. A small network group of other selected representatives of Berlin's art and research landscape, including LIA, joined for the informal conversation.

Last but not least, in June, LIA was invited to join the **Danish national holiday festivities**. Celebrations occurred in the Danish Embassy residence with the guest of honour **Robert Habeck**, Vice Chancellor of Germany and Federal Minister for Economic Affairs and Climate Action. LIA also connected with the **Slovenian Embassy** again, which was beneficial as Slovenia will be a guest country in 2024 with fellow **Mitja Ficko**.



Concert performance at the Danish Embassy residence in Berlin celebrating Grundlovsdag 2023, revisiting the Nordic Leipzig exchange with LIA

**Jul** The **Ambassador to Iceland**, Her Excellency **María Erla Marelsdóttir** cordially invited to the closing of the exhibition of the Icelandic artist Erla Haraldsdóttir. The exhibition, *The Seventh Day*, was held in the Ambassador's residence. The artist **Erla Haraldsdóttir** and gallery owner **Guðný Guðmundsdóttir** were present and guided everyone through the exhibition. The works often remixed personal iconography and cultural heritage elements to examine how affect, kinship, memory, and perception interact. Afterwards, a lively exchange occurred at a summer buffet with talks in the garden.

**Oct** Thanks to **Deutsche Bank's** engagement, LIA connected with **Yinka Shonibare** and their Foundation in London to share thoughts and experiences about residency exchanges and explore possible cooperation. The Foundation was established in 2019 by the eminent British-Nigerian Artist whose international multi-disciplinary practice explores colonialism and post-colonialism within the context of globalisation. The Yinka Shonibare Foundation is a UK-registered charity that facilitates international cultural exchange and supports creative practices through residencies, collaborations and education projects.

**Nov** Anna-Louise Rolland was invited to the **Felleshus, Nordic Embassies in Berlin**, to see *Hliðstæðar víddir / Parallel Dimensions II: An exploration of time, space, and per-*



Sébastien and Anna-Louise Rolland with Yinka Shonibare (artist & founder of the Yinka Shonibare Foundation) and Belinda Holden (Chief Executive Officer) in London discussing cultural exchange

*ception*. The exhibition focused on artists and designers from Iceland who push and overcome the boundaries of art, technology, and science. The works addressed very different themes, but all attempted to shed light on other worlds and dimensions and to ask new questions. The exhibition presented works by, among others, former LIA resident Gunnhildur Hauksdóttir and was curated by Ásdís Spanó.

In November, an art exhibition titled *AS SOON AS THE SUN SETS* was held at the **Austrian Cultural Forum** in Berlin. This exhibition was a collaboration between two artists – **Magdalena Kreinecker**, a former Leipzig LIA scholarship holder, and **Anna Raczynska**, a Leipzig artist who had recently completed her diploma defence at LIA. The exhibition at the Austrian Embassy represented a wonderful exchange of ideas and resources between the artists. For Magdalena Kreinecker, working with the printing industry and graphics in Leipzig was particularly inspiring. The joint exhibition addressed conflicts between financial security, fiction, reality, myth, and production. It marked the end of a fruitful exchange and the beginning of a new chapter.

They addressed and analysed how we measure our social status now and in the future and to what extent this condition relates to our "origin." **Veronika Rudorfer** (curator, **Museum Berggruen/Nationalgalerie Berlin**) discussed these topics with the artists and guests.

# Res Artis

## Mind the Gap: Designing Residencies for Everyone

**In September, Marina Díaz Molina joined over 200 artists, arts residency providers, and leading cultural mobility experts from around the globe at the first in-person Res Artis conference since the pandemic, hosted by Acme in partnership with University College London (UCL) from September 6–9, 2023.**

*Mind the Gap: Designing Residencies for Everyone* was an event that aimed to unite the international artist residency community in the UK for the first time. It celebrated the 30<sup>th</sup> anniversary of *Res Artis* and 50 years of *Acme* and focused on charting a future

for impactful residency opportunities. The event centred on optimism and practical solutions to issues in the field.

The conferences wanted to issue the post-pandemic, and increasingly fragmented, world. The event proposed co-creation and collaboration as positive solutions to shared obstacles faced globally by residency providers and the artists they host.

Post-colonialism and accessibility were some of the topics discussed the most during the lectures. The question of how artist residencies and institutions can help bring artists from at-risk areas to participate in more opportunities was also raised. Also discussed was the issue of getting visas once someone is accepted into a programme and how the difficulty of getting a visa can ruin that opportunity for the artist. Accessibility issues were discussed, as well as how to help make residencies more accessible for artists with disabilities and other issues often overlooked, such as being a mother.

Marina Díaz Molina at the res artis meeting in London September 2023



# Visitors at LIA



Students from the Humboldt University Berlin and Technical University Dresden visiting LIA and their Nordic fellows for discussions, cultural exchange and art ist talks

**Feb** **Dr. Dörte Linke** (Faculty of Linguistics and Literature Studies, Humboldt Universität Berlin) invited students from **Humboldt University** to meet and discuss with the Nordic fellows at LIA. **Kirsten Juedt** from the *Disrupt research!* project at TU Dresden also joined the conversation. Following a one-hour tour of the Spinnerei, everyone introduced themselves, and discussions started about the importance of art and science complementing each other. The *Disrupt research!* project aims to enrich the sciences with the arts. Afterwards, there was a pizza dinner, presentations by all the artists with their projects, and a Q&A session.

To finish the day, **Raul Walch** (African Leipzig mentor) gave a lecture at the **Eigen+Art Gallery**, and Obama's film was shown at the LURU programme cinema for those still curious.



Marina Díaz Molina, the Guide for the Vietnamese guests, Maria Ondrej (print maker, Germany), Truong Văn Thuan (Founder and Director, Binh Minh Art Gallery), Truong Văn Thuan's wife, and Quỳnh Lâm (Vietnam).

**Jun** **Truong Văn Thuan** (founder and owner of the **Binh Minh Art Gallery** in Ho Chi Minh City) and his wife visited LIA and met the Vietnamese artist in residency, **Quỳnh Lâm**. Previously, in November 2022, he welcomed the Leipzig delegation **Maria Ondrej** (print maker, Studio for Contemporary Etching), **Anja Jackes** (Mayor of Culture, City of Leipzig), **Alexander Redeker** (board member German-Vietnamese House Foundation Leipzig), **Katja Rohloff** (Department for International Affairs, City of Leipzig) and **Anna-Louise Rolland** in Ho Chi Minh City for a personal welcome and introduction. During their time at LIA, Truong Văn Thuan and his wife conversed with Quỳnh Lâm about her residency, and she showed them her studio and her work. Afterwards, **Marina Díaz Molina** showed them the etching studio of **Vlado & Maria Ondrej – Studio for Contemporary Etching**. In this studio,



Members of the Asian-American Transatlantic Community (Goethe-Institut) in Thälente Khomo's studio

Quỳnh Lâm attended a workshop, thanks to the generosity of **Dr. Ulrich Meyer** (Technical Managing Director of Leipzig Municipal Waterworks) and **Alexander Redeker**. They appreciated the works made by former LIA fellows, including other Vietnamese artists.

The Leipzig branch of the **Professional Association of Visual Artists BBK** runs their 4D project at the former factory and now cultural site *Tapetenwerk* in 2023. The association had its own space for exhibitions, workshops, and other events. To draw attention to Leipzig's tight studio space situation, BBK Leipzig set the annual theme as *Artist: in and City* for this year. The *Tapetenwerk* project *space 2023* became a pop-up studio within this framework. Artists used it as a public studio for four weeks each, followed by an exhibition. BBK conducted a tour of some of Leipzig's cultural institutions, including LIA, as part of this initiative.

The **BMW Group** has opened a new plant in **Debrecen, Hungary**. Traditionally, they invite young artists from the country to contribute to the new plant. At that time, the grand jury and selection process had already taken place, and twenty-one students were chosen. Those twenty-one awardees of the **Universities of Debrecen Architecture, EKKE Eger** and **MKE Budapest** travelled to Leipzig together with their professors. They came to see the BMW Group plant in Leipzig. They also visited LIA and the Spinnerei.

**Nov** In November, the students of the **Media Arts class of the HGB** (Academy of Fine Arts Leipzig) came to visit LIA and took a tour to see what an artist residency is like and how the residents work.

The students were accompanied by **Prof. Eli Cortiñas** (HGB Professor of Undergraduate Media Arts), a video artist of Cuban descent, born in Las Palmas de Gran Canaria, Spain and former LIA resident **Andrea Garcia Vasquez** (artistic collaborator).

**Dec** On behalf of the German Federal Foreign Office, the **Goethe-Institut** organised a visit for guests from the USA. These guests were representatives of the **Asian-American communities in the USA**, and the trip aimed to strengthen the "transatlantic muscle" of the Asian-American community. The aim was to make the German-US relationship and the transatlantic partnership more visible to future policymakers from the Asian American Community. The participants were sensitised to the similarities between the USA and Germany and better understood the importance of Germany and the transatlantic partnership for foreign security, human rights, and transnational cultural policy.

During the visit, an exciting connection was established between the **Institute of Japanese Studies of the University of Leipzig**, also being part of the group visiting, and the LIA artist **Sobukwe Mapefane** from Lesotho. Sobukwe Mapefane gave a talk on empathy as a new scientific tool and the concept of subaltern by **Gayatri Chakravorty Spivak** in January 2024 at the institute for the students.

# LIA in Leipzig

Natalie Paneng exhibiting  
in *Maze* at Eigen+Art Gallery  
June 8<sup>th</sup> – August 19<sup>th</sup>

Natalie Paneng (South Africa), a former LIA fellow supported by the German Foreign Federal Office and the Centre for the Less Good Idea Johannesburg, showed new works in her first solo exhibition at Eigen+Art gallery in Leipzig.

The multidisciplinary artist remakes herself in digital spheres – detaching her body from its restraints and scrambling it up in ecstasy – for her, play is an always-present friend, and the internet is her limitless playground. She taught herself photography and videography, focusing mostly on self-portraiture – which she continues to develop through ongoing process and practice –

Zoë Robertson (Australia), Hank Bhatia (USA), Nia Del Pino (USA), Natalie Paneng (South Africa), and Quỳnh Lâm (Vietnam)



A satellite exhibition from Cyprus returning “home”, rerescaping showed works by former LIA fellows made in Cyprus after their fellowship in Leipzig creating their own residency exchange on the island

using these forms to represent herself through different personas and characters, having received intense training at The Centre for the Less Good Idea Johannesburg. Natalie Paneng said: “I stayed for three months in Leipzig. The LIA programme provided opportunities to really get to know the city. I learned how to move in it, navigate myself within this new world I encountered and how to cooperate with other artists at the Spinnerei. I am thankful for having been given this possibility.”

**RERESCAPING –**  
former LIA fellows reuniting and  
showing in archiv massiv Spinnerei  
July 29<sup>th</sup> – August 27<sup>th</sup>

Former Nordic Leipzig residents and Goethe-Institut fellows in 2021, **Caroline H. Thon** (Denmark), **Atli Bollason** (Iceland), and **Nicolò Brezza** (Italy), showed their works created during their one-month residency in **Cyprus** in 2022, supported by LIA colleague **Christina Papakyriakou** (Cyprus). This international artist partnership displayed works created in Cyprus and Leipzig, reflecting an ongoing curiosity and openness towards each other’s practices and cultures.

Thank you to the **Goethe-Institut** for their long-time support of Nordic Leipzig.



## REFRACTION Short Film Screening, Luru Kino January 19<sup>th</sup>

**REFRACTION** was a screening event hosted by Michael Ludwig in the LURU cinema featuring three short films produced by former LIA residents **Andrea Garcia Vasquez (USA)** and current LIA artist in residence **Eddie Wong (Malaysia)**, and the artist in residence at HALLE 14 **Razi Uddin (Pakistan)**.

The three addressed issues such as memory, AI, destruction, home, personal narratives, nature, and colonialism. The screening was followed by a panel discussion and Q&A with the three visual artists as well as the artist and researcher **Dr. Filipa Pontes**, moderated by **Marina Díaz Molina**.

LURU cinema – film screening, discussion and Q & A session with Eddie Wong (Malaysia), Andrea Garcia Vasquez (artist & former LIA fellow), Raddi Uddin (Pakistan), Dr. Filipa Pontes (researcher Grassi Museum of Ethnology Leipzig), moderated by Marina Díaz Molina

### But An Archive Of What?

**Andrea Garcia Vasquez** (USA/Venezuela), in collaboration with **Carla Cerda**, 2019, Single Channel + Sound, 15:21 min

### Portrait of the Jungle People

**Eddie Wong** (Malaysia)  
2022, Single Channel + Sound, 15:00 min

### A Train to Home

**Raddi Uddin** (Pakistan)  
2022, Single Channel + Sound, 7:37 min



Jel Suarez (Philippines) giving a talk and book presentation at Halle 14, Ulrich Schneider (former Director Bibliotheca Albertina) joining in.

## Book as ... Art, Concept, Idea, metaphor, Form, Object, Space, Performance 4\_Halle 14 January 23<sup>th</sup>

**Jel Suarez (Philippines)** organised a roundtable discussion on artist's books in conversation with **Jenny Starick (Librarian at HALLE14)** and the audience at HALLE 14 – Centre for Contemporary Art.

As part of her artistic research, Jel Suarez spent her first month at LIA surveying the artists' books collection in Leipzig and how these are recognized and collected. How do artists, libraries, and institutions respond and see the future of artists' books? **Prof. Dr. Ulrich Schneider** (Former Director of the University Library Albertina) attended the event.



Léontine Meijer-van Mensch (Director of the State Ethnographical Collections of Saxony/GRASSI Museum of Ethnology) and Stefan Rösse (Commissioner for Foreign Cultural Policy at the Federal Foreign Office of Germany) with other guests during the opening of the Winter Gallery Tour

## T(A Â)CHE – The Task of the Stain part. 2 Grassi Museum of Ethnology January 25<sup>th</sup>

**The artist in residence, Sobukwe Mapefane (Lesotho), performed at the GRASSI Museum of Ethnology with Hammam El Mamo Alawan and Adam Harfous.**

*We find ourselves tracing the answers, looking for the right questions, trying to find ways to expand the means of knowledge production, to extend the imagination to dimensions beyond language, sympathy, geography, and compassion.*

*Searching for the beyond, for the change to come, we choose many different paths that, despite their verity, have been crossing, giving us the possibility to converse and to work together.*

*We are working with Performance to document these crossings, researches, and talks, in an attempt to activate the various forms of esoteric cultural practices and modes of knowledge production while dealing with the issues of curation, the geographies of imagination, home, and co-existence."*

Sobukwe Mapefane (Lesotho)

# Talk

## at the Winter Gallery Tour

The panel was organised and moderated by Sobukwe Thulasizwe Mapefane (Lesotho, b. 1993), a LIA fellow specialising in fine art photography, performance art, creative direction, sculpture, and filmmaking. During the panel, Mapefane discussed the importance of connecting various art disciplines, documenting and preserving culture, representation, modern and contemporary African art, and the significance of stories as reflections and indicators of history. He also emphasised the significance of art in promoting discourse, with his research focusing on subaltern studies, the geographies of imagination, the need to transform indigenous knowledge into intellectual property, deconstruction by Derrida, and the creation of modes of dis-othering.

He addressed the following themes during the panel discussion:

- How can deconstruction be applied in curatorial practices, museums, galleries, academia and cultural institutions?
- What possibilities lie behind applying universality in art education when considering knowledge production?
- In my research, I propose that "empathy brings the possibility of ethnographic, etymological and epistemological infidelity, an opportunity to betray the machine." What are your thoughts on this?
- Another theory I am proposing is "imperatives to migrate/evacuate the tertium quid from the chateau en marge," which speaks to building modes of dis-othering to realise new imaginations for the future. What would that look like in your practice, and what would you like to contribute to this developing theory? What dis-othering tools do you see as being important in your practice?

Isabel Lewis, Filipa Pontes, Adam Harfouch, Hammam Alawan, Lena Geuer, and Anna-Louise Rolland joined Sobukwe Mapefane in discussion on his panel.



Andrea Garcia Vasquez (artist & former LIA fellow USA/Venezuela) during the LIA discussion at the Spinnerei Winter Gallery Tour 2024

**Isabel Lewis** (Dominican Republic, b. 1981) is a theatre, dance, and music artist. Through her work, she has expanded the realm of contemporary art by introducing the concept of “Occasions.” Employing persistent experimentation and research methods rooted in bodily experiences, she creates alternative forms of sociality involving both human and non-human entities. She considers the classification of sensory perceptions inherent in every format, transforming how we approach formats into a highly political question. Through her studies in literature and philosophy and her artistic roots in dance, Isabel Lewis draws on an expanded understanding of choreography. At the core of her collaborative practice lies a focus on affective bodily experiences engaging all the senses. She gained recognition for her work “An Occasion hosted by Isabel Lewis,” featured at the 2014 Biennale de l’Image en Mouvement at the Center d’Art Contemporain in Geneva and the Frieze Art Fair London. Isabel Lewis has been a Professor of Performance at HGB Leipzig since 2021.



LIA panel discussion at the Spinnerei Winter Gallery Tour 2024 – the panel members swoping places with the guests

**Filipa Pontes** (Portugal, b. 1978) is a visual artist with a Ph.D. in Fine Arts in Practice from the Faculty of Fine Arts at the University of Lisbon (FBAUL). She specialises in contemporary drawing and works as an independent researcher and curator. Postcolonial theories, decolonial thinking, and feminist critical theory shape her work. Filipa is interested in exploring the intersection of art and society through experimental research processes. Her professional and artistic journey has taken her across diverse cultural landscapes, including projects in Portugal, Spain, Brazil, Mozambique, China, Norway, Estonia, and Germany. Currently residing in Leipzig, Germany, Filipa contributes her expertise to the Grassi Museum of Ethnology, actively participating in the activities program of the Re. Inventing Grassi exhibition.

**Adam Harfouch**, also known as MEREUM (Syria, b. 1996), is an interdisciplinary artist currently studying at the Academy of Fine



Anna-Louise Rolland during the panel discussion together with frequent LIA guests

Arts (HGB) in Leipzig. His diverse work encompasses light, film, performance, and sound art, creating immersive multisensory experiences. MEREUM's artistic approach challenges conventional notions of exhibition and choreography by seamlessly blending music, collective performance, and installation. Through his unique perspective, he invites viewers to engage with art deeply and meaningfully, pushing the boundaries of artistic expression and unlocking transformative experiences. Hammam Alawam (Syria, b. 1995) is a Germany-based artist currently studying Performative Arts and Photography at the Academy of Fine Arts (HGB) and is preparing to complete his diploma in July 2024. His work encompasses body movement, sculpting with the body, text, poetry, and photography, exploring themes such as different forms of archiving (viewed as a present activity rather than an afterthought) and relationships with the surroundings (body schemata/body configuration in relation to space). He also challenges structures that reproduce the past in futuristic forms.



Sobukwe Thulasize Mapefane (Lesotho) speaking at the panel discussion organised by him during the Spinnerei Winter Gallery Tour 2024, Ovid Houary behind

**Lena Geuer** (Germany, b. 1985) is a research associate at the Institute of Art and Musicology at TU Dresden, specialising in modern and contemporary art in Latin America. She earned her Ph.D. at Heinrich-Heine University in Düsseldorf, focusing on "Materiality and Production." Geuer's research spans visual arts from Latin America, particularly Argentina, as evident in her dissertation, and extends to postcolonial theory, gender studies, transcultural processes, theories of perception and the intersection of art and ecology in her Habilitation Project. With a solid academic foundation, including a Bachelor's degree from Albert-Ludwigs University Freiburg and a study of International Art Management at CIAM, Cologne, Geuer possesses a comprehensive understanding of art, culture, and management, establishing her impactful presence in art and cultural studies.

... and **Anna-Louise Rolland** (Germany, b. 1980).

# St Nicholas at LIA



# Workshop



# Etching

## Collaboration with Ho Chi Minh City, Nordic Leipzig and African Leipzig II

*Nordic Leipzig was a project supported by the Goethe-Institut resulting in Amalie Gabel (Denmark), Charles Young (UK), Heikki Kaski (Finland), Johanna Oskarsson (Sweden), and Linda Morell (Sweden/Norway) joining LIA for the spring etching symposium, which also included LIA fellow Dawoon Jung (Korea/Japan). Vlado and Maria Ondrej hosted these six artists in their Atelier for Contemporary Etching in Leipzig, giving them a rare opportunity to learn the unique etching medium. We followed a centuries-old tradition of producing and publishing contemporary art. The motifs are scratched (or etched) by hand into metal and printed on hand-made paper.*

*Amalie Gabel used relief printing combined with drypoint carving on plastic panels. Charles Young printed the matrices from paper as embossed prints on hand-made paper. Heikki Kaski, an experienced photographer, created a coloured photographic template using the photogravure technique with our help. Johanna Oskarsson also chose the photogravure technique for her motif of a church. Linda Morell, a sculptor, familiarised herself with the two-dimensional techniques of soft-ground etching and line etching and created magical floral motifs on paper. Dawoon Jung experimented with colour etching and made three large printing plates (blue/red/yellow), which were then printed on top of each other in one process, resulting in a superb colour etching.*

*We have been a cooperative partner of the Leipzig International Art Programme (LIA) for a long time. We enjoy providing the artists the space to immerse themselves in the gravure printing technique and express themselves artistically in our workshop. With our artistic and technical know-how, we produced a small, exclusive edition of hand-made etchings*



Sobukwe Mapefane (Lesotho), Thalente Khomo (South Africa) and Nkosinathi Tembe (Eswatini) with Maria Ondrej (print maker) looking at the printing results after the international workshop

*for the above residents. After the print-making symposium, the artists took the etchings to their homeland for exhibitions.*

*One of these exhibitions took place in Ho Chi Minh City in 2022 at the German House. Contemporary works by Leipzig artists and artists from the Pacific region created in our studio over two years were presented there.*

*We had an intensive artistic exchange with artist Quỳnh Lâm (Vietnam) in the year after the beginning of the sister city partnership between Leipzig and Ho Chi Minh City. She joined our workshop for two months. She created art from the water cycles of the Saale Elster canal and the Pleiße River in Leipzig in an effort to unite the two.*

*The German Federal Foreign Office generously supported African Leipzig II, which took place during the winter season. Nkosinathi Tembe (Eswatini) and Sobukwe Mapefane (Lesotho) broke into familiar territory with their etchings created here in Leipzig. They had previously worked with the technique of etching and got to know and discovered the method of “verniss mou etching” here in Leipzig. Tholente Khomo (South Africa) made a gravure print for the first time with her photogravure. This cooperation benefits artists of all mediums by teaching them broader possibilities to express themselves in different matters. Knowledge is transferred on both sides. Furthermore, this collaboration creates contacts enabling cultural encounters and often friendships.*

Maria Ondrej (Master Etcher)

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→ p. 166

**Amalie Gabel**  
**Untitled**  
**2023**  
Soft plate cut/drypoint

Paper: 68,5 x 50 cm,  
motif: 68,5 x 50 cm  
Hahnemühle Alt Worms white, 300 g/m<sup>2</sup>  
Edition: 7

→ p. 167

**Johanna Oskarsson**  
**Nothing but future ruins,**  
**material for the next layer**  
**2023**  
Photogravure/drypoint

Paper: 70 x 50 cm,  
motif: 48,5 x 28,5 cm  
Hahnemühle Alt Worms white, 300 g/m<sup>2</sup>  
Edition: 7

→ p. 168

**Dawoon Jung**  
**Untitled**  
**2023**  
3 colour etching line etching/  
drypoint/aquatint

Paper: 70 x 50 cm,  
motif: 50 x 40 cm  
Hahnemühle Alt Worms white, 300 g/m<sup>2</sup>  
Edition: 7

→ p. 169

**Linda Morell**  
**Untitled**  
**2023**  
Verniss mou/Aquatinta

Paper: 70 x 50 cm,  
motif: 49,5 x 33 cm  
Hahnemühle Alt Worms white, 300 g/m<sup>2</sup>  
Edition: 7

→ p. 170

**Heikki Kaski**  
**Untitled**  
**2023**  
4 colour - Photogravure

Paper: 70 x 50 cm,  
motif: 27,5 x 43 cm  
Hahnemühle Alt Worms white, 300 g/m<sup>2</sup>  
Edition: 7

→ p. 171

**Stefan Guggisberg**  
**08.09.19**  
**2024**  
2 colour photogravure

Paper: 70 x 50 cm,  
motif: 28 x 41,5 cm  
Hahnemühle Alt Worms white, 240 g/m<sup>2</sup>  
Edition: 7

→ p. 172

**Charles Young**

**KANAL**

2023

Material printing/embossing

Paper: 70 x 50 cm,  
motif round: diameter 22,5 cm  
Hahnemühle Alt Worms white, 300 g/m<sup>2</sup>  
Edition: 7

→ p. 173

**Quynh Lâm**

**The Map Is Not the Territory**

2023

Photogravure/coloured

Paper: 49,5 x 67,5 cm,  
motif: 49,5 x 67,5 cm  
Hahnemühle Alt Worms white, 300 g/m<sup>2</sup>  
Edition: 7

→ p. 174

**Nkosinathi Tembe**

**Untitled**

2024

Photogravure

Paper: 70 x 50 cm,  
motif: 30 x 21 cm  
Hahnemühle Alt Worms white, 300 g/m<sup>2</sup>  
Edition: 7

→ p. 175

**Sobukwe Mapefane**

**Untitled**

2024

Line etching

Paper: 70 x 50 cm,  
motif: 35 x 23,5 cm  
Hahnemühle Alt Worms white, 300 g/m<sup>2</sup>  
Edition: 7

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**Thalente Khomo**

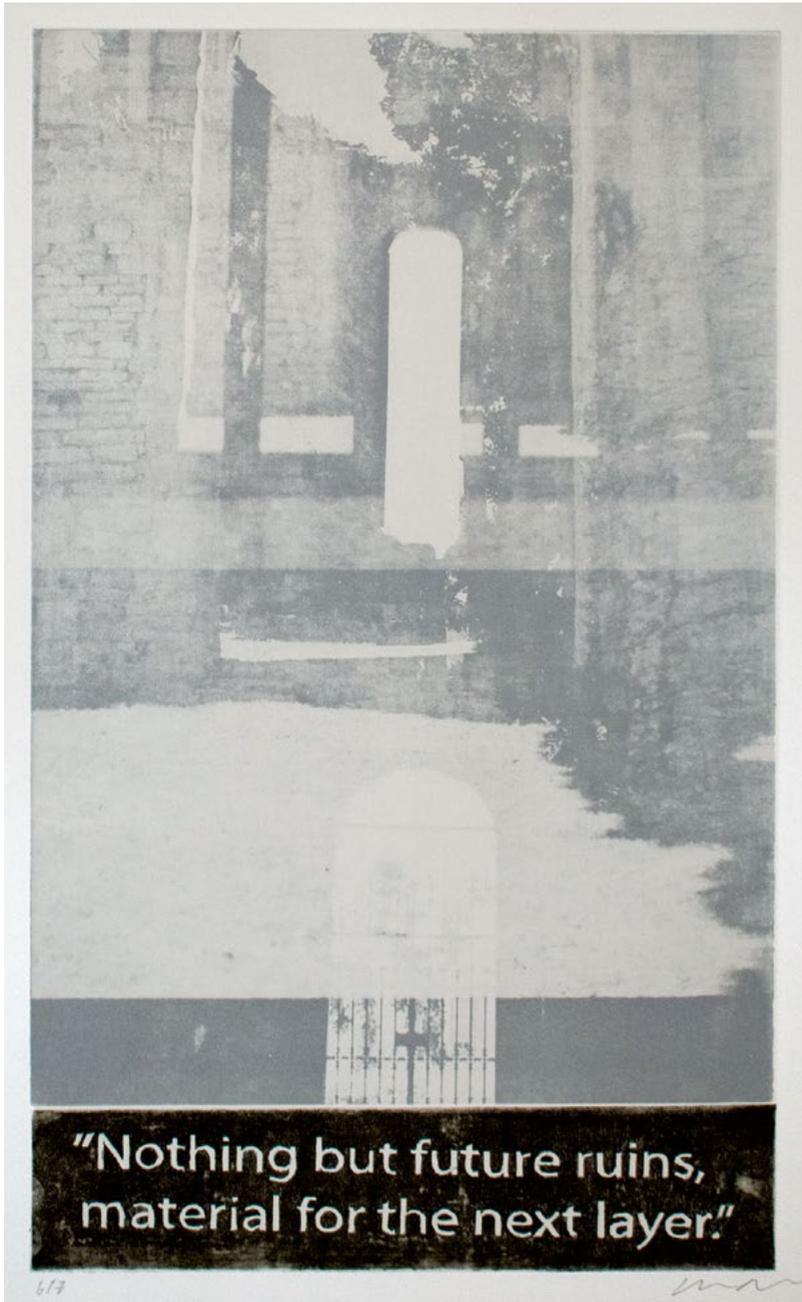
**Umnikelo**

2024

2 colour photogravure

Paper: 49,5 x 67,5cm,  
motif: 41,5 x 27 cm  
Hahnemühle Alt Worms white, 300 g/m<sup>2</sup>  
Edition: 7









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KAME

2007 2003  
2003





## City Life/Arts Johannesburg

### African Leipzig Project: African and German artists exhibit together in Maboneng

Sometime last year, I met two excited young women at the opening of an exhibition at a Parkhurst-based gallery in Johannesburg. As I noticed their exuberance and a general sense of being in a good space, I got curious about who these young women were. I learned that they had just graduated from Wits University with degrees in fine art. But more importantly, both were excited to have recently completed an artist residency programme in Germany. As I spoke to them, I realised that this programme they were discussing had transformed their lives tremendously.

Indeed, my conclusion was confirmed at a subsequent meeting we had at a Rosebank Coffee shop a few days later, where it became apparent to me that this residency was more than a space where they could practise their art; it offered the participants an opportunity to connect and collaborate with other artists from Germany and learn from each other. The two South African artists also had a chance to learn about German society. They even squeezed in, amid a tight working schedule, a trip to neighbouring Switzerland.

I also found the influence of their art practice quite intriguing, especially the one artist who is South African born with Taiwanese roots, as her parents were part of the wave of Taiwanese migrants that came to South Africa after the country attained freedom in 1994, most of whom we could see trading in clothes in the streets of Johannesburg CBD. That is before they were replaced by African immigrants from the rest of the African continent in subsequent years as the Taiwanese traders moved into big business in South Africa, such as opening restaurants, shops in shopping centres, and operating in other sectors of the South African economy, such as operating manufacturing factories and the export business.

As fate would have it, I had yet another encounter with Tzung-Hui Lauren Lee on Saturday, and I immediately remembered what she had told me about her art practice last year. It is that, although she was educated at Wits, and for all practical reasons, she is South African, having been born and grew up here, and has very little in the form of memory to offer regarding her Taiwan-



Anna-Louise Rolland, Jesko von Samson, Bronwyn Lace, and Maria Ondrej

ese roots, even though she has since visited Taiwan a few times, she chose to practise her art within the realm of Chinese tradition. She focuses specifically on her Buddhist religion.

“We have met before, sometime last year,” she told well-known art dealer and art book publisher David Krut as he introduced us at the opening of the exhibition African Leipzig, a group exhibition, at The Less Good Lounge, The Centre of Less Good Idea, Arts on Main, in Maboneng on Saturday, April 15, 2023.

I felt a bit uncomfortable because, since our last meeting, I had been hesitating to publish their story. I needed something to anchor the story on, and this exhibition was it. On Saturday, she told me that her friend, Hemali Khoosal, could not be there as she is now studying for a Master’s degree at Gold Smith in the UK. “We are always in touch, and I will also go and study there next year,” she told me.

Having commenced in February 2022 and concluded in February 2023, African Leipzig is a project between the South African organisations, The Centre for Less Good Idea and David Krut Projects and LIA-Leipzig International Art Programme.



Guests, dignitaries, and students at the opening of the African-Leipzig exhibition

African Leipzig is a residency program that promotes collaboration and innovation among artists from different continents and cultures. The program encourages artists to bring their unique disciplines and ways of working to the process, with a particular focus on working within the digital realm, including video, performance, media, and sound art. Each artist spends three months in studios located within a large regenerated factory that was once the largest cotton spinning mill in Europe. Today, the factory provides studios for over 100 artists and numerous commercial art galleries.

"I started the residency in my last year at university in 2007. I studied art history and culture. In 16 years we have since had over 500 artists in residency from all over the world working in our five studios in Leipzig. It has been such a great experience witnessing artists from different backgrounds and cultures collaborate," Anna, founder of LIA-Leipzig International Art Programme, who travelled from Germany to open the exhibition, told CityLife/ARTS in an interview.

The site has an ominous history and a complex relationship with Africa. It developed out of and continues to be implicated in

the history of colonialism and extraction in Africa by Germany. However, for the participating artists, this was not an overt provocation throughout the residencies but rather served as a possible point of entry into the myriad explorations and collaborations.

“Very interestingly, Leipzig is just like Maboneng. It is this massive structure that is a former cotton factory, that has been transformed into art studios and galleries, in the same transformation that happened here in Maboneng,” Bronwyn Lace, Director of The Centre for Less Good Idea, told me. During the residency, she visited the place twice.

“Interdisciplinary collaboration, play and a hybrid analogue and digital approach to the etching process were some ways of working that emerged through the residency processes. The artists also engaged with the museums and galleries in the area, immersing themselves in the daily life of Leipzig and its surroundings. One in particular, The Museum of Druckkunst Leipzig, is a unique institution that documents the earliest printing methods for books, engraving and etching presses. It is both a museum and a printing workshop mainly used by artists.

Hosting the artists who made their prints in our studios, Vlado and Maria Ondrej Atelier für Radierung, was a pleasure for us, as we witnessed them collaborating and experimenting. The studios are housed in my father’s printing company,” said Maria Ondrej, who also flew from Germany to attend the opening of African Leipzig.

The etchings on exhibit by African Leipzig bear the markings, gestures, and reflections of the twenty artists who participated in the residency programme. In this way, each artwork functions as a record of engagement—collaborative and free-spirited experimentation with the generative process of printmaking,” the curators state in their curatorial note accompanying the exhibition.

Where do you go from here with the African Leipzig Residency programme?

“We are happy to announce that the residency programme will continue, and as the Embassy of the Federal Republic of Germany, we are excited to announce that the German Federal Office, will sponsor more artists from Africa to attend the art residency,” said Jesko von Samson, Counsellor at the Cultural Affairs at the Embassy of the Federal Republic of Germany in Pretoria, who spoke on behalf of the Ambassador, whom he said could

not attend due to other commitments. “I know that the Ambassador would have loved to attend, especially because he is a scholar of African history, having studied African history,” von Samson added.

In a side-line interview with CityLife/ARTS, Samson revealed that this time, they were expanding the scope of the pool of participating artists to the southern African region.

“This time, besides South Africa, we are also going to involve artists from Lesotho and Eswatini. The decision to extend the residency sponsorship was actually made last week.”

So, here you get artists from Lesotho, South Africa, and Eswatini. You better prepare your portfolios and look out for the next call for the African Leipzig project under the auspices of the LIA – Leipzig International Art Programme.

The following twenty artists from South Africa (9), Ethiopia (1) and Germany (10) are part of the African Leipzig exhibition, which ran until May 31, 2023: Katherine Bull, Freshwoyen Endrias, Roxy Kaczmarek, Hemali Khoosal, Bongile Lecoge-Zulu, Motlhoki Nono, Natalie Paneng, Oupa Sibeko, Tzung-Hui Lauren Lee, Xhanti Zwelendaba, Sebastian Burger, Silke Koch, Bjorn Melhus, Maria Ondrej, Vlado Ondrej, Ramona Schacht, Jana Schultz, Maria Schumacher, Raul Walch, and Angelika Waniek.

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African Leipzig group exhibition ran from 15<sup>th</sup> April to 31<sup>st</sup> May 2023, at The Less Good Lounge, The Centre for Less Good Idea, Arts on Main, 264 Fox Street, Maboneng.  
Edward Tsumele, CityLife/ARTS Editor

# Thank you.

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The Spinnerei in winter

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LIA main partner



Vlado & Maria Ondrej  
Atelier für Radierung





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Oupa Sibeko