

**THE LOGIC
OF ERROR**
MIRIAM BEICHERT

候鳥空間
Migrant
Bird
Space

Miriam Beichert (1999) b. Stuttgart, Germany

B. 1999, LIVES AND WORKS IN STUTTGART, GERMANY

99年出生，德国艺术家，工作生活于斯图加特

“连接人们”曾经是曾经最受欢迎的手机制造商诺基亚的标语。这一标语伴随着两只手彼此伸向的图像，明显参考了米开朗基罗的《亚当创造》的场景，并出现在每次手机开机时的显示屏上。米里亚姆·贝希特（Miriam Beichert）在怀旧的情感中回顾了那个时代，那个时代的手机沉甸甸的外观，同时也反思了消费主义的美学。她的绘画作品是不同手机型号的肖像，向曾经作为主要沟通手段的过时电子产品致敬。在模糊的线条和黑屏的映衬下，这些手机显得模糊不清，就像我们难以轻易回忆起的记忆。

然而，诺基亚手机是否确实实践了那个充满希望的“连接人们”的口号？米里亚姆·贝希特通过她的艺术作品为我们提供了一个相当沉痛的答案。与此同时，在她的一个画布上（《连接人们，2023》），两个相互拥抱的主体正在分享一个亲密的时刻。其中一个人正在看手机，心不在焉，沉浸在在线世界中。在另一块较大的画布上（《连接人们2，2023》），贝希特捕捉到了行人在街头匆匆而过的瞬间，他们盯着手机，无视周围的环境。她强调了科技可以将我们与物质世界隔离开来。然而，这些经历的可关联性和熟悉性是使贝希特的艺术如此令人慰藉和共鸣的原因。

"CONNECTING PEOPLE" used to be the tagline of what was once the most popular mobile phone manufacturer, Nokia. The tagline was accompanied by the image of two hands reaching toward each other, a clear reference to Michelangelo's "Creation of Adam," and it appeared on the display during each switch on. Miriam Beichert revisits the era of heavy, brick-like phones with a feeling of nostalgia while reflecting on the aesthetics of consumerism. Her paintings are portraits of different phone models, paying homage to outdated electronics that once served as the primary means of communication. With blurry lines and blackout screens, the phones appear as an unclear memory, a notion we cannot readily recall.

However, did the Nokia phones indeed live up to the promising "CONNECTING PEOPLE" tagline? Miriam Beichert offers us a rather bitter answer through her art. Meanwhile, the two hugging subjects in one of her canvases (CONNECTING PEOPLE, 2023) are sharing an intimate moment. One of them is looking at their phone, being absent-minded and preoccupied with the online realm instead. In the other, larger canvas (CONNECTING PEOPLE 2, 2023), Beichert captures the moment of pedestrians passing by on the street, glaring at their phones and ignoring their surroundings. She makes a point that technology can disconnect us from the physical world. Nevertheless, the relatability and familiarity of these experiences are what make Beichert's art so comforting and resonant.

Miriam Beichert (*1999) lives and works in Stuttgart. She last studied in the class of Daniel Richter at the Academy of Fine Arts Vienna.

GROUP SHOWS

2023 THE LOGIC OF ERROR / MIGRANT BIRD SPACE / BERLIN (DE)

2023 THE AFTERMATH OF ENTERTAINMENT / MOM ART SPACE / HAMBURG (DE)

2023 THERE IS NO SUN IN THIS ROOM / RUNDGANG, ACADEMY OF FINE ARTS VIENNA (AT)

2022 DEAR DIARY, ... / CULTERIM GALLERY / BERLIN (DE)

2022 1. FÖRDERPREIS FÜR BILDENDE KUNST DER STADT FREIBURG / GRADUATE SHOW @ KUNSTHAUS L6 / FREIBURG (DE)

2022 APARTMENT 1 / SAMMLUNG JAKOB/JAKOB COLLECTION / FREIBURG (DE)

2022 I WANT YOU SO BAD / SOUL2SOUL/RU / GENEVA (CH)

2021 L'OFF SPACE VOL. 5 / FWTM FREIBURG (DE)

2020 DIE FRAUEN DES HAUSES / BLACK FOREST INSTITUTE OF ART / LENZKIRCH (DE)

2019 L'OFF SPACE VOL.1 / L'OFF SPACE / FWTM FREIBURG (DE)

SOLO SHOWS

2023 CONNECTING PEOPLE / THE BACKROOM @ NBB GALLERY / BERLIN (DE)

2021 MONEY MONEY MONEY / FISCHMÜLLERS KUNSTSCHAUFENSTER / FREIBURG (DE)



Miriam Beichert

CONNECTION 1, 2023
70 x 100 cm
Acrylic and oil on canvas

€2500



Miriam Beichert

CONNECTION 2, 2023
80 x 100 cm
Acrylic and oil on canvas

€2700



Miriam Beichert

DUST, 2023
Acrylic on canvas
35 x 25 cm

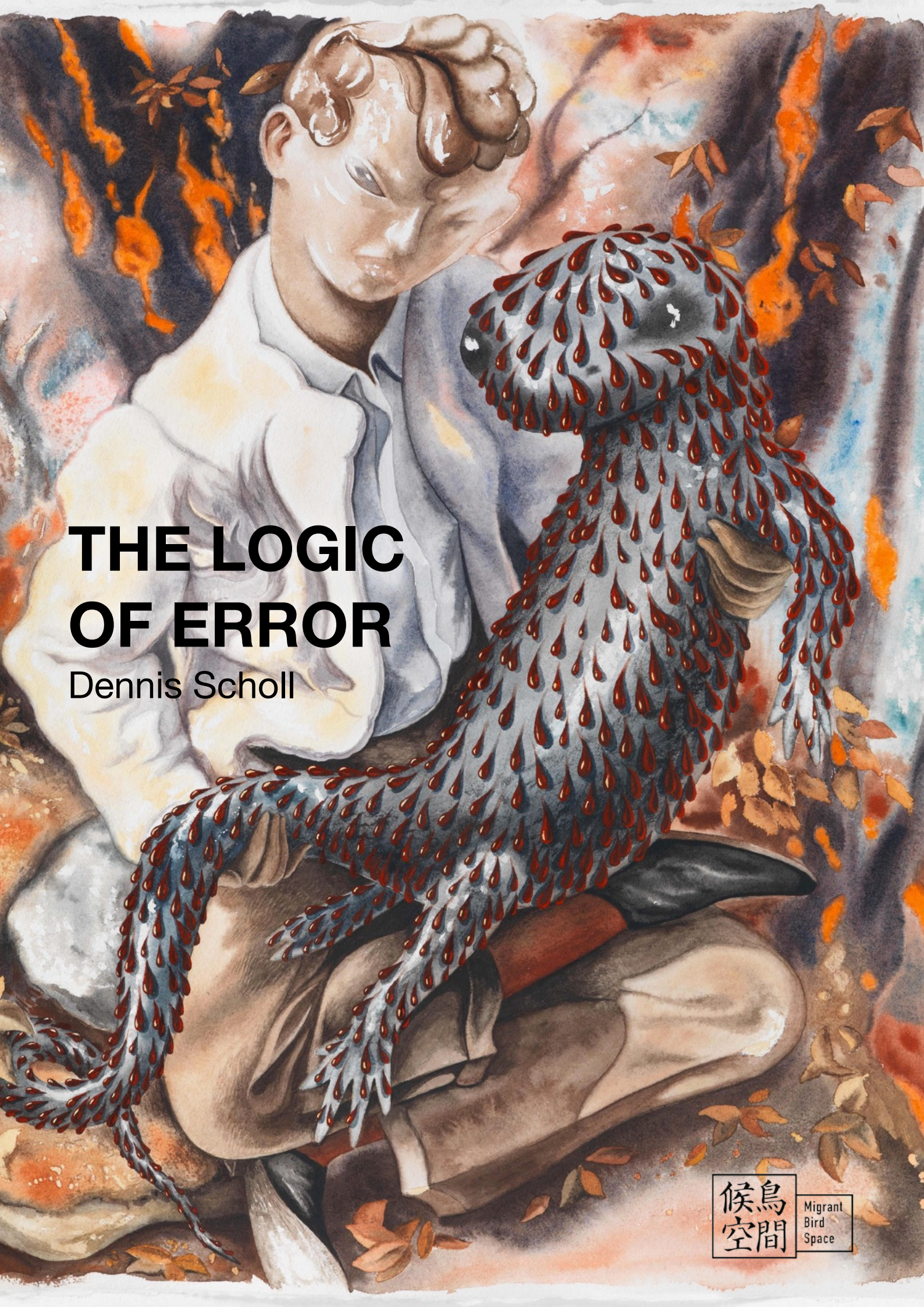
€800



Miriam Beichert

BUY ONE GET TWO, 2023
Acrylic on canvas
70 x 50 cm

€1600



THE LOGIC OF ERROR

Dennis Scholl

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Dennis Scholl (1980) b. Hünfeld, Germany

丹尼斯·绍尔在柏林生活和工作。绍尔于1980年出生于欣费尔德 (Hünfeld)。2002年至2007年，他在汉堡美术学院学习，师从弗兰茨·艾哈德·瓦尔特 (Franz Erhard Walther) 和安德烈亚斯·斯洛明斯基 (Andreas Slominski)。最初，他只创作小幅面石墨作品。多年来，他的绘画规模逐渐扩大，直至达到巨大的比例。绍尔绘画的焦点始终放在人物身上。他作品的主角有时是文学或历史人物，但通常是虚构的。迄今为止，绍尔的作品已在世界各地展出，在纽约、布鲁塞尔、马尔默和伦敦举办了众多群展和个展。他的画作也被瑞士、北美和德国的私人收藏。

Scholl lives and works in Berlin. He was born in Hünfeld in 1980. He studied at the Hamburg Academy of Fine Arts under Franz Erhard Walther and Andreas Slominski from 2002 to 2007. Initially, he produced exclusively small format, graphite works. Over the years, his drawings gradually increased in scale until they reached monumental proportions. The focus in Scholl's drawings is always placed on the human figure. The protagonists of his works are sometimes references to literary or historical characters, but they are usually fictional. So far, Scholl's works have been presented all over the world, being featured in numerous group shows as well as solo exhibitions in New York, Brussels, Malmö, and London. His drawings are also part of private collections in Switzerland, North America, and Germany.

SOLO EXHIBITIONS

- 2022 - The Song of Inclination, DSC Gallery, Prague
Das Reine, das Leichte und andere Erzählungen, Museum Modern Art Hünfeld
- 2021 - Der Buchstabe und die Organe des Gebens, Köthener Straße 28, Berlin
Le Jardin Jaune, (in: From Arcadia to Dystopia, curated by Jane Neil) DSC Gallery, Prague
- 2019 - Gefährdende Spiele, Galerie Michael Haas, Berlin
Was die findigen Tiere merken, Konrad-Adenauer-Stiftung, Berlin

SELECTED GROUP EXHIBITIONS

- 2022 - JUBILEE X, Frontviews e.V. at HAUNT, Berlin
Medium Zeichnung, Kunstverein Gera
- 2021 - The Eyes Of The Night Creatures, Delphian Gallery, London
Universes 4 by Sasha Bogojev, Galerie Droste, Paris
German Painting Now, Telegraph Gallery, Olomouc
Days of Heartbreak, Pony Royal, Berlin
A Rolling Stone Gathers No Moss, Köthener Straße 28, Berlin
Figuratively Speaking, O54, Berlin
- 2020 - Fragmented Bodies, Albertz Benda, New York City
- 2019 - Drawing Wow, Berlin con mucho arte (BcmA), Berlin
Kopf an Kopf, Kunsthalle der Sparkassenstiftung, Lüneburg

The logic of Error 2023



Dennis Scholl

Im Gehege der ewigen Maschine, 2021

Watercolor on paper

51.2 x 38.4 cm

framed

€4300

The logic of Error 2023



Dennies Scholl

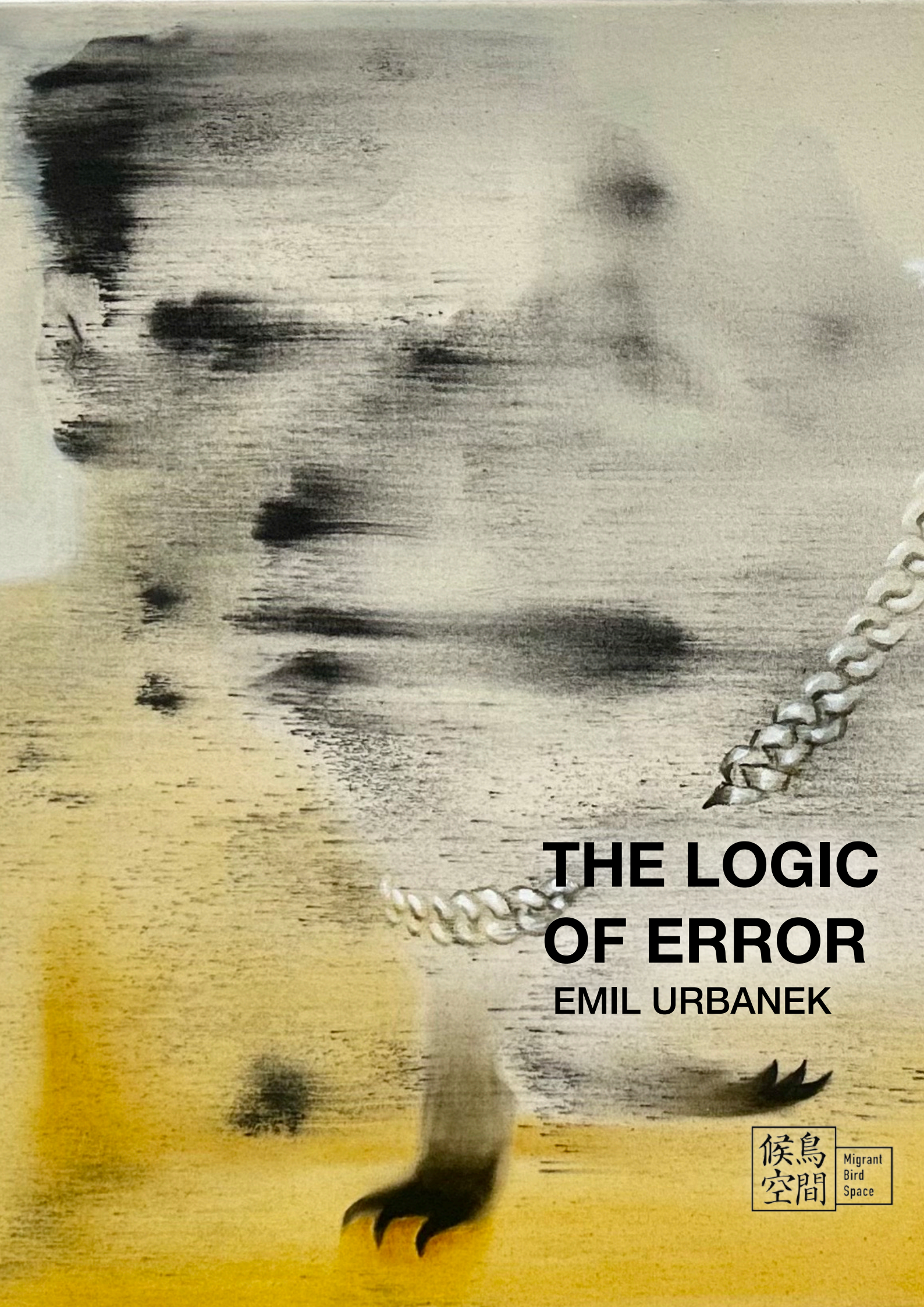
Das sanfte Sich-Anschmiegen der Schuld

温柔的承认罪责

watercolor on paper/纸上水彩

51 x 38.5 cm

sold



**THE LOGIC
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EMIL URBANEK

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Emil urbanek (2000) b. Germany

埃米尔·乌尔班内克是一位生于 2000 年的德国艺术家。她的作品过去曾经在柏林Galerie Burster等众多重要画廊和博物馆内展出。她作品中独特的绘画风格让人联想到传统的胶片摄影和虚空派绘画（一种关注生命的脆弱与短暂的静物绘画形式），表现了处于模糊晦涩的亲密时刻的人与物。通过运用模糊、颗粒和光线，乌尔班内克在他的作品中创造了一种动态，暗示着类似于长曝光摄影的运动痕迹。同时，该作品唤起了一种怀旧的感觉：一方面，视觉表面（visual surface）让人想起黑白照片，另一方面，我们能从中发现与摄影中的“收藏集品质”（Archival-quality）。

Emil Urbanek is a German artist who was born in 2000. Numerous key galleries and museums such as Galerie Burster, Berlin have featured Emil Urbanek's work in the past. In their characteristic painterly style that is reminiscent of both analogue photography and vanitas, a form of still life painting which focuses on the transience of life, they introduce characters and objects that find themselves in obscure moments of intimacy. By playing with components such as blurriness, grain and lighting, Urbanek creates a dynamic in their works that suggests traces of movement similar to long-exposure photography. Simultaneously the work evokes a nostalgic feeling: On the one hand, the visual surface is reminiscent of coloured black-and-white photographs, and on the other hand, we find an archival quality that is associated with the medium of photography.

SOLO EXHIBITIONS

2025 - Emil Urbanek: In Pears, Weserhalle 1, Berlin, Germany

GROUP EXHIBITIONS

2025 -shot#nine (floating), Galerie Burster, Berlin, Berlin, Germany

Elsa Rouy & Emil Urbanek: Elsa & Emil, Eigen + Art, Lab, Mitte, Berlin, Germany

The logic of Error 2023



Emil Urbanek

o.T., 2023
Graphite and Acrylic on Canvas
60 x 70 cm

Sold



Emil Urbanek

o.T., 2023
Graphite and Acrylic on Canvas
60 x 70 cm

€2500



THE LOGIC OF ERROR

Olaf Hajek

候鳥
空間

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Space

Olaf Hajek (1960) b. Rendsburg , Germany

Olaf, 出生于德国Rendsburg, 他已经在当代艺术领域里确立了自己的杰出地位。他的艺术之路始于在德国杜塞尔多夫应用科学大学获得的平面设计学位。随后, 他踏上了创意之旅, 前往荷兰的阿姆斯特丹, 开始了自由艺术家的职业生涯。尽管他的主要工作地点在柏林, 但Olaf是一个真正的环球旅行者, 他的艺术存在没有地理界限。他在国际上享有声誉, 由代理机构代表, 遍布几乎每个大洲, 突显了他的广泛赞誉。

Olaf以其技术完美的表现而闻名, 他的作品证明了他作为画家的技能。他创造了迷人的视觉图案、引人入胜的场景和富有想象力的角色, 这些作品模糊了自然与人工之间的界限。他的灵感汲取自多种来源, 包括广泛的旅行、杂志阅读和数字领域的探索。

Olaf的艺术作品是多元文化影响的生动融合, 融合了非洲传统、印度寺庙艺术、南美民间传说和当代流行文化的元素。在他的手中, 这些影响被巧妙地重新构想, 创造出几乎超现实的画面, 挑战了传统的艺术规范。

在他的作品中, Olaf巧妙地玩弄了植物和动物的图案、古老的符号和当代主题。他对细节的精益求精和对鲜艳色彩的勇敢拥抱赋予了每件作品生气和深度。值得一提的是, Olaf个人的艺术之旅以在汉堡、慕尼黑、柏林、亚特兰大和开普敦等重要艺术中心举办的个展为特点。他的展览证明了他独特的艺术视野和对全球艺术格局的持久影响。

Olaf Hajek, originally hailing from Rendsburg, Germany, has established himself as a prominent artist in the contemporary art scene. His journey began with a degree in graphic design from the University of Applied Sciences in Düsseldorf, Germany. Subsequently, he embarked on a creative odyssey that led him to Amsterdam, where he ventured into the realm of freelance artistry.

While his base of operations is primarily in Berlin, Olaf is a globetrotter at heart, and his artistic presence knows no geographical bounds. He is internationally recognised and represented by agencies spanning across nearly every continent, underscoring his widespread acclaim.

Renowned for his technical prowess, Olaf's work is a testament to his skill as an illustrator. He crafts mesmerising visual compositions, weaving intricate patterns, captivating scenes, and imaginative characters that blur the boundaries between nature and artifice. His wellspring of inspiration is drawn from a multitude of sources, including his extensive travels, perusal of magazines, and exploration of the digital realm.

Olaf's artistic tapestry is a vibrant fusion of diverse cultural influences, incorporating elements from African traditions, Indian temple art, South American folklore, and contemporary pop culture. In his hands, these influences are ingeniously reimagined, creating almost surreal tableaux that challenge conventional artistic norms.

Throughout his body of work, Olaf deftly plays with motifs of flora and fauna, archaic symbols, and contemporary themes. His meticulous attention to detail and his fearless embrace of vibrant colours infuse each piece with a sense of vivacity and depth.

Notably, Olaf's personal artistic journey has been punctuated by solo exhibitions in prestigious art hubs such as Hamburg, Munich, Berlin, Atlanta, and Cape Town. His exhibitions serve as a testament to his unique artistic vision and his enduring impact on the global art landscape.

He works for: New York Times, New Yorker, Washington Post, Wallstreet Journal, Audubon, Stern, FAZ Magazin, Cicero, Plansponsor Magazine, Macy's, Breuninger, Lotte Mall, KaDeWe, Brown Thomas, Beymen, Schwarzkopf, Mont Blanc, Weleda, Vodafone, Pirelli Real Estate, Radio Flyer, 25Hours Hotel, Ritz Carlton, Design Hotels, Cacharel Paris, Jigsaw, Hermès, Accessorize, Swatch, Leolux, Rohleder, Bombay Sapphire, Zacapa, Diptyque, Meissen Porcelain, Anthropologie, Ahlens Sweden

主要客户: 纽约时报、纽约客、华盛顿邮报、华尔街日报、奥杜邦、斯特恩杂志、法兰克福汇报杂志、西塞罗杂志、Plansponsor杂志、梅西百货、Breuninger、Lotte商城、KaDeWe、Brown Thomas、Beymen、Schwarzkopf、蒙特布朗、维莱达、沃达丰、倍耐力房地产、Radio Flyer、25Hours酒店、丽兹卡尔顿酒店、设计酒店、卡查雷尔巴黎、拼图、爱马仕、配饰、斯沃琪、利奥卢克斯、Rohleder、孟德斯鸠、扎卡帕、Diptyque、Meissen瓷器、Anthropologie、Ahlens瑞典。

The logic of Error 2023



Olaf Hajek

Huldigung, 2023
Acrylic and paper cut on canvas
100 x 80 cm

Sold



Olaf Hajek

Faded Memories 2, 2023
Acrylic on canvas
100 x 80 cm

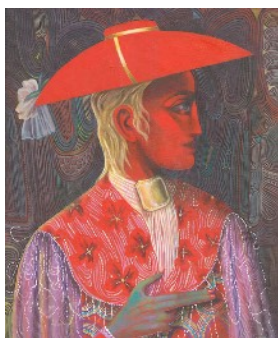
€11400



Olaf Hajek

Dancer, 2023
Acrylic on Canvas
120 x 100 cm

€14400



Olaf Hajek

Cowboy, 2023
Acrylic on Canvas
60 x 50 cm

€7200

The logic of Error 2023



Olaf Hajek

Umarmung 紧紧抱住

Acrylic and medium on canvas / 布面丙烯及综合媒介
80x60cm

sold



Olaf Hajek

Der Erzähler 讲故事的人

Acrylic on Canvas
120 x 100 cm

14400,- Euro

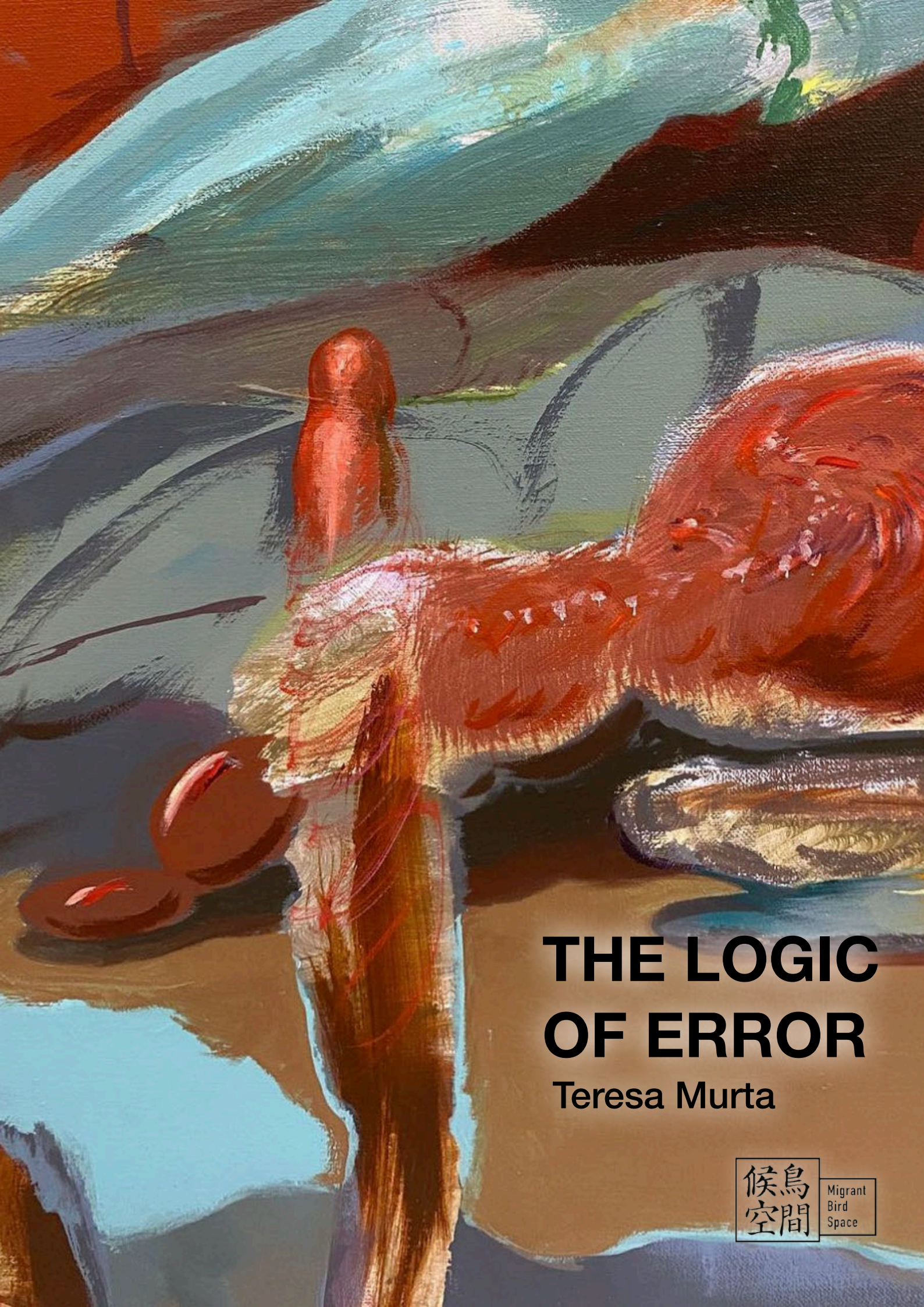


Olaf Hajek

dangerous Liaisons

80 x 60 cm
framed

9,300,- Euro



THE LOGIC OF ERROR

Teresa Murta

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Teresa Murta

(1993) b. Lisbon, Portugal

特蕾莎·穆尔塔1993年出生于里斯本，现生活和工作于柏林。她就读于ESAD.cr - Caldas da Rainha 艺术与设计学院 (2011-2014)，并在那里完成了视觉艺术学位。特蕾莎作品的主要媒介是布面油画。对于她来说画面即战场，她在其中找到并接受直觉给予的层层建议，在添加、覆盖、造型和细节化的过程中直观地掌握形状、空间、色彩和质感。特蕾莎对自然、人文、现实、幻想领域以及奇迹和变形的概念都很感兴趣。除了创作过程本身，她也十分好奇这幅画在流逝的日子里如何随着时间的推移而变化，以及希望在完成后以多种方式观看它。特蕾莎的绘画主要研究艺术的主体性，而不是密集创作的意图或信息。在特蕾莎的绘画中，她结合运用了多种媒介的经验和非经典方式，她也会利用一些拉丁古代大师的技术和调色系统。她认为她的绘画不代表现实，尽管她通过使用和组合现实的一部分创作出荒诞的、奇幻的或诗意的图像。但她使用不同的定义级别、细节程度、完成和“未完成”区域以及光影的变化。

Teresa Murta was born in Lisbon in 1993. She completed her BA degree in Fine Arts at the Upper School of Arts and Design, Caldas da Rainha, Portugal (2011-2014). She exhibits regularly in Portugal and abroad, currently lives and works in Berlin. The main medium of Teresa's work is oil on canvas. For her the frame is the battlefield, where she finds and accepts layers of intuitive advice, intuitively mastering shape, space, color and texture as she adds, overlays, shapes and details. Teresa is interested in nature, the humanities, the realms of reality, fantasy and the notions of wonder and metamorphosis. In addition to the creative process itself, she is also very curious about how the painting has changed over time as the days go by, as well as the many ways to view it once it is complete. Teresa's painting mainly studies the subjectivity of art, rather than the intention or message of intensive creation.

SOLO EXHIBITIONS

- 2023 - Purple Haze, But Better Together, Tabula Rasa Gallery, London
- 2022 - Fishnet, Instituto Camões Berlin, Berlin
Frozen eggs and wet panties, Uhura Basement, Berlin
- 2021 - Whistle, Whistle, Galeria Nave, Lisboa
AIRBAG, Galeria Aldama Fabre, Bilbao

GROUP EXHIBITIONS / ART FAIRS

- 2023 - Flux Zone, BLANKgallery, Shanghai
Aftermath, Mazzoli Gallery, Berlin
Duo solo show Teresa Murta & Xia Peng, Migrant Bird Space, Berlin
Paradise is always somewhere else, Tribes, Berlin
Wanderlust, Artes|Mota Galiza, Porto
- 2022 - (0/1) O Zero e o Um, Museu Nacional de História Natural e da Ciência, Lisboa
Que te seja leve o peso das estrelas, Centro de Arte Contemporânea de Coimbra, Coimbra
Da afirmação à conta corrente, Bienal de Cerveira, Portugal
Present Tense, Lage Egal, Berlin
Sine qua non, Galeria Nave, Lisboa



Teresa Murta

Mirror, 2023
Oil and acrylic on canvas
50 x 40 cm

€2800



Teresa Murta

Boiled Broken, 2023
Oil and acrylic on MDF block
40 x 30 cm

€2300

The background of the entire page is an abstract painting consisting of thick, expressive brushstrokes. The color palette is primarily shades of purple, ranging from deep, dark violet to bright, almost white lavender. The strokes are layered and textured, creating a sense of depth and movement. Some strokes are horizontal, while others are more vertical or diagonal, giving the overall composition a dynamic feel.

THE LOGIC OF ERROR

VALETINA EPPICH

Valentina Eppich (1986) b. Weilheim i, Germany

瓦伦蒂娜·埃皮希的绘画极其精小，她喜好铝材表面的丙烯颜料画。这种绘画方式可以清楚地看到颜料实质的质地，是艺术家在物理上施加的。通过这种绘画方式，以及个性化的刷痕，艺术创作的独特性和人工性都得以展现。她的绘画的出发点不是“自然”的再现，而是通过某一主题的自我制作。当我们仔细观察时，这种人工性也在这里显而易见。这不是某人的肖像，也不是某个故事的叙述。描绘的目的似乎是质地，最终只是颜色和形状的“位置指示器”。她的绘画也源自一个同样“人工”的环境。它们的原型来自对我们所喜好的时尚的观察，艺术家从中获得创作灵感，从电影布景或是某些极细小的章节中瓦伦蒂娜·埃皮希获取了灵感。

在处理原型时，还采用了其他形式元素。针织物的图案在平面和体积、自由绘画的动作和预定格栅之间形成了紧张关系。黑色背景凸显了抽象或具象的特写，同时剥夺了它的空间感。最后，许多看似“织疵”将颜色和形状中的推移或拉伸引向了前述的主题：在画面上她不追求幻觉。它让人们感受到人工的感觉，明确关注绘画，将注意力集中在绘画上。

Valentina Eppich's art features small acrylic works on aluminum. This unique approach emphasizes tactile qualities, emphasizing the artist's hands-on process. The art's foundation is not natural representation, but self-staged themes. Each piece is artificial and doesn't depict people or stories. Instead, they focus on texture and shape, drawn from the fashion world and cinematography. Patterns create tension between flatness and depth. A black backdrop highlights the figures while removing spatial context. Small "imperfections" guide the eye, avoiding illusion for a clear focus on the act of painting.

EXHIBITIONS

- 2022 2023 ,The Other Side of The Moon', Gruppenausstellung, Buchheim Museum, Bernried
- 2022 ,Auction 10', Gruppenausstellung und Auktion, Weserhalle, Berlin
- 2022 ,Kabinett', Gruppenausstellung, nodepressionroom, München
- 2022 ,Open Q', Gruppenausstellung, St.-Quirin-Platz, München
- 2022 ,Aufbruch nach Europa', Gruppenausstellung, Mohrvilla, München
- 2022 ,On the Road', Gruppenausstellung, PF38, München
- 2022 ,Galactic Cellar', Gruppenausstellung, Galaxie Off Galerie, Nürnberg
- 2022 ,Der Stand der Dinge', Jahresausstellung, Kunstverein Ebersberg
- 2022 ,Hallo Hallo', Gruppenausstellung des Künstlerkollektivs Malso13, Neue Galerie Landshut
- 2022 ,Leandro Cultraro & Valentina Eppich', Lost Weekend Meets Young Art, München
- 2021 ,KATA KOMB', Debütantenausstellung, Haus der Kunst, München
- 2021 Diplomasstellung, Akademie der Bildenden Künste, München
- 2021 ,Alles Paletti', Gruppenausstellung, Pasinger Fabrik, München
- 2020 ,das kleine format', Gruppenausstellung, Kunstverein Aichach
- 2020 Examensausstellung, Akademie der Bildenden Künste, München
- 2020 ,Relativ viel Zeit und Raum – Kunstsommer Aub', Gruppenausstellung, Galaxie Off Galerie, Aub
- 2020 ,Zwischenkunst & Raum', Gruppenausstellung, Kaiser-Max-Straße 15, Kaufbeuren
- 2020 ,Schanzentisch', Gruppenausstellung, XXXVIII, München
- 2019 ,Ich zeig dir meins, du zeigst mir deins', Gruppenausstellung, Weltraum, München
- 2019 ,XXXVIII', Gruppenausstellung, XXXVIII, München
- 2017 ,lucky freeze II', Gruppenausstellung, Vestibül, Akademie der Bildenden Künste, München
- 2017 ,Safari', Gruppenausstellung, Ausstellungshalle, Akademie der Bildenden Künste, Nürnberg
- 2017 ,frehoestorn', Gruppenausstellung, Galerie Foe, München
- 2017 ,lucky freeze', Gruppenausstellung, Quergalerie, Universität der Künste, Berlin
- 2016 ,Im Reich der Zeichnung', Gruppenausstellung, Verein für Originalradierung, München
- 2015 'scoop #1', Gruppenausstellung, Galerie Big Pond Art Works, München

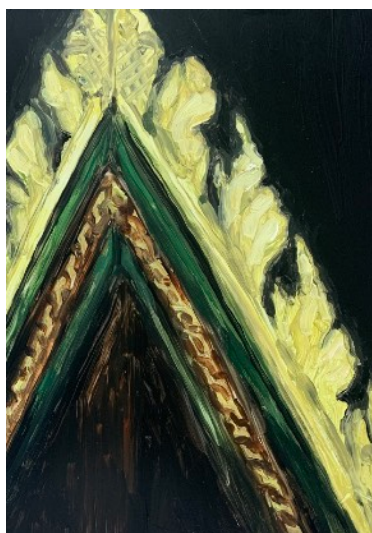
The logic of Error 2023



Valentina Eppich

o.T., 2023
Acrylic on Alu Dibond
29.7 x 21 cm

€1100



Valentina Eppich

o.T., 2023
Acrylic on Alu Dibond
29.7 x 21 cm

€1100



Valentina Eppich

o.T., 2022
Acrylic on Alu Dibond
29.7 x 21 cm

€1100

The logic of Error 2023



Valentina Eppich

o.T., 2022
Acrylic on Alu Dibond
14.8 x 10.5 cm

€600



Valentina Eppich

o.T., 2021
Acrylic on Alu Dibond
40 x 30 cm

€2100



Valentina Eppich

o.T., 2023
Acrylic on Alu Dibond
20 x 30 cm

€1600