

\ Galerie Thumm installation views & opening March 14, 2025

..."Drawing is the mother of all arts. Artists say it is the direct connection of their thoughts to art. Perhaps like a thread released from the brain, distributing itself across a sheet of paper and becoming visible.... the diversity of drawings seems almost infinite; although their origin is always just pen and line. As reduced as their means are, their use is equally diverse..." - Ingeborg Wiensowski

The above mentioned coincides also with my thinking, so I am showing at Galerie Thumm in Berlin ca. 400 of my so-called POLAROIDs (Ballpoint pen on paper, 1989 – 2025, each 4.1 x 2.9 inches / 10.4 x 7.4 cm). There are roughly 10.000 auf them (I have been doing these since 1989), you can see them all [here](#)

I also show 2 of my [DEVANDALIZED](#) art pieces.

[Here](#) you can watch a video of the show.

Galerie Barbara [Thumm](#)

A POLAROID installation with 3 projectors you can see [here](#)

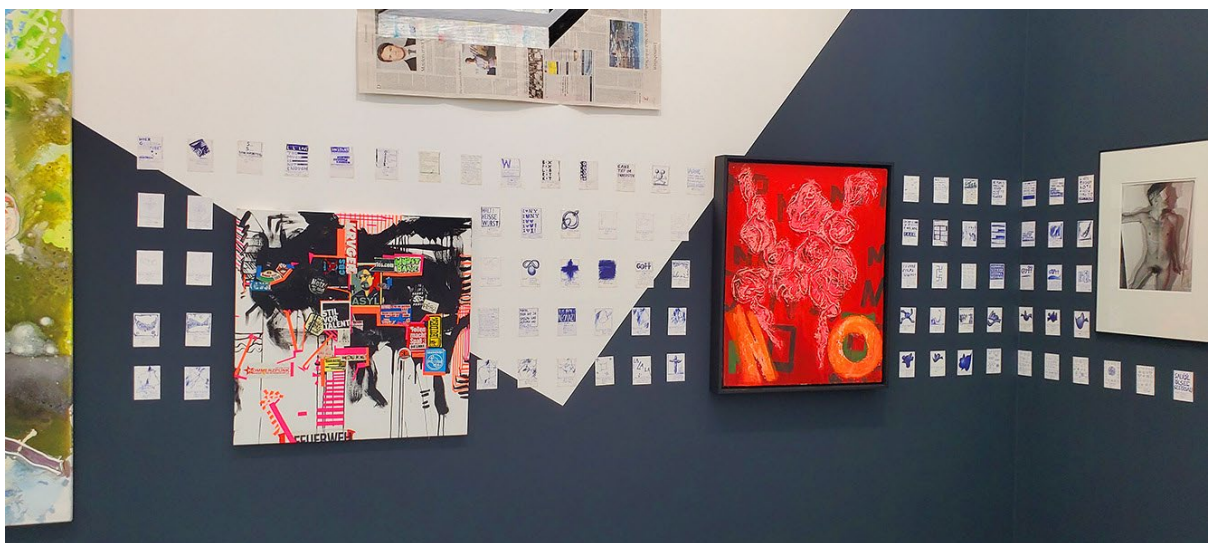
The show runs from March 15 – April 24, 2025.

Curated by Thomas Zipp

Participating artists are: Peter Bonde, Christian Eisenberger, Anna K.E., Boris Lurie, Florian Meisenberg, Manfred Peckl, Chloe Piene, Anselm Reyle, Rudolf Schwarzkogler, Luise-Finn Tismer, Anne-Mie van Kerckhoven, Gabriel Vormstein, Thomas Zipp and Egon Zippel.



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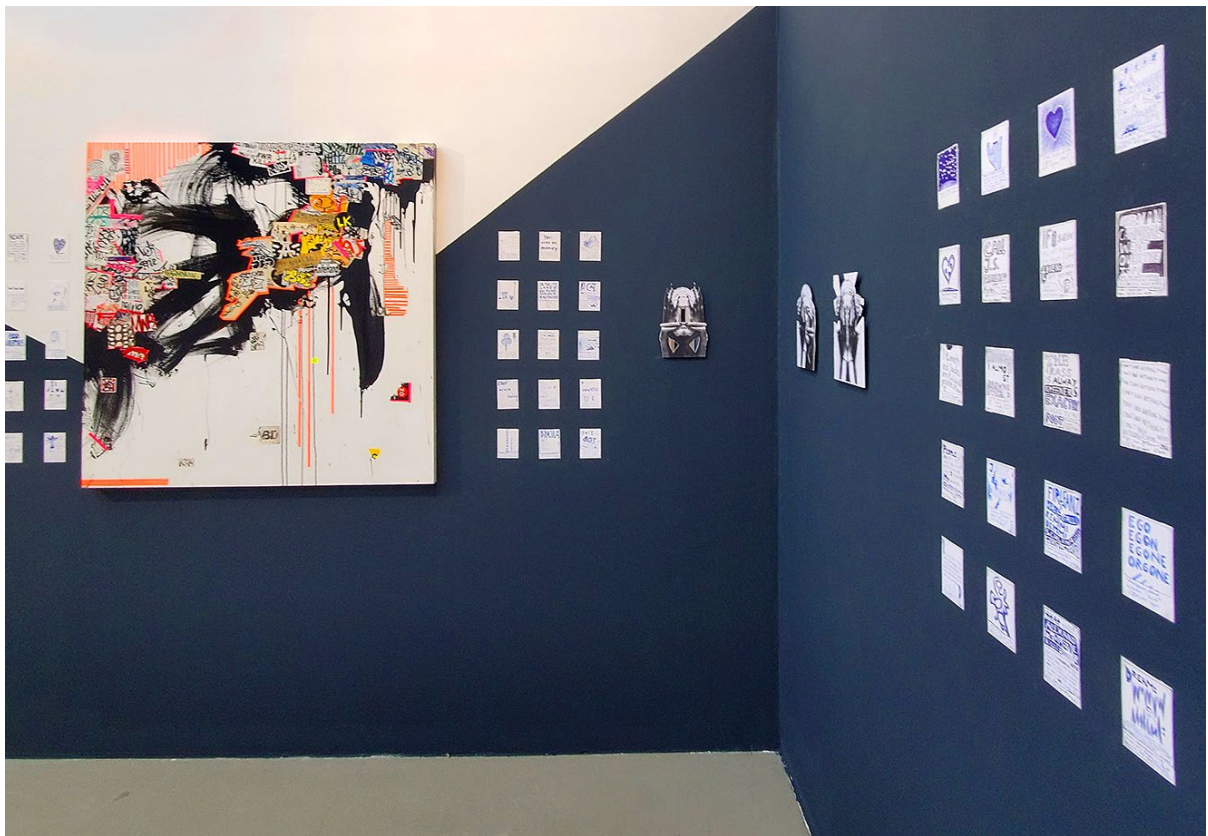




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Peter Bonde (Denmark, 1958) – With raw, expressive gestures and provocative material choices, Bonde disrupts expectations of painterly beauty, embracing imperfection and excess.

Christian Eisenberger (Austria, 1978) – Known for his ephemeral, anti-institutional street interventions and installations, Eisenberger challenges the commodification of art through a practice that resists ownership and control.

Anna K.E. (Georgia, 1986) – Working across performance, sculpture, and installation, K.E. explores the intersections of body, power, and resistance, often using humor and absurdity as weapons against cultural homogenization.

Boris Lurie (USSR, 1924–2008) – The original anti-Pop artist. His provocative collages juxtapose Holocaust imagery with 1950s pin-ups, attacking both the art world's apathy and the United States' consumerist fantasies. His work forms the ideological and aesthetic foundation of the exhibition.

Florian Meisenberg (Germany, 1980) – His digital-infused paintings and installations play with the tension between the virtual and the physical, exposing the contradictions of contemporary digital culture.

Chloe Piene (United States, 1972) – Her drawings have been described as “brutal, delicate, figurative, forensic, erotic and fantastic,” traversed by an exploration of life and death.

Manfred Peckl (Austria, 1968) – created a series of Polaroids between 1988 and 1995 in collaboration with Bernhard Schreiner. As blurred, overexposed, readily available snapshots, they stand 1:1 for a concept of life that negotiates the drastic and normality on the same level.

Anselm Reyle (Germany, 1970) – A subversive manipulator of high-end aesthetics, Reyle's reflective foils and neon sculptures transform glamour into ironic self-parody, mirroring the fetishization of surfaces and commodities in the art market.

Bernhard Schreiner (Austria, 1971) – A former student of Professor Peter Kubelka, Schreiner works with media sound art, photography, and installation, often incorporating found materials in his practice.

Rudolf Schwarzkogler (Austria, 1940–1969) – His uncanny and revolutionary “action” series rejected object-based art and captured the experience of pain as a form of art.

Luise-Finn Tismer (Germany, 1996) – Using industrial materials and found objects, Tismer creates hybrid characters that explore the inner dialogue of a hyper-capitalist world — where the seats always seem to be taken.

Gabriel Vormstein (Germany, 1974) – Using fragile, often ephemeral materials, Vormstein's paintings and sculptures question art's materiality and permanence, evoking a sense of resistance against commodification.

Anne-Mie van Kerckhoven (Belgium, 1951) – A pioneer of feminist, cybernetic, and punk-infused art, van Kerckhoven's work interrogates gender, technology, and capitalist ideology with a raw, confrontational aesthetic.

Thomas Zipp (Germany, 1966) – His dystopian, psychologically charged paintings and installations merge history, psychoanalysis, and dark humor to expose social and political hypocrisies, bridging NO!art's existentialism with today's fractured media landscape.

Egon Zippel (Romania, 1960) – His collage and text-based works dismantle propaganda and media saturation, critiquing contemporary power structures with biting satire.