

# VARIOUS OTHERS

PRESS TEXTS  
2020

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SEP 9 – OCT 11  
2020

OPENING WEEK  
SEP 9 – 13

# VARIOUS OTHERS

**PRESS CONTACT | ANJA FETZER | VARIOUSOTHERS@GOLDMANNPR.DE | +49 89 21116414**

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Nir Altman  
hosting  
Sultana, Paris  
Peres Projects, Berlin

*I like them, they're nice*  
12.09.2020 – 18.10.2020  
Opening 11.09.

Alpenstrasse 12  
81541 München

Press contact venue:

niraltman.com  
galleriesultana.com  
peresprojects.com

Nir Altman  
info@niraltman.com  
+49 89 388 69455  
+49 176 45749584

No need for a wall, it's a garden. No need for a roof, it's a garden. No need for much, it's a garden. One person will build the foundation and the other one will build the furniture and I'll do the rest. No concrete for our foundation but a constantly moving presence, to welcome you and anyone else who wants to join. A nice place for a conversation or maybe THE conversation, with a perfect cast. Why them you ask? Because I like them. They're nice. – Ndayé Kouagou

This exhibition takes the personal connection between people as its starting point, a place where space, experience and meaning are constructed. Each of the three artists individually deals with transporting internally formed questions and concerns to an external environment within which the personal narrative becomes part of a larger context.

Paul Maheke's approach extends from working with his own body to a general conception of the body as archive and echo. From this metaphorical perspective, he explores identity politics, placing particular focus on queerness and blackness.

Rebecca Ackroyd works in drawing, installation and sculpture. She transforms personally experienced urges and fears, such as the need for belonging or the fear of the unknown, into ambiguous atmospheres in which these intimate feelings resonate with the public and each visitor individually.

Ndayé Kouagou takes a similar interest in core emotions. In his performance and speech-based practice, he combines tales of the everyday with existential thought. With a strong sense of humor, his body of work tackles the very essence of being.

In this show, all three artists engage in a mutual act of world-making, enticing the visitor to finalize the art.

13.09. 2 p.m. Artist Tour with Ndayé Kouagou (Please sign up at: info@niraltman.com)

*I like them, they're nice*

Paul Maheke (b.1985, Brive-la-Gaillarde) lives and works in London, England  
Rebecca Ackroyd (b. 1987, Cheltenham, UK) lives and works in London  
Ndayé Kouagou (b.1992, France) lives and works in Le Perreux Sur Marne, France

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Museum Brandhorst

Theresienstraße 35A  
80333 München

[museum-brandhorst.de](http://museum-brandhorst.de)

*Lucy McKenzie: Prime Suspect*

10.09.2020 – 21.02.2021

Opening 09.09. / 7 p.m.

Press contact venue:

Anna Kleeblatt

[presse@museum-brandhorst.de](mailto:presse@museum-brandhorst.de)

+49 89 23805 1321

This is the first international survey exhibition of the Brussels-based Scottish artist Lucy McKenzie. Bringing together approximately 100 works dating from 1997 to the present, the exhibition brings together examples from all of the artist's significant bodies of work. Over the past two decades, McKenzie has excavated and transformed images, objects and motifs from a wide range of historical moments and contexts in a body of work that defies easy categorization but has established her position as one of the most singular artistic voices of her generation. She has revived the old tradition of trompe l'oeil painting—whose images are so convincingly real that they literally “deceive the eye”—using it as a means to inhabit, critique and reimagine earlier styles and periods of art and design. Despite her formidable skills as a painter, McKenzie has consistently refused to privilege one form of visual or material production over another, often highlighting vernacular and collaborative practices that have historically been marginalized or denigrated in the context of the fine arts. As such, she illuminates an alternative history of modern art in which the so-called applied arts emerge as key players in a narrative that diverges from the established chronologies of Modernism and the avant-garde.

Curator: Jacob Proctor

The exhibition is accompanied by an extensive and richly illustrated catalogue with essays by Mason Leaver-Yap, Leah Pires, Anne Pontégnie and Jacob Proctor as well as a short story by Lucy McKenzie.

12.09. 7 p.m. Artist Talk with Lucy McKenzie in conversation with curator Jacob Proctor (For more information and registration: [www.museum-brandhorst.de](http://www.museum-brandhorst.de))

*Lucy McKenzie: Prime Suspect*

Lucy McKenzie (b.1977 in Glasgow) lives and works in Brussels

The exhibition is made possible with the support of PIN. Freunde der Pinakothek der Moderne e.V.

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Espace Louis Vuitton München

Maximilianstraße 2a  
80333 München

[de.louisvuitton.com/deu-de/kunst/espaces-louis-vuitton#munchen](https://de.louisvuitton.com/deu-de/kunst/espaces-louis-vuitton#munchen)

*Anicka Yi. The Flavor Genome featuring  
Trisha Donnelly*

26.06.2020 – 10.01.2021

Press contact venue:

Isabella Singer  
[isabella.singer@louisvuitton.com](mailto:isabella.singer@louisvuitton.com)  
+49 89 55 89 38 352

Born in 1971 in Seoul, South Korea, Anicka Yi examines the animal world at the intersection of species, hybridity and pollination. *The Flavor Genome* is an in-depth reflection on the union of plants and animals and the potential of artificial scents and flavors. Shot in 3D in Brazil's rainforest, the film switches between scenes—of the artist compiling data, animated segments depicting cells and microorganisms and an anonymous scientist working on orchid petals in her laboratory—and surreally juxtaposes science-fiction memories with a decidedly biomedical scientific vocabulary. Revealed is a nature influenced by new scientific and technological advances, as well as a depletion of resources in the Global South caused by uncontrolled consumption in Western societies.

Also on view is the video *Untitled* (2008), a key work by Californian artist Trisha Donnelly. An iconic figure of the New York art scene, Donnelly's singular practice consists of hybrid forms that populate a world that is at once strange and familiar. Scanned or filmed images are manipulated, molded or shredded to the point of non-existence, resembling a living, malleable, sensitive organism. Using hypnotic projections, Donnelly challenges the viewer to look beyond appearances and involves him or her in an intense sensory experience. *Untitled* (2008) is an enigmatic expression of incommunicability, a surreal and contemporary internet collage in which all manner of images intermingle, whether rays of energy, lightening radiating from a rose, a photo of a woman in uniform smoking a cigarette or a mysterious synthetic fog. Be it vision or reminiscence, this mental imagery creates a feeling of strangeness suspended in time.

12.09. 5 p.m. Guided Tour (Please sign up at: [info\\_espace.de@louisvuitton.com](mailto:info_espace.de@louisvuitton.com))

13.09. 11 a.m. Guided Tour (Please sign up at: [info\\_espace.de@louisvuitton.com](mailto:info_espace.de@louisvuitton.com))

*Anicka Yi. The Flavor Genome featuring Trisha Donnelly*

Anicka Yi (b. 1971 in Seoul) lives and works in New York

Trisha Donnelly (b. 1974 in San Francisco) lives and works in San Francisco

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FLORIDA Lothringer 13

Lothringer Straße 13  
81667 München

lothringer13florida.org

*In residence: Support Your Local Artists #2*  
12.09.2020 – 19.09.2020  
Opening 11.09.

Press contact venue:

Maria VMier  
info@lothringer13florida.org  
+49 15775374374

FLORIDA is pleased to present work by the current recipients of its SYLA (Support Your Local Artist) residency who have been working in its space during the months of June, July, and August.

Anne Seiler's work deals with global trade and the production of textiles and fashion. She dyes, prints, or embroiders fabrics using traditional handicraft methods and techniques.

Narges Kalhor has been collaborating with Mascha Novikova on the production of the film *Enki-Penki. Ein Super-Held aus der Osterwaldstrasse* (Enki Penki: A Superhero from Osterwald Street), which is conceived in the manner of a traditional Asian shadow play and presents the superhero's story in an experimental way.

Claudia Holzinger works intuitively and freely between disciplines to create space-consuming installations in which photography transports the main narrative. During her time at FLORIDA, she has been working on two photo series entitled *FIASCO*.

FLORIDA is a collaborative art space run by an alternating committee that occasionally publishes the magazine FLORIDA. The space is a platform for the exploration of urgent social issues, which are examined from artistic and cultural-political points of view in talks, conversations, screenings, readings, shared meals, workshops, and exhibitions. In the process, the team continues to discover which role an art space can play in today's world.

Welcome to all!

*In residence: Support Your Local Artists #2*

Anne Seiler (b. 1984 in Munich) lives and works in Munich

Claudia Holzinger lives and works in Nuremberg

Narges Kalhor (b. 1984 in Teheran) lives and works in Munich

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fructa space  
hosting  
Briefing Room, Brussels

*Andrzej Steinbach: Industrial Music*  
12.09.2020 – 11.10.2020  
Opening 11.09.

Leonrodstraße 89  
80636 München

fructa.org  
briefingroom.eu

Press contact venue:

Quirin Brunmeier  
contact@fructa.org  
+49 1728908872

On the occasion of its first participation in VARIOUS OTHERS, and in cooperation with the Briefing Room, Brussels, fructa space presents the exhibition *Industrial Music* featuring work by the Berlin-based artist Andrzej Steinbach. Trained as a photographer, Steinbach expands the medium with sculptural strategies, auditory elements and spatial interventions. The focal point of the exhibition is a doorframe taken from the former Registration Authority for Foreign Nationals in Leipzig, which he will make chime. Additional pieces address the reuse and further processing of social and cultural artifacts. Industrially produced mass goods and highly individual objects form a polyphonic composition.

Briefing Room is a designated space in Brussels where foreigners and emissaries can meet for negotiations, conferences and artistic presentations. In September, the exhibition *Alone again* featuring Jana Schulz, Manuel Stehli and others is on view. The program is organized by Andrzej Steinbach and Steffen Zillig.

26.09. 5 p.m. Guided Tour with Quirin Brunmeier and Malte Wandel

10.10. 5 p.m. Artist Talk with Andrzej Steinbach and Stefan Schöneich

*Andrzej Steinbach: Industrial Music*

Andrzej Steinbach (b. 1983 in Czarnkow, Poland) lives and works in Berlin

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Sammlung Goetz

Oberföhringer Straße 103  
81925 München

sammlung-goetz.de

*Felix Gonzalez-Torres, "Untitled", 1992.  
An exhibition project in public space by the  
Sammlung Goetz  
08.09.2020 – 17.09.2020*

Press contact venue:

Cornelia Gockel  
presse@sammlung-goetz.de  
+49 89 9593969-44

A transparent white curtain billows before a window, animated by the wind. Soft light falls on a chair in front of it. It is a common motif that Felix Gonzalez-Torres has captured in his black-and-white photograph, yet here the image includes the ghostly shadow of a figure that is barely visible on the soft gauze fabric.

*"Untitled"* (1992), the name of this black-and-white photograph, is from the artist's billboard series, which is based on the idea that the work's owner reproduces the motif as a poster for exhibition in the public realm. Regardless of how often it is printed, it is always unique.

In the context of VARIOUS OTHERS, the Sammlung Goetz is presenting *"Untitled"* (1992) on five billboards in public space: Auenstraße (across from number 58), Blumenstraße/Pestalozzistraße, Marienplatz/Marienhof (at the lower level exit to Dienerstraße), Odeonsplatz (in the connecting corridor to subway lines 6/5) and in front of its own museum building.

Felix Gonzalez-Torres poetically explored death and transience in his work. Born in Cuba in 1957, the artist became known for his installations, such as the piling up of candies wrapped in colored cellophane and stacks of printed posters in the exhibition space. These minimalist sculptures created out of everyday objects also have a participatory quality, as the viewer is summoned to use or consume them until the piles or stacks disappear. Thus, the works also serve as a metaphor for the transience of human existence.

The reciprocal permeation of the private and public realms is characteristic of the artist's work. This approach is evident above all in his poster campaigns in urban space, a series he began in 1991. That same year, his partner died of AIDS; in tribute, Gonzalez-Torres presented a photograph of the couple's unmade bed on twenty-four giant billboards throughout New York City.

Ingvild Goetz, who began collecting the artist's work early on, presented Gonzalez-Torres in 1995 in a double exhibition with Roni Horn. Torres also created a portrait for her in the form of a minimalist typeface. It is one of the few permanently exhibited works in the Sammlung Goetz exhibition building; it is currently not accessible because of the ongoing renovation work.

*Felix Gonzalez-Torres, "Untitled", 1992.*

*An exhibition project in public space by the Sammlung Goetz*

Felix Gonzalez-Torres (b. 1957 in Guáimaro, Cuba – 1996 in Miami, Florida, USA)

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OTHERS

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Haus der Kunst  
Prinzregentenstraße 1  
80538 München  
hausderkunst.de

*DER ÖFFENTLICHKEIT VON DEN  
FREUNDEN HAUS DER KUNST*  
– Kapwani Kiwanga  
09.10.2020. – 25.04.2021  
Opening 08.10. / 7 p.m.

Press contact venue:

Elena Heitsch  
presse@hausderkunst.de  
+49 89 21127 115

*Brainwashed. Sammlung Goetz im Haus der Kunst (31.01. 2020 – 20.09.2020)*

*Brainwashed* is dedicated to the pop cultural phenomenon of the mainstream and explores the various manipulative strategies in pluralistic societies that are capable of creating a media consonance.

Featuring assume vivid astro focus, A K Dolven, Cheryl Donegan, Ryan Gander, Jonathan Horowitz, Bjørn Melhus, Tracey Moffatt & Gary Hillberg, Shana Moulton, Seth Price, Paul Pfeiffer, Pipilotti Rist, Wolfgang Tillmans and Ryan Trecartin.

Curator: Jana Baumann

*Franz Erhard Walther. Shifting Perspectives (06.03.2020 – 29.11.2020)*

Franz Erhard Walther (b. 1939 in Fulda, Germany)—winner of the Golden Lion at the 2017 Venice Biennale—is a key figure in the departure from the image in the European postwar period. Moving beyond a classical understanding of sculpture and painting, Walther has formulated a completely new concept of work that includes the viewer as an actor. Often, his pieces can be worn or entered. In this way, they challenge the viewer's understanding of traditional pictorial logic by allowing the body to function as a medium that transforms life processes into images.

Curator: Jana Baumann

*Michael Armitage. Paradise Edict (04.09.2020 – 14.02.2021)*

The British-Kenyan painter Michael Armitage (b. 1984 in Nairobi, Kenya) has swiftly become one of the most exciting young voices of contemporary art. In his large-format, colorful oil paintings, he compellingly combines traditions of European and East African painting with specific East African cultural themes. He draws inspiration from daily political events, pop culture, folklore and personal memories, which he weaves into mythically charged and dreamlike images. His works connect past and present, as well as different continents, and offer a complex picture of the visual imagination of present-day Kenya.

Curator: Anna Schneider

*DER ÖFFENTLICHKEIT VON DEN FREUNDEN HAUS DER KUNST – Kapwani Kiwanga*  
(09.10.2020 – 25.04.2021)

The artistic practice of Kapwani Kiwanga (b. 1978 in Hamilton, Canada) traces the pervasive impact of power asymmetries by placing historical narratives in dialogue with contemporary realities, the archive and tomorrow's possibilities. Her work invites viewers to look differently at existing structures and also presents alternative ways of navigating the future.

10.09. 4 p.m. Curator's Tour with Jana Baumann

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Curatorial Assistant Dimona Stöckle guides you through the exhibition *Michael Armitage: Paradise Edict*, providing firsthand information and interesting insights into her curatorial work (Please sign up for the tour at: [fuehrungen@hausderkunst.de](mailto:fuehrungen@hausderkunst.de); Entrance 3€ plus admission)

16.09. 6 p.m. Curator's Tour with Jana Baumann

Curator Jana Baumann guides you through the exhibition *Franz Erhard Walther. Shifting Perspectives*, providing firsthand information and interesting insights into her curatorial work (Please sign up for the tour at: [fuehrungen@hausderkunst.de](mailto:fuehrungen@hausderkunst.de); Entrance 3€ plus admission)

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Jahn und Jahn  
hosting  
THOMAS DANE GALLERY, London  
garcía | galería, Madrid

*Joker*  
12.09.2020 – 10.10.2020  
Opening 11.09.

Baaderstraße 56 B und C  
80469 München

Press contact venue:

jahnundjahn.com  
thomasdanegallery.com  
garcia Galeria.com

Dr. Nadine Seligmann  
info@jahnundjahn.com  
+49 89 41418280  
+49 1718661767

*Joker* is an exhibition about images, language and the space in between.

*"I know that noise! Someone has just died!"*  
*"No, it was just a grasshopper jumping on your bed."*

*Scarcely have I begun to open my eyes — already I begin to distinguish one thing from another.*

*Joker* is an exhibition about vision—looking, speaking, writing, image making and the beauty (and tragedy) of deciphering signs and text. Images as texts, as tools of reflection.

*"A lot of dirty towels are lying on the floor." —*  
*— "Did I really see the towels lying there, or did I only read the sentence: 'A lot of dirty towels are lying on the floor'?" —*  
*— "Yes, you only dreamed of the dirty towels."*

*Joker* is an exhibition about shadows. Or to be more precise: about the difference between the shadow and its origin. Let's call it irony.  
Irony is to be found in the gap between the subject and its antithesis—to be activated by the reader.

*"Do you know the difference between — ?"*  
*— "Yes, the difference is a joke!"*

*Joker* is an exhibition about poetry. About relations. About the joy of making sense.  
It is put together by the artist Julius Heinemann.

Excerpts from Peter Handke's poem *Distinctions* in Peter Handke, *The Innerworld of the Outerworld of the Innerworld*, trans. Michael Roloff (New York: Seabury Press, 1974).

Julius Heinemann (exhibition concept)

12.09. 4 p.m. Artist Talk with Caragh Thuring and Julius Heinemann

*Joker*  
Marcel Broodthaers (b. 1924 Brussels – 1976 Cologne)  
Rasmus Nilausen (b. 1980 in Copenhagen) lives and works in Barcelona  
Caragh Thuring (b. 1972 in Brussels) lives and works in London and Argyll, Scotland  
Troels Wörsel (b.1950 Aarhus – 2018 Cologne)

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Galerie Klüser 1 & Galerie Klüser 2  
hosting  
Christine König Galerie, Vienna

*Il Mondo Umano*  
12.09.2020 – 31.10.2020  
Opening 11.09. / 3 – 9 p.m.

Georgenstraße 15 & Türkenstraße 23  
80799 München

galerieklueser.com  
christinekoeniggalerie.com

Press contact venue:

Judith Koller  
presse@galerieklueser.com  
+49 89 3840810

How do humans, who have divided and categorized the organisms surrounding them, now view themselves and their existence?

In his unmistakable style and with a critical eye, the photographer Jürgen Teller stages people and, incidentally, human environments. His portraits of VIPs and personalities from the worlds of fashion and culture are among the most renowned of our time. In cooperation with Christine König Galerie, Galerie Klüser presents a number of his portraits as one part of a comprehensive artistic survey of the human world entitled *Il Mondo Umano*.

This is the final installment in a trilogy of group shows contemplating the “worlds of the world” and follows on the heels of *Il Mondo Botanico* and *Il Mondo Animale*, which featured artistic perspectives on flora and fauna.

Teller’s work is flanked by paintings, drawings, photography and sculptures by Galerie Klüser artists in this group exhibition that deals with people and humanity in a variety of ways and reflects the diverse aspects of this subject in contemporary art.

Whereas the previous exhibitions *Il Mondo Botanico* and *Il Mondo Animale* dealt primarily with the plant and animal kingdoms, *Il Mondo Umano* focuses our gaze on the human, the living being that is most familiar to us.

### *Il Mondo Umano*

Stephan Balkenhol, Georg Baselitz, Joseph Beuys, Christian Boltanski, James Brown, Tony Cragg, Enzo Cucchi, Gregor Hildebrandt, Alex Katz, Olaf Metzel, Cindy Sherman, Juergen Teller and Andy Warhol, among others.

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Knust Kunz Gallery Editions  
hosting  
PACE PRINTS, New York

*Shara Hughes: Restless*  
12.09.2020 – 16.10.2020  
Opening 11.09.

Ludwigstraße 7  
80539 München

sabineknust.com  
paceprints.com

Press contact venue:

Clara Stratmann  
stratmann@sabineknust.com  
+49 8929160703

Knust Kunz Gallery Editions is pleased to partner with PACE PRINTS, New York to present *Restless*, the first solo exhibition of Shara Hughes in Germany. The show brings together works on paper, in particular three colored etchings (of varying size and edition number) and debuts a collection of new colored monotypes that demonstrate Hughes' brilliant and instructive painterly spectrum.

Hughes' work explores the balance between the real and the imagined and demonstrates a preference for vibrant and venturous colors. Her exploration of abstraction and figuration, combined with the dynamic manner in which she fixes form and color via the typographic medium of printing on paper, places her in an artistic lineage ranging from Henri Matisse to David Hockney, Art Nouveau to Expressionism.

At the same time, her imaginative compositions invite the viewer to delve into the artist's own emotions and content in a very direct manner, independent of art historical associations. Color, form and vegetal shapes are thus the true objects of a pictorial learning, experiencing and contemplating. Hughes' color fields also draw the viewer into a process of comparison and evaluation that transforms an experience of sensuous observation into one of recognition. The result of this artistic approach is neither a true representation nor a self-portrait but artistic proof of the true statement. This makes her a pioneer of the "psychological and invented landscape", an inner landscape representative of emotions, the self and the millennia-old discursivity of painting.

13.09. 3 p.m. Gallery Talk *The Art of Monotype Printing* / Knust Kunz Gallery Editions

*Shara Hughes: Restless*

Shara Hughes, (b. 1981 in Atlanta, Georgia, USA) lives and works in Brooklyn, New York, USA

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Kunstraum München  
hosting  
studio im HOCHHAUS, Berlin  
BAR1, Bengaluru

*Responsive Curating*  
12.09.2020 – 25.10.2020  
Opening 11.09.

Holzstraße 10 Rgb.  
80469 München

Press contact venue:

kunstraum-muenchen.de  
studio-im-hochhaus.de

Nina Holm  
holm@kunstraum-muenchen.de  
+49 89 5437 9900

*Responsive Curating* deals with the format of the “exhibition” as a universal medium with surprising results—particularly in light of the current challenges of a pandemic. For this international project, neither artist travel nor art transport is required. Instead, the show takes up the formal principles of 1960s instruction-based art and applies them to today’s needs, including responsiveness and vector-based data. Implemented on the basis of the participating artists’ instructions, all of the artworks are carried out on site by the curators at each venue and, at the close of each show, returned into the local recycling system of goods—obstructing the emergence of an aura of uniqueness. The Kunstraum München is the second station to host the project following its debut at the Venkatappa Art Gallery in Bengaluru, India in 2019 (*Exhibition on Flash Drive*).

Curated by Ralf Homann (Kunstraum München) in collaboration with Uwe Jonas (studio im HOCHHAUS, Berlin) and Suresh Kumar and Surekha (BAR1, Bengaluru).

11.09. 3 – 9 p.m. Extended Opening

11. 09. 7 p.m. Keynote (Attendance is restricted. Please take a number at the door and feel free to wait in one of the nearby bars.)

12.09. 3 p.m. Curator’s Talk *What does Responsive Curating mean?* (Attendance is restricted. Please take a number at the door.)

*Responsive Curating*

Anjana Kothamachu  
Antonia Low  
Ina Ettliger  
Hans HS Winkler  
Harish V Mallappanavar  
rasso rottenfusser  
Vichar B N  
Vineesh Amin

The exhibition is made possible with the support of:

Landeshauptstadt München Kulturreferat (City of Munich, Department of Arts and Culture)  
Kulturstiftung der Stadtsparkasse München (Cultural Foundation of the Stadtsparkasse Munich)  
Bayerisches Staatsministerium für Wissenschaft und Kunst (Bavarian State Ministry for Science and Art)  
Goethe Institute / Max Mueller Bhavan Bengaluru

SEP 9 – OCT 11  
2020

OPENING WEEK  
SEP 9 – 13

# VARIOUS OTHERS

**PRESS CONTACT | ANJA FETZER | VARIOUSOTHERS@GOLDMANNPR.DE | +49 89 21116414**

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Kunstverein München

Galeriestraße 4  
80539 München

kunstverein-muenchen.de

*Not Working – Artistic production and matters  
of class*

12.09.2020 – 22.11.2020  
Opening 11.09. / 5 – 9 p.m.

Press contact venue:

Christina Maria Ruederer  
christina@kunstverein-muenchen.de  
+49 89 200 011 33

Kunstverein München was founded in 1823 and is one of the oldest institutions of its kind in Germany. Located at the Hofgarten, it is both a fixture of the local art scene as well as internationally recognized as a discursive platform for contemporary art. Founded to counter the city's "Royal Academy of Fine Arts," it initially served as forum for a self-organized newly emerging bourgeoisie—the social base of art associations to this day. Kunstvereins were thus not only spaces for presenting contemporary art, but also for an active social dialogue, where a critical awareness of "contemporaneity" could develop.

It is this notion of exchange that still defines Kunstverein München's work within an international network of art institutions—though, naturally, under changed socio-political and economic conditions. These changed circumstances have a.o. resulted in a programmatic restructuring, which is more and more concerned with questions of exhibition making, the discussion of contemporary discourses, and socially engaged art practices. With the exhibition that examines the mutual conditionality of artistic production and social class, Kunstverein München aims to further its concerns.

Every form, including the artistic form, is a terrain for negotiations of social class. This group exhibition brings together works by international artists who explore the mutual conditionality of artistic production and social class in their artistic practices, as well as the extent to which a formal language is always a result of, or a confrontation with, one's own economic involvement.

In current identity-political discourses and leftist anti-capitalist milieus, questions of race and gender are reflected both in the production and reception of artistic work. Yet, matters of class, which are inherent to both categories, remain largely absent. In Germany, the term "Klasse" (class) is conspicuously absent in such leftist debates and art discourses that claim political relevance and critical productivity. When the term is taken up, then in the context of addressing social grievances, which are often reproduced without problem in the art context.

The exhibition is flanked by an extensive accompanying program as well as a reader, thereby creating a discursive and interdisciplinary platform that questions, exposes, and uncovers the insufficient reflection of the many facets of established social structures.

Over the course of the exhibition, talks and a film program are taking place with contributions by Agnès Varda, Barbara Kopple, the Berwick St Collective, Nadja Abt, and Simon Lässig, among others.

The accompanying publication is a theoretical, literary, and poetic extension of the conditionalities addressed in the exhibition. It includes existing and new texts by theoreticians and artists including Annette Wehrmann, Josef Kramhöller, Laura Ziegler and Stephan Janitzky, Leander Scholz, Lise Soskolne, Mahan Moalemi, Marina Vishmidt and Melanie Gilligan, Steven Warwick and Sung Tieu.

12.09. & 13.09 Individual Guided Tours with the curatorial team (By appointment only. Please sign up at: [info@kunstverein-muenchen.de](mailto:info@kunstverein-muenchen.de))

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12.09. 9 p.m. Film Screenings with Simon Lässig

Artist Simon Lässig presents a selection of films related to his examination of school as a location for the (re)production of social conditions and differences as well as narratives of normality.

22.09. 9 p.m. Film Screening: *Harlan County, USA* by Barbara Kopple

29.09. 7 p.m. Talk Tirdad Zolghadr on *REALTY* and *Lapdogs of the Bourgeoisie*

06.10. 9 p.m. Film Screening: *Nightcleaners* by Berwick St Collective

For more information, please visit our website: [www.kunstverein-muenchen.de](http://www.kunstverein-muenchen.de)

*Not Working – Artistic production and matters of class*

Adrian Paci (b. 1969 in Shkodra, Albania) lives and works in Milan

Angharad Williams lives and works in north Wales and Berlin

Annette Wehrmann (b. 1961 in Hamburg – d. 2010)

Gili Tal (b. 1983) lives and works in London

Guillaume Maraud lives and works in Paris

Josef Kramhöller (b. 1968 in Wasserburg – d. 2000 in London)

Laura Ziegler (b. 1990) lives and works between Hamburg and Munich / Stephan Janitzky lives and works in Munich

Lise Soskolne (b. 1971 in Toronto) lives and works in New York

Matt Hilvers (b. 1990 in Chicago) lives and works in New York

Stephen Willats (b. 1943 in London) lives and works in London

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LENBACHHAUS MÜNCHEN

Luisenstraße 33  
80333 München

lenbachhaus.de

*Looking at the Sun at Midnight.*  
*Contemporary Art from the Lenbachhaus and*  
*the KiCo Foundation*  
29.09.2020 – 01.08.2021  
Opening 28.09.

Press contact venue:

Claudia Weber  
presse-lenbachhaus@muenchen.de  
+ 49 89 233 32020

*Radio Activity. Collective Approaches to Art and Politics* (18.02.2020 – 13.09.2020)

Taking Berthold Brecht's radio theory as its starting point, *Radio Activity* explores artistic and political collectives of the 1920–30s and the 1960–70s who created their own dispatch channels and lines of communication.

Featuring Assoziation Revolutionärer Bildender Künstler Deutschlands (ARBKD), Tomaso Binga, Cashmere Radio Berlin, Betty Danon, Isa Genzken, Gruppe SPUR, Kurt Günther, Wilhelm Heise, Ralf Homann/Manuela Unverdorben, Institute for Computational Vandalism, Jacqueline de Jong, Laboratorio P, Andrea Lesjak, Kalas Liebfried, Katrin Mayer, Karolin Meunier, Stephanie Müller, Radio Papesse, Max Radler, Ketty La Rocca, Ruine München, Rudolf Schlichter, Xul Solar, Kurt Weinhold, Andreas Zeising, H. P. Zimmer, and Lina Zylla.

Curators: Karin Althaus und Stephanie Weber

*Sheela Gowda. It.. Matters* (31.03.2020 – 18.10.2020)

*It.. Matters* is the first solo exhibition of Indian artist Sheela Gowda in a German museum. Her work has been included in several biennials including the Venice Biennale (2009) and the São Paulo Biennale (2014) and she has exhibited widely with solo exhibitions at HangarBicocca, Milan (2019), Para Site, Hong Kong (2015), daad gallery, Berlin (2014), Van Abbemuseum, Eindhoven (2010), and the Office for Contemporary Art, Oslo. For her sprawling installations, Gowda uses distinctive materials from her native country whose nature, colors, and scents endow her works with narrative as well as metaphorical force. The creative use of these materials—cow dung, kumkum powder, coconut fiber, hair, needles, threads, stones, tar barrels, or tarpaulins—blends connotations of manual craftsmanship and practical application with poetic intensity for a meditation on urban and rural life in India.

Curator: Eva Huttenlauch

*Sheela Gowda - Collateral* (11.09.2020 – 27.09.2020)

From September 11th to September 27th the work *Collateral* by Sheela Gowda can be seen in the crossing of St. Lukas Church.

Various formations of ash lie on steel mesh panels. They were laid out from a dough made of tree bark powder and charcoal – materials from which incense is traditionally produced. The dried dough is lit and burns. It crumbles to ashes, but maintains his original form. The burning leaves residues and the edges of the fire mark the metal surface. In addition to visual traces, the burning of the material creates an intense smell, so that one can experience the work with multiple senses.

The symbolic content of materials from everyday Indian life and ritual acts plays an important role in Gowda's work. Her always resonating reflection on working conditions and living conditions is also

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included here. For example, she reports that incense is a material that is ubiquitous in India. Women workers make several thousand incense sticks by hand for around 50 cents a day.

On September 27th at 10am there will be an art service with Oliver Heinrich, church music director Tobias Frank and Andreas N. Ludwig.

Curator: Eva Huttenlauch

*Looking at the Sun at Midnight. Contemporary Art from the Lenbachhaus and the KiCo Foundation (29.09.2020 – 01.08.2021)*

The Städtische Galerie im Lenbachhaus und Kunstbau, Munich, showcases works of contemporary art created between 1958 and the present. The earliest work in the exhibition is a painting by Maria Lassnig, who pursued a distinctive style of nonrepresentational art in the 1950s. Her intensely physical gestural approach anticipated tendencies in abstract expressionism. She later made art history with her innovative “body-consciousness painting,” a practice in which she scrutinized her own body and questions of gender on the canvas. VALIE EXPORT and Friederike Pezold, who emerged as key voices in the feminist art discourse in the 1960s, rose to renown with radical performances, videos, and photographs. The artists themselves typically star in works that engage the public in debates around the female body and the male gaze. The Lenbachhaus was one of the first museums to present positions in feminist art in its exhibitions and acquire such works for its collection. In the 1970s, questions of gender equality and the relations between men and women were one concern in the work of the Canadian artists’ collective General Idea around AA Bronson; their focus subsequently shifted to the AIDS crisis. Launching their careers in the 1960s/70s, the photographers Barbara Klemm and Helga Paris documented the rapidly shifting political and social realities in a divided Germany. Personal and public identities, feminism and emancipation, family and neighborhood life are their protagonists. Their colleague Cindy Sherman devised an intimate and inward-looking practice that nonetheless never lost sight of the social dimension, exploring her own body, questions of gender, and what she saw as the terrors of the construction of identity. A young artist who has staked out a contemporary position on identity formation, humanity, and sexuality is Tejal Shah; her work in the presentation made its public début at documenta 13 in 2017.

The title *Looking at the Sun at Midnight* is borrowed from a cycle by Katharina Sieverding. The photographer started working in large formats in 1975, when few women in the art world chose this medium. She was ahead of her time also with the subjects of her photographs, which frame the truly big pictures: politics, German history, gender identity, and the power of the image in the digital era. Although the title remains enigmatic, it unmistakably evokes the idea that things and concerns that are shrouded in darkness in one perspective are clear as the bright day in another. If the sun light throws everything into sharp relief in one hemisphere, it cannot be seen in the other, and yet the sun exists at all times and sustains all life on Earth. Part of that life are questions and conflicts that concern the conditions of communal life, from personal relationships to entire societies and persistent global structures. Those conditions rest on imbalances in the exercise of power, the authority to speak, and the perception of roles that the works on view address.

The exhibition includes works that were acquired for or given to the museum in recent years and have never been on display in our galleries—including, prominently, treasures from the KiCo Foundation, which has supported the Lenbachhaus’s efforts to bring contemporary art to the public for over twenty years.

With works by AA Bronsen, Monica Bonvicini, Candize Breitz, Valie Export, Isa Genzken, Flaka Haliti, Barbara Hammann, Judith Hopf, General Idea, Annette Kelm, Barbara Klemm, Eva Kotátková, Maria Lassnig, Michaela Melián, Senga Nengudi, Helga Paris, Friederike Petzold, Tejal Shah, Cindy Sherman, Katharina Sieverding, and Rosemarie Trockel.

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Curators: Eva Huttenlauch and Matthias Mühling

11.09. 7 p.m. Opening *Sheela Gowda – Collateral*

12.09. During this year's VARIOUS OTHERS, the exhibitions *Radio Activity: Collective Approaches to Art and Politics* and *Sheela Gowda. It.. Matters* are open with extended opening hours on Saturday, September 12, from 6 – 8 p.m. Entry is free of charge and the curators are on hand and happy to answer individual questions.

27.09. 10 a.m. Art Service in the framework of *Sheela Gowda – Collateral* with Oliver Heinrich, church music director Tobias Frank and Andreas N. Ludwig, St. Lukas Church, Thierschstraße 28, 80538 München

28.09. 6 – 10 p.m. Opening *Looking at the Sun at Midnight. Contemporary Art from the Lenbachhaus and the KiCo Foundation*

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Loggia  
hosting  
Sangt Hipolyt, Berlin

Gabelsbergerstraße 26  
80333 München

loggialoggialoggia.com  
sangthipolyt.eu

*Living As*  
12.09.2020 – 16.10.2020  
Opening 11.09.

Press contact venue:

Yves-Michele Saß  
info@loggialoggialoggia.com  
+43 6644303168

Loggia e.V. was founded by Stefan Fuchs and Yves-Michele Saß in 2017. Its name refers to the architectural specifications of its location within a modernistic version of a *loggia*. It is also a nod to the Loggia dei Lanzi in Florence, Italy.

For this year's edition of VARIOUS OTHERS, Loggia has invited Sangt Hipolyt, an independent art space in Berlin-Wedding founded in 2018 by artist Burkhard Beschow. Between exhibitions, the space doubles as the studio of Anne Fellner. The couple lives at the back of the storefront space.

In *Living As*, Beschow presents his own work alongside work by every artist that has previously shown at Sangt Hipolyt or will show there in the near future. Two of the artists have also had solo exhibitions at Loggia.

Burkhard Beschow's previous collaborative projects include *Info-Punkt* (with Anne Fellner and Hendrik Niefeld) and *Comedy Club* (with Anne Fellner and Jens Einhorn), neither of which were tied to a fixed location. The exhibition at Loggia is the first presentation of Sangt Hipolyt outside of Berlin.

18.09. 7 p.m. Guided Tour *Living As*. Artist Stefan Fuchs guides visitors through the exhibition.

## *Living As*

Felix Amerbacher (b. 1987 in Meppen) lives and works in Berlin  
Paul Barsch (b. 1982 in Karlsburg) lives and works in Cologne and Dresden  
Burkhard Beschow (b.1983 in Dresden) lives and works in Berlin  
Horacio Alcolea Crespo (b.1989 in Palma de Mallorca) lives and works in Berlin  
Hana Earles, (b.1993 in Melbourne) lives and works in Melbourne  
Anna Fehr (b.1991 in Georgsmarienhütte) lives and works in Berlin  
Anne Fellner (b.1986 in New York City) lives and works in Berlin  
Georgia Gardner Gray (b.1988 in New York City) lives and works in Berlin  
Moritz Grimm (b.1989 in Frankfurt a. M.) lives and works in Frankfurt a. M.  
Julian Irlinger (b.1986 in Erlangen) lives and works in Berlin  
Erik Larsson (b.1987 in Stockholm) lives and works in Berlin  
Emanuele Marcuccio (b.1987 in Italy) lives and works in Milan  
Mickael Marman (b.1983 in Oslo) lives and works in Berlin  
Lewis Miller (b.in Glasgow) lives and works in Berlin  
Michael O'Mahony (b.1985 in Dublin) lives and works in London  
Carla-Luisa Reuter (b.1991 in Heidelberg) lives and works in Hamburg  
Ari Sariannidis (b.1986 in Berlin) lives and works in Berlin  
Zac Segbedzi (b.1991 in Melbourne) lives and works in Melbourne  
Stella Sieber (b.1992 in Berlin) lives and works in Berlin  
Gianna Surangkanjanajai (b.1991 in Cologne) lives and works in Copenhagen  
Ellie de Verdier (b.in Sweden) lives in Germany

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# VARIOUS OTHERS

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JO VAN DE LOO  
hosting  
Beat Raeber, Galerie, Zurich

Theresienstraße 48  
80333 München

galerie-jovandelloo.com  
beatraeber.com

*Jan Paul Evers & Anouk Kruithof*  
12.09.2020 – 16.10.2020  
Opening 11.09.

Press contact venue:

Noémie Stegmüller  
noemie@galerie-jovandelloo.com  
+49 8927374120

For this year's edition of VARIOUS OTHERS, JO VAN DE LOO is hosting Beat Raeber, Galerie (Zurich). Beat Raeber, Galerie explores new ways of working with artists, ranging from long-duration formats to exhibition projects in public spaces to innovative, contemporary concepts of how art can be presented and brought closer to the public.

In his artistic practice, Jan Paul Evers examines the ways in which images function—from their diverse origins to the ways in which they seduce observers. He utilizes both analogue and digital technologies in a complex and labor-intensive process in which careful editing, extraction, and crafting result in a unique object, an approach he likens to sculpture.

Anouk Kruithof's multilayered, interdisciplinary approach encompasses photography, sculpture, installation, artist-books, performance, and video. Her work is an investigation into the online representation of urgent social topics and over the past few years she has collected circulating images related to issues of privacy, government surveillance, pollution, and climate change. Kruithof subjects these to critical scrutiny by extracting the existing imagery from the digital sphere and translating it into her own idiosyncratic, three-dimensional visual idiom.

Jo van de Loo founded his gallery in the heart of Munich's Art Quarter in May 2011. The gallery program features emerging artists working in painting, photography, and installation.

12.09. 12 p.m. Bavarian Brotzeit *O'zapft is'!*

12.09. 6 – 10 p.m. Extended opening hours, both artists are in attendance

*Jan Paul Evers & Anouk Kruithof*

Jan Paul Evers (b. 1982 in Cologne) lives and works in Cologne

Anouk Kruithof (b. 1981 in Dordrecht, The Netherlands) lives and works in Brussels and Surinam

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Lothringer 13 Halle  
hosting  
K

*This house is not a home*  
25.06.2020 – 20.09.2020

Lothringer Straße 13  
81667 München

Press contact venue:

lothringer13.com  
khybrid.com

Lisa Britzger  
presse@lothringer13.com  
+49 179 5548663

*A chair is still a chair even when there is no one sitting there. But a chair is not a house and a house is not a home when there is no one there to hold you tight.*

– Dionne Warwick, *A House is Not a Home*

From June to September 2020, the international and transdisciplinary platform K has transformed the Lothringer 13 Halle into a domestic setting that is at once simulated and functional. Here, models and practices of collaborative living are being tested out from an artistic perspective, with more than 40 local and international artists and researchers translating their own approaches to collective life into experiential formats during three “activation” periods. The ever-transforming exhibition, with its custom-made furniture, is the site of ongoing lectures, performances and workshops, in which practical skills are shared and tried out together and different hosts invite guests and participants to dinner.

Curators: Isabel Bredenbröcker, Lisa Britzger, Luzi Gross, Sarah Lehnerer, Lennart Boyd Schürmann, Angela Stiegler, and Felix Leon Westner.

By means of settings related to living and dwelling, K2020 explores the potential for agency in collaboration with visitors. It also investigates tensions that arise from the encounter between a public institution and self-organized collective practice. This methodology is central to the approach of the artist initiative K, which has been meeting annually in different locations since 2013. K invites participants to translate current topics of their artistic and research practice into new and context-specific formats according to their individual interests.

K is organized by Isabel Bredenbröcker, Sarah Lehnerer, Lennart Boyd Schürmann, Angela Stiegler, and Felix Leon Westner.

11.09. 6 – 10 p.m. K2020 – Group Soup (Limited seating, please sign up at: [k2020@lothringer13.com](mailto:k2020@lothringer13.com))

08.10. 7 p.m. Opening Mindset #13

*This house is not a home*

Achinoam Alon, Nike Arnold, Jenifer Becker, Mathieu Bessey, Kamilla Bischof, Anaïs Bloch, Arbeitskollektiv Barabern und Strawanzen, Isabel Bredenbröcker, Cashmere Radio, Marios Chatziprokopiou, Ruth Angel Edwards, Jan Erbeling, Samuel Fischer-Glaser, Cooper Francis, Adam Gallagher, Feministisches Frauen\*gesundheitszentrum Stuttgart, Kylie Gilchrist, Kolja Gollub, Jackie Grassmann, Amelia Groom, Snorre Hansen, Emma Waltraud Howes, Stan Jordanov, Stephan Janitzky, Yorgia Karidi, Ylena Katkova, Johanna Klingler, Paula Kohlmann, Kollektiv Crèmbach x Lion Bischof, Charlotte Coosemans, Simone Ganserer, Zeno Legner, Sarah Lehnerer, Yulia Lokshina, !Mediengruppe Bitnik, Inka Meißner, Katharina Merten, Maria von Mier, Moritz Nebenführ, Tunay Önder, Aiko Okamoto, Jonas von Ostrowski, Bernhard Rappold, Thea Reifler, Amir Saifullin, Lennart Boyd Schürmann, Sophie Schmidt, Philipp Schwalb, Angela Stiegler, Sarah Johanna Theurer, Laura Welker, Felix Leon Westner, Vasilis Zarifopoulos, Laura Ziegler

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GALERIE CHRISTINE MAYER  
hosting  
CONTEMPORARY FINE ARTS, Berlin

*Kir Royal*  
12.09.2020 – 17.10.2020  
Opening 11.09.

Liebigstraße 39  
80538 München

[galeriechristinemayer.de](http://galeriechristinemayer.de)  
[cfa-berlin.de](http://cfa-berlin.de)

Press contact venue:

Lena Cornuel  
[info@galeriechristinemayer.de](mailto:info@galeriechristinemayer.de)  
+49 89 24243832

*Schwabing, champagne, the in-crowd, conformism, 1985, 2020, time loop...* On the occasion of VARIOUS OTHERS 2020, GALERIE CHRISTINE MAYER presents a joint exhibition by Thomas von Poschinger (b. 1981) and Henning Strassburger (b.1983) in cooperation with CONTEMPORARY FINE ARTS, Berlin.

Thomas von Poschinger exposes the mechanisms of our media-saturated present. Chats or the daily tabloids suggest privacy and absolute closeness, yet what remains of the actual social sphere is more questionable than ever. His non-representational paintings and fragmentary photographic works reveal the openly hidden gap between participation and isolation, distancing and ingratiation.

Fed by the disparate images of a crisis-like reality, Henning Strassburger (\*1983) focuses on the existential fear, hedonism, longings, and disillusionment of an entire generation in his paintings in which the boundaries between gesture, thing, and sign are blurred. In a calculatedly manipulative act, Strassburger creates a reflexive imagery in which illusion is more credible than any kind of authenticity.

Since 2001, GALERIE CHRISTINE MAYER has been representing the work of André Butzer, Antoine Catala, Dan Graham, Andy Hope 1930, Franka Kaßner, Hans-Jörg Mayer, Kristina Schmidt, Trevor Shimizu, and Heimo Zobernig, among others.

*Kir Royal*

Thomas von Poschinger (b.1981 in Munich) lives and works in Munich  
Henning Strassburger (b. 1983 in Meissen) lives and works in Berlin

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Galerie Nagel Draxler  
hosting  
Galerie Lars Friedrich, Berlin

*Stefan Müller & Min Yoon*  
12.09.2020 – 17.10.2020  
Opening 11.09.

Türkenstraße 43  
80799 München

nagel-draxler.de  
larsfriedrich.net

Press contact venue:

Clara Gehlen  
clara.gehlen@nagel-draxler.de  
+49 221 257 0591

In collaboration with Lars Friedrich, Galerie Nagel Draxler presents work by German painter Stefan Müller and South Korean artist Min Yoon.

Stefan Müller is an artist who, regardless of what is happening in the context of what Max Horkheimer once called the “culture industry,” follows his own timeline. This is not an attitude of sovereignty but rather a corresponding response to the difficult survival of the weak and unfinished within the vortex of medialization, which now encompasses virtually every area of our life. What appears to be the relative openness of our media society is, in fact, the subjection of everything to its calculation. How many clicks, how many users, how many followers? Now that improvisation has been made exploitable by YouTube and Instagram, improvised CVs outside the mainstream no longer count.

Müller meets hard facts with soft tones. He doesn't improvise for money but out of self-defense. He often appears to deal carelessly and destructively with his fabrics and materials, such as throwing his canvases on the studio floor in order to walk across them while working. Müller crosses out the days like a child waiting for Christmas rather than a delinquent in prison. The lightness of his new paintings is at the same time their strength, for it is a lightness directed against the exclusion of the abject. As a mid-career artist, his work plays a defining role in current artistic discourse which, in turn, is informing the work of a younger generation of artists including Min Yoon.

In his installations, sculptures, and pictures, Min Yoon explores processes of identity formation within art, its production, exhibition, and reception, preferring to use more balanced forms of reflection over conflicting ones.

With this cooperation, Nagel Draxler and Lars Friedrich not only focus on two exceptional artists but also on the fruitful combination of the artistic present and future.

*Stefan Müller & Min Yoon*

Stefan Müller (b. 1971 in Frankfurt a.M.) lives and works in Berlin

Min Yoon (b. 1986 in Cheon-An, South Korea) lives and works in Vienna

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Pinakothek der Moderne

Barerstraße 40  
80333 München

pinakothek.de

*Max Beckmann/Omer Fast. Abfahrt*

08.10.2020 – 10.01.2021

Opening 07.10. / 19.00

Press contact venue:

Tine Nehler

presse@pinakothek.de

+49 89 23805300

*Anish Kapoor – Rotunda 20/21* (16.09.2020 – 15.08.2021, Opening 16.09.)

Anish Kapoor is considered one of today's most influential contemporary artists. At the invitation of the Bayerische Staatsgemäldesammlungen the artist has created a site-specific sculpture for the Rotunda, the central hub of the Pinakothek der Moderne, that will be installed on 16 September 2020 to mark the opening of the Pinakothek der Moderne exactly 18 years ago. Kapoor's installation will transform viewers' experience of the space and form a focal point in the 'Kunstareal' museum complex in Munich for eleven months. Kapoor is world renowned for his often monumental and enigmatic works that traverse the boundaries between sculpture and architecture. His installation for the Rotunda continues his exploration of the symbiotic relationship between building and object. The immense PVC sculpture will fill the Rotunda, creating a vast monochrome void space that will challenge the viewer's physical and sensory perception of interior and exterior, material and immaterial; a work that is both object and what Kapoor has termed the 'non-object'.

Born in India in 1954 Anish Kapoor has lived and worked in London since the late 70s. Since exhibiting his seminal pigment works in the early 80s Kapoor has gone on to work in a diverse range of materials, from wax, PVC and silicone to fibreglass, steel and cement, to create unique and often breath-taking sculptural languages. He has exhibited extensively around the world creating architecturally scaled works that are both adventures in form and engineering. Such works include: *Descent into Limbo* (1992) for Documenta 9, Kassel, Germany; *Taratantara* (1999), for the Baltic, Gateshead, UK; *Marsyas* (2002), for the Turbine Hall, Tate Modern, London; *Dismemberment, Site I* (2003-2009) at The Farm, Kaipara Bay, New Zealand; *Cloud Gate* (2004) in Millennium Park, Chicago, USA; *Temenos* (2010) in Middlesbrough, UK; *Leviathan* (2011), for Monumenta 2011, Grand Palais, Paris; *Orbit* (2012) in the Queen Elizabeth Park, London; *Ark Nova* (2013) the world's first inflatable concert hall for Lucerne Festival, Japan and *Descension* (2014), most recently exhibited at Brooklyn Bridge Park, New York, USA in 2016. Kapoor represented Great Britain at the 44<sup>th</sup> Venice Biennale (1990) for which he was awarded the Premio Duemila; he won the British Turner Prize in 1991 and in 2013 received a knighthood for his services to the visual arts.

Curator: Oliver Kase

*Astrid Klein. That Perfect Love Drive Out Fear* (21.07.2020 – 17.01.2021)

This single-room presentation of the work of German artist Astrid Klein (b. 1951) celebrates the recent acquisition of two photographic works and three collages generously financed by the Michael and Eleonore Stoffel Foundation. It is the artist's first show in a major Munich museum since 1989. Astrid Klein is one of the most striking voices in German contemporary art. Her work interrogates political, historical, and, in particular, emotional aspects of our performance-driven Western society. The newly acquired pieces shed light on gender clichés that are widespread in film and advertising and also handed down from one generation to the next. The new accessions thus form a bridge to the other two works by Klein already in the museum's collection. This display of the newly expanded collection reflects the

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# VARIOUS OTHERS

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artist's examination of the mechanics of power and appropriation that operate on both individual and collective levels.

Curators: Corinna Thierolf in collaboration with Tatjana Schäfer

*Feelings. Art and Emotion* (08.11.2019 – 04.10.2020)

What does art provoke in us? To what extent does our view of art depend on our personal experiences and memories? What kinds of feelings emerge when we contemplate works of art, especially if we allow our gaze to be led by intuition alone? Featuring 100 paintings, objects, and films from around 40 international contemporary artists, the exhibition *Feelings. Art and Emotion* invites us to take an intuitive approach to art and stimulates an intense emotional engagement with it via direct dialogue with individual pieces. The works on view are characterized by enigmatic motifs and atmospheric visual spaces. Joy, excitement, anger, revulsion, and sadness are just some of the many emotional reactions that may ensue upon viewing them. The exhibition is meant to be encountered subjectively and all art historical references and explanatory wall texts have been deliberately omitted.

Curators: Nicola Graef, Bernhart Schwenk

*Max Beckmann/Omer Fast. Abfahrt* (08.10.2020 – 10.01.2021)

The starting point and center of the new film project *What Can You See* by Omer Fast (b. 1972 in Jerusalem) is a major graphic work by Max Beckmann (1884–1950) from 1917 that the collection was recently able to acquire. Max Beckmann never documented his temporary mental and physical decline as ruthlessly as in this self-portrait, which offers a retrospective description of his experiences during the First World War and their post-traumatic consequences. In this portrait, his subcutaneous emotional agitation is brought to the surface of his face with a hauntingly determined graphic shorthand. Omer Fast makes this emptiness and the drama—two criteria that are indispensable to his own work—the subject of a cinematic adaptation. Due to his cinematic capriccio, one can count on the fact that at the end of closed circuit viewers can no longer be sure which side of the drama they are on. The exhibition is the first in a trilogy taking place over the next few years that will facilitate a dialogue between contemporary artists and the Staatliche Graphische Sammlung's substantial holdings of Max Beckmann's works on paper. Beckmann's "world theater" is exemplary in contemporary artistic discourses and offers the audience the opportunity to experience Max Beckmann as an artist who still has much to say in the twenty-first century.

Curator: Michael Hering

16.09. 10 a.m. – 6 p.m. Opening *Anish Kapoor – Rotunda 20/21* (For more information: pinakothek-der-moderne.de)

17.09. 7 p.m. Opening *Im Blick: Boxenstop II.: Welcome* with Michael Hering, Director of the State Graphic Collection Munich, and the artists. Exhibition project in collaboration with the Academy of Fine Arts Munich. This year's edition focuses on lithography.

Opening Hours: Sep 17 - Oct 4, 10 a.m. – 6 p.m.

Pinakothek der Moderne

23.09.2020, 6 – 7.30 p.m.

*On Power & Weakness: A Think-Tank with Astrid Klein*

Gender specific role models have been handed down and passed on through visual cultures around the world. Astrid Klein's collages and photo works from the 1970s and 1980s take a confrontational approach to this topic and have fueled debates on feminism and self-determination for almost fifty years. As part of the exhibition *Astrid Klein. That Perfect Love Drive Out Fear*, and within the context of this year's VARIOUS OTHERS, the Moderne Sammlung is hosting a cross-generational think tank. Taking Astrid Klein's work as its starting point, clichés, typecasting, and subtle allusions to power will be

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examined with the goal of bringing together as many people from as many different generations as possible. This diverse group of voices will converse with the artist herself—a fitting dialogue, given that Klein's work repeatedly beg the question as to whose voice is speaking and whose is heard.

(Entrance is free, number of participants is limited. For more information and registration: [pinakothek.de/variousothers](http://pinakothek.de/variousothers))

Die Neue Sammlung | Pinakothek der Moderne  
24.09.2020, 6.30 p.m.

Public Talk with Asif Khan | *Connexions* Talk Series

Asif Khan is one of the most internationally sought-after architects of recent years. His studio was founded in London in 2007 and its portfolio includes public buildings as well as landscape and exhibition architecture. He is currently working on the redesign of the new Museum of London and the Center of Contemporary Culture in Almaty, Kazakhstan. In his talk, Khan will discuss in greater detail his design concept for the exhibition *A Different Perspective: African Ceramics from the Collection of Franz, Duke of Bavaria*.

(Entrance is free, number of participants is limited. For more information and registration: [pinakothek.de/variousothers](http://pinakothek.de/variousothers))

Pinakothek der Moderne | 10.10.2020, 3 p.m.

Opening *Denkraum Deutschland II* (Oct. 10 – 18)

Artistic inquiry of any kind holds a mirror up to society and is an examination of difference in coexistence. In this ongoing laboratory of ideas, artists, designers, and architects make visible the political dimensions of art, design, and architecture. This second edition of *Denkraum* focuses on the relationship between physical and digital reality and, following Joseph Beuys's model of participatory action space, situates the museum as a site of shared experience and open dialogue.

(Entrance is free, number of participants is limited. For more information and registration: [pinakothek.de/variousothers](http://pinakothek.de/variousothers))

07.10. 7 p.m. Opening *Max Beckmann/Omer Fast. Abfahrt* (Number of participants is limited. For more information: [pinakothek-der-moderne.de](http://pinakothek-der-moderne.de))

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Ruine München  
hosting  
FAM\_

*FAMilia stradale. Abolish the Police  
Fundraiser w/FAM\_*  
13.09.2020 / 2 – 8 p.m.

Mickeymouseplatz c/o Empfangshalle,  
Schwere-Reiter-Straße 2s  
80637 München

ruine-muenchen.de  
instagram.com/fam\_events\_

Press contact venue:

Maria VMier  
mail@ruine-muenchen.de  
+49 15775374374

FAM\_ is an anarchistic-feminist collective based in Berlin, London, and Essen. Their pop-up events—which oscillate between bar, party, and intimate living room or karaoke setting—create a safe space for entertainment and a room for togetherness. FAM\_events are for FLINTs & Allies to discover music and art, share drinks, play games, and meet new partners in crime (for fighting white heteropatriarchy and all that it breeds).

Since 2017, FAM\_ has also been active as a DJ label representing Camelt\_O, Sandy, Kimberly Clark, N7zza, Trynity, Villainesse, and Wendy\_af aka Daycare. FAM\_'s part-time DJs spin queer and *femme*-produced music and sometimes exorcise collective guilty pleasures and work on sweet attitudes and bad transitions.

At the invitation of Ruine München, FAM\_ has organized an afternoon label get-together entitled *FAMilia stradale. Abolish the Police Fundraiser w/FAM\_*, during which they are releasing their Ruine edition.

Ruine München is an independent, artist-run, not-for-profit exhibition series based in Munich that takes place at least four times a year in various venues. Instead of maintaining a permanent exhibition space, we offer one artist a budget for the production of a publication and a corresponding release event. We think of Ruine München as a platform for showcasing artistic positions that are not (or to a lesser extent) object-oriented. These include the production of texts as well as research-based and performative practices. Ruine München is currently run by Leo Heinik, Maria VMier, and Jan Erbeling.

13.09. 2 – 8 p.m. *FAMilia stradale. Abolish the Police Fundraiser w/FAM\_*: FAM\_Label Night and Ruine Edition Release by FAM\_

*FAMilia stradale. Abolish the Police Fundraiser w/FAM\_*  
tryniti, London  
Villainesse, Berlin  
N7zza, Essen

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Deborah Schamoni  
hosting  
Sandy Brown, Berlin

*Brenda Draney | Rosa Panaro, Alex Vivian*  
12.09.2020 – 17.10.2020  
Opening 11.09.

Mauerkircherstraße 186  
81925 München

deborahschamoni.com  
sandy-brown.com

Press contact venue:

Franziska Wildförster  
bureau@deborahschamoni.com  
+49 89 80043097

Deborah Schamoni presents new work by the Canadian painter Brenda Draney. This is the first solo exhibition of her work in Europe. In the upper gallery, Berlin gallery Sandy Brown showcases work by Naples-based Rosa Panaro and Australian Alex Vivian.

In her oil paintings, Draney (b. 1976) works from the space of storytelling and recollection, considering the authority imbued in memories and history. The artist explores how narratives are formed through individually and collectively experienced events. Formally stripped down, the interplay of her minimal canvas and isolated representational images leaves room for the absent and offers a point of access for viewers' projections. Draney's stories are rooted in her own experiences as a member of the Sawridge First Nation and her relationship to that community, a community marked by colonial violence, cultural uprooting, and economic struggle. Draney has presented her work in renowned institutions in Canada including Fogo Island Arts, Fogo Islands, Musée d'art contemporain de Montréal, Quebec, and the National Gallery of Canada, Ontario. Draney's work is also included in the current group exhibition *Tell me about yesterday tomorrow* at Munich's NS Dokumentationszentrum.

Since the fifties, Rosa Panaro (b. 1934) has worked with materials such as concrete, papier-mâché, and clay to experiment with the art object and its commodification—an approach that would later become significant for Pop Art and Nouveau Réalisme. In 1977, Panaro began a series of collaborative activities with feminist collectives.

Alex Vivian (b. 1981) is best-known for sculptures, assemblages and installations of domestic items such as food packaging and rubbish, meat slicers (castration devices), vacuums, and toasters. His objects are modified in a variety of ways: painted, scribbled, stacked, glued, bleached, wrapped, lathered with condiments and general goo, etc. Over the last five years, Vivian has increasingly channeled his energies into picture-making. Recent paintings depict a supermarket brand lubricant logo; another series describes a 'Cobalt blue pecking order, or conceptual gradient of social aids, in the form of Animal by-product: butter, margarine, table spread. Duck fat reigns supreme over Lard, as does dripping to plate grease.

11.09. 5 p.m. Artist Talk with Brenda Draney and Curator Nicolaus Schafhausen (Please rsvp to: bureau@deborahschamoni.com)

*Brenda Draney | Rosa Panaro, Alex Vivian*

Brenda Draney (b. 1976 in Edmonton, Canada) lives and works in Edmonton, Canada

Rosa Panaro (b. 1934 in Casal di Principe, Italy) lives and works in Naples

Alex Vivian (b. 1981 in Melbourne, Australia) lives and works in Melbourne

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Galerie Rüdiger Schöttle  
hosting  
KÖNIG GALERIE, Berlin

*Michael Sailstorfer*  
12.09.2020 – 12.10.2020  
Opening 11.09.

Amalienstraße 41  
80799 München

galerie-schoettle.de  
koeniggalerie.com

Press contact venue:

Anna Huber  
anna.huber@galerie-schoettle.de  
+49 89 333 686

In cooperation with KÖNIG Galerie, Berlin, Galerie Rüdiger Schöttle is exhibiting ceramic sculptures by Michael Sailstorfer on the roof top garden of its gallery space.

A continuation of his 2015 metal mask series, these amorphous ceramic masks are mottled with drips of glaze and marbling and characterized by reduced features such slits recalling mouths, surface manipulations indicating eyes and pointed protrusions suggestive of noses. Sailstorfer's sculptures play on earlier functions of masks such as exorcising spirits, protecting against demons, or worshipping ancestors and, seen within an art historical context, refer to Oceanic and African traditions of mask making. However, they also reflect a post-apocalyptic aesthetic in their resemblance to futuristic robots and embody a status quo concerned with future possibilities, history, and symbolism.

*The sculptures show the cardboard texture of the models from which they were cast. Areas where the cardboard was ripped open or glued together, the trails of the adhesive tape—each quality impresses itself on the result. In their final form, however, the sculptures have an effect on the recipients that cannot be explained by the production process.*

– Interview in *Fair* magazine, no. 14, 2016

*Michael Sailstorfer*

Michael Sailstorfer (b. 1979 in Velden/Vils, Germany) lives and works in Berlin

19.07 11 a.m. Artist Talk with Alicja Kwade and Johann König, KÖNIG GALERIE: In front of her sculpture *Bavaria* (2020), Corneliusbrücke / Erhardtstraße. The talk will be followed by a VARIOUS OTHERS Wiesn Anstich.

After the festive welcome of the *Bavaria* on the banks of the Isar, Alicja Kwade and Johann König talk about art in public space, from the commission to the realization and finally the integration into public life. What is the social relevance of art in public space? And what individual interest does the artist have in it? The tension between functionality and conceptual inherence, the accessibility of art works in public and the interaction with them will be discussed. Finally, the boundaries of projects in public space will be jointly reflected upon and a preview of future formats will be given.

Kwade's intervention is not an exact copy of the popular statue, but a slightly modified and humanized version. Deprived of all symbols of victory and power, like the lion, laurels and her sword - her body language and size do not tell the same story anymore. Her gestures are altered specifically and thus their symbolic meaning changes. Her formerly superhuman size, aimed at intimidating the viewer by symbolizing superiority, is altered, too: As as she is scaled down to man-size, without a socket, the *Bavaria* is demystified and equivalent to the visitors. They interact on eye-level. Like this, the sculpture evokes interactions with passing visitors and the stauess now leads a new "life" and "being". The formerly

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untouchable god-like statue becomes tangible. The link between the original and the humanized equivalent thus reveals two different possibilities which are completely opposed in meaning but still belong to each other. They coexist and illustrate the idea of parallel universes.

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SPERLING  
hosting  
Galerie Emanuel Layr, Vienna

Regerplatz 9  
81541 München

sperling-munich.com  
emanuellayr.com

*Lena Henke, Dominique Knowles, Megan  
Francis Sullivan*  
12.09.2020 – 17.10.2020  
Opening 11.09.

Press contact venue:

Jana Kreutzer  
mail@sperling-munich.com  
+48 89 54849747

On the occasion of VARIOUS OTHERS, Sperling and Galerie Emanuel Layr have jointly organized a group exhibition featuring the international artists Lena Henke, Dominique Knowles, and Megan Francis Sullivan.

Drawing on art historical narratives, materials, and techniques—which they twist and “queer”—each artist, in his or her own way, makes reference to a complex present that is very much infused by its past. Megan Francis Sullivan questions the specific meaning of works of art in their respective temporal and local contexts by producing copies and variations, thereby enabling ambiguous perspectives on them.

By contrast, Lena Henke repeatedly refers to the narrative canon of twentieth-century male artists, designers, and architects in her sculptures, a canon that includes Frank Gehry, Robert Moses, or Rudolf Belling. She connects their male concepts and work to stereotypical feminine themes, including pregnancy, horses, or psychosexual fantasies, to pose questions about what female subjectivity and artistic practice could look like today.

Dominique Knowles uses mainly natural, earthy colors for his large-format paintings. The traces of horses appear in them again and again, giving the impression of cave paintings. Knowles, who grew up with horses and is still a passionate equestrian, is very much interested in this primeval cultural practice and early art form that bore witness to the way in which animals and the natural world were revered by both men and women.

*Lena Henke, Dominique Knowles, Megan Francis Sullivan*

Lena Henke (b. 1982 in Warburg, Germany) lives and works in Berlin

Dominique Knowles (b. 1996 in Nassau, Bahamas) lives and works in Chicago, USA

Megan Francis Sullivan (b. 1975 in Connecticut, USA) lives and works in Berlin

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Walter Storms Galerie  
hosting  
Esther Schipper, Berlin

*Gabriel Kuri, Gerold Miller | Katja Strunz*  
12.09.2020 – 31.10.2020  
Opening 11.09.

Schellingstraße 48  
80799 München

storms-galerie.de  
estherschipper.com

Press contact venue:

Angela Rusteberg  
rusteberg@storms-galerie.de  
+ 49 89 27370162

Walter Storms Galerie is pleased to present the work of Gabriel Kuri in cooperation with Esther Schipper, Berlin.

Kuri's eloquent and compelling oeuvre encompasses sculpture, collage, and installation and is marked by the use of repurposed natural, industrial, and mass-produced elements including shells, insulation foam, or soda cans. A recurring theme in his work is "spent" time, energy, or currency and many pieces include traces of past human activities in the form of empty bottles, cigarette butts, or ticket stubs.

The Berlin artists Gerold Miller and Katja Strunz come together in their first joint project for the Walter Storms Gallery. Both represent outstanding positions in the fields of Geometric-Abstract and Minimalist-Conceptual art. For this exhibition, Gerold Miller's wall-related *Sets* and sculptures from the *Verstärker* (Amplifier) series enter into a concentrated and exciting dialogue with Katja Strunz's constructivist folds and sculptures.

12.9. 4 p.m. Berlin Coffee Time (Limited numbers of participants. Please register at: info@storms-galerie.de)

*Gabriel Kuri, Gerold Miller | Katja Strunz*

Gabriel Kuri (b. 1970 in Mexico City) lives and works in Brussels

Gerold Miller (b. 1961 in Altshausen) lives and works in Berlin and Pistoia

Katja Strunz (b. 1970 in Ottweiler) lives and works in Berlin

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Museum Villa Stuck

Prinzregentenstrasse 60  
81675 München

villastuck.de

*VARIOUS OTHERS Garden Party*

11.09. / 7 p.m.

Please sign up at: villastuck@muenchen.de

Press contact venue:

Birgit Harlander  
presse.villastuck@muenchen.de  
+49 8945555112

On the occasion of VARIOUS OTHERS 2020, the Museum Villa Stuck is pleased to present the three exhibitions *Beate Passow. Monkey Business*, *Margret Eicher. Lob der Malkunst*, and *Thierry Geoffroy / Colonel. The Awareness Muscle Training Center*. Beate Passow and Margret Eicher use tapestries in their projects to deal with politics, society, and pop culture, while *The Awareness Muscle Training Center* by Thierry Geoffroy provides visitors with an opportunity for reflection and discussion.

*Beate Passow. Monkey Business* (19.05.2020 – 13.09.2020)

In her series *Monkey Business*, Passow has created a mysterious fairy-tale world with a political dimension. Strange animals and mythical figures are the unusual protagonists who move through places like Brussels, Knossos, New York's Wall Street or the island of Lampedusa. These geographic locations stand for the political chasms of contemporary Europe whose prevailing systems, economic structures, and political movements Passow presents for debate in the exhibition.

*Margret Eicher. Lob der Malkunst* (19.05.2020 – 13.09.2020)

Through the rediscovery of myth as a form of social communication, Margret Eicher's *Lob Der Malkunst* casts Franz von Stuck's former living quarters in a completely new light. In her large-format tapestries, Eicher combines the style of Baroque tapestries with well-known and familiar media images lifted from our information society. This places her so-called media tapestries at the interface of art in the traditional material sense and the electronic white noise of the digital age.

*Thierry Geoffroy / Colonel. The Awareness Muscle Training Center* (01.09.2020 – 20.09.2020)

Copenhagen-based artist Thierry Geoffroy, who also works under the pseudonym Colonel, uses a variety of different formats to engage the audience, including videos, installations, *Critical Runs*, and the *Slow Dance Debate*. For the Museum Villa Stuck, Geoffroy has developed a training course which extends over three floors. Visitors using the fitness equipment are confronted with debates on current topics both individually and in dialogue with each other or the artist. Geoffroy is present in the exhibition for its entire duration and serves as a *stimulateur* to initiate reflection and discussion. A selection of forty *Critical Runs* will be presented on the upper floor and provide insight into the inexhaustible reservoir of critical questioning that the artist places at the center of his work.

Curator: Michael Buhrs

11.09. 7 p.m. Artist Tours with Beate Passow and Margret Eichler. The artists guide visitors through their exhibitions *Beate Passow. MONKEY BUSINESS* and *Margret Eicher. Lob der Malkunst* (Entrance is free, max. 8 participants. Please sign up at: villastuck@muenchen.de)

13.09. 12 p.m. Interactive Artist Tour *Zirkeltraining* with Thierry Geoffroy / Colonel. Artist Geoffroy leads visitors on an interactive tour of his exhibition *The Awareness Muscle Training Center*. (Max. 8 participants. Please sign up at: villastuck@muenchen.de)

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Art'Us Collectors' Collective  
At Breiterhof

*The Place I Once Called Home*  
11.09.2020 – 30.09.2020  
Opening 10.09. / 7 p.m.

Zweibrückenstraße 5-7  
80331 München

Press contact venue:

art-us-collective.com

Gudrun Ruetz  
us@art-us-collective.com  
+49 71172077602

How do we want to live together? Bringing together works of art from the collection of the German-based Art'Us Collectors' Collective and other individual artists, this exhibition draws on a range of artistic disciplines, all dealing with questions of social marginalization, protest, cohabitation, and *Heimat* (homeland). Viewers encounter the individual within the context of the city (and its structural suppression via urban, social, and architectonic devices) in pieces that address social exclusion as the result of economic profit, the socially unjust impact of urban planning, and the loss of inner-city culture.

Within this framework, various positions are showcased that cope with feelings of exclusion, of not being a part. We see revolt, resistance, and a questioning of authority, particularly in regard to the creation of social utopias and the consequences of urban planning. Ultimately, the thread that runs through the project as a whole is the question of equality and the multiple concerns that arise from a discussion of fair and equitable togetherness.

Art'Us Collectors' Collective is a non-profit organization focused on sharing art with the public by supporting artists and exhibitions.

Curator: Paul Hutchinson

### *The Place I Once Called Home*

Kader Attia (b. 1970 in Seine-Saint-Denis) lives and works in Berlin and Algiers  
Peggy Buth (b. 1971 in Berlin) lives and works in Berlin  
Harry Hachmeister (b. 1979 in Leipzig) lives and works in Berlin and Leipzig  
Paul Hutchinson (b. 1987 in Berlin) lives and works in Berlin  
Achim Riethmann (b. 1979 in London) lives and works in Berlin  
Jörg Sasse (b. 1962 in Bad Salzufflen)

Kindly supported by Knust Kunz Gallery Editions.

12.09. 2 p.m. Book Launch with Public Conversation and Reading in the exhibition space Paul Hutchinson *Stadt für Alle* (City for All)

The central protagonists in his most recent project, titled *Stadt für Alle* (City for All), are countless cranes, excavators, and construction signs. They are the tools that power the remaking of any city's urban fabric – here Berlin mostly sets the example. Building pits constitute the foundation for farewells and new beginnings. Advertising banners for luxury developments vie against protest placards hanging limply on the façades of older buildings. A pictorial atlas that prompts reflections on the transformation of the city by giving form to advancing gentrification and the loss of inner-city street culture. Edited by Russi Klenner, published by DISTANZ.

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Karl & Faber  
Amiraplatz 3  
80333 München  
Karlundfaber.de

*Paul Valentin: Air into Solid*  
13.09.2020 – 25.09.2020  
Opening 12.09. / 11 a.m. – 5 p.m.

Press contact venue:

Dr. Anne-Cécile Foulon  
presse@karlunfaber.de  
+49 89 24228717

As part of the art initiative VARIOUS OTHERS, Karl & Faber is pleased to present a solo exhibition of the work of Paul Valentin, recipient of the 2019 *Karl & Faber Art Prize*. This is third time that Karl & Faber has awarded this prize, for which the jury selected Valentin's video *Nichts* (Nothing).

The exhibition opens on Saturday, September 12, 2020, at 11 a.m. (with the artist in attendance) and remains open for public viewing, free of charge, until September 25.

When Paul Valentin received the 2019 *Art Prize of the Munich Academy of Fine Arts Foundation* sponsored by Karl & Faber, he not only had the prize money to look forward to but also a solo exhibition in the auction house's rooms in the heart of Munich. In his prize-winning video *Nichts* (Nothing), Valentin proposed the theory that the idea of "nothing" helps us to repress the fact that the world does not exist. In his new video project, he provides insight into this thought-provoking notion, referencing ideas by French speed theorist Paul Virilio. Additional works in various media also accompany this new film. Visitors to the exhibition are invited to settle into the passenger seat and embark on a nocturnal journey whose goal is none other than to answer the age-old question of what the world actually is. An artist book accompanies the exhibition and was also made possible by the *Karl & Faber Art Prize*.

Paul Valentin was born in Munich in 1990, where he also currently lives and works. From 2012 to 2019, he studied sculpture and time-based media at the Munich Academy of Fine Arts in the class of Prof. Stephan Huber and Prof. Alexandra Bircken. He completed his master's degree in 2019, the same year he received the *Karl & Faber Art Prize* and the *Academy Association Prize*. In 2020, he was selected by the LfA Bank to represent the month of December in their annual Art Calendar.

Karl & Faber is committed to young contemporary art not only with its Art Prize but as a funder and partner of the VARIOUS OTHERS initiative since its founding.

Curators: Paul Valentin & Dr. Anne-Cécile Foulon

12.09. 11 a.m. – 5 p.m. Extended Opening *Paul Valentin: Air into Solid*: Keynote at 11 a.m.. (For possible restrictions, please consult the website: karlunfaber.com)

18.09. *Why the World does not Exist*: Artist Talk with Paul Valentin and contemporary philosopher Prof. Dr. Markus Gabriel. Moderated by Dr. Anne-Cécile Foulon. In German. (Restricted attendance. For more information: karlunfaber.com)

*Paul Valentin: Air into Solid*  
Paul Valentin (b. 1990 in Munich) lives and works in Munich

SEP 9 – OCT 11  
2020

OPENING WEEK  
SEP 9 – 13

VARIOUS  
OTHERS

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TASCHEN Pop-Up Store  
at Aqua Monaco

Breisacher Straße 3  
81667 München

taschen.com

*Helmut Newton Baby SUMO*  
Book Presentation & Apéro  
11.09.2020 / 5 – 7 p.m.

Press contact venue:

Dr. Christine Waiblinger  
c.waiblinger@taschen.com

TASCHEN's Publishing & Production Director Frank Goerhardt presents the new edition and provides insights into the history and development process of the SUMO/Collector's Edition, followed by an exclusive sneak peek of the Helmut Newton's SUMO documentary.

The *Helmut Newton SUMO*, originally published by TASCHEN in 1999, was overwhelming in every respect: a 464-page homage to the 20th century's most influential and controversial photographer, a book that broke records and blew dimensions. TASCHEN is now celebrating Helmut Newton's (1920-2004) 100th birthday with a spectacular new edition: like the original this edition is also limited to 10.000 copies, includes more than 400 stunning photographs, reproduced and printed to the latest standards, a booklet documenting the making of, and a bookstand designed by Philippe Starck – altogether this new edition is slightly smaller in size, but no less glamorous than the original.

TASCHEN presents a wide selection of exclusive Collector's & Art Editions and books during Various Others.

Opening Hours Pop-Up Store:  
09.09. – 10.09. / 11 a.m. – 6 p.m.  
11.09. – 13.09. / 11 a.m. – 7 p.m.

11.09. *Helmut Newton Baby SUMO* Book Presentation & Apéro: TASCHEN's Publishing & Production Director Frank Goerhardt presents the new edition, followed by an exclusive sneak peek of the Helmut Newton's SUMO documentary.

Apéro 5 – 7 p.m.  
Presentation and Screening: 5:30 p.m.  
Please sign up at: [store-berlin@taschen.com](mailto:store-berlin@taschen.com)