rescene conference

PROGRAM



FABRICating circular systems

rescene CONFERENCE 2026-11-5/6

funded by

Hf BK DD Dresden University of Fine Arts

Co-funded by the European Union

Diese Maßnahme wird mitfinanziert durch Steuermittel auf der Grundlage des vom Sächsischen Landtag beschlossenen Haushaltes.

supported by

Gerriets

KREMER PIGMENTE

Thursday, 5 November 2026

Check-In & arrival with coffee and tea 09.00 - 09.30

Welcome 09.30 - 10.30
Prof. Oliver Kossack (Rector), Prof. Maren Greinke (Projectlead)

SYLVIE KRÜGER 10.30 - 11.30
Textile Architektur: Von den Anfängen bis heute (GER)

AURA LUZ MELIS (Inside Outside) 11.30 - 12.30
Celebrating lightness and breathing textiles (ENG)

Lunch 12.30 - 13.30

---

rescene 13.30 - 14.30
Textile spatial systems for a recyclable stage (GER)
Samira Akhavan, Marie Göhler, Sonia Hilpert, Vera Lötzsch

CONVERSATION 14.30 - 16.00
Applied Circularity and Narrative Material Research in the Performing Arts (GER)
Eva Veronica Born, Lisa-Marie Hobusch (Schaubühne Berlin), Eva Lochner,
Ralph Zeger (Landesbühnen Sachsen)
and students from HfBK Dresden, hosted by Prof. Wolf Gutjahr (HS Mainz)

Coffee break 16.00 - 16.30

Prof. GABI SCHILLIG 16.30 - 17.30
topologies of softness / futures of space (GER)

Dr. ALEX SCHWEDER 17.30 - 18.30
Performance Architecture (ENG)

SPECIMENS No. 33 - 42: DRESDEN PLASTICRUSTS 20.00
Performance by STUDIO NOCLIP and *rescene*
Entrance 10€ / reduced 6€ / students of HfBK 3€

Friday, 6 November 2026

Check-In & arrival with coffee and tea 09.15 - 09.45

Welcome 09.45 - 10.00
Prof. Maren Greinke (Projectlead)

Prof. Dr. MARKUS OBERTHÜR 10.00 - 11.00
Aus Materialien wird Zukunft – Kreislauffähige Textilfasern (GER)

Dr. KATHRYN WALTERS 11.00 - 12.00
Transforming Textiles: Techniques for weaving 3D form (ENG)

DAN LIE 12.00 - 13.00
The ritualities around the relationship with materials (ENG)

Lunch 13.00 - 14.00

Prof. Dr. CHRISTIANE SAUER 14.00 - 15.00
Architectures of Weaving (GER)

CONVERSATION 15.00 - 16.30
Applied Sustainability and the Role of Design
in the Transformation of Textile Systems (GER)
Henrike Schmitz (Burg Giebichenstein), Tau Pibernat (Urban Fibers),
Laura Fügmann (MEYERS + FÜGMANN), Johannes Leis (STFI)
and students from HfBK Dresden, hosted by Prof. Olaf Lausträöer (HfBK Dresden)

Coffee break 16.30 -17.00

RETO PULFER 17.00 - 18.00
Zustand (how to do a show) (GER)

Apl. Prof. Dr. - Ing. habil. SYBILLE KRZYWINSKI 18.00 - 19.00
Feel fabrics digitally (GER)

SPECIMENS No. 33 - 42: DRESDEN PLASTICRUSTS 20.00
Performance by STUDIO NOCLIP and *rescene*
Entrance 10€ / reduced 6€ / students of HfBK 3€

BIOGRAPHIES

SYLVIE KRÜGER
creates flexible architecture using textiles. She is the editor and author of the 2009 publication “Textile Architecture”. Using soft and foldable materials, she creates flexible architecture and spatial compositions that generate movement and change. Her projects emerge from an intensive engagement with the task at hand, the user, and the site. In this process, meeting functional requirements and creating a distinctive aesthetic and tactile experience are equally important aspects. As a textile expert, Sylvie Krüger advises architects and clients and works closely with them, as well as with specialist planners and manufacturers.

AURA LUZ MELIS
is one of the lead designers at the multidisciplinary design studio Inside Outside in Amsterdam. The studio specializes in landscape architecture, interior design, textile architecture, and exhibition design. The studio’s work focuses on creating dynamic, site-specific environments, both indoors and outdoors, while deliberately blurring the boundaries between these spaces. The studio consistently works in multidisciplinary teams to develop a comprehensive overall concept. The result is objects and interventions that meet technical requirements such as those related to acoustics, light, sunlight, sightlines, and climate while simultaneously creating logical, spatial, visual, and sensory effects.

EVA VERONICA BORN
has been working internationally as a freelance scenographer and artist after studying architecture at the UdK Berlin. She develops spaces through collaborative practice — creating active processes and performative experiments that push disciplinary boundaries and stand as independent spatial experiments. For this work she received the Weltenbauer Award. In 2022, she launched the Theater / Material / Kreislauf (Theater / Material / Circularity) project in collaboration with Berliner Festspiele and Kunst-Stoffe Berlin, exploring the circular economy through artistic strategies. Supported by the German Federal Cultural Foundation’s "Fonds Zero", she conceived Werkraum 5.0 — a new performance venue for the Münchner Kammerspiele constructed entirely from existing materials.
She teaches at TU Berlin and the University Mozarteum Salzburg.

LISA-MARIE HOBUSCH
is the artistic production manager with a focus on sustainability at the Schaubühne am Lehniner Platz. After studying theater studies and musicology in Leipzig and Berlin, she worked as an assistant director for various theaters.
Since 2022, she has led the “Grüne Schaubühne” sustainability working group and, as climate officer, serves as project manager for the “Studio for Climate-Neutral Practice,” which is funded by the German Federal Cultural Foundation under the “FOND ZERO” program. She is also a certified transformation manager for sustainability in culture and media.

EVA LOCHNER
is a graduate of the HfBK Dresden and works as a freelance set and costume designer. She is interested in conceptual, collaborative approaches and develops clear, transformable stage spaces and costumes in which the interplay of body, space, and material creates and shifts meanings. In her work, she is increasingly focusing on sustainable and circular production methods and experimenting with

alternative materials such as fungal mycelium, miscanthus, black locust wood flour, raw sheep's wool, as well as bio-based paints and adhesives derived from the black soldier fly. The productions she designed, „Funken", „k:lebt!" and „Love Lab", were funded as part of the "Zero—Climate-Neutral Art and Culture Projects" program of the German Federal Cultural Foundation.

RALPH ZEGER
studied set and costume design under Jürgen Rose in Stuttgart, after training as a theater painter at the Augsburg State Theater. He has been working as a freelancer since 2001. He works at theaters and opera houses in Germany as well as internationally and has been nominated multiple times by trade magazines for "Set Designer of the Year." In his highly acclaimed thesis, written as part of a continuing education program in theater and music management, he explored the topic of set design and environmental sustainability. Since then, he has been intensively engaged, both theoretically and in artistic practice, with the opportunities, challenges, and possibilities of climate-conscious design and sustainable production. Since 2021, he has served on the board of the Szenografie-Bund. He also heads the organization's Working Group on Ecological Sustainability.

GABI SCHILLIG
designs experimental, dialogical spaces centered on the relationship between space and the body. She studied architecture in Coburg and conceptual design at the Städelschule in Frankfurt am Main. Her practice integrates relational concepts of space, body, materiality, softness, and fragility—themes she further explores through her artistic research into "topologies of softness." Her work has been presented internationally in exhibitions and collaborative projects. She has received grants and awards from institutions including the Akademie Schloss Solitude, the Van Alen Institute (New York), KHOJ (New Delhi), and the Bauhaus Dessau Foundation. Since 2023, she has been working regularly in Japan, and she will serve as a featured artist for the KOIAS Art Project #4 (2026–28) at the Kobe Institute for Atmospheric Studies (KOIAS). She is a professor of spatial design and exhibition design at the Berlin University of the Arts.

ALEX SCHWEDER
coined the term "Performance Architecture" in 2007. On the one hand, architecture dictates how we should behave; on the other, it serves as a prop with which we shape and express our identities. This term and the resulting practice conceptualizes precisely this understanding of architecture. His works have been exhibited internationally and included in major collections. In 2014, he exhibited at the Venice Architecture Biennale. He is a Fellow of the American Academy in Rome and teaches at the School of Design at the Pratt Institute in New York.

MARKUS OBERTHÜR
is Dean of the Faculty of Design at the Hamburg University of Applied Sciences (HAW) and professor of textile chemistry.
After completing his studies and earning his doctorate in organic chemistry at the Technical University of Darmstadt, he undertook research fellowships at renowned institutions in the United States, including Princeton and Harvard University. His areas of teaching include textile chemistry, textile fibers, textile finishing, as well as mathematics and physics. With a particular focus on new materials and sustainability, he studies the chemical and physical properties of textiles, textile finishing, functional textiles, new fibers, recycling, and circular economy systems.

KATHRYN WALTERS
is a practice-based design researcher in the field of textile design who completed her PhD studies at the Swedish School of Textiles, University of Borås in 2025. Her research explores the development of textiles with transformative behaviour, especially behaviour that results in three-dimensional form. This approach sees textiles as systems with responsive properties arising from the complex interaction of material properties and behaviour with textile structure. Kathryn's process embraces the use of industrial jacquard looms as an extension of weaving as craft. She approaches textile design as a puzzle, with different types of problems to solve.
After learning to weave at the Handweavers and Spinners Guild of Victoria (Australia), Kathryn was introduced to power-loom weaving on both shaft and jacquard looms during her MFA in Textile Design. She is a member of the design and research collective "Critical Textile Topologies", and has worked on a number of collaborations, including the research project "Bio-Inspired Textiles". Kathryn is currently an Assistant Professor in the School of Architecture and Design at IE University, Spain.

DAN LIE
creates works that demonstrate how abjection can be a tool of subversion and expansion. Their practice celebrates natural cycles of transformation and the many interdependent exchanges that structure ecosystems. A fundamental aspect of Dan Lie's practice is their desire to develop works which de-center human agency and subjectivity.
Working in collaboration with forces they term "other-than-human beings," such as bacteria, fungi, plants, animals, minerals, spirits, and ancestors, Lie creates site- and time-specific works that can be experienced through multisensory channels. By giving visibility to materials that morph, decay, and evolve, Lie's ecosystems highlight the intimate yet expansive coexistences among diverse beings, acknowledging our shared and continuous participation in the processes of living, dying, and decomposing.

CHRISTIANE SAUER
is an architect and professor of material design at the Weißensee Academy of Art in Berlin. Her work focuses on textile technologies in a spatial context. She founded the research group “DXM – Design Experiment Material” and conducts research on the activity of materials within the framework of the transdisciplinary Cluster of Excellence “Matters of Activity. Image Space Material” at Humboldt University of Berlin. She is active internationally as a lecturer and author. As an architect, she has worked for OMA Rotterdam, among others, and founded formade – studio for material and architecture. In her design work, she combines material experimentation and application, as well as textile and architectural practices. This tension is also the subject of her latest book “Architectures of Weaving. From Fibers and Yarns to Scaffolds and Skins” (Jovis Verlag, 2022).

HENRIKE SCHMITZ
studied textile and fabric design at the Weißensee Academy of Art in Berlin and at the Swedish School of Textiles in Borås. As a trained men’s tailor, she also worked for various fashion labels. As part of her doctoral research, she focuses on recycling processes and implementation strategies for knitted structures, specifically on designing with and on the machine. After working as a process engineer at SOEX, she now teaches at Burg Giebichenstein. Her conceptual work explores material networks and regional production contexts in places with a long-standing tradition of textile expertise.

TAU PIBERNAT
co-runs the textile design and research studio URBAN FIBERS with Vera Castelijns. They share a vision of rethinking the flawed structures of the existing textile industry.
Their work focuses on transforming discarded local textiles, primarily cotton jersey garments, into high-quality recycled yarns. These yarns are suitable for knitting, weaving, rope-making, and other applications, opening up new possibilities for sustainable fashion and textile interior design.

LAURA FÜGMANN
co-directs the studio MEYERS + FÜGMANN with Sarah Meyers. MEYERS + FÜGMANN is a Berlin-based studio specializing in color, textile, and product design. While materials always set the tone, the studio's work combines craftsmanship and industrial production with artistic research. Color is viewed as a material that can be used to highlight material properties and make processes visible. As part of their ongoing textile research project "Slow Patterns," they are exploring how the gradual fading of natural dyes caused by sunlight can be used as an active design element.

JOHANNES LEIS
is a researcher at the Saxon Textile Research Institute (STFI) focusing on (mechanical) textile recycling technologies, the potential for reusing textile fibers, design for circular textile products, and business models that promote a circular economy. After completing his master's degree in Textile Structures and Technologies at Chemnitz University of Technology, Leis has been working at the STFI since 2020 as a research associate in the Nonwovens/Recycling Department.

RETO PULFER
is a self-taught artist who creates installations using materials that encompass painting, sculpture, fictional texts, plants, natural dyes, textile art, soundscapes, and performances. These elements are skillfully integrated into existing architectural spaces, forming a labyrinth of new passageways. Viewers are guided through various narrative threads and temporal planes to places rich in atmosphere. His works have been presented in numerous solo exhibitions both nationally and internationally. From 2023 to 2024, Reto Pulfer held a visiting professorship at Burg Giebichenstein University of Art and Design in Halle.

SYBILLE KRZYWINSKI
served as an adjunct professor of digital product development at the Institute for Textile Machinery and High-Performance Textile Materials Engineering at Dresden University of Technology until 2022. Her research focuses on, among other things, the thermal properties and haptic qualities of textiles.

RESPONSIBLE PERSON

RESEARCHERS
Samira Akhavan (Textile Design)
Marie Göhler (Textile Technics)
Sonia Hilpert (Architecture & Scenic Space)
Vera Lötzsch (Scenic Painting, Project Coordination)

SAMIRA AKHAVAN
studied textile and surface design at the Berlin Weißensee Academy of Art, where, in her master's thesis "Woven Systems", she explored multilayered fabric systems as functional materials, as well as the potential of various natural fibers and their specific material properties.
Weaving is her primary medium, which she employs in sculptural and conceptual ways. Building on material experiments, she explores the interplay between material, process, and form, as well as the question of how textile practices generate meaning and produces knowledge.
After two years as an academic assistant in the Textiles + Design program within the Product Design Department at the Potsdam University of Applied Sciences, she has been working as an artistic researcher on the rescene research project at the Dresden Academy of Fine Arts since 2024.

MARIE GÖHLER
works at the intersection of art, craft, and concept. In doing so, the parity and interconnection of these fields form the fundamental basis of her work.
In her practice, she places particular emphasis on questions of material ethics and develops a consistent approach to working with existing resources. Through her own performance practice, she has developed a keen awareness of the body's sensitivity and vulnerability of the body in artificial stage and costume environments. This understanding is consistently incorporated into the development of her work.
Since earning her diploma in 2025, she has worked as a freelance costume and set designer and wardrobe manager for the independent theater scene as well as in municipal and state theaters. Since 2026, she has been part of the team of early-career researchers at rescene.

SONIA HILPERT
studied interior design and spatial communication at Mainz University of Applied Sciences and works as a freelance set designer and interior designer (M.A.). Her area of focus at *rescene* is the scenic space. She explores how space can be created using textiles, develops the geometry of the system as seen by the audience, and evaluates its usability for theater professionals and performers. In addition to her paid work, she volunteers with the Cradle to Cradle NGO and brings the knowledge she has gained there about a healthy circular economy to the project and to our university.

VERA LÖTZSCH
completed her studies in theater painting at the Dresden Academy of Fine Arts in 2019 with a facade painting on the theme "Women in GDR Photography" as part of the "open space" project in Zeitz. She then worked as a theater painter at the Mittelsächsisches Theater Freiberg-Döbeln and as head of the painting department at the Thüringer Landestheater Rudolstadt. Since 2024, she has been working as a freelance theater and stage painter. As part of *rescene*, she is investigating which color and material systems are suitable for creating sustainable, resource-efficient stage sets that can be recycled.

FORMER RESEARCHERS
Sarah Blech (Szenische Malerei, Projektkoordination)
Sebastian Schrader (Bühnenbild und -technik)
Hannah Rolland (Theater- und Veranstaltungstechnik)

STUDENT AND EXTERNAL ASSISTANTS
Sophia Blum, Josefin Britt, Ann-Kristin Dawid, Annelie Kreher, Linda Kromer, Katharina Langsdorff, Lara Mück, Emil Anton Riemer, Louis Rixner, Helena Schmidt, Lena Tausche

PROJECTLEAD
MAREN GREINKE
studied theater painting at the Dresden Academy of Fine Arts and stage design at the Academy of Fine Arts in Vienna. She works equally in both fields. Since 2009, she has been designing spaces and projections for theater as well as for projects in the independent art and theater scene. Since 2016, she has been a professor of theater design/scenic painting at the Dresden Academy of Fine Arts; from 2021 to 2024, she served as dean of the faculty. Her research focuses on the intersection of material in the process of performativity and recyclability.

MENTORING
WOLF GUTJAHR
studied scenography at the State University of Art and Design in Karlsruhe and works internationally as a scenographer, as well as a set and costume designer for musical theater and drama. He conceives and realizes scenic-performative spaces as site- and media-specific interdisciplinary and transdisciplinary platforms for artistic and media-based forms of expression. He is a professor of scenography, scenic space, and fundamentals of design at Mainz University of Applied Sciences and is a member of the "Architecture Worldwide" selection committee of the German Academic Exchange Service (DAAD), the "Partnership for Democracy" alliance in Mainz as part of the federal program "Demokratie leben!" ("Living Democracy!"), and the board of trustees of the Haus des Erinnerns—for Democracy and Acceptance in Mainz.

OLAF LAUSTRÖER
studied architecture at Münster University of Applied Sciences. He worked as a freelancer at architectural firms including Ortner & Ortner Baukunst in Vienna and Haus-Rucker-Co. in Düsseldorf, after which he ran his own architectural practice in Düsseldorf.
He has taught at institutions including the Vienna School of Art and the University of Applied Sciences in Düsseldorf. From 1998 to 2005, he served as a professor of design in the Department of Architecture at Münster University of Applied Sciences, and since 2005 he has been a professor of architecture and interior design at the Dresden Academy of Fine Arts. Olaf Lauströer was appointed Chair of the Art Commission of the State Capital of Dresden in 2010; he has been a member of the Saxon Academy of Arts since 2013 and, since June 2014, has served as Secretary of the Academy's Architecture Division.

PERFORMANCE
STUDIO NOCLIP
is a multidisciplinary artist collective that creates performative settings at the intersection of music theater and media art. In their work, they explore interactive environments and generative dramaturgy within the theatrical framework. This results in performances that blur the boundaries between reality and fiction. With a focus on experimentation and pushing artistic boundaries, NOCLIP consistently challenges conventional notions of spectatorship and participation, inviting the audience to actively engage with the works in a variety of ways.
Alicia Reyes, Diego Muhr, Robin Plenio with Lukas Xerxes and Antonia Janosch