


**Von:** Henning Bohl [henningbohlmail@gmail.com](mailto:henningbohlmail@gmail.com)   
**Betreff:** [Abteilung Malerei] Invitation to Angewandte Festival, opening tomorrow, July 1  
**Datum:** 30. Juni 2026 um 17:28  
**An:** [malerei@mailing-list.uni-ak.ac.at](mailto:malerei@mailing-list.uni-ak.ac.at)



Dear Friends and Colleagues,

The Department of Painting warmly invites you to the opening of Angewandte Festival with diploma presentations and our exhibition “SPRING: Landscape” at [MQ Schauraum](#).

#### Angewandte Festival

Opening: 4pm, July 1 with Karaoke Bar  
Painting Department, 6th floor  
Oskar-Kokoschka Platz 2, 1010 Vienna  
University of Applied Arts

#### Diploma Presentations by

Franky Daubenfeld, Jorinna Girschik, Suzuka Hisamatsu, Richard Klippfeld, Leonie Plattner, Naomi Shintani Deibel

Opening Hours during Angewandte Festival:

Wednesday, July 1, 4 pm–9 pm, Karaoke bar from 4 pm  
Thursday, July 2, 11 am–9 pm  
Friday, July 3, 11 am–9 pm, concert by Papara at 7 pm in the courtyard  
Saturday, July 4, 11 am–6 pm

Exhibition at [MQ Schauraum](#)

#### SPRING: Landscape

With Raihana Akbary, Clara Magdalena Brückmann, Isabella D'Amicis, Franky Daubenfeld, Ela Deniz Demir, Leonard Fendler-Moser, Marie Eleni Janitschek, Mika Kasai, Deniz Amber Kinir, Richard Klippfeld, Luise Knecht, Daniela Kuich, Leo Lang, Maya Lempelius, Kevin Kamil Mohammed, Emil Puchner, Laura Oda Schreiner, Lucia Schwemer, Evgeny Tantsurin, and Selena Ayse Türgen.

May 28 – October 15, 2026

Open daily 10 am–7 pm  
Schauraum Angewandte  
MQ Museumsplatz 1  
1070 Vienna

<https://abteilungmalerei.uni-ak.ac.at/>

<https://aaa.dieangewandte.at/abschlussarbeiten>

<https://angewandtefestival.at/2026>



Painting Department 2026  
6th floor Oskar-Kokoschka-Platz 2 A-1010 Wien

Franky Daubenfeld  
Jorinna Girschik  
Suzuka Hisamatsu  
Richard Klippfeld  
Leonie Plattner  
Naomi Shintani Deibel

Diploma Shows

Opening:  
23.06.2026  
6:00-9:00 PM

After hangout:  
Café Milano

Opening hours:  
24–26 June, 29 & 30 June  
12:00 PM – 6:00 PM  
1 July  
4:00 PM – 9:00 PM  
2 & 3 July  
11:00 AM – 9:00 PM  
4 July  
11:00 AM – 6:00 PM

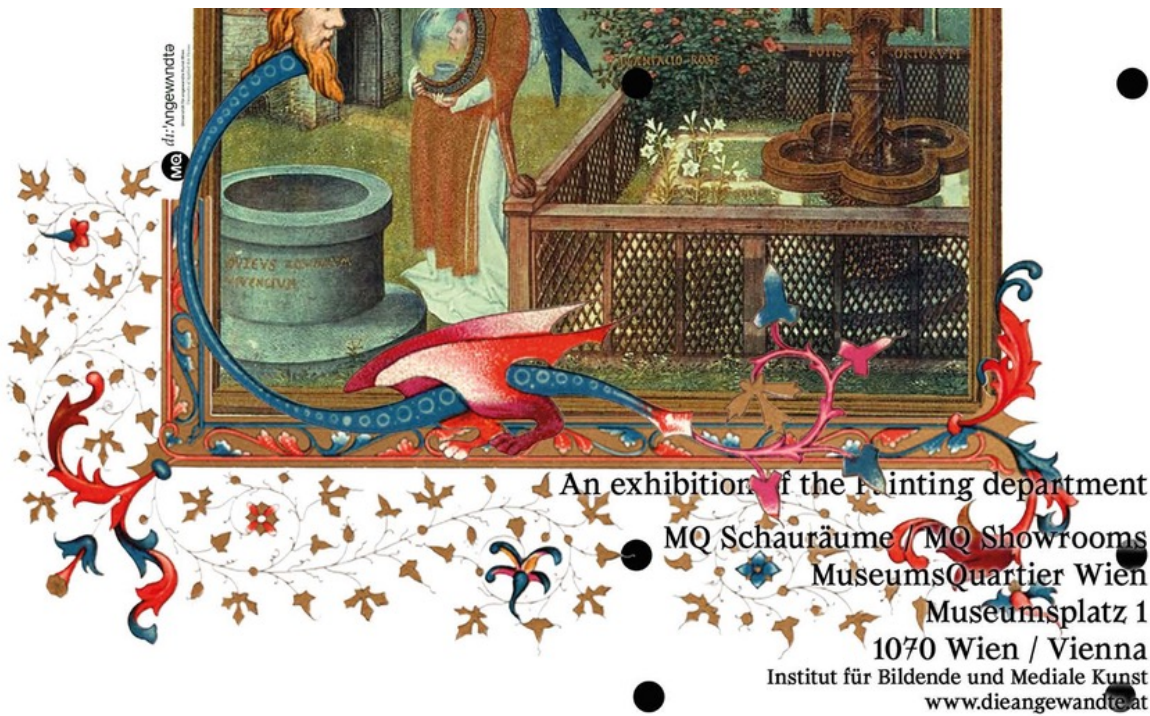


# SPRING: Landscape

May 28 - October 15



Raihana Akbary  
Clara Magdalena Brückmann  
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Evgeny Tantsurin  
Selana Ayse Türgen



Spring arrives like a correction that does not ask permission. The light returns too cleanly, too insistently, as if nothing had ever broken. Streets warm themselves, trees rehearse their leaves again, and the world resumes its surface level continuity with a kind of practiced innocence.

But landscape has never been innocent! In painting, landscape begins where the interior gives up its containment. The still life held things close, flowers cut and disciplined, fruit arranged into quiet moral order, books resting in a suspended domestic timing. Landscape lets go of this closeness. It releases the object into distance, and with that distance comes ideology. What looks like openness is already structure. What looks like nature is already a decision about how to see.

W. J. T. Mitchell writes that landscape is never just something we look at, but something that organizes looking itself. It is a cultural practice, not a view. A medium that naturalizes its own authority by appearing to be outside history. In that sense, landscape does not represent the world; it produces a version of

And yet what is most unsettling is how easily this positioning disappears. The eye forgets itself. The image begins to feel like nature. And the structure survives not as violence in the visible sense, but as calmness, as composition, as balance. Even the idea of “landscape” carries this quiet afterlife of possession, something seen from a safe distance, something held in the frame.

We inherit these ways of seeing long before we notice them as historical. Later they return in softer forms: in films, in digital environments, in game worlds designed to be moved through alone. Vast terrains rendered with care, with patience, with a strange tenderness for emptiness. Forests that wait. Mountains that repeat themselves. Horizons that never fully close.

There is a particular loneliness in these constructed landscapes. Not dramatic, but procedural. A world that continues only as long as it is being observed. A world that feels complete precisely because nothing interrupts it. It is here that the old imperial dream mutates: no longer conquest in the literal sense, but total design. The desire to shape space so fully that nothing in it resists interpretation.

Mitchell’s point lingers here: landscape is a way of seeing that makes its own conditions invisible. And what it hides is not only power, but the comfort of that power – the ease of moving through a world that seems to have been prepared for you in advance.

Painting, placed back into this field, no longer simply depicts landscape. It interrupts it. Or at least it tries to. Each work in this

the world that can be possessed from a point of view.

This is where imperial logic enters quietly, almost gently. Because landscape painting often begins with beauty before it becomes anything else. A horizon that seems endless. A sky that looks unowned. A distance that feels like freedom. But beneath that softness lies a system of arrangement: territory made legible, space made measurable, land turned into image. The gaze that enjoys the view is rarely neutral. It is positioned, centered, trained.

exhibition carries a different relation to that inherited structure: some close, some distant, some letting the image stabilize into beauty, others letting it fracture into atmosphere or memory. Together they do not resolve the question of landscape; they keep it open, slightly unstable, as something still being negotiated.

“SPRING: Landscape” begins from this tension: between beauty and structure, immersion and control, nature and its long training as image.

It does not try to escape the landscape, nor to purify it. It stays within the discomfort of looking at worlds that feel open, and at the systems that made them feel that way.

Gregor Divinzenz