

*I only work with
lost and found*

**Belia Zanna Geetha Brückner, Isabelle Heske,
Leonie Kellein, Jeanna Kolesova,
Eva-Fiore Kovacovsky, Mizi Lee, Marei Loellmann,
Gülşah Mursaloğlu, Laura Nitsch, Eglé Otto,
Evelina Reiter, Noor us Sabah Saeed, Dior Thiam,
Cora Wöllenstein, Sofiiia Yesakova**

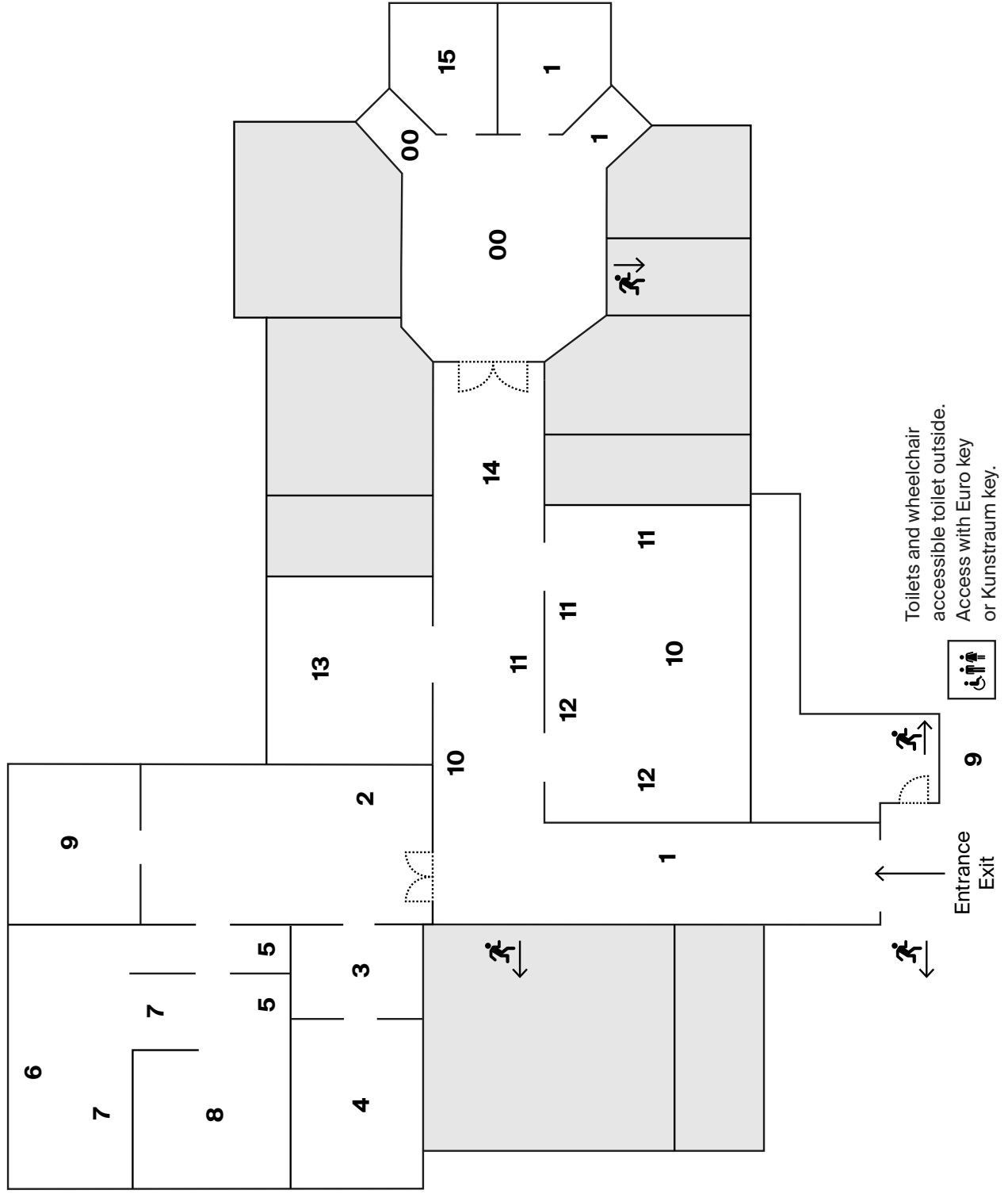
I only work with lost and found brings together recent works by the 15 artists participating in this year's Goldrausch Künstlerinnenprojekt. Despite their diversity, these works are united by themes evoked in the exhibition's title: cyclical processes of artistic work, as well as examinations of aesthetic, narrative, historical, and political ruptures and continuities.

Lost and found refers to the actions of unlearning and losing, to what is hidden or repressed, and at the same time hints at a wide range of possibilities for rediscovering, intervening, and reassembling. At the heart of many of the artworks on display is an engagement with found materials. The inherent qualities and histories of these materials offer opportunities to identify and rediscover buried knowledge, to critically examine memory and to imagine the future, or even to develop aesthetic or activist strategies within and beyond the field of art.

Work, the successful combination of artistic work and profession, is the core theme of the Goldrausch Künstlerinnenprojekt. The one-year program seeks to create equal visibility for the artistic positions of women.* Founded in 1989, it supports women* visual artists in acquiring professional know-how and in bringing their work to the public.

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Belia Zanna Geetha Brückner

(b. 1992, Mönchengladbach)

installations explore power structures and their systematic formation, transformation, and manifestation. Her works are based on personal interviews, data obtained through transparency and freedom of information laws, and documents from (state) archives. She examines ambivalences in narratives of democracy, social participation, and class dynamics in contemporary neoliberal societies. Her works have explored, among things, the penal and prison systems and the social significance of eating together. In *Hard to say I'm sorry*, Brückner displays objects that people have received as apology gifts, beginning with attempts to make amends from her own personal environment. The work questions whether repeated gifts of reconciliation can be a deliberate strategy of manipulation and control, and whether the commodity value of the objects functions to "pay off" a debt of guilt.

Isabelle Heske

(b. 1990, Düsseldorf)

Evoking an atmosphere between glamour and melancholy, Isabelle Heske's pictures recall abstract paintings. The artist uses her rich archive of textiles to compose diverse combinations of painted, stretched, and sewn fabrics, along with other accessories. Her works, often hung in series, contain subtle nods to fashion, music, and pop culture and encourage reflection on consumerism and individuality. Heske's work is inspired by music, Berlin nightlife, clothing as an expression of belonging, and the architecture of the metropolis, as well as the complexity of human relationships. She uses textile surfaces to tell stories of emotions, and her pictures' titles often invite the viewer into an immersive experience: *Serenade of Orange Clubbing* celebrates Berlin's techno culture as an individual and collective experience; *The Fountain of Honest Failures* is about the courage to make mistakes and admit them; *L'Observateur* suggests that fashion, like art, can be a masquerade, allowing for role reversal.

Leonie Kellein

(b. 1993, Basel)

is a filmmaker who works with moving images, sculpture, and sound. In her films and multi-part video and audio installations, she creates sculptural spatial situations that examine representations of trauma, embodied knowledge, and historical continuities. In *To Give Something Back*, Kellein replaces a lost object with its own image: a photograph of the object, which thus remains abstract, is printed onto a transparent resin sculpture of a cushion. This cushion sculpture then returns to its former place on a doily as a gift for a beloved, now deceased person. Kellein's installation stages the seemingly simple act of returning a lost object and presents it as a video. Stills from this video, along with a mold of the resin sculpture that blinds the viewer with a bright light, serve to build further layers up around this impossible gesture of return.

Jeanna Kolesova

(b. 1988, Russia)

The research-based practice of Jeanna Kolesova includes film, video and digital installations, performance lectures, and web projects. Kolesova explores how the manipulation of history, information, and images shapes national narratives and perceptions, influencing the body, nature, behavior, and memory, and permeating everyday life. By revealing the coexistence of different perceptions and memories, the works demystify manipulative narratives. Influenced by the experience of the collapse of the Soviet Union, Kolesova deconstructs examples of state propaganda and attempts to reshape collective memory, exposing the effects of these manipulations. For Kolesova, the private is inextricably intertwined with the political and the collective. The installation *Memory Is an Animal That Barks with Various Mouths* combines documentary and story, reality and fiction, the collective and the personal.

Eva-Fiore Kovacovsky

(b. 1980, Bern)

explores the evolutionary and cultural history of plants, the analogy between photography and photosynthesis, and the use of plants as food. She uses photographic techniques and old printing processes, including cyanotypes and photograms, as well as collaborative, discursive formats, such as the reading group *Between Us and Nature* (with Sina Ribak). In *Vernal Unfolding*, Kovacovsky uses color negatives, young leaves, and beech branches from her plant archive. The freely suspended photographic prints refer to the taste and color of fresh beech leaves in spring as well as to photosynthesis, plants' means of producing energy. Kovacovsky's works, often presented in nature or public spaces, make the interactions of plants with other organisms visually and sensually palpable. Poised between art and science, they invite us to recognize and appreciate the achievements of plants.

Mizi Lee

(b. 1990, Changwon)

Mizi Lee's approach is interdisciplinary, cross-media, and usually collective because, according to Lee, a work of art requires more than one artist. She uses a range of media – including music video, performance and installation – across genres to create a unique event, a kind of *Gesamtkunstwerk*. In 2022, she founded the punk band Horizontaler Gentransfer (HGT), with a core lineup of six women. As part of HGT, Lee creates projects at the intersection of visual art, performance, and theatre; the band will perform at the opening of this exhibition. The installation *EHT - Event Horizon Telescope* is a treasure trove, offering a whole cosmos to discover: concert videos, lyrics, posters, costumes, giveaways, and other paraphernalia, including K-pop albums and glittering pearl curtains. Lee's songs, sung in a mixture of German, Korean, and English, explore the experience of being a foreigner – where even pretzels and Swabian bureaucracy make an appearance.

Marei Loellmann

(b. 1984, Singen)

In her practice, Marei Loellmann reflects on the relationship between people and their environment and the understanding of time that emerges from it. The instability and processual nature of these relationships are central to her work. Her textile and sculptural works incorporate materials including logistics belts, pieces of fabric, audio tapes, ash from industrial lignite burning, volcanoes and wood fires, sand, algae and lichen. Characterized by the interplay of these different, often seemingly contradictory materials, her works illustrate the simultaneity of nutritious and toxic conditions. The making of Loellmann's works outlines a location in the present, in which her hands shape and constantly react to the material. The components of her works, in turn, act as carriers and repositories of the past. At the same time, they embody the possibility of generating collective knowledge and new narratives. The time spent on them remains inscribed in the material and co-constitutes the spatial presence of her works.

Gülşah Mursaloğlu

(b. 1989, Istanbul)

works with sculptural installations. She explores organic and inorganic materialities and the conditions for the development of living organisms. She experiments with materials usually considered organic waste and toxic residues, such as eggshells and microplastics, testing their potentials and transforming them. Themes such as time, material agency, and the relationship between food and the body are central to her work. In *A Chanting Egg, Near the Dent*, Mursaloğlu uses the egg to explore the states that make life possible: hosting, slow movement, dormancy, care, disturbance, restlessness, and transformation. As the camera follows the performer in motion, two simultaneous, different choreographies unfold: eggs move in space, are eaten or caressed; their shells are broken, smashed, and overturned in endless loops.

Laura Nitsch

(b. 1986, Hildesheim)

is an artist and filmmaker. Her film work deals with social (in)justice as well as the criminalization and stigmatization of poverty and queerness. She is interested in the connections between desire and economy, work and friendship, property and education, class struggle and collectivity. In response to the limits of official archives and narratives, Nitsch works with working-class archives and queer, marginalized, and resistant narratives. In the video installation *Violet*, Nitsch traces the various repressions to which queer/lesbian Viennese workers were subjected after the introduction of the "Vagabond Law" (1885) by cruising through historical archives of socialist Red Vienna. Based on archival fragments and etymological research, the film uses found footage, animation, sound and performance to shape a cross-temporal counter-narrative in the tradition of Saidiya Hartman's method of "critical fabulation."

Eglė Otto

(b. 1976, Šilutė, Lithuania)

takes a critical look at traditional role models in her paintings. Her works move between abstraction and figuration, questioning narratives closely linked to femininity. In oil on canvas, painted with a brush, drawn, scratched or inscribed, Otto creates her own powerful reinterpretations of art historical figures. For instance, she depicts Fortuna, the goddess of luck, traditionally portrayed as fickle, in an everyday scene considering what to eat to improve her digestion. This series symbolizes the critical question of what we consume and what knowledge we pass on. In the series *Halo on Turns*, Otto takes on the Christian image of the mother: alluding to Madonnas with halos, she examines the subject from a feminist perspective and develops a differentiated image of an independent personality with her own desires and conflicts.

Evelina Reiter

(b. 1998)

Berlin-based artist Evelina Reiter paints contemporary urban scenes from the perspective of a young woman. Against the backdrop of her personal experiences in Berlin's urban space, Reiter depicts the challenges female-presenting people face in all areas of life. In a humorous and self-deprecating way, she encourages viewers to confront their own everyday fears and insecurities and to give themselves the space they deserve. Her paintings, such as *Weil es um Geld geht* and *10-Euro-Blumen*, are painted in oil on canvas using bold colors and broad brushstrokes. Reiter's figurative painting is an expression of the post-Covid generation's attitude to life. Her works capture the intensity of city life with a feminist approach, using painting to capture the feeling of being newly able to move through the city with confidence.

Noor us Sabah Saeed

(b. 1988, Karachi)

is an interdisciplinary artist who works with site-specific drawing, performance, video, and text. Saeed's research-based practice focuses on community and expanding access by highlighting and countering structural marginalization. In residencies, she explores places in her environment through drawing, appropriating what she draws and giving herself a voice in it. In the current project *I Want to Draw, As I'm Done with Bureaucracy*, Saeed draws in the historic Fontane-Apotheke in Bethanien and presents a work made in the Museum Bad Ems. In the installation of the same name, the drawing process itself becomes the result. Saeed's aim is to develop a visual language that highlights issues that affect not only herself, but also society and nature.

Dior Thiam

(b. 1993, Cologne)

is a multidisciplinary artist whose diverse work includes in-situ installations, photography, sculpture, painting, and sound. Thiam is concerned with the relationship between beauty and violence, and her work centers on a decolonial reappraisal of the violence inherent in colonial forms of representation, viewing habits, collecting, and archiving. Her work rejects classical representations, highlighting destroyed, hidden, and absent parts of history. In *Remission*, Thiam questions the history of collecting and classification, particularly in museums: what makes an object valuable in an artistic context? In *Remission*, whose title refers to the temporary disappearance of symptoms of illness in the process of healing, Thiam wraps small objects that had washed up on the shores of the Senegalese island of Goré in plaster bandages and transforms them into a display of minimalist sculptures.

Cora Wöllenstein

(b. 1988, Lörrach)

The works of Cora Wöllenstein depict worlds inspired by fables and autobiographical stories, mixing fantastic elements with natural phenomena. Her paintings and textile sculptures become archetypes that she sets in relation to one another in a performative, stage-like manner. Wöllenstein's works can be experienced almost bodily: the use of plastic elements turns the paintings into objects that make the visual experience more physical. The costumes – as in the life-size *She Has All the Keys but No Memories* – also offer the viewer an opportunity to inscribe themselves into the work: as an imaginary shell, the clothes make it possible to experience Wöllenstein's narratives directly. In this way, she creates figures and narratives that seem to step outside the boundaries of linear time, opening up a dialogue that goes beyond the visible. Her work is full of tragicomic figures whose playfulness or desperation defies exhaustive capitalist values and who pose the question of how to deal with time as a scarce resource.

Sofiia Yesakova

(b. 1998, Kyiv)

The works of Sofiia Yesakova are inspired by statistical diagrams, information technology, and constructivism. She also uses techniques of icon painting for her pictures, without figuration or religiosity, with gesso, multiple layers of gelatin, and wood. In *Cargo 200: Experimental projections on surfaces 5.8*, Yesakova creates a seven-meter-long architectural wall. Although it references Malevich's *Black Square*, Yesakova's work, in stark contrast to minimalist abstraction, is a carrier of almost unbearable emotionality. The work is about war as a phenomenon: "Cargo 200" is the military term for the transport of fallen soldiers in a zinc container. The black square is the burial site, seen from above. Yesakova's meticulous painting is caught between abstract form and oppressive context; it is a work of remembrance and mourning. By devoting herself to violence with almost mathematical precision, Yesakova makes the unbearable visible.



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The Kunstraum Kreuzberg is an institution of the Friedrichshain-Kreuzberg district office.

The exhibition is a cooperation between the Goldrausch Künstlerinnenprojekt with the Department of Culture and History of the Friedrichshain-Kreuzberg District Office.



Co-funded by
the European Union



The Goldrausch Künstlerinnenprojekt is co-funded by the European Union (European Social Fund Plus) and by the Federal State of Berlin.



Exhibition Events

Friday, 30.08.2024 Exhibition opening

From 18.00

DJ set by Afida and Mia Duni

The FLINTA DJ duo Afida and Mia Duni create cross-genre vinyl sets with a groovy vibe. Together they have recorded guest shows for Noods Radio, Radio Relativa, and RBL, and performed at various venues in Berlin.

19.00

Welcome address and introduction

by Micha Klapp, State Secretary for Labor and Equality, SenAS-GIVA (video message); Clara Herrmann, District Mayor of Friedrichshain-Kreuzberg; Stéphane Bauer, Director of Kunstraum Kreuzberg/Bethanien; and Mona Hermann and Hannah Kruse, exhibition curators.

21.00 – 22.00

Music performance by *Horizontaler Gentransfer*

Mizi Lee (Goldrausch 2024) performs with her K-punk band *Horizontaler Gentransfer* (HGT), which she founded with five other women migrant artists in 2022. HGT combines visual art, performance, and theatre to explore themes such as fashion, infection, and migration.

Thursday, 19.09.2024

18.00 – 19.30

Exhibition tour with Lena Fließbach, curator and author, and 5 exhibiting artists.

In German.

20.30 – 22.00

Lecture-performance by Jeanna Kolesova (Goldrausch 2024) and Elena Ishchenko, curator and researcher.

Which political narratives are produced by shaping collective memory? Drawing on a research-based practice, Jeanna Kolesova and Elena Ishchenko examine the consequences of Russia's colonial and imperial policies in their performance lecture *When the past becomes a weapon the future disappears*. They explore the question of how a repressive politics of memory contributes to exerting state sovereignty and justifying continuing expansion and wars.

In English.

Sunday, 29.09.2024

15.00 – 16.30

Exhibition tour with Hajra Haider Karrar, curator and author, and 5 exhibiting artists.

In English.

16.30 – 19.00

Workshop on trial observation with *Justice Collective*, invited by Belia Zanna Geetha Brückner (Goldrausch 2024)

Justice Collective aims to document racism in the legal and criminal justice system. This workshop walks participants through the processes of criminal trials in order to prepare them to serve as observers.

In German.

www.justice-collective.org

Sunday, 13.10.2024

13.30 – 14.30

Listening session with Mizi Lee (Goldrausch 2024)

Mizi Lee, founder of the band *Horizontaler Gentransfer*, presents the songs that inspired her, from Georg Kreisler, Udo Jürgens, and Goldene Zitronen to Aespa and BTS.

In German.

15.00 – 16.30

Exhibition tour with Tomke Braun, curator and author, and 5 exhibiting artists.

In German.

16.30

Pop-up sorbet tasting with Eva-Fiore Kovacovsky (Goldrausch 2024)

Eva-Fiore Kovacovsky serves sorbet made from fresh beech leaves that she collected in a forest on the outskirts of Berlin. *Beech-Leaf Sorbet* (2024) is part of the *Vernal Unfolding* project presented in the exhibition, which features Kovacovsky's work with copper beech leaves (*Fagus sylvatica*).

17.00 – 19.00

Reading group with Eva-Fiore Kovacovsky (Goldrausch 2024) and Sina Ribak, researcher in ecology and art.

This exhibition hosts the 51st iteration of the reading group *Between Us and Nature*. In this transdisciplinary space for exchange, participants will be introduced to narratives inspired by bacteria, algae, fungi, and soil. A text will be read from the fields of natural science, art, anthropology, postcolonialism, and the (post)anthropocene.

In English.

Register at: office@goldrausch.org