

Mariella Maier
Portfolio



Artist Statement

My works range from performative interventions in public space to usable (fibre) sculptures in the white cube and immersive video installations. Collective and independent processes overlap in my practice and enrich each other.

Coming from theatre, accustomed to a collaborative approach, I have experimented with art as a means of organising new worlds by founding two collectives (Organisationalart am Rande des Artivism, 2017-2021).

In recent years, my focus has shifted from social sculpture to sculpture as a material. Here my focus is on the medium of paper, especially natural fibres. In my experiments with local fibres such as stinging nettle or artichoke, I explore the human understanding of the environment and the self. I am interested in the narratives that these materials tell. From ecological contexts and cultural traditions to questions of identity and transience, I create room-filling, walkable and recyclable paper sculptures.





Die Erinnerung ist ein gebirgiges Land, 2025
Brennsselfaser, Hibiskusschleim
20 x 40 cm







Judith (by Leonora Carrington), 2025
transdisciplinary Installation
Natural rubber
each 3 x 3 m
Staatstheater Wiesbaden

I am delighted to have created my first transdisciplinary installation for a theatre. Working with the material natural rubber, I have built a space for “Judith” by Leonora Carrington.

“Judith” is a transdisciplinary collaboration inspired by the mythological female figure from the Bible. The surrealist painter and writer Leonora Carrington, whose written work is increasingly being rediscovered, has dedicated a short, previously unpublished drama to her. In it, the biblical figure of Judith and Carrington’s own biographical persona merge with fantasies of violence, power and liberation. Under the direction of Giulia Giammona, with help of the composer Johannes Brömmel, classical musicians as well as the performers, a world premiere that combines text and song, space and sound will be created.

[Link to working process: Judith](#)



Durchschnittsidee, 2025
Akten des Europäischen Patentamtes
je 15 x 11 cm





So schwer wie leicht, 2025

As heavy as light

Installation

nettle fibers

5 x 2 m

Amerikahaus, Munich

The work 'as heavy as it is light' deals with architecture and memory in relation to the reconstruction of Munich after 1945 and shows an imprint of a two-metre-high wooden fence embossed in nettle paper.

In 1948, a fence was erected around the foundations of the so-called Temples of Honour, which was dismantled again in 1955. The temples were used to store the people who had helped Hitler during the 1923 putsch and had died in the process. In 1945, the Americans ordered the temples to be removed. The superstructures were blown up in 1947. There were two architectural tenders between 1945 and 48. In 1948, the city decided that a board fence should be built around the foundations 'so as not to prevent the future'. This board fence had fallen into disrepair by 1955, so that further tenders were issued, but again no suitable proposal was found. The Bavarian Administration of State Palaces, Gardens and Lakes suggested planting the temple foundations and assuming the costs for this. Today, the foundations are both a nature reserve and a listed building.

Nettle grows almost everywhere, especially in ruins, cemeteries and along fences. During the First and Second World Wars, it was increasingly collected and cultivated in order to become independent of cotton imports. It served as a medicinal herb and was used as a food substitute in times of famine due to its high nutrient content. The nettle fibres were used to make soldiers' uniforms, among other things.



Das ewige Leben ist auch nur endlich, 2025
Eternal life is only finite
Four channel audio installation, 10 min 21sec
Nettle fibres, steel
11.5 x 7 x 3 m
Sound composition: Marija Margolina and Nikolaus von Bemberg
Diploma, Academy of Fine Arts, Munich

Nettle - often misjudged as a stinging and itchy weed - is a plant of exceptional resilience and versatility. Although its fibres have been used for centuries, it has only recently experienced a renaissance in the search for sustainable materials. Its fibres are not only biodegradable, they are also among the strongest in the world. Without artificial irrigation and fertilisers, stinging nettles thrive almost everywhere. It therefore symbolises a sustainable alternative to conventional raw materials and is not only used in the textile industry, but also in the packaging and automotive industries, e.g. as interior panelling for vehicles.

However, stinging nettles are not only a material resource, they are also linked to cultural and ritual practices. As it requires a high nitrogen content in the soil, its distribution is closely linked to human activity and settlement - for example in rubble dumps, cemeteries or along fences. Its resulting connection to 'transitional places' made it appear as a bridge between this world and the hereafter. It is considered a protective plant, a magical amulet against evil and was also used as such. the spirit of New Materialism, I ask: What do we regard as living and what as dead? How do we encounter seemingly inanimate matter?





In my artistic research, I have been working with nettle fibres for three years - not as a 'dead' material, but as a partner in dialogue. For the sculpture, I transformed 17 kilograms of nettle fibres across various material states. To a certain extent, the stinging nettle eludes moulding - it remains independent, unruly, alive. In the sculpture, this interplay of form and dissolution, of solidity and transience can be sensually experienced.

The multi-channel sound installation allows the nettle itself to have its say. The pianist Nikolaus von Bemberg played the nettle sculpture and composed the audible frequencies together with the sound artist Marija Margolina. The sound can be seen as an acoustic testimony of our encounter in which the plant expands beyond its physical nature.



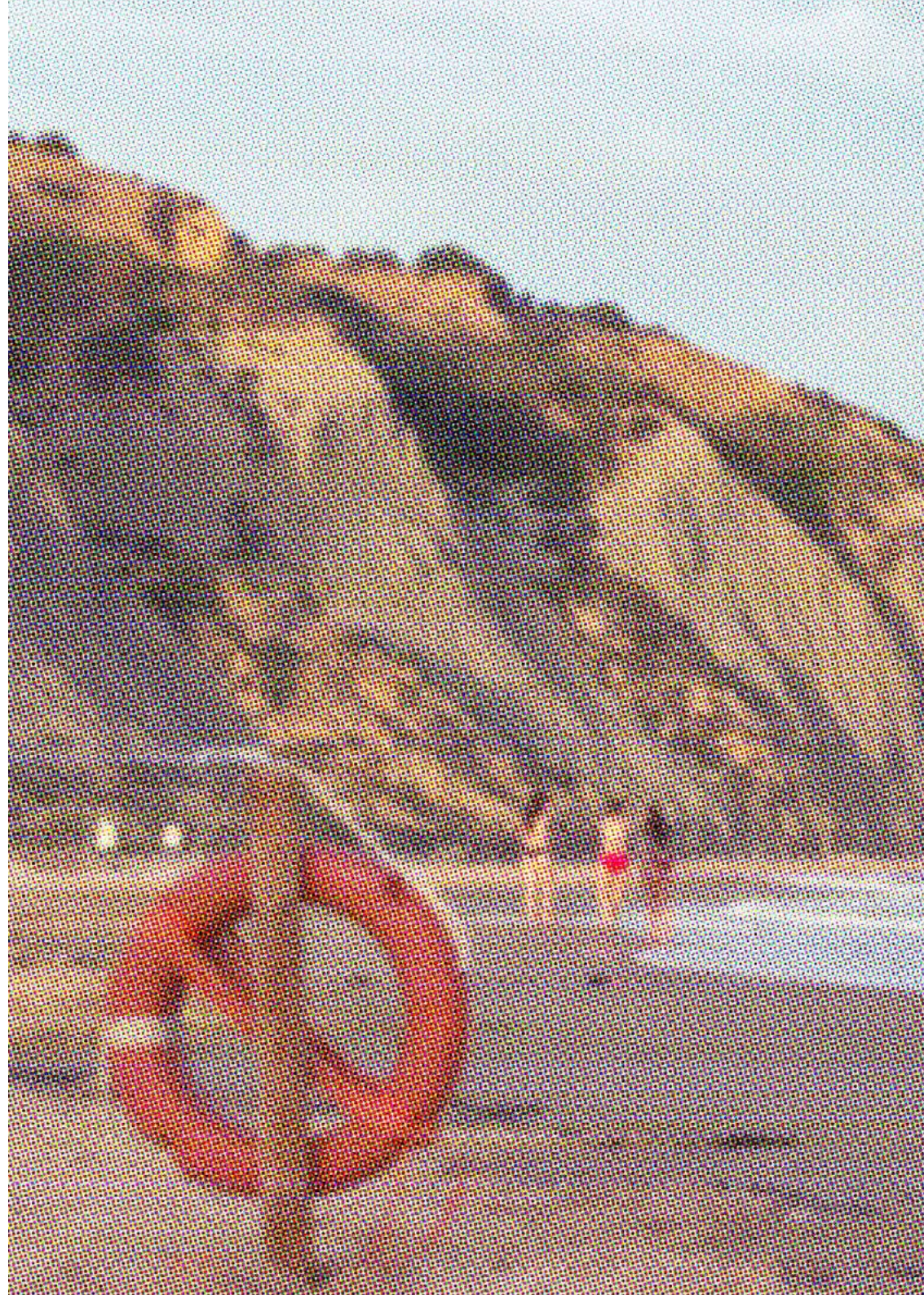


C'era un'amica, 2024
shortfilm, HD, 3 min 6 sec
Farm Cultural Park, Favara, Sicily, Italy

The short film sheds light on the intangible network and the socially deeply rooted way of understanding and practising corruption in Sicily. Told from the perspective of a Sicilian woman and artist. The film was produced during a residency at Farm Cultural Park in Favara.

> film poster

Video link: [C'era un'amica](#)



Tra isola e continente, 2024
Between island and continent
Installation, HD, 44min 51sec

The film „Tra isola e continente“ gives a glimpse into the lives of two Sicilians: Following Selenia, we cross half of the island on our way to daily paid work as a teacher at a secondary school in Gela and in Mazzarino. As we drive past, we get to know the „other“ Sicily - the almost unavoidable need to own a car, the consequences of the island's central location in the Mediterranean and its deep imprint on the island and its inhabitants through numerous invasions. The attempt to utilise the available resources economically and the effects of persistent corruption. Luca takes us to his family's country estate, where he exports lemons to Vienna with his partner Adiam, who comes from Eritrea/Austria. As a trained musician in Vienna, he has also founded a music school in the suburb of Palermo, Bagheria. In his free time, he and his friends try to implement change with a self-organised association in Bagheria.

The shooting of the film started in November 2023 and was finished during the Residency in 2024 in Favara/Farm Cultural Park, Sicily.

[Link to film: Tra isola e continente](#)

[Link to trailer: Tra isola e continente](#)





< Video installation 'Tra isola e continente' with discarded advertising panels and wooden support structure, Academy of Fine Arts Munich
> Video installation 'Tra isola e continente', Academy of Fine Arts Munich





Hybris III, 2024
Nettle fibres, paste
376 × 200cm
Gallery of the artists, Munich

My nettle fibre sculptures address the human understanding of the environment and the self by taking up fundamental geometric principles that have profoundly influenced the way we think and live together. Geometry, as one of the oldest sciences, represents the universal language with which people have been trying to understand and structure the world around them for thousands of years. The organic material of the stinging nettle stands in apparent contradiction to these strict, nature-inspired but mathematically precise rules of geometry. In the spirit of New Materialism, I question the anthropocentric position of humans in relation to the world and promote a perspective that emphasises the interactions between human and non-human actors.

< Hybris III and Open Source Variaton at the Galerie der Künstler*innen Munich

> Hybris III at the Gallery of Artists Munich





Hybris II, 2024

Nettlefiber, paste

146 × 78cm

Oberbayerischer Förderpreis für Angewandte Kunst, Messe München

Mit dem Material der Brennesselfaser experimentierend erforsche ich geometrische Formen in der Fläche und im Raum. Formen, die durch menschliche Theorie exakt berechnet werden können, deren Regeln jedoch nicht die Menschen gesetzt, sondern lediglich entdeckt haben. Das Papier zusammengefaltet ergibt ein dreidimensionales Objekt - zwei Würfel, die sich durchdringen.





Hybris I, 2024
Nettlefiber, paste
180 × 110 cm
Paper Future Lab, Haus des Papiers, Berlin





Hexaederstumpf, 2024

hexahedron stump

Nettlefiber

177 × 134 cm

Oberbayerischer Förderpreis für Angewandte Kunst, Messe München





Geometry of the form, 2024

Nettlefiber

30 × 33 × 32 cm

Akademie der Bildenden Künste, München





Open Source

3-part installation, part 1: 648 patent files,
pallet, tension belts, part 2: digital print on
paper web, labelled, part 3: text to take
away

300 × 64 × 64 cm (part 1)

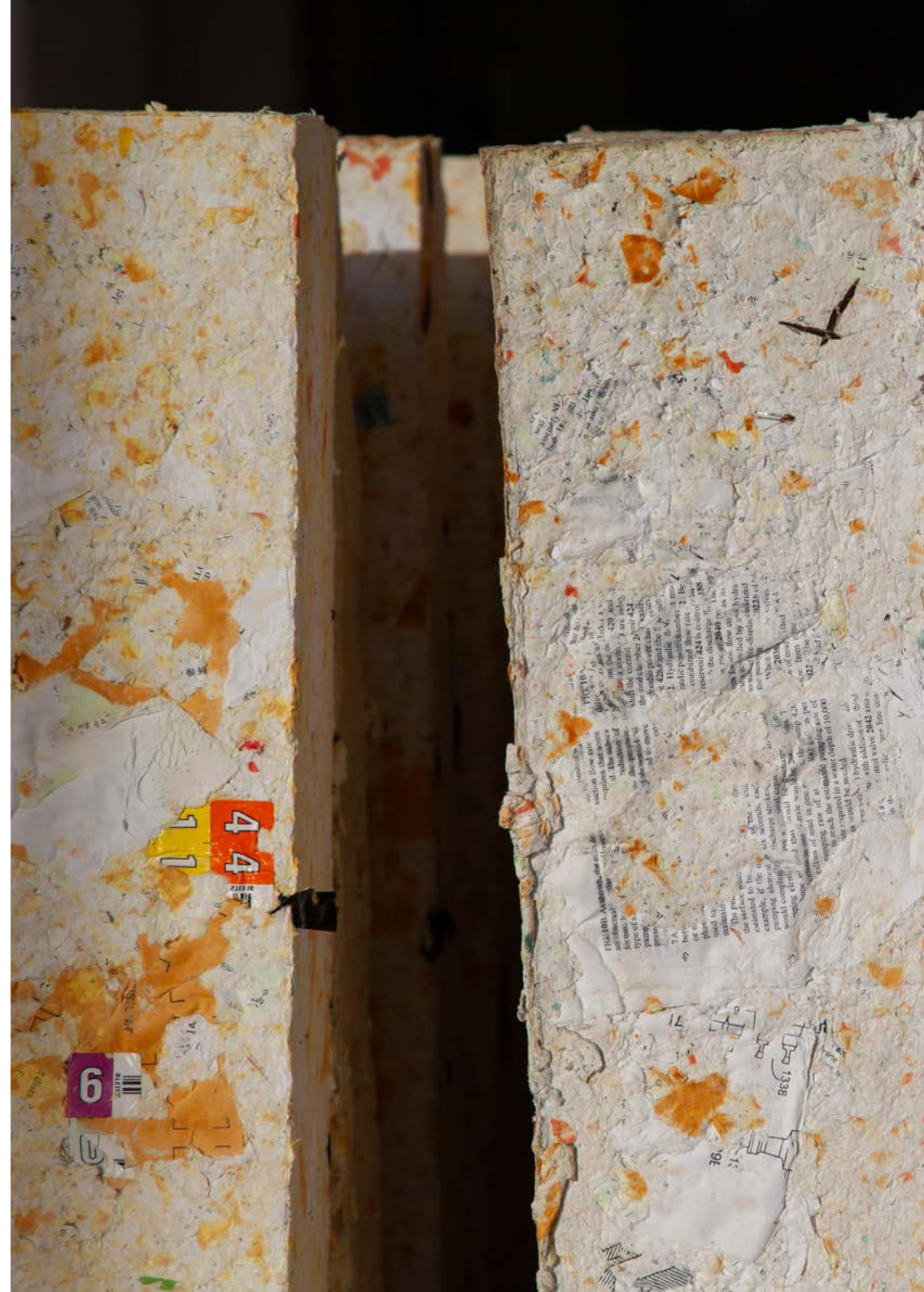
400 × 105 cm (part 2)

Akademie der Bildenden Künste, Munich

Patenting ideas is intended to ensure the competitiveness of companies and at the same time spur people on to come up with new inventions that will benefit society. However, the balance between the economic profit of individuals and the general benefit is often unbalanced.

The impact of patents on human rights such as the right to medical care, access to clean water, the right to food, etc. as well as the targeted exclusion of economically disadvantaged nations and individuals through monopolisation make patents controversial practices.

The three-metre-high tower, secured with tension belts, consists of paper bricks pressed from 648 destroyed files from the European Patent Office. Formally, the tower is based on the structure of the well-known 'Jenga' game. Placed on a Euro pallet, the material used refers to industrial transport and the production of goods. On the wall next to it are 648 names of granted patents - as many as were used in the tower.



As part of the work, a public discussion on 'What is a patent?' took place on 24 July 2023 between a patent attorney and a sociology and philosophy student at LMU.

The accompanying text takes a critical look at the question 'What is a patent?' from a sociological and philosophical perspective.

> Variation I, Kunstverein Ebersberg >

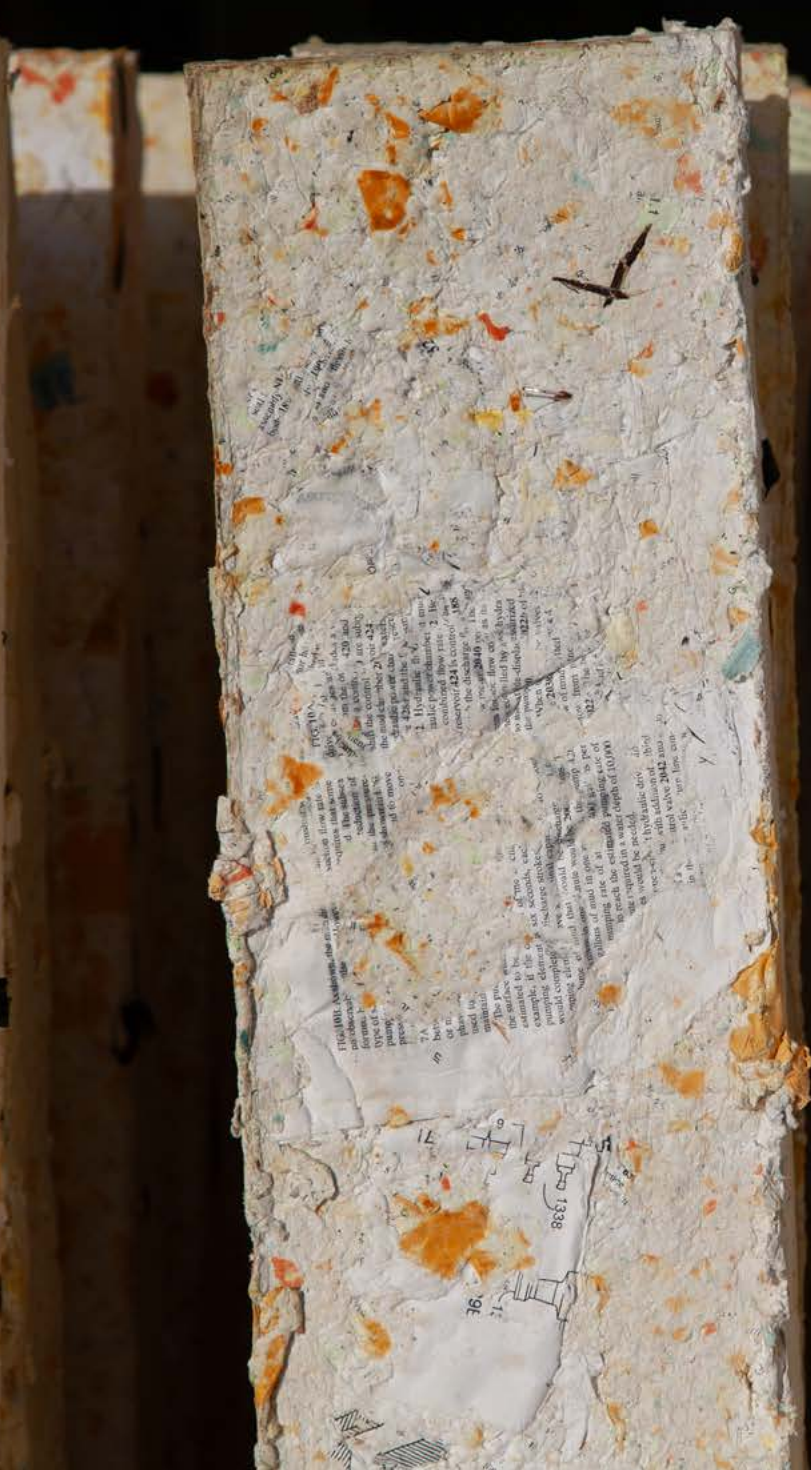
Variation II, Akademie der Bildenden Künste München (next page)





The modularity of the Open Source work enables a playful approach to the installation and thus opens up further associative linking possibilities.





Racketeering I-II, 2024

I: Artichoke fibres, wax, 8 x 5 x 7 cm

II: Artichoke fibres, plaster, 75 x 30 x 64 cm

Academy of Fine Arts, Munich

The term racket in critical theory was coined by Max Horkheimer in the 1940s and describes the basic form of political rule, which is ultimately based on violence. The word racket comes from the US colloquial language and originally referred to groups that extort protection money; the racketeer is the blackmailer, the racketeering is the extortion.

The artichoke wars are the name given to a conflict between mafia clans and artichoke growers and dealers in the USA in the 1930s. The Mafia used violence and intimidation to gain a monopoly on the domestic wholesale of artichokes, which they bought up cheaply in the Californian growing regions in order to sell them on the East Coast at an inflated price.

> racketeering I

> racketeering II



Frühlingsessen @space N.N., 2023
Dinner in the context of *Spring Affairs*
Space N.N., Munich

The aim of the exhibition *Spring Affairs* at Offspace N.N., which I curated among others, is to create an open space for exchange that is as free of hierarchy as possible. Food serves as a vehicle for this. For one evening, we invite all interested parties to a dinner organised by us three curators, which is based primarily on the use of spring herbs.

The exhibition space will be temporarily transformed into a dining and cooking space and will serve as a social meeting place where cooking, eating and conversation come together.





Hidromecânica, 2023

Video, 1920 x 1080 px, with sound, 3min 52sec

Paradela, Portugal

Energias de Portugal (EDP) is a Portuguese public limited company based in Lisbon and one of the largest energy suppliers in Europe. In addition to Portugal, EDP is also present in Spain, France, Belgium, Poland, Romania, the USA and Brazil. EDP is the most valuable Portuguese company. The company was privatised in 2011 and is 20.86% owned by the Chinese company China Three Gorges Cooperation.

Energy is one of the basic building blocks for the functioning of our social coexistence. Whoever owns such an important company is therefore also decisive for society.

The film was shot in Paradela (Montalegre) at a reservoir with an area of around 3.8 square kilometres, which is used by EDP to generate electricity.

Link to film: [Hidromecânica](#)





Der Riss ist der Ort, wo Licht eintritt, 2023
the crack is the place where light enters
nettle fiber, steel
Each 75 x 140 x 60 cm
space N.N., Munich

The work consists of three objects based on modular table forms that elude their usual use due to the nettle fibre material. We are ambivalent about stinging nettles. Labelled as a weed and unpleasantly itchy, it turns out to be both a useful and versatile raw material. The stinging nettle cannot be moulded into any shape. It shrinks, tears and escapes.

The three modules, which can be arranged in different ways, develop a life of their own as art objects, distancing them from the utilitarian object.







Discourse dinner, 2022
Performative meal with lecture
Co-operation with Grupi ATA, Martin Huber and
Jonas Kolecki
Kunsthaus Dahlem, Berlin

Grupi ATA is a self-organised, activist art collective from Kamza, Albania, consisting of artists and lawyers.

Two members of the collective Grupi ATA will give a lecture as an introduction to the communal dinner. This was prepared by the three artists together with the members of the collective, which allowed for an intensive exchange during the cooking. During the meal, autonomous conversations developed around the initial input of the two lecturers and expanded through the exchange with the two group members who were on site.

The aim is to use the medium of food to dissolve hierarchies and enable everyone to exchange ideas on an equal footing. For example, the shape of the table is designed so that everyone sits at the same height. Eating as a social and universal activity contributes to a feeling of connectedness and makes it easier to approach one another.





In their stigmatised community on the outskirts of Tirana, there is no cinema, library, radio station or newspaper. Their aim is to draw attention to this through actions in public space and thus establish it. They do this with the help of Augusto Boal's theatre pedagogical method, among other things. Among other things, they scrutinise the patriarchal Albanian customary law called Kanun, but also try to identify and reinterpret certain aspects of it that could reveal its contemporary relevance in relation to issues of public space, the commons and the development of communal and democratic decision-making processes.

Grupi ATA moves between art, anthropology and jurisprudence. The group's lawyers offer their help to people who cannot afford legal support.



Ein Tisch ist ein Tisch ist ein Tisch ist ein Tisch,
2022
Paper
140 x 67 x 77 cm
Kunsthause Dahlem, Berlin

A paper table faithfully replaces one of the tables in the Kunsthause Dahlem café. The original café table has been moved to the museum's exhibition space. As an art object, the paper table will be exposed to the everyday use of the café, which, due to the choice of material, will result in its texture changing over time. Traces of use are inscribed on it. The café becomes a studio, the visitors become contributors to the work. The work questions the functionality and use of an object in relation to its context: the art object becomes a utility object, the utility object, the original table, is moved into the exhibition space, where it becomes an art object.

- > Paper table in the museum café
- < Original table in the exhibition space (previous page)
- > Paper table after use (next page)





Caring Co-Existence, 2022

Kurzfilm, 9 min 20 sek

In collaboration with Lea Geerkens and
Katharina Schnekenbühl

An investigation into the coexistence of people and pigeons in urban areas. Supported by the Technical University of Munich, the Academy of Fine Arts Munich, the University of Theatre and Music Munich and the University of Film and Television Munich.

Video link: [Caring Co-Existence](#)

- > Film still (top right)
- > Installation view (bottom right)





VWagi, since 2021
Collaborative project
Akademie der Bildenden Künste, Munich

The VWagi project is a converted construction trailer made from recycled materials. VWagi creates a free, independent, free and self-organised place for networking, discussion and research, which should enable all art students at the academy to realise ideas without administrative obstacles.



Cooking Sessions in Neuperlach, 2022

Happening on three dates
Theodor-Heuss-Platz, Munich

In collaboration with cultural and district actors (Raumfragen Neuperlach, Stadtsanierung Neuperlach, Kulturbunt Neuperlach, SHAERE, ZAK, Kinder- und Jugendtreff Zeitfrei, Community Kitchen, Nachbarschaftstreff Neuperlach, Kirchliches Jugendzentrum and ASZ Perlach), I invite people who would like to cook their favourite dish for a group of around 30 people in a public space - for people who will be acquaintances or even people who happen to be passing by.

The cooking will take place on three dates in the last two weeks of July, each time with different groups. These are people of all ages and from diverse social and cultural backgrounds. Each group has one person responsible for cooking the respective dish. My role is that of a 'facilitator' who sets the framework and organises everything necessary.



Zwischenmenschlicher Rampenbau, 2022
Audioinstallation (piles of wood, Makita boxes,
tools, wooden pallets, painter's tape),
3 min 14 sec
Collaboration with the collective Workers
Voice: Lisa Stiegler
Gallery of the artists, Munich

In my audio installation, I refer to the interpersonal construction of ramps. The emotional relationship work that is done alongside the daily labour. A pile of wood that has been heaped up to build a ramp to the adjacent room forms a seat in the centre. A voice can be heard from under the boards, talking about emotional ramp work. Around the pile of wood, a wooden pallet and several toolboxes with material bear witness to physical labour.

The Workers collective focuses on making invisible labour visible. By dressing up in blue lab coats and animal masks, they alienate everyday actions and working methods. In doing so, they show previously invisible activities - from setting up an exhibition to documenting existing work and recording interviews.

Audiolink: Zwischenmenschlicher Rampenbau





Tischung Transformativer Gruppenprozesse,
2022

printed paper

200 x 90 x 75 cm

Lothringer 13 Halle, Munich

The sculpture Tischung Transformativer Gruppenprozess is a symbolic and material transformation of all the documents that I have collected in two and a half years of work with my co-founded collective Peace Damage.

For me, the symbolic power of this work takes place on several levels:

The Peace Damage collective took a critical look at the structures of the Academy of Fine Arts Munich as an institution and how they could be changed in favour of the education of its students and the interaction of all the academy's staff.

Peace Damage observed a fundamental avoidance of conflict in their personal environment, but also, for example, in the Academy's committees, which in our opinion leads to stagnation and possibly even greater conflict. Our approach was therefore not to avoid conflict, but to deal with differences of opinion consciously and constructively. We endeavoured to achieve this through an in-depth examination of the method of non-violent communication and mediation.

In three steps - analysing the status quo, empowerment and change - we wanted to found a parallel institution, Academy of Fine, as a



counter-image and distortion within the existing building structures of the Academy of Fine Arts Munich in the form of a kitchen.

Phase three could not be realised due to the separation of the collective in summer 2021. The separation was very painful for me because it also jeopardised my desire for a possible constructive-productive collaboration within the collective.

The construction of a table from the shredded materials that accumulated during my work with the Peace Damage collective represents for me an appreciation and at the same time a transformation of the work I have done.

The form of the table as a social object, which played a central role in our work, embodies for me the possibility of coming together in a different way. But also the possibility of bringing things to the table and moving forward with them.





Einladung zur Tischung, 2022
Happening
Lothringer 13 Halle, Munich

On the last day of the exhibition, I invite all former members of the Peace Damage Collective to a dinner together at the table I have built. There has been no meeting of the members since the separation in summer 2021.





Eukalyptia, 2021

Experimental short film, 6 min, HD, colour

In collaboration with Anina Stolz

Camera: Patrik Thomas

Penamacor, Portugal



2021, we have already passed the tipping point: that everything could change. We can no longer prevent it, only the extent and speed are still in our hands.

Eukalyptia is set in the garden of an old manor house on the outskirts of Penamacor, a village in the north of Portugal. Between heat-scorched grass and crumbling masonry, three people conjure up the basic elements of nature: fire, water and earth. Eucalyptus seeds are burnt - the plant has the rare property of releasing its seeds on contact with fire, throwing them far out and thus multiplying, even if it dies in the process. What is a natural blessing for the tree is a man-made disaster for the land. In Portugal, a large part of the land area consists of eucalyptus trees, which destroy the soil in their monoculture and regularly lead to large-scale forest fires with devastating consequences due to their easy flammability.

With Eukalyptia, we ask what happens when the elements, which are the basic building blocks of our lives, get out of control - fire can no longer be tamed, the earth becomes infertile and the rain

uncontrollable.

The short film was made in 2021 during the 'Movimento' film lab in Portugal, where around 30 people from all over the world come together for a fortnight every year to make films together.

Filmlink: [Eukalyptia](#)

Auf dem Rücken der Kunst, 2021
Performance for the annual exhibition,
Garden of the Academy of Fine Arts, Munich

I take visitors on a self-built rickshaw through the exhibition in the Akademiegarten and explain the production process of artworks. How much time and money goes into a work? What difficulties have to be overcome to achieve the product that the viewer can then enjoy? I examine the artwork in terms of these conditions, focussing on the work behind each artwork. What does it take to realise an idea and what place and recognition does it have in our society?

Using questions that I ask the visitors in relation to the respective works, I want to draw attention to the production conditions that are invisible to the viewer but very real for the artists.





Pizza Connection, 2018
Videoinstallation, 23 min 38 sec
in collaboration with DimoraOZ and Andrea
Messner
Manifesta 12, Palermo, Italy

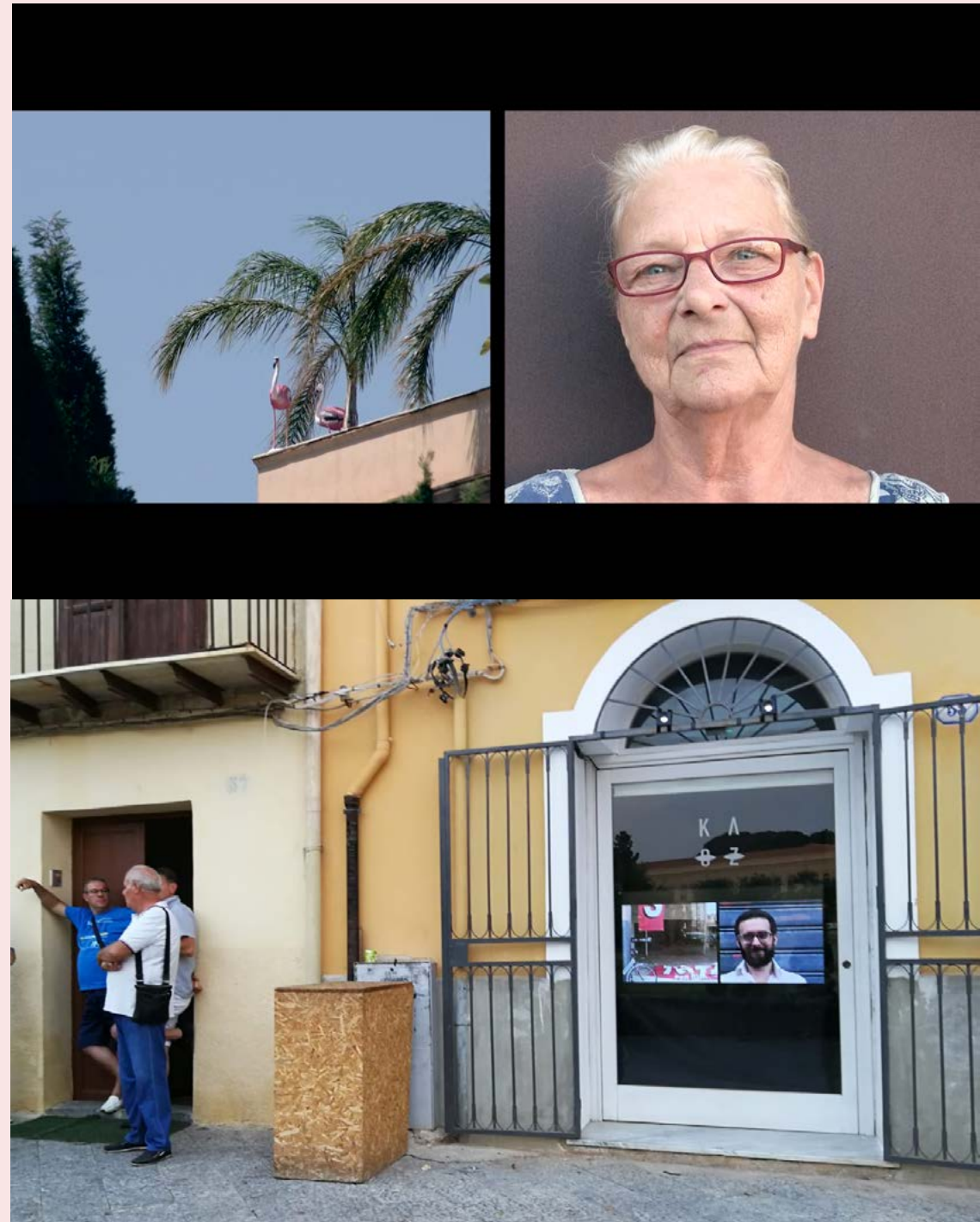
Piazza Connection explores the piazza, its symbolic dimension, its past and its future. Dialogues, problems, solutions.

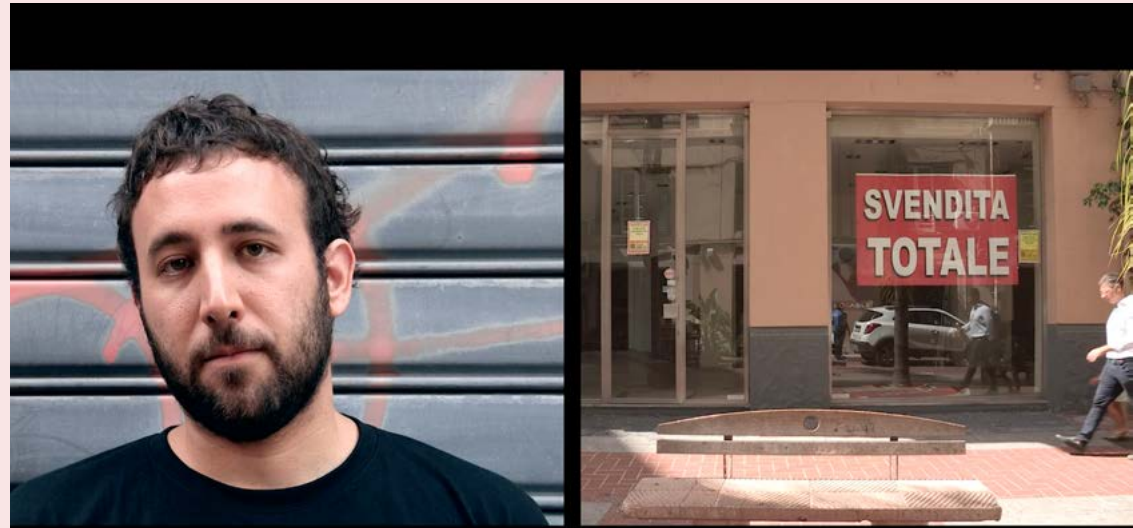
Based on conversations with residents and visitors of three characteristic squares - 'piazze' - in Palermo (Piazza Magione, Piazzetta Bagnasco and Largo Alfano in Borgo Vecchio), the artists have collected the voices and faces of the people. Their view of the spaces and the people focuses on personal and collective stories, overlapping needs and dreams.

The piazza as a meeting place, as a place for socialising, as a public, lively and collective space. A space for exchange between people, a social, cultural and political space - a central, synergetic element of democracy.

Video link: Piazza Connection

- > Film stills (top right, next page top)
- > Installation view (bottom right, next page but one)
- > Film screening and discussion at the Teatro Garibaldi, Manifesta12 headquarters, Palermo (next page, bottom)







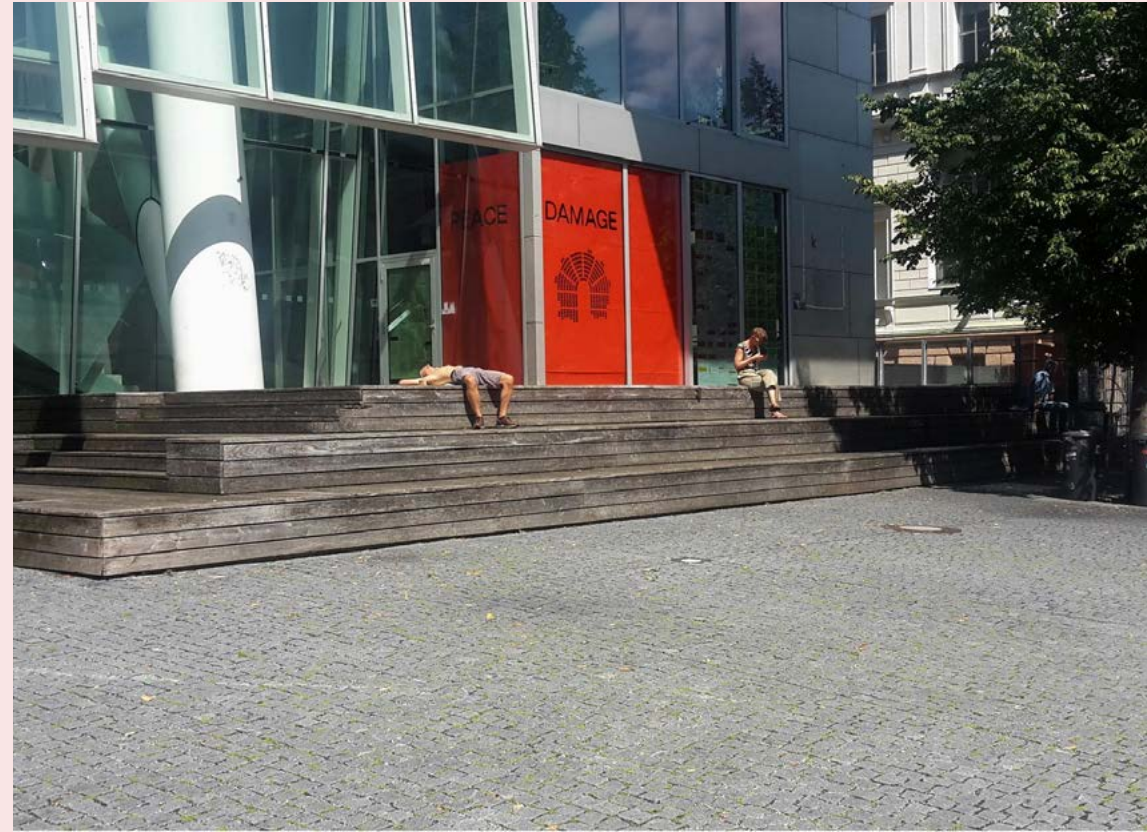
Peace Damage, 2019-2021 Kollektiv

Peace Damage was a transdisciplinary collective at the interface of visual arts, theatre, architecture and science with members from the fields of philosophy, psychology and law. Founded in 2019 by the stage designers Mariella Maier, Ruth Hahn and the sculptor Anneke Marie Huhn. As a student representation of the AdBK Munich, the practice of institutional critique already played an important role in the artists' work.

Peace Damage was based on the conviction that conflicts must be analysed, articulated and resolved in a collaborative process in order to create sustainable change. This is because conflicts call into question seemingly smooth, long-established and therefore taken-for-granted forms of work and organisation, thereby uncovering productive potential.

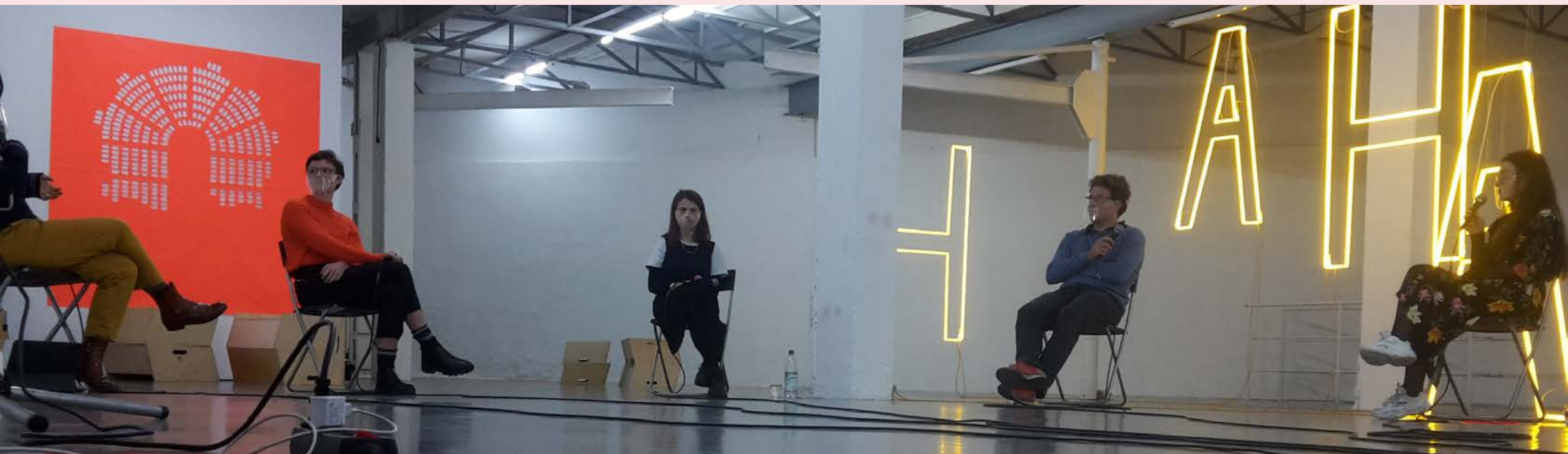
With this in mind, we deliberately sought out conflict and its inherent power of change.

The specific starting point and location for Peace Damage was the AdBK Munich.



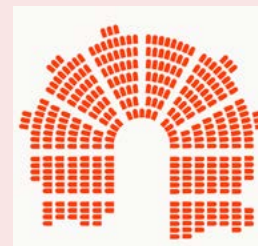
Headquarter: Neubaucafeeteria, Academy of Fine Arts, Munich





In an examination of our own educational and training centre, we engaged in institutional critique and questioned the material and ideal conditions for studying and working at the academy: Under what conditions do studying and teaching take place at the academy? Which forms of participation are included in studying at the academy? Which does it exclude? How does communication 'work' at the academy and in what ways does it work? What can studying at an art academy train students to do? What political agency does an artistic practice enable? What exchange can art and society enter into?

Further information: www.peacedamage.org (temporarily out of order)



Sparring Academy, 2020

Talkreihe

Peace Damage

Academy of Fine Arts and Lothringer 13,
Munich

In cooperation with Peace Damage and Susanne Witzgall, academic director of the cx - centre for interdisciplinary studies at the Academy of Fine Arts Munich, the four-part talk series Sparring Academy took place from November to December 2020.

Based on four exemplary topics (grassroots democratic educational concepts, basic studies at art academies, artistic research and the concept of organisational art), the talk series addressed the role of art academies as training centres for future artists in today's society. It offered space to discuss examples and questions of education as well as social spaces for action.



Stimmen der Akademie, 2020
Audioinstallation
Peace Damage
Annual exhibition, Academy of Fine Arts
Munich

In cooperation with Peace Damage and Susanne Witzgall, academic director of the cx - centre for interdisciplinary studies at the Akademie der Bildenden Künste München, the four-part discussion series Sparring Academy took place from November to December 2020.

Based on four exemplary topics (grassroots democratic educational concepts, basic studies at art academies, artistic research and the concept of organisational art), the series of talks addressed the role of art academies as training centres for future artists in today's society. It offered space for the discussion of examples and questions of education as well as social spaces for action.



> Equestrian statue with privates

Excerpt from the audio installation
About the piece: Gemächt



Die Würde der Studierenden, 2020
Performance
Peace Damage
Text and staging: Mariella Maier
Annual exhibition, Academy of Fine Arts
Munich

What happens when the Bavarian Higher Education Act is understood as the basic law for educational institutions? By paraphrasing the preface to the German Basic Law on the Academy of Fine Arts with reference to the Bavarian Higher Education Act and thus viewing the Academy as a state-like institution, I raise this and other fundamental questions about the possibility of participation and co-determination in an institution.

> Performance on the stairs of the Kunstakademie

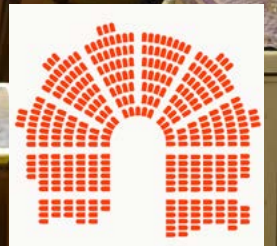




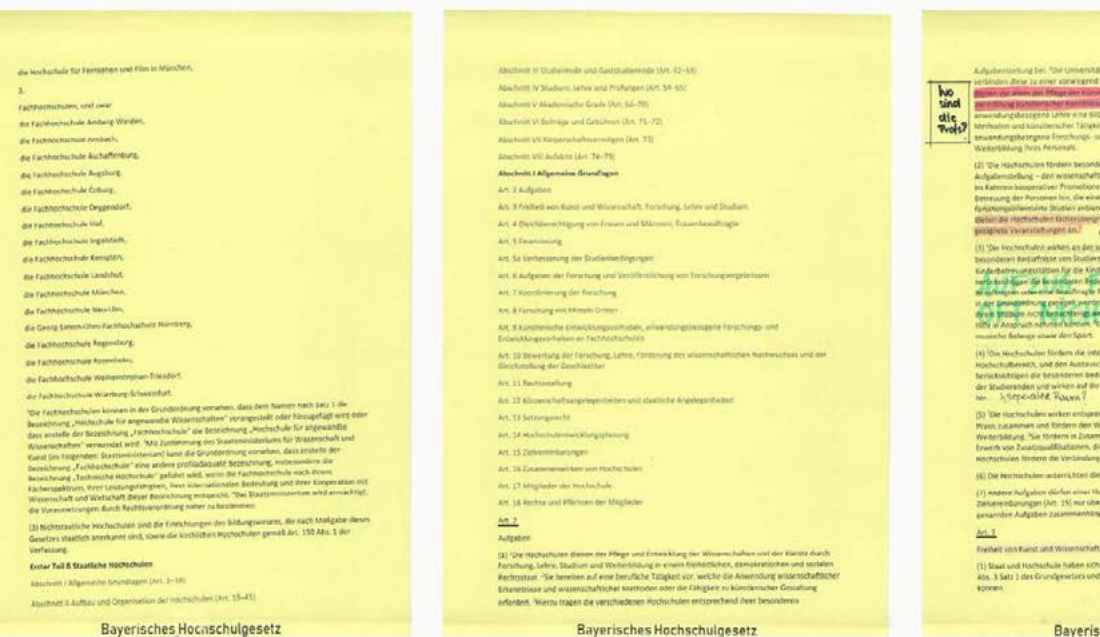
Kollektive Arbeit

So viele Buchstaben und keine Kunst, 2019
Performative Installation
Peace Damage
(Ruth Yasmin Hahn und Mariella Maier)
Jahresausstellung, Akademie der Bildenden
Künste München

So viele Buchstaben und keine Kunst reflektiert auf der Grundlage des Bayerischen Hochschulgesetzes die bestehenden Strukturen des bayerischen Bildungssystems, insbesondere die der Kunsthochschulen und die Möglichkeit sowie Notwendigkeit ihrer Veränderung.



Kollektive Arbeit



The documents of the performative installation *So Many Letters and No Art* will be published on the website of the ongoing *Peace Damage* project. This type of publication enables more comprehensive access for all interested parties.

> Installation view (next page)



Innovationsbündnis 4.0, 2019
Performance
Peace Damage
Annual exhibition, Academy of Fine Arts
Munich



Economy goes Dada. The performance Innovationsbündnis 4.0 exposes the language of economisation. The sentence as an ornament of humanity dissolves, what remains is the word. The word, the words that are assumed to secure our future.

Innovation Alliance 4.0. Definition according to the Bavarian State Ministry of Science: It guaranteed reliable financial framework conditions and planning security for five years. In return, the universities pledged to secure the necessary training capacities.

Innovation Alliance 4.0. Definition according to Peace Damage: A catastrophe for the freedom of education

Video: Innovation Alliance 4.0

> Video still of the performance documentation (right)

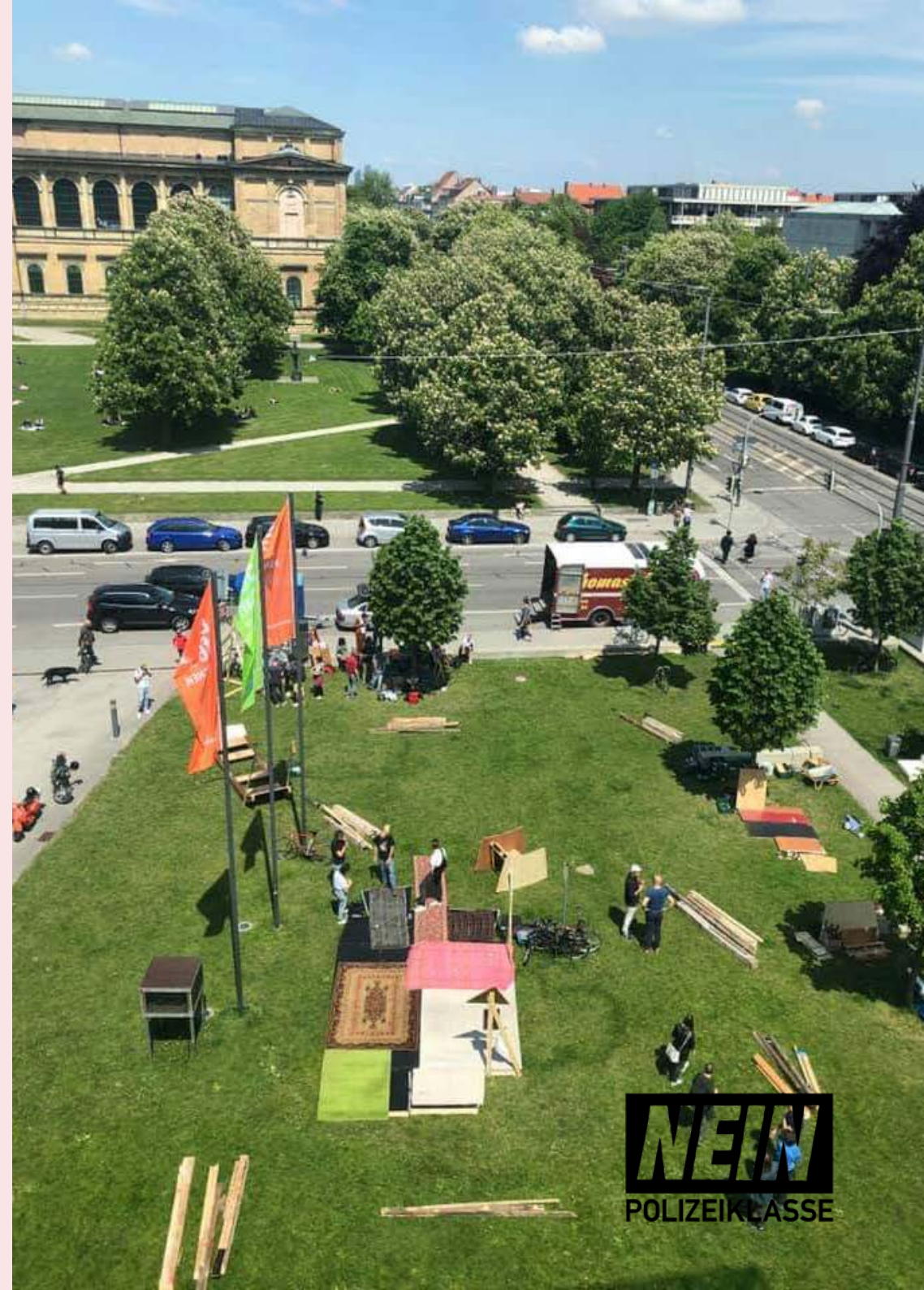


Wurmloch 1, 2019
Happening
Die Freie Polizeiklasse
Conzept: Mariella Maier
Hochschule für Film und Fernsehen, Munich

A self-built, artistic, non-violent and communicative space made of recycled wood is spontaneously created on the open field in front of the Munich University of Television and Film. In one of Munich's most expensive and speculative locations, abstract structures become possible, places where people work, live and discuss. Tools, materials, but also people with experience in tinkering, screwing and connecting are on site. Temporary people are invited to realise their ideas and linger. The wormhole is a place of being different. It is a place where negative energy is condensed and the limits of the imaginable are exceeded by bending the space. A space for concrete possibilities.

The Freie Polizeiklasse is an interdisciplinary, cross-class and cross-societal collectivist academic experimental project in the socio-plastic visual arts. One thematic focus is the critical examination of real political issues and their consequences for art and culture. An experimental laboratory for individual autonomy in collective action.

Further information can be found at: www.polizeiklasse.org



NEW
POLIZEIKLASSE

Teaching assignment, 2019
Happening
Die Freie Polizeiklasse
In collaboration with Peng-Kollektiv
Academy of Fine Arts, Dresden

Five-day workshop with students of the Dresden University of Fine Arts. Development and realisation of a public intervention on the introduction of the Saxon Police Duties Act. Initiated by this workshop, the Dresden Police Class was founded.

> Happening in front of the Saxon state parliament



NEIN
POLIZEIKLASSE

Die Freie Polizeiklasse in Neuaubing, 2018
Happening
Die Freie Polizeiklasse
Conzept: Mariella Maier in collaboration with
Ruth Yasmin Hahn and Sandra Hassenröder
X-Shared Spaces, Kammerspiele Munich

In the 'Free Police Classroom in Neuaubing', two visitors at a time receive introductory information on the new Police Duties Act (PAG) in an open discussion with a lawyer present. Afterwards, two different audio files on either the advantages or disadvantages of the law can be listened to separately. On leaving the room, visitors are given a business card with contact details for further legal information on the PAG. By providing visitors with different information about the PAG through the audio files during their visit, we hope that they will exchange views on these different perspectives afterwards.

Further information can be found at: www.polizeiklasse.org

> Room views from outside and inside (right and next page)



Freier Gedankengang, 2018
Happening
Die Freie Polizeiklasse
Konzept: Mariella Maier
City center Munich

What does it do to you when you walk very slowly with others who all want to talk about the same subject and yet are not allowed to talk about it?

Silence is taken to the extreme, to the point of embodiment. Everyday communication can no longer take place. The free thought process takes place in silence, with the slowest possible steps (9 beats per minute) - together from the State Chancellery to the Maximilian Bridge near the Bavarian State Parliament - and deals with the new Police Duties Act and its consequences for the population.

- > On the Maximiliansbrücke in front of the Bavarian State Parliament
- > Flyer (next page)



1. GEHE LANGSAM
2. SPRICH NICHT
3. NIMM DIR ZEIT

Mariella Maier

Education

2021-2025	studies of Fine Arts with Olaf Nicolai, Academy of Fine Arts Munich (AdBK)	2021 2020
2018-2021	student council of AdBK Munich	2020
2018-2021	scenography studies at AdBK bei Katrin Brack	
2014-2017	acting training at Michael Tschechow Studio, Berlin	2019 2018
2012	Erasmus at Accademia di Belle Arti Palermo, Italy	
2008-2014	studies of comparative literature, philosophy and pedagogics of art at LMU in Munich	
	Degree: Magister Artium	

Grants, Prizes, Nominations

2025	Nomination Kunstpreis Ampertal	2025
	Atelierstipendium, Munich city	2024
2024	Nomination Förderpreis für Angewandte Kunst, Bezirk Oberbayern	
	Nomination Förderpreis des BBK München und Oberbayern	2023
	Stipendiatin Alfred Töpfer Stiftung	
	final selection Talents 13ème édition Contemporains, Fondation François Schneider, Wattwiller, France (Hidromecânica)	2022
	Residency, Farm Cultural Park, Favara, Italy	
	nomination Pfalzpreis für Bildende Kunst	
	nomination Kunstpreis des Landkreises Ebersberg	
	selection for LFA artcalender 2024	
2023	nomination 30. Aichacher Kunstpreis	2020
	Germany Scholarship Holder of the Federal Ministry of Education and Research	
2022	nomination sponsorship award for applied art, Bezirk Oberbayern	2019 2018
	prize of Antonia und Hermann Götz-Stiftung for Young	

Art

project funding, health department Munich
 project funding, bavarian state ministry science and art
 project funding, cultural department Munich
 project funding, Akademieverein Munich and BA Schwabing/Freimann
 project funding, Akademieverein München
 catalog funding, german embassy Rome
 project funding, Akademieverein Munich, cultural department Munich and Goethe Institut Palermo

Project Selection

Judith, Staatstheater Wiesbaden
 Ein Haus ohne Mauern bauen, Amerikahaus, Munich
 Tacker, Galerie der Künstler*innen, Munich
 Paper Future Lab, Haus des Papiers, Berlin
 Papier Global 6, Stadtmuseum, Deggendorf
 Grenzverschiebung, Kunstverein Ebersberg
 Relax, Galerie der Künstler*innen, Munich
 30. Aichacher Kunstpreis, Kunstverein Aichach
 I want to believe, Loosen Art, Rome, Italy
 Spring Affairs, space N.N., Munich
 Studio? Practices? (AT), Kunsthaus Dahlem, Berlin
 Förderpreis für Angewandte Kunst, Messe Munich
 Junge Kunst, Künstlerhaus Marktoberdorf
 I did not see it coming, Lothringer 13 Halle, Munich
 Mind Body Matter, Galerie der Künstler, Munich
 Sparring Academy, discussion series, AdBK and Lothringer 13 Halle, Munich
 So viele Buchstaben und keine Kunst, publication
 Artivism, teaching assignment, HdBK, Dresden
 Manifesta12, Palermo, Italy
 X-Shared Spaces, Münchner Kammerspiele

Publications

Ein Haus ohne Mauern bauen, catalogue, 2025

Talents 13ème édition Contemporains Les finalistes, Brochure

Fondation Francois Schneider, 2024

Papier Global 6, Ausstellungskatalog, 2024

LFA Förderbank Bayern, calender, 2023

Kunst im Klimawandel, catalogue, 2023

I want to believe, Loosen Art, Rome, catalogue, 2023

I did not see it coming, catalogue, 2022

Piazza Connection, publication, DimoraOZ Edizioni, Italien 2021

Press

Paper Future Lab, Berlin

Talents 13ème Contemporains Les finalistes, Fondation Francois Schneider

Grenzverschiebung, Kunstverein Ebersberg

I did not see it coming, Lothringer 13 Halle

Archive Artist Publications

Piazza Connection

Peace Damage

Exhibition links

Ein Haus ohne Mauern bauen

Tacker Preselection, Galerie der Künstler*innen, Munich

Loosen Art, Rome, Italy

I did not see it coming, Lothringer 13 Halle

Piazza Connection

Kunst im Klimawandel, Kunstverein Ingolstadt

Studio?Practices? (AT), Kunsthaus Dahlem, Berlin

Peace Damage @Lothringer 13 Halle, Munich

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