

Minuszwei 25.-29.06.25

I'm
abundant,
yet scarce.

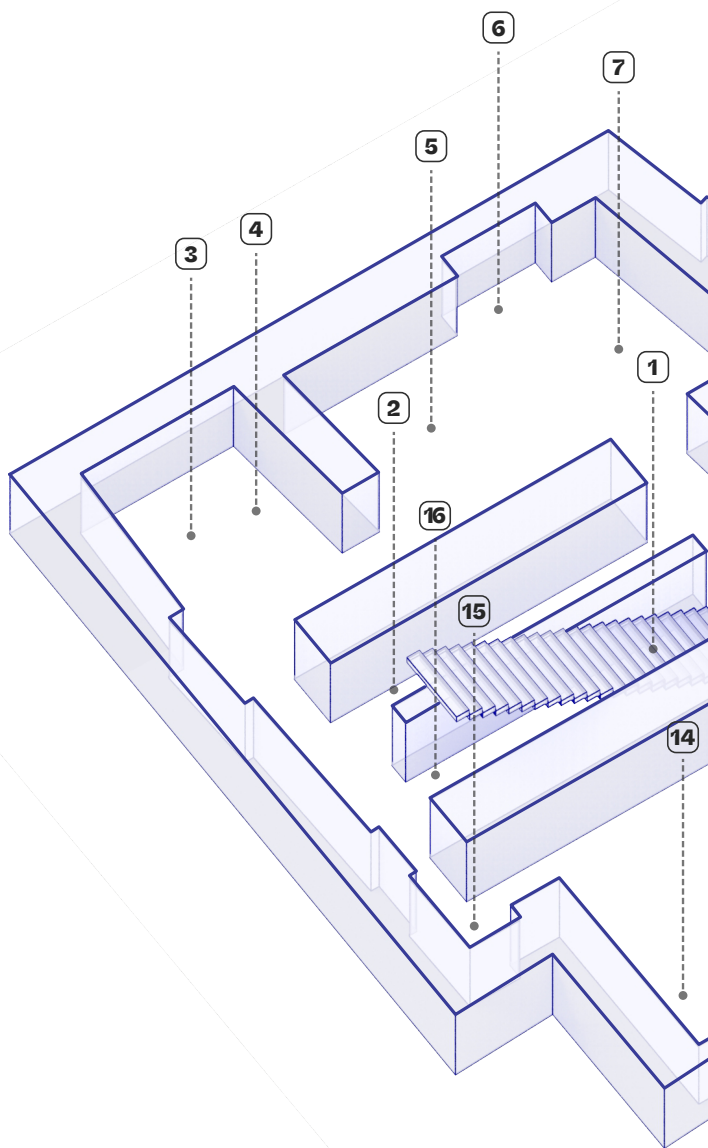
I'm abundant, yet scarce.

Yearly exhibition of the Art & Science department
University of Applied Arts Vienna
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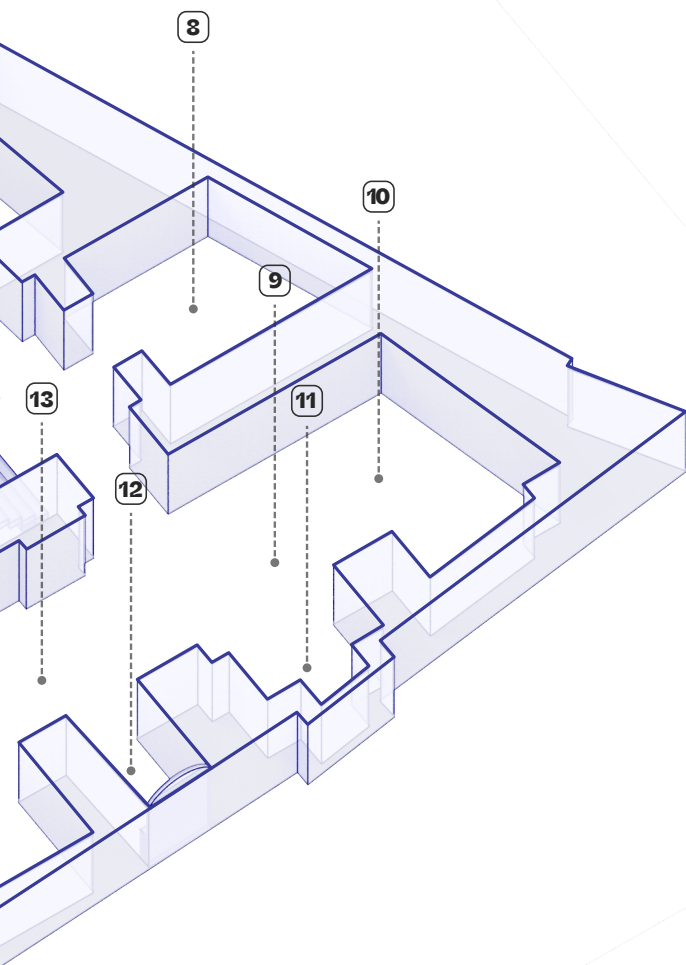
Art & Science is a four-semester, English-language master's program that takes an inter- and trans-disciplinary approach to fields of study drawn from the arts and sciences. As a result, it is suitable for students who have completed artistic or non-artistic studies, who have an active curiosity and a willingness to experiment, and seek to expand their skills through trans-disciplinarity.

IG: [artscience.ak](#)
[artscience.uni-ak.ac.at](#)

Model of the Space



//Artwork **00** is above the underground space



00 Party Chandelier

What happens when you shake a familiar, culture-heavy structure? Throughout history, chandeliers were used as lighting structures for churches and castles, and later on in some domestic settings. In common households, the ornaments were sometimes changed and altered by the tenants, while the wealthy kept their chandeliers in one stable design. We picked up a plastic chandelier that was given away by their owner, and gave it an extreme make-over, with hand sculpted glass instead of mass-produced plastic. Hence, it parties throughout the exhibition. We invite you to shake with it.

Flora Safari

is an artist and linguist currently studying Art & Science at the University of Applied Arts Vienna. Her background in linguistics equips her with a sense for what is special in the seemingly mundane, which she investigates with a combination of scientific diligence and artistic playfulness. In her practice, she seeks to explore the creative ways in which humans communicate and connect with each other.

@flora.safari

Rimon Alyagon Darr

is a glass artist and cognitive scientist, whose works run on the art-research spectrum. Her artworks engage the perceptive system in various ways such as optical effects and multi-sensory art. She is a member of Design in Gesellschaft collective, a resident of Volkskunde Museum, Vienna and a collaborating member of Creative Craft Conversations research team. @rimondarr

Theresa Hajek

is a multimedia artist, graduated from Cross-Disciplinary Strategies and currently studies Art & Science at the University of Applied Arts Vienna (AT). Working at the intersection of art and science, she aims to provide insights into global political realities by creating spaces of sensible experiences based on combinations of tension and release. Her work is concerned with new working and communication strategies to reformulate knowledge beyond individual disciplines. @hjk_th

01 Liquid Dogma

invites the audience to look and listen beyond the surface, challenging assumptions about the familiar. A trumpet, typically known by its form and sound, becomes a portal to deeper perception. An endoscopic camera travels inside, revealing its unseen interior as the soundscape shifts from recognizable tones to deeper, resonant frequencies. Descending a staircase, visitors see this journey projected onto the steps. At the bottom, a monitor plays the full video, from the trumpet's exterior to its interior, ending with the capture of a microbial sample. In the next hallway, the sample appears as a petri dish projection, revealing a bacterial ecosystem in shifting colours, some familiar, some unfamiliar, as the sounds reach their deepest tones. To engage with the final part, visitors stand before the projector to listen to the deepest sound, seeing their shadow only within the bacterial landscape, a reminder of shared presence with often overlooked non-human agents. *Liquid Dogma* invites us to attune to the overlooked hues of color, sound, and being.

Mehrta Shirzadian

is a performer, multimedia artist, and artistic researcher working with performance, moving images, and living systems. Her background in Molecular Biology, Computer Science, and Mathematical Modeling informs her artistic intuition and shapes how she works with programming, sensory systems, and living organisms. Currently focused on time-based media such as performance, video installation, and animation, she explores bodily presence, personal dynamics, and interconnectedness within ecologies.

@mehrta

Michele Bernabei

is a composer, trumpet player, and multimedia artist. His work explores the intersection of acoustic performance, electronics, and visual media. Trained in jazz, classical composition, and computer music, Michele holds degrees from conservatories in Rome, Genoa, Turin, Milan, and Graz. He has collaborated with ensembles like Schallfeld and MDI, and artists such as Juliet Fraser and Francesco Dillon. His projects often involve custom-built instruments and immersive audiovisual performances. @mc_berna

02 Your Calibrated Mood

Being unknowingly set to a particular perspective is something we encounter constantly in everyday life. Without realising it, we are tuned to a certain tone — one that shapes how we perceive and respond to the world around us.

One subtle yet powerful example is colour temperature. From the warm glow of evening sunlight to the cool, bluish light of screens and artificial lighting, these visual tones influence how we feel and how we relate to the world around us.

But what if you can't tell whether the light is warm or cold? Without direct comparison, we lack a clear reference point. We lose track of what “neutral” even means. The eye adjusts. The mind follows.

In this space, the light will shift — gradually, imperceptibly — between warm and cold. What becomes your new neutral? And how does the tone you've adapted to shape what you notice and how you react to it?

Fabian Simmann

is a cognitive scientist focusing on human behaviour in a moral-economic world and wrote a dissertation in human biology at LMU Munich as well as a dissertation in economics at Zeppelin University, Lake Constance, each combining a neuroscientific perspective with the respective disciplines of meaning creation and business ethics. A guiding scheme is how artefacts of the modern world (brands, price tags, media, norms and regulations) are processed by humans and how they affect motives, utility, and eventually a decision taken.

03 Brownish

addresses the pervasive issue of colourism—a form of discrimination that operates within a racial or ethnic group, where individuals with lighter skin tones are favoured over those with darker skin. Colourism is prevalent in many societies across Asia, Africa, Latin America, and the Middle East, where skin-lightening practices are widespread and often involve the use of harmful products containing substances like mercury or steroids. This form of discrimination not only affects communities at large but can also shape dynamics and affections within the same family.

The installation explores how, in immigrant families influenced by colourist ideals, love and validation can become entangled with skin tone. The work features brown skin, crafted from natural liquid latex, which visitors are invited to “bleach” in order to reveal words of love and affirmation. By engaging in this act, visitors are invited to reflect on the complex ways in which expressions of affection can become intertwined with colonial ideals of beauty, status and worth.

Laura Chalabi

is a multidisciplinary artist, mathematician, and human rights activist. Her background in mathematics, particularly her fascination with the abstract elegance and logical rigour of algebra, profoundly shapes her perspective on the world. Alongside her analytical pursuits, Laura is a passionate storyteller, deeply engaged with the complexities of human experience. She is particularly interested in cultural identity, post-migrant perspectives and (post-)colonialism. Her diverse body of work spans short stories and prose, interactive audio installations, and sculptural pieces. Recently, she has been especially drawn to the expressive and tactile potential of textiles and latex.

@_chalaura_

04 Inanis Chroma

Crafted from stark white artificial leather, *Inanis Chroma* (Empty Colour, Lat.) explores the psychological perception of colour through absence. Inspired by the Rorschach test, its highly symmetric, ambiguous, organic form invites viewers to project their own associations onto its surface, engaging with the subconscious interplay between shape, memory, and emotion. Devoid of inherent colour, the piece becomes a canvas for perception—where hues emerge not from pigment, but from the mind's interpretation. By using an artificial material to embody a concept tied to natural perception, *Inanis Chroma* investigates the nature of colour as both a tangible reality and a psychological construct, blurring the line between artificiality and sensory experience.

Rebeka Csombordi

is a multidisciplinary visual artist with a background in experimental media and translation. Her interdisciplinary practice explores the fragile boundaries between body, technology, and collective consciousness through sculpture, textiles, and immersive installations. Her work merges visceral materiality with speculative fiction, probing themes of algorithmic dependence, somatic vulnerability, and ecological entanglement. Central to her approach is the transformation of textiles—as metaphors for skin, memory, and societal structures—into liminal spaces where intimacy and alienation coexist. Drawing from design fiction and feminist materialism, Csombordi's work oscillates between compliance and rebellion, urging a tactile reckoning with the weight of being human in an increasingly digitized world.

@beccabordi

05 I want to - II

The installation I want to - II centres on the connection between intimacy and the perceived discrepancy between the ceramic objects and the clothes rack. The starting point is an everyday situation that is familiar to many, but is rarely shown openly: A clothes rack full of clothes standing in a private space, unaesthetic but necessary and at the same time revealing what we wear on our bodies.

Textiles are characterised by their suppleness and often also by their bold colours. The installation breaks with these characteristics. The objects used are made of ceramic, a material that, unlike textiles, is hard and fragile. In addition, the wool objects have been stripped not only of their flexibility but also of their colour. The dull colours are intended to illustrate what happens to a material when its original qualities are removed. This change is reminiscent of the vanishing and fading of clothing through repeated washing: The shape remains the same, but the feel and expression change fundamentally. What remains is the last seen form of what was once soft, colourful and lively.

David Ristic

is a multidisciplinary artist based in Vienna. In his previous studies of sociology, he focused on topics of migration, transformation processes and arts. In his artistic work, he aims to analyse, dissect and reassemble social issues in order to give visitors the chance to reflect about themselves from different angles.

@_davidristic_

06 Beard Reliquary

Beard Reliquary is an ode to the legendary Saint Wilgefortis, known for growing a beard to avoid marrying a much older king. While this act of defiance led to her crucifixion, she is now celebrated as an iconic queer saint for her refusal to conform to gender binaries.

The reliquary, used to house alleged bodily remains of saints, is here made of stained glass, encasing a video of whispering lips: murmuring, praying, or gossiping, encouraging an intimate relationship with those who wish to hear. Hair is freed from its interpretation as abject when separated from the body and is instead elevated to the status of religious relic. A medieval saint, her corset intertwines with a harness, both symbols of restriction and rebellion.

Ronnie Danaher

is an artist and filmmaker working with video, digital technology and sculpture to explore virtuality and the sacred. Taking inspiration from the gilded camp of Catholic imagery, her installations use humour to confront complex feelings around her religious upbringing, considering the potential to construct new systems of belief and perceptions of reality online. Found footage and digital renderings are combined with filmed scenarios. These are then embedded within stained-glass sculptures, like a frame for the screen. Residencies include Dos Mares, Marseille; Fabbrica del Vapore, Milan; UK New Artists, Lincoln; and Hotel Generation, arebyte, London.

@ronniedanaher
ronniedanaher.com

07 Fine Mining

is an abstraction of a chandelier, showcasing metal glazings. Combining lasercut metal sheets with hand-made ceramic pearls, it creates a dialogue between rigid precision of industrial fabrication and handmade precision in craft.

The work explores metal as material, traditionally valued for strength and utility, rather than color. Yet, metal oxides and carbonates, such as copper yielding deep greens, or cobalt firing into rich blues, are fundamental to ceramic glazing. Here, metal is reconsidered not just as structure, but as surface, pigment, and expression. Historically, chandeliers signified opulence, placed in grand spaces. Cellars, by contrast, were spaces of function, rarely adorned with decoration. *Fine Mining* occupies the void beneath the circular keystone, drawing attention to industrial extraction of metals, symbolising European wealth tied to colonial histories, and their complex relationships with labor and resource exploitation.

Laura Isselhorst

is an interdisciplinary artist who works across art, design and scenography. Her sculptures and installations explore physical intersections and propose new material narratives. Fusing digital techniques such as parametric modeling or rapid prototyping with analog crafts such as ceramics and carpentry, she establishes a dialogue between machine and body knowledge in her practice. Fascinated by design processes, she developed a theoretical model based on the systems theory concept of autopoiesis, which is constantly evolving. Exploring themes of fragmentation and material memory, she investigates ceramic shards within the ongoing UNESCO Chair 's Broken Collection research project.

@rualiss
lauraissselhorst.de

08 Chromoscope

is inspired by the idea that the sky, acting as a constant atmospheric filter, shapes the sunlight and so significantly affects the perception of colour on Earth. Lost in the stress of everyday life, it is easy to forget how deeply the sky and its ever-changing colours affect our emotional state and cognitive awareness. Without having to look through it, the sight of the telescope invites you to examine the sky to see whether it is worth looking through the telescope at all. When actually used, the Telescope becomes an instrument for recognising truths of nature that are not visible to the naked eye. It reveals a physical narrative of the past and future of our universe. At the same time, looking skywards encourages us to dream, to lose ourselves and let our thoughts wander freely.

Chromoscope plays with this constant, subconscious influence of colours coming from above. Using a special arrangement of linear and circular polarisation filters, light is separated into its components. Without having to use the telescope, the colours of the filtered light constantly change—much like the mood of the sky shifts unconsciously. Only through interaction—by turning the lens of the projector—visitors are invited to actively influence the filtered colour.

Mauritius Itzinger

is a transdisciplinary artist with a background in technical physics and philosophy. In his work, he explores how abstract theories can be made tangible and experienced. Using playful and interactive approaches, he combines scientific findings with philosophical questions and experimental methods. His aim is to create a holistic discourse - one that offers fewer definitive answers, but instead encourages further questioning.

@mauritzinger

09 Diágenesis

In a constant dialogical act between the artist and the materials that make up the place in which the piece is situated, chemical weathering processes are addressed not only as deteriorative but also as a simultaneously constructive force.

Potential material states are explored, conceiving color as a sign of a cause-and-effect process that allows the interpretation of the transformations that the piece embodies in real time.

Tatjana Del Valle

is an interdisciplinary artist with an interest in earth sciences. Her creative practice currently revolves around the subject of space and the human relationship with it. At the moment, her work is focused on terrestrial matter and geological — or geofictional — concerns. She collectively works with earth materials from both a ceramic and geological perspective, aiming to propose different ways of engaging with material resources and allowing them to shape the creative process. Her goal with her work is to question the verticality between human and material in the process of creating.

@tatianadelvalle
tatianadelvalle.com

10 I. Wound

is an artificially animated object based on the idea of the relationship between human and non-human agents. Today, we are surrounded by digital and physical augmentations through our devices. A phone, a smartwatch, a car — all are personalised prostheses of ourselves. Like external organs, our phones contain personal data, a car holds our body as a shell. We trust in these objects. We often give names to these objects. What happens to us if one of these objects fails us? Does it hurt us?

A damaged hood/bonnet of a car augmented with the warmth of the human body. The warmth comes from a liquid circulated and heated in a silicone and copper tube system fixed to the bottom of the bonnet. The bonnet surface is coated with thermochromic paint. At temperatures close to the temperature of the human body, around 30°C, the paint turns transparent, making the metal seem alive.

Márton Emil Tóth

is a visual artist. His art is physical, focusing on objects and installations. Following the idea of the prosthesis through the supplementation of objects is essential in his practice. His aim is to interpret and contextualise his creative and intellectual pursuits through the guiding metaphor of entropy. After participating in group shows and solo exhibitions, his aim has become to explore more disciplines within art and to engage with off-spaces. He works both as a solo artist and in collaboration with artists from various fields, such as contemporary dance, photography, and textile design.

@tothmartonemil

11 Beyond

Beyond takes place in a recess of the cellar wall whose original function and purpose is unknown. This gap in knowledge is addressed by adding a layer of light. Through the resulting constant change in texture and colour, the space becomes vibrant and translucent. Is it a portal, a mysterious organism, a landscape? The work invites the viewer to fantasise and for a moment see the world not as a static entity, but as a dynamic, constantly changing accumulation of processes.

Nicole Aebersold

is a multimedia artist with a background in animation and filmmaking. Experimenting with material, she often uses timelapse photography to make processes visible that would remain unseen. She uses those techniques for narration, documentation and to find hidden patterns and rhythms of time. Nicole is interested in mixed media projects and works with formats beyond the screen. In her work for the stage, she tries to push the boundaries of conventional presentation by interweaving film material with live action and music. Nicole is currently working on the opera project *Salome* for Festival Retz, which will premiere in July 2025.

nicoleaebersold.com

1.2 The Lie of the Truth

Truth is never fixed, it bends, changes, and slips away from us as the world around it transforms. What we see, what we believe, and what we perceive as real are not absolutes; rather, they are fleeting reflections of the spaces they inhabit. This work invites the viewer into a dance of perception, where reality is in constant motion.

The artwork, layered with symbolic red, blue, and green shapes, creates a world where colours intertwine, revealing and concealing forms as the light shifts. With every change in illumination, what was once visible fades, and what was hidden comes to life. This piece is not static; it breathes, evolving with its surroundings, mirroring how what we consider the truth of a person can so easily be altered and reshaped by the surrounding environment.

“At the beginning, there was error. Truth is one, but error proliferates. Man tracks it down & cuts it up into little pieces hoping to turn it into grains of truth. But the ultimate atom will always essentially be an error, a miscalculation.”

— René Daumal, *The Lie of the Truth* (1980)

Majedeh S. Shahvelayati

is a multidisciplinary artist with a background in architecture and a passion for storytelling. Her work bridges the personal and the universal, transforming lived experiences—both her own and those of others—into immersive visual narratives. Through painting, 3D modeling, photography, and writing, she explores the emotional weight of memory, shaping intangible moments into tangible forms. By inviting the audience into these narratives, she seeks to evoke a sense of connection to stories they have never lived but can profoundly feel.

@ Majedeh_____

13 A golden agony

In Colombia, more than 80% of the extracted gold is obtained by using illegal and informal practices that extensively use mercury. This element is heavily toxic to human and environmental health and for decades, it has left a print not only on the land used for gold extraction but also along the course of the exploited rivers.

This art piece seeks to recreate the region “Bajo Cauca” in Colombia, where the pervasive use of excavators, hungrily looking for gold, have shaped the riparian areas of the Nechi river. The piece is an invitation to sense the consequences of this widespread practice for one of the most profitable industries in the world. A reality so far away from our homes but yet deeply rooted to our extractivist economic systems that are blind to the losses of colours, textures, diversity.

The visitor is invited to explore the piece as an awakening experience for the senses and as a form of travel to the exploited land. Being barefooted is recommended.

Carolina Páez Vélez

has a background in chemistry and microbiology. In her practice, she is mostly interested in symbiotic relationships within nature and how they could shape new interactions between humans and the environment. Thus, she fuses artistic media with scientific research to inspire a change in paradigms and to understand life as cooperative instead of being based on dominance and exploitation.

@carop.photo

1.4 Color Boxes (I am what you like)

The traits, colors and displays of many species are shaped by the responses of others in their environment. This selection can cause some colors to be avoided, and others to be favored by entire species or populations. However, the bowerbird *Amblyornis inornata* has shown both cultural and individual preferences in their collected displays of found objects, with the potential for color selection to vary from bird to bird. In the development of individual preferences, is it more beneficial to change one's own views to that of the audience? This artwork presents hand-sculpted clay and ceramic specimens in four color categories, yet only those in the color box that aligns with the majority's preference will be visible. The species for each sculpture was carefully chosen either for having colors that altered human/wildlife interaction, or for their significance to the artist, with a central bowerbird placed outside of the color boxes. By encouraging the viewer to vote for their color of choice, this work questions the impact audiences have on artwork while also exploring the way color – and the value we place on it – influences collection of wildlife specimens.

Please use the color-preference display hanging on the wall to vote for a color. Do not interact with anything on the central display table. If no one is available to monitor the work, voting will be closed and the last color box selected by participants will remain on display.

Phin Anibal

is both a behavioral ecologist and visual artist. His artistic research has included topics such as representation and identity, impact on/connection to environment, and experimental use of natural materials. With previous scientific research ranging from avian behavior and cognition studies to marine ecology surveys, he began sculpting wildlife models for data collection while studying territory defense and communication in amphibians. Since then, his sculptural work has explored the use of wildlife models as an artistic medium rather than having individual models as isolated scientific objects, further connecting his work as an ecologist to art practice.

@phinlaart

15 Mélusine

Mélusine is a rite of passage — 17km downstream the encased river Wien, from city border to Donaukanal. This is a walk, a swim, a weaving. A speculative ecology written in wet fibre and flow. Through this embodiment, the artist calls forth *Mélusine*, the ancient, scaled demoness who slips between histories, resisting domestication. In the concrete heat of the riverbed, where flood control meets ecological neglect, she materialises the entangled crises of eco-politics, female rage, and survival. She wades, floats, knots. A raft of algae grows on her skin. She harvests what is unwanted: string algae, overlooked like the climbing plants that could cool these walls but are denied growth. This live gathering becomes costume, becomes body. *Mélusine* manifests a feminist ecology through ritual: mythology, wet labour, and the shimmer of refusal. Colour here stains and transforms—green clings, spreads, seeps. It signals kinship. It asks: who is allowed to grow?

Sabrina Rosina

worked as a vegetation ecologist over the course of several projects in many nature conservation and preservation parks and programmes in Europe. Since then, her work has revolved around invasive species, which she befriended over the years and from whom she is able to draw inspiration on matters of surviving and the counter-case. Thus, her artistic as well as scientific work often deals with new ecology, wastelands and post-anthropocene speculation, expressed through performance, data studies and installations.

sabrinarosina.com

1.6 Advanced Colour Terms

is an installation that explores how language shapes our perception of colour. Two industrial pipes—mirroring the space's architecture—rise from the floor: one emits shifting light, the other strange, generated speech. A machine learning model, trained on 300+ global colour terms, invents speculative new descriptors, imagining how non-human intelligence might name colour. Spoken through one pipe the other emits the corresponding colour in real time, creating a feedback loop between synthetic language and visual perception. The work bridges linguistic data and sensory experience, questioning perception's boundaries while reflecting on the loss—and potential rebirth—of language through technology.

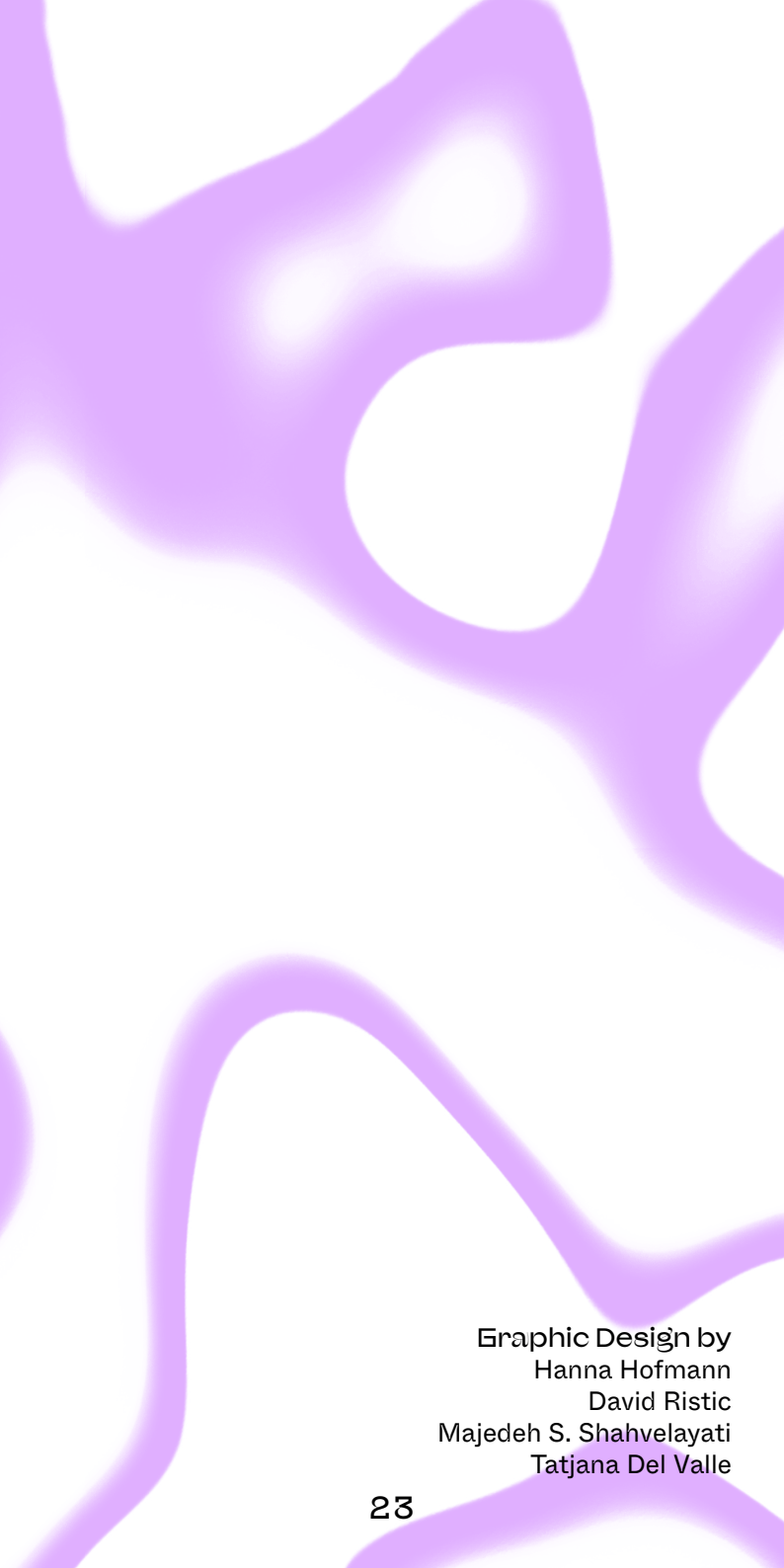
More information under:
hanna-hofmann.com/act

Hanna Hofmann

is a designer & artist working at the intersection of language, perception, and technology. With a background in visual communication, she creates research-based artworks using code, sound, and interactive installations to explore hidden systems—translating complex ideas into accessible experiences.

Her practice bridges disciplines, treating art as a tool for communication to reveal overlooked connections between science, culture, and digital media. Through data-driven visuals, generative processes, and immersive environments, she invites audiences to engage with the unseen structures shaping our understanding of the world.

IG: [arthoefmann](https://www.instagram.com/arthoefmann)

The background of the page is a solid white color, overlaid with large, flowing, organic shapes in a vibrant purple hue. These shapes resemble liquid splashes or stylized waves, creating a dynamic and modern aesthetic. The purple shapes are distributed across the page, with some larger areas in the upper left and lower right, and more intricate, swirling patterns in the center and upper right.

Graphic Design by
Hanna Hofmann
David Ristic
Majedeh S. Shahvelayati
Tatjana Del Valle

I'm Abundant, Yet Scarce.

Annual Exhibition of the Art & Science

Department, University of Applied Arts Vienna

Colour is one of the most immediate and powerful elements of visual experience. The exhibition *I'm Abundant, Yet Scarce* presents 20 artistic perspectives on colour - by drawing attention to hidden hues, by exploring colour as a metaphor for social dimensions, or by examining the environmental range of colour from extraction to collection and preservation.

Set in an historic red-brick cellar beneath Vienna's first district, the exhibition invites visitors to interact with their surroundings and explore colour's many meanings. The participating artists, coming from both artistic and scientific backgrounds, have each responded to a single word: colour. From these diverse strands of experience emerges an exhibition that is both abstract and tangible
- *abundant, yet scarce*.

Opening: 24 Jun, 18:00 @ Minuszwei

Exhibition: 25-29 June 2025, 11:00 - 18:00

Guided tours daily at 14:00 and 17:00.

