



LINA BALTRUWEIT  
&  
JOHANNES BREUNINGER

Five past twelve is the appropriate moment for such bold dogooders as us, on some kind of ascension in our own home-grown maze. Nature and culture are identical here, insofar as maximal consumption to the crown of exhaustion serves as an outlet to procreate. Tirelessly we try to expose our world to a neglect whose form we can only guess at; turn the clocks and plow the fields on which we stand, lonely, together with the obligatory doubtfulness of sense and reason. Mission is also just a drive and as long as we survive, we are powerless economically, environmentally, socially.

# Gamsbaum

*chamois tree*



Exhibit display Fruchthalle Rastatt: Gamsbaum  
90 x 60 x 260 cm  
chamois preparat, exposed aggregate concrete, salt lick, steel  
Foto: Ivana Škvorčević  
2022





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90 x 60 x 260 cm  
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2022





In an evolutionary sense, the extinction of domestic predators was only a blink of an eye ago. The sculpture caricatures the culture landscape of the Alps. In the past, mountain farmers led a life of privation, the higher areas could only be used for agriculture in the summer.

Through engineering, this zone was made economically viable. Skiing, hiking and mountain biking are the domains of modern mass alpinism. Chamois, marmots, hunters and mountain farmers maintain the image of the idyll.

## House of passports

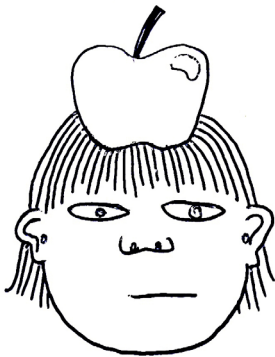


Exhibit display Galerie Stadt Sindelfingen: House of Passports  
60 x 15 x 50 cm  
Porcelain, gold, chewing gum  
Foto: Andreas Langen  
2022



Exhibit display Galerie Stadt Sindelfingen: House of Passports  
60 x 15 x 50 cm  
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Foto: Andreas Langen  
2022





The incomplete house of cards consists of passports cast in porcelain, held together by pink chewing gum. The passports themselves are utopian: a draft of what the Ukrainian passport might look like if Ukraine were already part of the European Union. The house of cards, however, is a house that radiates fragility instead of security, and skill instead of safety.

As part of the exhibition, an edition of 30 individual passports was produced in cooperation with the Galerie Stadt Sindelfingen, the proceeds of which will be donated to the Ukrainian state.

# Euch gehören die Bäume - Uns gehört der Wald!

*The Trees Belong to You - The Forest Belongs to Us!*



Exhibit view Sammlung Froehlich: Euch gehören die Bäume - Uns gehört der Wald!

340 x 200 x 450 cm

ceramic, wood, textiles, silicon, acrylic

Foto: Johannes Ocker

2020





Exhibit view Sammlung Froehlich: The Trees Belong to You - The Forest Belongs to Us!  
340 x 200 x 450 cm  
ceramic, wood, textiles, silicon, acrylic  
Foto: Johannes Ocker  
2020





Although the forest is completely controlled and regulated by humans, it is not our habitat. Forests are home to many different species, while for us they are primarily a source of ecological building materials and fuel. The logging road is a dead end because its sole purpose is to extract raw materials from the forest. For us, it is a symbol of man's overexploitation of nature.

The hunting blind also represents an interface between man and nature. In Germany, hunting is considered a necessity to regulate wildlife populations. Although hunting has never in history been as intensive as it is today, we now have a plague of wild boar. At the same time, acute tree dieback threatens to upset the balance of the forest, and voices are being raised that in the long run, nature may well be a better steward than man.

## Western Gods

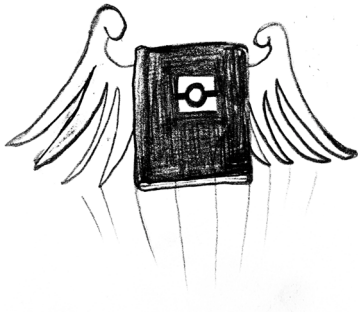


Exhibit view Kunsthalle Tübingen: Western Gods  
104 x 60 x 130 cm  
Ceramic, airplane seat, textiles  
Foto: Johannes Ocker  
2019



Exhibit view Taipei Fine Arts Museum: Western Gods  
104 x 60 x 130 cm  
Ceramic, airplane seat, textiles  
Fotos: Johannes Ocker  
2019





Western Gods from 2019 is a self-portrait of the artist duo, showing the two of them as travellers. The sculpture represents their generation of young adults who visit distant countries and continents while on holiday or during the breaks between semesters. It is not just with its title that the work criticises the often forgotten privilege of travelling, which inhabitants of rich countries are accorded simply due to their nationality and corresponding pass-port. The artist duo show us self-critically how an entire generation is „torn between solidarity and beach parties, Greta Thunberg and the great dream of freedom.“

Lisa Maria Maier  
SUPERNATURAL  
Skulpturale Visionen des Körperlichen  
Kunsthalle Tübingen

## Transit II



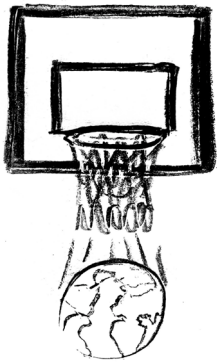
Exhibit view Q-Galerie: Transit II  
215 x 70 x 85 cm  
Ceramic, Mixed Media  
Fotos: Lukas Breusch  
2023





Exhibit view Q-Galerie: Transit II  
215 x 70 x 85 cm  
Ceramic, Mixed Media  
Fotos: Lukas Breusch  
2023





A larger-than-life woman with hiking gear fixes the distance with a stern gaze. The never-ending state of crisis since the pandemic has triggered a feeling of insecurity that can be seen in our consumer behaviour. Things that used to seem absurd, such as stockpiling food or having a self-sufficient power supply for your own home, have now become mainstream. Reality shows in which people fight for survival alone in the wilderness with minimal equipment are very popular. It seems tempting to prepare for the chaos that could lie ahead. Reassuring bushcrafting videos, where you can watch time-lapse footage of winterised huts being made from moss, wood and other materials found in the forest, show that it can be done. There is a huge range of luxury equipment, tactical tools to meet the needs of the survivalist in us. Garments that were once only seen on skiers and mountaineers are now becoming fashion icons. Gorpcore (derived from „good old raisins and peanuts“) brings functional outdoor brands and clothing into the urban space.

## German Angst



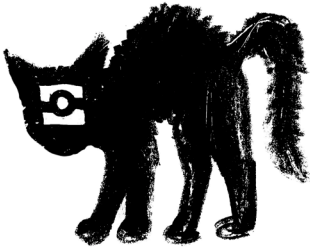
Exhibit view Q-Galerie: German Angst  
15 x 11 x 0,5 cm  
Porcellan, 22K Gold  
Foto: Lukas Breusch  
Auflage von 10  
2023





Exhibit view Q-Galerie: German Angst  
15 x 11 x 0,5 cm  
Porcellan, 22K Gold  
Fotos: Lukas Breusch  
Auflage von 10  
2023





In this work, the artist duo addresses the current one-sided debate in Germany about migration, which is strongly characterised by fear and panic. The object represents a German passport that has goose bumps. In English, „angst“ (Germanism) refers to hesitancy or a general anxiety disorder and is to be distinguished from the concept of fear.

## Beer Butt Chicken

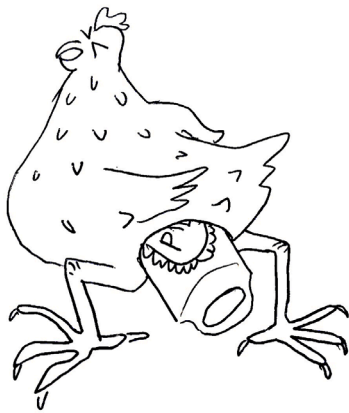


Exhibit display Oberwelt e.V.: Beer Butt Chicken 1-4  
17x 15 x 30 cm  
Porcelain, beer cans  
2021



Exhibit display Oberwelt e.V.: Beer Butt Chicken  
17x 15 x 30 cm  
Porcelain, beer cans  
2021





## Beer Butt Chicken ★★★★★

*Very easy, serves 4, 60 min cook time*

### Brine:

- 1 Onion, finely grated
- 4 Tbsp oil
- 2 Tbsp wine vinegar
- 4 Tbsp orange juice
- 4 Tbsp ketchup
- 1 Tbsp Worcester sauce
- 1 Squirt Tabasco

### Dry-Rub:

- 1 tsp peppercorns
- 1 tsp celery seed
- 1 tsp cayenne
- 1 tsp thyme
- 1 Tbsp paprika
- 1 Tbsp mustard powder
- 1 tsp salt
- 1 Tbsp brown sugar

### Chicken:

- 1 whole chicken

### Beer:

- 1 can beer

Mix together the brine and soak the chicken in it for 24 hours.

The following day, pat dry and rub with the dry-rub. Drink the beer can to 1/3 and insert into the chicken's rectum. Balance on the beer can and cook in a closed kettle grill or oven at 180-200 degrees Celsius for about 45-60 minutes.

Ideally, stick the temperature probe into the breast fillet and set the core temperature to 72 degrees.

Through the evaporating beer, the chicken will become tender and juicy.

# No Title



Exhibit display Kunstverein Neuhausen: No Title (Charles Darwin)  
81,5 x 60 cm  
Ceramic black solder screen printing on glass, aluminum foil  
2021

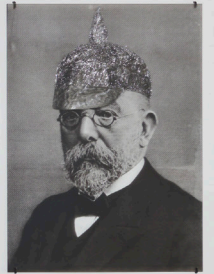
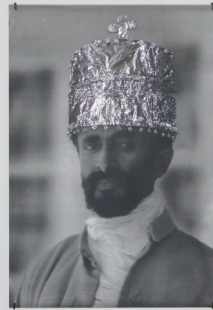


Exhibit display Kunstverein Neuhausen: No Title (Charles Darwin, Beate Klarsfeld, Greta Thunberg, Haile Selassie, Robert Koch)

81,5 x 60 cm

88 x 67 cm

77,5 x 63 cm

90 x 62,5 cm

80 x 58,5 cm

Ceramic black solder screen printing on glass, aluminum foil

Foto: Nadine Bracht

2021





Exhibit display: No Title (Beate Klarsfeld)  
88 x 67 cm  
Ceramic black solder screen printing on glass, aluminum foil  
2021

Beate Klarsfeld (born 1939)  
In 1968, she punched the then German Chancellor and ex-Nazi Kurt Georg Kiesinger in the face. This was a prophetic act that helped to lift the cloak of silence around Germany's past.

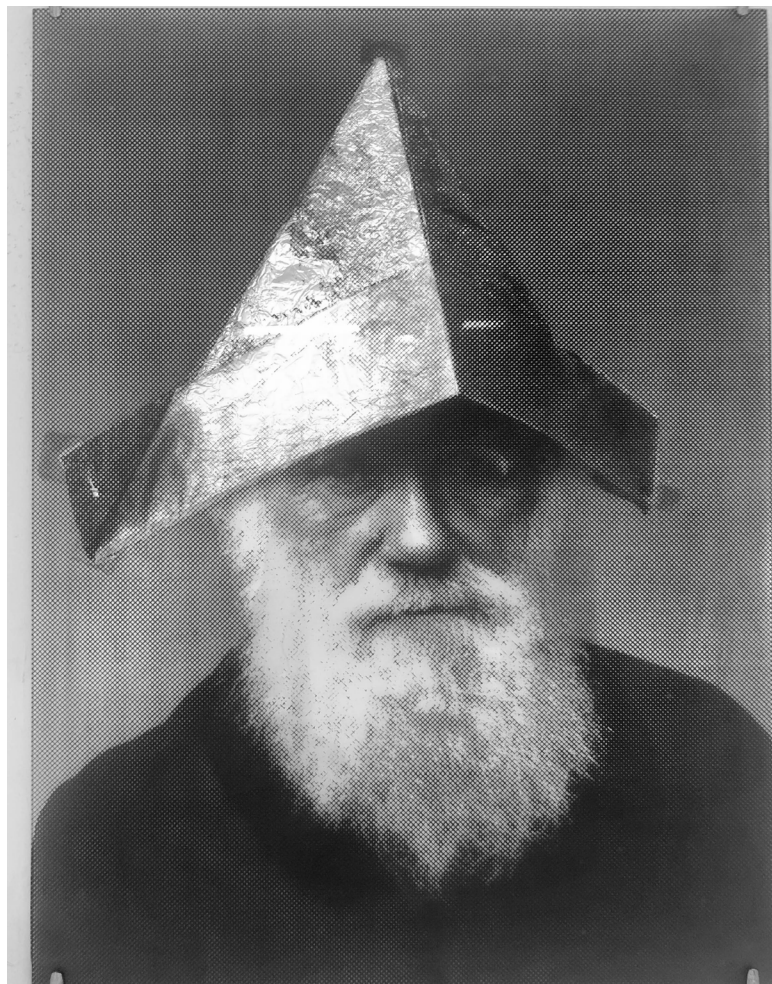
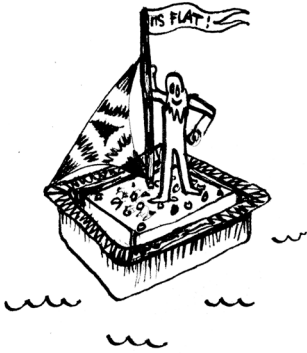


Exhibit display: No Title (Robert Koch)  
88 x 67 cm  
Ceramic black solder screen printing on glass, aluminum foil  
2021

Robert Koch (1843-1910)  
From miner's son to miracle healer of the German Empire, he is still admired today for his countless scientific discoveries. Forty years before Mengele, he was already conducting human experiments in concentration camps on the Sese Islands in Lake Victoria and was responsible for the deaths of thousands of people.



According to Duden, a “Querdenker” (lateral thinker) remains, primarily, a person who thinks independently and originally and whose ideas and views are often not understood or accepted. A group of Stuttgart conspiracy theorists has succeeded in turning the positive connotation of this term into a swear word. Aluminum foil serves them beyond its protective function as a sign of recognition. However, it is not Xavier Naidoo or Nena who are depicted here. This is an examination of the question of how many truths can peacefully coexist.



we feed the world



Exhibit display Oberwet e.V.: we feed the world  
Offset printing, wallpapered  
2019





Exhibit display Oberwelt e.V.: we feed the world  
Offset printing, wallpapered  
2019





From a distance, the colorful, repetitive pattern of the wallpaper appears floral or even psychedelic. If the viewer steps closer, however, they recognize polar bears cavorting in garbage. The wallpaper is a collage of images that circulated through the media in the summer of 2019. Due to climate change, the animals are forced to move further and further south in search of food, leading to confrontation with humans.

# Wie man dem überfahrenen Dachs die Welt erklärt

*How to explain the world to a run-over badger*



Exhibit display: Wie man dem überfahrenen Dachs die Welt erklärt  
40x 50 x 30 cm  
Badger skin, model cars  
2020





Exhibit display: Wie man dem überfahrenen Dachs die Welt erklärt  
40x 50 x 30 cm  
Badger skin, model cars  
2020



The piece consists of a badger skin stuffed with 1:18 sports car models. In contrast to other works, this one did not emerge from a specific concept, but rather from a confrontation with the roadkill badger and the urge to come to terms with it and its ephemeral remains, i.e. the transition from subject to object.

## Vita:

Education:	since 2017 2019	Lina Baltruweit and Johannes Breuninger have been studying at the ABK Stuttgart since 2017 with Prof. Andreas Opiolka, Prof. Birgit Brenner and Prof. Mariella Mosler merged to form SUPER VIVAZ
Soloshows:	2022  2021	Warnung vor dem Hund Galerie Stadt Sindelfingen  7000 Mangroven Oberwelt e.V. Stuttgart  heile heile Mäusespeck in hundert Jahren ist alles weg Oberwelt e.V. Stuttgart
Groupshows :	2023   2022   2021      2020	Zeitgleich Q-Galerie Schorndorf  the space between Galeria Spokojna (PL)  Sculptural Visions of the Body Taipei Fine Arts Museum (TWN)  Schmunzeln Fruchthalle Raststatt  Aufbruch zum Umbruch Kunstverein Wagenhalle e. V.  This is not real Werkstatthaus Stuttgart  Eat your Words Kunstverein Neuhausen  Ikone Majolika Karlsruhe  Inspiratin Antike Gustav Seitz Museum  Oso-9 CURRENT Festival Stuttgart  Supernatural Oulu Museum of Art (FIN)  Dialog mit der Jugend AKKU Stuttgart  Woodspace Sammlung Froehlich  Supernatural Kunsthalle Tübingen
Awards/ Fellowships:		1st prize from the Baden-Württemberg Artists' Association „Dialogue with the youth“ (2021) Residency grant from the Gustav Seitz Foundation (2021) Prize of the Froehlich Collection (2020) Residency grant from the artist town of Kalbe (2020)





Kontakt:  
[mail@supervivaz.de](mailto:mail@supervivaz.de)  
[www.supervivaz.de](http://www.supervivaz.de)  
Insta: super\_vivaz