

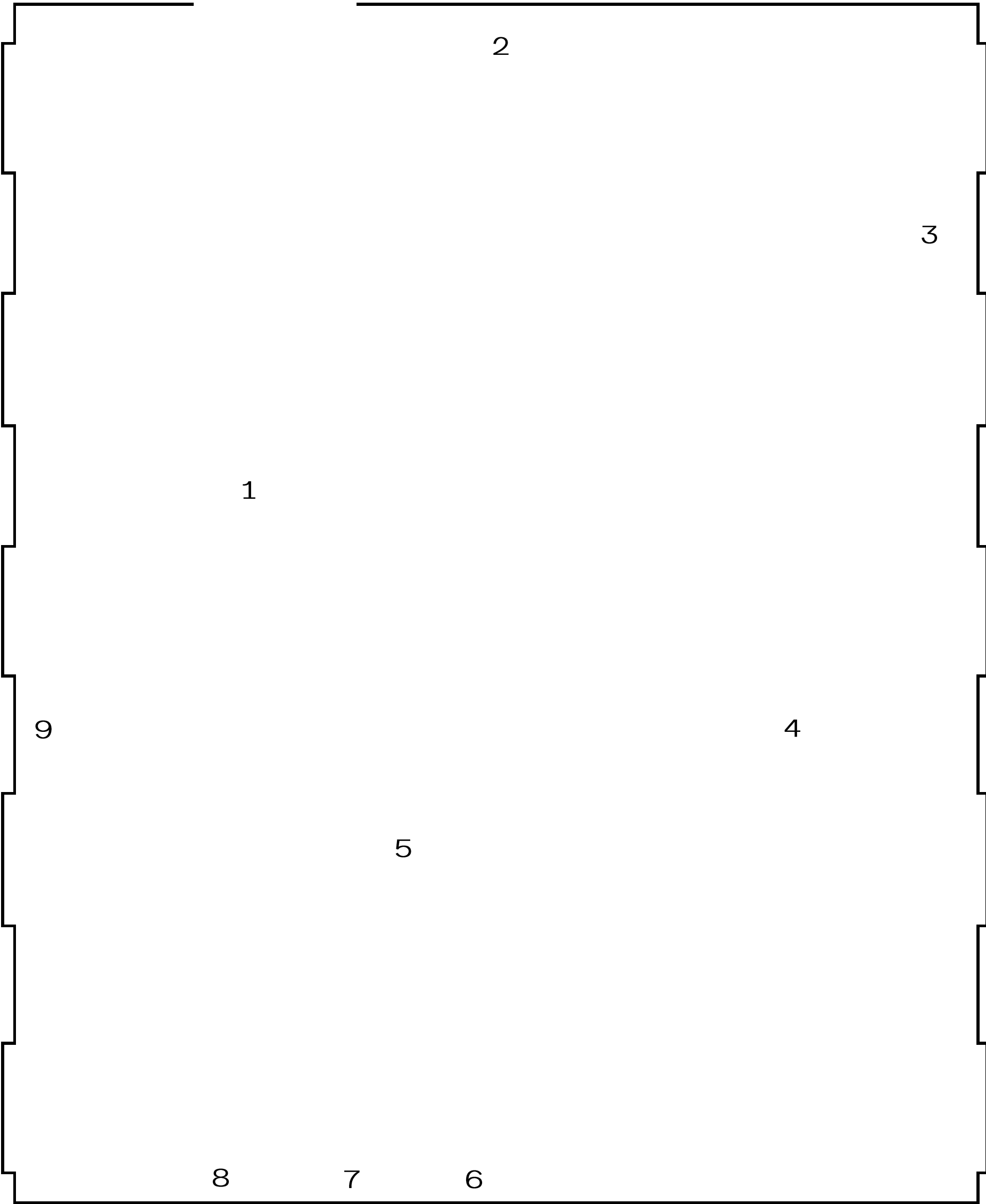
EXHIBITION TEXT

Über, unter, neben

with works by Kanade Hamawaki, Abdoul Karim Martens,
Maria Renee Morales Garcia and Kollektiv RHO

19 July – 6 September 2026

FLOOR PLAN



1.

RHO, *Wirklichkeitsbereich*, 2026

Expanded metal, steel, colored neon tubes, 7,41 × 1 × 2 m

2.

Kanade Hamawaki, *Ortskartografie MH 1/2026*, 2026

Masking tape, dimensions variable

3.

Abdoul Karim Martens, *Please Be Careful*, 2025

Papier-mâché and pigment, cardboard, wood, 76 × 53 cm

4.

Maria Renee Morales Garcia, *tus rayos llegan hasta aqui*, 2026

Textiles, ink on tracing paper, dimensions variable

5.

Abdoul Karim Martens, *Been Around*, 2026

Contents of an industrial vacuum cleaner bag filled over six months, plaster, acrylic binder, and adhesives, foldable, 184 × 161 cm (dimensions variable)

6.

Abdoul Karim Martens, *Things Can't Be Covered*, 2026

Papier-mâché and pigment, jute, canvas, 73 × 75 cm

7.

Abdoul Karim Martens, *Reference Frame*, 2026

Papier-mâché and pigment, leather, jute, 96 × 80 cm

8.

Abdoul Karim Martens, *Things Can Travel*, 2026

Papier-mâché and pigment, jute, steel cable, 68 × 74 cm

9.

Abdoul Karim Martens, *She Play Roots*, 2026

Papier-mâché and pigment, found objects, leather, cardboard, linseed oil varnish, 140 × 39 cm

All works courtesy of the artists

***Über, unter, neben* is an exhibition by the current Residence NRW+ fellows. It brings together works by Kanade Hamawaki, Abdoul Karim Martens, Maria Renee Morales Garcia, and Kollektiv RHO, all of whom have been living at the residency site at Münster's Hoppengarten since October 2025.**

The exhibition features current works that were all conceived or realized by the artists during the residency, tracing variously tangible and pronounced connections and affinities between their different artistic positions. Presented above, below, and beside one another – the spatial prepositions that give the exhibition its title – the works on display examine the potential of different moments of reception, opening up a dialogue from which questions of medium, space, and community are formulated and materialized. In this respect, the exhibition is not defined by any particular thematic framework but appears instead as a compilation of different artistic starting points, approaches, and processes. *Über, unten, neben* can thus be seen as a snapshot in which spaces of production and presentation overlap, while simultaneously looking at and beyond the period of the residency.

RHO specializes in expansive installations that investigate the physical, psychological, and social aspects of existing structures. At the center of the collective's work is an engagement with bodily experience and processes of perception. This emphasis is evident in the newly produced work *Wirklichkeitsbereich* (2026), which takes the existing situation on-site as the starting point for a folded wall made from steel sheets and grid modules, dividing the room into two parts. The materials used for the work come from a stage set RHO developed last year for the musical theater production "Oper Otze Axt"; while there the three rolling stages were assembled together, they appear here in a new configuration.

As both an architectural division and a connecting object, the installation primarily registers visitors as bodies whose movements and gazes it directs. It obstructs their paths, stretching into the space and forming uniform niches whose rhythm echoes the existing wall openings. Walking around the work not only shifts the perspective on its volume but also the transparency of the material: The staggered arrangement of the grids produces a so-called moiré effect, an optical phenomenon that can occur when uniform patterns are superimposed over one another. The protrusions on the rear of the structure are each furnished with a number of colored neon tubes, which additionally activate perception on a corporeal level. The light they emit also spreads beyond the volume of the structure, creating a connection with the other works on display within the space. The lighting system is based on an installation that RHO created recently in Münster. Testing out the possibilities of circularity is an integral part of the collective's practice, since material cycles are taken into account when realizing its projects. This changeability of materials also raises questions regarding the transience of physical experiences, and about the potential for creating mobility and development while at the same time anchoring a work in space.

Artistic research as well as conceptual and discursive approaches serve as the starting point for **Kanade Hamawaki's** interdisciplinary practice. From this basis, she develops site-specific interventions, participatory actions, or artist's books. The artist uses mapping as a method of visualizing her working processes, and of charting them in a different medium. In doing so, she traces connections between the people, infrastructures, institutions, and networks she encounters, locating herself within the artistic field. The context of the group exhibition produced the first mapping by the artist that does not play an auxiliary role to develop a specific project. Instead, Hamawaki reinterpreted the basic tool used in her artistic process to conceive an entirely independent work.

Ortskartografie MH 1/2026 (2026) can be read as an abstract and situated mapping of *Über, unter, neben* as an exhibition, with the artist using masking tape to produce a wall-sized mind map. The work focuses on the lines connecting the different artistic positions within the exhibition to the specific structure of the museum – from large spatial elements such as entrances and wall joins to invisible mechanisms within the institution. The result is a simultaneously real and abstracted inventory of the circumstances of the show and the constellation of artists involved in it. The state it captures shifts over time, however, as does the substance of the work itself, whose material existence is limited to the duration of the exhibition. The rules applied to create the mapping can only be guessed at, and the supposed points of connection it traces can barely be identified. The space of definition thus remains hidden and refuses any firm definition or legibility, let alone any solution to a fixed question or problem.

Maria Renee Morales Garcia works primarily with installation, employing diverse media such as textiles, ceramics, and text. Her work *tus rayos llegan hasta aqui* (2026) deals with fundamental reflections on the concept of home, feelings of yearning, and experiences of migration, all of which are consolidated in an intimate engagement with the artist's own biography. The installation joins an earlier group of works in which Maria Renee Morales Garcia explored the symbol of the sun using the media of painting and typography. The sun can serve as a constant point of orientation, while at the same time appearing in various forms. For Maria Renee Morales Garcia, the idea of a sun specific to her native country of Guatemala is of special significance in her engagement with questions of identity and belonging, which also reflect wider political circumstances and global developments.

tus rayos llegan hasta aqui is made from collected textiles, most of them yellow, which represent the different places the artist has lived in and the distinct phases of her life, sewn together by her to create a whole. On some sections of fabric, Maria Renee Morales Garcia has drawn fragmentary views of buildings or doors from particular places, which she reconstructed with the help of photographs, Street View, and patchy memories. The fabric panel features diverse textures and transparencies, exhibiting both a haptic quality and a sensual lightness – and thus forms a sort of material contrast to the intensive reexamination of the artist's personal experiences of repeatedly changing contexts and locations. This materiality also reinforces the work's immediate quality, since the issues it thematizes are not meant to be depicted individually and specifically but as experiences that are shared by many people, and whose implications are of sociopolitical relevance.

Abdoul Karim Martens deals with ongoing states of becoming, using intuitive processes to condense impressions and elements taken from his environment into flat or corporeal works. In doing so, he views the material he works with as an active actor or counterpart in an artistic process based on mutual exchange. A central element of Martens's practice is his work with papier-mâché, for which he mixes small pieces of paper, dust, and other particles with various binders to form a kneadable mass that he then layers, models, and at times furnishes with other found objects. The individual works possess a certain flexibility that allows them to be adapted according to the particular situation and context, without being understood as final products. This includes *Been Around* (2026), which can be presented either folded up, turned and twisted, hanging, or – as here – laid flat, thereby allowing for different readings. This space of possibility lends the material a corporeal presence from which multidimensional cartographies emerge.

These map the movements of subjects and objects, framing and capturing them and creating resonances with other bodies. The agency of these works does not only come from their plasticity but also from the conditions of the material itself. Abdoul Karim Martens works with found or given materials, which he views as transmissive media. This illustrates his treatment of different layers and individual and collective histories: He conceives of the materials he uses as repositories of memories and temporalities inscribed within them, which repeatedly connect with one another in his practice and thereby create new perspectives and movements.

Über, unter, neben is a collaboration between the Kunstmuseum Mülheim an der Ruhr and Residence NRW⁺, a residency program started in 2020 that supports particularly talented artists and curators in the field of contemporary visual art. Operated in association with the Kunsthalle Münster, the program organizes regular collaborations with museums, Kunsthallen, and Kunstvereine throughout Nordrhein-Westfalen. Residence NRW⁺ is supported by the Ministry of Culture and Science of the German state of North Rhine-Westphalia, the Kunststiftung NRW, and Pro Helvetia, the Swiss Arts Council.

The exhibition is curated by Clara Maria Blasius and Paula Thomaka.

Biographies of the artists

Kanade Hamawaki (born in Kobe, Japan) lives and works in Düsseldorf. She studied Fine Arts, Book Art, and Stage Design at the Kunstakademie Düsseldorf. She was also a guest student in the programs in Site-Specific Art at the University of Applied Arts Vienna, Applied Theater Studies at Justus Liebig University Giessen, and Social Sciences – Media, Politics, Society at Heinrich Heine University Düsseldorf. Her interdisciplinary works follow a conceptual and discursive approach driven by artistic research, with the involvement of the audience playing a central role. Hamawaki uses site-specific interventions, installations, art books, and participatory games as artistic media. This introduces elements grounded in time and reality, such as language, signs, memories, communications, coincidences, media recordings, the public sphere, and the sciences. Within these frameworks, processual constellations unfold that are aimed at situational perception and collective experience. Hamawaki's projects have been realized in collaboration with the Verein der Düsseldorfer Künstler, the Museum Kunstpalast, Kunsthaus Oberhausen, FUHRWERKSWAAGE Cologne, and the Nakanojo Biennale, among others.

Abdoul Karim Martens (born in Hamburg, Germany) lives and works in Cologne. He completed his studies at the Kunstakademie Düsseldorf in 2024. Since 2025, he has been working with Dominik Sartor on the collaborative project *dérivedérive*, which creates site-specific interventions in public space. In 2026, *dérivedérive* was featured in the group exhibition *hell is other people (if you're lucky)* at the Stadthausgalerie Münster.

Maria Renee Morales Garcia (born in Guatemala City, Guatemala) is a visual artist specializing in multimedia installations made up of texts, textiles, and ceramic works. She studied Fine Arts at the Kunstakademie Münster until 2023, after which she completed a six-month residency at Cité International des Arts in Paris. Her practice concentrates on asking questions (many of them) with particular regard to different forms of systematic oppression, which are deconstructed, reconstructed, and rethought in her work. These questions are shaped by the intersectional feminist perspective of Kimberlé Crenshaw, according to which a person can be either oppressed or privileged by various geographical, societal, and biological factors. In view of these complex, nuanced networks of identity, Garcia attempts to gain a critical understanding of her own identity from a feminist and decolonial perspective, while also inviting audiences to participate in an equally critical engagement with their own privileges and identities. Although her works can mostly be experienced visually via installations, physical connection and exchange are also of decisive importance to them, so they are often activated through performances, workshops, or happenings. Maria Renee Morales Garcia had her first solo exhibition, *Think of Her*, at Wewerka Pavillon in Münster in 2020, followed by *complexities in w(e)aves* at the RADAR-Raum of the Westfälischen Kunstvereins, *el sol que me vio nacer* at Hansa12 Verein, also in Münster, and a 2025 exhibition at museum@lab, a collaboration between the Kunstmuseum Mülheim an der Ruhr and the Hochschule Ruhr West.

RHO is a decentralized art collective, founded in 2017. The group, which does not use its members' real names in public, sees its purpose as implementing creative concepts at the interface of various different professions, such as visual art, theater, and experimental music. RHO specializes in immersive installations that address all the senses in order to playfully investigate the existing structures of physical, psychological, and social spaces and how they are perceived.

A central role is played by bodily experience, achieved through the choreography of light, shadow, noises, and smells, as well as through performative elements.

RHO also stages active collaborations with other actors, such as the performance duo Studio Beisel or the musical theater collective Dritte Degeneration Ost. In 2022, RHO and the vocal ensemble Γλώσσα (glossa) were awarded the Karl-Sczuka Prize by the Goethe Institut for their collaborative audio piece *CHOLERA – I thought I should never speak again*, which was itself developed from a previous multimedia installation.

IMPRINT

Published by
Kunstmuseum Mülheim an der Ruhr
Synagogenplatz 1,
45468 Mülheim an der Ruhr

Published on the occasion of the
exhibition *Über, unter, neben*
19 July – 6 September 2026

Authors

Clara Maria Blasius, Paula Thomaka

Graphic design / Production

Francesca Facchini