

Niclas Riepshoff
Gänsehaut
14.09. - 31.10.2025

The rehearsal room is a space of preparation before a performance. It can be a site of experimentation, where one feels unobserved before stepping onto the stage. A place for repetition, for taking run-ups, and practising alone again and again. It is the inside before the outside.

The project space klix was formerly a rehearsal basement. This backstory forms the foundation of *Gänsehaut* by Niclas Riepshoff. Together with the initiators, he draws on elements of the rehearsal space and translates them into the exhibition. Here, the participants act like members of a band—questions of roles, organization, and decision-making processes are transferred into this structure.

A central element of the exhibition is an electronic drum set. It produces two acoustic layers: the muffled sound of beats on rubber, and a digital track audible only through headphones. These levels are spatially separated in the exhibition. The digitally generated sound fills the main room, while the rubber sound is contained within a small chamber that was formerly used as a recording studio.

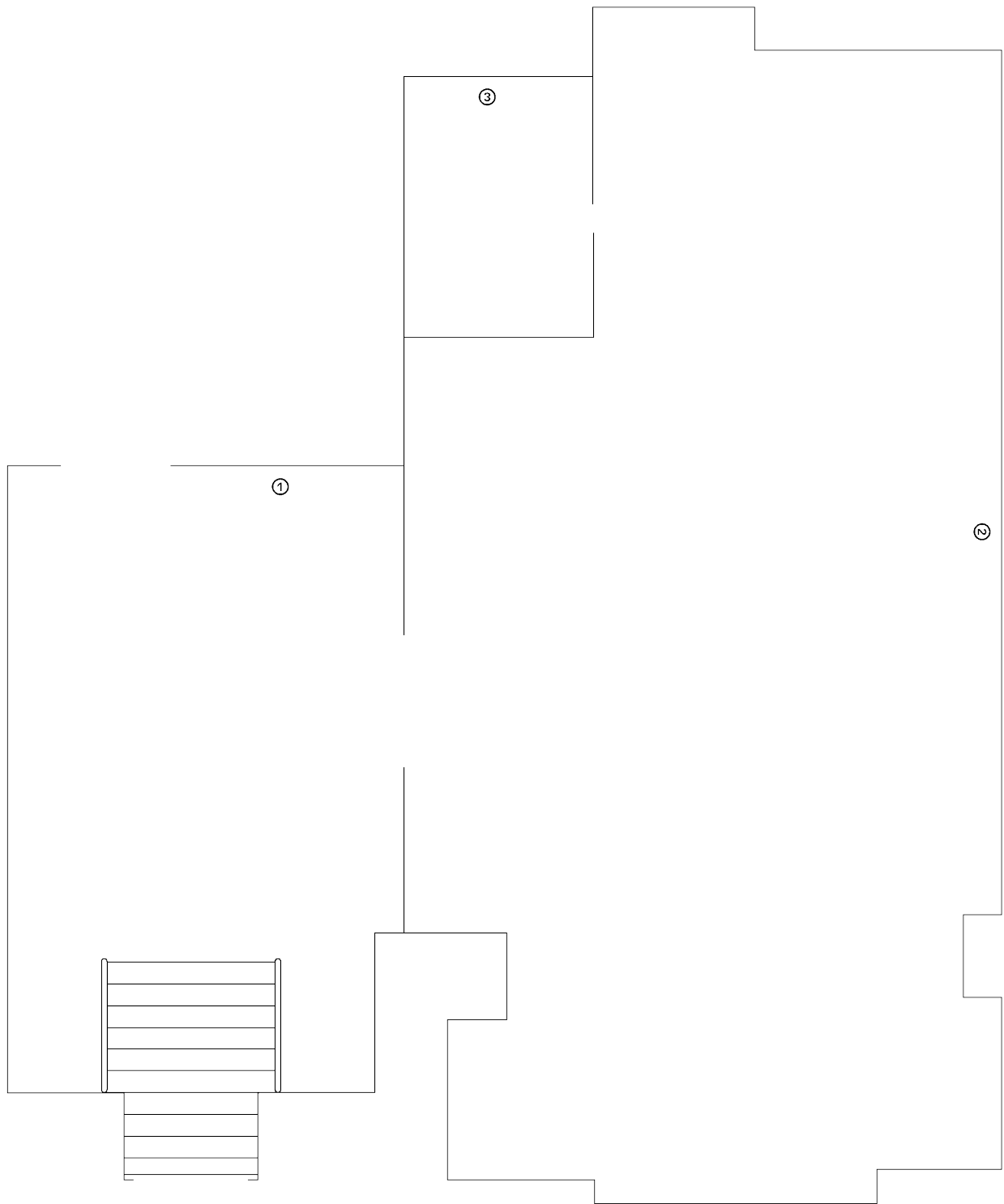
Egg cartons, often used for soundproofing in recording studios, are transformed into a wall installation that forms an infinite grid. Eggs are placed in their individual compartments. Some are painted, while others are decorated with collages in homage to musicians such as Freddie Mercury, SOPHIE, Klaus Nomi, Tracy Chapman and Boy George.

The egg formations follow the rules of the *Game of Life*, developed by mathematician John Conway in 1970. This game, based on cellular automata, imagines an endless grid of identical cells. Each cell is either alive (filled) or dead (empty), and its state is determined by the number of neighboring cells. These rules generate complex visual patterns that Conway himself termed 'still lifes' (e.g., pond, beehive, boat), as well as oscillating shapes and 'gliders' that traverse the grid. If all cells die, only 'empty worlds' are left.

The egg, culturally and art-historically associated with origin, fragility, or the beginning of life, is reinterpreted here. It appears as a pixel within an algorithmic structure and simultaneously references visual worlds from pop and music history. *Gänsehaut* connects the material past of the rehearsal space with questions of reproduction, the distribution of roles and physicality. Like goosebumps, viewed up close and caused by activation of the nervous system. A brief shiver when music moves you, or just before stepping onto the stage.

Niclas Riepshoff (1992 in Bremen, DE) lives and works in Berlin. His works – including sculpture, installation, performance and drawing – have been presented at Haus am Waldsee (Berlin, DE), Kunsthalle Mannheim (Mannheim, DE), Harburger Kunstverein (Hamburg, DE) and Belvedere 21 (Vienna, AT), among others.

klix is a project space founded by Jason Kittner, Meret Schmiese, and Leonie Schmiese. *Gänsehaut* marks the beginning of a series of changing exhibitions and accompanying events.



① *Game Of Life*

2025, Eierkarton, Wachteleier, Zellophanpapier, Beize, Gouache
52x42x8 cm

② *Gänsehaut*

2025, Eierkarton, Hühnereier, Gänseeier, Percussioneier, Fotodruck, Gouache, Lidschatten
Dimension variabel

③ *Portrait (Leonie)*

2025, Video and Sound
Loop