



Departures



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Taking the archive – institutional, personal and familial – as points of departure, this exhibition contemplates trace, sediment, imprint, memory and inheritances, and considers the role of photography historically as well as in the present.

The artists in this group show reflect on their personal histories, lived experiences and familial rituals, at times complicating inherited memories and narratives with their own anti-nostalgia or sentiments of dissociation from the family photo album. Others have explored institutional archives and drawn on their rich resources, or interrogate the gaps that haunt from within, experimenting with acts of restitution through giving voice or making visible the absent presences.

Some artists are in dialogue with photographic history, enacting interventions into the materiality of negatives or prints, or using analogue means to displace spectacular moments of violence captured as pixels. One artist questions what's left of identity and love in this age of AI and deep fakes. Others have produced material monuments that connect unexpected moments in history or that disrupt our expectations of the built environment, which contain traces and imprint, past and present. In another case, the artist has taken an archive of racially-charged insults she has stomached and transmuted them into food to be enjoyed.

A couple of the artists have reached deep in emotionally to search within their layered pasts or complex family relations, and emerged with stirring, heartfelt works that speak to inter- and trans-generational inheritances: what do we pass on of ourselves, of our pasts, what form does that take in our children? What family traditions or myths do we invent, and how are those carried forward?

Emerging from a three-week workshop, these works collectively engage with the archive as a source of historical authority but also as a site of possible resistance, intervention, repair – and perhaps, redemption.

– Sim Chi Yin, guest professor,
Hochschule für Bildende Künste Dresden



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Ben Zaha

*Specimen 1-101 (Extrakt - 17,31,
35,47,58,67,70,98), 2024-2025,*
digital prints, 29,7 x 42 cm

Konservative Sicherheit,
2020-2025,
wood, glass bottles, glass,
fluids, 20 x 30 cm

While photography has long pursued the goal of capturing and representing reality, no image can ever fully embody the reality it portrays. This quest for realism produces a paradoxical distance: the closer an image gets to the moment, the more its materiality recedes into the background. The demand for maximum realism becomes paramount, while the traces of the image's becoming are concealed beneath a dome of supposed irrelevance.

Zaha's work focuses on the decay of the physical substance of the image carrier, its materiality, is here not concealed

as a flaw, shifting the focus from mere representation to the physical reality of the image.

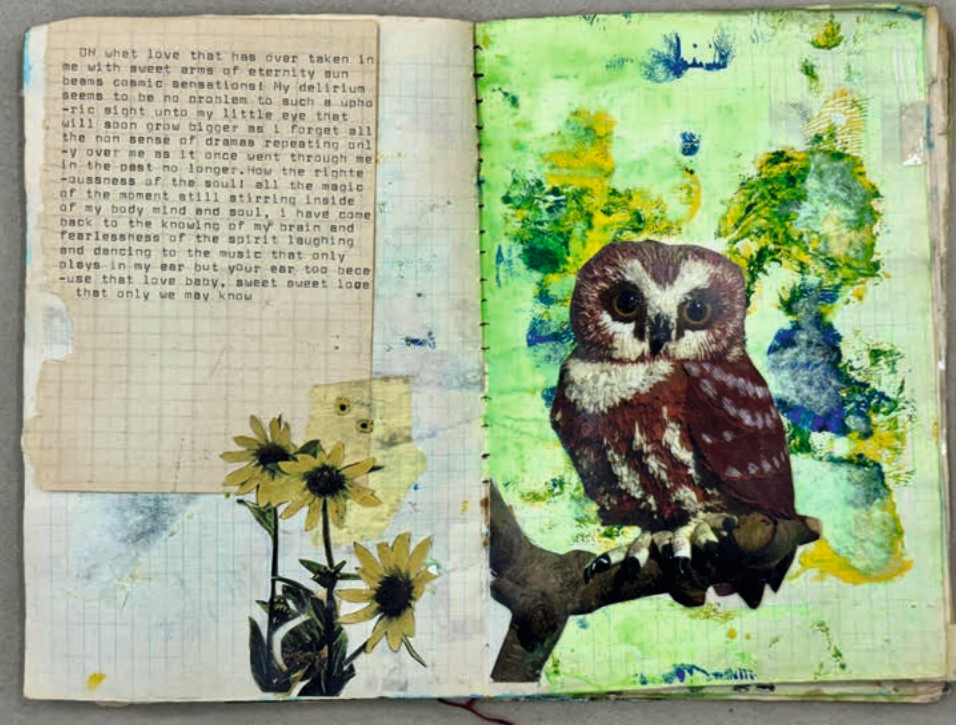
After initial exposure, the negatives, slides, or hand-prints are deliberately exposed to organic materials, germs and mold in petri dishes. A legend indicates the agents' origins. These organisms interact with the gelatine-based light-sensitive emulsion, transforming it and generating new forms, leaving traces of its original form. The resulting mold and decay degrades the image, turning memory to oblivion, becoming the very subject of the image extends the analogue process into a second, organic phase where the material itself becomes the protagonist.

The film scanner is repurposed as a microscope, revealing the intricate patterns and stories born from this material interaction. The works thus tell a dual narrative: that of the captured moment of light, and the subsequent "life" of the material. They explore themes of transience, our physical connection

to nature, an invitation to reconsider our relationship with the image and the truth it carries. The emotional charge no longer resides solely in the motif, but equally in the tangible transformation of the substance that holds it.

Similarly, *Konservative Sicherheit*, an installation of Zaha's collection of his own body fluids in a constellation of glass bottles, is a container of time and the very materiality of life itself.

Ben Zaha (b. 2000, Hamburg), currently living in Berlin and Dresden, is working through the medium of sculpture and photography, creating conditions of transformation, disassembling, decay, reconfiguration and recomposing. Each scenario is suspended in time, awaiting touch, gaze, or gesture to awaken its latent potential, carrying its source material through cycles of dissolution and rebirth. Zaha's work takes from lived experience, using that as generative material for continuous biological processes to get at an abstraction of existence, and sets in motion material shifts, fractures, and to recombine into new states of being. Each work is not an endpoint but an opening, an invitation.



Angelina Seibert, *These days are gone*,
photographed journals, 2009/2025



Angelina Seibert, self portrait, 2010

Angelina Seibert

These days are gone, 2025,
single-channel video, 4:3, sound, colour, 7:50 min.

This piece explores the parts of ourselves that remain even after a moment has passed – the earlier versions of who we were and the ways they still shape our present lives. *These Days Are Gone* looks at the transition from early adulthood to motherhood, a time in which identity is formed, questioned, and often reshaped.

The installation encompasses a slideshow of photographs and scrapbook journals from my twenties, a decade marked by searching, uncertainty, and intensity. Accompanied by a new narrated text, these images show private and unpolished moments – times when I was unsure, restless, and trying to understand what mattered. Returning to these materials now, they feel both familiar and far away.

Becoming a mother has changed how I relate to this earlier period. It has made me more aware of what moves from one generation to the next: small habits, insecurities, gestures, and ways of understanding the world. These influences are often subtle and unspoken, shaping daily life in ways we do not always recognize. In this sense, the past behaves like a fine dust in the air – sometimes light, sometimes heavy – always present in the background of the everyday.

These Days Are Gone asks what remains of the lives we have lived before, how these earlier selves continue to speak to us, and how we move forward while still feeling their presence.

Angelina Seibert (b. 1988, Karlsruhe) is a multimedia, interdisciplinary artist whose work draws on her experiences as a mother of three. Transforming everyday observations into visually compelling and subtly humorous pieces, she amplifies the ordinary towards the absurd. Her own body often becomes the site of charged, sometimes contradictory narratives. A recipient of the Diploma Prize and the Hegenbarth Stipendium, she has exhibited at the Kunsthaus Dresden, *Discover a Talent* in Frankfurt am Main, and at the Kunstmuseum Gunzenhauser in Chemnitz, where her work was acquired for the Kunstfonds of the Free State of Saxony.



Milan Karnetzky, *Red line*, video still, 2025

Milan Karnetzky

Red Line, 2025,
single-channel video, sound, colour, 16:9

For years, Karnetzky sent his grandmother his geolocation every night while on his bicycling and sailing trips around Europe, Africa and Asia. On a series of maps pinned on the wall of her sewing room, she has meticulously kept a nightly ritual of placing red stickers plotting his travels. He never really understood why she took such loving interest in his adventures and sense of wanderlust. During this workshop, he took a trip back to Karlsruhe to find out.

This new video work, in which we see Karnetzky interviewing his grandmother Tudel Göbell, 85, and going through family albums and archives with her, takes us back to 1962. That was when, at age 22, she hitchhiked all over Europe and England with her brother. In the course of their conversation, Karnetzky and his grandmother discover long-forgotten photographs and maps that she had taken and collected on her trips. They also come upon a set of old postcards. On her travels, Göbell and her brother, Lopi Lopau, had sent home a postcard every few days. Their father transcribed every word on a typewriter and kept all the sheets in a folder. In that album lies a hand-drawn map with a red line recording their travels in 1962. The act of archiving a child's travels and their impressions of the world turns out to be an inherited ritual in this family.

Karnetzky and his grandmother read stories and anecdotes from her travels and compare them against his – connecting across time and generations – and reawakening her memories of her youth. Karnetzky starts to understand his grandmother's vicarious pleasure in his travels and her archiving on his behalf as acts of care. His film, a tribute to an ageing grandparent, is a tender portrait of transgenerational love.

Milan Karnetzky (b. 2002, Karlsruhe), spent a year working at a school in Ghana after finishing high school. From there, he applied to HfBK Dresden, where he has been studying since 2023. He first studied under Alicja Kwade and the following year with Mandla Reuter. He has participated in several group and solo exhibitions, including ÜzKiöR in Weißen Gasse, Wohnzimmer Grötzingen, and a pop-up exhibition in Istanbul. His artistic practice is closely tied to travel, exploring the origins of his desire for new experiences. Through his work, he aims to foster openness toward other cultures, encourage sustainable travel, and promote slowing down everyday life. Travelling allows him to feel free, gather energy, and return to his practice with renewed focus.



Lina Backer, *du weißt ja, wo alles ist*, video still, 2025

Lina Backer

du weißt ja, wo alles ist, 2025,
single-channel video, 16:9, sound, color, ca. 5 min.

du weißt ja, wo alles ist investigates the power of narration and the complexity of memory. The single-channel video documents the process behind an adopted annual family tradition. It is the portrait of a person who never follows recipes but sticks to instructions on the page of a faded lifestyle magazine marked by a tattered Post-It.

Attempting to capture the process from the perspective of the person remembering, a narrating voice guides the focus of the viewer. Via changing relations between observed and instructed actions, the handling of dough expresses autonomy, defiance, precision, performativity and obedience.

On the surface, the artist's mother's annual making of shortbread is remembered as a loving act of care, but the focus on the kneading reveals frustration with hardships just as much as a choreography of hands obtained only through frequent repetition. This sense of precision is amplified by the lab-like setting. In extracting the scene from its context, *du weißt ja, wo alles ist* complicates the memory of a familial ritual in all of its implicit layers.



Lina Backer (b. 2000, Lübeck) works across multiple media. Since 2023, she has been studying Fine Arts at HfBK Dresden in the class of Susan Philipsz. An integral part of her practice is the process of extracting, copying, and arranging text, drawings, photographs, paintings, and objects, in search for a grammar behind them. By stripping words and images of their original context, shifts in meaning become apparent.

Backer's work has been shown in group exhibitions at Museum Lüneburg, Tonspur Wien and Kirche Geierswalde.



Martin Bertelmann, detail, *Studienblatt nach August Kotsch*, 2025



August Kotsch, *Studienblatt*, 19,7 x 15 cm, 1880/1900. Courtesy of Deutsche Fotothek



Martin Bertelmann, detail, *Studienblatt nach August Kotsch*, 2025

Martin Bertelmann

Studienblatt nach August Kotsch, 2025,
16 inkjet prints on wooden board, 84 x 194 cm

In dialogue with Dresden photographer August Kotsch (1836-1910), Martin Bertelmann presents his own tableau of 16 photographic prints drawn from his on-going archive of everyday observations. A quiet collection from the margins of perception, the structures, found objects or architectural details reveal themselves as independent visual events only when focused in on. The scenes are bereft of people, but record traces of human activity.

Bertelmann puts his archive of the everyday in conversation with Kotsch's *Studienblätter* ("study sheets"), using their 4x4 arrangement as a reference. But it is precisely this formal similarity that reveals a temporal and conceptual distance. While Kotsch presented his tableaus as sales catalogues – as objects that could be acquired, collected and passed on – the question of the role of such a compilation in our age of digital consumption and circulation arises anew. In a world where photographs are mass-produced, shared and consumed, the significance of the material print is seen in a different light. Has the object of photography lost its value over time, or does its physical presence enable it to regain attention?

Like Kotsch in the 19th century, Bertelmann's series uses photography as a tool of investigation: not for grand narratives, but for collecting precise visual notes. The motifs appear less as finished works than as fragments of an ongoing process of observation.

The result is an image archive that does not seek to be chronological or thematic, but rather focuses on the act of seeing itself – as a practice of attention, curiosity and slow discovery.

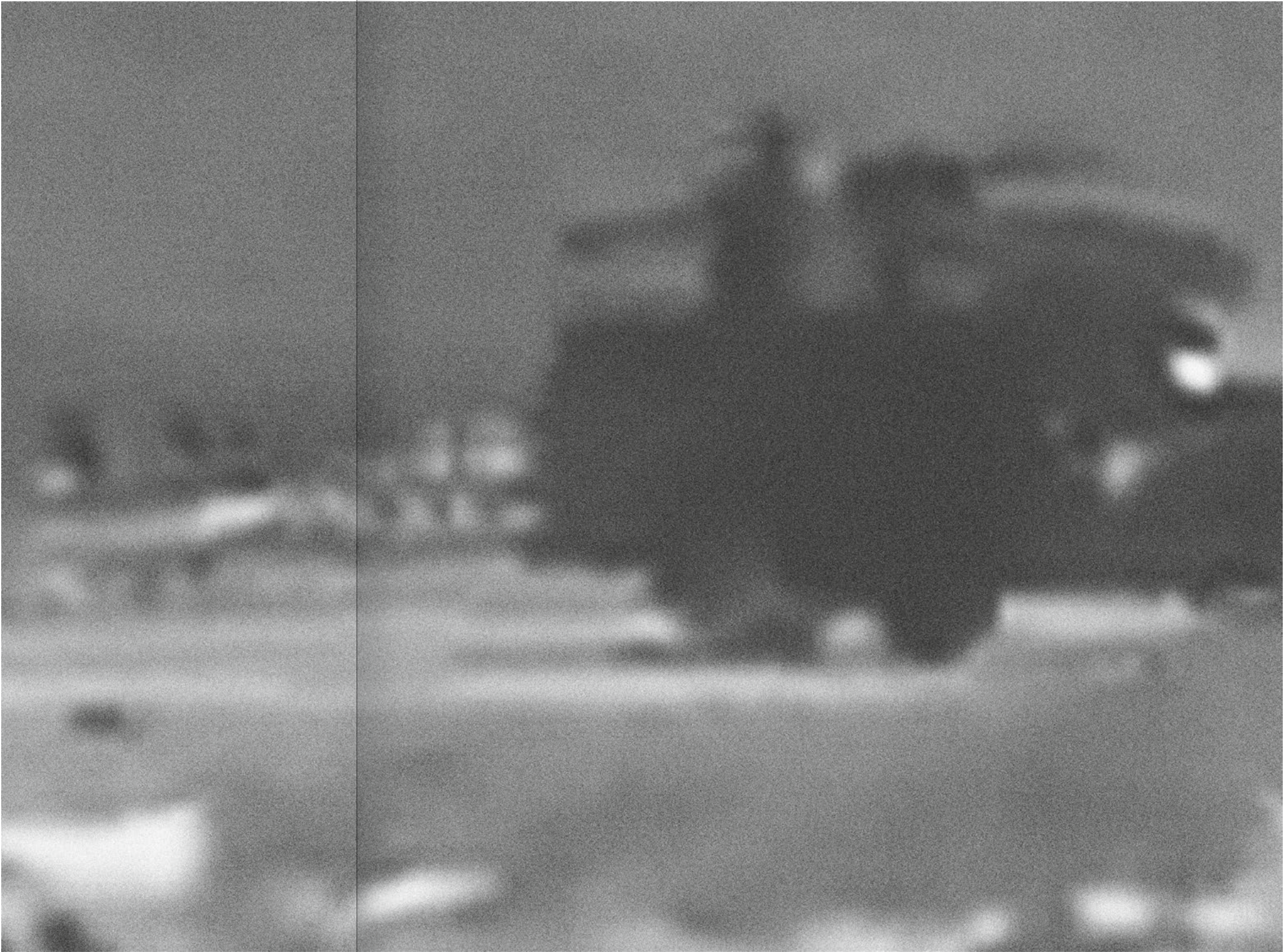
After training as a bookbinder, Martin Bertelmann (b. 1990, Riesa) began studying fine arts at HfBK Dresden in 2018. In 2024, he graduated with a degree in sculpture under Wilhelm Mundt. He is currently studying as a master student in Alicja Kwade's class. Bertelmann works equally as a sculptor and photographer. In his black-and-white photographs, the focus is on landscapes and details that tell of human intervention. In 2024, he received the Hegenbarth Stipendium from the Ostsächsische Sparkasse and the diploma prize from the Freundeskreis of the HfBK. He creates works for exhibitions in Germany and abroad.

Mahsa Parvizi
Echoes, Reeks, 2025,
digital photogram on photographic paper, 106 x 192 cm
(composed of 48 individual sheets)

This work examines the absence of images, the lack of witnesses, and the role of light in documenting and conveying history. Its purpose is not to reconstruct a complete narrative, but to trace the remnants of an event whose record is disappearing.

The starting point is a 94-second shaky video from social media – the only surviving image of a massacre in Mahshahr, near the artist’s hometown in Iran, in November 2019, in which up to 148 people died. Through a process situated between photogram and digital capture, Parvizi exposed light-sensitive paper directly to the flickering light of a monitor, registering traces solely through reflections – an analogue record of a screenshot. One specific second from the video is chosen – a moment when one of many gun shots is heard.

This process produces a fragile, elusive image that does not depict the event itself, removing the event from the spectacular and transposing it, sound-less, into a different form. We can neither hear the gun shots nor smell the reek of bodies that emanated from the nearby marshes for weeks after. The resulting print functions as a remnant of exiled images, low-quality visuals extracted from the continuous circulation of digital media and imbued with new meaning through their encounter with materiality. In this state, the image no longer bears witness to presence, but becomes evidence of absence. Each spot of light marks erasure, silence, or loss.



Mahsa Parvizi, detail, *Echoes, Reeks*, 2025

Mahsa Parvizi (b. 1993, Ahvaz) is a multidisciplinary artist based in Dresden, working across painting, installation, and camera-less photography. Her practice engages deeply with historical events, using photographs and digital remnants to construct narratives that question the authenticity and instability of images. Through processes of deconstruction and reassembly, Parvizi explores the shifting relationship between image, memory, and context, prompting viewers to reflect on the nature of reality. Her work critically examines ideological structures, deviations, and power dynamics, with a particular focus on violence and its entanglement with humanity and history. She has exhibited internationally, in Germany, the Czech Republic, and Iran.



Yimei Liu, detail, *Ancient Love*, 2025

Yimei Liu
Ancient Love, 2025,
 paper, resin, polystyrol, fabric, media player
 40 x 50 x 25 cm (x 2), 96 x 113 x 30 cm
 Post-production sound editing: Bonsai Peng

Within contemporary digital systems, the face – once the core bearing human cognition and intimacy – can now be dominated by digital algorithms. It can be analysed, measured, and ultimately used to generate new faces. Identity dissolves within technological imagery.

We now inhabit an identity vacuum, where ethical perception becomes blurred and fragmented within machine perception. In this context, love – traditionally grounded in the recognition of another’s face, voice, and presence – is utterly subverted. If faces can be replaced, manipulated, or entirely fabricated, how much of intimacy, authenticity, and the essence of emotion can truly endure?

This new work is the artist’s attempt to make sense of an era defined by facial recognition, surveillance systems and AI algorithms.

The work employs sound and image installations, where the artist manually fabricates the void of identity, engaging in a remote dialogue with ancient love – deeply-felt human discourse spoken by AI voices.

The project poses the question: when the face can no longer guarantee the veracity of identity, what remains?

Yimei Liu (b. 2000, Shenyang) has been studying at HfBK Dresden since 2021 and is currently a member of Judith Hopf’s sculpture class. Her artistic practice often manifests as installation-based works that operate between image and sculptural form. It largely involves material research, frequently employing paper and plastic as mediums to explore their malleability through layering, blending, and collage. Her investigations focus on the construction of identity, bodily perception, and the disparate memories formed through the body across different cultural contexts. In her recent works, she has questioned the emotional alienation caused by images generated by artificial intelligence and the crisis of this phenomenon becoming normalised, examining how such mass media reshape contemporary humanity’s empathetic perception and moral distance.



Linus Lenkeit, *water slide*, video still, 2025



Linus Lenkeit, *Zeppelin*, video still, 2025

Linus Lenkeit
Cargo Drifter, 2025,
 projection on mixed media installation, fabric, thread,
 45 x 195 x 45 cm

Inside a VHS Camcorder he bought on Ebay, Lenkeit finds a cassette with footage made by a man trying to record a Zeppelin floating over his balcony. The jerky home video tries to capture the bloated aircraft in the sky, sometimes disappearing from the frame, escaping the shaky hands of the man. The camera scans the sky, acting as the extended eye of that man in brown slippers, emphasising his own searching presence within the image of an unreachable flying object.

In *Cargo Drifter*, Lenkeit follows the trail of the Zeppelin to the 21st century, in which the company Cargolifter attempts to reimagine the use of the airship with a troubled history. In 1996-2001, the company sold its utopic vision of using the Zeppelin to haul large cargo otherwise difficult to transport by land, getting 350 million euros in investments from civilians and investors. All this turns out to be pie in the sky as costs spiked and Cargolifter made no progress, eventually going bankrupt. All that is left is an air ship hangar which is deemed the biggest self-supporting structure in the world. This building, which was meant to be the birthplace of about 200 Zeppelins, was sold to a Malaysian company, transforming it into a water theme park named “Tropical Island”, with myriad water slides.

In *Cargo Drifter*, the viewer once again is invited to imagine the ship in the sky, though a sense of foreboding is humorously foregrounded in the found footage of endless rides through the tunnels and twirls of water slides.

Linus Lenkeit (b. 2003, Potsdam) grew up in London and Berlin, before he began studying fine arts at HfBK Dresden in 2022. He has studied in the classes of Peter Wächtler and Olav Westphalen. His artistic practice focuses on sculptural works, mainly concerned with situations where progress becomes mimicry and pastiche, and in which notions of radical change dissolve.



Ronja Sommer, blueprint for Radio Mende factory site, Stadtarchiv Dresden, file 4.1.6-270



Ronja Sommer, detail, *transposition 2*, collage with paper, original material from Deutsche Fotothek / Erich Höhne & Erich Pohl and Sächsisches Staatsarchiv, Hauptstaatsarchiv Dresden, 11725, Radio H. Mende & Co. Dresden, 18

Ronja Sommer

Sommer's contribution to the exhibition is a first attempt to transpose the site-specific research project of the group Fragmente & Frequenzen (fragmente-frequenzen.org) from the north industrial area of Dresden into a gallery space. The work deals with the history of the former factory Radio Mende, now a vital area of the subcultural music scene. Between 1942 and 1945, over 400 forced labourers worked at the factory to produce armaments and radios used for propaganda at the height of World War II.

transposition 2, 2025,
digital print, foil, paper,
dimensions variable

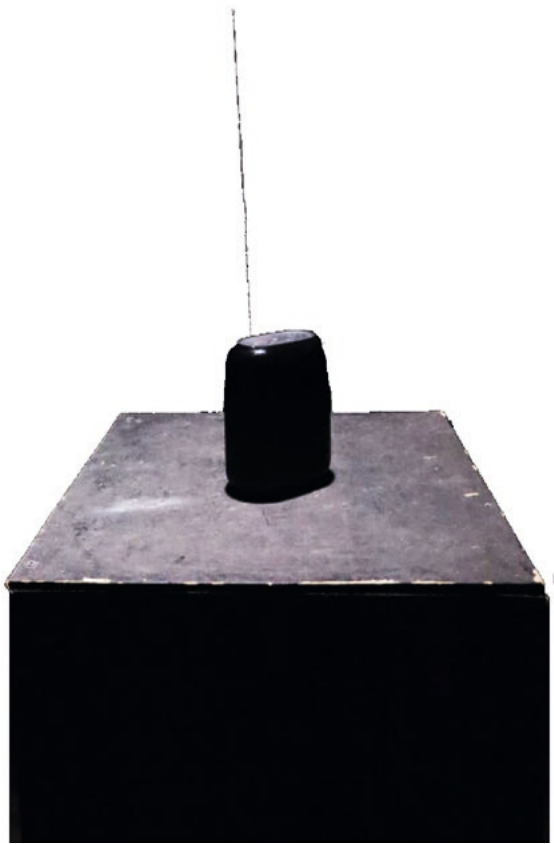
In her archival research, Sommer has found hundreds of portraits of labourers brought in from Nazi-occupied Eastern Europe, pasted onto index cards and work passes with their biographical information. What do these ID photos, made under conditions of forced labour, for bureaucratic purposes, tell us about the lives of their sitters? How can these images be shown without reproducing the violence implicit in their circumstances? In *transposition 1*, Sommer projected the portraits onto the buildings of the old factory that still stand, allowing their dignified postures to reclaim their presence site-specifically. In *transposition 2*, they are recontextualised in the city center. In collaging site, historical documents and ID photos, Sommer attempts to bring together layers of the remnants of these complex histories.

Namen Nennen
(*Say their names*), 2025,
voice radio transmission,
35:23 min

Naming Names is an audio installation. A radio broadcast transmits the names of people who were forced to work at the Radio Mende factory, found on lists in the Hauptstaatsarchiv Sachsen. This revoicing – specifically by descendants of the forced labourers and speakers of Ukrainian – attempts to restitute the presence of the workers in the physical site of their indenture as well as in the archive. The names are spoken by Yuliia Didenko, Patryk Kujawa and Lise Koenig.

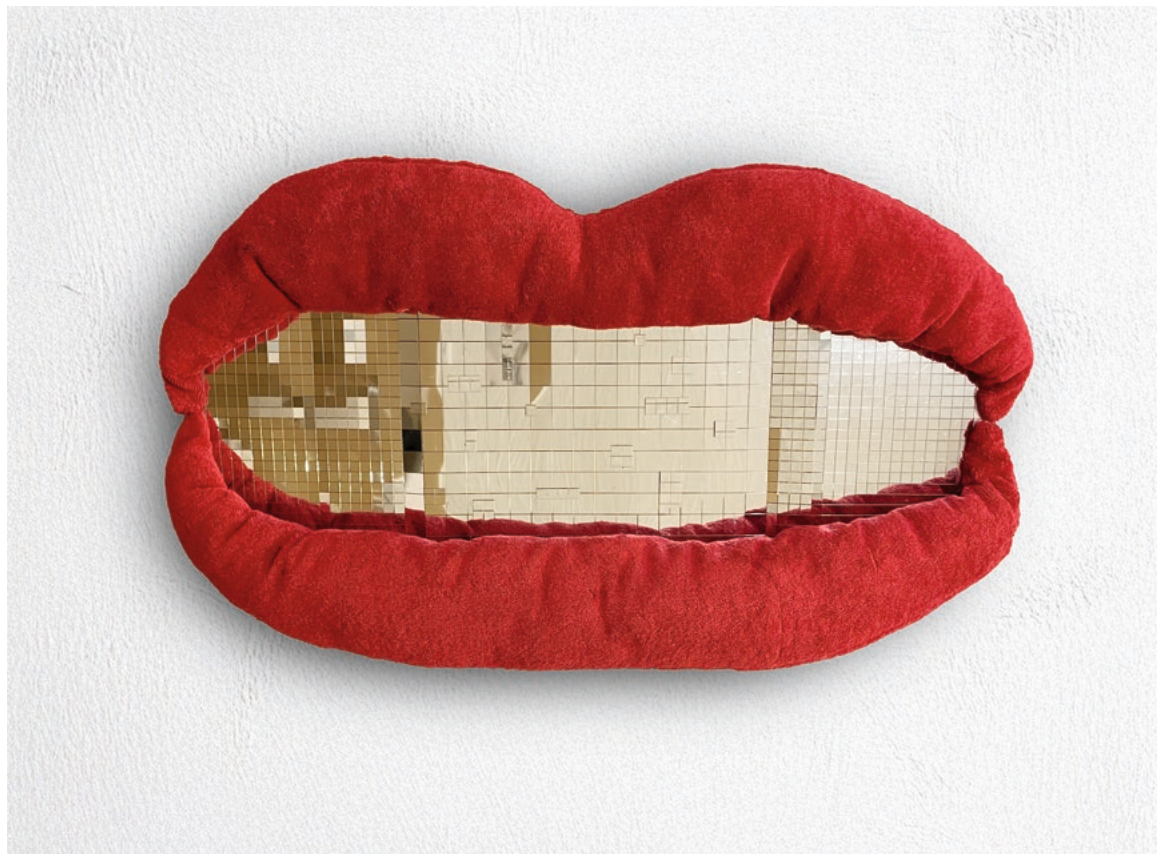
giving tone (*work in progress*),
2025, voice, speaker,
approximately 6 minutes

In this new audio piece, Sommers works with the spoken names of the forced labourers of factory Radio Mende and sings them with a tonal interpretation. She experiments with how, in a public space, we might be able to sense the lives of individuals for whom we have only names and ID photos. The showcase of a former bridal gown store – the site of the installation – becomes a reverberation chamber for this sound piece. Encased by glass, analogous to how this history is stored away in archives, the sound permeates across into a public space in the centre of Dresden, the city where the exploitation took place.



Ronja Sommer, installation view, *Namen Nennen*, 2025

Ronja Sommer (b. 1991, Dresden) is an artist, performer and activist whose work spans sound, site-specific performance and spatial creation. Using body, voice and theory, she has produced her own performances since 2012 and works across stage design, sound and fine art. Sommer is a DJ, singer and since 2016 the frontperson of the band Hangry. In 2022, she co-founded the group Fragmente & Frequenzen, which operates at the intersection of art and cultures of remembrance. Sommer holds a Diploma from HfBK Dresden and a MA in Artistic Research from the Dutch Art Institute. Currently she is Meisterschülerin of Prof. Susan Philipsz. She has received multiple residencies (DAAD scholarship 2022, Boarding Pass 2023) and exhibited internationally, for instance at Manifesta14 in Pristina, Kosovo, the Glasgow International Biennale 2024 and on the island Salina, Italy, and performed at Centrale Fies, Italy, and NAC, Lithuania.



Yeji Kim, *Chew*, 2025

Yeji Kim

Eat Your Words, 2025,
single-channel video, 16:9, silent, colour

Chew, 2025,
mixed media (mirror, cotton, fabric),
approx. 70×50 cm

This work originates from the experiences of an Asian woman navigating life and labour in Germany. Constrained by language barriers and structural limitations, the artist has worked in positions commonly accessible to migrants with minimal linguistic proficiency, including as a kitchen assistant in a Korean restaurant where frying chicken takes up many of her working hours. In public spaces, she has occasionally encountered remarks infused with racial and sexual stereotypes – a pattern shared by many other Asians in similar circumstances.

The project begins with this archive of racist terms. The artist arranges pieces of chicken to form a physical representation of the insults. The compositions are then fried into Korean-style chicken. This plays on the English idiom “eat your words”. Rather than expecting those who spoke the words to swallow them – to take them back – the artist reclaims language as material, cooking and consuming it herself to neutralise the weight of the insults.

Directly above the video screen, a sculptural piece in the shape of lips is installed. Constructed from mirror mosaic tiles and fabric, it reflects viewers’ faces within the lips, inviting us to reflect on our complicity in othering people ostensibly different from us.

Yeji Kim (b. 1994, Daegu) is a multidisciplinary artist based in Dresden. She works primarily in installation, performance, and video, focusing on her personal experiences, language, and identity as a foreigner living in Germany. Using everyday materials, her work allows viewers to engage with her practice. Kim translates her experiences and thoughts into material and form, presenting her perspective through experimental yet simple methods. Her work prioritises intimacy and personal expression over formal analysis or broad thematic declarations.



Yeji Kim, *Eat Your Words*, video still, 2025

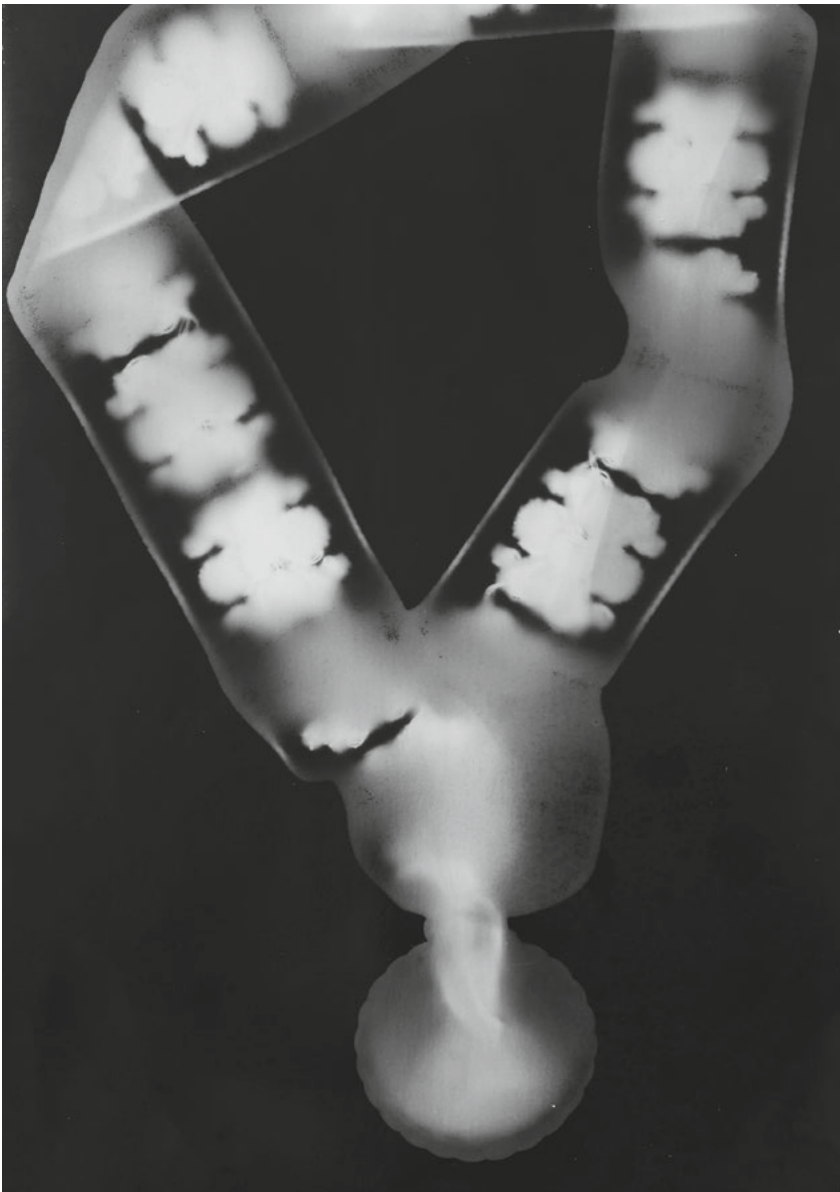


Leon Schuster
Uncertain Inheritance, 2025,
installation, 2 x 3 m,
photographic prints, drywall
panels, drywall profiles

In clearing out his family’s old house, Schuster discovered the imprints and traces of old frames and objects, like shadows burned into the wallpaper. They were located right next to his grandfather’s trophy collection.

Growing up, Schuster remembered looking at those trophies and imagining the achievements they represented. Only later did he realise that most of them had been awarded to his grandfather simply for participation in dog shows in which he presented his dogs. The remains of the now-vanished objects keep their distinct shape, but filling the empty space becomes an act of interpretation. It feels as if one knows what once hung there.

Personal memory presents itself in a similar form. Sometimes, there is just one version, whether vivid or nearly faded – and that remains the only possible memory. Yet, the moment in which the memory was created is never truly revisited or compared against again. In this new site-specific work made for this exhibition, the artist takes this anecdote as a starting point for a critical exploration of the indistinct chain of memory layers that emerges in the transmission of family history.



Leon Schuster, detail, *Uncertain Inheritance*, 2025



Leon Schuster, *family ornament of a dog in a typical dog show pose*, 2025

Leon Schuster (b. 1995, Coburg) is currently living and working in Dresden. His practice can largely be situated within interdisciplinary sculpture, often with an engagement with photography. Working with mock-ups [atrappe:n] is a leitmotif in Schuster’s practice. In his pieces, we encounter objects that appear to be something they are not and in that they reveal their actual truth. They play with the deceptiveness of our perception. What we consider familiar and transparent unmasks itself as a reflection of our expectations. Part of working with the mock-up involves transferring familiar objects onto other materials. This allows him to bring his own worlds and value systems into the work. In his practice, in which he sees humor and lightness as points of entry, he aims to prompt open-ended engagement with political and social issues. His most recent exhibitions include Welcome to My Crib at The Glue, Berlin, and Auf Kanutour at Fotoforum Dresden.

Klara Schnieber
Bau Stelle II, 2024,
scaffolding mesh, steel, tapestry paste
2,5 x 1,5 x 3 m

A construction site is part of the urban inventory. It shows architecture in a state of becoming or decay, covered in scaffolding and netting, cordoned off and yet visible. These temporary structures are spaces of transformation, moments in which the city reveals its process of constant change. A steel frame is wrapped in construction site mesh. A structure without destination stretches out. The trace or idea of a staircase remains inaccessible, leads nowhere, remains dysfunctional, an illusion in a desolate state. The moment of change is preserved, captured in its incompleteness. The industrial materiality refers to the context of construction, but denies the promise of completion. The construction site mesh, a protective net, becomes a paradoxical skin. Its transparency promises visibility, granting insight while simultaneously denying it. One can see through it, but not clearly. The structure behind it is blurred. This permeable covering creates a tension between accessibility and exclusion. The object is both present and hidden. The staircase as a functional element enables access and elevation. The sculpture denies access and refers to the ambivalences between infrastructure and obstacle, ascent and descent, structure and chaos. Construction sites are spaces in states of limbo, their future uncertain. A departure point for climbing or falling? Construction or demolition? The work refuses to be defined and preserves the productive uncertainty of the construction site itself.



Klara Schnieber, *Bau Stelle II*, 2024

Klara Schnieber (b. 1997, Leipzig) works with site-specific sculptural installations in an adaptive modular way and constantly questions the exhibition context. Depending on the context, the perception of the object changes, just as the object transforms the space, because spaces are not neutral. They have histories. Spaces are coded places that follow social rules. She negotiates spaces, navigating the tension between function and design. Since October, she has been a Meisterschülerin of Prof. Monika Brandmeier. Previously, she studied Visual Communications at Kunsthochschule Kassel, completing her studies under Prof. Florian Slotawa. During her studies, she spent periods abroad at Academy of Fine Arts Prague and the University of Applied Arts Vienna. This year, she was nominated for the Vordemberge-Gildewart Stipend.

- ☒ Agar-Agar
- ☹ Gelatine
- ✂ Kein Nährboden
- ☿ Brennnesseljauche
- ⚡ Leitungswasser
- ★ Meinhof-Grabwasser
- ☹ Nasenblut
- ☿ Regenwasser
- ☹ Spucke
- ☹ Tränen
- ☼ Urin
- ☹ Bussardkadaver
- ☿ Handkeime
- ☿ Kaffeesatz
- ☹ Kont. Rosensaitling
- ☼ Magerquark
- ☹ Mutters Zahnbürste
- ☼ Rote Linsen
- ☹ Unbekannter Wirt
- ☹ Waldboden
- ☒ Weißbrot
- ☿ Wirsing



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