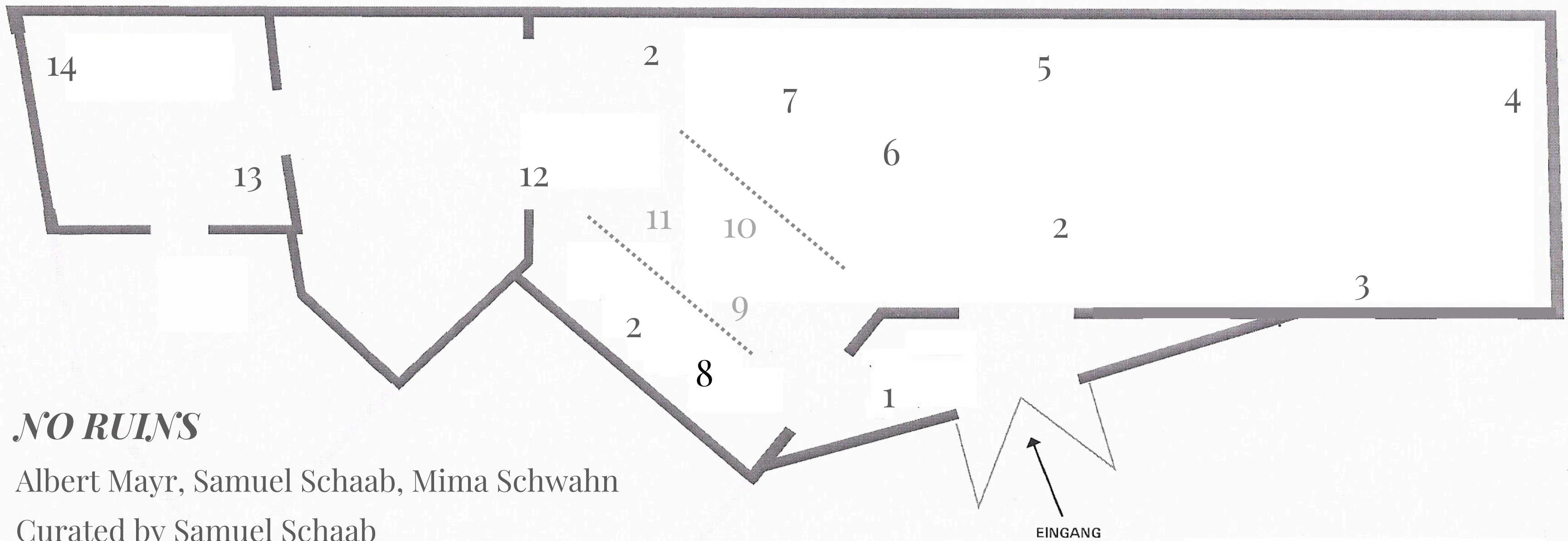




NO RUINS

Albert Mayr, Samuel Schaab, Mima Schwahn

Curated by Samuel Schaab

29.8 – 25.10.2026

Albert Mayr

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Samuel Schaab

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Mima Schwahn

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NO RUINS

Something has taken hold of Kunstverein Baden and is gradually spreading from within. Sculptural interventions are taking root in cracks and cavities, along radiators and beneath the roof, occupying weak points in the building's fragile architecture and transforming it into a site of concentrations, deposits and slow growth.

Steel, iron oxide, metal shavings, ceramics, neon tubes and cacti appear as different states of the same transformation. Geologically, technically and biologically, they act as new destructive forces. Magnetism permeates the space like an invisible infrastructure. It arranges particles, causing material to adhere to walls and ceilings, forming dark clusters that resemble fungal colonies or mineral growths. Layers of rock cover the walls, plants seem to be making their way into the interior and droplets detach from the architecture.

A subtle rustling permeates the exhibition — a sound of trickling and slow disintegration under the indifferent dictates of time and gravity. But it is also perhaps the sound of new growth: colonies of misappropriated raw materials — dust, oxides, rocks and plants — begin to usher in a different, unpredictable architecture.

Mima Schwan's ceramics resemble geological cross-sections of these processes, revealing the temporal layers of a building's inner life. Meanwhile, Albert Mayr's cacti emerge from the holes and joints of architecture, gradually appropriating the built space. Samuel Schaab's magnetic metal particles and steel structures coalesce under invisible forces into new forms.

NO RUINS does not depict a future state, but rather a present moment in which ruin, growth and reordering occur simultaneously — quietly, insidiously and seeping through the building's pores.

Text: Samuel Schaab

Translation: Katja Stecher

Biographies

Albert Mayr

is a Vienna-based artist working at the intersection of sound, installation and media art. He studied graphic design at Höhere Graphische Bundes-Lehr- und Versuchsanstalt in Vienna and New Media at the Academy of Fine Arts Vienna under Peter Kogler. Among his notable solo exhibitions are *Air Condition* (Tkalka Gallery, Maribor, 2026), *LISTEN TO THE PICTURES* (MARTINETZ, Cologne, 2023), *MO Kunstpreis* (Museum Ostwall, Dortmund, 2017), *Orchestrated View* (Neuer Kunstverein Wien, 2016) and *The Jonny Hawaii Orchester* (Künstlerhaus Graz, 2010). He has also participated in projects such as *Genèse d'un Repas* (Lichtekooi Artspace, Antwerp, 2025), *Spring* (Museumsquartier Wien, 2025), *Sägezahn* (Schauspielhaus Wien, 2023) OOrtreiders Festival (Pelt, 2022) and *DREAM MACHINE 3000* (Donaufestival, Krems, 2022).

Samuel Schaab

studied Media Art under Bernhard Leitner and Erwin Wurm at the University of Applied Arts in Vienna, as well as Art and Media at the Zurich University of the Arts (ZHdK). His works are situated between sculpture, light, sound and performance, taking a site-specific approach that consistently treats the space itself as the central object. His work has been exhibited at venues including Vienna Contemporary, Bank Austria Kunstforum Wien, Art Brussels, Monheim Triennale, Kunsthaus Mürzzuschlag, Friedrichshof Collection, mumok in Vienna and Herrenhausen Art Festival. He has also realised projects and collaborations for the Elevate Festival, the Venice Architecture Biennale, the Dumbo Arts Festival in New York, the Musikverein in Vienna, the

Musiktheatertage Wien and the ImPulsTanz Festival. Since 2017, he has been curating the music and performance series SÄGEZAHN together with Jakob Suske. In 2022, he received the Federal Government's State Scholarship for the Visual Arts. That same year, his latest monograph *Modification* was published.

Mima Schwahn

studied sculpture at the Royal Academy of Fine Arts in Antwerp, Belgium, and Critical Studies at the Academy of Fine Arts in Vienna. Since 2023, she has been a teaching assistant in the class for Sculpture – Transmedial Space at the University of Art and Design Linz. In her work, she explores geological contexts, the histories of materials, and the relationship between human and geological timescales. A key part of her practice is the technique of stucco marble, using plaster, pigments and glue to create stone-like surfaces. This production process becomes an exploration of geological phenomena — balancing stability and change — in which natural forces and cultural interpretation intertwine.