



## FEDERAL PRIZE FOR ART STUDENTS

23<sup>rd</sup> Federal Competition of the Federal Ministry of Education  
and Research

10 November 2017 to 28 January 2018

Media Conference: 9 November 2017, 11 a.m.

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## Exhibition Dates

|  |   |
|--|---|
| Duration   | 10 November 2017 to 28 January 2018   |
| Director   | Rein Wolfs  |
| Managing Director  | Bernhard Spies  |
| Project Coordinator  | Danja Oste and Anne Renner<br>German National Association for<br>Student Affairs, Berlin  |
| Exhibition Manager   | Hubert Ringwald   |
| Head of Corporate Communications /<br>Press Officer                      | Sven Bergmann   |
| Jury   | Rita Kersting<br>Deputy Director of Museum Ludwig,<br>Cologne<br><br>Matthias Ulrich<br>Curator of Schirn Kunsthalle, Frankfurt<br><br>Bettina Steinbrügge<br>Director of Kunstverein Hamburg |
| Catalogue / Press Copy   | € 12 / € 6  |
| Opening Hours  | Tuesday and Wednesday: 10 a.m. to<br>9 p.m.<br>Thursday to Sunday: 10 a.m. to 7 p.m.<br>Public Holidays: 10 a.m. to 7 p.m.<br>Closed on Mondays   |
| Admission<br>standard / reduced<br>Happy Hour-Ticket for all exhibitions | € 4 / € 3<br>€ 7<br>Tuesday and Wednesday: 7 to 9 p.m.<br>Thursday to Sunday: 5 to 7 p.m.<br>(for individuals only)   |
| Public Transport   | Underground lines 16, 63, 66 and bus<br>lines 610, 611 and 630 to Heussallee /<br>Museumsmeile<br>Deutsche Bahn / UN-Campus: Lines RB<br>26 (MittelrheinBahn), RB 30 (Rhein-Ahr-              |



Bahn) and RB 48 (Rhein-Wupper-Bahn)

Parking  
There is a car and coach park on Emil-Nolde-Straße behind the Art and Exhibition Hall.  
Navigation: Emil-Nolde-Straße 11, 53113 Bonn

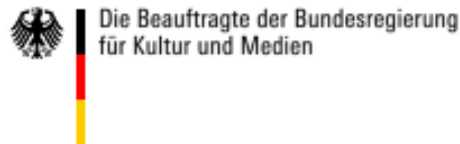
Press Information (German / English) [www.bundeskunsthalle.de](http://www.bundeskunsthalle.de)  
For press files follow 'press'.

Guided Group Tours information and registration  
T +49 228 9171-243  
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Information about the *Federal Prize for Art Students*  
[www.kunst-wettbewerb.de](http://www.kunst-wettbewerb.de)

The Bundeskunsthalle is supported by



The *Federal Prize for Art Students* is sponsored by



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## Information on the Exhibition

The federal competition *Art Students Display Their Works* has been renamed and is now called *Federal Prize for Art Students*. The new name reflects a new conceptual approach. Whereas the biannual exhibition used to show the work of all artists participating in the competition, it will henceforth showcase only that of the prize winners. This closer focus allows for a better presentation of the awardees and their work. The primary objective of the competition – to support and promote young artists – is strengthened by this change of format.

Each of the twenty-four art academies in Germany nominates two of their most promising students for a chance to win the much coveted prizes.

An independent jury is appointed by the director of the Art and Exhibition Hall and the spokesperson of the German art academies. The jury looked at the work of the 48 nominees and selected eight winners, among them one artist duo, to share the prize money purse of 30,000 Euros and 18,000 Euros of project grants:

Andrzej Steinbach  
Academy of Fine Arts Leipzig

Ivana Matic  
Mainz Academy of Arts

Jonas Roßmeißl  
Academy of Fine Arts Leipzig

Lukas Rehm & Tilmann Rödiger  
Karlsruhe University of Arts and Design

Paul Spengemann  
Hochschule für bildende Künste Hamburg

Stephanie Glauber  
Academy of Media Arts Cologne

Vera Palme  
Staatliche Hochschule für Bildende Künste – Städelschule, Frankfurt am Main

The *Federal Prize for Art Students* is sponsored by the Federal Ministry of Education and Research and organised by the German National Association for Student Affairs.

This year, responsibility for the design of the catalogue, the poster and the website [www.kunst-wettbewerb.de](http://www.kunst-wettbewerb.de) lay with the Hochschule der Bildenden Künste Saar (Saar College of Fine Arts) and was carried out by their student Carina Schwake as her degree project.



## Wall Quotations

### **Stephanie Glauber**

Born in Munich in 1991

Since 2012 – Studies media arts at the Academy of Media Arts Cologne with Professors Beate Gütschow, Julia Scher and Johannes Wohnseifer.

### **Adapters, 2017**

Electronic interfaces, electric leads, casing

### **Echo Eliza Alexa, 2017**

Ultra HD video, 5 minutes (loop)

We need adapters to connect electronic devices with each other. The more systems there are that we want to connect, the more adapters we need. Stephanie Glauber's sculpture *Adapters* is an attempt at a universal adapter that brings together all adapters. At the same time, it is a metaphor for the absurdity of technological development. The more we surround ourselves with ever smaller devices, the clunkier the attempt to connect them all with each other becomes.

The sculpture also pays homage to the conspicuousness of the connection between two devices, a conspicuousness that is gradually disappearing as we enter the age of Cloud computing.

The video work *Echo Eliza Alexa* references three female figures taken from three different contexts. In Greek mythology, Echo was a nymph who was deprived of speech, except for the ability to repeat the last words addressed to her. Eliza is a natural language-based computer programme developed in 1966 to facilitate communication between man and machine. Alexa is a voice-controlled digital assistant developed by Amazon. All three figures are disembodied, carry women's names and simulate communication through repetition. What makes them seem so human? What is it that drives us to seek out the simulacrum of the human?

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### **Ivana Matić**

Born in Serbia in 1986

2017 – *Meisterschülerin* in the class of Professor Andrea Büttner

2007-17 – Studies fine art at the Mainz Academy of Arts, Johannes Gutenberg University Mainz

### **Maiskolben, 2017 (Corncobs)**



Charcoal on canvas

**Korb, 2016**

**(Basket)**

Charcoal on canvas

**Schachpositionen, 2017**

**(Chess Positions)**

Pencil on paper (multipart)

Ivana Matić's medium of choice is the drawing. The exhibition presents two large-format works executed in charcoal and several pencil drawings from the series *Schachpositionen* (Chess Positions). The works give expression to the artist's engagement with time and space. The drawing *Maiskolben* (Corncoobs) shows a wall-filling profusion of countless corncoobs. Endlessly repeated, the motif spills over the edges and still feels just like a detail that could spread and sprawl ad infinitum. The drawing *Korb* (Basket), by contrast, has a clear centre. Our gaze is drawn into the depth of a basket and then guided to the edge of the composition along the basket's sides. The smaller *Schachpositionen* (Chess Positions) depict a mental space of 64 squares with infinite possibilities, in which the artist likes to spend time – a game, a science, an art. Each motif marks a final point, a checkmate position.

\*\*\*\*\*

**Vera Palme**

Born in Frankfurt/Main in 1983

2013-17 – Studies painting and fine art at the State Academy for Fine Arts –

Städelschule, Frankfurt/Main with Professors Monika Baer and Judith Hopf

2011-13 – Studies painting at the Weißensee Academy of Art Berlin with

Professor Friederike Feldmann

**politics, 2017**

Oil on cotton

**politics, 2017**

Oil on cotton


**Sven Väth, 2017**

Oil on canvas

**Ohne Titel, 2017**

**(Untitled)**

Oil on canvas



**Ohne Titel, 2017**  
**(Untitled)**  
Oil on cotton

**Ohne Titel, 2017**  
**(Untitled)**  
Oil on cotton

**Head, 2017**  
Publication

Although painting is probably the most popular medium of art, today it may well be the most difficult one as well. What can today's artists still paint? Hasn't everything been done before? Is it still possible to paint a picture that is not reminiscent of other pictures? Probably not. *Politics* is the title of a series by Vera Palme of which the exhibition presents two paintings. Like politics, art is about competing ideas, networks, the shaping of opinions. It is about making suggestions and starting a debate. Each decision has an impact on the next step, in politics as well as on a canvas. Vera Palme's paintings are non-objective. Her gestural style is reminiscent of Art Infomel. She rather prefers to work on a small scale format. The palette of her works reaches from restrained colors to deep black. Despite their non-objectivity, her paintings invite associations of plein-air painting, landscape fragments and still lifes.

In addition to her work as a painter, Vera Palme produces texts in the shape of pictures, in the manner of concrete poetry. Content and formal appearance are related to each other. The texts are often written in the first person and – much like her paintings – seem composed on the spur of the moment.

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## **Lukas Rehm and Tilmann Rödiger**

### **Lukas Rehm**

Born in Memmingen in 1989

Since 2013 – Studies media art at the Karlsruhe University of Arts and Design, i.a. with Professors Isaac Julien, Jonathan Bepler and Heike Schuppelius.

2017 – Athens School of Fine Arts, Greece

2011-13 – BA in theatre arts and history of art at the Ludwig Maximilian University in Munich

### **Tilmann Rödiger**

Born in Lauingen on the Danube in 1991



Since 2012 – Studies media art at the Karlsruhe University of Arts and Design, i.a.  
with Professors Andrei Ujica, Răzvan Rădulescu, João Tabarra and Omer Fast  
2017 – Athens School of Fine Arts, Greece

**Default, 2017**

6-channel video installation

Camera and Editing  
Tilmann Rödiger

Sound, Music and Editing  
Lukas Rehm

Sound mixing  
Max Lange

Interpreter and Scouting in Greece  
Evi Kalogiropoulou  
Dimitra Dimopoulou

Translation in Germany  
Tula Plumi  
Kristina Pitiakoudi  
Stella-Sophie Seroglou


Advisor in Greece  
Kalliopi Maria Gogou

The video installation *Default* was produced over a protracted period of time and required several trips to Greece. In recent years, Greece has been hit by unprecedented calamity. The dramatic financial meltdown and the crippling debt crisis have changed the country completely; they have foiled plans and destroyed all sense of security. As though that was not enough, the country's coasts have been inundated with countless desperate migrants driven from their homes or fleeing civil war. In their work, Lukas Rehm and Tilmann Rödiger investigate the way in which these crises have left their mark on the country. They have spoken to people about their lives and their view of the future. The resulting documents reach far beyond the local situation and call our own certainties into question. The English word 'default' has multiple meanings – each of them is poignantly referenced by the video installation.

\*\*\*\*\*

**Jonas Roßmeißl**  
Born in Erlangen in 1995





Since 2015 – Studies media art at the Academy of Fine Arts, Leipzig with  
Professor Peggy Buth.  
2014-15 – Undergraduate studies of economics at Leipzig University

**Dienstleister-Denkmal, 2017**  
**(Service Provider Monument)**  
Installation

1. 404 – Trialism
2. Nutrient medium of the corporate self
3. Relation of production of the subject
4. Common Packaging Model W0,5
5.  $\eta = \frac{P \text{ PROFIT}}{P \text{ COST}} \approx x - > 99 \%$
6. Alienation of automation work

Jonas Roßmeißl uses the architecture of the Art and Exhibition Hall as the plinth for a *Dienstleister-Denkmal* (Service Provider Monument). The platform is equipped with motors, a revolving stage, lamps, solar panels, a water pump, a robotic arm and other devices. Normally, a monument commemorates a historic person or event. Jonas Roßmeißl, on the other hand, places technical appliances on a pedestal. The monument is designed as an allegory that interweaves the past, the present and the future by referencing the labourer myth of the past, its invalidation in the present and by projecting the potential of a future collectivity of (as yet) fictive subjects.

For Jonas Roßmeißl, art is an opportunity to represent the process of understanding and to document the state or level of his own knowledge. The constellations of different objects form materialised snapshots of a reflection about the relationship between technology, economy and subjectivisation.

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**Paul Spengemann**

Born in Henstedt-Ulzburg in 1987

Since 2016 – Studies for an MA in fine art at the University of Fine Arts of  
Hamburg with Professors Andreas Slominski and Angela Schanelec  
2016 – Art School Alliance scholarship for a semester abroad at Goldsmiths,  
University of London

2011-16 – BA course in fine art at the University of Fine Arts of Hamburg with  
Professors Andreas Slominski and Angela Schanelec  
2008-11 – Cameraman and film director

**Walking Stick, 2017**

HD video, 10 minutes (loop)



**Untitled, 2017**

UV print on non-woven wallpaper

A 'walking stick' is an aptly named species of phasmid or stick insect that looks like a wandering twig. In his video work *Walking Stick*, Paul Spengemann animates thirteen little sticks so that they look like the insect. However, instead of using real sticks, the artist works with computer-generated digital ones that are based on photographs and assembled into a 3D model. In a rather handmade manner the artist created a wildlife documentary film. He follows and observes the make-believe animal in its habitat which is the artist's living room. Paul Spengemann tricks our perception as masterfully as the stick insect does with its camouflage. What is real and what is fictive? The camera's ostensible role as a learning tool undergoes a transition at the film's magic turning point. Having fallen out of the potted plant, the animal proceeds to reverse the asymmetrical encounter with the camera and switch the roles of observer and observed. There is a hiatus in which the stick insect launches an attempt at communication, which the camera witnesses. Apparently controlled by an external force, the creature forms letters with its body that spell out the exclamation "Oh Dear". This exclamation is homonymous with "Oh Deer" (Old English: Oh animal) and reveals one of the film's underlying issues, touching on the growing importance of technology in society: Identities fall into crisis when an autonomous will is no longer contained in a living body.

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**Andrzej Steinbach**

Born in Czarnkow, Poland, in 1983

2015-17 – *Meisterschüler* in the class of Professor Heidi Specker at the Academy of Fine Arts, Leipzig

2015 – Assistant to Dr. Friedrich Tietjen in Vienna on a Leonardo grant

2005-13 – Studies photography at the Academy of Fine Arts, Leipzig, diploma with Professor Heidi Specker

2012 – National Institute of Design in Ahmedabad, India with the Goethe Institut in India

**Untitled (Figur II), aus der Serie "Figur I, Figur II", 2015**

(Untitled (*Figure II*), from the series *Figure I, Figure II*)

Fine art print

**Untitled (record player), 2013**

Fine art print

**Untitled (bat), 2012/2016**

Tuncheon (found object), text



**Liste, aus der Arbeit "Funke" 2015**

**(List from the work *Funke* (Spark))**

Vinyl, record covers, screenprint, sound installation

**words by words, 2013**

HD video, PAL

**6. Untitled (liner notes), switch, camouflage, groceries, fan, 2016 (ongoing)**

HD Video

*Kunst kann eine Waffe sein - und bleibt trotzdem Kunst* (Art can be a weapon – and still remains art) is the title of the essay on Andrzej Steinbach in the exhibition catalogue. This statement is strikingly illustrated by an object the artist claims to have found on the fringe of a demonstration and which he gave the title *Untitled (bat)*: a truncheon fashioned from a metal bar ripped from a shopping trolley of the Hit supermarket chain and fitted with a duct tape handle.

The photograph *Untitled (record player)* is a recreation of a police photograph showing the record player from the prison cell of Andreas Baader, the co-founder of the terrorist group Red Army Faction. The record player had temporarily served as a hiding place for a weapon. Steinbach introduces current details into the motif, aligning the image with his own experience of the world.

The photographs of the series *Figur I*, *Figur II* play with cultural markers. They show a woman with her face covered. Is it a form of religious headwear, a politically motivated mask or an individual fashion statement?

In the sound installation *Liste*, we hear the names of all the members of the Red Army Faction read out. The non-German cultural background of the female speaker invests the names with a strangely unfamiliar sound.

The video *words by words* is about photographed and spoken words. Andrzej Steinbach irritates our perception by showing us one thing while letting us hear another.

The video *Untitled (liner notes)* allows a view on the artist's studio situation. It shows filmic sketches and form experiments.

## Catalogue



Format: 17 x 24 cm  
Pages: 312 pages  
Editor: Deutsches Studentenwerk  
Price: € 12

In German language

The catalogue is available in the shop at the Bundeskunsthalle Buchhandlung Walther König.

It can be ordered there  
Buchhandlung Walther König  
T +49 228 9171-449  
[order@buchhandlung-walther-koenig.de](mailto:order@buchhandlung-walther-koenig.de)

or at Deutsches Studentenwerk  
T +49 30 29 77 27 23  
[kultur@studentenwerke.de](mailto:kultur@studentenwerke.de)  
[www.studentenwerke.de](http://www.studentenwerke.de)



## Current and Upcoming Exhibitions

### **FERDINAND HODLER**

**Early Modern Artist**

**until 28 January 2018**

Ferdinand Hodler (1853–1918) is one of the most important and most successful artists of the early twentieth century. Celebrated alongside Edvard Munch and Gustav Klimt as a key representative of Symbolism and Art Nouveau, he developed a distinctive style of his own. Hodler's predilection for ornament, his formal repetitions, strong contour lines and idiosyncratic palette were hailed as novel and original by contemporary critics, and his impressive monumental works with their emphasis on large areas of flat colour and clear outlines met with great interest, particularly in Germany.

With more than hundred paintings and numerous drawings, the exhibition is the first comprehensive retrospective of the artist to be shown in Germany in almost twenty years. It sheds light on Hodler's career – training, travels abroad, participation in competitions, scandals and exhibitions – and presents works from the genres of landscape, portrait, figure and history painting.

### **WEATHER REPORT**

**About Weather Culture and Climate Science**

**until 4 March 2018**

The weather – beautiful and threatening in equal measure – is always with us. Weather is climate made tangible, and the record of weather patterns over a period of thirty years can be read as a climate trend. Weather and climate determine our life and survival on earth. The exhibition asks to what extent short-term weather events and long-term climate change influence human civilisation and culture. Adopting an interdisciplinary approach to this highly topical subject, we are showing a wide range of objects, spanning art, cultural history and science from all over the world. Amongst many others the show includes art works by John Constable, William Turner, Gustave Courbet and Otto Modersohn, as well as scientific treasures by Otto von Guericke, Daniel Fahrenheit and Alfred Wegener. The history of meteorology and current aspects of global climate change play a central role in the exhibition.

The exhibition is divided into twelve spaces that describe different elements and phenomena of the weather as they unfold over the course of an eventful day – from a mythically charged dawn to sun, air and the sea in the morning, moving on to fog, clouds, rain and wind in the afternoon and gale, thunderstorm, snow and ice in the evening. The wonder and beauty of the individual weather phenomena and their scientific computation and explanation are given equal billing.



## **GURLITT: STATUS REPORT**

### **Nazi Art Theft and its Consequences**

**until 11 March 2017**

The Bundeskunsthalle in Bonn and the Kunstmuseum Bern are collaborating in the organization of a concurrent double exhibition. The two exhibitions will, for the very first time, be focusing on a selection of works of art from the Cornelius Gurlitt estate. Under the title of *Gurlitt: Status Report* the two exhibitions will present Cornelius Gurlitt's extensive art collection. Both shows are based on the latest research into "Gurlitt's art trove" and seek to bring to light further evidence to help clarify the provenances of those works whose origins remain unknown. In form and content, the exhibitions at the Bundeskunsthalle in Bonn and at the Kunstmuseum Bern are closely coordinated. In Bern the focus lies on art that was considered "degenerate" and on works from the Gurlitt family circle. The Bundeskunsthalle, on the other hand, will concentrate on works of art that were taken from their owners as part of the Nazi persecution and on works whose provenance has not yet been established. Primarily, the exhibition in Bonn will shed light on the fate of the persecuted, mostly Jewish art collectors – and art dealers, juxtaposing their individual histories with the biographies of the Nazi perpetrators. Moreover the show homes in on the unprecedented theft of art by the Nazis in the occupied territories.

Subject to change!