



→ Exhibition continues in Studio Cinema 2. 34

→ Additional Projects by Students of Expanded Cinema

Hyelim Jeon

〈Media Narrative Explorers (MNE)〉Hyelim Jeon, Hyeyun Lee, Yunju Shin
@ Room 3. 46

Shabi Flumel

〈Leipziger Straßennamenschild - Liam-Conejo-Ramos-Straße〉
@ Fassade

Simón Jaramillo Vallejo

〈Diversity Strip / Franja de Diversidad〉DJ sets and performances
12. 02. 2026 / 20:00-24:00 @ Lichthof

Hyerin Eom

Exhibited as part of the Studienpreise 2026 @ HGB gallery

1. Lucia-Charlotte Ott
(untitled)

Video, monitor, metal box, cursor

2. Jan Lessmann
(Madonna Meinhof)

Fine art print / 70 × 100 cm

Cultural memory of the RAF is strongly shaped by feature films that claim authenticity while fictionalizing and stylizing historical events. The work focuses on recurring visual motifs across multiple films, presenting photographed screen images of Ulrike Meinhof. Her cinematic depiction echoes Madonna iconography, situating her within traditional gender roles rather than as a political actor. Through repetition, the work exposes how cultural memory is produced through dominant visual patterns that depoliticize and simplify historical figures and events.

3. SiJo Choi Kim
(I don't want 4K, I want happiness)

Video, monitor / 5 min

4. Elza Gubanova
(a plastic bag)

C-print, wooden frame / 50 × 60 cm

5. Daria Makarova
(coffin talk)

Lithograph, engraved glass frame / A4

6. Dunja Rahovsky Šuligoj
(A Swarm of One)

Video, monitor / 5 min

Two disembodied hands carefully position an insect, pinning it onto a soft white felt bedding. The task remains ambiguous: is this behind-the-scenes footage of a stop-motion animation, or a step-by-step demonstration of preparing a specimen for a natural history museum display? The distinction between insect as character and insect as specimen becomes dependent on how obscured the view is.

7. Simón Jaramillo Vallejo
(Huellas de Carbón)

Video, monitor, Colombian coal from the Guajira region, German coal blocks (Lausitz) / 8:40 min

The short film traces open scars—a cartography of the despoilment of La Guajira's body. Through a fractured lens, the work stages the clash between two worlds: the logic of "progress" that devours the earth and a territory that resists becoming mere inventory. A journey through the backbone of coal, posing a question from a distance: how much silence and how much thirst from the Global South are required to sustain the glow of someone else's well-being?

8. Meghan Marie Malar
(Zeitgeist)

Short story / A5 booklet

9. Shabi Flumei
(without title)

Paper, pigmented drawing ink Technique: ink blot drawing / A5

10. Mina Bamarni
(Bi ba re her tišt mezin dibe
– Mit dem Wind wächst alles)

Hand-crafted aluminium, piezos, exciter, amplifier, speaker, cables

11. Bo Heller
(not) a test strip)

selenium toned gelatin silver prints, diptych / each 40 × 50 cm

A test strip is a series of incremental exposures on photosensitive paper, used to determine the exposure time and contrast of a final print. Ordinarily discarded as a means to an end, the test strip is here conceived as an end in itself. A photographic negative was selected to become (not) a test strip; the procedure itself was reconceived as an aesthetically viable and intentional form. In the diptych displayed, one print functioned as a true test strip, while the other was meticulously sculpted with light, masquerading as one.

12. Nastia Sopilnyk
(red orange yellow green blue black)

3 C-prints / ca. 2 × 3 m

In a series of underwater photographs, fragments of a Russian drone shot down over the Black Sea is documented after washing ashore near Odesa. Algal bloom appears as the sea's chemical response to anthropogenic intrusion, akin to combustion. Shot using the analog redscale technique and printed in the darkroom laboratory, the images shift into the red spectrum, referencing both chemical reactions and the sea as an optical filter. The title alludes to William Beebe's research on how color disappears with depth and objects dissolve into darkness.