

Galerie Georg Nothelfer

Press Release

Title: Follow the White Rabbit

Artists: Heike Buchfelder, MK Kaehne, Gisbert Pöppler, K.R.H. Sonderborg, Walter Stöhrer

Duration: 5 September - 31 Oktober 2026

Opening: 04 September 2026, 6 - 9 pm

Guided tour of the exhibition: Sunday, 13 September, 2 pm

Special Opening Hours for BERLIN ART WEEK:

Fri 11 Sept, 12 - 9 pm

Sat 12 Sept, 11 am - 6 pm

Sun 13 Sept, 11 am - 18 pm

Address: Galerie Georg Nothelfer, Corneliusstraße 3, 10787 Berlin

Opening hours: Wed - Fri: 12 - 7 pm / Sat: 12 - 6 pm

The exhibition, *Follow the White Rabbit*, playfully brings together historical postwar abstraction with contemporary collectible designs and installation-based pieces. At its core is a dialogue between gestural painting from the Informel movement and objects that transcend functional boundaries. While K.R.H. Sonderborg's dynamic structures and Walter Stöhrer's emotional approach break with convention, the design models establish a connection with sculptural space. Gisbert Pöppler's pieces have a graphic quality that sits between drawing and sculpture. Heike Buchfelder transforms functional materials into organic, space-filling objects. MK Kaehne plays a key role at this junction: Taking painting as his starting point, he considers the usefulness and limitations of art and design in his architectural-constructivist installations and surreal object reversals. This convergence of disciplines is a novel addition to the gallery's programme, deliberately blurring the distinction between fine art and applied art. Despite historical reservations about combining the two genres, this juxtaposition reveals surprising affinities in structure, form, process, and the creators' attitudes towards their work. The art on display functions as both familiar everyday object and autonomous aesthetic statement. This creates a tension that shifts the reality of the exhibition space slightly and challenges viewing habits. The exhibition title, *Follow the White Rabbit*, draws on the well-known motif from Lewis Carroll's *Alice's Adventures in Wonderland*, symbolising the courage to embrace the surreal, innovate established patterns of thought and pursue antagonisms within a distinct, seemingly contradictory logic. Guided by this theme, the exhibition invites visitors to abandon rigid categorisations and explore new, unexpected avenues of thought.

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1.		<p>Heike Buchfelder</p> <p>ICED, since 2022 15 mm White Glass 53 x 52 x 47 cm</p> <p>Courtesy of the Artist. Photo: Jan PER Sonntag</p>
	<p>Heike Buchfelder</p> <p>Heike Buchfelder (born 1965) studied architecture at the Universität der Künste Berlin and at the Oslo School of Architecture and Design (AHO). Drawing on an architectural understanding of space, her artistic approach is dedicated to the experimental exploration of various material properties at the intersections of design, craftsmanship and the visual arts. She gained international recognition from 2005 onwards with the <i>pluma cubic</i> label and her organic light objects made from the plumage of geese and roosters, which captivate through the physical presence and translucency of the natural material. In recent years, Buchfelder has expanded her repertoire to include objects made of paper and metal, as well as sculptural glass works.</p> <p>In her <i>ICED</i> series, she experiments with the surface treatment of white glass: through deep sandblasting and manual finishing, she interweaves geometric abstraction with the tactile impression of melted ice. The glass panels become sculptural objects that aesthetically capture the transitional moment from liquid to solid states and unfold their own dynamics within the light-filled space. In 2021, she also founded the collective <i>MATTER of COURSE</i> with eleven Berlin-based female designers, which is committed to the conscious use of materials, traditional craftsmanship and contemporary design.</p> <p>t</p>	

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2.



MK Kaehne

Koffer: Pissior
1998, Wood, acrylic
glass,
chrome, leather,
mixed media
182 x 192 x 85 cm

Courtesy of the artist.
Photo: Jiří Žižka

MK Kaehne

MK Kaehne (born 1963 in Vilnius) completed his studies in painting at the Weißensee Kunsthochschule Berlin in 1988. Inspired by the social upheavals following the fall of the Berlin Wall, he began to fundamentally question the subjectivity of painting and the very system of art. In the mid-1990s, he moved away from panel painting and turned to object art and installation. His oeuvre is characterised by immaculate, industrial product design, which deliberately appears as surreal foreign bodies within the exhibition space. Portable suitcase installations play a central role in his work, functioning as mobile extensions of the picture frame. In works such as *Koffer: Pissior*, Kaehne reverses Duchamp's readymade. Instead of declaring an everyday object to be art, he meticulously handcrafts a highly functional prototype object. In doing so, he stimulates patterns of thought in the viewer and encourages reflection on the purpose of art. With *Koffer: Wohnung*, he in turn takes up the radical design utopias of Russian Constructivism and the Bauhaus. He radicalises the idea of improving everyday life by condensing entire living spaces into luxury suitcases, thereby ironically exposing the flip side of utopian dreams.

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3.



Gisbert Pöppler

CHERRY ALUMINIUM
DINING TABLE
Aluminium, 74 x 180 x
180 cm

Courtesy of the Artist.
Photo: Ragnar
Schmuck

Gisbert Pöppler

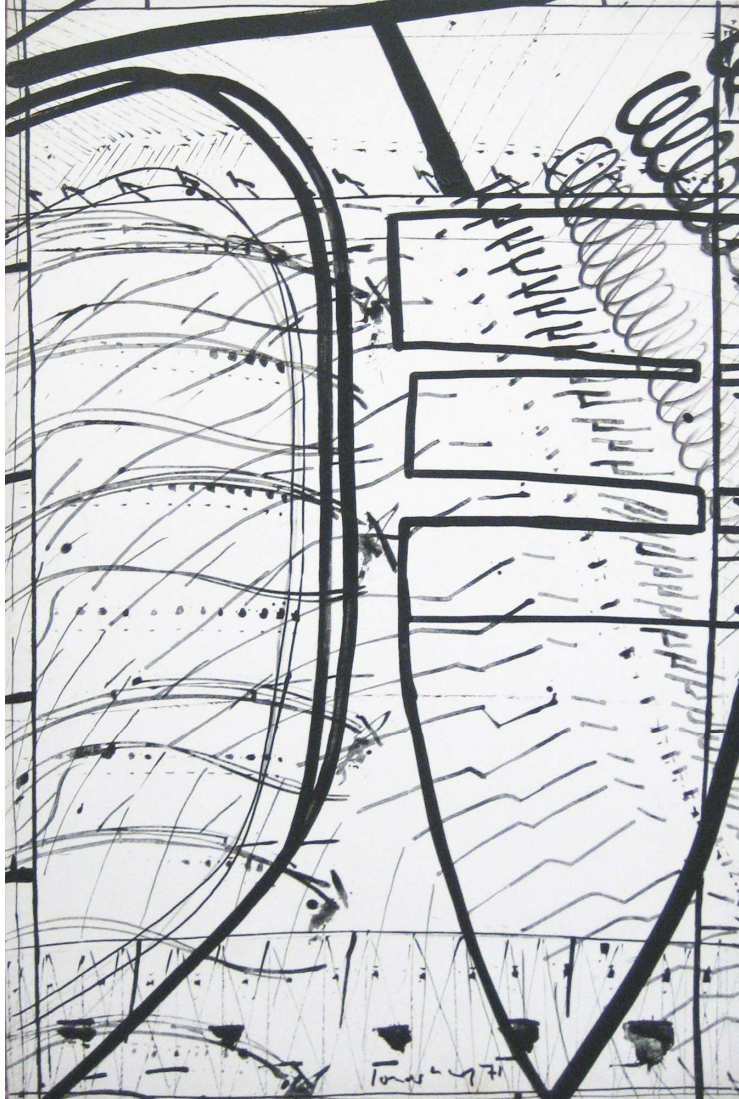
Gisbert Pöppler (born 1969) studied architecture at the California College of Arts and Crafts in San Francisco and at the Technical University of Berlin. After spending his early professional years in various Berlin-based architectural offices, he founded the firm *Prinz-Pöppler* in 2004, which had a significant influence on the interior design of dynamic Berlin start-ups. He is known for a holistic, tailor-made design approach at the interface of architecture, interior design, product design and sculpture. To choreograph spaces in their entirety, Pöppler began to design his own pieces of furniture, lighting and objects in 2006, which he creates in close collaboration with traditional craft workshops. His designs combine architectural rigour, high-quality materials and fine craftsmanship with a keen sense of colour and unconventional forms. His approach is evident in pieces such as the *Cherry Aluminium Dining Table*: the combination of solid, sculptural aluminium forms and functional refinements translates classic furniture typologies into a contemporary, expressive visual language. Pöppler's works, which are mostly situated as collector's items on the cusp of *collectible design*, interweave functionality with narrative wit and, in their interplay with art and space, blur the boundaries between functional objects and free-standing sculpture.

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4.



K.R.H. Sonderborg

Untitled
1971
Acrylic on canvas
129 × 80 cm

Courtesy of Galerie
Nothelfer

K.R.H. Sonderborg

German Informel is inextricably linked with K.R.H. Sonderborg (1921-2008). Inspired by the gestural painting of American Abstract Expressionism, his paintings and drawings reveal a fascination with technical constructions and the traces of the movements they leave behind. They depict form in the process of its making. In doing so, Sonderborg employed a spontaneous application of paint, that created a dynamic structural system. His brushstrokes were more like slashes, executed in a swift gesture. His preferred colours were black and white with red elements, which he applied using a rubbing or smudging technique. From the 1970s onwards, his work increasingly moved towards a controlled, almost representational formal language. He restricted himself to a few high-contrast colours, usually black on white. From private and press photographs, he distilled motifs, thereby isolating them from their narrative context and using them as a basic visual structure for inspiration. In doing so, he remained true to his preference for technical constructions, with the graphic elements of car windscreen wipers and powerlines inspiring him just as much as harbour cranes or gas tanks.

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5.



Walter Stöhrer

Gefährlich ist es für
die Spielpartner, ge
meinsam am Ort ihrer
Erkenntnis zu verweilen,
Sinalunga
1981
Mixed media, collage
on canvas
210 x 250 cm

Courtesy of Galerie
Nothelfer

Walter Stöhrer

Walter Stöhrer (1937-2000), a master student of HAP Grieshaber at the Academy of Fine Art in Karlsruhe, is regarded as one of the most influential and idiosyncratic figures in post-war German art. Unaffected by short-lived movements, he developed a radically individual body of work, which is considered a significant contribution to gestural-figurative painting and to the broader Informel movement. Stöhrer did not see himself as an abstract artist, but precisely defined his highly emotional, intoxicating painting process as 'intrapsychic realism' - the direct expression of psychological processes and inner tensions. In his often large-format canvases and works on paper, powerful, impulsive brushstrokes, furious lines and scriptural elements coalesce into dynamic visual poetry. Draftsmanlike ciphers, shadowy figures and improvised fragments of writing overlap in layered eruptions, frequently inspired by an engagement with the Surrealists' *Écriture automatique* as well as by ancient philosophy, modern literature and music. Stöhrer's paintings remain rhythmically balanced throughout. They are records of a perpetual struggle between chaos and form, spontaneity and control, in which writing, drawing and expressive gesture merge into an existential visual language.

We are happy to send you images and pricing information on request:
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