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C.Bittermann, Jardins d'amis - CAGN (//UCE N≠AMCE, KOMTSA N!AICI.), 2019-23, 2022/23, both: acrylic on wood, 59 x 42 cm, from a series of 9 SAN portraits, © the artist and VG Bildkunst



C.Bittermann, Jardins d'amis - The Gate in Ruin (SAN), since 2012, three-letters-garden-artwork, recycled construction-material, natural stones from the bush-land around, specific plants chosen by gardeners of the foundation, 500 x 1200 x 430 cm, permanent collection of the Nirox Foundation Sculpture Park, near Johannesburg, South Africa, © the artist and VG Bildkunst



C.Bittermann, Jardins d'amis - The Gate in Ruin (SAN), since 2012, drone and side-views of a three-letters-garden-artwork, recycled construction-material, natural stones from the bush-land around, specific plants chosen by gardeners of the foundation, 500 x 1200 x 430 cm, permanent collection of the Nirox Foundation Sculpture Park, near Johannesburg, South Africa, © the artist and VG Bildkunst



THROUGH THE TEAR (A walk in the „garden“ of the SAN people), 65' documentary by Bernard Giglio (scenario, camera, editing), written by Caroline Bittermann and Bernard Giglio, produced by NEXT Films, France, 2012-24 (to be released), with an early version of the film-poster and 3 film stills: from the SAN people visited in Grashoek, Namibia, rock paintings near the stadsaal caves in the Cederberg, South Africa



C.Bittermann, Jardins d'amis - Topiary Slam (l: Bruno Latour, r: Donna Haraway), 2019, framed watercolours on paper, both: 30 x 21 cm, from a portrait-series of 81 artist-gardeners throughout history (2016-2019), © the artist and VG Bildkunst



C.Bittermann, Jardins d'amis - The City of the Brain (Topiary Slam), 2016, joint venture-performance with Lena Schorno, portraits of Otto Flake's novel-characters and alter egos Lauda and Beust are cut out of two boxtrees with a chain saw and a hedge-trimmer, stage design with film-projection of drawings after works from the dadaistic journal "Der Zeltweg" issued in „Cabaret Voltaire“ in November 1919, sound installation with read aloud excerpts of Otto Flake's novel „Die Stadt des Hirns“, 1919, Manifesta 11, Cabaret der Künstler – Zunfthaus Voltaire, Zürich, Schweiz, © the artist and VG Bildkunst



C.Bittermann, Jardins d'amis : Randonnées. Aus dem Gartenarchiv der Caroline Bittermann, cover of an artist encyclopedia, 360 pages
 authors: Christine Heidemann, Lucia Schreyer, Stefan Giglio, Caroline Bittermann (G/E), editor: Salon Verlag Cologne, 2015,
 below: book presentations: Galerie Primo Piano, Paris (left), LAGE EGAL, Shelf Life, Temporary Bookshop, Berlin (right)



C.Bittermann, Jardins d'amis – geheim, 2013, exhibition views with cinema for film-projection of the making of „The Gate in Ruin (SAN)“, garden-models, curtain, paintings, wallpainting, Arp Museum Bahnhof Rolandseck, Photos: Mick Vincenz, //below: Jardins d'amis - Euthopical Conversations (from: Silhouettes, painting-series of 150 like minded people, here l: Hannah Arendt, r: Hans Haacke), 2009/12, watercolours on paper, 30 x 21 cm, © the artist and VG Bildkunst



C.Bittermann, Jardins d'amis - La Salle Verte, (left) 2007, research room and archive room for Lucius Burkhardt for the group-exhibition „WALK!“ - Walking as an Artform, wallpaintings, bookshelf with bookend-sculptures, plants, Kunstraum Kreuzberg/Bethanien. Berlin, //Jardins d'amis - schöner scheitern (right), 2005, installation with theatre stage as allotment garden with real lawn, plants and birds, recycled furnishing material from GDR-collections, wallpainting, paintings, Galerie für Zeitgenössische Kunst, Leipzig, © the artist and VG Bildkunst



C. Bittermann, *Follies*, (left) 1992-95, cabinet of curiosities with garden-models, watercolours, wallpainting, exhibition views from Thomas Rehbein Gallery Cologne, Lumen Bravo Gallery Amsterdam, Jan Mot & Oscar van den Boogaard Gallery Brussels // *Follies* (right), cabinet of curiosities with garden-models (1990-2018), installation in group-exhibition „Pissing in a River. Again!“, project by Kunstraum Kreuzberg/Bethanien. Berlin, 2018/19



Bittermann & Duka, Die Dritte Kammer - die vollendete speculation (2), (left) 2002, 3D-digital print on paper, 250 x 125 cm, collection: Arp Museum Bahnhof Rolandseck // Die Dritte Kammer - geheime gärten rolandswerth, since 2004, plant-tower (based on digital model), concrete-tube filled with fertile granulate, bat boxes, H: 10,5 m, ø 3,5 m, Skulpturenufer Arp Museum Bahnhof Rolandseck



Bittermann & Duka, Die Dritte Kammer - geheime gärten rolandswerth, since 2004, public park as garden-artwork, three sculptures write Novalis' fragment as riddle: „Speculation Completed leads Back to Nature“, entrance and exit CNC cut outs form aluminium and steal, immersed in white paint, plant-tower, concrete-tube filled with fertile granulate, bat boxes, H: 10,5 m, ø 3,5 m, benches forming portraits of the builders and supporters, aluminium CNC cut outs and wood, Skulpturenufer Arp Museum Bahnhof Rolandseck