

18.2.–16.4.2023, *Triple is funny, but double makes the money:* Soya Arakawa, Nicola Gördes & Stella Rossié, Olga Holzschuh, Magdalena Los, Kunsthalle Münster

Artists:

Soya Arakawa (born 1984, Hamamatsu, JPN), studied at the Kanazawa College of Art and Kunstakademie Düsseldorf with Prof. Rita McBride. He lives and works in Krefeld, Germany. He works in sculpture, drawing, painting, installation and performance - including solo performances on his own and collaborations in various fields in which he performs as a singer, dancer and instrumentalist. He incorporates choreographic methods into his installations or choreography into his installations. His work often plays with ideas of cultural appropriation, fiction, and self-mythology.

Performances: *Zo Hana Unagi/象鼻鰻*, directed by Soya Arakawa, with Baptiste Bersoux, Kunsthalle Düsseldorf, 2021); *Bibliopark*, directed by miu, Stadtbüchereien Düsseldorf, Düsseldorf, 2021; *Ghost3 Butoh Soundart Performance-Parcours II*, with Yu Sonoda, Weltkunstzimmer, Düsseldorf, 2021; *Crystals*, as solo performance, Market Gallery, Glasgow, UK, 2020; *The Teacher*, directed by Agnes Scherer, Cabaret Voltaire, Zürich (CH), 2020. Exhibitions: *友達と – „tomodachito“*. *Mit Freund*innen*, Kunsthalle Düsseldorf, Düsseldorf, 2021.

Olga Holzschuh lives and works in Cologne. Her artistic practice is characterized by an intensive examination of the aesthetic, social and psychological effects of technological innovations and the impact of these effects on the social and individual body, regarding the production of images. The media of photography, sculpture and performance are closely intertwined along the questions of physical presence and index. The transitory moment forms thereby the core of her work. This is evident not only in her performances – in which she creates situations that trace control practices of emotions – but also in her works with materials such as soap, photographic solutions and metal, that are well known for their shape-changing properties.

Her works have been shown, among others, at EIGEN+ART LAB in Berlin *the way we fall*, 2021; at KOENIG2 / Christine König Galerie in Vienna (AT) *i wish you were different*, 2019; at the Kasseler Kunstverein as part of the Dr. Wolfgang Zippel Foundation Art Award *analysis on distance*, 2018, at the Gallery Weekend in Krakow (PL) *without lashes*, 2021; and in the film programme of the exhibition *And what about your 'Good Morning, New World?'*, 2018 at the Museum of CCA Hangzhou in China.

Magdalena Los (born 1987, Jastrzębie-Zdrój, PL) lives and works in Cologne. Her artistic practice is based on a conceptual, mostly pictorial or painterly approach. Los' digitally collaged imaginary spaces combine effigy-like reference systems and are restless amalgams of a series of discursive, material, or temporal references – that is, in Los' artistic practice the works constantly interpenetrate each other. Alternately surreal, comic-like, or naturalistic, the motifs are sketchily layered, and constantly revolve around the relationship between labor, time, and value, with humor and seriousness always in balance. The recurring questions *What do I want? and What can I do?* thereby illuminate the specific area between desire and powerlessness, and deal with visibility, selection processes, and the contextualization of art. Currently, Los is preparing a solo exhibition at artothek in Cologne, 2022, her most recent solo show took place at Bonner Kunstverein, 2021. Her work has been shown in various group exhibitions, including PiK Cologne, Klosterruine Berlin, Sammlung Falckenberg Hamburg, all 2020, Kunstverein Harburger Bahnhof, and Bärenzwinger Berlin, 2019. Early 2022 she will be a resident guest at Urbane Künste Ruhr. She received the working scholarship of the Stiftung Kunstfonds and was awarded the Friedrich-Vordemberge-Stipendium of the city of Cologne, both 2021. In 2020, she was selected for the Peter Mertes Fellowship. In 2019, she was awarded the Hamburg Working Scholarship.

Nicola Gördes (born in Lennestadt) and Stella Rossié (born in Bochum) live and work in Hamburg and Dortmund. As a duo, they have been realizing film and performance works since 2013, which are usually presented in an installation-based exhibition framework and complemented by sculptural objects. In their artistic projects, which move at the interface of visual and performing arts, they question power structures, authorship, and labor relations as well as structurally entrenched stereotypes, gender and role relations. While the

artists' performances usually refer to the presentation site and form a more or less hospitable happening, in their videos they tell short, fictional stories from a world of news, tabloid media and YouTube channels. The works of Gördes and Rossié were recently shown at the culture festival Easterfield, Hamburg, 2022; at Sammlung Falckenberg, 2021; at Urbane Künste Ruhr at Emscher Kunstweg, 2021; at Neue Kunst in Hamburg, Galerie Conradi, Hamburg, 2019; at Exo Exo, Paris, 2020 and at Dortmunder Kunstverein, 2018. In 2020 the duo received the Zeit scholarship. Since then, the duo has been working on an artistic series format titled *Welcome to the World of ...*, which visits celebrities and industrialists in their private living space. The living space presented reveals itself as an unexpected world of creepiness, chic, boredom, modernity, the gloomy Middle Ages and the German Bundestag 30 years ago. Stella Rossié completed her studies at the HFBK Hamburg with Prof. Andreas Slominski, Nicola Gördes at the Kunstakademie Münster with Prof. Aernout Mik, and at the Kunstakademie Düsseldorf with Prof. Marcel Odenbach.

Curators:

Lisa Klosterkötter (born 1990 in Cologne) is a freelance curator. She has realized various exhibition and performance projects as well as interventions in exhibition spaces and public spaces in Marseille, Uppsala, Seoul, Varese and Palermo a.o. Together with Elena Malzew, she curated and founded the ongoing exhibition format *Gegenwart: Doing Youth* in Hamburg, which took place in 2020/21 in institutions such as the Hamburger Kunsthalle and the Kunstverein Harburger Bahnhof, in project spaces and in public places. The format was dedicated to the theme of *youth* in the course of exhibitions, performances, a conference and a film program. Together with the artist Signe Raunkjaer Holm, she initiated the performance project *Dollhouses* in Hamburg's district St. Pauli in 2021. She studied fine arts and German literature at the HFBK Hamburg, the University of Hamburg and the Royal Institute of Art in Stockholm. In 2018-2021 she worked as a curator for the project space PiK Deutz (KunstWerk Köln e.V.) where she curated exhibitions such as *Parasites*, 2020/21, and the performance format *Вокзал для двоих. Bahnhof für zwei*, 2021, with Elena Malzew.

Alicia Reymond (born 1992, CH) is an independent curator and researcher currently based in Geneva (CH). In 2019, she launched the curatorial platform *flight of fancy* through which she pursues her current research informed by the summoning of imagination and embodied knowledge/practices to reshape our current realities. She previously worked as Exhibition Assistant at the Barbican Art Gallery (UK), where she notably contributed to extensive research on the exhibition *Into the Night: Cabarets and Clubs in Modern Art*. Prior to this, she has worked alongside curators at the Centre Pompidou and the Palais de Tokyo (FRA). She holds a BA in French Literature and Art History from the University of Geneva, as well as an MA in Art History and Curating from Paris 1 Panthéon-Sorbonne University. Her writing has been published in Temple Magazine, Klima Magazine and Brand-New-Life Magazine.