

Fatma GÜDÜ & Tomoe HIKITA

Pferde und Fenster

12.07.2026 – 23.08.2026

A horse with open mouth, revealing large teeth; windows like frames within the room; and charcoal shadows on the wall. Horses and windows; animals and humans; movement and gaze.

In Fatma GÜDÜ's work, this dynamic shifts into the pictorial space. However, her paintings always begin with her perception of a place and its atmosphere. Without any preliminary sketches, large-format paintings emerge and are then altered over long periods of time. Figures disappear, reappear, or are painted over until composition and light are just right. Self-assured female figures often reflect affection and care. Hands, gazes and gestures come into focus or dissolve. The figures do not tell unambiguous stories; rather, they represent states that unfold only through the viewer's perception. As a result, light, colour and the body enter into ever-changing relationships.

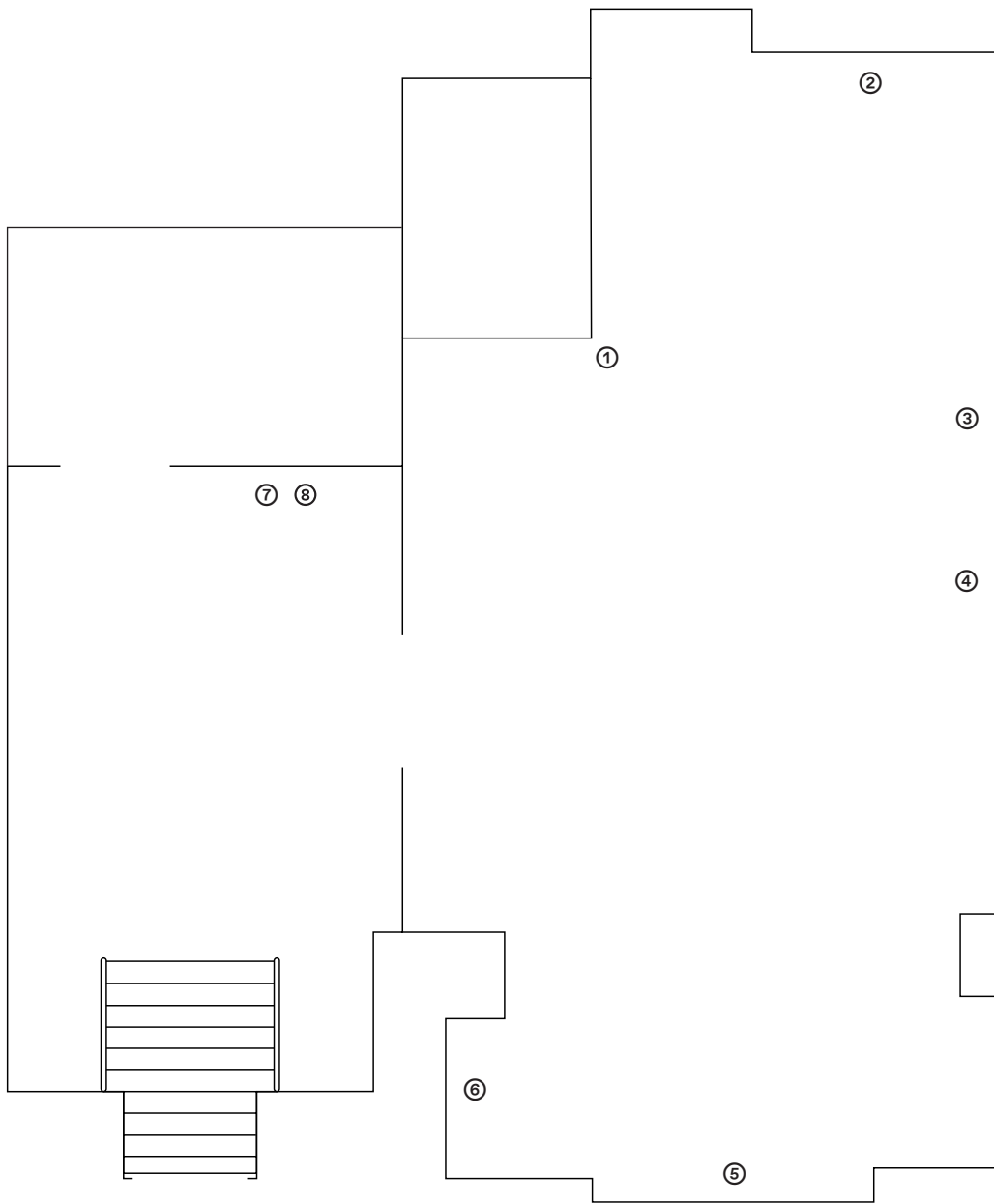
Tomoe Hikita presents mirrors with scratched surfaces. These scratches transform the mirrors into glass, revealing the drawings beneath. They become image-bearing, conveying both depth and lightness in combination with the drawings. Sculptural elements and movement are recurring themes in Hikita's work, which she incorporates through her deliberate choice of materials, allowing them to speak for themselves. Initially appearing light or almost naïve, the works are stabilised and expanded by their spatial arrangement. The pieces on display are not individual works, but evolving constellations made from materials such as paper, charcoal and found mirrors.

These constellations engage the entire space. Imagined figures, limbs, plants and other beings merge into amorphous silhouettes. Hikita seeks out constellations and distortions that reflect feelings of closeness, affection, exuberance, withdrawal and unease. In doing so, she creates states in which the boundaries between species, gender and place become permeable or disappear entirely.

While the window offers an outward view, the mirror directs the gaze inwards. In Hikita's work, the two are intertwined. The window is inscribed within the mirror, while the mirror opens up onto the drawing. However, the rest of the mirror directs the gaze back, making it clear that every view of the world is also a reflection of one's own perspective. GÜDÜ's paintings also play with this permeability. Figures emerge and then dissolve again, while light and movement transforms the represented bodies. Perception does not arise through the depiction of a fixed reality, but through the interplay between image and viewer.

Fatma GÜDÜ (*1983) studied painting at the Academy of Fine Arts in Nuremberg, and now lives and works nearby. She received the Debütant*innenpreis and was honoured with awards from the Nürnberger Nachrichten Art Prize in both 2020 and 2021. Her work has recently been exhibited in group shows at Kunstvilla Nürnberg, Braunsfelder in Cologne and Rinde am Rhein in Düsseldorf. She also had solo exhibitions at the Städtische Galerie Schwabach, Galeriehaus Nord and Galerie mit der blauen Tür, all in Nuremberg.

Tomoe Hikita (*1985) lives and works in Nuremberg. She received the Debütant*innenpreis from the Academy of Fine Arts in Nuremberg. Her work has been exhibited at Galerie Oechsner in Nuremberg, Hinterconti in Hamburg, Kunstverein Freiburg, and Kunstverein Nürnberg – Albrecht Dürer Gesellschaft. In 2025, she held a solo exhibition at z2o Sara Zanin in Rome and was awarded a scholarship by the Abt-Straubinger Foundation in Stuttgart.



① Tomoe Hikita
Window Window, 2025
 Window frames, charcoal, dimensions variable

② Fatma GÜDÜ
Untitled, 2026
 Oil on canvas, 140 x 160 cm

③ Tomoe Hikita
Untitled, 2024
 Mirror, drawing, 45 x 60 cm

④ Fatma GÜDÜ
Untitled, 2025
 Oil on canvas, 120 x 100 cm

⑤ Fatma GÜDÜ
Widow Window, 2023
 Oil on canvas, 80 x 100 cm

⑥ Tomoe Hikita
Untitled, 2026
 Mirror, drawing, 30 x 30 cm

⑦ Fatma GÜDÜ
Untitled, 2024
 Watercolor on paper, 21 x 29 cm

⑧ Tomoe Hikita
Untitled, 2026
 Pencil on paper, 19,3 x 13,4 cm