



FRIENDS,

2022/2023

KATARZYNA KOZYRA FOUNDATION

DEAR FRIENDS, DEAR PATRONS, DEAR FOLLOWERS!

*It has been a while since the last FRIENDS 2021 edition.
We missed you very much! I hope you missed us as well...*

*This mutual feeling is a very good reason to cherish new, extraordinary FRIENDS 2022/23 EDITION.
This feeling of our mutual joy shall not stop me from making a confession.
I owe you an explanation.*

This FRIENDS 2022/23 edition comes late due to COVID Pandemic, which slowed down our work on it. Sorry for that but you will see that it has been worth to wait.

Just to refresh your memory, we already have published: F2019- exclusive Katarzyna Kozyra works, F2020 — Polish women artists works and F2021 — Belarusian, Polish and Ukrainian women artists works.

The new F 2022/23 edition shows works of German women artists from the former German Democratic Republic.

I am positive that you will appreciate outstanding quality and value of the new album, that is why I encourage you to open your hearts and wallets...

I trust that your fascination will trigger your uncontrollable generosity!!!

*Sincerely,
Marek Zaliwski
President of FRIENDS,*

Curatorial text

This edition of FRIENDS brings together 13 works by 14 female artists (including 2 diptychs and 1 quadriptych) from eastern Germany who belong to different generations. Some of them already started their artistic career in the GDR, others were only allowed to start studying at an art academy after the unification of Germany. Today, two of them hold a professorship at an art academy, while the interests of others are represented by galleries. There are still some among them who are insufficiently visible in Germany to this day, which is not offset by the large lack of instruments of artistic support for female artists or mothers. It was therefore a conscious decision to choose female artists from the East without pairing them with West German female artists, also because there is still a lack of visibility, interest and understanding through knowledge of the contexts in which the works of the female artists originated, who for structural-political reasons worked under different conditions than their West German colleagues.

Giving space to this structural imbalance through more visibility is a goal of the Katarzyna Kozyra Foundation, by which I was commissioned to select female artists for the edition. It is not a final selection as there are even more artists to be researched, but a mixture of artistic positions from different generations, which pursue different ideas, approaches, artistic techniques or genres. What all the female artists represented in the edition have in common is making experiments in the struggle for an autonomous, independent, highly individual visual language - in (overdrawn) photography, video, action art, media art, collage, textile work or art in architecture. The participating artists work interdisciplinarily and between media, in the interstices of genres and techniques, and thus equally question the respective current understanding of art and image. For this reason, the focus of the edition has been extended beyond photography and action art, as women artists working especially in these fields have succeeded in gaining greater attention since 1989/1990, while others have unjustly been left behind. All of those involved in the edition share the values of solidary community among women, they were and are actors in artistic-political networks, promote the artwork of others and establish their own exhibition platforms or spaces - they are therefore partly involved with works that were created in cooperation with or through the support of women from their network showcased in this collection.

On the one hand, the intergenerational approach emphasizes the continuity of female art production in the East, of themes and working methods that the younger gener-

ations have “inherited”, which are continued by them - in a different way - especially when it comes to references to the international avant-gardes. For many women artists whose work began after the end of the GDR, the need to come to terms with their own history, their own bodies, and their selves by no means ended with the year 1990. Rather, it is precisely then that an extraordinarily critical form of reflection on identity and history sets in, which this edition reflects.

Curator: Jeannette Brabenetz

Kuratorischer Text

Diese Auflage von FRIENDS versammelt 13 Werke (inklusive zweier Diptychen und einer vierteiligen Arbeit) von 14 Künstlerinnen aus dem Osten Deutschlands, die unterschiedlichen Generationen angehören. Einige von ihnen haben ihre künstlerische Karriere bereits in der DDR aufgenommen, andere wiederum durften erst nach dem Ende der DDR an einer Kunsthochschule ein Studium beginnen. Zwei von ihnen haben heute eine Professur an einer Kunsthochschule inne, die Interessen anderer werden von Galerien vertreten. Noch sind einige unter ihnen, die in Deutschland bis heute nur ungenügend sichtbar sind oder rezipiert werden, was auch durch weitestgehend fehlende Instrumente der Kunstförderung für weibliche Künstlerinnen oder Mütter nicht aufgewogen wird. Es war daher eine bewusste Entscheidung, sich für Künstlerinnen aus dem Osten zu entscheiden, ohne sie mit westdeutschen Künstlerinnen zu paaren, auch da es nach wie vor an Sichtbarkeit, Interesse und Verständnis durch Wissen um die Entstehungskontexte der Werke der Künstlerinnen mangelt, welche aus strukturell-politischen Gründen unter anderen Bedingungen arbeiteten, als ihre westdeutschen Kolleginnen.

Diesem strukturellen Ungleichgewicht durch mehr Sichtbarkeit Raum zu geben, ist notwendiger Anlass und Ziel der Katarzyna Kozyra Foundation, dem ich mit dem Auftrag zur Auswahl von Künstlerinnen für die Edition gefolgt bin. Es ist keine repräsentative Auswahl, da die Recherche weiter andauert, sondern eine Mischung künstlerischer Positionen aus verschiedenen Generationen, welche unterschiedliche Ideen, Ansätze, künstlerische Techniken oder Genres verfolgen. Allen in der Edition vertretenen Künstlerinnen ist das Experimentieren beim Ringen um eine autonome, unabhängige, höchst individuelle Bildsprache, in (überzeichneter) Fotografie, Video, Aktionskunst, Medienkunst, Collage, Textilarbeit oder baubezogener Kunst gemein. Die beteiligten Künstlerinnen arbeiten interdisziplinär und intermedial, in den Zwischenräumen der Gattungen und Techniken, und befragen somit gleichermaßen das jeweilig aktuelle Kunst- und Bildverständnis. Der Fokus der Edition ist aus diesem Grund auch über die Fotografie und Aktionskunst hinaus erweitert, da es im Vergleich insbesondere jenen in diesen Feldern arbeitenden Künstlerinnen seit 1989/1990 gelungen ist, größere Aufmerksamkeit zu erhalten, andere stehen zu Unrecht hinter diesen zurück. Alle an der Edition Beteiligte teilen die Werte solidarischer Gemeinschaft von Frauen, waren und sind Akteurinnen von künstlerisch-politischen Netzwerken, fördern das Kunstschaffen anderer oder begründen eigene Ausstellungsplattformen oder -räume; sie sind

daher z.T. mit Arbeiten beteiligt, die in Kooperation mit oder durch Unterstützung von Frauen aus ihrem Netzwerk entstanden.

Der intergenerationelle Ansatz betont einerseits die Kontinuität weiblichen Kunstschaffens im Osten, von Themen und Arbeitsweisen, welche die jüngeren Generationen von den Älteren „geerbt“ haben, die von jenen – auf andere Weise – fortgeführt werden, insbesondere dann, wenn es um das Aufgreifen von Referenzen auf die internationalen Avantgarden geht. Für viele Künstlerinnen, deren Arbeit nach dem Ende der DDR einsetzte, ist das Bedürfnis der Auseinandersetzung mit der eigenen Geschichte, dem eigenen Körper und dem Selbst mit dem Jahr 1990 keinesfalls zu Ende. Vielmehr setzt gerade dann eine außerordentlich kritische Form der Identitäts- und Geschichtsreflektion ein, welche diese Edition widerspiegelt.

Jeannette Brabenetz
Kuratorin FRIENDS, 2022/2023



Photo: Pamela Bachar

KATARZYNA KOZYRA FOUNDATION

The Katarzyna Kozyra Foundation was established in June 2012 in Warsaw. The main goal of the Foundation is to support actions for public benefit in the area of culture and arts. We aim to take part in improving local and interregional development through informing about, as well as cultivating and consolidating, society's cultural needs. We reach our goals through — in their broadest sense: display, educational, archiving, and publishing activities.

What sets us apart from the other foundations engaged in modern art is our focus on the support of women in the field of culture, whose projects do not only have a great impact on art, but also on society. We focus on multidimensional, interdisciplinary events, which provoke a broadened discussion in various communities and raise perspectives.

The idea behind the Foundation is to hold a dialog, create relations, and break stereotypes skewing the way of thinking about art. Drawing on the experience of Katarzyna Kozyra, the Foundation spreads her ideas by documenting and supporting upcoming female artists, as well as Katarzyna herself.

FRIENDS, SUPPORT

By joining the Katarzyna Kozyra Foundation FRIENDS program with a financial contribution, you allow the Foundation to implement a program to support women artists, consisting of research projects, residencies, exhibitions, lectures and seminars. For the last few years we were able to realize several projects which are important to our mission:

- We developed the international project "**Secondary Archive**" (secondaryarchive.org) creating an online platform representing three generations of artists from Central and Eastern Europe. In February 2022, just a few hours before the Russian invasion on Ukraine, the inauguration of the Ukrainian and Belarusian part of the archive took place. In October 2022, we added artists from Albania, Kosovo, Serbia and the Visegrad Group countries. Currently SA brings together over 400 artists from 9 countries.
- Between 22.07.22–30.10.22 in Pristina, the **Secondary Archive** exhibition was held, which was included in the main program of **Manifesta 14** — The European Nomadic Biennial. The works of 160 artists from Albania, Belarus, the Czech Republic, Hungary, Kosovo, Poland, Serbia, Slovakia and Ukraine were presented in the space of the National Gallery in Kosovo. The artists taking part in the exhibition are part of SA's project activities. According to data from the official Biennial website, **Manifesta 14** was visited by over 800,000 people during its 100 programming days. The exhibition was then shown at the Center for Cultural Decontamination in Serbia.
- In February 2023, in order to commemorate the outbreak of a full-scale war in Ukraine, in cooperation with the Warsaw Observatory of Culture, we presented the Ukrainian part of the **Secondary Archive** exhibition in the WOC's windows.
- In March 2023, we held the inauguration of the Foundation's new project — **Przeciw(stawanie)**, a series of exhibitions by artists of the young generation, aimed at promoting the art of emerging artists. The first exhibition "**We were tending to the remains**" presented the works of Agata Cieślak. The project also focuses on cooperation with smaller cultural institutions in Warsaw. The first edition was created in cooperation with the Dzielna Foundation.
- The presentation of the exhibition "Urszula Broll. Atman means breath" continued in Galeria Bielska BWA in Bielsko-Biała and in Galerie Vytvarneho Umeni in Ostrava. The exhibition in the Czech Republic was accompanied by the publication of a catalog in Czechia.
- We opened the exhibition "**The Rite of Spring**" in Cricoteka, Krakow. It was part of the dance presentation program "**Rollercoaster. Experience Collectors**". The video installations curated by Paweł Łyskaw and Eryk Makohon was presented again, 20 years after its debut at Zachęta — National Gallery of Art.
- The exhibition "Looking for Jesus. Library" was held at the Zachęta — National Gallery of Art. Originally conceived as a film documentary with a fairly compact narrative structure, Katarzyna Kozyra's project took the form of a film-library, which consists of a series of portraits of people associated with the ecumene of the "Jerusalem Syndrome". All available online at looking-for-jesus.org

FRIENDS, 2022/2023 COLLECTION

For the 2022/2023 collection of the FRIENDS project of the Katarzyna Kozyra Foundation 14 female artists from Eastern Germany (GDR region) have donated their works to be produced in limited editions of 20 copies, printed on 300 x 400mm Hahnemühle paper, numbered and signed in pencil in 14 sets in Arabic numbers, to be given together as a whole series, and 6 copies each in Roman numerals, which can be selected individually. This year's edition consists of works of different print sizes, the exact dimensions are given under the photo of the respective work.

We sincerely thank the participating artists for their contribution which exemplify comradeship and sisterhood among women from our region which the foundation wishes to manifest and embody with every following undertaking.

To thank you for your support of 2.200 PLN (500 EUR) or more, you will receive a work chosen from the selection of 13 works.

With a donation of 2.600 PLN (600 EUR) or more, you will receive a chosen diptych from the collection.

With a donation of 4.500 PLN (EUR 1000) or more, you will receive a quadriptych from the collection.

With a donation of 24.500 PLN (5.500 EUR) or more, you will receive the entire collection set of 20 prints of the 13 artists, plus a personal token of gratitude from Katarzyna Kozyra.

You can also join the FRIENDS group starting from a donation of 400 PLN to gain access to the FRIENDS program advantages. From 1000 PLN or more, you can select a work among those made available by Katarzyna Kozyra from the 2019 collection. Sets from the 2020 and 2021 collections are also still available.

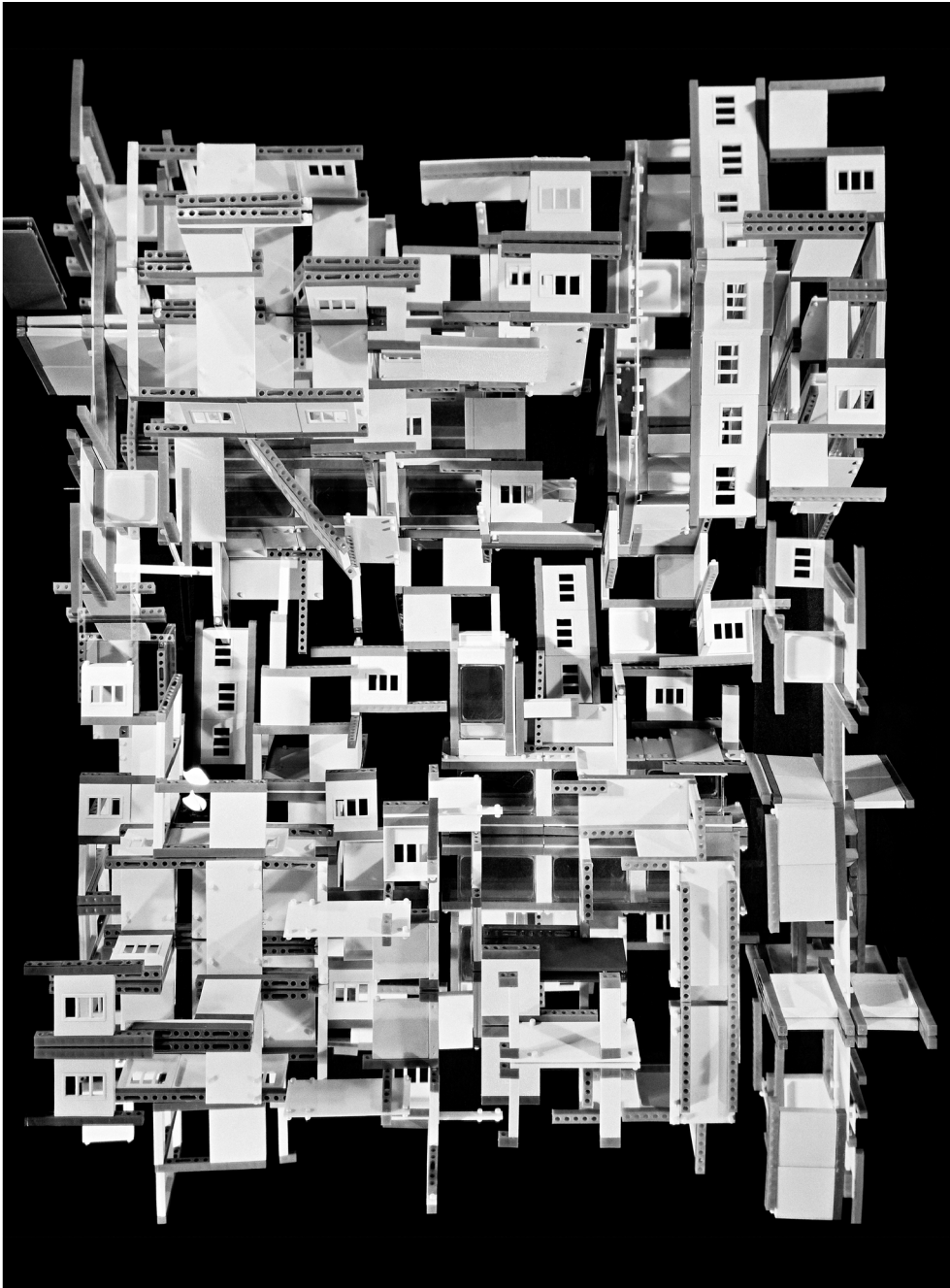




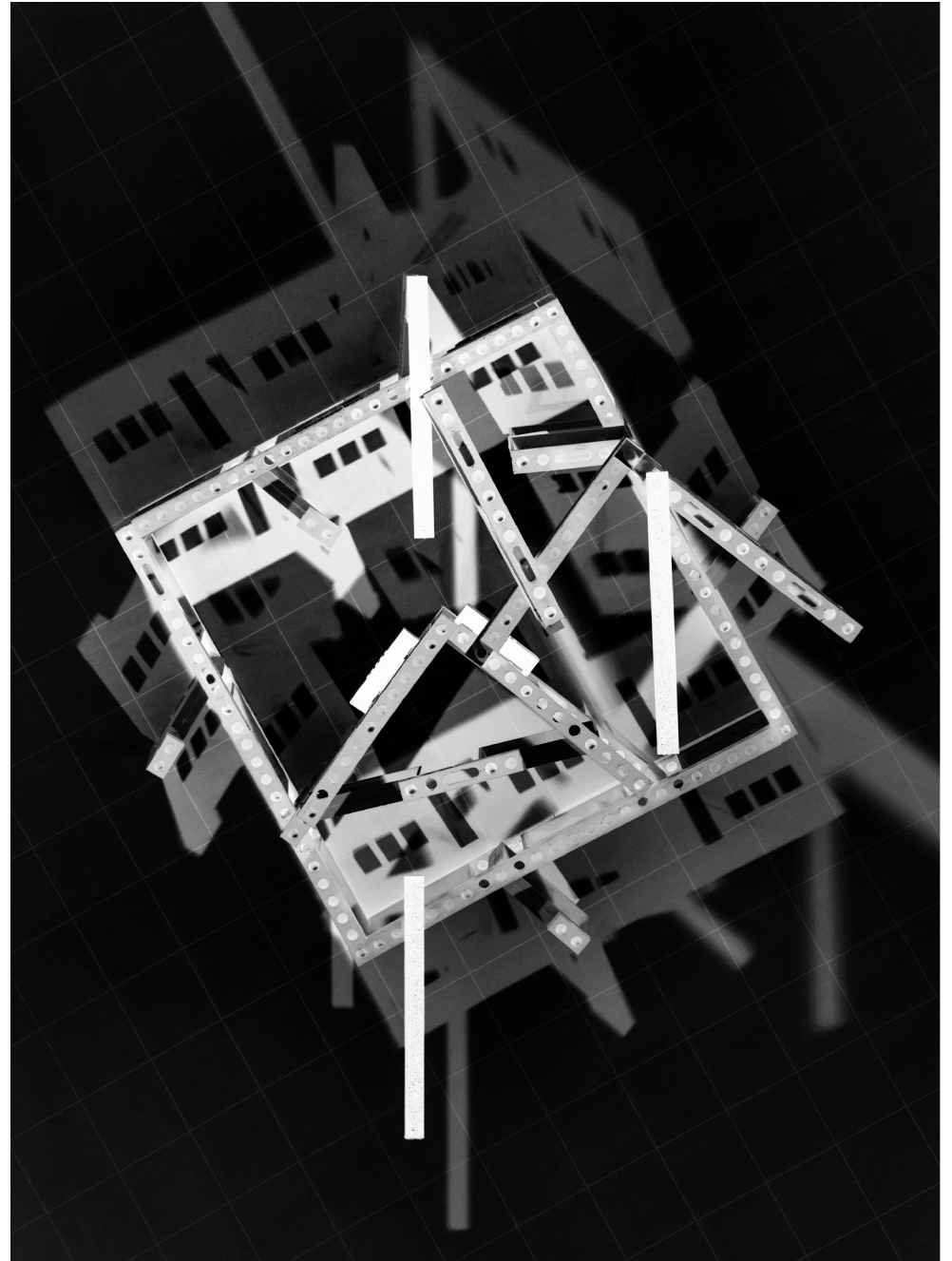
Andrea Grützner

Andrea Grützner was born in 1984 in Pirna and currently lives and works in Berlin and close to Dresden. Andrea received her Master of Arts in Photography in 2014 at the Bielefeld University of Applied Sciences, she completed a BA degree in Communication Design at the Konstanz University of Applied Sciences. Grützner's work has been shown in numerous solo and group exhibitions worldwide, including Deichtorhallen Hamburg, Marta Herford, Haus Gropius Dessau, Henie Onstad Kunstcenter Oslo, Goethe Institut Paris, Camera Club New York City and the Centre for Contemporary Photography Melbourne. Her works are represented in public collections, including the Berlinische Galerie, the DZ Bank Collection and FOAM Amsterdam. In 2020, she received the Klein Foundation Photo Art Award and in 2018, she was an invited resident artist at the Bauhaus Dessau.

During the Bauhaus residency, she started to work on the series "Architekton". Andrea Grützner builds new structures from a GDR building kit "Der kleine Großblock Baumeister" for children. In her large-format photographs, the models appear unstable and unfinished, thus they leave space for imagination. While pointing towards a system out of order, they create projection surfaces between dystopias and utopias. The photographs call for more awareness of complexity and diversity and at the same time seem like sketched fragments of a possible future.



Andrea Grützner, *Architekton (dyptych)*, fig. 4, 2019, 210 x 285 mm, digital print on paper



Andrea Grützner, *Architekton (dyptych)*, fig. 5, 2022, 210 x 285 mm, digital print on paper

KATARZYNA KOZYRA FOUNDATION



Photo: Tim Schnetgoeke

Inken Reinert

Inken Reinert was born in 1965 in Jena. She currently lives and works in Berlin. Reinert started as an autodidact in art, because she was not allowed to study at the art academy during GDR times. In 1988 she left the GDR and settled down in West Berlin, where she started to work in ceramics. After the wall came down, Reinert studied at the Kunsthochschule (Academy of Fine Arts) Berlin-Weißensee, in 2000 she finished her master class with Werner Liebmann. Many of Reinert's works are based on found or used material and put its historical, political and social connotations and the memory stored in it into a new context. They deal with upheavals that entail political and social transformations and sound out their influence on architecture, design and public, as well as private space. In this way, they comment analytically, sometimes poetically, on the contrasts between utopia, reality and individual lifestyles. Shifts in value systems and processes of repression in both physical and psychological sense, as was the case after the collapse of socialism as a social system, are the main focus of many of her works.

In the series "White Gold" she experiments with the perception and quality of ceramic and porcelain works. By fragmenting and combining it with different objects from different cultures she focuses on their unique values and uses in various contexts.



*Inken Reinert, dyptych from the series White Gold, 2019,
circa 260 x 210, digital print on paper*

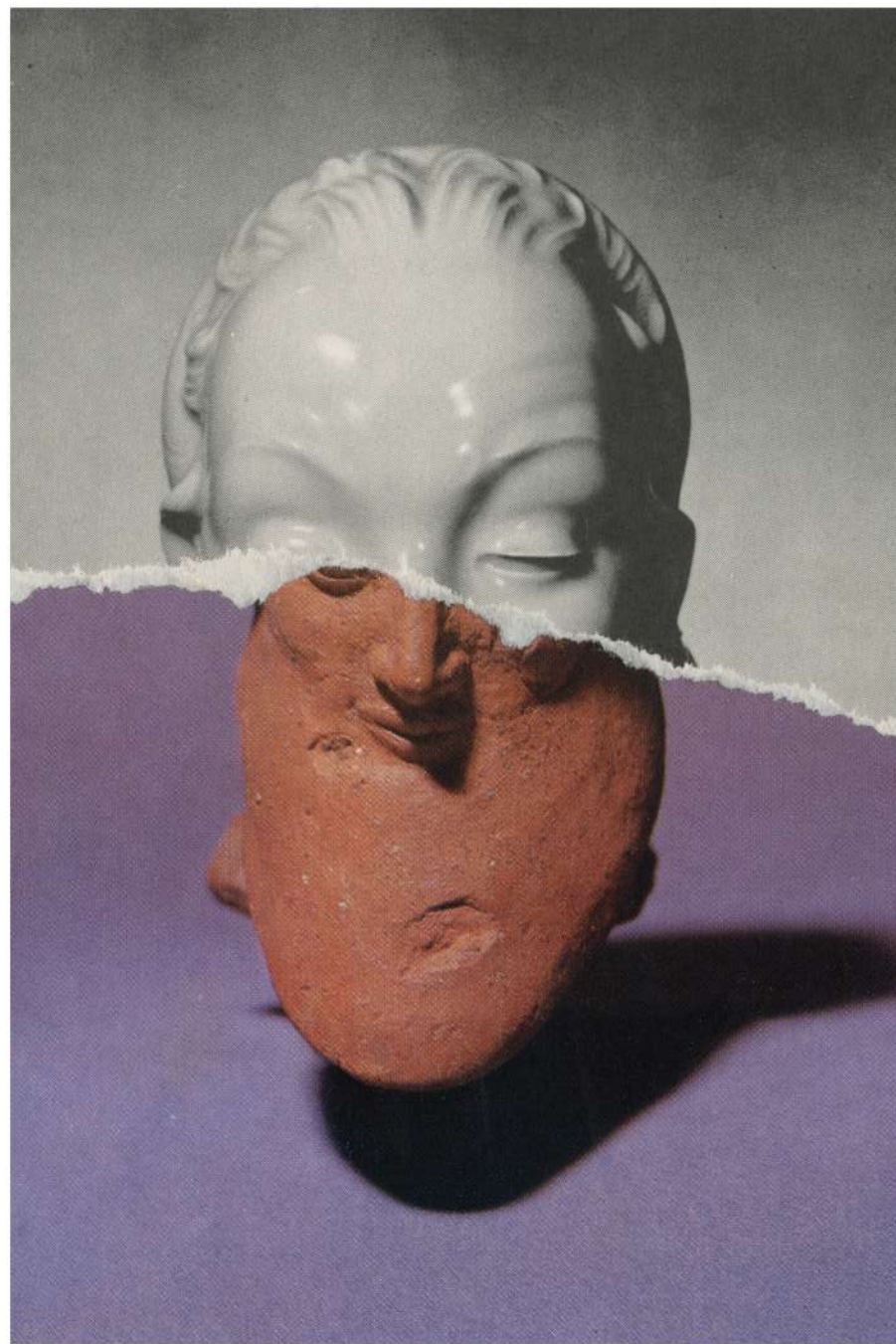




Photo: Heike Mildner

Erika Stürmer-Alex

Erika Stürmer-Alex was born in 1938 in Wriezen (Brandenburg). She studied at the Kunsthochschule (Academy of Fine Arts) in Berlin-Weißensee in the Department of Panel Painting and Art in Architecture. After graduation, she worked in the fields of book illustration, printmaking, panel painting and wall design. Since 1967 she has been a member of the Association of Visual Artists (VBK). In this early period — where she was also influenced by international modernist movements — she mainly realized abstract works. Starting to experiment with materials, media, forms and colours (e.g. mail art collages, artist books) she returned in the 1970s to the figure in art. From 1980 on she started to design and realize colored polyester sculptures for public squares and buildings. In 1982 she purchased a homestead in Lietzen near Seelow as a place to live and work. Since 1983 summer she organized courses on multimedia artistic work — painting weeks, land art activities and women's work — at the so-called Kunsthof Lietzen. Since 1990 she has been introducing new materials to her work: natural ones such as soil, ash, lime and synthetic such as latex and silicon or everyday materials such as aluminium, gum and plastic — which came along with the start of a trivial esthetic period. 1991 co-founder of the Association Frauenarbeitskreis Lietzen e. V. and Endmoräne, Female Artists from Brandenburg and Berlin e. V. In 1993 Stürmer-Alex was a guest of honour at the Villa Massimo in Rome. Study visits took her to London, Naxos and Brazil, among other places. In 2001 she received a scholarship from the Stiftung Kulturfonds for the Künstlerhaus Wiepersdorf, then 2007/08 “The other scholarship” of the Ostdeutsche Sparkassenstiftung in the state of Brandenburg, 2014 Art Award of the Loscon Cultural Foundation for East Brandenburg and 2015 Honorary Award of the Minister-President of the State of Brandenburg for lifetime achievement. Her individual and group exhibitions were shown at Brandenburg State Museum of Modern Art, Cottbus, Albertinum Dresden, Museum Barberini, Potsdam.

Different public works of Stürmer-Alex including the “Lemon Squeeze” were realized in schools, companies, restaurants, hotels, parks, streets or squares in new housing areas. For these colourful sculptures, she used materials that helped to conserve them outside for a long period of time, as well as materials that are possible to be painted. An important reference for Stürmer-Alex was the monumental and colourful Nanas sculptures of Niki de Saint Phalle, yet Stürmer-Alex developed an individual artistic language made out of simple signs and modernist colours, placed between figurative and abstract art, always on the edge of popular forms or objects.



Erika Stürmer-Alex, Lemon squeezer of the world conscience, 1996, 300 x 190 x 120 cm, base H: 80 cm, polyester laminate over metal framework and styrofoam, polyester resin paints, location: Federal freeway, service area Freienhufen/East, 200 x 300 mm, digital print on paper



Photo: Heike Mildner

Nadja Buttendorf

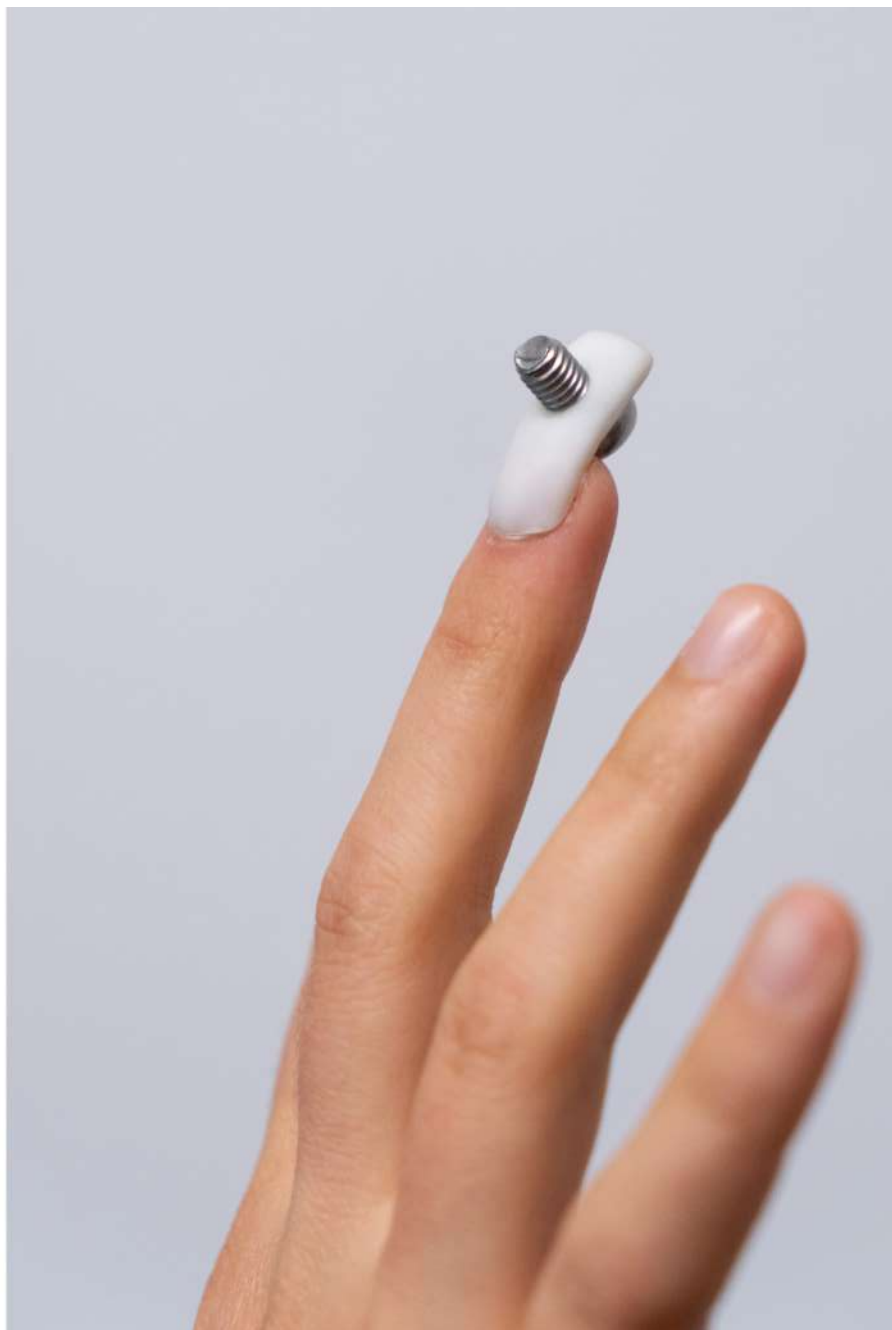
Nadja Buttendorf is a trained goldsmith and she studied Fine Arts at the Burg Giebichenstein Kunsthochschule Halle (Saale). In her works, she questions contemporary codes and norms of gender construction, as well as challenges the mechanisms of value creation that affect the human body in our digital society. Her work illustrates that even our understanding of technology is closely tied to systems of patriarchal power relations. Rejecting these notions, her interactive works and video projects are designed to construct new and far more multilayered narratives in which women regain their visibility as an integral part of the history of technology. To achieve that, she draws on communicative moments of online participation both in her online tutorials and by creating performative jewellery objects. DIY, being a widespread online aesthetic, functions as a consciously employed strategy of both enabling access and defying neoliberal work ethics. The works and workshops of Nadja Buttendorf were shown at the HKW Berlin, Hardware MedienKunstVerein Dortmund, Kunsthalle Bremen, La Gaîté Lyrique Paris, MU Eindhoven, NRW-Forum Düsseldorf, Halle 14 – Zentrum für zeitgenössische Kunst Leipzig, D21 Leipzig, Museum der Bildenden Künste Leipzig, Neue Gesellschaft für Bildende Kunst Berlin and the panke.gallery Berlin. She has also given lecture-performances at Re:publica, the CCC, Creamcake and the nGbK Berlin.



& Sabrina Labis

Sabrina Labis holds a Bachelor's degree in Fine Arts from Lucerne School of Art and Design. She graduated from the University of the Arts Berlin, where she studied Experimental Video and Media Art. In her artistic work, she deals with concepts and processes of digital imagery to unveil and question their underlying value systems, gender relations, power structures, and social mechanisms. With its specific digital subcultures and aesthetic practices, the internet is an essential source of inspiration and material for the artist. Based on ongoing research processes, Sabrina Labis creates poetic, multimedia pieces combining diverse materials, through which she shares her observations with viewers. She has presented her videos and installations in solo shows and group exhibitions at Museum of Art Lucerne, Museum of Art Bonn, Centre Pompidou Paris, Sod4 Vilnius, German House New York and many more. She has been awarded the Exhibition Prize of the Museum of Art Lucerne and the Elsa-Neumann-Grant of the State of Berlin. She was a guest lecturer at Lucerne School of Art and Design (2019-2022) and University of the Arts Berlin (2022-2023).

The work results from a cooperation between the artists during "Nadjas Nail Art Residency". Since 2016 Nadja Buttendorf has invited artists to view fingernails as an exhibition space and place to simulate different artistic scenarios. For "360° Nail", the artists Nadja Buttendorf and Sabrina Labis mounted a 360° action camera on an artificially extended fingernail and then went to eat fries with the camera. The event is documented in two videos, six photos aesthetically oriented towards product photography, and a short explanatory text. All material can be found online on the website of „Nadjas Nail Art Residency” and on Youtube.



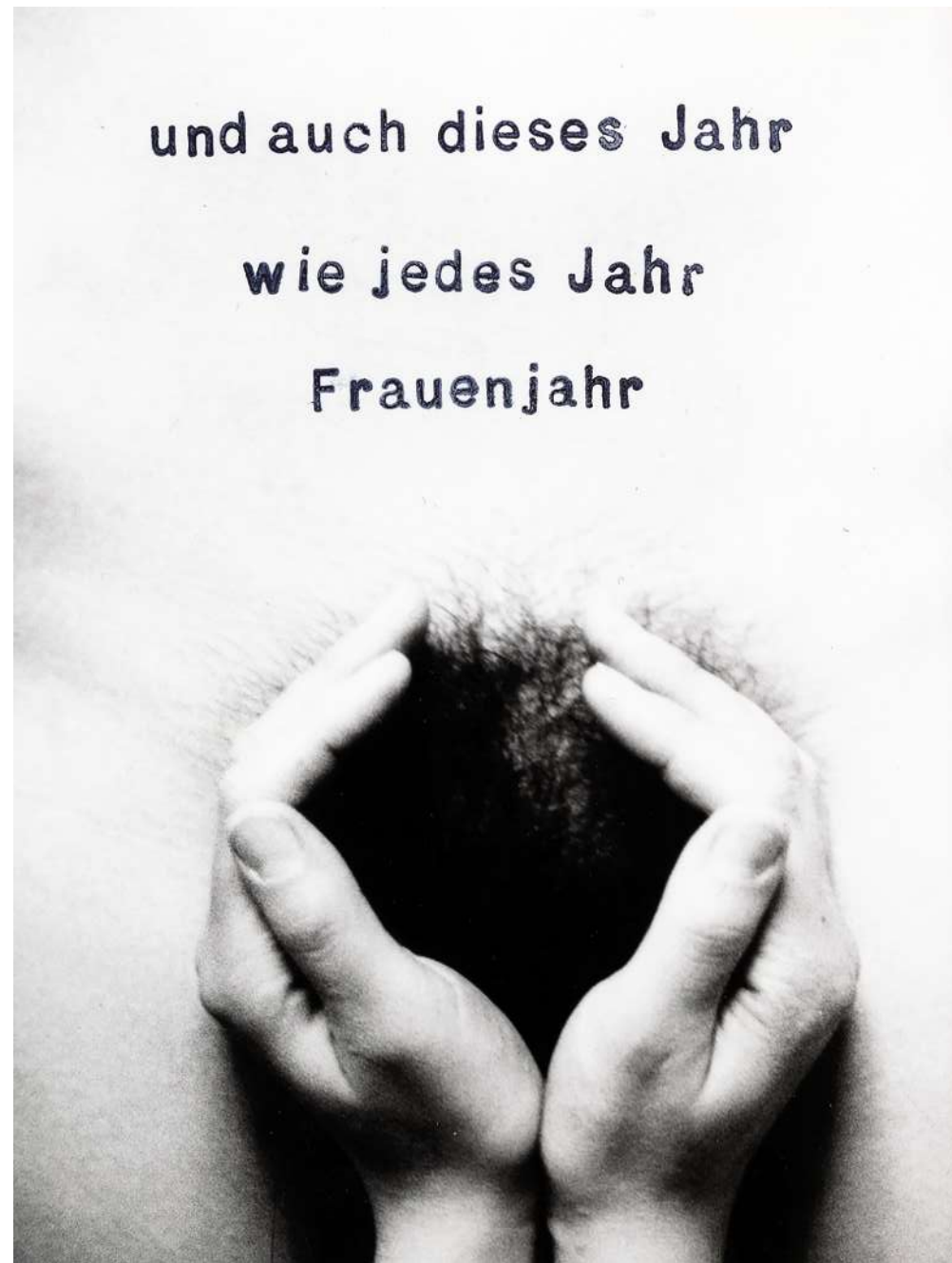
*Nadja Buttendorf & Sabrina Labis, 360° Nail, 2019,
circa 200 x 300 mm, digital print on paper*



Gabriele Stötzer

Gabriele Stötzer was born in 1953 in Emleben, Thuringia. She currently lives and works in Erfurt. From 1973 to 1976 she studied German and Art Education at the School of Pedagogics, Erfurt. In 1976 she faced exmatriculation after solidarity with a fellow student, then in 1977 she was imprisoned for “Defamation of the State” in GDR women’s prison Hoheneck. Stötzer has worked in different media: first with textiles, after that painting, photography, poems, performance and film. She has established her workshops, including photo labs, screen printing and weaving workshops. She began nude drawing classes in private homes until they were shut down by the GDR’s Ministry for State Security. After that, she started drawing diaries. From 1980 to 1981 she managed the private “Galerie im Flur” in Erfurt and the organization of Pleinairs in Hüpstädt, Thuringia, until both were shut down by the Ministry for State Security. In 1981 she started performative photography with, amongst others, Cornelia Schleime, Heike Stephan, and Birgit Bronnert, which led to working on artist books with drawings on photographs. She published images and texts in underground magazines, as well as held readings and exhibitions with serial photography in the Prenzlauer Berg underground scene. From 1984 to 1994 she was a co-founder of the women artists’ group Erfurt, since 1989/90 known as “Exterra XX”. She founded the music group Extended Orgasm (EOG) and in 1989 she was the founding member of the citizens’ initiative Women for Change. Stötzer was a co-initiator of the occupation of the Stasi district administration in Erfurt, the first occupation of a state security headquarters in the GDR. She received a nomination for the Ingeborg-Bachmann-Award. After 1989 she was able to publish her works and receive her diploma. From 1992 to 1994 she co-founded and developed the “Kunsthaus Erfurt”. She held various fellowships (Solitude, Amsterdam) and gave international lectures and workshops, for example in the USA. Then from 2010 to 2020, Stötzer was a lecturer for performance at the University of Erfurt. 2013 she was awarded the Federal Cross of Merit for political and social commitment during the GDR. In 2020 she was an Artist in Residence at the Atelierhaus in Schwanenwerder, Berlin. She had individual and group shows, including at the National Gallery of Art, Vilnius, Tweed Museum of Art Duluth, Lentos Art Museum, Linz, Deutsches Historisches Museum, Berlin, Akademie der Künste, Berlin, Künstlerhaus Bethanien, Berlin.

“Stegreifspiele” is an early playful performance work of Gabriele Stötzer made with other artists from her women’s network. They reflect upon the power and role of women, their expression of self and the naked, feminine body in East German society. The work talks about resistance, creativity, vulnerability, fertility, and self-determination. The stamped texts are comments of the artist to the political situation: “smooching a window pane” refers to the mostly invisible resistance towards the patriarchal and political system – “also this year as every year is women’s year” reminds of the constant significance and the need for the visibility of women, instead of celebrating them just on the 8th of march.



Gabriele Stötzer, *Stegreifspiele* (quadriptych), 1982, © Gabriele Stötzer, VG Bild-Kunst, Bonn 2023, Courtesy LOOCK, Berlin, 200 x 300 mm, digital print on paper



und auch dieses Jahr
wie jedes Jahr
Frauenjahr



Die Fensterscheibe knutschen



Photo: Stephanie Steinkopf OSTKREUZ Agentur der Fotografen

Yvon Chabrowski

Yvon Chabrowski, born in East Berlin, studied photography at the Academy of Visual Arts Leipzig (HGB Leipzig) with Timm Rautert and Florian Ebner and Fine Arts at the École nationale supérieur des Beaux-Arts, Lyon, France. She completed the master class with Peter Piller. Her works have been shown in numerous international exhibitions, including the Museum Arnhem, the Kunstmuseum Liechtenstein and the Weserburg Bremen. In 2019 Yvon Chabrowski received the 7th International Marianne Brandt Prize and the VISIT Fellowship, in 2020 the Villa Serpentara Fellowship of the Junge Akademie der Künste Berlin (Young Academy of Arts Berlin) in cooperation with Villa Massimo. Kunsthalle Rostock showed her solo exhibition BODIES AND VALUES, her extensive catalogue VIDEO AS SCULPTURE was published by Spector Books. In 2021 her work was supported by the working grant of the Stiftung Kunstfond. In 2022 her works were shown at the Neue Kunstraum Düsseldorf, Akademie der Künste Berlin and in the solo exhibition HEADS at Kunstverein Ruhr Essen and at her solo exhibition CONTINUED ATTEMPT at Galerie ASPN Leipzig. In 2023 her research and performance project REPRODUCTIVE AUTONOMY is funded by the working grant for Visual Arts, Senate Department for Culture and Europe Berlin.

In her work, Yvon Chabrowski analyzes representations of bodies in the media. In “KINESIS I GLITCH” she combines her own body performance with the performance of the monitor, which produces functional errors on the screen. It’s about the contrast or conflict between the permanent try for economic optimisation of both, technical functionality and the human body.



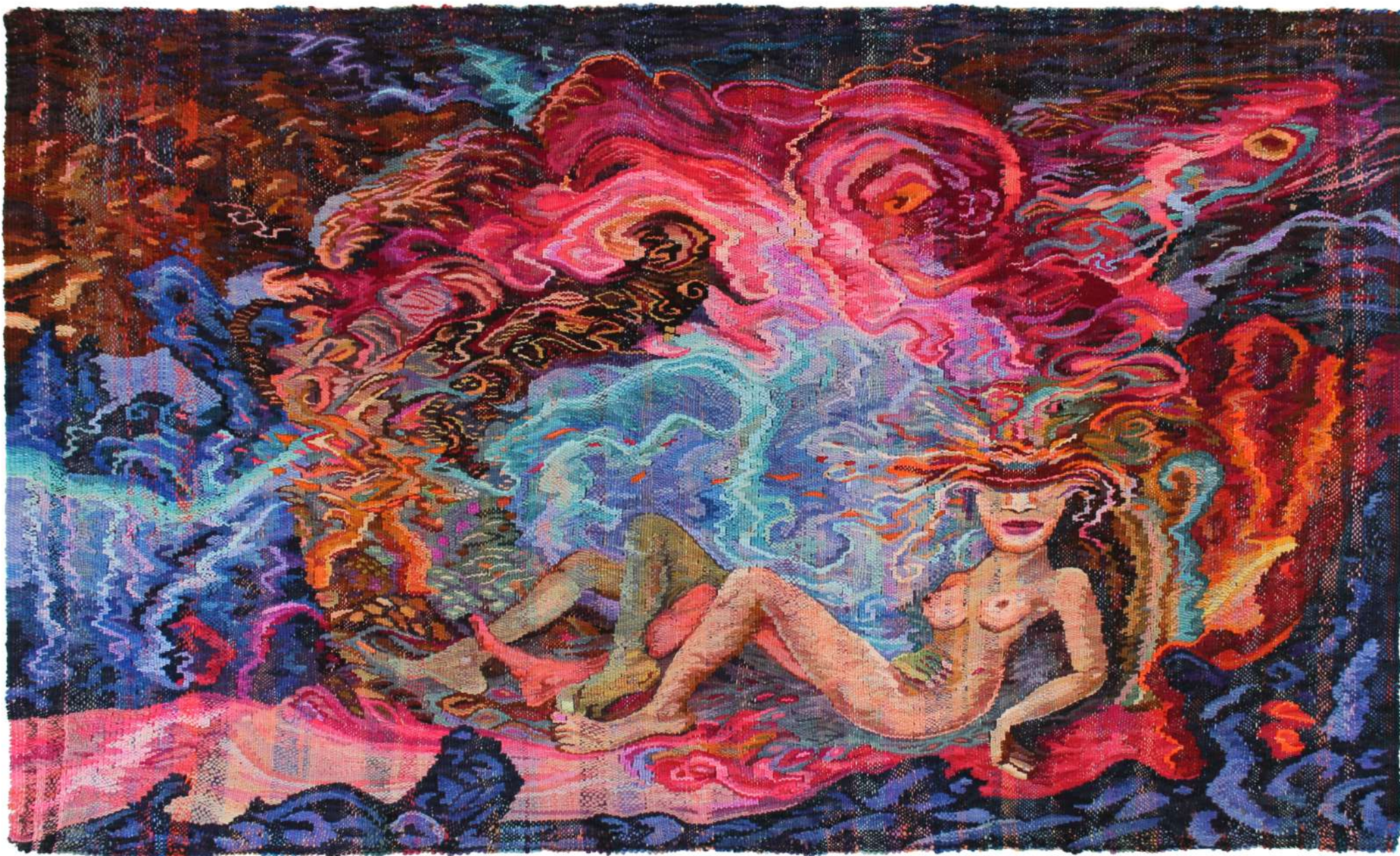
Yvon Chabrowski, stills from the KINESIS I GLITCH, 2022, 168 x 300 mm, digital print on paper



Kata Unger

Kata Unger was born in 1961 in Berlin, where she lives and works till today. From 1981 to 1982 she studied architecture at the Art Academy (Kunsthochschule) Weißensee, Berlin. Her artistic work is influenced by growing up in an artistic family and a wide network of poets, intellectuals and artists. Besides drawings and mixed media techniques, Kata Unger mostly creates complex and colourful tapestries. Their contents refer to contemporary technological developments and their consequences in the globalized and digitalized world. Her works can be seen as objects and images at the same time – they produce a kind of synchronicity of very divergent topics and a wide range of environmental, philosophical and poetical discourses as a result of interwoven stories. In 2007 she founded the German Tatami project (together with Frank Diersch). In 2022 she received the Scholarship Special Programme Senatsverwaltung für Kultur und Europa and in 2023 NEUSTARTplus Scholarship of the Stiftung Kunstfonds. Various solo and group exhibitions at the Gallery Artae, Leipzig, Toolbox/Finnish-German Art Space, Berlin, ANNA KLINKHAMMER Gallery, Düsseldorf, Märzhase, Gallery for Young Art, Women's Museum/Communal Gallery Berlin, Kulturpalast Wedding International, Berlin, Gallery Axel Obiger, Berlin, Dok25a, Düsseldorf, Tucholsky Museum, Rheinsberg Castle, Gallery Parterre Berlin, Communal Gallery in the tower, Berlin, bG Gallery, Santa Monica CA, USA, Minuseins, Wien, Collegium Hungaricum Berlin, Gallery Amalienpark, Berlin, GRASSI Art Museum Leipzig, State Museum for Modern Art, Cottbus, Centrul de Interes, Cluj, ROU, St. Matthew's Church, Berlin, The Museum of Contemporary Art Vojvodina, Novi Sad, Textile Biennial 2019, Museum Rijswijk, Den Haag, Gallery Alte Schule Adlershof, Berlin, Art Museum Hyvinkää, FIN, Gallery Fonticus, Groznjan, Leipziger Baumwollspinnerei, Leipzig, Gallery BRAUBACHfive, Frankfurt am Main, Kühlhaus Berlin, Berlin, Alkatraz Gallery, Ljubljana.

“Plasma Wave” is an interwoven, kind of ahistorical, confrontation with a cosmic phenomenon that is happening in outer space and which is usually not visible to the human eye with a reclining female, almost androgynous baroque figure, which refers to the artist's reflection on the painting of Nicolas Poussin. Kata Unger produces an image of a state of expression or a state of mind, which could be interpreted through its different layers, such as technical aspects or contentwise.



Kata Unger, *Plasma Wave* (tapestry), 2022, circa 297 x 180 mm, silk screen on paper



Photo: N.J.

Nancy Jahns

Nancy Jahns was born in Stendal (Saxony-Anhalt) in 1969, and raised in Schwerin. From 1985 to 1988 she took an apprenticeship as an industrial bag maker. She studied fine arts at the Burg Giebichenstein University of Art and Design in Halle with Prof. Christine Triebisch. Study visits took her to Mexico, Estonia and Greece. Photography accompanied her constantly and became part of her work. By funding a project gallery, she gained experience, which she also used for international curatorial projects, especially in rural areas. Today she lives in Brandenburg an der Havel. Her work includes objects, photography, site-specific installations, videos and artist books, which are represented in art collections and exhibited frequently.

“Mise en Scène” is an attempt to visualize the situation of being in between, within artificial and natural forms, between film and photography. The light-box version of this work even enhances its theatrical dimension. This single motif of the work that consists of 8 pieces is the main piece representing hesitating, thinking, waiting, presenting and operating in between.



Nancy Jahns, Mise en Scène, 2004, 300 x 200 mm, digital print on paper



Photo: Joerg Waehner

Tina Bara

Tina Bara was born in 1962 in Kleinmachnow, from 1966 to 1978 raised in Guben. Lives and works in Leipzig and Berlin. In 1978 she moved to Berlin. From 1980 to 1986 she studied history and art history at the HU Berlin. In 1986 she was a freelance researcher and photographer for DEFA-Studios for documentary films. Then from 1986 to 1989, she participated in a correspondence course in photography at the Art Academy (HGB) in Leipzig with Arno Fischer. She was an activist engaged in oppositional groups such as “Women for Peace”. In July 1989 Bara emigrated from the GDR. In 1991 she received a Diplom with Arno Fischer at the HGB. Since 1993 professorship for photography at the HGB Leipzig and since 2000 she started project-related collaboration with Alba D’Urbano, artistic and curatorial projects. Solo and group exhibitions at Kunsthalle Erfurt, Kunsthalle Baden-Baden, Kunstmuseum Bern, Kunsthaus Dresden, Künstlerhaus Bethanien, Hamburger Bahnhof — Museum für Gegenwartskunst, Berlin, Galerie für Zeitgenössische Kunst, Leipzig, Landesmuseum Linz (Austria).

The work is part of the series “Lange Weile (Boredom)” which includes more than 400 black and white photographs realized between 1983 and 1989 – from the beginning of her artistic career – during her history studies – till she left the GDR towards West Germany. In this series, Bara reflects on her everyday life in the GDR and her travels. In doing so, she repeatedly focuses on self-reflection, the dialogue between herself and others, with the environment, one’s own and others’ bodies.



Tina Bara, Window, Mirror, Self I, 1985 (excerpt), 300 x 200 mm, digital print on paper



Photo: Falk Haberkorn

Ricarda Roggan

Ricarda Roggan was born in 1972 in Dresden (Saxonia), she lives and works in Leipzig. From 1996 to 2002 she studied photography at the Academy of Fine Arts (Hochschule für Grafik und Buchkunst, HGB) Leipzig with Prof. Timm Rautert. In 2004 she obtained her master's degree with Prof. Rautert. From 2003 to 2005 she did a Master's Degree of Arts at the Royal College of Art, London. Since 2013 Roggan has held a professorship for photography at the Academy of Fine Arts (Staatliche Akademie der Bildenden Künste) in Stuttgart. She was granted numerous scholarships – Dorothea Erxleben of Niedersachsen (2011 to 2013), Art award of Sachsen LB (2004), Vordemberge Gildewart Foundation and Contemporary German Photography of the Alfred Krupp von Bohlen und Halbach-Foundation (2002). Her various solo and group exhibitions include Museum of Fine Arts (MdbK), Leipzig, Goethe-Institut Toronto (Canada), Collection Philara, Düsseldorf, Gallery Eigen+Art, Nicosia Municipal Art Center, Cyprus, KW-Institut of Contemporary Art, Berlin, State Museum of Linz (Landesgalerie), State Museum (Staatsgalerie), Stuttgart, Art Collections Chemnitz, Art Museum, Bonn, Art Museum Kloster Unser Lieben Frauen, Magdeburg, German Federal Art Collection, Bonn, Centre de la Photographie Genève, Belgium, Essl Museum, Vienna, State Art Collections (Staatliche Kunstsammlungen), Dresden, Sprengel Museum, Hannover, Zabłudowicz Collection, New York, Oppenvillen, Rüsselsheim, About Change Collection, Berlin, C/O Berlin, MKM Museums Küppersmühle, Duisburg, Cobra Museum, Amstelveen (Netherlands), 4. berlin biennale, Berlin, The National Museum of Art, Tokyo, Art Museum Wolfsburg (Städtische Galerie), GFZK, Leipzig.

The image and the space are components of the installation “City N”, a work cycle from 1998/99, based on a document about a model city, focusing on effective planning of protective measures in the case of air raids, found by the artist in the office of the civil defence officer of an abandoned Leipzig factory. The work, a hybrid mode of representation, consists of an interplay between installation staging and photographic imagery. Roggan challenges the viewer to trace the photographic image's change of role, from a medium of reproduction to the autonomous image, from the modest role of documentation to the self-conscious assertion of an independent, fictional space.



Ricarda Roggan, Stadt N, 1999, 200mm x 210 mm, digital print on paper



Photo: Américo Castilla

Luise Schröder

Luise Schröder is a visual artist working in Paris and Berlin. She studied Photography and Media Arts at the Academy of Visual Arts in Leipzig (HGB). Within her artistic practice, she deals with aspects of “history in the making” from today’s perspective. She is interested in how cultures of remembrance and commemoration are influenced and formed by political agendas, media and image production and how this affects identities and communities. In recent years, Luise Schröder has taken part in numerous solo and group exhibitions, among others at the Rencontres International Paris/Berlin (FR), at the Kunsthalle Baden Baden (DE), at the Galerie EIGEN+ART (Berlin/Leipzig, DE), and at the 7th Berlin Biennale for Contemporary Art in Berlin (DE). Alongside numerous other distinctions, the artist got the C/O Talents Award in 2012 and the SpallArt Price Salzburg in 2019/2020. Furthermore, she was an artist in residency at the Villa Aurora in Los Angeles in 2016 and was awarded a residency at Cité Internationale des Arts in Paris in 2018/19 by the German Federal Government Commissioner for Culture and the Media.

The work “Fear Etched into Our Bodies” from 2020 was created as part of the collaborative women artist project “THE CROWN LETTER”, which started as a collective diary of the isolation experienced during the global COVID-19 crisis. It brought together over fifty women: visual artists, writers, composers and filmmakers to share their weekly experiences and perceptions with each other and the world through photographs, videos, sound works, drawings, poems and other textual forms. Available at www.crownproject.art.



Luise Schröder, Fear Etched into Our Bodies, WEEK 13 / July 14-21, 2020 for THE CROWN LETTER, 200 x 300 mm, digital print on paper

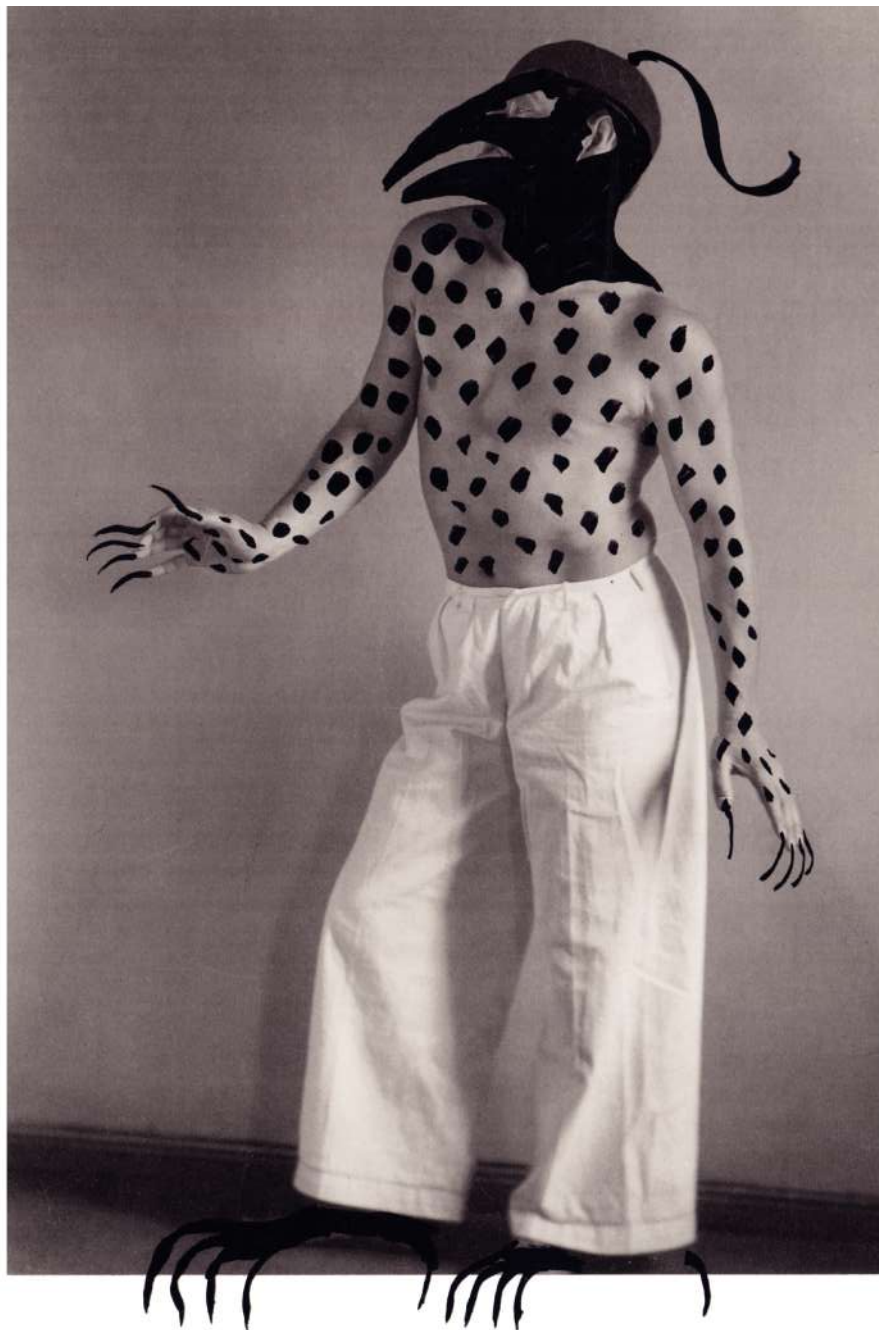


Photo: Ken Wagner

Christine Schlegel

Christine Schlegel was born in 1950 in Crossen (Saxonia). In 1956 she moved to Dresden, where she lives and works till today. After her apprenticeship as a designer of posters, she studied painting and printmaking at the Academy of Fine Arts in Dresden from 1973 to 1978. Since 1982, besides painting and printmaking, she started to realize photo collages, experimental film, performances, book objects, outdoor installations and ceramic painting. In 1984 she moved to East Berlin. Experimenting with film, projection works of dance, movement and experimental music, she collaborated with dance performer Fine Kwiatkowski and various theatre initiatives. In 1986 she departed from the GDR to Amsterdam (Netherlands) and moved to West Berlin. In 1988 she received a grant from the West-Berlin senate. Around 2000/1 she returned to Dresden. She received project grants from the Senate of Culture and the Stiftung Kulturfonds. Her individual and group exhibitions were shown at Hieronymus Bosch Correspondences, Academy of Fine Arts Vienna, Kunstaussstellung Kühl, Dresden, Leonhardi Museum, Dresden, State Art Museum Dresden, Gropius-Bau, Berlin, National Gallery Berlin, Sonoma Valley Museum of Art, California/USA, Museum of Modern Art, Foundation Ludwig, Vienna. Works in the collections of Albertinum Dresden, Städtische Galerie Dresden, Kupferstichkabinett Dresden and Berlin, Deutsches Historisches Museum Berlin, Badisches Landesmuseum Karlsruhe, Lindenau Museum Altenburg, Städtische Galerie Dresden, Art Museum Moritzburg Halle, Art Collection Chemnitz, Brandenburg Museum of modern art, Cottbus-Frankfurt (Oder), Art Collection Max Pechstein Museum, Zwickau, Art Collections Neubrandenburg, Custody of the Technical University Dresden, Federal Art Collection, Bonn.

The presented work is one of her so-called postcard images, which the artist started to realize in the late 1970s in the standard format 147 x 105 mm. Based on and related to her travels, hospital or recovery stays and love stories, they have a very autobiographical, subjective and somehow surrealistic character. They could be understood as psychogeographic portraits of the artist's environment and her dialogues with reproductions of realities. Here August Sander took a photograph of Raoul Hausmann in Berlin in 1929; Christine Schlegel painted a mask over it with an ink and created a more animalistic version of the Dada artist.



*Christine Schlegel, overpainted postcard (Raoul Hausmann), 1990,
200 x 300 mm, digital print on paper*



Photo: Pasquale Zito

Elske Rosenfeld

Elske Rosenfeld was born in 1974 in Halle (Saale). She currently lives and works in Berlin. Rosenfeld works in different media and formats. She primarily focuses on the histories of state socialism and its dissidence, and the revolution of 1989/90. Documents and archives are starting points for organizing spaces in which these hi/stories can come to be present. Her ongoing project *A Vocabulary of Revolutionary Gestures* investigates how political events manifest and come to be archived in the bodies of their protagonists. Her works have been featured in international exhibitions, among others at 12th Berlin Biennial (2022); Staatliche Kunstsammlungen Dresden (2020–21); Goethe Institute Moscow (2020), Palast der Republik, Haus der Berliner Festspiele (2019), f/stop Leipzig (2018), Gorki Herbstsalon III (2017), mumok kino, Vienna (2016), steirischer herbst festival, Graz (2015), Devi Art Foundation, Delhi (2013) and “Former West”, Utrecht (2010). In 2018 together with Suza Husse, she organized the project *Wild Recuperations. Material from below. Artistic Research in the Archive of the GDR Opposition*. In 2019 she co-curated the festival *Palast der Republik* at the Haus der Berliner Festspiele. Her texts have been published in/on *Berliner Tagesspiegel*, *Der Freitag*, *Deutschlandarchiv* (Bzpb), *Berliner Hefte*, *eicp.net*, *Reviews in Cultural Theory*, *Springerin – Hefte für Gegenwartskunst*, and other publications; she blogs regularly on www.dissidencies.net. Since 2018 she has been as a board member of the *Stiftung Haus der Demokratie und Menschenrechte*, a foundation dedicated to keeping the ideas of the citizens’ movements of the GDR and the 1989 revolution alive.

The video installation “Hugging Angela Davis” tries and fails to recreate a spontaneous hug between Angela Davis and the young East German dissident activist Erika Berthold during Davis’ visit to East Berlin in 1972. The work probes into the potentiality opened by this encounter between the two figures and their political struggles. It weaves the narrative questioning this encounter with a filmic and performative examination of the motif of the embrace as a somatic, affective, political gesture.



Elske Rosenfeld, Hugging Angela Davis, 2020, 134 x 750 mm; 160 x 890 mm, digital print on paper

SLEEP, 2023

Katarzyna Kozyra has also issued a special edition of 50 copies of her newest work (20 in Roman numerals and 30 in Arabic numbers), which is not included in the collection. In the performance “Sleep” Kozyra slept throughout her 60th birthday, as her guests and audience celebrated around her. During the project development artist was coming out of a period of dealing with severe depression, during which she felt unable to do anything and wanted to translate it into her work. However, the performance did not just express her personal condition, but the condition of all of us today, faced with changes beyond our control, overtaken by intelligent technological systems that call into question the meaning of humanity’s survival.

The work will be given additionally as a personal token of gratitude for those who support the Foundation at the value of the full 2022/2023 collection (24 500 PLN or 5 500 EUR). The work is also available separately at the value of a donation of 1500 PLN (350 EUR) or more.



Photo: Mateusz Gzik

Katarzyna Kozyra

Katarzyna Kozyra was born in Warsaw in 1963. She is a sculptor, photographer, author of performances, films, video installations and artistic actions. A graduate of the Faculty of Sculpture at the Academy of Fine Arts in Warsaw. In 1998, she completed post-graduate studies at the Hochschule für Graphik und Buchkunst in Leipzig, in the New Media studio under prof. Helmut Marek. Kozyra's actions contributed to the creation of the so-called critical art, and had a significant impact on the shape of contemporary culture, often being the starting point for a wider discussion. Laureate of, among others awards of the Minister of Culture and National Heritage (Warsaw 2011) and the Passport of Polityka (Warsaw 1997). In 1999, she received an honorary mention at the 48th Venice Biennale for the video installation "Men's Bath" presented at the Polish Pavilion. In 2013, the "Huffington Post" included Katarzyna Kozyra among the ten most important artists of the new millennium. In 2014, she won the fourth edition of the Film Award of the Polish Film Institute and the Museum of Modern Art in Warsaw for the idea of the experimental film "Project X". Katarzyna Kozyra's art has been moving public opinion for many years, often provoking sharp polemics. In her works, she deals with the area of cultural taboos and clichés of behaviour encoded in everyday life. Kozyra's diverse oeuvre includes works as different as her diploma thesis from 1993 – "The Pyramid of Animals", the video installation "The Rite of Spring", the wide-ranging project from 2003-2008 "In Art Dreams Come True", or "Looking for Jesus" – in which, assuming the position of a researcher, she asks important questions about ways of realizing faith, its place and role in today's world and the values around which we build our reality.

In the performance „Sleep” Kozyra slept throughout her 60th birthday, as her guests and audience celebrated around her. The performance did not just express her personal condition, but the condition of all of us today, faced with changes beyond our control, overtaken by intelligent technological systems that call into question the meaning of humanity's survival.



*Katarzyna Kozyra, SLEEP, stage performance, sleep, 2023, courtesy of Pamela Bachar,
350 x 100 mm, digital print on paper*

FRIENDS,

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KATARZYNA KOZYRA FOUNDATION

www.katarzynakozyrafoundation.pl

Marek Zaliwski

President of FRIENDS

mzz@katarzynakozyrafoundation.pl

+48 601 203 495

Katarzyna Kozyra Foundation

ul. Bukowa 12

02-708 Warsaw

Poland

foundation@katarzynakozyra.pl

+48 602 102 711

KRS: 0000423059

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Regon: 146161069

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