

26.04.—  
01.05.22

# OUT OF OFFICE

VOLO BEVZA  
BRAM BRAAM  
LUKAS GLINKOWSKI  
LEV KHESIN  
VICTORIA PIDUST  
ACHIM RIETHMANN  
GARY SCHLINGHEIDER  
ALEXANDER SCHULZ  
MARIA SCHUMACHER

**OPENING**  
**APRIL 26, 6 — 9 PM**

OPENING HOURS DURING GALLERY WEEKEND BERLIN  
WED, APRIL 27 — SUN, MAY 1, 11 AM — 9 PM

**CHARLOTTENSTR. 2**  
**10969 BERLIN**

U-BAHN U6 (KOCHSTR.), BUS M29 (CHARLOTTENSTR.)

Three galleries and nine artists

With OOO [Out of Office], Galerie Judith Andraea (Bonn), galerie burster (Berlin) and Evelyn Drewes Galerie (Hamburg) will present a jointly realised exhibition concept for the first time during Gallery Weekend Berlin from 26 April – 1 May 2022. In the vibrant gallery district of Berlin-Mitte, the group show will feature painting, installation, sculpture, video and NFT.

[Out of Office], known to most people as the subject line of an automatically generated out-of-office message, means to move outside the daily routine of one's job and thus implies both a place of longing and a projection surface: time and space to pause, not to escape bad news, fake news, world affairs and the pressure to perform, but at least to gain distance for a brief moment in order to explore new perspectives and coping mechanisms. This is exactly how the artists in the exhibition proceed, each in their own unique way.

**Volo Bevza's** works are preceded by a hybrid, cross-media process of creation that opens up new, critical perspectives on the medium of painting for the artist. In doing so, he explores the question of significance of the panel painting in the post-digital age. He has visual information translated by software and then transfers it to the canvas. The transformation from the real to the digital and finally to the analogue painting leads to a multiple connotation of the painterly result. Similarly, the painting gives rise to set pieces for video works that expand the artist's repertoire with digital moving images. Here, the special potential of the interweaving of digital, computer-generated art and the painter's personal handwriting becomes apparent.

Volo Bevza (\*1993 Kyiv, Ukraine) studied scenography at the National Academy of Fine Arts and Architecture in Kyiv from 2010 – 2014. This was followed by studies in painting at the Weißensee Kunsthochschule Berlin with Prof. Friederike Feldmann and Prof. Werner Liebmann, which he completed as a master student in 2019. Volo Bevza lives and works in Berlin.

Drawing inspiration from the rough environment of Berlin, **Bram Braam's** work reflects his personal view of urban facades and their fragments. His works open up a narrative about the rapid and unrestrained development of the city and, in their pictorial compositions, show a new way of looking at architectural constructions, decay and new construction of urban living spaces that shape our view of the city.

Bram Braam (\*1980 in Sittard, The Netherlands) studied at the Royal Academy of Fine Arts, Den Bosch, The Netherlands. Bram Braam is a scholarship holder of the Mondriaan Fonds and lives in Berlin.

There are many open questions in painting. (...) **Lukas Glinkowski** 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 does not center around the coherent, cohesive offer of meaning, but around 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 an interplay 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 (\*1984 in Chelmno, Poland) graduated with a diploma from the Kunstakademie Düsseldorf within the class of 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.

**Lev Khesin** mixes silicone with pigments, which is applied with a rakel, sometimes expressively, sometimes contemplatively, to the picture support. This causes different reactions within the colour. In some of his works it appears increasingly object-like, almost sculptural, in others the colour subverts its own bodily presence through its mode of appearance. (...) Lower levels alternate with higher layers. The light penetrates these bodies of

colour differently. Thus there are areas where the surface appears almost opaque, while elsewhere it is dissolved by the altered incidence of light, releasing colours. A pictorial state is never reached. A fixed image does not emerge. Even a slight turn of the head is enough to create a new impression. To reverse conditions. This activation of colour through seeing in space reinforces the impression of a disembodied colour, which in part stands in stark contrast to itself as material. (Dennis Meier, *Das Gewahrwerden des Raumes vor dem Bild als Gewährwerdung des Raumes im Bild*, 2013)

Lev Khesin (\*1981 in Penza, Russia) studied at Carnegie Mellon University Pittsburgh, USA in 2005 and as a master student with Prof. Frank Badur at the Berlin University of the Arts from 2002 – 2008. In 2022, Khesin will be artist-in-residence at the Mark Rothko Art Centre in Daugavpils, Lithuania. He lives and works in Berlin.

With her multi-layered panoramas, **Victoria Pidust** takes us into a visual maze in which the viewer's perception is stirred up – a provocation of the traditional reception of works created with photographic techniques. Pidust conglomerates photography and painting by transferring the genre of photography from its depiction of reality to an intrinsically creative medium for the representation of the modulation of reality. (...) Pidust combines real, abstract and concrete forms of representation in her pictures. The components of her montages are only partially created by cameras. For her artistic practice, she uses various available imaging processes and combines them with each other: mobile phone photos, screenshots, scans or computer programmes to create architectural models. (Carla Susanne Erdmann, *Mart Stam Prize 2020*)

Victoria Pidust (\*1992 in Nikopol, Ukraine) studied multimedia at the Institute of Book Studies and Printing Technology, as well as photography at the NTUU KPI school in Kyiv from 2010 – 2015. From 2013 to 2015, Pidust took private photography courses with photographers Roman Pyatkovka and Alexander Lyapin, Ukraine. In 2015 to 2017 she studied Visual Communication and from 2017 to 2020 Fine Arts and Painting, both at Weißensee Kunsthochschule Berlin. She lives and works in Berlin.

Material longings manifested in mirror-smooth shiny images: **Achim Riethmann's** new works immediately evoke associations with advertising and showcases. Only on closer inspection do they reveal themselves to be fine watercolour drawings over which industrially coated and tinted glass panes lie. Organic waste, trampled and wilted blossoms or even a hanging down jacket are isolated and torn out of their natural context. They are surrounded by a dark, reflective surface that seems ambivalent in terms of content: on the one hand, it is indeterminate, still a space for the imagination; on the other, it incorporates the present and the viewers who are reflected in it into the representation. As an artist who continuously negotiates socio-political issues in his works, Riethmann now concentrates more on the specific, on the traces of the individual and his (longing) addictions. (Frederieke Czaja, *Gefährten*, 2021)

Achim Riethmann (\*1979 in London, UK) completed his studies as a master student at the Universität der Künste Berlin with Prof. Leiko Ikemura and was a guest lecturer at the Marta College of Art, Science and Technology in 2011. In 2008 – 2010 he was a scholarship holder of the Karl-Hofer-Gesellschaft. Achim Riethmann lives and works in Berlin.

**Gary Schlingheider's** minimalist spacial installation Tasty Notes on Sculpture, titled in reference to Robert Morris' Notes on Sculpture, functions as a modular system consisting of 40 elements and 10 colours. A total of 50 metres of aluminium, each processed into two-colour anodised square tubes, protrude in large format through the room. Complementing this are 10 wall objects, each in two colours, consisting of monochrome aluminium picture supports and their shadow gap frames. The colour spectrum chosen by Schlingheider not only brings the tastiness, but also functions as a connecting element of the serially produced installation and wall objects. In a non-hierarchical arrangement of the individual modules, painting and sculpture are mutually dependent in Schlingheider's works and seem to flow into each other. For Schlingheider, who sees himself neither as a painter nor as a sculptor, colour, form and the space surrounding them are alike.

Gary Schlingheider (\*1983 in Detmold, Germany) 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 and the Loth Sculpture Prize at Art Karlsruhe 2020. Schlingheider lives and works in Berlin and Ostwestfalen-Lippe.

With his paintings, **Alexander Schulz** intends less to implement a concrete idea than to develop one through the painting process itself. In his work, Schulz thus strives for a form of conveying meaning by transferring what already exists into a new context. The artist observes a loss of receptivity for what surrounds us in life. Accordingly, he wants to increase the viewer's attention and restore their sensitivity to what they experience. The unfolding of his visual language is based on a dynamic process of observation, translation and reconstruction of what is perceived.

Alexander Schulz (\*1987 Berlin, Germany) studied at the Hochschule für Grafik und Buchkunst Leipzig from 2012 – 2018 and at the Art Academy of Latvia in Riga from 2015 – 2016. In 2021 he completed his studies as a master student of Prof. Christoph Rückhäberle in Leipzig. Alexander Schulz lives and works in Berlin.

**Maria Schumacher's** paintings make us think about our interpersonal relationships and, both figuratively and abstractly, open up perspectives on social encounters, touching and sexuality. In our perpetual dichotomy between essential search for meaning and meaninglessness, Schumacher's motifs confront that very absurdity with fearless awkwardness and at the same time deep mistrust of human ideals, absolute self-mastery or absolute mastery of a thing.

Maria Schumacher (\*1983 in Bucharest, Romania) lives and works in Leipzig. She studied painting at the Hochschule für Grafik und Buchkunst Leipzig from 2005 – 2011 under Neo Rauch and H. C. Ottersbach. From 2011 to 2012, she completed a master's degree at the San Francisco Art Institute in the USA as part of a Fulbright Scholarship. She currently works as an artistic assistant at the HGB.