after movement, after matter

BRAUNSCHWEIG PROJECTS 25/26

28. Januar — 13. Februar 2026

BRAUNSCHWEIG PROJECTS 2025/26:
after movement, after matter

Künstlerförderung des Landes Niedersachsen an der
Hochschule für Bildende Künste Braunschweig
Programme of the Federal State of Lower Saxony
for the support of emerging artists at the Braunschweig
University of Art

Abschlusspräsentation der Stipendiat*innen
Final presentation of the scholars

28. Januar – 13. Februar 2026

HBK Braunschweig, Montagehalle
Broitzemer Str. 221, 38118 Braunschweig

Künstler*innen *Artists*:
Hsin-Yu Chen, Abri de Swardt, Grayson Earle,
Clara Ianni, Alifiyah Imani, leo, Hyunju Oh

Kuratorin *Curator*: Bhavisha Panchia
Texte *Texts*: Bhavisha Panchia

Öffnungszeiten *Opening Hours*:
Mo–Fr   13–18 Uhr *1 pm –6 pm*
4.2.   10–18 Uhr *10 am–6 pm*

Hochschule für Bildende Künste Braunschweig
Braunschweig University of Art

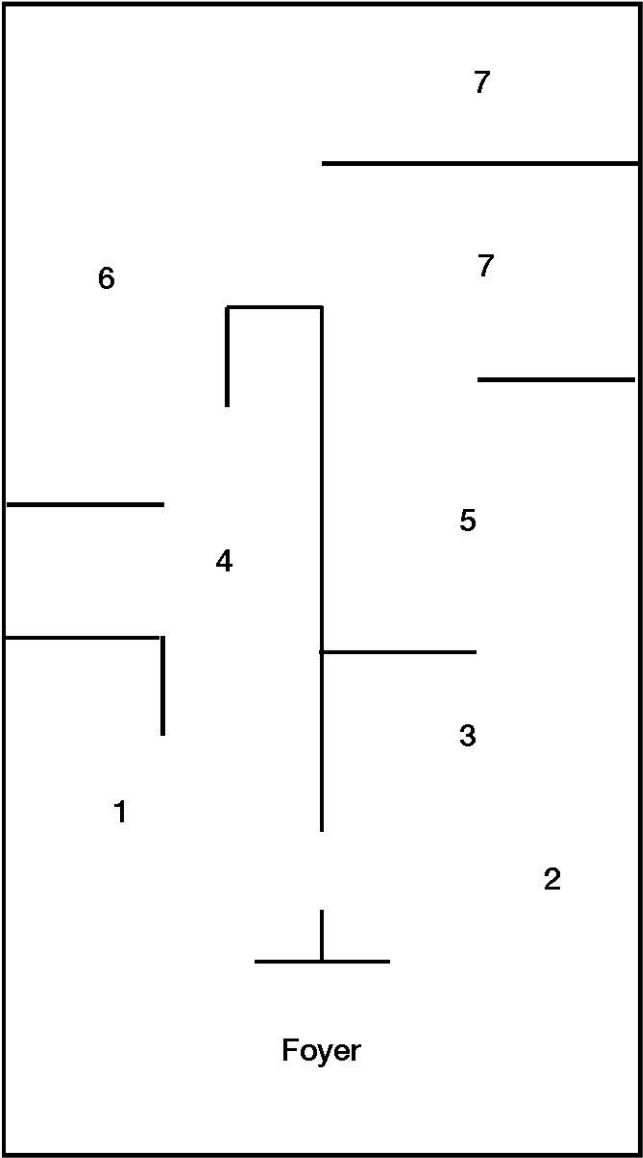veranstaltungen@hbk-bs.de
www.hbk-bs.de

curatorial concept

after movement, after matter is a group exhibition featuring Abri de Swardt, Alifiyah Imani, Hyunju Oh, Hsin-Yu Chen, leo, Grayson Earle, and Clara Ianni – artists who embrace research, critical reflection, and speculation. Through video, installation, graphic works, sound, and performance, they contend with, and complicate our cultural and political realities, seek out submerged histories traditions, and listen out for narratives that persist at the margins. Their works explore legacies of power, invisible networks, including legal, aesthetic, and territorial frameworks; raise questions of subjectivity and identity, and re-cast sonic forms. *after* is proposed as a way of recognising the forms, sounds, actions and gestures that endure – whose (im)material traces and resonances are to be reckoned with. Bearing in mind a world interconnected and interdependent through migration, global-racial-extractive capitalism, and epistemic erasures, the exhibition takes into account systems and knowledges we inherit, but also contest.

With distinct aesthetic, material and conceptual registers, the artists respond to how knowledge and experience linger within bodies and landscapes, and how power is held in language, policies and infrastructures. Grayson Earle exposes the opaque logistics networks of multinational e-commerce corporations; Hsin-Yu Chen reflects on the ambivalent state of Taiwanese subjectivity through the refracted image of Mianhua islet; Clara Ianni turns to space as another frontier to be crossed, exploited and colonised, speculating on ownership of celestial bodies; Abri de Swardt interrogates historical residues of white-settler colonialism and land dispossession through the sacrament of red wine; Hyunju Oh offers an emotive reflection on motherhood, memory and trauma through an immersive audio drama; leo engages language and forms of signification and representation through colour and text; and Alifiyah Imani carries musical craft traditions into a field of electroacoustics, experimenting with drone and resonance. Together, the artworks extend the imaginative possibilities of sound, image, and material, inviting visitors to encounter discrete perspectives and positionalities.

Bhavisha Panchia is a curator and writer based between Johannesburg and Berlin. With an interest in (auditory) media's relationship to geopolitical paradigms, anti/postcolonial discourses and imperial histories, she is interested in how we can critically listen back to listen forward.

MONTAGEHALLE

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Foyer

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HYUNJU OH

Mutter war meine Landschaft, 2026

Audio drama installation (including relics from the performance *Causeless*, 2022)
11 speakers, 12-channel lighting system, single-channel video;
voice: Birgitta Assheuer; 12:25 min. + QR code survey

Ein leerer Atem, 2026

Audio drama installation (including relics from the performance *Causeless*, 2022)
1 headphone, 6 speakers, 11-channel lighting system, single-channel video;
voice: Birgitta Assheuer; 5:10 min.

The audio drama installation *Mutter war meine Landschaft* by Hyunju Oh is part of an ongoing body of work that explores the implications of motherhood through sound, performance, and installation. The artist draws on personal histories and lived experiences, through which the relationship between mother and child is examined, alongside questions of how memories and traumas are silently transmitted and transformed from one generation to the next. Oh navigates absence and presencing through sound, and specifically aural dramaturgy – where the prominence of speech, voice and sound is foregrounded. *Mutter war meine Landschaft* is a space for reflection and contemplation. Through suspended, sculpturally treated fabrics, light, and glass stones, the artist invites the audience to enter a 'scenography' in which pain, loss, and memory can be negotiated.

Hyunju Oh (*1988 in Daegu, South Korea) studied painting, media art, experimental art, and sound art composition in Daegu, Kiel, Linz, and Mainz. She lives in Germany and South Korea and works across intermedia installation, performance, video, drawing, and photography. Festivals and exhibitions include: Nassauischer Kunstverein Wiesbaden (s), Frequenz Festival 2022 (s), Klangkunst in Industrie Kultur — Kulturfonds Frankfurt RheinMain (s), DYSTOPIE Sound Art Festival 2020 Berlin, Kunstverein Ludwigshafen, Morat Institut Freiburg, Wien Modern (performance) and Goethe-Institut Korea (performance). Her radio piece *mutterseelenallein*, commissioned by Hessischer Rundfunk, was broadcast on hr2-kultur in 2024. She has received grants from the Deutschlandstipendium; the Cultural Foundation of the State of Schleswig-Holstein; the Ministry for Family, Women, Culture and Integration of Rhineland-Palatinate; the Hessian Ministry of Science, Research, Art and Culture; the Deutscher Künstlerbund; the Rudolf Augstein Foundation; the De la Motte Music Foundation; the Kulturamt Frankfurt am Main; and the Arts Council Korea.

GRAYSON EARLE

The Invisible Hand of the Market, 2026
Polymer, mobile phone, video loop; 5:25 min.

Return to Sender vol. 2 (Braunschweig, Germany), 2026
Cardboard box, Amazon packing tape, stepper motors, custom electronics,
3D-printed components, metal armature, fishing line, recorded audio; 4:55 min.

Working in tandem, these two pieces expose the opaque logistics networks of multinational e-commerce corporations. For this project, the artist purchased a mobile phone from Amazon, uploaded custom sousveillance software (the recording of an activity by a participant who 'watches from below', as opposed to surveillance, which 'watches from above') to the device, and then returned it through the platform's returns process. The custom application leveraged the GPS tracking, audio recording, and gyroscopic capabilities of the phone to map the choreography of its own transit from within the package.

This gathered data is translated into *Return to Sender vol. 2 (Braunschweig, Germany)*, a kinetic sculpture that mimics the physical journey of the returned package through a recorded sequence of movements. As the box sways and rotates on its armature, recorded audio from the transit plays from within, transforming the invisible labor and environmental costs of corporate efficiency into a tangible, sonic narrative. Adjacent, *The Invisible Hand of the Market* features a polymer cast of the artist's own arm holding a phone that displays a video detailing this process.

Grayson Earle is a contemporary artist and activist from the United States. His work deals with the role that digital technologies and networks play in protest and political agency. He is known for his guerrilla video projections as a member of *The Illuminator*, a guerrilla video projection collective, and *Bail Bloc*, a computer program that posts bail for low-income people. His film *Why don't the cops fight each other?* deals with the source code governing police officers in video games and has been screened at SXSW, Oberhausen film festival, the Australian Centre for the Moving Image, and more. His art and research has also been presented at the Whitney Museum of American Art, KW Institute for Contemporary Art, and the Singapore Art Museum.

ABRI
DE SWARDT

Endless Song (Device for the redistribution of bitter waters: Neder-duits Gereformeerde Moederkerk Stellenbosch; Mamré Moravian Church), 2026
South African boxed wine packaging, bag-in-box bladders, wire cork retainer, South African red wines, pump mechanism, tubing, wood, acrylic, wheels, 190 x 226 x 158 cm

Hectic Shame: Executive Orders, 2026
Giclée Print on Hahnemühle Baryta, 201 x 160 cm

Through sculptural and photographic work, Abri de Swardt interrogates wine as a settler-colonial agent and the forms through which white supremacy becomes normalised. *Endless Song (Device for the redistribution of bitter waters)* is a sculpture featuring models of two South African churches made from wine boxes: the Stellenbosch Dutch Reformed Moederkerk, designed by the German architect Carl Otto Häger, and the Mamré Moravian Church, an outpost within German missionary projects of indigenous conversion, both signalling the colonial spread of protestantism. Red wine flows from the churches' spouts, oxidising into vinegar. The work draws upon Christian sacrament and wine's alchemical ruse, transforming wine from a symbol of absolution into a call for reckoning. On a material level, wine carries residues of enslavement, followed by the Tot System, a mode of payment in wine only outlawed in 2003. The work extrapolates questions of land dispossession, historical amnesia and fraught belonging through viniculture.

Hectic Shame: Executive Orders is the beginning of a new photographic series that uses body-collage, where media imagery accumulates across the skin, to trace an affective formation of Afrikaner subjectivity. In South African slang, 'hectic' acknowledges a situation as overwhelming or troubling, while 'shame' functions to cushion harsh realities, often placating sympathy; together, 'hectic shame' binds traumatic recall with emotional displacement. The work responds to the United States *Executive Order 14204* of 7 February 2025, situating the prioritisation of white Afrikaners for refugee resettlement within a transnational, widely circulated and discredited narrative of 'white genocide' and contemporary fascistic myth-making. Cut-outs from Afrikaans lifestyle, travel and sport magazines are juxtaposed with American material culture, operating as counter-evidence to claims of white victimhood.

Abri de Swardt is a Johannesburg-based artist working across work video, photography, sculpture, and performance in an expanded form of collage. His practice challenges the ongoing effects of settler-colonial whiteness and masculinity, and perceptions of queerness as 'unnatural' and 'unAfrican'. Selected exhibitions include the Norval Foundation, Cape Town; Haus der Kulturen der Welt, Berlin; Goldsmiths Centre for Contemporary Art, London; Rupert Museum, Stellenbosch; ICA, London; and The Centre for the Less Good Idea, Johannesburg, amongst others. He was awarded a Social Impact Arts Prize in 2022.

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HSIN-YU CHEN

Mianhua Islet, 2026
3-channel video installation
Video, glass mirror, wood, 16:23 min.

Article 4, 2026
16mm film projection, 4 min.

Hsin-Yu Chen turns our gaze to Mianhua Islet, Taiwan's eastern de facto border, an uninhabited volcanic island 42km off its northern port city coastline. With a mirror erected on a boat, Chen captures the reflected image of the islet: three perspectives of the frontier emerge, with the mirror offering the fourth. The installation refracts and fragments the image of the islet, transforming this frontier landmass into an unstable mirage. For Chen, the fragmented image of the frontier is indicative of the ambivalent state of Taiwanese subjectivity. With the understanding that territorial boundaries are critical sites for the construction of nationhood, identity and belonging, the artist alludes to how borders can be symbolically imagined and topographically materialised. The mirrored image of the islet is both a subject and a site, where the paradox of national subjectivity is materialised, embodied, and caught in a liminal space.

Article 4 is a 16mm animated and hand scratched text-based film that follows the transcription of an article of the founding constitution of Taiwan (ROC) concerning its territory in the 1940s, and a supreme court interpretation of the article in the 1990s. The animation features text in English that is superimposed with hand scratched text in Mandarin. Carved at 24 frames per second, *Article 4* is a constitutional transcription, a misaligned translation, and an intentionally vague legal code of undefined territory. By transcribing the territorial clause and interpretation into both Mandarin and English, the laborious action of writing becomes a meditative gesture. The hovering words reveal a gap between the signifying force of legal definition and the enduring legacy of geopolitics.

Hsin-Yu Chen is a filmmaker and artist from Taipei, Taiwan. He draws on border landscapes, embodied knowledge, and the notion of measurement and categorization to examine the intersection of the viewing body and the political subject. His work has been shown in group exhibitions and festivals, including the Museum of Contemporary Art, Taipei; Taiwan International Video Art Exhibition, Hong-gah Museum; Rencontres Internationales Paris/Berlin; Proyector – Festival de Videoarte; Image Forum Festival; Kassel Dokfest; 25 FPS; and Arkipel. He received the Barbara Aronofsky Latham Award for an Emerging Experimental Video Artist at the 2025 Ann Arbor Film Festival.

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ALIFIYAH IMANI

Tumbatāra, 2026
Instrument / Installation
Stoneware ceramic gourds, wood, metal, electromagnetic coils, custom-made sound-generators, 3D printed elements

A central reference for *Tumbatāra*, is the tumba, a dried gourd used as a resonating body in many traditional string instruments from South Asia, such as the tanpura, ektara, and rudra veena. Their hollow form and acoustic logic support sustained sound and overtonal colour, and is a reminder of material and immaterial knowledge, including labour, listening, and inherited wisdom transposed across lineages of instrument-making craft and imagination.

Tumbatāra is an installation that explores the metaphysics of materials through instrument design and hand-based processes, foregrounding transformative processes through which sound, resonance, and form emerge. Each of the eight ceramic tumbas is slip-cast from a pumpkin's body, translating the gourd's natural architecture, volume, and curvature into clay. They are made audible by strings stretched through a membrane at its base, set into continuous vibration by electromagnetic coils. The work explores how principles of resonance and continuity can be reinterpreted through new materials and electroacoustic practice. The tuning process remains open to how vibration circulates, lingers, and carries into the instrument's physical arrangement. Here, resonance is passed between the ceramic tumbas and can be routed to influence one another. This shared weaving and sculptural augmentation forms the basis of *Tumbatāra's* sonic language, inspired by long traditions of drone music – sustained tones, slow transformations, and delicate shifts in overtone colour.

Alifiyah Imani is an artist and writer based in Berlin, originally from Karachi. In her artistic practice, she interrelates sonic experiences through various media and forms, working primarily with sound installation, electroacoustic music, and experimental radio. Locating sound as lived and relational processes, she explores the nuances of drones, harmonics, and overtone colourations in different instruments and voices, using these sonic nuances as compositional structures in her work. Increasingly, her work is focused on expanded instrument design, drawing inspiration from historical instruments, craft-making processes and contemporary experiments in physical sound as a form of sculptural assemblage.

Credits:

Artistic collaborator, technical design: Vladimir Razhev

Ceramic forms, mentorship: Sandra Bödecker

Plinth construction support: Andreas Girmann

Special thanks: Maria Sol Breuer

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leo

Temple, 2026
Modular installation of *Graphic Composition* series, 7 panels
Inkjet on paper, vinyl print, variable dimensions

Temple is an installation that comprises *Graphic Compositions*, a print series, which transposes Wassily Kandinsky's color theory (that primary shapes correspond with specific primary colors) to digital printing techniques. The shapes, which are distinctly formed by colour, are composed of a sentence once spoken by linguist and political scientist Noam Chomsky, while addressing a visually indiscernible audience: "I gather there are some people out behind that blackness there… but if I don't look you in the eye, it's because I don't see you. All I see is the blackness."

Using cyan, magenta, and yellow as the primary colors, a circle, a square, and a triangle become case studies in harmony, balance, and movement on paper. The shapes are presented against a black background, upon which the vibrancy of the shape, colour and text is intensified, subverting Kandinsky's proposition that the 'colour' black approximates nothingness and foregrounding Chomsky's slippage with language. The title of these prints plays on the word *graphic*, which can refer to the graphic arts, and be a euphemism for something explicitly offensive or obscene. leo's formal consideration subtly plays with perceptions of race and aesthetics, raising questions towards the possibility of representation under visual regimes of scrutiny and prejudice.

leo is a performer with an interest in philosophy, performance studies, and histories. Through multiple media, they explore the unspoken parameters applied to artistic practices within Western European aesthetics and philosophy. leo attended the School of Visual Arts Parque Lage in Rio de Janeiro and the Federal University of Juiz de Fora in Brazil. In 2018, they earned an MFA degree in New Media from the University of Arts Berlin (DE). Their performative practice and artistic works were presented at the Mittelrhein Museum Koblenz (DE); the D21 Kunstraum, Leipzig (DE); the Fotofest Biennial, Houston (US); The Glassell School of Art | Museum of Fine Arts, Houston (US) and the Babylon, Berlin (DE), among other venues. leo has been a fellow at the Artist Residence Schloss Balmoral and the Akademie Schloss Solitude in Germany and the Core Program at the Museum of Fine Arts, Houston (US).

CLARA IANNI

Celestial Bodies, 2026
Screen prints on paper
50 works, each 29.7 × 21 cm

Future, a retrospective, 2026
Video, color & sound, tv monitor, 5:06 min.

Grabbing, 2026
Video, 4 min.; print, 29.7 x 21 cm, 21 x 12 cm

Throughout history, the imagination of distant places has been linked to colonial expansions but also to utopian visions. Led by the expansion of the extraction frontier, big tech corporations continue the earth-based land enclosures, imperialist, and extractivist mode of production. In this group of works, Ianni looks at how colonial dynamics now extend to imminent space exploration and colonisation. The artist proposes a set of conceptual and spatial propositions around space colonisation, ownership, and property. In *Celestial Bodies*, Ianni presents a series of cutout prints of missing celestial bodies that are being prospected for mining and value extraction. In *Future, a retrospective*, the artist presents a video composed of a series of scenes of rocket launches extracted from Hollywood films. In *Grabbing*, Ianni works through the reflection between earthly and outer space dynamics to explore experimental legal frameworks, frontier imaginaries, and spatial limits, to extend an inquiry into how a celestial body might be brought into the commons. The group of works assembles historical, environmental, symbolic, and legal materials surrounding space colonisation. Drawing parallels to the mechanisms of coloniality (control and extraction) that occurs on Earth, the project responds to current outer-space colonisation, its dynamics of enclosure, privatisation and extractivism, while imagining possibilities to transform it.

Clara Ianni explores the relationship between history and politics from a contemporary perspective, often addressing contradictions of modernisation and mythologies of progress, and its relation to colonial inheritances. Through installations, videos, sculptures, drawings, and texts, her work suggests critical approaches to dominant histories, power structures, and institutional frameworks, including those in the arts, while provoking and speculating towards alternatives. She holds a BA in Visual Arts from the Universidade de São Paulo, an MA in Visual and Media Anthropology from Freie Universität Berlin, and a PhD in Fine Arts from University of São Paulo.

Selected exhibitions include New Museum Triennial (2021); 34th São Paulo Bienal (2021); Utopia/Dystopia – part I, MAAT Lisbon, Portugal (2017); Talking to Action / Hablar y Actuar, Los Angeles, EUA (2017), to name a few.

Credits:

André Elbeshausen,
Andreas Girmann,
Daniel Klein,
Hannah Jung,
Giorgi Gago
Gagoshidze,
Guido Haucke,
Hendrik Heissenberg,
Jisu Kim,
Michael Botor,
Peter Keyser,
Rita Macedo,
Uwe Schulz.