

CONCRETE CONCRETE AND FEATHERS AND FEATHERS

How can heaviness cradle fragility, and how can hard surfaces hold traces of softness? How can solidity meet lightness — and how can fragile materials, like our bodies and our lives, bear unexpected strength?

CONCRETE AND FEATHERS explores how artistic processes can generate resonance in an increasingly harsh and crisis-laden world while cultivating resilience, and how spaces, matter and life itself can be experienced as both fragile and resilient. The works unfold in the space between weight and lightness, permanence and fragility, the built and the fleeting, the dense and the delicate, the hard and the soft.

The exhibition takes place during Gallery Weekend 2026 at KUNSTRAUM Potsdamer Strasse, an austere, partly subterranean architectural remnant of a 1970s concrete structure hidden within Berlin's gallery district. Concrete, with its associations with architecture, gravity, endurance, the urban and the

man-made, stands alongside contrasting materialities: lightness, the organic, nature, symbols of flight, fragility and impermanence.

The exhibition explores perception, embodiment and spatial experience, navigating overstimulation, uncertainty and moments of retreat. Across liminal spaces and transitional architectures, it traces the delicate balance between fragility and resilience, exposure and protection, the self and others, thereby creating immersive encounters that evoke resonance, intimacy, collective connection and a sense of being held.

Together, the works by the students of Raumklasse create and a poetic spatial dialogue and language of contrasts, that invites us to walk, pause and feel how mass and space, sound and silence, density and transparency coexist.

CONCRETE AND FEATHERS becomes not only an exhibition but a spatial exploration on how we inhabit spaces and interact with matter and life.

SOFT ARCHIVES SOFT ARCHIVES

SOFT ARCHIVES explores how memory takes shape through visual, material, and bodily processes—and how it constantly shifts and changes. Memory is not understood as a fixed archive, but as something fragile, repeatedly overwritten and reassembled.

Photography lies at the heart of the exhibition. It is presented in an open, experimental manner: as a sketch, as material, as a filmic fragment, or as an archival trace. Rather than documenting,

photography functions as a medium of memory itself, holding fleeting moments while allowing new meanings to emerge.

These works by emerging artists treat memory as an open process. Images become traces of experience that preserve, alter, and reconnect memory.

SOFT ARCHIVES asks how visual fragments carry memory and shape our perception of reality. The exhibition is conceived as a space in which memory remains in motion.

[LEVEL -1]

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- [01] YOU DREW MY BODY,
I DREW YOUR BODY
Hikari Tanaka [13]
- [02] STADT ALS ZUSTAND
Malte Andersen,
Johannes Scholl
- [03] EQUILIBRIO – UMBILICO
Laura Lizama Palacios
- [04] RITES DE PASSAGE
Lukas Barovič,
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- [05] FREEDOM FETISH
Maren Oscenda [09]
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Laetitia Schleking [08]
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- [14] PLEATS OF MATTER,
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Anna Lenhardt
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Hana Sakoh
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FOR I HAVE SINNED
Paulina Graw, Sarra Abid

[14]

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[17]

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[18]

[10]

[02]

[04]

[06]

CONCRETE AND CONCRETE AND FEATHERS FEATHERS

[01]

[03]

[20]

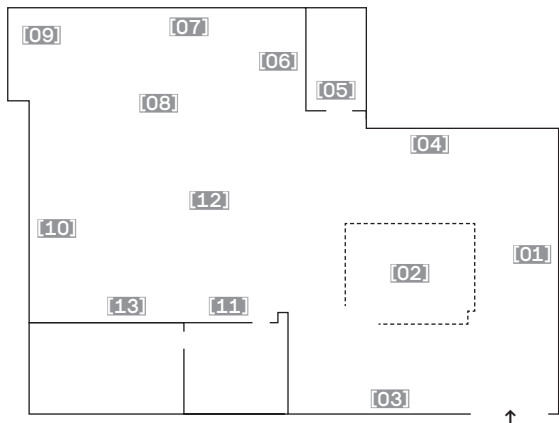
[05]

[17] ACQUAINTANCES
Lara Jauch

[19] MATERIALWORLDS
Seminar by Nicolas Stephan

[18] STATE OF
SUPERSATURATION
Liesa Fritzsche

[20] SHADOWS SHAPING
FORMS SHAPING
SHADOWS
Seminar by Enzo Zak Lux



[LEVEL 0]

SOFT SOFT ARCHIVES ARCHIVES

- | | | | |
|------|--|------|---|
| [01] | CONTEMPORARY
PAINTINGS
Angelina Kalachenkova | [08] | POST AUS DEM MEER
Hanna Laurisch |
| [02] | ___ PLATZ
Bela Böttcher | [09] | ICH WAR
SCHONMAL HIER
Milena Kwiatkowski,
Margaux Vardon |
| [03] | FICTION
Paula Schierholt | [10] | CLOSE-UP
Sarah Wilhelm |
| [04] | TREIBGUT
Merle Hermanns | [11] | OFFICE SPACES
FOR RENT
Ina Schürmann |
| [05] | BIG BABY MANIFEST
Lor Willkomm | [12] | ZITTERN
Hanna Laurisch |
| [06] | DEEPPAKE DIARIES
Paula Schierholt | [13] | THE THIRD PLACE
Angelina Kalachenkova |
| [07] | UNTITLED
Sophia Hallmann | | |

The two-part exhibition project CONCRETE AND FEATHERS / SOFT ARCHIVES explores how artistic processes generate resonance and develop resilience in an increasingly harsh and crisis-ridden world – and how we can experience spaces, matter and life as both fragile and resilient. The exhibition transforms the raw aesthetics of the site – characterized by an atmosphere of concrete, Brutalism and clear geometries of space – into a stage for the fragility of human experience, physicality and emotions. Concrete and its heaviness, symbolic of permanence, urbanity and industry, enters into a dialogical contrast with tender, flowing, fragile materials that embody lightness, transience, and physical and organic presence. In the harshness of the architecture arises the strength of that which is soft, immaterial, flowing and in a constant state of transformation.

In the windowless, expansive underground car park of the KUNSTRAUM Potsdamer Strasse, a liminal space is created – a kind of memory repository where time and the present seem to dissolve. In CONCRETE AND FEATHERS, the students present site-specific, experimental works – spatial and sound installations, sculptural objects and ephemeral gestures. They create a resonating body – a kind of fragile web of relations in which the perception of physicality, materiality, tactility, immateriality, transitions, collectivity, a sense of security, and digital presence flow together into a multisensory interplay. As one moves through the space, it becomes palpable how heaviness can bear fragility, how hard surfaces can absorb traces of softness, how stability and lightness can co-exist, and how fragile bodies and forms are able to develop unexpected resilience.

The works by SOFT ARCHIVES in the gallery on the ground floor engage with the motif of memory as an immaterial and ephemeral phenomenon. Through photographs, film fragments and objects, the students create archives that give memory a materiality and physicality while remaining “soft” and open, thereby creating space for the ephemeral and ever-changing processes to unfold.

The exhibition is conceived as an immersive experience, a landscape of the in-between, that emphasizes moments of pause, conscious movement, and the recognition of one's own feelings. It makes the power of fragility and softness tangible as a resistant resonance of spaces and bodies.

[ABOUT THE EXHIBITION]

The exhibition **CONCRETE AND FEATHERS** and **SOFT ARCHIVES** at **KUNSTRAUM Potsdamer Strasse** was developed in collaboration with students from the Berlin University of the Arts (Class of Spatial Design and Exhibition Design, Prof. Gabi Schillig, KM Enzo Zak Lux) as well as students from various other universities and the studierendenWERK BERLIN (Claudia Brieske, Isa Zappe). It acts as a central forum for the student art scene in Berlin during Gallery Weekend 2026.

[ABOUT RAUMKLASSE]

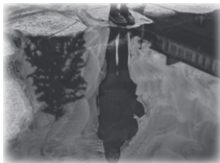
The Class for Spatial and Exhibition Design (Raumklasse) at the UdK Berlin, explores and develops experimental artistic methodologies for designing spaces of communication across various scales and contexts. Spatial structures are understood in their multidimensionality and materiality as specific systems of spatial communication. Raumklasse explores both experimental analog and digital design methodologies, focusing on the conceptual design of dialogical spaces. This includes the design and realization of relational structures and spaces of communication, physical and digital objects, sculptural furniture, spatial installations, transmedia environments, and experimental exhibitions.

www.spacesofcommunication.de

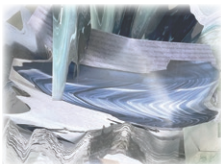
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SOFT ARCHIVES
SOFT ARCHIVES
SOFT ARCHIVES



CONTEMPORARY PAINTINGS [01]

Angelina Kalachenkova

When crisis vocabulary begins to describe everyday life, the time forcefully splits into usual and historically important. Something quick, reproducible, and banal becomes labored. The attitude shifts toward images created either shortly before the onset of such times or during their reign. CONTEMPORARY PAINTINGS ask to look more closely at screenshots from a video that captures a party on May 22, 2021.

FICTION [03]

Paula Schierholt

A family photograph was cut into equally sized pieces. Individual glances, body postures, and gestures are considered in isolation and begin to tell more than the original photograph could. Hidden dynamics emerge, and one starts to listen to the family members as they tell or withhold their stories. Through these fragments, the photo series opens a fictional space in which the viewer fills the gaps with their own narratives. Stories drawn from personal memory. A search for narratives that make the gaps in our knowledge bearable.

BIG BABY MANIFEST [05]

Lor Willkomm

This is my Big Baby Manifest.

___ PLATZ [02]

Bela Böttcher

The rooms of my apartment are represented through lines and proportions that emerge from moving through the spaces and from the inner order that forms in the process. Distances shift, transitions condense. The place appears as a subjective structure of paths, directions, and felt proximity.

TREIBGUT [04]

Merle Hermanns

The work TREIBGUT (Driftwood) asks whether photographic images preserve my memories or rather overwrite them: Do I remember the moment itself, or do I only remember the photograph? Memory and photographic trace merge and open a space for personal connection. As the thermal paper visibly ages and gradually gives up its image information, the photograph itself becomes perceptible as a fragile, temporary carrier. Motifs dissolve, much like memories. They lose clarity and remain as vague textures. The image remains, not as reliable evidence, but as something fragile that may also slip into unreadability.

DEEFAKE DIARIES

Paula Schierholt

[06]

UNTITLED

Sophia Hallmann

[07]

The photo series DEEFAKE DIARIES examines the impact of artificial intelligence on cultures of memory. Its starting point is the video format Deepfake Diaries by Terra X, in which historical figures are brought to life using deepfake technology. The digitally generated face of Rosa Luxemburg encounters its corresponding archival photograph. Through the deepfake, a new form of visual reconstruction emerges: deceptively real, yet always only a replica of the past.

The work explores the tension between image, object, and medium. The car window functions as an analog storage surface for a fleeting moment. This moment is transferred into a lasting form — a permanence that seems to dissolve the boundary between image space and supporting medium. The scene captured in this way can be understood as the window's "visual memory," formed on its surface, which becomes the image carrier and a silent witness to the constant transformation of Berlin's urban landscape.

POST AUS DEM MEER

Hanna Laurisch

[08]

ICH WAR SCHONMAL HIER

Milena Kwiatkowski
Margaux Vardon

[09]

A found postcard. In the process of detachment from its original context, the object transforms. It becomes a fragment that generates new memories and narratives. Who was the sender and where was it sent from? In its incompleteness, it reflects memory itself, which is unstable, fragmentary and selective. Is every memory already manipulated the moment we recall it or stage it artistically?

The cave is a protected space of experience: soft, sheltered, and poetic. Inspired by childhood memories, it becomes a place of turning inward again — a nest for feelings, sounds, and memories of nature. In the accompanying short film, a spark of light moves through abstract, organic landscapes — a visual journey through memories of encounters with nature. In this way, a space emerges for slowing down, for encountering oneself, and for a quiet longing for connection.

CLOSE-UP
Sarah Wilhelm

10

Fragments from an archive of analogue photographs do not focus on the obvious, but rather reveal quiet observations and moments of calm. Moods and atmospheres are intensified through deliberate color manipulation during the scanning of the negatives, while traces of dust and overexposure remain visible. Through their varied arrangements, the floating objects open up spaces for interpretation and association.

ZITTERN
Hanna Laurisch

12

The starting point was collages made from a personal archive, which were analogue deformed in a scanner. Only the wire holds the individual pieces together and connects them to form a fragile structure that moves through the room like a wave.

OFFICE SPACES FOR RENT
Ina Schürmann


11

Unknown smoke overlays a familiar urban landscape. Its dense materiality seems to act as a catalyst for a city that is reinventing itself. The starting point is a series of slides that are transformed by painted layers. The result is a dynamic archive that views the city as a flexible, living structure.

THE THIRD PLACE
Angelina Kalachenkova

13

'I was walking around and talking to her on the phone. It's like we were walking together'. Sound, as a medium capable of painting a certain space, is used in this work as a tool to reimagine impressions of displacement as an ongoing, fluid process rather than a finished result. The juxtaposed points of recording clash, creating a journey with no clear destination.

The image shows three glass vials of varying heights and widths, each with a dark cap, resting on a light-colored, textured concrete surface. The vials are arranged in a loose line, with one in the foreground on the left, one in the center, and one in the background on the right. The lighting is bright, creating soft shadows on the ground. The text is overlaid on the central vial.

CONCRETE [01]
Hikari Tanaka AND
YOU DREW MY BODY, I DREW YOUR BODY
FEATHERS



[DE]

Zwischen Menschen und Gesellschaft, Raum und Körper sowie zwischen Personen existieren zwei Ebenen formloser Grenzen: eine innere Grenze und eine äußere Grenze. Die innere Grenze umgibt das Selbst, schützt und tröstet einen selbst. Die äußere Grenze, auf die sich diese Arbeit konzentriert, wird von anderen gezogen und oft durch Geschlecht, Sexualität, Rasse, Behinderung, sozialen Status oder Aussehen geprägt, häufig eher durch Annahmen als durch direkte Interaktion. Obwohl sie manchmal funktional ist, ist sie oft diskriminierend. Menschen existieren innerhalb des Raums, umgeben von diesen Grenzen, sehen einander und werden voneinander gesehen.

...Bin ich noch ich selbst, so wie du mich gezeichnet hast, und bist du noch du selbst, so wie ich dich gezeichnet habe?

[EN]

Between humans and society, space and the body, and between people, two layers of formless boundaries exist: an inner boundary and an outer boundary. The inner boundary surrounds the self, protecting and comforting oneself. The outer boundary, which this work focuses on, is drawn by others and often shaped by gender, sexuality, race, disability, social status, or appearance, frequently formed through assumptions rather than direct interaction. While sometimes functional, it is often discriminatory. Humans exist within spaces, wrapped in these boundaries, seeing and being seen by each other.

...Am I still myself in the way you drew me, and are you still yourself in the way I drew you?

[01]

Hikari Tanaka
YOU DREW MY BODY, I DREW YOUR BODY

[02] CONCRETE

Malte Andersen, Johannes Schöll

STADT ALS ZUSTAND

AND

FEATHERS



[DE]


Die Stadt befindet sich im stetigen Wandel – durch räumliche und soziale Veränderungen, Spannungen, Gentrifizierung, die Klimakrise und die politische Ordnung. Der KUNSTRAUM Potsdamer Strasse ist ein widerständiger Versuchsraum inmitten der sich immer schneller abspielenden Transformationen: Durch Anpassungen an den Wandel der Zeit hält sich das Gebäude selbst am Leben. Unperfektes, Defektes, Löcher, Risse, Farben: Genau diese Stellen werden durch räumliche Abformungen sichtbar gemacht. Wir stellen die Frage: Was bedeutet „Stadt“?

[EN]

The city is in a state of constant flux - through spatial and social changes, conflict, gentrification, the climate crisis and the political order. The KUNSTRAUM is a space of resistance, a testing ground amidst the rapidly unfolding transformations: by adapting to the changing times, the structure keeps itself alive. Imperfections, defects, holes, cracks, colors: These features are made visible through spatial impressions. The question we pose is: How do we define "city"?

[02]

Malte Andersen, Johannes Scholl
STADT ALS ZUSTAND



[03]
Laura Lizama Palacios
EQUILIBRIO - UMBILICO
CONCRETE
AND
FEATHERS



[DE]

Eine Spekulation über Komfort,
Nähe und urbane Isolation.

Ausgehend von Harlows Experimenten ❶ zur Mutter-Kind-Bindung bei Rhesusaffen (1958) verhandelt die Arbeit Nähe als körperliches Bedürfnis und gesellschaftliche Struktur. Der urbane Wandel der Potsdamer Strasse dient als räumlicher Kontext für Isolation, Sexarbeit und Ersatz-Intimitäten. Durch die räumliche Positionierung des Subjekts in Relation zur Bilancia – einer waagenartigen, nutzbaren Struktur – wird Abwägung als körperlicher Prozess erfahrbar. Materialität und Nutzung verweisen auf Comfort Objects als strukturelle Ersatzformen von Bindung in einer Kultur, in der Nähe sichtbar, aber dauerhaft instabil organisiert ist.

[EN]


A speculation on comfort,
closeness, and urban isolation.

Based on Harlow's experiments ❶ on mother-child bonding in rhesus monkeys (1958), the work addresses the notion of closeness as a physical need and social structure. The urban transformation of Potsdamer Strasse serves as a spatial context for isolation, sex work, and substitute intimacies. Through the spatial positioning of the subject in relation to the Bilancia - a scale-like, usable structure - weighing becomes a physical process that can be experienced. Materiality and use refer to comfort objects as structural substitutes for bonding in a culture where closeness is visible but permanently unstable.

❶ Harry F. Harlow, "The Nature of Love", *American Psychologist*, 13 (12), 1958, pp. 673–685

[03]

Laura Lizama Palacios
EQUILIBRIO – UMBILICO



CONCRETE
[04] AND
Lukas Barovič, Juno Paloma Smolnik
RITES DE PASSAGE
FEATHERS



[DE]

„On ne naît pas femme: on le devient“ ❶


rites de passage untersucht den Moment des Übergangs – das Frau*-Werden als sozialen, körperlichen und symbolischen Akt. In der Form eines Rituals wird ein Zustand verhandelt, in dem das Privileg der Unsichtbarkeit endet, ohne Sicherheit zu gewähren: Es ist Dazwischen – zwischen Verhüllung und Entblößung, Sichtbar-Werden und Fremdbestimmung. Die Raumszenografie wird zur objektgewordenen Übersetzung dieser Implikationen und wird durch eine Videoinstallation erweitert, die den Rites de Passage performativ erfahrbar macht.

[EN]

“On ne naît pas femme: on le devient” ❶

rites de passage examines the moment of transition – becoming a woman* as a social, physical, and symbolic act. Framed as a ritual, it negotiates a state in which the privilege of invisibility comes to an end without offering safety: a condition suspended between veiling and exposure, becoming visible and being subjected to external determination. The spatial scenography, conceived as an objectified translation of these implications, is complemented by a video installation of Rites de Passage.

❶ Simone de Beauvoir,
“The Second Sex”, 1949, p. 283

A necklace made of interlocking rings and feathers, with text overlaid. The necklace is composed of several interlocking rings, some of which are made of a light-colored material, possibly concrete or wood, and others of a darker material, possibly wood or metal. The rings are arranged in a chain-like pattern, with some rings overlapping others. The necklace is set against a plain white background. The text is overlaid on the necklace, with the words "CONCRETE" and "FEATHERS" appearing in a larger font than the other words. The text is arranged in a vertical stack, with "CONCRETE" at the top, followed by "AND Maren Oscenda", "FREEDOM FETISH", and "FEATHERS" at the bottom.

[05] CONCRETE


AND Maren Oscenda
FREEDOM FETISH

FEATHERS



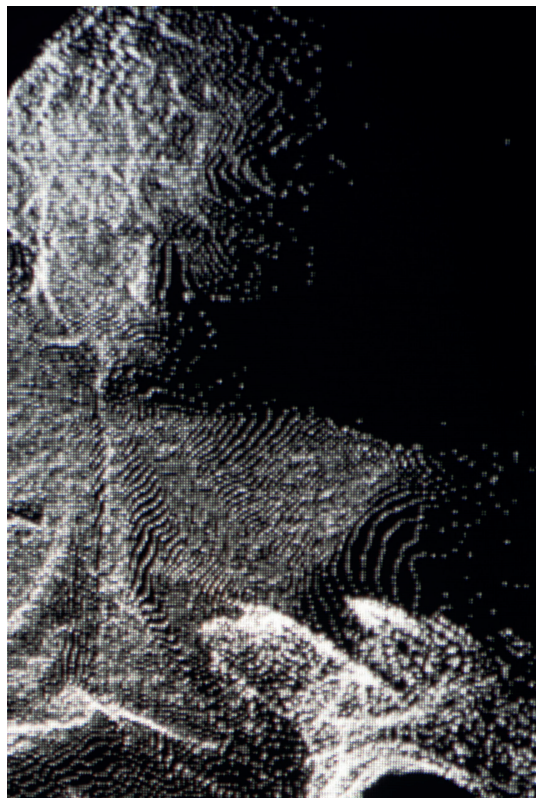
[DE] Dieses eine Objekt. Wir geben ihm Macht. Wir lassen unser Leben von ihm bestimmen. Es ist wie eine Gottheit für uns. Doch was, wenn diese Gottheit verschwindet? Wo bleibt dann die Freiheit? FREEDOM FETISH verhandelt diesen schwebenden Zustand zwischen Anbetung, Abhängigkeit und Inszenierung und fragt, was von der Freiheit bleibt, wenn ihr Träger verschwindet.

[EN] This single object. We grant it power. We allow it to shape our lives. It becomes almost a deity to us. But what happens when this deity disappears? Where does freedom go then? FREEDOM FETISH explores this suspended state between worship, dependency, and performance, asking what remains of freedom when its bearer is gone.



CONCRETE [06]
Leo Bauer AND
RAMP (AN ASCEND)

FEATHERS



[DE]


In dieser interaktiven Installation verhält sich die eigene Reflexion nicht so, wie es zu erwarten wäre. Eine zeitliche Verzögerung schafft eine Lücke zwischen Ihren Handlungen und deren Aufnahme und zwingt Sie, sich Ihrem eigenen Spiegelbild zu stellen, als wäre es ein Fremder. Zu sehen ist das Selbst, jedoch aus einem Augenblick von vor einigen Sekunden – jener Moment, in dem sich die weiche, primär körperlich erfahrene Subjektivität in eine objektiv sichtbare Erscheinung wandelt. In einer Welt „pseudo-immediater“, meist digitaler Interaktionen, eröffnet diese Installation einen Raum für (Selbst)begegnung.

[EN]

In this interactive installation, your own reflection does not behave as you would expect it to. The temporal delay creates a gap between your actions and your image, forcing you to confront your own reflection as if it were that of a stranger. What you see yourself, but as you were moments ago - the very second when your soft, primarily physically felt subjectivity transforms into an objectively visible appearance. In a world of the “pseudo-immediate” (mostly digital interactions), this installation provides an opportunity for an encounter with the Self. It invites you to find “softness” and to get in touch with a “younger self” again.

[06]

Leo Bauer
RAMP (AN ASCEND)



[07] CONCRETE
Laetitia Schleking AND
SHAPES OF THE VOID
FEATHERS



[DE]

Meine Objekte sind Darstellungen
des „void“, den Zwischenräumen und
der Leere.

Ausgehend von den unscheinbaren Lüftungsschächten, stand ich dort in der Dunkelheit und fragte mich, was liegt dahinter. Wie weit reicht es? Wo ist „Ende“ und wo ist „Anfang“? Als meine Fragen durch die Dunkelheit flogen, realisierte ich, dass die unscheinbare Dunkelheit dieses Schachts, die Leere ist. Ein Raum ohne jegliches Volumen. Ein Raum, an dem Zeit und Raum unvorhersehbar, unsichtbar und frei fließen. Ein Raum so immateriell und ungreifbar. Still und doch stets präsent. Shapes of the Void versucht, das Immaterielle zu materialisieren und uns eine mögliche Form des Unmöglichen zu zeigen. Das Nichts entspringt aus dem Seienden – und so sind auch meine Objekte aus dem Nichts des Dazwischen entstanden.

[EN]

My objects are depictions of the void,
the space in-between and the empty.

Deriving from the inconspicuous ventilation shafts. I stood there in darkness, wondering what lies beyond there. How far does it go. Where is “end” and where “beginning”. As my questions flew through the darkness, I realized, the inconspicuous darkness within this shaft, that I am looking at, is the void. A place deprived of any volume. A place where time and space flow freely, unnoticeably, unpredictable and invisible. A matter so immaterial and ungraspable. Quiet yet always present. Shapes of the Void is trying to materialize the immaterial and show us a possible form of the impossible. Nothingness is derived from what is and so my objects emerge from the nothingness of the in-between.

[07]

Laetitia Schlekking
SHAPES OF THE VOID

[08] CONCRETE
Sofia Lobianco AND
COUNT YOUR SHEEP
FEATHERS



[DE]

COUNT YOUR SHEEP erkundet die Fragilität des Einschlafens, die feine Grenze zwischen Wirklichkeit und Traum.

Schlaf erscheint nicht als Zustand der Ruhe, sondern als ein schwebender, verletzlicher Zustand. Projektionen durchdringen transluzente Membranen, wiederholen sich, verschwimmen und treiben nach oben. Mit jeder Schicht verliert das Bild an Klarheit, löst das Deckengitter auf und macht die räumliche Ordnung weich. Die Installation wird zu einem parasitären Körper, der zwischen Präsenz und Verschwinden verharrt.


[EN]

COUNT YOUR SHEEP explores the fragility of falling asleep, the thin line between reality and dreaming.

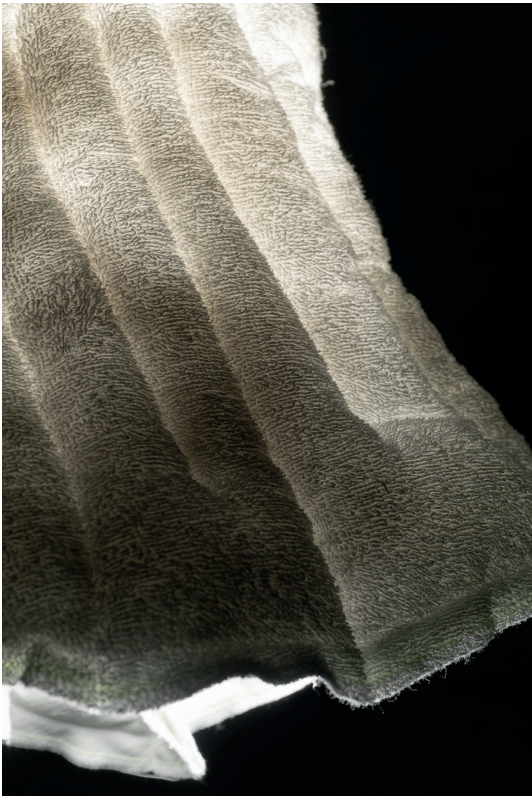
Sleep appears as a suspended, vulnerable condition rather than a state of rest. Projected images pass through translucent membranes, repeating, blurring, and drifting upward. With each layer, clarity fades, dissolving the ceiling grid and softening the spatial order. The installation becomes a parasitic body, lingering between presence and disappearance - a quiet strangeness of a dreamscape.

[08]

Sofia Lobianco
COUNT YOUR SHEEP



[09] CONCRETE
Lenni Janner AND
FOR A MOMENT, WE ...
FEATHERS



[DE] Wie schnell entsteht ein Gemeinschaftsgefühl? Gemeinsam warten. Gemeinsam hören. Gemeinsam bewegen. Erzeugt Synchronisation Nähe? Die Installation erforscht spontane Kollektivität durch minimale Impulse: Drei Interventionen: Weiche skulpturale Objekte drücken den Beton sanft zur Seite und öffnen Raum für Momente des Miteinanders. Verbindung entsteht im Kleinen. Ein „Wir“ – für einen Moment.

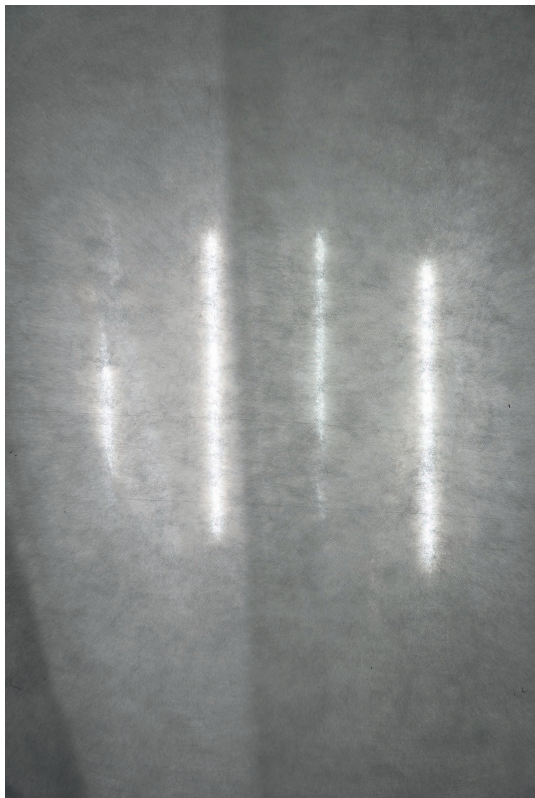
[EN] How easily does a feeling of connection emerge? Waiting together. Listening together. Moving together. Does synchronization create closeness? The installation explores spontaneous collectivity through minimal impulses: Three interventions – soft sculptural objects – gently push concrete aside to create space for moments of temporary togetherness. Connection arises in the small. For a moment, ‘we’.

CONCRETE

[10]

Jonas Altenried, Junis Poos
ZWISCHEN RÄUMEN

AND
FEATHERS



[DE]

Die Arbeit untersucht den Körper im Übergang. Ein Zwischenraum aus transparenten, schwebenden Flächen auf einer schrägen Ebene lässt Bewegungen instabil werden. Die Körper in ihm werden fragmentiert und aus der Distanz beobachtbar aber entziehen sich einer eindeutigen Verortung. Raum, Licht und die Flächen aus Stoff reagieren auf die Bewegung der Besucher*innen und erzeugen flüchtige Schatten und Überlagerungen. Durch Berührung der durchlässigen Raumgrenzen verändert sich auch die eigene Wahrnehmung und der eigene Körper wird erneut im Raum verortet — der Übergang wird bewusst erfahrbar.

[EN]

The work studies the body in transition. An interspace of transparent, floating surfaces on a slanted plane renders movements unstable. The body becomes fragmented, observable from a distance, yet evade a clear localisation. Space, light, and surfaces react to the visitors' movements, creating fleeting shadows and overlaps. Through the touch of these permeable spatial boundaries, one's own perception and and the viewer's own body is reoriented within the space — the transition becomes consciously perceptible.

CONCRETE [11] AND
Lukas Winter
IT'S ONLY A PAPER MOON
FEATHERS



[DE] Rollen, drehen, reißen, spalten, verbinden, regulieren, der Trägheit, der Polarisierung, der Brechung, der Gleichzeitigkeit, Spiele mit Gewicht, bündeln, streuen, arrangieren, überladen, ergänzen, der Schräge, dem Schrägen, spiele mit dem Verweilenden, dem Weilenden, spiele mit dem Festen, das Spiel als Ganzes, das Ganze als Spiel, des Greifbaren, des Flüssigen, des Falls, Kausus, abgeleitet, abgerutscht, aufs Spiel gesetzt.

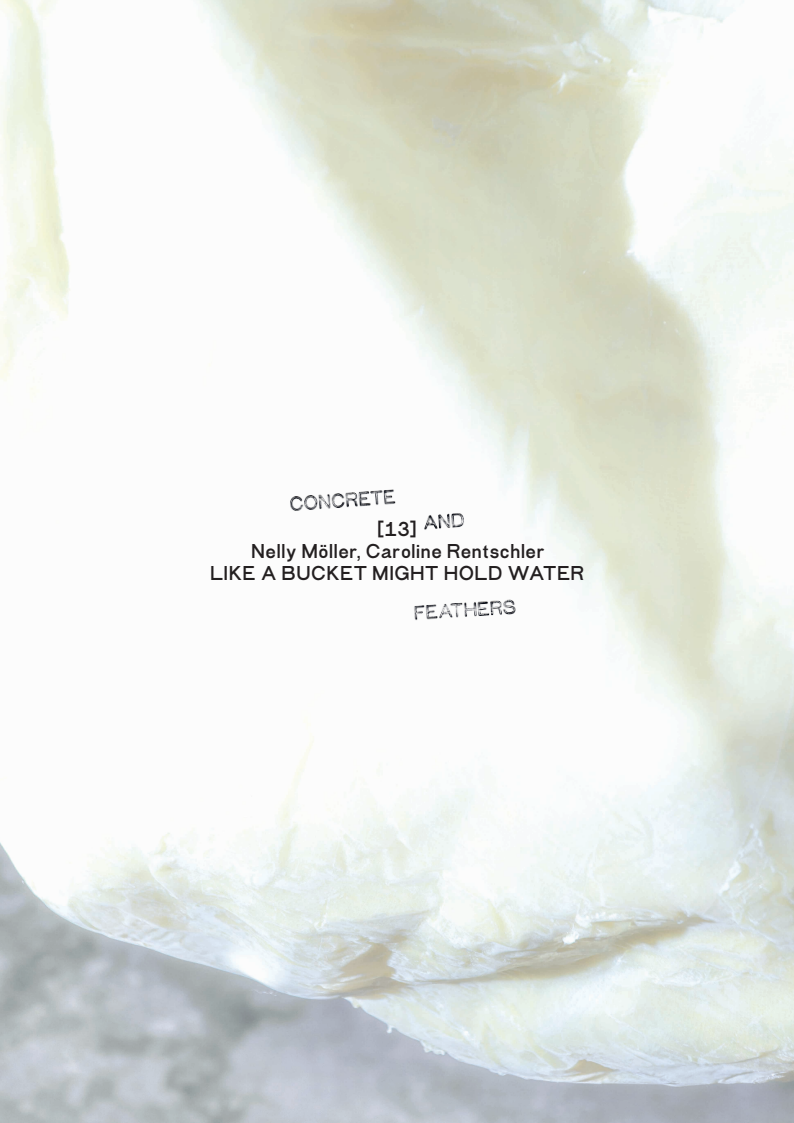
[EN] Roll, turn, tear, split, connect, regulate, of persistence, of polarization, of refraction, of simultaneity, play with weight, bundle, scatter, arrange, overload, supplement, of the inclined, of the askew, play with the lingering, the abiding, play with the solid, the play as a whole, the whole as a play, of the tangible, of the fluid, of the fall, derived, slipped, put at stake.

CONCRETE [12]
Karo Ment
ORGAN AND
FEATHERS



[DE] ORGAN versteht den Ausstellungsraum als Instrument. Vorhandene Elemente wie Lüftungsrohre werden zu klanglichen Objekten, die beleuchtet, gespielt und neu aktiviert werden. Die Soundscape entsteht aus Aufnahmen des Raums selbst und macht seine verborgenen Resonanzen hörbar. In Performances wird der Raum durch Tänzer*innen gespielt. Eine ehemals übersehene Architektur erhält eine Stimme und wird zum aktiven Klangkörper.

[EN] ORGAN sees the exhibition space as an instrument. Existing elements such as ventilation pipes become sound objects that are illuminated, played, and reactivated. The soundscape is created from recordings of the space itself, making its hidden resonances audible. In performances, the space is played by dancers. A formerly overlooked architecture is given a voice and becomes an active sound body.



CONCRETE
[13] AND
Nelly Möller, Caroline Rentschler
LIKE A BUCKET MIGHT HOLD WATER
FEATHERS



[DE]


Wo verorten wir Geborgenheit –
und wodurch fühlen wir uns gehalten?

LIKE A BUCKET MIGHT HOLD WATER verhandelt Geborgenheit als instabilen Zustand zwischen Erinnerung, Verlust und Suche. Die Arbeit entfaltet ein Narrativ in drei aufeinander bezogenen räumlichen Momenten: eine retrospektiv überhöhte Projektion des Mythos mütterlichen Schutzes und Nähe; ein „Aus-der-Welt-Fallen“, ein Bruch, in dem Geborgenheit sich in institutionelle und regulierende Strukturen verschiebt; schließlich eine künstliche, technologisierte Form von Geborgenheit – ein Schutzraum, der Wärme und Halt suggeriert, ohne das ursprüngliche Bild je einzulösen. Wie Wasser im Gefäß Form annimmt, manifestiert sich Geborgenheit als räumliches Verhältnis: zwischen Körper und Hülle, zwischen Subjekt und Struktur.

[EN]

Where do we locate a sense of
being held—and what contains us?

LIKE A BUCKET MIGHT HOLD WATER approaches containment and a sense of being held as an unstable condition between memory, loss, and search. The work unfolds a narrative across three interrelated spatial moments: a retrospectively heightened projection of the myth of maternal protection and closeness; a “falling out of the world,” a rupture in which containment shifts into institutional and regulatory structures; and finally, an artificial, technologized form of containment—a protective space that suggests warmth and support without ever fulfilling the original image. Like water taking shape in a vessel, a sense of being held manifests as a spatial relation: between body and enclosure, between subject and structure.



CONCRETE [14] AND
Anna Lenhardt
PLEATS OF MATTER, PLEATS OF SOUL
FEATHERS



[DE] Alles besteht aus einem unendlichen Material. Gedanken, Erinnerungen, Zeit, Objekte, Menschen, Raum. Durch Falten nehmen sie Form an. Unendliche Windungen. Unsichtbare Materie, die alles miteinander verbindet. Doch was passiert, wenn die Falten sichtbar werden? Wenn wir damit konfrontiert werden, dass alles eins ist? PLEATS OF MATTER, PLEATS OF SOUL will diese Frage nicht beantworten, sondern sie nur in den Raum stellen. Fühlen wir Irritation? Verwirrung? Oder Verbundenheit?

[EN] Everything consists of an infinite material. Thoughts, memories, time, objects, people, space. They take shape through folds and creases. Infinite twists and turns. Invisible matter that connects everything. But what happens when the folds become visible? When we are confronted with the fact that everything is one? PLEATS OF MATTER, PLEATS OF SOUL does not seek to answer this question, but merely to pose it. Do we feel irritation? Confusion? Or connection?



AND [15] CONCRETE
Hana Sakoh
HOW AM I DOING?
FEATHERS



[DE]

Wenn ich versuche, so weiterzuleben wie bisher, bewege ich mich nur in einem begrenzten Raum, auf begrenzte Weise – um mich selbst nicht zu zerbrechen. Wenn wir wachsen, brechen wir unsere eigene Schale auf. Es ist der Verlust von Sicherheit und zugleich eine Befreiung von Einschränkung. Je größer das Wachstum, desto größer sind die Angst und der Schmerz, die es mit sich bringt. Und manchmal erkenne ich, dass die Grenzen, die ich für unüberwindbar hielt, nur Grenzen waren, die ich selbst nicht zu überschreiten wagte.

Ich habe mich verändert – doch was genau hat sich verändert? Alles was ich weiß, ist: Mein Körper fühlt sich sehr leicht an.

[EN]

When I try to continue existing as who I have been, I move only within a limited space, in limited ways, so as not to break myself. When we grow, we break the shell by ourselves. It is the loss of safety, and at the same time, a release from restriction. The greater the growth, the greater the fear and pain it brings. And sometimes I realize the limits, I thought that were unbreakable were only limits I chose not to break.

I have changed, but what exactly has changed? All I know is that my body feels very light.

[15]

Hana Sakoh
HOW AM I DOING?



CONCRETE
AND

[16]

Sarra Abid, Paulina Graw


FORGIVE ME FATHER FOR I HAVE SINNED

FEATHERS



[DE] Die Arbeit FORGIVE ME FATHER FOR I HAVE SINNED setzt sich mit zeitgenössischen Formen von Eskapismus und einer von permanenter Reizüberflutung geprägten Realität auseinander. Sie fragt, was geschieht, wenn Rückzugsorte nicht mehr schützen, sondern selbst Teil eines kontrollierten, künstlichen Systems werden – wenn Entkommen zur Struktur wird und Ruhe zu etwas, das man sich kaum noch erlaubt. Was Rückzug verspricht, bleibt widersprüchlich: zwischen Isolation und Sichtbarkeit, Entlastung und Überstimulation.

[EN] FORGIVE ME FATHER FOR I HAVE SINNED explores perception and modern forms of escapism. Through light, sound, and spatial choreography, the installation engages the body directly, framing perception as an embodied, temporal process. Rather than offering refuge, it reveals how sensory overload and withdrawal converge into subtle unease.



[17] CONCRETE
AND Lara Jauch
ACQUAINTANCES
FEATHERS




[DE]

Bekannte, empfindliche und fragile Objekte schaffen eine neue, von der Realität entkoppelte Welt. In der Leere, im kalten Beton wächst etwas Zartes, Traumhaftes und Leichtes. Gedanken ziehen vorbei. Ein Tagtraum entsteht. Vertraute Figuren erscheinen auf einer Bühne der inneren Welt. Körper werden gleichzeitig zu Requisiten und Protagonisten. Nichts folgt einer linearen, festen Funktion, sondern einer inneren poetischen Ordnung. Die Installation schenkt den Besucher*innen einen Moment der Entkoppelung und des Loslassens.

[EN]

Sensitive and fragile objects create a new, enchanted world. In the void, in the cold concrete, something delicate, dream-like and light grows. Thoughts pass by. A daydream takes place. Familiar figures appear on a stage of the inner world. Bodies become props and protagonists at the same time. Nothing follows a linear function, but rather an inner poetic order. The installation gives visitors a moment of disconnection and letting go.



CONCRETE [18]
Liesa Fritzsche AND
STATE OF SUPERSATURATION
FEATHERS

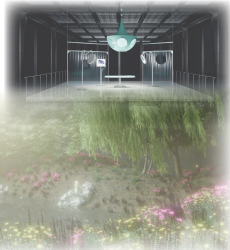


[DE] Übersättigung. Unkontrolliertes Wachstum. Glanz entsteht aus Überfluss. Kristalle dort, wo die Welt überzulaufen scheint. Körper funkeln, zerfallen, sammeln sich an Brüchen, Kanten, in Räumen, an Wänden. Zwischen Wachstum und Zerfall, Schmuck und Ruine. Kapital als fragiler, übersteigter Zustand: verführerisch, instabil, jederzeit bedroht. Jederzeit übersättigt.

[EN] Supersaturation. Uncontrolled growth. Shine emerges from excess. Crystals appear where the world seems overrun. Forms sparkle, crumble, gather in fractures, edges, and spaces along walls. Between growth and decay, ornament and ruin. Capital as a fragile, exaggerated state—seductive, unstable, perpetually at risk. Always oversaturated.



[Leatitia Schlekking, Malte Andersen, Lukas Barovic]



[Laura Lizama Palacios, Jonas Altenried, Karo Ment]



[Lilli Reinlein, Paulina Sepp, Leo Bauer, Phillip Conrads]



[Sofia Lobianco, Maren Oscenda, Liesa Fritzsche]

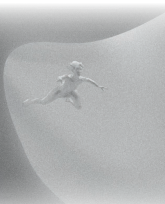


[Carlotta Lange, Henrik Haasler]

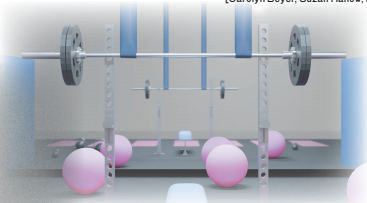
CONCRETE
AND
19
MATERIAL WORLDS –
SYNTHETIC NARRATIVES
FEATHERS



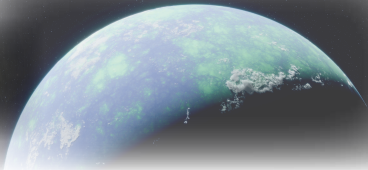
[Carolyn Beyer, Suzan Hanow, Paulina Graw]



[Leara Manhaes Reis, Karline Johannig, Mika Baum]



[Caroline Rentschler, Lena Janner, Johannes Scholl]



[Junis Pooos, Thibaut Blanck, Lara Jauch]

[DE]

MATERIAL WORLDS – SYNTHETIC NARRATIVES erforscht Materialität anhand von Kurzfilmen und Animationen. Die Studierenden wählten Materialien wie Silizium, Wachs, Latex oder Algen und untersuchten deren ästhetische, atmosphärische und phänomenologische Eigenschaften sowie ihre ökonomischen, sozialen und ökologischen Implikationen. Diese Recherche bildete die Grundlage für die Entwicklung kritischer und spekulativer Narrative, die durch räumliches Design und Worldbuilding ausgedrückt wurden. Das Seminar führte in hybride Arbeitsabläufe ein, die etablierte 3D-Modellierungs- und Animationssoftware mit neuen KI-Werkzeugen kombinieren. KI wird dabei nicht als Werkzeug für die anfängliche Ideenfindung eingesetzt, sondern erst später direkt in die Produktionspipeline integriert. Die Ergebnisse sind animierte Kurzfilme, die sich mit den gewählten Materialien auf ernsthafte, imaginative, kontemplative und spielerische Weise auseinandersetzen.

[EN]

MATERIAL WORLDS - SYNTHETIC NARRATIVES explores materiality through short films and animations. Students selected substances such as silicon, wax, latex, or algae, and investigated the aesthetic, atmospheric, and phenomenological qualities of these substances, as well as their economic, social, and environmental implications. The research then served as a foundation for developing critical and speculative narratives expressed through spatial design and worldbuilding. The seminar introduced hybrid workflows that combine established 3D modeling and animation software with emerging AI tools. In this context, AI is not treated as a tool for initial ideation but is incorporated later, directly into the production pipeline. The results are animated short films addressing the chosen substances in serious, imaginative, contemplative, and playful ways.



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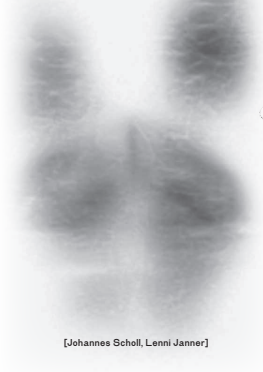
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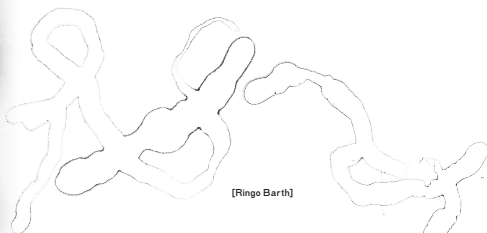
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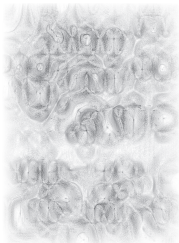
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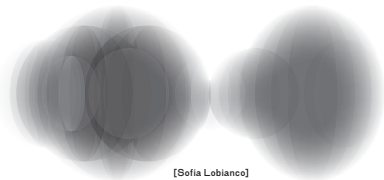


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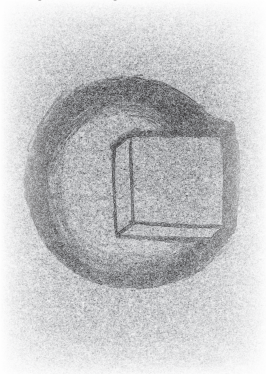


[Maren Oscenda]

CONCRETE
[20] AND
SHADOWS SHAPING FORMS
SHAPING SHADOWS
FEATHERS



[Sofia Lobianco]



[Antonia Ravana]



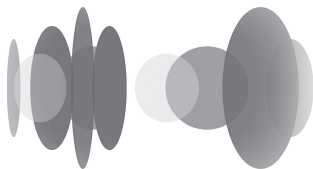
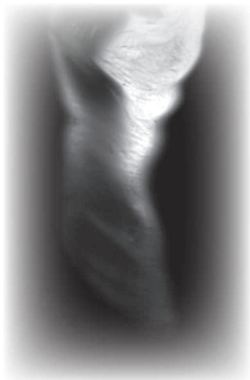
[Caroline Rentscher]

[DE]

SHADOWS SHAPING FORMS SHAPING SHADOWS zeigt eine Serie von Raummodellen, deren Form und Materialität durch ihren eigenen Schattenwurf geformt sind und gleichzeitig Urheber des Schattens sind. Die Arbeiten untersuchen diese Spannung der gegenseitigen Beeinflussung durch Licht-Schatten-Experimente, digital und analog. Durch die serielle Transformation und Übersetzung von Schattenphänomenen, prozesshaften Untersuchungen und Modellen analysierten und erkundeten wir die Möglichkeiten der Manipulation von Licht und Schatten. Durch unsere Experimente entwickelten wir auch ein Verständnis, wie diese Gestaltungselemente unsere Wahrnehmung der Umgebung, Materialien, Oberflächen und Stimmungen leiten und stimulieren können. In den ausgestellten Arbeiten sind Manipulationen von Schattenspielen, Überlagerungen von Transluzenten Flächen und dreidimensionale Darstellungen von Photogrammästhetiken genauso Gegenstand der Untersuchungen wie Nachbildungen von Schattenbildern körperlicher oder pflanzlicher Natur. Die Arbeiten verdeutlichen, dass die Anwesenheit von Schatten und Licht die Wirkung eines Raumes nicht nur auf der Ebene der visuellen Wahrnehmung beeinflussen sondern darüber Gefühle und Erinnerungen hervorrufen können, welche uns an unterschiedlichste Orte begleiten und beeinflussen, wie wir einem Ort begegnen.

[EN]

SHADOWS SHAPING FORMS SHAPING SHADOWS is a series of spatial models shaped and informed by their own shadows, while simultaneously being the source of those shadows. This tension of mutual influence was explored digitally and analogously through prototypical experiments. Through the serial transformation, further development and translation of a shadow phenomenon into spatial models, constant comparison between the various stages of work and the resulting models, and vice versa, we analysed the possibilities of manipulating shadows in a research-based manner. The shadow became a design parameter for the spatial models. Through our experiments, we also developed an understanding of how shadows can guide and stimulate our perception of the environment, materials, surfaces and moods, enabling us to deliberately use shadows as a design parameter. These works reveal that the presence of light and shadow not only influences the visual perception of a space, but can also evoke feelings and memories that accompany us to a wide variety of places and influence how we experience them.



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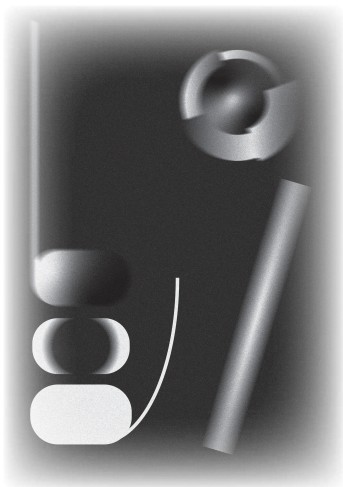
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