

Press release

Sea and Fog

Große Sonderausstellung Baden-Württemberg 2024 – 2025

November 8, 2024 – January 26, 2025

Group exhibition at Staatliche Kunsthalle Baden-Baden

Press conference

Friday, November 8, 2024, at 12 noon,
in the presence of the artists.

RSVP until Monday, November 4, 2024, 5 p.m., via presse@kunsthalle-baden-baden.bwl.de

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Last saved: October 29, 2024

With works by

Etel Adnan, Ouassila Arras, Yael Bartana, Nikola Bojić, Damir Gamulin, Mijo Gladović, Damir Prizmić, Cihad Caner, Ali M. Demirel, Simon Denny, Otto Dix, Cevdet Erek, Marco Fusinato, Mariam Ghani, Shilpa Gupta, Jina Khayyer, Käthe Kollwitz, Kateryna Lysovenko, Sabelo Mlangeni, Mohammad Salemy, Erinç Seymen e.a.

**We welcome you to the opening of the exhibition on
Friday, November 8, 2024, at 7 p.m.**

“Morning. Vast. Imprecision. Fog has covered everything in gray absolute. This has lasted. Doubts loom over the mind. Absence is harder to accept than death.”


Etel Adnan, *Sea and Fog* (2012)

About the exhibition

What can we learn from the complexities of nature, and the harmonies and disharmonies that characterize the cycles of time? Can the forces derived from the duality and complex relationship between sea and fog become an emotional catalyst, to handle our powerlessness in the face of ongoing wars and conflicts in the Middle East, Africa, Asia, Europe, and worldwide?

Sea and fog, in their continuous interplay, may be the most valuable natural phenomenon in our exploration of time. In a world where wars and global tensions are no longer bound to a single place or geographical area, but occur everywhere and simultaneously, this natural phenomenon that transcends time, may serve as a guide to perceiving an opaque past and an unknown future. The exhibition *Sea and Fog* sets out to follow these synergies and antagonisms, overcoming the state of lived and felt powerlessness to open up spaces for consolation, understanding, and solidarity.

On 11 November 1918 at five o'clock in the morning, in a forest clearing near Compiègne in France, the ceasefire was signed which would put an end to




four long years of the First World War. 106 years after the end of this terrible war, the Staatliche Kunsthalle Baden-Baden would like to use the group exhibition ***Sea and Fog***, inspired by the book of the same name by artist and poet **Etel Adnan** (1925–2021), to reveal the geographical and cultural interrelations that extend far beyond artificially drawn borders, nation states and geopolitics, by examining the history of the World Wars and their impact on the present.

The First World War, one of the deadliest wars in contemporary history, took the lives of more than nine million soldiers and six million civilians worldwide. Countless people were injured, on the Western Front alone, more than 1.5 billion shells destroyed numerous cities and entire regions in the countryside. However, the history of the two so-called World Wars is often told from a European and US-American perspective, while many individual stories and fates from people of different cultures and regions remain unheard. These manifold stories not only illustrate the diverse experiences of people during the war years but depict the sheer scale of these events.

The ideological and political disillusionment of the late 19th and early 20th centuries, which laid the groundwork for fascism, communism and countless conflicts, continues to reverberate in our world today. The exhibition *Sea and Fog* traces this reverberation searching for answers, protection and consolation in both the words of Etel Adnan and the works of the artists on display. Adnan's book serves as an emotional compass that reminds us of the moments, wars and incidents in which humans shed their humanity and lost their belonging in nature. The book thus unfolds an exhibition vocabulary that speaks about vulnerability, loss, suffering, grief and hope to reveal the very things that often remain unspoken.

The First World War accelerated technological development like no war before. Photography was part of this process. Between 1914 and 1918, unprecedented volumes of visual material were produced and circulated. Photography as a medium brought the brutality of the First World War to the masses through images, as it was used to document the sheer horror on the various fronts. With his series *DESASTRES* (2024), inspired by the performance of the same name, **Marco Fusinato** picks up on this visual horror. Impressively, he shows how the circulation of images of decay, destruction and terror rapidly became a part of everyday life and thus contributed to trivializing the cruelty of war.

In his work series *NGIYOBONA PHAMBILI* (2023) **Sabelo Mlangeni** also works with photography as a medium. In contrast to Fusinato's archive of seemingly contradictory images, the works of Mlangeni explore the forgotten stories of



South African soldiers who fought for the colonial power of Great Britain on the coast of Normandy during the First World War. With her work, Mlangeni opens up spaces of mourning, giving these lost voices from the war trenches a chance to be heard.


In *Centenary Ruler* (2014) and *Region Without Borders* (2018), **Cevdet Ereğ** explores the collapse of the Ottoman Empire and the resulting formation of new states after the First World War. Ereğ's work questions the surveying of the world through territorial borders. **Simon Denny** also deals with territories in his series of works *Metaverse Landscapes* (2023), albeit in digital worlds. How are borders drawn and how are these artificially defined territories represented? Denny is guided by classical representations of the metaverse and combines these with historical idioms of colonial landscape painting and modernist abstraction.

Similar to Sabelo Mlangeni, **Shilpa Gupta** focuses on the stories of individuals. In her work *Altered Inheritances - 100 (Last Name) Stories* (2012--2014), which is in the form of an archive, the artist delves into the stories of people who had to change their surnames due to war, political persecution, the formation of new nation-states or for personal reasons. Gupta's work allows a "cross-reading" of different historical events and their effects on the fates of individuals.

History often attempts to live with both the dead and their victims, materializing their legacy while simultaneously forgetting the association of an unpleasant past. **Cihad Caner** uses the archive as a methodology to question this form of remembering. In his work *mezar* *مكان place to visit plaats om te bezoeken* (2022), he explores collective memory, the symbols of remembrance, and the absence, or rather loss, of bodies.

Yet how can loss and pain be grasped? Are there suitable outlets or containers for these feelings? In Etel Adnan's poems, loss and the resulting pain are central and recurring themes. **Mariam Ghani** and **Jina Khayyer** reflect these questions in their respective pieces. In her video work, *There's a Hole in the World Where You Used to Be* (2024), Ghani explores how grief can feel both personal and political, individual and collective. In her film, absence is felt as a wound in the heart and a void in the world. Jina Khayyer, on the other hand, approaches these feelings in her work *Tear Catcher* (2023) through figurative drawings and poems.

In history and in collective memory, wars are primarily associated with places and dates. For *Sea and Fog*, artist **Ouassila Arras** built a wall in one of the exhibition spaces of the Kunsthalle. The work, titled *Déplacement*, depicts the



history of migration, man-made borders and the emotional traces caused by leaving one place and arriving in another. The site-specific artistic thinking and the installation of a wall, which is moved several times, stand as a metaphor for wars, conflicts and the ensuing stories of migration. In light of current catastrophes, Arras' wall reminds us of the countless borders people must cross as they flee war and terror, seeking a life in safety.


With *Sea and Fog*, the Staatliche Kunsthalle Baden-Baden also sheds light on a part of its own institutional history and raises the question of what happened here in Baden-Baden and in Germany 110 years ago, in 1914, five years after its founding and at the beginning of the First World War. A selection of works by **Käthe Kollwitz** and **Otto Dix** reflects the impact of the First World War on those living in Germany and Europe in the 1910s and 1920s. The works of Dix and Kollwitz still resonate today.

The film of **Yael Bartana** titled *Entartete Kunst Lebt* (2010), also draws on Otto Dix's war observations, demonstrating the curse of repeated violence in a brutally playful way, by bringing Dix's war-ravaged "degenerates" into the 21st century and transforming these "misfortunate" veterans into an allegory of endless wars.

History shows that people attribute disasters, catastrophes and tragedies to gods or supernatural forces. In works from the series *Gods and Disasters* (2022-2023), **Erinç Seymen** combines historical prints of the working class by Pieter van der Aa, which he transferred by hand, with fictional beings that function as the ruling class in the image composition. The work engages the notion of class wars to question who is actually responsible for current catastrophes and conflicts. Bearing witness and taking responsibility is of central importance here.

War brings death, destroys the foundations of life for humans and animals, and ravages nature. The emotional destruction that follows, is rarely adequately documented, if at all. How can pain, grief, suffering and loss be recorded? As with Erinç Seymen, taking responsibility and bearing witness also play an important role in the work of **Kateryna Lysovenko**. She addresses the relationship between society, politics and the ruling class often through depictions of humans as animalistic or mythological beings who must surrender their right to self-determination.

Ali M. Demirel, for his part, deals with the complex relationship between humans, capitalism and nature. More than 12,000 years ago, people living in the Latmos Mountains in the southwest of today's Turkey carved their feelings and emotions onto stones and inside caves. These people did not wage wars



and lived in harmony with the mountain region. Today, the region is under severe threat from the mining industry. With his work *Gods of Latmos* (2023 -- ongoing), Demirel sheds light on the emergence of new conflicts between an industry driven by human greed and our planet.

Both World Wars shaped the world order of the 20th and 21st centuries. Today's conflicts, including those in Europe, are still based on ideologies and narratives that emerged over 100 years ago. The collective work *The Fall* (2024) by **Nikola Bojić**, **Damir Gamulin**, **Mijo Gladović** and **Damir Prizmić** examines this order in a sound installation recalling a missile crash in Croatia, 14 days after the Russian invasion of Ukraine on 10 March, 2022. *The Fall* depicts time horizons and connections between historical and current conflicts. Similar to the work of Bojić, Gamulin, Gladović and Prizmić, **Mohammad Salemy's** work explores interrelations between historical narratives and current crises. He draws on the story of the Tower of Babel and the famous artwork by Pieter Bruegel the Elder addressing the hubris of humanity. Salemy combines questions of perceived security within a surveillance society with conflicts in Lebanon and the work of Bruegel. Through this interplay and using artificial intelligence, Salemy generates speculative narratives that can be interpreted individually.

The exhibition *Sea and Fog* brings together artists from different cultural and geographical contexts through the language of Etel Adnan. With this exhibition, the Staatliche Kunsthalle Baden-Baden wishes to open up spaces for reflection.

Sea and Fog is the Große Sonderausstellung Baden-Württemberg 2024 - 2025 at Staatliche Kunsthalle Baden-Baden. It will be on display at the Kunsthalle from November 8, 2024 to January 26, 2025.

It was curated by Çağla İlk, Misal Adnan Yıldız and Sandeep Sodhi.

Artists biographies

Etel Adnan

Etel Adnan was born in Beirut in 1925 to a Greek mother from Smyrna, and a Damascus born father, a high-ranking Ottoman official. Though renowned for her poetry, she achieved international recognition as a visual artist only in her late eighties. Adnan, who speaks Greek, Turkish, French, English, and Arabic, has published in both English and French and benefited from international education. Educated at French schools in Lebanon, she studied French literature, later completing a degree in philosophy at the Sorbonne in Paris. From 1955, she pursued postgraduate studies in philosophy at the University of California, Berkeley, and Harvard University. A nomadic cosmopolitan influenced by the writings of Baudelaire, Balzac, Paul Souriau, and Gaston Bachelard, Adnan expressed her philosophical ideas in prose, poetry, playwriting, and visual arts. From 1958 to 1972, Adnan taught aesthetics at the Dominican College in San Rafael, California. It was during her time in the United States that she began her career as a visual artist in earnest.

Through her visual art, Adnan celebrates her spiritual love for the earth, inclusive of its landscapes, seascapes, and cityscapes. Philosophically, Adnan is attracted to the notion of infinity through spirituality, influenced by the poetic writings of Joanne Kyger, a Zen Buddhist, and the Sufi philosophy of Al-Hallaj's poems. This philosophy, combined with her investment in the idea of sunlight as life-giving and revelatory, is expressed through her Leporello works; Japanese-style, accordion-fold notebooks that feature handwritten poetry and dreamy watercolor sketches. The artist passed away in Paris in 2021.

Ouassila Arras

Ouassila Arras, French-Algerian Artist, born in 1993 in France, currently lives and works between Paris and Berlin.

Her artistic work, centered on the themes of identity and memory, unfolds organically using simple materials and ordinary domestic objects. Delving into the intricate tapestry of Franco-Algerian history, the narrative is fragmented by echoes of exile, war, silence, and societal taboos. The exploration draws inspiration from the intimate stories of her family – narratives often overlooked in official records but deeply entwined with the complexities of identity and politics. Guided by travels to Algeria, Marseille, Chicago, Beirut and Berlin, she

engages in a continuous process of "deterritorialization," skillfully navigating between past and present. The collection of archives and testimonials become a powerful means to update and reshape her understanding of history.

In 2018 she was honored with the *Prix Prisme* from the Musée des Beaux Arts de Reims for her work *Photos de Famille*. Her artistic journey has since included several solo exhibitions, such as *Plein Jeu #2* at Frac Champagne Ardenne (2019), *Des Histoires d'Eau* at CAC Les Tanneries Amilly (2020), and *UNDER LINE* at Künstlerhaus Bethanien in Berlin (2021), following a transformative five-month residency at the same institution.

In 2022, Ouassila presented the solo exhibition *Degrés Est* at Frac, marking another important step in her artistic development. She has also participated in various group exhibitions, including *A Spoonful of Sugar* at the Fiminco Foundation (2020) and La Biennale d'Art Contemporain Artpress at Mamc St Etienne (2021). Her recent exhibitions include shows at the Institute of Islamic Cultures (2022), Künstlerhaus Bethanien (2023), and Das Minsk Museum (2024), where she continues to explore new creative territories and foster cultural dialogue. Most recently, she completed a five-month research residency at BRUTUS in Rotterdam.

Yael Bartana

Yael Bartana is an observer of the contemporary and a pre-enactor. She employs art as a scalpel inside the mechanisms of power structures and navigates the fine and crackled line between the sociological and the imagination. In her films, installations, photographs, staged performances, and public monuments she investigates subjects like national identity, trauma, and displacement, often through ceremonies, memorials, public rituals, and collective gatherings.

Her work has been exhibited worldwide, including (solo exhibitions) GL Strand Copenhagen (2024); Jewish Museum Berlin (2021); Fondazione Modena Arti Visive (2019/2020); Philadelphia Museum of Art (2018); Stedelijk Museum, Amsterdam (2015); Secession, Vienna (2012); Tel Aviv Museum of Art (2012); Louisiana museum (2012); Moderna Museet, Malmö (2010); MoMA PS1, NY (2008).

(Group exhibitions) Venice Biennial / German Pavilion (2024), São Paulo Biennial (2014, 2010, 2006); Berlin Biennial (2012); Venice Biennial / Polish Pavilion (2011) Documenta 12 (2007); Istanbul Biennial (2005), Manifesta 4 (2002).

She won the Artes Mundi 4 Prize (2010) and the trilogy And Europe Will Be Stunned was ranked as the 9th most important art work of the 21th century by the Guardian newspaper (2019).

She is represented in the collections of many museums, including the Museum of Modern Art, New York; the Tate Modern, London; Centre Pompidou, Paris; Stedelijk museum, Amsterdam.


Yael Bartana was awarded the Rome Prize of Villa Massimo 2023/24. She lives in Berlin and Amsterdam.

Nikola Bojić, Damir Gamulin, Mijo Gladović, Damir Prizmić

Nikola Bojić, PhD, is an artist, researcher and educator exploring relations between space, technology and future(s). His projects have been shown internationally, including Triennale di Milano, Venice Biennale, Taipei Biennial, Moderna Museet, Stockholm and ZKM, Karlsruhe. He was a visiting lecturer at ACT / MIT where he co-taught an advanced studio on production of space. He published an artist book “The Excavations” and edited the issue of “The Life of Art Magazine” dealing with experimental cartographies and different modes of spatial production. He is assistant professor at the Academy of Fine Art in Zagreb and affiliate researcher at MIT. Nikola also holds a master’s degree in Art history and Information sciences from the University of Zagreb and a postgraduate master’s degree in Design Studies from the Graduate School of Design, Harvard University.

Miodrag Gladović is an internationally renowned multimedia artist, musician, and composer. He graduated from the Faculty of Electrical Engineering and Computing at the University of Zagreb, specializing in electroacoustics. His work is characterized by a combination of engineering knowledge, punk, contemporary artistic aesthetics, and DIY ethos, working both as an independent author and within the artistic duo Lightune.G. His works have been exhibited and performed at biennials in Kaunas and Wrocław, at the Center for Art and Media (ZKM) in Karlsruhe, and at the Stedelijk Museum in Amsterdam, among others. For his transdisciplinary collaborations, Gladović has received numerous international awards, including a special recognition at the 14th Venice Architecture Biennial.

Damir Gamulin is a designer and researcher working across different media and spatial scales. He graduated from the School of Design of the Faculty of Architecture at the University of Zagreb. Gamulin develops solutions in



graphic design, interfaces, media environments, spatial graphics, interior design and furniture, as well as complex interpretative spatial solutions. His projects typically focus on developing complex design methods, thus expanding design practice to other fields. He has received numerous professional awards, including the Grand Prize of the Croatian Designers Association, the Grand Prize of the 52nd Zagreb Salon, the Neven Šegvić and the Bernardo Bernardi Croatian Association of Architects (UHA) Awards, the Vladimir Nazor Award, and the Judges Choice recognition from the NY Type Directors Club.

Damir Prizmić is a designer and researcher working in the expanded field of exhibition design and interaction, visual communication, product design, concepts, and tools. He graduated from the School of Design of the Faculty of Architecture at the University of Zagreb. He created numerous exhibition set-ups and projects displayed in group and solo exhibitions in Croatia and abroad. He is a co-founder and vice president of Radiona (makerspace/hackerspace), an internationally renowned association for the development of open-source and DIY culture based on connecting art, science, and technology. Within Radiona, Prizmić is involved in educational and artistic projects, research processes, curatorial practices, international and domestic intersectoral collaborations, renewable systems, and DIY (do-it-yourself) and DIWO (do-it-with-others) media practices.

Cihad Caner

Cihad Caner is an artist born in Istanbul (1990) and currently based in Rotterdam. His practice explores the politics of the image through the mediums of video, photography, music, motion capture, and CGI. Cihad's research-driven practice revolves around (re)presentation, language, marginalisation and alterity. His fictional CGI characters are often multi-lingual protagonists in non-linear, metaphorical narratives that employ humour, absurdity, and poetry to critique the status quo. Recently he has exhibited at The Finnish Museum of Photography, Hong Kong Arts Center, TENT, Kasseler Kunstverein, Blitz Malta, and EYE Film Museum. Caner is currently a resident artist at the Rijksakademie in Amsterdam.

His works have been shown worldwide including exhibitions at Berlinische Galerie; X CreamCake, Berlin, Germany (Upcoming); Kunstinstituut Melly, Rotterdam, The Netherlands (2024); Kunsthalle Mechelen, Mechelen, Belgium (2023); Rijksakademie Open Studios, Amsterdam, The Netherlands (2023); Akademie der Künste, Berlin, Germany (2022); MAMA, Rotterdam, The Netherlands (2022); Gallery Joey Ramone, Rotterdam, The Netherlands (2020);

Prospects and concepts-Mondriaan Fonds, Art Rotterdam, Rotterdam, The Netherlands (2020); Kasseler Kunstverein, Kassel, Germany (2019); Finnish Museum of Photography, Helsinki, Finland (2019); ARCUS Project Open Studios, Moriya, Japan (2018);

Galerie Zilberman, Istanbul, Turkey (2017); Hong Kong Arts Center, Hong Kong (2017); EYE film Institute, Amsterdam, The Netherlands (2016); Ian Parry Foundation, Mother Gallery, London (2013); Photographic Museum of Humanity, Buenos Aires, Argentina (2013).

Ali M. Demirel

Ali Mahmut Demirel, born in Turkey in 1972, is a Berlin-based artist. Demirel studied nuclear engineering and architecture before pursuing art. He started to make video and sound work in the early 90's while he was a researcher at Middle East Technical University, Audio-Visual Systems Research Center. During this period, he was affiliated with the K rotonomedy and Magnetmus movements. In the 2000's, he focused his work on real-time computer-generated images and began to create interactive live audio-visual performances. He is known for his long-term collaboration with the electronic music producer Richie Hawtin aka Plastikman, particularly exploring abstract minimal imagery with synchronised sound. He currently works with video installation work and created a video trilogy under the theme 'Post-Apocalyptic Utopias on Architecture'. Those videos formed Demirel's solo show titled 'ISLE' at Arter Istanbul in 2018. Recently he is working on a series that connects nature and myth through an exploration of specific geographies where notable mythologies emerged.

His work has been presented at Guggenheim Museum, New York; Arter, Istanbul; CTM, Berlin; TodaysArt.NL; ifa Galerie, Berlin; ICA, London; ACAW, Max Protetch Gallery, New York; Sammlung ESSL, Wien; European Media Art Festival, Osnabruck; International Short Film Festival, Hamburg; among others. Demirel has performed live at Sonar Festival, Barcelona; Mutek Festival, Montreal; Coachella, USA; Brixton Academy, London; L'Olympia, Paris; ADE, Amsterdam; Daimler Contemporary, Berlin; Fotografiska, Stockholm; TimeWarp, Mannheim; Detroit Electronic Music Festival; Fuji Rock Festival, Japan; Future Music Festival, Australia; among others.

Simon Denny

Simon Denny, born in 1982 Auckland, New Zealand, lives and works in Berlin, Germany. He makes artworks that unpack stories about technology using a variety of media including painting, web-based media, installation, sculpture, print and video. He studied at the Elam School of Fine Arts, University of Auckland and at the Städelschule, Frankfurt am Main.


Recent solo exhibitions include Petzel Gallery, New York (2024); Dunkunsthalle, New York (2024); Kunstverein Hannover, Hannover (2023); the Gus Fisher Gallery (University of Auckland), Auckland (2022); Outernet, London (2022); Kunstverein in Hamburg, Hamburg (2021); K21- Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2020); the Museum of Old and New Art, Tasmania (2019); MOCA, Cleveland (2018); OCAT, Shenzhen (2017); Hammer Museum, Los Angeles (2017); WIELS Contemporary Art Centre, Brussels (2016); Serpentine Galleries, London (2015); MoMA PS1, New York (2015); Portikus, Frankfurt (2014) MUMOK, Vienna (2013); Kunstverein Munich, Munich (2013).

Denny represented New Zealand at the 56th Venice Biennale in 2015. Denny has curated exhibitions such as *Proof of Stake* at Kunstverein in Hamburg (2021) and *Proof of Work* at Schinkel Pavillon, Berlin (2018). His works are represented in major institutional collections including MoMA, New York; Kunstsammlung Nordrhein Westfalen, Düsseldorf; Walker Art Centre, Minneapolis; Buffalo AKG, Buffalo; Kunsthaus Zürich, Zürich; Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Berlin; Hamburger Kunsthalle, Hamburg, and Museum of New Zealand Te Papa Tongarewa, Wellington. He co-founded the artist mentoring program BPA//Berlin Program for Artists and serves as a Professor of Time-Based Media at The Hochschule für Bildende Künste Hamburg.

Otto Dix

Otto Dix (1891 - 1969) was born in Gera to a working-class family. After an apprenticeship as a decorative painter (1905-1909), he studied at the Dresden School of Arts and Crafts until 1914 and was influenced by both Impressionism and the emerging Expressionism. From 1912, Otto Dix experimented with Cubist, Futurist and later Dadaist forms. During the First World War, he volunteered for military service. The horrors of war dominate many of his paintings.

After returning to Dresden, he founded the "Group 1919" of the Dresden Se-
cession together with Conrad Felixmüller (1897-1977). In 1922, Otto Dix



painted critical Dadaist social collages; he moved to Düsseldorf. From 1925 to 1927, he lived in Berlin again, where his critical-analytical painting reached its peak. The National Socialists dismissed Otto Dix from his teaching position as a professor at the Academy of Art in Dresden as early as 1933; he first moved to Schloss Randegg near Singen, then to Hemmenhofen on Lake Constance in 1936. He painted old-masterly landscapes in which he combined late Gothic-inspired reality with contemporary symbolism. In 1937, his works were denounced by the National Socialists as "degenerate art". 260 works were confiscated from German museums, sold and in some cases burned.

Otto Dix was enlisted in 1945 and ended up in captivity in Alsace. In 1959, he was awarded the Federal Cross of Merit. He died in Singen on Lake Constance in 1969.

Cevdet Erek

Cevdet Erek studied architecture at Mimar Sinan University of Fine Arts in Istanbul between 1992 and 1999. In 2003, while practicing as an architect and performing with the rock group Nekropsi, Erek received his master's degree in sound engineering and design at the Center for Advanced Studies in Music (MIAM) of Istanbul Technical University, where he also completed a PhD.

His artistic practice is based on the themes of sound, architecture, rhythm, measured time, dance music and site-specificity. Combining video, sound and images he often attempts to alter the viewer's perception and experience of a given environment. He is particularly interested in the way we apprehend the world around us and organize our lives through measurements of space (metric system), time (calendar and clock) and music tempo (beats per minute). The artist conflates these seemingly objective systems with other apparently more subjective ones, such as the timeline of events or the changing rhythm in musical improvisations.

Erek has had solo exhibitions at venues including neugerriemschneider, Berlin (2023); Arter, Istanbul (2020); Hamburger Bahnhof, Berlin; Art Institute of Chicago (2019); M KHA, Antwerpen (2018); Pavilion of Turkey at the 57th Venice Biennale (2017); MUAC, Mexico (2017), Spike Island, Bristol, UK (2014); MaerzMusik, Berlin, Germany (2013); Künstlerhaus Stuttgart, Germany (2013); Kunsthalle Basel, Bâle, Switzerland (2012); Overgaden, Copenhagen, Denmark (2011), and 300m² Art Space, Gothenburg, Sweden (2009).

He also presented his works in several group exhibitions in international venues such as Manifesta 14, Prishtina (2022); Singapur Biennial, Singapur (2022);



Museo d'Arte Moderna di Bologna (2022); Akademie der Künste der Welt, Cologne (2021); SF MOMA, San Francisco; Schirn Kunsthalle, Frankfurt (2019); Shanghai Biennale (2018); 20th Sydney Biennale (2016); Stedelijk Museum, Amsterdam (2014); MAXXI, Rome; Istanbul Modern, Istanbul; the 5th Marrakesh Biennial; Palais de Tokyo, Paris (2014); MAK, Vienna; the 11th Sharjah Biennial (2013); the 7th Asia Pacific Triennial of Contemporary Art (APT7); Queensland Art Gallery, Stanley Place, Brisbane; CCA Wattis, San Francisco; documenta 13, Kassel; SALT, Istanbul; New Museum Triennial with Ala Younis, New York (2012); Istanbul Biennial (2011, 2013, 2015); Tate Modern, London (2011), and Home Works 5, Beirut (2010).

During his residency at Rijksakademie, Cevdet Erek was awarded with the Uriot Prize for his video *Studio* (2005) and he received the Nam June Paik Prize in 2012.

Marco Fusinato

Born 1964 Melbourne, Australia, where he lives and works. Marco Fusinato is a contemporary artist and noise-musician whose work takes the form of installation, photographic reproduction, performance, and recording.

As an artist, he conceives his work as a succession of interrelated projects, some of which continue across numerous iterations. Within these projects the works are almost always serial and use specific frameworks for experimentation. Working across disciplines and cultural fields, Fusinato explores the tensions and contradictions of opposing forces such as underground culture versus institutions, noise versus silence, minimalism versus maximalism, purity versus contamination. He creates dynamic situations in which these energies are captured by combining allegorical appropriation with an interest in the intensity of a gesture or event.

As a musician Fusinato explores the idea of noise as music, using the electric guitar and mass amplification to improvise intricate, wide-ranging, and physically affecting frequencies. He performs regularly in the experimental music underground, primarily as a solo artist and has released many recordings on vinyl format.

Marco Fusinato was selected to represent Australia at the 59th International Art Exhibition of La Biennale di Venezia (2022) in which he presented DE-SASTRES, a 200-day performance as installation, the only artist in its 100-year history to occupy a nation's pavilion for the entirety of the biennale. His work has also been presented in many other significant exhibitions, including *All the*



World's Futures, 56th International Art Exhibition of La Biennale di Venezia (2015); *The Imminence of Poetics*, 30th Sao Paulo Biennial (2012); and *SUPERPOSITION: Art of Equilibrium and Engagement*, 21st Biennale of Sydney (2018). His work was included in *Soundings: A Contemporary Score*, the first ever exhibition of sound at the Museum of Modern Art, New York (2013) and *Sonic Youth etc.: Sensational Fix* (2008–2010), a European travelling exhibition of artists that have collaborated with the New York rock band, Sonic Youth. Fusinato's ongoing series of durational noise-guitar performances Spectral Arrows – described as a monumental aural sculpture – was first performed at The Glasgow International Arts Festival in 2012 and has since been performed in museums and theatres throughout the world.

Mariam Ghani

Ghani is an artist, writer, and filmmaker. Her work operates at the intersections of language, loss, migration, memory, and history. Her films, public projects, photographs, and installations have been presented and collected worldwide, notably in Times Square and the new Terminal C at LaGuardia Airport; the Guggenheim, New Museum, MoMA, Smithsonian and Metropolitan Museums; the CCCB in Barcelona; the Secession in Vienna, and Para/Site in Hong Kong; Documenta 13; the Dhaka Art Summit; and the Liverpool, Lahore, Yinchuan, and Sharjah Biennials; and the Rotterdam, CPH:DOX, SFFILM, DOC NYC, Sheffield Doc/Fest, Ji.hlava, BlackStar, and Ann Arbor film festivals. Museum solo shows include the St. Louis Art Museum; the Blaffer Art Museum in Houston; and the Queens Museum of Art in NYC. Ghani's first feature film, the critically acclaimed documentary WHAT WE LEFT UNFINISHED, tells the mostly true story of five unfinished Afghan Communist films. It premiered at the 2019 Berlinale, was released theatrically in the US by Dekanalog, and had its streaming premiere on the Criterion Channel. Her second feature film, DISEASE, looks at the real consequences of the ways we fictionalize disease, and premiered at the Tate Modern in 2024. Ghani teaches film/video at Bennington College.

Shilpa Gupta

Shilpa Gupta, born in 1976, lives and works in Mumbai, India where she has studied sculpture at the Sir J. J. School of Fine Arts from 1992 to 1997.

She had solo shows at Contemporary Arts Center in Cincinnati, Arnolfini in Bristol, OK in Linz, Museum voor Moderne Kunst in Arnhem, Voorlinden Museum and Gardens in Wassenaar, Kiosk in Ghent, Barbican in London, Dallas



Contemporary and the Neuer Berliner Kunstverein in Berlin, Bielefelder Kunstverein, La synagogue de Delme Contemporary Art Center and Lalit Kala Akademi in New Delhi. In 2021 she had a survey show at the Museum of Contemporary Art in Antwerp. She presented a solo project at 'My East is Your West', a two-person joint India-Pakistan exhibition, by the Gujral Foundation in Venice in 2015.

Gupta's work has been shown in leading international institutions and museums such as Tate Modern; Museum of Modern Art; Louisiana Museum; Centre Pompidou; Serpentine Gallery; Fondazione Sandretto Re Rebaudengo; Mori Museum; Solomon R. Guggenheim Museum; ZKM; Ishara Art Foundation; Kiran Nadar Museum and Devi Art Foundation.

Shilpa Gupta has participated in 58th Venice Biennale (2019); Kochi Muziris Biennale (2018); Gothenburg Biennial (2017); Berlin Biennale (2014); New Museum Triennale (2009); Sharjah Biennial (2013); Lyon Biennale (2009); Gwangju Biennale (2008); Yokohama Triennale (2008), and Liverpool Biennial (2006). She has shown in biennales at Auckland, Melbourne, Seoul, Havana, Sydney, Yogyakarta, Echigo-Tsumari, Shanghai, Houston and others. In 2023, she had a duo solo with Marisa Merz at the MAXXI - National Museum of 21st Century - L'Aquila and a solo at the Tanya Bonakdar Gallery in New York. In 2024, she opened a major solo at Centro Botín in Santander, Spain.

Jina Khayyer

Jina Khayyer is a German-French-Iranian writer, poet and painter. In her work, Khayyer questions concepts of origin, identity, heritage and gender, asking herself how not to break them.

In November 2021, her first collection of poems and drawings, *NOT DARK YET, but it's getting there*, was published in France, followed by *TEAR CATCHER (2023)*. Her first novel will be published by Suhrkamp Verlag in 2025.

Khayyer lives and works in Paris and Provence.

Käthe Kollwitz

Käthe Kollwitz was born in Königsberg in 1867. As early as 1881, she (born Schmidt) received drawing lessons from an engraver in Königsberg. From 1885-1889 she studied painting with Karl Stauffer-Bern (1857-1891) in Berlin

and Ludwig Herterich (1856-1932) in Munich. 1891: Marriage to the doctor Karl Kollwitz, who settled in a working-class district of Berlin. The marriage produced two sons. Inspired by Gerhart Hauptmann's drama *The Weavers*, Käthe Kollwitz created the cycle *A Weavers' Revolt* (1895-1898). In 1898 she was accepted into the Berlin Secession. From 1898 to 1903 she worked as a teacher at the School for Women Artists in Berlin. In 1904, Käthe Kollwitz lived in Paris for a year and worked in the sculpture class at the Académie Julian.


In October 1914, her son Peter was killed in Flanders during the First World War. In 1919, she became the first woman to become a member of the Prussian Academy of Arts and was also appointed professor. 1921-1924 she created socio-political posters. In 1922/23 Käthe Kollwitz worked on the woodcut series *War*. In 1928 she headed the master studio for graphic art at the Academy of Arts in Berlin. 1932: Erection of the memorial *The Parents* for her fallen son Peter at the military cemetery in Roggevelde near Dixmuiden. 1933: Käthe Kollwitz was forced to resign from the Prussian Academy of Arts. She was dismissed as head of the master class for graphic art and later also indirectly banned from exhibiting her works by removing them from the Academy exhibition and the Kronprinzenpalais. 1942 Her grandson Peter is killed in Russia. 1944 Resettlement to Moritzburg near Dresden; Käthe Kollwitz died in Moritzburg in 1945.

Kateryna Lysovenko

Kateryna Lysovenko born in 1989, is an Ukrainian artist. She studied at the Grekov Odesa Art School, then at the National Academy of Fine Arts and Architecture, Kyiv. In 2017-2016 she took a course in contemporary art at Kyiv Academy of Media Arts and in 2019 a course at Method Fund. She lives and works in Vienna, Austria.

She focuses on the research of power and ideology and the transition from the Soviet to the contemporary. In her artworks, the victim's image often emerges, no matter which topic she chooses – either the dominance of the art academy or right-wing violence, religious oppression, and harassment.

Her works have been exhibited in numerous solo and group exhibitions, including *Collateral Event* of the 60th International Art Exhibition the Venice Biennial, Venice, IT; *Handle with care*, Ludwig Museum - Museum of Contemporary Art, Budapest, Hungary (2023); *Motherland*, Museum Ephraim-Palais, Berlin, Germany (2023), *Kaleidoscope of (Hi)stories. Ukrainian Art 1912-2023*,



SKD, Albertinum Dresden, Germany (2023); *Goodbye, East! Goodbye, Narcissus!*, Estonian Contemporary Art Museum – EKKM, Tallinn, Estonia (2023) among others. Kateryna Lysovenko's works have been highlighted and reviewed by The New York Times, Financial Times, ArtDaily, e-flux, Vogue Polska, The Village Voice, Monopol magazin and Blok Magazine.


Sabelo Mlangeni

1980 Born in Driefontein, Mpumalanga, South Africa. Lives and works in Johannesburg, South Africa.

Working largely in black and white format, Sabelo Mlangeni has built his practice around intimate photographs that draw out the inherent beauty in the ordinary. Mlangeni is driven by his interest in the notions of community and communing where a central part of his process requires him to spend significant time – weeks, months, sometimes years – with those he chooses to photograph; sharing intimately in their thoughts, feelings, stories and everyday lives. His practice is a continuous survey of the most challenging, beautiful and confounding aspects of the human experience.

Mlangeni has had numerous solo exhibitions to date, including most recently *Imvuselelo: The revival* at Cantor Arts Center in Stanford (2023) and *Ngiyabona Phambli* at the Institute of Ideas & Imagination in Paris (2023). His work has been widely exhibited both locally and internationally, including at The 60th International Art Exhibition of La Biennale di Venezia (2024); A4 Arts Foundation in Cape Town (2023); Haus der Kunst / The Walther Collection in Munich (2023); Para Site in Hong Kong (2022); Huis Marseille in Amsterdam (2022); K21 in Düsseldorf (2022); Palais de Tokyo in Paris (2021); Frestas Triennial of São Paulo (2021); Lagos Biennale (2019); Museum of Contemporary Art Detroit (2019); Huis Marseille Museum of Photography (2019); Wits Art Museum (2018); Savvy Contemporary (2018); Kunsthal KAdE (2018); Museum Africa (2015); Liverpool Biennale (2013); Lubumbashi Biennale (2012); Lagos Photo Festival (2011); V&A Museum (2011); Rautenstrauch-Joest-Museum (2010), and Johannesburg Art Gallery (2010).

Mlangeni has been awarded several prizes including the Columbia University II&I fellowship and artist residency, Paris (2022); Africa MediaWorks Photography Prize, London (2018); POPCAP'16 Prize for Contemporary African Photography (2016); and the Tollman Award for Visual Arts (2009). He has also had residencies at A4 Arts Foundation, Cape Town (2018); Centre de Art Waza, Lubumbashi (2017); Walther Collection, Neu-Ulm (2017); Akademie der Künste Vienna (2014); Akademie der Künste, Berlin (2013) and Centre for



Contemporary Art, Lagos (2010). His work is represented in several institutional collections, including the Tate Modern; San Francisco Museum of Modern Art; Johannesburg Art Gallery; Walther Collection; Art Institute of Chicago, KADIST, and CNAP - French national collections.

Mohammad Salemy

Mohammad Salemy is an independent Berlin-based artist, critic and curator from Canada. He holds a BFA from Emily Carr University and an MA in Critical Curatorial Studies from the University of British Columbia. He has delivered multiple lectures at institutions such as SOMA Mexico and Zeppelin University as a part of their yearly lecture program. Salemy's curatorial experiment *For Machine Use Only* was included in the 11th edition of Gwangju Biennale (2016). He has also co-curated the Sofia Queer Forum, Sofia (2018) and God In Reverse at Richmond Art Gallery, Vancouver (2020). Together with a changing cast, he forms the artist collective Alphabet Collection. Salemy is the Organizer at The New Centre for Research & Practice. He has been the co-founding Organizer of The New Centre since 2014 and the editor-in-chief of its publishing arm, Triple Ampersand. He is also the editor of "For Machine Use Only: Contemplations on Algorithmic Epistemology" (2016) and "Model is the Message: Incredible Machines Conference 2022" (2023).

Erinç Seymen

Erinç Seymen born 1980 in Istanbul-Turkey, focuses on the critique of class differences, society, gender, identity, family and nationalism. The artist works in various disciplines such as painting, sculpture, video and installation. He delves into the concept of power by transforming with the playfulness of his artistic practice.

Seymen graduated from Mimar Sinan University of Fine Arts, Painting Department in 2006 and received his MA from Yıldız Teknik University Art and Design Faculty, with a thesis about Bob Flanagan. Some of his solo exhibitions are Kīpuka, Zilberman, Istanbul (2024); Homo Fragilis, Zilberman Gallery, Istanbul (2017); Go Back To The Very Beginning, Galata Greek Primary School, Istanbul (2017); The Seed and The Bullet, Rampa, Istanbul (2012); Persuasion Room, Galerist, Istanbul (2009); Man Jam, Finnish Museum of Photography, Helsinki (2007); Selected group exhibitions he participated in are: Suppose You Are Not, a selection from the Ömer Koç Collection, Arter, Istanbul (2024); Everything will be just like now – just a little different, Künstlerhaus Palais



Thurn und Taxis, Bregenz (2023); Look Up, Starry Horizons of the Limited Geography Exhibition, Pancar Deposu, Bursa (2022); Your Body is a Battlefield, selection from the Agah Uğur Collection, Union Francaise Building, Istanbul, (2022); Locus Solus, Arter, Istanbul (2021); 7th Çanakkale Biennial, Troya Müzesi, Çanakkale (2020); The Child Within Me: A Selection from the Ömer Koç Collection, Abdülmecid Efendi Köşkü, Istanbul (2019); A Day at Hotel, Zilberman Istanbul (2018); Appropriation? Case?, Yapı Kredi Kültür Sanat, Istanbul (2018); ğ - the soft g, Schwules Museum, Berlin (2017); OHNE, Mekan68, Vienna (2016); Every Inclusion is an Exclusion of Other Possibilities II, SALT Beyoglu, Istanbul (2015); VIVO with Ahmet Dogu Ipek, Kerem Ozan Bayraktar, Kasa Gallery Sabanci University, İstanbul (2015); Plurivocality, Visual Arts and Music in Turkey, Istanbul Museum of Modern Art, Istanbul (2014); Between The Lines, All Visual Arts, London (2013); Panorama. Landscapes 2013-1969, Museo del Palacio de Bellas Artes, Mexico City (2013); Berliner Herbstsalon, Maxim Gorki Theater, Berlin (2013); Moods: A Generation that Goes off the Rails, Ecole Nationale Superieure des Beaux-Arts, Paris (2010); İstanbul, traversée, Palais des Beaux Arts de Lille, Lille (2009); I Myself am War!, Open Space, Vienna (2008); An Atlas of Events, Foundation Calouste Gulbenkian, Lisbon (2007); Along the Gates of Urban, K&S Galerie, Berlin (2004).

Program

Opening and weekend program

November 8 – 10, 2024

Friday, November 8

- 7 p.m. Exhibition opening in the presence of the artists
 Opening remarks by state secretary Arne Braun and the curators
 of the exhibition Çağla İlk, Misal Adnan Yıldız and Sandeep Sodhi
- 7.30 p.m. Performance by Marco Fusinato
- 8 p.m. Performance by Yael Bartana

Saturday, November 9

- 7 a.m. Performance by Yael Bartana
- 11 a.m. Artists Talks / Lecture Performances with
 Mohammad Salemy, Ouassila Arras, Erinç Seymen, Nikola Bojić,
 Damir Gamulin

Sunday, November 10

- 11 a.m. Artists Talks / Lecture Performances with
 Sabelo Mlangeni, Marco Fusinato, Jina Khayyer, Ali M. Demirel
- 2 p.m. Public tour with Misal Adnan Yıldız and Sandeep Sodhi

Lunch-tours every Friday at 1 p.m. Free entrance on Fridays.
Public tours every second Sunday at 2 p.m.

Please check our website for up-to-date program or register to our newsletter.

Press images (selection)



Etel Adnan, *Ohne Titel*, 2012, © and courtesy of the artist's estate & Sfeir-Semler Gallery Beirut_Hamburg



Käthe Kollwitz, *Die Eltern* (The parents), 1921-1922. This artwork is part of the ifa art collection. ifa - Institut für Auslandsbeziehungen e.V. © VG Bild-Kunst Bonn 2024, Foto Friedrich Rosenstiel, Köln



Kateryna Lysovenko, *Internally displaced person*, 2023 © and courtesy of the artist



Marco Fusinato: *DESASTRES 81238A.jpg variation*, 2024 © and courtesy the Artist & PALAS, Sydney



Mariam Ghani, *There is a Hole in the World Where You Used to Be*, 2024 © and courtesy the Artist and Ryan Lee Gallery, New York

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Opening hours

Tuesday – Sunday, 10 a.m. – 6 p.m.

Open all bank holidays, except for December 24 and 31

Prices

Adults 7€, reduced 5€

Free entry on Fridays

Staatliche Kunsthalle Baden-Baden

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