

NARRATIVES OF MAKING

CONTEMPORARY POSITIONS FROM ART AND
COLLECTIBLE DESIGN

SEP 09 –
DEC 19
2026

MAJ
VAN DER
LINDEN

WOHNEN AM TVCHELES

CURRENTS

CLAIRE DE SANTA COLOMA
CLARA SCHWEERS
DAHM LEE
HANNA FASTRICH
JULIKA HARTZ
KAREN VERLINDEN
MYRIAM PERROT
SASKIA DE BRAUW
STUDIO JUMI
TANJA NEUBERT
URSULA WAGNER
ZEYNEP BOYAN

NARRATIVES OF MAKING

Contemporary Positions from Art and Collectible Design

NARRATIVES OF MAKING — Contemporary Positions from Art and Collectible Design is an exhibition by MAJ VAN DER LINDEN presented in collaboration with Wohnen AM TACHELES, bringing together women whose practices span contemporary art, collectible design, and material-based disciplines. Rather than defining strict categories, the exhibition celebrates the diversity of contemporary making and the many ways in which craft informs artistic and design practices today.

Each participant presents a distinct body of work shaped by their own materials, methods, and ideas. Some approaches are rooted in sculpture or fine art, others in collectible design or functional objects, yet all share a deep commitment to craftsmanship as an essential part of the creative process. Here, making becomes a language for expression, research, innovation, and reflection.

The works reflect personal narratives as well as broader social and cultural questions. Material, process, and experimentation are central to each practice, revealing the close relationship between maker and material. Together, the participating artists demonstrate how contemporary craft continues to evolve through curiosity, technical skill, and the reinterpretation of traditions.

NARRATIVES OF MAKING invites visitors to discover works that challenge conventional distinctions and open new perspectives on art, design, and craftsmanship. The exhibition creates a platform for dialogue, exchange, and recognition, highlighting positions whose practices contribute to the ongoing development of contemporary material culture.

On Display

CLAIRE DE SANTA COLOMA / CLARA SCHWEERS / DAHM LEE / HANNA FASTRICH /
JULIKA HARTZ / KAREN VERLINDEN / MYRIAM PERROT / SASKIA DE BRAUW / STUDIO JUMI /
TANJA NEUBERT / URSULA WAGNER / ZEYNEP BOYAN

MAJ VAN DER LINDEN satellite
Townhouse 068 im Stadtquartier AM TACHELES
Johannisstraße 14, 10117 Berlin

On View

September 09, 2026 – December 19, 2026

Opening Hours
Saturdays 2 – 6pm, and by appointment

MAJ
VAN DER
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WOHNEN AM TACHELES





Myriam Perrot: Remous I – III , 2026

Remous I
unglazed porcelain, stainless steel
75 x 42 x 30 cm
porcelain unfolded: 150 x 42 cm

11.600,00 € (incl. 7% VAT)

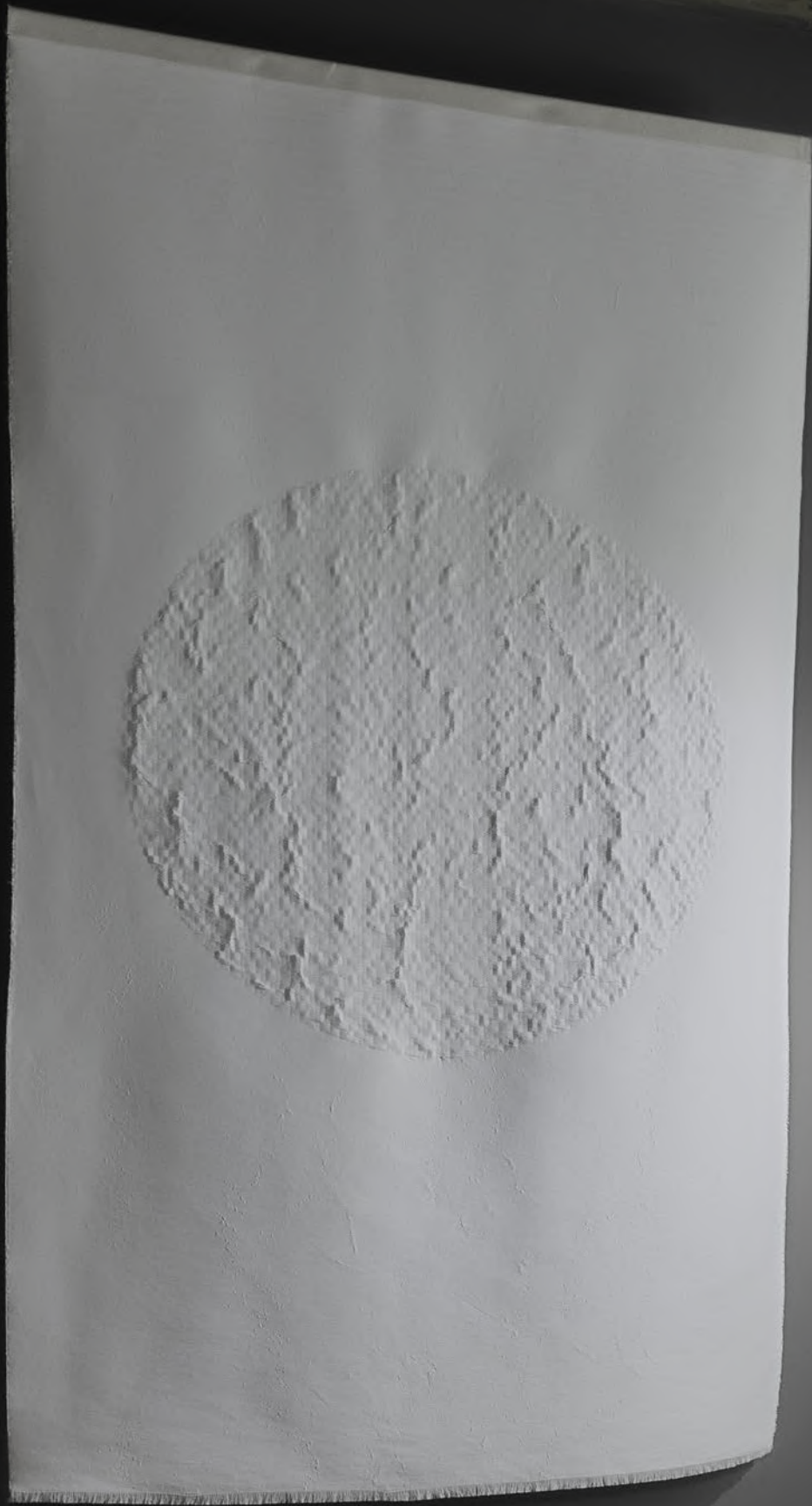
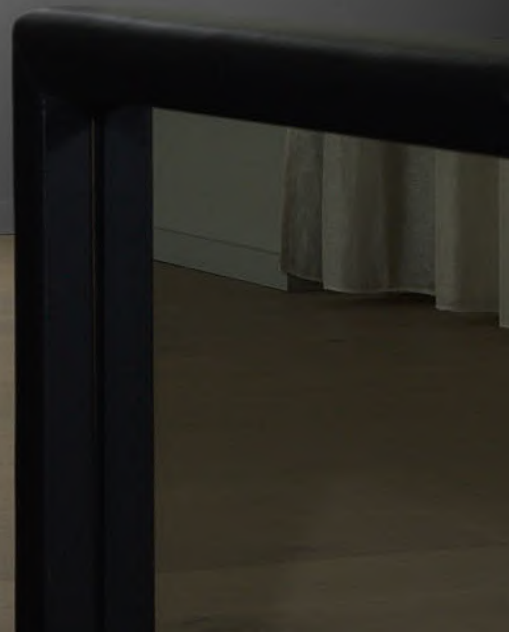
Remous II
unglazed porcelain, stainless steel
65 x 30 x 27 cm
porcelain unfolded: 130 x 20 cm

9.800,00 € (incl. 7% VAT)

Remous III
unglazed porcelain, stainless steel
55 x 23 x 24 cm
porcelain unfolded: 110 x 23 cm

7.200,00 € (incl. 7% VAT)

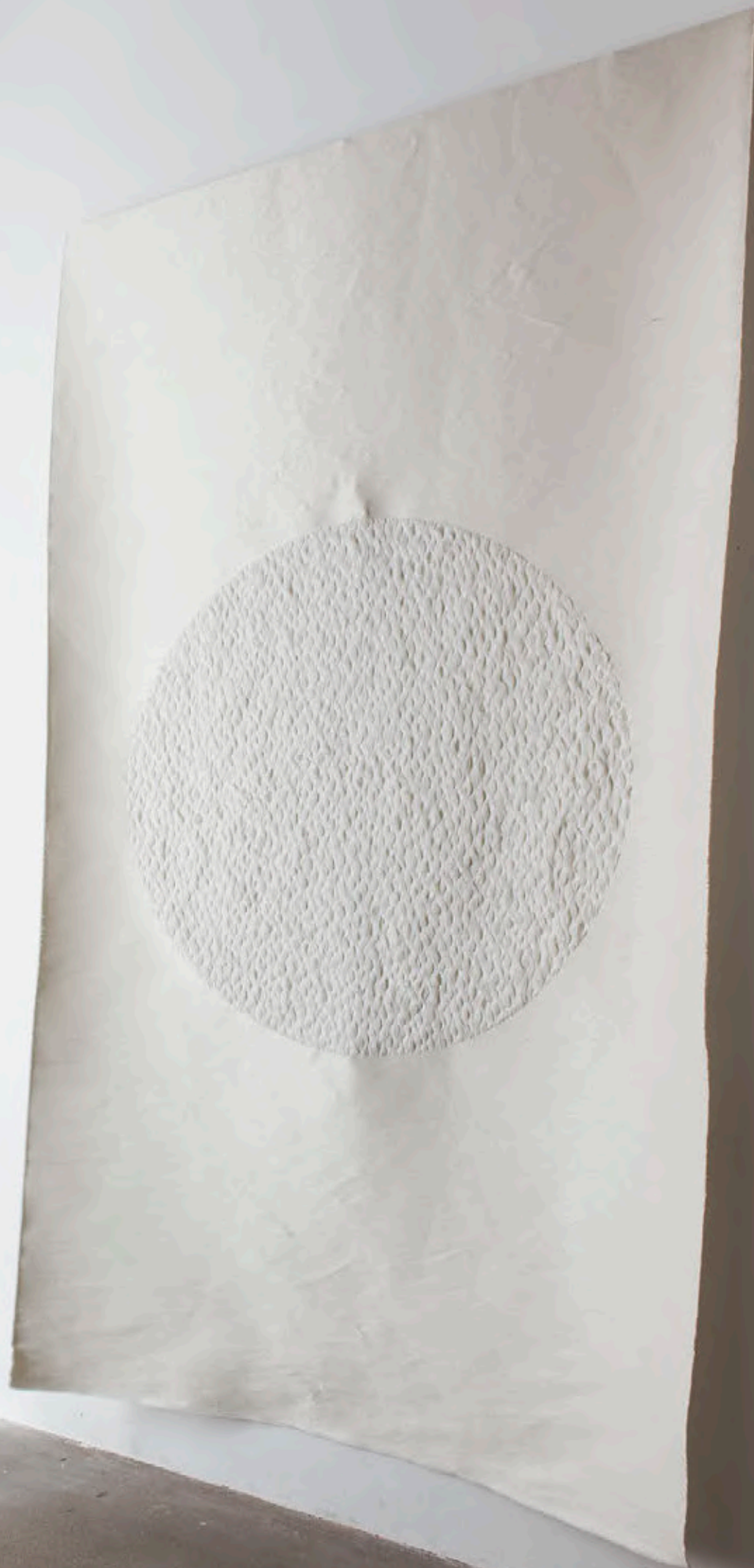
Myriam Perrot forms individual porcelain rings by hand and gradually connects them into long, chainmail-like strips for her new sculptural series *Remous I – III*. While each ring is fragile on its own, once interconnected and fired, the elements form a remarkably strong whole. This transformation lies at the heart of the work. Perrot shapes the strips into Möbius bands whose continuous surfaces turn back upon themselves. The title *Remous*, French for swirl or eddy, evokes both turbulence and stillness, giving physical form to states of movement, transition, and inner unrest. Through repetition and interconnection, fragility becomes strength, while the circular form holds movement and stasis in continuous tension.





Ursula Wagner: fig. 032 – close to full moon, 2016
project: sculptile
fabric, woven with paper yarn, nylon,
highly-twisted wool, viscose, polyester, cotton
ca. 280 x 170 cm
double-sided work

24.100,00 € (incl. 7% VAT)







Ursula Wagner's ongoing project *sculptile* explores the transition of woven textiles from two-dimensional surfaces into spatial, sculptural forms. Working with industrial weaving machines, Wagner programs each textile through binary code, determining not only its pattern but also its density, tension, transparency, and physical behavior. In *fig. 032 – close to full moon*, paper yarn, nylon, highly twisted wool, viscose, polyester, and cotton are woven into a large-scale textile that hangs freely in space. Responsive to gravity, air, and its surroundings, the work remains mutable rather than assuming a fixed form. Wagner's research into traditional weaving, dyeing, and papermaking techniques informs this contemporary approach, in which inherited knowledge becomes a means of developing new relationships between material, structure, and space.





Claire de Santa Coloma: Untitled, 2015

holm oak

31 x 23 x 21 cm

price on request



Claire de Santa Coloma: Untitled, 2023
ñandubai
29 x 22 x 12 cm
price on request



Claire de Santa Coloma: Untitled, 2017
wood, graphite powder, steel
127 x 20 x 20 cm

price on request

Claire de Santa Coloma works with found or gifted wood, allowing the history and physical character of each piece to become part of the sculptural process. Trained in direct carving in Paris, the artist carves every work by hand. Her sculptures draw on the formal vocabulary of twentieth-century abstraction while questioning the methods and conventions that have shaped the medium. Experienced from different angles, the works evoke a sense of familiarity and physical remembrance. Through carving and material transformation, Santa Coloma connects contemporary sculptural practice with humanity's long and intimate relationship with wood.





Studio Jumi: Cover, 2026
rubber
handwoven
42 x Ø 27 cm

2.000,00 € (incl. 7% VAT)







Studio Jumi: Passage, 2026
rubber, synthetic fibre, cotton, linen, steel frame
handwoven
177 x 158 cm

10.000,00 € (incl. 7% VAT)







Studio Jumi: Braid, 2026

rubber

250 x 14 cm each

Ed. 2/3

Ed. 3/3

1.300,00 € each (incl. 7% VAT)

Studio Jumi's practice is rooted in traditional handweaving, which Julia Buntzel and Miriam Rose Gronwald extend through the use of unconventional and discarded materials. The three works presented in *NARRATIVES OF MAKING*, *Cover*, *Passage*, and *Braid*, are all woven from discarded bicycle inner tubes. In *Passage*, rubber is combined with synthetic fibre, cotton, and linen within a steel frame, creating a dense textile surface in which the strict order of warp and weft meets the irregular traces of previously used materials. *Cover* and *Braid* move beyond the flat plane of weaving into elongated and compact sculptural forms that evoke remnants of objects from an imagined past. Through this idea of a future archaeology, the works consider how the synthetic materials embedded in contemporary life may endure as artefacts of human presence long after their original function has disappeared. Across all three works, weaving becomes both a method of material transformation and a reflection on ecological fragility, preservation, and decay.





Karen Verlinden: Fragment Duo Curved Carré, 2025
white chamotte clay, glaze
ca. 14 x 18 x 12 cm each

2.355,00 € (incl. 7% VAT)



Karen Verlinden: Pillow, Duo (Rust), 2025
red chamotte clay
60 x 50 cm

6.850,00 € (incl. 7% VAT)

Karen Verlinden experiments with clay's capacity to take on remarkably different appearances, using form, texture, and surface to challenge expectations of the material. *NARRATIVES OF MAKING* brings together two contrasting works from her practice. In *Pillow, Duo (Rust)*, red chamotte clay assumes the appearance of softly filled cushions: gently curved contours and finely textured surfaces lend the rigid ceramic forms an unexpected sense of pliability and warmth. *Fragment Duo Curved Carré*, by contrast, is formed from white chamotte clay and covered in glazes that shift in color and reflectivity. Its folds, fissures, and irregular edges remain visible, allowing the processes of shaping, glazing, and firing to become part of the work. Together, the pieces reveal clay as a material capable of appearing soft or solid, restrained or unruly.





Julika Hartz: oh, the absurdity of anything. oh, the urgency of us., 2026
napkin rings (set of 2)
935 silver
edition of 10 (made to order)
3 x 5 x 2,5 cm each

790,00 € (incl. 19% VAT)

everyday words

julika hartz, 2026

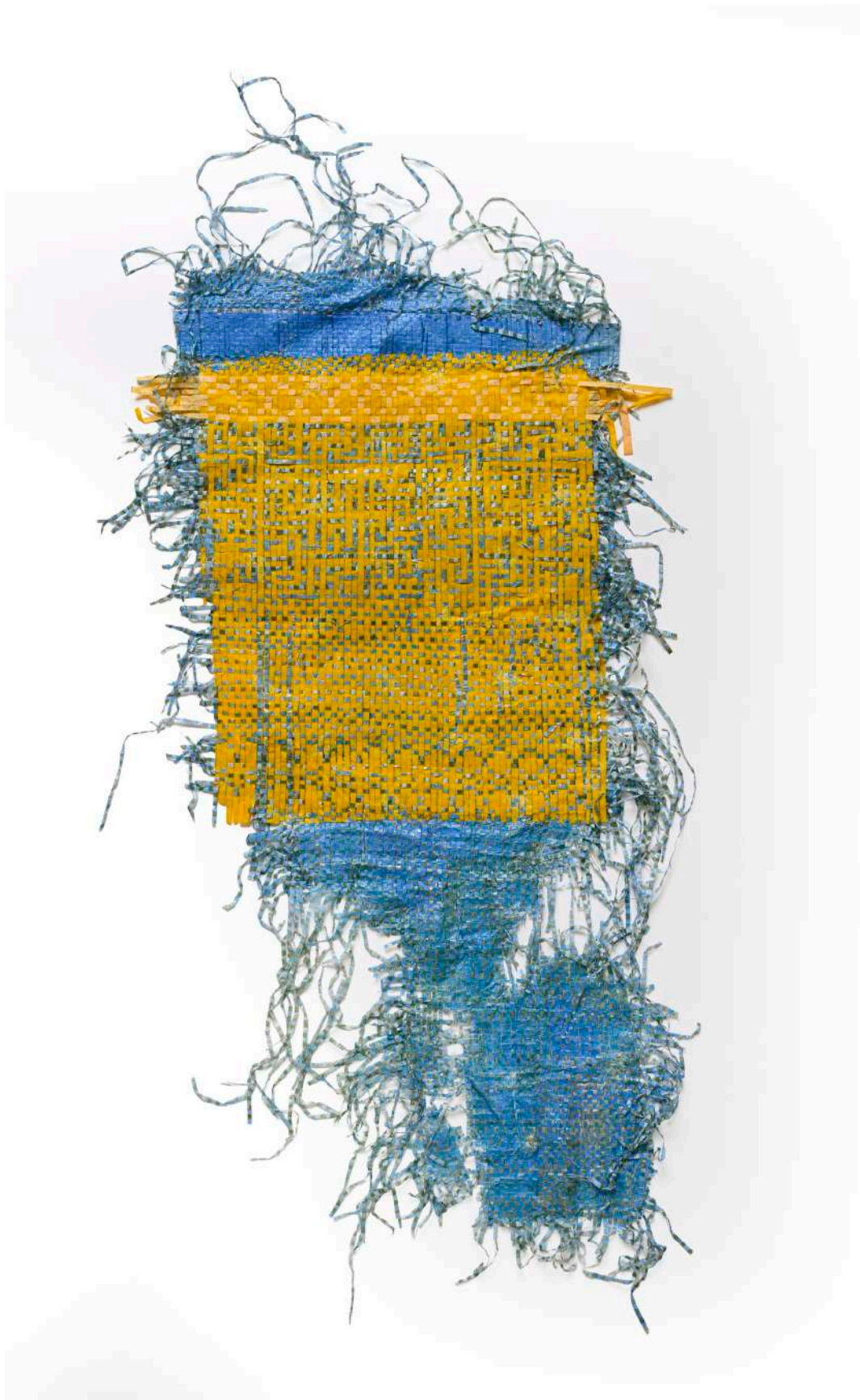
everyday words
like could you pass me the salt please
or see you later
or it's so nice you're here
and then the equations
and the probabilities
that make us shudder
and laugh
because that's where we go
when we're helpless
oh the absurdity of anything
just anything
just let me hold you again
even if i don't feel like it
and let me have it
even if i can't hold it
can't hold onto
this warm night
breathingly
passing
everything that is
a little too ordinary
but
oh the urgency of us
just pressing forward
just present in
everyday words
everyday words
like could you pass me the salt please
or sweet dreams
or good morning

OH, THE URG
OF US.

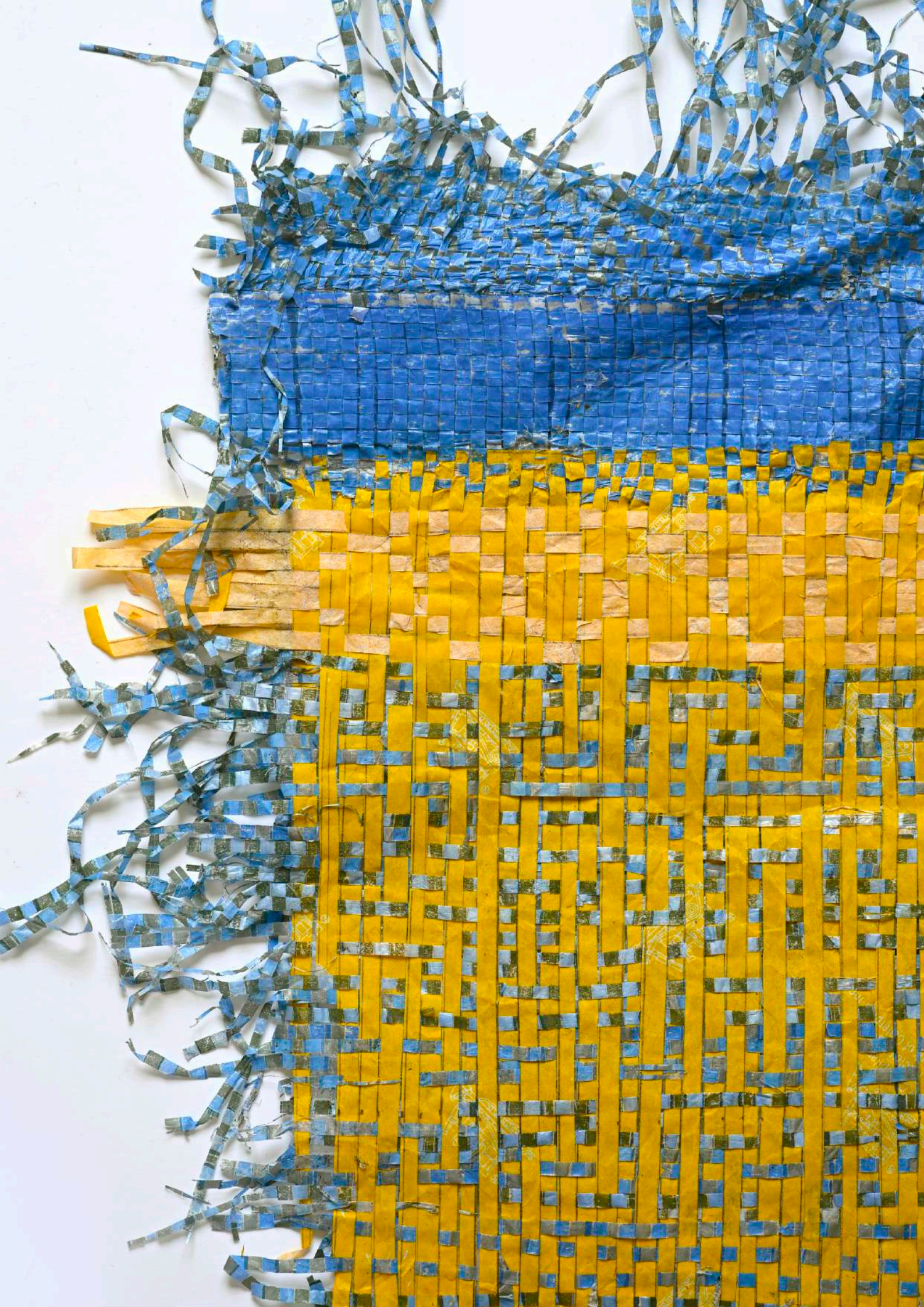
THE ABSURD
OF ANYTHIN

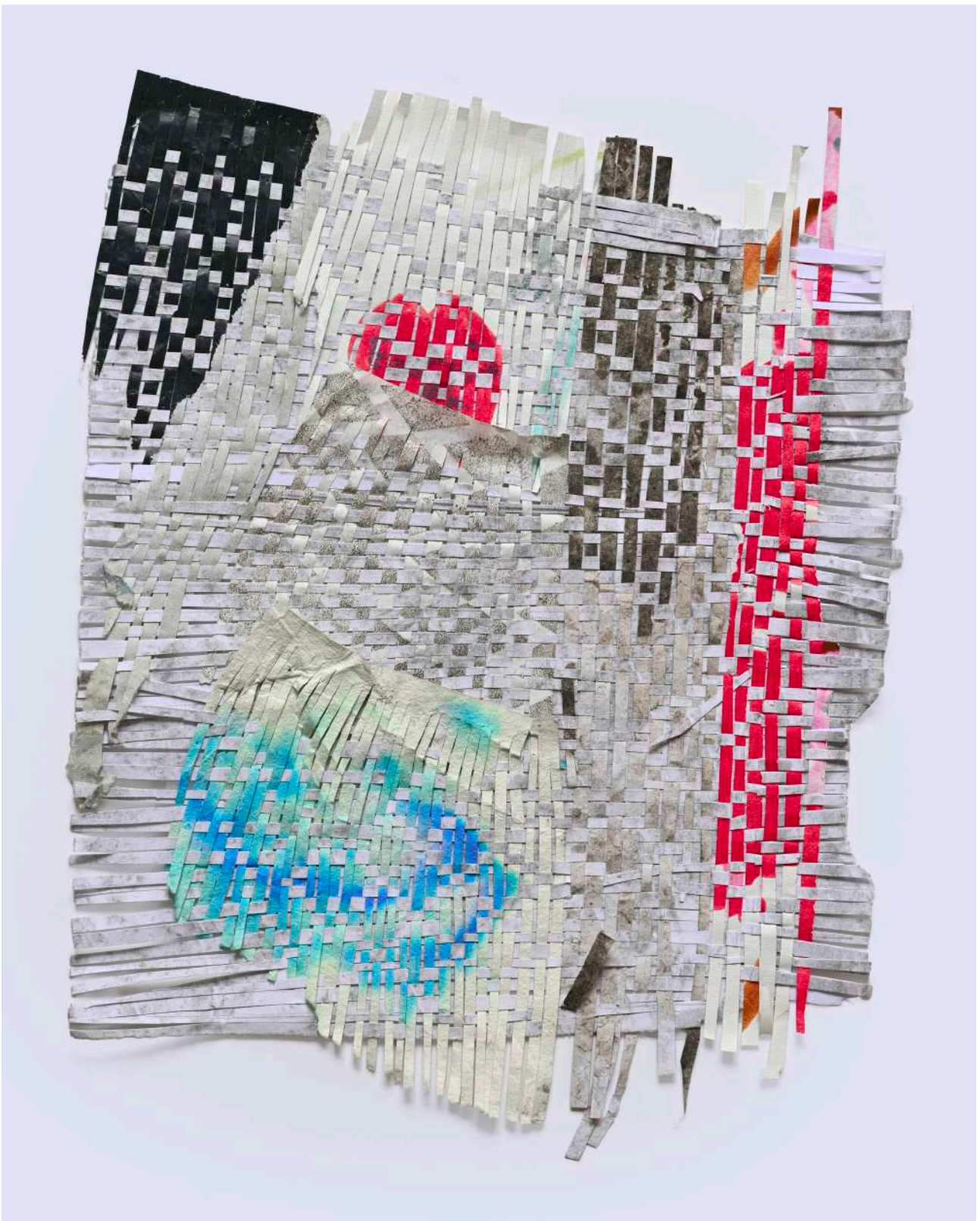
Julika Hartz's practice moves between silver jewelry, objects, illustration, and writing, with language forming an integral part of both material and meaning. Using the lost-wax casting process, she models each piece individually in wax before it is cast in silver, preserving traces of the hand within its surface. The napkin rings presented in *NARRATIVES OF MAKING* form an exclusive edition created specifically for the exhibition and refer to Hartz's poem *Everyday Words*. Conceived in pairs, the objects reflect on the shared table as a place of gathering and care in response to increasing individualism. They connect the intimacy of a personal object with the social rituals of giving, receiving, and sharing.





Saskia de Brauw: The Accidental Weave 20, Paris, 2026
found piece of tarp (Vireux-Molhain, France), found paper toy packaging
(Paris, France)
83 x 44 cm
101 x 58 cm, framed
3.750,00 € (incl. 7% VAT)





Saskia de Brauw: The Accidental Weave 21, Paris, 2026
found soiled envelope (Paris, France), found greasy folded paper
(Battambang, Cambodia), found large child's drawing of family inside
broken frame (Eglise St. Sulpice, Paris, France), found ticket with diamond
shaped stamp (Blvd Saint Michel, Paris, France), found note with
waterdamage (Paris, France), found piece of poster (Via Ventimiglia,
Milan, Italy)
23 x 18 cm
40,5 x 34,4 cm, framed

2.600,00 € (incl. 7% VAT)



In her ongoing series *The Accidental Weave*, **Saskia de Brauw** interlaces found and discarded materials using traditional loom and paper-weaving techniques. The series grew from a long-standing practice of collecting, documenting, and archiving fragments encountered during her travels, first brought together in the 2016 artist's book *The Accidental Fold*. In her Paris studio, de Brauw now repeatedly returns to this archive, combining older findings with materials gathered on more recent walks. Through the slow, manual process of weaving, objects from different moments and geographical contexts become physically interconnected. In doing so, she creates tactile mappings that bring together the places, journeys, and memories carried by each fragment.





Tanja Neubert: Ceramic Side Table, 2026
stoneware, glazed (cloudy mint)
ca. 34,7 x 25,7 x 33,3 cm front
unique piece, modular build

2.850,00 € (incl. 19% VAT)

Tanja Neubert: Ceramic Side Table, 2026
stoneware, glazed (honey and dark amber)
36 x 34,7 x 34 cm
unique piece, modular build

3.250,00 € (incl. 19% VAT)

Tanja Neubert: Ceramic Side Table, 2026
stoneware, glazed (cloudy mint)
ca. 34 x 32,6 x 32,5 cm left
ca. 34 x 33 x 32,3 cm right
unique piece, modular build

3.250,00 € (incl. 19% VAT) each

custom glazes available on request
lead time 8 weeks

Tanja Neubert's new *Ceramic Side Tables* explore the relationship between sculptural form, modular construction, and functional use. Each table is assembled from individually formed ceramic elements whose repetition creates a rhythmic, architectural structure. Made from Spanish stoneware clay, the components are joined before firing and permanently fused together in the kiln. The glazes emphasize the contours of the individual elements, while deliberately visible glaze drips become a distinct compositional feature and reveal the transformative effects of the firing process. The repetition of stacked ceramic volumes gives the works a strong sculptural presence while retaining their function as side tables.





Hanna Fastrich: Conic 02 — Wall Light, 2026
porcelain, glaze, sapele timber, blackened stainless steel, light (dimnable)
Ed. 1/10 + 1AP

custom sizes and glazes are available on request
lead time 8-12 weeks

7.000,00 € (incl. 19% VAT)





Hanna Fastrich: Oxidised Light, 2026
porcelain, glaze, blackened stainless steel, light (dimmable)
40 x 21 x 21 cm
Ed. 1/10 + 1AP

custom sizes and glazes are available on request
lead time 8-12 weeks

4.650,00 € (incl. 19% VAT)



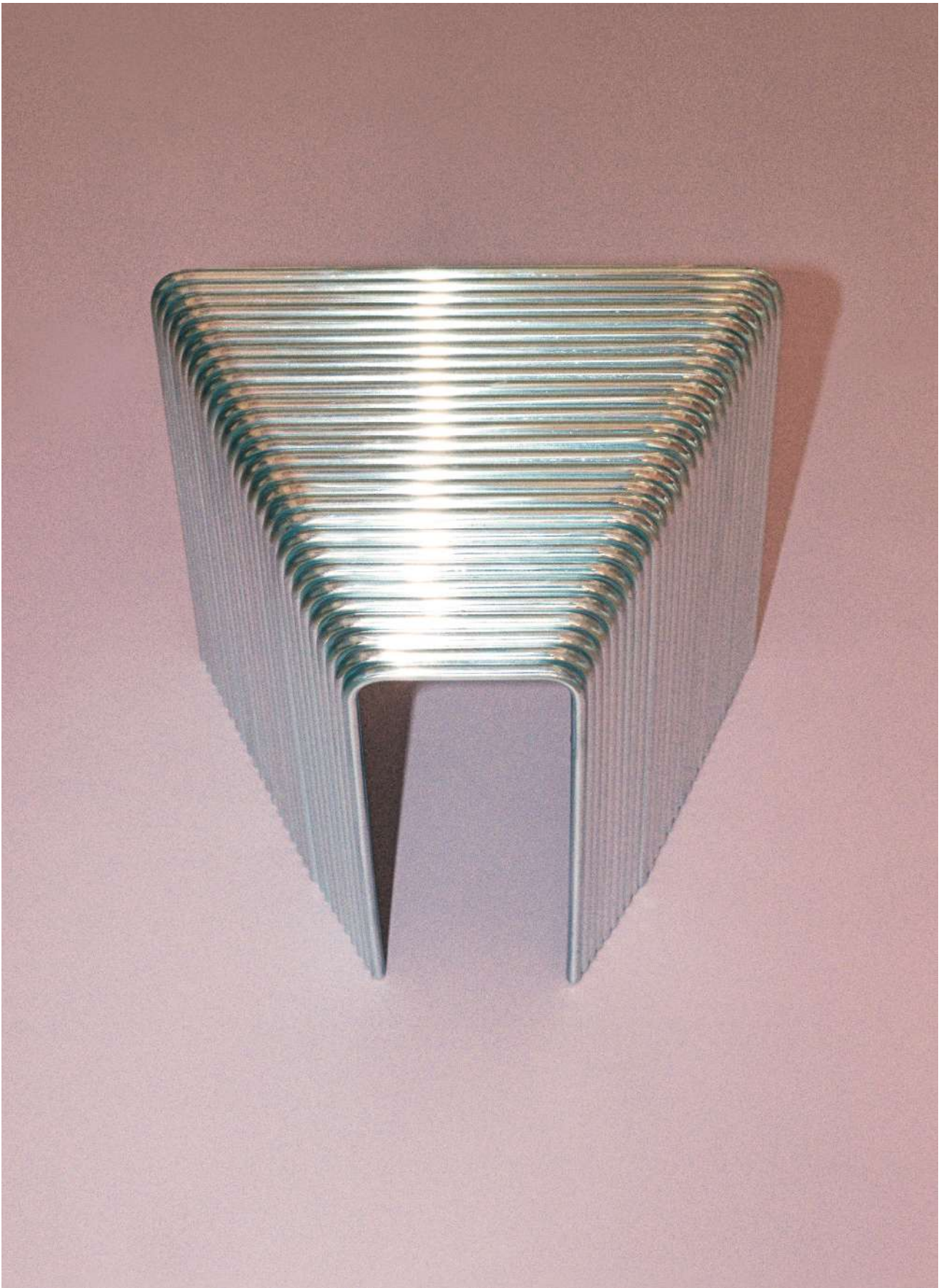
Hanna Fastrich approaches lighting as a sculptural and spatial object, questioning where function ends and an object begins to shape the experience of its surroundings. Drawing on her background in architecture, she explores the relationship between object and environment and the ways in which functional forms can act as spatial agents. In her new works *Oxidised Light* and *Conic 02 – Wall Light*, Fastrich combines translucent porcelain with blackened stainless steel and, in the latter, sapele timber. She carries out every stage of production herself in her London studio, from shaping, glazing, and firing the porcelain to TIG welding, oxidizing, patinating, and finishing the metal components. Softly filtered through the oxide glaze, light becomes part of the material composition, while stitch-like welded edges and small ceramic dimmer switches bring material, construction, and use into close dialogue.





Dahm Lee: mmm stool (3), 2024
aluminium polished
36,7 x 32,5 x 33 cm

1.600,00 € (incl. 19% VAT)



Dahm Lee: mmm stool (2), 2024
aluminium polished
36 x 41 x 32,4 cm

1.600,00 € (incl. 19% VAT)



Dahm Lee: mmm rectangle No.7, 2023
nickel-plated steel
24 x 24 x 11,4 cm

800,00 € (incl. 19% VAT)



Dahm Lee: mmm rectangle No.15, 2024
nickel-plated steel
19,5 x 25 x 11 cm

800,00 € (incl. 19% VAT)

In her ongoing *mmm* series, short for *massive metallic mass*, **Dahm Lee** explores metal through its physical weight, structural possibilities and capacity for transformation. Working with polished aluminium and nickel-plated steel, she bends, arranges and layers slender metal elements in a precise, repetitive process. The resulting stools and rectangular objects shift between function and abstraction, their rhythmic structures and reflective surfaces lending the dense material an unexpected visual lightness. Subtle variations in proportion, curvature and composition give each work its distinct character. Positioned between sculpture, furniture and object, the works reveal how minimal formal interventions can transform our perception of volume, balance and possible use.





Zeynep Boyan: Lamp No.I, 2025
red stoneware, natural finish, steel
approx. 38.5 x 8 x 7 cm, cord length: approx. 175 cm
hand-built
one-of-a-kind

2.500,00 € (incl. 19% VAT)



Zeynep Boyan: Lamp No.II, 2026

wall lamp

stoneware clay, brass

hand-built

one-of-a-kind

approx. 27,5 x 19 x 8 cm

cord lenght: approx. 175 cm

customizations available

1.500,00 € (incl. 19% VAT)



Zeynep Boyan: Lamp No.II, 2026
stoneware clay, brass
hand-built
one-of-a-kind

small: approx. 27,5 x 19 x 8 cm
large: approx. 38,5 x 27 x 9 cm
cord lenght: approx. 175 cm

customizations available

1.200,00 € (incl. 19% VAT) small
1.700,00 € (incl. 19% VAT) large

Zeynep Boyan works primarily with hand-building techniques, responding intuitively to the clay's weight, texture, and ability to retain traces of touch. Presented for the first time as part of *NARRATIVES OF MAKING*, her new lighting collection explores how clay can shape not only form, but also atmosphere, memory, and light. *Lamp No. I* reinterprets the archetype of the table lamp through a geometric body whose reliefs and openings allow light to emerge in different directions. *Lamp No. II* draws on Boyan's childhood summers in southern Turkey and the regional tradition of perforated calabash lamps, translating a familiar object and its cultural associations into clay. Each lamp is shaped and finished entirely by hand, bringing together sculptural form, personal memory, and material knowledge.





Clara Schweers: Entangled Mirror, 2023
glass, fused, polished and silvered
handmade in the Netherlands
57 x 37 cm
Ed. 2/3

price on request



Glass lies at the centre of **Clara Schweers'** practice, through which the artist examines how digital image culture reshapes intimacy, identity, and self-perception. Drawing on CGI, cinematic language, and motion libraries, she translates digitally mediated gestures into physical form through distortion, repetition, and material transformation. In her mirror works, sheets of glass are waterjet-cut, fused, polished, and silvered to create symmetrical patterns that fold and repeat along a central axis. Their shifting reflections cause the body to appear fluid and fragmented, turning the mirror into a membrane between domestic space and digital reality. Through this technically precise process, Schweers connects the long cultural history of the mirror with the visual logic of contemporary screens and interfaces.



Claire de Santa Coloma

Claire de Santa Coloma (*1983, Buenos Aires) studied 'Direct Carving' at the Ateliers Beaux-Arts de la Ville de Paris and Visual Arts Research at the Sorbonne. She won the EDP Foundation's New Artists Award in 2017. After many years of living abroad in Paris, Madrid, Lisbon and Sydney, the artist returned to Buenos Aires, Argentina, in 2023 where she now lives and works.

Made from found wood or wood that was brought to her, Claire de Santa Coloma's works interrogate the central themes of sculpture as well as the creative methods that form its foundations. She deliberately alludes to the vocabulary of 20th century abstract sculpture as a kind of archetype of the genre.

Wandering around the sculptures, set in dialogue by Santa Coloma in situ, evokes a sense of the familiar—a sensual, physical act of remembering that simultaneously connects us to human history and its close relationship with wood as a material.



Clara Schweers

Clara Schweers (*1994, Germany) lives and works in Eindhoven, the Netherlands. Working primarily with glass, Schweers examines the relationship between contemporary image culture and embodied experience, exploring how digital modes of seeing reshape perceptions of intimacy and the self.

Drawing upon computer-generated imagery, cinematic language, and motion libraries, she translates digitally mediated gestures into sculptural form. Distortion, repetition, and material translation become methods through which familiar gestures are displaced, examining how digital visual culture becomes embodied in both the body and the material world.

Central to her practice is glass as both material and conceptual framework. Its qualities of transparency, reflection, refraction, and distortion establish a dialogue with the optical logic of screens, mirrors, and interfaces, positioning glass as a medium through which mediation itself can be examined. By materializing digitally mediated encounters, Schweers creates sculptures that challenge distinctions between the virtual and the physical, examining how images shape the ways we see, remember, and relate to one another.

Schweers graduated from the Design Academy Eindhoven in 2022. Her work has been exhibited internationally in museums, galleries, and design institutions across Europe.



Dahm Lee

Dahm Lee (*1986) is an object and furniture artist, working and living between Berlin and Korea. The practice explores the potential of objects, moving beyond conventional ideas of aesthetics or function, and considers how materials and forms shape perception and interaction. Since 2022, Lee has focused on the mmm (massive metallic mass) series, featuring bent and layered steel forms with shimmering silver surfaces. The series highlights mass, volume, and the transformative qualities of metal, inviting open interpretation. It continues to expand into multiple variations, including objects, furniture, and sculptural pieces, some of which invite interaction with their surroundings and encourage tactile or physical engagement. Through this work, Lee explores the boundaries of form and material, creating pieces that blur the line between sculpture, object, and functional design.



Hanna Fastrich

Hanna Fastrich (*Munich) is an interdisciplinary artist and maker based in London. She studied Architecture at the Architectural Association and continued her studies in Applied Arts (Ceramics & Glass) at the Royal College of Art. Since being educated and working in the field of architecture, she has been expanding her creative work through material investigation, namely ceramics, traditional Japanese woodworking and metal work in her studio.

Hanna is exploring the navigation across the boundaries of object and space as well as what it means to make something that sits in between artistic and tangible function, questioning in what way can sculptural object be engaged with or used, therefore also become spatial agents?



Julika Hartz

Julika Hartz is an artist/maker from Hamburg. Her designs and working processes are rooted in the arts and her pieces aim to build connections – emotionally and physically – through form and content. Her background in illustration provides the base for all her work, as it seeks to initiate, deepen or continue stories, taking into account the object as well as the viewer/reader/wearer. Her latest jewelry and object works bring together these disciplines and allow for interplay between stories, objects, images and words.



Karen Verlinden

Karen Verlinden, a Belgian ceramic artist, creates unique sculptures that bring together craftsmanship, simplicity, and the interplay of light and shadow. Her work reflects the influence of her graphic background, rooted in her family's generations long printing business. Textures, paper, and her refined use of white in compositions subtly reference this past and serve as an inspiration for her ceramic art. Her fascination with the tactile and tangible qualities of materials began with paper the soft textures, delicate thickness, and the contrast between light and shadow. This ability to appreciate the beauty of simplicity forms the foundation of her sculptures, where ceramics and the inherent character of the material take center stage. In her creative process, Karen continually explores the boundaries of clay and paper, playing with their possibilities and limitations.



Myriam Perrot

Myriam Perrot is a Swiss-French artist based in Berlin since 2015. Informed by a background in set design and anthropology, her practice revolves around ceramic sculpture and drawings. Drawn to organic and sensual forms, her work is characterised by a meticulous craft process which is as essential as the object which is shaped progressively. Her drawings evoke traces and imprints and her installations abstract landscapes. Both are characterised by aggregates and repetition, recalling personal topographies. Through hazardous and repetitive gestures, Myriam ventures into thresholds found between rationalised and imagined spaces through relentless explorations of form and materiality.



Saskia de Brauw

Saskia de Brauw is a Paris-based multidisciplinary artist whose practice moves between writing, performance, and assemblage. For more than fifteen years, she has collected fragments encountered in cities and landscapes — crumpled papers, ribbons, notes, leaves, feathers, discarded packaging — cataloguing them by date and place as a personal diary of movement. What others overlook or abandon, she preserves, attentive to traces of time, touch, and circumstance embedded in each object.

In her ongoing series *The Accidental Weave*, de Brauw brings these fragments together through traditional loom weaving and paper weaving. Unrelated remnants — marked by tire tracks, water stains, folds, or wear — are interlaced into new compositions that shift their status from refuse to resonance. Once woven, the materials form quiet narratives of passage, absence, and rediscovery. The works reveal how acts of attention and connection can transform the forgotten into something held, shared, and remembered.



Studio Jumi

Studio Jumi is a Berlin-based duo working at the intersection of art, design, and craft. Artists Julia Buntzel and Miriam Rose Gronwald preserve handweaving traditions while redefining them through contemporary textile art. By incorporating unconventional materials into warp and weft, they create bold and innovative works. Inspired by the Bauhaus weaving workshops and Black Mountain College, Studio Jumi's approach reflects the legacy of textile pioneers like Anni Albers and Sheila Hicks. Their practice bridges tradition and innovation, celebrating craftsmanship in contemporary art.



Tanja Neubert

Tanja Neubert is a Berlin-based ceramicist and visual designer known for creating bespoke, hand-thrown pottery. After completing her CAP in Paris, she founded her studio in 2021. Tanja Neubert is renowned for her tableware series and her unique sculptural works such as the striking Anagama series. Fired over two days in a traditional Anagama kiln, these pieces embody a timeless dialogue between form, material, and ancient techniques. Her work captures the raw beauty of natural processes, making each piece a one-of-a-kind, collectible work of art.

MAJ VAN DER LINDEN accompanies Tanja Neubert's artistic development since 2022.



Ursula Wagner

Ursula Wagner is a textile designer, artist and researcher from Germany. In her work she explores the interplay between material, technology and aesthetics, with a focus on sculptural and three-dimensional aspects of textile construction. While specializing in industrial weaving, Ursula Wagner's projects mainly involve an intersection between the textile field and other disciplines. She designs dynamic, three-dimensional fabrics and site-specific artworks for public and private interiors while exploring the potential and extending the limits of digital tools in the domain of textile creation and production. In addition to that, paper making is also part of her artistic practice. Working with fibers and techniques that are used in traditional Japanese washi paper making, she creates paper reliefs and paper inlays that are entirely handmade.

Ursula Wagner studied Textile & Surface Design at weissenhof school of art and design in Berlin and at Hiroshima City University in Japan, and received her Diplom (equivalent to an MFA) from weissenhof school of art and design in Berlin in 2013. She has been teaching in the Textile and Surface Design Department of weissenhof school of art and design, the University of Applied Sciences in Hamburg, Germany and Shenzhen Polytechnic in China. As a research fellow at the Berlin University of the Arts, Ursula Wagner was engaged in a government-funded research project about smart homes, where she developed electronic and interactive textiles with several partners from industry, universities and research institutes. From 2017-2019 she held a full-time faculty position as an Assistant Professor of Textiles and New Technologies in the Textiles Department of the Rhode Island School of Design (RISD), USA. She has lived and worked in Berlin and abroad for about two decades before moving back to the Bavarian Alps where she was born and raised. She now lives in Murnau am Staffelsee.

Ursula Wagner has worked with Italian weaving mills in Como, designed and produced custom-made fabrics for the fashion brand PerretSchaad and collaborated with TheGreenEyl on a large-scale textile art installation for museum Grimmwelt in Kassel, Germany. From 2020-2023 she was the project manager for research and development at the German textile mill Rohi Stoffe GmbH.

Ursula Wagner was awarded several grants and prizes including the Mart-Stam-Prize, the Elsa-Neumann-Scholarship (NaFöG) of the Berlin State, a DesignFarmBerlin grant, a research grant by the German Academic Exchange Service (DAAD) for her studies in Japan and the Task Force Textiles working scholarship. In 2012 she was selected to participate in the European Textile Trainee Programme of the TextielMuseum in Tilburg, The Netherlands. Her artworks have been acquired by private and public collections, such as Grimmwelt Kassel, Germany, TextielMuseum Tilburg, Netherlands and Die Neue Sammlung at Pinakothek der Moderne in Munich, Germany.



Zeynep Boyan

Zeynep Boyan is a Turkish-Dutch artist based in Munich, working at the intersection of contemporary abstraction and material-driven practice. Her sculptural language moves between abstraction and figuration, exploring movement, balance, and belonging through the relationship between mass and void, body and support. Working primarily with traditional hand-building techniques and stoneware clay, she creates one-of-a-kind pieces in which form emerges intuitively through direct engagement with the material.

Boyan's practice is shaped by a sustained interest in how objects occupy space, and how form, proportion, texture, and composition influence perception. Sculptures with reconfigurable structures invite shifting alignments and ongoing reinterpretation in which bases and pedestals are treated as active elements that mediate the relationship between form and ground rather than serving as mere supports. Marks and textures are often retained, while layered surface treatments can evoke bronze, stone, plaster, or aged metal, allowing clay to appear both familiar and materially ambiguous. Rooted in sculpture, her practice occasionally engages with functional formats that retain the same material rigour and spatial presence.

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September 09, 2026 – December 19, 2026

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