

O. D. P.
QUARTERLY

VIKTORIA
SOPHIE
CONZELMANN

5-8

► KOKON, 2023
Hand blown glass, slag, steel
310 x 240 x 14 cm

Q 4 / 23



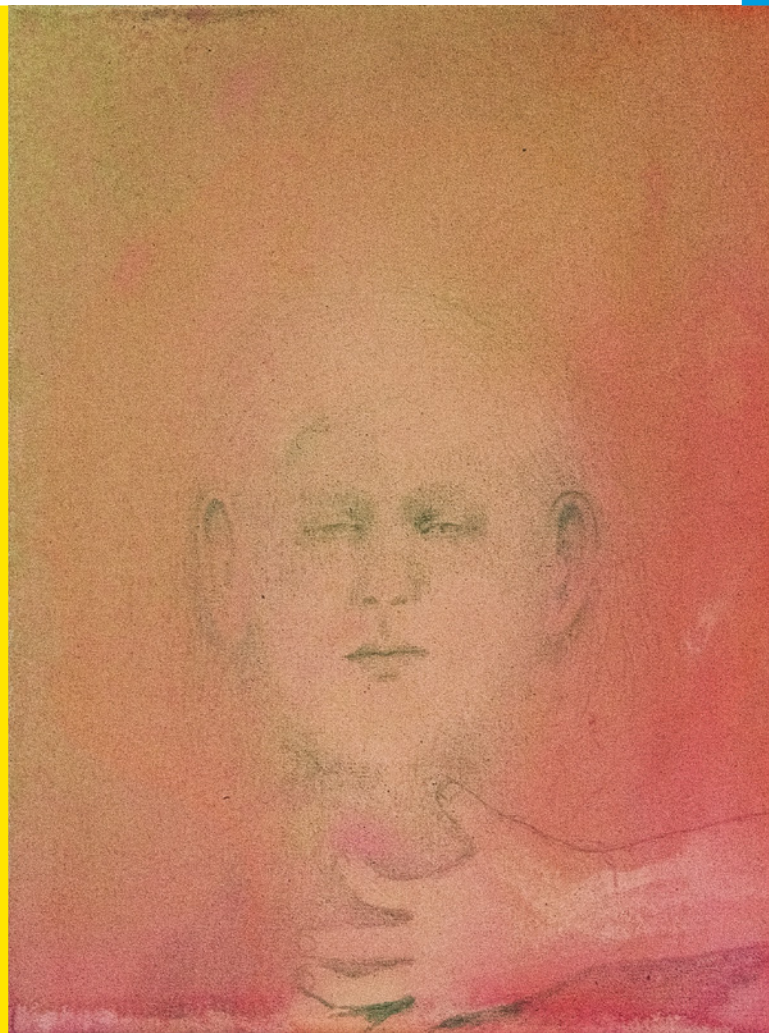
O. D. P.
QUARTERLY

LUNA
HASER

1-4

◀ ROSA NEBEL, 2023
Pencil and acrylic on canvas
40 x 30 cm

Q 4 / 23



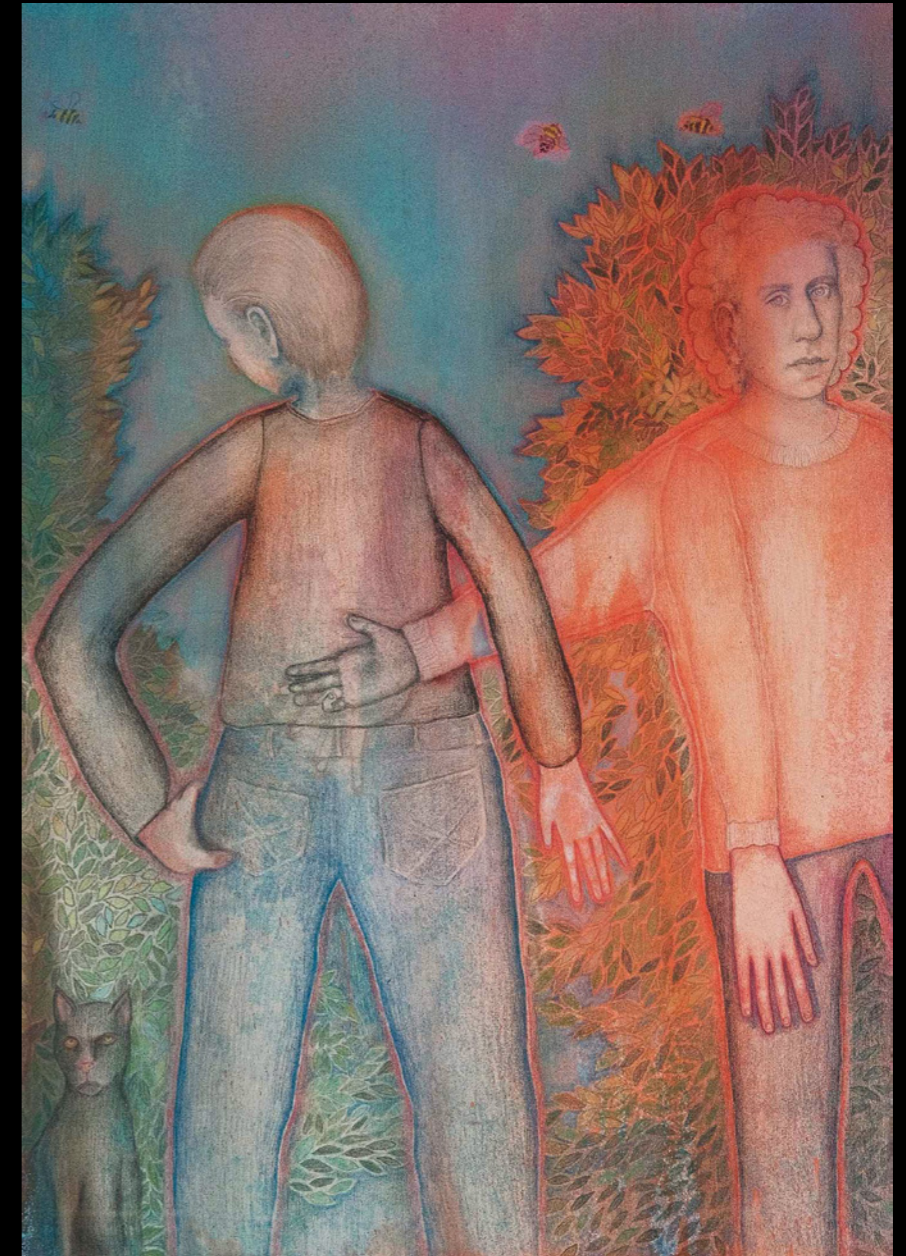
EDITORIAL

Dear Reader,

Quarterly is ODP Gallery's initiative that allows artists of the gallery to expand the sphere of their art with written texts. It is an opportunity to bring together the unexpected. *Quarterly* is an attempt to seek a connection and its understanding between the different artworks by various artists. It aims to find a common essence. As part of the premiere, we will broaden the perspective with a panel discussion featuring the artists of the gallery Luna Haser, Marta Pohlmann-Kryszkiewicz, and Viktoria Sophie Conzelmann. Artist talk and guided tour will offer a chance to strengthen the connection between the diversity of the works and strive to find oneself in the works of others. All this will take place in an exhibition specially arranged for the premiere edition of *Quarterly*.

Yours
ODP Gallery

LUNA
HASER



▲ HUMMELN, 2023
Pencil and acrylic on canvas
115 x 80 cm

Haser is a German artist from Freiburg born in 1993. She graduated from the Leipzig Academy of Fine Arts (HGB) where she studied Painting and Graphic Design. So far in her career, she has had the opportunity, among others, to participate in a residency in St. Petersburg (2020, INNOPRAKTIKA AND RUSSIAN SEASONS SCHOOL) or to study at the Norwegian Academy of Fine Arts Oslo as part of an Erasmus scholarship (2021). Currently, she lives and works in Leipzig.

The artist creates her works on different-sized canvases, which she mainly covers with oil paints, acrylics, or coloured pencils. In her compositions, we often meet figures whose bodies and outlines bend the reality of the world we know yet allude to it with their elements. Haser's figures coexist with each other on the canvas in a kind of fluid and endless melancholy. In most of her newer works, she chooses one colour as the dominant one, and with it sets the rhythm of the entire piece. The colours of the paintings seem to resonate beyond the frame, as if the space around them was becoming part of it.



▲ SONNENBLUMENFELD, 2023
Pencil and acrylic on canvas
115 × 80 cm



▲ GARTENSTUHL, 2023
Pencil and acrylic on canvas
120 × 90 cm



▲ KOPF ÜBER FUSS, 2023
Pencil and acrylic on canvas
40 × 50 cm



▲ WEISSE HÄNDE, 2023
Pencil and acrylic on canvas
120 × 90 cm



▲ DIE TAUBE, 2023
Pencil and acrylic on canvas
110×90 cm

VIKTORIA SOPHIE CONZELMANN

I once read about filaments. Massive flows of matter erupting along magnetic fields. They soar high above the solar surface. And vanish into thin—

In the 1970's, glass was discovered on the lunar surface. Tiny beads that are presumed to hold water.

It is supposed that comets or asteroids impacting the Moon's surface at high velocities create it. Energy from these impacts is capable of melting the lunar soil.

It is rich in various elements:

Hydrogen, Silicon, Aluminium, Iron, Calcium, Magnesium, Titanium, Sodium, Potassium. Oxygen. When the material cools rapidly, it morphs into a blackish type of glass.

—Words signify. They structure, give order.

Glass is amorphous. Meaning that its crystalline structure does not follow a given order. Disordered molecular arrangements lacking an organized form. Such as thoughts or concepts do.

I dreamt I was a raccoon.

I was standing in front of a wooden, round-arch door. Massive, black steel bolts held it rigidly in place.

My claws busily scratched the wood in an attempt to find fissures to hook into. They were too tiny, the material too dense to link into.

I was small. I could not grab hold of the handle. The sound of my claws filled the room while simultaneously, I was unable to create an idea of its size.

There was the sound of an animal. Sniffing and surly bustling about to my right.

I do not remember what animal it was.

Its dark fur moving unsteadily in the shade—

I was stressed and fascinated at the same time.

I remember watching my paws from bottom to top, front to backside.

I could see even the smallest dander on the long finger-like phalanges of my paw, as if I were looking at it through a macro lens.

I felt the rough surface of the wood I had so busily scratched,

leaving a tingly sensation moving from my paws up to my claws.

Uncountable danders meticulously strung together. Forming a soft, black ball connected directly to my consciousness.

Horn cannot feel, nor can hair.

It is dead skin enriched with Keratin. Not a single nerve continues into this fibrous, dense filament. Nonetheless, it does behave.

Electrons transmit between surrounding matter as if there were no other option than to stay in motion, creating another establishment.

The Death's-head Hawkmoth can travel thousands of kilometres in search for better territory.

They are said to orient themselves by the terrestrial magnetic field.

They are named after Atropos. A greek goddess entrusted with the job of cutting a humans' thread of life.

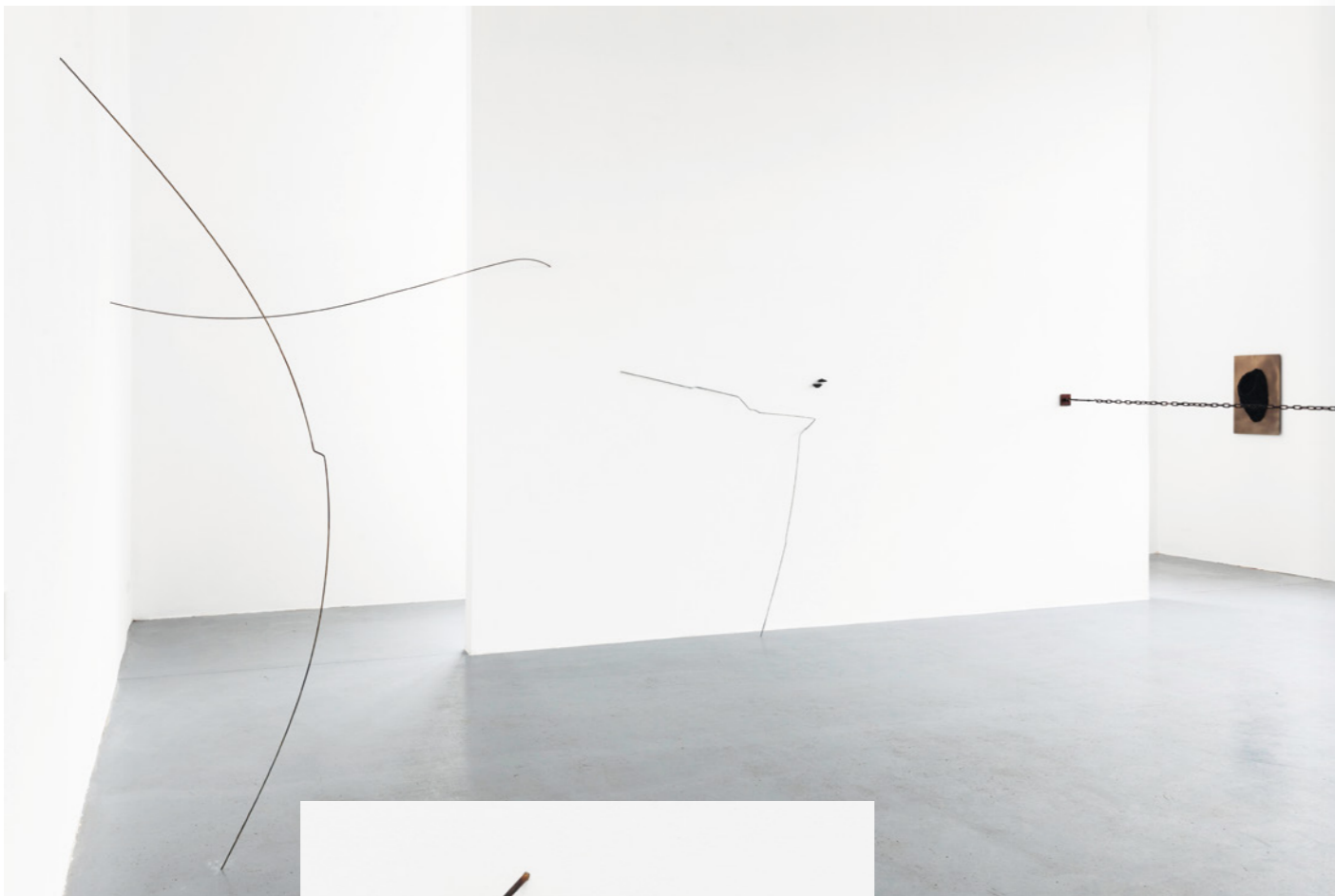
Death's-head Hawkmoths feed from honey.

They enter the hive undisturbed;

chemically sharing the same smell with the one of bees.

Therefore, not seen as an intruder, they empty a couple of combs.

And move on.



▲ NOT QUITE YET, 2023
ODP Gallery, Leipzig
© Viktoria Sophie Conzelmann



▲ AST, 2023
Furnace-shaped glass, 35 x 8 x 13 cm
© Viktoria Sophie Conzelmann



▲ EMPATHIE, 2023
Browned stainless steel
21,5 x 27 x 1145 cm
© Viktoria Sophie Conzelmann



▲ 280° CELSIUS, 2023
Carbonated oak, stainless steel heat oxidised
70 x 50 x 20 cm
© Viktoria Sophie Conzelmann

A bird once shat an asparagus into my garden. Phallus-like, thin and green, it protruded out of the soil.

When I ate it I wondered, if some tiny molecules of the birds saliva—
—do birds produce saliva?

We, who might not be familiar with each other, mimic one another.
Our bodies share a wink.

Thin folds of skin and muscle covering the eyes.

A mechanical barrier designed to protect, to pause, to shield, to zoom out,
while at the same time zooming in.

We aim to share. In an attempt to connect.

Empathy. Not quite yet.

A nexus of endlessly intertwined entities seeking balance.

Carbon is created by massive pressure over an enormous amount of time.

Organic matter buried under sediment, rocks, land—

Concealed from any witness's eye it combines deep underground—
with heat from the Earth's core—

bringing forward chemical reactions.

Long-chain hydrocarbon compounds are being built.

New elements are formed.

No human eye has ever witnessed a million-year-long process like this.

I came down a windblown dune once.

Approaching the emerald-coloured waterbed unfolding in front of my eyes,
the ground under my feet became heavier.

Water started flowing from cracks in the sand.

Clear water coated with a thick, iridescent shine.

Unclear about the state of matter, this liquid mass oscillated between metallic red,
oily blue and rusty brown.

Granular layers of time stratified over my head, yet not much further.

Their colour range varied—slight variations of sand and stone pigment.

Layer by layer, the lines they created did not exhibit a horizontal order. Rather, they formed
a kind of graph along a wall of sand.

Like a minimalist drawing, eventually falling off so radically steep that the structure seemed
in danger of collapsing.

The dunes were spiked with swallow holes—

The dunes—

In fact, they were no dunes at all.

Voluminous piles of sand unveiled rearranged orders of time, layers of ground, thereby exposing
trees that were trees no longer.

Instead, they lay bare assembled chemical compounds produced by heat, pressure and decay.

Mineral resources we use to produce—

Heat.

At 1500° degrees celsius, some glass overcomes gravity.

Its outer edges bend upwards. A new shape is created.

Kinetic energy striving to reach an equilibrium.

Molecules colliding.

Capable, even, of bringing forward colours from the hardest materials.

Particles carrying energy with them.

Traveling, extracting, interacting—

Waves, radiating.

Again. And again.

From the Earth's core up to the sky where the sun rises when it is ready.

—“ZOOM”, Viktoria Sophie Conzelmann, 2023

MARTA POHLMANN- KRYSZKIEWICZ

ON DROPOUTS, REMAINS AND ART
AS A MEETING PLACE — INTERVIEW
WITH MARTA POHLMANN-KRYSZKIEWICZ

*The interview was originally held in Polish in 2023
Translated and conducted by Hanna Tokaj*

The first work of Marta Pohlmann-Kryszkiewicz that I had the opportunity to experience was a b/w representation of *Remains* in one of the artist's few inorganic collages (SUPERPARNTER, 2023). It felt as if the sharpness and strength of the metal elements depicted were about to pierce through the thin paper on which they were presented and stab me with unexpected force. Yet, at the same time, they seemed smooth and somehow sleek and fluid. Through this first monochromatic encounter, which was full of various emotions, each deeper entry into her works was always a surprise and a revelation for me. With the variety of colourful depictions and visions by which the artist experiments, I have always been able to experience a range of different feelings. Time after time, in her work I search for imagined paintings and the hidden reality of her photography. We met in her studio on a cold autumn evening. Surrounded by artworks, with lit candles and over camomile tea, we got to know each other.

[H] In your own words, how would you describe yourself? Who are you, and therefore who is Marta?
[M] I'm an artist if I had to use one descriptive word. But I'm also a mother. In fact, if I had to define myself I feel somewhere between nature and society.

[H] You first referred to yourself as an artist. Only later the role of a mother came up. Does your art serve as the foundation for you, maybe it has even taken over the lead role?
[M] Yes, as it has always been with me. From childhood onwards. I've been connected to art for much longer than I've had children. Maybe that's also why I answered in that order, even though it's difficult for any mother to put her children second. But if it's only about me then art has been in my life forever and will certainly stay till the end.

[H] And do you have any memories of your very first beginnings with art? And what was your relationship with art like when you were a child?
[M] My childhood was rather very simple. I wasn't surrounded by the strong influence of art. Even without being fully aware of it at the time, my interest in art was blossoming independently. I've been painting from a very young age. There were even phases where I would get up at 5 in the morning, before my parents, just to draw and paint for hours. I was always eager to delve into these

subjects myself. When I moved to Germany with my family, it was art that I set my sights on, even in my education. Interestingly, my parents had nothing to do with art at the time. They weren't happy about this focus either. There was always the conviction that it would have been better if I had done something more practical. That's why I didn't seek my place at an Art Academy, but at University, which led me to study art history and languages. I tried to 'concretise' my profession a little at the time.

[H] Was there a moment when you felt that photography would become your primary medium?
[M] Actually, yes. With art, as a whole, I haven't had that kind of lightbulb moment. It's always been there, as far back as I can remember. And with photography, it came more consciously and later. I started to create my first photographic works when I moved to Leipzig. Firstly, I was taking pictures very intensively, at home and, at the time, for my eyes only. I was observing things from my window. On the opposite side of the street, there was this abandoned piece of space, a bit of grass and rubbish. This theoretically insignificant place used to shimmer in quite an intriguing way. I started to photograph this view. Over time, it became a series as every day I would take at least one picture. Somehow, this place kept evolving. It continued to undergo a constant physical metamorphosis depending on the season or the weather. New elements would appear, while others faded into oblivion.

[H] When recalling your first project, you focused on an abandoned place, even forgotten. I get the impression that those are elements and themes that keep recurring in your work.

[M] Indeed. Digging so deeply into the past, I didn't even think about the present, and there is a definitive connection in it. But apart from the mentioned moment with the photographs through the window, there was another important 'first' point. During the rough winter, I had the opportunity to visit Warsaw. I started to photograph people at bus stops or on the streets. I remember that these were also the first photos I shared with someone later on. My photography journey really started to blossom after those frosty pictures.

[H] In the past, you had the opportunity to take on challenging subjects such as photographing prisoners or people in crisis of homelessness. Nowadays, people in your work are not much present anymore. What has been and is currently your relationship with photographing people?

[M] I tend to choose challenging topics. Even the contemporary ones are not the most easy to deal with. Perhaps it is something I am enjoying. I had a moment during my studies where I was very interested in image/painting. I was under the impression that when you work on human



▲ CARRIER II, 2023
Stainless steel heat oxidised
27 × 0,15 × 21,5 cm
© Viktoria Sophie Conzelmann



▲ BIRKENPÖRLING, 2022
Furnace-shaped glass, 13 × 17 × 8 cm
© Viktoria Sophie Conzelmann



▲ NOT QUITE YET, 2023
ODP Gallery, Leipzig

depiction, you work less on the actual image. That was the main issue because of which I drifted away from people in the past. I wanted to deal with my vision of a painting/picture.

[H] How do you like to work? Do you prefer to be alone or be with someone who will accompany you in the process?

[M] Focusing on the recently active themes in my work, which are happening in the space of landfill sites, I prefer to be alone. It's the opposite when I work with humans. I like to have someone taking care of my equipment, for example, lights. Thanks to that, I can devote myself to others and be present with them.

[H] When you work at landfills, what does your preparation for this job look like?

[M] I have to apply beforehand to get entry access. After a positive consideration briefing starts. Usually, there is someone to show me around and introduce me to everything and everyone. Other employees have to be aware of me. After all, it is easy to miss a single person in the vastness of trucks and all the materials.

[H] Why did you become interested in all these different waste products of various sizes and origins? What makes you so fascinated by them?

[M] They caught my eye. By finding them, I felt that they had the potential to unfold something that I had always been curious about and never had the opportunity to pursue before. Worth adding is the fact that somewhere alongside art, there has always been a botanical interest in me. My interest originally was in the organicity of those omitted articles. Ever since I discovered tiny dropouts, the idea that it is a sort of continuation of our nature has emerged in me. It is important to emphasise that not all of these elements are rubbish. Rubbish is more what you consciously throw away. And in my work, there are so many things that originated unintentionally, even accidentally. Somehow have fallen out of the bigger whole and remained left behind. They also change all the time. By dropping out, they become individual entities. They are perhaps somewhere between being alive and dead. This progressive disintegration of them is one of the defining elements of their state.

[H] And what about those big ones?

[M] I needed a change and shifted my perspective to these immense and often industrial elements in the dumps. I categorise them as tremendous compared to my previous focus. However, each remained very individual and unique. I find it interesting that in the same space, you can find these new throwaways alongside old and used ones. Nor would I term those to which I dedicate my time in the landfill as rubbish. That word never reflects my feelings towards those materials. Perhaps I would call them remains. In these large pieces, there is again this connection to nature, life, and deadness. That specific state in-between is difficult to define concretely. It is more of a feeling that accompanies me while I work and observe them. Their contexts begin to blend. Their past is no longer possible to outline once the elements that had a specific role to fulfil are changing in the present. That's when the moment

of abstraction begins. I don't find this in this new industrial waste. As they reflect and create structures and landscapes. All those materials I work with are the archaeology of contemporaneity.

[H] Is it important how the viewer looks at your works? Would you like them to see something specific?

[M] What is important to me is this recurring moment of reality, of being here and now. I want this to be visible, as well as ensuring that my work goes beyond an element of abstraction. I wish the viewer could see the potential of a complex image/painting somewhere in all of this. However, I don't want to say anything specific through my work. There is something about photography that has always preoccupied me in my work with people, namely that it is often tied to conveying a direct message. I try to avoid that, not to say, not to state, but more to ask and leave others wondering.

[H] Your photography deals with depictions that, in the contemporary narrative, can be seen as opening onto the subject of environmental pollution. Do people approach your work as activism and if so, how do you find yourself in this?

[M] There are not primarily political-ecological actions in my work. Rather, there are references to science, painting and nature, including biology, botany and landscape. Not every work will contain everything, as this is highly variable and dependent on circumstances. My works may contain elements, remnants, and traces of society and its transformation. These remnants are, in various forms, parts of our cultural and natural life. But I think whether I want to or not my actions are in a way activist as participation plays a role in my works. I mean not in all of it, but it is and has often been present. It is a question that touches a sphere that I ask myself often and thickly about; how is it all connected to what I show? If only to consider my works I get the impression that many of them need an outside-of-a-frame context. Perhaps this is because they are not just a product, but the result of a whole sensorial experience filled with many different activities.

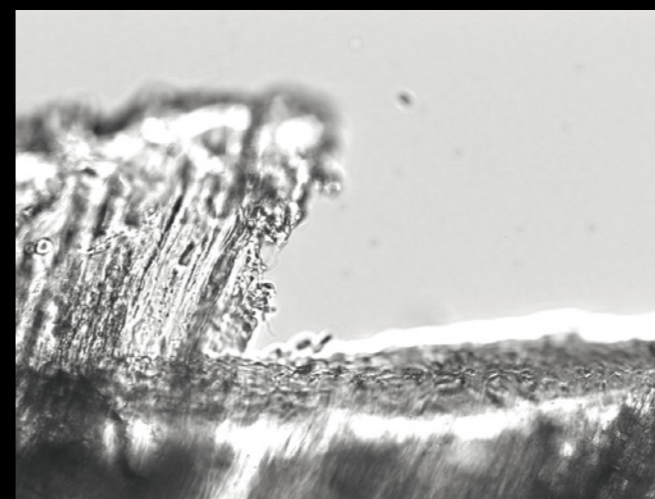
[H] This world of dropouts and those big remains that you delve into is very different from your familiar human everyday life. What emotions accompany you when you dive into it?

[M] Being there, around them, or focusing on them is just ordinary work for me. There were certainly a lot of decisions around that, maybe even pragmatic ones, because I wanted to have this world of my focus somewhere else and just for myself. Maybe a little bit further away from my everyday life, to be able to move back and forth between both of those worlds. Being at a landfill is accompanied by different emotions. There is fascination, but also a feeling of calmness. This kind of quiet observing. I'm also thinking about other people who are working there. I've always been curious about our collective being in the same space. Working independently and differently at the same time.

[H] How do you look at such small dropouts in your own home, then? Are they still interesting to you in this space?



▲ FROM THE SERIES NATURAL FORMS, 2017
Giclée print, 220 × 146 cm



▲ FROM THE SERIES REMAINS IV/V, 2012
Microscopic image, size variable



▲ NO I LECE, 2011-2014
C-Print (analogous), 50 × 39,5 cm



▲ FROM THE SERIES PINE TREES (NEAR) (MIT R.J. KROPPE), "STOSSMICH-ZIEHDICH", 2018
Archive print, 35 × 50 cm

AIKA FURUKAWA

[M] It's in-between, but rather at home I try not to see it. To leave that mindset out of it. I also like to have quite empty rooms in my house, minimalistic. This could come with my work. The profusion of elements outside creates a need to quiet my own space.

[H] Do you have a favourite moment in your work?

[M] When I go to explore and observe. That's what I enjoy immensely. Especially those moments when, after a patient period of observation, something begins to happen, or appears unexpectedly in front of my lenses. That can change the whole perspective and make the whole experience revolve around new. Those are such happy and warm points in time.

[H] Coming back to people, they have disappeared from your photographs but have appeared in performances. In our earlier conversation, you said that 'art is a meeting place'. I wanted to ask you why you are meeting other people in your work again?

[M] The answer is quite simple, I had the opportunity to be invited to develop an art project with people with disabilities. When I was invited I felt that this was a chance to explore the new. It had been on my mind for a long time that I would like to get back to work with people.

With this project, I was able to focus on them. I invited a dancer-choreographer Clara Sjölin to help me direct the whole process in terms of movement. I didn't want to take on this task without someone familiar with the motion. The most important thing about this performance for me is that everyone performing it has the opportunity to discover and face their limitations. Where their need for help and support begins, thoughts about distance, intimacy, and care in the public sphere. I want to invite anyone willing to join this artistic zone, which is evolving into an experimental one.

[H] At the very beginning you mentioned that you see yourself with art forever. In conclusion, I wanted to ask where you see yourself in 5, maybe 10 years? Do you think you will be working with the same materials or would you like to move away from them?

[M] I honestly hope I won't stay only with those materials. I have a great desire to change something for a long time. Maybe move on to something completely different. However, there are still a lot of projects and ideas that need to be finished before I move on. I think working with people will start to come up more often. At least I would like that very much.



▲ FROM THE SERIES TYSKLAND, 2018
Giclée print, 24 x 34 cm



▲ FROM THE SERIES THIRD LANDSCAPE, 2022
Archive prints, 24 x 37 cm



▲ ODP GALLERY, LEIPZIG, 2023
© Aika+Yasuyuki Deguchi

Born in Aichi in 1982, Japanese artist Aika Furukawa currently resides and works between Leipzig, Brussels, and Tokyo. In 2008 she graduated from Tokyo University of the Arts where she studied Oil Painting at the Department of Fine Arts. As an intern between 2012 and 2015, Furukawa participated in the program of overseas study for upcoming artists from the Agency for Cultural Affairs of The Japanese Government and the Pola Art Foundation.

Furukawa creates her works primarily on transparent linen canvases. By experimenting with her art and exhibition space, she aims to make the two elements intertwine and harmonise to form a coherent whole. Since 2007, folds have inevitably been the main theme of the artist's work. For her, they are a unique and symbolic representation of everyday human life. For Furukawa, the Folds are composed of many overlapping layers. The deeper dive into her art allows to discover more meanings. Among others, folds are naturally occurring parts of reality that appear at every moment on and from materials and bodies everywhere. Folds are part of an unnoticeable daily routine that can seem replicated and tedious. However, as Furukawa points out, they are always changing, ensuring that the process of their creation never ends.





▲ ODP GALLERY, LEIPZIG, 2020
© Aika+Yasuyuki Deguchi

▼ ODP GALLERY, LEIPZIG, 2020
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▲ GALERIE DREI RINGE,
LEIPZIG, 2018
© Aika+Yasuyuki Deguchi

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Editor: ODP Gallery Leipzig
Texts: Viktoria Sophie Conzelmann, Hanna Tokaj
Photos: Viktoria Sophie Conzelmann,
Yasuyuki Deguchi, Marta Pohlmann-Kryszkiewicz
Design: Kay Bachman (OfficeKB)
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Opening Hours
Tue–Sa 11 am–6 pm
www.odpgalerie.de

O. D. P.
QUARTERLY

MARTA
POHLMANN-
KRYSZKIEWICZ

9–12

► WENN DAS SUMMEN SICHTBAR
WIRD, 2023
Participatory performance at MdbK Leipzig

Q 4 / 23



O. D. P.
QUARTERLY

AIKA
FURUKAWA

13–16

◀ CONFIGURATION — 30.8, 2018
Oil and acrylic on transparent canvas, 400×104 cm
◀ LOST COLOURS — 2, 2021
Sumi-ink and oil on transparent canvas, 420×104 cm
Public collection : Aichi Prefectural Museum of Art
© Aika+Yasuyuki Deguchi

Q 4 / 23

