

POINTS OF RESISTANCE V

DU WEISST DASS DU EIN MENSCH BIST
POINTS OF RESISTANCE V

3. Dezember 2022 - 7. Januar 2023
Zionskirche, Zionskirchplatz, 10119 Berlin Mitte





INHALTSVERZEICHNIS

GEDICHT (BY VASYL SYMONENKO)
YOU KNOW THAT YOU ARE A HUMAN

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AUSSTELLUNGSTEXT / AUTOREN:
CONSTANZE KLEINER, RACHEL RITS-VOLLOCH, STEPHAN VON WIESE

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(UKRAINIAN CULTURAL COMMUNITY)

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DU WEISST ■■■ DASS ■■■ DU ■■■
EIN ■■■ MENSCH BIST ■■■

*Weißt Du, dass Du ein Mensch bist?
Weißt Du das oder nicht?
Dein Lächeln gibt es nur einmal,
Deinen Schmerz gibt es nur einmal,
Nur einmal Dein Augenlicht.*

*Morgen wirst Du nicht mehr hier
sein, hier auf dieser Erde,
Andere Menschen werden
Hier laufen, lieben und sterben
Gütig, lieb oder gemein.*

*Für Dich ist heut alles gegeben: See,
Heide, Steppe – Dein Raum.
Beeile Dich heute zu leben,
Beeile Dich, heute zu lieben,
Verträdle es nicht im Traum.*

*Weil du auf der Erde ein Mensch
bist, willst Du das oder nicht.
Dein Lächeln gibt es nur einmal,
Deinen Schmerz gibt es nur einmal,
Nur einmal Dein Augenlicht.*

*Vasyl Symonenko
(1962, Übersetzung von Olga Bodnar)*

YOU ■■■ KNOW ■■■ THAT ■■■
■■■ YOU ARE HUMAN ■■■

*You know that you are human.
You know that, or do you not?
That smile of yours is unique to you,
That torment of yours is unique to you,
Your eyes no other person has got.*

*Tomorrow you won't be here present.
Tomorrow on this blessed land
Others'll be running and laughing,
Others'll be feeling and loving;
Good people and bad ones, my friend.*

*Today all the world is for you:
Forests and hills, valleys deep.
So hurry to live, please, hurry!
So hurry to love, please, hurry!
Don't miss out on it, don't oversleep!*

*'Cause you on this Earth are a human.
And whether you want it or not,
That smile of yours is unique to you,
That torment of yours is unique to you,
Your eyes no other person has got.*

Vasyl Symonenko, November 16, 1962

YOU KNOW THAT YOU ARE HUMAN POINTS OF RESISTANCE V

Die Gemeinschaftsausstellung YOU KNOW THAT YOU ARE HUMAN @ POINTS OF RESISTANCE V in der Berliner Zionskirche war ein Statement von KünstlerInnen und KuratorInnen aus der Ukraine und aus Berlin für den Frieden und eine Allianz aller Menschen, die Russlands Angriffskrieg auf die Ukraine als Kulturbruch verurteilen und sich dagegen solidarisch verbinden.

Sie war zugleich ein künstlerisches Fanal ähnlich den künstlerisch hochmotivierten Gegenmanifestationen zur Ausstellung „Entartete Kunst“ des deutschen Nazi-Regimes in den 30er Jahren des vergangenen Jahrhunderts.

Der Anstoß dafür war die von Kateryna Filyuk kuratierte Ausstellung ukrainischer Fotografen „You Know That You Are Human“. Sie hatte noch vor Ausbruch des Krieges am 24. Februar 2022 den Wettbewerb des internationalen Ausstellungsunterstützungsprogramms „Visualize“ des Ukrainischen Kulturinstituts gewonnen, das damals gefördert war vom Goethe-Institut und vom Goethe-Institut im Exil. Die Gemeinschaftsausstellung YOU KNOW THAT YOU ARE HUMAN - POINTS OF RESISTANCE V unterstützte diese vorausgegangene Initiative und war eine Koproduktion von IZOLYATSIA / Ukraine sowie MOMENTUM und KLEINERVONWIESE (Points-of-Resistance.org) / Berlin, Deutschland.

Die Ausstellung wurde am 3. Dezember 2022 eröffnet. Gerade während der Weihnachtszeit erschien das jäh Auseinanderklaffen der Le-

bensrealitäten innerhalb ein- und desselben europäischen Kulturkreises besonders obskur: Weihnachtsmänner in den Supermärkten und Feststimmung - nicht nur in Berlin, sondern nahezu überall in Europa - während gleichzeitig in der Ukraine, also praktisch gleich nebenan, Menschen auf schlimmste Art und Weise gewaltsam starben.

Diese kaum fassbare Diskrepanz wollte die Ausstellung in der Zionskirche als weihnachtliches Nachdenkangebot vor Augen stellen. Dahinter stand der gemeinsame Wille: Der Krieg in Europa darf nicht weiter eskalieren. Jeder kann sich persönlich dafür einsetzen, dass das Unheil beendet wird, dass Freiheit und Unabhängigkeit für die Ukraine gesichert und dass die schrecklichen Zerstörungen soweit wie möglich wiedergutmacht und Putin und seine Kriegstreiber vor ein internationales Gericht gestellt werden. Um dies zu bewirken, kommt es auf jeden Einzelnen an. Auch das wollte die Gemeinschaftsausstellung in dieser Berliner Kirche, die einst selbst mehrfach im Zentrum von bitterem Unheil und Unrecht stand, zeigen.

Die Gemeinde und der Förderverein der Zionskirche sind als Vermittler zwischen den Welten schon seit Jahrzehnten in Berlin eine feste Instanz. Sehr bewusst bietet diese Kirche auch der Kunst einen Schutzraum, denn Religion und Kunst haben in der menschlichen Spiritualität eine gemeinsame Wurzel. Besonders angesichts der schmerzhaften Geschichte Berlins ist die Zionskirche für gemeinsame Botschaften von Kirche und

Kulturschaffenden ein besonderer Ort. Mit der Zionskirche ist das mutige Wirken des Theologen Dietrich Bonhoeffers verbunden, sie war auch Wirkungsstätte für die Widerstandsbewegung „Umweltbibliothek“ zu Zeiten der ehemaligen DDR.

Die Ausstellungsreihe „Points of Resistance“ knüpft daran an. Sie wurde im tiefsten Corona-Shutdown, Ostern 2021, von KLEINERVONWIESE und MOMENTUM in Zusammenarbeit mit dem Förderverein der Zionskirche e.V. initiiert. Sie bietet humanistischen und demokratischen Grundhaltungen eine künstlerische Plattform. Die bisherigen Präsentationen der Ausstellungsreihe in der Zionskirche trugen seit 2021 die Titel „POINTS of RESISTANCE I“ / „S-O-S ‚Tower to the People“ / Stefan Rinck „Großer Lastenbär / Why I Bear“ und „Skills for Peace“.

Kern der neuen Ausstellung „You Know That You Are Human“ waren die Arbeiten von 21 ukrainischen Fotografinnen und Fotografen. Dies wird in einem eigenen Katalogband dokumentiert. Der Titel ist dem berühmten Gedicht des ukrainischen Dichters Vasyl Symonenko entlehnt: „Ти знаєш, що ти – людина“ / „Du weißt, dass Du ein Mensch bist“. Es ist Teil des offiziellen Schullehrplans in der Ukraine und zeigt die Einzigartigkeit jedes einzelnen Menschenlebens. Die Fotoarbeiten geben darüber hinaus einen aufschlussreichen Einblick in die Veränderungen, die in der ukrainischen Gesellschaft seit den 60er Jahren stattfanden, von den Jahren an, in denen sich der Traum vom Sozialismus Schritt

für Schritt als gescheitert erwies, bis heute Oleksander Glyadelovs aktuellste Aufnahmen von den Zerstörungen des Krieges durch die vom russischen Militär zerbombten Häuser scheinen in diesem Kontext alle vorausgegangenen Bilder auszulöschen.

Die Gemeinschaftsausstellung „Points of Resistance V“ versammelte um diese fotografischen Einblicke eine Vielfalt von internationalen künstlerischen Beiträgen von insgesamt 32, teilweise international bekannten, Künstlerinnen und Künstlern aus Berlin. Darüber hinaus wurden sechs junge ukrainische Künstlerinnen und Künstler gezeigt, die vor dem Krieg flüchten konnten und ein Jahr Obdach und Förderung im Charlottenburger „UCC“ fanden. Das „UCC“ / „Ukrainian Cultural Community“ war ein Artists-in-Residence-Programm und Ergebnis vorbildlichen, gesellschaftlichen Engagements eines Netzwerks von Privatpersonen und Unternehmen um die Stiftung Aussergewöhnlich Berlin. So wurde die Gemeinschaftsausstellung YOU KNOW THAT YOU ARE HUMAN – POINTS OF RESISTANCE V zugleich ein künstlerisches Forum für die vom Krieg unmittelbar Betroffenen ganz jungen Künstler aus der Ukraine, deren Beiträge sich mit ihrer traumatischen und prekären persönlichen Situation bewegend auseinandersetzen.

Da die Zionskirche zur Zeit der Ausstellung renoviert wurde, fand die Ausstellung buchstäblich auf einer Baustelle statt. Durch den Einbau einer Fußbodenheizung war der Boden des Kirchenschiffes komplett aufgebro-

chen. Es herrschte winterliche Kälte. Von der Empore aus, wo die Ausstellung stattfand, blickte man hinunter ins Hauptschiff wie auf ein Trümmerfeld. Dort liefen auch alltäglich die Bauarbeiten weiter. So kam angesichts der versammelten Arbeiten - ähnlich wie bei den vorangegangenen Ausgaben von Points of Resistance - zwar eine Gruppenausstellung von musealem Niveau zustande, jedoch unter keineswegs musealen Ausstellungsbedingungen, was jedoch von allen Beteiligten - Künstlern, Kuratoren, Förderern und Sponsoren, aber auch von den an dieser Ausstellung mitbeteiligten Galeristen-Kollegen Werner Tammen, Gilla Lörcher und Markus Deschler, engagiert mitgetragen wurde. Es war kaum vorstellbar, dass es zu dieser Ausstellung kommen konnte - und es ging doch!

Da die Empore mit ihren hohen lichten Glasfenstern nur begrenzt Hängefläche bietet, war für den Beitrag der ukrainischen Fotografie behelfsmäßig ein Karree von Bauzäunen aufgestellt worden. Es waren dieselben, die vor dem Kirchengebäude zur Absperrung der Baustelle, von Baumaterial und Bauschutt standen und jeden Besucher der Ausstellung empfingen.

Einer der Baucontainer wurde von Gita Kurdpoor, Kurdin aus dem Iran und Teilnehmerin der Ausstellung, mit farbigen Ornamentformen bemalt. Die große Steinskulptur „Lastenbär“ von Stefan Rinck, inzwischen Wahrzeichen der Ausstellungsreihe „Points of Resistance“, der seit Corona temporär vor der Zionskirche steht, war wegen der Baumaß-

nahmen von einem Holzverschlag geschützt. Die Einhausung der Steinskulptur war zur Verwunderung der Betrachter mit Fenstern versehen. Besonders Neugierige konnten dahinter den Lastenbären entdecken. Schon der gesamte äußere Rahmen der Ausstellung sprengte somit alle Normalität, war signifikant und anspielungsreich.

Auf der Kirchenempore entwickelte sich ein spannungsreicher Dialog zwischen Fotografie, Video, Skulptur und Malerei. Die folgende Exponatenliste führt alle Werke auf, nur einige Blickpunkte der Ausstellungsinstallation seien hier hervorgehoben:

So kommunizierten auf der rechten Seite miteinander das neue Terrazzobild: „Anni Bild“ von Gregor Hildebrandt, bei dem sich ein venezianisches Terrazzo-Fußbodenmuster in die Höhe des Kirchenraums zu strecken scheint, Stefan Rincks jüngste monströse Kalksteinfigur: „Am I Human“ und der pfeildurchbohrte, weibliche „Heilige Sebastian“ („Martyr“) von Aurora Renhard kommunizierten miteinander und fanden an den hohen Kirchenwänden ein Echo mit dem Bild des knieenden, von Stacheldraht gequälten „Heiligen“ der UCC-Künstlerin Maria Lutsak. Dazwischen kam man kaum an der großen Fotocollage mit liegenden, verschlungenen und schutzlos entblößten Frauenkörpern von Caroline Shepard „Don't Tread On Me“ - das Werk lag auf dem Boden und durfte betreten werden - vorbei. Auf der linken Wandseite entspannten sich unter anderem zwischen dem Kruzifix „Easter“ aus glasierter Keramik von Chris Hammerlein und der satirischen

Videoarbeit von Christian Jankowski „Heavy Weight History“ - über Schwergewichtler, die Denkmäler aus ihren Fundamenten heben - bildnerische Narrative. Die Bronzeskulptur „Kontrapost“ von Karol Broniatowski, deren Figur sich um ihre Achse drehend auflösen scheint, stand in bedeutungsschwerer Nachbarschaft zu den weihnachtsgugelförmigen Betongüssen „Yule“ von Iris Musolf, über deren Bombengestalt die Besucher der Ausstellung gleich beim Betreten der Empore buchstäblich zu stolpern hatten. Diese von den Kuratoren provozierten künstlerischen Dialoge entwickelten sich wie in Kreisen rund um den gesamten Emporenraum und brachten ihn mitsamt seinen Treppenaufgängen gleichsam in Rotation.

Besonders stark traten dadurch die Arbeiten der jungen geflüchteten Künstler des UCC zutage: Die Installation „Herz“ von Anastasiia Pasichnyk ist ein Selbstportrait der Multimedia-Künstlerin und ist eine Aufforderung an den Betrachter, die Seele zu hüten. Viki Bergs Teppich im Stil einer Collage „Kampf um Freiheit“ zeigt inmitten von Symbolen wie der Sonnenblume im Raketensturm ein Portrait des kämpferischen Dichters Taras Shevchenko. Sofiiia Golubeva Installation „60x40x20“ präsentiert als Serie, mit Faltsuren dieses Formats, Bilder vom nun durch den Krieg verminten Strand ihrer Heimatstadt Odessa. 60x40x20 - sagen uns ihre Arbeiten - ist nun auch für uns Europäer ein existenzielles Mass geworden. Denn niemand flieht mit einem großen Rollkoffer... . Antony Reznik & Boris Filonenko verstören mit einer Folge von cartoonartigen Drucken

„What the hell is that“ mit der plötzlich entstandenen allgegenwärtigen Welt von unvorstellbaren Massen von Fliegen. Sofiiia Yesakova arbeitet konzeptuell, ihre Folge von Zeichnungen „Cargo 200“ versucht mit abstrakter Zeichnung das stumme Entsetzen, das die jähe Normalität von Zerstörung und Sterben und deren Verwaltung begleitet wird, zu fassen. Die getötete Friedenstaube auf der Zeichnung von Maria Lutsak ist ein die Ausstellung übergreifendes Symbol.

Bei den weiteren Werken sei auf die folgende Liste verwiesen, sie stammen von internationalen Künstlern mit Verbindung zu Berlin, nämlich Borys Artiukovych, Lutz Becker, Andreas Blank, Kerstin Dzewior, Louisa Dzewior, Thomas Eller, Mahsa Foroughi, FRANEK, Anne Jungjohann, Miru Kim, Gita Kurdpoor, Valeryia Losikava, Maria Lutsak, Volker März, Nina E. Schönefeld, Deborah Sengl, Kerstin Serz, Marta Vovk, Patricia Waller.

Die hier auch mit zahlreichen Raumaufnahmen dokumentierte Gemeinschaftsausstellung „DU WEISST DASS DU EIN MENSCH BIST @ POINTS of RESISTANCE V“ fand vom 3. Dezember 2022 bis zum 7. Januar 2023 in der Zionskirche statt.

Gerade in Krisenzeiten kann die Auseinandersetzung mit Kunstwerken Kräfte mobilisieren, sich der Ohnmacht zu verweigern, kann dazu beitragen, dass Menschen sich gegenseitig vergewissern: We know, that we are human.

*Constanze Kleiner,
Rachel Rits-Volloch,
Stephan von Wiese*

YOU KNOW THAT YOU ARE HUMAN POINTS OF RESISTANCE V

The joint exhibition YOU KNOW THAT YOU ARE HUMAN @ POINTS OF RESISTANCE V at the Zionskirche in Berlin was a statement for peace by artists and curators from Ukraine and Berlin, as well as an alliance of all those who condemn Russia's war of aggression against Ukraine as a cultural breach and are united in solidarity against it.

It was, at the same time, an artistic signal similar to that of the deeply artistically motivated counter-pieces to the German Nazi regime's "Degenerate Art" exhibition in the 1930s.

The inspiration for it was the exhibition of Ukrainian photographs "You Know That You Are Human", curated by Kateryna Filyuk, who won the competition run by the Ukrainian Cultural Institute's international exhibition support programme "Visualize". The exhibition was originally conceived before the outbreak of the war on 24 February 2022. Thereafter, this exhibition was funded by the Goethe Institute and the Goethe Institute in Exile. The joint exhibition YOU KNOW THAT YOU ARE HUMAN - POINTS OF RESISTANCE V was supported by these initiatives, and was a co-production by IZOLYATSIA / Ukraine, MOMENTUM and KLEINERVONWIESE (Points-of-Resistance.org) / Berlin, Germany.

The exhibition opened on 3 December 2022. It was precisely during this Christmas period that the sudden divergence between everyday realities within one and the same European cultural area seemed particularly dubious: Father Christmases in the supermarkets and

a festival atmosphere – not only in Berlin but almost everywhere in Europe – while at the same time in Ukraine, practically next door, people were dying horrific, violent deaths.

It was to this barely comprehensible discrepancy that the exhibition in the Zionskirche aimed to draw attention, offering an opportunity for reflection during the Christmas holidays. It was underpinned by the collective will that the war in Europe should not be allowed to escalate further. Each and every individual can personally campaign for an end to the disaster, for the securing of freedom and independence for Ukraine, for the terrible destruction to be made good as far as possible, and for Putin and his warmongers to be brought before an international court. Each individual has a part to play in making this happen. This is also something that the joint exhibition aimed to show in this Berlin church, which itself has been at the centre of abject disaster and injustice a number of times.

For decades, the parish and the Förderverein der Zionskirche e.V. have been a fixed feature in Berlin as intermediaries between different worlds. This church has also very deliberately become a sanctuary for art, recognizing that religion and art have common roots in human spirituality. Considering Berlin's painful history in particular, the Zionskirche is a special place where the Church and cultural professionals can communicate messages they have in common. The courageous work of the theologian Dietrich Bonhoeffer is associated with the Zionskirche, and it was

also the base of the resistance movement "Umweltbibliothek" [Environment Library] in the former GDR.

The exhibition series "POINTS of RESISTANCE" ties in with this. It was developed at the height of the Covid lockdown in Easter 2021 and initiated by KLEINERVONWIESE and MOMENTUM in cooperation with the Förderverein der Zionskirche e.V. It provides an artistic platform for humanist and democratic attitudes. The presentations in the Zionskirche's exhibition series thus far, i.e. since 2021, bear the following titles: "POINTS of RESISTANCE I" / „S-O-S", Tower tot he People", Stefan Rinck "Großer Lastenbär / Why I Bear" and "Skills for Peace".

At the heart of the new exhibition "You Know That You Are Human" were works by 21 Ukrainian photographers. These are documented in their own catalogue, parallel to this publication. The title is borrowed from the famous poem by the Ukrainian poet Vasyl Symonenko: "Ти знаєш, що ти – людина" / "You Know That You Are Human". It is on the school curriculum in Ukraine, and shows the uniqueness of every individual human life. In addition, the photographs offer an instructive insight into the changes that have taken place in Ukrainian society since the 1960s, i.e. from the point when the dream of socialism gradually began to fail, through to today. Oleksander Glyadylov's most recent photos of the destruction wrought by the Russian military during the war, in the form of bombed-out houses, seem to eclipse all previous images in this context.

The joint exhibition "POINTS of RESISTANCE V" brought together, around these photographic insights, a variety of international artistic contributions from, in total, 32 artists from Berlin, including some with an international profile – such as work by six young Ukrainian artists who had managed to flee the war and find shelter and support at the "UCC" in Charlottenburg for a year. The "UCC" / "Ukrainian Cultural Community" was an artists-in-residence program, the result of exemplary social engagement by a network of individuals and enterprises connected with the AusserGewöhnlich Berlin foundation. This meant the joint exhibition YOU KNOW THAT YOU ARE HUMAN – POINTS OF RESISTANCE V became, at the same time, an artistic forum for very young artists from Ukraine directly affected by the war, whose contributions movingly addressed their traumatic and precarious personal situation.

The Zionskirche was being renovated at the time of the exhibition, which meant the exhibition literally took place on a building site. The floor of the nave had been completely broken open in order to install an under-floor heating system. The cold of winter was all around. From the gallery where the exhibition was taking place, the nave looked like a field of rubble. In addition, building works were continuing there on a daily basis. This meant that although the works came together to form a joint exhibition of museum standard – just as with previous editions of POINTS of RESISTANCE – this was by no means under the exhibition conditions one would ex-

pect from a museum. Despite this, all participants – artists, curators, funding bodies and sponsors, but also the gallerists Werner Tammen, Gilla Lörcher and Markus Deschler – were deeply committed to the project. An exhibition in these circumstances was barely conceivable – but it worked!

Because the gallery, with its high transparent glass windows, has only limited hanging space, a square of hoardings was erected. The same hoardings were used in front of the church building to cordon off the building site, construction material and rubble, and welcome each visitor to the exhibition.

Gita Kurdpoor, a Kurdish artist from Iran who was participating in the exhibition, painted one of the construction dumpsters with colourful ornamental forms. The large stone sculpture “Lastenbär” [Why I Bear] by Stefan Rinck – which is now the emblem of the exhibition series “POINTS of RESISTANCE” and has been on temporary display in front of the Zionskirche since the start of the Covid pandemic – was housed within a wooden crate to protect it from the building works. To the delight of the viewers, windows were added to the stone sculpture’s enclosure. Particularly curious visitors could look through and find the “Lastenbär” in there. The entire external framework of the exhibition therefore exceeded normal expectations and became meaningful and referential in itself.

In the gallery of the church, an enthralling dialogue evolved between photography, vid-

eo, sculpture and painting. The following list of exhibits sets out all works in the exhibition and highlights a few aspects relating to its installation:

On the right-hand side, a number of works were in dialogue with one another: the new terrazzo collage “Anni Bild” by Gregor Hildebrandt, in which a Venetian terrazzo floor pattern appears to reach up into the church interior; Stefan Rinck’s most recent monstrous limestone figure “Am I Human”; and the arrow-pierced female “Heilige Sebastian” [St Sebastian] (“Martyr”) by Aurora Renhard. These were also echoed by the UCC artist Maria Lutsak’s painting of the kneeling “Heiliger” [Saint], tortured with barbed wire, on the high walls of the church. In amongst these, it was barely possible to get past Caroline Shepard’s “Don’t Tread On Me”, a large photo collage presenting recumbent, interwoven and defencelessly exposed female bodies. The work lay on the floor and was indeed intended to be walked upon in order to reach Nina E. Schönefeld’s video “Why Do We Kill”, a disturbingly seductive meditation upon violence in its many diverse forms. Sculptural narratives were displayed on the wall on the left-hand side, from Chris Hammerlein’s glazed ceramic crucifix “Easter” to Christian Jankowski’s “Heavy Weight History” – a satirical video piece about Polish Olympic weightlifters who lift monuments to Warsaw’s heavy history. Karol Broniatowski’s bronze sculpture “Kontrapost” [Contrapposto], whose figure seems to dissolve as it turns on its axis, stood in evocative proximity to “Yule”, Iris Musolf’s Christmas-bauble-shaped concrete

casts, resembling bombs, which exhibition visitors literally had to stumble over as they entered the gallery. These artistic dialogues, provoked by the curators, developed and circled around the entire gallery area, creating the feeling that this space, along with its staircases, was rotating.

Works by young refugee artists from the UCC were particularly striking here. The installation “Herz” [Heart] by Anastasiia Pasichnyk is a self-portrait of the multi-media artist, calling upon viewers to guard their souls. “Kampf um Freiheit” [Battle for Freedom], Viki Berg’s tapestry in the style of a collage, presents a portrait of the militant poet Taras Shevchenko surrounded by symbols such as sunflowers in a storm of rockets. Sofiiia Golubeva’s installation “60x40x20” consists of images of the beach in her home city of Odessa, now strewn with mines due to the war. These are presented as a series, including traces of folds as part of the format. 60x40x20 – her works show us – has now also become an existential measure for us Europeans, for no one flees with a large trolley suitcase ... Antony Reznik & Boris Filonenko’s series of cartoon-like prints “What the hell is that” offers a disturbing vision in the suddenly burgeoning, all-pervasive world of unimaginable masses of flies. “Cargo 200” is a series of drawings by the conceptual artist Sofiiia Yesakova that attempts to grasp, using abstraction, the silent horror that accompanies the sudden normality of destruction, death and their administration. The slain dove of peace in the drawing by Maria Lutsak is an overarching symbol for the exhibition.

Further works in the exhibition were by the following international artists, who all have a strong connection with Berlin: Borys Artukovych, Lutz Becker, Andreas Blank, Kerstin Dzewior, Louisa Dzewior, Thomas Eller, Mahsa Foroughi, FRANEK, Anne Jungjohann, Miru Kim, Gita Kurdpoor, Valeryia Losikava, Volker März, Deborah Sengl, Kerstin Serz, Marta Vovk, Patricia Waller.

The joint exhibition “YOU KNOW THAT YOU ARE HUMAN @ POINTS of RESISTANCE V”, also documented here by several photos of the works within the space of the church, took place from 3 December 2022 to 7 January 2023 in the Zionskirche.

Particularly in times of crisis, engaging with works of art gives us the strength to overcome our sense of powerlessness, helping us assure one another: We know that we are human.

*Constanze Kleiner
Rachel Rits-Volloch
Stephan von Wiese*



UCC BERLIN (UKRAINIAN CULTURAL COMMUNITY)

DEU:

Das UCC Berlin ist das Ergebnis des bürgerschaftlichen Engagements von Gründerin Anastasiia Pasichnyk und fünf engagierten Berliner Frauen mit Unterstützung von Institutionen wie Scope Berlin gUG, WeiberWirtschaft eG, Kukumu e.V., Happy Immo, Stiftung AusserGewöhnlich und Transiträume e.V. Mit dem UCC wurde in Berlin Charlottenburg eine Artists-in-Residence geschaffen, um jungen ukrainischen Künstler:innen und Kreativen eine neue Basis und Perspektive zu geben. Seit Juni 2022 ist das „UCC Berlin“ in der Leibnizstraße 57 für die Öffentlichkeit zugänglich.

Dr. Klaus Lederer, Senator für Kultur und Europa und Schirmherr des Projekts, weiß um die große Aussagekraft dieses Projektes für die Metropole Berlin und für eine europaweite Verständigung. „Berlin ist Shelter City: eine solidarische Stadt und ein Hafen, der Schutz bietet für Menschen in Not. Dass dies gelingt, hängt aber eben nicht nur von der Regierung ab, sondern ganz maßgeblich vom Engagement der Berliner*innen. Genau deswegen ist es so toll, dass hier gemeinsam und aus Überzeugung ein Ort geschaffen wurde, an dem sich Kunstschaffende nach den schlimmen Erfahrungen im Krieg in der Ukraine wieder sammeln können, zur Ruhe kommen und miteinander arbeiten.“

Neben der politischen Ebene wurde das Projekt auch tatkräftig von Seiten der Privatwirtschaft Berlins getragen. So ermöglichte das Unternehmen WITTE Projektmanagement durch eine Anschubfinanzierung das Projekt als solches, auch die Berlinische Galerie sowie Engel & Völkers Commercial unterstützten durch großzügige Spenden.

Weitere Informationen auf Instagram:
[@ucc_berlin](https://www.instagram.com/@ucc_berlin)

ENG:

The „UCC“ / „Ukrainian Cultural Community“ is the result of the civic engagement from the founder, Anastasiia Pasichnyk and five committed Berlin women with the support of institutions such as Scope Berlin gUG, WeiberWirtschaft eG, Kukumu e.V., HappyImmo, Stiftung AusserGewöhnlich and Transiträume e.V. With the UCC's inception, an Artist Residency was created in Berlin-Charlottenburg to give young Ukrainian artists and creatives a new perspective and a new foundation.

Dr. Klaus Lederer, Senator for Culture and Europe, also patron of the project, acknowledges the significance of this project for the metropolis of Berlin as well as its contribution to an important dialogue across Europe. “Berlin is a Shelter City: a city of solidarity and a safe haven that offers protection for people in need. In order for this to succeed, doesn't merely depend on the government, but largely on the commitment of the citizens of Berlin. That's exactly why it's so great that collectively a space was created here out of conviction, where artists can recompose themselves, rest, and work together after their horrendous experiences during the war in Ukraine.”

Aside from the political backing, the project was also actively supported by Berlin's private sector. The company WITTE Projektmanagement, providing crucial start-up financing, made the project as such possible. Furthermore, The Berlinische Galerie and Engel & Völkers Commercial also supported the UCC with generous donations.

More information on Instagram:
[@ucc_berlin](https://www.instagram.com/@ucc_berlin)



ARTISTS / POR V



Borys Artiukovych

Lutz Becker

Andreas Blank

Viki Berg

Karol Broniatowski

Kerstin Dzewior

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Thomas Eller

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Gita Kurdpoor

Valeryia Losikava

Maria Lutsak

Volker März

Iris Musolf

Anastasiia Pasichnyk

Aurora Reinhard

Antony Reznik & Boris Filonenko



Stefan Rinck

Nina E. Schönefeld

Deborah Sengl

Kerstin Serz

Caroline Shepard

Marta Vovk

Patricia Waller

Sofiia Yesakova

BORYS ARTIUKOVYCH

Born 03.08.1998 Kharkov
Musician, Rapper
Living and working in Berlin

Instagram: @heavy_mental00380

ARTIST STATEMENT

The footprint of my birth city is encrypted in my cerebral cortex and my experience of growing up is the stem of my brain... Where I'm coming from you get introduced to the street culture early if you know where to look. Letters under my skin say "Hip-Hop", because this music and culture drove my life completely in its own course and it always helped me to stand out the way that I wanted, being my own self.

Music is freedom and it has no limits or barriers. It is my space to talk about anything I find important, whether it is this harmonized nonsense we call the Universe or the human soul, interconnectedness of human choices and human fate, or simply vivid expressions of my imagination and sense of humor.

Whether my next song will be boom-bap, trap, drill or hyper-pop, I will always stay loyal to the city, the culture, and the experiences that raised me into the man I am today.

- Borys Artiukovych



Borys Artiukovych, Musician, Rapper, Zionskirche, Berlin 2023

LUTZ BECKER

The Scream, 2012
Video, b/w, sound, 12 minutes
single-channel version of 3-channel
video installation montage of films by
Alexandr Dovzhenko

The video installation *The Scream* is an homage to the Ukrainian filmmaker and poet Aleksandr Dovzhenko (1894-1956). It is a reflection on Dovzhenko as a poet who told his stories in the form of the classical eclogue, in which pastoral simplicity stands in contrast with modernist self-consciousness. Even in his more overtly political films Dovzhenko's perspective remained subjective, attached to the old art of story telling, its allegorical elements, symbols and types. Originally made for the First Kiev Biennale of Contemporary Art in 2012, *The Scream* was presented as an installation on three screens. It is shown here in a specially re-edited single-channel version, as a reflection of history in a tragic loop of repetition.

ARTIST STATEMENT

The Scream is a montage of segments from Dovzhenko's films, based on dramatic interactions and accidental synchronicities of images and scenes, the play of affinities and contrast, textures, details, and the monumentalisation of the human face. Quoting from Dovzhenko's films, made between 1927 and 1935, I am presenting images of poetic revelation he created of the people and the land of the Ukraine at moments of political danger and social crisis. Driven by a sense of personal calling to contribute with his films to Ukrainian visual culture, Dovzhenko pursued the idea of a national Ukrainian cinema.

The Soviet studio system provided the director with the conditions for his work, but at the same time stifled his creativity through political interference and censorship. Formed by the more moderate political climate of the early nineteen twenties, Dovzhenko believed in a multicultural settlement for the nationalities within the Soviet Union; the pan-Soviet aspirations of Stalinism which included a gradual suppression of the Ukrainian language were completely contrary to his beliefs. Family bonds and connectedness with the land, with language and poetry, were for him the truest, most natural sources of human identity, overriding the ideological denominators of 'class consciousness' and Party doctrine. In his films the social idea is bound up with the question of fate; the political emotion is closely linked to a personalised, even psychological, interpretation of symptomatic conflicts and anxieties repressed in Soviet command-society. Dovzhenko did not advocate a forced imposition of change but believed in the possibility of a voluntary adaptation to social and technological advances. No wonder, the Soviet leadership was growing critical of his avoidance of ideological simplifications and his difficulties of adhering to the shifting expectations of the guardians of Socialist Realism. He tried, within the limits the system allowed, to give vent to the anxieties prevalent in Ukrainian society, brought about by accelerated processes of industrialisation, collectivisation and the ideological deformation of reality. Official propaganda did not alleviate the rise of widespread uncertainties and individual fears. Quite the opposite; while projecting utopian visions, it played on individual feelings of inadequacy and insecurity.



Lutz Becker, *The Scream*, 2012, video still

The Scream explores the subtext of Dovzhenko's films, the layers underneath the political message. It traces some revealing emotional reflexes, the echoes of suppression and self-suppression as well as the director's self-doubts. *The Scream* presents a succession of images which carry reverberations of the past and what had once been experienced as 'the present' or aspired to be 'possible future'. Visual associations, unattached to narrative functions, are experienced in poetic juxtapositions of moments of stillness, progression and crisis. The sound structure of the work emphasizes the associative, allegorical nature of the screen events. *The Scream* is the call to the spirits of his ancestors, of an Old Believer being executed; a scene symbolic of the inhuman demands of the Regime, the tragedy of fratricide and total alienation. The violence of revolution and of the elimination of the past is contrasted by illusions of social peace, but also by the solidity of the symbols of the Ukrainian metal worker and farm worker; two types less defined by the revolution than by their struggle

for a national identity. The sounds of factory sirens and of locomotive whistles are not just the sounds of the triumph of productive labor but also signals of Party discipline and subjugation. In the context of this analysis, individuals are caught up between contradictory forces; seemingly engaged in a process of emancipation but in reality reduced to actors in front of an ideological backdrop made up of exaggerated promises and demands for self-denial and sacrifice. When viewed from hindsight, Dovzhenko revealed the ideological dictates of his time as symptoms of collective obsessions, expressed in the 'remolding' of all aspects of social life, conditions in which the individual, lost and isolated, was seeking comfort within the shared distress of the collective. Dovzhenko, facing personal dangers, painful compromises, even years of banishment from Ukraine, remained critical of the ideological absolutes current in his lifetime. He continued to be faithful to his truth, which he concealed 'between the lines' in carefully crafted poetic allusions.

- Lutz Becker

ANDREAS

BLANK

Untitled (2022)
Marble, Alabaster, Quarzite
42 x 25,5 x 86 cm

www.andreasblank.com

Andreas Blank is a sculptor working exclusively with stone. He is conscious of his chosen medium as a material reflecting the very substance of time; in its strata are recorded the ages of the planet. In Untitled (2022) Andreas Blank fashions out of quartz a perfect replica of a plastic bag, turning his art to sculpting the detritus of our planet, recreating in timeless stone the all too temporary objects of the day-to-day. In his sculptural practice, Andreas Blank combines the abstract and the realistic, the conceptual as well as the technical. He sources stones from quarries from all over the world, carves them with elaborate deliberation and assembles them into sometimes consciously stylized, and other times deceptively realistic objects of the everyday. In his precise installations, the apparently ephemeral objects achieve monumental permanence. Whether marble, alabaster, or porphyry, material historically used to serve religious or political functions, has in Blank's hands acquired the seemingly casual character of the mundane and wasteful. An earlier work in this series resides in the Collection of the German Ministry of the Environment in Berlin.



Andreas Blank, Untitled, 2022, Marble, Alabaster, Quarzite, 42x25,5x86 cm .

VIKI BERG

Struggle for Freedom, 2022
Acrylic yarns, 118x120 cm

Instagram: @viki_berg_

ARTIST STATEMENT

The rug is made in the style of collage where each element is a symbol of what is happening in Ukraine. Since the start of the war every day rockets have been flying on my hometown of Kharkiv, they are falling from the sky where Russian planes are flying illegally. Rockets explode and everything is on fire and soot after the shells.

The sunflower as a symbol of the sun that is amidst the clouds and fog from the fires.

Also the sunflower is what the Russian soldiers burn the fields, every day, by the hectares. Where wheat, corn, sunflowers and other burning crops grow. And many in Europe already feel a shortage of food products from Ukraine.

Vyshyvanka ornament as a symbol of cultural code, as a unity with our ancestors who fought for decades for the sovereignty of the

state, culture, customs, mentality. From here the red threads are hanging, which shows that every day the blood of children, civilians and military is shed because of this conflict.

Taras Shevchenko is a Ukrainian artist and poet, the personification of Ukrainian freedom. This is a man who fought to write, to think in his native language, he spoke about the difference of Ukrainians and united our people.

But there are blue-and-yellow stripes running down his cheeks because after more than two hundred years, we're fighting Russia again for freedom, for our culture, for a quiet life, for our identity, and for our sovereign state.

And it's in the form of a postage stamp, because my only connection to home is the post office.

- Viki Berg

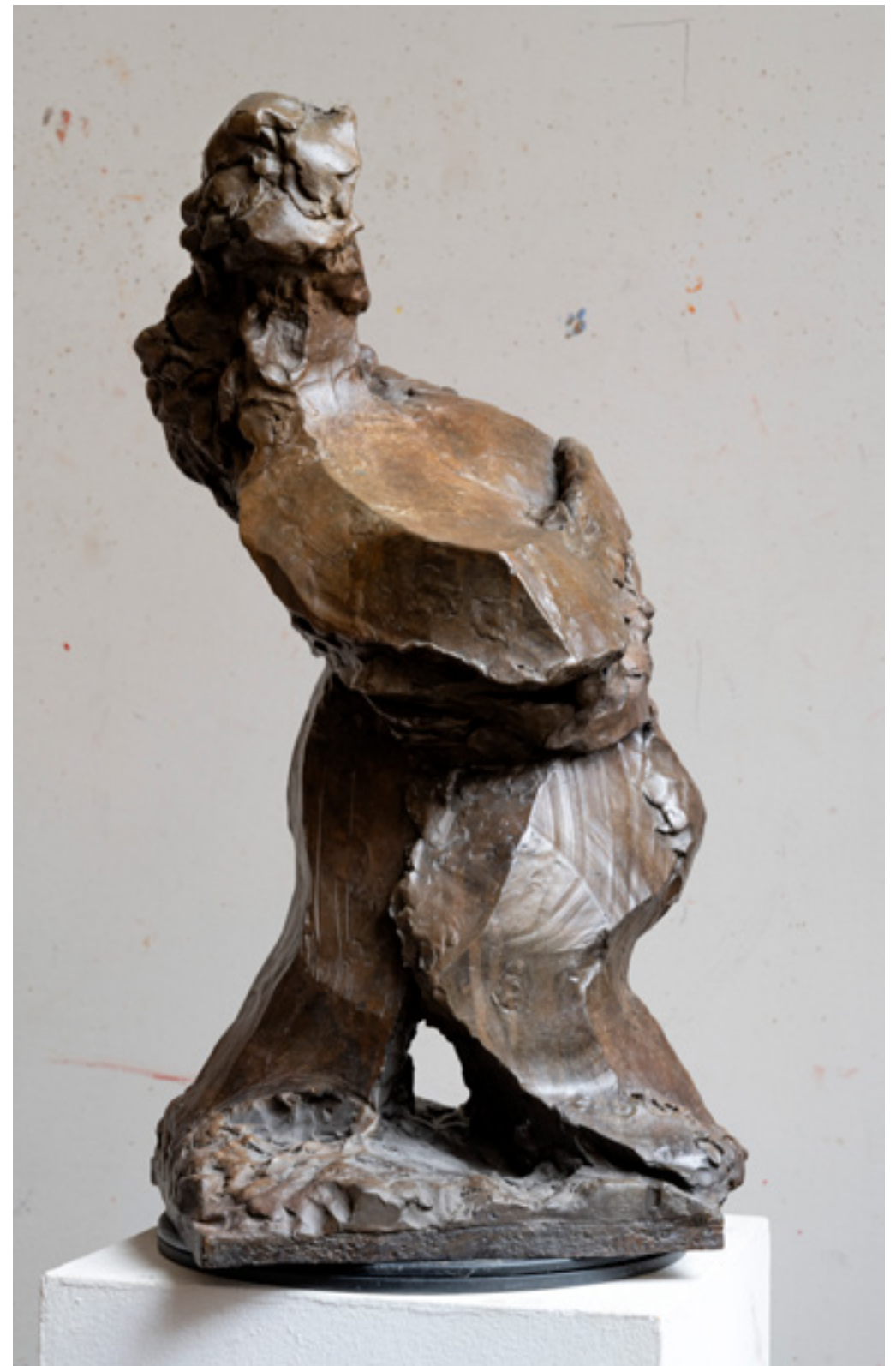


Viki Berg, Struggle for Freedom, 2022 Acrylic yarns, 118x120 cm

KAROL BRONIATOWSKI

Kontrapost 4, 2015,
Bronze, 69 cmx35cmx30cm

The artistic work of sculptor Karol Broniatowski (*1945, Łódź) revolves around figurative sculpture. Starting from the artistic material, his interest lies in the processual, the haptics and the experience of sculpture. He deliberately leaves statements open - nothing is closed for him. Broniatowski's processual thinking manifests itself in the sculptural taking away, trimming and cutting off. He successively dissolves the outer figure in order to sharpen the inner statement, which becomes ever more clearly perceptible the further the figure moves away from its initial form. The imaginary transition from inside to outside is what interests Broniatowski in his artistic work. The gouaches can also be read as sculptural works in this sense. Executed as monotypes, Broniatowski understands them as moments of sculpture left behind, as sculpture on paper. Broniatowski uses sculptures made of clay as tools that are quickly and precisely transferred to paper using the impression process. Here, too, the process is the decisive factor for the artist. (...) Broniatowski has also realized sculptural works in public space on several occasions, in particular the "Memorial to Berlin's Deported Jews" at the Grunewald S-Bahn station in 1991 and "Foot of Bendern" for the LGT Bank in Lichtenstein in 1996. (Dorothea Schöne)



Karol Broniatowski, Kontrapost 4, 2015, Bronze, 69x35x30 cm

KERSTIN DZEWIOR

New Follower, 2022
40x30cm, Oil on canvas,
www.kerstin-dzewior.de

Kerstin Dzewior is a painter. And she paints women. In her realistically precise paintings she portrays the childlike innocence, the erotic charisma, the graceful figure of the woman. Yet the spaces in which she places her figures remain enigmatically empty. Sometimes a structure surrounds them, then it is a glow, or else an abyss opens up.

The women are isolated and at the same time absorbed in themselves. They play with threads, juggle with balls, draw lines on the wall or direct their gaze into the far distance. Frozen into still images of a narration that the viewer has to discover for himself. What has happened before and how it continues afterwards remains hidden. (Claudia Fried). Despite the photographic clarity of the pictures, every situation has sprung from the painter's own imagination. Psychologically, the age of puberty is illuminated. As factually clear as this painting is, it is at the same time interwoven with analogies and the highest sensitivity. Kerstin Dzewior treads this fine line without hesitation, which separates her pictorial worlds from the symbolic-didactic. Skillfully - or somnambulistically - she keeps the balance: the exterior images turn out interior views - A magical realism characterizes the oeuvre of Kerstin Dzewior's work.

This painting is as figurative as it is full of emotions, analogies and extreme sensitivity. Today it seems completely ordinary that we can be systematically observed, tracked and analyzed.



Kerstin Dzewior, New Follower, 2022, 40x30cm, Oil on canvas

LOUISA [REDACTED] [REDACTED] DZEWIOR



Louisa Dzewior, alleinzuklein, 2022, Linocut on paper

Alleinzuklein, 2022
Linocut on paper

Instagram: @dasistloui

Louisa Dzewior was born in 2001 in Berlin. 2013-2020 she went to the Heinrich-Schliemann-Gymnasium in Prenzlauerberg. In 2020 she started an Internship at KLEINERVONWIESE and after that she continued working as a gallery-assistant. Since august 2022 she is part of the fashion class at Lette Verein Berlin. She took part at multiple exhibitions by the artist-collective „FOYOU“ as well as in exhibitions by KLEINERVONWIESE.

ARTIST STATEMENT

The work „alleinzuklein“ was created after my graduation at the beginning of corona, through the feeling of not being ready.

- Louisa Dzewior

THOMAS ELLER

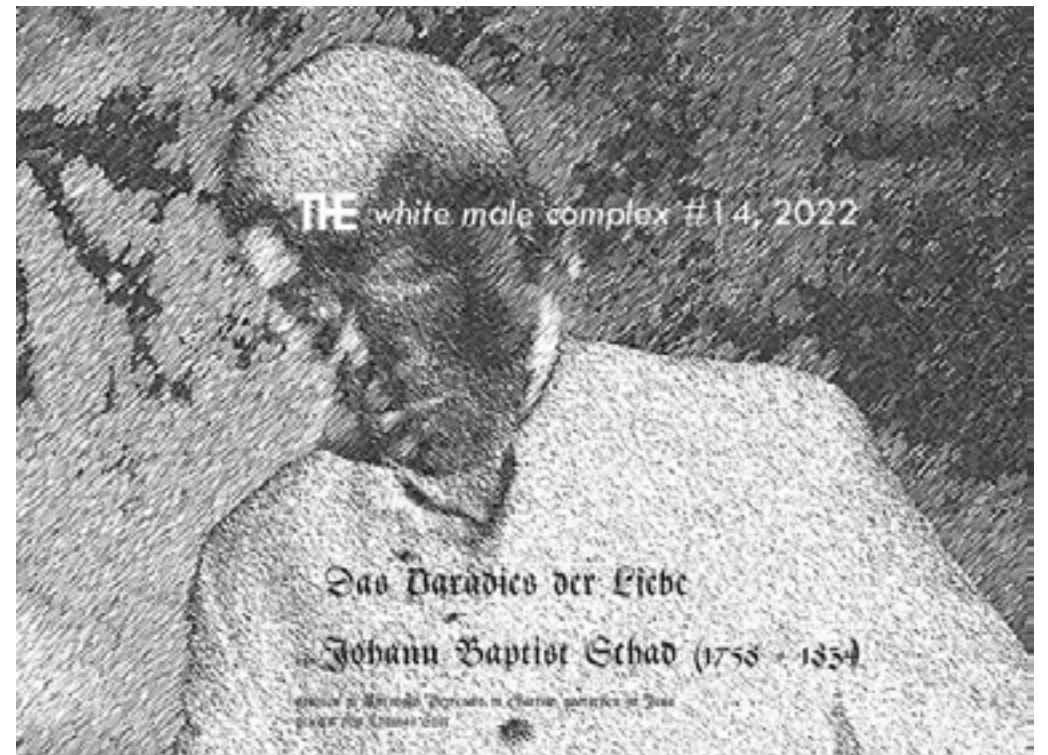
The White Male Complex #14, 2022
Video, single channel, 4:3, 20:33 minutes

In his new work, made especially for You Know That You Are Human @ POINTS of RESISTANCE V, Thomas Eller tackles the complexities of the most singularly human of endeavours – religion and philosophy. Manipulating image and sound until they both are practically unreadable, his reading of an obscure text by an (in)famous character from Eller's native town is a repudiation of dogmas of any kind, an act of resistance against blind belief. This work forms the latest in Thomas Eller's ongoing series of artworks, begun in 2011, entitled The White Male Complex.

ARTIST STATEMENT

The work is a reading of various parts of the book "Das Paradies der Liebe" (The Paradise of Love) by Johann Baptist Schad who was born 1758 in my village, Mürsbach. He became a Benedictine monk, defected after anonymously writing a scathing report about the bigotry of the Catholic church at the time. He converted to Protestantism and became a professor of philosophy in Jena under the mentorship of Johann Gottlieb Fichte. Later he was recommended by Goethe as philosophy professor in Charkiw, Ukraine, where he lived and worked for 16 years. The text splinters read by me are witness to a rebellious mind that challenged social and cultural injustices inflicted on humanity by orthodoxy, greed, dumbness and cruelty.

- Thomas Eller



Thomas Eller, The White Male Complex #14, 2022, video still

MAHSA FOROUGHI

Poetic Revolution, 2022

Video, single-channel, sound, 9:13 minutes

Editor: Saeed Foroughi,

Composer: Lynden Bassett

Born into the aftermath of the Revolution in Iran, Mahsa Foroughi has experienced firsthand the horrors of authoritarian repression. The many abuses of human rights by a brutal regime are once again in the world news since the death of Mahsa Amini in police custody in Iran earlier this year. The resulting protests, which continue to rock Iran at the time of this exhibition, are waged by a people, at great risk to their own lives, standing up against tyranny and fear. Mahsa Foroughi lends her voice to this resistance in a new work made especially for You Know That You Are Human @ POINTS of RESISTANCE V. Intercutting footage from the iconic film, *The Color of Pomegranates* (made in 1969 by Soviet Armenian filmmaker Sergei Parajanov), with research materials for her own film in production, *A Poetic Suicide*, and found footage from the internet documenting the current protests in Iran, Mahsa Foroughi weaves a poetic protest against inhumanity in all its forms.

ARTIST STATEMENT

The recurrence of history is dreadful! It's haunting to witness the trauma we went through going live again. Seven years into the revolution that the Islamic party highjacked, I was born to a geography drowned in pain, bloodshed, mass slaughter, and a history of enduring violent oppression. The history that I've been carrying on my shoulders all these years. For all I know, my poems were filled with darkness I was experiencing in the chamber of my mind and out there in society. The dusk against which I fought and tried

to survive. I was there when our votes were stolen in the year 2009. I was there and witnessed my friends and my fellow citizens being bashed brutally. Heart-wrenched as one can be, I relocated to what I hoped would be the freedom of the West, only to discover a brick wall of incomprehension that made me feel even more alone than I was. I verbalised my pain through poetry; I visualised the bloodshed through film. Apart from a handful of friends, that terror remained unknown to the rest of the world. To them, I was a Middle Eastern woman. As Kumar Daroftateh, a handsome 16-year-old Kurdish boy who was beaten to death by the Islamic thugs, beautifully posted,

We are the people of the Middle East

Some of us die in war,

Some in prison.

Some of us die on the road,

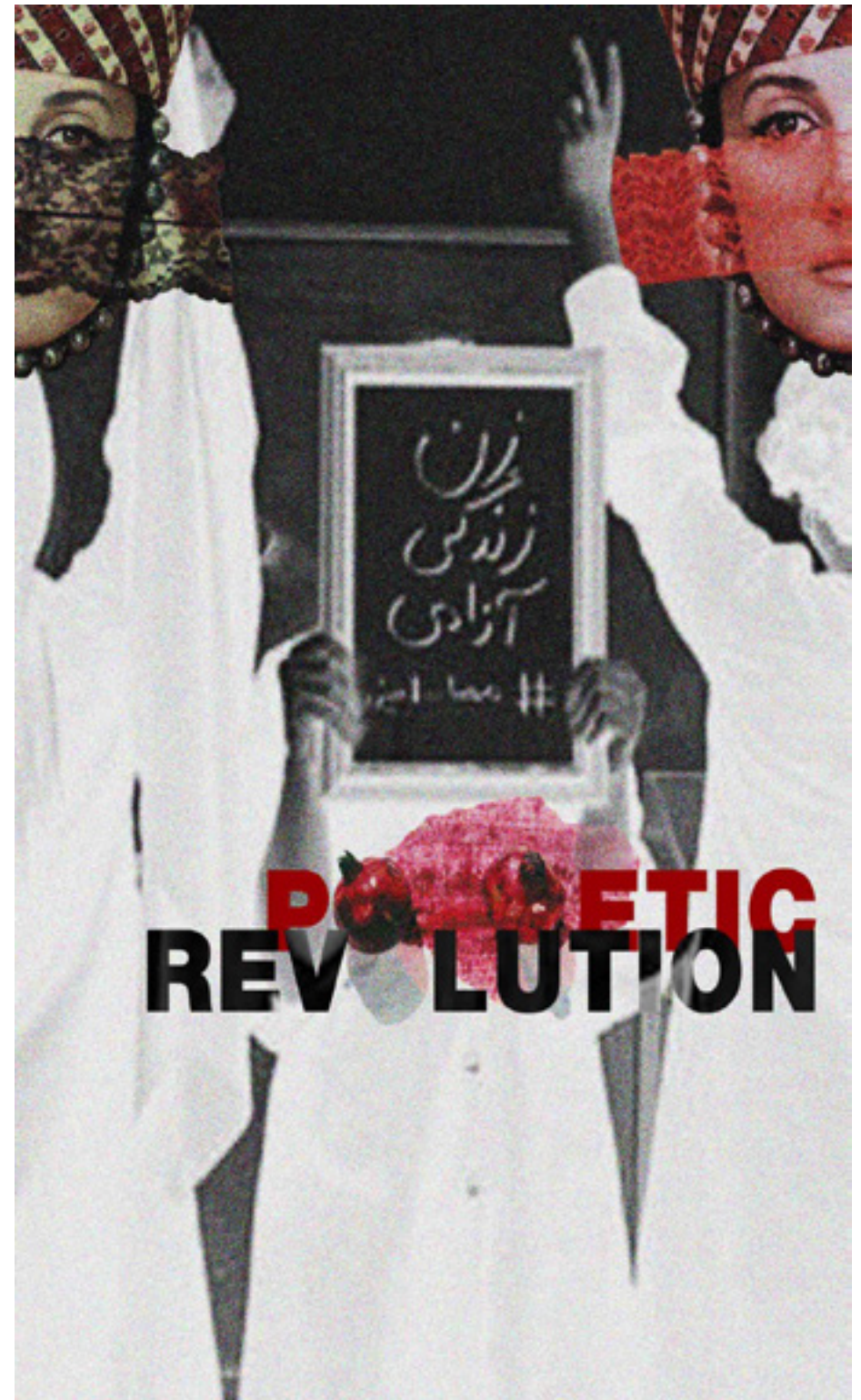
Some in the sea

Even the highest mountains

They take revenge for their loneliness from us,
Because our job is "to die".

Kumar jan (dear Kumar), we are not a number, and our job is not to die. You know that you are human! We won't stay quiet; we will shout your name and other children of sun as long as we are alive. Yes, history is recurring, but this time we are being heard. This time is A WOMAN REVOLUTION, and our men are at our side! Mahsa, Nika, Sarina, Hadis, Hannaneh, Ghazaleh, Minoos (and the list goes on), your blood is on the hand of the Islamic Regime, it's running down the alleys of Iran's cities, and it will drown these thugs so severely. Your blood also runs down our veins, creating a miraculous art...THE ART OF FREEDOM! The one I hope to capture in my short video.

- Mahsa Foroughi



Poetic Revolution, 2022

FRANEK

Boys and Girls, 2006/ 2007 (Selection)
Mixed media on Fermacell,
30 x 21 cm

www.franek-berlin.de

FRANEK is a painter, graphic artist and designer. Plastics, photos, films and recording complement her art.

The experience and exploration of visual signs in indigenous cultures.

Reflections on her childhood and how it influenced her work: motifs of war, flight, and displacement in the Second World War and today.

ARTIST STATEMENT

I believe that we all think of ourselves as children all our lives, that never quite leaves us, this clash of adulthood and non-adulthood, of guilt and innocence, of having a will and letting ourselves drift.

- *FRANEK*, interview with Catherine Nichols, Plotpoints, Salzgitter 2010



FR ANEK, Boys and Girls, 2006/2007, Mixed media on Fermacell, 30x21 cm



FR ANEK, Boys and Girls, 2006/2007, Mixed media on Fermacell, 30x21 cm



FR ANEK, Boys and Girls, 2006/2007, Mixed media on Fermacell, 30x21 cm



FR ANEK, Boys and Girls, 2006/2007, Mixed media on Fermacell, 30x21 cm

SOFIIA GOLUBEVA

40 x 20 x 30, 2022
installation/ oil and acrylic on paper
without frames: 69 x 85cm
in frames: 84,1 x 118,9cm

Views, 2022
(9) 20 x 20 cm board, oil, gesso

<https://sofiia-golubeva.webflow.io>

ARTIST STATEMENT

All the works of the series are divided into pieces of 40 x 30 cm - this is the size of hand luggage and this is the format in which Sofiia had to put everything important, including her artwork when leaving Ukraine.

Today is a time when the artist has to adapt to particularly difficult conditions. Sofiia adapts and composes each work in the format of 30x40 cm. The traces formed on the works are the traces of her present. "I started this series in August 2022 when I visited my father in my hometown Odesa, Ukraine. From my house, it's a two-minute walk to the sea, so Arcadia beach is a special place for me, with which I have been connected since my childhood. It has always been one of the most visited places in the city. This summer, I saw the beach for the first time since the full-scale invasion. Now people come to the sea, but they cannot step on the sand because of the mines. The distance to the paintings is an important aspect of this project: in Odessa you can only see the sea from afar. Wild plants sprout now from the sand. For me, these plants are a symbol of Ukrainian strength. In addition, they state that despite the war they have their own life. This time I felt a completely new, apocalyptic atmosphere there. I also noticed the rusty metal

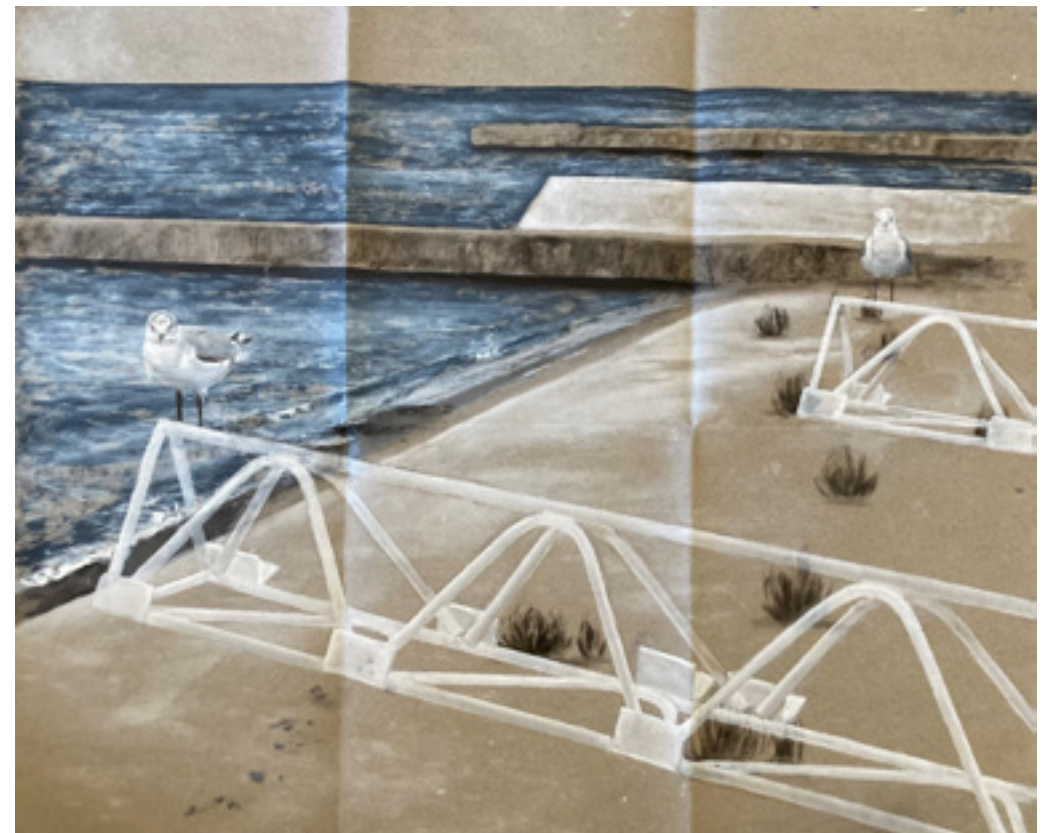
structures that have always been part of this seascape. I never thought about what function they performed. But this time I asked my father. These are old structures, on which, once, in Soviet times, heavy slates were laid, which created a shadow for beach-goers. These structures are ghosts of the Soviet Union. If we decide to "bring them back to life" and put heavy slates on them, they will break. Here I see an analogy with the imperialist desire of Russia to regain its influence over the former members of the Soviet Union. This is an attempt to restore the old system, to bring back to life what is already dead. It is an unsuccessful and unwanted attempt.

One of the works in this series is also related to the experience of being in Ukraine during the full-scale invasion. When the air alarm is over in the city of Uzhhorod you can hear the words "End of anxiety" (if translated literally from Ukrainian).

The outside "anxiety" ends, but the one that comes from inside does not."

- Sofiia Golubeva

The series "40x20x30" embodies today's difficult time of adjustment but at the same time the power to find solutions.



Sofiia Golubeva, 40 x 20 x 30, 2022, oil and acrylic on paper, 69 x 85cm



Sofiia Golubeva, 40 x 20 x 30, installation. 2022

CHRIS HAMMERLEIN

Easter, 2014
Glazed ceramic, 53 x 40 x 38 cm

Buste, 2014
Glazed ceramic
39 x 36 x 18 cm

[https://www.kleinervonwiese.com/
chris-hammerlein](https://www.kleinervonwiese.com/chris-hammerlein)

Hammerlein owes his fascination for myths and legends and for the interweaving of all cultures to his uncle Thomas McEvelley, an internationally renowned antiquarian.

Hammerlein owes his fascination for myths and legends and for the interweaving of all cultures. Today, his ceramic sculptures are also influenced by this. They come across as opulent and screamingly colorful. Seemingly cheerful, on closer inspection they deal with taboo-breaking of every imaginable and unimaginable kind.

Ceramics is not only a material of utilitarian objects, in Hammerlein's work it becomes the stuff of legends. The art of primeval times had its beginning in the interaction of the elements fire, water and earth. It is the original mixture of clay sculpture. Hammerlein mixes the most diverse pictorial worlds of the past from the material clay, which can be used in so many different ways. Greek, Phoenician, Etruscan and Mexican models interpenetrate. The clay in its kneadability becomes here the polymorphic realm of the ancient sea god Proteus, appears in constant mutation.



Chris Hammerlein, Buste, 2014 glazed ceramic 39x36x18 cm

GREGOR ████████████████████ ████████████████████ HILDEBRANDT

Anni Bild, 2022
Back side signed titled dated
Cut records, canvas on wood
162 x 130 cm
Courtesy of the artist and Wentrup, Berlin

<https://co-berlin.org/de/gregor-hildebrandt>

Hildebrandt repeatedly uses analogue data carriers in his paintings and installations. In this way, minimalist works are created from deformed and cut vinyl, from cassette boxes or from tapes attached directly to canvas, to which a further, invisible dimension is added by the musical prehistory. Individual and collective memory are universally touched and addressed here in a romantic way. Recently, large sculptures have also been created, like pawn pieces from an invisible chessboard. Collages of coloured and black-and-white vinyl inspired by Venetian terrazzo flooring reconnect the work with the world of music and the vinyl record. Hildebrandt also curates exhibitions and runs a record label.



Gregor Hildebrandt, Anni Bild, 2022, Cut records, canvas on wood, 162 x 130 cm. FotoRomanMärz

CHRISTIAN JANKOWSKI

ARTIST STATEMENT

Heavy Weight History, 2013
Video, PAL, 16:9, color, sound, Polish with subtitles (English), 25' 46"

Heavy Weight History (Syrenka), 2013
Photograph on baryta paper, b/w,
140 x 186.8 cm, from a series of 7

In a series of photographs and a video performance narrated by a famous Polish sports commentator, a group of Olympic weightlifting champions attempts to lift historic monuments throughout Warsaw. Heavy Weight History at once poetically and literally addresses the meaning of resistance, in every sense of the word. Using humor as itself an act of resistance against the heavy weight of post-war history in Europe, Heavy Weight History is presented in this exhibition as a tragicomic history lesson at a time when war has once again returned to Europe. By utilising the medium of human relationships, comedic humor, or indeed any of the other innumerable tools of modern communication available, Christian Jankowski trades blows with history, politics and the language of art. His playful and far-reaching projects tug at the very fabric of society itself - of the (re)reading and (re)making of history - querying many notions of authorship, ownership, originality, propriety and authenticity that might otherwise be taken for granted.

In a city like Warsaw, which was almost completely destroyed during World War II, memorials function as signs of identities old and new. So with Heavy Weight History, Jankowski decided to rupture that historical narrative, to introduce lightness to a subject with such gravity - and have weightlifters try to lift the city's monuments from the ground. "All the champions of Poland," announces the professional sports commentator who follows the contest, describing the heroes from the world of sports who have accepted Jankowski's challenge. One after another, they approach the monuments; some separate from their bases and rise into the air, but others don't leave the ground. Syrena, a mermaid armed with a sword who serves as a Warsaw landmark, is raised up high. But the monument to the Warsaw Genuflection, from 1970, turns out to be too heavy; German chancellor Willy Brandt's symbolic gesture of asking for forgiveness in front of the monument to the Warsaw Ghetto Uprising stays put. The then US president, Ronald Reagan (to whom a monument from 2011 is dedicated), also refuses to budge, "just as he did in the era of the Iron Curtain," says the commentator. Following the contest, the mood is euphoric: fans congratulate the athletes. History is revived through the combination of sports and art: "In this way, before our eyes, new history is created!" As chance would have it, the 2013 World Weightlifting Championships were also held in Poland. Parallel to their own event, the Polish Weightlifting Federation decided to organize a presentation of Heavy Weight History.

- Christian Jankowski



Christian Jankowski, Heavy Weight History, 2013 Video, PAL, 16:9, color, sound, Polish with subtitles (English), video still



Christian Jankowski, Heavy Weight History (Syrenka), 2013 Photograph on baryta paper, b/w, 140 x 186.8 cm, from a series of 7

ANNE JUNGJOHANN

Schwarzweißmalerei Nr. 1, 2022
Acrylic and ink on canvas
80 cm x 91 cm x 6 cm

www.annejungjohann.com

By displaying the folded canvas and visible traces of the painting process, her object-like paintings have a strong physical presence and emphasize the human traces of analogue production. Even though the motifs and forms of her works are inspired by the aesthetics of emojis and screensavers, they present a stark contrast to flat and immaculate digital surfaces.



Anne Jungjohann, Schwarzweißmalerei Nr. 1, 2022, Acrylic and ink on canvas, 80x91x6cm .jpg



Anne_Jungjohann_Bild_3.jpg

MIRU KIM

Sahel, Mali, Sahara, from The Camel's Way, 2013
photoprint Ed. 1 von 5, 102 x 152 cm

Miru Kim is an artist, who has explored, documented, and photographed as well various urban settings such as abandoned subway stations, Paris catacombs, industrial farms. In explorative voyages she lives and photographs in extreme surroundings. All these series include images of the artist herself nude in these settings. One of her most famous series is The Camel's Way from 2012. Miru Kim began to identify completely with animals and nature. Nature, animals and human figure became an archaic unity.



Miru Kim, Sahel, Mali, Sahara, from The Camel's Way, 2013.

GITA KURDPOOR

Give & Take, 2020
Acrylic on Canvas
80x80cm

The Kurdish-born Berliner has gained recognition and fame through her MURALS as an autodidact since 2020. In 2022 she opened her own Street Art Gallery in Berlin. Give&Take addresses the energetic exchange between people. Some inspire, others polarize. A theme that the artist explored in the course of the last year as a result of the pandemic. "Everything has two sides. The isolation was tough, but we had the opportunity to slow down. To see this as an opportunity and not as a brake. That was my realisation." Gita Kurdpoor deals with emotional, contemporary topics.



Gita Kurdpoor, Give & Take, Acrylic on Canvas, 80x80 cm

VALERYIA LOSIKAVA

The mother of Belarusian revolution, 2020.
PVC, tape. 70x100 cm

Website: artfabifa.com
Instagram: @tape_fabifa

Fabifa has been practicing painting and illustration for her whole life. She was born in Belarus with the name Losikava Valeryia. She moved to Berlin years ago, willing to master new art techniques and to experience an alternative scene. She recently discovered Tape Art and developed a keen interest in this new support. She now regularly participates in festivals and exhibitions and presents her tape performances all around Europe. Her main goal is to open up the potential of adhesive tape as a means to deliver modern concepts in art.

Fabifa uses tape art as a political protest, as an expression of her personal freedom. She sees most of her art as a tool of communication that is supposed to raise awareness to political justice, equality and self-expression.

ARTIST STATEMENT

Tape Art Portrait of Nina Baginskaya.
Nina Baginskaya is a legend and political activist who has become a real symbol of Belarus. Nina is 73 years old, she has been going to protest action against the existing government since 1988. She was detained dozens of times and arrested several times. Nina was constantly fined for something: in 2016, she owed the state more than \$16,000 for participating in "unauthorized events". But Baginskaya never paid these fines, while refusing to accept financial assistance from human rights organizations.

She gave interview to chrysalis magazine and said: "I would say to all Belarusians two things. The first is that you cannot be happy if you are not free. We need to fight for our will, for the land, for the language, we need to fight for our people. The land and the people must be free. And happy. And the second is to save our nature. To keep it clean and fine. We came from the nature, we must save it.

And convey via the internet that I love everyone"
- Fabifa



Valeryia Losikava, The mother of Belarusian revolution, 2020. PVC, tape. 70x100cm

MARIA LUTSAK

Saint, 2022
Ink, acrylic on paper, 50x70 cm

Instagram: @marialutsak_art

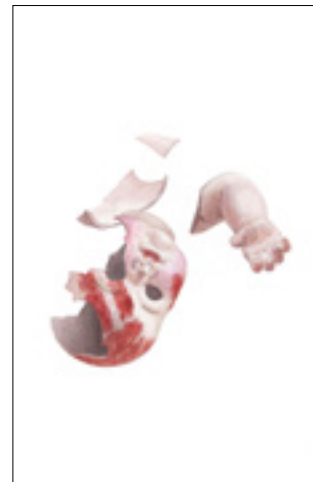
ARTIST STATEMENT

The work "Saint" is dedicated to Ukrainian women who suffered from violence during the war. Rape is one of the methods used by Russian soldiers to show their "power". But even mutilated, with shaved heads, crippled physically Ukrainians still unbreakable inside. "Spring 2022", "Doll", "Dove of Peace" - series of works about the war, in which Mariia, using symbolism, show the realities of the war in Ukraine - a spring drowned in blood, a dead dove of peace and a broken doll, as a symbol of tortured and killed children by russians. The work "Anxiety" depicts the feeling of anxiety, obsessive thoughts that pecks at head like a woodpecker, not letting rest for a second.

- Maria Lutsak



Maria Lutsak, Saint, 2022, print on paper, 100x140 cm



VOLKER MÄRZ

Drei Horizontalisten, 2017

ARTIST STATEMENT

The horizontalist lies backwards in a rowboat without rowing and indulges in aimless reveries.

As a silent conqueror of his own unconcern, he enters a state of exquisite uselessness. All collective worries fizzle out into nothingness, and a sweet inoccupation fills him up, without him thinking of consulting an unemployment agency.

He no longer voices any sentiments, he doesn't express himself, he follows no greater projects or concepts. Neither God nor gold interests him.

He is neither creative, nor progressive, nor benevolent.

His new freedom manifests itself in his ecstatic and universal impracticality.

The horizontalist as a true free man discovers that he is the most useless man in the world - and he is perfectly at peace with that discovery ...

May God be with him, on his journey to remain in solitude with his floating uselessness; and that the whole world, suffering unconsciously from all existing duties, never recognizes what it means to be really free.

based loosely on P. Sloterdijk " Stress und Freiheit" /J.-J. Rousseau "les rêveries".

Translation: Mette Kleinsteuber



Volker März, Drei Horizontalisten, 2017, Ausstellungsansicht YOU KNOW THAT ARE HUMAN, Zionskirche, Berlin, 2022, Foto Jörg Schaller

IRIS MUSOLF



Iris Musolf, Yule Balls [Bombs], 2018-21, Cast concrete, metal

Yule Balls (Bombs), 2018 – 21
Betonguß, Metall (Series of works)
Cast concrete, metal
www.galeriegillaloercher.de

When you search for the words “family” and “Christmas” together on Google, the top result will lead you to a website for psychotherapy. Whereas those who do not have a family often dread Christmas, others see the holidays through a web of idealized expectations. Our families are the center of gravity in our emotional universe, the focal point for an invisible force that keeps pulling us back towards them. Family ties are like gravity in that their strength decreases with distance, but their range is infinite and there is no way to shield against them. You cannot escape your family, and this is especially true during the holidays.

Iris Musolf’s Yule Balls reflect this tension. The artist’s material of choice is concrete, which she casts into a variety of shapes: Blow-up dolls with an obvious purpose or, as in this case, Christmas balls. She removes the hangers, fills the glass balls with the viscous material, then re-attaches the hangers. Once the concrete is completely set, she wraps the ball in cloth and carefully chips off the glass mold to reveal the raw surface of solid concrete:

smooth at the bottom, but rough and porous at the top. The light and delicate qualities of this fragile ornament and the playfulness of its colorful reflections have vanished and given way to the heavy roughness of a gray rock. The brilliant symbol of lightness, joy, and superficial consumerism has been transformed into an object whose reminiscence to a hand grenade is not accidental. It reminds us of the explosive potential that often lingers over Christmas gatherings with the family.

Upon closer inspection, however, it becomes clear that a few delicate shards of colored glass remain near the attachment point. They bear witness to the fact that lightness and heaviness are inextricably linked. Hard moments only become bearable if there is a flicker of hope, and moments of levity can only truly be appreciated when we are aware of their ephemerality.

*Text: Carsten Wolff
Translation: Dennis Buchholtz*

ANASTASIIA PASICHNYK

Heart, 2022

Acrylic, varnish on canvas, 60x80 cm

Installation:

Four rubber hearts are also attached to the work

Instagram:

@paska.i.dvayaitca

@avangard_nastyia

ARTIST STATEMENT

“Heart” is a self-portrait of the artist’s heart, which is in the middle of the body, next to the soul. This painting, as a reminder to each person to take care of his inner “I’m”, which keeps memories and without which it is not possible to live. Everyone has an inner person, which is important to listen, love and respect.

My work is a reflection of the “corners” of life that I want to draw people’s attention to. These angles are various situations, problems, or emotional experiences or philosophical reflections.

- Anastasiia Pasichnyk



Anastasiia Pasichnyk Heart, 2022, Acryl auf Leinwand, 60x80 cm

AURORA REINHARD

Martyr, 2018
Polyamide 3D print, brass, 38 x 12 x 8 cm
www.aurorareinhard.com

Aurora Reinhard's *Martyr* (2018) – a white plaster sculpture, nearly a half-metre high, of a naked woman whose body is pierced by three golden arrows. The work is a kind of self-portrait: it is based on a 3D scan of the artist's own body, and the arrows refer to romantic encounters that have touched her deeply.

Reinhard seeks the subjects for her works in media and advertising imagery, and in the history of western art. She, nevertheless, interprets the images she finds through her own personal experiences, frequently switching the gender or direction of a gaze. The background to this work is the figure of Saint Sebastian, familiar from Renaissance art: an officer in the Roman army and a Christian, he lived in the 3rd century AD and miraculously survived his "martyrdom" and, judging by some of the paintings of him, does not even appear to have suffered very much.

By replacing the male saint with her own body, Reinhard brings this almost two millennia-year-old-story into the present. She gives it not only a personal, but also a universally comprehensible significance, associated not with divine relations but with those between human beings. She has been called a "life explorer" and the power of emotional relationships between women and men has long been a topic of her art. Conversely, she has also dealt – often very directly – with various issues involved in the pictorial representation of sexuality and gender identity. In

so doing she has also put herself on the line, seeking answers both in front of the camera and behind it. Either disguised or, as in her recent works, without a mask, she herself is the model for her own works.

Recurrent themes include an almost systematic and frequently provocative critique of one dimensional, idealized images of women. The female figures in her photographic works wear excessive amounts of make-up and dress in a manner that evokes the imagery of pornography. This exaggeration is, nevertheless, so obvious and her means of constructing these illusions so transparent that the works' real message cannot go unrecognized.

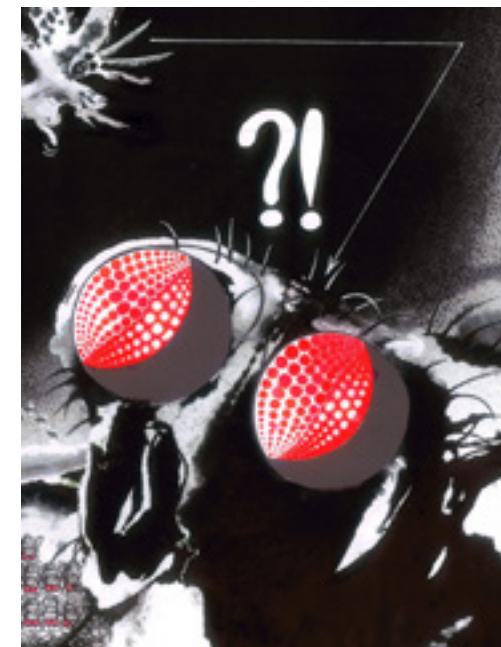
One thing that it is impossible to ignore when faced with Reinhard's photographs and sculptures is how perfect they are. It is as though they are self generated or have fallen from heaven, even when they are cracked, as in her plaster sculpture *Broken* (2017). Such works are reminiscent of (and also occasionally imitate) industrially manufactured luxury products. And yet the immaculateness of Reinhard's works is not an end in itself. It is overdone and serves the same goal as the excessive make-up and costumes in her photographs. She exposes the mind's covert hopes and desires while, at the same time, revealing the mirage-like character of the impulses that fuel them.

- *Timo Valjakka*, Translation Mike Garner



Aurora Reinhard. Polyamide 3D print, brass, 38 x 12 x 8 cm

ANTONY REZNIK & BORIS FILONENKO



What the Hell is that?, 2022, series of works,
60x60 cm

Instagram: @antonyreznik

The project consists of 11 pieces, 60x60 cm,
paper, liners, white pen, black and red brush
sigh pens, felt pens, spray paint, watercolor,
collage

Antony Reznik & Boris Filonenko, What the hell is that, 2022, series of works, Nr1 of 11 prints, 60x60 cm

STEFAN RINCK

Am I human, 2022
Sandstone, 93x61x20 cm

www.stefanrinck.de

The mysterious work of Stefan Rinck creates fantastic counter-images to everyday human life, shows allegorically the condition humaine, it is a burlesque, grotesque pandemonium of liberating humor, directed against all rules of taste and against inculcated rituals of behavior. It always seeks artistic correspondence with "primitive" archaic and medieval works, is antiposition to abstract modernisms. Around 2005 the vital production of initially rather small-format figurative and narrative stone sculptures begins. The works take up again and again differently the motif world of African masks, the sculptural vocabulary of the on rituals around the Mexican pyramids and in particular the mystical demonic world of figures in Romanesque cathedrals is the inspiration here, whether in their gargoyles, the tympana, the capitals, these pictorial works should ward off ominous chimeras.



Stefan Rinck, Am I human, 2022, Sandstone, 93x61x20 cm

NINA E. SCHÖNEFELD

WHY DO WE KILL, 2022

HD Video, b/w & color, sound, 6:39 minutes
single-channel version of multichannel video
installation

www.ninaeschoenefeld.com

Nina E. Schönefeld's new work was created in response to the outbreak of war in Ukraine, which is still ongoing at the time of this exhibition. This work is a visually and aurally striking reflection on mankind's oxymoronic capacity to coningle beauty and violence, strength and frailty, humanity and inhumanity.

ARTIST STATEMENT

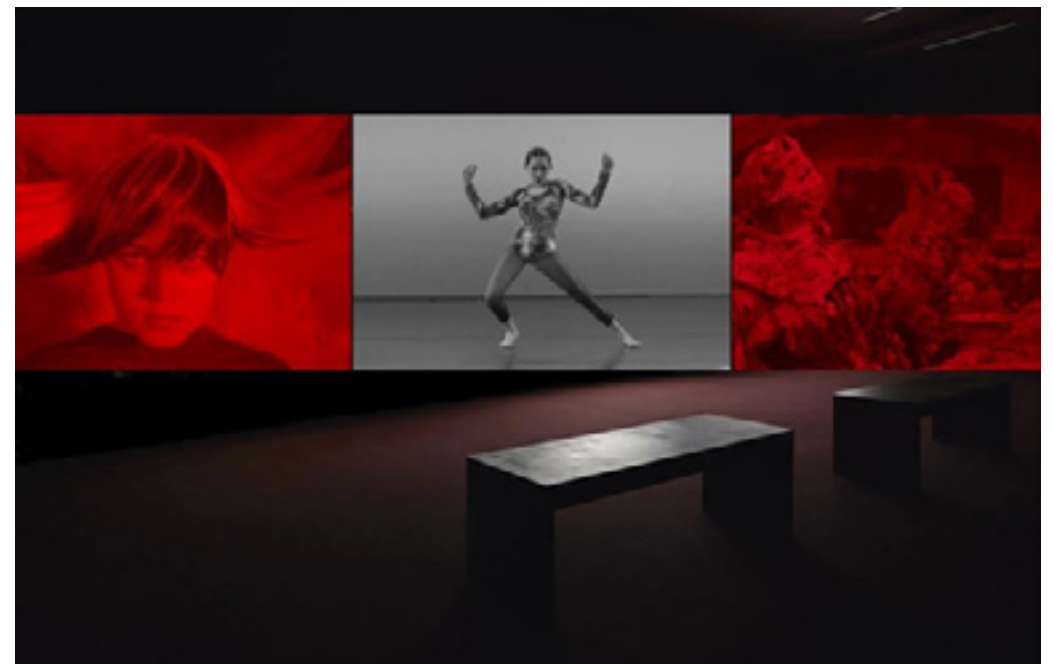
WHY DO WE KILL is a video project that is a direct reaction to the situation we are facing in times of war. It is about the feeling of constant insecurity and a panicky, invisible threat. Images of a dancer and various quotes from different sources on the subject of violence are condensed into a kind of collage to create a feeling of our worst nightmares.

Violence is the use of force to injure, abuse, damage, or destroy. It is "the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, which either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation." Alternatively, violence can primarily be classified as either instrumental or reactive and hostile. Unlike the other two broad categories, the subcategories of collective violence suggest possible motives for violence committed by larger

groups of individuals or by states. Collective violence that is committed to advance a particular social agenda include crimes of hate committed by organized groups, terrorist acts and mob violence. Political violence includes war and related violent conflicts, state violence and similar acts carried out by armed groups. Slow violence is a long-duration form of violence which is often invisible, such as environmental degradation, pollution and climate change.

The complex theme of violence is connected to a systemic problem of the world. The principle of constant economic growth, combined with globalization, is creating a scenario where we could see a systemic collapse of our planet's natural resources. Capitalism is inherently exploitative, alienating, unstable, unsustainable, and inefficient and it creates massive economic inequality, commodifies people, degrades the environment, is anti-democratic, and leads to an erosion of human rights because of its incentivization of imperialist expansion and war. WHY DO WE KILL?

- Nina E. Schönefeld



Nina E. Schönefeld, WHY DO WE KILL, 2022, installation mock-up

DEBORAH SENGL

Broken Soldiers, 2017
Acrylic on canvas, 100 x 70 cm
www.deborahsengl.com

In her series Broken Soldiers Deborah Sengl further pursues a long-standing theme of her work: the relationship between victim and perpetrator.

Sengl's depiction of the soldier is fundamentally different for the heroic glorification of the warrior/soldier we find in European art from its beginnings in Greek sculpture. Sengl's focus is rather on the traumatized and broken individual, the man in despair over his own deeds, the human being who is at the same time both perpetrator and victim. No man is born as a soldier or as a criminal, it is outer circumstances, be it war, economic hardship or exclusion, humiliation and disrespect, oftentimes from an early age, that create the necessary conditions for increasing radicalization and the dehumanization of the "other." The demonization of the enemy, oftentimes depicted as a wild beast or as somehow sub-human, as well as the way the horrors of any kind of warfare are made light of, are presented and revealed in all of its shocking absurdity.

Translation: Dr. Martin Oskar Kramer



Deborah Sengl, Broken Soldiers, 2017, Acrylic on canvas, 100 x 70 cm

KERSTIN

SERZ

Titel nicht möglich, 2022
Oil and acrylic on nettle, 50cm x 60cm

www.kerstinserz.com

Titel nicht möglich (Title not possible) is a work that stands between dichotomies. The split of an idyllic, seemingly intimate moment: a wild songbird resting quietly in a hand is torn out of harmony. The hand that at first glance seems so trustingly open, carrying the bird, is injured. An ugly, fleshy wound gapes at the point of the thumb. This brutality reinforces the fragility of the bird, which at the same time symbolises the fragility of our everyday reality. Kerstin Serz came to Berlin in the 90s to study at the UdK. The relationships between human figures, animals and plants form the fundamental of her pictorial themes. By combining these fragmented elements in intricate ways, her work develops a language of the surreal in a cosmos unique to her art.



Kerstin Serz, Titel nicht möglich, 2022, Oil and acrylic on nettle, 50cmx60 cm

CAROLINE SHEPARD

Don't Tread On Me, 2022

Photograph printed on Vinyl Banner, 230 x 230 cm

www.carolineshepard.com

American artist, Caroline Shepard created this provocative work as an act of resistance against the US Supreme Court decision earlier this year to revoke their landmark ruling in *Roe v. Wade* (1973) that the United States Constitution upholds the right to abortion. The Supreme Court decision of 2022 marks a regressive repeal of rights and civil liberties long held to be entrenched in the very identity of progressive America. For *You Know That You Are Human @ POINTS of RESISTANCE V*, we present *Don't Tread On Me* – with its depiction of humanity in its comingling frailty and strength - as an act of resistance against the subjugation of the female body.

ARTIST STATEMENT

In 1989 Barbara Kruger proclaimed “our bodies are a battleground” in response to the chipping away of abortion protections in the United States. In 2022, the Supreme Court overturned *Roe v. Wade*, the historic decision that protected abortion access across the nation. 50 years. The course of my lifetime. What does forced motherhood mean? It means women are not autonomous. It means women in the United States are not equal citizens. But we are not alone in our move towards political extremism. From Afghanistan, to Poland and beyond, practically half the countries in the world have some form of restrictions on abortion. Why? We need only look back to the Third Reich to know that our

bodies are controlled when fascism is on the rise, when power is threatened. By 1945, approximately 2 million German women were raped. Female bodily autonomy is continually violated during times of war, and yet where are the monuments? Where is the health-care, or the compensation? Where is the recognition that we are targets in war? This isn't ancient history, this is Bosnia, the Ukraine. Think of the Yazidis, the Rohingya. The girls stolen by Burko Haram. “Culturally sanctioned” child marriage and forced marriage. Consider the murdered Transgender women across the globe. And the Tribal women in North America. When will it end? When we insist that all rape is not a justifiable by-product of patriarchy, or war, or something that doesn't exist. Sadly, on January 6, 2022, the US witnessed more than just a right-wing rebellion as throngs of angry men waving “DON'T TREAD ON ME” flags stormed the capitol building of the United States, we witnessed Patriarchy armed and ready to fight for domination at the cost of democracy. Women's bodies have been walked over, abused and misused throughout History. Our bodies remain a battleground. We can feel the footsteps all over us, but where is the evidence? Positioned on the gallery floor, 'Don't Tread On Me' dares the viewer to trespass the intimate lines of bodily autonomy. In the picture series, much like a memorial, it stands as a marker of the myriad untold stories, and silenced voices.

- Caroline Shepar



Caroline Shepard, Don't Tread On Me, 2022, Photograph printed on vinyl banner, 230 x 230 cm

MARTA

VOVK

Ach wie schön ist doch das Leben, 2022
[Oh how beautiful life is]
pen on paper, 12 x 17 cm, framed

www.martavovk.com

ARTIST STATEMENT

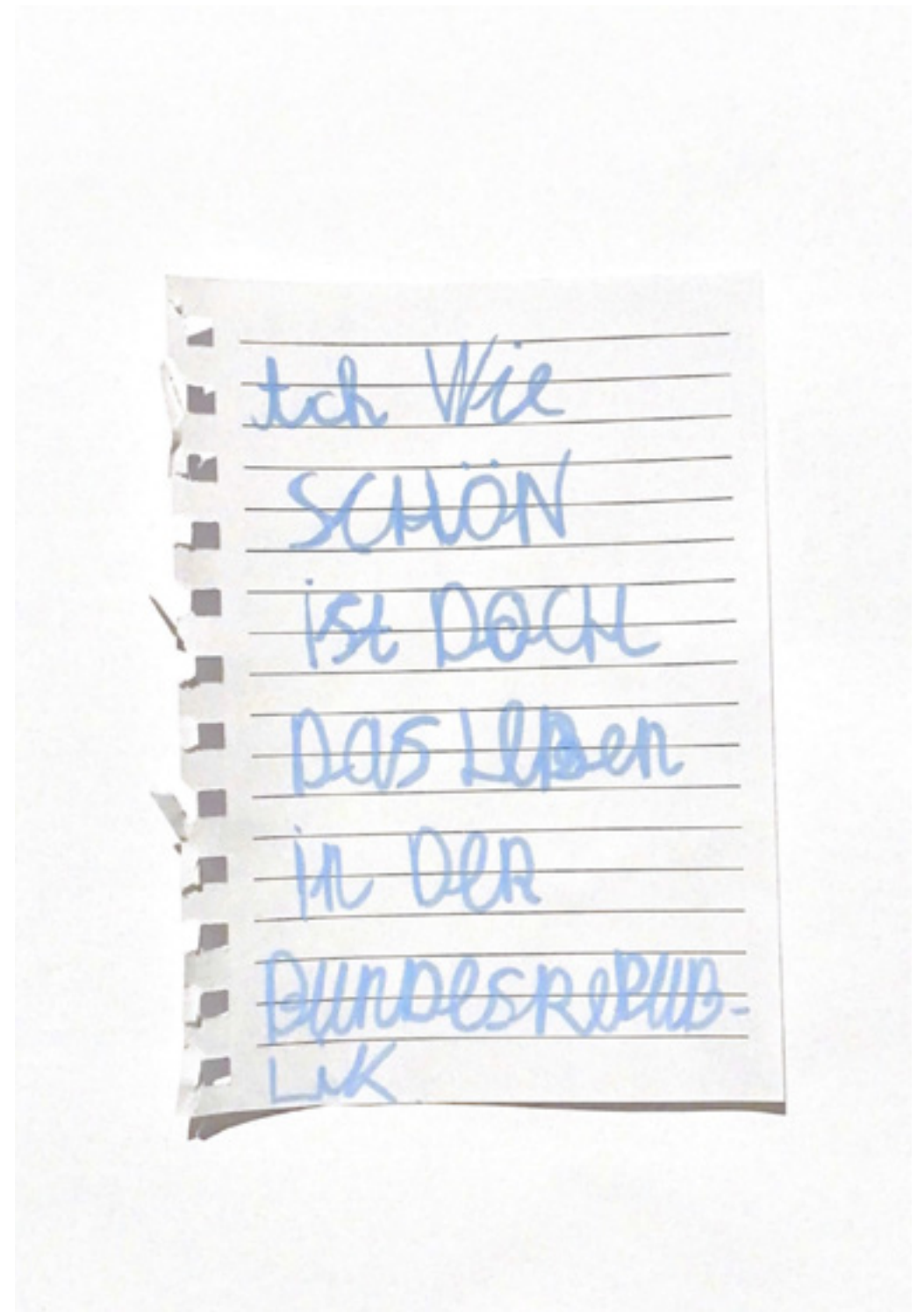
The image depicts a note that was written by my nephew Sofia, 9 years old.

Fortunately, my family members already fled Charkiv 2 days ago before the city was hit by bombs and shells and faced military street fights.

It's unbelievable that things like this are happening in the middle of Europe.

Western politics is partly responsible for this by denying Ukraine access to NATO and thus degrading it as a buffer state between itself and Russia.

- Marta Vovk



Marta Vovk Ach wie schön ist doch das Leben, 2022, pen on paper, 12 x 17 cm

PATRICIA WALLER

Innocent III, 2016

Acrylic yarn, fiberfill, plastic; crochet work,
70 x 60 x 15 cm

Courtesy of Gallery Deschler Berlin

www.deschler-berlin.de

The drastic contrast of homely crochet work and disturbing subject matter has always been a recurring trademark of Waller's sculptures. These days, the terrible effects of wars on the physical and mental health of children is something very hard to not be aware of. Waller's work is not only concerned with the direct or indirect victims of fighting, such as children who have lost limbs through bombing or land mines, or traumatized children in refugee camps. Child soldiers that have been pressed into service and systematically brain-washed are also victims of violence exerted by adults. Carpet bombings, massacres, the destruction of cities and habitats, food shortages, inflation and economic crises are especially hard on children who cannot understand the context, have not built up emotional resilience and are completely dependent, and they leave deep physi-

cal and psychological scars. As a child, the artist herself still knew traumatized fathers and mothers who could not talk about their war experiences, who had as adults or themselves as children witnessed and tacitly endured raping, hunger, coldness and dying. The survivors were deeply molded by these events and directly or indirectly passed it on to the succeeding generations through their own conduct—whether through active or passive violence, emotional distance, failure of coming to terms with the past, addiction and other self-destructive behavior. That all exhortations of "Never again!" keep falling on deaf ears and that the human potential for violence keeps defying the ever so wonderful achievements of our advanced civilization, is deeply upsetting.

Translation: Dr. Martin Oskar Kramer



Patricia Waller, Innocent III, 2016 Courtesy of Gallery Deschler Berlin

SOFIIA YESAKOVA

Cargo-200. Experimental projections on the surfaces 2.1 – 2.10., 2022 series of works
40 x 50 cm (x 10) paper, fineliner

<https://sofiiayesakova.com/3/>

ARTIST STATEMENT

CARGO 200 is a term from military jargon. It refers to the transport of those killed in war back home. For the transport, the body of the deceased is placed in a special container, usually made of zinc.

In my project, I use the method of “object-ification” of my subjective war experiences by intuitively re-enacting the death of fellow citizens and soldiers through an experimental “an-ordering” on surfaces. This process captures the event rationally and insensitively, which is known to be a consequence of habituation to war. In war, the imaginary has no connection with reality. The traumatic nature of the reality of war is beyond our imagination.

Overcome by this reality, we nevertheless cannot comprehend the fear of the possibility of our own death, which is unimaginable to us. When we think about our own death, we can be horrified, but when we talk about the death of thousands, the impossibility of mathematically multiplying the horror prevents us from trying to comprehend it.

The world of war is made up of its own signs, most of which have hardly changed over the millennia. It is a series of archaic symbols that stand for centre/periphery, order/chaos, vertical/horizontal, good/evil, life/death, victory/defeat, friend/foe.

This series of works explores the problem of war perception, which is that our own con-

sciousness can never share the level of consciousness of dying soldiers and vice versa. In the course of war, after a certain time, we see war only as a familiar field with its signs and “special effects”.

We no longer see people. What kind of people sat there in the trenches and were shot at by artillery - we don't know. What they did for a living beforehand and whether they had families and children - we don't know that either. Nor do we know what life the sudden war pulled them out of. And how they perceived it, how they experienced it and what they felt and how they dealt with thoughts about their possible death - we don't know. We don't know anything and we can't imagine.

How did these men accept the role of “cannon fodder” - this whole cruel ordeal?

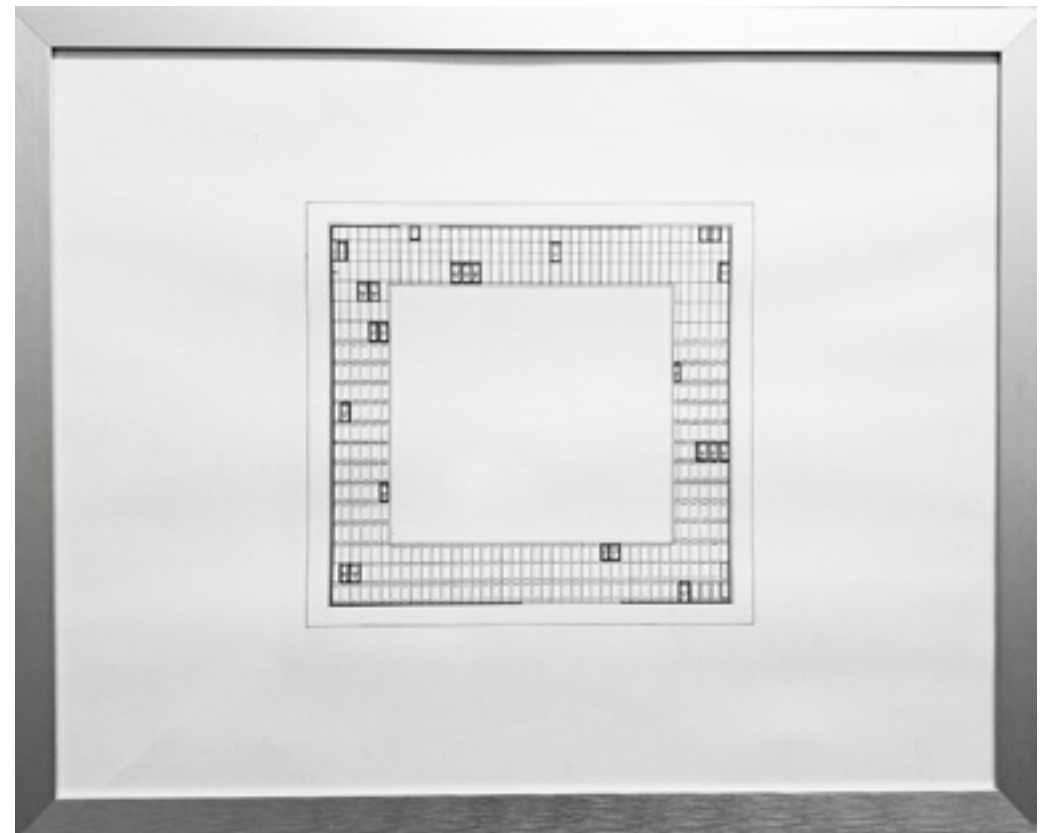
Human rationalism works like this: Unconsciously, we try to abstract from a traumatic reality. As a result, unfortunately, we ignore the catastrophe itself. Reality is absent. We hardly notice it because we simply cannot imagine the reality of war, death. It is a paradox.

We generally dislike seeing violence as it exists in reality. The only worthy response to the challenge of terrorism would be to radically change the rationale of our thinking. However, the clearer it becomes to us what is actually happening, the more we refuse to be aware of it.

Humanity is unconsciously writing the story of its own end. Destruction of the world is possible today as never before. That is why we need to wake up from our sleep.

The search for our own comfort always leads to the worst.

- Sofiia Yesakova



Sofiia Yesakova Cargo-200. Experimental projections on the surfaces 2.1 – 2.10.2022 Paper, fineliner, 40x50 cm

BIOGRAPHIES

Borys Artiyukovich, was born on 1998, in Kharkov, is a rapper and musician based in Berlin.

Lutz Becker (born in 1941 in Germany, lives and works in London, UK, and Berlin, Germany). Lutz Becker is an artist, filmmaker, curator and film-historian. He studied at the Slade School of Fine Art, London, where he graduated under Thorold Dickinson and became a distinguished director of political and art documentaries. His films, videos and curatorial projects have been shown internationally. His paintings are in institutional and private collections. Born in Germany, he has lived and worked in London for most of his adult life. He is of a generation still affected by the aftermath of the WW2, the rebuilding of Germany and the student's revolt of the late 60s. As a student in London, Lutz Becker embraced the forward looking spirit of abstraction and artistic internationalism. This led him towards the painterly procedures of informel. He got interested in the synthetic sound structures of electronic music which lead him towards the making of experimental abstract films at the BBC. His preoccupation with movement and time influenced much of his film and video work.

Becker is a director and producer of political and art documentaries such as *Double Headed Eagle*, *Lion of Judah* and *Vita Futurista* to name a few as well as TV productions, such as *Nuremberg in History*. He participated as an artist in the *First Kiev Biennale* in 2012 with the video installation, *The Scream*, and is currently preparing the reconstruction of *Sergei Eisenstein's film Que viva Mexico! - Da zdravstvuyet Meksika!*

In addition to Lutz Becker's work as artist and filmmaker, he is also a curator, specialising in Russian Constructivism and Italian Fu-

turism. He curated for the Hayward Gallery, *The Romantic Spirit in German Art* (1994), and *Art and Power* (1995); for Tate Modern, the *Moscow section of Century City* (2001); for the State Museum of Modern Art, Thessaloniki, *Construction: Tatlin and After* (2002); for the Estorick Collection, London, a survey of European photomontage *Cut & Paste* (2008); for *Kettle's Yard*, Cambridge, a show of 20th Century drawings *Modern Times: Responding to Chaos* (2010). Most recently he co-curated *Solomon Nikritin – George Grosz, Political Terror and Social Decadence in Europe between the Wars* at the State Museum of Modern Art, Thessaloniki.

Andreas Blank was born in Ansbach Germany in 1976. He attended the Karlsruhe State Academy of Art (Staatliche Akademie der Bildenden Künste) and was Meisterschüler of Harald Klingelhöller. He has been accredited with a German National Academic Foundation scholarship, and received his Master of Fine Art from the Royal College of Art in London. In 2010 he was a finalist for the *New Sensations Award* by Channel 4 and the *Saatchi Gallery*. His sculptures are in public collections, like the collection of the Federal Republic of Germany (Bundeskunstsammlung) and the collection of the Ministry for the Environment (Umweltministerium). He lives and works in Aurach and Berlin.

Viki Berg is an Ukrainian artist from Kharkiv, at the moment in Berlin. „I create handmade carpets in collage style - it helps to convey the feelings of what is going on in my life. I'm interested in showing reality with the cultural history of my country. For me, tufting is a way to redefine my identity by turning to the ancient technique of weaving, as my female ancestors have done for centuries, but in new contemporary forms.

For the artists I work with, working with tufting is an opportunity to look at their art from a different angle, a chance to try it in a new kind of visual, textural and tactile sensation. “**Karol Broniatowski**, born on 23 April 1945 in Łódź, is a Polish sculptor who lives and works in Berlin. He studied sculpture at the Warsaw Academy of Fine Arts from 1964 and graduated as a master student of Jerzy Jarnuszkiewicz in 1970. The play with the figure is central to his work. The striding figure has been the subject of sculpture since the kouros of antiquity and the statues in Egypt. Broniatowski responds to this tradition in stone and bronze with striding figures made of different materials such as newsprint, plaster, but also bronze.

Kerstin Dzewior is a painter, living and working in Berlin. Her works have been shown several times at *Positions Berlin Art Fair* and are represented in numerous private collections. Her outstanding talent can be found in the way she puts her instinct, thoughts and emotions into her figures through an intuitive, highly empathic painting process. She is co-founder of *FOYOU*, an artist collective that organizes and curates yearly large exhibitions.

Louisa Dzewior was born in 2001 in Berlin. During 2013-2020 she went to the *Heinrich-Schliemann-Gymnasium* in Prenzlauerberg. In 2020 she started an Internship at *KLEINERVONWIESE* and after that she continued working as a gallery-assistant. Since August 2022 she is part of the fashion class at *Lette Verein Berlin*. She took part in multiple exhibitions by the artist-collective “*FOYOU*” as well as in exhibitions by *KLEINERVONWIESE*.

Thomas Eller is an artist and curator. He lives and works in Mürsbach and Berlin. Eller started his career in Berlin. From 1990 until today he has been exhibiting extensively in galleries and museums in Europe, Asia and the Americas. From 1995 until 2004 he was living in New York. Returning to Berlin, he founded the online art magazine *artnet.de* and served as editor-in-chief and executive manager from 2004 to 2008. In 2008 and 2009 Eller was executive director and artistic director of *Temporäre Kunsthalle Berlin*. In 2014 he moved to Beijing. Also in 2014 he co-curated the exhibition “*The 8 of*

paths” with 23 Beijing-based artists in Berlin. In 2017 he founded the *Gallery Weekend Beijing*. Since 2014 he has been president of *RanDian* magazine. More recently (2019-21) Eller served as artistic director of the *Taoxichuan CHINA ARTS & SCIENCES* project in Jingdezhen, the porcelain capital of the world in the Jiangxi province, and was recently an associate researcher at *Tsinghua University* in Beijing. In 2020 he returned to Germany and started developing an old water mill in Mürsbach, Franconia, as a center for international arts fuelled by green energy.

Since 2011, Eller has been working on a series of various artworks under the title “*The White Male Complex*”, of which the current new work, made for this exhibition, is a part.

Mahsa Foroughi (born in Iran. Lives and works in Sydney Australia and Berlin, Germany) is a poet, filmmaker, critic and architect. She was awarded her PhD for interdisciplinary research on architecture, film and philosophy that questioned the status quo of human perception. As an academic, since 2018, she has been teaching architecture history and theory at the *University of New South Wales (UNSW)*, Sydney, Australia. Mahsa is one of the authors of *The Theatre Times*, a non-partisan, global theatre portal. She was an artist-in-residence at *MOMENTUM* in Berlin, developing and producing her docudrama, *A Poetic Suicide*. She has also finished her first non-fiction book, *Haptic Visuality in Arts*.

FRANEK (Sabine Franek-Koch) was born in Potsdam in 1939. From 1959 she studied painting and printmaking at the *Berlin Art School* (now *Berlin University of the Arts*) with *Fred Thieler* and *Mac Zimmermann*. Her first solo exhibition was in 1968 at the *Pels-Leusden Gallery* in West Berlin. Others followed in galleries, art clubs and museums at home and abroad. She taught at the *Berlin Art School*, the *University of Art and Design in Helsinki* and *Lahti*, and *University of the Arts Bremen*. *FRANEK's* work includes paintings, drawings, prints, book illustration, sculpture, photography and film. In the 1970s and 1980s, the artist became deeply immersed in researching visual symbols used by the indigenous cultures of North and South Amer-

ica. She worked in Mexico, Guatemala and Honduras and helped mathematician Maria Reiche to map spirals (Nazca Lines) on the Nazca Plains in Peru. Furthermore FRANEK recorded rituals for the Übersee-Museum in Bremen among the Lakota (Sioux) at the Rosebud Indian Reservation in the United States. The artist lives and works in Berlin

Sofia Golubeva explores the social, psychological, and political aspects of human existence today. She is interested in issues of truth, responsibility, subjectivity, and objectivity. Her interest focuses on the differences in human opinions. Her work has been presented in numerous galleries and institutions in Ukraine, Romania, Poland, Spain, Germany.

Chris Hammerlein, born 1962 in Cincinnati, Ohio, raised in a troubled household among poets scholars, rebels, and artists, educated at Boston University, the New School and the University of Cincinnati. He has lived in Los Angeles, New York City and Berlin. His drawings and sculpture have found their place in various collections including the Museum of Modern Art in New York City. He currently resides in Cincinnati.

Christian Jankowski was born in 1968 in Göttingen, Germany, and studied at the University of Fine Arts, Hamburg, in Germany. In his conceptual and media artworks he makes use of film, video, photography and performance, but also of painting, sculpture, and installation. He lives in Berlin.

Jankowski's work consists of performative interactions between himself with non-art professionals, between contemporary art and the so-called 'world outside of art'. These interactions give insight into the popular understanding of art, while incorporating many of contemporary art's leading interests in contemporary society: regarding lifestyle, psychology, rituals and celebrations, self-perception, competition, and mass-produced and luxury commodities. Over time, Jankowski has collaborated with magicians, politicians, news anchors, and members of the Vatican, to name just a few. In each case, the context for the interaction and the participants are given a degree of control over how Jankowski's work develops and the final form that it takes. Jankowski documents these

performative collaborations using the mass media formats that are native to the contexts in which he stages his work—film, photography, television, print media—which lends his work its populist appeal. Jankowski's work can be seen both as a reflection, deconstruction, and critique of a society of spectacle and at the same time as reflection, deconstruction, and critique of art, which has given itself over to spectacle and thereby endangered its critical potential.

Recent solo exhibitions include *Fluentum*, Berlin, Germany (2020); *Galleria Enrico Astuni*, Bologna, Italy (2019); *QKCUA*, Gallery of the Kyoto City University of Arts, Kyoto, Japan (2018); *Galeria Hit*, Bratislava, Slovakia (2017); *Haus am Lütowplatz*, Berlin, Germany (2016); *Kunsthaus Hamburg*, Germany (2015); *Center for Contemporary Art, Ujazdowski Castle*, Warsaw, Poland (2013); *Sala de Arte Publico Siqueiros*, Mexico City, Mexico (2012); *MACRO*, Rome, Italy (2012); *Nassauischer Kunstverein Wiesbaden*, Germany (2009); *Kunstmuseum Stuttgart*, Stuttgart, Germany (2008); *Miami Art Museum*, FL, USA (2007); *MIT List Visual Art Center*, Cambridge, MA, USA (2005); *Swiss Institute*, New York, NY, USA (2001) and the *Wadsworth Atheneum*, Hartford, CT, USA (2000). He has participated in numerous group exhibitions including 'Autogestion', Joan Miró Foundation, Barcelona, Spain (2016); 'When I Give, I Give Myself', Van Gogh Museum, Amsterdam, The Netherlands (2015); *Project Los Altos* (off-site show in Silicon Valley, staged by San Francisco Museum of Modern Art, CA, USA, 2013); *Taipei Biennial*, Taiwan (2010); *Sydney Biennial*, Australia (2010); the *Whitney Biennial*, New York, NY, USA (2002) and the *Venice Biennale* (2013 and 1999). In 2016, Jankowski curated the 11th edition of *Manifesta*, becoming the first artist to assume the role.

Anne Jungjohann (1981, Freiburg i. Br., Germany) graduated from Berlin University of the Arts Berlin with a diploma of fine arts (with honours, Prof. Robert Lucander) in 2017. In 2016, she received a grant from the Dorothea Konwiarz Foundation and was awarded the Helmut Thoma Price in 2017.

Miru Kim, was born in Stoneham, Massachusetts, USA in 1981, but was raised in Seoul,

Korea. She returned to Massachusetts in 1995 to attend Phillips Academy in Andover, and later moved to New York City in 1999 to attend Columbia University. In 2006, she received an MFA in painting from Pratt Institute. She lives and works in Mexico City.

Gita Kurdpoor, born in the Kurdish part of Iran, in the town of Bukan, moved to Minsk, Belarus at the age of 2, then finally arrived in Berlin at the age of 8, before the fall of the Berlin Wall. Growing up in a liberal household, Gita was raised to be an independent and above all self-confident woman. She has always been interested in the beauty and difference of things.

Valeryia Losikava. Fabifa has been practicing painting and illustration for her whole life. She was born in Belarus with the name Losikava Valeryia. She moved to Berlin years ago, willing to master new art techniques and to experience an alternative scene. She recently discovered Tape Art and developed a keen interest in this new support. She now regularly participates in festivals and exhibitions and presents her tape performances all around Europe. Her main goal is to open up the potential of adhesive tape as a mean to deliver modern concepts in art. Fabifa uses tape art as a political protest, as an expression of her personal freedom. She sees most of her art as a tool of communication that is supposed to raise awareness to political justice, equality and self-expression.

Maria Lutsak is a Ukrainian graphic artist. She was born in 1997 in a family of artists in Kyiv, graduated from the National Academy of Fine Arts and Architecture (2018). Since 2014 she has been participating in art exhibitions. After the Russian invasion of Ukraine, Maria moved to Berlin. Now all her works are a reflection on the theme of war.

Volker März was born 1957 in Mannheim, lives and works in Berlin. 1977 – 83 Studied at the HdK Berlin with Prof. Fred Thieler

Iris Musolf, born 1980 in Hanover / lives and works in Berlin. She studied from 2002 to 2009 at the University of Fine Arts Braunschweig with Bogomir Ecker and Candice Breitz (Meisterschülerin, master class student) and obtained a Master of Fine Arts from the University of Fine Arts Braunschweig.

In 2005 she received the Erasmus scholarship for fine arts (Nice, France), in 2008 the scholarship Intensive Program AKI / ArtEZ, Enschede (Holland) and was nominated in 2011 for the Karl Schmitt-Rottluff scholarship, nominated in 2012 for the Young Academy of Fine Arts and nominated for the Sprengel Award in 2014. In 2016 she received the award for the art competition of the Federal Office for Radiation Protection (Salzgitter). Her work has been presented in numerous galleries and institutions in Germany and abroad, including in (selection): Kunstverein Mannheim, Städtische Galerie (Viersen); Neue Galerie Landshut; Goethe Institut (New York City, USA)

Anastasiia Pasichnyk actress, artist and musician. She was born in Kharkiv in 1999 started painting portraits at the age of 18.

Aurora Reinhard (1975) is a visual artist from Finland. She works with video, self-portraits and multidimensional, hyper-realistic objects fetishizing the everyday. There is a strong female aspect in all of her work and she's using often her own body as the material for her works.

She holds MFA degree from the Academy of Fine Arts, Helsinki (2003). Her works have been shown internationally, including exhibitions at the German Historical Museum, Berlin, The Shedhalle, Zürich, Fridericianum, Kassel, Ludwig Museum, Cologne and Platform Garanti, Istanbul. Her experimental documentary *Boygirl* won the International Media Art Award in 2002 given out by ZKM Centre for Art and Media Karlsruhe, Germany.

Antony Reznik & Boris Filonenko Anthony Reznik: Education Private lessons in art studio of E. Bykov Graphic design and book illustration, "State Academy of Art and Design", Kharkiv, Ukraine.

Stefan Rinck is a German visual artist, born in 1973 in Homburg/Saar. He lives and works in Berlin. Rinck studied Art History and Philosophy at the Universität des Saarlandes in Saarbrücken and Sculpture at the Academy of Arts in Karlsruhe. He has had several gallery and museum exhibitions, including Museum de Hallen, Harlem (NL), Sorry We're Closed, Brussels (BE), Nino Mier Gallery, Los Angeles (US), Vilma Gold, London (GB),

Semiose, Paris (FR) ect. pp. He participated at the Busan Biennale in South Korea and at the Vent des Fôret and La Forêt d'Art Contemporain in France where he realized permanent public sculptures. In 2018, the work *The Mangooses of Beauvais* was permanently installed in the city of Paris at 53-57 rue de Grennelle (Beaupassage). The sandstone sculpture *Why I bear / Grosser Lastenbär* was inaugurated in November 2021 at Zionskirchplatz in Berlin-Mitte. In 2019, Stefan Rinck was featured in the Thames & Hudson publication *100 Sculptors of Tomorrow*. The documentary *Heart of Stone* by Sonja Baeger was premiered in 2021 in Berlin and pictures the production process of Rinck's three monumental sculptures.

Nina E. Schönefeld was born in Berlin. She is half Polish and half German. She studied at the University of Arts in Berlin (UDK) and at the Royal College of Art in London. Since several years she has given lectures in Fine Art at private Art Colleges. Together with Marina Wilde she founded "Last Night In Berlin" a cultural platform about art openings in Berlin. She holds a Master of Arts and a PhD in Art Theory (Dr. Phil.). Schönefeld lives and works in Berlin (& sometimes in Ibiza). Nina E. Schönefeld works as an interdisciplinary video artist. The future scenarios in her art works are closely linked to current political, ecological and social issues in the world. She operates with a system of different light sources, sound systems, electronic machines, newly built sculptures, costumes, interiors and video screenings

Deborah Sengl was born in Vienna, Austria, in 1974. Lives and works in Vienna.

Kerstin Serz came to Berlin in the 90s to study at the UdK. The relationships between human figures, animals, and plants form the fundamentals of her pictorial themes. By combining these fragmented elements in intricate ways, her work develops a language of the surreal in a cosmos unique to her art.

Caroline Shepard is old enough to have seen some things, and young enough to still be curious. Born and raised in New York City, they received a BA from Sarah Lawrence College under Joel Sternfeld and Gregory Crewdson, and an MFA at the School of Visual Arts, un-

der Collier Schorr, Sophie Calle and Sarah Charlesworth - all of whom continue to influence. Their work has been published and exhibited worldwide. They are currently living in Berlin.

Marta Vovk was born in Lviv, Ukraine, works and lives in Berlin. She studied fine arts at the Art Academy in Vienna with Daniel Richter and in Berlin Weißensee with Friederike Feldmann.

Patricia Waller (1962) is a textile artist from Santiago, Chile, who lives and works in Berlin, Germany. She is known for her bright cartoon style crochet work that often has a macabre element to it. In 1968 Waller moved with her family to Germany. She studied at the Free Art School in Nürtingen from 1983 to 1985. She received her diploma and master's degree from the Academy of Fine Arts in Karlsruhe, studying sculpture there from 1985 to 1990. She was a lecturer at the University of Applied Science in Pforzheim, Germany from 2002 to 2004; also at Textile Department in the Institute for Art and Art History at the University of Cologne from 2003 to 2004/ 2007; and at the Department Textile Studies and Research in the Institute for Cultural Studies and Social Science at the University of Osnabrück.

Sofiia Yesakova was born in 1998, in Kyiv. Lives and works in Berlin, Resident of Ukrainian Cultural Community in Berlin. Education 2022 Akademie der Bildenden Künste, München, Prof. Gregor Hildebrandt 2016 - 2021 Master of Fine Arts. National Academy of Fine Arts and Architecture, Kyiv, Ukraine (NAFAA). Workshop of monumental painting and temple culture named after Professor Mykola Storozhenko.

CURATORS

Kateryna Filyuk (b.1986) is a curator and art critic. She holds an MA in Philosophy from Odessa I.I. Mechnikov National University. She has worked for the First Kyiv International Biennale of Contemporary Art ARSENALE 2012 as Managing Editor of the catalogue and Coordinator of the Discussion Platform. In 2012, she took part in the 4th Gwangju Biennale International Curator Course, followed by the MMCA International Research Fel-

lowship at the National Museum of Modern and Contemporary Art of Korea in 2014. She was a participant of the De Appel Curatorial Programme 2015/16. In spring 2017 she took part in Young Curators Residency Programme at the Fondazione Sandretto Re Rebaudengo, Turin with concluding project *A house, halfway*. In 2017 she has co-curated the Festival of Young Ukrainian Artists at Mystetskyi Arsenal. Currently she is a Chief Curator at IZOLYATSIA (Kyiv). Filyuk is the initiator and curator of *You Know That You Are Human*. She lives and works in Kyiv and Palermo.

Dr. Rachel Rits-Volloch is a graduate of Harvard University with a BA in Literature and qualification in pre-medical sciences, and holds an M.Phil and PhD from the University of Cambridge in Modern Languages and Film Studies. She wrote her dissertation on visceral spectatorship in contemporary cinema, focusing on the biological basis of embodiment. In 2016-2017, Rachel Rits-Volloch was Visiting Professor at the Bauhaus University, Weimar, lecturing in the MFA program "Public Art and New Artistic Strategies" and the PhD program in Artistic Research. Currently, Rachel Rits-Volloch is the Director of MOMENTUM, which she founded in 2010 in Sydney, Australia, as a parallel event to the 17th Biennale of Sydney. MOMENTUM moved to Berlin in 2011, operating as a non-profit global platform for time-based art, with headquarters at the Kunstquartier Bethanien Art Center. Since its inception, MOMENTUM has presented over 250 exhibitions, education events, and artist residencies worldwide, showing the work of close to 700 artists. MOMENTUM's mission is to continuously reassess the growing diversity and relevance of time-based practices, with an aim to support artists and artistic innovation in Berlin and worldwide. MOMENTUM's program is composed of local and international Exhibitions, Artist and Curator Residencies, Video Art in Public Space Initiatives, Archives of the Performance and Education Programs, and a growing Collection.

Stephan von Wiese

1974: PhD at the FU-Berlin on the graphic work of Max Beckmann. 1974-76: Voluntary work at the Staatsgalerie Stutt-

gart.1976-2008: Head of the modern art department at the Kunstmuseum Düsseldorf (today: Museum Kunstpalast). Initiator and curator of numerous local and international thematic exhibition series. 2003: Founder of the AFORK (Archiv künstlerischer Fotografie der rheinischen Kunstszene) [Archive of Artistic Photography of the Rhinish Art Scene]. Since 2008: Freelance author, exhibition organiser and Max Beckmann researcher in Berlin. Since 2014: Exhibition projects in collaboration with the curator Constanze Kleiner. Since 2017: Support for the gallery experiment Schlachthaus.fresh&fine art, renamed KLEINERVONWIESE.

Constanze Kleiner 1989 Slavic Studies at Humboldt University Berlin, 2005 initiator of the exhibition *36x27x10* in the former Palace of the Republic and project development of a Temporary Kunsthalle Berlin on Berlin's Schlossplatz, 2008-2009 managing partner of Temporäre Kunsthalle Berlin, 2012-13 artistic director of Kunsthalle Szczecin, "Trafo", Poland, 2014 -16 thematic exhibition projects as a freelance curator such as "kolibri" (In the rediscovered former Kolibri festival halls in Gartenstraße in Berlin-Mitte), "Katzen-gold", an exhibition on the process of creating art for the anniversary of the Landesverband Berliner Galerien, "Sursum Corda", for the Archdiocese of Berlin at the end of the Year of Mercy proclaimed by Pope Francis. 2017 Foundation of the gallery Schlachthaus.fresh&fine art in Berlin-Mitte (www.schlachthaus-ffa.com), from 2018 continuation as KLEINERVONWIESE in Berlin-Charlottenburg, parallel: group exhibition "bonum et malum" in Villa Erxleben, Berlin-Grunewald. 2020 -22 Continuation of gallery exhibitions at Check Point Charlie / Friedrichstrasse again in Berlin-Mitte. Since April 2021 in the middle of the Corona period start of the exhibition series "Points of Resistance" (www.points-of-resistance.org) in the Berlin Zionskirche in Berlin Mitte. 2022 Curatorial work for the Kreismuseum Peine, Lower Saxony. Monograph (in cooperation with Jana Noritsch and Stephan von Wiese) on the work of the Swiss artist Josef Ebnöther.



You Know That You Are Human @ POINTS of RESISTANCE V installation view at Zionskirche, 2022 Photo: Jörg Schaller

TEAM

Points of Resistance V:

Curators:
Constanze Kleiner,
Rachel Rits-Volloch, Stephan von Wiese
Initiators:
KLEINERVONWIESE and MOMENTUM

You Know that You are Human:

Curator: Kateryna Filyuk
Project Coordinator: Anna Siedykh
Translation and Proofreading:
Oleksiy Obolensky, Mariia Akhromieieva
Head of Visual Art / Ukrainian Institute:
Anastasiia Manuliak
Contracts and Accountancy:
Oksana Sarzhevska-Kravchenko
Coordinator & Production Berlin:
Rachel Rits-Volloch, MOMENTUM

Graphic Design: Emilio Rapanà
Catalogue Graphic Design:
Ihor Kotyay, 89books

Communication:
Constanze Kleiner,
Galerie KLEINERVONWIESE
Head of Communications / Ukrainian Institute:
Kseniia Kalyna
IZOLYATSIA Press Manager:
Kateryna Nesterenko

And also where part of the team:
exhibition-guards and members of the
friends-association of Zion church.

ARTISTS

POINTS OF RESISTANCE V

Borys Artiukovych, Lutz Becker, Andreas Blank, Viki Berg, Karol Broniatowski, Kerstin Dzewior, Louisa Dzewior, Thomas Eller, Mahsa Foroughi, FRANEK, Sofia Golubeva, Chris Hammerlein, Gregor Hildebrandt, Christian Jankowski, Anne Jungjohann, Miru Kim, Gita Kurdpoor, Valeryia Losikava, Maria Lutsak, Volker März, Iris Musolf, Anastasia Pasechnik, Stefan Rinck, Aurora Reinhard, Antony Reznik, Nina E. Schönefeld, Deborah Sengl, Kerstin Serz, Caroline Shepard, Marta Vovk, Patricia Waller, Sofiiia Yesakova

Der Auswahl der Arbeiten der ukrainischen Fotografen (kuratiert von Kateryna Filyuk), die in dieser Gemeinschaftsausstellung "You know, that you are human" gezeigt wurden, ist eine extra Katalogausgabe gewidmet.

The selection of works by Ukrainian photographers (curated by Kateryna Filyuk) shown in this joint exhibition "You know, that you are human" is the subject of a special catalogue edition.

YOU KNOW THAT

YOU ARE HUMAN

Valentyn Bo, Aleksander Chekmenev, Maryna Frolova, Oleksander Glyadyelov, Paraska Plytka Horytsvit, Borys Gradov, Alena Grom, Viktor and Sergey Kochetov, Yulia Krivich, Sasha Kurmaz, Viktor Marushchenko, Sergey Melnitchenko, Boris Mikhailov with Mykola Ridnyi, Valeriy Miloserdov, Iryna Pap, Evgeniy Pavlov, Roman Pyatkovka, Natasha Shulte, Synchronodogs, Viktoriia Temnova, Mykola Trokh

Kuratoren: Kateryna Filyuk, Constanze Kleiner, Rachel Rits-Volloch, Stephan von Wiese

INSTITUTIONS

KLEINERVONWIESE

KLEINERVONWIESE is a collaboration between the curator Constanze Kleiner and the art historian Dr. Stephan von Wiese, who are trying out new ways of working within the art market whilst at the same time operating autonomously, exhibiting at temporary spaces. This objective enables a social orientation, close proximity to the current artistic scene, as well as alternating collaborations with both committed companies and progressive public and non-profit institutions. A broad gallery programme with interactive artistic interventions is directed against the impulse to look away. Indifferent ignorance and brutality will not be tolerated. The fact that killing and annihilation are ruthlessly accepted in the worldwide struggle for existence, profit and power and at the same time suppressed psychologically by the media is a colossal, ongoing scandal. It is a mistake to allow art to be completely co-opted into the production of consumer goods. KLEINERVONWIESE connects all kinds of people within its programme: men and women, children and young people, artists and exhibition organizers, exhibition visitors and collectors, insiders and outsiders, employees and entrepreneurs, civil servants and free spirits, young and old. Once the idea of co-responsibility has infiltrated our consciousness, it can no longer be negated. The vehemence of an individual and deeply personal confrontation with the daily horror through engagement with art accumulates in a common resistance to the globalization of indifference.

UCC

The "UCC" / "Ukrainian Cultural Community" is the result of the founder, Anastasia Paschnik and the civic engagement of five committed Berlin women, including a Ukrainian, with the support of institutions such as Scope Berlin gUG, WeiberWirtschaft eG, Kukumu e.V., HappyImmo, Stiftung AusserGewöhnlich and Transiträume e.V.

With the UCC's inception, an Artist Residency was created in Berlin-Charlottenburg to give young Ukrainian artists and creatives a new perspective and a new foundation.

Dr. Klaus Lederer, Senator for Culture and Europe, also patron of the project, acknowledges the significance of this project for the metropolis of Berlin as well as its contribution to an important dialogue across Europe.

"Berlin is a Shelter City: a city of solidarity and a safe haven that offers protection for people in need. In order for this to succeed, it doesn't merely depend on the government, but largely on the commitment of the citizens of Berlin. That's exactly why it's so great that collectively a space was created here out of conviction, where artists can recompose themselves, rest, and work together after their horrendous experiences during the war in Ukraine."

Aside from the political backing, the project was also actively supported by Berlin's

private sector. The company WITTE Projektmanagement, providing crucial start-up financing, made the project as such possible. Furthermore, The Berlinische Galerie and Engel & Völkers Commercial also supported the UCC with generous donations.

IZOLYATSIA

"IZOLYATSIA. Platform for cultural initiatives" is an international charitable foundation established in Donetsk, Ukraine, in 2010. During the last decade, IZOLYATSIA became a symbol of the resilience of the Ukrainian cultural sector and continues to champion democratic values through work that lies on the boundary between contemporary art and civil society and works in the following areas: research, site-specific projects, exhibitions, residencies and capacity building.

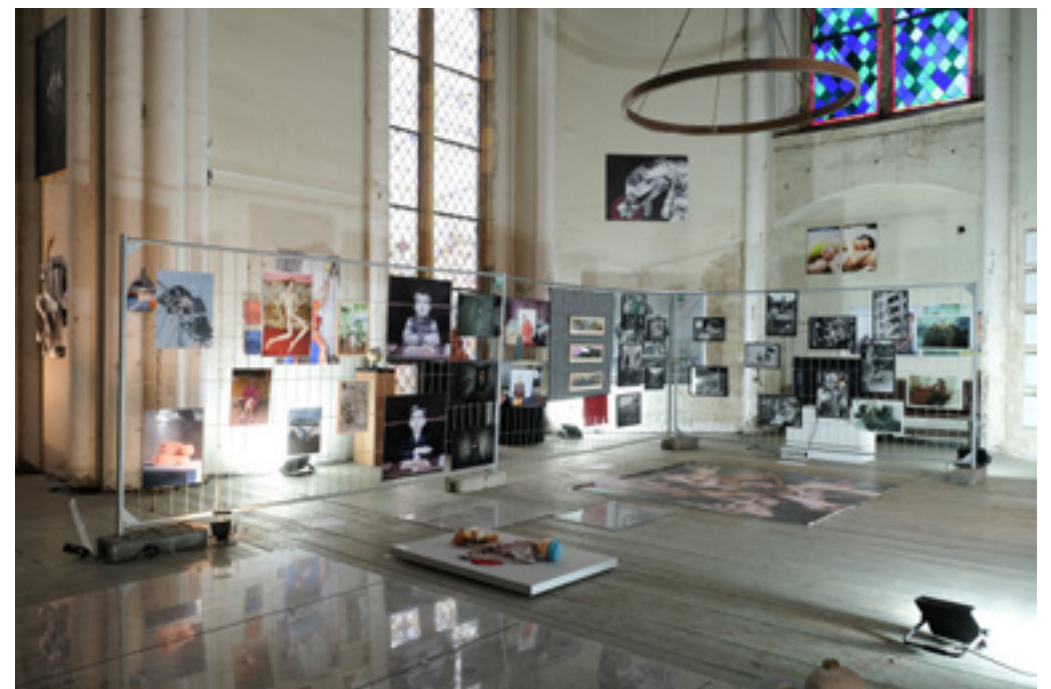
UKRAINIAN INSTITUTE

The Ukrainian Institute is a state institution acting in the field of cultural diplomacy. The institution's activities are aimed at improving the understanding and perception of Ukraine in the world and the development of its cultural ties with other countries. Established by the Government of Ukraine, the Institute operates under the administration of the Ministry of Foreign Affairs.

MOMENTUM

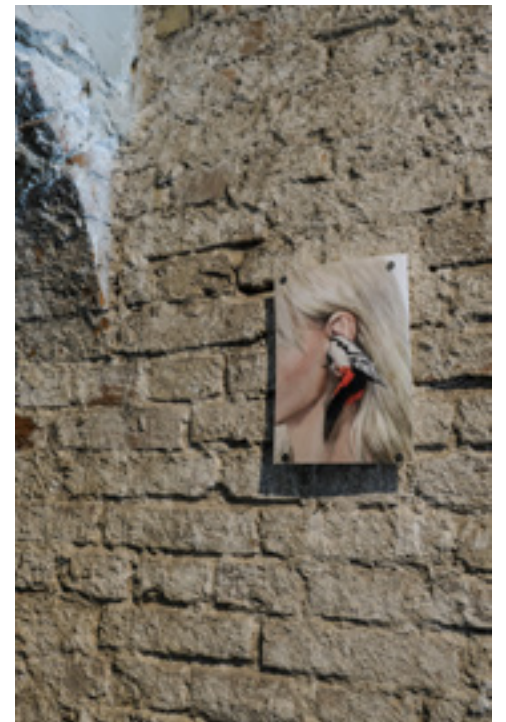
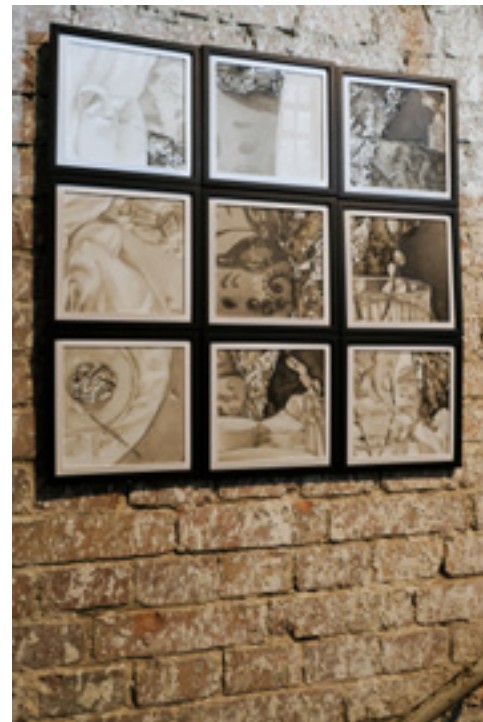
MOMENTUM is a non-profit platform for time-based art, active worldwide since 2010. Founded by Rachel Rits-Volloch in Australia as a parallel event to the 17th Biennale of Sydney, MOMENTUM subsequently moved to Berlin's iconic Kunstquartier Bethanien Art Center in 2011, with an on-going program composed of local and international Exhibitions, Artist and Curator Residencies, Video Art in Public Space Initiatives, Digital Archives of the Performance and Education Programs, and a growing Collection of international artworks. Positioned as both a local and global platform perpetually seeking innovative answers to the question 'What is Time-Based Art?', MOMENTUM serves as a bridge joining professional art communities, irrespective of institutional and national borders. Working on a model of international partnerships and co-operations, MOMENTUM supports artists and artistic innovation, providing an environment for professional development where artists can work, live, research, create, experiment, and exhibit while immersed in the vibrant cultural communities of Berlin.





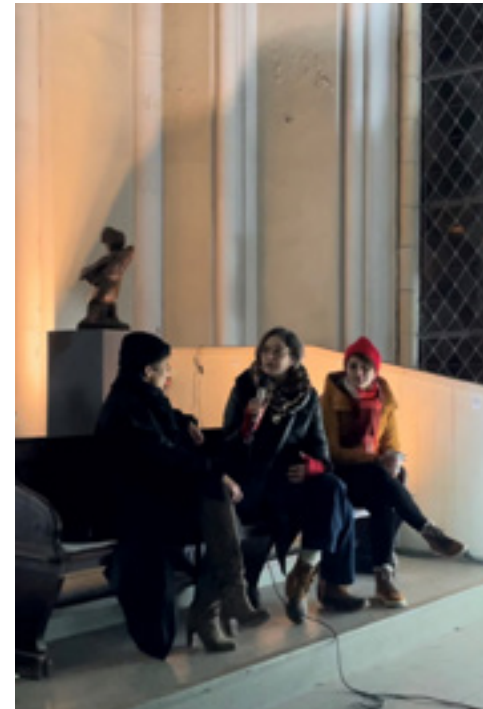




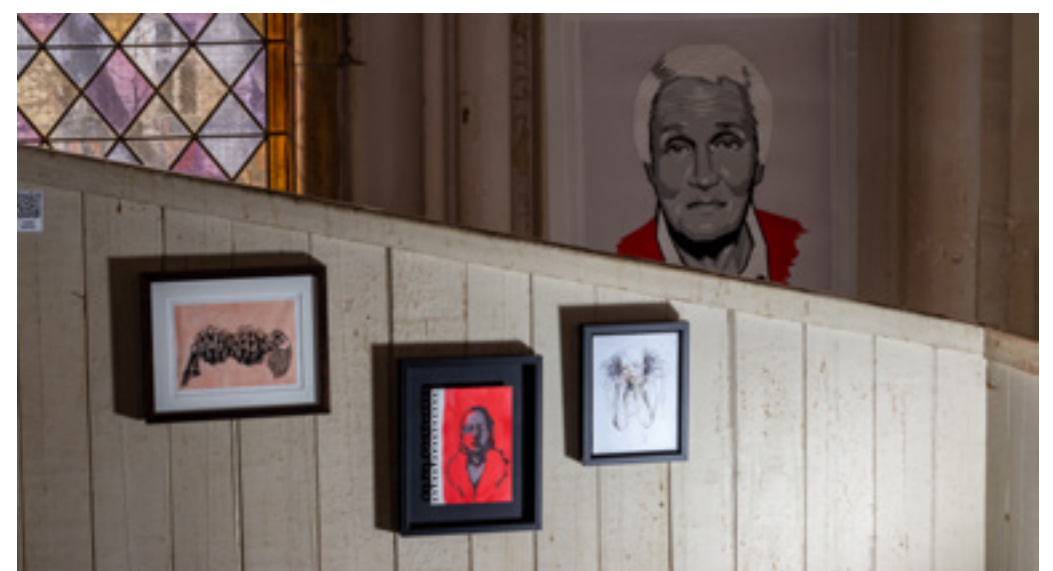
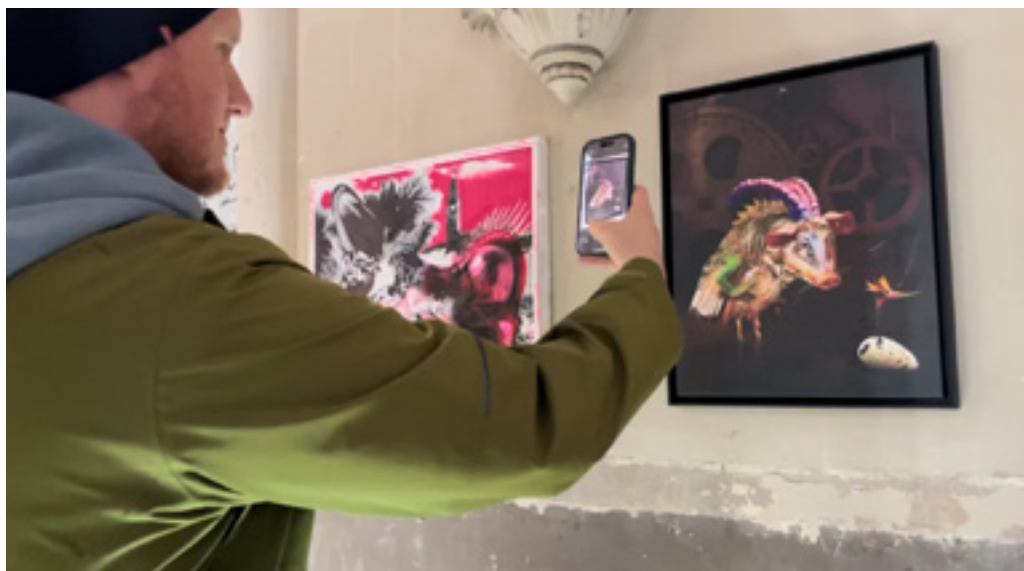












PARTNERS AND SUPPORTERS

Supported by:



Project partner:



In cooperation with:



We are wholeheartedly thankful to:



Udo van Meeteren



IMPRESSUM

First edition, Berlin 2023

Published by KLEINERVONWIESE
and MOMENTUM

Edited by Constanze Kleiner
Design execution: Ihor Kotyay

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and MOMENTUM, Berlin 2023
© Photodocumentation: Marina Belikova

This publication is a documentation of the
exhibition You Know That You Are Human
@ POINTS of RESISTANCE V in Berlin's
Zionskirche which was a joint statement by
55 artists and 4 curators from Ukraine and
Berlin for peace and an alliance of all people
who condemn Russia's war of aggression
in Ukraine as an attack on culture.

03.12.22 - 07.01.23

Printed in Italy, by Fotograph.