

Floorplan	Artist(s) / Collective	Title	Year	Short Text (EN)	Short Bio
1	Adrian Herzig, Maxim Lewandowski, Alica Siegele, Freya Stoermer, Klaas Weirauch	Democrasea	2025	<p>Video (Film Programme)</p> <p>Taking up the theme of David Foster Wallace's famous speech 'This Is Water', this video essay uses the ocean as a metaphor for democracy and the hope that human achievements will be preserved. In a dialogue about hope and cynicism, idealistic leftist narratives collide with institutional liberal-democratic arguments.</p> <p>Maxim Lewandowski, Freya Stoermer, Adrian Herzig, Klaas Weirauch, and Alica Siegele have created a multilayered conversation that negotiates an intergenerational conflict in a way that is both intimate and reconciliatory.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner
2	Alica Siegele, Freya Stoermer, Katinka Theuerkauf & Lisa Friedrichs-Dachale	Ein Vorschlag für Nähe	2025	<p>Interactive Performance</p> <p>At an analogue mail station set up inside the Neue Nationalgalerie, visions of the future posted from the city of Kiel are organised by theme. Festival visitors can choose one of these letters and write a personal reply, which will be delivered to the original sender.</p> <p>Seeking true closeness and personal contact in a digitally networked world, artists Alica Siegele, Freya Stoermer, and Katinka Theuerkauf initiate slow and intimate encounters that go beyond instantaneous digital communication. Ein Vorschlag für Nähe (A proposal for closeness) asks the question: Would we entrust our thoughts and addresses to strangers?</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner
3	Aliou Diack	Tear	2025	<p>Installation</p> <p>A canvas unrolls down to the floor like a carpet. Black drops of water trace straight vertical lines collecting at the base in a dark and diffuse pool.</p> <p>Tear becomes a metaphor for walls that divide and raise borders between people. Here, it no longer protects or separates, but weeps. Each drop feels like a long-held tear hinting at silent pain, forbidden crossings, invisible stories and lives broken by barriers. What was meant to divide begins to dissolve. The 'wall' no longer separates - it remembers, absorbs and quietly lets go.</p>	Born in 1987 in Sidi Bougou (Mbour region of Dakar, Senegal), living and working in Dakar, Senegal. From 2009 to 2014 Diack studied fine art at École Nationale des Arts de Dakar (ENA).

4	Ally Bisshop & Jesper Dyrehauge	Soft Fascination	2025	<p>Installation</p> <p><i>Soft Fascination</i> is a set of sculptural interventions that break the lattice-like geometry of the Neue Nationalgalerie, opening it up to the rhythms and the organism of a more-than-human city.</p> <p><i>Leaning on the Outside Resting on the Inside</i>, 2025 Cylindrical forms lean against the insides of the windows. They contain sticks and wild grasses collected on the outskirts of Berlin – a life that continues outside of design.</p> <p><i>The Hydrogen Line</i>, 2025 Shallow basins on the terrace recall the history of Berlin's wetlands. In a small gesture of interspecies hospitality, each is traversed by a stick that provides a safe crossing for passing animals.</p> <p>As a whole, these works unsettle the museum's underlying order and introduce traces of wildness, eliciting a form of attention attuned to the unbridled: a soft fascination.</p>	<p>Jesper Dyrehauge - Artist from Denmark, living and working in Berlin.</p> <p>Exhibitions include: Overgaden ICA, Copenhagen (DK) IMO, Copenhagen (DK) Anita Shwarz Gallery, Rio de Janeiro (BR)</p> <p>Ally Bisshop - Berlin-based artist, writer and researcher, originally from Meanjin (Brisbane), Australia, (PhD UNSW 2018). Lecturer in the interdisciplinary field of STEMM in Creative Arts at Griffith Film School, Member of the Griffith Institute for Human and Environmental Resilience.</p>
5	Alvaro Urbano	Inés and Silvia	2025	<p>Sculpture</p> <p>Álvaro Urbano has created a series of works depicting domestic plants in various states of vitality, both lush and wilted. Some of them display yellowing, fallen leaves, as if they have been neglected for some days. The replicas are made with hand-painted metal, providing a monumentality to an unassuming example of botanical life. These plants are easily recognisable and could be found in any household or public building.</p> <p>This series of works has proper names as titles, belonging to people that have significant connections to the artist. By granting them these personal and relevant names, the domestic dimension of these plants is exalted, as if they were magnets and receptacles of the intimate rituals and human connections that take place around them.</p>	<p>Born in 1983 in Madrid, Spain, lives and works in Berlin, studied Interior Architecture at the ETSAM in Madrid, and Fine Arts at the Institut für Raumexperimente, Universität der Künste in Berlin</p> <p>Prizes include: MAK Residency, Los Angeles (2016-17) Villa Empain, Boghossian Foundation, Brussels (2016) Villa Romana Prize, Florence (2014)</p> <p>Solo Exhibitions include: Marian Goodman Gallery, New York (2025) MACBA Museu d'Art Contemporani de Barcelona, Barcelona (2024) Sculpture Center, New York (2024) Travesía Cuatro Guadalajara, MX (2023)</p>

6	Amos Blanton	Your Solarpunk Future	2025	<p>Installation & Workshop</p> <p>A large table hosts a city, an urban landscape, a world that is being built when entering the installation. You are invited to build a toy home or workplace in the sustainable future you wish to see, taking inspiration from those who came before you and sharing your ideas with those who will come after. Solarpunk is a genre of science fiction that imagines futures where we live justly and sustainably. This experience invites people of all ages to drop in and play with their future by building something unique.</p> <p>Facilitated: Friday, 31.10. / 19:00-21:00 Saturday, 01.11. / 10:00-13:00 & 15:00-18:00 Sunday, 02.11. / 10:00-13:00 & 15:00-18:00</p> <p><i>A part of Playing with the Sun, this open-source activity was made in collaboration with Andrew Amondson and many others. It is part of Experimenting, Experiencing, Reflecting (EER), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University, supported by the Carlsberg Foundation.</i></p>	<p>Born in Washington D.C., living and working in rural Denmark, Post-Doc researcher Aarhus University</p> <p><i>Part of EER (Experimenting, Experiencing, Reflecting), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University</i></p>
7	Ana Lessing Menjibar	Third Skin	2023-ongoing	<p>Performance</p> <p>The performance <i>Third Skin</i> by German-Spanish choreographer Ana Lessing Menjibar combines her personal family history with collective memories of war, fascism, and resistance. The piece takes as its starting point interviews, literary archives, and memorabilia that recount the traumas and silence of previous generations. From these, the artist and her team have developed movements, sounds, songs, and visual worlds. Bodies and voices become the bearers of wounds, resistance, and transformation. This encounter between traditional flamenco, electronic music, and performative gesture gives rise to a poetic form that links the past to the future and treats the body as a living archive. In the context of this festival, the artist will show fragments from <i>Third Skin</i>.</p> <p>Credits: Artistic direction, choreography, performance, text, and stage design: Ana Lessing Menjibar / Dramaturgy, research, and text: Isabel Gatzke / Composition: Ana Lessing Menjibar, Philipp Kullen, Nikola Pieper / Drums, synths, and sound design: Philipp Kullen, Nikola Pieper / Costumes: Gesine Försterling / Mantón sculptures: Ana Rajcevic / Lighting: Joseph Wegmann / Outside Eye: Alberto Cortés, Lina Gómez / Voice coaching: Juan Cárdenas / Production management: Saskia Schoenmaker / Artistic production: Sofie Luckhardt / With the support of the Embassy of Spain.</p>	<p>German-Spanish director, performer, dancer, choreographer, transdisciplinary artist and researcher, born and based in Berlin.</p>

8	Andreas Greiner & Violeta Burckhardt	Wildwoods	2025	<p>Installation</p> <p>On the terrace of the Neue Nationalgalerie stands a sculpture made of oak trees, willow trees and fruit trees by Andreas Greiner and Violeta Burckhardt. The trees are from a nearby nursery. Because they have grown crooked, they are considered nonstandard and unsalable; normally, they would be destroyed.</p> <p>This raises fundamental ecological questions: What is the value of biodiversity apart from economic utility? What happens to things that deviate from the norm? And what does that say about our relationship to nature?</p> <p>In front of Mies van der Rohe's iconic building, trees break the pattern. Where urban development meets standardization, they silently stand for diversity, resistance and different growth. Raised for temporary urban greening, they have been placed on a hill made of construction debris for the festival and will live on afterward at Schlossgut Schwante Sculpture Park.</p>	<p>Violeta Burckhardt - Landscape architect, urban designer, and curator based in Zurich and Berlin. Partner at studio erde GmbH</p> <p>Prizes: Die Besten 2024 – Hochparterre Kaninchen Preis für Landschaftsarchitektur (2024)</p> <p>Exhibitions include: Awareness in Art, Zürich (2023) as artist Windhager von Kanael Gallery, Zürich (2022) as curator Country S.A.L.T.S in Switzerland (2020) as artist</p> <p>Andreas Greiner (*1979, Aachen) - Artist based in Berlin, Professor of Media Art in Kiel.</p> <p>Prizes: Kaiserring Grant, Mönchehaus Museum, Goslar, DE (2019) GASAG Kunstpreis, Berlinische Galerie, DE (2016)</p> <p>Exhibitions include: Hamburger Kunsthalle, Hamburg (2024) Kunsthalle Bielefeld, DE (2021) Centre Pompidou, Paris (2019) Berlinische Galerie, DE (2016)</p>
9	Andrew Amondson	Walking With Your Future Ideas	2025	<p>Walk</p> <p>Where do we go from here? Join artist Andrew Amondson for Walking with Your Future Ideas – an invitation to walk together and with the ideas that will shape our shared futures with the living world. These generative walks investigate 'openings', or moments when walking together creates the necessary space, time, and attention for creative connection and collective agency. Each walk takes twenty-two minutes, followed by a shared reflection.</p> <p><i>This project is part of Experimenting, Experiencing, Reflecting (EER), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University, supported by the Carlsberg Foundation.</i></p>	<p>Andrew Amondson: Development and Production at Studio Olafur Eliasson and Lead Artist at Forest of Imagination - Bath, UK</p> <p>Prizes: Inspire Future Generations Prize, London (2022)</p> <p><i>with</i></p> <p>Minke Nouwens: Born in Breda, the Netherlands, lives and works in Aarhus, Denmark, Doctoral researcher at the department of Digital Design and Information Studies, Aarhus University</p> <p>Prizes: CHI'25 Honorable Mention Paper award (2025) Summer Sessions Residency award, Rotterdam (2019) Bernard Culturfonds Rising Talent scholarship (2013)</p> <p><i>Part of EER (Experimenting, Experiencing, Reflecting), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University</i></p>

10	Anika Frank	Another Dark Room	2025	<p>Interactive VR game</p> <p><i>Another Dark Room</i> is an interactive animation set in a reconstruction of a living room. Using a controller, visitors can navigate through the space and its surroundings, moving from the just-abandoned living room to increasingly cold-looking industrial corridors. What unites these spaces is the screen as a central element.</p> <p>In this piece, Anika Frank addresses the ways we deal with isolation and a loss of social contacts. Screens appear as symbols of escape into digital worlds where social networks and entertainment platforms replace real closeness and connection. The structure illustrates circularity: once a visitor has moved through all the spaces, the exploration starts over again in the living room. The piece is thus an invitation to critically engage with societal developments.</p> <p>This work was created as part of artistic research at the Faculty of Design and Art at Hochschule Bielefeld - University of Applied Sciences and Arts (HSBI).</p>	Born in Minden, lives in Bielefeld, Student at Hochschule Bielefeld (Germany)
11	Anne Duk Hee Jordan	Artificial Stupidity	since 2019	<p>Sculpture</p> <p>Artificial Stupidity is a series of moving objects that explores the intersection of technology and nature, challenging the omnipotence of artificial intelligence by embracing artificial stupidity. The works simulate ecosystems where machines and organic life forms coalesce, questioning the boundaries of intelligence and creativity. By deliberately incorporating glitches and errors, they suggest a shift in ecological being, urging viewers to reconsider their relationship with technology and nature.</p> <p>Teapot, 2019 The sonic ambiance of the robotic Teapot (2019) refers to the wind. It starts with a gentle breeze until it escalates in the harsh clattering of a storm. Teapot is the seemingly harmless dancing teapot character in Jordan's <i>Artificial Stupidity</i> universe that symbolizes the changing climate and tsunamis. It moves in the space, changing direction when their sensors detect a person or object.</p> <p>Helmet, 2022 The helmet roams freely on the terrace of Neue Nationalgalerie. The wire bumpers located at the front and back allow the helmet to change direction once it bumps into an object or person. If the helmet becomes stuck in one movement, one can press the bumpers to make it change direction.</p> <p>Oak Leaf Critter, 2024 The Oak Leaf Critter is a battery-operated robot that moves slowly through the space.</p>	<p>Anne Duk Hee Jordan (*1978), born in Korea, living and working in Berlin, Prof. for digital media art in Karlsruhe at HFG, Hochschule für Gestaltung und Design.</p> <p>Prizes: Artist At Sea, Schmid Ocean (2025) Leap Society Price (2024) Brakfesten, Film, PRIX RÉGION NOUVELLE-AQUITAINE DE LA CREATIVITE, (2023) FESTIVAL INTERNATIONAL DU FILM ORNITHOLOGIQUE DE MÉNIGOUTE Neustart Plus Stipendium Bonner Kunstfond (2023) Grass Fellowship BAC and Uppsala University Graduate School in Sustainability Studies, Sweden (2022)</p> <p>Exhibitions include: ACC with M+ and ZKM in Korea, Gwangju (2025) A la Rond, Exmouth, UK (2025) Canal Projects, New York, USA (2024) The Bass, Miami, USA (2023-2024)</p>

12	Anne Duk Hee Jordan & Pauline Doutreluingne	Brakfesten/La Grande Bouffe	2022	<p>Video Installation</p> <p>The film investigates an elm forest threatened with extinction. The title makes reference to the cult film <i>La Grande Bouffe</i>, a 1973 satirical film which centres on a group of friends who plan to eat themselves to death. Jordan and Doutreluingne's film zooms into a symbiotic ecosystem: from autumn to spring the elm beetle lays its eggs inside the bark of the elm tree. When the eggs start to hatch into small larvae, they begin a symbiosis with fungi, together inducing a disease in the elm trees. Trees are social organisms; they tend to live with other trees, in a complex network of mutual dependency. Is what we regard as 'disease' just the intricate exchanges and workings of the forest's food chain? If there are no leaf-eating insects, then there will be no insect-eating birds. No rot holes for bats and owls. No timber recycled back into the soil.</p> <p>Directors: Anne Duk Hee Jordan and Pauline Doutreluingne Sound Composer: Midori Hirano Editor: Judy Landkammer Animation: Moana Vonstadl Camera: Leif Eiranson, Anne Duk Hee Jordan, Isak Mozard Footage Research: Pauline Doutreluingne</p>	<p>Anne Duk Hee Jordan - see above</p> <p>Pauline Doutreluingne: curator, visual researcher, lecturer and filmmaker based in Berlin.</p> <p>Exhibitions include: Speaking To Ancestors (2022-2023) Terrestrial Assemblage (2021) Floating University Berlin, A Handful of Dust (2020) Interiors to Being (2019)</p>
13	Arnold Dreyblatt & Ece Pazarbaşı	Timebenders	2025	<p>Performance</p> <p>If time is relative, could sound and music act as agents to bend it? This concert series invites Timebenders Arnold Dreyblatt, Jan Jelinek, Seiji Morimoto, and Kyoco Taniyama to explore chronoception, or our shifting sense of time. Rather than illustrating this idea, each artist dissects, performs, and recomposes time through sound, gesture, and rhythm. During the Covid-19 pandemic, we felt how time broke apart: first standing still, then accelerating and diverging from the rhythm of clocks and calendars. This fragility is also present when listening. The act of listening itself calls for presence, yet even in the now, we find ourselves fast forwarding or slowing down in time. Timebenders invites us on an auditory experiment where music can suspend, accelerate, or fragment time itself.</p>	<p>Ece Pazarbaşı: Born in Ankara, Turkey, lives and works in Berlin, Independent curator, Founding Director of Field Kitchen Academy and Berlin Art Grant Clinic</p> <p>Prizes: Kulturstiftung des Bundes International Curators' Stipend Nominator for Shortlisted Composer for Mario Merz Prize (2025)</p> <p>Exhibitions include: UM Uckermark Fes9val (2023) Wäinö Aaltonen Museum of Art, Turku, Finland (2020–2021) Kunstraum Kreuzberg/Bethanien, Berlin (2017) Museum der Dinge, Berlin (2017)</p> <p>Arnold Dreyblatt: (b. New York City, 1953) is an American media artist and composer. He has been based in Berlin, Germany since 1984. Dreyblatt is the Vice-Director of the Visual Arts Section of the Akademie der Künste in Berlin. From 2009 to 2022 he was Professor of Media Art at the Muthesius Academy of Art and Design (Muthesius Kunsthochschule) in Kiel, Germany.</p>

14	Atvola	Mother Natures Favourite Dystopia	2025	<p>Video (Film Programme)</p> <p>In this video, Atvola recounts a dystopian tale in which nature reclaims what she has lost. It began with the idea of creating a bleak future world with Mother Nature proclaiming how wonderful it all seems to her. The dystopia we see here is a fictional drowned metropolis whose condition viewers can interpret as they wish. Mother Nature resembles an ancient statue of a Roman goddess, full of cracks and covered in moss. The most striking thing is her voice. We see what seems at first to be an idyllic scene, but when we hear Mother Nature's voice, it sounds mechanical, at once godlike and robotic. The stark difference between what the viewer sees and the sound of this voice is meant to unsettle. Yes, ecodystopia is aesthetically appealing, just as Mother Nature tells us – but it's still a dystopia, and the idea of our demise should fill us with fear.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner
15	Bureaucracy Studies (Matthias Sohr)	Bureaucracy Studies Journal	2025	<p>Journal</p> <p>At the 2025 edition of Festival of Future Nows, Matthias Sohr presents the fourth issue of his magazine, Zeitschrift für Bureaucracy Studies. It describes art in simple language, making it easier for people with learning disabilities and German-language learners to understand – as well as everyone else. The issue profiles selected works from the festival and looks back at its history. The magazine creates a space for important questions about inclusion in museums and the arts: For whom do we make art, and how can it be more accessible? What happens when art speaks more clearly?</p> <p>Bureaucracy Studies began in 2019 as an exhibition space in Lausanne, Switzerland, and has been publishing Zeitschrift für Bureaucracy Studies since 2022. All texts are written in English, French, and German using plain language.</p>	<p>Advisor, facilitator and producer of accessibility, making art accessible by collaborating closely with people with disabilities, includes among other things a journal about art and other things in life in easy-to-read</p> <p>Founded by Matthias Sohr (*1980)</p> <p>Prizes: Swiss Art Award (2023)</p> <p>https://bureaucracystudies.org/index.html</p>
16	Carole Anaïs Flammang	What Are We Looking For?	2025	<p>Installation</p> <p>Long strips of paper are densely printed with search histories from communal computers at the art academy in Kiel. They combine digital traces of the present with the uncertain nature of the future, reflecting the collective interests, questions, and arguments of the next generation. The way the links are displayed in Carole Anaïs Flammang's analogue visualisation resembles a chronology, raising the question of how we might search in the future and what we might search for.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner

17	Clara Jo	Ash and Salt	2025	<p>Video Installation</p> <p>Clara Jo's Ash and Salt traces the journey of a single material – clay – from riverbed to a coral reef in Fiji. Through a combination of documentation, poetic narration and speculative 3D animation, it investigates the spread of stories and materials as manifestations of ecological and cultural resilience.</p> <p>The piece centers around a community-based project that aims to fabricate ceramic reef structures, fire them and return them to the ocean. The focus is on the close connection between land and sea, local knowledge and intergenerational care.</p> <p>Transcending European climate narratives, the film opens up a relational perspective that questions extractive practices and their portrayal in the media –and that invites us to reconsider our climate's future.</p>	<p>Born in the USA, works and lives in Berlin</p> <p>Exhibitions include:</p> <p>Rencontres Internationales, Paris/Berlin (2024)</p> <p>Jeu de Paume, Paris, FR (2024)</p> <p>De La Warr Pavilion, Bexhill on Sea, UK (2024)</p> <p>Gropius Bau, Berlin (2023)</p> <p>Centre Pompidou, Paris, FR (2023)</p>
18	Coy Chap	Demon Dance	2022	<p>Video (Film Programme)</p> <p>Coy Chap's video Demon Dance depicts animated demonic avatars, bellicose masculine figures that silently execute choreographed dance moves in an endless loop. Rather than creating a brutal, intimidating impression, however, they show off their bodies in a rhythmic, sensual fashion. The result is an ambiguous effect that ruptures their essentially menacing appearance, giving them new meaning. This moment of disorientation invites viewers to question their visual habits.</p> <p>In the charged field between martial bearing and actions that read as feminine, the piece calls attention to traditional gender stereotypes: What do 'masculine' and 'feminine' mean to us? Who assigns these meanings, and how can we render them inoperative?</p>	<p>Visual artist dealing with the self-representational and attraction culture of our time by examining the grey areas between private and public spheres, anonymity and intimacy, as well as staged and unconscious behavior.</p>
19	Daiki Kimoto	Time Spent Looking at The...	2025	<p>Performance</p> <p>Daiki Kimoto carries a transparent flag with him. When the wind blows, the flag flutters, revealing the words printed on it: 'Time spent looking at the ...'. Below the text is a red line reminiscent of a YouTube progress bar.</p> <p>The point of raising a flag is, first and foremost, to make positions visible. In Time Spent Looking at the ..., the flag's function shifts. It is not raised in the traditional way, but passively borne by the wind. It does not proclaim; it receives. By waiting for the wind, Kimoto creates a moment of perfect presence – a gentle countermove against a society dominated by constant communication and the urge to be seen.</p> <p><i>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</i></p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>

20	Dan Stockholm	Firepaintings	2022 - ongoing	<p>Installation</p> <p>Dan Stockholm has been working on his Firepaintings series since 2022. The colour effects are created by bringing the canvas into such intensive contact with flame that it is entirely covered by soot, yet without setting it on fire. This produces monochrome paintings in varying intensities, giving rise to shapes and depth. The dark structures are reminiscent of explosions or billows of smoke. These pieces were created in response to the war in Ukraine, which the artist has been closely following since the start of the Russian invasion. Though inherently abstract, the pictures nonetheless allow something concrete to shine through – traces of a conflict that manifests itself both visually and emotionally.</p>	<p>Born in Thisted (DK), lives in Sorø (DK).</p> <p>Exhibitions include: Tel Aviv Museum of Art/The Eyal Ofer Pavilion (2024) SIGNS, Istanbul (2020) The 15th Istanbul Biennial, Istanbul (2017) Kunstverein Wolfsburg, Solo Show (2017)</p>
21	Dominic Laurin Kruschwitz	Fragment 013 & Fragment 011	2024	<p>Installation</p> <p>Suspended in space, Dominic-Laurin Kruschwitz's piece Fragment consists of two atmospheric landscape images. These large-scale compositions are hung back to back, with bark and sticks piled underneath them. Rendered in cold, dark colours, the landscapes tend toward the painterly and the mystical in their aesthetic. The sticks and bark beneath them look real and alive. These were the raw material for the pictures, which the artist assembled from numerous scans of them. Here, nature is not perceived with all our human senses, but rather shaped through digital fragmentation and reappropriation.</p> <p>This work was created as part of artistic research at the Faculty of Design and Art at Hochschule Bielefeld – University of Applied Sciences and Arts (HSBI).</p>	<p>Born, lives, and works in Münster (Germany), student at HSBI Bielefeld - Department of Design, Photography and Visual Media</p>

22	Dorte Bjerre Jensen & Rosemary Hannon	Exorcitium	2025	<p>Performance</p> <p>We need poetics to cope with and respond to the present horrors. Exorcitium is a participatory performative space moving across the etymologies of exorcism and exercise to address the destructive structures we are in.</p> <p>The piece offers practices in relation to the question: how can we be together differently as an act of resistance? Within such an immersive collaborative ritual, new futures arise.</p> <p>You are invited to sign up and participate. You will move physically in the space, use your voice, and experiment with sound and recordings. Please bring your phone. The performance workshop is available for 20–30 participants. The poetic and sonic experiments will take place in the centre of the main hall. You can expect a 15-minute introduction, approximately 45 minutes of experiments both on and off stage, and 15 minutes of workshop feedback.</p> <p><i>Exorcitium</i> on 02.11.2025, at 13:30-15:00 / meeting point: center stage</p> <p>Concept and performance by artists Rosemary Hannon and Dorte Bjerre Jensen. Soundscape by film composer Anna Rosenkilde.</p> <p><i>This project is part of Experimenting, Experiencing, Reflecting (EER), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University, supported by the Carlsberg Foundation.</i></p>	<p>Dorte Bjerre Jensen: born in Denmark, living and working in Denmark and California, Artist and phd student at UC Davis Performance Studies</p> <p>Exhibitions include: Tate Modern, London Thorvalden's Museum, Copenhagen Kunstgewerbemuseum Berlin</p> <p><i>Part of EER (Experimenting, Experiencing, Reflecting), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University</i></p>
23	Dry Ocean with Friends	To Sea (Neue Nationalgalerie)	2022 - ongoing	<p>Performance</p> <p>To Sea is a sound performance by the collective Dry Ocean, working between Dakar and Berlin, conceived as an open experiment in transcultural collaboration. In shifting constellations and across different sites, the collective takes up traces of its earlier projects. In Berlin, the performers flow through the audience like a current. Mobile sound sources weave breath, voices and oceanic rhythms into a living soundscape. As they carry water, in sound and in fragile containers, the ocean appears in the refracted light as both a source of life and a vulnerable commons. It is shaped by the memories and traumas of centuries-old crossings. In this shared embodied experience, the sea unfolds as an imaginary space of a poetics of proximity.</p>	<p>Dry Ocean is a collective artistic research- and exhibition project between Dakar and Berlin. It can be read as an interdisciplinary, transcontinental journey (EU Projekt Deconfining Arts, Culture and Policies in Europe and Africa), initiated by a research trip to Senegal, undertaken by Katja Aufleger, Jeewi Lee, and Ana Lessing Menjibar in the spring of 2021. Their acquaintance with Aliou 'Badou' Diack, Ibaaku, Selly Raby Kane, and Nathalie Vairac in Dakar led to the idea of connecting different cultural influences, experiences, and traditions of knowledge through artistic fusions. Since the summer of 2021, Ibrahima Thiam and art historian Agnes Stillger have joined the group, followed by Fabian Knecht in 2022.</p>

24	Elaine W. Ho	What Goes Around Comes Around	2025	<p>Intervention</p> <p>During Elaine W. Ho's intervention, two individuals distribute small printed cards to visitors. One of them carries a muslin tote bag screen-printed with the message 'Today we will work hard,' while the other has a bag reading 'We can't work like this.' A direct marketing campaign is turned into a critical question about labor and the infrastructures for sociocultural production. This message is a prompt: should we buy something, or buy into a message? If our work and the things that need to be said waver between motivation and exhaustion, between duty and resistance, what are our frameworks for expression? How is information received? And what do we take home?</p>	<p>Born and based in Pearl River Delta, China</p> <p>Exhibitions include: Barcelona Metropolitana (2024) Loong Mah/Giorno Poetry Systems, New York (2024) Singapore Biennale (2022/2019) Seoul Mediacity Biennale (2018)</p>
25	Elizabeth McTernan & Kat Heimann	When in Doubt, Ask the Stone / Im Zweifel, frag den Stein	2025	<p>Interactive Performance</p> <p>Even humble objects have the power to frame and hold space for attention. Our interactions with materials and their links shape situations that are inherently embodied. If we ask ourselves good questions during these interactions, we can gain information about our felt experience of a space such as a museum, including our expectations, sense of agency, social norms, implicit permissions, creative stakes, and aesthetic sensibilities.</p> <p>In this workshop, small groups of participants are given a prompt to engage with participatory kits containing a variety of stones. We ask: how does this experiment change the space, and how does the space change the experiment? For answers, we'll consult the stones.</p> <p><i>This project is part of Experimenting, Experiencing, Reflecting (EER), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University, supported by the Carlsberg Foundation.</i></p>	<p>Elizabeth McTernan: American-born artist and writer based in Berlin and Iowa City and a visiting professor at the University of Iowa, School of Art and Art History. Her work is a research-oriented and mixed-media exploration of measurement and media ecologies.</p> <p>Kat Heimann: Trained in philosophy and cognitive neuroscience and currently assistant professor at the Interacting Minds Center at Aarhus University where she combines physiological measurements and micro-phenomenology (a guided introspection method) to explore playfulness, aesthetic experiences and their relation to sustainable development.</p> <p><i>Part of EER (Experimenting, Experiencing, Reflecting), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University</i></p>
26	Elise Eeraerts & Roberto Aparicio Ronda	Future Nature	2025	<p>Installation & Performance</p> <p>What will the future of our ecosystems look like? Which species will survive, and which will vanish?</p> <p>With Future Nature, Elise Eeraerts and Roberto Aparicio Ronda present tiny hovering and flying sculptures that move freely about the exhibition space. They are built from ultralight materials such as Mylar and carbon fibre, and the mechanisms by which they fly are based on those used by small drones and dirigibles. Hybrid beings, these sculptures fall somewhere between plant, animal, and human. Their appearance is inspired by both invasive and endangered species, especially insects. Their shapes look simultaneously familiar and foreign, evoking uncanny feelings and provoking thoughts about the ambivalence of nature and technology.</p>	<p>Born and based in Mechelen, Antwerp.</p> <p>Prizes: Glenkeen Garden Residencies (2025) Smithsonian Artist Research Fellowship (2022) Schloss Solitude (2021) La Becque (2019) Atelier Calder (2018) Meesterproef Prize (2017)</p> <p>Exhibitions include: STUK, Leuven, Belgium (2023) Lunds Konsthall, Lund, Sweden (2020) Centre d'Art Contemporain Les Tanneries, Amilly, France (2018)</p>

27	Eric Ellingsen	99-Luft Balloon Flags	2025	<p>Performance</p> <p>This inflated metalinguistic offering rewinds and fast-forwards time with a mix of poetry, art, and symbols representing national flags. Engaging obsolescent cassette-tape technology, the artist presents a publication featuring an arrangement of eight artists and authors planting new flags in future nows. We live in a global environment where national flags as symbolic speech are dangerously controversial. Balloons are typically symbols of celebration, but not in this story. Throughout the festival, a rectangle demarcating a set boundary in the 10:19 aspect ratio of a national flag is positioned on the floor and filled with ninety-nine inflated red balloons. Guests are invited to come and go, reading and playing the cassette tape publication. This ongoing project germinated from a story seed sown in 2004 in Türkiye, in Aphrodisias, the ancient city of the goddess of love. The story opens the morning after the 4th of July U.S. Independence Day party ended, when ninety-nine red balloons decorated with the Turkish flag were placed in a situation that could have harmed the 'spiritual value' of the Turkish flag.</p>	<p>Has been Co-Director of the Institut für Raumexperimente at the Berlin University of the Arts since 2009, responsible for its program, teaching, and development. In the same year, he founded Species of Space, a platform combining art, architecture, writing, and performance.</p> <p>He holds master's degrees in Architecture and Landscape Architecture (University of Pennsylvania) and Classical Philosophy (St. John's College). He taught at the Illinois Institute of Technology, worked with Cecil Balmond at the University of Toronto, contributed to excavations in Turkey, and briefly practiced with Field Operations. In 2014–15, he was Visiting Lecturer at Cornell University.</p> <p>He has presented at Palais de Tokyo (Paris), the Serpentine Marathon (London), ETH Zurich, and EiABC in Addis Abeba. His work mixes lectures, performances, and public walks, often site- and sound-specific. Since 2017, Assistant Professor of Landscape Architecture College of Architecture Sam Fox.</p>
28	Etienne Kirchhoff	The Physiology of Ghosts	2025	<p>Video (Film Programme)</p> <p><i>The Physiology of Ghosts</i> takes place in an alternate future in which the existence of ghosts has been scientifically proven. This short documentary presents an introductory lecture given to new students at a university for ghost research. In it, the prejudices of modern scientists concerning paranormal phenomena are called into question. Since science and esotericism are often in opposition, Etienne Kirchhoff has created a scenario in which ghosts have been extensively studied and all aspects of their physiology can be explained without breaking the laws of physics.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>
29	Fabian Knecht	Lachen ist verdächtig	seit 2022	<p>Installation</p> <p>Fabian Knecht has draped the Neue Nationalgalerie's southeast facade in a multicoloured net roughly sixty meters wide. Lachen ist verdächtig (Laughing is suspicious) is made up of approximately 120 camouflage nets woven from clothing and everyday textiles by Ukrainian civilians. These nets vary in terms of their materials, structure, mesh size, colors and patterns. In war they are used to conceal military targets. In collaboration with Ukrainian aid organizations with whom Knecht has worked regularly since Russia's full-scale invasion in 2022, these woven coverings are being replaced by mass-produced nets. Hanging down from the building's roof, this outsize work draws attention to the destruction of civilian infrastructure, of museums and objects of cultural value. Lending visibility to a practice that is omnipresent in Ukraine but virtually unknown elsewhere, it stands for the importance of collective action and the meaning of civilian resistance.</p>	<p>Artist born in Magdeburg in 1980, studied at the UDK Berlin, the Institut für Raumexperimente, and at California Institute of the Arts, represented by Galerie Alexander Levy (Berlin) and Galerie Christophe Gaillard (Paris), since 2006, Knecht's works have also been greatly influenced by his many travels in Ukraine. After the Russian invasion in 2022, Knecht joined the Ukrainian resistance has traveled to the country several times since to work as a volunteer</p> <p>Exhibitions include: Mocak Museum for Contemporary Art, Krakow Imperial War Museum, London Mönchehaus Museum Goslar, Goslar Kunsthalle Mannheim, Mannheim</p>

30	Fabian Thüroff	Untitled	2025	<p>Interactive Performance</p> <p>A mobile kitchen, two tables, benches, marble, large jars of fermented fruits and vegetables and written notes make up Untitled (Schnitt). Fabian Thüroff combines performance with installation to enable an experience of culinary ritual in a museum space. Rooted in the artist's Upper Franconian heritage, the work invites viewers to linger, creating situations in which food becomes a social gesture. Nearly forgotten customs, such as the Schnitt or Schlachtfest (a communal slaughtering of an animal followed by a feast), are reactivated in a performance context to explore their role in building community. The work asks to what extent sustainability, community and solidarity lie dormant in almost obsolete traditions – and how they can be reimagined and made accessible again today.</p> <p>31.10. / 21:00 Untitled (Schnitt)</p> <p>01.11. / 10:00 Untitled (Early Work)</p> <p>01.11. / 15:00 Untitled (Der Kuss)</p> <p>02.11. / 12:30 Untitled (Schlachtfest)</p> <p>This work was created as part of artistic research at the Faculty of Design and Art at Hochschule Bielefeld - University of Applied Sciences and Arts (HSBI).</p>	<p>Born in Hof (Germany), lives and works in Leipzig</p> <p>Exhibitions include:</p> <p>Oscar Gallery, Chemnitz (2024)</p> <p>Bezalel Photography Gallery, Jerusalem (2023)</p> <p>Kunstverein Bielefeld (2021)</p> <p>Gegenwarten, Chemnitz (2020)</p>
31	Felix Kiessling	Kontakt; Du	2025	<p>Intervention</p> <p>A section of handrail on the right-hand banister in the upper exhibition hall is wrapped in shiny aluminium. Another aluminium handrail is outside, next to the stairs beside the ramp that leads to the terrace. Visitors hold onto the railings, grab them, walk alongside them. The reaction of sweat with aluminium triggers a chemical process. Touches leave traces; encounters inscribe themselves on the material. 'An intimate moment occurs: by way of the handrail, we get closer to one another'. In the context of city life and urban anonymity, this architectural intervention draws our attention to moments of closeness and traces of coexistence. Kontakt gives the minimalistic, self-effacing banisters of Mies van der Rohe's building a surface on which abstract mnemonic traces of the festival are recorded.</p> <p>Not barriere-free on the terrace</p>	<p>Artist born 1980 in Hamburg, lives and works in Hamburg and Berlin, Germany</p> <p>Prizes include:</p> <p>Art&Architecture Competition, Umweltbundesamt, Realisierung Berlin (2026)</p> <p>Art&Architecture Competition, städtisches Bauprojekt Lerag Werk, Realisierung Regensburg (2025)</p> <p>Nukleus, Art/Science Research Grant, Kiel (2025)</p> <p>Seas and Oceans, Art/Science grant, MS Wissenschaft, German Federal Ministry of Education and Research (2018)</p> <p>Exhibitions include:</p> <p>Solo at Alexander Levy (2025)</p> <p>Solo at Passage Berlin (2025)</p> <p>Group at Schloss Biesdorf (2025)</p> <p>Group at SteDi Foundation (2024)</p>

32	Fernanda von Trevellin	SUPER*NOVA	2025	<p>Installation & Performance</p> <p>Water is an origin, a living entity. The SUPER*NOVA installation honours its presence with a 1.60-metre glass fountain symbolising the utopia of water's revitalisation and the ideals of regeneration and preservation.</p> <p>The work is activated in two ways: by drinking from it – each drop imbued with the noble frequencies of gold, diamond and crystal, offering our cells a message of the divine as a reconnection with water's value. And by contemplation, when the fountain projects a rainbow across Mies van der Rohe's Neue Nationalgalerie.</p> <p>Here, art transcends aesthetics and experience, amplifying the cause of water and the right to access it in public spaces. The SUPER*NOVA fountain marks the beginning of NOVAWATER* – a network founded by artist and researcher Fernanda von Trevellin.</p>	Born in Sao Paulo, living and working in Berlin, Founder of NOVAWATER*
33	Florian Huber	Ruhender Fortschritt	2025	<p>Installation</p> <p>An e-scooter retrieved from underwater and encased in concrete is transformed from a symbol of urban dynamism into an immobile monument. Ruhender Fortschritt (Stationary progress) asks questions about the idea of progress: Are electric vehicles really the future, or do they just relocate problems? The rare-earth mining required to run them, their energy use, and the pollution of public space by haphazardly abandoned scooters all come to mind. Harking back to Wolf Vostell's 1969 sculpture Ruhender Verkehr (Stationary traffic), Florian Huber's piece opens up a space to reflect on responsibility, consideration, and the definition of progress in the twenty-first century.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner
34	forty five degrees	A Bigger Splash!	2025	<p>Installation</p> <p>The cloakroom that Mies van der Rohe designed for the left side of the exhibition hall looks a bit like a swimming pool changing cubicle. The design collective forty five degrees has reinforced this impression by adding pool ladders to the terrace's rear balustrade, causing the sculpture garden to take on the aspect of a public pool.</p> <p>An accompanying video shows scenes filmed at Berlin's SEZ (Sport- und Erholungszentrum), which is linked to the architecture of the Neue Nationalgalerie through subtle edits. The SEZ was once the biggest public sports and recreation complex in Europe and a symbol of collective leisure and communal life in East Berlin. Today, it stands vacant and is in danger of being demolished.</p> <p>A Bigger Splash! draws attention to the loss of such spaces. How does 'everyday' culture change when public gathering places disappear? And what happens if, instead of building the future, we drench it, share it and swim through it?</p>	<p>forty five degrees is an international collaborative studio for research and design, founded in 2019 by Alkistis Thomidou, Berta Gutiérrez Casaos, Giulia Domeniconi, and Carolina Contreras Alvarez, who joined in 2025.</p> <p>The team of forty five degrees lives and works in Berlin. Alkistis Thomidou was born in Greece, Berta Gutiérrez Casaos was born in Spain, Carolina Contreras Alvarez was born in Austria. Alkistis works as research assistant at HafenCity University in Hamburg, and Berta is curatorial assistant at the European Commission's S+T+ARTS program</p> <p>Prizes: 1st Prize IBA'27, Neues Wohnen Körber Höhe, Stuttgart (2024) Among the Best Practices for 2023 by ArchDaily (2023) Prize in category of research, Inspire Future Generations Award, Thornton Education Trust London (2023)</p> <p>Exhibitions include: Werkbund Gallery, Berlin (2025) Torhaus, Berlin (2025) Weißenhof Gallery, Stuttgart (2025) BASE Milano, Italy (2024)</p>

35	Frank Oehring & Lutz Henke	Große Lichtplastik (Modell)	1977	<p>Installation</p> <p>Hanging just inside the entrance to the Neue Nationalgalerie is a restored model of Frank Oehring's futuristic light sculpture, the original of which can be found in the ICC Berlin. The ICC, designed by Ralf Schüler and Ursulina Schüler-Witte and opened in 1979, remains one of the biggest conference centres in the world to this day. It was closed in 2014 and listed as a historic building in 2016. Its future is uncertain.</p> <p>The sculpture, also known as the 'brain' of the ICC, combined art and technology into an interactive wayfinding system. It was an early manifestation of the idea of an intelligent, interactive environment. Thanks to the work of curator Lutz Henke, the model is being shown for the first time at Festival of Future Nows, together with drawings and a minimalistic, modular architecture of square aluminium tubing designed in collaboration with Gonzalez Haase and AAS.</p>	<p>Lutz Henke: Cultural Scientist and Curator living and working in Berlin, Leiter Stabsstelle Kultur / Director Culture visitBerlin</p> <p>Frank Oehring: Artist living and working in Berlin, Founder of design studio OEHRING + LUX (founded in . 2003 with Elisabeth Lux) In the 1970s, created the information and wayfinding system as well as the 10-meter-high Grosse Lichtplastik (Large Light Sculpture) for the International Congress Center (ICC) in Berlin.</p> <p>Gonzalez Haase AAS: Berlin-based studio with principal practices in architecture, scenography and lighting, founded by Pierre Jorge Gonzalez and Judith Haase in 1999</p>
36	Gabrielle Mainguy	Frieden und Licht	2025	Video Installation	Sculpture and Landscape architect living and working in Berlin, CEO of Urban Green Ecosystems UG, the company combines artistic design with ecological concepts and technical solutions for rainwater management and photovoltaics.
37	Gonzalez Haase AAS & Lutz Henke	Untitled		Installation	<p>Lutz Henke: Cultural Scientist and Curator living and working in Berlin, Leiter Stabsstelle Kultur / Director Culture visitBerlin</p> <p>Gonzalez Haase AAS: Berlin-based studio with principal practices in architecture, scenography and lighting, founded by Pierre Jorge Gonzalez and Judith Haase in 1999</p>
38	Hannah W. Wetzel	23:58:31	2025	<p>Installation</p> <p>Water drips into a bowl that is filled to the brim at a rate of one drop a second. The construction hovers in suspenseful equilibrium like a balancing act. Each drop causes the water to quiver, threatening to break the surface tension. Floods, melting glaciers, fires, and war – it is 89 seconds to midnight on the 'doomsday' clock. The world has never been closer to global catastrophe. The installation conjures the current ubiquitous feeling of suspense, the sense that each moment could see the last drop.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner

39	Hans-Henning Korb	Studie zu Blumensog	2025	<p>Video (Film Programme) / Installation</p> <p>In Studie zu Blumensog (Study for Florallure), an encyclopedia of subjective memories converges with collective dreamworlds. A study for a multichannel film work, it interleaves layers from personal photo archives with drawn, filmed and animated elements – realized as a video in the downstairs gallery space and an installation upstairs.</p> <p>The piece has its origins in an artistic collaboration with Franz Rogowski, who embodies the figure of the Doppelträumer (double dreamer). His untitled stone sculpture appears in both the film and the installation. Like a prologue, the work functions as a foreshadowing of what will unfold in the film to come.</p> <p><i>Material from the archives of Harald Toppel.</i></p>	<p>Artist born 1988 in Berlin, living and working in Berlin; Studied at UDK Berlin, MFA Program, Hunter College, New York (2014-2015), Ale School of Fine Arts, Addis Ababa (2012)</p> <p>Exhibitions include: Fragile, Berlin (2022) ICA, London (2019) Empty Gallery, Hong Kong (2016)</p>
40	Helen Zeru	Institutionalization of the Informal	2025	<p>Installation / Performance</p> <p>On long fabrics, Helen Zeru combines texts and images of objects that are used by local communities in the traditional practises of 'Idir' and 'Iqub', which are established by neighbours or local groups. In these practises, substantial funding is provided for members of the community in a rotation system in order to improve their living conditions or support them in a crisis. These two socio-economic traditions are informal support systems and widely practised among Ethiopians.</p> <p>Sewing and stitching forms and texts into the fabrics, the artist invites visitors to share their own experiences of informal support structures and will integrate these onto the fabric. An exchange of thoughts is started: how can the existing informal economies and indigenous support systems be channelled into the operation of formally registered spaces? How can this process be supported and facilitated by the official authorities and systems? And what avenues already exist that might be exploited, adapted, or made to fit?</p>	<p>Helen Zeru Araya (Addis Ababa, 1987) is a visual artist based in Ethiopia. She studied economics at Bahir Dar University before enrolling at Addis Ababa University of Fine Art from where she achieved her BFA in 2008. After graduating, she studied photography with DESTA for Africa Foundation for one year, before enrolling with DAI, where she obtained her MFA in 2017.</p> <p>Exhibitions include: Public Art Screening, Kampala Yugoslav History Museum, Belgrade The Studios Das Weisse Haus, Vienna EnBw Show Room, Berlin Independent Curators International (ICI), New York Modern Art Museum, Addis Ababa</p>

41	Helene Nymann	Future ContinuOnus Bear Witness (Berlin, 2025) & Hippocampus Hippocampi (2023) & www.continuon.us (since 2023)	2023-2025	<p><i>Video installation</i></p> <p><i>Future ContinuOnus</i> unfolds as a video installation, <i>Bear Witness</i> (Berlin, 2025), and sculptural evocation of the hippocampus, <i>Hippocampus Hippocampi</i> (2023), the part of the brain found in humans and all mammals which supports spatial and long-term memory. A web-based platform branches out from the structure, inviting visitors and remote participants to contribute to a living archive of memories for futures.</p> <p>The video work journeys through temporal and scenic realms beyond the human timescale. Filmed in and around Berlin, it journeys from the Neue Nationalgalerie to the confluence of the rivers Spree and Havel, then onwards to the ancient tree known as Dicke Marie, said to be older than the city of Berlin. All the while, ants, stones, reflections of light, buildings, and shadows weave together.</p> <p>During the three days of the Festival of Future Nows, memories shared on the online platform www.continuon.us will feed directly into the video, which will serve as a final, collective document at the end of the festival, recording shared witnessing, imagining, and taking action for future nows.</p> <p><i>This project is part of Experimenting, Experiencing, Reflecting (EER), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University, supported by the Carlsberg Foundation.</i></p>	<p>Artist born 1982 in Denmark.</p> <p>Prizes: The Four Clover Foundation's Honorary Art Award (2025)</p> <p>Exhibitions include: Copenhagen Contemporary, Copenhagen, Denmark New Museum, New York, USA Museo D'arte Contemporanea in Rome, Italy TATE Modern, London, England</p> <p><i>Part of EER (Experimenting, Experiencing, Reflecting), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University</i></p>
42	Hongzhu Chen	Together, Present	2025	<p><i>Installation</i></p> <p>In four glass domes, two pairs of eyes – the artist's and their mother's – meet across space. Using holographic projection, the work explores how intimacy can persist through modern technology. Born from the artist's experience of living apart from family, the installation transforms images into bridges of emotional presence. It reflects on how, in an age of globalisation and digitisation, human connection increasingly relies on virtual spaces. The gaze between mother and child becomes a metaphor for intimacy sustained beyond physical distance, inviting viewers to reflect on their own emotional bonds.</p> <p><i>This work was created as part of artistic research at the Muthesius Kunsthochschule in Kiel.</i></p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>
43	Ivana Franke	Entanglement is a Fragile State	2023	<p><i>Installation</i></p> <p>Stretching from floor to ceiling, large, delicate nets of translucent reflective fibres form floating, quasi-architectural volumes. Based on the projection diagram of a six-dimensional cube and illuminated by a single large light source, these ethereal geometries interact with light to produce ambiguous spatial constellations – evoking both the cosmic and the intangible – that shift as the viewer moves. Hovering between visibility and invisibility, the work gestures toward states that exist simultaneously yet often remain hidden from consciousness, revealing how perception is never fixed but continually oscillates between recognition and what cannot be fully known.</p>	<p>Visual artist based in Berlin, she represented Croatia at the 52nd Venice Biennale with the solo exhibition <i>Latency</i> (2007), her projects were commissioned for the Yokohama Triennale 2020, 11th Shanghai Biennale, 2016, Manifesta 7, 2008, and the 9th Architecture Biennale in Venice, 2004.</p> <p>Exhibitions include: Kunsthalle Bern (2022) Savvy Contemporary, Berlin (2020) Schering Stiftung Project Space in Berlin (2017) Museum of Contemporary Art in Zagreb (2017)</p>

44	Jan Jelinek & Ece Pazarbaşı	Timebenders	2025	<p>Performance</p> <p>If time is relative, could sound and music act as agents to bend it? This concert series invites Timebenders Arnold Dreyblatt, Jan Jelinek, Seiji Morimoto, and Kyoco Taniyama to explore chronoception, or our shifting sense of time. Rather than illustrating this idea, each artist dissects, performs, and recomposes time through sound, gesture, and rhythm. During the Covid-19 pandemic, we felt how time broke apart: first standing still, then accelerating and diverging from the rhythm of clocks and calendars. This fragility is also present when listening. The act of listening itself calls for presence, yet even in the now, we find ourselves fast forwarding or slowing down in time. Timebenders invites us on an auditory experiment where music can suspend, accelerate, or fragment time itself.</p>	<p>Ece Pazarbaşı: see above</p> <p>Jan Jelinek: (* September 23, 1971 in Bad Hersfeld) a German producer of electronic and electroacoustic music. Since 2008, he has also been running the record label Faitiche. https://janjelinek.com/jj_cv</p>
45	Jan St. Werner	Excitatory Yards	2023	<p>Sound Installation</p> <p>A loudspeaker set-up installed on the terrace of the Neue Nationalgalerie is set rotating. It transmits electronic audio signals that reflect the museum's architecture. The Neue Nationalgalerie is thus placed in relation to its surroundings sonically; proportions, distances, and materials are recorded not visually, but rather sonically. At the same time, the piece directly addresses visitors' ears: phantom sounds, different for each listener, arise in the ear canal – an exchange between the physical outdoor space and the internal world of experience.</p> <p>This experimental sound station by Jan St. Werner allows architecture to be perceived in a conscious and unconventional way, since the installation functions as a sonic amplifier of buildings and outdoor space in dialogue with visitors.</p>	<p>Artist, Composer and Professor living and working in Berlin.</p> <p>Exhibitions include: MSU Zagreb (2025) German Pavillon - Venice Biennale (2024) Kunsthalle Baden-Baden (2023) Lenbachhaus München (2022)</p>
46	Jeewi Lee & Phillip C. Reiner	Fragment Proximity_Sa Ràpita 23_41	2024	<p>Installation</p> <p>Fragment-Proximity_Sa-Ràpita_23-41 investigates a single grain of sand on Mallorca's Sa Ràpita coast. Created in collaboration with geometry researcher Phillip C. Reiner, it is part of a collection of sand grains from coastal locations all over the world. The grain was imaged by a nano-CT scanner and converted into 3D computer models that served as the basis for the sculpture. Using 3D printing and sand, the grain was enlarged by a factor of roughly one thousand, turning it into a monumental sculpture.</p> <p>Jeewi Lee makes what normally remains invisible into a tactile landscape of itself. Composed of bits of stone, shell, and mineral, sand is used to manufacture concrete, glass, and microchips; to filter water; to build cities; and for countless other purposes. Our world is literally built on sand.</p> <p>Although sand is a metaphor for the infinite, it is also a resource that is disappearing everywhere due to massive mining operations. Global consumption is on the order of fifty billion tonnes a year. At the same time, sand is also a habitat, a reservoir, and a symbol of time. Every grain of sand testifies to bygone geological eras and bears traces of past ecosystems and erosional processes, reminding us that even the smallest thing is intimately bound up with daily life as well as global trends including everyday consumerism, capitalism, and resource scarcity.</p>	<p>Born in 1987 in Seoul, lives and works in Berlin and Seoul.</p> <p>Prizes include: Villa Aurora Grant, LA (2025) Artist-Residency Blank 100, Alentejo (2022) Kwanjeong Lee, Chonghwan Foundation, Seoul (2015)</p> <p>Exhibitions include: Kunsthalle Wilhelmshaven (2025) Sexauer Gallery, Berlin (2024), solo signs and symbols, NYC (2024), solo OH Gallery, Dakar (2021), solo Kunsthau Wien – Climate Biennale Vienna (2024)</p>

47	Jeremias Holliger	ES IST K EINE KUNST	2025	<p>Intervention</p> <p>The text-based work ES IST K EINE KUNST [IT IS (NOT) ART] makes a quiet but clear statement. The artist, who is a father and busy with care work, has decided to make a simple gesture: no object, no spectacle – just language, reflection, presence. How does art appear in a now marked by exhaustion, care, and simultaneous challenges? What does the future mean when it is not understood as progress but as attention in the moment? The intervention reflects the ambivalence to artistic practice in a time of polycrises. The letter K that is set apart in the German title marks the negation of the work's status as art, gesturing to omission, to the non-work. At the same time, it can be read as a trace: K as in Kritik (criticism), Klimawandel (climate change), Krise (crisis), Krieg (war), Kinder (children), Kommunikation (communication), Konflikt (conflict), Körper (body), Kosmos (cosmos), or even Kunst (art) itself. A single letter opens space for what is not said and not shown and yet affects us all.</p>	<p>Born 1985 in Basel, living and working in Switzerland, working with objects, photography, language, sound, film, and minimal interventions in public space.</p> <p>Exhibitions include: Zurich Film Festival, CH (2019) Vécsey Schmidt Architekten, Basel, CH (2017) Theaterproduktion, Kaserne Basel, CH (2017)</p>
48	Jeremias Holliger	Echoes of Disappearance	2025	<p>Video (Film Programme)</p> <p>Under the pall of unspoken worry over a world in upheaval, Jeremias Hollinger's video investigates processes of disappearance, dissolution, and remembering. It confronts the question of how traces of presence, loss, and change are expressed through aural and visual means. Noises, voices, and sounds such as yodelling or the ringing of a goat bell can be understood as conduits for history and emotion.</p> <p>Echoes of Disappearance is an expressive work of sound art in a time of instability and liminality – a work about memory, fragility, and the attempt to sustain resonance in a world that is coming apart.</p>	see above
49	Jonas Wendelin	Sisyphus	2025	<p>Performance</p> <p>Two autonomous robots glide over the granite paving stones in front of the museum, drawing lines with water with silent precision. The orderly patterns look like they could be shadows cast by the windows. In Sisyphus, Jonas Wendelin plays with a subtle shift to reality – as if a cosmic reversal had relocated the Sun to the other side of the Earth. As the pattern evaporates, the robots start over again – like Sisyphus in Greek mythology, whom the gods condemned to endlessly repeat the same action.</p> <p>This performance deals with themes of presence and absence, automation and authorship. Meaning is found not in what endures, but in disappearance: a choreography of patience that asks how the boundary between human, machine, and nature is shifting and who or what attributes meaning.</p> <p>The work was created in collaboration with Benjamin Maus.</p>	<p>(*1985, Düsseldorf) - Lives and works in Berlin and Paris. Artist and Co-Director of FRAGILE</p> <p>Exhibitions include: Museum Bensheim, Bensheim (2024) GHB Space, Düsseldorf (2024) California, USA (2020) MoMA PS1, New York City, USA (2018)</p>

50	Jorge Miñano	I wish you Friendship	2025	<p>Installation / Interactive Performance</p> <p>Jorge Miñano's diptych of metal filaments and wood hangs from a wooden wall. The dark wood is from the olive tree (<i>Olea europaea</i>), the light wood from the lime-tree (<i>Tilia spp.</i>). Both tree species possess great symbolic significance and play a central role in many European cultures. Olive wood embodies the classical Mediterranean world and symbolises peace, friendship and resilience. The lime stands for community and justice and was traditionally planted at the centres of villages.</p> <p>The artist places these concepts from botanical and material culture in dialogue: filaments, craftsmanship and time interweave to form a latticework of European identity. At certain times, visitors will be invited to sample calming lime-blossom tea and nourishing olive-leaf infusion.</p>	<p>Designer and Editor born in Guadalajara, Spain, living and working in Berlin, Germany, Founder of Materialreview.org (platform for research that promotes interdisciplinary contributions from authors and artists on mediality, materiality, and digitalization), Art Director of ArchDaily.com</p>
51	Julian Charrière	Calls for Action – Southern Amazon Rainforest, Brazil	2024-2025	<p>Installation</p> <p>At the Neue Nationalgalerie, Julian Charrière has opened a window onto the Brazilian Amazon. Visitors can see and hear the rainforest via livestream – and from a phone box on the terrace, they can 'talk' to it too. Special microphones record the sonic landscape of the forest, and callers' voices are transmitted back at the frequency of birdsong.</p> <p>Calls for Action is a participatory project realised in collaboration with Art into Acres, Re:wild, and local partners. It demonstrates how art can help local initiatives protect threatened ecosystems and indigenous land rights. This iteration connects Neue Nationalgalerie with the Refúgio de Vida Silvestre dos Rios São Benedito e Azul in the southern Amazon region. It supports the protection of 3.7 million acres of indigenous lands that are home to tapirs, squirrel monkeys, and jaguars.</p> <p>https://callsforaction.net</p>	<p>French-Swiss Artist living and working in Berlin, Germany</p> <p>Prizes: Eric and Wendy Schmidt Environment and Art Prize awarded by The Museum of Contemporary Art (MOCA), Los Angeles (2024) Prix Marcel Duchamp – Nominee (2021)</p> <p>Exhibitions include: MOCA - Museum of Contemporary Art, Los Angeles, USA (2026 - forthcoming) Museum Tinguely, Basel, Switzerland (2025 & 2026 - forthcoming) Kunstmuseum Wolfsburg, Wolfsburg, Germany (2025 & 2026 - forthcoming) ARKEN Museum of Modern Art, Ishøj, Denmark (2024-2025) Langen Foundation, Neuss, Germany (2022-2023)</p>
52	Julius von Bismarck	Polizei OMOH	2014-ongoing	<p>Performance</p> <p>A row of uniformed police officers stand motionless on the Neue Nationalgalerie's steps. Their unexpected presence raises questions: Is this about surveillance, protection, censorship? The situation triggers a variety of emotions and reactions. On closer inspection, one officer's head dips slightly; another's shoulder slumps. Only gradually does it become clear that not all of the officers are people. This piece addresses the fraught relationship between the state's monopoly on violence and the separation of powers, showing that the use of robotics and artificial intelligence in the context of society and politics must be constantly renegotiated.</p>	<p>Born 1983 in Weil am Rhein, living and working in Berlin and Switzerland</p> <p>Prizes include: Award of the Shifting Foundation, Beverly Hills, USA (2018) Prize of the City of Wolfsburg, Germany (2017) IBB Photography Award, IBB Atrium, Berlin, Germany (2013) Prix Ars Electronica Collide@CERN, Linz, Austria, CERN, Switzerland (2011)</p> <p>Exhibitions include: Australian Center for Contemporary Art, Melbourne (2026 - forthcoming) Deichtorhallen, Hamburg (2024) Berlinische Galerie, Berlin (2023) Palais de Tokyo, Paris (2019)</p>

53	Kai Litke	Nachbarschaft	seit 2019	<p>Installation</p> <p>Begun in 2019, Kai Litke's series <i>Nachbarschaft</i> depicts German residential areas and landscapes at night. In most of these photographs, people appear only as vague shapes. Instead, the focus is on lit windows, empty streets and lone buildings. The result is an ambiguous sensation between security and isolation. Darkness reveals a different reality: What seems familiar by day can look strange at night. At the same time, however, night's artificial illumination evokes associations with intimacy, shelter and ordinary life. Litke's work deals not only with atmosphere, but also with the transformation of our social fabric – and how our views of familiarity and distance are changing.</p> <p>This work was created as part of artistic research at the Faculty of Design and Art at Hochschule Bielefeld – University of Applied Sciences and Arts (HSBI).</p>	<p>Born in Paderborn, Germany, living and studying in Bielefeld, Germany (Hochschule Bielefeld).</p> <p>Exhibitions include: Wissenswerkstadt, Bielefeld (2024, 2025) Zwischen/Raum, Bielefeld (2023)</p>
54	Karsten Olsen	Cumulative Stories of Futures	2025	<p>Interactive Performance</p> <p>How do we perceive the world in the future? What happens when a story is told from the perspective of future humans, reconstructed memories, artificial entities, or even inanimate and obsolete objects?</p> <p>Here, participants are invited to co-create their own stories and images about imagined futures and contribute to a greater cumulative collection of stories. Your own reflections, creative imagination, and curiosity about others' perspectives are the starting points for this facilitated installation. Using a co-creative storytelling platform with an AI-cowriter, you can explore and experiment with your own entities, novel plots, and images. Here, you reflect on and submit an idea for the development of your own story, paragraph by paragraph, which is then elaborated on and unfolded with further details and images by the story-telling platform. You are invited to explore various perspectives and viewpoints in the stories, as the facilitators guide you through your own contribution to a collective book of stories which can be revisited online in your own time. Inspired by how cultural practices of storytelling can cross ages and perspectives, the installation invites the visitors to experiment, experience, and reflect on the impact of small individual contributions in the larger collective picture of the future.</p> <p><i>This project led by Karsten Olsen is part of <i>Experimenting, Experiencing, Reflecting (EER)</i>, an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Centre at Aarhus University, supported by the Carlsberg Foundation. The installation has been developed in collaboration with Halfdan Fundal, Johannes Rambøll, and Regitze Hammer Holt.</i></p>	<p>Postdoc at the Interacting Minds Centre and the Department for Linguistics, Cognitive Science and Cognitive Semiotics, Aarhus University. He works on learning in social contexts, decision-making in interaction, and how metacognition plays an important functional role in all of this.</p> <p><i>Part of <i>EER (Experimenting, Experiencing, Reflecting)</i>, an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University</i></p>

55	Kat Válastur	Moon Jar (Searching for the Balance of an Irregular Body at Night)	2025	<p>Performance</p> <p>The performance MoonJar (Searching for the Balance of an Irregular Body at Night) was created by choreographer and performer Kat Válastur in collaboration with Aho Ssan and Latika Nehra specifically for the Festival of Future Nows 2025. Together, they open symbolic, musical and mythical spaces that engage with feminist creation myths. During the performance, Válastur interacts physically and sonically with Nehra's ceramics. Like a womb-vessel, the performance becomes a place from which something new emerges – a unity that connects past and future. The music of Ssan and Válastur's choreographic language weave the contemporary with the archaic. MoonJar invites reflection on healing, care, and new beginnings – a call for a better world.</p> <p>The full performance (featuring Sam Slater & Jakob Vasak) will be presented during the CTM Festival in 2026 at HAU - Hebbel am Ufer.</p> <p>Choreography, performance, vocals: Kat Válastur Music: Aho Ssan Ceramics: Latika Nehra</p>	<p>Choreographer, performer vocalist born in Athens, Greece, working and living in Berlin and Athens, working closely with HAU Hebbel am Ufer where she presents all her works since 2012</p> <p>Prizes: Live Works-Performance Act Award, Volume 7 at Centrale Fies, Italy</p> <p>Exhibitions include: Theatre de la Ville, Paris Julidans, Amsterdam Serralves Museum, Porto Tanzquartier, Vienna</p>
56	Katja Aufleger	The Huddle	2022	<p>Installation</p> <p>Two excavator buckets lie clattering away alone on the terrace of the Neue Nationalgalerie. Having relieved them of their original function, Katja Aufleger makes these amputated machine attachments take part in a real dialogue in her installation, The Huddle. The title of the piece refers to the gathering of a sports team to discuss strategy before the next play. Similarly, the two buckets seem to be communicating, following a logic of their own. Although construction equipment is a familiar sight in public spaces, the spectacle of the two buckets presented here is disconcerting. The artist gives us new perspectives on the relationship between humans and machines: Are they trying to tell us something, and if so, what?</p>	<p>Living and working in Berlin, Master of Fine Arts at HFBK Hamburg (2013) with former Residencies in Casa Baldi (Italy), Selebe Yoon (Dakar, SEN) and Zurich (CH), represented by STAMPA Basel (CH), CONRADI Hamburg (DE)/Brüssel (BE).</p> <p>Prizes include: Grant Die Höge (2023) Grant - Stiftung Kunstfonds Bonn (2019) Grant - Claussen-Simon-Foundation (2016) Grant - Ministry of Culture Hamburg, Germany (2014) Award - Berenberg Award for young art (2013)</p> <p>Solo Exhibitions include: Le Bailli, Brussels (2025) Selebe Yoon, Dakar (2023) Wilhelm Hack Museum (Rudolf-Scharpf-Galerie), Ludwigshafen (2021) Tinguely Museum, Basel CH (2020)</p>

57	Laura McLardy	I'm Going Out, I'm Going In	2025	<p>Interactive Installation</p> <p>What can give us new forms of security in times of crisis – when we are most in need of humanity and human connection? And how can we strengthen it?</p> <p>Laura McLardy's installation I'm Going Out, I'm Going In invites visitors to a moment of conscious human coming together, in which two people gaze into each other's eyes for three minutes, seeing the other and themselves at the same time. Through headphones, they hear questions, such as: What might have made the person sad? What scares them? What do they need most right now?</p> <p>The title comes from a method of body psychotherapy devised by Will Davis. The piece creates an encounter in the here-and-now, shaped by the moment of opening up and the action of turning inward.</p> <p>With thanks to Max Neupert, Stephen Nolan, and Moritz Wehrmann.</p>	<p>(*1984 London/GB) - living and working in Weimar (Germany), works as an art educator with schools in the UK and in Germany, Teaching since 2015</p> <p>Prizes: Artist scholarship from the Akademie Schloss Solitude (2013) Goethe Institute scholarship for research trip to the USA (2012) Scholarship from the Bernhard Heiliger Foundation, Berlin (2011)</p>
58	Lena Krüger	Spiegelnde Archive - Ein Souvenir für das kulturelle Gedächtnis (Teil der Collection Of Unreliable Objects)	2025	<p>Installation</p> <p>The Spiegelnde Archive (Reflective archives) are sculptural objects that recall souvenir snow globes – 'blank souvenirs' that refer, in their mirrored display cases, to remembering and the reflection that accompanies it. Much as cloudy crystal balls promise glimpses of the future, Lena Krüger's 'snow globe for cultural memory' asks us to gaze into the past: Which stories and memories will last, and which will we forget?</p> <p>The piece reminds us that collective memory is always shaped by selection, decisions, and transmission via media. It calls into question the reliability of communal narratives such as those produced and consolidated in archives, collections, and museum representations.</p> <p>Unreliable Collection online: Webseite: https://www.acollectionofunreliableobjects.org/ Sketchfab-Link: https://sketchfab.com/ACollectionOfUnreliableObjects</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>

59	Leon Eixenberger	Mirror Soil	2025	<p>Sculpture</p> <p>Leon Eixenberger's Mirror Soil is an abstract, vertically structured sculpture made of melted quartz sand, which recalls Brâncuși's Endless Column. This material is used to make glass, solar cells and microchips – the foundation of a world which is, in fact, built on limited resources, though it may seem digital and immaterial. A variation on the sentence "You are lost inside me and far from me" is etched into each of its four sides.</p> <p>This raises fundamental questions: What are the material conditions upon which our digital present is built? How do the structures we have created affect us in turn? And who is shaping whom – do we shape our technologies, or is it the other way around? The sculpture appears as a voice offering no clear answer.</p>	<p>Born, lives, and works in Munich (Germany)</p> <p>Prizes: Stipend by Hans- und Charlotte Krull Stiftung, Berlin Styria Artist in Residence, Graz, Austria Stipend by Kulturstiftung des Bundes</p> <p>Exhibitions include: Scharaun Project Space, Berlin (2019) Public Art Munich (2018) Kunstverein München (2017) Hebbel am Ufer Theatre (2017)</p>
60	Linn Johanna Johannsen	Anthropoflora – Symbiotische Vision	2025	<p>Video (Film Programme)</p> <p>This video by Linn Johanna Johannsen looks at the deep connection between humans and nature. A naked body silently dwells in the forest, melting into its surroundings. An immersive experience is created with forest sounds all around, allowing us to feel the reciprocal relationship and portraying humanity as part of a greater ecological whole.</p> <p>This piece is an invitation to cultivate a more conscious and sustainable relationship to the world around us – a call to attentiveness, responsibility, and symbiotic coexistence.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>
61	Livyj Bereh	The Landmark	2022-ongoing	<p>Installation</p> <p>Livyi Bereh (Left Bank) is a volunteer group of three, who firstly delivered aid and medicine to the left bank of Kyiv and later on restored roofs in war-torn villages in the Chernihiv, Kyiv and Kharkiv regions. While working there, former construction worker Vlad Sharapa, multimedia artist Ihor Okunieiev and florist Kseniia Kalmus researched the local context, documenting the peculiar features of architecture. They turned into a situational artistic collective, which won the Royal Academy Dorfman Prize for Community-Centric Architecture in 2024. Later on, Vlad and Ihor volunteered for the military, while Kseniia organised a decentralised home production of drones. Their work includes objects discovered during the reconstruction activities in 2022 – a spontaneous collection of testimonies about everyday life, which was brought back to life due to joint solidarity efforts.</p>	<p>Livyj Bereh have been providing help from the very beginning of the full-scale war. They are based in Kyiv and initially began their work on the le] bank of the Dnipro River, that's where the name of organization (Лівий берег / Le] bank) came from. In May 2022, Livyj Bereh began to restore the roofs of houses in the Černihiv, Kyiv and Charkiv regions. Livyj Bereh also repaired schools in the affected villages so that children could continue studying. Around 400 houses have already had their roofs restored in various villages in Charkiv, Kyiv, Černihiv, Zaporizžia regions.</p> <p>Prizes: Royal Academy Dorfman Prize (2024)</p> <p>Exhibitions: Venice Biennale of Architecture 2025, Ukrainian Pavilion (2025) Kyiv Biennial, Vienna (2023) Center for Architecture, New York City Theater of Hopes and Expectations, Düsseldorf</p>

62	Lucas Buschfeld	Path	2025	<p>Installation</p> <p>In the Neue Nationalgalerie's sculpture garden, two machines stand facing one another, emitting laser beams that form a tubular shape of light. One beam is a cold blue, the other a warm red. This is made visible only by particles in the air – ephemeral, yet at the same time clearly perceptible. A delicate play of colours emerges, oscillating between cold and warmth, presence and disappearance. The experience changes depending on where one is standing – sometimes the gradient is predominantly blue, other times red. For all its complexity, climate change shows up most clearly in the form of temperature changes. In a time of changing perspectives, Lucas Buschfeld's Path invites us to ponder perception, contrasts and shifts. Perception is not passive, but forms whatever takes shape.</p>	<p>Born in Cologne (Germany), lives and works in Berlin</p> <p>Exhibitions include: ZERO Foundation, Düsseldorf (2018) Akademie der Künste, Berlin (2015) Museum of Contemporary Art Tokyo, Tokyo (2012)</p>
63	Macarena Ruiz-Tagle	Wind as Landscape	2023	<p>Installation</p> <p>Recovering ancestral experiences and techniques from silk cultures, Macarena Ruiz-Tagle reflects on impermanence, transformation, and the evolving environment of the Anthropocene. Silk threads dyed with Indian sappan wood hang from the ceiling, gently responding to air currents. Behind them, five hand-painted silk works anchor the space.</p> <p>Traditional dyeing techniques inspire subtle colour gradients on pleated silk, evoking the illusion of a shifting landscape. The interplay of light, material, and movement creates a contemplative environment – an invitation to slow down, breathe, and sense the invisible forces shaping our world.</p>	<p>Artist born 1981 in Chile, living and working in Berlin, MFA in Sculpture from Concordia University in Montreal (2010), BFA from the Pontificia Universidad Católica de Chile (2005)</p> <p>Prizes include: EKWC Grant, European Ceramic Workcentre, Oisterwijk, NL (2025) Fondart, Creation Grant, Ministry of Culture & the Arts, CL (2025) Artist in Residency Grant, Kyoto Art Center, JP (2023) Neustart Plus Stipendium, Stiftung Kunstfonds, Berlin, DE (2023)</p> <p>Exhibitions include: Museum of Contemporary Art (MAC), Centro Cultural de Belém (CCB), Lisboa PT (2025) Visual Arts Center, Texas University, Austin USA (2023) Patricia Ready Gallery, Santiago, CL (2023) Museo de Arte Moderno de Castro and Museo de Historia Natural Río Seco de Punta Arenas, CL (2023)</p>
64	Malin Müller, Lena Muley, Roxana Olympia Seehof, Melina Julie Sieverling & Linus Hüsam	Breathing (into) the Future	2025	<p>Interactive Performance</p> <p>The performance piece Breathing (into) the Future, by Roxana Olympia Seehof, Malin Müller, Lena Muley, Melina Julie Sieverling, and Linus Hüsam, invites us to collectively pause for a moment of imagination and hope. In a guided meditation, visitors create visions of a future in which solidarity, community, and care are fundamental values. This piece casts hope as praxis and imagination as resistance in a collective statement against fear, isolation, and resignation: we can shape our future, and we can only do so together.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>

65	Malte Bartsch	Time Machine	2013-ongoing	<p>Installation</p> <p>Malte Bartsch's Time Machines enable us to see time as a phenomenon that is at once concrete and ephemeral. They have been used at every Festival of Future Nows to date, and in 2014 they registered more than 34,000 short and long moments in the festival's network. When a Time Machine's button is pressed, it registers the action by printing out a numbered slip of paper. During the last Festival of Future Nows eleven years ago, a record was set, with almost three thousand actions registered at the Neue Nationalgalerie – a thread which the piece now picks up again. At the installed machines, visitors can record their presence as a historic document and feed it into the collective archive. One of the first slips from the Neue Nationalgalerie is also on display, giving material form to the project's history. The piece thus links individual moments to a growing network of shared memory and invites us to ponder the meaning of time and impermanence.</p>	<p>Artist born in Braunschweig, living and working in Berlin</p> <p>Prizes include: Niedersächsisches Landesministerium Aufenthaltsstipendium New York (2020) HANS PURMANN PREIS - Kunstverein Speyer (2019) Karin Abt-Straubinger Stiftung Projektstipendium (2018) Kunsthaut Gravenhorst Projektstipendium (2016)</p> <p>Exhibitions include: Kunstverein Arnsberg, Arnsberg, DE (2023) EIGEN+ART Galerie, ZAF (2022) Kunsthalle Wilhelmshaven, Wilhelmshaven (2021) Lemoyné, Zürich (2020)</p>
66	Malte Bartsch	Malte Bartsch	2023	<p>Installation</p> <p>In the Mond (Moon) series, celestial bodies that normally orbit outside our field of vision are made visible. They appear as slowly rotating spheres on glowing LED screens, their movement so languid that it can only be detected after some time. The digital surface is transformed into a place of silence where speed, perception, and patience are renegotiated.</p> <p>Each work in the series follows its own rhythm, an orbit that affects the fragile equilibrium of the entire system. Suspended between image and movement, an elongated moment arises in which time is not measured, but rather experienced.</p> <p>This piece by Malte Bartsch opens up a poetic space of deceleration – the antithesis of our everyday acceleration – and invites us to experience our own standpoint as part of a continuum of movement, change, and duration.</p>	see above
67	Maresa Anna Fiege	WIR	2025	<p>Performance</p> <p>In the spoken-word performance WIR (We), the voices of sixteen people are heard in various indoor and outdoor locations. Quiet at first, they build over time to a shriek. The audience is left alone with the emotions and mental images that arise, each reacting differently to what they hear. In this piece, Maresa Anna Fiege takes up the subject of birth, which is a foundational natural moment, yet one often repressed from the collective consciousness. Although everyone is born, the process remains hidden behind hospital doors and subject to medical control. WIR brings this otherwise private physical experience back into public space while also addressing the loneliness of the moment of birth. In addition, the piece reveals how society responds to the most primal of all experiences.</p>	<p>Born, lives, and works in Uckermark (near Berlin, Germany) Midwife trained at TLHE, founder of Geburtshaus "Der Hof"</p>

68	Markus Hoffmann	Zirkon Kompass	2025	<p>Installation</p> <p>Sixteen hourglasses filled with zircon hang from an aluminium framework attached to the ceiling. Arranged in a circle, they are oriented to the points of a sixteen-wind compass rose. Hung horizontally, they have lost their original function, yet the zircon sand still alludes to the transitory nature of time. The oldest known mineral on Earth enables us to look 4.4 billion years into the past. Almost every rock includes traces of zircon. The radioactive elements it contains, uranium and thorium, decay over billions of years into lead – a process that reveals the mineral’s age like an internal clock.</p> <p>With Zirkon Kompass, Markus Hoffmann thus transforms the hourglass from a symbol of vanitas into an abstract image of time, combining scientific measurement with poetic meaning.</p>	<p>Artist living and working in Berlin and Breitenberg</p> <p>Prizes include: Akademie der Künste - Initial Stipend, Germany (2021) Caza D oro - Residency Stipend, France (2021) Goethe Institut Virtual Partner Residency Stipend, New Zealand (2020)</p> <p>Exhibitions include: HOTO Gallery, Berlin (2023) Hunt Museum, Limerick, Ireland (2022) Art Gallery of Ontario, Canada (2022) MBUS FIU Carta, Miami, USA (2019)</p>
69	Melina Julie Sieverling	Plush Manifesto	2025	<p>Installation</p> <p>This piece explores empathy, vulnerability, and softness as societal values. In a culture where softness is often equated to naiveté and weakness, this artwork formulates an alternative perspective in which softness and vulnerability are strengths and empathy a fundamental skill. Melina Julie Sieverling’s Plush Manifesto seeks to give concrete form to this vision of the future.</p> <p>The piece consists of a book in which the words and pictures intermesh, encouraging viewers to pick it up and turn its pages. The fragmentary texts alternate between childhood memories, observations of the present, and dream sequences from a possible future. The book is written from the perspective of a silent companion who conveys constancy, consolation, and unconditional intimacy.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>
70	Merlin Carter, Viktoria Dergunova, Giulia Ottavia Frattini & Nahum	Stories From Home Part II	2025	<p>Installation</p> <p>For the festival, Merlin Carter revisits his collaboration with artist Nahum, poet Giulia Ottavia Frattini, and data scientist Viktoria Dergunova on the project Stories from Home, an exploration of Earth’s emotional and ecological narratives. Using satellite data collected over three decades and an AI-driven storytelling algorithm, the work gives poetic voice to the natural elements – earth, fire, water, and air.</p> <p>Displayed across two video screens, the installation translates environmental data into affective, literary stories that invite viewers to sense the planet’s transformations beyond scientific abstraction. As one element ‘speaks’, one screen shows a video while the other shows an animation of the corresponding climate statistics.</p> <p><i>Stories From Home</i> merges technology, poetry, and ecology, and encourages reflection on our relationship with the more-than-human world while aiming to inspire ecological compassion.</p>	<p>Artist born in Auckland, New Zealand, living and working in Berlin, Germany</p> <p>Working in collaboration with artist Nahum Romero: https://nahum.xyz/biography/</p>

71	Nina Schuiki	Sorrow Window (Neue Nationalgalerie)	2025	<p>Installation</p> <p>With Sorrow Window, Nina Schuiki has subtly transformed part of the Neue Nationalgalerie's distinctive glass facade. Working from photographs of broken safety glass, she developed a pattern to be sprayed directly onto windows. These collected traces of specific incidents of breakage represent events that are unknown to us. The windows thus become a projection screen for collective experiences in public space.</p> <p>The essentially transparent boundary between inside and outside suddenly seems vulnerable. The word 'sorrow' with its connotations of hardship, suffering, distress, and grief reinforces this reading. These sections of the facade thus remind us of what can be broken and what we have to lose.</p>	<p>Artist born in Graz, Austria, living and working in Berlin.</p> <p>Prizes: ExtraVALUE Art Award, Vienna (2021) Prize for Photography, Graz (2019)</p> <p>Solo Exhibitions include: Forum Stadtpark, Graz (2020) Das Weisse Haus, Vienna (2021) Espace Maurice, Montreal (2022)</p>
72	Nina Schuiki	Wounds Itch (Neue Nationalgalerie)	2025	<p>Installation</p> <p>150 kilograms of broken safety glass are spread across the floor like a carpet. Nina Schuiki has been collecting these crystal-like remnants of smashed bus shelters and store windows from roadsides for many years. Each fragment bears the trace of an unknown event; every shard has its own texture. The installation enters into a dialogue with Mies van der Rohe's architecture: It sprawls across the gallery, extends to the windows, and continues onto the exterior, creating connection and causing indoors and outdoors to flow together.</p> <p>The glass constitutes an archive of destruction and rebellion. Partly arranged by hand on site, it creates the impression of a surface that has been destroyed and reconstructed. Wounds Itch delineates loss and injury, but also the longing for wholeness and</p>	See above
73	Norgard Kröger & Hannah Lansburgh	"Yeaahhh!!!" - Ein Zielspiel	2025	<p>Interactive Performance</p> <p>ZIELSPIEL (Goal Game) is an interactive performance that celebrates the moment of reaching one's goal: Two people carrying a finish line arch invite visitors to run under it and become part of the production. Do you set goals for yourself? How do we deal with other people's goals? Is there any reason to celebrate if you haven't achieved anything?</p> <p>Together with the audience, the artists reflect on the meaning, burden and potential of individual and collective goals. In this performance, the path to the endpoint is deliberately left open, the starting line undefined. At the centre stands the finish line, relocated to the here and now. Are you in?</p>	<p>Norgard Kröger: Childcare worker and Freelance artist, born 1977 in Kassel, living and working in Kassel, Berlin, Hamburg, Leipzig</p> <p>Prizes: Scholarship for art education at Städtische Galerie Wolfsburg in cooperation with VW-Stiftung (2018)</p> <p>Exhibitions include: Documentafifteen, Kassel (2022) Kunstverein gegenwart e.V., Leipzig (2017) Städtische Galerie Wolfsburg (2018 & 2024)</p> <p>Hannah Lansburgh: Born 1986 in New Hampshire, USA, working and living in Berlin, Meisterschülerin - Universität der Künste (2021); currently employed as a social worker</p> <p>Prizes: Sonderförderprogramm NEUSTART KULTUR / Stiftung Kunstfond / Bonn (2022) DAAD-Studienabschluss-Stipendium, Universität der Künste, Berlin (2021)</p> <p>Exhibitions include: Künstlerforum Bonn, Bonn (2024) Museum für Fotografie, Berlin (2021) but, also, Washington, D.C. (2021)</p>

74	Olafur Eliasson	Polyphonic house	2007	<p>Installation</p> <p><i>Polyphonic house</i> is a freestanding structure which invites visitors to step beneath a dome formed of protruding shafts and peer up into the dark interior. Inside, they encounter fragmentary views of the world outside. These images are produced by camera obscuras constructed from the tapered shafts covering the exterior of the work. A camera obscura is a simple optical device that mirrors the physics of the eye, in which light shone through a small hole projects an inverted image onto the opposite surface. Lenses installed at the tips of the shafts focus on the images projected upside down onto the interior screens. Standing beneath the dome, the viewer can look up into the sculpture and see their surroundings inverted and dispersed into twenty-five disjunctive perspectives.</p> <p><i>Polyphonic house</i> provides a real-time view of the many activities taking place over the three-day festival. The work places the viewer and their perceptions at the centre of the action. The disorienting views reflect the unpredictability of the festival itself, allowing for the coexistence of different perspectives and observations.</p>	<p>In 2009 Prof. Olafur Eliasson founded the Institut für Raumexperimente, an educational research project, affiliated with the College of Fine Arts at Berlin University of the Arts (UdK) and supported by the Senate for Education, Science, and Research in Berlin.</p> <p>The motivation behind Institut für Raumexperimente is Eliasson's interest in testing models of learning, a fundamental trajectory being the cultivation of experimental formats to encourage the participants to develop critical tools with which to push their artistic work further while being aware of its broader social context.</p>
75	Pascale Espinosa (Aka Tomás Espinosa) & Jona Wolf	Places That Are Other	2025	<p>Installation</p> <p>On the terrace of the Neue Nationalgalerie, Pascale Espinosa and Jona Wolf have built a temporary darkroom – a space that does not disperse the hidden, but rather makes it visible as a form of resistance and remembering. Locations such as parks, lavatories, and dark corners are part of a queer topography that arose out of a lack of safety, becoming places of refuge and spaces of possibility for intimacy, solidarity, self-determination, and love.</p> <p>In this installation, the darkroom is a form of resistance and an archive of fleeting encounters. A web of memory, desire, and invisibility unfolds amidst the sounds of Tiergarten, snatches of conversation, and ceramic clues. Indoors and outdoors mirror one another, and what once lay in shadow becomes gradually tangible – as an invitation to hear, see, and understand urban places in a new way.</p> <p>The work was created in collaboration with Gabriel Knoop.</p>	<p>Pascale Espinosa (Aka Tomás Espinosa) they/them: Born in Bogotá, Colombia, living and working in Berlin</p> <p>Prizes: IDFA Doclab Spotlight Award. Best Project Continuum (2022) Mediamorfosis. Best Project (2020)</p> <p>Exhibitions include: NGBK, Berlin (2025) HKW, Berlin (2024) Schierke Seinecke, Frankfurt (2023) Hotel Maria Kapel (2022) Kunstverein, Göttingen (2021)</p> <p>Jona Wolf (he/they): Visual artist, architect and researcher living and working in Berlin</p> <p>Exhibitions include: Halle, Berghain, Berlin (2024) Silent Green, Berlin (2024) DAAD, Berlin (2024) NOW Gallery, London (2021)</p>
76	Phivos Theodotou	Μπλεγμένη Συμβίωση (Entangled Symbiosis)	2024	<p>Installation</p> <p>Μπλεγμένη Συμβίωση (Entangled Symbiosis) portrays the cultural coexistence of the Cypriot Greek and Cypriot Turkish communities in Cyprus's past. Based on a photograph from the 1940s, it depicts a Greek Cypriot Orthodox priest and a Turkish Cypriot Muslim imam. The work showcases the pre-invasion shared bonds of the two Cypriot communities, Turkish and Greek, which have been systematically 'eradicated', leading to a collective amnesia of the peoples of Cyprus. Even though the picture stems from the past, it constitutes an attempt at recovering its untold narratives and should be viewed as a utopian prophecy depicting the future.</p> <p><i>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</i></p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>

77	Pixelated Realities	Kolotanz	2025	<p>Video installation</p> <p>Pixelated Realities was founded in 2016 in Odesa as a non-profit dedicated to digital heritage preservation. Since the outbreak of the Russian war, they have focused on safeguarding endangered cultural heritage in war-torn regions, as well as undertaking preventive digitisation in Odesa. Since its founding, Pixelated Realities has also been functioning as a multidisciplinary artistic collective featuring digital artists Iana Boitsova, Alik Kadoum and Fedir Boitsov. Their work Kolotanz is an interactive installation envisioning a museum of the distant future where a digital copy might become the only surviving trace. By doing so, the work invites to embrace the duality – celebration and sorrow, homecoming and parting disappearing and re-emerging.</p>	<p>Fedir Boitsov (born Odesa, Ukraine; Lives: Cerea, Italy) Iana Boitsova (born Cherkasy, Ukraine; Lives: Cerea, Italy) Ali Kadum (born Odesa, Ukraine; Lives: Berlin, Germany) Non-profit Organisation: Work focuses on capturing the essence of real-world objects and transforming them into precise digital representations Exhibitions include: Museum of Ukrainian Victory, Lviv, Ukraine (2023) Salzlager, UNESCO-Welterbe Zollverein, Essen (2024) AR OPEN, Venice Public Art Walls, Venice, USA (2025) New City Plaza, Yokogama, Japan (2025)</p>
78	Poost (Farhang Rafifiae, Laleh Khabbazy, Malihe Nemati Nikou)	Cyber Galin	2025	<p>AR</p> <p>In this project, the digital body of Galin appears in augmented reality around the Neue Nationalgalerie but never enters it – thereby disrupting Western narratives and their boundaries. Visitors summon Galin by scanning a QR code engraved onto a natural stone.</p> <p>Galin Agha – a figure neither entirely human nor wholly other emerges from the lineage of Djinn. In Iranian and wider Middle Eastern mythology, djinn are beings of ‘smokeless fire’ who live in a hidden world parallel to ours. Feared and respected, they can take many forms, move through time differently than humans, and carry fragments of past and future in visions and signs. The name combines Galin (‘bride’ in Turkish and Azeri) with Agha, a Persian honorific. Galin exists beyond fixed categories: both woman and man, bound and unbound, present across physical, immaterial, and digital realms.</p> <p><i>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</i></p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>
79	Quynh Vantu	Together Picnic	2025	<p>Interactive Performance</p> <p>[On the terrace of / In the garden beside] the Neue Nationalgalerie lies a picnic blanket made from recycled fabric. It showcases Japanese sewing and dyeing techniques that Quynh Vantu learned while traveling and working in Japan. With Together Picnic, the artist invites visitors to collectively explore ways of coming together. What will happen between the people who gather here? What experiences will they share while sharing food? And how do our social interactions change when we sit on the ground rather than at a table?</p> <p>Instead of a stationary dining table, Vantu has created a nomadic space—a threshold that facilitates encounters, exchanges and new social relations.</p>	<p>Artist and licensed architect born and based in the United States PhD in Architecture from the Bartlett School of Architecture-University College London (2021), Master of Architecture from Cranbrook Academy of Art, USA (2009) Prizes include: finalist for the Harvard Graduate School of Design's Wheelwright Prize (2015) Worldstudio AIGA Grant (2009) Stewardson Kefee LeBrun Travel Grant-AIA NY (2009–10) DAAD Stipendium, Berlin, Germany (2010-11)</p>

80	Rafael Ibarra	Rising Landscape	2025	<p>Performance</p> <p>Dancers in foetal positions are carried into the exhibition space and covered with black plastic sheeting. Gradually, the dancers' bodies rise beneath the sheeting, forming distinct, hidden figures. After exploring various movements and the changing shapes of their bodies, the dancers return to their original positions and are carried away again without ever directly revealing themselves to the audience.</p> <p>Rising Landscape evokes the atmosphere of a sacred ritual and invites the audience to a contemplative, transformative experience. The dancers embody abstract, sacred figures who embark on a symbolic journey – from birth to growth and expression to a return to their origins. The slow tempo, veiled bodies, and cyclical structure refer to ancient ritual practices and the natural cycles of life. Through darkness, sound, and movement, the piece encourages reflection on transformation, transience, and return.</p>	<p>Artist Born in Mexico City living and working in Berlin</p> <p>Prizes: Neustart Kultur. Kunstfonds Foundation (2022) Meisterschülerpreis des Präsidenten. UdK Berlin Kunstfonds Foundation working fellowship (2017) Bernhard Heiliger Fellowship, Berlin Project support of KKVV. UdK, Berlin (2015) Awardee, German price of young photography. Category Next level (2012)</p> <p>Exhibitions include: Kurt Kurt Project space. Berlin, Germany (2023) Experimental Museum El Eco. Mexico City (2019)</p>
81	Ramona Kortyka	Handle With Care	2025	<p>Interactive Performance</p> <p>Three soft toys made for the festival by Ramona Kortyka can be borrowed as temporary exhibition companions. Taking on this small task of caregiving enhances borrowers' festival visit, their relation to space, and their interactions with other visitors. The act of carrying and displaying the soft toys transforms the museum into a space of solicitude. Drawing on the thinking of bell hooks, the work of care is viewed here as an act aimed at dismantling hierarchies and strengthening community – both increasingly important for peaceful coexistence in the future.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>
82	Raul Walch	Dressing the Wind (Neue Nationalgalerie)	2025	<p>Flags & Banner / Flaggen & Banner</p> <p>Two colourful flags flutter in the wind in front of the Neue Nationalgalerie. Their colours and patterns overlap, shimmering in the sunlight and merging into a transitory composition. This site-specific installation, Dressing the Wind, is part of a series of works by Raul Walch. The artist is developing a new, poetic formal language for the medium of flags, which normally serve as national symbols and spark political debates. Transcending regional styles, Walch foregrounds global interconnection, thereby creating a space to reflect on how we relate to these symbols, their meanings and traditions.</p> <p>What would happen if we dispensed with national symbols? What would become of the borders they demarcate, geographically and politically? How would our understanding of national identity change, and what new forms of belonging would arise?</p> <p>A banner at the south corner of the terrace completes the installation. The words printed on it, 'Art Remains Many' are both the motto and the name of a project initiated by Walch and others. Their campaign advocates in public spaces for a cosmopolitan, pluralistic society, using artistic means to take a stand against right-wing populist (electoral) messaging.</p>	<p>Artist born in Frankfurt am Main, living and working in Berlin</p> <p>Prizes: Villa Romana Prize 2025</p> <p>Exhibitions include: Eigen + Art, Berlin (2025) Gropius Bau, Berlin (2024) Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin (2022) MdbK Leipzig (2020)</p>

83	Raul Walch	Moving Together in Time	2025	<p>Performance</p> <p>Raul Walch's performance piece <i>Moving Together in Time</i> was created in collaboration with the youth of Berlin. Together, they designed costumes and brief choreographies that deal with places in the city's former eastern and western halves. The piece centres on processes of urban change and the question of how urban spaces can be appropriated and reshaped. Whom does the city belong to? Who is allowed to shape it – and who decides? What does a city worth living in look like, and what happens when the appearance of our cities is increasingly determined by investors? The first part of the piece was realised in the context of the exhibition 'Dislocations—on the spot' at Kunst Raum Mitte, curated by Natalie Keppler and Agnieszka Roguski. The second part will now take place outside the Neue Nationalgalerie with the Gambit group, which uses the outdoor space for dance rehearsals.</p>	See above
84	Reza Arabgari & Atefeh Ghasemi Nia	Sieh mich aus der Ferne an, aus der Nähe bin ich traurig	2025	<p>Installation</p> <p>PDLC smart film and a motion sensor enable an experience of the future as an ephemeral, multilingual, slippery concept. Behind the film, the word 'future' appears in fifteen languages, fragmentary and out of focus. As viewers come closer, however, the film becomes opaque and the writing disappears.</p> <p>The future can only be seen from a distance; the closer you get to it, the further it recedes. The title of the piece – which is taken from a poem by the Iranian author Abbas Maroufi and translates to 'Look at me from afar; up close I am sad' – encapsulates this experience: fascinating from far away, brittle and uncertain at closer range.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner
85	Rica Mosco	Kinderstimmen für die Zukunft	2025	<p>Interactive Performance</p> <p>Kinderstimmen für die Zukunft (Children's voices for future) invites children and parents to playfully rediscover nature and the future through a specially designed card game. In a cosy seating area, young festival visitors can record their ideas and draw with markers on paper. Led by Rica Mosco and supported by educational experts, they will produce a 'book of children's thoughts' – a living forum that assembles creative impressions and establishes a space for collaborative art-making and collective contemplation of the world of tomorrow.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner

86	Rike Horb	ZStV	2025	<p>Sculpture</p> <p>The sculpture ZStV is made of bricks wrapped in steel. Rike Horb's experimental setup combines steel rebar and standard bricks into a fictional building material, playing with the idea of hybrid construction techniques. The title – short for 'Ziegelstahlverbund' (brick-steel composite) – fits right in with German names for common methods of composite construction. The piece inspires us to think about functionality, the heritage of our built environment, and the urgent need for sustainable construction methods.</p>	<p>Artist born in Berlin, living and working in Potsdam. Since 2020, Rike Horb has been studying civil engineering with a focus on resource-efficient constructions. In 2023, She participated in the Earth Campus project in Tatale, Ghana, working with clay, earth and construction under the guidance of architect Anna Heringer and artist Martin Rauch.</p> <p>Prizes: ars viva-Nachwuchspreis, Nominierung (2018) Berlin Art Prize (2015)</p> <p>Exhibitions include: Galerie Nord/Kunstverein Tiergarten (2019) Galerie B2, Leipzig (2016)</p>
87	Rike Scheffler	Echoes From The Future	2025	<p>Performance</p> <p>Echoes from the Future is an interspecies concert performance from a possible tomorrow. The voices of humans, birds, foxes, volcanoes, glaciers, and AI are woven into choirs, echoes of species-spanning communities. They provide a glimpse of how full of love life could be on our planet if we radically changed and reorganised our human actions and activities today.</p> <p>Scheffler queers, democratises, and animalises technology, inviting human, superhuman, and nonhuman beings alike to join in creating ecologies of somatic listening, to become familiar and familial with one another across species boundaries. Using voices, effects units, and synthesisers, with Robert Lippok as her musical collaborator, she opens sonic portals to a speculative future in which the lines between nature and culture, animate and inanimate matter, human, machine, and animal have long been blurred.</p> <p>The poems in the performance are based on Scheffler's poetry collection Lava. Rituale (kookbooks, 2023).</p>	<p>Berlin-based transdisciplinary artist working at the intersection of language and music. Studied psychology in Berlin (Diplom) and literary writing at the German Literature Institute in Leipzig. She received working scholarships from the German Literature Fund, the German Academy Villa Massimo (Casa Baldi), Akademie der Künste Berlin, Stiftung Brandenburger Tor, and the Wiesbaden Orphil Debut Prize for Poetry for her poetry collection "der rest ist resonanz," which was published by kookbooks in 2014. Curator at the 23rd poesiefestival, Akademie der Künste, Berlin.</p> <p>Exhibitions include: The Arts House, Singapore Louisiana Museum of Modern Art, Copenhagen Palais de Tokyo, Paris Hamburger Bahnhof - Museum für Gegenwart in Berlin</p>
88	Rike Scheffler	Lava, Ritual	2022	<p>Video (Film Programme)</p> <p>In Rike Scheffler's Lava. Ritual, poems from a speculative future society return to us as echoes in the present. As in the children's game of 'telephone', myths and cultural knowledge are passed on in the form of words, verses, and auditory signals – moving across language and species boundaries, from one living body to another. Working in collaboration with sound artist CROOK and Icelandic photographer Gunnlöð Jóna, with visuals created by artist Arna Beth using the video game engine Unreal Engine, Scheffler creates a sensually immersive possible world deep inside a queer digital in-between where every way of life is greeted with the greatest respect.</p>	see above

99	Robert Lippok	Material	2025	Performance Lippok's performative sound installation Material doesn't need to be installed in a closed space, but can be experienced outdoors, as here. On the terrace of the Neue Nationalgalerie, the work addresses a space where uncertainty is possible – where structures dissolve and reassemble. The sonic environment that emerges allows for friction and vulnerability. To undo a form, a score, or a motif means to open up a process – inviting visitors to join in, in discovering it anew.	Born in Berlin, living and working in Berlin. His background at the costume department of the German State Opera in Berlin, the studies at the School of Art and Design Berlin-Weissensee, and the pioneering band projects Ornament und Verbrechen (1983) and To Rococo Rot (1995 – 2014) informed a transversal practice spanning from music composition, visual art, stage design, performance and costume design. Exhibitions include: Palais de Tokyo, Paris Künstlerhaus Bethanien, Berlin Haus der Kunst, Munich Gropius Bau, Berlin 60th Venice Biennale, Venice https://www.robertlippok.de/profile/
90	Robert Lippok & Anushka Chkheidze	The Sky was Out of Tune	2025	Performance A major leitmotif runs through the respective practices of Georgian composer Anushka Chkheidze and sound artist Robert Lippok: the sonic engagement with space. To coincide with the festival they will release their first joint album, 'Uncontrollable Thoughts', which captures their music and real-time compositional process. The duo's focus on spontaneity and spur-of-the-moment emergence drives them to move organically beyond conventions, to map out the geographies of their minds in motion, and to trace musical movements in the moment.	Anushka Chkheidze: Born in 1997 in Kharagauli, Georgia. Presentations include: cross-genre festivals such as Monheim Triennale, Haldern Pop in Germany, Georgian Tkeshi Festival, the Laiks Dejot Festival in Riga. the Trans Musicales in Rennes, Europavox in Clermont Ferrand, Pop Kultur in Berlin https://anushkachkheidze.com/about-us/
91	Robert Lippok & Lucas Gutierrez	DJ Set	2025	Performance Sound artist Robert Lippok and visual performer Lucas Gutierrez weave their distinct cultural sensibilities into a DJ set shaped by their different backgrounds and shared life in Berlin's hybrid scene. Structure and improvisation, pulse and space, European abstraction and South American intensity meet in a fluid conversation of contrasts, in which sound, rhythm, and atmosphere are in a constant state of flux, and diverse experiences and sonic traditions intersect and unfold.	Lucas Gutierrez: Argentinian digital artist and industrial designer based in Berlin. His most recent exhibitions were at The New Infinity Berliner Festspiele Immersion and CTM / transmediale (Germany), Llum BCN Festival d'Arts Lumíniques (Spain), EMA Expo MMOMA (Russia). Talks and performances at Centre Pompidou / IRCAM / Manifeste (France), Sonar+D and MUTEK (Argentina/Mexico), ZKM-Karlsruhe, MIRA and MMMAD Festival (Spain), Poesiefestival (Germany). https://lucasgutierrez.com/bio/
92	Rodrigo Maltez Novaes	How Soon Is Now III	2025	Interactive Performance At first glance, <i>How Soon Is Now III</i> appears to be a featureless, completely black one-thousand-piece jigsaw puzzle. Viewers are invited to join the artist in putting it together. For some, this might be a meditative experience, whereas for others, it might be overwhelming, a silent test of their ability to interact with other people. In this way, Rodrigo Maltez Novaes explores the question of the meaning of life. Some philosophical theories regard life as something unstructured that must be given shape through order and rules. This puzzle contradicts that view, since it does not form a fixed image. Putting it together creates an open-ended situation in which new meanings and connections arise through interaction.	Artist, translator and editor born and based in São Paulo, Brasil, resident researcher and visiting scholar at the Vilém Flusser Archive (between 2009 and 2014), translated and edited several works by V. Flusser from Portuguese into English Prizes: Institut für Raumexperimente, Grant (2011) 9º Cultura Inglesa Festival, São Paulo, Prize (2005) Exhibitions include: Espaço Capiango, São Paulo (2025) Arte Passagem, São Paulo (2018) Entretempo Kitchen Gallery, Berlin (2015)

93	Roxana Olympia Seehof	Quiet Reprise	2025	<p>Video (Film Programme)</p> <p>This piece is about motionlessness in our fast-moving world. Despite globalisation, acceleration, and constant change, there are still images that stand apart: a tree that never leaves its place; workers sitting still for a moment; the ocean, which is simply there.</p> <p>Immobility, here, is not emptiness, but rather an invitation to be understood and consciously take in moments. Roxana Olympia Seehof has captured a few in case we missed them.</p> <p>Sound Composition: Carlotta Borcharding</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner
94	Rudyard Schmidt	Flipping Fishes Tumbling Cause They Shiver (Neue Nationalgalerie)	2025	<p>Installation</p> <p>Rudyard Schmidt has built a house on bamboo stilts in the Neue Nationalgalerie's exhibition hall. This temporary construction technique stands in direct dialogue with the museum's steel roof structure, which, in 1967, was raised by hydraulic presses and then lowered onto eight columns. In Flipping Fishes Tumbling Cause They Shiver, this structure is juxtaposed with the traditional bamboo architecture of the Philippines, and we are invited to think about the changing realities of life, adaptation to climate conditions, and our awareness of rising sea levels. The piece is an homage to the artist's family in the archipelago, Philippine art, the necessity of improvisation in the use of materials and resources, the practice of shaping temporary spaces for social life, and the everyday collective use of such spaces.</p>	<p>Born in Tarlac City/ Philippines, studies at the AdBK Nuremberg (Heike Baranowsky and Syowia Kyambi)</p> <p>Prizes: Nürnberger Akademie Preis (2023) Stipendiat der Studienstiftung des deutschen Volkes (2024) Landesförderbank Bayern Kunstpreis (2024)</p> <p>Exhibitions: "HOUSE" Musikinstallationen Nürnberg (2025) DAAD Galerie Berlin (2024) Kunst im öffentlichen Raum Nürnberg (2024) Staatliche Kunsthalle Baden Baden (2023)</p>
95	Rune Bosse	Lungetræ / Lungenbaum	2025	<p>Installation</p> <p>This installation brings a piece of the forest into the Neue Nationalgalerie. A living tree with a patch of forest floor is surrounded by a transparent PVC membrane attached to a metal framework. Air flows in through a respirator at regular intervals, causing the membrane to gently rise and fall, resembling the rhythmic movement of a huge lung. Lungetræ makes the tree's breathing tangible, translating the otherwise invisible interchange between it and its environment into physical motion.</p> <p>With this piece, Rune Bosse points to a possible future in which machines might be necessary to keep trees alive so that they in turn can keep us alive – a present or future in which we are dependant on machines as well as trees.</p>	<p>Born and lives in Copenhagen (DK), works on Southern Seeland (Denmark), Represented by Gether Contemporary</p> <p>Prizes: Vordingborg Kommunes Kulturpris (2025) Kunsthonden af 1973 (2024) L.F.Foghts Fonds Legat (2023)</p> <p>Exhibitions include: Kunstmuseet i Tønder, Denmark (2024) Ordrupgaard, Denmark (2024) Kunstforeningen Gl. Strand, Denmark (2023) Heart, Denmark (2022)</p>

96	Saleh Shaweesh	Paralaxis II	2025	<p>Video (Film Programme)</p> <p>Saleh Shaweesh's Paralaxis II is a video work that shows impressions from the immersive video game of the same name. It transports its players to a mysterious world whose origin must be literally decoded. By uncovering hidden keys and subworlds, they unfold a fragmentary, enigmatic history.</p> <p>Short, thematically and visually related films are integrated into the game, adding narrative depth and forging a link to cinematic storytelling.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	<p>Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner</p>
97	Sarah Rechberger	Perforated Movements	2025	<p>Sculpture</p> <p>Inside a vitrine are kinetic (i.e., autonomously moving) sculptures by Sarah Rechberger. They look like mythical creatures, situated somewhere between soft robotics and toys. These hybrid beings, which the artist calls Locker (lock-ons), combine the old with the new, taking ideas about living creatures and energy and melding them with modern technology. They also function as small independent power cells, drawing energy from the sun; their circular solar panels also serve as little feet. Powered by wind and sunlight, they move on their own like little capsules of energy. With this piece, the artist invites us to consider the transformation of our energy systems: How can we use and think about energy in new ways?</p>	<p>Born in Vienna, Austria, living and working in Vienna, Austria</p> <p>Prizes: Artist Residency Cité Internationale des Arts Paris by the Federal Chancellery of Austria (2025) Project funding from the Federal Ministry of Art, Culture, Public Service and Sport, Austria (2023) MA 7, Department of Culture of the City of Vienna (2022)</p> <p>Exhibitions include: Match Gallery, Ljubljana, Slovenia (2024) GPLcontemporary, Vienna (2023) Parallel Vienna Fair, Semmelweisklinik, Vienna (2022) Kunstraum Niederösterreich, Vienna (2020)</p>
98	Seiji Morimoto & Kyoco Taniyama & Ece Pazarbaşı	Timebenders	2025	<p>Performance</p> <p>If time is relative, could sound and music act as agents to bend it? This concert series invites Timebenders Arnold Dreyblatt, Jan Jelinek, Seiji Morimoto, and Kyoco Taniyama to explore chronoception, or our shifting sense of time. Rather than illustrating this idea, each artist dissects, performs, and recomposes time through sound, gesture, and rhythm. During the Covid-19 pandemic, we felt how time broke apart: first standing still, then accelerating and diverging from the rhythm of clocks and calendars. This fragility is also present when listening. The act of listening itself calls for presence, yet even in the now, we find ourselves fast forwarding or slowing down in time. Timebenders invites us on an auditory experiment where music can suspend, accelerate, or fragment time itself.</p>	<p>Ece Pazarbaşı: see above</p> <p>Seiji Morimoto: Born in Tokyo 1971, lives and works in Berlin, runs the label emitter micro with Kris Limbach and Pierce Warnecke. Since 2017 he is the curator of the concert series Experimentik at tik in Berlin-Friedrichshain. https://www.seijimorimoto.com/bio.html</p> <p>Kyoco Taniyama: Artist born in Japan, raised in Borneo, Malaysia until the age of four, and living and working in Berlin since 2018. https://kyocotaniyama.com/cv/</p>

99	Seoyeong Choi	Palm-reading Arcade	2025	<p>Installation</p> <p>An artificial intelligence machine that resembles a retro arcade game peers into the future. Visitors are invited to create their own personal forecasts of the future: a camera scans the lines of their palms, while the AI generates personalized, poetically absurd prophecies.</p> <p>Seoyeong Choi's Palm-reading Arcade reflects on the relationship between humans and technology. Although AI systems are increasingly being used and trusted, their reasoning processes are generally as obscure as fortune telling. Among the colourful lights and sounds of the arcade, the art of palm-reading is not dismissed as pure superstition but rather interpreted as another type of 'data processing' and intended to inspire the viewer to question AI.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner
100	Simen Musæus (aeaeaeae)	Hope & BAU	2025	<p>Installation</p> <p><i>Hope & BAU</i> is a skull-sized device with a globe screen. It displays scenarios, images, and data reflecting the state and progression of the Earth's climate. The device is a living-room object – much like a clock that displays time, this 'climatedex' shows our current position in forecasts, models, and measurements as they creep along in their grinding, obfuscating, and decennial pace. Unlike time, which we can predict, looking into the future of the Earth's climate leaves an eerie uncertainty, an uncertainty rooted in the dynamics of our ability to adapt. BAU is the 'Business-as-Usual' scenario. Within such a context of hope and doubt in humanity, and a fear of a future indiscriminate violence of nature, the device displays a status quo, a state of affairs.</p>	https://www.aeaeaeae.io
101	Sophia Pompéry	Globes	2025	<p>Installation</p> <p>For Globes, Sophie Pompéry has transplanted the display window of a map store into the Neue Nationalgalerie in the form of a life-size light box. The two large-scale photographs mounted on it depict the closed shop at night. In these long exposures, the illuminated globes are completely blown out, so that the Earth glows a uniform white. In its light, the shop's technical equipment becomes visible as well.</p> <p>Maps are tools of thought – but what exactly is being mapped here? An incandescent celestial body? What seems clearly defined and objective today can be quickly unravelled by historical, political and climatic change. The seemingly static is revealed in the long run to be in a fragile state.</p>	<p>Artist born 1984 in Berlin, living and working in Berlin.</p> <p>Prizes: Arbeitsstipendium Kunstfonds Bonn (2022/23) Villa Serpentara Stipendium in Olevano, Italien, Akademie der Künste Berlin (2021) Jaqueline-Diffing-Award (2013)</p> <p>Exhibitions include: National Museum for Women in the Arts Washington D.C, USA Haus der Kunst, München Akademie der Künste, Berlin Arter Space for Art, Istanbul Stedelijk Museum's Hertogenbosch</p>

102	Sophie Erlund	The Green Spill	2025	<p>Interaktive XR</p> <p><i>The Green Spill</i> is a mixed-reality virtual experience (XR) in headsets and three brightly coloured, quasi-human sculptures. Each acts as a home base for a headset and also functions as a bench to sit on. A narrator guides the visitor through three distinct worlds via the headsets called the biological self, the neurological self, and the technological self – taking them on a journey that examines the human condition, our evolving relationship with the natural world, and the deep tensions between our physical bodies and the digital realms we inhabit.</p> <p>This work is informed by interdisciplinary discussions in the Experimenting, Experiencing, Reflecting research project, in particular conversations with anthropologist Joe Dumit and cognitive scientists Cordula Vesper and Samuel E. Tepper. This artwork tracks the movements, hesitations, and decisions of each viewer for later analysis using their reaction times, location tracking, and interactions while wearing the headset.</p> <p><i>The work was built with the help of developers Marie Dubus and Daniel Massey. It is part of Experimenting, Experiencing, Reflecting (EER), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University, supported by the Carlsberg Foundation.</i></p>	<p>Danish born artist living and working in Berlin, tenured Professor of Art in Architecture at TU Munich, since 2025, represented by the gallery PSM in Berlin since 2009.</p> <p>Prizes include: CCA International art residency, Andratx, Spain (2022) Nomad residency, Rovinj, Croatia (2019) CCA International art residency, Andratx, Spain (2017) NCCA International art residency, St. Petersburg, Russia (2017)</p> <p>Exhibitions include: Fundacja Art House, Olesnica, PL (2025) Kunstmuseum Wolfsburg, DE (2024) Museum of Contemporary Art, Dubrovnik, HR (2023) ARKEN Museum of Modern Art, Ishøj, DK (2022)</p> <p><i>Part of EER (Experimenting, Experiencing, Reflecting), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University</i></p>
103	Sound Practice Research Kollektiv (SPRK)	Untitled	2025	<p>Performance</p> <p>SPRK regards space itself as an instrument, one that reproduces sounds in various ways depending on the listener's position and level of attention. This gives rise to a dynamic conception of space that sets conventional ideas of music and architecture in motion.</p> <p>Performers: Béla Baumann, Lea Falkenhan, Johannes Leonard Günther, Milan Hauke, Flora Komarek, Mylène Kroon, Karl Philipp Kummer, Christian Meirose, Philipp Neumann, Chiara Rößmann, Manuel Villatoro Guzmán, Theo Voerste.</p> <p>Sound Practice Research is a transdisciplinary project at Folkwang University of the Arts, initiated by the Institute for Pop Music under the direction of Professor Jan St. Werner.</p>	<p>Sound Practice Research is a transdisciplinary project at Folkwang University of the Arts, initiated by the Institute for Pop Music under the direction of Professor Jan St. Werner.</p>
104	Studio Bosch (Susanne Bosch & Ulrike Zimmermann)	Night Walks Tiergarten, Berlin	2025	<p>Walks through the Tiergarten</p> <p>Studio Bosch invites the public to join them for three night-time walks during Festival of Future Nows 2025. For two to three hours, participants will explore nearby Tiergarten – silently, without light, led by a person who knows the place well. The milieu for this experience is Tiergarten at night. Participants are invited to step into the darkness together, hone their senses, and take in their surroundings in presence and solidarity. How do our perceptions of urban nature change in the dark? And how can this experience help us to better cope with the complex challenges of the future? In the exhibition space, Studio Bosch will also present a slideshow with audio recordings from the walks as a way of documenting them for viewers.</p>	<p>Based in Berlin, Germany.</p> <p>Prizes: Ways of Becoming. 25 years with UNIDEE. Exhibition, Performances, Activities and Talks. Invited correspondent together with Vincenzo Estremo, cittadelarte, Biella, Italien (2024) Residency, Stechlin Institut, Brandenburg (2023)</p> <p>Exhibitions include: Neue Galerie, Graz (2025) Westwerk, Hamburg (2024) Kunstmuseum Liechtenstein (2023)</p>

105	Temporary Landing Zones (Joe Dumit u.A.)	Napping Zone	2025	<p><i>Installation</i></p> <p><i>Napping Zone</i> is a raised platform that invites you to sit down. It seeks to offer a place for you to rest, nap, and slow down. You can listen to guided napping videos, browse zines and other printed materials, and make connections over issues of neurodiversity and many ways one can perceive, interact with, and be in the world.</p> <p>Usually, art venues are places of cognitive productivity and social evaluation. They tend to reproduce the bodily and behavioral norms that artists and curators often try to overcome. This napping zone is an attempt to temporarily disappoint expectations of good brain functioning and sabotage the ableist norms of productivity by using rest as a form of resistance. This (non)workshop aims to explore the political potential of collective brain fog, and to both rest and explore traces of former resting practices.</p> <p><i>Napping Zone</i> is hosted by Temporary Landing Zones and facilitated by Joe Dumit and partners from École supérieure d'art d'Avignon; École nationale supérieure des Beaux-Arts de Lyon; Umjetnički Paviljon Zagreb; and Aarhus University. It is part of the Creative Europe research project Landing Zones (Unruly Ecologies: Art, Attention, Neurodiversity).</p> <p><i>This project is part of Experimenting, Experiencing, Reflecting (EER), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University, supported by the Carlsberg Foundation.</i></p>	<p>Joe Dumit: Chair of Performance Studies, and Professor of Science & Technology Studies, and of Anthropology at University of California Davis (USA). He is a visiting professor at Interacting Minds Centre, Aarhus University, where he works with movement, neuroscience, art, and virtual reality. https://dumit.net/joe/</p> <p><i>Part of EER (Experimenting, Experiencing, Reflecting), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University</i></p>
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106	Temporary Landing Zones (Joe Dumit u.A.)	TLZ Plain Language Trans*lation	2025	<p>Installation</p> <p>This is a collection of materials intended to examine, observe, read, respond to, and connect through issues of neurodiversity as well as the multitude of ways available to perceive, interact with, and be in the world.</p> <p>Usually, texts about accessibility and ableism are not themselves accessible, instead reproducing ableist norms. Technologies of communication accessibility are often defined within institutions and without the participation of citizens and disabled persons. This collection of materials explores a collective appropriation of technologies of accessibility.</p> <p>By considering Plain Language through a disability-inclusive lens, we can both get to know and experiment with and on Plain Language as an evolving material. This tool alters neurological norms and the way in which our bodies are accustomed to moving and communicating.</p> <p>This collection of materials was initiated by Lucas Fritz and Temporary Landing Zones, facilitated by Joe Dumit and partners from École supérieure d'art d'Avignon; École nationale supérieure des Beaux-Arts de Lyon; Umjetnički Paviljon Zagreb; and Aarhus University as part of the Creative Europe research project Landing Zones (Unruly Ecologies: Art, Attention, Neurodiversity).</p> <p><i>This project is part of Experimenting, Experiencing, Reflecting (EER), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University, supported by the Carlsberg Foundation.</i></p>	<p>see above</p> <p><i>Part of EER (Experimenting, Experiencing, Reflecting), an art-and-science collaboration between Studio Olafur Eliasson and the Interacting Minds Center at Aarhus University</i></p>
107	Thieme-Williams	Nest	2025	<p>Installation</p> <p>Nest consists of innumerable red birdcages stacked to form twisting structures. This sculpture by Euan Williams and Diana Thieme is the result of six years of fertility treatments and four years of parenthood. The cages look fragile, as if they could collapse at any moment. They evoke joyous associations but also call to mind imprisonment and a wish to be free. At the same time, they evoke a personal fate: cells that may or may not fuse, a slowly growing organism. The construction represents the challenge of looking after children and making it possible for them to lead happy lives.</p> <p>Nest speaks to the future and the impossible – and makes room, through its structure, for each viewer's personal feelings about fate.</p>	<p>Diana Thieme and Euan Williams, British - German artists living and working in Berlin (Germany)</p> <p>Prizes (DT): Kunstförderpreis Psyche, Kunst und Gesundheit, FBZ Bochum Stiftung Kleine Kunstdialog West/Ost (2020) Perron-Kunstpreis der Stadt Frankenthal, Pfalz (2013)</p> <p>Prizes (EW): KUNSTFONDS_Stipendium, Stiftung Kunstfonds (2024) Recherchestipendium der Senatsverwaltung für Kultur, Berlin (2023) Stipendium des Deutschen Künstlerbundes e.V. (2022) Katalogförderung Kunstverein Centre Bagatelle (2020)</p> <p>Exhibitions include: Weserburg Museum für moderne Kunst, Bremen (2024) Leopold-Hoesch-Museum, Düren (2023) NADiff a/p/a/r/t 1F, Tokyo, Japan (2022) Museum Reinickendorf, Berlin (2020)</p>

108	Tímea Anita Oravec	The Knot of Time	2025	<p>Installation & Performance</p> <p>On the terrace of the Neue Nationalgalerie, Tímea Anita Oravec presents a large labyrinth made of sand. The artist sees this temporary installation as a modern-day agora, a place of dialogue and reflection. The motif is taken from a Byzantine-era mosaic from Gaza (ca. 5th–7th century CE). The winding ribbon and symmetrical cross represent the interpenetration of different systems of ordering principles – for example, space and time. Such patterns are used as spiritual maps and protective symbols around the world.</p> <p>The Knot of Time reflects the search for peace and community, not just between Israel and Palestine, but worldwide and across eras. During the performance, the knot slowly comes undone as visitors follow the labyrinth's paths. Their steps erase the ancient pattern, and the sands merge into a new unity.</p>	<p>Artist born in Budapest, living and working in Berlin, exploring the interconnections between personal identity, cultural belonging, and integration.</p> <p>Prizes: Finalist for Mostyn Open Award, Wales UK (2015) New York Prize at the Triangle Arts Association (2010) Hans Purrmann Prize (2009) Bevilacqua La Masa Foundation, Venice (2004)</p> <p>Exhibitions include: Art Biennial of South America (2019 & 2017) 17th Art Biennial Serbia (2016)</p>
109	Upcoming Collective	Studio Rehearsal	2025	<p>Performance</p> <p>Upcoming Collective is a group composed of practitioners in conceptual and visual arts, dance and performance, curation, research, writing, education, architecture, and scenography. The collective purposefully stays in a stage of formation. On the occasion of the festival, Upcoming Collective suggests rehearsing in a shared studio, a multi-functional station in the exhibition space inhabited by the collective in order to work, spend time together, engage in conversations, and hold open meetings and presentations.</p> <p>We welcome the festival visitors to join us in our work, discussing, sharing ideas, joining reading sessions, performing, building, and decorating with us, and more. Ideally, the studio structure will keep changing. The process of building, rebuilding, and unbuilding this work station should never truly finish, rather remaining open ended.</p>	<p>Group of artists of different disciplines, were at one time or another part of the former postgraduate artistic research program a.pass (advanced performance and scenography studies) in Brussels.</p> <p>Current Members: Adrijana Gvozdrenović (Montenegro, lives/works in Berlin) https://gadi.me/ Antye Guenther (Germany, lives/works in Rotterdam) https://www.aguenth.de/ caterina daniela mora jara (Argentina/Chile, lives/works in Stockholm) Goda Palekaitė (Lithuania, lives/works in Brussels) https://www.palekaite.space/ Gosie Vervloessem (lives/works in Brussels) https://gosieervloessem.com/ Maurice Meewisse (lives/works in Rotterdam NL) https://www.mauricemeewisse.com/ Paoletta Holst (Netherlands, lives/works in Brussels) https://paolettaholst.info/ انيسيفيس / Sina Seifee (Iran/lives and works in Brussels) https://www.sinaseifee.com/ Túlio Rosa (Sombrio, Brazil, lives/works in Brussels) https://tuliorosa.com/ Vijai Maia Patchineelam (Brazil, lives/works in Berlin) Steven Jouwersma (Netherlands, lives and works in Brussels) https://www.stevenjouwersma.com Vladimir Miller (Russia/Germany, lives works in Brussels)</p>
110	Vinzenz Reinecke	Everybody I've Ever Met and Everybody I've Never Met	2025	<p>Interactive Performance</p> <p>Vinzenz Reinecke's performance investigates the potential inherent in interpersonal interactions. Three chairs and a table form the stage for a social experiment. The artist takes the seat in the middle. Someone close to him, perhaps a friend or family member, sits to his right. To his left sits someone he has never met before. Audience members are invited to participate by taking this seat. The path the encounter takes is not predetermined: participants can speak, remain silent or linger as long as they want to. This performance invites us to think about intimacy, new encounters and what binds people together. How do encounters with others change our view of the world, and of ourselves?</p>	<p>Lives and works in Berlin (Studio Vinzenz Reinecke), studied at UDK, berlin (2011-2016), Meisterschüler Prof. Ai Weiwei (2015-2016)</p> <p>Exhibitions include: Goethe Institut, Prague (2018) EVA International, Limerick, Ireland (2016) Intelligentsia Gallery, Beijing, China (2015) Serpentine Gallery, London, GB (2013)</p>

111	XXylem (Linn Johanna Johannsen; Rica Mosco)	Sylvan Spirits – Whispering Leaves	2025	<p>Installation</p> <p>The artist duo XXylem (Rica Mosco and Linn Johanna Johannsen) has turned the Neue Nationalgalerie’s Josephine Baker Garden into a poetic resonance chamber for the Anthropocene. Three mythical forest goddesses made of recycled materials and a riot of plants have been installed there, inviting us to enter a dialogue on circular economy, ecofeminist utopias, and the interweaving of city and nature. The figures embody protection, healing, and new perspectives. The installation is intended to create a space that moves viewers and mobilises them to collectively imagine, take ecological responsibility, and reflect on the future.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner
112	Yeil Joo	Countdown to 2300	2024	<p>Installation</p> <p>An LED sign counts down the time remaining until 1 January 2300. Above it is a tower of jujubes, a fruit that traditionally represents fertility and progeny in Korea. Given the continued decline in South Korea’s birth rate, it is predicted that the country may no longer exist after 2300. This trend leaves the future of our existence uncertain. While some regions struggle with overpopulation, others face extinction – a paradoxical tension that raises the question of how we will live in the future, and in what kind of world.</p> <p>This work was created as part of artistic research at Muthesius Kunsthochschule in Kiel.</p>	Student at Muthesius Kunsthochschule, Kiel (Germany), class of Andreas Greiner
113	Yuichiro Tamura	Night Spirit / Nachtgeist	2025	<p>Installation & Performance</p> <p>Placed inside a showcase that resembles the original exhibition furniture for the Neue Nationalgalerie are a traditionally crafted Japanese Noh mask that resembles Ludwig Mies van der Rohe’s face and comic-style drawings about his afterlife. At midnight the Noh mask finds its performer and the ghost of Mies van der Rohe wanders the gallery space.</p> <p>Having fled Nazi Germany in 1937, Mies van der Rohe became a US citizen in 1944. After completing numerous architecture projects in the United States, his last work was the Neue Nationalgalerie, the New National Gallery for (West) Berlin. Inaugurated in 1968, he was unable to attend the opening. The architectural plans were originally intended for the Bacardi headquarters in Havana, Cuba.</p> <p>Mies’s trajectory across different countries and cultures coincide in a performative dialogue, which unfolds at midnight: drawing comparisons between architectural features of a Noh theatre stage and the Neue Nationalgalerie space lit at night, a ghostlike visitor appears. His appearance is linked to Noh tradition, his face mask resembles Mies’s features. Carrying attributes of an American superhero, he summons the bat’s spirit and ghosts of the past – that is, history. His silent monologue revolves around the Neue Nationalgalerie, the very venue that is at the crossroads of political and personal lines of flight. An ancient and ghostly theatre from issues warning to the present.</p> <p>Performer: Joaquin La Habana</p>	<p>Born in Toyama, living and working in Kyoto, Japan, Associate Professor, Nagoya University of the Arts, Japan</p> <p>Prizes: Finalist, Asia Pacific Breweries Foundation Signature Art Prize (2018)</p> <p>Exhibitions include: Contemporary Art Center, Art Tower Mito, Japan (2024) Tai Kwun, Hong Kong (2022) Govett-Brewster Art Gallery, New Zealand (2019) Haus der Kulturen der Welt, Berlin (2017)</p>

