

Press release, January 2023 (page 1 of 15)

Annika Kahrs /

AN ATTEMPT TO PROVE THAT WHAT IS PASSIONATE AND PLEASING IN THE ART OF SINGING, SPEAKING AND PERFORMING UPON MUSICAL INSTRUMENTS, IS DERIVED FROM THE SOUNDS

January 27th 2023 – April 16th 2023

Opening / Thursday, January 26th 2023, 6 pm

Behind the copious title lies an exhibition of works by Annika Kahrs in the Nassauische Kunstverein Wiesbaden. A cross-section of Kahrs' work of the last ten years, the show includes her video *Le Chant des Maisons*, created for the 16th Lyon Biennale in 2022 and shown here for the first time in Germany, and a series of glassworks produced in close cooperation with the Derix Art Glass Studio, Taunusstein, exclusively for Wiesbaden.

Annika Kahrs is interested in questions of when music starts, where it arises and what happens at the interface with mere noise. Light falls through the score provided by the stained-glass windows, shines, glints with reflections and enchants the space.

Light – atmosphere – sound – music as a language, a means of communication: Annika Kahrs has created a new series of brightly coloured, hand-blown glass pieces especially for Wiesbaden that incorporates punch cards – both graphic (once used for silk weaving machines) and acoustic (for a mechanical organ) – along with the information they convey. In this way, the series marks a material progression from Annika Kahrs' latest film *Le Chant des Maisons* (2022), which likewise shows various actors moving between apparently coincidentally instants of safety and power, insecurity, the unknown and the new.

"With music and sound I can describe extremely complex coherencies, contents, systems, and emotions, which reach the observer very directly. (...) Generally speaking, I really like working with music and sound. And I am basically intrigued by the question of what makes us perceive certain sound sequences as music and others as not. What are the social aspects of music, sound and even noise." Annika Kahrs

Her performances, film works, sound installations and objects point in manifold ways to the importance of music and sound – acoustic information – in various social, cultural and political structures of coexistence. They interrupt and rediscover familiar modes of communicating, listening habits and behavioural patterns. The resulting shifts, breaks, and misunderstandings intone the interaction between expectations and their fulfilment, between routine and failure. It is precisely in these dissonances that Kahrs finds poetic

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potential, breaking through mechanisms of hierarchy and accessibility, intention and reception with playful ease.

The five video and sound installations, recently completed glass sculptures, and a live performance presented under the title quoting *The Music of Nature* by William Gardiner (1832) reverberate with the poetry and irony of Annika Kahrs' work in the last ten years.

The exhibition in Nassauischer Kunstverein Wiesbaden is one voice within **FLUXUS SEX TIES** (the theme of the Wiesbaden art summer 2022-2023), focusing on artists in the wake of Fluxus and marking the 60th anniversary of the iconic *FLUXUS Internationale Festspiele Neuester Musik*. The festival that took place in Wiesbaden's Städtisches Museum in 1962 is today regarded as having sparked a revolution in ways of practicing, implementing and interpreting art. Though originating in ideas formulated in the 1950s, primarily by composer John Cage, FLUXUS rapidly spread across Europe, Japan and eventually back to the United States following the sensationalist media coverage of the 'concerts' (the term 'performance' was not yet customary in an art context) in Wiesbaden. Opened in summer 2022 with a showcase of past concepts, **FLUXUS SEX TIES – Hier spielt die Musik!** is continuing into the present day with exhibitions by **Mary Baumeister, Andrea Büttner, Andrėja Šaltytė, Mónica de Miranda, Hyunju Oh** and, now, **Annika Kahrs**. They provide the framework for further solo exhibitions paraphrasing the Kunstverein's theme of the year.

For further information and visual material please contact us via telephone or email.

Press contact

Nassauischer Kunstverein Wiesbaden
+49 611 301136 / presse@kunstverein-wiesbaden.de

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Program /

The events take place in accordance with the Covid-19 containment measures ordinance valid at that time.

Current information can be found at: www.kunstverein-wiesbaden.de.

Opening /

Thursday, January 26, 2023, 6 pm

SONNTALK /

Get off the Couch!

Guided tour through the current exhibition / Sundays, 3 pm

ESPRESSO /

Short and strong!

Short guided tour and Espresso / Tuesdays, 12:45 am - 1:15 pm

SPRITZ /

Art, Drinks and more! / Thursdays, 6 to 8 pm

DIE KUNST-KOFFER KOMMEN!

THE ART CASES ARE COMING! /

For kids / no registration / free of charge

Last Saturday of the month, 3 pm - 5 pm

January 28, 2023

February 25, 2023

March, 25 2023

KURZE NACHT 2023 /

Museum Night Wiesbaden 2023

April 1, 2023, 6:00 pm to midnight

Performances

FINISSAGE /

Sunday, April 16, 2023, 3 pm - 6 pm

Further dates as well as current information under:

www.kunstverein-wiesbaden.de

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The Artist /

Annika Kahrs (born 1984) lives and works in Hamburg and Berlin. She studied Fine Arts in Hamburg, Braunschweig and in Vienna, Austria. She has been awarded a number of prizes and scholarships including Villa Aurora, L.A. (2023), VILA SUL, Brazil (2019), Max Pechstein (2019) and George Maciunas (2012), among other prizes. Her works have been shown at KW Institute for Contemporary Art in Berlin (2012), at the Bienal Internacional de Curitiba (2013), at Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin (2015), at the 5th Thessaloniki Biennale of Contemporary Art (2015), the Hybrid Art (2015), Moscow (2015), at Savvy Contemporary, Berlin (2018), at Flat Time House London (2019), the MONA FOMA, Tasmania (2021), Hamburger Kunsthalle (2022) and the 16th Lyon Biennale (2022).

Cooperations /

The Nassauischer Kunstverein Wiesbaden is permanently institutionally supported by the Cultural Office of the Capital City of Wiesbaden.



The Exhibition is part of the program:
FLUXUS SEX TIES – Kunstsommer 2023.



This exhibition was made possible by the generous support of the Stiftung Kunstfond, Bonn.

STIFTUNGKUNSTFONDS

We would like to thank Henkell & Co. Sektkellerei KG for the sparkling atmosphere and R+V Insurance for the always reliable shipping of our mailings.



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Exhibited Works /

All works: Courtesy of the artist and Produzentengalerie Hamburg

Le Chant des Maisons (2022)

4K, colour, sound

24:30 min.

Le Chant des Maisons is a video installation showing an acoustic and visual process of construction and deconstruction, conducted by various musicians and several carpenters in the deconsecrated church of St Bernard in Lyon. During the filmed performance, the carpenters build a wooden structure resembling a simple house inside the church. Different scenes show the musicians reacting to the building process and the sounds produced by the carpenters. The latter, in turn, operate in a musical way alongside the musicians. A youth choir uses both, the organ- and silk-loom punch cards that are scattered around as scores for their vocal performance, and an organ builder tries to produce new sounds with broken organ pipes. What materializes on the screen is a visual and aural blend of intense and relaxed moments, choreographed and chance encounters, melodies, drone sounds, vocal hubbub, and the sound of hammers and drills that fills the majestic hall of the church.

The artist carefully selected the site for the performance. The church of St Bernard tells many stories of class struggle, resistance and independence, faith and institutional religion, processes of social change and the significance of community.

The performance involving the building of a skeletal supporting structure for a house – or the creation of a transparent new space within an abandoned church – translates endless processes of finding and creating new spaces for various voices to sound, reverberate, and unfold their impact. This is accomplished by both the actions of the people and the sound produced in the space. On first entering the abandoned church, Annika Kahrs was instantly fascinated by its charged atmosphere. She perceives it as a liminal place, a site of transformation. The traces of its former use are still clearly visible: Organ pipes are lying around, statues of saints are still standing on their pillars, more preserved than presented, and expertly worked stained-glass windows shine in bright colours, though some are broken. By filling this historical space with both familiar and new sounds, and above all with people who acoustically and visually enliven it for a moment, the artist emphasizes aspects of transitoriness. The history of the church and the area of La Croix-Rousse played a key role in creating the work:

Once home to many different religious communities, La Croix-Rousse in Lyon was changed from a “hill that prays” into a base of industrial, highly capitalist silk production, a “hill that labours”. Many of the *Canuts* (silk weavers) lived there. The church of St Bernard was built following rebellions by the *Canuts* in 1831, 1834 and 1848, at their request, to provide the *Canut* community with its own space in its home quarter. But the authorities also had another reason for building the church: their urgent need to end the conflicts arising from the riots. They intended the religious institution to suppress revolutionary ideas and rebellions.

warp and weft, pipe and pitch (2023)

Mouth-blown antique glass, ESG glass, Jacquard loom punched cards and organ punched cards
5 pieces, 38 x 63 cm each

With **warp and weft, pipe and pitch** Annika Kahrs transfers elements of her performative and film works to a sculptural, material condition. Yet here, too, they retain an ephemeral character in the changed light of the installation event.

By means of an elaborate production process, the artist has layered two chance finds from Lyon – jacquard loom punch cards used for silk production and the original organ punch cards used in the church of St Bernard – between panels of mouth-blown antique glass. The composition sheds light on essential information about manual and musical production techniques of bygone eras in a new narrative, akin to the stories told by images in a church window. In the space in between the glass panels, Annika Kahrs takes up the idea of the intermediate space proposed in **Le Chant des Maisons** and raises it deliberately anachronistically to the future.

In an intuitive arrangement, five possible combinations – “countable on one hand” – emerge from a potentially infinite range arising from the primary colours red, yellow and blue. Here, the artist is referring to the fundamentals of colour theory in visual design, both before and in image and film production – the human medium of remembering. **warp and weft, pipe and pitch** pays tribute to nuances and overtones – in the visual, acoustic and socio-political spheres.

how to live in the echo of other places (2022 - ongoing)

Video installation, mirror floor, video, colour, no sound, 16:9

The video projection **how to live in the echo of other places** was first presented in summer 2022 in Hamburg HafenCity and produced by IMAGINE THE CITY. The video shows an ever-recurring digital sunset, in which individual words appear within the irradiant orb of the sun – the white surface of the setting sun in the projection – without any sound. The words are taken from the written recollections of various people. Their memories are all very different: Some are of quite incidental, everyday moments; some are of moments that hint at complicated and difficult personal situations. They all relate to memories during sunsets, all in different places across the globe. Here, the artist raises the question of whether and how intense visual impressions are linked in the human memory to specific places. Word by word, the texts describing the memories are inserted into the sunset shown in the projection. Viewers enter an almost meditative state as they slowly and incrementally assemble the individual scenes in their heads.

The video projection is an ongoing project that is being constantly extended by further sunsets.

Playing to the Birds (2013)

HD video, colour, sound
14 min.

In the baroque-styled hall of *Jenisch Haus* in Hamburg, the pianist Lion Hinnrichs plays Franz Liszt's *Legends No. 1: Francis of Assisi's Sermon to the Birds* (1863) to an audience of domesticated songbirds – an inverse dawn chorus, so to speak.

Liszt's composition uses trills and high notes to conjure the sound of an entire flock of birds. While Liszt tried to musically imitate the 'language' of birds for the human ear with his virtuoso staccatos, here, birds listen to a human interpretation of their language. This audience does not hold still in reverent silence and concentration before the performance begins nor does it comply with its intended end. Rather, it amplifies the conversation it conducted during the piano concert, cheerfully twittering on in the gallery where it has taken its place. Various forms of sonic communication are played back on, cross and overlap each other. With affectionate irony, Annika Kahrs takes the songbirds out of their role as musical protagonists and turns them into listeners to a musical performance of their own mode of communication. **Playing to the Birds** inquires into mechanisms of communication, translation and interpretation.

NO LONGER

NOT YET (2019)

6-channel video- and 8 channel sound installation, 2K, colour, sound 17:23 min. and 8 Tablet-Screens with a 1- 3 min monochrome film each.

As a continuous monitor frieze, Annika Kahrs shows eight parallel and simultaneously overlapping scenes that are bathed in different colored spotlights. These scenes repeatedly show 14 young protagonists.

The composition is defined by pairs of scenes directly combined or played simultaneously so that they crossfade in the middle. With gestural brushstrokes, the actors write words in black paint on a wall, only to subsequently paint over them with white paint, and then repeat the process. During this process of construction and deconstruction, text becomes form and language becomes image. By means of constant renewal, a new text-image and hence a potentially new language is formulated. Accompanying the pictorial scenes, repeated approximately every 4 minutes, sound is played. It echoes the rhythm of the pictorial repetition and travels across the space during the projection's running time of 17 minutes and 23 seconds via four speakers.

The sound and text are taken from the 1965 song *My Generation* by the British rock band *The Who*, which is not, however, played in its original form. A musical icon of the 1960s' youth rebellion, the song deals with the adolescent search for a place in society. To young people today, it might seem outdated.

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The young people in the video use fragments of the lyrics as a basis for formulating their own song-text (visualized in their painting. The acoustic level of the work presents the song in a processed version that is simultaneously slowed down and speeded up in the crossfaded scenes. Some of the youngsters personally intervene in the song's structure by means of a DJ CDJ player and later using treble- and bass controls. The resulting sound in each case was recorded and used as a basis for successive scenes going by the same procedure. At the end, a besmeared wall can be seen, and a vaguely meandering sound heard.

By this aesthetic strategy of repetition and transformation, and by means of a formal arc of suspense created by 15 coloured segments resembling fluid, transitory phases, Annika Kahrs diametrically contrasts the legacy of past generations with today's young generation. **NO LONGER NOT YET** is supplemented by eight smaller-format screens, each also monochromatic, that document the filming of the individual scenes from different perspectives. In her video and audio work, Kahrs considers the occurrence of a condition that is both in the past and on the verge of being manifested – a liminal state, a threshold situation, in which a no-longer prevalent order is juxtaposed against a yet-to-be established system.

the lord loves changes, it's one of his greatest delusions (2018)

4:3 HD-Video, colour with sound

15:48 min

"Kahrs' explicit interest in the mutation of music and its meaning in a specific time or context is also at play in the work **the lord loves changes, it's one of his greatest delusions**, which was presented both as a live performance and video installation in the context of *MaerzMusik* and the exhibition *WE HAVE DELIVERED OURSELVES FROM THE TONAL – Of, With, Towards, On Julius Eastman*. The work takes its cue from two iconic pieces by Julius Eastman – *The Holy Presence of Joan d'Arc* and *Gay Guerrilla* – as well as the observation that the latter of these pieces is based on Martin Luther's chorale *Ein Fester Burg ist Unser Gott*, the ultimate protest song of the Reformation movement. This chorale was used, parodied and reinterpreted as a hymn in the most diverse of contexts in the 19th and 20th centuries – from national-militarist circles during the German-French war, to the social-democratic worker's movement, the R.A.F., the anti-nuclear movement, and, circa 1980, to Eastman's *Gay Guerilla*.

In Kahrs' adaptation, while an organist plays the piece on a church organ, a whistling choir is forming that partly accompanies the swelling organ tone and partly goes against it. As in Eastman's open composition, it thus deconstructs the melody in order to reinterpret it again in a new way. In the rising and falling staccato the fragile, manmade whistling confronts the mechanistic lungs of the

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organ pipe. Through the spirituality of the piece sounds the uproar of the protest. As in almost all of Annika Kahrs' works, what is at issue here is pushing the elasticity of music and science to the utmost limit – in the factual as well as in the figurative sense. The single voice asserts itself within an orchestration in which one must interpret and endure all nuances between harmonious interplay and provoked dissonance. What is also at issue here is the unlearning of rehearsed habits and apparent certainties – in order to negotiate daily situations anew."

(Text excerpt: Eva Scharrer, catalogue text in *Annika Kahrs – shifting sounds*, 2019: 4)

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Press Fotos /

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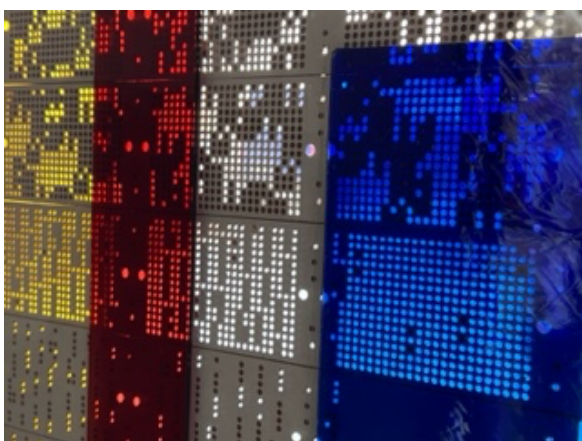


Annika Kahrs

Le Chant des Maisons (2022)

4K, colour with sound
24:30 min.

Courtesy of the artist and the
Produzentengalerie Hamburg



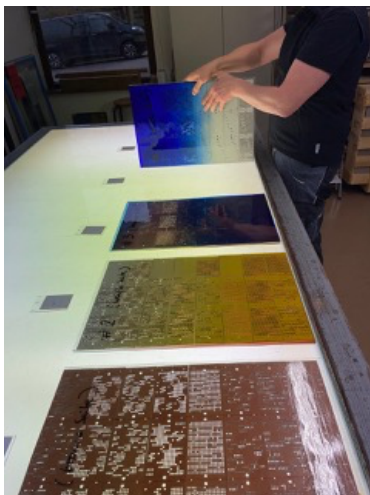
Annika Kahrs

warp and weft, pipe and pitch (2023)

Hand-blown stained glass ESG-
Glass, Jacquard-loom cards and
punch cards for organ
5 panels, each 38 x 63 cm

Courtesy of the artist and the
Produzentengalerie Hamburg

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Annika Kahrs

**warp and weft, pipe and
pitch
(2023)**

Hand-blown stained glass ESG-
Glass, Jacquard-loom cards and
punch cards for organ
5 panels, each 38 x 63 cm

Courtesy of the artist and the
Produzentengalerie Hamburg

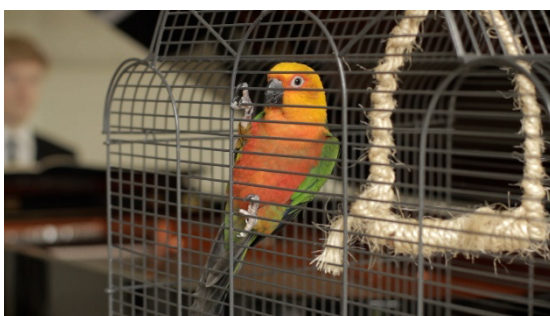


Annika Kahrs

**how to live in the echo of
other places
(2022 - ongoing)**

Video Installation colour, without
sound, mirror floor
16:9 min.

Courtesy of the artist and the
Produzentengalerie Hamburg

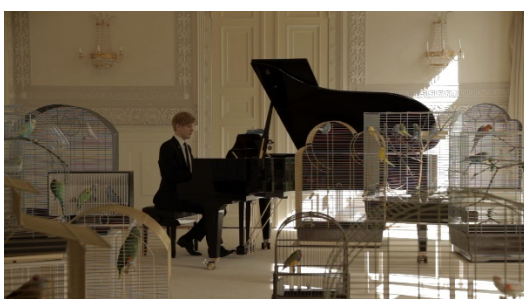


Annika Kahrs

**Playing to the Birds
(2013)**

HD Video, colour, sound.
14 min.

Courtesy of the artist and the
Produzentengalerie Hamburg



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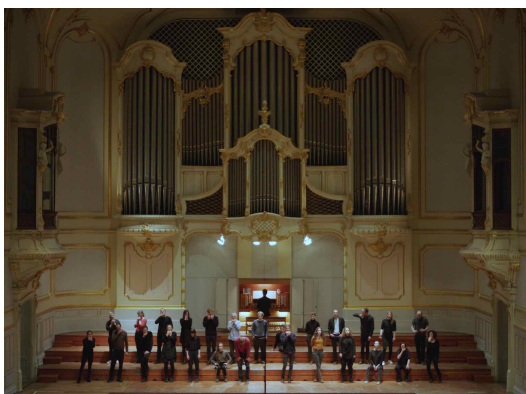
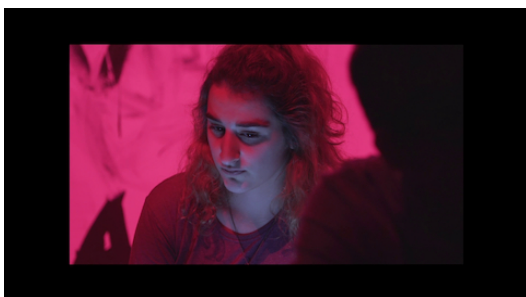
Annika Kahrs

NO LONGER NOT YET (2019)

6 channel Video- und 8 channel
sound installation
17:23 min.
8 Tablet-Screens with a
monochrome Video each 1– 3min.

Courtesy of the artist and the
Produzentengalerie Hamburg

Foto: Helge Mundt



Annika Kahrs

the lord loves changes, it's one of his greatest delusions (2018)

HD-Video, colour, sound
15:48 min.

Courtesy of the artist and the
Produzentengalerie Hamburg



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Annika Kahrs CV

Exhibitions /

- 2023 Schering Stiftung, Berlin, Germany (solo)
Nassauischer Kunstverein Wiesbaden, Germany (solo)
Museum Ostwall, Dortmund U, Dortmund, Germany
- 2022 16e Biennale d'art contemporain de Lyon, France
Riga International Biennial of Contemporary Art, RIBOCA, Riga, Latvia
(Postponed to 2023)
how to live in the echo of other places, in cooperation with *Imagine the city*,
Hamburg, Germany (solo)
something new, something old, something desired, Hamburger Kunsthalle, Hamburg,
Germany
- 2021 *all the lonely people*, LAXART, Los Angeles, The United States
THE POETRY OF TRANSLATION, Kunst Meran, Italy
Videokunsthäute, Kunsthalle Recklinghausen, Recklinghausen, Germany
all the lonely people, LAXART, Los Angeles, The United States
all the lonely people, Villa Aurora & Silent Green, Berlin, Germany
Für Dieter Roth – Internationales Sommerfestival 2021, Kampnagel, Hamburg,
Germany
silence is the sound of a missed opportunity, Yellow Solo, Berlin, DE (solo)
Le juste prix, Fondation d'entreprise Ricard, Paris, France
Sound and Silence – Der Klang der Stille in der Kunst der Gegenwart, Kunstmuseum
Bonn, Germany
Listen Deeply (Infra Voice), Mona Foma Festival, Launceston, Australia
Architecture of Confinement, BNKR, Munich, Germany
So Close / So Far, Hyper Cultural Passengers, Hamburg, Germany
Denken wie ein Oktopus, oder: Tentakuläres Begreifen, Rudolf-Scharpf-Galerie,
Wilhelm-Hack Museum, Ludwigshafen, Germany
- 2020 *sesin melodim, seslerin yankim benim deine stimme ist mein klang ist dein geräusch
ist mein echo*, MIND the GAP #2, Bieberhaus, Hamburg, Germany (solo)
1+1+1+1+1+1+1 ART. 8 GG Versammlungsfreiheit, Villa Schöningen, Potsdam, DE
The Eye, Los Angeles, The United States
Being laid up was no excuse for not making art–Corona Sound System, Kunstverein in
Hamburg, Germany
Group Show, Produzentengalerie Hamburg, Germany
Think about the size of the universe, then brush your teeth and go to bed, Galerie
Joan Prats, Barcelona, Spain
*One's Company, Two's A Crowd, Six Is A Party. Annika Kahrs & Nguyen Phuong-
Dan*, Fleetstreet Residenz, Hamburg, Germany
Double Feature, Schirn Kunsthalle Frankfurt, Germany (solo)
- 2019 *26 thousand light years*, Galeria Joan Prats, Barcelona, Spain
Max-Pechstein-Förderpreis, Kunstsammlungen Zwickau, Max-Pechstein-Museum,
Zwickau, Germany
Concerto para pássaros, Salvador Bahia, Brazil
21e édition Festival des Cinémas Différentes et Expérimentaux de Paris, France
65. Internationale Kurzfilmtage Festival Oberhausen, Germany
Fuzzy Dark Spot, Sammlung Falckenberg – Deichtorhallen Hamburg, Germany
Scheitern, Blech.Raum für Kunst Halle e.V., Germany
act, Q18, Quartier am Hafen, Cologne, Germany
the billion year spree, Flat Time House, London, The UK (solo)
*MOVES#200 – 202, a Calendar, a Performance, a Concert, and Films by a three days
celebration at italic*, Berlin, Germany
NO LONGER NOT YET, Produzentengalerie Hamburg, Germany (solo)
StoryWorks: Kunstwerke erzählen Geschichte(n),
Kunstmuseum Kloster Unser Lieben Frauen Magdeburg, Germany
the lord loves changes, it's one of his greatest delusions, Jahn und Jahn, München,
Germany (solo)

- 2018 *Gastspiel*, Städtische Galerie Nordhorn, Germany
Love Podium, Performance, Klosterfelde Edition, Berlin, Germany
Staging realities I, Kunstverein in Hamburg, Germany
Alone Together, Staatsoper Hannover, Germany
Ambitus: Bildende Kunst und Musik im 21. Jahrhundert, Kunstmuseum Kloster unser lieben Frauen Magdeburg, Germany
Vita Umbrarum, Open Store, Basel, Switzerland
We Have Delivered Ourselves from the Tonal. Of, with, towards, on Julius Eastman, Savvy Contemporary, Berlin, Germany
Infra Voice, Kunstverein Kassel, Germany (solo)
La Nuit de l'Instant, Les Ateliers de l'Image, Centre Photographique Marseille, France
/me followed by an action, Berlin, Germany
Anders, Kunstmuseum Bremerhaven, Germany
- 2017 *wieder und wider, Aus der Sammlung der Kunst der Gegenwart*, Hamburger Kunsthalle, Germany
Vordemberge-Gildewart-Stipendium, Kestner Gesellschaft, Hannover, Germany
Was wir sehen wollen!, Kunstverein Grafschaft Bentheim, Neuenhaus, Germany
Cinéma, Videofilme zeitgenössischer Künstlerinnen und Künstler, Kunsthalle Lingen, Germany
Zur See. Werke aus der Sammlung der Kunsthalle Bremerhaven, Städtische Galerie Delmenhorst, Germany
- 2016 *Annika Kahrs. Alone Together*, Performance (18.–20. Nov 2016), Immersion: Schule der Distanz No.1 der Berliner Festspiele, Martin Gropius Bau, Berlin, Germany
Paula Modersohn-Becker Kunstpreis 2016, Große Kunstschau, Worpswede, Germany
Fragile Strength, Cité Internationale des Arts, Paris, France
Besser scheitern, Internationale Tage Ingelheim, Ingelheim am Rhein, Germany
the announcement, Performance (7 May 2016), Hamburger Kunsthalle, Germany
Annika Kahrs – Playing to the Birds, Franz Marc Museum, Kochel am See, Germany
Vögele Kultur Zentrum, Pfäffikon, Switzerland
- 2015 *Per4m*, Artissima, Turin, Italy
Lexus Hybrid Art 2015, Moscow, Russia
5th Thessaloniki Biennale of Contemporary Art, Greece
Raumstationen, Kunstverein Hannover, Germany
Annika Kahrs, Galeria Joan Prats, Barcelona, Spain (solo)
Vom Verbergen, Museum für Angewandte Kunst, Frankfurt, Germany
Annika Kahrs, Kunsthall 44 Møen, Denmark
Home Work, Open Forum, Berlin, Germany
Und weg mit den Minuten, Hamburger Bahnhof, Museum für Gegenwart, Berlin, Germany
Höhenrausch 2015 – das Geheimnis der Vögel, OÖ Kulturquartier Linz, Austria
Dazwischentreten, Künstlerhaus Bremen, Bremen, Germany
Playing to the Birds, Weserburg-Museum für Moderne Kunst, Bremen, Germany
Sound in Motion, Kunstmuseum Stuttgart, Germany
Mao Se Dun Kai (Sudden Change of Idea). An Exhibition on Comperative Study between Chinese and German Conceptual Art, United Art Museum, Wuhan, China
lines, Kunsthalle Bremerhaven, Germany (solo)
- 2014 *Solid surface, with hills, valleys, craters and other topographic features, primarily made of ice*, Produzentengalerie Hamburg, Germany (solo)
Art Weekender, Situations, Bristol, The UK (solo)
On The Road / En el camino, Santiago de Compostela, Spain
Im Frühling, Darling, Hamburger Kunstverein, Germany
Artdate, The Blank: Bergamo Modern and Contemporary Art, Italy
Felix & Foam, Foam, Amsterdam, The Netherlands
New Positions, Art Cologne, Germany
Stipendiatenausstellung des Arbeitsstipendiums für Bildende Kunst der Stadt Hamburg, Kunstverein Harburger Bahnhof, Hamburg, Germany
Playing to the Birds from Sunrise to Sunset, Peter Amby Gallery, Copenhagen, Denmark (solo)
One Night Stand #1, NOTE ON Krampfographien/ Crampographies, KW Institute for Contemporary Art, Berlin, Germany
Shift, Basurto, Mexico City, Mexico
Stipendiatenausstellung Neue Kunst in Hamburg, Galerie Katharina Bittel, Hamburg, Germany (solo)

- 2013 *Katja Aufleger, Annika Kahrs*, ph-projects, Berlin, Germany
Annika Kahrs, abc – art berlin contemporary, Berlin, Germany
Schwanengesang, Strings (Performance), Hebbel am Ufer HAU Theater, Berlin, Germany
The Unanswered Question, TANAS / Neuer Berliner Kunstverein NBK, Berlin, Germany
Bienal International de Curitiba 2013, Brazil
Playing to the Birds, Kunstraum München, Germany (solo)
Besser scheitern, Hamburger Kunsthalle, Germany
- 2012 *George Maciunas Förderpreis*, TANAS, Berlin, Germany
one on one, KW Institute for Contemporary Art, Berlin, Germany
Annika Kahrs – Strings, ph-projects, Berlin, Germany (solo)
+612012 – shortlist Columbus-Förderpreis für aktuelle Kunst, Kunsthalle Ravensburg, Germany

Awards & Scholarships /

- 2023 Residency / Casa Baldi, Olevano Romano, Italy
- 2022/23 Residency grant / Villa Aurora, Los Angeles, The US
- 2021 Scholarship / INITIAL Sonderstipendium, Akademie der Künste, Berlin
- 2020/21 Scholarship / Stiftung Kunstfonds, Germany
 Residency / Fleetstreet Residency Program, Hamburg, Germany
- 2020 Award / Heitland Foundation, Germany
 Award / Max-Pechstein-Stipendium, Germany
- 2019 Residency / Vila Sul, Goethe Institute Brasil, Salvador de Bahia, Brazil
 Award / International Competition, 21e édition Festival des Cinémas Différentes et Expérimentaux de Paris, France
 Scholarship / Kunststipendien der Zeit-Stiftung Ebelin und Gerd Bucerius
- 2018 Scholarship / Stiftung Kunstfonds, Germany
- 2017 VG – Award / Vordemberge-Gildewart-Stiftung, Germany
- 2015–2016 Scholarship / Cité Internationale des Arts, Paris, France
- 2014 Scholarship / Bremerhaven-Stipendium, Germany
- 2013 Scholarship / Arbeitsstipendium für bildende Kunst, Hamburg, Germany
 Award / George Maciunas Förderpreis, Germany
 Studio grant / Atelierstipendium GSM, Hamburg, Germany
- 2012 Travel grant / Reisestipendium – Neue Kunst in Hamburg e.V., Germany
 Award / Hauptpreis beim 20. Bundeskunstwettbewerb des Bundesministeriums für Bildung und Forschung »Kunststudentinnen und Kunststudenten stellen aus« in Bonn, Germany
 Scholarship / Jahresstipendium 2011 des Freundeskreises der HFBK e.V., Hamburg, Germany
- 2011