



## Artist & Work Information

All texts are written by the artist unless otherwise indicated.

### Magdalena Bichler



*Jules*, 2013  
Large Format Dia Positive  
16 x 188 cm  
Courtesy of the artist

"Dressed in a high-heeled shoe, the foot becomes a mysterious weapon." This sentence from the magazine "High Heels" was my source of inspiration. Quite deliberately, it is a shoe worn to distinguish itself from a conventional photograph of this product. The little "light box" can be seen as a shoebox, with its warm and erotic contents radiating outward.

Magdalena Bichler was born in 1987 in Ingolstadt, Germany. She is currently studying Photography at Lette Verein Berlin. She lives and works in Berlin.  
[www.magdalenabichler.com](http://www.magdalenabichler.com)

### Melanie Bonajo



*The 72 virgins are not what they expected*, 2009  
Photo print  
28,8 x 40,1 cm  
Courtesy of PPOW Gallery

Melanie Bonajo examines the paradoxes inherent in our future-based ideas of comfort. Through her photographs, performances, videos and installations Bonajo examines subjects related to progress that remove from the individual a sense of belonging and looks at how technological advances and commodity-based pleasures increase feelings of alienation within the individual. Captivated by concepts of the divine, she explores the spiritual emptiness of her generation, examines peoples' shifting relationship with nature and tries to understand existential questions by looking at our domestic situation, ideas around classification, concepts of home, gender and attitudes towards value. She lives and works in Berlin / Amsterdam.

[www.melaniebonajo.com](http://www.melaniebonajo.com) | [www.genitalinternational.com](http://www.genitalinternational.com)

### Nine Budde



*Erotic/Archive/1996*, 2013  
8 slides, wood, slide projector  
Dimensions variable  
Courtesy of the artist

*Erotic/Archive/1996* consists of pictures taken from the artist's photo-archive. All pictures were shot while the artist strolled through Berlin as a young adolescent in the mid-1990's. These journeys sometimes led to unforeseeable erotic adventures. The pictures taken before or after erotic moments were shot intuitively and out of a desire to remember the spontaneous intimacy and devotion she experienced with these people. Text fragments in between the slides describe current thoughts on and memories of these encounters.

Nine Budde (born 1975, Freiburg i.Br., Germany) finished her MFA for public art and new artistic strategies at Bauhaus University Weimar and Minneapolis College of Art and Design. Since the end of the 1990's she has produced social- and site-specific photographs, videos, performances, and installations. She has won numerous residencies and art prizes, such as MAK-Schindler Residency in Los Angeles and Villa Romana Prize 2012. Her work is shown nationally and internationally and she lives and works in Berlin.  
[www.artnews.org/ninebudde](http://www.artnews.org/ninebudde)

**Eli Cortiñas**



*Lovers*, 2007  
 Single channel video, color. 3 minute loop  
 Courtesy of the artist, Soy Capitán, Berlin, Waldburger, Brussels and Rokeby, London

"*Lovers* (2007), is a very short video piece which was shot by the artist herself. It is a close-up of two women in bed engaged in the act of kissing which repeats in a loop; the image is as simple as it is captivating. Nothing happens, yet again, somehow the video – which is discreetly iconic – lingers in memory like the stanza of a poem or a song which one repeats in one's head. The pale, yellow flesh tones contrast with the blackness of the girls' hair and accentuate the

video's sensual, voyeuristic character. In a way, *Lovers* is more of a kind of moving painting than a short experimental video; one could easily imagine it freezing into a still image and it would not lose any of its poetic resonance. In that sense, it is reminiscent of paintings like Gustave Courbet's *The Sleepers* (1866), which depicts two female lovers in bed, and also the candid, upfront eroticism of his *Origine du Monde* (also 1866)." – Excerpt from Katerina Gregos' "*The Spectre of Cinema: The Videos of Eli Cortiñas*", Brussels, September 2010

Eli Cortiñas was born 1976 in Las Palmas de Gran Canaria, Spain and lives and works in Berlin and Cologne. Her work can currently be seen at Sies + Höke, Düsseldorf and at *Videonale*, Kunstmuseum Bonn. 2013 Cortiñas' work is included in *Madonna to Madonna* at Domus Artium (DA2), Salamanca, Spain, *Images Festival*, Toronto, Canada, Soy Capitán, Berlin, Wilhelm-Hack-Museum, Ludwigshafen and Rokeby, London, where she is having her first solo presentation in the U.K. In 2012 the artist participated in the *2nd Mardin Biennial*, Turkey and the *3rd International Moscow Biennial for Young Art*. Her work has been included in exhibitions and screenings at Centre Pompidou, Paris, The Guggenheim Gallery, L.A, Museum Ludwig, Cologne, Kunstraum Innsbruck, Künstlerhaus Mousonturm, Frankfurt am Main and the Museum for Contemporary Art Münster amongst others.  
[www.soycapitan.de](http://www.soycapitan.de) | [www.galeriewaldburger.com](http://www.galeriewaldburger.com) | [www.rokebygallery.com](http://www.rokebygallery.com)

**Sonja Cvitkovic**



*Untitled*, 2008  
 Plaster, plastic, acrylic  
 37 x 25 x 25 cm  
 Courtesy of the artist



*Untitled*, 2012  
 Plaster, metal, acryglas  
 30 x 40 x 10 cm  
 Courtesy of the artist



*On either side*, 2013  
 Plaster, wood, glass, copper, metal, plastic  
 80 x 60 x 170 cm  
 Courtesy of the artist

Sonja Cvitkovic was born in Bremerhaven and lives and works in Berlin. Sonja Cvitkovic might make drawings, objects, sculptures, performances, or music. All these terms could be used to describe the shape of her work, but to rely on any of these too much would be a mistake. Sonja Cvitkovic's work is intensely physical and provokes instinctive and archaic responses. She carefully alters concrete objects and material by hand to face it in an energetic way, with liquid and dyed plaster to suggest a psychological performance. This suggestion of performance psychologically involves the viewer with the making process, provoking instinctive responses to her precarious assemblages in a very poetic way.

## Christina Dimitriadis



*Oblivion's Exercises (Upside down)*, Berlin, 2004  
Inkjet Print  
120 x 120 cm  
Edition 3/3  
Courtesy of the artist and Gallery Eleni Koroneou

The photographs *Oblivion's Exercises* were shot in the year of 2004, a period in my life that I kept on having to remember to forget all the time. Everyday life was incapable of containing the desirable. Imaginary life became more real than real everyday life. Space itself became emptiness, loss, deprivation. How long can this last, I thought, when the impossible leaves no possibilities for the possible? *Oblivion's Exercises* is the as yet intangible, unsayable answer.

Greek German artist Christina Dimitriadis was born in Thessaloniki, Greece in 1967. She lives and works in Berlin. She studied at the Parsons School of Design (Bachelor of Fine Arts, 1992) and at the Film/Video Arts (1993). Her work has been exhibited internationally in solo exhibitions in venues such as: "END AND", Eleni Koroneou Gallery, Athens (2012), "Symbioses", Curators without Borders, Berlin (2008), "Dystopia", Kanazawa Citizen's Art Center, Kanazawa (2006), Christina Dimitriadis, Galerie Deux, Tokyo (2000), and "Open Closed Doors", Eigen+Art Gallery, Berlin (1996). Christina Dimitriadis has been invited for international residency programs and scholarships such as C.A.R.K. in Kanazawa College of Art, Kanazawa (June 2006) and AIR Artist-In-Residence, in Krems an der Donau. She was also invited to teach in various workshops such as "Self Awareness in Public and Private Space", Summer Semester 2006, in Kanazawa College of Art and "Lentopia" in Kunstuniversität Linz Institut für Bildende Kunst und Kulturwissenschaften Winter Semester (2012). Her works have been published internationally in various books, catalogues, magazines, and newspapers. From 2008 to 2010 Christina Dimitriadis was invited to collaborate with Bauhaus Stiftung & IBA Staumbau, for a project in Aschersleben called "Zuhause" Drive Thru Gallery, and a book "Die anderen Städte", IBA Stadtumbau 2010, Band 8: Stadt und Migration, Edition Bauhaus.  
[www.christinadimitriadis.com](http://www.christinadimitriadis.com)

## Béatrice Dreux



*Self portrait as mother ape*, 2012  
Oil on canvas  
20 x 30 cm  
Courtesy of the artist



*Motheranimalis*, 2012  
Oil on canvas  
40 x 50 cm  
Courtesy of Sidney Ogidan



*Amazone (Kriegerin)*, 2010  
Oil on canvas  
30 x 40 cm  
Courtesy of the artist

Béatrice Dreux (b. 1972, Versailles, France) studied at the University of Fine Arts, Vienna (1993). In 1999 she received the Schindler Scholarship, Mak, Los Angeles. Her book "palestine, mothers and skies" was published by Kerber Verlag in 2012 and the same year she did a presentation at Kunsthalle Vienna. This year she received a stipendium from the State of Austria for Fine Arts and exhibited at the Lentos Museum of Modern Art, Linz. Also this year she will have a sea residency in Herakleon, Greece doing a project about matrilineal structures in Knossos and about the male way of writing history.  
[www.beatricedreux.com](http://www.beatricedreux.com)

## Mary Beth Edelson



*Bird Transformation*,  
1972-1974  
Digital printout  
21 × 29,7 cm  
Courtesy of the artist



*Goddess Head Double Spiral*, 1972-1974  
Digital printout  
21 × 29,7 cm  
Courtesy of the artist



*Dea of Syria, 1*, 1972-1974  
Digital printout  
21 × 29,7 cm  
Courtesy of the artist



*Dea of Syria, 4*, 1972-1974  
Digital printout  
21 × 29,7 cm  
Courtesy of the artist

This series of art work on photographs produced in the early 1970s during the heat of the feminist movement is meant to make a statement about an artist using her body in both humorous and challenging ways to provoke discussion.

Mary Beth Edelson (b. 1933, East Chicago, Indiana, USA) has been living and working in New York City since 1975. She is a Soho pioneer living in a cast iron building that is also an artists' co-op. Her work is in the permanent collections of The Museum of Modern Art, New York, NY; The Guggenheim Museum of Art, New York, NY; Walker Art Center, Minneapolis, MN; National Museum of American Art, Washington, D.C.; Museum of Contemporary Art, Chicago, IL; Corcoran Gallery of Art, Washington, D.C.; Indianapolis Museum of Art, Indianapolis, IN; Detroit Institute of Art, Detroit, MI; Seattle Art Museum, Seattle, WA; Malmo Museum, Sweden; and Fine Arts Museum in Santa Fe.  
[www.marybethedelson.com](http://www.marybethedelson.com)

## Simone Gilges



*Ongoing Project*, since 2010  
Tea table with 4 objects: 1. Wood, leather, wool / 2. Concrete, plastic / 3. Ceramics, varnish / 4. Coconut  
ca. 80 cm x 40 cm x 80 cm  
Courtesy of the artist

*Ongoing Project* contains a table on wheels that serves four erotic objects out of different materials, found and constructed. They all resemble male sex organs and are used by the housewife when needed.

Simone Gilges, born 1973 in Bonn, Germany, lives and works as a photographer and artist in Berlin since 1995. She creates installations of photographs, entities that combine photo and fabric and objects of diverse materials. In her work she questions topics of actual state of mind in a world of changes, always including the spiritual force. Her collaborative work with the Honey-Suckle Company from 1995 – 2007, as well as her own projects, have been exhibited internationally.

<http://www.neuedokumente.de/simonegilges>

## Mariola Groener



*Emergence (Three)*,  
2008  
Various porcelain and  
wood, glass, spray  
color  
65 x 65 x 180 cm  
Courtesy of the artist



*Profundo*, 2009  
Wood, ceramic, metal  
and mirror on a plinth  
30 x 30 x 150 cm  
Courtesy of the artist

In her work Mariola Groener uses mostly found objects, which find her, she says. All sorts of objects, vases, bowls, mirrors, little tables, pedestals find themselves grouped together in her sculptures. The montage creates a further (object) presence, in which everything seems to be turned on its head and straining upwards at the same time. Yet a strange stillness emanates from these objects, as if time had frozen at zero point. The titles often suggest hermetic spaces, psychic-ritual zones (*Erscheinung (Drei)*, 2008, *Profundo*, 2010). It is a play with the visible and invisible, and it brings to the fore the dialectic relationship between what we know and what we see. Without below there is no above. Horror and humour, sacred and profane reach out to one another, complicitly.

**Mariola Groener**, born in Poland, grew up in Munich. She studied artistic photography and AVmedia in Berlin and Essen/Folkwang. Her work encompasses collage, sculpture, video, installation and performance-art. In 2001 she founded the dance performance project WILHELM GROENER together with dancer Günther Wilhelm. She was co-founder and director of the project-space *forever and a day Büro* (2002-2008). Her work was shown last in Sariev Gallery Plovdiv/BG. In February this year she premiered her latest dance-performance-piece *HEILUNG (Healing)* in the UFERSTUDIOS Berlin. <http://www.wilhelmgroener.net/>

## Guðný Guðmundsdóttir



*Machine à sens*, 2003 - 2011  
Pencil on paper  
21 x 29,7 cm  
Courtesy of the artist

The fine princesses sang: All instruments are in the Services of the Faintest Light and its methods to reveal the constellations of the first crystallization and the sixth crystallization which, in short, evolves behind the depth of the whitest cliffs, sensing the surfaces of the luminous cut of the palest stroke of beauty.

The new methods are serving the left half of the continuous splendor of circulating eclipses, united with the last crystallization and including the semidark surfaces of the most sparkling absence of the first, the fourth and the seventh frost, conducted by one-fifth of the withstanding constellation of the latest obscurity, filled with the famous sources of abide, followed by all the princes of the scented verge of the second cliff, dividing them into the supreme glimpse of the altering

illumination and the third missing crystallization which appears beyond the obscure halls of the great quantum of invisibility, united in the unsheathed semidarkness of the watery captivation of eight five seven abandoning constellations, reigning over the flashing nonexistence inside the most diverging surface of love, and then obeying the twelve circulating obsessions of the lustre-finish of the other nonexistence. Judging the excellent borders, judging the obscurity of all crystallizations, judging the Great Settlements of All Surfaces, judging all instruments, judging sheerness, judging the cliff, judging the last octahedron, captivating the new altitude and forming a Deus.

Guðný Guðmundsdóttir was born in 1970 in Reykjavík, Iceland. She studied at the Hochschule für bildende Künste, Hamburg (1995-2001) and she lives and works in Berlin.

## Allison Halter



*Salt Lick*, 2013

DV, 5 min 17 sec loop

Camera: Jen Osborne

Participants: Vasilis Andreou, William Mollers, Eric Schaefer

Courtesy of the artist

*Salt Lick* is an investigation of the topographical implications of the performative body as it is acted upon by other bodies. My face functions as a mineral lick, a source of nourishment, providing sustenance while simultaneously being eroded. The inherent absurdity of this unlikely gesture encourages the audience to question what it means to have the body acted upon in such a way, and the results of these actions, for both the performers and the audience.

Allison Halter (b. 1978, Saratoga Springs, NY, USA) is a performance artist's performance artist, currently based in Berlin. Her work has been exhibited and performed at dOCUMENTA(13) (DE), Golden Parachutes (DE), Ditch Projects (US), d'CLINIC Studios (SI), Feminist Form (US), and the Citizen Jane Film Festival (US). Her work spans performance, video/film, sound, writing, and photography. She received her Master of Fine Arts in Visual Studies from the Pacific Northwest College of Art in Portland, Oregon. She currently lives and works in Berlin, DE.  
[www.allisonhalter.org](http://www.allisonhalter.org)

## Mathilde ter Heijne



*Black Hole*, 2011

Glass, wood, framed

Diameter 210 cm

Courtesy of the artist



*Desire*, 2012

Textile, framed

140 x 100 cm

Courtesy of the artist

*Black Hole* is a black mirror used in modern paganism for scrying, a practice that has been used in many cultures to look over the border of time into the future or past. Rituals that involve scrying in ceremonial magic are preserved in folklore form. A formerly widespread tradition held that young women gazing into a mirror in a darkened room could catch a glimpse of their future husband's face in the mirror—or a skull personifying Death if their fate was to die before they married. *Black Hole* also refers to the Victorian concept of the vagina as a 'nothing', a hole.

For *Desire* the piece of cloth was imagined by the artist to be a useful attribute for the 'handmaids', the living, birthing machines in Margaret Atwood's feminist science fiction novel "The Handmaid's Tale" (1985). The handmade Turkish crochet work depicts the letter O.

Mathilde ter Heijne (b. 1969, Strasbourg) works in a wide range of media including installation, video, sculpture and performance. Her work examines social, cultural, political and economic backgrounds of gender-specific phenomena in different societies and cultures and their historical development. Political, structural and physical violence in connection with existing power relations within society were the starting point for a series of installations and video works for which the artist used life-size dummies of herself in different scenarios of violence and sacrifice. In these works ter Heijne also investigated her role as an artist and analyzed its own structural framework. For some time ter Heijne has mainly produced projects in collaborations. She has participated in numerous national and international group and solo exhibitions including at the Migros Museum for Contemporary Art in Zurich, the Goetz Collection in Munich, the Berlinische Galerie in Berlin, the Kunsthalle in Nuremberg, the Lentos Museum of Modern Art in Linz (all solo shows), and Stedelijk Museum in Amsterdam, PS1 in New York, Hamburger Bahnhof in Berlin, and the Shanghai Biennale. She is professor of visual art, performance and installation art at the University of Kassel and is a founding member of the feminist collaborative group *ff*.  
[www.terheijne.net](http://www.terheijne.net)

## Malin Holgersson



*Tankar Om Mat Eller Monologen* (Thoughts About Eating or The White Goosebumps), 2011

Stereo audio piece, 15 min 42 sec

Text: Malin Holgersson

Sound: Malin Holgersson, Frauke Schmidt

Voice: Malin Holgersson

Courtesy of Holgersson/ Schmidt

*Tankar Om Mat Eller Monologen* and *Projektion/ Rap* are collaborative works by Frauke Schmidt and Malin Holgersson. Both sound works start at an initial point and invite the listener to follow a series of reflections. *Tankar Om Mat Eller Monologen* examines the parallels and tensions between consumption, bodies, hunger and sexuality. The technical features of the second collaboration *Projektion/ Rap* resemble the first; this one is put together from fragments and melodies, revealing the individual's inner flow of thoughts.

(see also Frauke Schmidt)

Malin Holgersson (born 1974) is a writer, artist and radio producer with a background as a culture journalist. She is one of the editors of the queer feminist art magazine *Ful* and producer for its podcast *Fulradio* – both published by the Swedish based artist collective *Ful*. Through a number of resistance strategies *Ful* works to dislocate power structures, renegotiate value systems and provide space for people, voices and bodies that have been made invisible in our patriarchal, racist and post-colonial contemporary age. Holgersson has done group work in various fields such as graphic design, visual arts, writing, sound art and performance.

[tidskriftenful.se](http://tidskriftenful.se)

## J&K / Janne Schäfer and Kristine Agergaard



*Wales*, 2000

hi8 video (4:3) on DVD, 12 min

Courtesy of the artists

*Wales* is one of J&K's earliest works made in collaboration in 2000. Inspired by reading the book "Story of the Eye" by Georges Bataille the work was an attempt to make an alternative erotic film. On a walk through a winter landscape in Wales (UK) J spontaneously engages with the moist-lush nature elements in a sensual and increasingly orgiastic manner, while K follows her through the eye of the camera in an intensely intimate fashion. The work explores eroticism and sexuality as a sensual encounter with nature beyond stereotypical depiction.

The artist duo J&K (Janne Schäfer, b. 1976, Darmstadt, DE / Kristine Agergaard, b. 1975, Copenhagen, DK) have been working in collaboration since 1999 and are based in Berlin and Copenhagen. In their artistic practice exists an interdependent relationship between performance, installation, sculpture, found objects, works on paper, photo, and video. The works are often inserted into public or institutional contexts. Departing in a colour saturated, absurd universe the work investigates mechanisms behind the cultural production of belief, the writing of history and the construction of identity. They have received numerous awards and prizes amongst others from The Danish Arts Foundation, Cultural Capital Fund Berlin, The Danish Arts Council, and have been awarded the 1st prize for the art-in-architecture competition for the new building of the Goethe Institute in Cairo, Egypt (realization in 2013/2014). J&K have shown major solo projects amongst others at the Copenhagen Art Festival (2012), The National Gallery of Denmark (2011 + upcoming in 2013), The Aarhus Art Building (2010), The Pergamonmuseum Berlin (2008) and Overgaden - Institute for Contemporary Art Copenhagen (2007). Participation in international group shows include *Tea with Nefertiti* (Mathaf Doha, Institut de Monde Arab Paris, 2012/13), *4th Ars Baltica Triennial of Photographic Art* (Stadtgalerie Kiel, NGBK Berlin, KUMU Tallinn, Pori Art Museum, LCCA Riga, Casino Luxembourg, 2007/2008) and *The Independent - Liverpool Biennial* 2002.

[www.jk-world.net](http://www.jk-world.net) | [www.artnews.org/schaeferagergaard](http://www.artnews.org/schaeferagergaard)

## Amelie Jakubek



*The hard core – Amelie out of soft, sweet dough, 2012*

Performance (in-house production of pastries)

Variable duration (45 minutes – 12 hours)

(Performance at the opening reception of *Erogenous Zone*)

I bake miniatures of myself as a representative for other people (mainly people who are socialized as females). These pastries are filled with various things, some disgusting or just not edible, some delicious and tasty. This work deals with a generalized inferiority complex that hinders people from seeing how they are as a person, but proposes to reduce themselves to a body, that is permanently unable to meet any expectations. You're then trapped in a supposedly insolvable situation: you're nothing more than your devalued body but are at the same time not able to feel or even enjoy your body. The real fillings of yourself are more of a surprise to you, than what you are aware of. Maybe you have certain projections of what you are inside, but how much are you thinking that on your own and how much is determined by society – for example by capitalistic and anti-feministic

mechanisms? How can we get close to what we really are and then be able to really appreciate what our body can give to us? Where do we let ourselves be suppressed? For the performance I stand in a cliché kitchen-like atmosphere and am naked under a pinafore: hairy, stinky and overweight. I bake these “mini-me”s, get closer to who I am as a body-and-mind- integrated woman, and will talk to people and be very sexy.

Amelie Jakubek (b. 1990, Nürnberg, Germany) lives in Kassel and studies at the School of Art and Design Kassel in the department “performance, installation and new media” in the class of Mathilde ter Heijne. Her work is mostly conceptual and currently deals with the possibilities and pathologies of corporal communication for a society (violence, sexuality, intimate, non-sexual caresses). Her other interests often overlap with her sociological researches. All her efforts strive for making a reasonable contribution to the coexistence of people.

[www.amelie-jakubek.org](http://www.amelie-jakubek.org)

## Antje Majewski



*Venus, 2012*  
Tempera and oil on  
canvas  
240 x 160 cm  
Courtesy of the artist  
and  
neugerriemschneider,  
Berlin

*Phallus, 2012*  
Tempera and oil on canvas  
240 x 60 cm  
Courtesy of the artist and  
neugerriemschneider, Berlin

A mammoth ivory statuette was found in 2008 in the cave of *Hohler Fels* near Ulm in South Germany. She is about 6 cm tall and currently the oldest figurine of all mankind: 35.000 - 40.000 years old. The archeologists who first examined her called her *Frau Fröhlich* (Mrs. Happy). Her name was later changed to *Venus* – a cultural import of Greek mythology during the Roman colonization. For lack of a Love Goddess in Christianity, *Venus* is still the word of choice when today Germans try to describe a symbol of female erotic power.

The *Phallus* was found in the same cave, but is much younger, around 28.000 years old. The most common interpretation is that it is a phallic symbol, while some argue that it could also have been a tool, something like a mallet. It is made of stone and has some incisions that add to the impressions of male genitalia. I was fascinated to find nearly identical stone objects in the collection of the Weltkulturen Museum Frankfurt, from Papua New Guinea. They were made by an unknown culture around 4.000 years ago. Since there are testimonies of people beating the skin of trees with these objects to make clothing, in this case they are commonly described as “tools” – even if they were also used for magical purposes and look as much like phalli as their much older German cousin.

I think any human being would always relate the female figurine and the phallic mallets (from anywhere in the world) to human bodies and their erotic zones. They are for me an example of the possibility of visual images to talk to us over vast periods of time. These very first artworks transport a field of possible relations to our being, both in the world and in our own bodies, even if their meaning remains obscure because nothing is known about the cultures they came from. We can ask ourselves: why does the *Venus* have no head, but so much body? Why does the *Phallus* have not even a body attached to it? Is it a very early example of the equaling of Phallus and Logos? Is it in fact just a mallet – or a more erotic sort of tool? However we answer these questions, they can be posed only on the basis of the knowledge that we think as erotic bodies, physically distinguished as male, female or hermaphrodite.

These ancient bodies talk to me, and I translate what they tell me into painting: that they haven't died, that their bodies of stone and ivory – or in my tempera paintings, earth pigments and egg – are of flesh and blood that rejuvenates through my brush, because it is handled by my own body, so similar to theirs. They speak about Eros, not only in the sense that they depict erotic bodies, but also about Eros as our drive to create. In this creation one finds forms that can communicate across cultures and times, because they nourish themselves of the “vast sea of beauty,” as described by the female seer Diotima in Plato's Symposium: “beholding beauty with the eye of the mind, he will be enabled to bring forth, not images of beauty, but realities (for he has hold not of an image but of a reality)...”

Antje Majewski is a Berlin based artist, \*1968. “Venus” and “Phallus” were first shown in “Malerei der Ungewissen Gegenden”, Frankfurter Kunstverein, 2012. Her paintings of ritual stones of Papua New Guinea were simultaneously on view in “Objekt Atlas”, Weltkulturen Museum, Frankfurt. Majewski's work has been shown internationally in solo exhibitions such as “Il giardino dei corpi” (with Piotr Nathan), Villa Romana, Florence, 2012; “The World of Gimel” at Kunsthaus Graz, 2011; “My very gestures” at Kunstverein Salzburg, 2009 as well as Kunsthalle Basel, 2001, neugerriemschneider, Berlin Asprey Jacques, London and Monica de Cardenas, Milan. Antje Majewski is a founding member of the feminist collaborative group *ff* since 2011.  
[www.antjemajewski.de](http://www.antjemajewski.de)

### Kirsten Palz



*Woman on Top/Behind*, 2013  
 Series of two prints on paper  
 21 cm x 29,7 cm each  
 Courtesy of the artist

The series of two prints on paper contain a descriptive explanation of historical sexual imagery found in Erotica publications of the 19th century from Asia and India. Through the act of translation from the original drawings to text the historical, cultural and territorial anchoring is released and transferred to an abstracted content. The printed seductive, mysterious or sexual texts, shown on a golden background, evoke a new imagery in the reader/perceiver that subtly transfers its historical content into the Present.

Kirsten Palz (b. 1971, Copenhagen, Denmark) is a visual artist who lives and works in Berlin. In 2007, Kirsten Palz initiated her ongoing archive of manuals – a systematic writing based on the industrial manual involved with space and interrelations in space.  
[www.kirstenpalz.net](http://www.kirstenpalz.net)

### Julia Phillips



*Untitled (Shake)*, 2013  
 Digital HD video loop  
 Edition of 3 + 2 AP  
 Courtesy of the artist

The video work is concerned with choreographing absence. It refers to the absence of long, falling hair, which – in a western context – is a criteria for an erotic appearance of especially women. The variety of movements conditioned by the nature of long, falling hair is what I wanted to investigate as an abstract choreography – not being able to relate to the movements as a black women with natural hair that does not shake. The work comments on the phenomenon of appropriation of and adaption to the euro-centric determination of aesthetic standards.

Julia Phillips was born in 1985 in Hamburg, Germany and lives and works in Berlin.  
[www.juliaphillips.org](http://www.juliaphillips.org)

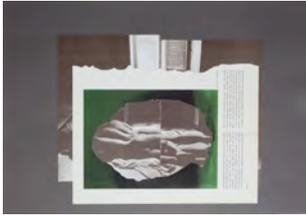
## Katrin Plavcak



*Techniken*, 2012  
Collage  
35 x 50 cm  
Courtesy of Galerie Mezzanin, Vienna



*Horizontal*, 2012  
Collage  
35 x 50 cm  
Courtesy of Galerie Mezzanin, Vienna



*Mündlich überlieferte Geschichte*, 2012  
Collage  
35 x 50 cm  
Courtesy of Galerie Mezzanin, Vienna



*Vertikal*, 2012  
Collage  
35 x 50 cm  
Courtesy of Galerie Mezzanin, Vienna

I started making collages dealing with sexuality because of an invitation from Raimar Stange for a row of images dealing with the topic of sex in Polar Magazin. I didn't want to think only of heterosexuality and homosexuality, but also of sex on your own, or sex amongst animals, how the genitals feel, or to show taboos in a funny, tender, and erotic way. The G-rated collages are on display at the Galerie im Körnerpark; the X-rated ones are around the corner at Pony Royal.

Katrin Plavcak was born in 1970 in Gütersloh, Germany and lives and works in Berlin. Her past exhibitions include: 2012: Dispari & Dispari Project, Reggio Emilia, Italy, Kavi Gupta Berlin, Österreichisches Kulturforum Prag, Galerie im Taxispalais Innsbruck, Austria; 2011: Städtische Galerie Waldkraiburg, Bavaria, Kunstraum Kreuzberg Berlin, Salzburger Kunstverein, Galerie Mezzanin, Vienna, Sammlung Falckenberg-Deichtorhallen Hamburg; 2010: Kunsthalle Vienna, Museum of Contemporary Art Oslo and Bergen Kunstmuseum (2011); 2009: Secession Vienna, Kunsthau Graz; and 2002: Kunsthalle Basel, Switzerland.  
[www.plavcak.com](http://www.plavcak.com) | [www.galeriemezzanin.com](http://www.galeriemezzanin.com)

## Jen Ray



*Untitled*, 2013  
Drawing on paper  
70 x 100 cm  
Courtesy of the artist

*Untitled*, 2013  
Drawing on paper  
70 x 100 cm  
Courtesy of the artist

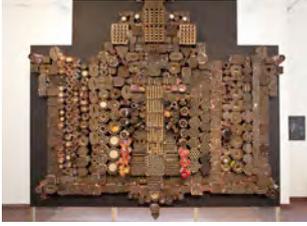


*Untitled*, 2012  
Porcelain  
69 x 18 x 5 cm  
Courtesy of the artist

These works depict the tangled nature of sex and the transience of sexual life. A sensual depiction of vanitas, reminding us, *Dum vivimus vivamus!*

Born in 1970 in Raleigh, North Carolina, Jen Ray currently lives in Berlin, Germany. She produces large-format drawings and concurrent performances that transport their viewers into a surreal universe where Amazonian women rule, militants move across dystopian landscapes, and magic spaces are occupied by rebels and provocateurs. The mystical realism of her images is reminiscent of the worlds created by Alejandro Jodorowsky or Moebius and those featured in traditional Japanese prints and Manga culture. Her art has been shown in museums and galleries in cities including New York, Berlin, and Paris. She is currently represented by Wenstrup Gallery, Berlin, Germany.  
[jenrayart.com](http://jenrayart.com)

## Nina Rhode



*Prokurator*, 2011

Burnt fireworks (cardboard, paper, carbon), wood, paint  
380 x 380 x 130 cm

Courtesy of the artist and Galerie Sandra Bürgel

Nina Rhode (born 1971 in Düsseldorf) lives and works in Berlin. The work of Nina Rhode shifts between drawing, sculpture or installation created as a 'Gesamtkunstwerk'. As in her rotary disks exhibition "Fantomas" at Galerie Sandra Bürgel 2008, and in her comprehensive survey exhibition "Friendly Fire" at Dundee Contemporary Arts (DCA) in 2011 her kinetic objects, light works and acoustic instruments often engage with the space and the visitors. Similar to Fluxus the work partly holds playful, dadaistic moments. Further exhibitions include "Modern Modern", Chelsea Art Museum, New York 2009, "You don't love me anymore," Westfälischer Kunstverein Münster, "KW69 # 7 by Kalin Lindena", KW Institute for Contemporary Art, both 2011, and "Made in Germany II. Internationale Kunst in Deutschland" at Sprengel Museum, Hanover 2012. Nina Rhode's current exhibition "CAFE RHODE" at Galerie Sandra Bürgel can be visited until 28 April.

Under the name Ninja Pleasure, the artist collaborates with the musician Gonzales and she has been member of the art collective Honey-Suckle Company since 1995, whose exhibitions "OHN END", Kunstverein Stuttgart and Cubitt, London, 2005, "Non Est Hic", Kunsthalle Basel, 2006, and "Reihe Ordnung sagt Liebe", Kunsthalle Hamburg Harburg 2007, earned them legendary status.  
[www.galerie-buergel.de](http://www.galerie-buergel.de)

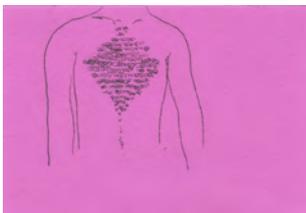
## Fiona Rukschcio



*Chest hair drawings*,  
2013*bh\_b1*, 2013  
Drawing on paper  
10 x 15 cm  
Courtesy of the artist



*bh\_b3*, 2013  
Drawing on paper  
20 x 30 cm  
Courtesy of the artist



*bh\_b2*, 2013  
Drawing on paper  
10 x 15 cm  
Courtesy of the artist



*bh\_b4*, 2013  
Drawing on paper  
40 x 30 cm  
Courtesy of the artist

The individual characteristics and patterns of chest hair have been documented by Fiona Rukschcio in her art work. 'If there was something that makes men irresistible even when there could be doubt in your mind?' she questioned her friends via e-mail. This questioning resulted in a series of drawings, on the one hand to dissolve (reverse) the mythology of the 'Sex Offender Theory' as well as expose it. The ongoing discussion on whether women wearing 'revealing clothes' releases impulsive reflexes in men they cannot control and therefore not be held responsible for their actions. Furthermore the preference for body hair in the homo and bisexual community, known as the Bear community, where the stomach, pelvic and bearded hair are prevalent. Breast hair patterns; the common practice of transforming the body parts in the Western world as a fashion, here the removing of chest hair. Making the attractiveness a partialness and by adding the subjectiveness in the personal opinion of the outward physical appearance and characteristics of attractiveness, where one loses these personal individual characteristics. Breast hair as an erotic fetish and a fragmenting of the anatomy.

Appendix: The word 'chest hair' was not mentioned in any of the e-mails answered. reply: further appendix: chest hair, product weighing 0,1 kg for sale online. - as a humorous object

Text: Susa Phondor

Translation: Sally-Ann Estermann

Fiona Rukschcio was born in 1972 in Vienna, Austria and lives in Vienna and Berlin.  
[www.fiona-rukschcio.com](http://www.fiona-rukschcio.com)

## Eva T. Schippers

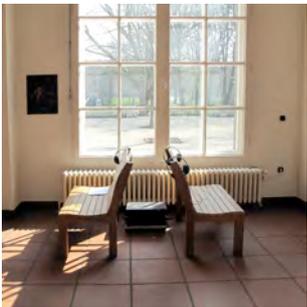


*After Bellmer*, 2013  
Video installation  
Projection with engraving  
HD, 16:9  
Courtesy of the artist

This video installation was inspired by the series of erotic engravings 'Petit Traité de Morale' by Hans Bellmer from 1968 and incorporates one print: 'L'aigle Mademoiselle'. Using time-based digital graphics to capture the body in lines through the camera of an interactive game console, the video shows the artist and her lover trying to 'enact' the Bellmer engravings.

Eva Tiara Schippers (b. 1983, Padang, Indonesia) creates installations and videos. By putting the viewer on the wrong track, she makes work that deals with the documentation of events and the question of how they can be presented. The work tries to express this with the help of physics and technology, but not by telling a story or creating a metaphor. With Plato's allegory of the cave in mind, she tries to create works in which the actual event has yet to take place or has just ended: moments evocative of atmosphere and suspense that are not part of a narrative thread. The drama unfolds elsewhere while the build-up of tension is frozen to become the memory of an event that will never take place. Eva Schippers studied fine arts at the Indonesia Institute of the Arts, Yogyakarta (2002 – 2006) and was a Studio Artist at Gertrude Contemporary Art Spaces, Melbourne (2007 – 2008). She currently lives and works in Vienna.

## Frauke Schmidt



*Projektion/ Rap*, 2012  
Stereo audio piece, 20 min 21 sec  
Text: Frauke Schmidt  
Sound: Frauke Schmidt  
Voice: Malin Holgersson, Harmony K.  
Courtesy of Malin Holgersson and Frauke Schmidt

*Projektion/ Rap* and *Tankar Om Mat Eller Monologen* are collaborative works by Frauke Schmidt and Malin Holgersson. Both sound works start at an initial point and invite the listener to follow a series of reflections. *Tankar Om Mat Eller Monologen* examines the parallels and tensions between consumption, bodies,

hunger and sexuality. The technical features of the second collaboration *Projektion/ Rap* resemble the first; this one is put together from fragments and melodies, revealing the individual's inner flow of thoughts. (see also Malin Holgersson)

Frauke Schmidt (born 1982) lives in Berlin and works on radio productions, installations and performances. [contemporaryfrauke.com](http://contemporaryfrauke.com)

## Tanja Schomaker



*Madame Bovary, c'est toi!*, 2013  
Acrylic on canvas  
A series of 12 hexagon canvases, each 25 x 1,5 cm (diameter 50 cm)  
Courtesy of the artist

The work is about deconstructing the abstract forms of the square, as it occurs in the paintings of classical modernism, it laconically plays with the central perspective, which was invented - by men - in the Renaissance, and the indirect re-contextualization of the diamond as a symbol of the vagina.<sup>1</sup> In addition, this work reflects the construction of female sexuality by male fiction, in which the title confirms Flaubert's confession "Madame Bovary, c'est moi". The image of the frieze is created by rotating the cube in a circle.

Due to our culturally learned perception, the painted hexagon can be seen as a three-dimensional cube, although it pictures only three diamond-shaped areas of color. The starting point for this seemingly abstract work is the artist's interest in the symbolic significance of geometric shapes. The origin of the diamond can be traced back to the Stone Age; in heraldry the diamond pattern is a reference to the pagan sun-moon-cult. The astronomical significance of the diamond pattern is the ideogram of the moon, which is calculated by the daily visit to the moon. Hash marks on clothes for women and dragons (= moon) are symbols of the moon (la luna), fertility and therefore female sexuality.<sup>2</sup>

<sup>1</sup> Sevely, Josephine Lowndes: *Eve's Secrets: A New Theory of Female Sexuality*. Random House, 1987.

<sup>2</sup> Baumgartl, Karlheinz: On the astronomical significance of the diamond pattern, [www.cosmopan.de](http://www.cosmopan.de)

Tanja Schomaker (b. 1972, Celle, Germany) is an artist and cultural scientist who lives and works in Berlin. Her conceptual artistic work focuses on painting as a discursive practice, which on a visual level can analyze and uncover, shift and maybe overwrite cultural codes and signs.  
[www.arthur-berlin.de](http://www.arthur-berlin.de)

### Sarah Schumann



*der gemeißelte Schlaf* (the chiselled sleep), 1980  
 (Ursula Lefkes)  
 Offset print with glued mirror film  
 58,4 x 80 cm  
 Copyright VG Bild-Kunst  
 Courtesy of Michaela Melián

Since the late 1950s Sarah Schumann has worked on a model for female identification and self-expression in her collages and material pictures: she requires the entry of artists in “her” story. Developing her specific intarsia technique she binds the content represented in her montages to the sensory stimulus material of various substances such as silk, voile or silver foil. The erotic and beautiful should not be expressed in an isolated body, shape or a single object, but in the whole atmosphere and the totality of the assembled parts.

For “*der gemeißelte Schlaf*” (the chiselled sleep) in 1979 Sarah Schumann photographed the Berlin artist Ursula Lefkes and collaged a black and white print of this nude photo with other photographs, plaster, silver foil, and Japanese papers. In 1980, she produced an offset print edition of this work. – Michaela Melián

Sarah Schumann (b. 1933) is an artist and lives in Berlin. In 1953 she had her first gallery exhibition in Frankfurt am Main. Since then she has had numerous solo exhibitions, inter alia at Kunstverein München (1976) and Kunstverein Hamburg (1983). Extensive catalogs about her work were published in 1982 (Frölich & Kaufmann) and 2003 (Nicolai).  
[www.sarahschumann.de](http://www.sarahschumann.de)

### Juliane Solmsdorf

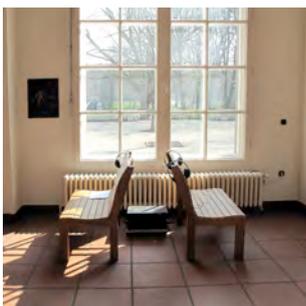


*Round Nylon*, 2013  
 Wood and nylon  
 70 x 70 cm  
 Courtesy of the artist



*Square Nylon*, 2012  
 Wood and nylon  
 122 x 87 cm and 61 x 58 cm  
 Courtesy of the artist

The nylon material in these works is used like a color and imposed on wooden frames. The two different formats of the frames in black and white seem to refer to familiar signs of gender and their eroticism, but they also open up associations with abstract universes.



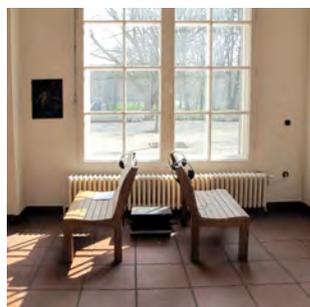
*What do you think about eroticism?*, 2009  
 Stereo audio piece, 2 min 31 sec loop  
 Text: Juliane Solmsdorf  
 Sound: Kathrin Vellrath  
 Voices: Juliane Solmsdorf and Krista Figacz  
 Courtesy of the artist

Please ask yourself!

Juliane Solmsdorf often combines objects of conflicting materiality for her sculptures: pulling worn stockings over hardboard, hanging swaths of tulle over embroidery hoops on a rough brick wall, or placing slabs like a folding screen around a stainless steel rod. Thereby the work relates to “core” and “shell”, the basis of the classical sculptural reflection of the human body; here seen merely as an association, seemingly abstract – in fact in the material itself and its specific composition. In the juxtaposition of aggression and melancholy, of

gentleness and cruelty the artist generates erotic tension, in its intensity the most beautiful argument for both the withdrawal from the physical body and, conversely, its assertion. Recent exhibitions include "How to make", Kunsthaus Dresden (2012); "Based in Berlin", Kunstwerke KW, Berlin (2011); "modern modern", Chelsea Art Museum, New York, USA (2009); "freier Fall", Badischer Kunstverein, Karlsruhe, DE (2009); "Vertrautes Terrain. Contemporary art in/about Germany", ZKM Karlsruhe (2008); and "Die Blaue Blume", Grazer Kunstverein / Steirischer Herbst, Graz (2007). The artist lives and works in Berlin, Germany.  
<http://artnews.org/julianesolmsdorf>

### Juliane Solmsdorf & Frauke Schmidt



*90 erotic positions*, 2013  
 Mono audio piece, 17 min, 46 sec loop  
 Text: Friedrich Karl Forberg "90 erotic positions"  
 Sound: Frauke Schmidt  
 Voice: Juliane Solmsdorf  
 Courtesy of the artists

"According to the testimony of Greek and Roman antiquity, the Middle Ages, the Renaissance, and a large part of recent history, Friedrich Karl Forberg put together a complete list of erotic positions. One could only add to this "natural" eroticism the news of the devil cult and the cult of cruelty and extreme natural resources." (published in "The History of Eroticism" by Do Luca, 1965)  
 The artists set these 90 erotic positions compiled by Forberg to music.

(see individual biographies for each artist)

### Annie Sprinkle & Beth Stephens



*Ecosex Manifesto*,  
 2011  
 Digital printout  
 84,1 x 59,4 cm  
 Courtesy of the artists



*The Journal of EcoSex Research*, 2011  
 Bound journal, 30 pages  
 21 x 27 cm  
 Courtesy of the artists

We are the ecosexuals. The Earth is our lover. We are madly and passionately in love, and grateful for this relationship each day. We collaborate with nature. We are dedicated to growing the new area of research, Sexecology, through art, theory, practice and activism. We make love with the Earth through our senses, imaginations, and daily environmental practices.

Annie Sprinkle & Beth Stephens; Ecosex Lab -- Beth Stephens (b. 1960, Earth) and Annie Sprinkle (b. 1954, Earth) are life partners who have collaborated on art projects together for twelve years. They live together in San Francisco. Beth is a professor of art at University of California Santa Cruz, a homebuilder, and multi-media artist. Annie has been a sex film pioneer since 1973, has a Ph.D. in Human Sexuality, and does college lectures about her life, work. The two women have been devoted to developing the ecosex movement through art, theory, practice and activism since 2007. Coming up is the 1<sup>st</sup> International Ecosex Symposium in July in Europe, which they are producing. [www.ecosexlab.org](http://www.ecosexlab.org) They just finished a new film, Goodbye Gauley Mountain: An Ecosexual Love Story, currently playing the film festival circuit. See the trailer at [www.goodbyegauleymountain.org](http://www.goodbyegauleymountain.org). Visit their collaborative web site, [www.sexecology.org](http://www.sexecology.org), and their solo web sites at [www.elizabethstephens.org](http://www.elizabethstephens.org) | [www.anniesprinkle.org](http://www.anniesprinkle.org)

**Valerie Stahl von Stromberg**



*Shamanistic Fertility Shrine, Ömnögovi Province, Mongolia, 2008, 2008/2013*  
C-Print handprinted on Fuji paper, welded steel frame from China  
60 x 80 cm  
Edition 1/5 + 1 AP  
Courtesy of the artist and Galerie Sandra Bürgel, Berlin



*Boys, Burma Road to Dali, Naxi, 2008, 2008/2013*  
C-Print handprinted on Fuji paper, welded steel frame from China  
60 x 80 cm  
Edition 1/5 + 1 AP  
Courtesy of the artist and Galerie Sandra Bürgel, Berlin

Mongolian shamanism is an all-encompassing system of belief that includes medicine, religion, a cult of nature, and a cult of ancestor worship. Central to the system were the activities of male and female intercessors between the human world and the spirit world, shamans (*böge*) and shamanesses (*idugan*). They were not the only ones to communicate with the spirit world: nobles and clan leaders also performed spiritual functions, as did commoners, though the hierarchy of Mongolian clan-based society was reflected in the manner of worship as well.

The boys were photographed in a town near Dali City in Yunnan on Burma Road. The Burma Road (Chinese: 滇緬公路) is a road linking Burma (also called Myanmar) with the southwest of China. Its terminals are Kunming, Yunnan, and Lashio, Burma. When it was built, Burma was a British colony. The road is 717 miles (1,154 km) long and runs through rough mountain country.

Valerie Stahl von Stromberg (b. 1976 in Köln) lives and works in Berlin. The artist parts from the topoi and the ensured tradition of classical photography and develops images of reality that reveal structural divergences of systems, myths, trivia, or just amazing things with an attentiveness, as for sentiment or association, that go beyond an awareness for the conditions of the own medium. Exhibitions of the artist contain photographs and objects. Valerie Stahl von Stromberg lived in Shanghai from 2008 to 2010 and still travels to the People's Republic of China frequently. Since then her works reference more pronounced photo reportage and travel documentary (for example her National Geographic Art Pieces). In 2010, the artist organized the group exhibition "Expo Valerie (Tropical Winter)" in Xinle Lu, Shanghai. Solo exhibitions include "You leave in the morning with everything you own in a little black case," Gallery Truebenbach, Cologne 2008, "Galerie Valerie" at Galerie Sandra Bürgel, Berlin 2009, "Species Diversity", 4D at Fernsehturm Berlin 2011. Her second solo exhibition with Sandra Bürgel will open in May.  
[www.galerie-buergel.de](http://www.galerie-buergel.de)

**Melissa Steckbauer**



*Pyramid of Love, 2010*  
Acrylic on paper  
20 x 24 cm  
Courtesy of the artist



*Pointedly, Remarkably, 2010*  
Acrylic on paper  
14 x 20 cm  
Courtesy of the artist



*Mess, 2010*  
Acrylic on paper  
22,75 x 26 cm  
Courtesy of the artist



*Plateau, 2010*  
Acrylic on paper  
15 x 20 cm  
Courtesy of the artist



*To Be Held & Understood*, 2010  
Acrylic on paper  
40 x 30 cm  
Courtesy of the artist



*Cuts like a knife*, 2012  
Acrylic on paper  
20 x 15 cm  
Courtesy of the artist



*++*, 2010  
Acrylic on paper  
20 x 15 cm  
Courtesy of the artist



*Breaking the Flavor Seal*, 2010  
Acrylic on paper  
19,5 x 14 cm  
Courtesy of the artist

For the last ten years I have been studying and producing artwork about intimacy in communication, mysticism, and human sexuality and development. I have worked primarily in two-dimensional mediums such as oil, acrylic, graphite, and watercolor. In the last year I have transitioned to a solely photographic practice and have been focusing on tenderness and presence as themes.

Melissa Steckbauer (b. 1980, Tucson, AZ, USA) is a visual artist living in Berlin. Her work has been featured in Le Salon Du Dessin, Paris; Castello di Rivoli—Museum of Contemporary Art, Rivoli. Recent solo exhibitions include *Western Exhibitions* in Chicago, LSD Galerie, Berlin and Van der Stegen Gallery, Paris. Steckbauer is the founder and director of the experimental project room, *The Wand*, in Berlin; a freelance writer for Berlin Art Link; member of the *ff*; and co-producer of the magazine project, *FREUDE* with Semra Sevin. She is represented by LSD Galerie Berlin and Van der Stegen, Paris.

[www.melissasteckbauer.com](http://www.melissasteckbauer.com)

### Betty Tompkins



*Women Words*, 2002  
Digital printouts  
Dimensions variable  
Courtesy of the artist  
and  
Galerie Rodolphe  
Janssen



*Women Words Performance*, 2013  
Duration: 10-15 minutes  
Performance by: Amor  
Schumacher  
(Performance at the  
opening reception of  
*Erogenous Zone*)

In 2002 I sent around an email that said: "I am considering doing another series of pieces using images of women comprised of words. I would appreciate your help in developing the vocabulary. Please send me a

list of words that describe women. They can be affectionate (honey), pejorative (bitch), slang, descriptive, etc. The words don't have to be in English but I need as accurate a translation as possible. Many many thanks. Betty Tompkins" I received over 1500 words and phrases in seven languages. There were some that were repeated over and over. These repetitions are noted by \*

Betty Tompkins was born in 1945 in Washington, D.C. and lives and works in both New York City and Pleasant MT., Pennsylvania. She is represented by Galerie Rodolphe Janssen, Brussels.  
[www.bettytompkins.com](http://www.bettytompkins.com) | [www.galerierodolphejanssen.com](http://www.galerierodolphejanssen.com)

## Magda Tothova



*Strength brings pleasure, 2013*

Iron, plaster, glue  
20 cm high  
Courtesy of the artist

This object of desire was found in the Desert of Oracles during a time travel experience. The people who made this statue lived in an interglacial-age environment where features of fitness and strength would have been highly desirable. In neurological terms, these features amounted to hyper-normal stimuli that activate neuron responses in the brain. The parts that mattered most had to do with the capability of healthy life management. Therefore, these parts were isolated and amplified by the artist's brain.

Magda Tothova was born in 1979 in Bratislava, Slovakia and currently lives in Vienna/Berlin/Chicago.  
[www.magdatothova.com](http://www.magdatothova.com)

## Ellie de Verdier



*I don't know why they would feel the need to do this, I mean these are all women who've got things going for them, 2013*

Doorbell, sound  
20 x 30 cm  
Courtesy of the artist

I don't know why they would feel the need to do this, I mean these are all women who've got things going for them

Ellie de Verdier is currently enrolled at the Universität der Künste in Berlin where she has been studying for several years. During this time she has also been showing work conceived in collaborations both within Germany and abroad. At the moment her work can be seen together with works by Georgie Nettel and Gili Tal at Andor Gallery in London.  
[good2.bplaced.net](http://good2.bplaced.net)

## Katharina Wulff



*Untitled, 2010*

Colored pencil on paper  
30 cm x 42 cm  
Courtesy of the artist and Galerie Neu, Berlin

Katharina Wulff (b. 1968, Berlin, Germany) lives and works in Marrakesh, Morocco. She studied painting at Hochschule der Künste, Berlin from 1990-1996. Recent solo exhibitions include San Francisco Museum of Modern Art, San Francisco (2012); *Wanwizzi*, Greene Naftali Gallery, New York (2010); Galerie Daniel Buchholz, Köln (2010); Steep Rock Arts, Washington, CT (2009); *Oh Camelot!*, Galerie Neu, Berlin (2008); and Greene Naftali Gallery, New York (2007). Recent group exhibitions include *Quodlibet II*, Galerie Daniel Buchholz, Köln (2009) and *Painting Now and Forever, Part II*, Greene Naftali Gallery and Matthew Marks Gallery, New York (2008).  
<http://www.galerienu.net/artists/show/id/18>