

David Carol Fedders
Ecco Echo Award Application
2025

David Carol Fedders – Bio

David Carol Fedders (*Germany) grew up between East and West Germany, where the transformation of architecture and public space in the wake of shifting political systems sparked his interest in the ideological dimensions of spatial production. Before turning to art, he studied political science and art history. His path into artistic practice was shaped by an early engagement with street-related art forms and critical theory — not as activism in a narrow sense, but as a means to question aesthetic forms and possible models of living.

He began his art studies in Germany and is currently enrolled in the Site-Specific Art program at the University of Applied Arts Vienna. His practice examines spatial power relations, architecture, and ideology, exploring how materials can embody or subvert meaning. Site-specific installations often incorporate ephemeral substances such as milk, sugar, or soap. These works challenge ideas of permanence, functionality, and control, while questioning traditional notions of masculinity and spatial dominance. Fragility and temporality are central to his sculptural strategy.

A significant part of his current work engages with classical Roman art and architecture, investigating how Roman sculptural traditions and architectural forms continue to shape our present. By translating archetypal Roman elements — such as the fountain, the sculpted body, or ornamental structures — into fragile, impermanent materials like soap or milk, he reinterprets their symbolic weight and exposes their ideological resonances today. In this way, his practice maintains a living connection to Rome, both historically and materially.

Selected exhibitions:

Kunstraum Weikendorf (2025), Klima Biennale Vienna (2024), SOHO-Studios Vienna (2024), Plateau Vienna (2024), Kunstverein Hannover (2023), Weltspiele Hannover (2023), Kunstverein Roter Keil Graz (2021), Kunstverein Soest (2021).

PERSONAL DATA

Born 1997 in Bielefeld, GER

+491635747705

davidcarolfedders@gmail.com
d.fedders@hbk-bs.de

Paul-Grüner-Straße 36
04107 Leipzig

EDUCATION

since 2023	Class for site-specific Art, University of applied Art, Vienna
2020- 2023	Braunschweig University of Fine Arts Studied fine arts with Shila Khata-mi and Wolfgang Ellenrieder
2018-2019	Leipzig School Of Design, Fine Arts Department
2016-2019	Martin Luther University Halle Wittenberg Political Science and Art History
2015	Evangelical School Centre Leipzig, Abitur

VOLUNTARY WORK

since 2022	DJH Bad Zwischenahn Voluntary work in water sports school
2020- 2023	Abila e.V. Voluntary social work with a focus on Youth and migration

OTHER

2024-2025	Study assistant class for site-specific art
2023	Curatorial work for scholarship holder exhibition of the Deutschlandstipendium, university gallery of the HBK Braunschweig
2022-2023	Study assistant of the class of Professor Robert Klümpen

EXHIBITIONS/PERFORMANCE

2025	Kunstraum Weikendorf, Between Shelves, Weikendorf/ Lower Austria (group)
2024	Westbahnhof und U3, Wien, collective Performance „Subway Surfers“ Soho-Studios, Eine kollektive Reise zu Klimagerechtigkeit (Sensible Systeme), Wien (group) Plateau Vienna, Team Elf, Wien (group) Kleingarten III, Fiktive Kollektiv, Wien (group) Editionen in Skulptur und Raum, Paulusplatz, Wien (group) Void Drops, Angewandte Performance Lab, Wien (group) Sleeping Dogs, Klima Biennale, Wien (group)
2023	90. Herbstausstellung, Kunstverein Hannover (group) Ministerium für Wissenschaften und Kultur Hannover (Kunst am Bau, solo) Kunstschaufenster, Wolfsburg (solo) Paged Out, Weltspiele, Hannover (group)
2021	Hetz, Kunstverein Roter Keil, Graz (group) Ich mag alles was schnell ist, Galerie Luise, Hannover (group) Von der Gegenständlichkeit zur Abstraktion, Kunstverein Soest, Soest (group) 24. Internationale Dresdner Sommerakademie für bildende Kunst, Motorenhalles Dresden, Dresden (group) Stippvisite, Rösslstube, Dresden (Stipendiatinnenausstellung, group)

PUBLICATIONS

2023	Catalogue 90. annual exhibition, Kunstverein Hannover Paged Out, Weltspiele Hannover Unter festen Wolken, Kunstschaufenster Wolfsburg
2021	Zwischen Gegenständlichkeit und Abstraktion, Kunstverein Kreis Soest Hetz, Kunstverein Roter Keil, Graz





Standing Figure I

2025

Soap, Eurobox, Galvanized Steel, Dollie, Water, Pool pump, Neon tube
50x180x32cm

This mobile fountain, improvised from work materials, contains casts of my feet made from soap, which slowly dissolve in circulating water. The piece brings together two Roman legacies: the sculpted body and the fountain as both urban infrastructure and symbol of abundance.

In classical Rome, fountains were more than sources of water – they were monuments of civic order and spiritual cleansing, where the permanence of stone was linked to the permanence of empire. At the same time, sculpted bodies in marble projected ideals of strength, virtue, and masculinity.

Here, those traditions are unsettled: the body is fragile, the monument is provisional, the permanence of stone replaced by the perishability of soap. The work remains in flux – water in motion, form in erosion, body in disappearance. It shifts the Roman language of power and purity into a meditation on transience, vulnerability, and the impossibility of eternal control.









Liquid Ornament

2024

Milk, Steel

23x20x34cm (3x)

Liquid Ornament takes its point of departure from the Roman invention and dissemination of architectural ornament. Stucco consoles, cast from milk and mounted onto the concrete beams of the exhibition space at Paulusplatz, melt over time and gradually transform their form.

In ancient Rome, ornament was never merely decoration – it carried ideological weight, affirming civic order, social hierarchy, and imperial permanence. These motifs survived across centuries, reappearing in the façades of the Gründerzeit, when new industrial processes enabled ornament to become a cheap mass product. Even working-class housing blocks were clad with echoes of Rome's architectural language, granting them a façade of bourgeois dignity.

By working with milk – a fragile, perishable substance – the installation contrasts this claim to permanence with fragility and dissolution. As the frozen forms melt, the rigid vocabulary of stone ornamentation turns liquid. The work speaks both to the site's own history as a former dairy factory and to the way Roman architectural codes still resonate in today's urban fabric. It turns Rome's enduring language of power into a fragile, temporary gesture.





GIMME MORE (from left to right: MORE SHAPE, MORE POWER, MORE SOUND)

2025

Sugar, Steel, Pigment print

120x60x2cm (3x)

Gimme More consists of three Gothic-style church windows crafted from steel and sugar glass. Into the fragile panes are inserted fragments of digital advertisements: two open palms offering a pill ("MORE POWER"), a finger dripping medicine into an ear ("MORE SOUND"), or a spoonful of liquid raised to the mouth ("MORE SHAPE"). Originally, these images promoted quick fixes for potency, tinnitus, or weight loss.

The shift in context—from obscure internet ads to a sacred window—creates a sharp dialogue with the long history of stained glass as a medium of teaching and belief. In largely illiterate societies, church windows conveyed biblical morality and narratives of salvation. Advertising today serves a parallel function: it communicates values and ideals, not from religion, but from the ideology of neoliberal performance and consumption.

Sugar glass becomes the material hinge of this translation: energy source, temptation, addiction, and sin. Its fragility contrasts with centuries-old stained glass, which once embodied permanence and collective faith.

The form of the window frames is based on those of the Peterskirche in Leipzig, tying the work to a personal history of religious education. At the same time, the piece engages with Rome's legacy of architectural symbolism: just as Roman ornament and sacred imagery shaped later Christian iconography, here their authority is re-staged in unstable, perishable matter. In this tension—between permanence and fragility, salvation and consumption—the sculpture unfolds.