

NETWORKS

We live in a world in which the connections between every person to everyone and everything seem complete. The worldwide communications networks have increasingly condensed since the Morse code days during which coded messages would be sent through networks of cables. The level of connectivity has become an indicator of economic success thanks to the development of phone communication and then the internet, as well as improved transport. In the private sphere, social networks and contacts to other people have expanded to social media channels on the internet, through which users are able to create and share content.

The permanent exhibit at the Museum for Communication broaches the issue of **CONNECTIVITY** alongside **ACCELERATION**, **CONTROL** and **SHARING** as one of four PHENOMENA because they considerably determine peoples' dealing with the media. The museum's exhibition rooms dedicated to artists' work present the artistic shifting positions toward communication as evidenced in the works in which these timeless phenomena of communication are reunited.

Following the works of Natascha Borowsky, Susanne Neumann and Veronika Olma, who are concerned with acceleration, works by Barbara Remus and Sabine Ostermann will be exhibited from 29 April 2018. Their works, though through significantly different means both in terms of technique and also the configuration of the theme, are concerned with connectivity; fine paper weavings for Remus, linocuts with striking colors on Ostermann's part. Sitha Reis and Lukas Sünder, whose work triggers social processes and accompanies them digitally, dedicate themselves playfully and interactively to the theme of 'city feuds.' They invite their audience to seek out digital, analog or even personal encounters at the Museum for Communication.

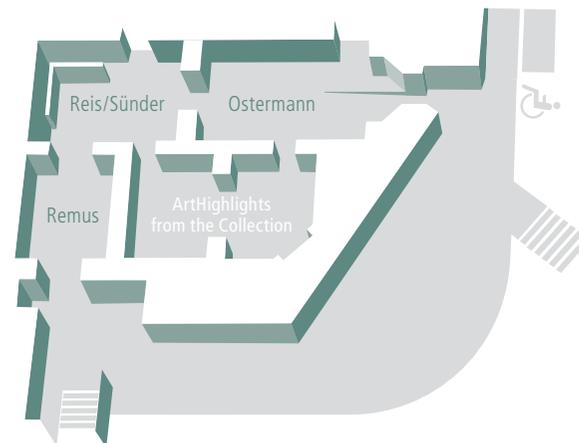
We cordially invite you and your friends to the exhibition opening on **april 29, 2018** at 12am with the artists.

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NETWORKS

in the **ARTISPACE** of the permanent exhibition
Sitha Reis/Lukas Sünder | Barbara Remus | Sabine Ostermann

Tuesday – Friday 9am – 6pm
Saturday, Sunday and holidays 11am – 7pm



13 may 2018 International Museum Day *Network Museum*
NETWORK F-OF/2-for-1 special: every Frankfurter can bring an Offenbacher along for free and vice versa

28 jun 2018 4pm Curator's tour with Margret Baumann,
cultural scientist (admission fee applies)

6 sep 2018 7pm *Diva und Domsgickel*. Wiesbaden vs. Mainz –
Rivalries on the Rhine – Reading with Lothar Schöne
(admission fee applies)

30 may, 9 Aug 2018 5pm *Vernetzte Kunst? Vernetzte Welt?*
Thematic tour on connectedness in art, past and present (German)
(admission fee applies)

#widerpartner | www.widerpartner.de

Museum für Kommunikation Frankfurt

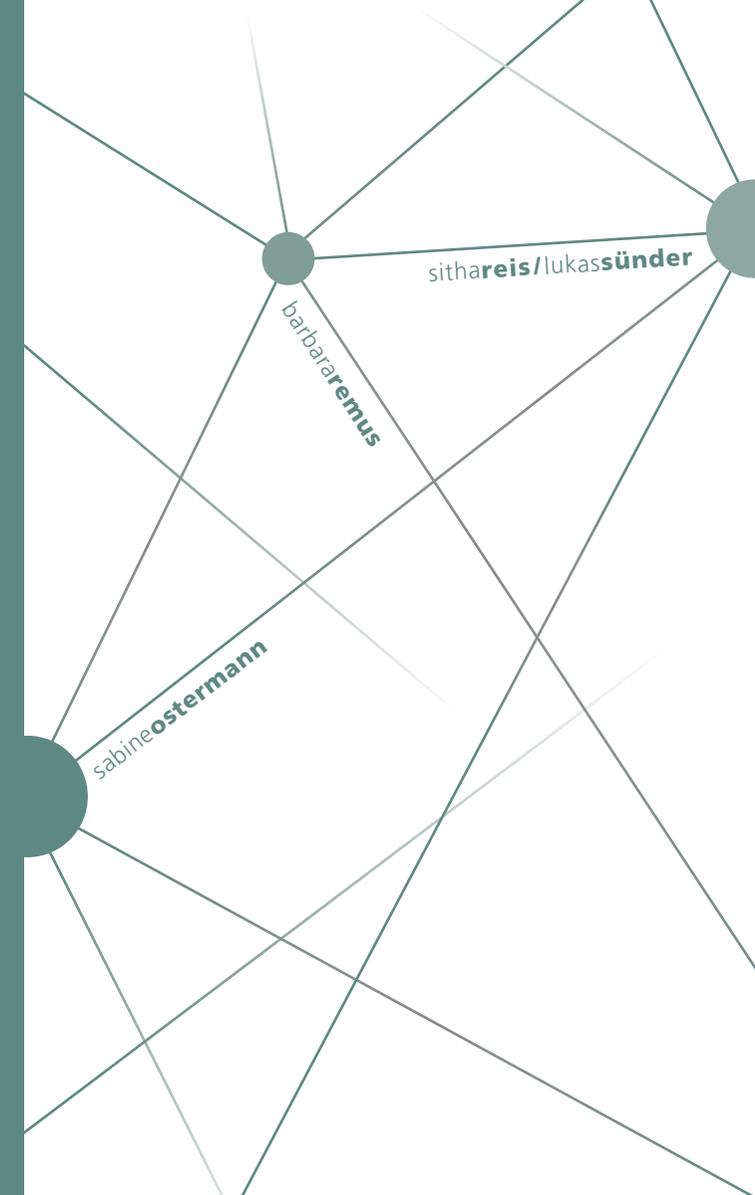
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NETWORKS

29 Apr | 11 Nov 18



Englisch

Museum für
Kommunikation
Frankfurt





Signet for #widerpartner, © Sitha Reis / Lukas Sünder

Sitha Reis *1989 in Biberach
 Since 2010 Studies Visual Communications at the Hochschule für Gestaltung (HfG) Offenbach | Works with coded drawings and coding in public spaces.

Lukas Sünder *1989 in Hanau
 2010/2016 Studies Visual Communications at the HfG Offenbach | since 2017 Studies Performance Art in a social context at the Frankfurt University of Applied Sciences | since 2013 Cusanuswerk Scholarship, Episcopal Foundation | 2015 Cranach Stiftung Frankfurt Art Award

Sitha Reis and Lukas Sünder live in Offenbach and have been working together since 2013. They develop their projects and events for public spaces in close discussion and cooperation with their commissioners, many of those being social agencies. The artist team positions their open and participatory works at the interface between art, social encounters and digital communication. Their third project at the Museum for Communication is about encounters and, ideally, the reconciliation and friendship between people who used to hold each other in low esteem. It is a sequel to the 2015 *rabbit dome* project that encouraged positive encounters of citizens at the shared city limit of Frankfurt and Offenbach. Everyone is invited to let go of their prejudices, write postcards, post a contact request or network humorously and creatively via social media.



© Barbara Remus

Barbara Remus *1954 in Offenbach/Main
 1975 – 1982 Studies Sociology and German Literature at the Goethe University Frankfurt | Work as assistant director, nanny, secretary, copywriter | since 2016 German teacher to refugees | 1984 – 1990 experiments with new radio plays | since 1995 photography, drawing and textile works | since 2000 paper collages | lives in Cologne

Barbara Remus' work is characterized by its delicacy and fragility. Thousands of small slips of paper intertwining and overlaying one another form networks, drawn closely together or finely spread out. Some pieces are gauzy, directing the gaze to the background. Others form a thick web. Barbara Remus works with fabrics and paper, mindfully, foregoing rigid concept. Inspired by the material or moved by a particular theme, she shapes the little fragments together to make circles or other abstract forms. Many of these slim strips, on closer inspection, reveal patterns, grooves, text, numbers or images; they are the edges of ten-stamp booklets. For Barbara Remus, others' rubbish becomes the material for creation of new works.



Quasselstrippen (Jabberlines), lino alcyd paint,, 180 x 227 cm, 2016
 © VG Bildkunst Bonn, 2018

Sabine Ostermann *1968 in Backnang
 1989 – 1996 Studies Applied Arts and History at the University of Mainz | Exhibitions include: 1998 Kunstverein Speyer | 2006 Hans Purrmann House, Speyer | 1999 Emy Roeder Award, Kunstverein Ludwigshafen | 2009 State Parliament, Mainz | 2015 Gallery Tammen & Partner, Berlin | 2016 Netzwerke und Seilschaften, Städtische Galerie Neunkirchen | 2017 Fadenspiele, Gallery Cornelia Kamp, Sylt | lives and works in Falkensee on the outskirts of Berlin

An inexplicable stillness rests over those inward-looking individuals, drawn into their smartphones, whom we encounter in Sabine Ostermann's piece *Quasselstrippen (Jabberlines)*. The four figures, rising out from their linoleum setting, appear not to notice the bright cords that surround and entangle them, not bringing them any closer. The air of mystery that haunts this scene, as it does others of Ostermann's works, evokes a sort of dream world through which its subjects move isolated. Despite the appearance of a communal network in the cords and the subjects' seeming control over the abstract structures that loom over them, each figure stands alone at their own cord, pulling at a knot or pushing a shopping trolley down pathways already engraved.