kunsthaus nrw
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PRESS INFORMATION



15.11.2026 – 28.02.2027
Europe-NRW: 3RD-SPC./RP – no. 6

još ne. – in absence of a map

A cooperation of RHIZOM [D] and RIZOM [K] with Kunsthaus NRW

Opening Sat, 14. November 2026, 15 p.m.
Press Tour: Do, 12. November 2026, 11 p.m.

Artists: Silvia Amancei & Bogdan Armanu (RO/NOR), Camilla Angolini (IT/DE), Till Bödeker (DE), Lars Breuer (DE), Jasmina Cibic (SI/UK), Manuela Fersen (DE), Lina Franko (HR/DE), Christian Gode (DE), Clemens Botho Goldbach (DE), Igor Grubić (HR), Fabian Heitzhausen (DE), Yaël Kempf (CH/DE), Klaus Kleine (DE), Lyoudmila Milanova (BG/DE), Daria Nazarenko (RU/DE), Swinda Oelke (DE/PT), Neli Ružić (HR), Selma Selman (BA/USA/NL), Andi Slawinski (DE), Anna Sokolova (BY/DE), Nika Span (SI/DE), Branimir Stivić (HR) und Markus Vater (DE/UK)
Performances: Andrea Plovanić (HR), Til Schneider (DE) und Florian Walter (DE/CH)

curated by Lina Franko & Andi Slawinski, Lars Breuer and Till Bödeker for 3RD-SPC./RP.

Above: Igor Grubić, *Monument*, 2015, Filmstill, experimentel documentary film, 50 min., © the Artist

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Kunsthaus NRW is pleased to invite you to the Opening of our next exhibition on Saturday, November 14th. Continuing the exchange and dialogue between the art scenes of North Rhine-Westphalia and of other European countries, we are hosting *Još ne. – In Absence of a Map*, a guest exhibition by the art associations RHIZOM [Germany] and RIZOM [Croatia].

The sixth edition of the European art project 3RD-SPC./RP (3rd Space – European Research and Practice) engages with the cultural and political topographies of Europe. »Još ne« means »Not yet« and stands for a state of transition in which the past continues to have an effect while the future is only vaguely beginning to take shape. Following an initial project phase at the Renaissance Frankopan Castle in Kraljevica/Croatia, *Još ne. – In Absence of a Map* was developed further for its guest appearance at Kunsthaus NRW: 27 artists from ten European countries, with manifold connections to NRW, are presenting site-specific works. A European space of resonance unfolds between the two exhibition venues: Kraljevica, situated on the Adriatic, serves as a threshold between the Mediterranean and the continent; Aachen, Germany's westernmost city, as a hub in the tri-border region.

The exhibition is supported by: Kunststiftung NRW, Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen, Ministerium für Kultur und Medien Republik Kroatie, Stadt Kraljevica.

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3RD-SPC./RP – no. 6, *REFLECTED TERRITORIES*, 2026, audio visuel Installation, Kraljevica (Kroatia), Installation View with Video Works by Till Bödeker and Yaël Kempf. Swimming Projektion Objects by 3RD-SPC./RP (Lina Franko, Clemens Botho Goldbach, Andi Slawinski), Foto: Juraj Vuglač © 3RD-SPC./RP 2026

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Topographies of the Uncertain – An Introduction

By Lina Franko & Andi Slawinski, Lars Breuer and Till Bödeker as part of the 3RD-SPC./RP project

Europe has been shaped by historical experiences and political visions of the future whose contradictions extend into the present. In the face of newly drawn borders and crumbling certainties, the question arises as to how orientation becomes possible when familiar coordinates lose their validity.

Maps create orientation by ordering spaces, drawing borders and making relationships visible. At the same time, every act of mapping rests on decisions about what is included or excluded. The exhibition examines how artistic practices shift such orders and open up new ways of perceiving.

The concept of the »third space« serves as a curatorial point of departure for this: autonomous positions enter into non-hierarchical relationships without relinquishing their differences. The exhibition at Kunsthaus NRW is likewise part of this process and remains a provisional constellation.

Igor Grubić's film *Monument* (2015) turns its gaze to monuments dedicated to the anti-fascist resistance in the former Yugoslavia. With the disintegration of the state, the visions of a future society they embodied have lost their original political frame of reference. Igor Grubić shows the monuments as they appear today, making visible the tension between historical significance, altered memory and lingering utopias.

The works by Neli Ružić, Klaus Kleine and Selma Selman in the Garden Hall form a spatial constellation of differing temporalities and systems of value. Neli Ružić's lightbox *NO LONGER NOT YET* (2025) holds the present, in language, between the »no longer« and the »not yet«.

Klaus Kleine's expansive installation *Untitled* (2026) combines steel rods, sheet metal, ropes and clay-coated jute into a fragile construction. In the interplay of rigid and flexible elements, familiar material properties begin to waver. The drying, brittle clay makes change visible as an integral part of the sculptural structure. Selma Selman's video *Mercedes Matrix* (2019) documents a performance on the Kampnagel piazza in Hamburg in which the artist, together with her family, dismantles a Mercedes-Benz. The salvaging of scrap metal – the means by which her Roma family earns its living – is carried over into the context of art. The dismantling of the status symbol calls into question social hierarchies of value, the recognition of physical labour and anti-gypsyist ascriptions. As the works stand side by side, linguistic, physical and social processes overlap without merging into a single, unified narrative.

Lars Breuer's wall work *ALL BEGINS AND ENDS* (2025/2026) in the Salon of Kunsthaus NRW links serial typography with the historic site. Printed adhesive tapes bearing the phrases »OHNE ANFANG« [WITHOUT BEGINNING] and »OHNE ENDE« [WITHOUT END] extend

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across the entire surface of a wall, creating a dense textual structure. In the process, irregularities emerge that had been invisible on the white wall, setting the wall visually in vibration. The impression of swaying, of fragility and of a »state of transition« is taken up further in a sculpture in the center of the room. Juxtaposed with Lyoudmila Milanova's clay reliefs *Blueprint of the Sky* (2024), which refer to early astronomical methods of determining time, the work brings different cultural systems of timekeeping into encounter.

Christian Gode's site-specific wall installation *Durch die Linie* [Through the Line] (2026) traverses the corridor of the north wing with horizontal black lines. At doorways and wall projections they are interrupted, offset and continued. The apparent continuity shifts with the viewer's standpoint: orientation arises from the interplay of drawing, architecture and movement.

In *EXTENDED PLAY / CHESSBOARD II* (2026) (in Room 3), Lina Franko and Andi Slawinski transpose an existing geometric system into a new space: A chessboard grid developed for Frankopan Castle in Croatia is transferred onto the floor and walls of Kunsthaus NRW in its original dimensions, though rotated against the axis of the room. The existing architectural boundaries cut into individual squares and fragment the orthogonal grid. Its order remains recognizable yet eludes complete analysis. In Kraljevica, this grid was the setting for a game of chess (developed with Till Bödeker) with living pieces, sculptures and a tap-dance and drum performance. At the Kunsthaus, this collective performance becomes *EXTENDED PLAY / TABLEAU VIVANT II*, a chamber piece between Clemens Botho Goldbach on drums and Andrea Plovanić's tap dancing. The original chess sculptures by Lars Breuer and Clemens Botho Goldbach have been further developed and each reinterpreted in its respective space.

Exhibition Rooms 4 to 6 and the three vaulted cellars present video works that were shown in Kraljevica as part of the expansive installation *REFLECTED TERRITORIES*. An artistic documentary interpretation of them by Till Bödeker can be experienced in Room 9.

Between historical monuments, material transformations, typographic systems and spatial interventions, relationships emerge that formulate a new cartographic proposal. *Još ne.* understands orientation as an open process – as a possibility of reading existing orders anew and of conceiving a future that is not yet determined.

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exhibition program

Sat, 14. November 2026
15 p.m. Opening
16 p.m. EXTENDED PLAY / TABLEAU VIVANT II Performance for drums and tap dance Stepptanz by Clemens Botho Goldbach & Andrea Plovanić
17 p.m. Music Performance by Til Schneider and Florian Walter

Part of the opening is also the food art performance »vesper – The Breakfast Edition: Kroatien« by Daniela Vrbanovic, curated by Marie-Claire Krell.

Curators tour, 15 p.m.:
Sun, 22.11.2026: Till Bödeker
Sun, 29.11.2026: Lars Breuer
Sun, 06.12.2026: Lina Franko & Andi Slawinski

Sun, 24.01.2027, 15 p.m.
Artist Talk »Mapping the Uncertain«. Lina Franko, Andi Slawinski, Lars Breuer, Klaus Kleine and Christian Gode, Till Bödeker

During the exhibition:
POSTCARDS FROM THE UNPERFORMED / AACHEN SERIES (2026–2027)
By Lars Breuer and Manuela Fersen / Entrance Hall Kunsthaus NRW and public places in the City.

We charge no entrance fees.

→ Please have a look at www.kunsthaus.nrw for Updates, further events and detailed information about Kunsthaus NRW.

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INFO

Please don't hesitate to contact us with any questions or individual needs like high res images, interview appointments or transport.

We are looking forward to see you in Kornelimünster!

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press contact

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Opening hours
Thu through Sat 12 – 17 p.m.
Sun and holidays 11 a.m. – 17 p.m.

Kunsthaus NRW gGmbH
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Geschäftsführung & Künstlerische Leitung:
Dr. Marcel Schumacher

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des Landes Nordrhein-Westfalen