



# REINCARNATION

by Georg Vierbuchen, Valentin Wedde and Cornelius Woyke  
12.12.2025 - 16.01.2026 | Tue & Sat 2 – 6 pm

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|----|---|----|--|----|--|
| 01 | Cornelius Woyke, Valentin Wedde, Georg Vierbuchen: <i>Waschbecken</i> (2023), Fir wood, wood stain, steel bracket, 50 x 20 x 42 cm.                       | 10 | Marie Sacedo Horn: <i>Vielleicht war alles anders</i> (2025) ( <i>Löffel</i> ) Fir wood, 154 x 8 x 5 cm. <i>Vielleicht war alles anders</i> ( <i>Sieb</i> ) Fir wood, 159 x 7 x 6 cm. <i>Vielleicht war alles anders</i> ( <i>Kamm</i> ) Fir wood, 156 x 4 x 3 cm. | 18 | Neda Aydin: <i>Contenance</i> (2025) Fir tree, stainless steel, 32 cm.   |
| 02 | Sven-Julien Kanclerski: <i>Angel</i> (2025) Christmas tree, fishing equipment, hose fittings, 20 x 137 cm.  | +  | Bella Bram: <i>tragen, füttern, halten</i> (2025) Metal, wood, 60 x 40 x 50.   | 19 | Dima Ilko: <i>Selbstporträt eines Schuldigen</i> (2025) Fir wood, fire, 40 x 35 cm.  |
| 03 | Paula Oltmann: <i>Spule I &amp; II</i> (2025) Yarn, wood, pins, textiles, each 98 x 18 cm.  | 11 | Lou Hampel: <i>Weihnachtsimpression</i> (2025) Wood, fireworks, firelighters, cardboard box, adhesive tape, various dimensions.  | 20 | Dima Ilko: <i>Traurig aber wahr</i> (2025) Fir wood, fire, 60 x 45 cm.   |
| 04 | Nikita Teryoshin: <i>Schutzhülle</i> (2023) out of the series: <i>O Tannenbaum</i> Pigment Print on Hahnemühle Fine Art Paper, 29,7 cm x 42 cm, Ed. 15.   | +  | <i>Böller 1-156</i> (2025) Fireworks, various dimensions.  | 21 | Sophia Lietsche / with Mila Tabatabai: <i>spectral evidence</i> (2025) single-channel video, 01:17 min, HD (1920x1080), H.264, mp4, music: Philip Kuhne - Drift Phonk        |
| 05 | Nikita Teryoshin: <i>Einkaufswagen</i> (2023) ( <i>O Tannenbaum</i> ) Details: see Nr. 4  | 12 | Nikita Teryoshin: <i>Midsommar</i> (2023) Pigment print on Hahnemühle Pearl Fine Art Paper, museum glass, 60 cm x 90 cm, print: edition of 3, with artist frame, edition of 1.   | 22 | Sophia Lietsche: <i>Taschengeld</i> (2025) 908 gelatin capsules filled with the ashes of two trees, in a glass ball or individually in a baggie, 0,5 x 1,5 cm // 20 x 20 cm. |
| 06 | Georg Vierbuchen: <i>nichts ist für immer</i> (2025) Candle made from a mixture of paraffin and stearin, ca. 80 x 8 x 3 cm.                               | 13 | Dima Ilko: <i>Ein nie wahr gewordener Traum</i> (2025) Fir wood, fire, 39 x 49 cm.   | 23 | Marten Schech: <i>Hütte, Hütte, dreh dich um, zeig mir deinen Eingang</i> (2025) Fir wood, 230 x 110 x 105 cm.   |
| 07 | Nora Lube: <i>PS:</i> (2025) 2-part installation, used Christmas trees, found objects made of PU hard foam, aluminum, 1. 16 x 16 cm   2. 30 x 50 x 20 cm. | 14 | Milan Döllberg: <i>Frohes Fest</i> (2025), Ed. 10, screen printing on cardboard, each 50 x 70 cm.  | 24 | Marcel Walldorf: <i>Fried Kings</i> (2025) Three old Christmas tree trunks, traditionally breaded and fried (flour, eggs, breadcrumbs, cooking oil), each ca. 130 cm high.   |
| 08 | Sven-Julien Kanclerski: <i>Thank god for Coca Cola</i> (2025) Christmas tree, copper, expanded clay, flower pot, 80 x 110 cm.                             | 15 | Milan Döllberg: <i>Zündkopf</i> (2025), 11 pieces, fir wood, each 70 x 3 x 3 cm.   | 25 | Nikita Teryoshin: <i>Elefant</i> (2023) ( <i>O Tannenbaum</i> ) Details: see Nr. 4   |
| 09 | Nikita Teryoshin: <i>Fenster</i> (2023) ( <i>O Tannenbaum</i> ) Details: see Nr. 4  | 16 | Andi Fischer: <i>Schlange tritt hervor</i> (2025) Wood, oil pastel, 160 x 6 x 6 cm.  | 26 | Nikita Teryoshin: <i>Bankautomat</i> (2023) ( <i>O Tannenbaum</i> ) Details: see Nr. 4   |
|    |   | 17 | Philip Nürnberger: <i>Techtree Memorial</i> (2025) Wood, photo transfer, tar, copper, 310 x 110 cm.  | 27 | Nikita Teryoshin: <i>Verkehrszeichen</i> (2023) ( <i>O Tannenbaum</i> ) Details: see Nr. 4   |

**NEDA AYDIN** received her diploma in Sculpture under Prof. Albrecht Schäfer and Jeewi Lee at the Weißensee Academy of Art Berlin and is currently a master student of Alicja Kwade at the Dresden Academy of Fine Arts. Aydin has received several awards and grants, including the Mart Stam Prize, the Marehalm Art Award for emerging artists, the Germany Scholarship, project funding with Berlin Glassworks supported by the Alexander Tutsek Foundation, as well as the “Junge Kunst” scholarship funded by the Staff Foundation. In addition, she won first prize in the “Kunst am Bau” (Art in Architecture) competition for the Federal Ministry of Finance with her design Formschluss.

**BELLA BRAM** (\*1993 in Wetzlar, lives in Berlin) completed their studies at the Berlin University of the Arts in 2023 as a master student in the Object/Sculpture class of Prof. Manfred Pernice. Bram was a 2021 fellow of the Dorothea Konwiarz Foundation, received the Playground Art Prize in 2022, the Ursula Hanke-Förster Prize for Sculpture in 2023, and the UdK Art Award in 2024. Bella Bram’s works have been shown in group and duo exhibitions in Berlin, Hamburg, and Düsseldorf, including at Galerie Daniel Marzona, Künstlerhaus Bethanien, galerie burster, KW Institute for Contemporary Art, Salon der Gegenwart, and Kunstraum Aura.

**MILAN DÖLBERG**’s artistic practice engages with the relationship between body, space, and social perception. His works move between sculpture, installation, and performative interventions. Fragmented forms, hybrid corporealities, and subtle spatial shifts characterize his pieces, in which identity, transformation, and the interplay between object and figure are explored in a poetic manner. He studied Fine Arts at the Berlin University of the Arts (UdK) under Prof. Thomas Zipp until 2021.

**ANDI FISCHER** is a Berlin-based artist known for his colorful, gestural figurative paintings. His seemingly childlike style of hatchings, dots, and rough lines draws inspiration from children’s drawings and Art Brut, while reflecting his knowledge of Western art history. His work, which includes painting and sculpture, often features nature-inspired motifs reinterpreted through a modern perspective. Fischer’s compositions combine playful abstraction, bold colors, and spontaneous gestures, creating a tension between freedom and structure. He graduated from the Universität der Künste Berlin in 2018 and received the TOY Berlin Masters Award. His work has been shown in solo and group exhibitions in Europe and is included in collections such as the Blanca and Boja Thyssen-Bornemisza Collection, Burger Collection, Fundación AMMA, and Hildebrand Collection.

**LOU HAMPEL** comes home tired but happy after a long day of work and cooks herself a soup with young peas. She has a beer with it. Cheers!

**DIMA ILKO**, born in Nizhnevartovsk, Siberia, lives and works in Berlin. From 2014 to 2021, he studied sculpture at the Weißensee Academy of Art. In his artistic practice, Dima Ilko gains access to materials from public spaces that are often overlooked as urban waste products. Through his aesthetic engagement, these materials are made visible and their urban material histories are revealed. Public space serves Ilko both as an artistic source and as a stage for performative, site-specific installations. In his work, Ilko creates abstract yet organic images through a dynamic process, adapting to local conditions, their atmosphere, and surroundings - resulting in an intuitive and fluid style. (Luis Bortt)

**SVEN-JULIEN KANCLERSKI** lives and works in Hanover, Germany. His photographs and sculptures engage with everyday urban phenomena. Drawing on observations and found objects from the city, he creates hybrid works that reflect the built environment. Both familiar and strange, often marked by irony and references to pop and consumer culture, his installations question aesthetic conventions. Through a playful approach and the use of varied sources, Kanclerski develops a wide range of artistic forms.

**SOPHIA LIETSCHÉ** (\*1990 in Berlin, GDR) lives and works in Berlin. In her sculptural practice, she examines social and sociological themes with a sensitive focus on people and their lived realities. Earlier works engaged critically with tools of self-determination and self-managed abortion. Additionally, she is interested in fundamental human needs, their deviations, and the diverse “detours” that reveal themselves in behaviour, social norms, and their transgressions. Parallel to her art education with a focus on teaching, she runs an open ceramics studio where she offers accessible weekly courses for people of all budgets. She is also actively involved in a non-profit, volunteer-run workshop collective, Alte Giesserei e.V., where she helps create spaces for exchange, communal work, and shared connections.

**NORA LUBE** completed training as a bespoke tailor before studying fashion design in Berlin. She then pursued an art degree with a focus on sculpture/installation at the Braunschweig University of Art (HBK Braunschweig) under Thomas Rentmeister. She currently lives and works in Leipzig. In her artistic practice, she uses found materials and their inherent narratives, altering and expanding them. She also works with glass casting, textiles, and photography.

**PAULA OLTMANN** (\*1997 in Kiel) studies Fine Arts under Ina Weber at the Berlin University of the Arts. Her work places the essential at the centre of attention, even when the figurative is not always directly apparent. Rather, she creates objects and installations whose forms and materialities relate to the bodies present in the space, thereby prompting a reciprocal relationship. In her objects and installations, Oltmann explores the material qualities of the surrounding space as a potential access point to the narrative dimensions of bodies and the limits of what we consider alive from a human perspective. She works with a variety of materials, which she often deconstructs and reassembles in order to sharpen the specific potentials of material and form. In doing so, she challenges the ghostly nature of iconographic narratives and places them within a contemporary sculptural context. Oltmann has participated in group exhibitions at Künstlerhaus Bregenz, the Museum für Fotografie Berlin, and the Stadtgalerie Kiel, among others. Since 2022, she has been a scholarship holder of the German Academic Scholarship Foundation (Studienstiftung des deutschen Volkes).

**PHILIP NÜRNBERGER** is a German artist who lives and works in Berlin. His work, consisting of Installations, Lecture Performances and Videos, deals with topics like Machine Aesthetics, Control Society and Genre Fiction. He is worried, that the dominant visual culture of technology might lead into a somewhat dark future. That’s why he tries to break up the obviousness and functionality of certain Images into more poetic, narrative forms. He traces back the blurred borders between science and fiction by shifting up their contexts and to think about where meaning got lost.

**MARIE SALCEDO HORN** (\*1995) explores the relationship between humans and nature in her performances and multimedia installations. The possibility of touching her works plays a central role in this. What does a human being need in order to connect with the more-than-human world? She studied Fine Arts in Buenos Aires and Berlin and completed her studies in 2023 as a master student at the Berlin University of the Arts. She is a recipient of the Eberhard Roters Scholarship for Young Art and the Bernhard Heiliger Prize for Sculpture.

**MARTEN SCHECH**’s (1983 in Halle (Saale)) works are uniquely shaped by architectural structures as well as natural materials and construction substances. A deliberate reference to architecture forms the starting point of his artistic practice. Drawing on his background and solid experience in monument preservation, the sculptor not only creates small-scale house models, hybrid objects, and site-specific installations, but also constructs fully walk-in buildings himself, including all associated work processes.

**NIKITA TERYOSHIN** is a freelance photographer based in Berlin. His graduation project Hornless Heritage (2014 - 2017) explores the matrix-like world of modern dairy cows. His longest ongoing body of work, Nothing Personal (2016 to present), examines the global arms trade. The project was awarded the World Press Photo Award in 2020 and Photo Book of the Year in Spain in 2024, and has been widely exhibited and published. His clients include ZEIT, Stern, Spiegel, The New Yorker, The New York Times, GQ, Bloomberg, SZ Magazin, and Le Monde. Since 2020, he has also been running his own small publishing house, pupupublishing. Teryoshin describes his genres as street, documentary, and everyday horror, and is a member of the photography collective Burn My Eye. The series „O Tannenbaum - Christmas trees of late capitalism” captures the peculiar journey of pine trees after the holiday season - tossed out of windows, left inside broken ATMs, propped on traffic signs, or even carried on the back of an elephant in the zoo. The pictures were taken between 2023 and 2025 in Berlin (GER), Basel (CH), Paris and Douchy-les-Mines (FR) and Hillerød (DK).

**GEORG VIERBUCHEN** (\*1992) is a mixed media artist raised in Berlin. Influenced by his 90s childhood Vierbuchen has a faible for nostalgic cartoon characters, pop culture, past fashion and the aesthetics of everyday objects. He applies a unique new approach to the art of traditional craft, and looks at the old and familiar in new ways. Besides using traditional media and style to reflect on contemporary thought and behavior, with references to art history and symbols that have shaped and continue to influence human beliefs and ideals.

**MARCEL WALLDORF** was born in 1983 in Friedberg (Hesse). From 2004, he studied Visual Communication at the Hochschule für Gestaltung Offenbach am Main and in 2008 transferred to the Dresden Academy of Fine Arts, where he completed his diploma in Sculpture in 2012. From 2012 to 2014, he was a master student there. Since 2015, he has lived and worked as a freelance artist in Frankfurt am Main. In 2023, he co-founded the cultural and exhibition platform MARS / Frankfurt with colleagues. In 2024, he took on a substitute professorship in Sculpture at the Mainz University of Applied Sciences. Marcel Walldorf’s art fears no pun and spares no sensibilities. It is characterized by an unabashed delight in wordplay and absurd visual metaphors. Behind the apparent humor, however, lies a subtle melancholy, a keen eye for the cracks and fractures of society, and a precise sculptural language.