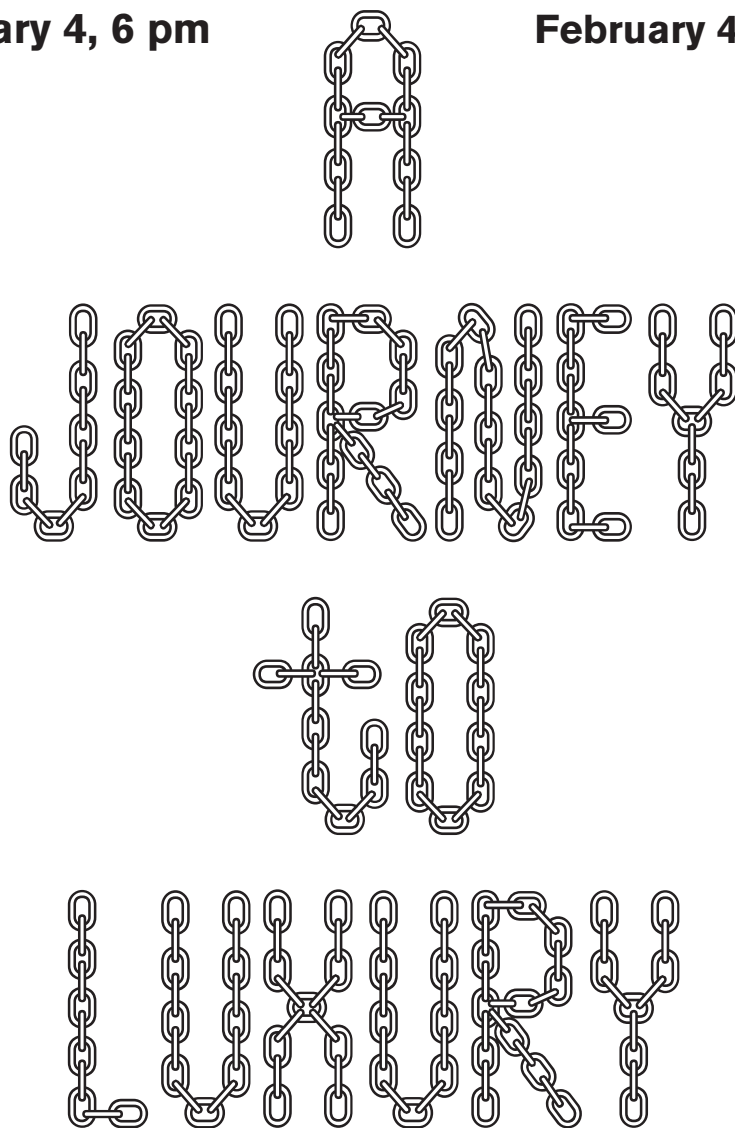
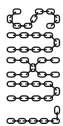


**Opening: Tuesday
February 4, 6 pm**

**Exhibition: 2014,
February 4 – 13**



**German House Gallery,
Consulate General of the Federal Republic
of Germany New York,
871 United Nations Plaza,
New York, NY 10017 – 1st Ave./49th St.**



What is luxury? The general term Luxury derives from the Latin word “lux”, which means “light”, “bright” and “brightness”. Luxuriousness can be interpreted as something with a special glow that is ubiquitous to everyone, almost creating anxiety within the owner wanting its effulgence to pass on. While critics dismiss luxury as blindness, followers view luxury as a source of enlightenment. The term luxury can be applied to any effort that exceeds basic necessities and, due to its relative meaning, can’t be specified without defining a setting, background and context.

What is luxury?

What is the reasonable price of a dream?

It also questions the perception of a necessity and the individual who rates what will be considered necessary today, tomorrow or 30 years from now in Germany, the United States or third world countries.

For what would you invest 10 hours on top?

Luxury can’t be categorized and therefore will remain a term based on relativity, subjectivity, environment and time frame. One man’s luxury could be another’s banality.

What if someone were to give you \$1000, what would you spend them on?

For what
have
you saved
money
the
longest?

“The addiction to luxury is within the depth of mankind: It reveals that the abundance and excessiveness is the water in which his soul prefers to swim.” Friedrich Nietzsche

Is luxury
painful to
you
because
of times
of renun-
ciation?

There are two possibilities in creating luxuriousness. Either on a subjective level, with respect to esthetical, ethical and other values, or by focusing on the objective canon that needs to be described. Luxury can be measured qualitatively or quantitatively.

Do you
feel
luxury
integrated
into
everyday
life?

The quantitative sense of luxury can be equalized to extravagance, while the qualitative meaning is compared to the “better” as well as the “more expensive” goods or immaterial values.

Do you
keep a list
of your
most
desired
luxury
goods?

The existence of luxury also marked as a fine necessity and its short termed satisfaction, respectively justifies to one of two different levels, or rather incitements. It needs to be distinguished in whether I sacrifice a Golden altar to the God I worship or buy myself an expensive piece of jewelry. In both examples luxury is the motivation, how-

ever, the first case has an idealistic focus on luxury, whereas the second case has a materialistic or selfish motivation. Appointment and reasoning seem to vary by an extraordinary degree.

Do you consider a decline of luxury?

“An object draped conspicuously in a display window, is not property of the owner.” Kurt Tucholsky

Do you need the thrill?

A scenario that is characterized exclusively by immaterialism and idealism would not only destroy any materialism, but also luxury in all its facets.

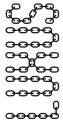
Luxury needs the “thrill” and requires attributes like limitation, irrationalism and sinfulness. Everyday life can never be a luxury, because luxury is the opposite of everyday life. Luxury will always be in need of materialism, even if simultaneously through recent developments, intangible values have gained more and more prominence. This process can and will periodically, but alternately, change in the future, depending on external influences that effect the development of our world.

What is more important to you – time, money or freedom?

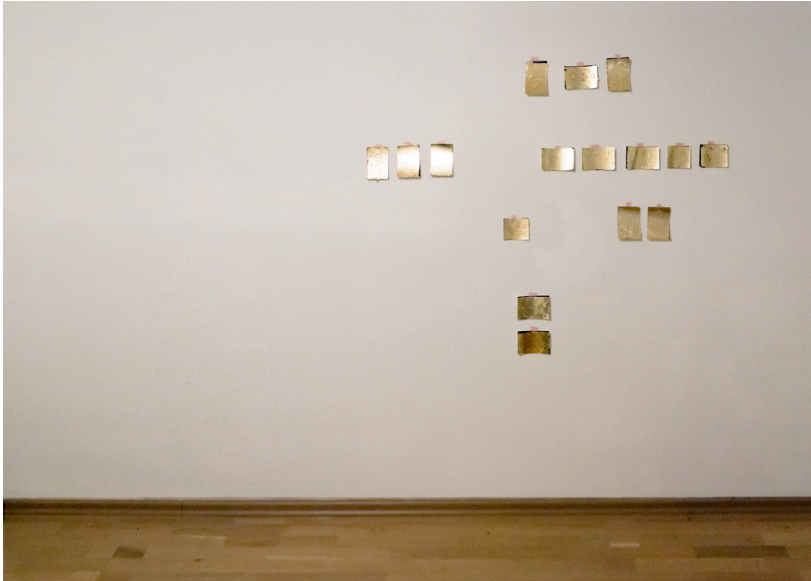
What kind of luxury satisfies you?

Does a
feeling of
emptiness
strike you,
as soon
as you
possess
the
desired
luxury
object?

In times of abundance, there will be much more aim towards reduction and the acquisition of intangible assets, but in times of crisis there will be the urge for material things. Luxury is not synonymous with wealth.



Ann Schomburg — Low Budget
Romance, 2013
digital print, gold leaf

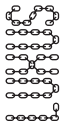


Ines Tartler – Auto Garage, 2004/2014
digital printed photography,
gold-coloured lamé, medium-sized car
with a notchback



Frieda Bellmann — Four Watches, 2012

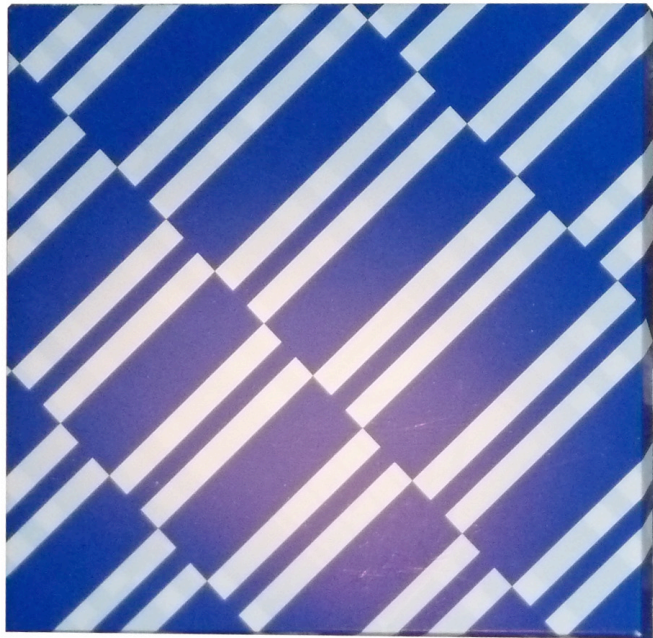
1:1 prototypes, coal, salmon leather, gold, slate, granite, wenge, agarwood



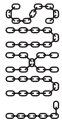
Barbara Weible – Cornered Guenon, 2011; laptop case, plush guenons



Ralf Schmitt – Free From Sin, 2011
30 x 40 cm, plastic bag on stretcher
frame



Amrei Andrasch, Elisabeth Pichler, Paula Trimbur – Wolke 7 (Cloud 9), 2012
digital printed photography; 40m2 room, 11 mattresses, 17 cushions, 25m silk and
7 lace curtains

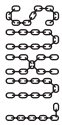




Sabine Dehnel – Mona III, 2010
80 x 110 cm; C-Print



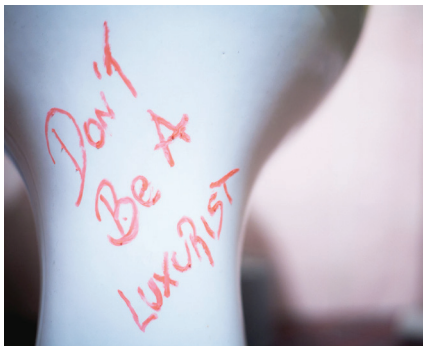
Lina Saleem – Democracy Rules Chair II,
2014; 60 x 220 cm, edition #2 textile,
mirror



Florentine Wolfgruber – Flowments
2014; Polaroids

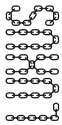


Sophie Bellmann, Kenji Tanaka –Don't
Be A Luxurist, 2014; Shortfilm



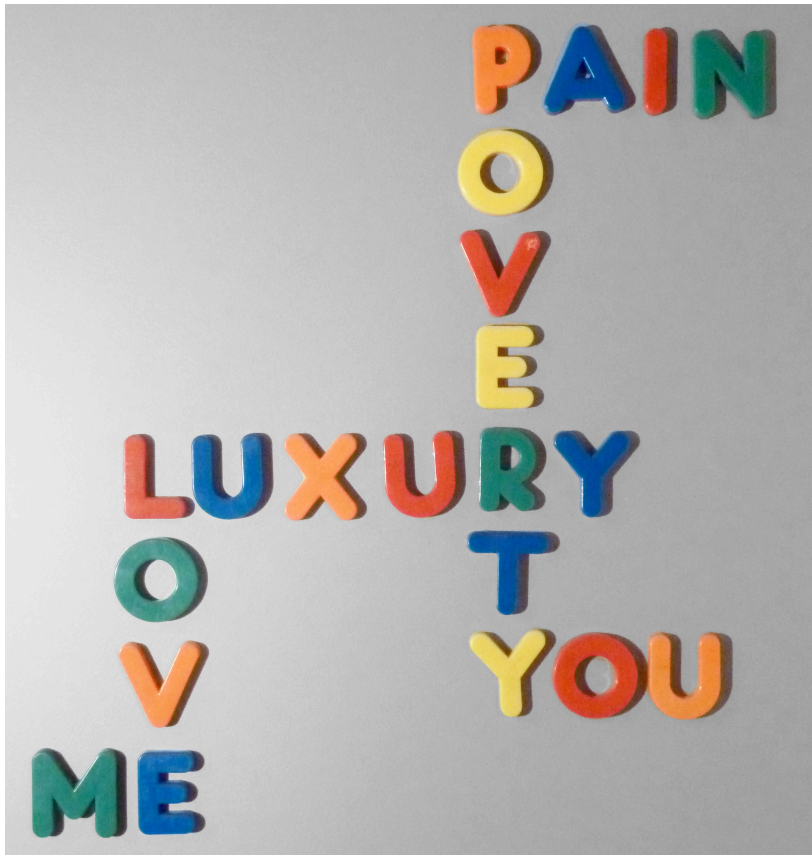
Manuel Krings, Mark Pfaff,
Andreas Unteidig – The Black Cube
2010; 30 x 30 x 30 cm

Ekachai Eksaroj – EDE, 2011
50 x 50 cm; digital printed photography

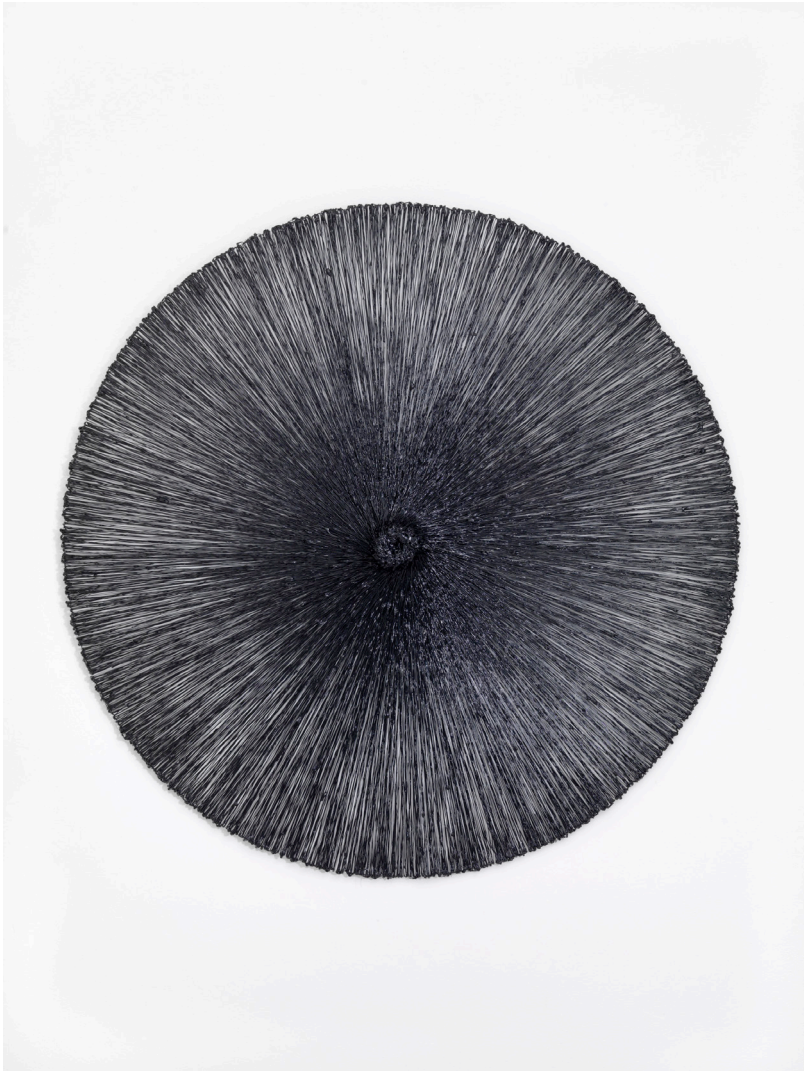
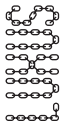


Stephanie Jünemann – Luxury / Poverty
2013; 38,2 x 34,4 cm, Photo, Alu-Dibond

Tom Bieling, Ulrike Gollner, Tiago
Martins – Mobile Lorm Glove, 2011
1:1 prototype

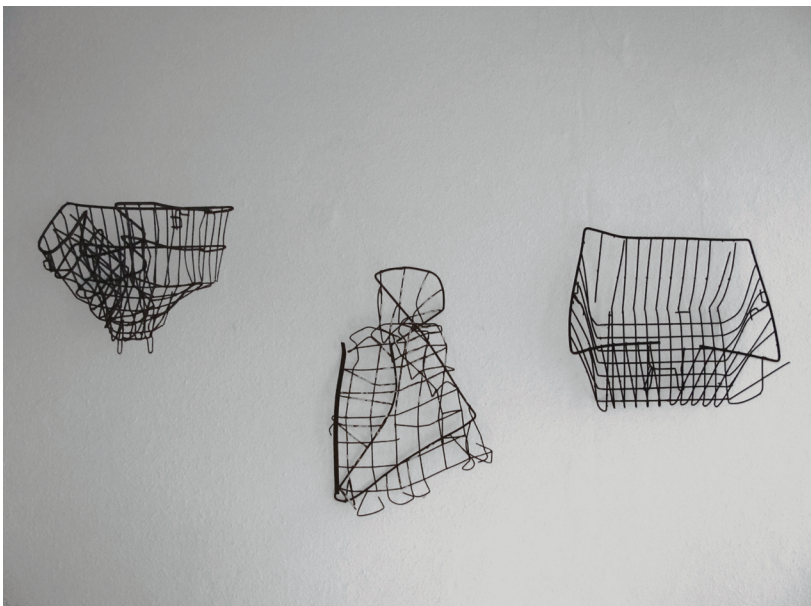


Silke Katharina Hahn – Wop, 2014
hot glue on acrylic glass

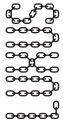


**Maren Langer – She Can't Do The
Show Because It's Like She Can't Walk,**
2014; Filmcollage

Stephan Brenn – Berlin Tryptichon
Kurfürstendamm 37 x 57 x 8 cm, 2012
Alexanderplatz 44 x 36 x 10 cm, 2013
Friedrichstraße 48,5 x 34,2 x 10 cm,
2013; ready made, wire basket-overrun



Christoph Damm – I Love Punk, 2014
30 x 17 x 10 cm; Composition gold, fabric, on synthetic resin



The term is diverse, complex, and charged — often, its use is limited to categorize high quality goods, such as expensive cars and jewelry. But what does luxury really mean in today’s global society? A lot of people only scrap the surface of what luxury really means. Even though one frequently hears the saying “Time is a luxury”, some are blinded by how it is treated in the media or by what is written about the subject due to the absence of relevant literature. In this exhibition 23 different artists, who focus on the theme of luxury, present their art pieces and explain what else luxury could be, what influences it, how it arises and how something achieves the position of luxury. This show invites the visitor to explore, analyze and interpret whether luxury is a condition, object, or something irrational; something you cannot explain.



Four Watches **Frieda Bellmann**

Luxury as a term is normally used for a one-sided representation of high quality goods, such as expensive cars and jewelry. In her report, she wanted to define and investigate what luxury means in today's global society. In addition to her research, she also used her thoughts, research and exploration to create four luxury watches that stand out not only for their special functionality but also for their materiality. Among other materials, she used coal, salmon leather, slate and granite for her functional prototypes. They can not only be seen as "future products", but expose trends for future and in some cases current behaviour regarding luxury. The theme of luxury focuses on scarce objects not only determined to their materials, but also to intangible things like time and freedom. The materials refer to a possible future of luxury and the main idea behind the project is to criticise the general topic. Materials that may appear to be ordinary today, already might not be available in the same abundance in the near future. (© photo: Eric Helgas)



Born and raised in Berlin, Frieda Bellmann studied industrial design at the University of the Arts Berlin. She collects experience at a big luxury accessory brand, where she started to think about the meaning and definition of real luxury. Her designs are characteristic for their strong conceptual ideas and the experimental implementation of material. Her ideas are based on strong research and conceptual development phases, often oriented toward practical function. She does not only execute self-tests and experiment with materials, but also conducts workshops with specific target groups. Her way of thinking is very interdisciplinary.
→ www.friedabellmann.com

Auto Garage **Ines Tartler**

Parked beneath a street light, between other cars, in a gallery/museum, on a parking area etc. a middle-class car is draped with a golden auto garage just asking questions about value. In the centre of her work she places the perception of a venue with it's possibilities of reformulation and the development of an unknown view.

Ines Tartler reacts with side-specific works on existing situations and architecture with the main interest in substance and characteristics of public and half-public places. Her focus lies on the perception of these places, regarding the possibilities of restating them as well as changing their views. She perceives spaces as a whole and changes the view of places with subtle interventions aiming to reach a reaction and the opening of new spaces. He plays an important role in her work as his perception, sensations and examinations add the finalising touch.
→ www.inestartler.de

Untitled • EDE **Ekachai Eksaroj**

Untitled: Paper bags are placed in the gallery. The installation is just like an accumulation of paper bags. The bags come in the same shapes of designer shopping paper bags, however they are unlabelled, so it is based on the recipient making a personal connection with the installation. Their frequency does not make them more unique but rather average. EDE are the initials from Ekachai D. Eksaroj. The photography caricatures and shows the distortion of the superficiality by consumption in the fashion industry.

Ekachai Eksaroj (1978) was born in Bangkok, Thailand. He studied fashion design in Berlin and graduated in 2005. After working in several fashion companies he began to study fine arts at the University of Art in Kassel in the classes of Prof. Stefan Demary and

Prof. Urs Lüthi, where he graduated with honours in 2012. Now he is in a two semester post secondary degree in fine art "Meisterschüler" at the University of Art in Braunschweig in the class of Prof. Thomas Rentmeister. His artwork is mainly in connection with fashion industry, luxury, surfaces and superficiality. The subtle irony in his pieces may question the superficiality of the luxury goods industry. Ekachai Eksaraj lives and works in Kassel. → www.ekachaieksaraj.de

Cornered Guenon

Barbara Weible

Luxury has always been considered to be a symbol for status and success, already carrying a negative connotation from its Latin origin of "waste". Thereby the symbolic meaning is mainly more important than the relevance of usefulness. Especially the luxury good fur splits opinions. How far can each person go to satisfy his or her desire to display luxury? Is it morally justifiable, if for each single fur coat more than 80 minks have to die to satisfy one's own emotional needs for luxury goods? "Cornered guenon" deals with these issues. The result is a laptop case made of deconstructed plush guenons as my statement against the use of fur. Four of the cute cuddly toys had to give up their lives to make the case. Unlike when working with real fur, all of the body parts and limbs were used. The laptop case as a commodity also shows the unnecessary, wasteful and decadent use of fur, which here corresponds to the material properties and functionality of a laptop bag in any instance. (© photo: Markus Vogel)

Barbara Weible was born in the south of Germany. She studied fashion design at the University of the Arts in Berlin. She works and lives in Berlin. Barbara has participated with her collections already in various group exhibitions, including the DMY International Design Festival Berlin. Some of her collection pieces were published in various magazines, including Sportswear International, and were shown in television reports. Her ideas and concepts are often based on (social-)

critical themes. They were shown sometimes openly provocative as "critical-design" as well as in an abstract subtle way testing of the boundaries of art and design. Barbara is always interested in learning first the "rules" like a pro to break and subvert them later.

→ www.barbaraweible.com

Democracy Rules Chair II

Lina Saleem

Words become obsolete and the object speaks by its own: Every simple man on a wooden stool can have the power to represent a nation's people. The Democracy Rules Chair gently outlines the head of power with a frame of a kingly throne. (© photo: Sebastian Noack)

Lina Saleem works and lives in Berlin Germany as a hybrid designer. Her works embrace the design of objects in between arts, design and fashion. Her biggest challenge is questioning everyday life, our behaviour and the things that surround us daily. → www.linasaleem.com

Berlin Tryptichon

Stephan Brenn

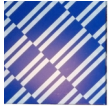
Stephan Brenn is collecting, is observing, is exploring. He is an explorer of the unseen. There are unwanted, wasted and leftover objects, fascinating him. So he found some overrun wire baskets on the Luxus-Places of Berlin, showing the other side of the glamorous scene. His work is based on found material, showed as ready made, wire drawing, light projection on house walls and YLOP light-photography.

Stephan Brenn (1961) born in Heidelberg, lives and works in Berlin. Founder of the "Museum für verwandte Kunst", Cologne. His work was shown in the Museum für konkrete Kunst (Ingolstadt), Luminale (Frankfurt), Raum für zeitgenössische Kunst (Zürich), Contemporary Art Ruhr (Essen), Art Tel Aviv (Tel Aviv),



Museum Schnütgen (Cologne),
Museum Marta (Herford), Preview
Berlin Art Fair (Berlin).

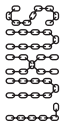
→ www.brenn-projects.com



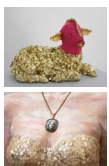
Free From Sin

Ralf Schmitt

"Once, however, ... Fruhtrunk came to class overcome with remorse and declared in front of everyone: 'I have sinned.' He then paid the incredible amount of 400 Deutschmarks into the kitty. When his students asked why, he admitted having accepted the commission to design the plastic bags for Aldi. At this moment, Fruhtrunk must have sensed how thin the line is between democratizing culture and its betrayal to the taste of the masses. Until today, every Aldi bag in the corporation's northern German dominion is a Günter Fruhtrunk multiple." Florian Illies, "Aufstieg und Fall des Günter F.", Monopol Magazin, 2009.



Ralf Schmitt is a Berlin-based artist who got his master degree by Hermann Nitsch in the 90s. He is not only the founder and artistic director of the patented label "Förderkoje®" but also of the art project "MyVisit.to". In 2005 he co-founded the Berlin Art Fair "Preview Berlin" and is still working as the director for it. Since 2006 he has been acting as the codictator and shareholder of the group "Ultra Art Fair Unlimited". In 2011 he was lecturing on new artistic formats at the Academy of Fine Arts in Nuremberg and recently at the Weißensee Academy of Art Berlin.
→ www.MyVisit.to
→ www.ultra-art-fair.com
→ www.previewberlin.com



I Love Punk

Christoph Damm

The golden lamb is set in a contradiction of its material statement and its iconography, in which different forces struggle for power and influence. Where gold promises material prosperity, the Lamb of God promises salvation in the Hereafter. The

"composition gold" leaf attracts our attention and, in reflecting the light, suddenly appears glamorous – just like a gem. The Lamb's covered face remains an enigma. Not revealing its identity, it hides its face behind a pink mask, whose colour is strikingly shrill. The object is completed by its title "I Love Punk", which refers to an emotional devotion. Or is the observer's attention and devotion drawn more to the monetary world – gold? Gold as a status symbol stands for luxury, wealth, power and a certain kind of freedom. This is in contrast to the idea of religious faith and thus allows for an unexpected perception.

Christoph Damm (1964) was born in Nuremberg, and lives and works in Berlin. He studied Art Therapy/ Pedagogy of Fine Arts at the University of Applied Sciences in Ottersberg. Damm's work includes photography, paintings and installations. Since 1990 his art has been on display at various solo and group exhibitions both at home and abroad. Damm questions both conventional thinking and accepted wisdom, and strives to tease out and thereby fathom the essence of things. Thus, he raises the question of the role of the human being in its omnipresent, everyday life and the way in which this is managed. Natural and synthetic materials as well as ready-mades characterize the images of his installations. Substance, form and composition conceal the questions expressed in the work and, consequently, consider the relationship between humankind, nature, culture.
→ www.silverfaki.de

Mona III

Sabine Dehnel

It is one of the icon's characteristics, and here is where the linguistic roots are stronger than ever before, to be able to keep its status and influence through the power of the images alone. The identity constructed from outside with the support of the media

walks along with the self-presentation of the people – the later icons – in the images. Both melt together to produce an inseparable unity and, subsequently, experience a survival in the image, which is magnified in its significance. Just like Madonna, Sabine Dehnel focuses on this influence of images, although, under the seductive “outfit”, she analyses various discourses that result from the sustainability of hyped images.

Born in Ludwigshafen in 1971, Sabine Dehnel studied fine art and philosophy at the Academy of Fine Arts in Mainz and was awarded her fine arts degree in 1999. Currently she works and lives in Berlin where her studio practice is absorbed with broadening the intersections between painting and photography. Her artwork has been included in numerous international group and solo exhibitions in institutions such as: Kunstverein Ludwigshafen, Museum Frieder Burda (Baden Baden), Columbus Art Foundation (Ravensburg), Ulmer Museum, Kunsthalle Winterthur, Muzeul de Arta (Timisoara) and galleries MasArt (Barcelona), Morgen Contemporary (Berlin), Martin Asbaek (Copenhagen) and Esther Woerdehoff (Paris). Her photographs and paintings are in numerous private and public collections, including but not limited to the National Gallery of Copenhagen, Deutsche Bank, Museum Frieder Burda in Baden Baden and DZ Bank.
→ www.sabinedehnel.de

Low Budget Romance

Ann Schomburg

Contemporary life, well structured to function inside the everyday. Longing to live like the characters in movies, escaping the everyday and live freely appears to be an inaccessible luxury these days. Low Budget Romance is a series of photographs of appropriated places: details from destroyed low budget hotels and arranged living spaces. Moments where the idea of

freedom and random traveling turned into a real action. The digital prints are hidden behind a golden surface. The subtitles of the single hidden photographs leave a poem describing a time on the run.

Ann Schomburg (1984) lives and works in Berlin. In 2012 she graduated from the art academy of Kassel after studying in the classes of Bjørn Melhus (video art), Urs Lüthi (sense and fiction) and Joel Baumann (new media). Schomburg's main interest is the tension between the private, individual life and the different faces of the individual in different public situations. The final material she is working in, is highly connected to the specific content of her work. Her research has always been connected to an international viewpoint, her studies have been accompanied by many exchanges and international workshops.
→ www.annschomburg.info

Wop

Silke Katharina Hahn

Silke Katharina Hahn's theme: the transformation of material (hot glue and wax) through heat, the alteration of space through the three-dimensional, drawn line. The central colour is black. A complex shade of black, which contains all other colours yet still forms a counterpart to the colourfulness of everyday life. The colour black is reduced yet it still contains everything. For the artist, this is the epitome of being: the absence of anything superfluous yet at the same time abundance. It is all there yet nothing is too much. However, what then is luxury? Does luxury go beyond abundance? Hot glue, which is being used more and more frequently in the automobile industry, is a material that is available at a relatively low cost in hardware stores. Used as an artistic tool, it is taken from its context and elevated through a different perspective to a precious, extraordinary raw material with



a strong spatial manifestation. This presence moves along the thin line between delicate presence and exuberant materiality.

Silke Katharina Hahn initially trained as a wood carver. After graduating with a degree in Architecture in 2004, she dedicated herself to the study of painting at the Akademie für Malerei Berlin. She is represented by the mianki.gallery Berlin. In 2008, her works were presented at Art Innsbruck and in 2009 at Art Zürich. Following her first solo exhibition in 2010 in the mianki.gallery Berlin, her work was shown in the Galerie im Künstlerhaus, Leonberg and in the Galerie Root, Berlin. In 2012, in addition to group exhibitions, she had her second solo exhibition in mianki.gallery Berlin in 2012 and her works were presented at the Preview Berlin Art Fair 2012 and 2013.
→ www.silke-katharina-hahn.de

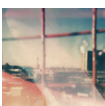


Don't Be A Luxurist

Sophie Bellmann, Kenji Tanaka

Some things which, not too long ago, were viewed as luxurious, are nowadays perceived as ordinary. We live in a time of abundance, in which we can obtain everything we desire and clean water is available in every household, our perception of luxury has been altered. However, eliminating the extraneous will help us appreciate our day to day needs as luxuries. In the project "Don't Be A Luxurist" of Sophie and Kenji the senses are sharpened to recall the meaning of the every day objects in our generation. They appear in all their glory and with beauty. It is the context that decides how things are perceived. This change in perspective should remind us that we are surrounded by lots of luxury even though it has, over time, become invisible to our eye. The artists use the luxury of digital communication, as they have never even met in person.

Sophie Bellmann, is a soon-to-be-



director, current student, waitress and sausage-seller at a football stadium, sometimes living in Berlin and other times in Vienna. An overwhelming feeling overcomes her audience when she shows them extreme pictures, letting them have very individual associations.

Kenji Tanaka, musician, sound-designer, producer. Living in Berlin, born in Düsseldorf. Came as Rocker, is now a Raver. Tanaka Canziani is the actual Project, merging live vocals with electronic beats to a Deep-Tech-Soul-Sex-House-Live-Set. Constantly looking for a new way to express feelings acoustically.
→ www.sophiebellmann.com

She Can't Do The Show Because It's Like She Can't Walk

Maren Langer

The film is an ironic view on the fashion business and its golden rules. It is about luxury as an attitude towards life. In the world of fashion most of the people follow hidden behavioural rules to reach a certain goal. An amusing game to observe from the outside, yet as an actor in it, a sincere behaviour towards your teammates and yourself is required.

Born in a small city in the western part of Germany, Maren Langer moved to Berlin to study at the Berlin University of the Arts where she is now about to graduate. In 2012 she got the opportunity to study abroad at Pratt Institute New York. Her work is a mixture between Visual Communications, Fashion and Arts, always focussed on a strong conceptual idea. Maren Langer is very interested in peoples behaviour, in their gestures and their inner hopes and dreams, therefore the inspiration for her works often have socio scientific roots.
→ www.marenlanger.de

Flowments

Florentine Wolfruber

"I wish I had a camera in my head to preserve memories – so I just had to

focus, blink with my eyes to save them." Luxury is a very personal term – above all for Florentine Wolfgruber it means to be as privileged and blessed to have time, freedom and an unworried easiness to consciously appreciate the little things and cherish special moments in life. Don't over think – just feel. This condition allows one the freedom of being carefree, concentrating and simply focusing on the moment. All is now, let life surprise you. Moments by definition are particular periods of importance, influence and significance. Life with all its miraculous wonders is blessed with countless "flowments" where you feel pure bliss and enjoy a happy-go-lucky state of mind. Analog polaroid photography gives her the opportunity to capture and keep "flowments" close to the heart – to follow the process of its development, hold it in the hand, have a direct memory of one special moment. Like a treasure that you can also share. Polaroid photography in comparison to digital photography is very genuine – concentration versus consumption. No more compromises.

Florentine Wolfgruber (1982), works as a social worker and photographer in Berlin. Influenced by her mother who's a photographer, photography was ever since her instrument to keep hold of moments as nostalgic memories. The almost magical about photography for her is the changeableness of a picture. Every picture is only the impulse for the beholder – the gap in between will be filled through the individual fantasy and the inner life will be filled with further animated pictures. The world in your mind.

Wolke 7 (Cloud 9)

Amrei Andrasch, Elisabeth Pichler, Paula Trimbur

An old abandoned office block is transformed into a love hotel during one weekend – 14 rooms – one of them all covered with cream-coloured

silk, filled with cushions, cotton balls and comfort – Wolke 7. Luxury suite, "Princess and the Pea", walk-in wedding dress, romp and relaxing, play and orgy room – feels like heaven. „Über den Wolken muss die Freiheit wohl grenzenlos sein" – "Over the Mountains (literally: Clouds) freedom's more than a word in the wind" is a pop song from 1974 of Reinhardt May, a German Schlager star. It is a musical interpretation of our longing to leave behind earthly sorrows and troubles. "Wolke 7" materializes this dream within a "love hotel" – a place that we "sexually liberated" can face with irony and ease. The key line of the song is embellishing the wall in Persian letters and is an ironic comment on the still existing gender inequalities. Currently in the summer of 2012 women in Iran have been banned from more than 70 university degree courses. Freedom is no fixed or self-evident given fact. Freedom is our most precious luxury that needs to be defined and to be embattled consistently. (© photo: Caroline Scharff)

Amrei Andrasch (1983) works as a freelance designer in Berlin, building small and big worlds as a graphic designer, stop motion animator, installation artist and set designer. Elisabeth Pichler (1982) works as a scenographer, curator and graphic designer in Germany and France. Paula Trimbur (1984) is a narrative artist and designer from Berlin working in set design, illustrations and photography. They are working together as well as independently but constantly influencing each other.
→ www.amreiandrasch.com
→ www.paulatrimbur.de

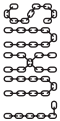
Mobile Lorm Glove

Tom Bieling, Ulrike Gollner, Tiago Martins

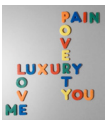
Accessing information and permanent options for communication are often taken for granted these days. However certain marginalized communities such as visually or hearing impaired



people are excluded from several forms of communication. This makes information a luxury good to them. The Mobile Lorm Glove translates the hand-touch alphabet "Lorm", a common form of communication used by deaf-blind people, into text and vice versa. It functions as a simultaneous translator and makes communicating with others without knowledge of "Lorm" possible. By supporting mobile communication over distance (e.g. text message, chat or e-mail), it empowers deaf-blind people to engage with a wider social world and further enhances their independence. By making "information" and "communication" literally become graspable, the glove underlines that even basic needs such as sensory perception or interaction can mean a luxury for people with physical limitations. (© photo: Malwine Rafalski)



Tom Bieling (1979), founder of the Institute for Applied Fantasies, co-founder of the Design Research Network and visiting professor in Applied Sciences and Art at the German University in Cairo. Based at the Design Research Lab (Berlin), he investigates on the correlation between design and dis/ability. → www.tombieling.com



Luxury/Poverty ▪ Luxury/Not **Stephanie Jünemann**

As a painter with a conceptual abstract position she always searches the discussion with the colour as a material and her concrete conditions. To paint is her subject, the method, just as the qualities of the materials. When dealing with the theme of luxury, she uses colour as a playful element and creates a field of tension regarding the content. Words such as Luxury, Poverty, Love and Pain are connected like in a crossword puzzle, but their meanings make reference to social antagonisms.

Stephanie Jünemann (1963) lives and works in Berlin. From 1989 to 1995

she studied fine art at the Kunsthochschule Kassel under Prof. Norbert Radermacher and Prof. Dr. Hannes Böhringer. From 2000 to 2006 she was artistic-academic assistant of Prof. Norbert Radermacher, Kunsthochschule Kassel. She worked for a period of three semesters from 2010 to 2012 as substitute professor at the Kunsthochschule Kassel. → www.sjuenemann.de

The Black Cube **Manuel Krings, Marc Pfaff, Andreas Unteidig**

It is black – deep and mysterious. It is cubic – shiny on every side with sharp edges, it has the most rational and most perfect shape. It is nicely crafted – high-quality materials, premium finish, beautiful and elegant, pure class. Its versatility is endless – the word "omni-functional" would have to be invented to best describe its usefulness that is boldly asking you to just start dreaming and then turn this thing into whatever you might desire it to be. It is what we all have secretly been waiting for, for such a long time – an overdue revelation, peak and condign conclusion of the process of modernization. World-famous designers and intellectuals had given it their recognition, praising it as one of those rare cultural achievements that are capable of embodying the spirit and essence of a whole historical age, ushering in a new era that has yet to be defined. (© photo: Paul Gisbrecht)

The Group exists since 2008 and consists of Manuel Krings, Marc Pfaff and Andreas Unteidig. The Group's works question constructions of value and authorship through art, design and mass media. The Group explores affirmative strategies and seeks to apply the exact same means inherent to the phenomena they criticize. Other works include the "Human Efficiency Amplification Device" and the "Fred Leuchter Award for Functional Design". → www.the-black-cube.com



Published on the occasion of
the exhibition

Luxus – A Study of Luxury by
Berlin Artists

with works by Amrei Andrasch,
Andreas Unteidig, Ann Schomburg,
Barbara Weible, Christoph Damm,
Ekachai Eksaroj, Elisabeth Pichler,
Florentine Wolfgruber, Frieda Bellmann,
Ines Tartler, Kenji Tanaka,
Lina Saleem, Manuel Krings,
Marc Pfaff, Maren Langer,
Paula Trimbur, Ralf Schmitt,
Sabine Dehnel, Silke Katharina Hahn,
Sophie Bellmann, Stephan Brenn,
Stephanie Jünemann, Tom Bieling

Curator: Frieda Bellmann
www.friedabellmann.com

Exhibited by
the German House Gallery,
Consulate General of the Federal
Republic of Germany New York,
Deutsches Generalkonsulat New York,
871 United Nations Plaza,
New York, NY 10017

Exhibition design: Michael Mannhard
Exhibition logo: Stephanie Lee
Editorial office: Stefanie Tendler
Publication design: Marion Kliesch
www.marionkliesch.com

Typography:
ChainFontBlack
Akzidenz-Grotesk BQ

Printed in
an edition of 200

© 2014 Frieda Bellmann,
Marion Kliesch,
Stefanie Tendler

Imprint

Exhibition

**A Study of Luxury
by Berlin Artists**

Artists

**Amrei Andrasch
Andreas Unteidig
Ann Schomburg
Barbara Weible
Christoph Damm
Ekachai Eksaroj
Elisabeth Pichler
Florentine Wolfgruber
Frieda Bellmann
Ines Tartler
Kenji Tanaka
Lina Saleem
Manuel Krings
Marc Pfaff
Maren Langer
Paula Trimbur
Ralf Schmitt
Sabine Dehnel
Silke Katharina Hahn
Sophie Bellmann
Stephan Brenn
Stephanie Jünemann
Tom Bieling**

Curator

Frieda Bellmann