Duration: June 26, 2021–February 27, 2022
Opening*: June 26, 2021, 15:00–20:00
Press conference**: June 24, 2021, 11:00

Funding: Niedersächsisches Ministerium für Wissenschaft und Kultur, Sievert Stiftung für Wissenschaft & Kultur, Stiftung der Sparkasse Osnabrück, VGH Stiftung, Stiftung Niedersachsen, Schweizer Kulturstiftung Pro Helvetia, Freunde der Kunsthalle Osnabrück e.V.

Cooperations with among others: die Osnabrücker Vielen, hase29 – Gesellschaft für zeitgenössische Kunst Osnabrück e.V., Shedhalle Zürich, Theaterwerkstatt Bethel, Toros Restaurant

Media partners: Missy Magazin, taz, KubaParis

* Due to COVID-19, all information is subject to change - changes on our website.
** Up to now, on the basis of the Corona measures, we are planning to hold a physical press conference. Should this not be possible, we will inform in a timely manner via a digital press conference.
Accessibility is the annual subject of the Kunsthalle Osnabrück, asking: Whose freedom is the norm?

The exhibition and mediation programme Accessibility involves exhibitions in the Kunsthalle Osnabrück and in the urban space. Natasha A. Kelly and Hannah Marc will comment on the Kunsthalle's exterior façade on the occasion of the programme. An extensive digital and analogue art mediation programme is also being held, with a participatory research approach.

Departing from its own past, the Kunsthalle aims to tackle the mechanisms of inclusion and exclusion in both society and art. In order to reflect on the meaning and relevance of the term in cultural production and its social responsibility as a fundamental concept of anti-discrimination in relation to ableism, classism, sexism and racism, accessibility is to be removed from its very bureaucratic character as perceived by the public.

The invited artists, cultural producers and activists have been working for a long time to develop additional spaces of cohesive and equal communities. As a cultural institution, we learn from their debates in order to allow for new and complex perspectives in our own structures.

The annual exhibition is a two-phase programme starting in June and November

The exhibition programme starts on June 26 with four major exhibitions. Slavs and Tatars have created the temporary project Aşbildung, which takes place at the Toros Restaurant. The associated series of events is being developed by the curators Bêriya (Özlem) Susan, supported by Hana Ćurak. In the Cloister and the courtyard of the Kunsthalle, the solo exhibition Sabbatum Fever by Sabrina Röthlisberger will open on the same date in cooperation with the Shedhalle Zurich. The concept has been planned for both venues and translated site-specifically to the respective histories. In Osnabrück, she is particularly interested in the persecution's theme of witches and its implications for today's approach to alternate forms of knowledge and being. In the Church of the Kunsthalle, Alison O'Daniel opens I Felt People Dancing, a solo exhibition. For her first institutional solo exhibition in Germany, the Los Angeles-based artist will develop a new installation for the Kunsthalle inspired by the acoustic peculiarities of the echoing church architecture.

For We Cannot Skip This Part, the artists duo die Blaue Distanz, in dialogue with the board of the Behindertenforum Osnabrück, will transform the exhibition space into a stage-like underground car park that will function as a film lounge and meeting place for the entire duration of the exhibition. For the first phase, curator Yolande Zola Zoli van der Heide will curate the film programme taking place inside with contributions by Tyna Adebowale, Simnikiwe Buhlungu and Cecilia Vicuña.

From November 6, Inga Zimprich will take over the film programme, and the second phase of the exhibition programme will begin. In the Kunsthalle church, Candice Lin will create The Glittering Cloud, an enchanted installation with an expansive, fragrance-scented floor installation and talismanic objects floating in the air. The artist Katrin Mayer will artistically explore the transformation from the cloister as a changing hall to the Kunsthalle's exhibition corridor. In her solo exhibition Flurfunker:innen, she asks the question: How do social spaces, ways of working and communicating change in the lockdown?

On the occasion of the restoration of the Dominikanerkirche of the Kunsthalle: façade banner by Natasha A. Kelly and Hannah Marc

The Dominikanerkirche is currently being renovated: The Kunsthalle Osnabrück is using this moment of the construction site barrier with an invitation to Natasha A. Kelly, who, together with Hannah Marc, has developed an artistic contribution for the construction site. On it you can read: Es gibt kein neutrales Außen von Rassismus - jede Person und Institution ist davon berührt. (There is no neutral outside of racism - every person and institution is touched by it.)

The banner quotes from the new publication Rassismus. Strukturelle Probleme brauchen strukturelle Lösungen! (Racism. Structural Problems Need Structural Solutions!) by Natasha A. Kelly: This was published by Atrium Verlag at the end of April 2021 and immediately landed on the Spiegel bestseller list from a standing start. Natasha A. Kelly is a PhD in communication sociology, curator and artist. In 2019, she made her directorial debut with the international performance of her dissertation thesis Afroculture. The Space Between Yesterday and Tomorrow. She has also taught and researched on post/colonialism and feminism and is involved in the Black German community.
The banner is being designed by Hannah Marc. She was born in Uganda, grew up in southern Germany and lives in Berlin. She felt that illustration is her vocation especially during her fashion studies. Being "different" and "standing out" as a Black woman and artist is her daily reality of life. Visual art allows her to question and redefine learned realities and the limitations that come with them. 2020 Being part of the Dear Discrimination book project also means for her to artistically accompany, process and document the Racial Awakening in Germany.

Kindly supported by Freunde der Kunsthalle Osnabrück e.V.

Open research group, digital workshop week and sign language tours: Art mediation on Accessibility
This year, the mediation programme is opening up new spaces for collaborative experiences on the topic of accessibility. But how does the Kunsthalle become a place for exchange on this topic? Can all voices be heard equally? How do perspectives change? Starting from these questions, this year’s mediation programme mixes art, experimentation, research and art education.

A publication is published for each of the Kunsthalle’s annual themes
On the occasion of the exhibition and educational programme, the Kunsthalle Osnabrück publishes a reader. This year it contains contributions by the political scientist Lydia Lierke, who researches anti-racism and migration politics, and by Ariana Savoji, who works scientifically and activistically on the political dimension of language mediation. Reflecting together, they wrote an essay on concepts such as resonance, experience, commonalities, differences and barriers. Why Disability, the Monster! is answered by scholar and activist Katharina Klapheck; her main topics are the intersectional entanglements of gender and disability. A text by the author and cultural producer Natasha A. Kelly, PhD in communication sociology, who together with Hannah Marc is creating a façade banner for accessibility. Furthermore, an interview on inclusive art and cultural mediation with the artist and mediator Katrin Dinges and Stefanie Wiens, initiator of Platz da!, the consultancy for inclusion and accessible cultural mediation.

The published texts are understood as artistic contributions by the authors and are therefore not translated into simple language. The annually published readers are also an additional platform for the designers Anja Kaiser and Franziska Leiste, always in close relation to the theme of the year. The publication is available for a donation at the Kunsthalle and can be downloaded free of charge from the Kunsthalle Osnabrück website from June 26, 2021. A barrier-free PDF for easy reading of the text passages is also available there for free download from June 26, 2021.
Alison O’Daniel combines film, sculpture, and sound to create expansive installations. Hearing impaired herself, the artist collaborates with hearing, deaf, and hard-of-hearing composers, performers, and musicians for her productions. The loss of information and the gaps created by a disrupted auditory experience are used by Alison O’Daniel as a narrational leeway to develop an alternative vocabulary of perception built from visual, aural, and haptic components.

For her first institutional solo exhibition in Germany, Alison O’Daniel will develop a new installation for the Kunsthalle inspired by the acoustic peculiarities of its reverberant church architecture. Since she could not travel to Germany in preparation due to the corona virus pandemic, she has asked a group of d/Deaf and Hard of Hearing people from Osnabrück to document their acoustic impressions of the space in drawings and gestures. She will render this joint investigation into a large-scale, uniquely manufactured carpet, which will also tell of the misunderstandings in interpersonal communication. This will be accompanied by a 5-channel video work, the sound of which can be heard from loudspeakers scattered across the room.

Alison O’Daniel lives and works in Los Angeles. She is the recipient 2019 Louis Comfort Tiffany and Creative Capital award, the same year she was named one of Filmmaker Magazine’s 25 newcomers in independent film. She is currently an assistant professor of film at California College of the Arts in San Francisco. Recently, her work has been featured in numerous solo exhibitions and screenings at various prestigious institutions, including the Bemis Center for Contemporary Art, the Centre Pompidou, Paris, the Tallinn Art Hall (all 2019), the Hammer Museum, Los Angeles (2018), and at Art in general, New York (2016).

Kindly supported by Niedersächsisches Ministerium für Wissenschaft und Kultur, Stiftung der Sparkasse Osnabrück and Stiftung Niedersachsen.
die Blaue Distanz, The closer I come the further I go, Space concept and design for DGTL FMNSM #2 – Intimacy, Festspielhaus Hellerau Dresden, 2018. Courtesy: die Blaue Distanz. Photo: Claudia Dumke

We Cannot Skip This Part
die Blaue Distanz in dialogue with: Vorstand des Behindertenforums Osnabrück, Yolande Zola Zoli van der Heide and Inga Zimprich
June 26, 2021–February 27, 2022
Film programme by curator Yolande Zola Zoli van der Heide: June 26–October 3, 2021
Film programme by curator Inga Zimprich: November 06, 2021–February 7, 2022
Artist-designed movie room in the new building of the Kunsthalle

Inspired by the recently uncovered concrete ceiling in the new building, the artist duo die Blaue Distanz will transform the exhibition space into a stage-like underground parking garage that will function as both film lounge and meeting place for the entire duration of the exhibition. Elements of road traffic such as guidelines, markings, or barriers will be used by the artists to address the challenges of accessible exhibition making in an experimental way. The goal is to create a place of access diversity and partial power that rebels against a unilateral norm.

In various seating areas you can watch the films thematically selected by the curators Yolande Zola Zoli van der Heide and Inga Zimprich. The films will be translated into German, English, simple language, sign language, audio description, and Braille.

die Blaue Distanz (DE) is made up of Anna Erdmann and Franziska Goralski, who have been working together as a duo since 2016. In their artistic work they are interested in queer ways of living and learning. Both were part of the post-graduate master’s programme “The Commoners’ Society” at the Sandberg-Instituut in Amsterdam from 2018–2020. Most recently, their work has been shown at HAU Hebbel am Ufer, Berlin (2020), Festspielhaus Hellerau (2019), and Cities of Days, Los Angeles (2018), among others.
Yolande Zola Zoli van der Heide is exhibitions curator at the Van Abbemuseum. Previously she was deputy director at Casco Art Institute: Working for the Commons, where she began as an intern in 2008. Her interests lie in diverse, intersecting perspectives and modes that decentre the oppressor in practices of freedom and liberation, and influence art institutional practices. She is co-editor of several books including Unlearning Exercises: Art Organisations as Sites for Unlearning (Casco Art Institute, Valiz, 2018); Laure Prouvost, This Means Love (Lisson Gallery, Van Abbemuseum, 2021).

Inga Zimprich is a cultural worker, mother, and works as a care assistant in Berlin. She studied at the Gerrit Rietveld Academie Amsterdam, and the Jan van Eyck Academy Maastricht, as well as the Academy of Fine Arts, Leipzig. Together with Julia Bonn, she initiated the Feminist Health Research Group Berlin, which explores alternative models and methodes of care and which conceives exhibitions, zines, and workshops. She is also part of the Sickness Affinity Group.

Kindly supported by Niedersächsisches Ministerium für Wissenschaft und Kultur, Stiftung Niedersachsen and Stiftung der Sparkasse Osnabrück.
In her works, Sabrina Röthlisberger addresses the historical and contemporary connections between medicine, healing, education, and power. To that end she mostly uses art historical references, everyday objects, and pop cultural references, which she combines with allusions to her own history of illness and cultural identity. In Osnabrück, she is particularly interested in the topic of the witch hunt and its implications for today’s approach to alternative forms of knowledge and being. She understands the murder of thousands of women in the 16th and 17th century as a “real fiction”, where the mystification of history often obscures this early form of sexism and discrimination. Most of the women convicted as witches have never been legally rehabilitated. Inspired by the cinematic character of the cloister, the artists transforms the space into a place of remembrance with tombstones, vases, and altars as sculptures. The exhibition of the artist Sabrina Röthlisberger is a cooperation with the Shedhalle Zürich. The concept has been conceived for both locations and translated site specifically in consideration of the respective histories. The connecting lines show the origin and spread of structural discrimination.

Sabrina Röthlisberger (CH) lives and works in Geneva. She studied at the Geneva School of Art and Design (HEAD). Together with Gaia Vincensini, Loren Kagny and Giulia Essayd she founded the collective LGGSB (2014). Röthlisberger’s work has most recently been shown in exhibitions at the Centre d’Art Contemporain, Geneva (2020), the Raum für Kunst, Lucerne (2018), and the Kunstmuseum Bern (2017). She has received numerous awards: among others, the City of Geneva Scholarship and a Pro Helvetia Fellowship with the Swiss Institute in New York.

Kindly supported by Niedersächsisches Ministerium für Wissenschaft und Kultur, Stiftung der Sparkasse Osnabrück, Stiftung Niedersachsen and Schweizer Kulturstiftung Pro Helvetia.
With Aşbildung, Slavs and Tatars redefine a regular Kebab restaurant into a space of contemplative reading, asking us to view mind and stomach as one. Using excerpts from Kutadgu Bilig, Yussuf Khass Hajib’s 11th century epic poem, Aşbildung becomes a literary and liturgical extension of the restaurant, which, in addition to food, now offers spiritual nourishment. Through subtle artistic interventions, a kind of literary imaginative space where digestion of physical and spiritual food is given equal importance is thus added to the commercial operation. Moreover, Slavs and Tatars will transform the restaurant's outdoor area into a discursive and performative space where guests can gather, eat, and read in accordance with the corona regulations and watch and listen to local artists who will be invited for this event. The event programme is developed by the curators Bêriya ( Özlem) Susan, assisted by Hana Ćurak. For information about each event, please visit our website.

Project partner and restaurant: Toros Restaurant, Bohmter Str 13 A, 49074 Osnabrück. Information about the event programme on our website.

In addition to participating in numerous group exhibitions and biennials such as the 33rd Ljubljana Biennial of Graphic Arts (2019 - curated by Slavs and tatars), the Berlin Biennale, Manifesta or Venice Biennale (all 2014), the works of Slavs and Tatars (founded in Eurasia in 2006) have been shown in numerous solo exhibitions since 2008, including OP ENHEIM, Wroclaw, Aspen gallery, Almaty, (both 2020), Y Gallery, Minsk, Sugar Contemporary, Toronto (both 2019), Albertinum, Dresden, Kulturhuset Stockholm, Westfälischer Kunstverein (all 2018), SALT Galata, Istanbul, Contemporary Art Center, Vilnius, Peijman Foundation, Tehran (all 2017).
Bêriya (Özlem) Susan has her Bachelor of Arts in Social Sciences and is currently studying in the second subject Master of Arts and Communication in Osnabrück. She has dropped her first name and prefers to be called Bêriya. But she does not completely leave it behind and had her Turkish name translated into Kurdish. The name means desire. Bêriya is the child of two immigrants. While her mother grew up in the Silesian part of Poland, her father grew up in the Turkish part of Kurdistan. They met in Bremen in the late 1980s. Where Bêriya was born a short time later.

The author Hana Ćurak, who lives in Berlin and Sarajevo, is currently a scholarship holder in the Slavs and Tartars residency programme. She is the editor of Sve su to vještice (2015-). In addition to her academic engagement, she currently works as an independent consultant and columnist and is a board member of CRVENA Association for Culture and Arts.

Kindly supported by Sievert Stiftung, Niedersächsisches Ministerium für Wissenschaft und Kultur and Freunde der Kunsthalle Osnabrück e.V.

UPCOMING

Candice Lin
*The Glittering Cloud*
November 06, 2021–February 27, 2022
Solo exhibition in the church building of the Kunsthalle

Candice Lin is an interdisciplinary artist who combines sculpture, drawing, ceramics, and video. The resulting spatial images deal with the legacies of colonial history, particularly in the context of globally distributed commodities such as spices, raw materials, and drugs which were established globally only through slavery, exploitation, and protectionism. The unequal power relations linked to global networks and patriarchal structures and how they impact our body images are recurring themes in her work.

Symbolically referencing the church building of the Kunsthalle, she will create an enchanted installation with a sprawling, fragrant installation on the floor and talismanic objects floating in the air. The installation plays with ideas of language, (mis)translation, and rituals of healing and protection. It uses materials such as textiles, dried plants, copper and silver to ask questions about our personal and global entanglements.

*Candice Lin lives and works in Los Angeles. In 2018, she was appointed to the art faculty at the University of California Los Angeles. Her recent solo exhibitions include: Ludlow, New York (2019), Portikus, Frankfurt am Main, Logan Center for the Arts, University of Chicago (both 2018), Bétonsalon, Paris (2017), and Gasworks, London (2016). Lin has recently been involved in prominent group exhibitions, including the Made in LA Biennale (2018), TeiTei Biennale (2018), and the upcoming Gwangju Biennale in Seoul and the Prospect 5 Biennale (both 2021).*

Kindly supported by Niedersächsisches Ministerium für Wissenschaft und Kultur, Stiftung der Sparkasse Osnabrück and Stiftung Niedersachsen.

Katrin Mayer
*Flurfunker:innen*
November 06, 2021–February 27, 2022
Solo exhibition in the cloister and courtyard of the Kunsthalle

Katrin Mayer pursues a very research-intensive artistic practice which manifests itself in installative works that are a mixture of sculptural moments, display structures and instructions. For her site-specific works she always addresses local histories to reflect and question the historicity of a place through architecture, interiors or textures. This results in contextual links that critically comment on the reading of the respective places and open it up to new ideas of an alternative historiography.

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When the Kunsthalle Osnabrück was still a Dominican monastery, the inner courtyard was considered an open place towards the city where trade was conducted, laundry was washed in fountains, and horses were watered. Katrin Mayer wants to center in her work the change of the cloister from promenade to exhibition corridor of the Kunsthalle: from a place of procession to the corridor that now connect the institution on the inside. This permeability and reflection of the institution also interests her in relation to the topic of accessibility. Exhibitions exist almost in seclusion because of the corona virus. She asks: How do social spaces, ways of working and communicating change in lockdown?

Katrin Mayer lives and works in Düsseldorf and Berlin. She is currently a fellow of the Berlin funding programme Künstlerische Forschung/gkfd, in the context of which she is working on a feminist history of coding. She has developed works for the following institutions, among others: Kunstsammlung NRW Düsseldorf, Lenbachhaus Munich (both 2020), Biennale Warsaw (2019), Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2017), Kunstverein Hamburg (2017), Kunsthalle Lingen (2016), Ludlow38 MINI/Goethe-Institut New York (2014), Kunsthalle Bielefeld (2014), Kunstmuseum Stuttgart (2013), Museum Abteiberg Mönchengladbach (2013), and KUB Arena Kunsthaus Bregenz (2011). Katrin Mayer has taught at various universities, including ZHdK Zürich, HfbK Hamburg and the University of Cologne.

Kindly supported by Niedersächsisches Ministerium für Wissenschaft und Kultur, Stiftung Niedersachsen, Stiftung der Sparkasse Osnabrück, Berliner Förderprogramm Künstlerische Forschung/gkfd and Senatsverwaltung für Kultur und Europa.
This year, art education opens up new spaces for shared experiences on the topic of accessibility. But how does the Kunsthalle become a place for multi-voiced exchange? How can perspectives be broadened and equal participation be realized? In doing so, the programme thinks artistic experimentation, research and art mediation together.

Unlearning LAB
25.09.2021, 04.12.2021
Open research group
Stigmatisation hurts, marginalises—and is learned. On the theme of the year, the art mediation of the Kunsthalle Osnabrück is investigating methods of unlearning and relearning. On two dates, we invite you to join in the research. We will develop texts, visual material and other mediation tools. Registration at vermittlung.kunsthalle@osnabrueck.de

Human-Device-Human
08.01.—16.01.2022
Digital Workshop Week with the Autofabricantes Collective
Think together, build together! What objects or devices would you invent for your own body to counteract norms? If you feel like getting to the bottom of the question and implementing your own visions, you can register until December 15 at vermittlung.kunsthalle@osnabrueck.de.

TeleMood
Digital exhibition tour via Telegram
The Kunsthalle’s Telegram channel enables digital participation in the current programme. At any time and with surprising perspectives. Without registration, simply download the app and join the group: https://t.me/telemood

Talk & Table
15:00–17:45
Exhibition tour and material experiment
At Talk&Table you get a guided tour of the exhibition. Afterwards, there will be practical work on the topic of accessibility. For example, you can learn basic sign language or explore architectural barriers in the exhibition space. Registration is not necessary. Just drop by!
Cooperation partners: Institut für Gelingende Kommunikation und KunstContainer, Heilpädagogische Hilfe Osnabrück, Institut für Kunst/Kunstpädagogik der Universität Osnabrück

Pool Tool
Conference and manual
PoolTool is a temporary space in which invited cultural producers, mediators and artists can research, speak, experiment and act together on the topic of "barriers in art mediation". The group is developing a handbook that summarises experiences as an “active archive” and will be published in spring 2022.
Cooperation partner: Laura Hartmann (Museumsquartier Osnabrück, diversitätsorientierte Vermittlung), Simon Niemann (Universität Hildesheim)
PoolTool is kindly supported by VGH Stiftung and Niedersächsisches Ministerium für Wissenschaft und Kultur

Transformers
Workshop: Sunday 24.10.2021 + 14.11.2021, 14:00–16:00
Performance: 26. + 27.02.2022, 14:00
Scenic-poetic intervention
The Volxtheater of the Theaterwerkstatt Bethel unfolds its new production Transformers in interplay with the exhibition and the different spaces of the Kunsthalle Osnabrück. Participation in the production is possible. In advance, two public performance workshops will take place on 24.10.2021 and 14.11.2021 from 14:00–16:00 each. Registration under vermittlung.kunsthalle@osnabruck.de
Schüler:innen für Schüler:innen
Mediation programme for all types of schools and age groups
In a jointly conceived project on the exhibition and art mediation programme, we conduct research in schools, in the Kunsthalle and in the urban space. Cooperation enquiries to Christel Schulte, Curator for Art Mediation and Education (schulte.ch@osnabrueck.de)

Guided tours
Guided tours for private groups and school classes can be booked at any time. We are working on developing individual programmes for different groups of participants, preferably with a practical component. We also offer guided tours in DGS as an option. If you have any questions, please contact us at vermittlung.kunsthalle@osnabrueck.de and 0541 - 323 - 4575. Fees can be found on our website.

* All offers are free of charge, during the events there is no entrance fee. All offers take place under corona-conditioned security concepts.

**You can find more information about our programmes on our website, in the Kunsthalle newsletter and on Facebook and Instagram.
Available press images with image description and accessibility credits

die Blaue Distanz

die Blaue Distanz, The closer I come the further I go, Space concept and design for DGTL FMNSM #2 - Intimacy, 2018, Courtesy: die Blaue Distanz, Photo: Claudia Dumke (Image: KHO_BARRIEREfreiheit_die Blaue Distanz_1.jpg)

[A room with very high ceilings where people sit with their backs to us. The room is bathed in a soft blue light.]

Katrin Mayer

Katrin Mayer, memoiré et doublier, Installation view, Kunstmuseum Stuttgart, 2013, Courtesy: Katrin Mayer, Photo: die arge lola (Image: KHO_BARRIEREfreiheit_Mayer_1.jpg)

[Two people sit opposite each other on the floor and look at their mobile phones. The floor has white, grey and black corners.]


[A yellow table with books on it. One of the books is yellow. A person in a yellow top leans her elbow on the table.]

Alison O'Daniel

Alison O'Daniel, The Tuba Thieves, ongoing since 2013, Courtesy: Alison O'Daniel (Image: KHO_BARRIEREfreiheit_O'Daniel_1.jpg)

[A person stands with his back to trees shrouded in mist.]
(Image: KHO_Barrierefreiheit_O’Daniel_2.jpg)

[Exhibition view: An installation consisting of hanging fabric in white, red, blue and black with 4 neon tubes in the shape of an arrow on the floor.]

Sabrina Röthlisberger

Sabrina Röthlisberger, private selfie, 2019, Retouched by Kimberly Coussée for Sabrina Röthlisberger's book Le sang, 2020
(Image: KHO_Barrierefreiheit_Röthlisberger_1.jpg)

[A woman takes a photo of herself with a mobile phone.]

(Image:KHO_Barrierefreiheit_Röthlisberger_2.jpg)

[A woman in a white dress kneels on the floor and holds a microphone in her hand. Her face is smeared red.]

Slavs and Tatars

Slavs and Tatars, Salamoia, Installation view, 58th International Art Exhibition of the Venice Biennale, 2019, Courtesy: Kraupa-Tuskany Zeidler, Berlin Photo: Luca Giardini
(Image: KHO_Barrierefreiheit_slavsandtatars_1.jpg)

[Exhibition view: A water dispenser in a room bathed in green light.]
(Image: KHO_Barrierefreiheit_Lin_1.jpg)

[A woman in a pink-lit room waters an installation with a hose.]

(Image: KHO_Barrierefreiheit_Lin_2.jpg)

[Exhibition view: A room shrouded in blue light with sculptures made of building material and an image projection on a foil.]