

1 Matthias Groebel
Untitled, 1989
 Photo emulsion and oil on canvas
 95 × 95 cm / 37 ⅜ × 37 ⅜ in

2 Julia Scher
Untitled, 1991
 Pencil on paper
 21,6 × 28 cm / 8 ½ × 11 in

Untitled, 1991
 Marker, pen, pencil on paper
 21,6 × 27,9 cm / 8 ½ × 11 in

Untitled, 1991
 Marker, pen, pencil on xerox paper
 21,6 × 27,9 cm / 8 ½ × 11 in

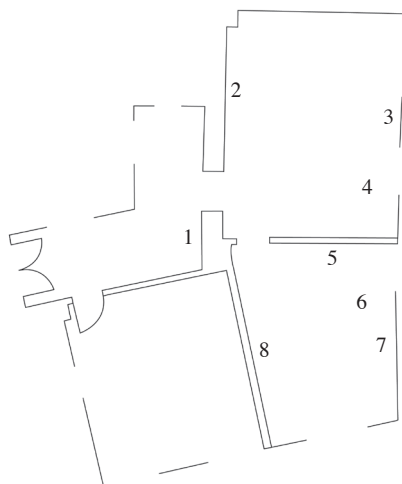
Untitled, 1991
 copy on xerox paper
 21,6 × 28 cm / 8 ½ × 11 in

Untitled, 1993
 Drawing pen on paper
 21,6 × 28 cm / 8 ½ × 11 in

Untitled, 1992
 Pencil on paper
 21,5 × 28 cm / 8 ½ × 11 in

3 Matthias Groebel
Untitled, 1989
 Photo emulsion and oil on canvas
 95 × 95 cm / 37 ⅜ × 37 ⅜ in

4 Matthias Groebel
Skull Hop, 2003 / 2024
 Single channel video, color, sound
 00:27:14 (Loop)
 Edition of 3 (+1AP)



5 Stephan Dillemoth
Pangaea Non-Performing Futures, 2026
 Structural steel, jute, plaster, flocking, hammered
 metal, costume jewelry, ceramics, RCA, HDMI
 85 × 140 cm / 33 ½ × 55 in

6 Stephan Dillemoth
Voodoo Tectonic Default, 2026
 Plaster, Costume jewelry, socket, mirror, acrylic
 glass, electric motor, motion sensor

7 Stephan Dillemoth
Gondwana – Salvaging the Futures, 2026
 Structural steel, jute, plaster, flocking, hammered
 metal, ceramics, glass, RCA, HDMI
 85 × 140 cm / 33 ½ × 55 ⅜ in

8 Matthias Groebel
Untitled, 1994
 Acrylic on canvas
 Four parts, each: 95 × 95 cm / 37 ⅜ × 37 ⅜ in

Stamina

Stephan Dillemoth
 Matthias Groebel
 Julia Scher

February 28 – April 4, 2026

With *Stamina*, we dedicate our first exhibition in our new space on Gertrudenstraße to three artists whose work has sparked and expanded key discourses since the late 1980s and left a lasting imprint on Cologne's art landscape.

Placing Julia Scher, Matthias Groebel, and Stephan Dillelmuth side by side in an exhibition inevitably raises questions. Their individual artistic contributions articulate themselves too differently to be forged into a coherence-suggesting mass—which is, in fact, to be welcomed. The broadest possible connectivity in every direction is not part of any of their programs. Each of them represents a welcome exception within the great ambivalence machinery of contemporary art: monolithic, without being cold. Rather than presenting established notions of art in slightly varied and personally inflected forms, what unites Scher, Groebel, and Dillelmuth is that each has paved the path their work has taken themselves. Groebel with a complex, technoid painting procedure at a time when telephones still had rotary dials; Scher with her performative model of existence under the sign of emerging media voyeurism; Dillelmuth with the invention of a bohemistic research practice that enables a different kind of reciprocal informing of art and life. In none of the three cases is deviance strategically motivated; it results instead from fundamental, exploratory aesthetic imperatives. Residual countercultural protocols—be they Bohemia, punk, or cypherpunk—run through the works, inevitably leading to different outcomes because at least one leg remains in another soup. One might also observe that each of the artists in this exhibition, by virtue of their distinct working methods, frequently touches upon the point of “whatness”—that slippery moment at which producer and recipient alike find themselves asking in astonishment: what exactly is it that we are encountering here? A moment in which objects so theatrically call into question the suchness of their own thingness that this very gesture becomes a qualitative property of the thing itself. In short, the point that challenges us intellectually and sensually—precisely what many of us seek when we turn to works of art. Perhaps this also entails the continual destruction of our current understanding of art or the artwork. In this context, the detached extremities that recur as a leitmotif throughout the exhibition may call to mind the illustrious image of throwing a bomb into pure mathematics—an image readily transferable to the unorthodox practices of Dillelmuth, Groebel, and Scher. Deviance in aesthetic matters may indeed be rewarded, though rarely in the currencies that carry value outside the work itself. As the title suggests, the exhibition therefore also speaks of endurance, persistence, and all those qualities that sustain such practices through less well-cushioned years. These traits may not immediately catch the eye, yet they inform the output of such working biographies as an invisible sediment. Another central point at which the three artists converge is Cologne. At the same time, the exhibition sketches a differentiated portrait of Cologne's art biotope: Dillelmuth as a representative of the proverbial “Cologne of the 1990s,” whose elevation sometimes threatened to overshadow what has developed since; Scher, who arrived in the city at a moment when everyone was talking about Berlin and a new scene was forming in Cologne; and Groebel, who was already present in the 1990s but rarely involved—somewhat embodying what was repressed within the official Cologne narrative, and whose work only later received broader recognition. If one were to reduce it to one or several common denominators, what we encounter here are different temporalities, distinct bubbles, divergent trajectories—yet with substantial intersections in attitude, commitment, and a reliable shaping of a present never lacking in centrifugal forces.

— Moritz Scheper

* In Joseph Conrad's novel *The Secret Agent* (1907), a character imagines how beautiful it would be “... if one could throw a bomb into pure mathematics.”

Stephan Dillelmuth (*1954, Büdingen, lives and works in Bad Wiessee) was co-operator of the art space *Friesenwall 120 in Cologne* and *UTV (Unser Fernsehen)*. He has had numerous solo exhibitions including *Wenn die Wirklichkeit kommt*, Neuer Essener Kunstverein, Essen (2024); *REGULÄR 10 EURO. ERMÄSSIGT 5*, Lenbachhaus, Munich (2018); *Schall und Rauch – Eine Revue in Bildern*, Künstlerhaus, Halle für Kunst und Medien, Graz (2017); *Galerie Nagel Draxler*, Berlin and Cologne (2017, 2015); *Les plaisirs d'aujourd'hui*, Galerie Hussenot, Paris (2016); *The Damned*, Reena Spaulings, New York (2015); *Öffentliche Verkehrsmittel*, Wiener Secession, Vienna (2012). In addition, he taught at art academies until 2020, first in Bergen, then in Hamburg, and from 2005 in Munich.

Matthias Groebel (*1958, Aachen) lives and works in Cologne. His recent solo exhibitions include *A Nervous System*, Ulrik, New York (2026); *Skull Fuck*, Modern Art, London (2025); *4 Parkbänke mit 4 Papierkörben*, the Albertinum, Dresden (2024); *machine painting*, Modern Art, London (2024); *PANSORI: A Soundscape of the 21st Century*, curated by Nicolas Bourriaud, 15th Gwangju Biennale, Gwangju (2024); *I Call It Home, My Hell*, curated by Drei, Bel Ami, Los Angeles (2024); *Multi-User Dungeon (MUD)*, curated by Simon Denny, Petzel, New York (2024); *Hoi Köln 3: Albtraum Malerei* (2024) and *Hoi Köln 2: Im Bauch der Maschine*, Kölnischer Kunstverein, Cologne (2023); *Dowsing*, curated by Nick Irvin, Layr, Vienna (2023); *A Change in Weather (Broadcast Material 1989–2001)*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf; as well as *Satellites Cast No Shadow*, Drei, Cologne (both 2022).

Julia Scher's (b. 1954, Los Angeles, lives and works in Cologne) works have been shown in numerous international solo exhibitions, including: *Let them know your scarlet heat, let them glisten*, Esther Schipper, Berlin, (2024); *The Mammoth Book of Eyewitnesses*, Esther Schipper, Paris (2024); *ameratherm ultra cooking lab*, Drei, Cologne, (2024); *Julia Scher: American Landscape*, Ortuzar Projects, New York (2024); *Maximum Security Society*, Museum Abteiberg, Mönchengladbach (2023); *Maximum Security Society*, Kunsthalle Zürich, Zurich (2022); *Wonderland*, Maison Populaire, Montreuil (2022); *Planet Greyhound*, Kunsthalle Gießen (2022); *Julia Scher*, MAMCO, Geneva (2021); *Delta*, Neuer Aachener Kunstverein, Aachen (2018); *Predictive Engineering2*, SFMOMA, San Francisco (1998); *Forecast*, Maurine and Robert Rothschild Gallery, Harvard University, Cambridge (1996); *Don't Worry*, Kölnischer Kunstverein, Cologne (1994); *Buffalo Under Surveillance*, Hallwalls Contemporary Art Center, Buffalo (1992); *Security Site Visits*, Walker Art Center, Minneapolis (1990); *Occupational Placement (O.P.)*, The Wexner Center for the Arts, Columbus (1989); and *Julia Scher: Public Travel Area (P.T.A.)*, MoMA PS1, New York (1988).