

VdBK1867

Verein der Berliner Künstlerinnen 1867

showroom | historical & contemporary

Eisenacher Straße 118

10777 Berlin | www.vdbk1867.de

Thursday - Saturday : 4 - 7 pm

contact : presse@vdbk1867.de

Press release

Between blue and green lies the sea

30.01. - 01.03.2026

Friederike Klotz, Mayumi Okabayashi and Nanaé Suzuki

about the show

Three artists are united by their examination of the position of the individual in an increasingly complex world, that is in danger of losing itself in fragile constellations. With their different artistic approaches, they each react to this individually. **Friederike Klotz** deals with kinetic objects, sound sculptures, drawings and collages that depict a world in miniature, in which anonymous figures, stripped of their individuality, appear to be controlled by an invisible hand. **Mayumi Okabayashi's** artistic work reflects the examination of time and spatial dimensions, based on her own experiences. She attempts to hold on to dynamics found in nature, e.g. from the cell to the plant and back, without fixing them. She also tries to depict stasis and movement simultaneously, the drifting apart and coming together again, as well as the states in between. **Nanaé Suzuki's** enigmatic paintings, which seem magical in their concentrated reduction, repeatedly negate spatial comprehensibility and temporal succession, while investigating actions and the position of human beings in the world. Nanaé Suzuki pursues these questions in many ways. In doing so, she draws on different media, fields of knowledge and philosophical approaches as well as incorporating elements found in art and every life.

OPENING

Thursday, January 29th at 6 p.m.

Welcome by Zuzanna Skiba | chairwoman of VdBK1867

Short film evening "Of Places and People"

Saturday, February 14th from 6 to 8 p.m.

by Alexander Bunk, GUP-py, Karla Kracht, Hanako Miyamoto, Makiko Nishikaze and Wolf & Ritterskamp

The short films from Germany and Japan deal with different changes of location and the associated reflections on the perception of space and time. They explore places, times, and people that seem strange and mysterious.

FINISSAGE

Sunday, March 1st from 2 to 6 p.m.

LOCATION

Project space of the VdBK1867

Eisenacher Straße 118, 10777 Berlin

open:

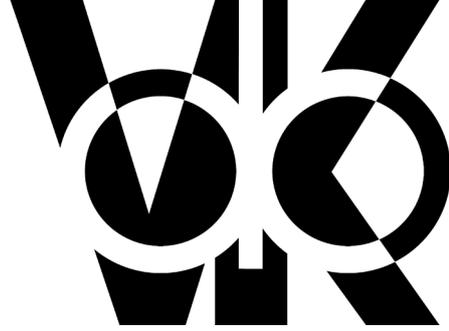
Thu-Sat, 4 - 7 p.m.

www.vdbk1867.de

contact :

presse@vdbk1867.de

Friederike Klotz, 0177 5150945 | fklotz@gmx.net



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THE ARTISTS :

Friederike Klotz | www.friederike-klotz.de

designs a kind of experimental laboratory in which human behavior, the control of group dynamics, and forms of future development of cities, nature, and society are examined. Three-dimensional spatial and wall objects create complex worlds that repeatedly elude precise perception by the viewer through various optical phenomena, alienation effects, magnification, miniaturization, reflection, and movement. The kinetic objects, sound sculptures, drawings, and collages present us with a miniature universe in which anonymous figures, stripped of their individuality, appear to be controlled by an invisible hand. Using the simplest of materials, often everyday plastic packaging and found objects, Friederike Klotz develops multi-layered illustrative models that have the potential to provoke current questions about the state of a totally controlled society monitored by electronic systems.

CV: Studied sculpture at the Academy of Fine Arts Vienna under Bruno Gironcoli. She has won various prizes and scholarships, including the 2010 Prize of the Triennale Kleinplastik in Fellbach. Exhibition participations include: Kunstverein Hannover, Kunsthalle Düsseldorf, Museum für Gegenwartskunst Siegen, Berlinische Galerie. Solo exhibitions at the Gerhard Marcks Haus in Bremen and the Kunstmuseum Bochum, among others. Represented in the collections of the Albertina Vienna, Kupferstichkabinett Berlin, Akademie der Künste Berlin, Berlinische Galerie, Kunstmuseum Stuttgart, and in private collections.

Mayumi Okabayashi's | www.mayumi-o.com

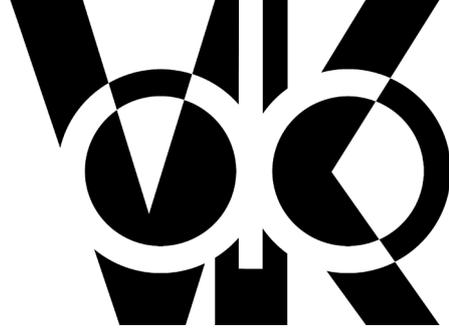
work deals with perception, memory, and the transformation of reality. Her imagery is reminiscent of organic structures—cells, plants, roots, and branches—and shows forms that exist between a state of being and movement. Just as the roots and branches of a tree grow in different directions yet remain connected, the boundaries between beginning and end, top and bottom, become blurred in her work. The cycle of life, the relationship between microcosm and macrocosm, and the relationship between humans and nature are central themes.

CV: 1995 Studied design at Kyoto Seika University. 1997–2004 Studied fine art at the Düsseldorf Art Academy; received the Akademiebrief and Meisterschüler title. Working scholarship from the Junge Akademie at the Academy of Arts Berlin (2007) and annual scholarship from the Kunstfonds Foundation (2020). Exhibition participations include Städtische Galerie Neunkirchen, Kunstverein Eislingen, International Club of the Federal Foreign Office, Kunstpalast Düsseldorf, Kleine Orangerie at Charlottenburg Palace. stallation, she attempts to create images beyond the standardized body images that surround us.

Nanaé Suzuki | www.nanaesuzuki.com

came to Europe in 1977 after working as a freelance painter in Tokyo. She lived in various cities in Europe and the United States, working in painting, performance, and intermedia art until she settled in Berlin in 1981. These experiences gave her access to space-related works and objects, as well as new perspectives in painting and photography. Her works deal with the symbolic translation of altered perceptions through changes in perspective. Since the early 2010s, parallel to her artistic photography, the focus

CV: Studied at the Faculty of Design at Tokyo University of the Arts. Solo and duo exhibitions at Haus am Lützowplatz, Japanese Cultural Institute Cologne, Japanese-German Center Berlin, and galleries including Stella A., Berlin, and Art Space Niji, Kyoto. Participated in group exhibitions at Kunsthalle Budapest, Haus der Kulturen der Welt, The 1st Biennale of Art Lodz, Haus am Waldsee, Fotofestival Noorderlicht Groningen, Stadtgalerie Kiel, Kunstmuseum Kloster unser lieben Frauen Magdeburg, Haus am Kleistpark, Haus Kunst Mitte, and House of Arts Brno. In 2019, she was nominated for the Marianne-Werefkin -Prize. In 2022, she received the Martha Laugs Scholarship from the Kunstfonds Bonn Foundation.



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THE PLACE :

VEREIN DER BERLINER KÜNSTLERINNEN 1867_VdBK1867 :

ASSOCIATION OF BERLIN WOMEN ARTISTS 1867 : The founding of the association in 1867 was a pioneering achievement by female artists. The association acquired its own building and ran its own art academy at Potsdamer Straße 98a in 1893. Artists such as Käthe Kollwitz and Paula Modersohn-Becker were trained in drawing and painting here academically, something which had been denied to female artists until 1919 by the art academies. The VdBK 1867 helped ensure that women received sound artistic training, but also social security, as well as exhibition and sales opportunities. After many years without a domicile, the association now has a new exhibition space at Eisenacher Straße 118 in Berlin-Schöneberg and is committed to the presence and equality of Berlin female artists across generations with a lively exhibition program. It also maintains its cultural legacy and shows work by its historical members.