LineaRES II
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Susanne Ahner (D)
Kerstin Baudis (D)
Ka Bomhardt (D)
Claudia Busching (D)
Monika Czarska (PL)
Monika Funke Stern (D)
Gisela Gentner (D)
Margita Haberland (D)
Renate Hampke (D)
Rotraud von der Heide (D)
Masko Iso (D/J)
Ingrid Kerma (D/GB)
Gunhild Kreuzer (D)
Angela Lubič (D)
Aurelia Mandziuk (PL)
Barbara Müller (D)
Dorothea Neumann (D)
Patricia Pisani (D/AR)
Elke Postler (D)
Izabela Robakowska (PL)
Jolanta Rudzka Habisiak (PL)
Antje Scholz (D)
Joanna Szumacher (PL)
Jolanta Wagner (PL)
Tina Zimmermann (D)
LineaRES II

The name of the LineaRES II exhibition suggests linearity, the easiness of lines, the simplicity of artistic gestures, and - indeed - what could be simpler than the line? On a visual level, the exhibition may at first glance give the impression of simplicity. But this is deceptive in more ways than one. I must confess that I myself was deceived by this clarity and candor, and as a result writing about this exhibition turned out to be a huge challenge: how to synthesize the art presented, the arrangement of the exhibition space, the context of the creation of individual works, how to feature each artist (each being strong and worth knowing), and the idea of the collective in addition to the awareness that we are looking at the (not often exhibited) art of women?

Each of these contexts is worth a separate study, for which there is no place here.

The LineaRES II exhibition took place at the Academy of Fine Arts in Łódź in the Katarzyna Kobro Gallery (which adds a particular flavour to the exhibition, in which only women participated), on April 6 - 27, 2018. The participants of the exhibition were „Endmoräne - Künstlerinnen aus Brandenburg und Berlin eV.“ and invited artists from Łódź (this is the actual announcement on invitations in three languages). Endmoräne is an art all-female collective that celebrated its 25th anniversary in 2016 - impressive! The collective action unites the entire exhibition, starting from the choice of the title, through the disc-
cipline of works which, despite their diversity, do not deviate from the topic of the line or step, through mutual assistance in its installation, or finally to emphasize on the invitation that we are dealing with artists from Berlin and Brandenburg and invited artists from Lodz. This attention to detail ensuring that everyone has the right space, light and the possibility of exposure shows that the collective is not just a collection of individuals who work together (and already twenty-seven years old). Their actions do not give the sum, but synergy - a new value is created. A new value of art and action. How very inspiring!

I encourage you to read this publication bearing in mind that the presented artists usually work in large post-industrial spaces, revealing the forgotten and abandoned places to the viewers. This makes them especially sensitive to the genius loci, the spirit of the place, and the historical context. Contextuality, then, is key. It can easily be seen in the works of the artists presented at the LineaRES II exhibition.

Kerstin Baudis made a spatial map of the Litzmannstadt Ghetto from a contemporary map of Łódź with black-painted streets of the ghetto and wooden threads, whose graphic lines hanging down from the map (suspended from the ceiling) gave the effect of black streams. Blood or ink is irrelevant. Gisela Gernthner brought aluminum belts in her suitcase, from which she created an aerial installation. Due to their form similar to coat hangers (in the opinion of many recipients), the work gained unexpectedly current and political dimensions (the Black Friday protests in Poland have a coat hanger as one of the emblems). Ka Bomhardt created a work that could be called „someone’s trash is someone else’s treasure”: with a chair found on Lodz street with an extremely graphic form (and terrifying non-functionality) and some elaborate old wallpaper she created a make-believe lounge space. In a peculiar way, this work combines the experience of Endmoräne in Brandenburg and Berlin with what Łódź has to offer to artists, post-industrial spaces and abandoned residential buildings. Patricia Pisani showed a beautifully exposed object, which at first glance seems to be an archaeological find. The second glance reveals that her Big Bang is a mass of metal measuring tapes pressed with great force - they show what happens to the exposed object, which at first glance seems to be an archaeological find.

Clara Busching draws lines of imaginary architecture with just a few simple sticks. She masterfully plays with the object and its shadow, creating a synthesized image of what the architecture is: a play of substance, and imagination, light and time. Iso Masko shows the importance and surprising beauty of mathematical precision with spaghetti. Monika Funke Stern in her installation video changes human figures into contours, and in photography shows a reversed white and black landscape. Renate Hampke uses one of her favorite materials, reused cycle tire inner tubes, to create recycled items of furniture, connecting them with knots. Barbara Müller, in turn, presents an installation of twenty-five rectangles arranged in a square panel. She puts photographs and a video in selected places, her work resembles mysteries of a computer matrix. Antje Scholz’s pastel precise drawings also add to the main theme. Rotraud von der Heide works consists of metal plates used to print graphics, with scratched animals on them. It gives the unexpected effect of palimpsest: looking straight one sees reddish shadows of the print, and from the angle, the silhouettes of a grasshopper, or a frog scratched with a dry needle. Margita Haberland presented the „Wo sind wir jetzt?” video installation with a concept of a shadow and light drawing the lines. Elke Postler showed two decorative panels of white fabric with black and grey traces on them. The attached documentation in photography and video reveals the whole process of creating the work: people trampling on the material, and „printing” the lines of the pavement on its surface. Gunhild Kreuzer also uses the town landscape in her creation: she documents the adventures of colourful bow darts in the city. The heroines of her photographs stand beside, waiting for the play to be continued. Dorothea Neumann’s intertwined paperstripes like wood veneer remind us that Endmoräne artists know how to pack and unpack (it refers to the previous exhibition of Endmoräne in Łódź, with its subtitle „Unpacking the suitcases”).

Tina Zimmermann in a cartoon way illustrates Polish proverbs, which - translated and made available as small works of art - lose their idiomatic nature, become understandable and reach beyond their Polish context.

Speaking of Polish context, Monika Czarska placed her monochromatic paintings on mirrors in the poorly lit corner of the gallery, but a streamline of strong light makes it pop. Jolanta Rudzka Habisiai in turn, arranged her paper woven textile structures as a maze-like shape to explore. The shapes of the elements of this maze refer to a.r. alphabet designed by Władysław Strzemski, patron of the Academy and prominent modern artist at the time. Joanna Szumacher and Izabella Robakowska together presented their video installation as a line of peculiar dialogue between videos, each with a line as a subject.

Jolanta Wagner drew a plan of a railway station building in Berlin (now turned into the Hamburger Bahnhof Museum) on old Lodz maps, in a metaphorical joining line between two cities, and two stories. Aurelia Mundiak showed an installation „take a cut and take a cut”, that gives viewers the opportunity to cut off, metaphorically and literally, pieces of women’s art together with pieces of decorative tape. Women’s ornamental court collars by Ingrid Kerma refer to the history as well, and at the same time to the presence of women, by simply drawing the infinity sign in the air, and in our imagination the stories of two fascinating women – English queen Elisabeth the First, and Ana de Mendoza, Duchess Ebola. The former had to keep her head really high to not to lose it, and the collar seemed to support it. The latter is known for portraits of the sixteenth-century aristocrat with an eye-patch, giving her quite a rebellious look. There is still in the history too many women, whose characters, stories, and art we know very little about. Susanne Ahner hanged her Paper Cards to float like the Buddhist prayer banners in the space of the Kobro Gallery, giving rhythm and dividing the area. And the Black Line by Angela Lubic binds all the works together, circling the entire Gallery, giving the unexpected and needed frame for all realizations. What captivates me in this exhibition is the fact that each of the artists remains faithful to her favorite means of expression, and the subject she undertakes. All of them show that talking about important and serious matters can be done without ostentation, in a calm and amicable voice. And together. There is nothing more deceptive than sophisticated simplicity. You’ve been gently warned.

Welcome

Alicja Kujawska
Line Dance, 2018
site specific installation, blank paper sheets (40 x 60 cm) and GRP rods
Point of view, 2018
print on paper and drawing, twine
100 cm x 100 cm
Ka Bomhardt

Small interiors, 2018, 9 black and white drawings on paper, DinA4, chair, wallpaper

Claudia Busching

Untitled, 2018

wood slats, rubber bands, ca. 200 x 215 x 110 cm

In den Raum zeichnen (drawing into space), 2017, video, 27:06 min
Monika Czarska

Anger, 2017, mirror painting, 215x100 cm
U can, 2017, mirror painting, 215x100 cm
U are not good enough, 2017, mirror painting, 175x100 cm
Monika Funke-Stern

Wood Lake, 2017, photography on canvas, 50 x 70 cm
Leaves, 2017, photography on canvas, 50 x 70 cm
The biggest women’s wrestling in film history, outline version „Destry rides again”, loop, 1:30 min

Gisela Genthner

Not in line, 2018, mixed materials
Margita Haberland

WHERE ARE WE NOW, 2014, video, 6 min.

Renate Hampke

No Title, 2018, installation, different materials, synthetic ties, licorice, rubbermat
Rotraud von der Heide

The birds are not singing - glyphosate memorial, 2018
scratching on offset plate, 60 x 80 cm

Masko Iso

Line of the things, 2018, pasta
Ingrid Kerma

Framed, 2018, wood, organza, 2 photos
Angela Lubič

Scale, 2018, site specific installation, tape
Aurelia Mandziuk

WM 2018
printing on fabric (tape) / animation, digital photo frame, object - spool with tape
1 min, photo frame (36 x 24 cm), object (28 x 28 x 15 cm)

take cut and take cut and take
Barbara Müller

*D’amore fever*, 2018, C-print on foamboard, various items, 1,55 x 1,55 m

*Saum (hemline)*, 2017, video, 53:36 min

Dorothea Neumann

... and restless is my heart, 2018, paper, acryl, ca. 200 x 200 x 50 cm
Elke Postler

Please leave your footsteps! Berlin Oberbaumbrücke, 2018, translucent paper, pigment, prints, frottage, 0.6 m x 4 m

Please leave your footsteps! Berlin Oberbaumbrücke, 2018, photographs, street art, ca. 15 cm x 20 cm

Eis im März, 2018, video
Patricia Pisani
Big Bang, 2010, metal measuring tapes, ca. 50 x 50 x 50 cm

Izabela Robakowska & Joanna Szumacher
No Point, 2018, video installation
MOON LAKE, 2018, own technique - knitting, paper, wood, circle, diameter 250 cm

Jolanta Rudska Habisiak
Jolanta Wagner

Inventory of buildings: Hamburger Bahnhof on the street map of Łódź, 2018
ink drawing on the old urban plan, 100 x 150 cm,
attached to the classic drawing board, 140 x 150 x 100 cm
Tina Zimmermann

Snakes, Ears and Butterflies, 2018
fineliner on paper, frames, ca. 150 x 150 cm
SUSANNE AHNER, Berlin
Site Specific Work, Art in Public Space, Photography
www.susanne-ahner.de
Born in 1960 in Bremen. 1979-85 sculpture studies at Uni-
versity of Arts, Berlin. Meisterschüler degree. 1985/86 re-
sidency at Cité Internationale des Arts, Paris. 1993-2002
She received the Berlin Senate Award for Sculpture and
Conceptual Art. 2002 Marianne Werefkin prize of
Berlin Female Artists Association VfBk. Teaching position
for installation art in 2014 and memory-related art in 2016
at University of Erfurt.

KERSTIN BAUDIS, Berlin
Painting, Installation, Object
www.kerstin-baudis.de/kerstin-baudis
skilled worker for printing plates and publishing in Ber-
lin, 1977 - 1979 postgraduate studies at Kunsthochschule
Berlin-Weißensee. 1980 -1985 Hochschule für Grafik und
Buchkunst, Leipzig. 1991 -1996 Project Zementwerk 1,
since 2007 installations for special locations

KA BOMHARDT, Berlin
Kistalation, Drawing, Photography
www.kabomhardt.de
Born in Hamburg in 1962. 1983 – 1990 Studies at the Ber-
lin Highschool of Arts, Meisterschüler degree. Since 1991
several scholarships, one teaching assignment, residen-
ces and exhibitions in Germany and abroad.

CLAUDIA BUSCHING, Berlin
Installation, Drawing, Photography
www.cloudabusching.de
Born in Munich in 1954. 1978-1985 studies at the Un-
iversities of the Arts. Berlin, Meisterschüler degree. Scholarships
of the Berlin Senate, Kunstfonds Bonn, Casa Baldi Olevano Ro-
mano, Kääczkenstein Berlin. She works as a free artist,
designs useful objects and curates, often with different co-
curators exhibitions.

MONIKA CZARSKA, Łódź
Painting, Site Specific, Installation, Multimedia
www.orttornorrow.pl/artyzsto/2611777
www.instagram.com/monikaczarska/
Born in 1976 in Łódź. Studies at the Straszyński Institute
of Art Łódź in 2003. Her art deals with axiology and anal-
lyzes concepts related to values. In 2016, she received the
Award of the Mayor of the City of Szczecin at the 25th Fes-
tival of Polish Contemporary Painting in Szczecin.

MONIKA FUNKE STERN, Berlin, Krim
Media Art, Photography, Installation
www.monika-funke-stern.de,
www.art-movie.de
Born 1997-2008 professor for film and video, University of Ap-
plied Sciences Düsseldorf, Independent and TV-film- and
video productions. Executive producer in Brazil, Ivory
Coast, Nigeria, Gambia, Philippines, lectures and work-
shops in France, Italy, Works in Collections of Centre Pom-
pidou, Hamburger Station Berlin, Foundation German Ki-
nematek, New Art Club, Private Collections a.o.

GISELA GENTHNER, Berlin
Installation, Painting, Object
www.endmoraene.de/gisela-genthner
Studied painting at the University of Fine Arts, Berlin. Se-
veral national and international scholarships. Curation of
several projects. Art installations in public spaces. Member
of the Commission for Art in Public Spaces of the artists
union, Berlin. Represented in public and private collec-
tions. Yearly exhibitions in museums, galleries and special
locations for installations until 2018.

MARGITA HABERLAND, Berlin
Installation, Performance, Video, Music, Writing
www.marige-haberland.de
Born in Berlin. Music studies in Austria and Germany. Thea-
tre studies in Salzburg (A), Munich (D), Aix-en-Provence
(F), Boulder (Col. USA). Engagements at various stages and in
movies. Performances in Munich, Vienna, Hamburg, Berlin,
Member of performing art groups e.g. Ablässengesellschaft,
Release Music Orchestra, Abwärts.

RENATE HAMPKE, Berlin
Object, Social Sculpture, Collection
www.renatehampke.de
Born in Braunschweig, Germany. Studied Painting at the
Academy of Fine Arts, Hamburg. Scholarship: the Senat of
Cultural Affairs, Berlin. Member of Semjon Contemporary,
Berlin. Members of Schwarzeskoladole, Berlin. 2000 and
2004 Biennale DAK’ART, Dakar, Senegal, Afrika. 2014 2nd
International Biennale at Casablanca, Marokko / Lecturer
at FB1, Academy of Fine Arts, Berlin and University of
Alaska-Southeast, Douglas, AK, USA.

ROTRAUD VON DER HEIDE, Berlin
Performance, Installation
www.rotraud-vonderheide.de
1962 studies in fashion illustrating Werkkunstschule Berlin, 1983 Führ Berlin Diploma Ästhetik education BA, 1980 es-
tablished CHOCOLATE FACTORY Berlin Kreuzberg, first Roof
Greenhouse »The desert is alive«, 1982 founded www.
schweizschokolade.de, 1978-2006 artist lecturer at Lette
haus Schloss Plueschow, Goldrausch artist program, Grant
Scherl artist program, 1983, 1987/88 residencies in New York,
Boston, 1988-1991 in Benningen/dd Kottbus, 2000 artist-
house Strodehne.

PATRICIA PISANI, Berlin
Site-Specific Installation, Public Art, Object
www.patrioscisioni.de
Born in 1958 in Buenos Aires, Argentina. Studies of sculp-
ture in Buenos Aires. Postgraduate studies: Staatliche Kun-
stakademie Stuttgart. Teaching positions: UDK Berlin
and Berlin-Weißensee. Scholarships and Awards: Künst-
lerhaus Lukas, Künstlerhaus Schleswig-Holstein, Künstler-
haus Schlos Schloss Flensburg, 2010 artist project in
Benningen/dd Kottbus, 2000 artist-house Strodehne.

ELKE POSTLER, Berlin
Performance, Installation, Graphic Design
www.endmoraene.de/elke-postler
Born in 1959 in Woltersdorf. Received degree at the art
Per-
formance artist with space-related projects, actions in pub-
lic places and empty rooms. Participation at international
projects such as: Isola Palmaria Project IPP (I), Streets of
Brighton (GB). Since 2000 cooperation with musician Tho-
mas Zunk. Many years experience in Butch dancing with
numerous performances.

IZABELA ROBAKOWSKA, Łódź
Videoinstallation
www.facebook.com/Smutnekobiety
Iza Robakowska - artist and curator, she studied film theory
and cultural studies at the University of Lodz. She works
with photography, objects, sound and film. Between 2009
and 2012 she organized many solo and group exhibitions in
Exchange Gallery in Łódź. She cooperates with Foundation In Search Of...

JOANNA SZUMACHER, Łódź
Video, Audio-Visual Installations, Music
www.facebook.com/IngridKerma
Barbara Müller, Berlin
Installation, Interaction, Intervention, Mixed Media
www.barbaramueller.net
Born in 1962 in Zwickau/Saxony. 2004-2007 University of
Giebichenstein, University of Art and Design Halle, Study of
Fine Arts. Scholarships: Schloss Wiesendorf, Cité Interna-
tionale des Arts, Paris; Visual Arts of Land Saxson Anhalt

DOROTHEA NEUMANN, Schwielowsee, Berlin
Painting, Object, Installation
www.neumann-kunstwerk.de
Born in 1930 in Lüdinghausen/Westfalen. Studied art his-
tory and painting at the University of Osnabrück. Natio-
nal and international scholarships and residencies: 2017
Schloss Wiesendorf, 2013 Anny Gora/Polen, 2010 Kunst-
verein Schwedt, 2008 Galerie B, Frankfurt/O., 2003 and
2006 prize in Seneinbenig/dd Kottbus, 2000 artist-

joanne szumacher, Lodz
Video, Audio-Visual Installations, Music
www.endmoraene.de/elke-postler
Born in 1959 in Woltersdorf. Received degree at the art
Per-
formance artist with space-related projects, actions in pub-
lic places and empty rooms. Participation at international
projects such as: Isola Palmaria Project IPP (I), Streets of
Brighton (GB). Since 2000 cooperation with musician Tho-
mas Zunk. Many years experience in Butch dancing with
numerous performances.

Monika Funke Stern, Berlin
Media Art, Photography, Installation
www.monika-funke-stern.de,
www.art-movie.de
Born 1997-2008 professor for film and video, University of Ap-
plied Sciences Düsseldorf, Independent and TV-film- and
video productions. Executive producer in Brazil, Ivory
Coast, Nigeria, Gambia, Philippines, lectures and work-
shops in France, Italy, Works in Collections of Centre Pom-
pidou, Hamburger Station Berlin, Foundation German Ki-
nematek, New Art Club, Private Collections a.o.
JOLANTA RUDSKA HABIŠIAK, Łódź
Textil Art, Graphik, Objekt, Installation
www.jolantarudzahabisiaak.com

Born in 1958. 1985 diploma in the Studio of Tapestry at Strzemiński Academy of Art, Łódź. At the latter she currently holds President (2012-2020) and professor positions, head of the Studio of Innovative Objects for Interior, Carpets and Tapestry. Over 160 group exhibitions – Polish and international. 32 individual exhibitions, winner of some prestigious awards for her unique creations as well as for the collections of industrial and hand made rugs.

ANTJE SCHOLZ, Letschin
Painting, Graphic, Installation
www.antjescholz.de


JOLANTA WAGNER, Łódź
Drawing, Painting, Installation
www.jolawagner.com


TINA ZIMMERMANN, Berlin
Installation, Video Art, Sculpture, Sketch and Paint
www.tinaz.net

Born in 1972 in Konstanz, Germany. Studied Industrial Design at the Art Center College of Design, Los Angeles and Interdisciplinary Art at San Francisco State University. Her public video art projects in cultural as well as in commercial contexts have been presented on some of Germany’s most famous buildings like the Berlin TV Tower, The Berlin Cathedral or Schloss Bellevue, the residency of the country’s President.

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