

1. OG

- 1

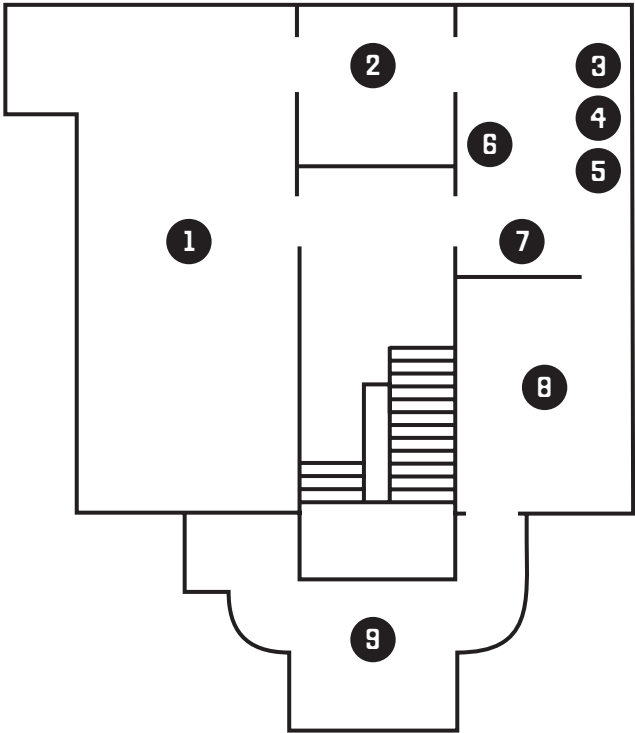
**Vanessa Amoah Opoku & Joy Weinberger**  
*Bricks and Cement Don't Make a House*, 2024  
Multimedia installation, video loop, sound, textile, steel  
22:59 min, variable dimensions
- 2

**Vanessa Amoah Opoku**  
*Light, Touch, Root (Hybrid)*, 2024–ongoing  
Mixed media installation, PLA, wax, photograms on paper  
Variable dimensions
- 3–7

**Fynn Ribbeck**  
*o. T.*, 2023  
Inkjet print on handmade paper  
140 × 112 cm
- 8

**Fynn Ribbeck**  
*AN EGGSHELL MIND*, 2023  
HD video, 16:9, sound  
12:30 min
- 9

**Fynn Ribbeck**  
*Monument*, 2025  
Leatherette, fake fur, ink, yarn, wood, light  
160 × 150 × 55 cm



2. OG

- 1

**Tomás Maglione**  
*A1usländer*, 2024–ongoing  
Tattoo paper on wall  
Variable dimensions
- 2

**Vanessa Amoah Opoku**  
*Sunrise to Sunrise (Tricksters) 5*, 2023  
Mixed media, engraved aluminium  
80 × 37 cm
- 3

**Fynn Ribbeck**  
*Portrait Ulrike Meinhof*, 2021  
Leatherette, yarn  
44 × 27 × 23 cm
- 4

**Vanessa Amoah Opoku**  
*Sunrise to Sunrise (Tricksters) 1–3*, 2023  
Mixed Media, UV print on Alu-Dibond, engraved acrylic glass, magnets, silicone, organic and anorganic material from Ghana and Austria  
Various dimensions
- 5

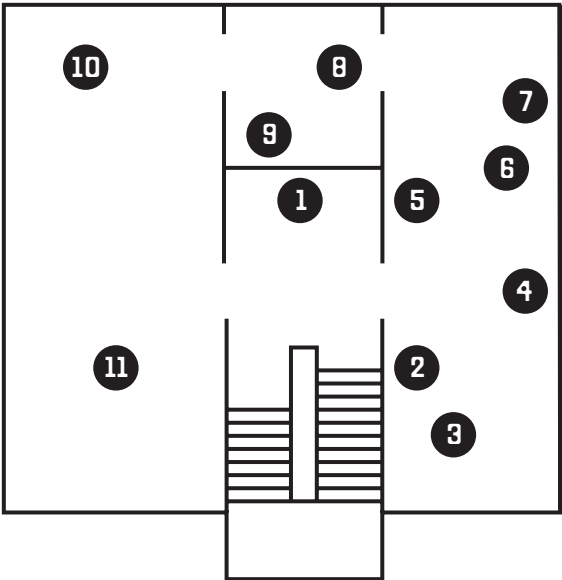
**Tomás Maglione & Sebastián Garbrecht**  
*Magnets*, 2022  
mini-polaroids, papier-maché  
each: approx. 35 × 30 cm
- 6

**Fynn Ribbeck**  
*Bike Ride*, 2021  
Leatherette, ink, yarn, metal  
172 × 60 × 40 cm
- 7

**Vanessa Amoah Opoku**  
*Sunrise to Sunrise (Tricksters) 4*, 2023  
Mixed media, engraved aluminium  
80 × 37 cm
- 8–10

**Tomás Maglione**  
*Probe Pobre*, 2025  
Cigarette paper, saliva, glue, wood, light bulb  
42 × 38 × 38 cm
- 11

**Tomás Maglione**  
*When it burns from the inside*, 2023  
4k video, animation, stereo sound  
16 min



Kunstpreis Delmenhorst 2025

Tomás Maglione  
Vanessa Amoah Opoku  
Fynn Ribbeck

**Tomás Maglione, Vanessa Amoah Opoku** and **Fynn Ribbeck** are the recipients of the Kunstpreis Delmenhorst 2025, which was established in 2024 to promote young contemporary art and is now being awarded for the first time. The prize will be awarded every two years by an independent jury of experts to three artists who have attracted attention with their final projects at art academies in German-speaking countries. They will be given the opportunity to exhibit their work at Haus Coburg and will each receive prize money of 5,000 euros and a bilingual publication. The 2025 prizewinners work cross-medially and share an intensive engagement with the medium of video.

The interdisciplinary artist **Vanessa Amoah Opoku** explores themes such as migrant experiences, notions of home and belonging, as well as political power relations. Central to her artistic approach, which primarily encompasses video, installation, sculpture, and photography, are strategies of virtual world-building. As an act of self-empowerment, she creates her own worlds and narratives, connecting different places, times, and voices. A key part of this process involves capturing 3D scans of real spaces using the infrared sensor on her smartphone and an app that converts spatial environments into point cloud formations.

Her multimedia installation *Bricks and Cement Don't Make a House* (2024) was created in collaboration with Joy Weinberger. Vanessa Amoah Opoku came across an audio cassette from the 1990s containing messages recorded by her grandfather in Ghana to his son who had emigrated to Germany. The messages reveal a complex web of worries, expectations and desires: Amoah Opoku's grandfather expected her father to build a house in Ghana and hoped he would return. In the video work, the artist combines the audio recording with images from a visit to Ghana, virtually transformed architecture and her own voice as a second-generation migrant. In this way, her narrative sheds light on the interpersonal complexities of migrant realities, allows temporal layers to overlap and speculates on the concept of home. The installation takes up the shell of her grandfather's house, and large-format textile works created in collaboration with textile designer Joy Weinberger transform family photographs into woven, spatialised memories.

In the mixed-media work *Light, Touch, Root (Hybrid)* (2024–ongoing), the artist explores forms of adaptation and resilience in the world of plants. The starting point here are infrared scans of so-called invasive plant species. Reflecting on the potential impact of the scanner's light on the plants' growth, the artist transfers these images into a virtual science fiction world where two suns interact with the living beings brought into contact with each other. Their evolution in response to their environment is conveyed through 3D-printed touchable reliefs. Drawing on the artist's engagement with botany, a field that has historically been closely intertwined with colonialism, this work considers terms such as 'invasive' and 'alien' as attributions that can also lead to exclusion in socio-political contexts.

The series of wall works entitled *Sunrise to Sunrise (Tricksters)* (2023) deals with how political struggles are inscribed in landscapes. 3D scans of the last cocoa trees on family-run plantations in Ghana that have not yet fallen victim to deforestation and neo-colonial structures of exploitation are juxtaposed with images of the Karawanks. In this mountain range on the Austrian-Slovenian border, farmers joined the partisans in their resistance against the Nazi regime. In addition to framed plant fibres and soil, representations of novel Adinkra symbols and ancestral spirits developed using artificial intelligence expand the layers of meaning in this series of works, which conjures up dreamlike counterworlds of resistance and renewal.

The connection between the analogue and the digital is also a defining feature of the work of **Fynn Ribbeck**. His research-based video animations, sculptures and photographic works are collages of historical archive material, including images of people, events and architecture. The analogue material often has a central connection to twentieth-century German history. For example, the "German Autumn" and the Red Army Faction or the history of National Socialism are recurring points of reference in the artist's work. Ribbeck is particularly interested in the role of the individual within historical contexts and the tension between individual and public identity. He also questions the construction of historiography and memory, and how the veracity of images is negotiated. Ribbeck uses various modern animation techniques, motion capture methods and AI applications in his video

narratives. In this way, he breathes new life into diverse source material, developing virtual worlds in which kaleidoscopic narratives unfold. Structurally, these are often based on surreal dream scenarios that defy rational logic.

The retro-futuristic video work *AN EGGSHELL MIND* (2023) takes as its starting point a photograph of an anonymous schoolgirl from the time of the Nazi dictatorship. Ribbeck uses it to create a figure with an ambiguous identity who lives in a totalitarian system and tries to find her bearings in a society dominated by control and uniformity. Drawing on the visual language of early silent and propaganda films, the animation depicts a city with proto-fascist architecture that seems both familiar and foreign. As the protagonist navigates this world, the narrative delves into her thoughts and subconscious. In an unsettling manner, it reveals the capacity of totalitarian power to infiltrate every facet of life and undermine personal autonomy. Much of the text is based on the novel *Sleep Has His House* (1947) by Anna Kavan, which deals with a retreat into the world of dreams. However, even more relevant is Ribbeck’s reference to Charlotte Beradt’s book *The Third Reich of Dreams* (1962), in which the German author and journalist compiled dreams that she had collected from fellow citizens in Berlin between 1933 and 1939. This unique documentation traces the collective unconscious of society under the Nazi regime, showing how dictatorship, systematic terror and propaganda penetrated even the most intimate areas of private life. Various scenes in Ribbeck’s animated film are inspired by dreams from Beradt’s book. Rather than focusing on those in power or recounting stories of resistance, *AN EGGSHELL MIND* explores how control and terror are internalised, leading to paralysis, apathy and, ultimately, acceptance. The film is accompanied by a series of prints reminiscent of gelatin silver prints from historical large-format cameras, showing abandoned spaces — ruined places of power.

Ribbeck’s sculptures are closely linked to his videos, often transporting figures and scenes from the virtual world into the exhibition space. The artist achieves this by breaking digital forms down into pattern-like parts, which are then printed on plastic and sewn together by hand to create three-dimensional objects that resemble digital avatars. While the work *Portrait Ulrike Meinhof* (2021) refers to a video that imagines a dream of the RAF member, *Radfahrt* (Bicycle Trip, 2021) depicts a scene from *Der Tiefste Raum* (The Deepest Space, 2021), Ribbeck’s hallucinatory graduation film. His most recent sculpture, *Monument* (2025), alludes to the motif of a toppled or fallen statue and is composed of various photographs from Stasi archives documenting escape attempts from the GDR and demonstrations.

**Tomás Maglione** explores public spaces, lifeworld phenomena and societal themes. His artistic practice, which encompasses media such as moving images, sculpture, drawing and photography, as well as interventions in urban space, is significantly influenced by a sensitive awareness of the specific sensory qualities of environments and their inherent social and political dynamics. Maglione is not fixed in his choice of artistic medium but allows himself to be guided by his experi-

ences to different forms of expression, often using everyday materials. Through his work, he explores fundamental lifeworld phenomena and concepts, such as movement, light and time, while addressing politically grounded questions. These may concern the relationship between centre and periphery, the simultaneity of different lived realities, or shed light on the social dynamics of inclusion and exclusion and value and power relations.

The moving image work *When it burns from the inside* (2023) was preceded by an encounter with a group of plane spotters in Frankfurt am Main who spend entire days on the edge of airfields spotting and photographing specific aircraft. Maglione got to know the group over a longer period of time and began accompanying them in their pursuit. The resulting video work approaches the activity itself through cinematic observations, but also scans the spatial environment — cloud formations, grass blowing in the wind, fences and other architectural elements that suggest an airport rather than revealing it. Only gradually do the people come into focus, without ever stepping directly in front of the camera; nor are the aircraft, the actual objects of desire, ever seen. Instead, Maglione collages various audio recordings from interviews that shed light on the hobby and the enthusiasm of the individuals but also reveal complex underlying themes. The plane spotters are united by the feeling that their hobby is often misunderstood. Their comments also reveal that competition, the urge to collect, and hierarchies play a role in shaping the hobby. On a visual level, the video repeatedly marks spatial boundaries that cannot be crossed. In this way, Maglione poetically alludes to the dynamics of inclusion and exclusion, which can be interpreted in various ways — not least in relation to questions of mobility and its accessibility per se.

One form of movement that plays a central role in the artist’s work is walking. The series *Magnets* (2022), created in collaboration with the artist Sebastián Garbrecht, is rooted in walks through Frankfurt’s banking district. Using a Polaroid camera, Maglione and Garbrecht captured views depicting the towering skyscrapers of the financial world, while simultaneously emphasising the position of people within the urban landscape. In the city, there is an intensifying friction between the precarious reality of life on the streets and the detached sphere of financial transactions. The photos are framed with fibres from discarded Frankfurt daily newspapers that point in different directions like compass needles.

*Atusländer* (2024 – ongoing) is a wall piece that deals with the search for linguistic orientation and cultural identification and is site-specific, constantly evolving depending on the context. Since moving to Germany, the Argentine-born artist has been collecting images from German language textbooks. Printed directly onto the wall with tattoo paper, the images are contextless, isolated and installed at large distances from one another, so that the empty spaces — gaps in understanding? — also stand out.

Maglione also drew on his own everyday life to develop the series of lamps entitled *Probe Pobre* (2025). Made from cigarette paper, saliva and a simple wooden construction, the lamps are reminiscent of the *Akari Light Sculptures* (1951) by the Japanese artist Isamu Noguchi, whose design was picked up by IKEA, which sells lamps

in this style to households worldwide. Maglione’s modest light objects, which he sees as nomadic furnishings, play with the relationship between inside and outside, as well as the themes of protection and fragility.

## Biographies

The German-Ghanaian artist **Vanessa Amoah Opoku** (b.1992, Troisdorf) studied Book Art and Graphic Design, Art and Digital Media, and Artistic Photography and Moving Image in Leipzig, Vienna and Jerusalem. She completed her studies as a Meisterschülerin with Tina Bara at the HGB Academy of Fine Arts Leipzig in 2024. The artist has had solo exhibitions at EIGEN+ART Lab in Berlin, Synnika in Frankfurt am Main and in Guangzhou at a presentation organised by the HBS Research Centre of the Times Museum. Opoku has also participated in exhibitions at institutions such as Belvedere 21 in Vienna and the Deichtorhallen in Hamburg. Recently, the artist was nominated for the S+T+ARTS Prize 2025 of the European Commission. In addition to her artistic research, Opoku teaches at art academies. She lives and works in Berlin.

**Fynn Ribbeck** (b.1995, Remscheid-Lennep) studied at the Düsseldorf Academy of Art under Marcel Odenbach and Dominique Gonzalez-Foerster, under whom he received his Meisterschüler degree in 2021. Ribbeck then participated in the postgraduate programme at the Academy of Media Arts Cologne. The artist has had solo exhibitions at the Villa Friede in Bonn, the Moltkerei Werkstatt in Cologne and the Open Forum in Berlin, among others. His work has also been presented in institutions such as the Kunstverein für die Rheinlande und Westfalen in Düsseldorf and the Oakville Galleries in Ontario. Ribbeck was awarded the Peter Jacobi Foundation Prize in 2025 and is currently preparing a solo exhibition at the Kunstverein Pforzheim. He lives and works in Cologne and Düsseldorf.

**Tomás Maglione** (b.1985, Buenos Aires) studied Film at the Torcuato Di Tella University in Buenos Aires under Martín Rejtman, and Fine Arts at the Städelschule in Frankfurt am Main, where he graduated in 2023 under the tutelage of Hassan Khan. He has recently had solo exhibitions at Galerie Parisa Kind in Frankfurt am Main, Galería Ruth Benzacar in Buenos Aires and the Neuer Kunstverein Gießen. His work has also been exhibited at institutions and festivals such as the Museo Moderno in Buenos Aires and BienalSur. The artist has participated in international residency programmes and received various grants and scholarships, most recently a stipend from Künstlerhilfe Frankfurt e.V. Maglione is currently conceiving a film festival for those who identify as ‘Ausländer:in’ (foreigner) in Germany. He lives and works in Berlin.

Two expert juries were involved in awarding the prize. The members of the prize jury included Jennifer Chert (Galerie ChertLüdde, Berlin), Matilda Felix (Haus Coburg | Städtische Galerie Delmenhorst), Christoph Platz-Gallus (Kunstverein Hannover), Edit Molnár (Haus für Medienkunst, Oldenburg) and András Siebold (Kampnagel, Hamburg).

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More information about Kunstpreis Delmenhorst: [hauscoburg.de](https://hauscoburg.de)