



MAMPE GOES ART: Exclusive gin special edition starting May 27th at KaDeWe Innovative cooperation in favor of the unique museum in Berlin *Haus des Papiers*

Berlin, May 27th 2024 – As of today, you can buy a very limited edition of the regional gin brand MAMPE at KaDeWe. The goal is to combine the art of paper and the art of distillation in a special way. As part of the art festival *papier & klang by Haus des Papiers 2023*, the **artists Cem Bora, Christiane Feser, Fee Kleiß, Finja Sander and Jessica Maria Toliver** got inspired by the handmade bottles, the high-quality spirits and numerous distillates to make a special MAMPE edition. Five bottles of gin were created per artist, each with an individual artistic signature. The composition of the bottle's contents was tailored to the artist's work and carefully distilled and composed by the Berlin manufacturer MAMPE. Every single bottle of the regional speciality has been designed, hand-signed and adapted to their artistic concept by the artists themselves.

“Working together for the environment is really fun”, says Ul Vohrer, founder and managing director of Haus des Papiers. “To create a special edition for the Berlin manufactory MAMPE together with such great artists as Cem Bora, Christiane Feser, Fee Kleiß, Finja Sander and Jessica Maria Toliver in order to draw attention to the importance of a resource-saving and sustainable processing was a special pleasure for us – with surprising and beautiful results.”

With the sale of the bottles, the artists and the MAMPE manufactory support the non-profit museum *Haus des Papiers*. “Our museum Haus des Papiers at Berlin's Spittelmarkt is the only museum in the world dedicated exclusively to contemporary sculptural fine paper art. With the museum and its special projects, we have created a unique cultural place in Berlin”, says the Founder and Director of the museum Annette Berr. And Berr continues: “For this summer we have also come up with something for all of Berlin and every generation: **The Paper Future Lab by Haus des Papiers will come to Berlin's neighborhoods in 2024.** With a creative cultural program and inspiring artistic positions at 80 stations throughout the urban space, we lay the foundation for an interdisciplinary competence center around paper as an important material and hope to gain new impetus for a sustainable and resource-saving handling – from the production to the use of this unique material.”

All the latest information about the versatile event and lively program, which will take place until the end of September, and how you can participate from young to old, can be found on our continuously updated website at: paperfuturelab.com.

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Information on the special editions and participating artists:

Cem Bora

“When I visited the manufactory in Kreuzberg, I got my hands on the first MAMPE flyer issue. For each bottle I tore one issue page by page into strips and put them back together. Five different compositions were created, which address making the supposedly invisible or imperceptible, visible, distillates of the MAMPE world, so to speak. The selection of the ingredients honey, lemon and cinnamon is a reminiscence of my birthplace Istanbul.”

Short biography

Paper is Cem Bora’s material. Since his childhood, the artist and designer has been coined by the topic of “textiles”, which was very present in his everyday life in his parental home. Even as a teenager, he loved fashion magazines and devoted himself to fabrics, yarns and colors. During this time, he developed his paper collages, in which he selectively combined images from magazines and daily newspapers to create new motifs. Cem Bora was born in Istanbul in 1965 and lives and works in Berlin. After completing his training at the “Fashion Institute” of the Lette Verein Berlin, he worked for style agencies in Paris and Amsterdam. In the meantime, he founded his own fashion label. Since 2005, Bora has been showing his paper art in exhibitions in Berlin, Basel, Paris and Luxembourg, among others. He is represented in the collection Modebild-Lipperheidsche, Kostümbibliothek, in Staatliche Museen zu Berlin and in Haus des Papiers, Berlin.

Christiane Feser

“The design of the gin bottle is a continuation of the large-sized floor work “Pile of Holes”, which was developed for the papier & klang Festival 2023. An abstract image composition, which creates transparencies, gaps and interpenetrations of paper modules and photography.”

Short biography

Christiane Feser (*1977/Würzburg) studied Visual Communication at Hochschule für Gestaltung, Offenbach am Main under Heiner Blum and Lewis Baltz. Her works are part of the following collections (among others): Solomon R. Guggenheim Museum, New York; J. Paul Getty Museum, Museum of Fine Arts Boston, DZ Bank Art Collection, Frankfurt; Mönchehaus Museum, Goslar and the Center for Art and Media, Karlsruhe. Feser has exhibited in numerous international institutions, such as the Getty Museum, Los Angeles; Museum für Konkrete Kunst, Ingolstadt; Centre for Contemporary Culture, Palazzo Strozzi, Florence; Museum Wiesbaden; Guggenheim Museum, New York; Topographie de l’Art, Paris; Torrance Art Museum, Los Angeles; Kunstmuseum Bochum (selection). She lives and works in Frankfurt am Main.

Fee Kleiß

“Fennel, ginger and lemon are all things that have already appeared as actors in my work – that’s why I chose them for the gin. I didn’t buy them specifically for my work, they were leftover products that are present in our household. A piece of fennel also appears in one of the collages printed on the bottles. The collages were created specifically for the windows of the JVA Lichtenberg. In addition to pigmented, hardened paper, they also contain fabric and archival pigment prints from my time in the

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Paper Residency ! scholarship program of Haus des Papiers. Some of these are scraps from my fridge, which I used during the residency to develop special compositions for the Cruse scanner. I cut these images up for the window collages and put them back together again. The design of the bottle caps with balloons emerged later in the process.”

Short biography

Fee Kleiß was born in Kuchen in 1984. She initially studied Fine Arts and Philosophy in Mainz and later became a master student at Universität der Künste Berlin. She has received prizes and scholarships, including the Regina Pistor Prize (2011), DAAD travel scholarship for Indonesia (2013), Dorothea Konwiarz scholarship. Her works have been shown in solo and group exhibitions at Künstlerhaus Dortmund, Kunstverein Siegen, Atelierhof Kreuzberg, Salon Mutlu, at Galerie Schwarz Contemporary, as well as in galleries and cultural venues in Copenhagen, Paris and New York.

Finja Sander

“The mixture I have composed is made up of MAMPES “Halb+Halb” and an extract of spruce needles. The content, as well as the formal design of the clay bottles, refers to my ongoing exploration of gestures and symbolisms of our contemporary culture of remembrance and memorials. The focus here is always on the specific act of laying a wreath. For this edition, the clay body of the bottle itself becomes the bearer of a glass wreath of honor and in this way takes on almost human characteristics. The smell and taste of fresh fir branches are transported through the contents of the bottle and open up new levels of reflection that are directly connected to our sensory organs.”

Short biography

Finja Sander, born in 1996 in Hildesheim, Lower Saxony, studied Fine Arts at Universität der Künste Berlin in the class of Ursula Neugebauer and Valerie Favre. She completed her studies in 2022 with the title of master student. In 2023 she won the UdK Berlin Art Award. Her performances have been shown at the Ernst Barlach Museen, Güstrow (2023), the Museum of Photography, Berlin (2021), and the Hamburger Bahnhof, Berlin (2021). She lives and works in Berlin is represented by Galerie Burster Berlin/Karlsruhe, as well as by Galerie Jochen Hempel, Leipzig. Sander is currently working intensively on the concept of the memorial, embedded in her artistic research on the German culture of remembrance and the history of monuments. Based on the Güstrow memorial “Der Schwebende” by Ernst Barlach, Sander has developed a twelve-part performative series that will be shown once a month at different locations throughout the year.

Jessica Maria Toliver

“In my artistic work, I often deal with existential questions. Reduction and authenticity play a major role here, as does the deliberate use of materials and the creative exploration and justification of these questions. This is also the case with this gin bottle, for which I chose rosemary, elderberry and raspberry as the base distillates. All three plants are in the context of the lifespan – the time we are given. During my artistic reflections and experiments on this subject, I took away more and more design until only the information that was relevant to me remained: title, material, design. This information remains preserved as an essence in the form of a vacuum that only reveals its content at

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second and third glance. The vacuum is part of the artwork “Ambivalente Reserve” and should not be loosened.”

Short biography

Jessica Maria Toliver was born in Coburg in 1976. She lives and works in Schwerte, North Rhine-Westphalia. After working as an assistant set designer at the Theater Dortmund and Studiobühne BAT, Berlin, she decided to pursue a career in the fine arts in 2008 and has been working with the material paper since then. Her works can be found in museum collections such as the Gustav-Lübcke-Museum Hamm and the Haus des Papiers Berlin as well as in the Bürgerstiftung Rohrmeisterei, Schwerte, the Protestant Church of Westphalia, the Church of St. Ludgerus, Albersloh and in numerous private collections.

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