

A Journal for Contemporary Art
Issue No. 6.0

HOUSE OF DGF
GUEST EDITED BY DOMINIQUE GONZALEZ-FOERSTER

CATALOGUE



PUBLISHED BY CORK STREET GALLERIES
AN INITIATIVE FROM THE POLLEN ESTATE

In the late 80s, Dominique Gonzalez-Foerster first featured the '@' symbol in her art, presaging its looming presence on our everyday lives.

In 2023, without this symbol, we would not be able to communicate with each other in two of our most instinctive and connected ways: email and Instagram.

As an artist who moved through Relational Aesthetics – the 90s term defined by French curator Nicolas Bourriaud where the artist is a facilitator – it is magic that Dominique should be an early adopter of a symbol that draws together all of us. A bridge between XX and XXI centuries.

Having perpetuated a compelling way across the past five decades, Gonzalez-Foerster has arrived at a point where she can be thought of as a movement, an ism.

We are thrilled to invite Dominique as Guest Editor of this edition of CATALOGUE, in which she has chosen to introduce her house of dgf – students and alumni of her class at Kunstakademie Düsseldorf – in print for the first time.

This magazine is commissioned as part of a triple strand of works from the artist, alongside a series of banners exhibited over Cork Street, and a concert by Exotourisme, her sonic collaboration with Julien Perez.

CATALOGUE

Guest Editor: Dominique Gonzalez-Foerster
Editor-in-Chief: Dean Mayo Davies
Executive Editor: Gillian McVey
Assistant Editor: Claude Adjil
Art Director: Tom Hingston
Design: Hingston Studio

Editorial Board: Simon Turnbull
at Industrie Futura, Andrew Hale
editorial@corkstreetgalleries.com

With special thanks to: Hans Ulrich Obrist, Esther Schipper, Corvi-Mora, Claude Adjil, Julien Perez, Kunstakademie Düsseldorf, Ellen Gallagher, John Morgan, Koenraad Deobbeleer, Matthias Theis, Nan Shen, Poppy Cory Wright, Rita McBride, Tomma Abts, Trisha Donnelly, Yeşim Akdeniz, Snowy Hanbury, Júraté Gačionytė, Kata Szentendrei, and all the artists, their studios and current house of dgf students.

house of dgf Instagram: @houseofdgf
www.kunstakademie-duesseldorf.de

Printed on 100% post-consumer recycled paper



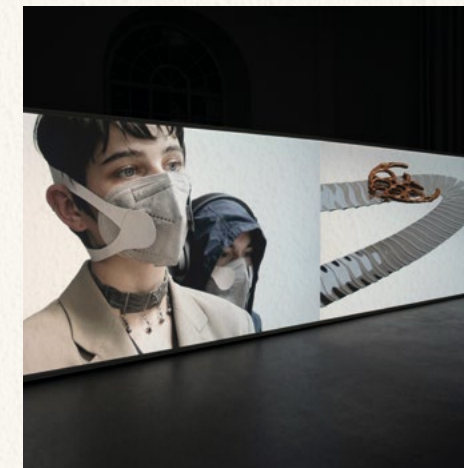
08-21



38-45



22-37



46-54

04-05 **An Introduction by Philipp Lange**

06-23 **Transformative Power: Dominique Gonzalez-Foerster in Conversation with Hans Ulrich Obrist**

24-41 **14 Artists: A @houseofdgf Group Exhibition in Print**

42-49 **Festival: Musicians, Bands, DJ Collectives, and Multimedia Artists**

50-58 **The Page as Collaboration: Fellow Classes of Kunstakademie Düsseldorf**

SERPENTINE

This issue emerged in genesis from Alienarium 5, Dominique Gonzalez-Foerster's 2022 exhibition at Serpentine curated by Claude Adjil and Hans Ulrich Obrist. It can be thought of as a sequential companion.

HOUSE OF DGF
IS SERVING YOU

AN INTRODUCTION BY PHILIPP LANGE,
CURATOR-IN-RESIDENCE,
CITÉ INTERNATIONALE DES ARTS
AND GOETHE-INSTITUT
CURATORIAL RESEARCH FELLOW.

The legendary ballroom culture of New York is made of magnificent and relentlessly expressive houses. Dominique Gonzalez-Foerster has her own, albeit removed – thus far – from the art of voguing.

While similarly a community, house of dgf, as it is stylised, is a place of learning and exchange. An idea more than a location, to concretely define it, you'd have to outline everything that it is not.

When asked what characterises the house of Dominique Gonzalez-Foerster, one keyword above all comes to mind: freedom. The possibility to try things out and to develop oneself is the corner-stone of the class that Dominique Gonzalez-Foerster has been leading at the Düsseldorf Art Academy since 2017. In contrast to the patriarchal and hierarchical structures that make up the heritage of this traditional academy, the pluralistic approach prevails in the house of dgf. Strict rules are suspended and different ways of working come together.

This is evident in the works of all those who are part of the house. At this point, it is deliberate not to speak of students or graduates who, with the completion of their studies, have to tick off a chapter of their lives and from then on be released. The doors have always been open, and people are welcome to come and go. In this way,

the community remains an organically growing construct that is difficult to grasp completely. The house of dgf, also on its Instagram channel @houseofdgf, is a place of gathering, exchange, and friction. Not only after graduation, but also during it, the motto could be: 'Those who go their own way are going in the right direction.'

Accordingly, what the house members do and achieve is wide-ranging. They often move conspicuously into the realm of performance art, as evidenced not least by several music bands that have emerged from the class. Likewise, artistic expression is often found in painting, sculpture, installation and video art. A wide variety of media not only appear side by side, but intertwine to blur the boundaries, challenge the idea of media specificity and open up a space for the experimental. All the qualities that the language of art offers are allowed to be lived out.

I could guess from some conversations with house members what a joy it is to be in there since its organic inauguration that took place during an annual student's exhibition, the so-called Rundgang in 2018. As in any family-like group, the individual characters are highly diverse, and here, cultural differences also meet. Through the means of social interaction and openness

to the world, an understanding of each other's position is achieved without forcing an artistic harmony of all. This seems to be a great merit: for it is only through this atmosphere that it is possible to try out what would not be dared under other standards.

Even though Düsseldorf is the hub, the house can by no means be reduced to this (or any other) location. Only rarely does it take place in the historicist rooms of the German art school. Dominique Gonzalez-Foerster herself does not work in the classical studio. Rather, the practice is anchored situationally, wherever it is needed – be it in the theatre or cinema, during a walk or over a glass of wine.

It was during the latter, on a rainy evening in a Parisian café, that the idea of contributing a text spontaneously arose. For myself, who is not part of the house of dgf, the doors seem just as open as for other artists that have been invited to fill a page.

This magazine does not convey informational approaches about what the house of dgf has to serve in detail. Rather, it is representative of the free expressions that are lived out there. The open doors may be felt between the pages. The fluttering, the wild, the rebellious, the sentimental present themselves in full pride, as if they were devoid of any pathos.

**'The doors have always been open,
and people are welcome to come and go.
In this way, the community remains
an organically growing construct that is difficult
to grasp completely... the house of dgf
is a place of gathering, exchange, and friction.'**

PHILIPP LANGE



T R A I N S

FORMATIVE

DOMINIQUE GONZALEZ-FOERSTER ON SCHOOLS & HOUSE OF DGF

START

FORMATIVE

TRAIN

THE ARTIST IN CONVERSATION WITH HANS ULRICH OBRIST

FORMATIVE

POWER



Hans Ulrich Obrist: I remember you told me a long time ago about the school in Grenoble, and also your dialogue with Vilmouth. Your teaching goes back a long way.

Dominique Gonzalez-Foerster: We had a very special experience in Grenoble in the early 80s. Because Grenoble is a special city, but also because the mayor wanted to close the art school: we had to occupy the school to make it ours. Only then did we get the extra years, and new professors who turned out to be Jean-Luc Vilmouth and Ange Leccia. We slept one month in the school and I think from that, the whole idea of a school also changed. This is what I felt. We had an extraordinary librarian in Grenoble called Jean-Pierre Nouet. And like in an Enrique Vila-Matas novel, I had already met him once at La Villeneuve, when I was 10 or 11 years-old. He realised I needed access to more books, so he allowed me to go in the adult area to be able to get some. The same happened in the bibliothèque at the Beaux-Arts de Grenoble, which became our studio,

our exhibition space: the most important space in the school.

Jean-Pierre started to buy editions, artworks for the school... When the librarian becomes the most important person, it's also a sign of something. A few years later in '89, together with Esther Schipper, we went to Moscow, our suitcases full of editions and small artworks to build an exhibition at the Tretyakov Gallery with Andrei Erofeev who was working there. This was a continuation of how an art school could be redefined by occupying it; by its library, but also by being connected with a new school, the École du MAGASIN. It's not that I have a fascination for schools or teaching: I just like situations that have a transformative power. I like the fact that by being together in a space and changing its functions, you can do something.

← Previous page:
 dgf, *untitled*, Beaux-Arts de Grenoble, 1985
 dgf, Beaux-Arts de Grenoble, 1986.
 Unknown photographer



- ← Previous page:
dgf, *selfportrait*, 1986
- 1-2 Düsseldorf Kunstakademie
student document, 1986
- 3 dgf, *untitled*, Kunstakademie
Düsseldorf, 1986



1



2

Matrikel-Nr 5109 Studienbeginn Sommer/Winter-Semester 19 86

Dies/der Studierenden _____

Familienname Trennholzer-Frederick

Vorname Dominique

Geburtsdag 30.06.1965

Geburtsort Straßburg

Kreis _____

Staatsangehörigkeit französisch

Wohnort 4000 Düsseldorf

Straße Holbeinstr. 14

Ende des Studiums _____ Sommer/Winter-Semester 19 _____



3

- 1 dgf, *untitled*, 1985, Beaux-Arts de Grenoble
- 2 dgf, *untitled*, 1986, Beaux-Arts de Grenoble
- 3 dgf, *untitled*, 1987, Beaux-Arts de Grenoble



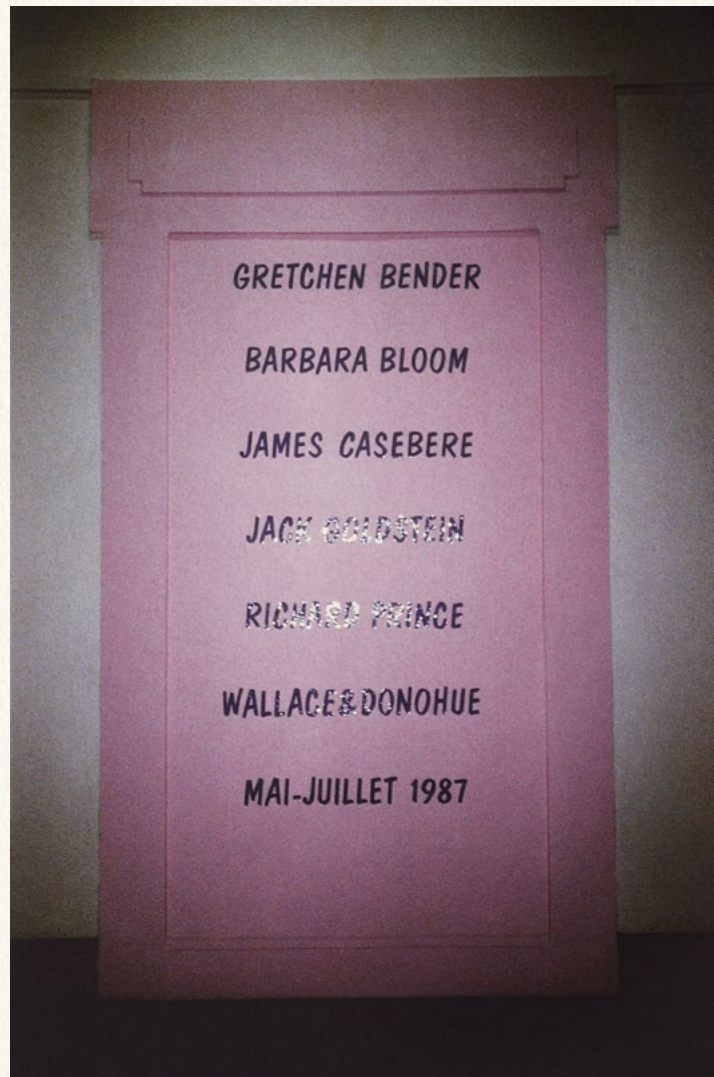
1

**‘We slept one month in the school
and I think from that, the whole idea of a school
also changed. This is what I felt.’**

DOMINIQUE GONZALEZ-FOERSTER



2



3

HUO: Today, at the Kunstakademie in Düsseldorf, you’ve invented this extraordinary seminar, creating a free space where practices which don’t fit into a box can flourish. Because academies are still often very divided into these different disciplinary boundaries. But obviously you had other teaching experiences before.

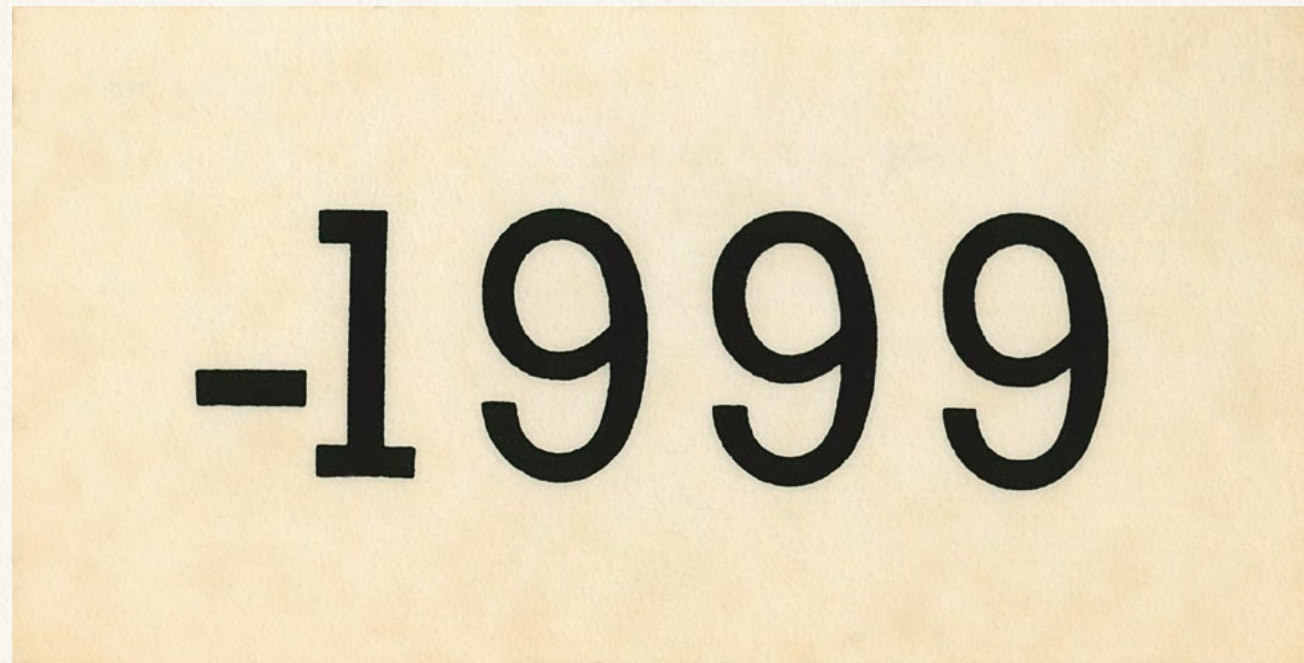
DGF: Yes, I had many different teaching experiences. I was lucky to start very early at des Beaux-Arts de Bordeaux with

Guadalupe Echevarria. I was just 28 when I arrived, and some students thought I was in their class, which was very funny. Many great things came out of this time, and some wonderful artists you might know like Maroussia Rebecq and Olivier Bardin.

What I’m mostly trying to develop is awareness, but also to push the fact that there are many more possible languages. When I started in Düsseldorf, I made a rule that, except for the first conversation, I wanted everything to be done in a

group. I find it essential that it’s not about psychology. As I often tell the students, all the group is their landscape. I’m just part of it, and they might be more impressed by what is happening very close to them, what comes from one of them, more than what I can say. So therefore I built a very collective space that is completely relying on that. I don’t practice any side. It’s all about the time we and they spend together.

- 1 dgf, 1999, 1987, sticker
- 2 dgf, *untitled*, business card, 1986
- 3 dgf, *untitled*, 1987, business card
- 4 dgf, *untitled*, 1987, business card
- 5 dgf, *untitled*, 1988, business card
- 6 dgf, *untitled*, 1987, business card
- 7 dgf, *chico mendes*, 1989, business card



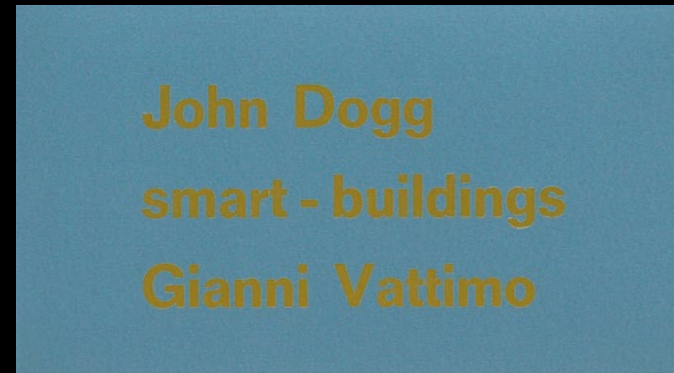
1



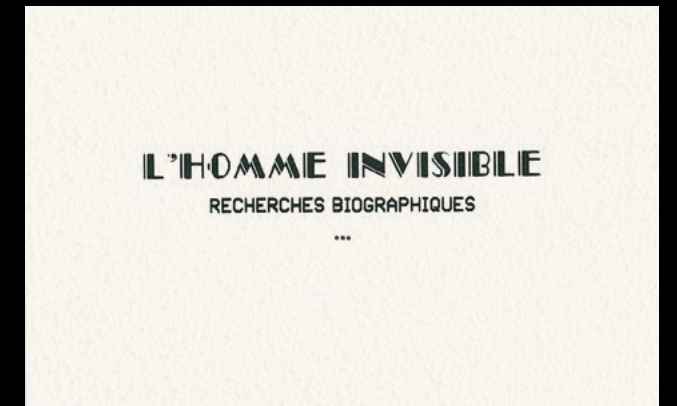
2



3



4



5



6



7

HUO: So there isn't this idea of one-to-one studio visits which sometimes academies do?

DGF: It's completely forbidden. [Laughs]

HUO: There are so many incredibly talented, wonderful artists who grew out of your class over the years. I always thought it would make an amazing publication or group show, and now for the first time, thanks to this magazine, we will gather them. Let's talk about the different protagonists, starting with Luki [von der Gracht].

DGF: Luki, I think was a bit traumatised by her previous time in the academy. House of dgf provided a space to reveal an amazing ensemble of works. I think the trans way is inspiring for all of us to go beyond definitions, and also to generate an awareness of how you always are your own experiment, in almost every sign, every drawing... In Luki's practice, I also love the music aspect. That is just incredible. I love the drawings. I love that there are many possible languages but also that they are connected in such a subtle way.

HUO: Nicholas Grafia's practice is also between performance and painting, with so much energy.

DGF: Yes, and Nick can go from fantastic paintings to amazing performances. I mean he's probably one of the most informed persons I've met, and also very delicate. The first time I met him was together with Catherina [Cramer] when they were collaborating. This is also one reason I immediately wanted them in the group: because they were working together, and

Nick has, I think, a perfect talent for collaborations, which is something I'm immediately attracted to. When I see that someone can be so fertile with someone else, you know, this fascinates me. This was also the case with Hedda [Schattanik] because Hedda was working with Roman [Szczesny].

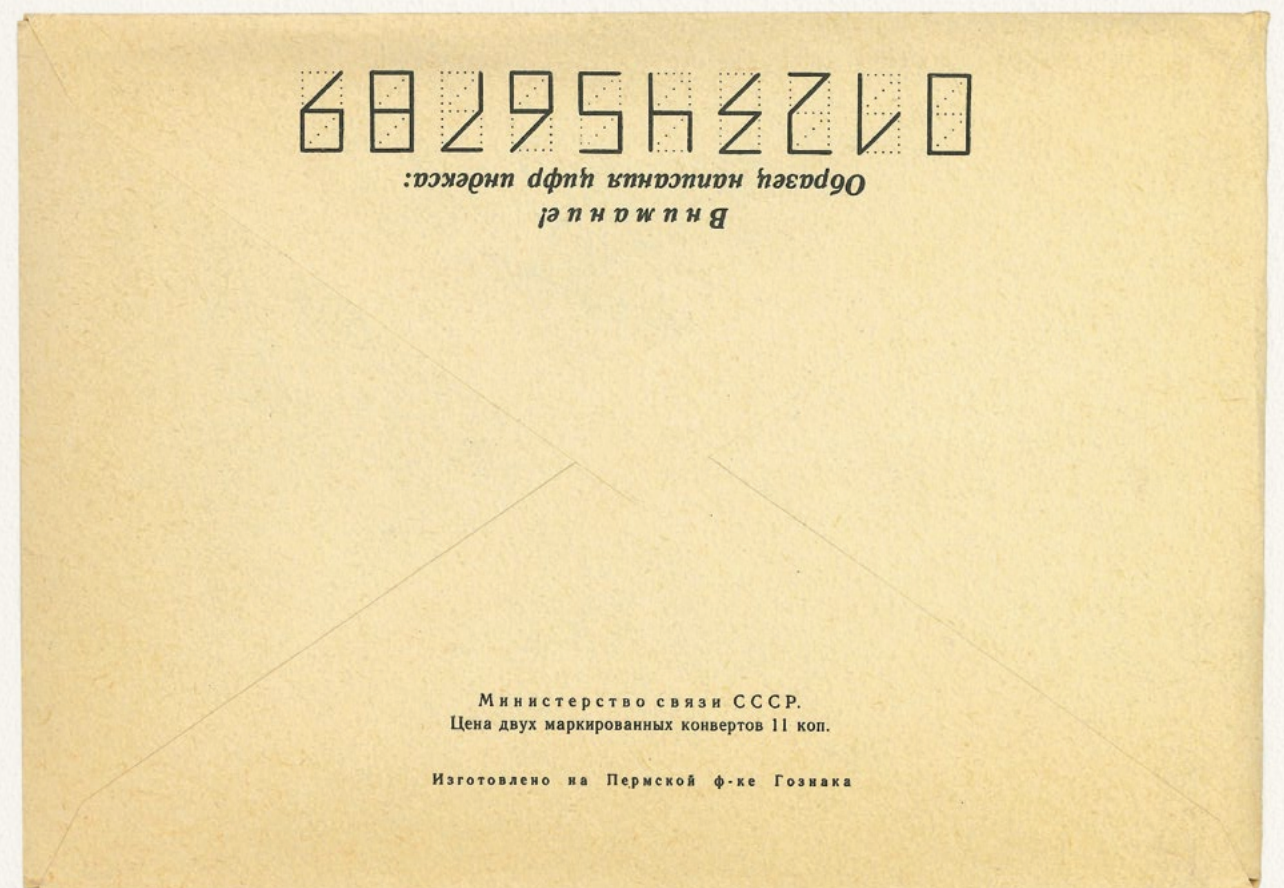
The very first year, Nick and Catherina and Hedda and Roman were like two duos in almost a symmetrical way. This was very beautiful and you could really feel how the fact they were working together had expanded their verbal capacities... They were often more analytical than those who

worked by themselves. One thing that collaborations generate and develop are also verbal and performative capacities, so Nick's performances and Nick's travels and Nick as a character; Nick and Catherina together, that was just a dream. The way they laugh together, the kind of duo they were forming and the vocabulary. The things they developed were for me so stimulating.

HUO: Then there is Mira Mann. It's fascinating because I also made a studio visit to the Mataré-Haus—

DGF: Oh yes. Mira is a whole world

HUO: It's a world. I think for people outside Germany it's not so known that Ewald Mataré was the teacher of Joseph Beuys. He was a sculptor who made a lot of animal sculptures and was also a big influence [on Beuys]. The house of Ewald Mataré is a very beautiful house-museum, generously now given to young artists in residence, often of the academy. Nick has a studio there but also Mira. When I was last in Düsseldorf, we were in the garden and then—

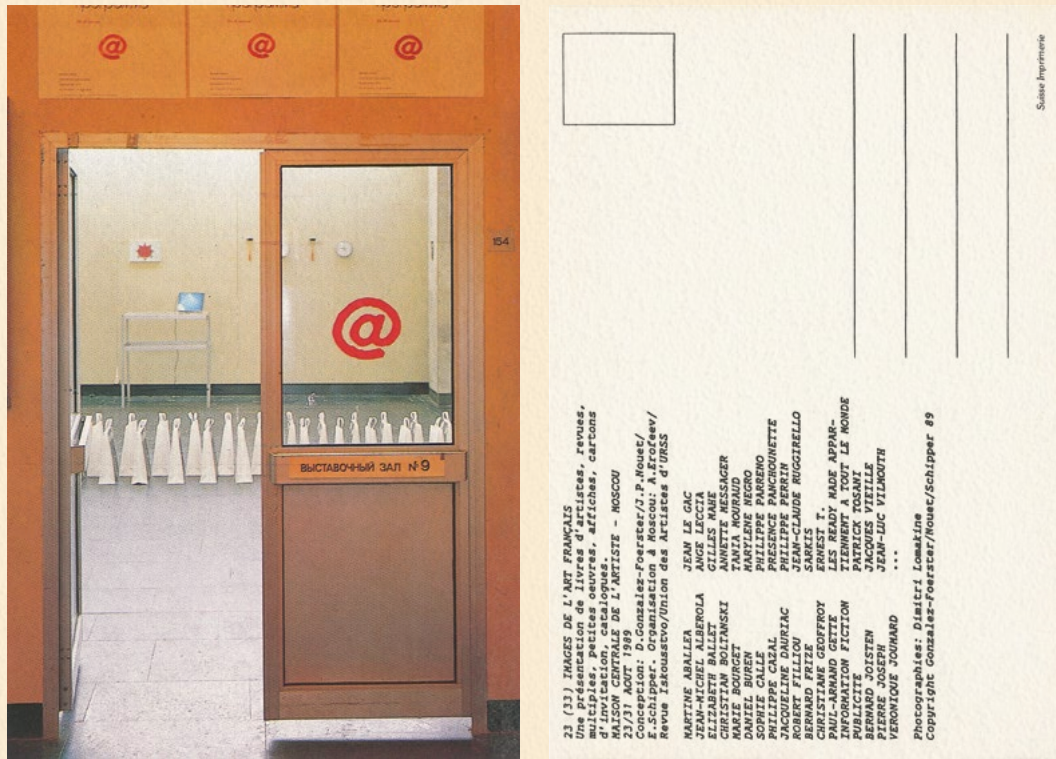


1 Small publication for Moscow exhibition, front, 1989
2 Small publication for Moscow exhibition, back, 1989

- 1 dgf. @, 1989, postcard, front
- 2 dgf. @, 1989, postcard, front and back



1



2

23 (13) IMAGES DE L'ART FRANÇAIS
 d'invitation, catalogues,
 21500, 1989
 Conception: D. Gonzalez-Foerster/J.P. Houe/
 E. Schipper. Organisation à Moscou: A. Troféev/
 Revue ISOCOSMO/Union des Artistes d'URSS

MARTINE ABALLEA
 JEAN-PIERRE ALBEROLA
 CHRISTIAN BOLTANSKI
 MARIE BOURGET
 SOPHIE CALLE
 PHILIPPE CAZAL
 JACQUELINE DAURJAC
 BERNARD FRIZE
 CHRISTIANE GROFFROY
 BERNARD JOISTEN
 PUBLICITE
 VERONIQUE JOUARD

JEAN LE GAC
 CECILE LEVOLA
 GUILLE
 ANNETTE MESSAGER
 TANTA NOURAUD
 PHILIPPE PARENTO
 PRESSE PANCROUETTE
 PHILIPPE PEREIRA
 PHILIPPE PIERRE
 SARKIS
 ERNEST T.
 PATRICK TOSANI
 JACQUES VIELLE
 JIM-LUC VILGOUTH

Photographies: D. Houe/J. Foucault
 Copyright: Gonzalez-Foerster/Houe/Schipper 89

Suisse romande

DGF: I guess Mira showed you her beautiful work where she turns into an animal.

HUO: Exactly.

DGF: From the first time I met her, I felt something very close and an immense capacity to go through a pluriverse. We don't want the multiverse but we want the pluriverse. She can go through all these different worlds and build them in a fantastic way. I would say Mira, Fynn [Ribbeck], and Fabian [Friese] all develop complexity in different ways. Worlds-in-worlds fascinate me. This is something I was imagining when I was a student: the possibility of works that would have all these dimensions, different agencies, and different mediums. But it's from their time.

HUO: Then there is also Catherina [Cramer].

DGF: Catherina has this relation with all these non-human forms that Fabian also has. The fact that they correspond with trees, animals, all sorts of beings, whether they're half-

artificial, half-natural. They're very much the Haraway kids and with a full understanding of the capacity to generate and make all these relations present and visible. Catherina is also very funny. Sometimes Fynn is also very funny in his way. The drama part is great but the comedy part is also amazing. We laugh a lot. I also need to add that we won't mention everyone today but I'm fascinated by all of them and grateful for their practice and involvement in house of dgf even if we don't mention all the names and projects.

HUO: Alice Herz-Sommer told me only people who laugh are really getting old, because laughing is so important. It's interesting you talk about the connection between the human and the non-human in the work of these artists. And we talk on the day when Bruno Latour died – I don't know if you heard the tragic news?

DGF: Of course, yes. I always give bibliographies, books to read, and from the very beginning Latour was part

of their reading list. I think he brought many things. This attention to the non-human has been essential.

HUO: Hedda Schattarik collaborates with her classmate, Roman Szczesny. I saw an exhibition in Düsseldorf at the Kunstverein. They're doing these extraordinary films.

DGF: Now the whole AI images thing is hitting us: DALL-E and all that. Hedda really anticipated this and she's posting these incredible images. I think Hedda is years forward and her capacity to generate [images] is incredible. Hedda, and Fynn. They're visionary.

HUO: I totally agree. Rainer Maria Rilke wrote this lovely little book of advice to a young poet. But what would DGF's advice be to a young artist in 2023?

DGF: OMG. [Laughs] Maybe not to go to an art school.

'I don't want to show one way, because I believe there are so many ways.'

DOMINIQUE GONZALEZ-FOERSTER

‘It’s not that I have a fascination for schools or teaching: I just like situations that have a transformative power. I like the fact that by being together in a space and changing its functions, you can do something.’

DOMINIQUE GONZALEZ-FOERSTER

HUO: Yes. Maybe to study science or music or literature or architecture.

DGF: You know me, I don’t want to show one way, because I believe there are so many ways. I would say read a lot. Treasure books. Get immersed in books.

HUO: The last thing I wanted to mention in terms of what’s happening in Düsseldorf, is the trans-generational dialogue. Grace Lee Boggs talks about this idea that the world needs trans-generational dialogues, and

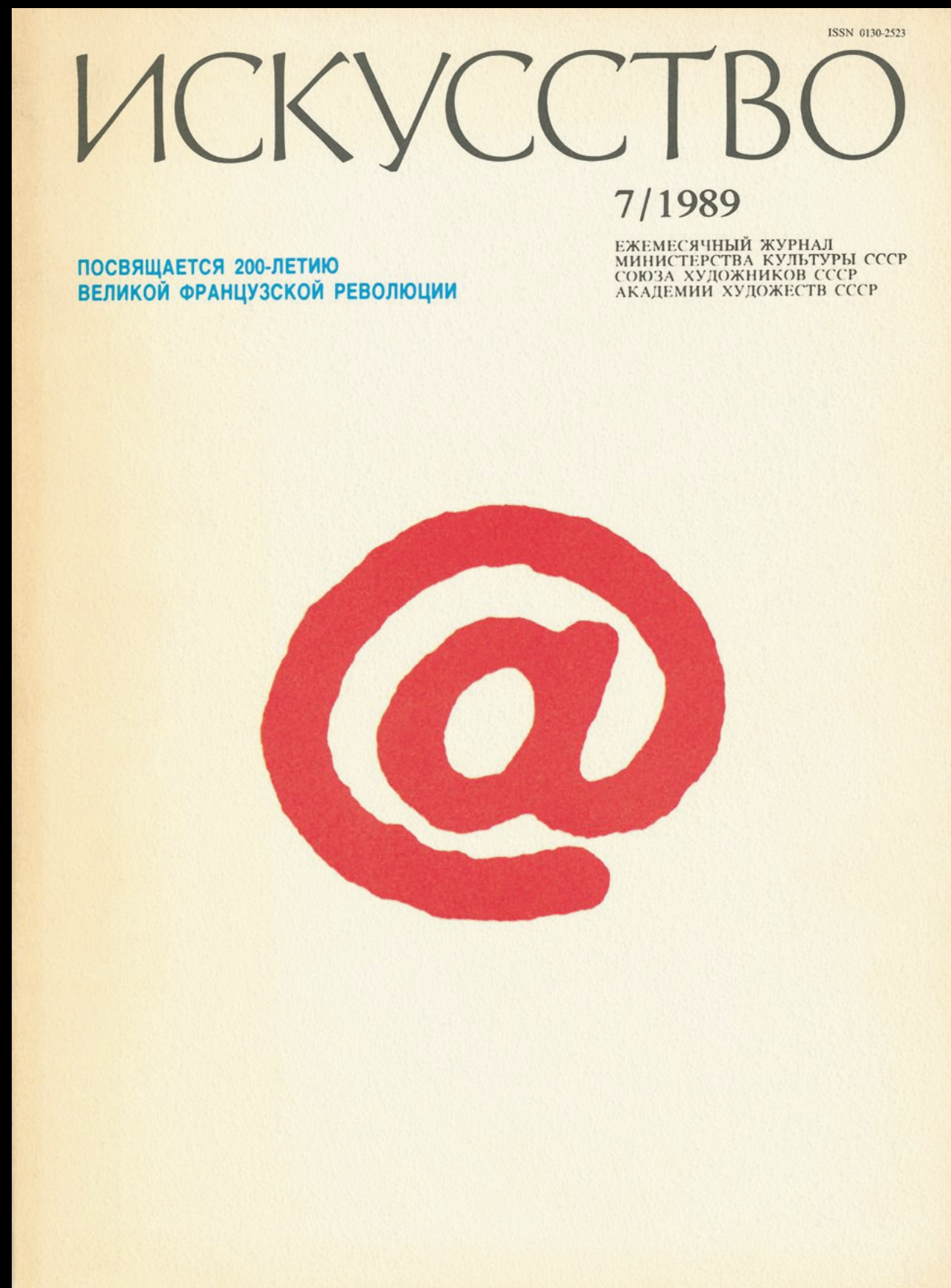
in your Düsseldorf class, you go from Ewald Mataré to Philip K Dick to—

DGF: You’re right. When we think of the groups that are on the panoramas in [Serpentine exhibition] Alienarium 5 or the one I’m working on now for Berlin [Panoramism and the Abstract Sector, at Esther Schipper], it’s all about that. How you are surrounded with spirits, ghosts and younger people and older beings and really making that visible and possible, that we are an assembly of human, non-human spirits.

To feel that and make it a fabric that we can move on.

HUO: It’s a very Latourian thought. So again let’s remember Bruno Latour on this sad day. Bruno told me the last time I saw him, ‘How do we convince those who want to go back to the old land of identity and protection to shift the earth instead?’

DGF: It’s for Bruno. This conversation is for Bruno.





‘I wanted everything to be done in a group. I find it essential that it’s not about psychology. As I often tell the students, all the group is their landscape.’

DOMINIQUE GONZALEZ-FOERSTER

1 house of dgf, *Beta Facts* x *Secret Garden* installation view. Naiyun Yang, Fabian Friese, 2022. Photo: Fabian Friese

2 house of dgf, excursion Museum Insel Hombroich, 2020. Photo: Keta Gavasheli

3 Naiyun Yang & Qijia You, *Endless Present*, 2021. Performers: Dingliu Yang, Eunbi Oh, Karisma Ekeh, Liora Epstein, Liuxizi Yang, Pan Ren, Qijia You, Samuel Ferstl, Sunyou Jeong, Sojeong Lee, Yijie Gong. Photograph by Keta Gavasheli.

4 *Rundgang 2018* installation view. From left to right: Fabian Friese, Hedda Schattanik, Jieun Lim, Nicholas Grafia, Katharina Keller. Photo: Catherina Cramer

5 house of dgf, excursion Maria Laach, Germany. Photo: Keta Gavasheli

**A @HOUSEOFDGF
GROUP EXHIBITION IN PRINT**

Having passed through the Dominique Gonzalez-Foerster class at
Düsseldorf Art Academy, these artists could be thought of as alumni.
But the house of dgf doesn't affix to the finite.

**FYNN RIBBECK
KLARA VIRNICH
HEDDA SCHATTANIK & ROMAN SZCZESNY
CRISTIANA COTT NEGOESCU
NICHOLAS GRAFIA
LUKI VON DER GRACHT
LEX RÜTTEN & JANA KERIMA STOLZER
CATHERINA CRAMER & GIULIETTA OCKENFUSS
FABIAN FRIESE
JIEUN LIM
LUKAS PANEK
MIRA MANN
MORITZ KRAUTH
NAIYUN YANG**



FYNN RIBBECK



Fynn Ribbeck, *The Assembly, 50 years from this day*, 2022.
Courtesy of the artist.

KLARA VIRNICH



Femininity, blood and flora, but also destruction, desire and despair, are some of the motifs from which Klara Virnich draws a profound beauty. Her oeuvre ranges from painting, to sculptural works, to performances and video works, which feed each other in a constant dialogue and can be perceived and thought of both individually and intermedially intertwined. On the basis of culturally established topoi, she creates dreamlike subconsciously working worlds that force themselves into our reality and turn into fairytale-like morbid horror scenarios using subtle pictorial means.

This is particularly evident in her performative works. The recurring allusions to iconic but also stereotypical images of women are transformed into a personal story in which their connotations are reversed. A female perspective is purloined from of the male gaze and, conversely, imposed on the male body in the same way. This is especially evident in Virnich's painterly works, thus, the supposed fragility of the fleshly body and of one's own psyche is also exposed as resilience. Performatively, she makes use of a hammer to strike canvas works which she has previously covered with a thick

layer of polyester resin. What remains are cracks that run through the glassy material like blossoms. Traces of violence form into an aesthetic device and leave a disturbing cognitive dissonance in the viewer, which results from her material fetish, an exuberant eroticism, but also violence and the interplay between closeness and distance, intimacy and voyeurism are attached to her works. From these complex structures, the overall picture of a *condition féminine* of the present age can be read.

Banu Alpsü

Klara Virnich, *Venus*, 2021, digital print, 115cm x 200cm.
Courtesy of the artist.

tomorrow never knows

latest summer ever
break fast to me news

sour coffee punched the nose
mushroom cloud neck
and pain all est
granny smith changed her genes
yesterday some years ago
i lost me child

god switched off the herald
Ye' needed silence

today's color is porco-crust



HEDDA SCHATTANIK & ROMAN SZCZESNY

CRISTIANA COTT NEGOESCU



Over the span of a week, five hours a day, three performers were living in the representation of substandard living conditions. The whole set up of the installation that was hosting the performers was constructed from scratch.

From cage homes in Asia to container homes for migrant workers coming from the East to the West to work, less than human living conditions are present as part of our society, even if they are isolated from it. They appear and disappear without any trace. Lack of money and language limitations amongst other reasons, restrict integration and encourage ignorance towards a closed community.

The room in which this installation was presented, was the back room of a 19th century villa, spilt in apartments on each of the 3 levels. The villa was emptied out, in order for it to be refurbished and resold

as a one-family house. In the meantime the "Empty-spaces I | What are we living for?" project, initiated by Mara Sporn took place.

The visitors had two possibilities to view the installation.

The first was through four one-way windows, placed uncomfortably into a wall, build to split the room in two parts.

The performers were not able to see who was looking at them, as they were carrying on with daily activities. Four cage homes were built in the room. In the middle of the room an improvised kitchen was constructed. Each performer occupied a cage home.

The panopticon aspect here was to actively bring the visitors in the circumstance of the age of surveillance capitalism. The visitors can make the decision to go through, into the second part of the room, thus finding themselves in the middle of the installation and very close

to the performers and their circumstance in their intimate space. Around half of the visitors decided to not go to the second part of the room.

When they did go in, they were ignored by the performers, even if they were greeting them. The performers would only communicate with each other in a minimal way, thus representing the normal case of communicating when forced to live together with many people in one place that offers no intimacy and no private space.

← Opposite:
Hedda Schattanik & Roman Szczesny, *Tomorrow Never Knows*, 2022, from the series 'Today's Color', digital photography, CGI, drawing, and diffusion augmented image fragments. Courtesy of the artist.

↑ Above:
Cristiana Cott Negoescu, *195 cubic centimetres*, 2020, durative performative installation with performers Salmo Albatol, Isabelle Finou, and Eunbi Oh. Courtesy of the artist.

NICHOLAS GRAFIA

Nicholas Grafia (b. 1990, Angeles City, Philippines) renders public scenarios and site-specific situations, in which figures such as vampires, zombies, witches and healers are used as narrative and visual vehicles, in order to relate characteristics and stigmas attached to them to modern societies and their hostile ways of politically and socially alienating certain parts of their respective demographics. In the mediums of painting, moving image, sound and collaborative performance projects, frequently made with Amsterdam based Polish artist Mikołaj Sobczak, their work pushes against the homogeneity often associated with folk horror tales and acknowledges the diversity of a migratory, contemporary world as the work re-appropriates folk tales within a global and queer perspective. Grafia completed their MFA at the Kunstakademie Düsseldorf in 2019 and is currently based between Düsseldorf and Paris, where they recently participated in the Art Explora residency program. The artist is represented by Peres Projects (Berlin / Seoul / Milan), Silverlens (Manila / New York) and Andersen's Contemporary (Copenhagen).

- 1 Nicholas Grafia & Mikołaj Sobczak, Situation Report: DDR (Democratic Drag Republic), 2021, Video-Performance Series, HD-Video, duration: 5:12min. Commissioned by Steirischer Herbst, Graz (AT). Courtesy of the artists.
- 2 Nicholas Grafia & Mikołaj Sobczak, Weak Links of a Strong Chain, 2020, Video-Performance Series, duration variable. Commissioned by Kunstverein für die Rheinlande und Westfalen Düsseldorf (DE). Courtesy of the artists.
- 3 Nicholas Grafia & Mikołaj Sobczak, Parasite Eve, 2019, performance, duration: 30:00min. Commissioned by Museum Ludwig, Cologne (DE). Courtesy of the artists and © Museum Ludwig, Cologne 2019, photo: Mareike Tocha.
- 4 Nicholas Grafia & Mikołaj Sobczak, It's 10PM. Do You Know Where Your Children Are?, 2021, Sound Piece, duration: 17:44min. Commissioned by KW Institute for Contemporary Art, Berlin (DE). Originally performed at and commissioned by Dortmunder Kunstverein (DE) in 2019. Courtesy of the artists.
- 5 Nicholas Grafia & Mikołaj Sobczak, The Accursed Ones, 2018, duration: 30:00min, performance. Commissioned by Museum of Modern Art Warsaw (PL). Courtesy of the artists and Capitain Petzel (Berlin/New York).
- 6 Nicholas Grafia & Mikołaj Sobczak, Situation Report: The Transcendental Machine (The We In Me), 2021, Video-Performance Series, HD-Video, duration: 8:41min. Commissioned by Steirischer Herbst, Graz (AT). Courtesy of the artists.
- 7 Nicholas Grafia, I Saw the Devil, 2019, performance, duration: 35:00min. Commissioned by Kunsthal Aarhus (DK). Courtesy of the artist.

- 8 Nicholas Grafia & Mikołaj Sobczak, Weak Links of a Strong Chain, 2020, Video-Performance Series, duration variable. Commissioned by Kunstverein für die Rheinlande und Westfalen Düsseldorf (DE). Courtesy of the artists.
- 9 Nicholas Grafia & Mikołaj Sobczak, The Lip Sync Sculpture, 2017, performance, duration: 20min. Commissioned by Kunsthalle Düsseldorf (DE). Courtesy of the artists. Photo: Katja Illner.
- 10 Nicholas Grafia & Mikołaj Sobczak, Peasants, 2021, performance, duration: 40:00min. Commissioned by Haus der Kulturen der Welt, Berlin (DE). Courtesy of the artists.
- 11 Nicholas Grafia & Mikołaj Sobczak, Situation Report: EUROSILLS (THE SKILLS OF THE FUTURE), 2021, Video-Performance Series, HD-Video, 14:02min. Commissioned by Steirischer Herbst, Graz (AT). Courtesy of the artists.
- 12 Catherina Cramer & Nicholas Grafia, Sociobath, 2017, Performance, duration: 60:00min, im Goldenen, Düsseldorf (DE). Courtesy of the artists.
- 13 Nicholas Grafia & Mikołaj Sobczak, Rooms, 2021, performance, duration: 40:00min, re-enacted at MUDAM Luxembourg (LU). Originally Commissioned for the VII Moscow International Biennale for Young Art (2020) and Zielona Góra Biennale (2020), Lubuski Theater, Zielona Góra (PL). Courtesy of the artists.



1



2



3



4



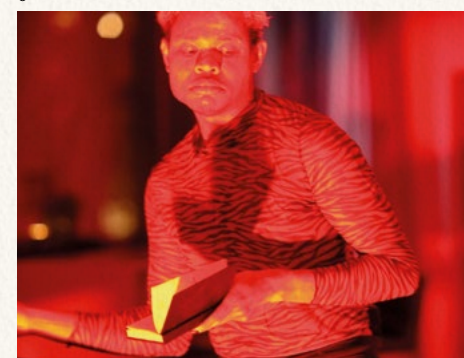
5



6



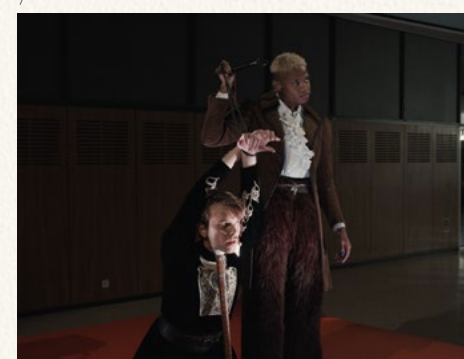
8



7



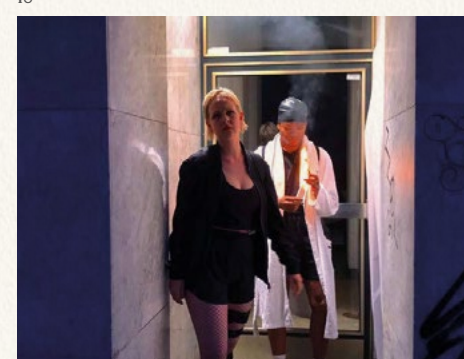
9



10



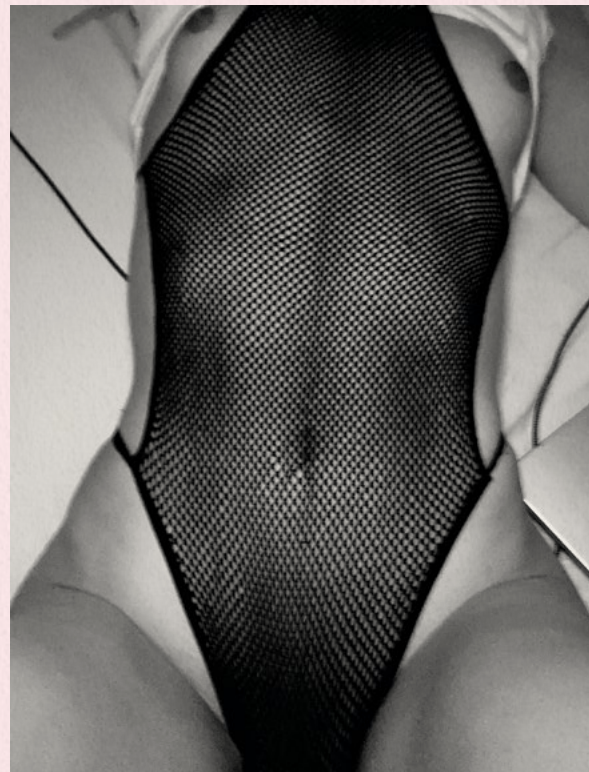
11



12



13



LUKI VON DER GRACHT

Worship

I want to have the perfect hair
I'm up in chaos everywhere
I stand up straight
Get a tattoo
I'm nobody
I'm black-and-blue

This hangover it fits me well
I've travelled all the way from hell
To find me in the park alive
To find a rhyme I will survive

I am blind
And I am home
It's in my heart
It's in my bone

I am blind
Yes I am home
It's in my heart
It's in my bone

I used to think that I don't mind
What people think what people find
To be correct, did not prepare
I'm stuck up in the make-up chair

I take a walk there is a tree
I see my opportunity
Invent a song
Create a rhyme
I worship music in my life

I am blind
And I am home
It's in my heart
It's in my bone

I am blind
Yes I am home
It's in my heart
It's in my bone

Next to me a big grey stone
It's in my hair
It's in my bone
I'm on my way
I have survived
I worship music in my life

I am blind
And I am home
It's in my heart
It's in my bone

I am blind
Yes I am home
It's in my heart
It's in my bone

LEX RÜTTEN & JANA KERIMA STOLZER

technological gardens
their growth driven by the heat of the
batteries
and power consumption
light to energy
your sweat on your cover
your breath in the finest grid
of metal caught as a little
bit of humidity
your growth
more energy for large blossoms.
once in pools
the primeval mud of the earth
cracks of rock and stone
microscopic
from now on warm and humid surfaces and
cracks
aluminium brushed surfaces
metallic shine
in the joints
we sit
invisible

new habitat
created on anorganic surface
dead material transformed into fertile soil
we need the warmth
the humidity
you need the energy
our metabolism is your battery
we wander with you.
as far as your feet carry us,
to learn to walk ourselves.



← Opposite:
Luki von der Gracht, *Worship*, 2022.
Courtesy of the artist.
→ This page:
Lex Rütten & Jana Kerima Stolzer, 2022.
Courtesy of the artist.

JIEUN LIM



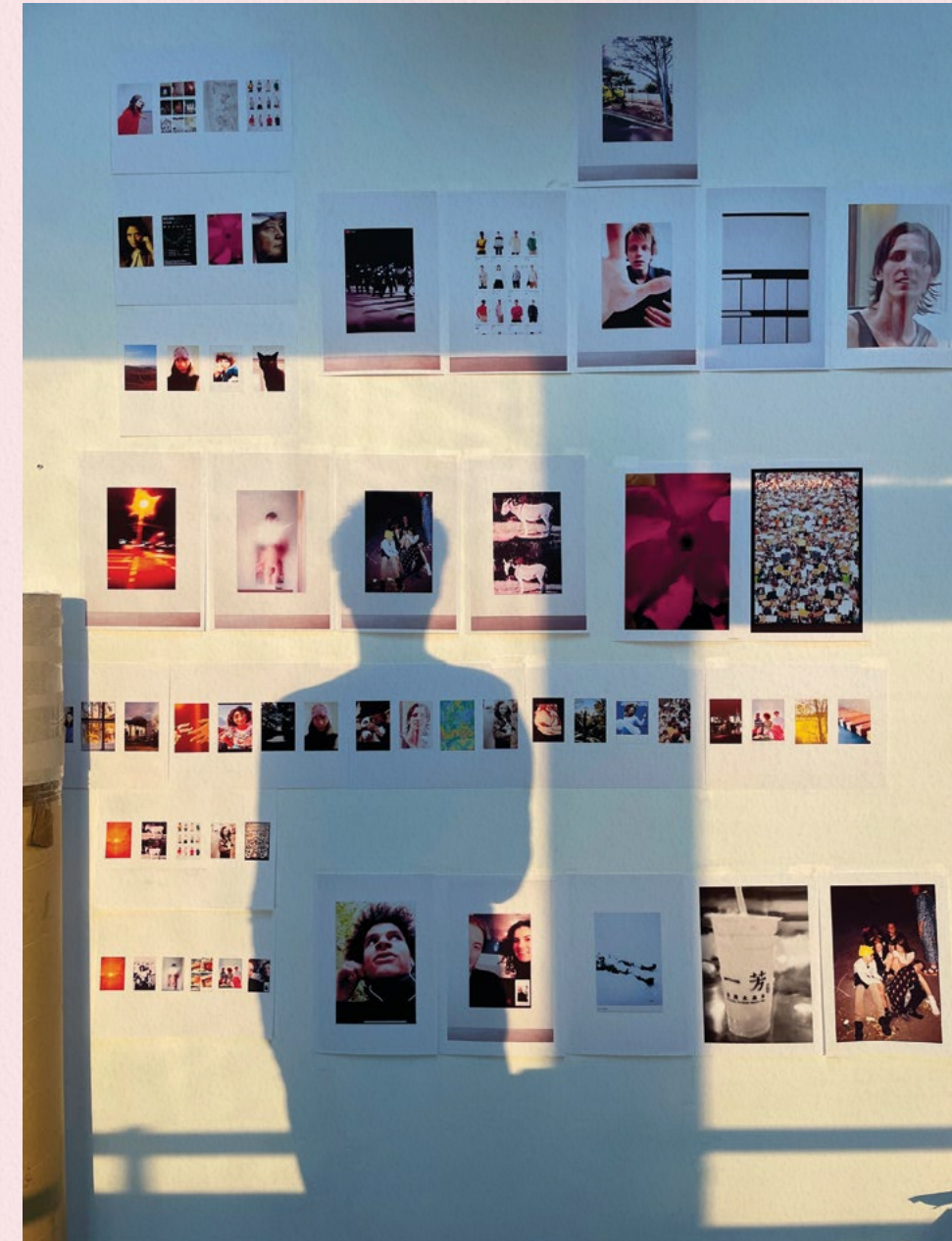
Jieun Lim, *untitled (plum)*, 2022. Courtesy of the artist.

LUKAS PANEK

My friends Dara and Yann got a child together, their name is Anaïs Oona. It's their first week. This morning I was thinking about the time when I lived in Athens. Dean wrote me an email, what a nice name: Dean. Anyhow, I'm in Paris right now to meet up with old friends and also Paul. I met Mara, we talked about vacuum cleaners. We don't really like Dyson.

There are all these exhibitions with those famous artists. Olga just sent me this image. It shows a small mouse. She is really fun to talk to, you should meet her! She had her birthday last weekend, it was a wild night. Today is day 241 of the invasion of Ukraine. Today is Friday, I have nothing planned for this evening. Karl has an event at Le Bar. I might go and Theater too.

I shared a video, 692 people watched it. Leonie saw it, Adam loved it. And you? Tomorrow is the last day of TV Bar. Everyone is sad about it. How many people looked at this pretty mirrored wall... My train is at 7am, coach 18, seat 94. I would love to visit Tokyo, any ideas?



Lukas Panek, *New York, Friday, October 21st*, 2022.

MIRA MANN

Mira Mann, *Shim Cheong*, 2022. Courtesy of the artist.



MORITZ KRAUTH



“Cister Titania, where are you? I need you! I miss you! I love you!”

I love to find cracks, beauty, connections and roots in my own personal nuclear family structure and then create a “memory prosthesis” to counter phantom pain and fill in autobiographical gaps.

Through the means of visual montage, creating photos using Photoshop as well as manipulating moving image material, I create an autofictional web.

I contextualise and enrich my artistic results with the use of literary references, such as Eastern-German author Brigitte Reimann, famous for writing novels such as *Franziska Linkerhand*, as well as Swiss author and journalist Christian Kracht, known for his travel vignettes and postmodernist fiction.

My research is usually translated into a script and storyboard that provide a framework for various social experiments that I conduct in collaboration with my parents, brother and extended family. In front of the camera, we slip into seemingly naturally given family roles and at the same time are recognisable as individual characters within a narrowly defined, social construct.

I am creating a balance between staged sequences and everyday life recordings.

We shift between acted out script elements and spontaneous reactions, as well as outtakes. The aim here is to question existing canons defining images of the family as well as to locate suppressed German identities.

I take the middle class of traditional families from Hamburg as a starting point and intertwine that with social realities of other European regions.

Through a combination of video, performative elements, photography and text, a third image is created within the viewer's perception, as they enter the installation.

I am interested in the potentials that the overlap of said medias and genres can provide for the narration of a diverse set of artistic materials and results.

The viewer joins as a sort of extended family member, immersing oneself in a combination of “core family cringe”, personal accounts, confessional modes, narrative cliff-hangers and elliptical dialogues.

“TITANIA, Titania, TITANIA!”



In memory of golden days in Porto, the urban invasion of flat artifact and distorted tourist bubbles.

NAIYUN YANG

← Opposite:
Moritz Krauth, screenshots from *Docking*, 2022,
video performance, 12:05min. Courtesy of the artist.
<https://youtu.be/gfYtOEb6pcM>

↑ Above:
Naiyun Yang, *Subinstanced Landscape*, 2022.
Courtesy of the artist.

MUSICIANS, BANDS, DJ COLLECTIVES
AND MULTIMEDIA ARTISTS

F E S

T

CATCHING THE LIGHTNING
ACROSS THE
SPECTRUM OF SOUND

I

V A L

Words and noise. Amplified. A feeling rising and enveloping the room.
Each artist distinct in their own way of expression.
But, for an evening, the atmosphere of everyone together.



Asking for Sex, a performance by Exotourisme, a sonic collaboration between Dominique Gonzalez-Foerster and Julien Perez.

B_IN BAD WEATHER



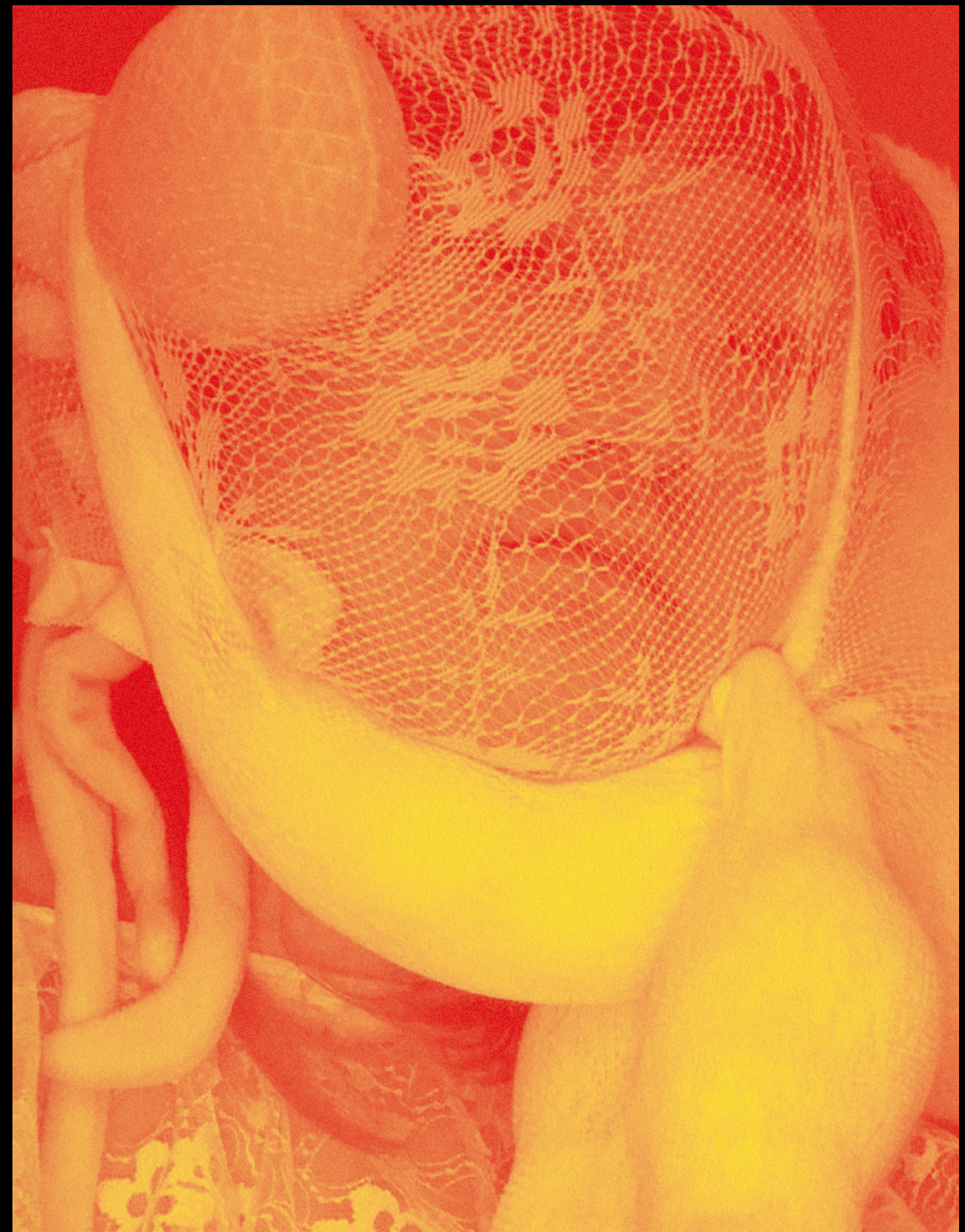
Haha Wang (Vocals)
Nan Shen (Guitar)
Haiqing Wang (Bass)
Leo Chao (Drums)

Current location: Düsseldorf, Germany
Since around 14 February 2022

binbadweather.bandcamp.com
[instagram.com/b_inbadweather](https://www.instagram.com/b_inbadweather)

B_in bad weather is a collective character, born in China, roaming in Düsseldorf. SHE is mumbling, yelling cause HER throat is full of emotion, fear and love. HER limbs can grow multiple prosthesis to touch the shadow of memory, sex and power. SHE dreams while being suffocated, digests all the dirt and then spits out pearls. After every battle in bad weather, breathing in the corner, looking and waiting for new cells

to generate the next version of HER giant body. Performances include: Kunst – Begriff erweitern!, Goethe-Institut Mailand; I sneezed on the beat and the beat got sicker, NKR – Neuer Kunstraum, Düsseldorf; Support for the Klitten with Fem pop, Zakk, Düsseldorf; Until you reveal, we continue the game, Billard Cafe, Berlin; Limerencore, OKTOGON, Wuppertal.



RANDOM DUDES



Roland Sonnabend (Vocals, Guitar, Keys)
Paul Galas (Bass)
Niklas vom Bauer (Guitar)
Lukas Moore (Drums)
Timo Pieper (Guitar) – former member
Max Klobusch (Drums) – former member

Current location: Düsseldorf, Germany
Since January 2018

randomdudes.bandcamp.com
[instagram.com/randomdudesband](https://www.instagram.com/randomdudesband)

Photo by Ardelle Schneider. Courtesy of Random Dudes.

Random Dudes is the recording project and band of Roland Sonnabend, who is studying at the Academy of Arts in Düsseldorf with Dominique Gonzalez-Foerster and John Morgan. The band was brought to life in order to play their first gig at the renowned Salon Des Amateurs in early 2018. Random Dudes has continued to produce music independently ever since, not too fond of rules and fuelled by a wide range of influences and styles. So far, they have released one EP in 2019 and have two albums out this year, while the third is currently being mixed. Sonnabend is currently supported by Paul Galas on bass, Niklas vom Bauer on guitar and Lukas Moore on drums.

LVIIV



Current location: Düsseldorf, Germany
Since 2019

soundcloud.com/lviiv
lviiv.bandcamp.com
[instagram.com/mischa_ovtchinnikov](https://www.instagram.com/mischa_ovtchinnikov)

Video still from Pharaoh.
Courtesy of Lviiv / Mischa Ovtchinnikov.

Lviiv was created as a music project by visual and audio artist Mischa Ovtchinnikov at the end of 2019. In the first year of lockdown, Lviiv turned into a home recording and online video project. Since then, several songs and videos have been created in collaboration with friends of the artist. Among other things, these works are about

the inner-conflict between leaving your country of birth and living in a new country. The project currently exists as part of the Datscha365 DJ collective in the Düsseldorf club scene. Pharaoh was Lviiv's first music video, and was created in collaboration with Simon Liersam.

KETA GAVASHELI



Current location: Germany
Since 2017

soundcloud.com/keta-gavasheli
instagram.com/catgavasheli

One Minute Monster, 2022

Keta Gavasheli is a multimedia artist from Georgia and is now based in Germany, and since 2018 has been studying at the art academy in Düsseldorf. She is interested in creating a hybrid world, immersed in both reality and fiction. During her first years of

studying she experimented with performance and video, and gradually moved into more tangible objects which performed themselves accompanied by music. She is against closed borders and emphasises the metamorphosing states of bodies.

SHE-DOG



Daisy Heroine
alias Lisa Heldmann (Guitar/Vox)
Lei Macolata alias Lea Torcelli (Bass/Vox)
Maximilian Meisenmann
alias Maximilian Selvi (Drums)

Current location: Cologne
& Düsseldorf, Germany
Since early 2020

she-dog.bandcamp.com
instagram.com/she_dog_band

*Photo by Caroline Brünen, from the video shoot of i feel ok.
Set by Blanca Barbat. All rights reserved.
Courtesy of she-dog.*

The trio comes crawling out of the darkest recesses of post-punk to create its own sound somewhere between she-punk, goth and garage. Mantra-like, they shroud themselves in ambiguity, illuminating their own entanglement in a web of inherited addictions and desires crying out for expression. Their voices overdrive and tumble over clouds of reverb and noise. What follows is an instrumental emotional outburst that

clings symbiotically to the lyrics and, for once, is not swallowed up with a smile. On their debut EP *MORE DRAMA*, she-dog confess a clear commitment to exuberant emotionality: In five stomping, glittering punk hybrids, the band dances on the tightrope between pain and ecstasy, playing with stereotypes like a snotty kid breaking their doll, covering it in finger paint and rearranging it into new shapes.

A SERIES OF VISUAL DISCUSSIONS

FELLOW CLASSES OF
KUNSTAKADEMIE DÜSSELDORF REALISE,
AS A SITE OF TOGETHERNESS,
THEIR OWN SPACE IN PRINT.

KLASSE RITA MCBRIDE
KLASSE YEŞİM AKDENİZ
KLASSE TOMMA ABTS
KLASSE TRISHA DONNELLY
KLASSE ELLEN GALLAGHER
KLASSE JOHN MORGAN
KLASSE KOENRAAD DEDOBBELEER

T H E

P A G E



C O L L A B

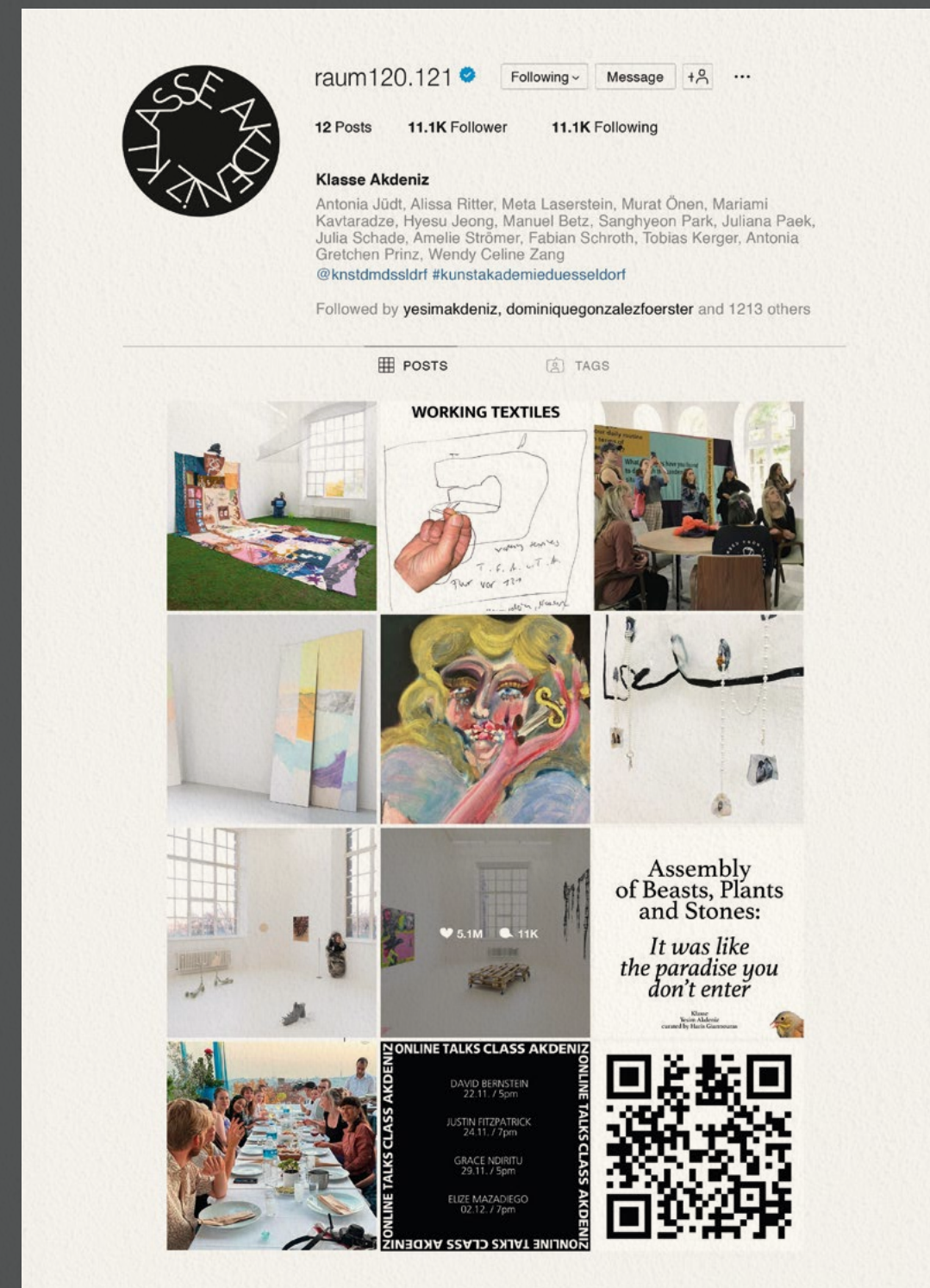
© R A T I O N



Klasse Rita McBride

Lanquished is a short film produced by Petrichor Studio in cooperation with the class of Rita McBride. It portrays several artists of the Kunstakademie Düsseldorf in spring of 2021 as they view their art production rotate in a state of rendered dormancy.

Producer: Yang Dingliu
 Director: Yang Di
 Art Director / Visual Development: Yang Di / Yang Dingliu
 Director Of Photography Yang Di
 3d Animation: Yang Di / Dai Meng / Zhu Linan
 3d Modelling: Huang Haining / Zhu Linan
 Video Installation Design: Yang Dingliu
 Sound: Simon Wallnoe



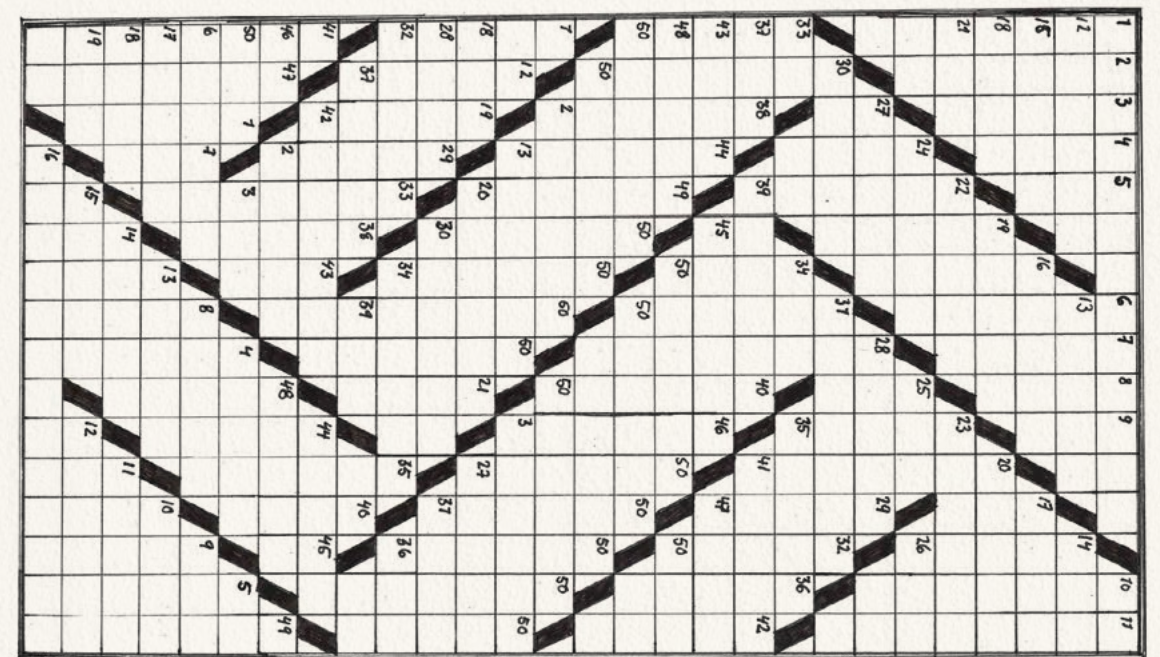
Klasse Yeşim Akdeniz



Klasse Tomma Abts



1. ALIVE WITHOUT BREATH. AS COLD AS DEATH; NEVER THIRSTY, EVER DRINKING. ALL IN MAIL NEVER CLINKING. 2. SHY REEFS AND DROWNING WAVES OF DISTORTION. 3. BUBBLE. 7. THE MYRTH OF NORTH. 8. A ROMAN COP SPEAKS. 10. TYPICAL EXAMPLE. 12. JAW EXPANDING HARD CANDY. 13. DON'T STEP ON IT! IT BRINGS YOU MISFORTUNE. 14. THE FEELING WHEN SOMETHING WORKED OUT WELL. 16. YOU CAN STAND UNDER MY UMBRELLA. 18. OBRIST. 22. LARGEST IN THE FAMILY OF WOODWIND INSTRUMENTS. 24. WHERE THE HEART IS. 25. PHOENIX AND STYX. 28. A LOSS. 30. 109 YEARS AGO AN AMERICAN NEWSPAPER PRINTED THE FIRST. 31. GOD IS A. 33. TOKTIK. 37. BRING TO ME. 38. WHAT HAS ROOTS THAT NOBODY SEES. IS TALLER THAN TREES. UP, UP IT GOES AND YET NEVER GROWS? 44. ON WALL STREET KING KONG MIGHT HAVE DONE SOME. 46. REPRESENTING AN EMPTY QUANTITY. 49. NO WAY! YOU JUST SWALLOWED THE — LIVE IN YOUR MARTINI?



4. COMMON PITFALL. 5. HENLEY AND CORLEONE. 6. BUT IF CATTLE OR LIONS HAD HANDS, SO AS TO PAINT WITH THEIR HANDS AND PRODUCE WORKS OF ART AS MEN DO, THEY WOULD PAINT THEIR GODS AND GIVE THEM BODIES IN FORM LIKE THEIR OWN—HORSES LIKE HORSES, CATTLE LIKE CATTLE. 9. AD V TO THIS LUXURY BRAND TO GET A RUSSIAN NEWSPAPER. 11. PULP FICTION. 15. CLASSIC EX-TERRESTRIAL MOVIE VILLAIN. 17. LIPPARD. 19. REINVENTED THE READY MADE. 20. AN ENDANGERED SPECIES. YET TRUE ORIGINAL. 21. SITUATED BENEATH THE MOON OR BETWEEN THE EARTH AND THE MOON. 23. CONSISTENCY. 26. HUGS IN THE CLUB. 27. LARRY. 29. A CURVE THAT BENDS ROUND AND CROSSES ITSELF. 30. MOCK LATIN FOR CURRENT ACTIVITY. 32. DON'T FORGET TO WINK! ALSO THE RESULT OF 335×386 . 34. YOUR MOON IS MY. 35. HAPPY. 36. DIS(OL)UTION (MEANT) 38. GAITY AS SHOWN BY LAUGHTER. 39. ALL THE VISIBLE FEATURES OF AN AREA OF LAND. 41. STEAM. 42. ALWAYS ON TIME. 45. GUTS. 47. UNPLANNED FORTUNATE DISCOVERY. 48. PRIVATE FINANCIAL COLLAPSE. 50. PHYSCO SON IN DESPERATE HOUSEWIVES, SEASONS 1-3.

Klasse Trisha Donnelly



Klasse Ellen Gallagher



Klasse John Morgan *Chelifer cancroides*



Kunstakademie Düsseldorf room 009, 011, 324
A colour we agree on

B_IN BAD WEATHER
CATHERINA CRAMER & GIULIETTA OCKENFUSS
CRISTIANA COTT NEGOESCU
DATSCHA
DOMINIQUE GONZALEZ-FOERSTER
FABIAN FRIESE
FYNN RIBBECK
HANS ULRICH OBRIST
HEDDA SCHATTANIK & ROMAN SZCZESNY
JIEUN LIM
KETA GAVASHELI
KLARA VIRNICH
KLASSE ELLEN GALLAGHER
KLASSE JOHN MORGAN
KLASSE KOENRAAD DEDOBBELEER
KLASSE RITA MCBRIDE
KLASSE TOMMA ABTS
KLASSE TRISHA DONNELLY
KLASSE YEŞİM AKDENİZ
LEX RÜTTEN & JANA KERIMA STOLZER
LUKAS PANEK
LUKI VON DER GRACHT
MIRA MANN
MORITZ KRAUTH
NAIYUN YANG
NICHOLAS GRAFIA
PHILIPP LANGE
RANDOM DUDES
SHE-DOG