

GALERIE CHRISTINE MAYER

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FRANK STÜRMER

LUME

28.3. – 9.5.2026

Frank Stürmer's photographic works are intuitive snapshots of often-overlooked in-between spaces. They appear as casual discoveries, yet they carry a deep reflection on synchrony and cycles, on the sometimes absurd proximity of past and present, of human and nature, of life and death. In them, a larger connection seems to emerge—something that cannot be fully grasped, yet permeates everything. Perhaps this is what resonates in the Romanian title “LUME”: a word that has no precise equivalent in English and can simultaneously mean ‘world’, ‘people’, and ‘society’. Less a clear naming than a feeling of the world's interconnectedness that we carry within us.

The photographs in this exhibition were taken in 2024 and 2025 on the island of Ischia in the Gulf of Naples—at specific locations. For instance, in La Mortella, a lush garden designed in the 1950s by the Argentine landscape architect Susana Walton. Or in small villages such as Succivo and Panza. And yet the photographs develop a visual language that transcends the purely local. One photograph shows a young woman in historical costume who appears like a saint, while behind her a passerby hurries past, her gaze fixed on her smartphone. In another, a young man, shirtless and wearing sweatpants, rides through the streets of Ischia Panza—a scene that appears both ordinary and utterly unreal. The vernacular of the past and the present intertwine here into a peculiar, paradoxical simultaneity. In a photograph of the shimmering surface of the sea, sunlight breaks down into countless points that arrange themselves like star constellations. For a moment, the world seems larger, vaster, almost cosmic.

The photographs are accompanied by a five-channel video installation that fuses spaces and times. A view from Ischia across to Capri: one in the glaring midday light; then in a night pierced by lightning, as if the sky had set itself on fire. Contrasting with this are images of Atatürk's Mausoleum in Ankara, taken in 2001. Pigeons moving through the scene, children playing, cleaning staff at work. National symbolism, ritual forms of remembrance, and the quiet routines of everyday life coexist here. Alongside is a sequence of a hawk striking a pigeon—a moment in which the immediacy of death in nature is revealed. The installation's acoustic dimension is based on a one-hour recording of the nature sounds of Ischia in the early morning hours. The sound of the sea, the swelling and ebbing of the waves, create a temporality of their own that makes the passage of time palpable while simultaneously eluding any linearity.

Rather, it is a circling, a tentative interweaving of things, that resonates in the works in the exhibition; and it is precisely through these overlaps and ambiguities that the subtle connections of the present are revealed.

Lena Tilk