

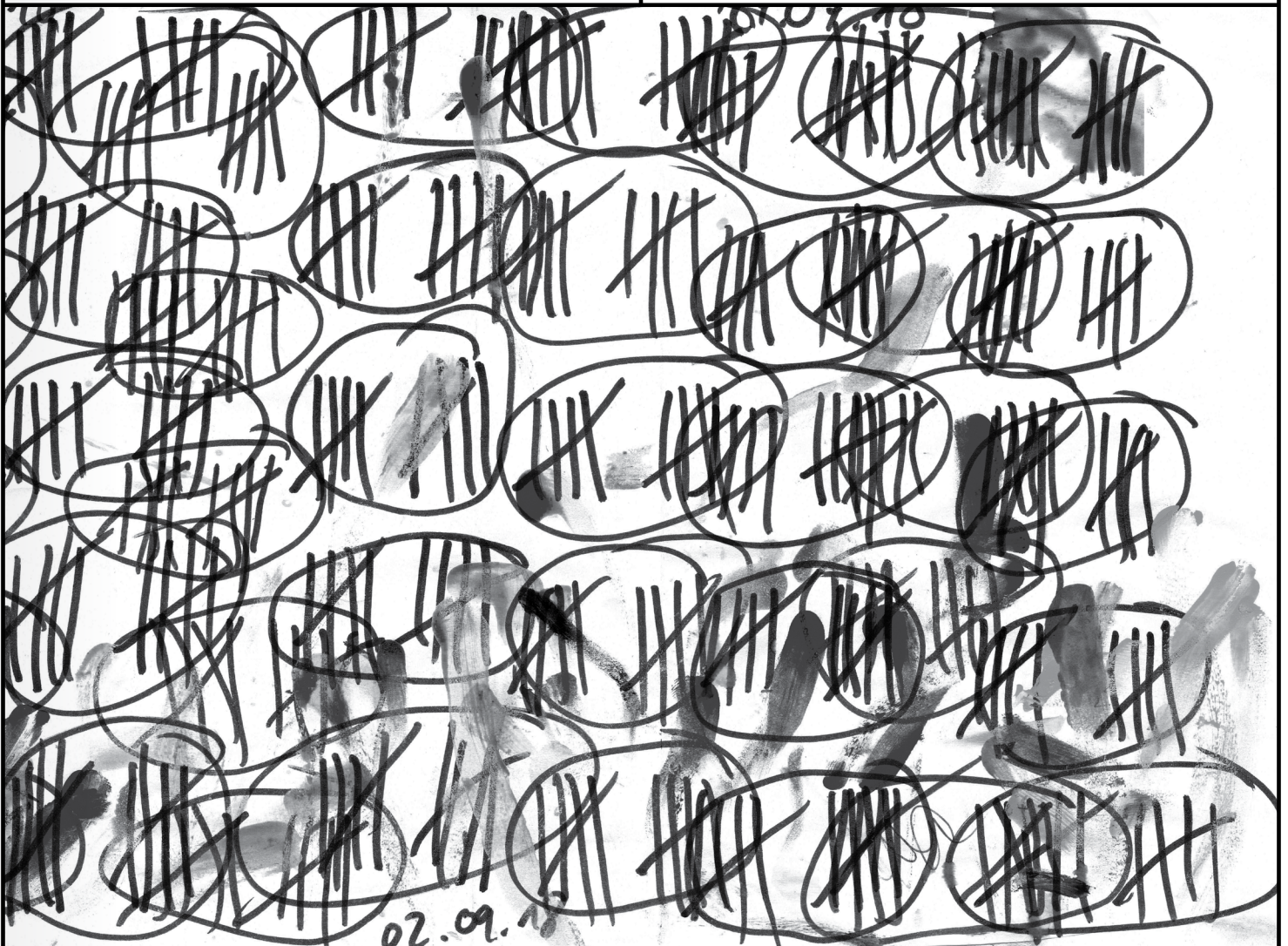
# Creating a ,we'

Eröffnung

4. September  
2020

Ausstellung

5. September –  
18. Oktober 2020



‘No easy unity  
is to be found on these  
matters, and no answers will  
make one feel good  
for long.’

Donna Haraway:  
*When Species Meet*, 2007, Seite 41.  
Donna Haraway:  
*When Species Meet*, 2007, page 41.

Creating a ‚we‘

Die Ausstellung *Creating a ‚we‘* bildet einen kollektiven Raum, der auf die renovierten Ausstellungsräume des Hauptgebäudes von basis e.V. reagiert. Zu sehen sind Werke von den basis-Studiokünstler\*innen Olga Cerkasova, HazMatLab, Giulietta Ockenfuß und Daniel Stubenvoll. Kuratiert wurde die Ausstellung von Mine Kaplangi, Mitbegründerin von Collective Çukurcuma und Gastkuratorin des AIR\_Frankfurt Curator-in-Residence-Programms 2018/2019. Die Ausstellung wird begleitet durch weiterführende Gesprächsveranstaltungen, die 2019 mit einer Lesung von Collective Çukurcuma im basis Lese-raum begonnen haben.

Unser Verständnis von Zeit und Raum hat sich in den letzten Monaten drastisch verändert. Im Rahmen von *Creating a ‚we‘* wird daher eine kollektive Arbeitsmethodik für die neuen Ausstellungsräume der basis in Form eines lauten, unordentlichen, sich im Prozess befindlichen Kunst-Labors inszeniert. Lose an alternative Weltentwerferinnen wie Donna Haraway, Isabelle Strengers, Silvia Federici oder Rosi Braidotti anknüpfend, deren Arbeit hauptsächlich auf der Bildung von Verwandtschaft und Gemeinschaft beruht, erleben sich die Einzelnen in der geteilten Erfahrung fluider Arbeitsprozesse als *wir*. Sich den Social-Distancing-Vorschriften widersetzend, interagieren alle Kunstwerke neugierig miteinander und erweitern sich im Laufe des Prozesses.

Daniel Stubenvoll beschäftigt sich in seiner interdisziplinären Praxis mit den Beziehungen zwischen Architektur und Machtstrukturen. Aus vorgefundenen Bildern und Fotografien schafft er neue Geschichten, die auf Fragmenten beruhen und die Absurdität des Lebens mit poetischem Ernst illustrieren. In Vorwegnahme der aktuellen, auf Distanz basierenden Situation breiten sich die schweren Atemgeräusche aus den leeren, verlassenen Räumen seines Videos *Haunted Townhall (Institution of Suspense)* aus und begleiten die anderen Arbeiten in den Ausstellungsräumen.

Giulietta Ockenfuß nutzt ihre alltäglichen Beobachtungen patriarchaler Systeme, um mit ihren satirischen Gemälden und Zeichnungen das Ungegenständliche in kräftigen, leuchtenden Farben und Worten darzustellen. Für *Creating a ‚we‘* präsentiert sie ihre Zeichnungen, die von ihren jüngsten Beobachtungen und Geschichten während ihres 6-monatigen Aufenthalts in Mexiko inspiriert sind.

Olga Cerkasova nutzt für ihre Werke die Fantasie als zuverlässigsten Verbündeten für die Vorstellung anderer Welten und stellt damit ungeahnte Verbindungen zwischen Material und Begehren

her. Indem sie die Bedeutung der Verkörperung von Begehren, Sexualität und Intimität in der Kunst betont, vereinen Olga Cerkasovas Vulvaskulpturen und plastische Interventionen in Form von gestreckten Gliedmaßen sowohl menschliche als auch nicht-menschliche Intimitäten in der Ausstellung.

Alle Kunstwerke werden unter dem wuchernden Labor des Frankfurter Kollektivs HazMatLab, bestehend aus Sandra Havlicek, Tina Kohlmann und Katharina Schücke, zusammengeführt. Indem sie wissenschaftliche Experimentiermethoden in ihrem Kunstschaffen und in der Zusammenarbeit nutzen, verschieben sie die Grenzen zwischen Chemie, Biologie, Kunst und wissenschaftlicher Vorstellungskraft. Sie verändern das Konzept des Labors, indem sie es mit ihrer Praxis besetzen und es zu einem Ort des Scheiterns, des Experimentierens und des Nicht-Normativen machen, während sie ihr vielschichtiges tentakuläres Denken als Grundlage ihrer gemeinsamen Praxis nutzen. Das dreiköpfige Team verwendet Materialien wie Nagellack, Schleim oder Kristalle, um seinen Forschungsbereich zu gestalten, und stellt seine fortwährende kollektive Praxis des geteilten Wissens aus, indem es sein Atelier innerhalb desselben Gebäudes in den Ausstellungsraum erweitert und diesen damit kultiviert.

Indem *Creating a ‚we‘* das Ausstellungsmachen als gemeinsame Erfahrung und Verwandtschaft begreift, stellt die Ausstellung die Frage nach dem Beitrag, den kollektives Wissen leisten kann, und nach der Dringlichkeit, neue Verwandtschaften mit Nicht-Menschen, anderen Menschen und darüber hinaus herzustellen.

Walls will talk, nails will witness, doors  
will laugh and language will evolve.

Die Ausstellung wurde kuratiert von Mine Kaplangi, Mitbegründerin von Collective Çukurcuma und Gastkuratorin des AIR\_Frankfurt Curator-in-Residence-Programms 2018/2019.

‘Thus, in that month of June in Paris, the word “trickery” came up, that each woman had taken up, in jubilation, only to later decline it in more or less divergent styles, imposture, usurpation, a feeling of being mistaken for someone else, or the pleasure of the trickster practicing the art of escaping the attribution, “always and forever.” Surprised and contagious laughter, with no need to compare or confront the versions. For what we felt at that moment was of the order of the creation of a “ones” in the plural, or of a delocalized “we,” all bearing repercussions and a certain lightness.’

Isabelle Stengers and Vinciane Despret:

*Women Who Make a Fuss: The Unfaithful daughters of Virginia Woolf* (2014), translated by April Knutson, Univocal Publishing, Seite 153.

Isabelle Stengers and Vinciane Despret:

*Women Who Make a Fuss: The Unfaithful daughters of Virginia Woolf* (2014), translated by April Knutson, Univocal Publishing, page 153.

Creating a ‘we’

en *Creating a ‘we’* is a collective space—responsive to the main basis building’s renovated exhibition rooms, which will contain works by the basis studio artists Olga Cerkasova, HazMatLab collective, Giulietta Ockenfuß and Daniel Stubenvoll. The exhibition is curated by Mine Kaplangi, co-founder of Collective Çukurcuma and the guest curator of the AIR\_Frankfurt curator-in-residence programme of 2018/2019. The exhibition will be shaped by ongoing conversations that first started with a reading session held by Collective Çukurcuma at the basis reading room in 2019.

As our understanding of time and space has shifted drastically within the last couple of months, *Creating a ‘we’* will stage a collaborative working methodology as a loud, messy, in-progress artlab in the new exhibition space of basis. Listening to the echoes of mind-bending thoughts and stories of other world makers whose works are mainly based on kin-making and building communities, for example Donna Haraway, Isabelle Stengers, Silvia Federici and Rosi Braidotti, the result is a shared experience of a fluid working activity between one another as a we. Resisting the social-distancing regulations, all artworks interact with each other curiously and extend outwards throughout their processes as they do so.

Daniel Stubenvoll deals with the relations between architecture and power structures within his interdisciplinary practice. He uses found images and photographs to create new stories that are based on fragments and illustrate the absurdity of life with a poetic seriousness. As though in anticipation of the current distanced situation, the heavy breathing sounds from the empty, abandoned rooms of his video *Haunted Townhall (Institution of Suspense)* spread out and accompany the other works in the exhibition spaces.

Giulietta Ockenfuß uses her everyday observations of patriarchal systems to represent the unrepresented in bold, bright colours and words with her satirical paintings and drawings. For *Creating a ‘we’* she is showing drawings that are inspired by her recent observations and stories she gathered during her six-month-long residency period in Mexico.

By considering fantasy as the most reliable ally for imagining other worlds, Olga Cerkasova’s works make unexpected connections between materials and desire. Emphasising the importance of embodying desire, sexuality and intimacy in art, her vulva sculptures and responsive interventions in the exhibition unite human and nonhuman intimacies with their stretched limbs.

All the art pieces are brought together within the expanding lab of the Frankfurt-based collective HazMatLab, consisting of Sandra Havlicek, Tina Kohlmann and Katharina Schücke. By using scientific experimentation methodologies as investigations into art-making and collaboration, they push the boundaries between chemistry, biology, art and scientific imagination. They are queering the concept and space of a lab by occupying it with their practice and turning it into a place of failure and experimentation, while using their multilayered tentacular thinking as the foundation of their shared practice. The three-person team employs materials like nail polish, slime or crystals to co-create their research area, and exhibit their ongoing collective shared-knowledge practice by expanding their studio into the exhibition space within the same building, while cultivating it.

Through a methodology of exhibition-making as a shared experience and kinship, *Creating a ‘we’* probes the collective contribution of knowledge and the urgency to creating new kinships with nonhumans, others and beyond.

Walls will talk, nails will witness, doors will laugh and language will evolve.

The exhibition is curated by Mine Kaplangi, co-founder of Collective Çukurcuma and the guest curator of the AIR\_Frankfurt curator-in-residence programme of 2018/2019.

Olga Cerkasova

de Olga Cerkasova (\* 1986 in Estland) ist in Deutschland aufgewachsen, lebt und arbeitet in Frankfurt am Main und Mexiko-Stadt. Ihr Studium an der Städelschule Frankfurt schloss sie 2016 in der Klasse von Prof. Judith Hopf ab. Im Jahr 2013 wurde sie für einen Semesteraustausch an die Slade School of Art in London ausgewählt.

en Olga Cerkasova (\* 1986 in Estonia) grew up in Germany, lives and works in Frankfurt am Main and Mexico City. She graduated from the Städelschule Frankfurt in 2016 in the class of Prof. Judith Hopf. She was selected for a semester exchange to the Slade School of Art in London in 2013.

Internationale Ausstellungen: *Foundation Painting show*, Glasgow International, UK (2018); *Croissant*, MMK – Museum für moderne Kunst, Frankfurt am Main, DE (2016); *Art Fair Parallel Vienna*, Wien, AT (2015); *Greenhouse – Your hair, your leaves, your branches, your rivers*, Almanac Projects, Turin, IT (2019); *Sandstorms with Isabella Fürnkäs*, Lagos Studios, MX (2020); *Gentle Heterodoxy. Social body and its enchantments*, fffriedrich, Frankfurt am Main, DE (2018); *FOMO*, Syntax Project Space, Lisbon, PT (2015); *Crema di mente*, Sala del Lazzaretto, Naples, IT (2013)

International exhibitions include: *Foundation Painting show*, Glasgow International, UK (2018); *Croissant*, MMK—Museum of Modern Art, Frankfurt am Main, Germany (2016); *Art Fair Parallel Vienna*, Vienna, Austria (2015); *Greenhouse—Your hair, your leaves, your branches, your rivers*, Almanac Projects, Turin, Italy (2019); *Sandstorms with Isabella Fürnkäs*, Lagos Studios, Mexico City (2020); *Gentle Heterodoxy. Social body and its enchantments*, fffriedrich, Frankfurt am Main, Germany (2018); *FOMO*, Syntax Project Space, Lisbon, Portugal (2015); *Crema di mente*, Sala del Lazzaretto, Naples, Italy (2013)

Daniel Stubenvoll

de Daniel Stubenvoll (\* 1984 in Giengen, Deutschland) lebt und arbeitet in Frankfurt am Main. Er war Meisterschüler an der Kunsthochschule Kassel. Er war u.a. an Ausstellungen im Goethe Institut Los Angeles, Goethe Institut Mexiko City, Goethe Institut Washington D.C., Goethe Institut Chicago, Goethe Institut Nicosia, Institut Francais Mailand, auf der Bangkok Biennale, in den Deichtorhallen Hamburg, dem Kasseler Kunstverein, der Kunsthalle Darmstadt und dem Historischen Museum Frankfurt beteiligt.

en Daniel Stubenvoll (\* 1984 in Giengen, Germany) lives and works in Frankfurt am Main. He was a master student at the Kunsthochschule Kassel. He participated in exhibitions at the Goethe Institute Los Angeles, Goethe Institute Mexico City, Goethe Institute Washington D.C., Goethe Institut Chicago, Goethe Institut Nicosia, Institut Francais Milan, at the Bangkok Biennale, the Deichtorhallen Hamburg, the Kasseler Kunstverein, Kunsthalle Darmstadt and the Historisches Museum Frankfurt.

He has received scholarships and residencies at i: project space Beijing, the Penthouse Residency (harlan levey x nh brussels bloom) as well as at the MMCA Seoul and the Charlotte Prince Foundation in Darmstadt.

Er erhielt Stipendien und Residenzaufenthalte im i: project space Beijing, der Penthouse Residency (harlan levey x nh brussels bloom) sowie am MMCA Seoul und von der Charlotte-Prinz-Stiftung in Darmstadt.

Giulietta Ockenfuß

de Giulietta Ockenfuß (\* 1986 in Frankfurt am Main, Deutschland) lebt und arbeitet in Düsseldorf und Frankfurt am Main. Sie schloss 2017 ihr Studium an der Kunstakademie Düsseldorf ab. Seit 2013 ist sie Teil der Künstlerinnen-Rap-Gruppe Die Römischen Votzen.

en Giulietta Ockenfuß (\* 1986 in Frankfurt am Main, Germany) lives and works in Düsseldorf and Frankfurt am Main. She completed her studies in 2017 at the Kunstakademie Düsseldorf. Since 2013 she is part of the female artist rap group Die Römischen Votzen.

Ihre Arbeiten waren unter anderem in den Ausstellungen *Volume 1 – The Garden*, OADE, Frankfurt (2020), *Power Strip*, Synnika Space, Frankfurt (2019), *Losing my virginity*, Robert Grunenberg Gallery, Berlin (2018), *Bad News*, Wiesbaden Biennale (2018) und *Good to talk*, Berghain Kantine, Berlin zu sehen.

Her works have been shown in exhibitions such as *Volume 1—The Garden*, OADE, Frankfurt (2020), *Power Strip*, Synnika Space, Frankfurt (2019), *Losing my virginity*, Robert Grunenberg Gallery, Berlin (2018), *Bad News*, Wiesbaden Biennale (2018) and *Good to talk*, Berghain Kantine, Berlin.

HazMatLab

de HazMatLab wurde 2016 gegründet von Sandra Havlicek, Tina Kohlmann und Katharina Schücke.

en HazMatLab was formed in 2016 by Sandra Havlicek, Tina Kohlmann und Katharina Schücke.

Sandra Havlicek (\* 1984 in Frankfurt am Main, Deutschland) studierte an der Hochschule für Gestaltung und Kunst Offenbach und schloss ihr Studium 2011 an der Städelschule Frankfurt am Main ab. Sie war Stipendiatin der Studienstiftung des Deutschen Volkes.

Sandra Havlicek (\* 1984 in Frankfurt am Main, Germany) studied at the Academy of Art and Design Offenbach and graduated at Städelschule Frankfurt am Main in 2011. She was holder of the Studienstiftung des Deutschen Volkes scholarship.

Tina Kohlmann studierte an der Städelschule Frankfurt am Main und an der Hochschule für Gestaltung und Kunst Offenbach, wo sie 2006 ihren MFA erhielt. Von 2003 bis 2015 war sie Mitglied der Szpilman Award for Ephemeral Art Jury und Ko-Kuratorin der Szpilman Award Shows.

Tina Kohlmann studied at Städelschule Frankfurt am Main and at the Academy of Art and Design Offenbach where she received her MFA in 2006. From 2003 to 2015 she was a member of the Szpilman Award for Ephemeral Art jury and co-curator of Szpilman Award Shows.

Katharina Schücke (\* 1982 in Dresden, Deutschland) studierte an der Kunstakademie Dresden und der Städelschule Frankfurt am Main, wo sie 2007 ihren Abschluss machte. Sie beteiligte sich an *The First Asian Art Camp* am Lasalle SIA College of the Arts in Singapur und *Real Presence* bei der 51. Biennale Venedig in Italien.

Katharina Schücke (\* 1982 in Dresden, Germany) studied at the Academy of Art Dresden and Städelschule Frankfurt am Main, where she graduated in 2007. She took part in *The First Asian Art Camp* at Lasalle SIA College of the Arts in Singapore and *Real Presence* at 51st Venice Biennial in Italy.

HazMatLab war unter anderem in den Ausstellungen *soothing efficacy*, 8. Salon, Hamburg, Deutschland (2019), *Hwiz*, Qingyun-International Art Center Beijing, China (2017) und *Junger Westen*, Kunsthalle Recklinghausen, Deutschland (2017) zu sehen.

HazMatLab was featured in exhibitions such as *soothing efficacy*, 8th Salon, Hamburg, Germany (2019), *Hwiz*, Qingyun-International Art Center Beijing, China (2017) and *Junger Westen*, Kunsthalle Recklinghausen, Germany (2017).

## Creating a ,we'

5. September –  
18. Oktober  
2020

Mit freundlicher  
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www.basis-frankfurt.de

Öffnungszeiten  
Di-So: 14-19 Uhr

## Leseliste Reading list

### Bücher Books

Braidotti, Rosi: *The Post-human*, Polity Press, 2019

Federici, Silvia: *Re-enchanting the World: Feminism and the Politics of the Commons*, PM Press, 2019.

Federici, Silvia:  
*Witch-hunting, Past and Present, and the Fear of the Power of Women*, Hatje Cantz, 2012.

Haraway, Donna: *Staying with the Trouble: Making Kin in the Chthulucene*, Duke University Press, 2016.

Spivak, Gayatri: *Death of a Discipline*, University Press of California, 2005.

Stengers, Isabelle: *In Catastrophic Times: Resisting the Coming Barbarism*, Open Humanity Press, 2015.

Stengers, Isabelle / Despret, Vinciane: *Women Who Make a Fuss: The Unfaithful Daughters of Virginia Woolf*, University of Minnesota Press, 2015.

Timofeeva, Oxana: *The History of Animals: A Philosophy*, Bloomsbury Academic, 2018.

Woolf, Virginia: *Between the Acts*, Indo European Publishing, 2011

### Links

What Lenin Teaches Us About Witchcraft by Oxana Timofeeva <https://www.e-flux.com/journal/100/268602/what-lenin-teaches-us-about-witchcraft/>

Letters Against Separation—Oxana Timofeeva in Rural Russia Oxanasan—<https://conversations.e-flux.com/t/letters-against-separation-oxana-timofeeva-in-ruralrussia/9711>

The End Of the World: From Apocalypse To the End Of History and Back <https://www.e-flux.com/journal/56/60337/the-end-of-the-world-from-apocalypse-to-the-end-of-historyand-back/>

Voices (towards Other Institutions) #4 / Oxana Timofeeva <https://www.e-flux.com/announcements/332093/voices-towards-other-institutions-4-oxana-timofeeva/>

## Begleitprogramm Public programme

de Das Begleitprogramm der Ausstellung wurde von dem von Mine Kaplangı mitbegründeten Kurator\*innenkollektiv Collective Çukurcuma kuratiert.

Zusammen mit den Podcast- und Lesegruppensitzungen, Filmscreenings und Gesprächen konzentriert sich das öffentliche Begleitprogramm auf transnationale Beispiele, die zeigen, wie in aktuellen Kunstdiskussionen durch visuelle und mündliche Aufzeichnungen aus Einzelnen ein „Wir“ werden kann.

Das Begleitprogramm wird online über den Vimeo-Account sowie den Instagram-Account von basis präsentiert. Der Podcast-Sender von Collective Çukurcuma (cc station) wird das öffentliche Programm der Ausstellung mit Podcast-Gesprächen über die laufenden Projekte der Künstler\*innen und Teilnehmer\*innen des öffentlichen Programms unterstützen.

Weitere Informationen zu den einzelnen Veranstaltungen finde sie auf unserer Homepage.

en The exhibition's public programme is curated by Collective Çukurcuma, co-founded by Mine Kaplangı.

Through podcasts, reading group sessions, film-screenings and talks it focuses on transnational examples of how one can move from ones into a 'we', via visual and oral records in current art discussions.

It will be launched both on basis' Vimeo and Instagram accounts. Collective Çukurcuma's ongoing podcast station (cc station) will support the exhibition's public programme with conversations, commissioned podcast works of the ongoing projects by artists and public programme participants.

Further information on the individual events can be found on our homepage.

September 6 – October 9,  
2020

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September 6–9,  
2020

Online video screening –  
*Zér0 Genèse*  
by Sarah Schoderer &  
Joëlle Pidoux

*Vimeo* – <https://vimeo.com/basis>

The movie collage *Zér0 Genèse* deals with gender roles and calls into question the norms our society built from them. Nowadays, questions or questioning (of) gender roles are more significant than ever for an open-minded and tolerant society: How can we deal with the fact that people are changing but the society still keeps a very traditional and conservative way to handle them?

September 8,  
2020

Release of the podcast  
session  
with Sarah Schoderer &  
Joëlle Pidoux  
on collaboration and the  
film *Zér0 Genèse*

on CC Station podcast  
platforms:

*Spotify* – <https://open.spotify.com/show/>

*2ArgVEUU2VaKmEW4PF4lCk*

*Soundcloud* – <https://soundcloud.com/ccstation>

*Anchor* – <https://anchor.fm/ccstation>

September 13,  
2020, 5–8 pm

LAYLA VESUV –  
*Eruptions*

Live performances on several balconies throughout Frankfurt am Main / via [@basisfrankfurt](https://www.instagram.com/basisfrankfurt) Instagram channel; a documentation of the performances will be available at basis' Vimeo account

LAYLA VESUV will step onto several private balconies throughout Frankfurt am Main to address the public, playing with the idea of the balcony as the extended space of the private into the public. Making use of the empowering perspective, the eruptive performance body of LAYLA VESUV mobilizes different temporalities and layers of viewership, speculating on the role of art in times of closures, restrictions and other pressing political issues.

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September 20,  
2020

Release of the podcast-  
nail-art-session  
with HazMatLab

On this podcast episode we will meet with the HazMatLab collective members for an online nail-art session via Zoom where the collective members will describe their works and installation from the exhibition by unfolding the layers of materials they use and experiment with, including thousands of different nail polishes they use to create the sculptures called *slumpings*. This podcast session will be published both as a sound and video documentation from Collective Çukurcuma's podcast station and basis' Vimeo account.

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October 1,  
2020

Release of the  
documentation of the  
reading-session held  
by Collective Çukurcuma

Aiming to connect all exhibition and public programme participants this reading session moderated by Collective Çukurcuma will focus on the selected texts from the exhibition's reading list, which can be found online and in the basis reading room. The video documentation of the session will be shared later on from basis' Vimeo account.

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October 9,  
2020, 5 pm

Mine Kaplangı  
in conversation with the  
director of #direnayol  
Rüzgâr Buşki and activist  
Şevval Kılıç  
(via Zoom)

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September 25,  
2020, 5 pm

Zoom-talk and video  
preview:  
*Unleash the beast*  
A film by  
Catherina Cramer and  
Giulietta Ockenfuß

The film *Unleash the Beast* deals with questions of origin and identity. Following a genuine curiosity for Mexican culture and practises of everyday life, the two artists Cramer and Ockenfuß went to verify their assumptions and fantasies towards the country and its people.

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October 8-10,  
2020

Online Vimeo-screening:  
#direnayol

<https://vimeo.com/kankaproductions>

#direnayol accompanies trans\* activist Şevval Kılıç during the 21st Istanbul LGBTI Pride caught up in the reflections of carnivalesque Gezi Park Uprising. #direnayol is a turbulent audiovisual journey witnessing a wind of hope, humour, and solidarity wished to be remembered in the politics of Turkey today.

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October 9,  
2020, 7:30 pm

Book Launch: *Beyond Limit*  
by Daniel Stubenvoll

Zoom conversation with  
the artist Daniel Stubenvoll  
and curator and writer  
Naz Cuguoğlu

Daniel Stubenvoll will be in conversation with curator Naz Cuguoğlu on his recent publication *Beyond Limit* and its visual language in relation with his video work *Haunted Townhall (Institution of Suspense)* from the exhibition. The text for this publication was written by Naz Cuguoğlu in a fictional letter format.

## Space 1

a. Daniel Stubenvoll  
*Haunted Townhall (Institution of Suspense)*  
Cinemascope, Stereo, 10 Min, 2019 (Sound)

b. Olga Cerkasova

wall (left to right)

*5 Seasons (autumn)*

2020, oil on wood, plaster, mixed media,  
46 × 18 cm

*Flower*

2020, fired clay, 22 × 16 cm

*Seasonal Menstruational Opinions*

2020, oil on wood, plaster, mixed media,  
100 × 27 cm

*Agaluto*

2020, porcelain, 48 × 26 cm

*Veins*

2020, mixed media, dimensions variable

*Cloudy opinions*

2020, oil on wood, plaster, mixed media,  
100 × 27 cm

*candlelight bird*

2020, porcelain, 32 × 30 cm

*Untitled*

2020, plaster, clay, felt, dimensions variable

floor

*Symbiosis (stones)*

2020, stones, plaster, dimensions variable

wall

*Zynop*

2020, oil and acrylic on canvas, plaster  
80 × 60 cm

c. Giuletta Ockenfuß

*Panel 1 (optica)*

2020, mixed media (drawings and silkscreen on  
linen), 210 × 180 cm

*Panel 2 (optica)*

2020, mixed media (drawings and silkscreen on  
linen), 210 × 180 cm

*Bark people*

2019, Pencil on paper  
29 × 42 cm

d. HazMatLab

*Schleimspiegel #8*

2020, floor sculpture  
mirror, wood, slime, 2 pieces  
each 300 × 113 cm

## Space 2

b. Olga Cerkasova

*Muschel*

2020, wood, plaster, mixed media  
60 × 42 cm

d. HazMatLab

*Slumping #3 (work in progress)*

2020, nail polish, wood, 39 × 24 × 13,5 cm  
(04.09.20)

Stainless steel board and daylight lamp

*Slumping #4 (work in progress)*

2020, nail polish, wood, 43,5 × 23 × 12 cm  
(04.09.20)

Stainless steel board and daylight lamp

*Slumping #1*

2016, nail polish, wood, 18,5 × 16,2 × 17 cm  
Stainless steel board and daylight lamp

## Space 3

b. Olga Cerkasova

*Islands*

2020, plaster, acrylic paint,  
dimensions variable

*Veins*

2020, mixed media, dimensions variable

d. HazMatLab

*Hero Ingredient (Aloe)*

2020, glass, Fine Art Inkjet Print, Stainless steel,  
206 × 130 × 12,5 cm



## Space 4

a. Daniel Stubenvoll

*Haunted Townhall (Institution of Suspense)*  
2019, Cinemascope, Stereo, 10 Min

b. Olga Cerkasova

*Symbiosis*  
2020, plaster, oyster shell, dimensions variable

c. Giulietta Ockenfuß

*Decent of women*  
2019, Varnish on photopaper  
21×29 cm

d. HazMatLab

*Lab*  
Installation, 2020  
(From right to left) Stainless steel boards for telephone and keys, disinfection, as well as various measuring devices

- Alu rack with magnifying lamp and accessories
- Collection of slime samples
- Inspektion with mobile PVC protective wall, 2 mobile light inspectors, mobile glass cube for color and viscosity studies, various slime samples, 79×81×60 cm

*Schleimspiegel #1*  
2020, slime, mirror, wood, 75×53,5×1,6 cm

*Schleimspiegel #2*  
2020, slime, mirror, wood, 75×53,5×1,6 cm  
2 glass rods

*Schleimspiegel #3*  
2020, slime, mirror, hard rubber strips,  
66,5×96×17,5 cm

*Schleimspiegel #4*  
2020, slime, mirror, 123,5×40×0,5 cm  
2 rolls of aluminum adhesive tape

*Schleimspiegel #5*  
2020, slime, mirror, 100×80×0,8 cm  
2 jars

*Schleimspiegel #6*  
2020, slime, mirror, wood, 107,5×71×0,6 cm  
styrofoam block

*Schleimspiegel #7*  
2020, slime, mirror, wood, 75×53,3×2 cm  
hard rubber strips

- Slime station with stainless steel table, fish tank, tub, various stools, lab book
- Weighing station with stainless steel table, magnifying lamp, various scales, measuring cup, chemicals (borax, polyvinyl alcohol) and pigments, accessories, mobile PVC protective wall
- Cooking station with stainless steel trolley, various hotplates and pots, accessories
- Water station with stainless steel table, water boiler, measuring cup, various water containers
- Slime test
- Lab clock, 2 surveillance cameras, 2 kettles, hot plates

# Raumplan Floorplan

Creating  
a ‚we‘

5. September –  
18. Oktober  
2020

- Ⓐ Daniel Stubenvoll
- Ⓑ Olga Cerkasova
- Ⓒ Giuletta Ockenfuß
- Ⓓ HazMatLab



**basis**

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Öffnungszeiten  
Di-Fr: 11-19Uhr  
Sa/So: 12-18Uhr

