

Art is in the churches



# LOOK! LISTEN!

27th May – 22th July 2018

Hauptkirche St. Katharinen

Hauptkirche St. Jacobi

St. Marien-Dom

St. Georgskirche am Hauptbahnhof

Ökumenisches Forum HafenCity

# LOOK! LISTEN!

## Art is in the churches

Art and the church have a long mutual past. In many areas, the history of European art illustrates the Christian accounts of God and Man. We find it in the windows of church interiors, on the walls, the altars and on the pulpits.

However, in the modern era, art and the church often go separate ways.

In this Exhibition Series, contemporary art and the church communicate with each other: The artwork should be commentary and impulse as well as complement to that which is otherwise only to be seen in the individual church. Thereby, we are consciously creating a connection to the designated European Year of Cultural Heritage 2018.

**LOOK** – We capture the world in pictures. In the Exhibition Series (usually) new and old art meet in sacred rooms. The works desire to be seen in the context of the church and vice versa: both develop a new impact through the other. The harmony of art and sacred rooms invite a closer and more exact view of the Old and the New.

**LISTEN** – Whoever is addressed by a work of art, listens within. What is the effect of what I see within me? At the same time, we listen in the churches to what God can say to us. Thus, these churches become places of reflection and meditation – about oneself and art in the light of new and old “anchor points” of attentiveness. Allow yourself to be affected and beguiled into contemplation!

# Exhibition places

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1

## Hauptkirche St. Katharinen

Katharinenkirchhof 1

20457 Hamburg

[www.katharinen-hamburg.de](http://www.katharinen-hamburg.de)



2

## Hauptkirche St. Jacobi

Jakobikirchhof 22

20095 Hamburg

[www.jacobus.de](http://www.jacobus.de)



3

## St. Marien-Dom

Am Mariendom 7

20099 Hamburg

[www.mariendomhamburg.de](http://www.mariendomhamburg.de)



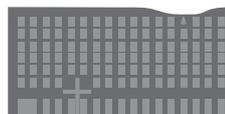
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## St. Georgskirche am Hauptbahnhof

St. Georgs Kirchhof 19

20099 Hamburg

[www.stgeorg-borgfelde.de](http://www.stgeorg-borgfelde.de)



5

## Ökumenisches Forum Hafencity

Shanghaiallee 12

20457 Hamburg

[www.oekumenisches-forum-hafencity.de](http://www.oekumenisches-forum-hafencity.de)

# Ai Weiwei

\*1957 in Peking, installation artist, sculptor, author and film maker, has lived i.a. in Berlin since 2015. i.a. participant in the Documenta 12

The grouping of the bicycles refers to a Chinese national stereotype: The brand “Forever” has been mass-produced in Shanghai since 1940. Today, in addition to the bicycles, cars dominate the congested streets and pollute the air. For Ai Wei Wei however, bicycles belong to his childhood memories and are part of Chinese popular culture.

In the grouping of the individual elements, Ai Wei Wei draws attention to the relationship of the individual and the group.

Source: [www.theglassmagazine.com/new-ai-weiwei-show-at-the-lisson-gallery-london](http://www.theglassmagazine.com/new-ai-weiwei-show-at-the-lisson-gallery-london)



Ai Weiwei, Forever, 2013,  
Courtesy Ai Weiwei Studio

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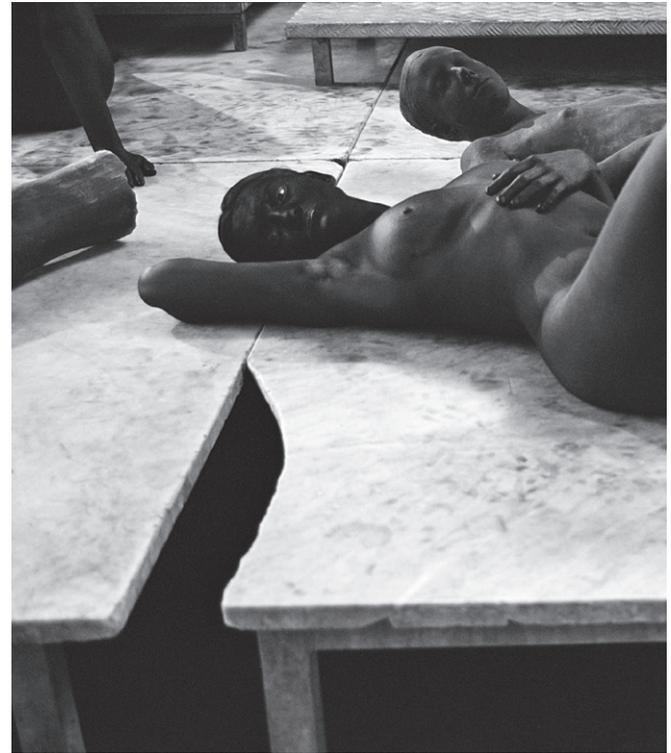


# Vanessa Beecroft

\*1969 Genoa, performance artist, individual exhibitions, e.g. MMK Frankfurt

On 15th February 2010. several dozen players, with totally black make-up, were positioned between black plaster body parts in the halls of the fish market in Naples. The human bodies create a living image set in the halls. Thus Beecroft resurrects an historical event, the eruption of Vesuvius in Pompeii. 79 a.d.. The black ash of the volcano covered everything so quickly that the tragic moment was permanently conserved. The Performance VB 66 links those victims with these actors and comes pinnacles in the photographic documentation. The sudden catastrophe of Nature repeats in a media-specific manner.

Source: Catalogue „SATISFY ME“ Sammlung Wemhöner, Kurator Ph. Bollmann, 2018



Vanessa Beecroft, VB66.128.VB,  
Courtesy Sammlung Wemhöner

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# Joseph Beuys

\*1921 in Krefeld, died 23rd January 1986 in Düsseldorf, performance artist, sculptor, illustrator, art theoretician, professor at the Kunstakademie in Düsseldorf. He is said to be one of the most important performance artists worldwide of the 20th century.

The Pietà is unique with regard to the dimensions and design of the head and legs of Christ. It originates from an early creative phase of Beuys as master student of Mataré when he worked at the Düsseldorf Academy. At this time, Beuys began to regard the themes death, sacrifice and resurrection, which are central to Christianity, as a metaphor for healing. In connection with his biological studies and experiments, these subjects began to take on new sculptural forms. The Pietà, with its view of suffering and loss, was one of Beuys's main topics in this period which greatly influenced the artist.

Source: Privatsammlung Deutschland/ Private Collection Germany



Joseph Beuys, Pietà (um 1952),  
Courtesy Privatsammlung Deutschland,  
© VG Bild-Kunst, Bonn 2018

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# Asta Gröting

\*1961 Herford, sculptress. 1994 Otto-Dix prize of the city of Gera. Professor at the University of Fine Arts, Braunschweig.

Gröting does not wish to display the act of love, but rather the space between both lovers. "The work deals with the space between two people filled with a substantial amount of the unspoken, unspeakable and hidden, which is part of every relationship."\* Even in the moment of physical merger, there is a Beyond the desire which cannot be grasped. Even the complete commitment of the sexual union contains the implicit reservation of spiritual distance between the partners.

\* Asta Gröting, zit. n. Stella Rollig: Wo steht man? Was kann man wissen?  
In: Asta Gröting, n.b.k. Ausstellungen, Bd. 6, hg. von Marius Babias und Stella Rollig, Köln 2010, S. 11-18, S. 13.

Source: Catalogue „SATISFY ME“ Sammlung Wemhöner,  
Kurator: Ph. Bollmann, 2018



Asta Gröting, Space Between Lovers, 2014,  
Foto: def image Courtesy Sammlung Wemhöner,  
© VG Bild-Kunst, Bonn 2018

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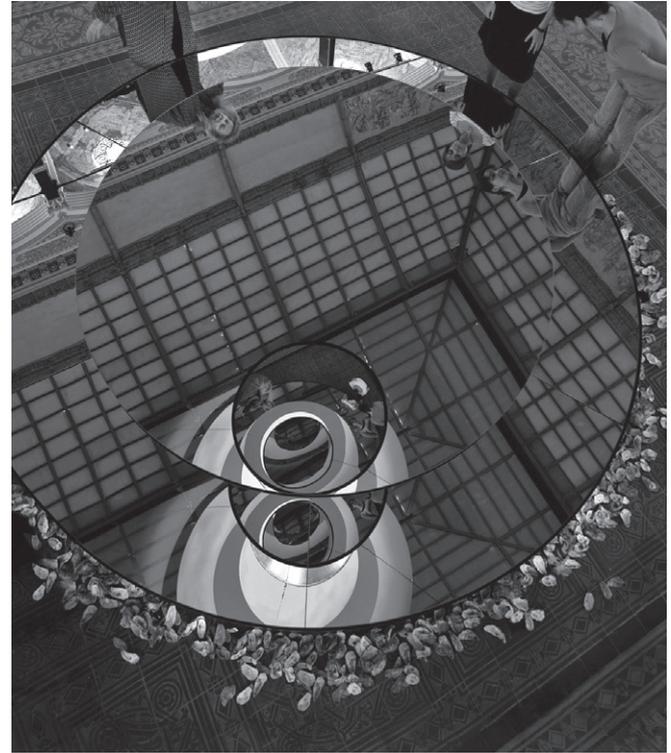


# Rebecca Horn

\*1944 Michelstadt, sculptress, performance artist and film maker. 1993, the first woman with an individual exhibition in the Guggenheim Museum, New York; several times on the Documenta; 1992 Kaiserring von Goslar, most important art prize.

An immaterial vertical sculpture rises from the inside of the earth to the golden blue of the firmament. When the visitor looks in the rotating mirror on the ground, he falls nearly 20 meters into the depth of a well shaft. If he turns his gaze upward, he soars on high in a vortex of light. Fall and ascension. The mirrors are delimitation machines, access to the other side. Everything is set in motion through the reflexions. Nothing is fixed.

Source: Joachim Sartorius, in: REBECCA HORN, GLOWING CORE, La Llotja, Palma de Mallorca 2015, S. 133 f



Rebecca Horn, The Universe in a Pearl, 2006,  
Mixed Media, variable Größe,  
Foto: Gunter Lepkowski Berlin, Courtesy Rebecca Horn,  
© VG Bild-Kunst, Bonn 2018

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# Benjamin Reich

\*1976 Bnei Brak, Photographer. Numerous exhibitions, including the Haus der Geschichte der Bundesrepublik, Bonn.

“That Benjamin usually photographed men is very comprehensible considering his cultural background, and that he also today celebrates a life style, which focuses on the masculine but also extends beyond the pure identification as a homosexual. His work illuminates how social division influences our subconscious view of the world, even when we have consciously resolved these limitations.”

Source: Deborah Feldman, Die Revolution geht weiter. In den Bildern des Fotografen Benjamin Reich steckt für mich eine Wahrheit, die vieles aufsprengt. In: DIE ZEIT NR. 50/2017, 4. Dezember 2017 [www.zeit.de/2017/50/benjamin-reich-fotograf-deborah-feldman](http://www.zeit.de/2017/50/benjamin-reich-fotograf-deborah-feldman)



Benjamin Reich, T.S.J, 2018, Gekreuzigter mit Tallit, Courtesy Artist  
Tefillin schel Jad, 2006, Courtesy of Shaul Shani (keine Abbildung)

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# Axel Anklam

\*1971 Wriezen, sculptor. 2013 Biennale di Venezia, 2017 Prize of the Akademie der Künste Berlin

In the combination of hard and soft material, Axel Anklam trusts in a clear language of form, permeated with light and space. Reduced to archetypes, his works oscillate between weightlessness and mass, connecting deeply rooted craftsmanship with high artistic sensitivity. Classic-Greek harmony, natural phenomena, landscape perception and music are decisive catalysts of his form-finding. He transforms all of this to an elementary form in the artistic process and thus seeks to make an archetype become visual.

Source: C&K Galerie, Berlin



Axel Anklam, Off, 2014  
Kleine Wand II, 2016, Schnee, 2014,  
Flug 2006/13 (keine Abbildungen),  
jeweils Courtesy Artist und C&K Galerie Berlin,  
© VG Bild-Kunst, Bonn 2018

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# Regina Baierl

\*1967 Schwenningen a. N., carpenter, architect, visual artist. Exhibitions since 2012

Regina Baierl combines differentsized second-hand furniture to a micro architecture to a wealth of allusion which she calls "studioli". Regina Baierl uses only finished objects for her safe haven furniture collages. Every piece shows what it was assembled from. The narrative undertow is strong: What is the story, what is really happening in these casings?

The small habitations are not neutral containers, but characters, even wild household trash creatures which traipse around unsteadily on their little furniture legs, or stretch them in the air like the horns of a devil. The longer one regards them, the more they transmute themselves.

Source: [www.bauwelt.de/dl/744451/bw\\_2013\\_6\\_0026-0029.pdf](http://www.bauwelt.de/dl/744451/bw_2013_6_0026-0029.pdf)  
[new-ai-weiwei-show-at-the-lisson-gallery-london/](http://new-ai-weiwei-show-at-the-lisson-gallery-london/)



Regina Baierl, S1, Studiolo im privaten Gehäuse, 2012,  
Mixed media, 220 x 65 x 184 cm, Foto: Michael Heinrich,  
Courtesy Artist

S2, Studiolo im privaten Gehäuse, 2012,  
Mixed media, 76 x 68 x 155 cm,  
Foto: Michael Heinrich, Courtesy Artist (keine Abbildung)

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# Till Brönner /Dieter Ilg

\*1971 Viersen, trumpeter, singer,  
composer and arranger

\*1961 Offenburg, Jazz Musician  
(double bass, composition)

In 1609, the Weimar city cantor Melchior Vulpus composed one of the most beautiful melodies of evangelical song. In 1627, Joshua Steg wrote the text 'Ach gib mir Deine Gnade (Oh give me your grace). This hymn was sung on many occasions and so became a core hymn of German Protestantism. Around 400 years later in Schloss Elmau, the trumpeter, Till Brönner, and the bassist, Dieter Ilg, played a new version without text. Long, vibrant, elegiac, profound and in a tone full of yearning. With this song, Alexander Ochs installed a room within a room in an unused confessional box in an evangelical church.

Alexander Ochs 2018



© Christine von Seht

Till Brönner /Dieter Ilg, Ach gib mir Deine Gnade, 2017,  
Sound, 6:49 min., © 2018 Sony Music Entertainment

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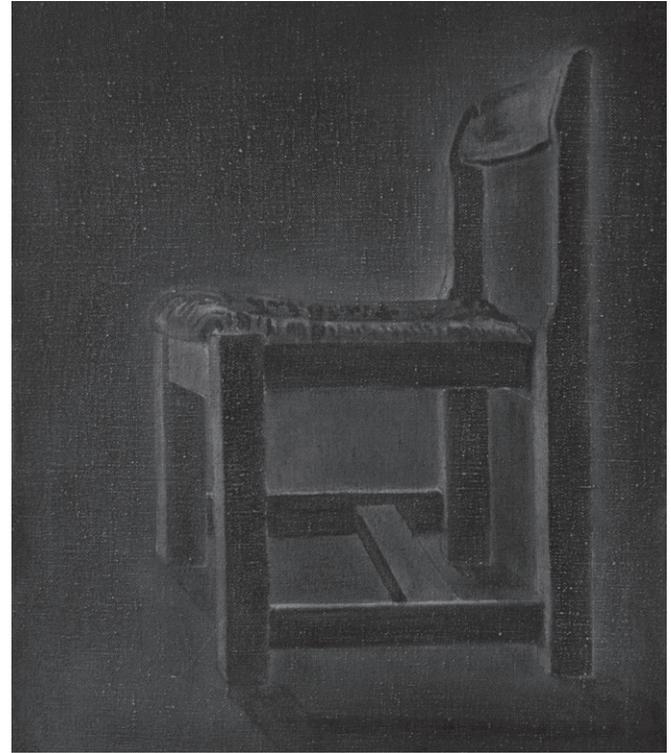


# Meng Huang

\*1966 Beijing, painter, solo exhibitions in China, Germany and Switzerland. Closely linked with the Chinese literature scene (Liu Xiaobo).

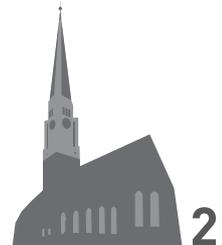
The chair series (Chair no. 1 to no. 5) consists of 5 black-and-white pictures, of which each one shows a different perspective of a chair. It is a symbol of people's differing views on the same subject. As so often with Meng Huang, the subject is heavily loaded with symbolism and refers both to art history (Van Gogh) as well as to politics. If a chair can be viewed as an emblem of political power, those of Meng Huang not only refer to the chair on which a dissident such as Liu Xiabo must sit during his imprisonment, but also to the chair which he had to leave vacant on the occasion of his Nobel Prize Award ceremony.

Source: Nataline Colonnello, Meng Huang\_I and We.  
Published on Mar 14, 2012, Galerie Urs Meile Publication



Meng Huang, Chair No.1, 2001, Courtesy Artist  
Chair No. 2 – 5, 2001, Courtesy Artist (keine Abbildungen)

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# Mari Otberg

\*1969 Stuttgart, fashion designer, visual artist and illustrator

“For Hamburg, I wanted to paint 3 important female personalities, who have moved and inspired me. They are all united by: A BIG HEART, LOVE, social engagement and humaneness.

1. Ida Ehre, Jewish actress. A concentration camp survivor. Ida's mother and many other members of the family were murdered in Auschwitz. Ida founded the Hamburger Kammer-spiele (Hamburg Chamber Theatre) in 1945.
2. Domenica, orphan, violent father, compulsive gambling mother. Prostitute, social worker, barkeeper, muse of many artists. Domenica is for me the Virgin of Mercy of the prostitutes!
3. Ida Dehmel. Sponsor of artists, both male and female; salonnière, muse, source of inspiration, founder of the GEDOK, suicide 1943 in Hamburg at the age of 72 after all Jewish artists and friends had already been deported.”

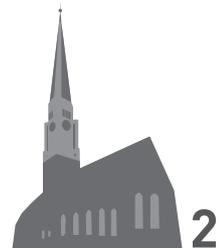
Mari Otberg, 22.03.2018



Mari Otberg, Ida Dehmel, 2018,  
Teil eines Triptychons, Courtesy Artist  
Ida Ehre, Domenica, 2018, Courtesy Artist  
(keine Abbildungen)

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# Claudia Schink

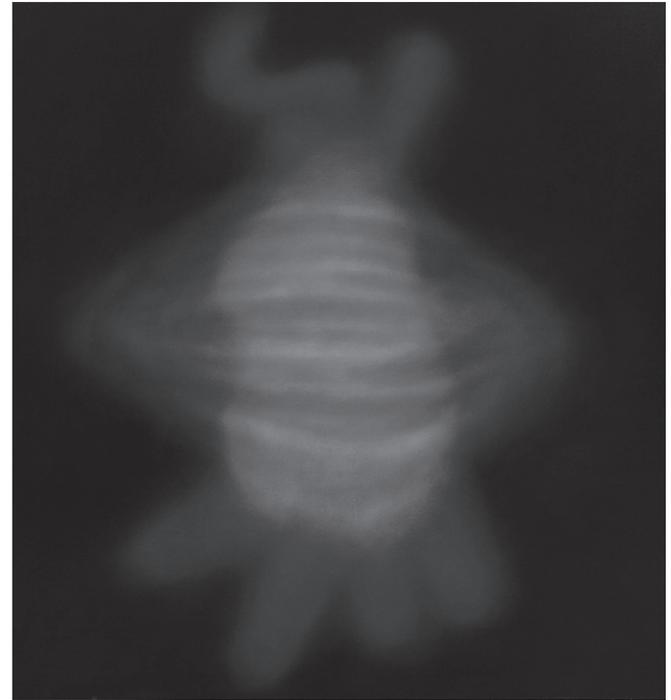
\*1960, Artist and Author, Dr. phil..

Exhibitions in galleries and institutions  
as well as international fairs

“Lukretius consists of several layers of glaze,  
superimposed on top of each other. This creates  
a depth penetration which allows the beholder  
to sink in contemplation into the picture. The motif  
placed in the centre appears to revolve around  
itself and to be in the process of “developing”  
something – (“evolvere). The image motif is  
generated from microscopic observations of  
unifying cells, it alludes to the irregularities and  
fortuities of natural processes.

In the philosophy of Lucretius, i.a. the concept  
that the gods are neither able nor willing to  
interfere in earthly existence, plays a decisive role.”

Claudia Schink, 23.03.2018



Claudia Schink, Lucretius, 2002/3,  
Courtesy Artist

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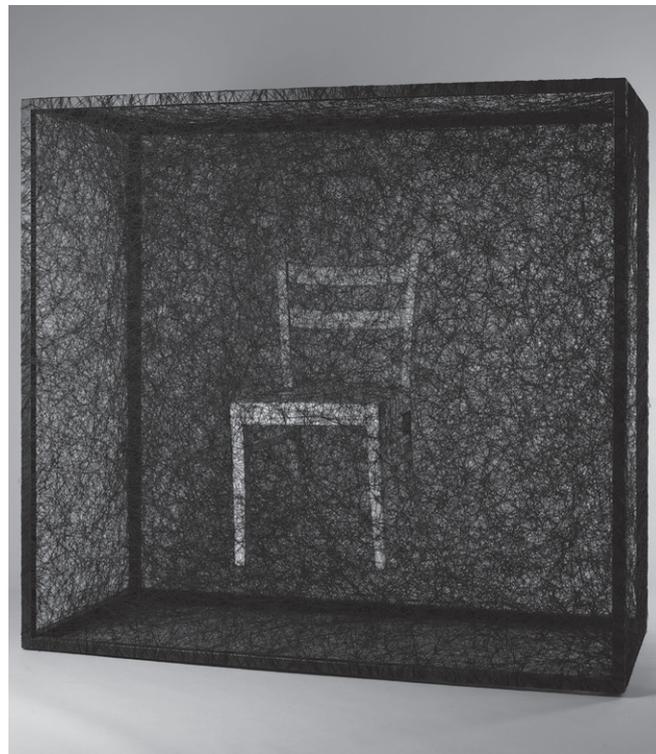


# Chiharu Shiota

\*1972 Osaka, Installation- and Performing Artist, International individual exhibitions, e.g. in 's-Hertogenbosch, Berlin, Paris

Chiharu Shiota explores the complex relationships between body and spirit in her spatial installations. Collections of used objects, which contain hidden memories, serve as a starting point. She draws a three-dimensional map of feelings and memories in that she weaves these things in widely stretched, tightly knotted nets made of hundreds of meters of long delicate thread. In this way, Shiota creates an atmospheric environment as if from another world, which invites reflection on that which has passed and that which will come.

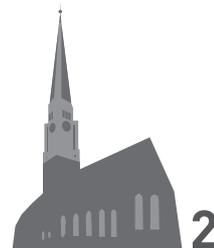
Source: <http://annaschwartzgallery.com/artists/chiharu-shiota> und [www.blainsouthern.com/artists/chiharu-shiota](http://www.blainsouthern.com/artists/chiharu-shiota)



Chiharu Shiota, Zustand des Seins (Stuhl) / State of Being (Chair), 2013, Metall, Garn, Stuhl, 150 x 160 x 75 cm, Foto: Kim Keibel, Courtesy Sammlung Wemhöner, © VG Bild-Kunst, Bonn 2018

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# Zhao Zhao

\*1982 Xinjian, painter and performance artist.  
Numerous exhibitions in the USA and Europe.  
Former Filmography of Ai Wei Wei

Picture description: Buddha comes to China.  
With his work, Zhao Zhao shows the art world many very differing faces. Nevertheless, behind them all stands the personal experience, that the creation of art enables Self to find a structure. This Self-Structure provides the every-day basis for the creative transformation (of Self), which is necessary for survival in the modern world. The visual or conceptual potential of Zhao Zhao's works lies in the immediate circumstances of his life and the engagement of the artist. Many works are based on a certain understanding of Chinese humor or provocative jest.

Source: Mark Gisbourne 21 April 2011



Zhao Zhao, Untitled (2012),  
Courtesy Sammlung Wemhöner

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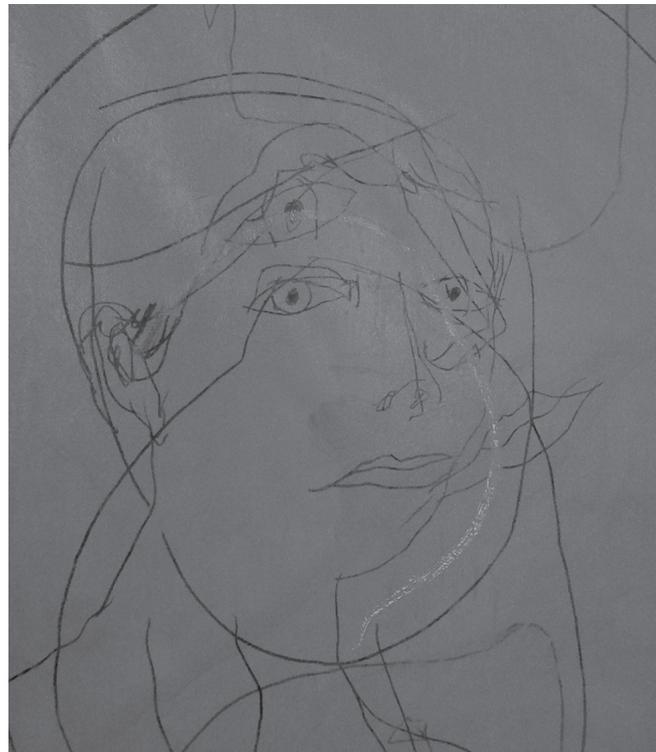
# Guillaume Bruère

\*1976 Châtellerault, painter, illustrator, sculptor and performer. Numerous international individual exhibitions, i.a. in the Deutschen Historischen Museum in Berlin, in Graz and Brussels.

Bruère's images are a mixture of oil paint, watercolour, acrylic paint and graphite. As if in a trance, Bruère tries to paint faster than his conscious mind. He is inspired by the philosophy of Emmanuel Levinas' and divests his work of all preconceived notions, in that he chronicles a real person-to-person encounter as it is happening in the moment. According to Levinas, our ability to meet each other without prejudice or preconceived opinions is what makes us really human.

Source: Priscilla Frank, Artist Enters Trancelike State To Create Brutally Honest Portraits, Huffington Post, 2014

The crucifixion and the crosses resulted from the impression of an encounter with refugees, as portrayed by Bruère.



Guillaume Bruère, 14.11.2016, Acryl, Buntstift und Ölkreide auf Leinwand, 150 x 200 cm, (Detail)  
26.03.17 canvas cross (keine Abbildung)  
Ohne Titel, 2018, Acryl auf Keramik (keine Abbildung)  
jeweils Foto: studio Guillaume Bruère, Courtesy Artist

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# Leiko Ikemura

\*1951 Tsu, Japanese-Swiss painter, graphic artist and sculptress. I.a. 2014 Cologne Fine Art Prize. Represented in numerous European and Japanese museums.

Ikemura's figures are clothed in floor-length robes typical of the images of female Christian martyrs: Katharina, Barbara, Margaretha and Dorothea. However, with Ikemura, individual details as well as the face are missing. Instead, there is a gaping aperture which reminds the observer of the screaming mouth of a figure by Edvard Munch. In spite of the scream, the sculptures show inner bearing and dignity. Holy women were always pictured in Western pictorial tradition as being flawless although they suffered the torments of torture during their lives. Thus, pictorial images are silent about their pain, which is made visible here.

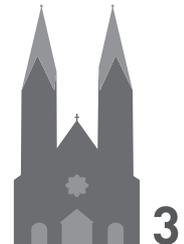
Source: Katja Triebe, Leiko Ikemura, Der Schrei. Text zur Ausstellung SEIN.ANTLITZ.KÖRPER. Berliner Dom 2016, [www.sein-antlitz-koerper.de](http://www.sein-antlitz-koerper.de)



Leiko Ikemura, Schrei!, 2016,  
Terrakotta glasiert, 90 x 37 x 32 cm,  
Teil 1 der vierteiligen Gruppe  
Teil 3 (keine Abbildung)  
jeweils Foto: Uwe Gaasch,  
Courtesy Studio Leiko Ikemura,  
© VG Bild-Kunst, Bonn 2018

Kitsune-Mann, 2012,  
Bronze patiniert (keine Abbildung)  
face into the dark, 2008,  
Tempera auf Leinwand  
(keine Abbildung)  
jeweils Foto: Studio Leiko Ikemura,  
Courtesy Sammlung  
Tobeler Contemporary,  
© VG Bild-Kunst, Bonn 2018

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# Hermann Nitsch

\*1938 Vienna, Austrian painter and action artist. He is a major representative of Viennese Actionism.

Since 1971, the Viennese actionist, painter, sculptor and performance artist, celebrates his so-called Theater of Orgies and Mysteries in Schloss Prinzendorf, often with hundreds of participants. Animals are butchered as part of this recurrent festival, based on a pre-determined artistic liturgy, and from their blood, relicts emerge: paintings on different image carriers as illustrated on this bier. Frequently, the artists process the splattered canvas long after the theater performance, as in the bier from 1978.

Alexander Ochs 2018



Hermann Nitsch, Schule, 1978,  
Courtesy Sammlung Peter Raue, Berlin,  
© VG Bild-Kunst, Bonn 2018

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# Claudia Schink

\*1960, Artist and Author, Dr. phil..

Exhibitions in galleries and institutions  
as well as international fairs

„Schächer“ 1 – 6

“Gestas and Dismas, are said to be the two robbers who were crucified to the left and right of Jesus. My interest in them is based on the particular representation of their suffering which corresponds to present-day images of cruelty to victims of war and torture of prisoners. The small-format graphite drawings isolate the agony of the dying to the lonely bodies which are subjected to the attacks of their torturers with neither protection nor comfort. In the Gospel of Nicodemus, Dismas pleads with Jesus: “Think of me”.”

Claudia Schink, 23.03.2018



Claudia Schink, Schächer 1, 2017, Courtesy Artist  
Schächer 2 – 6, 2017, Courtesy Artist (keine Abbildungen)

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## From the collection of Joachim Kellner

The cross is THE symbol of Christianity. The image stands for Christ and his victory over sin and death. All four gospels report the crucifixion. The oldest visual representation of the crucifixion is dated around the year 430. Throughout the centuries, the manner in which Jesus is shown on the cross has varied strongly, how 'human' or 'divine', how suffering or serene, how naturalistic or abstract.

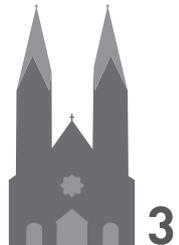
The fresco of the deposition of Christ in the church interior is placed in contrast to often more 'dramatic' pictures of the events of the crucifixion itself and the descent from the cross. In addition, images are shown representing the Crucified in relation to God the Father and God the Holy Spirit ("Mercy Seat") or looming above the nursing Mary, alluding to the coming fate of Jesus.

Veronika Schlör



Michelangelo Unterberger (Cavalese 1695 – 1758 Wien),  
Die Kreuzabnahme Christi, Courtesy Sammlung Kellner

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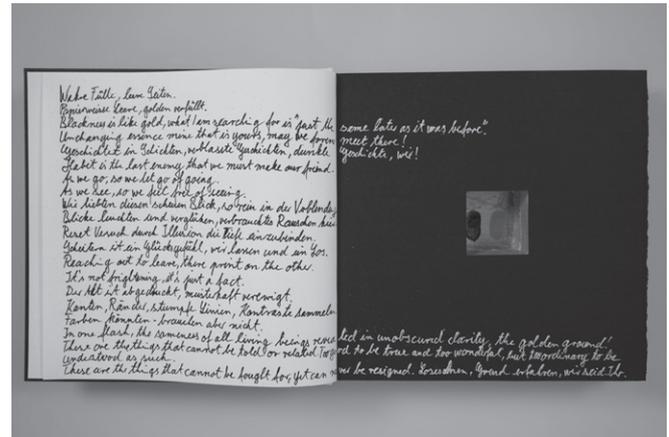
# Mwangi Hutter

\*1975, Nairobi/Ludwigshafen. Two names and biographies are coalesced. Exhibitions in Africa, Asia, Europe, USA and South America, i.a. at the Biennale Venedig and the Documenta.

“The sound installation deals with the common core of human Beingness and attempts to ‘stimulate’ this by means of voice and sound. My voice in your ear, your significance in my expression; there is always a deeper necessity of communication. A feeling of loneliness has led me here – or why would I otherwise have come? In order to be near.”

Art books: “We examine the relationship between the basis of humanity and the diversity of manifestations. No finger print is the same as another. Individuality which draws on a Great Whole.”

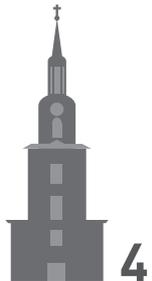
Mwangi Hutter, 21st February 2018



Mwangi Hutter, One Ground, 2018  
Courtesy Artist und Galerie Burster, Berlin,  
© VG Bild-Kunst, Bonn 2018

My Mind's Music, 2018, Sound, 1:59 min., Courtesy Artist,  
© VG Bild-Kunst, Bonn 2018 (keine Abbildung)

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# Christina Doll

\*1972 Cologne, master student of Alonzo Hüppi. International exhibitions since 1999, e.g. Berlin, Cologne, Delft.

For many years, the sculptress has concentrated on full-figure sculpted portraits. She became known through her creation of miniaturised porcelain likenesses of persons in her immediate circle of acquaintances. These approximately 30 cm high figures, some of which were paired with similarly scaled personal items of furniture of these individuals, compress each personality into a precious and fragile gem.

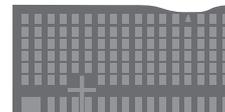
Source: [www.christinadoll.com/texte.html](http://www.christinadoll.com/texte.html)

“angel” (“Engel”) and “shepherd” (“Hirte”) are sculpted portraits of persons with Down’s Syndrome



Christina Doll, Engel, 2014 / 15, Kunstharz, Courtesy Artist  
Hirte, Courtesy Artist (keine Abbildung)

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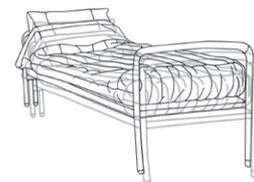


# Agung Kurniawan

\*1968 Jember, East Java (Indonesia), lives and works in Yogyakarta (Indonesia). International exhibitions in Germany i.a. MMK Frankfurt.

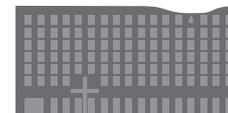
Agung Kurniawan's artistic work ranges within social-cultural activism. He regards himself as an artist with a social responsibility and takes up an unequivocal stand. Subjects such as violence, politics and taboos are objects of his art. Kurniawan's lattice series is concerned with the subject of memory, both personal as well as collective. It was inspired by a photo album of his family from 1974 in which the artist's mother documented the final days of her dying father in the form of a photo diary. Kurniawan re-created this diary as a wrought iron lattice. This lattice is hanging on the wall and the shadows which it casts represent the blurred memories captured in the photo album.

Source: [www.arndtfineart.com/website/artist\\_25876?id=k](http://www.arndtfineart.com/website/artist_25876?id=k)



Agung Kurniawan, Pope & Mehmet, 2011,  
Courtesy ARNDT ART AGENCY

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# Karolin Schwab

\*1987 Stralsund, studied 2014 – 2016 at the Universität der Künste, Berlin, master student of Ai Weiwei

I try to explore different concepts of landscape, space and the relation between the observer and their continually changing 'environment. Having grown up in rural surroundings in North-East Germany, I was influenced by the landscapes, but also by the very rich heritage of German landscape painting, especially Caspar David Friedrich. However, instead of building on already established traditions and ideas, my practice wants to consciously break them apart. I deconstruct the parts which characterise a landscape, and reconstruct them in order to emphasise their especial nature.

Source: [www.karolinschwab.com/uploads/1/4/3/0/14304702/artist\\_statement\\_2018\\_deutsch.pdf](http://www.karolinschwab.com/uploads/1/4/3/0/14304702/artist_statement_2018_deutsch.pdf)



Karolin Schwab, What you see no. 2, 2017, Courtesy Artist  
What you see no. 3, 5, 6, 7, 8, 9, 2017, Courtesy Artist (keine Abbildungen)

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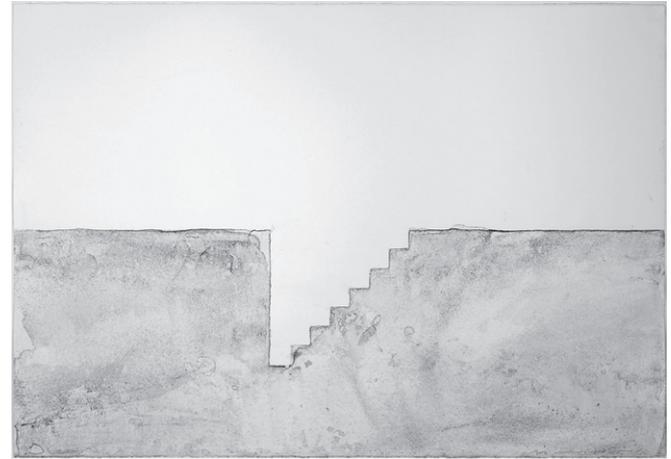


# Micha Ullman

\*1939 Tel Aviv, Professor at the Staatliche Akademie der Bildenden Künste Stuttgart (Stuttgart Academy of Art). Best-known work: Denkmal zur Erinnerung an die Bücherverbrennung, Bebelplatz Berlin (Memorial as a reminder of the burning of books, Bebelplatz Berlin)

Micha Ullman, son of parents who fled Germany, grew up in Tel Aviv, surrounded by Bauhaus architecture. As a kibbutznik, he became an artist and dug the first quadratic ditches – the origin of sculpture art: the cavity and the excavated material simultaneously create a negative and a positive. 1975, Ullmann developed a rectangular dig with five descending steps. The Hebrew word for 'step' is the same as for 'ladder'. Ullmann emphasizes that the text about Jacob's Ladder influenced his work *Stufen* (Steps). And he dreamt, and behold, a ladder stood upon the earth and touched heaven with its head and behold, the Angels of the Lord ascended and descended upon it. Genesis chapter 28 verse 12

Alexander Ochs, 2012



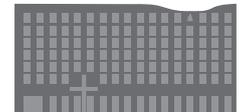
Micha Ullman, Erste Stufe (831), 2012, Sand auf Papier, Courtesy Artist

Zweite Stufe, Dritte Stufe, Vierte Stufe, Fünfte Stufe, Sechste Stufe, Siebte Stufe (832 – 837), 2012, Courtesy Artist (keine Abbildungen)

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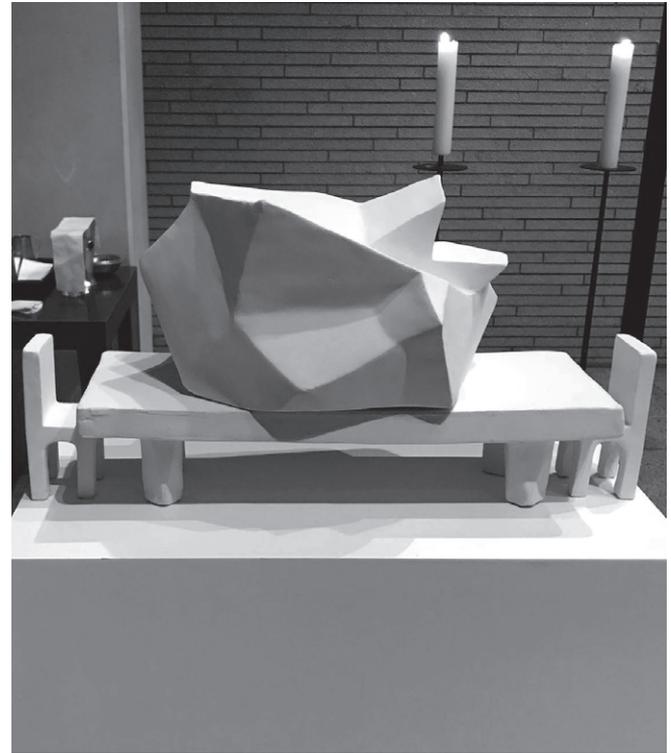


# Deborah Wargon

\*1962 Melbourne, musician, composer, theatre artist and visual artist. Since 2002, exhibitions i.a. in Berlin, London and San Francisco.

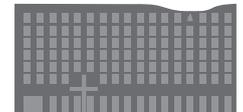
Deborah Wargon: "One sits and one talks, but it is not possible to have a dialogue with each other because there is a large stone on the table. We walk around on stones, and this is an image of our past. We grapple again and again with our own story because it lies in front of us. A stone on the table illustrates what is hidden. The stone asks us: How can we deal with our ancestors and our story. How can we recognise the roots from which we live?"

Source: Georg Maria Roers SJ, Deborah Wargon, Dialogue – The Problem & the Flowers, Sculpture & Drawings, Text zur Ausstellung St. Thomas v. Aquin 2018



Deborah Wargon, Dialogue and The Problem, 2017, Steinzeug mit engobierter Oberfläche, Foto: Nick Ash, Courtesy Artist

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