

INTRODUCTION
SELECTED WORKS AND EXHIBITIONS
VITA
PUBLICATIONS

KARIN ODENDAHL
PORTFOLIO



INTRODUCTION

I am a visual artist with a current focus on photography, and I divide my time between the Caucasus and Germany. I have been teaching drawing, color and composition to young product designers at the Department of Design at Aachen University of Applied Sciences for over thirty years. I regularly present my artistic work at festivals, in solo and group exhibitions in Germany, Georgia and abroad, as well as on social media.

The background to my work is my graphic design studies in the late 1980s and 1990s, which had a very free artistic orientation. The „barred“ East at that time and the later opening of the German Wall had a significant influence on my artistic development and led to my love of discovering the special aesthetics of these formerly sealed regions, which continues to this day.

I am self-taught in photography, experimenting, working playfully and intuitively in analog and digital, also using double exposures. Composition, texture, space and time are the essential aspects of my work.

I have been photographing in post-Soviet Georgia for more than nine years, focusing on architecture and landscape. In 2022 I visited Armenia for the first time and will now explore the country further and deeper.

Even three decades after perestroika, visible Soviet relics exist both internally and externally, forming a sometimes irritatingly symbiotic parallel world to an increasingly Western-oriented society.

I am interested in exploring the visible myth of heroic architecture pointing to a bright future, which stands self-confidently, inventively and without references to the past, and in this way was supposed to have a fateful influence on society. Despite being viewed critically and perceived as foreign bodies, they shape the country and form an omnipresent legacy.

The inaccessible, lonely, almost un-touched landscapes of the Caucasus and their inhabitants are a soon-to-disappear treasure that I try to preserve photographically on my hikes.

The work as an external chronicler and contemporary witness reflects the slow change, captured during long repeated visits. The intention of my photos is artistic-documentary, details offer the knowledgeable person clues about the location.

But in terms of emotion, perspective and light, they point beyond pure depiction; the reduction to the clarity of the few allows the expanse, the silence and the goose bumps of „finding“ to be felt. Mountains become theater and stage, architecture draws the viewer into the intimacy of foreign spaces.

The momentum is crucial; the time I take to capture is the time the viewer needs to immerse themselves in my world and discover its secrets.

My visual working process includes drawing, painting and collage-like transfer techniques on various grounds such as found objects, acrylic glass, paper and cloth.

I use different archives and personal memories, and incorporate my own texts and Georgian poetry typographically.



SELECTED WORKS AND EXHIBITIONS

FORGOTTEN ARCHITECTURE

What remains of us...
Photography Group-Exhibition at
Museum of Modern Art, Tbilisi, Georgia 2026

Time quietly reshapes everything we build in the hope that it will outlive us.

Structures that once carried life — voices, movement, memory — fall into silence. What remains are walls that remember more than they reveal and spaces that once held entire lives and hopes. Through the lenses of artists from around the world, Georgia's forgotten architecture becomes a terrain where histories collide and time leaves its scars. Within these silent structures we encounter something unmistakably human — the stubborn trace of our desire to remain.

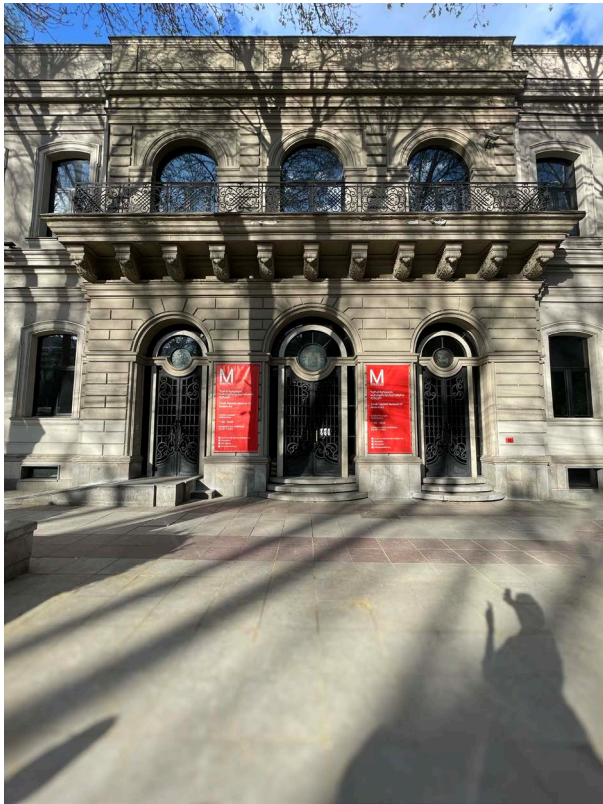
And so a quieter, more difficult question begins to surface: what remains of us?

—Teona Machavariani

Curator of Artistic Programs







Museum of Modern Art Tbilisi, Georgia 2026



PARASKEVI

Photography Solo-Exhibition at Fotografia Gallery | Tbilisi | Georgia 2025

Fotografia Gallery is thrilled to welcome you back as we kick off our 9th season! We're starting it with a captivating exhibition PARASKEVI featuring German artist Karin Odendahl.

Karin's unique perspective on Georgia is captured through her extraordinary photographic eye, showcasing images from Tusheti, Tskaltubo, and Tbilisi. Some of these works are being exhibited for the very first time in our gallery! These photographs, taken between 2015 and 2024, evoke a painterly quality that goes beyond mere representation. Karin Odendahl, who divides her time between Aachen and Georgia, is a visual artist, photographer and a lecturer in product design at Aachen University of Applied Sciences, specializing in drawing, color, and composition.

Her work has been featured in numerous regional and international exhibitions. After her solo exhibition HYBRID at the State Silk Museum Tbilisi in 2018, she is now represented in the museum's Collection of Contemporary Art.

JUST A MOMENT

Special encounters with people on my travels, fleeting, quick, some captured only as a silent observer, others in heartfelt communication make up the special and personal, are unique unrepeatable experiences. But also landscape shots, which are subject to light, clouds, weather and season, show unique views.

However, these moments are also subject to speed, mistakes happen when the shutter is released, there is blurring or the exposure is not optimal.

Unsuitable for a perfect digital or large-format print, these intense moments often disappear into archives and only remain alive in the memory.

With the equally imperfect silver gelatine hand prints on a small format, I give these precious moments a space, the viewer enjoys the moment, which only reveals itself on very close inspection. The slow manual processing and elaborate treatment of the baryta paper create small individual pieces in which the fleeting moment lingers and becomes a special, also unrepeatable, valuable individual piece.

"You have to hurry if you want to see anything, everything is disappearing," Cézanne says.

What can we counter the flood of digital images that are staged, no longer honest or real?

Think and feel, give time space.

Don't just capture moments - take your time shooting your image and to look at the analog prints again from time to time. Slow down for a few moments. Time capsules of reality...

In photography, you always reflect something of yourself; a part of you is set in motion by your perception of what is happening around you. A photo is never just a representation of reality, but always a mirror of yourself. You merge with the present, become part of it, until people forget you and you become invisible. Seeing and capturing people in their context, in their interactions. In your composition, you tell your story, as you see it, you write it down for the viewer. The moment you press the shutter button is crucial to this narrative.





FOTOGRAFIA GALLERY TBILISI



A day at the races & My private theatre & Hope

Georgia 2023



CAUCASIAN VIEWS

PHOTOGRAPHY

**Solo-Exhibition at Cultural Center
Old Slaughterhouse Eupen | Belgium 2024**

In the Caucasian Views, I am showing large-format works on hand-torn laid paper as well as smaller framed pieces. With a few works I anticipate the subsequent exhibition and draw the bow to Armenia, the nearby „Caucasian brother“, which has a completely different aura for me. I am also showing a small section of the new series Anima.

The corners and edges of the architecture, the pointed shapes of the sculptural fountains, the rationally laid out cities do not allow for romanticized views. It is the contrast to the beloved „brother“ next door that sticks in the memory. The historic, ancient monastery walls and caravanserais occupy me, and perhaps it is precisely the „divisiveness“ that is invigorating and ultimately lasting.

I work digitally and analogue, I make the decision between black and white and color directly in front of the motif. In my work, I deliberately avoid visual effects, staging or post-processing.

With an aesthetic, loving eye and calmness, I focus on the „beautiful side“ of reality. I take the time to wait calmly for the magical moment that makes up my pictures with my very personal gaze.





CAUCASIAN VIEWS





Breakfast Club & Theatre



Georgia 2022



Eternity & Anima & New Dawn

Georgia 2022 | Armenia 2023

SPECTRUM

PHOTOGRAPHY | Solo-Exhibition at RAUM für KUNST | Aachen | Germany 2022

The title already conveys the theme and intention of this exhibition. SPECTRUM primarily illustrates the scope of the artist's oeuvre. Karin Odendahl does not limit herself to just one genre of photography. The exhibition shows a selection of works spanning the last ten years of her career, from dance to portraits and architecture. A clear focus on the photographic study of her place of longing ensued: since 2015, the artist from Aachen frequently travelled to the former Soviet Union, more precisely to the Caucasus and Black Sea Republic of Georgia.

It gives insights centered on the country and the people of Georgia, thereby providing a complex and ever-expanding portrait of the country. Some of these images are through superimposing double-exposed, augmented, or in some cases radically reinterpreted.

When in the years 2019 through to 2020 she was unable to travel to Georgia, she read scores of books on Soviet architecture to still her longing. Gradually she began photographing from her books places familiar to her. Such was her way of comparing and collating the images: what has remained, what has changed? Above all: what reminds me of what I had seen? Subsequently, a series of new double exposures materialized: plans and structures photographed from the photo book formed the first layer of the analogue films, which she then exposed further with the architecture she discovered close-up - accidental overlays in the double exposures allowed new realities to emerge. It is kind of a dream and reality, or foreseen and probed, and often one no longer recognizes which layer was drawn, which was a genuine shot.

Her architectural portraits underline the buildings' temporality, because year after year she revisits and films the same places. Many buildings no longer exist, or their original function is altered. With her photographs she documents Georgian architecture and culture, transmutes them into visual poetry and encourages us not to fear what we see, as it is part of creation and the most natural thing in the world.

With SPECTRUM, Karin Odendahl, among other things, brings us closer to a country's identity. The photographs presented here show how the artist acts as a chronicler. Time and again returning to a place and documenting its transformation is a large part of her work. Odendahl's architectural photographs are always linked to people who live or work there, who visit them or who simply study them.

(...)

Photography has the unique potential to explore and depict landscapes, people and architectural spaces. The person behind the lens is the mediator of the whole. Karin Odendahl initially used photography as a means to an end for her artistic work, it was always a part of the whole besides painting and drawing, but never singular.

For years, the artist has been working with a wide range of media based on lens-based techniques. Working with the camera has over time changed her way of seeing – of looking – of detecting – of observing. She knows progressively more what she wants, her works become clearer and more distinct.

The photography staging has a particular meaning in her photographs. She can sometimes persevere at one place for hours filming nothing, waiting for the moment to unfold before her. But her works are actually not staged, for people's actions are natural and take shape from the „moment“. Her meanwhile reduced or analogue photographs show the artist's directness, but they also expose the artist's vulnerability.

Miriam Elebe 2022





SPECTRUM





SPECTRUM

HERE & HERE

Solo-Exhibition at Kunstverein Talbahnhof Eschweiler 2022 | Germany

While she is talking, she may put her finger on a map, picture, or piece of paper, pointing down the street or towards a landscape. She looks into your eyes, her face speaks, and maybe she also moves her hand to her forehead, puts it on her mouth or on her heart. Here, here and here... You can understand her without words and see what she means.

In this dialogue a new space is created, filled with thoughts, feelings, information and also - the invisible. You part - and find those messages that remained untold. You might think we talk about „here & there“, but where you are, is always „here“.

This collection of photographs taken in Israel 2019 and Georgia between 2015 and 2021 remind you of paintings and point beyond pure depiction. You see what you've been carrying inside since you left: Love. Empathy. Warmth. Silence. Fragility. Stagnation. Grief. Evanescence. Desperation. Hope. Happiness. Laughter and tears...

In addition to these photographs, this exhibition also includes double exposures that form impossible connections.

In acrylic glass objects, collage-like mixed media and screen prints on various grounds, further inner spaces open up on other levels.

My work is made up of different layers: I draw on my memory library of experiences, images, music and literature, creating references on different levels and placing them in a new context. Many different aspects communicate with each other, the inner context is my personal view of life.

On found objects, Plexi and other media, fragments overlap, lines and surfaces intertwine with parts of my own photos. Through their metaphorical interpretation, reduction and recombination, as well as through overpainting and drawing - beyond topical or temporal classification - I combine my associations into a new, atmospheric memory.

Universal themes such as memory, identity and origin become visible and tangible. However, the space-time continuum is undermined by the new connections between mental and material fragments.

Karin Odendahl, January 2022

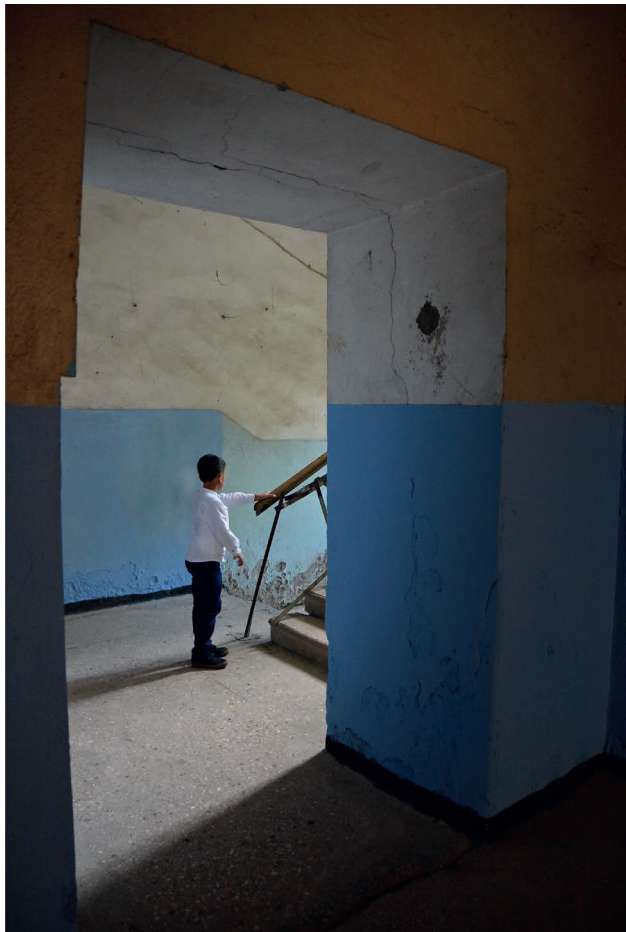




White and Yellow, 2011



HERE & HERE



Schoolboy & Fly away!





Cable Car Operator & Lady in Chiatura & In my Dream

HERE & HERE | ROOM



How do we want to live? How do we fill our spaces, which ones remain empty or closed? Who do we invite to be near us, who do we show what to? How do visitors perceive us in our spaces, how do we in turn see them? What space do we ourselves occupy, inside and outside, how much free space do we need?

For me, making plans for a metaphorical interior space and implementing them means taking a stand, taking one's place in life, being authentic in shaping it. They are an expandable system, a framework that can adapt to life, a movable construct. They are an expression of personal needs for security, belonging and protection - but also for free space and boundaries. They are an imaginary no man's land that can change according to your own wishes, where you can look around and take the space you need.

The further we go, explore new spaces and expand our own mental boundaries - the more we move inwardly, open up and look, the richer the images become that are deposited and overlaid within us like sediment, accompanying and guiding us on our path through life.

Photographs as backgrounds, screen prints or fragments, regardless of where they were created, are a permanent part of my inner subjective positioning, the personal inner compass that makes utopias and imagination possible through ever new combinations.

In the isolation of the pandemic, life stood still, the familiar became unusual, encounters were limited and closeness was therefore particularly valued. Inner journeys and memories were more important than ever. We were looking at life from a distance, changing our perspective in search of for measurable time and our own presence.

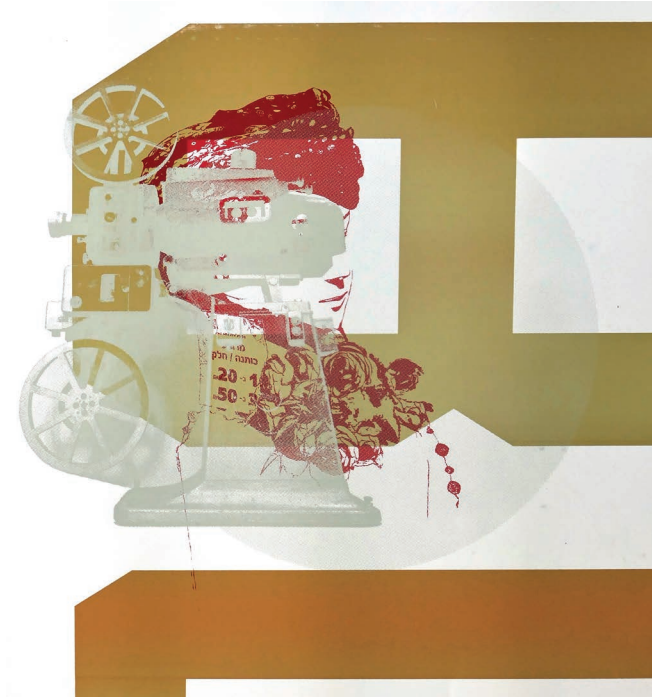
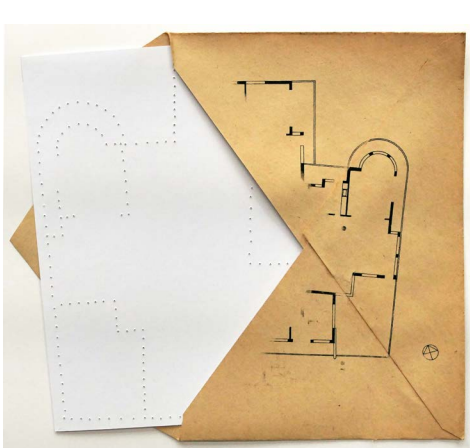
The works created during this extraordinary time and summarized here convey the ambivalence of desire and reality, they contain both precise graphic clarity and great pictorial freedom through screen printing.

Nothing's as sure as change.

ROOM

Israel | Germany

Screenprints in various formats and on free grounds



HERE & HERE

FLASHES OF THE PRESENCE

Ghost Photography in Israel und Deutschland 2019

This debate is about bringing together two worlds that have historically and also currently have problems with each other, in a very personal way. This is an individual, consciously positive approach to bring our two countries and our daily lives together with a friendly eye on a free photographic level.

If you were asked to accomplish this task in a planned way with digital material the size of the project and the preload of the undertaking would be an obstacle. As recently as the 1980s, the project would have been met with reluctance, perhaps even rejection. But analog film connects our everyday world „without asking first“.

The basic idea of this analog photography project is to make the sudden and unpredictable emergence of personal memories visible and to connect two places that are far apart.

After the first exposure of the film material in Israel, the photographer navigated her way through Aachen without any recordings, based only on her memories of the days in Jerusalem and later Tel Aviv. This brought up images of daily life there: Thoughts of work, sport, play, family, culture, religion and death shaped the photographs that followed. Traces of the post-war period, such as gaps between buildings, Post-war architecture and the tanks from the Second World War that remained standing after the capitulation became the second pictorial layer. These walks have resulted in picture puzzles that allow both places to have their say in equal measure.

The artist is like a human pinhole camera in which impressions are collected and both worlds touch. As a technical realization of this encounter, she chooses the

non-manipulable analogue multiple exposure, whose uncontrollable image layering corresponds to the randomness of the memories.

The strict limitation of the film material leads to great care in the individual, well-considered shots, resulting in unrepeatable individual pieces, sometimes „happy coincidences“.

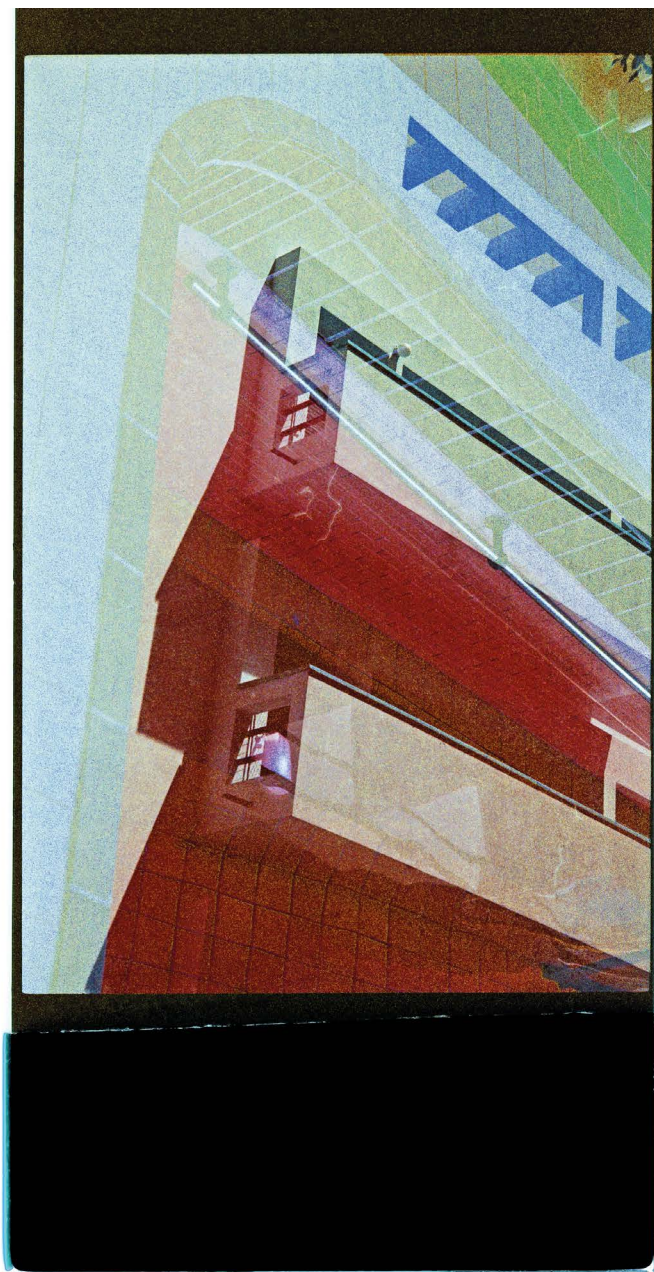
The overlapping of what is seen is random, the overlapping of the negatives not exact, the exposure an experiment, the result open. The process is a risk, attempts the impossible and surprises through its unpredictability. It allows for new connections, influences and changes both realities and opens the view for new interpretations.

During her short visit to Israel, Karin Odendahl wanted to go beyond the abstract background knowledge of our history and explore her personal experiences and to form her own picture as an observer and photographer. With the aim of getting closer to the country and learning to understand it in her own way, the artist looked naively and impartially at daily life.

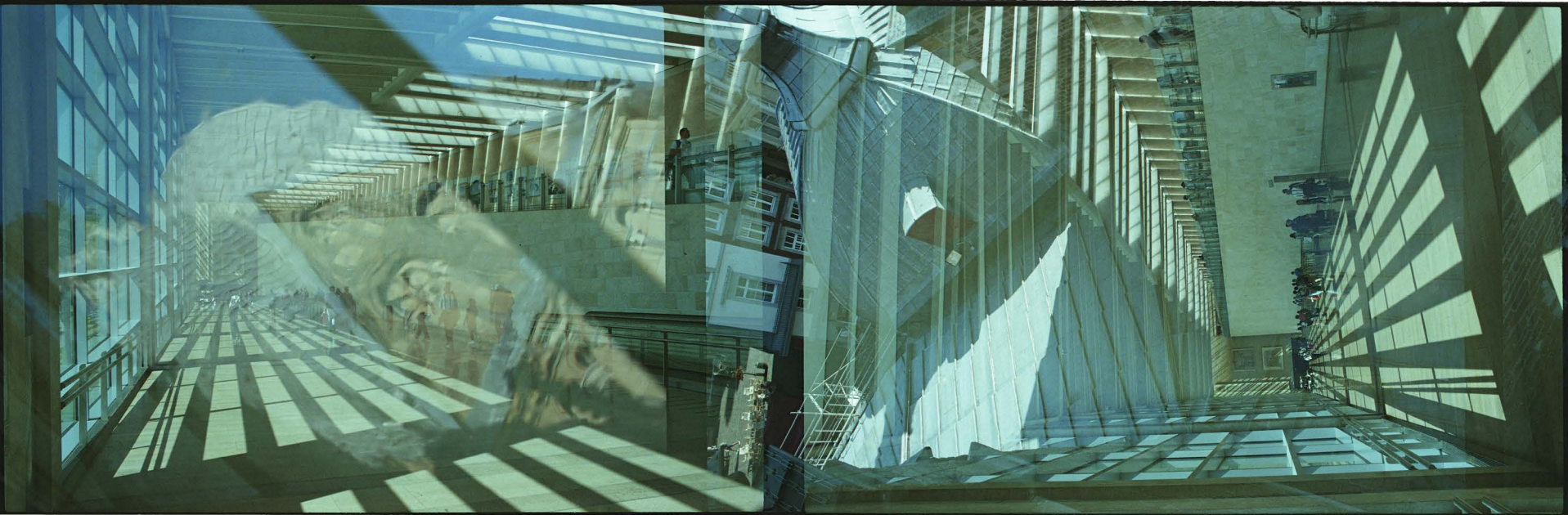
But what she experienced was beyond any neutrality, it was impossible to remain uninvolved. Nothing seemed superficial in this country, everything had depth, personal or collective convictions were visible everywhere, the atmosphere was dense and charged. Israel is contrasts, opposites, incompatibilities in a very small space.

Israel today - Germany today, where is the contact, are there analogies? Connections? What is now conceivable and possible again? History is always present, but the way people treat each other is changing, on both sides there is now also a desire and a call for peace and a new beginning. This project is a personal attempt to bring two worlds closer together, created by a woman from a generation that knows its roots, respects them and is emancipating itself in a new beginning. One of the many possible statements of this work is the continuity, transgressive, provisional nature of all constellations. There are no states, only passages.





FLASHES OF THE PRESENCE



FLASHES OF THE PRESENCE

**Single Exposition at LOGOI
Aachen Artist Walk | Germany 2019**

My perception works in layers: In my work, I draw a library of memories from experiences, images, music, literature (...), create new references on different levels and place them in a new context. Many different aspects communicate with each other; the inner context is my personal view of life.

On found objects, Plexi and other media, many fragments overlap, lines and surfaces intertwine with parts of photos I have taken myself. Through their metaphorical interpretation, reduction and recombination, as well as through overpainting and drawing - beyond topical or temporal classification - I combine my associations into a new, atmospheric memory.

Universal themes such as memory, identity and origin become visible and tangible. However, the space-time continuum is undermined by the new connections between mental and material fragments. The result is polyphonic works that give space to many voices, both personal and supra-individual, which emerge from different historical and cultural contexts. They are works that take up these polyphonies and combine them into something new by allowing their harmony, but also noise and cacophony.

In this sense, my travels to Georgia, among other places, are a rich source of inspiration, which have given me a new perspective and at the same time a connection to my life. These complex experiences serve me as a springboard into ever new pictorial contexts.





TWO LIVES | ორი სიცოცხლე

Mixed media on found objects

HYBRID

Solo - Exhibition at the State Silk Museum Tbilisi | Georgia | 14.09.2018 – 07.10.2018

In terms of content and technology, the term „hybrid“ stands for a mixed form and unites what previously did not belong together in order to reflect the multifaceted nature of our world of experience and enable future spaces.

By opening up to international modern art, the museum itself becomes a hybrid between a contemporary gallery and a permanent collection.

At the invitation of museum director Nino Kuprava, I developed a presentation in the Space For Contemporary Art and also interventions in the permanent collection of the State Silk Museum Tbilisi as artist in residence.

The aim was to open up a „timeline“ in the museum that effortlessly connects the past, present and future and allows them to stand side by side; roots and vision were given equal importance on this level.

The selection of my works with motifs seen exclusively in Georgia made direct reference to the artifacts kept here, the architecture of the museum and the recent history of the country. The viewer is presented with less symbolic and more atmospheric imagery.

A personal „sound library“ and a video moved and illuminated the circular object. The exhibition was complemented by lines of text by Georgian poets in German translation, German poetry and song lyrics by various artists, specifically placed alongside the museum pieces.

A huge floating circular object on Acrylic glass was created in direct reference to the State Silk Museum Tbilisi, taking up its imagery, integrating unique features of the location, the flora and fauna kept here, and allowing for local interpretations. Partly recognizable urban architecture stands for metamorphosis - decay and also renewal.

The circle as a symbol of infinity, return and movement is at the same time a self-contained, constantly repeating system. It could just as easily be perceived as a vicious circle, a trap from which there is no escape... A seam closes the object, seals the cut, remains as a visible scar. A video loop and a sound loop set to music, illuminate and move the circle.

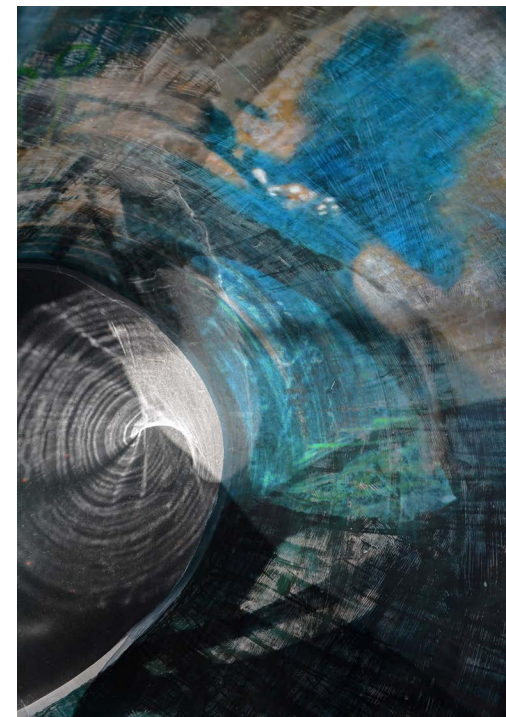
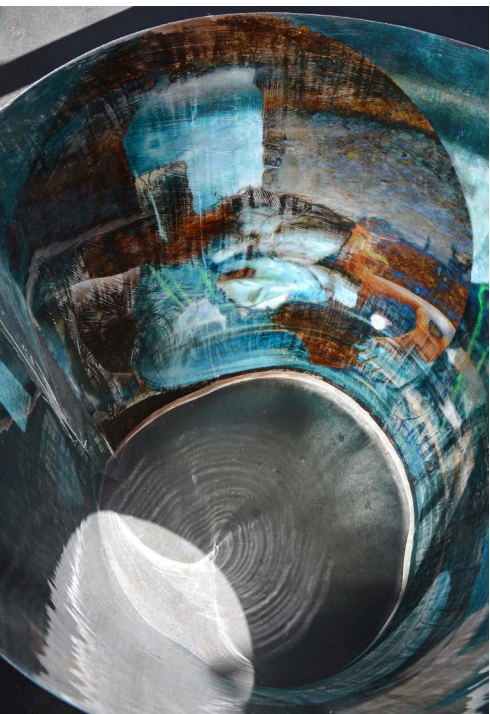
An object of ambivalent interpretative possibilities was created, visually stimulating in terms of color, floating lightly in the light, hanging by a „silken thread“, „sewn“ into the space, weightless on the one hand. On the other hand, we see an object pierced by bullet holes trapped and shackled in a state of suspension, unable to move, powerless in the face of circumstances.



HYBRID



SafeRoom in a room Circular object Mixed Media on acrylic glass | 2018 100 x 1100 cm



Escape Circular object Mixed Media on acrylic glass | 2018 120 x 300 cm



Interventions

State Silk Museum Tbilisi: Poetry, quotes, song lyrics in relation to the exhibits

HYBRID LIVING ARCHITECTURE

In Georgia, the traces of war and repeated earthquakes are omnipresent - but one also senses - and this is fascinating! - an unbridled optimism and will to survive, flourishing improvisation, an overwhelming friendliness and helpfulness of the people and a strong spirit of optimism in the youth subculture.

Architecture is really lived here, adapted to the changing needs of its inhabitants, which sometimes leads to architectural style blossoms.

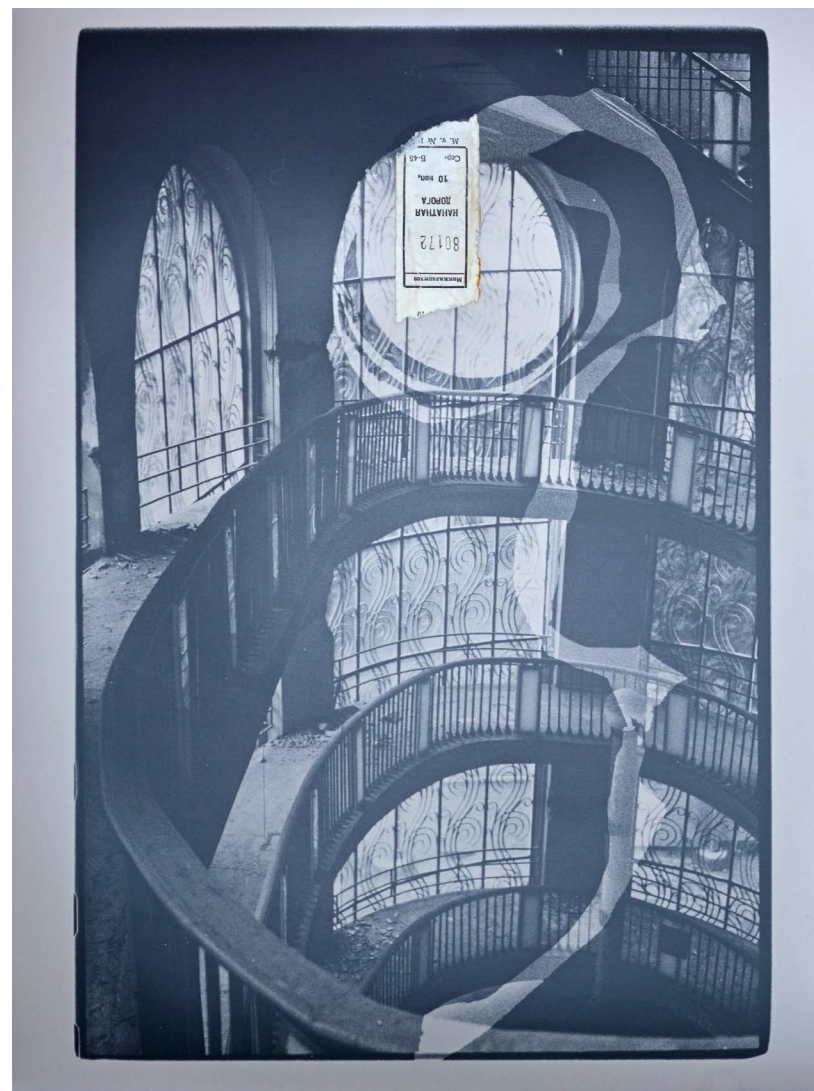
Sound recordings in everyday life situations reflect the mood of the city, and I see a further, personalized translation of the city feeling and the architecture, e.g. the ubiquitous outdoor spiral staircases, in the turns of the dance and in the rhythm of the music.

As a foreigner in the country, I naturally don't know all the stories, both positive and tragic, that have taken place there. I am a neutral observer, I can approach things freely and unencumbered, I associate freely and combine in new ways, but I also try to carefully incorporate the history, if I know it.





Funic with a Hat Mixed media on analog double exposure | 2017 20 x 25 cm



Irmel & Ticket

Mixed media on analog double exposure | 2017

30,5 x 40,5 cm

HYBRID IDENTITIES & ICONS

Series of works on found objects, various papers, photography

An arc is spanned from the past, present and future, an attempt at a personal search for roots and visions in order to find one's own individual identity. Images of people from different eras come together, lines of text by Georgian poets appear on discarded Russian stationery or old exercise books.

The viewer connects the historical pieces with music and poetry through subtle interventions in the form of lines of poetry or songs next to certain exhibits in the collection.

Here, urban political decisions are taken up and questioned, which are reflected in metal constructions that are supposed to save historic buildings from decay, but have been a motionless part of the cityscape for decades. The new combination of motifs creates fragmentation and disruption, but also renewal.

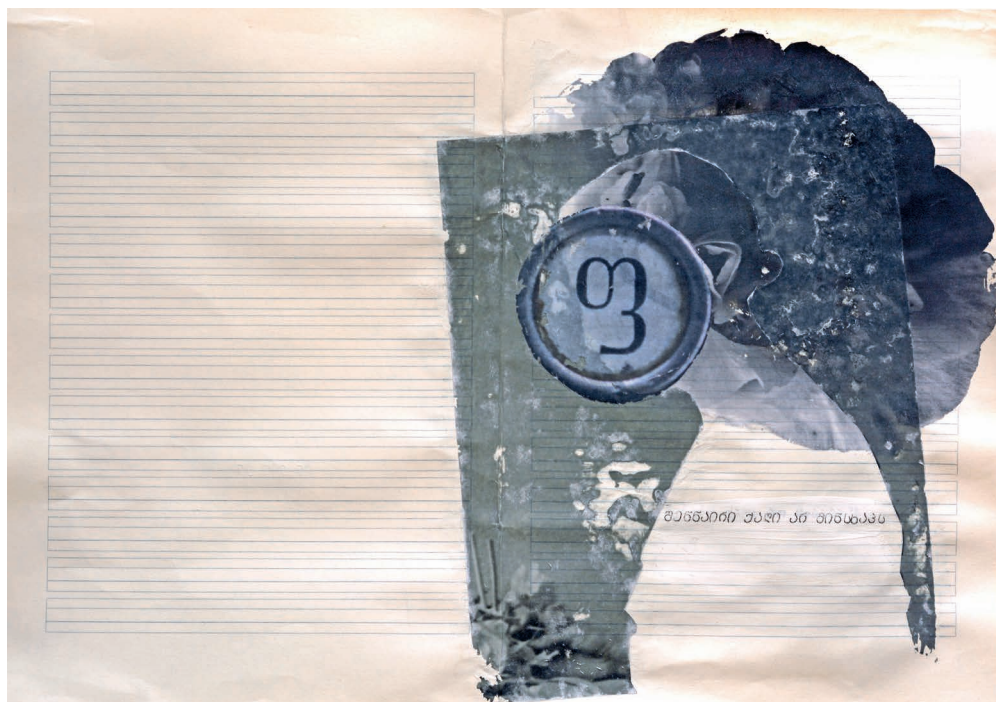
I combine time and place through the combination of historical finds and current material. The basis of the works, which are built up in layers, are, for example, photos that I traditionally produced in the darkroom. In analog hand prints, I have created „impossible memories“, associative spaces that transcend place and time.

I subtly question the faith in technology of the last 100 years. The multiple exposures are neither nostalgic nor pathetic, but rather (time) critical in both directions.

You have to look very closely to discover the current reality of the integrated rayograms of cell phones, cables or various data carriers on them, or hold your breath at the „not at all good old days“...

Icons and postcards are another basis of the Identities: in combination with current material, such as Polaroids, which depict the here and now without manipulation, new associations arise, „religion“ becomes very human and timeless again - in the here and now with deep roots in the past.





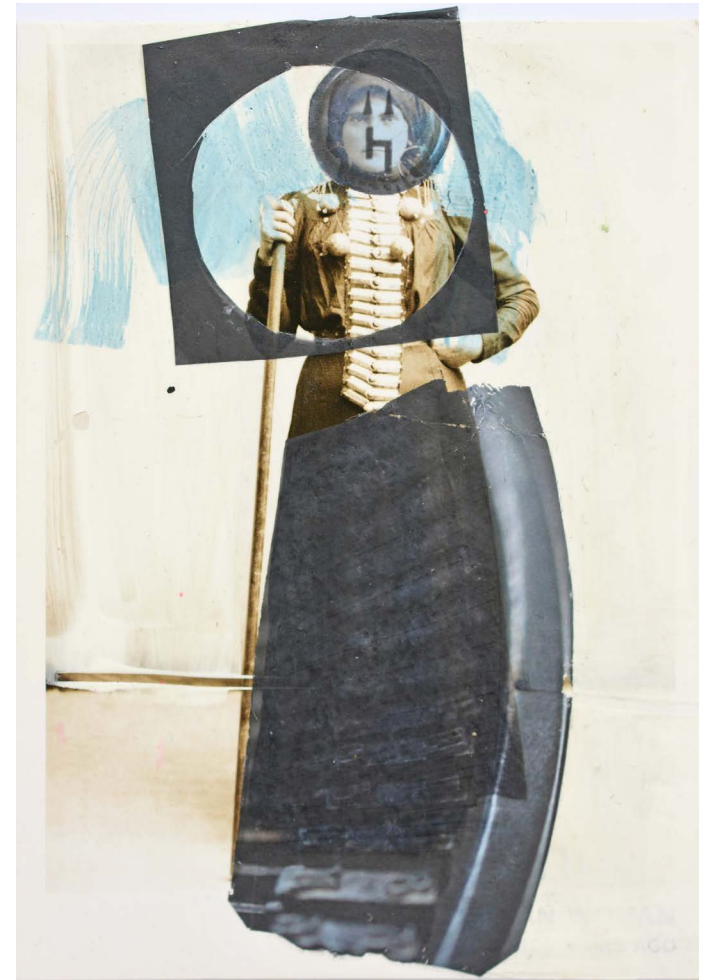
Ana & Vis à vis Mixed media on found paper | 2018 29,7 x 21 cm



Ketevan-Martha & 2 Tamars



Mixed media on icons | 2018 10 x 15 cm



Strength & 2 Lives & Typo-Lady

Mixed media on historic postcards | 2017 10 x 15cm

REFLEX

PLAN2 - Group - Exposition at Kunstwechsel Aachen | Germany 2016

Traveling and the associated engagement with new things, immersion in foreign cultures on walks, contact with people, concert, dance and theater visits open up new perspectives and enable new experiences. In my eyes, it is the metaphorical aspect of the places I find that determines the image, not the concrete depiction of a situation.

The circular approach, which is made in many steps, ultimately leads to „analog“ connections between digital image and traditional drawing. This is always done with a loving eye; composition and aesthetics are of fundamental importance to me.

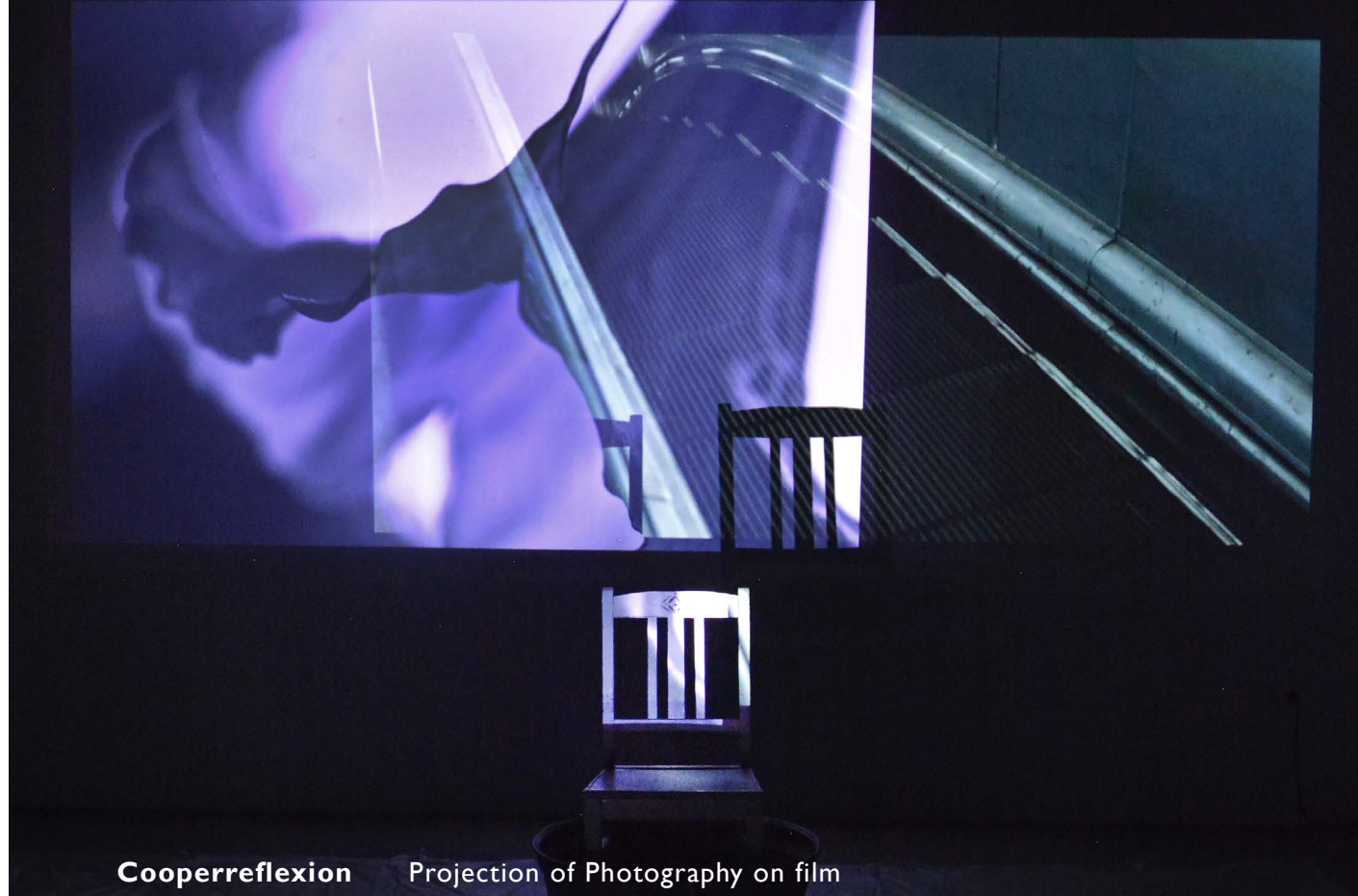
This results in drawings of people, flora and fauna, produced using various techniques. Here they are combined with paintings and photographic details. Works are created on paper, acrylic glass, cloth and found objects collected on site.

The fragments are used like painted color, playfully, not realistically. Photography is not a reflection of reality, but a mirror of personal perception. It is integrated, assimilated, not collaged. The already targeted shots are reduced to the essential aspects by means of cuts, openings and cut-outs, the view is focused. In terms of design, I embark on a search for analogies, harmonies and dissonances that manifest themselves in small, medium and large formats.

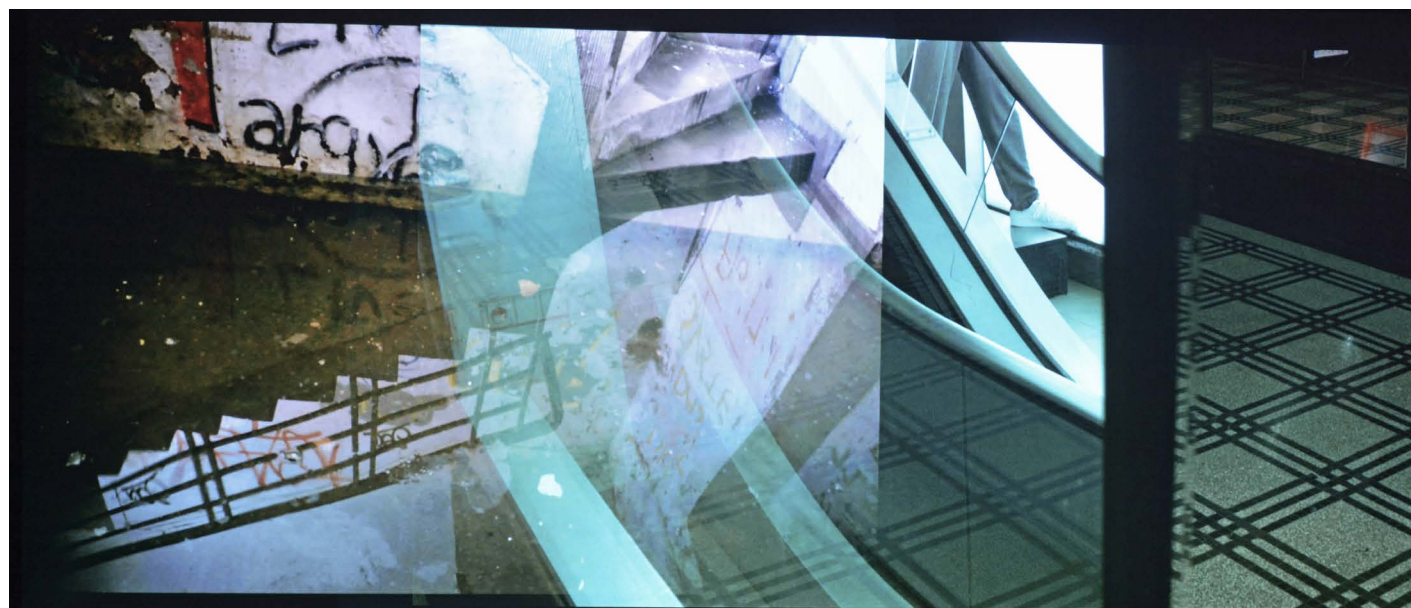
Karin Odendahl | May 2016







Cooperreflexion Projection of Photography on film





Wings on heavy shoes Mixed media on acrylic glass | 2016 96 x 48 x 200 cm

Karin Odendahl sets multiple levels vibrating in relation to each other. The corresponding worlds can be her own mental architectures, absurd spatial constructions or natural fragmentations.

For her compositions, she uses found objects such as old papers or drawings created over the course of time, and uses her photographic work as her own painterly medium. She continually seeks to combine abstraction and physical graphologies. Rooms, stairs, buildings are animated into new pictorial metamorphoses together with organic elements such as cadavers, skins and flowers.

In her work, she combines traditional drawing and painting techniques and digital photography with the help of transfer techniques to create personal, associative, fragmentary receptions of her environment - people, urban landscapes, flora and fauna. Seemingly alien visual worlds are combined in a collage-like montage technique to create new interpretations.

Different layers of representation, changing spatial density, color and form contrasts lead to differentiated levels of perception.

Arndt Lorenz | April 2016



The 20's Mixed media on wood | 2016 15 x 29 cm/ 10 x 29 cm



Seek & Hide I

Mixed media on paper | 2016 ca 30 x 42 cm

UPSTAIRS

Exhibition in the unrenovated clock tower of the former slaughterhouse in Aachen 2015

GE with Arndt Lorenz, video | Brele Scholz, sculpture | Barabara Brouwers, Porcelain

The metaphorical view is reflected in the translation of the staircases discovered on various journeys.

They are very individual, when you move - laboriously - on the steps, they create this inexplicable gut feeling, a wavering between dizziness and purposefulness, fear and fascination. Our perception changes on the stairs, especially if they are „different“ in some way, if their curvature changes, the height of the steps varies or you can look down through them. You can hardly escape, you have to move carefully.

Steps and railings form a connection between turning towards and away, past and future. We embark on a journey into the unknown and the transition is always the destination.

The apparent „lightness“ and „beauty“ of the first glance is broken by the sometimes rather brittle, cut and roughly processed materials, as well as the sometimes heavy and dark image content. They provide multi-layered associations:

All groups of works are about values and change, uncertainty and the memento mori.





UPSTAIRS



Concrete pieces series: The Fugitives



Mixed media on concrete | 2015 je 18 x 18 cm





Stairway in Heaven & Rise



Mixed media on acrylic glass | 2014 20 x 20 x 1 cm

PLAN4

Exhibition in the unrenovated clocktower of the former slaughterhouse in Aachen

GE with Arndt Lorenz, Video | Ludwig Kuckartz,
Audiovisual Performance | Fjarri, Illustration

Stairs are my central artistic theme: This inexplicable gut feeling that arises when you move on them, between dizziness and determination, fear and fascination. Perception changes on the steps, especially when they are „different“ in some way, the winding changes, the height of the steps varies or you can look down through them. You can't avoid it, it just happens.

In any case, change is the driving force, the movement from one step (of existence) to the next, from one level to another. Steps and railings form a connection between turning towards and away, past and future.

Walking as a state depicts the present, lingering on the stairs calms the mind again. Some railings have an „embracing“ effect, others divide our gaze in their movement. They are almost always man-made, technical architectures, and the transition is always the goal.

In the clock tower of the former slaughterhouse, I play in the colorful room, in the middle of which a staircase leads to the roof. It offers me ideal possibilities: A slow-motion video projection above the staircase opening makes direct reference to the location and my staircase theme.

In addition, the floor and walls are painted in large format in graphite-silver paint and labeled. I will take up the thoughts about change, metamorphosis and „moulting“, which have occupied and accompanied me since the „Haeute“ theme, in my paintings. This takes place in the stages described above, in flora and fauna, human anatomy, as well as thoughts on the memento mori.

There are also small „interventions“ hidden in the tower that take up a „human“ component of the slaughterhouse. Specifically, these are thoughts of human dissection, amputations - all of which take on a double meaning in this environment.

New exhibits on Plexiglas are mounted to float freely, creating a lightness in which thoughts and associations can freely arise. Transparent surfaces allow the viewer's gaze to pass through into the room, creating a temporary new image that will only be possible in this location for a few days.

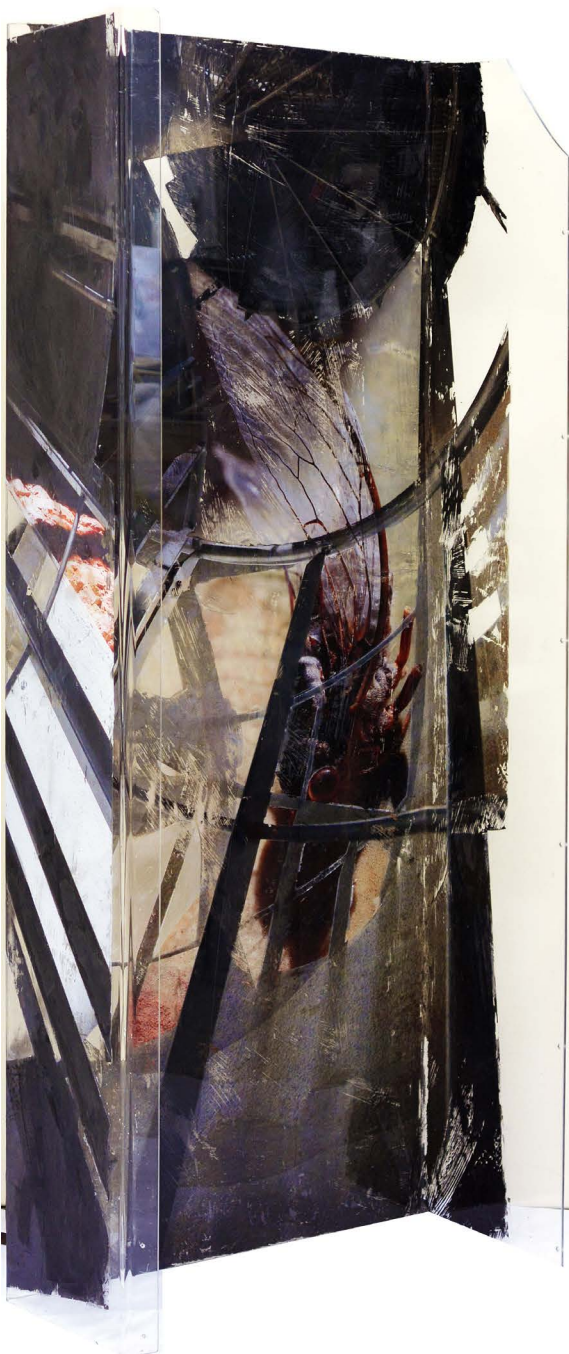
Karin Odendahl | November 2014



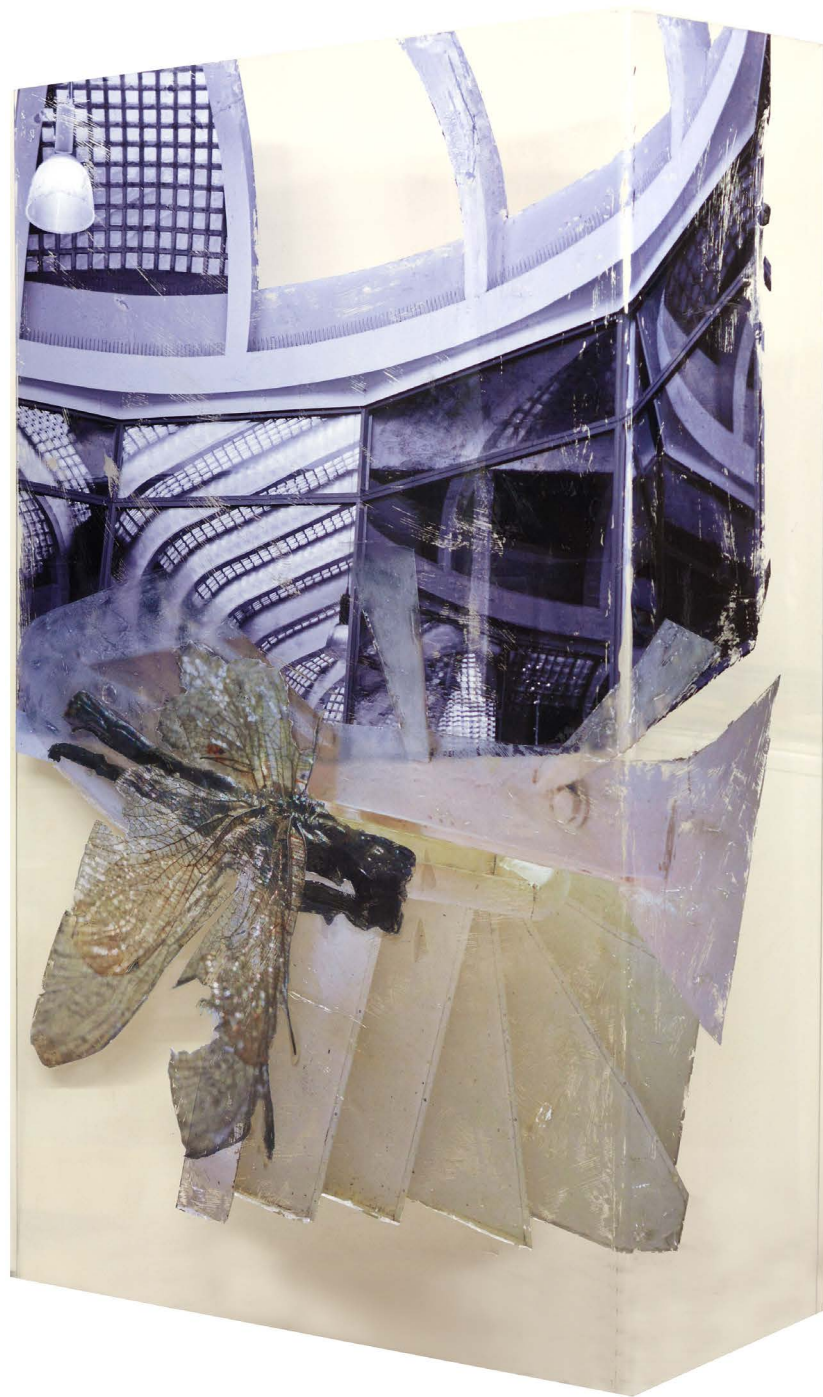




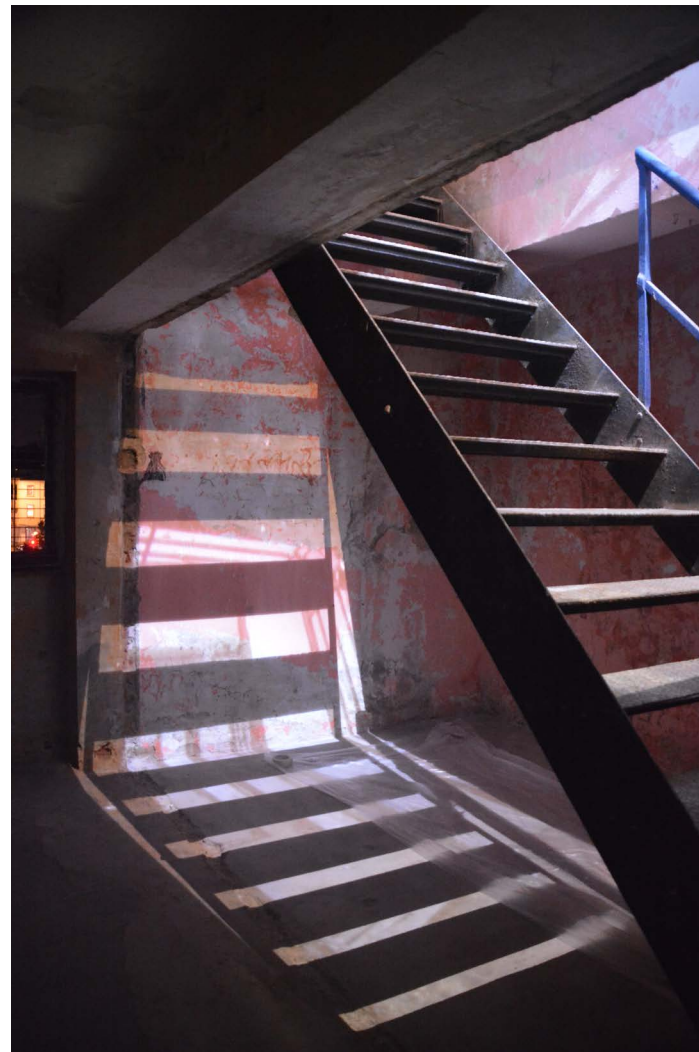
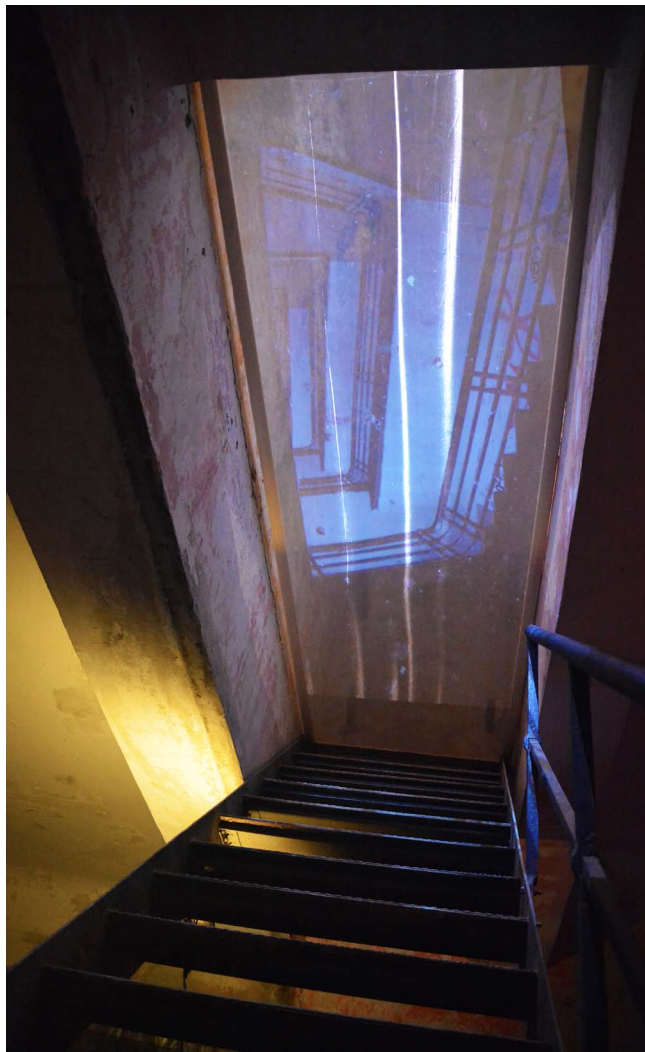
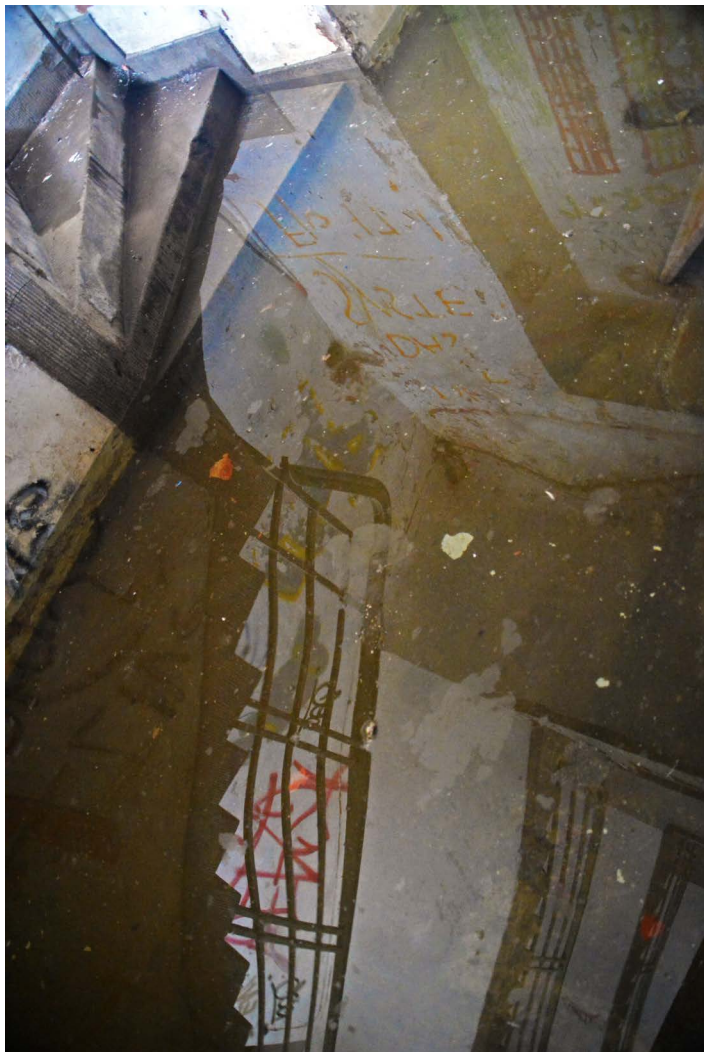
Corpo Mixed media on acrylic glass | 2014 20 x 30 x 1 cm



Torso Mixed media on acrylic glass | 2014 150 x 61 x 25 cm



Praha & En voyage Mixed media on acrylic glass | 2014 104 x 44 x 175 cm



Slow-Motion-Projection

CURRICULUM VITAE | PUBLICATIONS

CURRICULUM VITAE

KARIN ODENDAHL

07.12.1966 born in Bergisch Gladbach Bensberg, Germany

Viktoriaallee 30, 52066 Aachen

since 1991 Freelance artist, photographer and lecturer at the FH Aachen,

Department of Design for Color, Composition & Nude Drawing; lives and works in Aachen and Georgia

0049-1772851732 atelier@karin-odendahl.de www.karin-odendahl.de

EDUCATION

1993 Diploma in Graphic Design

1987-1993 Graphic Design studies at the Aachen University of Applied Sciences
with Prof. Christiane Maether and Prof. Dr. Ulf Hegewald

EXHIBITIONS (SELECTION)

- 2026 BEYOND FILM | GE Bilker Bunker | Düsseldorf | Germany
FORGOTTEN ARCHITECTURE - what remains of us | GE at Museum Of Modern Art Tbilisi | Georgien
Artist Talk in der FOTOGRAFIA Gallery | Tbilisi | Georgien
- 2025 PARASKEVI | SE at FOTOGRAFIA Gallery | Tbilisi | Georgia
FOTOGRAFIE-FESTIVAL of Städteregion Aachen | GE at VITI Gallery | Aachen | Germany
APRILAPRIL | GE at Galerie Artikel5 | Aachen | Germany
THREE PHOTOGRAPHERS | GE at VITI Gallery | Aachen | Germany
RAL 9001 - 9018 | GE at VITI Gallery | Aachen | Germany
- 2024 INSIGHT FROM OUTSIDE | SE at FOTOGRAFIA Gallery | Tbilisi | Georgia
PRESENCE | ABSENCE | SE at LOGOI | Aachen Artist Walk | Germany
THROWBACK | GE at RAUM für KUNST | 25th anniversary exhibition | Aachen, Germany
CAUCASIAN VIEWS | GE at the Cultural Center Old Slaughterhouse | Eupen, Belgium
- 2023 LIGHT | SE Merck Finck | Düsseldorf, Germany
THE PLACES | Photography Festival of the Aachen city region | GE at the RfK | Aachen, Germany
- 2022 SPECTRUM | SE at the RAUM FÜR KUNST | Aachen, Germany
OTHER VIEWS - photographs on the lockdown in Aachen | GE Centre Charlemagne | Aachen, Germany
HERE & HERE | SE at the Eschweiler Kunstverein, Talbahnhof | Germany
- 2021 SUMMERTIME | GE at the Fox Gallery | Eupen, Belgium
- 2020 PHOTO series about Corona in Aachen commissioned by the Centre Charlemagne | Aachen, Germany
- 2019 FRAGMENTS | Two Lives | SE at LOGOI | Aachen Artist Walk | Germany
- 2018 HYBRID | SE State Silk Museum | Tbilisi, Georgia
Represented in the State Silk Museum Tbilisi, Contemporary Art Collection
- 2017 OSTRALE Biennale | re_form | Dresden | Germany
ÖCHER MÉLANGE | GE at the ProjektArt Gallery Maria Bernard | Bielefeld
- 2016 REFLEX | GE at Kunstwechsel, Aachen | Curated by Prof. Dr. W. Becker
STEPS | SE at LOGOI | Aachen Artist Walk | Germany



- 2015 PLAN2 | GE in the clock tower of the former slaughterhouse | Aachen, Germany
 MNEMOSYNE | Plan2: Audiovisual performance | truck hall | Aachen, Germany
 REWIND & PLAY! | SE at Maison Art Pütz | Weser-Göhl art route | Belgium
- 2014 HAEUTE | SE in the Gallery S. | Aachen Artist Walk | Germany
 PLAN4 | GE in the clock tower of the former slaughterhouse | Aachen, Germany
- 2013/14 PHOTOGRAPHY & PAINTING in the power supply tower of the former slaughterhouse
- 2012 3 YEARS ProjektArt Gallery Maria Bernard | Bielefeld, Germany
- 2011 KIND REGARDS | SE in the ProjektArt Gallery Maria Bernard | Bielefeld, Germany
- 2010/11 SENSORY WORLDS - dialog from the depths | Chr. Maether and students
 GE at the Kunstverein Villa Streccius | Landau, Germany
- 2006 CURRICULUM ARTE | GE at the Suermondt-Ludwig Museum and at the
 Municipal Gallery Speyer | Germany
- 2005 ART ON THE CAMPUS | GE Kunstforum 99 | Bonn, Germany
 EN REPRISE | GE Galerie Local de Arte 23m2 | Aachen, Germany
- 2004 DREI + ERTFÜNF + SECHZIG | GE Ludwig Forum for International Art | Aachen, Germany
 INTERSPACE | SE Galerie Local de Arte 23m2 | Aachen, Germany
- 2000 ARTISTS IN AACHEN TODAY | GE at the Ludwig Forum for International Art | Aachen, Germany
- 1998 VISUAL POETRY | GE at the Ludwig Forum for International Art | Aachen, Germany
- 1996 WATER, PURIFICATION, BAPTISM | GE at the Ludwig Forum for International Art | Aachen, Germany

PUBLICATIONS | REFERENCES

- 2026 FORGOTTEN ARCHITECTURE, What remains of us | Decagon Gallery | Photographie
- 2026 EASTERN EUROPEAN LANDSCAPES | Soft Publishing | Photographie
- 2022 SPECTRUM | Photography
- 2022 HERE & HERE | Photography in Georgia
- 2021 SPACE
- 2019 FLASHES OF THE PRESENCE | Ghost Photography in Israel and Germany
- 2019 ZWEI LEBEN | | TWO LIVES
- 2017 re_form | OSTRALE | Dresden | Germany
- 2006 Curriculum Arte | Suermondt-Ludwig Museum | Aachen | Germany
- 1998 VISUAL POETRY | Ludwig Forum for International Art | Aachen | Germany
- 1996 WATER, PURIFICATION, BAPTISM | Ludwig Forum for International Art | Aachen | Germany

PRESS

Aachen local newspapers
 ARTEFACT
 Westfalenblatt Bielefeld
 Flamingo, Georgia
 Indigo, Georgia

SOCIAL MEDIA

INSTAGRAM:
 Karin_Odendahl_Photo
 Karin_Odendahl



PUBLICATIONS



2026

CATALOG | Decagon Gallery | FORGOTTEN ARCHITECTURE
What remains of us | GE at Museum Of Modern Art Tbilisi | Georgien

EASTERN EUROPEAN LANDSCAPES

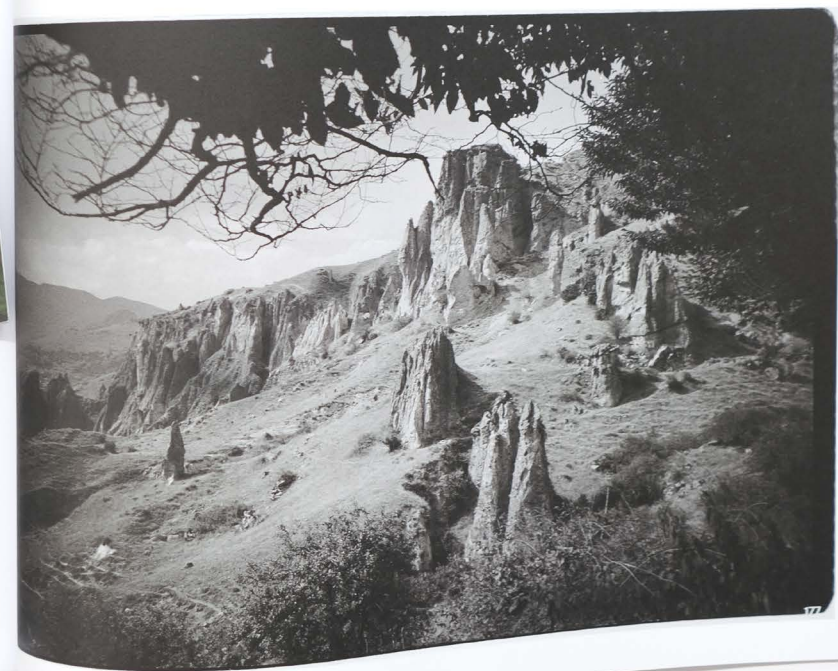


Andreea Dorobăț

Andreea Dorobăț, "The road to the Truso Valley", 2025, 17x11
cm, analog photography
176. Karin Odendahl, "Enchanted Hideaway", Armenia, 2025,
5397x3605 px, analog photography
177. Karin Odendahl, "Mystery Road", Armenia, 2025, 7728x5152
px, digital photography



176



177



Karin Odendahl
"Iconic Iron" 2023
Digrafie auf Blüten 1/5 Limitierte Auflage
Motiv 50 x 70 cm

www.karin-odendahl.de

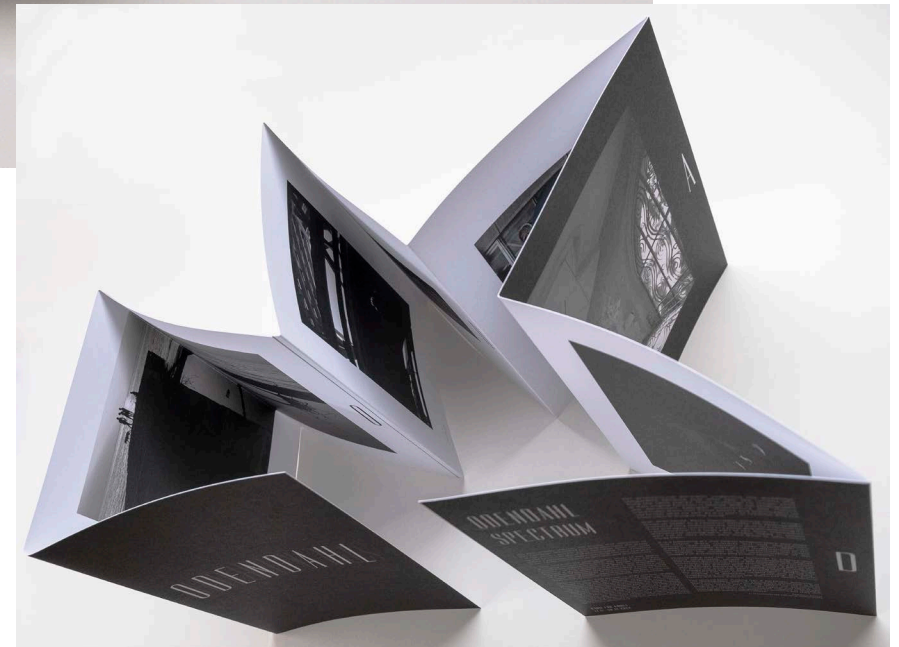
32

THROWBACK 25 JAHRE RAUM für KUNST





2022 CATALOG | SPECTRUM | SE at the RAUM FÜR KUNST | Aachen, Germany





2022

CATALOG | HERE & HERE | Presentation at SE at the Eschweiler Kunstverein, Talbahnhof | Germany



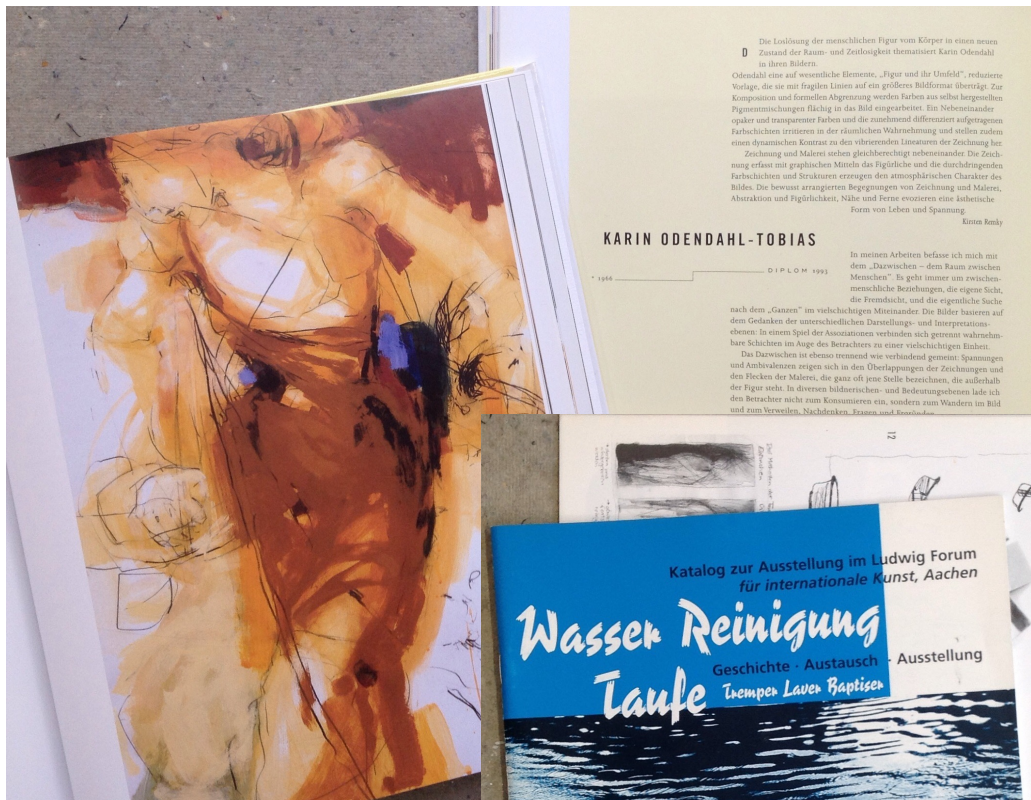


2021

CATALOG | ROOM | Presentation at SE at the Eschweiler Kunstverein, Talbahnhof | Germany



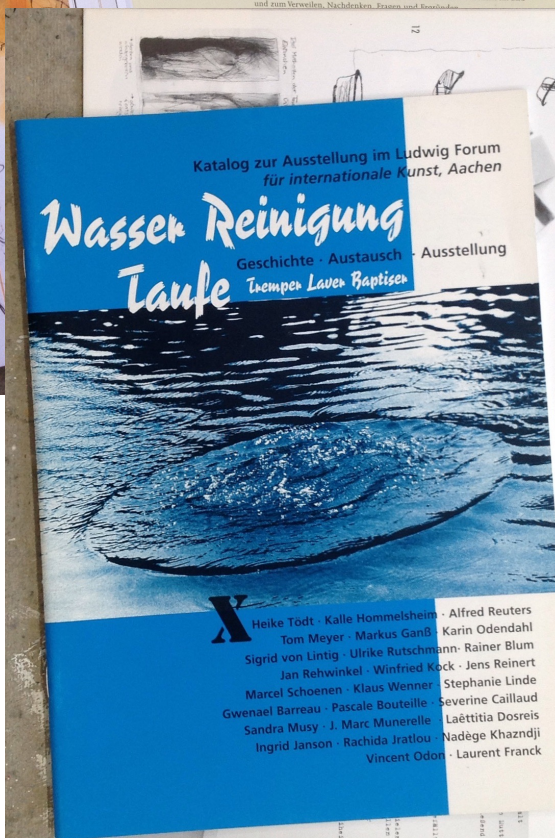




KARIN ODENDAHL-TOBIAS

Die Isolierung der menschlichen Figur vom Körper in einen neuen Zustand der Raum- und Zeitlosigkeit thematisiert Karin Odendahl in ihren Bildern. Odendahl eine auf wesentliche Elemente, „Figur und die Umfeld“, reduzierte Vorlage, die sie mit fragilen Linien auf ein größeres Bildformat überträgt. Zur Komposition und formellen Abgrenzung werden Farben aus selbst hergestellten Pigmentmischungen flächig in das Bild eingearbeitet. Ein Nebeneinander epiker und transparenter Farben und die zunehmend differenziert aufgetragenen Farbschichten irritieren in der räumlichen Wahrnehmung und stellen zudem einen dynamischen Kontrast zu den vibrierenden Linien der Zeichnung her. Zeichnung und Malerei stehen gleichberechtigt nebeneinander. Die Zeichnung erfasst mit graphischen Mitteln das Figürliche und die durchdringenden Farbschichten und Strukturen erzeugen den atmosphärischen Charakter des Bildes. Die bewusst arrangierten Bewegungen von Zeichnung und Malerei, Abstraktion und Figürlichkeit, Nähe und Ferne erzeugen eine ästhetische Form von Leben und Spannung.

Kirun Kamy



Wasser Reinigung Taufe

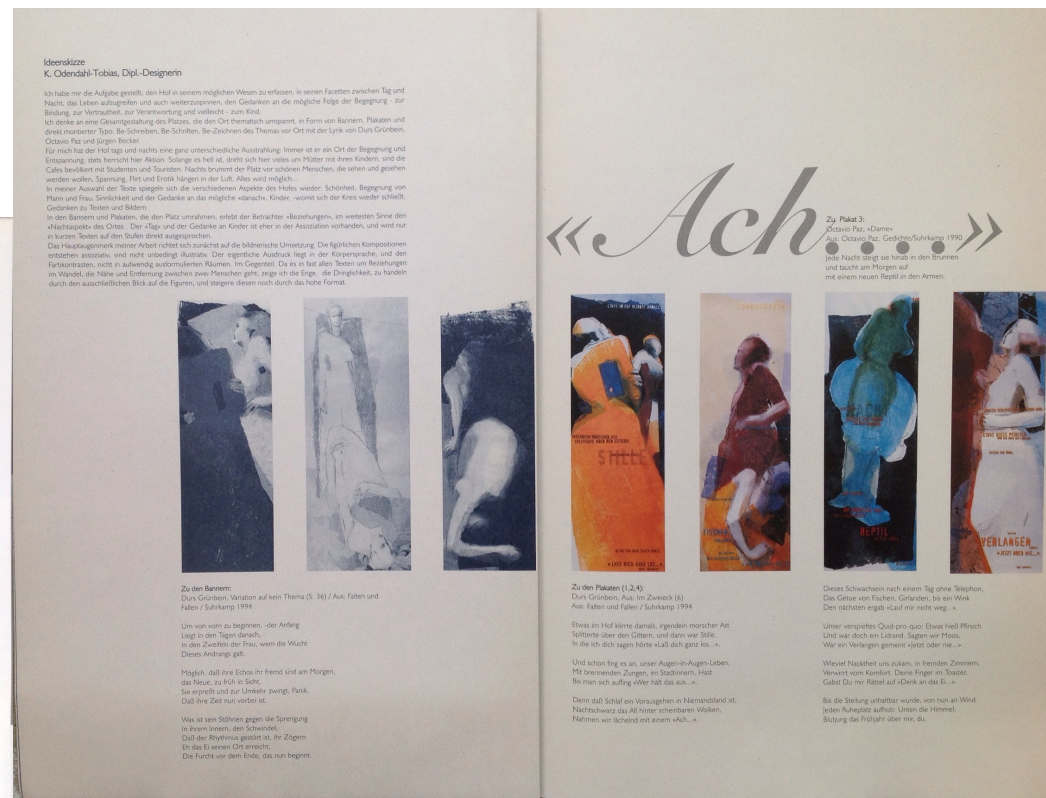
Katalog zur Ausstellung im Ludwig Forum für internationale Kunst, Aachen

Geschichte · Austausch · Ausstellung
Tropfen · Laven · Baptisten

Heike Tödt · Kalle Hommelsheim · Alfred Reuters
Tom Meyer · Markus Ganß · Karin Odendahl
Sigrid von Lintig · Ulrike Rutschmann · Rainer Blum
Jan Rehwinkel · Winfried Kock · Jens Reinert
Marcel Schoenen · Klaus Wenner · Stephanie Linde
Gwenaél Barreau · Pascale Bouteille · Severine Caillaud
Sandra Musy · J. Marc Munerelle · Laëtitia Dosreis
Ingrid Janson · Rachida Jratlou · Nadège Khazndji
Vincent Odon · Laurent Franck

2006

CATALOG CURRICULUM ARTE GE at the Suermondt-Ludwig Museum and at the Municipal Gallery Speyer, Germany



Ideenkette
K. Odendahl-Tobias, Dipl.-Designern

Ich habe mir die Aufgabe gestellt, den Hof in seinem möglichen Wesen zu erfassen, in seinen Facetten zwischen Tag und Nacht, das Leben aufzulegen und auch weiterzuspinnen, den Gedanken an die mögliche Folge der Begegnung: zur Brücke, zur Vernetzung, zur Verantwortung und schließlich zum Kind. Ich denke an eine Gesamtgestaltung des Platzes, die den Ort thematisch umspannt, in Form von Barren, Plakaten und direkt montierter Typo. Be-Schreiben, Be-Schreiben, Be-Zeichnen des Themas vor Ort mit der Lyrik von Durs Grünbein, Ottavio Paz und Jürgen Becker. Für mich hat der Hof tags und nachts eine ganz unterschiedliche Ausstrahlung. Immer ist er ein Ort der Begegnung und Empassung, eine herrliche wie Altkönig. Solange es hell ist, dringt das hellere um Hof mit ihren Kindern, und die Cafés bevölkert mit Studenten und Touristen. Nachts brummt der Platz vor schönen Menschen, die sehen und gesehen werden wollen. Spannung, Fiet und Erotik liegen in der Luft. Alles wird möglich. In meiner Auswahl der Texte spiegeln sich die verschiedenen Aspekte des Hofes wieder: Schönheit, Begegnung von Mann und Frau, Verlockung und der Gedanke an das mögliche «dann», Kinder, «womit sich der Kreis wieder schließt. Gedanken zu Texten und Bildern. In den Barren und Plakaten, die den Platz umrahmen, entsteht der Betrachter «beziehungen, im weiteren Sinne den Nachbarn, die Orte. Der Tag und der Gedanke an Kinder ist eher in der Assoziation vorhanden, und wird nur in kurzen Sätzen auf den Seiten direkt ausgesprochen. Das Hauptaugenmerk meiner Arbeit richtet sich zunächst auf die bildnerische Umsetzung. Die figürlichen Kompositionen entstehen assoziativ, nicht unbedingt illustrativ. Der eigentliche Ausdruck liegt in der Körperpraxis, und den Farbkontrasten, nicht in aufwendig aufbereiteten Räumen. Im Gegenteil: Da es in fast allen Sätzen um Beziehungen im Visuellen, die Nähe und Entfernung zwischen zwei Menschen geht, liegt die Frage, die Dargestellte, zu handeln durch den ausschließlichen Blick auf die Figuren, und steigern diesen noch durch das hohe Format.

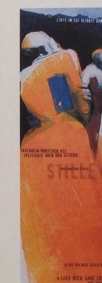


Zu den Barren:
Durs Grünbein, Variation auf kein Thema (S. 36) / Anja Fellen und Fellen / Suhrkamp 1994

Um von vorn zu beginnen, der Anfang liegt in den Tagen danach, in den Zweifeln der Frau, wenn die Wucht Deines Andacht gilt. Möglich, daß ihre Echo in fernem und am Morgen, der Neut, zu hoch in Sicht. Sie erregt und zur Umkehr zwingt. Park, daß ihre Zeit nur vor sich ist. Was ist von Schönen gegen die Sperrung in ihrem Innern, der Scheitel. Daß der Rhythmus gesamt ist, ihr Zögern in das Elvenen-Ort erreicht. Die Furcht vor dem Ende, das nun beginnt.

«Ach»

Zu Plakat 3:
Ottavio Paz, «Dante»
Anja Fellen und Fellen / Suhrkamp 1994
Jenseits liegt sie heute in den Brunnen und taucht am Morgen auf mit einem neuen Reptil in den Armen.



Zu den Plakaten (1,2,4):
Durs Grünbein, Aus: Im Zwickel (S. 1)
Anja Fellen und Fellen / Suhrkamp 1994

Einmal im Hof kenne damals, irgendein menschlicher Art. Sittliche über den Gittern, und dann war Sitt. In die dich sagen hörte «Ich dich ganz los.». Und schon fing es an, unser Augen-in-Augen-Lieben. Mit brennenden Zungen, in Stämmen. Hast. Bei mir sich auf-erhöht hat das aus.». Denn daß Schlaf ein Vorausgehen in Nemandard ist, Nachtschwarz das All hinter schenbaren Wäulen. Nahmen wir lachend mit einem «Ach.». Wieviel Naheheit uns zukam, in fremden Zimmern, Verwund vom Kontext. Dieser Finger im Saal. Gibt es mir Reptil auf «Check an die El.». Bis die Stellung unbehaltbar wurde, von nun an Wind jeden Ruheplatz aufho. Unsern die Himmel. Blühtung des Frühjahrs über mir, du.

Dieses Schweigen nach einem Tag ohne Telefon. Das Gelte von Fachen, Gärten, bis ein Wink. Den nächsten ergibt «Lad mir nicht weg.». Unser vergriffenes Quod-pro-quo. Diese hellt Firsch. Und war doch ein Lohnd, sagen wir Fies. Wer ein Verlangen gemeint selbst oder nie.». Wieviel Naheheit uns zukam, in fremden Zimmern, Verwund vom Kontext. Dieser Finger im Saal. Gibt es mir Reptil auf «Check an die El.». Bis die Stellung unbehaltbar wurde, von nun an Wind jeden Ruheplatz aufho. Unsern die Himmel. Blühtung des Frühjahrs über mir, du.

1998

CATALOG VISUAL POETRY GE at the Ludwig Forum for International Art Aachen, Germany

1996

CATALOG WATER, PURIFICATION, BAPTISM GE at the Ludwig Forum for International Art Aachen, Germany

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KARIN ODENDAHL

