

Exhibition of
the nominated
artists

**FÖRER
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2024

BY THE CITY OF MUNICH



Landeshauptstadt
München
Kulturreferat



FINE ARTS

Cana Bilir-Meier

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Jonas Beuchert & Tilman Schlevogt

Kai Büschl

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Claudia Klein

Alexander Rehn

Tobias Trübenbacher

PHOTOGRAPHY

Nina Aeberhard

Gina Bolle

Francesco Giordano

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Elias Hassos

Lorraine Hellwig

Florian Tenk

JEWELRY

Danni Chen

Sarah Cossham

Doerthe Fuchs

Nelly Stein

Takayoshi Terajima

Florian Weichsberger



2024

Förderpreise 2024 der Landeshauptstadt München

Fine Arts – Architecture – Design – Photography – Jewelry

March 16 – May 26, 2024 at the Rathausgalerie Munich

Every two years, the City of Munich awards prizes in the categories of fine art (two prizes), architecture, design, photography, and jewelry. This exhibition features works by the artists, architects, and designers nominated by the members of the five juries.

This year, the exhibition of all nominees is being presented in the Rathausgalerie, where positions from the fields of fine and applied arts will come together. The contributions of all 32 positions provide an insight into Munich's young creative scene.

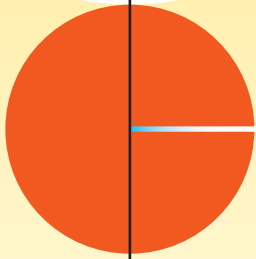
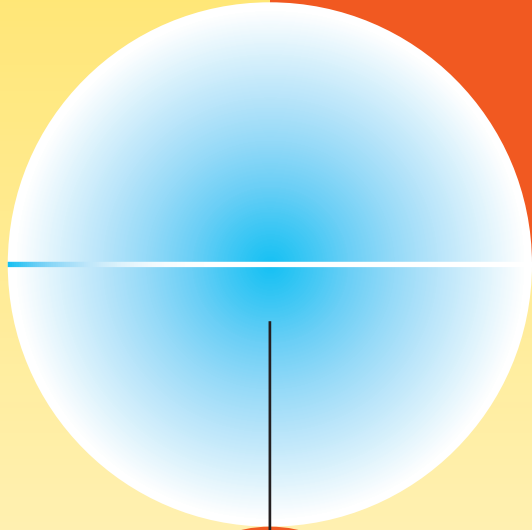
The prizes for outstanding artistic achievement are endowed with 8,000 euros each. Each candidate's entire body of work to date will be reviewed and considered. Based on the jury's recommendations, the city council will confer the final awards at the end of April 2024.

The award ceremony will take place on May 14, 2024, at 7 p.m. as part of a public event in the Rathausgalerie.

For more information, please see:
www.rathausgalerie-muenchen.de

FINE

ARTS



Cana Bilir-Meier

Cana Bilir-Meier's filmic/performative works operate at the intersection of archival work, text production, historical research, contemporary media reflexivity, and archaeology. In a critical but also poetic way, they interweave private archives with historical ones and link contemporary political processes with their images in the media. Many of her works are dedicated to the stories of migrant life and resistance, including the archive and estate of her aunt, the poet, activist, and worker Semra Ertan.

Bilir-Meier's methodical approach always implies a critical examination of the continuity of racism and right-wing violence as well as the perspectives of those who are affected.

Her short film *This Makes Me Want to Predict the Past* (2019) is set at the Olympia shopping mall, where nine people were murdered and many more seriously injured during a right-wing terrorist and racist attack in 2016. The film *Zwischenwelt / In-between World* (2023) is also set in Munich and combines different places, moments, and points of memory into a multi-perspective narrative. Two music videos by Bilir-Meier for two songs are also on view: *All Ausländer Go to Heaven* (2021) by Fehler Kuti aka Julian Warner and *Hüzün Turnuvası* (2023) by EsRAP.

Remembering means standing together. In memory of those murdered in the racist and right-wing terrorist attack at the Olympia shopping center (OEZ) in Munich on July 22, 2016, we commemorate: **Armela Segashi, Can Leyla, Dijamant Zabërgja, Guiliano Kollmann, Hüseyin Dayıcık, Roberto Rafael, Sabine S., Selçuk Kılıç, Sevda Dağ.**

– MÜNCHEN ERINNERN, an initiative of relatives, survivors and supporters.
Further information: www.muenchen-erinnern.de | @muenchen.oez.erinnern

In her works, Cana Bilir-Meier reflects on social and cultural but also structural participation of many in our society by developing and interweaving artistic, activist, collaborative, and pedagogical strategies to counter prevailing dominant narratives. The artist studied at the Academy of Fine Arts in Vienna in the departments of Fine Arts and Art and Education as well as at the Sabancı University in Istanbul. In 2018, she co-founded the initiative In Memory of Semra Ertan and published the poetry collection *Semra Ertan. My name is foreigner / Benim Adım Yabancı* (2020).

Siyoung Kim

Siyoung Kim's artistic work is a multi-layered expression of human society captured from different perspectives. As an observer of the diversity of different cultures, she has had both inspiring and disconcerting experiences. The fusion of these influences is reflected in her wide range of media including drawing, collage, photography, video, and embroidery — a limitless form of artistic expression. In her series *The Naked Truth*, small, cute dolls make a completely harmless impression at first glance, which turns into the exact opposite upon closer inspection. Horrifying scenes are revealed to the viewer and the dolls are transformed into images of human cruelty. They tell a story of violence, war, and oppression that confronts the viewer and elicits reactions ranging from ignorance to shock to sympathy.

At the same time, Siyoung Kim's embroideries explore the beauty and diversity of nature. Through painstaking needlework, she creates structural and organic forms that gradually evolve into lines and multi-layered surfaces. This artisanal way of working stands in deliberate contrast to today's trending focus on speed and productivity. Embroidery enables silence, depth, and realization, similar to the long processes of inward cognition. Her works thus become a dialogue about human society and nature – a mirror of the realities with which we are confronted.

Siyoung Kim is based in Munich, Germany, and graduated with a BFA in painting from Chosun University in Gwangju, Korea, and completed her diploma at the Academy of Fine Arts Munich under Prof. Axel Kasseböhmer and Prof. Schirin Kretschmann. In addition to her artistic work, she is involved as a project partner for artists in residence, especially between Korea, Germany, and South Tyrol. She has been a member of the Longega Project since 2021, which has been invited to the German Pavilion at the Gwangju Biennale in September 2024. Since 2019, Siyoung Kim has curated various exhibitions and projects and participated in numerous exhibitions as an artist, including *HEY ALTER*. Museum der Generationen at the Pinakothek der Moderne in 2023.

www.siyoungkim.com | [@_siyoung_kim_](https://www.instagram.com/_siyoung_kim_)

Nominated for the 2024 prize in the field of – FINE ARTS

Minjae Lee

In his expansive installations and performances, Minjae Lee embarks on a captivating and sensitive search for a way to confront fear. In the process, the artist places his own body into a field of tension between light and sound effects that is heightened by the real presence of the viewers. The encounter with the depicted, indeterminate form of fear is intended to express not only the artist's individual feeling, but a more universal condition affecting society as a whole, which seems to have become the current *conditio humana*.

Minjae Lee began and developed the series *Nach der Angst ist vor der Angst* (After the fear is before the fear) during the corona pandemic. In 2021 he built the spatial installation in a stairwell behind the Rathausgalerie that was no longer used. Due to the situation at the time, his performance could not be shown publicly. By reinstalling it in the same space, the artist attempts to construct a space of memory that we have now forgotten.

@minjae.m4h

Minjae Lee was born in 1984 in Anyang, South Korea. He studied painting in Seoul before studying sculpture at the Academy of Fine Arts Munich in 2015, where he finished his studies under Prof. Gregor Schneider and Prof. Florian Pumhösl. Upon graduating in 2021, he received the Academy Association Prize for his diploma. His work has been shown in various solo and group exhibitions in Munich, Salzburg, Leipzig, Hamburg, Marburg, the hanseatic city of Demmin, and Brühl. He has received numerous awards for his work including the City of Munich's Visual Arts Scholarship (2023), PERSPECTIVES // Award for Young Art (Kunstclub 13 e.V., 2022), and the Max Ernst Scholarship, City of Brühl, 2020.

Janina Totzauer

The video installations from the *Brot und Spiele* (Bread and Games) series deal with the ruthless but human addiction to quick gratification and immediate pleasure. Cut-open animal carcasses contain videos depicting two typical fairground booths — balloon shooting and a whac-a-mole game. The fairground serves as the outdated epitome of the hedonistic amusement park we encounter every day in the form of Instagram, TikTok, and the like.

Totzauer's works are inspired by existentialist philosophies – such as the writings of Sartre, de Beauvoir and Camus – as well as everyday human rituals from her adopted countries of Germany and South Africa. On the one hand, they revolve around the absurdist conflict from which the only logical consequence for humanity is the enjoyment of meaninglessness itself. On the other hand, the videos always refer to diverse anecdotal traditions that attempt to explain the existence and meaning of human beings.

Deviating from the anthropocentrism of Europe, Totzauer found a symbiotic, *florhumanimalistic* approach to the world and life in Mozambique, her home of choice for many years, which, according to Donna Haraway, recognizes the equal authority of all living beings, whether human or non-human.

Janina Totzauer studied media art at the Munich Art Academy, the University of Cape Town in South Africa, and UNAM in Mexico. In 2020, she graduated as a Meisterschülerin under Prof. Julian Rosefeldt in Munich. In the same year, she received a Steiner Scholarship that took her to Mozambique. In 2021, Totzauer was awarded the BBK Debutant Prize and the City of Munich Grant. In 2023, a residency and a DAAD scholarship took her to the GMA in South Korea and to Windhoek in Namibia. Totzauer's work has been exhibited internationally including at the Cinema Galleggiante film festival in Venice, the Karşı Sanat in Istanbul, the Eres Foundation in Munich, and the Goethe Institute in Maputo, Mozambique.

Max Weisthoff

The historicizing fountain dominates the architecture of the former *Kassenhalle* (ticket hall) in the New Town Hall. A circuit of water is kept in motion, forming a boundary to the accessible space. Control over the fleeting medium of water is presented to visitors as an architectural spectacle and segregates the space into executed and controlled elements.

The installation *Entfestigung (Kassenhalle)* (2024) probes and disrupts this hierarchical relationship as an interactive, audio-sculptural experimental construction. A two-part mold of animal leg bones made of polyurethane floats in the fountain water: The plastic, also used for prosthetics among other things, is wired to a microcontroller and speakers at the edge of the basin. The resonance of the fountain is transmitted continuously and acoustically into the exhibition space via an underwater microphone. Ultrasonic sensors detect approaching viewers and cause the fragmented sculpture in the fountain to vibrate audibly. The tremor mirrors and references the bodies outside the basin. A transgressive, reciprocally triggered state of excitement arises in the space that emancipates, as a processual blurring relation, the simultaneity and superimposition of various spatial, physical, and temporal levels within the architecture of the Rathausgalerie.

Max Weisthoff was born on August 6, 1988, in Hanover and completed his studies in Fine Arts between 2012 and 2018 at the Muthesius Art Academy in Kiel and the Academy of Fine Arts Munich. In 2018, he graduated as a Meisterschüler under Prof. Olaf Metzel. Weisthoff is an alumnus of the German Academic Scholarship Foundation.

His artistic practice focuses on the relationship between body and space and encompasses sculpture, performance, video, and sound. He has participated in numerous exhibitions both nationally and internationally and has received various awards including the Munich Academy Association Prize, the Art of Engineering Award from the IT service provider FERCHAU, Bonn (2018), as well as the PERSPECTIVES // Award for Young Art from the Kunstclub 13, Munich (2020).

Katharina Weishäupl

In her diverse art projects, Katharina Weishäupl engages in an open-ended investigation of culture and society. Whether in classical exhibitions, performances, interventions, site-specific installations, texts, or symposia, she creates a personal and almost anarchic concept of art using very different media and approaches. In her work, everything is connected and interwoven: fundamental research, a processual way of working, the phenomena of presence and absence, and pseudo-scientific approaches. Together with the collective the Task Force for the Rehabilitation of Common Green, she devised sociological, philosophical, and botanical city strolls with experts from a wide range of disciplines. Whether taking the form of a classic exhibition or interventions in public space, hers are always existential and socially relevant projects that elevate fragility and defencelessness.

If one were to reduce Katharina Weishäupl's minimalist objects and spatial installations to a common denominator, one could say that they are all characterized by a kind of stillness and thoughtfulness. Her interventions are subtle, sometimes inconspicuous. They derive from the simplest materials such as foil, cassette tapes, ropes, or paper.

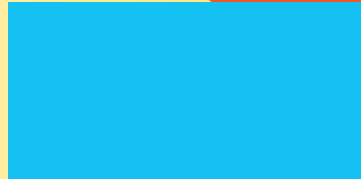
Katharina Weishäupl was born in 1972 in Munich and studied sculpture, video, and performance art at the State Academy of Art and Design in Stuttgart and at the Glasgow School of Art. She has had artist residencies in New Zealand, Poland, Austria, Switzerland, and South Korea. In 2016, she founded the *Task Force for the Rehabilitation of Common Green* together with Anja Uhlig. Since 2019, she has served on the board of the Kunstpavillon, Munich. In 2021, she was a team member of the project *im Grünen*; zentral, offen, alt (surrounded by greenery; central, open, old), an approach to the overall structure of the Old Botanical Garden as part of Public Art Munich.

www.katharinaweishaeupl.de

www.kunstpavillon-im-gruenen.org

@katharinaweishaupl

ARCHITECTURE



Gesche Bengtsson Elena Masla Zora Syren / et al.

The climate crisis requires us to think carefully about our role as architects. What, how, and for whom do we build? How can we plan sustainably for a future we do not yet know? The exhibit presented at the Rathausgalerie reflects our examination of those challenges. The scaffolding is used as a projection screen for the project *Görzer Straße 128* in Munich. The multi-generation house with communal forms of living was developed for and with the Görzer128 GmbH building group as well as the Mietshäuser Syndikat on a municipal property in order to provide long-term, affordable, and self-managed rental housing.

Through pictures and sketches, the exhibit illustrates the participatory and conceptual PROCESS. While the time invested in constructing a building is relatively short compared to its subsequent life cycle, major decisions are made during the phase of planning that are crucial to enabling its future adaptability. The goal was to design a flexible house with future generations in mind. The metaphorical TOOLS represent structural and infrastructural components that are of particular importance. On one hand, they function as a memory of the house, showcasing potential possibilities for conversion. On the other hand, they serve as elements of use that enable residents to modify, maintain, or repair the houses themselves through simple design and assembly. The participatory process plays a decisive role in terms of identity, appropriation, and maintenance.

Marlene Stechl Thomas Rojas Sonderegger Mauricio Fleischer Acuña / HopFON

HopFON is a visionary project dedicated to the development of sustainable building materials made from hops. With the aim of promoting sustainability, regionalism, and the circular economy, HopFON transforms hop waste into innovative building materials. The team is working to make environmentally friendly acoustic panels and thermal insulation materials a serious alternative to conventional building materials. In this way, their products will contribute to the reduction of CO² emissions in the construction industry. Their approach reflects not only their connection to Bavaria and its rich hops culture but also represents a response to the global challenges facing the construction industry. HopFON's philosophy is that global sustainability can be achieved through regional innovation that builds on locally available resources. HopFON relies on circular economic principles to ensure a sustainable life cycle for its products. This circularity is reflected in the recyclability of the products, which can be returned to the material cycle at the end of their lifetime. Thus, HopFON exemplifies a new generation in the construction industry that combines tradition and innovation to shape the future of construction in a sustainable way.

www.hopfon.com | de.linkedin.com/company/hopfon | @HopFON

HopFON was launched in the summer of 2022 by Thomas Rojas Sonderegger (civil engineer), Mauricio Fleischer Acuña (investment manager), and Marlene Stechl (architecture graduate). United by their enthusiasm for the construction and brewing industry, the team is dedicated to realizing their vision of a more sustainable future. The three are actively supported by the architecture faculty of the Technical University of Munich, the TUM Venture Labs and UnternehmerTUM, as well as inspired by the innovative community and creative minds in the Hallertau hop-growing region. The project has already received several awards including the first Munich Impact Award in October 2023 and the DGNB Sustainability Challenge 2023 for student projects.

Benjamin Eder Lena Maria Eder / architekturbuero eder

Our architecture practice is passionately dedicated to the art of patching – Patchwork at its finest. We believe that extending the service life of buildings is an important contribution to more climate-friendly construction.

We see ruptures and anomalies as something positive, something to be remembered. For a “building without any imperfect details cannot be perfect, because it is the contrasts that emphasize the meaning” (Robert Venturi).

We are passionate about exposing the processes and historical layers of buildings and revealing the “mysterious beauty” (Charles Baudelaire) which lies hidden even in the most seemingly useless, inconspicuous, and incidental things.

More than ever, we are witnessing the incessant destruction of our environment and the waste of valuable resources. Nevertheless, we maintain a system in which it is cheaper to buy something new than to take care of the old.

It is time to rediscover the imperfect in all areas of life. Darning socks and patching trousers are an expression of a time when preservation was a matter of course. Instead of replacing everything straight away or deliberately developing things with an expiry date, we demand: maintenance, repair, refurbishment, and repurposing, as well as densification, sufficiency, reprogramming, and reuse. All are paths to a more climate-friendly future in architecture. So get out the patches! Whether rainbow, football, or unicorn!

Lena Maria Eder studied architecture at the Technical University of Munich from 2006 to 2012. She then worked as an employee, mainly on projects in existing buildings and, in particular, the refurbishment of listed and ensemble-protected buildings in the center of Munich. Benjamin Eder studied architecture at the Technical University of Munich and Tel Aviv University. From 2017 to 2024, he worked as a research assistant in the Department of Urban Architecture at the Technical University of Munich. He founded the architecture studio in 2017. Lena Maria and Benjamin have been running the studio together since 2022.

www.b-eder.de | [@b.eder](https://www.instagram.com/b.eder)

Nominated for the 2024 prize in the field of – ARCHITECTURE

Nanni Grau Frank Schönert / Hütten & Paläste

As a rule, buildings often are designed only for one specific use. However, they can be transformed in such a way that they are able to change and adapt. In our work, we deal with the conversion and continued use of existing structures, buildings, and neighborhoods. Our practice focuses on minimal intervention, preservation, repair, and activation of use.

For us, working with existing buildings means learning from them. A comprehensive understanding of the existing conditions and processes forms the basis for the development of an architecture that offers future users an opportunity for appropriation and identification. We see buildings as open systems that are never finished and are receptive to change. By means of targeted preservation, we develop robust basic structures that can be supplemented by flexible elements. This dual principle provides enormous potential for future adaptations.

The previously abandoned U-Halle Mannheim has been transformed into a participatory base structure within which individual additions and conversions can take place. Thanks to co-determination and modification options, it will offer a variety of possible uses in the future. An understanding of architecture that conceives buildings in terms of their fundamental changeability, as interconnected living spaces and parts of cycles, invites exciting design concepts while reducing the consumption of resources in equal measure.

www.huettenundpalaeste.de | @huettenundpalaeste

Frank Schönert and Nanni Grau founded Hütten & Paläste in Berlin in 2005.

Nanni Grau was born in 1970 in Munich and studied architecture and design in Berlin, Sydney, and Coburg. Since 2021, she has held a Professorship for Planning and Building in Existing Structures – Architecture of Transformation at the Munich University of Applied Sciences. From 2017–18, she held a visiting professorship in forms of participatory urban development at the University of Kassel. She was also a research assistant to Prof. Bettina Götz at the UdK Berlin from 2009 to 2012.


Frank Schönert was born in 1968 in Sandhorst. He studied architecture and biology in Berlin, Dessau, Munster, and Karlsruhe. He is a molecular biologist and musician and was also a research assistant to Prof. Bettina Götz at the UdK Berlin from 2007 to 2017.

Victoria Schweyer Jana Wunderlich / pflücken

The demographic structure in Germany is shifting more and more, bringing with it profound challenges. Dementia is increasing significantly, along with a shortage of nursing staff and a rapid rise in healthcare costs. These issues must be tackled at both the political level and social level. There is a need for more good meeting places that are accessible to all people and bring different generations together, encourage interaction and communication, prevent loneliness, and improve quality of life.

In the *Good Places* workshop initiated by pflücken, architects Victoria Schweyer and Jana Wunderlich work together with residents of retirement homes in the search for personal places of remembrance, which they capture in drawings. Elderly people like to remember their past and the places where they felt at home. These places often have a particular pleasant and familiar atmosphere that is characterized by people, situations, spaces, or nature. In dialogue with the residents and based on their collected places of remembrance, the architects then design pavilions and gardens for the facilities. These are then built together with neighbors, other interested parties, and craftspeople.

pflücken uses the expertise gained from the workshops to implement holistic concepts within the care sector. Insights into their workshops, structural concepts, and realizations are on view in the exhibition.



Victoria Schweyer and Jana Wunderlich founded the architectural practice pflücken in Munich in 2018, where they work with participatory and empirical methods on the topic of livable housing for the elderly. They collaborate with residents and caregivers of nursing homes to design communication spaces and develop age-appropriate, dementia-sensitive concepts for a dignified and familiar living environment in old age. They teach at the Catholic Foundation University in Munich in the Faculty of Health and Nursing and have been teaching and research associates at the Technical University of Munich since 2022. During a residency fellowship from the Goethe Institute at the Villa Kamogawa in Kyoto in 2023, they researched local multifunctional care concepts in Japan.

Ingrid Liebald Katja Aufermann / liebald+aufermann landschaftsarchitekten

We build... and we always leave a footprint. Our aim is to do justice to the places in which we intervene and create living spaces for all living creatures: people, animals, and plants.

In our projects, we typically do not work with areas untouched by humans but with previously developed areas in the urban landscape. We thus have the chance to give something back to the city that we took from it a long time ago and that is now a valuable and rare commodity: green spaces on all building levels.

Every planning process begins with an examination of the location, its existing qualities, and unique characteristics, as well as its future users and their needs. We pay particular attention to existing old trees, which we try to preserve whenever possible. Even a deadwood branch can serve as a home for wild bees or a hiding place for hedgehogs as well as a habitat for lichens and mosses. An old tree not only provides shade, it stores CO², cools through evaporation, and produces oxygen. It acts as an air conditioning system for our cities and in addition often has a cultural-historical value: Trees store time and history in growth.

Ingrid Liebald and Katja Aufermann studied together at the University of Applied Sciences Munich-Weihenstephan. Their paths led them through various notable landscape architecture firms – Valentin + Valentin, Martha Fry (USA), Latz, Lex-Kerfers, Vogt – before they decided to found liebald+aufermann landschaftsarchitekten und stadtplaner PartGmbH in Munich in 2012. A wonderful team of colleagues with a wide range of talents and specialized skills are the basis of their success, reflected in numerous competitions and awards. Among others, they won the Bavarian Landscape Architecture Award 2022 and the German Landscape Architecture Award 2023 in the residential category.

Bernhard Kurz Johannes Krohne / IFUB*

“Does architecture need to be political?” This is a question that the IFUB* not only asks visitors to the exhibition but one it has been asking itself for many years. How can architecture be designed to cause less damage while taking into account the common good as much as possible? How must an architecture firm act in order to have a positive impact on its employees, clients, fellow companies, owners, financial partners, and suppliers as well as on society? How actively should architects be involved in political decision-making?

The IFUB* has been answering this overarching question for several years now with a clear, loud, and cheerful: Yes!

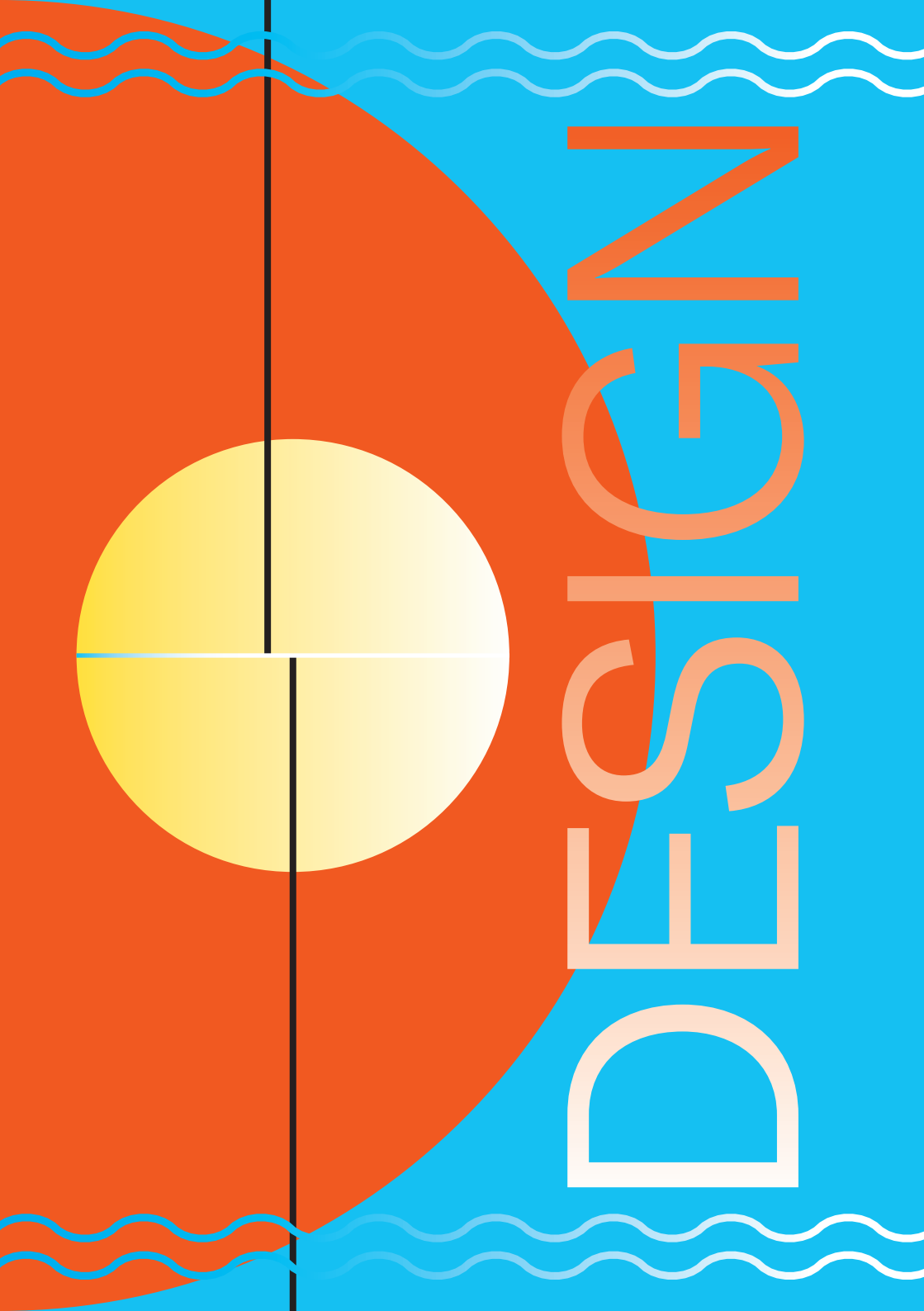
Architecture is everywhere, has a great influence on all of us as our built environment, reflects the distribution of power and wealth in society, and is also one of the biggest drivers of climate change and environmental pollution. Architects sit on committees and boards, are employers and employees. We shape our world. Whether for the better or worse depends upon our active decision.

The object on view in the exhibition is made predominantly from reused materials and demonstrates the many facets of IFUB*'s commitment. At the same time, it encourages active participation. In keeping with our own aspirations, the furniture parts of the object will be dismantled and auctioned online at the end of the show. Half of the proceeds will be donated to the Economy for the Common Good and half to Architects for Future.

IFUB* (Institut für u. Baukunst) describes its own philosophy as architecture and interior design for the common good. Since its founding in 2012 by Johannes Krohne and Bernhard Kurz, the company's planning and construction and even their own office have been set up to be as fair and grandchild-friendly as possible. Their realized projects are including residential and office buildings as well as cafés and climbing facilities. In addition to various awards (Bavarian Monument Award, The Golden House), they also count the publication of their first common good balance sheet and their self-developed *Manual for building for the Common Good* among their biggest milestones. What the IFUB* is convinced of? There will only be a real change in construction with a change in the system!

www.ifub.de | @ifub_architecture | @parkdeinpark

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DESIGN

Jonas Beuchert Tilman Schlevogt / PARAT.cc & Edition Taube

Group Show! Graphic design as a craft never stands for itself but must always be viewed in context. Audience, culture, social trends, zeitgeist, as well as technical and financial possibilities play decisive roles.

For us, good graphic design is inseparable from the people involved. In addition to our team, with whom we develop a creative language, and other professionals, with whom we realize projects in an interdisciplinary exchange, we need clients and institutions that value visual design as a cultural contribution beyond its functional role.

It's all about exchanging ideas, having fun experimenting, being open to new ideas, and being careful not to nip them in the bud. It's about mutual trust and the willingness to stand up for a creative approach.

The installation on view focuses on these countless collaborations and presents excerpts from our independent publishing practice and applied studio work of the last 15 years.

Jonas Beuchert and Tilman Schlevogt founded the publishing house Edition Taube together with Jan Steinbach in 2009 and the design studio PARAT.cc in 2015.

Edition Taube is a publishing house for artists' books and editions. To date, over 150 publications have been published in close collaboration with numerous authors. The books are the basis of a growing international network that enables exhibitions, workshops, and collaborations worldwide. Edition Taube is winner of the German Publishing Award 2020 and 2022. PARAT.cc is a studio for visual communication with clients in culture, politics, and business. Its Munich clients include the Schauburg, Museum Brandhorst, the Pinakotheken, and the Rathausgalerie. The designers see their work in a range between radically user-oriented design and a classic understanding of designers as authors, observers, and commentators of social developments. PARAT.cc's work has received numerous awards and has led to teaching assignments at various universities.

Kai Büschl

Although free and illustrative work was the most intriguing to me at the beginning of my career as a communication designer, over the years my interest for complex design systems has become an increasingly important part of my work. I am particularly fascinated with writing systems, and, in my opinion the Latin script is one of the most complex and interesting design systems in terms of its application and rich variety of forms. In addition to working with digital tools and the smooth and polished form that results from the professional design process, fractal and manually created lettershapes remain particularly important design elements for me. Excursions into freer areas, such as designing record and CD covers, enrich my everyday work in important ways because they require individual solutions and yield unique visual outcomes. The result being the synthesis of systematic order and creative disorder, which characterizes my work.

Kai Büschl (born in 1971) is a communication designer specializing in type and typography. Since graduating from the Augsburg University of Applied Sciences in 1999, he has been working as a freelance designer with his own studio as well as for numerous clients in a range of fields including music, sports, and publishing. In 2005, he co-founded the font label Lazydogs Typefoundry. In addition to teaching at the HBK Saar, Augsburg University of Applied Sciences, DHBW Ravensburg, and the Salzburg University of Applied Sciences, Büschl has been a lecturer for communication design, type, and typography at the Munich Design School since 2011.

www.bureaub.de | [@lazydogtype](https://twitter.com/lazydogtype)

Stephanie Kahnau

Looking back historically, it can be seen that textiles have been severely neglected as a predominantly "female profession" in art and design. However, textiles have a unique feature, namely the ability to determine the shapes to be developed from the smallest fiber of the material. Depending on the raw material (cotton, silk, synthetics, etc.) and technical processing (weaving, knitting, screen printing, etc.), the fabric's material properties can be manipulated and controlled as required. The so-called pre-product – a developed fabric – thus sets the course for the following form. Further steps, such as cutting or tailoring, can capture and intensify the tendencies of the material. Accordingly, the functional properties of an object (wearability, sustainability, etc.) and its aesthetic effects such as draping or *Körperlichkeit* (physicality) are determined and intensified in this process from the initial material setting.

Stephanie Kahnau's works demonstrate the diversity of technical and artistic approaches to textile design. On display are experimental material samples, playful form studies, and functional items of clothing that have not been commissioned for mass production but developed solely as unique pieces from the textile work in Kahnau's studio. The idea behind this operates in direct opposition to the attitude of large fashion houses that sell mass-produced items as exclusive ones. It is about developing a social awareness of technical and artistic work as well as an awareness of the scarcity of natural resources.

Stephanie Kahnau studied textile design at the Academy of Fine Arts Stuttgart (Diploma, 2012) and has worked as a freelance textile designer for the past 11 years. She manufactures unique textiles and fashion-pieces under her label STEPHANIE KAHNAU. In addition to her independent work, she also created the HERE store, a platform to increase the visibility and distribution of local products. Since 2014, she has taught at various institutions including Chelsea College of Arts, Kunsthochschule Kassel, ADBK Stuttgart, AMD Munich, among others. Her work has been exhibited by numerous institutions including the Antikensammlung München, Maximiliansforum, and Playground London and awarded by Stiftung Kunstfonds and German Design Award. She has been working for the Lotte Hofmann Foundation on a voluntary basis since 2023.



Claudia Klein / THE SCISSORHANDS

The Scissorhands is the pseudonym of Munich-based illustrator Claudia Klein whose focus is on contemporary collage. In addition to her freelance artistic practice, she also works on commercial commissions, thus bridging the gap between art and design and establishing the medium of collage as an extended form of illustration.

Her work appears in daily newspapers as well as in international print media. She has designed images for an online campaign of a dating app as well as book and record covers and also created prints for the fabrics of a British high fashion label. Her collages have been shown in solo and group exhibitions in galleries in Japan, New York, Rotterdam, Helsinki, Berlin, Wiesbaden, and Munich as well as in various international publications. Her minimalist collages and surprising assemblages of objects and body parts have a surreal, sometimes eerie aesthetic reminiscent of dream images. She finds inspiration in old photo books, contemporary fashion magazines, Flemish still-life paintings, and David Lynch films. The Scissorhands works both analogue and digitally, although her free works are almost exclusively analogue.

Although minimalist and clear, her works do not strive for perfection. Their cut edges, cracks, and irregularities bear witness to her working process and the material used. It is precisely this lack of perfection that brings her works to life.

www.the-scissorhands.com | @the_scissorhands_

Claudia Klein was born in Darmstadt in 1976 and grew up in Regensburg, where she completed a three-year apprenticeship as a dressmaker after graduating from high school. She then decided to combine fashion and art and moved to Munich in 1999 to study at the German Master School for Fashion, from which she graduated with a diploma in communication graphics. After several years as a graphic designer in various agencies, she set up her own business as a freelance illustrator in 2008. Since 2016, she has focussed on collage and consciously decided to work under the pseudonym The Scissorhands. She lives and works in Munich.

Alexander Rehn

Alexander Rehn aims to redefine the current state of design. In his studio, he creates products that not only touch the soul but also value nature and are intended to enrich our lives sustainably today and in the future. Rehn's approach is based on core values that guide his work: creativity, innovation, sustainability, responsibility, and authenticity. He is interested in design that assumes social responsibility, anticipates change, promotes harmony in all areas of life, and is reflected in authentic materials and manufacturing processes. Each of his products tells its own story.

In 2012, Rehn founded his design studio with a focus on product design, furniture design, and interior architecture. He is a trained interior architect and graduate of the Academy of Fine Arts Munich. From 2012 to 2015, he served as an assistant in the Department of Product Design at the Academy of Fine Arts Munich. He gained his diverse experience by designing office furniture and showrooms at the Greutmann Bolzern Design Studio in Zurich after completing his studies. His comprehensive understanding of product, space, and form is incorporated into each of his projects. His clients include, among others, A. Lange & Sons, Samsung, and Materia/Kinnarps, for whom he designs furniture, interiors, and products.

Tobias Trübenbacher

We are awestruck by the scale of the crisis we are facing, yet it remains difficult to grasp. The complex web of cause and effect renders us humans quite helpless. Why design in these times of poly-crisis and powerlessness, battered by turbo-capitalism, resource exploitation, and climate catastrophe? Why design when everything seems to already exist and where “too much” — rather than “too little” — has long become the most existential problem of the present century?

The selection of works presented share the common goal of formulating diverse answers to these questions. Answers that go beyond fear, beyond the obvious, beyond what we already know. Tobias Trübenbacher aims to demonstrate that design provides us with space to think, imagine, and radically change.

In his work, he aims to address the central challenges of our time through design: How can we realize the vision of a more balanced coexistence with the planet? How can we gather courage and hope to accelerate the urgently needed transformation?

www.tobiastruebenbacher.com | [@tobiastruebenbacher](https://twitter.com/tobiastruebenbacher)

Tobias Trübenbacher was born in 1996 and studied Industrial Design at the University of Applied Sciences in Munich as well as product design at the University of the Arts Berlin. He has worked for Atelier Steffen Kehrlé, Studio Mark Braun, and was a designer in the team of Konstantin Grcic in Berlin.

Since 2022, he has been pursuing a Master's degree in Architecture at the Technical University of Munich while working as a freelancer for Büro Kofink Schels and Gonzalez Haase AAS. He has won several awards for his work including the German Sustainability Award and the James Dyson Award. He was honored as the German Newcomer Designer 2023 by the German Design Council.



PHOTO GRAPHY

Nina Aeberhard

Nina Aeberhard is interested in contrasts, ruptures, and in-betweens in the interplay of motifs, media, and material. She approaches ambivalences, such as the resistance of remaining soft and the power of vulnerability, mostly using the medium of photography to explore different materialities. The haptic and sensual qualities of the motifs play just as much a role here as the references and shifts created by the photographic medium in interaction with texts. *Handle with care* (2023) depicts a sculpture in the form of a handle made of glass – a material that appears solid and durable but is also fragile and playfully delicate in its transparency. The handle is probably cold to the touch and could shatter. At the same time, the material is attractive and enticing. The body, with its affects and vulnerabilities, becomes tangible vis-à-vis the work, while the support on the outside world appears fragile.

The work *calm construct / contemplations* (2018), depicts a photographic still life of a simple roof batten. The narrow, untreated, and simply sawn piece of wood, which is used casually and countless times in this form, has a constructive appearance here. In its reduced form, the work leaves enough space to get involved in the details.

What all the works have in common is that they open up a space that allows you to make your own associations in view of its reduction. The shape of the roof batten does not claim to be something specific, it is simply there and leaves it to the viewer to be confronted with the sensitivity of their own gaze and experience.

Nora Brünger, Cultural scientist and curator

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[@nina_aeberhard](https://www.instagram.com/nina_aeberhard)

Nina Aeberhard was born in Switzerland in 1986 and raised in Munich. She studied Fine Arts with Dörthe Eißfeldt, Corinna Schnitt, and Natalie Czech at the University of Applied Sciences and Fine Arts in Braunschweig (Diploma 2018). From 2021 to 2023 she was part of the Weißenhof program as a Meisterschülerin under Ricarda Roggan at the Stuttgart State Academy of Art and Design. In 2014/15 she received the Germany Scholarship from the HBK Braunschweig. From 2022 to 2023 she was a scholarship holder in the Mathilde Planck Teaching Assignment Program of the Academy of Fine Arts Stuttgart. Her work has been shown in Braunschweig, Hannover, Hildesheim, Esslingen, and Munich.

Gina Bolle

In the installation *Voyeur I*, Gina Bolle explores, utilizes, and manipulates photographs from the domestic space, which were taken or used for propagandistic or humiliating purposes. At first glance, the photographs appear to be insignificant, like normal family photos and portraits. However, they were intended to exert power and control over individuals. The photographs, taken from the internet, social media, and archives, have been applied onto curtain fabric using an acetone transfer process. The curtain as a material symbolizes the protection of privacy as well as the demarcation against intrusive, voyeuristic glances from outside. The circular hanging shape implies a safe space, the text, which is also visible on the fabric. Background information on the pictures can be found on the artist's website.

The work invites us to reflect upon the role and influence of the medium of photography on collective memory.

Gina Bolle was born in Dachau in 1990. She holds a bachelor's degree in photo design from HM and a master's degree in photography from ECAL in Lausanne, Switzerland, which she completed under Mention Bien. She has worked as a freelance photographer in Munich and began dealing with the topic of the Camera as a Weapon: *Violence in and with Photography* during her master's studies. Currently, she focuses on multimedia installations and works with materialized photography on the subject of the power of images.

www.ginabolle.com | @gina_bolle

Nominated for the 2024 prize in the field of – PHOTOGRAPHY

Francesco Giordano

Over the course of a year, Francesco portrayed Sabrina Berndt, who was born in Upper Bavaria in 1955. Since her youth, Sabrina has been active in the drag scene and is now an essential part of the local LGBTQIA+ community. For her, being queer means advocating for a strong community that resists new threats from far-right groups and defends past achievements.

In close collaboration with Sabrina, a portrait series was created that depicts her in both her private and public life. The images tell the story of a senior citizen's life and her long road to self-determination.

In the late '80s, Sabrina experienced the challenges of the AIDS epidemic firsthand. "In the beginning, none of us could believe it. We didn't know that the disease represented a late stage of an HIV infection, and we didn't know it would lead to death in its final manifestation," she says. Alongside the uncertainty, stigmas grew: "In the '90s, the issue was dismissed." She remembers a time when she had to attend the funeral of one of her friends every month. "I began gender reassignment at the end of 1986, right in that period." The work *Ms. Brini Olsen* (2023), shown in the exhibition, is part of the collective photo project *Mit Euren Spuren*.

Francesco Giordano is a queer photographer based in Munich. He has Italian and Spanish roots and was born in 1992 in Southern Germany. His work focuses on LGBTQIA+ issues and migration. In his practice, he aims to increase visibility for marginalized groups. With a background in Design Studies, Francesco places a strong emphasis on accessibility and inclusion in his conceptual projects. In addition to his photographic work, he also works as a curator (including for FOTODOKS) and community organizer, implementing interdisciplinary exhibitions and events. Some of his most significant collaborative projects to date include *Rainbow Refugees (Stories)* (2019), *377. Inside India's Queer Community* (2020), *queer:raum* (2022), and *Mit Euren Spuren* (2023).

Verena Hägler

Verena Hägler developed *SALTROAD* as an empirical photographic archive of Münchner Nordosten, a remote area at Munich's city border. This sparsely settled area is the subject of a wide-ranging urban development project. Verena Hägler approaches the mainly agricultural area in a careful manner. She sees herself as a collector of traces and fragments. These fragments assemble into a mosaic that refers to something more comprehensive: the local landscape there and its specific atmosphere, the inhabitants and their individual relationship to their habitat.

A textbook with a collection of interviews complements the images. Inhabitants speak anonymously about their individual experience living in this area, about landscape and neighborliness as well as about the specific history of this region.

Verena Hägler (born in 1976 in Munich) is a Munich-based photographer and artist. Her artistic practice deals with documentary, conceptual, and subjective photography, and she mainly works within the field of urbanism.

In 2014, her book *KÜCHEN ENTLANG DER TELA* was released, and in 2022 *RAND* (with Nicola Reiter) was published by Spector Books. *SALTROAD* was exhibited at Munich's City Museum in 2022 as part of Forum 053: *RAND*. Verena Hägler & Nicola Reiter. Hägler studied photography at the Zurich University of the Arts with Ulrich Görlich, André Gelpke, and Shirana Shabazi as well as Fine Arts in the Master class of Karin Kneffel at the Academy of Fine Arts Munich. A portion of *SALTROAD* was purchased by the Mathias Pschorr Foundation in Munich. She is a lecturer at the Ludwig Maximilian University in Munich.

Elias Hassos

The center of the cloud. After all my years as a photographer, it is how I look at the world rather than what I find in it that has become increasingly important to me. Operating from a state of openness and impartiality, it seems possible to me to perhaps touch the world with all its secrets. The photographs are taken in everyday moments that may seem unspectacular or insignificant to some people. The motifs reveal the beauty of ordinary situations and the poetry in the small details of life. During the selection process, I focus on the relationship between the images in combination with each other. This creates an additional layer. The rhythmic arrangement makes it possible to tell picture stories in complex and profound ways and to achieve a timeless and universal effect by concentrating on black-and-white photographs.

www.eliashassos.de

[@eliashassos](https://www.instagram.com/eliashassos)

[@eliashassos_projects](https://www.instagram.com/eliashassos_projects)

Elias Hassos lives and works in Munich. He completed his studies at the Academy for Photo Design in Munich in 1995. Since then, he has worked as a freelance photographer for magazines and his own art projects. In 2002, he received the DZ Bank Art Scholarship for artistic photography which included an exhibition at the Künstlerhaus Bethanien in Berlin. His works may be found in the collection of the Pinakothek der Moderne, Munich, as well as the photography collection of the Munich City Museum. His personal work deals with a sensitivity to the everyday, the beauty of nature, and the search for spirituality in art. His images invite the viewer to pause and explore the deeper meaning of life.

Lorraine Hellwig

In her photographic work *Y A MANIFESTO*, which hangs from the ceiling in long banners, Lorraine Hellwig portrays fellow members of Generations Y and Z (individuals born between 1985 and 2005) and uses these images to create a manifesto with real advertising slogans, motivational phrases, and her own thoughts.

Shaped by digital culture, the pandemic, political unrest, the global economic crisis, and climate change, Y is the generation that is breaking away from previous ideas and orders and is under particular scrutiny. Similar to a timeline on social media, this project has no end and updates itself through new exhibition locations and the photographic-artistic interpretation of new events, encounters, and insights. The short messages and questions are the result of interviews with the people portrayed about life, politics, protest, and philosophy. In addition to these photographic images, Lorraine also integrates screenshots and social media posts as equally important motifs.

The work incorporates a wide variety of pop cultural references and becomes a growing portrait of an ever-changing generation. Through constant enlargement, the manifesto also develops and changes.

The project aims to document the diverse perspectives and dynamics of the generation through portraits and collected thoughts and also attempts to create a kind of visual collective identity or voice.

Lorraine Hellwig's photographic and artist work explores the topics of human-made systems and their influences on the individual. It involves issues of digitalization, capitalism, media, and the liberation from binary gender roles in society, which are explored in large-scale, image-based installations that encourage visitors to participate in the art work. In addition to working as a reportage and portrait photographer, Hellwig also published the manifesto *Y* in 2018, won the Gute Aussichten – Young German Photography Award in 2018/19, had a portrait column in *Freundin* magazine in 2021/22 and is founder of the *FAKE FACTORY*, a platform for collaborations between design, art, and activism.

www.lorrainehellwig.com | @lorrainehellwig

Nominated for the 2024 prize in the field of – PHOTOGRAPHY

Florian Tenk

The main impetus for the *en passant en aimant* series of works was the exploration of the many facets of the ephemeral in photography, both in terms of content and technology and especially in light of the growing influence of digital image phenomena in art. The works are not limited to the theme of digital image cultures but have been created using a wide variety of photographic techniques, including analog photography, collages, scans, video projections, screenshots, and content influenced and generated by AI.

In the series, Tenk explores the concept of the ephemeral and fleeting in photography but also in life itself. He attempts to capture moments that often escape our fast-paced perception, while simultaneously capturing the everyday beauty in the incidental and seemingly banal. The series invites us to engage with the concept of transience and is also intended to encourage reflection on the value we can still attach to the role of photography as a testimony to time.

www.floriantenk.de
[@floriantenk](https://www.instagram.com/floriantenk)

Florian Tenk was born in 1987 and studied photography at the Academy of Fine Arts Munich under the guidance of Prof. Dieter Rehm. After successfully completing his diploma as a Meisterschüler in 2018, he worked as an artistic assistant in the Academy's photography studio until 2023. In his photographic work, Tenk deals with himself and his surroundings as well as new ways of representing identity, milieu, and social codes. He has been a member of the artist collective queer:raum since 2022.



JEWELLRY

Danni Chen

It begins with the physical experience.

The delicate, pink-colored asparagus pendant made of wax is fragile but lively; you treat it carefully or let it bear scars.

The fresh asparagus, wrapped in a cage, tightens around one's neck like a choker, and both perish together.

The brooches, molded from fine wax threads and cast in aluminum, express desire; they strive and struggle to blossom, but in the process disintegrate and lose themselves.

The raspberry roller, crushing the tender raspberries, binds one's hands with chains.

The tongue orthosis finally allows you to pronounce syllables correctly and experience sensuality in a unified way. If you don't want that, the orthosis can be chewed up because it is made of tin.

The wraparound fabric catalog not only captures the works in terms of content but can also cloak other things.

With her jewelry and objects, Danni Chen invites people to contemplate words, thoughts, and the world around them both consciously and individually, physically and emotionally.

Danni Chen was born in 1987 in Jinan, China, and is now based in Munich. In 2013, she completed a guest study year at the University of Stellenbosch in South Africa. She obtained her diploma in jewelry from the Burg Giebichenstein University of Art and Design in Halle in 2015. In 2020, she completed her diploma under the guidance of Prof. Karen Pontoppidan at the Academy of Fine Arts Munich. She was awarded the Debutant Prize by the Academy of Fine Arts Munich in 2020, received the second BKV Prize for Young Artisans in 2021, and participated in the Erfurt Jewelry Symposium in 2021.

Sarah Cossham

My intention is to reshape forgotten material, to appreciate values that seemingly became worthless, and to transform the past into the present in order to create wearable jewelry through contemporary action. The gemstones are taken from old pieces of jewelry, reworked, and incorporated into a model. Some of them go into the casting process, which allows me to work freely with the existing material. During the casting process, wax models are transformed into liquid gold or silver and gemstones are arranged firmly into place.

The wax plates have imprints of the older pieces of jewelry and provide clues to their former lives which have now taken on new forms. In their plasticity and fluidity, they combine the two states of the jewelry: the discarded heirloom that has fallen out of time on the one hand, and the transformed jewelry that has been transferred to a new era on the other.

My vessels made from old silverware are unsuitable as tableware and instead operate as contemporary objects. I am not aiming for perfection but rather imperfection, which leaves room for individual interpretations.

Sarah Cossham was born in Starnberg in 1979. At the age of 15, she was diagnosed with bone cancer and forced to sacrifice her left leg. This experience of loss became an experience of transformative processes, which are still echoed in her artistic work today. At the age of 20, she completed her training as a silversmith at the vocational school for glass and jewelry in Neugablonz. In 2003, together with Anne Gericke, she founded the workshop and gallery tragbar (portable) in Munich's Schlachthof district, a work-life balance concept that made it possible to combine family and self-employment. The two artists still run the space together with Barbara Decker and Pura Ferreiro. During Munich's annual Jewelry Week, they open the gallery to other contemporary jewelry artists. Cossham organizes community exhibitions and currently produces the others & me jewelry podcast. At the 19th Silver Triennale, she received the Ebbe Weiss Weingart Award for her group of silver vessels entitled The Three Sisters and the Couple. Sarah Cossham lives and works in Munich.

Doerthe Fuchs

“Is it a question of the illusion of transparency in metal or the yearning for the sea? ... a wonderful found object or the fascination of construction sites? ...

The goldsmith’s craft is my alphabet, and it is what I use to tell stories, ask questions, and seek answers ...”

An example:

In 2023, in search of a *resonance* for my *Werkstattklassiker* (workshop classic) — the silver ribbon necklaces in over 60 different shapes and color variations that I’ve produced since 1995 — I created jewelry ribbons woven from glass beads. The *Fankurve* pieces are presented here in the display case for the first time. Playing with square variations led me to the QR code, among other things, hence the title *Fankurve*. Scan the QR code and you will land on my website ...

www.doerthe-fuchs.de

Doerthe Fuchs graduated as a goldsmith from the Drawing Academy in Hanau. Afterwards, she studied at the Academy of Fine Arts in Munich under Prof. Hermann Juenger.

Nelly Stein

This is how we imagine things.

Revolution. Big. Bigger. Vast. Inconceivable.

This is how we imagine things.

Revolution. Small. Smaller. Minuscule. Inconceivable.

The revolution of small things. This is not a coup, nor does it wish to be. These are the small steps and interventions that unfold right in front of us with big ideas. They are the small, seemingly silent steps of glass, aluminum, ink, yarn, bronze, printing ink, paper, weight and lightness.

Gemstones and crystals grow and multiply on paper and become large. With reproduction, the priceless becomes affordable for the masses, becomes visible and dispenses with the exploitation of miners and prospectors, who are hidden by the brilliance of the stones and are forgotten in our blindness. The crystals become a structure for everyone, a structure that dissolves the exclusivity of private property. The revolution of small things is the breaking through of everyday life, of social norms. It is an outgrowth and an intervention against the silencing of the world. Everyday life is transformed as its material becomes the basis for the breakthrough. No one has ever claimed that it is easy to say goodbye to the familiar.

The revolution of small things is not a big bang but a trace and a relationship. The object of desire slowly wanders from neck to neck, escapes the commodity fetish and ownership, leaves the wearer alone but still leaves its mark.

Hanna Stein, translated and edited by Courtenay Smith

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Nelly Stein, born 1986, is a freelance artist and artistic assistant to Prof. Karen Pontoppidan in the class for jewelry and utensils at the Academy of Fine Arts Munich. After completing her bachelor's degree in art education in Leipzig, she studied jewelry making at the Burg Giebichenstein Academy of Fine Arts in Halle before completing her diploma in 2020 at the Academy of Fine Arts Munich as a Meisterschülerin in the class for jewelry and utensils, where she also completed her first state examination under Prof. Res Ingold. In addition to her artistic work, she is involved in cultural education projects such as Strasse.Oase (CultureClouds e.V.).

Takayoshi Terajima

I was greatly influenced by the rice farm region where I was born and raised in Japan. Records from the Genroku era (元禄, 1688–1704) that remain in my parents' home show that I am the 14th generation. The changing seasons that I experienced during the rice cultivation process, the periods of sowing, planting, and harvesting, and the sight of the shining ears of rice are my original landscapes.

The technique of metal carving, which I use as a means of expression, originates from this traditional culture. Although materials and techniques have changed over time, its core has remained the same. I create and use tools to visualize images. The traces of the working process gradually flow into the artwork. Inspired by the cyclical process of traditional techniques, I challenge the dialogue between modernity and tradition by replacing material-dependent engraving techniques with digital data, thus dematerializing them.

Traditionally, when making jewelry, certain aspects must be considered, such as its relationship to the human body and its wearability. However, as the digitalization of society rapidly advances, our perception of bodies is also expanding and changing, and I believe that real and virtual spaces far removed from the physical body can also be perceived as bodies. Accordingly, my jewelry is no longer bound to being worn directly on the human form. Instead, I propose a liberation of materials and bodies.

Takayoshi Terajima was born in 1986 in Chiba, Japan, where he studied and acquired techniques in the field of traditional Japanese crafts. He first began creating jewelry and pictorial works around the theme of “a form of memory that lasts for generations.” In 2018, he received his jewelry diploma as a Meisterschüler at the Academy of Fine Arts Munich. In 2015, he completed his MFA in metal carving at the Tokyo University of the Arts.

Florian Weichsberger

The *Warrior* series consists of pendants whose designs are inspired by tools and knives but lack a clear function. They invite us to contemplate the space between people, they can be interpreted as both a threat and protection, and demonstrate that even if we are armed to the teeth, we are still vulnerable.

The *Moon, Sun and Earth* brooches deal with the properties of celestial bodies. The absorbent quality of the earth, the radiant energy of the sun, and the reflective surface of the moon mirror these states within us, and are canvases for introspective contemplation and localization.

Vanitas examines the timeless motif of the transience of life from different perspectives. Translucent, shimmering forms, cast from product packaging, attempt to capture the ephemeral pleasure that the contents of these wrappings once gave us. A bony bracelet reminds us of our own skeleton and at the same time amuses us with its bizarreness. A small brooch made of mirror, one of the most important vanitas symbols, tirelessly reflects its wearer and thus visualizes existence and its fleetingness. The piece is only completed by the act of wearing it.

Florian Weichsberger was born in Umbertide, Italy, in 1982 and began his training as a goldsmith at the Vocational School for Glass and Jewelry in Kaufbeuren/ Neugablonz. This was followed by studies in the class for jewelry and utensils at the Academy of Fine Arts in Munich under Otto Künzli, which he completed in 2009 after being named a Meisterschüler.

Since then he has lived and worked in Munich. His works have won several awards and have been shown worldwide in numerous solo and group exhibitions. They can be found in private and museum collections, particularly in Germany and the Netherlands.

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IMPRESSUM

Förderpreise 2024 der Stadt München
Fine Arts – Architecture – Design – Photography – Jewelry

Exhibition booklet of the jury's nominations
March 16 – May 26, 2024, Rathausgalerie

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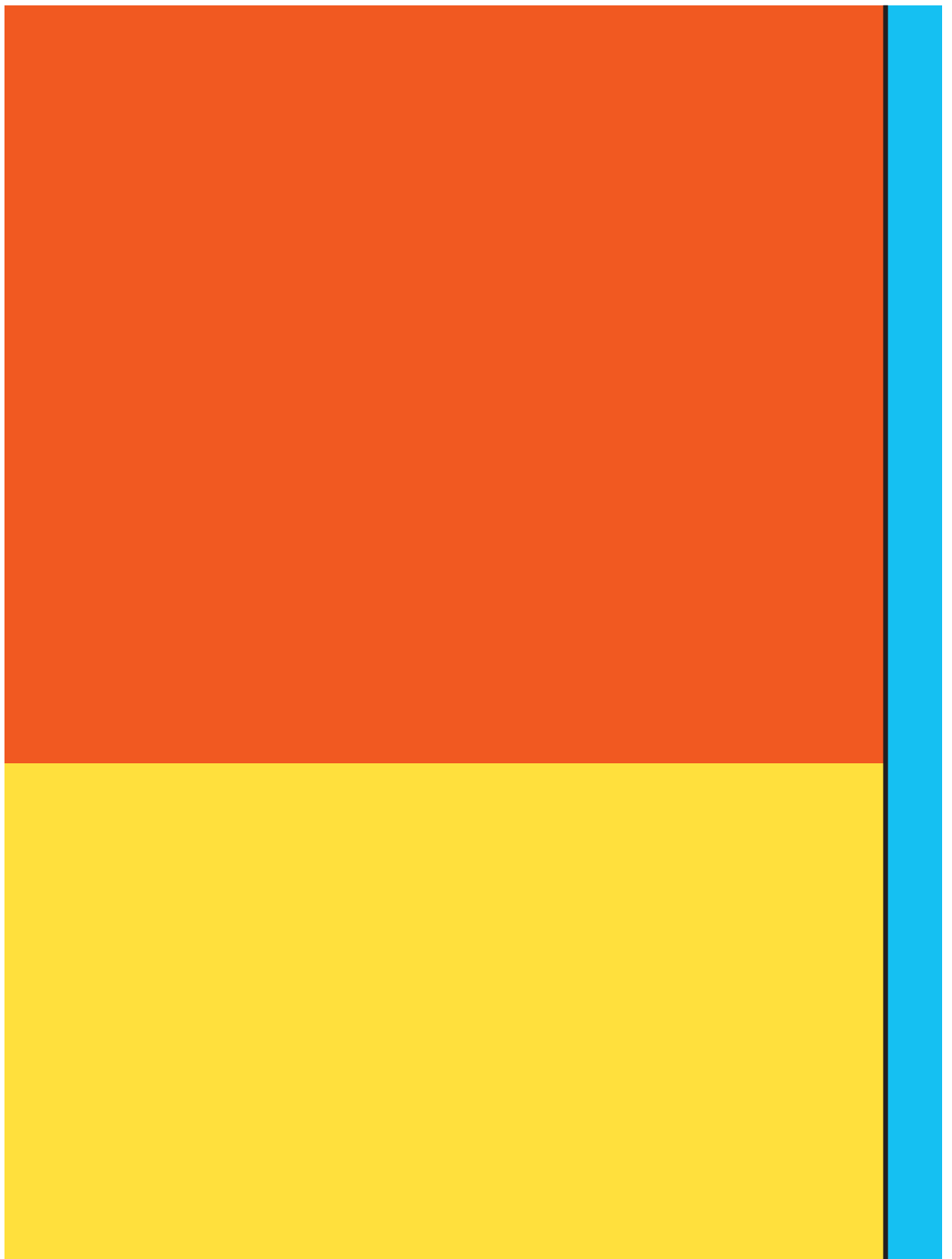
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We would like to thank all participating artists as well as the
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