

Press Kit

Politics of Love

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Politics of Love

30.11.2024–2.2.2025

Participating artists: Mounira Al Solh, Francis Alÿs, Isaac Chong Wai, Anna Ehrenstein, Amna Elhassan, FAIRY BOT (Jon Frickey, Thies Mynther, Sandra Trostel), Robert Filliou, Parastou Forouhar, Green Go Home (Rirkrit Tiravanija & Tomas Vu), Johan Grimmonprez, Elza Gubanova & Leon Seidel, Shilpa Gupta, Monilola Olayemi Ilupeju, Soyon Jung, Hiwa K, Rebecca Katusiime & Emmanuel Oloya, Tilman Küntzel, Lulu MacDonald, Nicholas Odhiambo Mboya, Sabine Mohr, Dan Peterman, Frieda Toranzo Jaeger, Wolf Vostell

Press preview: Friday, 29.11.2024, 11 am

Exhibition opening: Friday, 29.11.2024, 7 pm



Amna Elhassan, *Jump Higher*, 2023, Courtesy the artist

Taking literary theorist Michael Hardt's thesis of a socially committed “politics of love” as a starting point, the international group exhibition of the same title, which opens on 29 November, focuses on forms of the common good and multi-perspectival experiential abundance as a basis for solidarity and a more peaceful future. The *Art-of-Peace Biennale*, which was launched in Hamburg in 1985 on the initiative of the Fluxus artist Robert Filliou, serves as an important point of reference for the project.

In a time of increasing global crises, wars, humanitarian strife, and ecological catastrophes, we are facing growing national and individual delimitation and isolation. More and more, essential visions for collaborative solutions and coalitions of action are disappearing, from which new concepts for networking and forms of mutual participation might emerge. **Love**, by contrast, is a positive, driving force

of our existence that also affects our collective interactions. Despite its commercialization and depletion through the global mechanisms of consumerism, it retains its transformative potential. Against this backdrop, the exhibition explores the societal perspectives given by a committed “politics of love” based on diversity, as outlined by the political philosopher and literary theorist Michael Hardt. In his essay “The Procedures of Love” (2012), he characterizes this form of love as a practice of passion that connects us in our differences and multiplicities.

A relevant historical point of reference for the exhibition is the **Art-of-Peace Biennale**, which was launched in 1985 on the initiative of the French Fluxus artist Robert Filliou at the Kunsthaus Hamburg and the Kunstverein in Hamburg. The idea for a concerted art event in the name of peace took shape in 1983/84 while Filliou was teaching at the Hamburg University of the Arts in collaboration with his students and colleagues. Following the premise that peace is a form of art rather than an abstraction, artists were invited from around the world to develop “their individual contributions to this collective (re)search”: perspectives envisaged by Filliou in the Biennale catalogue for the joint creation of peace as “an alternative to doom” connected with the horrors of war.

40 years later, the exhibition *Politics of Love* assembles works by both **emerging and established international artists**, who in various ways are addressing openness, empathy, and affection as energies that can bring us together in the multifariousness of our respective particularity and otherness and provide inspiring, sustainable paths into the future. These current approaches are juxtaposed with **recollections of participatory projects** that took place as part of the *Art-of-Peace Biennale*. The focus of the exhibition lies on an inclusive, multi-voiced bonding that posits a multitudinous “we” in the place of individuated disconnection, bringing about a productive, collective potentiation of difference.

The exhibition is accompanied by a comprehensive programme encompassing various practices of networking and care, activating the exhibited works and establishing connections to existing structures in Hamburg's social realm. Among other events, the **performance** series *Cooking with Mama* by artist Hiwa K will take place in **public spaces** on three dates. Members of local communities with different cultural backgrounds will prepare family dishes and share their stories. The act of cooking thus becomes an opportunity to enter into a dialogue – about traditions, family, the political dimensions of food and what it is like to live far away from home. In addition, an open call will invite the public to participate in the project *Politics of Love* with **mail art** works in a postcard format. The submitted pieces will be accessible to visitors.

An **online publication** designed by Sarah Iller, Maja Redlin and Leonie Voltz, students in the *Digitale Grafik* class of Prof. Konrad Renner at the HFBK Hamburg will provide further context to the topics addressed in the exhibition and the *Art-of-Peace Biennale*, as well as information on the participating artists, their works and documentation of the accompanying participatory projects – digitally and beyond the duration of the exhibition.

Curated by Dr. Belinda Grace Gardner and Anna Nowak

Kindly supported by

Accompanying programme

Fri, 29.11., 7 pm

Opening

Introduction: Anna Nowak & Belinda Grace Gardner

DJ Set: Chris Hausdorf

Thu, 5.12., 6–10 pm

City Curator Joanna Warsza in conversation with Anna Nowak in the context of *Panorama IX* with Margaux Gazur & Felix Kubin

Introduction: Inga Wellmann

Sat, 7.12., 5 pm

Cooking with Mama

Performance by Hiwa K with Alima Ouedraogo & Michael Kress

at Hyper Cultural Passengers (HyCP), Veddel

Sun, 15.12., 2 pm

Workshop: Christmas card making for charity, family and friends

Wed, 18.12., 7 pm

Zur Rolle von Liebe und Fürsorge in bewaffneten Konflikten

Josephine Apraku & Dr. Philipp Schulz in conversation with Dr. Belinda Grace Gardner

in cooperation with Heinrich-Böll-Stiftung Hamburg e.V., supported by Landeszentrale für politische Bildung Hamburg

Sat, 11.1., 5 pm

Cooking with Mama

Performance by Hiwa K with Joanna Warsza & Anna Nowak

at Galerie Gemüse, Altona

Wed, 15.1., 7:30 pm

Talk about the *Art-of-Peace Biennale* with René Block, Sabine Mohr, Anna Nowak & Milan Ther

at Kunstverein in Hamburg

Sat, 18.1., 12-6 pm

Aus dem Koffer – Zeichnungen auf Reisen aus Berlin, Hamburg, Köln, Stuttgart

Presentation of drawings in cooperation with Peter Nikolaus Heikenwälder & Gesa Lange

Thu, 23.1., 7 pm

Eske Schlüters & Tillmann Terbuyken in conversation with Nina Kalenbach about *Untitled History*

(temporary art project for the public space at Alter Elbpark Hamburg)

Sun, 2.2., 5 pm

Cooking with Mama

Performance by Hiwa K with Amna Elhassan & Lulu MacDonald

at Deichtorhallen Hamburg

Guided tours

Wed, 18.12., 6 pm

Wed, 15.1., 6 pm

Sun, 2.2., 3:30 pm

Francis Alÿs

Miradores (2008)

2-channel-video, color, sound

20:46 min

Untitled (1998–2003)

Diptych: oil and encaustic on canvas, wood lacquer on aluminum (by Emilio Rivera)

1 part: 14 x 17,8 cm; 1 part: 61,6 x 92,1 cm

Francis Alÿs' (*1959, Antwerp, BE) artistic practice combining video, photography, performance drawing and painting centres on the ephemeral, the situational and the everyday.

The two-channel video work *Miradores* is part of the multimedia project *Don't Cross the Bridge Before you Get to the River*, realized between 2005 and 2009. The group of works plays with the poetic utopia of building a bridge between two politically separated national borders and touches on related issues like the freedom of movement and its restrictions. *Miradores* features two perspectives on the Strait of Gibraltar: both in Tangier, Morocco and Tarifa, Spain you can see people looking across the strait to the other side. The lively atmosphere, the sound of the waves and the impending sunset highlight parallels and thus the possibility of alliances.

The video is complemented by two wall works from the *Sign Painting Project*, which Alÿs carried out over several years together with professional billboard painters from Mexico City by asking them to enlarge and reinterpret motifs from his small-format oil paintings. Alÿs then produced new versions of his paintings, reflecting modes of collective art production.

Solo and group exhibitions include: Museo Universitario Arte Contemporáneo MUAC, Mexico City, MX (2023); 59th Venice Biennale, IT (2022); MoMA, New York, US (2011); 49th Venice Biennale, IT (2001)

Mounira Al Solh

In Love in Blood (2019, ongoing)

Embroidery on textile

Dimensions variable

The work of Mounira Al Solh (*1978, Beirut, LB) spans drawing, embroidery, installation, video, photography and performance. She uses these media to address both past and present conflicts in the Middle East – with a particular focus on the complex and sometimes contradictory position of women in the Arab world.

The installation *In Love in Blood* is based on a collection of terms from the 13th century Islamic theologian Qayyim El Jawziyya comprising more than fifty Arabic expressions for love. Words that can be translated, for instance, as affection, adoration, passion, blood, nostalgia, sadness or folly and describe different intensities and nuances of a feeling are each embroidered on a piece of fabric and accompanied by an illustration. This encourages reflection on how the terms – along with their associated positive and negative connotations – are connected.

Solo and group exhibitions include: 35th Bienal de São Paulo, São Paulo, BR (2023); BALTIC Centre for Contemporary Art, Gateshead, UK (2022); Busan Biennale, Busan, KR (2020); Jameel Arts Center, Dubai, AE (2018); 56th Biennale di Venezia, Venice, IT (2015); KW Institute for Contemporary Art, Berlin, DE (2014); Haus der Kunst, Munich, DE (2008)

Website: <http://mouniraalsolh.com/>

Isaac Chong Wai

Leaderless Flag (2020)
Semi-transparent fabric
700 x 150cm

Leaderless Poster (2020)
Print on Paper
240 x 160cm

In his performances, video works, installations, photographs and drawings, Isaac Chong Wai (* 1990) investigates themes such as collectivism and individualism, geopolitics and identity politics, migration and historical trauma.

The work series *Leaderless* is an artistic-political campaign aimed at decentralizing power and undermining violent totalitarianism. The series includes posters reminiscent of campaign adverts and a banner made of semi-transparent fabric from which the word "LEADERLESS" has been cut out in large letters. The posters feature images of the performance *Rehearsal of the Futures: Leaderless*. By appropriating and reformulating gestures and attitudes adopted by politicians to generate power, Chong creates a social structure without totalitarian leadership. Postures alongside our perceptions of bodies are reflected upon and reshaped together. Questions about transnationality and power structures arise as a result, encouraging a collective discourse on individualism and community spirit.

Solo and group exhibitions include: La Biennale di Venezia, Venice, IT (2024); Hamburger Bahnhof - Nationalgalerie der Gegenwart, Berlin, DE (2023); Schinkel Pavillon, Berlin, DE (2023); Tai Kwun Contemporary Museum, Hong Kong, CN (2022); Bilsart, Istanbul, TR (2021)

Website: <https://www.isaacchongwai.com>

Anna Ehrenstein

The Balkanization of the Cloud, 2022

One-channel video with Jonathan Omer Mizrahi, 360-degree video, 2 wall sculptures, diploma, print on wallpaper
Dimensions variable

Anna Ehrenstein's (*1993) multimedia, research- and mediation-based practice raises questions about the relationship between humans and objects in the digital age. Departing from reflections on structures relating to collectivity, she examines cultures of networking, diasporic narratives, the idea of communal unlearning and the redistribution of resources.

In her installation the artist refers to the concept of the cloud – with its immaterial and post-national connotations – and highlights the existing political latitude of governmental actors. To this end, she satirically appropriates the concept of balkanization, which as third-party geographical designation associates her home region with the disintegration of large entities into smaller ones, chaos and brutality. The video work *The Nationstate as Instagram Influencer* combines two different representations of state-sponsored nationalism on the internet, one of which was conceived by Jonathan Omer Mizrahi (*1993, Tel Aviv, IL) and the other by Ehrenstein herself. In *The Hypnotization of the Cloud*, she uses virtual reality hypnosis to try to exorcise these nationalist ideas from the viewers. For preparation, Ehrenstein trained as a hypnotherapist; her diploma is also part of the installation.

Solo and group exhibitions include: Lagos Biennale, Lagos, NG (2024); Kunstverein Braunschweig, DE (2023); Kunstmuseum Wolfsburg, Wolfsburg, DE (2022); C/O Berlin, DE (2021); Fotomuseum Winterthur,

CH (2019); Photo Festival Les Rencontres d'Arles, FR (2018); Triennial of Photography in Hamburg, DE (2018)

Website: <http://annaehrenstein.com/>

Amna Elhassan

One Meal A Day (2024)

Acrylic on canvas
180 x 140 cm

Beans & Lentils (2024)

Acrylic on canvas
160 x 120 cm

Takia (2024)

Acrylic on canvas
100 x 70 cm

Food Lines I (2024)

Plastic, metal
Overall dimensions variable

Food Lines II (2024)

Print on wallpaper
360 x 220 cm

Working primarily in the media of painting and printmaking, Amna Elhassan (*1988, Khartoum, SD) reflects on cultural traditions, everyday practices and their impact on community life.

The Sudanese city of Khartoum has been struggling with the devastating effects of the brutal war between the Sudanese military and the paramilitary militia RSF since the spring of 2023, resulting in countless deaths and the displacement and flight of millions of people. In view of the ongoing escalation, Elhassan and her family also decided to move away from their hometown, leaving relatives who stayed behind. Amidst the increasing violence and suffering, a historical tradition was revived in various neighbourhoods in Khartoum: the sharing of food as a community-building and defensive practice. Beyond the mere provision of nutrition, sharing food symbolizes a collective experience of perseverance and transformation. Drawing on her own experiences, the artist illustrates and celebrates the role of sharing food as a catalyst for communication, intimacy and healing processes in the works created for the exhibition. Along this line, she also highlights the value of adaptability in new life situations and the need for solidarity in times of crisis.

Solo and group exhibitions include: Schirn Kunsthalle, Frankfurt, DE (2022); Saatchi Gallery, London, UK (2023); Achterhaus, Hamburg, DE (2023); Sakhile&Me, Frankfurt, DE (2024); National Museum of Sudan, Khartoum, SD (2016); Afriart Gallery, Kampala, UG (2020)

Website: www.amnaelhassan.com

FAIRY BOT (Jon Frickey, Thies Mynther, Sandra Trostel)

Zoopticon – Songs from a Posthuman Ark, 2023

Animation

29 min

FAIRY BOT was founded as a non-hierarchical, transmedia collaboration between the composer and lyricist Thies Mynther (*1968, Bamberg, DE), the filmmaker and editor Sandra Trostel (*1976, Baden-Wuerttemberg, DE) and the filmmaker and illustrator Jon Frickey (*1979, Stade, DE).

Their animated film *Zoopticon – Songs from a Posthuman Ark* is celebrating its Hamburg premiere at the Kunsthaus. It tells the story of a spaceship, loaded with terrestrial life forms and cultural artefacts, that humanity has sent out into the universe as a greeting to distant galaxies. An incident causing a jolt in the spaceship brings the genetic material of five animals from different continents to life in petri dishes. Initially, these mutated singing animals travel through space and time completely isolated from each other. When they eventually meet and realize that they all are basically living souvenirs launched into space as part of a theme park, they emancipate themselves. The film is about notions of identity within and outside of society, about cultural memory and questions a future without colonial and nation-state structures.

Screenings include: Kyiv International Short Film Festival, Kyiv, UA (2024); Go Short Nijmegen International Short Film Festival, Nijmegen, NL (2024); International Short Film Festival Dresden, DE (2024); Documentary and Animation Film Festival Leipzig, DE (2023), Curtas Vila do Conde, PT (2023) and Uppsala International Short Film Festival, Uppsala, SE (2023)

Website: <https://fairybot.net/>

Robert Filliou

Untitled (1985)

Pencil on paper

Paper: 19 x 14,5 cm

Robert Filliou's (*1926, Sauve, FR; †1987, Chanteloube, FR) work, ranging from installations and performances to plays and films, addresses socio-political issues in a humorous way. Filliou, whose art was inspired by a Buddhist world view, was a leading representative of the Fluxus movement.

The pencil drawing with the poignant lettering "Wanting Peace Preparing for Peace" was created in the course of the 1985 *Art-of-Peace Biennale*, initiated by Robert Filliou at the Kunsthaus Hamburg. Against the backdrop of the Cold War and the conquest of outer space, Filliou interrogates the duality of war and peace, and searches for sustainable ways to unite art, science and wisdom. Referencing the saying "If you want peace, prepare for war", he embarks on a quest for an authentic concept of peace.

Solo and group exhibitions include: Kunsthaus, Hamburg, DE (1985); Documenta 6, Kassel, DE (1977); Akademie der Künste, Berlin, DE (1975); Documenta 5, Kassel, DE (1972); Avantgarde Festival Paris, FR (1960)

Parastou Forouhar

The Eyes (2018, ongoing)

Digital drawing, digital print on blue back paper

Overall dimensions variable

The artist and activist Parastou Forouhar (*1962, Tehran, IR) engages in photography, drawing, installation and animation to examine tensions prevalent in society between a sense of individuality and the pressure to conform. Politically, she is committed to the democratization of Iran, in particular to equal rights for women.

The extensive wall piece entitled *The Eyes*, printed over a large area with an eye motif, confronts viewers with their own perception – as a subject that observes and as an object that is being observed. Through filigree lines, figures emerge within the two-dimensional eye pattern: hands, feet and heads in poses suggesting pain and suffering. All the figures cover their eyes with their hands; they withdraw their gaze both from the viewer and from the horror to which they apparently are exposed.

Solo and group exhibitions include: Karin Sachs Galerie, Munich, DE (2024); Badisches Landesmuseum, Karlsruhe, DE (2022); British Museum, London, UK (2021); Pi Artworks, London, UK (2016); The Québec City Biennial, Québec, CA (2017); Nationalgalerie im Hamburger Bahnhof, Berlin, DE (2003)

Website: www.parastou-forouhar.de

Green Go Home (Rirkrit Tiravanija & Tomas Vu)

There is no sun without a song (2019)

Silkscreen on newspaper, ceramic pigment, mounted on linen

250 x 215 cm

Do we dream under the same sky (The New York Times, Sunday, November 18, 2018) (2019)

Silkscreen on newspaper, ceramic pigment

56 x 61 cm

Tomorrow is another day (The New York Times, Sunday, September 30, 2018) (2019)

Silkscreen on newspaper, ceramic pigment

56 x 61 cm

GREEN GO HOME is a collaborative project by the artists Tomas Vu (*1963, Saigon, VN) and Rirkrit Tiravanija (*1961, Buenos Aires, AR). The title references the complex genesis of the term “gringo”. Used in Latin America to describe a Western foreigner, “gringo” is often attributed to the phrase “Green go home!”: as legend has it, the exclamation referred to the American troops during the Mexican-American War whose uniforms allegedly included green coats. Therefore, the title of the project may likewise be regarded as a provocation in connection with the colonialist attitude of the USA towards its southern neighbours. Based on this reference, Green Go Home constantly redevelops its own form and enters into a dynamic dialogue with current protests and civil unrest.

In the works *There is no sun without a song*, *Do we dream under the same sky (The New York Times, Sunday, November 18, 2018)* and *Tomorrow is another day (The New York Times, Sunday, September 30, 2018)*, the artists assemble excerpts from the North American press combined with screen-printed image and text elements: figures from the protest and pop culture – such as Angela Davis, Pablo Picasso and Johnny Cash – thus enter into a polyphonic dialogue with large-scale, slogan-like fragments of language. The result is an image-text network that interweaves a multitude of interpretations, readings and misunderstandings and, as a result, gives rise to representations of resistance.

Solo and group exhibitions include: The Drawing Room, Manila, PH (2019), Chaos, Tokyo, JP (2018), Untitled Miami, Miami, US (2016), NF Galería, Madrid, ES (2015), ArtBo Fair, Bogotá, CO (2014)

Johan Grimonprez

| every day words disappear | Michael Hardt on the politics of love (2016)

Digital video

15 min

Johan Grimonprez (*1962, Roeselare, BE) navigates the boundaries between theory and practice, art and cinema, documentary film and fiction, the other and the self. In his practice spanning film, installation and curatorial work, he explores new methods of narration with regard to a given multiplicity of realities. The video work *| every day words disappear |* pairs a conversation with the political philosopher Michael Hardt with excerpts from Jean-Luc Godard's film *Alphaville*. Godard's dystopian world portrays a society in which all words related to the idea of love and affection are forbidden – requiring the protagonist to invent new words to express her feelings. This is juxtaposed with sequences from the interview *Michael Hardt on the politics of love*, in which the philosopher explores the question of what a society would be like that is based on love rather than fear. With this montage of Godard's film and Hardt's statements, Johan Grimonprez proposes a reinvention of our instruments for collective political action.

Solo and group exhibitions include: ZKM, Karlsruhe, DE (2021), Museum of Modern Art, New York, US (2011), S.M.A.K, Gent, BE (2011); The Fruitmarket Gallery, Edinburgh, GB (2010); Pinakothek der Moderne, Munich, DE (2002)

Website: <https://johangrimonprez.be>

Elza Gubanova & Leon Seidel

A Conversation Between Olya, Yeva, Elza and Leon About Belliphony (2024)

Silk-screen printing, sound-absorbing panels, text, offset prints

Overall dimensions variable

The participatory practice of Elza Gubanova (*2001, Odesa, UA) and Leon Seidel (*1993, Ansbach, DE) centres on the investigation of sound in the context of war. The specific acoustic backdrops of military conflicts have a profound impact on the war experiences of entire societies, with certain sounds becoming inscribed in people's collective memory.

By way of a collaborative translation process, the installation *A Conversation Between Olya, Yeva, Elza and Leon About Belliphony* adopts a likewise scientific, artistic and childlike perspective to transfer sound experiences of war (belliphony) into text, images and objects. Starting point is the scientific work *Warbound: Collective Audio Streaming from Ukraine* by Ukrainian theorist Olya Zikrata, for which Leon Seidel's interview series *Imagined Cities*, conducted in Kyiv and Odesa in 2023, served as a research basis. Zikrata – whose interest lies in topics such as acoustic activism and resistance cultures in connection with Russian authoritarianism, imperialism and colonialism – conjures in the text the image of a bestial creature as a metaphor for the invisible acoustic presence of war. Based on a simplified version of this text translated into Ukrainian, Elza Gubanova's little sister Yeva made a drawing of a monster. The work juxtaposes fragments of these conversations with sound-absorbing panels. As a dialogical response to the creature that sprang from a child's imagination, they are to be perceived as a protective gesture against the violence of war.

Solo and group exhibitions include.: Bundeskunsthalle, Bonn, DE (2023); Ebertplatz, Cologne, DE (2023); HGP, Leipzig, DE (2022); Hochbunker, Grüner Hof, Cologne, DE (2022)

Shilpa Gupta

Tree Drawings (2013)

Thread and glue on paper

5 parts, framed: 36.8 x 54.5 x 3 cm each

1 part, framed: 24.3 x 15 x 3 cm

In her multidisciplinary, often participatory artistic practice, Shilpa Gupta (*1976, Mumbai, IN) enquires into notions of belonging, borders and locality. She is interested in the influence of collective and individual perceptions on definitions of the world – and, consequently, what leads to these conceptions being expanded and surpassed.

In her work *Tree Drawings*, consisting of five individual compositions, the artist relates this approach to the cross-cultural relevance of nature. Minimalist frames surround stark white sheets of paper, each featuring a thin line of thread. The threads emulate the silhouettes of five different tree species, each of which tends to transcend national borders and is equally valued by the populations on both sides: while the habitat of the mango tree stretches from India to Pakistan, mangroves span the border region between India and Bangladesh. The acacia tree populates various nations of the western Sahara, the olive tree is a national symbol in both Palestine and Israel, and pecan nuts are an integral part of both Mexican and US cuisine. Noted below the outlines of each composition are the length of the string used in ratio to the fences built along the borders in question, drawing a parallel between the outlines rendered in thread and the national borders.

Solo and group exhibitions include: Centro Botín, Santander; ES (2024); Barbican Centre, London, UK (2021); 58. Biennale di Venezia, Venice, IT (2019); Museum of Modern Art, New York, US (2018), Kiosk, Gent, BE (2017); Galleria Continua, San Gimignano, IT (2014)

Website: <https://shilpagupta.com>

Monilola Olayemi Ilupeju

Truce (2023)

Oil and coloured pencil on canvas

168 x 96 cm

Monilola Olayemi Ilupeju (*1996, Takoma Park, Maryland, US) uses painting, installation, moving image, text and performance to transfer intimate and personal experiences of connection, violence and healing to broader political contexts. She thereby examines to what extent art – along with its inherent ambiguity – is capable of countering political and inner distortions: how can it shape the world, acting as a corrective to a perception warped by external influences or a sense of intuition that has been lost? For her work *Truce* the artist painted two human-sized bodies on loose canvas before cutting them out. The nude figures stand opposite each other, holding one another by the arms, which have been impossibly elongated. One person is looking at the other, while the gaze of the second is directed towards the viewers. The bodies appear at once delicate and strong, malleable and resistant. The title of the work refers to an ambivalent moment of pause within ongoing conflict, a precarious moment harboring both the hope for a subsequent long-term peace and the danger of further hostilities.

Solo and group exhibitions include: PSM, Berlin, DE (2024); SAVVYContemporary, Berlin, DE (2024);

Esther Schipper, Berlin, DE (2024); Tarte Vienna, Vienna, AU (2023); A Plus A Gallery, Venice, IT (2023); Galerie im Turm, Berlin, DE (2020) and Human Resources, Los Angeles, US (2019)

Soyon Jung

Die Herrschaft des Konkreten (2023)

Etching on Paper

6 parts, framed: 39.5 x 50.5 cm each

Soyon Jung (*1982, Gwangju, KR) combines classic etchings with digital printing techniques, video and 3D photography in her works.

The etchings in the series *Die Herrschaft des Konkreten* (Rulership of the Concrete) are based on the designs of euro bills. The euro constitutes the basis of the Monetary Union and is thus one of the pillars of the European idea as a cross-border community. Various bridges are depicted on the banknotes. These, however, are not existing edifices but abstractions; fantasy structures that are modelled on the styles of European architectural history. Jung presents this European symbol in her filigree black and white depictions as overgrown and collapsed ruins. In 2021, the European Central Bank announced a redesign of the euro banknotes. Jung speculates on the motives that led to this decision. It seems that it not only reflects a move away from the openness of abstraction, but also a loss of credibility of the modern promise of progress.

Solo and group exhibitions include: MARKK Museum am Rothenbaum, Hamburg, DE (2019); Galerie Jahn & Jahn, Munich, DE (2019); Davin Art Space, Busan, KR (2013)

Website: <https://www.soyonjung.de>

Hiwa K

Cooking with Mama (2021)

Performance

Duration variable

At the centre of Hiwa K's (*1975, Sulaymaniyah, IQ-KR) artistic work are everyday practices of encounters, storytelling and political action. His art is explicitly aimed at generating a broad social response and thereby bringing about real change.

The performance *Cooking with Mama* illustrates this approach. Here, the artist invited people with a history of migration to call good friends and relatives and to cook their favourite dishes in front of an audience. To this end, he has developed a street kitchen bike inspired by food stands in Iraq and Syria. For *Politics of Love*, this mobile kitchen will travel to three public cultural venues in different parts of Hamburg over the course of the exhibition, where it will be used to engage with the local communities, thus expanding the exhibition into the urban space. Shared culinary experiences create encounters capable of prompting dialogue and, by sharing the recipes, extending beyond the performance period itself.

Solo and group exhibitions include: Museum Abteiberg, Mönchengladbach, DE (2021); Jameel Arts Center, Dubai, AE (2020); New Museum, New York City, US (2018), S.M.A.K., Ghent, BE (2018); Kassel, DE / Athens, GR (2017); 56th Biennale di Venezia, Venice, IT (2015); Serpentine Gallery, London, GB (2012)

Website: <http://www.hiwak.net/>

Rebecca Katusiime & Emmanuel Oloya

Love, Care and War (2024)

Video

3 min

Narratives revolving around armed conflict tend to focus on violence, suffering, cruelty and harm. Yet it is precisely under these circumstances that love and care play an essential role. The video work *Love, Care and War* by Ugandan artists Rebecca Katusiime & Emmanuel Oloya reflects on such practices emphasizing love, solidarity and courage in times of war and conflict.

The video shows Rebecca Katusiime reciting the eponymous poem written by herself and illustrates in an emotional vein the simultaneity of experienced suffering and shared joy. The work was created in the context of the exhibition *Love and Care in Conflicts and its Wake*, staged in Gulu, Northern Uganda, in 2024 under the direction of Dr Philipp Schulz, Dr Holly Porter and Dr Roxani Krystalli. It is part of the multi-year research project *Taking Love and Care Seriously*, which focuses on love and care practices during and after violent conflicts. At the heart of the project lies the question of the power such practices are capable of exerting, along with their influence on the theoretical and political understanding of war and peace.

Tilmann Küntzel

Simultankonzert an drei Flügeln (1985)

Video documentation

60 min

Tilmann Küntzel's (*1959, Jugenheim, DE) multimedia work ranges from installations to video and sound works, with his main artistic interest focused on various forms of reception of audiovisual media. The video on view is a documentation of the performance *Simultankonzert an drei Flügeln* (Simultaneous Concert on Three Grand Pianos), staged as an acoustic prelude to the opening of the *Art-of-Peace Biennale* in the foyer of the University of Fine Arts in Hamburg on 29 November 1985. The concert was a collaborative venture by the artists Joseph Beuys (*1921, Krefeld, DE; †1986, Düsseldorf, DE) and Nam June Paik (*1932, Seoul, KR; †2006, Miami Beach, US) and the composer Henning Christiansen (*1932, Copenhagen, DK; †2008, Møn, DK). Beuys, who for health reasons was not present on this occasion, gave instructions to the two artists on site via telephone. Using various instruments and props, they endeavoured to create a polyphonic soundscape over a period of about forty-five minutes. The video documents this process-oriented experiment involving the continual risk of failure.

Solo and group exhibitions include: Sound Art Festival, Erlangen, DE (2003); Zeppelin Sound Art Festival, Barcelona, ES (2001); Akademie Schloss Solitude, Stuttgart, DE (1999); Galleri Rostrum, Malmö, SE (1997); Goethe-Institut New Delhi, IN (1997); *Art-of-Peace Biennale*, Hamburg, DE (1985)

Lulu Macdonald

(Un)Latch (2021)

Burnished steel

230 x 200 x 6 cm

In her artistic practice, Lulu MacDonald (*1991, Norwich, UK) draws on everyday occurrences to construct moments that appear personal in nature but are actually collective. In this respect, she assumes that perceptions of the hyper-real and the hyper-painful – nature, love and loss, for example – allow us to experience the world through our senses.

In her work *(Un)Latch*, originally conceived for the Kunsthaus Hamburg against the backdrop of the global coronavirus pandemic, the artist also addresses these kinds of emotional states. The metal gate, adapted specifically to the location, shows two people who get separated when the exhibition door is opened; it is only when the room is closed that they are reunited in an intimate embrace. Separation and loneliness are just as inherent in the work as is the promise of imminent reunion.

Solo and group exhibitions include: Å+ Gallery, Berlin, DE (2024); Hinterconti, Hamburg, DE (2023); Galerie Wassermühle, Trittau, DE (2021); Kunsthaus, Hamburg, DE (2021); Berni Gallery, Jersey, UK (2019); Radar LWL Museum and Westfälische Kunstverein, Münster, DE (2018)

Website: www.lulumacdonald.com

Nicholas Odhiambo Mboya

Burden of Honour I & II (2024)

Acrylic paint on canvas

Each 220 x 200 cm

Nicholas Odhiambo Mboya's (*1992, Kisumu, KE) multimedia practice is informed by his interest in transnational realities, currently focusing on Germany and Kenya. He primarily engages in subject-matter concerning religion, economy, language, space and identity politics, including its impact on cultural and traditional behaviours.

The *Burden of Honour* series explores the concept of "black tax", a term originating in South Africa which refers to money that Black professionals give to their parents, siblings or other family members, often out of obligation or a deep-rooted sense of responsibility towards the family. In this, Mboya recognizes the underlying Ubuntu philosophy of humanity and charity within communities. In *Burden of Honour I* and *Burden of Honour II*, he critically reflects on two possible reactions to this expectation, one expressed in pride and the other in resentment. He thus raises questions about the rules, traditions and limits of love and care.

Solo and group exhibitions include: Deichtorhallen, Hamburg, DE (2024); Galerie Kellermann, Düsseldorf, DE (2024); Frappant Galerie, Hamburg, DE (2023); Makerere Art Gallery, Kampala, UG (2018); Retro Africa, Abuja, NG (2018)

Sabine Mohr

Das Dritte versuchen, das Eine finden, 1985

Woolen thread, black wall paint

Overall dimensions variable

Sabine Mohr (*1956, Barmstedt, DE) works with everyday objects, which she removes from their familiar contexts and places in relation to one another, with the aim of revealing the hidden, overlooked nature of things. In this respect, she follows in the tradition of the Fluxus movement, among others, which sought to overcome the boundaries between art and life. During her studies at the Hamburg University of Fine Arts, she took part in the first *Art-of-Peace Biennale* in 1985.

In the work exhibited there, *Das Dritte versuchen, das Eine finden* (Attempting the Third, Finding the One) Mohr relates the form of the string game to the possibilities of peaceful coexistence. The strings stretched between two hands installed on the wall encourage interactive play and joint creation: visitors are invited to take the strings and pass them on to each other. Sabine Mohr understands peaceful coexistence as a process that must be actively and constantly recreated. In the image of mutual giving

and taking, the abstract concept of peace is thus given a concrete form.

Solo and group exhibitions include: Imagine-Gallery, Peking, CN (2004), Galerie du Tableau, Marseille, FR (2001), Künstlerhaus Hamburg e.V., Hamburg, DE (1998), Kunstverein Hamburg, Hamburg, DE (1986), *Art-of-Peace Biennale*, Hamburg, DE (1985)

Dan Peterman

Love Podium (travel version) (2018)

9 wooden crates with steel handles

Gesamtmaße variabel

The works created by installation artist Dan Peterman (*1960, Minneapolis, US) reflect social, economic and ecological realities and stimulate processes of change. Underlying all his multifaceted works is the idea of social and empathetic cooperation, a notion which here extends beyond interpersonal relationships to include the environment.

In the interactive sculpture *Love Podium (travel version)*, Peterman combines all these aspects: specially crafted, modularly usable transport crates are arranged as two opposing podiums at the same time facing the surrounding audience. When two people step up to the podium at the same time and begin to speak, their words inevitably create dissonances, which can be viewed as emblematic of the contradictory nature of democracy. The concept of love expressed in the title of the work thus refers less to a state of intimate togetherness than to interpersonal dynamics involved in discourse.

Solo and group exhibitions include: documenta 14, Athens, GR / Kassel, DE (2017); 3rd Thessaloniki Biennale, Thessaloniki, GR (2011); Van Abbe Museum, Eindhoven, NL (2008); Museum of Contemporary Art, Chicago, US (2004); Kunsthalle Basel, Basel, CH (1998)

Website: <http://www.danpeterman.com/>

Frieda Toranzo Jaeger

Step In (2023)

Oil on canvas,

4 parts: 75 x 50 cm each

overall dimensions variable

Untitled II (2023)

Oil on canvas, embroidery, rhinestones

90 x 60 cm

Frieda Toranzo Jaeger (*1988, Mexico City, MX) uses the medium of painting to explore ideas of hybridity, sexuality and autonomy. A recurring theme in her work is the embodiment of desire – be it through figurative representations of lovers or by consistently reverting to car interiors as a setting for the projection and fulfilment of desires. In her approach of questioning and reinterpreting hegemonic, art-historical conventions, painting becomes a political practice: like desire itself, it can set things in motion and influence the course of events.

In the works on display, *Untitled II* and *Step In*, Toranzo Jaeger takes up the motif of the heart as an omnipresent symbol of love and affection; by combing it with cars, books, motors, Christian iconography, flowers and embroidery, a new symbolism emerges. The four heart-shaped, hinged canvases of *Step In*

appear as virtually unhinged – with the individual parts lying on the floor ready to take up a new place in the semantic order.

Solo and group exhibitions include: 60th Biennale di Venezia, Venice, IT (2024); Galerie Barbara Weiss, Berlin, DE (2023); MoMA PS1, New York, US (2022); Baltimore Museum of Art, Baltimore, US (2021); Reena Spaulings, New York, US (2017)

Wolf Vostell

Ich erkläre den Frieden zum größten Kunstwerk! (1979)

Stamp replica

10 x 10 x 10 cm

Wolf Vostell's (*1932, Leverkusen, DE; †1998, Berlin, DE) artistic oeuvre encompasses happenings, video art, installations, drawings, paintings and sculptures. His practice centred on themes such as the critical examination of current affairs, collective memory and social coexistence. Vostell is regarded as a co-founder of the Fluxus movement.

Vostell's quote "I declare peace as the greatest work of art!" from 1979 was adopted in the form of a stamp during the *Art-of-Peace Biennale* at the Kunsthaus Hamburg in 1985. Vostell, whose work is concerned with the conflict-laden status of society, provides an answer to the essential question the *Art-of-Peace Biennale* also focused on: What is peace?

The reproduction of the stamp with Vostell's quote now is meant to carry the artist's message further. As a mobile artistic tool, the object stands for the reproduction of Vostell's words and the renewed dissemination of the values under which the artists of the *Art-of-Peace Biennale* have come together.

Solo and group exhibitions include: Museo Vostell, Malpartida de Cáceres, ES (seit 1998); *Art-of-Peace Biennale*, Hamburg, DE (1985); Documenta 6, Kassel, DE (1977); Musée d'Art Moderne de la Ville de Paris, FR (1974)

General information

Opening hours

Tuesday–Sunday 11 am–6 pm
Closed on Mondays

Admission fees

Regular: 6 €

Reduced: 4 €

Groups: 2 €

Admission to special events and participation in guided tours are free of charge.
Admission for refugees is free.

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