

(8)	Magdalena Welz Sussex and Common Guillemot 2026	Laser-cut MDF, acrylic paint, found footage 36 × 21 × 17 cm, 36 × 17 cm E magdalena.welz@gmx.de I scher__fe	Two birds: a Sussex and a Common Guillemot. One with its gaze towards the sky, the other with its head in the sky. Both share the ability to fly. A form of freedom that continues to fascinate and elude us as humans. The work explores the tension between human beings and the sky, between gravity and flight, protection and exposure. Fragile, unstable structures become tangible spaces that suggest both vulnerability and shelter. Shadows, openings, and negative forms emerge as autonomous elements within the installation. The objects evoke bodies, shells, or relics without settling into a fixed meaning. Instead, they remain suspended between familiarity and ambiguity, inviting contemplation of the relationship between human, animal, and sky.
(9)	Faruk Inanmis Çiftlik 2026	Single-channel video installation Colour, sound Shot on 4K 9 min 11 sec E faruk.inanmis@me.com I @farukminanmis	“Çiftlik” is a video work developed through the repeated observation of hunting rituals. The camera follows movements through the landscape, tracing moments before, during, and after the hunt while the event itself largely remains outside the frame. A recurring figure stays distant, often absorbed into the surrounding landscape. Moving between documentation and observation, the work approaches hunting as a ritual through which inheritance, masculine traditions, and intergenerational relationships unfold. Rather than serving as a backdrop, the landscape becomes a space where distance and belonging take shape. Fragments of a phone conversation appear intermittently throughout the work. Image and conversation run parallel, without fully resolving one another.
(10)	Erika Vas patches of incoherence 2026	Fomes fomentarius, embedded sound module 18 × 10 cm E vas.erikav@gmail.com I @vaserika	The polypore mushroom Fomes fomentarius contains amadou, a material traditionally processed by hand that today continues to be practiced by only a small number of craftspeople in the village of Korund, Romania. The work combines field recordings made during the processing of amadou with a specimen collected in Germany. Although materially connected, these elements do not resolve into a unified whole. Instead, the installation brings together different temporal and geographical contexts, allowing fragments, displacements, and partial connections to coexist. Rather than reconstructing a coherent narrative, the work remains a patchwork of encounters in which coherence emerges only incompletely.
(11)	Mimi Shudi Yan Running Toward Departure 2026	Wood, cardboard, acrylic paint, three pieces, 80 × 100 × 2.5 cm W mimiwork101.cargo.site I @mimisdyan	This group of three works emerges from the residual image of a city in my memory. It records a subjective experience of hurried movement, which was the final memory of my last departure from this city: running all the way to the train station, my backpack swinging on my back, the sunlight on the horizon passing through the buildings and stinging my eyes, my gaze shifting continually between bridges, rivers, trains, underground passages, viaducts, churches, and fountains, until, in the rush of leaving, these elements were pulled into vision together like fragments—suspended, vibrating, and overlapping.

Trace

Class of Photography
Armin Linke / Lea Vajda

The class of photography presents a selection of works alongside a publication project developed from a research trip to the Photothek of the KHI in Florence.

The exhibition “Trace” brings together a diverse range of works that record, mark, and shift the conditions and perception of image-making. Addressing the complexity, ambivalence, and violence of representation, media, and archives, the works approach these questions through different photographic and sculptural strategies.

The publication project assembles individual contributions, each functioning as an edition, that transform material from the Photothek of the Kunsthistorisches Institut in Florence (Max Planck Institute) into a collective publication. Produced in a limited edition of 20 copies, the publication is available for purchase.

