



Markues Portfolio

PSM
Schöneberger Ufer 61
10785 Berlin

mobile: +49 178 78 55 167
phone: +49 30 246 492 00

office@psm-gallery.com
www.psm-gallery.com





Markues works create implicitly political spaces in which an egalitarian, diverse, and feminist collectivity can become tangible. This collectivity can only emerge from an indeterminate space in which preconceptions and ideologies lose their fixity: a space of looseness and slackness whose silence provides an opportunity for preparation. This charged silence inheres within the strategic invisibility of trans*ness and the potential of inauthentic biographies. It allows one to experience shame without being interpolated by it, to feel it without needing to accept or reject it.

To enable these spaces of indeterminacy to emerge, Markues's drawings and collages on paper and unstretched fabric provide a site where passive forces congeal, such as the amorphous, the liquid, the uncontrollable, and the foolish. With this gestural vocabulary, Markues performs empathic appropriations literary texts, queer social history, and art-historical citations are liquefied, blended, and tenderly over-worked, so that suppressed narratives inherent in the material come to light. Placed tougher in atmospheric and immersive installations, these works dissolve the bond linking spoken word, script, and abstract painting.



Installation view: Step Away
PSM, 2022



Installation view: **Step Away**
PSM, 2022



Step Away, 01.09.–23.10.2022
Markues in collaboration with Jewelia St. St.

Formless piles covered with camouflage netting sprawl within the gallery's rooms. Under the camouflage are objects from the realm of exurban recreation: ribs of patio umbrellas, stacked chairs, folded-up sunloungers, sleeping bags, and forgotten beach towels. These tucked away relics can be found on boardwalks, terraces, and in Schreber gardens. In the semi-public sphere of the beach, one sizzles lightly dressed among strangers; a Schreber garden is only a private idyll if one manages to ignore one's fifty neighbors. Through the camouflage netting, these objects confront the visitor in a strange state of alienation. Camouflage works only through adaptation to a site and its environment, but at the same time it shows the desire to escape or overcome this environment. At this juncture between site and non-site, Markues presents their own watercolors and paintings by Jewelia St. St.

Step Away means to move aside, to renounce a duty, to desert, or retreat. For the writer Alfred Andersch, freedom lies in these brief moments: "one is never free when one fights against fate. One is never free at all except in those moments when one allows oneself to fall out of fate." This notion of freedom as momentary and related to one's own fate permeates the six literary readings that, over the course of the exhibition, activate the space. The protagonists of the texts recount different ways of letting the expectations placed on them come to nothing. They remind us of the effects of war and nationalistic thinking on the individual. They make clear that—beyond instrumentalized symbolic politics such as homonationalism—queer and marginalized people are absent from the nationalist narratives of the West. They know, therefore, that queers are not part of the body politic. The selection of texts also brings to light which sensibilities and attitudes are undermined when thought revolves exclusively around militaristic categories and obligatory values.

Watercolors from Markues's series *Für die Männer & die Anderen* [For the Men & the Others] adorn the walls as remnants of spoken language and visual equivalents of these brief moments of freedom. The sentences cannot be spoken, at least not in the way they are written. They withdraw from the sphere of political communication and approach the limits of legibility. The letters turn into blobs and formless gestures, searching for another form of rhetoric that defies the logic of the overbearing masculine. The title *Für die Männer & die Anderen* is a fractured address, a summons held in abeyance. *We don't need another hero* echoes the song from Tina Turner; it tells the men that we don't need their heroism, but for the others it contains an egalitarian vision of a society without leaders. *Live and let love* is a quotation from Heinz Heger, who wrote about how he managed to survive imprisonment in a concentration camp by allowing himself to be used sexually. The watercolors remind us that in a moment of increasing armament, art does not necessarily have to make an offer of unambiguous sense.



Step Away, 01.09.–23.10.2022

The gallery's loggia is devoted to small-format paintings by Juwelia St. St. From her broad artistic oeuvre, PSM shows a selection of gardens and seascapes. They are scenes of minor happiness, real and imaginary retreat, because "when I paint from memory it becomes even more fantastic." Even though, as a sort of Schreber-garden-Hockney, Juwelia invites the viewer to bid farewell to the harsh everyday life of the city, she does not fall into glorified country living. The scenes remain indirectly connected to the city: an entertaining getaway, a weekend at the North Sea, an afternoon in a community garden, rather than an attempt to find Eden in the Uckermark. Juwelia's painting style is mannerist and anarchist at the same time. Foliage and flowers fill the picture plane in a millefleur style, plants grow as they please, sometimes winding around lovers, champagne bottles, and little cakes. Her painterly activity defiantly yet self-determinedly asserts the possibility of a better, yet fleeting, world. The beauty of her paintings lies in the fact that she does not modulate; the individual hues stand side by side, do not merge, do not care about a reality beyond themselves. They do not coalesce into a painterly or political program. Juwelia's strength lies in creating a world according to her standards despite adversity, as exemplified by her Gallery Studio St. St. in Neukölln's Sanderstraße, where every Friday and Saturday she serenades, paints, entertains, beguiles, and snubs her guests.

Markues and Juwelia both envisage spaces and places that are not completely abandoned. They are places where notions of the present can be left behind, places that are often just a step away.



Step Away, 01.09. - 23.10.2022

camouflage nets, sports mats, towels, parasols, Hollywood swing, deck chairs and curated readings

solo exhibition, PSM



Step Away, 01.09. - 23.10.2022

camouflage nets, sports mats, towels, parasols, Hollywood swing, deck chairs and curated readings
solo exhibition, PSM



The answers you seek will never be found at home, 2019
watercolor on paper, 40 x 30 cm
from the series *For the Men & the Others*





Liberte Egalite Fragilite, 2022
watercolor on paper, 40 x 30 cm
from the series *For the Men & the Others*





Step Away, 2022

watercolor on paper, 40 x 30 cm

from the series *For the Men & the Others*





3. September Juwelia St. St. and Markues read from *Kirschen der Freiheit [The Cherries of Freedom]* by Alfred Andersch
17. September Craig Teatime reads from *The Naked Civil Servant* by Quentin Crisp
24. September Monilola Olayemi reads from texts by Akwaeke Emezi and Rose Allatini
1. October Esra Nagel reads from *Time is a Thing the Body Moves Through* by T. Fleischmann
8. October Jayrôme C. Robinet reads from *Notizen aus dem Untergrund [Notes from the Underground]* by Fyodor Dostoevsky
15. October Nine Yamamoto-Masson reads from texts from the history of Japanese anarchism and anti-militarism



Step Away, 03.09.2022

Juwelia St. St. and Markues read Alfred Andersch
PSM, Berlin



Installation view: **Jubilate Agno**,
Ludwig Forum Aachen, 2021



Jubilate Agno, 19.06.–12.09.2021, Installation, Ludwig Forum Aachen,

Jubilate Agno is part of the group exhibition *Sweet Lies. Fictions of Belonging*, curated by Patrick C. Haas and Angela Theisen

Jubilate Agno consists of two paragliders hanging from the ceiling, whose ropes are attached to pre-existing elements of the space. The shape oscillates between a cloud, a canopy or the gills of a fish. Their mother of pearl like paleness is the result of multiple spraying with highly diluted ink. The words 'For' and 'Let' are barely legible embroidered on the underside with knotted ball chains. With these words begin the lines of the eponymous poem by the lyricist Christopher Smart, to whom the work is dedicated. He wrote his poem *Jubilate Agno*, which has only survived as a fragment, during a forced confinement in an insane asylum in 1757-69, but it was not published until 1939. Smart's poem alternates between religious dramatization, ornate portrayal, and homosexual innuendo. Conceived for the exhibition *Sweet Lies* at the Ludwig Forum Aachen, *Jubilate Agno* was juxtaposed with a work by Thomas Lanigan-Schmidt and Markues's series *The Troubled Waters of Ethnic Heritage*, recalling multiple recourses to religiosity and ornament in queer history.



Jubilate Agno, 2021
2 paragliders, ink, ball chains
dimensions variable





Installation view: **Your Horizon Has Limits Even Holes**
Scherben, 2021



A layer of fog occasionally spreads over the floor of the exhibition space at Scherben. It floats gently through the rods of Michaela Meises *Trans Columns*, rises slowly into the heights of the room, and interposes a soft blur before the watercolors in Markues's series *For the Men & the Others*. An atmosphere somewhere between fantasy film, night club, and calculated effect results, which unites the works while also making the distance between them and the viewer tangible. A similar ambiguity characterizes the *Trans Columns* themselves. Developed in 2009 in the aftermath of the global financial crisis, the sculptures transform the column, typically a symbol of stability in patriarchal society, into something mobile. Without a roof to support, they become permeable.

Irigaray's approach to language is mirrored in Markues's watercolor series *For the Men & the Others*, in production since 2014. In each watercolor, the text is usually a quotation whose liquid script cannot be spoken, but is nevertheless open to examination. Painted in a gestural but antisubjective and deskilled fashion, the watercolors challenge the construction of subjectivity through both form and content. Because language comes from the other, it is not the subject who speaks; the subject is spoken. Alongside Markues's watercolors hangs a ceramic relief portrait of Luce Irigaray made by Michaela Meise.



Your Horizon Has Limits Even Holes, 9.10.–28.11.2021
Duo exhibition with Michaela Meise, Scherben



For the Men & the Others, 2014-2022

ongoing series of watercolors, each 40x30 cm

The meaning of the script is fluid like the colors, congealing in the subjectivity of the viewer without thereby falling into contrariness or antagonism. The watercolors of *For the Men & the Others* speak to men and to others. The 'For' is therefore a possibility and a transformation at once. It emphasizes diversity, difference, and ease. Quotations drawn from countercultural songs, pop divas appropriated by gay culture, and activist slogans appear on the page and disappear among splashes, spills, and droplets.

These abstract, painted gestures evade apprehension; the watercolors are only legible to the listener. The letters dissolve into colors and imagery—a condition of indistinguishability that cannot be spoken, only observed and heard. The rhetoric is not a reiteration of loud, combative masculinity. It silences speech and waits to be read. The words don't reside in the mouth, but before the eye. They are audible only to a multitude that does not want to be drowned out, but rather recognizes itself in its difference.





Strong Enough, 2017
watercolor on paper, 40 x 30 cm
from the series *For the Men & the Others*





My Shop Is The Face I Front, 2018
watercolor on paper, 40 x 30 cm
from the series *For the Men & the Others*





Your Horizon Has Limits Even Holes, 2019
watercolor on paper, 40 x 30 cm
from the series *For the Men & the Others*





Installation view: **Prima Quallerina**,
Kunstverein Braunschweig, 2020



Prima Quallerina, 25.09.-18.10.2020

Themes of drifting and placelessness pervade Markues's exhibition *Prima Quallerina* – a portmanteau combining “prima ballerina” with the German word for jellyfish, “Qualle” – in the Remise of the Kunstverein Braunschweig. Disemboweled washing machines lie on the floor of the exhibition space like shipwrecks. Robbed of their domesticity and function, their reinforced side panels, perforations, and apertures stand out as meaningless decorations. On these wrecks, watercolors have settled like polyps. Markues proposes a formal view of these objects and the drawings upon them, which seem as if they could extend in all directions, liquefying before the viewer's very eyes, flowing beyond the edges of the paper, and spilling over the washing machines.

Jellyfish are exposed to the currents of the sea and have little ability to determine their direction. Like the medusas that a jellyfish polyp forms by dividing itself into new segments, the ornaments in Markues's watercolor series *The Troubled Waters of Ethnic Heritage* are separated from their origins. The forms in the drawings are borrowed from Westerwald and Bolesławiec pottery, as well as from carpets, curtains, wallpaper, and playing cards, superimposed in translucent layers like washed-out ceramic glazes in pale blue, violet, gray, and green tones. Markues directs the viewer's attention to the ornamental, transforming its supposed uselessness into a method of painterly questioning. The works resist clearly defined stylistic or geographical determinations, but they are reminiscent of the decorations found on functional objects in working class environments, which are often chosen out of necessity rather than considerations of design. While individual decorations may have once been symbols of distinction, they are now erratically accumulated symbols without status.

Instead of an authentic illustration of their own biography, Markues deploys a double displacement: the expectation that the artistic production of minorities should consist of marketing their own biographies is only apparently fulfilled by the drawings, while being unrestrainedly exaggerated by their individual titles. The titles are marked as quotations, though their exact source remains unnamed. They stem from the milieu of those who were forcibly resettled in Germany between 1945–1950, who, by positioning themselves as ‘Heimatvertriebene’ (displaced persons), uphold a melange of nostalgia and resentment and conceal their entanglement in the crimes of National Socialism behind woeful tales of their own resettlement. The watercolors cannot be explained by way of their titles, however. They stare back stonily when suspected of identitarian fantasies.



Prima Quallerina, 25.09.-18.10.2020

tinsel curtain, washing machine housings, drawings and curated readings

solo exhibition, Kunstverein Braunschweig

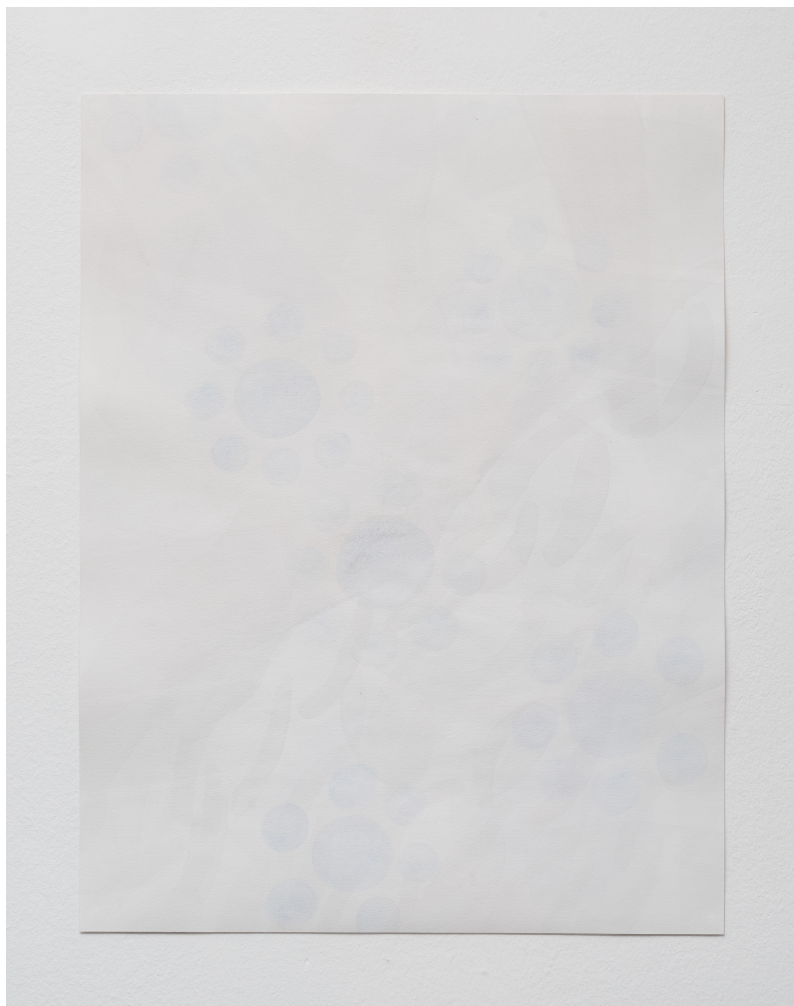


24. September Nadira Husain and Markues read from *The Bastard* by Violette Leduc
1. October Ulrike Bernard reads from *Beside Myself* by Sasha Marianna Salzmann
8. October Alicia Agustín reads from *The Artificial Silk Girl* by Irmgard Keun
18. October Thomas Love reads from *Dawn (Xenogenesis)* by Octavia E. Butler

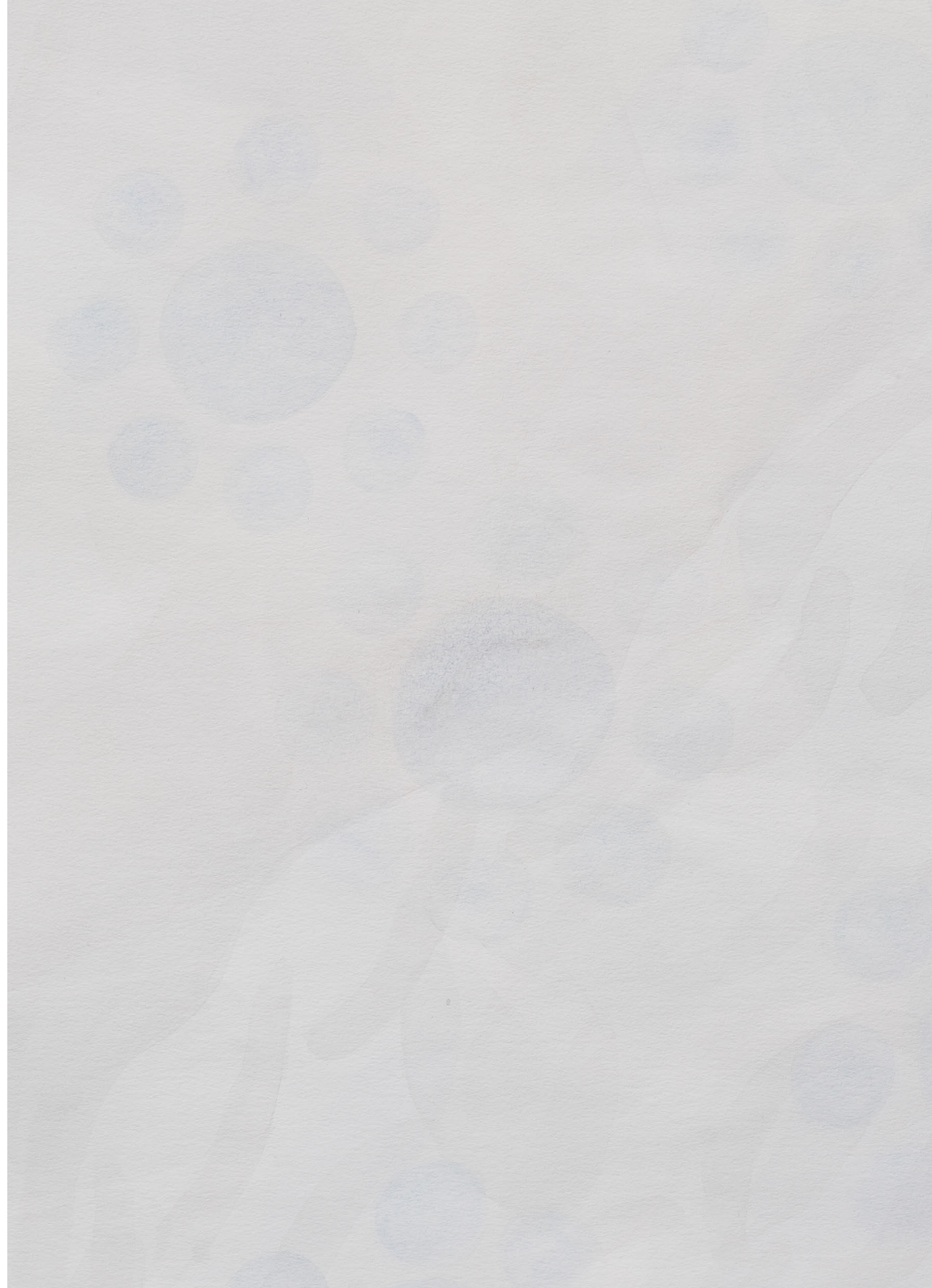


Prima Quallerina, 25.09.-18.10.2020

tinsel curtain, washing machine housings, drawings and curated readings
solo exhibition, Kunstverein Braunschweig



**Absolute freedom – there were many blueberries,
blackberries, raspberries, mushrooms, wild cherries,
and even more, 2020**
watercolor on paper, 65 x 50 cm



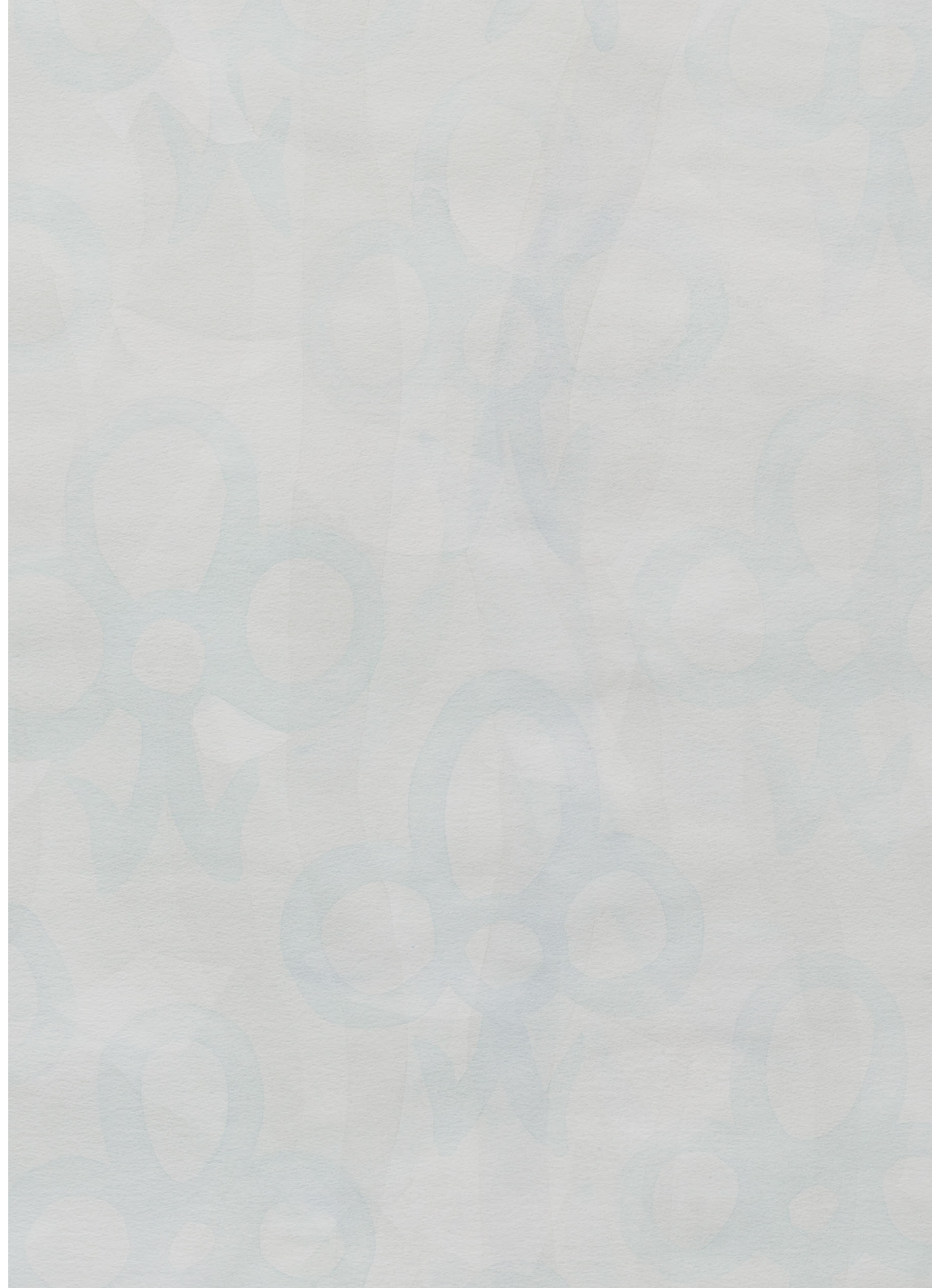


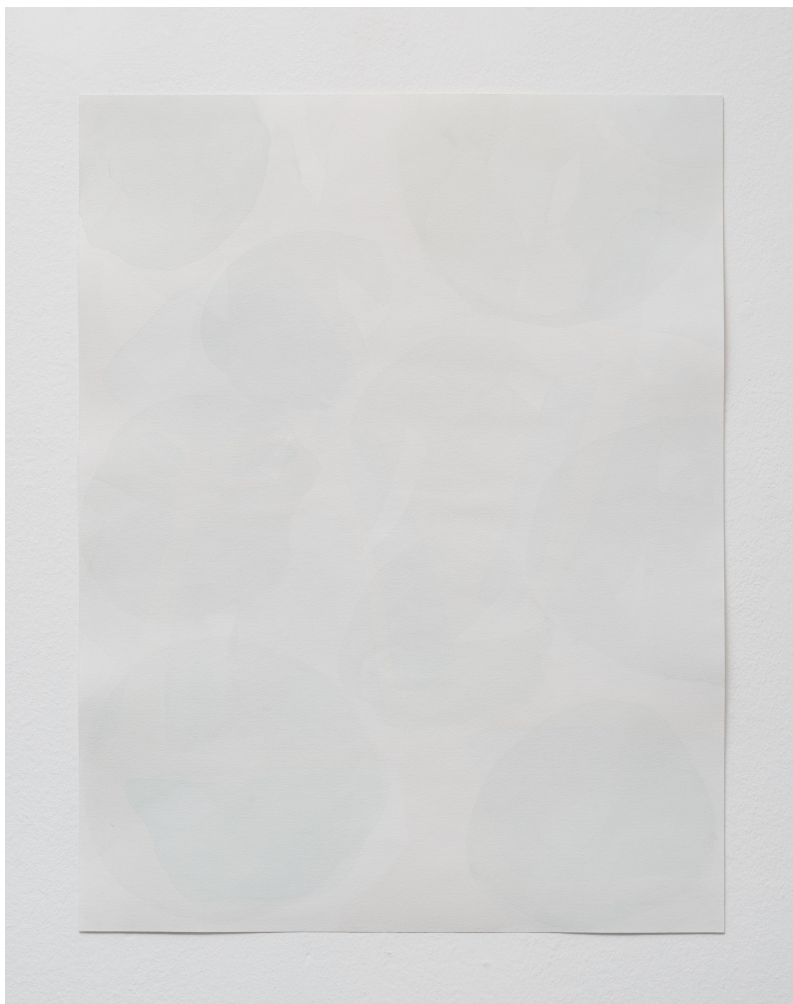
**In my homeland, we didn't yet have such
overbred cows as today, 2020**
watercolor on paper, 65 x 50 cm



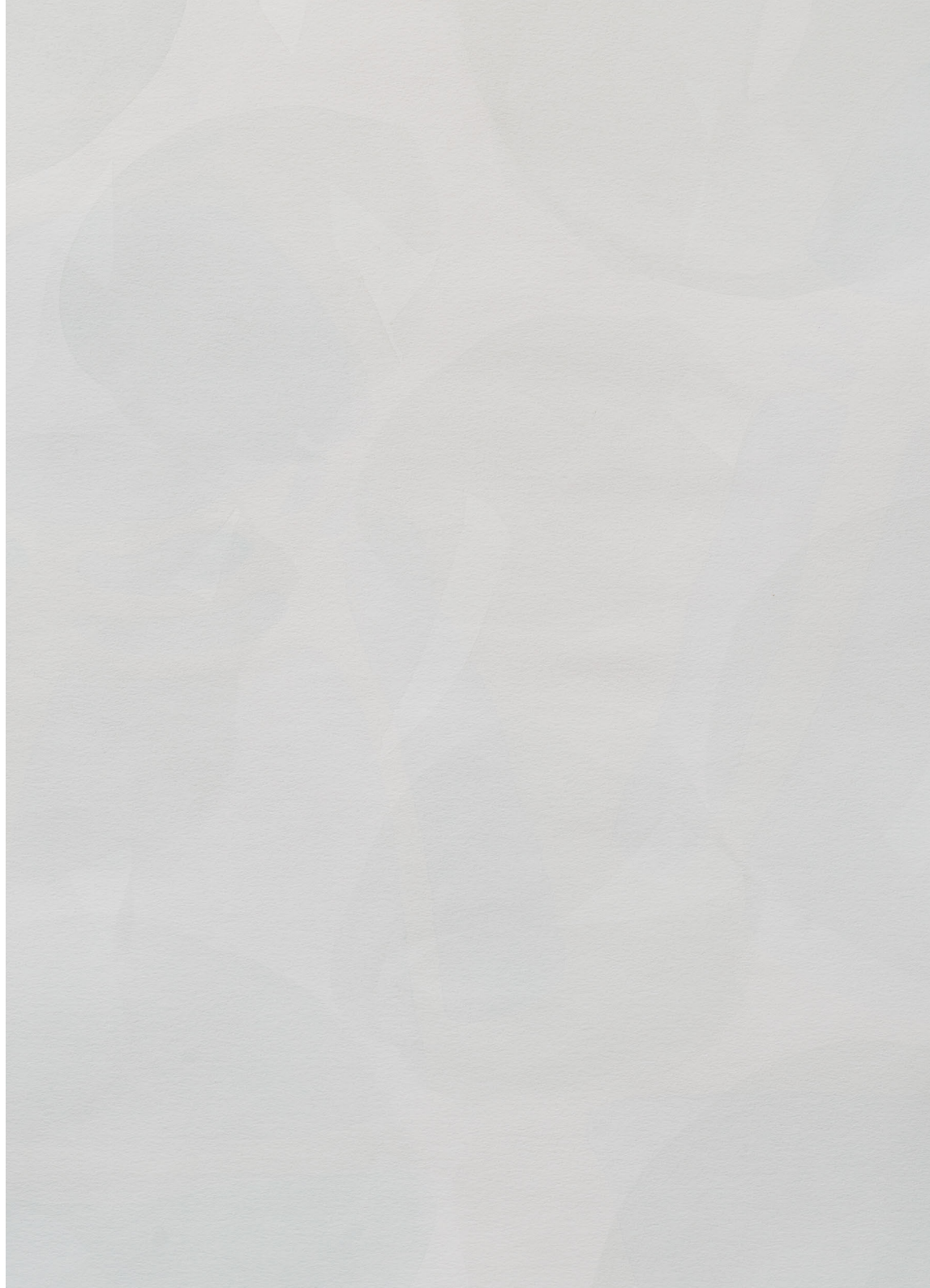


Usually the kitchen, living room, sometimes also
the bedroom were all in one room – depending on
the size of the room, 2020
watercolor on paper, 65 x 50 cm





Today we often ask whether those human destinies that remain on the sidelines have a purpose in life, 2020
watercolor on paper, 65 x 50 cm





Installation view: **Pressure on Boys**
SAVVY Contemporary, 2019



Pressure on Boys, 10.01.-01.02.2019

parachutes, gym mats, medicine balls, curated readings
group exhibition, SAVVY Contemporary

Pressure on Boys is an installation by Markues examining the pressure society exerts on boys. To highlight the collectivity and polyphony of boyhood, the installation can only be viewed and perceived in the presence of a public reading that warms up the space. As the readings unfold, so do associations that broaden the idea of what boyhood could be.

For Markues, boyhood is not a biological concept but a collective and diverse experience encompassing the different boyhoods of heterosexual and homosexual cis-men, the childhoods of transgender women and non-binary people, the late puberty of transgender men, and also the fetishized boyhood of the twink. In *Pressure on Boys*, these diverse boyhoods become tangible to and shareable by the viewer.



Pressure on Boys, 27.01.2019

Xiaoshi Vivian Vivian Qin reads Boys' Love Stories

SAVVY Contemporary, Berlin



10. January Magnus Rosengarten reads from *Go Tell It on the Mountain* by James Baldwin
12. January Heike-Karin Föll and Markues read from *In Youth is Pleasure* by Denton Welch
13. January Pia Chakraverti-Wuerthwein reads from *Haroun and the Sea of Stories* by Salman Rushdie
19. January Alex-Alvina Chamberland reads from *A Wizard of Earthsea* by Ursula K. Le Guin
20. January Ulf Aminde reads from *Jugend auf der Landstraße Berlin* by Ernst Haffner
26. January Ahmet Sitki Demir reads from *Binali and Temir* by Murathan Mungan
27. January Xiaoshi Vivian Vivian Qin reads *Boys' Love Stories*
30. January Thomas Love reads from *Dhalgren* by Samuel Delany
31. January Sarah Diehl reads from *Vita Violenta* by Pier Paolo Pasolini
1. February Bonaventure Soh Bejeng Ndikung reads from *Kumakanda* by Kayo Chingonyi and *If They Come For Us* by Fatimah Asghar



Pressure on Boys, 10.01.2019

Magnus Rosengarten reads James Baldwin
SAVVY Contemporary, Berlin



Installation view: *f i n e*
Vesselroom Project, 2016



f i n e, 28.4. -8.5.2016
Conceived by Sarah Johanna Theurer

f i n e brings together works that concentrate on ephemeral materials and traveling substances. The show features installations by sound artist Adam Asnan and visual artist Markues. A condition between good and bad, *f i n e* departs from Rosi Braidotti's notion of the nomadic subject, which calls for a qualitative shift of perspective in our collective sense of identity.

In search for critical tools suited to the complexity and contradictions of today's rejection of otherness, *f i n e* sets out to become nomad within the fluctuating sounds of *Bella Trays* series (2016) and the softly fragrant, idiosyncratic droopy textures of *Intent on Every Loveliness* (2016). Both artists exhibit an obscured use of abstraction conveyed through the deconstruction of the ceiling, turning the room into a field of fluctuating objects, borders, sounds and tensions. In their recent site-specific installation works, an enlarged sense of interconnection between self and others is displayed. *Bella Trays* creates steady, shallow movement by highlighting the physical act of sound motion. Still withstanding the idea of linear progress, sound seemingly travels through space and bodies, like the surf flooding Markues' floor sculptures.

Bella Trays by Adam Asnan is the first installation of a series of works with resonating Thali-trays. The steel trays are put in motion by a combination of predetermined sets of frequencies and their own feedback. The trays produce a set of hypnotic, flourishing timbres that examine the delicate balance between electronic and acoustics in nature. Adam Asnan's practice links the auditory images developed in a subject's mind with the virtues of spatialization. Appropriating the mineral fiber boards from the space's now naked ceiling, the imagery of the tray-sculpture also relates to its destabilized and fragmented surroundings.

Intent on Every Loveliness by Markues allows the visitor to habituate liminal and permeable spaces in between already established spectator perspectives. Cricking the body ones eye will catch phrases from Jean Genet's 1958 prose poem *Le Funambule* – proposing the figure dancing on a twisted rope as an ancestor of the nomadic subject. Locating the subject within the flow of harmonious relations, Markues' work turns inward, works through differences and becomes internally differentiated, visually aligning with Braidotti's philosophical concept of nomadic subjectivity.



f i n e, 28.4. -8.5.2016

“These are strange times, and strange things are happening... Unless one likes complexity one cannot feel at home in the twenty-first century”
– Braidotti

So, how do we embrace complexity? How do we feel at home within a precarious context? f i n e brings together sound and scent to invoke memories, alter them through present reflection, and project them into the closer future.



Step Away, 01.09. - 23.10.2022

camouflage nets, sports mats, towels, parasols, Hollywood swing, deck chairs and curated readings
solo exhibition, PSM



f i n e, 28.4. - 8.5.2016

two dyed fitted sheets, steel cable, mattress, projector, file with drawings
duo show with Adam Asan, Vesselroom Project, Berlin
conceived by Sarah Johanna Theurer

On the frosted window panes of the exhibition space, the sentence 'You are the remnants of a fabulous age' greets the visitors. A steel cable hangs loosely from the ceiling and holds a bed sheet. Underneath lies a mattress onto which is projected. The viewers bending over the mattress can read the text *The Tightrope Walker* by Jean Genet. The text passage from the screen is repeated, the make-up of the artists overlays the text as drawings, the colors of the jerseys color the bed sheets as stains.



Installation view: Amber
Braennen, 2015



Amber, 2. - 23.08.2015

dyed sheets, mattresses, frames, cables, and curated readings
solo exhibition, Braennen, Berlin

Like ships or floes, three mattresses lie on the floor of the exhibition space. They are wrapped in fitted bedsheets, which have been dyed with quotations using a batik process. Resting on them, visitors can let themselves drift. Folding screens held together by power cords surround the mattresses. During opening hours, attendees are read aloud texts encompassing themes such as ancestry, depletion, cultural entrenchment, class, utopia, and their transgression. Between each reading the space is rearranged, which, along with the different associations provoked by the text, creates a warm but ephemeral atmosphere at the limits of tangibility.

The ambiguities of the installation reflect the ambiguity of the word Amber, which refers both to the fossilized tree resin gemstone and to ambergris, a substance that used to be important for the manufacture of perfume and is derived from sperm whales' stomach contents. While amber suggests healing a wound, encapsulating and conserving, ambergris results from the metamorphosis of indigestible bone fragments through weathering and processing into a valuable eroticizing fragrance. Both substances share a connection to the sea, for before their provenance was known, they could only be found washed up on the shore.



Amber, 15. 08.2015
Alicia Agustín reads David Halperin
Braennen, Berlin



2. August Jörg Markowski reads from *River Without Banks* by Hans Henny Jahnn
7. August Vince Tillotson reads from *Orlando* by Virginia Woolf
8. August Eric Jones reads from *Close to the Knives* by David Wojnarowicz
9. August Tucké Royale reads fairy tales by Hans-Christian Andersen
14. August Michaela Meise reads from *Pretty Honest* by Sali Hughes
15. August Alicia Agustín reads from *How to be Gay?* by David Halperin
16. August Daniel Cremer and Heike-Karin Föll read the interview with Jean Genet by Hubert Fichte
21. August Nicholas Courtman reads from *Maurice* by E.M. Forster
22. August Dirck Linck reads from *Sheeper* by Irving Rosenthal
23. August Raoul Klooker reads from *So schön* by Ronald M. Schernikau



Amber, 2.-23. August 2015

dyeed sheets, mattresses, frames, cables, and curated readings
solo exhibition, Braennen, Berlin



MARKUES

Markues, born in 1985 in Herborn (Germany), lives and works in Berlin.

EDUCATION

- 2006 – 2012 University of Arts, Berlin
2009 – 2010 Bezalel Academy of Arts and Design, Jerusalem
2008 Adrian Piper Research Archive

SELECTED SOLO EXHIBITIONS & COLLABORATIVE EXHIBITIONS

- 2024 Spaced Out, Angermünde, Germany
- 2022 *Step Away*, in collaboration with Juwelia St. St., PSM, Berlin, Germany
Fragen aus dem Eis, curated by Patrick C. Haas, Melange, Cologne, Germany
- 2021 *Your Horizon Has Limits Even Holes*, with Michaela Meise, Scherben, Berlin, Germany
We're In This Together, digital publication, Schwules Museum Berlin, Germany
- 2020 *Prima Quallerina*, curated by Raoul Klooker, Kunstverein Braunschweig, Germany
- 2019 *Pressure On Boys*, site specific installation with 12 curated readings commissioned for Ecologies of Darkness, curated by Elena Augdio, Nathalie Mba Bikoro and Federica Buetti. SAVVY Contemporary, Berlin, Germany
- 2016 *F I N E*, with Adam Asnan, curated by Sarah Johanna Theurer, Vesselroom Project, Berlin, Germany
Father Figures Are Hard to Find, curated by Alicia Agustín, Raoul Klooker, Markues, and Vince Tillotson, Neue Gesellschaft für Bildende Kunst, Berlin, Germany
- 2015 *Amber*, curated by Nora Kronemeyer and Marcel Schellhorn, Braennen. Berlin, Germany
EASY SIE, with Linda Kuhn, Agva Ciat, Berlin, Germany
- 2014 *Starschnitt*, Kai Matsumiya Gallery, New York City, USA

SELECTED GROUP SHOWS & SCREENINGS

- 2024 *Für Alle! Demokratie neu gestalten*, Bundeskunsthalle, Bonn, Germany
- 2023 *Der Ruf*, Neuer Kunstverein Mittelrhein, Neuwied, Germany
Phantom Limb, Ballon Rouge, Brussels, Belgium
- 2022 *Phantom Limb*, with Cornelia Herfurtner and Olga Holzschuh, curated by Patrick C. Haas and Natascha Frieser, Ballon Rouge, Brussels, Belgium
- 2021 *Sweet Lies – Fiktionen der Zugehörigkeit*, curated by Patrick C. Haas and Angela Theisen, Ludwig Forum, Aachen, Germany

- 2018 *Counting Sleep*, curated by Sarie Nijboer and Vincent Schier, ZÖNOTEKA, Berlin, Germany
Receiver, curated by Dana Engfer, Transmitter, Berlin, Germany
Berlin Art Prize, Prinzenstraße 89, Berlin, Germany
Meine Welt, screening and interview, Clearview Ltd., London, UK
- 2017 *YOU (something in between) ME, Instinct #4*, curated by Eric LeRouge, Village, Berlin, Germany
The New Normal, curated by Murat Adash and Hiba Farhat, SUPA Suriye Pasaji Salon, Istanbul, Turkey
The Hangar, Umam & Dawawine, Beirut, Lebanon
- 2016 COFA Contemporary with PiK, solo-presentation at the art fair, Cologne, Germany
ich, du, er/sie/es, curated by Anna Voswinkel, Kunstverein Leipzig, Germany
Open House, exhibition of the Karl Schmidt-Rottluff Stipendium finalists, Kühlhaus. Berlin. Germany
- 2014 *Kongress der Artikulation. Reden, Voice-Overs, Gespräche, Monologe und Interviews als künstlerische Handlung*, curated by Claudia Dorf Müller, Kunstraum Kreuzberg/Bethanien, Berlin, Germany
CAKES&TARTS II, Agva Ciat, Berlin, Germany
- 2013 *See It All – Danny Avidan*, Juliane Henrich and UB ve Markues, organized by BCMARTE, Berlin, Germany
Queerly Unframed, screening curated by Tali Tiller, Yael Rosen, and Aviv Maoz
UnderCut art, Marianne, Berlin, Germany
Antennae, curated by Daniel Kupferberg, Another Vacant Space, Berlin, Germany
Connected for the moment, Möhrenstraße 11, Berlin, Germany
Handlungsbereitschaft, curated by Mona El-Bira, Julia Müller, and Julian Malte Schindele, riesa efau, Motorenhalles Dresden, Germany
- 2012 *Sehr ansprechend! Künstlerische Positionen zu Sprache*, curated by Dirk Sorge, 52. Student's Conference on Linguistics, Technical University, Berlin, Germany
entzaubert – radical queer diy noncommercial filmfestival, Schwarzer Kanal, Berlin, Germany
Meisterschülerausstellung (thesis exhibition), University of Arts, Berlin, Germany
win-win, Senatsreservespeicher, Berlin, Germany
- 2011 *Guided Tours*, curated by Johanna Jaeger and James Bews, Tönnchen, Berlin, Germany
- 2010 *Words Don't Come Easy*, curated by Lukas-Julius Keijser, The Fab Lab, Berlin, Germany
Das kleine Modehaus: 5 Seasons, subway station Zoologischer Garten, Berlin, Germany
- 2008 *gender*d*rama*, Stadthaus Böcklerpark, Berlin, Germany
enklave:kunstfigur, Berlin, Germany