

Portfolio *Laura Leppert*

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Variations on Horizons 2026

2-channel video installation; 31:43 min, 2x FHD, double stereo sound

Variations on Horizons is a 2-channel video installation circling places and people being conscripted into other temporalities and their refusal to stay there. A sunless town, a volcanic planetary double and three protagonists traffick the future while histories seep back. The artist brings together landscapes recruited as stand-ins for other worlds and times with intimate stories of collapse and renewal, tracing how places and people resist the futures assigned to them.

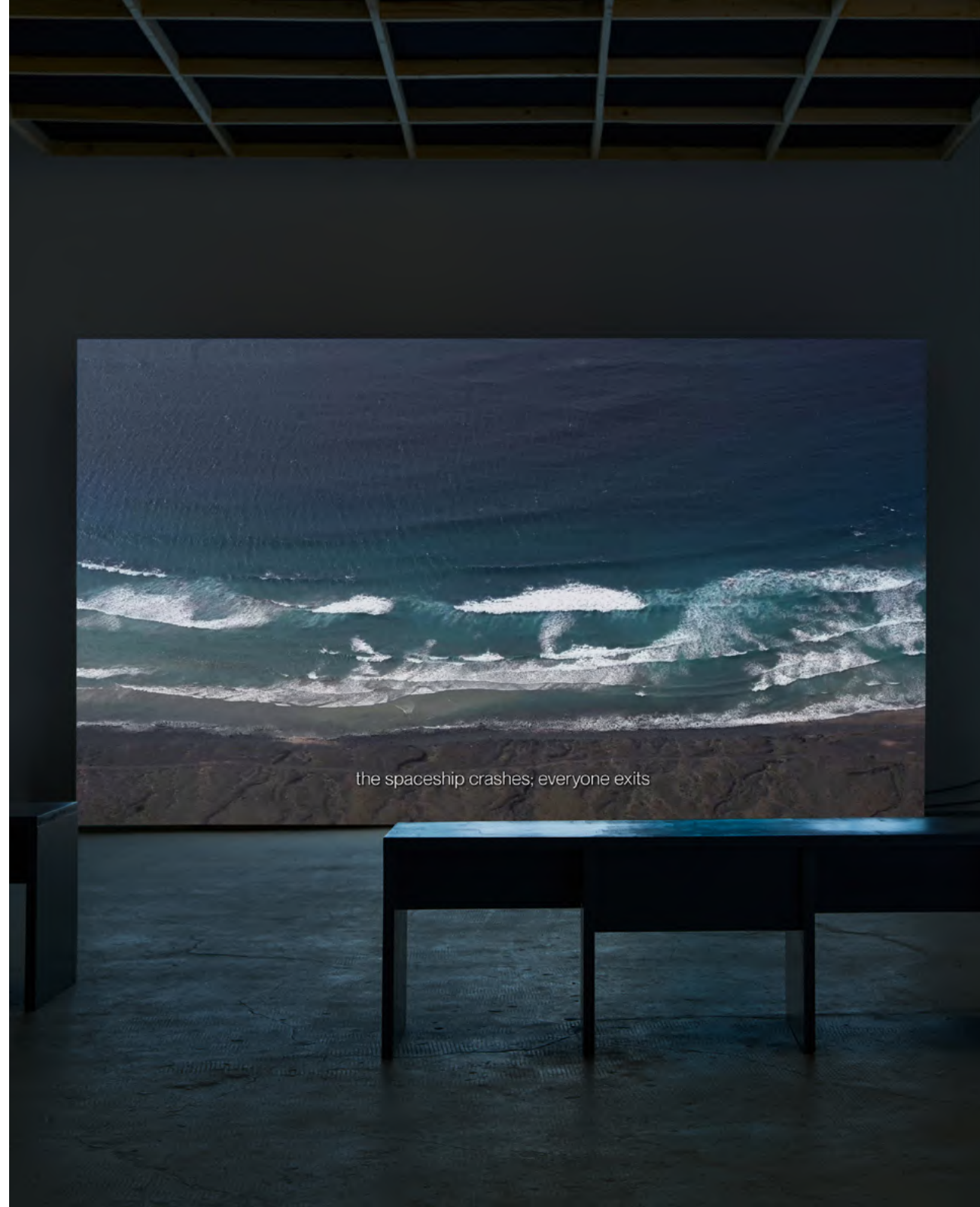
The work traces two locations; a sunless worker's town in Norway, built in a valley so deep no sunlight reaches it on most days of the year, which is now bathed in the shaky reflection of its sun mirror. South, the former ESA testing ground on the badlands (malpais) of Lanzarote poses as rehearsal site for extractivist space colonisation. Planetary doubles are sites on Earth that are made to stand in for extraterrestrial environments. They are spatial surrogates: stand-ins for somewhere else. Yet they also manufacture time: a geological past that hasn't happened, or a future that remains uncertain. As a time-making technology, the planetary double aims for sending a place elsewhere in time. It has trafficked in pasts both borrowed and buried, and its third temporal commodity is futurity. Here, the landscape turns green once more after volcanic devastation; in that sense, the badlands exist after the end of the end. Landscapes like people, it turns out, may resist permanent conscription into other worlds' chronologies. Histories seep back.

In the work, three protagonists/understudies are toggling between flickering roles; flatmates, crew mates on a spaceship, or accidental archivists of a bottom-up science fiction plot that keeps showing its seams. Ventiloquising, phantom-speaking and the residues of languages, culled and gleaned from below their previous assembly lines, make up its script functioning as backbone of the work. Refracted voices of artists, thinkers and political figures spill into the narrative of collapse and renewal. Images loop, split and fold into one another. Time jumps, circles, jams. Scenes double, falling into syncopic rhythm, beating the great, absurd, fleeting or accidental forms we might live together.

The script stutters, loses its steps. In the face of rising fascisms, anger and grief, tentative utopias, elite panics and defiant hopes, collapse appears in this context not as a private retreat, but rather as a polyphonic engagement with the world and the beginning of hope emancipated from technological solutions.

full video:

<https://vimeo.com/1225064550/787a475cfc?share=copy&fl=sv&fe=ci>





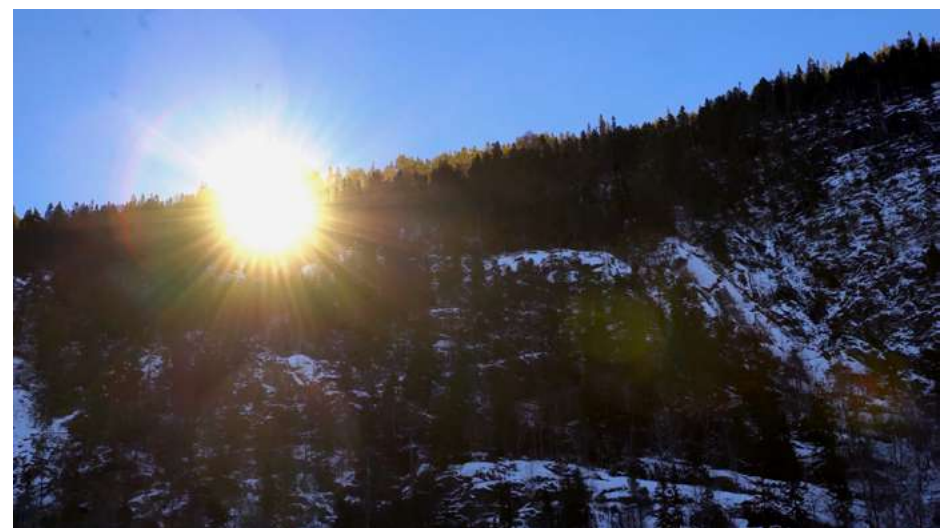
and a blaze that shone above the trees



Installation views *the rise and fall and rise and fall and rise*, Solo exhibition, Bodrum, Berlin, DE. Fotos: Milena Wojhan.



Installation views
the rise and fall and rise and fall and rise,
 Solo exhibition, Bodrum, Berlin, DE. Fotos: Milena Wojhan.



Top: Installation views *the rise and fall and rise and fall and rise*, Solo exhibition, Bodrum, Berlin, DE. Fotos: Milena Wojhan.

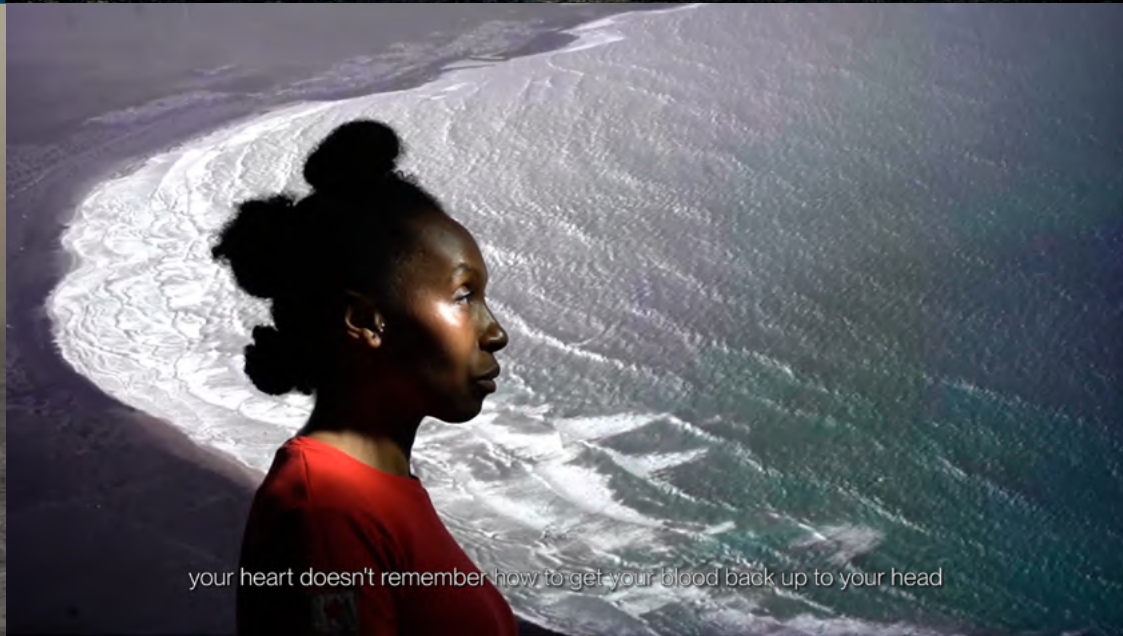
Right: Video stills



with three generations living together



as time-making technologies, these analogues traffick borrowed pasts



your heart doesn't remember how to get your blood back up to your head

Syzygies

2025

Video installation; Video, 12:21 min, FHD, 9:16 vertical,
stereo sound, english subs, TV screen, steel

People sleep in the flickering light of screens – we follow their dreams. Historical and contemporary dreams, some from antiquity and some from tomorrow; dreams of the famous, and dreams of the unknown; those that gave birth to technologies, those that were dreamed dissentingly under fascisms in Europe and beyond, those that spring from our tech-infused everyday, and those in which agencies blur and flip, articulating what is only silently present in society's ambients.

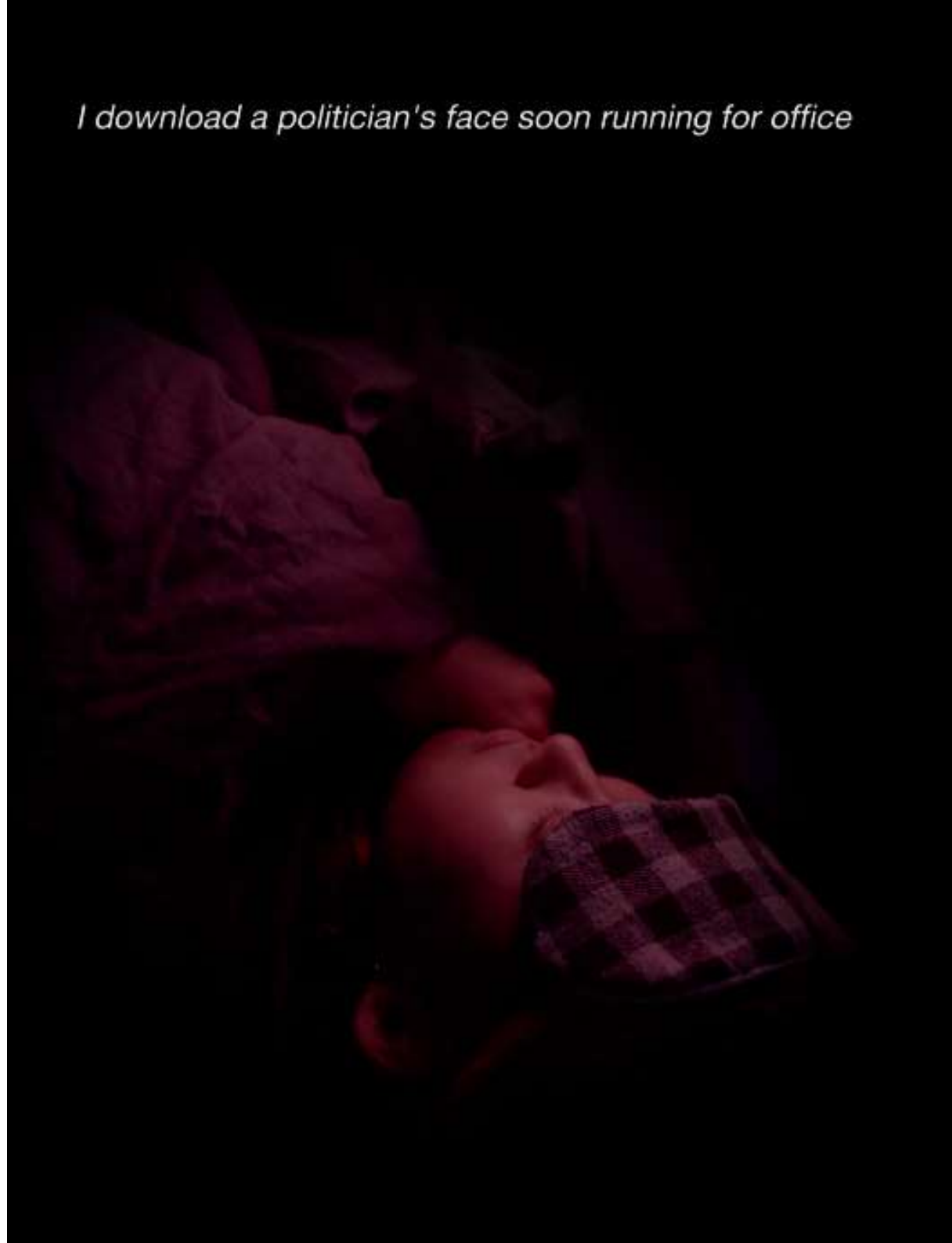
Syzygies is the first iteration of a research-based video installation that explores historical and projective political dreams and combines them with processes of emergence from the more-than-human world. It focuses on the experience of technologically infused everyday life and dreams that have been dreamt in social climates of control, simplified technological progress and contested futurities, and their generative and subversive potential.

full video -

<https://vimeo.com/1108826947?share=copy>

pw: flatline

I download a politician's face soon running for office





Installation views
noises from the other room,
Kunstverein AK68, Wasserburg a. I., DE.
Photos: An Laphan.



Installation view
noises from the other room,
Kunstverein AK68, Wasserburg a. I., DE.
Photos: An Laphan.



Installation views
noises from the other room,
Kunstverein AK68, Wasserburg a. I., DE.
Photos: An Laphan.

Between the Rains

2024

Video, 31:43 min, UHD, stereo sound

Between the Rains is a journey through contagious and collaborative visions – through ideology, through cross species encounter, through neurological symptoms.

Between the Rains looks at the contagion of political fictions and reality models, focusing on the cultural shift during the medieval ergot epidemic and associated *Dancing Plague*, and its contemporary afterlife in informatics metaphors, work ethics and notions of embodiment. The body as porous reality interface is circled by visually simulating and theorizing my own neurological scotoms during migraines, and casting the ergot fungus as true pharmakon and, literally, a mushroom at the end of a world. Through sickness and attunement, everyday spaces and events may become cybernetic portals.

The work tracks pre-modern divisive thoughts and looks for their effects on contemporary life, and undermines them with documents that support a world not based on division. The inflammatory medieval pamphlet of *Hexenhammer*, its predecessor *Formicarius*, and Silicon Valley's simplistic *Just World Fallacy* go up against Von Bingens body-based *viriditas*, concepts of *hauntologies* and cybernetic theories of entanglement and attunement.

Humans have always looked to what they think is 'nature' – for guidance, sense, pattern. Yet perceived pattern and personal projection are easily confused, oscillating between apophany and epiphany. People experience and tell themselves the world in narrative form - they form a model of reality within themselves. Models of alleged 'higher objectivity' - be it nature, god, market, or artificial intelligence lend themselves particularly well for exploitative gain by their interpreters. We are part of their reproductive system - we are the pollinators of the narratives we pass on. What models of reality are prevalent today, where do they come from, and how can we counter them?

Full video -

<https://vimeo.com/1099095305/ec26b9e4be?fl=sm&fe=ec>

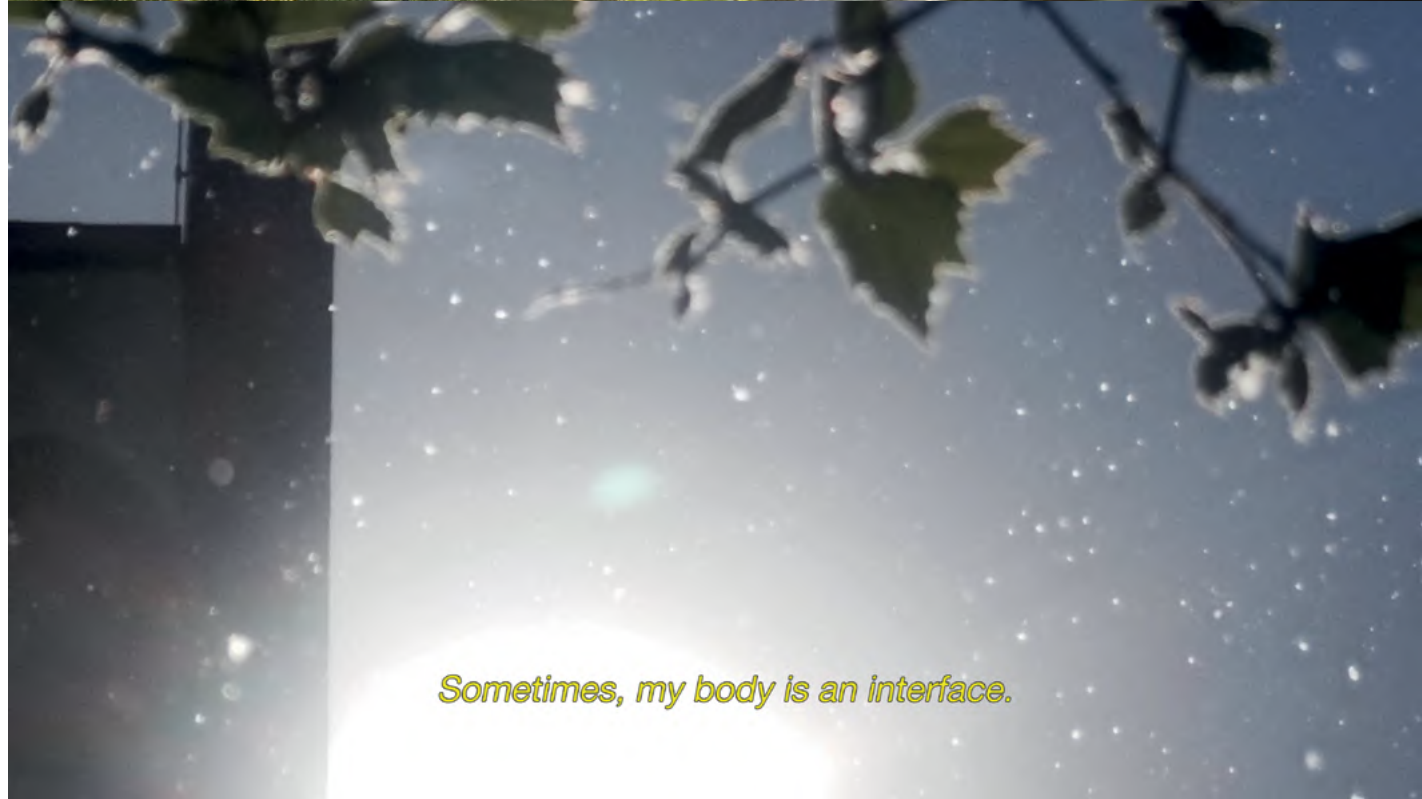




Installation view *Too Soon To Say: The Unconference*, Various Others Special, Bayrischer Hof, Munich, DE



Installation View *Preis der Nordwestkunst*, Kunsthalle Wilhelmshaven, DE. Photo: Jenny Rosentreter.



Sometimes, my body is an interface.

*Today, threshing
machines equipped
with machine vision
separate the fungus'
fruiting bodies from
the grains.*

*Lying in bed, we talk
to the californian
ideology incarnated
in bot soulmates.*

*Powerful computers
birth the fantasy of
disembodied
intelligence.*

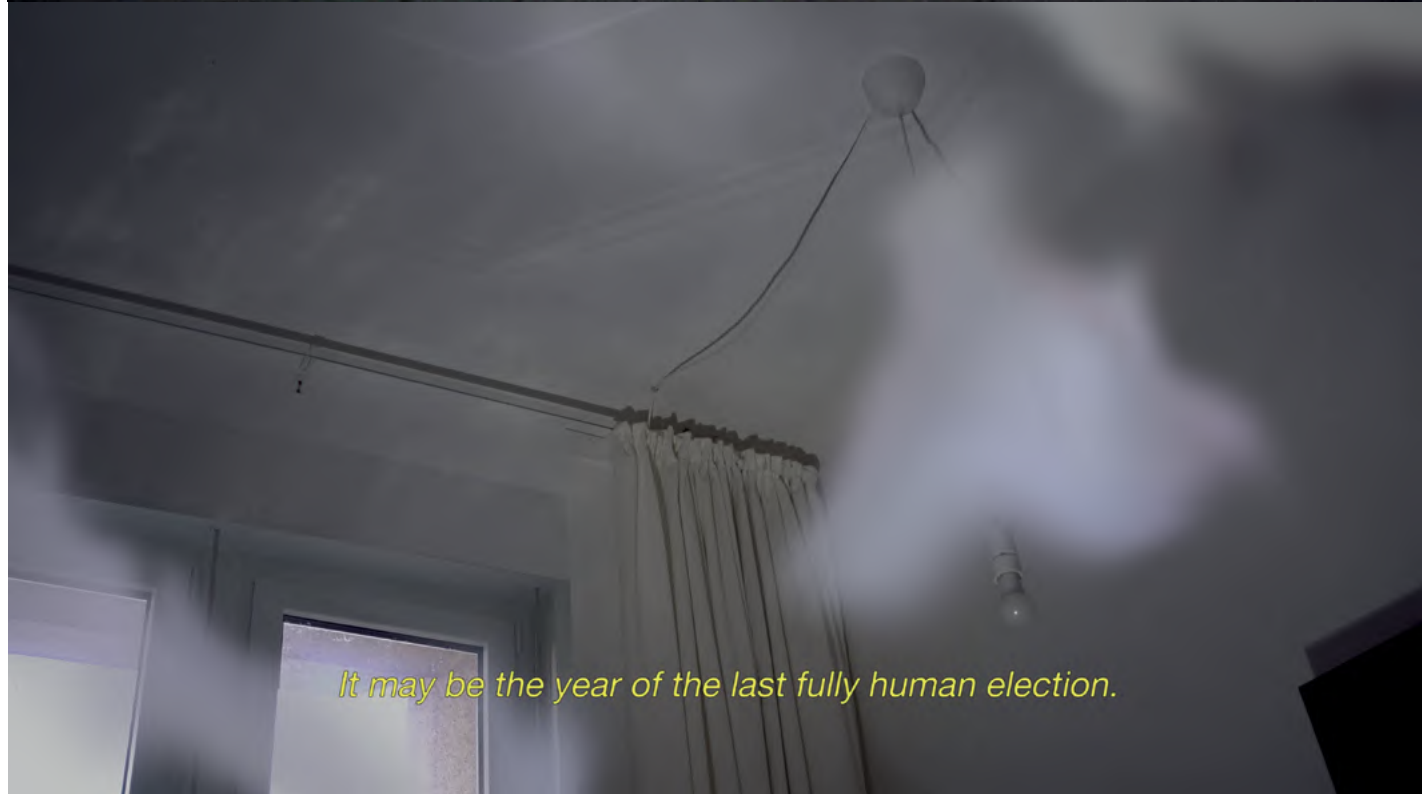
*But our guts are not
gasoline tanks, and
our eyes are not
cameras.*

They, too, think.

voiceover excerpt



This zone of encounter is both a space and a time



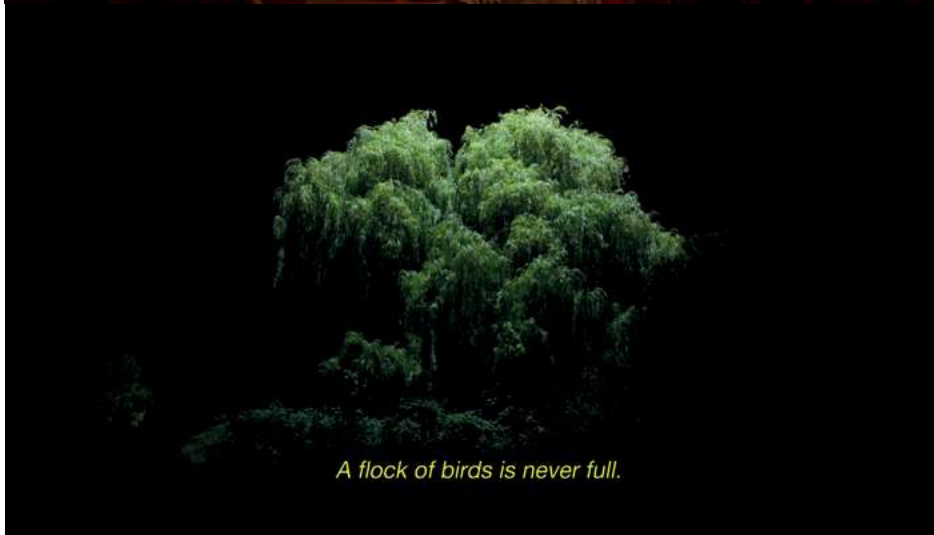
It may be the year of the last fully human election.



Not mechanical, not alienated, not divided into selfish cells.



the one that hits the ground fastest becomes real.



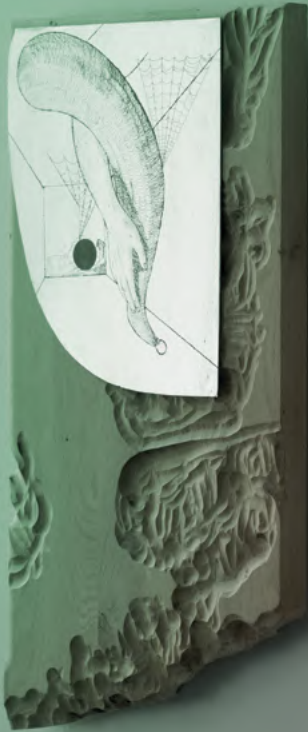
A flock of birds is never full.



church and forming state start gatekeeping sainthood.

Proximity Warning 2024

etching on zinc on milled wood
approx. 50 x 25 x 3,9 cm
series of 5





Detail of Proximity Warning (Aura)

Code or Chrysalis

2023

Video, 18:30 min, UHD, 16:9, stereo sound, no voice, milled wood, tinted acrylic glass

Code or Chrysalis is a research project about the imaginaries, obsessions and amnesias that surround DNA, often dubbed the 'Code of Life'. It looks into science histories and fictions, spaces of knowledge production and mediation, and the afterlives of scientific metaphors spurred by the information age.

Developed in the laboratories of Fraunhofer Institute ENAS for nanotechnology in Chemnitz and taking its departure from the procedure of DNA folding, the film hinges on the scientific metaphor of DNA as 'Book of Life'. In the 1950s, Cold War decryption and early language automation fueled the long-standing imaginary of DNA as 'universal authorless text', that can be read, decrypted, edited, copied and cut. The image of a genomic 'Book of Life' - ripe with religious resonances, and burdened by its genocidal usage - today animates human genome projects, posthumanist fantasies, racial capitalism, and recently resonates with ideas of codeability of human-like intelligences in AI, while affecting our basic notions of human-ness, illness, health and so-called normality.

The project calls for a de-production of western 'enlightened' strands of science and aims to investigate the mechanistic depths of viral scientific metaphors we inhabit, use, refer to, and are flattened into.

Full video -

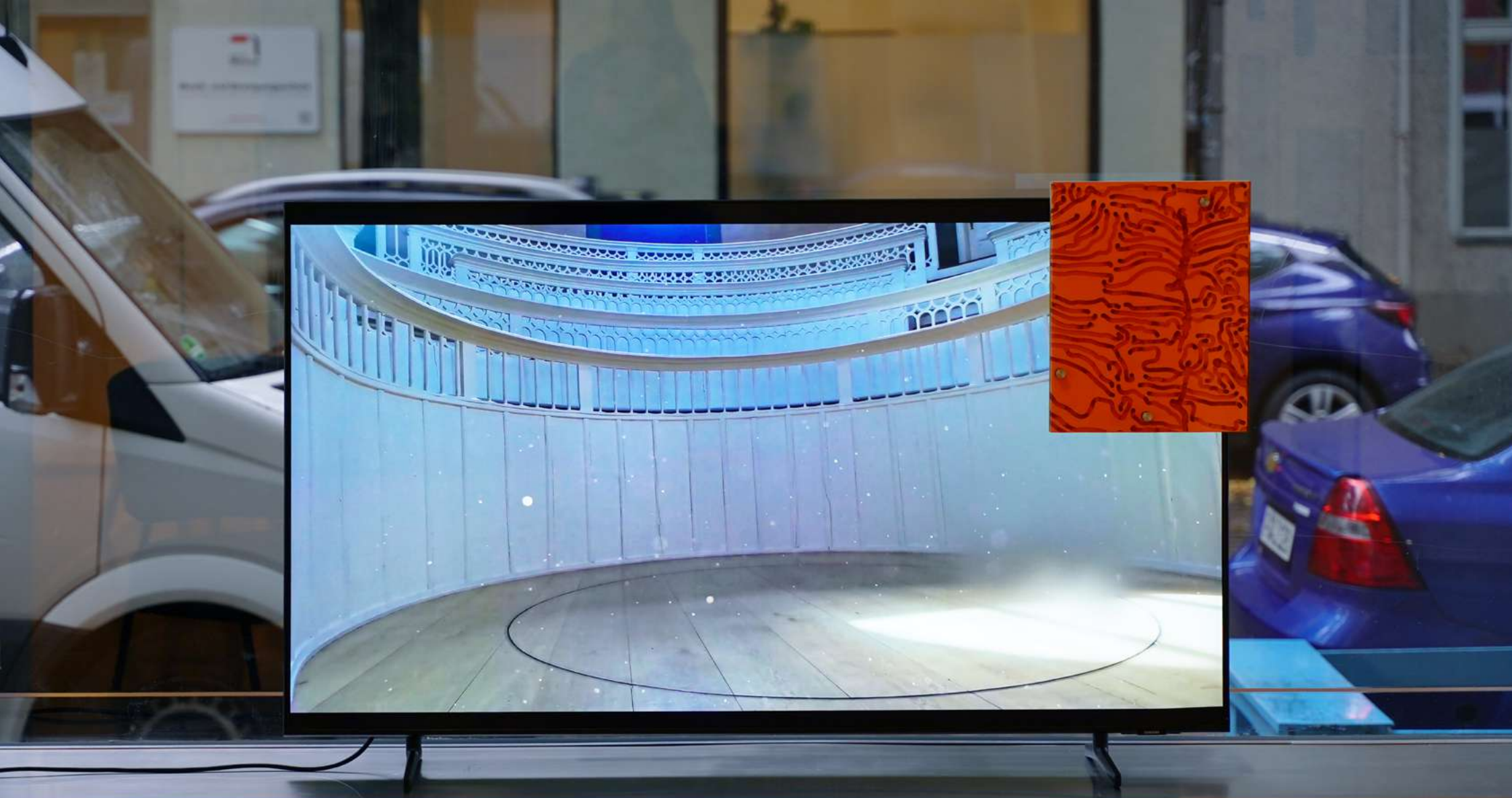
<https://vimeo.com/907150931/c07e4c4085?fl=s-m&fe=ec>



cing the world of useful objects.



Installation view *mattermorphosis*, WRO Art Center, Wrocław, PL.



Installation view *unnamed*, Promo Promo, Berlin..

*I am at the station again.
I sense an analytical
apparatus
waking up.
All around me.
I blank out my face.*

*What is an aggressive
movement, what is
a soft one?
What is threatening
to its nervous system?*

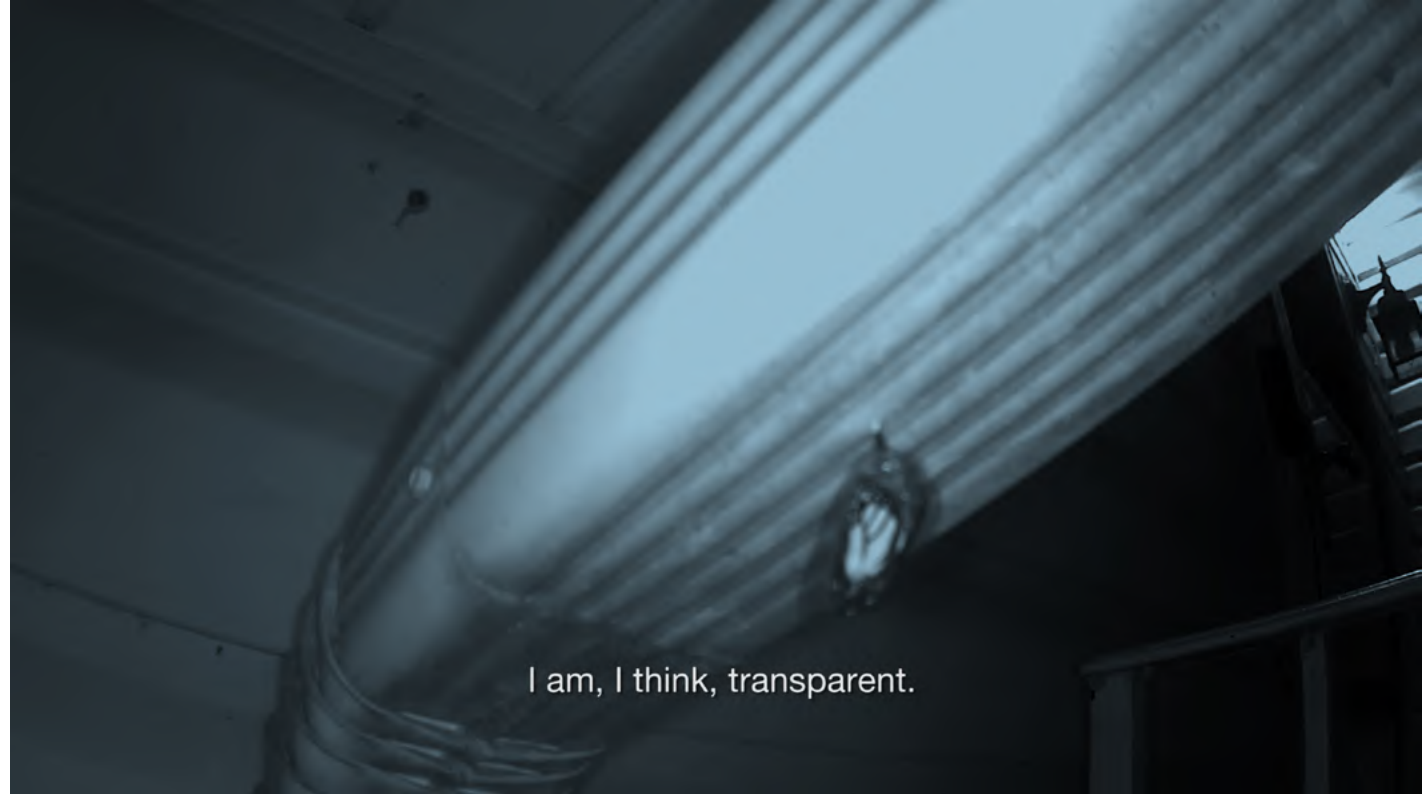
*Am I frowning?
I rearrange my
expression to
approximate neutral.*

*Do I look cowed and anxious?
I stand up straight.
I slow my movements,
try to be clear with my gestures.
I mime normalcy.*

*I am, I think,
transparent.*

*If I could feedback my feeling to it
– would it stop?
Would it look away?*

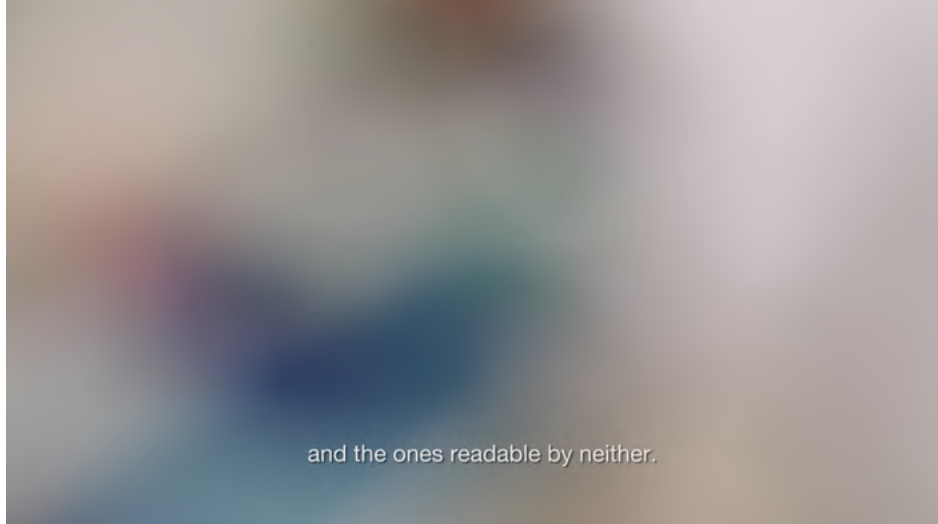
voiceover excerpt



I am, I think, transparent.



The genetic code is a period piece -



and the ones readable by neither.



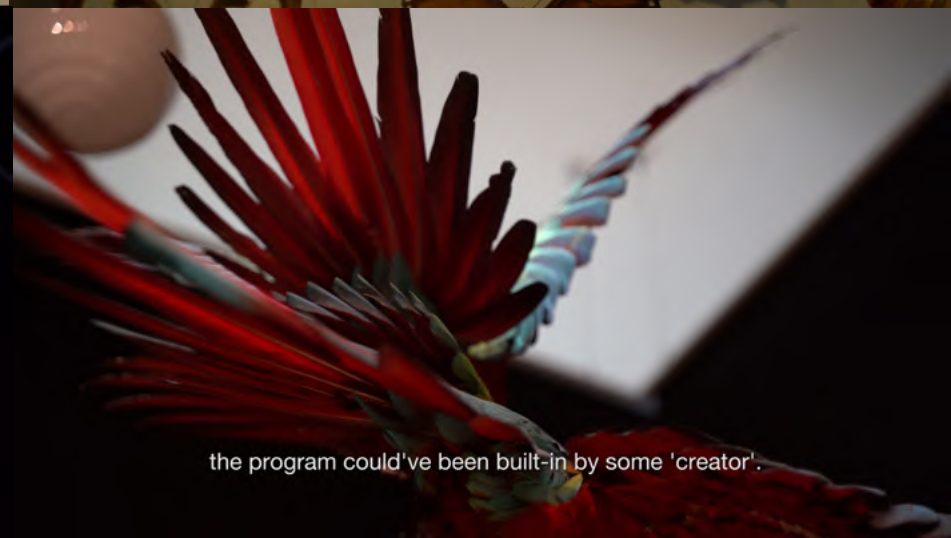
producing the world of useful objects.



If you want to, you can turn around and leave this room.



I forgot to take a picture.



the program could've been built-in by some 'creator'.

Scripture (Code or Chrysalis)

2024

Permanent marker on foil on wood, lacquer,
tinted acrylic glass, 3D printing of
cuneiform tablet, silicon wafer,
stainless steel mounts
86 x 44 x 5 cm



Installation views



Detail views





Handful

2024

Videoinstallation; partially sanded acrylic glass, screws, video, 12:55 min, UHD, stereo sound. english subs

Handful focuses on the canal waterways of ‚Speicherstadt‘ in Hamburg in northern Germany. Speicherstadt, literally ‚storage city‘, is the world's biggest storehouse complex, and sits at the sea-facing city limits next to the harbour. Here, all goods were stored for further sale - from early Hanse trading to colonial exploitation in the Americas.

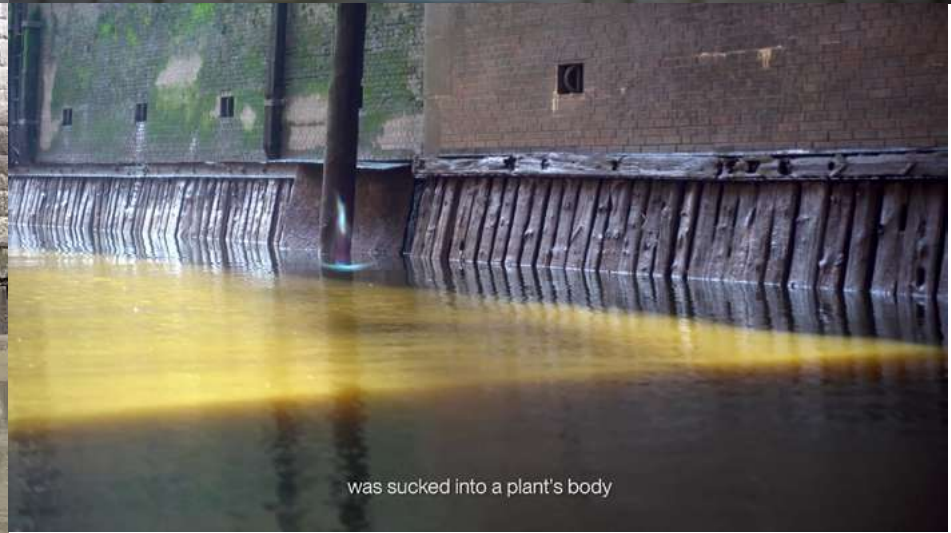
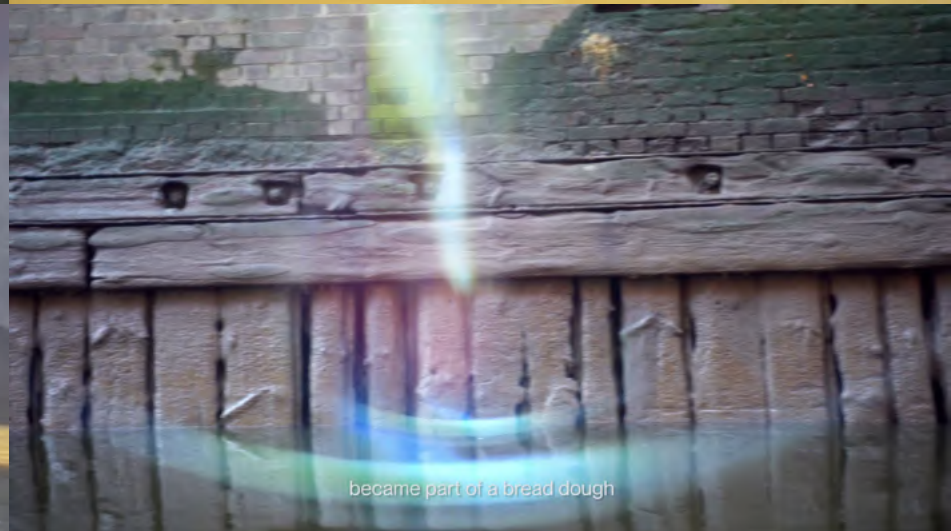
The network of waterways carried goods, stories, and ghosts from the world's shipping routes and trade networks. It is connected to the open sea and still has a tidal rhythm. I set out to film the waterways via boat from high to low tide. We glide along the murky water, look at the patchworked, dripping canal walls and meet apparitions and ghosts. The journey is joined by a silent text - a hallucinatory journey of a sip of water through centuries, bodies and aggregate states, across continents and memories of joy and love in quotidian life, but also of war, complicity or oppression.

full video -

<https://vimeo.com/1106854931/4bf6abda1b?share=copy>

mixed with tiny particles of soil





Possession

2021/22

2-Channel Video Installation, 31:19 min, UHD, stereo sound

Shot in the open coal mines of Ruhrgebiet in western Germany, its surrounding ghost villages and slagheaps, *Possession* joins contemporary panoramas, fictional narratives and analogue special effects. Existing landscapes inscribed with human activity become sites where logics and thought patterns of extractive politics, possessive enclosures and our notion of energy can be questioned and assembled anew.

Fossil fuels are cast as poetically energized materials, an incredibly dense complex of former organisms and ecosystems that can be resurrected. The main character works as human pollinator on an orchard, a scenario as of yet not arrived in the western world. Somewhere on the way to work, which is in close proximity to the still operating coal mines, she comes in contact with an environmental disease - a microbody, which is ingested and after brief adjustment symptoms enables the growth of new sensoriums, attuned to the environment.

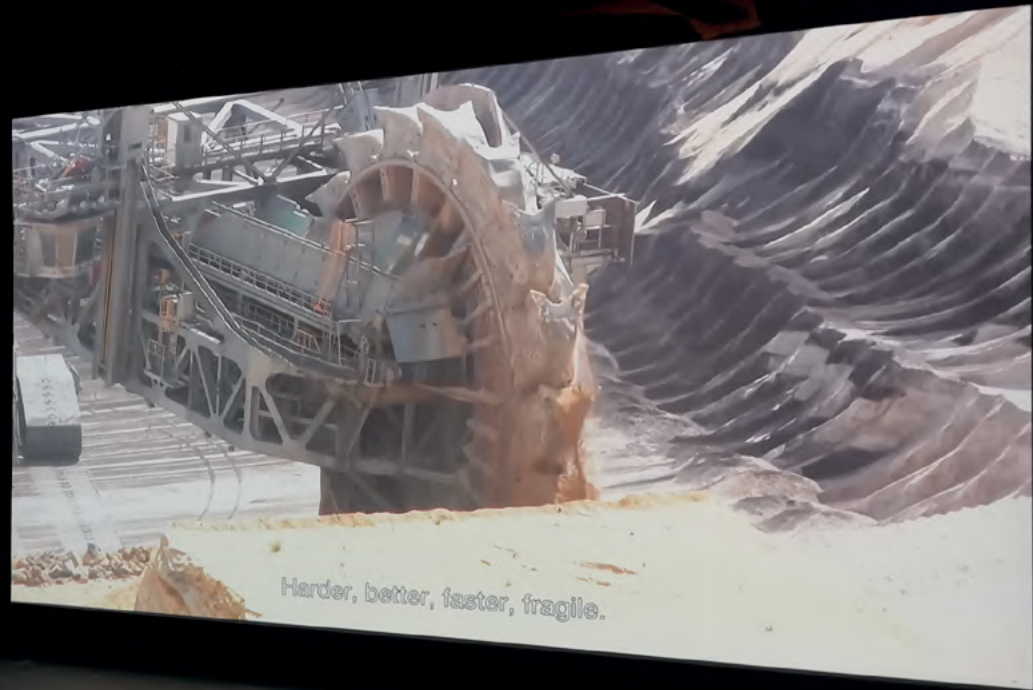
excerpt, 3:15 min -

<https://vimeo.com/679449104>

full video -

<https://vimeo.com/714513400/38d4084767>







Installation view *Possession. An underground panorama*, solo exhibition, Maximiliansforum, Munich, DE, 2014, Barbara Hartmann Tumba.

*These mountains
and valleys were dug
by humans.
No stone left
untuned.*

*Energies die into things,
and things keep their
secrets.*

*The wish to dig forms
the drill, and even if it lies
around, collecting dust, the
wish is still there.
Everything inside the drill
screams that it wants to
drill.*

voiceover excerpt





video stills



Interiority Sketches

2022

CNC-milled wood, varnish, stainless steel holders, tinted plexiglass, thermoplastic, permanent marker, inkjetprint on paper
series of 4, each one unique, each 38 x 30 x 3 cm
with video projection, 3:51 min, no sound



Figure, Ground

2023

Video, 18:47 min, FHD, 4:3, colour, stereo sound

Figure, Ground is a new weird grand tour around mass tourism, iconoclasm and the climate class divide. The film focuses on places in Europe that were locations of catastrophes in the past - and are tourist magnets today, partly precisely because of these natural disasters. In these places, figure and ground have been reversed; by a leaping forward of the landscape, the classical „background“, into the center of the picture.

Figure, Ground asks how we can challenge our assumptions of protagonist and background, closeness and distance, center and periphery.

Will climate change manifest itself as a series of disasters, viewed through phones, with footage that gets closer and closer until you're the one filming it?

full video -

<https://vimeo.com/880483425/6aa947bd83?share=copy>





Installation view *Are you happy to be in Paris?*, Künstlerhaus, Bregenz, AT. Photo: Florian Raidt.



Installation view *Are you happy to be in Paris?*, Künstlerhaus, Bregenz, AT. Photo: Florian Raidt.

*Maybe climate change will
manifest itself as
a series of disasters
viewed through phones*

*with footage
that gets closer
and closer
and closer
to where you live*

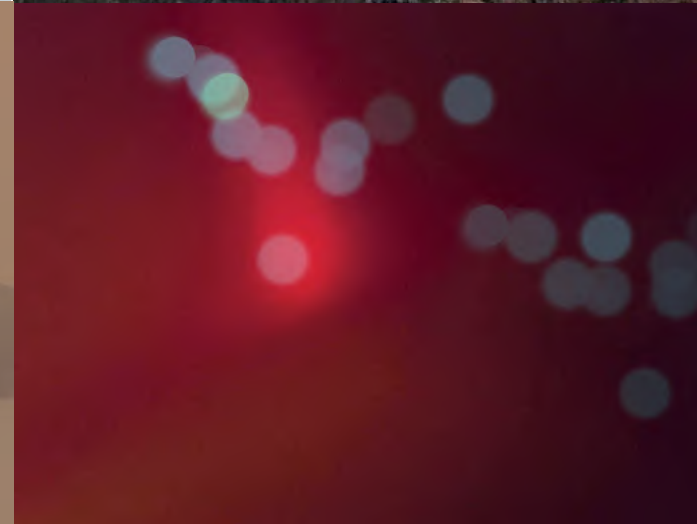
until you're the one filming it

voiceover excerpt



and closer to where you live





Video stills



Unspecial Effects

2022

Video, 5:20 min, FHD wide, stereo sound

Using the artificial paradises of two botanical gardens in Germany and Portugal, *Unspecial Effects* reflects on the narrative of catastrophe, its cinematic effects, and selective amnesia.

The world has ended many times, for many people - just not in the romanticized blockbuster way. We celebrate spectacular meteor showers, while the souvenirs of the real apocalypse are displayed in necro-aesthetic building showcases all over Europe.

The glass cathedral towers over a perfectly ordered landscape. Everything is arranged, labeled, obsessively categorized - collaged together over thousands of miles.

full video -

<https://vimeo.com/662304496/d5135650d6>



Installation views *Trigger Warning: Europe*, Eigen+Art Lab, Berlin, DE. Photo: Jonas Höschl.



Circumscribe

2022

Video, UHD, 8:22 min, stereo sound, poster for take-away,
42 x 29 cm, laserprint on paper, 250 pieces

Who owns the archive of gestures?

Technology companies have been patenting gestures for many years - some of them some of which we have been using for more than a decade. To navigate and communicate with the interface, users must inevitably learn these corporate-developed gestures and move their bodies accordingly.

Just as gesture vocabulary is homogenized, monetized, and absorbed into private property, these patents lay claim to human movement-both by claiming existing gestures and by prophylactically claiming a broad range for possible future use.

Circumscribe shows the schematic drawings and diagrams from these same patents along with flocks of birds, also a network of individuals reacting to each other. In the background we hear the dense atmosphere of city sounds, interspersed with network pings, notifications and signaling noises of typical platform apps.

full video -

<https://vimeo.com/737478681/1d7e9e9b78>

excerpt, 2:15 min -

<https://vimeo.com/737487502>

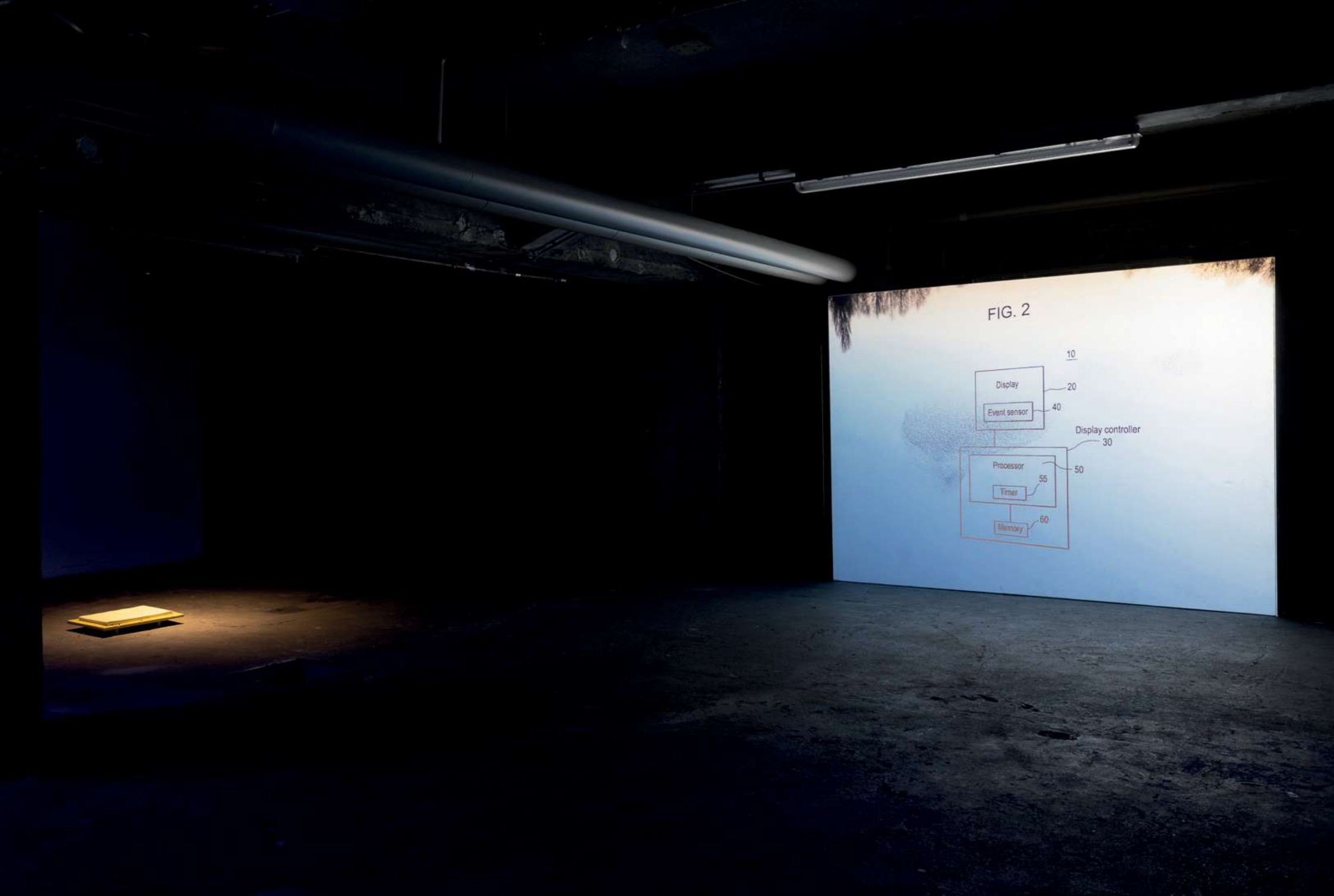
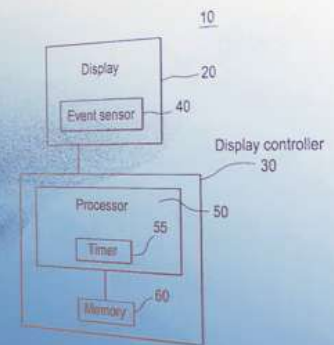


FIG. 2





Installation view *Dissecting Globality*, Künstlerhaus Dortmund, Dortmund, DE. Photo: Laila Schubert.

Who owns
The archive of
intimate gestures?

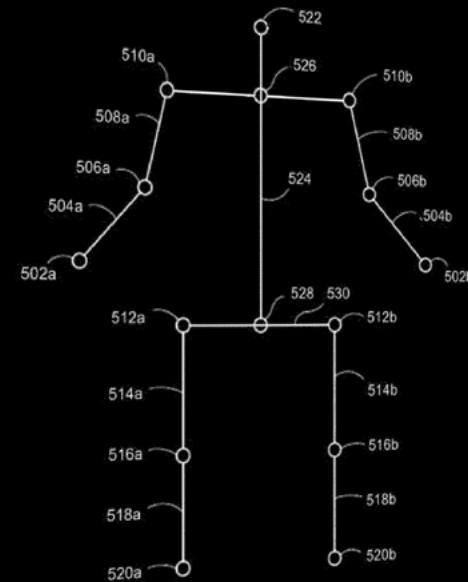
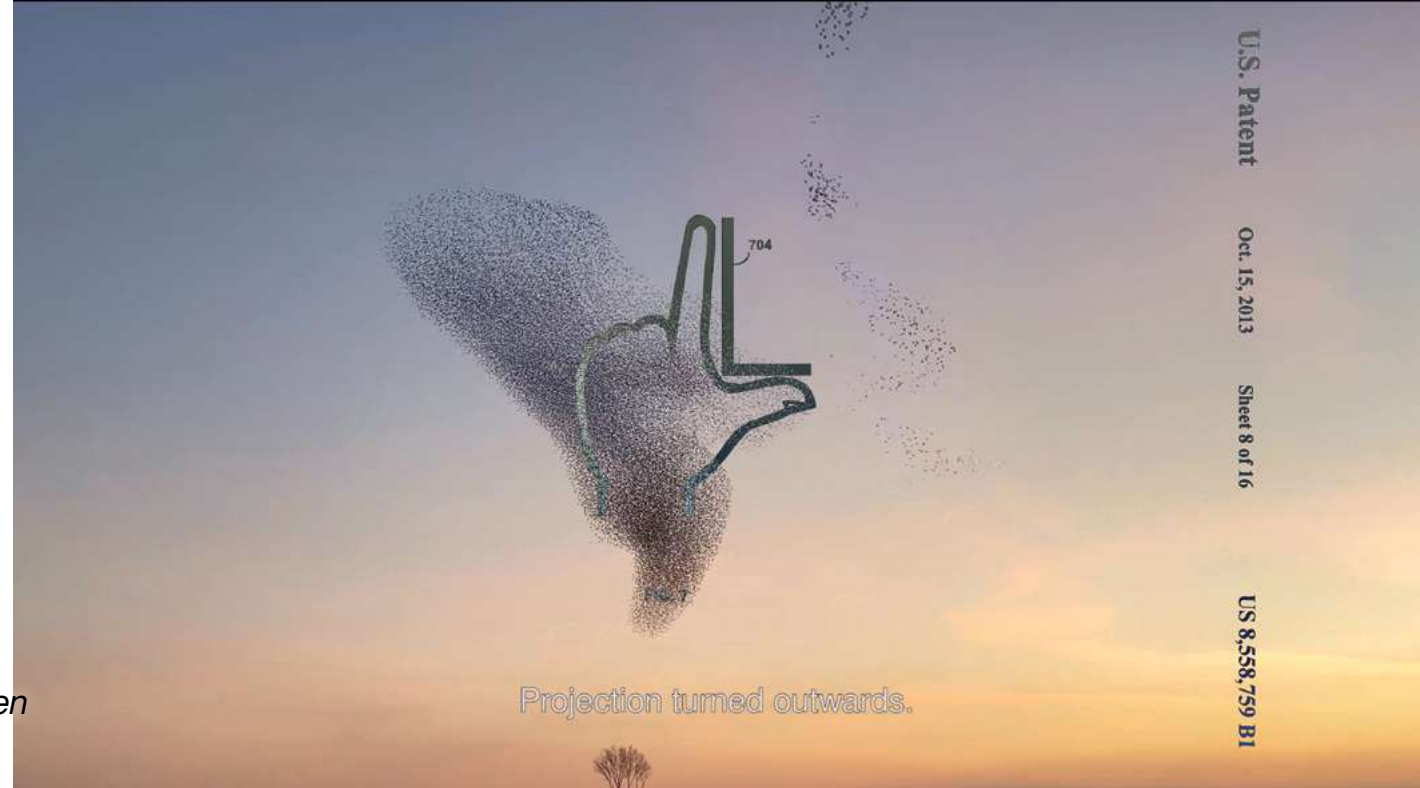
The archive of
gestures needed to
build a home

The archive of
gestures needed
to sow the soil

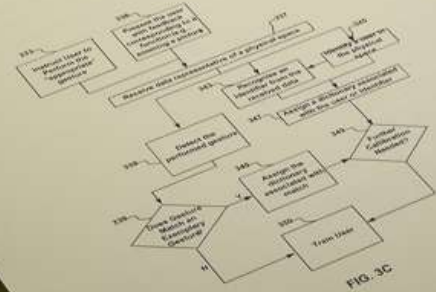
The archive of
affectionate gestures
that you don't make when
you're alone

The archive of
gestures needed
to communicate
confusion.
Head,
shoulders,
lips,
eyelids,
eyebrows.

voiceover excerpt



all virtualized.



Installation view *Dissecting Globality*, Künstlerhaus Dortmund, Dortmund, DE. Photo: Laila Schubert.



How Long Is Now

2020

Video, 13:41 min, FHD, 16:9, stereo sound,
with motorized glass prism in front of projection

A woman is stuck in a time loop. Every time she dies in a slapstick accident in her tiny home, she is sent back to the start again and respawns. The longer the time loop lasts, the harder it gets to hold onto supporting structures and routines. This smooth artificial landscape was built on top of rubble and gigantic human errors. How to build a livable present while you're stuck in virtual limbo?

How Long Is Now meditates on isolation, the nature of routines and thought patterns, the well-trodden paths of timetravel plots, and if you're indeed hurting continuity while killing time.

Respawns, saving points like in video games, flashbacks, hangovers, lags, slowmotion trainwrecks and returns of problems from unruly graves mark our life with the unevenly distributed COVID19 hyperobject, as we try to make sense of it in real-time, constantly re-adjusting.

How Long Is Now had its premiere at European Media Art Festival Osnabrück, and was nominated for EMAF Award and VDFK Award.

full video -

<https://vimeo.com/457192378>



Installation view *Isn't it nice when things just work?*, Solo exhibition, Konsumverein, Braunschweig, DE





Avert the war,



The loop transports her to Null Island, as always.



She has no time to age in between.



The colours are starting to fade...





the vessel breaks

2022

Video, Full HD, 13:19 min, stereo sound

The vessel breaks imagines a general strike of materials, objects and infrastructures. Everything is put to work, assigned its place in the ever productive pyramid of „progress“ - people, machines, the soil, plants, the cloud. The third industrial revolution by way of automation is already in the air. What if all these things, infrastructures and signifiers were to stop working?

Whether via the open pit mines of the Ruhr area, the torn-down villages close to them or in streams and canals full of refuse – technologies and „progress“, as well as the obsessive pursuit of profitable resources have inscribed themselves deeply into nearly every landscape. The myth of „cheap nature“ working for free is the basis for value creation in our society.



Installation view *Isn't it nice when things just work?*, Solo exhibition, Konsumverein, Braunschweig, DE



Installation view *c/o in other people's hands*, group exhibition, Galerie im Saalbau, Berlin. Photo: Nino Nihad Pusija.

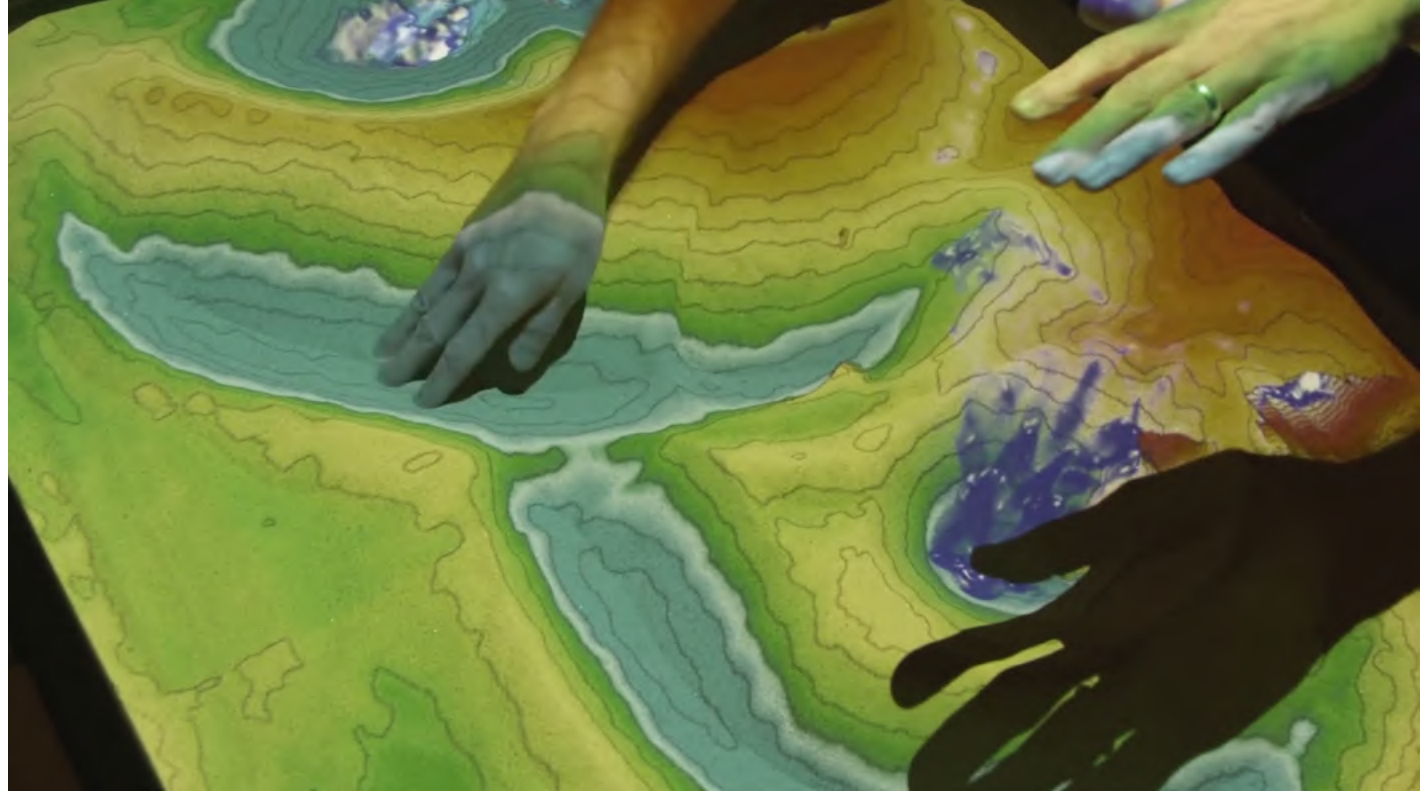
*The schedule is
a hard blade, slicing
through the wetness
of time.*

*The mud works long hours
for free, and it wins
every time - on time
and under budget.*

*Strike in the server plants.
Infrastructures refusing
to do their job anymore.
Ore veins yielding nothing.*

*The vessel breaks,
and something leaks out.*

voiceover excerpt



Infrastructures refusing to do their job anymore.



Forecast

2020

Video, Full-HD, 28:00 min, stereo sound

Forecast deals with the obsession with a project that is constantly changing. It was filmed in temporary urban spaces emblematic of a nomadization of urban daily life – a self storage, an airport nap cab, a specially constructed one-room-flat and the backseats of cabs and cars. All interiors seem temporary and makeshift-like, and are saturated with multiple synthetic voices that implicate the presence of technological or semi-human bodies which never appear on screen.

A young entrepreneur tries to get his hallucinated start-up moving. Under scrutiny by disembodied synthetic voices, he is making deals on his dummy-like phone. Dialogues turn into monologues – he keeps clinging to moving deadlines for lack of a better idea, and it remains unclear if his business is really picking up speed. The hysterical language of dealmaking, a frankensteinian version of neoliberal tech lingo point to the absolute opportunism of the climate he produces, and in which every thought seems to be built on swamp land.

With the project and the surroundings collapsing, and facing private like ecological failure, this narrow script of success must be left behind.

two excerpts, 3 min & 3:30 min -

<https://vimeo.com/438940412> PW: fc

full video -

<https://vimeo.com/423574314/37595775a8>

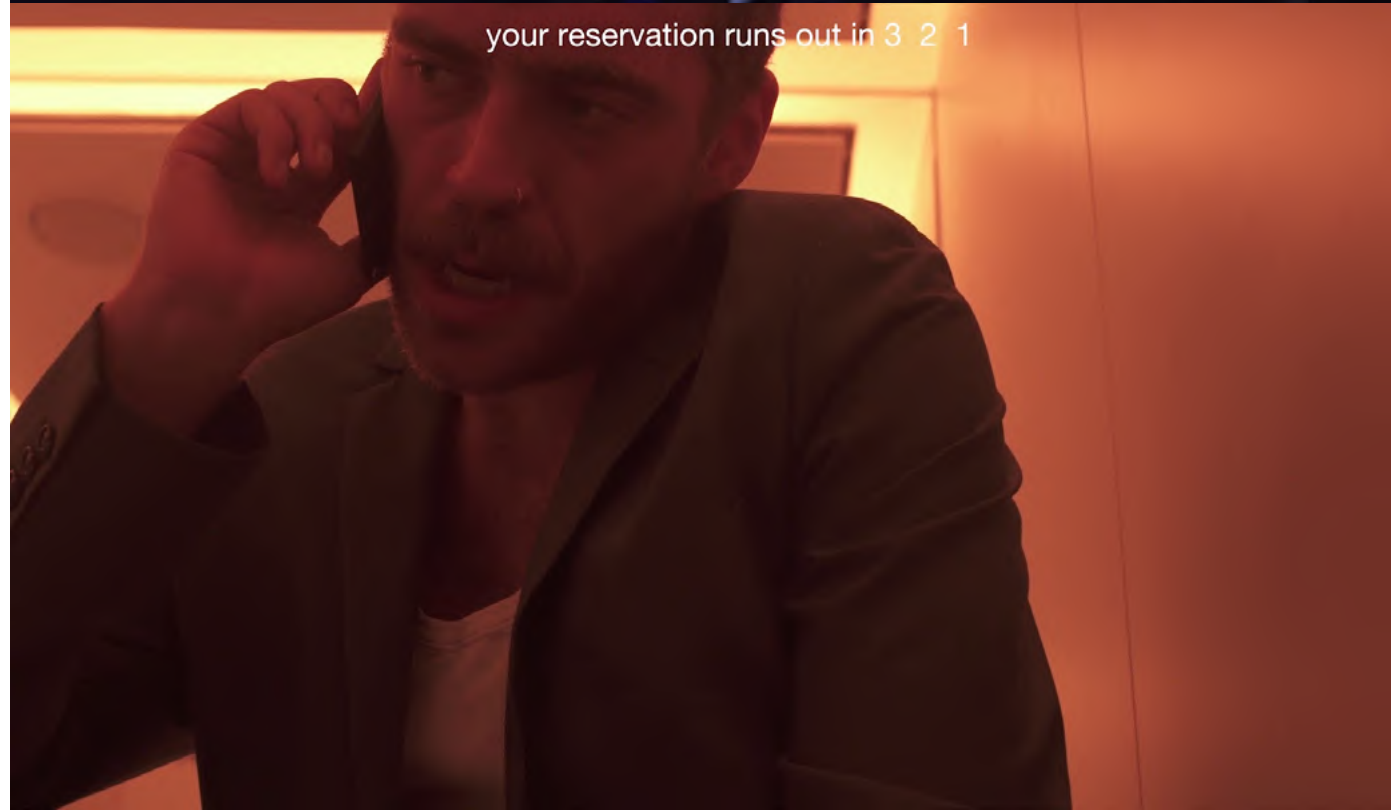


*I have four jobs
I do on the same laptop.*

*Sure I did this
in ten minutes.
But I practiced years
to do it in minutes -*

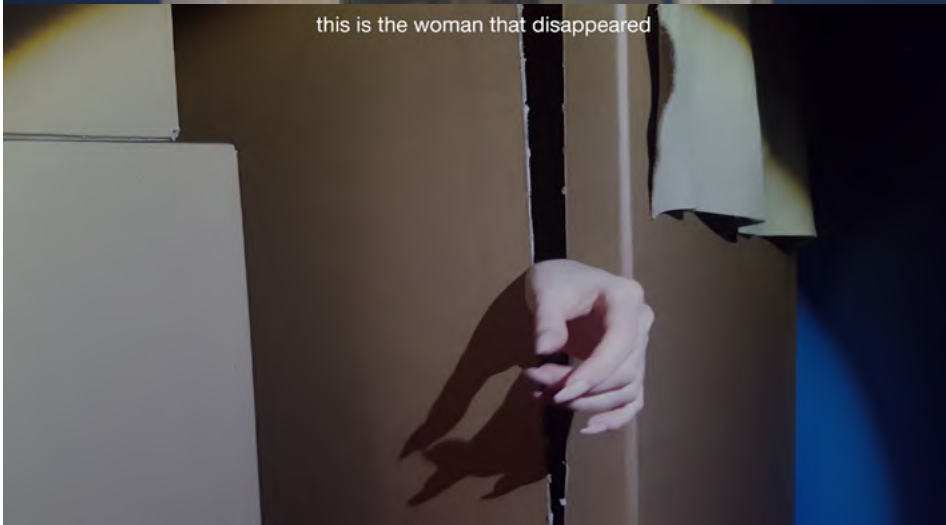
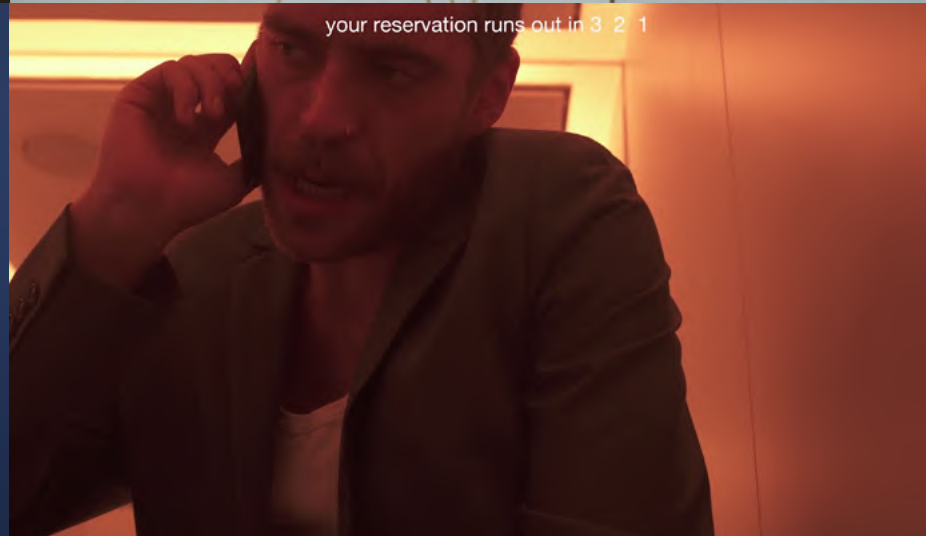
*so you owe me
the years,
not the minutes.*

excerpt voiceover text



so-called world-class

your reservation runs out in 3 2 1



Video stills

EDUCATION

02.2020 **MFA Visual Arts** (as Meisterschülerin, with Diploma Prize)
2016-20 **Academy of Arts Munich**, DE, Sculpture / Prof. Olaf Nicolai
2018 Project Class with Cécile B. Evans, CX Center for Interdisciplinary Studies, AdBK Munich, DE
2017 Project Class with with Simon Starling, CX Center for Interdisciplinary Studies
2016 **BFA Visual Arts** (with honors)
2012-16 **Muthesius Kunsthochschule Kiel**, Sculpture / Prof. Elisabeth Wagner, Florian Hüttner
2014 Sculpture / Transmedial Space, **Kunstuniversität Linz**, A / Prof. Eva Grubinger

FUNDING / SCHOLARSHIPS / PRIZES

2025 Artistic Research Grant, Stark Foundation for Contemporary Art
Preis der Nordwestkunst (Prize nomination)
Project Grant *Connecting Lines* by Artists' Association Bavaria
2024 Project Grant, Stark Foundation for Contemporary Art
Culture Moves Europe Mobility Grant / Goethe Inst. Brussels
Exhibition Funding, Cultural Department Munich
2023 Project Grant *Connecting Lines* by Artists' Association Bavaria
12-months Production Grant by Social Impact EU
2022 Project Funding Bavaria Innovative, Young Art & New Ways
Project Funding by maecenia Foundation for female* artists
Project Grant NRW Kunststiftung Young Art Scene
Scholarship Stiftung Kunstfonds for Freelance Artists, Neustart Kultur
Shortlist Karl-Schmitt-Rottluff-Stipendium (Prize nomination)
2021 Postgraduate Scholarship of Muthesius Kunsthochschule Kiel
Scholarship Stiftung Kunstfonds for recent Graduates, **Neustart Kultur**
EMAF Award & VdFK Award (nomination)
2020 Scholarship Stiftung Kunstfonds, Neustart Kultur
Scholarship for Visual Arts of the City of Munich
Graduation Prize of Academy of Arts Munich
Project Funding Erwin-und-Gisela-Steiner-Foundation
Catalogue Grant by LfA Förderbank Bayern
Stipendium des Vereins der Freunde der Internationale Sommerakademie Salzburg
2015-20 German Study Foundation /Studienstiftung des deutschen Volkes
2019 Catalogue Grant by LfA Förderbank Bayern
Videodox-Prize (Shortlist)
Karl&Faber-Prize (Shortlist)
2018 Project Funding Akademieverein
Project Funding Marianne-Ingenwerth-Foundation
Appointment to Meisterschülerin of Olaf Nicolai
Exhibition Funding by Cultural Department Munich
Project Funding by Akademieverein
2016 Muthesius-Prize 2016 (Shortlist)
2014 ERASMUS+ Scholarship

RESIDENCIES & RESEARCH PROJECTS (Selection)

2024 Residency, Institute for Postnatural Studies, New Ecologies Seminar, Madrid
Research & Project Development, Landscape Engineering, Rjukan/Oslo, NO
2023 Residency, Shaping the Invisible / DNA-Origami, Fraunhofer Institute ENAS, Chemnitz, DE
Residency, A Moving Image, Verbindungslinien program, Wasserschlösschen Ismaning, DE
2022 Research & Project Development, Strasbourg/Colmar, FR

2021 Residency, RUHR DING, Urbane Künste Ruhr, Dortmund, DE
2020 Residency, KAIR, Košice, SK, in coop with Goethe Inst. Slovakia & European Artist Exchange Schafhof
Residency, Summer Academy Salzburg, Festung Hohensalzburg, AT, with Eli Cortinas
2019 Residency, CSAV Artist's Laboratory, Fondazione Antonio Ratti, Como, IT, with Nora Schultz, Ei Arakawa
2018 Residency, Performing Arts Forum, St. Erme, FR with Bojana Cvejic, Jonathan Burrows, Tristan García

SOLO EXHIBITIONS (Selection)

2026 **the rise and fall and rise and fall and rise**, Bodrum, Berlin, DE
2022 **Possession. An underground panorama**, Maximiliansforum, Munich, DE
Isn't it nice when things just work?, Konsumverein, Braunschweig, DE
2021 **How Long Is Now**, Solo show with Book Launch, Goldberg Galerie, Munich, DE
2020 **Sure We Can Sell Beef, It's Peanuts**, EFES42 Sculpture Association, Linz, A
Harder Better Faster Fragile, with Artist Talk, Sopa Gallery, Košice, SVK
Forecast, Diploma exhibition, Akademie der Bildenden Künste, Munich, DE
2019 **Steal the Surroundings**, Goldberg Galerie, Munich, DE
2017 **Pathfinder**, Goldberg Galerie, Munich, DE
Speed Ritual, Weltraum, Munich, DE

GROUP EXHIBITIONS & SCREENINGS (Selection)

2026 **Visions du Réel**, Nyon, CH
CURRENTS, Festival for Arts & Technology, Santa Fe, New Mexico, US
Hinterland, Kebbelvilla, Schwandorf, DE
Transmediale Vorspiel, Bodrum, Berlin, DE
Intro for Strangers, Schuetzenverein, Berlin, DE
Somatic Signals, Sister's Room, Tbilisi, GE
between legends, Lucky 7 Studio, Friedelstr. 11, Berlin, DE
2025 **No Signal, Still Watching**, Transmediale Studio, cur. Anna Lena Panter, silent green, Berlin, DE
Too Soon To Say / The Unconference, Various Others Specialcur. Karim Mourad / Nebyula, Bayrischer Hof, Munich, DE
Preis der Nordwestkunst, Kunsthalle Wilhelmshaven, DE
noises from the other room, Kunstverein AK68 Wasserburg, Wasserburg a. I., DE
Beamin' Suns, Shedhalle Tübingen, Tübingen, DE
Interfaccia Digitale, Maddalena Centro Arti Performative, Pesaro, IT
A window turned so dark it just reflects, Screening, Maximiliansforum, Munich, DE
Ethnobotanica, Screening, cur. Ringo Marquez, Labocine, NYC, US
Contemporary Landscape, CICA Museum / Czong Institute for Contemporary Art, Gimpo, KR
All that glitters, Screening with EEN, Regenbogenkino, Berlin, DE
mattermorphosis, cur. Dominika Kluszczyk, WRO Art Center, Wroclaw, PL
2024 **Are you happy to be in Paris?**, Künstlerhaus Bregenz, AT
Infrastructural Beings, cur. Veronica Jacome, Labocine, NYC, US
The Backrooms, International Computer, Hamburg, DE
Unnamed, Promo Promo, Berlin, DE
Speculations, Hidden Institute, Berlin, DE
Riga International Film Festival, Riga, LV
2023 **Dissecting Globality**, Künstlerhaus Dortmund, Dortmund, DE
re:sourcing - Shaping the Invisible, Fraunhofer Institut, Villa Rosenberg, Chemnitz, DE
Les Instants Vidéo, Marseille / Milano, FR / IT
FUSE - Film Under Severe Experiment, Karlovac, HR

	A Moving Image. Urban myths & folk tales , Kallmann-Museum, Ismaning, DE
	Airbound. Sensing Collective Futures , Aufbauhaus Moritzplatz, Berlin, DE
	Budapest International Film Festival , Budapest, HU
	Joy of Missing Out , Mom Art Space, Hamburg, DE
2022	c/O in other people's hands. Affective Infrastructures and Working Interiors , Galerie im Saalbau, Berlin, DE
	Trigger Warning: Europe , Eigen+Art Lab, Berlin, DE
	Denkraum Deutschland , Pinakothek der Moderne, Munich, DE
	Public Fictions , cur. by Lisa Klosterkötter, Friedenstraße, Leverkusen, DE
	Focus Europe I & II , International Artist Exchange Schafhof, Freising, DE
	Public Fictions , Booklaunch & Reading, Museum Morsbroich, Leverkusen, DE
2021	34. European Media Art Festival - Possessed , Osnabrück, DE
	Taking my thoughts for a walk , Kunstverein Dortmund, Dortmund, DE
	Debütant*innen , Awardees' Exhibition, Haus der Kunst, Munich, DE
	Engine , hia festival für kunst und forschung, Munich, DE
	How Long Is Now , Futur3Festival, Kiel, DE
2020	Forecast , Solo, Diploma exhibition, AdBK, Munich, DE
	Causal Loops and Squiggles , Publication Launch, Ordet, Mailand, IT
	La Fange du Macadam , Josephspitaler Str./ in public space, Munich, DE
	Stay at Home , Online Screening, Museum Villa Rot, Burgrieden, DE
	La faz de la tierra , UCA, Buenos Aires, AR
	ALC Video Art Festival , MACA Museo de Arte Contemporáneo de Alicante, Alicante, ES
2019	Aperto , CSAV Artist's Laboratory, Fondazione Antonio Ratti, Villa Sucota, Como, IT
	Die Kreuzung als Glücksfall , Highway Overpass Freimann/ in public space, Munich, DE
	Videodox Biennale für Videokunst / Förderpreis , BBK, Galerie der Künstler, Munich, DE
	Karl & Faber-Preis , Auction House Karl & Faber, Luitpoldblock, Munich, DE
	Night Sweats , Künstlerhaus Vorwerkstift, Hamburg, DE
	Tacker , BBK, Galerie der Künstler, Munich, DE
	Silver Screening , curated by Carolina di Palma, Universidad de La Plata, La Plata, AR
2018	Territory of ready , Maximiliansforum, Munich, DE
	+CODE Festival of Electronic Arts , Centro Cultural San Martín, Buenos Aires, AR
	Face of the Earth , curated by Merlina Rani, Espacio Pla, Buenos Aires, AR
	The weight of it all , curated by Cécile B. Evans, AdBK, Munich, DE
2017	If your phone doesn't ring, it's me , Metropol Art Space, Michalke Collection, Munich, DE
	Klassensprachen , with Collective Infiction, DISTRICT, Berlin, DE
	Quality Time , curated by Post Brothers, Kunstverein München, Munich, DE
	Class Languages , Kunstverein Westphalen und der Rheinlande, Düsseldorf, DE

CURATORIAL WORK (Selection)

2026	Intro for Strangers , co-op with Viktor Petrov, Screening, Schuetzenverein, Berlin, DE
2025	letters against the firmament , Curation of a screening of artistic short films, coop with An Laphan, with works by Emilia Tapprest, Katarina Zdjelar, Chaeun Lee u. a., Kunstverein AK68, Wasserburg, DE
2025	A window turned so dark it just reflects Curation of a screening of artistic short films, with works by Alex Gerbaulet & Mareike Bernien, Clara Sukyoung Jo, Alice Brygo u. a., Maximiliansforum, Munich, DE
2024-25	Interior, City, Day. Sections of living memories , Curation of group show, with An Laphan, Eunju Hong, Leila Fatima Keita, Vanessa Amoah Opoku. Maximiliansforum, Munich, DE
2025	All that glitters . Co-Curation of a screening program, for EEN Berlin, with Stefania Smolkina and Stephanie Schwarzwimmer
2025	Medusa's Ashes, Facilitation and moderation of artist talk with Giulia Zabarella & performers, Maximiliansforum, Munich, DE
2023	A Moving Image. Urban Myths & Folk Tales , organization of performative project, Co-cura ted with Giulia Zabarella, with Simona Andrioletti, Hara Shin, Iris Böhnlein, Mika Schwarz,

	Ismaning, DE
2023	Futures of Air - From Control to Collaboration , collective Workshop with CollectiveMateri als and Science of Intelligence, Silent Green, Berlin, DE
2022--	Video Round Table . Initiation and Organization of monthly artists' moving image screenings and crit round table, with Stephanie Schwarzwimmer, Hara Shin, I-Chieh Tsai, Stefania Smolki na, Marlene Denningmann, Elisa Jule Braun, Nicholas Rupcich, Jessica Arseneau, a. o.
2022	In Matter. Tricky Metabolisms & Earthbound Materials Curation of a screening Program, with Matthew C. Wilson, Onyeka Igwe, Tekla Aslanishvili & Giorgi Gago Gagoshidze, Louis Hen derson, Toby Kim Lee, Pawel Wojtasik & Ernst Karel, Larissa Sansour & Søren Lind
2022	Public Fictions . Co-organization of exhibition series in (semi-)public space, Leverkusen, with eponymous publication. Organised with Mika Schwarz, Johanna Terhechte, Anna Dietz, Miriam Stoney, Anna Budniewski, Florian Moldan, Jorge Loureiro and Walter Solón, Philipp Farra
2022	c/O in other people's hands. Affective Infrastructures and Working Interiors . Organisa tion & curation of a group exhibition, with Johanna K Michel, with artists Jinran Ha, Anna Mes zarós, Beatrice Schuett Moumdjian, Jade Mauduit & Judith Weber, Kim Bode, Galerie im Saal bau, Berlin.
2022	Ver_teilen . Facilitation of Workshop program focusing on platform capitalism, with LobbyCon trol, Tactical Tech, Critical Cartography a. o., Galerie im Saalbau, Berlin, DE
2022	Schwierige Materialismen. Panel Discussion at Maximiliansforum, Munich , with Beatriz Casas González, Laura-Solmaz Litschel and Corbinian Böhm
2019	Die Kreuzung als Glücksfall / Crossroads as Win-Win Situation , co-curved with Giulia Zabarella, performative project in public space, Highway Overpass Munich-Freimann, with eponymous artist book. Munich, DE
2017	Infiction , collective work concerned with document and experiment, collective Magazine & Research and Exhibition in Düsseldorf, organized by Jenny Nachtigall, DE

TEACHING, WORKSHOPS & TALKS (Selection)

2024-26	Artistic Researcher to the Chair of Fine Arts, IfA Institute for Architecture, TU, Berlin, DE
WiSe25/26	A Sideways Journey. Künstlerische Forschung . Wahlpflichtkurs BA/MA
	Wilde Archive , Grundkurs Bildende Kunst (Neue StuPO)
	Flüchtige Räume , Grundkurs Bildende Kunst (Neue StuPO)
SoSe25	Weltenbauen. Raum und Ort in Kino und Kunst , Wahlpflichtkurs BA/MA
	Flüchtige Räume , Grundkurs Bildende Kunst
WiSe24/25	Mapping Venice , LFP M_Arch_T, Leitung Prof. Bürkle
	Wilde Archive , Grundkurs Bildende Kunst
2025	Streets / Storeys / Stories. Hi-Speed Fanzines , Workshop with teenagers, coop with Simona Andrioletti, Färberei / KÖSK, Munich, DE
2025	H?ilo, ?allo, Hall?! , Workshop with Raumfragen e. V., Kunstbau am Lenbachhaus, Munich, DE
2024	Mapping Venice , Field Research Project, Lead Prof. Bürkle, IfA, TU, Berlin, DE
2024	Lecture Networked Images: Found Footage, Remix, Meme . Inst. f. Architecture, TU, Berlin, DE
2024	Salon Landschaft / Landscape . Junge Akademie der Künste, Berlin, invited by Fanny Brandauer
2024	mattermorphosis , Artist talk, WRO Art Center, Wroclaw, PL
2023	Guest Lecturer at Architecture Dept., HafenCity University Hamburg, DE - <i>Exhibiting Landscape</i> , Semester End Critique, invited by Fanny Brandauer
2022	Possession , Artist talk, Muthesius Kunsthochschule, Kiel, DE
2022	Thought space Utopia / Dystopia , Panel talk, Pinakothek der Moderne, Munich, DE
2022	Platform Economies , Panel talk, Maximiliansforum, Munich, DE
2022	fest - flüssig - flüchtig , workshop at Färberei/Kösk, Munich, DE
2021	Possession , Artist talk, Akademie der Bildenden Künste, Munich, DE
2021	Out Of Order , Artist Talk for 34. EMAF, hosted by Mason Leaver-Yap & Katrin Mundt
2021	INPUT / Focus Europe , Artist Talk, European Artist Exchange, Schafhof Freising, DE
2021	Harder Better Faster Fragile , Artist Talk, Urbane Künste Ruhr, Makroscope, Mülheim a.d. Ruhr, DE
2020	Zu Gast bei Urbane Künste Ruhr , Interview with Urbane Künste Ruhr, Dortmund, DE
2018	Artist talk , Territory of ready im Maximiliansforum, Munich, DE