

# UMSTÜLPUNGEN

KATARZYNA BADACH AND ALFREDO RAMOS FERNÁNDEZ



AUGUST 22 - OCTOBER 2, 2015

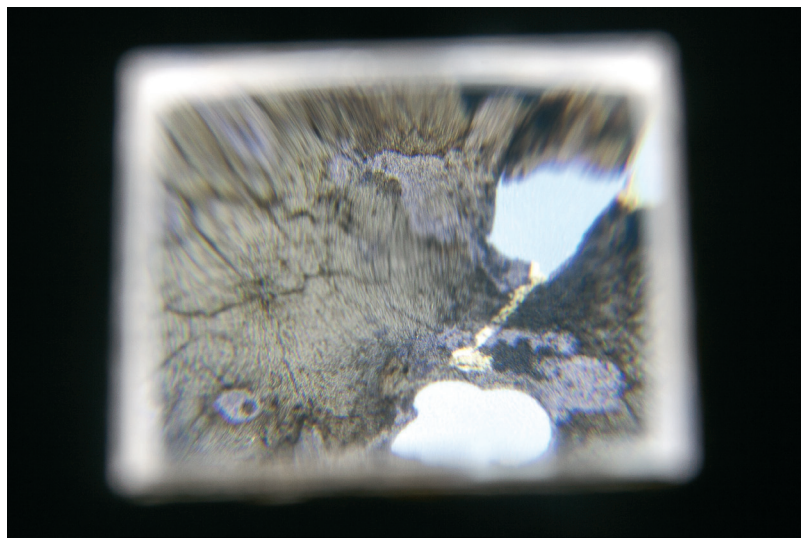
SF: Your exhibition here at **DAS ESSZIMMER** may not be the first one presenting artworks by both of you, yet it is the first double exhibition you have conceptualised together. Thereby, the dialogue and the exchange, in which you constantly find yourselves as a couple, becomes visible. Furthermore, your exhibition has the title *Umstülpungen* (eng.: *Eversions*) and hence emphasises again this gestus: making something that is hidden, become visible and at the same time hiding something formerly been visible.

What was the inspiration for this first collaboration and what are the *Umstülpungen* (eng.: *Eversions*), to which you are referring?

KB: To be precise, *Umstülpungen* is not exactly the first exhibition we have conceptualised together. There are two others ahead of it. But indeed, the central aspect of the first one was teamwork. The second one came about because there was a specific time, when I was making sketches in particular places in Havana. Alfredo had once accompanied me and found there the motives for his series *Temporary Refuges*. It was obvious to show this works together in one exhibition, since they both thematise the perception of one place from 2 different views.

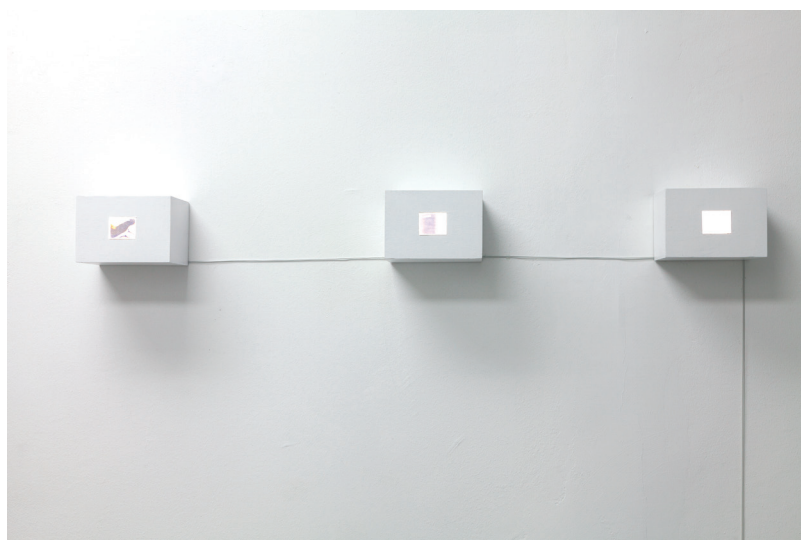
*Umstülpungen* now is the first exhibition, in which we put our works together in a dialogue – without having such a narrow linking theme as with the previous ones. That was really exciting to us, because on one hand, our works are extremely different with regard to many aspects. On the other hand, we have a close spiritual bond and we have been influencing each other for years now. We were curious to see how this bond could be *everted* in the context of this exhibition.

The title refers, however, in the first place to the common ground of our works, the eversion of internal conditions to the outside. I would say that Alfredo's photographs, as well as my own paintings and drawings, are the result of a back



Alfredo Ramos Fernández, o.T., 2014, lightbox, detail

Alfredo Ramos Fernández, o.T., 2014, 10 x 14,5 cm, lightbox, exhibition view







Katarzyna Badach, o.T., 2015, 170 x 240 cm, oil on canvas, exhibition view

and forth oscillation between our internal images and the perception of what surrounds us.

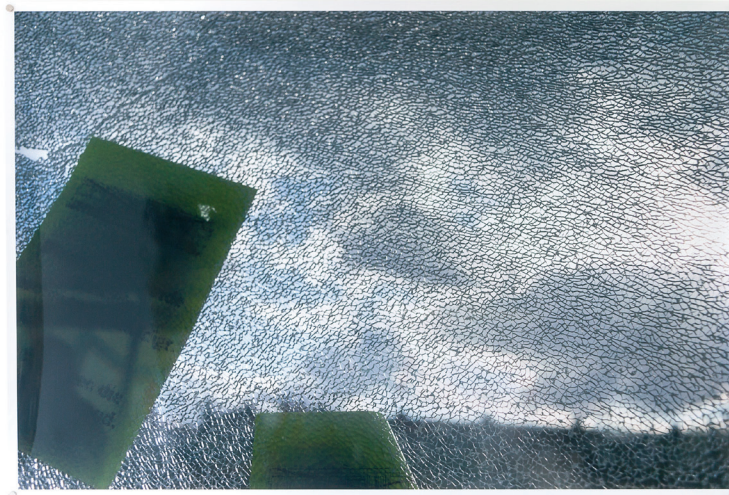
SF: With which internal images were you concerned with prior to this exhibition?  
And are there recurring images that have to be edited or processed?

AR: My photographs come into existence due to an internal anxiety, rather than due to a visual impulse. I normally need months to search for an image that fulfils the standards of an experience or a mental condition. It is like as if I would want to say something without the necessary words being there. When I find an appropriate image, I use it as a base for further photography. Often only the following ones become the actual work.

Thereby, not following a particular style is important to me. My main interest is that every work has a form of expression that is corresponding with its *topic*. In that, the found image is more of a densification than of an illustration.

The images in *Umstülpungen* derive from my arrival in Berlin and handling the everyday life in this city. The starting point for these works were shots taken during the night when Germany won the soccer World Cup in 2014. Individuals, dissolved in the masses, hurried out to the streets to celebrate; though to me this atmosphere was not joyful at all.

KB: In my case there is always the external image first and transforms then to an internal image. In other words, I discover during one of my regular walks through the city something, that interests me as a motive, and then I have a type of echo reworking inside of me. Then I go there again



Alfredo Ramos Fernández, *o.T.*, 2015, 67,5 × 100,5 cm, Lambda print, exhibition view

and paint it, mostly in aquarelle, in situ.

Sometimes this is sufficient respectively it leads to further notes of perception. But sometimes this echo, changed through this process, does not let me go. This is usually the starting point for a large-format work on canvas.

Creating mentally a graspable image, that I want to transfer on canvas, is however a long process. There are always some images/motives fermenting in my head. For some I do not arrive to a solution, regarding a possible realisation, so these also reoccur over and over. For example this was the case with the painting *Monte Schrott* (eng.: *Mount Scrap*), which is part of the exhibition. It derives from the memory of a pile of rubbish, in front of which I was painting during my student times. Also the purple tree on the dirty, yellow-lighted area, which is also part of this exhibition, has kept me occupied for quite a while. After I have materialised an image, its echo leaves me – provided that I have not failed.

SF: Your works differ quiet a bit from each other; though the approach, the method you both apply seems to show similarities. The impulse from outside, respectively the external image, that troubles you. The incrementalism, via photography respectively the aquarelle, which could be described as a process of appropriation, which edits and kneads the original image for as long as a *reformulation* or a *restatement* of the *image* can occur.

How deliberately do you search for these external images and impulses, or is it more of a finding?

AR: The external impulses are always there. The biggest challenge for me is finding an image in the outside that corresponds to the aforementioned anxiety and photographing it.

After that, a process of growth, negation and affirmation



begins, a process, which can be described as an appropriation, namely in the sense that this externally found image contributes to the shaping of the internal impulse. In my case, one could speak of a quest, in which the conscious and the subconscious and the searching and finding are blended.

KB: In my case, both cases occur. I very often find the appropriate images, but after a longer phase of working on a large format in the studio, I walk through the city to search for motives anyway. Although there are always sufficient upcoming projects in my head, I need these rambles to get some fresh air and to enlighten my mind.

SF: In these transformation and translation processes from the outside to the inside and finally to the outside again, which

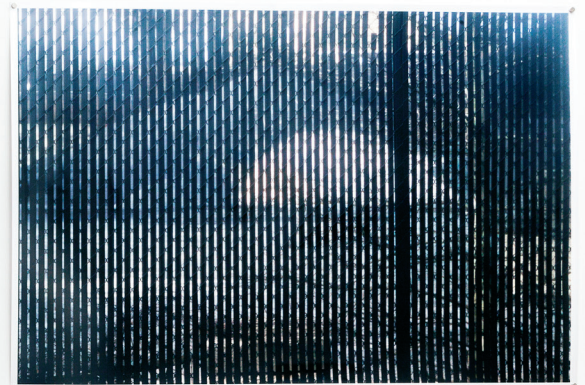
are in the end nothing less than *eversions*... in this context, how important is your *liefesituation*, that is shaped by the movement between Havana and Berlin?

KB: For me it is as if I had two different image archives, to which I can go back to all the time. I regard this as a significant enrichment.

The ongoing leaving and returning and also the fact, that these two cities are so different from one another, help to attain a distance to these *image-archives*, allowing to view them with a fresh a new sight every time.

AR: I think that when a person moves, the main topics of concern just go along with them. However, the socio-economic differences between Berlin and Havana also play a role,

Alfredo Ramos Fernández, beide o.T., 2015, Lambda prints, exhibition view





Katarzyna Badach, *Regnender Kerl vor Streifenhaus*, 2014, 175 x 255 cm, oil on canvas (left) and *Super Market Sun*, 2013, 155 x 240 cm, oil on canvas (right), exhibition view

regarding the way of looking at them. The main topic of my works that have been realised since my arrival in Germany has thus remained the same, only the form has changed.

SF: I conclude from your statements that you both consider this *change of location* as an enrichment and as a helpful part of your working process.

Alfredo, you said that your main themes do not change, but that their form does. Can you explain what has changed in the form of your works since your arrival in Germany?

AR: What I mean with the change of form is that the photographs act differently.

My current works are, among others, a result of the exploration of how the topics, with which I was concerned in Cuba, manifest themselves in another society, like the German one. And the local environment does of course produce different images too. Apart from that, and that is really interesting to me, the perspective itself seems to have changed and is directed to more intimate images. In these, the topic is more strongly overshadowed by the form than in the earlier works. But it is perhaps too early to be able to talk about that.

SF: Katarzyna, you talk about different *image-archives* that have been developed in both domiciles, Berlin and Havana. Do these image-archives stay separated or do they mingle too? Or, in other words: do you paint motives from your Cuban archive in Havana and respectively such from the Berlin archive in Germany, or does this intermingle?



KB: The mingling rather takes place as far as the focus is concerned. For example, I worked on a painting in Havana, in which I was mainly interested in specific lights or the way of painting them, then I pay attention to this lights – even when I was dealing with the Berlin archive or I further experiment with the previously tried out way of painting.

Many things happen without any planning, through the dialogue with the painting in the studio. The way, in which it is painted, namely the application of paint and the gesture, is of great importance to me. The paintings produced in one place definitely influence the ones painted at the other location. Sometimes I also paint in Berlin motives from Havana. But the opposite has not been the case so far.

Katarzyna Badach, *Super Market Sun*, 2013, 155 x 240 cm, oil on canvas, exhibition view



**Katarzyna Badach** ([www.kabadach.com](http://www.kabadach.com))

1975 born in Gdansk, Poland. Lives and works in Havana, Cuba, and Berlin

*Studies*

2003 Master degree course, Instituto Superior de Arte, Havana, Cuba

1994- 2001 painting studies at the Staatlichen Akademie für Bildende Künste, Karlsruhe (D)

1999-2001 student at the Staatlichen Akademie für Bildende Künste, Karlsruhe (D), class of: prof. Helmut Dorner

*Awards*

2012 Artist in Residence, Karl Hofer Gesellschaft, Berlin (D)

2006 Orte, Kunstzentrum Luz y Oficinas, Havana (CU)

2005 Auslandsstipendium im Rahmen der Graduiertenförderung des Landes Baden-Württemberg (D)

*Solo shows*

2014 Paradiso, Galería La Moderna, Havana (CU), with Alfredo Ramos

2012 Grüne Globen, Rahmenprogramm der 11. Havana Biennale, Proyecto Línea 106, Havana, (CU), with Alfredo Ramos

*Group shows (selection)*

2015 Cubanscapes, Galerie Christa Burger, Munich (D)

2014 Sans Serif, Kesselhaus Bethanien, Berlin (D)

Dios los Cría, Factoría Habana, Havana (CU)

2013 Mentés, Museo de Arte Maníaco, Havana (CU)

2012 Reditus II, Raymaluz Art Gallery, Madrid (E)

VIDEOARDE, Instituto Cervantes, Rio de Janeiro (BRA)

2011 Soft city, Alan Gallery, Istanbul, (TUR)

2010 Recent Acquisitions from the Shelley and Donald Rubin Private Collection, 8th Floor Space, New York (USA)  
905614954, Jacob Karpio Gallery, San José (CRI)

2008-2010 VIDEOARDE, Instituto Cervantes, Athen (GR); Casablanca (MAR)

2009 LOVE, Jacob Karpio Gallery, San José (CRI)

SCOPE Basel, (Jacob Karpio Gallery), Basel (CH)

MACO Artfair, (Jacob Karpio Gallery), Mexico City (MEX)

Art Puerto Rico, (Jacob Karpio Gallery), San Juan (PRI)

2008 Antes Que Nada, ASFA Vulcan Materials Gallery, Alabama (USA)

2007 On Board, Huntington Beach Art Center, Huntington Beach (USA)  
Cuba\_Exchange, Badischer Kunstverein, Karlsruhe (D)

2006 Kachita, Mango y el Jim, Kunstzentrum Gaia, Havana (CU), with Jorge Luis Marrero and Francisco A. Vives  
Home, One Night Gallery, Havana (CU)

2003 Neue Arbeiten, Poly Galerie, Karlsruhe (D), with Karoline Walther  
Das andere Ufer; aktuelle Betrachtungen über die Landschaft, Rotary Club de Strasbourg Art Prize, CCI, Straßburg (F); Centre Culturel Français, Karlsruhe (D)

1999-2002 Landschaften eines Jahrhunderts aus der Sammlung Deutsche Bank, Wanderausstellung: Museum Moderner Kunst, Passau; Museum für Kunst und Kulturgeschichte, St. Annen-Museum, Lübeck (D);

Kunstverein Offenburg (D); South African National Gallery, Kapstadt (ZAF)

2000 Meisterschülerausstellung, Schloss Bruchsal (D)

1998 Das große Ding, die Arbeit und der Schrank, Mitarbeit an Thom Barths Projekt, Württembergischer Kunstverein Stuttgart (D)

1997 Ozelot, Galerie von Walden, Berlin (D), with S. Strauß and D. Rosenbauer

**Alfredo Ramos Fernández** ([www.alfredoramosfernandez.com](http://www.alfredoramosfernandez.com))

1964 born in Havana, Cuba. Lives and works in Havana and Berlin.

*Studies*

1983 - 87 Geography studies at the University of Havana (CU)

*Awards*

2008 Stipendium Batiscafo, Triangle Arts Trust

*Solo shows*

2014 Paradiso, Galería La Moderna, Havana (CU), with Katarzyna Badach

2012 Grüne Globen, Rahmenprogramm der 11. Havana Biennale, Proyecto Línea 106, Havana (CU), with Katarzyna Badach

2011 Studies for Vestiges, Fototeca de Cuba, Havana (CU)

2006 Andere Worte, 9. Havana Biennale, Convento San Francisco de Asís, Havana (CU)

2003 Foto-No, Espacio Aglutinador, Havana (CU)

1999 Re-tratos, Fototeca de Cuba, Havana (CU), with José A. Elías and Antonio Nuñez

QUIEN, El Telégrafo, Havana (CU) with Alejandro González and Tessio Barba

*Group shows (selection)*

2014 Ostrale 2014, Dresden (D)

Sans Serif, Kesselhaus Bethanien, Berlin (D)

Dios los Cría, Factoría Habana, Havana (CU)

2013 Mentés, Museo de Arte Maníaco, Havana (CU)

2012 VIDEOARDE, Instituto Cervantes, Rio de Janeiro (BRA)

Fade, Rahmenprogramm der 11. Biennale von Havana, Festung San Carlos de La Cabaña, Havana (CU)

2011 Becoming: Photographs from the Wedge Collection, Nasher Museum of Art, Toronto (CA)  
Soft City, Alan Gallery, Istanbul (TUR)

2010 Video Screening: Latin America, Photo Phnom Penh Festival, Phnom Penh (KHM)  
905614954, Jacob Karpio Gallery, San José (CRI)

2008 - 10 VIDEOARDE, Instituto Cervantes, Athen, Griechenland; Instituto Cervantes, Casablanca (MAR)

2009 Making Connections: Contemporary Cuban Printmakers, Laconia Gallery, Boston (USA)



2009 LOVE, Jacob Karpio Gallery, San José (CRI)  
 Perra Subasta, Espacio Aglutinador, Havana (CU)  
 Pinta, Jacob Karpio Gallery, Metropolitan Pavilion, New York (USA)  
 SCOPE BASEL, Jacob Karpio Gallery, Basel (CH)  
 ZONA MACO, Jacob Karpio Gallery, Mexico City (MEX)  
 ARTBO, Jacob Karpio Galley, Bogota (COL)  
 CIRCA, Jacob Karpio Gallery, San Juan (PRI)  
 Buenos Aires Photo, Jacob Karpio Gallery, Palais de Glace, Buenos Aires, (ARG)  
 Art Puerto Rico, Jacob Karpio Gallery, San Juan (PRI)

2008 Antes Que Nada: 13 Contemporary Artists in Cuba, ASFA Vulcan Materials Gallery, Alabama (USA)  
 La Previa, Proyecto Batiscaño, Havana (CU)

2007 On Board, Huntington Beach Art Center, Huntington Beach (USA)

2006 Home, One Night Gallery, Havana (CU)  
 Embarkation Point, Tina Newton Gallery, Birmingham (USA)  
 La Ciudad y la Fotografía. La Habana 1900-2005, Rahmenprogramm der 9. Havana Biennale, Nationalbibliothek José Martí, Havana (CU)  
 Orvieto Photography 2006, Palazzo dei Popolo, Orvieto (IT)  
 Unsichtbare Städte, Galería La Casona, Havana (CU)

2005 One Night Gallery, Miami (USA)  
 Paz. The Line Between Life and Death, Karpio-Facchini Gallery, Miami (USA)  
 Cuarto Salón de Arte Cubano Contemporáneo, Centro de Desarrollo de las Artes Visuales, Havana (CU)  
 Arte y Moda, Festung San Carlos de La Cabaña, Havana (CU)

2004 Other Realities, Galerie Refugium, Berlin (D)  
 Feria de Arco, Galerie Refugium, Madrid (E)  
 Mayo Abstracto, Kunstzentrum Wifredo Lam, Havana (CU)  
 Jumping Free, Galería Aristides Fernández, Güines (CU)  
 Crosscurrents, Galerie Refugium, Berlin (D)

2003 Circuito Cerrado, Nationalbibliothek José Martí, Rahmenprogramm der 8. Havana Biennale, Havana (CU)  
 V.Rencontres de la Photographie Africaine, Bamako (MLI)  
 Sentido Común, Galería Habana, Havana (CU)

2002 Art Chicago, Jacob Karpio Gallery, Chicago (USA)  
 La Huella Múltiple, Centro de Desarrollo de las Artes Visuales, Fototeca de Cuba, Havana (CU)  
 FAIR Royal College of Art, Espacio Aglutinador, London (UK)  
 El arte no es para entenderlo, Centro de Desarrollo de las Artes Visuales, Havana (CU)  
 Arco Fair, Jacob Karpio Gallery, Madrid (E)  
 Art Miami, Jacob Karpio Gallery, Miami (USA)

2001 Second National Salon of Photography, Fototeca de Cuba, Havana (CU)  
 Art Miami, Jakob Karpio Gallery, Miami (USA)  
 La Huella Múltiple, I06 Gallery, Austin (USA)

2001 Free Jazz, Casa de las Américas, Havana (CU)

2000 Window onto Venus, 7. Havana Biennale, Havana (CU)  
 Vidas Paralelas, Rahmenprogramm der 8. Havana Biennale, Havana (CU)

Cuba. Arte Entre Vecinos, I06 Gallery, Austin (USA)  
 Performance Festival, Galería Coordinada Arte Sur, Cienfuegos (CU)  
 1999 La Huella Múltiple, Centro de Desarrollo de las Artes Visuales, Havana (CU)



Katarzyna Badach, *Bergfassade*, 2012/13, 40 x 30 cm, aquarelle on paper, exhibition view

Front side:

Katarzyna Badach, *Monte Schrott*, 2015 | 175 x 280 cm, oil on canvas, exhibition view

Back side (from left to right):

Alfredo Ramos Fernández, *o.T.*, 2015, Lamda print | Katarzyna Badach, *o.T.*, 2015, oil on paper and Alfredo Ramos Fernández, *o.T.*, 2014, 3 lightbox, exhibition view

#### Impressum

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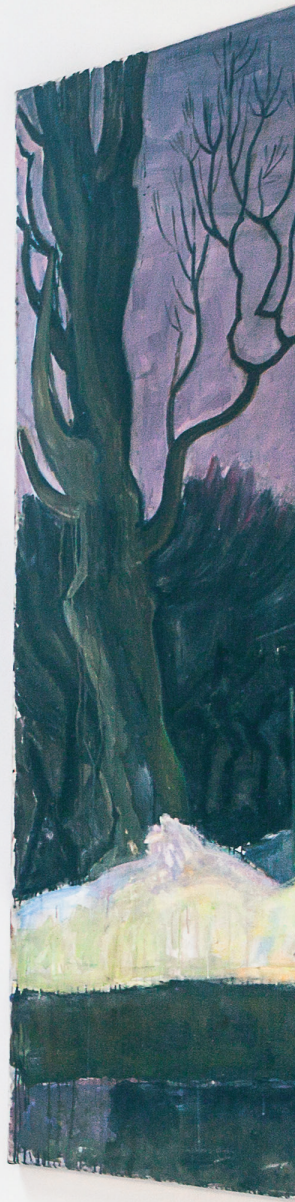
photos: Sibylle Feucht, Bonn





from left to right: Alfredo Ramos Fernández, o.T., 2014, Lambda print | Alfredo Ramos Fernández and Katarzyna Badach, o.T., 2015, Lambda print | Alfredo Ramos Fernández, both o.T., from the series Jahreswechsel, 2015, Lambda prints | Katarzyna Badach *Regnender Kerl vor Streifenhaus*, 2014 and *Super Market Sun*, 2013, exhibition view









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