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**Sven Johne**

**KLEMM'S**



Exhibition view: Sven Johne: Ostdeutsche Landschaften, Kunstmuseum Kloster Unserer Lieben Frauen, Magdeburg, 2021, (solo).



What you say to yourself matters, 2020, baryta paper, silkscreen on museum glass, framed, 165 x 156 cm, 3+1AP.



Details: What you say to yourself matters, 2020, baryta paper, silkscreen on museum glass, framed, 165 x 156 cm, 3+1AP.



47 Faults between Calais and Idomeni, 2017, archive pigment print, framed, 500 x 400 cm, 3 +1 AP.  
exhibition view: Bon Voyage! Reisen in der Kunst der Gegenwart, Ludwig Forum für Internationale Kunst, Aachen, 2020.



exhibition view: Sing Hallelujah! Klemm's, Berlin, 2019.



In early spring 2019 Falk Haberkorn and Sven Johne ventured out on their second road-trip through the east of the country – exactly 15 years after their first journey. Again with the open aim, to see what they would find and to subjectively interpret the social, mental and economical situation on the spot and to then implement it artistically. Of course: time went on and things have changed – the current climate and debates, frictions and confrontations are known... Falk Haberkorn and Sven Johne envisioned 'Sing Halleluja' as a joint working project, critical survey and stock-taking as well as asserting their personal and artistic attitudes at the same time. Both artists have developed new bodies of work based on the material and experiences ,collected' during this road-trip. A jointly developed film/ text/sound- piece – dash-cam material, mixed with personal conversations between the artists on topics linked to their journey and a specifically conceived soundtrack will be framing the exhibition.

Details: Black Holes, 2019, collage, fine art paper laminated behind acrylic, framed, 5 parts, 265 x 650 cm, 3 + 1AP.

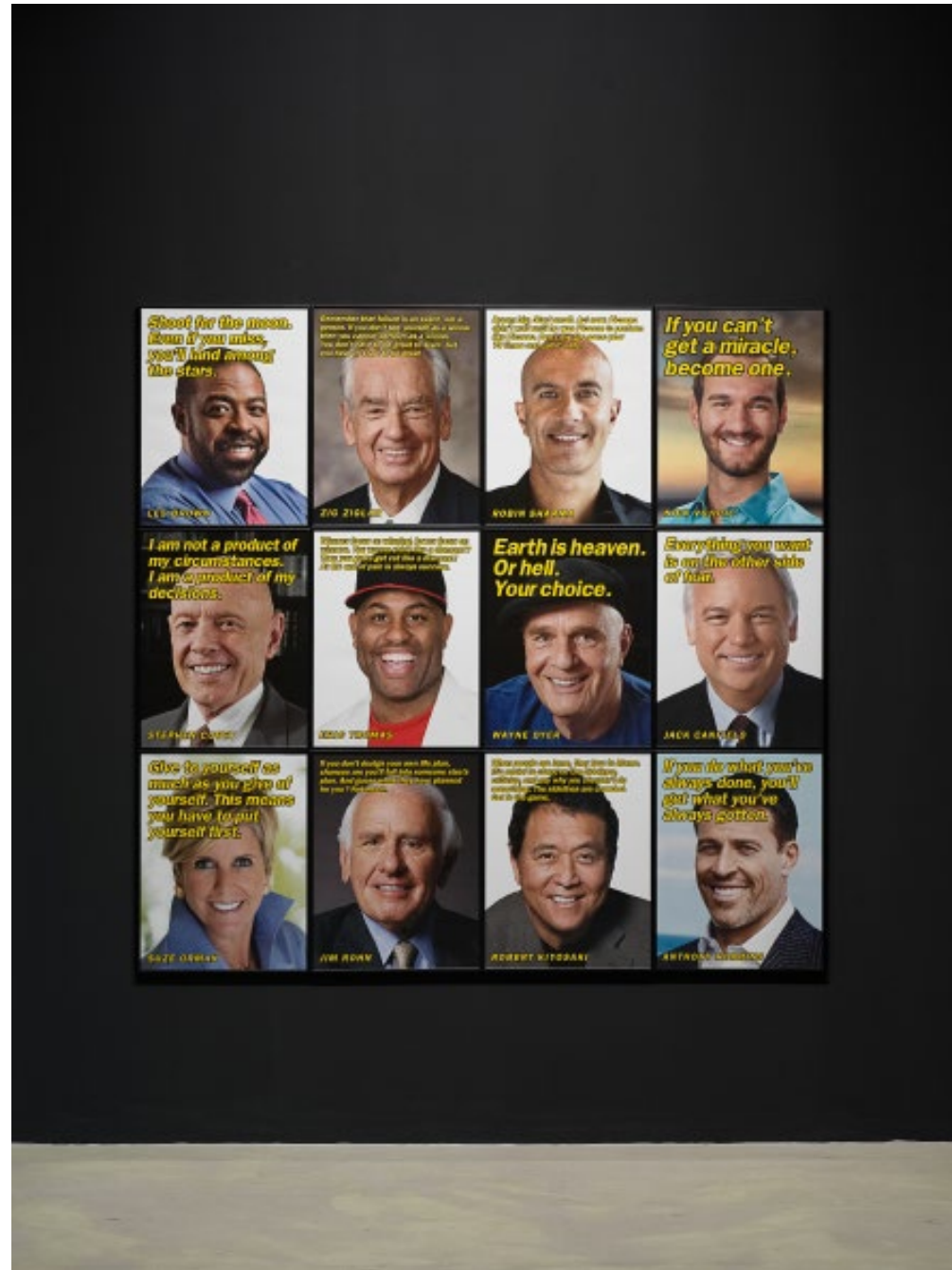


exhibition view: On Display IV, Philara Collection, Dusseldorf, 2019.

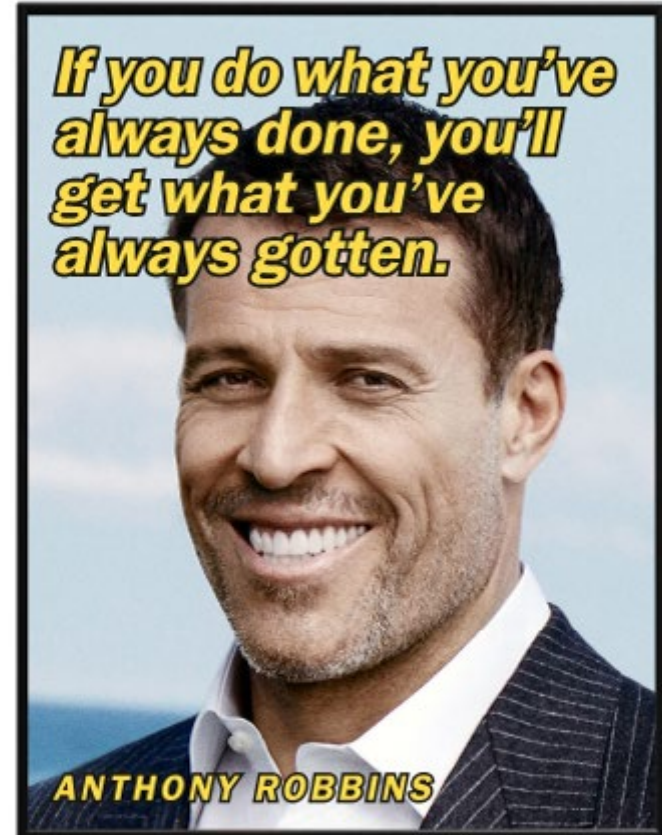
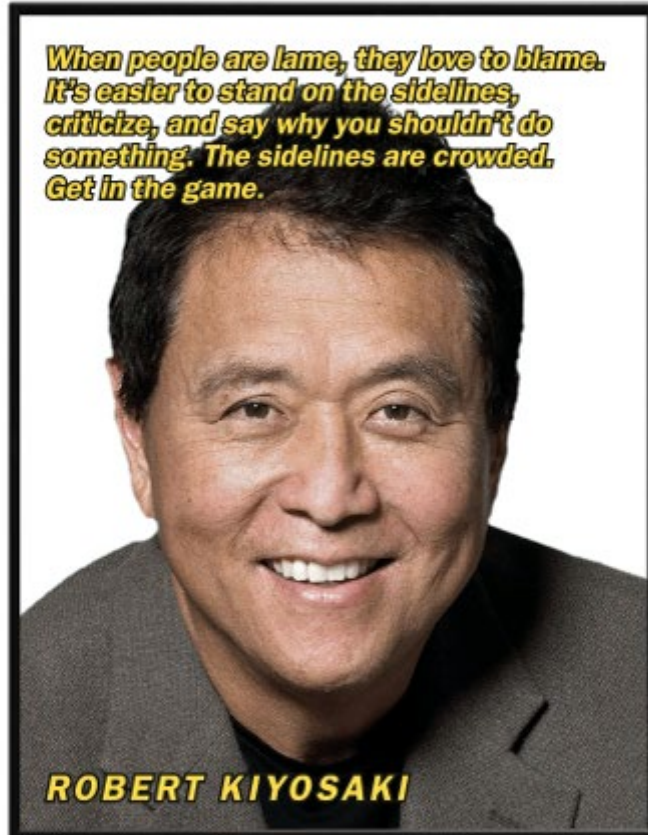


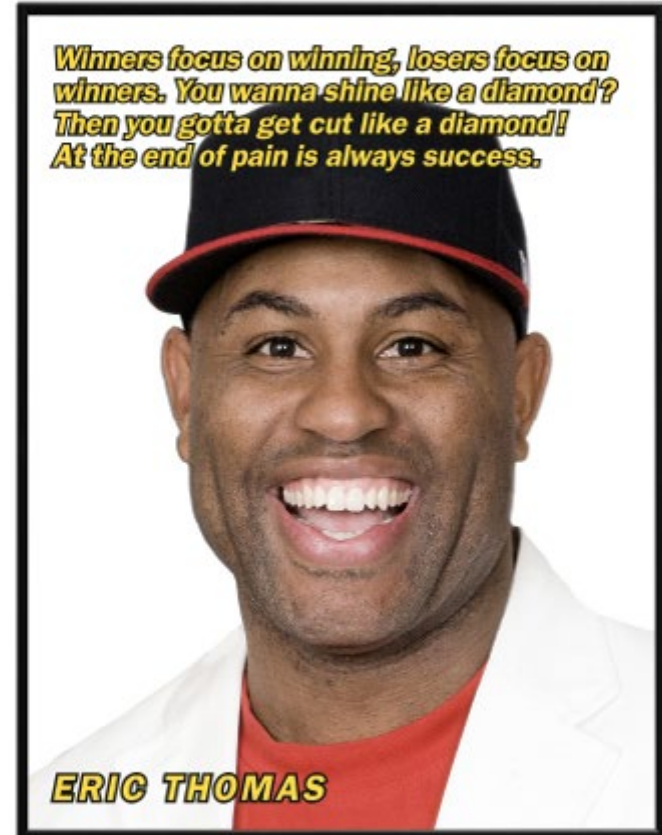
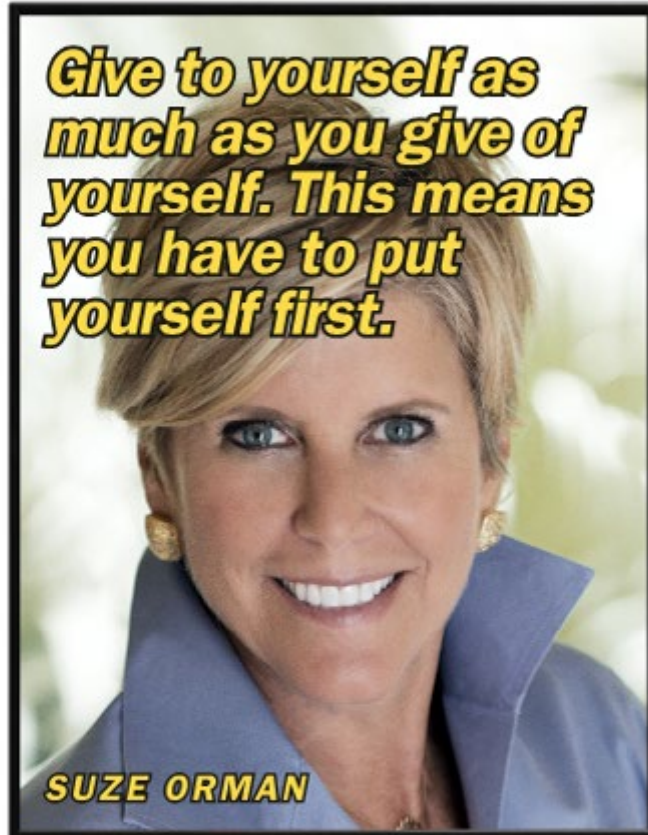


exhibition view: Dear Vladimir Putin...; Klemm's Berlin, 2018



Heroes of Labor, 2018, series of 12, archival pigment ink on fine art paper, each 65 x 50 cm, total 195 x 200 cm; exhibition view, Klemm's Berlin, 2018





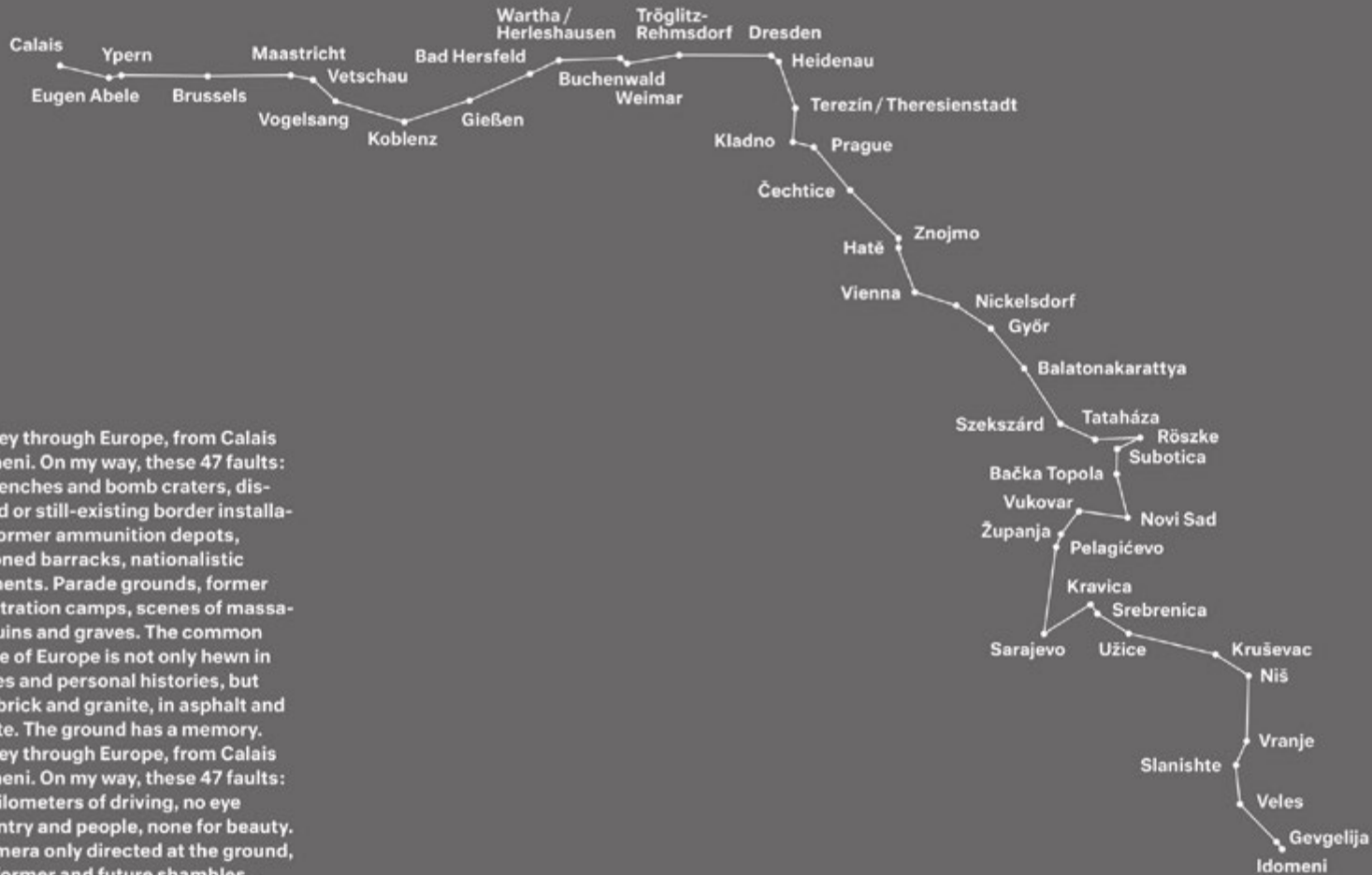




Retired engineer Peter Bittel (Gottfried Richter) prepares for his great performance: a speech to Vladimir Putin about things personal and political, a monologue in Russian around ten minutes long. Although Bittel can hold his speech from his home computer, it is supposed to be live and available to everyone online. Bittel practices reading his script, edits and rejects or hones individual passages, and sometimes despairs in the face of the pronunciation and grammar of the language. It is a text like a confession: Peter Bittel is a "Westerner" who has lost his faith. Bittel's speech oscillates between political camps and challenges us to question our own favorite political standpoints, to discard them or to buttress them.



47 Faults between Calais and Idomeni



A journey through Europe, from Calais to Idomeni. On my way, these 47 faults: filled trenches and bomb craters, dismantled or still-existing border installations, former ammunition depots, abandoned barracks, nationalistic monuments. Parade grounds, former concentration camps, scenes of massacres. Ruins and graves. The common heritage of Europe is not only hewn in societies and personal histories, but also in brick and granite, in asphalt and concrete. The ground has a memory. A journey through Europe, from Calais to Idomeni. On my way, these 47 faults: 3 407 kilometers of driving, no eye for country and people, none for beauty. The camera only directed at the ground, onto a former and future shambles. Sven Johne, June 2017











47 Faults between Calais and Idomeni 2017; installation view: Biennale für aktuelle Fotografie; Mannheim / Heidelberg / Ludwigshafen



The Long Way Home, 2016, HD video, 10:19 min, video still



At night, a man in a car drives through an anonymous city. He can't sleep, so he sings himself a lullaby, "Hush little baby, don't say a word." An inner voice torments him for the duration of film in a breathless flow of words:

"... a mother stands beside her dead baby in a makeshift morgue at the hospital. Simultaneously, bodies are placed in a mass grave on the day that peacekeeping forces arrive and children run through a swarm of locusts. A woman holding a photograph of her brother is told the skull is his. A passenger's corpse lies in the bedroom of a house, having crashed through the roof. United Airlines Flight 175 approaches the World Trade Center above the Manhattan skyline, then crashing into its south tower. The severed head of a man. He told me to take the long way home after work..."

The figures from these described images seem to speak with him. "Take the long way home, sing yourself a lullaby, relax." The man stops again and again, tries to unwind. And again the voices start. He drives on, sings on. At the end, salvation: he falls asleep—at the wheel of the moving car.

The text is based on captions from World Press Photographs, 2001–2015.

“Białowieża Forest / Belovezhskaya Pushcha is Europe’s last lowlands primeval forest – a large 900-square-kilometer remnant of what was once pan-European wilderness, today a protected nature reserve. No logging, no hunting, no people. But warning signs are present: since March 12, 1999, the outer boundary of NATO has run through this primeval forest, and since May 1, 2004, it has also marked the border of the European Union. The inner safety zone—according to UNESCO an “area of outstanding natural beauty” – is likewise divided in two: half Polish, half Belarusian. I hiked along this inner border with Ewa, a conservation officer, zoologist, and contemporary with a good sense of humor. Somewhere along this forest passage we discussed what would happen if – though an utter impossibility – our GPS receiver and mobile phones were to stop functioning at the same time. What would happen if we lost all sense of orientation and went astray? How does one survive in the middle of nowhere? What would happen if we ultimately no longer knew which side of the forest we were on, the “dictatorial” or the “democratic” side? I must admit that we had a great deal of fun. Sven Johne, Białowieża, February 13, 2016.”





Area of outstanding natural Beauty, 2016, series of 5, collage of b/w archival pigment print, adhesive foil and text, each 100 x 140 cm, framed, #4

“About eight kilometers away there is a river called Narewka. You could explore the shore along the overhangs, for situated under the canopies of roots are usually small caves where fish might hide. When resting there during the cold season, they will probably not attempt to escape but instead retreat into their sanctuary. You have to block the exit with broadly spread fingers and then try to grab a fish: pressing it against the wall and then squeezing your fingers into the gill covers. It will suffocate. Then take it out and toss it onto the shore. Yet beware: water rats like to hide in these very caves. And fingers are also meat.”

“Tree squirrels are generally quite tame, as is clearly evident in city parks. So you could try to entice them with nuts, preferably using hazelnuts. The nuts should be laid out in a line extending all the way to your hand. Now you just need to be patient and very, very still. A nut in one hand and a club or a heavy stick in the other. The hand must be raised in wait for the blow. When the animal is very close to you, when it is ready to remove the nut from your hand, then you strike, quick and powerfully. The creature will surely run away, so you must follow it with another whack. This method sounds brutal, and it certainly is.”

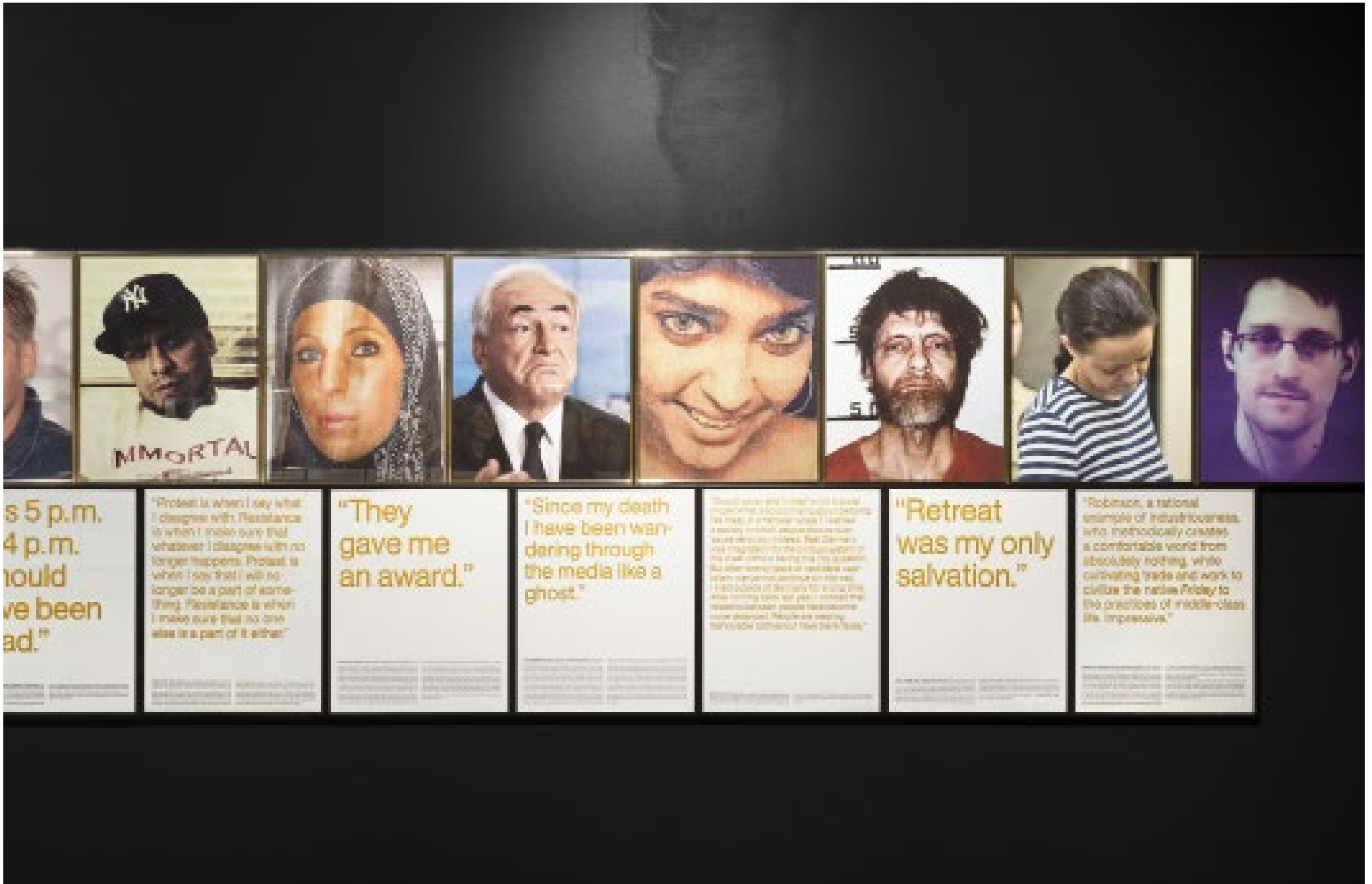
Area of outstanding natural Beauty, 2016, series of 5, collage of b/w archival pigment print, adhesive foil and text, each 100 x 140 cm, framed, #5



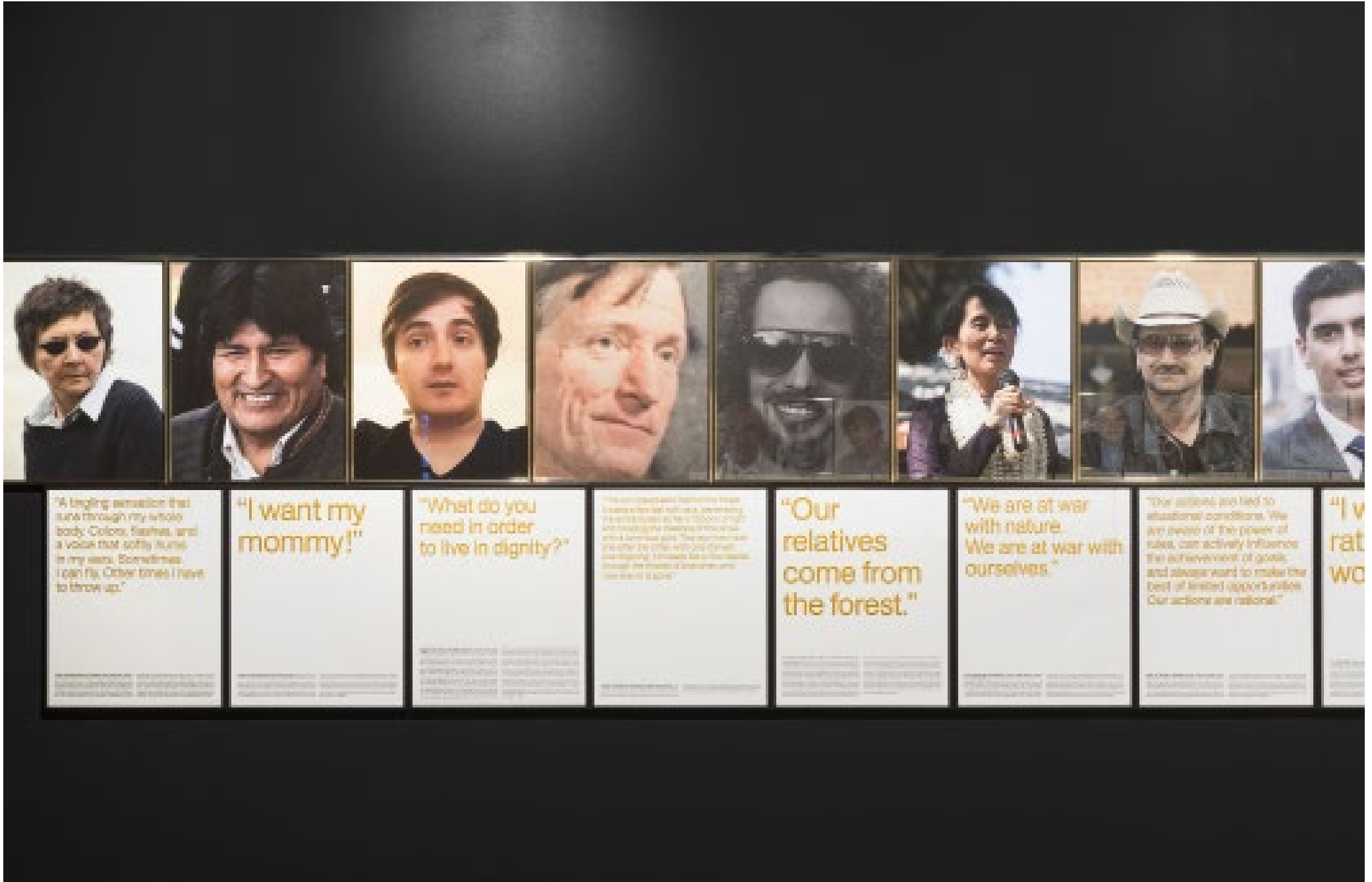




Anomalien des frühen 21. Jahrhunderts / Einige Fallbeispiele (Anomalies of the early 21st Century / Some Case Studies) 2015, 66 short stories (in collaboration with Sebastian Orlic) and 90 JPEG's from the internet, archival pigment print, screenprint on glass, each 50 x 40 cm, framed; exhibition view at RIBOCA, Riga Biennial, Lithuania 2018.



Anomalien des frühen 21. Jahrhunderts / Einige Fallbeispiele (Anomalies of the early 21st Century / Some Case Studies) 2015, 66 short stories (in collaboration with Sebastian Orlac) and 90 JPEG's from the internet, archival pigment print, screenprint on glass, each 50 x 40 cm, framed, detail



Anomalien des frühen 21. Jahrhunderts / Einige Fallbeispiele (Anomalies of the early 21st Century / Some Case Studies) 2015, 66 short stories (in collaboration with Sebastian Orlac) and 90 JPEG's from the internet, archival pigment print, screenprint on glass, each 50 x 40 cm, framed, detail

**“I find security and stability in the Koran.“**

„Manuela Jäschke , Al-Raqqah (Syria), wife of a jihadist. Manuela was born in 1985 in Halle/Saale (East Germany). Her father, a rail-car builder, died unexpectedly from heart failure in 1990; her mother, a meat salesperson, lost her job in 1991 and therefore decided in 1992 to move with Manuela to the town of Memmingen in the Allg.u region. It was there, in 2003, that Manuela met the man who was to become her husband: Emad, born 1982 in Iraq, a security guard at Memmingen Airport, active in a soccer club, played midfield. Religion had no importance in his life. They were married in 2005 and had two children, Angelina and Jaxson. In 2008, Emad lost his job at the airport and had problems retraining as a computer scientist. Encouraged by Emad’s friends, the couple became increasingly interested in Islam starting in 2010. They studied the Koran, and as of 2011 Manuela was wearing a headscarf and Emad was learning Arabic. Her mother notes that she completely lost contact with Manuela and the kids in spring 2013. In early summer 2014, she received a letter from Syria stating that Emad was in training again and everyone was fine, though the children were sometimes frightened by the rumbling thunder at night.“





Some Engels, 2013, HD video, 27:13 min, English with German subtitles, video stills

An anonymous day-rate office in Berlin – a handful of amateur and professional actors have been invited to an audition. A young American casting director is apparently looking for an actor to play Friedrich Engels holding the funeral oration for his friend and comrade in arms Karl Marx.

The six actors invited to the audition provide a short overview of their biographies, enumerating their professional success or lack of it and trying to present themselves as appropriate candidates for the role while under fire by the increasingly captious questions emitted by the casting director. They turn to the camera, modulate their voices, strive heroically to merge with the aged Engels, revealing in the process the deeper recesses of their own souls...



Griechenland-Zyklus (Greece Series), 2013, 2013, 37 places in Greece, archival pigment print, screenprint on glass, each 110 x 72 cm, framed; exhibition view at Camera Austria, Graz, Austria 2013



Griechenland-Zyklus (Greece Series), 2013, 2013, 37 places in Greece, archival pigment print, screenprint on glass, each 110 x 72 cm, framed; exhibition view at Camera Austria, Graz, Austria 2013



**„October 18, 2012, 8:24 pm, Vathy, Ithaca**

General strike today, fourth one this year. I rent a boat to reach Ithaca, then take a taxi. The driver is named Kostas, lived 20 years in Australia. Melbourne, amazing city. He recently returned to Ithaca. Homesick. And also because of his wife. Like Odysseus, I say. He laughs: It was the biggest mistake of my life.“



**„October 20, 2012, 12:03 am, Zakynthos City, Zakynthos**

A small bird flies into our bus as we are about to depart. The driver, ticket seller and passengers all try to catch it. Finally the driver succeeds. He gently carries the frightened animal out. In his wake the travelers. A procession. Freedom is celebrated, someone applauds, then we depart.“



20. Oktober 2012, 00:03 Uhr, Zakynthos-Stadt, Zakynthos  
Kurz vor Abfahrt verirrt sich ein kleiner Vogel in den Bus. Fahrer, Ticketverkäufer und Passagiere versuchen, ihn zu fangen. Alles jagt durch den Bus. Am Ende erwacht ihn der Fahrer. Er trägt das verängstigte Tierchen behutsam raus, in seinem Gefolge die Reisenden, eine Prozession. Feierliche Befreiung, jemand klatscht, dann Abfahrt.







Lampedua Hotels 2012, Book, 2012, Deutsch, 16 pages, 29,7 x 20,8 cm, ed. of 40.000, exhibition view at MMK – Museum für Moderne Kunst Frankfurt am Main, Frankfurt am Main 2012



Lampedua Hotels 2012, Book, 2012, Deutsch, 16 pages, 29,7 x 20,8 cm, ed. of 40.000, exhibition view at Kunsthalle Düsseldorf, Düsseldorf 2012



Roses from Africa, 2011, 292 x 323 cm, 12 archival pigment prints, each 70 x 105 cm, framed; exhibition view at Kunsthalle Düsseldorf, Düsseldorf 2012.

Roses from Africa, Flower Wholesale Market Hamburg, unsold goods, June 24, 2011 (bouquet 4 of 12)



Roses from Africa, 2011, 292 x 323 cm, 12 archival pigment prints, each 70 x 105 cm, framed, detail



Roses from Africa, 2011, 292 x 323 cm, 12 archival pigment prints, each 70 x 105 cm, framed, detail



Roses from Africa, Flower Wholesale Market Hamburg, unsold goods, June 24, 2011 (bouquet 7 of 12)



Roses from Africa, 2011, 292 x 323 cm, 12 archival pigment prints, each 70 x 105 cm, framed, detail



Following the Circus, 2011, series of 59, each 33 x 41 cm, archival pigment print, framed; exhibition view at Museum der Bildenden Künste Leipzig, Leipzig 2014



Zirkus Probst / Merseburg / 25.-26. Oktober 2011 / Rischmühlensinsel

27. Oktober 2011



Zirkus Probst / Weißwasser / 7.–8. Juni 2011 / Am Freizeitpark

9. Juni 2011





Following the Circus, 2011, series of 59, each 33 x 41 cm, archival pigment print, framed; exhibition view at Sprengel Museum Hannover, Hannover 2012



Tears of the Eyewitness focus on the construction of history and memory. The setting for the video is a TV production for a documentary dealing with the events of 1989. The characters are an actor, around forty years old, who meets a young motivation coach in his early twenties that has not consciously experienced the fall of the wall but through images and narrations. His task is to evoke 'real feelings' in the actor in order to make him cry. By recalling the dramatic events in Germany in 1989 he intends to appeal to the actor's personal memory. A strange interplay develops between artificial and candidly felt emotions, between memory influenced by media and by personal experience

Tears of Eyewitness, 2009, HD video, single Channel, 22:20 min, English with German subtitles



Kleistner's Archiv, 2006, 2 Showcases, each 130 x 280 cm, 120 b/w photographs, 120 color photographs, each 10 x 15 cm, text on wall; exhibition view at ZKM, Karlsruhe 2008





„On July 25, 1976, shortly after 6:00 pm, Alfred Kleistner, a medic from Rostock, put on his diving suit and walked into the Baltic Sea near Kühlungsborn. The only things he had with him were a compass, his ID, five bars of chocolate and some appetite suppressant pills. Swimming non-stop for 24 hours, Kleistner covered almost 50 kilometers and reached the West German island of Fehmarn. In the West this spectacular escape caused a sensation.

Kleistner had prepared his escape well: he trained for years, swimming up to 25 kilometers a day along the Baltic coast in the summer months. Even in winter he trained in the Warnow estuary. In Warnemünde the loner was known as the seal. Among Kleistner's eccentricities is the fact that in the years before his escape he photographed the Baltic Sea at irregular intervals—sometimes every day, sometimes every few months. He made notes on the back of the prints of his amateur photos—mostly details of the location or the weather, sometimes also a short sentence. Two days before his escape he wrote “to exchange a life for time, July 23rd '76.”



After his escape Kleistner went to Lübeck and, ironically, found work with a major manufacturer of navigation technology. He became a partner and eventually bought the business in 1987. After the fall of the Berlin Wall he relocated part of the business to his old hometown of Rostock. In June 1999 Kleistner's body was found on a sandbank in the Baltic Sea, not far from where he had set off on his original escape. Kleistner had prepared his suicide well, placing a noose around his neck with stones tied to the other end. In his farewell letter he gave a number of reasons for his suicide, but the most important was probably that after years of dwindling profits he had been forced to sell his company.

Kleistner had begun to photograph the Baltic Sea again in the mid 1990s. And as before, each picture was annotated—often with just the location, but sometimes with a short journal-like observation. Kleistner left an archive of 358 amateur photographs of the Baltic Sea, 240 of which are shown here.“



Kleistner's Archiv, 2006, 2 Showcases, each 130 x 280 cm, 120 b/w photographs, 120 color photographs, each 10 x 15 cm, text on wall, detail



Ship Cancellation, 2004, series of 5, color photography, screenprint on glass, each 110 x 150 cm, framed; exhibition view at Frankfurter Kunstverein, Frankfurt am Main 2010



**„Savannah, Irish Sea, 53°28' West, 5° 18' North, 17 miles West of Holyhead**

In 1819 the Savannah was the first steamship to ever cross the North Atlantic. Because of her speed, after her successful maiden voyage she sailed continuously between Liverpool and New York. In August 1823 the overheated boilers finally exploded. One of the three survivors testified about the sinking, “Heaps of ashes and flames built up in front of the boilers. Someone shouted ‘Everybody out!’ We ran out onto the deck. Downstairs the boilers exploded. I jumped into the water. Next to me there were other stokers. I swam a few strokes. Then there was another explosion. When I turned around the ship was tilting. I was afraid it would pull me down along with it.

After some time we were able to locate the ship's dinghy. There were seventeen of us. The first mate was there too. Some were lying in the boat, others were just holding on. Most of them were no longer there come dawn. I didn't see the captain. We prayed to God that He might send a ship to rescue us, but there was none in sight. We were in a frightful situation. After four days in the boat we were tormented by extreme thirst. Five of us drank sea water. All five went crazy and sang God Save The Queen. They died, one after the other, the next day. And so we threw them overboard, one after the other, once they had died. I decided not to drink sea water and thought, if you die of hunger, thirst, and cold, at least you die with your wits about you. The next day there was a rain shower. Unfortunately we had nothing in which to collect the water, so like goats we licked the rigging. Finally, on the eighth day, when of the original twelve there were only four of us alive in the boat, heaven sent us help. The English postal ship Edinburgh under Captain Roscall found us, and we were brought on board. He later told me that I had had such enormous eyes and sunken cheeks, he thought I wouldn't last another half hour. The first mate died after three hours on board. He still managed to ask me to tell his wife something, but I couldn't understand what he said.”



**„Empire, Timor Sea, 12° 12' South, 128° 44' East, 121 miles East of Bathurst Island**

The 120-meter freighter left Darwin, Australia, on June 12, 1918, bound for Southampton. The Empire was one of the first cargo ships to have its own onboard cranes, in order to load and unload more quickly. On the second day at sea the ship ran into a storm, which caused an unsecured crane to demolish the superstructure and the quarterdeck. The Empire sank within ten minutes. A seaman's report: "The ten or eleven who couldn't swim flailed about with their arms and legs of course, crazy with fear. Because they swallowed so much salt water, soon none of these thrashers could make a sound. I couldn't have stood their screaming any longer anyway.

Everyone stayed afloat. And it was almost light out. Everyone was together in an area of about 50 meters diameter, but only nineteen of us, because the boatswain had initially swum further out. I don't know why. Later he was yelling loudly but grew silent after less than an hour. I'm sure he was the first to go under. By midday the sea was much calmer. In the early afternoon all nineteen of us were still together, because the life vests were still keeping us afloat. But now the fabric of the life vests was becoming saturated, and you noticed that the vests were dragging you down. It was better to take them off. This is when the deep blue sea claimed the first few of the deck hands. The first was Smith, a giant of a man—but exhaustion got the upper hand. He just sank. Slowly but surely madness took hold as the first sign. Once dementia then laid a man on his back, the constant swell of the waves did the rest. With some it took maybe an extra fifteen minutes. But you could calculate the exact time, once the first indications had appeared. Already on the first evening six or seven deck hands went under. That night it was pitch black. We couldn't see each other. You could only hear moaning or occasionally screaming when the meter-high waves hit. That night both my comrades Fletch and Pit went under. As it became light, I was alone with the Dane on the high sea. Then, of course, the Helena came."



Mayflower, 2003, 1 video loop, 1 nautical chart 220 x 60 cm, 4 b/w photographs, each 13 x 18 cm, 14 b/w photographs, each 15 x 10 cm, texts on wall, installation variable; exhibition view at Bundeskunsthalle, Bonn 2003



„On February 19, 2001, on the way from Veracruz in Mexico to the Chilean port of Antofagasta, the crew of the Mayflower, a container ship travelling under Maltese flag, receives a radio message sent by an official of the Maltese Harbor authority: the Greek owner of the freighter, deeply in debt as a result of risky charter deals, has taken flight to an unknown location. The ship is considered abandoned. The official wishes the crew – ten Vietnamese and four Ukrainians – the best of luck.

The ship lays anchor one and a half nautical miles from Chimbote. The crew is left to fend for itself. The ship becomes their prison.“



„The freight container: I had dreamt I was lying inside it. I climbed up, wanted to see what was inside and then there was nothing there. No freight. And then I thought: at some point they will come, they will smell of soil, of grass, of flesh. They will smell of their women. They will open the containers and find out they are empty.“



**Biography****1976**

born in Bergen (Island Rügen)

**1996 - 1998**

studied German Literature, Journalism and Onomastics at the University of Leipzig

**2006**

graduation as Meisterschueler in Prof. Timm Rautert's class

**Scholarships and Awards (selection)****2017**

working stipend by the Hans & Charlotte Krull foundation

**2016**

Fine Art Prize of the Akademie der Künste Berlin, Germany

Working stipend by the Berliner Senat, Berlin, Germany

**2015**

residency at National Centre for Contemporary Arts, Kaliningrad, Russia

**2013**

Casa Baldi stipend at the German Academy/Villa Massimo, Rome, Italy

**2010**

Karl Schmidt- Rottluff stipend, Berlin, Germany

Alfred Krupp von Bohlen und Halbach Stiftung's support prize „Catalogues for young artists“, Essen, Germany

**2009**

working stipend of the Foundation Kunstfonds Bonn

residency at Goethe Institut Hong Kong

travelling stipend by the Gwin Zegal foundation, Hanoi, Vietnam

**2008**

Incentive prize of the Günther-Peill-Stiftung

Stipend at the ISCP New York, USA

**2007**

Laureate of the sponsorship award for contemporary art by the Christian Karl Schmidt Foundation

Stipend of the "Ars Baltica"- Fototriennial, Danzig, Poland

**2006**

Recipient of working stipend of the State of Saxony

**2005**

Award of the „Marion-Ermer-Stiftung“, Dresden

Residency scholarship „La Filature“, Mulhouse, France

**2004**

Scholarship of the „Alfried Krupp von Bohlen und Halbach-Stiftung für zeitgenössische Deutsche Fotografie“

Scholarship „Schloss Plüschow“, Mecklenburg-Vorpommern

**Exhibitions (selection)****2021**

You'll find your peace with me, MUDAM, Luxembourg, LU (forthcoming)  
/ Jetzt oder nie – 50 Jahre Sammlung LBBW, Kunstmuseum Stuttgart, Stuttgart, DE (forthcoming).

**2020**

Sven Johne. Ostdeutsche Landschaften, Kunstmuseum Kloster Unsere Lieben Frauen, Magdeburg, DE (s) / Bon Voyage! Reisen in der Kunst der Gegenwart, Ludwig Forum für Internationale Kunst, Aachen, DE / Ihr. SENTIMENTALITÄTEN IN DEUTSCHLAND, Kunstraum Potsdam, Potsdam, DE / Win Win / Synergien in der Kunst, DZ Bank Kunstsammlungen, Frankfurt a. M., DE / Preis der Zukunft / Pochen Biennale, Wirkbau, Chemnitz, DE / Ausweitung der Marktzone, Kallmann-Museum, Ismaning, DE / Eine Schwalbe macht noch keinen Sommer, Kunsthaus Dresden, Dresden, DE / So wie wir sind 2.0, Weserburg Museum für Moderne Kunst, Bremen, DE / Deutschland wird deutscher, Van Horn, Düsseldorf, DE.

**2019**

Sven Johne, Galerie für Gegenwartskunst, Freiburg, DE (s) /Sven Johne/ Falk Haberkorn, KLEMM'S, Berlin, DE / Distanz und Nähe/Bilder zur DDR, Museum Villa Stuck, München, DE / A Flight Interrupted: Eco-leaks from the Invasion Desk, Karachi Biennale, Karachi, PAK / Anatomy of Political Melancholy, Romantso, Athen, GRC

**2018**

Immer Ärger mit den Grosseltern - The Trouble With Grandparents, Kunsthaus, Dresden, DE / Riga International Biennial of Contemporary Art, Riga, LV (cat.) / Requiem for a failed state, Halle 14, Leipzig, DE / Field of Codes, Projektraum im Kunstwerk, Cologne, DE  
Dear Vladimir Putin / I am the Power, KLEMM'S, Berlin, DE (s) / Neues Deutschland, nGbK Hellersdorf and U-Bahn station Berlin-Alexanderplatz, Berlin (s) / Camera Austria International, Museum der Moderne, Salzburg, Austria (cat.) / Sammlung Peters-Messer, Museum Weserburg, Bremen, Germany (cat.) / DYSTOPIA. Zum 200. Geburtstag von Karl Marx, Kunstsammlung Städtische Museen Jena, Jena, DE (forthcoming) / Triennial of Photography Hamburg, [CONTROL] on politics, money and power, Kunsthalle Hamburg, Hamburg, DE (forthcoming, cat.) / Kunstverein Hamburg, Hamburg, DE (forthcoming) / Days without a Night, Goethe Institut Max Mueller Bhavan, New Delhi, IN / Lianzhou Foto Festival, Lianzhou, CHN

**2017**

Griechenland-Zyklus/Cycle Grec, Museum Villa Vauban, Luxembourg, LU (s) / Fotografierte Ferne, Berlinische Galerie, Berlin, DE (cat.) / Gaudioplist, OFF Biennale, Budapest, HU (cat.) / Biennale für aktuelle Fotografie – Farewell Photography, Mannheim, Ludwigshafen, Heidelberg, DE (cat.) / Looking for the Clouds – Contemporary Video in Times of Conflict, Casino Luxembourg, LU / Kapitalströmung, Kunsthalle Tübingen, Tübingen, DE (cat.) / Naturgeschichten/Natural Histories, Mumok, Vienna, AT (cat.) / Desintegration, Herbstsalon, Gorki-Theater, Berlin, DE / Welten- Wanderer – zwischen den Kulturen, Kunstmuseum Mühlheim an der Ruhr, Mühlheim an der Ruhr, DE / Stories in Your Mind, Villa Merkel, Esslingen, DE / Freiheit, die ich meine..., Kunsthalle Memmingen, Memmingen, DE / Past is not Post, Edith-Russ-Haus für Medienkunst, Oldenburg, DE / Kino der Kunst (Filmfestival), HFF München, Munich, DE (cat.) / Portfolio Berlín 03, Kunsthalle Rostock, Rostock DE (cat.)

**2016**

Alternativa 2016 - Damage and Loss, hall B90 at ship yard, Gdansk, Poland / Chip vs. Chemie, DZ Bank, Art Foyer, Frankfurt am Main, Germany (cat.) / Video works by Sven Johne from the Majerus collection, Casino Luxembourg, Luxemburg (s) / OUTSKIRTS/RANDLAGEN, Pinakothek der Moderne/Sammlung Moderne Kunst, Munich, Germany / Ein Loch im Meer, Württembergischer Kunstverein, Stuttgart, Germany / Lines / eyes on – Monat der Fotografie, Spenglererei, Vienna / Window of the world, MOCA Hiroshima, Japan (s) / Dream Hotels / Lampedusa, Gorki-Theater, Berlin, Germany (s) / Anomalies of the Early 21st Century/Some Cases Studies, KLEMM'S, Berlin, Germany (s) / Von hier aus noch viel weiter, Kunstmuseum Kloster unserer lieben Frauen, Magdeburg, Germany / Der Raum zwischen den Personen kann die Decke tragen – Sammlung Ivo Wessel, Weserburg, Museum für moderne Kunst, Bremen, Germany / Über die Unmöglichkeit des Seins, Kunsthalle Exnergasse, Vienna, Austria / Die Gabe, Bregenzer Kunstverein, Bregenz, Austria / The end of the world as we know it, ist der Beginn einer Welt, die wir nicht kennen, f/stop Fotofestival Leipzig, Leipzig, Germany / Vom Wert der Kunst als Wert der Arbeit, Weltkunstzimmer, Düsseldorf, Germany / Migrationsnaya Karta, NCCA, Kaliningrad, Russia

**2015**

Sven Johne: Jutta, Kunsthalle Bielefeld, Germany (s) / History is a Warm Gun, Neuer Berliner Kunstverein, Berlin, Germany / Creating Realities, Pinakothek der Moderne, Munich, Germany / Museum Brandhorst in Kooperation mit Sammlung Goetz, Munich / elsewhere. observations on islands, Franz Josef Kai 3, Vienna, Austria.

5. Thessaloniki Biennale – Between the Pessimism of the Intellect and the Optimism of the Will, State Museum of Contemporary Art, Thessaloniki, Greece / 'Jeden Morgen ein Lächeln' – Anomalien des frühen 21. Jahrhunderts / Einige Fallbeispiele, Arbeiterkammer, Vienna, Austria (s) / Object is Meditation and Poetry, Grassi Museum, Leipzig, Germany / The doubt of the stage prompter, Edith-Russ-Haus, Oldenburg, Germany (s) / Conception Now, Museum Morsbroich, Leverkusen, Germany / Waterbound. Vom Leben mit dem Wasser, Neue Galerie Dachau, Kallmann-Museum Ismaning, Germany / Welcome to the Jungle, KW - Institute for Contemporary Art, Berlin, Germany / Counterpoint, Kunsthalle Sparkasse Leipzig, Germany / Gastfreundschaft, Kunstverein Braunschweig, Braunschweig, Germany

#### 2014

Sven Johne at White Space / The Mordes Collection West Palm Beach, Florida, U.S. (s) / Kunstpreis Böttcherstraße Kunsthalle Bremen, Bremen, Germany (cat.) / Allegory of a Cave Painting, Extra City Kunsthall, Antwerp, Belgium (cat.) / Seafaring Discoveries of our Time / Jalima Collection, Düsseldorf, Germany (s) / Künstlertourist: Grenzgänge Schader Stiftung & Hessisches Landesmuseum, Darmstadt, Germany (solo with Katrin Ströbel, cat) / Room service Kunsthalle Baden-Baden, Germany (cat.) / Eine Klasse für sich, Kunsthalle Lipsiusbau, Dresden, Germany (cat.) / außer / planmäßig, Galerie der Kunsthochschule Burg Giebichenstein, Halle / S., Germany (cat.) / Bielefeld Contemporary, Bielefelder Kunstverein, Bielefeld, Germany (cat.) / Daily Memories, Kunstmuseum Kloster Unserer Lieben Frauen, Magdeburg, (cat) / Kunstfilmtage Düsseldorf festival, various venues, Düsseldorf, Germany.

#### 2013

Der Ungeduld der Freiheit Gestalt zu geben, Württembergischer Kunstverein, Stuttgart / Avoiding Utopias, Werkleitz Biennale, Halle, Germany (cat.) / Taming the Narrative, B3 Biennial, Frankfurt am Main, Germany / Sven Johne, Some Engels, Deichtorhallen, Hamburg, Germany (s) / Risk Society. Individualization in Young Contemporary Art from Germany, MOCA Museum of Contemporary Art, Taipei, Taiwan / Where the sky is darkest, the stars are brightest, Camera Austria, Graz, Austria (s, cat.) / Sven Johne, Fotomuseum, Braunschweig, Germany (s) / Der Weg nach Eldorado, KLEMM'S, Berlin, Germany (s) / Sven Johne, Some Engels, Deichtorhallen Hamburg, Germany (s) / Monkey Business, Galerie Sophie Scheidecker, Paris, France / Sweet Bitter Symphony, Künstlerhaus Bremen, Germany / six memos for the next... Sven Johne, Greatest Show on Earth, Magazin 4, Kunstverein Bregenz, Austria (s) / Fremd & Eigen, Galerie im Taxispalais, Innsbruck, Austria.

/ Here now. Collection of Contemporary Art by the Federal Republic of Germany. Purchases from 2007 to 2011, Bundeskunsthalle Bonn, Bonn, Germany.

#### 2012

Karl-Schmitt-Rottluff Stipendium, Kunsthalle Düsseldorf (cat.) / RAY - Festival für Fotografie, MMK, Frankfurter Kunstverein, DZ Bank, Städtelmuseum, Schirn Kunsthalle et al.; Frankfurt am Main (cat.) / Made in Germany II, Sprengelmuseum, kestnergesellschaft, Hannover Kunstverein (cat.) / We notice no disturbances, Kunstverein Göttingen, Germany / Bewegte Bilder. Sven Johne und Maix Mayer, Museum der Bildenden Künste, Leipzig, Germany / Aneignung der Gegenwart, Galerie für Zeitgenössische Kunst, Leipzig, Germany / Weisse Haus, Vienna, Austria (s, cat.) / Doppelte Ökonomien, Halle 14, Leipzig, Germany; Centre de la Photographie, Geneva; ETH, Zurich, Switzerland / Berlin. Status (1), Künstlerhaus Bethanien, Berlin, Germany / The History of Now, Fotografiefestival Leipzig, Leipzig, Germany / Following the Circus, Galerie Christian Nagel, Antwerp, Belgium (s) / Cantemus – choirs, the sublime and the exegesis of being, Argos center for art and media, Brussels, Belgium

#### 2011

Greatest Show on Earth, KLEMM'S, Berlin, Germany (s) / I've dreamt about, MUDAM, Luxembourg (cat.) / Wunder, Deichtorhallen, Hamburg, Germany (cat.) / IBB Videolounge: Sven Johne, Berlinische Galerie, Berlin, Germany (s) / Kritische Masse, Oktogon, Hfbk Dresden, Germany (cat.) / Sven Johne: Kleistners Archiv, Das Weisse Haus, Vienna, Austria (s, cat.) / Photographic and Video work, Hong Kong Arts Centre, Hong Kong, China (s) / Farewell to Longing, Kunstraum Niederösterreich, Vienna, Austria (cat.) / Street Life and Home Stories, Villa Stuck, Munich, Germany (cat.) / Aschemünder / Sammlung Götz im Haus der Kunst, Haus der Kunst, Munich, Germany (cat.) / Belvedere – Warum ist Landschaft schön, Hans-Arp-Museum, Remagen, Germany (cat.) / Leipzig. Fotografie seit 1839, Museum der Bildenden Künste, Leipzig, Germany (cat.)

#### 2010

Der ideale Ort, um mit der Freiheit unter vier Augen zu sprechen Künstlerhaus Bremen, Germany / Kunstfilmbiennale, Kunstwerke KW, Berlin, Germany (cat.) / The Disasters of Peace, Umspannwerk Berlin-Tiergarten, Berlin, Germany (cat.) / Paradise Lost / Holidays in Hell CCA, Andratx, Mallorca, Spain / The Library of Babel / In and Out of Place, 176/Zabludowicz collection, London, Great Britain / Berichte zwischen Morgen und Grauen / Reports from the Crack of Dawn, Frankfurter Kunstverein, Frankfurt, Germany (s, cat.) / Sven Johne. Elmenhorst, 2006. Tears of the Eyewitness, 2009., Sprengel Museum, Hannover, Germany

(s) / Winter, Badende, Leopold-Hoesch-Museum, Düren (s, cat.) / No matter, Scheitern und Kunst, Kunstverein Hildesheim, Germany (cat.) / Squatting, Temporäre Kunsthalle, Berlin, Germany (cat.) / Im Moment des Verdachts, Bielefelder Kunstverein, Bielefeld, Germany (cat.) / Brave New World, Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg (cat.)

#### 2009

Ferne Nähe. Natur in der Kunst der Gegenwart, Kunstmuseum Bonn, Germany (cat.) / Tears of the Eyewitness, Galerie Christian Nagel, Cologne, Germany (s) / Coral Visual, Casa de la Cultura, Buenos Aires, Argentina (cat.) / Vilnius COOP: gaps, fictions and practices, The X – Baltic Triennial of International Art, Vilnius, Lithuania (cat.) / Traces, oto Colectania Foundation, Barcelona; Centre for Photography, University of Salamanca; Exhibition hall of Caja Sol, Seville, Spain (cat.) / Reconstructed ZONE, Kunstverein Wolfsburg, Germany (cat.)

#### 2008

Sven Johne, Fondazione Morra Greco, Napoli, Italy (s) / Zeitblick. Ankäufe der Sammlung Zeitgenössischer Kunst der Bundesrepublik Deutschland 1998–2008 Martin-Gropius-Bau, Berlin, Germany (cat.) / 52 happy places, KLEMM'S, Berlin, Germany (s) / Friction and Conflict, Kalmar Konstmuseum, Sweden (cat.) / The Flight of the Dodo, Project Arts Center, Dublin, Ireland (cat.) / Vertrautes Terrain, Kunst in/über Deutschland ZKM, Karlsruhe (cat.) / Don't worry–be curious!, NGBK Berlin, Germany (cat) / Lügen.nirgends – Zwischen Fiktion und Dokumentation, Ausstellungshalle für zeitgenössische Kunst Münster, Münster, Germany (cat.) / ... 5 minutes later, Kunstwerke, Berlin, Germany (cat.)

## Monographs

### 2015

Anomalies of the Early 21st Century / Some Case Studies, Spector Books, Leipzig, Germany

The Doubt of the Stage Prompter, Edith-Russ-Haus for Media Art, Oldenburg, Germany

### 2014

Sven Johne: Fußnoten der Weltgeschichte, 2. Januar – 10. November 1989, Nassauischer Kunstverein, Wiesbaden, Germany

### 2013

Where the Sky is darkest, the stars are brightest, Camera Austria, Graz, Austria

### 2012

Karl Schmidt-Rottluff Stipentium 2012, Studienstiftung des deutschen Volkes, Berlin, Germany

### 2010

„Reports from the Crack of Dawn“, Revolververlag and Frankfurter Kunstverein, Frankfurt/Main, Germany

Winter/ Badende - Winter/ Bathers, Ed: Peill Stiftung, Nicolai Verlag, Berlin, Germany

### 2007

„Leben und Sterben in Ostdeutschland und anderswo“, Revolververlag, Frankfurt/Main, Germany

### 2005

Künstlerbuch „Vinta“, Institut für Buchkunst Leipzig, Leipzig, Germany  
Sven Johne, Marion Ermer Preis 2005, Marion Ermer Stiftung zur Förderung von Kunst und Kultur in Sachsen und Thüringen, Dresden, Germany

## Collections

DZ Kunstsammlung, Pinakothek der Moderne, Munich / The collection for contemporary art of the Federal State of Germany / FNAC - the collection of the state of France / Collection of the Free State of Saxony / Museum der Bildenden Künste, Leipzig / Leopold-Hoesch- Museum, Düren / Staatliche Kunsthalle zu Kiel / MUDAM, Luxembourg / Collection Falckenberg/Deichtorhallen Hamburg / Collection Ingvild Goetz, Munich / Collection Kaufmann, Hamburg / Collection Ivo Wessel, Berlin / Collection Patrick Majerus, Luxembourg / Collection Fondazione Morra Greco, Italy / Zabłudowicz Collection, Great Britain / Collection Peter + Mari Shaw, USA / Collection Barbara + Aaron Levine, USA / Sprengel Museum, Hannover / Museum Folkwang, Essen / Centre Georges-Pompidou, Paris, France