

OUT OF OFFICE

26.04. — 30.04.23

Opening April 26, 6 – 9 pm

Besselstraße 13, 10969 Berlin (U6 – Kochstraße | Bus M29 – Charlottenstraße)

Opening hours during Gallery Weekend Berlin

April 27 + 28, 2 – 9 pm | April 29 + 30, 11 am – 7 pm

Enrico Bach | Banz & Bowinkel | David Borgmann | Stefanie Brehm | Tomas Espinosa | Pia Ferm | Hirofumi Fujiwara | Laura Giesdorf | Lukas Glinkowski | Mwangi Hutter | Finja Sander | Gary Schlingheider | Maria Schumacher | Regine Schumann | Manuel Stehli | Tobias Vetter

3 Galleries — 16 Artists

After a successful launch in 2022, OOO [Out of Office] is kicking off its second edition from April 26 – 30 2023 during Gallery Weekend Berlin:

In the former rooms of the Axel-Springer-Archive in Kreuzberg-Mitte, Galerie Judith Andreae (Bonn), galerie burster (Berlin/Karlsruhe) and Schierke Seinecke (Frankfurt a.M.) will present 16 artistic positions spanning painting, installation, sculpture, performance and digital media in an exhibition space of over 700 sqm.

[Out of Office], known to most people as the subject line of an automatically generated email notification, means to move outside the daily routine and thus implies a place of longing and a projection surface at the same time: time and space to pause, not to escape the pressure to perform, bad news and fake news, but at least to gain distance for a short moment – time to allow new perspectives and encounters. This is exactly what the artists in the exhibition do, each in their own language.

Enrico Bach's (*1980, Leipzig) paintings are self-reflections on fundamental questions of pictorial architecture: in his pictorial compositions, depth of space meets colour surface painting, and two-dimensionality meets spatial constructions. Thus, Bach's layered colour and pattern surfaces create the illusion of a more or less deep space. At the same time, he leaves behind the conventional compositional pattern of a centred motif: the edge of the picture and the background become depth-giving levels of design which meet large-scale monochrome, but not homogeneous elements.

Enrico Bach completed his master's degree in 2011 at the Staatliche Akademie der Bildenden Künste Karlsruhe with Prof. Gustav Kluge. His works have so far been shown at the Guangdong Museum of Arts,

Guangzhou, Start Museum Shanghai, Staatliche Kunsthalle Karlsruhe, Sammlung Würth, Schwäbisch Hall, Sammlung Ritter, Waldenbuch, KUNSTWERK Sammlung Klein, Eberdingen-Nussdorf and at the Staatsgalerie Stuttgart. Enrico Bach lives and works in Karlsruhe.

In the oeuvre of Giulia **Bowinkel** (*1983, Düsseldorf) and Friedemann **Banz** (*1980, Mainz), human perception encounters diverse ways of getting to grips with the virtual world. In their work, the computer is not only an artistic tool, but is often at the center itself. This is accompanied by the question of how a new formal language can emerge with the use of digital means. To this end, the duo, who have been working together since their studies at the Kunstakademie Düsseldorf, refer to various artistic currents of the 20th century.

The works of the Leipzig painter **David Borgmann** (*1983, Wilhelmshaven) move between figurative and abstract painting. On the one hand, his atmospheric paintings consist of enormous water masses and spectacular mountain pieces. On the other hand, Borgmann renders these natural phenomena in such an alienated way that they resemble surreal pictorial compositions. Borgmann's unique handling of the brush and other painting tools is impressive.

Stefanie Brehm's (*1980, Bamberg) artistic work is primarily located in the material fields of ceramics and plastics. In both materials, the artist combines sculpture with painting. She uses dyed liquid plastic as a colouring agent, which leads to the creation of a painting that no longer requires any image carrier. The coloured plastic, poured millimetre-thin, becomes itself a flat, shiny wall object after the hardening process. Smooth, intensely luminous surfaces have a special appeal for Stefanie Brehm. Thus, the ceramic glazes she uses on her human-sized ceramic columns are intensely colourful and shiny. Classically working on an electric wheel, the production of a clay column means a week-long process for the artist, at the end of which stands the colour-giving glaze application using a spray gun. Since 2020, Stefanie Brehm has also been working with flat glass as a surface for painting. Similar to ceramics, she uses a spray gun to apply the glass colours, which are then fired in the kiln. Through the transparency of the glass, the powerful colours connect in an immediate and instant way with their surroundings. After her training as a ceramist, Stefanie Brehm went on to study at the Academy of Fine Arts (class of Prof. Norbert Prangender and Prof. Markus Karstieß) and completed her diploma in sculpture and painting in 2016. The artist has been awarded numerous prizes, including the SI Art Prize, the Artima Förderpreis (2021) and the Volker Hinniger Prize while her works were to be seen in solo shows at the Kunstraum Harbeck (Munich), the Kunststation Kleinsassen (Rhön) as well as in a group exhibition at the Dutch European Ceramic Workcentre in Oisterwijk.

The extensive oeuvre of **Tomás Espinosa** (*1985, Bogota, Colombia) consists of ceramic sculptures, video works, photographs, and performances in public space, among other things. Espinosa, who studied with Olafur Eliasson at the UdK Berlin, works in the field of tension between sexuality and identity. This was impressively demonstrated in his first major institutional solo exhibition at the Kunstverein Göttingen in 2021.

In the textile medium of the young Swedish artist **Pia Ferm** (*1986, Lysekil, Sweden), aspects of fine and applied arts are intertwined. In hand-tufted wall objects made of pure wool and within her relatively early period of creation, the artist uses a poetic-linguistic metaphor, in which classical art terms such as "image" and "object" enter into a symbiosis and represent an inseparable interweaving of the material and the immaterial, of the artistic and the handcrafted. By tufting and cutting the woolen surface of a tapestry or by gouging and exposing a marble stone, Pia Ferm forms her distinctive symbolic motifs and abstract images. The works are characterised by the artist's humorous moment with a twinkle in her eye, which is outweighed at the same time by the inconspicuousness and delicacy of the materiality and haptics of her works.

Pia Ferm studied printmaking and painting at the Dômen Artschool in Gothenburg from 2011 to 2014. At

the Städelschule in Frankfurt, she graduated as a master student in the class of Tobias Rehberger in the summer of 2020. Pia Ferm lives and works in Frankfurt am Main.

Hirofumi Fujiwara's (*1984, Hiroshima, Japan) figures, modelled in clay and plastic, stand, sit or lie in space, at rest in themselves, transparent walls surround their fragile bodies. Fujiwara's *Neutopians* are enthusiasts; they bear witness to a romantic longing for the unattainable, they move between worlds. Their contemplative gaze directed towards the indeterminate, they carry with them references of Japanese as well as European-Western culture. They seem youthful and yet ageless, androgynous and detached from any stereotypes - isolated from this world, yet anchored in the moment, in being-so. In our ever faster moving, ever modification-oriented society, Fujiwara's *Neutopians* embody both longing and ideal.

Hirofumi Fujiwara graduated in 2015 as a master student of Prof. Stephan Balkenhol at the Staatliche Akademie der Bildenden Künste Karlsruhe. He lives and works in Hamburg.

Laura Giesdorf's (*1994, Detmold) works, in which she combines video and installation art, photography and performance, address the relevance of the cultural body and gender performativity with regard to identity formation. For this purpose, the artist uses her own body, thus combining the roles of artist, artwork, subject and object at the same time. In the course of the "Gute Aussichten Award" 2017/2018, Laura Giesdorf's works were shown in national and international institutions, such as the Deichtorhallen in Hamburg and the NRW-Forum in Düsseldorf. In addition, her works have already been shown at the Tate Modern in London and the Shanghai 21st Century Minsheng Art Museum. In order to make her work accessible to an audience removed from the art world, she uses a form of spontaneous installation of video works in windows and guerrilla performances in public spaces. This includes seizing the German Bundestag with her own body.

Laura Giesdorf studied Photography at the Technische Kunsthochschule in Berlin from 2014 to 2017. In 2020, she completed her studies with a Master's degree in "Contemporary Photography; Practices and Philosophies" at Central Saint Martins College in London. Laura Giesdorf lives and works in Berlin.

There are many open questions in painting. (...) **Lukas Glinkowski** (*1984, Chelmno, Poland) does not even try to answer them, but constantly asks himself and us new ones. Analogous to sampling in music, he puts together a visual mash-up in his works. Fragments and set pieces become a new whole, the meaning of which the viewer configures himself: Art-historical quotations and contemporary references are aesthetic or conceptual finger-pointing without index fingers. Glinkowski's painting is not about the coherent, cohesive offer of meaning, but about the individual approach, in which the perspective of the artist and the viewer do not have to coincide. This thoroughly postmodern approach creates space for a play with habits of seeing and thinking that simultaneously allows for chance, chaos and plurality or even brings together incommensurables. – *Jetzt! Junge Malerei in Deutschland*, 2020

Lukas Glinkowski graduated with a diploma from the Kunstakademie Düsseldorf under Prof. Katharina Grosse. In 2019, he won the Berlin Hyp Förderpreis of the Berlin Hyp Bank and was a recipient of the Villa Aurora Scholarship, Los Angeles, USA. Glinkowski lives and works in Berlin.

The artist couple **Mwangi Hutter** is composed of Ingrid Mwangi (*1975, Nairobi, Kenia) and Robert Hutter (*1964, Ludwigshafen/Rhein). During their studies at the Hochschule für Bildende Künste HBK Saar in Saarbrücken, Mwangi Hutter began working together in 1998 and in the course of this created a common artist identity in 2005, based on the fusion of their personal lives, their artistic work and their names. Mwangi Hutter break through fixed notions of identity based on gender, race and cultural background. Through an exploration of their own bodies, they reflect on social relations and create an aesthetic of unification and self-knowledge. Their preoccupation with themes such as border crossings and the search for identity can be understood in both a political and a very personal, intimate sense. Mwangi Hutter's works refer to her own origins, the common relationship and the general relationality between individuals and community as well as the contrasts of female-male, African-European, black-

white and I-you.

Works by Mwangi Hutter have been shown at the Venice Biennale, Havana Biennale, Documenta 14 in Kassel, São Paulo Biennale, Brooklyn Museum in New York, Centre Pompidou in Paris, Mori Art Museum in Tokyo, Johannesburg Art Gallery in South Africa and CAAM in Las Palmas, Gran Canaria, among others.

Finja Sander (*1996, Hildesheim) chooses the medium of performance as a recurring constant in her works. She looks for breaks and ambivalences in the everyday, for disregarded automatisms that she picks out, isolates and brings into new contexts within multi-part processes. Her own body is a source of impulses, a catalyst, a kind of seismograph. Strategies of staging and exaggerating gestures deepen and consolidate her performative theses. These develop into, among other things, expansive, space-specific sculptures and installations. The performance shown in the exhibition is part of the multimedia work series *Für Morgen* (For Tomorrow) conceived by Finja Sander, in which the artist continues and develops her intensive questioning of German culture of remembrance and commemoration.

Sander's performances and interventions have been shown at C/O Berlin (2019), Museum für Fotografie, Berlin (2021), Hamburger Bahnhof, Berlin (2021) and Barlach Museum Güstrow (2023), among others. Fina Sander lives and works in Berlin and completed her master's degree in fine arts in 2022 at the Universität der Künste Berlin with Prof. Valérie Favre. To date, she has created over 36 performative works that relate to and influence each other.

Painting and sculpture are mutually dependent in the work of **Gary Schlingheider** (*1983, Detmold) and arise from the preoccupation with the transgression of boundaries between the two genres. Colour and form form the focus of the painter and sculptor's work. He works in large formats, with powerful opaque colours and geometric, reduced bodies. With a reference to art historical models such as the Minimalists, Ellsworth Kelly or Frank Stella, Schlingheider explores the boundaries between painting and sculpture anew.

Gary Schlingheider completed his studies at the Universität der Künste Berlin as a master student of Prof. Christine Streuli in 2017. He is the winner of the Manfred Fuchs Prize 2021, the Loth Sculpture Prize of art KARLSRUHE 2020 and the Difrिंग Prize for Sculpture 2017. He lives and works in Berlin and Ostwestfalen-Lippe.

In her paintings, **Maria Schumacher** (*1983, Bucharest, Romania) is concerned with the creation of narrative-psychological spaces within which she deals with the complexity of relationship structures and, more generally, with the fundamental questions of human existence. States such as loneliness, fear, grief, love and sexuality and their universal nature preoccupy her as much as the use of patterns, ornamental arrangements and the simultaneous ritual charging of signs and symbols. Folkloristic references found in her works have their origin in Schumacher's Romanian roots and her involvement with Balkan folk art. Her works create a meditative space that challenges a slowed-down aesthetic perception and at the same time invites us to engage with existential questions of meaning.

Maria Schumacher lives and works in Leipzig. She studied painting at the Leipzig Academy of Visual Arts (HGB) in the Neo Rauch and H. C. Ottersbach class from 2005 to 2011. She completed her master's degree at the San Francisco Art Institute in the US as part of a Fulbright scholarship from 2011 to 2012. Schumacher currently works as an artistic assistant at the HGB.

Since the beginning of her artistic career, **Regine Schumann** has set and understood painting in relation to spatial volumes in order to explore new expressive possibilities of this classical genre. Colour-intensive, space-spanning and flowing bodies and installations made of pigmented acrylic glass, which react to light due to their materiality, envelop the space, capture it in colour and give its architecture a new temperature. Colour and light, composition and intensity, are central, immaterial factors defining Schumann's artistic approach. The linguistic repertoire is supplemented by concepts of emotion and perception. In the tradition of constructive-concrete art, Regine Schumann has developed her own

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geometric language of form, which articulates itself in space and enters into a changing dialogue of colour with light. She conceives her work not only in categories of space and time, but always in reference to the classical "image", in search of its dissolution. The series of works she has recently created illustrate this way of breaking down boundaries, of "looking beyond the horizon" and open up new forms of perception for the viewer.

Regine Schumann studied at the Hochschule für Bildende Künste in Braunschweig in the class of Robert Dörfler. In addition to numerous scholarships such as the DAAD Scholarship/Italy (1990/91), the Scholarship of the State of NRW/Japan, the Leo Breuer Prize (2006) and an Artist in Residence at Foundation SZ in Segovia (2019), Schumann has already been exhibited at the Museum Ritter in Waldenbuch (2010), the Centre for International Light Art, Unna (2015), the Ann Norton Sculpture Garden, West Palm Beach (2009), the Kunsthalle Bremen (2015) as well as the Bundeskunsthalle Bonn (2019) and many more. Regine Schumann lives and works in Cologne.

The basic tone of **Manuel Stehli's** (*1988, Zurich, Switzerland) paintings is silence. It runs through his architectural and landscape paintings, but is especially perceptible in his representations of figures. Romantic references are not uncommon in Stehli's oeuvre. Thus, the figures often turn their backs on the viewer and become his surrogates. With his scenes, the painter, who studied with Annette Schröter in Leipzig, interprets snippets of a possible story that, in the best case, continues to spin in the viewer's imagination. As a painter, he is interested in capturing interpersonal moments.

Whether skin or linen, glass or marble - in the realisation of his ideas and individual artistic expression, **Tobias Vetter** (*1985, Allgäu) uses a variety of materials as backgrounds. What remains constant in his paintings, however, is a palette of colour tones ranging from turquoise-green to indigo and rosé tones, which he develops figuratively on medium- to large-format canvases. The mostly faceless protagonists in his works are also continuous. Melancholically pondering and lost in thought, they exhaust themselves in delicate and fleeting brushstrokes even in the presence of their canvas companions. But "the louder those colours and sounds, the more calmly the works radiate."

After growing up in southern Germany and studying at the Institute for Training in Visual Arts and Art Therapy in Bochum, Tobias Vetter now spends a third of his life in Berlin. He has been working as a self-taught artist since 2011 and has since realised projects with adidas and the Soho House Berlin.