

Floor plan

one step beyond

One Step Beyond

Debutantes 2024

Friday, September 6 – Saturday, October 19 2024

Every year, the Academy of Fine Arts Munich presents its outstanding graduates of the diploma and state examination in the Debutantes exhibition. The young artists show new and site-specific works at the ERES Foundation.

The exhibition is curated by Dr Sabine Adler.

A catalogue will be published to accompany the exhibition.

Opening hours

Various Others & Open Art Weekend:

Friday, September 6, 6 - 9pm

Saturday / Sunday, September 7/8, 11am – 6pm

afterwards Thursdays 2 - 6pm

and Saturdays 11am - 6pm

Lange Nacht der Museen

(Long Night of Munich Museums):

Saturday, October 19, 6 - 1pm

Guided tours through the exhibition

in dialogue with the artists:

Saturday, September 7, 3 pm

Thursday, September 19, 6 pm

Saturday, October 12, 3 pm

No registration required.

ERES
STIFTUNG

AKADEMIE DER
BILDENDEN KÜNSTE
MÜNCHEN



STIFTUNG
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Debutantes 2024
Academy of Fine Arts Munich
at the ERES Foundation

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

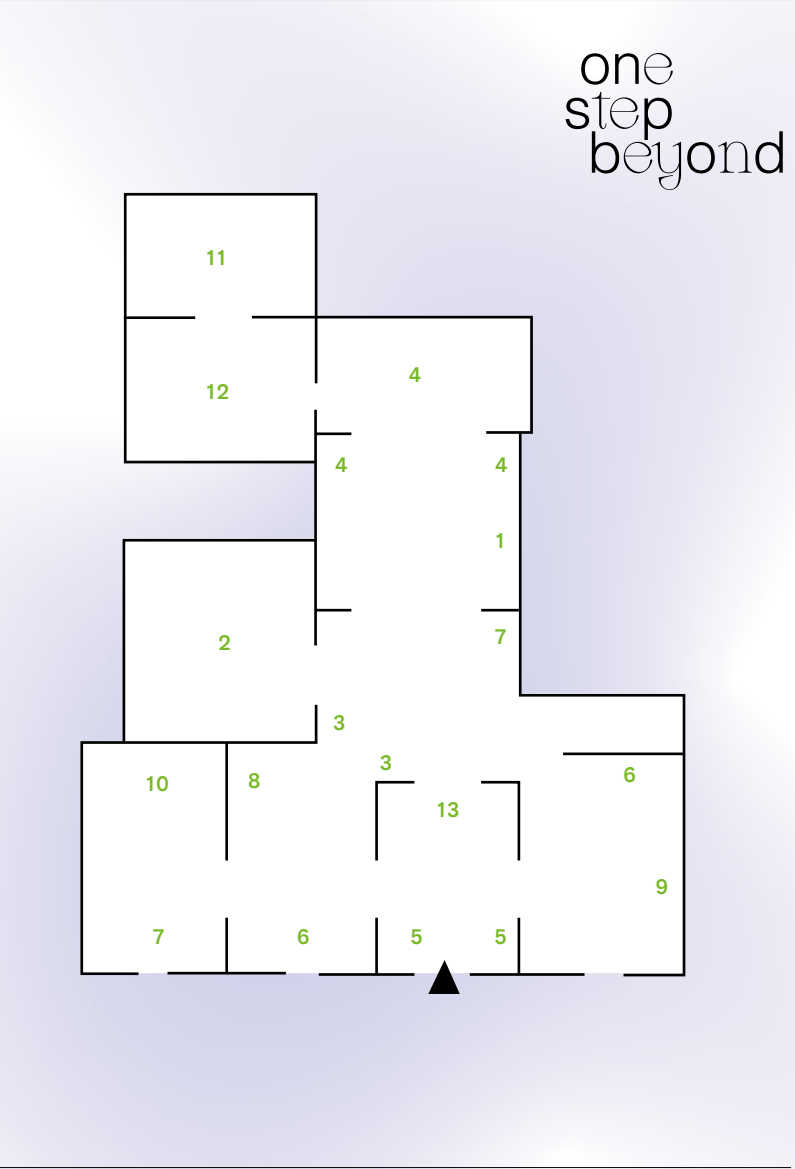
Vacation I, 2024, archival pigment
print, framed, 40 × 50 cm

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.