

Winter Exhibition

Thomas Rentmeister, Hêlîn Alas,
Angela Bidak and Vincent Scheers

15.01. – 21.02.2026

The works in this exhibition share a sensibility of openness and play, exploring thresholds between accessibility and interpretation. Hêlîn Alas's *sad seen captcha* series transforms unique oil paint marbling into digital CAPTCHA images, questioning mechanisms of access and „correct“ seeing. Thomas Rentmeister's *Patient* sculptures engage viewers through multiple registers, allowing encounters beyond predetermined interpretation, while Vincent Scheers employs humor to open new ways of seeing systems of power and care. Angela Bidak's painting present what appears as modernist grids, yet dissolve through blurred paint into structures that remain open to continuous reinterpretation. Together, these works embrace flexibility, inviting unguarded ways of looking.

Hêlîn Alas (b. 1987) is a visual artist and art educator. With her multidisciplinary practice, she negotiates the mythical and affective dimensions of scripts that promise societal belonging. Through objects, photography and performance, Alas creates model-like scenarios in which the often unspoken currencies for successfully locating oneself within different social spaces are revealed.

Thomas Rentmeister (b. 1964, Germany) lives and works in Berlin. His practice is rooted in sculpture and installation, characterized by an engagement with everyday materials and consumer goods. By placing familiar substances in a fine art context, Rentmeister challenges traditional ideas of sculpture, value, and permanence. Combining food, mass-produced furniture, and products of everyday use with classical sculptural materials, he explores themes of consumption and materiality while allowing the original identity and cultural associations of these elements to shine through. Central to his work is the tension between order and excess, control and entropy, emphasized through meticulous arrangements, compositions, and the use of mass in relation to space. His works are never hermetic or self-contained; rather, they operate on emotional, physical, and intellectual registers simultaneously, creating a unique merge between life and art that has become a defining feature of his oeuvre.

Vincent Scheers (b. 1990) is a belgian artist living and working in Munich, whose mediums span painting, printmaking and sculpture. In line with the philosophers' Gilles Deleuze and Félix Guattari's idea that "art begins with the animal," the point of departure of Scheers's artistic practice begins with human-animal relations. At times, his art even sets animals, plants and microorganisms in opposition to the human world by subjecting them to the logic of manmade systems. Philosophic paradigms on power and discipline inform Scheers's research. A key thesis of his artistic practice thus posits that refracting institutionalized power through interspecies relations, exposes society's prioritization of control over care.

Angela Bidak (b. 1991, Niagara Falls, New York) lives and works in New York. Her paintings evoke a minimalist grid stretched in all directions as they spread from side-to-side, and upwards and downwards. Together they generate a flickering effect

between the pictorial and the surface qualities of each painting as its internal perspective multiplies in a cascading free-fall. Bidak's motif also repeats across each painting in the exhibition, and at different scales as they engage with a variety of tonal, material, and color effects. Some deliquesce into seemingly pure abstraction, while others drift towards the image, as frames or a scroll locked in a glitched suspension.