

# portfolio

# p i l o t e

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Pilote brings together the work of ten Berlin-based artists. Presenting independent artistic positions that share a strong critical and conceptual engagement, the works are presented to the public through an exhibition program that also invites guest artists and curators to work directly with the artists in the development of thematically based exhibitions. Pilote's public program occupies spaces temporarily in a conscious effort to shift the fixed gallery model.

# Attilio Tono

Attilio Tono (1976) graduated in Sculpture at the Accademia di Brera in Milan in 1998; since 2004 he teaches Technology of the Materials at NABA in Milan and since 2006 Sculpture Techniques at the Aldo Galli-IED Academy in Como. His artworks have been exhibited in exhibition spaces like Kunsthall Charlottemborg (Copenhagen, DNK), MTN-museo temporaneo navile (Bologna, ITA), Kunstquartier Bethanien (Berlin, DEU), NTH Gallery (Melbourne, AUS), Kunsthalle Ephemera (Locarno, CHE), Muzej Savremene Umetnosti (Beograd, SRB), MAK (Wien, AUT), Chelsea Art Museum (New York, USA).

He has been selected as artist in residences in Italy, Korea and Austria.

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His works want to address issues as MATCH, CHANGE, IN-OUT, ADAPTATION, COOPERATION.

Starting from the observation of the natural world where each mineral, vegetal or animal element is connected to other close element, that is most of the time different from itself and thanks to this diversity it can live and evolve in a kind of circular dynamic process, he realizes sculptures and installations where shape, matter, surface, light and colours play inside a dissipative structure.

A dissipative system is an open system which operates out of, and often far from, equilibrium in an environment it exchanges energy and matter with.

**PG1**, 2019, plaster powder, wood, forex, cm 450 x 200 x 100, photo Aurora Audiovisivi. Installation view of **Ombreggiature di un ordine mobile**, solo show at MTN-museo temporaneo navile, Bologna (ITA)



**PSWI3** (detail), 2019, plaster, chloride salt, wine, aniline colour, ecoline, cm 55 x 55 x 6



# Betty Böhm

**Euphrat** / 2020 / Video still, HD Video / 11'02 min

**Euphrat** / monitor object / 140 x 70 x 120 cm

monitor, wood, lacquer



Betty Böhm (b. 1979, Germany) lives and works in Berlin.

She studied Fine and Creative Arts at the Akademie der Bildenden Künste Stuttgart and at SFSU San Francisco. She was amongst others granted the Baden-Württemberg Scholarship as well as the Landes-Graduierten Scholarship (Ba-WÜ) and was recently invited for the 1st Adiyaman Residency in Turkey, for which she received a Travel Grant of Kleiner Kulturfonds/German Embassy Ankara. Most recently she was granted the Recherche-Stipendium of the Berlin Senate.

Böhm holds a lectureship for video and photography at UdK Berlin.

Her work has continually been presented internationally, e. g. recently at Kunstquartier Bethanien and CLB Berlin (2019) as well as in Tracey Emin's Another World, as part of FRIEZE London (2018). Earlier her work was shown in venues such as VisArts Center Rockville MD; Art Currents Institute NYC; Zeche Zollverein/ Folkwang Museum Essen; Kunstmuseum Stuttgart; EMAF - Lichte Momente, Osnabrück amongst others.

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Betty Böhm is an observer of social and political spaces and structures as well as the consequential fragile relation between human and nature. Of particular interest are at certain places stored energetic imprints of preceding, at times traumatic occurrences, which are able to sink in the collective consciousness and thus leaving the place with an impalpable aura. Utilizing a multidisciplinary approach of video, photography, installation and sound, Betty Böhm translates her observations into associative, subjective and poetic perspectives.

# Carla Mercedes Hihn

**Valle Sagrado 4,**  
watercolor on paper,  
24 x 30 cm, 2019

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Carla Mercedes Hihn, born 1981 in Hermannstadt (Romania) moved to Germany in 1983. She studied in Berlin at the University of Arts with the emphasis on drawing, printing and painting. During her studies she did 6 months ERASMUS in Lisbon and gained the Helmuth-Thoma-Award. After finishing her studies several other awards followed, such as the 2 year Studio-Grant of the Freundeskreis der Universität der Künste, the Elsa-Neumann-Grant for one year and the Berlin-Senat-Residency for 6 months in Istanbul. In Oktober 2013 she attended the DUCTAC residency in Dubai where she developed a permanent installation in DUCTAC Culture Center at the Mall of the Emirates. 2011 and 2012 Hihn did solo shows in Berlin at Galerie SCHAUFENSTER and Galerie im Turm, 2013 in Istanbul at Hayaka Arti and 2015 in Berlin at Schauraum Ganghofer. 2017 she participated in Lab Verde artist residency in the Amazonian Rainforest near Manaus, Brasil. 2018 she worked in the artist residency in Alto Paraiso, Goias, Brasil and 2019 in Sachaqua Centro de Arte in San Roque de Cumbaza, Peru. Besides Berlin the artist participated in group shows in Vienna, Munich, Dresden, Potsdam, Miami, Nagoya, Pisaq and Budapest. Hihn's recent works are landscape watercolor paintings of the Amazonian Rainforest and the Peruvian Andes where she has been travelling and living since November 2018. She has received the call to portrait mother earth. Her practice is painting plein air to feel the energies of her surrounding.



# Catherine Evans

***The Earth, the Axis***, aluminium, rocks, unique print on unfixed photographic paper, circle diameter 3.8 m, 2020. Supported by the Department of Culture Neukölln. Photo: Virginia Garfunkel.

***Scales for an Expanding Universe I***, digital photograph, 2020.



Catherine Evans is a Berlin-based Australian artist who works across photography, sculpture and installation. Her work focuses on geologic time and where this intersects with our own human timescales: as found in our own bodies, their materiality and our lived-histories through colonialism and archaeology. Initially trained in science, and then photography, her work is characterised by a material intimacy that subverts the utility of everyday materials such as rocks, carpet and sticky tape to give unexpected shifts in our perception of light, weight, scale and balance.

Appropriating the basic elements of Foucault's pendulum, the site specific installation, "the Earth, the Axis," is static and non-functional. In the face of such a loss of movement, the work hints at a latent momentum in the crossing of lines and the slow degradation of an unfixed photographic print.

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After completing her studies at the Victorian College of Arts, Melbourne, Catherine Evans was the recipient of a VCA Graduate Mentorship (2013) and Georges Mora Fellowship (2017). She has exhibited widely, most recently her work "Standing Stone" won first prize in the 2020 Neuköllner Kunstpreis, Berlin.

# Claire Laude

## 1, as 1 in 2, #02.

Ephemeral Intersects.

**Kronprinz, NCCA, Kaliningrad.** Found windows, wood, rests of painting, variable dimensions, around 230\*230\*230 cm. 2016

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With “Ephemeral Intersects”, she won the 1. Prize Urbanautica Institute Awards 2019, Category Space, Architecture & Conflicts. This project has been published 2019 in a trilogy of books “The Red Utopias” by Editions Essarter, that bring together different authors around the theme of political utopias in Europe in a post-soviet era. She did several residencies, SÅM Lessinia, Kaunas Photography Gallery, Lukas Künstlerhaus, Ahrenshoop, NCCA, Kaliningrad. 2018 she received the Project’s Scholarship ‘Mach den Kiosk’ in Halle.

Her work deals with the construction of the memory of a place. She chooses sites that are in state of transition. By identifying and decontextualizing remains of the past, and by modifying and restoring sites, she uses found materials to build ephemeral installations. By association, the installations deal with the precariousness of the balance between what endures and what is lost. In this process, she questions the ability of the mind to recall a place between reality, memory and fiction.



# Dana Engfer

Dana Engfer (born 1981) lives and works in Berlin. She studied Fine Arts at the Iceland University of the Arts Reykjavik, at the École des Beaux-Arts in Paris with Christian Boltanski, before graduating as a Master Student at University of the Arts Berlin in 2007.

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Contextualisation of absence and the examination of history and her own personal and familiar background are central issues in Engfer's art practice. In each work she incorporate a wide variety of media such as drawing, collage, photography and video. With her artworks she wants to invent mysterious, fragmentary visual worlds. Engfer sees herself as a collector of different traces of time, memories and abeyance, representing the atmosphere and story of specific environments by combining memory and fiction with documentary. Her work has been shown in numerous solo and group exhibitions internationally. She was stipend of the Karl Hofer Gesellschaft Berlin from 2010 - 2012, awarded with the IBB-Preis for Photographie in 2012, Engfer had several artist residencies, among 2011 in Tuscany, granted by the Marti-Clerici Stiftung, 2014 in Ekaterinburg, Russia funded by the German Consulate General Ekaterinburg and the Cultural Transit Foundation Ekaterinburg and she was stipend at Mecklenburgisches Künstlerhaus Schloss Plüschow in 2019.

**Dear Guglielmo**, 2019,  
mixed media on paper,  
34 x 24 cm



8. Reykjavík, Hljómskálagarðurinn.  
In the Park, Reykjavík.



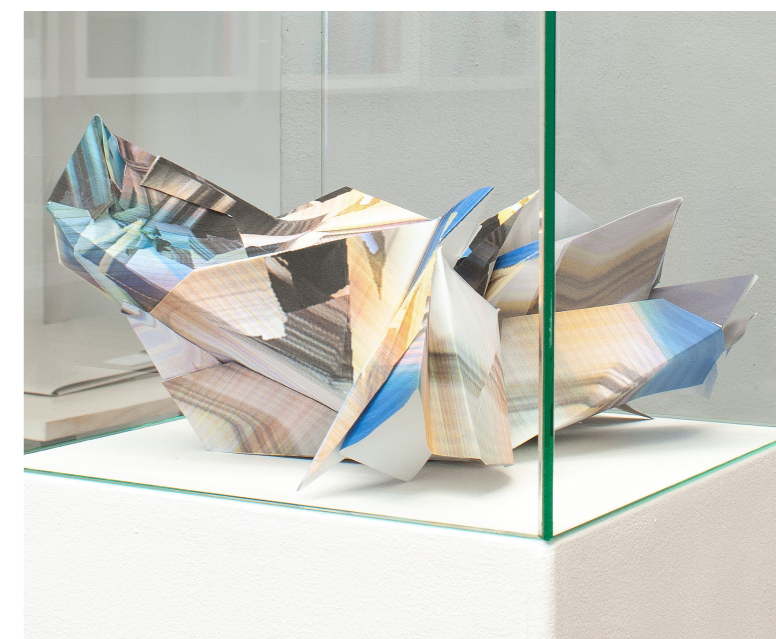
# Kathrin Ganser

Kathrin Ganser (\*1977) degreed at the University of Art and Design in Halle and Berlin University of the Arts before receiving a Ph.D. in fine arts at Weimar Bauhaus University. Her works have received multiple awards and are shown in museums, art institutions and galleries. Recently, her solo show “Performances” (2019) was shown at Neue Galerie im Höhmannhaus—Art Collections and Museums, Augsburg. Her work is present internationally in numerous exhibitions, including Museum Villa Rot, Burgrieden-Rot (2020), and Czong Institute for Contemporary Art—CICA Museum, Korea (2020), Kunstquartier Bethanien, Berlin (2019), Kunsthaus Kaufbeuren (2018), Kehrler Galerie Berlin (2016) or KW-Institute for Contemporary Art Berlin (2014).

Kathrin Ganser’s works deal with the relationship between image space and spatial image, their connotations and aesthetic appearances. In addition to expanding the photographic image into space, she examines forms of representation of the mediatized world, its stratifications and hidden power structures. She works across media and installations, primarily with photographic material. Her work “Digital Ruins” (started in 2018) focuses on questions of perception, digital aesthetics and image cultures of our built and virtual environment. She works with image material from Google Earth and translates it into location-based image archives and photographic installations. Her work examines the relations of body and space, translation ratios of the planar into space as well as transition phenomena, the artist works with a cross-media authorship on new aesthetics.

**Performanzen**, Neue Galerie im Höhmannhaus, Augsburg, 180 x 180 x 20 cm, 2019, detail, installation view

**untitled (Gyrosensor-3D Objekt, Prototyp)**, 2015, Fine Art Print, folded, photo-sculpture, 27 x 36 x 16 cm





# Sarah Straßmann



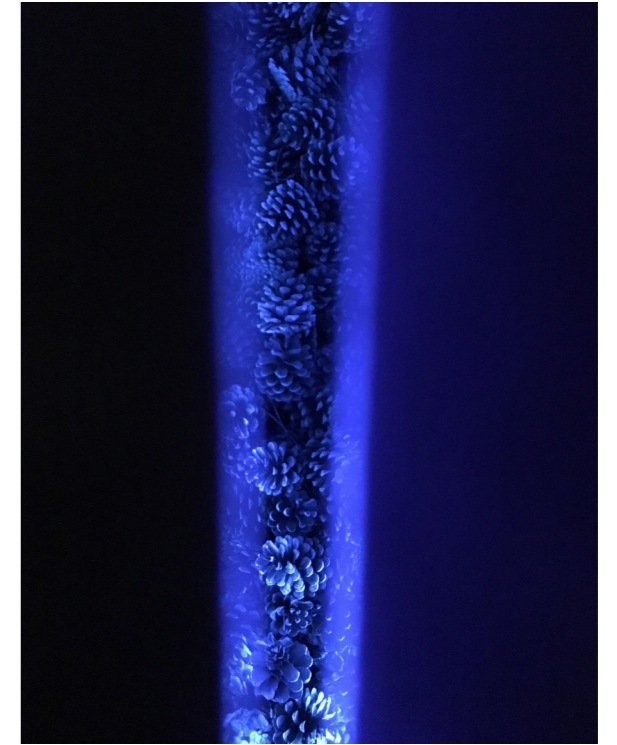
Since 2018 Sarah Straßmann (\*1980) holds a Ph.D. in fine arts of the Bauhaus-University Weimar/ GER. Before she was studying for a Master of Art in Photography at the University of Applied Sciences Bielefeld/ GER. Sarah's work has been shown internationally at Museums, Art Institutions and Galleries, amongst others during the solo show "Entgrenzte Bilder" at Kunstverein Konstanz (2019), during the group shows "Deluxe" at Haus der Photographie - Deichtorhallen Hamburg (2018) and at Museo de la Cancilleria Mexico City (2017), during Festival des Vois OFF 8, Arles/ FR (2019), PIP - Pingyao International Photofestival, Pingyao/ China (2018) or at Sandau & Leo Galerie during EMOP - European Month of Photography Berlin (2018). Her works can be found in several collections like Ruhrmuseum Essen, LWL - Landschaftsverband Westfalen Lippe, Graphothek Berlin, Deutsches Historisches Museum or DZ Bank Kunstsammlung Frankfurt/ Main.

Sarah Straßmann's works deal with the order of object and space in the picture, as well as their relationship to each other. Aesthetic representations and symbols of a place and its objects are also examined, mainly with regard to historical, cultural and subjectively emotional meaning. Straßmann's most recent works are increasingly expanding the two-dimensional photo into photographic installations and sculptures. The work The Kingdom (started 2018) examines the relationship between space and the image space. The three-dimensional photographic objects are based on images from the ancient archaeological site of Perre/Turkey. By folding the photographic material, the artist explores the representational schemes of aesthetic spatial orders. In addition, Sarah Straßmann teaches and researches at the Institute for Media, Theater and Popular Culture at the University of Hildesheim as an artistic and scientific assistant and develops artistic research projects in the field of Smartphonephotography, Internet and Social Media.

**The Kingdom**, since 2018  
left: body 01 (fine art print folded, 40 x 30 x 20 cm)  
top: stages #2 (fine art print, 60 x 60 cm)



# Selket Chlupka



Selket Chlupka studied Fine Art at the State Academy of Fine Art and Design Stuttgart from 2002 until 2009. In 2009 she received a grant from the DAAD to do a MA Fine Art in London. Since 2010 she has been living and working in Berlin.

She did several artist residencies as for example at the Cité Internationale des Arts in Paris in 2015, at Parc Saint Léger Centre d'art contemporain in 2016 and at the Embassy of Foreign Artists in Geneva in 2017.

Her work has been shown in several exhibitons. Among them The horizon looks different from afar. 2019, Kunstquartier Bethanien/ Studio 1 Berlin-Kreuzberg, DER WALD - La forêt, 2018, Art District, Stuttgart, Inner Landscapes, 2017, Art Space LLC, New York City, Anti Blues Post Residence, 2017, 76 Acacias, Geneva, Seepferdchen und Flugfische, 2016, Arp Museum Bahnhof Rolandseck, Remagen.

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Her work comprises installations, photography and collages based on objects and found material. The photograph is used as a means to either document temporary situations in (work)space and work process or to depict the approach to create a visual reality resulting from personal perception of environment and experiences and as such is a recurring element. The artist pictures subconscious and intuitive perceptual processes in her spatial installations. Frequently they originate in the conflict with one's own existence in relation to the environment. In her artistic process the colour blue had already been assigned a special significance for some time and is prevalent in many of her works. The blue is medium for what is underneath, for the conflict and the again and again recurring attempt to define the artist's position in the moment of creation. It is an indicator visualizing differing states of (sub)consciousness.

## **Crystal Palace, 2017**

Triangular wooden frame, dyed fabric, neon light,  
pile of pine cones inside, 200×200×200 cm

# Stefan Klein

Stefan Klein received a Master in Fine Arts from the Public Arts and New Artistic Strategies Program at the Bauhaus University in Weimar. He has exhibited in various group and solo exhibitions internationally, amongst others Bregenz Biennale (2018), Berlin Biennale (2016), Galerie Daniel Marzona (2017), Kunsthalle Tropical, Island (2016), Berliner Herbstsalon (2015).

In addition he had been a fellow in diverse art residencies, e.g. Fondazione Antonio Ratti CSAV, Como (2019), ZK/U – Center for Art and Urbanism, Berlin (2018 ), Nomad (Thinking) Residency / Artists-In-Distance, Festival Belluard Bollwerk (2017), PACT-Zollverein, Essen (2016). His work can be found in collections like No Show Museum, Johannesburg; MoMa, NY; Joan Flasch Artists' Book Collection, Chicago.

He is also a founding member and runs the independent publishing house VERLAK.

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KEEP GOING WEST UNTIL YOU CAN SEE THE SUN SET IN THE EAST

Avoiding cynicism or self-delusion he is interested to find new ways of articulating an aversion against a system in which one – despite everything – decides to participate.

Taking the perspective that nowadays, any critical expression that the artist transfers into their works is now already embedded into a marketable style.

Even artistic retreat and/or refusal are turned into functional parts of the professionalizing art world. They lost the sincere ability to question, to scrutinize the system.

He is interested in the contradiction of how critique can imperceptibly be smuggled into the system, like a trojan horse. How to play along – in a possible playful way – without being judgmental.

Such work must reveal by hiding, by dissimulating - it reveals as it conceals.



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