

# PRESS RELEASE

## KUNZTRAUM #1

13.6. – 19.9.2021

curated by KUNZTEN  
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Jane Garbert | Lexia Hachtmann | Frank Jimin Hopp | Christina Huber |  
Max Hyrde | Haleen Lee

We are pleased to present **KUNZTRAUM #1**, our first online group exhibition, curated by **KUNZTEN**. The exhibition brings together the work of 6 young contemporary artist from Berlin, who are in the creative environment of **KUNZTEN**.

In our virtual exhibition space **VIEWING ROOM** we offer a digital space for young artists. In **KUNZTRAUM #1** we display 6 positions with different, but equally exciting and fascinating approaches to their artistic and painterly work.

In her paintings, videos, and sculptures, **Jane Garbert** conveys her interest in everyday processes and their potential for meaning and intention. Everyday ornamentation and everyday rhythm are two major themes in her work. Garbert documents the detection of seemingly banal situations, such as in renovation processes or on construction sites, photographically. In the photo series "*Ikebana*" (2021), Garbert refers through the title to the Japanese tradition of flower arranging and translates it into her own formal language. Themes of harmony, temporal fleetingness and linear arrangement are reinterpreted – in a poetic, sensual, but also playful way. Playfully, the serial works "*Red*" (2020) and "*Platine*" (2021) also explore different thematic aspects of an apparently formal order, a plastic touch and visual ambiguity.

**Lexia Hachtmann's** works function in a modular way and cite themselves through the objects, motifs and contents that repeatedly appear in her paintings. These can be certain shades of color, or objects such as gloves or differently colored shirt collars. Her works appear like a kind of film still - images caught in motion, each a separate frame for a broader narrative. Playful, and flexible in its performativity, Hachtmann's work yields a new narrative depending on its arrangement, which is significantly influenced by how the work is displayed in space and to each other.

Elements from literature, mythology, and art history are incorporated in **Frank Jimin Hopp's** work. He combines current political events or everyday observations with pop culture, comics and personal experiences. In his works, he transforms these influences into something poetic, focusing on the human being – sometimes strongly exaggerated, sometimes carefully sketched. Hopp studies the human nature and channels that influence into his figurative conceptual painting in a chaotic, emotional, yet rather indirect way.

**Christina Huber** creates figures and color formations that can be associated with science fiction scenarios, digital surfaces, night scenes, or the image of a fleeting memory. In "*Begleiter:in*" (2021), the surreal-looking scenery depicts an oversized figure whose body is captured in movements suggested by the rapid application of paint. In her figurative work, movement studies of contemporary performers or scientific phenomena form the starting points. In contrast, the color

transitions in her works “*Raupenlinie*” (2021) or “*Schnecke*” (2021), reminiscent of digital surfaces seem fleeting, as if the gesture created by the drying of the skin glue could disappear in the next moment.

How do shapes and colors influence our emotions and vice versa? – In his work, **Max Hyrde** explores the relationship between inner emotions and their communication through shapes and colors. In the series “*Fluidity of Faces*”, he reconstructs faces and expresses their emotionality in an almost abstract style. In the Post-Internet series “*Nomads*”, he explores the question of which images of the traditional costumes of various nomadic tribes are highlighted in different search engines. A spontaneous, fresh and colorful style develops from this.

**Haleen Lee's** work deals with spatial concepts and his painting exposes the emotionality inherent in psychological interaction with architecture. His figurative paintings are intense and colorful studies of modern architecture, in which spatial dimensions and the figures created by shading and reflection are central. Lee's work is based on his photographs of unusual and historic buildings such as the Brutalist *Mäusebunker* but also of ordinary public space architecture.

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**Jane Garbert** (\*1988 in Berlin, Germany) studied fine arts at the Berlin University of the Arts: multimedia with Thomas Zipp and painting / drawing with Christine Streuli. In 2018 she was awarded the Föhl-Kunstpreis in Reutlingen, nominated for the UdK President's Award in 2019 and selected for the exhibition BERLIN MASTERS at the Kühlhaus. In July 2020, Garbert received the Dorothea Konwiarz Fellowship.

**Lexia Hachtmann** (b. 1993 in Berlin, Germany) completed her Art and Design Foundation Diploma in Brighton in 2013. She will graduate in July 2021 in the painting class of Prof. Mark Lammert at Universität der Künste Berlin. Currently, Hachtmann is a fellow of the Goldrauschkünstlerinnen project. She lives and works in Berlin.

**Frank Jimin Hopp** (\*1994 in Berlin, Germany) studied fine arts in the class of Prof. Valérie Favre and Prof. Leiko Ikemura at Universität der Künste Berlin, fine arts at the University of Arts London and political science at FU Berlin. In 2019 Hopp received the art award Haus am Kleistpark, Berlin and the recognition award of the Walter Stöhrer Foundation. He lives and works in Berlin.

**Christina Huber** (b. 1988 in Landshut, Germany), graduated as a master student of Valérie Favre in Fine Arts at UdK Berlin in 2018 after a BA in Economics in 2011 and a stay abroad at Central Saint Martins (UAL) in London. She lives and works in Berlin.

**Max Hyrde** (\*1999 in Öhringen, Germany) studies at the Freie Universität Berlin and has been a Deutschlandstipendium scholarship holder since 2018. In 2019 he initiated the project **KUNZTEN**. He lives and works in Berlin.

**Haleen Lee** (\*1997 in Seoul, Korea) studies fine arts at the Berlin-Weißensee School of Art. He lives and works in Berlin and Seoul.