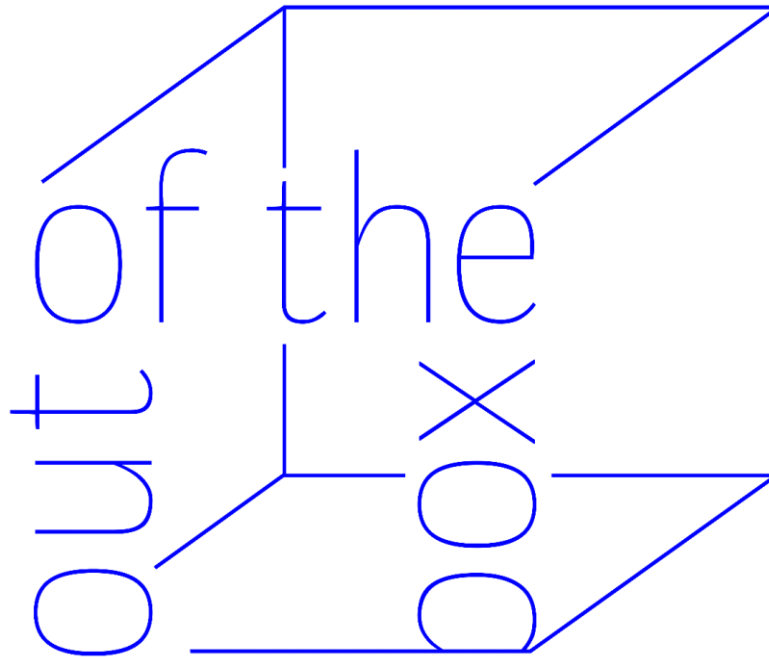


KLUB SOLITAER – OUT OF THE BOX – PRESS Release
– FROM THE CENTER OF THE PERIPHERY – powered by MC



KLUB SOLITAER e.V. was founded in 2010 and operates an independent project space for contemporary art in Chemnitz called the Galerie HINTEN.

For the OUT OF THE BOX project, two transport boxes with the standardized dimensions of the Euro pallet were prepared for an art transport and sent from Chemnitz to curators in Eastern and Western Europe. There the boxes are filled with artworks and sent back. These works will be unpacked by the team on site at KLUB SOLITAER – accompanied by unboxing videos on [Facebook](#) and [Instagram](#) - and prepared for an exhibition that will be on view from 17.04. - 17.05.2021 in Chemnitz.

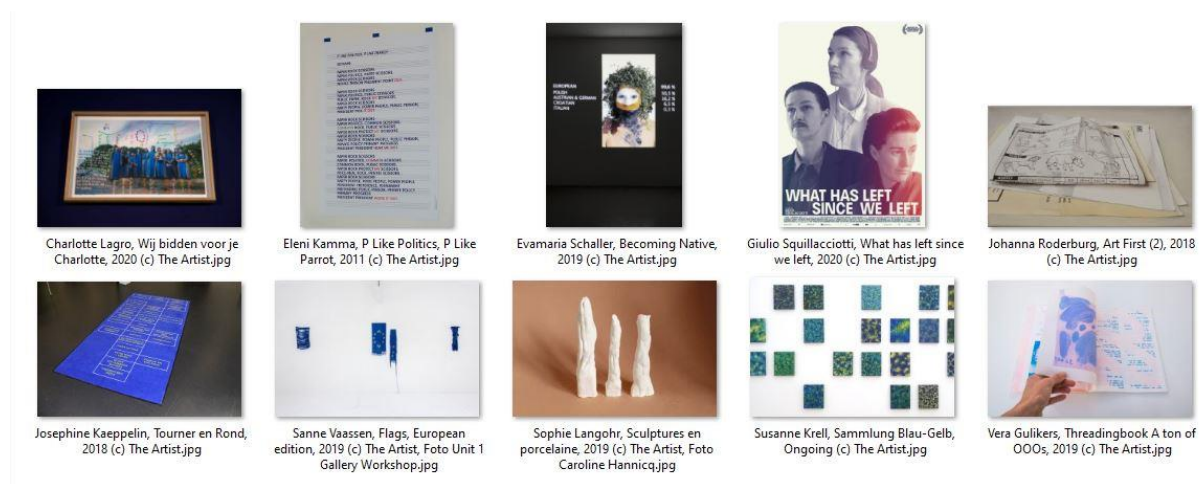
The standardized Euro pallet becomes the carrier of the unconventional: contemporary art from opposite regions within Europe. The exhibition OUT OF THE BOX in the Galerie HINTEN invites you to a backroom discussion between European curators and deals with current artistic positions.

For the first exhibition we were able to work with the [IP Group](#) collective and curator [Marie-Claire Krell](#).

The IP Group collective, based in Wrocław, Poland, moves in an interdisciplinary context between art and theory, performing arts and multimedia work, creative process and research approaches. MC Krell works as a curator and project initiator in the field of contemporary arts. For example, she was active in the tri-national [Very Contemporary](#) network and various initiatives. Furthermore she works as an artist herself and implements educational formats, currently for the [Kunsthau NRW Kornelimünster](#).

OUT OF THE BOX – 17.04. - 17.05.2021
<https://www.klub-solitaer.de/out-of-the-box>

FROM THE CENTER OF THE PERIPHERY – powered by MC



A box travels from the center of the periphery to Chemnitz. Its content is several kilograms of art from the Meuse-Rhine Euregion, the border region between Belgium, Germany and the Netherlands.

Here in the Euregion I often notice how much the knowledge of its respective cultures, as well as its art scenes, breaks on the border between the Rheinland, Zuid-Limburg and Bruxelles, while this region also offers the advantage of being able to travel regularly to all three countries. Therefore I have invited ten artists from my circle of friends and family, that are or were professionally active in these three different art scenes, for my contribution to **OUT OF THE BOX – FROM THE CENTER OF THE PERIPHERY**.

Since Europe is lived here on a small scale, the selected works thematize identity and decision-making processes; hence location, time and power. The 10 selected artistic positions point at issues about who makes which decisions, for what reasons structures are set in place and whether these systems should, can or must continue to exist.

The concept of sending local art in boxes to other (European) regions is also worth being thought about in a larger context. Buses that carried true-to-original replicas of famous works of art across villages existed already 100 years ago. Today this possibility of cultural participation is mainly used by natural history and scientific museums. Transport boxes filled with current curatorial positions traveling across Europe in order to juxtapose contemporary art of the East and the West is the logical and due to COVID momentarily the only possible option.

FROM THE CENTER OF THE PERIPHERY

<http://www.marie-claire-krell.nl/organisation#/out-of-the-box/>

Charlotte Lagro (NL)

Eleni Kamma (GR/NL)

Evamaria Schaller (AU/DE)

Giulio Squillacciotti (IT)

Johanna Roderburg (DE)

Joséphine Kaepelin (FR/NL)

Sanne Vaassen (NL)

Sophie Langohr (BE)

Susanne Krell (DE)

Vera Gulikers (NL)

Charlotte Lagro (NL)

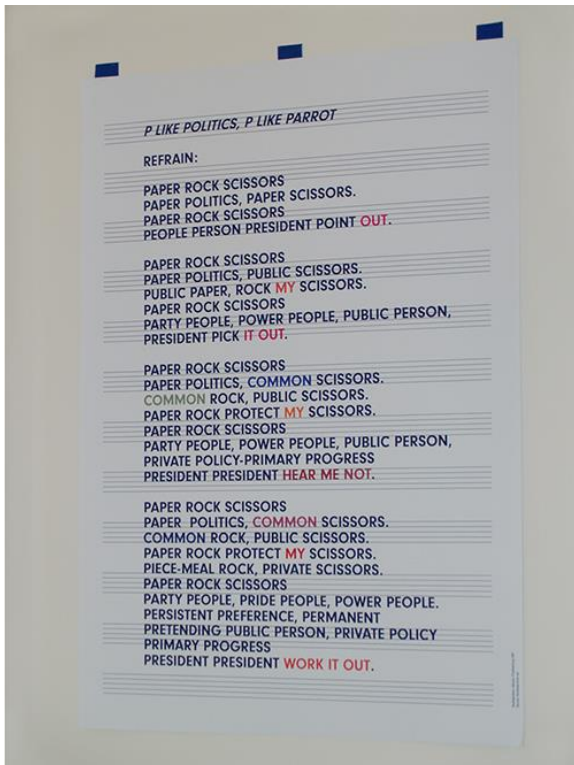
In her photographic work «Wij bidden voor je Charlotte» the current participant at the [Jan van Eyck Academy](#) in Maastricht portrays the chance encounter with a group of women of different ages and nationalities. They are out singing, on a pilgrimage for Mary. Later, Charlotte visits the nuns and lets them work on the photo with wax crayons.



"They are singing on their way to the center of Sittard. A pilgrimage for Maria. They are of the order of the «Sterre der Zee» (Star of the Sea). They are far away from the sea, but the Maas does lead to the sea. I return to my computer with screensavers of islands and deserts. When they walk on they call after me: "We pray for you Charlotte".
- Charlotte, per Mail,
Übersetzung MC

«Wij bidden voor je Charlotte»
Digital fotoprint with drawing,
42 x 59,5 cm, 2020

Eleni Kamma (GR/NL)



Eleni, PhDArts candidate at the [Leiden University Academy of Creative and Performing Arts](#) and the [Royal Academy of Art \(KABK\)](#) in The Hague, combines in her work «P Like Politics, P Like Parrot» the popular game «rock, paper, scissors» with random words from a speech by George W. Bush beginning with a «P».

During a two-hour performance while on a residency in Sweden, Eleni let a choir negotiate how the newly created text should be performed and wrote down the discussion in a transcript, verbatim.

«P Like Politics, P Like Parrot» Colour silk-screen print, 84 x 119 cm, Edition 15 + 5 AP, 2011 & Booklet

Evamaria Schaller (AU/DE)

The performative work «[Becoming Native](#)» of Evamaria, who studied at the [Kunsthochschule für Medien Köln](#), deals with ancestral cult and the web of rites and religions, which she contrasts with genetics and digital data processing as a contemporary counterpart.

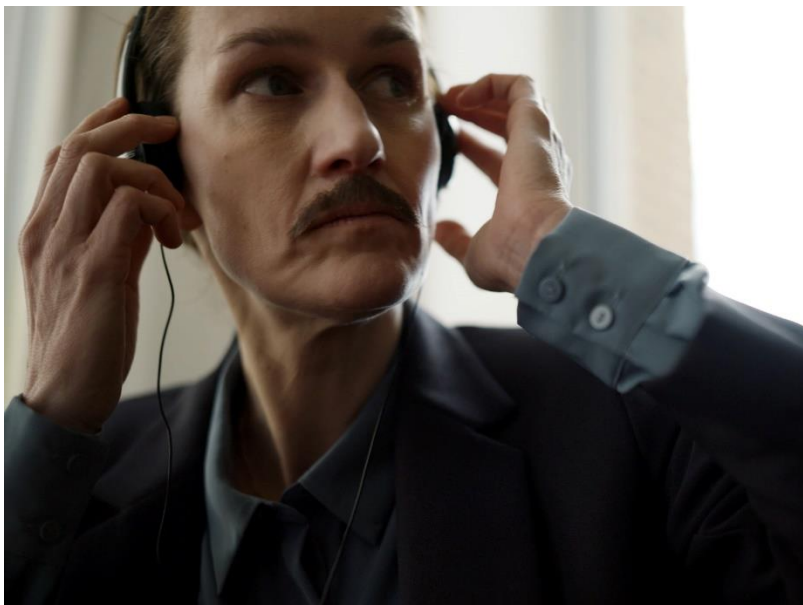
"She discovered foreign ancestors from the not so distant past in Eastern Europe and the south of the continent, but also in Africa and Asia. The internal genetics of the body seem to be globalised. This dissolution of boundaries not only provides a glimpse into the absurdity of racial theory but also calls the narrow concept of home into question and in turn raises questions about one's own freedom. In the end, how do genes determine our destiny, our identity, our actions and finally – our death?" – [Thomas W. Kuhn](#) for [Galerie Martinetz](#)

«[Becoming Native](#)» Experimental film, 11:54 Min, 2019



Giulio Squillacciotti (IT)

The cinematographic short film «[What has left since we left](#)» by Giulio celebrated its world premiere in February during [Les Rencontres Internationales Paris/Berlin](#), live from the auditorium of the Louvre Museum. In the film, the representatives of the last three countries remaining in Europe meet again in the [Gouvernement in Maastricht](#), where the [Treaty on European Union](#) was signed on February 7, 1992, this time to deliberate on the permanent shutdown of their Union.

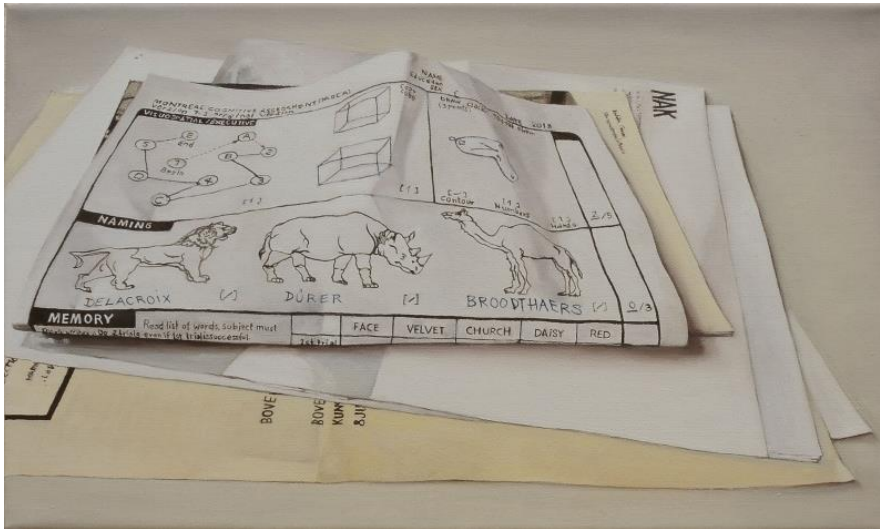


"In what seems to be a looped therapy session, the three characters - helped by a British interpreter as a self-appointed analyst - try to deal with their feeling of loss. The conversation allows their political and personal bonds to be woven together metaphorically, compelling them to face their identity crisis and acknowledge what is left, what no longer is and what still could be of their Union." – Press release

«[What has left since we left](#)» Short Film, 20 minutes, 2020.
Find the [trailer here](#).

Johanna Roderburg (DE)

The former student of Jan Dibbets at the [Kunstakademie Düsseldorf](#) addresses more than just references to places, images and history in her hyperrealistic paintings. In [«Art First \(2\)»](#) she shows the now infamous MoCA test for the detection of cognitive impairments and combines it with strokes of genius in European art history as Dalí, Delacroix, Dürer and Broodthaers.

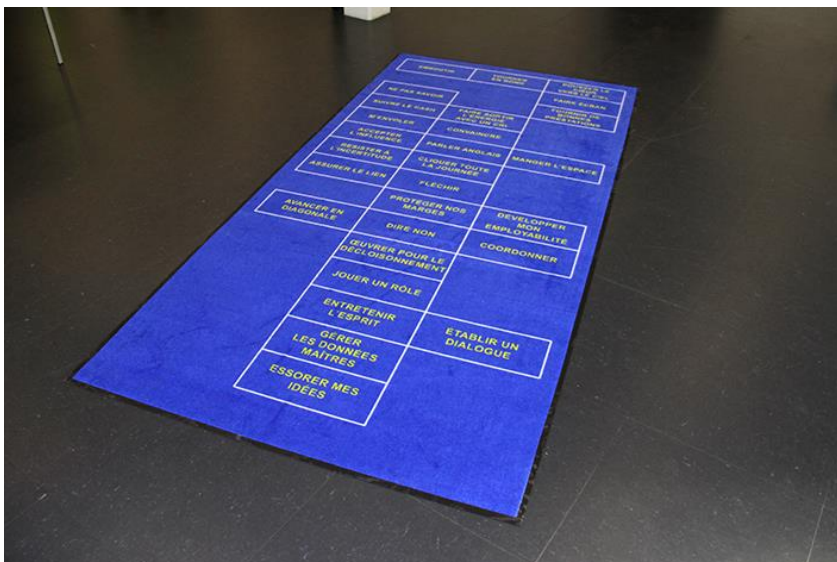


Johanna not only establishes references to locations by painting the random arrangement of papers in her studio. These papers are personal invitations from art institutions in the Euregio, namely the [NAK - Neuen Aachener Kunstverein](#), the [Ludwig Forum für Internationale Kunst Aachen](#) and the [Kunstraum Düsseldorf](#).

[«Art First \(2\)»](#) Oil on canvas, 30 x 50 cm, 2018

Joséphine Kaepelin (FR/NL)

In her mission as an «Intellectual and Graphic Service Provider» Joséphine, [HEAR, Haute école des arts du Rhin, Strasbourg](#), develops participatory proposals for companies in which she carries out company audits from an artistic perspective. [«TOURNER EN ROND»](#) is one of three reports for the [Siegwark](#) in Annemasse, France, from which the employees could choose in order to then permanently integrate the report into their work environment.



The absurd process of internal decision-making structures is presented as an Excel sheet on a carpet and invites you to play the popular playground game «Hopscotch».

After the presentation of the audit, the employees decided in favor of the report in the form of a wall painting.

[«TOURNER EN ROND»](#) Synthetic mat, digital printing, 150 x 300 cm, 2018 & Booklet

Sanne Vaassen (NL)

Sanne, participant in the [New York Art Residency and Studios 2022](#) program, explores the myth of symbols and systems. For «[flags – European edition](#)» she unraveled flags of the European Union, which were then brought together again by weavers around the world. The European flag that "symbolises both the European Union and, more broadly, the identity and unity of Europe." (source [europa.eu](#)) thus becomes an object with a poetic identity.



"They (the weavers) make on their turn a new canvas, according to their private, personal method. This is not only resulting in all kinds of possible sizes and shapes, but is also a celebration of the private visual language, the identity of the weaver. An object that symbolizes a nation and a country, then becomes a platform for an individual, his visual language and his craft." – [Stacie McCormick, Unit 1 Gallery | Workshop, London](#)

«[flags – European edition](#)» Rewoven flags of Europe, textile, variable dimensions, 2019

Sophie Langohr (BE)

The photographic as well as sculptural work of Sophie, [Académie des Beaux-Arts Liège](#), is based on the study and interpretation of historical objects. She undermines the context of these objects, through various reconstruction processes. In her sculptures, made after casting the inner cavity from various statuettes, the shapes of well-known figures can be found on closer inspection: a pregnant virgin, an angel, Jesus etc.



On the occasion of the exhibition «[Les mesures du monde](#)» in Tourinnes-la-Grosse, Belgium, Sophie organized a casting campaign to collect sculptures of every style and motif, as long as they were hollow inside. By taking a cast of the inside of the figures, she produced a series of porcelain sculptures that challenge our perception and the deeper meaning of artifacts.

«[Sculptures](#)» Porcelaine, 2019

Susanne Krell (DE)

The current winner of the [Ida Dehmel Art Prize](#) of GEDOK 2020 has been working with frottages for 30 years, which enables her to bring together places, their histories, ideas and stories in one location. By transferring surface structures of streets, squares or buildings with oil pastel onto paper, Susanne has currently collected frottages from 715 locations in 28 different countries, and with them the «buildings of ideas» of a wide variety of cultures and values.



For [OUT OF THE BOX I](#) have selected six works on canvas of the collection «[Blau-Gelb](#)», which at this moment also comprises 198 works, time testimonies from former back rooms of power: 049 [Kanzlerbungalow](#), Bonn
104 [Palais des papes](#), Avignon
118 [Terror háza](#), Budapest
121 [Palast der Republik](#), Berlin
126 [Old Admiralty Building](#), London
145 [Starý královský palác](#), Prag

«[Blau-Gelb](#)» Acrylic and chalks on canvas, 25 x 30 x 4 cm, since 2000

Vera Gulikers (NL)

The «[Threadingbook: A ton of OOs](#)» offers an artistic overview of a selection of female artists not considered in the prevailing art history. The art historical texts come from Wikipedia and are therefore patchwork texts that were written by several authors. Into the layout of Honor & Flemming's book «[A World of Art History](#)», Vera also combines photographs of her own painting- and material tests for new, large-format works.



Vera also explores female conventions in her very large-format painting, using tried and tested techniques such as tempera and screen printing, but also couture fabrics and cleaning products. The «[Threadingbook](#)» received the [Best Dutch Book Design Award 2019](#) and was then exhibited in the [Stedelijk Museum Amsterdam](#).

«[Threadingbook: A ton of OOs](#)» Book, RISO print, handbound with waxed embroidery thread, 2019

OUT OF THE BOX – FROM THE CENTER OF THE PERIPHERY – 17.04. - 17.05.2021

ARTISTS

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Evamaria Schaller (AU/DE)
Giulio Squillacciotti (IT)
Johanna Roderburg (DE)
Joséphine Kaeppelin (FR/NL)
Sanne Vaassen (NL)
Sophie Langohr (BE)
Susanne Krell (DE)
Vera Gulikers (NL)
– powered by MC (DE/BE/NL)

EVENTS

Events such as travel route tracking, art unboxing and vernissage with double robots complete the pan-European art talk. More information here: <https://www.klub-solitaer.de/out-of-the-box>

PARTNER

With funding from [Kreativ-Transfer](#), Federal Government Commissioner for Culture and the Media. Transport sponsored by [Kuehne+Nagel](#) (AG & Co.) KG Limbach-Oberfrohna.

KONTAKT

OUT OF THE BOX
17.04. - 17.05.2021

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Compiled by MC Krell, Liège on March 17, 2021