

Medium Rare

Press Release

Frankfurt am Main, June 24, 2022

MEDIUM RARE – Absolventenausstellung 2022

July 2–17, 2022

Untermainkai 27–28, 60329 Frankfurt am Main

Thursday, June 30, 2022

10:00–12:00: Press preview with a walkthrough with the curator, in the presence of several of the graduates. Coffee and croissants will be served. Please register with Mira Starke (mira.starke@staedelschule.de).

Friday, July 1, 2022

18:00–22:00: Opening

Press Images

In the following folder, we provide images to announce the exhibition. Installation views will be made available directly after the press preview via the *Medium Rare* press folder.

The Hochschule für Bildende Künste–Städelschule is pleased to open this year's graduate exhibition titled *Medium Rare*, curated by Alke Heykes.

Over its 200-year history, the Städelschule has become synonymous with leading contemporary artists and has a strong reputation worldwide and has been renowned for its interdisciplinary combination of process-driven practice and experimental research. The graduate exhibition is the result of five years of study in discipline-specific classes and regarded as the formal and artistic culmination of studies at the Städelschule. It can be seen as an exemplary reflection of its core mission: the free artistic work in the studios, as well as an intensive exchange with the professors, guest professors, and fellow students. The Städelschule's graduate exhibition has thus become an important event in the cultural calendar of the city of Frankfurt am Main and for young international art production.

This year's graduate exhibition *Medium Rare* includes works by 29 students from all seven fine art classes, and it will take place on two floors in a temporarily used office building at Untermainkai 27–28, directly on the Main River and near the Städelschule. The 29 artists, who describe themselves in ironic self-reflection and with reference to the "Frankfurt Kitchen" designed by Margarete Schütte-Lihotzky in 1926 as "half cooked" after their education, will show new works including: paintings, sculptures, video, sound works, photographs, prints, drawings, installations, and performances.

The graduates are Minhyeok Ahn, Rasoul Ashtary, Rachel Ashton, Nooshin Askari, Jackson Beyda, Giulio Bonfante, Jack Brennan, Theresa Büchner, Juliet Carpenter, Tamar Chaduneli, Clyde Conwell, Rashiyah Elanga, Lydia Ericsson Wärn, Béla Feldberg, John Hussain Flindt, Alexis Gautier, Yun Heo, Evan Jose, Atiéna R. Kilfa, Sonia Knop, Sam Lasko, Jing Lin, Dominik Litwin, David Moser, Luis Polyanszky Worth, W. Rossen, Maximiliano Siñani, Robin Stretz and Alex Thake.

From the classes of Monika Baer, Gerard Byrne, Willem de Rooij, Judith Hopf, Hassan Khan, Tobias Rehberger and Haegue Yang and former professors Douglas Gordon, Peter Fischli and Amy Sillman as well as former

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guest professors Keren Cytter, Cyprien Gaillard, Sung Tieu, Wu Tsang, and former interim professor Nikolas Gambaroff.

Jury and Prizes

The jury for the graduate prizes 2022, kindly sponsored by Städelschule Portikus e.V. and Sammlung Pohl gGmbH, consists of David Dreyfus (Representative, Städelschule Portikus e.V.), Fatima Hellberg (Director, Bonner Kunstverein), Dr. Ana Pohl (CEO, Sammlung Pohl), Sarah Gilder (Director, Sammlung Pohl), and Prof. Yasmit Raymond (Rector, Städelschule and Director, Portikus).

The winners of the graduate awards will be announced on Friday, July 1, 2022, via the Städelschule website.

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Information for Visitors

Opening Hours

Tuesday–Sunday: 11:00–18:00, Wednesday: 11:00–20:00

Admission free

Tours

Guided exhibition tours with the curator are gladly organized with groups of minimum 8 people upon request by e-mail: alke.heykes@staedelschule.de

Performances

Jackson Beyda, *Citations*

Citations is a 30-minute work in which performers read a text generated by artificial intelligence. Performers: Aran Kleebaur, Arnaud Ferron, and Jackson Beyda. Movement consultation by Emmilou Röbling and workshops with Aerin Hong:

Saturday, July 2, 2022, 14:00

Sunday, July 17, 2022, 18:00

Clyde Conwell, (*Nay Sir Cis*)

Friday, July 1, 2022, daily between 5 and 6 pm

Further events will be announced via the Städelschule website:

<https://staedelschule.de/en/calendar/medium-rare-absolventenausstellung-2022>



Artist biographies

Minhyeok Ahn

b. 1990, South Korea
class of Amy Sillman, Nikolas Gambaroff, and Monika Baer

Minhyeok Ahn is recently working on sculpture representing objects which he encounters in his environment. Mainly, the objects are from his life, games, fairy tale novels, travel, or everyday life. As he goes through the various worlds, Ahn is interested in the process of objects disappearing on both the physical and the conceptual side. His works, such as a very thin plate of marble or a light bench swaying in the wind, seem to one day weather into dust, lose their shape, and disperse into the air.

Rasoul Ashtary

b. 1991, Iran
class of Willem de Rooij

In his work, Rasoul Ashtary approaches a psychoanalytic practice mediated by sound, drawings, and paintings in order to expose the intense momentum within the banality of everyday life. Inspired by the legacy of surrealism, automatism, occult, conspiracy, and paranoia, he develops an assembling technique in which within it he breaks down the span of movement and revisions it into a less materially stressed form where currency and circulation show themselves toward thin, anemic layers of paint and inconspicuous, transparent brush strokes.

Rachel Ashton

b. 1995, United Kingdom
class of Gerard Byrne

Rachel Ashton is a film maker who previously studied an undergraduate degree in Fine Art at Goldsmiths College, London, 2018. As a director she takes an approach of passivity allowing all cinematic elements to live equally on the same plain. This means that often places, interpersonal relationships and music behave parallel as protagonists in her work. Rachel Ashton engages with the complex relationships of the rural environment and the people who live amongst it. Her films witness how communities can come together when faced with difficult circumstances.

Nooshin Askari

b. 1989
class of Judith Hopf

Nooshin Askari lives and works between Tehran and Frankfurt am Main. In their practice, they use drawing, sculpture, and video to examine spaces that invent language to reinterpret and rearrange spectacle. In referring to the side gaze, the act of decoration, and the concept of *Hejab* in Persian poetry, spaces are situated in relation to revolutionary transgression as sites of both refuge and presence.

Jackson Beyda

b. 1995, unseceded Tongva territory
class of Willem de Rooij

Jackson Beyda works with performance and sculpture. In their performances, Beyda uses extended acts of reading to oscillate between fictive and historical spaces and to explore different modes of attention. Their sculpture maintains a poetic and materialist insistence on the incomplete, leaky, and non-categorical. Beyda's work is informed by an anti-disciplinary reading practice and a commitment to the principle of opacity. Before studying at the Städelschule Beyda received a BFA from The Cooper Union, New York.

Giulio Bonfante

b. 1997, Italy
class of Judith Hopf

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Always fascinated by painting, Giulio Bonfante has found the fundamental point of reference for his practice in the twists of its recent history. He feels part of a young tradition in which painting means trying to paint while wondering if that's a good idea, caring about the destiny of painting despite being skeptical about its current relevance. It's an approach that doesn't require clear intentions. Instead, it needs a sincere interest and an emotional involvement in painting's evolution, in its relationship with contemporary art and the contemporary world, and in all the people who have contributed and will contribute with its passion to their history.

Jack Brennan

b. 1984, UK

class of Peter Fischli and Hassan Khan

Jack Brennan's works often begin with symbolic systems such as laws, folk art, heavy metal, or numbers, but take various forms – wood sculpture, assemblage, photocopies, walks. Recent shows were in Brussels and Dublin. He runs a space for artistic production and exhibition on a plot of land next to the A66 in Frankfurt Rödelheim, which could be said to be an investigation into land use. From 2003 to 2006 he studied physics at University College London, then, later, the history of science.

Theresa Büchner

b. 1993, Germany

class of Willem de Rooij

Theresa Büchner develops cinematic, photographic, and text-based works. Making use of visual and verbal narrative tools, she precisely selects motifs from her surroundings to form narrations which evoke the poetic attraction of the everyday. She began her studies at Hochschule für Gestaltung in Offenbach and went on to study at Gerrit Rietveld Academie in Amsterdam until 2018. Since 2019, Theresa Büchner has been continuing her studies at HAW Hamburg and at the Städelschule in Frankfurt am Main. Her short film *Demolding a Daughter* premiered at Nederlands Film Festival and was nominated for the Steenbergen Photography Stipendium in 2018. Büchner's video work *Droopy Rose* (2021) premiered at Kasseler Dokfest, where she was nominated for the Golden Key, the prize awarded for the best documentary work by young filmmakers.

Juliet Carpenter

New Zealand

class of Gerard Byrne

Juliet Carpenter's works often foreground psychological and emotional experiences and amplify qualities of these narratives that are considered hysterical or disturbed. In her artistic practice, she uses film and video and is mainly interested in the ways that individuals produce themselves as characters, especially through contemporary image technology.

Tamar Chaduneli

b. 1991, Georgia

class of Willem de Rooij

Tamar Chaduneli was born in 1991 in Rustavi, Georgia. She studied at the media art faculty at the Tbilisi State Academy of Arts as well as Cultural Mediation at the Center of Contemporary Art, Tbilisi. In 2017, she started at the Städelschule in the class of Willem de Rooij. In her work, she focuses on cosmology in new media and investigates the ways technology can be used in spiritual practices

Clyde Conwell

US

class of Monika Baer

*Rooted in the Southern United States, Clyde blossomed after receiving their BA in Studio Art from Bard College in 2008. Graduating during an economic collapse, Clyde surrendered their painting practice to a DIY music community.)|(: (This stemmed from ten years of collaboration, organizing, and performance across the USA. Clyde vocally fronted various bands, lyrically prioritizing accessibility, queer visibility, and the importance of nuance. Songwriting mirrored the mechanics of their painting and developed their socially minded practice into direct action. Transitioning back to painting, serendipitously through studying forestry and woodworking. <>•<>•<> Clyde completed coursework towards an MFA at the University of Georgia before attending the Städelschule 2020–2022. In painting, Clyde recognizes the canvas as a place of subjective empowerment, like a

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stage. _-_ Here the personal is adapted to challenge the cyclical nature of ideologies and power. By accepting the limitations of the frame, the canvas acts as a prosthesis of the self, offering a point of departure for constant experimentation. Though not as a form of destruction, but as a tool for subsequent dialogue. For Clyde the canvas is an ecological site representing the interconnectivity of art and life. ((/))*

Rashiyah Elanga

b. 1997, France

class of Gerard Byrne

Rashiyah Elanga works with animation, installation, performance, and music with a diversity of sculptural material and textiles, all united in the intensity of their colors. The narrative trajectories that connect their projects are often elusive and highly metaphorical. Her fictions contain recurring references about exile and the plight of peoples, to metamorphosis, and the idea of place, whether natural or alien.

Sleep until your dream of floating. Dream until your edges soft. Dream before the screen shows game over.

Lydia Ericsson Wörn

b.1994, Sweden

class of Monika Baer

Lydia Ericsson Wörn's art practice encompasses painting, video and installation. In recent works, she investigates painting as an essential yet conflicted medium. The work explores notions of the image, the self-portrait and the gaze, as well as interior and exterior perspectives on the body and its functions. Recent solo and group exhibitions include Galerie Nordenhake, Stockholm (2022), Kulturhuset, Stockholm (2021) and Kunst- und Kulturstiftung Opelvillen Rüsselsheim (2021).

Béla Feldberg

b. 1992, Germany

class of Tobias Rehberger and Cyprien Gaillard

Béla Feldberg studied at the Städelschule with Tobias Rehberger and Cyprien Gaillard since 2018. The starting point of his work is the observation of city space and its urban phenomena. In his meticulous observations, he always includes reflections on identity and participation in the social construct of the city. His presentation through sculptures, photographs and installations also often contains pop-cultural references from science-fiction comics in combination with architectural history.

John Hussain Flindt

b. 1993, UK

class of Gerard Byrne

John Hussain Flindt grew up in Manchester. He studied at Chelsea College of Arts, London from 2013 to 2016, and moved to Frankfurt am Main to study at the Städelschule in 2018.

Alexis Gautier

b.1990, France

class of Gerard Byrne and Wu Tsang

Alexis Gautier explores the relationships at play in cultural transactions, collaborations and the creation of narratives. Often created with other individuals, his work initiates a space for drifts and slippages, reflecting on the notion of exchange, authorship and the protocols of exhibition-making. Gautier had solo exhibitions at Museum M, Leuven, Blue Mountain School, London, CIAP Kunstverein, Genk, basis, Frankfurt am Main, BOZAR, Brussels, and took part in MANIFESTA 13, Marseille, and the New Wight Biennial, L.A.. He is currently a resident at the WIELS Center for Contemporary Arts in Brussels and is a recipient of the Günther-Peill Stiftung stipend, leading to a solo exhibition at the Leopold-Hoesch Museum, Düren, in September 2022.

Yun Heo

b.1990, South Korea

class of Judith Hopf

Yun Heo's work considers the intersection of politics and fantasy in urbanism and pop culture. Mainly through sculptural

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installations, she examines the often comical relationship between empathy and pop, endeavors to rearrange hope by playing with a certain generational aesthetics. Yun lives and works in Frankfurt am Main, where she is completing her Meisterschüler at the Städelschule in the class of Judith Hopf.

Evan Jose

b. 1988, USA
class of Monika Baer

Having given up on a lucrative writing career, Evan Jose has entered the field of painting to explore various long-standing possibilities amidst this terrain. Here he finds natural painting, engaged with the earth and its weather, sylvan miasma, lunararia. Technical questions of optical phenomena merge with displaced enthusiasms buried in this trash world.

Atiéna R. Kilfa

b. 1990, France
class of Willem de Rooij

Atiéna R. Kilfa studied at the Städelschule in the class of Willem de Rooij from 2017 until 2022. Through photography, video and installation, she explores how personal and cultural memory conflict and overlap. Kilfa's most recent work draws on her interest in the composition of dioramas, still lifes and tableaux vivants as sites charged with commercial narratives and social hierarchies which she opens up to speculation. Her first solo institutional exhibition will open at the KW Institute for Contemporary Art, Berlin, in October 2022 and after that at Camden Arts Center, London, in January 2023.

Sonia Knop

b. 1995, Siberia
class of Judith Hopf

Sonia Knop's films and installations have a counter-linear logic with an emphasis on triangulating the genres of thriller, true crime and experimental documentary. Obsessive and overt reference to certain historical actors or figures is also central to her working process, often resulting in exaggerated or alienating over-performances by amateur actors and friends. Displaced and confused identities in characterless locations are a place her work wants to position the viewer within. She enacts a sort of trans-historical cohabitation, entangled by a range of historical complexities and morally ambiguous set-ups. The work offers a prismatic understanding of reality and selfhood streaming from a permanent sense of non-national belonging and divided cultural identity, Knop experiences through her biography. Her works were shown at the New Wight Biennial UCLA, Los Angeles, 2020, 67. Oberhausen International Short Film Festival 2021, On Art Film Festival Poland, 2020, La Plata International Independent Film Festival Argentina, 2020, Opelvillen Rüsselsheim 2019, Festival der jungen Talente, Frankfurter Kunstverein, 2018, Kornhäuschen Aschaffenburg 2018, Center For Contemporary Art Tel-Aviv, 2016. She was an exchange student at Cooper Union New York (2020) and scholarship holder of the Ernst Ludwig Ehrlich Studienwerk.

Sam Lasko

b. 1992, US
class of Judith Hopf

Sam Lasko's works most often take the form of sculpture and installation. In her practice she uses space to explore tensions between language, image, and the body. While her works can function as stand-alone objects, they often respond to sites and carry a performative aspect in the making and lifespan of the work. Before coming to Frankfurt am Main in 2017, she briefly studied ceramics with German artist Gerit Grimm in Wisconsin while receiving a BA in Sociology. Lasko is also currently an MFA candidate at the Bard Milton Avery Graduate School of the Arts in upstate New York.

Jin Lin

b. 1990, China
class of Gerard Byrne

Jin Lin studied multimedia art at Xiamen University from 2015 to 2018 and gained an MFA. Since 2019, she has been studying with Gerard Byrne at the Städelschule. Her former artistic practice was often triggered by quotidian surroundings and "happenings". Through stripping the memories or emotions away from these occurrences, she reloads them into a new body to explore the

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complex and poetic behind it. Her work has been shown in China, Iceland, and Ireland.

Dominik Litwin

b. 1996, Poland
class of Hassan Khan

Dominik Litwin, born in Warsaw in 1996, graduated with a bachelor's degree from the Department of Intermedia at the University of Arts in Poznań. His practice questions information forms and *communication/ thinking* methods. Often, his works disrupt superficial views of so-called contemporary artists. Part of it is expressed in not fulfilling *assumptions/ orders* defined by *forms/ gatekeepers*. His interdisciplinary practice finds echo in the entangled *economical / social* fabric.

David Moser

b. 1993, Switzerland
class of Haegue Yang

David Moser often uses cheap, mass-produced, everyday materials such as glass, stickers, doormats, screws, sunglasses, construction lasers, sheet metal, aluminum profiles, and furniture from fast food restaurants. His sculptures engage with guidelines of social standardization of objects and draw attention to the traces left by their users. What interests him is the cultural code, as proletarian as it is queer, that is inherent in these objects and materials. Moser has developed a practice that explores how time and death collapse in the materiality of these banal objects. He mostly uses these objects in installations that highlight a failure, loss, or disparity in the context of psychological and class issues. In particular, Moser's work explores how human desire and repression emerge as the traumatic remains of a dysfunctional society.

Maximiliano Siñani

b. 1989, Bolivia
class of Gerard Byrne

Maximiliano Siñani explores the treatment of the signifier of an object that is given a new significance through a sculptural manipulation. As for the past years, he has been working with rocks to research the shape of the color and what they coin to the ancient semiotics to these days. His works were shown at El Museo del Barrio, New York (2014), 67, New York (2015-2017), Era Aurora, Torino (2018), Museo Nacional de Arte, La Paz (2019). He was selected to represent the Bolivian Pavilion in the 59th Biennale di Venezia 2022.

Luis Polyanszky Worth

b. 1991, Germany
class of Willem de Rooij

Luis Polyanszky Worth studied under the tutelage of professors Willem de Rooij, Jenny Nachtigall, and Sung Tieu. Polyanszky Worth's practice primarily enfolds on the basis of spoken and written language and the composition of music and sound. Recent group exhibitions include: Camden Art Centre, London (2022); Kressmann Halle, Offenbach (2021); Canopy, Malmö (2020), Portikus, Frankfurt am Main (2020), and Kölnischer Kunstverein, Cologne (2019).

W. Rossen

b. 1995, Netherlands
class of Willem de Rooij

W. Rossen lives and works in Frankfurt am Main, Germany. He has attended the class of Willem de Rooij since 2019.

Robin Stretz

b. 1996, Germany
class of Tobias Rehberger

In his moving image works, sculptures and installations Robin Stretz explores mechanisms of cultural production and world making. His projects collect and combine narrations from diverse contexts with subjects from the margins of art, architecture, film, and popular culture, revealing unexpected correlations and underlying structures. Employing a range of materials, from animated sequences to found footage, the center of Stretz's practice is formed by his film and video works. In *In the Anaheim*

stretz

Loop a rumor, about an unrealized film production by Paul McCarthy, serves as the starting point for a sequence of comic style drawings, changing to the rhythm of a single snare-drum, speculating on what the rumored work might have looked like. Grainy Google Street View images, accidentally taken at night and discarded for their lack of information, serve as a backdrop for a voice-over, recounting fan theories about celebrities staging their own deaths, in *In Anticipation of a Night*. The silent film *Untitled Adaptation* combines observational footage, showing intricate scenes of shifting box arrangements and changing environmental conditions, inside an unidentified storage facility, with excerpts from various science fiction short stories as title cards, revealing only at second glance, that the entire work is shot using miniatures at various scales. Stretz's installations transform the spaces in which his moving image works are shown and render haptic, what is latent in his films, enhancing and complicating the experience of viewing his works. Informed by rumors, myths and anecdotes, blurring the divide between document and fiction, his works simultaneously deconstruct, recombine and give new form to their subjects.

Alex Thake

b. 1991, Germany
class of Haegue Yang

Alex Thake's work depicts animals, people and objects in portraits of collision. By boxing the subject in minimal, architectural settings, she pronounces shifting bodily states in sculpture, film, and text.

Contact

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