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ALICJA KWADE

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BIOGRAPHIE /  
BIOGRAPHY

# kamel mennour

## ALICJA KWADE

Born in 1979 in Katowice, Poland. Lives and works in Berlin.

## SOLO SHOWS

2019

ParaPivot, The MET Roof garden, NYC

The Resting Thought, CCOOD Tours, France

Install Pars Pro Toto, Maersk Tower Copenhagen, COP Tyra

Alicja Kwade, 303 gallery, NYC, USA

Alicja Kwade, Contemporary Arts Center in Cincinnati, Ohio

Alicja Kwade, Dallas

Setouchi Triennale

2018

*Entitas*, St. Agnes | Nave, KÖNIG Galerie, Berlin

*Being...*, n.b.k. Neuer Berliner Kunstverein, Berlin, Germany

*TunnelTeller*, Castle Hill on the Crane Estate, Ipswich, MA

*MATERIA, PER ORA*, Fondazione Giuliani, Rome

Alicja Kwade, Fiac Solo booth, 303 gallery, Fiac, Paris, France

*Out of Ousia*, Kunsthall Charlottenborg, Copenhagen, Denmark

*TRANS-FOR-MEN*, EMMA – Espoo Museum of Modern Art, Helsinki, Finland

*Kunst & Kohle. Alicja Kwade mit Dirk Bell, Gregor Hildebrandt und Rinus van de Velde*,

Kunstmuseum Gelsenkirchen, Germany

*AMBO*, Kunsthalle Kiel, Kiel, Germany

*LinienLand*, Haus Konstruktiv, Zurich, Switzerland

2017

*Big Be-Hide*, Installation, Frieze Sculpture Park, London, United Kingdom

*Revolution Orbita*, kamel mennour, London

*Field Station: Alicja Kwade*, Eli and Edythe Broad Art Museum, East Lansing, USA

*Deconstructing Borders*, Sigmar Polke / Alicja Kwade, Museum Frieder Burda | Salon Berlin, Berlin, Germany.

*ReReason*, YUZ Museum, Shanghai, China

*Phase*, König Galerie, Berlin

*A Trillionth of a Second*, i8 Gallery, Reykjavik, Iceland

*Sichtbare Unsichtbare Grenzen*, Sigmar Polke – Alicja Kwade, Museum Frieder Burda, Salon Berlin

2016

“Alicja Kwade: Medium Median”, Whitechapel Gallery, London, England.

“In Aporie”, kamel mennour, Paris, France.

“I Rise Again, Changed But The Same”, 303 Gallery, New York, USA.  
“Alicja Kwade”, De Appel Arts Center, Amsterdam, Netherlands.

2015

“Alicja Kwade: Nach Osten”, TRAFÖ Center for Contemporary Art, Szczecin, Poland.  
“Against the Run”, Public Art Fund, New York, USA.  
“Monolog from the 11th floor”, Haus am Waldsee, Berlin, Germany.  
“GoldVolks”, abc- art berlin contemporary, Berlin, Germany.  
“Something absent whose presence had been expected”, König Galerie, Berlin, Germany.  
“Warten auf Gegenwart II”, Kunsthalle Nürnberg, Germany.  
“The void of the moment in motion”, Schirn Kunsthalle Frankfurt, Frankfurt, Germany.  
“Hectorpreis”, Kunsthalle Mannheim, Germany.

2014

“Warten auf Gegenwart”, Kunstmuseum, St. Gallen Kunstverein, Germany.  
“Forecasting Horizon”, Galleri Nicolai Wallner, Copenhagen, Denmark.  
“Multiples 2008-2014”, Edition Block, Berlin, Germany.  
Kunsthalle Nürnberg, Germany.  
“Stillstand”, Contemporary Food Lab, Berlin, Germany.

2013

“Solid Stars and Other Conditions”, i8 Gallery, Reykjavik, Iceland.  
“Nach Osten”, St. Agnes Church by Johann König, Berlin, Germany.  
*Pulse*, Jardin des Tuileries, FIAC, Paris, France.  
“Gegenwartsdauer”, kamel mennour, Paris, France.  
“Degree of Certainty”, Kunstmuseen Krefeld, Museum Haus Esters, Krefeld, Germany.  
Kunstverein Bremerhaven, Germany.  
Becky Beasley, Alicja Kwade, Lisa Cooley, New York, USA.

2012

“The Heavy Weight of Light”, Harris Lieberman, New York, USA.  
“Die Gesamtheit go Orte”, Kunsthal 44 Moen, Denmark.  
“In Circles”, Johann König, Berlin, Germany.  
“Future Past”, Grieder Contemporary, Zurich, Switzerland.

2011

“Sensor. Time for Young Approaches”, ZKM | Center for Art and Media, Karlsruhe, Germany.  
Villa Tokyo, Tokyo, Japan.  
“52°31'17,23, 13°24'02,64”, Polnisches Institut, Berlin, Germany.  
“Robert Jacobsen-Preis”, Würth Haus Berlin, Germany.  
“Belebung toter Einheiten”, Oldenburger Kunstverein, Oldenburg, Germany.  
“Alkahest”, Kunstverein Bremerhaven, Germany.

2010

“backyardoutdoorsculptureseries # 6” – KOHLE (1T Rekord), Johann König, Berlin, Germany.  
“Problems of Massive Volumes”, Westfälischer Kunstverein, Münster, Germany.  
“ereignishorizont”, kestner gesellschaft, Hanover, Germany.  
“Broken Away from Common Standpoints”, Museion at Peep-Hole, Milan, Italy.

2009

“Grenzfälle fundamentaler Theorien”, Johann König, Berlin, Germany.

“Rand der vom äußersten Bedingung”, Gallery Christina Wilson, Copenhagen, Denmark.

2008

“Explosionen von zu Ikonen”, Hamburger Bahnhof – Museum für Gegenwart, Berlin, Germany.

2007

“Junge Sterne Rauchen”, Lena Brüning Gallery, Berlin, Germany.

2006

“Maryon Park”, Galerie Bernd Kugler, Innsbruck, Austria.

“B-IF 134, with Gregor Hildebrandt”, Überbau, Düsseldorf, Germany.

“Daily Planet”, Lena Brüning Gallery, Berlin, Germany.

2005

“Ist es nur eine Andernfalls Schwingung of athers”, glue, Berlin, Germany.

“299711, 537 Km / s”, Eugen Lendl Gallery, Graz, Austria.

2004

“Alicja Kwade, with Gregor Hildebrandt”, Reuter, Dresden, Germany.

“Light suicide” Wandergalerie Stephanie Bender, Munich, Germany.

2004

“Stand by”, Taubenstr. 13, St. Pauli, Hamburg, Germany.

“Adromeda-Virgo”, Mt. Warning Galerie, Berlin.

## GROUP SHOWS

2019

MONA, Hobart, Tasmanie

Negativer Raum, ZKM | Zentrum für Kunst und Medien Karlsruhe

Rohkunstbau XXV, Schloss Lieberose, Spreewald

Rockport (Massachusetts)

2018

Reichtum. Schwarz ist Gold (Wealth. Black is Gold), Lembruck Museum, Duisburg, Germany

Papier.Salon, Wentrup, Berlin, Germany

*Space Shifters*, Hayward Gallery, London

*THE MOON – From Inner Worlds to Outer Space*, Louisiana Museum of Modern Art, Copenhagen

*Alicja Kwade & Jorinde Voigt – Shift Matters*, Villa Schöningen, Potsdam, Germany

*Into Nature: Out of Darkness*, Drenthe, Netherlands

*Biennale Gherdëina VI: Writing the Mountains*, Ortisei / Val Gardena, Italy

2017

Blickachsen 11, Bad Homburg und Frankfurt am Main, Germany  
*Perception is Reality - Über die Abbildung von Wirklichkeit und Virtuellen Welten*, Frankfurter Kunstverein, Germany, 2017  
*Sterne, Kosmische Kunst von 1900 bis heute*, Lentos Kunstmuseum Linz, Austria, 2017  
*Deutschland 8 - German Art in Beijing*, Beijing, China, 2017  
*Liaisons/Links, with Lara Favaretto and Latifa Exhakhch*, Villa Medici, Rome, Italy, 2017  
*Corridor 3: Valdemar Daa*, Kunsthalle Viborg, Denmark, 2017  
*The Garden - End of Times; Beginning of Times, #3 The Future - coastal site*, Aarhus, Denmark  
*Viva Arte Viva* curated by Christine Macel, La Biennale di Venezia, 57th International Art Exhibition, Venice

2016

Fellbach Triennial of Small-Scale sculpture, Fellbach, Germany.  
*Elective Affinities. German Art Since the Late 1960s*, Latvian National Museum of Art, Riga, Latvia.  
*Gartenschau*, König Galerie, Berlin, Germany.  
*Forming in the pupil of an eye*, Kochi-Muziris Biennale 2016, Various Venues, Kochi  
*Inhabited by objects*, CAB Art Center, Brussels  
*Die Kerze*, Museum Frieder Burda, Baden-Baden  
*Nuit Blanche*, Paris  
*Food*, 13th Fellbach Small Sculpture Triennial 2016, Fellbach  
*Reopening Sammlung Philara*, Sammlung Philara, Düsseldorf  
*EchtZEIT. Die Kunst der Langsamkeit*, Kunstmuseum Bonn  
*Alicja Kwade - Tatiana Trouvé - Giorgio Griffa*, Nymphius Projekte, Berlin  
*Gutes böses Geld. Eine Bildgeschichte der Ökonomie*, Staatlichen Kunsthalle Baden-Baden  
*ICH*, Schirn Kunsthalle Frankfurt/M.  
*From the collection: NEW*, Neuerwerbungen Sammlungspräsentation, SMAK, Ghent, Belgium.  
*Le précieux pouvoir des pierres*, MAMAC, Nice, France  
*Künstlerräume*, Weserburg, Bremen  
*Now/Here*, Franz Josefs Kai 3, Vienna

2015

“Die Robert-Jacobsen-Preis-träger der Stiftung Würth”, Museum Würth, Künzelsau, France.  
“Minimal Forms of Reality”, Galeria Bunkier Sztuki, Krakow, Poland.  
“Eppur si muove, art and technology, a shared sphere”, MUDAM Luxembourg, Luxembourg.  
“Photo Month” Tallinn, Tallinn Art Hall, Estonia.  
“Time Lapse”, Tallinn Photomonth, Tallinn Art Hall, Tallinn, Estonia.  
“Konkret mehr Raum” Kunsthalle Osnabrück, Germany.  
“Alicja Kwade / Silva Agostini”, Contemporary Grieder, Zurich, Switzerland.  
“Topsy-Turvy World”, Häusler Contemporary, Zurich, Switzerland.  
“Adam, Eve & the Devil”, Marres, House for Contemporary Culture, Maastricht, Netherlands.  
“The Mechanical Corps. On the Trail of Jules Vernes”, Hartware MedienKunstVerein (HMKV), Dortmund, Germany.  
“Berlin Artists' Statement”, BWA, Katowice, Poland.  
“Spieglein”, Spieglein an der Wand, Kunstverein Wiesen, Switzerland.  
“Bittersüße Zeiten”. Gegenwart und Barock in der Sammlung SØR Rusche Berlin / Oelde, Kunsthalle Jesuitenkirche, Aschaffenburg, Germany.  
“Vom Großen und Ganzen, Sammlung” Haus N, Neumünster, Luxembourg.

“Glasstress Gotika 2015”, Palazzo Franchetti / Istituto Veneto di Scienze, Venice, Italy.  
“Day Begins at Night: Space / Time / Beauty”, Contemporary Jewish Museum, San Francisco, USA.  
“Diamonds Always Come in Small Packages”, Kunstmuseum Luzern, Switzerland.  
“Transient Material”, Haus am Lützowplatz, Berlin, Germany.  
“On Cobblestones and Curbstone Jewels”, Daimler Contemporary Haus Huth, Berlin, Germany.

2014

“Hausbesetzung, Nassauischer Kunstverband”, Wiesbaden, Germany.  
“Frame. Copper Crossing in contemporary art and technology”, Triennale di Milano, Italy.  
“Noumenon”, Pilara - zeitgenössischer Sammlung Kunst, Düsseldorf, Germany.  
“GOLD”, Bass Museum of Art, Miami Beach.  
“XX. ROHKUNSTBAU – REVOLUTION”, Heinrich Böll-Stiftung Brandenburg, Schloss Roskow, Germany.  
“One spot next to Reviews another”, WINZAVOD Centre for Contemporary Art, Moscow, Russia.  
“Vanitas - Ewig ist nichts eh”, Georg Kolbe Museum, Berlin, Germany.  
“Unendlicher Spaß, Unfinite Jest”, Schirn Kunsthalle, Frankfurt / M, Germany.  
“Das Mechanische Corps. Auf den Spuren Jules Vernes”, Künstlerhaus Bethanien, Berlin, Germany.  
“Drive the Change”, 100plus, Zurich, Switzerland.  
“Ökonomie der Aufmerksamkeit”, Kunsthalle Wien, Vienna, Austria.  
“Blow-Up, Albertina Palace Museum Kunst, Vienna, Austria.  
“Living In The Material World”, Kunstmuseum Krefeld, Germany.  
“Der Baum der Erkenntnis. Kunst und Alchemy”, Kunstpalast Museum, Dusseldorf, Germany.  
“Nullpunkt go Orte" in der Reihe Junge Sammlungen”, Museum Weserburg, Germany.  
“Conceptual & Applied III: Surfaces and Pattern”. Contemporary art from the Daimler art collection with design and architecture, Daimler Art Collection, Berlin, Germany.  
“Widersprüchliche Konturen”, Märkischen Museum Witten, Germany.  
“Propaganda für die Wirklichkeit”, Museum Morsbroich, Leverkusen, Germany.  
“Far and High Fahrenheit”, Los Angeles, USA.  
“Fire and Ice”, Timothy Taylor Gallery, London, England.

2013

“Lightness of Being”, Public Art Fund, City Hall Park, New York City, USA.  
“By-Cycles”, Heldart, Münzsalon, Berlin, Germany.  
“30”. Kasseler Dokfest, Dokumentarfilm - und Videofest, Kassel, Germany.  
“Propaganda für die Wirklichkeit”, Museum Morsbroich, Leverkusen, Germany.  
“Blow up”, Albertina Palace Museum Kunst, Vienna, Austria.  
“Lightness of Being”, Public Art Fund; New York, USA.  
“When Attitudes Become Form Became Attitudes”, Museum of Contemporary Art, Detroit, USA.  
“Goldtausch .Gold in der Gegenwartskunst”, Villa Merkel, Galerien der Stadt Esslingen am Neckar.  
“An Idea of Beauty”, Palazzo Strozzi, Florence, Italy.  
“Novecento mai visto: From Albers to Warhol to (now)” Capolavori dalla Daimler Art Collection, Museo di Santa Giulia, Brescia, Italy.

“Back to Earth”, Wiederentdeckung Die Kunst der Keramik in der Herbert Gerisch Stiftung, Neumünster, Germany.

“Risk Society - Individualization in Young Contemporary Art from Germany”, Goethe Institute, Museum für Kunst zeitgenössische, Taipei, Taiwan.

2012

“Mise-en-Scene.” Skulpturale Rhetorik, Kwadrat, Berlin, Germany.

“When Attitudes Become Form Became Attitudes”, CCA Wattis Institute, San Francisco, USA.

“One-on-one”, KW Institute for Contemporary Art, Berlin, Germany.

“Portfolio Berlin 2”, Kunsthalle Rostock, Germany.

“Grey peak of the wave”, Harris Lieberman, New York.

“Collaborations & Interventions”, Kunsthalle Andratx, Majorca, Spain.

“Made in Germany II”, Kunstverein Hannover, Germany.

“Raw Materials”, Stiftung für Kunst und Design Konkrete, Ingolstadt, Germany.

“K21”, Düsseldorf, Germany.

“Goldrausch .Gold in der Gegenwartskunst” Kunsthalle Nürnberg, Germany.

“Into The Woods” Gallery Galeries Lafayette, Paris.

“Karl-Schmidt-Rotluff Stipendium”, Kunsthalle Düsseldorf, Germany.

“Reisen in unbekannte Welten”, Kunsthalle Bielefeld, Germany.

“A touch of life”, Gallery Anita Beckers, Frankfurt am Main, Germany.

“Carculture”, Lentos Kunstmuseum Linz, Austria.

“Gold”, Belvedere, Vienna, Austria.

“No Town Beyond The Wall”, Elaine L. Jacob Gallery, Detroit, USA.

“Dreidimensional! Zeitgenössische Bildhauerei”, Sammlung Würth, Kurpark Bad Mergentheim, Germany.

“Eros und Thanatos”, Künstlerhaus Bethanien, Berlin, Germany.

“Status” Berlin Werkschauhalle, Leipzig, Germany.

“Wie kommt das Neue in die Welt?” International Neun Bildhauer in Berlin, Haus am Waldsee, Berlin, Germany.

“Surplus Authors”, Witte de With, Rotterdam, Netherlands.

“A disagreeable Object”, SculptureCenter, Long Island City, New York, USA.

“New Audience”, Museion Bolzano, Italy.

“Reflecting on Reflection”, Galeri Mana, Istanbul, Turkey.

“Pommery, 10 years of Experiences, Domaine Pommery”, Reims, France.

“The Garden of Eden, Palais de Tokyo, Paris, France.

“Other Voices, Other Rooms”, Wnetrup Avlskarl projects, Copenhagen.

“Surplus Authors”, Witte de With, Rotterdam, Netherlands.

2011

“Alicja Kwade - Mischa Kuball - Mitzi Pederson”, Twigg Gallery, Brussels, Belgium.

“Start. Reloaded”, Grieder Contemporary Zurich, Switzerland.

“liberalis”, Kunst Projekte e.V. Sindelfingen, Germany.

“Berlin 2000 - 2011 Playing Among the Ruins”, Museum of Contemporary Art, Tokyo, Japan.

“Over Black black, Castello di Rivara “- Centro d'Arte Contemporanea, Rivara, Italy.

“Baumann & Fuchs”, Anton-Werner-von-Haus, Berlin, Germany.

“In our Nature”, Rosa-Luxemburg-Platz, Bel Etage, Berlin, Germany.

“Blank Black Mirror”, Kunsthaus Langenthal, Switzerland.

“Herbei ein Licht!” Lismore Castle Arts, Waterford, Ireland.



“Into the woods”, Galeries Lafayette, Paris, France.  
“Gallery Elisabeth & Klaus Thoman”, Innsbruck, Austria.  
“Arbeiten aus dem Bleistiftgebiet (works from the pencil box)”, Van Horn Gallery, Düsseldorf.  
“Abstrakt //// Skulptur”, Georg-Kolbe-Museum, Berlin, Germany.  
“Über Dinge”, Kunsthaus Muerzzuschlag, Austria.  
“\_\_" Vorübergehend unsichtbar”, MMK Zollamt, Frankfurt am Main, Germany.  
“Draußen ist feindlich”, Rosa-Luxemburg-Platz, Bel Etage, Berlin, Germany.  
“From Trash to Treasure”, Kunsthalle Kiel, Germany.  
“Poetry & Forms”, Kunsthaus Langenthal, Switzerland.  
“Transformed Objects”, KAI 10, Düsseldorf, Germany.  
“The Activity of Sound”, Grieder Contemporary, Berlin, Germany.  
“Spaceship Earth”, Centre of Contemporary Art, Torun, Poland.  
“Lake of Fire”, Den Frie Udstillingsbygning, Copenhagen, Netherlands.  
“Magical & Poetical Structures” - Part 4 New Existentialism, Rapperswil, Switzerland.  
“Poetry & forms”, Kunsthaus Langenthal, Langenthal, Germany.

2010

“Sammlung” Majerus Kunstsaele Berlin, Germany.  
“Dorothea von Stetten-Kunstpreis”, Kunstmuseum Bonn, Germany.  
“Shards”, ECCAS, Strasbourg, France.  
“Disasters of peace”, Umspannwerk, Berlin, Germany.  
“Unsichtbare Schatten - Bilder der Verunsicherung”, Marta Herford, Herford, Germany.  
“Schwarz”, Märkisches Museum, Witten, Germany.  
“Step in the Arena”, District Eurobahnhof, Saarbrücken, Germany.  
“Between Nothingness and Eternity”, Regina Gallery, London, England.  
“Leading Away From One Another”, 303 Gallery, New York, USA.  
“Long Long Gone”, Leo König Inc., New York, USA.  
“Leinen los!”, Herbstausstellung, Kunstverein Hannover, Germany.  
“Mutinity Seemed a Probability”, Fondazione Giuliani, Rome, Italy.  
“Die perfekte Ausstellung - eine oder warum nicht existiert solche”, Heidelberger Kunstverein, Germany.  
“Das Voynich Manuscript - eine auf ein künstlersicht rätsel”, Grauer Hof Aschersleben, Germany.  
“Hypernatural”, Agent Art Berlin, Germany.  
“Ampersand”, Daimler Contemporary, Berlin, Germany.  
“The Marienbad Palace”, Highlanes Gallery, Drogheda, Ireland.  
“Wystawa”, Museum of Modern Art in Warsaw, Warsaw, Poland.  
“The Berlin Box”, Kunsthalle Andratx / CCA, Mallorca, Spain.  
“Silent Revolution”, K21 Ständehaus, Dusseldorf, Germany.  
“Chapter Five: Thriller, About Change Collection”, Berlin, Germany.  
“Fred Rapid – Glassworks”, Zero Fold, Cologne, Germany.  
“Ins Blickfeld gerückt”, Berlin French Institute, Berlin, Germany.  
“The Library of Babel / In and Out of Place”, Projectspace 176, London, England.  
“380-750 nm”, 401 contemporary, London, England.  
“Madonna Psycho Slut”, Grimm Museum, Berlin, Germany.  
“Six Days of New Media”, Linienstraße 127, Berlin, Germany.  
“Diamonds on the soles of her shoes”, Bischoff & Weiss, London, England.  
“Alicja Kwade, Adolf Luther”, 401 contemporary, London, England.

“Neugierig?”, Bundeskunsthalle, Bonn, Germany.

“Alice Channer, Dagmar Heppner, Alicja Kwade & Maria Zahle,” Bolte Lang, Zurich, Switzerland.

2009

“Berlin meets Vienna”, Austria Lounge, Vienna, Austria.

“Kunst und zwischen Spurensuche Utopia”, Berlinische Galerie, Berlin, Germany.

“Access all areas, a drawing exhibition”, Max Hetzler, Berlin, Germany.

“Like a Rolling Stone”, Museum of Contemporary Sculpture, Orońsko, Poland, Poland.

“Black Hole”, CCA Andratx, Mallorca, Spain.

“Inkonstruktion IV”, Art Biesenthal Biesenthal, Germany.

“scheinbar”, Kunstverein Eislingen, Germany.

“Space Works”, Färgfabriken, Stockholm, Sweden.

“ReMap 2” Kerameikos Metaxourgeio, Athens, Greece.

“Kunst und zwischen Spurensuche Utopia”, Berlinische Galerie, Berlin, Germany.

“Was soll ich sonst lieben, wenn nicht das Rätsel?” Neuer Kunstverein Aschaffenburg, Germany

“Kunstpreis der Böttcherstraße 2009” Weserburg, Bremen, Germany.

“BERLIN, 2000”, Pace Wildenstein Gallery, New York, USA.

“Pragmatismus & Romantismus”, Fondation Ricard, Paris, France.

2008

“Threeallities”, unosunove Gallery, Roma, Italy.

“Take Me There - Show Me The Way”, Haunch of Venison, New York, USA.

“Musical Paintings”, ScheiblerMitte, Berlin, Germany.

“Study & Play”, Jan Wentrup Gallery, Berlin, Germany.

“Knorke Gören”, Kwadrat, Berlin, Germany.

“Transformational grammars”, Galerie Francesca Kaufmann, Milan, Italy.

“Endless Sphere”, Center of Contemporary Art, Kyiv, Ukraine.

“AURUM”, PasquArt Centre, Biel, Switzerland.

“When a clock is seen from the Side” ..., Johann König, Berlin, Germany.

“Who's afraid of Zimmermädchen 40?, With Stefan Panhans”, Kunsthaus, Hamburg, Germany.

“Madonna und Wir”, Galerie Christian Nagel, Berlin, Germany.

“The Krautcho Club / In and out of place”, Projectspace 176, London, England.

“Lure”, Galerie Frank Elbaz, Paris, France.

“Inkonstruktion III”, Art Biesenthal, Germany.

“Jagd & Kugelfang”, Spesshardt & Klein, Berlin, Germany.

“freunde und bekannte, Sparwasser” H Q - Forum for contemporary art, Berlin, Germany.

“Do You Have Expectations?,” Wartesaal, Zurich, Switzerland.

2007

“Kunstpreis Junger Westen für Skulptur”, Kunsthalle Recklinghausen, Germany.

“Schöne Aussichten in der Bank”, IBB Investitionsbank, Berlin, Germany.

“Auction”, NAK Neuer Aachener Kunstverein, Germany.

“La Boum 3”, Rowley Kennerk Gallery, Chicago, USA.

“WG”, Malkasten, Düsseldorf, Germany.

“Nightcomers”, 10th Istanbul Biennial, BMI, Istanbul, Turkey.

“Niveaularm”, Kunstraum Innsbruck, Innsbruck, Austria.

“Papierarbeiten”, Lena Brüning Gallery, Berlin, Germany.

“MMVI” Meyer-Riegger Galerie, Karlsruhe, Germany.

“Künstler der Galerie 1”, Lena Brüning Gallery, Berlin, Germany.

2006

“Justice for Spirit”, Flaca, London, England.

“Kn'yan”, Galerie Christine Mayer, Munich, Germany.

“Lichtwerke aus der Sammlung”, MUMOK, Vienna, Austria.

2005

“L'autre sight”, Künstlerhaus Dortmund, Dortmund, Germany.

“Art and Science in Europe,” Max-Planck-Institut für Genetik und molekulare Zellbiologie, Dresden, Germany.

“Kunststudentinnen Kunststudenten und stellen aus”. Bundeskunsthalle, Bonn, Germany.

2004

“Flowers of Evil”, Schickeria, Berlin, Germany.

“Fuck you it is all flowers”, Turboplex, Berlin, Germany.

“MDB connection”, Wandergalerie Stephanie Bender, Munich, Germany.

“oh tender sailorman”, Turboplex, Berlin, Germany.

“Cave bet”, Schickeria, Berlin, Germany.

“Wenzel Kliniczna”, International Festival der Wandmalerei, Gdansk, Poland.

2003

“Kalter Hund”, Michael Kapinos Gallery, Berlin, Germany.

“Illegale Arbeiten auf Papier”, PR17 Projekt, Berlin, Germany.

“Wheeling London”, CEEL projekt space, London, England.

“Mixed”, Backfabrik, Berlin, Germany.

“After skiing”, Schickeria, Berlin, Germany.

2002

“Sounds”, G7, Berlin, Germany.

“Aurora Berlinalis”, Münze, Berlin, Germany.

“Hardland”, G7, Berlin, Germany.

“Wheeling-Krad Kulttour”, Galerie Jette Rudolph, Berlin, Germany.

“Ausstellungsraum of light”, Frankfurt am Main, Germany.

2001

“Trilemma”, Kunstverein, Potsdam, Germany.

“Boppstr. 13b”, 13b Boppstr, Mainz, Germany.

2000

“Zentrale Moabit”, Rostockerstr. 51 / Laden, Berlin, Germany.

PRICE / AWARDS

2015

“Hectorpreis”, Kunsthalle Mannheim, Germany.

2010-2011

Robert Jacobsen-Preis  
Stipendium Karl Schmidt-Rottluff  
Arbeitsstipendium Stiftung Kunstfonds  
Bremerhaven-Stipendium

2008

Piepenbrock Förderpreis für Skulptur

2007

“Kunstpreis Junger Westen für Skulptur”, Kunsthalle Recklinghausen (2.Platz)

2006-2007

DAAD Postgraduiertenstipendium, Warschau

2005-2006

NaföG-Stipendium

2005

IBB Förderpreis für Fotografie (2.Platz)

2002-2005

Stipendium der Studienstiftung des deutschen Volkes

2002

Erasmus / Sokrates Stipendium, Chelsea College of Arts, London, England

## COLLECTIONS

Zabludowicz Collection

Reykjavik Art Museum

SOR Rusche Sammlung

Mudam Luxembourg - Museum of Modern Art

Grand Duke Jean Wrocław Contemporary Museum

About Change, Collection Lubeznik Center for the Arts

DD Collection

Burger Collection

DekaBank Kunstsammlung of 21. Jahrhunderts

KAI 10 | ARTHENA FOUNDATION

HEART Herning Museum Of Contemporary Art

Olbricht Collection

Sammlung Haus N

GreyChurch Collection and Project Space

SAHA Association

Sammlung Andra Lauffs-Wegner

Domus Collection, Peking

Sammlung Grasslin

Zeitgenössischer Sammlung Kunst der Bundesrepublik Deutschland, Bonn WüSammlung

zeitgenössischer Sammlung Kunst der Bundesrepublik Deutschland, Bonn

Philara - Sammlung zeitgenöPhilara - Sammlung Kunst zeitgenössischer

Kunstmuseum Sankt Gallen

Kunstsammlung Nordrhein-Westfalen

Sammlung Fiede

Vehbi Koç Foundation

Berlinische Galerie, Berlin

Museum Modern Art Ludwig Foundation, Vienna

Sammlung Boros, Berlin

Riedel Collection, Copenhagen

MACBA, Barcelona

Daimler AG, Stuttgart

About Change Collection, Berlin

Europäisches Patentamt, Munich

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OEUVRES / WORKS

# ParaPivot – 2019

The MET Roof garden, NYC

Alicja Kwade

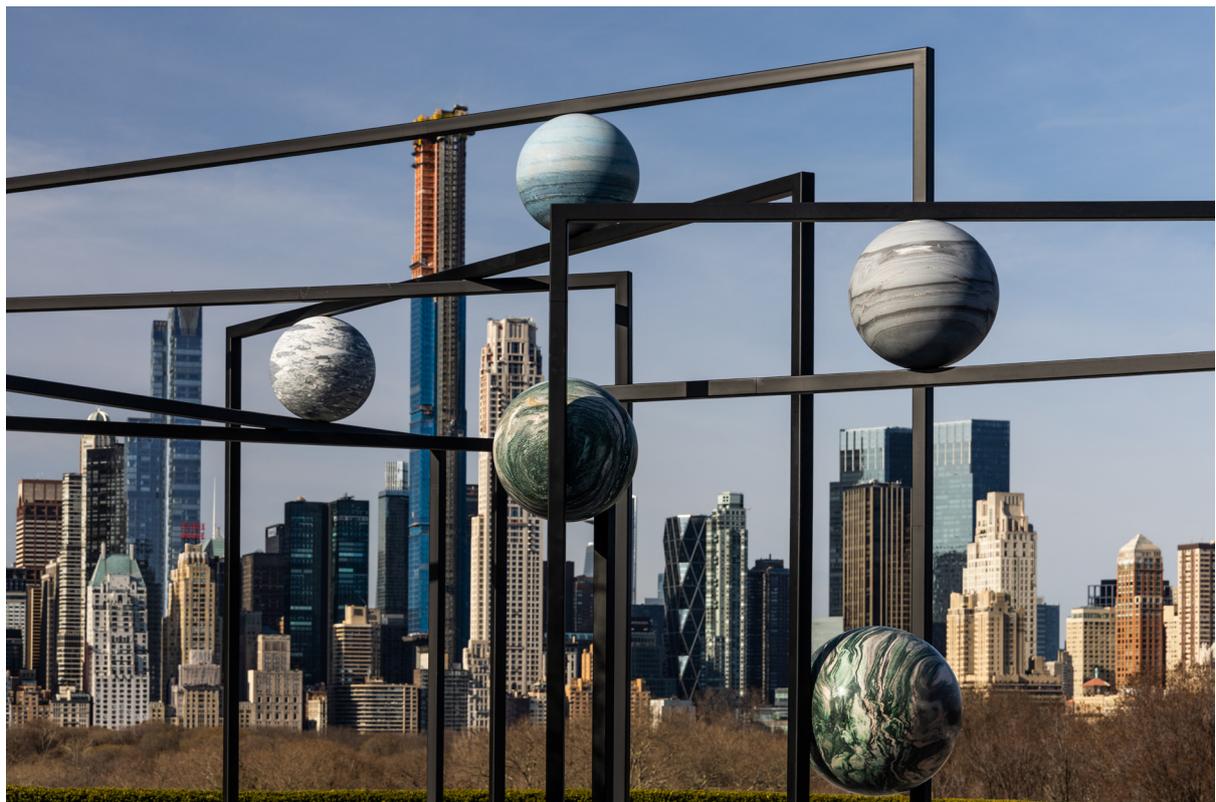
AK/OUT 15

ParaPivot I, 2019

powder coated steel, stone (Masi, Vasa, Bianco Carrara, Azul Macaubas, Hermelin)

600 x 574 x 1,025 cm

unique



Alicja Kwade  
AK/OUT 15  
ParaPivot I, 2019  
powder coated steel, stone (Masi, Vasa, Bianco Carrara, Azul Macaubas, Hermelin)  
600 x 574 x 1,025 cm  
unique





Alicja Kwade  
AK/OUT 15  
ParaPivot I, 2019  
powder coated steel, stone (Masi, Vasa, Bianco Carrara, Azul Macaubas, Hermelin)  
600 x 574 x 1,025 cm  
unique



# CCOD Tours – 2019

## The Resting Thought

Alicja Kwade, « The Resting Thought » exhibition view at the CCC OD, Tours, France, February 2019

© Alicja Kwade

Photo: F.FERNANDEZ - CCC OD, Tours

Courtesy the artist and kamel mennour, Paris / London.



Alicja Kwade, « The Resting Thought » exhibition view at the CCC OD, Tours, France, February 2019  
© Alicja Kwade  
Photo: F. FERNANDEZ - CCC OD, Tours  
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Alicja Kwade, « The Resting Thought » exhibition view at the CCC OD, Tours, France, February 2019  
© Alicja Kwade  
Photo: F. FERNANDEZ - CCC OD, Tours  
Courtesy the artist and kamel mennour, Paris / London.



Alicja Kwade  
Causal Emergence (June), 2019  
Laiton sur carton / Brass on cardboard  
175 x 175 x 5,5 cm (68,9 x 68,9 x 2,17 in.)  
Framed Dimensions: 180 x 180 x 7 cm  
Edition Unique

© Alicja Kwade

Photo: archives kamel mennour

Courtesy the artists and kamel mennour, Paris/London



Alicja Kwade

Revolution (Gravitas), 2018

Acier inoxydable, pierres / Stainless steel, boulders

ø300

ø280

ø260

FIAC Hors-les-murs, jardin des Tuileries, Paris, 2018

© Alicja Kwade

Photo: archives kamel mennour

Courtesy the artists and kamel mennour, Paris/London



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Alicja Kwade

"Space Shifters", Hayward Gallery 2018

Photo. Mark Blower.

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Photo. archives kamel mennour

Courtesy the artists and kamel mennour, Paris/London





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Alicja Kwade

LinienLand, Haus Konstruktiv, 2018

© Alicja Kwade

Courtesy the artist, KÖNIG GALERIE, Berlin / London, 303 GALLERY, New York, kamel mennouf, Paris / London



Alicja Kwade

LinienLand, Haus Konstruktiv, 2018

© Alicja Kwade

Courtesy the artist, KÖNIG GALERIE, Berlin / London, 303 GALLERY, New York, kamel mennouf, Paris / London

Courtesy the artists and kamel mennouf, Paris/London



Alicja Kwade

Big Be-Hide, 2017

Miroirs, pierres, bronze / Mirrors, stones, bronze

Miroir / Mirror :

190 x 230 x 6 cm

(74.8 x 90.55 x 2.36 in.)

Pierre / Stone :

80 x 125 x 100 cm

(31.5 x 49.21 x 39.37 in.)

Vue de l'exposition Frieze 2017 à Londres / Exhibition view at Frieze London 2017

© Alicja Kwade. Photo. Stephen White

Courtesy the artist and kamel mennouf Paris/London



Alicja Kwade

OrbitaGravitas, 2017

Acier inoxydable, pierres / Stainless steel, boulders

Dimensions variables / Variable dimensions

Urkall, 2017

Bronze

11 x 11 x 6 cm

Candle Column (Selfportrait), 2017

Bronze

164 x 10 cm

Vue de l'exposition / View of the exhibition « Revolution Orbita », kamel mennouf (51 Brook Street), Londres, 2017

© Alicja Kwade

Photo. archives kamel mennouf

Courtesy the artists and kamel mennouf Paris/London



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Alicja Kwade

Ein Monat (August 2017), 2017

Aiguilles de montres à gousset sur carton / Pocket watches hands on cardboard

81 x 72,6 cm

Vue de l'exposition / View of the exhibition « Revolution Orbita », kamel mennour (51 Brook Street), Londres, 2017

© Alicja Kwade

Photo: archives kamel mennour

Courtesy the artists and kamel mennour, Paris/London





# VENICE BIENNALE – 2017

## 57th International Art Exhibition – Viva Arte Viva

Alicja Kwade

*WeltenLinie*, 2017

powder-coated steel, mirror, stone, bronze, aluminum, wood, petrified wood, 600 x 1541 x 854,7 cm

57. Esposizione Internazionale d'Arte – La Biennale di Venezia, Viva Arte Viva

57th International Art Exhibition – La Biennale di Venezia, Viva Arte Viva

Photo by: Italo Rondinella

Courtesy: La Biennale di Venezia



Alicja Kwade  
*WeltenLinie*, 2017

powder-coated steel, mirror, stone, bronze, aluminum, wood, petrified wood, 600 x 1541 x 854,7 cm

57. Esposizione Internazionale d'Arte - La Biennale di Venezia, Viva Arte Viva  
57th International Art Exhibition - La Biennale di Venezia, Viva Arte Viva

Photo by: Andrea Avezzù  
Courtesy: La Biennale di Venezia



Alicja Kwade  
Pars pro Toto, 2017  
natural stone, sound, dimensions variable

57. Esposizione Internazionale d'Arte - La Biennale di Venezia, Viva Arte Viva  
57th International Art Exhibition - La Biennale di Venezia, Viva Arte Viva

Photo by: Italo Rondinella  
Courtesy: La Biennale di Venezia



Alicja Kwade  
Pars pro Toto, 2017  
natural stone, sound, dimensions variable

57. Esposizione Internazionale d'Arte - La Biennale di Venezia, Viva Arte Viva  
57th International Art Exhibition - La Biennale di Venezia, Viva Arte Viva

Photo by: Italo Rondinella  
Courtesy: La Biennale di Venezia



# NUIT BLANCHE 2016

## BERGES DE SEINE RIVE GAUCHE, PARIS

Tic-tac, tic-tac... L'heure de Poliphile semble être venue.

Une imposante horloge suspendue à une grue se balance comme une épée de Damoclès au-dessus de la tête des visiteurs. Mues par les forces gravitationnelles et centrifuges, la pendule et la pierre qui lui sert de

contrepoids effectuent une chorégraphie réglée à une vitesse constante. Comme le pendule de Foucault dont l'oscillation met en évidence la rotation de la Terre, l'installation accorde le mouvement du temps à celui du monde.

Motif récurrent du travail de l'artiste, l'horloge témoigne de la volonté humaine de découper le temps pour mieux le maîtriser et l'organiser, de construire la réalité.

Lampes, miroirs, portes, l'artiste d'origine polonaise née en 1979 utilise des objets usuels pour tenter de matérialiser des principes abstraits. Résultant d'opérations de déplacement, les installations d'Alicja Kwade sèment le

doute et créent l'ambiguïté.

Avec le soutien d'Emerige.

En coproduction avec la galerie kamel mennour.

Alicja Kwade

Die bewegte Leere des Moments, 2016

Nuit Blanche 2016

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris / London



Alicja Kwade

Die bewegte Leere des Moments, 2016

Nuit Blanche 2016

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris / London



# MEDIUM-MEDIAN

## Whitechapel Gallery - London

A 21st century mobile, featuring twenty-four electronic star charts, revolves at the centre of the installation. Slowly orbiting each other in a three-dimensional composition, the devices evoke kinetic sculpture and occasionally align in the formation of the constellation Cassiopeia.

As the sky charts receive information from GPS satellites showing the current locations of stars, they also vocalise in unison a reading of passages from Genesis. Directly connected to the universe, the screens become windows into a starry Milky Way, positioning the viewer at the centre.

Surrounding the mobile, Kwade has placed several large bronze casts reminiscent of Modernist sculpture. Their biomorphic shapes are echoed in the artist's projection of an ambiguous mass rotating in a black void.

Daniel F. Hermann, Eisler Curator and Head of Curatorial Studies said: *"Since 2005, artist commissions have been a core part of the Whitechapel Gallery's programme that provides a vital forum for the development of artists' practice. Alicja Kwade's work represents some of the most interesting developments in sculpture today – with meticulous attention to detail and a sincere appreciation for craftsmanship and quality of materials, her work emphasises the skill that is necessary to give artistic form to philosophical inquiry. We're delighted to premier her work to the UK audience this autumn."*

Alicja Kwade said: *"Material objects are events in time. I am interested in understanding how time operates and how we, in our own lifespan, are also part of these occurring events."*

Alicja Kwade's sculptures often defy the conventional understanding of time and space: concrete columns melt in the sun, bicycles bend around themselves and everyday objects seem to take on a life of their own. From manipulating the mechanical workings of a clock, to creating liquid pools of mirrored glass, Kwade transforms common materials into extraordinary artworks that challenge our perceptions. Her diverse sculptures are inspired by the intangible ways we try to make sense of the modern world, from theories of astrophysics to stock market analysis.



## Alicja Kwade

- Urform III, 2016

Bronze

250 x 70 x 37cm

- Medium Median (Homo-Mensura), 2016

Techniques mixtes, installation avec 24 Iphones / Mixed media, installation with 24 Iphones

- Urform I, 2016

Bronze

40 x 80 x 30 cm

- Urform II, 2016

Bronze

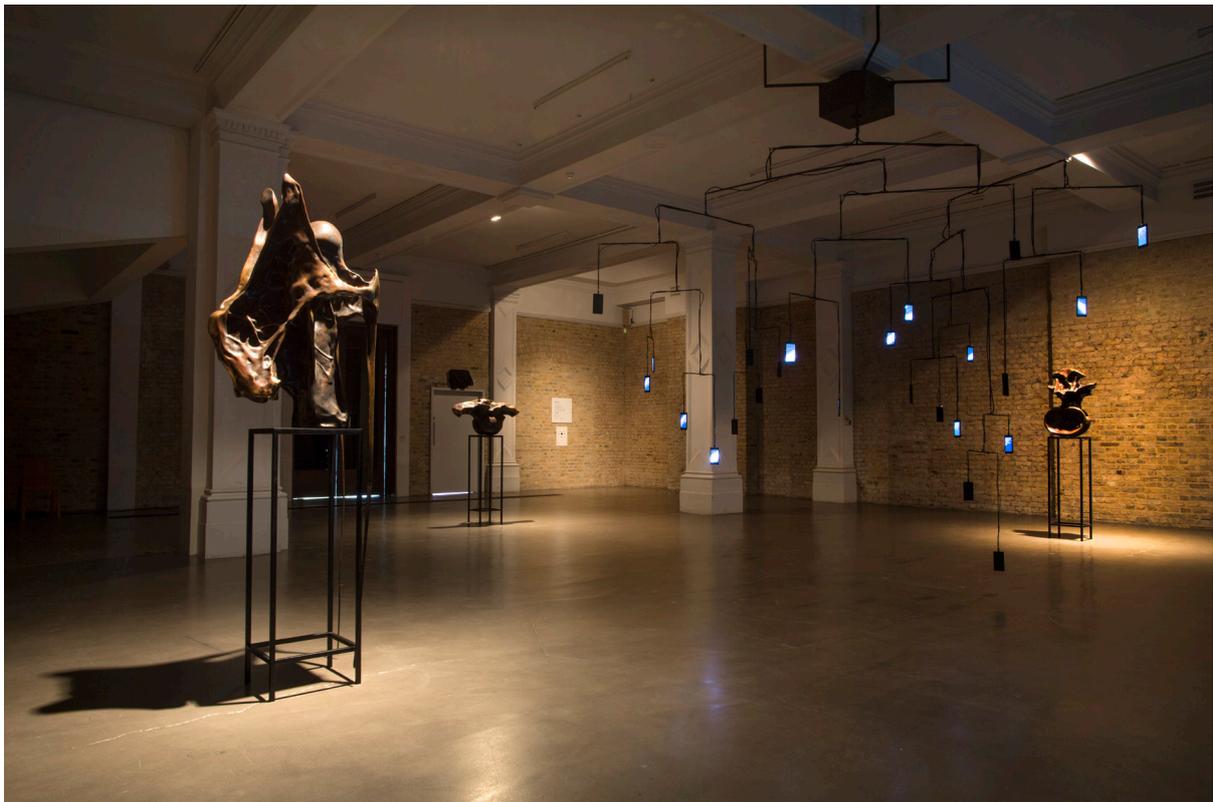
100 x 50 x 30 cm

Vue de l'exposition / View of the exhibition « Medium Median », Whitechapel Gallery, London, 2016.

© Alicja Kwade

Photo. Roman März

Courtesy the artist; Whitechapel Gallery, London; kamel mennour, Paris/London; 303 Gallery, New York; Köning Galerie, Berlin.



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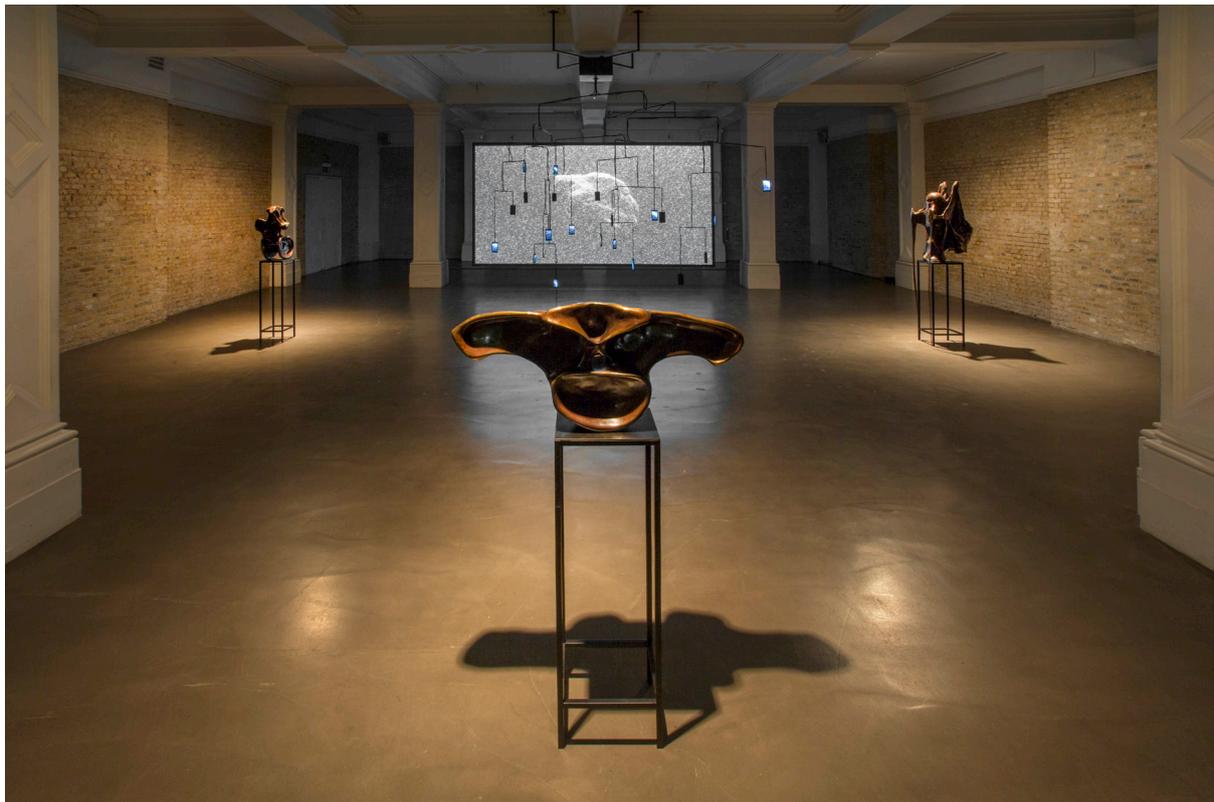
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Courtesy the artist; Whitechapel Gallery, London; kamel mennour, Paris/London; 303 Gallery, New York; Köning Galerie, Berlin.



# IN APORIE

Kamel Mennour est heureux de présenter la deuxième exposition personnelle de l'artiste Alicja Kwade, basée à Berlin.

Alicja Kwade nous confronte à des questions plutôt qu'à des interprétations. Elle questionne les objets, les vérités présumées et la matière. Elle installe son exposition dans un concept philosophique : l'aporie, un terme désignant une contradiction sans issue. Chaque pièce vient ainsi, à sa façon, interroger le réel, ses limites et ses illusions avec rigueur et humour. L'ensemble de la galerie devient un espace de questionnements.

Dès la première salle, le concept d'aporie dévoile ses perturbations dans les œuvres, affichant des écritures manuscrites - écritures que l'on retrouve dans la production de l'artiste dès 2006. Alicja Kwade a repris ici des lettres manuscrites de personnalités qu'elle admire ou qui l'inspirent, et s'est exercée à écrire identiquement. Puis elle a envoyé sa manuscriture à un graphologue afin qu'il analyse la personnalité de celle qui a formé ces lettres. Mais de qui s'agit-il ? Question insoluble et réitérée. Cette appropriation du geste d'écriture, mouvement le plus direct entre le cerveau et la main, permettrait-il à l'artiste de s'attribuer en retour les caractéristiques psychologiques et neurologiques de ces personnalités admirables ? Qui sait...

Plus loin, l'œuvre intitulée *Durchbruch durch Schwaechе*, (2009/2016)[Avancer par la faiblesse] est composée de vieux poids d'horloges, collection perpétuelle de l'artiste. Descendant du plafond et disparaissant dans le sol, ils transforment l'espace. Les murs ne font plus frontière : ils ne sont pas partie intégrante de l'œuvre. Les poids de *Durchbruch durch Schwaechе* illustrent la gravité, force la plus faible et aussi la plus importante.

Sous la verrière, l'installation *Hypothetische Gebilde* (2016) interroge l'espace dans toutes ses dimensions. Des pavillons en forme de trompettes de cuivre semblent explorer l'espace, l'écouter, s'y aboucher pour en connaître les secrets. Les œuvres semblent figées dans un mouvement, composées d'une matière changeante. Ici la matière devient juste une condition et même les sculptures s'intitulant *Hypothetische Gebilde* [structure hypothétique] se renient elles-mêmes en étant « hypothétiques ». Le cuivre est un matériau conducteur mais aussi alchimique...

L'artiste s'immisce dans les mystères de l'univers par l'art donc par la voie de tous les possibles. Aurélien Barrau, explorateur de l'univers et des multivers, la rejoint par la voie de la science : « *Peut-être que le réel lui-même n'est pas unifié. Peut-être est-il une sorte de matériau [...] et que nous sommes libres d'utiliser ce matériau pour créer des mondes signifiants.* »<sup>1</sup> Le monde pourrait donc être totalement différent... On y verrait alors le poids léger d'un livre retenir au sol un bloc de granit de plusieurs tonnes comme dans l'œuvre *Heavy Weight of Hindsight* (2016), où le rocher s'envole vers la verrière pour tenter une vie de nuage.

Dans les œuvres d'Alicja Kwade, les pierres tiennent un rôle primordial. Leurs formations, leurs concrétions, leurs pulvérisations sont en soi une aporie : est-ce un rocher ou est-ce de la poussière ? Ou est-ce la même chose ? Il y a toujours cette question dans le monde réel concernant les objets et la matière le formant. Quand démarre-t-elle, quand s'arrête-t-elle ? Quelle est l'information à propos de l'objet, sa nature et enfin qui ou quoi l'a choisi ? Le processus géologique ne peut offrir une réponse définitive à cette question. C'est pourquoi elles détiennent une entrée secrète dans le réel. Le poète Roger Caillois l'a défini : « *Minéraux : répertoire premier à partir de quoi tout se dilue, s'éténue et s'évapore, peut-être jusqu'aux franchises du songe et aux stupeurs du vertige. Ils me persuadent que l'imagination n'est qu'un des prolongements concevables de la matière.* »<sup>2</sup> Alicja Kwade explore l'imagination jusqu'à donner forme aux mutismes de l'univers.

@ Annabelle Gugnon

Kamel Mennour is pleased to present for the second time an exhibition by Berlin-based artist Alicja Kwade.

Alicja Kwade brings us face to face with questions rather than interpretations. She questions objects, presumed truths, and matter. She has framed her exhibition within the philosophical concept of aporia, a term designating an irresolvable contradiction. In its own way, with a mix of rigour and humour, each piece in the show questions the real, its limits, and its illusions. The whole gallery becomes a space of questioning.

The concept of aporia makes its perturbing nature felt as soon as one enters the gallery. Here are works of handwriting, handwriting that has been a part of Kwade's production since 2006. She has chosen handwritten letters by figures she admires or who inspire her, and has trained herself to write identically. She has then sent her own handwriting to a graphologist for an analysis of the personality of the writer. But which writer? It is an insoluble and reiterated question. Could such an appropriation of the gesture of writing, the most direct movement between the brain and the hand, lend the artist something of the psychological and neurological characteristics of these admirable figures? Who knows...

Further on, the work entitled, *Durchbruch durch Schwache* [Going Through Weakness] (2009-2016) is made up of old clock weights, parts of a timeless collection of the artist's. They transform the space, descending from the ceiling and disappearing into the floor. The weights of *Durchbruch durch Schwache* is visualizing gravity, at once the weakest and most important force of all existing.

Under the glass ceiling, *Hypothetische Gebilde* (2016) interrogates space in all its dimensions. Copper horns seem to explore the space, listening to it, pressed up against it in order to learn its secrets. They appear to be fixed in a movement, made up of changing matter. Matter is just a condition here, and even the sculptures, called *Hypothetische Gebilde* [Hypothetical Structure], disown themselves as 'hypothetical'. Brass, or copper, is a conductive metal but also an alchemical one...

Alicja Kwade uses art—with its infinite avenues of possibility—to interfere with the mysteries of the universe. Aurélien Barrau, universe and multiverse explorer, has reached the same point by way of science: 'Perhaps the real itself is not unified. Perhaps it is a sort of material [...] and we are free to use this material to create meaningful worlds.' The world then could be completely different... One might find there a single book holding down a block of granite weighing several tons, as in the piece *Heavy Weight of Hindsight* (2016), where the granite has taken flight, making for the glass ceiling in a bid for the life of a cloud.

In Alicja Kwade's work, rocks play a primordial role. Their formation, their concretion, their pulverisation are themselves a form of aporia: is it a rock or just dust? Or is this the same thing? In the real world, this question can always be posed of the objects and matter that make it up. When does it begin, and when does it stop? What information is there about the object, what is its nature, and then who or what chose it? A definitive answer to this question cannot be found in the geological process itself. This is why rocks contain a secret entry into the real. The poet Roger Caillois defined it in the following terms: 'Minerals: primary index from which everything dilutes, decays, and evapo-rates, perhaps all the way to the exceptions of the dreamworld and the siren call of vertigo. They convince me that the imagination is simply one of the conceivable extensions of matter.'<sup>2</sup> Alicja Kwade explores imagination to the point of giving shape to the mute murmurings of the universe.

@ Annabelle Gugnon

Alicja Kwade

- Durchbruch durch Schwaeche, 2009-2016

Poids d'horloge / Clock weights

Dimensions variables / Variable dimensions

- Finallyfound (Keys), 2016

Schiste / Schist

56 x 23 x 12 cm

- Finallyfound (Macbook), 2016

Schiste / Schist

54 x 53 x 20 cm

- Linienland, 2016

Objet chiné, bois, fer, lapis lazuli / Found object, wood, iron, lapis lazuli

25 x 25 x 1 cm

- Finallyfound (iPhones), 2016

Schiste / Schist

40 x 28 x 9 cm

- Being Werner, 2016

Encre sur papier / Ink on paper

- Being Maria, 2016

Encre sur papier / Ink on paper

- Being Marie, 2016

Encre sur papier / Ink on paper

- Being Werner II, 2016

Encre sur papier / Ink on paper

Vue de l'exposition / View of the exhibition « In Aporie », kamel mennour (6, rue du Pont de Lodi), Paris, 2016

© Alicja Kwade

Photo. Julie Joubert & archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London





## Alicja Kwade

- Hypothetisches Gebilde, 2016

Cuivre / Copper

124,1 x 95,7 x 127,3 cm

- Heavy Weight of Hindsight (The cloud), 2016

Granit, corde, livre / Granite, rope, book

Dimensions de la pierre / Stone dimensions : 50 x 100 x 100 cm

- Hypothetisches Gebilde, 2016

Cuivre avec patine noire, granite et charbon / Copper with black patina, granite and charcoal

215 x 142 x 222 cm

- Hypothetisches Gebilde, 2016

Cuivre avec patine noire, granite et charbon / Copper with black patina, granite and charcoal

231 x 133 x 209 cm

- Ein Jahr (2020), 2016

Aiguilles de montres à gousset, carton / Pocket watches hands on cardboard

Encadré / Framed : 205 x 311 cm

- Hypothetisches Gebilde, 2016

Cuivre et granit / Copper and granite

180,5 x 149 x 189 cm

- End-Wicklung, 2016

Bronze

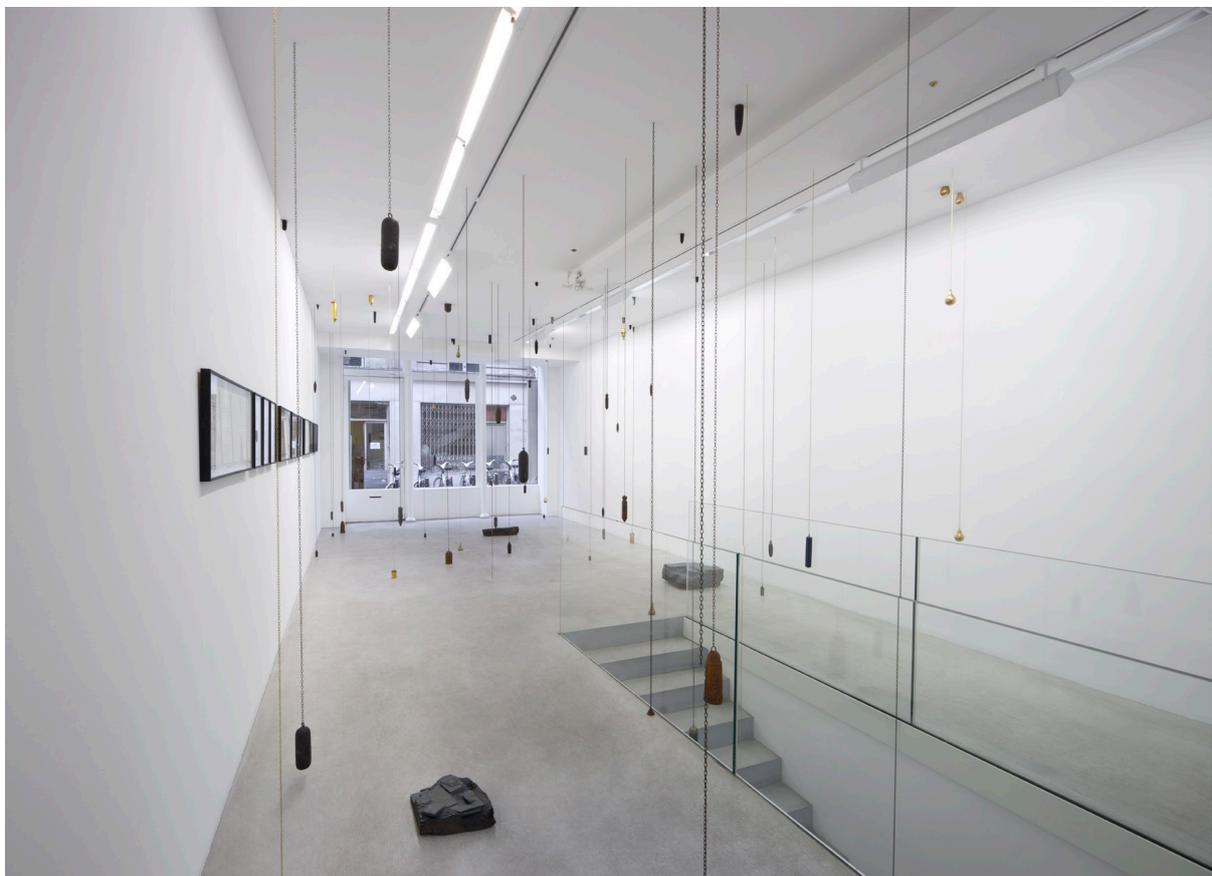
11,7 x 248,5 x 11 cm

Vue de l'exposition / View of the exhibition « In Aporie », kamel mennour (6, rue du Pont de Lodi), Paris, 2016

© Alicja Kwade

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Alicja Kwade  
Being Maria, 2016  
Encre sur papier / Ink on paper

© Alicja Kwade  
Photo. Julie Joubert & archives kamel mennour  
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Alicja Kwade  
Ein Jahr (2020), 2016  
Aiguilles de montres à gousset, carton / Pocket watches hands on cardboard  
Encadré / Framed  
205 x 311 cm

© Alicja Kwade  
Photo. Julie Joubert & archives kamel mennour  
Courtesy the artist and kamel mennour, Paris/London



Alicja Kwade  
End-Wicklung, 2016  
Marbre Nero Marquina / Marble Nero Marquina  
65 x 48,7 x 41,6 cm

© Alicja Kwade  
Photo: Julie Joubert & archives kamel mennour  
Courtesy the artist and kamel mennour, Paris/London



Alicja Kwade

- Hypothetisches Gebilde, 2016

Cuivre / Copper - 124,1 x 95,7 x 127,3 cm

- Heavy Weight of Hindsight (The cloud), 2016

Granit, corde, livre / Granite, rope, book

Dimensions de la pierre / Stone dimensions : 50 x 100 x 100 cm

- Hypothetisches Gebilde, 2016

Cuivre avec patine noire, granite et charbon / Copper with black patina, granite and charcoal - 215 x 142 x 222 cm

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- End-Wicklung, 2016

Bronze - 11,7 x 248,5 x 11 cm

Vue de l'exposition / View of the exhibition « In Aporie », kamel mennour (6, rue du Pont de Lodi), Paris, 2016

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Cuivre et granit / Copper and granite - 180,5 x 149 x 189 cm

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Courtesy the artist and kamel mennour, Paris/London



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© Alicja Kwade

Photo. Julie Joubert & archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



Alicja Kwade  
Hemmungsloser Widerstand, 2016  
Pierre, résine epoxy / Stone, epoxy resin  
7 x 10 x 10 cm

© Alicja Kwade  
Photo. Julie Joubert & archives kamel mennour  
Courtesy the artist and kamel mennour, Paris/London





Alicja Kwade

Hypothetisches Gebilde, 2016

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Courtesy the artist and kamel mennour, Paris/London



Alicja Kwade

Linienland, 2016

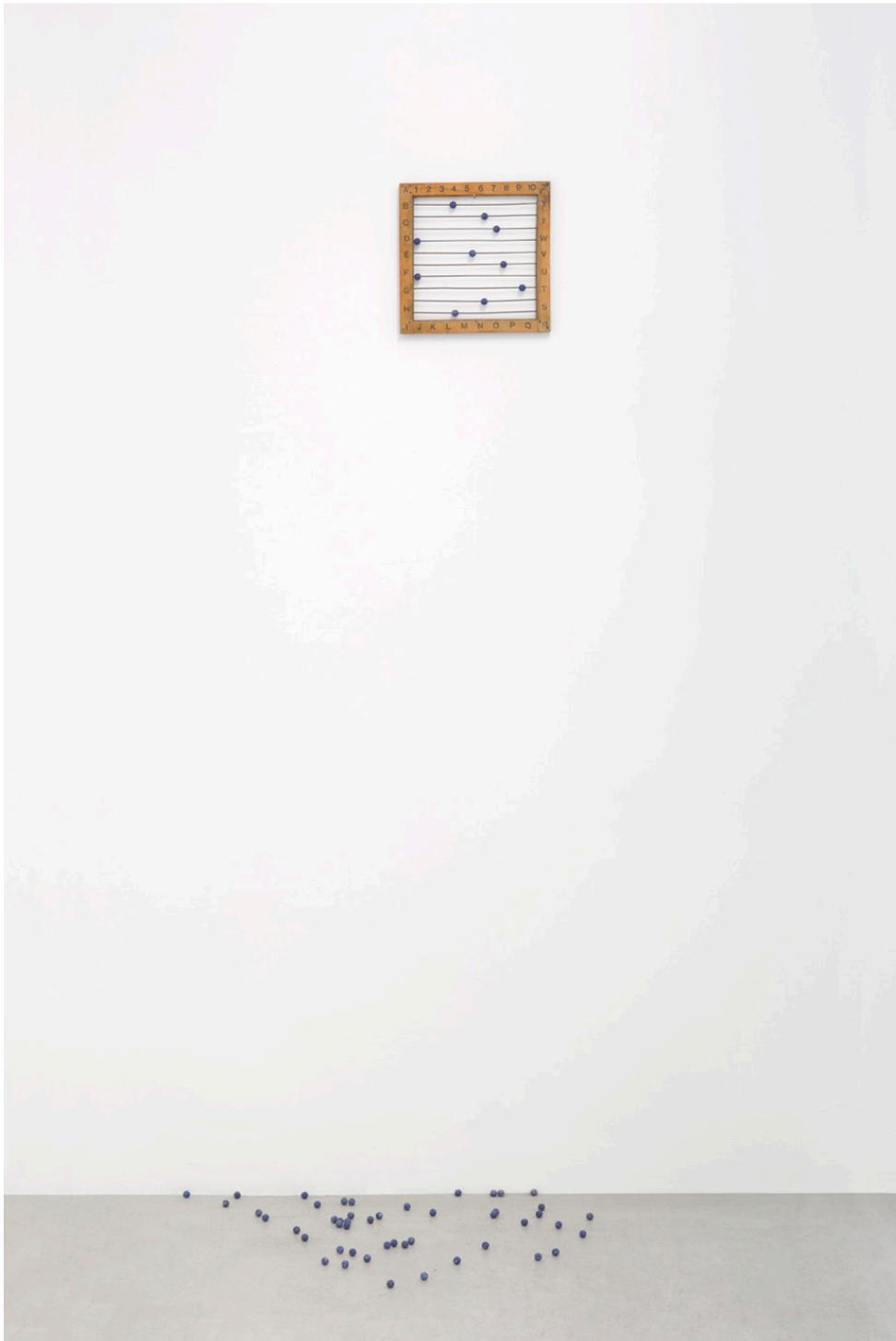
Objet chiné, bois, fer, lapis lazuli / Found object, wood, iron, lapis lazuli

25 x 25 x 1 cm

© Alicja Kwade

Photo. Julie Joubert & archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



Alicja Kwade

Mehrkoerperproblem, 2016

Pierre, aluminium, bronze, miroirs / Stone, aluminium, bronze, mirrors

60 x 65 x 40 cm

Miroirs / Mirrors : 70 x 45 cm

Pierres / Stones : 60 x 65 x 40 cm

© Alicja Kwade

Photo. Julie Joubert & archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



Alicja Kwade  
Watch and count, 2016  
Horloge (Garant), laiton / Clock (Garant), brass  
28cm Ø

© Alicja Kwade  
Photo. Fabrice Seixas & archives kamel mennour  
Courtesy the artist and kamel mennour, Paris/London



Alicja Kwade

Die bewegte Leere des Moments, 2015

Installation in the rotunda

Variable dimensions

View of the installation “Die bewegte Leere des Moments (The Void of the Moment in Motion)”, Schirn Kunsthalle Frankfurt, Frankfurt am Main, 2015

© Alicja Kwade

© Photo. Norbert Miguletz

Courtesy the artist



Alicja Kwade

Die bewegte Leere des Moments, 2015

Installation in the rotunda

Variable dimensions

View of the installation “Die bewegte Leere des Moments (The Void of the Moment in Motion)”, Schirn Kunsthalle Frankfurt, Frankfurt am Main, 2015

© Alicja Kwade

© Photo. Norbert Miguletz

Courtesy the artist



Alicja Kwade

Die bewegte Leere des Moments, 2015

Installation in the rotunda

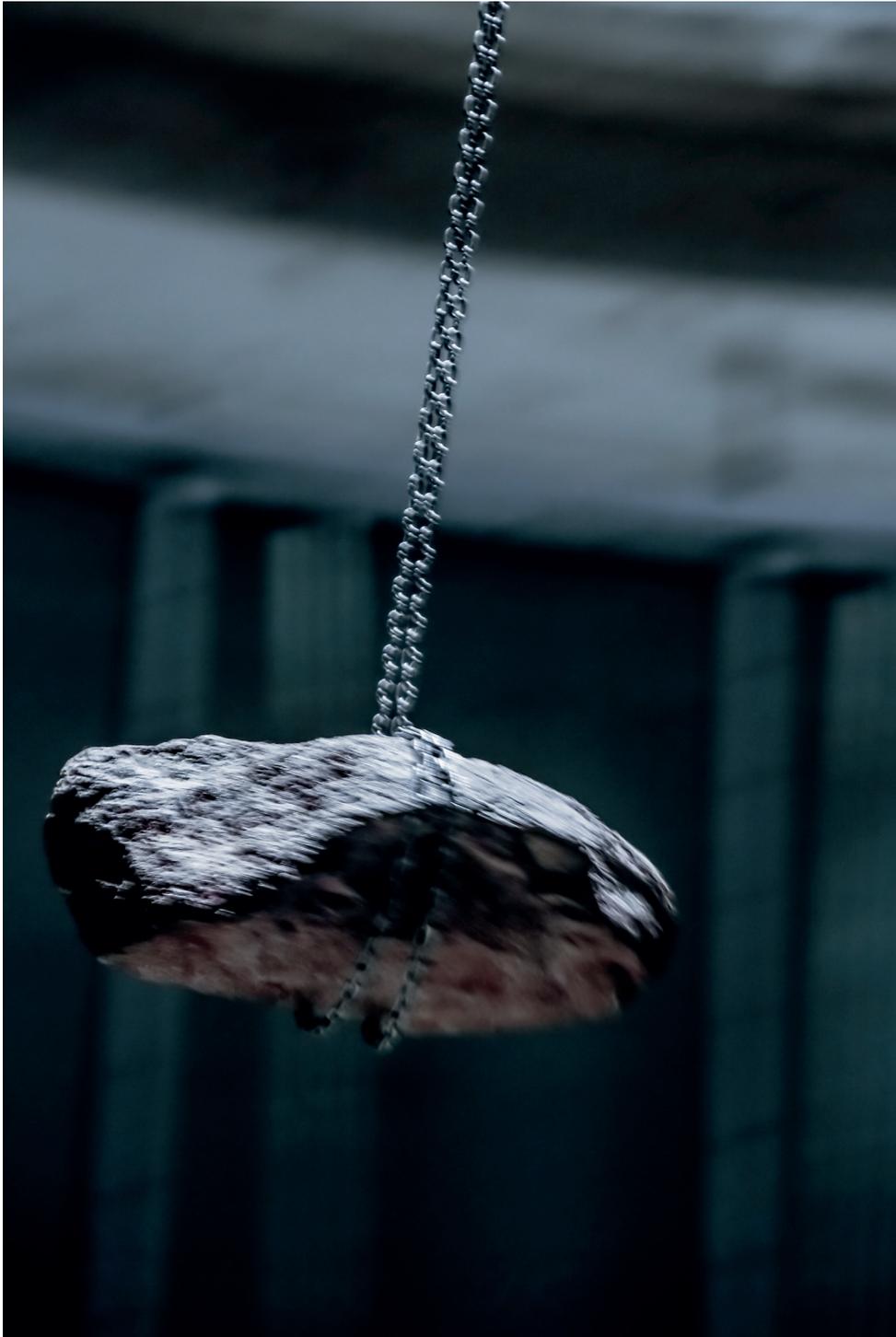
Variable dimensions

View of the installation “Die bewegte Leere des Moments (The Void of the Moment in Motion)”, Schirn Kunsthalle Frankfurt, Frankfurt am Main, 2015

© Alicja Kwade

© Photo. Norbert Miguletz

Courtesy the artist





Alicja Kwade

Die bewegte Leere des Moments, 2015

Installation in the rotunda

Variable dimensions

View of the installation "Die bewegte Leere des Moments (The Void of the Moment in Motion)", Schirn Kunsthalle Frankfurt, Frankfurt am Main, 2015

© Alicja Kwade

© Photo. Norbert Miguletz

Courtesy the artist



Der Tag ohne Gestern, 2014

corten steel, alarm clock, 260 x 145 x 145 cm, Unikat / unique  
Courtesy Alicja Kwade und / and Johann König, Berlin

Der zweite Tag ohne Gestern, 2015

corten steel, alarm clock, 350 x 133 x 133 cm, Unikat / unique  
Courtesy Alicja Kwade und / and Kamel Mennour, Paris

Der dritte Tag ohne Gestern, 2015

corten steel, alarm clock, 174 x 157 x 157 cm, Unikat / unique  
Courtesy Alicja Kwade und / and 303 Gallery, New York



Der Tag ohne Gestern, 2014

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Courtesy Alicja Kwade und / and 303 Gallery, New York



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Courtesy Alicja Kwade und / and Kamel Mennour, Paris

Der dritte Tag ohne Gestern, 2015

corten steel, alarm clock, 174 x 157 x 157 cm, Unikat / unique  
Courtesy Alicja Kwade und / and 303 Gallery, New York



Alicja Kwade

Reise ohne Ankunft (RALEIGH), 2012-2013

Bent bike

96 x 60 x 60 cm

Unique

View of the exhibition «Warten auf Gegenwart II», Kunsthalle Nürnberg, 2015

© Alicja Kwade

© Photo. Annette Kradisch

Courtesy the artist Johann König, Berlin



Alicja Kwade  
Der zweite Tag ohne Gestern, 2015  
Corten steel, alarm clock  
350 x 133 x 133 cm  
Unique  
© Alicja Kwade  
© Photo. Annette Kradisch  
Courtesy the artist and kamel mennour, Paris













Selbstporträt, 2015

22 vials with the elements of the human body, framed (oxygen (O), carbon (C), hydrogen (H), nitrogen (N), calcium (Ca), chlorine (Cl), phosphorus (P), potassium (K), sulphur (S), sodium (Na), magnesium (Mg), iron (Fe), iodine (I), fluorine (F), zinc (Zn), copper (Cu), manganese (Mn), selenium (Se), chromium (Cr), molybdenum (Mo), cobalt (Co), silicon (Si), aluminium (Al))

122.5 x 100 x 5 cm; 48 1/4 x 39 1/3 x 2 in





Alicja Kwade

Fahrrad, 2014

Detail

Iron 13619,6 g, rubber 1724,8 g, aluminium 1777,8 g, stainless steel 613,6 g, reinforced plastic black 305,8 g, PVC 224,1 g, cellular material 208,6 g, underlayer of fabric 206,1 g, copper 99,7 g, leather 80,7 g, reinforced plastic white 78 g, varnish 54,7 g, reinforced plastic red 48 g, reinforced plastic yellow 44 g, texture 37,2 g, tin 1,1 g, glass 1 g, brass 0,7 g, 29 Gläser, Vitrine/29 jars, vitrine

132 x 299 x 32,4 cm

Unique

View of the exhibition «Warten auf Gegenwart II», Kunsthalle Nürnberg, 2015

© Alicja Kwade

© Photo. Annette Kradisch

Courtesy of the artist and the galleries : 303 Gallery, New York; Grieder Contemporary,



Alicja Kwade  
Fahrrad, 2014  
Detail

Iron 13619,6 g, rubber 1724,8 g, aluminium 1777,8 g, stainless steel 613,6 g, reinforced plastic black 305,8 g, PVC 224,1 g, cellular material 208,6 g, underlayer of fabric 206,1 g, copper 99,7 g, leather 80,7 g, reinforced plastic white 78 g, varnish 54,7 g, reinforced plastic red 48 g, reinforced plastic yellow 44 g, texture 37,2 g, tin 1,1 g, glass 1 g, brass 0,7 g, 29 Gläser, Vitrine/29 jars, vitrine

132 x 299 x 32,4 cm

Unique

View of the exhibition «Warten auf Gegenwart II», Kunsthalle Nürnberg, 2015

© Alicja Kwade

© Photo. Roman März

Courtesy of the artist and the galleries : 303 Gallery, New York; Grieder Contemporary, Zürich; Johann König, Berlin; Kamel Mennour, Paris



Relikt und Bedarf, 2015

gold, brass gold-plated, framed, three parts

each 50 x 60 x 9 cm; 19 2/3 x 23 2/3 x 3 1/2 in; each 50 x 60 x 9 cm; 19 2/3 x 23 2/3 x 3 1/2 in

exhibition view: Something absent whose present had been expected, König Galerie 2015



Etwas Abwesendes, dessen Anwesenheit erwartet wurde, 2015

marble

dimensions variable

exhibition view: Something absent whose present had been expected, König  
Galerie 2015





Etwas Abwesendes, dessen Anwesenheit erwartet wurde, 2015

marble

dimensions variable

exhibition view: Something absent whose present had been expected, König  
Galerie 2015



Etwas Abwesendes, dessen Anwesenheit erwartet wurde, 2015

marble

dimensions variable

exhibition view: Something absent whose present had been expected, König  
Galerie 2015



Alicja Kwade  
*Eadem Mutata II*, 2014  
Porte / Door  
218x42x31cm  
© Alicja Kwade  
Courtesy the artist and kamel mennour, Paris



Alicja Kwade  
*East Asia Timezone*, 2014  
Cuivre et acier polis / Polished copper and steel  
200x23x4cm  
© Alicja Kwade  
Courtesy the artist and kamel mennour, Paris



Alicja Kwade  
*Pulse of Time, 2013*  
steel

43 x 500 x 93 cm; 17 x 196 3/4 x 36 2/3 in

© Alicja Kwade Photo: Silvia Ros

Vue de l'exposition, Art Basel Miami beach, Collins Park 2013



Alicja Kwade  
*Pulse of Time, 2013*  
steel

43 x 500 x 93 cm; 17 x 196 3/4 x 36 2/3 in

© Alicja Kwade Photo: Silvia Ros

Vue de l'exposition, Art Basel Miami beach, Collins Park 2013



Alicja Kwade  
*Pulse of Time, 2013*  
steel

43 x 500 x 93 cm; 17 x 196 3/4 x 36 2/3 in

© Alicja Kwade Photo: Silvia Ros

Vue de l'exposition, Art Basel Miami beach, Collins Park 2013



Alicja Kwade

*Atropa Belladonna (rest geld)*, 2013

Lead frame from Euro production, 12 belladonnas galvanized with gold  
22x120x120cm

© Alicja Kwade Photo: Volker Döhne, Krefeld

Courtesy the artist and kamel mennour, Paris







Alicja Kwade

*Truster 7*, 2013

7 Lampes Kaiser-Idell (Christian Dell)

317,5x74,3x59cm

Vue de l'exposition, « Grad der Gewissheit », Museum Haus Esters, Krefeld

© Alicja Kwade Photo: Volker Döhne, Krefeld

Courtesy the artist and kamel mennour, Paris



Alicja Kwade

*In 139 Tagen, 3368 Minuten und 67 Sekunden*, 2013

Aluminium, zinc, plomb, cuivre, nickel, argent, or et figurine et porcelaine

90x57,3x145,7cm

Vue de l'exposition, « Grad der Gewissheit », Museum Haus Esters, Krefeld

© Alicja Kwade Photo: Volker Döhne, Krefeld

Courtesy the artist and kamel mennour, Paris



Alicja Kwade

*Saga (Spira Mirabilis)*, 2013

Techniques mixtes. Installation : 32 éléments, bois, acier, aluminium, cuivre, laiton, bronze, MDF, verre, miroir 600x600x260cm

Vue de l'exposition "Gegenwartsdauer", kamel mennour, Paris, 2013

© Alicja Kwade Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris



Alicja Kwade

*Saga (Spira Mirabilis)*, 2013

Techniques mixtes. Installation : 32 éléments, bois, acier, aluminium, cuivre, laiton, bronze, MDF, verre, miroir 600x600x260cm

Vue de l'exposition "Gegenwartsdauer", kamel mennour, Paris, 2013

© Alicja Kwade Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris



Alicja Kwade

*Die Eitlen (Aurum) 1*, 2013

Miroir chiné style Années 20, or 24 carats

60,5x33x3cm

Vue de l'exposition "Gegenwartsdauer", kamel mennour, Paris, 2013 © Alicja Kwade

Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris



Alicja Kwade  
Vue de l'exposition "Gegenwartsdauer", kamel mennour, Paris, 2013  
© Alicja Kwade Photo. Fabrice Seixas  
Courtesy the artist and kamel mennour, Paris



Alicja Kwade

15.02.13, 2013

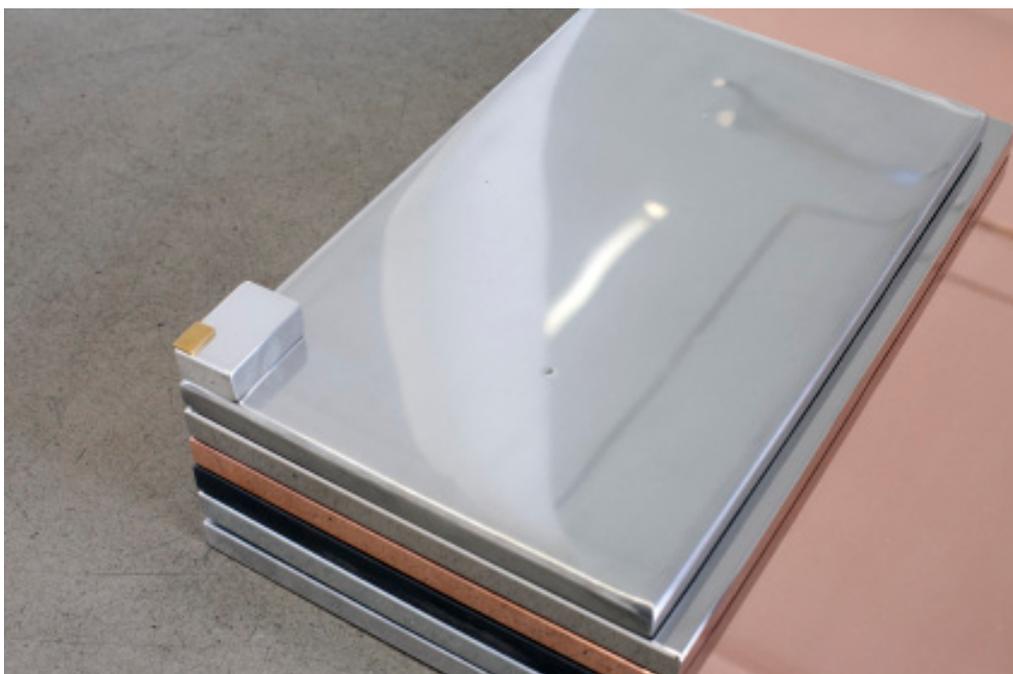
Installation au sol : plaques d'aluminium, zinc, plomb, cuivre, nickel, étain, argent, or

236,7 x 146 x 14,2 cm

Vue de l'exposition "Gegenwartsdauer", kamel mennour, Paris, 2013

© Alicja Kwade Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris





Alicja Kwade  
*Kehrtwende*, 2013

Bois, objet trouvé

25 x 10,5 x 15 cm

Vue de l'exposition "Gegenwartsdauer", kamel mennour, Paris, 2013

© Alicja Kwade Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris



Alicja Kwade

*Gegenwartsdauer*, 2013

2 tonnes de palmiers fossilisés (65 millions d'années)

Dimensions variables (de la taille de troncs de 250 cm à la taille de grains de sable)

Vue de l'exposition "Gegenwartsdauer", kamel mennour, Paris, 2013

© Alicja Kwade Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris



Mittwoch, 10. September 2014, 10:28:03 Uhr, 2014

aluminum,

zinc, lead, copper, tin, nickel, silver, gold

14.2 x 171.5 x 106 cm

Kaitlyn Trigger und / and Mike Krieger

Courtesy Alicja Kwade und / and 303 Gallery, New York

exhibition view: Warten auf Gegenwart II, Kunsthalle Nürnberg 2015



Anwesenheit in Abwesenheit, 2015

mirror, cooling unit, heat exchanger

82 x 51 x 7 cm; 32 1/4 x 20 x 2 3/4 in

exhibition view: Something absent whose present had been expected, König  
Galerie 2015





Die Zukunft des Vergangenen betrachtend, 2015  
glass, video, sound  
dimensions variable; dimensions variable loop  
exhibition view: Something absent whose present had been expected, König  
Galerie 2015



Vue de l'exposition, Galleri Nicolai Wallner, Copenhagen 2014



Unbestimmter Tausch (indefinite exchange), 2014  
wood, iron 2 parts  
each 366 x 115 cm  
exhibition view: Galleri Nicolai Wallner 2014  
courtesy the artist and 303 Gallery, New York





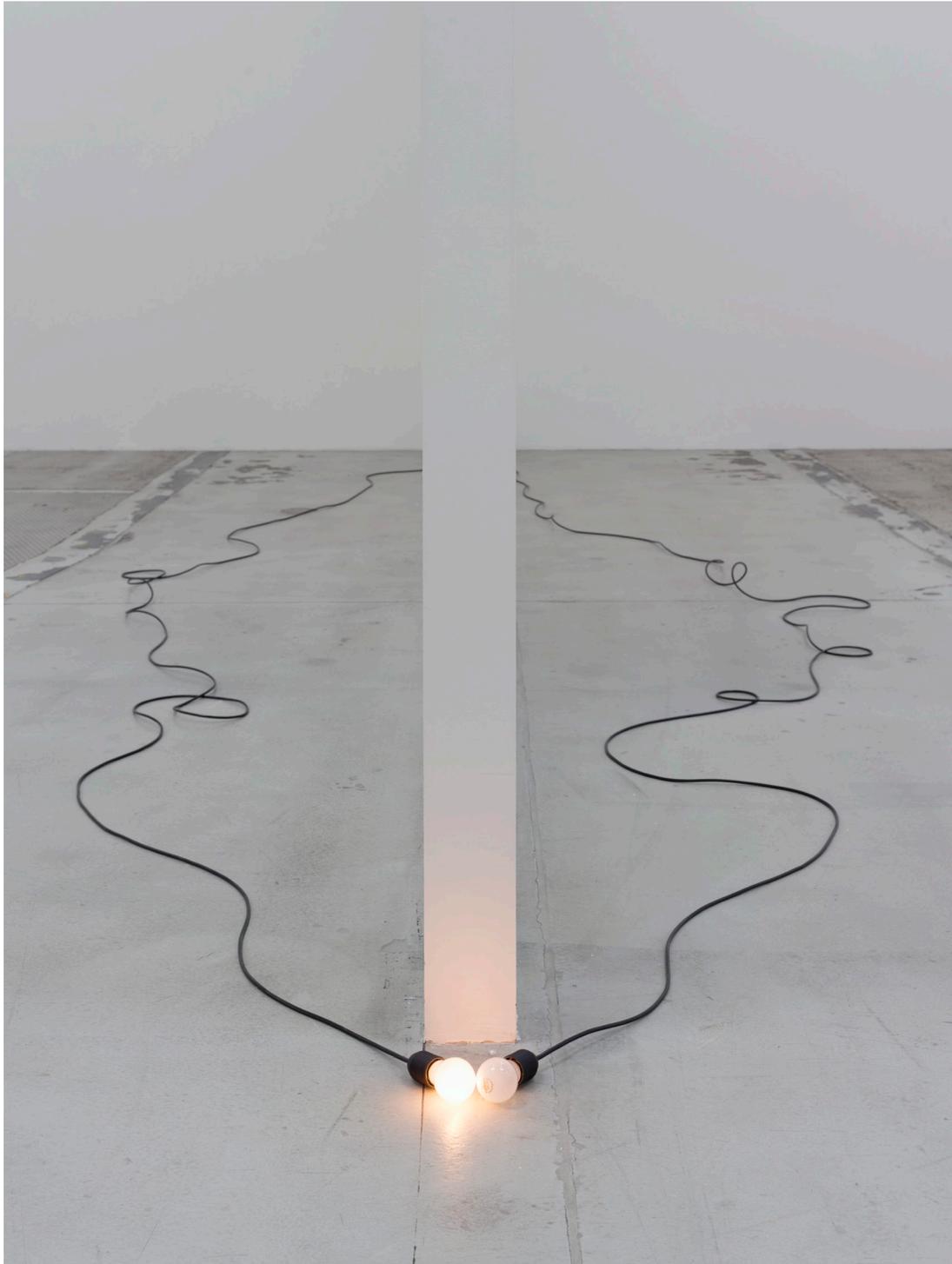
Untitled, 2014  
mirror, bronze  
209 x 80 x 80 cm  
exhibition view: Galleri Nicolai Wallner 2014



Transfer of different properties, 2014  
stone, copper  
27 x 200 x 19 cm  
exhibition view: Galleri Nicolai Wallner 2014



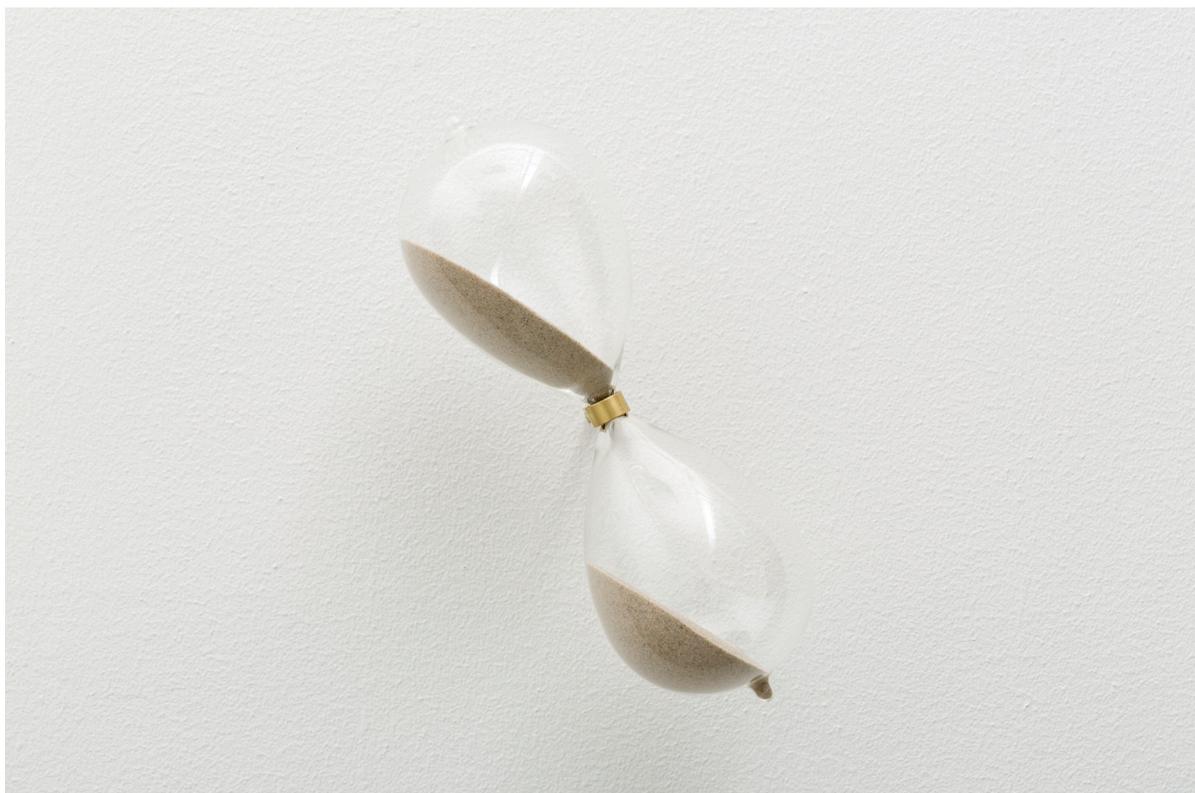
Von anderen Aussagen über den Moment (From other statements about one moment), 2014  
lamps, dimmer  
dimensions variable  
exhibition view: Galleri Nicolai Wallner 2014



Getrennte Stunde (seperate hour), 2014  
glass, sand, brass, motor  
10 x 30 x 10 cm  
exhibition view: Galleri Nicolai Wallner 2014



Getrennte Stunde (seperate hour), 2014  
glass, sand, brass, motor  
10 x 30 x 10 cm  
exhibition view: Galleri Nicolai Wallner 2014



Alicja Kwade

*Fahrrad*, 2014

iron 13619.6 g, rubber 1724.8 g, aluminium 1777.8 g, stainless steel 613.6 g, hard plastic 383.8 g, PVC 224.12 g, saddle foam 208.6 g, fabric 206.1 g, copper 99.7 g, leather 80.7 g, vanish 54.7 g, hard plastic red 48.0 g, hard plastic yellow 44.0 g, fabric 37.3 g, tin 1.1 g, glass 1.0 g, brass 0.7 g, 29 jars, vitrine

132 x 299 x 32.4 cm; 52 x 117 3/4 x 12 3/4 in

Vue de l'exposition, « Warten auf Gegenwart », Kunstmuseum, St. Gallen 2014

© Alicja Kwade Photo: Stefan Rohner, St Gallen

Courtesy the artist , kamel mennour, Paris, König Galerie, Berlin, 303 Gallery, New York



Lampe (Kaiser-Idell), 2014

iron 1991.4 g, plastic 149.1 g, copper 58.7 g, brass 30.6 g, glass 29 g, aluminium 20.9 g, ceramic 16.7g,  
varnish 8,5 g, paper 1.9 g, Wolfram 0.05 g, 12 jars, vitrine

132 x 144.5 x 32.4 cm; 52 x 57 x 12 3/4 in

Vue de l'exposition, « Warten auf Gegenwart », Kunstmuseum, St. Gallen 2014



Kaminuhr (Zentra), 2014

wood 1148.7 g, steel 903.7 g, brass 555.7 g, glass 110.0 g, aluminium 21.2 g,  
copper 0.9 g, vanish 0.8 g, leather 0.5 g, felt 0.05 g, 13 jars, vitrine

132 x 154.9 x 32.4 cm; 52 x 61 x 12 3/4 in

Vue de l'exposition, « Warten auf Gegenwart », Kunstmuseum, St. Gallen 2014





Light transfer of nature, 2015  
mirror, wood, concrete, aluminium, brass, granite  
149,9 x 243,8 x 243,8 cm  
Courtesy the artist and 303 Gallery, New York



Light transfer of nature, 2015  
mirror, wood, concrete, aluminium, brass, granite  
149,9 x 243,8 x 243,8 cm  
Courtesy the artist and 303 Gallery, New York



Ich ist eine Andere, 2001

Fotografien, 2-teilig / photographs, 2 parts

je / each 100 x 82 cm

Courtesy Alicja Kwade

exhibition view: Hectorpreis 2015, Kunsthalle Mannheim



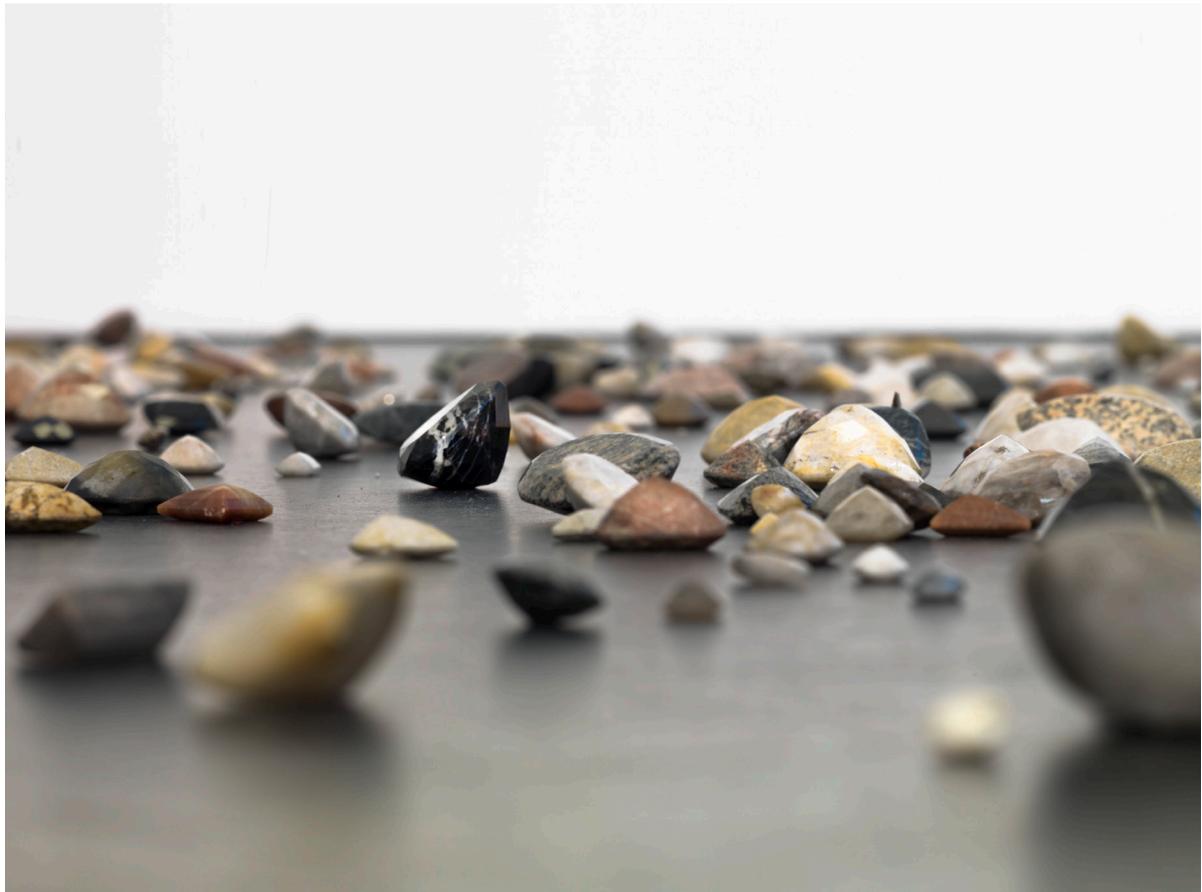
Bordsteinjuwelen 2008/2010

1000 stones found in the streets of Berlin, different sizes, carved and polished in the classical facet style

dimensions variable

exhibition view: Hectorpreis 2015, Kunsthalle Mannheim

Kunstsammlung Nordrhein-Westfalen, Düsseldorf



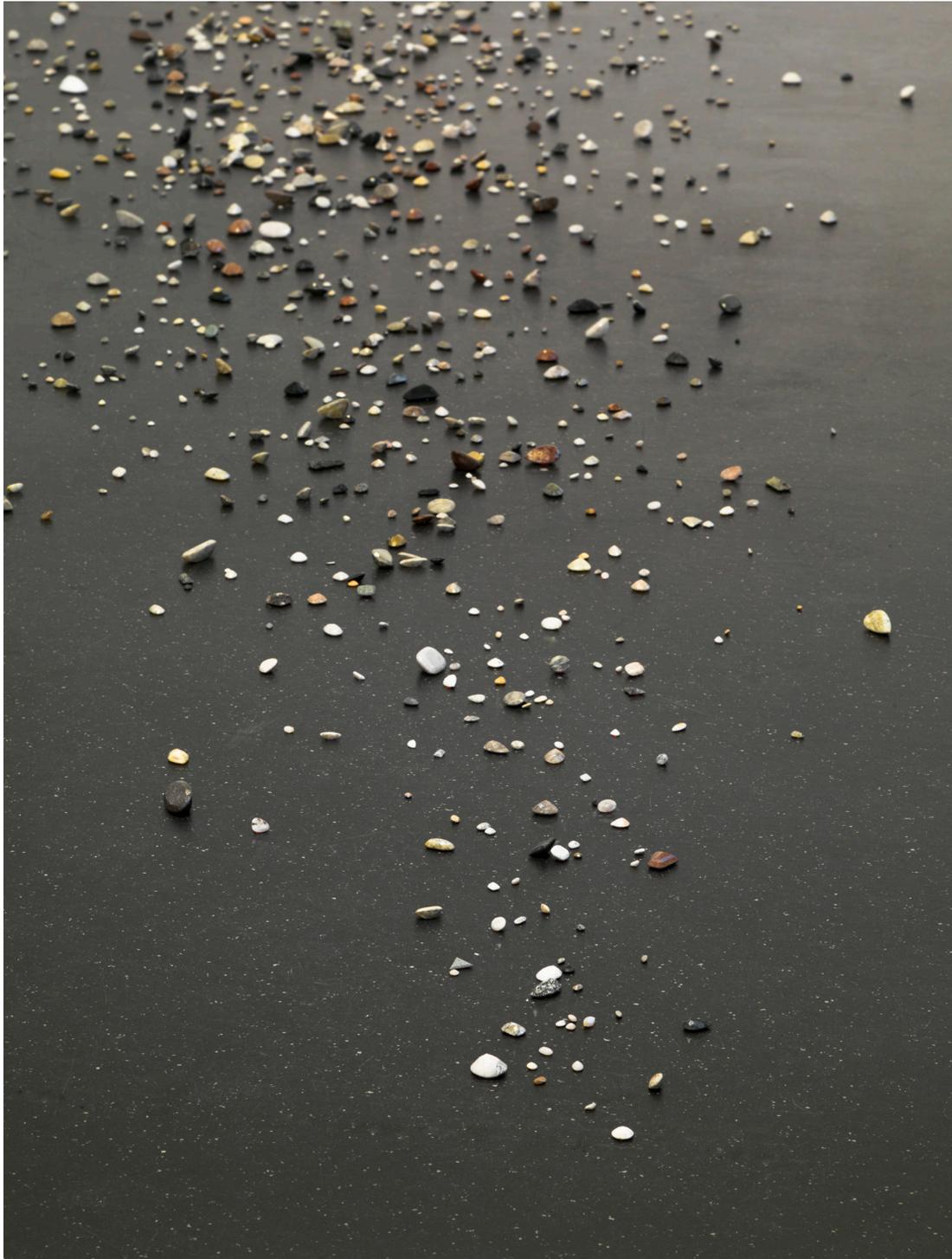
Bordsteinjuwelen 2008/2010

1000 stones found in the streets of Berlin, different sizes, carved and polished in the classical facet style

dimensions variable

exhibition view: Hectorpreis 2015, Kunsthalle Mannheim

Kunstsammlung Nordrhein-Westfalen, Düsseldorf



Nissan (Parallelwelt 1+2), 2009  
two Nissan Micra 1995  
overall dimensions variable  
exhibition view: Hectorpreis 2015, Kunsthalle Mannheim



Nissan (Parallelwelt 1+2), 2009  
two Nissan Micra 1995  
overall dimensions variable  
exhibition view: Hectorpreis 2015, Kunsthalle Mannheim



The heavy weight of lively light, 2015

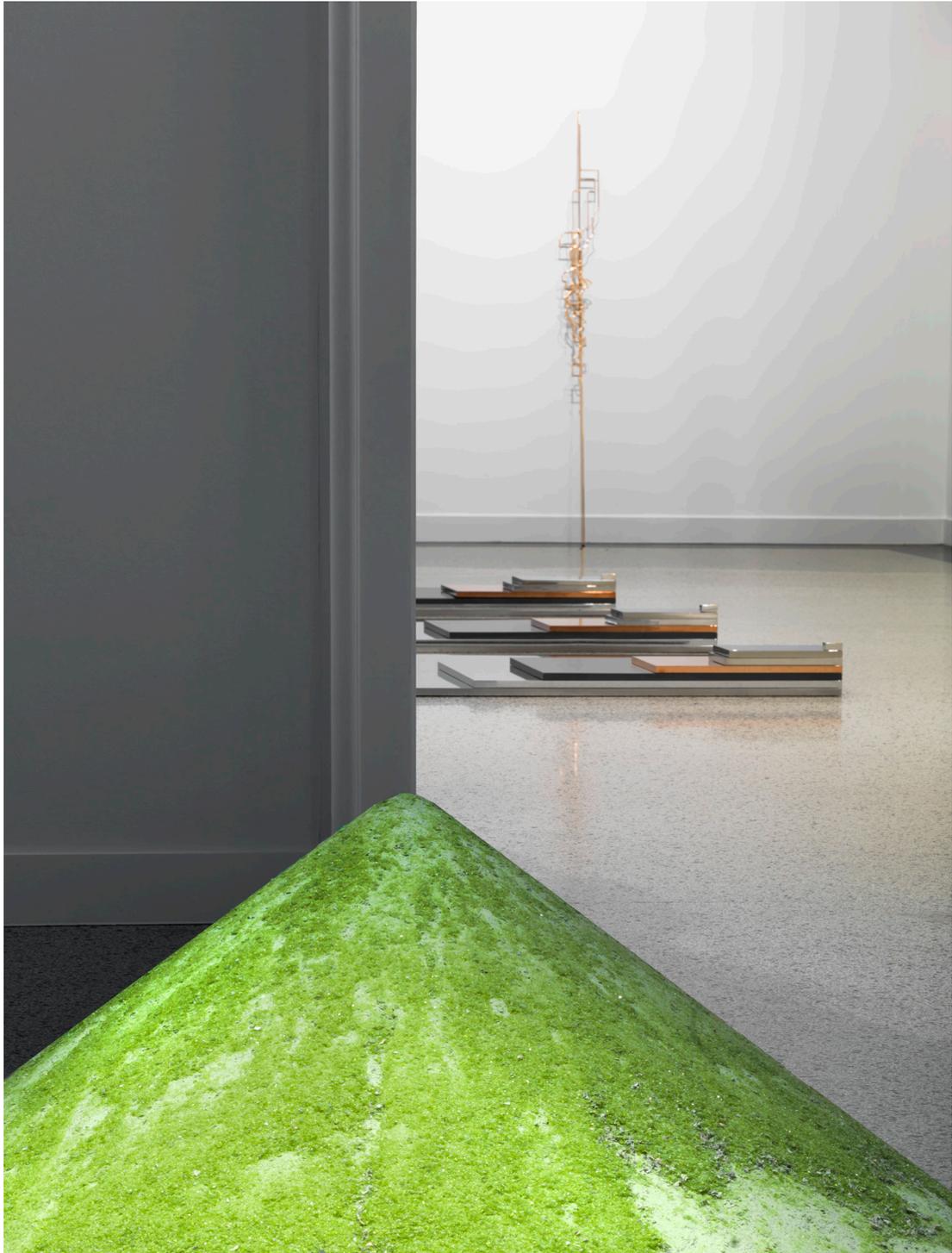
lead

exhibition view: Hectorpreis 2015, Kunsthalle Mannheim





412 Leere Liter bis zum Anfang, 2008  
555 kg of ground empty champagne bottles with labels  
overall dimensions variable  
exhibition view: Hectorpreis 2015, Kunsthalle Mannheim



Lampe (Kaiser-Idell), 2014

iron 1991.4 g, plastic 149.1 g, copper 58.7 g, brass 30.6 g, glass 29 g, aluminium 20.9 g, ceramic 16.7g, varnish 8,5 g, paper 1.9 g, Wolfram 0.05 g, 12 jars, vitrine

132 x 144.5 x 32.4 cm; 52 x 57 x 12 3/4 in

exhibition view: Hectorpreis 2015, Kunsthalle Mannheim





Stellar Day (23 Stunden, 56 Minuten, 4,099 Sekunden), 2015  
stone, motor, cable  
100 x 115 x 60 cm; 39 1/3 x 45 1/4 x 23 2/3 in  
exhibition view: Grieder Contemporary 2015



Der Tag ohne Gestern (Dimension 1-3), 2009  
installation view: Sammlung Boros, Berlin 2013







Parallelwelt (grün/weiß), 2012  
Kaiser-Idell lamps, two mirrors  
83 x 45 x 45 cm; 32 2/3 x 17 3/4 x 17 3/4 in  
installation view: Sammlung Boros, Berlin 2013





Andere Bedingung (Aggregatzustand 4), 2009  
copper, brass, steel, wood, mirror, six parts  
format variable  
installation view: Sammlung Boros, Berlin 2013



Schwere Elemente, 2014

Wecker, Blei

10 x 20 x 7 cm; 4 x 7 3/4 x 2 3/4 in

exhibition view; Noumenon, Philara-Sammlung zeitgenössischer Kunst  
2014



Under different conditions (Parallel World), 2008

steel plate

85,7 x 180 x 0,5 cm

Vue de l'exposition, « Künstlerräume 02 », Weserburg Museum für moderne Kunst, Bremen 2014/15

Sammlung Dominic und Cordula Sohst-Brennenstuhl



Vue de l'exposition, « Day begins at Night: Space/Time/Beauty », Contemporary Jewish Museum, San Francisco 2015



Vue de l'exposition, « Day begins at Night: Space/Time/Beauty », Contemporary Jewish Museum, San Francisco 2015



In Circles, 2012

wood, copper, brass, glass, aluminium, granite, steel, mirror, bronze, MDF, neon tube,  
found objects, 70 parts

303 x 1,360 x 1,360 cm; 119 1/3 x 535 1/2 x 535 1/2 in

Vue de l'exposition, Art Basel Unlimited, 2012

D. Daskalopoulos Collection



In Circles, 2012

wood, copper, brass, glass, aluminium, granite, steel, mirror, bronze, MDF, neon tube, found objects, 70 parts

303 x 1,360 x 1,360 cm; 119 1/3 x 535 1/2 x 535 1/2 in

Vue de l'exposition, Art Basel Unlimited, 2012

D. Daskalopoulos Collection

