

***Schön sein***  
*curated by Raimar Stange*





**Shila Khatami /**

Sunset-Target, 2015  
Acrylic on hardboard  
300 x 400 cm



**Jana Engel /**

Never Stop, 2015  
Video, 7:20 min, artist book  
(Never Stop Touching), poster  
Variable dimensions





**Stephan Mörsch /**

Untitled (Billboard), 2013  
Wood, acrylic paint  
128,5 x 99 x 33 cm

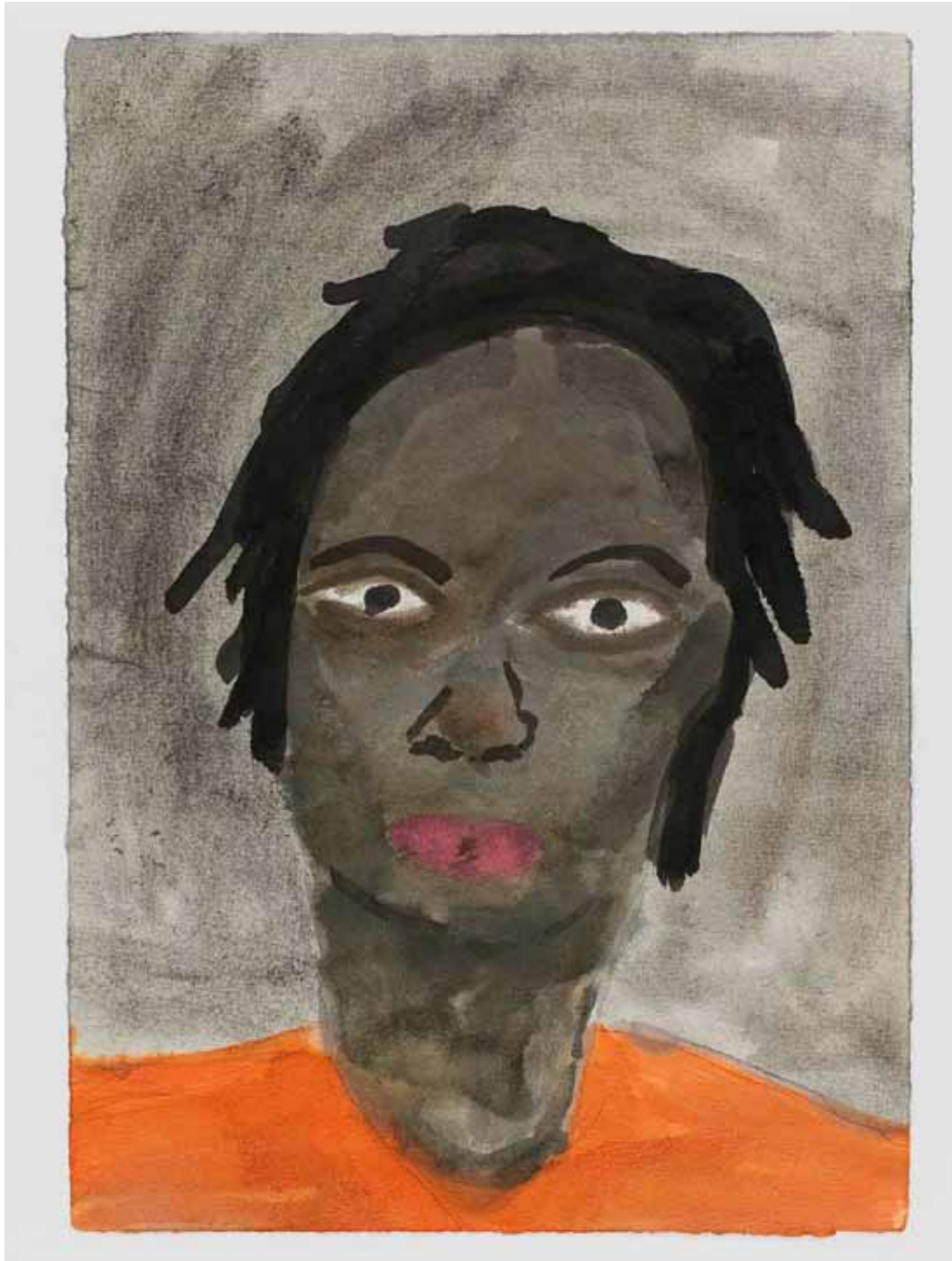




**Peter Friedl /**

Untitled (Adaisha Miller), 2015  
Graphite and ink on paper  
30 x 21,1 cm

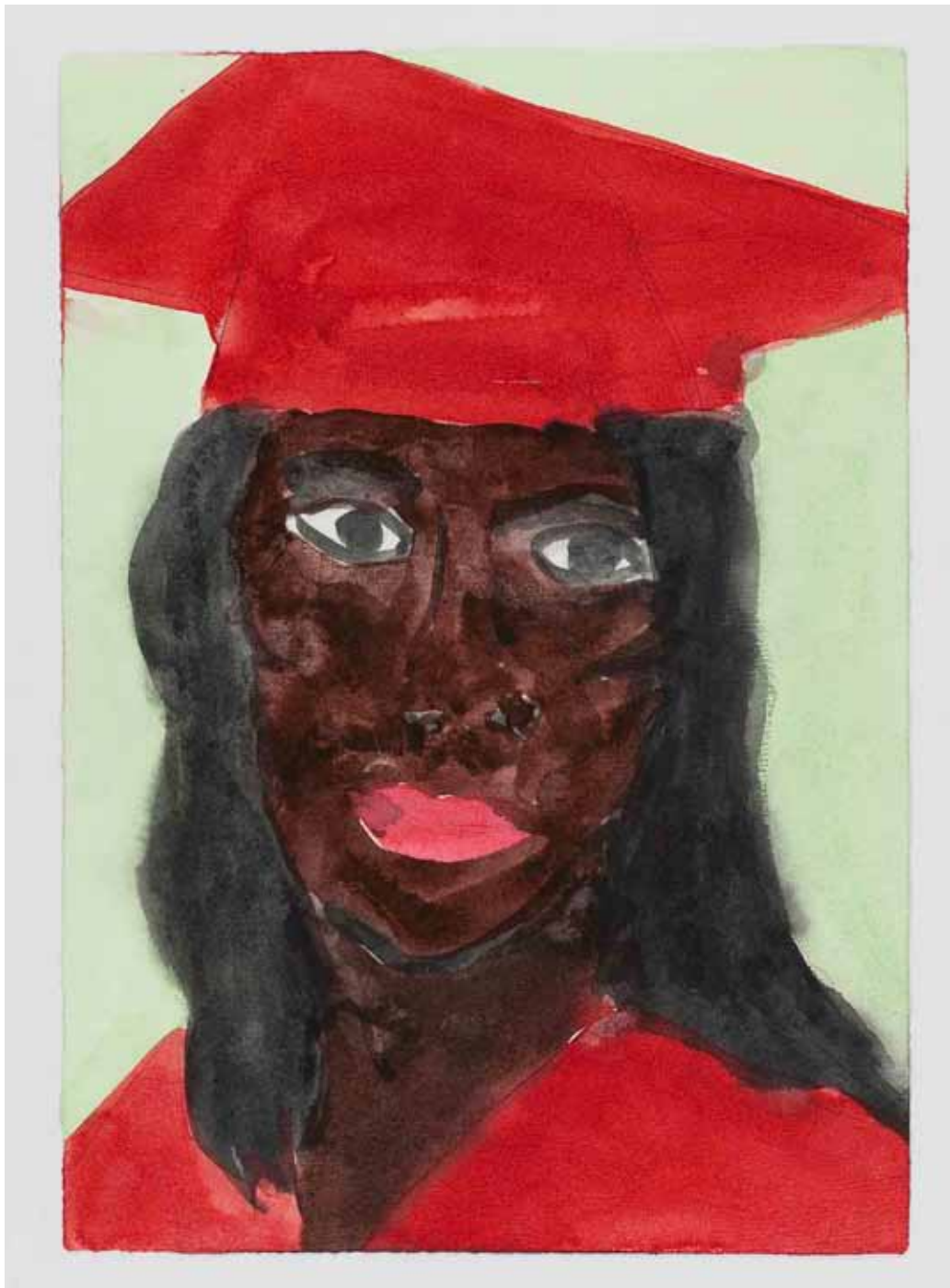




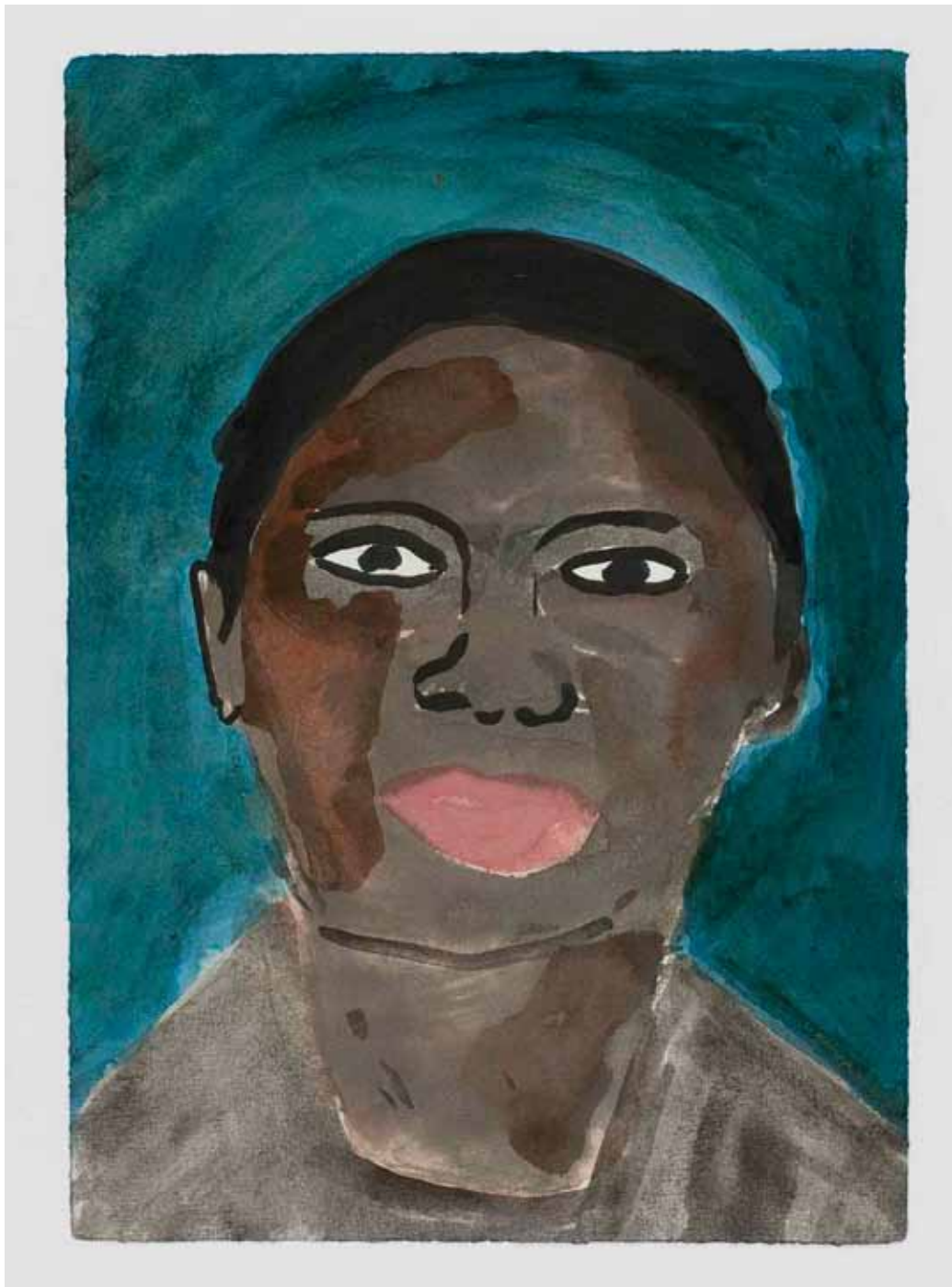
Untitled (Sandra Bland), 2015  
Graphite and ink on paper  
29,9 x 21,1 cm



Untitled (Tyisha Miller), 2015  
Graphite and ink on paper  
29,5 x 20,7 cm



Untitled (Tarika Wilson), 2015  
Graphite and ink on paper  
30 x 21,1 cm



Untitled (Tarika Wilson), 2015  
Graphite and ink on paper  
30 x 21,1 cm



Untitled (Aiyana Jones), 2015  
Graphite and ink on paper  
29,9 x 20,9 cm



Untitled (Miriam Carey), 2015  
Graphite and ink on paper  
29,6 x 20,9 cm



**Katja Aufleger /**

**BANG!, 2013**

Glass, vinegar, sodium hydrogen carbonate, rubber, pedestal  
200 cm x 30 cm x 30 cm



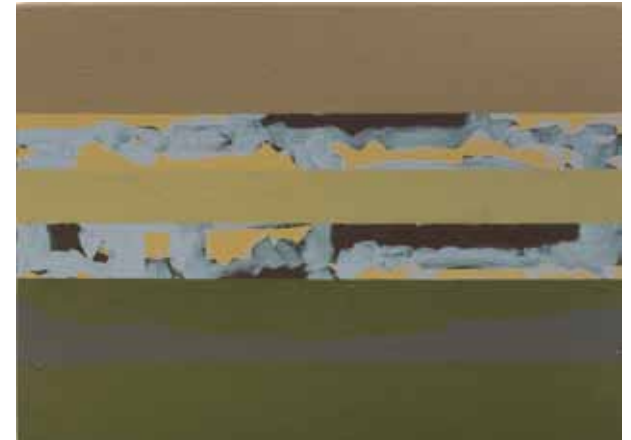
**BANG!**, 2013  
Glass, Calcium chlorate, Shellac, Ethanol, rubber, pedestal  
200 cm x 30 cm x 30 cm





**BANG!**, 2013  
Glass, Calcium carbide, Copper chloride, Hydrochloric acid, rubber, pedestal  
200 cm x 30 cm x 30 cm





**Johannes Wohnseifer /**  
Neue Farben, 2012  
Acrylic paint on aluminum  
each 40 x 55 x 4 cm / 10 parts



Detail



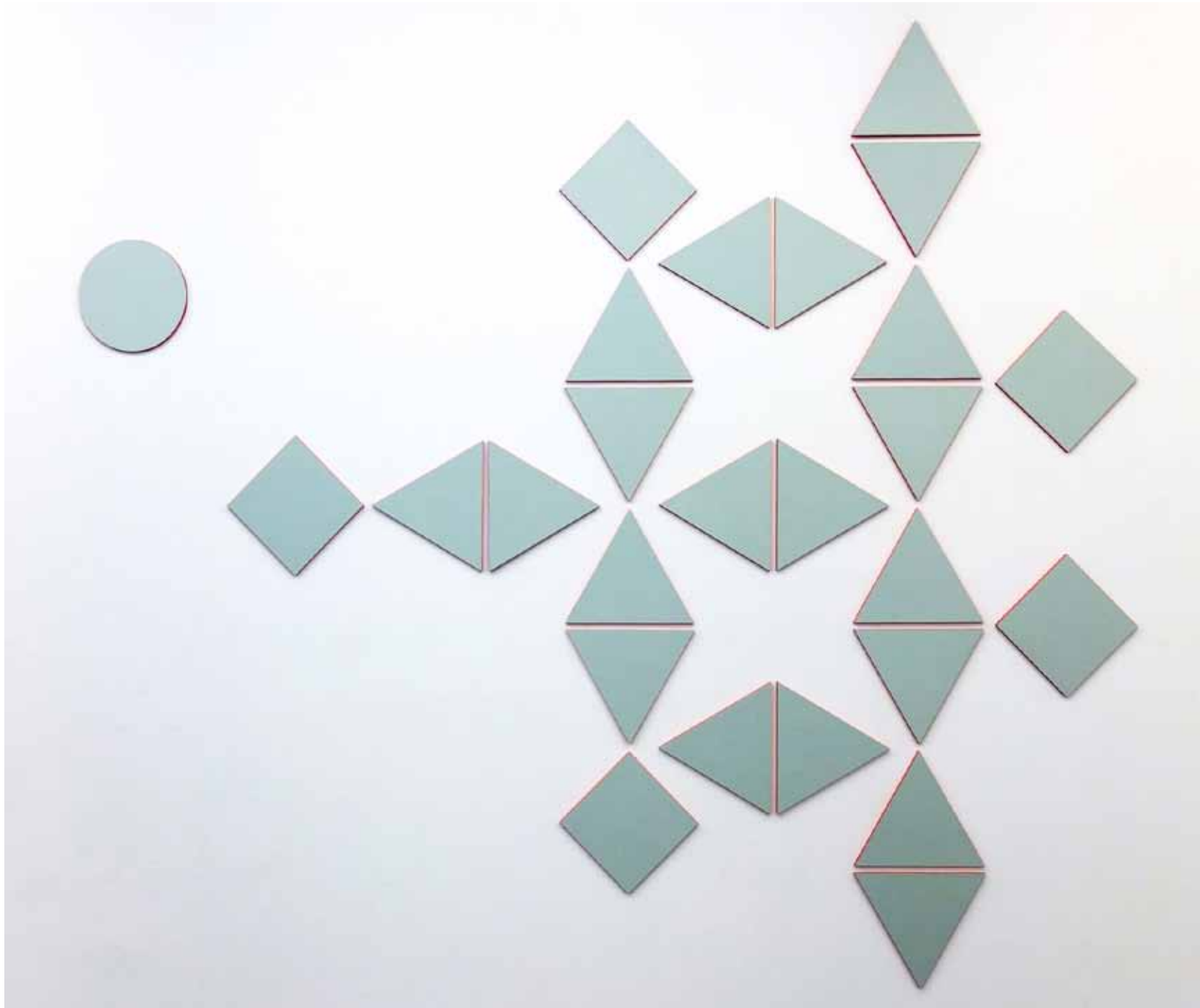
Detail





**Stefanie von Schroeter /**

Burn Baby Burn, 2015  
Oil, acrylic paint and ink on burned  
plastic and canvas  
150 x 120 cm



**Silke Wagner /**

Figure IX, 2015  
Wood, paper, paper made from  
Euro bills, acrylic  
255 x 285 cm, 26 parts





**Susi Pop /**  
Jugendbildnis, 2001  
Acrylic on canvas  
67 x 62 cm

## *Schön sein*

Katja Aufleger, Jana Engel, Peter Friedl, Shila Khatami,  
Stephan Mörsch, Dan Perjovschi, Susi Pop, Stefanie von Schroeter,  
Silke Wagner, Johannes Wohnseifer

Kuratiert von Raimar Stange

„Schönheit“ scheint immer noch ein überaus erstrebenswerter Zustand zu sein, im „richtigen Leben“ wie in der „bildenden Kunst“. Eben darum kann sie in der bildenden Kunst als Köder genutzt werden, der den Rezipienten anzieht, um dann bei näherer Betrachtung gleichsam gegen sich umzuschlagen in etwas Anderes, weniger Erbauliches.

Die Gruppenausstellung *Schön sein* stellt also künstlerische Arbeiten vor, die auf den ersten Blick durchaus attraktiv erscheinen, auf den zweiten Blick jedoch ihre „Schönheit“ in dem Sinne verraten, dass sie diese mit kritisch-prekärem Inhalt aufladen. Malerisch-sensible Oberflächen, stylische Abstraktionen und überaus verführerische Sujets fungieren so in dieser Kunst als Folie für gesellschaftskritische Reflexionen.

Die von Raimar Stange kuratierte Ausstellung *Schön sein* präsentiert zehn KünstlerInnen aus drei Generationen, die in scheinbar so verschiedenen Modi arbeiten wie Malerei, Konzept, Installation und Bildhauerei. Gemeinsam aber ist den hier gezeigten künstlerischen Ansätzen eine ästhetische Haltung, die sich eben nicht mit dem bloßen Ausreizen formaler bzw. gedanklicher Experimente begnügt, sondern Kunst nicht zuletzt als kritische Stellungnahme zu „real-existierenden“ Strukturen versteht.

## *Schön sein*

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Curated by Raimar Stange

„Beauty“ still seems to be a worthwhile condition in „real life“ and in the „visual arts“. Therefore beauty can be used in the art as bait that attracts the recipient but under closer consideration morphs into something different, something less edifying.

The group show *Schön sein* (be beautiful) presents works that appear to be very attractive at first sight but betray this „beauty“ in the sense that they are loaded with critical and precarious content on second sight. Here painterly sensitive surfaces, stylish abstractions and seductive subjects appear as a foil to socio-critical reflection.

The show curated by Raimar Stange invited ten artists from three generations that work in seemingly unrelated modes like painting, concept, installation and sculpture. The artistic approaches on view are united by an aesthetic attitude that goes beyond simply exhausting formalistic or intellectual experiments but use art not least as a critical statement on the „truly existing“ structures.

## **Shila Khatami /**

Shila Khatami's works are laden with information that is never readily recognizable. Built-in mistakes, deliberate imprecision and spontaneous gestures introduce a sense of irritation that obscures the origin of the forms. The titles of the paintings reinforce this impression and generally direct attention to areas outside of art, running counter to the self-referential context of abstract painting.

Again and again, the artist's use of readily available painting surfaces from the building supply store, simple techniques using masking tape and rubber bands and coloring drawn from today's street fashion are combined with art historical references with social-historical characteristics, and are artistically implemented within a dialogue.

Thus Shila Khatami moves beyond material complexity and dense references to create a unique, new form for today's abstract painting. Undogmatic, subtle and always with a wink – Until it ends there is no end.

Shila Khatami, born 1976 in Saarbrücken, Germany, studied fine arts at the Academy of Fine Arts, Munich and the Kunstakademie Düsseldorf. She currently lives and works in Berlin. Her work has been shown in numerous international solo- and group exhibitions, including a recent exhibition at the Palais de Tokyo, Paris, and is currently on view at the Wilhelm Hack Museum in Ludwigshafen.

## **Jana Engel /**

Jana Engel (\* 1982 in Hannover) lives and works in Berlin. She graduated 2013 from the Hochschule für Grafik und Buchkunst Leipzig. Most recently her work was exhibited in „words to be looked at again“ (Kunstverein Leipzig, 2015); „Kino Holly\*ood“ (Northern Spark, Minneapolis, 2015); „2.5.0. – Object is Meditation and Poetry“ (Grassi-Museum, Leipzig 2014); „Flüssiger als Wasser, windiger als Luft“ (KSN, Northeim, 2014); „A Room of One's Own“ (Kunstverein Tiergarten, Berlin, 2014); „Encore“ (Kunsthof Northeim, 2014); „Meisterschüler, Galerie der HGB Leipzig supershow“ (Halle 14, Spinnerei, Leipzig, 2013)

## **Stephan Mörsch /**

Stephan Moersch (\* 1974 in Aachen) lives and works in Berlin. Since 2012 he is visiting professor for „Raumstrategien“ (areal strategies) at the Weissenhof Kunsthochschule, Berlin. He studied at the HfBK in Hamburg. Among the institutions that have presented Moersch's works in solo- and group shows are the Kunstmuseum Siegen (2014), the Kunstmuseum Bonn (2013), the Marta Herford (2010) and the Ludwig Forum in Aachen (2008, 2015).

## **Peter Friedl /**

Peter Friedl (\* 1960) uses the authenticating medium of the handmade drawing—in its broadest sense—as a lyrical voice, which documents and comments on both personal and socio-political histories, always on the fringes of potential counter imagery. His artistic method is characterized by affirmation, reflection, and mimicry. Scribbled words refer to the fact that writing is simply another form of drawing. The motifs in his drawings encompass a wide range, from autobiographical, often esoteric notes, the “political unconscious” of the early drawings, through to numerous historical portraits from recent years

The drawing hand transforms media images into imagined, unstable documents. In Friedl's journey through all kinds of narratives, geographies, concepts, and time, heterogeneous contents are matched with a vast variety of techniques. His drawings orbit the question of what an authentic subjectivity that is capable of exercising agency looks like.

Peter Friedl's work has been exhibited worldwide, including at documenta X (1997) and documenta XII (2007), the 50th Venice Biennale (2015), the 48th Venice Biennale (1999), the 3rd Berlin Biennale (2004), and the 2nd International Biennial of Contemporary Art in Seville (2006). Solo exhibitions include the Palais des Beaux-Arts, Brussels (1998); Neuer Berliner Kunstverein (1999); Casino Luxembourg, Luxembourg (2001); Chisenhale Gallery, London (2001); Institute for Contemporary Art, Cape Town (2002); Institut d'art contemporain, Villeurbanne-Lyon (2002); Frankfurter Kunstverein, Frankfurt am Main (2004); Witte de With, centre for contemporary art, Rotterdam (2004); Midway Contemporary Art, Minneapolis (2006); and Kunsthalle Basel (2008). In 2006 the Museu d'Art Contemporani de Barcelona (MACBA) organized a comprehensive retrospective, which was subsequently shown at Miami Art Central/ Miami Art Museum and the Musée d'Art Contemporain in Marseille.

## **Johannes Wohnseifer /**

Johannes Wohnseifer (\* 1967) lives and works in Erfstadt. His work has been shown in several solo and group exhibitions internationally. His most recent exhibitions include „Honey and Money“ (Johann König, Berlin); „(un) available“ (Marta Herford); „Individual Stories“ (Kunsthalle Wien); „Do you want to be my wife?“ (Parkhaus, Düsseldorf).

### **Stefanie von Schroeter /**

Stefanie von Schroeter (\* 1971) lives and works in Berlin. She graduated from the Kunstakademie Düsseldorf. Her work has been shown in several exhibitions including the „Climate changes everything“ (Kunsthau Wien, 2015); „Disegni dall archivio“ (Goethe Institut Bologna, 2015); „morphicamorphic“ (Dada Post, Berlin, 2014); „Present“ (Projekt-raum Bethanien, Berlin, 2014); „Drawings Storage“ (Biennale Disegno Rimini, 2014); „Transphaire“ (Kunstbunker, Düsseldorf, 2013); „Presenze simultanee di un certo numero di punti fuga“ (e Cantine di Palazzo Rava, Ravenna, Italien, 2013); Cumuli“ (L4o Verein zur Förderung von Kunst u. Kultur am Rosa Luxemburg Platz, Berlin, 2013); „Dorothea“ (Gallery Ancient & Modern, London, 2011); „4 zeigen Bilder“ (Projektraum der Sammlung Philara, Düsseldorf, 2011)

### **Silke Wagner /**

Beyond the aesthetic pictorialization of socially relevant issues the works by Silke Wagner (\* 1968) are "self-reflective, they formulate their symbolic-representative quality and prove themselves as artifacts." (Gabriele Sand, Sprengel Museum Hannover)

The most important exhibitions and projects by Silke Wagner include German Open, Kunstmuseum Wolfsburg, skulptur projekte münster 07, Playing the City, Schirn Kunsthalle Frankfurt, Emscherkunst 2010, Biennale Bern 2012, Weather Report, Landesgalerie Linz and Tatort Paderborn among others. Her work has been shown in several solo exhibitions, including Neuer Berliner Kunstverein, Kunstverein in Hamburg, Oldenburger Kunstverein and most recently at the Kunsthalle Göppingen.

### **Susi Pop /**

Active for three decades, the enigmatic Susi Pop describes herself beyond the categories used widely by art critics or historians, neither an individual artist nor a collective, but a label or brand. Susi Pop can be recognized by the particular pink shade predominating her works, no matter if it's a commissioned portrait or a photomontage using imagery of politics, culture and recent history. Pop can be seen as fully engaged, not only politically, but also deeply submerged in the history of art, appropriating methods of Pop Art (as the name suggests) and commenting on the contemporary art world. The increasing critical recognition of the female artist followed her "Charts series", firstly exhibited at the Galerie Martin Schmitz in Kassel (1989). Other important exhibitions include "Picasso-Pollock-SUSI POP" (2002) at the Neuer Berliner Kunstverein, "Berlin 89/09" (2009) at the Berlinische Galerie, or the project "MAN SON 1969" (2009-10) shown in Hamburg and Esslingen.

### **Katja Aufleger /**

Katja Aufleger (\* 1983) lives and works in Hamburg. She graduated 2013 from the Academy of Fine Arts in Hamburg, She already received important awards including the Berenberg Award for young art (2013) and the Ditze Award for the best graduation (2013) Her work has been shown in several solo and group exhibitions including the Staedtische Galerie Wolfsburg, Stadtmuseum Oldenburg, Bonnefantenmuseum Maastricht, Bundeskunsthalle Bonn, Kunsthalle Wilhelmshaven, Stampa Basel and most recently the 6th Beijing International Biennale, China.