

ERE

SELBER
ORT



ER

ANDERE
ZEIT

(EN)

Künstlerbund Baden-Württemberg
Staatliche Kunsthalle Baden-Baden

Same Place, Different Time
70 Years of the Künstlerbund Baden-Württemberg

Introduction

The Staatliche Kunsthalle Baden-Baden is delighted to be hosting the Künstlerbund Baden-Württemberg (Baden-Württemberg Association of Artists) once again after many years. The occasion is the seventieth anniversary of the association, which presented its very first exhibition in the Kunsthalle in 1955. And many of its exhibitions have taken place here since then.

The Künstlerbund Baden-Württemberg was founded on February 7, 1955, in Karlsruhe—only three years of the political union of the two states into the new federal state of Baden-Württemberg in 1952. The division of the founding members—five artists from Baden and five from Württemberg—was a conscious reflection of this circumstance.

The fact that geographical origin and state boundaries have less relevance for membership of the Künstlerbund today is shown in the artists' varied places of activity. Strong ties to the association are reflected in the large number of its members and their committed participation in this exhibition.

Against this background the importance of strong regional networking and close cooperation between institutions and artists becomes particularly clear. Alongside the presentation of international positions, it is a task to which the Kunsthalle Baden-Baden has been continually devoted since its foundation.

This attitude is also reflected in the exhibition's title: *Same Place, Different Time* not only marks the return to a historical exhibition venue but also stands for new perspectives, voices, and artistic positions that reflect the present and continue the history of the Künstlerbund.

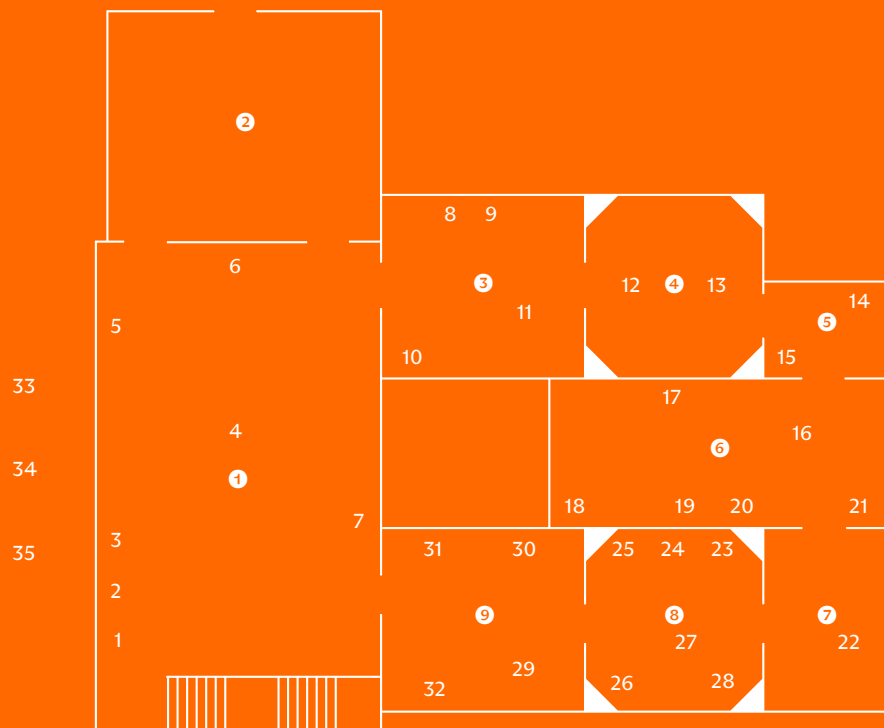
The jury invited twenty-one artists who have engaged in the widest sense with the exhibition title. Some works are bound up with the Kunsthalle—they are on and in its walls, stretched through its spaces, and intervene in its architecture. Thematically they are situated between technology and everyday life, between bird's-eye-view landscapes, mountains of rubble, or spectacular emptiness. Human beings often appear only

indirectly—as traces, absences, part of wider contexts. The works are evidence of our Anthropocene, and the viewers' own associations are awakened by quotidian collections and cultural practices, by paintings and the voice of nature.

The artistic position itself was the central issue for the curatorial team. Ideas were developed and works integrated into the Kunsthalle in numerous on-site dialogues with the artists. The aim was not only to present as varied an image of the Künstlerbund as possible, but also to show and strengthen the hundred-year link between artists and institutions.

At the same time it is clear that the present historical moment is a exceptional one: much is changing, certainties are dissolving, and the role of art and culture is becoming differently weighted. Amidst all the upheavals, collective interchange and a continual debate with artistic variety remain centrally important.

Christina Lehnert



Room ❶

- 1 Angela Garry *Computer-Control*
- 2 Angela Garry *Satellitenrunde* [Satellite Discussion]
- 3 Angela Garry *Lockere Kontakte* [Casual Contacts]
- 4 Hans Albrecht *Werkverzeichnis 380/25* [Catalogue of Works 380/25]
- 5 Kriz Olbricht *Volare*
- 6 Margret Eicher *Nach Botticelli/Geburt der Venus*
[After Botticelli/Birth of Venus]
- 7 Florina Leinß *pic243.25 diview*

Room ❷

Archive Space and Forum

Room ❸

- 8 Andrea Zaumseil *Rauch* [Smoke]
- 9 Andrea Zaumseil *Rauch* [Smoke]
- 10 Mélanie Lachièze-Rey *Stumm* [Mute]
- 11 Florian Thate *Schraube* [Screw]

Room ❹

- 12 Nathalie Koger *Blueprint of the Sky*
- 13 Nathalie Koger *Im Parlament* [In the Parliament]

Room ❺

- 14 Matthias Schleifer *Lichtentaler Allee*
- 15 Matthias Schleifer *Stuttgarter Straße*

Room ❻

- 16 Rosa Violetta Zettl *Fluide Sammlung (Baden-Baden)*
[Fluid Collection (Baden-Baden)]
- 17 Gabriele Engelhardt *Asphaltberg* [Mountain of Asphalt]
- 18 Frauke Schlitz *Billing's Plan*
- 19 Bastian Börsig *ohne Titel* [Untitled]
- 20 Bastian Börsig *ohne Titel* [Untitled]
- 21 Bastian Börsig *ohne Titel* [Untitled]

Room ❼

- 22 Beate Baumgärtner aus der Serie *LUNA582 (Traderpiggys Chatbook)*

Room ❽

- 23 Gala Adam *Familienportrait 1 von 3* [Family Portrait 1 of 3]
- 24 Gala Adam *Familienportrait 2 von 3* [Family Portrait 2 of 3]
- 25 Gala Adam *Familienportrait 3 von 3* [Family Portrait 3 of 3]
- 26 Gala Adam *memoria*
- 27 Cholud Kassem *Trutzburgen* [Fortresses] *I + II*
- 28 Cholud Kassem *West German Pottery (Video)*

Room ❾

- 29 Benjamin Bronni, Bastian Eppe *aus einem Raum*
- 30 Johanna Helbling-Felix *Grenzflug-Rhein* [Border Flight – Rhine]
- 31 Johanna Helbling-Felix *Grenzflug* [Border Flight]
- 32 Johanna Helbling-Felix *Grenzflug II* [Border Flight II]

outdoor space ➤

- 33 Sanna Reitz *PAN 2025*
- 34 Jáchym Fleig *Verschiebung* [Displacement]
- 35 Jáchym Fleig *Faser* [Fiber]

- 1 *Computer-Control*
From the series
Denkmaschinen
[Thinking Machines]
1985
Gouache on card
70 × 100 cm
- 2 *Satellitenrunde*
[Satellite Discussion]
From the series *Runder Tisch*
[Round Table]
1994
Gouache on card
100 × 110 cm
- 3 *Lockere Kontakte*
[Casual Contacts]
From the series *Runder Tisch*
[Round Table]
1994/95
Gouache on card
100 × 110 cm

Angela Garry's series deal with the relationship between human beings and machines. Her images sound out our fascination with the rapid technological advances of the modern era. At the same time she seeks to illuminate the dangers threatening a society that allows itself to be swept unstoppably along by its own technological achievements.

Garry's conference paintings reflect the technical and social changes of the past decades. In her series from the 1980s people still come together to discuss issues on ejected lengths of paper. In the 1990s (decades later in reality) Garry's well connected guys are already grouped on monitors at the global "round table," and the world's crises are spinning them vertiginously in fragments and splinters around the geocenter. The painting *Lockere Kontakte* [Casual Contacts] also symbolizes the isolation that is the paradoxical result of increasing interconnectedness.

The fingerprint prompted Garry's early typewriter series. In *Denkmaschinen* [Thinking Machines] the particular aesthetic of the fingerprint dominates the computer screen, as fascinating and threatening as a warning signal; the sign of a person's uniqueness and individuality becomes readable and transparent.

Angela Garry, born in Germersheim/Pfalz in 1949, studied fine art with Prof. K.R.H. Sonderborg at the State Academy of Fine Arts Stuttgart from 1976 to 1979, also attending seminars by Prof. Hans K. Schlegel. In 1988 she was a lecturer at the Ludwigsburg University of Education. She has produced series on the subject of human beings and machines since the 1970s. Her work has been presented in many national and international venues, including the Kunstverein Heilbronn, the Staatliche Kunsthalle Berlin, and Staatliche

Kunsthalle Baden Baden in 1984; Weserburg Bremen, 1988; Pfalzgalerie Kaiserslautern, 1991; Technoseum Mannheim, and Norrköping (Sweden), 1992; Durban Art Gallery (Durban, South Africa), 1998; Neuer Sächsischer Kunstverein Dresden, 2007; Galerie Dorn (Stuttgart), 2012; the exhibition *Landesweit*, at the Kunstmuseum Reutlingen, 2016; *smARTE Verwandlungen*, at Galerie Mitte (Dresden). Garry's work can be found in public and private collections. She lives and works in Stuttgart.

- 4 *Werkverzeichnis 380/25*
[Catalogue of Works 380/25]
2025
Wood, acrylic paint, and
various other materials
15 × 135 × 1000 cm

One focus of Hans Albrecht's output is his sculptural works. These are often minimalist constructions that structure the exhibition space extensively from the floor. Black-painted wood is his preferred material, supplemented by metal, glass, ceramic, plastic, or photographs.

The rigorous form and harmonious composition of the individual elements might suggest a mathematical organizing principle, but in fact the proportion and structuring of the installation follow the artist's subjective intuition.

Albrecht's works are situated on the borderline between concretion and symbol, and they are usually presented without titles. It is up to the viewer to let the aesthetic presence of the geometrical composition speak for itself or to go in search of its metaphorical content. There are many interpretive possibilities: the arrangement of floor elements can be understood as symbolizing the stages and breaks in a human life, but also as machine-readable code that follows the bivalent zero-and-one logic of programming language and reflects the digital imaging of the works exhibited in room 1.

Hans Albrecht, born in Bad Harzburg in 1953, studied fine art with Prof. Kalinowski at the State Academy of Fine Arts Karlsruhe, and German at the University of Karlsruhe. Subsequent scholarships took him to the École des beaux-arts d'Angers (FR). His work was acknowledged by a Baden-Württemberg Art Foundation scholarship

in 1983/84, the Art Prize of the Ulm Artist Guild in 2016, and the Ellwanger Art Prize in 2024. Hans Albrecht has exhibited in various solo and group shows in Germany and abroad since 1974. His work can be found in private and public collections. He lives in Berlin and Zell unter Aichelberg (Baden-Württemberg).

5 *Volare*
2024 (2025)
Blue jacket, wire rope

Kriz Olbricht is inspired by everyday and extraordinary scenes encountered on walks in urban and rural spaces and then concentrated into works of art. His works examine the relationship between the visible and the invisible, the forms of failure, and the temporal state of our experience. With site-specific installations such as *Volare* Olbricht intervenes into the spatial circumstances of an exhibition, and directs the attention to the fragility of what appears stable. His artistic practice is characterized by recurrent project-specific cooperation with other artists and curators.

Kriz Olbricht, born in 1986 in Freiburg im Breisgau, lives in Cologne and works as a visual artist in sculpture, installation, intervention, photography, and sound. He studied at the State Academy of Fine Arts Karlsruhe and the École nationale supérieure d'art Villa Arson in Nice. His work has been shown at the Kunstverein Mönchengladbach, Kunstverein Schwerin, Biennale für Freiburg, Kunsthalle Mulhouse (FR), Kunstverein Lüneburg, Künstlerhaus Bregenz (AT), the Philharmonie

Luxemburg (LU), Cité internationale des arts in Paris (FR), Kunsthalle Recklinghausen, and elsewhere. Olbricht has received numerous awards for his artistic and curatorial work, for example from the foundation Stiftung Kunstfonds, the Baden-Württemberg Ministry of Science, Research, and Art, the Christoph Merian Foundation Basel (CH), the Städtekonferenz Kultur (CH), the Kunststiftung NRW art foundation, or the VG Bild-Kunst copyright society.

6 *Nach Botticelli/
Geburt der Venus*
[After Botticelli/
Birth of Venus]
2018
Digital montage/jacquard
240 x 420 cm

This tapestry refers to the famous Renaissance painting *The Birth of Venus*, by Sandro Botticelli, 1485/86.

In Margret Eicher's reinterpretation the love goddess Venus is embodied by the American singer Beyoncé, who is not washed up by the waves of the sea but transported down by escalator in a Frankfurt subway station. The wind god Zephyr and his nymph Chloris, who in Botticelli's painting help the goddess along with their breath, and the fertility goddess Flora, on the right-hand side of this digitally collaged wall hanging, are replaced by figures taken from a Chanel perfume advertisement.

The border at the lower edge shows graphically abstract frothing waves taken from a classical tattoo motif. The scene is flanked left and right by idyllic lake landscapes from a historical tapestry. They are in contrast to the cold atmosphere of the subway architecture, while recalling Botticelli's scenery at the same time.

In one of her songs Beyoncé describes herself as a "flawless feminist"—and with her the tapestry almost becomes an activist banner. So this staging of the birth of Venus disputes the traditional and the mythical ideal of woman.

Margret Eicher lives and works in Berlin. As a conceptual artist she uses pictorial appropriation and montage to examine today's notions of the image. She studied at the Staatliche Kunstakademie Düsseldorf with Fritz Schwegler. Today she is primarily known for her large-format media tapestries, in which she combines the Baroque forms of the pictorial wall hanging with current media motifs through digital montage. Her work has been shown in many solo and group exhibitions since 1980 (selection): Hessisches Landesmuseum Darmstadt, 1983; Wilhelm-Hack-Museum Ludwigshafen, frequently since 1986; Pfalzgalerie Kaiserslautern, 1988; Kunsthalle Mannheim, 1994; Museum Bochum, 1996; Staat-galerie Stuttgart, 2000; Badisches Landesmuseum

Karlsruhe, 2013; Museum Kurhaus Kleve, 2014; Kunsthistorisches Museum, Vienna, 2015; Kunstverein Ulm, 2016; Sprengel Museum, Hanover, 2017; me Collectors Room Berlin, 2019; Museum Villa Stuck, Munich, 2020; Haus am Lützowplatz Berlin, 2021; Museum Moritzburg Halle, 2022; Arthema Foundation Kai 10 Düsseldorf, ZKM Karlsruhe, 2023; Kunstmuseum Wolfsburg, Museum der bildenden Künste Leipzig, 2025.

Margret Eicher's work is represented in numerous public collections. In Baden-Württemberg these include the ZKM Karlsruhe, the Badisches Landesmuseum Karlsruhe, the collection of the Städtische Galerie Karlsruhe, and the Kunsthalle Mannheim.

7 *pic243.25 diview*
2025
Emulsion paint, oil paint,
acrylic paint, aluminum
composite panels, wood,
pigments
Installative wall painting
approx. 400 × 1600 cm
One panel: 200 × 120 cm

The wall painting *pic243.25 diview* has clear forms while remaining open and diaphanous. Layering and superimposition give rise to a composition that extends beyond the surface to influence the space. Elements become spatial, while imaginary spaces appear on the wall.

Digital designs are converted into material forms and combined by analogue means. This brings about hybrid image worlds in which digitality is not merely a tool but also a way to reflect perception and experience.

Geometrical and organic structures awaken varied associations. The panels mounted on the wall are ambivalently emblematic or gestural in their sensually flowing colors. Their clear outlines suggest a technical precision nevertheless suffused with atmospheric openness.

The intuitive process of “allowing things to grow” enables the unknown to take shape and recalls Baumeister’s concept of imitating nature, characterized today by the interplay of nature and technology. Color, form, and dimension speak to the viewer on different levels, and promise a fascinating encounter with abstraction.

Florina Leinß was born in Freudenstadt in 1984 and lives and works in Stuttgart. She studied at the State Academy of Fine Arts Stuttgart and Edinburgh College of Art from 2005 to 2013. Since then she has worked freelance and received numerous awards and scholarships, including a grant from the foundation Stiftung Kunstfonds Bonn and a scholarship from the state of

Baden-Württemberg for the Cité internationale des arts in Paris. Works by Florina Leinß are found in public and private collections, including the Kunstmuseum Stuttgart, the Städtische Galerie Karlsruhe, and the Daimler Art Collection. Alongside her artistic activity she has taught at the University of Stuttgart, ABK Stuttgart, and the Academy of Fine Arts in Munich.

Concept and realization:
Kristof Georgen
Steffen Schlichter
Stef Stägel

This space is dedicated to the seventy-year history of the Künstlerbund Baden-Württemberg (Baden-Württemberg Association of Artists). Historical sources of various kinds—publications, documents, letters, minutes, invitation cards, photographs, and films—bearing witness to the work of the association from its foundation in 1955 to the present are arranged along three walls. These documents show the administrative structures of what has now become an institution, with the locations and times of production and exhibition, cultural-political commitment, and not least the collective in the form of its current 450 members. They also reflect the respective historical and socio-political context of the association’s activity.

Of special interest when compiling the material was the question of the origins of the Künstlerbund. In what way did the intense, even heated artistic postwar discourse relate to the social situation at the time, particularly in the newly founded federal state of Baden-Württemberg and its cultural-political “new beginning”? What animated the “Council of Ten”—those ten artists (nine men and one woman) who joined together in Karlsruhe on February 2, 1955, and how did their understanding of themselves influence the subsequent development of the Künstlerbund? The unification of the two states of Baden and Württemberg was not only “incompatible” in relation to their recent past under National Socialism. There were also sometimes wide artistic divergences (cue: abstraction versus representationalism). Uniting as an association, which was initially also intended to bring former groupings and secessions together, can be seen as the attempt to show the variety of artistic positions instead of deepening lines of conflict. This characteristic pervades the history of the Künstlerbund, and can still be gleaned from the sources assembled here.

Several historical dimensions are presented. On the one hand the documents are ordered according to a linear, horizontal flow of time. On the other they are compiled under historical headings such as “Foundation,”

Members,” “Statutes,” “Juries,” “Cooperation,” and “Interchange,” which appear on the wall in sections and layers.

The horizontal baseline is formed by the exhibition catalogues of the Künstlerbund, which are the only group of documents that show the history of this institution in its entirety. The annual exhibitions have been the central remit of the Künstlerbund over the decades. Initially realized as group shows, since 2003 they have had thematic focuses. Parallel to the chronologically ordered catalogues, an overview of the work of the Künstlerbund over the years is given by invitation cards and exhibition posters—at a height of four meters.

In the middle of the space there is a book cart containing one monograph each of the current members. These publications are intended to be used, and the addition of stools turns the display into the image of a forum for the stimulation of democratic discourse.

The around 250 documents on the wall were found and brought together over a period of one year. Part of the work process was a request to all members of the Künstlerbund to send in documents and photographs that did justice to the idea of a “collective” and to extend the association’s existing archive. All the items on display, however, come from the following sources: Hauptstaatsarchiv Stuttgart, Staatsarchiv Freiburg, Archiv des Künstlerbundes Baden-Württemberg, Archiv der Staatlichen Kunsthalle Baden-Baden, Stadtarchiv Tübingen, Stadtmuseum/-archiv Baden-Baden, Südwestrundfunk, and Haus des Dokumentarfilms/Landesfilmsammlung Baden-Württemberg.

8 *Rauch* [Smoke]
2014
Pastel on paper
254 × 194 cm

9 *Rauch* [Smoke]
2013
Pastel on paper
200 × 140 cm

Andrea Zaumseil works as a sculptor and drafts-woman. Her drawings are strongly influenced by sculptural thought in their spatiality and physicality. The images aren’t developed from a specific plan, but from an initial vague idea that only takes form in dialogue with the material through addition, subtraction, fragmentation, combination. Her work has increasingly focused on drawing in recent years. She almost exclusively uses black pastel on various kinds of paper. This reduction in means has the great appeal of creating almost limitless imaginary spaces not subject to fixed scale, standpoint, or physical laws like gravity from nothing but crayon and paper. These spaces are rooted in both the imagination and in the real, visible, experienced world. While drawing, the two poles are in continual dialogue in a search for situatedness in the interior and exterior worlds. The subject matter of Zaumseil’s drawings seems timeless, but they are always awakening new associations through the changing temporal, spatial, and political contexts in which we move. For example, we are continually loading the view of the sea, apparently unchanged over the millennia, with our present concerns—with what we know and remember, what takes place every day, what we experience directly, what reaches us as information, as an image. The drawings from the series *Smoke* also prompt new associations: vast columns of smoke and dust over bomb-blasted territories look all too similar down the decades. But they can also remind us of smoking chimneys, forest fires, volcanic eruptions, burning oilfields, depending on what is momentarily predominant in our perception.

Andrea Zaumseil, born in Überlingen/Lake Constance, studied sculpture at the State Academy of Fine Arts Stuttgart from 1979 to 1985. From 2002 to 2022 she was professor of metal sculpture at the Burg Giebichenstein Kunsthochschule Halle. She lives and works in Berlin. Her work has received the Bodenseekreis Prize for Culture, the Hans Thoma Prize, the State of Baden-Württemberg Prize, the Kreissparkasse Esslingen Art Prize for sculptural drawing, and the Künstlerbund Baden-Württemberg Advancement Award. She has been an artist in residence at the Casa Baldi in Olevano Romano and the Cité internationale des arts in Paris, and

received grants from the Berlin Senate and the Baden-Württemberg Art Foundation. Her art-in-architecture projects and work in public spaces include *Himmelsbild*, at the Federal Agency for Technical Relief in Constance; *Annäherung*, on the Maulbronn Sculpture Path; *Innenleben*, on the campus of Heidelberg University; *Die gerissene Perlenkette*, at the memorial to the 2002 air disaster in Brachenreuthe/Überlingen; *Baumfrüchte*, in the courtyard of the administration building of Ulm University Hospital; *Kreisel*, in front of the Konzerthaus Freiburg; *Der See träumt sich*, at the Institut für Seenforschung Langenargen.

10 *Stumm* [Mute]
2021
Plywood, glue, putty,
synthetic-resin varnish
35 × 135 × 38 cm

Stumm awakens varied associations—a growth, an outsized toy, a piece of jewelry or sports equipment. But the object can't be unambiguously determined. It seems both familiar and strange, and quietly asks us to open ourselves to its enigmatic, elusive form.

An organically symmetrical corpus with a visible inner void was assembled from high-gloss-varnished discs of light and dark plywood. Contradictory forces of expansion and contraction cause its volumes to swell and subside in four segments. The forms flow into one another, repel one another, and recombine—a polymorphous movement borne by the interplay of symmetries and asymmetries, tension and balance.

Two large central segments form the resting point on the ground. On one side the corpus tapers like a beak; on the other a compact section marked off by white putty projects into the surrounding space—like a head trying to detach from a body. The shiny surfaces reflect the light and alter the sculpture's appearance, depending on the viewer's point of view, so that the sculpture is in continual visual motion.

Mélanie Lachière-Rey, born in Lyon in 1962, studied art history at the University of Lyon II and completed an internship as a typesetter. She then studied art at the École des beaux-arts in Valence, specializing in painting and graduating with the DNSEP diploma. In 1991 she received a travel grant to the Institut français in Stuttgart, including an exhibition and catalogue. She has lived in Stuttgart since 1996, together with the artist Platino since 2013.

From 1989 her focus shifted to the visual corpus and its sculptural form. In the 2000s she extended her practice to drawing and sculpture. Lines outlining organic forms materialize, gain volume, and become sculptural objects. A distinct and varied formal vocabulary developed from the restriction to drawing, line, surface, and space. In 2013/14 she was a fellow at the Cité internationale des arts in Paris.

- 11 *Schraube [Screw]*
2025
Aluminum bracket, paint,
wall plaster
400 × 212 × 16 cm

This site-specific work by Florian Thate is a direct intervention into the architectural substance of the Kunsthalle Baden-Baden. Thate uses a found object to leave behind lines, scratches, and exposed surfaces in the plaster. This reduced, raw, and physical gesture creates not a conventional drawing but an opening—the wall is understood here as active material whose hidden layers, colors, and history are revealed.

An integrated aluminum bracket catches a loosened fragment of plaster as it detaches and fixes it in the space. What begins to disengage is retained—not removed but relocated.

At the same time the bracket serves as a graphic element: a precise metal line that links painting, sculpture, and architectural intervention. It marks a transition zone rather than a boundary, and is used functionally, not ornamentally.

Thate's intervention and the aluminum bracket shift the boundaries between the classical genres in the Kunsthalle Baden-Baden: the wall becomes an image carrier, the fragment a sculpture, the space an active player. The visible and the concealed, gesture and construction enter into a precise and exciting dialogue.

Florian Thate, born in 1982 in Constance, studied at the Freie Hochschule Freiburg from 2010–2011 before transferring to Prof. Andrea Mihaljević and Prof. Ben Hübsch at the hKDM Freiburg, where he graduated with a BA in 2015. This was followed by an MfA at the FHNW University of Applied Sciences and Arts Northwestern Switzerland with

Prof. Chus Martínez, Prof. Renée Levi, Nicolas Kerksieck, and Dr. Roman Kurzmeyer. In 2018 he received an Atelier Mondial grant for the Cité internationale des arts in Paris. In 2019 he taught at the Academy of Fine Arts in Nuremberg. He won the city of Freiburg's Reinhold Schneider Prize in 2022.

- 12 *Blueprint of the Sky*
2025
4-channel video installation
Approx. 30 min., 1.78:1,
color, stereo
Acrylic glass, projection
screen, surface-treated steel

In Priština traces of the Kosovo War spill over into a present day characterized by international investment and EU ambitions. This field of tension is the starting point for an artistic examination of children's perspectives on a city in flux.

In a workshop with the Qendra Sociale-Edukative SOS Kopshti, children playfully developed architectural models that translated memories, wishes, and perceptions into abstract urban landscapes. These processes were filmed and then deepened through conversation and discussion rounds.

The models were not meant to last, and were dismantled after documentation. The focus was thus not on the material result but on the short-lived vision of a city, seen from the perspective of the youngest generation.

Nathalie Koger, who was born and grew up in Oberkirch, Baden-Württemberg, is an Austrian-German artist, researcher, and teacher. She studied at the Academy of Fine Arts Vienna, the University of Brighton, and the University of Fine Arts Münster, and is co-founder of the Golden Pixel Cooperative. Her practice encompasses films and installations, and is characterized by collaborative ways of working, multiple perspectives, and a process-oriented approach. She understands film-making as a social practice in which philosophy, encounter, and open

dramaturgy play a central role. In-situ methods and strategies of appropriation are also essential to her work.

She has received awards and grants from the European Commission (Culture Moves Europe grant, 2025), the BMKÖS (Austrian Ministry of Arts and Culture media grant, 2024), the Diagonale (Innovative Cinema Award, 2021), the artasfoundation (2018), the Baden-Württemberg Arts Foundation (2014), the BMUKK (START Grant, 2013), and the Academy of Fine Arts Vienna (Birgit Jürgenssen Prize, 2010).

13 *Im Parlament*
[In the Parliament]
2024/25
4-channel projection
9 min. 5 sec., 1.78:1, color,
stereo

The chamber of the Austrian National Council is the starting point for a filmic examination of political space, representation, and public participation. The project looks at the symbolic charge, architectural design, and materiality of this interior. Its renovation in 2023 opened it up to the city by means of a glass dome, emphasizing the physical and metaphorical connection between institutional power and the public realm.

This film takes up the gesture of opening in the figure of an acrobat temporarily appropriating the space through movement and street art. Architecture, physicality, and original sound combine into a rhythmized interplay that conveys the chamber as a kaleidoscopic stage of political imagination.

During the formation of the government in 2024 access to the parliament for artistic film projects was considerably restricted. Against this background the work took on an additional urgency, documenting a space of political representation and at the same time reflecting its increasing exclusivity.

14 *Lichtentaler Allee*
2019
Photograph/print on
fine-art paper
70 × 87 cm

*In memoriam, good memory:
Taking arboreal measure, I bet herhistory roamed the
same place.
Leaf by page, sorrowbook!*

Matthias Schleifer

15 *Stuttgarter Straße* (Serie)
2018–ongoing
Photograph/print on
fine-art paper
ca. 50 × 40 cm

Stuttgarter Straße (since 2018) is part of a photographic series that follows the demolition and rebuilding in a green area in Karlsruhe. The site, formerly an allotment club with improvised shacks near the station, was a retreat and meeting place for many inhabitants. As well as the architectural changes, Schleifer is particularly interested in the emotional and social significance of this place. He has recorded its changes with various photographic means over a long period of time, bringing to light both its disappearance and its new beginning.

Matthias Schleifer, born in Karlsruhe in 1970, lives and works in Karlsruhe. After studying computer science at the University of Karlsruhe (1990–91) he transferred to the State Academy of Fine Arts Karlsruhe to study with Luc Tuymans, Dirk Skreber, Tom Barth, Andreas Slominski, and others. He graduated with an MfA in 1999. His work has been shown in numerous solo and group exhibitions, e.g. at the Showroom Schmitt, Karlsruhe (2023), Raum Rochade, Karlsruhe

(2016, 2017, 2022), Galerie Julia Philippi, Heidelberg (2016), Kunstmuseum Singen (2018), Villa Merkel, Esslingen (2009, 2000), Goethe-Institut Paris (2012), the Regionale (Liestal, Switzerland and elsewhere, 2015), or the exhibition series UND in Karlsruhe (2006–17). His awards include first prize at the Karlsruhe Artists' Fair (1997, 2009) and fellowships at the Cité internationale des arts in Paris (2011) and in Amsterdam (postgraduate scholarship), 2002).

16 *Fluide Sammlung*
(Baden-Baden)
[Fluid Collection
(Baden-Baden)]
2025

Archival presentation of a collection of site-specific and exemplary artefacts. Oak benches and folded, handmade rice-paper. Water from the River Oos, fragments of brick, ash-glazed stoneware, Elefantenhaut paper, linen, limestone with mycelium, polymer plaster, graphite on pinewood, glass, stoneware bowl with soda, bitumen, iron, dyes (madder, oak gall, walnut shell), polyvinyl chloride (PVC), copper sulfate, polyethylene terephthalate (PET), sulfur, concrete brick bonding, gravel concrete, diverse found objects.

This *Fluid Collection* takes a bubbling spring as its starting point, and describes how colors begin to shine when the sky is gray. Fragments of rock strata, burnt soil from fields, things found on building sites, everyday objects of our capitalist world, and a layered 3D print of a plant mutation caused by the gall wasp, accompany us on a journey through time and space, nature and hidden residues. *The Fluid Collection* is an invitation to explore the boundary between sculpture and archive, to seek the ephemeral in the material, and to discover the stories behind the objects.

Rosa Violetta Zettl (born in 1989) studied art and art history at the Kunsthochschule Kassel, and sculpture and installation at the Estonian Academy of Arts in Tallinn. In Kassel she studied with Johannes Spehr. She lives and works in Heidelberg. Her work was honored with the first prize of the Young Sculptor Award in Tallinn; she received a grant for the International Ceramic Research Center in Skælskør, Denmark, and recently from the Stiftung Kunstfonds, Bonn.

17 *Asphaltberg*
[Mountain of Asphalt]
2024
From the series *raw_material*
Photographs on Alu-Dibond,
framed
Three parts, each
200 × 100 cm

Photography and sculpture appear at first glance to be opposing artistic genres: photography transfers spatial depth to a two-dimensional surface; sculpture works with and in three-dimensionality. But a closer look shows up surprising parallels: techniques of adding on and taking away can be found in both disciplines. Gabriele Engelhardt, who trained in sculpture and photography, examines these points of intersection. In the series *raw_material*, which includes *Mountain of Asphalt*, recycling materials become “photographic sculptures.” They are stored in ports and depots, in piles shaped by their delivery, restacking, and removal—processes that follow an economic logic but at the same time develop a distinct formal language.

Engelhardt records these “mountains” with a sculptural eye for the photographic raw material. She digitally compiles large-format images from up to a thousand single photographs. So a single work unites many perspectives on the same pile, and in extraordinary sharpness of detail.

The images created in this way take on an urgent presence: scrap, plastic waste, recycling materials—millions of particles, often with a global journey behind them—become metaphors for social processes and our unbridled misuse of resources. Engelhardt’s mountains of *raw_material* are more than documentary depictions. They are concentrations of time, movement, material, and vision.

Based on a text by Prof. Kristin Marek (Bauhaus-Universität Weimar).

Gabriele Engelhardt studied sculpture at the State Academy of Fine Arts Stuttgart with Werner Pokorny and Micha Ullman, and media art with specializations in photography, scenography, and art history at the Karlsruhe University of Arts and Design (HfG). She lives in Karlsruhe and works in various places, depending on the project. Her practice combines sculpture and photography in a re-conception of

space, body, and material, with a particular focus on large quantities of raw and recycling materials. The modeling and collaging of digital data, and the extension of sculptural space by photographic means, are the basis of her inquiry into how plasticity and spatiality can be portrayed on a two-dimensional surface. Gabriele Engelhardt’s work has been exhibited nationally and internationally, and has been honored with many prizes and grants.

18 *Billing's Plan*
2024/25
Site-specific installation
of plywood panels
Dimensions variable

The starting point for this site-specific installation is the ground plan of the Kunsthalle Baden-Baden, designed by the architect Hermann Billing and constructed in 1907–09. Translating this plan into an installation shows the spatial potential of the Kunsthalle, which has accommodated numerous exhibitions and undergone many alterations throughout its history.

The plan was projected onto forty-five plywood panels—finds that had previously served as the display system of an architectural institute. Frauke Schlitz drew the lines onto single panels, thus fragmenting this abstraction of a space.

This dissolution refers to our own experience of space not as a continual unit but as a sequence of atmospheres, impressions, and historical or social fragments. At the same time it enables spaces both real and imaginary to be recombined and understood as realms of thought and experience.

New linear structures come about in this way, and can be read as an alternative abstraction of the building. The installation has the effect of a labyrinthine concentration in which the past and present of the Kunsthalle are superimposed and new, imaginary places arise.

Frauke Schlitz lives and works in Stuttgart and New York. She studied at the Hochschule der Künste Berlin (today UdK University of the Arts), was artistic assistant at the State Academy of Fine Arts Stuttgart, and has taught in various colleges in Germany and Europe. Her work examines urban space through drawing and installation. She has received numerous grants and fellowships, e.g. from the

Pollock-Krasner Foundation (USA), the foundation Stiftung Kunstfonds Bonn, the MMCA Museum of Modern and Contemporary Art Seoul (Korea), and MacDowell (USA). Her work has been exhibited in museums, galleries, and art institutions in Germany and abroad—particularly in the United States, Korea, Italy, Poland, and France—and can be found in both public and private collections.

19 *ohne Titel* [Untitled] (1)
2021
Oil, gloss, and charcoal
on canvas
155 × 120 cm

20 *ohne Titel* [Untitled] (2)
2021
Oil, gloss, and charcoal
on canvas
280 × 280 cm

21 *ohne Titel* [Untitled] (3)
2021
Oil, gloss, and charcoal
on canvas
155 × 120 cm

Bastian Börsig's work locates a tipping point in painting. While parts of the canvases can still be read as figural depictions, other parts have already begun to portray the media of painting itself—surface and color. Börsig finds inspiration in the everyday: visual impressions of rooms, encounters with people, household items—such as a bucket or a cupboard—are fragments of memory that are further developed in the studio. Here Börsig is concerned with classical painterly questions like the relationship between surface and line, stasis and dynamics, space and image. Originally figural content is subject to an artistic process of alienation, without being dissolved entirely. This brings about a playful back-and-forth between abstract gesture and narration. Colored surfaces become the actors in frequently humorous stories.

Bastian Börsig, born in Schwäbisch Hall in 1984, studied at the State Academy of Fine Arts Karlsruhe with Prof. Erwin Gross from 2005 to 2010, with an Erasmus semester at the Academy of Fine Arts in Warsaw. This was followed by postgraduate studies in Karlsruhe from 2010 to 2012. His most important solo exhibitions include *MAKING A MESS* (2024) and *PILLOW PROTOTYPE* (2022), at Galerie Thomas Fuchs in Stuttgart, *DIE HAND AM ABZUG* (2021), at Projektraum Z3 in Schwäbisch Hall, and *BICEPS* (2018) at Room in NYC. Börsig has been the recipient of several awards, including

the University Award of the City of Karlsruhe (2008), the Heinrich Hertz Prize (2010), the Baden-Württemberg Postgraduate Scholarship (2012), a grant from the Baden-Württemberg Arts Foundation (2014), the Karlsruhe Cultural Scholarship (2015), and a grant from the foundation Stiftung Kunstfonds (2019). He is a member of the collective that runs NORDBECKEN, a project space for contemporary art and interdisciplinary exchange in Karlsruhe. Bastian Börsig lives and works in Karlsruhe, and is represented by Galerie Thomas Fuchs in Stuttgart.

22 22 Three banners from the series *LUNA582* (*Traderpiggys Chatbook*) 2024
Digital prints (banner 550 g)
Each 250 × 176 cm

Beate Baumgärtner has been developing her central series, *Traderpiggys Chatbook*, under the pseudonym of Traderpiggy since 2009. The starting points are chat histories, trader chats, and emojis, which she turns into posters, banners, collages, objects, and installations. The titles take up the nicknames of chat participants, whose identities remain unknown.

In collecting ephemeral digital communication and materializing it by analogue means, Baumgärtner reflects on the vaguenesses, misunderstandings, and shifts in meaning that occur on the internet. Language, miscommunication, and gaps are aesthetically concentrated into a visual semiotics of everyday life—between trader chats, emoji dramaturgy, text fragments, and physical objects. Materials such as metal, wood, gloss paint, sponges, or PVC transform digital language into poetic, critical image worlds and open up spaces of reflection and bemusement.

Baumgärtner's work operates between media art, everyday culture, and digital society, and is also present in the metaverse—for example as NFTs on the platform OpenSea. In this exhibition Baumgärtner is showing three large-format banners from the series *Luna582* for the first time, together with the installation *Minimal Feelz*, from the series *Traderpiggys Chatbook*.

Beate Baumgärtner, born in Balingen in 1959, lives and works in Stuttgart. She works in the areas of mixed media, installation, object, and media art, with frequent reference to social media. She is well known for interdisciplinary projects, such as her collaboration with the Columbian artist Tatyana Zambrano in the project *Desertification* (Akademie Schloss Solitude), which examines ecological and social issues in digital contexts. Baumgärtner has been exhibiting nationally and internationally since the 2000s. Her awards

include the Zumtobel Special Award at the Venice Biennial in 2011, a catalogue grant from the foundation Stiftung Kunstfonds in 2020, and semi-final participation in the ARTBOX.Project Venezia in 2022. She has presented her work in Amsterdam, Zurich, Cleveland, Miami, St Helens, UK, Leipzig, Hamburg, Berlin and elsewhere. After studying art therapy in Nürtingen she was the director of an art-therapy workshop for many years before devoting herself entirely to visual art.

23 *Familienportrait 1 von 3*
[Family Portrait 1 of 3]
2022
Mixed technique on canvas
40 × 30 cm

24 *Familienportrait 2 von 3*
[Family Portrait 2 of 3]
2024
Mixed technique on canvas
40 × 30 cm

25 *Familienportrait 3 von 3*
[Family Portrait 3 of 3]
2025
Mixed technique on canvas
40 × 30 cm

26 *memoria*
2019
Bronze relief
29 × 24 cm

Comparable with the enigmatic items displayed in aristocratic curiosity cabinets from the sixteenth century onward, the recent works by Gala Adam can't be strictly separated by media into different series. Found natural objects, treasures, oddities, and artefacts manufactured in very varied countries and epochs by hand, machine, or from artistic considerations are all seen as equally remarkable. Everything has to do with everything else. Things, images, places—and their associated memories, traditions, and emotions—flow into one. Adam's miniature bronze and glass objects extend their feelers like hungry ancient mollusks, so small they can fit into the palm of your hand. And then—at once jewelry, toy, puzzle—they seem even more wondrous. But it comes as no surprise that Gala Adam uses artificial leather, knotted cotton threads, and the like along with materials exalted by art history such as bronze. In the end the road to Paradise—or back to it—takes us via this or that magical surrogate for a recently inhabitable happiness. [...]

Clemens Otnad

Gala Adam lives and works in Stuttgart. Her interdisciplinary practice combines various techniques and genres, such as painting and sculpture, which often come together in installations. The central question is how artefacts—as carriers of collective and personal memories—can become prostheses of thought and recollection. Adam's works are poetic assemblages in which cultural traditions, identity, and transformation mingle. They operate between the poles of museum-like order and associative freedom—inspired by curiosity cabinets, reliquaries, and imagined archives made real.

After studying in Stuttgart and Vienna, Adam took an MfA at the State Academy of Fine Arts Stuttgart. She is on the artistic board of Kunstraum 34, a member of the Künstlerbund Baden-Württemberg, from which she received its Advancement Award in 2024. Her work has been exhibited in Switzerland, Norway, France, Germany, and elsewhere—recently in solo and group exhibitions in which she presented objects as the resonating bodies of memory, language, and history in an invitation to reread the past in the present.

27 *Trutzburgen* [Fortresses]
I + II
2023/24
Glazed clay, hardboard/
graphite, mirrors
Height approx. 10–40 cm

This installation has a square layout of forty-nine shimmering sheets of acrylic and graphite, at whose intersections thirty-six ceramic objects are placed on round mirrors: the *Fortresses*. With battlements, wings, or organic excrescences they seem both defensive and willful. Each work is individually formed, recalling a vessel, but has no clear function.

The formal language of the *Fortresses* developed from an open-ended working process and takes up motifs from earlier series, in which themes such as protection and defense have played a central role since the early 1990s. This continuity can particularly be seen in connection with the series *Schutzlinge I* [Protected I] (1995–2000) and *Schutzlinge II* [Protected II] (1996–2003), whose formal relationship is unmistakable.

28 *West German Pottery*
2021
Video, slide show, 16 min.

This video shows around 120 photographs of vases and other pottery from the 1950s to the 1970s in the artist's personal collection. The objects were purchased by Kassem on online platforms during the pandemic. The photographs are supplemented by panels with quotes from the sellers and comments by viewers of the collection.

The work combines documentary elements with reflections on the culture of everyday life, taste, and the emotional charge of things situated between private memory and collective postwar history.

Cholud Kassem, born in 1956 in Bagdad, came to Germany in her very early childhood. She has worked as a freelance artist since 1997, following an apprenticeship and art studies in Heidelberg. She exhibits her work nationally and internationally, undertook teaching assignments at the Heidelberg University of Education from 2002 to 2005, is a member of the Künstlerbund Baden-Württemberg and the BBK Heidelberg

(branch of the Federal Association of Visual Artists), and on the board of the Heidelberger Kunstverein. She has received numerous awards, e.g. from the Office of the Federal President, the state of Baden-Württemberg, and the foundation Stiftung Kulturfonds/Neustart Kultur. Her work can be found in public collections, including that of the Defense Department in Berlin and the state of Baden-Württemberg.

29 *aus einem Raum*
[from a space]
2024
Mixed media
230 × 100 × 100 cm

Sculpture:
Benjamin Bronni

Sound:
Bastian Epple

aus einem Raum initially appears as fragile constellations: cables, branches, and 3D-printed technical components are connected into a light, provisional structure. Nothing seems monumental or finished; things are more implied than finally formed. But this visible surface is only part of the work. Its actual dimensions only unfold through a specially composed, four-hour light-and-sound composition.

The sculpture remains a network of disparate materials, but additionally develops a narrative corpus, gaining a dramaturgy of its own in the temporal organization of light and sound. The hybrid of object and process sustains a tension between fragility and immaterial expansion. Waves of sound and light transcend its physical appearance, lay claim to the space, and give rise to a delicate but convincing order.

The duration of four hours disallows the quick glance. The work requires presence, is an invitation to linger, and incorporates the experience of time itself into its aesthetic impact. The mix and direction of the sounds alters depending on one's position; the light sets pauses, marks transitions, or makes comments. This brings about sequences that situationally anchor the perception and involve the body of the viewer.

It also alters the relationship between the work and its surroundings. The sculpture pervades the space, transforming it into a zone of sound and light. What begins as an isolated installation expands to turn the space into a resonating body.

aus einem raum develops an attitude of openness from the interplay of form and sound, construction and composition. It seems to be not so much a self-contained object as a situation that is present while pointing beyond itself at the same time.

aus einem raum is a collaboration between the visual artist Benjamin Bronni and the musician Bastian Epple.

Benjamin Bronni, born in 1985, lives and works in Nürtingen. He studied from 2007 to 2014 at the State Academy of Fine Arts Stuttgart, with Birgit Brenner and Andreas Opiolka, and at the École nationale supérieure des beaux-arts de Lyon. He graduated with an MfA from the Weißenhof program of the State Academy of Fine Arts Stuttgart. His artistic practice encompasses painting, objects, installation, and in-situ projects.

Bronni has been the recipient of various grants, including artist-in-residence programs in Valence and Brno, and NEUSTART KULTUR. His work has been exhibited in Germany and abroad, e.g. in the *Frischzelle* format at the Kunstmuseum Stuttgart, and at the House of Arts, Brno, Czech Republic.

Bastian Eppe, born in 1981, is a musician and sound artist. Since 2017, under the name of MinaeMinae, he has produced work that oscillates between experimental electro, minimal music, and pop references. In 2015 he toured Japan in cooperation with the labels Marionette (Canada) and Dotei Records (Japan). His compositions for modular synthesizer combine precise rhythms with open improvisatory moments to explore the interface of sound and narration.

Eppe studied media art at the Karlsruhe University of Arts and Design (HfG). Alongside his music he also works as a film editor and screenwriter. In October 2015 he takes up a position as professor of intermedia design at the State Academy of Fine Arts Stuttgart.

30 *Grenzflug – Rhein*
[Border Flight–Rhine]
2009
Mixed technique on paper
180 × 240 cm

31 *Grenzflug* [Border Flight]
2012
Mixed technique on paper
180 × 240 cm

32 *Grenzflug II* [Border Flight]
2010
Mixed technique on paper
180 × 240 cm

Johanna Helbling-Felix's is based on drawings in chalk, pencil, charcoal, crayon, and ink on paper. Her central theme is the landscape, but from an aerial perspective. As a trained glider pilot and copilot she flew over European landscapes for decades in a Piper two-seater, taking photographs and making drawings from a bird's eye view.

This gave rise to an extensive archive of pencil drawings and photographs, which form the basis for large-format works. The focus is on the structures, lines, textures, and forms of landscape. The series' titles, such as *Border Flight*, *Flight of Shadows*, or *Flight of the Rhine*, develop at the early sketching stage. The drawings are created in a meditative process of making the constant change in the landscape visible through washes of color and superimposition.

The large-format works concentrate varied perceptions into visual compositions. Even structures made by human beings—industrial complexes, slag heaps, ruined forest areas, or endless road systems—take on an ambivalent beauty of their own when viewed from above.

Although the flying days are over, the views recorded in sketches and photographs remain a central source of inspiration. They carry the memory of the physical experience of flying within them and continue to influence Helbling-Felix's artistic search.

Johanna Helbling-Felix, born in Sasbach am Kaiserstuhl in 1948, studied at the European Academy of Fine Arts in Trier from 1985 to 1990. In 1996 she received the City of Bühl Art Prize for Drawing. She was artist in residence at Sydney College of the Arts in 2004. Since 1988 her work has been exhibited in numerous solo and group exhibitions at venues in Germany and abroad, including the Zeppelinmuseum Friedrichshafen, Haus der Luft- und Raumfahrt Bonn, Sydney University,

Kunstpakhuset Ikast (DK), the Hungarian Museum Kecskemét (HU), Schloss Ebenrain Sissach (CH), the Fritz Overbeck Museum Bremen, the Municipal Gallery of Olsztyn (PL), Altes Dampfbad Baden-Baden, Museum Schloss Ettlingen, the Permanent Representation of the State of Baden-Württemberg in Bonn and Berlin, the Badischer Kunstverein in Karlsruhe, and Kunstraum 34 in Stuttgart. Her work is represented in public and private collections in Germany and abroad.

33 *PAN 2025*
2025
Steel grating, mixed
woodland, sound, time;
Eichendorff,
Brothers Grimm, Goethe,
Kleist, Ovid, Pliny, Tieck
Dimensions variable

PAN 2025 raises issues of responsibility and change in the Anthropocene, and questions Romantic ideas of nature. Given the ecological crisis it seems necessary to rethink the relationship between culture and nature. Now that human beings have replaced nature as the defining force, this work is a challenge to reflect on our role as part of a whole and on the limits of our species.

PAN caricatures the idea of an “ideal nature” in which the human being appears as a ordering agency. The installation—a static-dynamic structure of grating and plants—recalls both a wilderness and a cage, in which nature is presented as in a zoo.

A computer-generated voice intones through weatherproof loudspeakers, reciting descriptions of nature from literary classics and ancient myths and fairytales. The soundtracks overlap, alternate, and pause, giving rise to polyphony and gaps.

The work deals with limitation and exclusion, wilderness and domesticity, cultivated landscape and non-places. It plays with the irony of a nature entirely created by human beings—an anthropocentric construction that seems almost unnatural. *PAN* is an invitation to critical reflection: nature and landscape exist more in the minds of the viewers than in the environment.

Sanna Reitz, born in Kaiserslautern in 1985, lives and works in Karlsruhe. She completed her studies of painting and graphic art at the State Academy of Fine Arts Karlsruhe as an MfA student of Leni Hoffmann.

Her work has been shown in numerous exhibitions in Germany and abroad. She has received grants and awards from the foundation Stiftung Kunstfonds, the Christoph Merian Foundation and the Baden-Württemberg Ministry of Science, Research, and Art.

Sanna Reitz investigates images of the landscape and the cultural understanding of nature. She sees apparently undisturbed natural realms—

mountains, valleys, meadows, woods—as the focus of social ideals. She examines landmarks at the boundary between nature and culture, and takes an ironic look at human endeavors to tend, maintain, order, preserve, and at the same time to destroy nature.

She manipulates color and form to reveal the artificial in nature, which proceeds from human criteria, ideas, and expectations, and questions it from new perspectives—always against the background of an aesthetic of nature in the Anthropocene (the geological era in which humankind essentially influences the climate, environment, and geology).

34 *Verschiebung*
[Displacement]
2023
compressed concrete
Height 110 cm,
diameter 55 cm,
weight 80 kg

34 *Faser* [Fiber]
2024
compressed concrete
Height 172 cm,
diameter 28 cm,
weight 120 kg

Art can be seen in its associative and encroaching sides in the work of Jáchym Fleig. Some of his sculptural installations give the idea of the space being colonized by giant insects, while others play with the dialectic of architecture and nature.

The apparent closeness to nature is a deliberate artistic calculation: nature can look like art—and vice versa. This has little to do with naturalism.

The formal, abstract qualities of the sculptural entities develops from the connection to what is encountered—whether space or object. Their processual composition puts them on the one hand near to biological growth, on the other—intensified by their surface texture—to architectural fragments.

The installations give the impression of coherency, as if the building or object encroached upon brought about this living proliferation itself. Senually, disarmingly, and with serious humor, Fleig’s works occupy “reality.”

Jáchym Fleig, born in 1970 in Villingen-Schwenningen, studied visual art at the State Academy of Fine Arts Stuttgart with Micha Ullman and at the HfBK Dresden with Eberhard Bosslet, graduating with an MfA in 2003. Study trips additionally took him to the Slade School of Fine Art and the Royal College of Art in London. His sculptural work and installations have been shown in numerous solo and group exhibitions at the Kunstmuseum Singen, Museum Kunstpalast

Düsseldorf, Dortmunder U, the Rizzuto Gallery Palermo, the Museo de Arte Carrillo Gil in Mexico, and elsewhere. He is a regular presence in institutions and art associations throughout the German-speaking world.

Fleig is a member of the German Artists’ Association, the Baden-Württemberg Association of Artists, and the Association of Düsseldorf Artists. He lives and works in Germany.

Same Place, Different Time –
70 Years of the Künstlerbund Baden-Württemberg
An exhibition of the Staatliche Kunsthalle
Baden-Baden and the Künstlerbund
Baden-Württemberg
10.10.2025 – 11.01.2026

For this exhibition the Künstlerbund has received
substantial funding from the Baden-Württemberg
Stiftung. Further assistance was provided by the
SparkassenVersicherung.



Künstlerbund Baden-Württemberg

Unless otherwise indicated, the artworks
presented are owned by the respective artists.

Senior curator: Christina Lehnert
Mediation concept: Cristina Negele
Curatorial assistance: Joachim Rautenberg,
Emely Steiner
Graphic design: Bureau Progressiv –
Visuelle Kommunikation
Editing: Cristina Negele, Joachim Rautenberg;
texts provided by the respective artists, unless
otherwise indicated. Some texts have been
shortened or adapted.
Translation, proofreading: Cristina Negele,
Joachim Rautenberg, Emely Steiner,
Michael Turnbull
Press & communication:
Shirley Marcela Schalla-Calderón
Installation team: Stefan Heuer (head technician),
Werner Becker, Soheil Honarmand, Lana Koeters,
Sasha Koura, Lars Kunte, Linus Schmitt,
Robin Schön, Maximilian Willeke, Dirk Zöllner

Staatliche Kunsthalle Baden-Baden team
Director: Prof. Dr. Eckart Köhne
Managing director: Susanne Schulenburg
Senior curator: Christina Lehnert
Digital curator: Cristina Negele
Press & communication:
Shirley Marcela Schalla-Calderón

Academic trainee: Joachim Rautenberg
Academic trainee: Emely Steiner
Head technician: Stefan Heuer
Accounting: Emmanuel Nwachukwu
Director's office and administration:
Natalie Martynova
Info desk and ticketing: Helene Bischof
Technical support and info desk:
Werner Becker, Erdal Taşar
Supervisors and ticketing: Ursula Frank,
Angelika Hornung

The team of Staatliche Kunsthalle Baden-Baden
would like to thank the artists:

Gala Adam
Hans Albrecht
Beate Baumgärtner
Bastian Börsig
Benjamin Bronni
Margret Eicher
Gabriele Engelhardt
Jáchym Fleig
Angela Garry
Johanna Helbling-Felix
Cholud Kassem
Nathalie Koger
Mélanie Lachière-Rey
Florina Leinß
Kriz Olbricht
Sanna Reitz
Matthias Schleifer
Frauke Schlitz
Florian Thate
Andrea Zaumseil
Rosa Violetta Zettl

We are deeply grateful to Simone Demandt,
Kristof Georgen, Clemens Ottnad,
Steffen Schlichter and Stef Stigel.

Staatliche Kunsthalle Baden-Baden
Lichtentaler Allee 8a
76530 Baden-Baden
+49 7221 300 76 400
info@kunsthalle-baden-baden.bwl.de

Opening hours
Monday closed
Tuesday to Sunday 10 a.m. – 6 p.m.
Prices adults €7, reduced €5, families €11

ANDE ZEIT

Same Place, Different Time
70 Years of the Künstlerbund Baden-Württemberg

SELB ORT

STAATLICHE KUNSTHALLE
**BADEN —
BADEN**