

Report

2024

Leipzig
International
Art Programme

2024 Report



Biking to work, the Spinnerei morning begins.

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Dear Artists & LIA friends,



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

2024 was a special year. We continued our research on post-colonial subject issues, and for the first time, we hosted artists from the Caribbean. Jany Batista (Cuba) was particularly close to our hearts, as Leipzig, the headquarters of the LIA programme, was once part of the former GDR. We wanted to make the transition from communism to post-communism particularly tangible for her.

The year began with a lively panel discussion during the **Winter Gallery Tour**, which invited Leipzig's international diaspora to speak about art and culture on an equal footing with directors, curators, and representatives from the Federal Foreign Office and the Grassi Museum.

This format of public panel discussion continued in September, when artists from the **Caribbean** gathered at LIA to publicly discuss **postcolonial issues**. One key point raised by Elechi Todd (Trinidad) was how difficult it is to define one's cultural identity when one is socialized within a foreign system and its language,

for instance the British school system using English to articulate ideas.

All of this is formative and cannot be ignored or undone. The sensitivity and awareness of what is truly one's own, versus what has been inherited or imposed, is worthy of deeper discussion – but it requires reflection from multiple perspectives. All participants agreed that any such discussion must begin with an awareness of the topic, careful listening, and a willingness to consider complexity in historical contexts.

In **February**, Frederike Berje from the Goethe-Institut Cairo visited LIA following her participation in the Berlin Biennale. LIA fellows and staff engaged in intensive conversations with her about **cultural policy, art, culture, and war**. Many participants found it problematic that art and cultural events are increasingly co-opted by political agendas, which ultimately calls the freedom of art into question.

The **Spring Gallery Tour** was a major celebration as Adam Michálek's entire class from the Faculty of Fine Arts in **Brno** visited and helped set up Adam's exhibition, a walk-through performance space in his studio in which the viewer could actively participate.

The **LIA Summer Show** made space for large-scale painting for-

mats, as Mitja Ficko (Slovenia) returned to LIA for the fifth time. Our project **Ecologies of Water**, in partnership with Ho Chi Minh City, was launched for a second time. Chi L. Nguyễn collaborated with various Leipzig-based companies who provided her with professional materials for her large-scale installation, a wonderful example of interdisciplinary exchange in a supportive city.

For the first time, the **f/stop – Festival für Fotografie** collaborated with LIA, along with the Embassy of the Netherlands, inviting Oxiea Villamonte (The Netherlands). She worked on a site-specific project around the Leipzig punk scene and exhibited her photographs at the Museum of Fine Arts Leipzig.

The **September Gallery Tour** was particularly special. The **Caribbean fellows**, along with Alice Penda (Cameroon), showcased their projects, supported by the German Federal Foreign Office. Jany Batista performed several times and offered sensitive contributions on the subject of freedom. Elechi Todd recreated a maxi taxi from Trinidad, inviting the public to "get on the bus," while Anna Gibson (Barbados) painted and sewed giant textile narcissi.

Alice Penda reflected on the impact of **Germany's colonial legacy**,

140 years after the signing of the Germano-Duala treaty, as Cameroon was once a German colony. Thanks to the commitment of the German Embassy in Trinidad, various press articles were published, making the exchange visible throughout the Caribbean.

The **final exchange of the year** continued our long-standing **Southeast Asian partnership**. Candrani Yulis (Indonesia) explored the theme of fast fashion, sparking lively dialogue with Leipzig residents about their own culture of consumption by displaying abandoned clothing during the Winter Gallery Tour. Thùy Anh Đặng (Vietnam) created work that revived enthusiasm for discarded GDR children's books. There was also a collaboration with the Dresden Botanical Garden on Izat Arif's (Malaysia) project about betel pepper.

Additionally, **a site-specific film** was made by Hugo Hernqvist (Sweden) about the mining regions in Leipzig, the miracle of electricity, and the far-reaching effects of German energy policy in Europe today. This exchange derived from our long term exchange with the Nordic European Goethe-Instituts and resulted in the local support of Konstforum in Skåne supporting Swedish artists from the region including a final presentation at the Konsthall Malmö.

We cordially thank **Thomas Girst and BMW**, who have been our main sponsor since 2007. This support allowed us to grow and shape our identity from the very beginning. It gave us the freedom to think, create, and experiment, as well as the stability to thrive. We have been truly grateful for this long-standing partnership. 2024 marked the final year of this generous support. It was a wonderful celebration of diverse cultures coming together at LIA. **We extend our heartfelt thanks to all the helpers, creatives, and idea generators, and to the artists who generously shared their thoughts, with us and about us, and about Leipzig.**

Kind regards,
Anna-Louise Rolland &
Marina Díaz Molina



Anna-Louise Rolland & Thomas Girst at Akademie der Künste Pariser Platz Berlin – thank you for your continuous support since 2007

Partners & Fellowships



Conversation at the German Foreign Federal Office: M. Diaz, J. Batista, A. Babados, A. Penda, E. Todd, J. Wegner, S. Diehl, G. Münzel, A.-L. Rolland

Preface by our main partner

On behalf of BMW, we are delighted to browse through this year's Leipzig International Art Programme Report – a document that reflects the power of art, intercultural exchange and boundless creativity at the heart of this unique initiative.

As a company that has been committed to arts and culture for over five decades, we are proud to have supported the Leipzig International Art Programme from the very beginning. For us, art is not only a form of expression, but also an important driver of innovation and social change. In a world that is increasingly characterized by challenges and fragmentation, art offers a transformative power that connects people and enables new perspectives. Whether through the Leipzig International Art Programme, the BMW Photo Award Leipzig, the Preis der Nationalgalerie or BMW Open Works by Frieze, our extensive collaborations with museums and art academies in Leipzig and around the world are important cornerstones of the BMW Group cultural Engagement.

The Leipzig International Art Programme is an outstanding platform where artists come together to develop their visions and ideas and contribute to a global dialog. This creative exchange not only produces impressive works, but also valuable relationships and a shared understanding of the diversity of human experience.

This report gives us a unique insight into the artistic processes and results of this programme. It documents not only the diversity of creative approaches, but also the inspiring stories of the artists who have broken new ground in the art world with their work.

Prof. Dr. Thomas Girst
Head of BMW Group Cultural Engagement

Céline Cettier
Spokesperson BMW Group Cultural Engagement



German Federal Foreign Office

Sustainability and Long-Lasting Cultural Relations: A Caribbean–Cameroonian– Southeast Asian Environmental and Postcolonial Exchange Project

In 2022/2023, the German Federal Foreign Office supported the *African Leipzig* initiative, welcoming ten fellows from South Africa and Ethiopia to LIA, followed by an extended exchange programme involving artists from Lesotho, Eswatini, and South Africa. For 2024, a new call *Caribbean–Cameroonian–Southeast Asian Leipzig* was published.

The programme focused on environmental concerns in Southeast Asia and postcolonial research in the Caribbean and Cameroon. Artists from **Barbados, Trinidad, Cuba, Cameroon, Indonesia, Malaysia, and Vietnam** were selected by an international jury based on their project proposals. The Southeast Asian region was already involved in previous collaborations, as the Federal Foreign Office and the Goethe-Institut had supported the **REFLEKT** project at LIA; this new call represented a logical continuation of that cooperation.

In 2024, *Caribbean–Cameroonian–Southeast Asian Leipzig* became a reality. It marked the first time Cameroon, as well as **Cuba, Barbados, and Trinidad**, participated in LIA exchanges, alongside artists from **Indonesia, Malaysia, and Vietnam**, who continued the momentum of the Southeast Asian partnership developed in recent years.

Supporting Caribbean artists had long been a wish of LIA since former LIA resident **Michelle Eistrupp** (Denmark) and **Christopher Cozier** from *Alice Yard* in Trinidad met with **Anna-Louise Rolland** during a conference in Oslo in May 2019. *The Sea is History: Discourses on the Poetics of Relation*, organised by the Museum of Cultural History in collaboration with the



Fellows of the Federal Foreign Office at Bebelplatz Memorial Berlin where the Nazi book burning took place in 1933

finde dieses Bild superschwierig. Da kommt rüber: yo man, Bücherverbrennung!

Beim alten war wenigstens die Dame vom AA mit drauf + die Architektur. Hier ist kein AA im Bild.

BU ist gekürzt

Goethe-Institut. It was an international conference exploring cultural history, contemporary art, museums, and poetry. It sparked the desire to initiate an exchange with the Caribbean.

The LIA open calls focusing on environmental and postcolonial themes received wide international attention, and the jury selected eight artists to take part in the programme. Each artist produced an etching at **Thomas Siemon's Carpe Plumbum print workshop** at the Spinnerei and received instructions in relief printing techniques.

Programmes & Fellows

supported by the German Federal Foreign Office

Caribbean–Cameroonian– Southeast Asian Leipzig

A cooperation with the **Goethe-Institut Cameroon & Malaysia** as well as *Alice Yard, Trinidad*

Africa–Cameroon

Alice Penda (2024)

Caribbean

Jany Batista (Cuba, 2024), Elechi Todd (Trinidad, 2024),
Anna Gibson (Barbados, 2024)

Southeast Asia

Candrani Yulis (Indonesia, 2024/2025), Izat Arif (Malaysia, 2024/2025),
Thùy Anh Đặng (Vietnam, 2024/2025)

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 Schumacher, Ramona Schacht, Raul Walch, Sebastian Burger, Silke Koch**

Pacific-Leipzig

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 Nguyễn 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**



Ho Chi Minh City

Ecologies of Water – City twinning Ho Chi Minh City & Leipzig



Maix Mayer with his work produced during his Ho Chi Minh City fellowship and Nguyễn Linh Chi (HCMC) in front of Maix Mayer's work at gallery Eigen+Art Leipzig

The project connects cultural institutions and Leipzig-based companies with artists from Ho Chi Minh City. For this bilateral exchange, the Sàn Art Gallery and Goethe-Institut in Ho Chi Minh City entered first place into a partnership with LIA in 2023. The Office for International Affairs, Deutsch-Vietnamesisches Haus, Aone Deutschland AG, Tilia GmbH and Kommunale Wasserwerke, all based in Leipzig, supported this first initiative. In 2024, the Leipziger Messe kindly continued the support of the Kommunale Wasserwerke and became a strong backbone of the project.

Since 2020, LIA has maintained a longstanding exchange with Southeast Asia through cooperation with the local Goethe-Instituts and the German Federal Foreign Office. In 2023, **Maix Mayer** (Leipzig) was invited to Ho Chi Minh City for one month by the Sàn Art Gallery. In return, LIA awarded a scholarship to



Nguyễn Linh Chi explaining her work to her donor Alexander Redeker, Deutsch-Vietnamesisches Haus / Aone Deutschland AG Leipzig during a studio visit

Quynh Lam (Ho Chi Minh City). She spent two months in Leipzig and produced an etching in the Vlado & Maria Ondrej Studio for Contemporary Etching. Maix Mayer and Quynh Lam subsequently exhibited together at the Spinnerei archiv massiv in Leipzig in July 2023. **Nguyễn Linh Chi** was the second LIA scholarship holder of the 2024 programme. The artists have so far dealt with the artistic, scientific and technological aspects of the conservation and regeneration of ecosystems on the subject of water, but also with forms of storytelling by researching myths and narratives on site. **Vicente Arrese** (Leipzig) took part in A. Farm International Art Residency in Ho Chi Minh City in return. The bilateral exchanges promote interdisciplinary dialogue, reflection, research and professional networking opportunities on both sides.

Programme Fellows

Quynh Lam (2023) nach Leipzig & **Maix Mayer** nach Ho Chi Minh City
Chi L. Nguyễn (2024) nach Leipzig & **Vicente Arrese** nach Ho Chi Minh City

Brno

A city twinning exchange between the Brno University of Technology and the Office of International Affairs Leipzig



For the Spring Gallery Tour in April, the students of the entire degree programme of the Brno University of Technology Fine Arts visited the scholarship holder Adam Michálek on the occasion of the opening of his studio, from left to right: David Buriánek, Adéla Kočíčková, Lenka Klodová, Karolína Raimund, Jan Rajmont, Erika Mrtvá, in front Adam Michálek and Anna-Louise Rolland

In 2020, Leipzig and Brno (Czech Republic) initiated a city twinning 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 (Office for International Affairs), five Czech artists have been awarded residencies at LIA.

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 the graduation at the University of Technology in Brno. The exchange between Leipzig and Brno-based artists fosters the development of ideas and friendships.

In 2024, **Adam Michálek**'s residency culminated in a public performance titled Cotton Mill, presented during the Spring Spinnerei Gallery Tour. In this immersive piece, the audience became active participants, experiencing a range of sensations and narratives shaped by Adam's personal observations and experiences in Leipzig. As part of the exhibition Cotton Mill it stood out as a unique exploration of interaction, perception, and lived experience. Furthermore, Adam enjoyed the support of all his faculty colleagues and teachers in Leipzig for the opening.

I arrived in Leipzig very early and was fascinated immediately. The residency stay was wonderful as was the care we got, giving us enough space and activities for us to grow. My stay was made possible by the Faculty of Fine Arts, Brno University of Technology, and my teachers and colleagues came at the end to see my final piece "Cotton Mill", a 2-day performance where unsuspecting visitors became the performers.

Adam Michálek

Programme Fellows

Martina Valchářová (2020), Jakub Tajovský (2020), Bohdan Sokur (2021), Helena Ticháčková (2023), Adam Michálek (2024)

New York

The School of Visual Arts New York City (SVA) and LIA – a sustainable partnership



Jeans O'Donnel, Inez de Brauw, Bella Ybarra, Simone Albers and Anna-Louise Rolland at the Liebermann Villa Berlin Wannsee

SVA is the oldest partner of LIA. The programme was initiated in 2010 by Tom Huhn, Chair of the Art History and BFA Visual and Critical Studies department and the honours programme coordinator, resulting in a fourteen-year partnership. Annually since 2010, the School of Visual Arts' honours programme announces the winners of the LIA residency scholarship.

The three- or six-month residency programme began with **Katie Armstrong** in September 2010 and has gone on to host eighteen 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 Max has continued living and working here. With the help of LIA, Max will cooperate with an Italian programme for professional restorers in 2025.

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 2024, **Jeans O'Donnel** and **Bella Ybarra** were awarded the LIA residency from May to July. They immersed themselves in Leipzig's dynamic artistic community, further developing their creative practices and exploring new ideas. Their residency concluded with a public exhibition at *archiv massiv*, located within the Spinnerei. As part of the LIA Summer Show, their works were presented alongside those of other international artists, highlighting their evolving artistic voices and the inspiration they drew from their residency stay.

*The SVA programme encourages young artists
to make work that engages more than just the eye;
to make work that engages us as thinkers.*

Tom Huhn

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), **Dylan Prince** (2020), **Max Kornfield** (2022), **Nia Del Pino** (2023), **Hank Bhatia** (2023), **Jeans O'Donnel** (2024), **Bella Ybarra** (2024)

Sultanate of Oman

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



Artists & donors in conversation: Dr. Wolfgang Zimmermann during a studio visit at Omani fellow Mays Al Moosawi

The STAL Gallery in Muscat (Sultanate of Oman) organised 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 participate in artist residencies at LIA. STAL Gallery also runs its own artist residency for national and international artists in Muscat, has a library, and organises various workshops.

Raiya Al Rawahi was the first Omani artist. Back after her LIA residency 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. **Mays Al Moosawi** is characterised by a profound focus on the female figure, which has become her signature subject matter. This emphasis stems from her unique perspective on women's societal experiences and beyond. Drawing inspiration from the stories, insecurities, and challenges women face in her community, Mays has made it her mission to provide a voice and insight into these women's genuine expressions.

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 different fields, including culture.

Programme Fellows

Raiya Al Rawahi (2016), **Abdulrahim Al Kendi** (2018), **Riham Noor** (2019), **Rawan Al Mahrouqi** (2019), **Salim Al Masoudi** (2023), **Mays Al Moosawi** (2024)

Cairo

Goethe-Institut and ARD Art Institution Cairo

A visitors' programme for Egyptian female curators and cultural professionals, organized by the Goethe-Institut on behalf of the German Federal Foreign Office, was hosted at LIA in spring 2022.

This informational and networking trip for seven female cultural managers and professionals from Egypt focused on the topic of cultural management from a female perspective. Among the participants was ARD, an art institution founded by Hana El-Beblawy in Cairo, which established an immediate connection with LIA.

ARD focuses on contemporary art within local and international contexts. Its diverse programme addresses socio-political and cultural topics through residencies, exhibitions, workshops, and other artistic activities. ARD aims to foster sustainable, open, and dynamic artistic exchange beyond traditional boundaries.

We cordially thank Frederike Berje (Goethe-Institut Cairo) for her kind and continued support.

Frederike Berje (Goethe-Institut Cairo) in a vivid LIA discussion about politics, art and culture



Korrektur bitte prüfen:

ARD specializes to one-month residency.

wohin? "to" from what?

... habe selbst gekürzt, so dass Bild passt.

In 2024, ARD Art Institution in Cairo, Egypt, and the Leipzig International Art Programme (LIA) in Germany launched an artist residency exchange, supported by the Institut für Auslandsbeziehungen (IFA). This collaboration provided an opportunity for two contemporary artists – Aida El-Oweidy from Egypt and Amelie Sachs from Germany – to engage with new artistic environments and further develop their practices.

In July 2024, Aida El-Oweidy completed a one-month residency at LIA in Leipzig. During her time there, she experimented with performance and explored how the relationship between reader and text can be disrupted. Her work was presented as part of LIA's summer exhibition "SEEING DOUBLE".

In October 2024, Amelie Sachs carried out a one-month residency at ARD in Cairo. She focused on photography as a tool for research and experimentation, engaging with the urban landscape and local culture. Her residency concluded with an artist talk and an open studio presentation.

During Amelie's stay in Cairo, both artists met to exchange experiences and discuss their practices. The residency provided valuable insight into the different cultural and artistic contexts in which they work and offered space for dialogue and reflection.

The exchange allowed both artists to expand their networks, engage with local art scenes, and explore new approaches within their fields. It served as a professional and creative development opportunity that contributed to their ongoing artistic practice.

Hana El-Beblawy
(Founder of ARD Art Institution Cairo)

Programme Fellows

Aida El-Oweidy (2024), Mahmoud Talaat (2024), Aya Sabry (2024)

Kunstforum i Skåne

LIA and Konstforum i Skåne residency project

Konstforum i Skåne works to strengthen the regional art field of southern Sweden by offering concrete tools to all those who in any way work with art. In a time of increased anxiety about the future due to political and economic pressure a forum is necessary – a neutral space for exchanging ideas and for having strategic conversations about cooperative methods to face challenges. *Konstforum i Skåne* organises practitioners in the art field in a database. This database is both for promoting collaboration between internal actors as well as demonstrating the dynamic range and substantiality/ volume of the field to decision-makers whose lack of insight can affect the conditions of art's existence.

In the autumn of 2023, we were contacted by the Goethe-Institut Stockholm regarding their search for co-financiers for the LIA Goethe-Nordic residency project. *Konstforum i Skåne* reached out to the Cultural Administration of Region Skåne to explore the possibility of co-financing, initiating a dialogue with the Goethe-Institut. As a result, Region Skåne generously funded a three-month residency for two artists, while the Goethe-Institut covered the costs of workshops and travel allowances. *Konstforum i Skåne* took the lead in the process, coordination, management, administration, marketing, and organisation of the project.

In May 2024, an Open Call was published through all our channels, resulting in good outreach and over 30 applications. A jury composed of representatives from LIA and the Goethe-Institut selected **Hugo Hernqvist**, who commenced his residency at LIA in November 2024. The second Open Call was announced in July 2024, receiving another 30 applications. The jury subsequently selected **Erland Rødsten**, whose residency began in February 2025. Both residencies have been fruitful, with both the artists and residency hosts reporting positive feedback.

Konstforum i Skåne was responsible for the graphic design of the Open Call and other promotional materials. Information about the residency, LIA, and the Spinnerei was disseminated through all our channels, including our database and newsletter.



Hugo Hernqvist, Anna-Louise Rolland, Elisabeth Moritz, Ebba Davidsson, Erland Rødsten, Maria Harrysson after the public panel discussion with the Swedish artist community at Konsthall Malmö 2025

Additionally, interviews with the selected artists have been published and will continue to be featured on our social media platforms.

Furthermore, an artist talk was organised at the Malmö Konsthall in 2025, featuring the participating artists alongside Anna-Louise Rolland and Judith Michberg from the Goethe-Institut Stockholm. This event continues to share knowledge and insights gained from this rewarding collaboration, fostering future engagement and artistic exchange.

As a newly graduated student, I felt that the residency was wonderful to be afforded the time and space, a sort of vacuum, to delve into my work without distractions. Additionally, it was a great opportunity to develop new ways of working in dialogue with a new site, the city of Leipzig. The techniques I developed to incorporate the outside world in my artistic practice are ones that I will carry with me and continue developing.

It was so interesting to meet the other fellow artists at the residency. During the residency we all discussed our practices and helped each other with our projects. But what I found most valuable was the opportunity to gain insight into what it means to be an artist in other parts of the world. It was very interesting to hear what the working conditions for artists in other countries are, what forms of funding are available, what laws and norms need to be navigated, and how these factors affect the work artists produce. The experience made me reflect on and appreciate the many forms of funding that are available in Sweden."

Hugo Hernqvist

Programme Fellows

Hugo Hernqvist (2024), Erland Rødsten (2025)

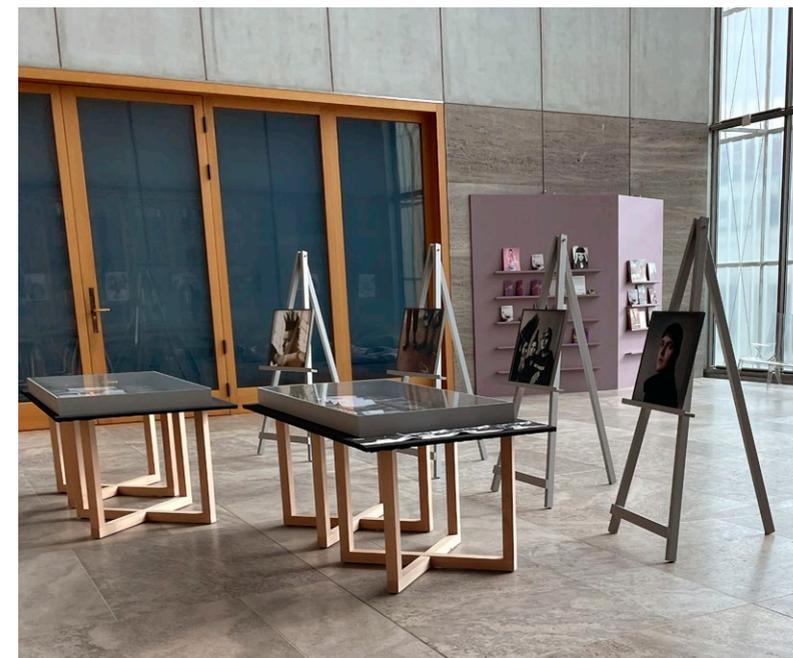
f/stop Leipzig

LIA and f/stop – Festival für Fotografie Leipzig

Founded almost simultaneously, f/stop held its first major festival at the Spinnerei just as LIA launched its programme. In 2024, the first official collaboration between the two initiatives took place.

As part of this partnership, photographer **Oixea Villamonte** (The Netherlands) was invited for a three-month residency at LIA (February–April), supported by the **Embassy of the Netherlands** in Germany. This residency was integrated into the broader programme of f/stop Leipzig and culminated in a solo exhibition at the **Museum of Fine Arts Leipzig**.

Exhibition by Oixea Villamonte at the Museum of Fine Arts Leipzig during f/stop in the foyer opening up space between the Old Masters Galleries and the museum's archive, the library





Oixea Villamonte giving a talk about her residency research and project at the Grassi Museum Leipzig during f/stop for the Photobook Festival

During her time at LIA, Oixea immersed herself in the city's dynamic creative landscape. She chose to work with a local punk group of youngsters, engaging directly with their way of life; visiting them, exchanging thoughts, inviting them to the Spinnerei, and ultimately becoming, visually and socially, a part of the scene herself. "How does it feel to look different in a city when you're already a foreigner?" she asked herself.

This exploration resulted in a series of photo portraits exhibited in the transitional space between the Old Masters galleries and the library at the Museum of Fine Arts Leipzig—an intentional placement that created a thought-provoking bridge between

tradition and contemporary counterculture. Oixea brought the intimate world of the punk scene from the private into the public, revealing the vulnerabilities and tensions between cultural and social spheres. In doing so, she responded directly to the festival's 2024 theme: *Escape to the Public Sphere*.

This concept was originally coined by Gabriele Stötzer (Leipzig) to describe the strategy used by dissident artists in the former GDR: maintaining artistic visibility, connecting with others, and reaching out to audiences despite censorship and surveillance. This method demonstrated courage by asserting presence in the public eye under a repressive regime.

Today, *Escape to the public sphere* is most often associated with whistleblowers who make critical information public despite personal risk. But it can also be interpreted metaphorically through the lens of photography itself, a medium that creates visibility, draws attention, forms connections, and guides perception.

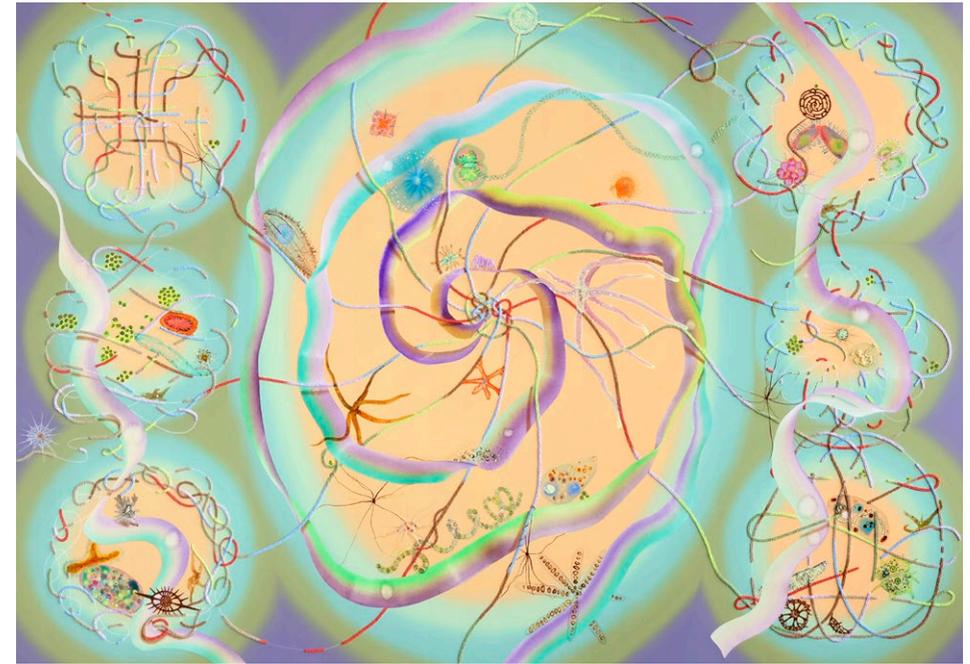
Platzhalter
Bildunterschrift





Simone Albers

Amarte Fonds | February – July '24 | Netherlands



Terra Incognita 10, 2024, acrylics, oil and sand on linen, 140 x 200 cm

Simone Albers (born 1990) makes paintings and installations reflecting on the natural world and the way we relate to it. Natural sciences like palaeontology, astronomy and microbiology play a key part in her research as tools to open up hidden realms beyond the directly visible. The second main field important in her work is philosophy. Weaving together insights and images produced by the natural sciences with philosophical reflections, she proposes alternative cosmologies that center the complexity of natural systems, dismissing objectification and reductionism of natural phenomena and ultimately challenging the anthropocentric worldview.

Simone Albers studied Fine Art at ArTEZ University of the Arts Arnhem (NL). Her work has been shown throughout the Netherlands and abroad in solo and group presentations as well as at different art fairs. In 2019 her work got nominated for the Dutch Royal Award for Modern Painting and in 2022 she won the Sieger White Award, on the occasion of which her book *Myriad Ways of Being – Being of Myriad Ways* appeared at Jap Sam Books end of 2023. Her work can be found in the collections of the Province of Gelderland, Menzis health insurance and Delft University of Technology, among others.

Izat Arif

Federal Foreign Office | November '24 – January '25 | Malaysia



Greenhouse, 2024, graphite, ball pen, marker on paper, 30 x 42 cm

Izat Arif (born 1986) lives and works in Kuala Lumpur. His works combine videos, drawings, and readymade objects into intricately layered installations, often conveying an ironic commentary on everyday life and the art ecosystem. In Izat's work, power structures are given their own personal identities, with him cheekily role-playing the characters of some of our puppet masters in property development, bureaucracy, and art criticism. His approach is often journalistic, where satire is fused with a responsive leaping between different subjects that speak to current revelations in popular media and culture.

He has participated in several group exhibitions including *A History of Drawing*, Camberwell College of Arts, London, United Kingdom (2018); *Malaysia Art: A New Perspective*, Richard Koh Fine Art, Singapore (2016); *Young Malaysian Artist: New Object(ion) II*, Galeri Petronas and *Young Contemporaries* at National Art Gallery, both Kuala Lumpur, Malaysia (2013). Izat Arif is one of the founding members of the collective *Malaysian Artist Intention Experiment (MAIX)*. He was Artist-in-Residence at *NTU CCA Singapore* from September to December 2018.

Jany Batista

Foreign Federal Office | August – October '24 | Cuba



Live performance with cigar *Herencia* during the LIA Autumn Gallery tour 2024

Jany Batista (born 2001) is a Cuban artist travelling first time outside of Cuba coming to Leipzig.

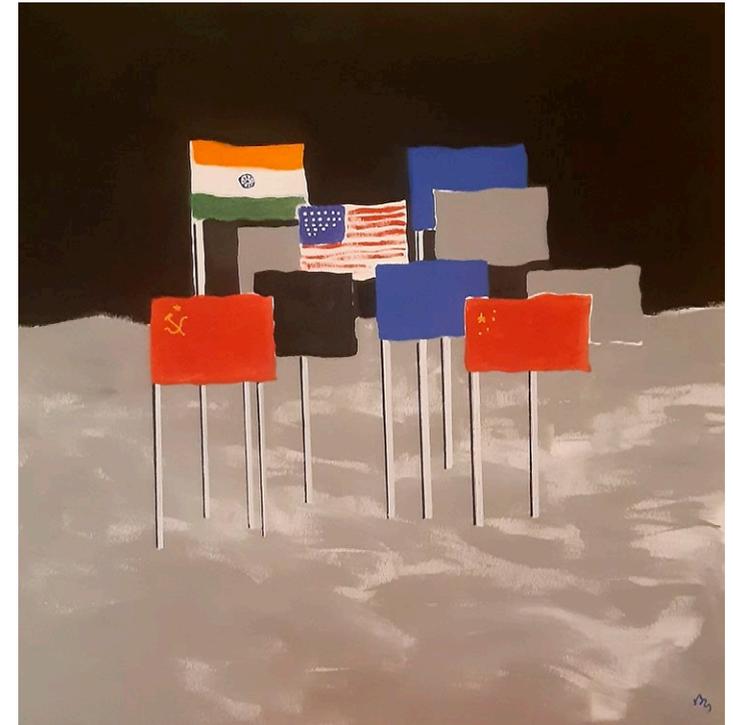
Deciding where you are born has never been an option for humans. You are born and that's it. From there you must chart your destiny at the same time as you live it. Meanwhile, I had to be born on an Island (Cuba) – the largest – in the middle of the Caribbean. On this Island, mixed and contradictory feelings are on the surface, since the times when beings – once they felt they belonged – fell in and out of love with its charms.

I studied and graduated from the San Alejandro National Academy of Fine Arts (2020) and later, from the University of the Arts (ISA) in Visual Arts (2024). I develop my artistic work in different media ranging from painting, collage, video, installation, performance, happening and relational art forms. I am interested in talking about topics related to limits, physical or thought, always playing with the idea of trying to blur, change, or expand them. I start from the relationship with concepts such as territoriality, non-place, experience, unlimited-limit as a search to find forms of freedom in the art.

Thank you to the Embassy of the Federal Republic of Germany Havana.

Binci

Independent Artist | November '24 | Italy



Titel, Jahr, Technik, 00 x 00 cm



Binci was born in Terni, Italy (born 1972), where she also works as a librarian. She began drawing comics and book illustration, then began to show her paintings in collective exhibitions.

In 2014 Binci had her first personal Exhibition *Aqua* in Fredrikstad (Norway), then with Justus Vollenweiler in Nürnberg.

She participated twice to 48 Stunden Neukölln (*Meike*, 2018 and *Luftbewegung*, 2021) and made the project *Die Stimme der Wolken* in Halle in 2023. In Italy she exhibited in Narni, Museo Eroli (*Cosmos*, 2021) and Viterbo, Museo Colle del Duomo (*Notte e Ombra*, 2022). She has a current exhibition during the *Cavour art festival* in Terni.

On my painting I would say that I try to feel the essence of the world around us and give it a visual form. I like to suggest rather than talk, and I would like People to come inside the image. I worked on the universe, the planets and the moon (Cosmos and Fly me to the Moon), on climate change (Die Stimme der Wolken), on everyday life (Fragmenta) and its ambiguity (Notte e Ombra). I feel that it's time for my painting to cross its borders, and so I came here to Leipzig.

Inez de Brauw

Mondriaan Fund | February '24 – July '25 | Netherlands



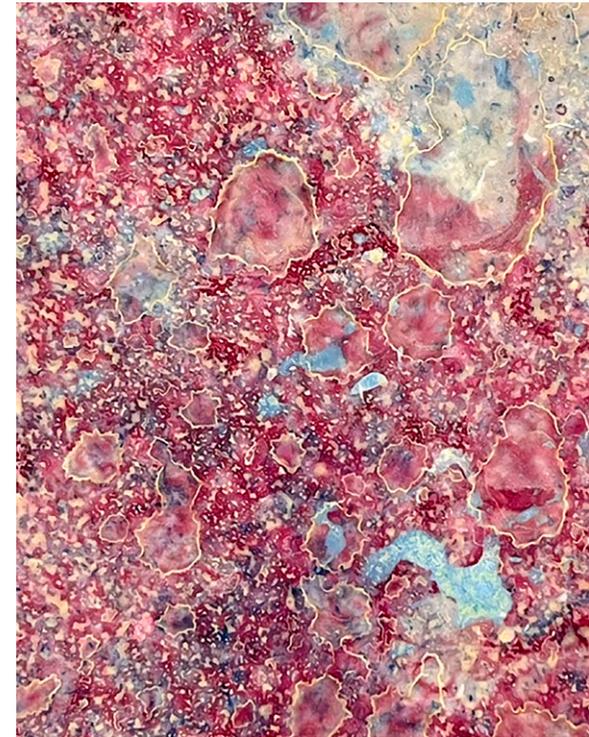
Leporello, 2024, oil on canvas, detail

Inez de Brauw lives and works in Amsterdam. Her works show a fascination with the objectification of time-bound discourses. De Brauw's technique furthers the idea of constant migration and transformation through trends. She paints primarily on polyptychs and encourages the viewer to reorganise the panels to create a new painting. De Brauw researches for materials that imply further transformation, such as the ancient technique of "ebru" (water marbling), plaster, and supplementary materials, such as black threads to guide painted lines and self-made lenticular lenses.

In LIA, De Brauw focused on historical gallery and salon paintings, while questioning power structures. Through the concept of *mise en abyme* – a recursive framing within frames –, the images were layered in a way where certain subjects were faded and erased while others were brought into light; playing with who is showing off, and who is being framed, a quest for finding an exit or self-redefinition within historical revisionism. She received her BFA with honours at HKU Utrecht in 2014 and won the *NN Public Art Award* in 2022, being nominated for other awards, including the *Royal Award for Modern Painting* (NL) in 2018. The *Mondriaan Fund* kindly supported De Brauw's participation in LIA.

Ilsa Brittain

Independent Artist | February '24 – April '25 | United Kingdom



Hidden Stories 05 (detail), 2024, acrylics on panel, detail

Ilsa Brittain is a painter, with a master's from the New York Academy of Art, currently based in London, UK. During her LIA residency, Ilsa has produced a body of work led by curiosity and experimentation, exploring how pigments and mediums interact with different interventions on a surface. Up to 30 layers are laid down resulting in a record of traces, actions and reactions, physics and chemistry, expressions of accumulation and hidden stories beneath a final surface. Resemblances of geological processes, organic life, microscopic detail or the cosmos simultaneously present themselves, creating a mystery around the materiality and scale of the work.

Ilsa searches for subject matter that can help her make these ideas visible. For instance, cloth is a motif she is currently exploring. Artificial and coming from natural fibres, it combines human will and the provision of nature. The particular folds created when it is dropped or placed are unique and yet must conform to a logic inherent in the cloth, to gravity, and to the surface it is on. For Ilsa, these aspects align with ideas of free will, intention, chance, and the fleeting moment.

Thùy Anh Đặng

Federal Foreign Office | November '24 – January '25 | Vietnam



Our endless loop, 2025, site-specific installation, found objects, paintings from soil collected in Brandenburg & Leipzig, Vietnamese Zó paper, parts of old machines, a factory body, and digital prints on paper, a German children's book, small plants, single-channel video with audio (7:34 min), dimensions variable

Thùy Anh Đặng is a visual artist currently living and working in Hanoi. She graduated from Vietnam University of Fine Arts in 2019, majoring in Graphic Design. Since 2017, Thùy Anh has engaged more frequently in experimental artistic practice through various performance art events and exploring different mediums such as installation, photography and conceptual approaches to art making.

Her interest revolves around the connection between human and nature, visual motifs that are stereotypically understood and the impact of social prejudice towards the conceptualization of gender. Thùy Anh often uses living organisms, natural resources, her own body and her personal archives as materials in her art.

In 2021 in Ho Chi Minh City she co-founded *Te Re.t*, an independent artist collective focusing on site-specific interventions through an open-ended process of ideation and collaboration. In 2024, she became a curator board member at *Á – An Experimental Art Space*.

Mitja Ficko

Independent Artist | February – July '24 | Slovenia



Untitled, 2024, tempera, acrylic on paper, 188 x 185 cm

Mitja Ficko graduated from the Academy of Fine Arts, Ljubljana (ALUO) in 1999. In 2002, he earned his master's degree from the same academy with Prof. Metka Krašovec. In 2003, he won the Golden Bird Award for his series of paintings titled 'Stones'. His paths with ALUO crossed again in 2018, when he started teaching there as an Assistant Professor. In 2023, this was followed by a promotion to Full Professor.

Ficko explores the coexistence of worlds, levels of existence, and painting styles. His work focuses on the dynamic process of materialization and dematerialization rather than static representation. For him, painting is a dialogue between the abstract and figurative. Since 1997, he has exhibited in solo and group shows in Slovenia and internationally. He lives and works in Ljubljana and Leipzig.

The "collage principle" in Ficko's painting has shifted to the painting's structure. This involves multi-layering, covering, and juxtaposing elements, with the image built by reconstructing its spatial and compositional framework. These techniques also respond to the impact of digitalisation and its interactive, intertextual, and hypertextual nature. Text by Nadja Gnamuš, shortened

Anna Gibson

Federal Foreign Office | August – October '24 | Barbados



Bu korrigieren Festering Fantasy: We Is We, 2024, acrylics on canvas, 183 x 152 cm

Anna Gibson is a Barbadian contemporary artist who explores multiple mediums, crafting images of body manipulation through realism and expressionism. She has been practicing for over 5 years completing her Associates and Bachelor Degree in Fine Arts (2017). Her artwork centers around exploring and exposing vulnerabilities women have about their differences to each other, and how they seek to physically mask or morph their bodies, to achieve acceptance within their cultural, racial and social environment. The most recent artworks are crafted around the evaluation and comparison stage of your physical image. Each angle takes advantage of the mind and body's vulnerable disposition, while emphasizing these self-inflicted processes of metamorphosis, using harsh and soft combinations of drawing/painting, and exaggerated shapes and forms of "abnormality".

Thank you to the Embassy of the Federal Republic of Germany Port of Spain.

Hugo Hernqvist

Konstforum i Skåne, Goethe Institut | November '24 – January '25 | Sweden



Dieses Motiv wollte Marina drin haben statt des anderen mit der Blume im Vordergrund – welches soll es werden?

(zum Kommentar von Marina) finde dieses Motiv eher schlecht (Lichtverhältnisse, Künstler guckt irgendwie traurig). Kann auch nicht mehr rausholen. Das alte aus dem Café im Gespräch viel schöner



Ström, 2024, installation of video work with sound, video projected on a custom-built screen of wood and tracing paper, 280 x 160 cm

Hugo Hernqvist was born in Sweden and participated first time in a residency programme. He lives and works in Malmö.

I am shaped by my family's common myths, our tradition of storytelling and the history of my surroundings. I am interested in places where the past and present intersect, always with the story and narrative as a focal point, whether it be the beach town of Lomma, forts along the Skåne coast, or disguised oil-pumps in Los Angeles. Through the arrangement of drawings and videos in installations I encourage the viewers to create their own stories out of my raw materials.

Most of my work is based on images collected from photo albums and digital archives. The act of collecting often leads to new associations which connect the different images, creating unexpected narratives. I isolate and abstract parts of the motifs based on the story I want to tell, stripping them of their context and rearranging them in installations. When moving around the exhibition space, viewers can engage with the works from different angles, discovering new combinations of images. The fragments are retooled, telling a different pictorial tale.

Adam Michálek

Brno University of Technology & City of Leipzig |
February – April '24 | Czech Republic



alter Titel

Adam Michálek is a Czech-based artist working and studying at the Faculty of Fine Arts in Brno. In his work, he uses varying media based on the project, whether performance, installation, photography, text, or garments and clothing. He has long explored performance art and its ways of communicating the artist's desires to the public through performing alone, in duos, and in groups, from 5-minute performances to 7-day performances, performing for the artist community or the general public, performing naked, in costume, or disguise. This carnal attitude translates to his works in other mediums: the spectator feels the artist's presence even when he is long gone.

The artist's "coming-of-age" cowboy saga themes are an ongoing reflection of his early life in Texas, USA. They explore topics such as gender, technological binarity, societal acceptance, and mental health. The artist often incorporates technology and animals as elements that are more than human in his works. These themes are also present in other works, and the artist uses them to discuss various topics. Michálek's current focus is the central planet, situated within his visual language universe, which is recurrent in his other works.

Mays Al Moosawi

The German-Omani Society | February – July '24 | Oman



Celebrating a woman I never met, 2024, acrylic, pastel, gold/silver leaf, 55 x 53 cm

Mays Al Moosawi (born 1994) in Muscat, Oman, is a visual known artist who pursued her dream of becoming an artist from a very young age. Her professional artistic journey began with a Bachelor of Arts in Illustration from Coventry, UK. This pivotal step has transformed her into the accomplished full-time artist she is today with her most recent completion of her MA in Fine Art from Chelsea College of Art in London as well as two artist residencies in 2023 and 2024 in LIA.

My work explores the connection between the women of my upbringing and myself's evaluation. Growing up hearing all about their stories, beliefs and insecurities impacted my personal journey as a little girl and still is until today. While painting I dig deeper into my own emotions, explore my inner thoughts and express my authentic self without external influence. Being an artist is not merely a career or a job; it is a profound and continuous journey of self-expression, growth, and exploration. As an artist, my artistic journey has evolved and transformed over time, shaping me both personally and creatively.

Chi L. Nguyễn

Messe Leipzig, Kommunale Wasserwerke, Tilia &
Deutsch-Vietnamesisches Haus | January – July '24 | Vietnam



Neuseenland 1/ New-lake-land 1, 2024, Etching, charcoal, found butterfly, gold mineral pigment on handmade flower-pressed paper, 25 x 37 cm

Chi L. Nguyễn (Nguyễn Linh Chi, born 1992) is a visual artist from Vietnam. Her works focus on the liminal space between contradictions and how conflicting forces can co-exist, interact and negotiate with each other, especially between nature – human and more-than-human beings.

Chi graduated illustration/visual communication from Camberwell College of Arts (University of the Arts London) in 2013. Chi often works with drawing, mixed-media illustration, multi-media installation, cross-disciplinary and research-based projects. She has exhibited nationwide at Museum of Biology Hanoi, VCCA Vincom Centre for Contemporary Arts, Heritage Space Hanoi, Six Space among others. She has been awarded and funded by Goethe-Institut Hanoi several times during 2020 and 2022 and recently she was awarded Dogma Prize 2023, the only contemporary art prize in Vietnam.

Jeans O'Donnel

School of Visual Arts NYC | February – July '24 | USA



Arizona 6/5, 2024, linocut on watercolor paper, 41 x 31 cm

Jeans O'Donnel is an US-American artist who graduated from the School of Visual Arts in New York City and received the LIA scholarship honoring her body of work. O'Donnel represents spaces and how they shape our experiences. Her latest series of work was based on the uncomfortable feeling of public transit and existing in the public space. It captures the feeling of being watched in public. The gaze of others can make one feel monstrous like their personhood is not valid to the general population. Truly the behavior of watching and judging others is inhuman behavior. When one doesn't fit the mold, especially queer people, they feel these eyes more deeply than those who have been told that they were acceptable their whole lives.

Aida El-Oweidy

ARD Art Institution | July 2024, Egypt



Fragmented Constructions, 2024, improvised live coding performance that deconstructs and reimagines the relationship between the city and its inhabitants

Aida El-Oweidy (born 1997) is a Cairo-based visual artist. Collaboration forms a large part of her practice. In 2022, Aida co-founded the *Bakht collective*, which focuses on the intersections between sound, visuals and movement through improvisation. She also co-created the *ZayMaTeegy initiative*, a series of live coding events in Cairo. By manipulating found footage, video synthesizers, text and generative design elements, she tries to construct spaces and systems that respond to sonic interventions. *Fragmented Constructions* is an improvised live coding performance that deconstructs and reimagines the relationship between the city and its inhabitants.

Being part of “Textmachine” as an ongoing generative audio-visual performance series, her work explores the city as a living entity – one that remembers, forgets, and fabricates its own myths. What is a city without memory? What stories would it tell? It was developed during the residency in July 2024 and remains in progress, experimenting with a custom text generator and found footage. Remixing excerpts from literary texts, online fragments, and excerpts from government reports and press releases. It also draws from the ideas of *Invisible Cities* by Italo Calvino to examine how words shape myths and how reading alters meaning. Glitching, shifting text overlays fragmented imagery, creating a landscape of presence and erasure.

Alice Christel Penda

Federal Foreign Office | August – October '24 | Cameroon



Poster installation,
2024, dimensions variable

Alice Christel Penda is a Cameroonian visual artist. She graduated from the Institute of Fine Arts (University of Douala) with a Master in Arts Plastiques & Histoire de l'Art in 2020. Prior from studying art, she has a degree in Mathematics/Computer Sciences; and, another one in Banking. She has a multidisciplinary approach, expressing herself through painting, graphic design and installation. Her artistic practice focuses on re-examining history, environment/climate emergency and free-expression/civil society.

Alice Christel Penda works on the post-colonial economic system of Central Africa. As an activist, she questions current economic policies in relation to people and the environment,

promoting a new scientific era in Central Africa. Her work has been supported by institutions such as Goethe-Institut (Germany), Prince Claus Fund (Netherlands), University of Bergen (Norway), and Kent State University (USA). In 2023, her work was shown at *La Biennale di Venezia*, and in 2024 at Carnegie Hall (NY). Her art is in collections of Museo Civico di Taverna (Italy) and University of Bergen.

The exchange was kindly supported by the Goethe-Institut Douala.

Aya Sabry

Ifa – Institute for Foreign Cultural Relations | Medrar |
November '24 – January '25 | Egypt



Pearly red eye, 2024, textiles and glass pearls, dimensions variable

Aya Sabry is a Cairo-based, self-taught emerging artist that explores with their work the relationship between body, gender, and identity and how it is constructed and enforced within societal structures. Their work utilizes different mediums, including installation, textiles, dyeing, painting, monoprinting, and collage.

They've exhibited their work in various places around Egypt, including Mashrabia Gallery, Medrar for Contemporary Art, Darb 1617, and Ahmed Shawky's Museum. Her work is acquired by Société des Beaux-Arts, Ministry of Youth and Sports as well as private collections.

Mahmoud Talaat

Goethe-Institut | February '24 | Egypt



Untitled, acrylic on canvas, detail

Mahmoud Talaat (born 1996) lives and works in Cairo. He is an Egyptian visual artist who graduated from the department of Painting at Helwan University's Faculty of Fine Arts.

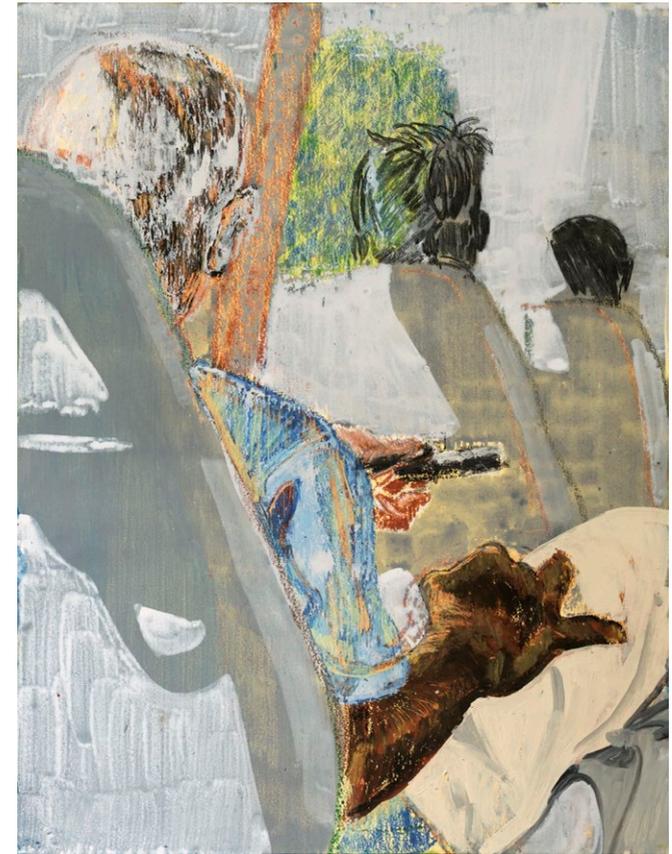
Through the addition of photography and drawing to my paintings, I create dimensional scenes that explore conceptual, ambiguous, and explicit spaces. My creative practice and daily experiences are intertwined. My mind is constantly preoccupied with questions about how to convert an experience into art. This thinking allows me to explore my feelings towards an incident and see how it affects my palette choice and final artwork. The process also highlights the role that the subconscious mind plays in the creation of artwork, as well as the role of one's roots and origins.

I often find myself searching for meaning in old family photographs – discoveries that are at risk of being forgotten amidst a constantly changing world. The rapid modernization of the city of Cairo significantly impacts my productivity due to the feeling of loss within familiar spaces. The destruction of green spaces in Cairo contributes to my sense of disconnection from nature in my home.

Paintings and photographs have become, to me, an embodiment of emotions. The brush and camera have become tools to visually express known and unknown emotions.

Elechi Todd

Federal Foreign Office | August – October '24 | Trinidad and Tobago



Untitled, acrylic on canvas, detail

Elechi Todd is an artist from Trinidad and Tobago whose work is spanning collage, drawing, film, and photography and challenges stereotypical images of the Caribbean. Moving beyond clichés of Carnival, crime, and beaches, he focuses on personal narratives that reveal everyday life in Trinidad. Incorporating carnival-inspired materials, he draws on mundane local encounters for inspiration. He completed *The Fountainhead Residency* in 2019 and has exhibited in Prizm Art Fair 2020. Elechi has also co-curated and participated in several group shows with fellow artists from Trinidad and Tobago, most recently *A Shot To The Ego*, 2020 and *Why Now?* At Y art gallery 2023 and his first solo effort *Who is "We"?* In 2022.

We cordially thank the Embassy of the Federal Republic of Germany Port of Spain.

Oxiea Villamonte

Mondriaan Fund & f/stop Festival | February – April '24 | The Netherlands



Twenty-four hour punk in my studio in the Spinnerei, 16/3/2024

Oxiea Villamonte is a Dutch artist who was supported by the Embassy of the Netherlands to come to Leipzig being part of the f/stop Festival.

Throughout my childhood, my mother often told me a story her mother told her as a child. The story is about the last leaf. This leaf resists the harsh weather and changing seasons with all its strength and refuses to let go. This story is about resilience; this story is about my grandmother, my mother, and myself. My mother is my muse. The first book I published is titled Next of Kin. In Next of Kin, I combined my mother's archive and my own photographs. I wanted the viewer to think that we are one person. I wrote, "When looking in a mirror, I see my mother staring back at me." I am fascinated by what we inherit from our upbringing. We inherit our parents' past, and at some point, we are confronted by it. Then, it is up to the individual to decide how they deal with that past. Do they ignore it, or do they heal?

I see more of my mother in me every day. In "Next of Kin", I went searching for similarities and differences. I wanted the viewer to think that we are the same person and that our lives are intertwined, which they are. My work starts with my personal archive in order to remember, discover, and give the archive a new life.

Bella Ybarra

School of Visual Arts NYC | February – July '24 | USA



Can I call your rose? (detail), 2024, oil on canvas, 213 x 238 cm

A mixed media painter and printmaker based in NYC/NJ, Bella Ybarra pulls influence from street art, skate culture, and tattooing. Combining acrylics, spray paint, and silkscreen, Ybarra's work is elevated by the social and political implications of the media.

Ybarra's punk diy attitude translates directly into the contextual attitude of their work. Through the use of grommets, rope, and icons such as barbed wire, chains, and chain link fences, Ybarra accomplishes a sense of urbanism that is reminiscent of street skating culture and punk inspired fashion. The use of vulnerable, personal content along with rough, presumed masculine materials – such as metal, concrete, and plywood – elaborate upon the idea of maintaining and protecting an emotional toughness in a misogynistic environment. Inspired by artists such as Raymond Pettibon, Yoshitomo Nara, Nikki De Saint Phalle, and the Guerilla Girls, Ybarra utilizes handwritten text to evoke anarchy, reclamation, and control. The pre-consumed "hyper-femme" palette of acidic pinks, purples, metallics, and iridescents emphasize the bold and confrontational essence of Ybarra's works.

Candrani Yulis

XXX | November '24 – January '25 | Indonesia



Consumerism Worshiper, 2024, installation, dimensions variable

Candrani Yulis is an artist from Yogyakarta, Indonesia. She received her degree from the Indonesia Institute of the Art Yogyakarta. Candrani's continuous and consistent enthusiasm for learning about the history and position of women in society provokes critical questions about identity as a symbol of gesture in contemporary life. As a young woman, she courageously attempted to question the religious system she was living under.

"Consumerism Worshiper" is an art installation created from ownerless clothing collected from the free market in Leipzig, Germany. This local tradition, where people discard unused clothing for others to take, reflects the inevitable cycle of consumption and waste. In this work, the clothing is arranged to resemble human figures seated before a table or altar filled with piles of shopping receipts, representing the remnants of excessive consumer behavior. The installation reveals how modern consumer culture fosters a shallow relationship with objects, where their value is fleeting before ultimately becoming waste.

Exhibitions



Spring Gallery Tour

Open Studios at LIA

The Spring Spinnerei Rundgang at LIA opened its doors to the public, offering a behind-the-scenes look into the studios of international resident artists. This special event invited visitors to explore a diverse range of artistic practices, engage in conversations with the artists, and witness works in progress that explore themes of history, identity, materiality, and social structures. *The open studios at LIA* provided an immersive experience where artistic research, material exploration, and conceptual inquiries took centre stage. Visitors had the opportunity to engage with the creative process, witnessing how artists develop their ideas from inception to realisation. Through open dialogue and interactive studio visits, the event reinforced LIA's commitment to fostering artistic exchange and experimentation.

Open Studios at LIA

LIA | 27/28th April

Artists

Adam Michálek (Czech Republic), **Oxiea Villamonte** (The Netherlands/USA), **Ilsa Brittain** (United Kingdom), **Inez de Brauw** (The Netherlands), **Simone Albers** (The Netherlands)

Guest artists

Max Kornfield (USA), **Erin Sugg** (USA), **Mahmoud Talaat** (Egypt)

Adam Michálek's work during his residency revolved around *The Cotton Club*, an elusive and elitist system that has quietly reinforced marginalisation for decades. His work created an unsettling experience where the viewer transitioned from observer to observed, exposing the mechanisms of commodification and control.



Platzhalter BU

A London-based painter with a Master's from NYAA, **Ilsa Brittain's** process is driven by curiosity and experimentation with pigments, layering up to 30 strata of material. Her works record traces of action and chemistry, evoking geological formations, organic structures, and cosmic landscapes. Each painting conceals hidden narratives beneath its surface, inviting deeper exploration.

Inez de Brauw's residency works investigated historical gallery and salon paintings, using *mise en abyme* – a recursive framing technique – to question power structures. By layering images where subjects fade or emerge, she played with notions of visibility, storytelling, and historical revisionism.

A photographer deeply engaged with personal and collective memory, **Oxiea Villamonte** explored connections between people and places. Drawing from her family's archive, she used photography to navigate identity, temporality, and self-discovery. In Leipzig, she had built relationships with local youth, capturing the city's layered history through her encounters.



Platzhalter BU



Simone Albers's practice spans painting, sculpture, and installation, questioning the anthropocentric perspective on nature. Through a fusion of symbolism, cosmology, and scientific imagery, she creates alternative representations that highlight the complexity of natural systems, challenging objectification in scientific discourse.

My spring gallery contribution was: "Is that you Johnny?" It was an immersive durational performance, framed as an interactive room. Upon entering, the spectator enters a dark labyrinth, guided at first by a voice calling them by the name "Johnny", then by motion sensor lights. Through guidance of sound, light, video, reading, the spectator has an opportunity to get involved with historically marginalized people's non-linear storylines embedded in the room itself. A limit of 2 spectators at a time creates a conversation between the two, expecting the other to be the "real performer", leading to mysterious conversations.

Adam Michálek



Summer Gallery Tour

Seeing Double

The opening of *Seeing Double* at archiv massiv offered a dynamic and engaging blend of performances and insightful discussions, setting the stage for a thought-provoking exhibition.

Seeing Double

archiv massiv | 11th July

Artists

Simone Albers (The Netherlands), **Inez de Brauw** (The Netherlands), **Mitja Ficko** (Slovenia), **Mays al Moosawi** (Oman), **Chi L. Nguyễn** (Vietnam), **Jean O'Donnel** (USA), **Aida El-Oweidy** (Egypt)

Guest performance

Metaja Fi (Slovenia)

The evening kicked off with *Hearing Double*, a captivating performance by **Mateja Fi**. The work delved into the complexities of sound and its dualities, where sonic elements interacted with the physical and emotional space around the audience. Mateja's experimental approach to soundscapes invited viewers to engage in a deep auditory experience, blurring the lines between perception and reality.

Following the performance, the *artist talks* provided a rich, reflective conversation on the creative practices behind the works featured in the show. Artists shared insights into their journeys, the influences shaping their work, and the themes explored in their contributions to *Seeing Double*. These discussions sparked a lively exchange between the artists and the audience, allowing a deeper understanding of the interplay between visual art, performance, and the digital realm.



Metaja Fi in her live singing performance *Hearing Double*

The evening culminated with a mesmerising performance by **Aida El-Oweidy**. Through her live coding and multi-disciplinary approach, Aida explored the intersection of urban spaces, personal identity, and digital interventions. Her performance, *Fragmented Constructions*, deconstructed and reimagined the relationship between cities and their inhabitants, inviting the audience to reflect on how technology shapes our sense of place and self.

A photographer deeply engaged with personal and collective memory, Oxiea Villamonte explored connections between people and places. Drawing from her family's archive, she used photography to navigate identity, temporality, and self-discovery. In Leipzig, she had built relationships with local youth, capturing the city's layered history through her encounters.

Simone Albers is interested in the more-than-human world and the way we relate to it. Albers' practice revolves around examining the philosophical attitude towards this world and how this



Bella Ybarra speaking during the artist talk

is reflected in cultural and, specifically, scientific depictions of nature. By interweaving symbolism, cosmology, philosophy and scientific insights and images, she puts together alternative representations of the more-than-human world that centralise the complexity of natural systems, reject objectification and reductionism to ultimately challenge the anthropocentric worldview.

Inez de Brauw showed a fascination with the objectification of time-bound discourses. In the works made during the residency at LIA, Inez focused on historical gallery and salon paintings, while questioning power structures. Through the concept of *mise en abyme*, a recursive framing within frames, the images were layered in a way where certain subjects were faded and erased while others were brought into light, playing with who is showing off, and who is being framed. A quest for finding an exit, answers and exploring historical revisionism.



Inez de Brauw giving an introduction to her paintings

Mitja Ficko explores the boundaries and coexistence of worlds, levels of existence and ways or styles of painting. More than the final static representation of an object or scene, this concerns a dialectic between their emergence – materialisation and disappearance – dematerialisation. To him, a painting is a process, the coexistence and intertwinement of the abstract and the figurative. Since 1997, Mitja has shown his work in solo and curated group exhibitions in Slovenia and worldwide. He lives and works between Ljubljana and Leipzig.

Mays Al Moosawi about her art: *Each artwork becomes a reflection of my inner world, capturing the essence of my emotions and thoughts at that particular moment in my life. It's characterised by continuous exploration and experimentation. It involves stepping out of my comfort zone, taking risks, and pushing the boundaries of creativity. Ultimately, the journey of an artist is a lifelong commitment to self-expression, growth, and the pursuit of artistic excellence. It is a constant evolution that transcends*



Summer Show guests during the opening at archiv massiv

any single artwork or moment. As I continue along this journey, I am reminded of the transformative power of art and its ability to shape not only my artistic practice but also my perception of the world and my place within it.

Chi L. Nguyễn's works explored liminal space and states between contradictions, and how conflicting force can co-exist, interact and negotiate with each other, especially between nature, human and more-than-human beings. Chi often works with drawing, mixed-media installation, cross-disciplinary as well and research-based projects. With the *Ecologies of Water* programme, Chi wanted to continue her exploration with reflective materials about liminal and paradoxical spaces and subjects. Her installation included a huge propeller in a water-filled aquarium.

Jeans O'Donnel represents spaces and how they shape our experiences in their work. Her latest series of work was based on the uncomfortable feeling of public transit and existing in the public space. It captured the feeling of being watched in



Inez de Brauw with guests during the opening

public. Jeans: The gaze of others can make one feel monstrous, like their personhood is not valid to the general population. Truly, the behaviour of watching and judging others is inhuman. When one doesn't fit the mold, especially queer people, they feel these eyes more deeply than those who have been told that they were acceptable their whole lives.

Bella Ybarra's diy attitude translates directly into the contextual attitude of their work. Through the use of grommets, rope, and icons such as barbed wire, chains, and chain link fences, Ybarra accomplished a sense of urbanism that is reminiscent of street skating culture and punk-inspired fashion. The use of vulnerable, personal content along with rough, presumed masculine materials – such as metal, concrete, and plywood elaborates upon the idea of maintaining and protecting an emotional toughness in a misogynistic environment. Inspired by artists such as Raymond Pettibon, Yoshitomo Nara, Nikki De Saint Phalle, and the Guerilla Girls, Ybarra utilised handwritten text to evoke anarchy, reclamation, and control.



Chi L. Nguyễn, Anna-Louise Rolland and Silvana Kürschner of the Messe Leipzig as new supporter of Ecologies of Water, Ho Chi Minh City

Ecologies of Water

For *Ecologies of Water 2024*, Vietnamese visual artist Chi L. Nguyễn conducted her research on Leipzig’s waterscape transformation from open-cast lignite mines to artificial lakes, and nowadays as potential resources for hydropower. Originally coming from a city with an abundance of natural lakes yet struggling with alarming environmental issues in Vietnam, Chi finds that her research in Leipzig brings a reversed perspective.

In the 1980s, a satellite flying over central Germany would have observed many large open-pit mines extracting lignite, or brown coal, for power generation. But today, many of those pits are unrecognizable as they have been reclaimed to serve starkly different purposes. Lignite mining started about 150 years ago in central Germany, and the country became a top producer globally. While the coal helped provide necessary electricity, the mines took a toll on the surrounding environment. Lignite mining operations transformed about 1,770 square kilometers (680 square miles) of German countryside, disrupting land and water envi-

ronments, causing people to move and villages to become ‘ghost towns’, as well as increasing greenhouse gases emissions.

Around the 1990s, some lignite mines in central Germany began closing due to changes in policies, public concern, and the rise of other energy sources. Miners, local governments, nature conservationists, and water management experts then worked together to fill the mines with water to create recreation spots for people, habitats for aquatic animals and amphibians, water sources for wildlife, flood management, and more. The water to fill the lakes often came from nearby rivers, groundwater rebound, or water from dewatering operations from other still active mines. In all, at least 140 lignite mines have been flooded to create artificial “pit lakes” across Central Germany. However, renaturation of opencast mining areas takes a long time and requires a grand budget, the consequences of coal mining are also referred to as perpetual burdens.

As an artist, Chi L. Nguyễn had since long been interested in the liminal space between contradictions and how conflicting forces can co-exist, interact with each other, especially between nature – human and more-than-human beings. With *Ecologies of Water 2024*, Chi sought to question the role of human in relation to nature, in particular, aquatic environments and to look at water as a threshold, a liminal space to unlearn our perplexing contradictions.

For her initial six-week duration at LIA – Leipzig, Chi showcased 3 works – *Glückauf, die Unendlichkeit kommt/Good luck, here comes infinity*, *Golden Lakes Triptych* and *Neuseenland/New Lake Land*. These stemmed from the varied research materials from Tilia GmbH’s & OLOID Engineering GmbH’s experts among others, her visit to Bergbau Technik Park (Mining Technology Park – in the southern suburb of Leipzig) and shared stories from Leipzig’s local residents (German and Vietnamese diasporic residents) which offered Chi an understanding of Leipzig’s water-scapes through historical, socio-political, environmental and technological perspectives.

Additionally, Chi also showcased her double-sided mirror diptych titled ‘Double Seeing’. This diptych was inspired from her research on water ecology, as well as traditional reversed mirror & glass painting in Ho Chi Minh City in 2022, and completed during this exchange programme at LIA – Leipzig.

Autumn Gallery Tour

Open Studios at LIA

At the 2024 Autumn Spinnerei Rundgang, LIA opened its studios to the public, presenting works by residents from the Caribbean and Africa alongside European guest artists. Highlights included Jany Batista's moving performances, Elechi Todd's immersive installation on public space in Trinidad, and a panel by Filipa Pontes as well as Michael Gyimah reflecting on coloniality through pluriversal thought.

Open Studios at LIA

LIA | 14/15th September

Artists

Jany Batistas (Cuba), **Anna Gibson** (Barbados),
Alice Penda (Cameroon), **Elechi Todd** (Trinidad)

Guest artists

Mitja Ficko (Slovenia), **Filipa Pontes** (Portugal)

Jany Batista (Cuba) about her utopias: *When and how do you know that you have experienced the sensation of freedom running through your veins? It is unpredictable to know for sure. In the meantime, I continue thinking and searching for that possibility. The representation of symbols that refer to the ephemeral – clouds, smoke, borders, or the flight of paper aeroplanes – becomes an attempt to materialise a paradox: Freedom. An attempt that aims to involve the spectators by inviting them to create based on my utopias.*

Anna Gibson (Barbados) reflects on her time in the programme: *With my time here, I am building a fantasy of nostalgia, flora, and rebirth – my ideal escape from social, cultural, and racial expectations imposed on female bodies.* For the exhibition,



Jany Batista performing *Herencia* in her studio window at the Autumn Gallery Tour

Anna created large-scale textile sculptures, giant narciss flowers and showed her large-scale painting, also referring to the Greek goddess of Narcissus, depicting her female friends from home looking and posing for a photo. The flamboyant and humorous atmosphere in the painting filled the entire studio with a very positive energy.

Alice Penda was exploring the legacy of the German colonial era in Cameroon. Her work reflected on how the German colonial period continues to influence Cameroon and its people, 108 years after the end of the German protectorate in 1916. By revisiting this historical period, she sought to understand some of Cameroon's current socio-economic issues and examined the lasting imprint of colonialism on its contemporary landscape.



Alice Penda talking about colonialism and the German impact on Camerons history and civil society today

Elechi Todd (Trinidad) says about her work: *This interactive installation I've been working on is designed to mimic the experience of being in a Maxi (as we call it in Trinidad and Tobago), which is essentially a bus. It's a mode of transportation typically used by the working class in T&T and is often a very rich sensory experience – music plays, people briefly discuss political and societal views, and there is a mix of various ethnicities and religious backgrounds. I'm interested in the Maxi as a vessel to explore ideas and concerns about society, class dynamics, and shifting cultural meanings depending on the context in which it is presented and who enters the Maxi.*

Reading performance by Jani Batista

In her reading performance, Jani Batista revisited the complexities of her Cuban heritage, choosing words over convention in a performance-like gesture. Drawing parallels between Cuba and former East Germany, she explored themes of freedom, memory, and transformation – central to a practice shaped by exile, contradiction, and the pursuit of expression.

Janny Batista introducing her performance: *Today I will not speak as we are perhaps used to hearing an artist talk about*



Jany Batista during her reading performance

his work, today I will read the words I wrote on this paper tape that I brought from home, yes, from Cuba, as if it were a performance. Here, in this room, you will only see a part of my entire creative process, another appendix of my tangled thought that seeks through the arts to give form and explanation to my deepest concerns about what I receive from my context. Cuba: its history, the past it shows and its crude present, now more visible than ever, because for those who do not know, my country is not only rum, tobacco and beautiful beaches. My country still suffers, and I hope it will not last long, the same as this part of Eastern Germany suffered before 1989. I have to say that I would not be allowed to say this openly in Cuba. Here, I can see that change is possible, that there is no evil that lasts an eternity, that people can say what they think without fear of going to prison, of being exiled, of having to flee their country, or of cutting their dreams short.

With my work, I test these possibilities and try to retain that which has disappeared since the very act in which it was created. That is why the image of clouds may seem like an obsession, because wherever we see them apparently free in the sky, they are nothing more than another natural element that depends on multiple factors to exist and that will be in a constant process of transformation. But even knowing this, I do not stop the pursuit of achieving that frustrated desire. That is why I try to draw a cloud



Visitors in front of Anna Gibson's work

freehand and retain it in the movement of my finger along the water edges. Or I propose two possibilities, the sky of Cuba with the borders of Europe or the other way around, the sky of Germany with the borders of Cuba.

The use of this geographical element in my work is mainly due to the love-hate relationship that we Cubans have with the sea that surrounds us. And in that contradiction I found a similarity with the paradox of Freedom.

I never tire of learning new formulas to express my thoughts with art and that is why one can appreciate multiple visual media, such as painting, drawing, happenings, video or performance that become the rehearsals of my utopias.

Panel discussion How do we get closer? Collective meditations on coloniality and decoloniality

The discussion with **Filipa Pontes** and **Michael Gyimah** explored coloniality (the ongoing effects of colonialism) and decoloniality (efforts to challenge and dismantle those effects) through a pluriversal lens, shaped by diverse perspectives from artists, creators, and thinkers. Attendees engaged in dialogue about complex, disparate stories with empathy, aiming to move beyond Eurocentric frameworks. Attentive listening was emphasised as a key element of this exchange.

Filipa Pontes is a visual artist, researcher and cultural mediator working at the intersection of contemporary drawing, critical feminism, and decolonial thought. She holds a PhD in Fine Arts (Practice) from the University of Lisbon, Portugal. Her international projects span Portugal, Spain, Brazil, Mozambique, China,

Filipa Pontes and Michael Gyimah during the panel discussion





Elechi Todd and Alice Penda during LIA conversations and panel discussion on colonialism

Norway, Estonia, France, and Germany. She is currently based in Leipzig. **Michael Gyimah** is a Ghanaian who worked with the ANO Institute of Arts and Knowledge before he attended a fellowship at the Grassi Ethnological Museum in Leipzig to explore the museum's holdings from Ghana. Since then, he has been involved in various artistic co-curation projects in Ghana and Germany. Michael lives in Leipzig.

The Maxi Project by Elechi Todd

The Maxi Project was a mixed-media installation that reflected on shifts in social interaction and design, offering a multi-faceted exploration of the communal travel experience in a Caribbean Maxi bus.

Elechi offers further insights: *The Maxi project is an installation that explores the intersections between class, race, and public space in Caribbean society. In Trinidad and Tobago, the Maxi – a privately owned public bus – is a vital mode of transportation for many working-class individuals. Beyond its function as trans-*

sit, the maxi serves as a social space where people from diverse backgrounds come together, sharing a common experience. Inside, music plays, and occasional debates on politics or social issues unfold against a backdrop of intricately decorated ceilings and colored neon lights. However, this once-vibrant culture is fading as passengers become increasingly absorbed in their phones and the distinctive, personalized décor of the maxis themselves is slowly being replaced by more generic, utilitarian designs.

The Maxi Project seeks to capture and critically examine this shift by creating an immersive, mixed-media experience. I see it as a form both physically and conceptually apt for facilitating a regional dialogue that is developed through a series of drawings, paintings, video interviews, audio recordings and found objects, aiming to highlight both the personal and societal layers embedded in these everyday journeys.

Elechi Todd presenting the *Maxi Taxi* to the Leipzig public during the guided studio tour at LIA



Winter Gallery Tour

Forgotten Specimen

The Open Studios at LIA during the Spinnerei Rundgang offered an intimate glimpse into the diverse artistic explorations of this cohort. The works presented under the theme **Forgotten Specimen** engaged with themes of identity, consumption, energy, colonial histories, and the fluid boundaries between the natural and constructed world.

Forgotten Specimen

LIA | 11th January 2025

Artists

Izat Arif (Malaysia), **Thùy Anh Đặng** (Vietnam), **Hugo Hernqvist** (Sweden), **Aya Sabry** (Egypt), **Candrani Yulis** (Indonesia)

Guest artist

Max Kornfield (USA)

The artists presented an evocative tapestry of ideas, where the boundaries between the human body, material consumption, energy, and the natural world were reconsidered. Each of them brought a unique perspective, engaging with past and present narratives to envision new futures.

Izat Arif's project centred on the greenhouses of botanical gardens, particularly their tropical plant collections. Building upon his ongoing critique of civil, political, and ecological power structures, he examined colonial histories, environmental exploitation, and the forced movement of botanical specimens across borders. By adopting the role of a botanist, he documented plant species indigenous to Southeast Asia, tracing their lineages and metaphorically conducting interviews with them. This method sought to de-centre human perspectives, amplifying the narra-



Platzhalter B

tives of non-human entities. His work highlighted the intertwined legacies of colonialism and ecological displacement, advocating for a more inclusive discourse on nature and history.

Thùy Anh Đặng's practice was rooted in quiet observation of cracked earth, the intricate veins of leaves, the branching patterns of blood vessels, and the folds of the brain. These forms resonate with *Li*, a concept describing the organic, evolving structures present in all things.

As she lived within the former cotton mill Spinnerei, she began to perceive the industrial space as a living entity. Steel beams, concrete surfaces, and construction materials became part of an evolving ecosystem. She questioned: if these materials were viewed as species, could they too be considered alive? Would they, like biological organisms, transform, decay, and be replaced?



Platzhalter B

Inspired by an old book, she positioned herself as a silent observer, documenting and imagining the future of these artificial life forms. Her work asked a haunting question – *Who am I, and where are you?* – leaving the viewer to reflect on humanity’s place within the vast, interconnected fabric of existence.

Chimneys, coal mines, gas pipes – energy is omnipresent in Leipzig, both physically and in conversation, notes Hugo Hernqvist. Coming from southern Sweden, where energy prices are directly influenced by the German market, he explored the economic and social tensions surrounding energy consumption.

Hugo’s presented works investigated in energy as a force – its physical manifestations, its historical role, and its influence on everyday life. He also reflected on folkloric beliefs predating contemporary understandings of electricity, providing a nuanced perspective on how societies have historically perceived and harnessed power.

Aya Sabry’s project delved into how our bodies both shape and are shaped by identity, questioning the extent of agency we have over our physical selves. Her work considered the body as a vessel of stories, both personal and political, moulded by external forces. Inspired by the forgotten tattoos of Egypt’s older genera-

tions, Aya revived these intricate patterns, silhouettes, and symbols, mirroring the process of etching on the skin. She drew connections between these bodily markings and patterns found in nature, exploring the intersection of human expression and the environment.

Candrani Yulis (Indonesia) about her work: *Consumerism Worshiper is an installation composed of ownerless clothing collected from Leipzig’s free markets, a tradition where people discard unused garments for others to claim. This cyclical exchange reflects the inevitability of consumption and waste. Arranging the clothing into human-like figures gathered before an altar of discarded shopping receipts, Candrani critiques modern consumer culture. The installation underscores the fleeting value assigned to objects, illuminating how consumerism fosters an ephemeral and often superficial relationship with material possessions before they are ultimately discarded.*

Platzhalter



The Sound of the Cricket is only in your Head

by Izat Arif

Humans have moved across the earth since the beginning of time. Often, consciously or unconsciously, specimens traveled with them. When Norwegian explorer Thor Heyerdahl visited Polynesia, he discovered people and plants with Latin American roots. His later raft expedition from Latin America to Polynesia proved that even long-distance exchanges are part of human history. Sea routes and land paths have not been borders but connections.

When Izat Arif arrived from Malaysia in Leipzig for a three-month residency, he discovered the Betel plant (*Piper betle*) in nearby Dresden, native to Southeast Asia. The plant had reached Germany long before him.

Unlike Heyerdahl, Izat was warmly welcomed by Barbara Ditsch, director of the Botanical Garden at Technische Universität Dresden. The garden hosts around 10,000 species from all over the world, cultivated across 3.25 acres. Barbara Ditsch opened the archive and greenhouses for Izat's artistic work. That is so unusual. Normally scientific institutions are not that open towards artists, Izat noted.

Sharing Malaysian roots, Izat began researching the Betel plant in greater detail. I was given access to the old archive card system. Its typewriter entries felt special – today everything is digital. The plant had been registered in March 1996, like an immigrant receiving documentation upon arrival. The Betel had not chosen to move, it had been moved.

Izat's film offers viewers a "monologue" with the plant. Debora Sisca, an Indonesian interpreter living in Leipzig and long-time LIA guest, plays the interviewer. She asks the Betel gentle questions in German like: Have they treated you well? Are you okay? The plant never answers. Yet viewers are drawn into empathy. The approach is humorous but deeply human, treating the plant as a person.

Souleymane Bachir Diagne writes in her book *From Language to Language: Translation as Hospitality* that translation means entering a human community with those you



alter BU

translate for. The film is shown in a greenhouse tent, evoking associations with detention camps or improvised shelters, adding to the complex emotions as viewers follow the quiet interview.

We know what you did, it is unlike you to do what you did, it took us by surprise, says the voice. Betel is said to be stimulating, sometimes even aphrodisiacal. In India and Sri Lanka, betel leaves are traditionally offered as a sign of respect. The plant has been used in China for over 300 years, once regarded for its medicinal properties.

Izat uses this layered narrative to explore what it means to leave one's comfort zone. What happens when we enter a foreign land, a culture where we don't belong? Do we have the right to be there? Should we be there if we weren't asked? The film shifts between affirmation and questioning. The plant gives no answers (but neither do we), only empathy, and the silent dialogue of being present.

in the opening speech
Anna-Louise Rolland, shortended



(zum Kommentar von Marina)
Bitte dieses Bild drinlassen. Bildraum sehr viel schöner mit dem Kulissen-Effekt, Füße sind drauf, einfach das bessere Bild.

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 2024

Feb	Edgar Leciejewski (photographer, Germany)
Mar	Aranzazu Moena (painter, Chile)
Apr	Stefan Guggisberg (painter, Switzerland)
May	Robert Deutsch (painter, Germany)
Jun	Matthias Weischer (painter, Germany)
Jul	Kristina Schuldt (painter, Germany)
Aug	Josefine Schulz (painter & sculptor, Romania)
Sep	Sebastian Hosu (painter, Romania)
Oct	Edgar Leciejewski (photographer, Germany)
Nov	Ramona Schacht (photographer, Leipzig)
Dec	Masixole Ncevu (multimedia & research, South Africa)
Jan	Malte Taffner, Carl Hugo Hahn, Nike Kühn (members of Kombinat e. V., Spinnerei)

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 Lena Gauar, Stefan Guggisberg, Franz Jyrch, Selma van Panhuis, Anna Paschenko, Filipa Pontes, Julia Schäfer, Maria Schumacher and Viktor Witkowski for their generosity and input in sharing knowledge and experience.

Art critics 2024

Feb	Franz Jyrch (artist, Germany)
Mar	Stefan Guggisberg (painter, Switzerland)
Apr	Selma van Panhuis (painter, The Netherlands)
May	Viktor Witkowski (painter & filmmaker, Poland)
Jun	Maria Schumacher (artist, Germany)
Jul	Franz Jyrch (artist, Germany)
Aug	Dr Filipa Pontes (researcher & artist, Portugal)
Sep	Franz Jyrch (artist, Germany)
Oct	Dr. Lena Geuer (art historian, Germany)
Nov	Anna Paschenko (curator, Germany)
Dec	Julia Schäfer (curator, Germany)
Jan	Franz Jyrch (artist, Germany)



Visit at Josefine Schulz's studio | Visit in Matthias Weischer's studio



The residents visiting Edgar Leciejewski's studio | Visit in Robert Deutsch's studio and exhibition



Studio visit at Stefan Guggisberg's place | In Kristina Schuldt's studio



LIA at off space PORTE in Leipzig | Visiting Laetitia Gorsy Gallery showing former LIA artist Andrea Garcia

Excursions



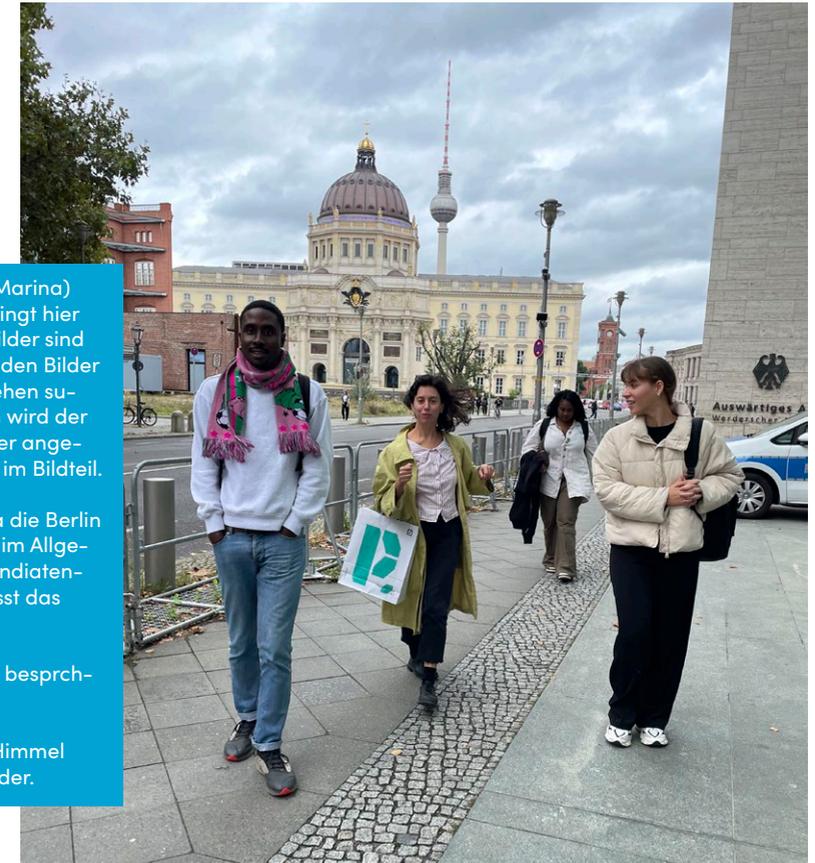
Berlin & Potsdam

In 2024, the LIA Leipzig International Art Programme embarked on inspiring excursions to Berlin, Potsdam, and throughout Leipzig, offering our artists and participants a diverse range of cultural, historical, and intellectual experiences. These trips fostered deep discussions, creative exploration, and meaningful connections.

After meeting at the **Holocaust memorial Gleis 17**, the spring fellow group travelled by bus to the **Grosz Museum**. The special exhibition focused on lesser-known collages by **George Grosz** and spanned a wide range of styles, from Dada to Pop Art. Housed in a striking former petrol station designed in the Neue Sachlichkeit style, the museum is a hidden gem at risk of closure due to cultural budget cuts in Berlin.

Another 2024 highlight was the retrospective of **Valie Export** (b. 1940) at **C/O Berlin**. Export is one of the twentieth century's most influential media and performance artists. Her work critically examined social norms and gender roles through a media-reflective and feminist lens. The exhibition presented works from 1966 to 2009, offering a comprehensive overview of her career

Crossing the Friedrichs Bridge towards Museum Island, with Berlin Cathedral in the background



(zum Kommentar von Marina)
Dieses Bild bitte unbedingt hier lassen. Die Potsdam-Bilder sind nicht so toll und die beiden Bilder auf der Doppelseite stehen super zusammen. Zudem wird der wichtige AA-Ausflug hier ange-teasert. Potsdam dann im Bildteil.

Der Text hier umfasst ja die Berlin und Potsdam Ausflüge im Allgemeinen, mit allen Stipendiaten-gruppen – insofern passt das doch?

Können wir ja nochmal besprechen, die Stelle.

Die beiden Kuppeln + Himmel sind so schön miteinander.



Platzhalter BU

and reaffirming her status as an icon of feminist art. Most fun was the analogue photo booth in the basement where the group got photographed like in the old days.

Later on the artists also visited the **Hamburger Bahnhof – Nationalgalerie der Gegenwart**, renowned for its collection of contemporary art. A guided tour led by **Anna-Catharina Gebbers**, curator for international media and performance art, provided unique insights into the museum's history as a former train station and its evolution into a contemporary art space. Her discussion of her global curatorial work was both informative and inspiring. We extend our sincere thanks to Anna-Catharina and **Dr. Emily Finkelstein** (assistant curator) for their generous time and knowledge also for the following museum visits.

Throughout the year the **Palais Populaire**, a long-term partner of LIA, residents took part in personal guided tours led by cu-

rator **Sara Bernshausen** and director **Svenja von Reichenbach**. These sessions offered our artists a chance to engage in open dialogue around international art production and present their own work in a professional museum context. We also had the opportunity to explore the exhibition of **La Chola Poblete** (Argentina). We thank Sara and Svenja warmly for their continued support and collaboration.

One of the most intellectually stimulating experiences was our visit to the **Auswärtiges Amt (German Federal Foreign Office)** in September and in January. Here, the residents engaged in conversations and debates about international politics, Germany's role on the global stage, and the intersection of art and politics. These exchanges provided a unique platform for our artists to share their perspectives and foster mutual understanding. We are deeply grateful to the Federal Foreign Office for this valuable opportunity.

Another enriching stop was **Photografiska Berlin** in autumn, located in a historic building and known for its commitment to photography as an art form. A guided tour led by artist **Eli Cortiñas** offered compelling insights into her artistic practice and her innovative storytelling approach through photographic media while touring us through her solo show.

After this personal tour, no visit to Berlin is complete without walking through the **Brandenburg Gate**, confronting the cold war history in Berlin and its traces, passing the **German Reichstag**, home to the German Parliament. A key destination on our excursions is often the **House of World Cultures (HKW)**, an institution committed to fostering respect, generosity, and inclusivity. Welcomed by assistant curator **Ayşe Karahan**, we received an introduction to the history and mission of the HKW and a guided tour through the exhibition **Forgive Us Our Trespasses/Vergib uns unsere Schuld**.

Furthermore in November, our participants attended the opening of the retrospective **Times and Spaces, Vietnam and Germany** at **Kunstverein Tiergarten**, curated by **Veronika Radulovic**. The show delved into Radulovic's deep cultural ties with Vietnam and Germany, exploring memory, identity, and artistic exchange. The opening was an opportunity to connect with the artist's person-



Inez de Brauw, Bella Ybarra, Anna-Louise Rolland, Anna-Catharina Gebbers (curator for international media and performance art at Hamburger Bahnhof), Ovid Houary, Simone Albers and Jeans O'Donnel

al and historically significant work, further deepening the programme's commitment to global dialogues.

LIA also organised an excursion to Potsdam to visit the **MINSK Museum**, located in a former GDR-era café. The transformation of this architectural site into a contemporary cultural institution was striking. On the terrace, the group was greeted by the **Maskenmann**, a bronze sculpture by renowned Leipzig artist **Wolfgang Mattheuer**. At the recommendation of **Sara Bernshausen**, the group explored the **Noah Davis retrospective**, an emotionally powerful and stylistically resonant exhibition that explored Black life and artistic responsibility. Drawing comparisons with Leipzig painter **Neo Rauch**, the exhibition demonstrated the dynamic cross-cultural conversations within contemporary painting.

As a tradition during these trips, the group also enjoyed coffee and cake at the **Liebermann Villa** by the Wannsee lake. These moments of reflection and dialogue in a tranquil setting allowed for informal yet enriching exchanges about art, history, and the diverse epochs of Berlin's cultural life.



GALLI Seht zu, wie ihr zurechtkommt, guided tour with Sarah Bernshausen, curator at the Palais Populaire | In conversation with Sarah Bernshausen

(zum Kommentar von Marina)
 Die 3 Doppelseiten bilden das umfangreiche Material Berlin/Potsdam für die Stipendiaten-
 gruppen ab und sind alle hübsch durchkomponiert. Habe da schon geschoben und die Bilder bear-
 beitet ...
 Diese Seite steht vorn, da sich das Humboldt-Forum doch an den AA-Besuch anschloss??? Potsdam
 folgt dann auf der nächsten Doppelseite und schließlich die neuen Stipendiaten in Berlin. Passt doch,
 inhaltlich und gestalterisch?



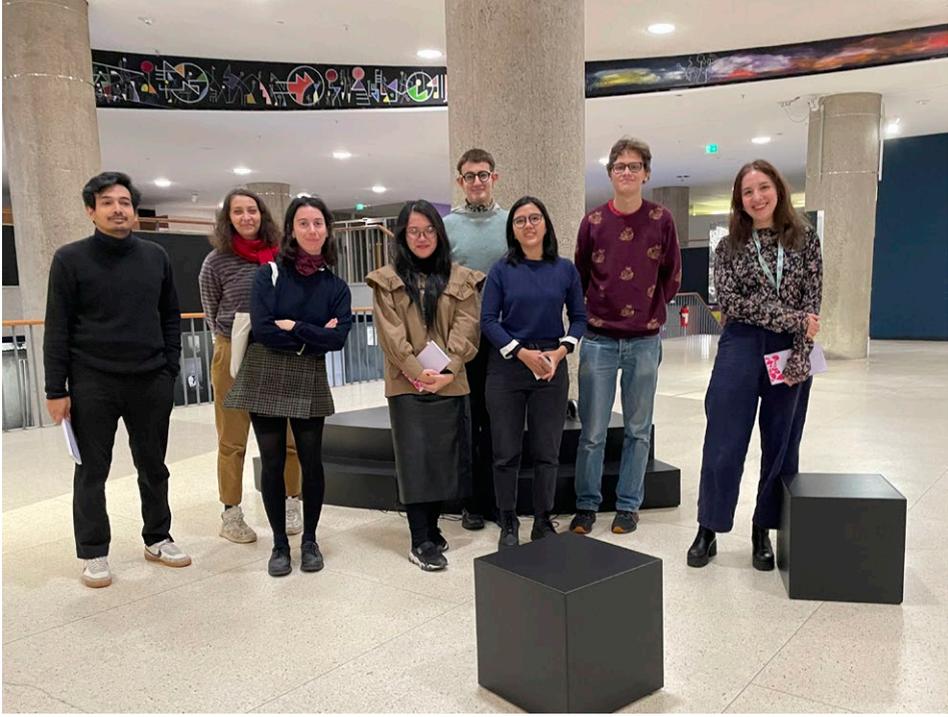
Starting the day at Fotografiska: Marina Diaz, Elechi Todd, Jany Batista, Anna Gibson and Alice Penda as well as Anna-Louise Rolland (below)



At the Liebermann Villa at Wannsee lake, Berlin | Trip to the MINSK museum, Potsdam, with art from the GDR and paintings by US-American painter Noah Davis



Alice Penda, Jany Batista, Anna Gibson and Binci at the Wannsee Lake and the Liebermann Villa



Izat Arif, Thùy Anh Đàng, Hugo Hernqvist, Aya Sabry, Candrani Yulis and Zeno Carattoni, Marina Diaz and Anna-Louise Rolland ...



... visiting curators at the House of Cultures, the Hamburger Bahnhof and Fotografiska

Get together at the German Federal Foreign Office in Berlin

LIA visits to the German Federal Foreign Office have always been special. Jens Wagner, Sarah Diehl and Guido Müntel discussed German diplomacy and its responsibilities with Elechi Todd (Trinidad), Alice Penda (Cameroon), Anna Gibson (Barbados) and Jany Batista (Cuba). Following a warm welcome, the conversation took place in September 2024.

Sarah Diehl *What will you take home from your residency in Germany?*

Elechi Todd *I will definitely take the idea of sharing resources and studio space home.*

Jany Batista *Freedom of expression. Hope for a change.*

Jens Wagner *What art projects did you work on during your stay?*

Anna Gibson *During the Rundgang, I put a sketchbook on my studio table and invited the audience to write in it about what moves and comforts them. I was surprised that the children who came to my studio were very open; the adults talked and drew much less than the children. I felt that people in Barbados were much more open about their bodies and feelings than people here.*

Elechi Todd *In my installation in Leipzig, I tried to mimic a Trini maxi taxi. It's a clear working-class vessel that contains the potential for sharing stories, discussing daily politics and exchanging snapshots that can evolve into bigger stories over time. The environment of a maxi taxi allows different characters to discuss social issues. In Leipzig, visitors moved freely through my installation, watching out of my painted windows with joy and interest.*

Anna Gibson *It was funny when people walked into my studio. They would look at me, then at my narcissus flowers in my paint-*



Anna-Louise Rolland, Anna Gibson, Alice Penda, Marina Díaz Molina, Elechi Todd and Jany Batista in front of the Humboldt Forum

ing, then at my narcissus textile sculptures, and say: "Look at those lovely palm trees!" They had no idea about vegetation.

Guido Müntel *Does colonialism play a role in your work?*

Alice Penda *During the Rundgang, I discussed the Germano-Duala Treaty and its consequences. I was surprised that so many people were unaware that Cameroon was once a German colony. One hundred and forty years ago, the Germans received economic power through the Treaty, using cash crops to generate profit. In Cameroon, water and electricity are often in short supply. These daily resources are not to be taken for granted. When these resources are exploited for economic purposes, they cannot be made available to ordinary people, and even worse, industrial consumption causes pollution.*

Elechi Todd *Colonialism is not a structure I live in. The political and social spheres interact with each other and teach me about*

the history of Trinidad and its current situation. Inspired by Western thinking, it is important to recognise our own values in Trinidad in the aftermath of independence. How do people relate to each other? Reflecting on identity is an ongoing process. It involves reflecting on society as a whole. Art can be a vessel of expression here.

Jany Batista In LIA, I used flying paper planes as a metaphor for freedom, encouraging people to participate by folding them. The sky has no boundaries. When I finished university, I held a solo exhibition. If I had said the wrong thing, I would have been silenced: no more travel, no more shows, no contact with my family. But there is always hope for change.

Jens Wagner I agree. Open civil societies are often taken for granted in Western societies, but this is not the case. It takes many people to keep an open society alive. Artists play a particularly important role here. They drive society forward, and their support promotes democracy.

Elechi Todd The larger economies tell us who we are now, and we identify ourselves through these lived realities. Painting can capture the essence of things and make people aware of these realities and their origins. I felt that Leipzig was standing out a bit. For example, people of all social classes take public transport here. This exchange has given me the opportunity to experience the world from different perspectives. Painting has helped me to recognise this. It has allowed me to reflect on society in different ways.

Guido Müntel How did you feel about living and working in Germany?

Elechi Todd A friend from Trinidad drove us to Weimar and we passed through many fields on the way. In the English Garden in Weimar, we saw ducks and sheep. It was so romantic. Leipzig is also such a calm, nice place with an artistic community and an inspiring scene. I experienced many different approaches to painting that I had never seen before. My time there was an eye-opener. I experienced so much that I now want to share space and resources too.



Dialogue at the Foreign Federal Office, with each artist introducing their work and sharing their impressions of their stay in Germany

Alice Penda When I arrived in Leipzig late in the evening in summer, the train station looked like Christmas to me. There were lights everywhere. It looked like Paris to me; like a bygone era. The people were so welcoming, and the city was so clean. I went to the Leipzig Opera House. The opera had golden doors and I felt like a princess in a castle. When I met other Cameroonian refugees, they told me their personal stories, which were very different from my experience as an artist in residence. I met them randomly because I heard them speaking French with a Cameroonian accent in the street, and we started talking.

Elechi Todd In Leipzig, I felt more like an outsider than I did in Amsterdam, where I visited a friend. Foreigners in the Netherlands seem to be more integrated and less othered. But you find xenophobia everywhere in the world, even in my home country of Trinidad. For example, there is resentment towards Venezuelan



Izar Arif at the Foreign Federal Office explaining his thoughts about Germany in comparison to Malaysia

people, but they do all the important service work that Trinidadians no longer want to do. Then people say that the Venezuelans want to take their jobs.

Jany Batista *In Leipzig, the Peaceful Revolution played a big role. I asked myself: Where can freedom exist? There are always limitations to it. Edgar Morin, a French philosopher and sociologist who specialises in the theory of information, talks about this paradox. The idea of total freedom is a human construct. There are always limits to it, everywhere and at all times. It is a cultural genetic.*

After the conversation, the group was kindly given a tour of the German Federal Foreign Office and enjoyed the view of Berlin from its rooftop.

We would like to thank them for this unique opportunity.

Leipzig

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

Some of Leipzig's most important sights are the **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 holds firm to the tradition and sings every weekend. The **St. Nicholas Church** is where the 1989 meetings and demonstrations started. Finally, the opera, city hall, and university

Ilsa Brittain and Inez de Brauw at the Thomas church Leipzig



were destroyed during the bombing of 1943 in the Second World War and have been rebuilt.

The residents always take a look around at University Library **Albertina**. It is not only the most frequented in the city, it is also one of the oldest German libraries and the location of LIA's first public artwork, *Perspective* by **Lada Nakonechna**. The **Academy of Fine Arts**, just behind, offered a look at the silk screen printing workshop under the administration of **Petra Natscha Mehler**.

The permanent collection of the **Gallery for Contemporary Arts (GfZK)** was visited multiple times throughout the year. The artist also had the opportunity for two special tours with **Naz Kocadere Ulu** (Curatorial Fellow at GfZK and the Cultural Foundation of the Free State of Saxony), who guided them through the **Outspoken** exhibition, where voices beyond the Archive challenge, rewrite, and ultimately subvert the hegemonic canon. The exhibition highlights individuals, animals, objects, and historical figures who assert their presence despite being deliberately excluded from the so-called universal archives. Additionally, **Tarek Atoui's** exhibition and the educational space he created within the institution left a lasting impression. The artist designed exceptional electro-acoustic instruments and sculptural listening environments, allowing visitors to interact with them. After these enriching experiences, some days ended with relaxation at the Moritzbastei student club.

During each round, the artists toured the **Spinnerei and its galleries**, meeting gallerists and exploring ongoing exhibitions. A particularly memorable moment occurred during a visit to **Eigen+Art Gallery**, where artist **Brett Charles Seiler** (South Africa), who was exhibiting his work at the time, took the opportunity to meet and discuss his creative process with the visitors.

A heartfelt thank you also goes to **Claudia Gehre** (Curatorial Assistant), who consistently took the time to introduce HALLE 14 and its current exhibitions.

The final round of visits took place in November, focusing on the last exhibition at **PORTE**, a contemporary art space in Leipzig run by Lars Anker Rasmussen and Shamin Radmand. After three years and over 20 exhibitions, PORTE was concluding its journey. Lars and Shamin warmly welcomed the LIA residents, showcasing the space and presenting **LISTE**, a group exhibition featuring works by 80 artists, most of whom were based in Leipzig.



Arrival in Leipzig – Elechi Todd, Alice Penda, Anna Gibson and Canada Diane Hiscox during their first Spinnerei tour



Visitors

We cordially thank our professionals being an important resource for the LIA residents, contributing to our recent dialogues about colonialism, environmental issues, culture and art, listening to the fellows and showing deep interest in their projects. Thank you for your engagement.

Frederike Berje

Head of Arts for the MENA region at the Goethe-Institut in Cairo

Frederike Berje has been working as Head of Arts for the MENA region at the Goethe-Institut in Cairo since May. She studied geography and management of cultural and non-profit organisations in Mainz, Bonn, and Paris. After studying Arabic for one year in Jordan, Frederike Berje joined the Goethe-Institut in 2017, first working in Lebanon before moving to the Strategy Department in Munich in 2020.

Natasha Cox

Arts Editor of FIELDNOTES London

visited LIA after meeting Marina Díaz Molina at the 2023 ResArtis convention. FIELDNOTES is an artist-run publishing project from Newham, East London, producing an annual print journal and a public programme of workshops, mentoring, radio broadcasts, screenings, and readings. Founded in 2020, it champions experimental creative practices and challenges systemic inequalities by supporting underrepresented artists and communities. During her visit, Natasha presented the magazine, engaged with artists in their studios, and exchanged ideas on aesthetics, artistic references, and creative processes.

Mateja Fi

Singer, Ljubljana

Mateja Fi is deeply engaged in musical education and local folk songs, combining them while singing with digitally altered sounds and new technological methods in sound production.

Mirya Gerardu

Dutch Cultural Attaché

Cultural Referee Visual Arts, Drama and Music at the Dutch embassy Berlin, supporting cultural projects between the Netherlands and Germany as well as being a strong LIA backbone for many years.

Thomas Girst

Global Head of Cultural Engagement at the BMW Group

Thomas Girst explores what visual arts mean for our lives today and what they could mean for us in the future. He has been supporting LIA since 2007 by providing sponsorship by BMW so LIA could develop until now.

Xioman Hildebrandt

Curator and artistic director

Supports contemporary art and culture between Germany and China.

Susanne Kalbantner

Department of Foreign Affairs and Trade
Australian Embassy Berlin

A long term supporter at LIA offering and managing exhibitions of LIA fellows from Australia at the Australian Embassy in Berlin.

Madeleine Kelly

Former LIA artist

Madeleine Kelly, twice in LIA and 2025 at Künstlerhaus Bethanien Berlin, started a cooperation with LIA and the Sydney University and makes work that engages with human encounters with “nature” and elemental forces.

Gerd Harry Lybke

Gallery Eigen+Art,
Leipzig/Berlin

Long time LIA critic, integrated artists from the LIA residency in its gallery programme like Lada Nakonechna (Ukraine), also showing fellows like Nathalie Paneng and Xhanti Zwelendaba (South Africa) in gallery exhibitions. Founder and Director of Gallery Eigen + Art Berlin Leipzig representing artists from the fields of film/video, photography, installation, painting and sculpture, conceptual art and performance.

Hans Ulrich Obrist

Art curator, critic, art historian

He is artistic director at the Serpentine Galleries, London. Obrist is the author of The Interview Project, an extensive ongoing project of interviews. He is also co-editor of the Cahiers d'Art review. He lives and works in London and recommended Helen McGrath to join the LIA residency.

PORTE

Contemporary Art Space,
Leipzig

PORTE is run by Lars Anker Rasmussen and Shamin Radmand. After three years and over 20 exhibitions, PORTE was concluding its journey. Lars and Shamin warmly welcomed the LIA residents, showcasing the space and presenting LISTE, a group exhibition featuring works by 80 artists, most of whom were based in Leipzig.

Thomas Rusche

LIA art critic

Thomas Rusche is a regular LIA visitor and critic, he advises private art collectors and corporate collections. He has an international network of art historians, artists and curators and successfully conducts large-scale transactions with auction houses, galleries, museums and art studios.



Artists with Mirya Gerardu (Cultural referee, Royal Dutch Embassy Berlin) and Fenna Lampe (Mondriaan Fonds) | Meeting with Judy Lybke, Gallery Eigen+Art



Oixea Villamonte, Frederike Berje, Erin Sugg, Adam Michdlek and Marina Diaz during a studio tour | Xioman Hildebrandt from China visiting LIA



Platzhalter BU | Susanne Kalbaniner (Department of Foreign Affairs and Trade) and Madeleine Kelly during a talk at the Australian Embassy, Berlin



Platzhalter BU | Marina Díaz with Elechi Todd's partner visiting from Trinidad and Tobago



Mateja Ficko at LIA | Mijka Ficko and painter Rayk Götze



Marina Díaz, Judy Lybkle and Anna-Louise Rolland at LIA | Adam Michálek ... hier fehlt noch was



Carpe Plumbum

Carpe Plumbum was founded in 2002 by Thomas Siemon. Over the last 15 years, an almost unique printing workshop has developed in the creative environment of the Leipzig cotton mill.

The workshop boasts several hundred lead typesetting fonts and a variety of printing presses, including a high-speed press measuring 70 x 100 cm and a proof press with the unusual format of 100 x 140 cm. The focus is on letterpress graphics, books, and high-quality commercial print products. The original graphic books of the LUBOK publishing house are among the works printed here.

The workshop is both a collection and a studio, laboratory and place for experimentation, brought to life by the books, graphic prints and various other printed matter created there. Collaboration with LIA artists

from the Caribbean and Southeast Asian exchange has introduced new and special techniques to the fellows' work practices. The unique aesthetics of letterpress printing, when combined with contemporary design, open up a wide range of possibilities for all kinds of printed matter, leading to experimentation and new ways of thinking for LIA residents.

Etching Workshop

Vlado & Maria Ondrej
Studio for Contemporary
Etching, Leipzig

Etching collaborations benefit all participants. From my perspective as an artist, they are extremely beneficial. Usually, the work of a visual artist is solitary.

You stand in the studio and think about the world and create your work alone. Occasions when you meet like-minded individuals. Working together in a workshop is different.

The LIA residents travel to Leipzig to meet their colleagues and exchange thoughts, experiences, views, knowledge, and skills in a city with a long tradition of printmaking. The masterclass offers them the opportunity to express themselves through a medium they have not previously explored.

Here, they encounter not only "old knowledge" and machinery, but also a vibrant contemporary print art scene. Beyond that, however, more far-reaching ideas and projects emerge from collaboration. When the artists arrive, We don't know any of them. By the time they leave, we feel as though they are old friends. It's as if old friends have departed.

Maria Ondrej



> Chi ist jetzt da
> Hugo, Elechi fehlen

angeliefert hast Du
eine Grafik von Gug-
gisberg, 2019??

→ p. 153

Aya Sabry
**Etchings on aged skin:
example 2**

2025
Linocut on paper

XX x XX cm
Edition of 19

→ p. 155

Thùy Anh Đặng
Lambang Kenangan

2025
Linocut on paper

75 x 52 cm
Edition of 10

→ p. 157

Anna Gibson
The protectors

2024
Linocut on paper

80 x 60 cm
Edition of 16

→ p. 159

Chi L. Nguyễn
**Neuseenland 1/
New-lake-land 1**

2024
Etching, charcoal, found
butterfly, gold mineral
pigment on handmade
flower-pressed paper

25 x 37 cm

→ p. 154

Candrani Yulis
Consumerism Worshiper

2025
Linocut on paper

XX x XX cm
Edition of 9

→ p. 156

Izat Arif
Lambang Kenangan

2025
Linocut on paper

30 x 42 cm
Edition of 16

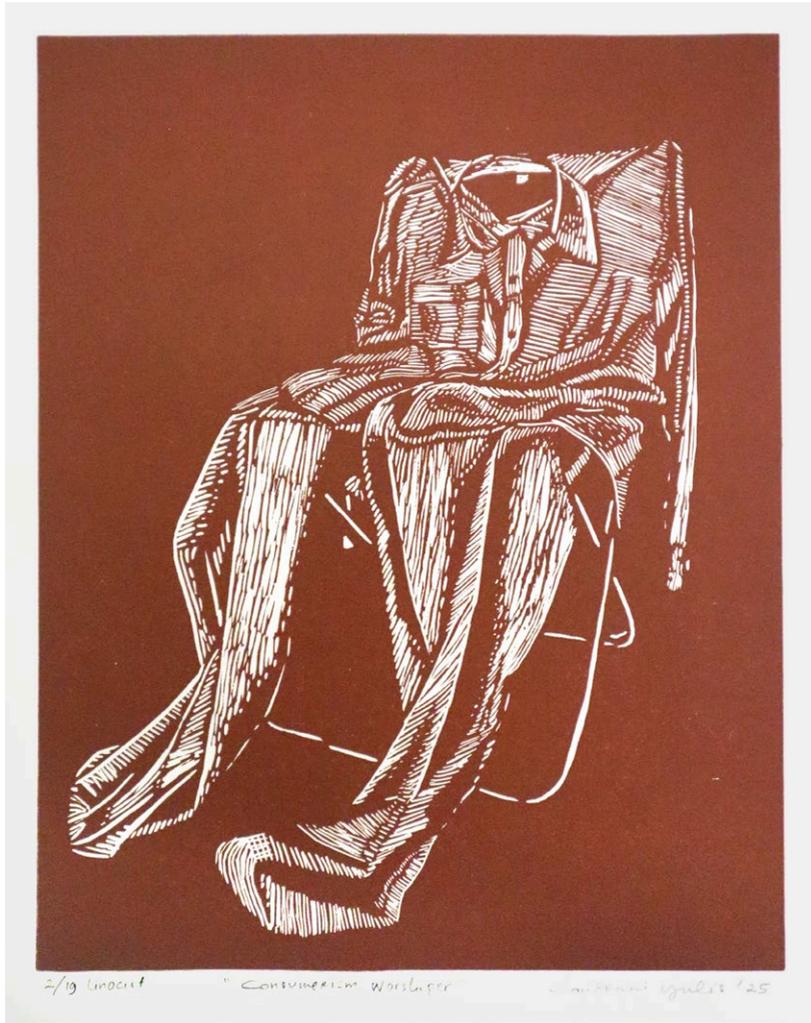
→ p. 158

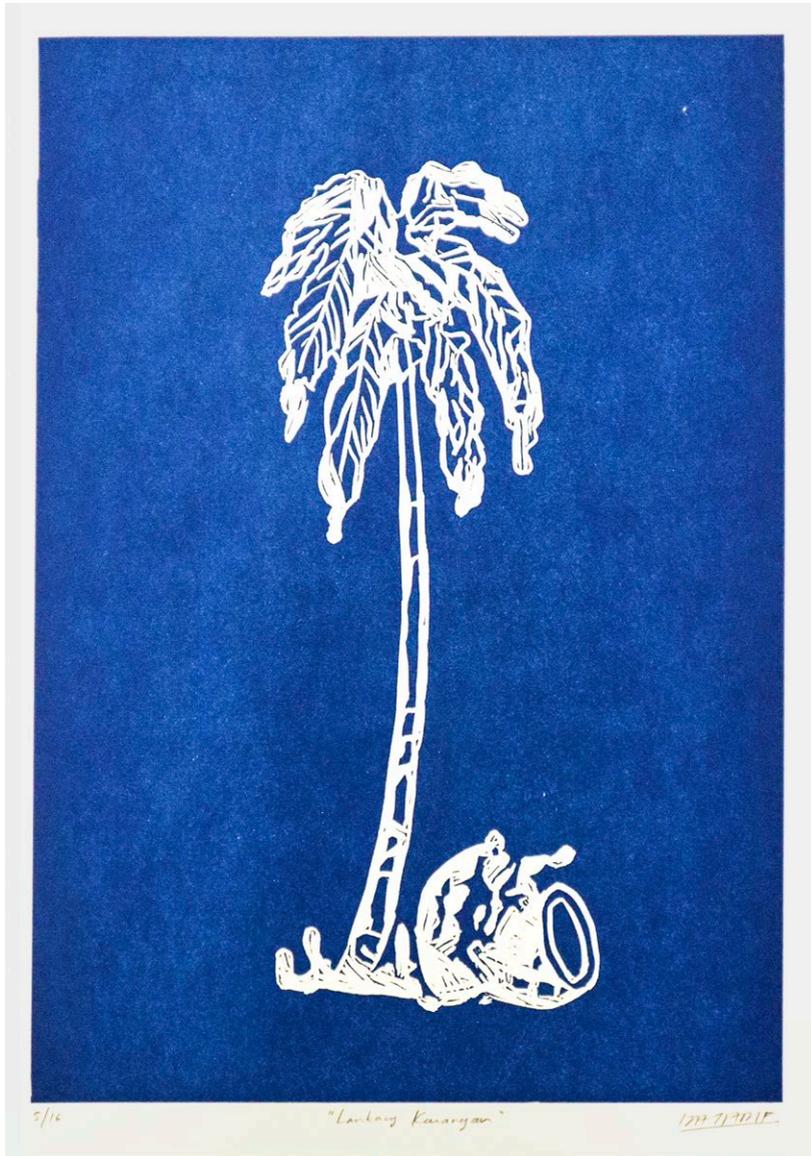
Stefan Guggisberg
08.09.18

2019
Photogravure, 2 plates

70 x 50 cm
Edition of 10









The Leipzig International Art Programme

The Leipzig International Art Programme (LIA) is an international artist in residency programme founded in 2007 and located at the Spinnerei Leipzig/Germany.

The building of the old cotton spinning mill houses numerous art studios, art institutions, and galleries of various national and international artists. Formerly the largest cotton spinning mill in continental Europe, it is known beyond the borders of Leipzig as one of the largest locations for exhibiting contemporary art and culture in Germany today.

Over 100 artists' studios, eleven galleries and exhibition spaces have taken up residence forming a centre of the Leipzig art scene that is unrivaled worldwide.

The Leipzig International Art Programme focuses on being a place for experiment and learning within a strong local artist community and a city rich in tradition. Local and international artists have an impact on each other while exchanging cultural experiences. The founder of LIA, Anna-Louise Rolland, states, "At LIA, we believe that moving outside of our comfort zone leads to new perspectives opening up. International visual artists working together with professional musicians, public space and institutions like museums fits perfectly into this philosophy and this type of collaboration leads to new approaches being developed and new kinds of artistic exchanges taking place". Since 2007 over 500 artists from 40 nations have taken part in the programme.

In August, the LIA team welcomed Elechi Todd from Trinidad and Tobago, Anna Gibson from Barbados and Jany Beatriz Batista from Cuba to the programme. "It is the first exchange with the Caribbean region.", says LIA programme coordinator Marina Diaz. "We are currently hosting artists from Kamerun and Canada. Now the Caribbean has joined our "family". We are so excited to have Elechi, Anna and Jany in residence." The three Caribbean artists have been selected by a jury of LIA, art collective Alice Yard and the German Embassies in Port-of-Spain and Havana. The German Foreign Office is sponsoring the programme.

Elechi Todd has created a virtual bus situation in his studio with drawings hanging above ground in two lines with an ally in the middle. His drawings are double sided, lively scenes of people



Maxi Taxi – Elechi Todd inviting the Leipzig visitors to join his installation during the Spinnerei Autumn Gallery Tour

and views passing by. "Leipzig is so different from home. I took the bus a couple of times and here everyone takes public transport. It is no social or class issue at all, just totally normal. "Elechi's public talk about his work and riding the maxi bus in his native Trinidad and Tobago, joined by recorded Trini street noise encourages visitors to "ride the bus" through his installation.

In her large-scale oil paintings Anna Gibson works with European flowers depicting a giant narcissus which is named after the beautiful Greek youth Narcissus who was in love with his reflection. Anna combines Greek mythology with enormous female figures who radiate great self-confidence from her homeland Barbados. In a second step, Anna let narcissi bloom in fabric, making it tangible for visitors entering her studio.

As Jany Beatriz Batista stands facing her audience, a television screen with clouds floating across the Cuban sky can be seen in the background. During her live performance, she reads from a till roll, filled with her writing, about her interest in the former



Artist Elechi Todd (Trinidad & Tobago), right, engaging in a panel discussion

socialist East Germany and the aftermath of German Reunification. “A cloud is free, free to cross boundaries, (which) we humans have created.”, she tells her audience. Jany aims to capture her experience and insights on Germany and return home to Cuba with them as a vision of hope for a post-communist setting.

In mid-September, several thousand visitors participated in the autumn “Rundgang” (tour) at the Spinnerei. Elechi, Anna and Jany gave public talks about their work and engaged in a panel on decolonization asking: “How to create change? How to create awareness? How to create sensibility?” These discussions revealed a multiplicity of dependencies among countries and its cultural impact on each other. Some of these dependencies have their origin in colonization and have continued in political, educational and other structures ever since. Finding one’s own voice within these given realities and reforming structures should be a collaborative afford. The LIA panels provide an excellent starting point.

Anna-Louise Rolland,
The Guardian & Daily Express, on the Day
of German Reunification, October 3, 2024

Against the Disappearance

Leipzig is focusing on photography. Under the motto *Escape into the public* the festival f/stop takes place in six locations. In the evening there will be an opening party in the MB.

Since 2018, Bob Jones has been traveling through Germany with a self-built 4 x 5 large-format camera. Mostly they give the artist, who lives in Berlin and Leipzig, some money, sometimes not. There is always only one copy of each image which the photographed get. „It is a huge archive, that I don’t own”, says the artist. Her work with the traveling camera („Wanderkamera“) as a large-format mobile camera is a poetic rebellion against disappearing within a digital flood of images, that leaves little to nothing behind, yet makes it visible at the same time.

The process of production is a meditative pause, a stop of all gears, since the photographed need to sit completely still for a whole minute. In a two-channel video installation Bob Jones’ work is documented and on view in the Leipziger Timonhaus located at Neumarkt. Today her work can also be experienced within a performance in front of Moritzbastei from 12 pm until 6 pm.

Escape into the public is the motto of the photo festival f/stop, which starts today. It is an image with many layers. With these words, the writer and artist Gabriele Stötzer – who was born in 1953 in Emlen near Gotha – she is also represented at the festival – has described a strategy with which she and other undated artists in the GDR tried to remain artistically visible and in mutual exchange, the two festival curators Magdalena Stöger and Leon Hösl explain. The “escape into the public” is mostly known today as a tactic of whistle-blowers, but it can also be understood as a metaphor for photography itself: “Photography generates visibility, it generates attention, it establishes connections and directs the eye. It is a powerful instrument in generating publicity,” says Magdalena Stöger.

39 artists are involved in the festival. Many new works have been created, but there are also photos from the 50s and 70s. As open as the motto is, the themes are as diverse: current border politics, right-wing populism, feminism, anti-racism. Within the exhibitions, the keywords make room for conversations and

disputes. The festival wants a lot. The visitors are asked to handle this and to create something themselves.

The f/stop Festival has existed since 2007, this year it is taking place for the 10th time. Originally it was organized by the Center for Contemporary Photography, since 2020 it is under the patronage of the D21 Kunstraum. In the first years the festival was held annually, lately the gaps between each festival were longer due to COVID-19, the ninth edition took place three years ago, the main exhibition took place in the Spinnerei as in previous years. In 2024 f/stop remembers its origins, it takes place in several locations in the city center, as it used to in the late 2000s, yet it was a lot easier to find locations to exhibit throughout the city of Leipzig back in the day.

In addition to the empty shop location of the Timonhaus, venues include the historic Waiting Room in the main train station, the Museum of Fine Arts (MdbK), the Gallery of the Academy of Fine Arts Leipzig, the Gallery of Contemporary Art (GfzK) and the Kunstraum D21 in Leipzig-Lidenau. In addition, there are billboards in the city area, for example in Enders-, Windmühlen- and Emilienstrasse. And that's not all: In addition to the curated festival, 40 additional exhibitions throughout the city celebrate photography.

Back at the Timonhaus, where students of the Academy of Fine Arts Leipzig engage deeply with inner and outer worlds of the past and the present. Elisabeth Stiebritz and Ronny Aviram, for example, have dealt with the architecturally almost completely rewritten history of Jewish life on the Brühl, with an installation of archival material, sound, video and poetry. In her montage, Esraa Dayrwan layers several images of places on top of each other, such as the Eisenbahnstraße and the central station as a place of arrival, but also of departure, of having to leave. Dayrwan's work is all about belonging, she asks: "Do you belong to the city? Or does the city belong to you?"

The concept of a railway station, but also of Forgetting, is evoked artistically there. In the historic Waiting Room located at the main station, Niklas Goldbach deals with an "interim detention facility" that was set up between 1985 and 1990 at Leipzig's main station between tracks 7 and 8 for transferring prisoners – with 73 seats and 16 beds. He exhibits a model of the prison facility. Nika Autor from Slovenia presents the filmic essay *Newsreel 242 – Sunny Railways*, which tells the story of the 242 km long

railway line Šamac–Sarajevo, which was built in 1947 in Yugoslavia with the support of deaf young volunteers. What was once a sign of hope has long since been abandoned.

In 2015, the rails served as an orientation for refugees on the so-called Balkan route, which is now also largely shut down. In photos on the walls, NATO wire overgrown with grasses and bushes are shown. A close past that, like so many pasts, can only be preserved by escaping into the public.

Jürgen Kleindienst,
Leipziger Volkszeitung, May 31, 2024

Turning Ten

Until June 16, the f/stop Festival invites visitors to venues across the city center and Lindenau.

The *Escape into the public* promises this year's f/stop Festival for contemporary Photography in Leipzig. Austrian curatorial team Magdalena Stöger and Leon Hösl (see *kreuzer* 01/2024) have borrowed this year's motto from artist Gabriele Stötzer (b. 1953), active member the artist group Erfurt from 1984 until 1994, who used the artistic strategy of the „escape into the public“ before 1989 in order perform her events not in secret underground, but in front of all eyes including that of the Stasi.

The curatorial team wants to show to what extent this strategy is still fitting decades later. In conversation with *kreuzer* the curatorial team points out certain contemporary counter publics, such as the practices of whistleblowers. In addition Stöger and Hösl use the motto as a sort of metaphor for photography, „because we find it interesting what forms of visibility and attention photography creates. Because photography can very much direct the gaze as a means of empowerment“, says Stöger. „Publicity is not a safe haven, but a very contested area“, adds Hösl.

The curatorial team uses an extended term for photography, that also includes performativity and archival research. Since April, the festival prologue exhibition in the Kunstraum D21 has been on display with positions from the seventies and eighties –

for example, by Stötzer and the artist group Erfurt, but also by Martha Rosler, Sanja Iveković and Ion Grigorecsu.

This year's festival is located in the city centre, also to commemorate past editions since 2007: works can be seen in the Waiting Room of the main train station, in the *Timonhaus am Neumarkt* (formerly Conrad-Markt) and in art venues such as the Museum of Fine Arts (MdbK), the Gallery of Contemporary Art (GfzK) and the HGB Gallery (Gallery of the Academy of Fine Arts). Works will be shown, among others by Alvin Baltrop, Barbora Kleinhamplová, Niklas Goldbach and Oxiea Villamonte.

In addition, in four locations – not yet fixed at the deadline of the editorial – can be seen on billboards. A series of postcards consisting of eight motifs submitted by photographers since 2007 also shows memories of the festival's past.

In addition to the numerous exhibitions, a program invites you to join the f/stop crowd during the first weekend of June, from 11 am there will be a conversation about the photo city of Leipzig; Tobi Fabek presents a design for a monument for climate activists.

As always, many locations offer interesting exhibitions. In the „Alte Handelschule“, for example, you can see the recordings of the streets of Leipzig by the end of the nineteen-twenties by Albert Hennig.

Britt Schlehan,
kreuzer Stadtmagazin, Juni 2024

24 hour Punk

Oxiea Villamonte, lives and works in Amsterdam, the Netherlands, 3 photographs, 50 x 50 cm, framed | printing technique: analog darkroom prints | printed by hand, black and white

For her presentation at MdbK, Oxiea Villamonte has transferred the table from her LIA (Leipzig International Art Program) arts residency studio to the museum: postcards, exhibition brochures, notes, and flyers allow an insight into the photographer's three-month stay in Leipzig. In earlier projects, Oxiea Villamonte used

her auto-fictional practice in an in-depth study of her mother's biography and artistic career; now she approaches Leipzig in a similar way. Driven by a fascination with its active punk scene, Oxiea Villamonte created a number of portraits of a group of young people in which she repeatedly inscribes herself, thus entering in dialogue with her subjects both in front of and behind the camera. The photographs connect cultural codes from the punk scene of the 1980s with their present-day use. This approach isn't about repetition, sentimentality, or appropriation—the pictures rather express this subcultural movement's continuing, intergenerational relevance. Further insights into her work stay are presented on the second floor of the MdbK.

Exhibition labeling at the
Museum of Fine Arts Leipzig (MdbK)

Madeleine Kelly Entangled Flashes

Exhibition in archiv massiv, Spinnerei

Australian artist Madeleine Kelly participated in the Leipzig International Art (LIA) Program, Germany, in 2016. Since then, German-born Madeleine has actively promoted art and culture between the two countries, fostering exchange between Sydney College of the Arts (SCA), The University of Sydney, and LIA. In 2022, she returned to Leipzig to undertake further research.

LIA, an international artist-in-residence program, is located at the Spinnerei Leipzig – a former cotton mill that has transformed into a cultural hub housing art institutions, galleries, and artist studios. LIA emphasises experimentation and learning within a vibrant local creative community and a city steeped in history and tradition.

Founded in 2007, LIA has hosted more than 500 artists from 40 nations. It was within this historic cotton mill, which once employed up to 5,000 predominantly female workers, that Madeleine first experimented with stove frottages. These frottages –



Encaustic on cardboard with paper, 23 parts, photo: Bernie Fischer.

rubbed impressions of different stovetop designs on coloured fabrics of cotton, nylon, and wool – now feature prominently in her large-scale paintings, which explore the interplay between nature and technology. The installation *Existential needs 2016* comprises 18 frottages worn in subsequent performances to subvert the traditional role of women as “behind the stove” and challenge the male-dominated Leipzig painting scene. The work also connected to the Bauhaus School, known for its holistic approach to household design by often unrecognised female creatives.

As I reflect on Madeleine’s body of work and its clever interplay between the industrial and the natural, resonating in my mind is its profound development since 2016 when she started at LIA. That same year, she began her

Leipzig birds (2016/17) project of painted Tetra Pak containers depicting the regional bird population squeezed into the angular, consumerist forms – a marvellous way of calling attention to the overlooked.

Madeleine Kelly’s work allows us to appreciate and reflect upon the harmony that emerges when art and the environment intersect.

Anna Louise Rolland,
Foreword in the exhibition catalogue, 2024



her Bildunterschrift

Thank you.

For your kind Support,
Cooperation, Network & Knowledge

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hier habe ich wie besprochen abgebrochen – wenn alles ganz final, zusammenstellen

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forget
to play!

Oupa Sibeko