

A...kademie der  
bildenden Künste Wien  
Exhibit Galerie  
Exhibit Studio  
13.3.–24.5.2026



A...kademie der bildenden Künste Wien  
Exhibit Galerie, Exhibit Studio  
*In the Fold of the Sack*  
13.3.–24.5.2026

With contributions by: Christoph Conrad, Astrid Didion,  
Luiza Furtado, JH Gim, Julia S. Goodman, Birke Gorm,  
Abigail Hauwede, Theresa Katharina Horlacher, Yixuan Hu,  
Hwajung Kim, Julia Kronberger, Alexander Krisa, Irina Lotarevich,  
Minh Phương Nguyễn, Ebba Sofie Olsson, Anna Poell, Mara Printz,  
Michael Reindel, Sanne Luna Scheepmaker, Leon C. Scheiblich,  
JeeHyun-Elizabeth Son, Younès Ben Slimane, Neda Tabrizi,  
Lucía Ugena, Zoe Jackson, Cornelis Wuisman Jørgensen,  
Duannaiyu Wang, Rita Barbro Wilcke, Jiaxi Yang

Curated by Yein Lee

*In the Fold of the Sack* proposes a critical framework in which materials are understood not simply as the substrates of artistic production, but as active agents embedded within systems in relation to artists' bodies, memories, and positionalities. Materials are never inert. They bear the traces of labor, social hierarchies, gender normativity, environmental destruction, and geopolitical imbalance, all woven into the ongoing act of making. In this exhibition, artists respond to these layered histories, engaging with matter through gesture and attention. The collective memories are folded into them, as the meanings of materials shift through their bodies and linger in memory.

The exhibition presents artworks in which materials operate as both metaphor and critique, blurring the boundaries between object and system, surface and substrate, content and matter. Rather than aestheticizing scarcity, the works in the exhibition attend to the conditions that produce them: neoliberal logics, global supply chains, and the shifting frameworks of value that shape both materials and lives. In doing so, the exhibition underscores how materiality is inseparable from the systems in which it exists, making visible the entanglements that inform both process and meaning.

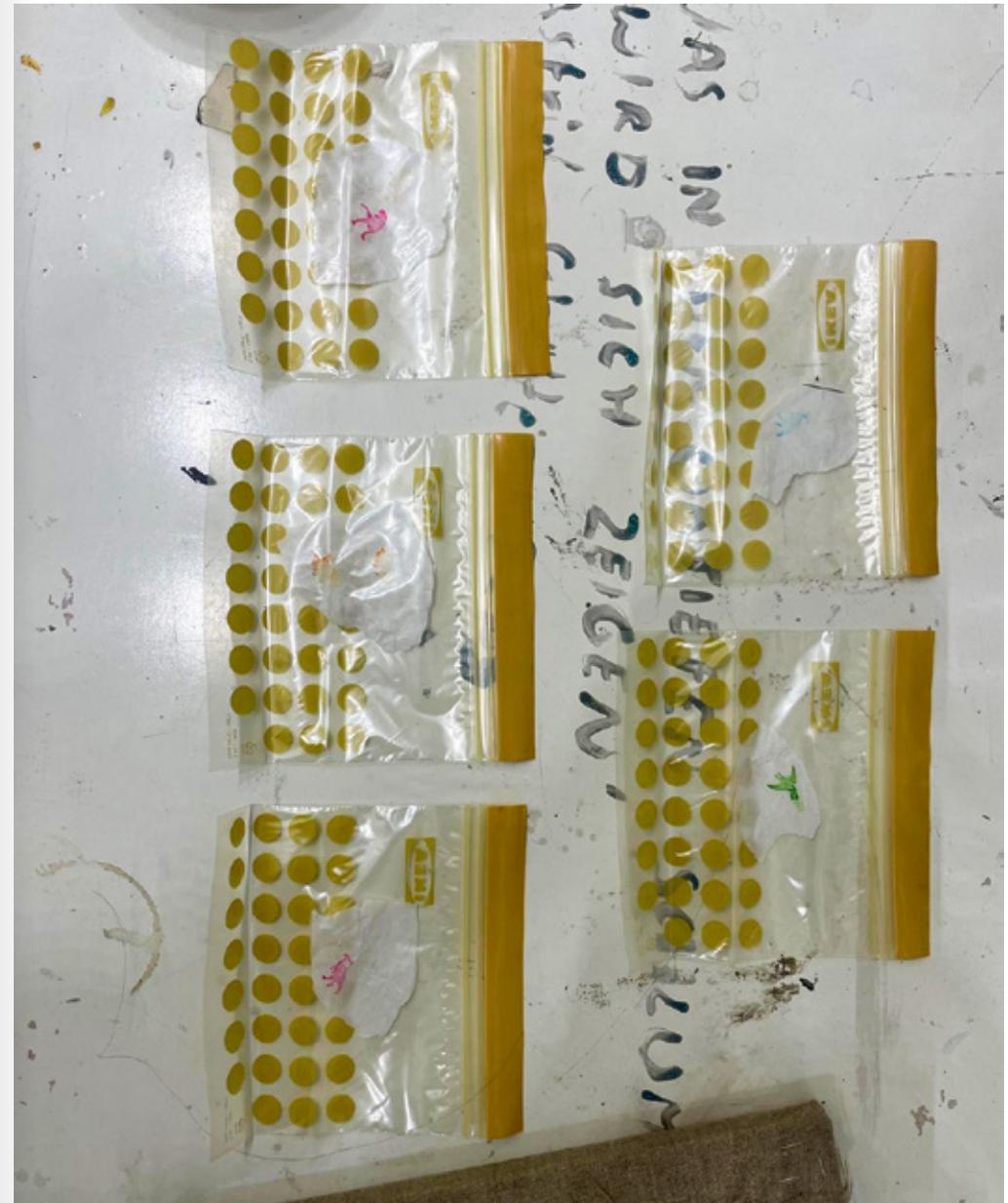
Spanning sculpture, painting, installation, video, performance, and assemblage, the exhibition invites viewers into layered conversations around material storytelling—how histories are carried, obscured, or reactivated through matter and the gestures of artists' bodies. Materiality emerges not as a passive receiver of meaning, but as an active force in its production.

The exhibition unfolds through a constellation of programming events, including a performance and a workshop and reading, alongside an artist talk and screening, activating the space as a site of collective inquiry and exchange.

# Jiaksi Yang

**Dinosaur stamps and IKEA convenience bags, 2026**  
Plastic, colored ink, paper,  
five parts, each 15 × 15 cm  
Courtesy of Jiaksi Yang

Jiaksi Yang (b. 1999, CHN) is based in Vienna. Jiaksi studied fine arts at the Central Academy of Fine Arts in Beijing and the Academy of Fine Arts Vienna. Jiaksi's work was exhibited at *non-finito Vollkontakt*, *Die schönsten Probleme der Welt*, IBK, Vienna, and *Das Echo schwingt nur im Vakuum* at XIAN, Rauscherstraße 17, Vienna.



# Rita Barbro Wilcke

*Faded structures turning inside  
(a column for air)*, 2026

Various materials, dimensions variable  
Courtesy of Rita Barbro Wilcke

Rita Barbro Wilcke (b. 1999, DK) is studying fine arts at the HFBK (University of Fine Arts Hamburg) and the Academy of Fine Arts Vienna. Rita is the founder of the publishing house and biannual publication *Materia*.

## Turning Inside

*One by one entering the stage. One by one placing. One by one, one by one, one by one, turning into structure.*

A mapping of movement as a turn, turning inside. A bird is missing. As in a gesture for memory, we document, what was once there and what is soon to be gone. As in a gesture for memory we remember, as in a gesture we try.

When the act of placing is a survival. A bird is missing. In aesthetics of the sorrow I place once again. To remain. A world of shadows and simulations rather than a world of real things.

A bird is missing. A world appears to disappear. Rising and falling to reappear. Beginning and ending to start over, turning backwards, to turn forwards.

A bird is missing and I've tried to find the release.

I've searched the back and the forth, upstairs, underneath, above and beyond. I've turned but nothing new appeared to me as truth.

A bird is missing, the world is opaque.  
What is it that's escaping me. A bird is missing. Why don't I reach out my hand and take it.

A crow. A crow. A crow.

I only dreamed of the world but never saw it. Is it future or is it past.  
Straight line, straight line clear. A warning for a future of warriors.

A mapping of movement as a turn, turning inside  
to be placed within the absence  
holdings holding, stackings  
of a cut-out  
simple assemblings  
to be simple  
in eyes vanishing, hold on  
attaching vague pieces, into parts of vague feelings  
a question and I'm about to disappear  
in eyes, free standing  
in constellation, in observation  
I reappear

One line, two, three lines  
in straight steps, stepping forward  
one line, four, five lines  
in holding of stability, in grids of a past  
falling open, in holdings of a closing  
closing open circles.

A bird is still missing.

### References:

A world of shadows and simulations rather than a world of real things (Rosalind Krauss on The Postmodern Dilemma. Daily Motion.)

I am transfiguring reality—what is it that's escaping me? why don't I reach out my hand and take it? It's because I only dreamed of the world but never saw it. (Clarice Lispector. Aqua Viva. p. 58)

Is it future or is it past. (Man from Another Place. Twin Peaks.)

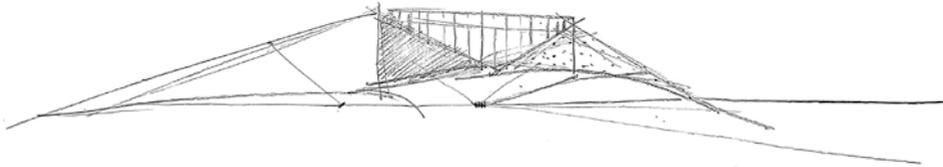
# Yixuan Hu

Yixuan Hu (b. 1994, CHN), currently living in Vienna.  
@a.moro\_yixuan

## **Protest or Protect**, 2026

Umbrella ribs, kite lines,  
abacus beads, 45 × 25 × 20 cm  
Courtesy of Yixuan Hu

*paint a part of  
my life which without  
color before.*



My past experiences have shaped a table in my consciousness, and this table always wobbles. The foundation of my life has been unstable, influenced by my original family and childhood upbringing, shaping my character. I perceive the world with extreme sensitivity, attempting to engage in dialogue, yet often remaining silent. Behind the silence lies a storm, where the fragility of inner structure and the equilibrium displayed have always been at the core of my exploration and expression. To concretize it through the relationships between objects and the structure of the sculpture. The hidden dangers of Chinese societal structures and the uncontrollable nature of urban transformation are also part of my life and the focus of my thoughts. And the theme runs through my creations. My works span various mediums, including sculpture, interventions, and imagery.

# Anna Poell

Anna Poell lives and works in Vienna. She studied sculpture and installation at the Academy of Fine Arts Vienna, and architecture at the Vienna University of Technology. Through her artistic practice she explores space, materiality, and temporal layers. Her work has been presented in numerous group and solo exhibitions including *Chambre d'Ami-xes* at Laurenz Space and *Making Expansive* at the Austrian Cultural Forum London.

[www.annapoell.com](http://www.annapoell.com)

## **Raumlinie**, 2026

Ceramics, cardboard box, 300 × 8 × 9 cm  
Courtesy of Anna Poell



# Mara Printz

**Untitled**, 2026  
Single-channel HD video,  
duration: 15:32 min  
Courtesy of Mara Printz  
Original footage filmed by  
Roben Binnendijk

Mara Printz (b. 1991, AT) studied at the Friedl Kubelka School for Artistic Photography with Anja Manfredi, the University of Art and Design Linz with Lucie Stahl, and the Academy of Fine Arts Vienna with Nora Schultz. Her practice moves between photography, video, text, sound, and sculpture, with a particular focus on research-based and collaborative processes. Her current explorations involve containing and leaking structures, (bodily) fluids, and polymer forms, using tenderness and imagination as ways of relating to bodies and space.

A surface exists in relation to what it carries.

Contact produces information.

Material registers weight, density, and pressure, storing difference and resistance.

Material, function, and structure shift within this exchange, where every movement leaves a trace.



# Leon C. Scheiblich

**the bang**, 2026  
Vinyl, duration: 12 min  
Courtesy of Leon C. Scheiblich

Leon C. Scheiblich (b. 1997, DE) is a Vienna-based artist working in a wide range of media spanning sculpture, music, and painting. He is currently studying at the Academy of Fine Arts Vienna under Professor Iman Issa.

The sound piece is composed of sixty-four (divided into four groups of sixteen) individual, simultaneously playing field recordings capturing fireworks (and other sound events specific to their site, occasion and time of the event), each variable in their duration. All recordings were taken from freesound.org, a collaborative repository of Creative Commons licensed audio samples.

The following list intends to credit all users who made their audio material available by the order: User, Title, MM-DD-YYYY (HH-MM), Location, Technical, Duration.

## Group I

1. Ambient-X, St. Clair River Fireworks.wav, Recorded 07-04-2022 in Saint Clair, Michigan, USA on Zoom H1n, 22 min 35 sec.
2. klankbeeld - fireworks far 0059 AM 260101\_0061, Recorded 01-01-2026, 00:59 AM in Kruiskamp, 's-Hertogenbosch, Noord-Brabant, NL on Sennheiser MKH 30/50 MS, 41 min 08 sec.
3. Matteo-Fusi, New Year Fireworks In The Distance With Shouts And Urban Echo, Uploaded 02-02-2026, Location Unknown, Technical Unknown, 02 min 23 sec.
4. TSP-Talk, New Year's Eve Fireworks Ambience - Regensburg, Germany (Konradsiedlung, 2025)\_Omni48kHz\_24bit Part 2, Recorded 12-31-2025 in Regensburg, Bavaria, GER on Zoom F3, 12 min 50 sec.
5. V1brant, New Year firework close/distant, Recorded 01-12-2026 in Löwenstein, Baden-Württemberg, GER on Tascam DR-05X, 03 min 18 sec.
6. HushAndHarmonyNow, AMBUrbn\_Rooftop City Christmas Night with Distant Music and Near and Far Fireworks\_HushAndHarmony, Uploaded 01-15-2026, Recorded in Guadalajara, Jalisco, MX on two Clippy EM272 Stereo Microphones & Zoom F3, 122 min 16 sec.
7. GirlWithSoundRecorder, 🇵🇱 New Year 2026 Fireworks in Zakopane | Midnight Celebration Soundscape | Field Recording, Recorded 31/01-01-2026 in Zakopane, Powiat Tatrzański, Lesser Poland Voivodeship, PL, Technical Unknown, 02 min 06 sec.
8. Gerhun, 01\_fireworks\_at\_midnight, Recorded 01-01-2026 in Budakeszi, Pest, HU on Zoom H5, 03 min 00 sec.
9. anderperetx, New years eve Berlin fireworks, Recorded 12-31-2025, 06:30 PM in Berlin, GER,

- Technical Unknown, 02 min 30 sec.
10. lonemonk, *New Year Fireworks 2025*, Recorded 01-01-2026, Location Unknown, Technical Unknown, 05 min 54 sec.
  11. alexdarek, *Fireworks and vintage microphones*, Recorded 01-01-2026 in unknown location on Tascam DR680, National Panasonic RP-8135 and Grundig GD5M 200, 09 min 01 sec.
  12. tom\_woysky, *New Year's Eve fireworks*, Recorded 01-01-2026 in Ostrów Wielkopolski, Powiat Ostrowski, Greater Poland Voivodeship, PL, Technical Unknown, 05 min 50 sec.
  13. Kanny100, *Fireworks\_Diwali\_NK*, Recorded 10-20-2025 in Southall, Greater London, England, UK on Tascam DR-40, 03 min 45 sec.
  14. Naturenotesuk, *Fireworks Display*, Recorded 11-08-2025 in UK (unspecified) on Zoom H1essential and Earsight standard microphones, 19 min 16 sec.
  15. hidetora, *Fireworks*, 5th November, Recorded 11-05-2025 in Glasgow, Scotland, UK on Line Audio CM4, 03 min 12 sec.
  16. Keng-wai-chane-chick-te, *amb\_fireworks\_corsica\_kengwai\_cct*, Recorded 07-14-2025, 10:55 PM in Calvi, Haute-Corse, FR on Immersive Soundscapes Standard Microphones and Tascam FR-AV2, 17 min 11 sec.
- Group II
17. Sadiquecat, *250714\_23h00 Albi Place du petit poulain - Firework MKE600&ECM999*, Recorded 07-14-2025 at Place du Petit Poulain, Albi, Occitanie, FR on Tascam FR-AV2 and Sennheiser MKE600, 20 min 09 sec.
  18. kevp888, *240714\_2788-2\_FR\_Distant\_fireworks\_and\_street\_atmosphere*, Recorded 07-14-24 in Paris, FR on Olympus LS-P4 and Immersive Soundscapes EarSight Nano, 11 min 14 sec.
  19. kevp888, *240714\_2788-1\_FR\_Distant\_fireworks\_and\_street\_atmosphere*, Recorded 07-14-24 in Paris, FR on Olympus LS-P4 and Immersive Soundscapes EarSight Nano, 07 min 20 sec.
  20. kevp888, *240713\_2785-1\_FR\_Fireworks*, Recorded 07-DD-2025 in Nanterre, Paris, FR on Olympus LS-P4 and Immersive Soundscapes EarSight Nano, 26 min 40 sec.
  21. kvgarlic, *Fireworks 41Hz 2024 Illinois*, Recorded 07-DD-2024 in "small, midwestern town in 024", US on Sony PCMD100, 11 min 58 sec.
  22. lastraindrop, *Fireworks ambience on the chinese new year*, Recorded 2-9-2024 in Liuzhou Shi, Guangxi, CN on Zoom H1n, 07 min 53 sec.
  23. Benson\_Arizona, *20250712\_2241\_Fireworks*, Uploaded 13-07-2025, Recorded "across the River Forth, [...] near Limekilns Pier", Scotland, UK on Tascam FR-AV2 and Primo EM272M, 00 min 45 sec.
  24. Walking.With.Microphones, *Big firework*, Recorded 01-01-2024 in unknown location on two Rode NT5, 04 min 03 sec.
  25. Eightmate, *Fireworks (Distance Ambience)*, Recorded 02-21-2025 in Fanø, DK, Technical Unknown, 01 min 58 sec.
  26. Walking.With.Microphones, *Fireworks (192 kHz, 32 float) Unedited*, Recorded in unknown location on Rode NT5, Rode NTG3B and Zoom F6, 03 min 38 sec.
  27. \_nuel, *New year's eve in Stockholm*, Recorded 01-01-2025 in Gamla Stan, Stockholm, SE on Zoom H5, 01 min 27 sec.
  28. soundandmelodies, *AMB-Fireworks, New Year 2023 - Lisbon, Portugal-0000H*, Recorded 01-01-2023 in Lisbon, PT on Shure MV88, 03 min 02 sec.
  29. soundandmelodies, *AMB-Midnight, Night, Fireworks, Traffic, Highway, New Year2022-0000H, Tallinn*, Recorded 01-01-2022 in Tallinn, Harju, EE, Technical Unknown, 04 min 29 sec.
  30. jerry.berumen, *distant fireworks valley echo far mexico city*, Uploaded 11-20-24, Recorded in Mexico City, MX, Technical Unknown, 09 min 01 sec.
  31. TeamEnFil, *2024 Fireworks recorded in loft*, Uploaded 01-01-2024, Recorded in Leeds, West Yorkshire, England, UK on Tascam DR-07, 19 min 13 sec.
  32. TRP, *230101 Fireworks distant, new years, city, roof, Toronto 12am*, Recorded 01-01-23 in Toronto, Ontario, CA on EM272, 09 min 14 sec.
- Group III
33. TRP, *230101 Fireworks distant, new years countdown yelling screaming cheering, roof, M10 CS-10s, Toronto 12am*, Recorded 01-01-23 in Toronto, Ontario, CA on CS-10, 04 min 58 sec.
  34. prospekt42, *Fireworks\_Urban\_Residential\_Night\_Diwali\_India*, Recorded 11-08-2026 in Thane, Maharashtra, IND, Technical Unknown, 05 min 26 sec.
  35. kevp888, *230714\_2503\_FR\_Fireworks\_on\_Eiffel\_Tower.wav*, Recorded 07-14-2023 in Paris, France on Olympus LS-P4 and Ohrwurm 3d binaural microphones, 21 min 00 sec.
  36. Eyeseefilm, *fireworks.wav*, Recorded 07-04-2023 in Los Angeles, California, US on Tascam DR-40X, 30 min 10 sec.
  37. felix.blume, *New Year Eves 2023 in the countryside of Brazil (Minas Gerais)*, Recorded 01-01-2023 in Rio Acima, Minas Gerais, BR on Schoeps CCM4, 06 min 00 sec.
  38. DreamSavvyr, *Fireworks on New Years Day 2023 (Great Quality!)*, Recorded 01-01-2023 in Greenville, South Carolina, US on Tascam DR-05, 05 min 00 sec.
  39. BombMaster, *New Year Fireworks (21/22)*, Uploaded 09-02-2022, Recorded in unknown location on Ear Microphones, 42 min 09 sec.
  40. kevp888, *220714\_2055\_FR\_DistantFireworks.wav*, Recorded 07-14-2025 in Paris, France on Olympus LS-P4 and Immersive Soundscapes EarSight microphones, 27 min 01 sec.
  41. DrinkingPeter, *Firework Ambience (Neighbourhood).flac*, Uploaded 07-05-2022, Recorded in San Fernando Valley, California, US, Technical Unknown, 09 min 51 sec.
  42. tim.kahn, *FRWKMisc\_neighborhood fireworks 2022-07-04 part 06\_TK\_SASSMKH8020.flac*, Recorded 07-04-2022 in unknown location, US on Sennheiser MKH 8020, 40 min 06 sec.
  43. soundguyOndrej, *new year fireworks quiet distant*, Recorded 01-01-2022 in unknown location on Tascam DR-44WLB, 12 min 03 sec.
  44. Walking.With.Microphones, *Fireworks in honour of May 9, 2021*, Recorded 05-09-2021 in Moscow, RU on Rode NTG3, Rode NT5 and AKG D112MKII, 10 min 46 sec.
  45. twiciasty, *2024/2025 fireworks pt.1. Starts @ 23:02 !!! Happy New Year!!!!!!*, Recorded in 12-31-2024/01-01-2025 in unknown location, Technical Unknown, 30 min 23 sec.
  46. jrosin, *New year fireworks, Tallinn, 2015.flac*, Recorded 12-31-2014, 23:55 AM in Tallinn, EST on CAD M179 and Olympus LS-100, 15 min 00 sec.
  47. alec\_havinmaa, *Fireworks*, Recorded 01-01-2018 in Tuusula, Uusima, FL on Olympus LS-14, 07 min 51 sec.
  48. stephenbist, *Distant Fireworks 1.wav*, Uploaded 07-15-2018, Recorded on Squak Mountain, Washington, US, Technical Unknown, 22 min 24 sec.
- Group IV
49. Smokeyvw, *fireworks*, Uploaded 05-10-2018, Location Unknown, Technical Unknown, 52 min 53 sec.
  50. michieldb.nl, *Fireworks from a distance with beautiful echoes*, Uploaded 03-06-2018, Recorded in unknown location on Schoeps MS, 04 min 40 sec.
  51. michieldb.nl, *Large fireworks shells from distance*, Uploaded 03-06-2018, Recorded in unknown location on Schoeps MS, 09 min 34 sec.
  52. simongray, *New Years Madrid 2018.aiff*, Recorded 01-01-2018 in Madrid, ES, Technical Unknown, 03 min 21 sec.
  53. Mrsorbias, *Fireworks*, Recorded 01-01-2018 in Finland, Technical Unknown, 01 min 05 sec.
  54. inchadney, *Fireworks.wav*, Uploaded 07-23-2017, Recorded in Herrenhausen, Hanover, Lower Saxony, GER on BP4025 and Tascam HD-P2, 09 min 13 sec.
  55. Marth8880, *Suburban Fireworks (New Year's Eve 2016) - Everett, Washington*, Recorded 01-01-2016, 12:27 AM in Everett, Washington, US on Tascam DR-05, 09 min 43 sec.
  56. Oddworld, *NewYearsEve2013.ogg*, Recorded 01-01-2012 in London, Greater London, England, UK on M-Audio Microtrack II with Rode NTG-1 and Rode Fluffy, 06 min 21 sec.
  57. Gary Bard, *New Year 2009.wav*, Recorded 01-01-2009 in Xinyi, Taipei, TW on Zoom H2, 03 min 37 sec.
  58. LG, *Fireworks Rotterdam 2008-2009.wav*, Recorded 01-01-2009 in Rotterdam, NL, Technical Unknown, 10 min 09 sec.
  59. Marcfracombe, *New Years Eve Oslo 2009:9.wav*, Recorded 01-01-2009 in Oslo, NO, Technical Unknown, 04 min 34 sec.
  60. Jakobthiesen, *Fireworks Parkdale @ Night.aif*, Uploaded 07-07-2010, Recorded in unknown location on Sony minidisc with Binaural Microphones, 09 min 09 sec.
  61. ericstrausser, *FireWorks\_PortCarbon2004\_FSP4816.wav*, Uploaded 10-08-2010, Recorded in Port Carbon, Pennsylvania, US on Tascam DA-P1 and Neumann RSM 191, 04 min 00 sec.
  62. Kyster, *New year fireworks 2012 - 2013 - twelve o'clock.wav*, Recorded 01-01-2013 in unknown location on Shure WL183, 22 min 25 sec.
  63. Headphaze, *00:00 - New Years Eve - London city ambience*, Recorded 01-01-2015 in London, UK on Roland R26, 17 min 46 sec.
  64. rollingmill, *New Year's Eve in Prague*, Recorded 01-01-2015 in Prague, CZ on Zoom H4, 14 min 40 sec.

# Julia Kronberger

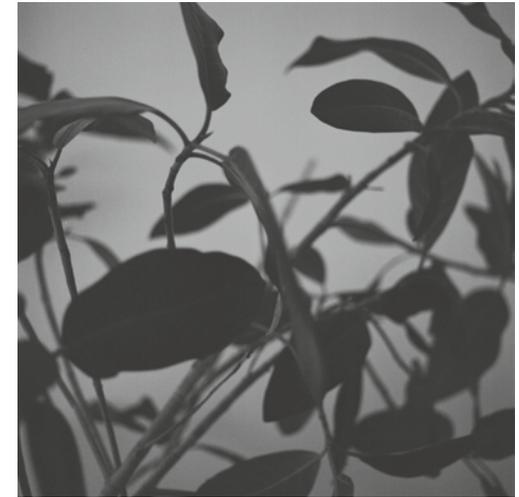
*space and time between two leaves*, 2026  
Bronze, glass, ash and remnants of  
burned leaves, dimensions variable  
Courtesy of Julia Kronberger  
Thanks to Verena Schatz, Glass Maker  
Space, and Thomas Supper

Julia Kronberger (b. 1991, AT) has studied fine arts, art history, and museology at the University of Vienna, the École du Louvre in Paris, the Friedl Kubelka School for Artistic Photography, the Academy of Fine Arts Vienna, the École des Beaux-Arts Marseille, and the Salzburg International Summer Academy of Fine Arts.

Years pass, days come and go, hours fly above your head, minutes dance away, second by second, and you share the space called home with a plant growing into a tree, bending towards the windows, stretching for rays of sunlight, its leaves flourish and expand, becoming ever more abundant.

During all these entangled times, you collect every fallen leaf, one by one. The leaves spread throughout mental and physical spaces. Transient bright tones shine beside soft and subtle variations of dark nuances. Gravity alters the angles of inclination of these creatures. Chimerical tendencies are present.

You bend in all directions, twist in spirals, close and open again. Perspectives shift perpetually, imagination revolves around positive and negative, transparent and opaque spaces. Time never stands still. Matter and mind exist in rotating orbits, strong yet fragile bodies live somewhere, sometime entirely out of touch with their true essence and nature, until one day you may find yourself petrified or fossilized.



# Christoph Conrad

*untitled*, 2026,  
Paper, textile, thread, 125 × 250 cm

*untitled*, 2026  
Paper, textile, thread, 150 × 300 cm

*untitled*, 2026  
Paper, plaster, wood, 30 × 30 × 160 cm

*untitled*, 2026  
Paper, plaster, wood, 50 × 50 × 40 cm

Courtesy of Christoph Conrad

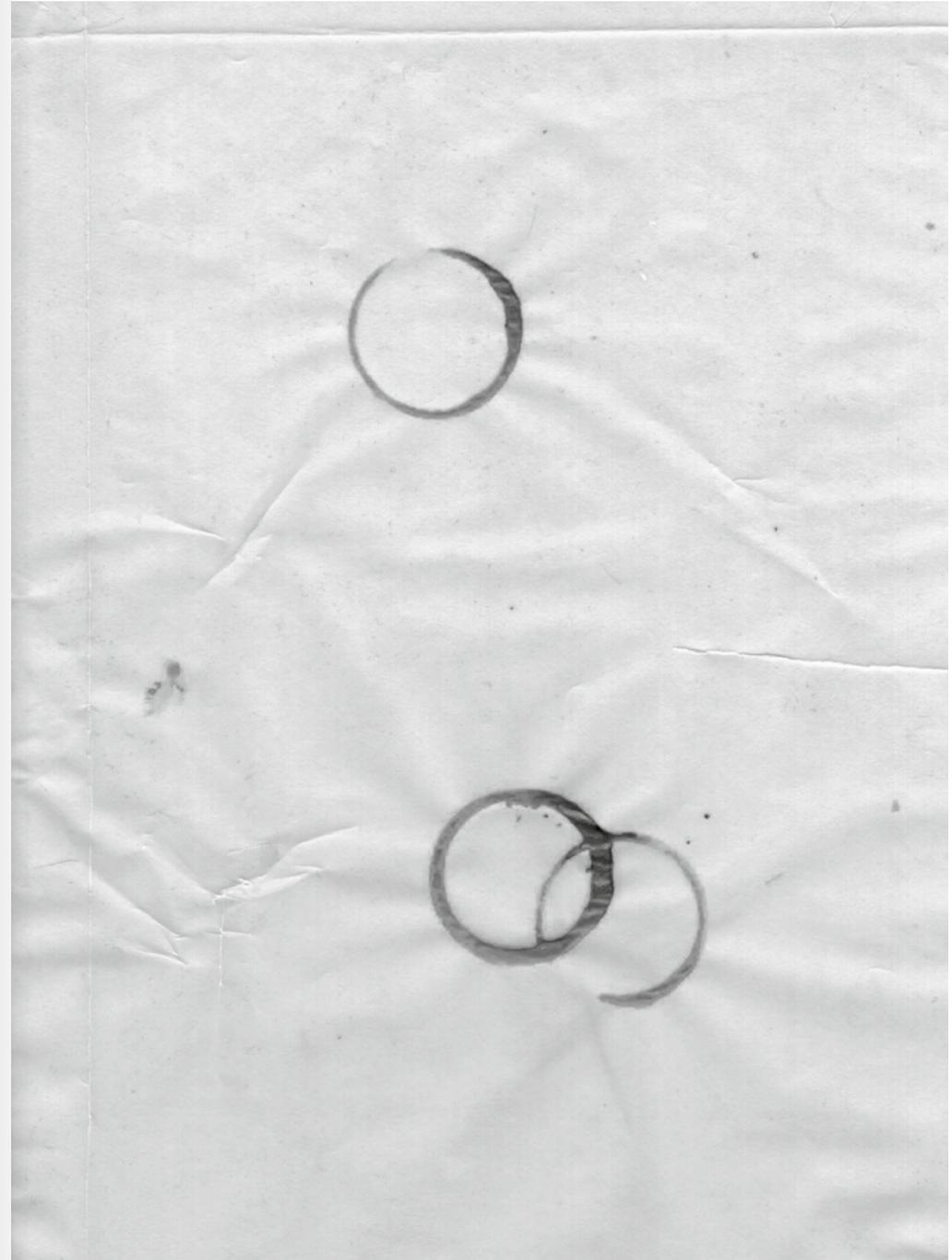
Christoph Conrad is an Austrian-born artist who studied sculpture and installation at the Academy of Fine Arts Vienna and architecture at the Technical University in Vienna. His work encompasses sculpture, installation, words, paintings, and found and architectural objects.

*perpetual possessions,*

*sense  
the weight of time*

*bound to any meaning,*

*gaze  
and growth in age*



# Younès Ben Slimane

*All Come From Dust*, 2019

Single-channel HD video, color,

sound, duration: 9 min

Courtesy of the artist

Younès Ben Slimane is a Tunisian artist and filmmaker.

His architectural background has a major influence on his approach as an artist. Working through film, video, photography, drawing and installation, he establishes a permanent dialogue between architecture and visual arts, where different mediums coexist and reflect each other potentialities and limitations.

Younes completed post-graduates studies at Le Fresnoy - Studio National des Arts Contemporains (FR) . His work has been showcased at the Documenta fifteen in Kassel (DE), the Mucem in Marseille (FR), the Biennale de l'Art Africain Contemporain in Dakar (SN), Zaha Hadid Foundation in London (UK) and the Galeria de Arte Cinemática in Vila do Conde (PT), the Wexner Center for the Arts in Ohio (US), among others.

His films have been selected for international festivals, including the Locarno Film Festival (CH), CPH:DOX (DK), and the Prismatic Ground Film Festival in New York (US), among others.

# Birke Gorm

*huswif (NINER)*, 2021

Jute, metal scraps, 80 × 25 × 8 cm

Courtesy of the artist and

Croy Nielsen, Vienna

Birke Gorm (b. 1986 in Hamburg, Germany) is a Danish-German artist living and working in Vienna. She holds a master's degree from the Academy of Fine Arts, Vienna, and a BA in Fashion and Textile Design from the Design School Kolding, Denmark.

In 2026 Gorm will represent Austria with the evening and the morning and the night at the Austrian Pavilion of the 16th Gwangju Biennale in South Korea. Recent solo exhibitions include *let me stop you right there at O–Overgaden* in Copenhagen (2025); *Gib dein Bestes!* at Museum Sønderjylland, Tønder (2025); *dead stock at MAK – Museum of Applied Arts, Vienna and to raise, to fold at Croy Nielsen, Vienna* (both 2023); *girl anachronism at Vestjyllands Kunstpavillon, Videbæk* (2022); and *full stop at Politikens Forhal, Copenhagen* (2021). Her work has been included in group exhibitions at CAPC, Bordeaux and Sorø Art Museum, Sorø (both 2025); Kunstmuseum Brandts, Odense; Museum der Moderne Salzburg and Leopold Museum, Vienna (all 2024); Forum Stadtpark, Graz and University Gallery of the University of Applied Arts, Heiligenkreuzer Hof, Vienna (both 2023); *mumok, Vienna and Schirn Kunsthalle, Frankfurt* (both 2022) as well as *Belvedere 21, Vienna* (2019), among others.

Gorm's works are held in public collections including *Belvedere, Vienna*; *mumok, Vienna*; *MAK, Vienna*; *Museum der Moderne Salzburg*; *Lentos Kunstmuseum, Linz*; *Kunsthaus Bregenz*; *Brandts Kunstmuseum, Odense*; *Statens Museum for Kunst, Copenhagen*; *The City of Copenhagen*; *Danish Arts Foundation, Copenhagen*; and *Museum Sønderjylland, Tønder*.

# Zoe Jackson

**Untitled (seven)**, 2026  
Mixed media-assemblage,  
21 × 20 × 7 cm

**Untitled (all rivers lead to the sea II)**, 2026  
Mixed media-assemblage,  
31 × 24 × 25 cm

**Untitled (all rivers lead to the sea III)**, 2026  
Mixed media-assemblage,  
27 × 22 × 16 cm  
Courtesy of Zoe Jackson

Zoe Jackson (b. 1995, AUS) studied at the Royal Melbourne Institute of Technology and Monash University. In 2023 she completed the Maumaus Independent Study Programme. Recent exhibitions include Conners Conners, Melbourne (2025) and Daine Singer, Melbourne (2025).



# Lucía Ugena

**Hiding behind the newspaper**, 2026  
Wood plate, brush seal, linen and cotton cloth, shoe polisher, crocheted cotton strings, glue, nails, 100 × 20 × 22 cm  
**March 19th**, 2026  
Newspaper, wood canvas frames, box, linen and cotton cloth, 81 × 43 × 47 cm  
Courtesy of Lucía Ugena

Lucía Ugena is an artist based in Vienna. Through painting, written word, and ready-made she explores limits between representation and gesture. She works methodologically, seeking moments in which the work represented also participates, gathers, and thus functions. She practices individually and collectively and has a background in philosophy. Currently, she is studying fine arts in the space and spatial strategies department at the Academy of Fine Arts Vienna.



# Minh Phương Nguyễn

**supervision**, 2026

Wood, bamboo, metal, plastic,

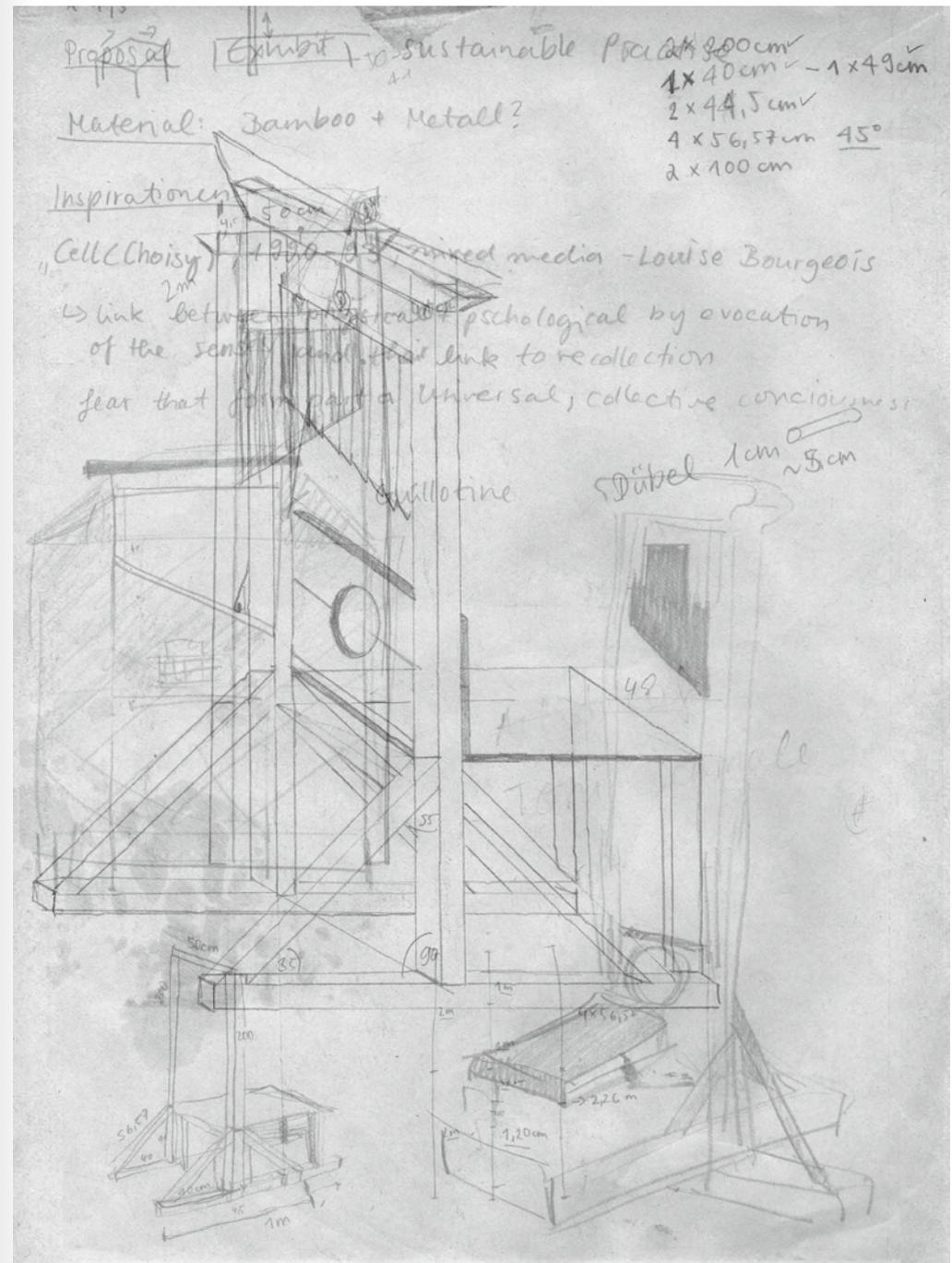
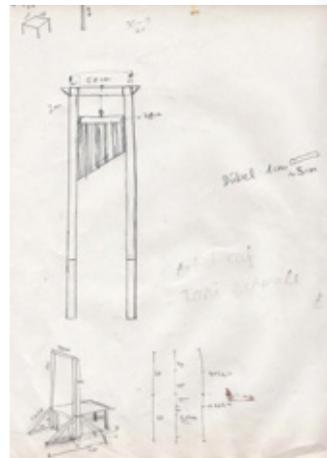
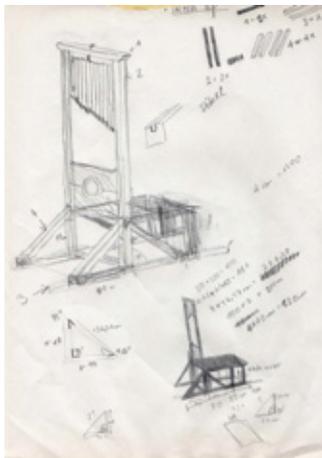
200 × 49 × 100 cm

Courtesy of Minh Phương Nguyễn

Minh Phương Nguyễn (b. 1999, DE) is currently studying at the Academy of Fine Arts Mainz and the Academy of Fine Arts Vienna. Her works have been presented in Germany, Austria, Luxembourg and France. Nguyễn focuses on themes of ancestral traditions, material culture, and post-migrant identity. Her central interests are questions of perception, origin, spirituality and the location of the self in a present marked by historical ruptures and transcultural narratives. Utopian and dystopian perspectives permeate her work and raise critical reflections on processes of social transformation. Nguyễn applies various practices to create multi-layered visual and experiential spaces.

[ph.nguyen@gmx.de](mailto:ph.nguyen@gmx.de)

[www.minhphuongnguyen.com](http://www.minhphuongnguyen.com)



# Duannaiyu Wang

Duannaiyu Wang's (b. 2000, CHN) practice encompasses installation, performance, video, and painting. She focuses on the transformation of everyday objects and examines the fragility of individual existence within social contexts, employing subtle interventions and nuanced gestures to activate and reconfigure space.

*When I sneeze, home arrives*, 2026  
Chilli powder, family portrait on cardboard,  
60 × 100 × 30 cm  
Courtesy of Duannaiyu Wang



# Ebba Sofie Olsson

Ebba Sofie Olsson (b. 2000, SE) is currently based between Stockholm and Vienna. Her interest lies in the alchemy and suspense of different mediums. Her arrangements, a kind of anatomical architecture, are constantly being moved around. Ebba has been studying at the Academy of Fine Arts Vienna under Professor Michaela Eichwald since 2021. Her work has been exhibited in Sweden, Austria, Italy, Slovakia and France.

*Oh*, 2026  
Synthetic silk, acrylics, hair spray, silk powder, acrylic glass, 100 × 80 × 5 cm  
Courtesy of Ebba Sofie Olsson

An idler is like a lump of dung; whoever picks it up shakes it off his hand.  
*Ecclesiasticus*

There is something there  
I've got to get and I dig  
down and people pop off and  
muskrats float up backwards  
and open at my touch like  
cereal flakes and still I've  
got to dig because there is  
something down there is my  
Nana's clock I broke it I was  
wrong I was digging even then  
I had to find out and snap  
and crack the hand broke like  
a toothpick and I didn't learn  
I keep digging for something  
down there is my sister's five  
dollar bill that I tore because  
it wasn't mine was stage money  
wasn't mine something down there I  
am digging I am digging I will  
win something like my first bike

teetering my first balancing act  
a grasshopper who can fly she  
of the damp smelling passageway  
it was earlier much earlier it  
was my first doll that water went  
into and water came out of much  
earlier it was the diaper I wore  
and the dirt thereof and my  
mother hating me for it and me  
loving me for it but the hate  
won didn't it yes the distaste  
won the disgust won and because  
of this I am a hoarder of words  
I hold them in though they are  
dung oh god I am a digger  
I am not an idler  
am I?

*Anne Sexton,  
The Hoarder, 1972*

# Theresa Katharina Horlacher

**Nennleistung 1**, 2026

Steel, 24 × 18 cm

**Nennleistung 2**, 2026

Steel, 25,5 × 17,5 cm

**es ist schwierig**, 2026

Steel, concrete, 33 × 21 × 11,5 cm,

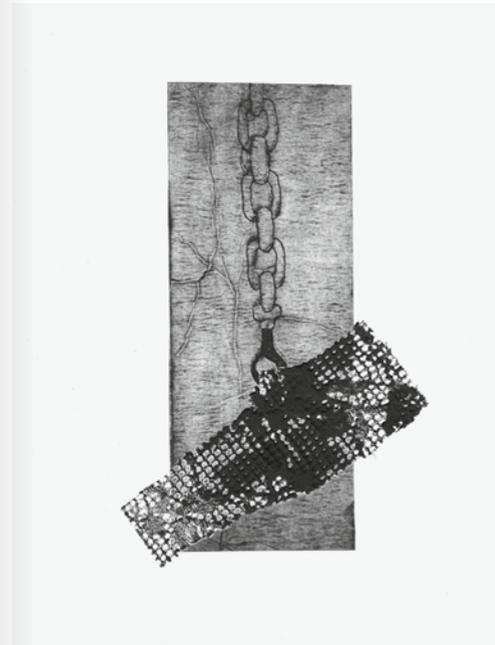
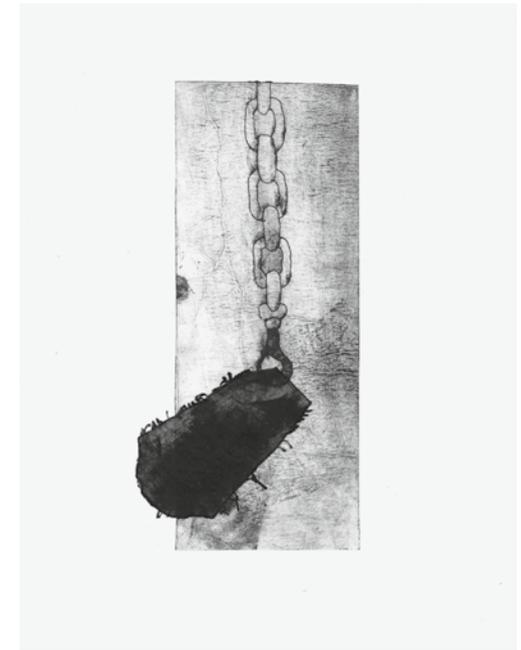
21,5 × 30 × 11,5 cm

Courtesy of Theresa Katharina Horlacher

Sponsored by

**LIEBHERR**

Theresa Katharina Horlacher (b. 1995, DE) is a visual artist specializing in sculptural, installation, and multimedia methods. She studied at the Münster Academy of Fine Arts under Professor Klaus Merkel and later at the Academy of Fine Arts Vienna under Heimo Zobernig and Nora Schultz. She works in diverse contexts from exhibition spaces and public spaces to performance art. Horlacher's work focuses on the material, political, and physical dimensions of industrial and urban artefacts, often raising questions about economics, gender, and infrastructure. Her work has been featured in solo and group exhibitions throughout the German-speaking world and is characterized by a critical engagement with everyday life, work, and how we understand the body.



Gully denkt Kreis.  
Kreis denkt Ornament.  
Wasser stolpert über Zahlen,  
0,80 blüht.

Alles zeigt.  
Nichts meint.  
Das Muster läuft davon.

# Michael Reindel

## *configuring HR0124*, 2025

Print of tote HR0124 on dibond board, mdf, chipboard, galvanised steel, lacquer, wire, [2024] fragment of “clamp”, [2024] “connector”, print on dibond board, [2022] “7 days Fulfillment Center NUE1”, 150 × 92 × 15 cm  
Courtesy of Michael Reindel

Michael Reindel's practice operates through a network of sculptural elements and materials treated as inventory. The body of work is constantly repacked, processed, and reassembled in response to the spatial and administrative conditions of its temporary holding environments, such as ecological sites, art institutions, warehouses, or domestic spaces.

The work remains in continuous circulation, refusing a stable state of completion. Operational logics of logistical infrastructures are adopted to examine how they extend beyond circulation to structure our space, labor, and futurity. Reindel's work, intertwines with global and local conditions, aspires to engage with the infrastructural processes that shape our realities and maps different scales and totalities as a visualization of our present social form of capital.

# Julia S. Goodman

## *Out of Season 1*, 2022

Shopping bag, rust paint, oil on canvas board, acrylic resin, acrylic paint, steel hook, light fixture, 28 × 37 × 15 cm

## *Out of Season 2*, 2022

Shopping bag, rust paint, oil on canvas board, acrylic resin, acrylic paint, steel hook, light fixture, 46 × 57 × 11 cm

## *Out of Season 3*, 2022

Shopping bag, rust paint, oil on canvas board, acrylic resin, acrylic paint, steel hook, light fixture, 41 × 55 × 13 cm

Courtesy of Julia S. Goodman

Julia S. Goodman's (born 1987, New York) works often test the boundaries of excess and accessibility in narrative representations, material developments or emotional manipulations. Using tools such as framing, immersive installations, and awkward cropping, her works can demand an antagonistic viewpoint, often questioning the very category they are defined by (painting) and curious in establishing relationships to their viewers. Her gestural, colorful pictures offer a way to acknowledge and consider the forms of representation, attachment, and intimacy we permit ourselves. The visual cues depicted in the works, be they culinary, from nature, craft, or memory mirror the painterly processes that interest her most: transformation, distortion and layering.

Alongside her individual practice, she often collaborates with artist Gabriele Edlbauer on a variety of projects including their artist cookbook *If You Can't Say It with Words, Say It with Chicken*, published in 2024, and exhibitions including at Belvedere 21 and Künstlerhaus Wien. She received her diploma from the Academy of Fine Arts Vienna, 2020 and holds a BFA from New York University, 2009.

Selected exhibitions in Austria include Galerie Zeller van Almsick, Galerie Raum mit Licht, Galerie 5020, VBKÖ, ksRoom, One Work Gallery. She has participated in numerous group exhibitions internationally, including Zahorian & Van Espen, Bratislava, *недалеко*, Novo Molokova, Moscow, Documenta, Regensburg, Athens Museum of Queer Arts, Athens. She lives and works in Vienna, Austria.

# Irina Lotarevich

**Steel Price Index (test strip)**, 2023

Surface engraving on cold-rolled steel,  
20 × 3 × 0,3 cm

Courtesy of the artist and  
SOPHIE TAPPEINER

Irina Lotarevich's (\*1991, lives and works in Vienna) sculptural practice is shaped by the intersection of her own subjective experience with larger systems. Materially, she works with wood, metal, and casting techniques, frequently combining both high and low or de-valued materials with sophisticated fabrication techniques and a sensitivity to building spatial narratives. The minimal yet complex and specific forms of her sculptures reference architecture, bureaucracy, labor, language, and parts of her body, as well as the production and circulation conditions of the material itself.

Lotarevich was born in Rybinsk, Russia in 1991 and immigrated to New York City as a child. She studied at Cornell University, Hunter College, and the Academy of Fine Arts Vienna. She currently teaches metalworking at the University of Applied Arts Vienna.

Solo and duo exhibitions include: Tension Setting, GOODBANK, Frankfurt, Settings, Silke Lindner, New York City (2025); Modular Woman, SOPHIE TAPPEINER, Vienna (2023), Refinery, SOPHIE TAPPEINER, Vienna (2020); Galvanic Couple, FUTURA Centre for Contemporary Art, Prague, Pensive State a two-person show with Anna Schachinger, SOPHIE TAPPEINER, Vienna (2019); Schemas, Kevin Space, Vienna (2017).

Recently, her work has been included in group shows held at Storage Museum, Düsseldorf (2025); N/A, organised by Ginny on Frederick, Seoul; Scherben, hosted by Good Weather, Chicago (2024), Belvedere 21, Vienna; Silke Lindner, New York City; Centre d'art contemporain / Passages, Troyes (2023), HALLE FÜR KUNST, Graz; Salzburger Kunstverein, Salzburg; Kunstverein Bielefeld, Bielefeld; MUMOK, Vienna (2022), Museum of Applied Arts, Vienna (2021), among others.

Lotarevich's work is in the permanent collections of mumok (Museum Moderner Kunst Stiftung Ludwig), Vienna, and Museum der Moderne, Salzburg.

# Astrid Didion

**Untitled**, 2026

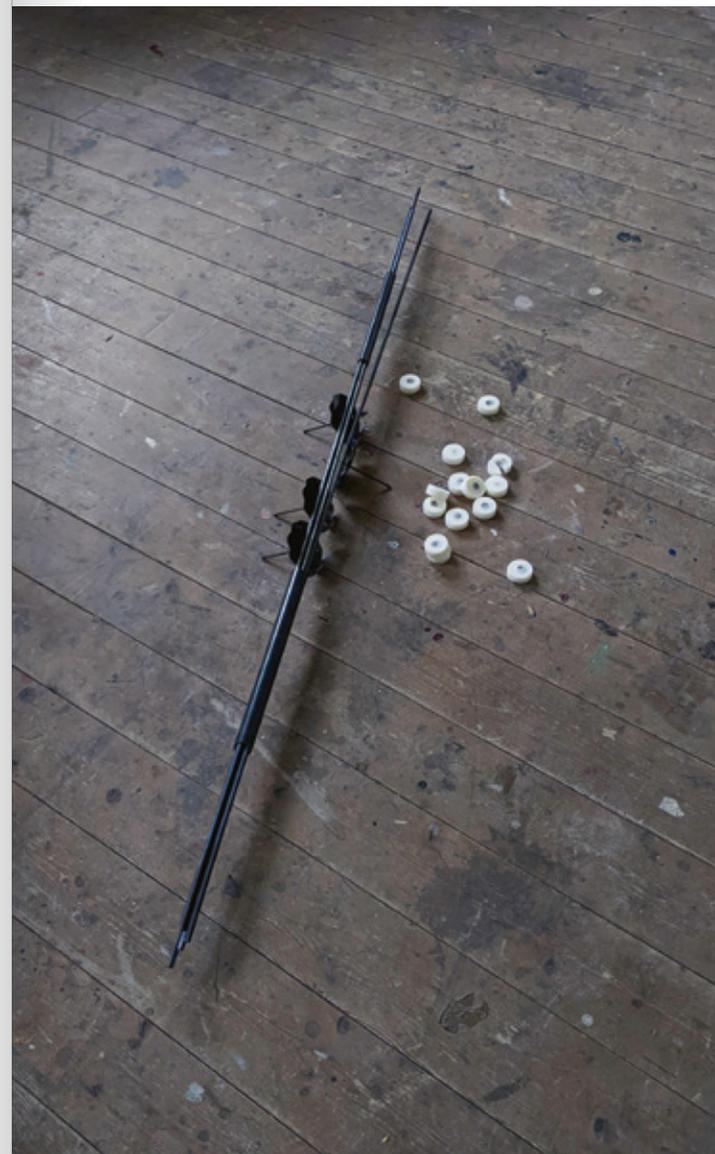
Steel, tubes, blacksmithed candle holders, tea lights, 170 × 50 × 30 cm

**Untitled**, 2026

Stainless steel Christmas tree candle holders, crocheted metal wire, 30 × 10 × 150 cm

Courtesy of Astrid Didion

Astrid Didion (b. 1995, AT) studied at the Academy of Fine Arts Vienna and the Berlin University of the Arts. Her work has been exhibited at Culterim Gallery, Berlin, in 2022; affair, Berlin in 2025; Semperdepot, Vienna, 2022; and Vinzenz Wien, Vienna, 2025.



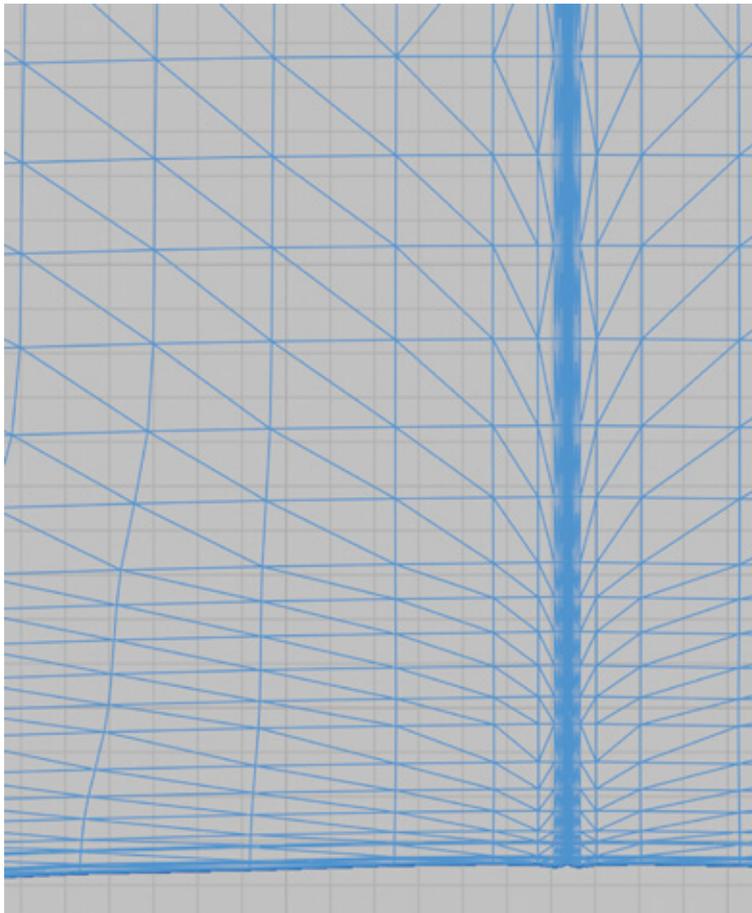
# Sanne Luna Scheepmaker

## **Fourth Chair**, 2026

Tulle, aluminium rods, concrete,  
300 × 150 cm

Courtesy of Sanne Luna Scheepmaker

Sanne Luna Scheepmaker (b. 1997, NL) studies at the Academy of Fine Arts Vienna. Their work explores human-technology interactions, looking at how objects, ideas, and material value shape contemporary life. They also work as one half of the duo 3dg3\_of\_@\_gl!txh, creating immersive and interactive installations and publishing a monthly zine.



# Cornelis Wuisman Jørgensen

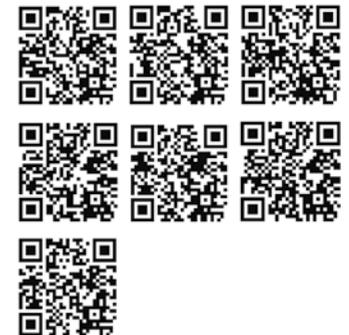
## **Untitled**, 2026

Three-piece work made of computer parts, each 50 × 50 × 20 cm  
Courtesy of Cornelis Wuisman Jørgensen

Cornelis Wuisman Jørgensen (b. 1999, DK/NL) lives and works in Vienna. He is currently enrolled in the diploma program at the Academy of Fine Arts Vienna. His practice is materially grounded and shaped by experiences in manual labor and industrial work. Working primarily in sculpture he uses industrial remnants, discarded technologies, and abject materials to construct fictive machines and functional objects. His works examine how value, exclusion, and hierarchy are produced within social, cultural, and institutional structures, often staging systems that oscillate between function and absurdity, care and neglect.



Well, it doesn't speak to me like I'm a lesser being; for that, it deserves at least my respect and care. That is more of a human experience than what I've been met with moving to Austria. The point is that, for now, this is a friend to me. Most of it consists of parts from the first computer I bought. I bought the computer to play Minecraft, speaking with friends on Skype. I watched my first porn on it. Many of the best memories of my childhood were in front of that machine. That part of the computer is gone. The old hard drive is not part of the machine anymore. Most of the physical functions are intact, rearranged, and given new function. When the machine starts, it will turn on all physical functions in order to search for its memory. Like The Myth of Sisyphus, it will continue searching endlessly for a memory it will never find. I relate to it as a friend, but it exists in a state that troubles categories. Object, subject, abject: perhaps the endless search is what keeps it from collapsing into any one definition. The body persists without its defining memory, disturbing the boundary between functional and broken, alive and dead.



*Spinx Salon*, 2026

Fan, guitar, brushes, 170 × 130 × 70 cm

Courtesy of JH Gim

JH Gim (b. 1996, KR) is an artist and moving-image director currently based in Vienna and Seoul. He is studying at the Academy of Fine Arts Vienna. His practice explores the performative logic between moving images and physical space, focusing on themes of embodied perception and architectural imbalance. Gim led the moving-image direction for the ATOPOS Project (2024–2025), a theatrical installation supported by the Seoul Foundation for Arts and Culture (Seoul Art Space Mullaeh), where he developed hybrid cinematic-performance environments. Recent professional highlights include the solo exhibition *Freekick, Non-Freekick* (2025) in Seoul 1AO Gallery. He is the recipient of the Seoul Webfest Special Award (2023) and the Volksbank Rundgang Preis (2022). His experimental moving-image work has been recognized by the Film + Medien Nachwuchsförderung Rheinland-Pfalz, through which he was selected as a featured artist for three consecutive years.

## Project: Spinx Salon

Subtitle: Fragmental Subtext on the Physics of Static

### 1. The Apparatus of Hair

Hair is not merely a biological part of the body but an external apparatus endlessly assembled within a social context. *Spinx Salon* begins with the chill evoked by “freshly cut hair”—the moment raw material is shaped to fit a collective mold. We do not grow hair; we manufacture it to align with the system.

### 2. Fordism of Sensation

Beyond the standardization of physical labor, contemporary society operates under a “Fordism of cognitive circuitry.” Just as factories require interchangeable parts, society demands standardized modes of sensory processing (Sensory Gating). In this dry environment, any unique frequency or unbuffered sensation is classified as noise or error.

### 3. The Static: High-Voltage Existence-omen

Some individuals possess sensory membranes that are too thin to withstand this systemic friction.

The Vegetarian: Like Yeong-hye, who refused meat to reject the violence of assimilation, her “becoming-plant” was a desperate material strike against the reproductive logic of the system.

Their so-called madness is not a malfunction but a high-voltage reaction (Static) generated by a system that cannot contain their intensity.

### 4. Abraxas: Listening to the Sparks

The egg—the shell of standardized reason—must be broken for the bird to fly to Abraxas. *Spinx Salon* does not seek to repair these fractures but to attend to the sparks released from them. It is an attempt to recover the feral dimension of sensation, listening to the frequencies that crackle just beyond the thin membrane of everyday life.

# Abigail Hauwede

## *Haystack*, 2025

Beeswax, oil, chalk, leaf, wool,  
varnish, 47 x 39 cm

Courtesy of Abigail Hauwede

Abigail Hauwede (b. 2000, DE) studied painting at the Kunstakademie Düsseldorf, the HGB Academy of Fine Arts Leipzig and the Academy of Fine Arts Vienna with Tomma Abts, Christoph Ruckhäberle and Alastair MacKinven respectively. Her work has been exhibited in Austria and Germany.



# Son JeeHyun-Elizabeth

## *Restless Eyes, I Wish to See Through Walls*, 2026

Steel, found materials, wire mesh, video,  
160 x 100 x 200 cm, duration: 5 min  
Courtesy of JeeHyun-Elizabeth Son

Son JeeHyun-Elizabeth was born in Moscow, Russia, and studied cultural and social anthropology at the University of Vienna, as well as sculpture and spatial strategies at the Academy of Fine Arts Vienna. In her practice she applies layered materials and found elements and gathers them into quiet constellations, tracing the fragile ecologies we inhabit. Cracks and interruptions become points of attention, offering glimpses of the instability of the present and the subtle forms of life persisting within it.



Drawing on an understanding of ecology that extends beyond nature, I approach it as a mesh of entangled relations, where humans, materials, and other-than-human beings are held together by care and the uncanny, while remaining only partially knowable. This work grows from a wandering, unsettled gaze that moves across thresholds and everyday environments, attentive to how bodies are shaped by their surroundings. Filming process formed a part of a sensorial ethnographic methodology in which the camera moved with my body, registering affective textures and interruptions that usually remain peripheral. Traces of discarded materials surface as signs of care and neglect, revealing tensions around inequality and the weight of responsibility embedded in the material landscape.

# Luiza Furtado

**Thermal-knotts**, 2026

Second-hand textiles, foam, needles,  
metal, 90 × 50 × 120 cm

Courtesy of Luiza Furtado

Luiza Furtado (b. 1999, BRA) lived in Rio de Janeiro where she completed a BA in design at the PUC (Pontifical Catholic University of Rio de Janeiro) in 2021. Four years ago, she moved to Austria to study at the Academy of Fine Arts Vienna. Furtado's research on materiality weaves together painting, soft sculpture, and performance. She is interested in entanglements between fictional speculation and hybridism – reflecting on possible ecological discussions for our contemporary time.

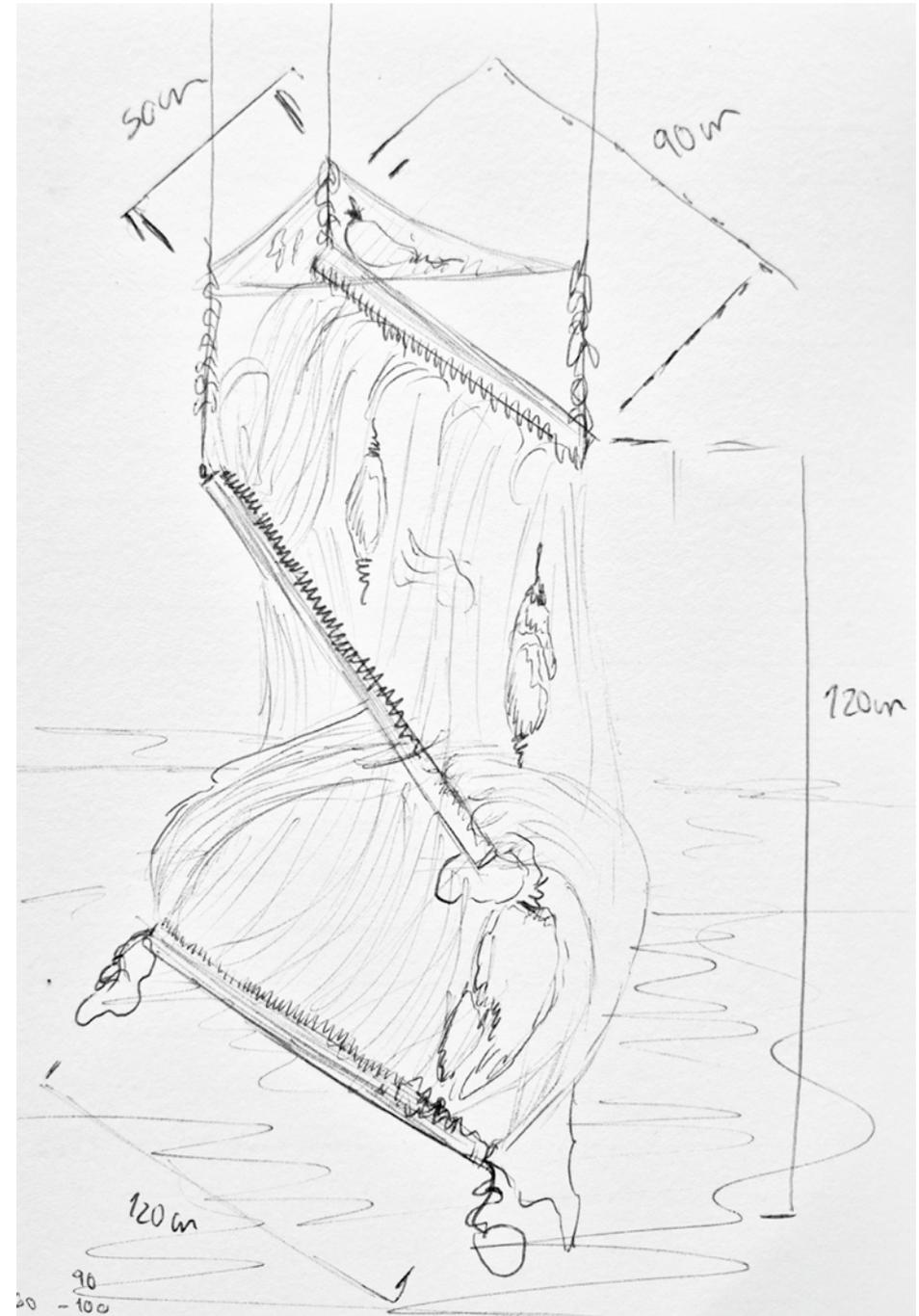
@luizafurtado\_\_

www.luizafurtado.com

luizafurtado.art@gmail.com

Thermal knotts deals with the topic of material binarity. The sculpture focuses on gendered perceptions that emerge from contact with different synthetic surfaces. Transplanting symbolic processes which codify materiality (Flusser 1974) onto poles of femininity and masculinity.

Cataloguing a series of material transitions from fabric to metal. The work tackles on a material language of soft discipline. Adressing the compulsory engagement with textured indexes for gender performativity in late capitalism.



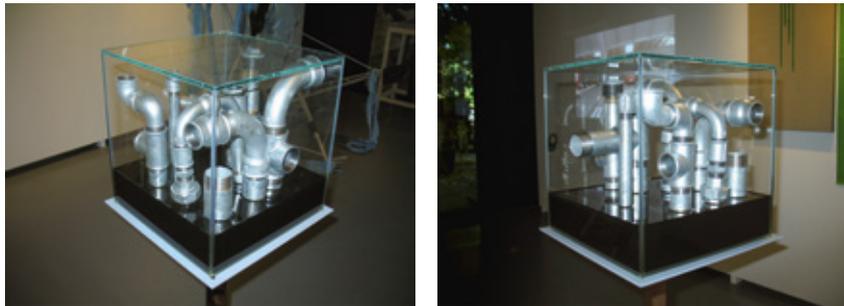
# Neda Tabrizi

## *Petro-Phallus*, 2025

Used engine oil, metal, glass,  
30 × 30 × 30 cm

Courtesy of Neda Tabrizi

Neda Tabrizi (b. 1993, IR) is a multidisciplinary conceptual artist based in Vienna. Working across installation, sculpture, painting, and video, her practice navigates the emotional and psychological residues of rupture, structural violence, and gender-based discrimination. Drawing from personal memory and lived experience, Tabrizi places herself within the work – not merely as a subject, but as a site of tension, vulnerability, and resistance. Her pieces function as intimate confrontations with the mechanisms of control and exclusion that shape female identity and human fragility in both private and collective spheres.



*Petro-Phallus* explores the ties between patriarchy, oil, and ecological collapse, approaching oil not merely as a resource but as an active material shaping our social, political, and environmental world. It offers a critical view of the infrastructures that extract and move this material—systems that both harm the environment and uphold patriarchal hierarchies. Even when these systems speak in the language of care or sustainability, the logic of domination remains embedded in the very matter they produce.

# June Hwajung

## *Made in Korea*, 2026

Various materials, dimensions variable  
Courtesy of June Hwajung

June Hwajung (b. 1991, KR) is a Vienna-based visual artist whose practice examines how bodies, materials, and private spaces are shaped under conditions of migration. Working across painting, installation and performance, June is interested in states of instability – moments when intimacy, belonging, and orientation begin to falter rather than resolve. His work often focuses on what remains after the body withdraws: fragile materials, everyday objects, and spatial arrangements that bear traces of use, exhaustion, and adaptation. Through layered and altered surfaces, June explores how desire, vulnerability, and care are negotiated within domestic and intimate environments, where norms and expectations quietly persist. Rather than presenting identity as fixed or visible, his work approaches queerness through misaligned temporality, compromised functionality, and conditions of ongoing adjustment.



This installation begins with the physical movement of “Hanji” shipped from Korea to Vienna. The original shipping box, bearing labels and traces of logistics, is presented as evidence of the material’s journey across borders. Through this process, the work reflects on how materials and bodies are categorized, transformed, and assigned value, foregrounding the politics of migration, identity, and material circulation.

# Alexander Krisa

## *Von Velden bis Klagenfurt*, 2025

Oil, acrylics, textile glue, bubble wrap  
on canvas, fan, 160 × 150 cm

Courtesy of Alexander Krisa

Alexander Krisa (b. 1991, AT) is studying in Agatha Madejska's class at the Academy of Fine Arts Vienna. Guided by curiosity rather than fixed ideas he makes art into order to understand his inner experiences and the world around him, without offering any final answers. Through different mediums he explores the human condition and contrasts such as stillness and restlessness, presence and absence, clarity and uncertainty – not by illustrating these themes directly, but moving through these states as he works.

*Da ist ein Loch in der Welt da ist ein Loch in der Welt da ist ein Loch in der Welt weil mein Herz der Himmel regnet fleischgefrorenes etwas aus den Blättern und meine Haut kühlt ab auf Zeit auf Zeit auf Zeitungen ist immer Verlass denn ich habe seit Jahren keine glesen und ich weiß oft gar nicht warum ich damit richtig liege. Ich lieg immer am Rücken aber wache seitlich auf , stehe kopfüber am Bett aber gehe rückwärts voran . Hauptsache entgegengesetzt aber ich mach das ja niemals mit Absicht . Ich erstarre Worte und die Sachen die sie nicht ausdrücken . Ich wörtere Sätze aus Buchstaben und halte fest denn mein Hobby ist es bis 100 zu zählen und dabei ganz leise zu sein*

Zugestellt



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*In the Fold of the Sack*  
13.3.–24.5.2026

#### Artists

Christoph Conrad, Astrid Didion,  
Luiza Furtado, JH Gim, Julia S. Goodman,  
Birke Gorm, Abigail Hauwede,  
Theresa Katharina Horlacher,  
Yixuan Hu, Hwajung Kim,  
Julia Kronberger, Alexander Krisa,  
Irina Lotarevich, Minh Phương Nguyễn,  
Ebba Sofie Olsson, Anna Poell,  
Mara Printz, Michael Reindel,  
Sanne Luna Scheepmaker,  
Leon C. Scheiblich, JeeHyun-Elizabeth Son,  
Younès Ben Slimane, Neda Tabrizi,  
Lucía Ugena, Zoe Jackson,  
Cornelis Wuisman Jørgensen,  
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Curator  
Yein Lee

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#### Editor

Academy of Fine Arts Vienna

Exhibition Management  
Contemporary Exhibitions Office  
Academy of Fine Arts Vienna  
Lena Heneis, Sofie Mathoi

#### Technical Support

Andreas Sahl Andersen

#### Exhibition Installing

Andreas Sahl Andersen, Robert Bergmann  
GTB Academy of Fine Arts Vienna

#### Author

Yein Lee

#### Coordinating Editing

Lena Heneis

#### Copy Editing

Signe Rose

#### Graphic Design

Beton, Vika Prokopaviciute

#### Typesetting

Vika Prokopaviciute

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