

Stefka Ammon

Stefka Ammon

1970 born in Gehrden near Hannover
lives in Berlin

Education

2001 Meisterschülerin of Prof. Inge Mahn
1998 – 1999 Philadelphia, MFA Programm der Pennsylvania Academy of Fine Arts, USA
1994 – 2000 Studies, Kunsthochschule Berlin Weißensee; Diploma
1992 certified stonemason, Hannover

Exhibitions (selected)

2010 O.T., Delicious Artspace, Zürich, Schweiz (Einzelausstellung)
Visibilitiy Conditions, with Veronike Hinsberg, Juliane Laitzsch, Stedefreund, Berlin

2009 The World Within, Skopje, Makedonia
Club 89, Marks Blond, Bern, Schweiz
The World Within, Stedefreund, Berlin
OUT OF WEDDING, Uferhallen, Berlin
anonyme zeichner/ archive selection 2009, fruehsorge
contemporary drawing, Berlin, Liste Young Art fair Basel, CH
Mahn oh Mahn, Emerson Gallery, Berlin

2008 Wharf Road Project, The Wenlock Building, London
Stedefreund auf der Preview Berlin 2008
UM08, 1. festival für kunst.literatur.musik, fergitz, Uckermark
MINI MINUTES, Festival des kleinen Films, Münster
Schöner Wohnen am Kollwitzplatz, curated by Julia Staszak, Berlin
ICON, with Draub, Huth, guests: Eva Meyer and Eran Schaerf, Stedefreund
Ars Athina, Athens, „Berlin now- then we take Berlin“, curated by Sarah Belden
Manual CC - Instructions for Beginners and Advanced Players uqbar project space,
Berlin

2007 01/01 – poliflur, Berlin
Ten years and one day after the day when Di died, Stedefreund, Berlin
Anonyme Zeichner VII, Glue gallery, Berlin
Wo man hin sieht, with Sandra Zuanovic, Stedefreund, Berlin
WildWest, DAI (German-American Institute), Saarbrücken

2006 Anonyme Zeichner I,II,III, blütenweiß – Raum für Kunst, Berlin
Stedefreund, Berliner Kunstsalon 3 (catalogue)

- 2005 EDITION 01#, projektraum neuenhausen, Berlin
 Avanti Melancholia, für K. Karrenberg, Museum of Modern Art, Tallinn, Estonia
 Electric Ladyland, Umformwerk, Berlin (catalogue)
 überdreht - Spin Doctoring, Politik, Medien, thealit, Bremen (catalogue)
- 2004 Neue Kunst in alten Gärten, Park Gut Lenthe, Hanover (catalogue)
 Deconstruct me - I am an artist, Symposium, Deutscher Künstlerbund, Berlin
 WildWest, ¡magnifico! gallery, Albuquerque, New Mexico, USA
 6 x 1 = 5 x 6, Kunstamt Kreuzberg – Projektraum, Berlin
 WildWest, Landmark Arts Gallery, Lubbock, Texas, USA (catalogue)
- 2003 WildWest, with Björn Hegardt, Ethan Jackson, Gudrun Rauwolf
 augenblick-raum für gegenwartskunst, Berlin
 WildWest, Basekamp, Philadelphia, PA, USA
 Me, Window on Broad, Rosenwald-Wolff Gallery, University of Arts, Philadelphia, PA,
- 2002 I wish I was ... I am ..., Kaskadenkodensator, Basel, Schweiz (single show)
 Prime Time 2, FRAC Alsace, Sélestat, Frankreich
 Letztes Jahr, with Eva Christina Meier, Monbijou, Berlin
- 2001 The real virtuality, Staatsbank, Berlin
 Reich & Berühmt, in cooperation with Podewil, Staatsbank, Berlin
 Mart-Stam Preisträger Ausstellung, Kulturkaufhaus Dussmann, Berlin (catalogue)
 Künstlerbilder, Galerie Helga Broll zu Besuch bei Galerie Mesao Wrede, Hamburg
- 2000 3. International Student Triennale, Marmara University, Istanbul, Turke
- 1999 Sticker shock, ICA, Philadelphia, USA (catalogue)
- 1997 Kunstverein Frankfurt/Oder, with Dorothea Neitzert
 Transfer, S-Bahnhof Jannowitzbrücke, Berlin (catalogue)
- 1995 Artus gallery project, Hamburg

Awards and stipendis

- 2009 residency „Expanded Muzychi history project“, Muzychi, Ukraine
- 2006 Kunst am Bau competition, Deutsche Botschaft in Warschau, 3 Platz: “Ziennak/
 Kartoffel”, collaboration with Veronike Hinsberg,
- 2005 project- and travel stipend, Künstlerdorf Schöppingen, (Lithuania)
- 2003 project grant for “6 x 1 = 5 x 6”, Berlin Senate, Berlin
- 2003 DAAD travel stipend, Albuquerque, New Mexico, USA
- 2002 residency Werkraum Warteck, Basel, CH
 nomination VID-Award, Festival for Video Art, Bern, CH
- 2001-2002 stipend (teaching grant KHB-Weißensee), IPA Program, Berlin Senate
- 2000 Mart-Stam Society Award, Berlin
- 1999 Vermont Studio Center, Artists-in-Residence Program, USA
- 1995-2001 scholar of ev. Studienwerks Villigst e.V.)Protestant Scholarship Foundation

Catalogs / publications

- 2010 „Mahn oh Mahn,“ published by Emerson Gallery, Berlin and KHB-Weissensee,
„Kunst und Technik in medialen Räumen“, published by Sabine Sanio, Hans-
Böckler Stiftung, Pfau-Verlag, Saarbrücken, 2010, ISBN 978-3-89727-424-2
- 2009 „The World Within“, exhibition catalog, groupshow at City Museum of Skopje, Makedonia
and Stedefreund, Berlin, published by. Elena Veljanovska
- 2008 „Oriental Black“, exhibition folder „Icon“, published by Stedefreund Berlin
KUNST AM BAU — Projekte des Bundes 2000 - 2006, publication,
published by Bundesministerium für Verkehr, Bau und Stadtentwicklung
- 2007 „über-setzen“, in: „sprachgebunden“, Spezialausgabe 3/2007, Essay by
Daniela Dröscher, „Schiller lacht oder vom Wunsch Indianer zu sein“
- 2006 „I like America – Fiktionen des Wilden Westens“, Schirn Kunsthalle,
Frankfurt am Main, Essay by K.M. Kreis
- 2005 „StadtRaumKontrollverlust – Aneignung-Interaktion“, publication zur
documentation of symposion, KHB
„überdreht: Spin-Doctoring, Politik, Medien“, thealit, Bremen
„Weißensee #6 - Identitäten“, publ. by KHB
„Electric Ladyland“, publ. by the artists
- 2004 „Wild West“, Landmark Art Galleries, Texas Technical University, Lubbock, Texas,
essays by Joe Arredondo, Dr. Meredith McClain, Richard Torchia
„Neue Kunst in alten Gärten“, Verein Neue Kunst in alten Gärten; Lenthe, Hannover,
text by Michael Schwarz
„Selbst ist die Kunst, Kunstvermittlung in eigener Regie- Kaskadenkondensator
Basel seit 1994“, essays by Pascal Grau, Katrin Grögel, Hans Christian Dany
- 2001 „Sub-Versions“, Mart-Stam Preisträger 2000, KHB-Weißensee, text by Yana Milev
- 2000 „3. Student Triennale Marmara University“, Marmara University, Istanbul, Turkey
- 1999 „sticker shock“, Institute of Contemporary Arts, Philadelphia, text by Alex Baker
(ICA, Phila.)
- 1997 „transfer“, Kunsthochschule Berlin Weißensee, text by Heinz Havemeister

Press:

- 16.08.2010 Heimat Kurier Wochenendbeilage, Nordkurier, Denkmal für Dorothee, Julia Schäfer
- 13.08.2010 Prenzlauer Zeitung, „...dem Opfer die Würde zurückgeben“, Monika Strehlow
- 22.05.2010 Nordkurier, Templiner Zeitung, „Denkmal für angebliche Hexe geplant, Jochen Lange
- 13./14.02.2010 Märkische Oder Zeitung, Teuflische Melancholie, Ulrike Buchmann
- 04.06.2008 zitty, „Durchatmen im Rosenduft“, Matthias von Viereck
- 28-29.2007 Bauwelt, Betrifft: „Ziemniak/Kartoffel“, Sebastian Redecke
- 26.09.2005 taz, Berlin, „Viele Welten an einem Ort“
- 13.05.2005 Borkener Zeitung, „Auf der Suche nach dem „Elch auf dem Eis“
- 19.03.2005 Weserzeitung, Bremen, „Freiheit für Winnetou, Bananen für alle“, Stephan Cartier
- 07.08.2004 Neue Presse, Hannover, „Parkbäume singen auf dem Rittergut“, Rüdiger Knorr
- 25.06.2004 Pasatiempo, Santa Fe, „Sprechen Sie Cowboys and Indians?“, Robert Nott
- 24.06.2004 alibi, Albuquerque, „Wild West“
- 20.06.2004 Albuquerque Journal, The Sunday Journal, „Exhibit explores mystique of the West“, Leanne Potts
- 05.2004 New Mexico Magazine, „Wild art show at magnifico“, Emily Larocque
- 26.11.2003 Philadelphia Weekly, „Me - by Stefka Ammon“, Liz Spikol
- 10.04.2002 Baslerstab, Basel, „Garantiert echt falsch“, Paola Pitton
- 10.04.2002 Philadelphia City Paper, „Stick it“, Jen Darr
- 10.02.1999 Philadelphia Weekly, „Sticking Points“, Gerard Brown
- 27.10.1997 Berliner Zeitung, „Vom Wert des Kitsch“, Uta Maier
- 21.06.1997 Märkische Oderzeitung, „Nachwuchs stellt sich vor“
- 08.1995 Szene Hamburg, „Rocker und Bürger“, Kai-Uwe Scholz



Visibility Conditions
installation view
2010
Stedefreund

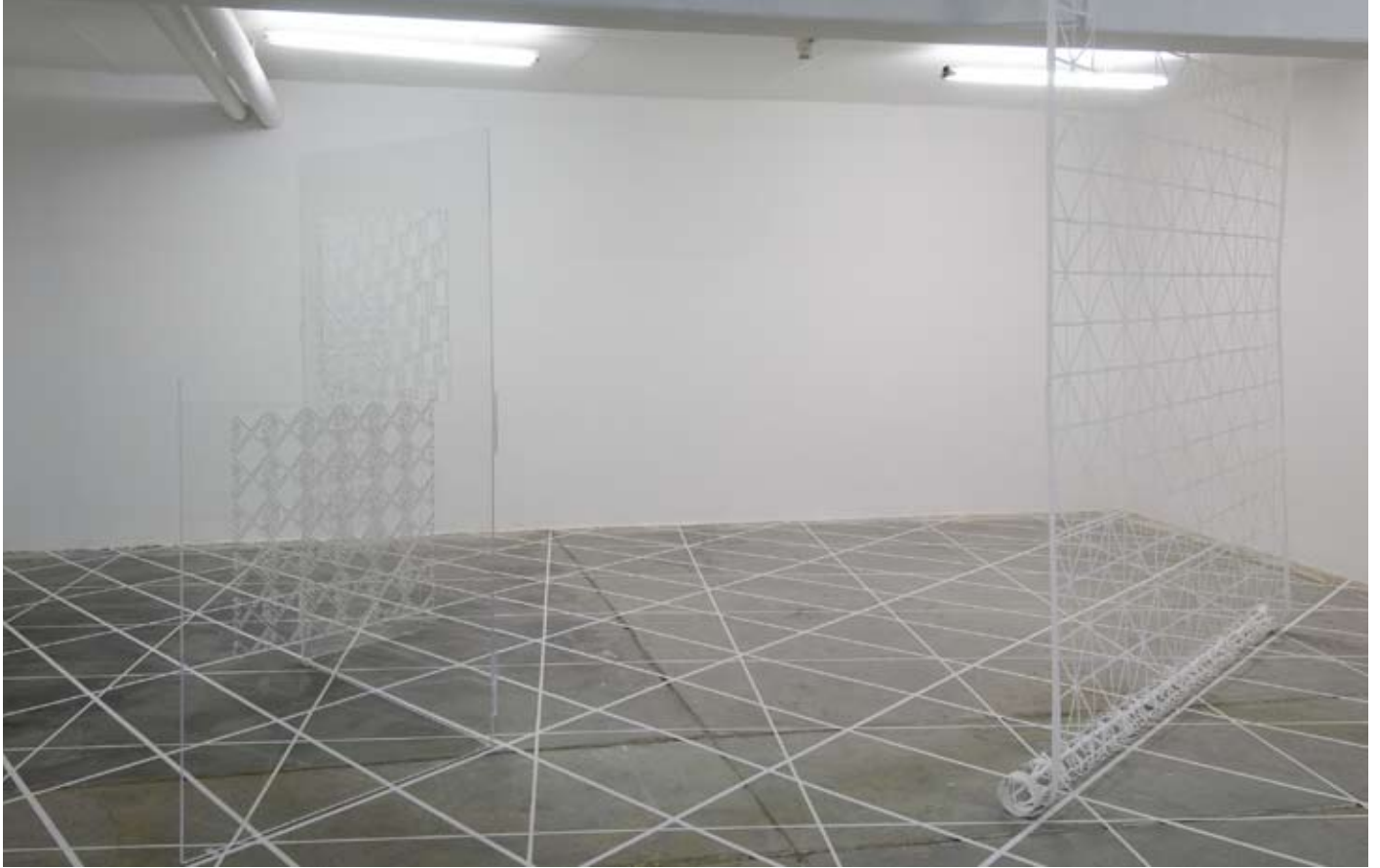


Visibility Conditions

installation view
from top left to bottom:
Veronike Hinsberg
Juliane Laitzsch
Stefka Ammon
2010
Stedefreund



Grid Cologne
Floor grid
installation view
2010
Visibility Conditions
Stedefreund



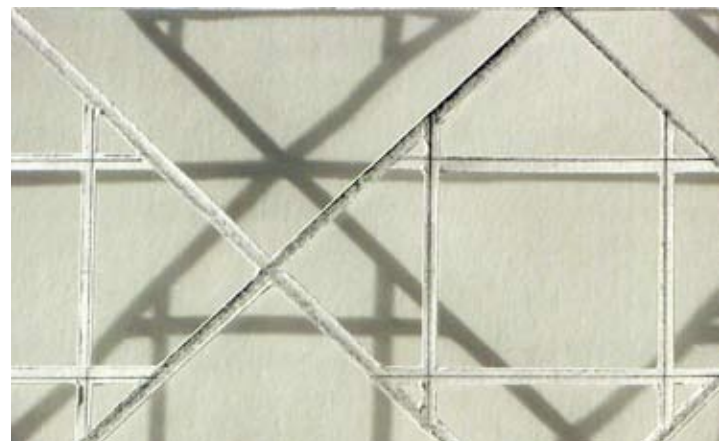
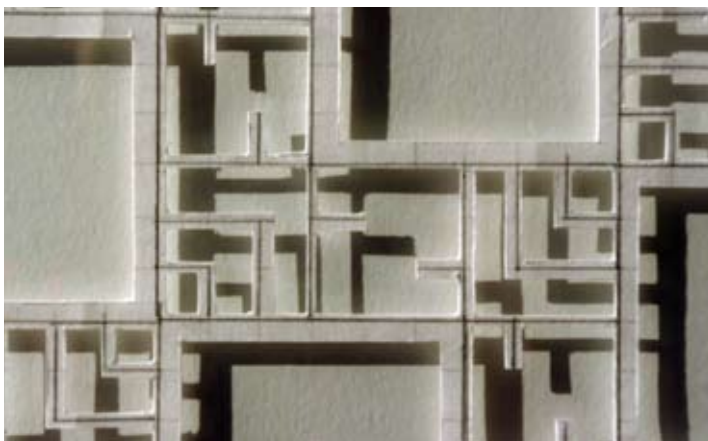
Grid Cologne
Floor grid
Oriental Gaze

installation view
2010

Visibility Conditions
Stedefreund



Double Grid
[Grid #04 + #09]
2010
paper, pencil
framed: 150 x 70 x 4 cm

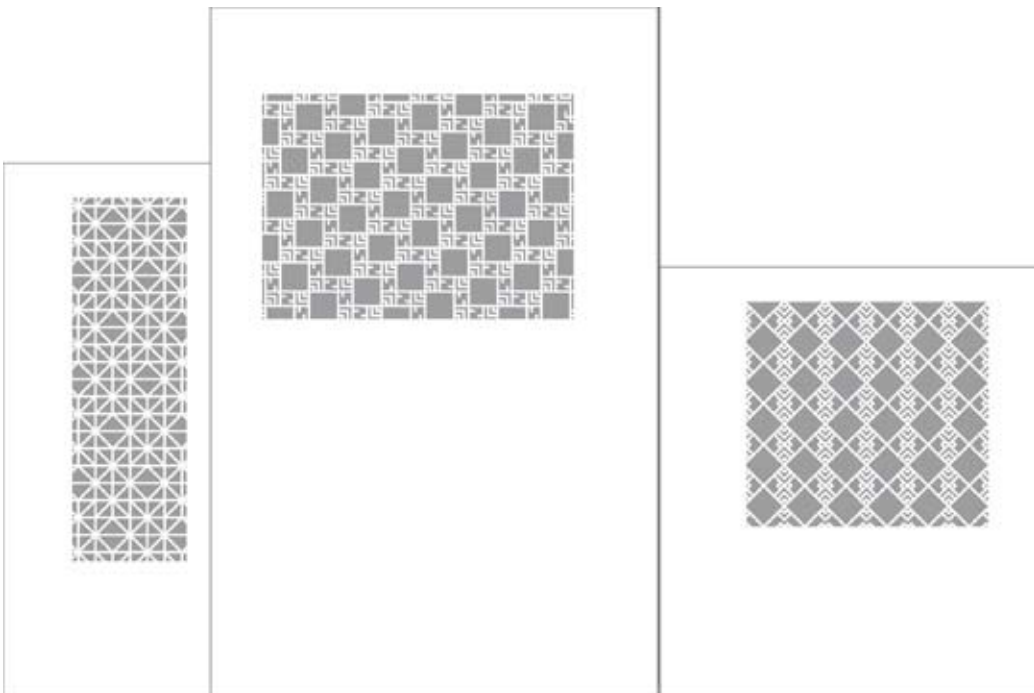


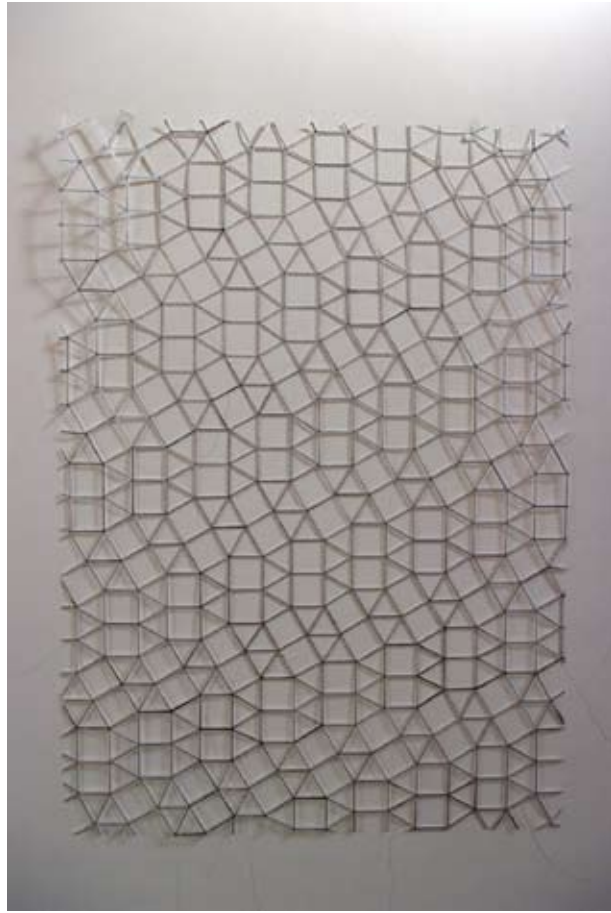
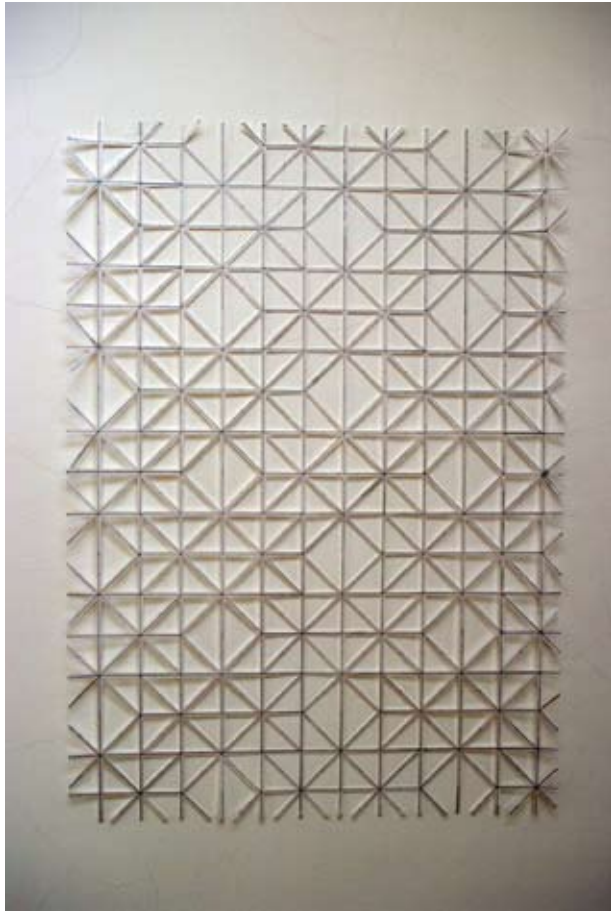
Grid #04
paper, pencil, tape
framed, 84 x 63 x 3 cm

Grid #02
paper, pencil, tape
framed, 81 x 61 x 2 cm



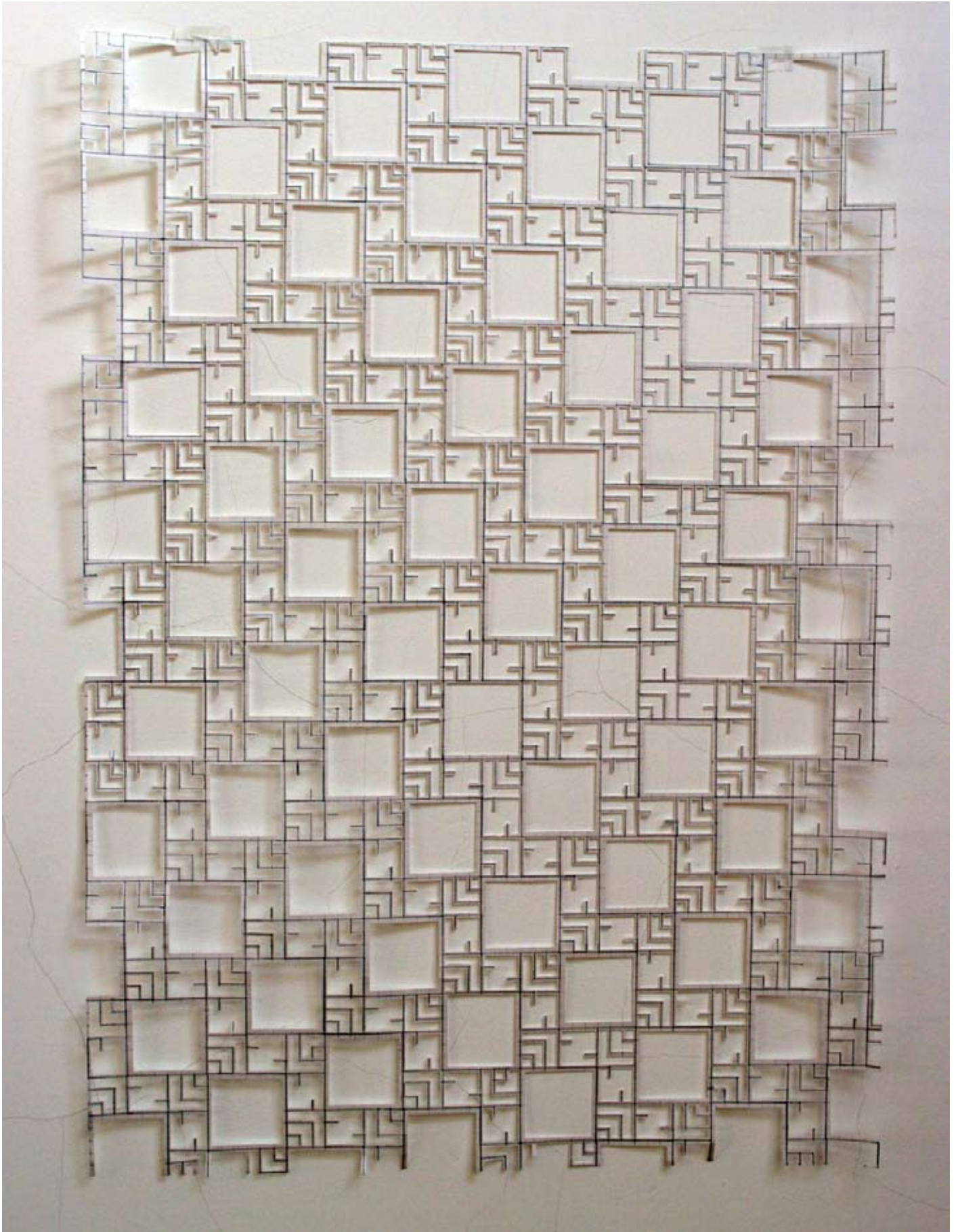
Oriental Gaze
Plexiglass, milled
2009
total 300 x 200 cm





Raster (Grid)
from left to right:
Raster Cologne, Raster 05, Raster Ukraine 04
2009
paper
unframed 63 x 87 cm

stedefrend





Doner in the East

2009

Light Box, Inkjet Print
100 x 40 cm

left: version Berlin, right version Skopje (English
with Macedonian translation, adhesive letters)



In 1993 I came to Berlin from West-Germany and in 1994 I moved to an apartment nearby Langhansstrasse in Weissensee, a former Eastern part of town. Turkish classmates, business-, kiosk-, or doner stand owners had been familiar faces, people I was used to be in touch with on a daily basis. I didn't even realize that I hadn't been in contact with Turkish people when I first moved to Weissensee. Then a doner stand opened in my neighborhood. Due to my „dehabituation“ I suddenly found myself part of the curious awkwardness that accompanied the first encounter of Turkish Doner-stand owners and former GDR-citizens. For a short moment I too saw something very exotic-oriental as well as foreign Turkish people.



Oriental Black
2008
Turkish marble
150 x 70 x 2 cm
(Cinemascope-format)

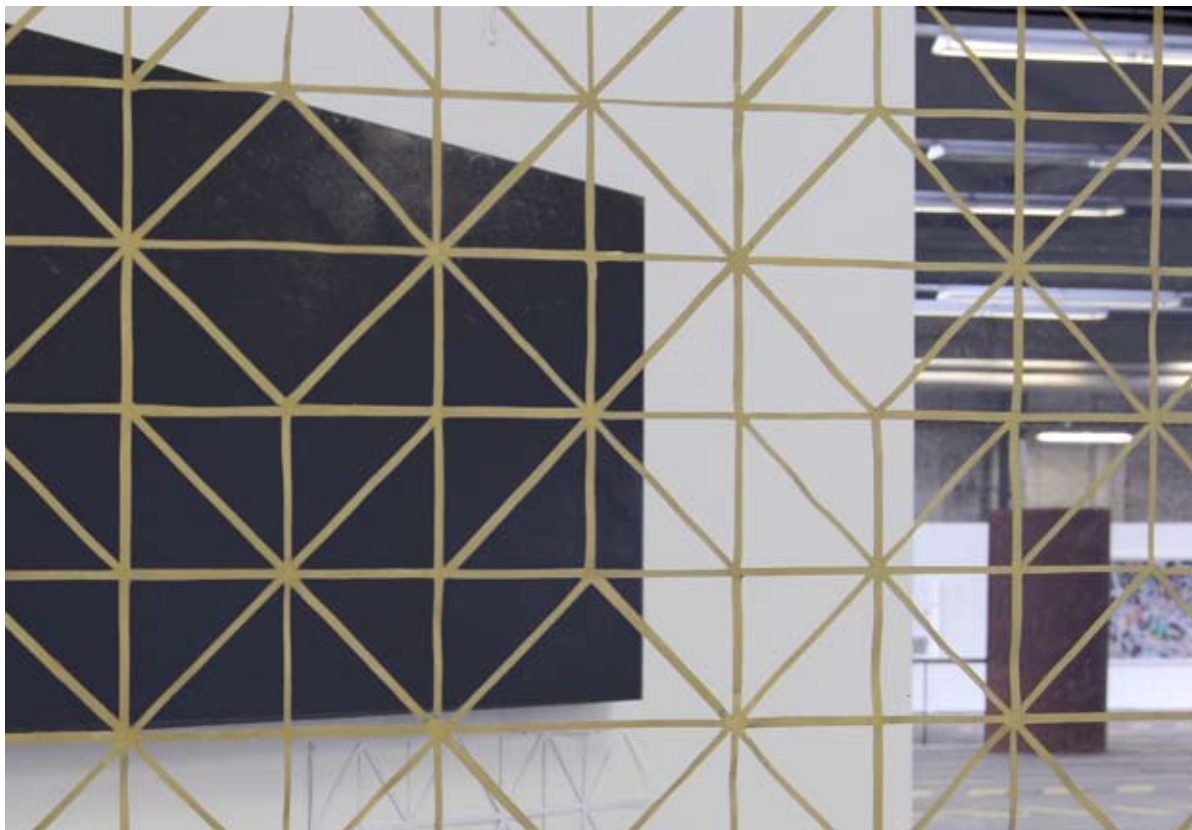
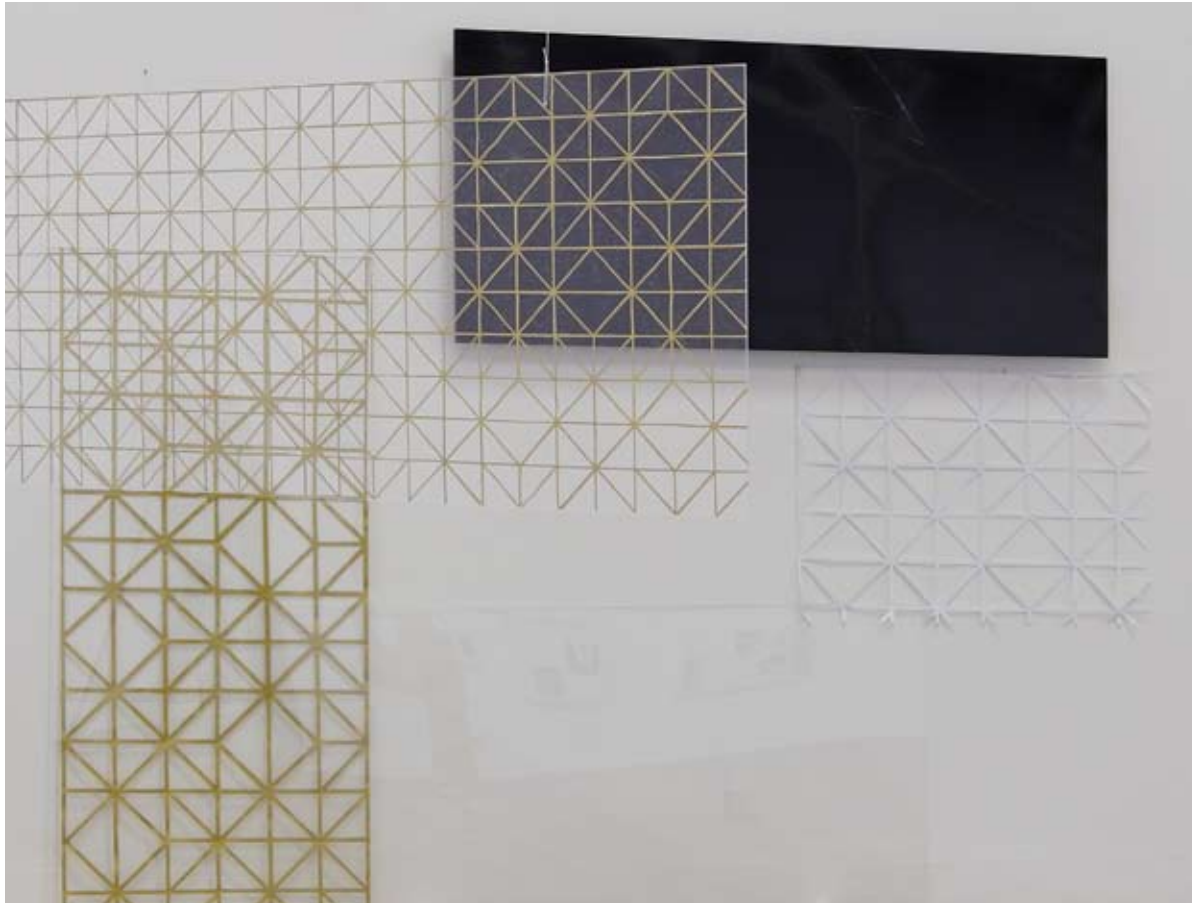
Oriental Black
Detail



Stefka Ammon investigates cultural projections and media myths in word and image. The subject of her piece *Oriental Black* is our image of Islam, which, with a history spanning centuries, manifests itself in art, politics and the media. The central part of her work, a black marble slab treated with rose oil, becomes a multilayered metaphor providing for olfactory perception as well as visual and haptic. Beyond religious disputes over images, the minimalist wall piece spurs reflection on the limits of representation: How can a rejection of imagery give rise to projections of the other, the mystical, the unnameable? The fact that the artist chose a type of marble called „Oriental Black“ is, in view of this, certainly anything but a coincidence.
Carla Orthen

Jubilee
2008
digital print on Alu-Dibond
54 x 65 cm

Oriental Black Study
2008
Acryl on paper
100 x 70 cm



Oriental Gaze

2009

installationan views
Oriental Black
Turkish marble
150 x 70 x 2 cm
(Cinemascope-format)
and
plexi-glass
paper, acrylic paint
150 x 70 x 2 cm

Oriental Gaze

Detail



If you had remained silent

2008

cardboard, fur, marble, rose oil

55 x 40 x 22 cm



Abi 89 (Graduation 89)
2009
270 x 200 cm each
adhesive letters
adhesive foil
digitale print
installation view, Marks Blond
Bern, Switzerland

1989 HABE ICH MEIN ABITUR IN WESTDEUTSCHLAND GEMACHT. FÜR DAS JAHRBUCH ZUM ABSCHLUSS HAT AUCH UNSER GESCHICHTSKURS EINE SEITE GESTALTET. ES WAR MÄRZ UND ES FÜHLTE SICH AN, ALS OB SICH IN UNSEREM LEBEN NOCH NIE ETWAS WELTGESCHICHTLICH EINSCHNEIDENDES EREIGNET HÄTTE.

ES HATTE AUCH NICHT DEN ANSCHEIN, ALS WÜRDE SICH DAS JEMALS ÄNDERN.

WIR HABEN FÜR DAS JAHRBUCH FOLGENDE REIHE AUFGESTELLT:

89 N. CHR. ENTDECKUNG DER GERMANISCHEN EIGENART 189 AUFSTAND DER GELBEN TURBANE 289 WAR NICHTS LOS 389 KONSTANTIN IST TOT, JUSTITIAN LEBT 489 THEODERICH BESIEGT ODOAKER 589 HERZOG YANG BEENDET UNEINIGKEIT CHINAS 689 PIPPIN DER MITTLERE FÄLLT VOM PFERD 789 KARL DER GROSSE BETRÜGT SEINE FRAU 889 KAFFEE IM SONDERANGEBOT 989 KONRAD II. LERNT LAUFEN 1089 HEINRICH IV. HÖHEPUNKT DER MACHT 1189 RICHARD LÖWENHERZ GEHT AUF KREUZZUG 1289 GRÜNDUNG DER UNIVERSITÄT MONTPELLIER 1389 NO-SCHAUSPIEL DER SAMURAIKRIEGER ENTSTEHT 1489 GEBURTSJAHR THOMAS MÜNZER 1589 GALLILEI ERHÄLT LEHRSTUHL FÜR MATHEMATIK IN PISA 1689 BILL OF RIGHTS 1789 FRANZÖSISCHE REVOLUTION 1889 GEBURTSJAHR CHARLIE CHAPLIN 1989 REIFEPRÜFUNG DES GESCHICHTSKURSES 324 MATTHIAS CLAUDIUS GYMNASIUM GEHRDEN BEI HANNOVER



**If I was Witkiewicz (autoportret
wielokrotny w lustrach)**

2006
digital print on photo paper on alu-dibond
140 x 80 cm
edition 3 + 1

stede Freund

IF I WAS WITKIEWICZ
Reminiscence to Polish artist
Stanislaw Witkiewicz (Witkacy)



**The moose in the Natural History
Museum Berlin**

2004
digital print on photo paper, framed
85,5 x 60 cm
edition 3 + 1

**The moose in the Natural History
Museum Kaunas**

2004
digital print on photo paper, framed
85,5 x 60 cm
edition 3 + 1



THE MOOSE ON THE ICE [Part 1]
2004-2007

Attempt to stage an image my grandfather described to me many times: In late winter, when the ice on the river Nemunas melted, he saw a moose drifting on an ice floe, bellowing in fear.

This image made a strong impression. It has become a metaphor for the personal entanglement of a man who, during the first half of the 20th century, made decisions that continue to have an effect on his family today.

In January 2005 I worked to realize this image in Lithuania.

On my first trip I wanted to investigate this projected feeling of „homeland“ (Heimat), my grandfather's biography and thus a part of my own identity.

The moose on the ice [part 1]

2004
digital print on photo paper, framed
85,5 x 60 cm
edition 3 + 1

The moose on the ice [part 1]

digital print on photo paper, framed
edition 3 + 1



The Moose on the ice [part 1]

Documentation of the search for moose at the Kurischen Haff with Vytautas Bliudzius and in the National Park of Nemunas Delta (Regioninis Parkas Nemuno Deltos) with forester Arunas Miklovis.

Stalking Moose

2005

video for monitor, 7.30 minutes, Mini-DV
camera: Gediminas Kepalas, Stefka Ammon

Transcript of text (audio) available on demand.



Before my trip I interviewed all my relatives (three generations) about their memories, ideas and projections of/onto Lithuania.

Audio: Conversation with relatives who were born in Lithuania. I tell them that I'm going to Lithuania and that my grandfather (their brother-in-law or cousin, respectively) would never tell me about the war or the resettlement period, always telling me stories about moose instead. But these relatives too avoid my questions about their war experiences and tell me another moose story.

When I leave the room for a short break one of them says „... von mir kricht se nichts raus“ („she won't get anything out of me“).

Video: Using my father's old Super 8 camera, I filmed all the places in Poland and Lithuania that were significant sites in my grandfather's life. When I viewed the material for the first time after developing it, there was nothing but unexposed film. Only one segment of one reel had been exposed: the river Nemunas at Gelgaudiskis (my grandfather's birthplace) and the only moose I saw in Lithuania - stuffed and exhibited in a showcase at the Natural History Museum in Kaunas.

Relatives

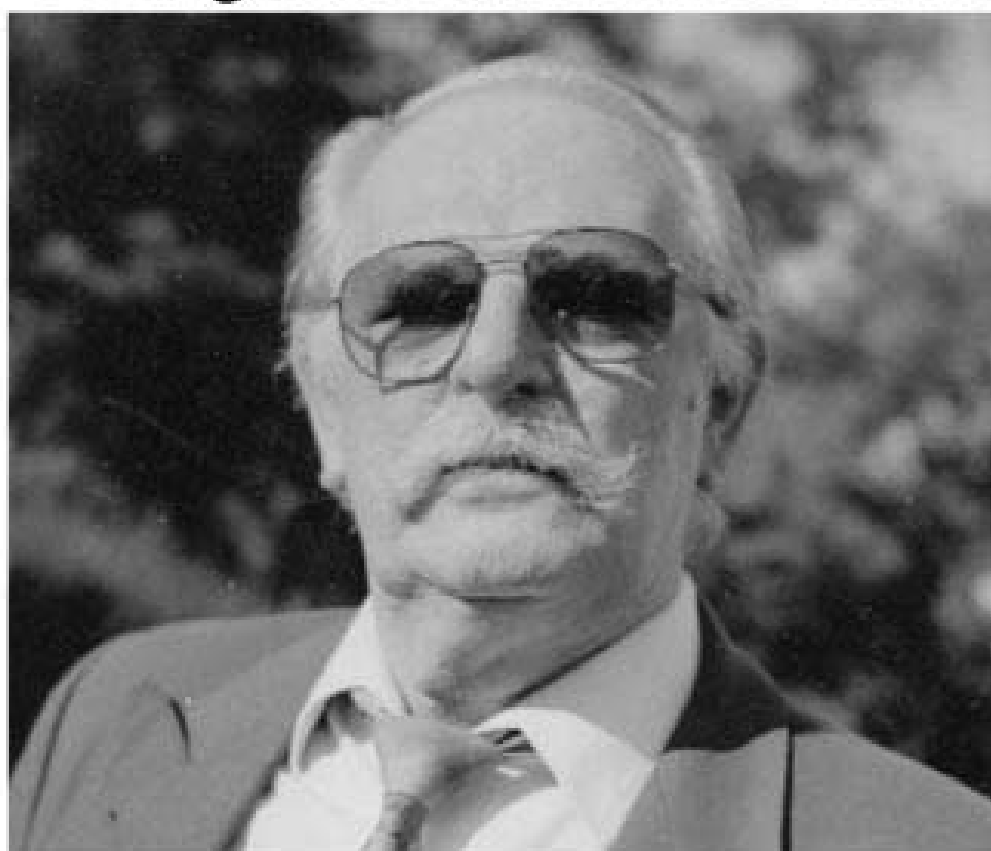
2005

video for monitor, 2.00 Minuten, Super 8
camera: Stefka Ammon

Transcript of text (audio) available on demand.

MISSING

Georg Ammon born 1932



I am looking for my uncle Georg Ammon, who lived in Göttingen from 1957 to 1993 before returning to Lithuania, the country of his birth. He left Kaunas with his parents in 1941, traveled to Lodz, moved to Mława, lived in Ostrołęka for a year and a half, fled, went to Wolfenbüttel, moved to Stade after the end of the war, then went to Gehrden near Hannover. Georg never did find his place. When he moved to Lithuania in 1993, he described it as going home again. When I traveled to Lithuania in early 2005, I intended to visit him: in Vilnius I found his apartment, his furniture, clothing, papers and photos. I met his companion, who told me he had



The Moose on the Ice [Part 2]
Missing, 2005/2007

At the end of my trip to Lithuania and Poland in January 2005 I made a discovery, which leads me to Part 2 of the project: „Missing“. I had planned to look up my father’s older brother, Georg Ammon, who left everything behind in Germany and moved back to Lithuania in 1993. Instead I found out that this uncle had since disappeared without a trace. In a letter to relatives, Georg Ammon had described his return to Lithuania as a „homecoming“; for me he represented an important link in our family history.

I had been hoping Georg Ammon could provide answers to many questions that my immediate family never answered for me.

I surmise that his disappearance is a logical consequence of his search for the Lithuania in which he grew up.

The Moose on the Ice [part 2]
Missing
2006
installation with flyers
(left side)
xerox
4th Berliner Kunstsalon

The Moose on the Ice [part 2]
Missing
2008
installation with flyers
xerox
façade at Stedefreund, during exhibition
„Wo man hinsieht“





„Witness Statement“ at Berlin State Office of Criminal Investigation, July 2006 (excerpts as written by inspector R.):

„While searching for my relatives and my heritage in Lithuania, I was in Kaunas and Vilnius in 2005. On 20 Jan. 2005 I was in my uncle's apartment in Vilnius, T. Gatve 7, apartment no. 3. There I had hoped to meet my uncle Georg AMMON, who had broken with the rest of the family in Germany.

I encountered his most recent companion Irena P. there, as well as her husband Leonas and their approx. 30-year-old son. Irena had separated from her husband because of my uncle when they met in 1993, but because of the son good relations had been restored among all parties.

I learned that my uncle has not lived in Vilnius since July 2000. At that time he met two German tourists, about whom I can give no further details, in the old section of Vilnius. It happened to be his birthday, and as a result he accompanied the two of them on a sightseeing tour of the city. They must have developed a good relationship, because he decided to ride back to Germany with them in their vehicle to seek medical treatment for his eyes and back.

To this end he withdrew US\$ 16,000 from his joint account, which he then took with him in cash. He must only have taken his customary vacation clothes, as I was told that his other things, including his personal papers and documents, remained in the apartment. (...)“

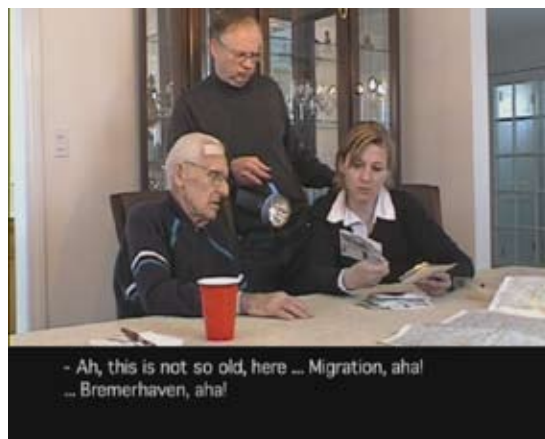
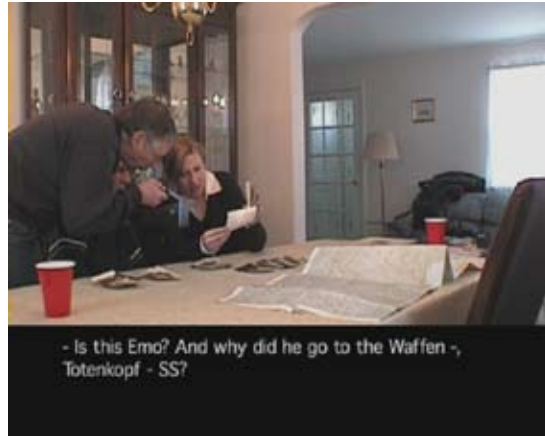
The Moose on the Ice [part 2]

Missing

2007

second travel
photo, digital print

90 x 13 cm



The conversation

Algi(rdas) Breimer(is), was classified „Lithuanian“ by Nazi-German officials during the resettlement process (1939-1941, „Heim ins Reich“), because of his catholic faith. His marriage with Irmgard (grandfather's sister) was classified „Mischehe“ (mixed marriage, German-Lithuanian). The couple was not considered „qualified for the Germanisation of Poland“ and therefore settled inside the borders of the German Reich. There the entire family met after the war: my grandparents and all of my grandfather's brothers. In 1951 Algi and Irmgard with their children emigrated to the USA. By the end of the 50s Emo (grandfather's youngest brother) followed them.

When I traveled to the US in 2006 I visited Algi in New Jersey. Since everybody else had passed away, I considered him my last chance to get more detailed information about the life in Lithuania, the resettlement process and what exactly had happened after 1941.

In New Jersey we sat in the living room and looked at old photographs. Unexpectedly Algi then talked about Emo, his brother in law having been a member „SS-Totenkopf Einheit“ until April 1945 and that he „worked“ in the concentration camp Sachsenhausen as a guard.

No one in my entire family had ever mentioned this.

The Moose on the Ice [part 3] The conversation

2007
video, 6 Min, mini-DV

transcript of th text (audio) available on demand



The Moose on the Ice [part3]
Neutrale Zone
2007
video, silent, 20 min, HD-Video
camera: Thomas Frischhut

The Moose on the Ice [part3]
Neutrale Zone (Entrance)
2007
photo, digital print
120 x 90 cm



The Moose

2007

mixed media

150 x 140 x 90 cm

in the background: monitor

Stalking Moose

2005, video 16 min. Mini-DV and

The Moose in the Natural History Museum Kaunas

digital print, framed

60 x 80 cm, edition 3+1

Detail view The Moose

2007

mixed media

150 x 140 x 90 cm

left: The Moose

2007

mixed media

150 x 140 x 90 cm

right:

Neutrale Zone

photo, digital print

120 x 90 cm



INSTALLATION VIEW:
„WO MAN HINSIEHT“, 30.3. - 29.4. 2007,
Stedefreund, with Sandra Zuanovic and
Esther Dischereit

Der The Moose on the Ice
2004-2007
transparency paper, photos, xerox, vi-
deo stills, documente, Letraset letters,
felt pen, tape
350 x 240 cm



Winnetou and me
2003
digital print poster on wall
2,70 x 1,40 m



Winnetou, the fictional character, created by German writer Karl May in the late 19th century, as the object of my projections. Starting point is the cultural context of Germany. With these projections in my luggage I traveled to New Mexico sponsored by a travel grant of DAAD (German academic exchange service). Being there and by meeting a Mescalero Apache, I have caught up with reality.

Finding Winnetou
2003
video, 16 minutes, Mini-DV,
camera: Michael Weihrauch,
Miguel Sarria, Stefka Ammon





Finding Winnetou

Dyptic
2003
digital prints on Alu-dibond
190 x 62 cm





ME - An advertisement, 2002

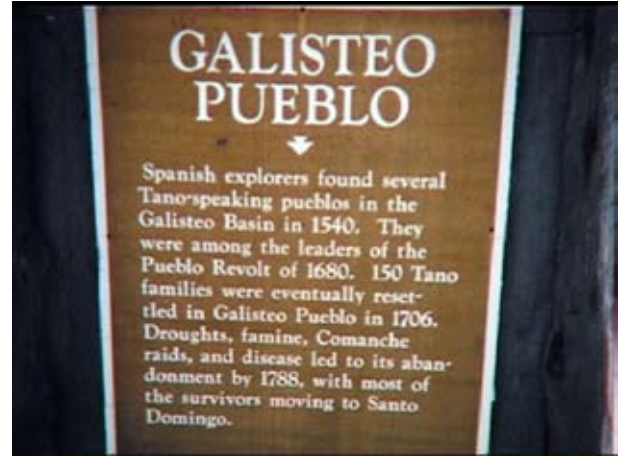
Staging of a commercial campaign by the clothing company H&M with Claudia Schiffer of winter 2001.

2002
photos for a folder/ poster
DIN A2
Offset-print, 4/4-color
and
digital prints
110 x 140 cm
edition 3 each
Fotos: Heike Overberg



Going to see Bruce Nauman

2000
photo
40 x 60 cm



Report of my travel to Bruce Nauman, in Galisteo New Mexico, USA.

Diary entry from 06/22/2000:
Dreamed of Bruce Nauman. He was very shy and withdrawn, but willing to talk to me. We drove around in his car together.
He said: „I always wanted to be a singer“...

Going to see Bruce Nauman
2000
video-projection
11 minutes
dt./engl. text versions