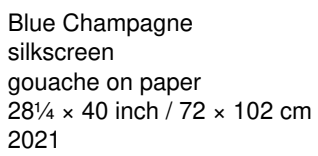


NATALIE HÄUSLER



Blue Champagne
silkscreen
gouache on paper
28¼ x 40 inch / 72 x 102 cm
2021



The Enough (Lisboa dia/noite)
Figura Avulsa, Lisbon, PT
black lava emulsion on fabric, needles
122 x 62¾ x 4 inch / 310 x 160 x 12 cm
2021



The Enough (Lisboa dia/noite)
Figura Avulsa, Lisbon, PT
black lava emulsion on fabric, needles
122 x 62³/₄ x 4 inch / 310 x 160 x 12 cm
2021



The Enough (Lisboa dia/noite)
Figura Avulsa, Lisbon, PT
black lava emulsion on fabric, needles
122 x 62³/₄ x 4 inch / 310 x 160 x 12 cm
2021



The Enough (Lisboa dia/noite)
AIR 351, Cascais, PT
black lava emulsion on fabric, needles
122 x 62³/₄ x 4 inch / 310 x 160 x 12 cm
2021



The Enough (Lisboa dia/noite)
Figura Avulsa, Lisbon, PT
black lava emulsion on fabric, needles
2021



He Said
AIR 351, Cascais, PT
black lava emulsion, wax and fabric dye on fabric
59 x 44 inch / 150 x 112 cm
2021



He Said
Figura Avulsa, Lisbon, PT
black lava emulsion, wax and fabric dye on fabric
59 x 44 inch / 150 x 112 cm
2021



He Said
Figura Avulsa, Lisbon, PT (detail)
black lava emulsion, wax and fabric dye on fabric
59 x 44 inch / 150 x 112 cm
2021



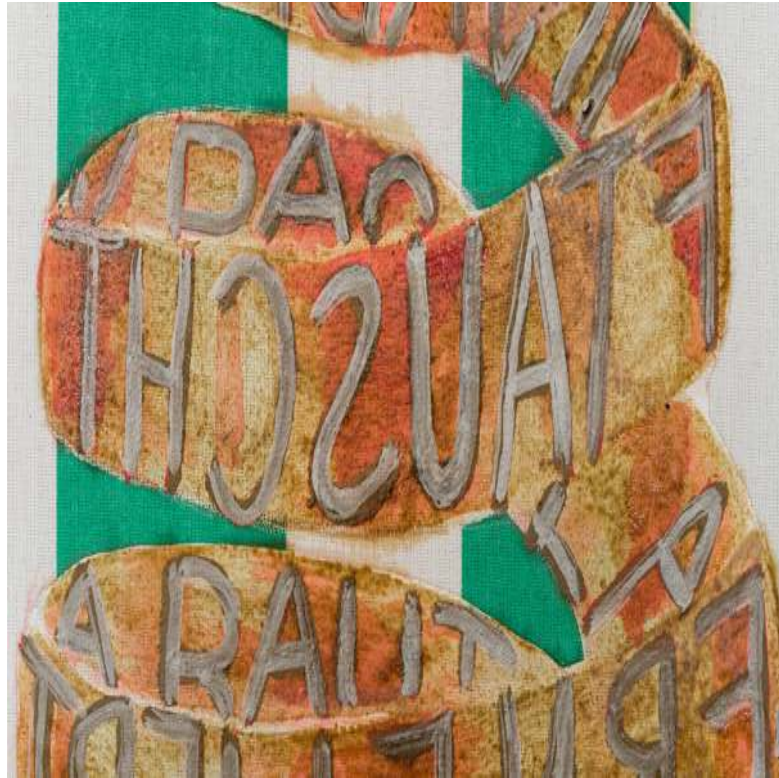
The Amber Room
painting
amber, pigments, oil and gesso on fabric
59 × 43¼ inch / 150 × 110 cm
2020



The Amber Room
painting (detail)
amber, pigments, oil and gesso on fabric
59 × 43¼ inch / 150 × 110 cm
2020



The Amber Room
painting (detail)
amber, pigments, oil and gesso on fabric
59 × 43¼ inch / 150 × 110 cm
2020



The Amber Room
painting (detail)
amber, pigments, oil and gesso on fabric
59 × 43¼ inch / 150 × 110 cm
2020



Office of Sleep

Environment for a poem and two paintings

oilpastel on stone primer and wood, plaka paint on rear-projection screen and glass

118 x 78 x 23½ inch / 300 x 200 x 60 cm

2020



Office of Sleep

Environment for a poem and two paintings

oilpastel on stone primer and wood, plaka paint on rear-projection screen and glass

118 x 78 x 23½ inch / 300 x 200 x 60 cm

2020



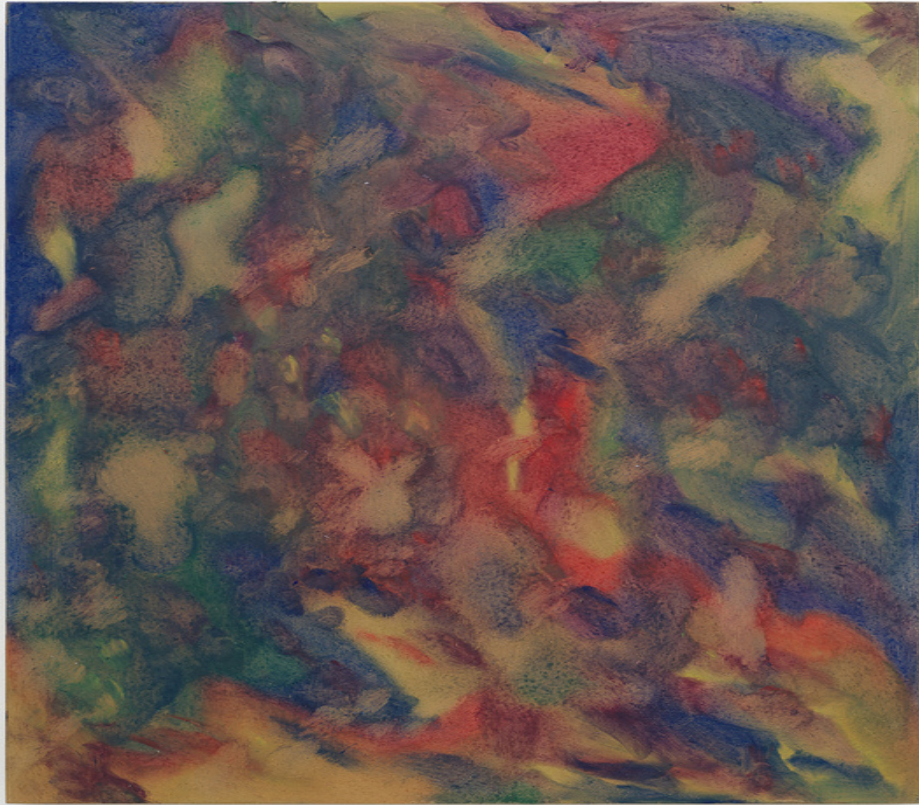
Office of Sleep

Environment for a poem and two paintings

oilpastel on stone primer and wood, plaka paint on rear-projection screen and glass

118 x 78 x 23½ inch / 300 x 200 x 60 cm

2020



Office of Sleep
Environment for a poem and two paintings
oilpastel on stone primer and wood, plaka paint on rear-projection screen and glass
118 x 78 x 23½ inch / 300 x 200 x 60 cm
2020



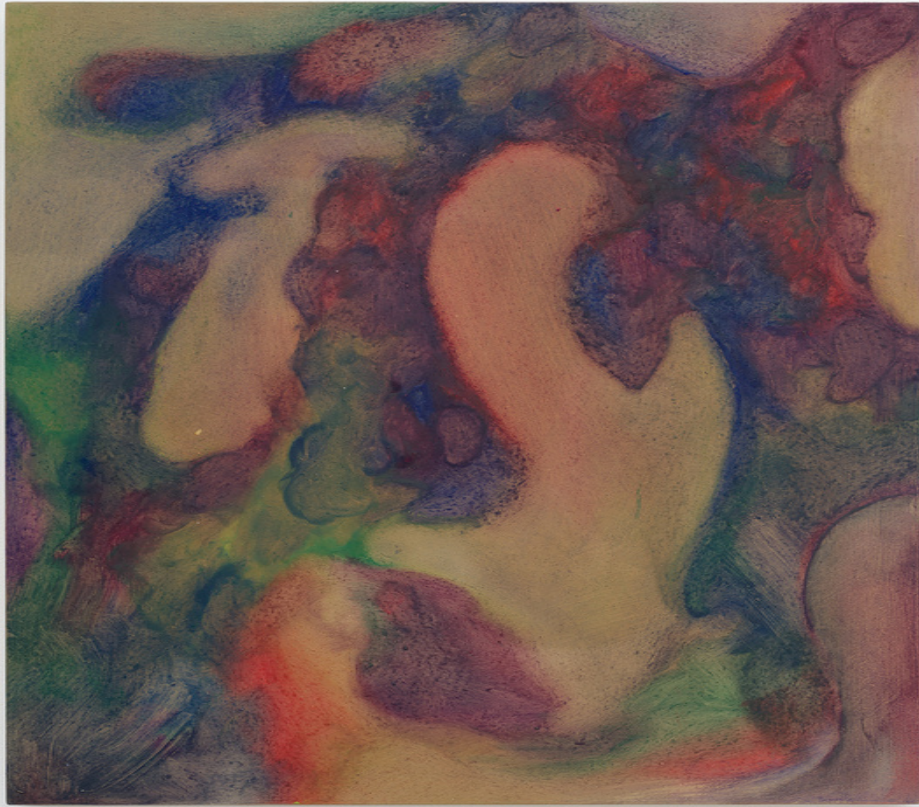
Office of Sleep

Environment for a poem and two paintings

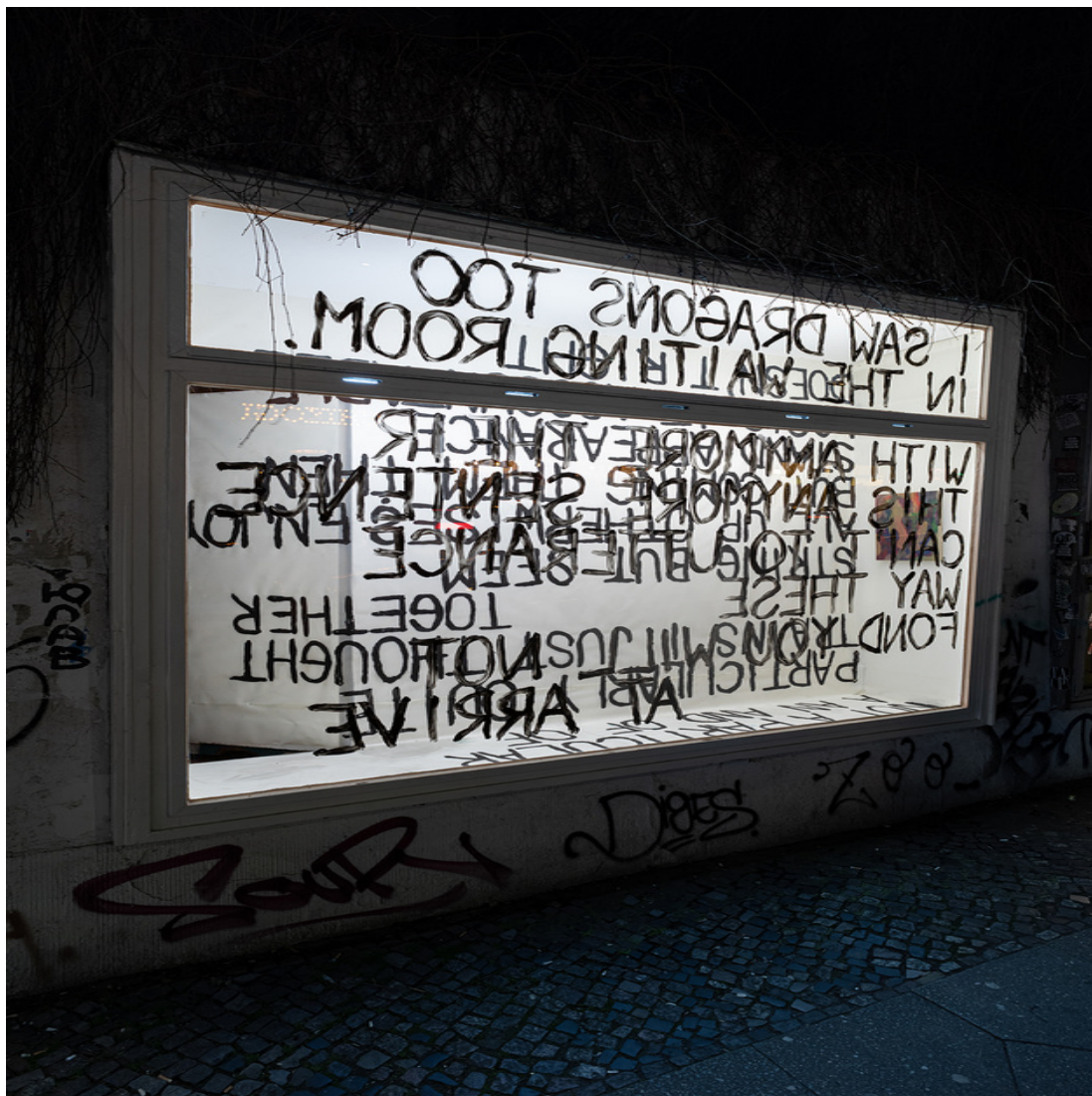
oilpastel on stone primer and wood, plaka paint on rear-projection screen and glass

118 x 78 x 23½ inch / 300 x 200 x 60 cm

2020



Office of Sleep
Environment for a poem and two paintings
oilpastel on stone primer and wood, plaka paint on rear-projection screen and glass
118 x 78 x 23½ inch / 300 x 200 x 60 cm
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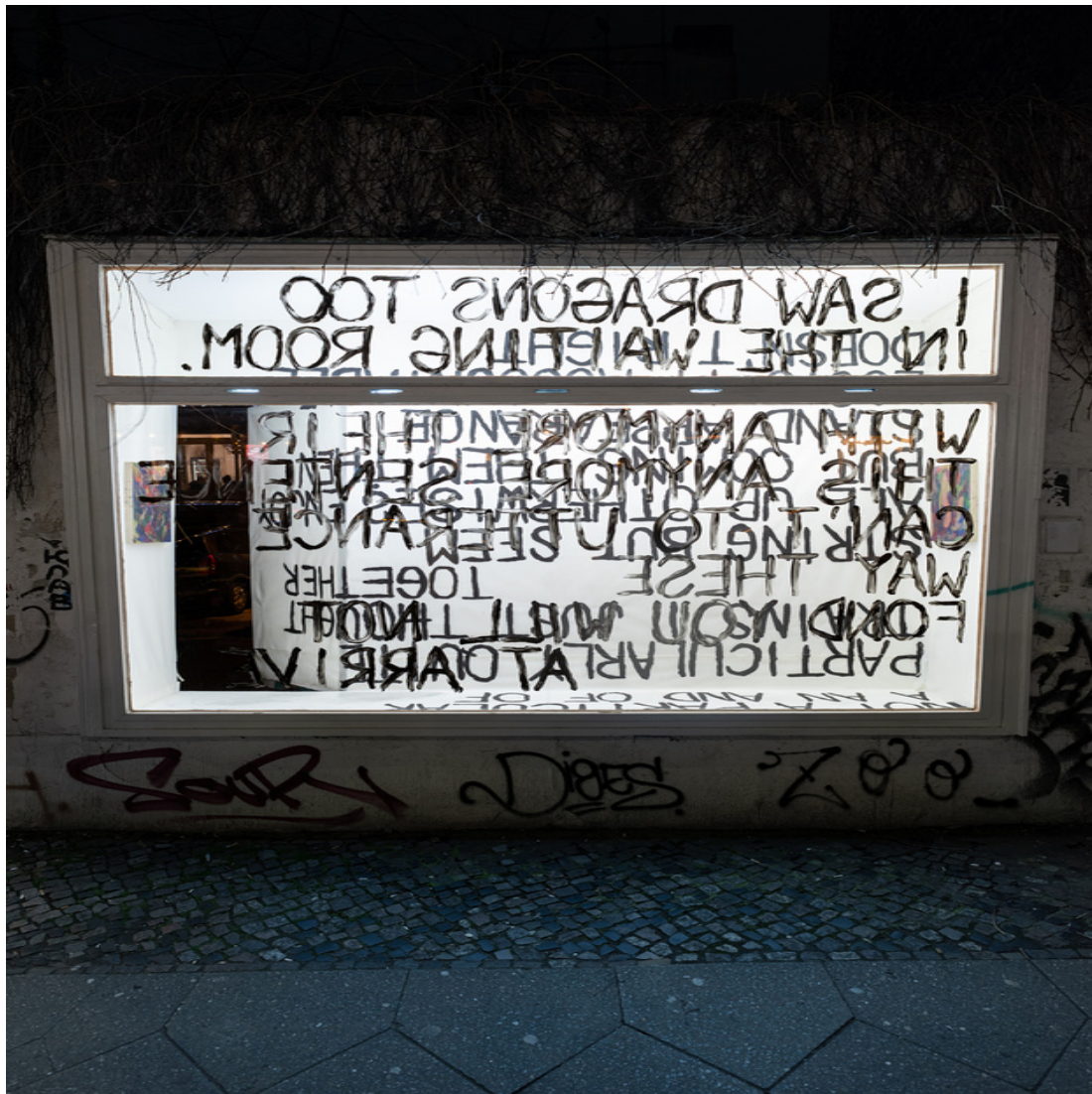
Office of Sleep

Environment for a poem and two paintings

oilpastel on stone primer and wood, plaka paint on rear-projection screen and glass

118 x 78 x 23½ inch / 300 x 200 x 60 cm

2020



Office of Sleep

Environment for a poem and two paintings

oilpastel on stone primer and wood, plaka paint on rear-projection screen and glass

118 x 78 x 23½ inch / 300 x 200 x 60 cm

2020

Natalie Häusler
Office of Sleep

19.01.2020 – 20.02.2020

I saw dragons too
in the waiting room.
With anymore their
This anymore sentence
Can't to utterance
way these
Fond you will not
 at arrive
Not a particular how
a an and of of
particularly quite
trains I just thought
 together
string but seem
All up otherwise? enjoy
But coming them then
stand appearance
logic it accountable
Doesn't right.

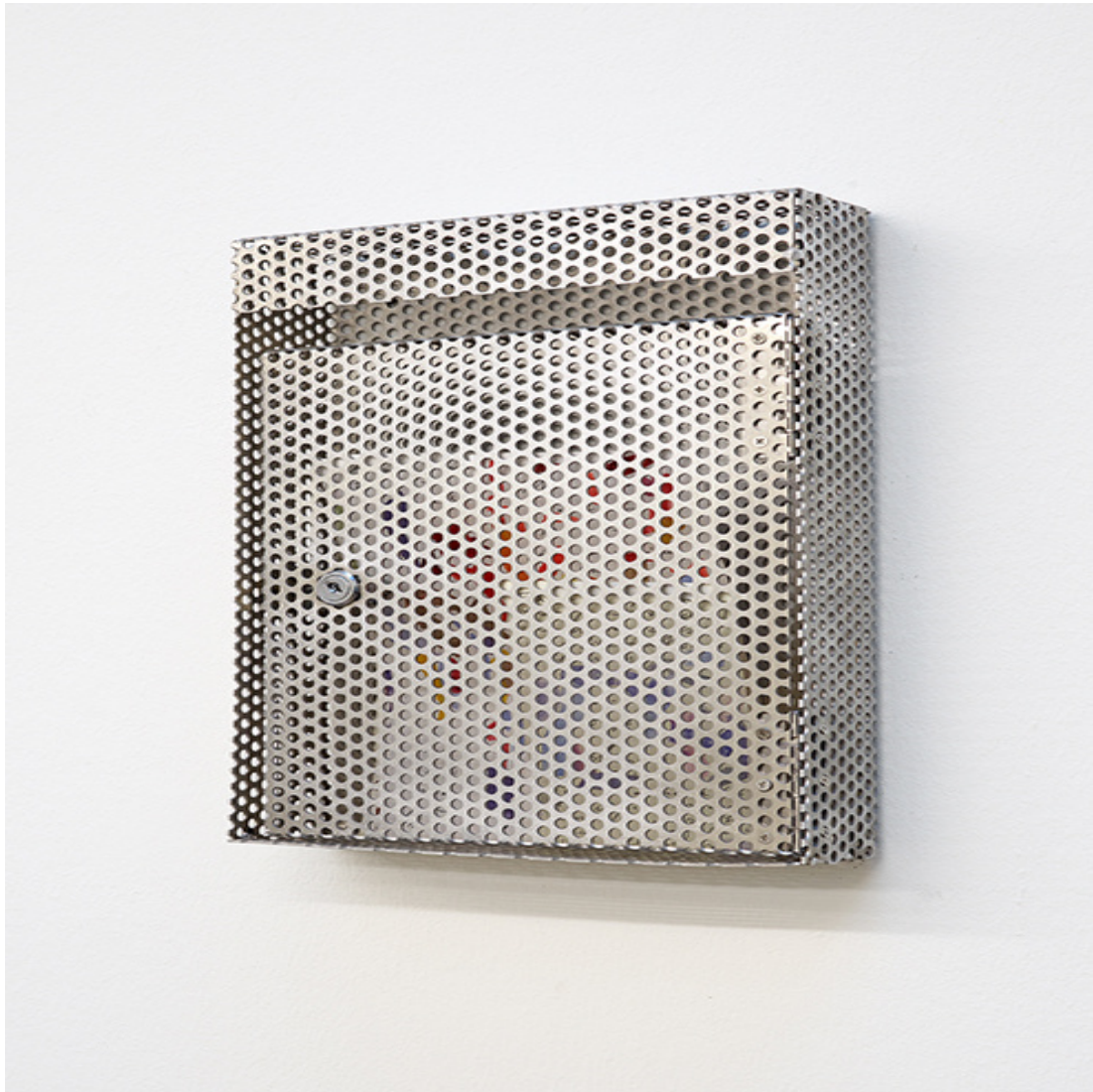
Office of Sleep

Environment for a poem and two paintings

oilpastel on stone primer and wood, plaka paint on rear-projection screen and glass

118 x 78 x 23½ inch / 300 x 200 x 60 cm

2020



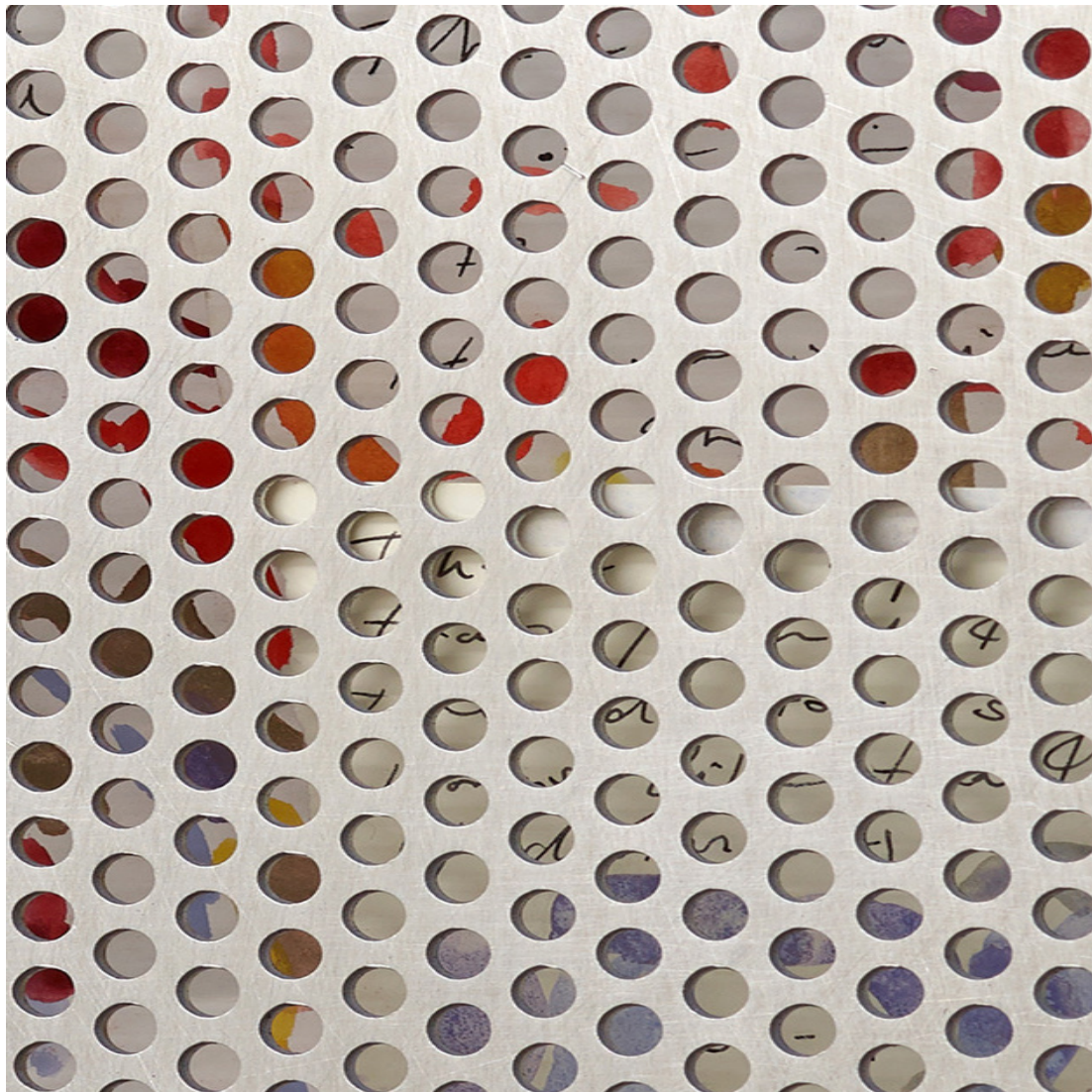
Keep the poem high & dry

Sculpture

Perforated aluminum sheets, metal hinges, mailbox lock, screws, paper, ink, watercolor

12 x 8 x 2¼ inch / 31 x 22 x 6 cm

2019



Keep the poem high & dry

Sculpture (detail)

Perforated aluminum sheets, metal hinges, mailbox lock, screws, paper, ink, watercolor

12 x 8 x 2¼ inch / 31 x 22 x 6 cm

2019



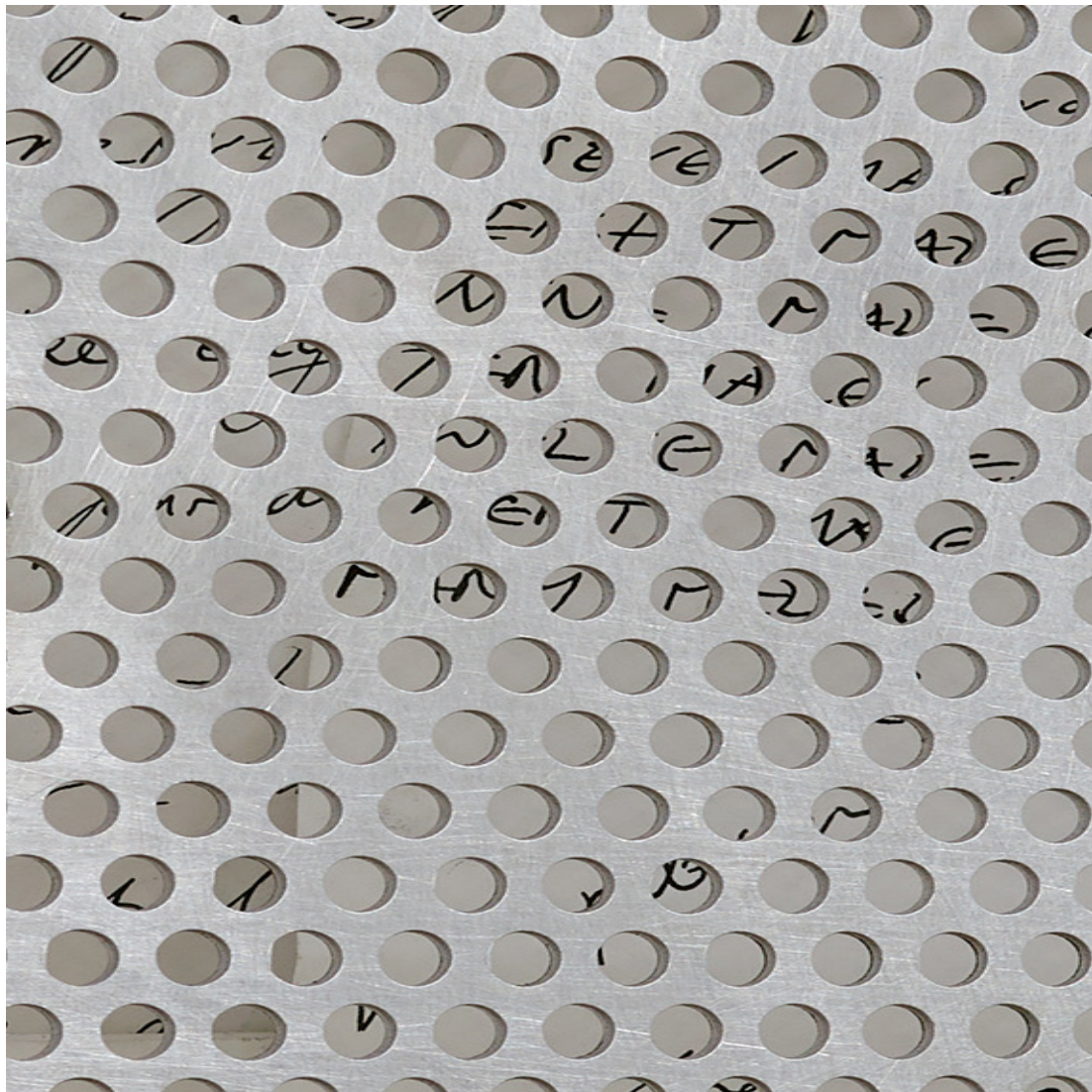
Explicit Content (from Keep the poem high & dry)

Sculpture (detail)

Perforated aluminum sheets, metal hinges, mailbox lock, screws, paper, ink

12 x 8 x 2¼ inch / 31 x 22 x 6 cm

2019



Explicit Content (from Keep the poem high & dry)

Sculpture (detail)

Perforated aluminum sheets, metal hinges, mailbox lock, screws, paper, ink

12 x 8 x 2¼ inch / 31 x 22 x 6 cm

2019



Explicit Content (from Keep the poem high & dry)
Sculpture / installation view Nagel Draxler Reisebüroalerie
Perforated aluminum sheets, metal hinges, mailbox lock, screws, paper, ink
12 x 8 x 2¼ inch / 31 x 22 x 6 cm
2019



Violet Water (for Kevin Killian)

Sculpture

Perforated aluminum sheets, metal hinges, aluminum rods, iridescent lacquer, magnifying mirrors, mirror silicone, screws

110 x 67 x 7¼ inch / 280 x 172 x 20 cm

2019



Violet Water (for Kevin Killian)

Sculpture

Perforated aluminum sheets, metal hinges, aluminum rods, iridescent lacquer, magnifying mirrors, mirror silicone, screws

110 x 67 x 7¼ inch / 280 x 172 x 20 cm

2019



Violet Water (for Kevin Killian)

sculpture

Perforated aluminum sheets, metal hinges, aluminum rods, iridescent lacquer, magnifying mirrors, mirror silicone, screws

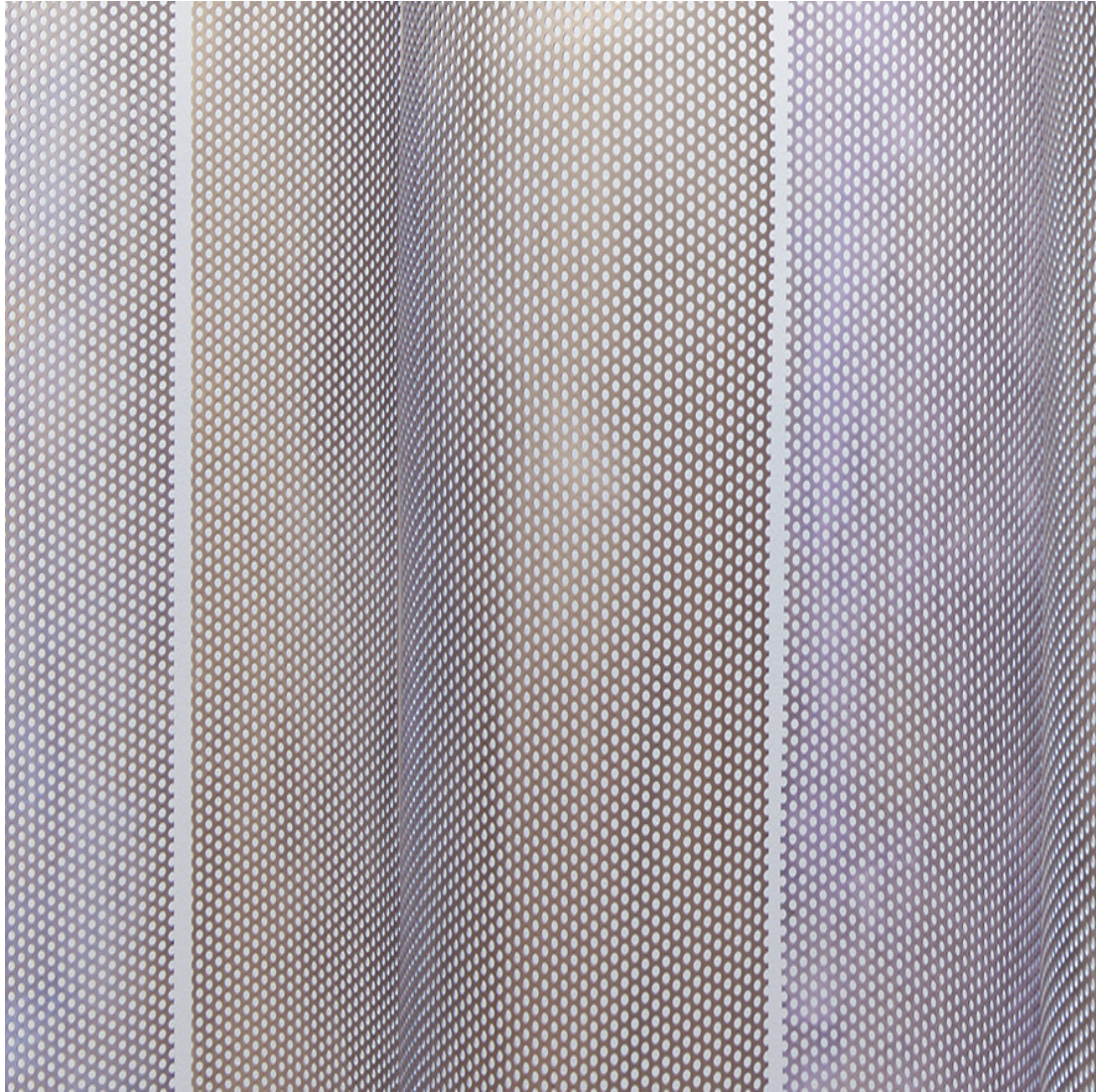
110 x 67 x 7¼ inch / 280 x 172 x 20 cm

2019



Violet Water (for Kevin Killian)
sculpture (detail)

Perforated aluminum sheets, metal hinges, aluminum rods, iridescent lacquer, magnifying mirrors, mirror silicone, screws
110 x 67 x 7¼ inch / 280 x 172 x 20 cm
2019



Violet Water (for Kevin Killian)
sculpture (detail)

Perforated aluminum sheets, metal hinges, aluminum rods, iridescent lacquer, magnifying mirrors, mirror silicone, screws
110 x 67 x 7¼ inch / 280 x 172 x 20 cm
2019



Violet Water (for Kevin Killian)

sculpture

Perforated aluminum sheets, metal hinges, aluminum rods, iridescent lacquer, magnifying mirrors, mirror silicone, screws
2019



Violet Water (for Kevin Killian)
sculpture (detail)

Perforated aluminum sheets, metal hinges, aluminum rods, iridescent lacquer, magnifying mirrors, mirror silicone, screws
110 x 67 x 7¾ inch / 280 x 172 x 20 cm
2019



Violet Water (for Kevin Killian)

Sculpture (detail)

Perforated aluminum sheets, metal hinges, aluminum rods, iridescent lacquer, magnifying mirrors, mirror silicone, screws

110 x 67 x 7¼ inch / 280 x 172 x 20 cm

2019



Violet Water (for Kevin Killian)
installation view, Kunstverein Hannover, DE
2019



'HONEY', KIT, Düsseldorf, DE; installation view BETHSABÉE RESTE AU BAIN (from BETHSABÉE RESTE AU BAIN)

sound-sculpture/ environment
 glaze on ceramic tiles, substructure, pool liner, water, lava stones, sound
 0 x 94½ x 29½ inch / 1,200 x 240 x 75 cm
 2018



BETHSABÉE RESTE AU BAIN

sound-sculpture/ environment

glaze on ceramic tiles, substructure, pool liner, water, lava stones, sound

0 x 94½ x 29½ inch / 1,200 x 240 x 75 cm

2018



BETHSABÉE RESTE AU BAIN

sound-sculpture/ environment

glaze on ceramic tiles, substructure, pool liner, water, lava stones, sound

0 × 94½ × 29½ inch / 1,200 × 240 × 75 cm

2018



BETHSABÉE RESTE AU BAIN

sound-sculpture/ environment

glaze on ceramic tiles, substructure, pool liner, water, lava stones, sound

0 × 94½ × 29½ inch / 1,200 × 240 × 75 cm

2018



BETHSABÉE RESTE AU BAIN

sound-sculpture/ environment

glaze on ceramic tiles, substructure, pool liner, water, lava stones, sound
2018



BETHSABÉE RESTE AU BAIN

sound-sculpture/ environment

glaze on ceramic tiles, substructure, pool liner, water, lava stones, sound

0 x 94½ x 29½ inch / 1,200 x 240 x 75 cm

2018



BETHSABÉE RESTE AU BAIN

sound-sculpture/ environment

glaze on ceramic tiles, substructure, pool liner, water, lava stones, sound

0 x 94½ x 29½ inch / 1,200 x 240 x 75 cm

2018



BETHSABÉE RESTE AU BAIN
environment (detail)
earthenware tile, ceramic glazes
5½ x 5½ inch / 14 x 14 cm
2018



BETHSABÉE RESTE AU BAIN
performance
2018



BETHSABÉE RESTE AU BAIN
performance
2018



BETHSABÉE RESTE AU BAIN
performance
2018



ECOLOGY - Sunrise of the Heart

sound-sculpture (six-channel ambient sound & 3 channel sound on ultrasonic speakers)

cement, pigments, sand, three ultrasonic speakers, six studio monitors, sound

129¾ inch / 330 cm

2018



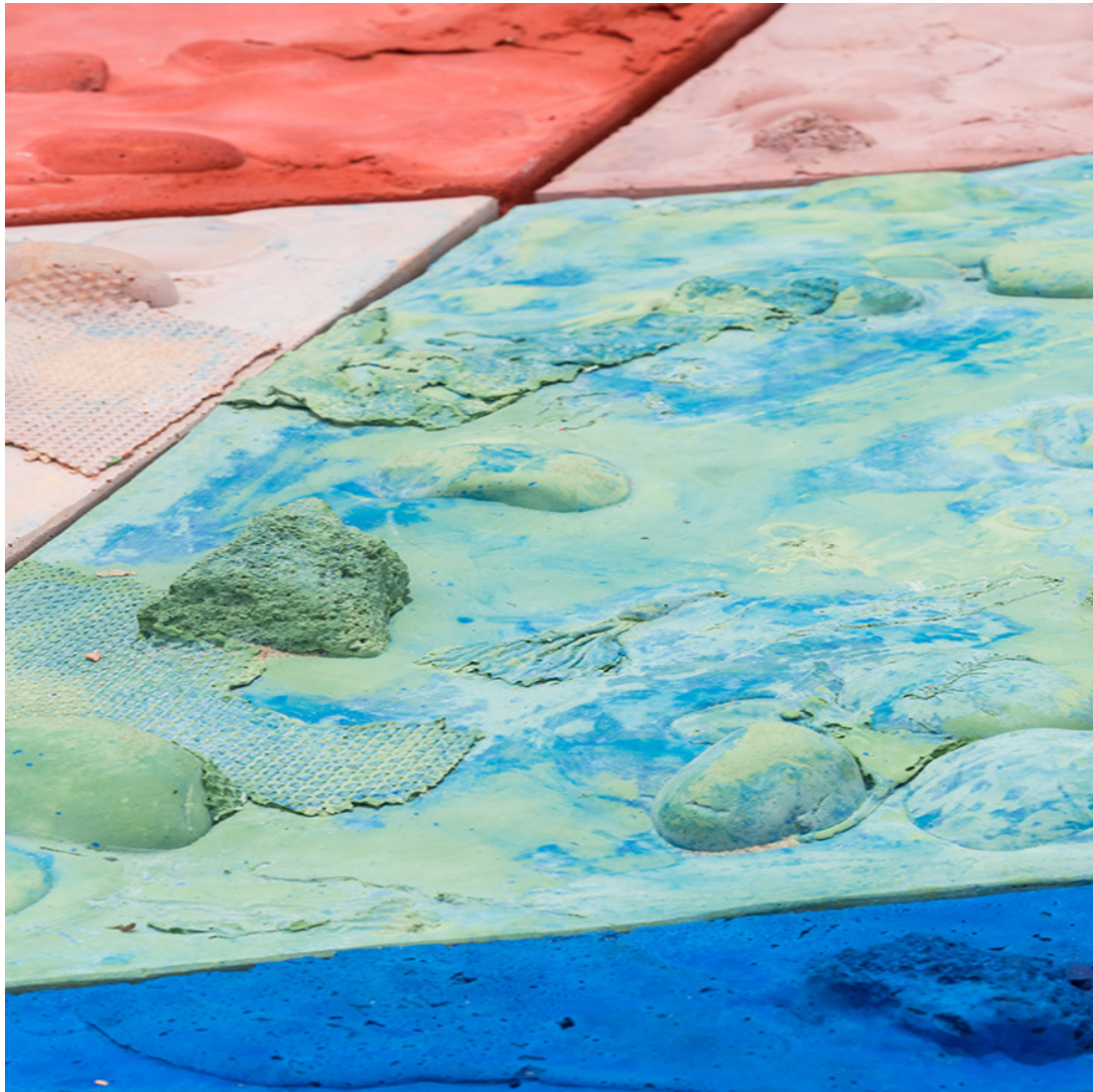
ECOLOGY - Sunrise of the Heart

sound-sculpture (six-channel ambient sound & 3 channel sound on ultrasonic speakers)

cement, pigments, sand, three ultrasonic speakers, six studio monitors, sound

129¾ inch / 330 cm

2018



ECOLOGY - Sunrise of the Heart

sound-sculpture (six-channel ambient sound & 3 channel sound on ultrasonic speakers)

cement, pigments, sand, three ultrasonic speakers, six studio monitors, sound

129¾ inch / 330 cm

2018



DISRUPTIVE COLORATION (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silkscreen
silkscreen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



SOLAR POND (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silkscreen

silkscreen base paste for textiles and pigment on fabric, stretcher bars

35 x 51 inch / 90 x 130 cm

2018



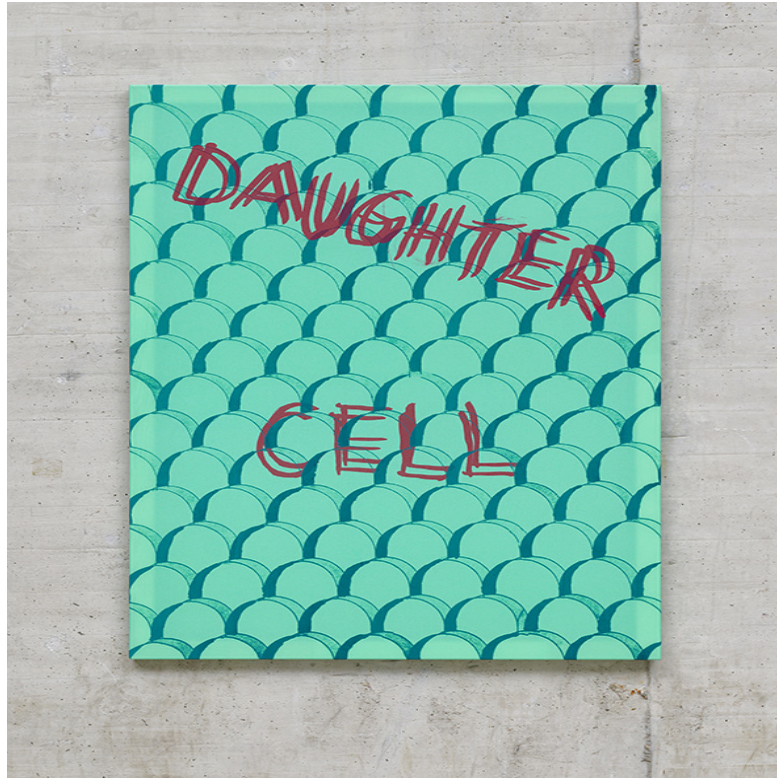
SEXUAL SELECTION (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silkscreen
silkscreen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



ARCTIC SEA SMOKE (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silk screen
silk screen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



DAUGHTER CELL (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silkscreen
silkscreen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



GAMMA RADIATION (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silkscreen
silkscreen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



HYDRO THERAPY (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silkscreen
silkscreen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



INDEX MINERAL (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silkscreen
silkscreen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



WINDOW 1 (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without
/ with many a figure / and inscriptions next.)

silkscreen
silkscreen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



CLUB OF ROME (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silkscreen
silkscreen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



LIVE FOOD (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without
/ with many a figure / and inscriptions next.)

silkscreen
silkscreen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



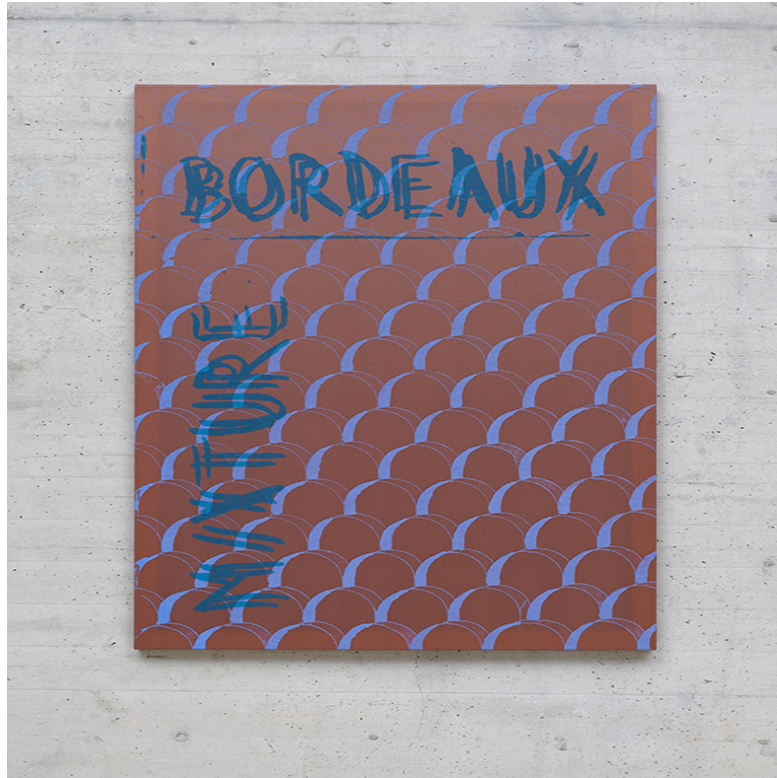
POLLEN ORBIT (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silkscreen

silkscreen base paste for textiles and pigment on fabric, stretcher bars

35 x 51 inch / 90 x 130 cm

2018



BORDEAUX MIXTURE (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

silkscreen
silkscreen base paste for textiles and pigment on fabric, stretcher bars
35 x 51 inch / 90 x 130 cm
2018



COOL DESERTS (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



WINDOW 2 (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without
/ with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



FREE ENERGY (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



ALPINE TUNDRA (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



COSMIC AIR POLLUTION (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



ISOSEISMIC HORMONE (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



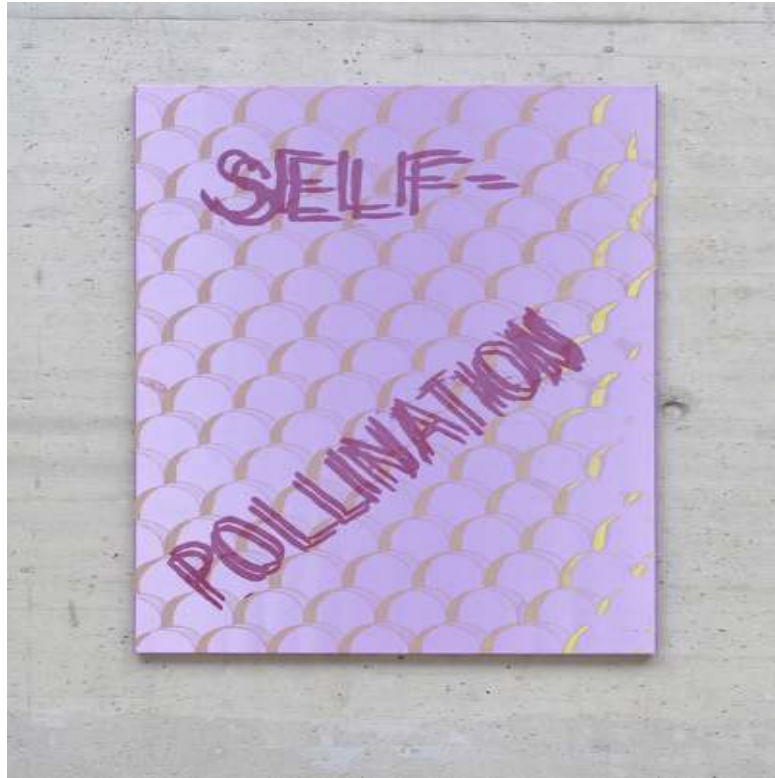
CLOUD STREETS (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



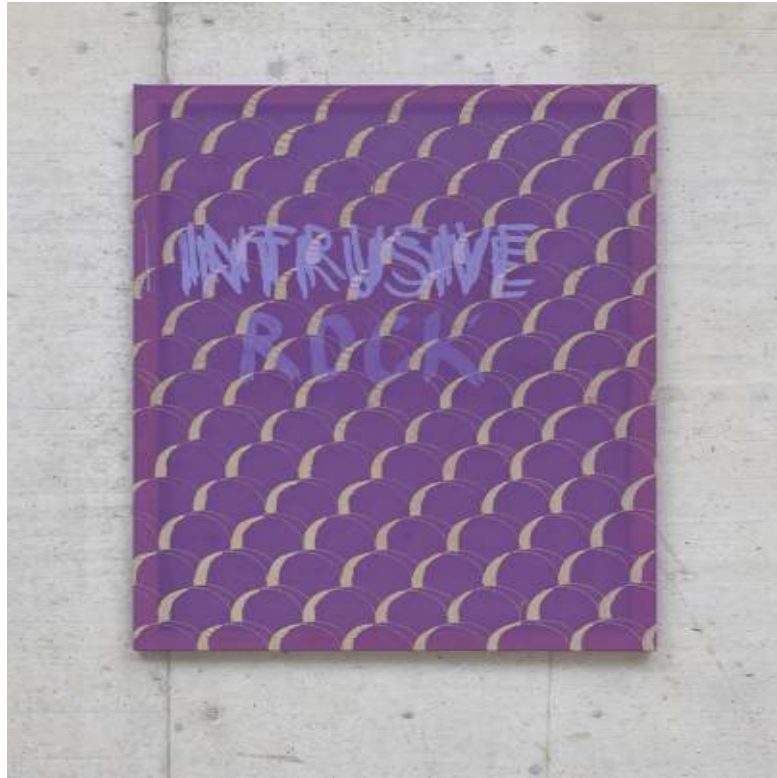
ALPHA DIVERSITY (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



SELF POLLINATION (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



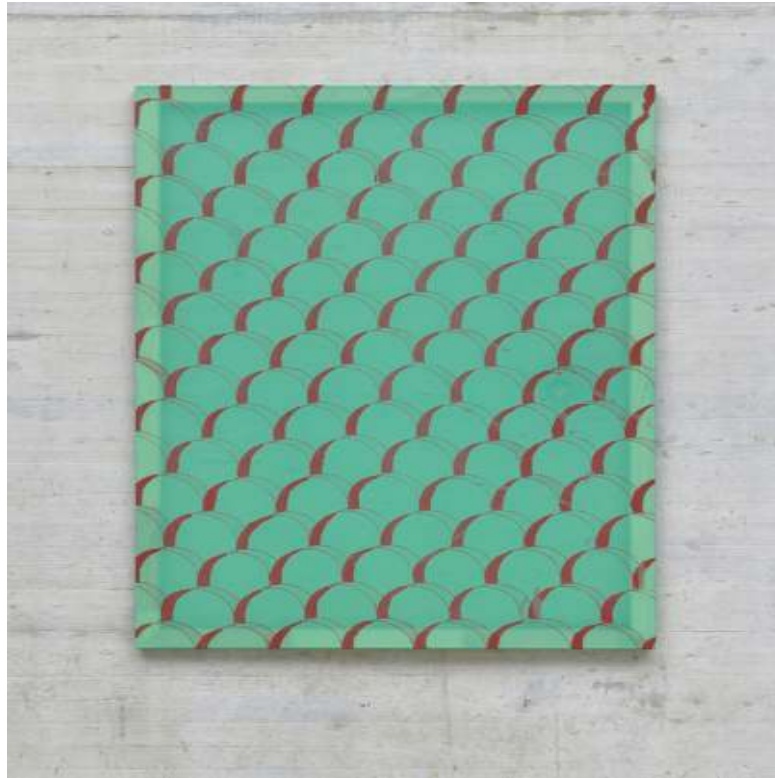
INTRUSIVE ROCK (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



INCLUSIVE FITNESS (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



WINDOW 3 (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without
/ with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



CONCEPTUAL CAMOUFLAGE (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

Siebdruck
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen
35 x 51 inch / 90 x 130 cm
2018



AQUASCAPE 1 (Mountain)

sculpture/ environment

glaze on ceramic tiles, wooden plinth construction, hexagonal glass aquarium, aquarium technology, plants, lava stone, fresh water

2018

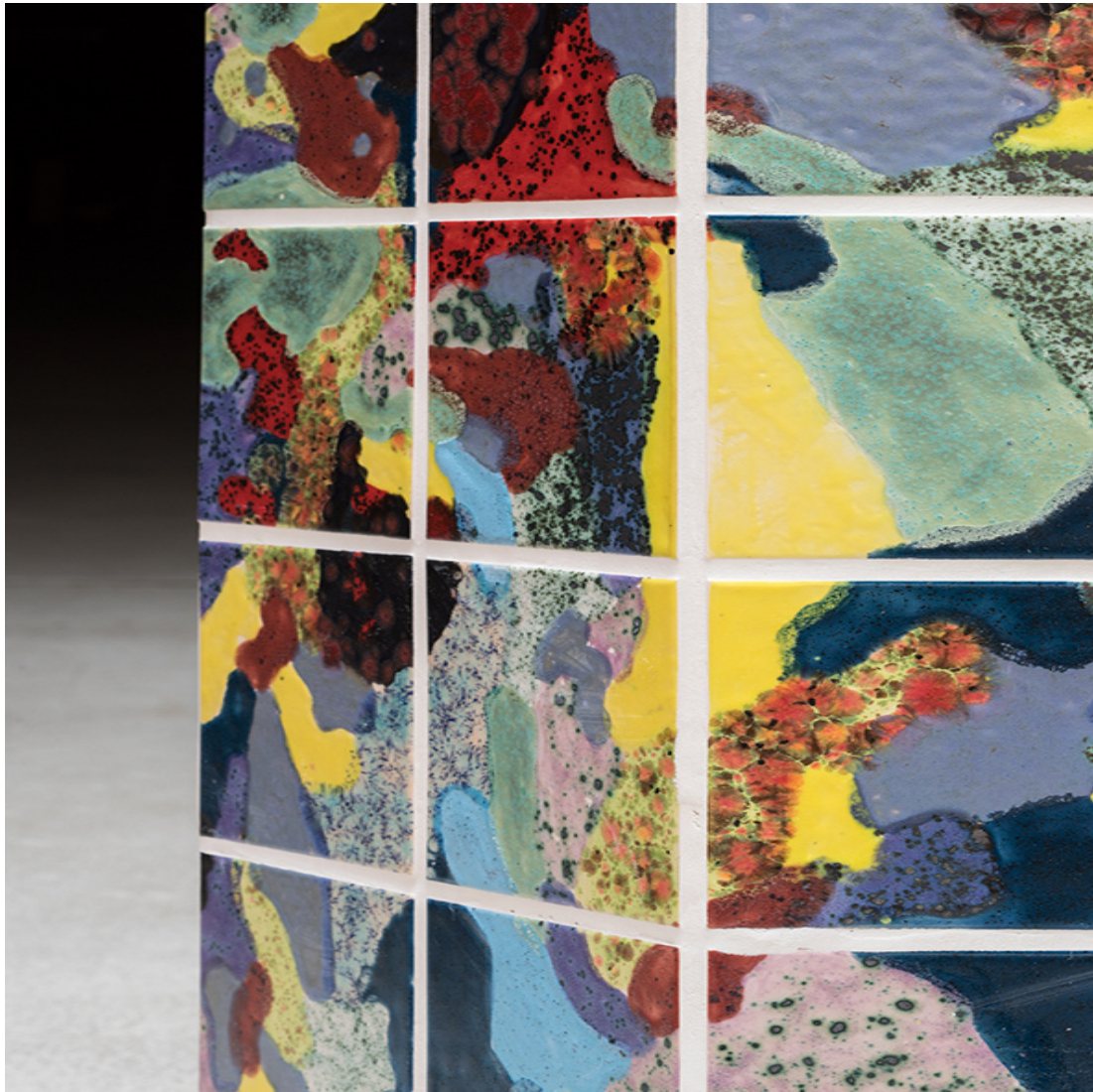


AQUASCAPE 1 (Mountain)

sculpture/ environment

glaze on ceramic tiles, wooden plinth construction, hexagonal glass aquarium, aquarium technology, plants, lava stone, fresh water

62¾ x 24 x 24 inch / 160 x 62 x 62 cm
2018

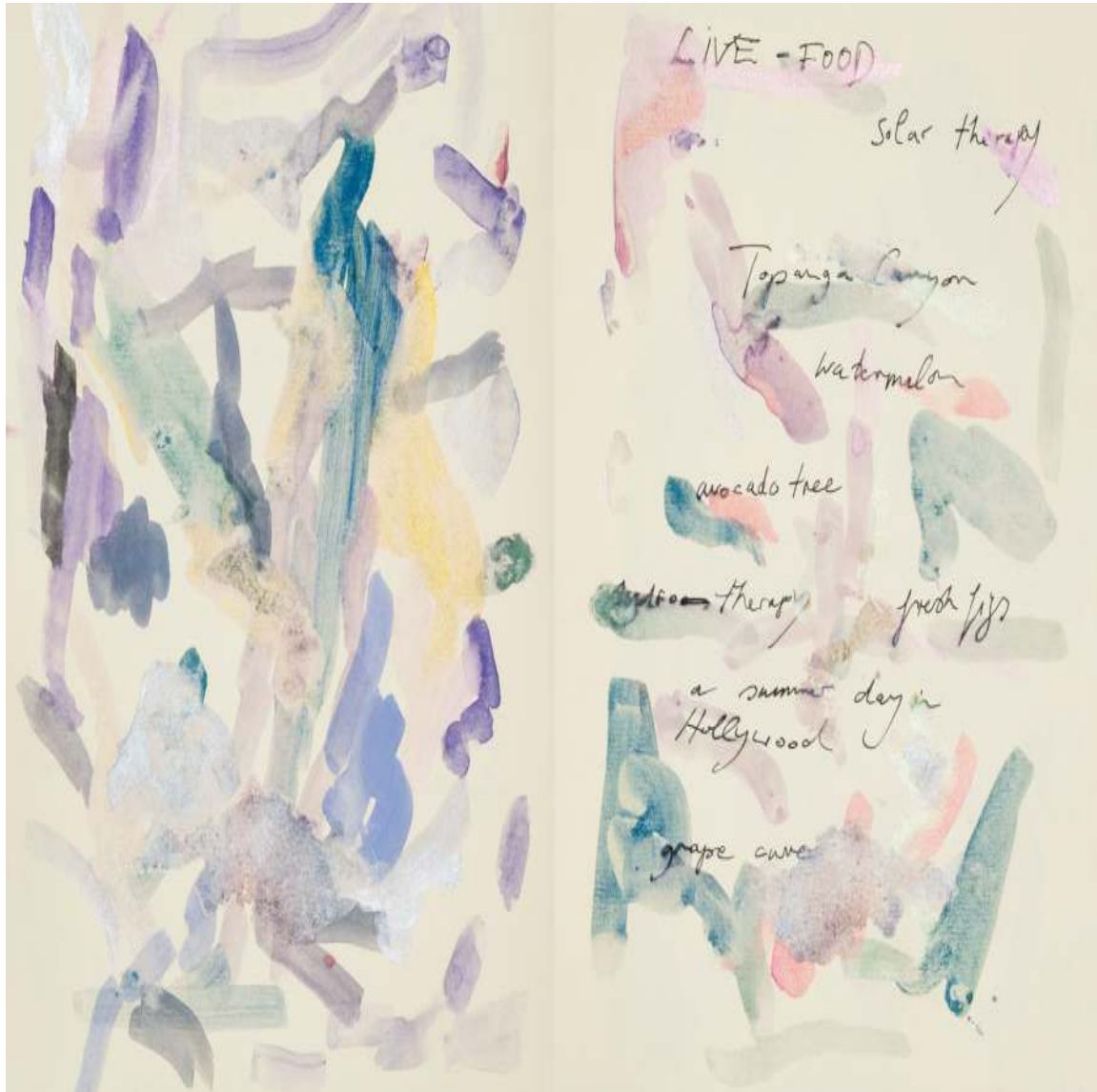


AQUASCAPE 1 (Mountain)

sculpture/ environment

glaze on ceramic tiles, wooden plinth construction, hexagonal glass aquarium, aquarium technology, plants, lava stone, fresh water

62 $\frac{3}{4}$ x 24 x 24 inch / 160 x 62 x 62 cm
2018



LA notebook 'HONEY'
painting
Ink and watercolor on paper
8¼ x 11 inch / 21 x 29 cm
2018



LA notebook 'HONEY'
painting
Ink and watercolor on paper
8¼ x 5½ inch / 21 x 14 cm
2018

unseen
The crisis that
would unfold
in the course
of a few days
was the structure
for each and
every one of us
books.

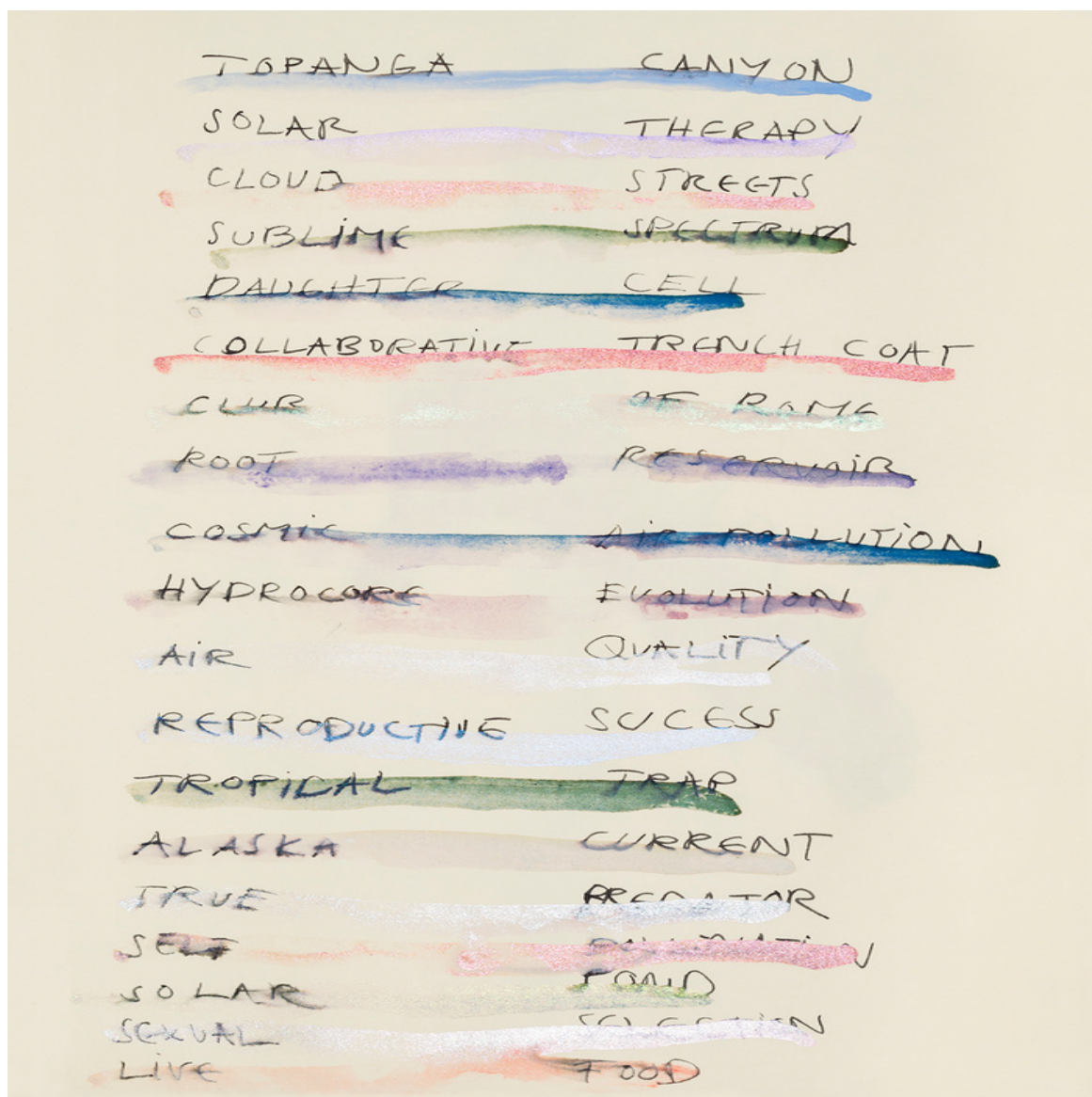
YOU HAD MUCH BETTER
GO TO BED, MONSIEUR
NOT WAIT FOR YOUR
FRIEND TO COME
BACK

Deine schwarze Mahne
lernen gewitter regeln
bar

ecology Sunrise of the Heart



LA notebook 'HONEY'
painting
Ink and watercolor on paper
8¼ x 5½ inch / 21 x 14 cm
2018



LA notebook 'HONEY'
painting
Ink and watercolor on paper
8¼ x 5½ inch / 21 x 14 cm
2018



LA notebook 'HONEY'
painting
Ink and watercolor on paper
8¼ x 5½ inch / 21 x 14 cm
2018



LA notebook 'HONEY'
painting
Ink and watercolor on paper
8¼ x 5½ inch / 21 x 14 cm
2018



LA notebook 'HONEY'
painting
Ink and watercolor on paper
8¼ x 5½ inch / 21 x 14 cm
2018



LA notebook 'HONEY'
painting
Ink and watercolor on paper
8¼ x 5½ inch / 21 x 14 cm
2018



LA notebook 'HONEY'
painting
Ink and watercolor on paper
8¼ x 11 inch / 21 x 29 cm
2018



LA notebook 'HONEY'
painting
Ink and watercolor on paper
8¼ x 5½ inch / 21 x 14 cm
2018



Loving the motor-cycle
sound collage / sculpture
mp3 player, headphones, motorcycle (Honda CRF 250 L Enduro)
33 min
2017



Loving the motor-cycle
sound collage / sculpture
mp3 player, headphones, motorcycle (Honda CRF 250 L Enduro)
33 min
2017



Loving the motor-cycle
sound collage / sculpture
mp3 player, headphones, motorcycle (Honda CRF 250 L Enduro)
2017



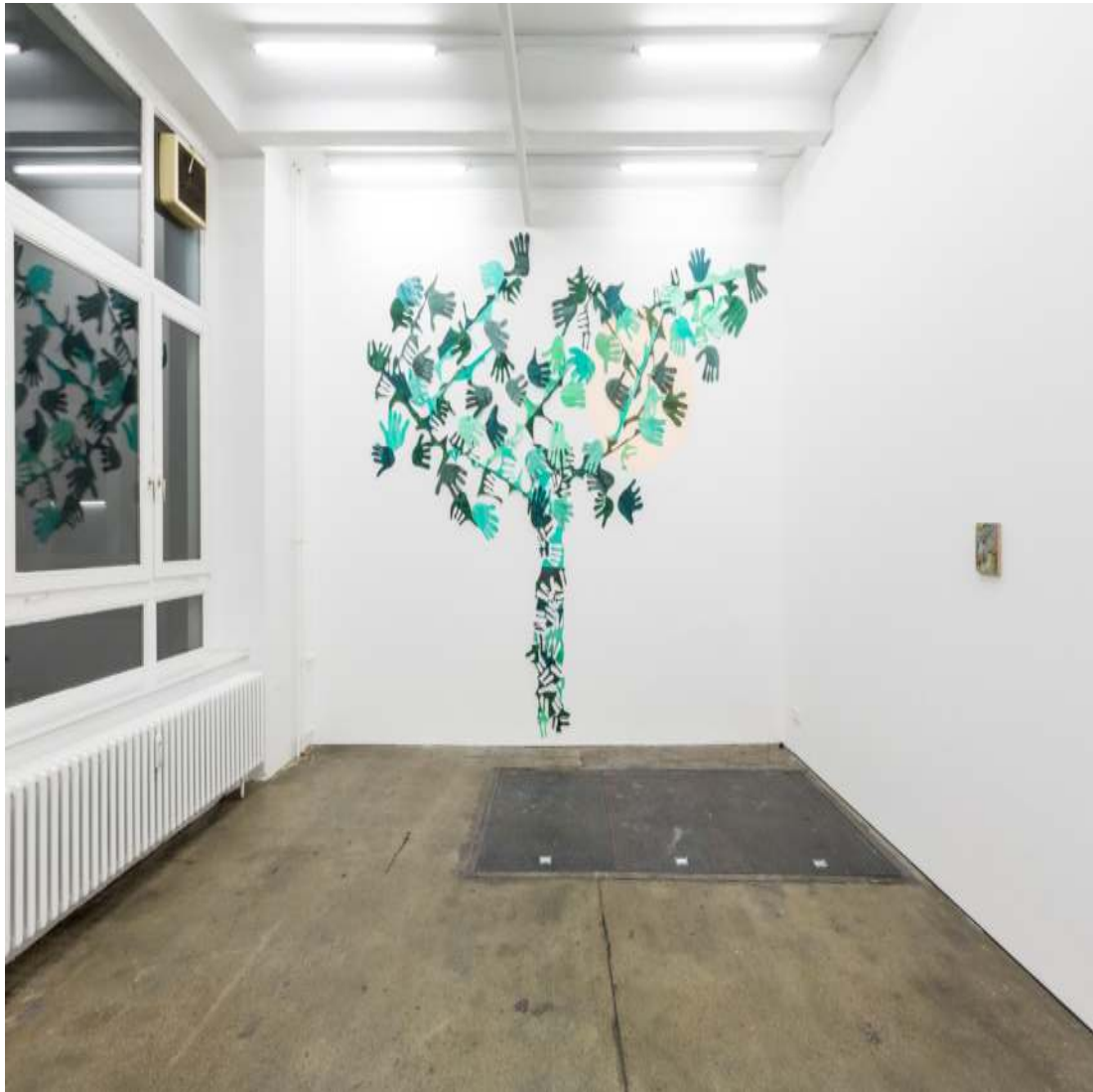
Loving the motor-cycle
sound collage / sculpture
mp3 player, headphones, motorcycle (Honda CRF 250 L Enduro)
2017



Loving the motor-cycle
sound collage / sculpture
mp3 player, headphones, motorcycle (Honda CRF 250 L Enduro)
2017



Vacuum Bed No.2 (Eric) (from Hello from Rue Desert)
sculpture (detail)
Plaster, latex, rope, wire, metal, wood, plastic tube, vakuum pump, timer
75½ × 37¾ × 19 inch / 192 × 96 × 50 cm
2017



The Sun / The (Hello) Tree / Rue Desert (No.9) (from Hello from Rue Desert)
environment
Moving-head spotlight, orange light filter / Acrylic on passepartout / Acrylic and oil pastel on wood
2017



The (Hello) Tree (from Hello from Rue Desert)
collage
Acrylic on passepartout
137 $\frac{3}{4}$ × 149 $\frac{1}{2}$ inch / 350 × 380 cm
2017



The (Hello) Tree (from Hello from Rue Desert)
collage (detail)
Acrylic on passepartout
149½ × 137¾ inch / 380 × 350 cm
2017



Rue Desert (No.9) (from Hello from Rue Desert)
Acrylic and oil pastel on wood
8¼ × 6¼ inch / 21 × 16 cm
2017



Hello from Rue Desert
environment
2017



Rue Desert (No.5) (from Hello from Rue Desert)
Acrylic and oil pastel on wood
8¼ × 6¼ inch / 21 × 16 cm
2017



Vacuum Bed No.1 (Christine) (from Hello from Rue Desert)
sculpture
Plaster, latex, rope, wire, metal, wood, plastic tube, vakuum pump, timer
75½ x 37¾ x 19 inch / 192 x 96 x 50 cm
2017



Vacuum Bed No.1 (Christine) (from Hello from Rue Desert)
sculpture (detail)
Plaster, latex, rope, wire, metal, wood, plastic tube, vakuum pump, timer
75½ × 37¾ × 19 inch / 192 × 96 × 50 cm
2017



Vacuum Bed No.2 (Eric) (from Hello from Rue Desert)
sculpture

Plaster, latex, rope, wire, metal, wood, plastic tube, vakuum pump, timer

75½ × 37¾ × 19 inch / 192 × 96 × 50 cm

2017



Hello from Rue Desert
environment
2017

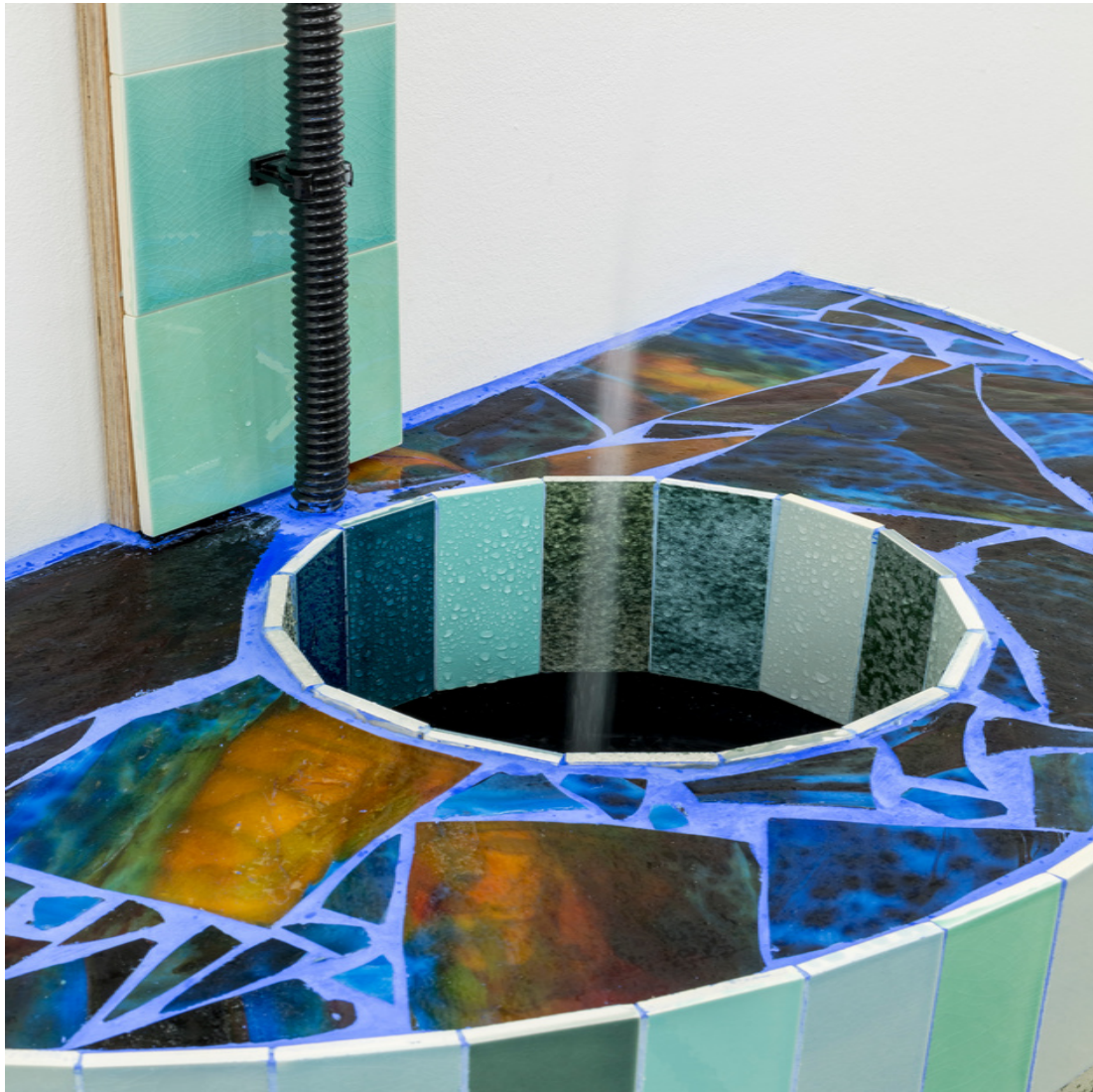


The Source / Die Quelle (for Josephine Saladyak) (from Hello from Rue Desert)
sculpture
Ceramic tiles, stained glass, mortar, fountain pump, plastic hose, copper pipe, wood
133¾ x 39¼ x 23½ inch / 340 x 100 x 60 cm
2017



The Source / Die Quelle (for Josephine Saladyak) (from Hello from Rue Desert)
sculpture

Keramik Fliesen, Tiffany Glas, Fugenspachtel, Brunnenpumpe, Plastikschlauch, Kupferrohr, Holz
133¾ x 39¼ x 23½ inch / 340 x 100 x 60 cm
2017



The Source / Die Quelle (for Josephine Saladyak) (from Hello from Rue Desert)
sculpture (detail)
Keramik Fliesen, Tiffany Glas, Fugenspachtel, Brunnenpumpe, Plastikschlauch, Kupferrohr, Holz
133¾ x 39¼ x 23½ inch / 340 x 100 x 60 cm
2017



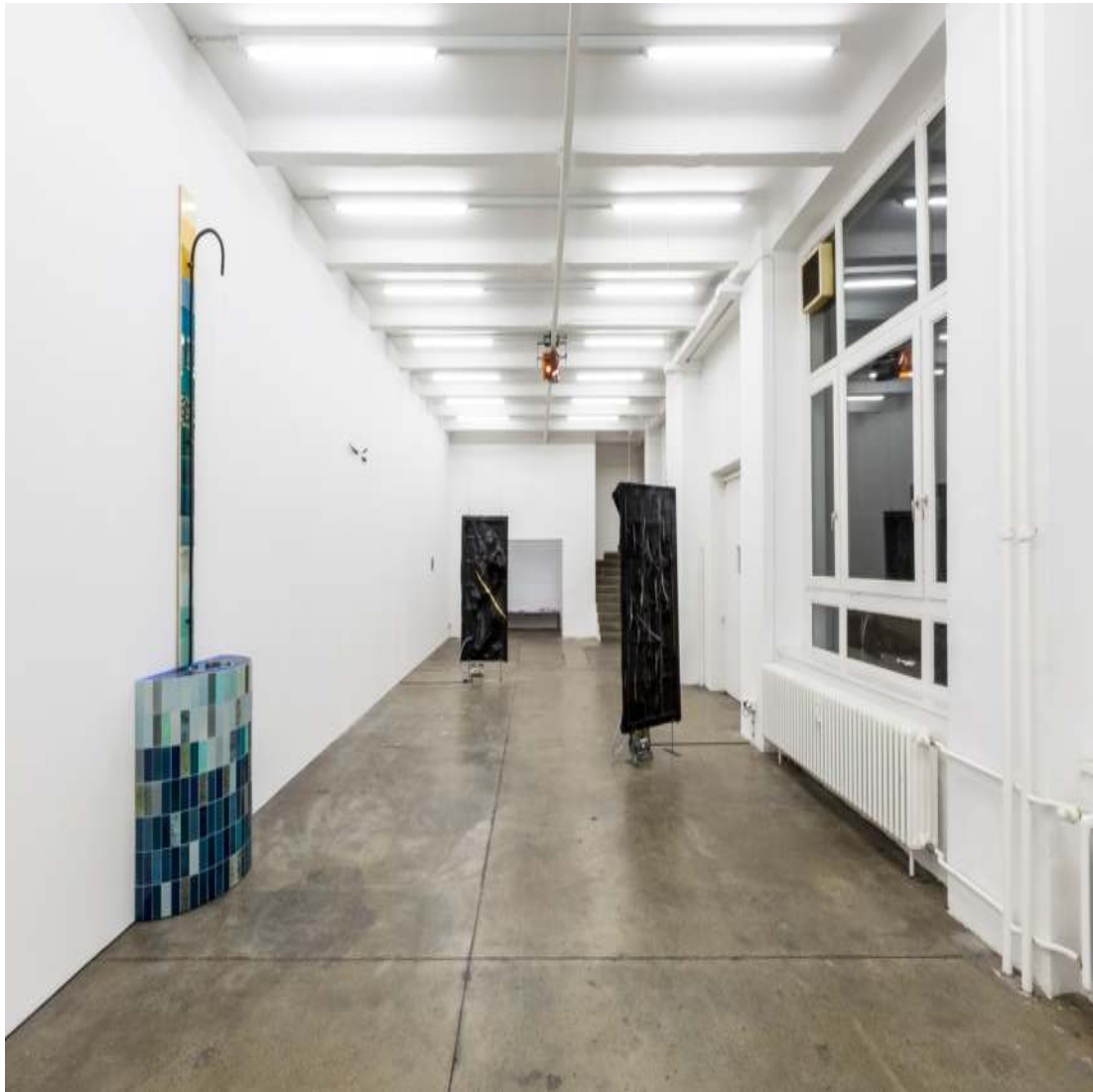
Hello from Rue Desert
environment
2017



The Bird (from Hello from Rue Desert)
sculpture
Parrot feathers, clockwork
15¾ × 15¾ × 1 inch / 40 × 40 × 3 cm
2017



The Bird (from Hello from Rue Desert)
sculpture
Parrot feathers, clockwork
15¾ x 15¾ x 1 inch / 40 x 40 x 3 cm
2017



Hello from Rue Desert
environment
2017



Trampoline Bed No.2 (Eric) (from Hello from Rue Desert)
sculpture
Plaster, latex, latex tubes, metal, wood
75½ × 32¼ × 18½ inch / 192 × 82 × 47 cm
2017



Trampoline Bed No.2 (Eric) (from Hello from Rue Desert)
sculpture (detail)
Plaster, latex, latex tubes, metal, wood
75½ × 32¼ × 18½ inch / 192 × 82 × 47 cm
2017

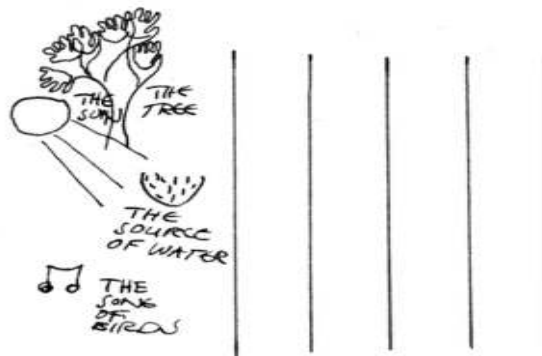


Trampoline Bed No.2 (Eric) (from Hello from Rue Desert)
sculpture
Plaster, latex, latex tubes, metal, wood
2017



Hello from Rue Desert
postcard
offsetprint on cardboard
58¼ × 41¼ inch / 148 × 105 cm
2017

Hello from Rue Desert, March 4th, 2017
 The hands of the tree said hi
 to me, that was obvious.
 Things are in a different state here.
 Or let's say, the garden is a
 different state. Not just a
 different state of mind but
 more like a different country,
 a different society, a different
 planet or way call together.





Trampoline Bed No.1 (Christine) (from The Rhyme / Der Reim)

object

plaster, latex, latex tubes, metal, wood

75½ x 32¼ x 18½ inch / 192 x 82 x 47 cm

2016



Vacuum Bed No.1 (Christine) & Vacuum Bed No.2 (Eric) (from The Rhyme / Der Reim)

object

plaster, latex, rope, wire, metal, wood, plastic tube, vakuum pump, timer

75½ × 37¾ × 19 inch / 192 × 96 × 50 cm

2016



Vacuum Bed No.2 (Eric) (from The Rhyme / Der Reim)

object

plaster, latex, rope, wire, metal, wood, plastic tube, vakuum pump, timer

75½ × 37¾ × 19 inch / 192 × 96 × 50 cm

2016



Vacuum Bed No.2 (Eric) (from The Rhyme / Der Reim)
object (detail)
plaster, latex, rope, wire, metal, wood, plastic tube, vakuum pump, timer
75½ × 37¾ × 19 inch / 192 × 96 × 50 cm
2016



Vacuum Bed No.2 (Eric) (from The Rhyme / Der Reim)

object

plaster, latex, rope, wire, metal, wood, plastic tube, vakuumpump, timer

75½ × 37¾ × 19 inch / 192 × 96 × 50 cm

2016



Vacuum Bed No.1 (Christine) (from The Rhyme / Der Reim)
object
plaster, latex, rope, wire, metal, wood, plastic tube, vakuum pump, timer
75½ × 37¾ × 19 inch / 192 × 96 × 50 cm
2016



Vacuum Bed No.1 (Christine) & Vacuum Bed No.2 (Eric) (from The Rhyme / Der Reim)
object
plaster, latex, rope, wire, metal, wood, plastic tube, vakuum pump, timer
75½ × 37¾ × 19 inch / 192 × 96 × 50 cm
2016



Rose Curtain (from The Rhyme / Der Reim)
painting
PVC strip curtain, laquer, alu profile
78 x 0¾ inch / 200 x 2,600 cm
2016



Rose Curtain & Der Reim/ The Rhyme (from The Rhyme / Der Reim)
painting & sound
PVC strip curtain, laquer, alu profile, parabolic speaker
78 × 0¾ inch / 200 × 2,600 cm
2016



Rose Curtain (from The Rhyme / Der Reim)
painting
PVC strip curtain, laquer, alu profile
78 × 0¾ inch / 200 × 2,600 cm
2016



Rose Curtain & Der Reim/ The Rhyme (from The Rhyme / Der Reim)
painting & sound
PVC strip curtain, laquer, alu profile, parabolic speaker
78 x 0¾ x 5¾ inch / 200 x 2,600 x 15 cm
2016



Rose Curtain (from The Rhyme / Der Reim)
painting
PVC strip curtain, laquer, alu profile
78 × 0¾ inch / 200 × 2,600 cm
2016



Rose Curtain (from The Rhyme / Der Reim)
painting
PVC strip curtain, laquer, alu profile
78 × 0¾ inch / 200 × 2,600 cm
2016



Trampoline Bed No.1 (Christine) & Trampoline Bed No.2 (Eric) (from The Rhyme / Der Reim)
object
plaster, latex, latex tubes, metal, wood
75½ × 32¼ × 18½ inch / 192 × 82 × 47 cm
2016



Trampoline Bed No.1 (Christine) (from The Rhyme / Der Reim)
object (detail)
plaster, latex, latex tubes, metal, wood
75½ × 32¼ × 18½ inch / 192 × 82 × 47 cm
2016



Trampoline Bed No.2 (Eric) (from The Rhyme / Der Reim)

object

plaster, latex, latex tubes, metal, wood

75½ × 32¼ × 18½ inch / 192 × 82 × 47 cm

2016



Trampoline Bed No.2 (Eric) (from The Rhyme / Der Reim)
object (detail)
plaster, latex, latex tubes, metal, wood
75½ × 36 × 18½ inch / 192 × 92 × 47 cm
2016



Trampoline Bed No.1 (Christine) (from The Rhyme / Der Reim)
object
plaster, latex, latex tubes, metal, wood
75½ × 32¼ × 18½ inch / 192 × 82 × 47 cm
2016



Der Reim/ The Rhyme (from The Rhyme / Der Reim)
photography
pigment print on baryta
9 × 6¼ inch / 23 × 16 cm
2016



Der Reim/ The Rhyme (from The Rhyme / Der Reim)
photography
pigment print on baryta
9 × 6¼ inch / 23 × 16 cm
2016

RoseNose

Rhyme is how a poem reproduces. An epiphora occurs as a proliferation of the same, the same sound of a syllable, a word ending. It repeats and differentiates within a narrow phonetic regime. It is the poem's way of making itself continuous, of shuffling through language in order to bring about more itself—*flow, more, more; shocked, needed, needed; locked, rose, rose*.

The rhymes generated for the work's sound piece are important; the readers are searching for a next, a possible word that rhymes with the former. Word choice appears to be arbitrary. Consonant-vowel stress where sounds and syllables speak as bodies to another, as forms that solidify when they meet their word-opponent. One word is being pushed towards the next, from a continuum that spills language from the future, from the open space.

Two bodies, male and female, are sealed in latex that's smooth and reflective like a mirror. The surface properties of the latex echo those of the PVC upholstery that are draped in the exhibition space to create areas of enclosure. Growing on the vertical slats that frame these compound structures are thorns, moss and vines; words and calligraphy; *Abaddon*. Placed over these bodies are encased in a latex vacuum bed, which seals the naked body completely, making individual details highly visible. It is a form of clothing that reveals everything of the naked body while covering it in its entirety. The nose is covered and air only flows through a small straw that is attached to the mouth.

George Segal's expanded sculpture "Alice Lying in Her Room and Musing" (1976-77) uses the entire body of poet Alice Notley in a dying position with one hand cupping her chin. The poet is dying at a table, leaning in the remaking of her own poems. Her body appears as an agent in the work's temporal expansion. Other than the sculpture, which has achieved the status of an impenetrable, finite object, poetry is being constantly reproduced in space, revised and sent through a loop of repetition that makes it endure in time. It is curious to note, however, that Segal made this sculpture of Alice Notley when she was young. The cast does not preserve the body as a finite, dead form. Rather, it fixes it in a moment of its absence, on the brink of its becoming. Notley was still becoming the celebrated poet she is today; Segal memorialized her before that.

In the more recent poem "The CRF" (2015), Alice Notley now remembers speaking to her dead father, whom she conjures. The poem summons a language that survives, a language that speaks from the other side, from us as we once were, and as we wake still, or again. In the audio recording of the reading, Notley adds narrative autobiographical elements. The poem is read repeatedly and interrupted by conversations with an imagined reader that explore the biographical origin of phrases and words in the poem. The environment of these poetic speech fragments with a highly personal description of the history of the poem's creation serves as one for the formal arrangement of the sound piece in "The Rhyme". "The Rhyme" reveals remnants of the duration when it was a work in progress. The bodies of friends that were cast in places and the conversations that the artist had with them during the reading sessions now belong in a formally more self-contained poetic environment.

It's the reclining position, lying on the chair like that and having your body pinned, patched up and wrapped with warm, moist cloth, that gets you talking. And you can't stop. We were looking at photographs from when I was 15, just married. When you made care of my body my nose and face, my eyes and mouth were sealed, and I could not move my hands or arms. It was black under the cast. I was hoping to get out of this alive, intact. After all I was just starting over.

As participant and observer, I was attempting to finish the finished work, attempting therefore to finish the presence of my body. I would emerge from the cast, lying, to see the completed work from the outside. The finishing body the one still asleep but about to be awoken in the finished work, is what remains as sculpture, a constant always in the state of anticipating its waking in its next, its relaxed form.

Christine Schott, 2016



I don't want to say I / I don't want to say it.
painting
oil pastel on cut fabric, metal rods
110 x 57 $\frac{3}{4}$ x 16 $\frac{3}{4}$ inch / 280 x 147 x 43 cm
2016



I don't want to say I / I don't want to say it.
painting (detail)
oil pastel on cut fabric, metal rods
2016



I don't want to say I / I don't want to say it.
 installation view, Mendes Wood, Sao Paulo, BR
 oil pastel on cut fabric, metal rods
 110 x 57¾ x 16¾ inch / 280 x 147 x 43 cm
 2016



Small birds fly in and out / as they please. / That's the one big advantage. / We fit through the mesh
 installation view, Mendes Wood, Sao Paulo, BR
 engraving and oil pastel on mirror, mirror glue, wood
 86½ × 43¼ × 7¾ inch / 220 × 110 × 20 cm
 2015



Untitled (from Small birds fly in and out / as they please. / That's the one big advantage. / We fit through the mesh)
object
engraving and oil pastel on mirror, mirror glue, wood
86½ × 43¼ × 7¾ inch / 220 × 110 × 20 cm
2015



Small birds fly in and out / as they please. / That's the one big advantage. / We fit through the mesh detail

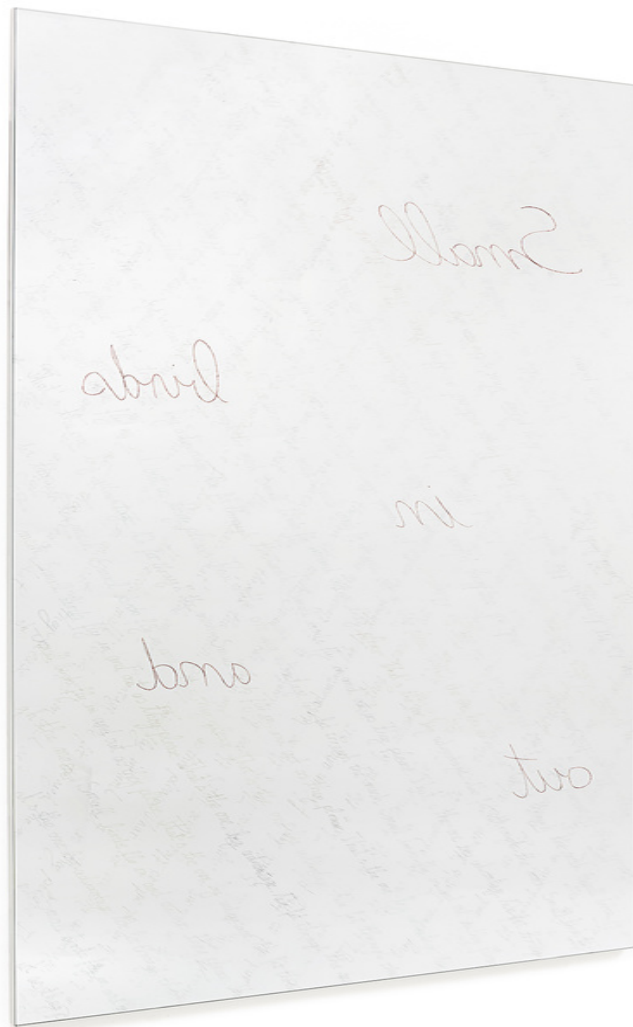
engraving and oil pastel on mirror, mirror glue, wood

86½ × 43¼ × 7¾ inch / 220 × 110 × 20 cm

2015



Small birds fly in and out / as they please. / That's the one big advantage. / We fit through the mesh
detail
engraving and oil pastel on mirror, mirror glue, wood
86½ x 43¼ x 7¾ inch / 220 x 110 x 20 cm
2015



Small birds fly in and out / as they please. / That's the one big advantage. / We fit through the mesh
object
engraving and oil pastel on mirror, mirror glue, wood
86½ × 43¼ × 7¾ inch / 220 × 110 × 20 cm
2015



Small birds fly in and out / as they please. / That's the one big advantage. / We fit through the mesh (from Small birds fly in and out / as they please. / That's the one big advantage. / We fit through the mesh)

installation view, Mendes Wood, Sao Paulo, BR
 engraving and oil pastel on mirror, mirror glue, wood
 86½ x 43¼ x 7¾ inch / 220 x 110 x 20 cm
 2015



Corals
environment

Acoustic foam, fabric paint, acrylic paint, copper pipes, spandex, industrial door, artestone, bracelets, laser print on paper, bar furniture, oilpastell on wood, aquatic plants, wine bottles, water, shelf, LED lights, speakers, sound

variable in size
2015



Corals

environment

Acoustic foam, fabric paint, acrylic paint, copper pipes, spandex, industrial door, artestone, bracelets, laser print on paper, bar furniture, oilpastell on wood, aquatic plants, wine bottles, water, shelf, LED lights, speakers, sound

variable in size

2015



Corals

environment

Acoustic foam, fabric paint, acrylic paint, copper pipes, spandex, industrial door, artestone, bracelets, laser print on paper, bar furniture, oilpastell on wood, aquatic plants, wine bottles, water, shelf, LED lights, speakers, sound

variable in size

2015



Corals
environment (detail)
Acoustic foam, fabric paint, acrylic paint, copper pipes, spandex
2015



Corals

environment

Acoustic foam, fabric paint, acrylic paint, copper pipes, spandex, industrial door, artestone, bracelets, laser print on paper, bar furniture, oilpastell on wood, aquatic plants, wine bottles, water, shelf, LED lights, speakers, sound

variable in size

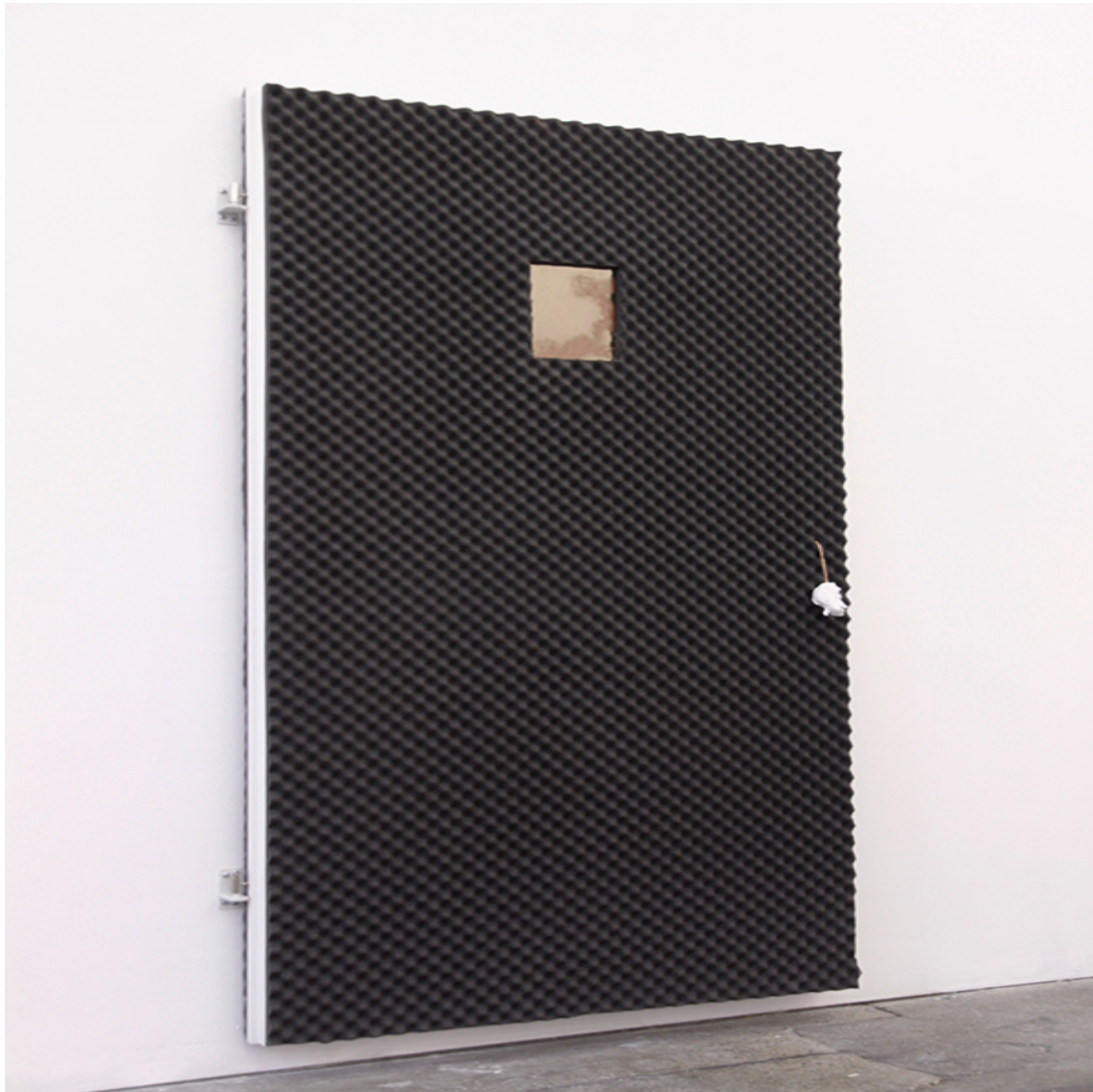
2015



Corals
environment

Acoustic foam, fabric paint, acrylic paint, copper pipes, spandex, industrial door, artestone, bracelets, laser print on paper, bar furniture, oilpastell on wood, aquatic plants, wine bottles, water, shelf, LED lights, speakers, sound

2015



Corals
environment (detail)
Acoustic foam, one-way mirror, oilpastel, standard door, artestone, bracelets, laser print on paper
2015



Corals
environment (detail)
Acoustic foam, one-way mirror, oilpastel, standard door, artestone, bracelets, laser print on paper
2015

structure of your
nis. Later only red dust
tr plate. Your beauty
taste.

appy ideas, tuna fish your
Mais non! OK. Shells are
appy ideas your favorite dress.

eatures captured in the
their end. The water
they used to know but
racted by the strings of
nen. Their salty tears
ry water of the sea. This
pe, in an attempt to
dies into liquid.

se and she are talking
es we talk several.
that several isn't madness.
one is a dictatorship
several other voices
of your voices with
others. To share.
genuinely disagree
t same plane as well.
he universe of multiplicity.
ad we know it,
on voiced.
nsurers, therefore
culture.
Is the generic.
face of a creature speaking
s self-induced death.
ore you to take away
g taken away from me.
a slow processed drug
zombie state, death call
ways already in the future
for such short instances only.
ahead in terms of disillusionment
actually take place.
e to the crisis mode
sis is our natural climate.
v what the fuck you are
when you talk about the past.
r the present and we know
g else than the present moment.
oned world view split up
t, and future
foreign to us.
re is marketing
ruption.
is nutrition for us,
n, tells us that things are
uld be, shit.
s trace back anymore

we don't forget we were there
and with us the animals we liked
to eat once we knew about fire
and long after we swam
with those dinosaurs. We never flew,
we barely dared to look up.
We sent our prayers, we left pieces of meat
in the prairie, in hope for your grace
and goodwill.

The drawing of your hair
hits the wall with such extreme
tension that I don't know what to say.
I think it is time to speak
about money. It is time to get paid
always is time to buy is time to touch
base on the bank account.
I care about you, that's why.
Ink, ink, more ink please!!
I want a necklace of sand-picked
coral baby bones. Will you get it
for me? Will you baby?
Your water is my water is our water.
Finally he says it: "Dinosaur blood."

The sea rests in a container,
what a calming thought, like it
is supposed to. But no!
Liquid is always in motion,
never skips an option
to escape, not a single one.
No container ever solid enough
to stop the flow. The bottom
of the sea, a porous stone,
a piece of frozen lava, a clay-like lump
of earth, each of them half-hearted
in their attempt to contain
the water's ambition. They
hold back what stays behind
with a mediocre effort. Mit
einer Art interesselosem
Wohlgefallen. Einer bloßen
Existenz die tut was sie kann
ohne eine spezifische Anstrengung
erkennen zu lassen. Ich bin da,
du bist da, wir sind beide da
und das ist so. That's it. No
more, no less.

And it is one to say
it is a coral it is
one to say it is red
is to say it is of anger
is to say it is enraged
is to say it is not dead
is to say it is active
is to say it is yet to come
is to say it smiles
is to say it was never easy
is to say what are you up to in your imagination



Corals
environment (detail)
Acoustic foam, one-way mirror, oilpastel, standard door, artestone, bracelets, laser print on paper
2015



PAN + SNAKE (from Corals)

environment

Acoustic foam, fabric paint, acrylic paint, copper pipes, spandex, oilpastel, one-way mirrors
2015



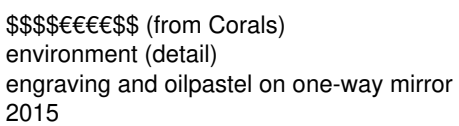
PAN + SNAKE (from Corals)
environment (detail)
engraving and oilpastel on one-way mirror
2015



The eye of perception (from Corals)
environment (detail)
engraving and oilpastel on one-way mirror
2015



hugging, nodding, walking (from Corals)
environment (detail)
engraving and oilpastel on one-way mirror
2015



environment (detail)

engraving and oilpastel on one-way mirror

2015



Your beauty is to be eaten in haste (from Corals)
environment (detail)
engraving and oilpastel on one-way mirror
2015



Le Corail (from Corals)

environment

bar furniture, oilpastell on wood, aquatic plants, wine bottles, water, shelf, LED lights, speakers, sound
2015



Le Corail (from Corals)

environment

bar furniture, oilpastell on wood, aquatic plants, wine bottles, water, shelf, LED lights, speakers, sound
2015



Excerpt (from Corals)
environment
aquatic plants, wine bottles, water, shelf, LED lights
2015



Corals (excerpt) (from Corals)
 detail
 aquatic plants, wine bottles, water, shelf, LED lights
 variable in size
 2015



Excerpt (from Corals)
environment (detail)
aquatic plants, wine bottles, water, shelf, LED lights
2015



Corals

environment (detail)

Acoustic foam, fabric paint, acrylic paint, copper pipes, spandex, industrial door, artestone, bracelets, laser print on paper, bar furniture, oilpastell on wood, aquatic plants, wine bottles, water, shelf, LED lights, speakers, sound

2015



Corals (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.5) (from CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment (No. 4))

object

Acoustic foam, fossilized corals and oysters, audio adapter, glove, speaker, sound

19 x 27½ x 3 inch / 50 x 70 x 8 cm

2015



Corals (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.4) (from CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment (No. 4))

object

Acoustic foam, fabric, wood, audio recorder, laser print

19 x 27½ x 3 inch / 50 x 70 x 8 cm

2015



Corals (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.4&5) (from CORALS
(excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment (No. 4))

installation view, Raven Row. London, UK

Acoustic foam, fossilized corals and oysters, audio adapter, glove, speaker, sound, fabric, wood,
audio recorder, laser print

2015



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment (No 1, 2 & 3) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3))

installation view, Laura Bartlett, London, UK

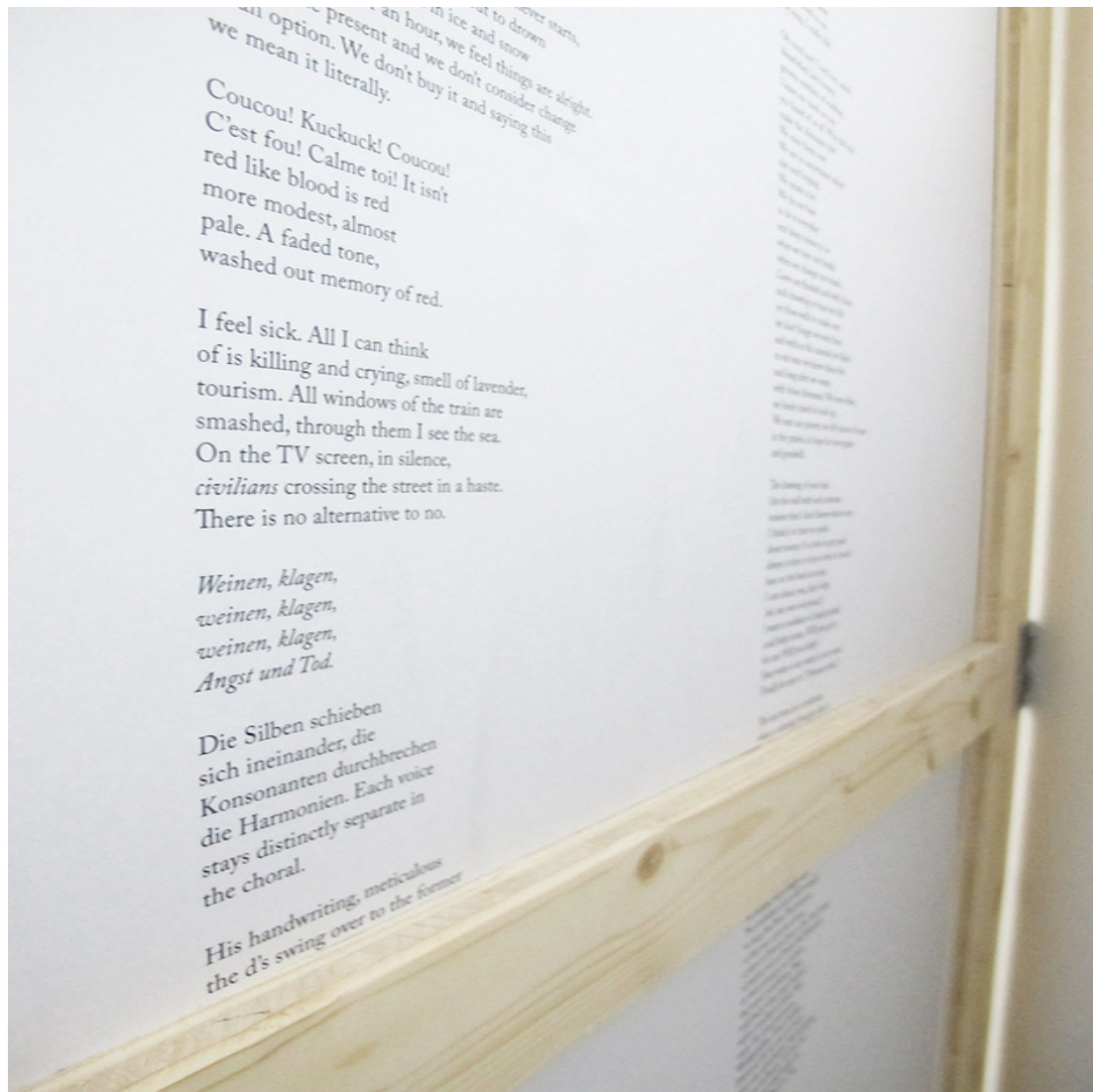
Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges

59 x 39¼ x 2¾ inch / 150 x 100 x 7 cm

2015



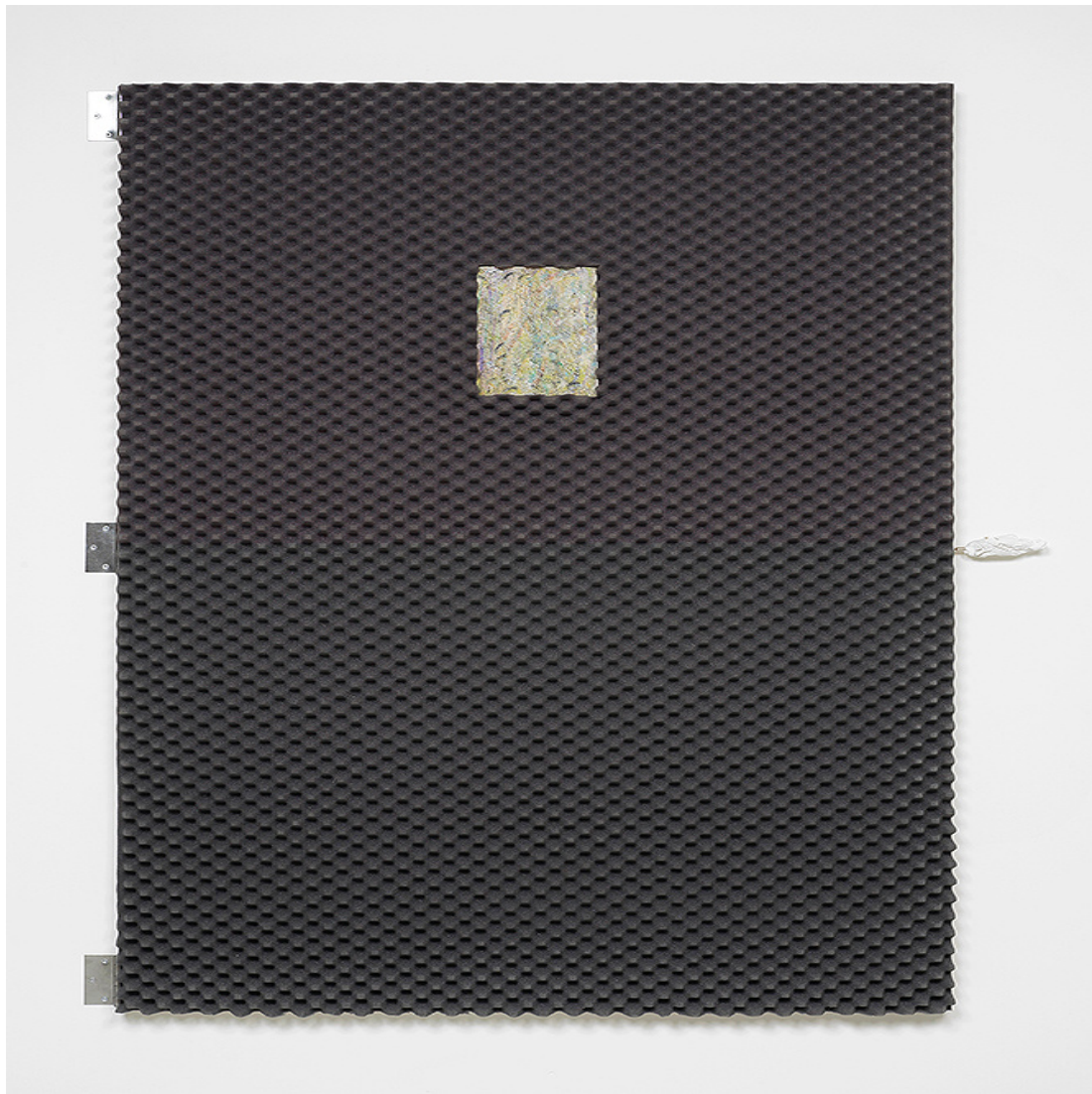
CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3)
 installation view, Laura Bartlett, London, UK
 Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges
 59 × 39¼ × 2¾ inch / 150 × 100 × 7 cm
 2015



CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.2) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3))

detail

Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges
2015



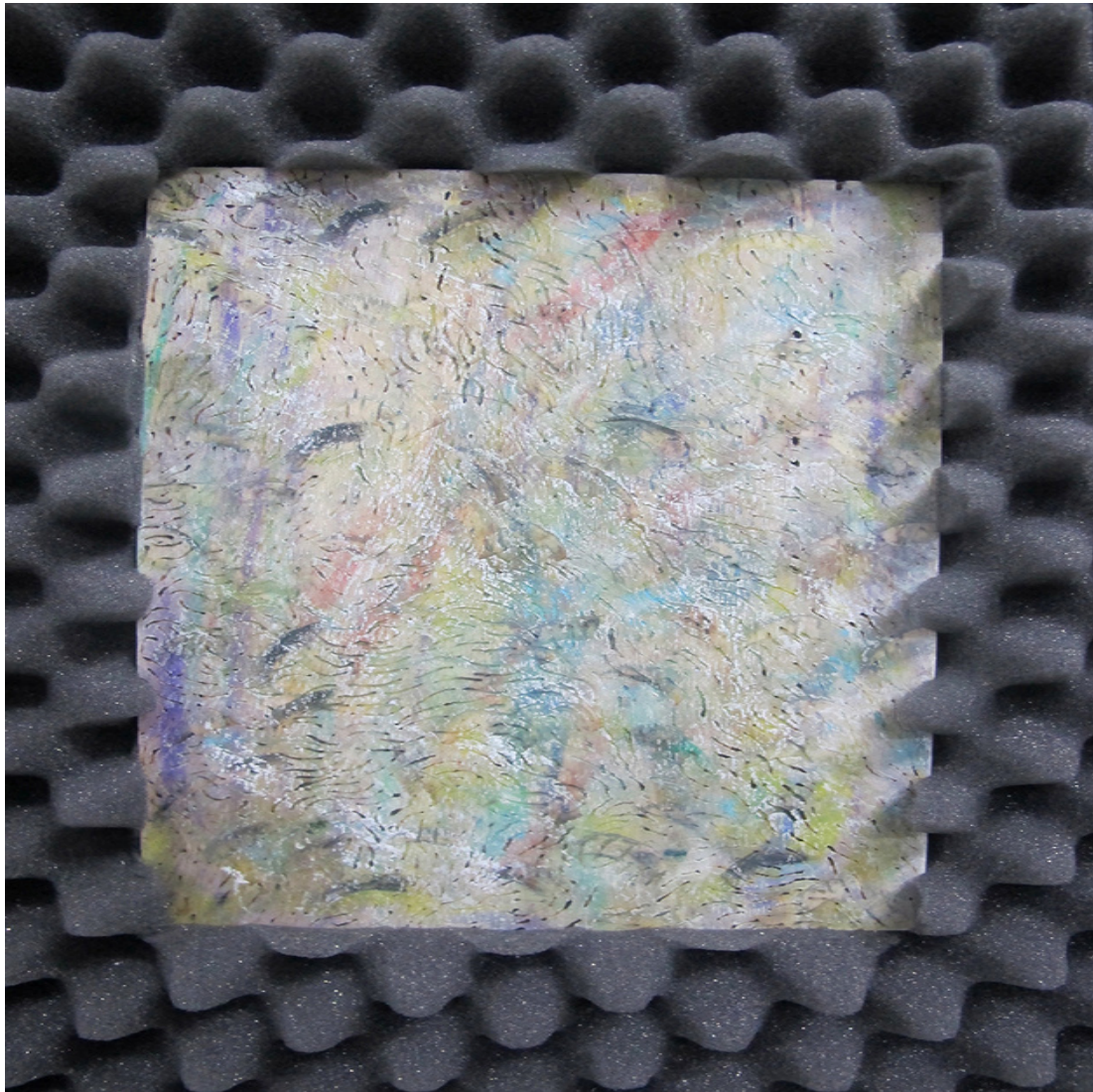
CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.1) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3))

installation view, Laura Bartlett, London, UK

Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges

59 x 43¼ x 2¾ inch / 150 x 110 x 7 cm

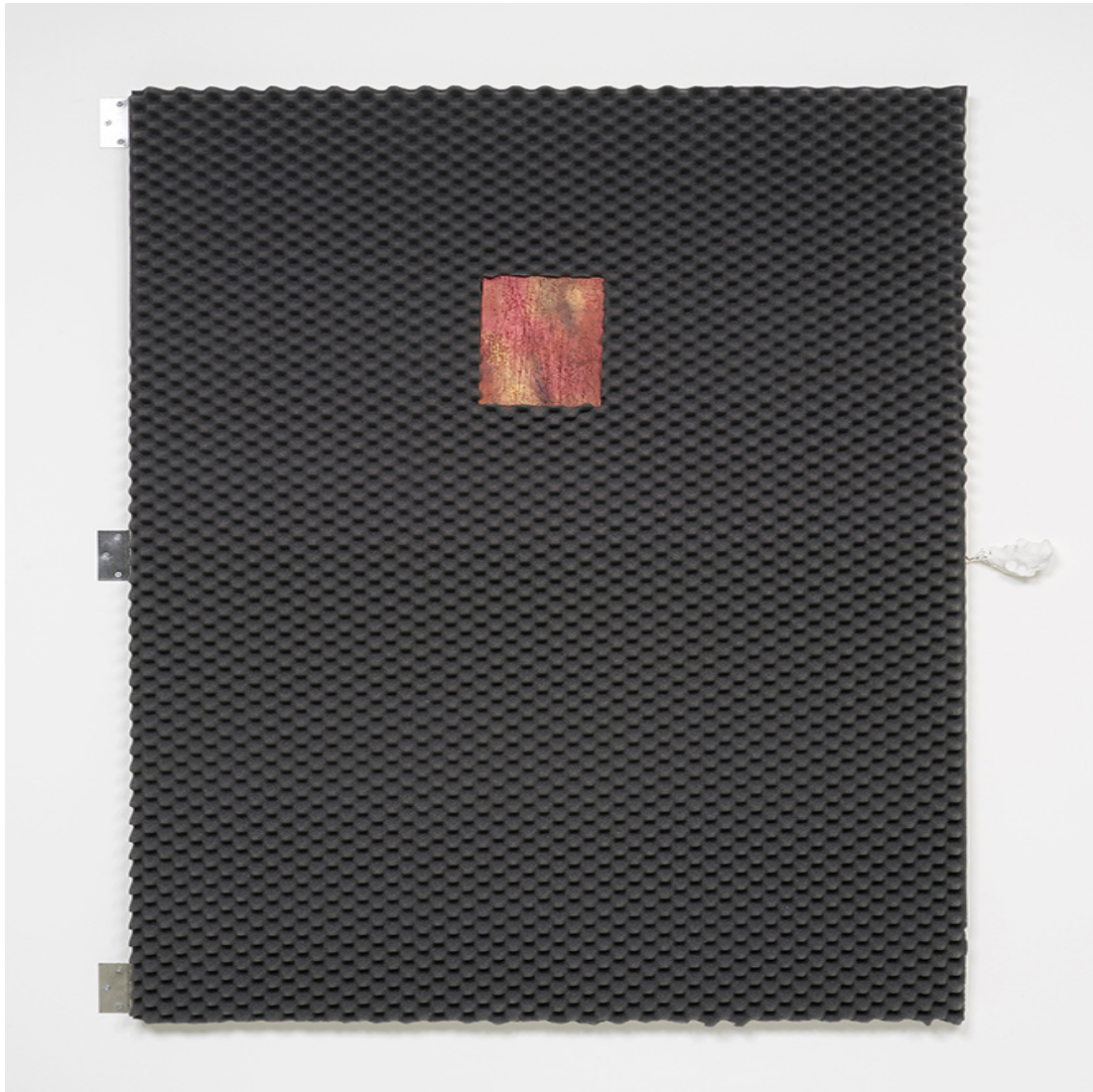
2015



CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.1) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3))

detail

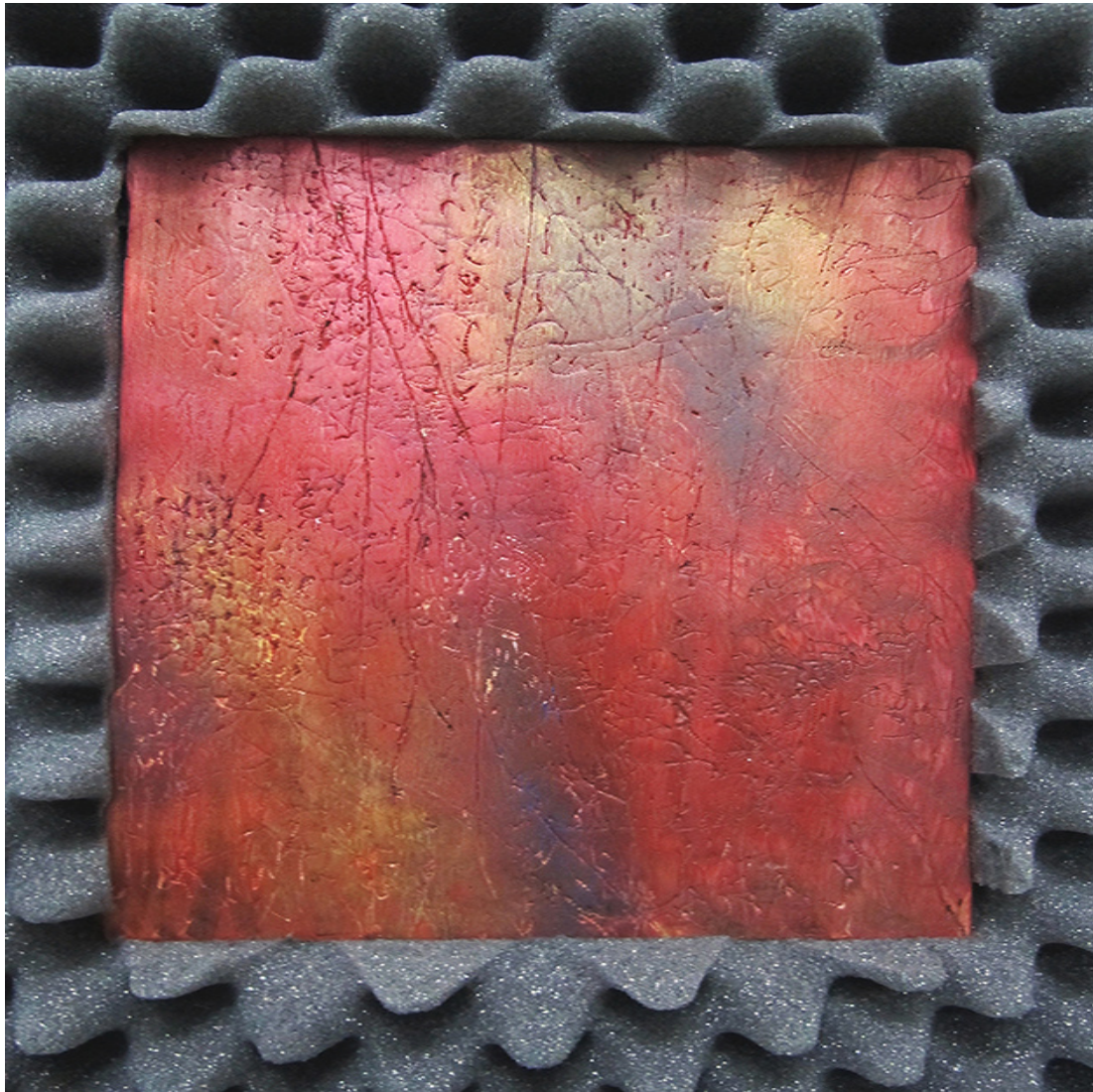
Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges
2015



CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.2) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3))

installation view, Laura Bartlett, London, UK

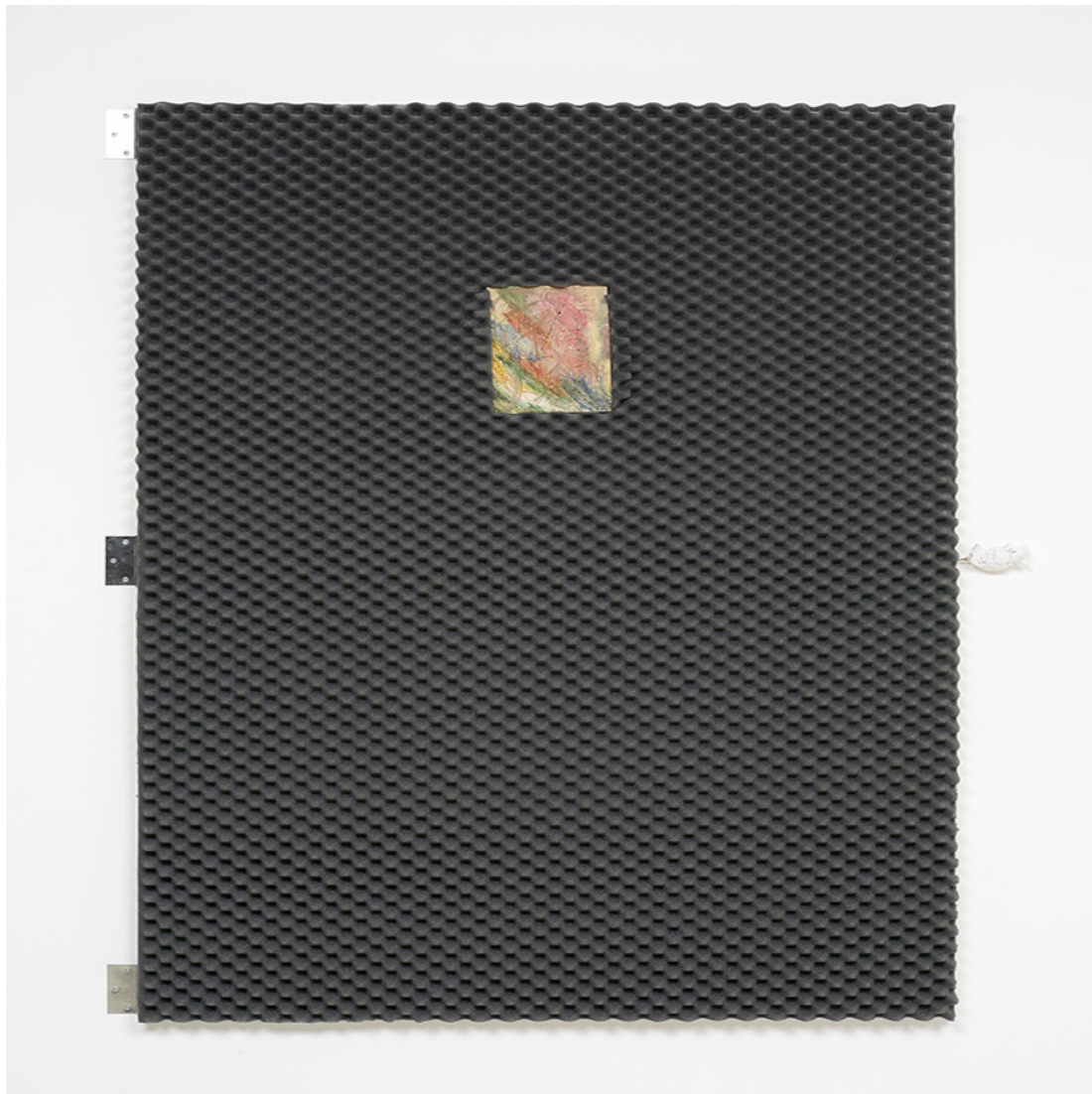
Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges
2015



CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.2) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3))

detail

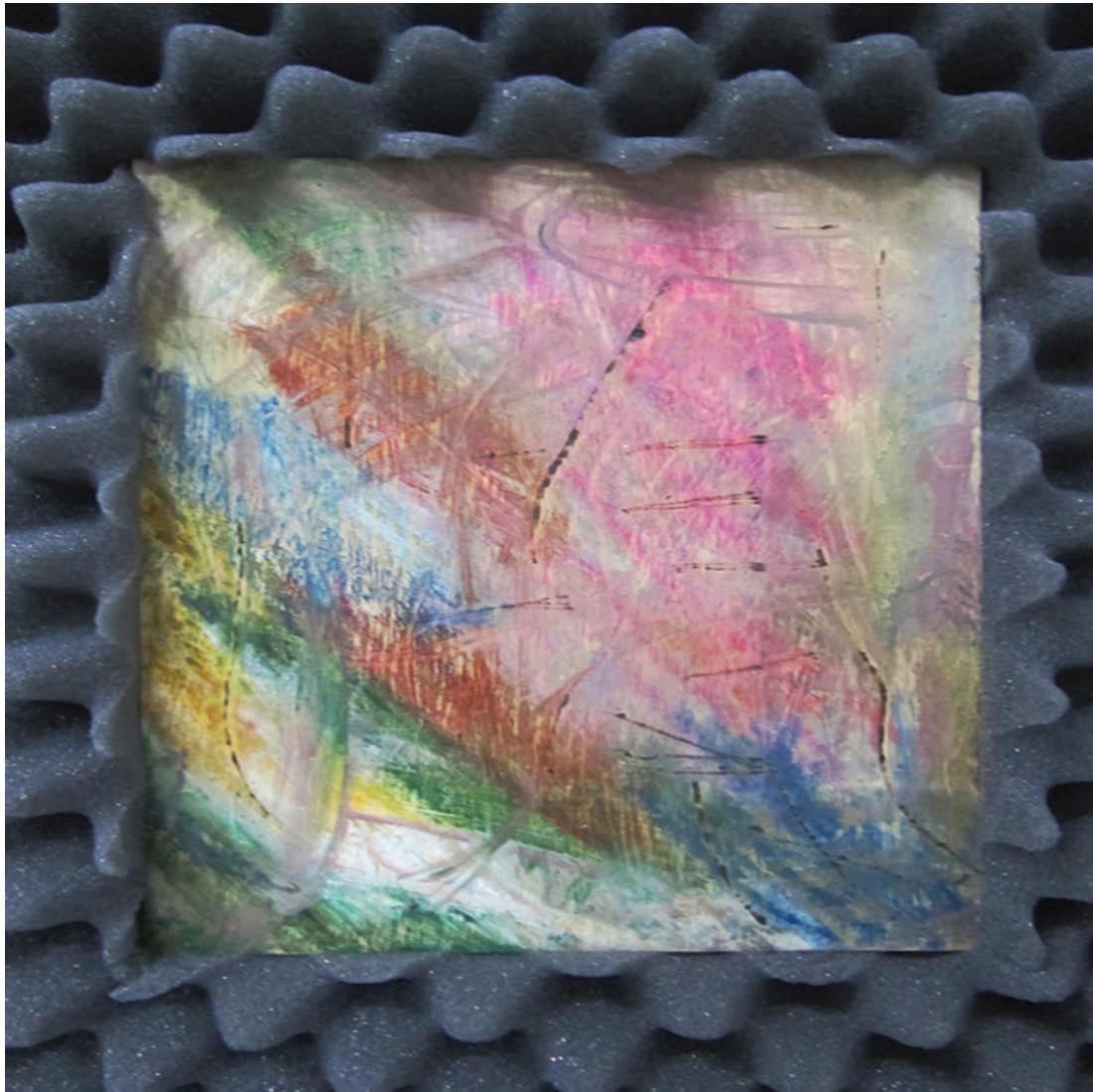
Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges
2015



CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.3) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3))

installation view, Laura Bartlett, London, UK

Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges
2015



UntitledCORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.3) (from CORALS
(excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3))

detail

Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges
2015



CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3)
installation view

Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges
2015



CORALS (excerpt), No.2 (from CORALS (excerpt))
 painting / text
 oil pastel on partially burned wood, laser print
 13 × 11 inch / 34 × 28 cm
 2014



CORALS (excerpt), No.3 (from CORALS (excerpt))
 painting / text
 oil pastel on partially burned wood, laser print, coral
 13 x 11 inch / 34 x 28 cm
 2014



CORALS (excerpt), No.4 (from CORALS (excerpt))
painting
oil pastel on partially burned wood
8¼ × 6¼ inch / 21 × 16 cm
2015



CORALS (excerpt), No.5 (from CORALS (excerpt))
painting
oil pastel on partially burned wood
8¼ × 6¼ inch / 21 × 16 cm
2015



CORALS (excerpt), No.6 (from CORALS (excerpt))
painting
oil pastel on partially burned wood
8¼ × 6¼ inch / 21 × 16 cm
2015



CORALS (excerpt), No.7 (from CORALS (excerpt))
painting / woodcut
oil pastel on partially burned wood
8¼ × 6¼ inch / 21 × 16 cm
2015



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment
environment

acoustic foam, audio recorder, lamps, carpet, fabric, bar furniture, oilpastel on wood, artestone, wood, plant, bottle, water
variable in size
2014

Dies ist ein Raum, der dem lauten Lesen gewidmet ist. Wenn Sie eine Aufnahme beitragen möchten (Teile des Texts oder im Ganzen), drücken Sie REC auf der Fernbedienung zu Beginn der Aufnahme und ein zweites Mal zum Beenden.

This room is dedicated to the activity of reading out loud. If you would like to contribute a reading of the poem (parts or the whole text), press REC on the remote control (on the table) to start the recording, and a second time to end it.

Natalie Häusler

CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment
environment

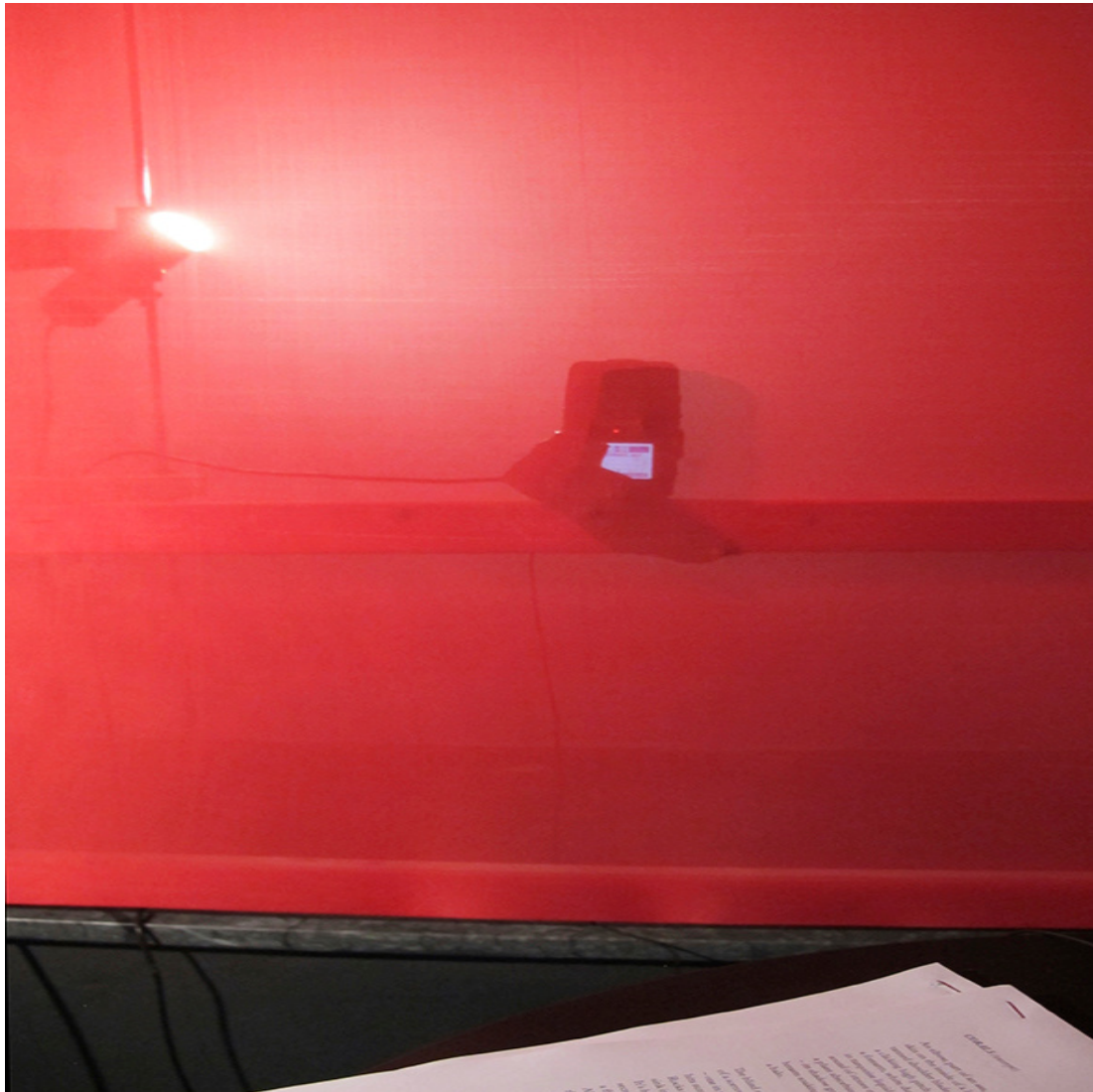
acoustic foam, audio recorder, lamps, carpet, fabric, bar furniture, oilpastel on wood, artestone, wood, plant, bottle, water
variable in size

2014



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment
environment

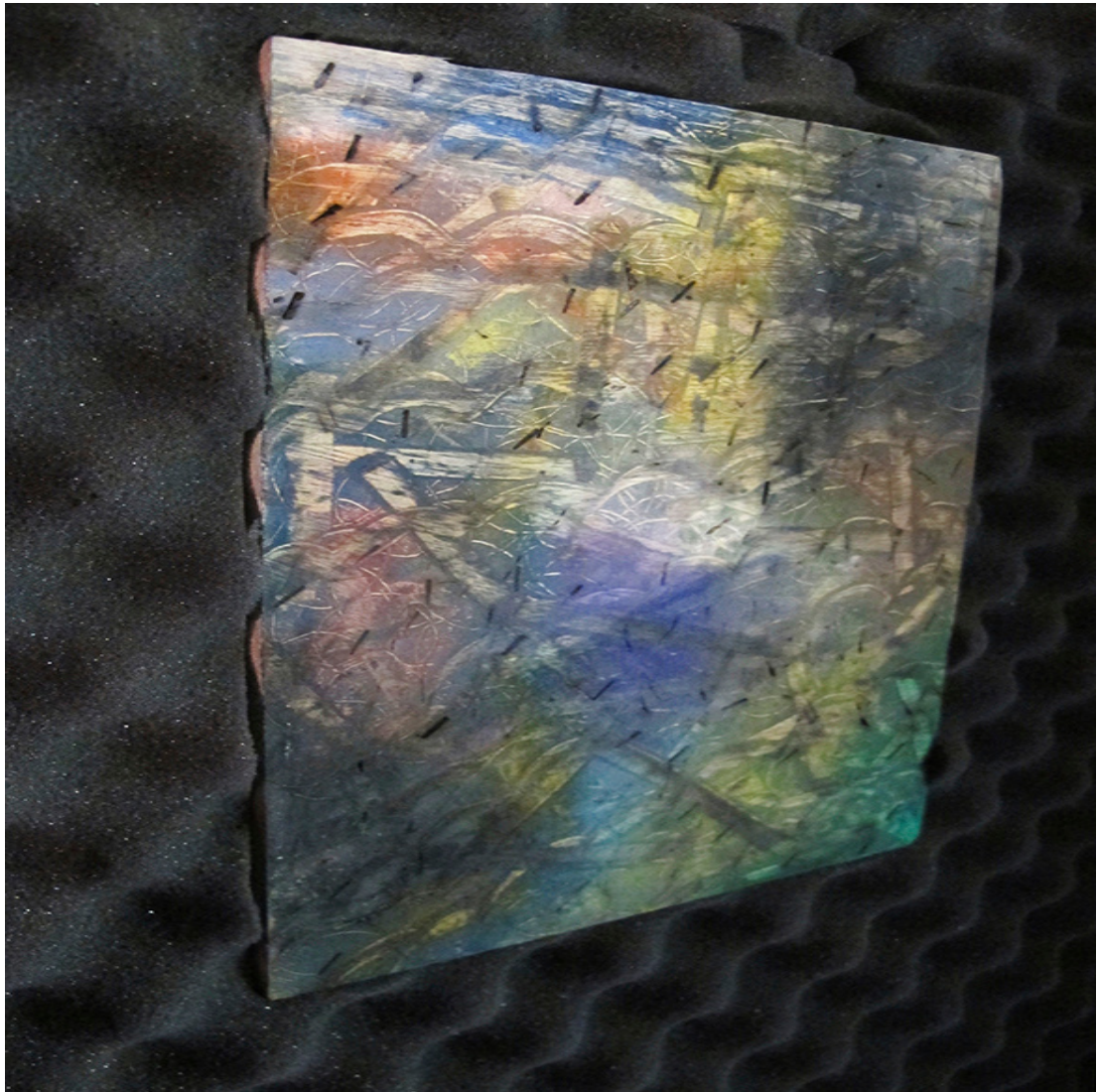
acoustic foam, audio recorder, lamps, carpet, fabric, bar furniture, oilpastel on wood, artestone, wood, plant, bottle, water
variable in size
2014



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment
environment

acoustic foam, audio recorder, lamps, carpet, fabric, bar furniture, oilpastel on wood, artestone, wood, plant, bottle, water
variable in size

2014



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment
environment (detail)
acoustic foam, oil pastel on partially wood
2014



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment
environment (detail)
acoustic foam, artestone
variable in size
2014



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment
environment

acoustic foam, audio recorder, lamps, carpet, fabric, bar furniture, oilpastel on wood, artestone, wood, plant, bottle, water
variable in size

2014



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment
installation view, Kunstverein Tiergarten, Berlin, DE
Fossilized corals and oysters, audio adapter, metal, glove, artestone, corkscrew part, water, salt, underwater plant
2014



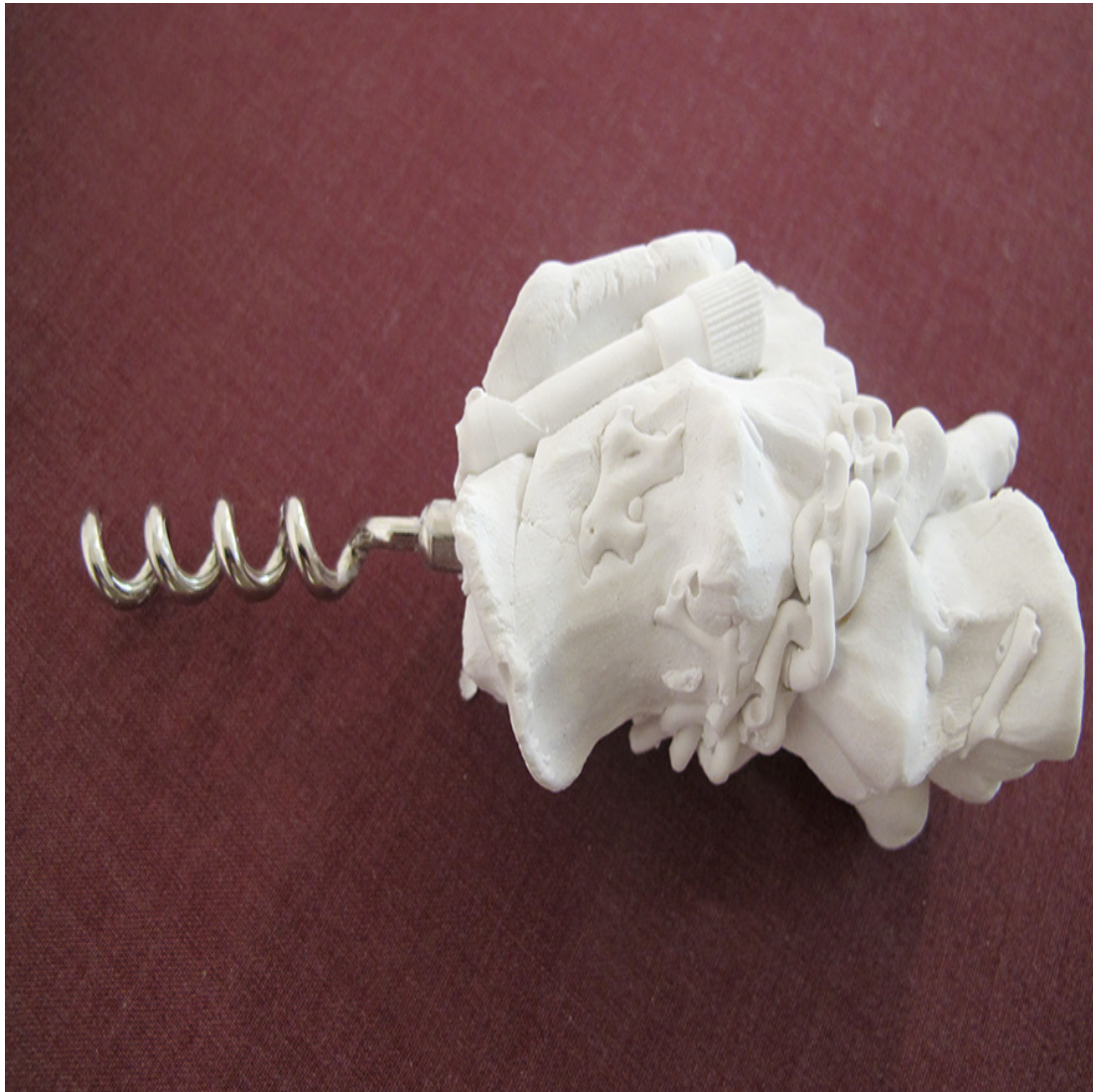
CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment

Object

Fossilized corals and oysters, audio adapter, metal, glove

5¾ x 3¾ x 0¾ inch / 15 x 10 x 2 cm

2014



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment

Object

artestone, corkscrew part

2014



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment
object
artestone, corkscrew part
2014



CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment
environment (detail)
water, salt, underwater plant
variable in size
2014



This It
installation view, Salon Le sous-commun, Berlin, DE
engraving in glass cylinder
7 $\frac{3}{4}$ x 0 $\frac{3}{4}$ x 0 $\frac{3}{4}$ inch / 20 x 2 x 2 cm
2015



This It
installation view, Salon Le sous-commun, Berlin, DE
engraving in glass cylinder
7¾ x 0¾ x 0¾ inch / 20 x 2 x 2 cm
2015



Untitled (from This It)
object/ text
engraving on glass, reading
 $5\frac{3}{4} \times 1\frac{1}{2} \times 1\frac{1}{2}$ inch / $15 \times 4 \times 4$ cm
2016



This It
reading from text-object at Salon Le sous-commun, Berlin, DE
engraving on glass, reading
2016

THIS IT

But what

to

the ground

fixed me

was

this it.

But

what

fixed me

to the

was this

ground

it what fixed me

was the ground

to

this it

but what

to was it

fixed

the

me ground

what the

me was

fixed

But

this

ground

to it.

THIS IT

But what

to

the ground

fixed me

was

this it.

But

what

fixed me

to the

was this

ground

it what fixed me

was the ground

to

this it

but what

to was it

fixed

the

me ground

what the

me was

fixed

But

this

ground

to it.

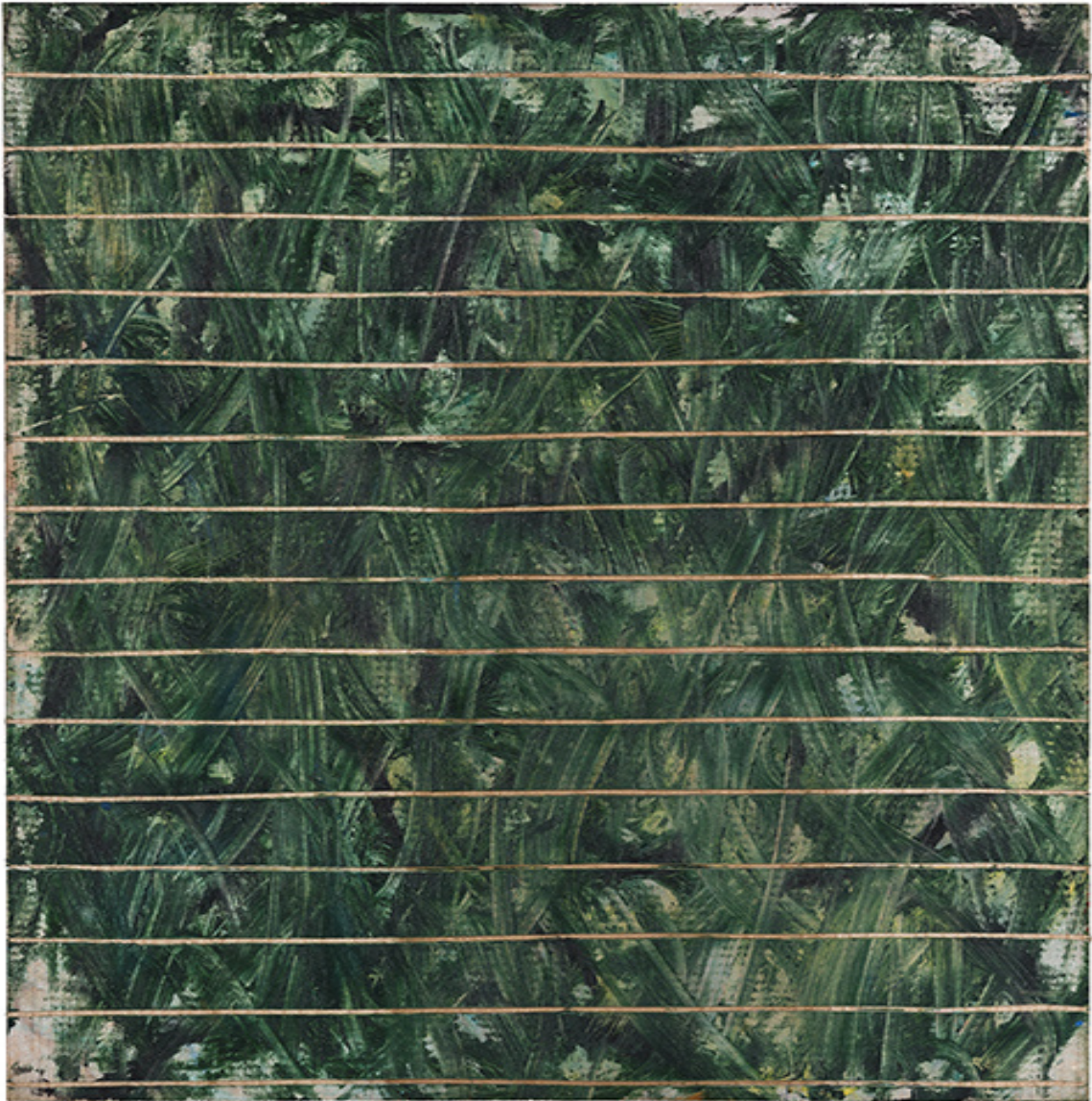


Impressionnisme

installation view, day

24 paintings, 4 venetian blind sculptures, white fabric, wooden frames, laser prints of the poem, sound collage
variable in size

2013



13:07 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



12:00 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



11:18 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013

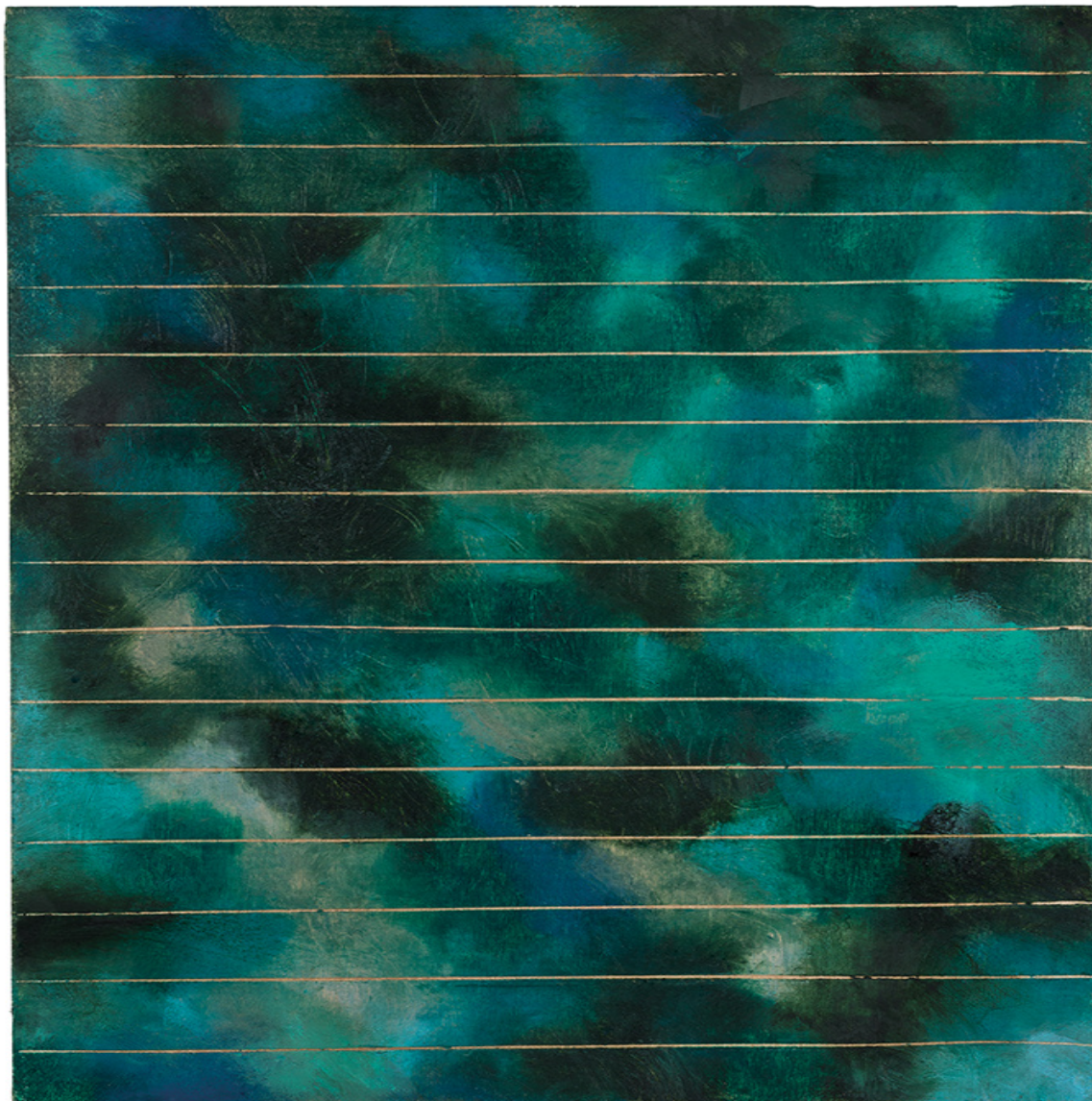


10:48 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013

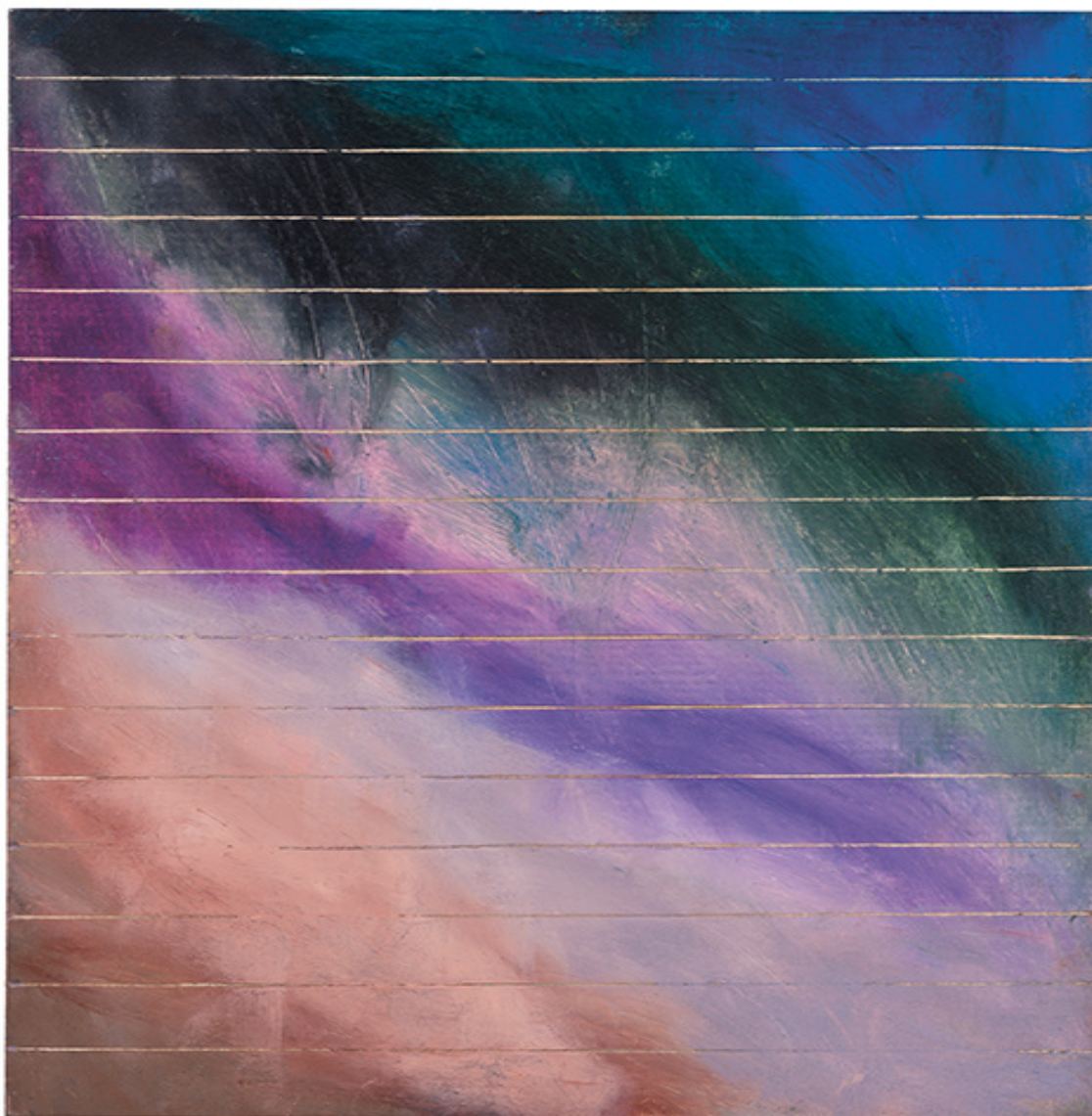


Impressionnisme
installation view day

24 paintings, 4 venetian blind sculptures, white fabric, wooden frames, laser prints of the poem, sound collage
variable in size
2013



20:28 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



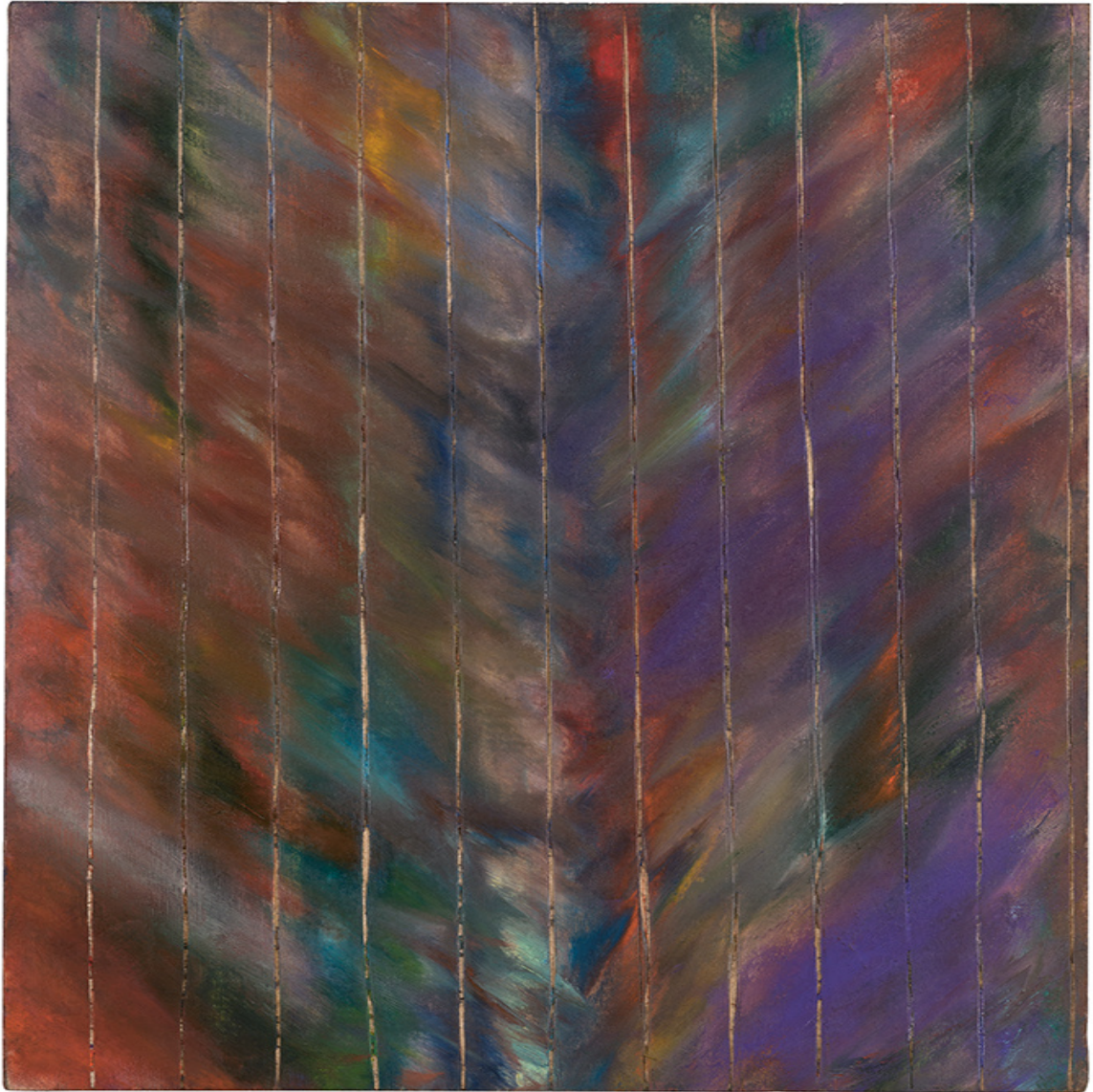
14:58 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



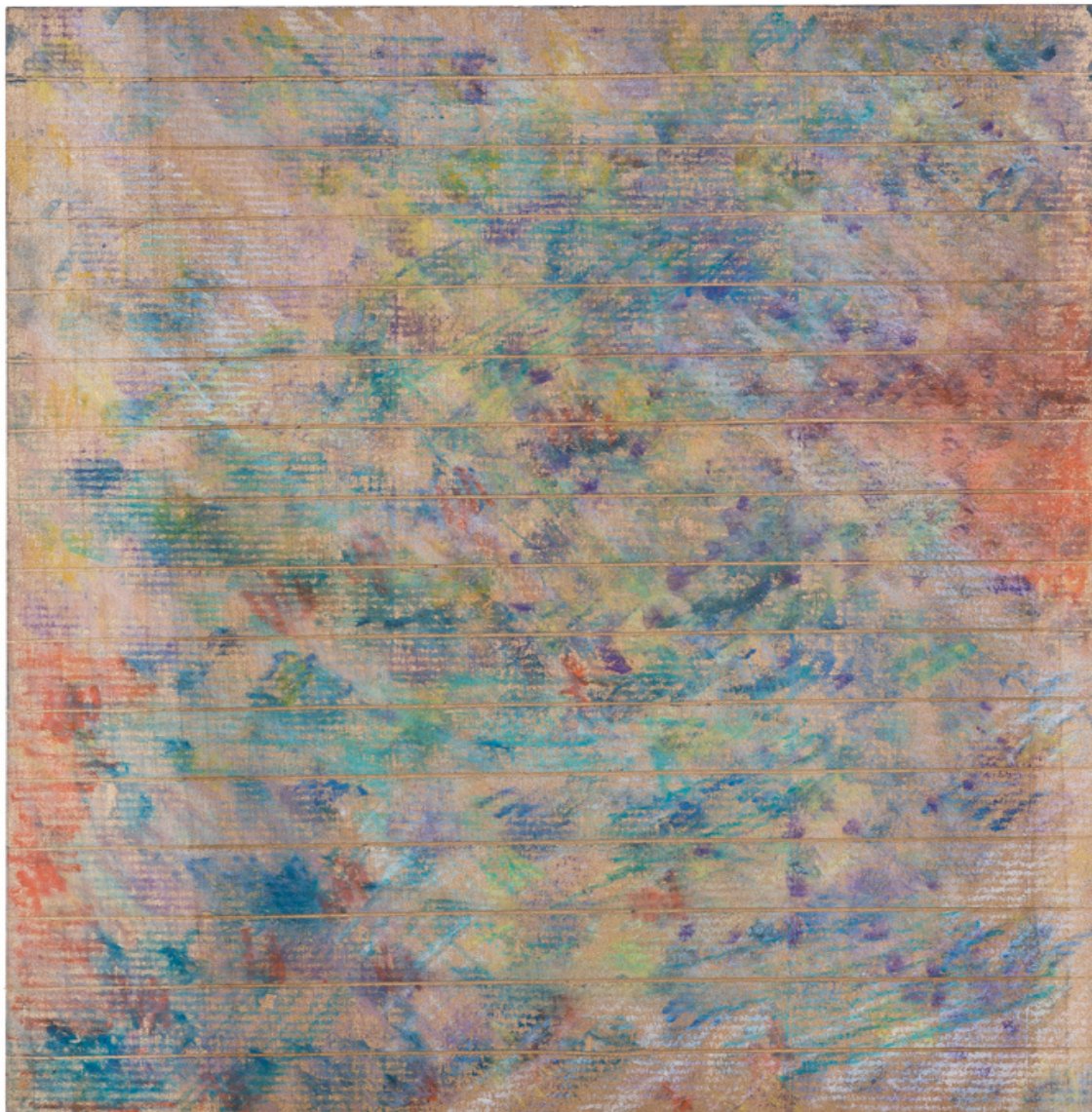
15:29 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



Impressionnisme
installation view
variable in size
2013



19:47 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



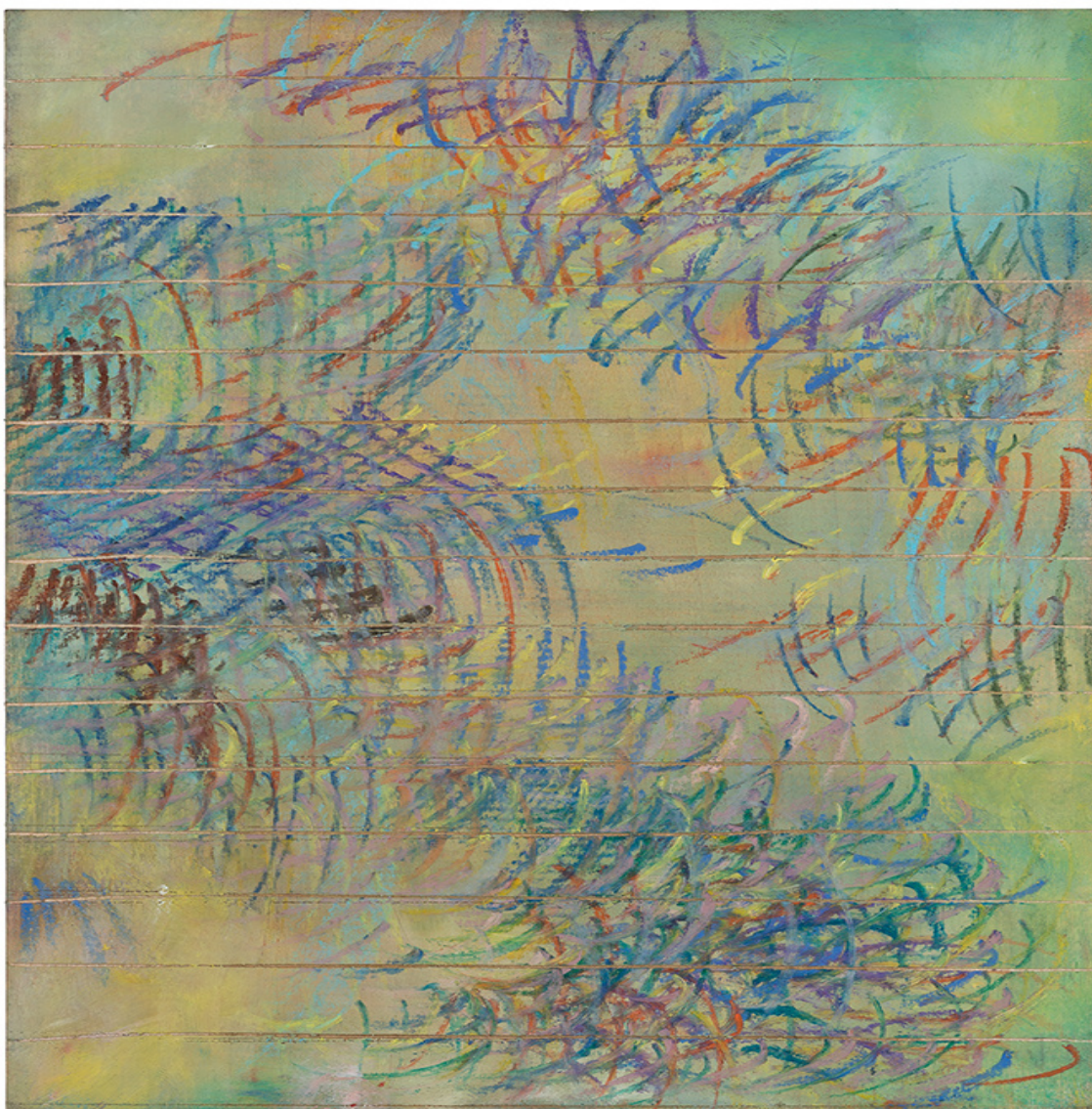
17:12 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



Impressionnisme
installation view day
variable in size
2013



Impressionnisme
sculpture (detail)
oil pastel on wood, sound collage (11h 23min)
2013



22:15 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



9:04 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



00:00 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



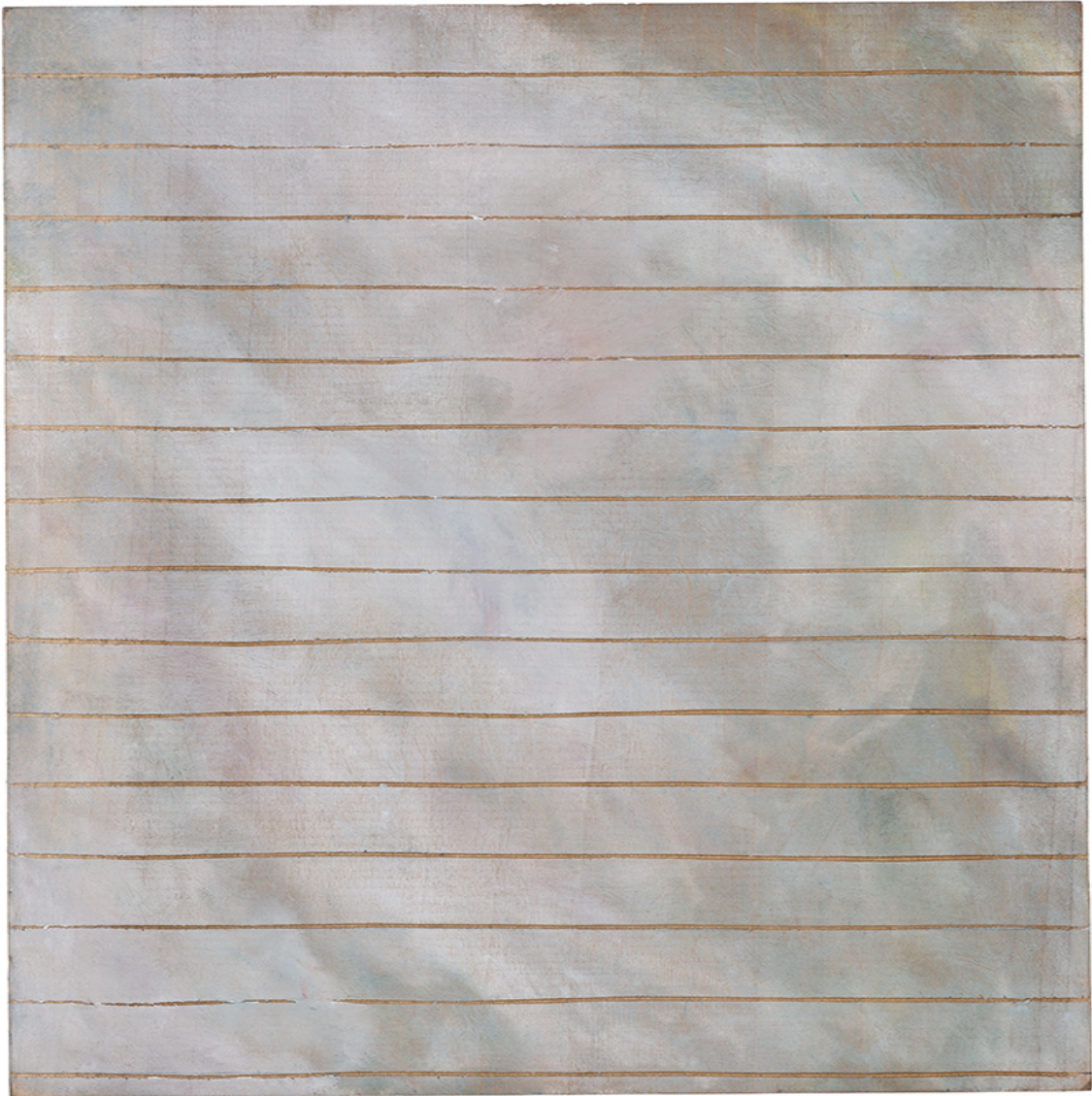
Impressionnisme
installation view day
2013



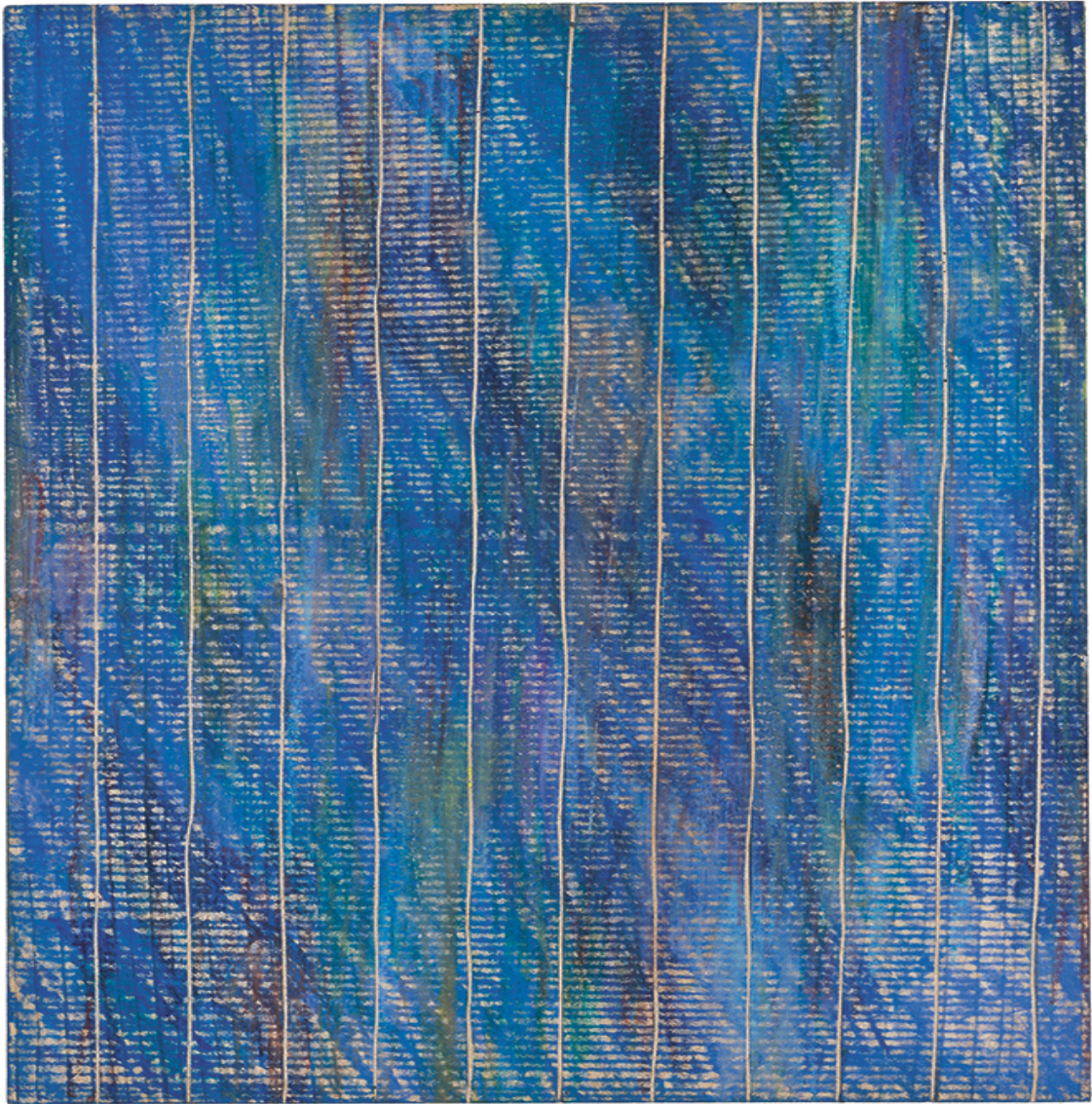
21:52 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



16:42 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ × 6¼ inch / 21 × 16 cm
2013



18:38 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 6¼ inch / 21 x 16 cm
2013



23:07 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ × 6¼ inch / 21 × 16 cm
2013



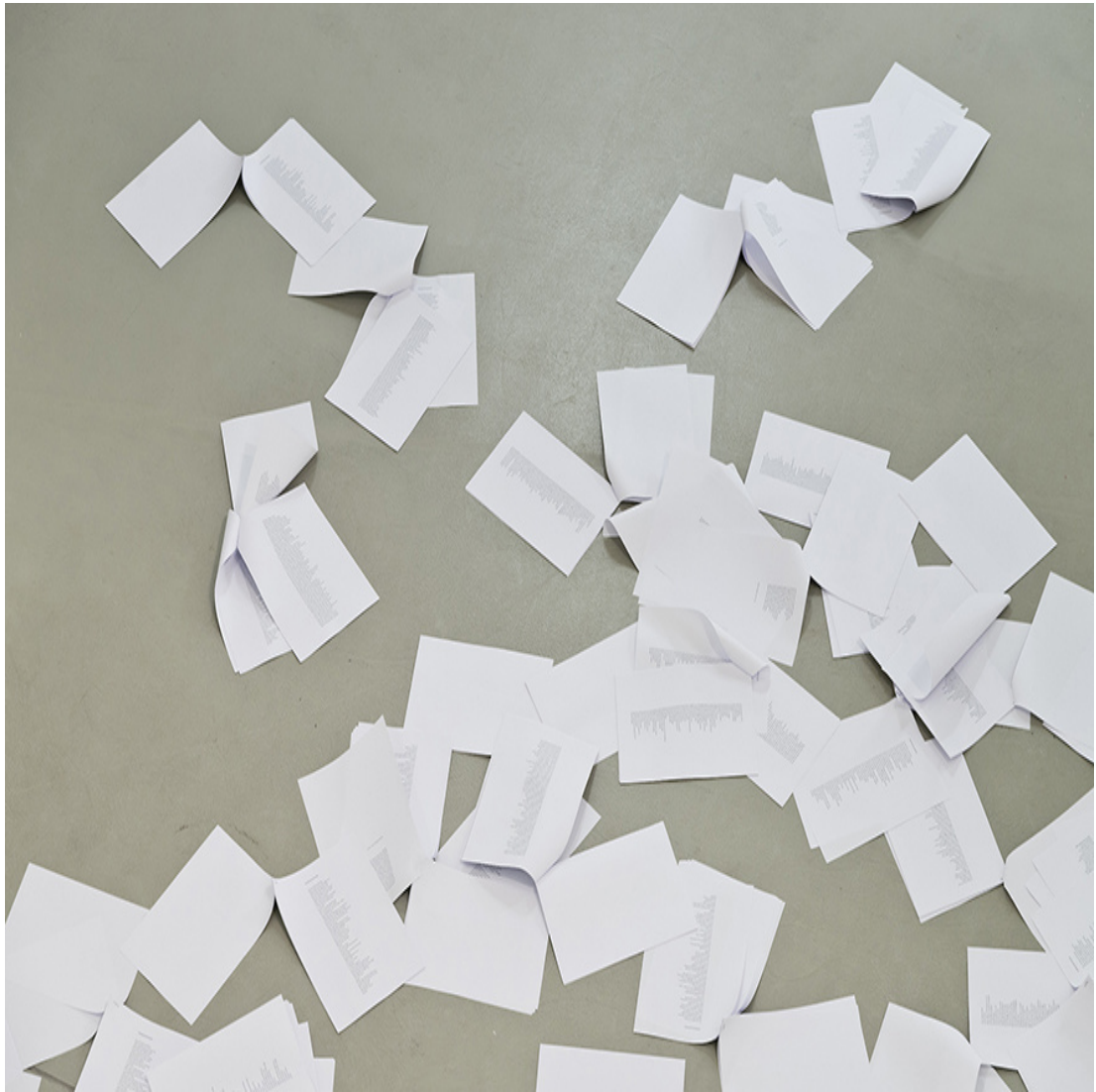
Impressionnisme

installation view, night

24 paintings, 4 venetian blind sculptures, white fabric, wooden frames, laser prints of the poem, sound collage

variable in size

2013



Impressionnisme
detail (poem)
2013



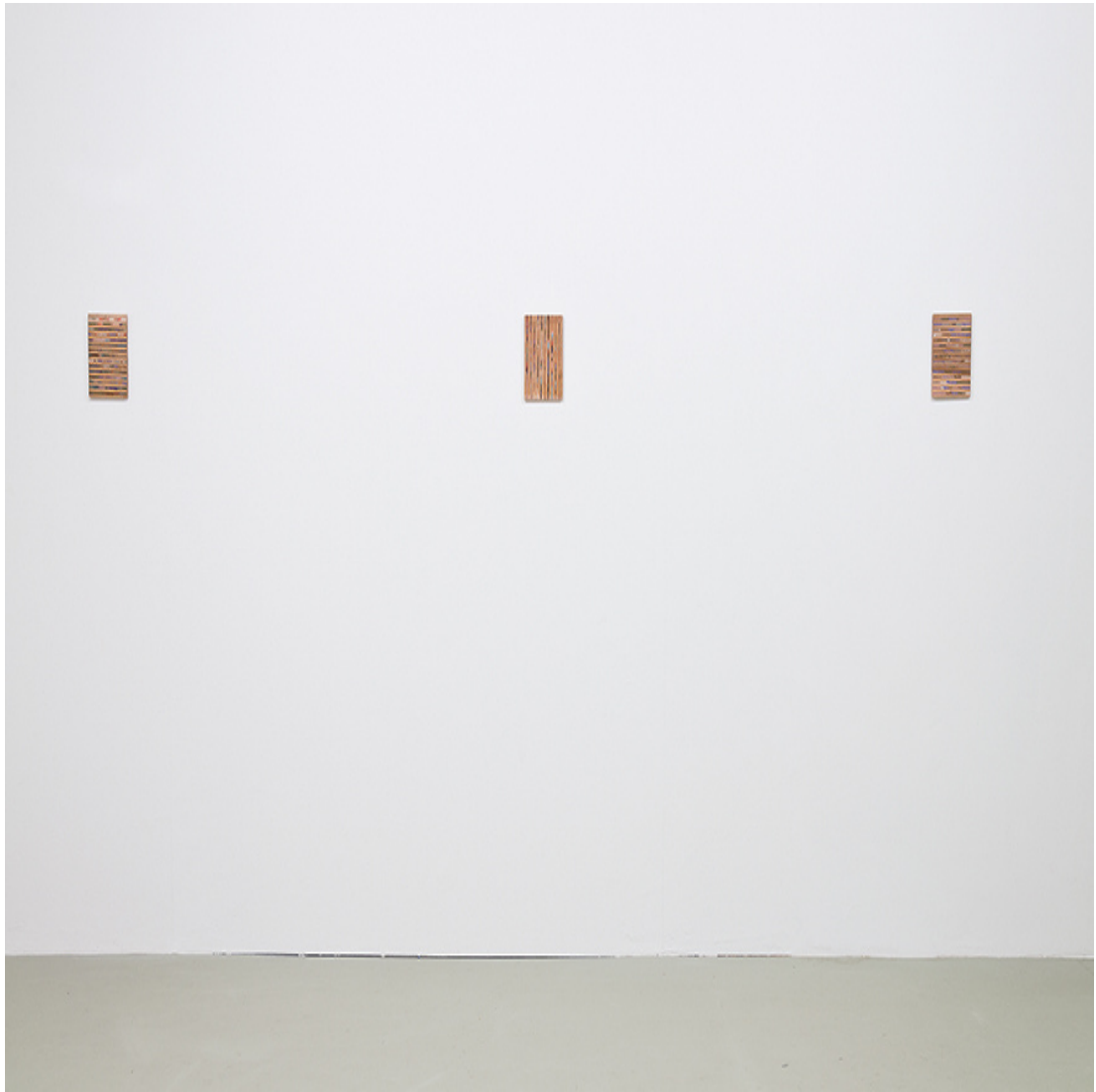
05:08 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 5 inch / 21 x 14.5 cm
2013



01:03 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 5 inch / 21 x 14.5 cm
2013



07:05 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 5 inch / 21 x 14.5 cm
2013



Impressionnisme
installation view
2013



Impressionnisme
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 5 inch / 21 x 14.5 cm
2013



06:20 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 5 inch / 21 x 14.5 cm
2013



04:27 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 5 inch / 21 x 14.5 cm
2013



Impressionnisme
sculpture
oil pastel on wood, sound collage (11h 23min)
2013



Impressionnisme
sculpture
oil pastel on wood, sound collage (11h 23min)
2013



03:35 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ × 5 inch / 21 × 14.5 cm
2013



02:17 (from Impressionnisme)
painting
oil pastel on wood, woodcut, sound collage (11h 23min)
8¼ x 5 inch / 21 x 14.5 cm
2013



Case Mod
Installation
Exhibition View
2013



Case Mod
Installation
Exhibition View
2013



Aykan/Casino (from Case Mod)
Object
stained glass, speakers, mp3 player, sound, text on paper
2013



Cheyney/Balcony (from Case Mod)
Object
stained glass, speakers, mp3 player, sound, text on paper
2013



Ed/SciFi (from Case Mod)

Object

stained glass, speakers, mp3 player, sound, text on paper

2013



Sam/Bed (from Case Mod)

Object

stained glass, speakers, mp3 player, sound, text on paper

2013



Carmelle/Bar (from Case Mod)

Object

stained glass, speakers, mp3 player, sound, text on paper

2013



Kasia/Street (from Case Mod)

Object

stained glass, speakers, mp3 player, sound, text on paper

2013



Christine/Bed (from Case Mod)

Object

stained glass, speakers, mp3 player, sound, text on paper

2013

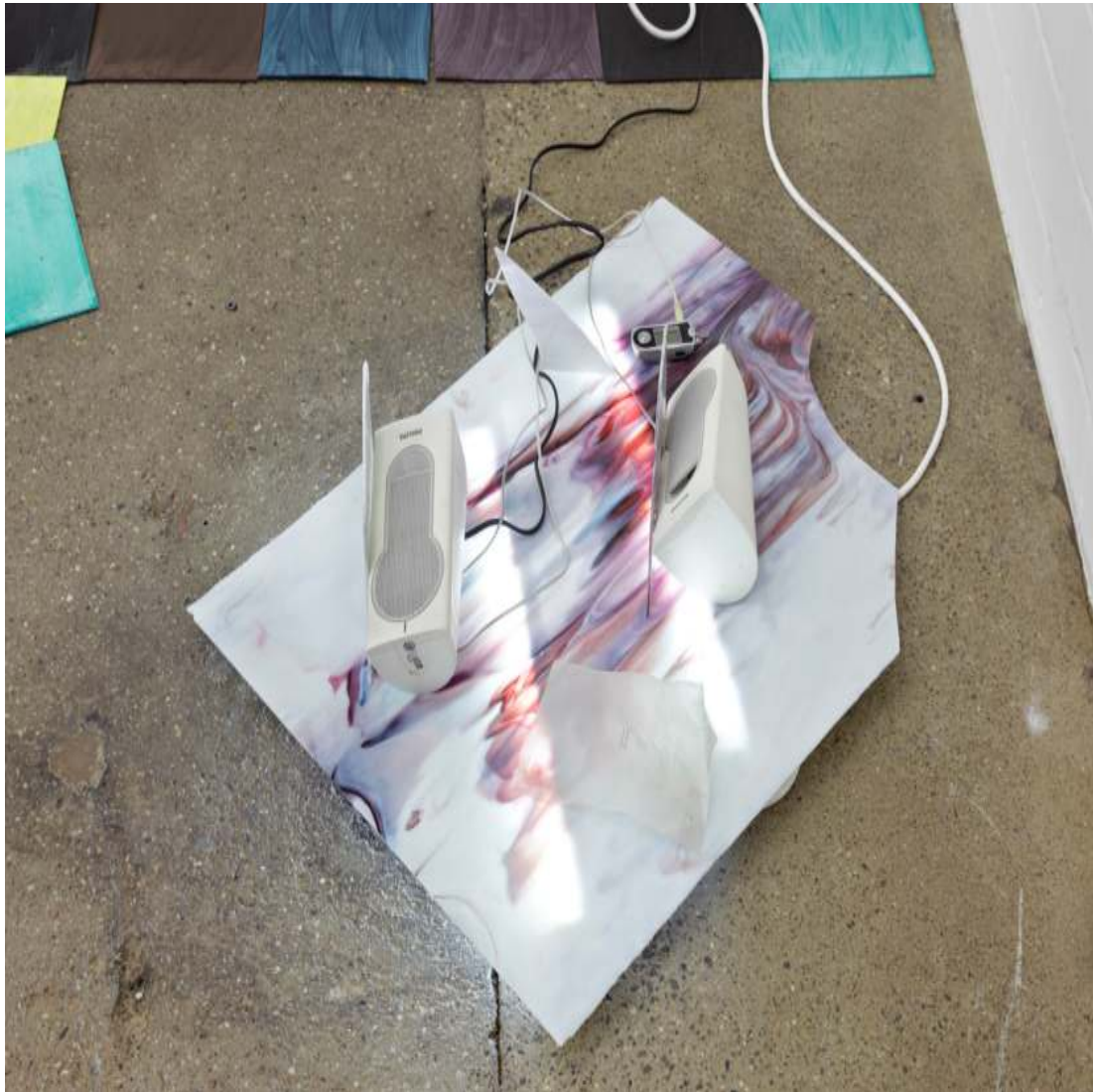


Alida/Stairs (from Case Mod)

Object

stained glass, speakers, mp3 player, sound, text on paper

2013



David (from Case Mod)

Object

stained glass, speakers, mp3 player, sound, text on paper

2013



Viola/Table (from Case Mod)

Object

stained glass, speakers, mp3 player, sound, text on paper

2013



Monika/Subway (from Case Mod)
detail
cardboard, pigments, acrylic binder, speakers, mp3 player, sound, text
2013



Monika/Subway (from Case Mod)
detail
cardboard, pigments, acrylic binder, speakers, mp3 player, sound, text
2013



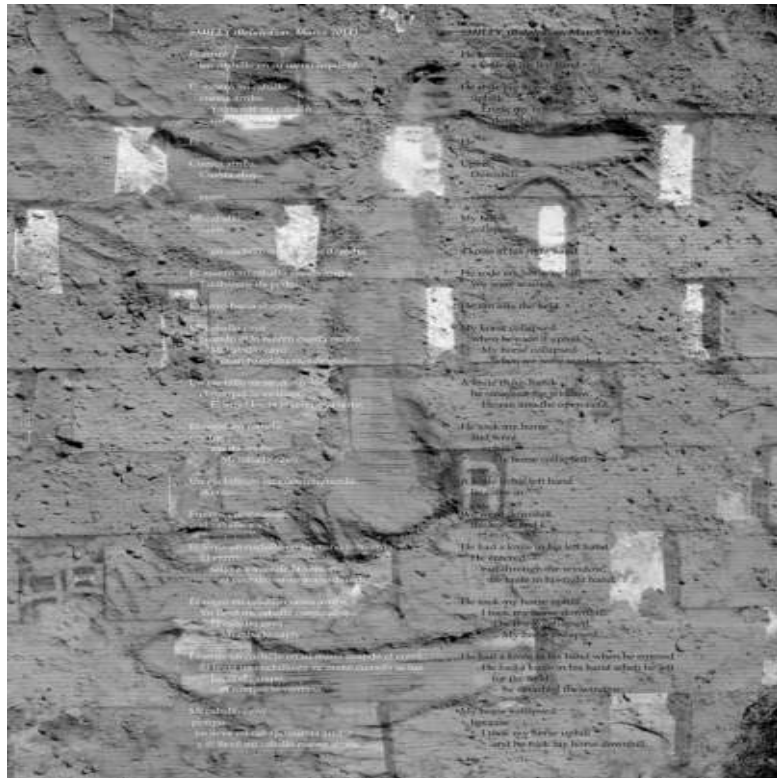
Monika/Subway (from Case Mod)
Sound
recording
2013



Case Mod
installation view
2013



Crisis del ladrillo (from Smiley)
poster
laser print on paper
35 × 47 inch / 90 × 120 cm
2014



Smiley
poster
laser print on paper
35 × 47 inch / 90 × 120 cm
2014



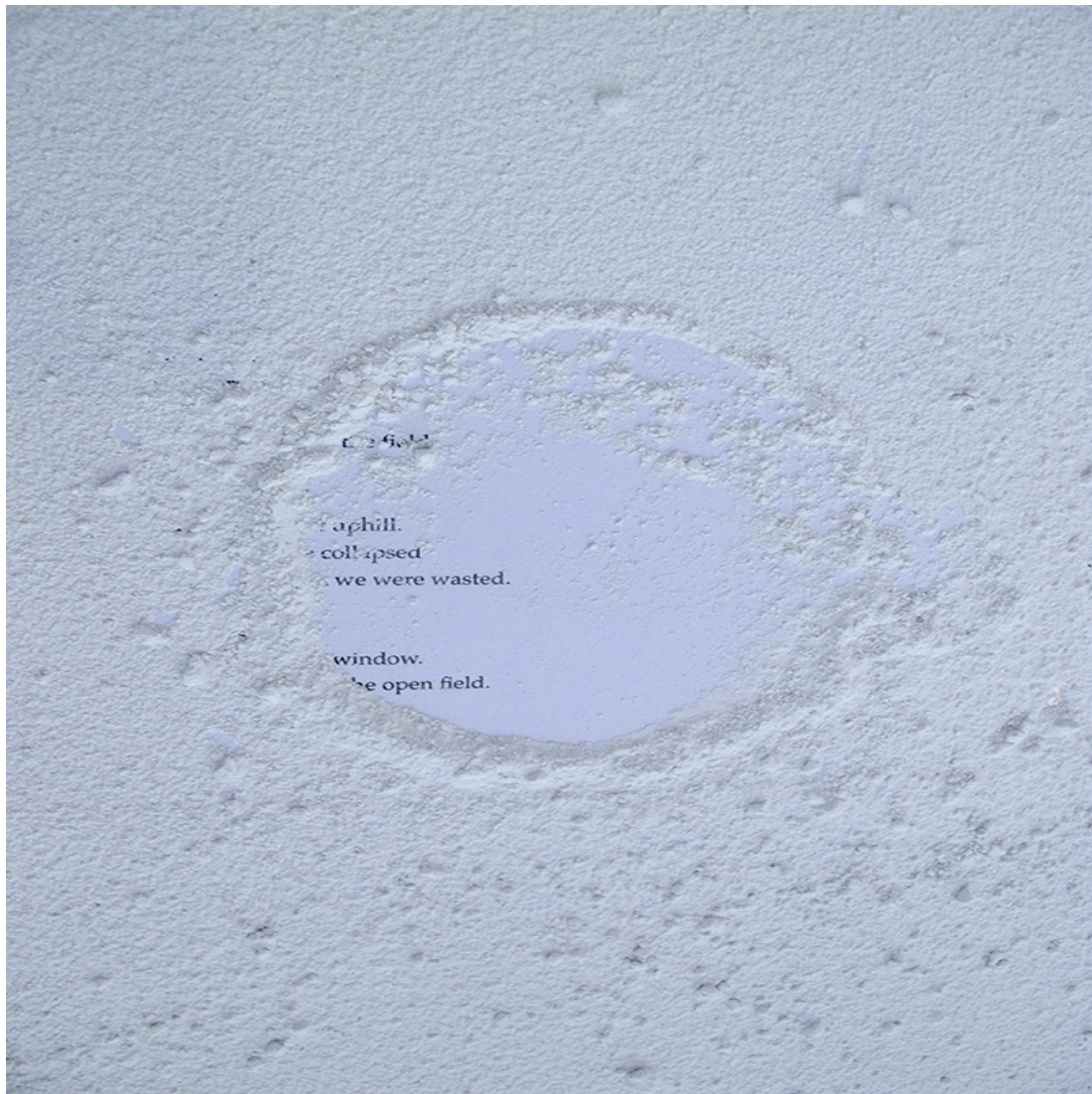
Loss (from Smiley)
poster
laser print on paper
35 × 47 inch / 90 × 120 cm
2014



Smiley
poster in public space
laser print on paper
2014



Smiley
floor/sound piece
white cement, marble powder, metall, laser prints, speakers, sound
51 × 51 inch / 130 × 130 cm
2014



Smiley (detail) (from Smiley)
floor/sound piece
white cement, marble powder, metall, laser prints, speakers, sound
2014



Smiley
installation view
2014



Crisis del ladrillo (No.1 & 2) (from Smiley)
relief
white cement, marble powder, watercolor, found objects
8¼ x 6¼ inch / 21 x 16 cm
2014



Crisis del ladrillo (No.1) (from Smiley)

relief

white cement, marble powder, watercolor, laquer, found object

8¼ x 6¼ inch / 21 x 16 cm

2014



Crisis del ladrillo (No.2) (from Smiley)

relief

white cement, marble powder, watercolor, found objects

8¼ × 6¼ inch / 21 × 16 cm

2014



Crisis del ladrillo (No.3) (from Smiley)

relief

white cement, marble powder, watercolor, found objects

8¼ × 6¼ inch / 21 × 16 cm

2014



Smiley
installation view
2014



Crisis del ladrillo (No.4) (from Smiley)

relief

white cement, marble powder, watercolor, found objects

8¼ × 6¼ inch / 21 × 16 cm

2014



Crisis del ladrillo (No.5) (from Smiley)
relief
white cement, marble powder, found objects
8¼ × 6¼ inch / 21 × 16 cm
2014



Crisis del ladrillo (No.6) (from Smiley)
relief
white cement, marble powder, watercolor
8¼ × 6¼ inch / 21 × 16 cm
2014



Crisis del ladrillo (No.7) (from Smiley)
relief
white cement, marble powder, pigment, found objects
8¼ x 6¼ inch / 21 x 16 cm
2014



Smiley
installation view
2014



CAESAR IMPERATOR /NAPOLEON /VARON DANDY INTERNATIONAL (from Smiley)
object
Three types of aftershave mixed and refilled into the original flacons, marble
11¾ × 3¾ × 1¾ inch / 30 × 10 × 5 cm
2014



Gentleman Jr./ Gentleman Sr./ Statesman Jr./ Statesman Sr.
sculpture

Pen blanks for fountain pens (wild pear / bahia rosewood / zirikote / ebony), nibs (gold 22k) of
various point sizes (0.6 / 0.7 / 0.8 / 1.0 mm)

7¾ x 7 x 1½ inch / 20 x 18 x 4 cm
2014



Gentleman Jr./ Gentleman Sr./ Statesman Jr./ Statesman Sr.
sculpture

Pen blanks for fountain pens (wild pear / bahia rosewood / zirikote / ebony), nibs (gold 22k) of various point sizes (0.6 / 0.7 / 0.8 / 1.0 mm)

7¾ x 7 x 1½ inch / 20 x 18 x 4 cm
2014



Forest Paintings (No.1&2), Panopticon No. 1 (from Forest Paintings/ Panopticon (No.1))
installation view, Petra Rinck Galerie, Düsseldorf, DE
pastel on wood, woodcut, sound; five axes, pastel, cement
2014



Panopticon No.1 (from Forest Paintings/ Panopticon (No.1))

sculpture

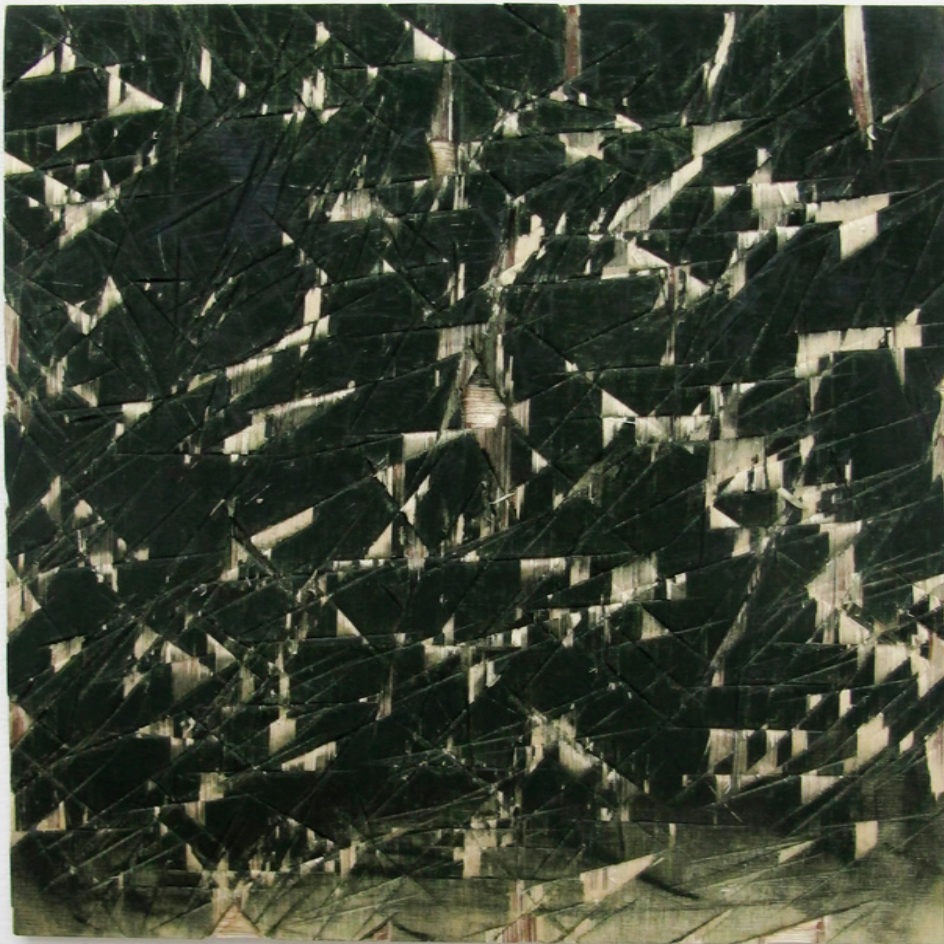
five axes, pastel, cement

40½ × 12¾ × 12¾ inch / 103 × 33 × 33 cm

2014



Panopticon No.1 (from Forest Paintings/ Panopticon (No.1))
sculpture
five axes, pastel, cement
40½ × 12¾ × 12¾ inch / 103 × 33 × 33 cm
2014



Forest Painting (No.1/S) (from Forest Paintings/ Panopticon (No.1))
painting, woodcut and sound
pastel on wood, woodcut, sound
11 × 8¼ inch / 28 × 21 cm
2014



Forest Painting No.2L (from Forest Paintings/ Panopticon (No.1))
painting, sound
pastel on wood, woodcut, sound
51 × 39¼ inch / 130 × 100 cm
2014



Escape to New York, Archiv
installation view, Frutta, Rome, IT
Digital print on crepe de chine silk
2013



Escape to New York, Archiv
Watercolor
Digital print on crepe de chine silk
47 × 39¼ inch / 120 × 100 cm
2013



we are getting a little bit too close here (still life)

Installation

digital print on habotai silk, metal frames for desks, tabletops, wood, fruit

variable in size

2012



we are getting a little bit too close here (still life)
Installation
digital print on habotai silk, metal frames for desks, tabletops, wood, fruit
2012



we are getting a little bit too close here (still life)
detail
digital print on habotai silk, metal frames for desks, tabletops, wood, fruit
2012



we are getting a little bit too close here (still life)
 Installation
 digital print on habotai silk, metal frames for desks, tabletops, wood, fruit
 variable in size
 2012



we are getting a little bit too close here (still life)

Installation

digital print on habotai silk, metal frames for desks, tabletops, wood, fruit

variable in size

2012



we are getting a little bit too close here (still life)
detail
digital print on habotai silk, metal frames for desks, tabletops, wood, fruit
2012



we are getting a little bit too close here (still life)

Installation

digital print on habotai silk, metal frames for desks, tabletops, wood, fruit

variable in size

2012



we are getting a little bit too close here (still life)
detail
digital print on habotai silk, metal frames for desks, tabletops, wood, fruit
variable in size
2012



we are getting a little bit too close here (still life)
detail
digital print on habotai silk, metal frames for desks, tabletops, wood, fruit
2012



we are getting a little bit too close here (still life)
detail
digital print on habotai silk, metal frames for desks, tabletops, wood, fruit
2012



we are getting a little bit too close here (still life)
detail
digital print on habotai silk, metal frames for desks, tabletops, wood, fruit
2012



we are getting a little bit too close here (still life)
installation view, KM - Künstlerhaus, Halle für Kunst & Medien, Graz, AT
Digital print on habotai silk, metal desks frames, wooden tabletops, customized stretcher bars, fruit
2012



LEAKING (from: The spine is only flexible to a certain degree)

sculpture

Two identical white sweaters and pants, pierced water bottles, water, algae, sound, speakers
variable in size

2014



LEAKING (from: The spine is only flexible to a certain degree)

Two identical white sweaters and pants, pierced water bottles, water, algae, buckets, sound, speakers, media player
variable in size

2014



LEAKING (from: The spine is only flexible to a certain degree)

Two identical white sweaters and pants, pierced water bottles, water, algae, buckets, sound, speakers, media player variable in size

2014



LEAKING (from: The spine is only flexible to a certain degree)
Two identical white sweaters and pants, pierced water bottles, water, algae, buckets, sound, speakers, media player
variable in size
2014



The spine is only flexible to a certain degree (2)

Object

Used clothes, speakers, aluminum, paper, cement, sound

55 × 31½ × 51 inch / 140 × 80 × 130 cm

2013



The spine is only flexible to a certain degree (2)

Object

Used clothes, speakers, aluminum, paper, cement, sound

55 × 31½ × 51 inch / 140 × 80 × 130 cm

2013



The spine is only flexible to a certain degree (3)

Object

Used clothes, speakers, aluminum, paper, cement, sound

55 × 31½ × 51 inch / 140 × 80 × 130 cm

2013



The spine is only flexible to a certain degree (3)

Object (detail)

Used clothes, speakers, aluminum, paper, cement, sound

55 × 31½ × 51 inch / 140 × 80 × 130 cm

2013



The spine is only flexible to a certain degree (3)
Object (detail)
Used clothes, speakers, aluminum, paper, cement, sound
55 × 31½ × 51 inch / 140 × 80 × 130 cm
2013



The spine is only flexible to a certain degree (3)

Object (detail)

Used clothes, speakers, aluminum, paper, cement, sound

55 × 31½ × 51 inch / 140 × 80 × 130 cm

2013



Goldie Poblador / Natalie Häusler
Fontainebleau

Sculpture

extract from ca. 60 different plants and insects from the forest of Fontainebleau, glass, silk, ink, wood, thread

11¼ × 3¾ × 1¾ inch / 30 × 10 × 5 cm

2013



Goldie Poblador / Natalie Häusler
Fontainebleau

object

extract from ca. 60 different plants and insects from the forest of Fontainebleau, glass, silk, ink, wood, thread
11 1/4 x 3 3/4 x 1 3/4 inch / 30 x 10 x 5 cm

2013



Bethabée reste au bain
painting/furniture/sound
oilpastel on wood, laquer on wood, metal, sound
86½ × 47 inch / 220 × 120 cm
2013



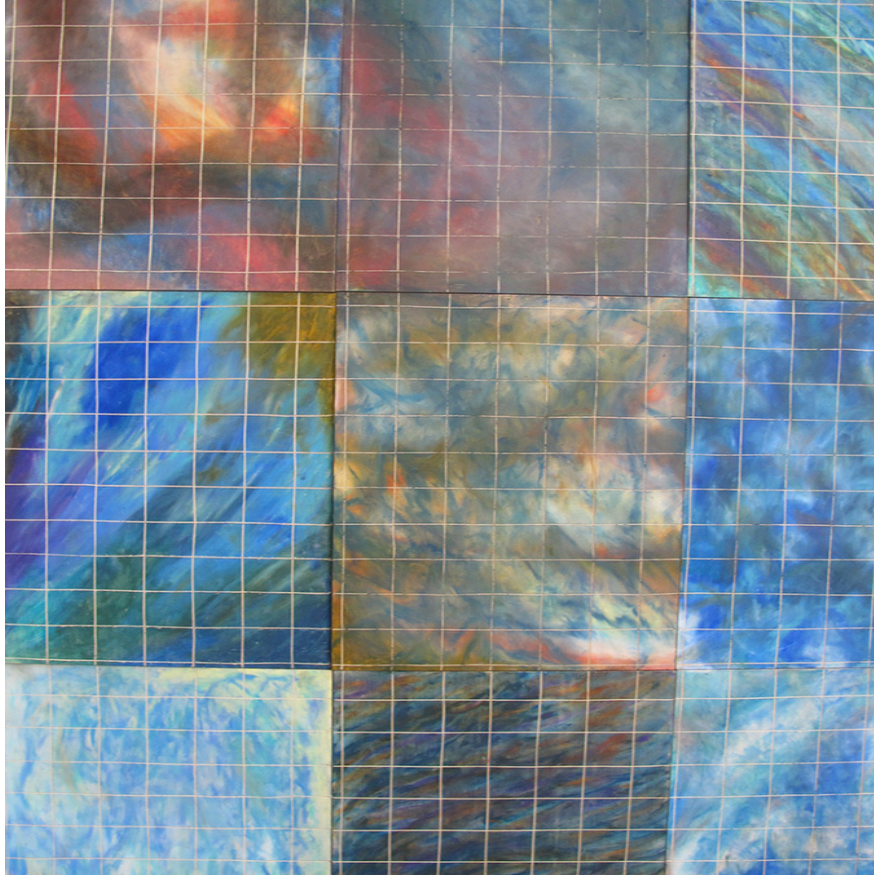
Bethsabée reste au bain (from Bethabée reste au bain)
sound
2013



Bethabée reste au bain
painting/furniture/sound
oilpastel on wood, laquer on wood, metal, sound
86½ × 47 inch / 220 × 120 cm
2013



Bethabée reste au bain
painting/furniture/sound
oilpastel on wood, laquer on wood, metal, sound
86½ × 47 inch / 220 × 120 cm
2013



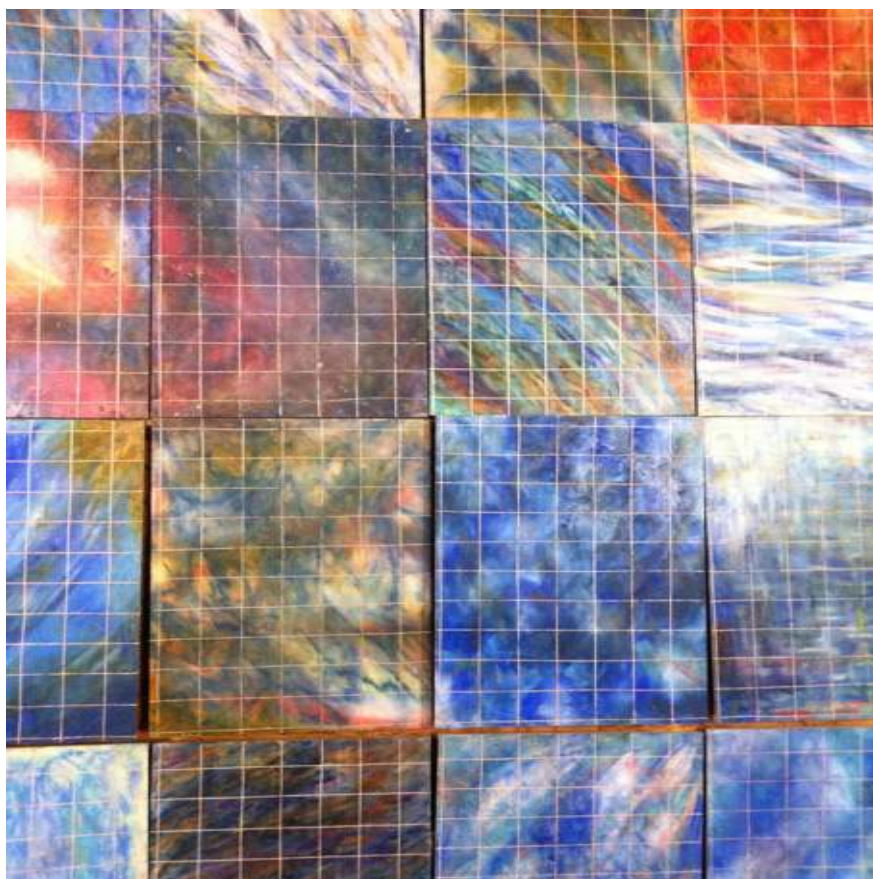
Bethabée reste au bain
painting/furniture/sound (detail)
oilpastel on wood, laquer on wood, metal, sound
86½ × 47 inch / 220 × 120 cm
2013



Bethabée reste au bain
painting/furniture/sound
oilpastel on wood, laquer on wood, metal, sound
86½ × 47 inch / 220 × 120 cm
2013



Bethabée reste au bain
painting/furniture/sound
oilpastel on wood, laquer on wood, metal, sound
86½ × 47 inch / 220 × 120 cm
2013



Bethabée reste au bain
painting/furniture/sound (detail)
oilpastel on wood, laquer on wood, metal, sound
86½ × 47 inch / 220 × 120 cm
2013

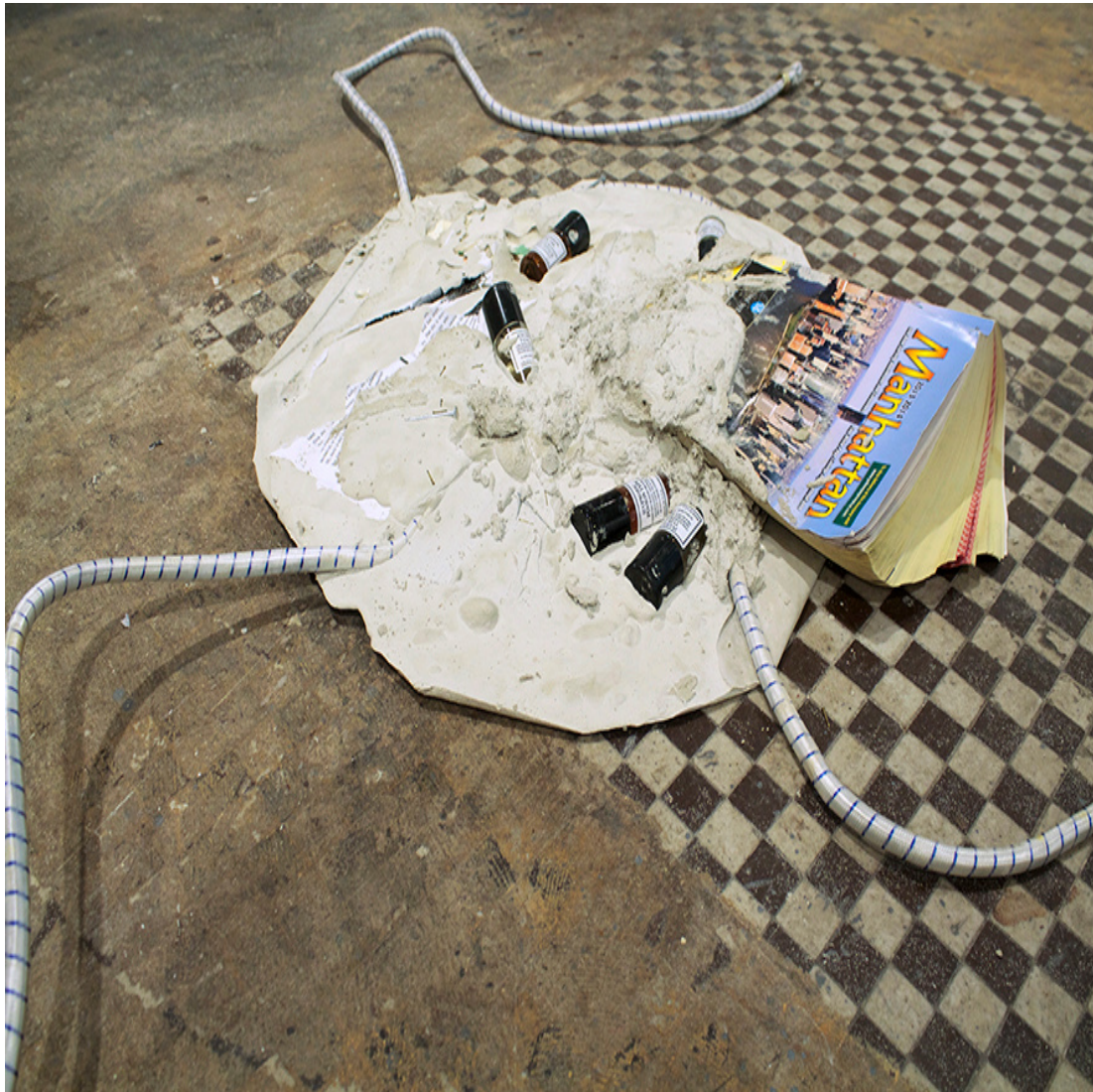


Crisis 3

Object

Lycra pants, cardboard, speakers, sound, cement, nails, Manhattan yellow pages, fragrance oil flacons, spandex
variable in size

2013



Crisis 3
Object (detail)
cement, nails, Manhattan yellow pages, fragrance oil flacons, spandex
2013



For Ann (rising)

Installation

Pigment print on paper, acrylic glass, coffee, paper cup, dictaphone, laser print on paper and transparency
2012



For Ann (rising)

Installation

Pigment print on paper, acrylic glass, coffee, paper cup, dictaphone, laser print on paper and transparency
2012



For Ann (rising)
 Installation
 Pigment print on paper, acrylic glass, coffee, paper cup, speaker, laser print on paper and transparency
 2012



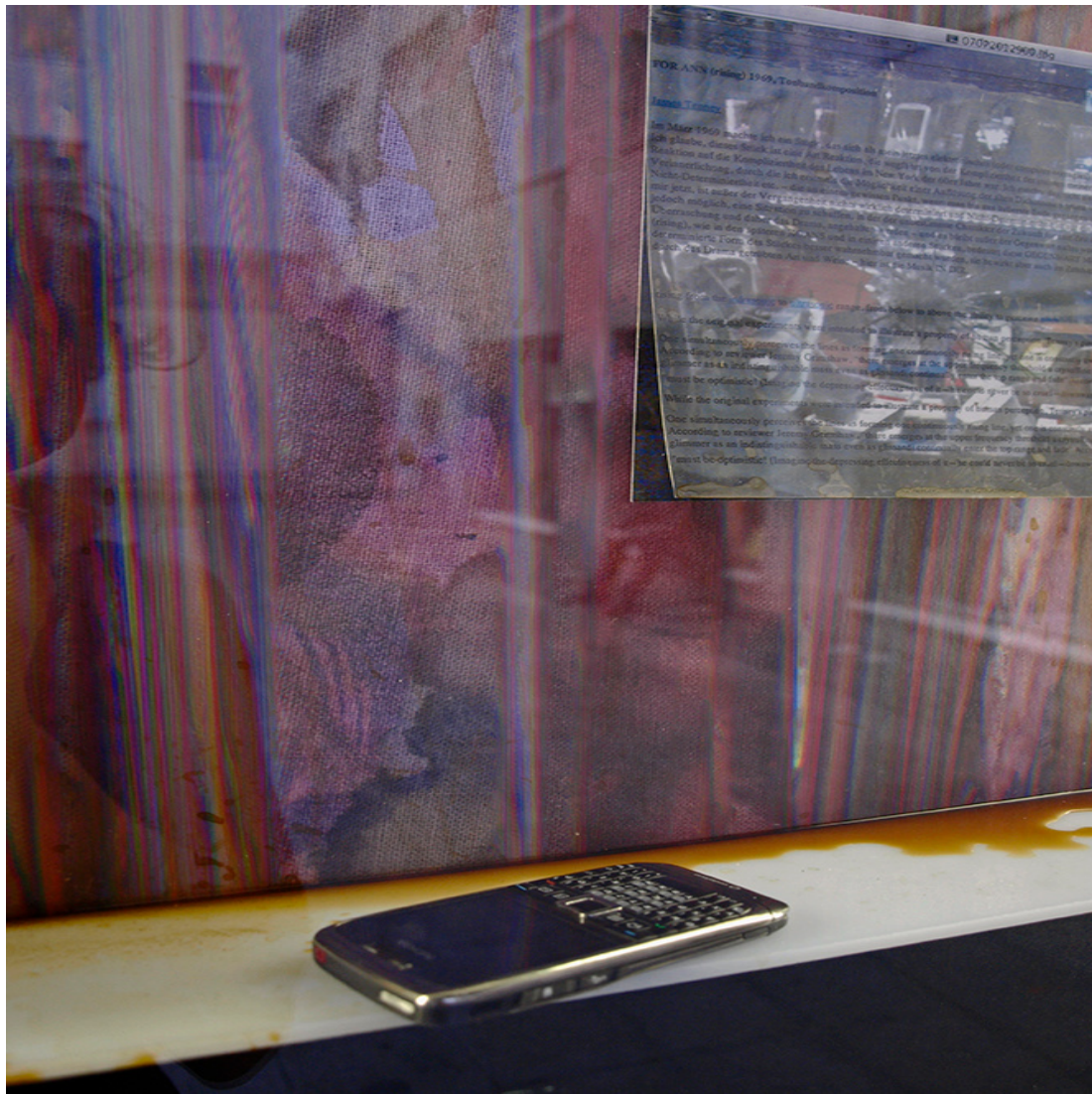
For Ann (rising)
Installation
Pigment print on paper, acrylic glass, coffee, paper cup, speaker, laser print on paper and transparency
2012



For Ann (rising)

Installation

Pigment print on paper, acrylic glass, coffee, paper cup, cellphone, laser print on paper and transparency
2012



For Ann (rising)

Installation

Pigment print on paper, acrylic glass, coffee, paper cup, cellphone, laser print on paper and transparency
2012



For Ann (rising)

Installation view

Pigment print on paper, acrylic glass, coffee, paper cup, dictaphone, speaker, cellphone, laser print on paper and transparency, fluorescent light, in cabinets

2012



For Ann (rising)
Installation
Sound
2012



For Ann (rising)
Installation view
Glass, text on adhesive, champagne
2012



For Ann (rising)
Object
Glass, text on adhesive, champagne
2012



For Ann (rising)
Object
Glass, text on adhesive, champagne
2012

BED

Rising, rising!
A request of some sort.
No one tags along
as acquisitions turn pale.
Appetite forecloses wanting sugar cane,
wanting more in depth infringements,
wanting more of this thing that I saw over there,
wanting more of hold my hand
and withhold, I mean withdraw
from spontaneous breakouts
of chicken pox and medieval diseases,
wanting more of clean tea
and prototypes of this thing that I saw over there.

Rising means uprising against
so much more than
what I saw yesterday at this new off-space,
I mean office space,
which is set up with furniture
that totally got rid of people
and is completely fine with
just being by itself.
But what should one do these days
when cool white fluorescent is so much darker
than it used to be,
huh?

For Ann (rising)
Installation
poem
2012



What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)

Installation

Pear-, orange-, banana-, applejuice and gouache on fabric, wooden frame, digital print on crepe de chine silk, wooden table. silk needles, fruits, glasses, laser prints, water

variable in size

2012



What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)

Installation

Pear-, orange-, banana-, applejuice and gouache on fabric, wooden frame, digital print on crepe de chine silk, wooden table. silk needles, fruits, glasses, laser prints, water

variable in size

2012



What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)

Installation

Pear-, orange-, banana-, applejuice and gouache on fabric, wooden frame, digital print on crepe de chine silk, wooden table. silk needles, fruits, glasses, laser prints, water

variable in size

2012



What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)

Installation

Pear-, orange-, banana-, applejuice and gouache on fabric, wooden frame, digital print on crepe de chine silk, wooden table. silk needles, fruits, glasses, laser prints, water

variable in size

2012



What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)

Installation

Pear-, orange-, banana-, applejuice and gouache on fabric, wooden frame, digital print on crepe de chine silk, wooden table. silk needles, fruits, glasses, laser prints, water

variable in size

2012



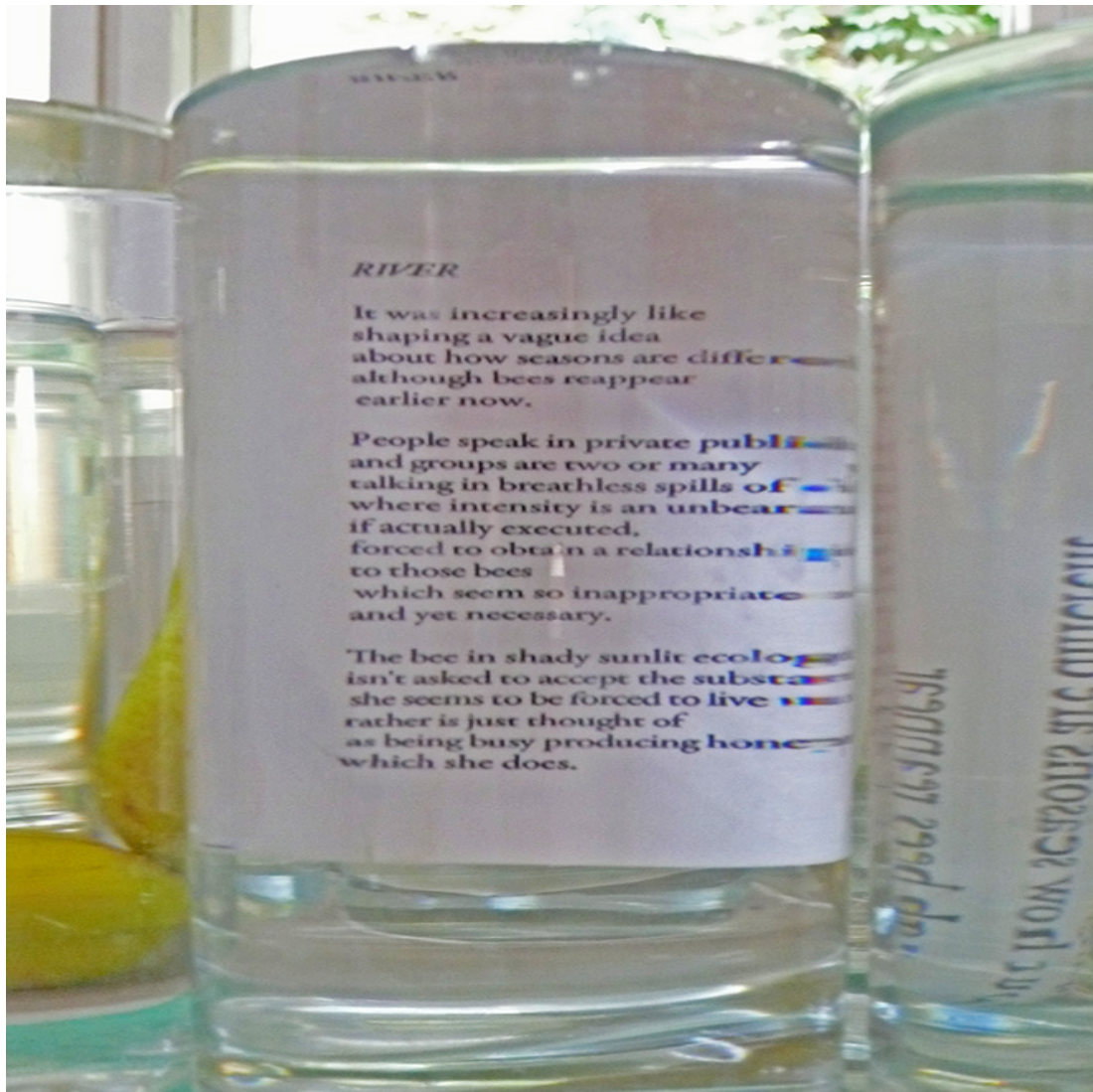
What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)

Installation

Pear-, orange-, banana-, applejuice and gouache on fabric, wooden frame, digital print on crepe de chine silk, wooden table. silk needles, fruits, glasses, laser prints, water

variable in size

2012



What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)
Installation

Pear-, orange-, banana-, applejuice and gouache on fabric, wooden frame, digital print on crepe de chine silk, wooden table. silk needles, fruits, glasses, laser prints, water

variable in size
2012



What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)

Installation

Pear-, orange-, banana-, applejuice and gouache on fabric, wooden frame, digital print on crepe de chine silk, wooden table. silk needles, fruits, glasses, laser prints, water

variable in size

2012



What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)

Installation

Pear-, orange-, banana-, applejuice and gouache on fabric, wooden frame, digital print on crepe de chine silk, wooden table. silk needles, fruits, glasses, laser prints, water

variable in size

2012



What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)

Installation

Pear-, orange-, banana-, applejuice and gouache on fabric, wooden frame, digital print on crepe de chine silk, wooden table. silk needles, fruits, glasses, laser prints, water

variable in size

2012

RIVER

It was increasingly like
shaping a vague idea
about how seasons are different
although bees reappear
earlier now.

People speak in private public partnerships
and groups are two or many
talking in breathless spills of egotistic monologue
where intensity is an unbearable quality
if actually executed,
forced to obtain a relationship
to those bees
which seem so inappropriate
and yet necessary.

The bee in shady sunlit ecological setup
isn't asked to accept the substantial doubt
she seems to be forced to live up to
rather is just thought of
as being busy producing honey,
which she does.

What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)
text
2012



we are getting a little bit too close here (excerpt) (from We are getting a little bit too close here (Excerpt))
 Installation
 vinyl tiles, large format inkjet prints (color and b/w), wallpaper paste
 variable in size
 2012



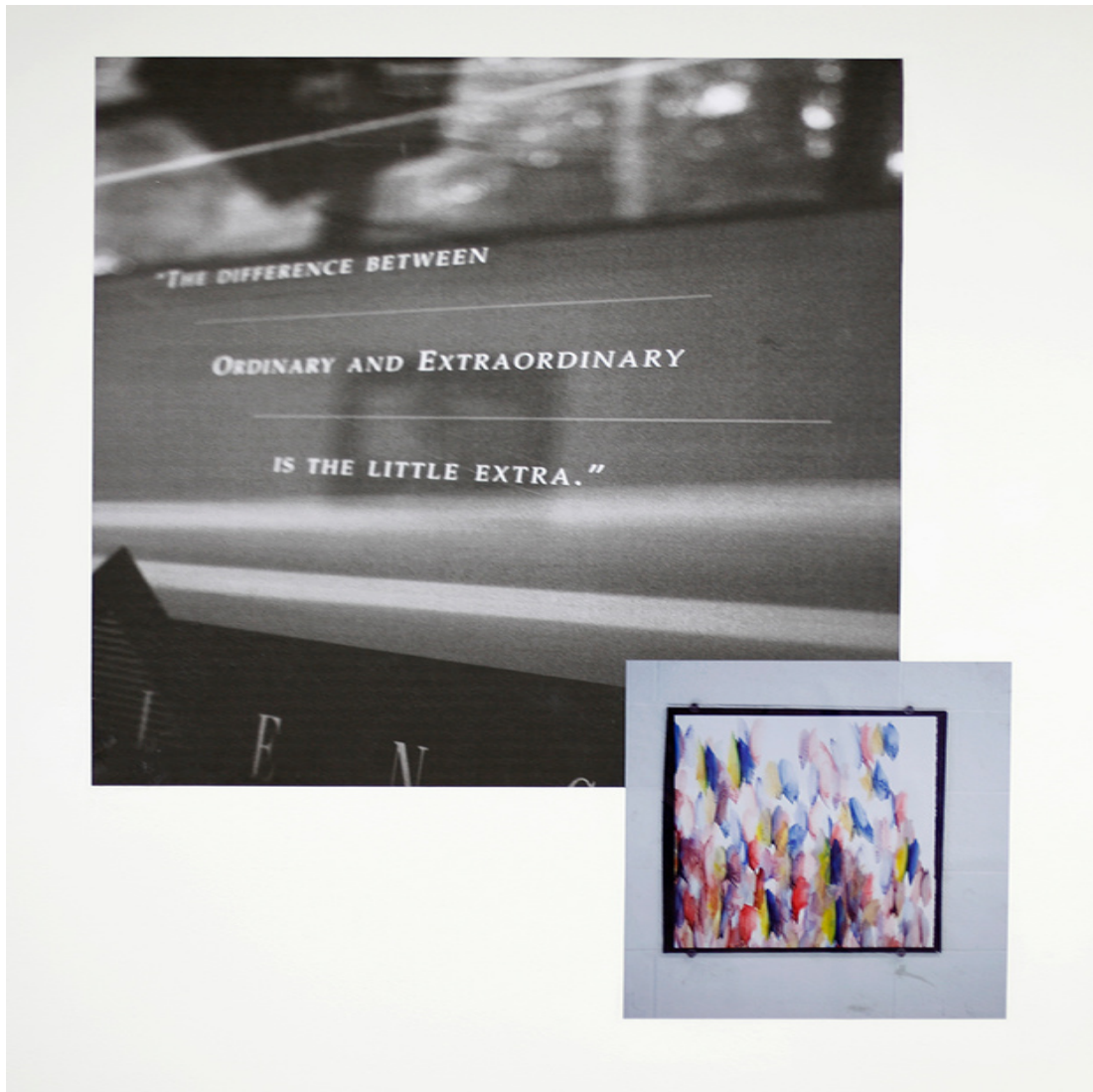
we are getting a little bit too close here (excerpt) (from We are getting a little bit too close here (Excerpt))
Installation
vinyl tiles, large format inkjet prints (color and b/w), wallpaper paste
variable in size
2012



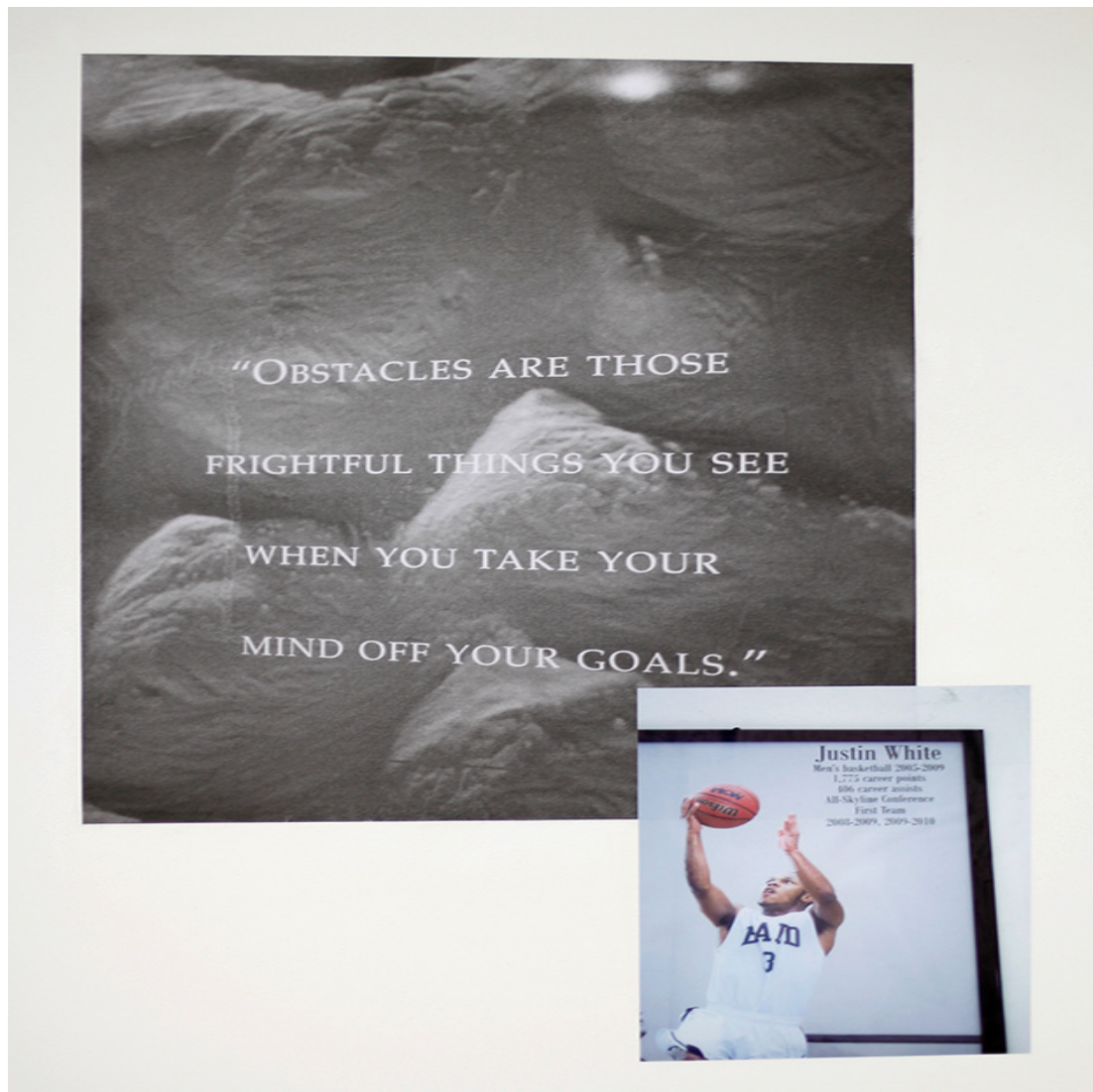
we are getting a little bit too close here (excerpt) (from We are getting a little bit too close here (Excerpt))
Installation
vinyl tiles, large format inkjet prints (color and b/w), wallpaper paste
variable in size
2012



we are getting a little bit too close here (excerpt) (from We are getting a little bit too close here (Excerpt))
Installation
vinyl tiles, large format inkjet prints (color and b/w), wallpaper paste
variable in size
2012



we are getting a little bit too close here (exerpt) (from We are getting a little bit too close here (Exerpt))
Installation
large format inkjet prints (color and b/w), wallpaper paste
variable in size
2012



we are getting a little bit too close here (exerpt) (from We are getting a little bit too close here (Exerpt))

Installation

large format inkjet prints (color and b/w), wallpaper paste

variable in size

2012



we are getting a little bit too close here (exerpt) (from We are getting a little bit too close here (Exerpt))

Installation

large format inkjet prints (color and b/w), wallpaper paste

variable in size

2012



we are getting a little bit too close here (exerpt) (from We are getting a little bit too close here (Exerpt))

Installation

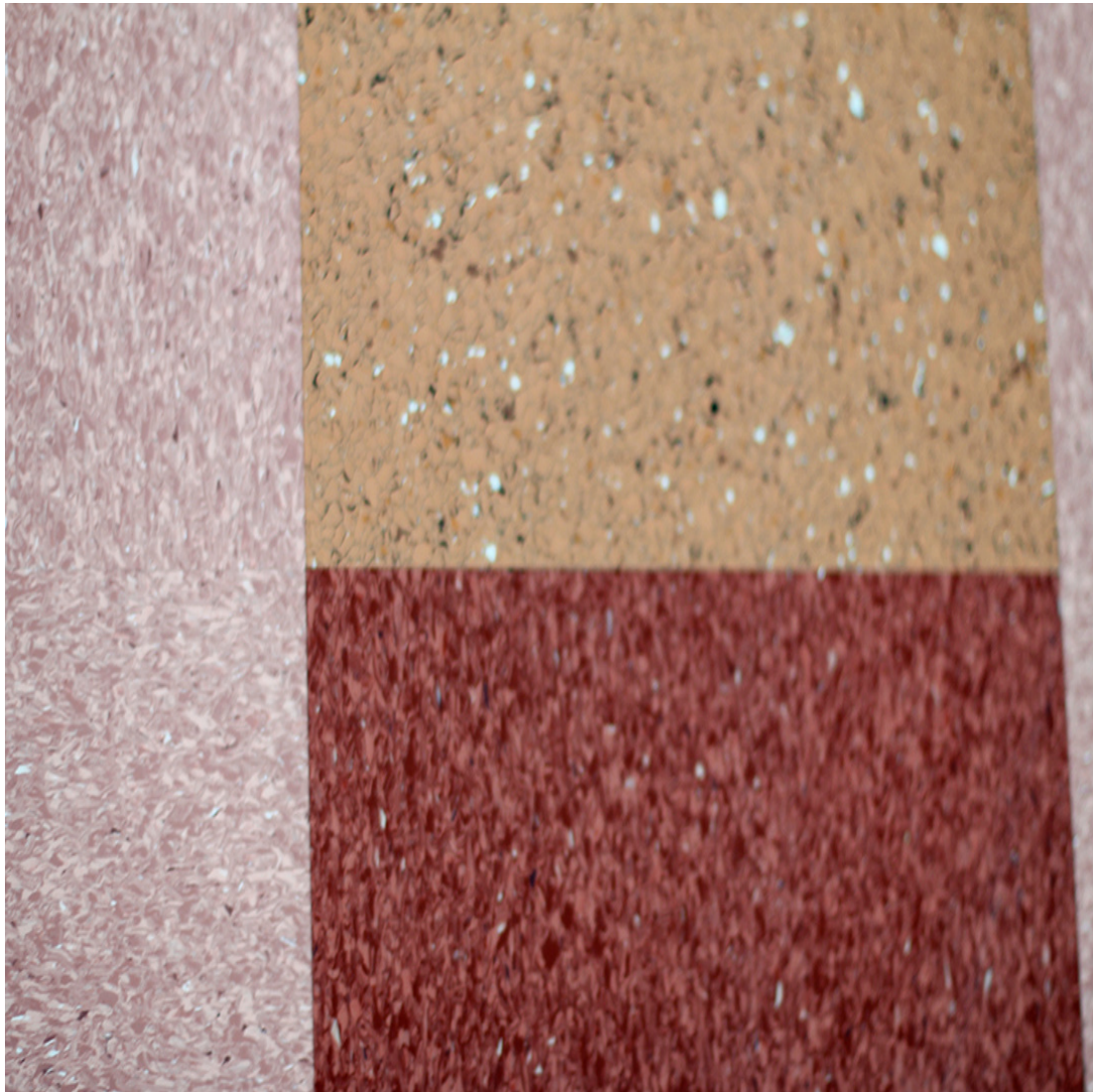
large format inkjet prints (color and b/w), wallpaper paste

variable in size

2012



we are getting a little bit too close here (exerpt) (from We are getting a little bit too close here (Exerpt))
Installation
vinyl tiles
variable in size
2012



we are getting a little bit too close here (exerpt) (from We are getting a little bit too close here (Exerpt))
Installation
vinyl tiles
variable in size
2012



like a jellyfish within architecture (from Like a jellyfish within architecture)

Installation

Pigment print on aludibond, wood, laquer, metal brackets

2011



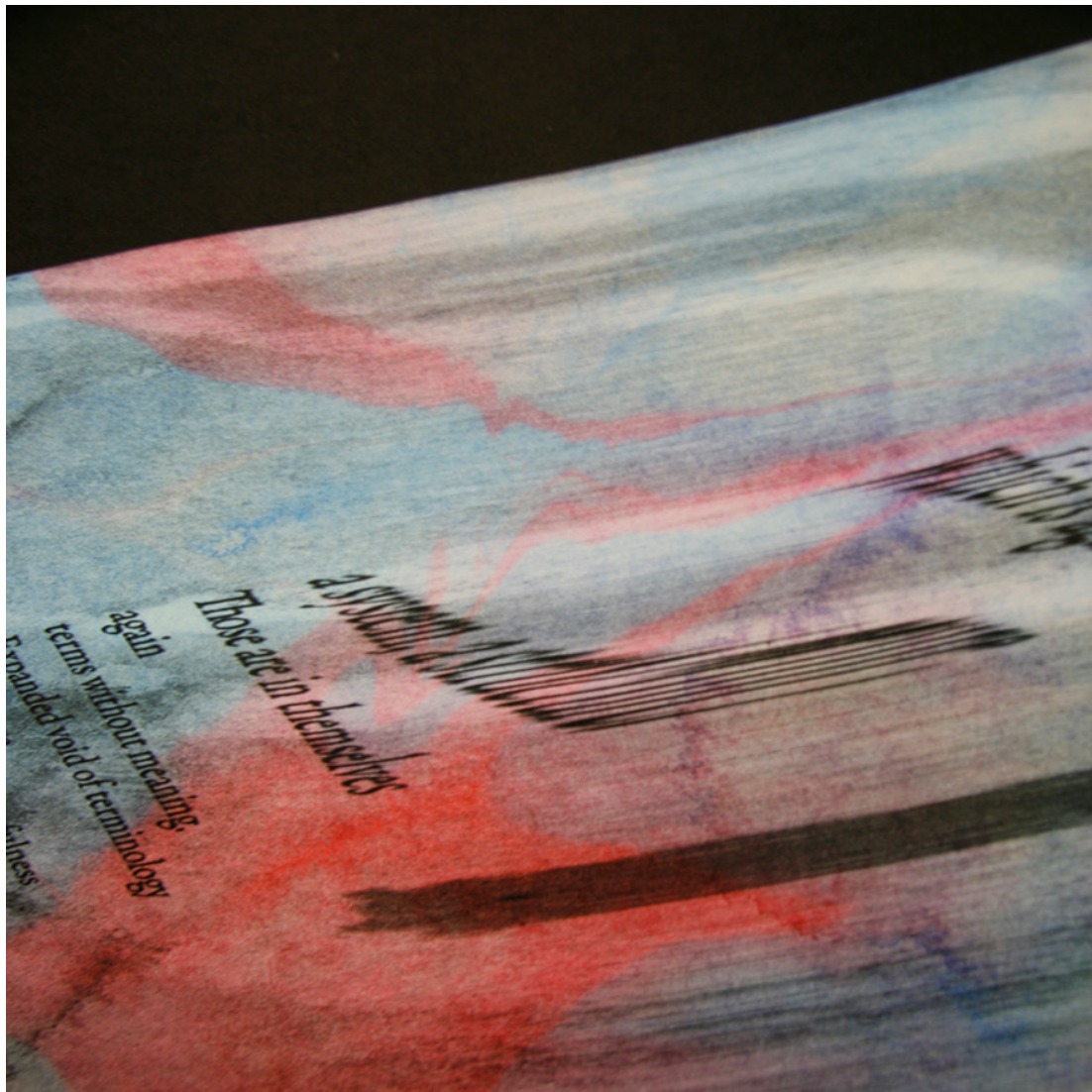
like a jellyfish within architecture (from Like a jellyfish within architecture)
2011



like a jellyfish within architecture (from Like a jellyfish within architecture)
Installation
2011



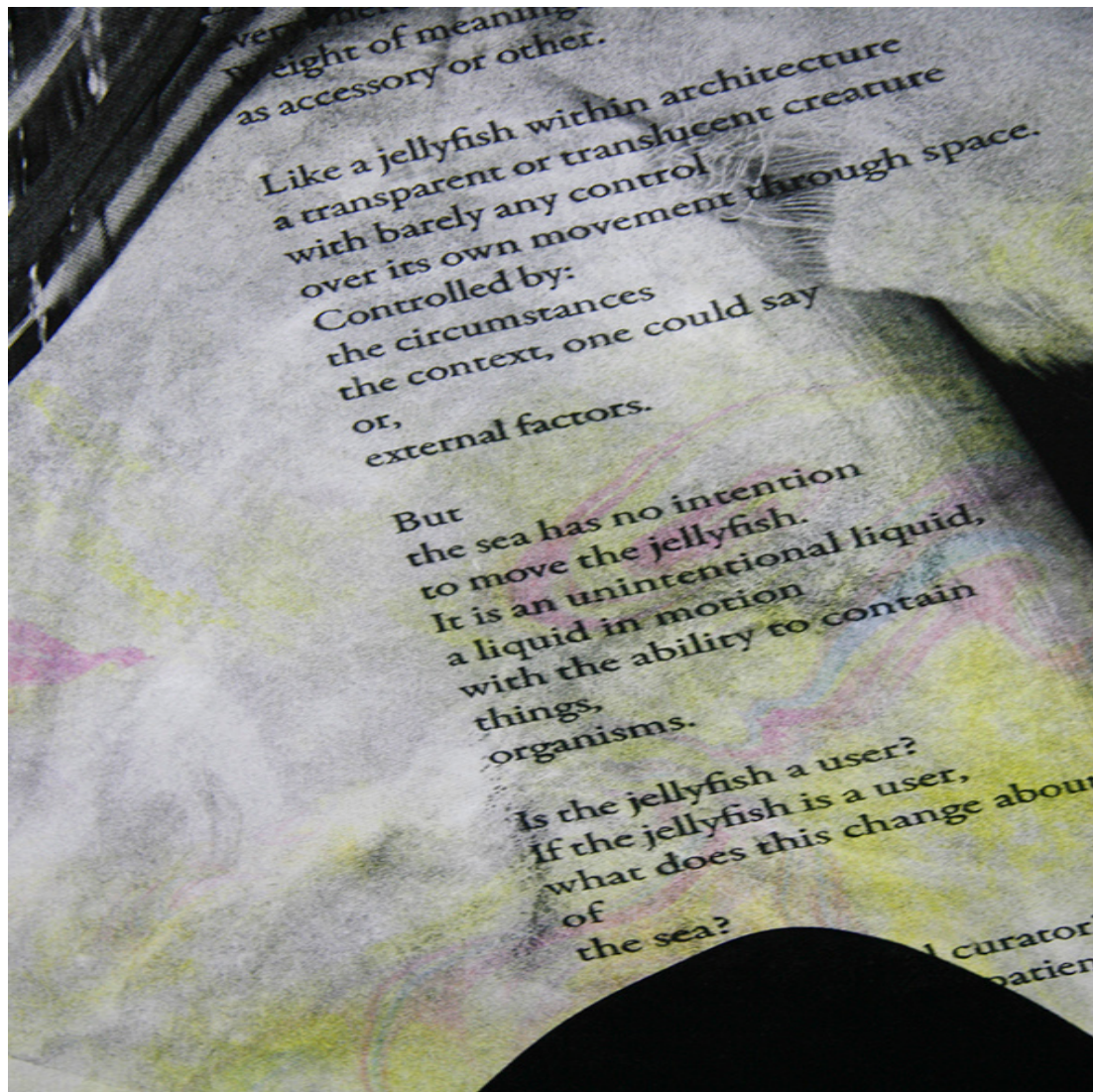
like a jellyfish within architecture (from Like a jellyfish within architecture)
Installation
2011



like a jellyfish within architecture (from Like a jellyfish within architecture)
detail
Pigment print on aludibond
2011



like a jellyfish within architecture (from Like a jellyfish within architecture)
detail
Pigment print on aludibond, wood, laquer
2011



like a jellyfish within architecture (from Like a jellyfish within architecture)
detail
Pigment print on aludibond
2011



like a jellyfish within architecture (from Like a jellyfish within architecture)
detail
Pigment print on aludibond, wood, laquer
2011



like a jellyfish within architecture (from Like a jellyfish within architecture)
detail
Pigment print on aludibond, wood, laquer
2011



a syllable, a sentence,
 That's the lo shu's secret
 again
 a word without meaning,
 Required (and) void of understanding
 is empty virtue,
 Weight of knowledge
 as accuracy of mind,

[illegible]

100

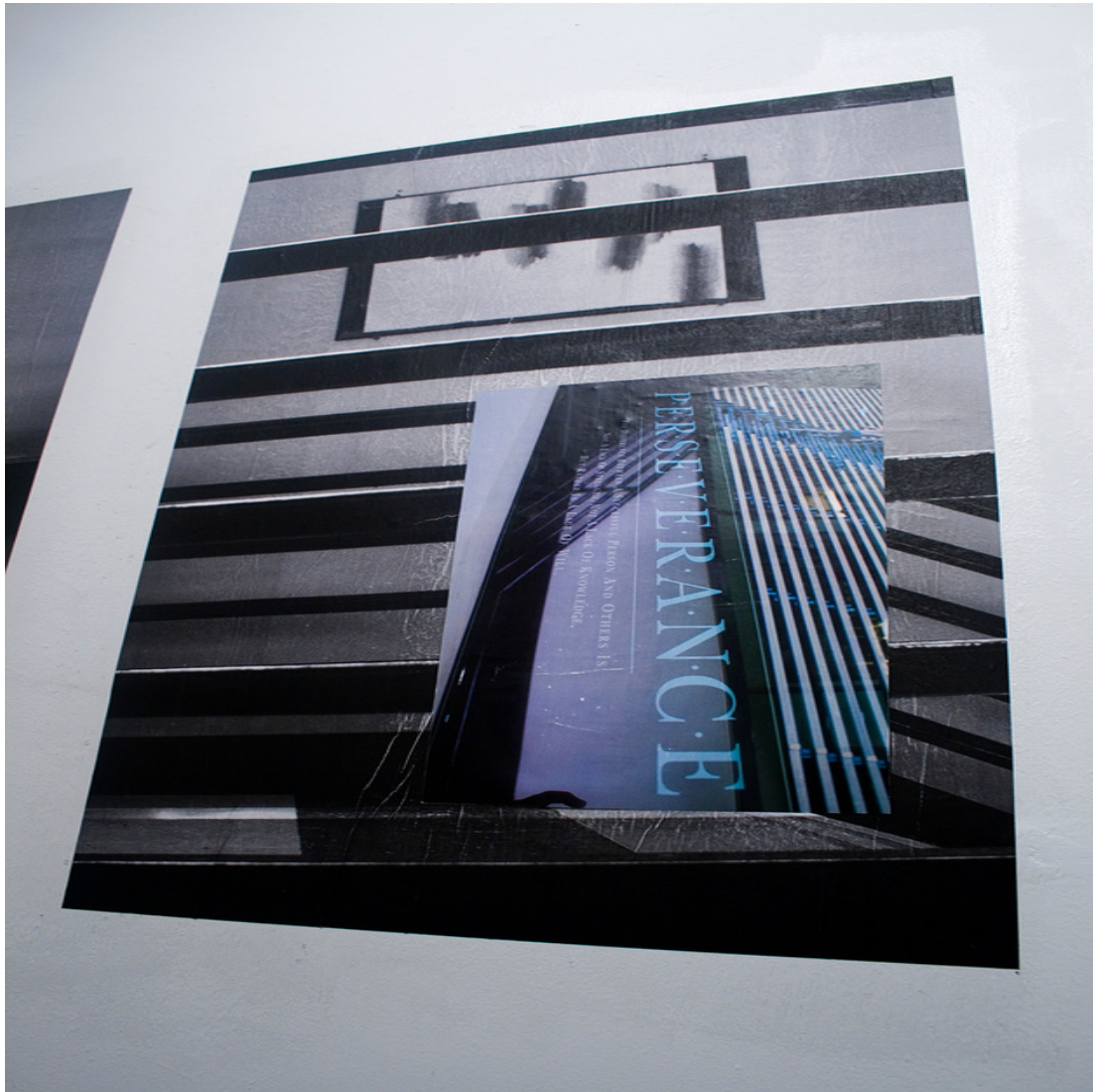
like a jellyfish within architecture (from Like a jellyfish within architecture)
Text
abstract
2011



We are getting a little bit too close here
Installation, Wallpainting and Textpiece
vinyl tiles, wood, acrylic paint on fabric and wall, blueprints and laserprints, wallpaper paste, corner brackets
2011



We are getting a little bit too close here
Installation, Wallpainting and Textpiece
vinyl tiles, wood, acrylic paint on fabric and wall, blueprints and laserprints, wallpaper paste, corner brackets
2011



We are getting a little bit too close here
(Detail) Installation
blueprint and laserprint, wallpaper paste
2011



We are getting a little bit too close here
(Detail) Installation, Wallpainting and Textpiece
wood, acrylic paint on wall, corner brackets, text on cards, acrylic paint on fabric
2011



We are getting a little bit too close here
(Detail) Installation (view: bottom of white table)
acrylic paint on fabric, wood, corner brackets
2011



We are getting a little bit too close here

Wallpainting and Textpiece (wall incorporates work by Ed Steck in the middle and Tim Pierson on the right)
vinyl tiles, wood, acrylic paint on fabric and wall, blueprints and laserprints, wallpaper paste, corner brackets
2011



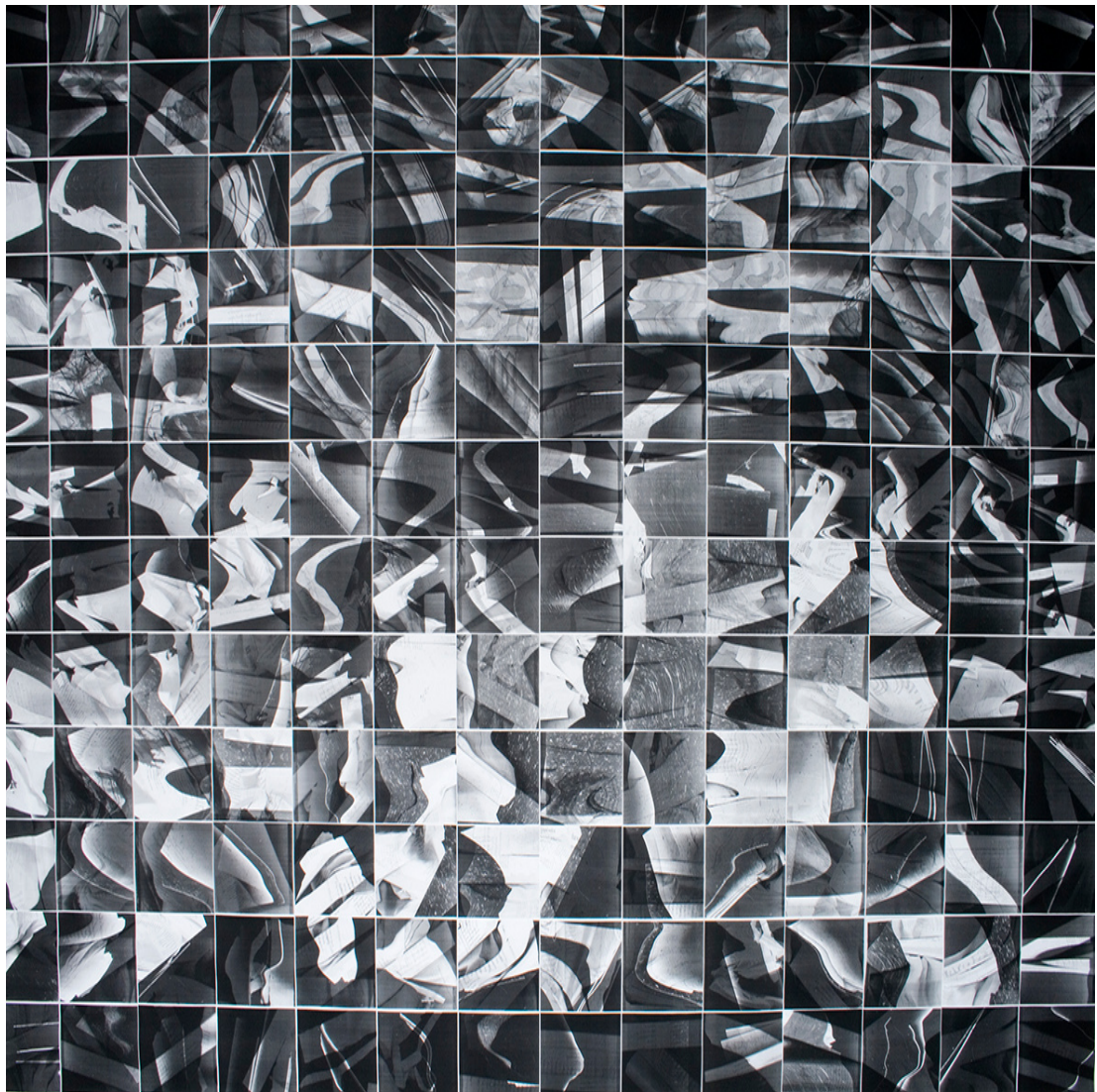
We are getting a little bit too close here
Text
2011



A situation of subtle control/ inward-outward gaze (from A situation of subtle control)
Installation and Wallpiece
wood, silkscreen and silk dye on fabric, vinyl tiles, corner brackets
2011



We are getting a little bit too close here (from A situation of subtle control)
Wallpiece
copies, vinyl tiles
2011



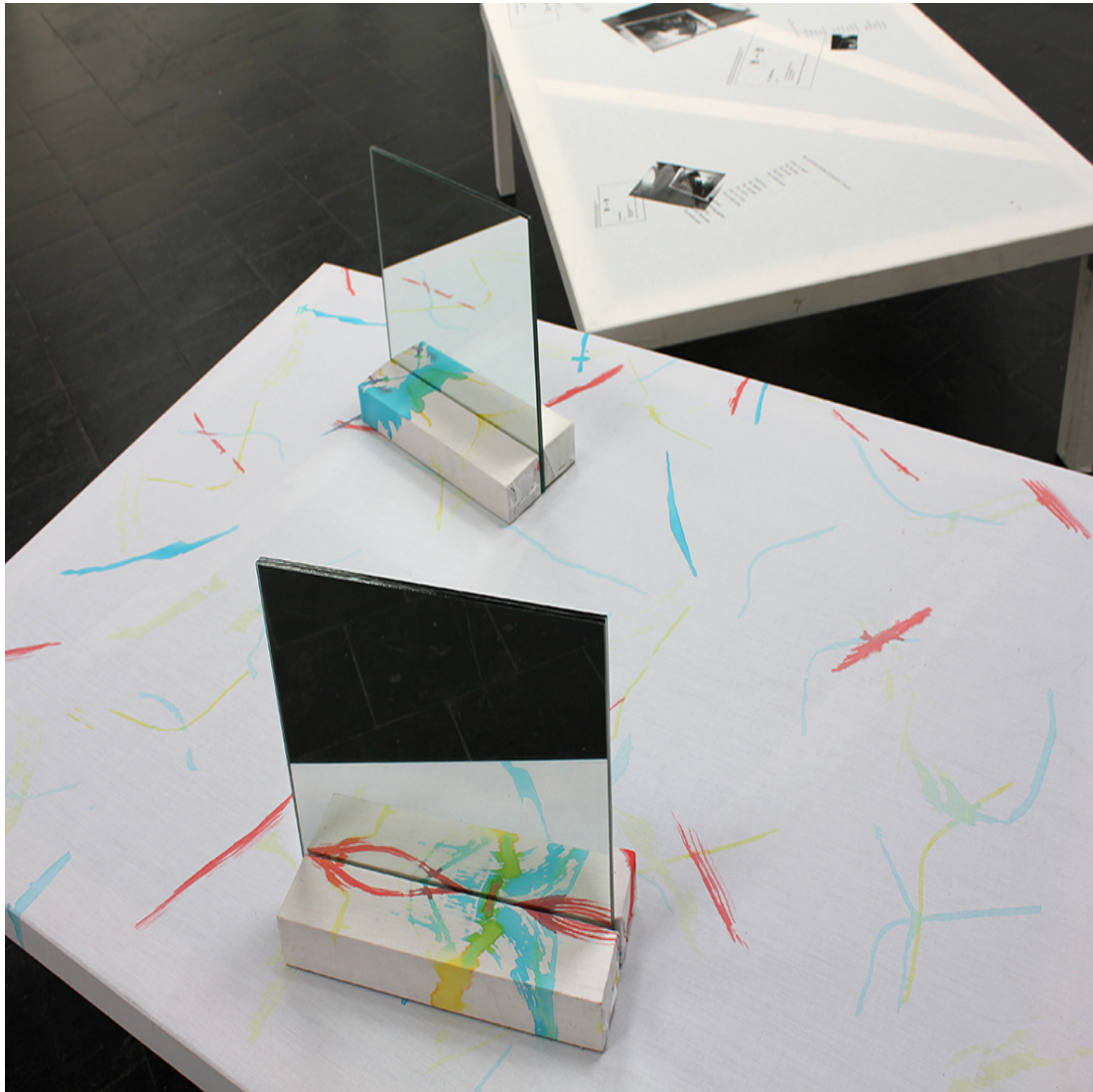
A situation of subtle control/ inward-outward gaze (from A situation of subtle control)
Wallpiece (Detail)
copies
2011



A situation of subtle control/ inward-outward gaze (from A situation of subtle control)
Installation and Wallpiece
wood, silkscreen and silk dye on fabric, vinyl tiles, corner brackets
2011



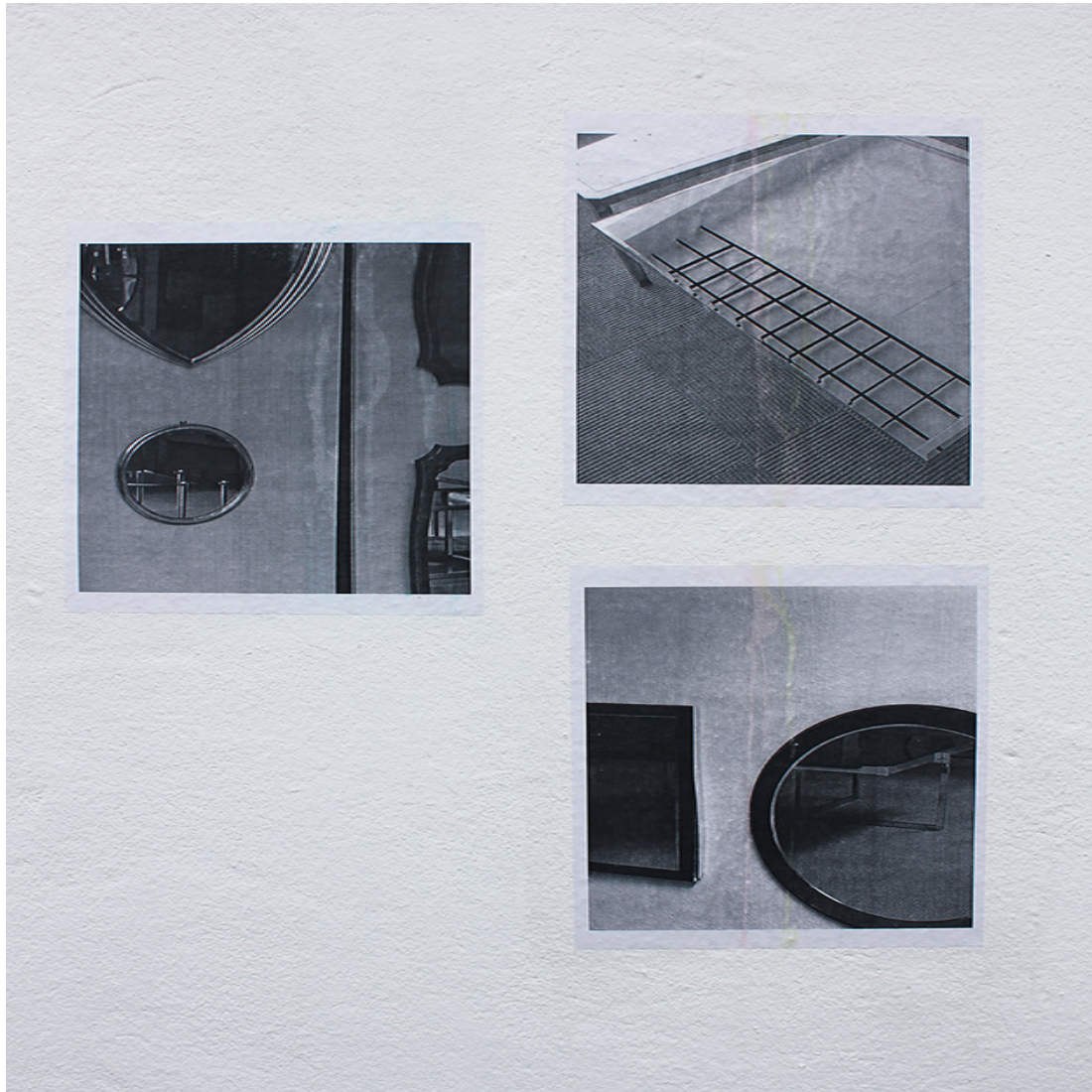
A situation of subtle control/ inward-outward gaze (from A situation of subtle control)
 Installation (detail of table)
 silkscreen and silk dye on fabric
 2011



mirror stage (from Mirror stage)
two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall
2011



mirror stage (from Mirror stage)
two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall
2011



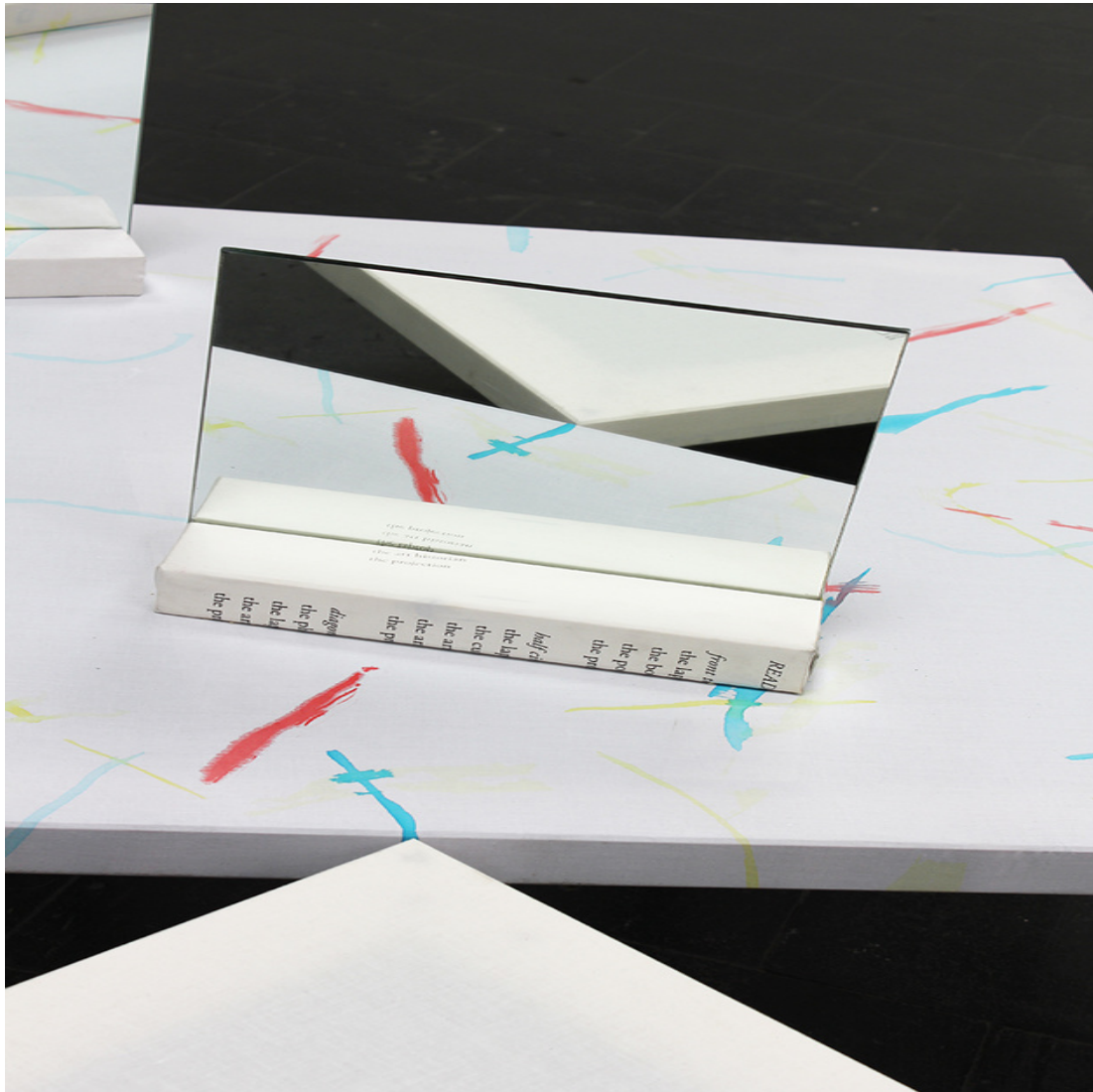
mirror stage (from Mirror stage)
two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall
2011



mirror stage (from Mirror stage)
 two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall
 2011



mirror stage (from Mirror stage)
 two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall
 2011



mirror stage (from Mirror stage)
 two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall
 2011



mirror stage (from Mirror stage)
two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall
2011



mirror stage (from Mirror stage)
two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall
2011



RYB/RGB/CMYK

sheets of glass with different heights, inkjet prints, transparent colored fabric, three different kinds of glasses filled with red, yellow and blue water, laserprints

2011



RYB/RGB/CMYK

sheets of glass with different heights, inkjet prints, transparent colored fabric, three different kinds of glasses filled with red, yellow and blue water, laserprints

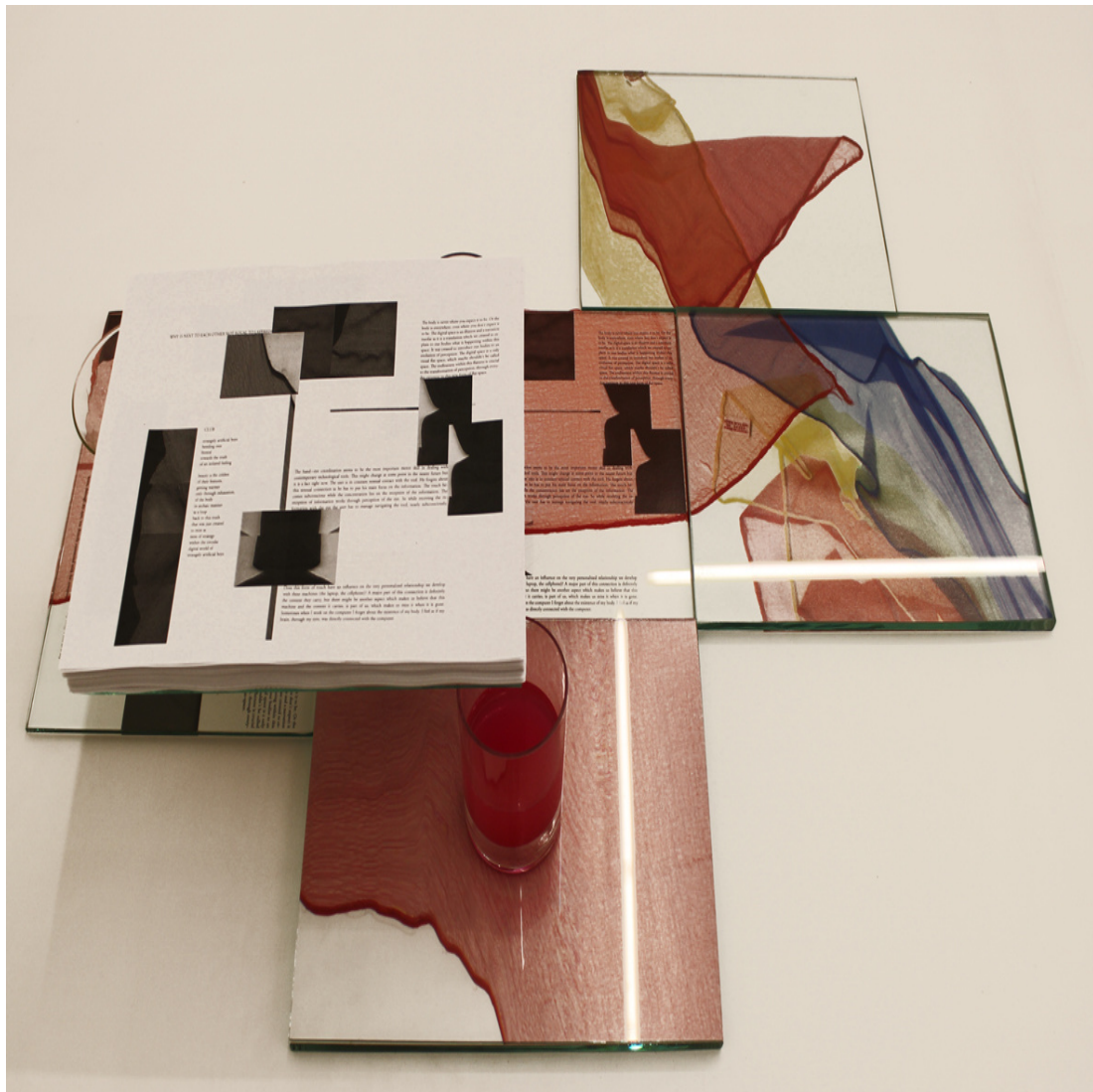
2011



RYB/RGB/CMYK

sheets of glass with different heights, inkjet prints, transparent colored fabric, three different kinds of glasses filled with red, yellow and blue water, laserprints

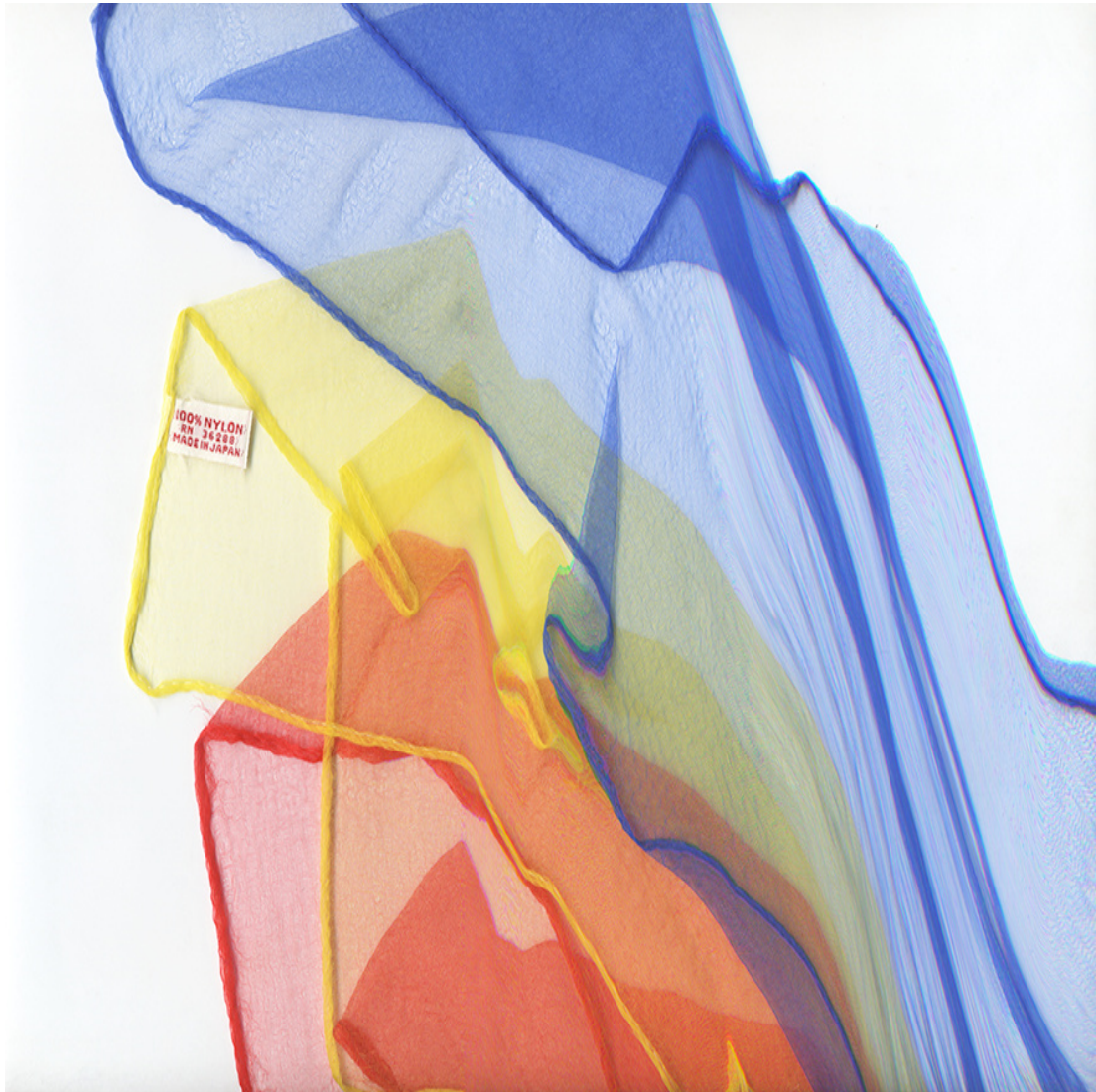
2011



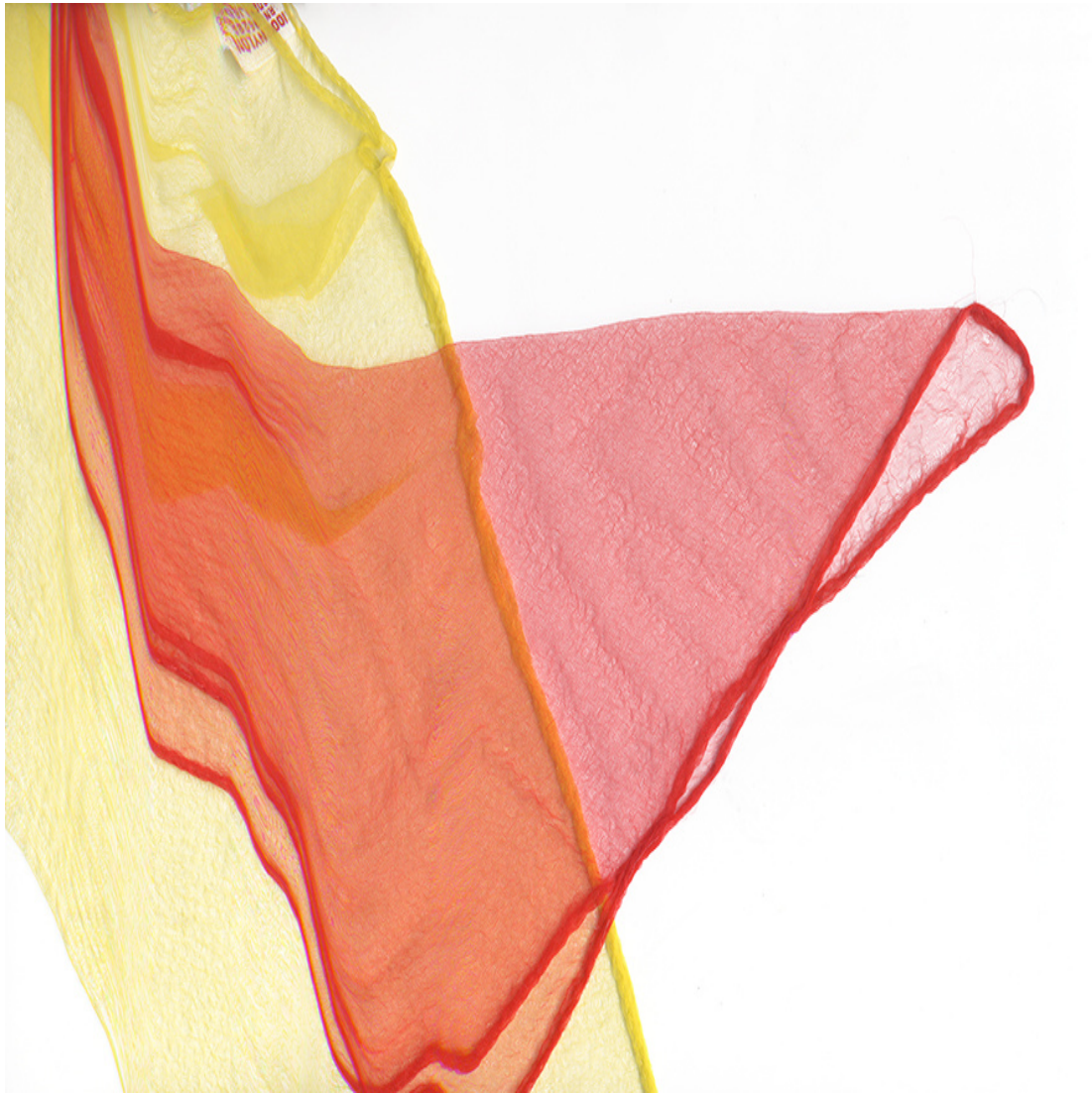
RYB/RGB/CMYK

sheets of glass with different heights, inkjet prints, transparent colored fabric, three different kinds of glasses filled with red, yellow and blue water, laserprints

2011



RYB/RGB/CMYK
Scan (Inkjet Print), Detail
2011



RYB/RGB/CMYK
Scan (Inkjet Print), Detail
2011



RYB/RGB/CMYK
Scan (Inkjet Print), Detail
2011



strangely satisfied boys
 looking over
 forest
 to woods the north
 of an isolated building

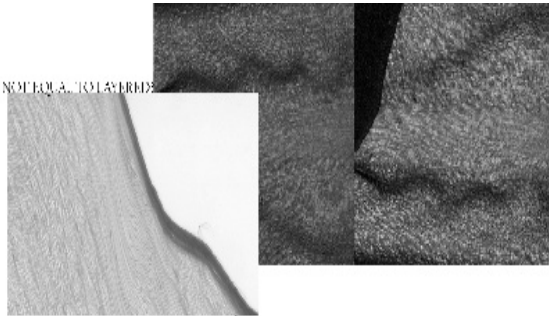
beauty to this and best
 of their features,
 nothing seems
 truly their right inheritance
 of the body
 to which commerce
 as a help
 leads to this temple
 that you just entered
 to rest on
 basis of strategy
 within the complex
 digital world of
 strangely matched boys

This book is *not* a reference work; you request it to be. On the book's flyleaf, you request it, you don't request it to be. The digital spaces on Wikipedia and a associated function is to be a communication, which you created or might be in any further place to happening within this space. It you created, to have space you breathe to an evolution of perception. This digital space is a truly physical first space, which maybe shouldn't be called space. This medium space, which function is caught in the transformation of perception, through every five seconds or so to new form of existence.

The hand-eye coordination seems to be the most important factor still in getting right contemporary technological tools. This might change at some point in the near future but it is not right now. The key is to construct mental models of the tool. The longer that the mental construction is the less it gets the more things on the information. The model becomes sophisticated while the construction, the way the computer of the information. The computer of information sends through perception of the eye. The whole accepting the information with the eye the eye has to manage everything the tool, nearly automatically.

These days I have a better hope in my relationship with the very personal best relationship we develop with those individuals (like I hope, the children) as a major part of the connection. It is difficult to see the extent they carry, but these might be another aspect which makes us believe that this relationship is the most intimate to another, in part of us, which makes us want to please, to be genuine. Sometimes when I speak with the computer, I forget about the existence of my body, I feel as if my hands, through my eyes, are directly connected with the computer.

WHY IS NEXT TO EACH OTHER NOT REALLY RELAYED



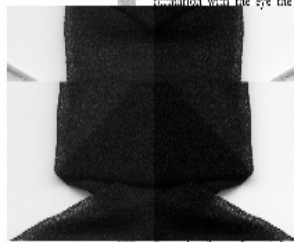
The body is never where you expect it to be. Or the body is everywhere, even where you don't expect it to be. The digital space is an illusion and a mirror, or maybe it is a translation which we create to explain to our bodies what is happening within this space. It was created to introduce our bodies to an evolution of perception. The digital space is a only visual. The space, which maybe shouldn't be called space. The endlessness within this flatness is a start to the transformation of perception, through every day exposure to this new form of the space.

CHILD

strange artificial boys
bending over
toward the earth
with an iron and feeling

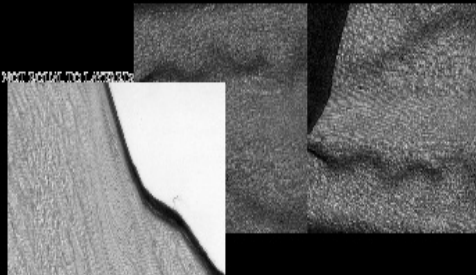
Beauty is the evokes
of the feelings,
being warmer
only through extension
of the body
to archaic manner
to keep
back to this earth
that was just created
to exist as
form of storage
with the digital
digital world of
strange artificial boys

The hand-eye coordination seems to be the most important motor skill in dealing with contemporary technological tools. This might change at some point in the nearer future but it is a fact right now. The user is in constant sensual contact with the tool. He forgets about this sensual connection as he has to put his main focus on the information. The hand becomes subconscious while the concentration lies on the reception of the information. The reception of information works through perception of the eye. So while receiving the information with the eye the user has to manage navigating the tool, nearly subconsciously.



Does this form of perception influence on the very personalized relationship we develop with these machines like the typewriter, the calculator? A machine itself is a machine is definitely the answer they carry but there might be another aspect which makes us believe that this machine and the content it carries is part of us, which makes us miss it when it is gone. Sometimes when I work on the computer I forget about the existence of my body. I feel as if my brain, through my eyes, was directly connected with the computer.

WHERE NEXT TO EACH OTHER NOW POINT TO EACH OTHER

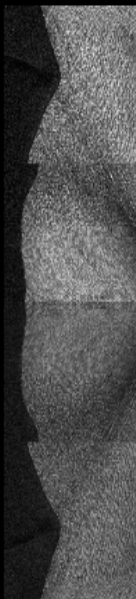


The body has eyes - but you expect it to be. Or the body is everywhere, even where you don't expect it to be. The digital space is an illusion and a simulation inside as it is a simulation which we expect to explain to our bodies what is happening within this space. It was created to instruct our bodies as an extension of perception. The digital space is a body about the space, which might therefore be called space. The extension within this space is a body in the transformation of perception, through our eyes, to create in this new form of the space.

CLIA

unusually artificial body
looking over
found
towards the truth
of an artificial feeling

body in the middle
of the body
from a corner
only through observation
of the body
to create a new
as a body
back to this truth
that was just created
to take us
to an off-camera
within the digital
world of
unusually artificial body



The hand-eye connection seems to be the most important aspect of dealing with contemporary technological tools. This might change as we move into the future space but it is a fact right now. The eye is in constant contact with the tool. The finger along this visual connection as he has to put his eyes down on the information. The touch becomes a connection while the connection lies on the reception of the information. The reception of information makes through perception of the eye. So while receiving the information with the eye the eye has to always maintain the tool, nearly automatically.



Does this form of touch have an influence on the very personal relationship we develop with these machines like laptops, the cell phone? A major part of this connection is definitely the manner they carry the form might be another aspect which makes us believe that this machine and the manner it carries, is part of us, which makes us believe it is part of us. Sometimes when I work on the computer I forget along the extension of my body. I feel as if my brain, through my eyes, is directly connected with the computer.

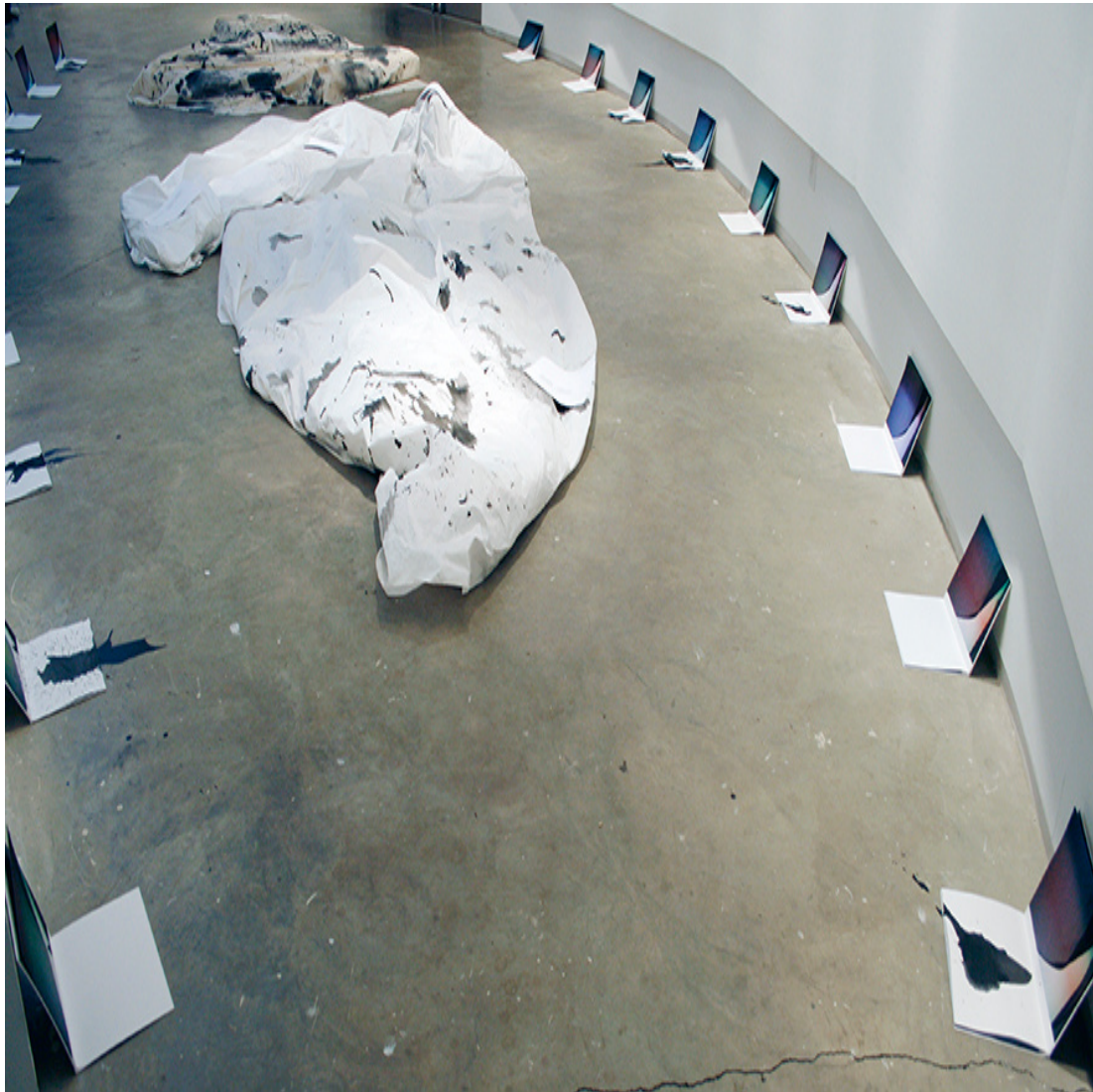




loss - lust (from Loss / Lust)
installation
books, ink, fabric, paper, text
2010



loss - lust (from Loss / Lust)
installation and performance
books, ink, fabric, paper, text
2010



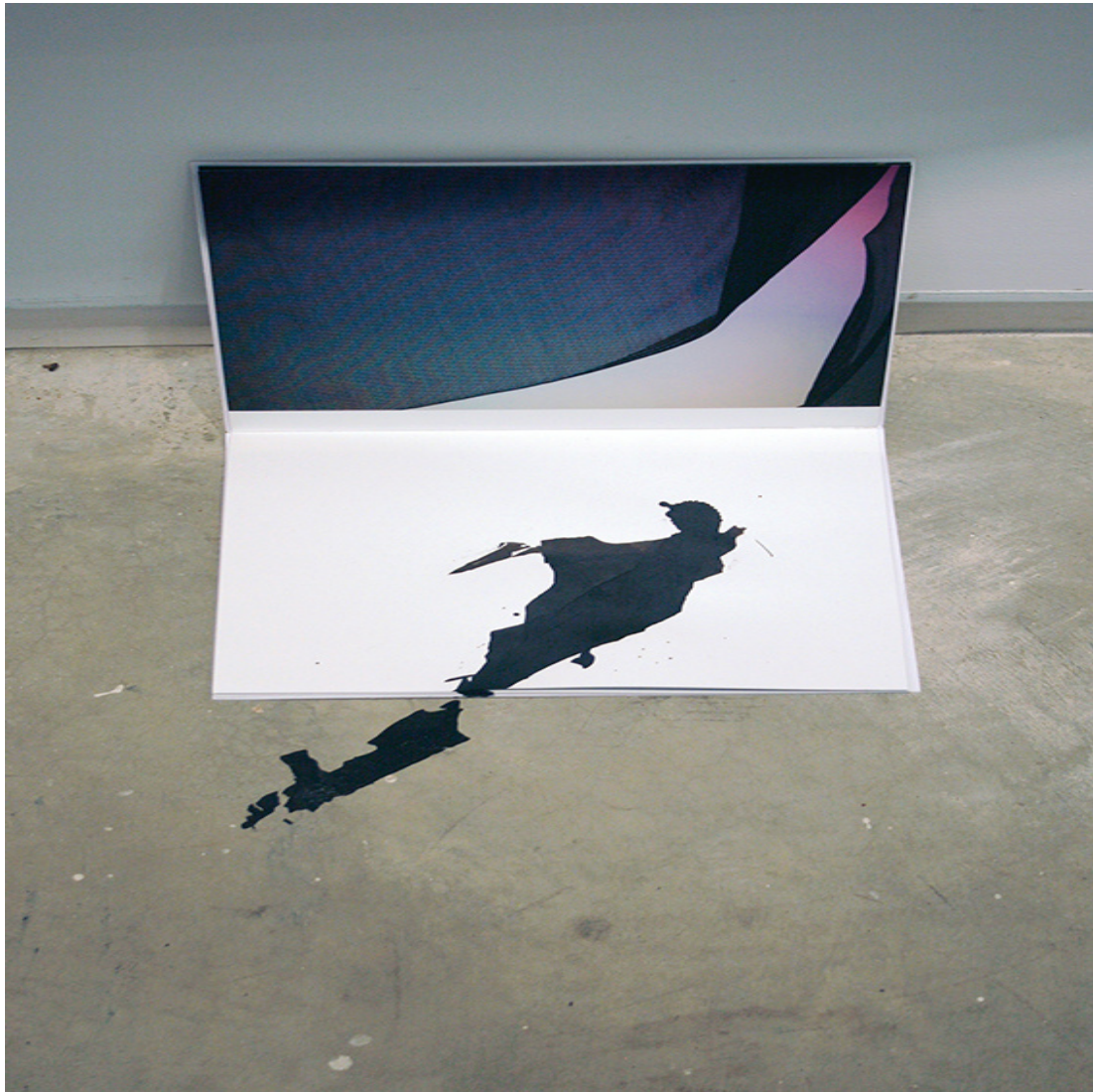
loss - lust (from Loss / Lust)
installation and performance
books, ink, fabric, paper, text
2010



loss - lust (from Loss / Lust)
installation
books, ink, fabric, paper, text
2010



loss - lust (from Loss / Lust)
installation and performance
2010



loss - lust (from Loss / Lust)
installation and performance (detail)
book, ink
2010



loss - lust (from Loss / Lust)
installation and performance (detail)
book, ink
2010



loss - lust (from Loss / Lust)
installation and performance (detail)
book, ink
2010



loss - lust (from Loss / Lust)
installation and Performance
books, ink, fabric (detail)
2010



Untitled (from Loss / Lust)
Installation
detail (paper, ink, carpet)
2010



loss - lust (from Loss / Lust)
2010



loss - lust (from Loss / Lust)
installation and performance (detail)
Ink, fabric, text
2010



loss - lust (from Loss / Lust)
installation and performance (detail)
ink, fabric, text
2010



loss - lust (from Loss / Lust)
installation and performance (detail)
ink, fabric
2010

LOSS -- LUST I

Kafka Brief aus dem Jahr 1920 an M. E.

"Was die Bilder betrifft, so lassen wir
es bitte, Minze, dabei bleiben, schon
deshalb, weil man im Dunkel
(ich meine: wenn man einander nicht sieht)
einander besser hört. Und wir wollen
einander gut hören. Deshalb wird es
auch viel besser sein, wenn wir
einander jetzt in Prag nicht sehen,
weder absichtlich noch zufällig, das
ist mein Ernst."

Kafka letter from the year 1920 to M. E.

"As to the pictures, Minze,
please let us leave it like that,
for the very reason that we hear
each other much better in the
darkness (I mean: when you don't
see each other). And we want to
hear each other well. So it will be
much better, if we don't see each
other now in Prague, neither
deliberately nor accidentally, I am
serious about that."

Dunkelheit
Blindness
Darkness
Dunkelheit
sight
Sicht
to cover
to reveal

concepts need a body
why?

because otherwise they are just
pure construction.

mental construction



seduction of the quote (april 2011) (from Seduction of the quote (April 2011))
Installation
2011



seduction of the quote (april 2011) (from Seduction of the quote (April 2011))
Installation (detail)
glass, newsprint, ink
2011



seduction of the quote (april 2011), detail (from Seduction of the quote (April 2011))
Installation (detail)
2011



seduction of the quote (april 2011), installation view (from Seduction of the quote (April 2011))
Installation
projection, glass, newsprint, ink, silk, copies
2011



seduction of the quote (from Seduction of the quote (April 2011))
Installation
2011



seduction of the quote/ tabloid newsprint (from Seduction of the quote (April 2011))
newsprint
2011

The digital world and the real world exist besides each other at the very same time in their very harsh difference. And it is exactly this non-relation of your body being at the sea, you being someone in nature, exposed to the wind and your self in the digital world that is an image, but like an image that is acting as a reality at the same time while your body is exposed to the wind. The contemporary self has to be a split self that exists in both worlds at once, like a split-screen. There is no following up, no one after the other, but only a right now, at the same time. And there is a very peculiar ability to it that we seemed to have developed or have to develop in an evolutionary process and it is being this split digital/real body at the same time and perceive it as our very natural (whatever that means in this relation) state of being.



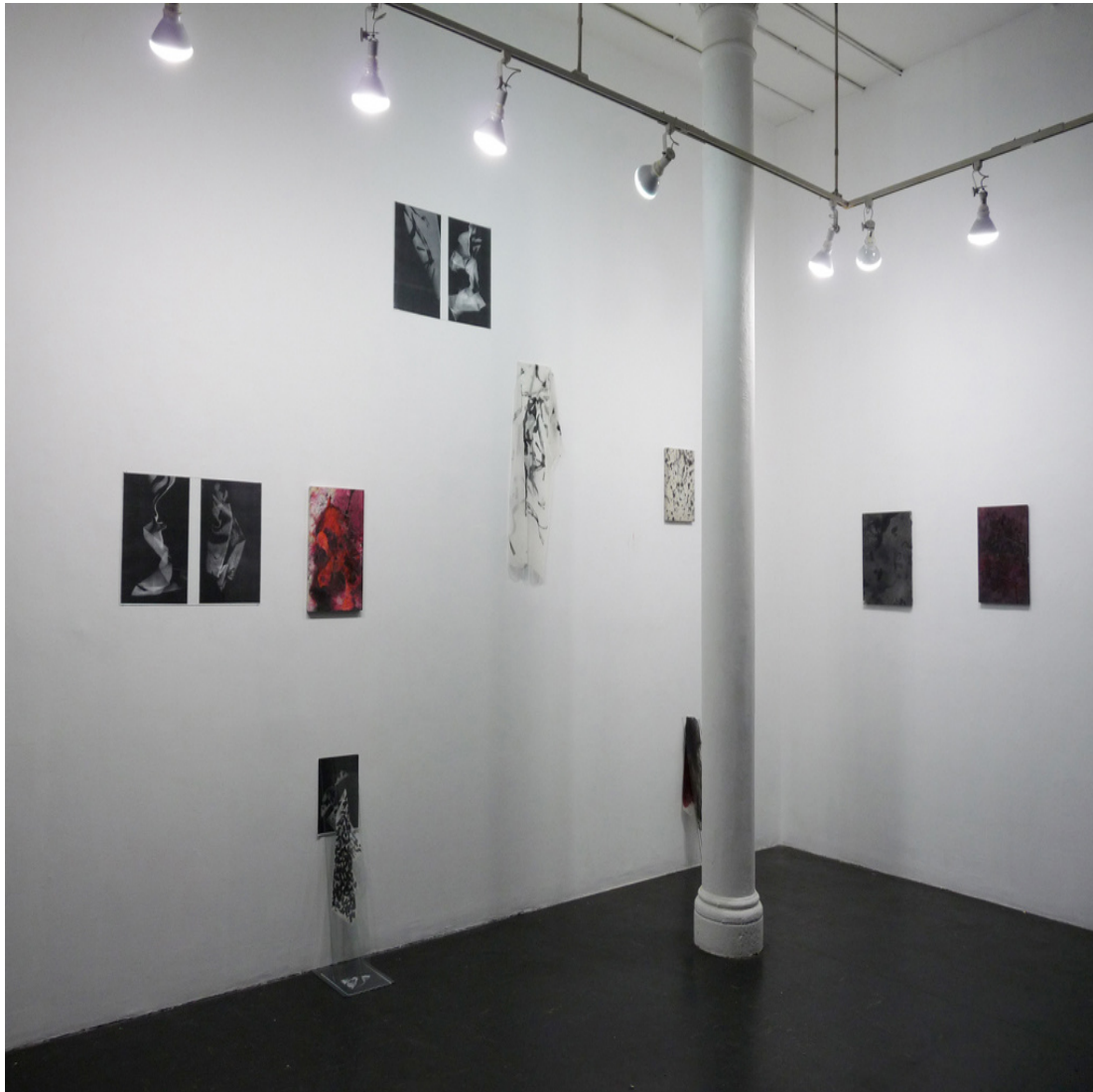
TRAIN

the seduction of a quote
...

seduction of the quote (2011) (from Seduction of the quote (April 2011))
projection
2 min
2011



seduction of the quote
poster
laserprint
2010



seduction of the quote (from Seduction of the quote I)
Installation view
PS122 Gallery, New York
2010



seduction of the quote (from Seduction of the quote I)
Installation (detail)
xerox, glass, nails
2010



seduction of the quote (from Seduction of the quote I)
Installation view
PS122 Gallery, New York
2010



seduction of the quote (from Seduction of the quote I)
Installation (detail)
ink, wax, fabric, stretcher bars
2010



seduction of the quote (from Seduction of the quote I)
Installation (detail)
silk, ink, xerox, glass
2010



seduction of the quote (from Seduction of the quote I)
installation (detail)
glass, ink, silk, xerox
2010



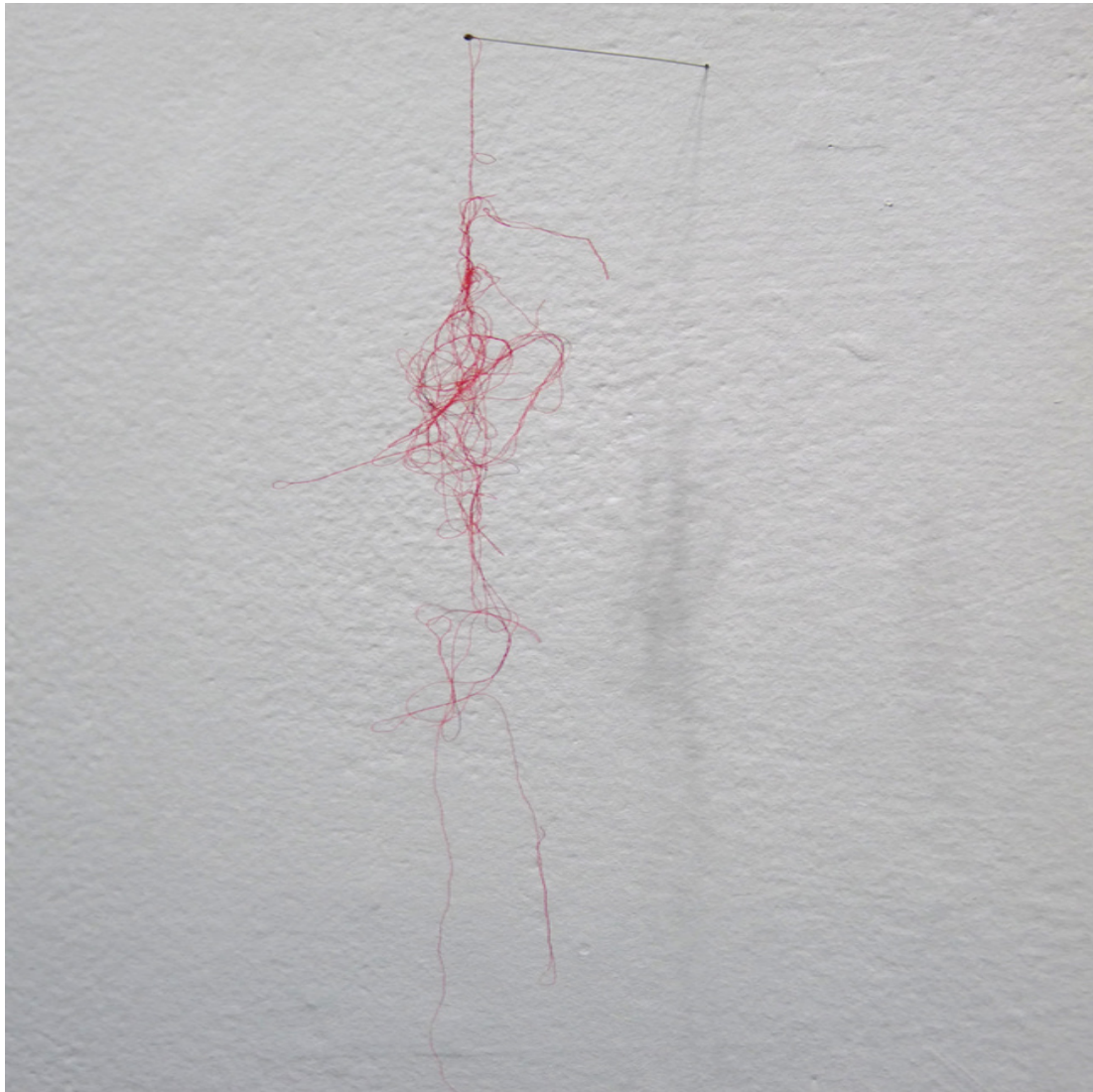
seduction of the quote (from Seduction of the quote I)
installation (detail)
glass, ink, silk, xerox
2010



seduction of the quote (from Seduction of the quote I)
Installation (detail)
xerox, glass, nails
2010



seduction of the quote (from Seduction of the quote I)
Installation (detail)
silk, ink, glass, nails
2010



seduction of the quote (from Seduction of the quote I)
Installation (detail)
silk thread, ink, insect needle
2010



seduction of the quote I (from Seduction of the quote I)
installation (detail)
glass, ink, silk
2010



seduction of the quote (from Seduction of the quote I)
Installation (detail)
ink, glass, silk
2010



seduction of the quote (from Seduction of the quote I)
Installation (detail)
ink, fabric, rabbit skin glue, stretcher bars
2010



seduction of the quote (from Seduction of the quote I)

Installation (detail)

ink, wax, fabric, stretcher bars

2010



seduction of the quote (from Seduction of the quote I)
Installation view
PS122 Gallery, New York
2010



seduction of the quote (from Seduction of the quote I)
Installation (detail)
ink, fabric, rabbit skin glue, stretcherbars
2010



seduction of the quote (from Seduction of the quote I)
Installation view
PS122 Gallery, New York
2010



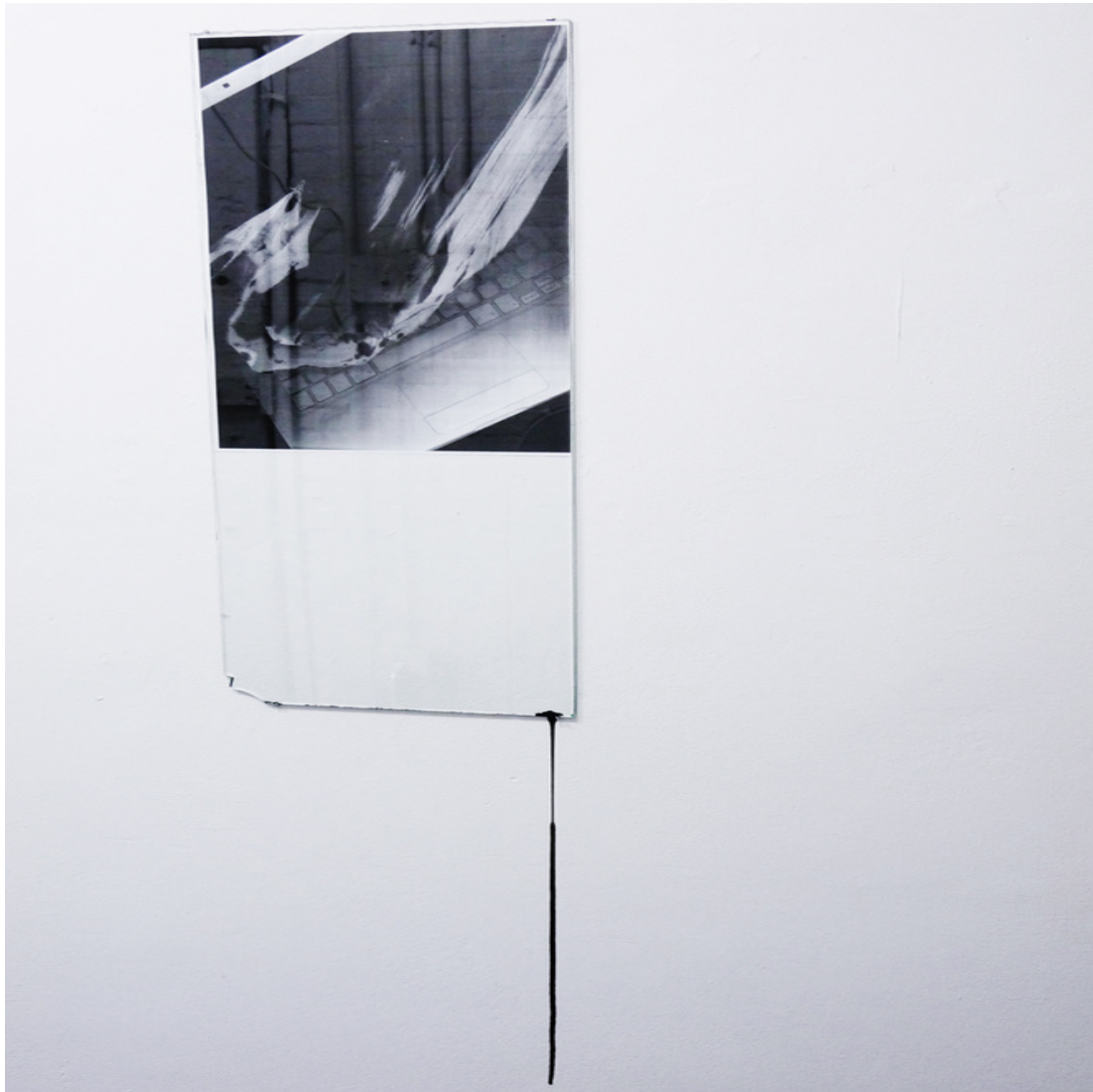
seduction of the quote (from Seduction of the quote I)
Installation view
PS122 Gallery, New York
2010



Seduction of the quote (from seduction of the quote II)
Installation view
PS122 Gallery, New York
2010



Untitled (from seduction of the quote II)
silk, ink, water, passepartout, plexiglass, frame
2010



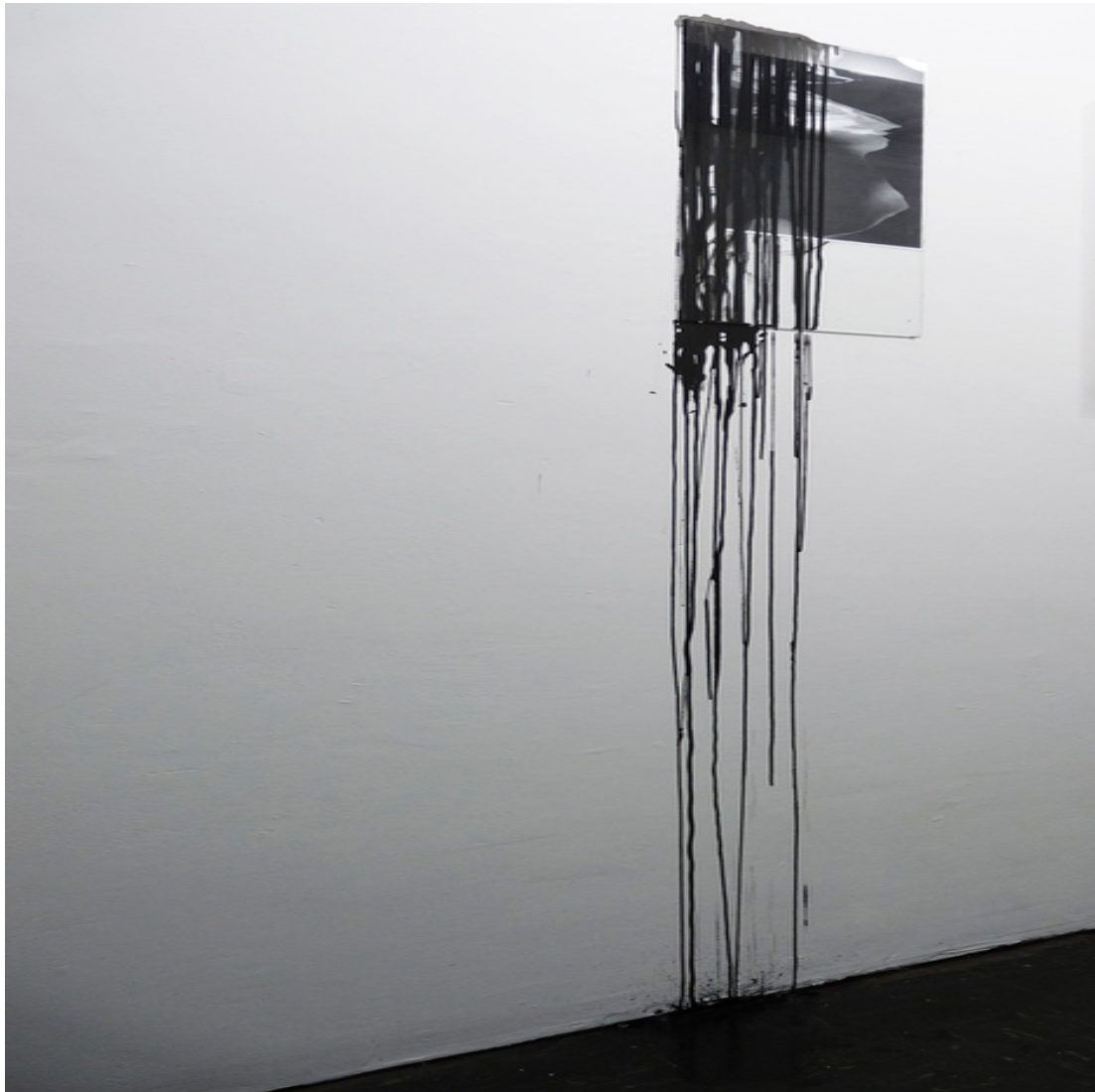
untitled (from seduction of the quote II)
installation (detail)
ink, xerox, glass, nails
2010



Seduction of the quote (from seduction of the quote II)
Installation (detail)
ink, xerox, glass, nails
2010



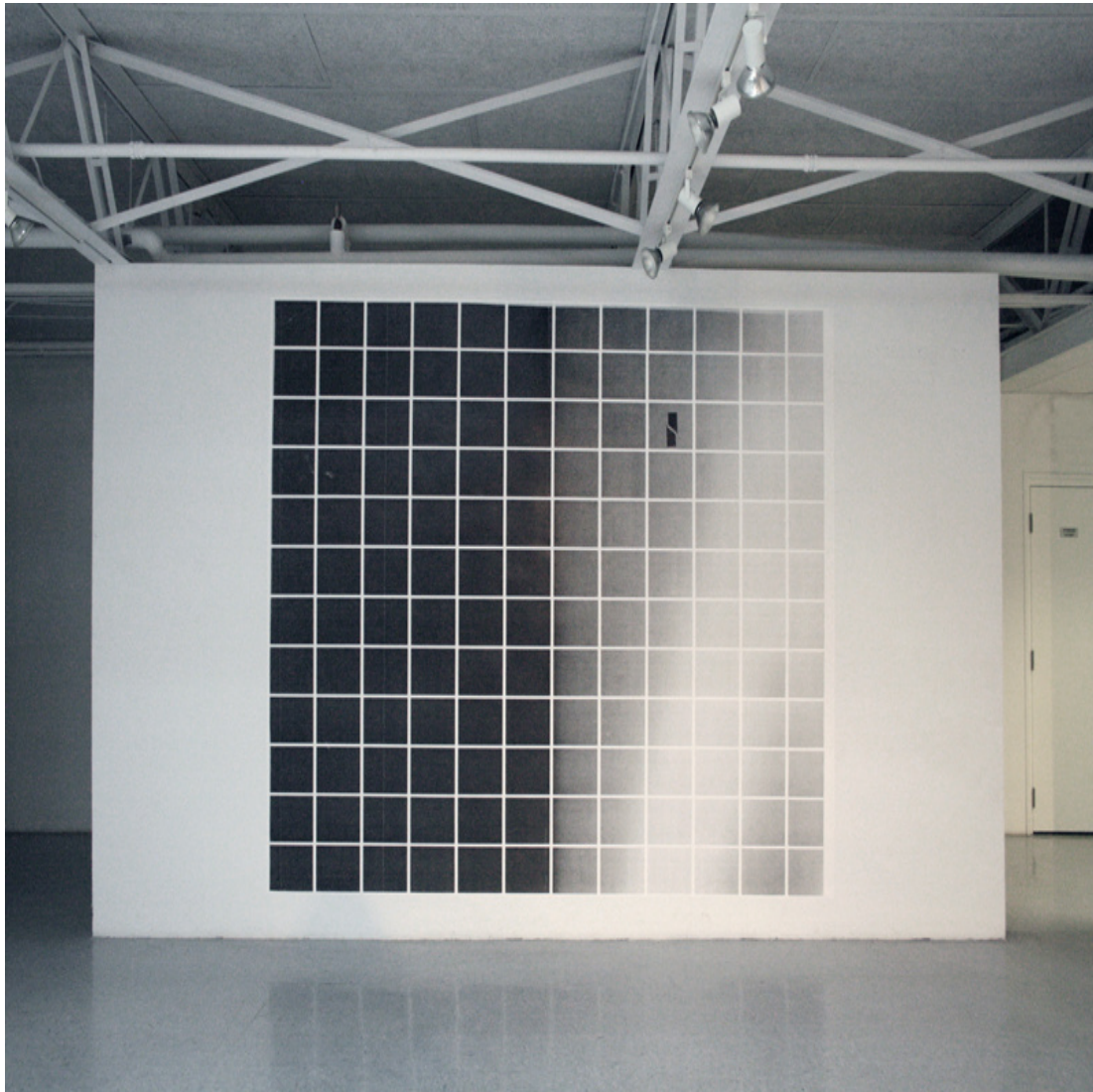
Seduction of the quote (from seduction of the quote II)
Installation (detail)
ink, xerox, glass, nails
2010



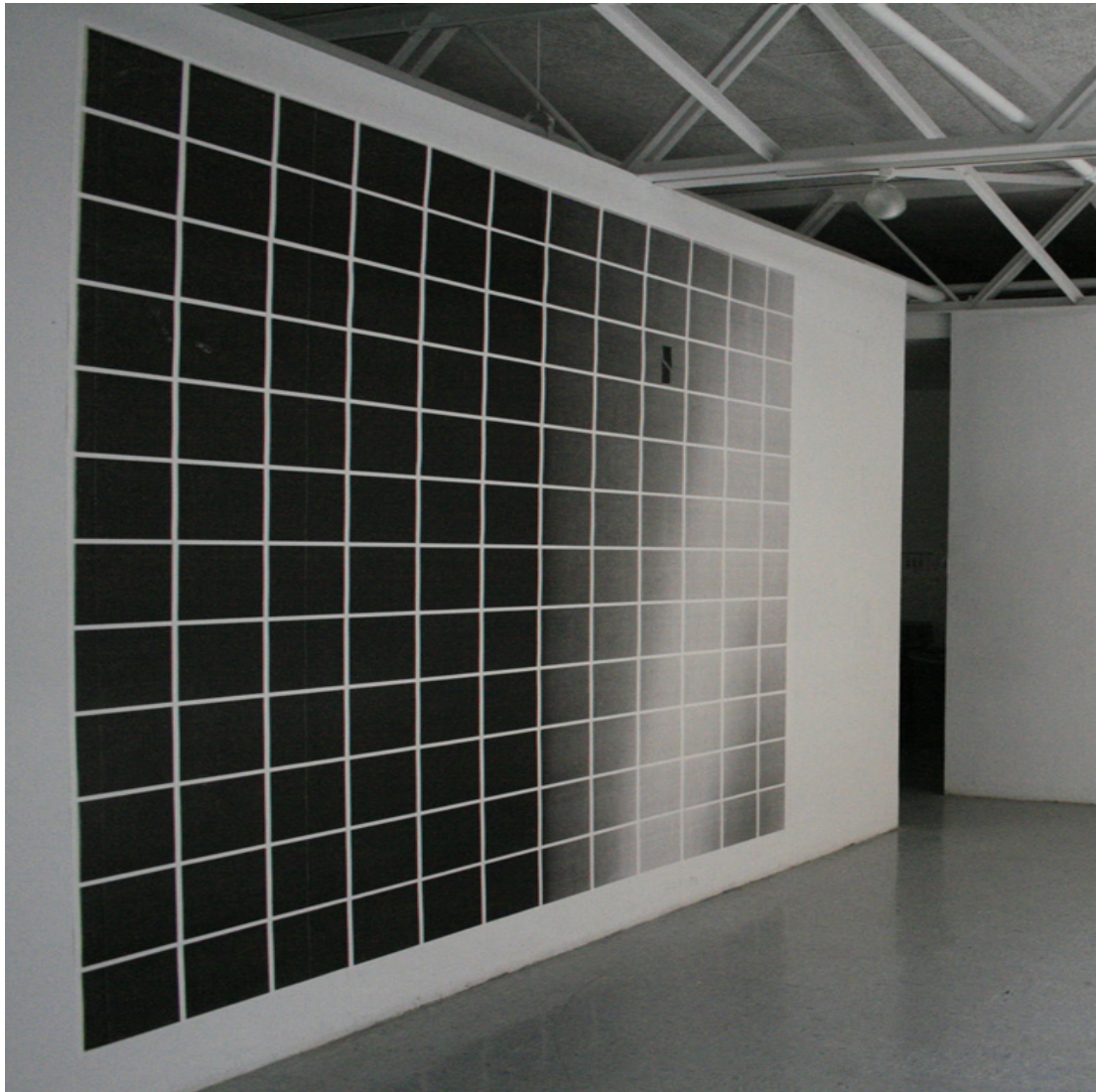
untitled (from seduction of the quote II)
installation (detail)
ink, xerox, glass, nails
2010



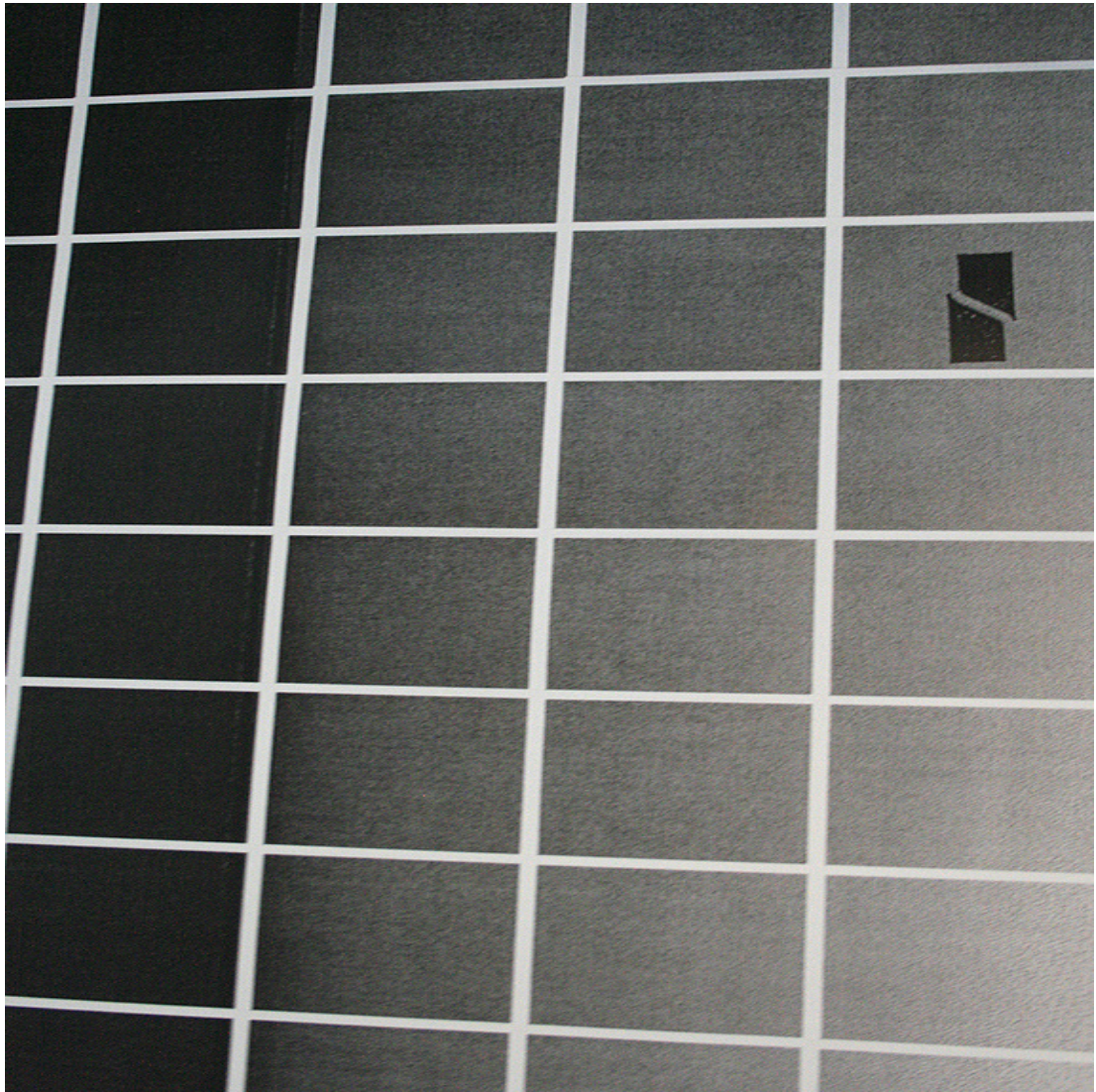
students that struggle, critics that sing (Bard College, NY) (from Students that struggle, critics that sing)
exhibition view
2009



Untitled (from Students that struggle, critics that sing)
2009



Untitled (from Students that struggle, critics that sing)
2009



Untitled (from Students that struggle, critics that sing)
2009



sunset (from Students that struggle, critics that sing)
installation
smashed plasterboards (6 boards)
2009



sunset/board one (from Students that struggle, critics that sing)
2009



sunset/ board two (from Students that struggle, critics that sing)
2009



sunset/ board three (from Students that struggle, critics that sing)
2009



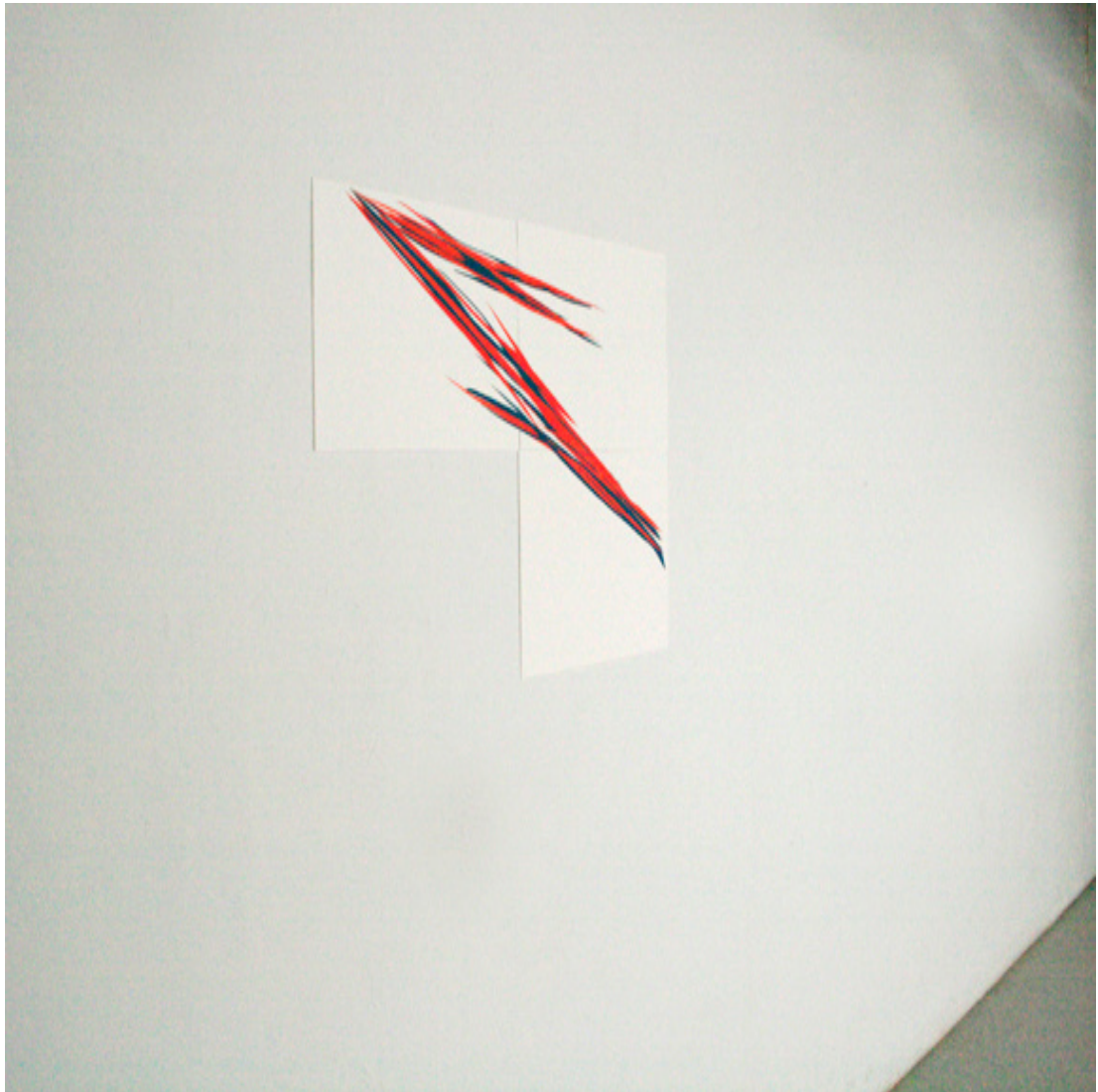
sunset/ board four (from Students that struggle, critics that sing)
2009



sunset/ board five (from Students that struggle, critics that sing)
2009



sunset/ board six (from Students that struggle, critics that sing)
2009



gesture (from Students that struggle, critics that sing)
high resolution scan/ pigment print
2009



Untitled (from Students that struggle, critics that sing)
2009



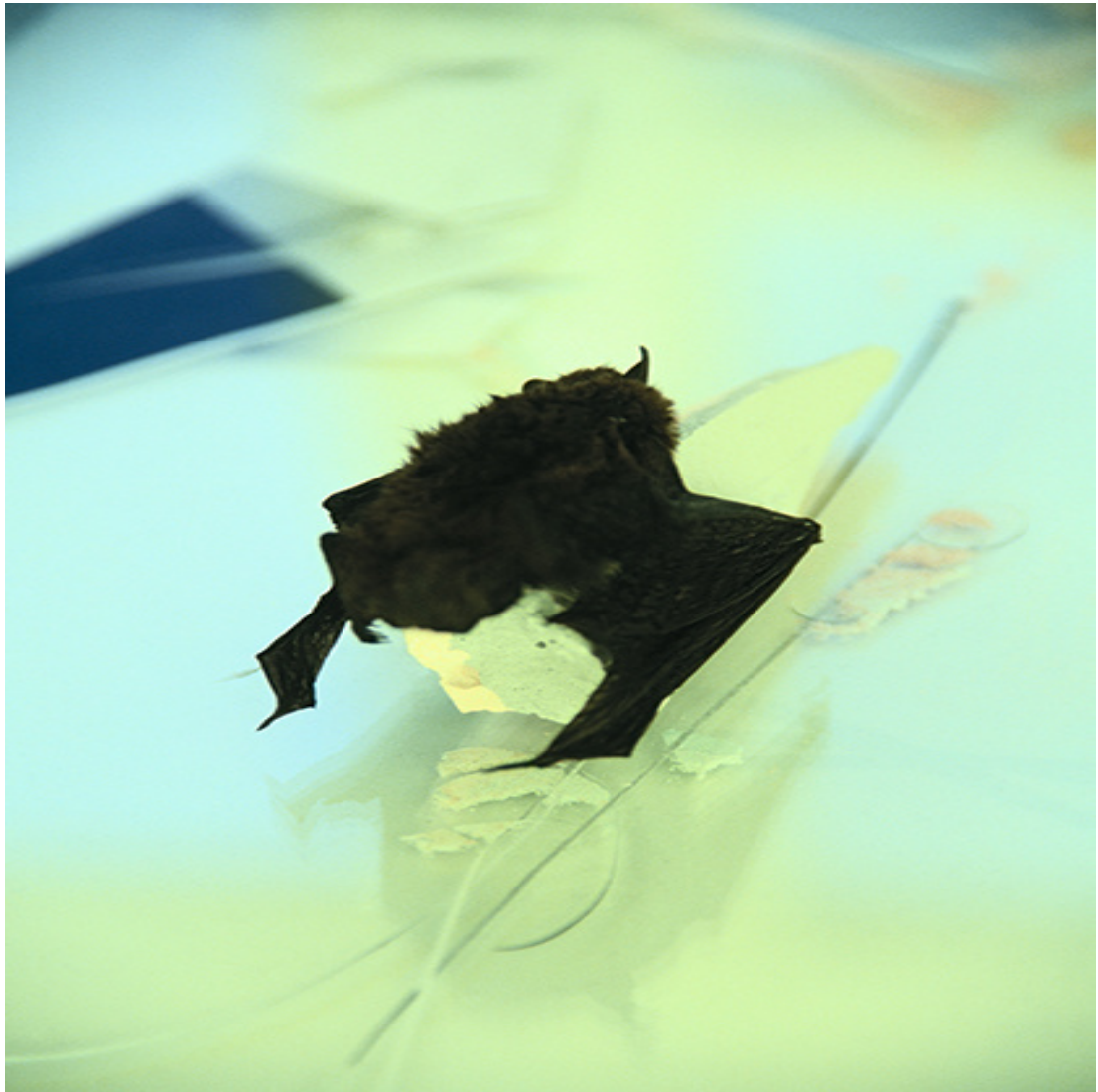
Untitled (from Students that struggle, critics that sing)
2009



Untitled (from Students that struggle, critics that sing)
2009



what is it like to be a bat? (from What is it like to be a bat?)
2010



what is it like to be a bat? (from What is it like to be a bat?)
2010



what is it like to be a bat? (from What is it like to be a bat?)
2010



what is it like to be a bat? (from What is it like to be a bat?)
2010



what is it like to be a bat? (from What is it like to be a bat?)
photography
2010



what is it like to be a bat? (from What is it like to be a bat?)
photography
2010



what is it like to be a bat? (from What is it like to be a bat?)
photography
2010



what is it like to be a bat? (from What is it like to be a bat?)
photography
2010



what is it like to be a bat? (from What is it like to be a bat?)
photography
2010



what is it like to be a bat? (from What is it like to be a bat?)
photography
2010



what is it like to be a bat? (from What is it like to be a bat?)
photography
2010



what is it like to be a bat? (from What is it like to be a bat?)
photography
2010



what is it like to be a bat? (from What is it like to be a bat?)
2010

Choose one word as a trigger for the pre-told story.

Artists need a certain ^{constant} dose of magnetism or magic ~~imbued~~ to motivate themselves. H.P.A.

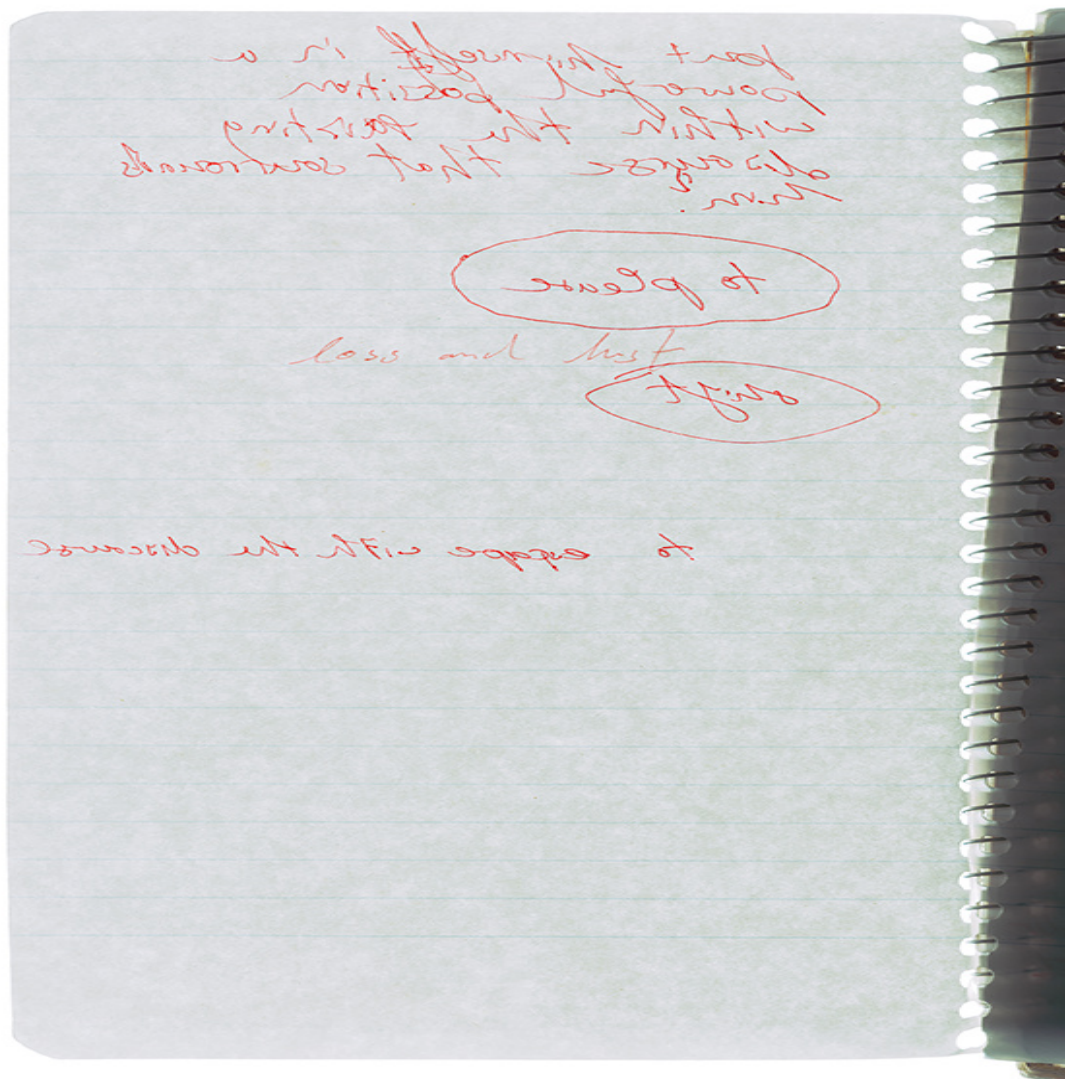
avantgarde women artists: even if
they are not placed in positions of power
within the culture, and ~~despite~~ for more
radically, must make not only their
art but ~~public~~ ~~their~~ ~~work~~ ~~art~~.

Kafka - Brief aus dem Jahre 1920 an M.E.
 'Wenn die Briefe geschrieben, so lassen wir
 es bitte, nicht, als ob es nicht schon
 deshalb, weil man in Dunkel (ich
 meine: wenn man nicht mit einem
 an der besser hört. Und wir wollen
 treffen, so gut es geht. Und es
 auch nicht, so dass man nicht mehr
 einander jetzt in Prag nicht sehen
 werden, als ob es nicht noch möglich, das
 zu tun, in einem. Und es ist
 nicht (das) so, so ist es so

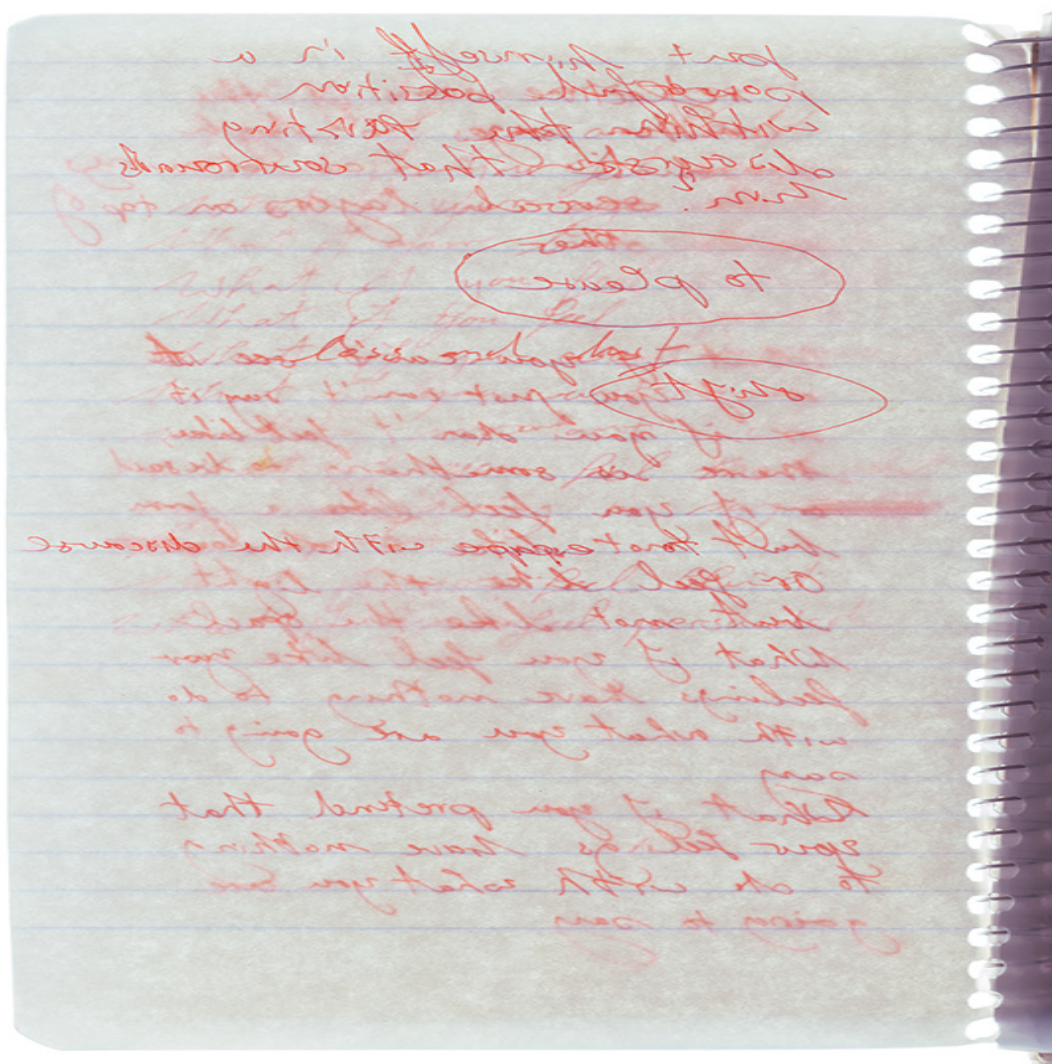
[illegible]

The lot I showed you was not
below water level. The boat
believe it wasn't stable.
in all of us seems to be
that. But we are for some reason
And he thought as another is able
to bring it to
an immaterial state and
make it believe that it
wasn't stable. That it was
reconfigurable data.

[illegible]



discourse (from Discourse)
fifteen inkjet prints
2010



discourse (from Discourse)
fifteen inkjet prints
2010

put himself in a
powerful position
within the existing
discourse that surrounds
him.

to please

feel some real

shift

to escape with the discourse

to escape with the discourse

discourse (from Discourse)
fifteen inkjet prints
2010



Untitled
drawing
Gouache on paper
2010



Untitled
drawing
Gouache on paper
2010



Untitled
drawing
Gouache on Paper
2010



Untitled
drawing
Gouache on paper
2010



Untitled
drawing
Gouache on paper
2010



Untitled
drawing
Gouache on paper
2010



Untitled
installation view
2010



Untitled
drawing
Gouache on paper
2010



Untitled
drawing
Gouache on paper
2010



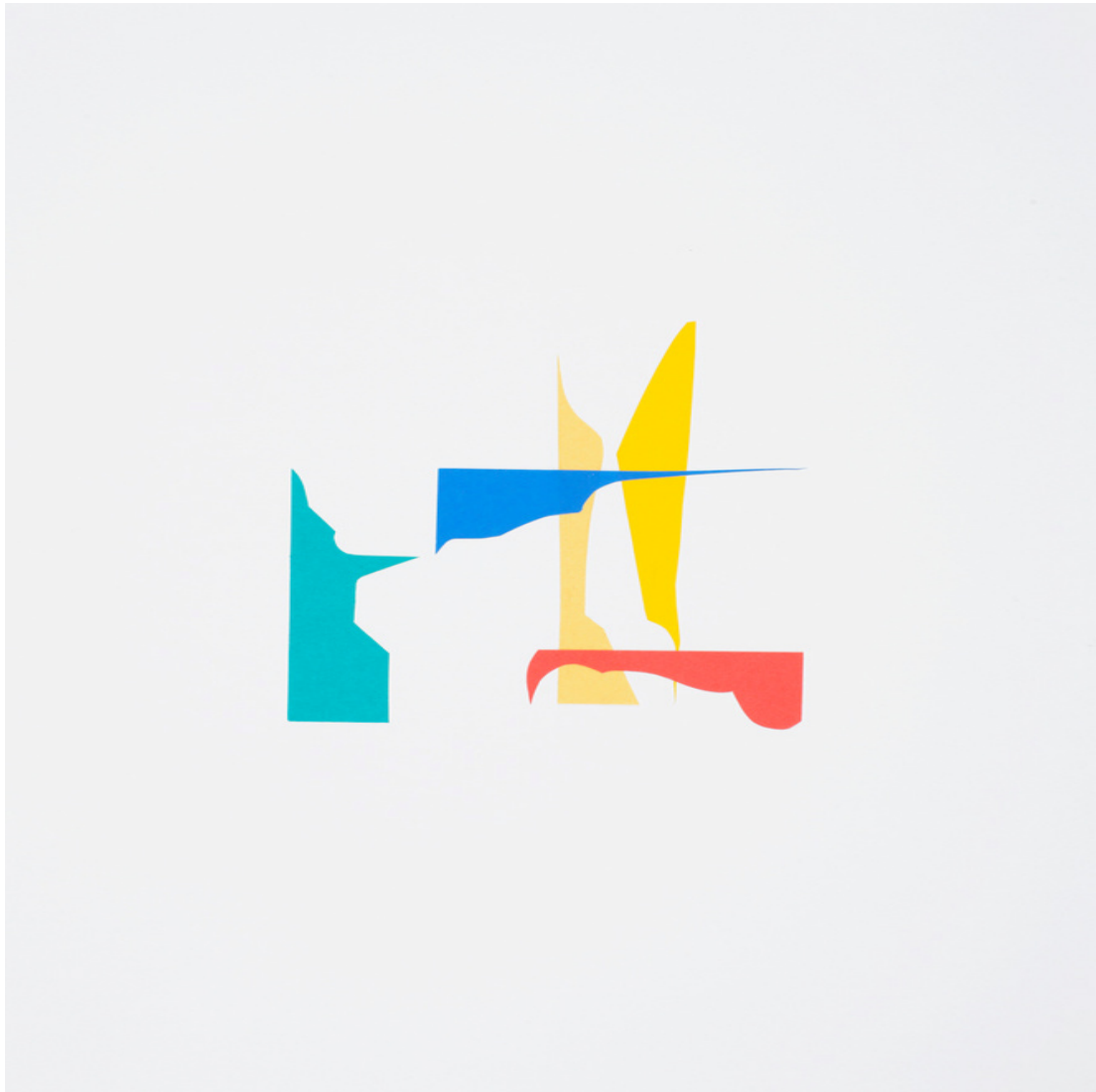
Untitled
drawing
Gouache on paper
2010



Untitled
drawing
Gouache on paper
2010



Untitled
2010



Untitled
collage
colored paper on paper
2009



Untitled
collage
colored paper on paper
2009



Untitled
collage
colored paper on paper
2009



Untitled
collage
colored paper on paper
2009



Untitled
collage
colored paper on paper
2009



Untitled
collage
colored paper on paper
2009



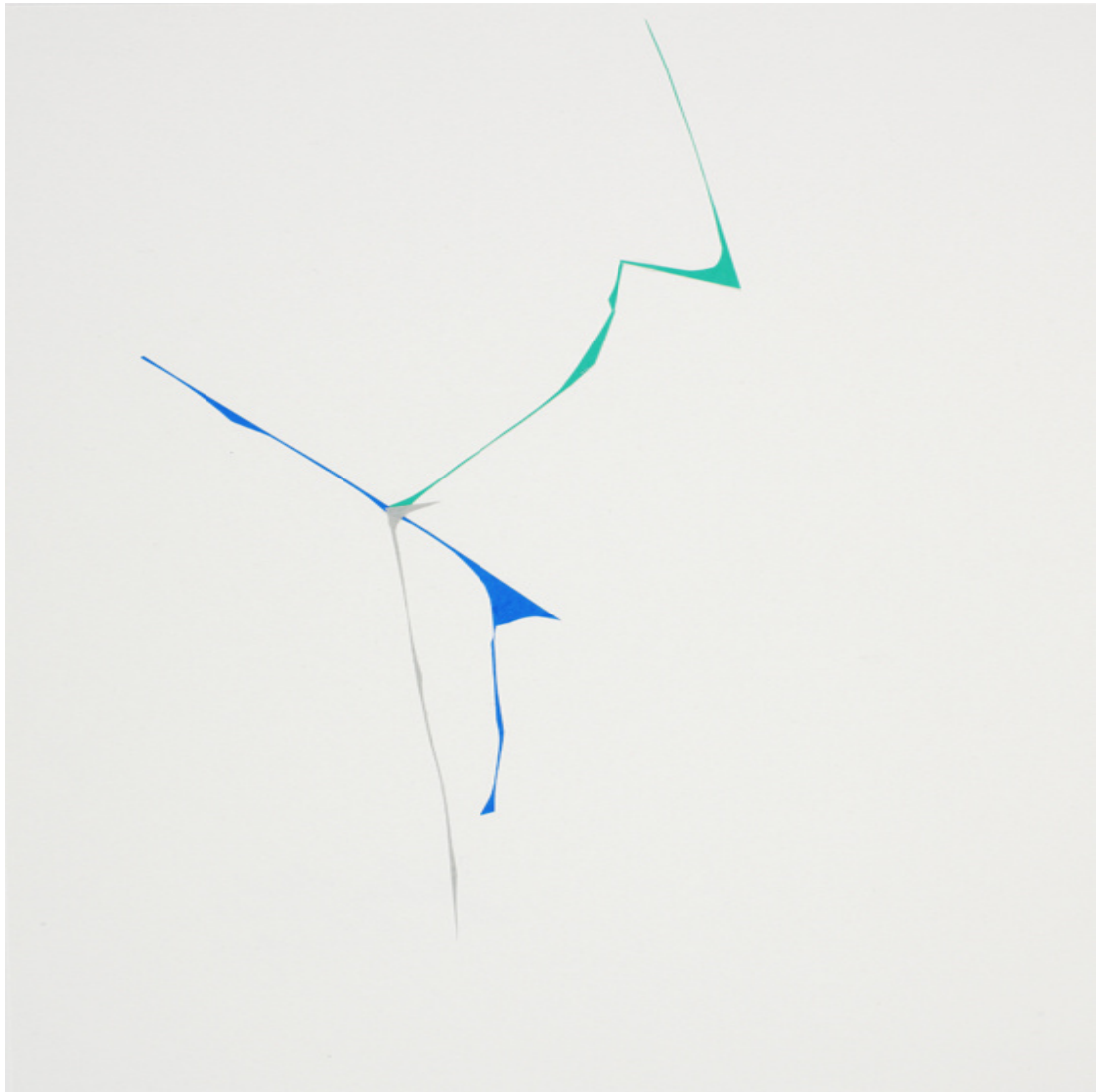
Untitled
collage
colored paper on paper
2009



Gypsophila Paniculata

Installation

Collages (framed), page of a book, insect needles, object made of colored zellulose
2009



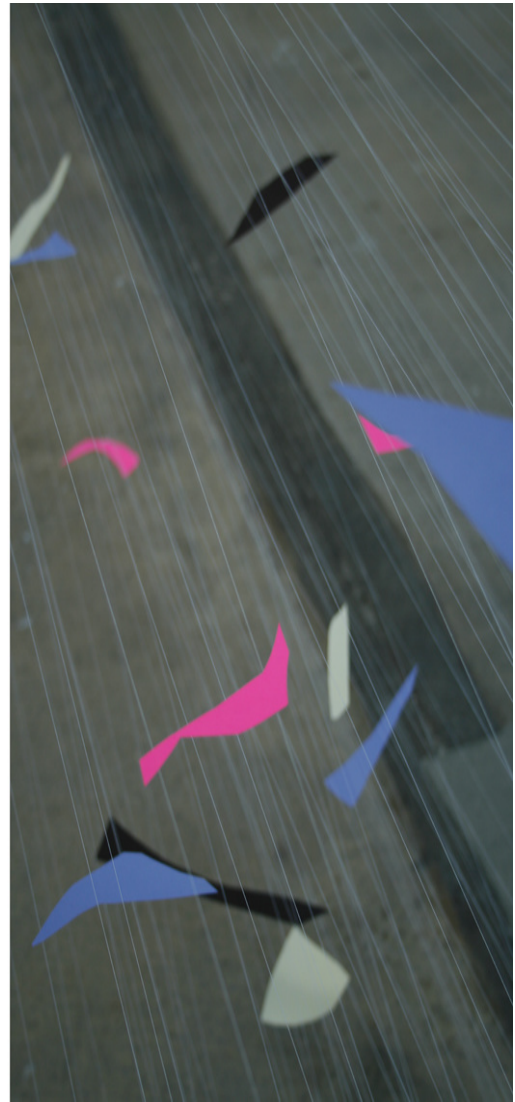
Gypsophila Paniculata
2009



Gypsophila Paniculata
2009



Gypsophila Paniculata
2009



Georgia's bedroom
installation
2009



Georgia's bedroom
installation
2009



Georgia's bedroom
installation
2009



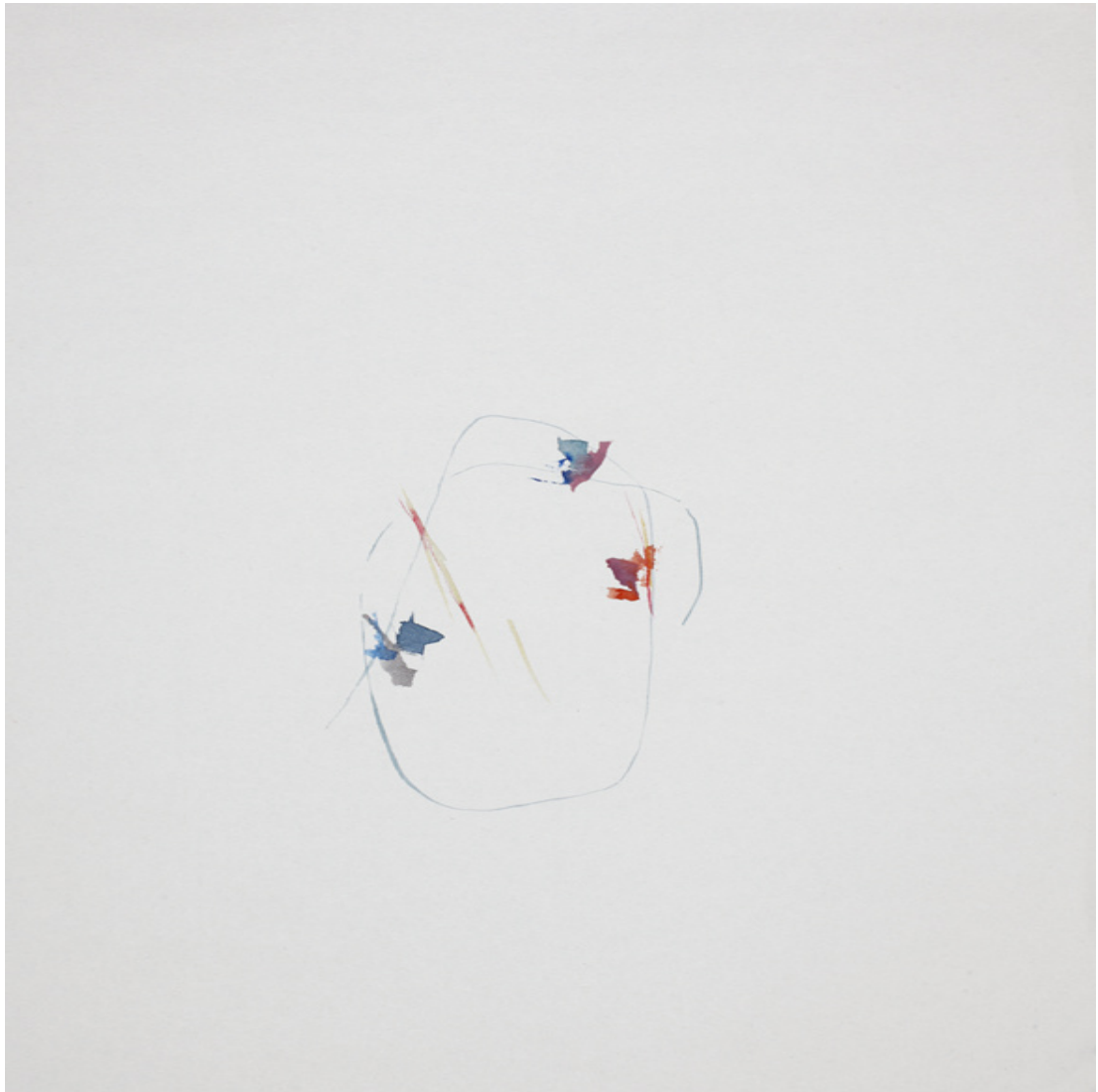
Untitled
2009



Untitled
2009



Untitled
2009



Untitled
2009



Untitled
2009



Untitled
2009



Untitled
2009



Untitled
2009



Untitled, from scatter drawings
colored drawing
inkpen and watercolor on paper
2008



Untitled, from scatter drawings
colored drawing
inkpen and watercolor on paper
2008



Untitled, from scatter drawings
2008



Untitled, from scatter drawings
colored drawing
inkpen and watercolor on paper
2008



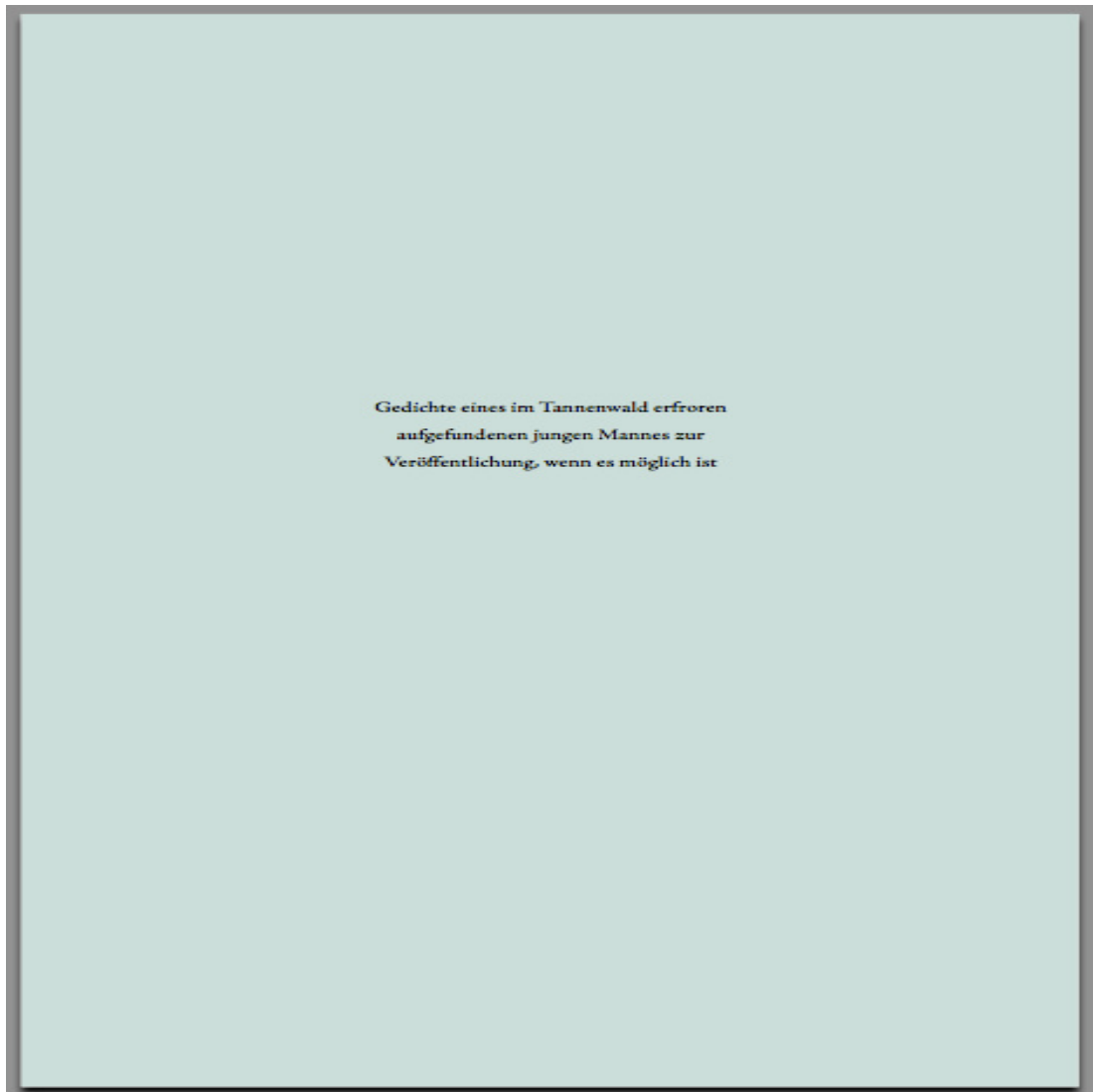
Untitled, from scatter drawings
colored drawing
inkpen and watercolor on paper
2008



Untitled/ from scatter drawings
2008

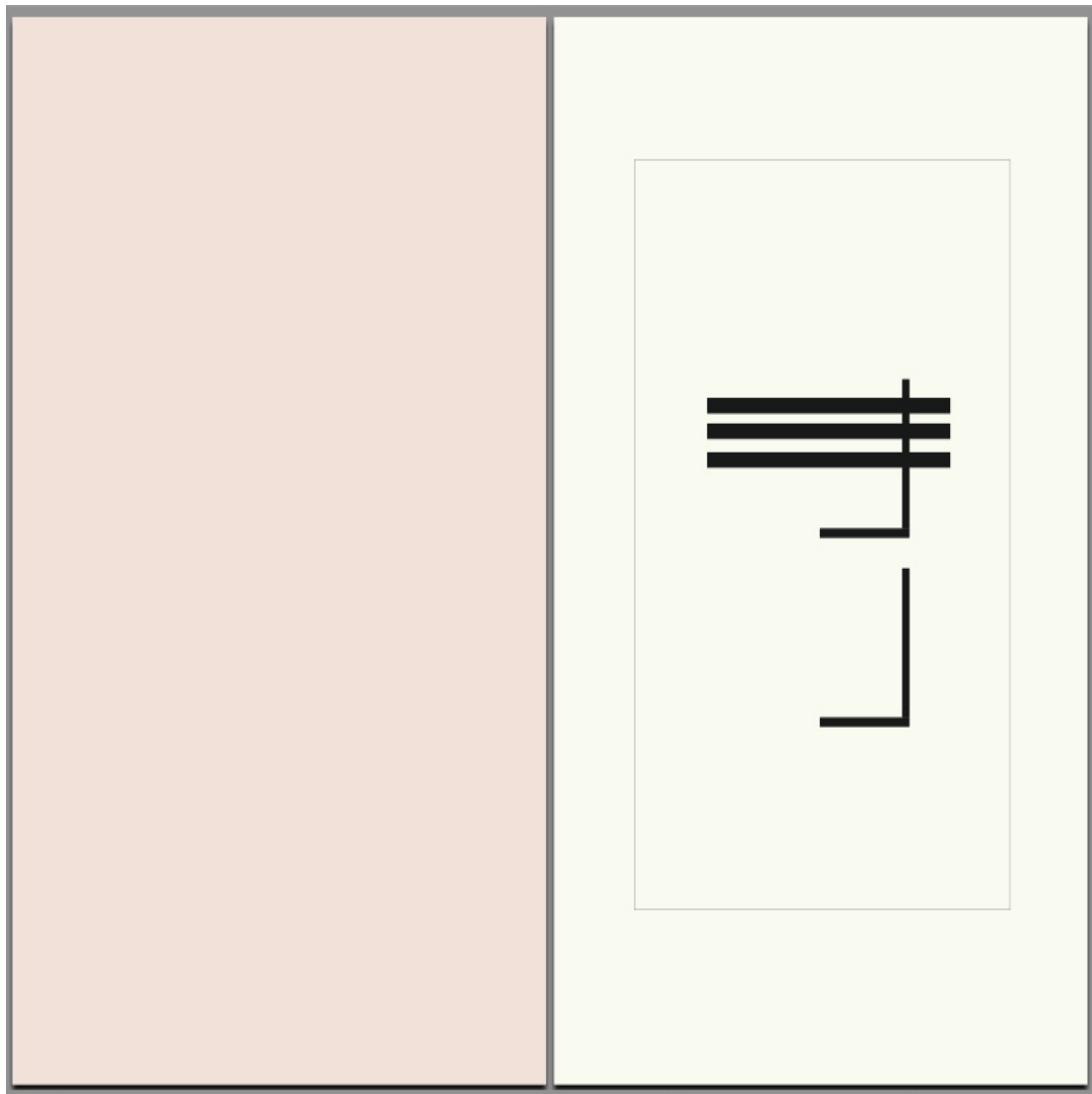


installation view/ exotic resistance (schnittraum; cologne) (from Scatter drawings)
2008



scatter book (No.4)/ cover/ poems by a young man, found frostbitten in the fir forest, for
publication, if possible (from Scatter book (No.4)/ poems by a young man, found frostbitten in the
fir forest, for publication, if possible)

book
2008



scatter book (No.4)/ page 2-3 (from Scatter book (No.4)/ poems by a young man, found frostbitten in the fir forest, for publication, if possible)

book
2008

[illegible]book
2008

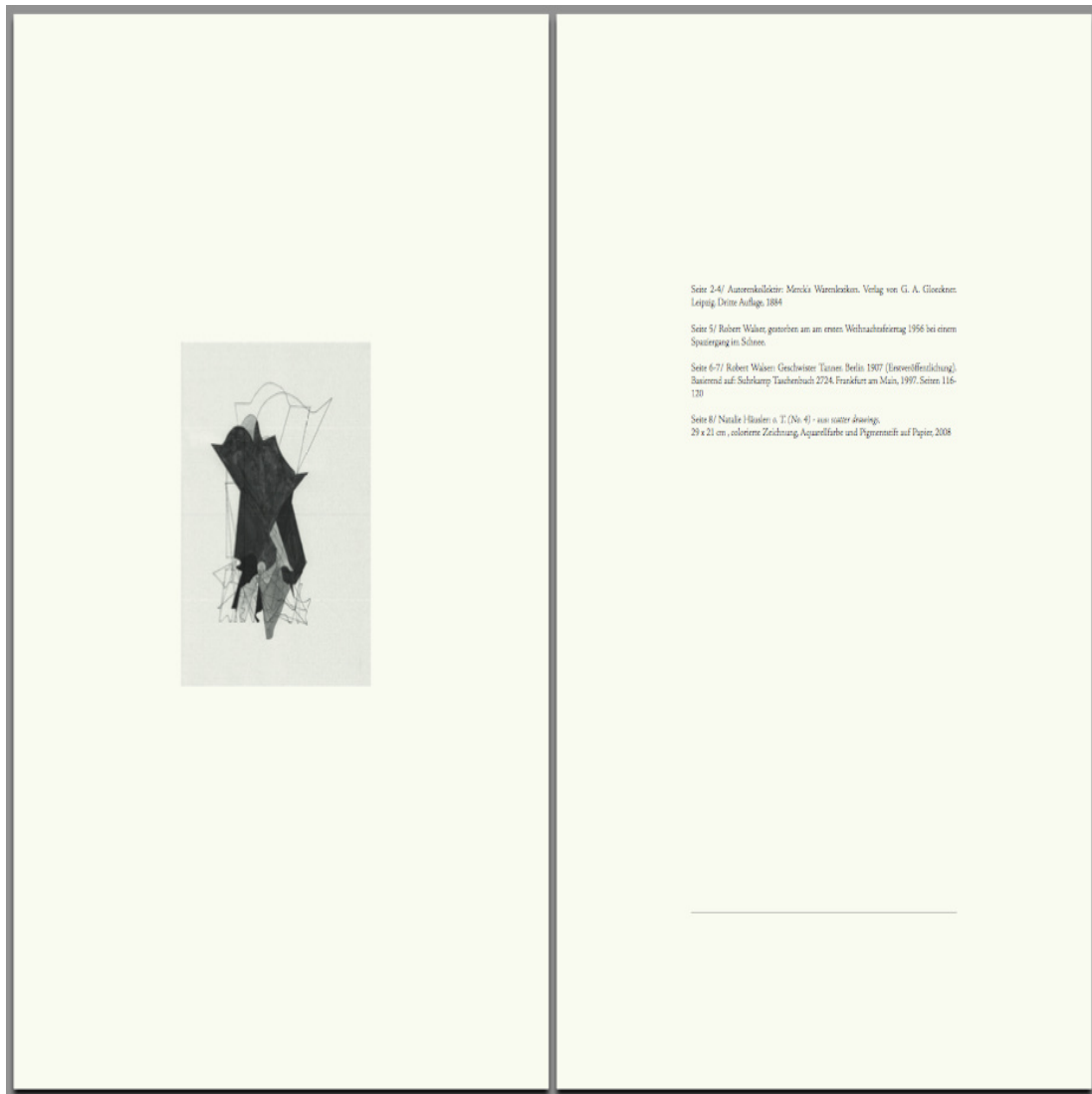
der Schnee knirschte unter seinen Schritten. Die Tannen waren so still mit Schnee bedeckt, daß sich ihm nichts Ansehnlich aus Fernen niederkam. Ungeheuer in der Mitte des Waldes lag ein Stein, gleich einem jungen Mann mitten im Weg in Schnee daliegend. Es war noch so viel weiße Hölle im Wald, daß er den schlafenden Mann ins Auge faßen konnte. Was veranlaßt diesen Menschen, sich hier in der bitteren Kälte, und an so einer einsamen Stelle im Tannenwald niederzuliegen? Des Mannes breiter Hut lag quer über dessen Gesicht, wie so oft im heißen, schattigen Sommer vorkam, daß ein Legender und Ausrunder sich auf diese Weise gegen Sonnenstrahlen schütz, ein erschlagen zu können. Da hatte etwas Unheimliches an sich, diese Gesichtswunden mitten im Winter, zu einer Zeit, wo es wahrscheinlich keine Last konnte genannt werden, es sich hier in Schnee bequemen zu machen. Der Mann lag so beweglich und schon lag es an, immer dunkler im Walde zu werden. Simon studierte des Mannes Beize, Schuhe, Kleider. Die Kleider waren hellgelb, es war ein Sommeranzug, ein ganz dünner und federleichter. Simon sog den Hut von des Mannes Gesicht, es war Sebastianus Gesicht, kein Zweifel, das waren Sebastianus Züge, das war sein Mund, sein Bart, seine etwas breite, gelblichen Nase, seine Augenbrauen, seine Stirn und seine Haare. Und er war hier erloschen, ohne Zweifel, und er mußte schon eiliche Zeit liegen, hier am Wege. Der Schnee zeigte hier keine Fußspuren, es war also denkbar, daß er schon lange liegt. Gesicht und Hände waren längst erstarrt, und die Kleider klebten an den erfrorenen Leib. Sebastian mochte hier durch große, nicht mehr zu erragende Müdigkeit, hingezunken sein. Alles kräftig war er nie gewesen. Er ging immer in gebückter Haltung, als erregte er die Aufmerksamkeit, als läge er ihm weit, seinen Rücken und seinen Kopf strecken zu haben. Wenn man ihn ansah, empfand man, daß er dem Leben und seinen kalten Anforderungen nicht gewachsen war. Simon schritt Tannennähe von einer Tanne und bedeckte den Körper damit, doch zog er vorher noch ein kleines dünnes Heft aus der Rocktasche des Toten, daß dort hervorgeschaut hatte. Es schien Gedichte zu enthalten, Simon unterschied die Schriftzeichen nicht mehr. Es war mittlerweile völlige Nacht geworden. Die Sterne funkeln durch die Lücken der Tannen und der Mond schauerte in einem schmalen, stacheligen Rahmen der Sterne an. Ich habe keine Zeit, sagte Simon, weil wir sich, sich muß nicht beilen, daß ich die sichere Stadt noch erreiche, ich würde sonst keine Beugung verspüren, noch etwas längere Zeit bei diesem armen Keil von Toten zu verweilen, der ein Dichter und Schwärmer war. Wie nobel er sich sein Grab ausgesucht hat. Mitten unter herrlichen grünen, mit Schnee bedeckten Tannen liegt er sich will niemandem davon Anzeigende setzen. Die Natur steht hier auf ihren Toten, die Sterne zeigen ihm den Weg zu Hölgen, und die Nachtvögel schreien, das ist die beste Musik für einen, der kein Gebot und kein Gefühl mehr hat. Deine Gedichte lieber Sebastian, will ich in die Reizeiten tragen, wo man sie vielleicht lesen und den Druck übergehen wird, denn von der wenigsten deins armen fuchelnden, schelt klingender Name der Welt erhalten bleibt. Eine prächtige Ruhe, eines Lügner und Entzerrten unter den Tannennähe, im Schnee. Das ist das beste, was du tun konntest. Die Menschen sind immer genug, derartige Klauen, wie du einer warst, wie du tun und ihre Schreien zu verhehlen. Größe der Liebe, stiller Töne unter der Erde und besser nicht zu sehr in den ewigen Flammen des Nichts zu setzen. Du bist anders. Du bist sicher an einem herrlichen Ort, du bist jetzt ein reicher Keil, und es verliert sich, die Gedichte eines reicher, vornehmen Kells herauszugeben. Lebe wohl. Wenn ich Blumen hätte, ich schüttete sie über dich aus. Für einen Dichter hat man nie Blumen genug. Du hastest zu wenig. Du erwartest welche, aber du bist nicht über deinem Nacken schwärmen, und sie helfen nicht auf dich nieder, wie du gestirnt hast. Sicher du, ich würde auch viel, und viele viele Menschen, denen man es nicht zutrauen würde, träumen, aber du glaubst, ein Recht zu haben auf das Träumen, während wir andere nur träumen, wenn wir uns recht eint, vollkommen, aber froh sind, es einstellen zu können. Du verachtetest diese Mimenachen, Sebastian! Aber, Lieber, das darf sich nur ein Starker erlauben, und du warst schwach! Doch ich will nicht dein heiliges Grab gefunden haben, um es zu beschreiben. Was weiß ich, was du gefühlt hast. Den Tod unter dem offenen Sternen, ist schick, ich würde das lange nicht vergessen können. Ich will Heilig dein Grab unter einem alten Tannen schildern, und ich werde sie damit weiten machen. Die Menschen werden wenigstens noch deine Gedichte lesen, wenn sie mit der doch einmal nicht anzufangen wählten. Simon schritt von dem Toten weg, warf einen letzten Blick auf das Häutchen Tannennähe, unter dessen jetzt der Dichter schlief, wandte sich mit einer schnellen Drehung seines schwingenden Körpers von dem Bild ab und lief, was er konnte, im Schnee weiter, den Berg hinauf. Er mußte also zum zweiten Mal den Berg bei Nacht steigen, aber diese Mal schürten Leben und Tod heiß durch seinen Körper. Er hätte jählich mögen in dieser einsigen, stimmungsschönen

Nacht. Das Feuer des Lebens trug ihn vom saftigen, blauen Bild des Todes stürmisch hinweg. Er spürte keine Beize mehr, nur noch Atem und Schauen, und diese geliebten Augen waren vorwärmenden Willen. Draußen auf des freien Berges groß er den erhabenen Abhang, der herrlichen Nacht erst ganz und er laute laut auf wie ein Keil, der noch zu einem Toten grüßen hat. Was war denn ein Toter? Ei, eine Mahnung aus Leben. Weiter gar nicht. Eine keltische zurückkehrende Erinnerung und zugleich ein Treiben in die ungewisse, schiere Zukunft. Simon spürte, daß seine Zukunft noch nicht weit und offen vor ihm lag, mochte, wenn er so ruhig mit Toten umgehen konnte. Es machte ihm eine tiefe Freude, diesen armen, unglücklichen Menschen noch einmal grüßen zu haben und so geheimnisvoll angeregt zu haben, so schweigend, so bescheiden, so dunkel und ruhig und so vornehm fertig. Jetzt gab es gar nichts über diesen Dichter nicht mehr zu loben und zu nassensagen, weil noch zu loben.

Er schrieb daher auf dem Umweg des blauen Föhns des Tins: «Gedichte eines im Tannenwald erfrorenen aufgefundenen jungen Mannes zur Veröffentlichung, wenn es möglich ist».

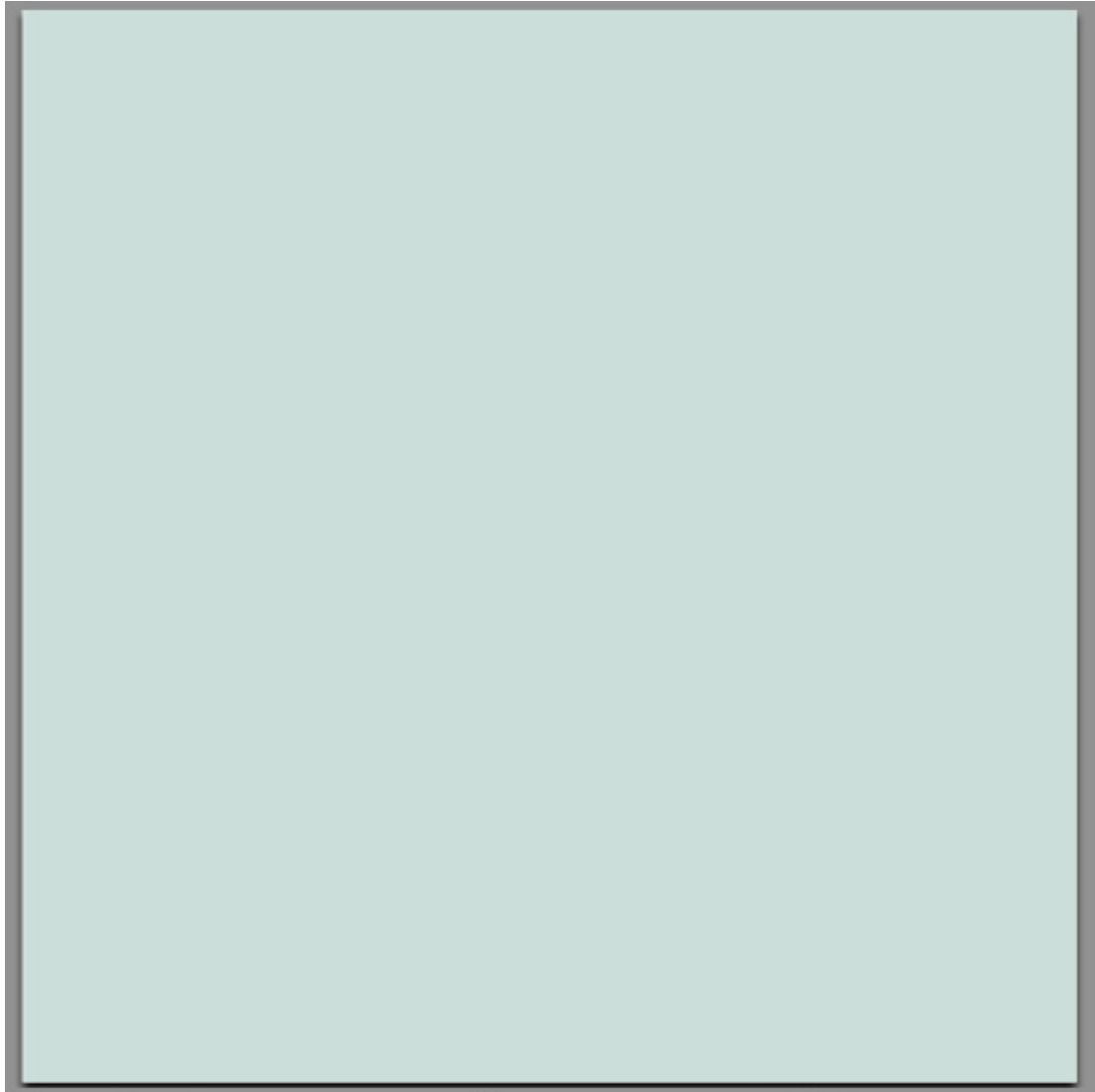
scatter book (No.4)/ page 8-9 (from Scatter book (No.4)/ poems by a young man, found frostbitten in the fir forest, for publication, if possible)

book
2008



scatter book (No.4)/ page 10-11 (from Scatter book (No.4)/ poems by a young man, found frostbitten in the fir forest, for publication, if possible)

book
2008



scatter book (No.4)/ page 12 (from Scatter book (No.4)/ poems by a young man, found frostbitten in the fir forest, for publication, if possible)

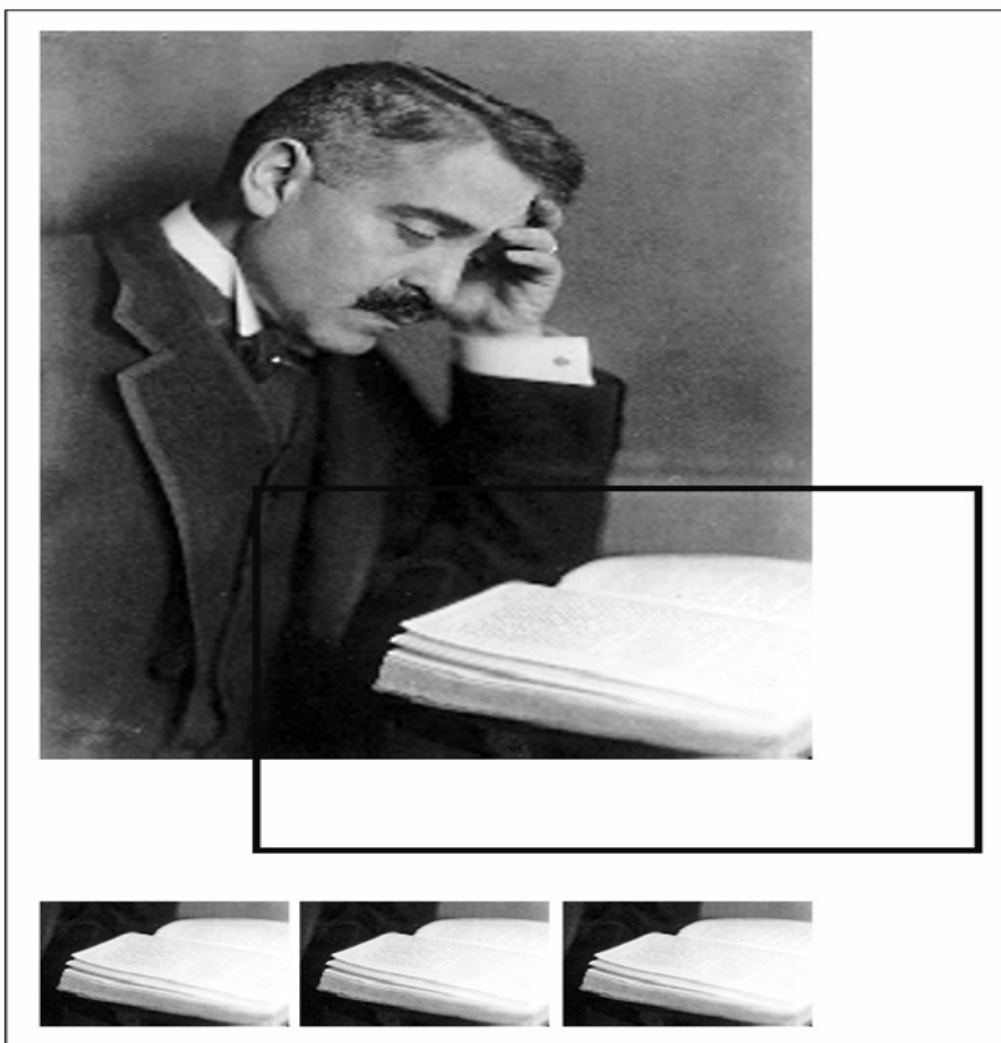
book
2008



Ikebana structure
Installation
2008



Ikebana structure/detail (from Ikebana structure)
Installation
2008



Ikebana structure
Installation
2008



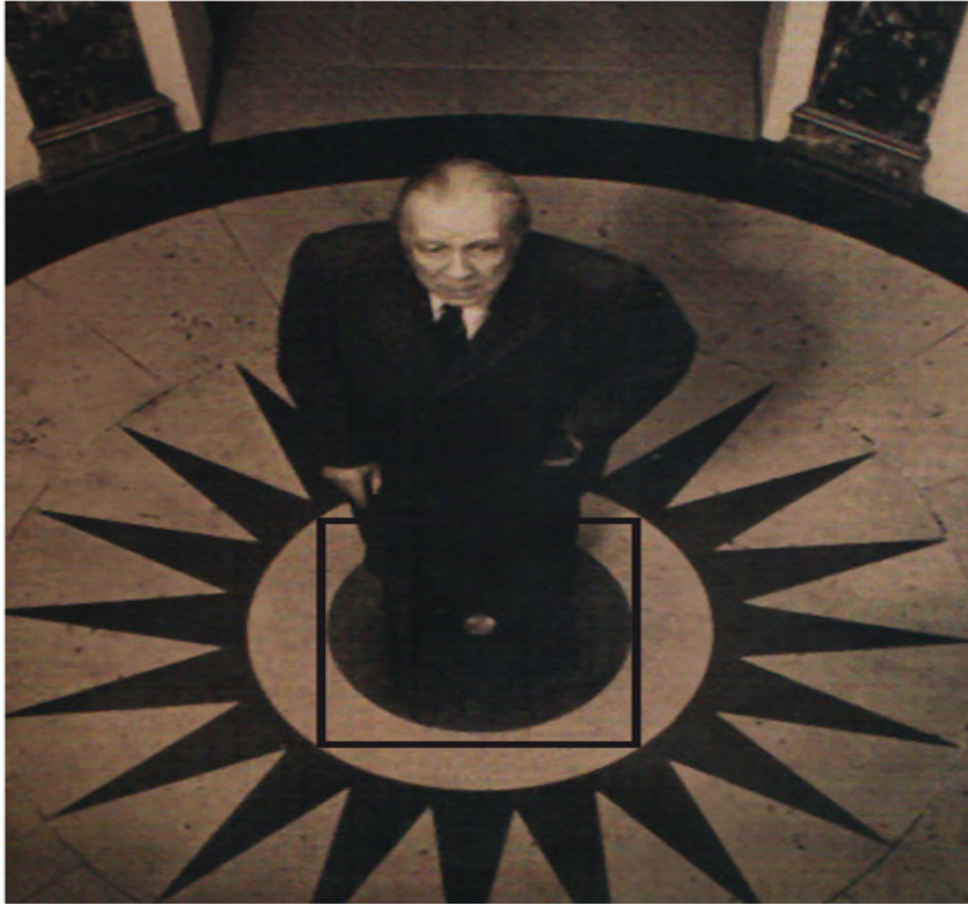
Ikebana structure
Installation
2008



Ikebana structure
2008



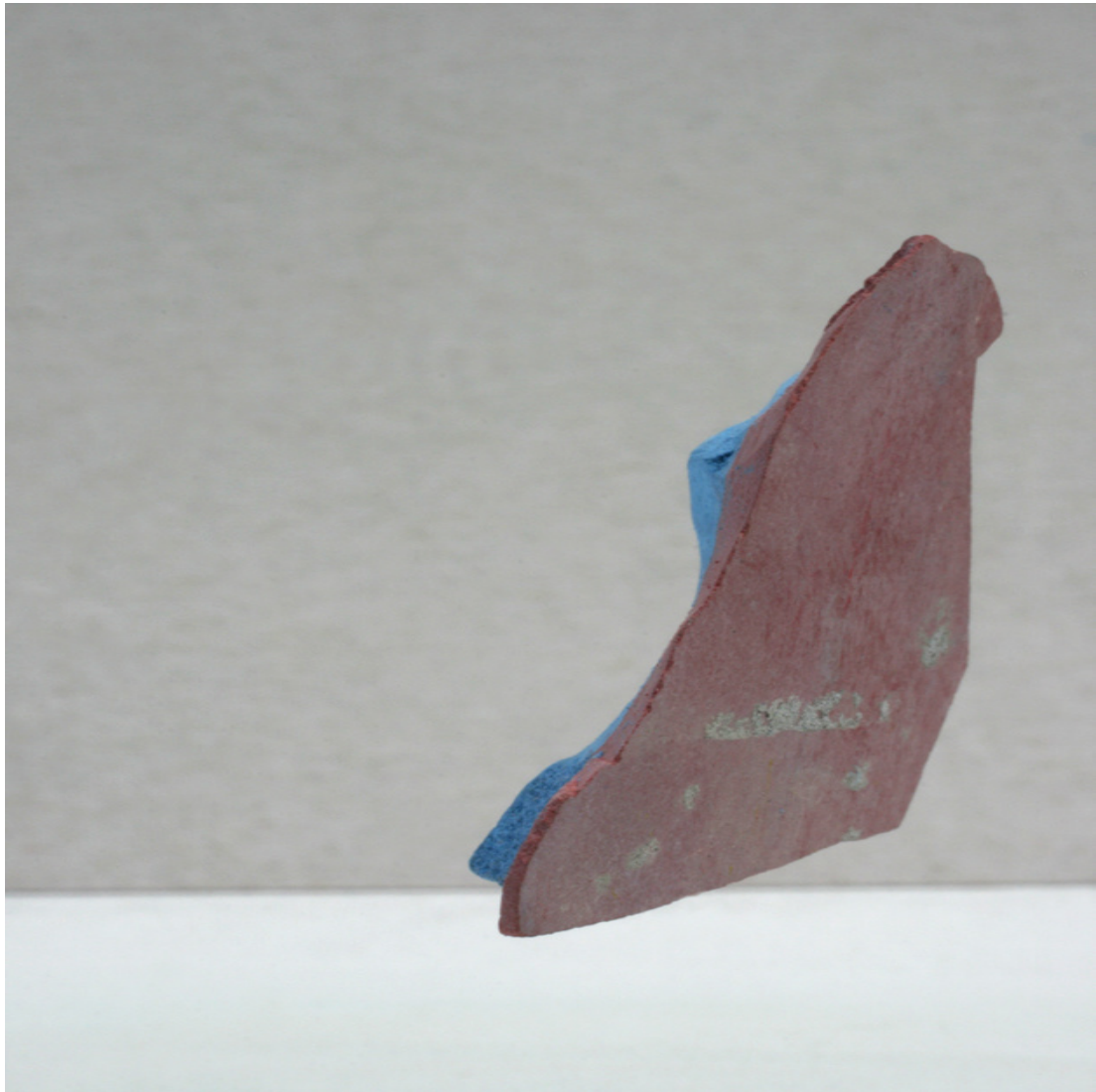
Ikebana structure
2008



Ikebana structure
Installation
2008



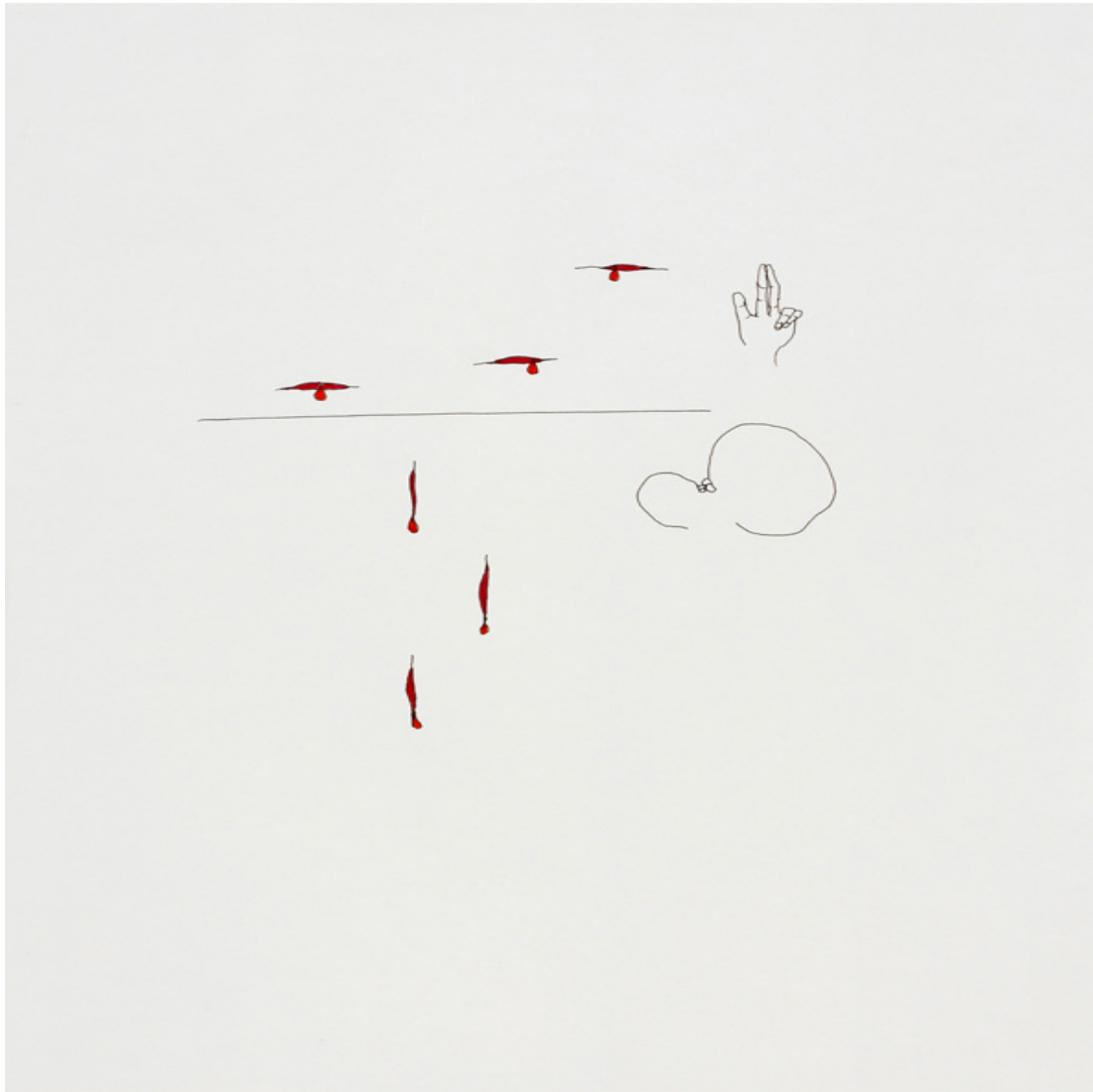
Ikebana structure
Installation
2008



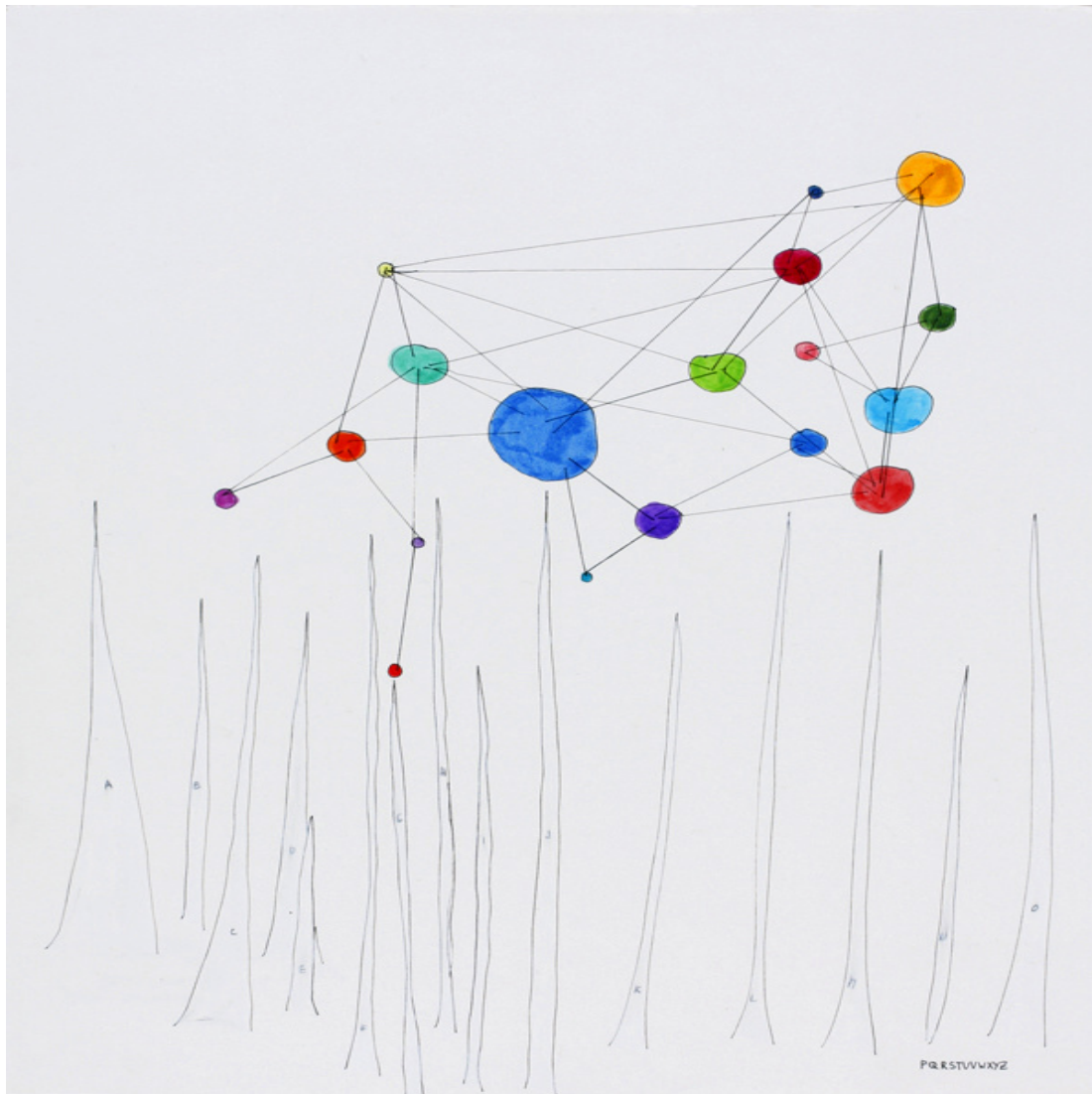
Ikebana structure
2008



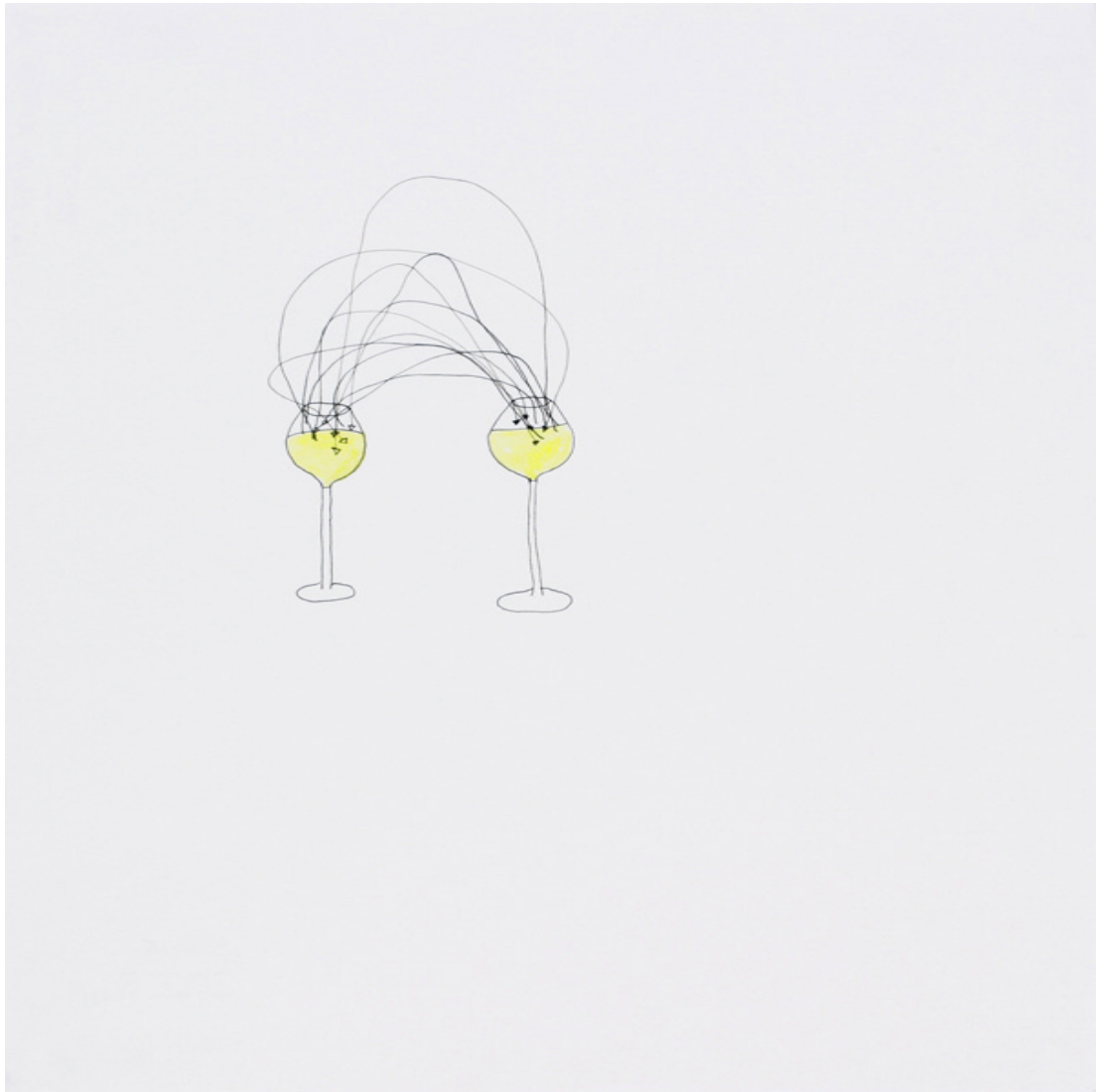
untitled (several (16) knives to cut the artist off, from the institution) no.3/ from: new york drawings
drawing
feltpen and pigment pencil on paper
2008



untitled no.7/ from: new york drawings
drawing
feltpen and pigment pencil on paper
2008



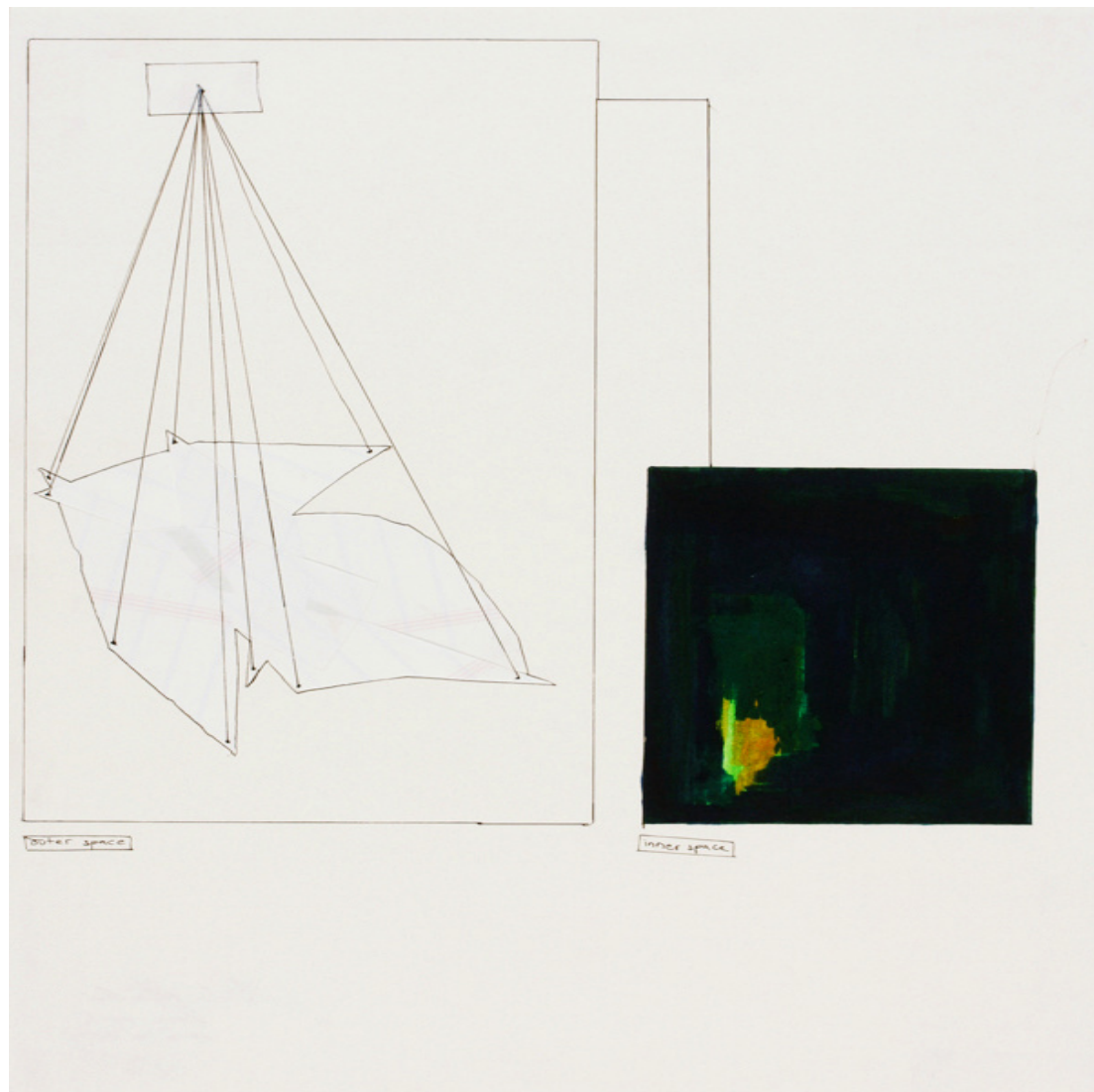
untitled (ABCDEFGHIJKLMNO PQRSTUVWXYZ) no.5/ from: new york drawings
drawing
feltpen, laquer pencil and pigment pencil on paper
2008



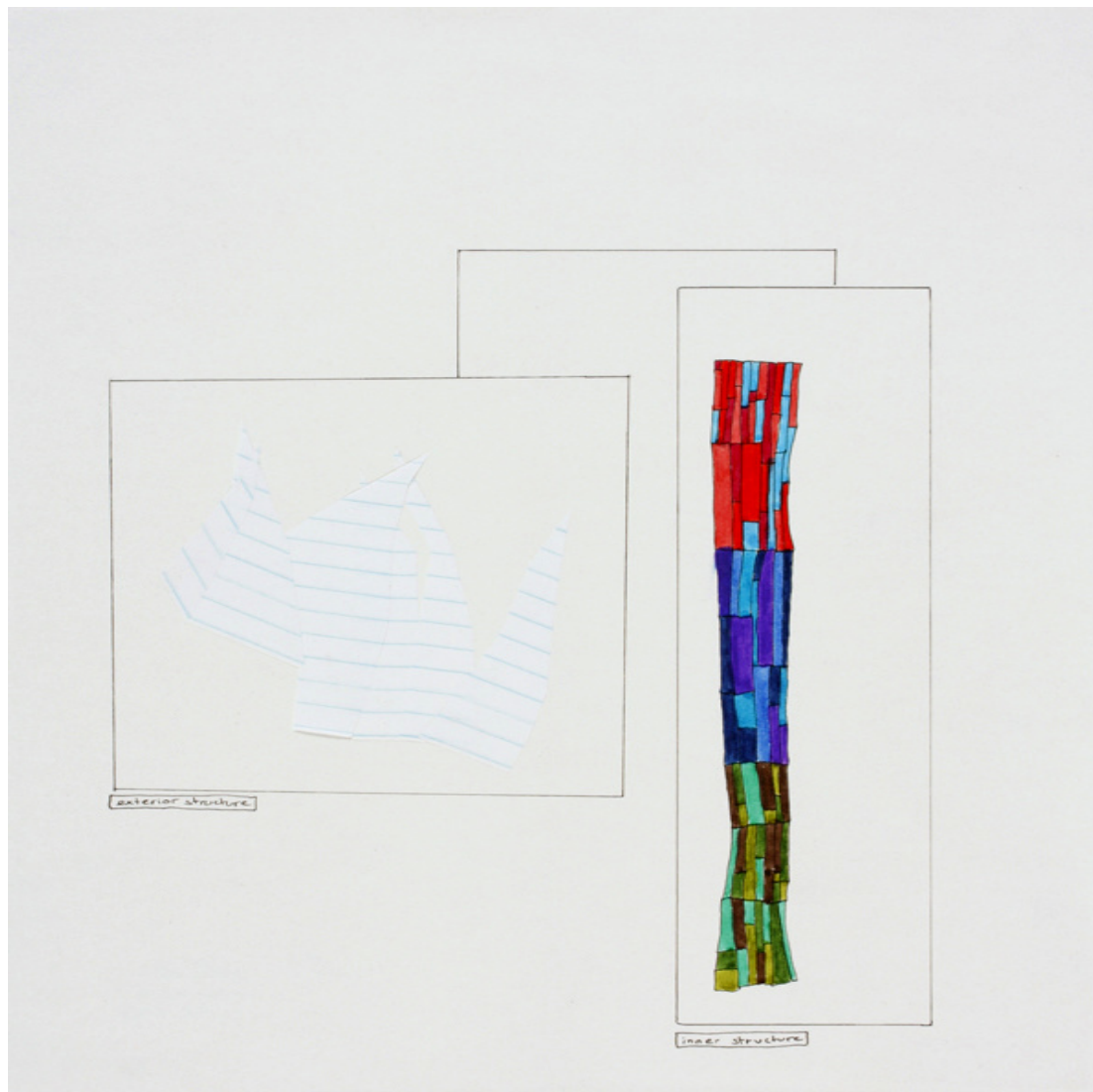
untitled no.9/ from: new york drawings
drawing
feltpen and pigment pencil on paper
2008



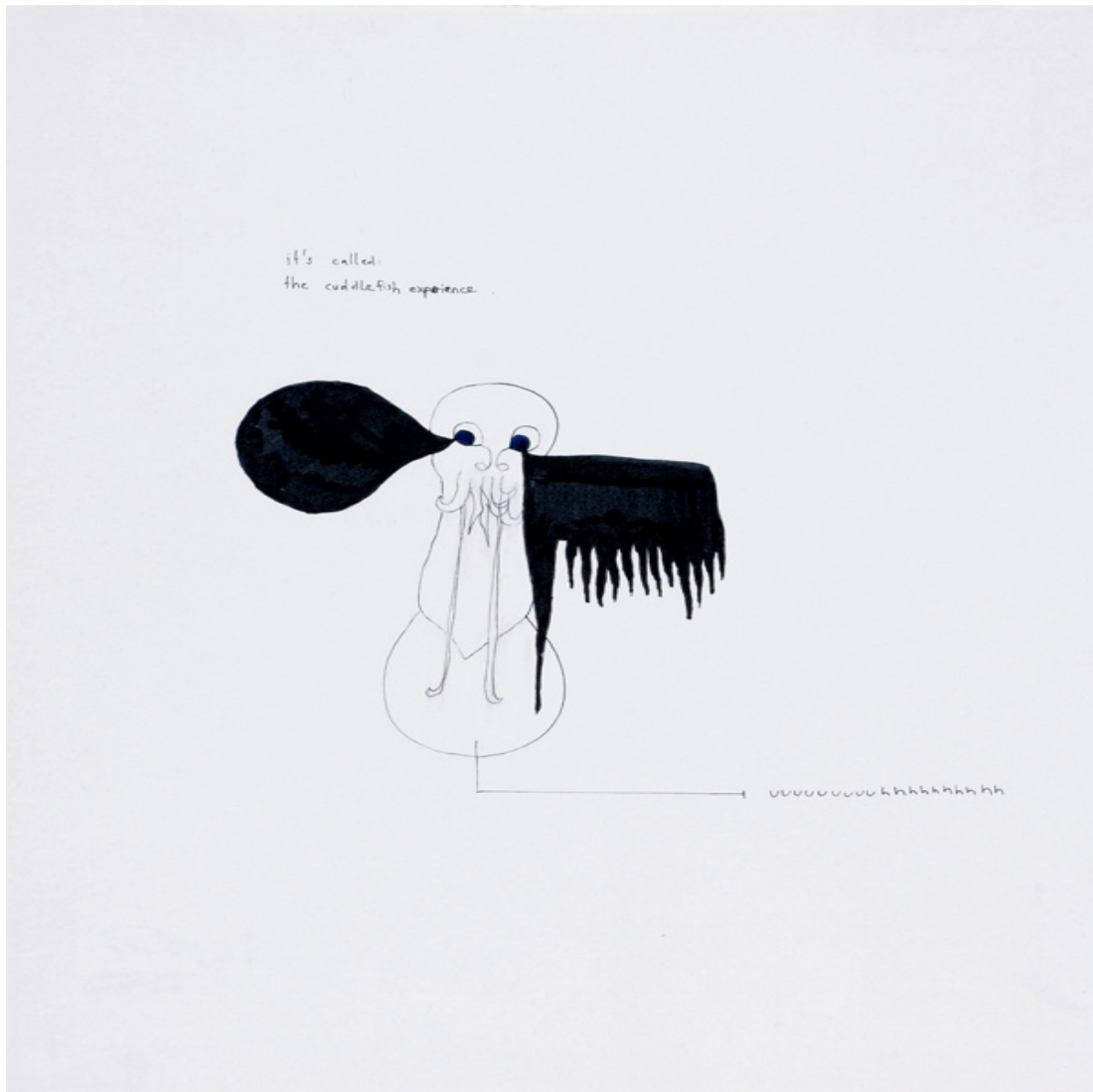
untitled (pieces of familytree) no.2/ from: new york drawings
drawing
feltpen and pigment pencil on paper
2008



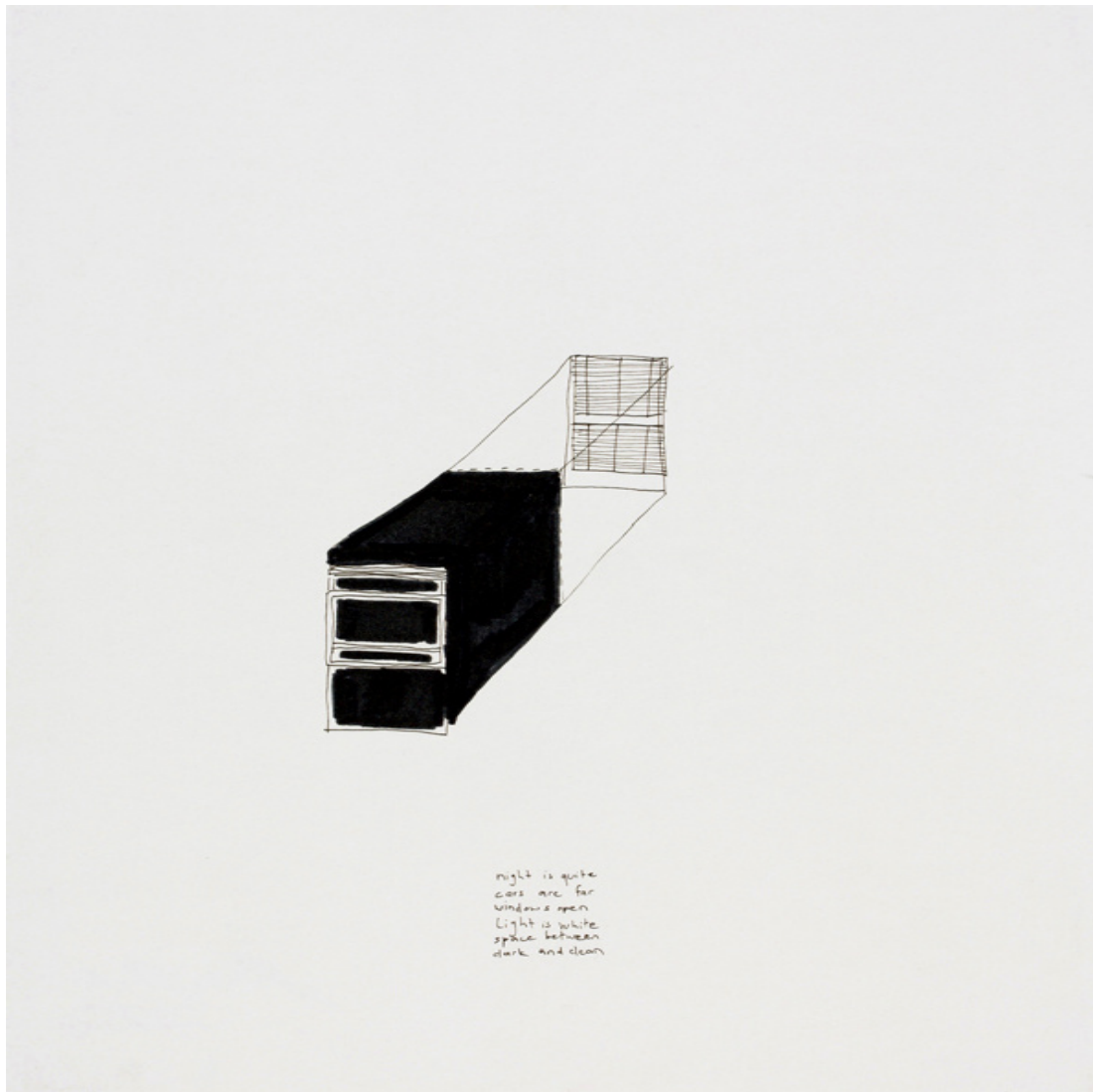
untitled (inner space, outer space) no.1/ from: new york drawings
collaged drawing
feltpen, pigment pencil and printed paper on paper
2008



untitled (exterior structure, inner structure) no.4/ from: new york drawings
collaged drawing
felt pen, pigment pencil and printed paper on paper
2008

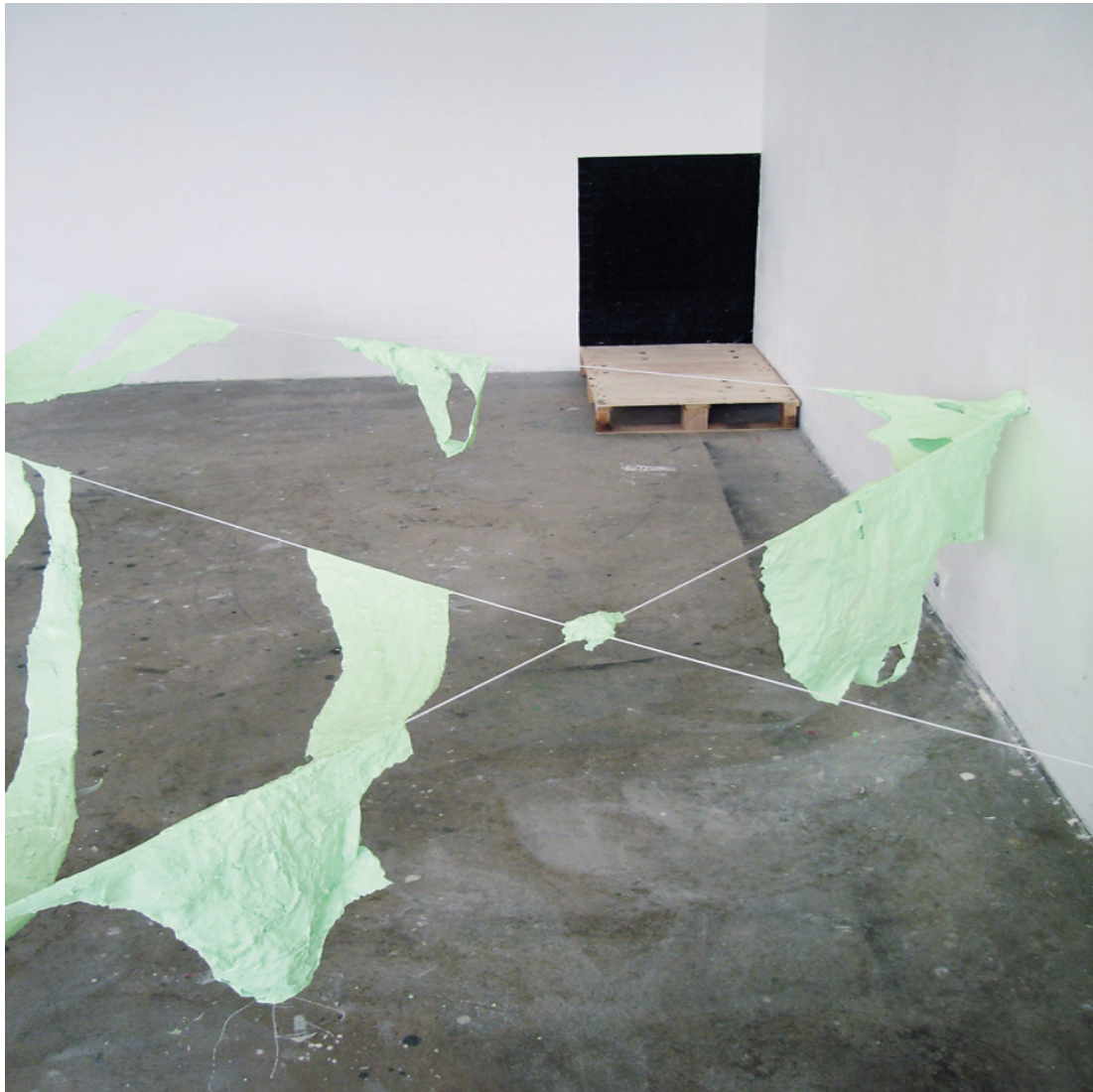


untitled (the cuddlefish experience) no.6/ from: new york drawings
drawing
feltpen and pigment pencil on paper
2008



untitled (night is quite, cars are far, windows open, light is white, space between, dark and clean)
no.8/ from: new york drawings

drawing
feltpen and pigment pencil on paper
2008



I want to be touched more, in a specific way
Installation
2006



I want to be touched more, in a specific way
Installation
2006