

p i l o t e

Decade x Dialogue

p i l o t e

c o n t e m p o r a r y

Antonia
Attilio
Betty
Bignia
Carla Mercedes
Catherine Rose
Cécile
Charlotte
Claire
Dana
Daniela
Jessica
Kama
Kathrin
Katja
Nadine
Olga
Prinz
Sadith
Sarah
Selket
Stefan
Stefanie
Theresa

**Decade
x
Dialogue**



Breme
Tono
Böhm
Wehrli
Hihn
Evans
Dupaquier
Bastian
Laude
Engfer
Zeilinger
Rimondi
Sokolnicka
Ganser
Pudor
Ethner
Hohmann
Gholam
Silvano
Straßmann
Chlupka
Klein
Loveday
Schubert

30 April – 03 May, 2026
Opening & Performances:
29 April 2026, 7pm

Projektraum

Bethanien

About the exhibition

In 2026, the independent artists' collective *pilote* marks its tenth anniversary with the group exhibition *Decade x Dialogue*. Bringing together current and former members alongside invited artistic positions, the exhibition initiates a polyphonic exchange that reveals the collective's evolving working relationships visible while opening them to new perspectives.

Conceived as both a process-oriented survey and a discursive platform, *Decade x Dialogue* reflects on collective practice between shared history and future artistic inquiries. The exhibition addresses key questions at the intersection of humans and nature, examining the increasingly ambiguous entanglements in a technologically shaped present. It questions presumed hierarchies, illuminates co-existence and hybridization, and positions humans as part of larger processes.

Particular attention is given to processes of temporality and sedimentation, understood as the continuous inscription of experiences, images, and material as well as the immaterial traces of individual and collective spaces of memory. The participating artistic positions, research and reflect on traces both as relics of past actions and as active agents in the production of future meaning.

Another focus lies on artistic engagements with archives—as epistemic structures, poetic repositories, and critical infrastructures of visual culture. Here, archives are not conceived as static sites of preservation but as dynamic systems of reorganization, overwriting, and the renegotiation of history. In this context, spaces are examined in both their physical and virtual dimensions: as hybrid fields of experience between analog and digital spheres in which perception, memory, and presence are newly configured.

Images are no longer understood as discrete objects but as processual entities moving through continuous transformations, distributions, and recontextualizations. Decade x Dialogue thus positions itself as a reflective space in which artistic practices engage with the material, technical, and discursive conditions of their own present.

Founded in 2016, pilote is a collective of internationally active artists connected through Berlin, who collaboratively develop site-responsive exhibition formats. Initially conceived as an artist-run gallery, it later evolved into a mobile curatorial exhibition project operating across changing locations. At the core of pilote's practice is a collective approach described as a polyphonic co-existence: participating artists maintain their individual positions while working together thematically and curatorially on joint projects, often in collaboration with guest curators and additional contributors.

Rather than functioning as a traditional gallery, the collective understands itself as a flexible structure for production and presentation that experiments with exhibition formats and different media. It connects photography, video, installation, sculpture, drawing, and performance alike.

Text: Kathrin Ganser / Cassandra Mehlhorn, 2026

Decade x Dialogue

Group Exhibition

April 30 — May 3, 2026

Opening hours: Daily 1pm — 7pm

Opening: April 29, 7pm

Current pilote members:

Attilio Tono, Betty Böhm, Carla Mercedes Hihn,
Catherine Rose Evans, Claire Laude, Dana Engfer,
Kathrin Ganser, Sarah Straßmann, Stefan Klein

Former pilote members & guest artists:

Antonia Breme, Bignia Wehrli, Cécile Dupaquier,
Charlotte Bastian, Daniela Zeilinger, Jessica Rimondi,
Katja Pudor, Kama Sokolnicka, Nadine Ethner,
Olga Hohmann, Prinz Gholam, Sadith Silvano, Selket
Chlupka, Stefanie Loveday, Theresa Schubert

Performance #1

Stefanie Loveday & Betty Böhm

„Riding (in)audible currents“

7:30pm

Performance #2

Olga Hohmann

8:30pm

at Kunstquartier Bethanien / Projektraum Bethanien

Mariannenplatz 2, 10997 Berlin

Curatorial guidance by Cassandra Mehlhorn

**Artist Biographies
(pilote contemporary)**



**Attilio Tono - MW13, 2016,
Carrara marble, beeswax, 60 x 35 x 18 cm**

Attilio Tono

Attilio Tono graduated in Sculpture at the Accademia di Brera in Milan in 1998. Since 2004 he teaches Technology of the Materials at NABA in Milan and since 2006 Sculpture Techniques at the Aldo Galli-IED Academy in Como. He lives and works between Milan and Berlin.

Attilio Tono's plaster and wood sculptures are not merely works of art, but also extraordinary experiments with organic and chemical materials such as red wine, milk, marble, salt, olive oil, and beeswax. Through their interaction with their environment and the seasons, they change their volume and structure, transforming their present state into a work in progress. The results are sculptures of vibrant color and intense aromas, encouraging viewers to actively experience their spatial impact and dimensions, and to reconsider the conceptual and aesthetic boundaries of sculpture.

www.attiliotono.com

@attiliotono



**Betty Böhm - Trying to burn the past, 2026,
Video Still, 4K Video Loop © Betty Böhm**

Betty Böhm

A central theme in Betty Böhm's work is the impact the human species has had on our planet, shaped by the Global North and its civilizational development. Our thirst for expansion and the accompanying relentless extractivism leave behind wounded landscapes, places and structures. The inscriptions of past events which linger in these places and shape our collective consciousness are of particular interest to the artist.

She seeks out landscapes of this kind in order to portray them in all their ambivalence. A key aspect of this process is always the interplay between her personal experiences and her subjective perspective.

Through an interdisciplinary approach combining photography, film/video, installation, sound and performance, Böhm's work weaves together documentary elements with subjective and poetically associative layers to create sensory, immersive landscapes.

Betty Böhm studied at the AdBK Stuttgart and at San Francisco State University.

From 2020 till 2022 she held a lectureship at UdK Berlin.

Her work has been shown nationally and internationally and has received various grants and awards, including from Stiftung Kunstfonds Bonn, the Berlin Senate Department for Culture and Europe and the Baden-Württemberg State Foundation as well as Residency grants, most recently at Künstlerhaus Lukas, Ahrenshoop and 1st Prize in Art in Architecture - Schuldrehscheibe Werneuchener Wiese, Berlin.

www.bettyboehm.com

@betty_boehm_



**Carla Mercedes Hihn - Impressionen des Waldes, 2025,
ecoprint on silk-cotton blend fabric , 220 x 70 cm,
Installation View: Museum Qorikancha, Cusco, 2026**

Carla Mercedes Hihn

Carla Mercedes Hihn is a visual artist working at the intersection of textile installation, printmaking and spatial practice. Her work explores the relationship between nature, material and cultural cosmologies, reflecting on interconnected ecosystems and the coexistence of human and non-human life.

Informed by extended artistic research in South America, particularly within Andean cultural contexts, her practice engages with plant knowledge, material transformation and cosmological perspectives that understand nature as a living, relational organism. Through plant-based pigments, layered image processes and suspended textile structures, she develops immersive spatial works that translate ecological rhythms into contemporary artistic language.

Her installations unfold as site-responsive environments that bring organic structures into textile form, connecting traditional material practices with conceptual approaches. In doing so, they subtly challenge the constructed nature–culture divide while foregrounding material presence, fragility and interdependence. She has exhibited internationally and continues to develop projects that bridge ancestral material knowledge with contemporary perspectives.

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**Catherine Rose Evans - Gravity Blanket, 2023,
found glacial erratics, carpet, 350 x 300 cm,
Photo: © Catherine Rose Evans and VG Bild-Kunst, Bonn**

Catherine Rose Evans

Catherine Rose Evans is an artist and writer whose work unfolds at the intersection of geology, history and language. Creating multi-layered installations that incorporate found objects, photography and text, her work is characterised by a material intimacy that subverts the utility of everyday materials to give unexpected shifts in our perception of light, weight, scale and balance: be it a stone, language or the point at which the two come together.

She is the recipient of a Georges Mora Fellowship (2017), Neuköllner Kunstpreis (first prize, 2020) and a Research Grant, Berlin Senate (2023). Artist residencies include MASSMoCA, Massachusetts US (2022), and UNBOUND, Berlin DE (2023).

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**Claire Laude - Corps Noir, 2018, s/w Fotografie, 80 x 100 cm,
Photo: © Claire Laude and VG Bild-Kunst, Bonn**

Claire Laude

Claire Laude is a French architect and artist who has lived in Berlin since 1997.

She works with site-specific installations, photography, drawing, video, and text. Her work explores the fragility of existence and how space is shaped by memory, loss, and transformation. By decontextualizing materials and forms, she creates environments that evoke human vulnerability and the instability of time. Her practice reflects a deep interest in the interplay between history, space, and perception.

She has published three books and completed residencies including Villa Salaambo in Tunis.

Her work has been widely exhibited in Germany, France, and internationally, at venues such as Galerie im Körnerpark (Berlin), H2 Zentrum für Gegenwartskunst (Augsburg), and Museum Belvedere (Heerenveen).

www.clairelaude.de

@claire_laude



Dana Engfer - Hnattferðir (Lesende), 2025,
Photo Print on Chiffon, 199 x 128 cm

Dana Engfer

Dana Engfer studied fine arts at UdK Berlin University of the Arts, at École des Beaux-Arts in Paris with Christian Boltanski and at Iceland University of the Arts in Reykjavik, graduating as a Master Student at University of the Arts Berlin in 2007. Afterwards completing her studies she received the studio scholarship from the the Karl Hofer Society / Friends of the UdK.

Her work has been shown in numerous solo and group exhibitions internationally. She has been honored with prizes and grants including Research Grant from the Senate of Berlin, Stiftung Kunstfonds Bonn, Cultural Transit Foundation Ekaterinburg, IBB Prize for Photography Investitionsbank Berlin, Residency grants at Mecklenburgisches Künstlerhaus Schloss Plüschow, SÍM Residency Reykjavik Iceland, Marti-Clerici Foundation in Tuscany.

Since 2021 she is Co-Founder of the independent publishing house Schnecken Publishing.

In each work Dana Engfer incorporates a wide variety of media such as drawing, photography, collage, video and book objects. She collects and archives fragments of memory in multimedia form and develops a visual language for intermediate states.

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Kathrin Ganser - Marian (Mariannenplatz #7), 2019, Fine Art Print on Hahnemühle Photo Rag Baryta, Distance Frame, 102,5 x 87,5 x 3,5 cm, Photo: © Kathrin Ganser and VG Bild-Kunst, Bonn

Kathrin Ganser

Kathrin Ganser is a multidisciplinary artist working at the intersection of photography, digital media, and installation. Her practice investigates how images construct space and shape perception within today's networked visual culture. A central aspect of her work is the transformation of digital imagery into physical objects and sculptural configurations. Ganser translates unstable, technically generated image material into precise spatial forms that reveal the hidden infrastructures. Ganser explores questions of authorship, the notion of "photography without a camera," and the ways algorithmic systems shape visual perception. Spatial imagery thus becomes both subject and method.

Ganser received her Ph.D. in Fine Arts from Bauhaus University Weimar in 2014. Her work has been presented internationally in numerous solo and group exhibitions at museums, institutions, and galleries, and has been supported by major grants and awards, including the Stiftung Kunstfonds. Most recently, her work was exhibited at Kunstverein Villa Heike, Berlin.

Her artistic practice investigates questions of perception and digital aesthetics, translating these inquiries into material structures. Engaging with the conditions of spatial experience within technologized environments, her works explore shifting relations between space and temporality. Typically developed site-specifically, her installations emerge in close dialogue with the architectural and conceptual context of the exhibition space, often incorporating processes of visual mapping that register and translate the spatial conditions of the site itself.

www.kathringanser.de

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**Sarah Straßmann - Digital Relicts, 2026 - ongoing,
3 x storage media (CD Rom, USB Stick, iPhone 4), Plexiglass**

Sarah Straßmann

Sarah Straßmann studied photography at Bielefeld University of Applied Sciences until 2008 and received her doctorate in Fine Arts from Bauhaus University Weimar in 2018.

Since 2019, she has been teaching as a research associate for Photography and Visual Culture at the University of Hildesheim.

Her works have been shown in numerous group and solo exhibitions in galleries and public institutions, most recently in 2024 at the Museum Kunstpalast Düsseldorf, in 2023 at Stadtgalerie Klagenfurt, and in 2022 at Bundeskunsthalle Bonn. They are included in public collections such as the Federal Art Collection Bonn, the Ruhr Museum Essen, the LWL – Regional Association of Westphalia-Lippe, the Graphothek Berlin, the German Historical Museum, and the DZ Bank Art Collection in Frankfurt am Main. Her work has been supported by several grants, most recently in 2023 by the regional grant for photography and media art, Carinthia/Austria.

A key focus of her artistic practice lies on intermedia, photography-based research projects that examine the use of smartphone photography in the context of the internet and social media. Sarah Straßmann lives and works in Berlin.

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**Stefan Klein - From the Collection: Some Rocks,
2018 - ongoing, Sculpture, rocks, intervention, collection**

Stefan Klein

Kasper König once said that Stefan Klein's work is like the dancing procession of Echternach in Luxembourg: two steps forward, one step back. He is still not sure if this was a compliment or an insult, but he kind of likes it.

Stefan Klein received a Master in Fine Arts from the Public Arts and New Artistic Strategies Program at the Bauhaus University in Weimar.

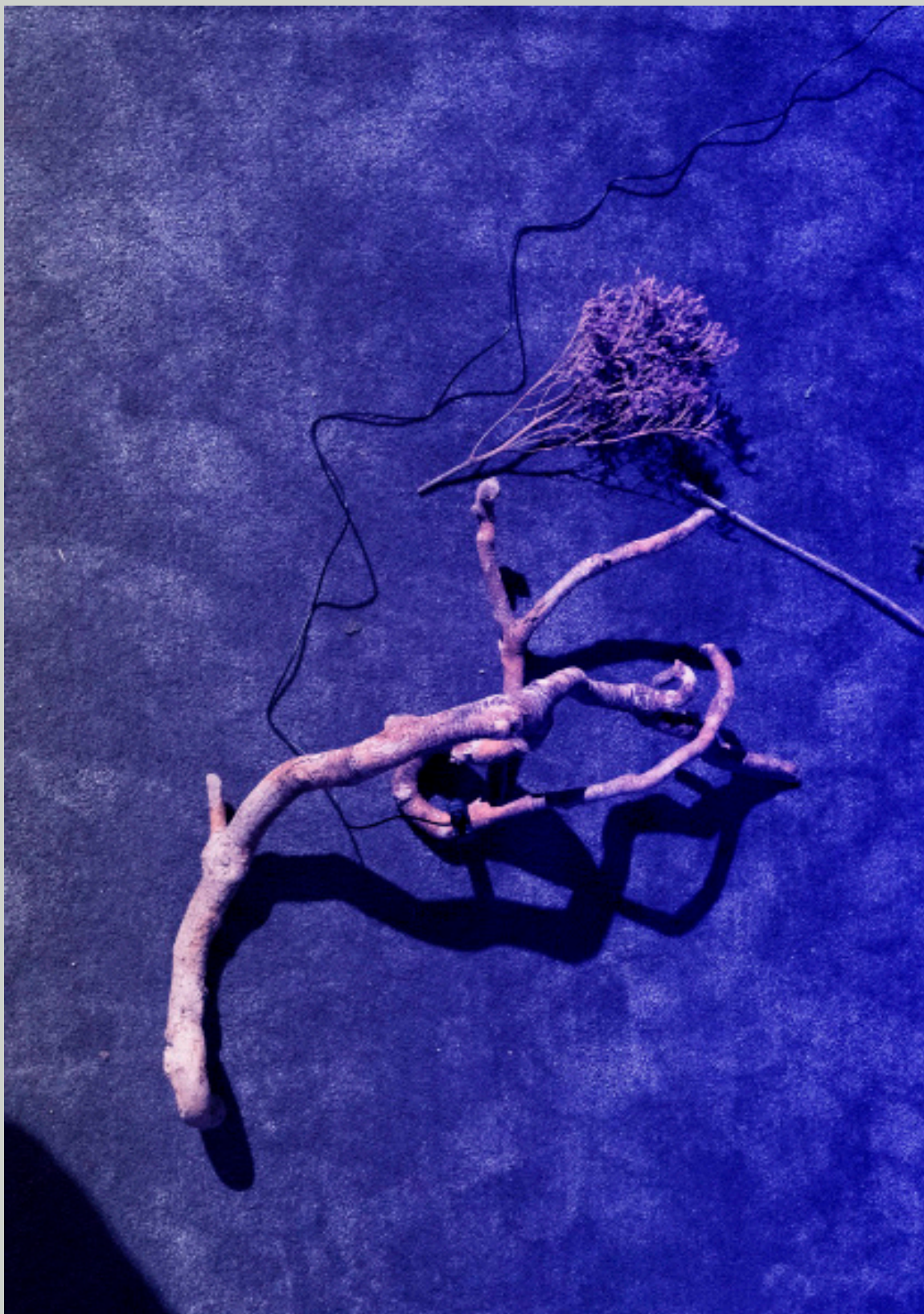
He has exhibited in various group and solo exhibitions internationally, amongst others Art Center Ongoing, Tokio (2023), Bauhaus Museum (2019), Frieze Art Fair (2018), Galerie Daniel Marzona (2017), Berlin Biennale (2016), Berliner Herbstsalon (2015/17).

In addition he had been a fellow in diverse art residencies, e.g. KW – Institute for Contemporary Art Berlin, Fondazione Antonio Ratti CSAV, Como (ITA), ZK/U – Center for Art and Urbanism, Berlin, Fellowship at Ständige Vertretung, (2018) Nomad (Thinking) Residency / Artists-In-Distance, Festival Belluard Bollwerk (2017), PACT, PACT-Zollverein, Essen (2016). His work can be found in collections like No Show Museum, Johannesburg,; MoMa, NY; Joan Flasch Artists' Book Collection, Chicago.

He is also a founding member and runs the independent publishing house VERLAK.

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Betty Böhm - Estranged Habitats, 2022, Interactive Sound-performance, Galerie im Körnerpark, Photo: © Piotr Pietrus

Stefanie Loveday & Betty Böhm

In their first collaborative sound performance, Stefanie Loveday and Betty Böhm explore and manipulate both audible and inaudible worlds of sound and frequency.

What at first seems paradoxical is made possible by special microphones that can convert vibrations into sound and make electromagnetic radiation audible.

The artists draw on a vast archive of field recordings they have made in a wide variety of locations around the world, such as forests, glaciers, lakes, and mountains.

Throughout the performance, they contrast these natural soundscapes with the hidden world of artificial, human-generated electromagnetic radiation - which comes, in a sense, as a byproduct of every electronic and digital device and plays a tangible role in shaping our environment.

Böhm and Loveday take us on a playful journey that uses sound to reveal the profound impact humans have had on our ecosystem.

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Olga Hohmann, Photo: © Courtesy

Olga Hohmann

Olga Hohmann studied theater directing at the Ernst Busch Academy of Dramatic Arts in Berlin and fine arts at the Piet Zwart Institute in Rotterdam. Her poetic lecture performances, often accompanied by music, have aspects of ritual and salon culture.

Olga Hohmann's work explores the archive of more or less conscious memories that individuals continuously carry within them. At the centre of her spoken-word performance lies the proposition that information transmitted through music possesses a longer half-life than information conveyed, for example, in written form. Music is stored in a different region of memory — a phenomenon frequently observed in older people whose general powers of recollection may be diminished, yet who remain able to sing songs from their childhood and youth to the very last verse.

Hohmann's performance is site-specific: through speaking and singing, she revisits the songs she once performed in her first children's choir, which rehearsed at Bethanien as part of the Friedrichshain-Kreuzberg School of Music. Bethanien itself is an iconic building with a long cultural resonance, frequently invoked in a song and collective memory.

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