

Jovana Reisinger David Polzin

30.08.20-14.02.21

30.08.20-18.10.20

OSNABRÜCK

DIE | FRIEDENSSTADT

Rosalie Schweiker



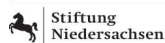
Niedersächsisches Ministerium für Wissenschaft und Kultur

Mickey Yang

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mondriaan  
fund

30.08.20-14.02.21

25.10.20-06.12.20



Aleksandra Domanović

13.12.20-14.02.21



Ausstellungs- und Vermittlungsprogramm/ Exhibition and Art Mediation Programme 2020/21

# Disappointment

## TAUSCHUNG

### Disappointment

Exhibition and art mediation programme  
30 August 2020 to 14 February 2021  
Opening: 29 August 2020, 4pm-10pm

Due to Corona there will be no opening speech. Admission is possible at any time without registration. Only a limited number of people are allowed in the spaces. The waiting time can be spent in the beer garden of the "Kartoffelhaus Dominikaner".

With solo exhibitions by Aleksandra Domanović, David Polzin, Jovana Reisinger, Rosalie Schweiker and Mickey Yang.

With texts by Bini Adamczak, Loren Britton/Helen Pritchard, Anke Stelling and Anna Jehle/Juliane Schickedanz.

Press Conference  
27 August 2020, 10am; Kunsthalle Osnabrück

The artists David Polzin, Jovana Reisinger as well as Rosalie Schweiker are going to be present for the press conference.

From August 2020 to February 2021, the Kunsthalle will be addressing the big disappointments of everyday life. Disappointments occur where expectations are not met anymore, whether in private or in the public sphere. Ideas once thought of as true, safe, or progressive now fail to align with changed perspectives or beliefs. This becomes especially apparent in political, social, and historical examinations, when one's own disappointment mirrors political circumstances.

As part of the exhibition and art mediation programme, the supposedly private disappointment will be examined as a macrosocial interdependency based on more or less agreed upon laws, moral codes, languages and terms. *Disappointment* deals with moments of recurring frustration and structural illusions in various ways. In complementary solo exhibitions, the works of the invited artists refer to disappointment as both an altered mode of perception, and as the starting point for possible new beginnings.

*Disappointment* will kick-off with the release of a publication with contributions by Bini Adamczak, Loren Britton/Helen Pritchard, and Anke Stelling as well as an introduction by Anna Jehle and Juliane Schickedanz.

*Disappointment* is the first exhibition and art mediation programme of the Kunsthalle Osnabrück under the new directorship of Anna Jehle and Juliane Schickedanz in collaboration with the team of the Kunsthalle.

Due to the kick-off of the programme, Kunsthalle Osnabrück will receive a new design conceptualized and realized by the Leipzig based graphic designer and artist Anja Kaiser and Franziska Leiste.

The new website is a collaboration between the Leipzig based Graphic designers and the Design studio Liebermann Kiepe Reddemann in Hamburg.

Furthermore, Kunsthalle Osnabrück has decided to publicize all information texts solely in simple language (German and English). This press release and publications consisting of author related texts are excluded from this.

The exhibition and art mediation project *Disappointment* is supported by the Lower Saxony Ministry of Science and Culture, the Stiftung Niedersachsen, the Oldenburgische Landesbank, the Mondriaan Fund, and also Freunde der Kunsthalle Osnabrück.

Media partners are Missy Magazin and KubaParis.

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Rosalie Schweiker and Company Drinks, A team, B team, Podcast for Artlicks Festival, 2019, © Rosalie Schweike



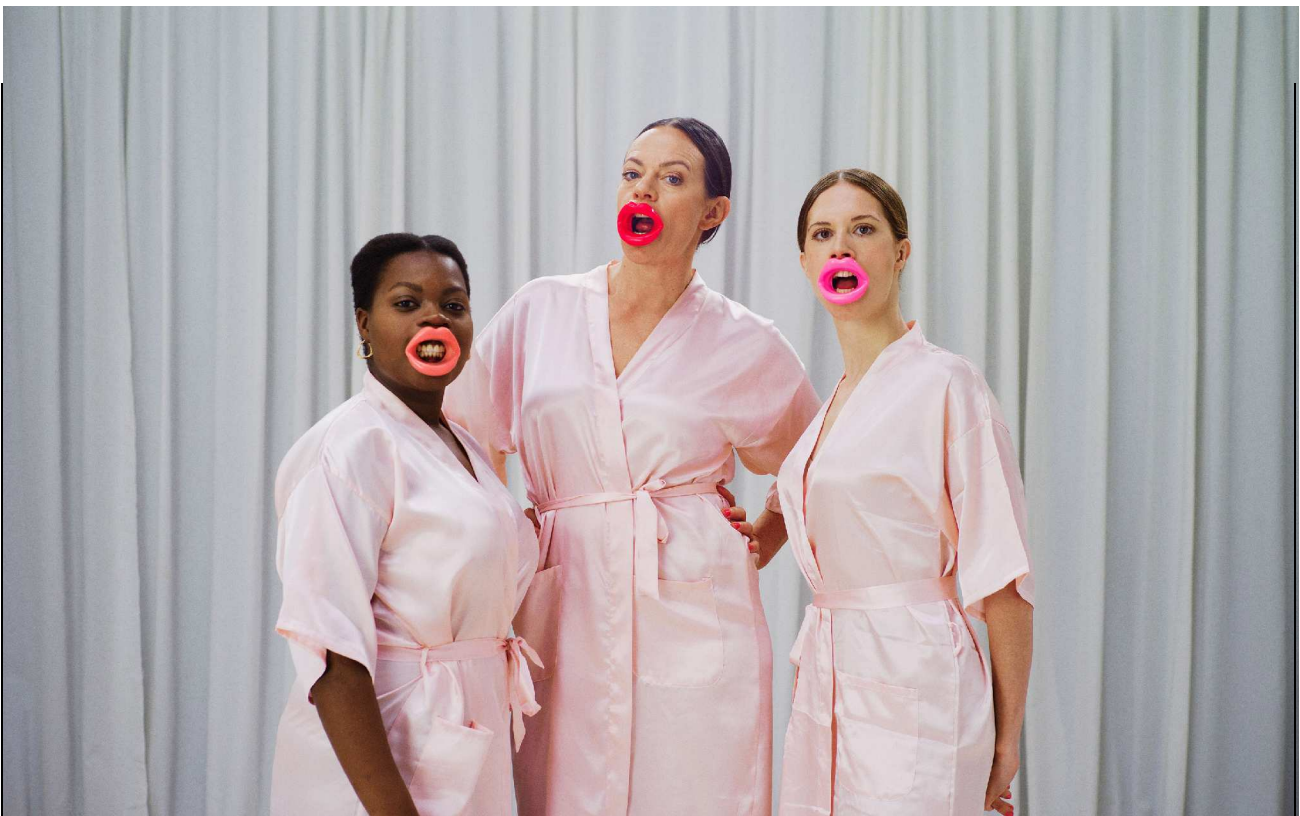
Rosalie Schweiker, Hände unter den Füßen, 2020 © Rosalie Schweiker

**Rosalie Schweiker**  
*Crisis Communication*  
 30 August to 14 February 2021  
 Opening: 29 August 2020, 4pm–10pm

With contributions by: Teresa Cisneros,  
 Joon Lynn Goh, Sahra Hersi, Kerri Jefferis,  
 Jean Joseph, Sarah Jury, Sofia Niazi,  
 Rose Nordin, Lisa Rahman, Nicola Singh,  
 Sam Whetton

Rosalie Schweiker perceives art as a social event. In the wake of the coronavirus crisis, which significantly influenced the planning of the exhibition, Rosalie Schweiker decided to share her visibility, as well as her budget, with other cultural producers. The installation features many graphic contributions, which can be bound into a book and brought into circulation by the visitors. It works as a present linking the public sphere with private space. *Crisis Communication* therefore is a modular production site giving an intimate glimpse into the reality of life in this current time, while urging us not to accept social inequalities as the norm. Conflicts and conversations are part of the exhibition. The team of the Kunsthalle will offer an extensive art mediation programme to work through them.

*Rosalie Schweiker does not use CVs.*



Jovana Reisinger, beauty is life, Film still, 2020, Set photographer: Jenny Bräuer, © Jovana Reisinger

**Jovana Reisinger**

*Men in Trouble*

30 August 2020 to 14 February 2021

Opening: 29 August 2020, 4pm–10pm

With: Ludwig Abraham (Composition), Jana Fitzner (Camera), Sophia Grüdelbach (theater educator), Anna Lena von Helldorff (Graphic), Katharina Merten (Camera), Lilli-Rose Pongratz (Camera), Katharina Pia Schütz (Scenery), Mirko Schütz (Animation), Elke von Sievers (Costume design)

The artist, filmmaker and writer Jovana Reisinger is interested in feminist, socio-critical and humorous narratives within film. A multifunctional installation in the church building of Kunsthalle Osnabrück will work as the display for some of her earlier films and additionally, as the set for her new video series *Men in Trouble*. The six episodes will be recorded live in front of an audience in the form of a tragic-comedy talk show. The show will touch upon the resurgence of stereotypical ideas of masculinity and femininity, and will especially address issues of gender equality, beauty standards, power, and marginalization. The production will be realized by performers of the Spielclub of the Theatre of Osnabrück alongside the actress Julia Riedler. Afterwards, the newly produced films will be shown in the exhibition, as well as at the Cinema Arthouse in Osnabrück. The installation was realized with the kind support of Gehring Gerüstbau. The film shoots are realized in cooperation with the Theater Osnabrück and the Cinema Arthouse.

*Jovana Reisinger (\*1980 in Munich, DE) lives and works in Munich. After her graduation in communication design at the Munich University of Applied Sciences, she studied Screenplay at the University of Television and Film Munich, where she has also received a diploma in Film and Television Documentary. For her debut novel "Still Halten", which was published in 2017 by Verbrecher Verlag and which won the Bayern 2-Wortspiele prize in 2018, she was granted a residency at the Literary Colloquium Berlin, as well as a residency by the Goethe Institute China in 2019. She shot multiple short films, which were shown at exhibitions and festivals; amongst others, they were exhibited at Goethe Institute Paris (2020), in yi: project space Beijing (2019), KV — Verein für zeitgenössische Kunst Leipzig (2019), Kunstverein Munich (2018), and at the International Shortfilm Festival Oberhausen (2017, 2019). Her short film "pretty boyz don't die" won the ZONTA prize at the International Short Film Festival Oberhausen (2017), and "pretty girls don't lie" won the Starter film prize of Munich (2018). Her second novel will be published in 2021 at Verbrecher Verlag as well.*



David Polzin, of the series „Möbel aus der Postimperialen Phase Deutschlands“, 2013–2019, Photo: Weston Lyon  
 © David Polzin

**David Polzin**

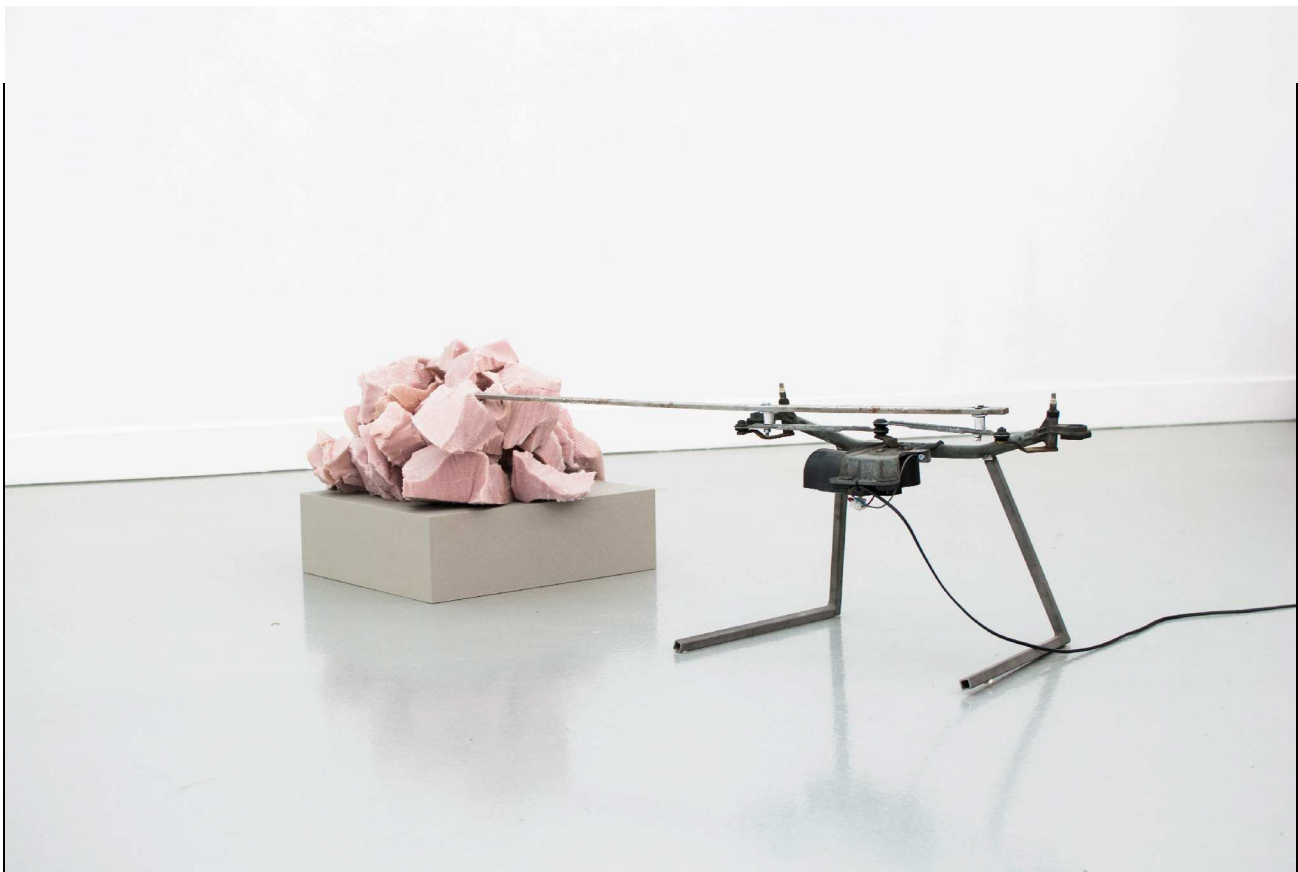
*Ossi Osnabrück*

**30 August to 18 October 2020**

**Opening: 29 August 2020, 4pm–10pm**

In his installations and sculptures, David Polzin deals with the collective remembrance and the media representation of the former GDR and the post-wall years. From the perspective of contemporary art, he examines disappointments related to the reunification of Germany. Based on thorough research of architectural and design history of East and West Germany, David Polzin uses chairs that once were mass produced in both East and West and reworks them into sculptures, thereby addressing how historiography and the perception of history are being shaped by the commercialized design of our living spaces. In a museum-like set up he humorously refers to the parallel conditioning of two political systems, which, as different as they seemed, were partly equal in regards to their power structures.

*David Polzin (\*1982, Henningsdorf, DE) lives and works in Berlin. He studied Sculpture at the Academy of Fine Arts Berlin Weißensee with Eran Schaerf and Karin Sander. In 2016, he was granted the Global Exchange Stipend of the Federal State of Berlin for Los Angeles/Pasadena, which also included a guest professorship at the Art Center College of Design in Pasadena. In 2008, he founded the collective Klozin together with Wilhelm Klotzek. They have been exhibiting together regularly since then. Polzin's works have frequently been exhibited in renowned institutions, such as the Mitte Museum Berlin (2020), Museum of Fine Arts Leipzig (2019), Neuer Berliner Kunstverein (2018), the LAMOA, Los Angeles (2017), the Heidelberger Kunstverein (2016), and the MMW Frankfurt (2013).*



Mickey Yang, *It is ok not to be complete*, 2017, Foto: Gijs\_Leijdekkers, © Mickey Yang

**Mickey Yang**

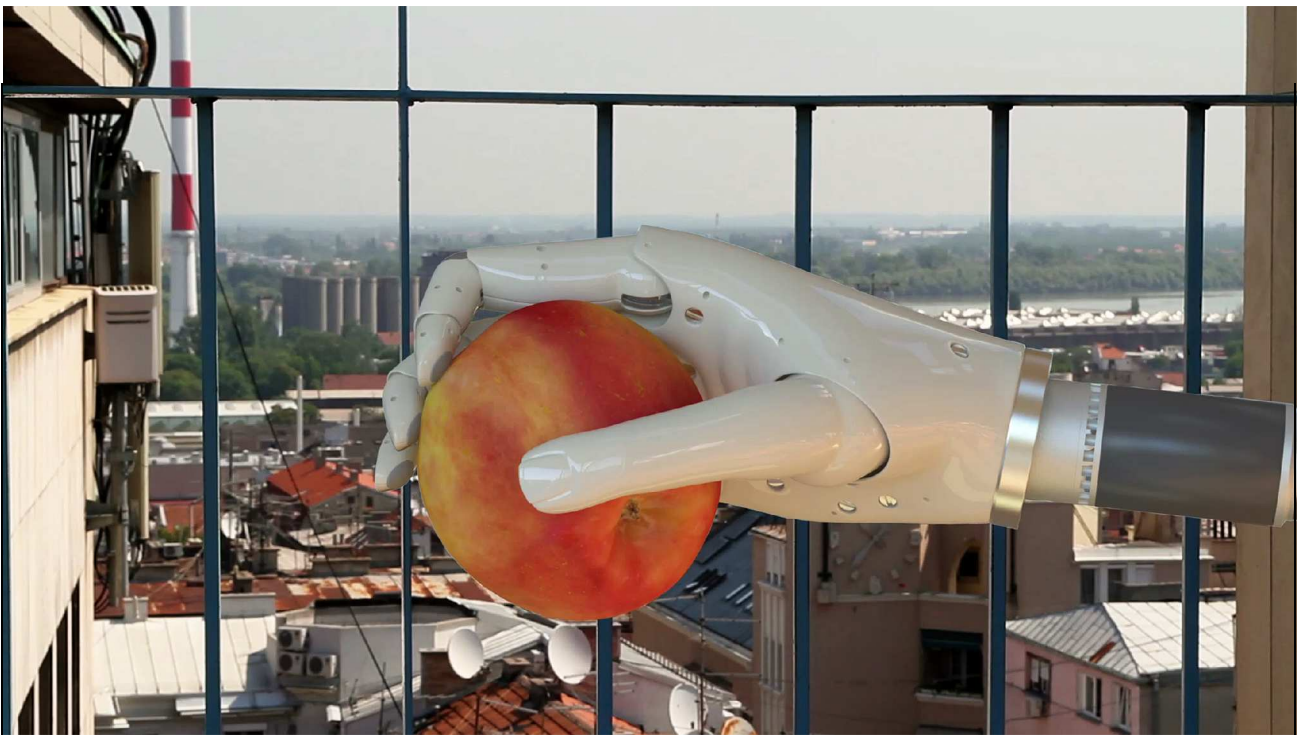
*Upaya*

25 October to 6 December 2020

Opening: 24 October 2020

Within her installations, objects and videos, the artist Mickey Yang deals with our individual perception of materials, nature, or rituals, which are always determined by social, cultural, as well as media influences, and which also contradict themselves in different contexts. *Upaya* describes the path to enlightenment in Buddhism. It encompasses the transformation, as well as the conditioning of perception by both spiritual and cultural influences. These shifts and misinterpretations of content and their corresponding disappointments are at the core of her exhibition, which combines our various senses, considering them a part of human communication. Complementary means of communication, like language, codes, hearing, or feeling are being combined in a surprising and poetic way, thereby testing the trust in our own perception.

*Mickey Yang (\*1988, Eindhoven, NL) lives and works in Eindhoven. She studied Fine Arts at the Royal Academy The Hague and at the ArtEZ University of Arts Arnhem. She was a scholar at Beeldenstorm/Daglicht from 2017 to 2018, at De Fabriek in 2019 and at the Jan van Eyck Academy 2020 to 2021. Mickey Yang showed her work in various solo and group exhibitions, among others at P////AKT, Amsterdam (2019), at Art Rotterdam (2019), and in Kunstvereniging Diepenheim (2017). The Kunsthalle Osnabrück is hosting her first solo exhibition in Germany.*



Aleksandra Domanović, *From you to me*, Filmstill, 2013-14, © Aleksandra Domanović

**Aleksandra Domanović**

*(Untitled) In My Feelings*

13 December 2020 to 14 February 2021

Opening: 12 December 2020

In her work, Aleksandra Domanović connects contemporary and historical perspectives of technology. In doing so, her videos, sculptures, installations and prints make it possible to re-trace and compare a persistent belief in progress through various times in history. The ethical responsibility of science, as well as the systematic erasure of women's biographies within the history of technology are being critically examined, just as the fear and disappointment tied to increasingly abstract disciplines such as automation, robotics, or genetic engineering. In Osnabrück, she concentrates on various emerging technologies, like bio-engineering, which are intended for commercial use in, for instance, the breeding of animals and plants. Artistically rendered in form of sculptures and a newly produced video work, her practice refers to the intense, but also contradictory relationship between nature and humankind, dating back thousands of years.

*Aleksandra Domanović (\*1981 in Novi Sad, RS) lives and works in Berlin. She studied both Architecture at the University of Ljubljana in Slovenia, as well as Fine Arts at the University of Applied Arts in Vienna. Her works won numerous prizes, such as, the ars viva Award 2014/15 of the Kulturkreis der deutschen Wirtschaft, or most recently the Arnaldo Pomodoro Sculpture Prize of the city of Milan (2019). Domanović's works are being shown internationally in group and solo exhibitions in renowned institutions, such as, the Kunsthau Hamburg, the New Museum, New York the Center for Contemporary Art, Tel Aviv (all in 2019), the HMKV Dortmund, the MOCA Cleveland (both 2018), or the MAK Museum of Applied Arts Vienna and the Bundeskunsthalle Bonn (both in 2017).*