

Untitled (Memories of lost creatures) (2025)



Sculptures

Acrylic glass, latex, ash, metal,
various dimensions

Installation views

'In Living Memory We Reside',
Basis Projektraum (Frankfurt/M.)

Photos: Kerstin Weiser



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Fossils are more than remnants of the past; they are artifacts of memory, speculation, and survival. This series of small scale sculptures challenges the boundaries between fact and fiction, between what was and what could have been.

Their skeletal forms, pressed between colored glass, evoke the tension between preservation and decay—between the violence of extinction and the nostalgia of what remains. In a world where history is curated through the selective preservation of artifacts, fossils become both educational tools and symbols of loss. They serve as evidence of vanished species while also embodying human attempts to control and categorize nature.

Yet, these imagined remains remind us that history is not fixed; it is a construct, molded by those who choose what is worth remembering.

What do we choose to preserve? And what do we allow to be forgotten?



No title (Interim-) (2023)



Sculptures

Raw steel, various dimensions

Installation view „Alm Residency #7“

NoDepressionRoom, Munich

Pictures: Magdalena Joos



Developed in the aftermath of a research residency set deep within a forest, *No title (Interim-)* consists of two raw metal objects—abstract replicas of beetle passages usually found in decaying trees.

Emerging from close observation of natural decomposition, the forms reference the continuous transformation inherent in ecosystems, where growth and decay are intertwined. Over time, the metal surfaces themselves will transform, shaped by oxidation and environmental exposure, echoing the organic processes they represent.

The work invites a different perception of mortality—one shaped by the quiet, intricate traces left behind in wood. These abstract paths recall a secret language etched into tree bark, small maps of hidden worlds open to new meaning.

Sculptures

Raw steel, various dimensions

Installation view „Alm Residency #7“

NoDepressionRoom, Munich

Pictures: Magdalena Joos



Sculptures
Raw steel, various dimensions
Detail view „Alm Residency #7“
NoDepressionRoom, Munich

Pictures: Magdalena Joos

„The one that moves“ (2022)

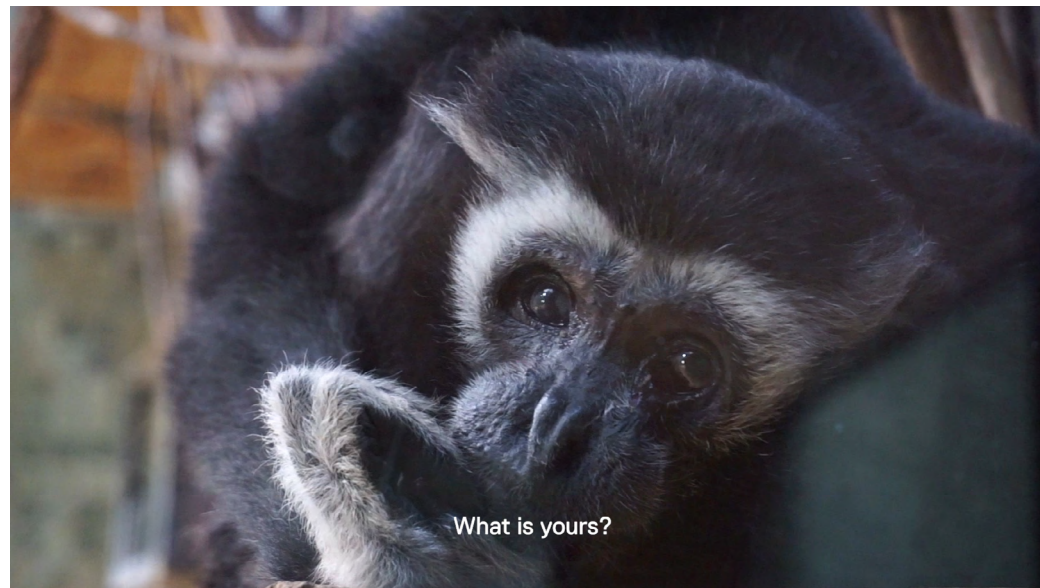
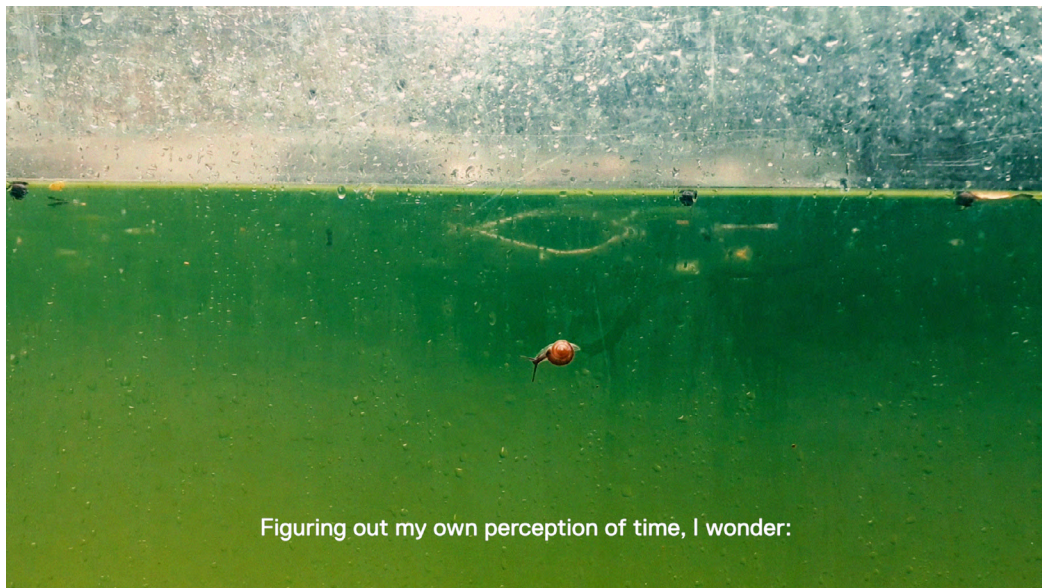


Still

Video (04:11)

Commissioned by „MONS – El món propi“, Barcelona

Video: <https://vimeo.com/671563836>



Stills

Video (04:11)

Commissioned by „MONS – El món propi“, Barcelona

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The one that moves addresses questions of how we want to grow old and how we want to (be) remember(ed) – through the lens of sadness and absurdity of our reality.

The documentary-fictional prologue continues to collect memories from personal archives and compares them to realities of living and aging, in human and non-human terms, based on a dialogue with my grandmother.

What do autonomy and personal space mean in both realms when mobility is decreasing?

Opening up a discourse of strangeness and belonging while capturing the ability to move and its limitations, this work focuses on questions of human domination, care and control.



What will care look like?

Stills

Video (04:11)

Commissioned by „MONS – El món propi“, Barcelona

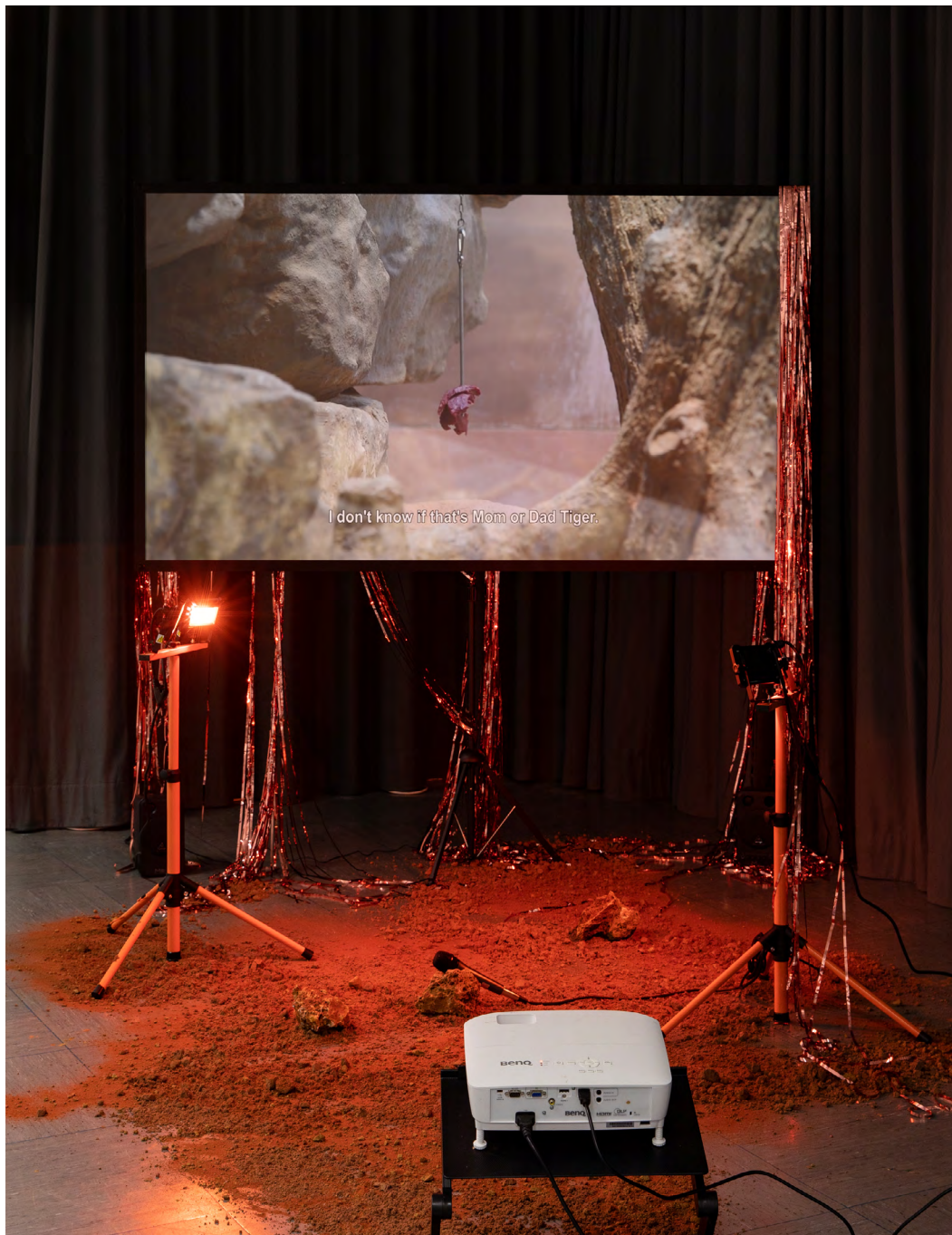
Video: <https://vimeo.com/671563836>

Shifting Grounds (2019/2020)



Mixed media installation
Video (06:13)
Installation view *Canning Areas*
Open House of Cultures,
Frankfurt/M, 2020
Curated by Mounira Zennia

Photos: Diana Pfammatter



In *Shifting Grounds* a video installation revisits NASA's 1997 educational film *Destination: Mars*, which imagined a fictional Mars mission taking place from 2018 to 2020. Told through the astronauts' personal logs, the narrative reflects hopes of transforming the red planet into a future home.

Now that 2020 is behind us, that speculative vision feels eerily close to reality. Mars has become more than a dream: global investment, sharper satellite imagery, and renewed space programs bring the idea of colonization into sharper focus. But alongside utopian ambition comes a deeper unease. What does our desire to leave Earth say about our failures here? And who will be left behind?

Shifting Grounds turns these questions into a haunting, quirky karaoke video taking place in a zoo's everyday life, set to Whitney Houston's "I Will Always Love You". It stages an imaginary goodbye to our planet—equal parts love song and warning—as it reflects on the physical, emotional, and ethical consequences of parallel lives across planets. The zoo stands for the impossibility of a space that seems so integrated in our perception of other species and otherworldly at the same time —reflecting on society at large.

As we edge closer to interplanetary futures, the work asks: Who gets to start anew on Mars? Who stays Earthbound? And what memories of our planet will remain?

Mixed media installation

Video (06:13)

Installation view

Canning Areas

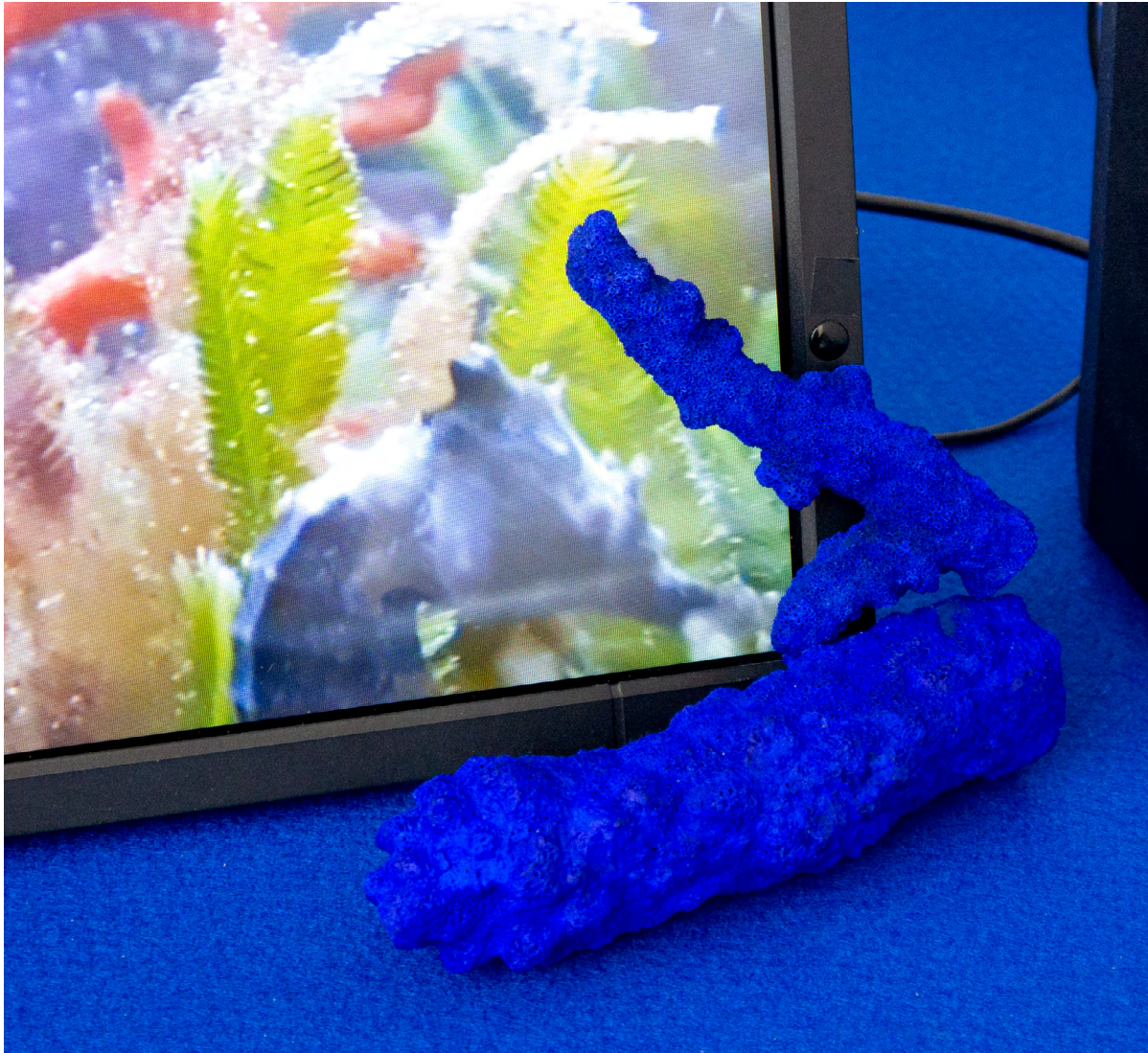
Open House of Cultures, Frankfurt/M, 2020

Curated by Mounira Zennia

Photos: Diana Pfammatter



The Inbetween & the Not Yet (2020)

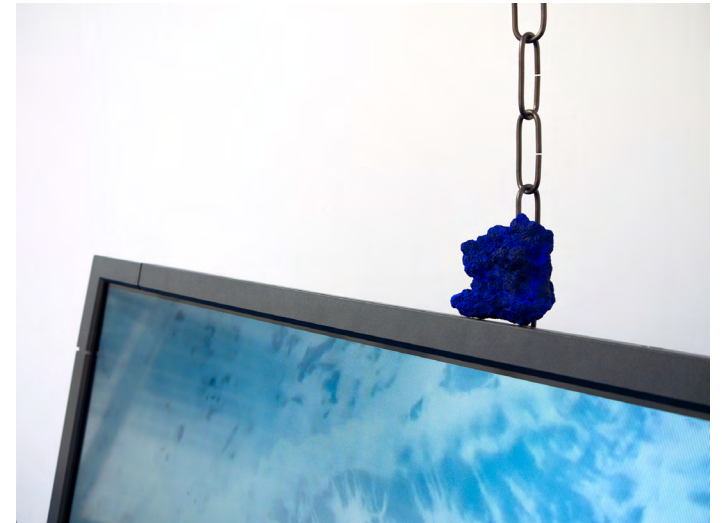


Mixed media installation

Video (04:57)

Commissioned by Poky Institute of Contemporary Art, Mainz

Photos: Julia Gerke

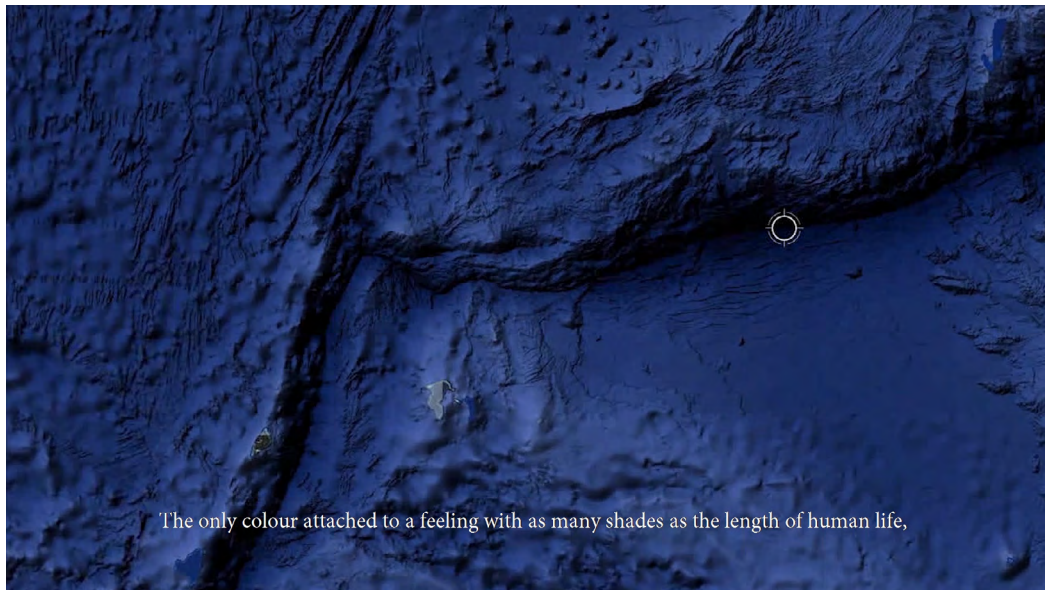




A journey between art history, the deep sea and digital cartography unfolds in a dense montage of visual metaphors, personal memories and geopolitical images.

The starting point is a conversation about Yves Klein's *Blue Monochrome* – a colour that cannot be clearly described and whose name “ultramarine” refers to “beyond the sea”. From here, an associative space opens up: about colour as an appearance, about colonial trade routes, pop-cultural meanings such as melancholy, and the political reality of refugee movements via waterways.

Using Google Earth recordings, the work symbolically dives down into the Mariana Trench – the deepest point on earth. However, as soon as the digital cursor penetrates below the surface of the sea, a glitch is created: the depth remains an illusion. The limits of our knowledge – and our access – become visible. The supposedly limitless exploration of new spaces – whether ocean or space – contrasts with our inability to truly understand what already exists.



The Inbetween and Not Yet links personal visual worlds with global realities. The work questions our relationship to the sea as a space of origin, as a border, as a repository of history – and as a mirror for our current striving for expansion, control and knowledge.

Stills

Video (04:57)

<https://vimeo.com/440137329>