

ifa TOURING EXHIBITIONS WORLDWIDE 2023

107

BRUTTO



TURN THE CASE UPWARDS FOR HANDLING OF THE ELECTRONIC EQUIPMENT  
PLEASE ENGAGE STRAPS BY HAND BEFORE USING POWER TOOLS



OPEN HERE



FRAGILE

Case 105  
35K  
4579 - NY

**BQ**  
BELLVILLE RODDAR  
INTERNATIONAL

AIR CANADA

OPEN HERE  
FR - NY  
NY - NY

14

Case 105  
35K  
4579 - NY

**BQ**  
BELLVILLE RODDAR  
INTERNATIONAL

AIR CANADA

15

Chicago  
100, 51  
Washington  
100, 44

CASE  
58

DIMS  
37x37

BRUTTO



TURN THE CASE UPWARDS FOR HANDLING OF THE ELECTRONIC EQUIPMENT  
PLEASE ENGAGE STRAPS BY HAND BEFORE USING POWER TOOLS



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FRAGILE

CASE 58

INSTITUT FÜR AUSLANDSBEZIEHUNGEN

INSTITUTE FOR FOREIGN CULTURAL RELATIONS

L'INSTITUTE POUR LES RELATIONS CULTURELLES AVEC L'EXTERIEUR

INSTITUTO DE RELACIONES CULTURALES CON EL EXTERIOR

BUNDESREPUBLIK DEUTSCHLAND

CASE  
88

DE-NW1 69861  
HT





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# معهد المهارات والقياس







Art opens up new and diverse perspectives on contemporary and historical issues. In an increasingly complex world, art projects can be a soundboard for social, political, and cultural affairs, especially if they are for the long term and based on sustainable relationships.

The ifa Visual Arts Department initiates, curates, promotes, and realises art projects all around the world. From the history of the Bauhaus (*The Whole World a Bauhaus*) to the potential of upcycling (*Pure Gold*), from social and political realities in Europe from the perspective of south-eastern and eastern Europe (EVROVIZION) to an exploration of the state and power of artificial intelligence (*Dreaming Beyond AI*), these projects take up globally relevant themes: everyday life, cultures of memory, systems of values, imagined worlds, our uses of resources and our approaches to the environment. ifa projects are implemented in co-creation with partners, creating spaces for international artistic positions and offering opportunities for global exchange and networking between artists and others working in the field of culture.

Since the 1970s, the ifa touring exhibitions department has been creating exhibitions that are presented in collaboration with local partners around the world. The large ifa art holdings, with currently some 24.000 works, are based on purchases of works shown at these exhibitions, which are made available over time to artistic and academic research. Cooperation projects with international institutions, museums, and also independent art spaces make it possible to disseminate art and to establish venues and platforms for exchange and discussion. Above all, they create free spaces for contemporary discourses in art today.

Both projects that have been touring for decades and new digital and co-creative formats promote cultural and artistic exchange and explore global social and political issues: How can diverse ways of living be addressed in art? What are the worldwide effects of human interventions into the environment and on our future forms of living (together)? What values and what cultures of memory are we producing?

ifa touring exhibitions promote encounters and togetherness, supporting a diversity of voices in art and culture. The projects also aim to question and redefine already existing structures in the field of global exhibitions, providing opportunities for new artistic and curatorial processes and for social transformation initiated by art.

TOOLS

**CURATORIAL TEAM**

Anh-Linh Ngo  
Mirko Gatti  
Christian Hiller  
Max Kaldenhoff  
Christine Rüb  
Elke aus dem Moore  
Stefan Gruber

**RESEARCH PARTNERS**

School of Architecture,  
Carnegie Mellon University  
Pittsburgh, and TU Berlin,  
Institute for Architecture,  
Prof. Rainer Hehl

**YEAR OF ORIGIN/  
START OF TOUR**  
2018

**EXHIBITS**

Own exhibition architecture  
[1 Atlas, 3 Theme Areas, Tables,  
Chairs, Bookshelf]

panels  
[images, drawings, and texts]

3 theme areas

3 artworks

[1 video installation, 1 carpet,  
1 table installation and  
1 touchscreen]

14 case studies

[10 videos, 9 architectural models,  
3 installations]

+ local contributions from this stop  
of the tour

**SPACE REQUIRED**

approx. 400–800 qm  
[+ storage space for  
the empty crates]

**NO. OF CRATES**

50

**PROJECT MANAGEMENT**

Sabina Klemm  
[klemm@ifa.de]

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
AN ATLAS OF COMMONING



An ifa exhibition in collaboration with ARCH+.

Facebook, Airbnb and other companies, whose business models are based on the commercialization of social relationships, have transformed words like “community,” “sharing” or “us” into empty concepts that no longer represent solidarity or a progressive social agenda, but rather form the basis for an emerging platform capitalism. This economic development is accompanied by a global political shift fueled by traditional community notions of identity and affiliation, exclusion and discrimination.

Against this background, the exhibition and publication project *An Atlas of Commoning* aims to recapture and redefine the open and emancipatory space of “us” as a concept. The project focuses on urban commons—here commons are to be understood as a set of practices dealing with the production and management of (material and immaterial) collective resources and spaces in general, rather than with the resources themselves, hence “commoning”, the verb, takes center stage.

The starting point of the exhibition is an *atlas*, a visual archive with a diverse selection of contemporary and historical case studies. The Atlas, which is being developed by ARCH+ in collaboration with the School of Architecture at Carnegie Mellon University, will consist of 30 projects related to commoning. This initial selection will be complemented with new ones, to be added in collaboration with local partners as the exhibition tours from city to city. As a result, the Atlas of Commoning continues to grow as an open knowledge archive, producing an invaluable documentation of local grassroots projects from all over the world.

From the Atlas, the exhibition develops along three axes of investigation, each one illustrating the tension inherent in practices of sharing. The resulting chapters are: *Ownership – Access, Production – Reproduction, Right – Solidarity*. Artistic works open up further access to the subject. Part of the exhibition is an edition of ARCH+ magazine that delivers a broad insight into important theoretical positions and practical examples.

**Contributors:** Morehshin Allahyari & Daniel Rourke; ARGE Clemens Krug Architekten and Bernhard Hummel Architekt / Oliver Clemens, Anna Heilgemeir, Bernhard Hummel, Emma Williams; Assemble & Granby Workshop; Iwan Baan; Brandlhuber+Christopher Roth; DAAR Decolonizing Architecture Art Residency; Theo Deutinger; Eureka; Manuel Herz; Sandi Hilal, Philipp Misselwitz und Anne Misselwitz; Immo Klink; Kotti & Co; Kuehn Malvezzi; Angelika Levi; Golan Levin (F.A.T. Lab) & Shawn Sims (Sy-Lab); Makoko Waterfront Community; Tukano Maloca; Miethäuser Syndikat; National Union of Sahrawi Women; NLÉ Architects; PlanBude Hamburg, Svenja Baumgardt and Sylvie Kretschmar; Common Ground e.V. and Nachbarschaftsakademie; Quest – Florian Koehl and Christian Burkhard; Martha Rosler; Harald Trapp / Robert Thum; Urban-Think Tank, Chair of Architecture and Urban Design ETH; WiLMA GmbH; Samson Young.

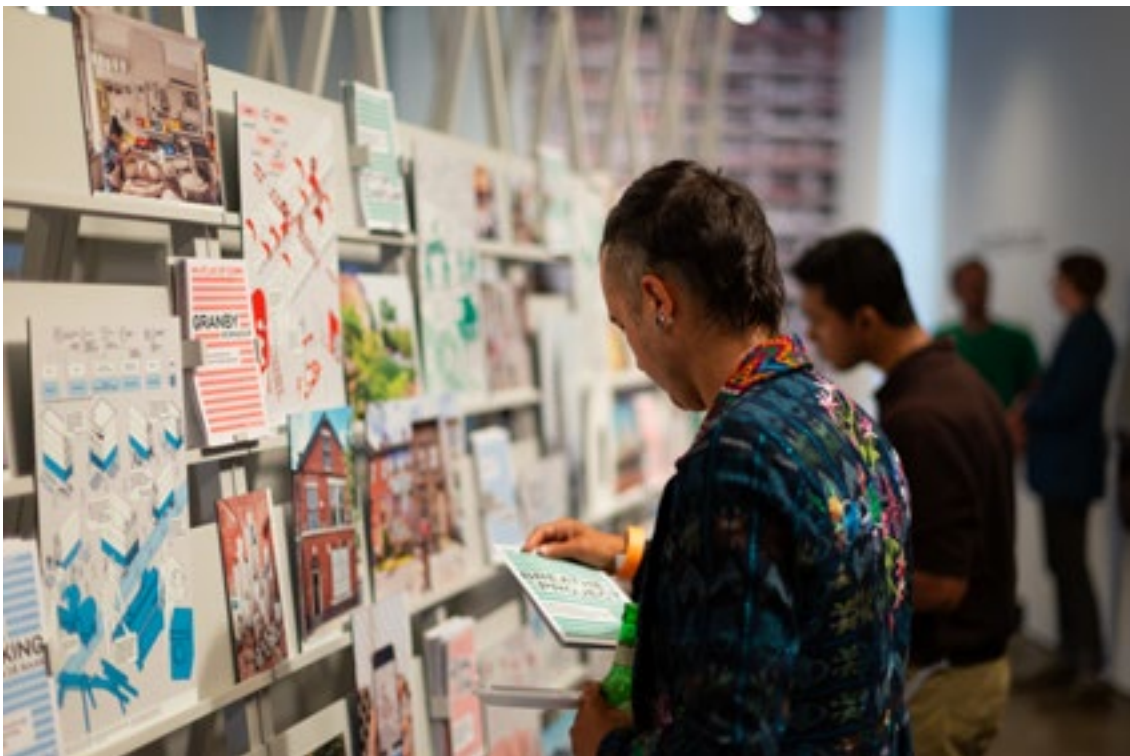
**The Atlas of Commoning also contains works** by Airbnb; ARGE ifau | HEIDE & VON BECKER-ATH; Atelier d'Architecture Autogérée; BARarchitekten; Bauund Wohngenosenschaft Spreefeld Berlin eG; Carpaneto Schoeningh Architekten; City in the Making; FATkoehl; Die Zusammenarbeiter; El Campo de la Cebada; Genossenschaft Kalkbreite; Genossenschaft Kraftwerk1; Go Hasegawa and Associates; IBeB GbR; Müller Sigrist Architects; Refugee Accommodation and Solidarity Space City Plaza; Schneider Studer Primas; Stiftung House of One – Bet und Lehrhaus Berlin; Gemeinde Yoshino; ZUS [Zones Urbaines Sensibles].



Installation view, Samson Young: *We Are the World*, 2017, Kunstraum Kreuzberg/Bethanien, Berlin, 2018, photo: Simone Gilges, © ifa



Exhibition view (workshop), Manuel Herz: *Rights on Carpet*, 2018, Miller Institute for Contemporary Art, Pittsburgh, 2019, photo: Smokey H. Dyar, © Miller Institute for Contemporary Art



Exhibition view (exhibition opening), *The Atlas*, Miller Institute for Contemporary Art, Pittsburgh, 2019, photo: Smokey H. Dyar, © Miller Institute for Contemporary Art





Exhibition view, *Die Laube* architectural model, Miller Institute for Contemporary Art, Pittsburgh, 2019, photo: Smokey H. Dyar, © Miller Institute for Contemporary Art



Exhibition view, architectural models *Torre David* and *Die Laube*, and the video *The Property Drama*, Kunstraum Kreuzberg/Bethanien, Berlin, 2018, photo: Simone Gilges, © ifa

**CURATORIAL TEAM  
PHASE I (2020-2023)**

Julia Grosse  
Yvette Mutumba  
Paula Nascimento

**PHASE II (SINCE 2023)**

Giulia Bini  
Lívía Nolasco-Rózsás

**YEAR OF ORIGIN  
2020**

**WEB DESIGN AND  
DEVELOPMENT**  
Yehwan Song

**ARTISTS PHASE I:**  
Nolan Oswald Dennis  
Nushin Yazdani &  
Can Karaalioglu  
Zheng Mahler  
Rasheedah Phillips

**ARTISTS PHASE II:**  
The Rodina  
GUO Cheng and Weihao Qiu  
Theodoulos Polyviou with  
Loukis Menelaou  
Wisrah Villefort  
Tatyana Zambrano

**EXHIBITS**  
Digital artworks (VR, mixed  
media, digital collage, video,  
game, hypermedia, web-  
based software, immersive  
environment)

**SPACE REQUIRED**  
Web-based exhibition project

<https://areyouforreal.ifa.de>

**THE PROJECT CAN BE REALIZED  
AS SITE-SPECIFIC EXHIBITION**

**PROJECT MANAGEMENT**  
Nina Frohm + Sabiha Keyif  
[frohm@ifa.de]  
[keyif@ifa.de]

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
ARE YOU FOR REAL



Through its digital platform, ARE YOU FOR REAL aims to expand international cultural exchange and contemporary co-creative exhibition practices through transnational dialogue around digital world-making experiments, aesthetic investigations, and performative and political reflections. It addresses the material and immaterial aspects of the digital and how they are perceived by various disciplines; artists, researchers, and coders are commissioned to create works that convey their understandings of reality.

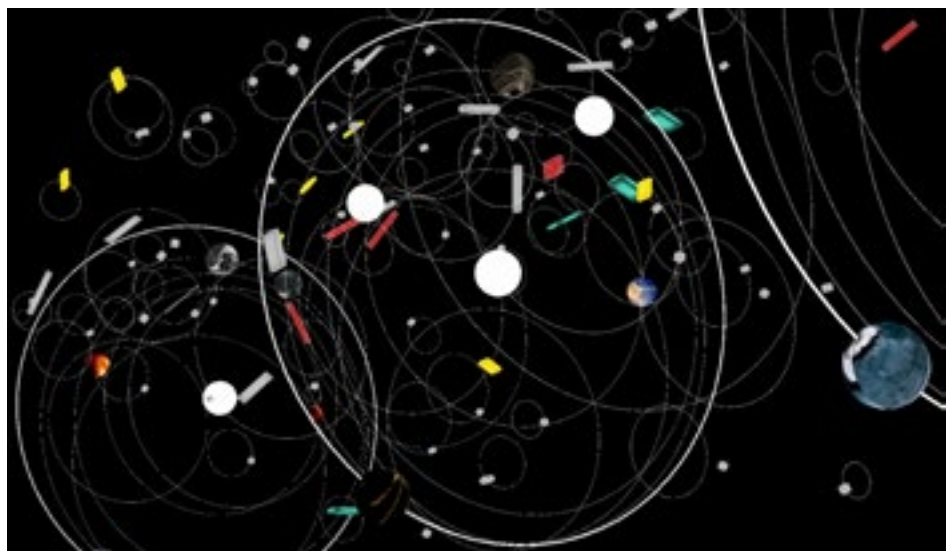
The ongoing web-based project ARE YOU FOR REAL was launched by ifa – Institut für Auslandsbeziehungen in 2020, and curated by Julia Grosse, Paula Nascimento, and Yvette Mutumba until 2023. The second phase is shaped curatorially by Giulia Bini and Livia Nolasco-Rózsás.

Are you for real? It would be an odd question to ask if we didn't have technologies at hand capable not only of representing but generating realities. Computation propels a shift in our understanding of what "real" is and how it should be distinguished from the merely possible, the virtual, and the actual.

The understanding that computation and scientific investigation are two main forces that define our realities lies at the core of ARE YOU FOR REAL Phase 2. In arriving at this second phase, the platform embarks on an inquiry into how computation and the sciences relate to reality through the work of artists.

Today, as its foundations begin to crumble under the pressure of technology, we can see ever more clearly that reality is not an unchangeable given, but a weave in a state of constant becoming.

The artworks and contributions of ARE YOU FOR REAL Phase 2 are alternating between planetary and terrestrial, ecological and technological, magical and decolonial. They enable us to grasp various aspects of digitalization, and to explore a reality now irreducibly entangled with the online sphere.



ARE YOU FOR REAL Phase 2, 2023, web design: Yehwan Song. © ifa



Yehwan Song: Webdesign for ARE YOU FOR REAL, 2020, ©ifa areyouforreal.ifa.de



Nushin Yazdani & Can Karaalioglu: Into the Pluriverse – Tiara's World, 2020, VR work, © the artists



Zheng Mahler, What is it like to be a (virtual) bat?, 2022, 3D point cloud animation, © the artists



Rasheedah Phillips, Mmere Dane: Black Time Belt, 2021, digital collage, © Rasheedah Phillips



Nolan Oswald Dennis (developed with Noa Mori): a sun.black (screenshot), 2020, essay-game, © the artist





Tatyana Zambrano, ¡Inmortalidad para todos! / Immortality for all!, 2023, immersive environment, 2023. © the artist



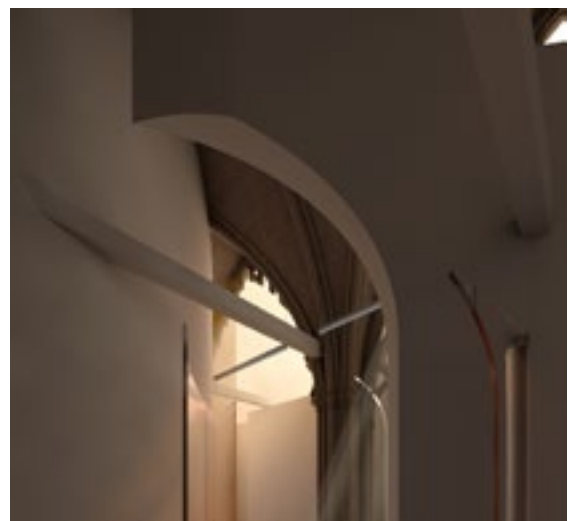
GUO Cheng and Weihao Qiu, Abstract Oracle Miner 0001460528, 2023, web based software, © the artists



The Rodina, Poring the Ecocide, 2023, Online environment, © the artists



Wisrah Villefort, EEE, 2021, hypermedia, © the artist



Theodoulos Polyviou, Transmundane Economies: Bellapais Abbey, 2022, video, © Theodoulos Polyviou & Dakis Panayiotou

**CONCEPT**

Ursula Zeller +  
Matthias Flügge  
in collaboration with  
Barbara Klemm

**YEAR OF ORIGIN**  
2009

**NO. OF EXHIBITS**  
124 b/w photographs

+ by prior arrangement with  
the host country the exhibits  
may include 25 photos taken  
in the host country which are  
owned by Barbara Klemm

There is a film about Barbara  
Klemm in German and English  
[DVD].

Playback devices are not part  
of the exhibition.

**FRAME DIMENSIONS**  
62.8 × 52.8 × 2.8 cm  
[all photos are in portrait  
format frames]

**SPACE REQUIRED**  
at least 120 linear metres  
[+ storage space for the  
empty crates]

**NO. OF CRATES**  
6 [possibly + 1]

**PROJECT MANAGEMENT**  
Alexander Lisewski  
[lisewski@ifa.de]

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
**BARBARA KLEMM**  
Light and Dark: Photographs from Germany

This solo exhibition presents photographs by one of Germany's most distinguished photographers. Spanning forty years, Barbara Klemm's works bear witness to Germany's recent history, in a country that was divided for decades. Many of her pictures have become "icons of contemporary history", shaping the cultural memory of several generations. She has created a body of photographs which combine the documentary and the artistic in a manner seldom encountered in German press photography. She adds her own perspective to the documentary genre, following artistic principles of composition. Although the majority of these photos were commissioned for the daily newspaper *Frankfurter Allgemeine Zeitung* they represent far more than coverage of the day's events. Barbara Klemm first joined the newspaper in 1959, working in the photo lab and producing photographic plates, before becoming a photographer on the editorial board for art, culture and politics in 1970. Her commissioned work for the newspaper took her to many of the most important events and places in the Federal Republic of Germany, the German Democratic Republic and in numerous other countries. Photos of East and West Germany before and after unification are clearly the focus of this exhibition. It includes pictures from every sphere of society: from politics, culture and the economy, photos that capture unique and often tense moments as well as plain everyday life, photos of demonstrations, protests, and of immigrants, of cultural events, mass gatherings, and urban spaces. And again and again, Barbara Klemm portrays people in those rare moments of being that make life so special.

Barbara Klemm's photographs stand for concrete social reality. Her sure sense of the true essence of an event allows her to capture moments that tell stories far beyond what the pictures seem to show at first glance. These photos are "action in condensed form", as Klemm puts it, and thus also a condensed image of history. Her photos of the fall of the Berlin Wall are a dramatic climax to her own narrative of history, and in retrospect, her earlier photos from both sides of the Wall seem to be tracing the two Germanies on their path towards reunification, while her later photos closely observe the consequences of the new order.

Barbara Klemm: Leonid Breschnev, Willy Brandt, Bonn, 1973,  
© the artist, ifa







Exhibition view, Willy-Brandt-Haus, Berlin, 2009,  
photo: Michael Lapuks, © ifa



Exhibition view Willy-Brandt-Haus, Berlin, 2009,  
photo: Michael Lapuks, © ifa



Barbara Klemm: *Öffnung des Brandenburger Tors, Berlin, 22. Dezember 1989*, (Opening of the Brandenburg Gate, Berlin, 22.12.1989), © the artist, ifa



Barbara Klemm: *Bruderkuß Leonid Breschnew und Erich Honecker, 30. Jahrestag der DDR, Ost-Berlin, 1979* (Socialist fraternal kiss Leonid Brezhnev and Erich Honecker, 30th anniversary of the GDR, East Berlin, 1979), © the artist, ifa

Barbara Klemm: *Staatsbesuch Erich Honecker, Bonn, 1987*, (Erich Honecker's state visit to West Germany, Bonn, 1987) © the artist, ifa





**CURATOR OF THE  
CORE EXHIBITION**

**Boris Friedewald**

**CURATORS OF PART 2 OF  
THE EXHIBITION [OPTIONAL]**

**Enrique X. de Anda Alanís,  
Mexico City**

**Silvia Fernández,  
Buenos Aires**

**Margret Kentgens-Craig,  
USA**

**Alexander Klee,  
Stuttgart**

**Salma Lahlou,  
Casablanca**

**David Maulen,  
Santiago de Chile**

**Christiane Post,  
Moscow**

**YEAR OF ORIGIN  
2017 [core exhibition]**

**EXHIBITS**

**479 objects, mainly  
flat items fixed on the  
beamed structure and some  
objects positioned in the  
exhibition space**

**DISPLAY**

**self-supporting beamed  
structure made of coated  
stainless steel  
5 glass display tables**

**SPACE REQUIRED**

**approx. 450 m<sup>2</sup>  
[+ storage space for the  
empty crates]**

**NO. OF CRATES**

**43**

**YEAR OF ORIGIN**

**2019 [Part 2]**

**EXHIBITS**

**20 objects, magazines,  
books, audio files**

**3 wall shelves**

**TECHNICAL EQUIPMENT**

**video projector and playback  
devices must be provided by  
the host institution**

**SPACE REQUIRED**

**60 linear metres  
[+ storage space for the  
empty crates]**

**NO. OF CRATES**

**1**

**PROJECT MANAGEMENT**

**Dr. Valerie Hammerbacher  
[hammerbacher@ifa.de]**

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS

The exhibition title is programmatic. “The whole world a Bauhaus” is a quotation by the Bauhaus student and later teacher Fritz Kuhr (1928). It refers to eliminating the boundaries between art, crafts, and technology as proclaimed by Bauhaus founder Walter Gropius. Everything is design — and the creation of a modern environment also creates modern people.

### 1919–1933: The Bauhaus in eight chapters

The eight chapters of the ifa core exhibition focus from an inside perspective on the years 1919 to 1933 in Weimar, Dessau, and Berlin: *Floating* engages with the motifs that developed from the Bauhaus interest in weightlessness. The chapter *Experiment* presents objects which resulted from new research on materials and space. The *Total Work of Art* chapter focuses on the synthesis of all the arts, as well as of art and science and art and utilitarian objects. *Community* presents key objects that document everyday life at the Bauhaus, including the famous parties. The bases of the Bauhaus worldview are explored in the chapter *New Man*. The *Art, Crafts, Technology* section presents the Bauhaus workshops and their products, and *Radical Pedagogy* looks at the structure and practice of teaching at the Bauhaus. *Encounters* explores crosscultural relations at the Bauhaus.

### Modernities worldwide (optional)

Part 2 of the exhibition continues these themes and presents how they were taken up in a global context. Here, the title is understood as an invitation to curators and scholars to engage in research. *The Whole World a Bauhaus?* cites case studies from Mexico City, Buenos Aires, Casablanca, Santiago de Chile, Moscow, Stuttgart, and the USA. The focus is not on the history of migrations after the Bauhaus was shut down in 1933, but on cultural appropriation and transcultural connections during the 1920s. Thus, this section explores the global connections within modernity through which the Bauhaus gained in importance. It demonstrates that the Bauhaus was not a unique enterprise, but that avant-gardes existed in many parts of the world who regarded themselves as motors of new developments in the social, cultural, and political spheres; they saw the Bauhaus from their own specific perspectives, and integrated it into their discourses.

Part 2 can be booked in addition to the core exhibition on request. Part 2 consists primarily of projections, four architectural models, and 10 books in display cases. Video projector and playback devices must be provided by the institution hosting the exhibition.



Ludwig Mies van der Rohe, *Sessel MR 534*, 1927–32,  
photo: Andreas Körner, © ifa



Marcel Breuer mit seinem Harem (Marcel Breuer with his harem), 1926,  
photo: Dr. Stephan Consemüller, © Dr. Stephan Consemüller

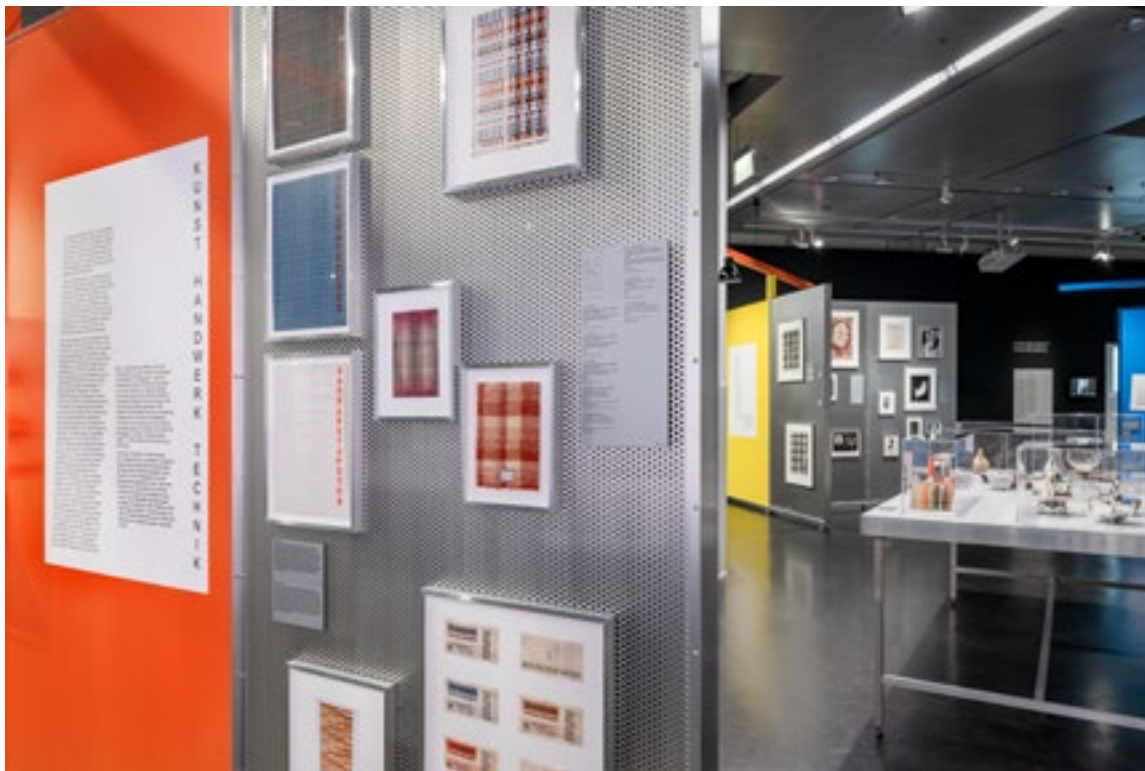




Exhibition views Zentrum für Kunst und Medien, Karlsruhe, 2020,  
Photo: A. Körner, bildhübsche Fotografie, © ifa; ZKM



Exhibition views Zentrum für Kunst und Medien, Karlsruhe, 2020,  
Photo: A. Körner, bildhübsche Fotografie, © ifa; ZKM



Exhibition views Zentrum für Kunst und Medien, Karlsruhe, 2020, Photo: A. Körner, bildhübsche Fotografie, © ifa; ZKM

Exhibition views Zentrum für Kunst und Medien, Karlsruhe, 2020, Photo: A. Körner, bildhübsche Fotografie, © ifa; ZKM



Exhibition views Zentrum für Kunst und Medien, Karlsruhe, 2020, Photo: A. Körner, bildhübsche Fotografie, © ifa; ZKM





WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
Dreaming Beyond AI

**CONCEPT & CURATION**

Nushin Yazdani  
Raziye Buse Çetin

**YEAR OF ORIGIN**  
2022

**EXHIBITS**  
Online contributions on the  
topic of AI

**SPACE REQUIRED**  
**WEB-BASED PROJECT**  
<https://dreamingbeyond.ai>

**WORKSHOPS AND  
INDIVIDUAL PROJECTS  
AND FORMATS BY  
ARRANGEMENT**

**PROJECT MANAGEMENT**  
Clemens Wildt  
[wildt@ifa.de]  
Sabiha Keyif  
[keyif@ifa.de]

DREAMING BEYOND AI is a multi-disciplinary and collaborative web-based project bringing together artists, researchers, activists, and policymakers to create new narratives and visions around AI technologies. The project aims to enable understanding the impact AI technologies on inequity, and questioning mainstream AI narratives as well as imposed visions of the future.

Dreaming Beyond AI acts as a container for (re)defining our technological present and possible futures with artistic and activist voices from the margins. The project holds a diverse range of contributions such as articles, music, AI-generated artworks and other forms of digital works by artists, researchers and activists including **Adriaan Odendaal, Alla Popp, Charlie, Elif Sansoy & Max Ardito, Idil Galip, Jilian Zhong, Joycelyn Longdon, Karla Zavala Barreda, Lucas LaRochelle, Moisés Horta, Naya, Dr. Nakeema Stefflbauer, NAYA (Fka Lux Venérea), Neema Githere & Petja Ivanova, Nushin Yazdani, Omnia Elbasheer, Paola Ricaurte, Raziye Buse Çetin, Sarah Devi Chander, Seeta Peña Gangadharan, Tabita Rezaire, Tadleh, Temi Lasade-Anderson, Ulla Heinrich, Vanessa A. Opoku, Zas Ieluhee and others.**

Dreaming Beyond AI is a dynamic and relational experiment. Designed and coded by Iyo Bisseck, the web platform offers a distinct way of experiencing various forms of critical knowledge and creativity. The themes and topics explored through the different contributions include AI Violence, Intelligence, Machine Vision and Feeling, Patterns, Refusal, Planet Earth & Outrastructure, AI & Relationality and Future-Present Vibrations. The themes aim to unpack popular misconceptions and flawed foundations of AI – as technology, business, scientific discipline and ideology – to forge new pathways that are feminist, decolonial as well as supportive of individual and collective freedom while preserving the earth. Dreaming Beyond AI is built as an iterative project and will explore new themes and receive new contributions each term.



Tabita Rezaire for Dreaming Beyond AI





Dreaming Beyond AI; Design: Iyo Bisbeck



Dreaming Beyond AI, Carrier Bag; Design: Iyo Bisbeck



Dreaming Beyond AI, "Intelligence", pink drop; Design: Iyo Bisbeck



Dreaming Beyond AI; Design: Iyo Bisbeck



Dreaming Beyond AI, "Refusal", pink drop; Design: Iyo Bisbeck



Vanessa Opoku for Dreaming Beyond AI



Dreaming Beyond AI, search by tags; Design: Iyo Bisbeck



**CURATORIAL TEAM**  
Sanja Kojić Mladenov  
Sabina Klemm

**CO-CURATOR ATHENS**  
2023 Ioli Tzanetaki

**CO-CURATORS NICOSIA**  
2023  
Maria Efstathiou, Xenios  
Symeonides

**CO-CURATOR TBILISI 2024**  
Ana Gabelaia

2019 - 2020 (concept and  
production core exhibition)

2021 [premiere  
core exhibition]

**EXHIBITS 2023**

3 video sound installations

3 mixed media installations

2 performance videos

1 16 mm animation film

61 photographs

1 charcoal drawing

1 poster

2 wall carpets

2 sculpture

1 information terminal:

2 touch screens and  
bookcases

**SPACE REQUIRED 2023**

700 sqm

30 linear metres

**PROJEKTLEITUNG**

Sabina Klemm

[klemm@ifa.de]

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
**EVROVIZION**  
CROSSING STORIES  
AND SPACES

The co-creative exhibition project EVROVIZION.CROSSING STORIES AND SPACES explores the current social and political climate in Europe. It addresses the idea of a European identity and attempts to cast light on less visible and marginalised geopolitical and cultural spaces. Locations in southeast and eastern Europe play a particular role here, the so-called semi-peripheries, places with great diversity that are neglected in many international theoretical discourses and exhibition practices. EVROVIZION will itself change over the duration of a tour of several years, as result of intensive exchange with the art scene of the region and by integrating new artistic positions. The aim is to create an open and continually flowing structure that develops and adapts in line with contemporary social and political requirements.

The exhibition can be viewed as a collection of diverse (hi)stories that are all autonomous and yet are deeply interwoven and together form a whole narrative.

More stories will be added to this collection during the tour. The touring library, the homepage and also the project magazines were all created with the aim of expanding the stories, and showing that this is all a work in progress – a process. The MAGAZINE PRE-ISSUE, for example, initially only contains information about the start of this journey. In each city of the tour, further magazines will be produced (EVROVIZION.CROSSING SARAJEVO, EVROVIZION.CROSSING NOVI SAD etc.), which will be created together with local editors and will relate to current events at each venue. In the end we will have a collection of different magazines, an “archive of the journey”.

The *Pickle Bar* by Slavs and Tatars and the collective’s residency-mentorship program will be realised also as part of the exhibition. Both initiatives offer a platform of exchange and participation for the broader public beyond the institutional framework of contemporary art. The integration of the *Pickle Bar* into the EVROVIZION project creates a space for local dialogues at every venue of this travelling exhibition. Before each exhibition opens, a young, local professional (be they artists, curators or researchers) from each venue of the exhibition will be chosen to participate in the mentorship program in Berlin. During these two months, they are integrated into the artists’ studio as well as mentored in their personal projects, some of which may eventually be presented as part of EVROVIZION.

**Further Venues:** Venues: 2021 Sarajevo/BA, 2021-2022 Novi Sad/RS, 2023 Athens/GR, 2023 Nicosia/CY, 2024 Tbilisi/GE, 2024 Varna/BG, 2025 Chişinău/MD, 2025 Brussels/BE, 2026 Cracow/PL, 2026 Vilnius/LT, 2027 Kaliningrad/RU, 2028 Berlin/DE

**Artists:** Nevin Aladağ, Igor Bošnjak, Vajiko Chachkhiani, Lana Čmajčanin, Johanna Diehl, Petrit Halilaj, Ivana Ivković, Janine Jembere, Nika Kutateladze, Henrike Naumann, Vladimir Miladinović, Emilija Škarnulytė, Selma Selman, Slavs and Tatars, Adnan Softić, Maria Tsagkari +

**Co-curators Pickle Bar:** Hana Ćurak (Sarajevo/BA), Teodora Jeremić (Novi Sad/RS), Dora Vasilakou (Athens/GR), Ioulita Toumazi (Nicosia/CY)

**Co-editors local MAGAZINES:** Danai Giannoglou (Athens/GR)

**Team ifa:** Martin Edelmann, Clea Laade, Manuel Reinhartz, Carsten Tabel, Marcus Schüler



Nevin Aladağ: Social Fabric, wall carpet, Historijski muzej Bosne i Hercegovine, Sarajevo/BA, 2021.  
Photo: Purpel Key Agency, ©ifa





*Hotel Holiday Inn (Atrium) I*, from the series *Archipelagos of Resistance*, fine art print, Sarajevo, 2022. Commissioned by Ifa, photo: Courtesy the artist und Galerie Wilma Tolksdorf



Lana Čmajčanin: *BALKANGREUEL – BALKAN CRUELTY*, installation, print on textile wallpaper, Vienna/AT, 2019. Photo: Courtesy of the artist



Ivana Ivković: **MONUMENT: NO ONE IS LOST**, performance and installation, Muzej savremene umetnosti Vojvodine, Novi Sad/RS, 2021.  
Photo: Alfa Video, @ifa



Vajiko Chachkhiani: **Glass Bones**, video installation; **Shivering Heart**, film, Historijski muzej Bosne i Hercegovine. Sarajevo/BA, 2021.  
Photo: Vedad Hadžihasanović, @ifa



**ON HOLD**

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
**FABRIK**

FABRIK. ON THE CIRCULATION OF DATA, GOODS, AND PEOPLE

**CURATOR**  
Florian Ebner

**YEAR OF ORIGIN**  
2015/16

**EXHIBITS**  
4 Installationen

**SPACE REQUIRED**  
3 × 70 m<sup>2</sup> and 1 × 100 m<sup>2</sup>  
[the 100 m<sup>2</sup> space must  
have black walls]  
[+ storage space for the  
empty crates]

**NO. OF CRATES**  
22

**PROJECT MANAGEMENT**  
Sabina Klemm  
[klemm@ifa.de]

What can images accomplish today? This is the central question asked by the exhibition *Fabrik: Über das Zirkulieren von Bildern, Waren und Menschen* (Factory: On the circulation of data, goods, and people). The circulation of images, people, goods, and money is the leitmotif that runs through the artworks on show by artists Olaf Nicolai, Hito Steyerl, Tobias Zielony, Jasmina Metwaly, and Philip Rizk. The photographic and video works as well as the digital installations are about refugees and the losers of the neoliberal system; about a combative computer game developer; real and imaginary workers from liquidated or virtual factories; and residents of rooftops who are seeking freedom. They are all protagonists of coexistence in the 21st century. In their works the artists pose the question of “room for manoeuvre”, which every one of us has in a world where the Internet seems to represent an ideal form of participation. Forms of protest and news coverage play a seminal role in this.

The exhibition *Fabrik: Über das Zirkulieren von Bildern, Waren und Menschen* is based on the German contribution to the 56th International Art Exhibition Biennale di Venezia. The touring exhibition *Fabrik* is shown at locations all over the world so that those who were unable to travel to Venice in 2015 now have the opportunity to see it.



Video still Hito Steyerl: *Factory of the Sun*, 2015, © Hito Steyerl

Installation view, Olaf Nicolai: *GIRO / "... Irgendwo in stillstehender Zeit das Schauspiel kreisender Flügel..."* [Somewhere in halted time, the spectacle of rotating wings], 2015/2016, Nicolas Ibrahim Sursock Museum, Beirut, 2017, photo: Alia Haju, © the photographer, Goethe-Institut Beirut







Installation view, Tobias Zielony: *The Citizen*, 2015 (detail), Nicolas Ibrahim Sursock Museum, Beirut, 2017, photo: Nina Bingel, © ifa



Video still, Jasmina Metwaly and Philip Rizk: *Out on the Street*, 2015, Nicolas Ibrahim Sursock Museum, Beirut, 2017, © Jasmina Metwaly and Philip Rizk

Installation view, Jasmina Metwaly and Philip Rizk: *Out on the Street*, 2015 (detail), Nicolas Ibrahim Sursock Museum, Beirut, 2017, photo: Nina Bingel, © ifa





Tobias Zielony, *The Citizen*, 2015 (detail), © Courtesy of Tobias Zielony and KOW, Berlin



Installation view, Tobias Zielony: *The Citizen*, 2015 (detail), Nicolas Ibrahim Sursock Museum, Beirut, 2017, photo: Nina Bingel, © ifa



Tobias Zielony, *The Citizen*, 2015 (detail), © Courtesy of Tobias Zielony and KOW, Berlin



**ON HOLD**

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
**FUTURE PERFECT**

**CURATORS**

Angelika Stepken +  
Philipp Ziegler

**YEAR OF ORIGIN**

2013

**EXHIBITS**

16 color photographs

26 collages

1 mural

3 oil paintings

1 screen print

3 video installations

[video projector]

7 installations [various objects  
and media]

2 sculptures

**SPACE REQUIRED**

approx. 500–700 m<sup>2</sup>

[approx. 86 linear metres] [+  
storage space for the empty  
crates]

**NO. OF CRATES**

20

**PROJECT MANAGEMENT**

Nina Frohm

[frohm@ifa.de]

“Future Perfect” doesn’t mean a perfect future but refers to the verb tense that denotes a completed action in the future — something will have happened. The future perfect looks forward in the past and is therefore speculation. The exhibition *FUTURE PERFECT* features artworks on the theme of visions of the future and speculations about the course history will take. Are we still capable of communicating through the speculations and assumptions of the future perfect? How do artists engage with this in terms of their use of materials, forms, imagination, action, and narratives? How do they reflect on what is past in a new way? Where do they see possibilities for action? Today, “future” seems to us a critical concept. Even the immediate future seems hardly predictable because of the acceleration of digitality and mobility. The exhibition seeks to encourage visitors to reflect on promises for the future.

The exhibition presents the works of 15 international artists who live and work in Germany. They work in various media — film, photography, sculpture, object art, painting, and collage. All the works have in common that crucial social questions are translated into artistic concepts with the goal of outlining future room for manoeuvre for the imagination and action.

**With artworks by** Nairy Baghramian, Mariana Castillo Deball, Cyprien Gaillard, DAS INSTITUT (Kerstin Brätsch und Adele Röder), Annette Kelm, Jutta Koether, Armin Linke, Antje Majewski, Henrik Olesen, Yorgos Sapountzis, Nora Schultz, Nasan Tur, Danh Vo, and Clemens von Wedemeyer.



Henrik Olesen: *AT*, 2012, photo: Lothar Schnepf,  
© the artist; Galerie Buchholz, Berlin/Cologne





Installation view, Antje Majewski: *Entity*, 2009, *The Model, Sligo*, 2018, photo: Heike Thiele, © The Model, home of The Niland Collection



Installation view, Nasan Tur: *Backpacks*, 2006, Salon October, Belgrade, photo: Nasan Tur, © the artist/VG Bild-Kunst, Bonn



Installation view, Mariana Castillo Deball: *Reflejo de cien espejos tu cuerpo* (Like a hundred mirrors, I reflect your body), 2011, Galerie Wien Lukatsch, Berlin, photo: Nick Ash, © the artist



Installation view, Armin Linke, *The Model, Sligo*, 2018, photo: Heike Thiele, © The Model, home of The Niland Collection



WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
**Helga Paris**  
Fotografie Photography

**CURATOR**  
Inka Schube

**YEAR OF ORIGIN**  
2012

**EXHIBITS**  
133 b/w photographs  
[silver gelatin prints]

**SPACE REQUIRED**  
approx. 90 linear metres  
[+ storage space for the  
empty crates]

**NO. OF CRATES**  
5

**PROJECT MANAGEMENT**  
Alexander Lisewski  
[lisewski@ifa.de]

The work of Helga Paris (\*1938) occupies an outstanding position in German photography. Alternating between single images and series, it presents a pictorial record of German history encompassing more than 30 years. With her both strict and affectionate eye, Paris reports on life in the state that was founded as the Workers' and Peasants' State in 1949 in the aftermath of the Second World War and existed east of the Cold War divide until 1989.

Helga Paris is interested in the commonplace and sometimes banal moments of interaction and togetherness: postures, looks, gestures, movements, surface textures and spaces that testify as much to the circumstances, stories and experiences of people and things as to the ways of dealing with these circumstances.

Thanks to her special talent for photographing neglected streets and decaying houses with the same compassionate and affectionate rigour as pub customers and playing children, Paris endows people and objects with a special dignity.

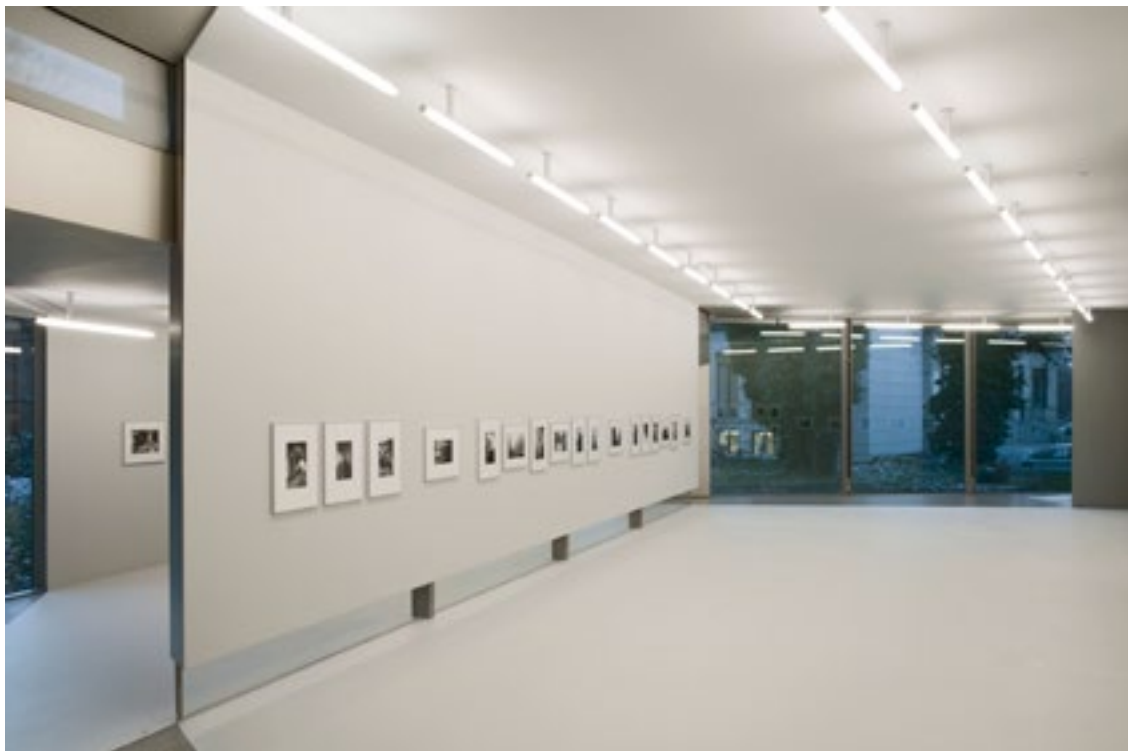


► Helga Paris. Photography in Leipzig; video of the exhibition, © ifa



Helga Paris: *Winsstraße mit Taube* (Winsstrasse with pigeon), 1970er-Jahre, © the photographer, ifa





Exhibition view, Galerie für Zeitgenössische Kunst Leipzig, 2012,  
photo: Martin Reich, © ifa



Exhibition view, Galerie für Zeitgenössische Kunst Leipzig, 2012,  
photo: Martin Reich, © ifa

Helga Paris: from: *Georgien (Georgia)*, 1982,  
© die Fotografin





Helga Paris: *from: Häuser und Gesichter* (houses and faces), Halle 1983–85,  
© the photographer



Helga Paris: *Selbst im Spiegel* (self in mirror), 1971,  
© the photographer



WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
ART SPACE GERMANY

**CURATOR**  
Ursula Zeller

**YEAR OF ORIGIN**  
2012

**EXHIBITS**  
11 drawings

12 paintings

1 video installation

1 video object

3 wall installations

2 room installations

2 sculpture

20 photographs

2 objects

2 collages

**SPACE REQUIRED**  
approx. 500–900 m<sup>2</sup>  
[+ storage space for the  
empty crates]

**NO. OF CRATES**  
18

**PROJEKTLEITUNG**  
Dr. Clea Laade  
[laade@ifa.de]

European unification and globale networking of the world's regions have led all countries to consider how they should present their cultures in a new way. The visual arts are already showing clear signs of cultures moving together: here the Global Village (Marshall McLuhan) has long been a reality. The artist as a global player, as a wanderer between cultures, are now quintessential features of the artist's role today.

Whereas in the 1950s many German artists moved to the then art capital Paris, and as of the 1960s to New York, artists from other countries chose to live and work in Germany. Their integration into their domicile of choice is evidenced by the fact that they introduced new artistic ideas which in the meantime are taken for granted by the German art scene. In addition, the artists who immigrated to Germany influence other spheres of creativity: they teach at universities and academies and thus enhance these institutions' appeal for young people at home and abroad.

The ifa exhibition takes a look at Artspace Germany, whose development is indebted to a large extent to its open, federal cultural policy. It is the first transnational exhibition within the framework of European foreign policy for culture. Beyond the established borders of art genres, groups of works by Armando, Candice Breitz, Tony Cragg, Marianne Eigenheer, Ayse Erkmen, Christine Hill, Magdalena Jetelová, Per Kirkeby, Joseph Kosuth, Marie-Jo Lafontaine, Nam June Paik, Giuseppe Spagnulo, and herman de Vries stand for artistic diversity in a transcultural unity. In addition to presenting exemplary trends of the last thirty years, the exhibition explores the importance and influence of the internationally renowned artists who live and work here on themes, media, and forms of the current discourse.



Video still Candice Breitz: *Factum Kang*, 2009,  
© the artist





Exhibition view, Museum of Contemporary Art Vojvodina, Novi Sad, 2019,  
photo: Michael Lapuks, © ifa



Exhibition view, Museum of Contemporary Art Vojvodina, Novi Sad, 2019,  
photo: Michael Lapuks, © ifa



Exhibition view, Nam June Paik: *Internetbewohner* ("Internet Dweller"): *jswg,dreizehn, Xulf*, 1997, Museum of Contemporary Art Vojvodina, Novi Sad, 2019, photo: Marko Ercegovic, © Museum of Contemporary Art Vojvodina



**ON HOLD**



**LINIE LINE LINEA: CONTEMPORARY DRAWING**

**CURATOR**

Volker Adolphs

**YEAR OF ORIGIN**

2010

**EXHIBITS**

87 – the majority are framed drawings

**SPACE REQUIRED**

approx. 250–450 m<sup>2</sup>  
[80–130 linear metres]  
[+ storage space for the empty crates]

**NO. OF CRATES**

18

**PROJECT MANAGEMENT**

Sabina Klemm  
[klemm@ifa.de]

The drawing, the primal form of artistic expression and global picture language, has a central role in contemporary art. Drawing features in every culture, just as every culture has its vocabulary of symbols, whether they be taken from mythological, political, historical, religious, or other sources.

The exhibition provides an overview of contemporary drawing in Germany. At each location of the touring exhibition the works presented enter into a new dialogue: the works are by Irina Baschlakow, Marc Brandenburg, Monika Brandmeier, Fernando Bryce, Marcel van Eeden, Gerhard Faulhaber, Katharina Hinsberg, Pauline Kraneis, Pia Linz, Christiane Löhr, Theresa Lükenwerk, Nanne Meyer, Thomas Müller, Christian Pilz, Alexander Roob, Malte Spohr, German Stegmeier, Markus Vater, Jorinde Voigt, and Ralf Ziervogel. Twenty artists ask what drawing can be today, motivating exhibition visitors to examine the differences and correlations between the drawings and symbols of their own culture.



Exhibition view, Adam Art Gallery Te Pataka Toi, Wellington, 2016,  
photo: Michael Lapuks, © ifa



Exhibition view, Milli Reasürans Galerisi, Istanbul, 2020,  
photo: Michael Lapuks, © ifa



Markus Vater: *Man walking a tiny dog*, 2008,  
photo: Friedrich Rosenstiel, © Markus Vater



Exhibition view, Adam Art Gallery Te Pataka Toi, Wellington, 2016,  
photo: Michael Lapuks, © ifa



Exhibition view, (curators' tour), Museo Nacional de Arte, La Paz, 2013,  
photo: Michael Lapuks, © ifa



Markus Vater: *Der Löwenzahn-Feen-Massen-Selbstmord* (the dandelion-fairies-mass-suicide), 2002,  
photo: Friedrich Rosenstiel, © Markus Vater

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
MARCEL ODENBACH  
STILLE BEWEGUNGEN  
TRANQUIL MOTIONS

**CURATOR**

Matthias Mühling

**YEAR OF ORIGIN**

2013

**EXHIBITS**

4 videotapes

6 video installations

4 works on paper

**SPACE REQUIRED**

approx. 400 m<sup>2</sup>

[+ storage space for  
the empty crates]

**NO. OF CRATES**

6

**PROJECT MANAGEMENT**

Sabina Klemm

[klemm@ifa.de]



With the exhibition *Marcel Odenbach: Stille Bewegungen — Tranquil Motions* the ifa presents one of Germany's preeminent video artists. The curator of this monographic exhibition is Matthias Mühling, Director of the Lenbachhaus art museum in Munich, Germany. With 14 videotapes, video installations, and works on paper from the last thirty years the exhibition is an exemplary presentation of the artist's production. The combination of exhibits opens a panorama of Odenbach's oeuvre, in which he tracks different cultures and draws an analytical as well as emotional portrait of the human being in a globalized society.

Marcel Odenbach was born in 1953 in Cologne. His videos and video installations demonstrate how decisively he has influenced and advanced this genre internationally. From his early works conceived for presentation on video display units to his complex installations with large format projections, the exhibited works show the degree of subtlety and formal variety with which Odenbach stages the moving image and its acoustic accompaniment. The works on paper constitute a part of his oeuvre that is not of lesser importance.

In addition to the retrospective character of this exhibition, the selection of works follows the artist's thematic priorities. In particular his engagement with the trauma of the Nazi period demonstrates how his works reflect post-war Germany and the state of its society in an exemplary way. Very early in his career Marcel Odenbach had placed this theme in a very wide context, which put the specifically German issue into a more general perspective. He observed various cultures and political constellations and allowed them to flow into his work, drew connections between the German trauma of Nazi rule and the Rwandan genocide, between images of Turkish males and the role of women in Venezuela, between the familiar and the alien, between his own biography and the history of others.

Odenbach's video works and drawings are complex narratives which he develops by means of a very distinctive technique to produce collages consisting of recorded film and television footage, archival material, and images he has created himself. This montage of public and private images creates a narrative that subtly connects overarching history with the feelings of individual human beings and the artist's own life.

To focus the panorama of cultures on the locations of the touring exhibition, ifa asked the artist to select a specific work for each location of the tour. The selected work forms a distinct focus at that location with the aim of intensifying the local discourse and the discussion.



Exhibition view, Rio Grande do Sul Ado Malagoli Museum of Art, Porto Alegre, 2016, photo: Carol de Góes, © ifa



*Traumatische Tropen* (Traumatic Tropics), 2004/2012,  
photo: Vesko Gösel, © the artist, VG BILD-KUNST, Bonn



Exhibition view, Rio Grande do Sul Ado Malagoli Museum of Art, Porto Alegre, 2016,  
photo: Carol de Góes, © ifa





Image sequence, *Mir hat es den Kopf verdreht* (It Turned My Head), 1995/1996,  
© the artist, VG BILD-KUNST, Bonn

Image sequence, *Männergeschichten 1 / Erkek Öyküleri* (Male Stories), 2003,  
© the artist, VG BILD-KUNST, Bonn





**ON HOLD**

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
**new  
olds**

NEW OLDS: DESIGN BETWEEN THE POLES OF TRADITION AND INNOVATION

**CURATOR**  
Volker Albus

**YEAR OF ORIGIN**  
2011

**EXHIBITS**  
73 objects

**SPACE REQUIRED**  
approx. 400–500 m<sup>2</sup>  
[+ storage space for  
the empty crates]

**NO. OF CRATES**  
63

**PROJECT MANAGEMENT**  
Clemens Wildt  
[wildt@ifa.de]

Terms such as “redesign” and “readymade” play a seminal role in the exhibition *New Olds*. Its theme is using traditional working methods to process new materials, including the transformation of design classics. 60 objects demonstrate the wide field between the poles of tradition and innovation in contemporary design. What is special about this exhibition is that the subject is elucidated from an international perspective.

Forty-five designers and design groups from Germany, other European countries, and the USA have works in the exhibition. In addition, at each location of the tour works by local designers on the theme of the new and the old will supplement the exhibition. It is hoped that this will encourage a lively, international discourse.

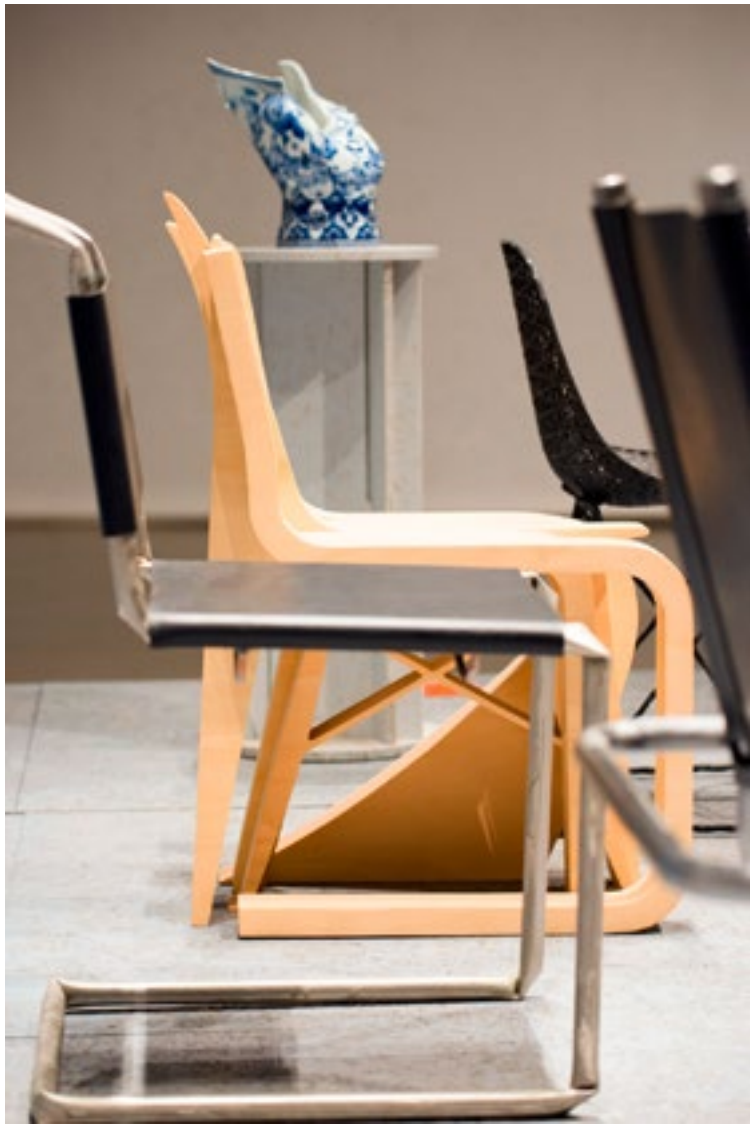


Front: *Blow Away Vase*, 2008,  
photo / © Maarten van Houten



Exhibition view, Art Museum of Nanjing University of the Arts AMNUA, Nanjing, 2015, photo: Lao XU (Hongwei XU), © Ifa





Exhibition view, Art Museum of Nanjing University of the Arts AMNUA, Nanjing, 2015, photo: Lao XU (Hongwei XU), © ifa



Exhibition view (guided tour for representatives of the press), Art Museum of Nanjing University of the Arts AMNUA, Nanjing, 2015, photo: Lao XU (Hongwei XU), © ifa



Exhibition view, Art Museum of Nanjing University of the Arts AMNUA, Nanjing, 2015, photo: Lao XU (Hongwei XU), © ifa

**ART DIRECTION, CONCEPT &  
PRODUCTION:**

Cookies (Federico Martelli,  
Alice Grégoire, Clément  
Périssé) with Colin Keays

**WEBSITE CONCEPTION,  
DESIGN & TECHNICAL  
REALISATION:**

F451 (Quentin Cruzet and  
Domitille Debret), Geoffrey  
Oliaro

**RESEARCH AND DATABASE  
ADMINISTRATION:**

Camila Alegría, Samantha  
Modisenyane, Matheus dos  
Reis, Abraham Tettey, Felipe  
Villamil, Lucille de Witte

**EDITOR:**  
Colin Keays

**YEAR OF ORIGIN**  
2022

**ONLINE PLATFORM**  
<https://othernetwork.io>

**EXHIBITS**  
Online-Platform,  
OtherNetwork-Installation:  
foldable and inflatable  
elements, modular rail system  
with curtains and changing  
exhibition contents, produced  
locally

**SPACE REQUIRED**  
Flexible and site-specific

**PROJECT MANAGEMENT**  
Nina Frohm  
[[frohm@ifa.de](mailto:frohm@ifa.de)]

2023 - ifa TOURING  
WORLDWIDE EXHIBITIONS  
OtherNetwork

Im Verlauf der Geschichte haben große Kunstmuseen und  
andere offizielle Kulturinstitutionen dazu beigetragen, die Mythen  
der Mächtigen zu verbreiten. Unabhängige und selbstverwaltete  
Kulturräume dagegen können uns gegenwärtig die Narrative  
bieten, die in anderen Kontexten vordringlich sind.  
OtherNetwork ist ein Experiment als eine neue Form der  
Kulturellen Institution. Sie schafft unabhängige Kulturräume durch  
intermediäre Zusammenhänge. Es stärkt Resilienz, indem es  
zwischen von Künstler\*innen  
geführten Räumen fördert, um deren Forschung und zeigt die  
existierenden Verbindungen zwischen künstlerischen Communities.  
OtherNetwork ist die wichtige Bedeutung von künstlerischen  
Projekten die außerhalb von größeren Institutionen stattfinden.  
Es bringt ein komplexes Beziehungssystem zum Vorschein,  
das organisch und von Grund auf aufgebaut wurde.  
Besucht: <https://othernetwork.io>

**OtherNetwork – connecting independent art spaces globally** Throughout history, large art museums and other official cultural institutions have been instrumental in forging myths associated with those in positions of power. Independent and self-managed cultural spaces, on the other hand, can offer us alternative counter-hegemonic narratives that are rooted in their local context.

OtherNetwork is a manifestation of the interdependent relationships between artistic projects and spaces thriving outside of larger institutions. It is testament to the vibrant landscape of creative connections being made globally, building resilience by fostering international collaboration between artist-initiated spaces, encouraging research and providing evidence of existing ties between artistic communities. At its core are hundreds of projects that are self-managed, grounded in their community and respond to the needs of artists directly.

**Online Platform** *othernetwork.io* reveals a complex system of relations that has been built organically over the years. Stemming from a database that features independent projects, spaces, curators, artists and cultural producers from over a hundred cities worldwide, the web pages for each city continually regenerate and form in relation to the ever-changing cultural landscape around them. OtherNetwork has ambitions to become a research tool for curators, a networking opportunity for artists and fundamentally a place to strengthen ties between independent spaces existing outside of mainstream institutional frameworks. The preliminary stages of research have focused on several urban centres across sub-Saharan Africa, but given the organic and community-driven nature of OtherNetwork, it will expand and grow in unpredictable ways.\*

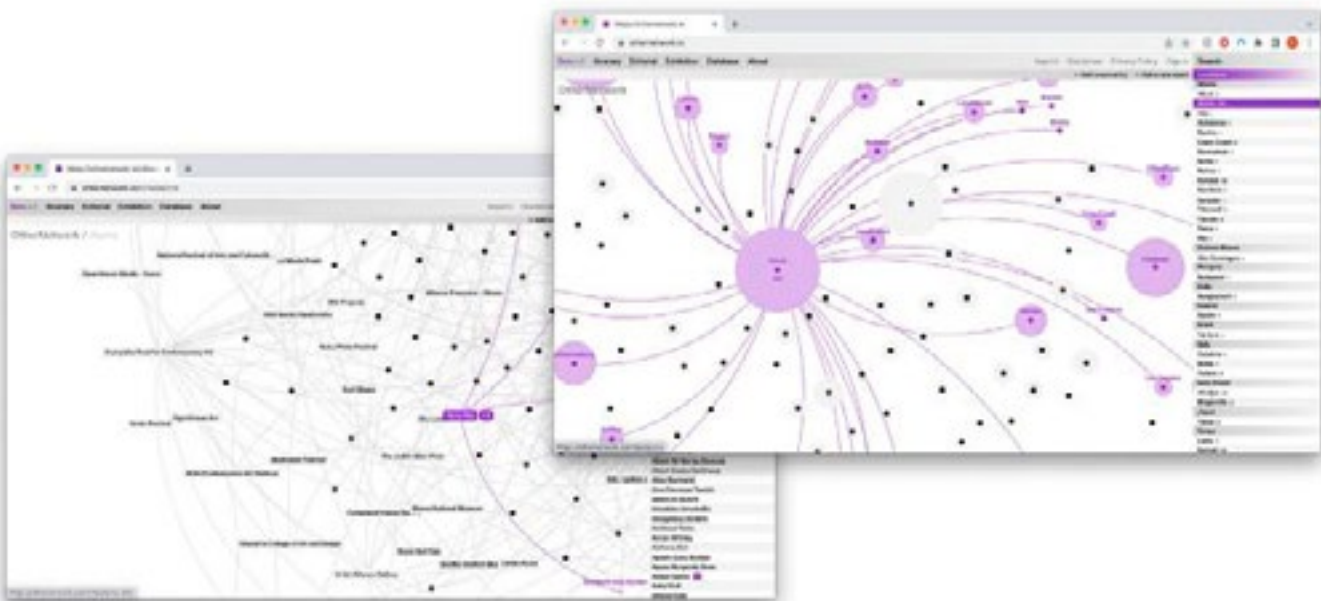
Although each individual space is grounded in a specific physical context, OtherNetwork takes an approach to data visualisation that eschews geographical referencing in favour of fluidity. Users of the website can therefore understand the unexpected ways that artists collaborate at both a global and local scale while bypassing the historical hierarchies and limitations of mapping. Each node within the network is displayed based on a number of connections, collaborations and relationships rather than physical proximity.

**Travelling Exhibition** The online platform is accompanied by an ifa travelling exhibition. In the spirit of collaboration, the exhibition is formulated as a relay: guest projects will be invited to curate an exhibition and public programme in a host space in a different location. For each subsequent iteration, the previous guest becomes the host. The first exhibition opened in October 2022 at ifa Gallery Stuttgart, guest curated by FCA, Ghana – Foundation for Contemporary Art. “If we’re happy in our dreams, does that count?” was constructed around the spatial realities of the cities of Accra and Stuttgart, bringing together six artists through real and fictive engagements, interactions and interventions. In 2023 FCA will become the host institution for a joint project together with NGO-Nothing get Organised from Johannesburg.





Installation view of the OtherNetwork Installation at ifa Gallery Stuttgart, 2022 ©ifa; photo: Andreas Körner



Data visualisations taken from the online environment of othernetwork.io (Graphic design by F451 – Domitille Debret & Quentin Creuzet, 2022).



Installation view of the OtherNetwork Installation at ifa Gallery Stuttgart, 2022 ©ifa; photo: Andreas Körner



Installation view of the OtherNetwork Installation at ifa Gallery Stuttgart, 2022 ©ifa; photo: Andreas Körner

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
**DIX**

OTTO DIX. "SOCIAL CRITICISM" 1920-1924; "WAR", ETCHINGS 1924

**CURATOR**

Eugen Keuerleber  
[1921-2002]

**YEAR OF ORIGIN**

1993

**EXHIBITS**

86 etchings and lithographs

**SPACE REQUIRED**

approx. 90 linear metres  
[+ storage space for the  
empty crates]

**NO. OF CRATES**

9

**PROJECT MANAGEMENT**

Nina Frohm  
[frohm@ifa.de]



Otto Dix spent World War I on the front lines. From 1914 to 1918, he made over 600 drawings at various theatres of war in Belgium, France, and Russia. These records of the war together with his memories are the fundament of his series of etchings *Der Krieg (War)*, published in 1924 by Karl Nierendorf. It is not only an authentic and horrifying portrayal of the terrible trench warfare in World War I — it also unmasks war for what it truly is. The War portfolio consists of 50 works and is often likened to Goya’s *Desastres de la Guerra*. War ranks particularly high among the major works of Dix’s oeuvre, and is the center of attention in this exhibition.

Dix’s series *Social Criticism* with its focus on marginalized social groups in the post World War I era, such as prostitutes or amputee war veterans, also caused a furore and met with the strong disapproval of his contemporaries.

It was never Otto Dix’s ambition to change people through his art. However, his drawings and paintings of the war soon attracted the attention of the Nazis. When Hitler seized power in 1933 Dix was one of the first Academy professors to be removed from his position and was also forbidden to exhibit his work.

Dix once said as a young man “I will either be famous or infamous”. He became both.



Otto Dix: *Kupplerin (procuress)*, 1923, © VG Bild-Kunst, Bonn



Otto Dix: *Leonie*, 1923, © VG Bild-Kunst, Bonn

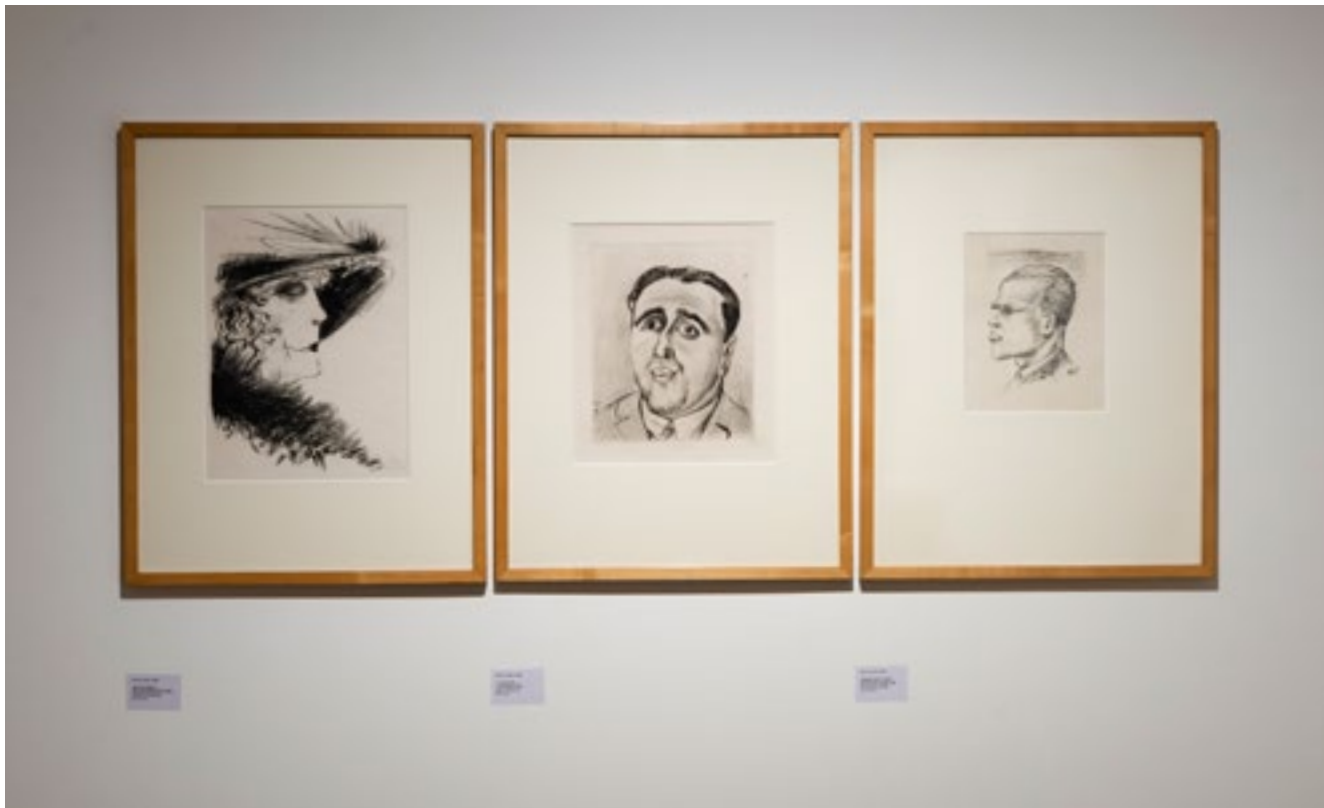
Exhibition view, Museum of Modern Art of Algiers, Algiers, 2019,  
photo: Nadjib Rahmani, © German Embassy Algiers



Exhibition view, Museum of Modern Art of Algiers, Algiers, 2019,  
photo: Nadjib Rahmani, © Deutsche Embassy Algiers



Exhibition view, Goethe-Institut and Max Mueller Bhavan Mumbai, Mumbai, 2018,  
photo: Anil Rane, © Goethe-Institut and Max Mueller Bhavan Mumbai



Exhibition view (detail), VM Art Gallery, Karachi, 2019,  
photo: Humayun Memon, © Goethe-Institut Karachi



WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
Paula  
Modersohn-Becker  
and the  
Worpsweders

**CONCEPT**

Wulf Herzogenrath

**YEAR OF ORIGIN**

1997

**NO. OF EXHIBITS**

62 works on paper

19 photographs

3 glass vitrines with books

**FRAME DIMENSIONS**

Upon request we will  
supply a detailed list

**SPACE REQUIRED**

90 linear metres minimum

[+ storage space for  
the empty crates]

**NO. OF CRATES**

7

**PROJECT MANAGEMENT**

Alexander Lisewski  
[lisewski@ifa.de]

“One needn’t think so much about nature when painting (...) my own perception is the main thing.”

It is the young painter Paula Modersohn-Becker who notes down this sentence. This short quotation alone makes it clear that Modersohn-Becker (1876–1906) was one of those artists around the turn of the century working in opposition to strict academic opinion on art. In order to be able to paint out in nature, directly, and not in a studio, she moved into the artists’ colony of Worpswede. In contrast to her colleagues Otto Modersohn, Hans am Ende, Fritz Mackensen, Fritz Overbeck, and Heinrich Vogeler, she did not draw on impressionism and art nouveau, but rather on the work of Cezanne, van Gogh, and Gauguin. These artists strengthened her resolve to turn away from the representation of external appearance in order to search for inner essence. Her drawings evidence a simplification of form that is often more radical than in her paintings. This ifa exhibition therefore focuses entirely on Modersohn-Becker’s drawings and etchings, complemented by works of her Worpswede colleagues.

**The exhibition presents works by** Paula Modersohn-Becker, Otto Modersohn, Fritz Mackensen, Hans am Ende, Fritz Overbeck, and Heinrich Vogeler



Paula Modersohn-Becker, Moor Boat, around 1909 © ifa





Hans am Ende: *Sommerabend* (a summer evening), 1895, © Ifa



Paula Modersohn-Becker, *Female Nude Lying Down*, 1906 © Ifa

Exhibition view, Eremitage, St. Petersburg, 2012,  
photo: Andreas Rost, © Ifa







Exhibition view, Eremitage, St. Petersburg, 2012,  
photo: Andreas Rost, © ifa



Paula Modersohn-Becker: *Die Gänsemagd* (the goose girl), 1899, © ifa

**CURATORS**

**EUROPE**

Volker Albus,  
Frankfurt am Main

**LATIN AMERICA**

Adélia Borges,  
São Paulo

**NORTH AFRICA/MIDDLE EAST**

Bahia Shehab,  
Cairo

**EAST ASIA**

Zhang Jie,  
Beijing

**SUB-SAHARAN AFRICA**

Tapiwa Matsinde,  
London

**SOUTH ASIA**

Divia Patel,  
London

**SOUTHEAST ASIA**

Eggarat Wongcharit,  
Bangkok

**WORKSHOPS  
+ PLATFORM**

Axel Kufus +  
Studio Lapatsch | Unger

**CONCEPT**

Volker Albus

**YEAR OF ORIGIN**

2017

**EXHIBITS**

83 design objects

1 screen with "instructable videos"

+ local contributions from this stop  
of the tour

**SPACE REQUIRED**

400–450 m<sup>2</sup>

[+ storage space for the empty  
crates]

**NO. OF CRATES**

69

**PROJECT MANAGEMENT**

Clemens Wildt  
[wildt@ifa.de]

WORLDWIDE 2023 – ifa TOURING EXHIBITIONS



**PURE GOLD**  
UPCYCLED!  
UPGRADED!

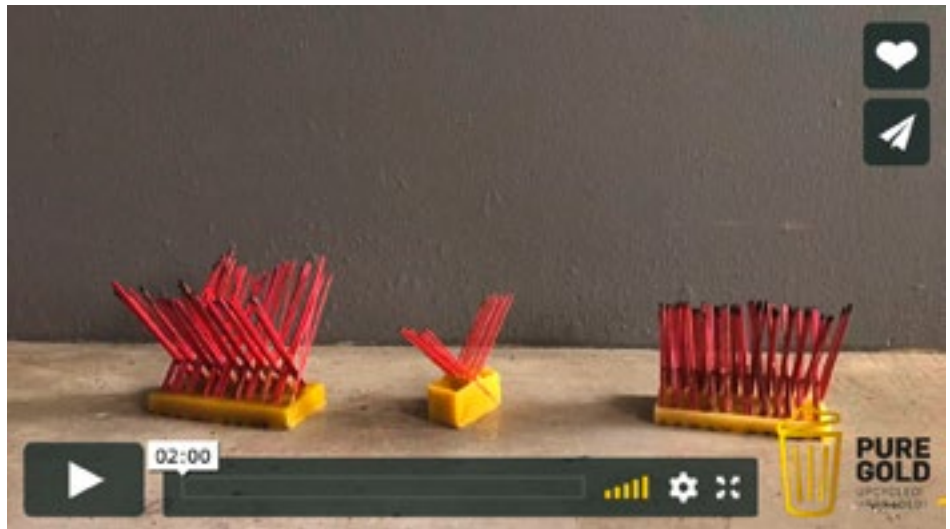
Bulky waste, trash, cheap materials: pure gold! At least in the eyes of many active designers. Pure Gold – Upcycled! Upgraded! explores the subject of rubbish. The focus is not on waste avoidance or exhortations to producers and consumers to recycle waste, but on processing waste to create new, valuable commodities.

This international exhibition project presents 76 objects by a new global generation of designers who think ecologically and act ethically and sustainably. Their solution approaches address a grave, global problem of the present-day: waste and its processing. Pictures of the oceans choked with garbage or gigantic rubbish tips in remote regions of our planet are ubiquitous. In spite of the disastrous consequences for the global ecosystem, how waste is treated is only changing very slowly. Upcycling – the transforming of by-products, waste materials, useless, or unwanted products into new materials or products of high quality – enhances awareness of alternative production methods and contemporary developments in design in Europe and elsewhere. The design objects utilize primary materials that are ostensibly inferior, combine very different objects in an unconventional way, or process unwanted by-products creatively.

### Digitale Plattform als kollaboratives Netzwerk & Workshop

The touring exhibition is complemented by the digital platform **pure-gold.org** where the exhibition can network with the local design scenes at the locations where the exhibition is shown. Local designers, artists, and students can engage under supervision in hands-on workshops with regionally developed upcycling methods. The results will be integrated in the exhibition on site and will be available as “instructable videos” online as well as on show in the exhibition.

breadedEscalope: *Stabelle*, armchair reworked (inspired by Pipistrello), 2015, © breadedEscalope



► Video still, *Pure Gold Instructable Video No. 15* (Prapajitr Jankasamepony, Chonnikarn Suwannaphasri, and Sivada Phosaard), Bangkok, Thailand, 2018, © Ifa

Diederik Schneemann: *Flip Flop*, 2011, photo: Martin Minkenberg, © Diederik Schneemann







Exhibition view, Vargas Museum, Manila, 2019, photo: MM Yu, © ifa



Junk Munkez: Knit-Knacks, 2012, photo: Frank Kleinbach, © ifa





Exhibition view, Pure Gold, Bangkok, TCDC (Thailand Creative and Design Center), 2018, photo: Allie Suwanrumpha, © ifa



Exhibition view, Pure Gold, Vargas Museum, Manila, 2019, photo: MM Yu, © ifa





ROCKEL TROCKEL  
ROSEMARIE

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS

**CURATOR**  
Gudrun Inboden

**YEAR OF ORIGIN**  
2002/2003

**EXHIBITS**  
59 works on paper and photographs  
1 work in wool

1 painting machine with 7 drawings  
[+ documentation film on a monitor]

1 two-part wall sculpture  
[hot plates]

1 four-part screen print

9 short films on  
2 video projectors  
[darkened room]

**SPACE REQUIRED**  
approx. 500–800 m<sup>2</sup>  
[+ storage space for the empty  
crates]

**NO. OF CRATES**  
17

**PROJECT MANAGEMENT**  
Nina Frohm  
[frohm@ifa.de]



The Rosemarie Trockel ifa exhibition presents a broad spectrum of the artist's working practices: drawings, objects, screen prints, videos, and knitted pictures.

In these works Rosemarie Trockel not only engages with questions intrinsic to art, she also takes her own themes further: reality communicated by and through media, finding one's identity, social affiliations, and issues of ethnicity.

Nor does she hold back with fundamental criticism of the existing art system. The artist's critical attitude notwithstanding, the visitor experiences these works as imaginative thought constructions and as vivid and convincing artistic designs. In this manner the artist also succeeds in visualizing philosophical questions in an ironic and humorous way thus avoiding dogmatic differences and all polemics.

This strategy is most obvious in the hot plates hanging on a wall that she employed from 1991, aping the manner of minimalist sculpture and also in her trademark knitted pictures. The artist borrows the props of women's daily work routine and divests them of their usual function. The hot plates and the knitted pictures lose their banal domestic and handicrafts connotations.

Rosemarie Trockel does not develop her work in a linear manner, but deliberately pursues circuitous artistic detours. Using an entirely deconstructive method, she queries again every answer she finds or even dismisses the answer. The unprepared viewer might therefore experience her work as heterogeneous and, at first, not readily accessible. However, she spins a finely woven web of associations around each group of works in which the motifs, once formulated, undergo manifold variations in a variety of media over the years and in this way decipher themselves.

In her works, traditional and new media combine in ways that never fail to astonish the viewer. This is particularly evident in her ink, charcoal, pencil, collage, and computer drawings, which occupy an important place in Rosemarie Trockel's oeuvre. Drawings accompany each new work phase both as tryouts and for sketching observations and ideas; however, as is especially apparent in her current large format works, they also represent an independent body of work. In addition to the videos, this exhibition therefore focuses especially on the medium of drawing.



Rosemarie Trockel: *Ohne Titel*, 1988, Foto: Bernhard Schaub, © VG Bild-Kunst, Bonn



Exhibition view, Multimedia Art Museum, Moscow, 2019,  
photo: Luidmila Zinchenko, © Multimedia Art Museum, Moscow



Exhibition view (detail), Museum of Contemporary Art Vojvodina, Novi Sad, 2018,  
photo: Marko Ercegović, © Museum of Contemporary Art Vojvodina, Novi Sad





Rosemarie Trockel: *Ohne Titel* (untitled), 1993, photo: Bernhard Schaub, © VG Bild-Kunst, Bonn

Exhibition view, National Center for Contemporary Arts, Nizhny Novgorod, 2016,  
photographer: Vladislav Efimov, © National Center for Contemporary Arts Nizhny Novgorod



WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
SIBYLLE  
BERGEMANN  
Photographs

**CURATOR**

Ursula Zeller  
in collaboration with Sibylle  
Bergemann

**YEAR OF ORIGIN**

2008

**EXHIBITS**

68 b/w photographs  
[58 pigment prints on Canson  
Platine Fibre Rag and 10  
gelatin silver prints]

23 color photographs  
[pigment prints on  
Hahnemühle Photo Silk  
Baryta]

43 Polaroids  
[inkjet prints on FineArt  
Baryta]

**SPACE REQUIRED**

110–130 metres  
[+ storage space for the  
empty crates]

**NO. OF CRATES**

8

**PROJECT MANAGEMENT**

Alexander Lisewski  
[lisewski@ifa.de]

“I am interested in the margins of the world, not the centre, and what matters is what cannot be replaced. When something is not quite right in a face or a landscape.” Sibylle Bergemann

This exhibition presents the work of one of the leading contemporary German photographers to international audiences. The photographs of Sibylle Bergemann are astonishingly diverse, covering subjects such as fashion, reportage, photographic essays, urban and rural landscapes and portraits. This great variety is also an expression of the artist’s unmistakable style. The social context was always a key factor in Bergemann’s work. Her pictures express a critical analysis of reality during the times of the GDR. Photography is not mere depiction but rather a medium that sheds light on reality, always interpreting and taking a stand. These photos become symbols, present stories, and play with the longing of the observer.

Sibylle Bergemann (1941–2010) first made a name as a fashion photographer. She was also an outstanding creator of photographic essays and a very precise observer. She also worked with series of photos and kept photographic notes and diaries over long periods of time. Fashion photos and portraits are one focus of her work – often made for SIBYLLE or GEO. In the late 1960s, she began to explore situations and scenes in the city of Berlin, and later worked in New York, Paris, Tokyo and São Paulo. For many years she worked with Polaroids and up to 1990 almost always in black and white. She was one of only few photographers who used color as a constitutive element of her works, rather than just a form of illustration. After the reunification of Germany, Bergemann co-founded the OSTKREUZ agency and became a member of the Academy of Arts.



Exhibition view, State Russian Museum and Exhibition Centre ROSPHOTO, St. Petersburg, 2014, photo. Michael Lapuks, © ifa





Sibylle Bergemann: *Dakar, Senegal*, 2001,  
© the estate of Sibylle Bergemann



Sibylle Bergemann: *Kumasi, Ghana*, 2000,  
© the estate of Sibylle Bergemann



Exhibition view, State Russian Museum and Exhibition Centre ROSPHOTO, St. Petersburg, 2014,  
photo. Michael Lapuks, © ifa



Sibylle Bergemann: *Katharina Thalbach, Berlin, 1974*,  
© the estate of Sibylle Bergemann



Exhibition view, State Russian Museum and  
Exhibition Centre ROSPHOTO, St. Petersburg, 2014,  
photo. Michael Lapuks, © ifa

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
**SIGMAR  
POLKE**

SIGMAR POLKE. MUSIC FROM AN UNKNOWN SOURCE

**CURATOR**  
Götz Adriani

**YEAR OF ORIGIN**  
1997

**NO. OF EXHIBITS**  
40

**SPACE REQUIRED**  
approx. 300–400 m<sup>2</sup>  
[80–100 linear metres]  
[+ storage space for the  
empty crates]

**NO. OF CRATES**  
5

**PROJECT MANAGEMENT**  
Dr. Valére Hammerbacher  
[hammerbacher@ifa.de]



Forty gouaches created in 1996, with the dimensions 70 × 100 cm, are the focus of Sigmar Polke's exhibition *Music from an Unknown Source*. The paintings provide an insight into a work which occupies a unique position in the contemporary art establishment and is one of the most significant artworks of the German postwar period.

Since the early 1960s a main interest of Sigmar Polke (1941–2010) was the relationship between the reality as contained in a picture, and reality itself; the relationship between art and daily life. Here, he often took up an ironic, distanced position, which enabled him to direct his attention – above and beyond issues of content – to the form and the materiality of painting.

In the gouaches presented in this exhibition, Polke starts from the watery consistency of gouache and makes his theme the dripping and flowing of paint. Letting physical phenomena happen in a controlled or uncontrolled way is something that was important to Polke. As an antipole to the unpredictable flow of paint — this was typical of Polke — the artist overlaid it with a regular and predictable grid system. Further, he gave the paintings names that sound absurd, but which add poetic nuances to what is depicted and are exemplary of Polke's overall artistic position.

Exhibition view, *Das Überlaufen von Milch verhindert man, wenn man eine Sohle aus Samt in die Schuhe legt* (One can stop milk from spilling over by putting velvet insoles in one's shoes), 1997, Cobra Museum of Modern Art, Amstelveen, 2019/20, photo: Peter Tjihuis, © Peter Tjihuis





Exhibition view, Cobra Museum of Modern Art, Amstelveen, 2019/20,  
photo: Peter Tjihuis, © Peter Tjihuis



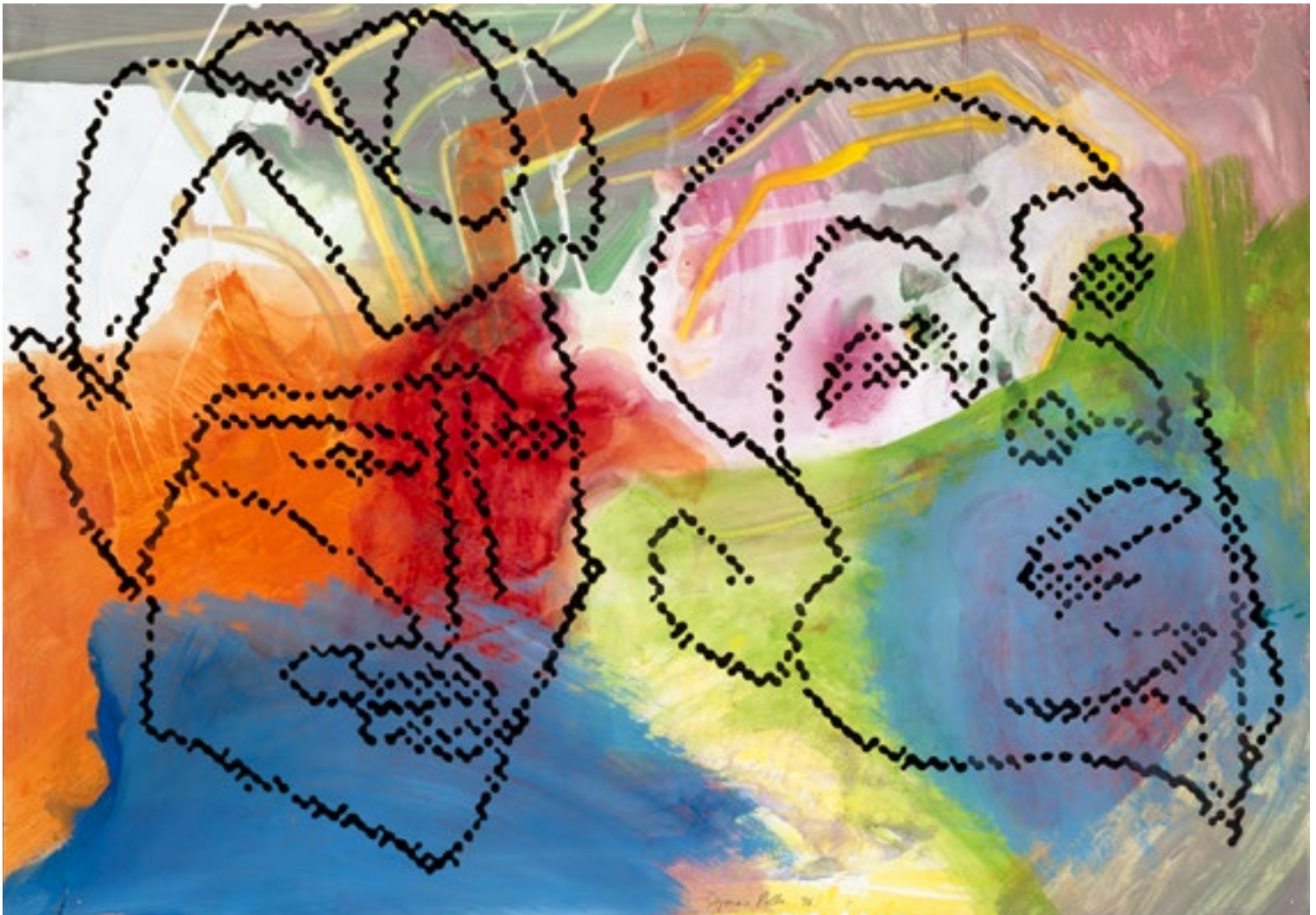
Exhibition view, Museum of Contemporary Art, Zagreb, 2019,  
photo: Filip Vukina, © Filip Vukina





Exhibition view, Cobra Museum of Modern Art, Amstelveen, 2019/20, photo: Peter Tjihuis, © Peter Tjihuis

Sigmar Polke: *"Jedes Ding hat seinen Diener", sagt Dagmar Steffen und rückt das Buttermesserchen zurecht* ("Every thing has its servant", said Dagmar Steffen and straightened the butter knife), 1996, © VG Bild-Kunst, Bonn





WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
**The Event of a Thread**  
Global narratives in textiles

**CURATORS**

Susanne Weiss + Inka Gressel

**YEAR OF ORIGIN**

2017

**EXHIBITS**

16 artistic positions and the Bauhaus space – an artistic research project on the art on the Bauhaus textile workshop

+ local contributions from this stop of the tour

**SPACE REQUIRED**

approx. 400 m<sup>2</sup>

[+ storage space for the empty crates]

**NO. OF CRATES**

11

**PROJECT MANAGEMENT**

Dr. Clea Laade

[laade@ifa.de]

Textiles are at the heart of the ifa touring exhibition, which focuses on questions including: What inherent meanings and messages can be found in fabrics? What is the cultural significance of material? How can they be ‘read’? What can fabrics tell us about their origins, meanings and social roles? Which traditional textile techniques have artists appropriated, abstracted, relocated and brought back to life?

In textiles, tradition meets the present, arts meet crafts, local forms of knowledge meet global relationships. Personal and aesthetic stories connect with those about social and economic conditions. There is hardly a region in which the textiles have not inscribed themselves into cultural and industrial history. Thus textiles also narrate the migration and evolution of materials and techniques.

In 1965 the Bauhaus artist Anni Albers described “the event of a thread” as something that is multilinear, without a beginning or an end. It is an opportunity to reassess and restructure relations and connections in ever new ways. The objects, installations, and video essays featured in the exhibition invite us to untie the threads of fabric and rearrange them. They discuss the context of textiles, their specific quality and history, as well as their connections with current issues.

The exhibition also explores the relationship between handicrafts and art medium in the historic example of weaving at the Bauhaus, which is why a “Bauhaus Space” has been designed for the exhibition. This mobile space demonstrates how a connection can be traced from the approaches and achievements of the Bauhaus artists to contemporary art production, which suggests that a debate should be opened on their significance for the present-day.

The co-creative approach of the touring exhibition is achieved by collaboration with local curators at the various tour venues. In each location the exhibition is expanded to include other artistic approaches and/or formats.

**Artists of the core exhibition:** Ulla von Brandenburg, Kyriaki Costa, Noa Eshkol, Andreas Exner, Uli Fischer, Zille Homma Hamid, Heide Hinrichs, Olaf Holzapfel, Christa Jeitner, Elisa van Joolen and Vincent Vulsma, Eva Meyer and Eran Schaerf, Karen Michelsen Castañón, Judith Raum, Sara Ouhaddou, Thaí, and Franz Erhard Walther

Andreas Exner, Aldi curtain (Aldi-Vorhang) 1999,  
photo: Uwe Walter © VG Bild-Kunst, Bonn







Installation view, Sheikh Abdullah Al Salem Cultural Centre, Kuwait, 2018/19,  
photo: Inka Gressel, © the artists, ifa



Ulla von Brandenburg: *Flying Geese* (Fliegende Gänse), 2017,  
photo: Uwe Walter, ©the artist, ifa





Installation view, MOMus Experimental, Thessaloniki 2022, photo: Stefanos Tsakiri, © MOMus Experimental, the artists, ifa



Elisa van Joolen and Vincent Vulsma: *Technik (technology)*, 2012–2013, photo: Uwe Walter, © the artists, ifa



Noa Eshkol: *Desert Landscape with Birds*, 1990s, photo: Uwe Walter, © the artist, ifa



Installation view, Bauhausraum (Bauhaus Space), Istanbul Modern 2019, photo: Sahir Ugur Eren, © Istanbul Modern, the artist, ifa

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS

Wanderings  
About History.  
The Photography of  
Ulrich Wüst

**CONCEPT**  
Matthias Flügge in  
collaboration with Ulrich  
Wüst

**YEAR OF ORIGIN**  
2023

**EXHIBITS**  
Nine photo series (28 color  
photographs and 96 black-  
and-white photographs  
[Archival Pigment Prints] in  
five different frame formats)  
& two leporellos: "DIE  
PRACHT DER MACHT.  
1983-1990" and  
"ROTER OKTOBER 2018."

**SPACE REQUIRED**  
Approx. 90 linear meters [+  
storage area for the storage  
of the four empty crates]

**NUMBER OF BOXES**  
4

**PROJECT MANAGEMENT**  
Alexander Lisewski  
[lisewski@ifa.de]

**Wanderings About History. The Photography of Ulrich Wüst** Ulrich Wüst was born in 1949 in Magdeburg and lives in Berlin and Schönhof (Mecklenburg). From 1969 to 1972 he studied architecture and urban planning in Weimar, and then worked as an urban planner in Berlin, and thereafter as a photo editor for a specialist planning magazine. It was during this time that he developed his own style as a photographer, a very precisely composed and analytical form that he used to create a kind of pictorial order for the architectural and spatial signs of the city.

The work of Ulrich Wüst became well known in the 1980s, thanks in particular to a number of series of pictures of cities that he had photographed in East Germany. The focus of these photographs was not the remaining traces of the war or the unimpeded decay of the old cities, but rather the absurd urban scenarios that had been caused by careless and witless planning, including the destruction of existing structures and their uncontrolled replacement. In these photographs, Wüst developed a visual form of architecture critique that remains just as urgent and accurate today as it was at the time. These pictures have no ideological argument to make but are rather based on an interest in things as they are, accompanied by subtle humour and a certain irony.

In addition to photographs of urban spaces, this ifa exhibition also presents a number of photographs from other groups of works by the artist. These include “Flatland” and “Late Summer” from 1989/90 and “Wiegmann Legacy,” a series depicting items found in a farmhouse in Brandenburg that reflects everyday life in the recent past.

Ulrich Wüst’s photographs focus in a broad way on East Germany, but they can also be seen as a pictorial archaeology of contemporary life that goes beyond the no longer existent German Democratic Republic. His works show found items from a kind of “archaeological dig” and are at the same time the tools that preserve these items. Wüst has a perfect sense of the symbolic nature of everyday situations and objects, and he also possesses an analytical ability to lay open the underlying levels of meaning in media images, when for example he takes details from press images in old East German newspapers and enlarges these in order to show how photography can be used to manipulate.



From the series: Wiegmann Legacy. Bülowssiege 1991–1992, colour photograph, archival pigment print, 105x70cm © Ulrich Wüst; ifa





From the series: Prenzlau. 2018, colour photograph, archival pigment print, 45x30cm © Ulrich Wüst; ifa



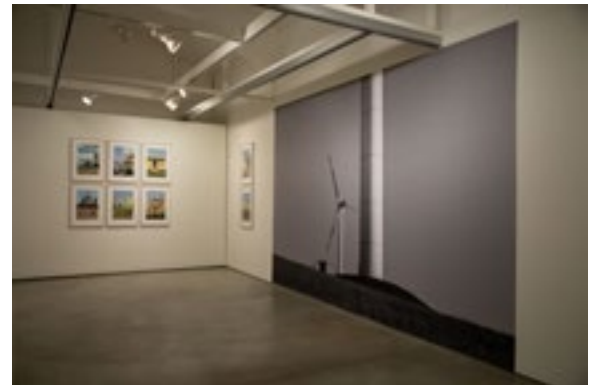
The Pomp of Power. 1983 –1990, Leporello with 30 b/w photographs mounted on cardboard, 14.8 x 21.0 x 1.5cm, 2007 © Ulrich Wüst; ifa



Dodendorfer Straße 1998, from the series: Morgenstraße. Magdeburg 1998 – 2000, b/w archival pigment print, 18 x 27 cm © Ulrich Wüst; ifa



Exhibition view, GoEun Museum of Photography, Busan, 2023 @ GoEun Museum of Photography



Exhibition view, GoEun Museum of Photography, Busan, 2023 @ GoEun Museum of Photography



Exhibition view, GoEun Museum of Photography, Busan, 2023 @ GoEun Museum of Photography

WORLDWIDE 2023 - ifa TRAVELLING THE WORLD TOURING EXHIBITIONS

Art from Germany  
Artworks from the ifa Collection  
1949 to the Present

**CURATORS**  
Matthias Flügge +  
Matthias Winzen

**YEAR OF ORIGIN**  
2013

**EXHIBITS**  
approx. 350  
[photographs, graphic  
artworks, paintings,  
installations, objects,  
and videos]

**SPACE REQUIRED**  
approx. 1,500 m<sup>2</sup>  
[400–500 linear metres]  
[+ storage space for the empty  
crates]

**NO. OF CRATES**  
99

**PROJECT MANAGEMENT**  
Sabina Klemm  
[klemm@ifa.de]



This exhibition features around 350 artworks from six decades of ifa's touring exhibitions that took German art to venues all over the world, and presents them with a re-look at art history. Around 100 artists have works in the exhibition representing different trends and facets of art in East and West Germany.

From the ifa's large collection of contemporary art in Germany curators Matthias Flügge and Matthias Winzen have devised a show that reviews the most important developments and trends in art in Germany since 1949. The exhibition dispenses with the unproductive division of West German art and East German art because actual developments in art did not follow the political history of the country. Instead, subjects and techniques tended to result from the artistic processes themselves, whether in East Berlin or Cologne, Anaberg or Oberkassel, Dresden or Munich, which seen from today reveals the subliminal existence of many parallels and relationships. Likewise the photographic works in ifa's collection cannot be classed as purely East German or West German. Moreover, on the evidence of ifa's works from East Germany photography was the most independent visual art genre in the centralized state system.

The process of selecting artworks for the ifa touring exhibition was itself innovative and productive. There was no central body that prescribed a uniform concept for the collection. The artworks were selected for each planned touring exhibition by the curators in charge. The close relationships between curators and artists resulted in a selection that was fresh and characterized by vitality; consequentially, this led to a collection that is at once a pluralistic and high-quality portrayal of events in the arts.



Exhibition view, Paço Imperial cultural centre, Rio de Janeiro, 2017, photo: Michael Lapuks, © ifa

**The exhibition contains works by** Gerhard Altenbourg, Dieter Appelt, Willi Baumeister, Thomas Bayrle, Bernd and Hilla Becher, Sibylle Bergemann, Joseph Beuys, Anna and Bernhard Blume, Manfred Butzmann, Chargesheimer, Carlfriedrich Claus, Hartwig Ebersbach, Hans-Peter Feldmann, Arno Fischer, Günther Förg, Katharina Fritsch, Günter Fruhtrunk, Else (Twin) Gabriel, Rupprecht Geiger, André Gelpke, Isa Genzken, Jochen Gerz, Hermann Glöckner, Karl Otto Götz, Gotthard Graubner, Andreas Gursky, Georg Herold, Katharina Hinsberg, Hannah Höch, Matthias Hoch, Candida Höfer, Martin Honert, Rebecca Horn, Magdalena Jetelová, Dieter Kiessling, Jürgen Klauke, Barbara Klemm, Fritz Klemm, Imi Knoebel, Herlinde Koelbl, Wilmar Koenig, Arthur Köpcke, Norbert Kricke, Mark Lammert, Markus Lüpertz, Adolf Luther, Heinz Mack, Ewald Mataré, Wolfgang Mattheuer, Olaf Metzler, Michael Morgner, Reinhard Mucha, Marcel Odenbach, Nam June Paik, Helga Paris, A. R. Penck, Otto Piene, Peter Piller, Hermann Pitz, Sigmar Polke, Robert Rehfeldt, Gerhard Richter, Klaus Rinke, Julian Röder, Ulrike Rosenbach, Dieter Roth, Thomas Ruff, Reiner Ruthenbeck, Karin Sander, Jörg Sasse, Michael Schmidt, Bernard Schultze, Gundula Schulze Eldowy, Emil Schumacher, Thomas Schütte, Katharina Sieverding, Klaus Staack, Otto Steinert, Strawalde, Thomas Struth, Frank Thiel, Fred Thieler, Wolfgang Tillmans, Rosemarie Trockel, Günther Uecker, Max Uhlig, Hans Uhlmann, Jorinde Voigt, Wolf Vostell, Franz Erhard Walther, Corinne Wasmuht, Fritz Winter, Wols (Alfred Otto Wolfgang Schulze), and Ulrich Wüst.



Exhibition view, Paço Imperial cultural centre, Rio de Janeiro, 2017, photo: Michael Lapuks, © ifa

Setting up *Weltreise. Kunst aus Deutschland unterwegs*, Paço Imperial cultural centre, Rio de Janeiro, 2017, photo: Michael Lapuks, © ifa







Imi Knoebel: *Entscheidungszeichen* (decision-making signs), 1984,  
photo: Bernd Borchardt, © VG Bild-Kunst, Bonn



Exhibition view, Paço Imperial cultural centre, Rio de Janeiro, 2017,  
photo: Michael Lapuks, © ifa



WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
#1 Viktoria Binschtok  
#2 Michael Schäfer  
with / against the flow.  
Contemporary photographic interventions

**CURATOR**  
Florian Ebner +  
Christin Müller

**YEAR OF ORIGIN**  
2016

**EXHIBITS**  
#1 Viktoria Binschtok  
24 prints [5 silkscreens  
10 inkjet prints, 9 C-prints]  
photo wallpaper

# 2 Michael Schäfer 14 prints  
[8 C-prints, 6 A1A prints]  
presented as a loop on a  
monitor

+ local contributions from  
this stop of the tour

**SPACE REQUIRED**  
approx. 100 linear metres  
[+ storage space for the  
empty crates]

**NO. OF CRATES**  
4

**PROJECT MANAGEMENT**  
Alexander Lisewski  
[lisewski@ifa.de]

WITH/AGAINST THE FLOW. CONTEMPORARY PHOTOGRAPHIC INTERVENTIONS  
#1 VIKTORIA BINSCHTOK #2 MICHAEL SCHÄFER

This first dual exhibition of the new series featuring Viktoria Binschtok and Michael Schäfer presents works of the artists that reflect on the image worlds of the media as well as on the “digital turn”. Whereas Michael Schäfer analyzes images from the news and entertainment, in her works Viktoria Binschtok investigates the new channels and how images work in the age of the Internet. Thus these two artists continue to pursue visual artists’ increasing interest in the mass media since the 1970s. At once fascinated and irritated by the economic power and rhetorical force that these images exert on our society, the position of a majority of artists toward media images is a critical one. Each new generation of artists engages with the state of the art technology of their day and its influence on society. The working methods are manifold: from simple collections and appropriations to the analytical collage and staged imitations.

The constellation of the works by Viktoria Binschtok and Michael Schäfer describes a trajectory from self-made forms of images to images that have become autonomous, from current to future potential of our world of images. Both artists intervene in these found images, manipulate the media images, and shift their structures of reception so that the latent potential of the images becomes evident. Interventions such as these render the prefabricated reality of the media visible. Furthermore, the incipient autonomy of images in a future hegemony of digital algorithms becomes apparent.

**Imagine you are a photographer needing to go out into the world to take new pictures. But what does “out” actually mean these days? And how can we tell what “new” pictures are? What value does photography have as an artistic medium in an era in which everything has already been photographed and the world is awash with an incessant stream of networked images? What are the issues that need to be addressed today? And how?**

**The exhibition series *with/against the flow. Contemporary Photographic Interventions* presents artists who live in Germany, have established their own distinct visual idioms, and are now interrogating the medium of photography afresh. It is the forms that their artistic interventions take that connect their various positions. Regardless of what motivates the artists or what interests them in terms of content, in the work they do they intervene in the very substance of the image or in external reality itself. The question remains as to whether this work should still be labelled “documentary” or is, in fact, a form of realism that spills over into fiction.**

After prior consultation with ifa, the organizers will be pleased to include works of local artists in the exhibitions of this series.



Michael Schäfer: *Die Überlegung* (the consideration), 2009, from the series *Vorbilder* (role models), © the artist





Exhibition view, Gallery Max Mueller Bhavan, Mumbai, 2019,  
photo: Christin Müller, © ifa



Viktoria Binschok: *Marriage Is a Lie / Fried Chicken*, 2015, from the series *Clusters*,  
photo: Christin Müller © the artist





Viktoria Binshtok: *Sitting Workers*, 2012, from the series *World of Details*,  
© the artist



Exhibition view, Gallery Max Mueller Bhavan, Mumbai, 2019,  
photo: Christin Müller, © ifa

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WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
#3 Sebastian Stumpf  
#4 Taiyo Onorato  
& Nico Krebs  
with/against the flow.  
Contemporary photographic  
interventions

**CURATORS**  
Florian Ebner +  
Christin Müller

**YEAR OF ORIGIN**  
2019

**EXHIBITS**  
#3 Sebastian Stumpf  
34 C-prints, 3 video installations  
[darkened rooms are necessary]

#4 Taiyo Onorato and Nico Krebs  
13 gelatin silver prints

3 video installations

+ local contributions from this  
stop of the tour

**SPACE REQUIRED**  
approx. 100 linear metres  
[+ storage space for the empty  
crates]

**NO. OF CRATES**  
8

**PROJECT MANAGEMENT**  
Alexander Lisewski  
[lisewski@ifa.de]

WITH/AGAINST THE FLOW. CONTEMPORARY PHOTOGRAPHIC INTERVENTIONS  
#3 SEBASTIAN STUMPF #4 TAIYO ONORATO & NICO KREBS

The second exhibition in this series presents works by Sebastian Stumpf and the artist duo Taiyo Onorato and Nico Krebs whose artistic work centres on performative interventions. In the media of photography and video the artists comment on contemporary urban life and its visual configuration — sometimes playfully, sometimes ironically. They engage with architectural spaces as an expression of society that has taken on form. The artists work with the urban order they encounter, they point up gaps in the structure of the city, question things that are seen frequently, and render what is inconspicuous visible.

Contrasting the works of Sebastian Stumpf with those of Taiyo Onorato and Nico Krebs reveals their different ways of manipulating images. Whereas Sebastian Stumpf places his own body in a relationship to urban spaces and landscapes, Taiyo Onorato and Nico Krebs work with pyrotechnics and wooden constructions that become elements of the real architecture due to the laws of optics and perspective.

Both approaches indicate an expanded understanding of photography, film, and documentary practice. The artists test the tools of their trade by taking them to their very limits in ways that are both subversive and artistic: they use visual tricks and deceptions to create suspense and illusion—the very opposite, actually, of documentary strategies. In so doing, the artists abandon the idea that such a stance precludes any kind of staged intervention. Rather, the artists utilize stagings to make a pointed response to the world of images that surrounds us.

This dual exhibition is part of a series that focuses on photographic interventions organized by ifa (Institut für Auslandsbeziehungen — Institute for International Cultural Relations). For this series artists were selected in whose works the often invoked deluge of images and information overload is both a tool and the object of investigation and in which new forms of visual reality are utilized to interrogate our society of the spectacle. The first exhibition in the series presented works by Viktoria Binschok and Michael Schäfer and has been touring the world since 2016.

**Imagine you are a photographer needing to go out into the world to take new pictures. But what does “out” actually mean these days? And how can we tell what “new” pictures are? What value does photography have as an artistic medium in an era in which everything has already been photographed and the world is awash with an incessant stream of networked images? What are the issues that need to be addressed today? And how?**

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Taiyo Onorato & Nico Krebs: *Lamp*, 2014, © the artists

Taiyo Onorato & Nico Krebs: *Fire*, 2014, © the artists





Sebastian Stumpf: *Ohne Titel* (untitled), 2009, from the series *Sukima*, © the artist



LEAP IN TIME: Erich Salomon | Barbara Klemm  
7 February - 5 April 2015

WORLDWIDE 2023 - ifa TOURING EXHIBITIONS  
**LEAP IN TIME**  
Erich Salomon  
Barbara Klemm

**CURATOR**  
Andreas Rost

**YEAR OF ORIGIN**  
2007

**EXHIBITS**  
98 b/w photographs  
[gelatin silver prints]

**SPACE REQUIRED**  
90–120 linear metres  
[+ storage space for the  
empty crates]

**NO. OF CRATES**  
5

**PROJECT MANAGEMENT**  
Alexander Lisewski  
[lisewski@ifade]



*Leap in Time* presents photographs by Erich Salomon and Barbara Klemm that are outstanding examples of German press photography. In their role as photojournalists, both of them produced unique documents of their time, and, as artists, they created pictures of exceptional intensity.

Both Barbara Klemm and Erich Salomon saw themselves as journalists rather than artists. The fact that they are now both regarded as artists stems from the logic of their pictures. Their photos are not just significant thanks to their news value, but also because their complex composition sheds light on the political, social and psychological background to the events depicted. The personal viewpoint of both photographers always remains clear.

Erich Salomon was a celebrity photographer and also portrayed himself as such. He worked with guile and a hidden camera to capture, as the title of his book put it, “Famous Contemporaries at Unguarded Moments”. His methods anticipated those used by today’s paparazzi, but his images do not speak the sensationalist language of revelation. They show the ways of the political and social elite of his time, well before the advent of media advisors, and they show the daily business of politics rather than its staged management. Erich Salomon was himself a gentleman who photographed other gentlemen. As a photojournalist, he investigated the hitherto unknown world of parliamentary business for newspaper readers. His fame gave him access to the highest echelons of power – and the living rooms of film and music stars as well as celebrities from the world of literature and art. The menacing presence of the Nazis in parliament in Berlin from 30 October 1930 spelled the end of this culture, which was also reflected in Erich Salomon’s photographic vision. In 1932 he produced his only socio-political reportage, entitled “The Prisoners of the World Crisis”. It is like a grim foreboding of things to come.

Many photographs by Barbara Klemm are now etched in the collective visual memory of the Germans, but we are not always aware that these pictures were first made as photojournalism. Like Salomon, Barbara Klemm does not stage her photos in any way, although she does not go so far as to use a hidden camera. Her pictures are based on her precise knowledge of her subject, which she condenses into a universally valid message. The unobtrusive presence of Barbara Klemm allowed the people being photographed to carry on with what they were doing, unperturbed that a photo reporter was present. Her photo equipment was small and light and did not indicate any professional interest on her part, which made it easy for her to gain entrance to significant events and unusual situations. She often stood on the sidelines of an event, and pressed the shutter immediately before or after the high point. In this way Barbara Klemm succeeded in capturing images that undermine the staged show of politics and deliver subtle and profound images of events. Her photographs, however, are anything but simple snapshots. Barbara Klemm shuns effects; the perfection of her compositions will only be appreciated by taking a second look.

Exhibition view, Stills Centre for Photography, Edinburgh, 2015  
photo: Cheryl Connell, © the artist



Barbara Klemm: *Am Reichstag, Berlin, 1987*,  
© the artist



Barbara Klemm: *Berthold Beitz, Max Schmeling, Ball des Sports, März 1985 (Sports Gala, March 1985)*,  
© the artist



Barbara Klemm: *Fall der Mauer, Berlin (Fall of the Berlin Wall), 10.11.1989*,  
© the artist





Erich Salomon: *Aristide Briand weist auf Erich Salomon mit dem Ausruf "Ah! Le voilà! Le roi des indiscrets"*, (Aristide Briand points to Erich Salomon saying "Ah, there he is, the king of the indiscreet!") Paris, August, 1931, © Berlinische Galerie, Museum of Modern Art, Photography, and Architecture



Erich Salomon: *Blitz über dem Völkerbundpalast, Genf* (lightning over the Palace of Nations, Geneva), 1936  
© Berlinische Galerie, Museum of Modern Art, Photography, and Architecture



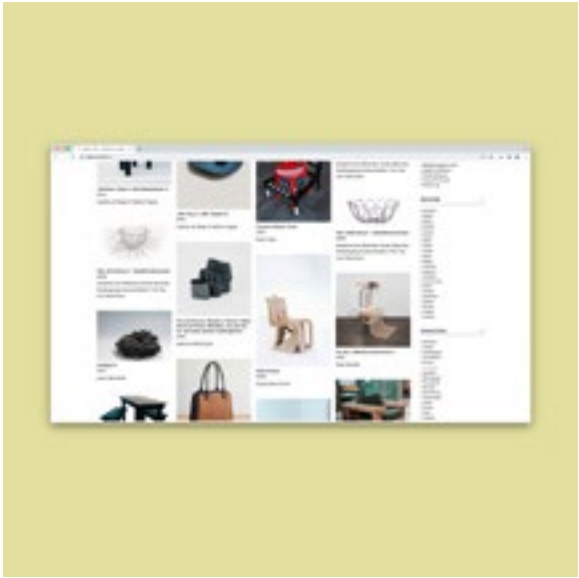
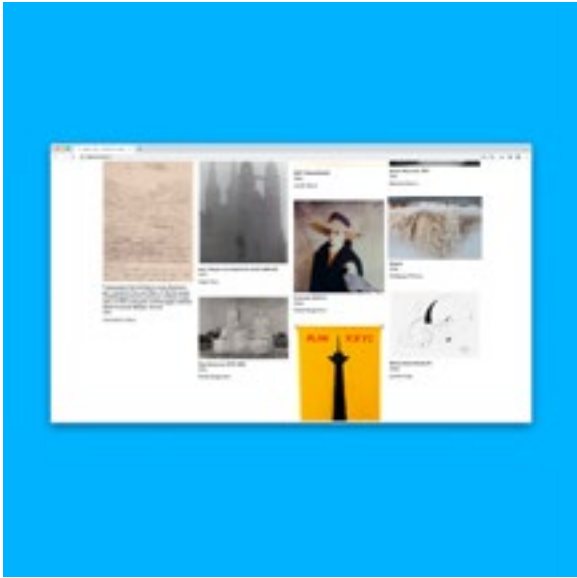




The ifa collection currently comprises some 24,000 contemporary (20th and 21st-century) artworks from the Federal Republic of Germany and the German Democratic Republic. Built up over five decades, this collection provides the basis for ifa Agora, a knowledge repository that presents ifa's past and current work and provides access to external knowledge, reports and reviews. The platform provides space for ifa's trans-cultural networks, which are made accessible worldwide in digital form and are constantly being expanded.

The launch of the Agora will see the publication of an initial selection of international touring exhibitions with fascinating information about their content, project partners and itineraries – the first time that a large part of the collection has been displayed online. As the Agora grows, various touring exhibitions past and present as well as ifa's activities in the art sector will gradually go online – including exhibitions at the two ifa galleries in Berlin and Stuttgart, works shown at the German Pavilion at the Venice Biennale, and the exhibitions that ifa supports around the world. The ifa Agora offers snapshots of current artistic and curatorial processes and access to a wealth of ifa knowledge and experience in global artistic communication and exchange.

ifa Agora provides detailed information on works, artists and the corresponding ifa exhibitions. All content is connected: every time a new artwork is made available in digital form and examined in its context, the Agora changes, as do the research possibilities it offers. Over time, the Agora will provide a more detailed understanding of the works that have emerged from touring exhibition runs and collaborations all over the world since 1971, and that have been bought or borrowed for such exhibitions. ifa Agora will gradually be able to recall and relate more than 50 years of international art and cultural relations from many different perspectives. One of the stories – or histories – will be that of the artistic representation of the Federal Republic of Germany and the German Democratic Republic.







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## COLOPHON

ifa Touring Exhibitions Worldwide 2023

### VISUAL ARTS DEPARTMENT

#### HEAD OF VISUAL ARTS DEPARTMENT

Dr. Ellen Strittmatter

#### HEAD OF DEPARTMENT EXHIBITIONS WORLDWIDE

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#### EDITOR

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#### TRANSLATION

Gloria Custance

Greg Bond: [Helga Paris, Paula Modersohn-Becker,  
Sibylle Bergemann, with/against the flow, Leap in Time]

#### GRAPHIC DESIGN

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authors, photographers, and artists

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Stuttgart, August 2023

ifa [Institut für Auslandsbeziehungen] is Germany's  
oldest intermediary organisation for international cultural  
relations. It promotes a peaceful and enriching coexist-  
ence between people and cultures worldwide. ifa sup-  
ports artistic and cultural exchange in exhibition, dialogue  
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