

ROJO QUE
TE
COJO





ROJO QUE TE COJO

20.09 - 03.10.2026

Katharina Arndt - Fritz Bornstücker - Wolfgang Flad - Nicole Gagnum - Gabrielle Graessle
Philip Grözinger - René Holm - Attila Kertész - Lev Khesin - Andrey Klassen - Stefan Krauth
Tomàs Morell - Jan Muche - Robert Muntean - Paul Pretzer - Mark Redden - Mabel Sánchez
Domene - Tanja Selzer - Alsino Skowronnek - Nicole Vindel - Nadine Wölk

PREFACE

The colour red has long been associated with love and passion, but also with anger, rage, and rebellion. Throughout history, red was often the colour of power and authority. In Ancient Rome, emperors and high-ranking dignitaries wore purple-red garments. Since red pigments were expensive and difficult to obtain, the colour became a symbol of wealth, dignity, and social status.

Yet red is far more than a colour. It embodies the contradictions of the human condition: love and aggression, life and death, power and vulnerability. For thousands of years, artists have used red as a vehicle for emotion, symbolism, and visual intensity. Its ability to capture attention and evoke profound feelings has made it one of the most significant colours in the history of art and culture. Red speaks to fundamental human experiences – immediate, powerful, and deeply ambivalent.

It is precisely this ambivalence that forms the starting point for Rojo que te cojo, an exhibition bringing together 21 artists in Katharina Arndt's new studio in Barcelona.

The exhibition was initiated by Katharina Arndt, her husband Christian Arndt, and Paul Pretzer. Connected through a long-standing friendship and many shared years between Barcelona and Berlin, they developed the idea for an exhibition project that takes the multifaceted nature of the colour red as its point of departure while fostering exchange between different artistic scenes, positions, and generations. Rojo que te cojo serves as a platform for encounter, dialogue, and networking.

The exhibition brings together artists from diverse artistic and biographical backgrounds. Alongside artists from Germany, several Spanish artists are represented. The exhibition also includes works by artists from Dresden, reflecting connections that emerged during Paul Pretzer's studies at the Academy of Fine Arts Dresden. Numerous friendships and artistic relationships were formed there and continue to this day. Rojo que te cojo brings these connections together, uniting artistic voices from Barcelona, Berlin, and Dresden within a shared exhibition space.

The works presented approach the theme of red from a wide range of perspectives, revealing the many layers, emotions, and contradictions that this colour continues to embody today. Together, they offer a multifaceted view of a colour that has fascinated and inspired artists for centuries.

Curated by Paul Pretzer, Katharina Arndt
and Christian Arndt



Red Nailpolish
2024
Acrylic on canvas
27 x 22 cm

KATHARINA ARNDT

Oschatz / Germany

Katharina Arndt is a German contemporary artist who lives and works between Berlin and Barcelona. She studied Fine Arts at the Hochschule für Bildende Künste Braunschweig and was a master student of John Armleder. Working primarily in painting, Arndt combines a deliberately naive, graphic style with vivid colour and expressive brushwork. Her works have been exhibited internationally, including at the Saatchi Gallery in London, Museum Villa Rot in Burgrieden and Kunstverein Hannover.

Arndt's paintings examine the visual culture of contemporary everyday life, focusing on consumption, leisure, nightlife, fashion and the pervasive influence of social media. Drawing on scenes of pleasure, excess and urban life, she depicts figures absorbed in moments of self-presentation, connection and distraction. Her playful and often humorous imagery carries an underlying tension between escapism and reality, inviting reflection on the superficiality, contradictions and absurdity of a culture increasingly shaped by images and digital display.

"Beauty and madness to be praised
'Cause it is not easy to be brave
To walk around in so much need
To carry the weight of all that greed
Dressed in stolen clothes she stands
Cast iron and frail
With her impossibly gentle hands
And her blood red fingernails.
Out of the fire and still smoldering
She says, "A woman must have everything"

(Joni Mitchell, 1975, *Shades of Scarlett Conquering*)

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FRITZ BORNSTÜCK

Weilburg an der Lahn / Germany

Fritz Bornstüeck lives and works in Berlin and Neuhardenberg. He studied fine art at the Universität der Künste Berlin and completed postgraduate studies at De Ateliers in Amsterdam. His paintings transform the overlooked remnants of everyday life – cables, bottles, lightbulbs, cigarette butts and other discarded objects – into dense, atmospheric still lifes and landscapes.

Drawing on traditions of still life and landscape painting as well as popular culture, Bornstüeck's practice can be understood as a form of "cultural recycling." His thick, gestural surfaces give new presence to objects that have lost their function, balancing melancholy, humour and nostalgia. Alongside painting, he creates glazed ceramic works that similarly transform discarded everyday objects into poetic and quietly memorial forms. His work has been exhibited internationally, including solo exhibitions in Paris, Copenhagen and Berlin, and group exhibitions in Seoul, Barcelona and Washington, D.C.

"Red is a signal colour, it stands out, which makes it interesting but also difficult to use. Red evokes blood and flesh and tends to be very dominant, that's why I often decide for red details, that draw the attention of the eye to specific areas of the painting and play a lead role in the compositions. The painting and the ceramic we selected for the show have a different approach, a poppy Coca-Cola Red is modulated all through the pieces."

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www.bornstueck.de

Way Up and Down
2024
Glazed ceramic
13 x 9 x 8 cm



WOLFGANG FLAD

Reutlingen / Germany

Wolfgang Flad lives and works in Berlin. He studied textile design and painting in Stuttgart before moving to Berlin in 2006. Working across sculpture, relief and installation, Flad combines materials including wood, metal, glass and recycled matter to create forms that appear simultaneously organic and constructed. His works are characterised by an interest in surface, texture and material transformation, from intricately worked wooden sculptures to shimmering aluminium reliefs and coloured mirrored glass.

Flad's practice challenges conventional ideas of sculpture as solid, static and weighty. His organically evolving forms and fragmented structures often evoke natural processes, biological growth or skeletal remains, while their surfaces shift between polished, porous and tactile states. In his wooden sculptures, he incorporates papier-mâché made from shredded art-historical texts, bringing together physical material and cultural memory. His works are held in collections including the Staatsgalerie Stuttgart, Kunsthaus Zürich and Centraal Museum Utrecht.

'I use Red as a strong abstract colour seen as a red moon in my series „dark side of the moon“ for an imaginary space.'

@wolfgangflad
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Dark side of the moon
2026
Mixed media
52 x 42 x 5 cm



Cool leaves for a burning sky
2026
Oil on linen
73 x 60 cm

NICOLE GAGNUM

Newcastle upon Tyne / England

Nicole Gagnum is a Norwegian-American artist who lives and works between Barcelona and Madrid. She trained in New York, where she also began her career as an educator, before moving to Barcelona, where she has lived ever since. Her multidisciplinary practice encompasses painting, drawing, photography and video, with nature – particularly the flower – as a recurring point of departure. Her work has been presented in numerous solo and group exhibitions, in Spain and internationally, including at Museu d'Art de Girona, Can Sisteré, Galería Esther Montoriol, and ARCO.

Gagnum's work explores organic forms, femininity and emotional experience through layered colour, transparency and botanical imagery. Flowers and other elements of nature become metaphors for intimacy, transformation and vulnerability, while her compositions move between abstraction and figuration. Natural forms interact with geometric structures and painterly gestures, creating poetic spaces in which clarity and ambiguity coexist. Across her different media, Gagnum is interested in the relationship between nature, the body and the inner world, using colour, texture and form to evoke states of sensuality, fragility and change.

"To me red is not a transparent colour. It acts as a wall or confrontation, not allowing us to slip through it, to disappear into the depths of our dreams. Rather it is in our face; as a barrier it reflects our own self back at us. Maybe that is why it has an agitating effect. We are not able to lose ourselves in it."

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GABRIELLE GRAESSLE

Zurich / Switzerland

Gabrielle Graessle studied graphic design at the Zurich University of the Arts. Her practice is characterised by large-scale paintings charged with bold colour, spontaneity and a distinctly pop-inflected visual language. Working from charcoal drawings, Graessle transforms fragments drawn from film, fashion, personal memory and everyday visual culture into vibrant, autonomous compositions.

Since relocating to Spain and France in 2000, her work has evolved from drawing towards painting, with acrylic, spray paint and glitter becoming central to her practice. Graessle's work has been exhibited internationally and presented at galleries and art fairs across Europe, the United States and Asia. Her paintings are held in numerous public and private collections, including the UBS Art Collection, Julius Baer Art Collection, and the collections of the City and Canton of Zurich.

"A break in the silence... red screams the loudest"

@gabriellegraessle



PHILIP GRÖZINGER

Braunschweig / Germany

Philip Grözinger lives and works in Berlin. He studied at the Hochschule für Bildende Künste Braunschweig and became a master student of Karl Schulz. His vibrant, impasto paintings populate fantastical, often post-apocalyptic landscapes with comic-like creatures, human-machines, flowers and everyday objects. Drawing on Romanticism, Surrealism, science fiction, retro video games and popular culture, Grözinger combines these influences into richly layered and distinctive visual narratives.

His work moves between grotesquerie and unease, creating imaginary worlds that reflect a sense of loneliness and disconnection characteristic of contemporary life. Working across painting and sculpture, Grözinger has exhibited extensively in Europe and internationally. In 2026, his solo exhibition *Manttje, Manttje, Timpe Te* was presented at 68projects by KORNFELD in Berlin.

"To me, red feels warm, passionate, and full of life. It reminds me of love, but also of strong and deep emotions. The different shades of red make the painting feel dreamy and mysterious. At the same time, the dark red gives me a feeling of danger and uncertainty.

In the end, the red makes the world feel beautiful, but also a little dystopian and unsettling."

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The future was now
2026
Oil on canvas
40 x 30 cm



RENÉ HOLM

Esbjerg / Denmark

René Holm is a Danish artist living and working between Denmark and Berlin. His expressive paintings, created using oil and pigment, explore the relationship between humanity, nature and light through richly textured surfaces and atmospheric compositions. Recurring landscapes, forests and anonymous figures become spaces for reflection on isolation, transformation and the human experience.

Holm's work often moves between darkness and light, using colour and illumination to create psychologically charged and almost dreamlike environments. His work has been exhibited extensively in museums, galleries and art fairs across Europe, including the Kunsten Museum of Modern Art Aalborg, Viborg Kunsthall, Trapholt Museum of Modern Art and Enter Art Fair in Copenhagen.

"The work is inspired from the large work by the Spanish Artist GOYA's Painting *Procesión De Flaglantes*.

Red for me, is love, hate, death, raw meat, passion, power and my mom's lipstick."

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Blood Thirsty
Oil on canvas
2026
50 x 40 cm



ATTILA KÉRTESZ

Budapest / Hungary

Attila Kertész is a Budapest-based sculptor whose practice centres on clay and its expressive, physical and conceptual possibilities. He studied at the Moholy-Nagy University of Art and Design in Budapest, completing his Master's degree in 2009, and later undertook an Erasmus scholarship at ISIA Roma Design and an internship at Demakersvan in Rotterdam. Originally working within the field of applied arts, Kertész gradually turned towards autonomous sculpture, developing an organic formal language that ranges from intimate objects to monumental works conceived for both indoor and outdoor spaces.

Material lies at the heart of his practice. Through an experimental yet highly precise approach, Kertész explores the cyclical nature of clay – drawn from the earth, transformed through fire and ultimately returned to the natural world. This process becomes a metaphor for transformation, transience and renewal, giving his sculptures both a powerful physical presence and a contemplative, spiritual dimension. His work has been exhibited extensively in Hungary and internationally, including at Budapest Contemporary, Gallery East of Eden in Budapest and Piramidón Centre d'Art Contemporani in Barcelona.

"For me, red pigments bring my sculptures to life. Sometimes, all it takes is a tiny touch of red, or a geometric red base beneath the sculpture, and suddenly the artwork seems to burn with intensity."

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Tower of Promise
2025
Clay, glaze
62,5 x 21 cm



LEV KHESIN

Penza / Russia

Lev Khesin lives and works in Berlin and Barcelona. He studied at the Berlin University of the Arts (UdK) as a *Meisterschüler* of Frank Badur, after moving to Germany in 1999. Since 2005, silicone has been central to his practice, allowing him to construct paintings through dozens of translucent, pigmented layers. Built up slowly over time, these surfaces create a remarkable sense of depth, shifting between mineral, water, and organic matter depending on light and viewpoint.

Khesin's work explores the threshold between painting and corporeality, inviting a mode of looking in which vision itself becomes almost tactile. Rather than depicting nature, he seeks to embody its inner structures and processes — growth, erosion, and transformation — through colour, materiality, and light. The resulting surfaces are tactile and atmospheric, balancing moments of clarity with haziness and opacity. His work has been exhibited internationally and is held in numerous public and private collections.

"The ambivalent nature of silicone as a material is one of the foundations of my practice. While retaining its industrial character, it simultaneously evokes associations with organic tissue, plant forms, and geological formations. Within this context, red functions as a manifestation of the inner—of that which is normally concealed beneath a surface and inaccessible to direct perception."

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Gipreabr
2025
Silicone and pigments on wood
69 × 57 cm



ANDREY KLASSEN

Irkutsk / Russia

Andrey Klassen studied at the Hochschule für Bildende Künste Dresden as a master student of Ralf Kerbach and lives and works in Hamburg. He is known for his large-scale ink paintings on paper, in which shadowy figures, hybrid creatures and fragments of popular culture emerge through dreamlike layers. Working predominantly in black, white and grey, Klassen creates complex pictorial worlds that oscillate between abstraction and figuration.

His works draw on shamanistic rituals, spiritualist séances of the 19th century and indigenous spiritual practices, bringing these references into dialogue with the rationality of contemporary society. Romanticism, melancholy and a sense of world-weariness permeate his enigmatic compositions, where darkness and fantasy open onto imaginary worlds. In 2024, Klassen was awarded the STRABAG Artaward International.

The largely black-and-white film contains a famous moment of colour: the flag on the battleship appears red, hand-coloured frame by frame in the original version. Red becomes a signal of revolt, victory, and the hope for a new era.

The diptych *With Wind in Love* and *Brothers* takes up this moment and shifts its meaning: from the red flag to red lipstick. The red moves from a revolutionary symbol onto the bodies of the sailors. The colour of collective revolt becomes a colour of personal freedom—a break with military rigidity, heroic masculinity, and traditional gender roles.”

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“From the Red Flag to Red Lipstick

In Sergei Eisenstein’s *Battleship Potemkin* (1925), the sailors aboard the warship mutiny after being served rotten meat. Eisenstein stages the mutiny as a harbinger of revolution—a moment of rebellion and the beginning of a new order.

With Wind in Love
2026
Ink on paper
56×70 cm

Brothers
2026
Ink on paper
30 × 40 cm



STEFAN KRAUTH

Karlsruhe / Germany

Stefan Krauth lives and works in Dresden. He studied Fine Art at the Hochschule für Bildende Künste Dresden from 2004 to 2010 and was a master student of Prof. Ralf Kerbach from 2010 to 2012. His photographic practice developed from an engagement with painting and collage, and has been presented in numerous solo and group exhibitions, including at the Städtische Galerie Dresden, Kunsthalle Trier and Galerie Poll in Berlin. He has received several grants and awards, including the Hegenbarth-Stipendium of the Stiftung Kunst und Kultur der Ostsächsischen Sparkasse.

Krauth's photography explores the boundary between documentary reality and constructed image. Working with motifs drawn from travel, popular imagery and familiar visual clichés, he transforms recognisable landscapes and scenes into ambiguous, dreamlike spaces. His process often involves photographing images from screens, introducing a deliberate distance and a characteristic blurriness that disrupts the apparent realism of photography. Through shifts in scale, light, colour and perspective, Krauth creates surreal image worlds that oscillate between the familiar and the uncanny, questioning photography's claim to represent reality while opening the image to memory, desire and projection.

"Because of my synesthesia the Number 2 for me is red, but this is not symbolic or something like that. For me red is the most aggressive and passionate colour but I like it more if it is mixed with other colours like blue. For me red is also really nice if you mix it with a little bit of white."

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Red dressed girl
2012
Photograph
40 x 25,5 cm



TOMÀS MORELL

Barcelona / Spain

Tomàs Morell lives and works between Barcelona and the Empordà. After moving to Germany with his family as a child, he studied Fine Arts at the Kunstakademie Nürnberg, graduating in 1990, and later studied graphic design and communication at Escola Massana in Barcelona. He worked as art director at Saatchi, external creative director at McCann Erickson and was founder of Blackline. In 2012, he decides to leave everything behind in order to fully dedicate himself to his painting. His practice is rooted in painting as a way of exploring lived experience, memory and the inner world, with the human figure at its centre.

Morell's paintings move between figuration and abstraction, using theatricality, distortion, irony and humour to examine vulnerability, identity, intimacy, sexuality and the construction of gender. His figures often emerge from a process of looking inward, giving form to experiences and emotions that resist direct expression. His work has been exhibited extensively in Spain and internationally, in Italy, Lebanon, Germany, USA and England, and is held in public and private collections.

I am especially interested in the tension between Eros, libido, and desire, and their opposite, the death drive. Red constantly oscillates between these two poles: life, passion, and energy on one hand, and blood, violence, and death on the other.

It is also a difficult colour to paint in its purest form. Its strength and presence can easily dominate the other colours. Finding a way to maintain its intensity without allowing it to dominate the painting has been one of the challenges of this project."

@tomasmorell_artist
tomasmorell.com

"Red is, for me, the colour of passion. It is closely associated with blood and is often used in painting and advertising to evoke desire, seduction, love, and sexuality.

That's why I also link it with impulses and with the more instinctive and difficult-to-control parts of ourselves.

Woman in front of red curtain
2026
Oil on linen
70 x 63 cm



JAN MUCHE

Herford / Germany

Jan Muche lives and works in Berlin. He trained as a lithographer before studying painting at the Universität der Künste Berlin under K.H. Hödicke, where he later became a master student. He has exhibited widely in Germany and internationally, including solo presentations in Berlin, Cologne, Bamberg, Turin and Milan, and has held a visiting professorship in painting in Hangzhou, China.

Muche's paintings transform industrial structures, machinery and architectural fragments into complex, almost three-dimensional compositions. Drawing on images found in old magazines, books and photographs, he combines bridge structures, power pylons, factory buildings and mechanical apparatus with overlapping planes and contrasting fields of colour. The original motifs function less as subjects than as starting points for painting itself: structures are simultaneously constructed and dissolved, while colour, geometry and spatial tension take over. His works often remain deliberately ambiguous, inviting the viewer to move between recognition and abstraction rather than offering a fixed narrative.

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OT
2017
Acrylic, ink and lacquer on canvas
60 x 50 cm



El sueño de la razón
Oil on canvas
2026
60 x 50 cm

ROBERT MUNTEAN

Leoben / Austria

Robert Muntean lives and works in Berlin since 2007. He studied painting at the Academy of Fine Arts in Vienna and the Academy of Visual Arts in Leipzig. His work has been exhibited extensively across Europe and internationally, including in Austria, Germany, the UK, South Korea, Italy and the USA. Selected exhibitions include solo presentations at Galerie Crone in Berlin, Galerie Rosenfeld in London and UNC Gallery in Seoul, as well as exhibitions at the Leopold Museum in Vienna, the Essl Museum in Klosterneuburg and the Croatian Pavilion at the 60th Venice Biennale. In 2007, Muntean was awarded the STRABAG Art Award.

Muntean's paintings explore the unstable relationship between memory, perception and time. Drawing on fragments of images and recollections, he creates atmospheric scenes in which past and present seem to coexist. Figures, landscapes and gestures appear suspended in fleeting moments, hovering between recognition and estrangement. His practice moves between figuration and abstraction, with expressive brushwork and layers of colour often partially obscuring the human forms beneath. Rather than following a linear narrative, his paintings evoke the associative nature of memory, where emotions and impressions overlap and continually reshape our perception of the present.

"Red stands for the illogical and the unspeakable—for the moment when the familiar order begins to waver. Like a curtain, red separates the surface of everyday life from a deeper, uncanny reality that eludes logic."

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PAUL PRETZER

Paide / Estonia

Paul Pretzer lives and works in Berlin. He studied at the Muthesius Kunsthochschule in Kiel and the Hochschule für Bildende Künste Dresden, where he completed his diploma in 2007 and subsequently worked as a master student of Ralf Kerbach. His paintings move between surrealism, art-historical quotation and comic imagery, populated by strange, hybrid figures that combine human, animal and everyday forms. Drawing on the visual language of Northern European painting and artists such as Hieronymus Bosch, Pretzer creates ambiguous worlds in which the grotesque, the humorous and the unsettling coexist.

His densely painted scenes often unfold in undefined, dreamlike spaces, where his fantastical characters appear caught in moments of tension, absurdity or quiet contemplation. Beneath their playful appearance, the works explore human behaviour, relationships and the darker sides of everyday experience. Pretzer has exhibited extensively in Germany and internationally, including solo exhibitions at Marc Straus Gallery in New York, Galerie FeldbuschWiesnerRudolph in Berlin and Uxval Gochez Gallery in Barcelona, as well as presentations at institutions such as the McNay Art Museum in San Antonio and Kunsthalle zu Kiel.

"The colour concept of the show made me approach my work in a completely different way.

Normally, I start with the motif and develop the colour concept around it. This time, it was the other way around: the colours dictated the motif and led me to a result I probably wouldn't have arrived at otherwise.

For me, it was a refreshing way of making a painting!"

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Time to Touch
Oil on wood
2026
52,5 x 39,5 cm



MARK REDDEN

Dublin / Ireland

Mark Redden is an Irish visual artist based in Barcelona. His practice involves painting, sculpture and drawing in a labour-intensive process that investigates universal perception, memory and personal experience. With particular attention to surface quality, colour, and composition, he renders symbolic forms that evolve and mutate in an ever-changing environment, opening pathways to subconscious thoughts.

Redden studied fine art at DLIADT, Dublin and at CCAD Cork, where he graduated with an award-winning exhibition. His work has been described as all-encompassing in its vision, an investigation into the interconnectedness of all things. His research is unlimited in theme, hinging on the idea of non-duality - which posits that separation, such as subject-object, time-space or mind-matter, is an illusion created by mental constructs.

He has exhibited and undertaken residencies worldwide, including the Hobart Sculpture Trail, Tasmania, Museu Marítim de Barcelona, the RHA Annual in Dublin, Kunstpunkt in Hamburg, Cill Rialaig in Kerry, Ireland, Oasis in Tokyo, Japan, CEAD in Beijing, China, DNA and Readymade in Massachusetts, and Tappeto Volante in New York, USA.

"Vermillion is my favourite red. It is an ancient pigment, the first versions were made by neolithic people 8000 years ago in Turkey from the mineral cinnabar. During the ancient Roman period cinnabar was mined in Almadén, Spain which created the hot orange red so characteristic of Roman frescos. In the 4th century BC the Chinese made an artificial version by heating mercury and sulphur, the residue of this alchemy resulted in this most fiery of reds."

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Madra rua
Wood, glue, screws, paint
2026
90 x 70 x 26 cm



MABEL SÁNCHEZ DOMENE

Albacete / Spain

Mabel Sánchez Domene holds a degree in Advertising and Public Relations, works as an art director, and is currently training to become an art therapist. Her artistic practice encompasses different disciplines, although she is currently focusing her research on photography as a medium of creation. Through Valenciaga, a self-portrait project she has been developing for several years, she creates characters using objects and materials from her everyday surroundings, transforming the domestic into fictional settings filled with humour and imagination.

In her projects, she understands art as a space for play, creativity, and transformation. From a perspective informed by art therapy, she is interested in reclaiming the idea that art does not belong exclusively in museums or galleries, but can be integrated into everyday life as a way of expanding our perspective, awakening the imagination, and creating small changes in the way we inhabit the world. Through her work, she seeks to show that there are infinite ways of creating, and that anyone can find, in the most ordinary gestures of daily life, an opportunity to experience art as something accessible and transformative.

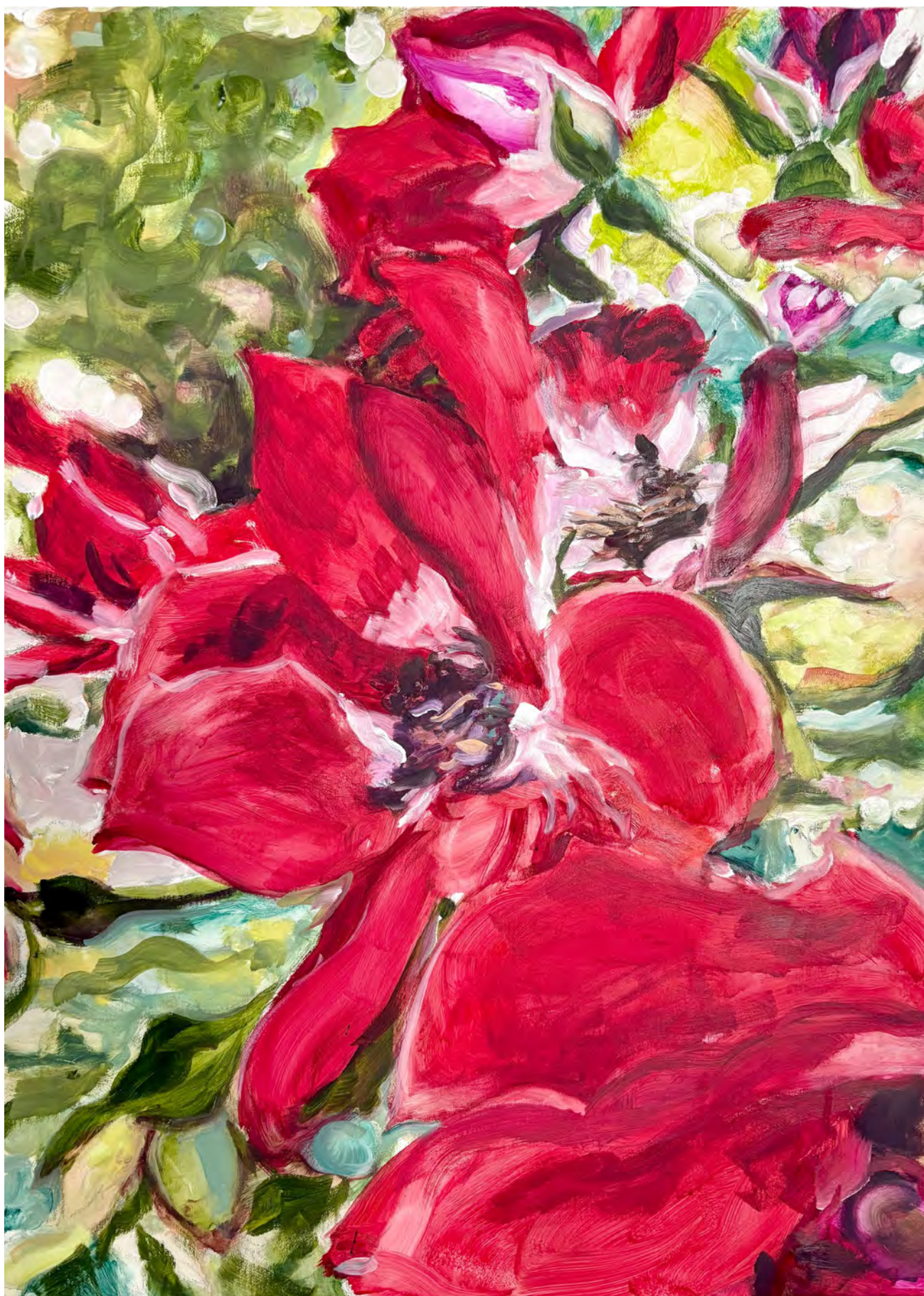
“Roja is part of Valenciaga, a series of homemade photographs that I have been developing for the past couple of years.

For *Rojo que te cojo*, I gather all the red objects, household items and clothes I have around me. I let myself be engulfed by the colour until I become an exaggerated version of what I already am.

Because I have been red (left-wing) for many years now, sometimes much to the displeasure of some.”

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Roja (Serie Valenciaga)
2026
Edition of 5 + 2 AP
70 x 50 cm



TANJA SELZER

Idar-Oberstein / Germany

Tanja Selzer lives and works in Berlin. She studied at the Department of Design at the Hamburg University of Applied Sciences, specialising in painting. Her work approaches abstraction through motifs drawn from nature, particularly plants and flowers, which remain recognisable while dissolving into atmospheric, painterly forms. Set against dark and often enigmatic spaces, fleeting traces of colour and fragmented forms create a sense of tension between visibility and disappearance.

Selzer's paintings are characterised by a restrained yet intense visual language, balancing figuration and abstraction, presence and dissolution. Through layered colour, expressive brushwork and a strong sensitivity to atmosphere, she transforms familiar natural forms into ambiguous and evocative spaces. Her work has been exhibited internationally, including at the Goethe-Institut in Hong Kong, the Museum of Fine Arts in Leipzig, the Georg Kolbe Museum and Haus am Lützowplatz in Berlin.

"Brilliant, gorgeous, painted, gay,
Vivid, flaunting, tearaway,
Glowing, flaring, lurid, loud,
Screaming, shrieking, marching, proud,
Mellow, matching, deep and sombre,
Pastel, sober, dead and dull,
Constant, colourful, chromatic,
Party-coloured and prismatic,
Kaleidoscopic, variegated,
Tattooed, dyed, illuminated,
Daub and scumble, dip and dye,
High-keyed colour, colour lie."

From „Chroma“ by Derek Jarman

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Dancing Red
Oil on linen
2026
70 x 50 cm



Nicht zu viel davon
2026
Flashe, acrylic, pencil on wood
27 x 22 cm

ALSINO SKOWRONNEK

Duisburg / Germany

Alsino Skowronnek is a Germany-born, self-taught painter based in Barcelona. His artistic practice began more than two decades ago in graffiti culture, where he developed a lasting interest in letters, signs and mark-making. He holds degrees in Political Science, Economic Geography and Design, and initially built a career in data visualisation before turning exclusively to painting. His multidisciplinary background in programming, design and data analysis continues to inform his approach to the medium, bringing together analytical and intuitive ways of working.

Skowronnek's paintings explore the evolution of human communication systems and the ways in which visual symbols acquire and transform meaning. Drawing connections between ancient writing systems, graffiti and contemporary digital technologies such as machine learning, he investigates the fundamental human impulse to make marks and communicate through visual language. His practice creates a dialogue between analogue painting and technological processes, examining how humans and machines perceive, interpret and construct meaning.

"Red is a difficult colour for me, especially at its loudest. It comes so loaded with meaning, particularly in certain combinations with other colours. Red makes me think of warnings, love, blood, a Ferrari - all strong emotional associations, and it's hard to use the colour without dragging them along. I also never quite seem to know whether red contrasts more strongly with black or with white."

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NICOLE VINDEL

Guatemala

Nicole Vindel is a visual artist and designer based in Barcelona whose practice operates at the intersection of sculpture, performance, and installation. Through food, living materials like light, plants, water and soil, and everyday objects, she investigates how the designed world shapes human behaviour, desire, and perception.

Her conceptual framework departs from a central proposition: objects don't just serve us, they form us. Every designed thing proposes a relationship between the human body and the world it inhabits. Vindel's work makes those relationships physical, visible, and uncomfortable.

Grounded in what she names Critical Hope, taking the present seriously enough to question it and the future seriously enough to imagine it differently, her practice exposes invisible tensions within contemporary social structures: the politics of overproduction, the violence embedded in systems of abundance, the way language itself constructs and forecloses possible worlds. Her work treats art as a ritual space, a threshold where how we see our environment can shift it.

She has exhibited at Tate Exchange (London), Mansfield Art Center (Ohio), and the Rebirth Forum of Tercer Paraíso (Havana). She teaches Food Design through critical thinking at Elisava, IED, and LCI Barcelona. Described by Vogue Spain as a "food artist hungry for change," she is also co-founder of Random Happiness, an artistic collective that uses joy as a revolutionary tool.

"Rojo en su falda, sus uñas, sus labios
no era deseo: era un río
rompiendo el miedo."

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Words Shape worlds
2025
Paint and marble dust on wood



Red Vibes II
2026
Faber-Castell on paper
31,5 x 43,5 cm

NADINE WÖLK

Jena / Germany

Nadine Wölk lives and works in Dresden, where she has been based since 2001. She studied graphic design in Munich before studying painting and graphic art at the Hochschule für Bildende Künste Dresden, where she became a master student of Prof. Martin Honert. Alongside her artistic practice, Wölk works as a freelance graphic designer and lecturer. Her work has been supported by numerous grants, and her paintings are held in art funds, galleries and private collections.

Wölk's paintings and drawings explore the fleeting nature of memory, perception and everyday experience. Working from photographic fragments and observed moments, she translates familiar scenes into atmospheric images in which clarity and uncertainty coexist. Traditional painterly and graphic techniques are combined with contemporary forms of image-making, allowing her to question the apparent evidential quality of photographic representation. Her works often open towards spaces beyond the depicted scene, shifting the focus from objective observation towards the emotional and subjective experience of remembering.

"Red demands attention and lingers in the feeling. It is not only visible, but tangible. Its effect does not end at the surface—it begins there.

To be honest, I find it somewhat difficult to sum this up in just a few sentences. For me, it was also a completely new experience to work so explicitly with the colour red. I usually come more from the blue end of the spectrum... But I am very fascinated by the impact of an entirely red graphic, which goes completely against my usual visual sensibility."

@neon.nighthawks





Rojo que te cojo – a group exhibition.

20.09 – 03.10.2026

Curated by Christian Arndt, Katharina Arndt
& Paul Pretzer

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A pop-up exhibition space initiated by Christian
Arndt and Katharina Arndt.

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