

Residence NRW⁺ 2025/2026



Residence NRW⁺:

The Residence NRW⁺ fellowship programme is aimed at particularly talented young artists in the field of contemporary visual art. It has been affiliated with the Kunsthalle Münster since 2020 and will enter its fifth round in 2025/2026. Eight residency scholarships have been awarded again for the period from October 1, 2025, to September 30, 2026. Four artists and four curators will live and work in the residence building in Münster for twelve and six months, respectively. The property in Hoppengarten, which was specially renovated for the scholarship program and opened at the end of 2023, is part of the former Heerde College, which was built according to the plans of Münster architect Harald Deilmann.

The four twelve-month scholarships for visual artists go to Kanade Hamawaki, Abdoul Karim Martens, Maria Renee Morales Garcia, and the RHO collective. The four six-month scholarships for curators go to Clara Maria Blasius, Anneliese Ostertag, Antoine Simeão Schalk, and Paula Thomaka, who studied in Frankfurt am Main, Geneva, Gießen, and Zurich. All of them have developed their curatorial practice in numerous independent projects and in collaboration with exhibition institutions. Antoine Simeão Schalk and Paula Thomaka are fellowship holders of the Swiss cultural foundation Pro Helvetia.

The fellowship:

Residence NRW⁺ is aimed at visual artists and curators with ties to the federal state of North Rhine-Westphalia, as well as curators from Switzerland. Four artists and two curators are always present at the residence at the same time. Living and working together enables an intense exchange between them. The grant is not dependent on a concrete project but offers the best possible conditions for further development in the respective field of work. With its four core program elements—exchange, practice, support, and networking—it provides a framework for twelve or six months to reflect on and deepen one's practice, refine approaches, or try out new things. A monthly allowance of 1,500 euros (as well as a production cost subsidy of 200 euros per month for the artists) is intended to assist in this process.

The residence building is provided to the artists and curators by the city of Münster free of charge. A professional with many years of expertise accompanies the scholarship period and is the contact person for all content-related matters. This includes advising on applications, exhibition preparations, studio visits, and supporting the projects of curators and artists implemented as part of the program. Excursions, workshops, and specialist meetings offer opportunities for networking.

Alongside the four artists, two curators will also be present—Anneliese Ostertag and Antoine Simeão Schalk for the first six months until end of March 2026, and Clara Maria Blasius and Paula Thomaka for the following six months until end of September 2026. During their stay, the curators will form a German-Swiss working duo. Each duo is invited to develop and implement two projects in the museums and art associations in North Rhine-Westphalia that cooperate with Residence NRW+. One of the four projects during the scholarship year is always reserved for an exhibition by the four artists. Cooperation partners for the period 2025/2026 are the Museum Kurhaus Kleve and Kunsthalle Münster with the Stadthausgalerie, the Museum für Gegenwartskunst Siegen, and the Kunstmuseum Mülheim an der Ruhr, where the exhibition of the artists participating in the programme will take place.

Since 2020, the cooperation partners for the exhibitions of Residence NRW+ have been the Kunsthau NRW Kornelimünster, Aachen, the Marta Herford, the Museum Kurhaus Kleve, the Westfälischer Kunstverein together with the LWL-Museum für Kunst und Kultur in Münster, the Kunstverein Bielefeld, the Dortmunder Kunstverein, the Kunstmuseum Bochum, the Kunsthalle Münster, the Museum Morsbroich in Leverkusen, the Kunsthalle Recklinghausen, the Leopold-Hoesch-Museum in Düren, the Museum Goch, the Kunsthalle Bielefeld, the Kunstmuseum Gelsenkirchen, the Clemens Sels Museum in Neuss, and the NAK Neuer Aachener Kunstverein.

The Ministry of Culture and Science of North Rhine-Westphalia, the Kunststiftung NRW, and the Swiss Arts Council Pro Helvetia are once again generously supporting Re-sidence NRW+ as funding partners in this round.

The property:

The architectural ensemble in Hoppengarten is a central and prominent production location for Münster's art and culture scene, where local, national, and international cultural figures come together. The property, which was specially renovated for the scholarship programme, is located in the former Heerde-Kolleg, which comprises a total of seven buildings and was built according to the plans of Münster architect Harald Deilmann. From 1965 to the end of the 1970s, it was used as a Catholic college, after which it became the property of the City of Münster. Building 32, whose renovation began in August 2022 and was completed in the summer of 2023, houses the artists of Residence NRW+ for twelve months and the curators for six months. The artists each have a workroom with a separate bedroom at their disposal. The curators each have a living room / bedroom and a shared office. All rooms have basic functional furniture and are equipped with their own bathroom. The kitchen and living room are shared.

Artists:

Kanade Hamawaki (born in Kobe, Japan) and lives and works in Dusseldorf, Germany. Hamawaki graduated from the Dusseldorf Art Academy, and further expanded her academic experience through guest studies at the University of Applied Arts Vienna (Site-Specific Art), Justus Liebig University Giessen (Applied Theatre Studies), and Heinrich-Heine-University Dusseldorf (Social Sciences – Media, Politics, Society). Hamawaki's interdisciplinary works follow a conceptual and discursive approach driven by artistic research, in which the participation of the audience plays a central role. Hamawaki uses site-specific interventions, installations, art books, and participatory games as artistic media. Elements based on time and reality, such as language, signs, gestures, memories, communications, coincidences, media recordings, public spaces, and sciences, are incorporated. Within these frameworks, process-oriented constellations unfold that aim at situational perception and collective experience. Projects have been realized in collaboration with, among others, the Association of Düsseldorf Artists, the Museum Kunstpalast, Kunsthau Oberhausen, FUHRWERKSWAAGE Cologne, and the Nakanojo Biennale.

Abdoul Karim Martens (born in Hamburg) lives and works in Cologne. In 2024, he graduated from the Kunstakademie Düsseldorf. His work explores connections and

processual states of becoming that emerge from the interplay of materials, forms, and discursive references. Through layering, erosion, and the transformation of multiple elements, he develops organic structures that bear traces of the past while evoking worlds yet to be imagined. The tangible and the ephemeral interweave in a realm where the concrete continuously merges into the abstract.

Maria Renee Morales Garcia (born 1997 in Guatemala City, Guatemala) is a visual artist with a main focus on multi-media installations consisting of texts, textiles and ceramic works. Morales Garcia studied Freie Kunst at the Kunstakademie Münster from 2016 until 2023 in Prof. Mariana Castillo Deball's class and was a guest student at Nicoline van Harskamp's performance class from 2020 until 2023. After finishing her studies, she did a 6 month residency scholarship at the Cité Internationale des Arts in Paris. Her artistic practice centers on asking (many) questions, especially those towards different forms of systematic oppression, in order to deconstruct and rebuild and reimagine. These questions are understood and informed by the work of Kimberlé Crenshaw's lens of intersectional feminism, a critical framework in understanding that a person can be oppressed and privileged through different geographical, societal and biological factors. By looking at these intricate nuanced webs of identity, Morales Garcia uses a queer-feminist and decolonial viewpoint to try to critically understand her identity, as well as inviting viewers to critically address their own privileges and identities. Although the artist's work can mostly be experienced visually through installations, physical connection and exchange is also crucial to her work, which is why it is often activated through performances, workshops or happenings. In 2020 Renee had her first solo show, *Think of Her* at the Wewerka Pavillion, in Münster, followed by *complexities in w(e)aves* at the RADAR room of the Westfälischer Kunstverein, *el sol que me vio nacer*, at the Hansa12 Verein also in Münster, as well as in museum@lab collaboration between the Kunstmuseum Mülheim an der Ruhr and Hochschule Ruhr West in 2025. Her work was also part of several group exhibitions at museum and art spaces such as the Rautenstrauch-Joest-Museum Köln, Kunstmuseum Bochum, Temporary Gallery in Cologne, Hase29 in Osnabrück or at the Gold + Beton in Cologne.

RHO is an artist collective founded in 2017. It does not use personal names and sees itself as a community for implementing creative concepts at the interface of various professions such as visual arts, theatre, and experimental music. RHO's work focuses on immersive spatial installations that address all the senses in order to playfully explore existing structures of physical, psychological, and social spaces and their perception. A central aspect of this is the physical experience achieved through the choreography of light, shadow, sounds, and smells, as well as performative elements.

Curators:

Clara Maria Blasius studied Curatorial Studies at the Hochschule für Bildende Künste–Städelschule and the Goethe-Universität in Frankfurt am Main. Before that, she completed a degree in architecture in Lund and Weimar. She has worked at architecture firms, publishing houses, and exhibition venues such as the independent art center Simian in Copenhagen and is currently employed as curatorial assistant at the Kunstverein für die Rheinlande und Westfalen, Düsseldorf. There, she has been involved in the realization of several solo and group exhibitions and has conceived the programme series (*number of*) *weeks later*, which focuses on time-based media and performative practices. In the framework of freelance projects, she organizes exhibitions and screenings and is particularly interested in context-specific artistic practices, interdisciplinary approaches, and questions surrounding the production and presentation of art. She regularly writes reviews, exhibition texts and other contributions for various platforms and purposes.

Anneliese Ostertag is a Berlin-based writer, curator and dramaturge, working across performance, visual arts, and net culture. Her background includes studies in philosophy and cultural anthropology, as well as an MA in performance and choreography (Giessen), and curatorial studies (Städelschule Frankfurt). She is a founding member and co-director of Zentrum für Netzkunst (since 2019) and the project space /rosa (since 2022), both dedicated to exhibiting and researching digital art. Ostertag curated shows at Deutsches Filminstitut & Filmmuseum, Mousonturm Frankfurt, index–The Swedish Contemporary Art Foundation, FFT Düsseldorf, panke.gallery, Haus der Statistik, and internationale tanzmesse NRW, and co-founded haptic affinities, a study group on touch and intimacy in the arts. Her work explores structures of collaboration,

drawing on queer-feminist practices and cultures of non-conformity, while often extending into writing and hybrid publishing. She is co-editor of three books: *Akribie und Obsession* (2025, Spector Books), *From Net, City, World to Cloud, Market, Sea* (2024, Distanz), and *en plein air* (2019, Spector Books). Her writing appeared in *The Journal of Curatorial Studies*, *Positionen – Texte zur aktuellen Musik*, *kunstlicht*, *Forum Wissenschaft*, and in *In the Sense of Material Reality: Film and Society after Siegfried Kracauer*. She taught at Zürcher Hochschule der Künste, Theater Dortmund, and medienwerk.nrw.

Antoine Simeão Schalk is a 29-year-old Swiss-Brazilian queer curator based in Geneva. His work explores the intersections of visual and sound practices, with a particular focus on the body as a site of political imagination. Holding a master's degree in visual arts from HEAD – Geneva, he served as curator of visual and performing arts at the Festival des affects, des genres et des sexualités (FdS) in Lausanne, before developing curatorial projects in both institutional and independent contexts, including the Migros Museum für Gegenwartskunst (Zurich), La Rada (Locarno), Urgent Paradise (Lausanne), Arsenic (Lausanne), and one gee in fog (Geneva). His projects have involved artists such as Davi Pontes, Wallace Ferreira, Young Boy Dancing Group, Binta Kopp, Ashkan Sepahvand, Luis Garay, or Élie Autin. His texts have appeared in *Arts of the Working Class* (Berlin), *PW-Magazine* (Vienna), and *Rosa Mercedes – Harun Farocki Institut* (Berlin), among others. In 2023, he completed a residency at the Swiss Institute in Italy, which led to the development of *Club Fringe*, a digital curatorial platform dedicated to theory, sound, and performance.

Paula Thomaka (born in 1994 in Giessen) is a curator and author. She is part of the editorial team at *PW-Magazine* and regularly publishes her own texts. As assistant curator at the Migros Museum für Gegenwartskunst in Zurich, she worked with curator Michael Birchall on the touring show Haegue Yang: Leap Year, among other projects. Previously, she was programme curator for dance, theatre and performance at the Gessnerallee Zurich, curatorial assistant at the Stadtgalerie Bern and co-curator of the performance platform *Perrrformat* in Zurich. Paula Thomaka studied cultural studies and aesthetic practice at the University of Hildesheim and then completed her master's degree in transdisciplinarity in the arts at the Zurich University of the Arts. A central focus of her curatorial work is the exploration of how material and immaterial practices can be combined—especially in the spatial constellation—of life arts and fine arts.

Further information:

<https://www.residencenrw.de/en/>

Press images:

<https://www.kunsthallemuenster.de/de/presse/bilder/>

Residence NRW⁺

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