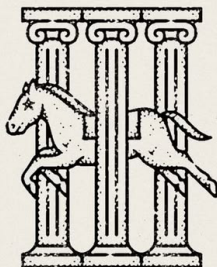


omniphobia

MAY
HOPE GUIDE YOU



Alex Müller
Anastasia Limbach
Darius Zelenkowits
Fynn Hecker
Hannah Brader
Julia Brunner
Kae Müller
Katharina Sedlmeyr
Laura Habl
Laura Manno
Leonie Brehorst
Leonie Weigand
Lisa Werner
Lukas Runge
Rafael Schuster Tapia
Lukas Sterzenbach
Marlon Bellet
Marc-Daniel Porr
Pauline Reisacher
Sam Dolag
Tobias Schebelle



disclaimer

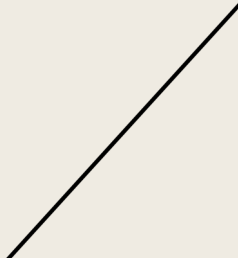
The class visited a Vierkanthof called Ganslberg on the outskirts of Landshut (Niederbayern). This trip was leaving them with an uncanny feeling in their minds and bodies. Some time went by but the feeling stuck. They decided to discover the uncanniness and horror by watching movies and discussing connected topics.

They decided to go back to Ganslberg this Summer and stay there for 5 intense days of filming a horror movie of their own with all the knowledge they gained. They filmed many unconnected scenes, fragments and ideas which became a ressource from which they then dipped in to create 3 separate videos sharing the same material.

Befor you watch the mentioned videos it is important that you know the following:

Fritz Koenig was a sculptor, horse breeder, and collector. At Ganslberg near Landshut he created a complex of studios, exhibition spaces, and a stud farm, which also houses his collection of African art and cultural objects. His best-known work is *The Sphere* (*Große Kugelkaryatide*), originally installed at the World Trade Center in New York.

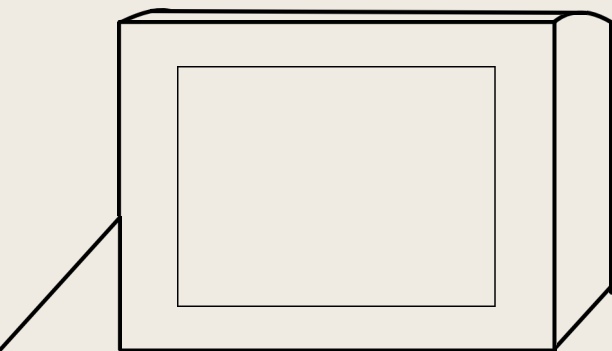
The work responds to ongoing discussions surrounding Fritz Koenig's legacy. While his artistic achievements are widely recognized, aspects of his collecting practices and biography have also been the subject of ethical and critical debate. Rather than separating the work from this context, we chose to engage with the site's ambivalent history and atmosphere. This work should not be understood as an endorsement of Fritz Koenig or his worldview, but as a critical artistic response to the ambiguities and contradictions embedded in the place.



video works

crew / cast

Marlon Bellet
Hannah Brader
Julia Brunner
Sam Dolag
Laura Habl
Anastasia Limbach
Sophia Köhler
Laura Manno
Kae Müller
Nils Norman
Marc-Daniel Porr
Katharina Sedlmeyr
Rafael Schuster Tapia
Leonie Weigand
Darius Zelenkowits



the bell jar

edited by Julia Brunner

Both the magazine and the video and sound installation *The Bell Jar* are deeply inspired by director and screenwriter Sofia Coppola's 1999 film adaptation of *The Virgin Suicides*, as well as Sylvia Plath's novel *The Bell Jar* from 1963. In their respective visual and literary languages, both succeed in conveying a female melancholy through their visual language, creating an aesthetic that would later shape the work of various artists in the 2010s, such as Petra Collins and Tavi Gevinson with their magazine *Rookie*. They conjure a soft, feminine, and seemingly idyllic world that masks a far more complex reality. Their narratives revolve around suburbia, confining social structures, isolation, and the suffocating feeling of being trapped in a place from which there is no escape.

To bring these ideas to life, the concept and presentation of both works actively play with the literary framework of "ergodic literature." Coined in 1997 by Norwegian media scholar and game theorist Espen J. Aarseth in his book *Cybertext: Perspectives on Ergodic Literature*, the term refers to texts that demand a non-trivial effort from the reader to traverse them and construct a narrative. Here, "text" is understood expansively, leaving room for interpretation across various media beyond the traditional novel. Unlike conventional literature, where flexibility lies solely in how a work is interpreted, ergodic literature features a structural flexibility. The structure itself is fluid and variable, requiring the active participation of the reader to generate meaning. Ultimately, the narrative only emerges through the audience's interaction with the material, carrying with it the perpetual risk of failing to decode the work, getting lost within it, or failing to grasp its meaning entirely.

waiting for the end to

edited by Laura Manno & Marc-Daniel Porr

Waiting for the end.
When you and I go back to being earth.
The mushrooms and animals have cleaned our bones and we are
nothing more than carbon,
Our feathers will remain here.
Set up in a vase, shimmering, arranged inside the glass cabinet.
What's left of us is beautiful. A gift to bring into tomorrow, a souvenir
for the keychain, a thought to carry on.
Aren't we just gorgeous? Drop-dead gorgeous.

playing dice

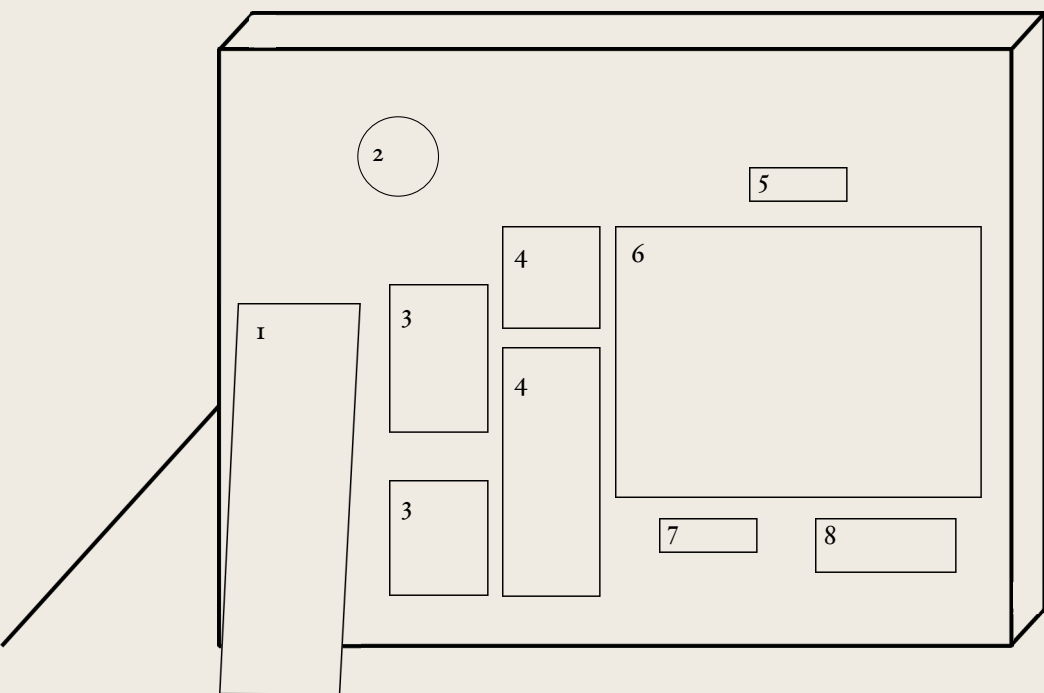
edited by Kae Müller & Sam Dolag

Voices drift through the farmyard, coffee is being made, a group of people absorbed in a simple game of dice. The camera lingers with quiet patience, allowing the familiar to settle into place. For a moment, the world seems in order.

Then, almost unnoticed, something unfolds. Gestures gather unexpected gravity and ordinary sounds seem to echo from somewhere beyond the frame. Another force cuts through: sudden, disorienting, impossible to hold onto. The transformation takes over and creeps in every bit and corner until you can't escape anymore and just exist in this new form.

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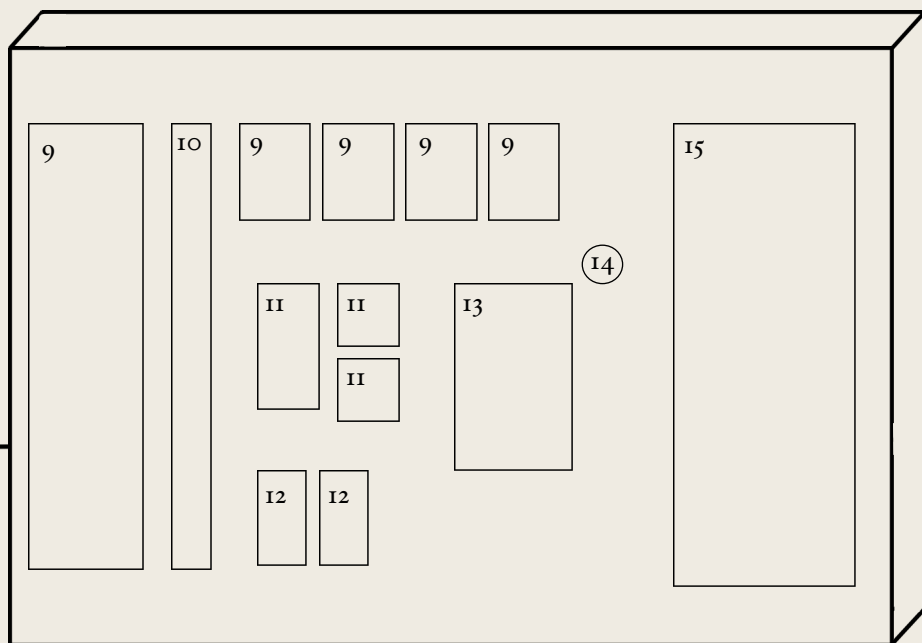
left side



key

- | | |
|---|---|
| 1 | Alex Müller / cozy trap 2.0 |
| 2 | Anastasia Limbach / Side eye |
| 3 | Pauline Reisacher / Il fantasma della bombola |
| 4 | Laura Manno / Tissue (Gewebe) |
| 5 | Lukas Runge & Lukas Sterzenbach / stick |
| 6 | Laura Häbl / two heirs |
| 7 | Marc-Daniel Porr / muffled cuboids |
| 8 | Laura Manno / No stress! |

right side



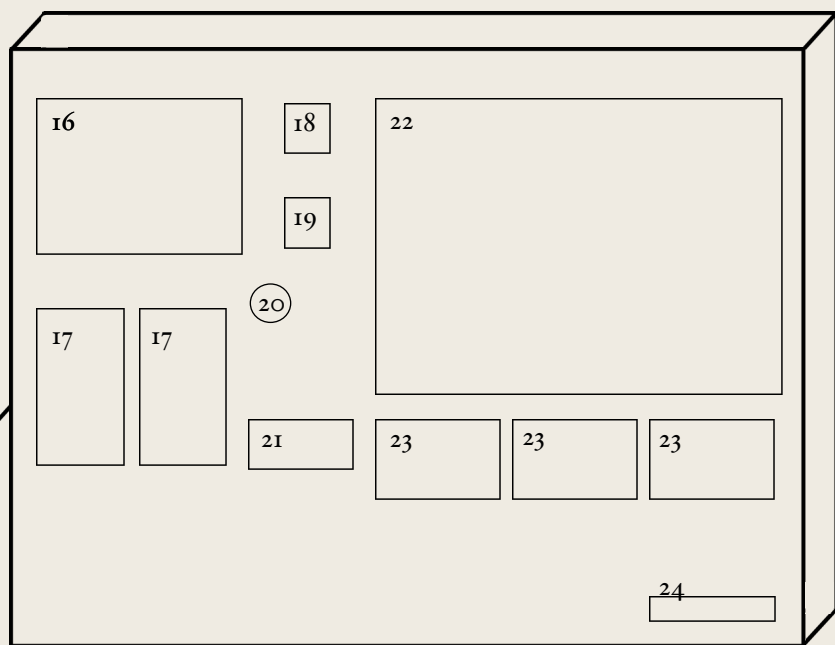
key

- 9 Lukas Runge / fauler zahn
- 10 Lukas Runge & Lukas Sterzenbach / stick
- 11 Rafael Schuster Tapia / Untitled (Case Drawings)
- 12 Kae Müller / Birdmen's shoes (legendary)
- 13 Laura Habl / Collar (prop)
- 14 Anastasia Limbach / eye
- 15 Lisa Werner / MENOPHOBOKRATIE



right wall

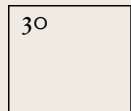
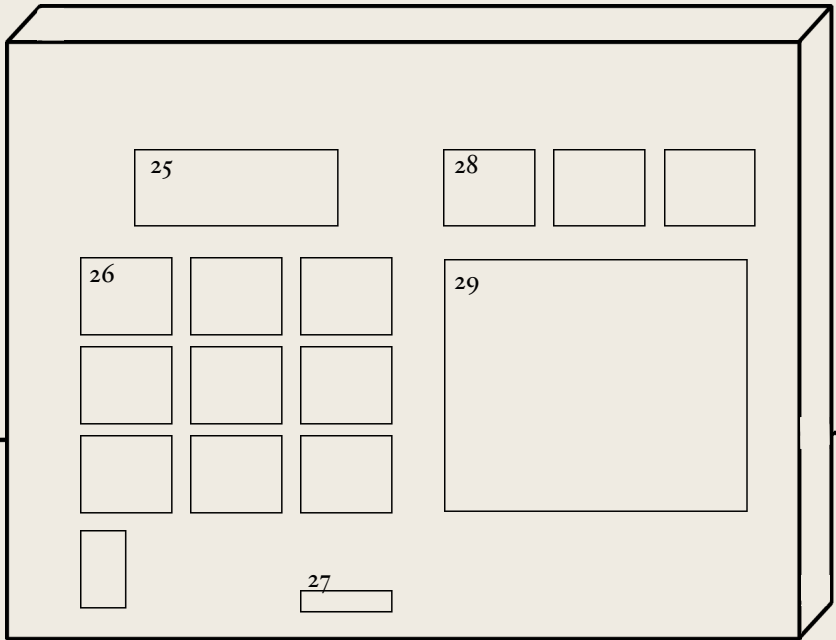
left side



key

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|----|--|
| 16 | Katharina Sedlmeyr / if you know you know |
| 17 | Darius Zelenkowits / The lonely peacock |
| 18 | Katharina Sedlmeyr / Zahn der Zeit |
| 19 | Laura Manno / sweettooth |
| 20 | Anastasia Limbach / eye |
| 21 | Leonie Brehorst / filamentous |
| 22 | Anastasia Limbach / ghost rider |
| 23 | Tobias Schebelle / Cybugs |
| 24 | Marc-Daniel Porr / devices for the inner ear |

right side



*tilled wall
right next
to the door*

key

- | | |
|----|---|
| 25 | Hannah Brader / crab shell (prop) |
| 26 | Julia Brunner / The Bell Jar |
| 27 | Marlon Bellet / The Knife |
| 28 | Tobias Schebelle / Cybugs |
| 29 | Leonie Weigand / Untitled, 2026 |
| 30 | Kae Müller & Sam Dolag / Ticket Machine |

two heirs

Laura Hahl

Inspired by medieval tapestry and heraldy this work explores a translation of symbolistics set into an everchanging cyber-inspired matter. Acting almost as guiders the two hares are moving through an ambiguous space, encouraging to let a new narrative unfold.

on left wall left side key 6

il fantasma della bambola

Paulina Reisacher

Where is that rustling sound coming from? It's
getting closer and closer, but I can't see anything.
There! I've spotted it.
It's hovering right above me.
It even has arms and legs!

It's not a bird. Or perhaps it is?
Maybe I'm just imagining all this... or is it the goddess
Circe appearing before me?

It's getting faster.
It's coming straight towards me.

Help...

It even has a head. It's smiling at me. What does this
strange figure want from me?
Is it really Circe?

on left wall left side key 3

cozy trap 2.0

Alexandra Müller

Shortly before the filming of *Delaine & Juniper* (1967), a violent storm erased an entire collection of photographic tools and materials from a remote Argentine beach. The crew described the event as traumatic, but the true aftermath began later: sleepless nights, endless wandering, and encounters with people who seemed to exist only for one observer. One night in August, exhausted and unable to continue, one camerawomen returned to the same place where the storm had occurred. Ready to surrender to the sand, she found something like a bed waiting there: strangely warm, carefully prepared and impossibly out of place. No one ever discovered who had brought it or why it appeared. But lying down is extremely dangerous. So it could be a trap.

on left wall left side key 1

crab shell (prop)

Hannah Brader

A discarded limb, a protective shell or a forgotten piece of armor?

on right wall right side key 25

The lonely peacock

Darius Zelenkowits

Wandering around the same old playgrounds. As the last one of his kind he is eager to inspect everything before trusting it.

on right wall left side key 17

cybugs

Tobias Schebelle

After humanity, in the year 2218, finally managed to subjugate all lower life forms, it wasn't long before the first voices rose up and demanded that one should now also take care of those of their own kind who had rebelled against the Darpa Order approved in 2078.

In this global agreement, it was decided that humankind—as the only action-capable species—bears sole responsibility for the continued existence and protection of Earth. As a result, drastic measures for climate protection were announced. For example, research into expanded organism use received record-breaking subsidies after the potential of cyborg insects had been held back in the previous years under the pretext of ethics, only to be recognized—finally—as a necessity. With the promise that living beings in the future would be kept from self-destructive behaviour and from damaging the ecosystems—and thus from our own doom—the company Cybugs began the technological takeover of all life forms on Earth.

*on right wall left side key 23
& on right wall right side 28*

if you know you know

Katharina Sedlmeyr

The Algos preys on its victims anew every month. It traps them inside their own bodies and torments them with what feels like a sharp knife or very pointed claws. It focuses primarily on the abdominal area, especially the uterus. Sometimes it strikes unexpectedly at night; other times, while you're sitting in a meeting when you least expect it. Once it has you in its clutches, it won't let you go. It accompanies its victims for a lifetime, striking on average every 21–27 days, sometimes even more often.

Its cruelty is unmatched. There is no escape from it. You're completely at its mercy when it takes possession of your body again. Hiding is futile; the Algos knows no mercy. But what's even worse: those affected are usually not believed. "You're exaggerating" or "You should just tough it out." Only those who've been haunted by it can truly understand the suffering. If you know, you know.

*on right wall left side key 16
Zahn der Zeit on right wall left side key 18*

devices for the inner ear

Marc-Daniel Porr

Arranged like relics from an unfamiliar past, these blocks of varying size and weight stand alongside fragments once hidden deep within the ear. They trace the gradual transformation of hearing technologies – from heavy, cumbersome forms to increasingly intimate companions. Remnants of devices that once listened, amplified and mediated perception, lingering like echoes of forgotten voices. Technology moving closer and closer to the body.

on right wall left side key 24

muffled cuboids

Marc-Daniel Porr

Familiar domestic forms are translated into ceramic volumes, preserving the memory of their function while withholding its use. Expanded, simplified, and made strangely mute, they occupy a space between everyday object and archaeological fragment.

on left wall left side key 7

MENOPHOBOKRATIE

Lisa Werner

Ich glaube es in deinen Augen zu sehen... du hast sie... oder?
Angst davor einer Macht ausgeliefert zu sein, die du nicht kontrollieren kannst?
Einer Kraft, die dir nie zueigen sein kann. Von der du aber abhängst.
Die dein Grund ist... ich verstehe das...
Nein, ich verurteile dich nicht für deine Angst.
Aber gib sie nicht mir, zu mir gehört sie nicht.
Ich fühl sie nur.
Die Angst ist dein
Die Angst isst dein.
Die Angst ist dein Drang zur Unterdrückung.

on left wall right side key 15

No stresso!

Laura Manno

Diary entry no. 247

Go, go! Bring it on! Work is what I live for.
Luckily I still get to go to work even when I'm sick — anything else
would be a waste of time.
How convenient that, when I go to bed, my thoughts are simply too
exciting to let me close an
eye anyway, because that would be a waste of time, too.
And when my whiny flesh won't do what it's supposed to, just knock
back some espressi. Gum
afterward, to get rid of the taste my tongue apparently can't stand — and
that way the teeth
surely won't rot away so fast either.
No stresso!

on left wall left side key 4

Tissue (Gewebe)

Laura Manno

Ashes to ashes, dust to dust
No matter the matter, to die is a must
You'll be held gently, a soft embrace
Your tissue is precious, it won't go to waste.

on left wall left side key 8

sweettooth

Laura Manno

Diary entry no. 26

I don't really remember anymore. One of the few things that has
remained is the sweet taste on my tongue. The little jar is almost full,
not much longer, then the cork can go on top. And then everything will
be forgotten. And if everything is forgotten, did it even happen at all?
For me? Or for you? Do the consequences that our past has had on us
just vanish? No, that's not true, because the jar is there. It is unbreakable
and irretrievably existent. A symbol that will always remind us that there
is something we wanted to forget.

on right wall left side key 19

collar (prop)

Laura Hahl

A faded fabric collar.
It recalls the exaggerated shapes of a clown, yet something about it feels misplaced. Less playful. A remnant of a performance that may never have been for an audience.

on left wall left side key 13

Untitled, 2026

Leonie Weigand

Painted upon delicate lace, the box gathers Hello Kitty clips and simple hairpins into the still life of an interrupted morning. The scene feels abruptly abandoned, left without a warning.
A quiet inventory of forgotten adornments. Each piece holding a memory of someone who is no longer there.

on right wall right side key 29

The Bell Jar

Julia Brunner

see Video work

on right wall right side 26

The Knife

Marlon Bellet

Shimmering, royal blue handle weights heavy in your hand and you just love the feeling of the smooth, cold surface. Expecting a narrow, sharp, straight blade your eyes wander up the handle, scenarios of using this knife flashing through your head – but what did the blacksmith do?

on right wall right side key 27

ticket machine

Kae Müller & Sam Dolag

Mounted on what used to be a cinema ticket dispenser, theres an exoskeletal head.

It belonged to a creature that is destined to bring death and destruction in ist wake. Instead niow it's strung up like a crude trophy on a broken machine.

But the victoriuous hunter will emerge trembling , soon when he sees that the corpse that he himself beheaded, has regrown and stare at him through vicious eyes.

He will come to his senses and know that trying to flee will be for naught. He can only accept the absolution that will be brought to him.

Today the old machine still prints tickets for a movie, that has been long forgotten, along with thoughts from the monster whose head still sits on the dispenser.

Press the button and sicken your senses.

on tiled wall next to the door key 30

Birdmen's shoe (legendary)

Kae Müller

No record confirms who first wore these shoes. Legends speak only of a solitary wanderer whose footprints resembled those of a crow, appearing at the edge of villages before vanishing into the woods.

Whether they were worn as a disguise or bestowed as a gift by the birds themselves remains unknown. Some claim that anyone who wears them for too long begins to forget the weight of human feet—and learns instead the patient language of carrion birds.

on left wall right side key 12

ghost rider

Anastasia Limbach

A horse captured in full gallop, suspended between movement and disappearance. Its body appears almost transparent, the familiar surface of fur replaced by the fragile architecture of bone beneath. A vision passing in between worlds. The painter is said to have worked from recurring dreams of a horse that crossed the same street night after night, never fading completely.

on right wall left side key 22

Eye & side eye

Anastasia Limbach

Polished, glazed and disturbingly beautiful. These oversized ceramic eyes suggest a silent observer. An Ornament that may have been made not only to be seen but to see.

*side eye on left wall left side key 2
eye on left wall right side key 14
and right wall left side key 20*

filamentous

Leonie Breborst

Stone-like bodies give rise to dense rows of agave fibers, somewhere between tool, organism and relic. Their forms suggest function without revealing it. One stands upright upon its own bristles, as though testing a posture never intended by human hands. They seem less like objects than quiet lifeforms caught between order and emergence.

on right wall left side key 21

Untitled (Case Drawings)

Rafael Schuster Tapia

The charcoal clings to the paper like ash after a fire. Held within delicate frames that recall the quiet discipline of Zen garden rakes, each drawing balances between observation and invention. Figures gather, dissolve and reassemble among cryptic graphic traces. Some believe these sheets were intended as evidence – copied by hand from the notebooks of an investigator assigned to a case that was never officially closed.

The images continue to suggest that something was seen and that seeing it came at a cost.

on left wall right side key 11

sticks, 2026

Lukas Sterzenbach & Lukas Runge

The sticks belong to an imagined world surrounding the videos. Their natural forms, subtly shaped, evoke the possibility of tools or weapons. Their possible function emerges through human imagination.

*on left wall left side key 5
& left wall right side key 10*

fauler zahn

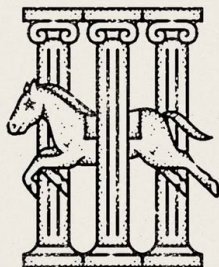
Lukas Runge

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on left wall right side key 9

omniphobia

MAY
HOPE GUIDE YOU



curated by
Marlon Bellet &
Sophia Köhler

booklet by
Sophia Köhler

thanks to
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Christian Schnurer
(Stiftung Koenig)
Iris
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Antonia

instagram
klassenorman