

## Exhibition press release one step beyond

### Debutants of the Academy of Fine Arts Munich, class of 2024, hosted by ERES Foundation

Outstanding! These are fourteen graduates of the Munich Academy of Fine Arts who graduated in 2024 and have received prizes and funding from various institutions. The popular group show known as the Debutante Exhibition is presented by the Academy of Fine Arts. We are delighted to be able to host the exhibition **one step beyond** this year.

A debutante exhibition allows participants to try out their own strengths, boosts their self-confidence and gives them the opportunity to explore the challenges of a free artistic existence.

The ERES Foundation responded to the Academy's request to host this year's event with joy and conviction in the potential of this year's programme. Above all because many positions deal with scientific and technical aspects in an emotionally appealing way. Data, studies and archives from geophysics, deep-sea research, astronomy or ornithology resonate as a sounding board and flow into form. The debutants make striking use of grid structures, laboratory rods and metal profiles from trade fair and mechanical engineering or celebrate the retro beauty of technical objects such as aeroplanes and motorbikes. The diverse interpretations of the concept of nature and the complexity of a time in which the mechanisation of living things is progressing rapidly through digitalisation are negotiated undogmatically. Visitors can move through the rooms like in a spaceship, attracted by sounds from the earth's interior, the scents of natural plant flavours, bird calls from extinct species or whirring sci-fi machines. There are also works that deal with recent RAF history or the Nazi era and draw parallels to the present day. In this way, this emerging generation shows us viewers the way back to an alert experience of nature and society, helping to develop a sensitivity for the future.

The exhibition is curated by Dr Sabine Adler.

The exhibition will be accompanied by a **catalogue**, which will be financed 100 per cent by the ERES Foundation.

### Award Winners and Awards

**Babi Brüller** | Examenspreis 2023 des Bayerischen Staatsministeriums für Unterricht und Kultus und der Stiftung Kunstakademie | Klasse Prof. Sebastian Tröger

**Veronica Burnuthian & Aelita Le Quément** | Preis der Franz Altmann-Stiftung | Klasse Toulou Hassani (ehem. Prof. Markus Oehlen)

**Anne Gauger** | Examenspreis 2023 des Bayerischen Staatsministeriums für Unterricht und Kultus und der Stiftung Kunstakademie | Klasse Prof. Sandra Schäfer

**Jonas Höschl** | Debütantenförderung des Bayerischen Staatsministeriums für Wissenschaft und Kunst | Klasse Prof. Olaf Nicolai

**Georgia Kaw** | DAAD-Preis | Prof. Florian Pumhösl (keine Präsentation in der Ausstellung)

**Ju Young Kim** | Debütantenförderung des Bayerischen Staatsministeriums für Wissenschaft und Kunst | Klasse Prof. Olaf Nicolai

**Younsik Kim** | Preis der Erwin und Gisela von Steiner-Stiftung | Klasse Raphaela Vogel (ehem. Prof. Alexandra Bircken)

**Michael Mönnich** | Debütantenförderung des Bayerischen Staatsministeriums für Wissenschaft und Kunst | Klasse Prof. Nicole Wermers

**Eduardo Palomares** | Debütantenförderung des Bayerischen Staatsministeriums für Wissenschaft und Kunst | Klasse Prof. Alexandra Pirici

**Rosanna Marie Pondorf** | Debütantenförderung des Bayerischen Staatsministeriums für Wissenschaft und Kunst | Klasse Prof. Peter Kogler

**Anna Schübel** | Preis des Akademievereins | Klasse Prof. Armin Linke

**Merlin Stadler** | Preis der Franz Altmann-Stiftung | Klasse Prof. Alexandra Pirici

**Tatjana Vall** | Preis der Stiftung Kunstakademie | Klasse Prof. Pamela Rosenkranz

**Maxine Weiss** | Debütantenförderung des Bayerischen Staatsministeriums für Wissenschaft und Kunst | Klasse Raphaela Vogel (ehem. Prof. Alexandra Bircken)

## Programme

**Opening:** 5 Sep 2024, 7 – 10 pm  
The award winners will be present

**Press guided tour:** Wednesday, 4 Sep 2024, 11 am

**Press Download:** <https://www.eres-stiftung.de/presse>

**Exhibition:** 6 Sep – 19 Oct 2024

### **“Après le Déluge” – Electronica hyperpop by Aelita Le Quément & Veronica Burnuthian**

Sunday, 8 Sep 2024, 2 pm, Admission free

The duo Veronica Burnuthian & Aelita Le Quément **will perform live** as "Panty Paradise" in their spatial installation, developed especially for the exhibition.

Following the concert Veronica Burnuthian will present her unreleased solo album "Sternier Stuff" as Soft Violet, which will soon be released by the labels Alien Transistor and Morr Music.

### **Opening Hours**

Th 2 – 6 pm, Sa 11 am – 6 pm and by appointment +49 89 388 79 0 79

### **Open Art & Various Others Weekend**

Fr 6 Sep, 6 – 9 pm

Sa 7 Sep, 11 am – 6 pm, 3 pm: Guided tour with the artists

Su 8 Sep, 11 am – 6 pm

### **Long Night of Munich Museums**

Sa 19 Oct, 6 pm – 1 am

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**ERES**   
STIFTUNG

AKADEMIE DER  
BILDENDEN KÜNSTE  
MÜNCHEN



1  
**Babi Brüller**  
Examenspreis 2023 der  
Stiftung Kunstakademie und  
des Bayerischen Staats-  
ministeriums für Unterricht  
und Kultus

*Soldaten mit Masken in Hugo Boss*,  
2024, acrylic on canvas,  
205 × 165 cm

The painting “Soldaten mit  
Masken in Hugo Boss”  
[Soldiers with Masks in Hugo  
Boss] was created under the  
impression of an increasing  
right-wing extremist radicali-  
sation of some political groups  
and the associated threat to  
an open, free and diverse  
society. Despite alluding to SA  
uniforms, the soldiers appear  
androgynous and anti-heroic.  
Brüller’s works are confron-  
tational and deliberately  
provocative, but invite viewers  
to draw their own conclusions.

2  
**Veronica Burnuthian &  
Aelita Le Quément**  
Preis der Franz Altmann-  
Stiftung

*Après Le Déluge*, 2024, on-site  
installation, oil on canvas (from the  
series “Room With A View”), water  
colours on paper (from the series  
“New Worlds”), dimensions variable

In the immersive spatial  
installation “Après Le Déluge”  
(based on Rimbaud’s poem  
“Le Déluge”), images of  
devastation mingle with  
scenes of human resilience.  
A catastrophic flood, a divine  
retribution, is set to wipe out  
humanity. However, the works  
do not focus on destruction,  
but on the human ability to  
search for and celebrate hope  
and meaning even in the worst  
situations.

3  
**Anne Gauger**  
Examenspreis 2023 der  
Stiftung Kunstakademie und  
des Bayerischen Staats  
ministeriums für Unterricht  
und Kultus

*Ohne Titel*, 2024, coloured pencil  
on Japanese paper, 244,5 × 97 cm

*Ohne Titel*, 2024, ceramics,  
37.5 × 39.5 × 38 cm

Anne Gauger’s work comprises  
text and drawing. The content  
comes from everyday contexts.  
Her approach is to collect with  
the typewriter and the drawing.  
The fragments are reassem-  
bled to create a new context  
that plays with sense and  
nonsense and addresses the  
viewer in a humorous and  
mercilessly direct way.

4  
**Jonas Höschl**  
Debütantenförderung

*SSSSSSuzuki*, 2024, Suzuki GS  
750 D (1977), wooden display

*SSSSSSuzuki*, 2023, video  
installation, HD, colour, music by  
Florida Juicy, edited by Ruth Glas,  
3’34"

*MERKBLATT*, 2024, document  
from the BKA, silkscreen fired in  
glass, overhead projection

*Q 2/50 Nr. 15311 Bild 1*, 2024,  
contact sheet, photographs  
of the inauguration of the S. Buback  
memorial, print on Aludibond

*4. Dez 1974, Stuttgart*, 2024,  
protocol of the press conference  
with J.-P. Sartre, silkscreen fired in  
glass

Jonas Höschl is a conceptual  
artist and photographer. In his  
graphic prints and video works,  
he scrutinises the identity-  
forming potential of political  
systems. Based on regional  
political scandals and European  
conflicts, he shows the alien-  
ation from unifying ideals. He  
appropriates the sometimes  
historical visual languages of  
differently orientated ideologies  
in order to reveal how propa-  
ganda manipulates. Through  
recontextualisation, he points  
to the referentiality of contem-  
porary documents.

5  
**Ju Young Kim**  
Debütantenförderung

*21C*, 2024, photography print on  
glass, mirrored stainless steel,  
64 × 40 × 5 cm

*Sleek and smooth like a back of  
dolphin*, 2024, photography print  
on glass, mirrored stainless steel,  
35 × 50 × 2 cm

Ju Young Kim explores transi-  
tional states and transit zones  
in her works by transforming  
industrial transport modules  
from aeroplanes into symboli-

cally encoded works. She  
combines these with stained  
glass, cast metal, ceramics  
and plastic, thus combining  
high-tech objects with artisanal  
techniques. The artist deals  
with feelings of parallel  
existence and instability that  
arise from living in different  
places and explores concepts  
of identity, belonging and home.

6  
**Younsik Kim**  
Preis der Erwin und Gisela  
von Steiner-Stiftung

*For the soul that has lost its body*,  
2024, ceramics, stainless steel, alu,  
steel, brass, polyester, glass, video  
(27" display), 208 × 60 × 70 cm

*Eternal stage*, 2024, ceramics, stain-  
less steel, alu, steel, brass, polyester,  
power supply, motor, Arduino pro-  
cessor, 2 channel video (27" display),  
sound, 207 × 66 × 64 cm

Sculptures and objects are  
often disposed of after  
exhibitions because there are  
no storage options or they  
have become obsolete. Kim  
therefore posed the question  
of the physicality of his works.  
His new sculptures can be  
completely dismantled, even  
the ceramics. Not only the  
basic structure, but the entire  
sculpture consists of screws,  
nuts and brackets and can  
therefore be changed and  
moved. This raises metaphysical  
questions about the relation-  
ship between mind and body,  
death and transience.

7  
**Michael Mönnich**  
Debütantenförderung

*Constellation I (Thread)*, 2024,  
ceramics, plywood, digital video,  
1’47", loop, 68 × 110 × 146 cm

*Constellation III (Pond)*, 2024,  
ceramics, plywood, digital video,  
0’53", loop, 40 × 80 × 122 cm

*Constellation V (Road)*, 2024,  
ceramics, plywood, digital video,  
0’31", loop, 43 × 80 × 114 cm

*Constellation VI (Tree)*, 2024,  
Ceramics, plywood, coins,  
projector, 0’38', loop,  
43.5 × 100 × 120 cm

*Cycling I*, 2024, archival pigment  
print, framed, 40 × 50 cm

*Cycling II*, 2024, archival pigment  
print, framed, 40 × 50 cm

*Spectators*, 2024, archival pigment  
print, framed, 40 × 50 cm

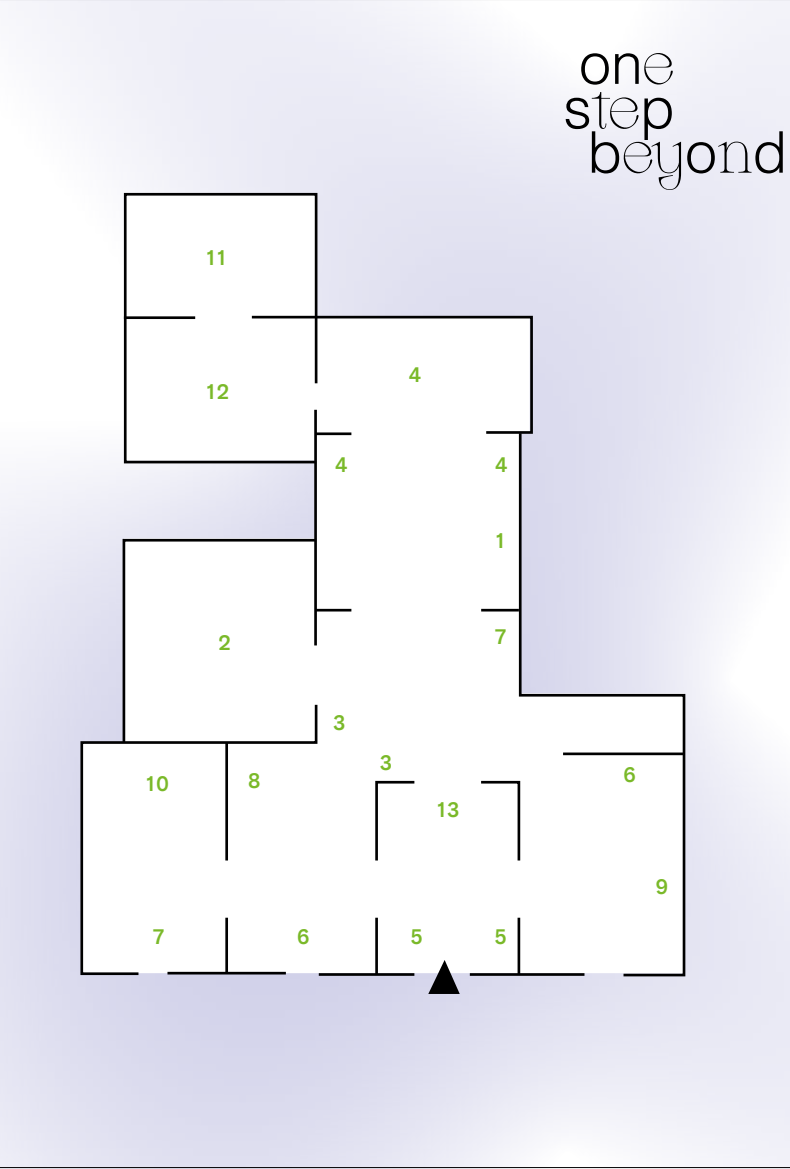
*Vacation I*, 2024, archival pigment  
print, framed, 40 × 50 cm

Michael Mönnich’s works en-  
compass sculpture, photogra-  
phy and moving images and  
revolve around questions of  
aesthetic perception, the condi-  
tions of art production and  
the concept of labour in late  
modernity. His works are often  
characterised by a slight  
laconicism and are distinguished

8  
**Eduardo Palomares**  
Debütantenförderung

*The Fragrance of Clay*, 2024,  
wall installation, wild clay  
(ceramics), wood, plant extracts,  
dimensions variable

The ceramics are made from  
wild clay, a material with its  
own biography and character.  
The original habitat in which  
the artist discovered it can be  
experienced through fragrances.  
Eduardo Palomares’ journeys  
are based on the principle of



by precise observations and  
subtle shifts in modes of per-  
ception. They make it possible  
to perceive the banal in its quiet,  
often overheard complexity.  
Mönnich examines the inter-  
face between aesthetic  
experience and social analysis,  
questioning the mechanisms  
and effects of a digitalised  
meritocracy.

mutual exchange. He brings  
his artworks into nature and  
takes the materials for the  
next objects with him. In his  
works, he criticises man’s  
alienation from nature and  
searches for forms of coexis-  
tence and possibilities of  
reuniting humankind with their  
environment.  
*Text: Anastasia Kozlova*

9  
**Rosanna Marie Pondorf**  
Debütantenförderung

*Wertschöpfungspapier [lunar cycle]*,  
2024, UV print on handmade paper  
from devalued euro notes, spreader  
bar, nipple clamps, eyebolt, carabiner,  
plaster, 380 × 100 × 10 cm

Money, power, fetish: Rosanna  
Marie Pondorf’s practice  
circulates along this trinity,  
sculpturally deconstructing  
and recoding the media  
images and entanglements  
of capitalism. In “Wert-  
schöpfungspapier [lunar cycle]”  
[Value Creation Papers (lunar  
cycle)], devalued euro notes  
form the material basis for the  
creation of new (art) values.  
These processes are intensified  
by the attraction of the moon:  
a never-ending source of  
artistic imagination, a spiritual,  
ritual and mythological breed-  
ing ground, almost over-  
whelmed by our desires, and  
an ideal place for projecting  
the confusions of the self and  
for fetishisation. But it is also  
an attractive supplier of rare  
earths, a launch pad to Mars,  
a colonisation project and  
a projection surface for narcis-  
sistic billionaires.

*Text: Kalas Liebfried*

10  
**Anna Schübel**  
Preis des Akademievereins

*The World Softly Lulls*, 2024,  
immersive soundscape, 9 channel  
installation, 35', seismological data  
archive samples, earthquake and  
infrasound monitoring, dimensions  
variable

At the centre of the installation  
“The World Softly Lulls” is an  
exploration of the medium of  
earth and the limits of human  
perception and knowledge  
horizons. The sound collage  
samples recordings of tectonic  
activities from a global network  
of seismological archives,  
platforms and programmes  
for earthquake information.  
The sounds generated by  
tremors and vibrations inside  
the earth are outside our range  
of hearing and are made  
tangible to the senses through  
sonification as sound experi-  
ences. In this way, they are  
transformed into aural echoes

and speculative projections of  
the earth’s history in the here  
and now.

*Text: Constanze Metzel*

11  
**Merlin Stadler**  
Preis der Franz Altmann-  
Stiftung

*On the Nature of Things*, 2024, HD  
Video, colour, sound, 12’58", loop

*Decoys*, 2024, 3D print, six parts,  
64 × 80 × 40 cm, 64 × 60 × 50 cm

“On the Nature of Things”  
deals with the true story of a  
gannet from New Zealand  
who fell in love with a concrete  
dummy. His portrayal in the  
film is reminiscent of early 3D  
video games, so that he  
appears as an anomaly in the  
otherwise realistically depicted  
world. An individual between  
the real and the artificial who  
refuses to be clearly categorised.  
Concepts of memory and  
mourning, projections of lone-  
liness, the history of mass  
extinction, human interventions  
in nature, categories of the  
simulacrum, the legacies of  
the Anthropocene and  
confrontations with human/  
non-human relationships  
come together here.

12  
**Tatjana Vall**  
Preis der Stiftung  
Kunstakademie

*Fragile Cornea*, 2024, glass basin,  
projection light, water cooling  
system, computer on aluminium  
poles, 180 × 30 × 30 cm

*Swimmer (sun), Swimmer (house)*,  
2024, two UV printed and laser  
engraved granite plates,  
je 60 × 100 × 2 cm

*1979 Housefire*, screenprint on  
acrylic glass, digital print on silk,  
aluminium poles, 67 × 74 × 6 cm

*Hiding in plain sight*, 2024, 10',  
sound

The sun as a catalyser of  
divergent meanings and the  
altered conditions of seeing  
through the camera obscura  
are central starting points in  
Tatjana Vall’s work. Through  
the invention of apparatus and  
tools, the subject-object  
relationship was manipulated  
by creating distance and  
abstraction. The light source

within the sculpture “Fragile  
Cornea” directs its traces onto  
the ceiling. Time is inscribed  
in the two laser-engraved  
granite slabs, the “Swimmers”,  
in which the imprinted motifs  
combine with the layers of  
integrated minerals. For Vall,  
the historical dogma of the  
sun is a surface for inner con-  
flicts. She questions the  
fundamental existence of the  
physical in order to approach  
these conflicts.

*Text: Ilinca Fechete*

13  
**Maxine Weiss**  
Debütantenförderung

*The form can no longer be maintained*,  
2024, wire grid, steel, mixed media,  
video, dimensions variable

The multimedia installation  
“The form can no longer be  
maintained” reflects the  
structure of metal grids,  
referring both to the tradition  
of images in the history of art,  
cartography and capitalist  
division of the world. It stands  
here as a metaphor for  
systems of order that are  
reflected upon, deconstructed  
and increasingly dissolved by  
the artist, entering into a  
dialogue with organic forms.  
Weiss’s installation tells a  
story of human appropriation  
and assimilation of the natural  
environment and its resources  
from a critical and hopeful  
perspective.

*Text: Madeleine Freund*

**Georgia Kaw**  
DAAD Preis

No presentation in the  
exhibition.