

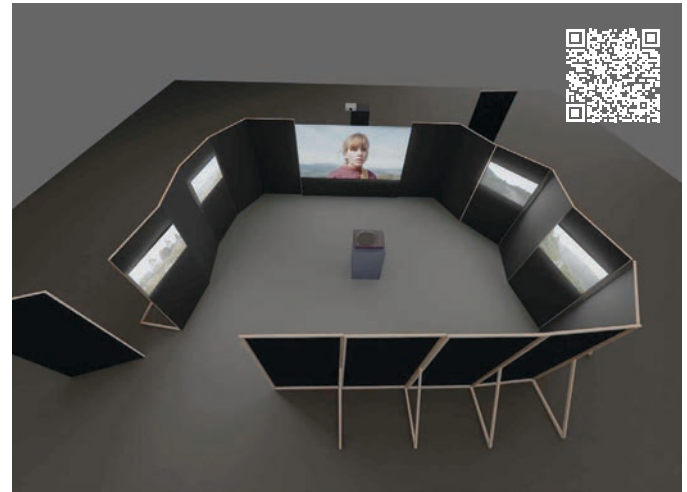


Career (art-related)

1996	born in Munich
2015	design graduation, Staatliche Fachoberschule Straubing
2016-2017	guest studies Dep. III, University of Television and Film Munich
2017	founding of the company „Grün & Wild - Bildproduktion“
2017-2019	basic studies in printing and media technology, Munich University of Applied Sciences
2019-2023	studies of fine art, Academy of Fine Arts in Nuremberg, class for photography / Katja Eydel
2020-2021	student assistant class for photography, AdbK Nuremberg
2022	start of self-employment as freelance artist, cinematographer and gaffer
2022-2023	student teaching - working with film, AdbK Nuremberg
2023-2024	studies fine arts, Academy of Fine Arts in Nuremberg, class for networked materiality / Constant Dullaart
2023	Residency at DeLiceiras18, Porto
2024	diploma of Fine Arts

Exhibitions

2015	„Dear Death“ with the j. Kv. Siska, Falkenstein
2016	„Analysis of the idyll“ with the j. Kv. Siska, Regensburg, Nuremberg, Eberswalde near Berlin
2016	„Light“ with the j. Kv. Siska, Andreas Stadl Regensburg
2020	„Under trees...“ with Max Pospiech, public space Nuremberg and web presence, annual exhibition of the AdbK Nuremberg
2020	„a brief look/in venice“, Haus der Eigenarbeit München
2021	„What cannot be seen“, with the class for photography, academy gallery Nuremberg
2021	„Breakfast at the Volcano“, with students of the AdbK, Vieleck Kultur Nuremberg
2022	„Another Day“, with students of the AdbK, Kultur.Lokal Fürth
2022	annual exhibition of the Akademie Nuremberg, with the class of photography
2022	„Future Memories“, Off-Space Roonstraße Nuremberg
2024	annual exhibition of the Akademie Nuremberg, with the networked materiality class



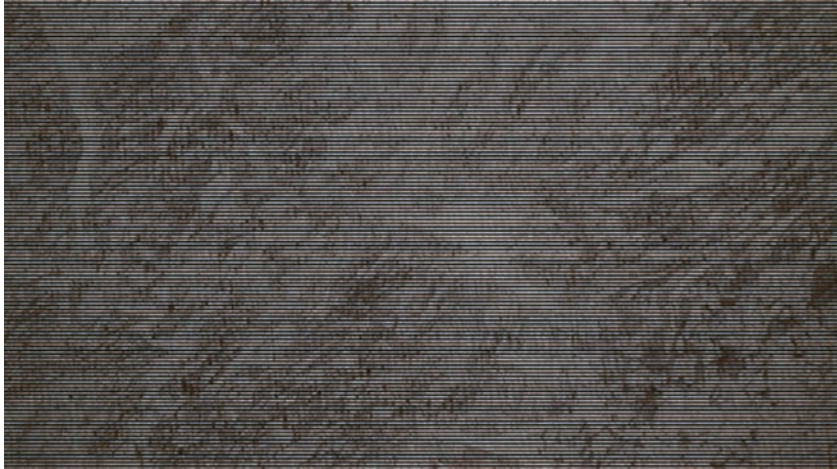
as we looked outside, 2024, in process
Film and Mediainstallation,
various formats, 20 minutes

The film oscillates between different forms of perception and temporality. It examines the characters' relationship to their environment and describes the viewers as observers of observation. The film refers to various art-historical and art-theoretical references and questions the reality of the viewers' lives.

In addition to the superficial negotiation of the relationship to nature and self-efficacy in a society of dependencies, the temporal dissolution of the diegesis also opens up conflicts of subject relationality.

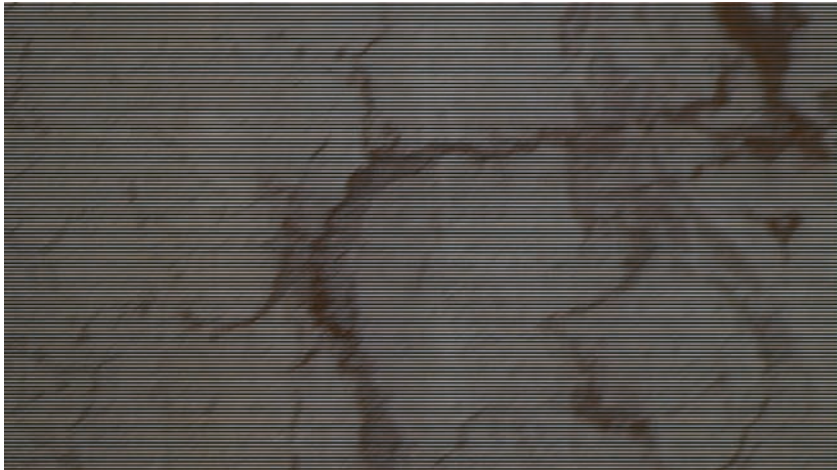
<https://drive.google.com/drive/folders/1x8ZVJbev-pCE0o97jHP9mAXlrMfcetpJz?usp=sharing>

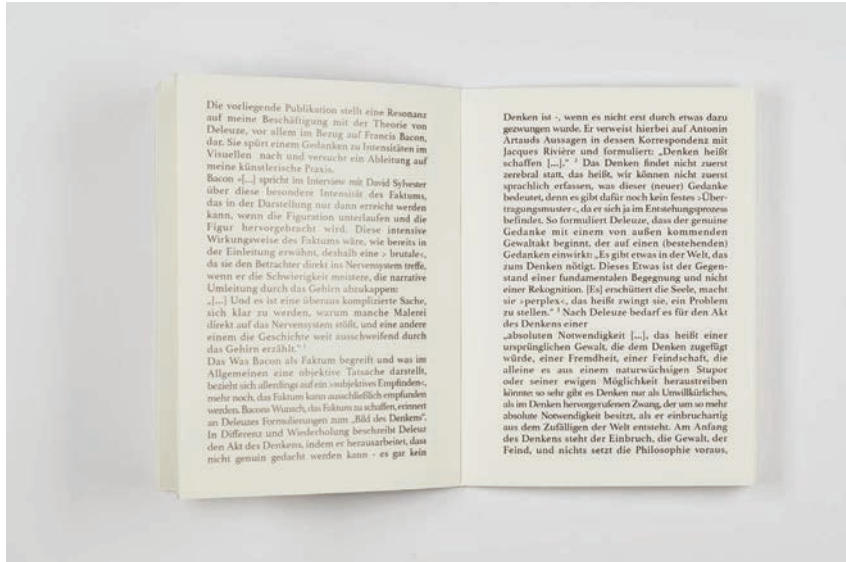




contained - with Victoria König
2023, Multimedia, 1:1,77, 2.16 minutes

The collage consists of microphonings of the stone slabs on the stage of the „Reichsparteitag“ grounds. The dull thumping of the steps on the building is transformed by the stone bodies into an unpleasant drooping that immediately creates images in the mind. In addition, a DV video is played in half-images. The stone colorations, reminiscent of flesh, veins and bruises, were recorded inside the stage in the „Golden Hall “ and edited into a searching, roving gaze.

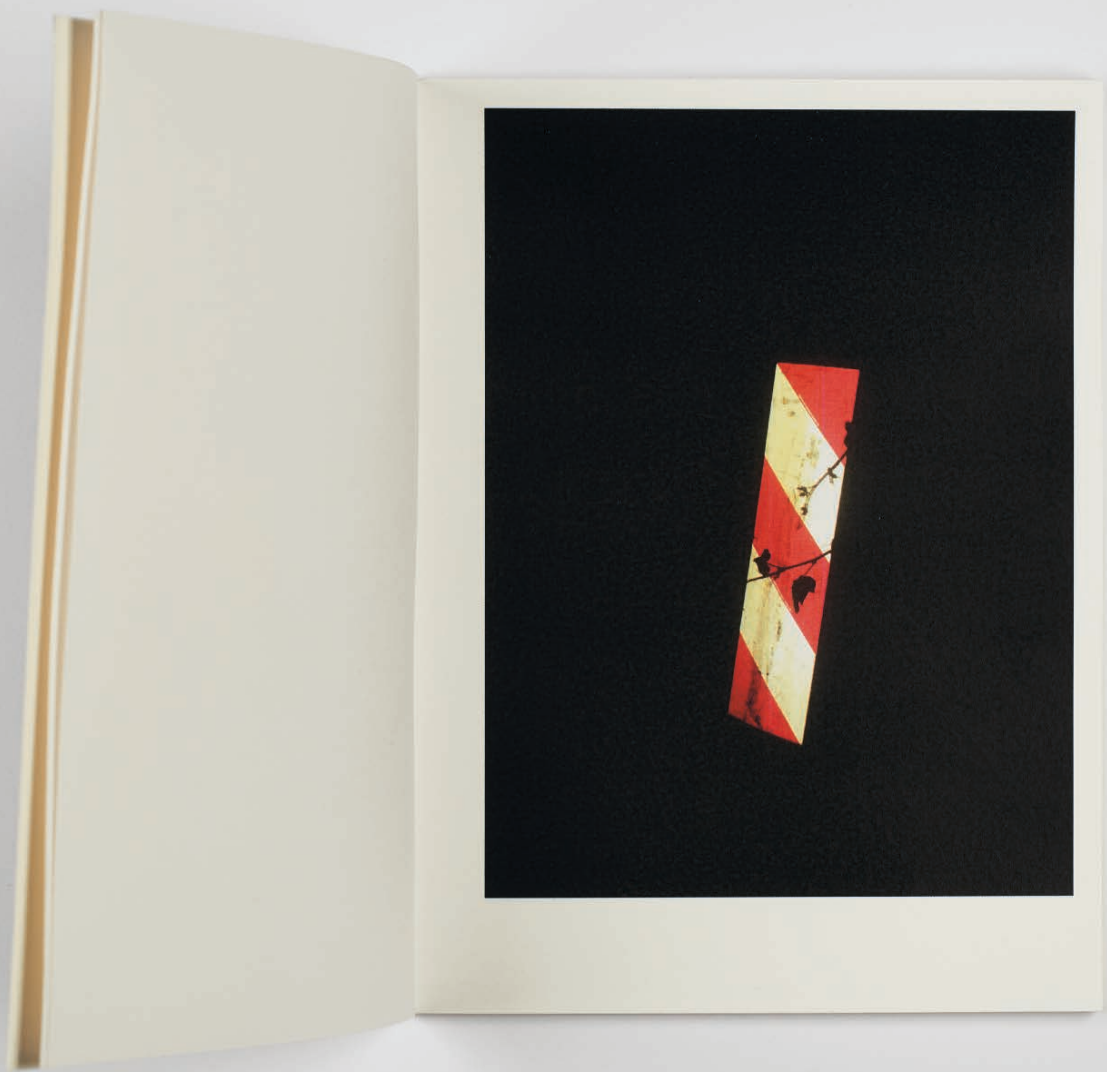




Edition02, 2023
Softcover, 40 pages, limited edition



The hand-bound publication is a working study in relation to Deleuze's theory on the „image of thought“ and the analysis of the fact in Francis Bacon. The sketchy Handy photographs have an affective quality, not least generated by their shooting technique. The image space seems to wind between two dimensional and three dimensional and the figurative image is diffused into „energetic flows“.







future memories, 2022
Videoinstallation, HD, 1 Minute



Artificial intelligence-generated images of landscapes threatened by climate change are shown on three or more screens. Countless network cables stretch through the exhibition space, connecting the monitors. Sometimes ending randomly or interweaving the different rooms. The basis for the work is the reflection that only the spoken word outlasts time. Thus, there will be generations that will have no visual memory of these landscapes. So all that remains is the generation of a new supposed memory through the set pieces of digital consciousness.





solange die Welt die Welt ist, wird der Wolf die Ziege belauern, 2022
Mixedmedia-Installation, Digitalprint und Wave, 10.35 Minutes

During the summer semester, the photography class dealt with the topic „Borders“ and designed the annual exhibition as an intervention in this sense.

The history of the Kurdish people and the development of the Kurdish territory is outlined on a multi-layered timeline. This is accompanied by an interview clip that is played through headphones. The Kurds living in Iraq talk about the reality of life in the conflict-ridden region and the tensions in and around Kurdish society.





Surrogat, 2022

Videoinstallation, HD, 1 Minute

The installation shows a video that develops its intensity in the field of tension of fragmentation and recursion. Through the other closed boxes, the projection associatively multiplies in the perception of the viewers, which according to Freud is to be assigned to the „uncanny“ in terms of content. Memories and experiences buried deep in the consciousness are given a vehicle - a coding - through the cardboard boxes in the exhibition space and thus become graspable. A meta-referentiality of individual reality emerges, which works through the veil of the everyday kitsch of our environment.





zoomworld (Anna Steward) , 2021
Chapter-Video, HD, 18 Clips 4 to 9 Minutes

Zoomworld is an experimental dance theater project that uses the medium of film for a multi-perspective narrative. In seven chapters we follow four protagonists. The plot unfolds in parallel choreographies: the same scene filmed from different perspectives and accompanied by different music becomes another scene. After each chapter, the audience chooses which narrative thread they want to follow. There are Lina and Lisa, two friends who meet again for the first time, and Susanna and Jogi, who never left quarantine. While Lina and Lisa rediscover each other, Susanna and Jogi must first overcome the analog loss of communication before they can reinvent themselves. „Zoomworld“ is an associative parable that negotiates how the relationship between „I“ and „you“ is allowed in post-pandemic times.

- Anna Steward -





multimediale die kreationsfähige der kreationsfähige kreationsfähige



bestimmt die Irrationalität der Freiheit unsere Wirklichkeit?, 2021
Series of 6 and publication, div. sizes, c-prints

Based on the occupation with the system theory of Niklas Luhmann and the concept of culture Andreas Reckwitz the pre-diploma thesis „does the irrationality of freedom determine our reality?“ was created.

From the recurrence of photographs from the last 2 years, an installation structure was formed from the publication „Under trees rain twice“ and 6 C-prints, which interact in the exhibition space. The publication shows an active relationship of the people of Nuremberg to their living space, describes options for action and traces the effects of participation. As a counterpoint, the loosely hung photo prints present themselves, on which the traces of our collective cultural practice are negotiated.

Brought together, the question of access and participation also opens up. As Stephan Lessenich aptly analyzes, the individual and collective relationship to culture is a cornerstone of any political system, and democratic processes are particularly challenged here by the problem of participation. So how can we think about culture in a progressive way and to what extent does the negotiation of a concept of freedom play a role here?







interlaced, 2021
Videoinstallation, PAL SD, 5.25 Minutes



The work is about the moment of alignment, the realignment in the system. The boundary between individual and society is questioned and examined here. To act independently of a social structure turns out to be a fallacy. But to what extent can such a transformation to the form of the mass, be seen as a subversive moment? Opposite to escapism and protest. To what extent do we reflect the aligning and becoming moments of our everyday life?



Max Grünhaus



Max Porzleeh & Max Grünhaus



unter Bäumen regnet es zweimal, 2021
Softcover, 74 pages, cooperation with Max Pospiech

Under the slogan „Who owns the city?“ Max Pospiech and Max Grünauer examine the public space with regard to the self-realization of city residents around the offer of tree sponsorships in Nuremberg. With this, citizens of the city of Nuremberg can take responsibility for the planting and watering of tree discs and thus actively shape their living space. The 72-page publication invites readers to take an analytical stroll through Nuremberg ‘s city center.

On the one hand, the publication has a documentary value, while it also has the potential to communicate this form of active urban design beyond the borders of the metropolitan region. In addition, we would like to enrich the cultural landscape with a contribution from the young generation of artists.







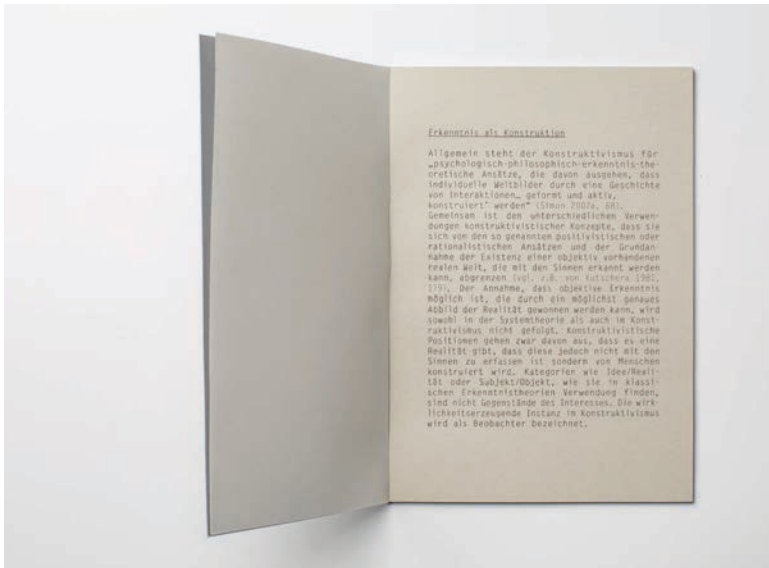
looking at clouds, 2021
series of three, Rendering, 533x800px

As part of the exhibition „What cannot be seen“ 2021 at the Akademie Galerie Nuremberg with the class for photography, a three-part media installation was created. In the work, the reality relationship between digital and analog space is negotiated. In the spirit of the epistemology of system and environment, it can be seen that the computer - like the human being - is

subject to the same complex of fact formation and observation. The installation consists of three DeepDream-generated images based on photographs of the cloudy sky. Displayed on three iPads, the images take on a space of their own and detach themselves from our perception of reality.



Edition01, 2021
Softcover, 26 pages, limited edition



Complementing the work „looking at clouds“, the publication deals with the reality relationship between the analog and the digital world. Using the software DeepDream, image motifs were created that move between absurdity and familiarity. The hand-bound studio publication was printed on recycled paper.







Das Nest (Marcus Frimel) 2021

Multi Channel Video-Installation, HD, 9 Minutes

Marcus Frimel diploma thesis, under Jochen Flinzer, was created with the claim to function as a video installation as well as a film screening. Both dramaturgy and form were developed in a collective process and continued to evolve throughout the project. Conceived as melodrama, the sequences spin a narrative reality and yet linger in an unspecific, dreamlike moment.

For this experimental video work, Max Grünauer developed a visual language and spatial staging that approaches the work of Marcus Frimel and the image content in a conceptualizing way. Above all, iconographic references to painting and to early photographic positions played a role here.

In his diploma Marcus Frimel was awarded a master student title for his video installation and studies. The work, conceived as a film, has not yet been published, but preparations have already begun for a continuation of the project in Berlin.





spaces in trouble, 2020
series of 4, 40x30cm, C-Prints

Upgrading housing is a process that has always been part of modern society. But in more and more cases, the demand for livable and affordable housing and the concrete construction projects and conversion measures are diverging. This is particularly visible in urban contexts and even more so in more southern regions. The selling off of real estate to foreign investors and investors is becoming visible in more and more cities and is drastically changing the living space of local urban populations. The work tries to trace these processes and to show how much they take over the visibility of urban spaces.



in venice / a brief look, 2019
Dyptichon, 24x16 cm, C-Prints

The photo dyptich is a self-critical wink in the direction of the culture industry. On the Giardini grounds everything gives itself the grand appearance, but if one changes the perspective a little, a different picture is revealed. The Biennale di Venezia can be understood as a moment of parallelisms, whose inner contradiction stands in as a representative of an entire „industry“.



no title, 2018

series of 5, 30x40cm / 60x40cm / 16x24 cm, C-Prints

Anyone strolling through Spain's major cities will quickly notice a repetitive pattern that runs through a wide variety of facades. Fracture edges sealed with construction foam protrude over large areas between the buildings. In this way, the buildings adjacent to the ground are sealed for the long term in order to avoid damage to the substance.

It is interesting to see here - in comparison with Germany and other northern EU countries - how no new buildings are erected directly after demolition, how no new buildings are erected directly after demolition, but the building site

stands on its own. This points to a situation in the real estate landscape, which is polarized by speculation on land and the inefficiency of construction projects, solely on the increase in value through time and the resulting lack of space.

The series sees itself as a foray through the Spain shaken by economic misery and political dependencies. Contrary to documentary photography, the images show themselves in their narrative and form-aesthetics, whereby the moment of discovery in the viewing situation.

