

Amba Luna



Portfolio

Introduction

True to my way of expressing myself artistically, this introduction too will dip in and out of other people's minds. Their words and their stories serve as a reflection of what takes up residence in my brain.

What I mean by that is probably expressed best in Kate Murphy's words: "The stories we collect in life define us and are the scaffolding of our realities. Families, friends, and coworkers have stories that bind them together. Rivals and enemies have narratives that keep them apart. All around us are people's legends and anecdotes, myths and stark realities."

All kinds of stories have intrigued me in the process of developing my artworks. As the author Austin Kleon put it, "The idea that the artist should sit down and create something new is a paralyzing delusion. We can only create a collage of our influences, our memories – filtered through our imagination."

I have been very lucky to stumble upon so many inspiring voices across multiple fields. From psychology to poetry, science studies to biographies, podcasts to contemporary literature, professors to documentaries and especially to the people in my life I love so dearly (you know who you are).

Hereby, I want to thank all of you for writing and speaking about things you deeply care about. Thank you for the greatest gift one can receive: thank you for letting me listen to you.

Listening is always a key part of my artwork. But I don't mean listening solely as an act of gathering a string of words. I mean it in the way Katherine Hampsten described it: "It's like a game of catch with a lump of clay. Each person catches it and molds it with their perceptions before tossing it back."

That being said, I want to release you from the idea of having to understand the following works in every respect, of catching the metaphorical clay I throw at you without it being molded. Because I think it is like Miles Davis said: "If you understood everything I said, you'd be me."

Storytelling as Integration, 2025

inkjetprint, 5 × 5cm



“Language allows us to corral our experiences into story form.

Once we have the story, we’re more able to revisit an experience – even a trauma – without reliving all the turmoil attached to it.”

– Mark Wolynn from his book *It Didn’t Start with You* (how inherited family trauma shapes who we are and how to end the cycle)

“Between some of the pairs (of photographs and text) there appears to be a disconnect. Sometimes distance is a necessary tool to be able to tell a story at all. Forgive me for not unraveling myself completely. Maybe it will give you space to unfold.”x

– Amba Luna from her personal notes







Three stories about snails, 2025

c-print, 80×120cm



“The fact is that every human being is born with curiosity, a desire to learn, and a determination to progress. To borrow an image from the sociologist Theodore W. Adorno, every child is like a snail, sending its feelers out into the world to discover it.

If its probing is not reciprocated, if it is left to grope in the void, or is even harmed, then the determination to develop and the desire to learn will wither away. It will withdraw its senses from the world, and eventually it will no longer venture out at all. A story of arrested development, of an educational background that has been stunted, is often a story of wounds.” –

Jakob Mueller on the Lives of the Unconscious Podcast

“I was watching my little sister play the other day. She had this snail and she was holding onto it really tightly – she was like, Snail, snail, snail, named it Ronny, made it a bed of leaves, said she was going to find him a friend, but the whole time she was holding onto him so tightly and eventually, when she let him go, I saw that she’d crushed his shell. She doesn’t say why she brings up this story, but I get her. Love made us grip so tightly that we broke it; each other too.”

– Annie Lord from her book Notes on Heartbreak

“The two of them are in a weird sense very much alike one being family by blood the other by choosing. I have always been intrigued by the way history moves. It reminds me of the spiral shape of a snail’s shell.”

– Amba Luna from her personal notes









The four horsemen of relationships, 2025

gif (video), 36×31cm, <https://vimeo.com/1078705323>



“The Four Horsemen of the Apocalypse is a metaphor depicting the end of times in the New Testament. They describe conquest, war, hunger, and death respectively. We use this metaphor to describe communication styles that, according to our research, can predict the end of a relationship.”

– From the Gottman Institute Research







Untitled, 2021

photosculpture, polaroid emulsion, 5 × 20 cm



“We do not see things as they are, we see them as we are.”
—Anaïs Nin from her book *Seduction of the Minotaur*







It's a joy to be hidden and a disaster not to be found, 2024

inkjetprint, 90 × 72 cm



“The psychoanalyst Donald Winnicott sums up the great paradox of the human condition when he says, I’s a joy to be hidden and a disaster not to be found.’ We want to hide sometimes, but we also want someone to find us. Being hidden and found is part of the process of being separate from our partner but then feeling the need to be connected again. It oscillates from one pole to the other, and relationships are created through this movement towards and away. Love is searching for and finding each other. We need someone to discover us to understand who we are. We see each other through taking each other in and understanding. When we feel understood, we feel as if we have been found. This contact gives us self-definition and validation.“

–Matt and Sarah Davies from their book *You, Me And The Space Between Us*





Days mundane and significant, 2023

inkjetprint, 6 × 4 cm, 6 × 4 cm, 10 × 7 cm, 4 × 16 cm, 7 × 6 cm, 8 × 7 cm



“Days mundane and significant”

-Melanie Bonajo from her video installation How Do You Feel When Your Body Says Yes?
at the Bienale in Venice 2022 at the Chiesetta della Misericordi





Frozen Time, 2021

inkjet print on self-adhesive film (rubber-based), 40,8 × 74,8 cm



“People often compare life to a VCR, when they say they wish life had a rewind button. Personally, I’d prefer a pause button. There are moments I’d like to live in eternally.”

-Lennard H. from his diary read on The Mortified Podcast









With film Time and art are in an endless loop intertwined, 2022

inkjet print, 10 × 15 cm, 15 × 20 cm



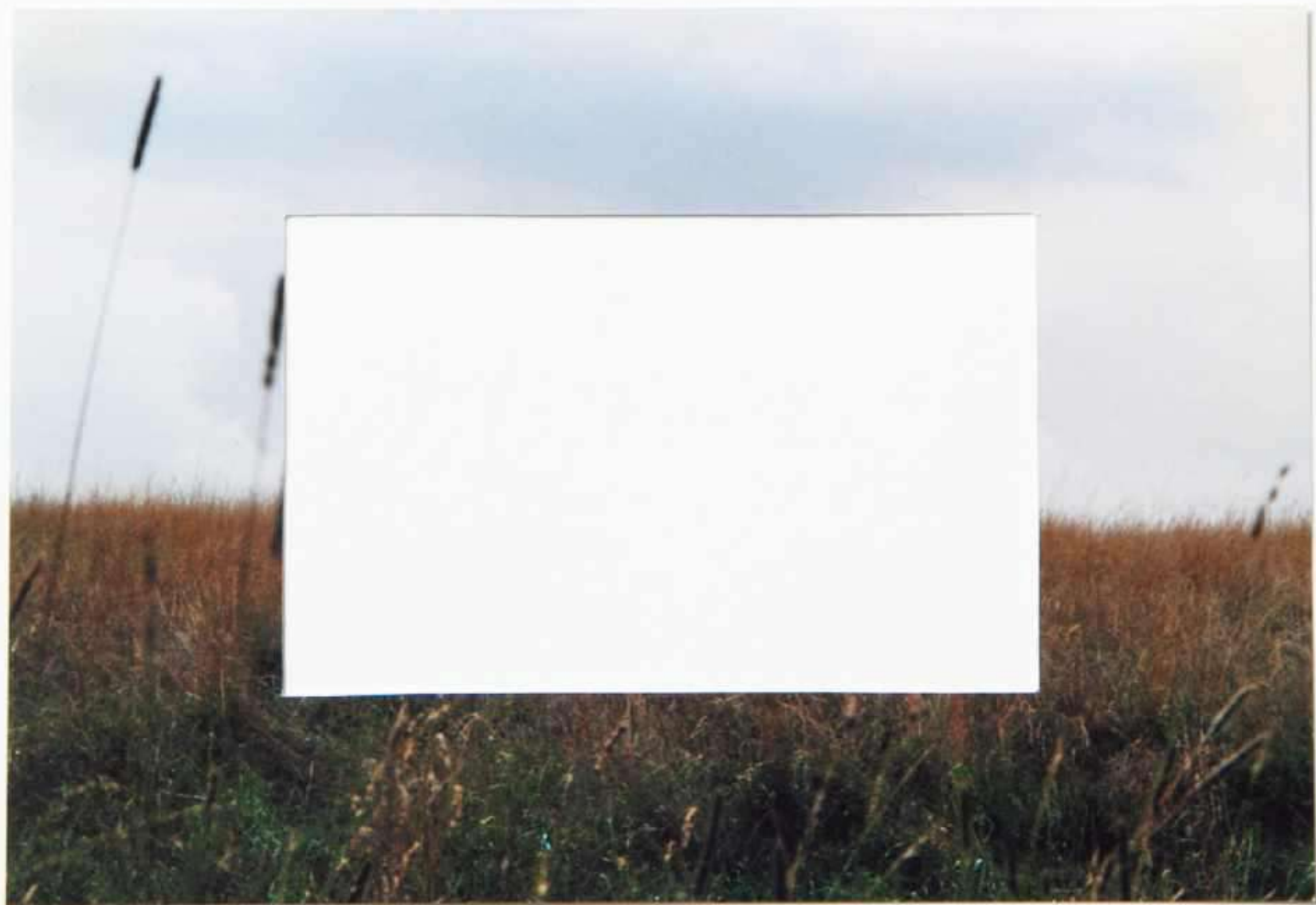
“With film, time and art are in an endless loop intertwined” –Sally Rooney

“Each day has now become a new and unique informational unit, interrupting and replacing the informational world of the day before. And I wonder (you might say irrelevantly). what all this means for culture and the arts. I mean, we’re used to engaging with cultural works set ,in the present’. But this sense of the continuous present is no longer a feature of our lives. The present has become discontinuous.

Each day, even each hour of each day, replaces and makes irrelevant the time before, and the events of our lives make sense only in relation to a perpetually updating timeline of news content. So when we watch characters in films sit at dinner tables or drive around in cars, plotting to carry out murders or feeling sad about their love affairs, we naturally want to know at what exact point they are doing these things, relative to the cataclysmic historic events that structure our present sense of reality. There is no longer a neutral setting. There is only the timeline. I don’t know really whether this will give rise to new forms in the arts or just mean the end of the arts altogether, at least as we know them.”

–Sally Rooney from her book Beautiful World, Where Are You?











Imprinted on my Skin, 2026

inkjet-print, 85x120cm



“I work in a library with around six million books. At times, it feels like walking through a solemn sea of books, each quietly containing its own story. One day, I noticed that some books had been standing next to one another for so long that the sun had bleached the parts exposed to the light. When you take it off the shelf, you can see the slightly darker outline of its neighboring book imprinted on the cover. It made me wonder what shapes you have imprinted on me, and I on you. What parts of me will forever remain a slightly different color because of you? What parts of me will forever be etched into you, even if we no longer stand side by side? Do you reckon that, if we looked closely enough, we would find traces of each other on our skin?”









To know fully, to see clearly, 2024

photobook, 21 × 14 cm



“Da wo man herkommt, ist man blind“

–Kirill Golovchenko at the Staatsgalerie Stuttgart „Image of the Present“ Symposium, 10.02.2024

“Die Arbeit befasst sich mit der Weitsichtigkeit der emotionalen Nähe. Es geht mir nicht darum, etwas objektiv darzustellen. Ich möchte keine Klarheit schaffen. Es ist für mich viel mehr der Versuch, zu akzeptieren, dass man Dinge oder Menschen, denen man nahe ist, nicht scharf sehen kann.

Ein sich Aushändigen an die Ungewissheit.” –Amba Luna from her personal notes

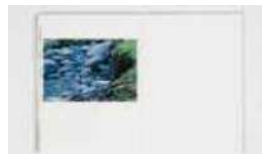
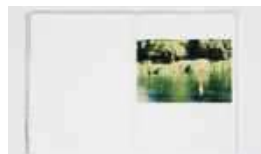
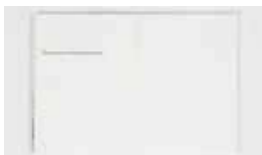
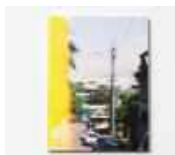






Curiosity killed the cat,

but satisfaction brought it back.



Moved by each other, 2023

inkjetprint on grasspaper, 26,6 × 40 cm



“You’re not rigid and unchanging; you are moved by each other. It’s like two stones rubbing together until suddenly they fit.”

– Philippa Perry from Natasha Lunn’s book *Conversations on Love*

“Philippa Perry spricht darüber, dass es die perfekte Beziehung von Beginn an schlichtweg nicht gibt. Es benötigt tiefgründigen Dialog und Zeit, um, wie das Meer und das Land, niemals gleich und dennoch nahtlos ineinander zu passen.”

–Amba Luna from her notes



You're not rigid and unchanging; you are moved by each other. It's like two stones rubbing together until suddenly they fit.



See me, 2021

performance, 31 january 2021

‘For one day I took note of each person that looked into my eyes. 111 people held my gaze that day. 107 of those I did not know. On an average day, 107 people would have been invisible to me.’

–Amba Luna from her personal notes

1 meine dunkelblauen Lieblingsaugen. 2 freundliche augen. 3 augenkontakt im
gespräch. 4 unaufmerksames lächeln. 5 blick schweift vorbei. 6 vorbeifahrendes
auto. 7 ockerfarbene augen. 8 drei sekunden blickkontakt dann ein lächeln. 9
fragende graue augen. 10 langer blick mit cap. 11 kurz vom handy aufgeschaut,
erneut. 12 kleiner junge. 13 dunkle kulleraugen. 14 in falten gezogene stirn. 15
mütze. 16 musternd. 17 am telefon. 18 mit brille. 19 auffällige tasche. 20 sonnen-
gebräunte haut. 21 müde augen. 22 fell an jacke. 23 smokey eyes. 24 humpelt mit
krücke. 25 im gespräch. 26 rote arbeiterkleiung. 27 bittend. 28 kurzer blick. 29
stirnband. 30 starke augenbrauen. 31 dunkle augen. 32 erschöpft. 33 fast unmerk-
lich. 34 schmale augen. 35 interessiert. 36 kleine knopfaugen. 37 blick über die
schulter. 38 zielstrebig. 39 gelangweilt. 40 dunkle wimpern. 41 blick vom oben. 42
beobachtend beim vorbeigehen. 43 beschlagene brille. 44 rauchend. 45 müde. 46
kinn hoherhoben. 47 lachendes kind. 48 braune jacke. 49 sieht an seinem freund
vorbei. 50 aufgerissene augen. 51 kurzer blick. 52 böser blick. 53 am rad. 54
airpods. 55 flirtendes lächeln. 56 makeup. 57 älterer mann. 58 steht in pavillon. 59
selfie mit freunden. 60 geht lächelnd vorbei. 61 am boden sitzend. 62 verfol- gender
blick. 63 singend. 64 wuscheliges haar. 65 leopard print. 66 hoher bun. 67 gezupfte
augenbrauen. 68 riesige augen kulleraugen. 69 eingefallen. 70 helm. 71 lächelnde
haselnussaugen. 72 schwarze kinderaugen. 73 ein auge zugekniffen. 74 weiße
maske. 75 schlendernd. 76 dunkelbraune augen. 77 wachsamen augen. 78 blau. 79
hektisch. 80 angespannt. 81 locken. 82 in diskussion. 83 pfeifend. 84 rote
wollmütze. 85 schiefer blick. 86 buzz cut. 87 unmaskiert. 88 telefonieren. 89
beobachtend. 90 gelbe schutzweste. 91 vorbeieilenden. 92 bunter schal. 93 freund-
liche augen. 94 kühl. 95 tiefe falten. 96 etwas invasiv. 97 hellbraun. 98 freundlich.
99 zufällig. 100 junges mädchen, laufend. 101 dick eingepackt. 102 entschuldig-
end. 103 graue augen. 104 abwesendes lächeln. 105 abgelenkt. 106 großer
mann. 107 im auto. 108 vorbeilaufend. 109 neugierig. 110 Herr lächelt. 111 unauf-
merksamer blick. 112 person 1 meine dunkelblauen Lieblingsaugen.



Urban Patch, 2021

inkjet print on aluminium composite material, 60 × 90 cm



“Something between a temporary sculpture and photography”

–Amba Luna from her notes









Amba Luna, born 23 April 2001, Innsbruck, Austria

biography

2001 - 2026 Amba Luna was born in Innsbruck, Austria in 2001. Early on she showed a strong interest in how the human mind works –the way the people think and behave, how they differ or are alike to one another. In her mid-Teens she discovered her love for art and with that, a way to make her way of relating to the world visible. After studying in art and performance school, Amba Luna enrolled at the Academy of Fine Arts Stuttgart in 2020. She was taught by Professor Rolf Bier for the first year and then specialized in photography in the class of photography and film by Professor Ricarda Roggan. Her day-to-day work focuses mainly on creating photographs in combination and correlation to written words and objects.

education

2026	MHB Medizinische Hochschule Brandenburg, Clinical Psychology
2020 - 2025	ABK Stuttgart, Fine Arts with Professor Ricarda Roggan in Class for Photography and Film along with Carsten Tabel, Sebastian Stumpf, Prof. Rolf Bier, Oana Vainer and Nina Aeberhard, special thanks to Nadine Bracht
2015 - 2019	Oberstufe KORG Kettenbrücke Innsbruck, Main focus: Art
2011 - 2015	Gymnasium BRG Schwaz
2007 - 2011	Volksschule Leitgeb, Innsbruck

exhibitions

- 2026 „Personal Notes“ Die Zeitgenossen, Esslingen
- 2025 „Gleismediale“ VVS-Infoscreen, Stuttgart
- „A-Z. Mapping the Future“ Stirling Bau, Staatsgalerie Stuttgart
- „It can be done but only I can do it“ Kunstbezirk, Stuttgart
- „Da, wo wir geschlafen haben“ BB Stiftung, Stuttgart
- 2024 „Introspection and Recollection“ Prediploma, Stuttgart
- „Gleismediale“ VVS-Infoscreen, Stuttgart
- 2023 „Cycling Circles“ The Gällery, Staatsgalerie Stuttgart
- „Gleismediale“ VVS-Infoscreen, Stuttgart
- 2022 „Draußen ist es kälter als Nachts“, Flamingo Artspace, Reutlingen
- 2018 „Art Event“ Die Bäckerei Kulturbackstube, Innsbruck

publications

- 2026 „A-Z. Mapping the Future“ by Staatsgalerie Stuttgart
- 2025 „Unschärfen“ by Levin Jaesch
- „Storytelling, the Scaffolding of our Realities“ by Levin Jaesch and Clara van Handel
- „Da, wo wir geschlafen haben“ by Levin Jaesch
- „Portfolio 2021 - 2025“ by Levin Jaesch and Clara van Handel
- „To know fully, to see clearly“ by Amba Luna
- 2024 „Introspection and Recollection“ by Chris Reinicke, Felix Lavey and Amba Luna
- 2023 „Cycling Circles“ by Melissa Cgatay, Katja Schröpfer and Maya Warthon
- 2022 „Eat me for Dinner“ by Nadine Bracht and Ann-Josephin Dietz

Literature

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- Golovchenko, Kirill.** (2024) Statement made at the 'Images of the Present' symposium, Staatsgalerie Stuttgart, 10 February.
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- Maté, Gabor. and Maté, Daniel.** (2022) The Myth of Normal: Trauma, Illness, and Healing in a Toxic Culture. London: Vermilton. 35 & 271
- Mueller, Jakob.** (2024) What poverty does to us. And what it has to do with our history in Psychiatry and Psychotherapy Podcast, Episode 36. Available at: <https://podcasts.apple.com/de/podcast/lives-of-the-unconscious-a-podcast/id1550522569?i=1000678636416> (Accessed: 11. January 2025).
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- Perry, Bruce. and Szalavitz, Maia.** (2011) Born for Love: Why Empathy Is Essential—and Endangered. New York: Harper Collins. 195.
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- Yalom, Irvin D.** (2010) The Gift of Therapy: An Open Letter to a New Generation of Therapists and Their Patients. London: Piatkus. 289

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