



Kreuzberg Pavillon



exhibition view:
The Calling
A Videowork by FORT

Kreuzberg Pavillon was founded by Heiko Pfreundt in 2011 and works with weekly exhibitions that last exactly one night from 08:00pm to 01:00 am.

In 2016 Kreuzberg Pavillon focuses on short term open calls that explore the functional requirements of space and organization of exhibitions.

Every week a new open call is launched with a specific condition. There is no longer a selection of professionals / non professionals, everyone who fulfills the requirements may participate. This practice turned the weekly exhibitions into weekly exercises in reference to the idea of what a project space could be today.

A yellow brushstroke graphic that tapers from left to right, positioned behind the text.

selected exhibitions

30.03.2013 **The Cucumber Piece**

Sven Åke Johansson

Sven-Åke-Johansson is composer, musician, poet and fine artist, author and initiator of different music productions. The Cucumber Piece, as a little mix-up comedy of allocations develops from function. Snake cucumbers are being used as striking mechanism, damper, etc. The cymbals become cucumber slicers, the cucumber slices falling on sonorous metal become percussive self-acting.

Johansson was born in Sveden in 1943. Since over 40 years he has been composing pieces for e.g. tractors, ventilators, telephone books, fire extinguishers, car horns and ship horns. As fine artist he was among other things participant of the Berlin Biennale 2010. As joint founder of new European Jazz-improvisation and virtuoso drummer Johansson worked with many musicians and fine artists like Alexander von Schlippenbach, Shelly Hirsch, Albert Oehlen, Martin Kippenberger, Thomas Kapielski, Sonic Youth and many more.



2013 until now **The Wearable Art Show**

Until now "The Wearable Art Show" has been shown in three different venues

18.05.2013 **Love Bazon, Hate Brock**
Kreuzberg Pavillon

28.03.2014 **Die Tragbare Ausstellung**
GaDeWe Bremen

23.08.2014 **The Wearable Art Show**
Knipsu Bergen / Norwegen

The experimental exhibition format "The Wearable Art Show", developed by Heiko Pfreundt, shows art works that can be carried and exchanged by the visitors of the exhibition. When the visitors arrive, there is solely a pedestal with a catalogue on it. In the course of the exhibition the artists bring their art works and hand them to the visitors who may show the works to each other, exchange them and thus keep the location of the works in the space in flow. The presented catalogue is an individual piece and registers the works as well as gives an overview over the presented artworks.

Every participant of the Wearable Art Shows were found via open call thus giving the opportunity to work with local artists.

participating artists were:

Raul Walch, Okka Hungerbühler, Julia Sossinka, Vinzenz Reinecke, Gabi Blum, Roger 10-4, Kai Uwe Onken, Clemens Wilhelm, Stephanie Hanna, Silvia Marzall, Martin Backes, Christina Stark, Hannah Nelson Teutsch, Benedikt Partenheimer, Jurgan Ostarhild (Berlin)

Klara Adam, Anke Becker, Thomas Behling, Alexine Chanel, Benedikt Dichgans, Shige Fujishiro, Theresia Gerding, Sarah Hillebrecht, Alexe Ioana, Jonathan Jung & Michel Wagenschütz, Lukas Julius Keijser, Gabriele Klimek, Kathrin Köster, Nina Kornatz, Vera Kox, Azusa Kuno, Adi Liraz & Sanija Kulenovic, Antoanetta Marinov, Marnic Circus, Ekaterina Mitichkina, Maarja Nurk, Julian Öffler, Heiko Pfreundt & Martin Kakies, Erika Plamann, Mari Poller, Uta Pütz, Pio Rahner, Jana Rieckhoff, Oliver Roura, Gertrud Schleising, Anne Schlopke, Sandra Setzkorn, Sabrina Schieke & Katharina Kamph, Sarah Strassmann, Tobias Kröger (Bremen)

Kiyoshi Yamamoto, Clemens Wilhelm, Ernst Dan Widh, Anna Törrönen, Achim Stiermann, Mariann Steiro, Tonje Høydahl Sorli, Simon Skuteli, Mari Sivertsen Norddahl, Oliver Roura, Mr. Peluche, Anne Marte Overaa, Arne Skaug Olsen, Maarja Nuurk, Olof Nimar, Paula Muhr, Eva Ljosvoll, Malin Lennström-Örtwall, Rasmus Hungnes feat. Ellen Ringstad, Azusa Kuno, Kathrin Köster, Nina Hannah Kornatz, Kveta Kazmukova, Sarah Hillebrecht, Kari Anne Helleberg Bahri, Johna Hansen, Jonathan Jung / Michel Wagenschütz, Hilde Frantzen, Benedikt Dichgans, Wera Buck, Thomas Behling (Bergen, Norwegen)

The Wearable Artshow
here : Mari Sivertsen Norddahl



Die Tragbare Ausstellung
here: Maarja Nurk

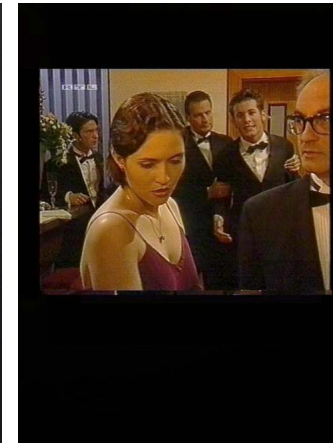
Love Bazon, Hate Brock
here: Okka-Esther Hungerbühler

31.05.2014 ***I'm Looking For A Job In This City***

curated by Mimmo Catania

Sam Curtis, Julie Chovin, Stefan Draschan, Dana Engfer, Warren Garland, Stephanie Hanna, Saemundur Thor Helgason, Marte Kiessling, Sabine Kelka, Olaf Kühnemann, Axel Daniel Reinert, Jing Liu, Elena Muti, Katrin Bertram, Nina Stuhldreher, Fette Sans

The show gathers investigative material by artists and curators who are or were, next to their practice, dependent on second or third jobs and therefore able to report of an interesting or casual experience that has nothing to do with their actual artistic or curatorial practice.



*left to right:
Jing Liu, Katrin Bertram, Mimmo Catania,
Saemundur Þór Helgason*

16.08.2014 **Same Standing**

curated by **Mina Minov**

Marlene Stark, Natacha Mankowski, Anna Livia Löwendahl-Atomic, Danielle Zimmermann, Karin Beulke, Antoanetta Marinov

Same Standing /166 presents the artworks (one from each) of some carefully measured artists, who are of exactly the same height – 166 centimeters tall (That specific height was determined by a random draw between the numbers from 150 to 200 – done at www.random.org). That is the one and only selection criteria for their participation in this show. Kreuzberg Pavillon and Berlin, because of its high concentration of artists were chosen for announcing an open call for this gathering.

In such instance of ready-made curating it is not possible to be critical and give insight into the qualities of each one's work in general or particular (as curators usually do), so it remains for the public to judge and find for themselves...

Do they belong together, how appropriate is such grouping? From all the qualities of artists and their work, how does their personal height matter? Does it mean same point of view – perspective on the world, influencing one's living condition, behavior and decisions, or is it just a pure speculation? How does it compare to other selection criteria, when it comes to liking, disliking and categorizing art and artists? Questioning these and some other workings of art worlds, while at the same time giving a try to seemingly open and unpredictable scheme, which hopefully could draw future participants for further exhibitions.

M.Minov



measuring of the applicants by Mina Minov



Natacha Mankowski

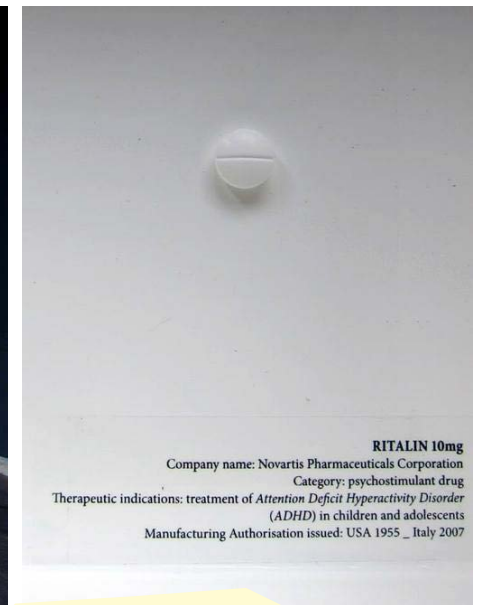
06.09.2014 **It's Not About Pain When You Look At It**

Vanessa Alessi, Shafiquah Glenn, Katri Pesch

In a two year project Katrin Pesch has been observing different mechanisms that lead to a seemingly automatic repetition of sexual abuse through several generations of a family. The pedigree, result of a written survey, represents the different perspectives of her own family history and merges all information, i.e. answers, she has gathered till now into a overall picture of her previous investigations.

From the 1930's to the 1950's the experience of crisis lead psychologists to concentrate on the education of children. In her work Vanessa Alessi now confronts Watson's child-rearing manual "Psychological Care of the Infant and Child", written in 1928, with Ritalin, a psychiatric drug prescribed for Attention Deficit Disorder in children that came to the US market in 1955 and was allowed in Italy in 2007.

With certain interventions in present processes Shafiquah Glenn examines dramaturgies of spaces and chooses unexpected places to stage unaccessible areas thus illustrating the social function of borders. The title of her work "With the closed door" is a homage to the US-american poet and activist Aude Lorde who, during a guest professorship at the FU Berlin between 1984 and 1992 was part of the development of the african-german movement.



links: Katrin Pesch
mitte: Shafiquah Glenn, Vanessa Alessi
rechts: Vanessa Alessi

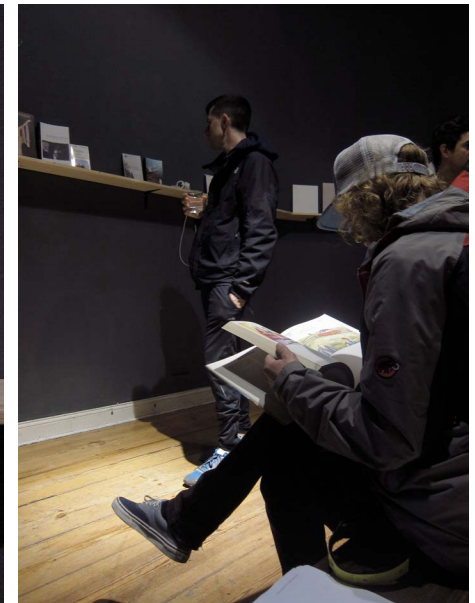
08.11.2014 **Show Me (Your Idols)**

curated by Robert Barta and Heiko Pfreundt

Albert Coers, Brad Downey, Tom Esam, Frederik Foert, Sven Ole Frahm, Jay Gard, Klara Hobza, Folke Köbberling, Tomaz Kramberger, Hanne Lippard, Daniel Man, Zoë Claire Miller, Julia Münstermann, Tomáš Svoboda, Stefanie Trojan, Anke Voelk, Yarisal & Kublitz

Show me (your idols) is an experimental approach towards referential systems in art. If a referential system is a net of determining intents, does this also include an excessive poetic sense? How does a scientific approach relate to the practice of art?

Instead of an own work each invited artist selected three books of another artist, she or he appreciates.



left: exhibition view
middle: selection by Stefanie Trojan
right: Ausstellungsansicht

10.01.2015 **You Haven't Lost The Key To The City**

curated by Heiko Pfreundt

Jeffrey Asan, Sabrina Basten, Thilo Droste, Marten Frerichs, Louise Gibson, Hannah Hallermann, Rasmus Hungnes, Hubert W. Jäger, Kveta Kazmukova, Gabriel Johann Kvendseth, Isabel Kerkermeister, Thomas Schubert

In the streets of Berlin Walter Benjamin is befallen by the memories of his childhood. The past, the childhood return in images. He remembers how the city allied with him - a child who didn't want to find the way to the synagogue and he at the same time willingly and unwillingly got lost in the streets of Berlin he knew so well.(1)

The first exhibition of the new year is dedicated to completely coincidental objects and their surfaces the artists came across during their way to the exhibition. Maybe it is important to state beforehand that the here gathered Objects are not a conservation of art works in the strict sense. In fact the focus is on the seduction of the objects *with their silence, their immobility and their secrets* (Jean Baudrillard) and the random encounter with them shows nothing more than pure curiosity and a certain indifference that directs the gaze towards beauty.

(1) taken from Sylvia Stöbe The flaneur and the architecture of the city

The artists were told to start their way to Kreuzberg Pavillon when the exhibition begins, 8pm, from wherever they were at that moment and collecting something that would be presented as their work on a pedestal that evening.

(1) taken from Sylvia Stöbe The flaneur and the architecture of the city



left: Jeffrey Asan, Hannah Hallermann
middle: Isabel Kerkermeister
right: Louise Gibson

31.01.2015 **Commonument or I Have Really Tried A Couple Of Times, But Suicide Is No Longer An Option**

Gabriel Johann Kvendseth

The title, aside from the provided secret, is a straightforward wordplay on the combination of "Common - Community - Come On - Monument." Although the outcome might be somewhat uncontrollable the idea itself is easily explained: I will provide tools for carving and scribing in stone, enough for at least four people to work simultaneously, and a large rock or stone block. The attending public will be encouraged to carve in, write on and shape the rock in any way their skill, patience and interest allows them. The COMMONUMENT is, perhaps and among other interpretations, a gravestone for the latent death wish inherent in the popular culture of the past decades.

Let's put it to rest.

Text : Gabriel Johann Kvendseth

The exhibition emerged from a short notice open call. The conditions for the open call were the following.

Don't just show your own work but include others.

The title should reveal a secret.

Don't rely on measurements but work with the space of your imagination.



07.03.2015 **Bring The Darling**

invited by Mimmo Catania

Thomas Eller, Jusuf Hadzifejzovic, Hannah Hallermann, Satch Hoyt, Katrin Kampmann, César Meneghetti, Rebecca Partridge, Römer + Römer, Marcus Sendlinger

Bring the Darling explores a variety of pieces that made their way into the invited artists' studios without becoming the artists' work itself. Brought in the working place as a souvenir or just having appeared due to unknown causes, all of them were not meant to be made or shown by the artists. *They appear as a fountain of an idea, as souvenir, as beauty, as joke or as elevated idol.*¹ In this undefined status all pieces in the show can just be speculative - some as a possible significant part of the artist's future works while others might remain silent, *failed on the way*¹ or even will get lost.

¹ *Katrin Herzner, "The Beauty of Minor Matter", SK140, 2011 (exhibition text)*



left: exhibition view
middle: Hannah Hallermann
right: Satch Hoyt

THE HEAVY PETTING GALLERY

curated by Lisa Schorm

Up to now art history can only scarcely read the influence of touched artistic work. Traditionally the visitors of an exhibition are obliged to restrain themselves respectfully from the artworks in order to recognize themselves, in a diligent visually refined way, as a plain observer of the art. On one hand as spectator one may be touched by the impression of a picture, on the other hand the artwork must be conserved and shielded from any possible touch. The spaces administering this state are bourgeois. Art you can touch is being declared a museum-pedagogical work for those who are still to be taught the right way of seeing.

The Heavy Petting Gallery instead is a place where the direct physical contact with the artistic work not only takes place but shall be actively encouraged.

Thereby the Heavy Petting Gallery is acting neither didactical nor charitable. It does not declare the negligence of visibility a distress that shall be relieved but, as a project space, campaigns for new forms of artistic work and their emancipation.

The participants of the first issue of the Heavy Petting Gallery were found via open call and led to three further solo shows.

06.06.2015 The Heavy Petting Gallery

Nora Al-Badri, Sabine Fassel, Birgit Maaß, Alexandra Müller, Jens Nippert, Nina Nowak, Matthias Recht

18.07.2015 Heavy Petting Gallery - Embrace

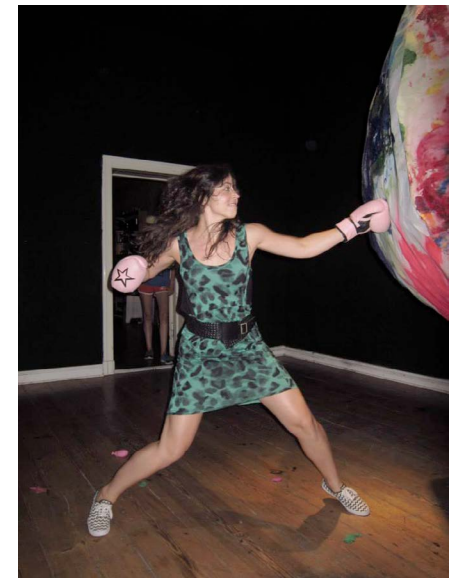
Nicole Banowetz

08.08.2015 Heavy Petting Gallery - Anger Issues

Caroline Corleone

**31.10.2015 Heavy Petting Gallery - Me And The Devil,
We're Walking Side By Side**

Paula Doeppner



left: The Heavy Petting Gallery
middle: Heavy Petting Gallery - Embrace
right: Heavy Petting Gallery - Anger Issues

01.08.2015 **Auto Export Club**

curated by Heiko Pfreundt

Aiden Draude

An installation with numerous Auto Export business cards, collected by an eight year old at local parking lots in the neighbourhood.



10.10.2015 **Unpacking The Collection**

facilitated by Moreen Vogel and Julia Ehlers

Last year in December a ceramic collection was dissolved.

After nine months of shaping, firing and glazing, ca. 700 clay works have been released to the many that, each Sunday or just once and by chance, used the opportunity to take part in a free clay workshop. However, on the occasion of the final exhibition, after the dissolution many works and fragments were still laying on plinths and shelves. Forgotten, lost, unrecognized, rejected. Meanwhile the space where all this took place, JWD in Berlin-Hohenschönhausen, doesn't exist anymore. Till this day the many boxes full of wrapped remnants of the collection have been resting piled up in a corridor of an apartment in Weissensee.

The attendees at Kreuzberg Pavillon are now asked to extract, unwrap, and put in place the remains of this collection.

Whom do these figures and clay chunks belong? Back then this wasn't an easy issue to solve. The clay pieces should have now sunk even more into oblivion, after spending months in quiet banana boxes. Still re-encounters and reunifications are not excluded.



05.12.2015 **The Pool Side Of Town**

Minor Alexander, Marion Andrieu, Sveta Antonova, Sascha Boldt, Caroline Corleone, Minette Dreier, Lukasz Furs, Constantin Hartenstein, Diane Hillebrand, Birgit Maaß, Mario Margani, Lea Odlozinski, Jurgen Ostarhild, Mari Poller, Marijana Radovic, Valeska Rein, Sonja Rentsch. Immanuel Rohringer, Ann Schomburg, Lisa Schorm, Tanja Selzer, Jonny Star, Craig Stewart, Clemens Wilhelm, Meshakai Wolf, Youngjoo Yoo

In his novel "The Hitchhiker's Guide to the Galaxy" Douglas Adams describes a towel as quite the most useful object one could have while traveling through space. Actually almost no other object in everyday life has been so much in physical contact by drying like a towel. The special closeness to the human body seems to make the towel, as a place of bacteria, even more personal than other things. The closeness of this relationship is expressed within the image of abandoned lounge chairs at a swimming pool, that have been covered with towels by German tourists before breakfast, to ensure the right to own one of the best places while being physically absent.

Similar to the arrangement of towels describing ownership status, artistic work in the Petersburg Hanging became an expression of particular power relations. The question who has what kind of means to gather a big art collection becomes, more or less directly, the actual core of the overall picture.

This exhibition makes an attempt to rearrange the relationship of all participating subjects and objects through a certain intervention in the exhibition context. The presented artists were called to bring a towel of their choice as their contribution for the show. Whether the individual works were, as in some cases, already finished artworks or the artist decided to replace her contribution with a placeholder of her actual work, was up to the participants. An important criterion for the selection of the shown works was solely and exclusively to be actual towels, i.e. genuine objects.



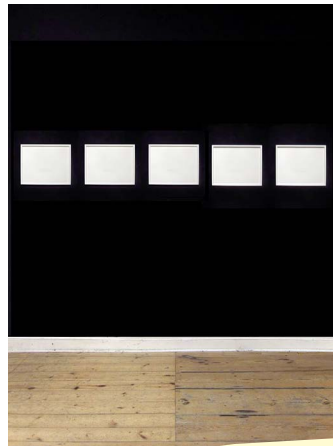
left: Meshakai Wolf
middle: Jurgen Ostarhild
right: Marijana Radovic

23.01.2016 **Safety Might Occur In Invalid Numbers**

Rebecca Layton, Vienne Chan, Burak Erkil, Paloma Sanchez, Antonije Buric // Angela Ender, Anja Köhne, Juliane Perthen, Moritz Unger, Susa Wolf // [REDACTED]

In 2016 Kreuzberg Pavillon launches a weekly series of Interventions, specifically looking at the functional requirements of space and organization of exhibitions.

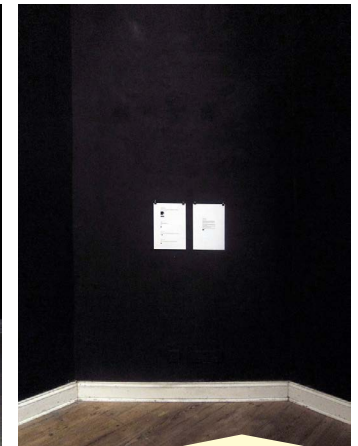
For this intervention the contributors agreed to work as a group of at least five and show, as a group, exactly one piece.



Angela Ender, Anja Köhne, Juliane Perthen, Moritz Unger, Susa Wolf



Rebecca Layton, Vienne Chan, Burak Erkil, Paloma Sanchez, Antonije Buric

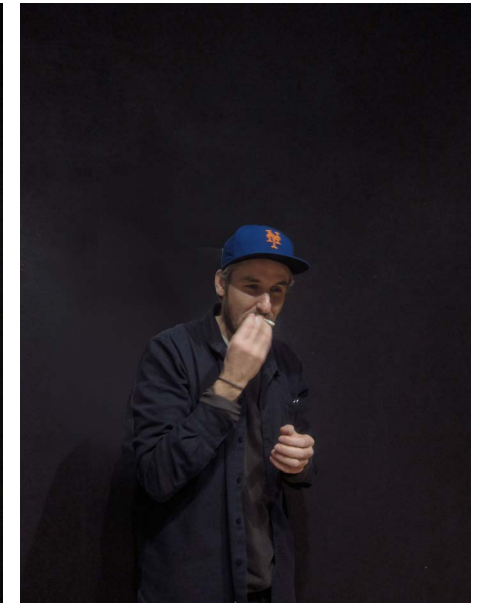
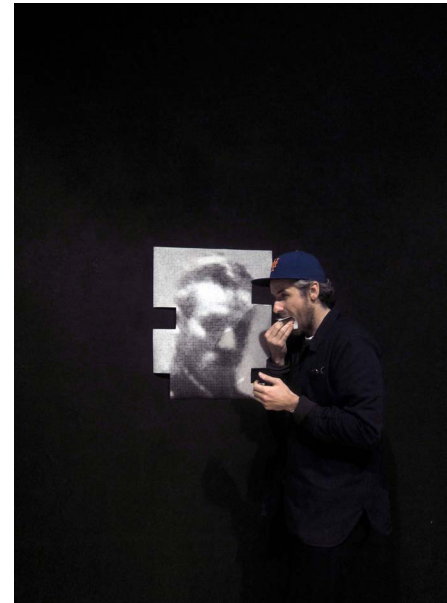
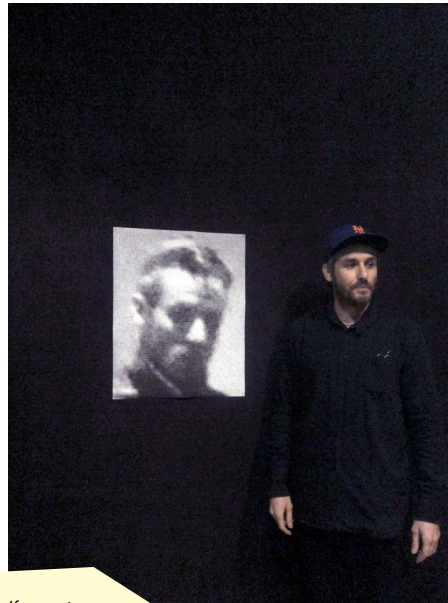


30.01.2016 **Sometimes It Takes Hours To Disappear**

Robert Barta, Christian Brunner, Matthew Crookes, Sanja Hurem, Zahra Mirza, Sofie Bird Møller, Annette Stemmann, Kai Teichert, Meshakai Wolf

In 2016 Kreuzberg Pavillon launches a weekly series of Interventions, specifically looking at the functional requirements of space and organization of exhibitions.

For this intervention the contributors agreed to contribute something that disappears during the duration of the exhibition.



Meshakai Wolf, self portrait on rice paper

06.02.2016 ***They Don't Think In Time, We Don't Think In History***

Thomas Behling, Frank Biesendorfer, Mit Borrás, Christian Brunner, Ulrike Buhl, Rainer Gerson, Angela Grasser, Stephan Groß, Sarah Mock & Bongjun Oh, Chrischa Oswald, Marie José Ourtilane, Immanuel Rohringer, Micki Tschur, Antonya Wolfram

In 2016 Kreuzberg Pavillon launches a weekly series of Interventions, specifically looking at the functional requirements of space and organization of exhibitions.

For this intervention the contributors agreed to show something that is older than themselves, therefore could not have been made or manipulated by themselves.

During the exhibition only three objects were shown at the same time for half an hour. After that a new scene was being created with three new objects. Every contribution was shown exactly two times in different constellations. With every conversion the story of the relationship of the contributor with their contribution was told..



left: Mit Borrás, Chrischa Oswald, Christian Brunner
middle: Mit Borrás, Stephan Groß, Angela Grasser
right: Frank Biesendorfer, Ulrike Buhl, Angela Grasser

13.02.2016 **It All Comes Down To Dirty Hands**

Ioana Alexe, Frank Biesendorfer, Martin Blake, Christian Brunner, Harriet Groß, Stephan Groß, Moritz Nehr Korn, William McQuail, Immanuel Rohringer, Alexandra Wolfram

In 2016 Kreuzberg Pavillon launches a weekly series of Interventions, specifically looking at the functional requirements of space and organization of exhibitions.

For this intervention the contributors agreed to set up their contribution in the exhibition space using nothing but their bare hands. That meant using no hammers, nails, screws, tape, pedestals, ladders, chairs etc.



left to right : during the setup: Harriet Groß, William McQuail, Moritz Nehr Korn
exhibition view: Harriet Groß, Martin Blake, William McQuail, Moritz Nehr Korn

www.kreuzbergpavillon.de