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16.11. – 23.11.2024, GEDOK Galerie, Stuttgart

# ON THE HORIZON: CARE

Artists Hannah Cooke, Ines Doleschal, MATERNAL FANTASIES, Anna Gohmert, Hannah Kindler, Renate Liebel, Marie Lienhard, Milena Naef, Jana Rot, Lerato Shadi

Curated by Sascia Bailer & Didem Yazıcı

## Opening hours

Fr, 15. 11., 17.30 – 21.30 Uhr (Vernissage)

Su, 17. 11., 11.00 – 14.00 Uhr

Tu, 19.11 – Fr, 22. 11., 16.00 – 19.00 Uhr\*

Sa, 23. 11., 13.00 – 16.00 Uhr

\*With guided tour: 19. 11., 17.30 Uhr with Anna Gohmert  
(Mothers\*, Warriors, and Poets)

To become a mother\* or to be an artist, has for long been considered an either-or-question. In a society, where equal rights are inscribed into constitutions, the art field remains one of manifold exclusions and strong-headed stereotypes that attribute geniality primarily to male artists, who, in the public imaginary, produces his art in the quiet absence of children. The biases here are real: among the top ten most successful artists of *Kunstkompass 2023*, only two are women, and none have children. In contrast, nine of the top ten male artists collectively have 32 children. This disparity suggests that, even today, motherhood\* is perceived as incompatible with artistic success, unlike fatherhood.

The frustrations with this system have spurred action, leading caregivers, artists, and activists to collectivize for change. Through various regional networks, they seek recognition both as mothers\* and as cultural workers. They advocate for inclusive structures that enable participation in the cultural sector under fair and sustainable conditions.

“On the Horizon: Care” is a discursive exhibition that gathers works from artists who challenge these biases. These artists, whether working in collective constellations or as individuals, interrogate the present-day inequities, invisibilities, and exhaustion in caregiving, while striving towards a future where care is fully realized. The exhibition accompanies the first nationwide networking meeting “Arts & Care Assembly” in GEDOK Stuttgart e.V. and challenges gendered caregiving norms. The show opens up space for the internal tensions and contradictions around care, motherhood\*, and

maintenance labor – thereby queering motherhood\*, challenging mechanisms of structural exclusions, confronting data gaps, and expressing the fragility of care, the weight of exhaustion and the anger of the invisibility of this labor. These works offer more than critique—they invite us to challenge the status quo and to imagine a different future.

Yet for now, these feminist visions of care remain a project. Scholar and activist Sara Ahmed reminds us that feminism, and the relationships among women, is a project because “we are not there yet.” This notion of not-there-yet is also found in the writings of queer cultural theorist José Esteban Muñoz, who articulates that “queerness is always on the horizon” as a way to inspire imaginations towards queer futurity. A society—and a cultural field—that genuinely embodies care only remains visible on the horizon, but we have not yet arrived. The glimpses of its vision are the driving motor of the quest for a society where care isn’t just a trending theme, but a lived, enacted reality.

\*We use the term mother with \* to open the notion up to all people with caring responsibilities.

Text: Sascia Bailer

Supported by Stiftung Kunstfonds and the Federal Government Commissioner for Culture and the Media; Stuttgart Cultural Office; the Center for Cultural Participation Baden-Württemberg & institution of Baden-Württemberg Ministerium für Wissenschaft, Forschung und Kunst.

Hannah Cooke

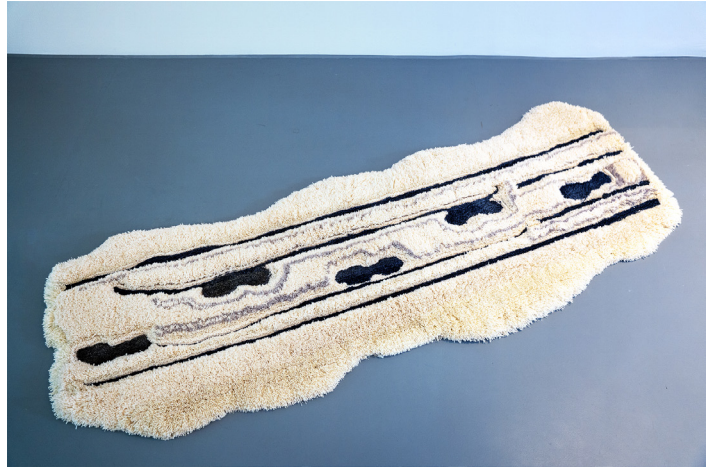
**SCHNEELÄUFERIN (SNOW RUNNER)**

2021

2,4 x 1 m

100% virgin wool, hand-tufted

Hannah Cooke's carpet Snow Runner is inspired by the research of Caroline Criado-Perez' book "Invisible Women": There, the author cites a study in Sweden, where – as in most snow areas – the roads were cleared of snow first thing in the morning to allow commuting drivers (who are still predominantly men) to drive freely. On the other hand, the pavements, which are mainly used by those who take children to kindergarten or school or go shopping on foot (and these are still predominantly women), often remained icy until well into the morning. Reversing the order of snow shovelling shows that far fewer pedestrians had accidents, which has a positive longterm effect on health care. Hannah Cook's piece "Snow Runner" gives a tangible form to the often neglected pathways of caregivers, with their strollers and children at hands, and invites the viewers to imagine a world, where the daily needs of caregivers are prioritized – socially, spatially, and infrastructurally.



Hannah Cooke was born in Munich in 1986 and studied media art at the Karlsruhe University of Arts and Design (HfG Karlsruhe) from 2008 to 2016. Cooke was already artistically and politically active during her studies and was a founding member of the feminist working collective FAK, which campaigned for equal opportunities and feminist issues at the university. Cooke became better known for her video works 'Ada vs. Emin' and 'Ada vs. Abramović', which she created after the birth of her daughter Ada in 2018. These works critically reflect the role of female artists who become mothers\* and triggered a public discourse.



Ines Doleschal

**KUNST, KIND, KOHLE**

2023

Marker on transparent paper

Dimension variable

There is an astonishing number of words in German that begin with K and relate to care work. I have collected around hundred of these words. Each of them is part of my mental lexicon. I use them more or less often - in conversation, in my thoughts or as a mere mental load. Handwritten on translucent paper and in ultramarine blue - the color of wisdom and depth - I pin them onto the wall. Unlike a fixed wall installation or wallpaper, the words are 'movable' and can be easily replaced and added to. Without a great deal of additional explanation, they trigger ambivalent associations in the viewer and connect to one's own history of care.

Ines Doleschal (\*1972 in Waiblingen, Germany) studied art history, English and fine art in Tübingen, Münster and London as well as the postgraduate programme 'Art in Context' at the Berlin University of the Arts. She has shown her work in solo and group exhibitions in Germany and abroad since 2001 and has been honored with a residency at the Künstlerhaus Lukas in Ahrenshoop, a working scholarship from the Berlin Senate Department for Culture and Europe and a scholarship from the Stiftung Kunstfonds Bonn and the Ministry of Culture of the Federal Government. In addition to her artistic practice, she curates exhibitions such as **KLASSE DAMEN!** 100 years of the opening of the Berlin Art Academy for women (2019) or **We care. Do you?** (2023) about the relationship between care work and art production. Doleschal co-initiated the feminist network **kunst+kind berlin** in 2018 and the action alliance **fair share! Sichtbarkeit für Künstlerinnen** in 2020. Both initiatives are committed to greater participation, representation and recognition of (care-working) female artists. Ines Doleschal has three children and lives and works in Berlin.



**MATERNAL FANTASIES**  
**SUSPENDED TIME, ON CARING**

2020

Experimental essay film, UHD video,

16:9,

12:06 min.

In “Suspended Time, On Caring” the feminist art collective MATERNAL FANTASIES combines colorful Tableaux Vivants, – re-stagings of art historical references – with chimerically orchestrated scenes, and playful and improvised performances in a low-tech, DIY-style surrealist setting. Through interactions between bodies, objects, and spaces, mothers\* and children re-re-re-assemble and turn maternal fantasies into playful experiences, personal narratives into social questions, and body dimensions into fields of interaction. The experimental film proposes new vocabularies and visual performative translations of the maternal experience with the goal of integrating intergenerational knowledge, and stretches tensions between social invisibility and fantastical visibility. Within the exhibition “On the Horizon: Care,” their experimental film puts forth a vision for alternative, intergenerational forms of care that strive towards an otherwise, towards collective actions.

MATERNAL FANTASIES is an interdisciplinary group of international artists and cultural producers based in Berlin. They shape the discourse on motherhood\* through collective artistic processes while enhancing the visibility of contemporary feminist positions addressing motherhood(s) in the arts. From writing autobiographical responses to classic feminist texts to devising performances using children’s games, their art practice favors inclusive community-oriented experiments as alternatives to traditional structures of art production. Bridging theory and practice, their strategy transforms research on motherhood(s), care work and representation in the arts into frameworks for immersive modes of critique. MATERNAL FANTASIES are recipients of the Artist Advancement Award 2019/20 of the Arthur Boskamp-Stiftung, and authors of the book “Re-Assembling Motherhood(s): On Radical Care and Collective Art as Feminist Practices”(published by Onomatopée, 2021). In 2023 they received the IMPACT funding, intended to promote the development of diversity in Berlin’s independent arts scene. MATERNAL FANTASIES are Aino El Solh, Hanne Klaas, Isabell Spengler, Lena Chen, Magdalena Kallenberger, Maicyra Leao, Mikala Hyldig Dal.



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## WORK DESCRIPTIONS AND SHORT BIOGRAPHIES OF THE ARTISTS

Related to  
Muddy - foggy - go  
Amplitude  
Rush  
Wallpaper  
Acid-green thumb  
Before Flower Pattern  
Saved  
.  
Chapter:  
(In)effective family planning  
\*  
Throw the glass  
Choose the moment carefully  
Tear the veil  
To be behind and in front of  
something  
Elevation



Many



Curvature



Hidden Structure

Anna Gohmert

### **MANY / CURVATURE / HIDDEN STRUCTURE**

2023

Digital print fine art on Hahnemühle German Etching  
DIN A4

Lamination on Dibond 2 mm

Shadow gap frame, handmade

#### Serie: Hands-on

The prints show drawn hands that appear to hold an amorphous, meteorite-like glass object. The background is coloured, the drawing of the hand is black and white. The position of the hand varies between the images. All views show the hand up to the wrist. The object held is placed in the centre of the image. It is about twice or three times the volume of the hand. It is unclear what the wrapped object is. It resembles a meteorite or a lava formation. It is also possible that it is a replica of the first stone objects, which show traces of human processing using stone wedges. The circular hollows, which the objects have in different places, indicate this. The objects span a time frame that extends from the beginning of human civilisation to the present day, embedding the question of starting a family in a temporal context. But perhaps they are also extreme enlargements of grains of sand under a microscope, as they also appear in Anna Gohmert other work, such as 'Das ist (ja) voll mein Ding' as 'sand in the gears', which refers to the small disruptions of uniform (social) structures and brings about change through the influence of a supposedly tiny thing.

Anna Gohmert is interested in finding a formal language for intimacy without theorising the personal and losing the tenderness or rawness of the private. It is about social justice, family relationships, health challenges, generational conflicts and dealing with self-efficacy and powerlessness. Gohmert assigns her artistic practice to the genre of autofiction. She engages in personal conversations to delve deeper into the subject matter. She arranges these different aspects, which include individual experiences as well as scientific discourses, using heterogeneous media, as a spatial installation. The various sources, materials and quotations from people are held together by an invisible/visible text that she has written. That is why texts or the formats of books and films re-present her way of working. Her work is part of the art collection of the State of Baden-Württemberg, the German Federal Art Collection and the Stuttgart Art Museum. She is a co-founder of the feminist networking project 'Mothers\* Warriors and Poets.' Anna Gohmert lives and works with her daughter in Stuttgart.

Text: Judith Engel, 2024



Hannah Kindler

**MOTHER DRAG**

2024

Photo print on acrylic glass

80 x 120 cm

Hannah Kindler's photo series uses strategies of Drag performance exploring the question of who this heavily pregnant body is, can be, or wants to be. The series arose from the desire to reclaim representations of women and to define themes such as „femininity“, „pregnancy“ and „motherhood“ in a self-determined way. Classical depictions of women\* are examined and a universe of historically influenced figures such as Mary, muses, goddesses, or comic heroines. Although colorful, these depictions can have a disturbing effect on the viewer as these images create a rupture from the romanticized portrayal of mothers\* and pregnant women\* as they are often depicted in the mainstream. Although the works may appear colorful and cheerful at first glance, these representations can carry a deep ambivalence that consciously breaks with the highly romanticized notion of mothers\* and pregnant individuals\*. In the context of “On the Horizon: Care,” the triptych takes up the idea of the Not-There-Yet from the exhibition text: Through queer-feminist artistic works like those of Hannah Kindler, a world can be imagined where rigid gender roles are dismantled, and care is distributed equitably—yet this work also continually reminds us of how far we still are from the horizon of queer care.

Hannah Kindler (\*1987) is an interdisciplinary artist whose practice weaves narratives exploring the fluidity of identity. By creating alter egos and avatars, she transforms her body and challenges societal labels and reimagines classical representations of femininity. Through sculptures costumes, videos, photography, performances and historical research, she navigates the space between reality and fiction to expose and critique role clichés. Kindler studied at the Gerrit Rietveld Academie in Amsterdam and the DAI Roaming Academy in Arnhem. Since 2018, she has been based in Freiburg, Germany. Her work has been exhibited at the Biennale für Freiburg, Städtische Galerie Stapflehus in Weil am Rhein, the Gallery for Contemporary Art E-WERK and Künstlerhaus L6 in Freiburg, the Zuiderzee Museum in Enkhuizen, Villa Renata in Basel, and many other venues. In 2022, she was awarded a two-year studio scholarship by the City of Freiburg, and in 2024, she received a residency scholarship for Genoa from Atelier Mondial and the SSK Städtekonferenz Kultur. She is also a founding member of the artist collectives somebody\*ies and M.A.R.S. – Maternal Artistic Research Studio. Kindler is mother\* of one child since 2021.

Renate Liebel

**MENTAL LOAD / WÄSCHEKLAMMERROSE**

2024

Fine art print

45 x 40 cm

A rose is weighed down petal by petal with clothespins, until the grown bloom is barely visible, replaced by the pins, and the plant breaks under the weight. The work highlights the fragility of care relationships, which are often romanticized in society, yet frequently pushed to their breaking point, threatening to crush caregivers under their burden. ‚Mental Load / Wäscheklammerrose‘ is part of a series by Renate Liebel, in which the artist draws on the plant world to make ambivalent care dynamics visible.



© Tommy West

Renate Liebel, born and raised in Southern Germany and Southern California, is a visual artist. She studied painting and intermedia design at the ABK Stuttgart and the Universidad Complutense de Madrid before traveling through Europe with an animation studio and founding a studio for fragile hybrid plant systems in the studios of the KV Wagenhalle in Stuttgart. There she works with plants, objects, photographic stagings, spatial installations, drawings and animations in viewing, nurturing or participatory formats. In collaboration with other artists, she organizes projects such as the “Europatrackfilmtournee” by Liebidow Büro International and is one of the founders of the feminist initiative “Mothers\*, Warriors, and Poets.” She teaches approaches to the visual arts and intermedia design. Renate Liebel lives and works with her family of five in Stuttgart.

Marie Lienhard

**BASELINE**

2024

Sound Recording, earphones

120 min.

„Baseline“ is an immersive and intimate sound installation on headphones that invites visitors to explore the profound connection between two individuals through the act of listening. Featured is a two-hour stereo recording of two differing heartbeats—one in the left ear and the other in the right—captured while participants listened to both another’s and their own heartbeats through stethomicrophones. This experiment probes what occurs when we engage with our most intimate life rhythm. At times arrhythmic, the soundscape mirrors experimental music; the various rhythms momentarily conjure beats akin to those from diverse, well-known musical styles. A continuous adjustment culminates in a unified rhythm. By emphasizing mutual listening, „Baseline“ offers a unique encounter with the once-familiar yet often forgotten rhythm shared between a fetus and mother\*, underscoring the profound connections and intense rhythms that bind us all.



Marie Lienhard is internationally recognised for her immersive art projects in leading art institutions and public spaces. For over a decade, she has combined art with new technologies in digital and analogue spaces. Her works are represented in renowned collections and have been recognised internationally on numerous occasions. She lives in Stuttgart with her two children and her partner.



Milena Naef

**MUTTERMAHL**

2023 – ongoing

Papercuts, framed,

50 cm x 70 cm,

4 unique pieces

At first glance, these cut outs may seem aesthetic from a distance, but at a closer look they depict female hybrid beings, embodying a haunting fusion of creatures resembling lizards or ravens. This work series delves into the reflection of the monster that can reside within a mother, a concept often shrouded in societal taboos. “Muttermahl” explores the unsettling, the uncanny, confronting the dark undercurrents of maternal experiences that society often prefers to keep hidden. It is a poignant reminder of the complexities that lie beneath the surface, captured with the fragility of paper and the weight of untold stories.



Milena Naef (b. 1990, Engen, Germany) is a visual artist mainly working with marble and glass. Her work has a strong focus on exploring the physical and mental space of the human body, in which the human body is sometimes visibly and sometimes invisibly present. The body functions as a material itself, questioning the duality between subject and object. Milena Naef graduated from the Gerrit Rietveld Academy (The Netherlands) in 2016, where she is represented by Lumen Travo Gallery. Her work has been shown in various national and international exhibitions, including DOCK Basel, Switzerland (2023); Kunsten Museum of Modern Art Aalborg, Denmark (2022); Jungkunst Winterthur, Switzerland (2021); Kunstverein Springhornhof, Germany (2019); Garage Rotterdam, The Netherlands (2018) and ad/ad Project Space Hannover, Germany (2018), Studio Oliver Gustav, Denmark (2018). Her work is in the permanent collection of Museum van Loon and in private collections. She has been awarded with the GRA Award of Autonomous Art, The Netherlands (2016); with the Sybren Hellinga Kunstprijs, The Netherlands (2016), and the Frans de Wit Prijs, The Netherlands (2019). Milena Naef is part of the collective MARS - Maternal Artistic Research Studio and lives in Freiburg with her son.

Jana Rot

**MUTTERWUT MUTTERMUT**

2024

Textile installation, 18-piece, silk fabric, thread, volume fleece, hand and sewing machine work, dimensions variable

The textile installation „MUTTERWUT MUTTERMUT“ consists of large, handcrafted letters made of red silk, symbolizing the courage women need to express their anger. From a young age, women are trained to remain silent—a pattern woven into patriarchal structures. The artist raises the question of how it is still possible to nurture the desire for children and equal caregiving in today’s Germany—a country where, every two days, a woman is killed by her partner, nearly every day there is an attempted femicide, 13 women per hour suffer domestic violence, and femicide is not even recognized as a separate criminal offense. „Where is the outcry? Why do women continue to choose marriage, children, and take on all the unpaid care work? How many more women have to die before their lives are valued as much as men’s? Enough! We need more courage for constructive anger!“ says the artist about her installation, which calls for reflection and action for a fair and safe future for women and mothers\*.



Jana Rot, born in 1984 in Brežnev, USSR (now Naberežnye Čelny, Tatarstan), is a multidisciplinary artist whose practice explores themes of memory, identity, motherhood\*, feminism, and female invisibility. Her work delves into how the reproduction of the past can distort reality, with a focus on making the invisible visible. She works across various media, including painting, collage, photography, textile art, ceramics, and installation. Having studied in Kazan and Moscow, she moved to Greifswald, Germany, in 2013, where she completed her Bachelor of Arts in Fine Arts and Slavic Studies, and is now pursuing a Master’s degree at the Caspar-David-Friedrich-Institut. A member of the Künstlerbund Mecklenburg and Vorpommern e.V., she has received numerous awards and participated in artist residencies across Europe. Jana Rot’s works have been exhibited in different galleries and institutions such as the Literaturzentrum Vorpommern KOEPPENHAUS, Mecklenburgisches Künstlerhaus Schloss Plüschow, the Kunstverein für Mecklenburg und Vorpommern in Schwerin, and the CIRCUS EINS Gallery in Putbus, among others. She lives and works in Greifswald and is mother of two children.

Lerato Shadi

**BATHO BA HA BA TLHALONGANYE**

Print

Dimensions variable

Display of site-specific installation in: 'WHO WE ARE', Bundeskunsthalle, Bonn (2023)

Batho ba ha ba Tlhalonganye (2019/2023)—Who is (not) part of the structures of this institution? Who decides in this institution? Who speaks, whose voice is heard, and who is visible? These are important questions in our society and should also be asked in institutions. Usually, decision-making positions are held by people who have no experience with discrimination. Those who belong to a minority that has often been discriminated against have worse chances, for example, in education or in the workplace. People who deviate from the norm of the majority society feel this almost constantly, whether through small gestures or through gross discrimination. The cultural sector is no exception, even if museums see themselves as places of cultural diversity and equality. But are the institutions and their decision-makers doing enough to reflect on their own structures and to be a place for everyone? What support structures do they offer for caregivers in order to allow for their presence in the art field?



Lerato Shadi's work challenges common assumptions, critiquing Western notions of history and making visible that which is invisible or overlooked. Working across video, performance and installation, and often employing repetitive processes, she argues the importance of centring – not just including – the marginalized body as a main figure of narrative experience. By placing herself at the forefront of her work, Shadi deals with the politics of cultural erasure and structural exclusion. Shadi (born in Mahikeng, South Africa, lives and works in Berlin) studied visual art at the University of Johannesburg and earned an M.A. in Spatial Strategies from Weißensee Academy of Art Berlin in 2018. She received the Alumni Dignitas Award from the University of Johannesburg in 2016 and was a fellow of the Villa Romana Prize in Florence in 2018. Her works have been shown internationally in numerous solo and group exhibitions, i.a., Bundeskunsthalle, Bonn (2024 + 2023), SAVVY Contemporary, Berlin (2023); Kunstmuseum Wolfsburg (2022); KINDL – Centre for Contemporary Art, Berlin (solo, 2020) and Kunstverein, Hamburg (solo, 2020). In 2022 her monograph was published by Archive Books, Berlin.



Exhibition 'Mothers\*, Warriors, and Poets: Care as Resistance' at StadtPalais Stuttgart, 2023. © Julia Ochs

Sascia Bailer and Didem Yazıcı are, alongside Anna Gohmert, Renate Liebel and Marie Lienhard, part of Mothers\*, Warriors, and Poets. The collective campaigns for the visibility of artists with welfare responsibilities and fights for fairer structures in the art sector. Since 2019, the collective has been organizing exhibitions and public programmes on the topic of 'Art & Care', including at Kunstverein Wagenhalle and StadtPalais Stuttgart, in order to create visibility for necessary structural changes. ON THE HORIZON: CARE is the collective's third exhibition, and the second to be curated by Didem and Sascia as a duo.

Sascia Bailer (Dr.) is a researcher, writer, curator and feminist activist. Her curatorial practice is relational and focuses on building relationships, platforms and networks rather than on traditional exhibition formats that primarily rely on (art) objects. She is interested in how care is organized in our society, how gender-specific stereotypes and prejudices can be challenged and how those who care for others can also be cared for and structurally considered. As a single mother and carer for her grandfather, she is not only concerned with care from a theoretical or curatorial perspective, but it is also an important part of her life. She is the author of 'Caring Infrastructures. Transforming the Arts Through Feminist Curating' (transcript), 'Care for Caregivers. Curating against the Care Crisis' (in: "Curating with Care", Routledge, 2023) and the booklet "Curating, Care, and Corona" (published by the Arthur Boskamp Foundation, 2020). She is co-editor of the anthology 'Letters to Joan' (2020, HKW) and the artist books 'Re-Assembling Motherhood(s): On Radical Care and Collective Art as Feminist Practices' by Maternal Fantasies (Onomatopée, 2021), and 'What We Could Have Become: On Queer Feminist Filmmaking' by Malu Blume (Onomatopée, 2021). As Artistic Director 2019/20 of the M.1 Arthur Boskamp Foundation, she curated a participatory curatorial programme on the theme of care. She has worked internationally in the arts, including at MoMA PS1, Haus der Kulturen der Welt and the Vera List Centre for Art and Politics. She obtained her PhD from the University of Reading and Zurich University of the Arts in 2024.

Didem Yazıcı is a curator and mother based between Karlsruhe and Istanbul. The word curating comes from "caring" just like the concept of "care labor" in the context of mothering. With this in mind, she is interested in a mode of curating as an act of care, collectivity and resistance. She has been the Director of Gallery at Yapı Kredi Culture and Arts in Istanbul since 2022. Her curatorial work is inspired by thinking across disciplines in and outside of art as well as engaging socio-political dynamics. She has worked in institutions such as Badischer Kunstverein, Karlsruhe (2017-18); Museum für Neue Kunst, Freiburg (2015-16); 11th Shanghai Biennale (2016); Künstlerhaus Stuttgart (2014); and documenta (13) in Kassel (2012-13). She was Curator-in-residence at the Goethe-Institut Cairo in 2016, and took part in the Curatorial Workshops by the ICI in New York and A-Desk Barcelona in 2013. She studied Art History at Mimar Sinan Fine Arts University in Istanbul (2008) and completed her M.A in Curatorial and Critical Studies at the Städelschule and Goethe University in Frankfurt (2012). Selected exhibitions include; 'States of Earth' co-curated with Burcu Cimen (Yapı Kredi Culture and Arts, Istanbul, 2024), 'Life, Death, Love and Justice' co-curated with Peter Sit (Tranzit, Bratislava, 2021), 'Unconquered Spirits' (Sumac Space, 2020), 'Born In The Purple: Viron Erol Vert (Kunstraum Kreuzberg Bethanien Berlin, 2017) 'Freedom is a State of Mind' (The 11th Shanghai Biennale, 2016); 'Freundschaftsspiel,' (Museum für Neue Kunst, Freiburg); 'Apparatus Criticus & Locus' (Künstlerhaus Stuttgart, 2013).

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