



ARTIST STATEMENT

My recent work reflects on the traces of human impact produced by industrial economies and on the romantic projection of nature that creates our understanding of this term. For me, landscapes are calm witnesses. Their strong visual expression and empirical presence give them poetic and narrative power, allowing them to exceed the limits of ideological standpoints. Since the beginning of my studies, I have recognised a deep connectivity between different strands of my work. This has resulted in a body of work that refers to and substantiates itself. There is a recurring practice alongside an ongoing expansion - through research and production - in my approach to making art. The notion of witnessing is central to my practice, particularly in relation to transforming narration into real impact. It opens up reflections on perception, behaviour, and temporal relations. Listening to a witness, or becoming one, forms a foundation for articulating future works. In conclusion, I engage with an emerging perception of our environment, which I seek to modulate in a transformative way, aiming to articulate a deterritorialising claim on society in a Deleuzian sense.





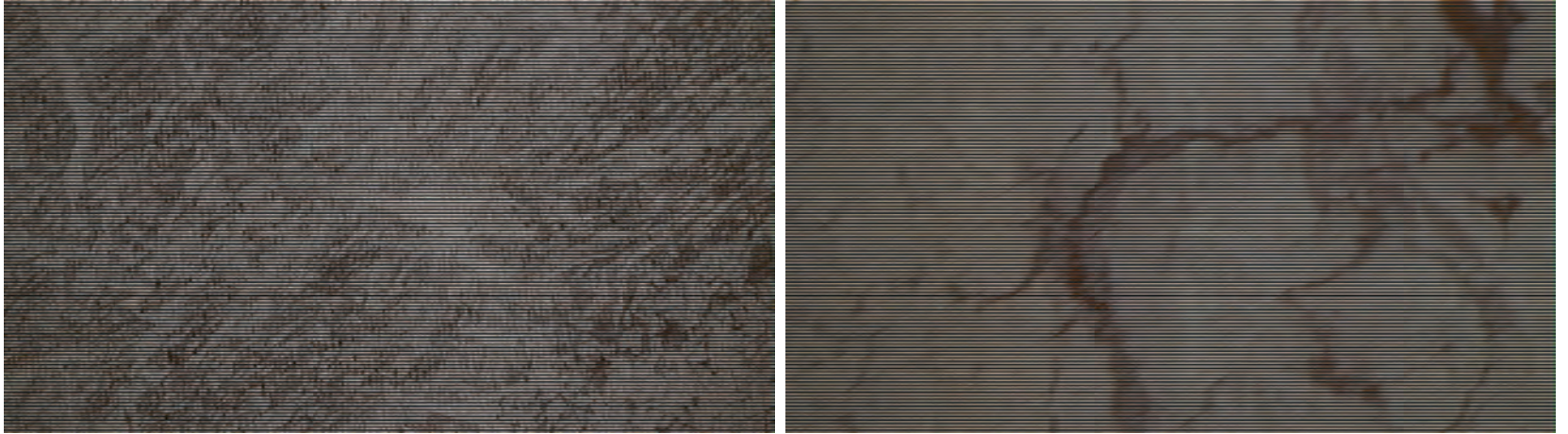
AS WE LOOKED OUTSIDE, 2024

installation, 4 channel video / 2 channel audio
2k and HD, Stereo, 19.45 / 1.00/ 45.00 minutes loop

A film studio like environment encloses a screening booth with different channels. 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 historical and 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.



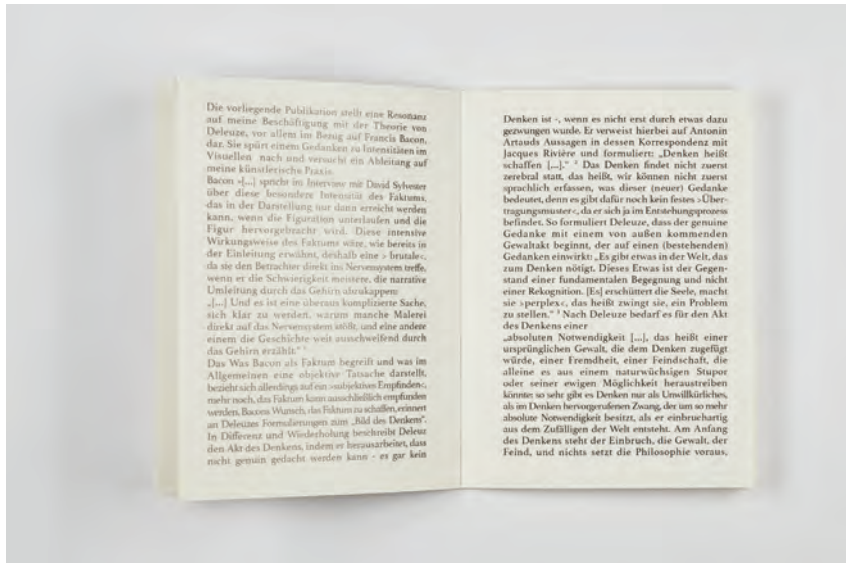




CONTAINED with Victoria König, 2023

videoinstallation, 1 channel video, stereo
HD, 1:1,77, Stereo, 2.16 minutes loop

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



EDITION 02, 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 mobile-phone 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“.





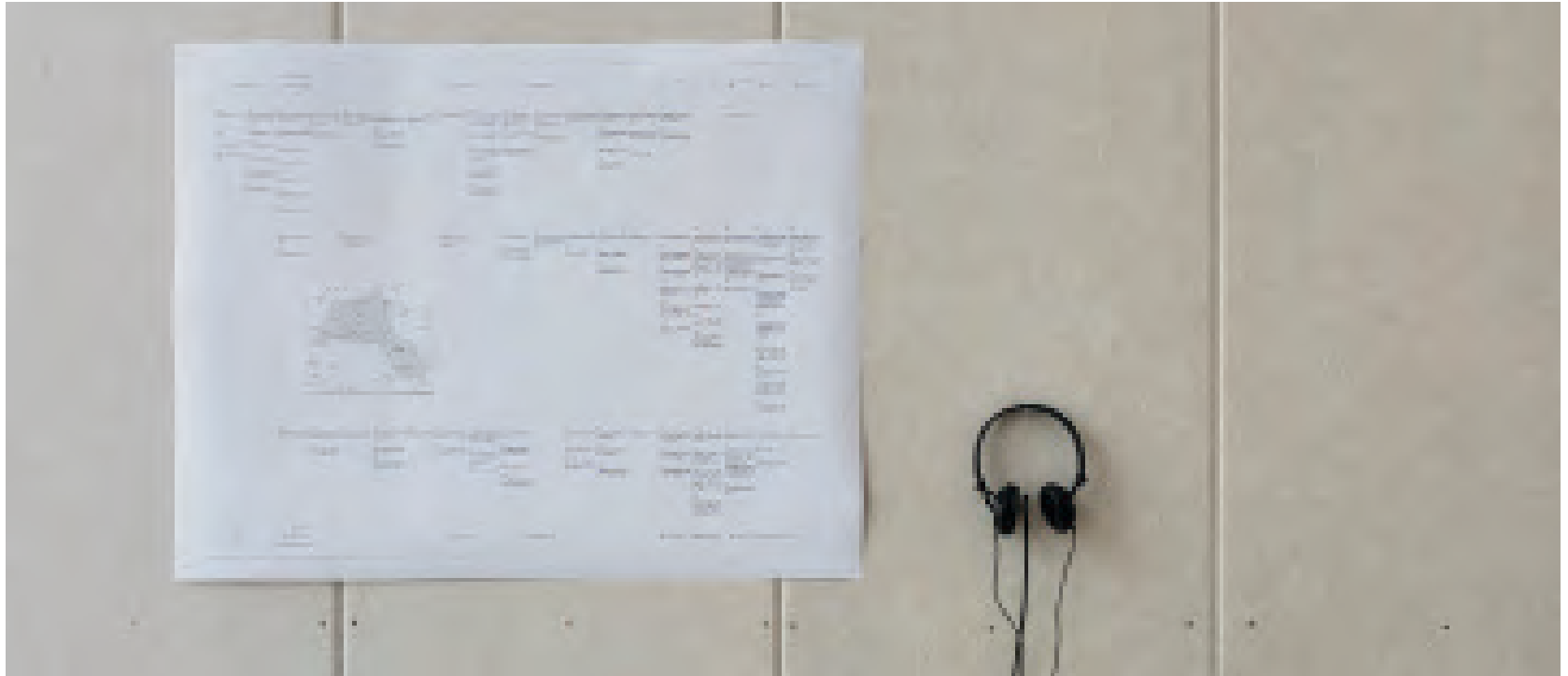


FUTURE MEMORIES, 2022

multimedia nstallation, 4 chanel video
HD, 1 minute loop

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





SOLANGE DIE WELT DIE WELT IST. WIRD DER WOLF DIE ZIEGE BELAUERN, 2022

mixedmedia, 1 chanel audio
10.35 minute loop

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 aggression on 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, 1 chanel video
HD, 1 minute loop

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 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.





2000WORLD - anna steward, 2021

segmented video, 18 clips
HD, 4 to 9 minutes

Zoomworld is an experimental dance theater project that uses the medium of film for a multi view-point 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. „Zoomworld“ is an associative parable that negotiates how the relationship between „I“ and „you“ is allowed in post-pandemic times. 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 overcome the analog loss of communication before they can reinvent themselves. After each chapter, the audience chooses which narrative thread they want to follow.





bestimmt die Irrationalität der Freiheit unsere Wirklichkeit
von 1968



BESTIMMT DIE IRRATIONALITÄT DER FREIHEIT UNSERE WIRKLICHKEIT?, 2021

photographic series of six, publication
c-print, div. sizes

Based on the occupation with selves, on which the traces of our the system theory of N. Luhmann collective cultural practice are and the concept of culture A. negotiated.

Reckwitz the pre-diploma thesis Brought together, the question „does the irrationality of freedom of access and participation also determine our reality?“ was created. opens up. As Stephan Lessenich From the recurrence of photo- aptly analyzes, the individual and graphs from the last 2 years, an collective relationship to culture installation structure was formed is a cornerstone of any political from the publication „Under trees system, and democratic processes rain twice“ and 6 C-prints, which are particularly challenged here interact in the exhibition space. by the problem of participation. The publication shows an active So how can we think about culture relationship of the people of in a progressive way and to what Nuremberg to their living space, extent does the negotiation of a describes options for action and concept of freedom play a role traces the effects of participation. here?

As a counterpoint, the loosely hung photo prints present them-







INTERLAGED, 2021

videoinstallation, 1 chanel video
PAL SD, Stereo, 5.25 minutes loop

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



6 Maximalismus



Max Pomplach & Max Grünauer



UNTER BÄUMEN REGNET ES ZWEIMAL with Max Pospiech, 2021

softcover, 74 pages

Under the slogan „Who owns the city?“ On the one hand, the publication Max Pospiech and Max Grünauer has a documentary value, while it examine the public space with also has the potential to celebrate regard to the self-realization of active urban design beyond the city residents around the offer of borders of the metropolitan region. tree sponsorships in Nuremberg. In addition, we would like to enrich With this, citizens of the city can the cultural landscape with a contribution from the young generation take responsibility for the planting and watering of tree discs and thus actively shape their living space. of artists. The 72-page publication invites readers to take an analytical stroll through Nuremberg's city center.



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LOOKING AT CLOUDS, 2021

installation, 3 images
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 Deep Dream generated images based on photographs of the cloudy sky. Displayed on three iPads, the images take on a space of their own and detach from our perception of reality.



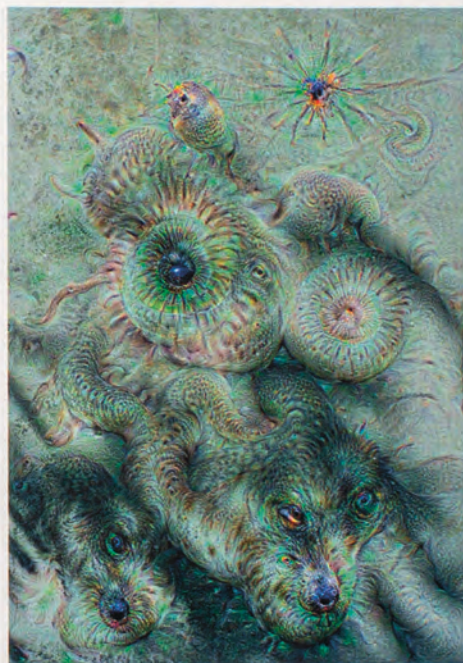
EDITION 01 2021

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

multimedia installation, var. chanel video
HD, Stereo, 9 minutes

Marcus Frimel diploma thesis, under Jochen Flinzer, was created with a conceptualizing way. Above all, 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 melo-drama, the sequences spin a narrative reality and yet linger in an unspecific, dreamlike moment.

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.

For this experimental video work, Max Grünauer developed a visual language and spatial staging that approaches the work of Marcus





SPACES IN TROUBLE, 2020

photographic series of four
c-print, 40x30cm

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

photographic dyptichon,
c-print, 24x16cm

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

photographic series of five
c-print, 30x40cm

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. The real estate landscape 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.

