

**Andrzej Steinbach**  
*Simultaneous Localization  
and Mapping*  
**12/9 – 9/11 2024**

**KIN** is delighted to present Andrzej Steinbach's first solo show in Belgium, opening on Thursday, September 12, 2024 from 6 to 9 pm.

Following, on Friday, September 27 2024, at 7pm, the artist will be in conversation at the gallery together with Bettina Steinbrügge and Vanessa Joan Müller.

*Simultaneous Localization and Mapping (SLAM)* exhibits Andrzej Steinbach's latest series *Extensions (Erweiterungen)*, aimed at exploring the intricate terrain where technology and representation of the human form intersect. The exhibition title borrows from a core system in robotics, where understanding and mapping the surroundings whilst simultaneously keeping track of its own location is necessary in order to navigate effectively. This concept matches Steinbach's approach — a continual re-mapping and exploration, compelling us to question how images are constructed, deconstructed, and reimagined today.

Steinbach's practice often begins with a linguistic or visual provocation, mirroring the techno-administrative language of our late-capitalist society. This strategy continues to unfold after the title, through a series of seventeen photographic works, out of twenty one, both methodical and elusive. The photographs do not merely depict the human form, they interrogate the very processes by which we come to judge, recognize and categorize that form within a technological framework. Looking at it more closely, alternating colour and black and white, the model here, though not a merely passive recipient of power, poses with a variety of tools – including an invisible machine – or loose building parts, all within a staged set excluding them from any specific temporal spatial context.

Underlining philosopher Marshall McLuhan's notion of technology as extensions of the human body, these images invoke the standardising protocols of industry, governance and biopolitics, examining how innovations and societal norms regulate and discipline bodies. Yet, they remain intentionally opaque, resisting the clarity these systems strive to impose. We could see them as expressions of social processes, as holders of knowledge, as demonstrations of biopolitical power, although never fully capturing a sense of absolute truth. They might raise the issue of who has the authority, or the actual ability to represent opinions or even themselves, of who wields the power to shape certain perspectives. Who truly controls their own image and has the autonomy to direct their own development, moving beyond the bounds of standardisation? In this way, each photograph becomes a site of tension, where the familiar is rendered strange, and the boundaries between the self and the other, the real and the represented, blur.

The exhibition also features one readymade, two altered objects and the video work *ohne Titel (dreihundert Nägel)* (2019). The video piece with its rapid succession of bent nails, reminiscent of the human form, captures the disintegration of standardisation. What was built to be absolutely normative, both in its form and in its utilitarianism, becomes an abstract image, made singularly unique by its distortions. These different elements, punctuating the space, underscore Steinbach's reflections on materiality and objecthood. They reinforce the artist's dialogue with the intricacy of contemporary visual and social systems and transform these banal objects into sites of ambiguity as well as contemplation.

Now, while Steinbach's work is deeply analytically engaged, it always befriends a sense of idiosyncrasy. Though serious in its inquiries, the research is not without a mischievous core; this openness to levity enables an additional layer of complexity, inviting to navigate the tension between reflection and the whimsy, encouraging us to look beyond how an aesthetic can sometimes be read. *Simultaneous Localisation and Mapping* creates a space where the extensions of our bodies through tools and devices extend the ambiguities of our identities and how we represent ourselves. This compels us to consider not just what we see, but how we see and how our ways of seeing are governed by the very technologies that promise to extend our reach.

Engaging with Steinbach's work means navigating the complexities of contemporary life, where conceptions, our notions of the self, are in constant flux, and the maps we use to chart our course are subject to endless reconfiguration.

Inès-Gabrielle Tourlet Ordoñez

## Education

2017  
MFA, Academy of Visual Arts Leipzig, Prof. Heidi Specker

2015  
Leonardo Scholarship, assistant to Dr. Friedrich Tietjen, Vienna, AT

2013  
Diploma, Fine Arts, Academy of Visual Arts Leipzig, Prof. Heidi Specker

2012  
National Institute of Design in Ahmedabad, IN, Goethe-Institut Max Mueller Bhavan, Mumbai

## Curatorial & Collective Practices

2022-2025  
Curatorial program in collaboration with Steffen Zillig  
Project space Briefing Room, Brussels  
<http://www.briefingroom.eu>

2017-ongoing  
Artist collective Eurogruppe  
<http://www.eurogruppe.be>

2013-2018  
Artist collective Galerie BRD  
<http://www.galerie-brd.de>

## Selected Solo Exhibitions

2025  
Museum für Photographie Braunschweig

2024  
*Unkenntliches Metall*, Leopold-Hoesch-Museum, Düren  
*Disassembling A Typewriter*, CFAlive, Milano

*Figur I*, Cremona Artweek, Salone Multiuso, Cremona

2023  
*Sender Empfänger*, Galerie Conradi, Hamburg

2022  
*Verschont mein Haus, zündet andere an (Spare my house, set others on fire)*, Kunsthalle Osnabrück  
*Modelle und Verfahren*, Kunstverein in Hamburg  
*Tanz die Maschine*, Museum Gunzenhauser, Chemnitz

2020  
*Der Apparat*, Galerie Conradi Hamburg  
*Industrial Music*, Fructa, München  
*Funke*, K-Strich Kino

2019  
*Last Train to Cool*, KV — Verein für Zeitgenössische Kunst Leipzig e.V.  
*Gesellschaft beginnt mit drei*, ZPAF Gallery, Krakow, PL  
*Der Apparat (Book launch)*, LE BAL, Paris, FR

2018  
*Äußere Unordnung*, Coalmine, Space for contemporary photography, Winterthur, CH

2016  
*Handlungsanweisungen*, Galerie Conradi Hamburg  
*Instructions*, Galerie Conradi, Brüssel, BEL  
*The Parallax View*, ASPN Gallery, Leipzig

2015  
*Funke*, Spedition Bremen  
*Figur I, Figur II*, Sprengel Museum Hannover  
*Situations, Hier #16*, Fotomuseum Winterthur, CH

2012  
*Bande, Raum 4.4*

## Selected Group Exhibitions

2024  
*Isa Mona Lisa*, Hamburger Kunsthalle  
*Das Bild ist, was es tut*, Sprengel Museum Hannover  
*Size Matters*, Kunstpalast Düsseldorf

2023  
*Images of the Present*, Staatsgalerie Stuttgart  
*Schlaglicht*, Stiftung Kunstforum Berliner Volksbank, Berlin  
*Planet Earth: 21st Century*, Folkwang Museum, Essen  
*Touch. Politiken der Berührung - EMOP Berlin*, Amtsalon  
*Greenery - Plants in contemporary photography*, Berlinische Galerie, Berlin  
*Ocular Witness - Schweinebewusstsein*, Sprengel Museum, Hanover  
*Bodies of Identities*, Casino Luxembourg

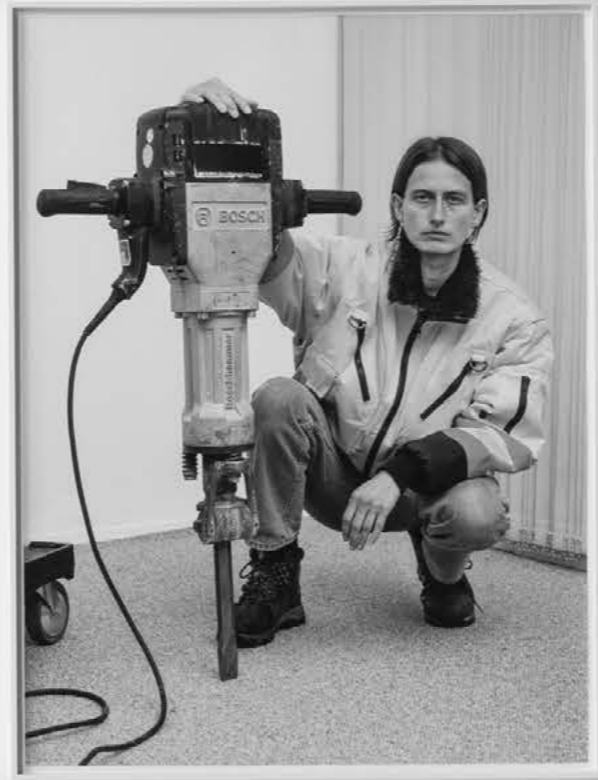
2022  
*New Acquisitions from the Collection of Contemporary Art of the Federal Republic of Germany*, Neues Museum Nürnberg  
*New Acquisitions from the Collection of Contemporary Art of the Federal Republic of Germany*, Bundeskunsthalle, Bonn  
*Neue Welten*, Folkwang Museum, Essen  
*Vom Stilleben zum Foodporn*, Museum Brot und Kunst, Ulm  
*Against Community*, Briefing Room, Brussels

2021  
*Demo Mode Society*, ASPN Gallery, Leipzig  
*Les Rencontres de la Photographie d'Arles*, FR Beat the System, Ludwig Forum Aachen

2020  
*No true self*, Centre for Contemporary Photography, Melbourne, AU  
*Place I once called home*, Breiterhof, München  
*The world is not enough*, Atelier Specker/ Tokarski, Berlin  
*Fotograf Festival #10*, Prague, CZ

2019  
*Auf der Straße vor einer anderen Tür*, NPO Support Center, Seoul, SK  
*Access, PiK – Projektraum im KunstWerk*, Cologne  
*Antarktika. Eine Ausstellung über Entfremdung*, Kunsthalle Wien, Vienna, AT  
*Klassenverhältnisse – Phantoms of Perception*, Kunstverein in Hamburg  
*Stilleben – Eigensinn der Dinge*, Kunsthaus Wien, Vienna, AT

2018  
*Being: New Photography 2018*, Museum of Modern Art MoMA, New York City, USA  
*À nos amis*, SALOON, Brussels, BE  
*Zerrissene Gesellschaft. Ereignisse von langer Dauer*, Centre de la Photographie Genève, Geneva, CH  
*Wüstenrot Documentary Photography Awards 11 – The Voids*, Museum of Fotografie Braunschweig, Braunschweig  
*Extreme Rational Operating System*, ASPN Gallery, Leipzig  
*“Zerrissene Gesellschaft”*, Photo Festival F/STOP Leipziger Baumwollspinnerei, Leipzig  
*Wüstenrot Documentary Photography Awards 11 – The Voids*, House of Design, Darmstadt  
*1938. Geburtstagsfest mit Gästen*, Sprengel Museum, Hannover  
*Der Mensch in der Revolte*, Neues Museum Nürnberg, Nürnberg  
*Im Moment. Photography from Saxony and Lusatia*, Kulturhistorisches Museum Görlitz



*Extensions (Presslufthammer)*, 2024 , Fine art print on Baryta paper, 124x94cm  
Edition of 2 + 1 AP  
KAS02





Andrzej Steinbach, *Simultaneous Localization and Mapping*, KIN, 12/09 - 09/11/2024



*Extensions (Fallrohr)*, 2024, Fine art print on Baryta paper, 124 x 94cm

Edition of 2 + 1 AP

KAS01



*Extensions (Schlafsack)*, 2024, Fine art print on Baryta paper, 124x94cm  
Edition of 2 + 1AP  
KAS09







*Extensions (Leiter)*, 2024, Fine art print on Baryta paper, 94x124cm  
Edition of 2 + 1 AP  
KAS11





Andrzej Steinbach, *Simultaneous Localization and Mapping*, KIN, 12/09 - 09/11/2024



*Extensions (Tür)*, 2024, Fine art print on Baryta paper, 124x94cm  
Edition of 2 + 1 AP  
KAS15



*Extensions (Glasteller)*, 2024, Fine art paper on Baryta paper, 94 x 124 cm  
Edition of 2 + 1 AP  
KAS17



*Extensions (Double-click, swipe)*, 2024, Fine art print on Baryta paper, 124x94cm  
Edition of 2 + 1 AP  
KAS14







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*Extensions (Scharnier an Holzbrett)*, 2024, Fine art print on Baryta paper, 124x94cm

Edition of 2 + 1 AP

KAS05



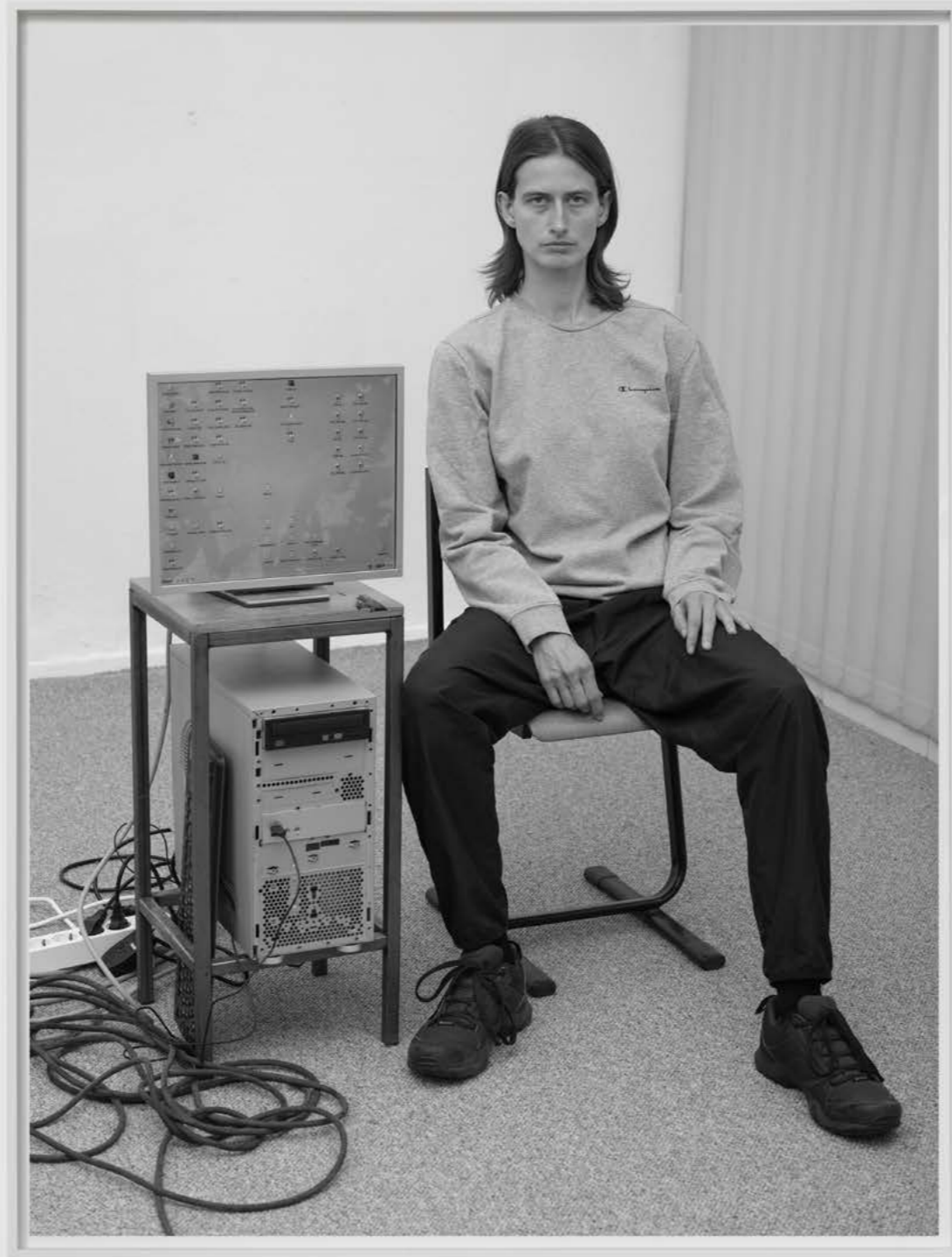
*Extensions (Staubsauger, Feuerlöscher)*, 2024, Fine art print on Baryta paper, 124x94cm

Edition of 2 + 1AP

KAS12



*Extensions (Trennschleifer)*, 2024, Fine art print on Baryta paper, 124x94cm  
Edition of 2 + 1 AP  
KAS07



*Extensions (Desktop Computer)*, 2024, Fine art print on Baryta paper, 124x94cm  
Edition of 2 + 1 AP  
KAS06



*Extensions (Hammer, Telefon)*, 2024, Fine art print on Baryta paper, 124x94cm  
Edition of 2 + 1 AP  
KAS10



*Extensions (Wasserwaage)*, 2024, Fine art print on Baryta paper, 124x94cm  
Edition of 2 + 1 AP  
KAS13

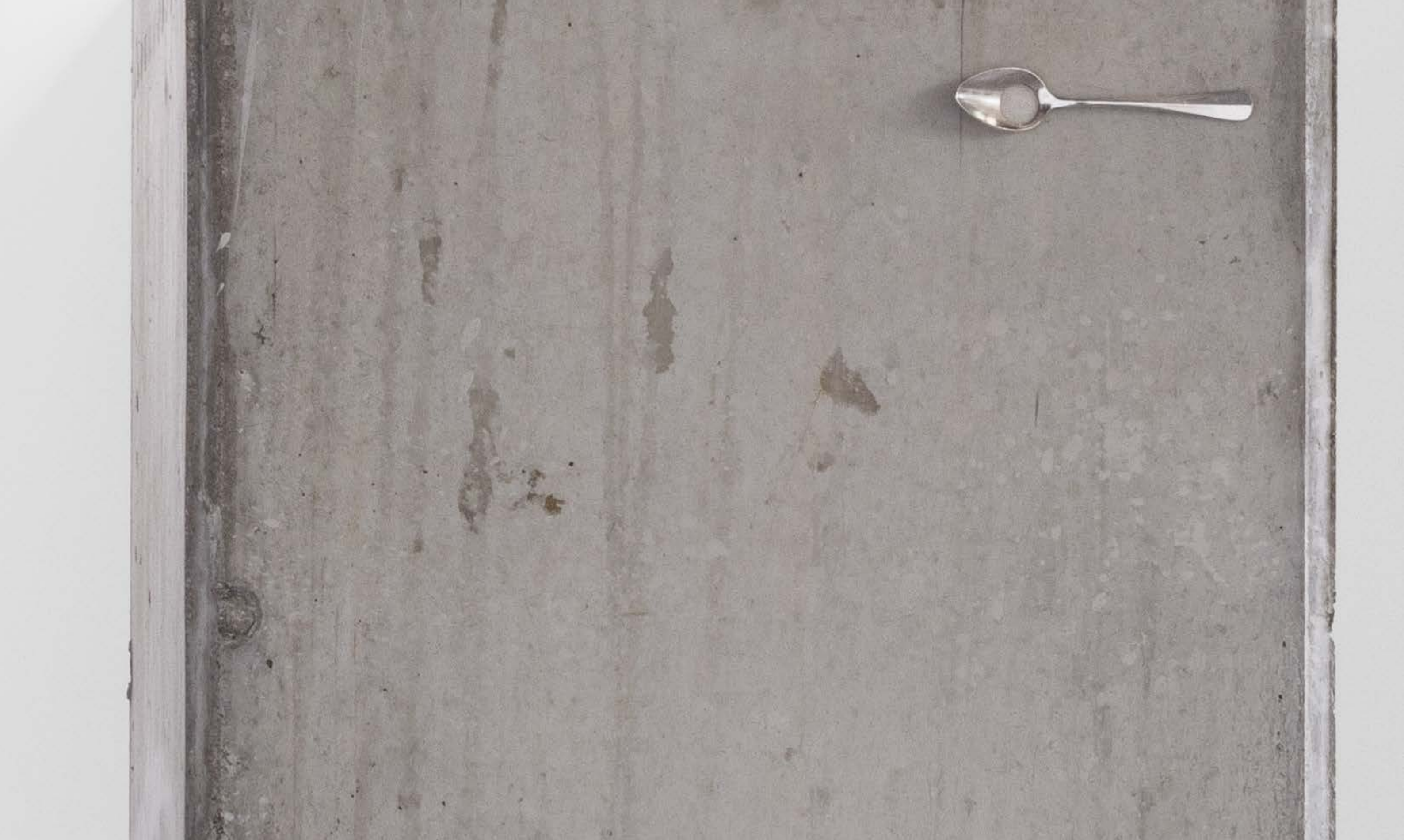


*Extensions (Fahrradfelge auf Stuhl 2023)*, 2024, Fine art print on Baryta paper, 124x94cm  
Edition of 2 + 1 AP  
KAS16

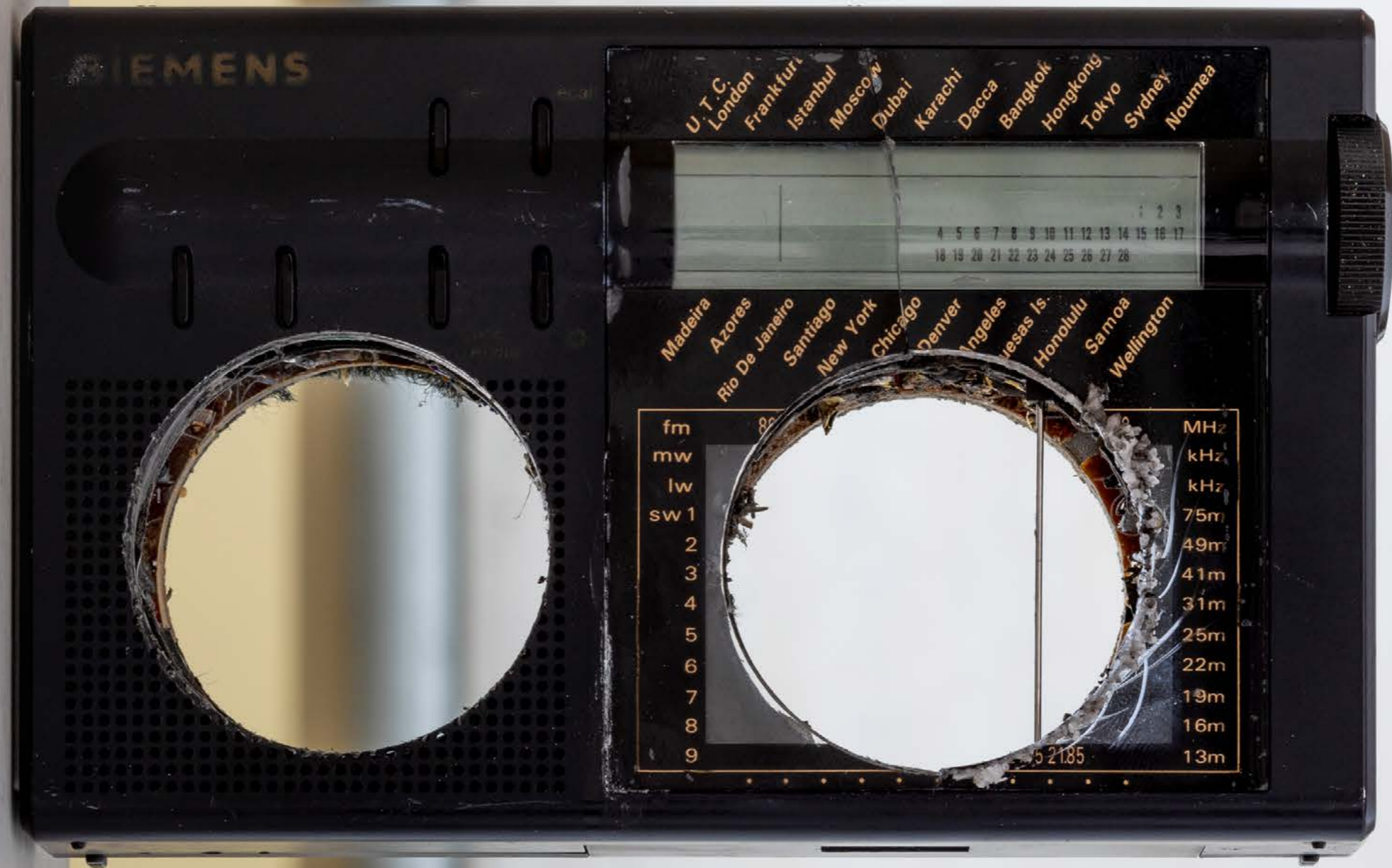




Andrzej Steinbach, *Simultaneous Localization and Mapping*, KIN, 12/09 - 09/11/2024



*Untitled (AK)*, 2024, altered readymades, spoon, 19 x 3 x 0.5 cm  
Unique  
KAS21



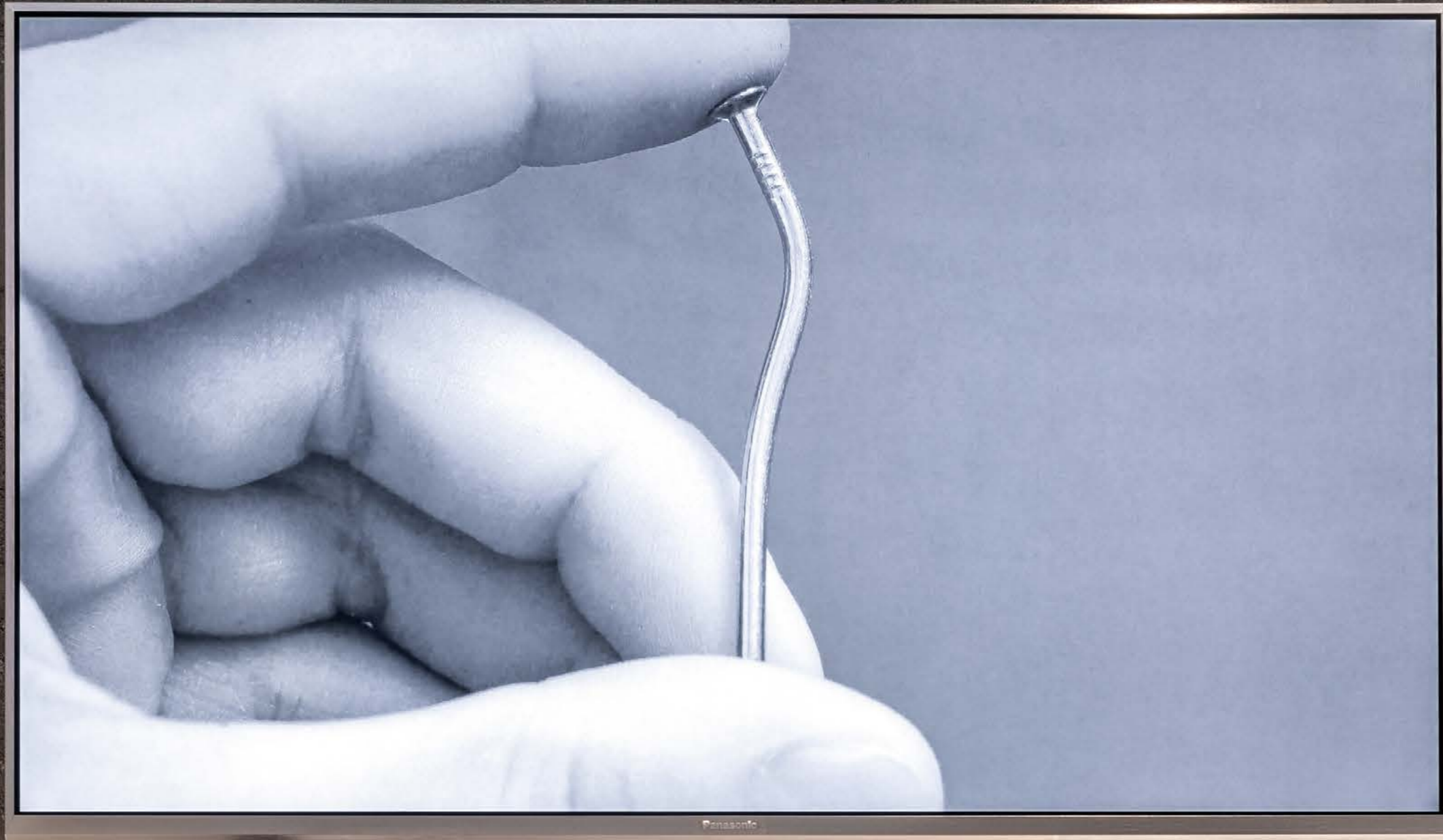
Untitled ((Weltempfänger), 2024, altered readymades, perforated world receiver, 14.5 x 9.5 x 3 cm

Unique  
KAS18



*Extensions (Industriespiegel)*, 2024, Fine art print on Baryta, 64 x 84 cm  
Edition of 10 + 1 AP  
KAS03

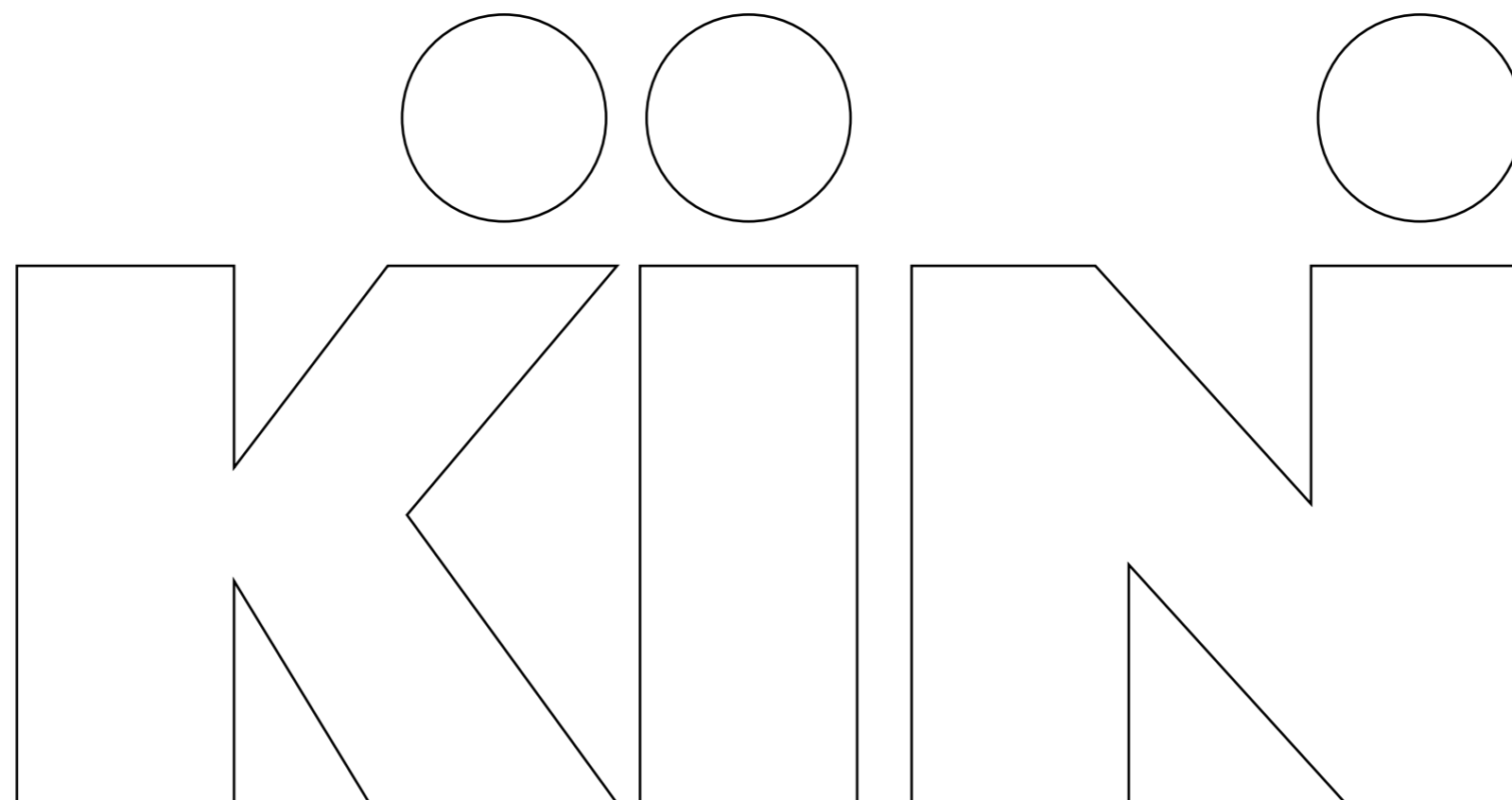




*Untitled (dreihundert Nägel)*, 2021, 4K video, dimensions variable, 25min, no sound  
Edition of 3 + 1 AP  
KAS19



Andrzej Steinbach, *Simultaneous Localization and Mapping*, KIN, 12/09 - 09/11/2024



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