



Moritz Frei, *Meine erste Tasse Kaffee* (My first cup of coffee), 2017, Filmstill, © Moritz Frei

Zwischen Ausgängen - Pending Issues

Vanessa Farfán, Moritz Frei, Lilian Robl, Daniele Sigalot,
Ruth Wolf-Rehfeldt, Archiv der Anonymen Zeichner,
Archiv der enttäuschten Erwartung, Mail Art Archive of
Ruth Wolf-Rehfeldt and Robert Rehfeldt,
Werkbundarchiv – Museum der Dinge

curated by Julia Heunemann as part of the exhibition
program „Exhibitions for a speculative audience“

Opening: Saturday, August 3rd, 2019, 7pm
Exhibition: August 6th - September 15th, 2019

Press Information

Accompanying events

Tue, 9/3, 6pm: “(Un-)bestimmte Ausgänge” - Artist talk with partici-
pants and performance by **Vanessa Farfán**

Sat 9/7 and Wed 9/11, 6:30pm: “Metamorphoses. Questioning our
state” - Performance by **Soline Krug** in English

Sun, 9/15, 1pm-7pm: Selling of the works of the **Anonymous Dra-
wings Archive** (on the occasion of Berlin Art Week)

galerie weisser elefant
Bezirksamt Mitte von Berlin
Fachbereich Kunst & Kultur
Auguststraße 21, 10117 Berlin

Tel. (030) 28884455
mail@galerieweisserelefant.de
www.galerieweisserelefant.de

Öffnungszeiten
Di-Fr 11-19 Uhr
Sa 13-19 Uhr

About the exhibition

Zwischen Ausgängen - Pending Issues

6.8. - 15.9.2019

If assured knowledge is not available, or at least not yet, then indeed we are dependent on other forms of knowledge. Expectation precedes experience, but expectation also constitutes an experience in and of itself. So, what exactly is it that lies between the situation at the outset and its resolution, the outcome of the situation?

Under the title "Zwischen Ausgängen - Pending Issues," the exhibition critically examines the dizziness of speculation, the anticipation of success or failure, and the temporary or permanent gaps in our knowledge. The gathered artistic positions, projects and objects reflect moments of (cognitive) events that have not (yet) occurred. They focus on the epistemic openings which suspend objects, projects and other utterances of meaning, knowledge or effectiveness; the elements that render them unpredictable or incalculable. In doing so, they open up self-reflexive perspectives on the conditions of their production and circulation, and on the values that are ascribed to them along the way.

It is rejected ideas that form the basic elements of **Daniele Sigalot's** sculpture series "Totem" - ideas that have failed to meet certain expectations held to artistic works. **Moritz Frei's** video work "Meine erste Tasse Kaffee" (My first cup of coffee) attempts to make describable the sensual qualities of coffee. At the same time, the work plays with the projections of the artist as well as with those of its viewers.

The relationships between expectation and communication are exposed to particular tension when dialogues are temporarily suspended, as exemplified with the artistic positions from the **Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt**: While en route, the mailed art works were inaccessible both for their senders from all over the world and for their recipients in the GDR. In the case of the so called "typewritings" presented by Mail Art artist **Ruth Wolf-Rehfeldt**, the final destination is still uncertain. Their subversive messages explore the artistic potentials of the since outdated communication medium, thereby developing an extraordinary visual poetry.

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In the **Anonymous Drawings Archive**, the artists remain anonymous until their works have been released from the archive: Their names will be announced only after the drawings have been sold on the exhibition's closing day (Sunday, 15 September). The objects from the **Werkbundarchiv - Museum der Dinge** (Werkbund Archive – Museum of Things) also invite us to reconsider ascriptions of significance and value. Their mysteriousness and the coinciding openness put into perspective the questions posed by things and the expectations objects might actually have of us.

Poised at the intersection of analog and digital, the installation, into which **Vanessa Farfán** has integrated her machine “Model 5052,” becomes a laboratory for researching the contingencies and coincidences as well as the outcomes of technical processes.

However, also our cognitive processes are subject to unpredictable structures. The potential effects of this can be seen in the scenarios that unfold in **Lilian Robl's** video work “Abschweifung” (divagation). Finally, the **Archiv der enttäuschten Erwartung** (Archive of Disappointed Expectation) knows a lot about what it means when prospects fail.

Accompanying events

Tue, 9/3, 6pm: “(Un-)bestimmte Ausgänge” - artist talk with participants and performance by **Vanessa Farfán**

As part of the tour, Vanessa Farfán will set in motion the machine presented in the exhibition, allowing it to generate concrete forms from unpredictable processes.

Sat 9/7 and Wed 9/11, 6:30pm: “Metamorphoses. Questioning our state” - performance by **Soline Krug** in English

In her lecture performance, Soline Krug deconstructs the supposed permanence of our own self-similarity. Can we remain true to ourselves? And if so, for how long? By means of associative reference structures between pop culture and science, the artist exposes the absurdities of the call to “stay as you are”.

Sun, 9/15, 1pm-7pm: Selling of the works presented by the **Anonymous Drawings Archive** (on the occasion of Berlin Art Week)

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“Zwischen Ausgängen – Pending Issues” is part of the exhibition series „Ausstellungen für ein spekulatives Publikum“ (Exhibitions for a speculative audience) in the annual program of 2019 in the “galerie weisser elefant”. The series has been developed by a curatorial team of media and cultural scientists as well as artists. The program refers to the philosophical movement of Speculative Realism, focusing open approaches to forms of reality.

The exhibition “Zwischen Ausgängen – Pending Issues” is supported by the Bezirkskulturfonds Mitte, the exhibition fund for municipal galleries of the Senate Administration for Culture and Europe, as well as funding from the Working Group of Municipal Galleries Berlin. Vanessa Farfán's contribution to the exhibition is supported by the Mart Stam Gesellschaft. Special thanks to the gallery ChertLüdde Berlin for consigning the presented works by Ruth Wolf-Rehfeldt and from the Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt.

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About the artists, consigners and curator

Vanessa Farfán

The Mexican-born German artist Vanessa Farfán lives and works in Berlin. After studying at the Fine Arts Institute in Mexico City and graduating as a Master of Arts at the Kunsthochschule Berlin-Weissensee, she is currently working on her dissertation project "Maschinen mit Organen. Unberechenbare Prozesse in Zeiten der Digitalisierung" (Machines with Organs. Incalculable Processes in Times of Digitization) at the Bauhaus-Universität Weimar. Vanessa Farfán holds a scholarship of the Stiftung Brandenburger Tor (Berlin); she completed an artist residence in Beijing (China), and received the FONCA scholarship (Berlin/Prague). In addition to her own curatorial projects in Berlin and Mexico City, she has participated in numerous international group exhibitions, including in Beijing (China), Louny (Czech Republic), Brussels (Belgium), and has presented solo exhibitions in Berlin, Potsdam, Brussels (Belgium), Barcelona (Spain), and Mexico City (Mexico). Farfán's exhibition contribution is sponsored by the Mart Stam Gesellschaft.
www.vanessafarfan.de

Moritz Frei

Moritz Frei was born in Frankfurt am Main and has lived in Berlin intermittently since 1994. He studied artistic photography at the Hochschule für Grafik und Buchkunst, Leipzig and graduated with a degree in fine arts. In 2016 he founded the publishing house *berlinartbooks*. Moritz Frei has participated in group exhibitions at the Haus der Kulturen der Welt (Berlin), the Bundeskunsthalle (Bonn), the Kunstverein Familie Montez (Frankfurt am Main) and the European Center for the Arts Hellerau (Dresden). He has presented solo exhibitions at the Spinnerei (Leipzig), the Galerie im Turm (Berlin), at Steinbrener/Dempf & Huber (Vienna) and the Museum Wiesbaden. Moritz Frei has received awards from the Freundeskreis der HGB (Leipzig) and the Neue Gesellschaft für bildende Kunst (Berlin), a research grant from the Berlin Senate in 2017, and won the Deutscher Fotobuchpreis in silver for his art book *Kunstwerke des Tages* in 2018. His works are represented in the Wiesbaden Museum Collection and the collection of the Federal Ministry for the Environment, Nature Conservation and Nuclear Safety.
www.moritzfrei.com, www.berlinartbooks.com

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Lilian Robl

Lilian Robl studied art history and literature at the LMU Munich and fine art in Brussels and at the Academy of Fine Arts in Munich. Her artistic practice oscillates between visual arts, literature and philosophy, with a particular focus on language and mathematics. In 2017 she researched diagrammatics as part of a fellowship at the Hanse-Wissenschaftskolleg in Delmenhorst, and is part of a group of scientists, artists and writers working on the realization of a "Thesaurus of Literary Language Figures and Visual Concepts." Robl's artistic and theoretical works have been shown at Cabaret Voltaire, Zurich (Zentrum Künste und Kulturtheorie), at -iv / Kunst und Forum Munich at the Kunstverein München, KMMN Kunstfilm-tage in Interim Kassel, Athens Animfest and Leuphana University, Lüneburg. She was Artist in Residence at RIFT in London (UK) and has previously received project funding from the Akademieverein München.

www.flachware.de/lilian-rob1

Daniele Sigalot

Daniele Sigalot, born 1976 in Rome, initially worked in the advertising industry in Italy, Spain and Great Britain. In 2007 he left Saatchi & Saatchi London to devote his energy to the art project "Blue & Joy" in Berlin, initiated in 2005 with Fabio La Fauci. The project's title became the pseudonym of the prolific artist duo Sigalot/La Fauci, which eventually disbanded at the end of 2014. Since then, Sigalot has pursued his own artistic projects. His mixed media installations deal with the ambiguities of perception and materiality, playing with ironic contrasts and illusions. Sigalot's atelier "La Pizzeria" was based in Berlin between 2010 and 2018 before relocating to Naples in January 2019 under the name "La Nuova Pizzeria". Sigalot has been represented in group exhibitions at the Palazzo Ducale Genoa, MACRO Testaccio (Rome) and PAN Palazzo delle Arti Neapel (Italy) as well as at the Biennale Italia-Cina in Beijing (China). He has also presented numerous solo exhibitions at the Galerie Anna Laudel in Istanbul (Turkey), the Archäologisches Museum of Potenza (Italy) and the Galleria Ca' d'Oro in Rome and Miami (USA).

www.danielesigalot.com

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Ruth Wolf-Rehfeldt

Ruth Wolf-Rehfeldt was born in Wurzen in 1932 and moved to Berlin in 1950, where she still lives today. After visiting the *Arbeiter- und Bauernfakultät* (Faculty of Workers and Farmers), she worked at the Exhibition Department of the Academy of Arts, while devoting her leisure time to drawing. Several years later she began developing her “typewritings” on her Erika typewriter, and eventually began taking part in international Mail Art projects. Ruth Wolf-Rehfeldt and her partner Robert Rehfeldt, whom she had married in 1955, became influential figures of the Mail Art movement within the GDR. Ruth Wolf-Rehfeldt became a member of the GDR's Association of Fine Artists in 1978. After the fall of the Berlin Wall and the death of her spouse, she ended her artistic practice. Yet in recent years, a newly invigorated interest in her work has begun to emerge, subsequently leading to the artist's participation in international solo and group exhibitions in Tirana, Lisbon, Malmö, Milan, Minneapolis and at documenta 14 in Kassel, among others. In 2017, the Berlin gallery ChertLüdde initiated a collaborative project to archive her works and, in the Mail Art Archive (see below), the art which landed in Ruth Wolf-Rehfeldt's and Robert Rehfeldt's mailbox for a period lasting over two decades.

www.chertluedde.com/artist/ruth-wolf-rehfeldt

Anonymous Drawings Archive

With each exhibition of the Anonymous Drawings, around 600 drawings by 600 international artists are exhibited. The artists behind the presented drawings are initially uncredited, and all works are offered for purchase during the exhibition period, each at a symbolic flat price of 200 euros. The anonymity of the artists can only be suspended by way of a sale. Anonymous Drawings is conceptual art and exhibition project rolled into one: the works of the participating artists become part of a large installation void of hierarchies. Anonymous Drawings serves as both a homage to the diversity of the medium of drawing and a *Gesamtkunstwerk*, within which the customary rules of the art market are experimentally turned upside down. The project Anonymous Drawings was founded in 2006 by the Berlin-based artist Anke Becker. A number of artists have donated their unsold drawings from prior exhibitions to an archive that will be made accessible within the exhibition at galerie weisser elefant. The drawings will be for sale on the exhibition's closing day, 15 September, between 13:00 and 19:00.

www.anonyme-zeichner.de

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Archiv der enttäuschten Erwartung

“Das Archiv der enttäuschten Erwartung“ (Archive of Disappointed Expectation) was founded in 1998 in Wuppertal. Its initial goal was to archive those materials that had otherwise been denied access to archives. A further intention of the archive was to compile what remains of disappointed expectations: From an unsent love letter to the CVs of those who faced the punitive measures of the Radicals Decree, from unproduced CDs to unused airline tickets, from discarded paper art to rejected applications: the archive quickly filled up with everything that once seemed to be possible, but ultimately didn't work out. In spite of their non-realization, the collected projects enjoy the benefit of simply remaining possible. (...) It soon became clear that the negative archive had a rather limited scope of potential, and not long after its inception all rooms were full and all forces bound. Consequently, the archive itself was forced to begin rejecting objects that couldn't find a home elsewhere. The archivists therefore resolved to simply let the archive do what archives do best: repose.” (Text: Fabian Steinhauer)

Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt

The Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt holds the couple's private Mail Art Archive. It contains artistic works that the two received between the beginning of the 1970s and the beginning of the 1990s.

Ruth Wolf-Rehfeldt (born 1932 in Wurzen/Saxony, lives in Berlin) and Robert Rehfeldt (born 1931 in Stargard/Pomerania, died 1993 in Berlin) were East Berlin's influential figures of the GDR's Mail Art movement, propagating a global network of correspondences with other artists. Operative in the Mail Art movement for over two decades, they played a pivotal role in the proliferation and continued evolution of the initiative. The archive offers a detailed insight into the Mail Art movement of the time, while documenting the interpersonal relationships and artistic conventions of its members. Since 2017, Berlin's ChertLüdde Gallery, in conjunction with Ruth Wolf-Rehfeldt, has assumed the task of cataloging and archiving of the Mail Art Archive. The project's aim is to alphabetically order the archive into 26 parts – each representing one letter of the alphabet – categorized by senders' surnames, and finally to present it to the public in the form of exhibitions.

www.chertluedde.com/artist/mail-art-archive-ruth-wolf-rehfeldt-robot-rehfeldt

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Werkbundarchiv – Museum der Dinge

The Werkbundarchiv - Museum der Dinge (Werkbund Archive – Museum of Things) is a museum of product culture of the 20th and 21st centuries which reflects the culture of objects created in industrial/mass production. At the heart of the institution is the archive of the Deutscher Werkbund. Founded in 1907, this association of artists, industrialists, cultural politicians strove to realize a life reform that aligned with the utopian cultural tendencies of the beginning of the 20th century. (...)

The collection is presented as an open depot and continually examined, developed and subject to commentary in the context of exhibition projects. The Werkbundarchiv - Museum der Dinge can be conceived of as both a museum of sorts and research center, where attention is focused on creating a new lens through which the history of objects in the 20th and 21st centuries can be seen, based upon the reality of today's product culture. It explores the museum space, the effects of the museum's structure on the status of its objects and the construction of their perception, as well as the potentials of aesthetic education in museums and exhibitions."

In 2017, the objects selected for the exhibition „Zwischen Ausgängen - Pending Issues“ were picked out and labeled “unidentified” or “mysterious” by the museum team and by locals from the museum's neighborhood (around Berlin's Oranienstrasse), and exhibited as part of the participatory exhibition project “Kabinett des Unbekannten” (Cabinet of the Unknown) in the Werkbundarchiv - Museum der Dinge.

www.museumderdinge.de

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Soline Krug

The French artist Soline Krug (1984, Charenton-le-Pont) lives and works in Berlin and Shanghai. She spent three years in the USA exploring the techniques of painting, before studying fine art at the Kunsthochschule Berlin-Weißensee, where she completed her degree (Meisterschülerin) in 2018. In 2016 she received two awards from the Mart Stam Gesellschaft (the Mart Stam Prize and the Mart Stam Atelier Scholarship) and in 2018 she was a scholar of the Goldrausch project for women artists. Her works have been shown in exhibitions at the Akademisches Kunstmuseum (Bonn), the Kunstmuseum Ahrenshoop, the Brandenburgischer Kunstverein (Potsdam), ZQM (Berlin), Display (Berlin) the Projektraum Kunstquartier Bethanien (Berlin), the Reinbeckhallen (Berlin), and the Erholungshaus (Leverkusen).

Soline Krug combines her lecture performances with installations and images with the aim of examining existing systems for their possible fracture lines. Physical phenomena merge with pop culture and psychology, extending to philosophy or linguistics to form the basis of a kind of hybrid thinking. Commonplaces and codes of conduct wander off in contradictions expressed in inner monologues.

www.solinekrug.com

Julia Heunemann

Julia Heunemann is a scholar of cultural and media studies living in Berlin. Between 2016 and 2018 she worked as a curatorial assistant at Galerie Nord | Kunstverein Tiergarten, and was part of the team of artistic directors at the Bärenzwinger.

She is a freelance curator, and is currently writing her dissertation on the exploration of the deep sea in the 19th century at the Bauhaus-University Weimar. She also publishes on cultural studies and exhibition-related topics. She has (co-)curated exhibitions at the Zirkus Chisinau (Republic of Moldova), at the Galerie marke.6 (Weimar), at the Galerie Nord | Kunstverein Tiergarten (Berlin), the Museum FLUXUS+ (Potsdam) and at the Bärenzwinger (Berlin) and is on the exhibition committee for the series "Ausstellungen für ein spekulatives Publikum" (Exhibitions for a speculative audience) at galerie weisser elefant in Berlin.



galerie weisser elefant
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Leitung: Ralf Bartholomäus
Kuratorin: Julia Heunemann
Kommunikation: Tanja Paskalew
Übersetzung: Michael Kitcher

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Der Eintritt ist frei.

Die Galerie ist nicht barrierefrei
erreichbar.

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