

Mariella Maier

Portfolio (selected works)

Artist Statement

My artistic practice spans large-scale sculptures, immersive installations, and experimental documentary films. It is research-based, process-oriented, and material-driven, and explores the relationship between human and non-human actors, as well as between the environment, memory, and transformation.

At the heart of my sculptural work are natural fibers, primarily stinging nettle, as well as artichoke and banana, combined with clay, plaster, natural resin, iron, loam, or stone pigments. I understand these materials not only in terms of their physical properties but also as carriers of ecological, social, and political meanings, ranging from cultural traditions to questions of identity and transience. In doing so, I work with the materials' inherent properties: they shrink, tear, and resist being shaped, and it is precisely in this that I see their potential for insight.

This exploration of materials continues in my work as a set designer for the theater, where I can create large-scale, transdisciplinary installations. I conceive of the stage space as an extended exhibition space, where sculptural concepts of space come into direct contact with a broad audience and collective use takes center stage.

My video works are based on a documentary approach that explores sociopolitical themes in an experimental and poetic way—for example, the sense of responsibility we feel toward our birthplace or our relationship with water as a fundamental resource.



Kunstposten
Happening
1.09 - 31.10.2026

For a year now, the Alte Post in Waldhaus Flims has hosted various artists. With Kunstposten, I am now explicitly opening this place to the outside: I take up its original function as a post office, a place of exchange, communication, and sending things on their way, as an artistic concept and make it visible again.

“Post” goes back to the Latin posita, the fixed place from which messengers were dispatched. In Swiss German, posten originally meant running errands as a messenger, and only later came to mean “to go shopping.” In English, “to post” means to make something public. “Kunstposten” thus carries within it the same movement that happens here in physical space: carrying something out into the world from a fixed place.

With the sale of my postcards in the studio, the Alte Post becomes, for the first time again, a place that can be entered from the street without being part of the residency. Just as letters and parcels were once sent from here, my personal impressions and experiences of the surrounding landscape now travel out into the world, passed from hand to hand.

> *Kunstposten*, external view Atelier, Waldhaus Flims, Switzerland









The postcards, available at Kunstposten, explore the formation and constant transformation of the Alps, as well as human influence on today's landscape, including the accelerated change brought about by climate change.





From left up to right down:
> *Glazialmorphologie*
> *Adrenalin*
> *Drahtseilakt*
> *Die magische Linie*

Link to Website: *Kunstposten*



Shortfilm: *Segnesboden*

Ohne Berge keine Täler, 2026
oder die Relativität der Zeit
Open Studio Residency Flims, Schweiz



Clay cast of fossils (nummulites) from Lower Sengesboden, colored with self-gathered red Verrucano rock

The starting point is the Sardona tectonic arena with the Glarus Main Thrust, where older rocks lie above younger ones and Ernst Bloch's "simultaneity of the non-simultaneous" becomes visible. To this come the Flims rockslide, a sudden counterpart to the millions of years of slow thrusting, and the fossils of the region: 300-million-year-old plant imprints from Bifertengrätli, nummulites at Segnesboden, and the shark teeth and shells in the townscape of Glarus.

In the studio I worked with imprints of fossils and glacier traces in clay, porcelain, and self-made nettle paper, and produced my own pigments from found Verrucano and Flysch rock. The question behind it: What does it mean to stand, in human time scales, on ground that is a process, and how does the speed of our interventions, through climate change and thawing permafrost, for example, change the mountains?

> Open Studio (next page)



Clay cast of a karst rock tip from Lower Sengesboden,colored with self-gathered ochre-colored rock



Graphite rubbings of karst rocks on self-made nettle fiber paper and drawings with self-gathered pigments from found rock of the tectonic arena





Zwischen Haut und Stein
Between skin and stone
Installation
bleached nettle fiber, iron
dimensions variabel

Zwischen Haut und Stein was created during the Artist in Residence stay sommer.frische.kunst in Bad Gastein and is part of the work group *Feinstofflichkeiten (Subtle Substances)*. Iron and bleached nettle fibers enter into a dialogue within the room-filling installation, allowing visitors to sensorially experience the ambivalence of the place.

Bad Gastein is a place of transitions: between rock and water, ascent and decay, what was once splendor and what remains of it. In the disused mining tunnels that once served the gold prospectors, the crumbling façades of the spa town, and the constant roar of the waterfall lies a tension that does not announce itself loudly but unfolds in fine layers — material, geological, and historical. Bad Gastein owes its reputation to its radon-rich hot water and to the tunnels where radon therapies are still administered today. Yet what exactly constitutes this healing power remains scientifically contested. Something subtle and elusive remains, something that resists complete explanation. This unresolved, almost mystical quality that clings to the place also runs through the work complex *Feinstofflichkeiten*.



The starting material is the natural fiber of the stinging nettle — a plant most people know as a weed, yet one that possesses healing properties. It thrives especially in transitional zones such as fences or cemeteries, since it flourishes in nitrogen-rich soil. The plant has something resilient about it, while at the same time possessing a great delicacy in its sculptural form. Facing it are slate, iron, and iron oxide: materials of the mountains, heavy, mineral, shaped by the history of mining that once gave Bad Gastein its gold and its tunnels.

> *Zwischen Haut und Stein*, part of the installation, between waters, Kraftwerk, Bad Gastein (AT) (page before)
> *Zwischen Haut und Stein*, part of the installation, between waters, Kraftwerk, Bad Gastein (AT)



Blühende Steine no. 1-4
Blooming stones no. 1-4
Sculpture
Bleached nettle fiber, Iron oxide pigments, various stone fragments
3x 15x15x5 cm
1x 20x20x10 cm

Blühende Steine no. 1-4 were cast in the Franz-Josef tunnel under 42 degrees of heat and 90% humidity. The iron oxide pigment present there has inscribed itself into the bleached nettle fiber, bringing a transformed part of the tunnel back up to the surface.

The title refers to a real phenomenon of the Gastein Valley: on pyrite-bearing rock, weathering into limonite produces yellowish-white sulfate efflorescences, stones that literally appear to „bloom." Like this geological process, the work also renders an invisible, subterranean process visible.

> *Blühende Steine no.2,* between waters, Kraftwerk, Bad Gastein (AT)
> *Blühende Steine no.1* and installation view*, between waters,* Kraftwerk, Bad Gastein (AT) (next page)







Bruchstück
Fragment
In collabortion with Maximilian Greinwald
Inkjet-Print on Hahnemühle Bright White, 310 g

Bruchstück photographically documents a fragment of the Wandelbahn, demolished 56 years ago, found in the forest of Bad Gastein. This was once a meeting place where those taking the cure strolled, drank, read, and listened to concerts. The image becomes a bearer of memory for an architecture that itself exists only as a fragment. How does one deal with the legacy of the past? What does Bad Gastein stand for today? What was built upon, and what is being built upon now? In place of the Wandelhalle stands today‘s Kongresshalle, vacant since 2007 and under heritage protection since 2022.

> *Bruchstück*, between waters, Kraftwerk, Bad Gastein (AT)



Schieferhülle
Schist envelope
Bleached nettle fibers
47x 27 cm

Schieferhülle lays bleached nettle fibers over the stone like a second skin — a covering that both protects and exposes what lies beneath the surface.

Schieferhülle (schist envelope) is a series of metamorphic rocks, primarily mica schist, phyllite, calc-schist, and greenschist, which envelops the older crystalline core of the Tauern Window (the so-called Zentralgneis) in a mantle-like formation. It is tectonically significant because it lies between the ancient crystalline basement and the overlying nappe units (Upper Austroalpine), providing important information about the formation of the Alps.

> *Schieferhülle*, between waters, Kraftwerk, Bad Gastein (AT)



Bruchstück der Vergangenheit einer möglichen Zukunft
Fragment of the Past of a Possible Future
In collaboration with Maximilian Greinwald
Intervention
Bluebackprint, 310 x 464 cm

There were once places where origin didn’t matter. The communal baths of Bad Gastein were such places. Spaces where aristocrats and commoners, the sick and the healthy, strangers and locals encountered one another in the water of the hot springs. The hot water created its own equality not decreed, but simply present. What does this mean today, in a time when we increasingly withdraw into private worlds, when individualization has become the norm, and shared, freely accessible spaces grow rare? The communal baths were more than spa facilities. They were social meeting points, places of chance conversation, of unexpected contact. People played chess, ate breakfast together, brought withered flowers back into bloom. The Wandelhalle, one of the symbols of the spa town of Bad Gastein and likewise a place of exchange, was demolished in 1970. For two years now, a fragment of it has lain in a wooded area of Bad Gastein — untouched, in the same spot where it was found. If you listen closely, it tells of a past.



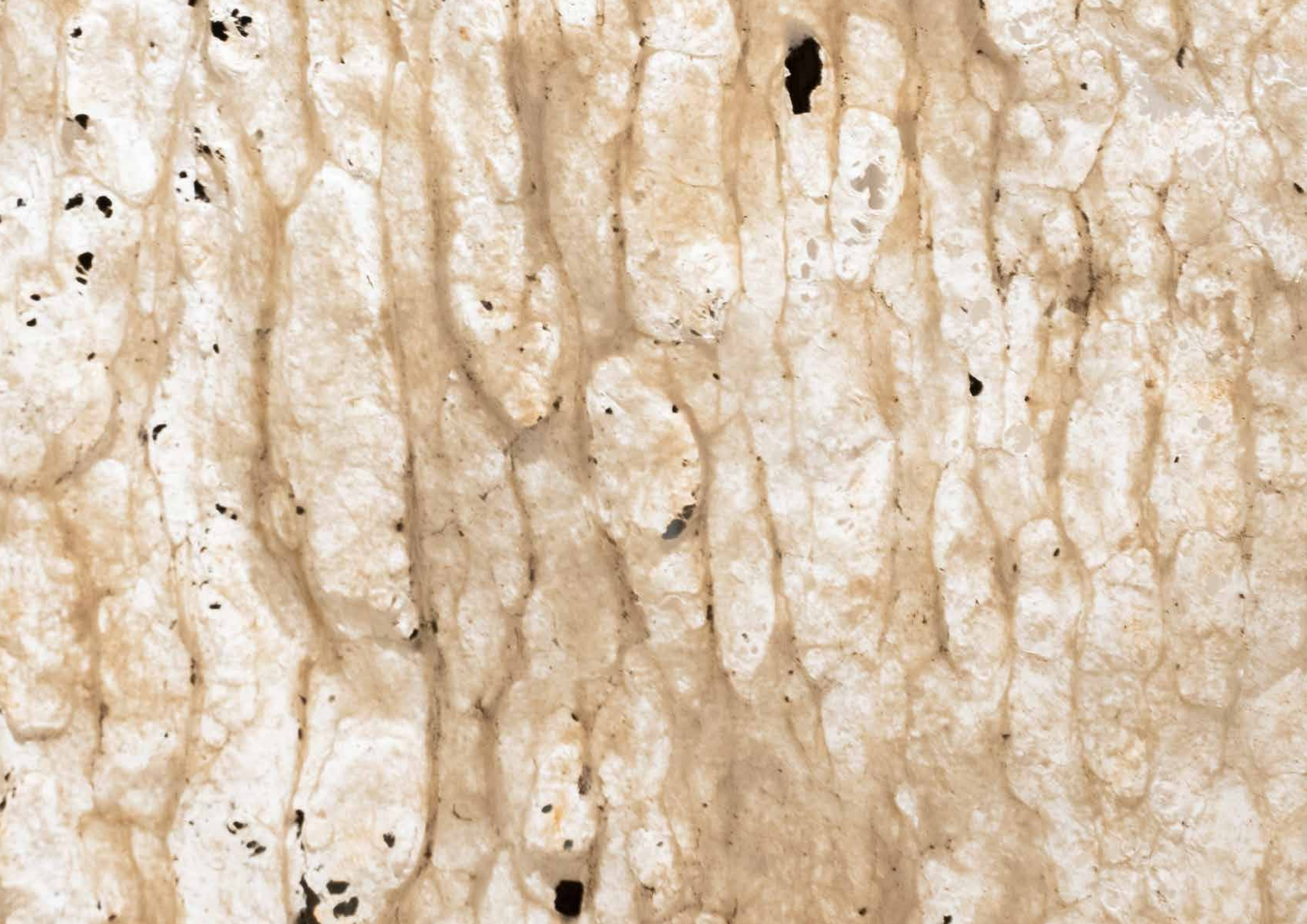
Wildbad Gastein was built up around the hot springs. Bad Gastein exists because of them — yet today it is no longer possible to bathe together in thermal water in the historic town center, to stroll communally sheltered from wind and weather, to linger at the drinking fountain, or to settle into a reading salon.

One can build on a fragment. Or one can simply let it lie.

Link to more information

> *Bruchstück der Vergangenheit einer möglichen Zukunft*, sommer. frische.kunst, Quellpark, Bad Gastein (AT)





Hymenoscyphus pseudoalbidus, 2025
Bleached nettle fiber
280 x 50 cm

This work presents an impression of an ash tree trunk made from bleached nettle paper. The fragile, fibrous surface echoes the vulnerability of the ash and references *Hymenoscyphus pseudoalbidus*, the fungal pathogen responsible for ash dieback. Originating in Asia, the fungus exists there in a balanced symbiosis with ash trees. In Europe, however, this relationship is broken: the ash has no resistance, and coexistence becomes destruction. The piece reflects on ecological imbalance, global movement, and the consequences of disrupted natural systems.

> *Hymenoscyphus pseudoalbidus*, EarEar, Munich



All, 2025
Nettle fiber, Aluminium
90 x 50 cm
EarEar, Munich

The work consists of a seven-part series, each titled with a single word from the poem “All watched over by Machines of Loving Grace.” Taken together, they form the complete sentence.

The poem is by Richard Brautigan from 1967. It is set in a forest and envisions a harmonious coexistence of nature, humans, and machines. Written in 1960s California, the text is shaped by technological optimism and early cybernetic utopias, in which control is understood as a form of protection and care.

Against this backdrop, the work reflects on the ambivalent relationship between nature and technology—between protection and surveillance, care and order.

> *All*, EarEar, Munich



watched, 2025
Bleached nettle fiber, aluminium
40 x 38 cm

> *watched*, EarEar, Munich



Alveole, 2025
Nettle fiber, bee wax
25 x 20 x 20 cm

Alveole and *Lyrax,* both made from bleached nettle fiber and beeswax, together form an anatomical pair: the larynx as the seat of the voice and the first section of the airways, and the alveoli as the smallest terminal points of that same system, where gas exchange and thus life itself takes place.

In their materiality and form, they recall non-human structures: the tubular shape of organic cavities, the honeycomb cells of the beehive. In this dual sense, the works open up a space between species: the bee's collective architecture of care meets the inner, invisible, and vital corporeality of the human body. Plant and animal matter enter into a connection that understands the boundaries betwee*n species as permeable.*

> *Alveole*, EarEar, Munich



Larynx, 2025
Bleached nettle fiber, bee wax
35 x 25 x 15 cm

> *Laryx*, EarEar, Munich



Tilia Cordata, 2025
Bleached nettle fiber
70 x 40 x 3 cm



> *Tilia Cordata*, EarEar, Munich



Shield, 2025
nettle fiber, Hibiskusschleim
20 x 40 cm

< *Shield*, Seidlvilla, Munich
> *Shield*, Seidlvilla, Munich



Durchschnittsidee, 2025
Average Idea
European Patent Office patent files
each 15 x 11 cm





So schwer wie leicht, 2025
As heavy as light
Installation
nettle fibers
500 x 200 cm

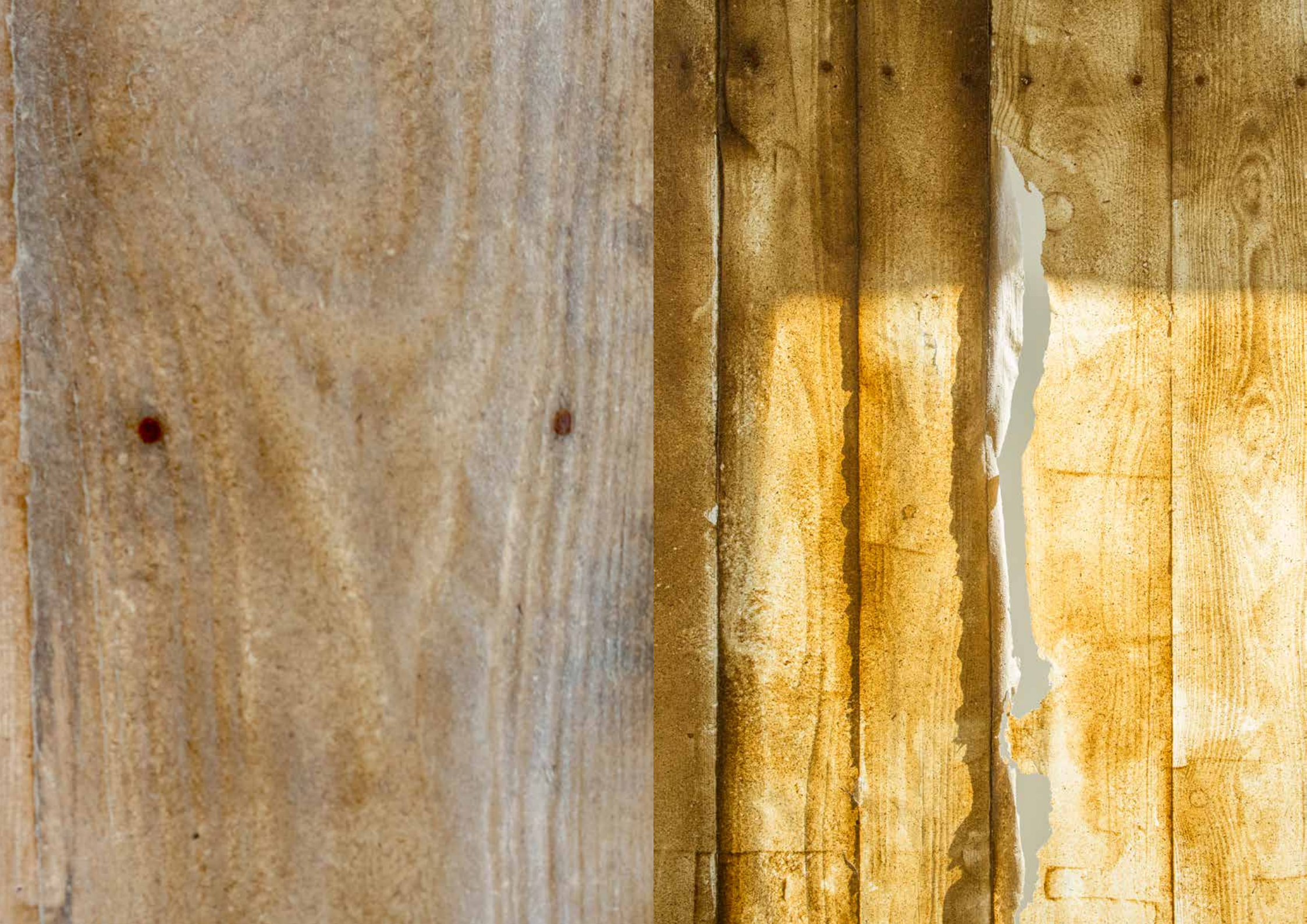
The work *So schwer wie leicht* (*as heavy as light*) addresses architecture and memory in relation to the reconstruction of Munich after 1945. What is visible is the imprint of a two-meter-high wooden fence in nettle paper.

In 1948, a fence was erected around the foundations of the so-called Ehrentempel (Temples of Honor), which was dismantled again in 1955. The temples served as a cult and burial site for those who lost their lives supporting the Hitler Putsch in 1923. After the demolition of the superstructures, no suitable new development for the temple ruins was found. Thus, the city decided to build a wooden fence around the foundations. This was removed in 1955 and the area was planted. Today, the foundations are protected both as natural heritage and as historical monuments.

Nettles grow almost everywhere, especially on ruins, cemeteries, or along fences. During the First and Second World Wars, they were increasingly collected and cultivated to become independent from cotton imports. They serve as medicinal herbs and, due to their high nutrient content, were used as food substitutes during times of hunger. Among other things, soldiers' uniforms were made from nettle fibers.

> *So schwer wie leicht,* Amerikahaus, Munich







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

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.

< *Das ewige Leben ist auch nur endlich*, Academy of Fine Arts, Munich, Diploma



C‘era un‘amica, 2024
There was a friend
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




VOS ET IPSAM
BENEDICIM

Tra isola e continente, 2024
Between island and continent
Installation, HD, 44min 51sec
Discarded advertising panels, wooden support structure



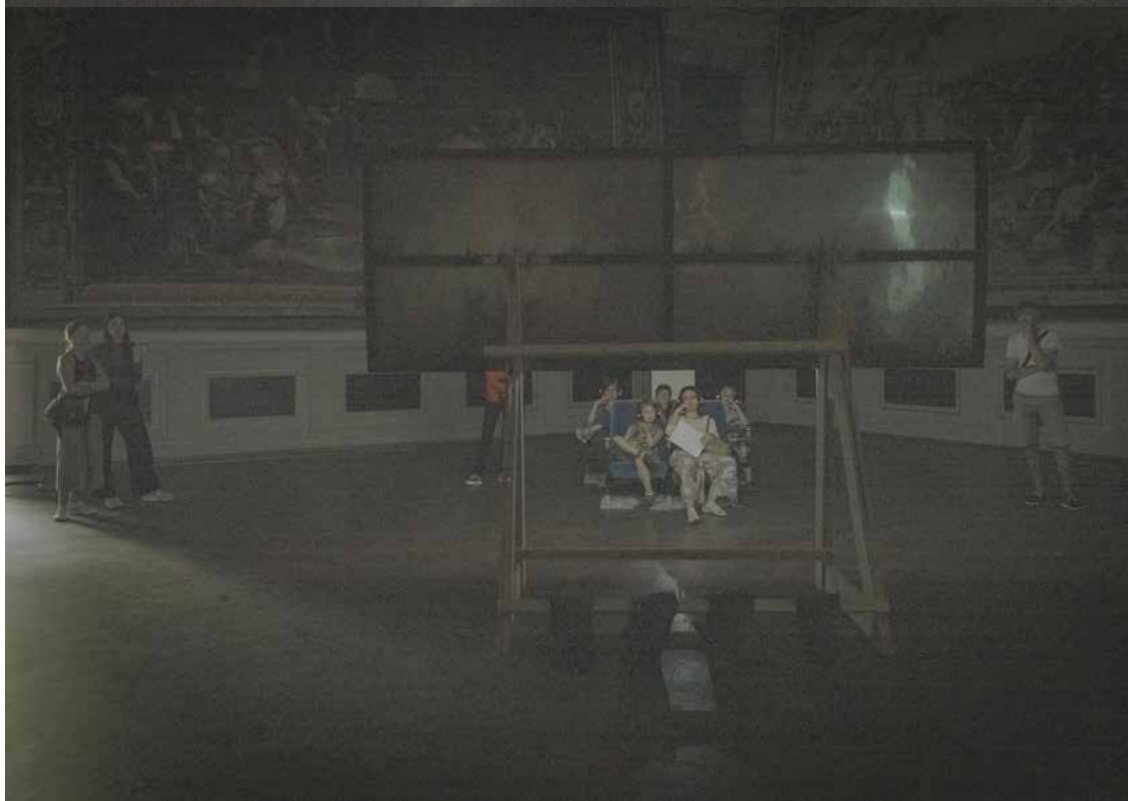
Tra isola e continente deconstructs the romanticized idea of Sicily by following the everyday lives of two Sicilians from different social classes and nationalities. It addresses the impact of numerous invasions on the island, the inadequate infrastructure, the attempt to exploit resources economically and the consequences of persistent corruption. It asks about the possibility of change through self-organization, what belonging means and whether there is a responsibility towards one‘s birthplace.
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

The series Hybris I-III engages with geometric forms. Geometry has fundamentally shaped our thinking, building, and coexistence. Its forms are deeply rooted in nature (cell structures, plant forms, etc.) and serve us humans as a means of orientation and knowledge.

Through scientific abstraction, geometry also became an instrument of division and control: a system of idealized forms that claims precision and universal validity. The organic nature of nettle fiber resists such fixed prescriptions. It follows its own logic—irregular, mutable, and responsive. The fibers are brought into a tension with geometric structures. The human need for order encounters the willfulness of the material.

The work questions anthropocentric notions that conceive of nature as malleable raw material. It emphasizes the interplay of human and non-human actors. Here, geometry is not projected onto the fiber but enters into dialogue with it.

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





Hybris II, 2024
Nettlefiber, paste
146 × 78cm

By experimenting with nettle fibre, I explore geometric forms both on the surface and in space. These are forms that can be precisely calculated through human theory, yet the rules that shape them were not invented by humans — only discovered. When the paper is folded, it transforms into a three-dimensional object: two interpenetrating cubes.

> *Hybris II*, Oberbayerischer Förderpreis für Angewandte Kunst, Messe Munich





Hybris I, 2024
Nettlefiber, paste
180 × 110 cm

> *Hybris I*, Paper Future Lab, Haus des Papiers, Berlin





Open Source, 2024
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 x 105 cm (part 2)

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.

Link to documentation: Open Source



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.

< *Open source*, Academy of Fine Arts, Munich
> *Open source* Variation I, Kunstverein Ebersberg
> *Open source* 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, 2024
Artichoke fibres, wax
8 x 5 x 7 cm

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,* Seidlvilla, Munich



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





> *Frühlingsessen @space N.N.,* Space N.N., Munich



Hidromecânica, 2023
Video, 1920 x 1080 px, with sound, 3min 52sec
Paradela, Portugal



The construction of dams and the use of water as a resource represent a profound intervention in sensitive biospheres, with potential for lasting environmental damage and negative impacts on social fabric. „Hidromecânica“ offers a portrayal of the structures of such dams—a monumental human intervention that disrupts ecosystems and social frameworks. Filmed at an approximately 3.8 square kilometer reservoir in Paradela (Montalegre, Portugal), the footage shows the effects of this infrastructure, which is used by Energias de Portugal (EDP) for electricity generation. EDP is a Lisbon-based energy corporation that was privatized in 2011—energy plays a central role in our social dynamics, so who owns such an important company is also crucial for society.

Link to film: *Hidromecânica*

> Filmstills





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

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.

> *Der Riss ist der Ort, wo Licht eintritt,* space N.N., Munich





Discourse Dinner, 2022
Performative meal with lecture
Co-operation with Grupi ATA, Martin Huber and Jonas Kolecki

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.

> *Discourse Dinner,* Kunsthaus Dahlem, Berlin





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.

> *Discourse Dinner,* Kunsthaus Dahlem, Berlin



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

A paper table faithfully replaces one of the tables in the Kunsthaus 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, Kunsthaus Dahlem, Berlin
< Original table in the exhibition space, Kunsthaus Dahlem, Berlin (previous page)
> Paper table after use, museums café, Kunsthaus Dahlem Berlin (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)







Kollektive Arbeit

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





The VVagi project is a converted construction trailer made from recycled
materials. VVagi 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

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

> *Zwischenmenschlicher Rampenbau*, Galerie der Künstler*innen, Munich





Tischung Transformativer Gruppenprozesse, 2022
shredded paper from the collective „Peace Damage“
200 x 90 x 75 cm

The sculpture *Tischung Transformativer Gruppenprozesse* 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 constructi-



ve-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.

> *Tischung Transformativer Gruppenprozesse*, Lothringer 13 Halle, Munich (and pages before and after)





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.

> *Einladung zur Tischung*, Lothringer 13 Halle





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.

Eucalyptia 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 Eucalyptia, 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.





Piazza 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)









Kollektive Arbeit


Kollektive Arbeit

Peace Damage, 2019-2021
Collective
Academy of Fine Arts, Munich



Headquarter: Neubaucafeteria, Academy of Fine Arts, Munich

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.

Kollektive Arbeit



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

So viele Buchstaben und keine Kunst, 2020
Online Publication
Peace Damage
(Ruth Yasmin Hahn and Mariella Maier)

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)





Kollektive Arbeit

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



Kollektive Arbeit

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

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