

N O M I
N E E S
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Hamburg Grants for Contemporary Art

hosted by

Kunsthhaus Hamburg

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Almuth Anders, Nicol Barbro, Mathieu Bessey,
Nurgül Dursun, Jul Gordon, Conrad Hübbe,
Judith Kisner, Katharina Kohl, Gosia Machon,
Anne Meerpohl, Mitko Mitkov, Oliver Mund,
Tanita Olbrich, Marie Pietsch, Chloe-Rose Purcell,
Nicolaas Schmidt, Anna Stüdeli, Anne Vagt,
Leyla Yenirce, Chenxi Zhong

For the sustainable promotion of visual arts, the Ministry of Culture and Media Hamburg awards ten visual artists from Hamburg a grant each year. This year, 20 nominees are presenting their works in a large-scale exhibition at the Kunsthaus Hamburg. The show provides a current overview of the continuously developing artistic production in the city. This year, in particular, wall works and installations will be on display.

Leyla
Yenirce

Matthieu Bessey

Anna
Stüdeli

Nurgül
Dursun

Nicl
Barbo

Oliver
Mund

Almuth
Anders

Anne
Vagt

Jul
Gordon

Conrad
Hübbe

Anne
Meerphol

Chloe-Rose
Purcell

Mitko
Mitkov

Tanita
Olbrich

Gosia
Machon

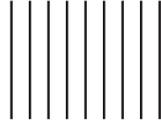
Marie Pietsch

Nicolaas
Schmidt

Judith
Kisner

Chenxi
Zhong

Katharina
Kohl



ALMUTH ANDERS

Make Sure You Are Hydrated, 2022

HD, color, 17 min.

Almuth Anders' films deal with large socio-political issues that affect the lives of individuals on a small scale. With regard to care, it is discourses on colonialism and neoliberalism that are perpetuated in people's relationships to and with each other and expose hidden structures of relationships and power. In Anders' work, observation is mixed with staging; documentation is intertwined with fiction.

NICL BARBRO

o.T., 2022

Lime and pine wood, leather glove, stain, varnish and staples.

o.T., 2022

Lime wood, Fimo leather, staples

stolen Stoic, 2022

Lime and pine wood, colored varnish

It is thresholds, both in physical and mental space, that Nicl Barbro explores in her work. Individual experiences are deposited like sediment in our minds. For the artist, it is a matter of questioning these moments in terms of their permanence and impressiveness with artistic means. In doing so, she draws from her own experiences, which she makes in everyday life or while traveling - but also from foreign experiences (found footage).

MATHIEU BESSEY

Exposition Fantômas, 2022

Installation

Exposition Fantômas is the title of the installation Mathieu Bessey presents as a continuation of his exhibition *Salon Fantômas* (Leipzig, 2022). Under yellow lettering, paintings are gathered that visually refer both to the Fantômas novels and show references from art history to that clever and brutal criminal who, thanks to disguises and masks, was able to change his identity again and again.

NURGÜL DURSUN

Miri, 2021

Wax, acrylic glas, shoe polish, plastic

In her work *Miri, 2022* Nurgül Dursun presents wax swan sculptures with tattooed symbols. The body drawings come from the „Russian Criminal Tattoo Archive,“ which includes numerous illustrations by Danzig Baldaev, who recorded the various gang tattoos of the inmates during his time as a prison guard.

JUL GORDON

Der Frischkäse ist im 1. Stock – gezeichnete Träume, 2021/2022

Ink on paper behind glass, wallpapered wooden walls, carpet

Jul Gordon has been drawing from dreams for several years with her very own madcap images and dialogues. The results are multidimensional, eclectic narratives about relationships and the fragility of identity and self-image that she presents in publications and/or exhibitions.

CONRAD HÜBBE

o.T. (Waldbrand), 2022

Oil and archival pigment print on paper, oak frame, steel frame

Postkarte, 1904

Kühlschrankschrankmagnet, 2021

Present from art museum in Tomsk

The original painting on which Conrad Hübbe's work is based was created in Russia about 125 years ago. *Forest Fire*, the English title of the painting by Alexei Denisov-Uralsky (1864 - 1926), is one of the most frequently reproduced depictions of a forest fire in the history of art, even though few people ever got to see the original. One of these people is Hübbe himself. His work *o.T. (Waldbrand)*, 2022 was preceded by a lengthy search for the original, which eventually took him to Tomsk, Siberia.

JUDITH KISNER

Milimani, 2022

Fabric, wood, paper among others

Judith Kisner transplants existing material that carries narrative potential into a structured environment. She negotiates issues of shelter and housing in terms of concepts of gender and artist hood. The found imagery of the work comes both from the artist's archive, which is composed of the inventory of her studio and from the estate of her mother, a Lohelaenderin. A Lohelaenderin is a person who has completed a particular educational path in Loheland. The women's settlement Loheland, today is hardly known. It was founded in 1919 near Fulda and was considered a place of the female avantgarde.

KATHARINA KOHL

Personalbefragung /Innere Sicherheit, 2018

Kompilation, 2022

Installation, diverse material

In her work, Katharina Kohl artistically deals with the NSU investigation committee. The artist has spent many years on this case, researching and gathering mountains of facts. She is less concerned with enlightenment than with wresting a possible truth from impenetrability. „If I don't understand something, I paint first,“ says Kohl, referring to a personal search for knowledge that is not generated solely from facts, but which reveals itself in the „space of vision“ between all participants in the pictorial act.

GOSIA MACHON

Heimweh, 2022

Ink on paper on wooden construction

The landscapes that Gosia Machon presents could be from prehuman, prehistoric times, or a posthuman future. In this series of images, the artist deals with the idea of the wilderness without emphasizing it as the other or the alien. Despite civilization and cultivation, we humans also carry natural drives and instincts within us as a genetic heritage. So, how different are we from animals? Can a plant feel desire? Machon approaches these questions by venturing artistically into the mysterious, uncertain, and ambivalent realms.

ANNE MEERPOHL

Hinterm Tresen, 2022

Wood, oil on canvas

Our body functions through permanently fluid processes, which remain hidden from our eyes. Only at the thresholds, at the sluices from inside to outside, the orifices of the body, we become aware of the moist milieu inside. Anne Meerpohl is fascinated by inner-body processes and their formal manifestations - not for biological, but for aesthetic and political reasons. Isn't it interesting that we look (almost) exactly the same from the inside, regardless of gender?

MITKO MITKOV

Secondhand Information, 2022

Letterpress on paper, nyloprint plates on MDF

Primarily Mitko Mitkov works in collaborative contexts on the fluidity of social spaces. He often takes on different roles, sometimes acting as editor or curator, sometimes as founder of a swim club („Bad Boy Jesus City Swimmers Club“) or janitor („Cage & Cave“ with Sebastian Reuss). His installation *Secondhand Information, 2022* on view at the Kunsthaus Hamburg, results from a feeling of being overwhelmed. The constant flow of images circling around us, flanked by sounds, music, noises, the tangle of news, messages, opinions and entertainment of social media and streaming services, often leaves us passive and without ideas of our own.

OLIVER MUND

In every dream home..., 2022

Fabric, fleece, felt, wood, video projections (5 min.)

Oliver Mund deals with reference potentials between material, images and objects that can unfold in a shared space. Things that we know from our everyday life are transferred by him as material or readymade in the sense of a re-contextualization into new orders. These are formerly useful things that he finds, among other things, at household liquidations, which have been discarded or thrown away and are thus no longer relevant as active systemic components.

TANITA OLBRICH

Ring, 2022

H264 infrared video, sound: stereo, 9:11 min.

Tanita Olbrich's filmic works are, on the one hand, a film-theoretical examination of the themes of perspective, fiction vs. documentation, and linearity vs. simultaneity. Furthermore, in the context of truth production and postcolonialism, the artist has dealt with the connection between perspective and power, especially about the landscape. In many of her films, urban and natural views are staged as political or culturally determined landscapes.

MARIE PIETSCH

just next to it is also over, 2022

Aluminum, steel, polyurethane

Marie Pietsch takes up familiar things from the everyday world, transforms them in the work process through her own questions and images, and finally turns them into protagonists in new narratives. Marie Pietsch presents her work *just next to it is also over*, 2022, which consists entirely of hundreds of small objects. Their spatial setting seems like floral growth has taken over the windows and the surrounding masonry. On closer inspection, it becomes clear that they are modified darts.

CHLOE-ROSE PURCELL

An Animal Inside an Animal, 2022

Wool, cotton

The theory of the „wandering uterus“ originates from ancient Greece. Plato, among others, believed that the uterus would wander around in the body like a living creature until pregnancy occurred. If this did not happen over a long period of time, the uterus could even rise up to the brain and „bite“ into it, which, in the imagination of the time, would result in hysteria. Chloe-Rose Purcell's depictions are fed precisely by these images of a patriarchal concept of the world, which to this day frame the female body as deficient and repulsive. In *The Universe of the Uterus*, 2022 Purcell opposes the dominant color red to the shaming of women. Menstruation, childbirth, PMS - all of these bodily processes must be torn from their shadowy existence and embraced as a powerful, influential and political force.

NICOLAAS SCHMIDT

(Ohne Titel), 2022

Nicolaas Schmidt works in diverse contexts and media, always conceptually and under an extreme economy of means, to explore minimalism. For example, he founded a virtual sunset support group and exhibited colors, objects, and photographs. In recent years he has worked almost exclusively in the medium of film. His cinematic works are basically characterized more by atmospheric language, fed by a simultaneity of melancholy, music and silence, than by a concrete plot.

ANNA STÜDELI

[M], 2022

Plakatträger, Plakatdrucke auf Affichenpapier

Poster support, poster printing on poster paper

Primal, 2021

Publication, 156 pages

Publishing company: Edition Patrick Frey

Anna Stüdeli explores truths in her work, which she seeks in the juxtaposition of opposites and ambiguities. On the one hand, Stüdeli works sculpturally. Another medium in Stüdeli's oeuvre is photography. Her archive consists of over 1200 close-ups of condensed skin sections that she „extracted“ from large billboards and posters using a camera. Not only is a critical look taken at the perfect world of advertising bodies, the artist explores borders in all directions.

ANNE VAGT

Blau, Grün, Gelb, Rot: Eine Familienaufstellung, 2019-2022

Ink and watercolor on cardboard

Softcover album, 72 pages, digital print

Der Neue Große Scham-Fragebogen, 2022

Digital print on paper

1st edition: 200 pieces

„Are you ashamed because trivial things are bothering you, while elsewhere the world is coming apart at the seams?“ In *Scham-Fragebogen*, 2022 Anne Vagt has collected questions that combine (world) political and feminist topics with personal observations in a grotesque and humorous way. Her work *Blau Grün Gelb Rot: Eine Familienaufstellung*, 2019-2022, also deals with a relatable, personal as well as societal topic, which she approaches questioningly – family.

LEYLA YENIRCE

Being Strong is Hard, 2021

Video, Full-HD, color, 4:13 min.

When we get caught in the maelstrom of everyday images, the points of light hitting our retinas merely hypnotize us for the moment - but there is no reverberation. A brief sensation that nothing outlasts. The audiovisual work *Being Strong is Hard*, 2022, presented by artist Leyla Yenirce as a three-channel video installation, shows women of the Kurdish resistance in a rapid stream of images. In an ultra-short sequence of images and a techno sound at 220 BPM, the faces of female fighters and activists merge with symbols, landscapes and paintings.

CHENXI ZHONG

Apfel, grüner Apfel, an der anderer Seite des Sees gibt es kein Ufer,
2022

Crystal glass, metal, wood, paper, styrofoam, coconut, can opener

With *Apfel, grüner Apfel, an der anderen Seite des Sees gibt es kein Ufer*, 2022 Chenxi Zhong presents a spatial installation that poetically explores the idea of the message in a bottle. The artist is interested in the apparent, the unclear and the enigmatic, as well as in the relationship between sender and receiver and the problem of how and whether communication can succeed. The romantic connotation of the message in a bottle, the element of water as a means of communication, and the success of delivery conditioned by time and chance are further aspects that Zhong traces with artistic means.

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