

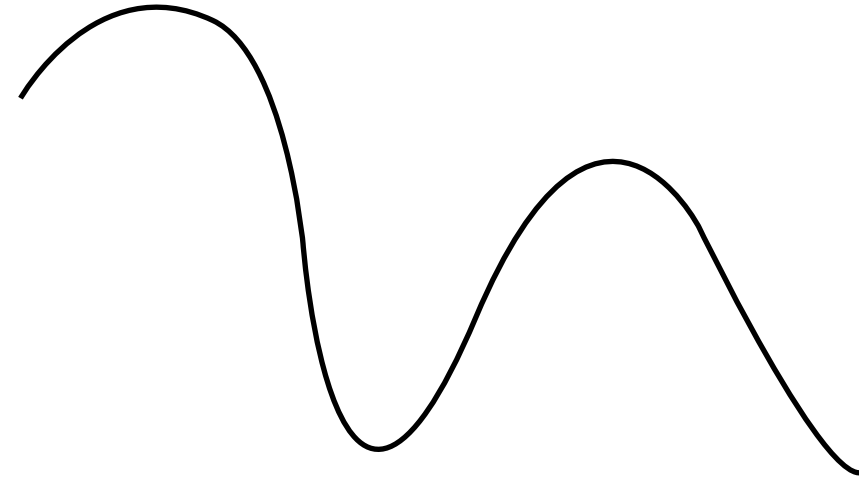
**EDITION N°2**

HEDONISTIC  
APOCALYPSE





# A critical cartography as an artificial counterweave for special times: HEDONISTIC APOCALYPSE.



## **NO FUTURE**

Radiant escapes, not from this world... Like moths to flames, the scent of burnt illusions in our nose, intuitively following a mysterious rhythm – frantic, out of mind, melancholic, doomed – get lost, whether in transcendental vastness or life-real depths \*\*\* Fine line on which we dance, dampening the frustration of gloomy prospects... en masse, isolated, never alone.

## **TRY TO FORGET YOURSELF**

*“If I can’t dance I don’t want to be in your revolution” – Emma Goldman*

In the exchange of energy, cathartic moments unfold dissident potentials – committed escapisms become resistant movements capable of defying hopeless abysses at the edge of individual, collective and planetary breaking points... **SEE YOU ON THE OTHER SIDE**

## **RAVE ON?**

Sonic border crossings. apocalyptic hedonism as cultural practice or guilty  
Sonic border crossings: Apocalyptic hedonism as cultural practice or  
guilty pleasure, triggers of euphoric visions or rapturous speculations – laconic tones  
and nuanced resonances, united shadows and vague future memories between After  
Hours and Safe Space... **NEVER FORGET TO GO HOME**



Rosa Stern Space presents its second box of new editions as a curated exhibition focusing on the topic of **“HEDONISTIC APOCALYPSE”**.

The edition includes seven works by both established and emerging artists. The proceeds will guarantee the continued existence of our non-profit art association and enable us to continue the programme at a high level in 2023. The main part will be used for the development and production of new works and exhibitions by international and local emerging artists. The edition will be set up in our exhibition space and consequently shown as part of our forthcoming programm.

### **HARD FACTS**

Edition of 9 boxes

1 box = 7 works = 1 piece by each artist

works by

Navine G. Dossos

Gregor Hildebrandt

Jonas Hoeschl

Anna Jermolaewa

Lorand Lajos

Anja Lekavski

Jol Thoms

Preview: 2 December 2022, 6 – 9 pm

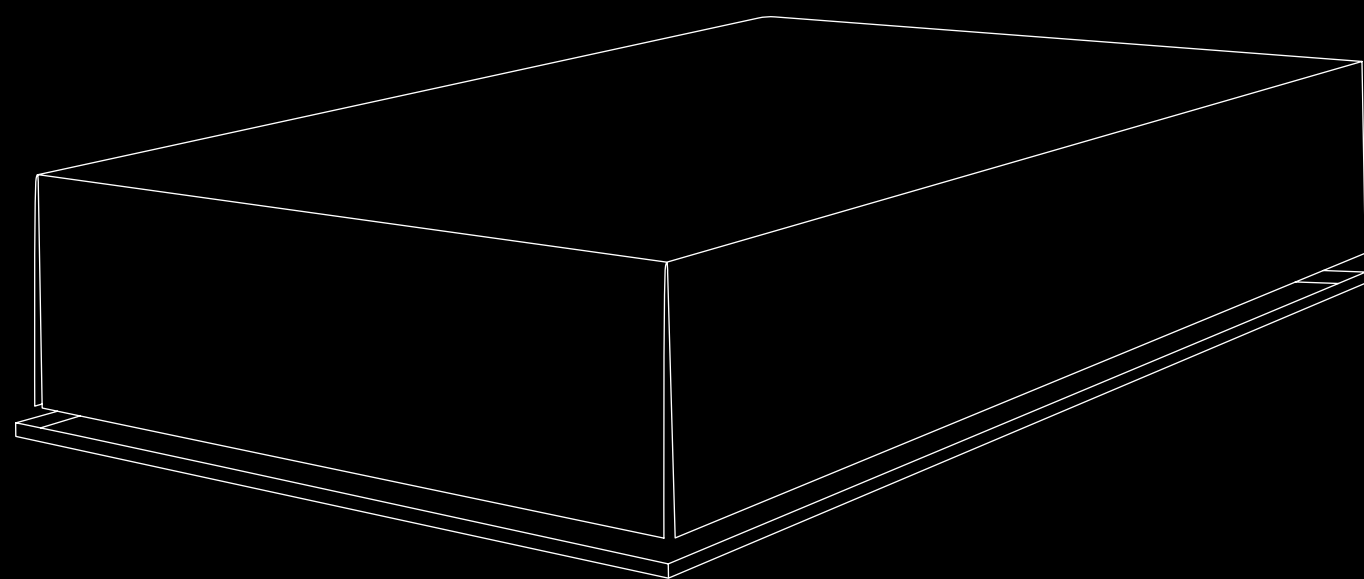
(rsvp via [info@rosastern.space](mailto:info@rosastern.space))

Opening: 3 December 2022, 3 – 9 pm

Running time through 21 December 2022

Inquiries and price on demand: [info@rosastern.space](mailto:info@rosastern.space)





1 2 3 4 5 6 7



## NAVINE G. DOSSOS

This image is made up of several “Animal Rights and Environmental Signs and Symbols” published in June 2019 by the Counter Terrorism Police in the UK to help Police forces to identify organised groups who might be involved in forms of political “radicalisation”. These symbols were published alongside others belonging to White Nationalist, White Supremacist, Left Wing and Associated Single Issue groups (e.g. Critical Mass, Anarcho-Queer, Anonymous and Occupy amongst others). As the War Against Terror and the Axis of Evil wane, it appears that Environmental groups demonstrating against climate and ecosystem degradation are being treated and processed through the same machinery that has been honed against Muslims over the past two decades.

Navine G. Dossos (she/her, b. 1982) is a visual artist working between London and Aegina. Her interests include Orientalism in the digital realm, geometry as information and decoration, image calibration, and Aniconism in contemporary culture. She has developed a form of geometric abstraction that merges the traditional Aniconism of Islamic art with the algorithmic nature of the interconnected world we live in. This is not the formal abstraction we understand from the western history of art, but something essentially informational, and committed to investigation and communication.



“Olympians“

2022

Double-sided Silkscreen print on archival paper

28 × 38 cm



# GREGOR HILDEBRANDT

The queens are detached from their chess game context and therefore appear as sculptures in the sense of a readymade. This edition is Gregor Hildebrandt's first work with queens. The queen, as the strongest figure on the chessboard, also has the maximum value (nine points). The nine white queens put number (quantity) and value (quality) on the same level: a queen beats everything. The title "And she walks about the room" is a quote from the song "Watching Alice" by Nick Cave and the Bad Seeds.

Gregor Hildebrandt (\*1974 in Bad Homburg). His central question is: How is it possible to visualise music? How does something become visible that I actually only hear? The choice of materials in his works provides the answer: Hildebrandt is probably one of the greatest users of analogue data mediums and found materials in contemporary art. In addition, he often uses vinyl and ready-mades in his collages and assemblages.

Gregor Hildebrandt has been a professor of painting and graphic arts at the Academy of Fine Arts in Munich since 2015. In 2016, he was awarded the Falkenrot Prize of Künstlerhaus Bethanien. Recently, his solo exhibition "A Blink of an Eye and the Years are behind us" opened at Kunsthalle Praha and „Wo du mich liebst beginnt der Wald" at Shanghai Perrotin. Gregor Hildebrandt lives and works in Berlin since 1998.



“And she walks about the room“  
2022  
one unique pawn in each box  
variable dimensions



# JONAS HÖSCHL

Jonas Höschl's work "Hommage an Trance" is a declaration of love to the book *TRANCE* by Leonhard Hieronymi, as well as to the two protagonists Jana and Jochen of the ARD cult documentary "Im Techno Rausch - 60 Stunden Dauerparty" from 1995. While the camera team accompanies the young people between drinking, techno club, work, afterhour and the next rave party, Jochen gets his heart broken in the drug rush. After the apocalyptic hedonism only the stark reality remains.

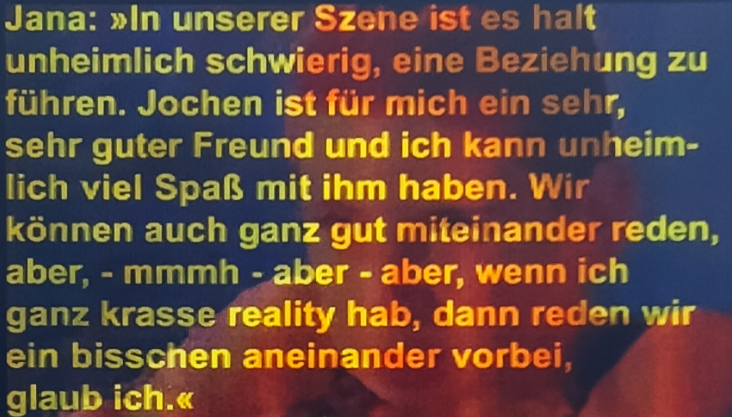
Jonas Höschl (\*1995, Regensburg) is a conceptual artist and photographer. For his multimedia work, he received the Bavarian Art Promotion Award and the Upper Palatinate District Culture Award for Printmaking. In addition to graphic design, Höschl studied photography with Juergen Teller at the Academy of Fine Arts Nuremberg and has been a master student of Olaf Nicolai at the Academy of Fine Arts Munich since 2020. His work has been shown at EIGEN + ART Lab, Berlin; Kunstverein Aachen; Kunstverein Baden, AT; and Kunstmuseum Bochum, among others. Most recently, he published his photo book "Fade Away Medley" with *Das Wetter* (magazine for text and music) and his art book "Politics of Media Images" with Hatje Cantz.

"Hommage an Trance"

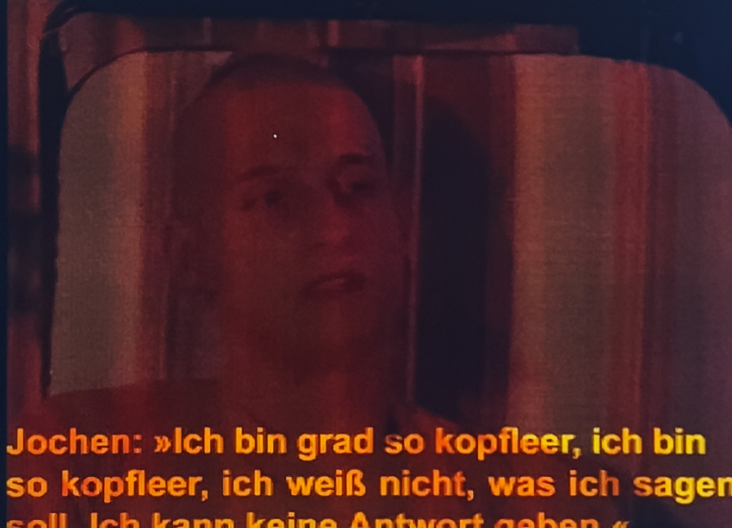
2022

lenticular printing

42 × 29.7 cm



Jana: »In unserer Szene ist es halt unheimlich schwierig, eine Beziehung zu führen. Jochen ist für mich ein sehr, sehr guter Freund und ich kann unheimlich viel Spaß mit ihm haben. Wir können auch ganz gut miteinander reden, aber, - mmmh - aber - aber, wenn ich ganz krasse reality hab, dann reden wir ein bisschen aneinander vorbei, glaub ich.«



Jochen: »Ich bin grad so kopfleer, ich bin so kopfleer, ich weiß nicht, was ich sagen soll. Ich kann keine Antwort geben.«



## ANNA JERMOLAEWA

Is a world without humans even thinkable? In “Chernobyl Safari” (2014/21), Anna Jermolaewa presents the fauna of the Chernobyl Exclusion Zone in an attempt to do just that: think the world sans human. With no one hunting or encroaching on these animals’ habitat due to the evacuation of the Zone’s human population, the local fauna has thrived despite being constantly exposed to high amounts of radiation. In fact, the area is such a haven that over four hundred species flourish there, including fifty classified as endangered.

Meanwhile, since Russia’s invasion of Ukraine, the installed game cameras hardly catch animals, but soldiers and war equipment in the Thernobyl Exclusion Zone.

Anna Jermolaewa, born in St. Petersburg, Russia, based in Vienna, is best known for her multimedia works that combine contemporary political and historical developments. Her personal experiences with totalitarian systems in combination with their analytical deconstruction form an essential and recurring component of her work.

In addition to professorships and teaching positions in Karlsruhe and Kassel, she is teaching experimental design in Linz since 2018. Her works have been shown internationally in many solo and group exhibitions and have been awarded with various prizes. She is also represented in the collections of the Stedelijk Museum, the Friedrich Christian Flick Collection, the Museum of Contemporary Art Kiasma and the MUMOK, among others.



From the series “Chernobyl Safari“

2014/2021

Fine Art pigment print on Hahnemühle Fine Art Baryta

42 × 24.5 cm



# LORAND LAJOS

*She must put herself first  
How to please, how to curse  
I know where you start, where you end  
Come just a little bit closer, til we collide*

Lorand Lajos (\*1981 in Cluj, Transsylvania, Romania) is an interdisciplinary artist. As a visual artist he creates sculptures, stages installations and performances in galleries, clubs and in public space. In his work he's questioning current perspectives on sexuality, beauty and death within their social contexts. Since 2018 he has studied at Munich's Academy of Fine Arts with Alexandra Bir-cken. Lorand founded the artist collective LOVERS Munich as a platform for parties, events and safe spaces for the queer movement. His fashion brand Atelier Lorand Lajos is known for sexy club wear, accessories and iconic couture.

“Time to Embrace X”

2022

crystals, microfiber composite, rings  
variable dimensions





## ANJA LEKAVSKI

The figures, reminiscent of manga, are drawings created using AI, which capture the moment figurative creation. The perpetually rusting laser engraving creates an artificial aging process that oscillates between transience and immortality. The boundaries of the virtual and the physical are broken down: Our reality, which has become abstract, takes on concrete forms.

Anja Lekavski deals with the question of how a coexistence of artificial and human intelligence can function. In doing so, she tries to find out how and whether more interpersonality can be achieved through the use of emerging technologies. In the event of an apocalypse, she says, you need not only an AI whose decisions are comprehensible enough to rely on and avoid human chaos, but also good friends you can trust.

Her piece for the edition is displayed directly on the box itself.

Anja Lekavski (\*1991, Derventa, Bosnia) graduated with a B.A. in Design (2016) from the Faculty of Design at Munich University of Applied Sciences and is currently studying Fine Arts with Peter Kogler at ADBK Munich. She also works as a UX/UI designer for design studios such as International Magic, as art director of Blitz Club and for various electronic and queer music events and labels. She is a founding member of the non-entity organisation for sound “PARA”.

Firmly anchored in current club culture and digital life, she moves as much in experimental music as in visual art. She creates references between the digital and analog worlds. Her visual vocabulary is rooted in pop, queer and subcultural phenomena.



“your\_key\_is\_my\_key 2.1 – 2.9“

2022

oxidated stainless steel tub

46 × 33.7 × 8 cm



# JOL THOMS

In contemplating nature's music, in finding ears to hear it, a body to feel and dance it, a mind to celebrate and (re)think it, and – all together – a spirit to create it, I fatefully encountered this incredible “unidentified sound #1” from AWI’s PALAOA observatory in Antarctica. This strange, long, low frequency drone from somewhere in the Antarctic Ocean has an unknown origin. Is it from a creature? From water? From some geological feature? A nearby machine or ship? All that is known about the origin of this sound is that no ship was within a thousand km radius when it was recorded. What we can say for certain is that it is a subaquatic sounding of Earth, of universe, captured expertly and offered for us here to resonate with, to find resonance in the unknown of the sonosphere.

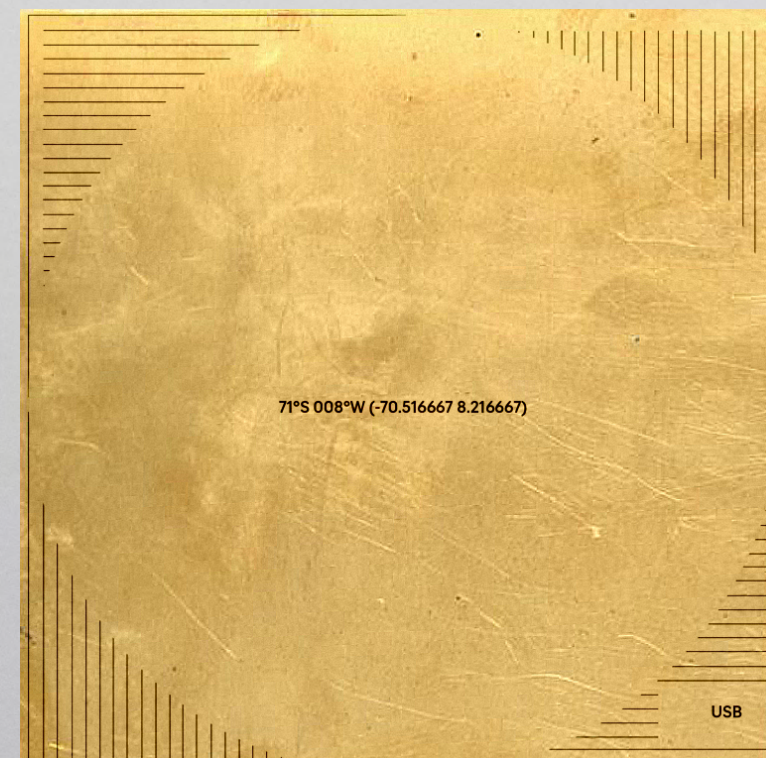
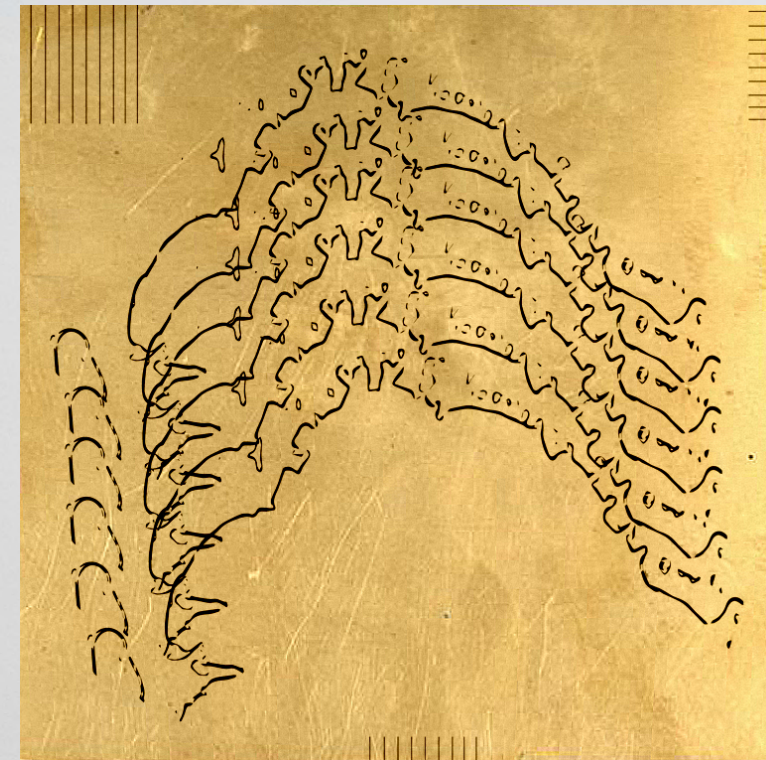
Jol Thoms (born in Toronto) is an artist and researcher living in London. His audio-visual compositions, lecture-performances and pedagogical experiments are the result of on-site field research in remote „landscape laboratories“ that are at the forefront of experimental physics and environmental and environmentalism, where planetary bodies become giant posthuman sensor arrays. Thoms was a participant in “Anthropocene Campus” I & II at the Haus der Kulturen der Welt, Berlin and won MERU Art\*Science Award (2016), among others. He received his PhD from the University of Westminster and is a Studio Lecturer in the MA Art & Ecology at Goldsmiths. Thom’s work has been, among other things, shown in the 23rd Triennale de Milano, Blind Faith, Haus der Kunst, Munich; Open Codes: Life in digital worlds – ZKM, Karlsruhe.

“unidentified sound #1”

2022

engraving on brass, sound piece (5 minutes)

17.83 × 17.83 × 0.2 cm



- ❶ NAVINE G. DOSSOS
- ❷ GREGOR HILDEBRANDT
- ❸ JONAS HOESCHL
- ❹ ANNA JERMOLAEWA
- ❺ LORAND LAJOS
- ❻ ANJA LEKAVSKI
- ❼ JOL THOMS

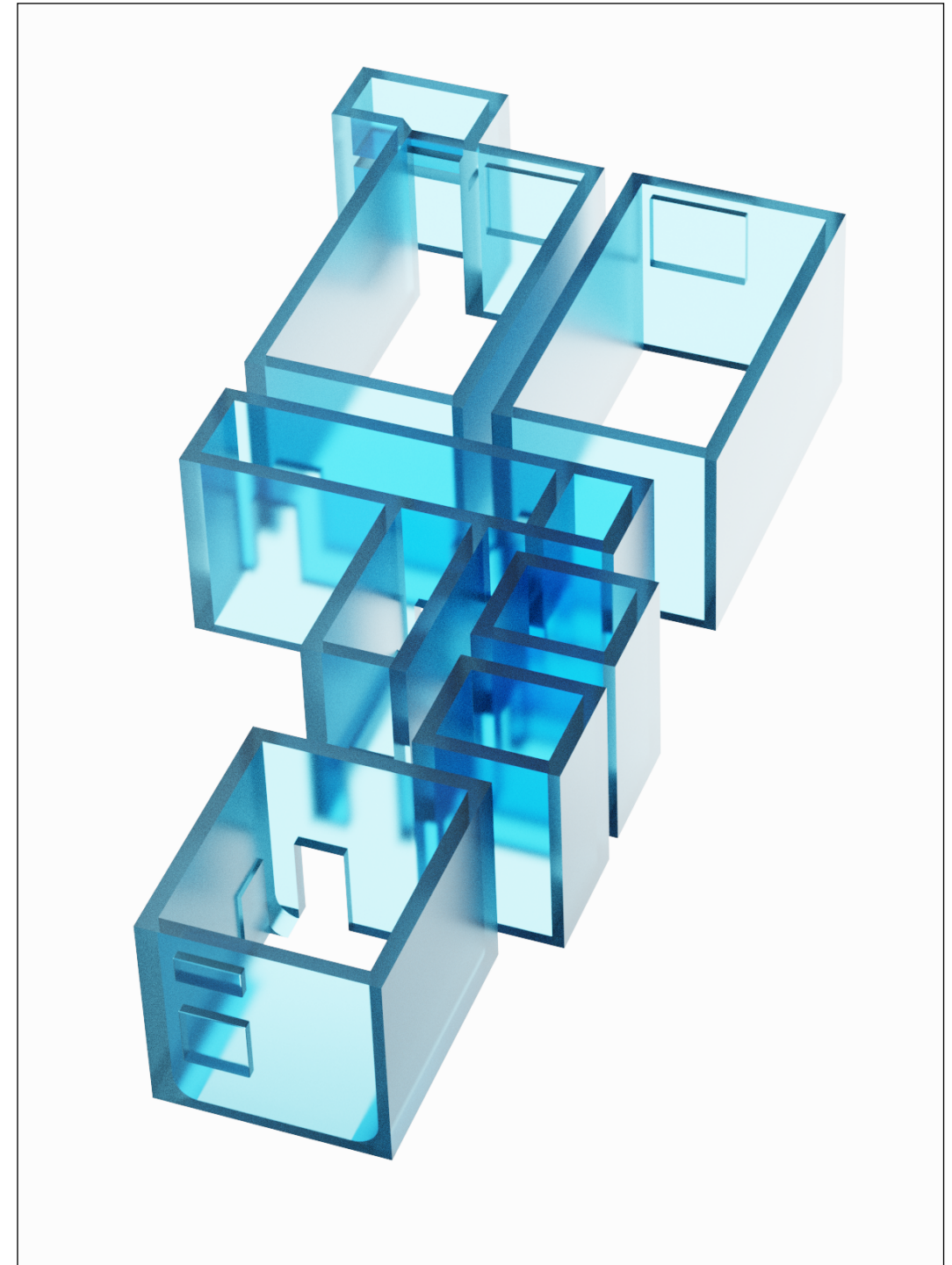




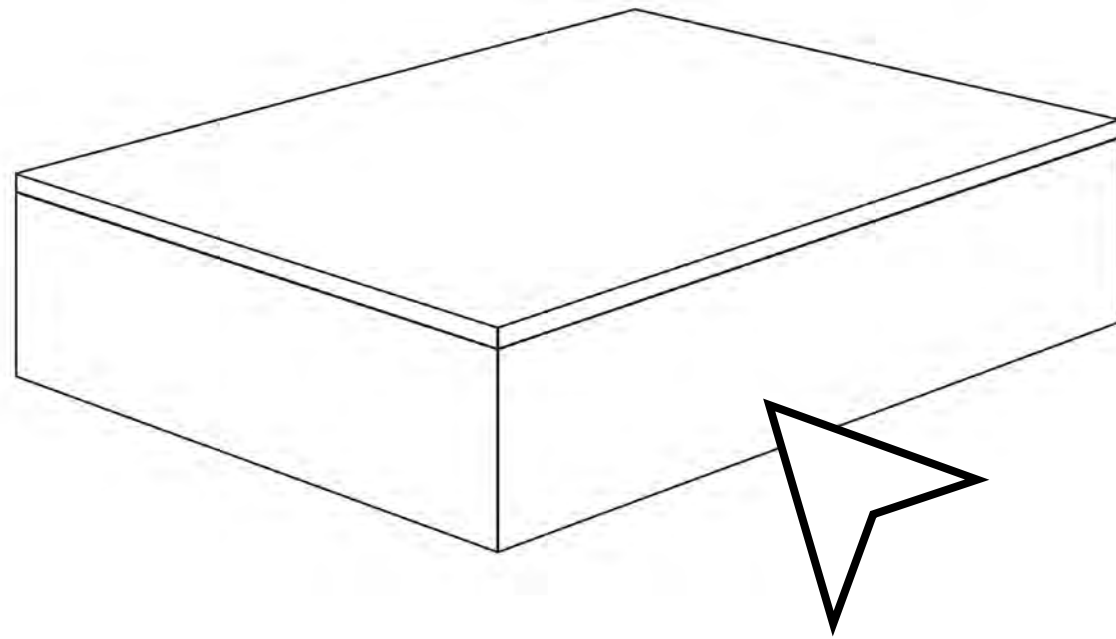


**Rosa Stern Space** is an independent artistic production and presentation space that acts as an autonomous platform and transnational network of cultural workers for cultural workers beyond the existing logics of classical institutions and market structures and realizes its own concepts.

The focus is on a collaborative and networking approach with (inter) national art and cultural actors in order to initiate new impulses for the Munich scene on the one hand and to increase its visibility abroad on the other. In doing so, the projects rely on the principle of sustainable dialogues and growing communities in order to facilitate productive places of encounter and inclusive structures that critically and constructively enliven Munich's art landscape. Through this vibrant networking, the international projects promote European perspectives and mobilize transnational, artistic synergies.



production & presentation,  
participation & reflection - all in one place  
long-lasting and sustainable structures instead of short-term projections - international networking of the local scene - local networking of international milieus.



In 2021 Rosa Stern Space presented its first edition entitled “REAL ALCHEMY”: a tool kit of rituals, symbols and worldviews. As an answer to the absence of physical experiences and the missing of a coherent substitute, “REAL ALCHEMY” created new synergies that appeared as an interplay between exhibition and private spaces. Besides the internationally known positions of Olaf Metzel and Peter Kogler, the curation included artists from a new generation as represented by Lukas Kindermann and Natalia Jordanova, whose works were recently presented at our space. The contributions by Sophie Thun and Paul Valentin offered an outlook to our program in 2021 / 2022: both artists were shown with a solo presentation in our space.

**CLICK BOX FOR EDITION N°1 WEBSITE  
AND MORE INFORMATION**



## **IMPRESSUM**

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Rosa Stern Space

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**Edition Rosa Stern Space**