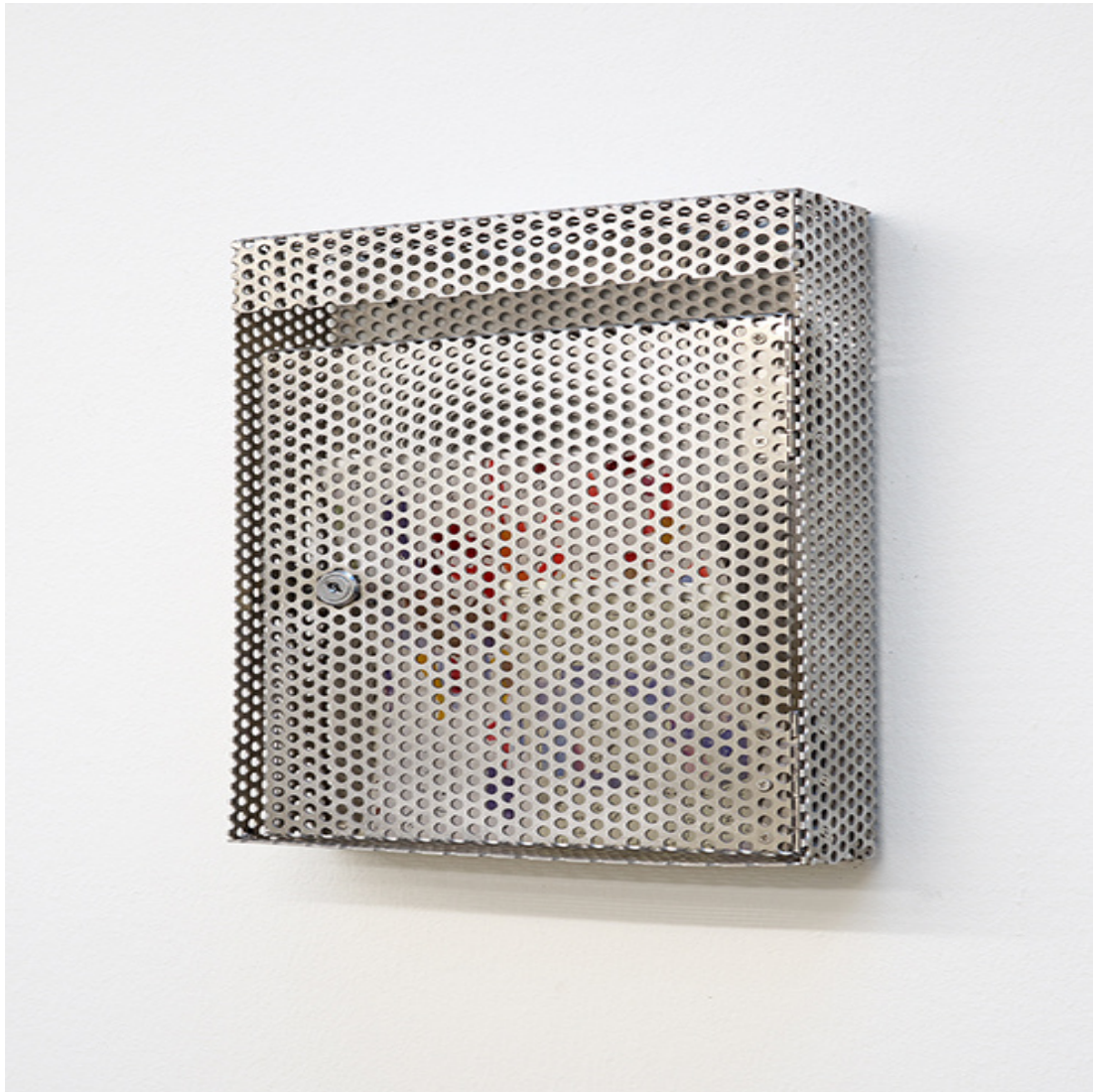


NATALIE HÄUSLER



Keep the poem high & dry

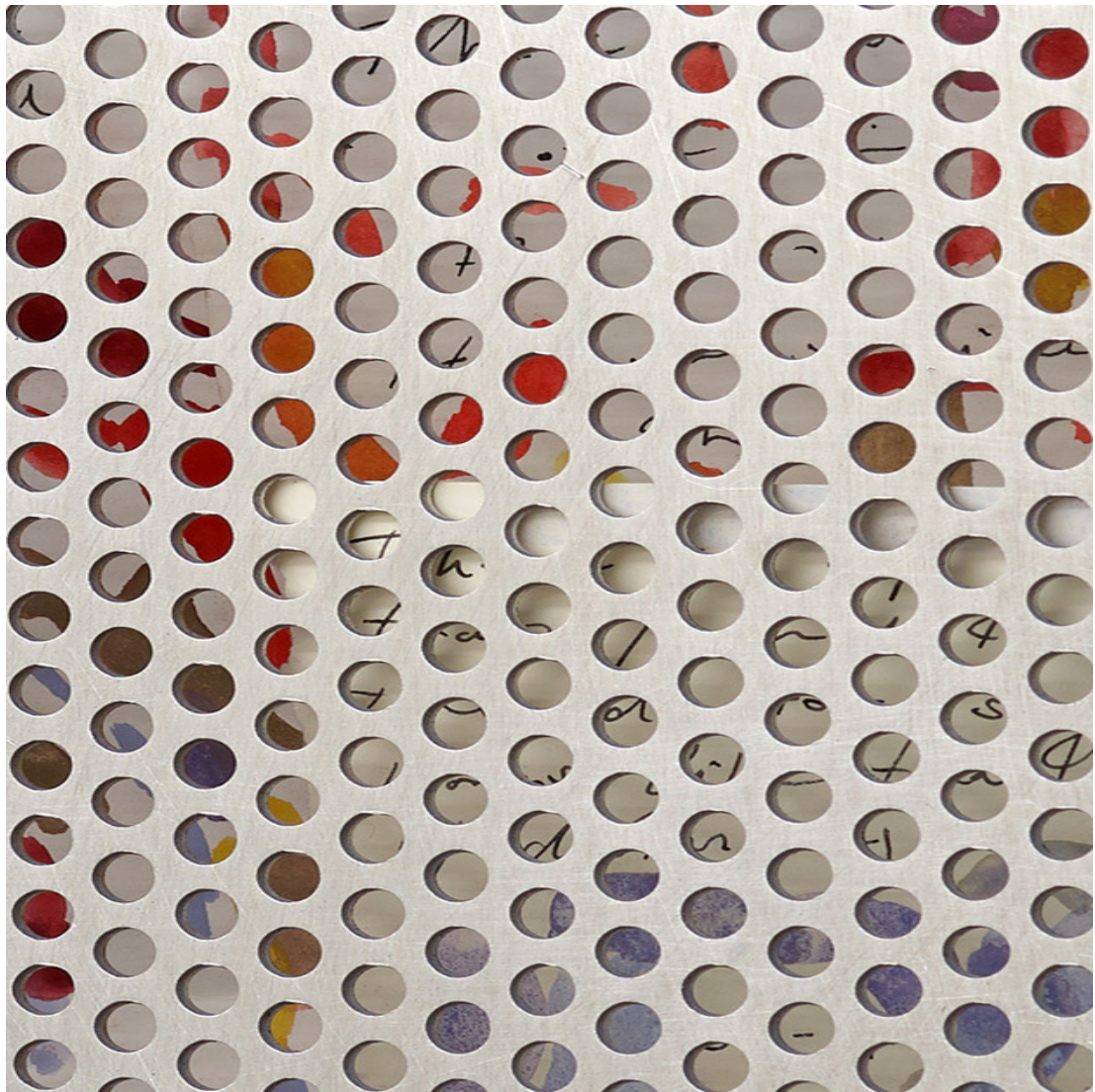
Sculpture

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)

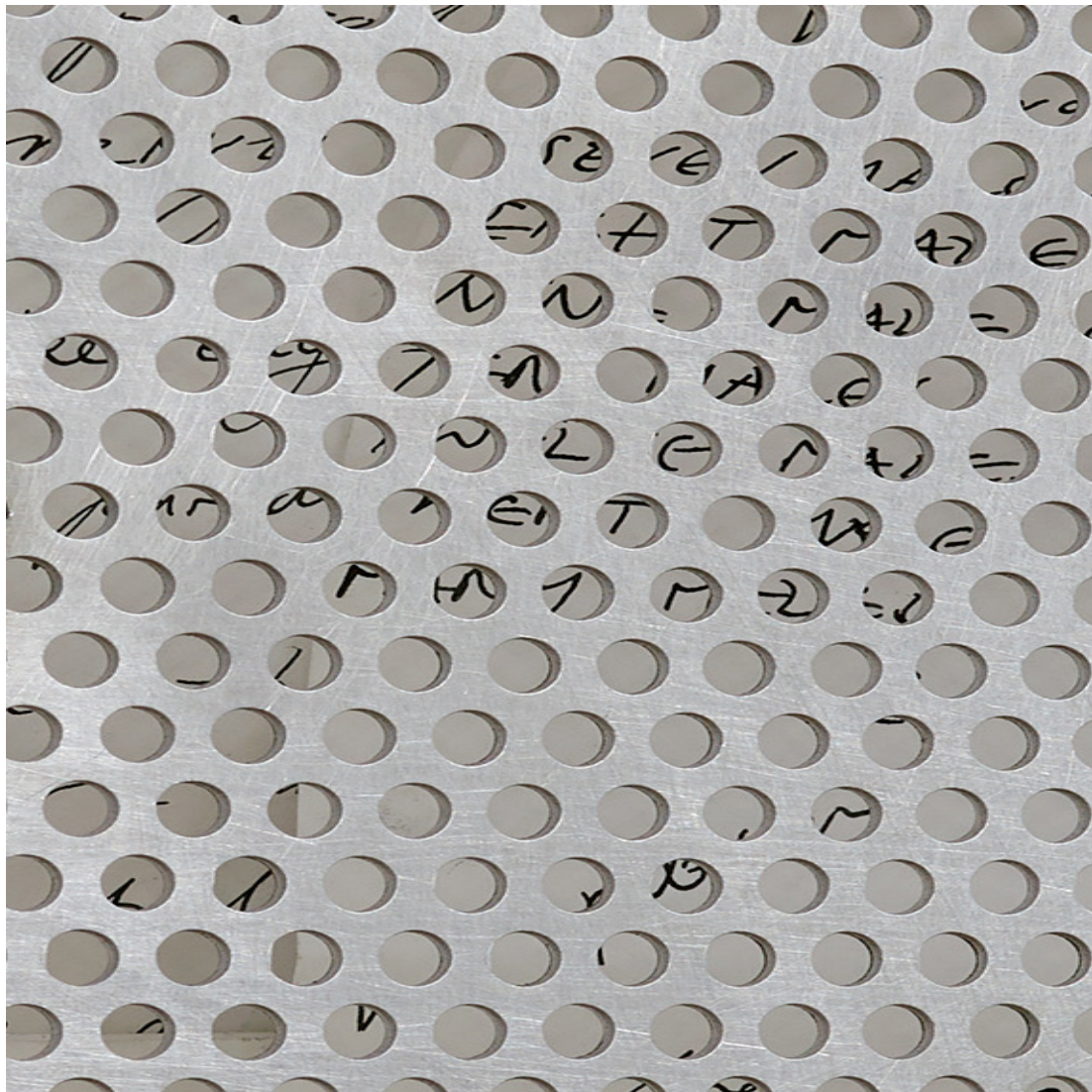
Sculpture (detail)

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

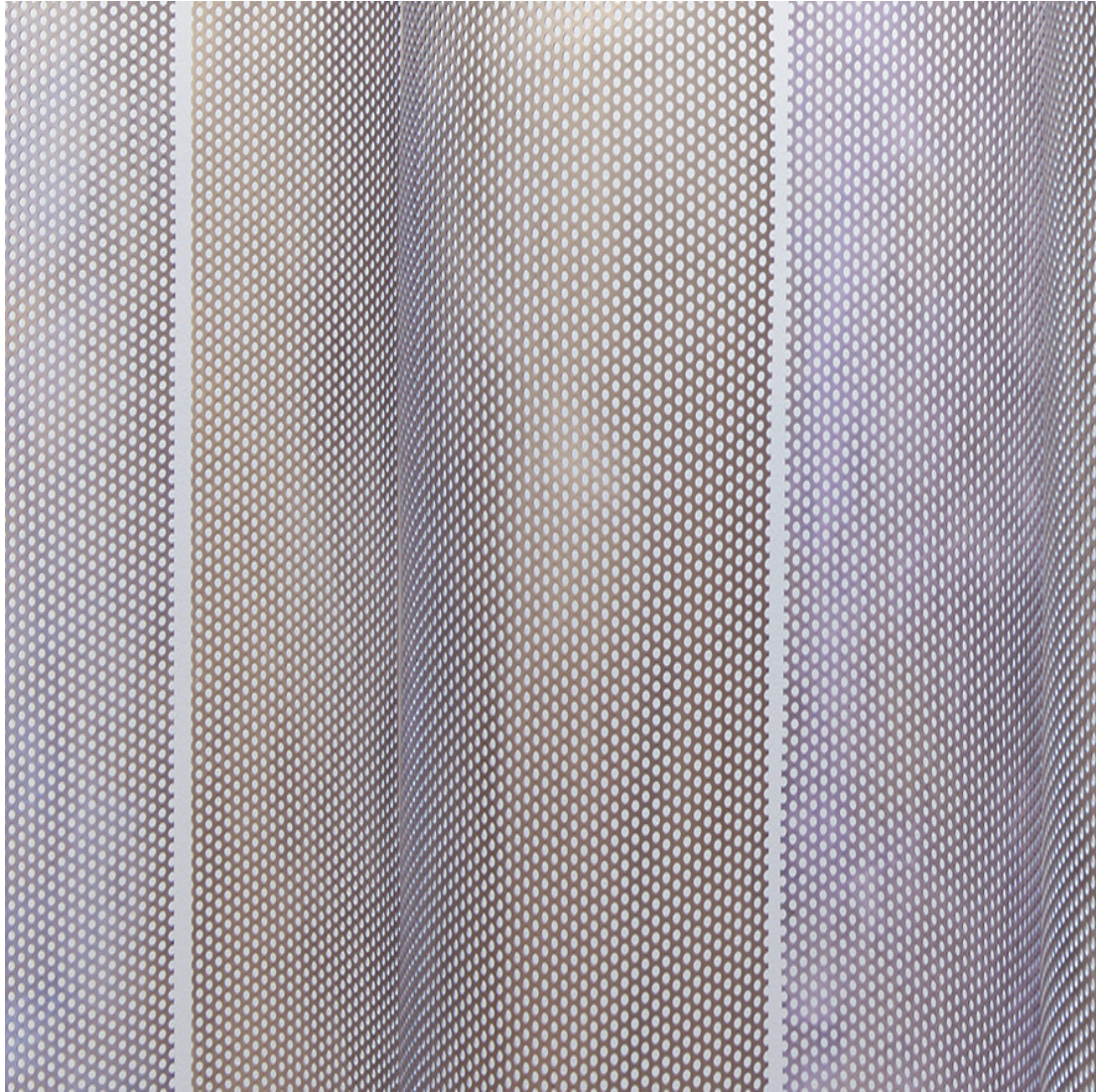
2019



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

2018



BETHSABÉE RESTE AU BAIN

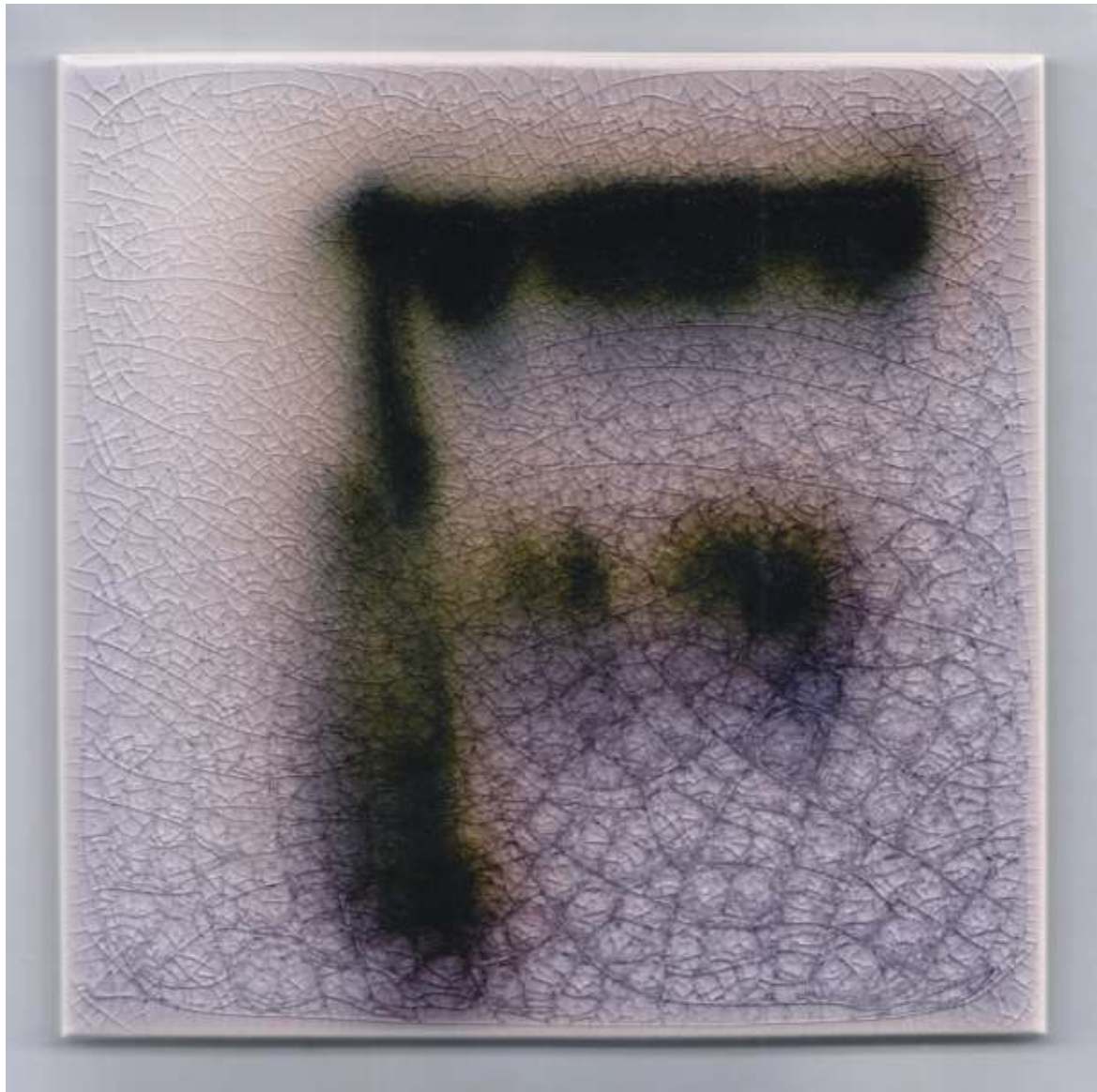
sound-sculpture/ environment

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

0 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.)

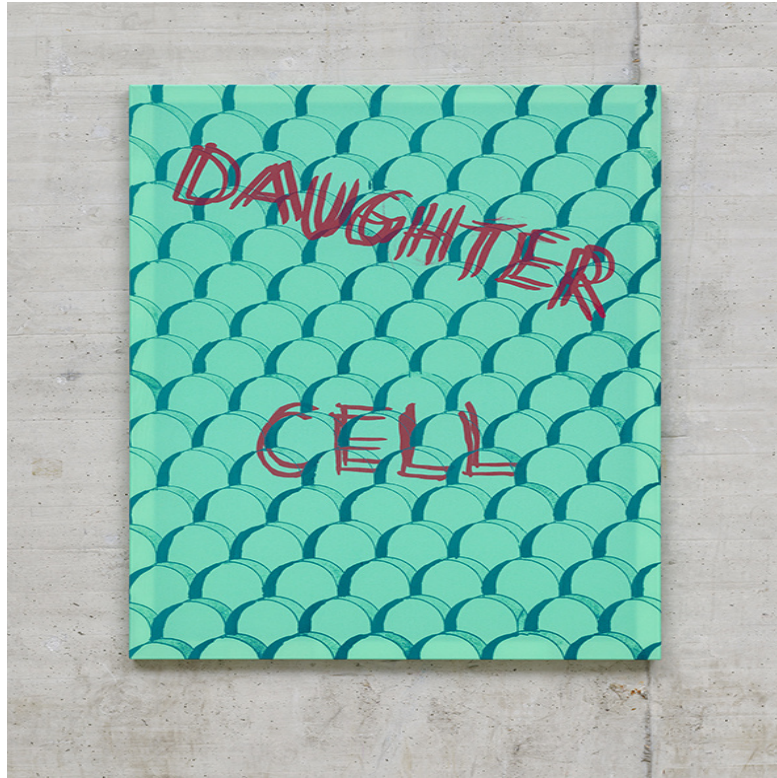
silkscreen  
silkscreen base paste for textiles and pigment on fabric, stretcher bars  
35 x 51 inch / 90 x 130 cm  
2018



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

silkscreen  
silkscreen 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.)

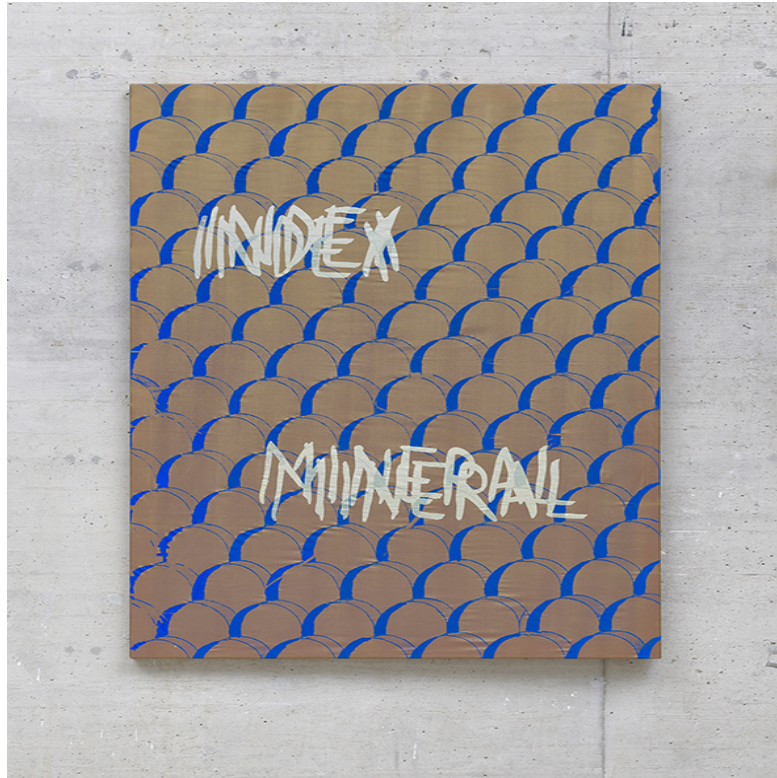
silkscreen

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





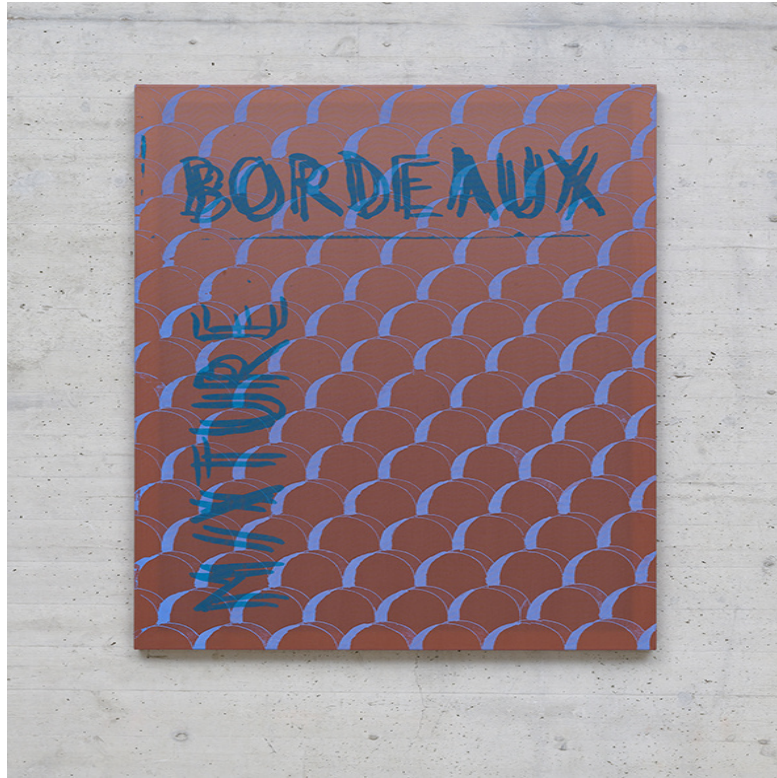
LIVE FOOD (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without  
/ with many a figure / and inscriptions next.)

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.)

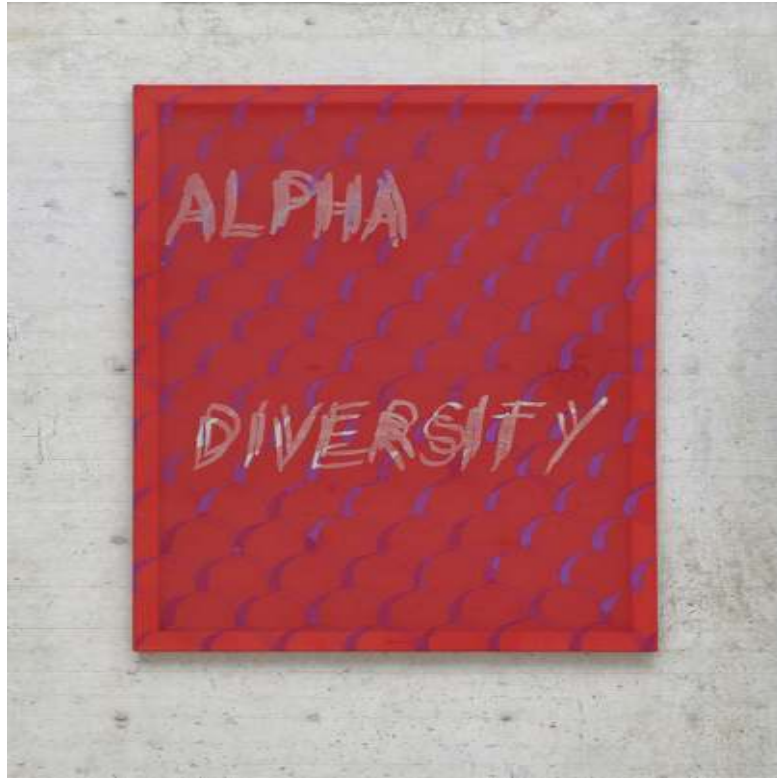
Siebdruck  
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen  
35 x 51 inch / 90 x 130 cm  
2018





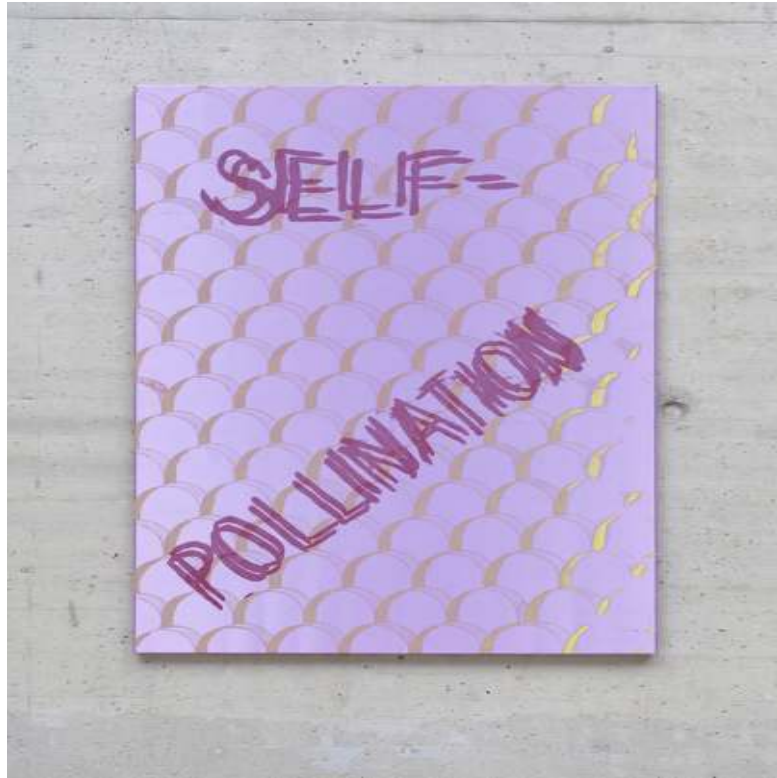
CLOUD STREETS (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

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.)

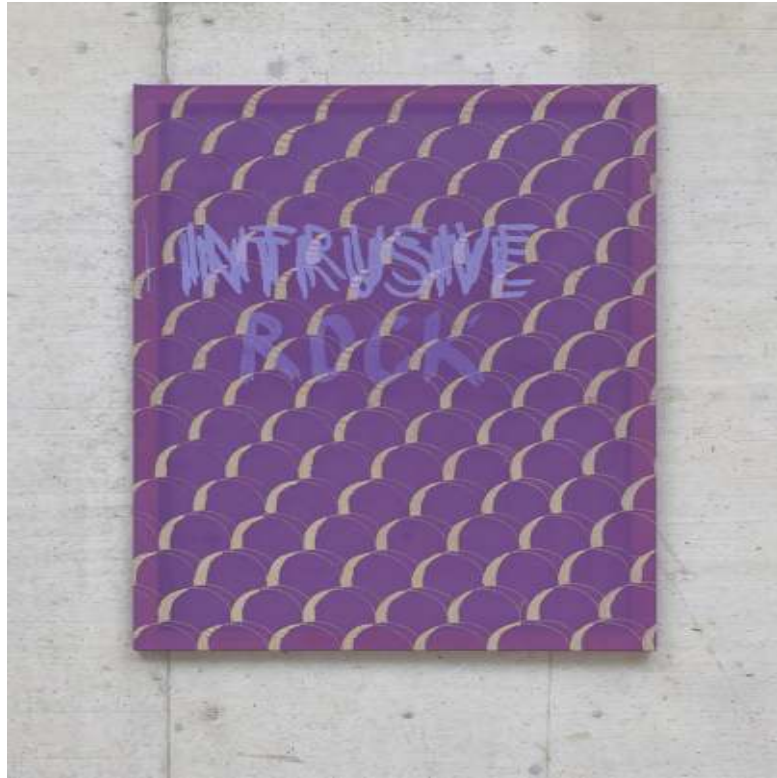
Siebdruck  
Siebdrucktextilfarbenbinder, Pigment auf Stoff, Keilrahmen  
35 x 51 inch / 90 x 130 cm  
2018



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





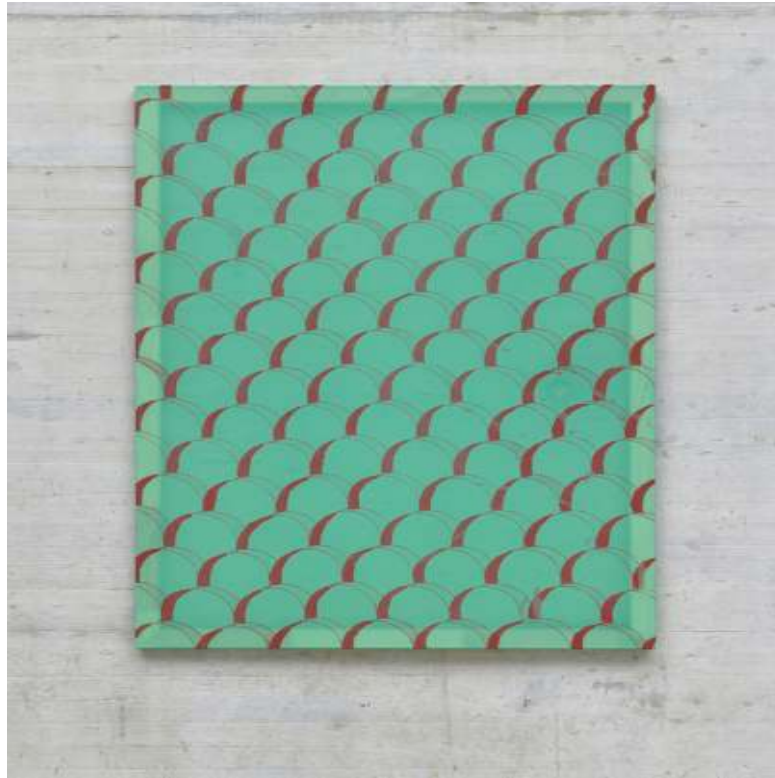
INTRUSIVE ROCK (from I saw a garden / large and fair / enclosed with battlemented wall / sculpted without / with many a figure / and inscriptions next.)

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



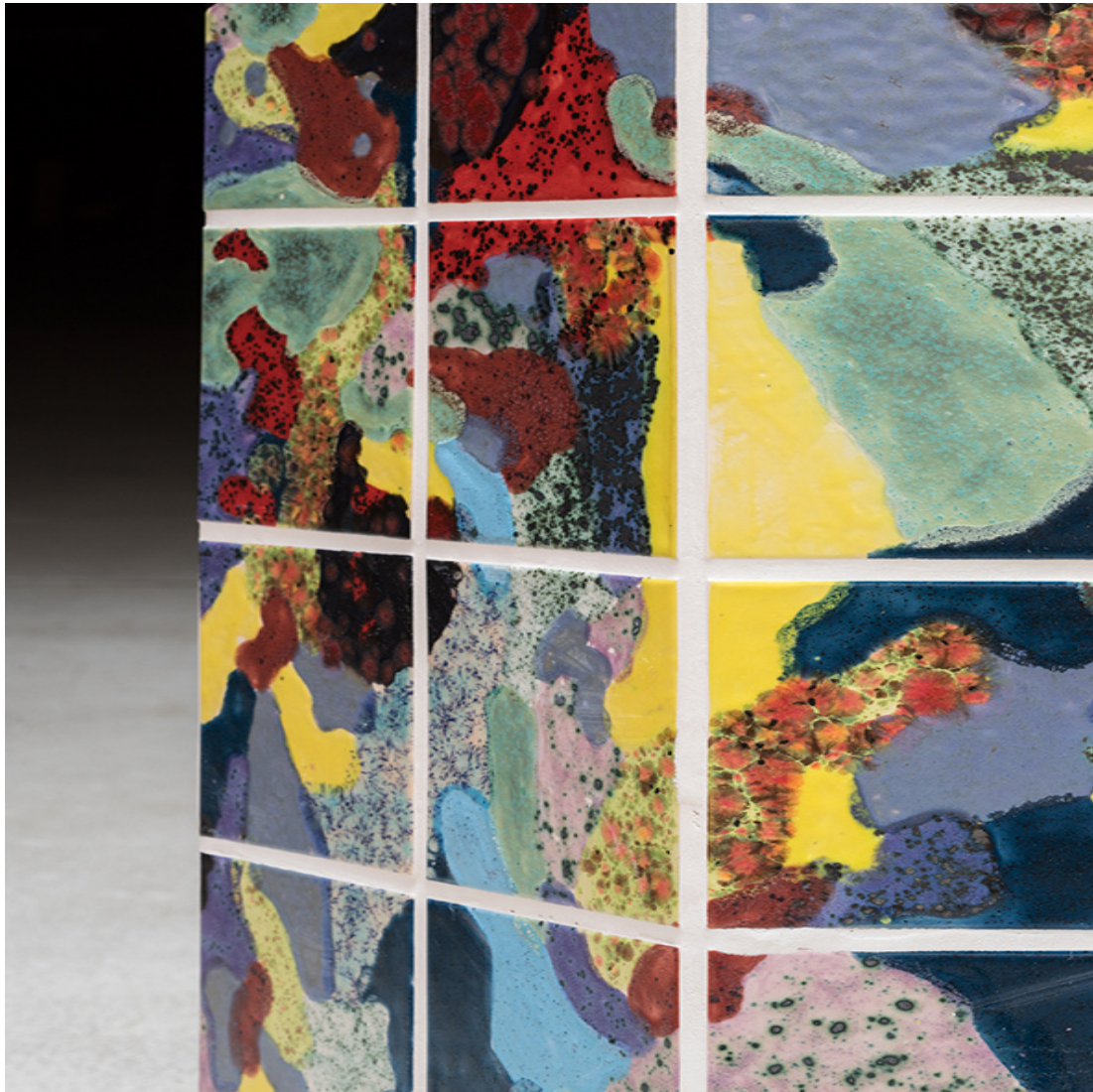
AQUASCAPE 1 (Mountain)

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



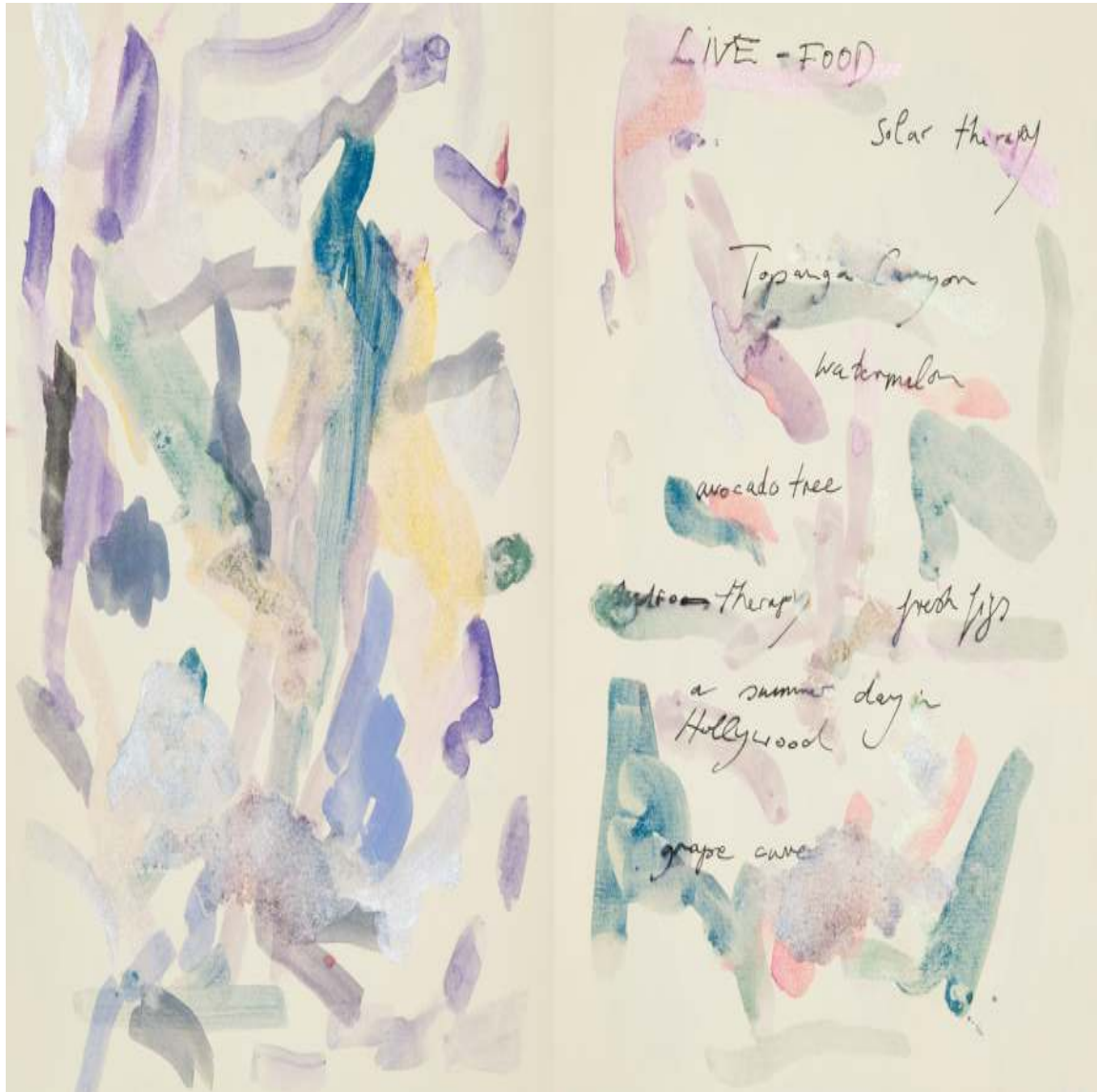


AQUASCAPE 1 (Mountain)

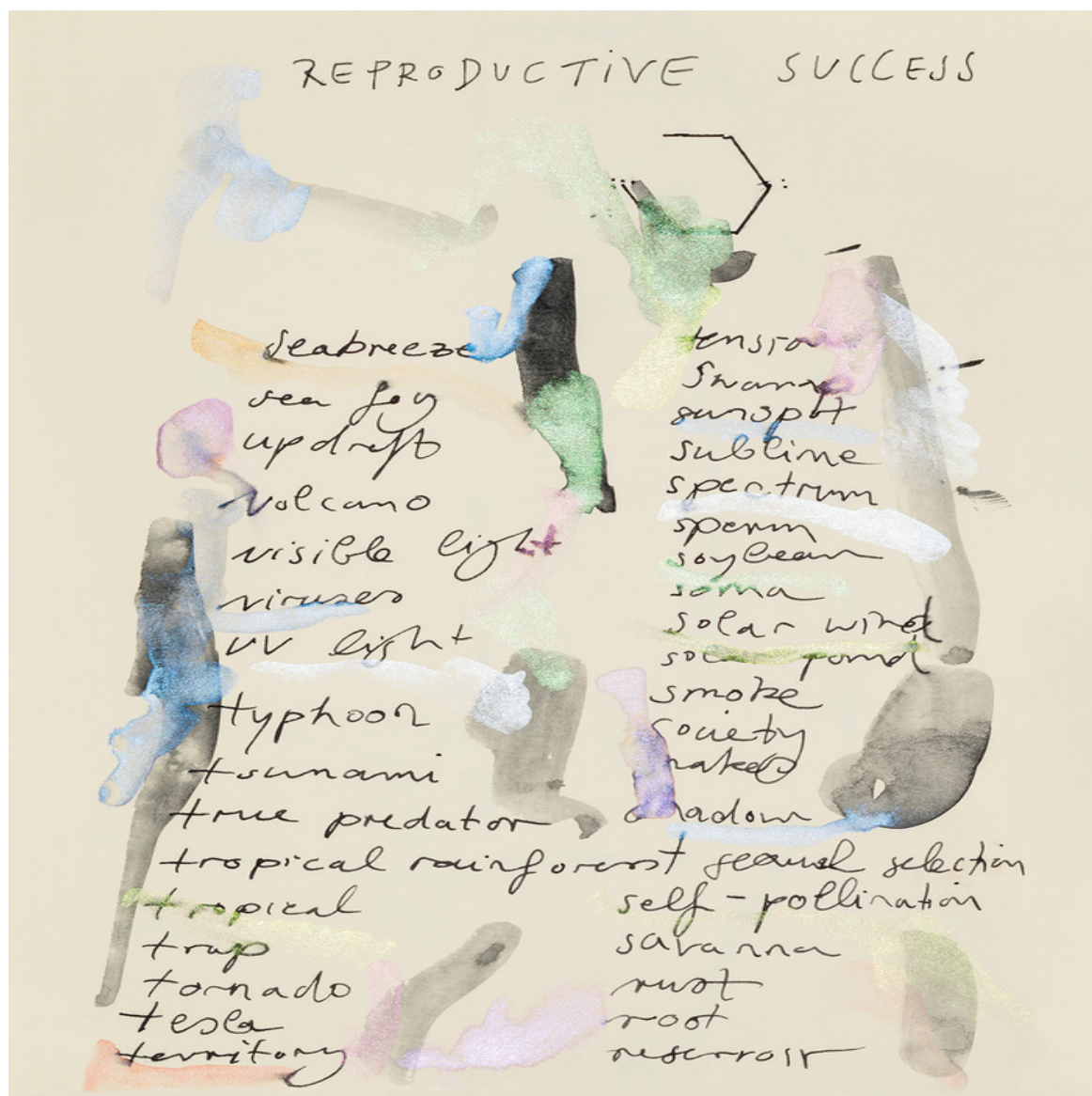
sculpture/ environment

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 &#039;HONEY&#039;  
painting  
Ink and watercolor on paper  
8¼ x 11 inch / 21 x 29 cm  
2018



LA notebook &#039;HONEY&#039;  
 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.

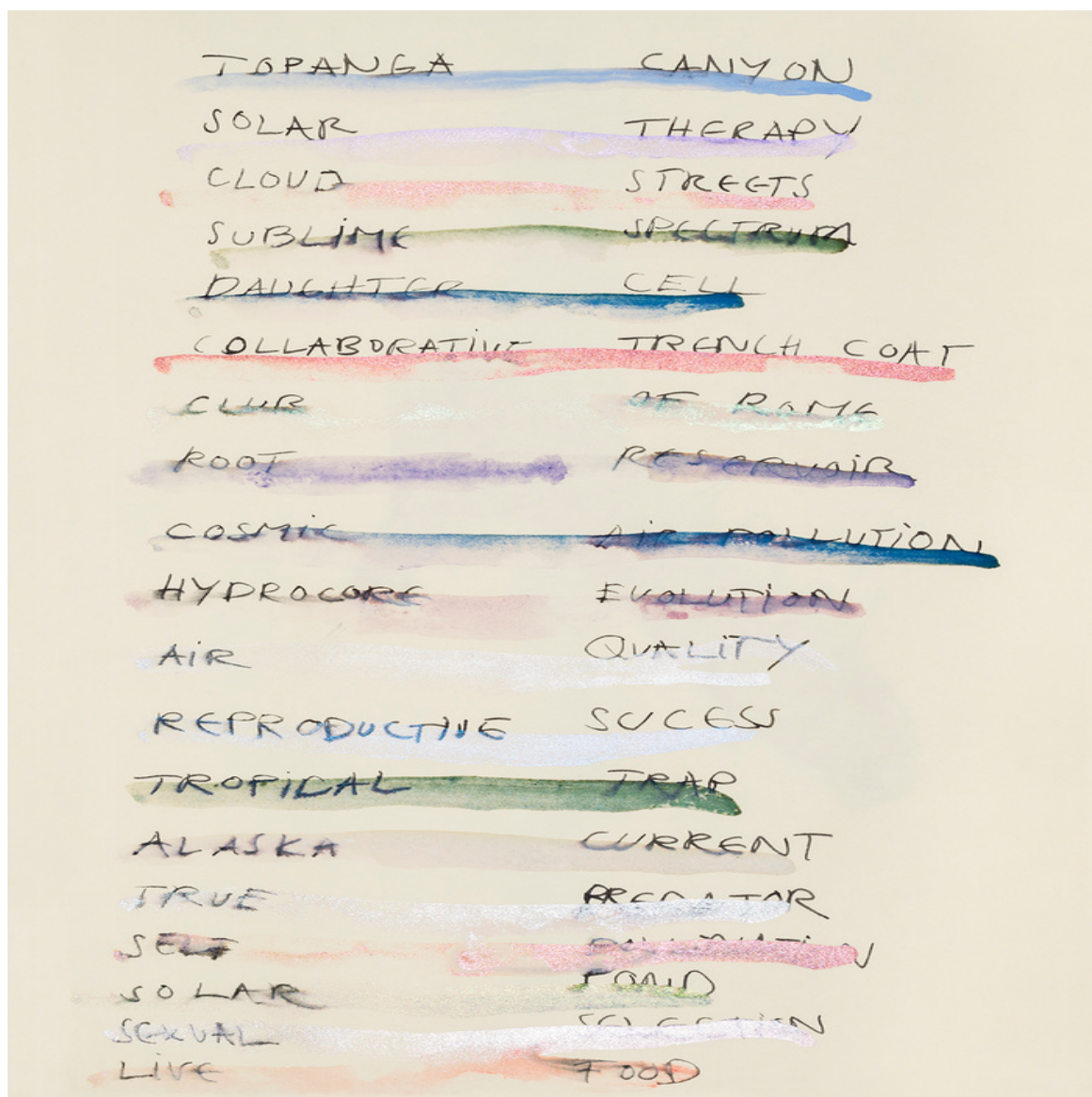
YOU HAD MUCH BETTER  
GO TO BED, MONSIEUR  
NOT WAIT FOR YOUR  
FRIEND TO COME  
BACK

Deine schwarze Mahne  
lernen gewitter regeln  
bar

ecology Sunrise of the Heart



LA notebook &#039;HONEY&#039;  
painting  
Ink and watercolor on paper  
8¼ x 5½ inch / 21 x 14 cm  
2018



LA notebook &#039;HONEY&#039;  
painting  
Ink and watercolor on paper  
8¼ x 5½ inch / 21 x 14 cm  
2018





LA notebook &#039;HONEY&#039;  
painting  
Ink and watercolor on paper  
8¼ x 5½ inch / 21 x 14 cm  
2018



LA notebook &#039;HONEY&#039;  
painting  
Ink and watercolor on paper  
8¼ x 5½ inch / 21 x 14 cm  
2018





LA notebook &#039;HONEY&#039;  
painting  
Ink and watercolor on paper  
8¼ x 5½ inch / 21 x 14 cm  
2018





LA notebook &#039;HONEY&#039;  
painting  
Ink and watercolor on paper  
8¼ x 5½ inch / 21 x 14 cm  
2018



LA notebook &#039;HONEY&#039;  
painting  
Ink and watercolor on paper  
8¼ x 11 inch / 21 x 29 cm  
2018





LA notebook &#39;HONEY&#39;  
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



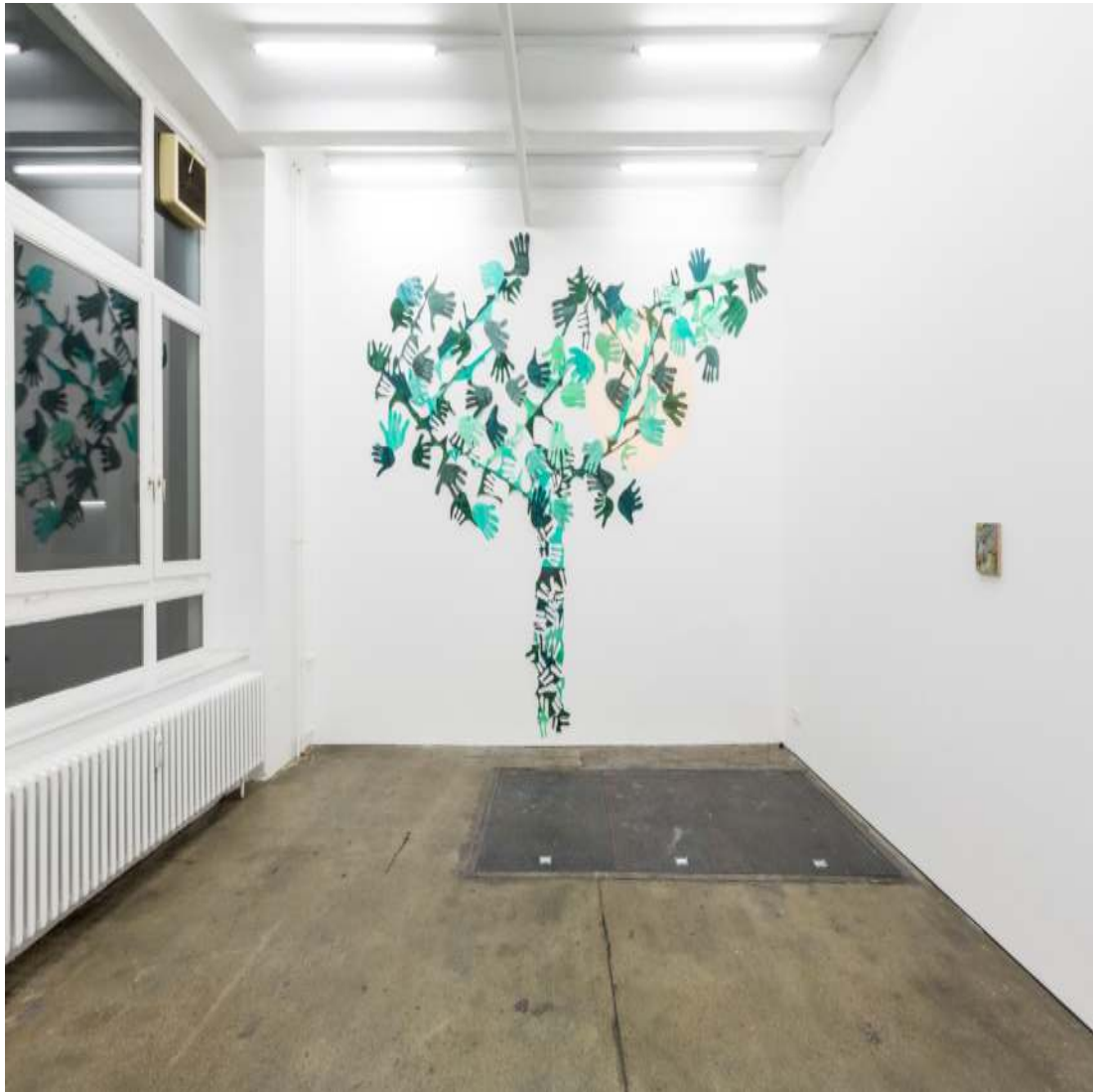
Loving the motor-cycle  
sound collage / sculpture  
mp3 player, headphones, motorcycle (Honda CRF 250 L Enduro)  
2017





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  
137¾ × 149½ 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 × 37¾ × 19 inch / 192 × 96 × 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



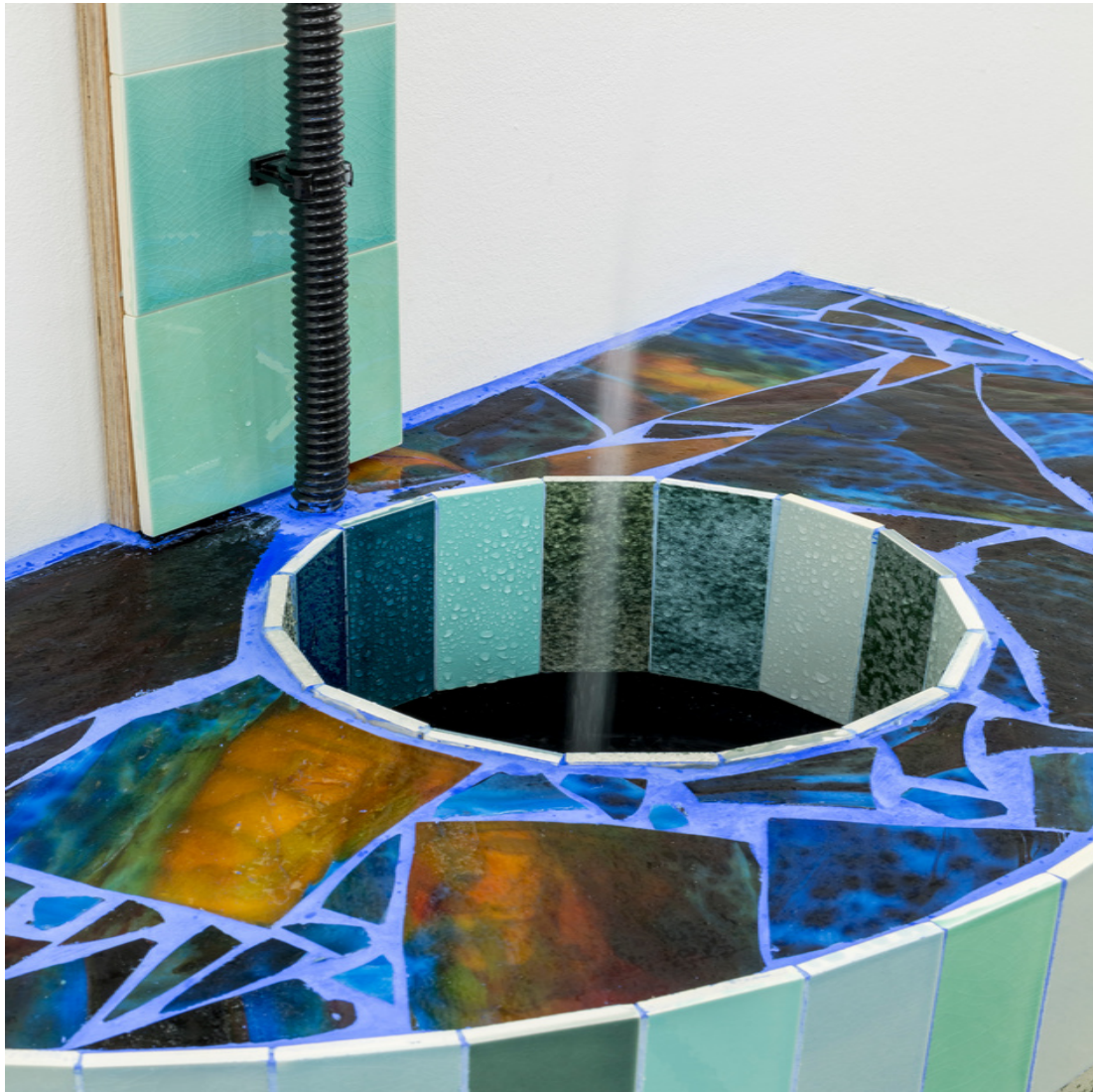
The Source / Die Quelle (for Josephine Saladyak) (from Hello from Rue Desert)  
sculpture  
Ceramic tiles, stained glass, mortar, fountain pump, plastic hose, copper pipe, wood  
133¾ x 39¼ x 23½ inch / 340 x 100 x 60 cm  
2017



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

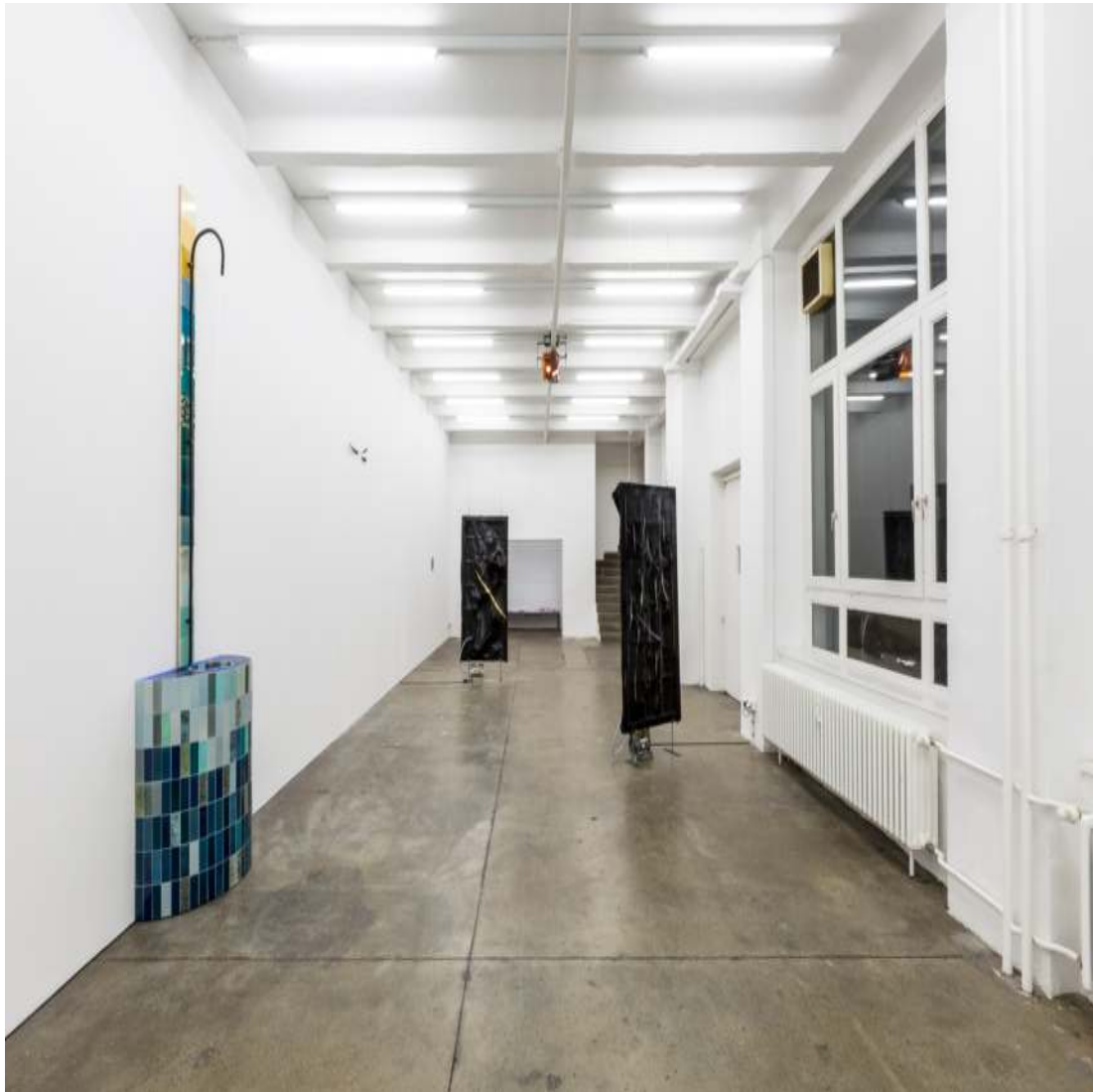


The Bird (from Hello from Rue Desert)  
sculpture  
Parrot feathers, clockwork  
15¾ x 15¾ x 1 inch / 40 x 40 x 3 cm  
2017

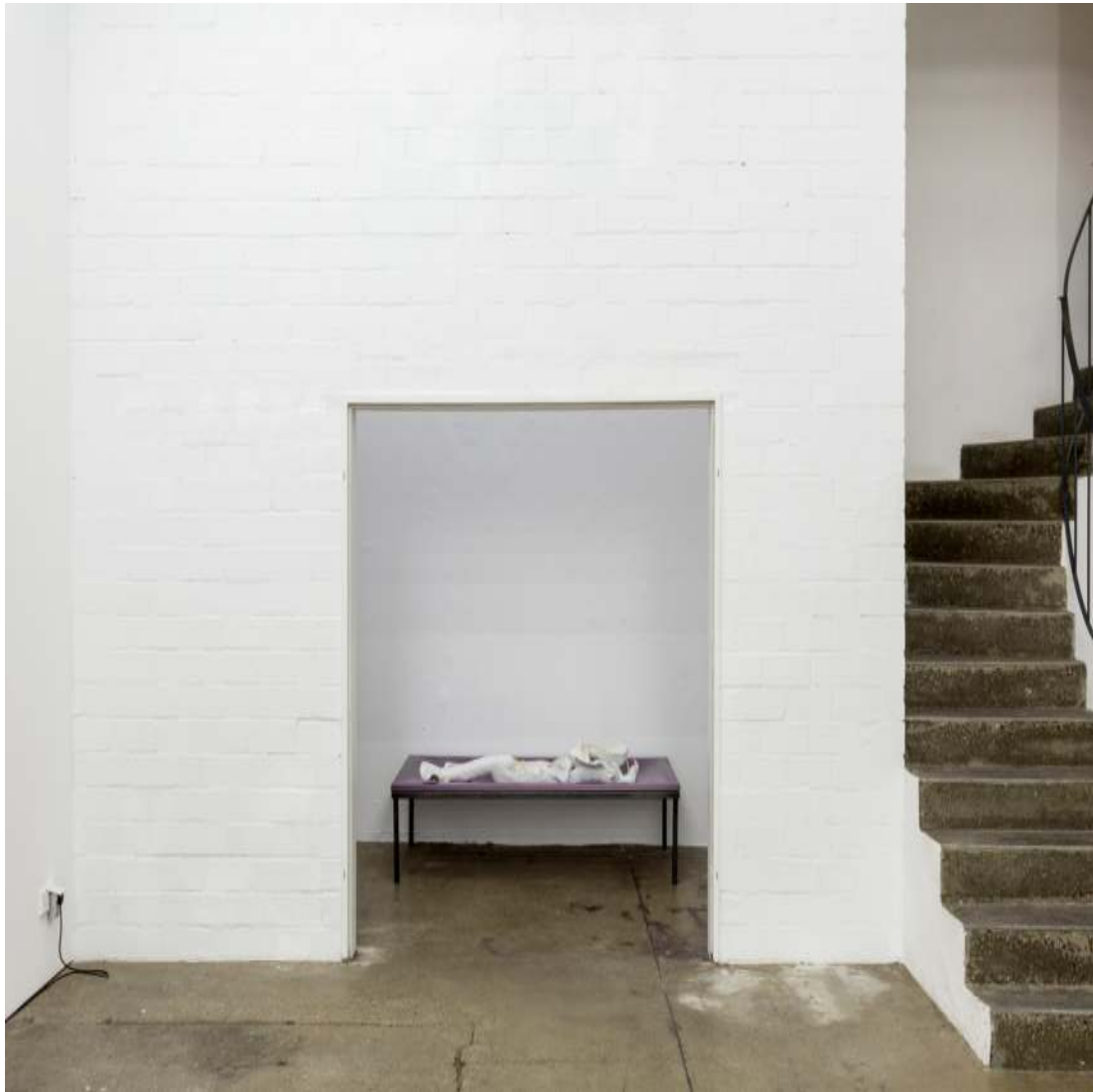




The Bird (from Hello from Rue Desert)  
sculpture  
Parrot feathers, clockwork  
15¾ × 15¾ × 1 inch / 40 × 40 × 3 cm  
2017



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



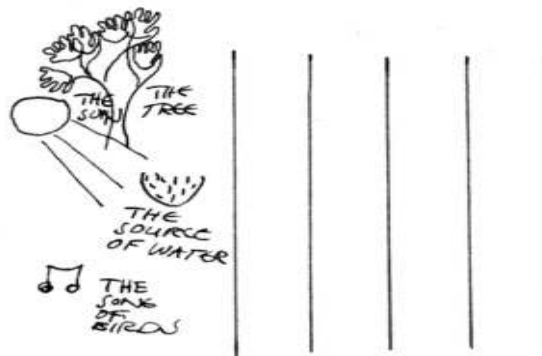
Trampoline Bed No.2 (Eric) (from Hello from Rue Desert)  
sculpture  
Plaster, latex, latex tubes, metal, wood  
2017



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 × 32¼ × 18½ inch / 192 × 82 × 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, vakuum pump, 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 × 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 × 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 x 6¼ inch / 23 x 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. Clinging on the vertical slats that frame these composed structures are poems, more and more; 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 lying position with one hand cupping her chin. The poet is lying at a table, leaning in the reading 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 explains the biographical origin of phrases and words in the poem. The environment of these poetic speech registers 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

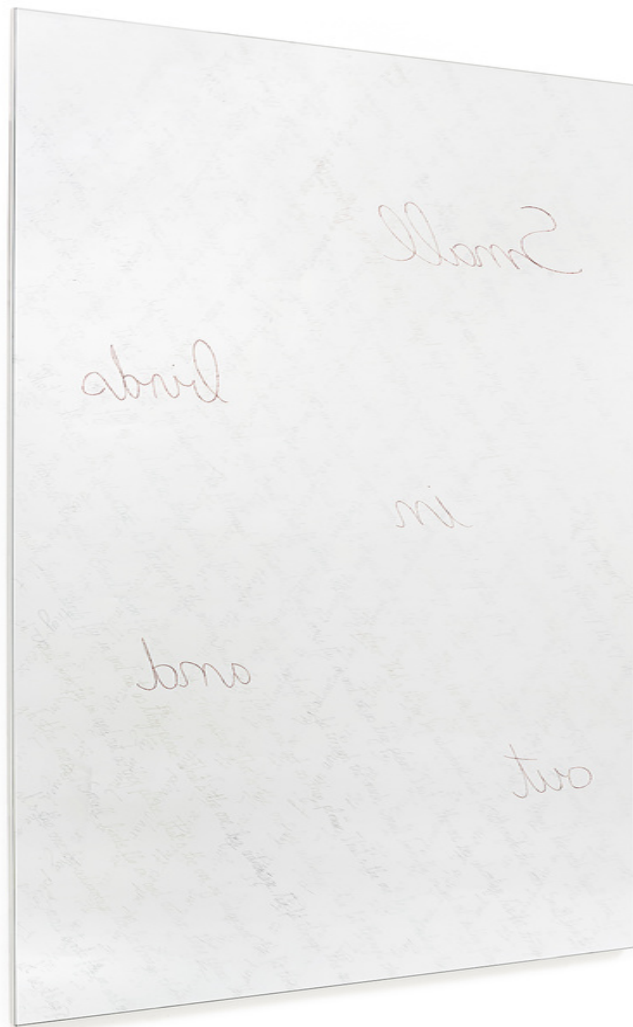
engraving and oil pastel on mirror, mirror glue, wood

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 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 (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

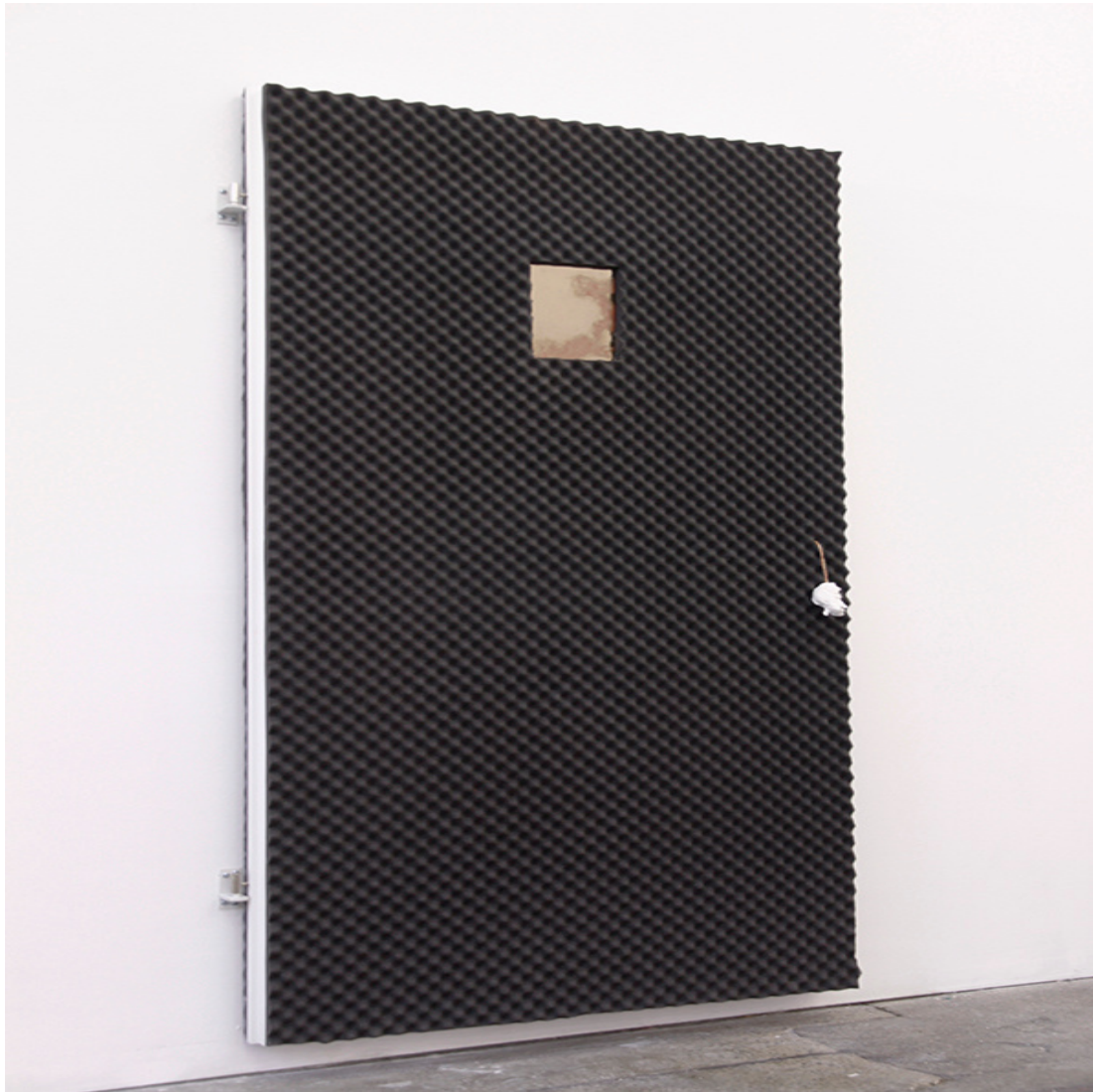




Corals  
environment

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 here  
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

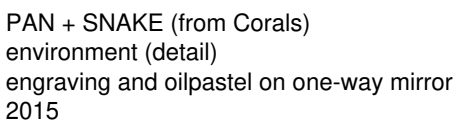


PAN + SNAKE (from Corals)

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

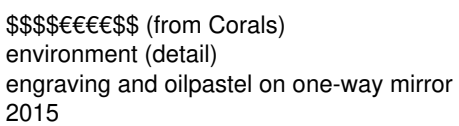


The eye of perception (from Corals)  
environment (detail)  
engraving and oilpastel on one-way mirror  
2015



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

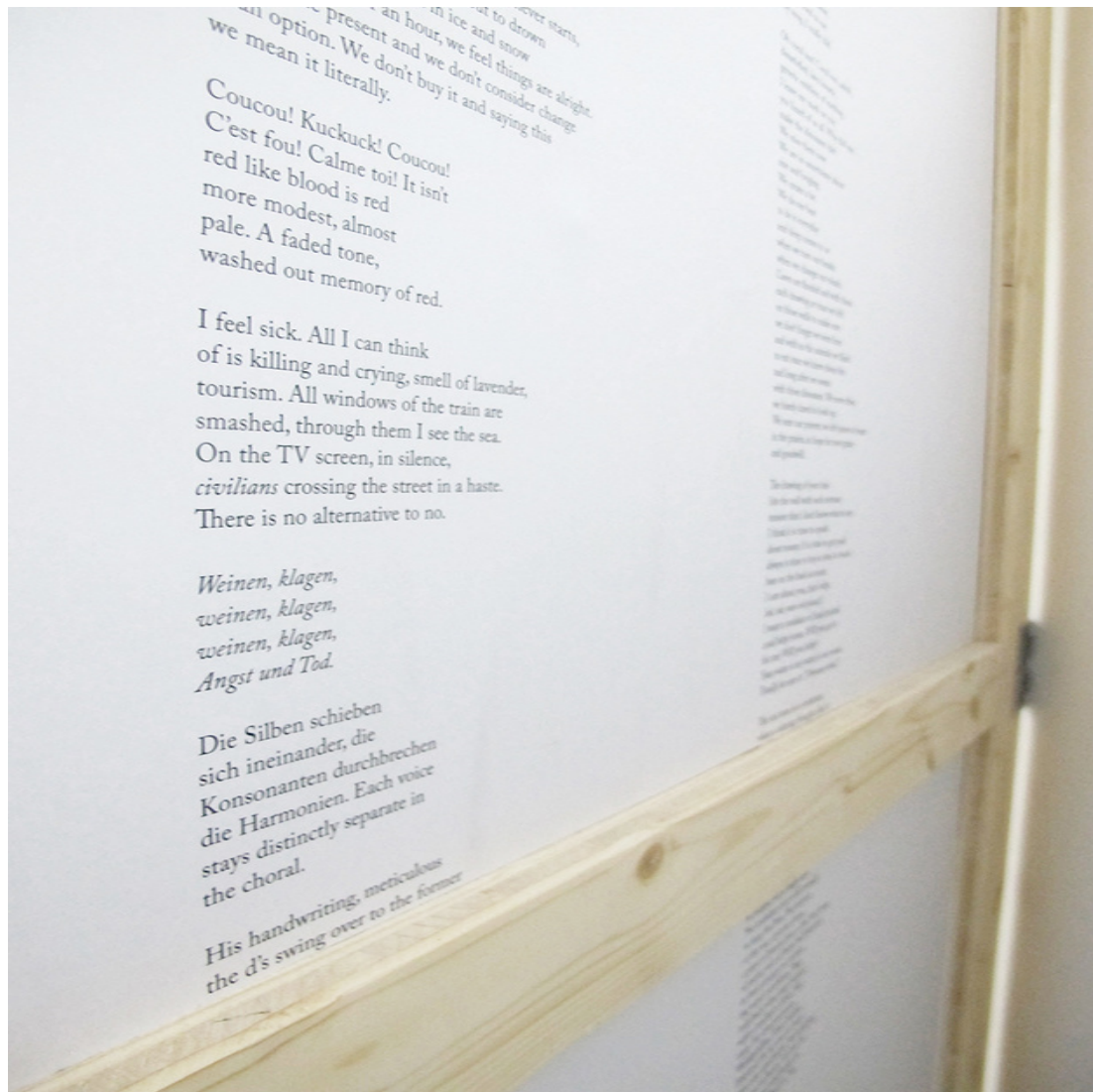
2015





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

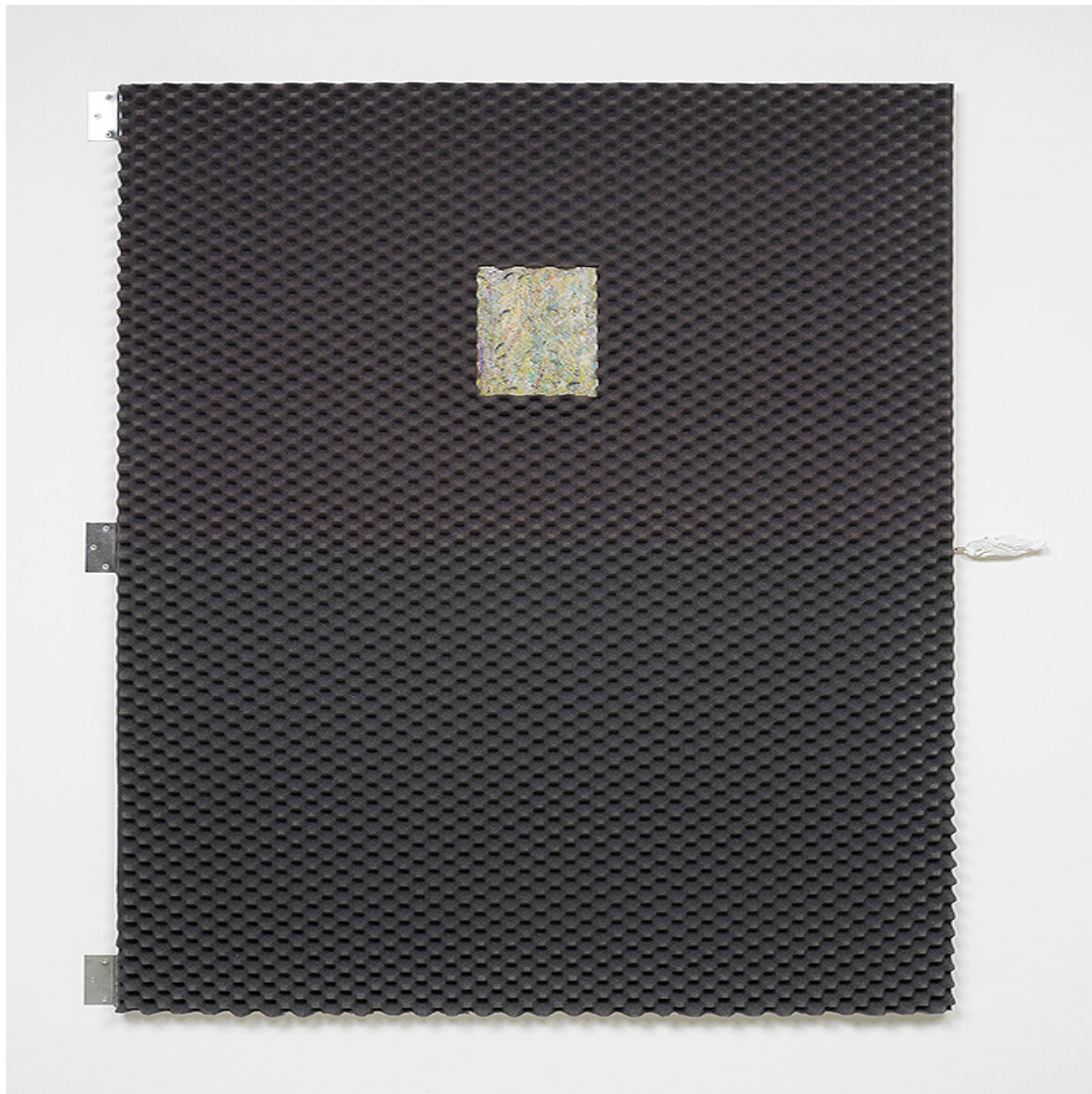
Oil pastel on wood, acoustic foam, laser print on paper, wood, artestone, corkscrew part, metal hinges  
 59 × 39¼ × 2¾ inch / 150 × 100 × 7 cm  
 2015



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) )

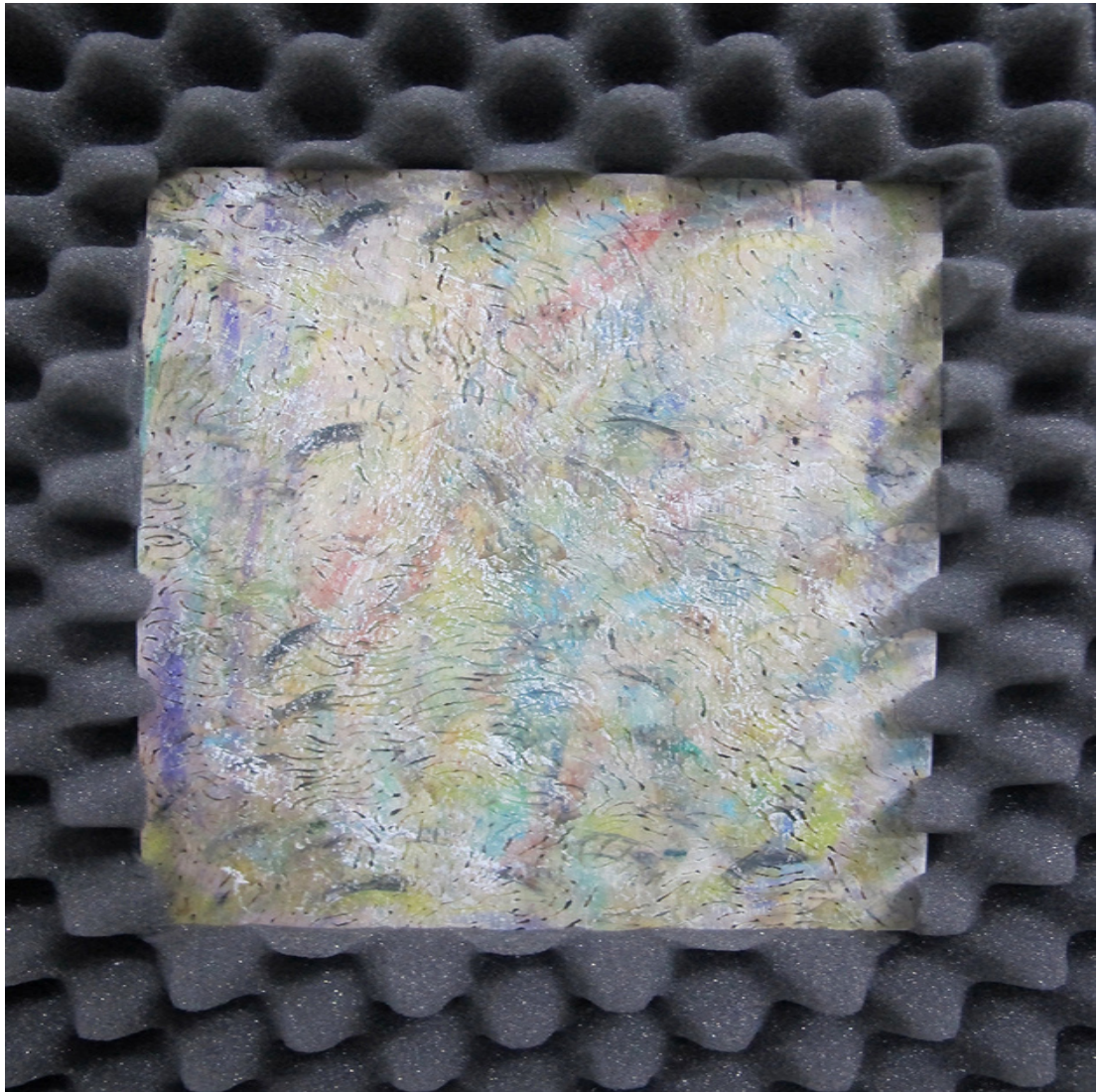
installation view, Laura Bartlett, London, UK

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

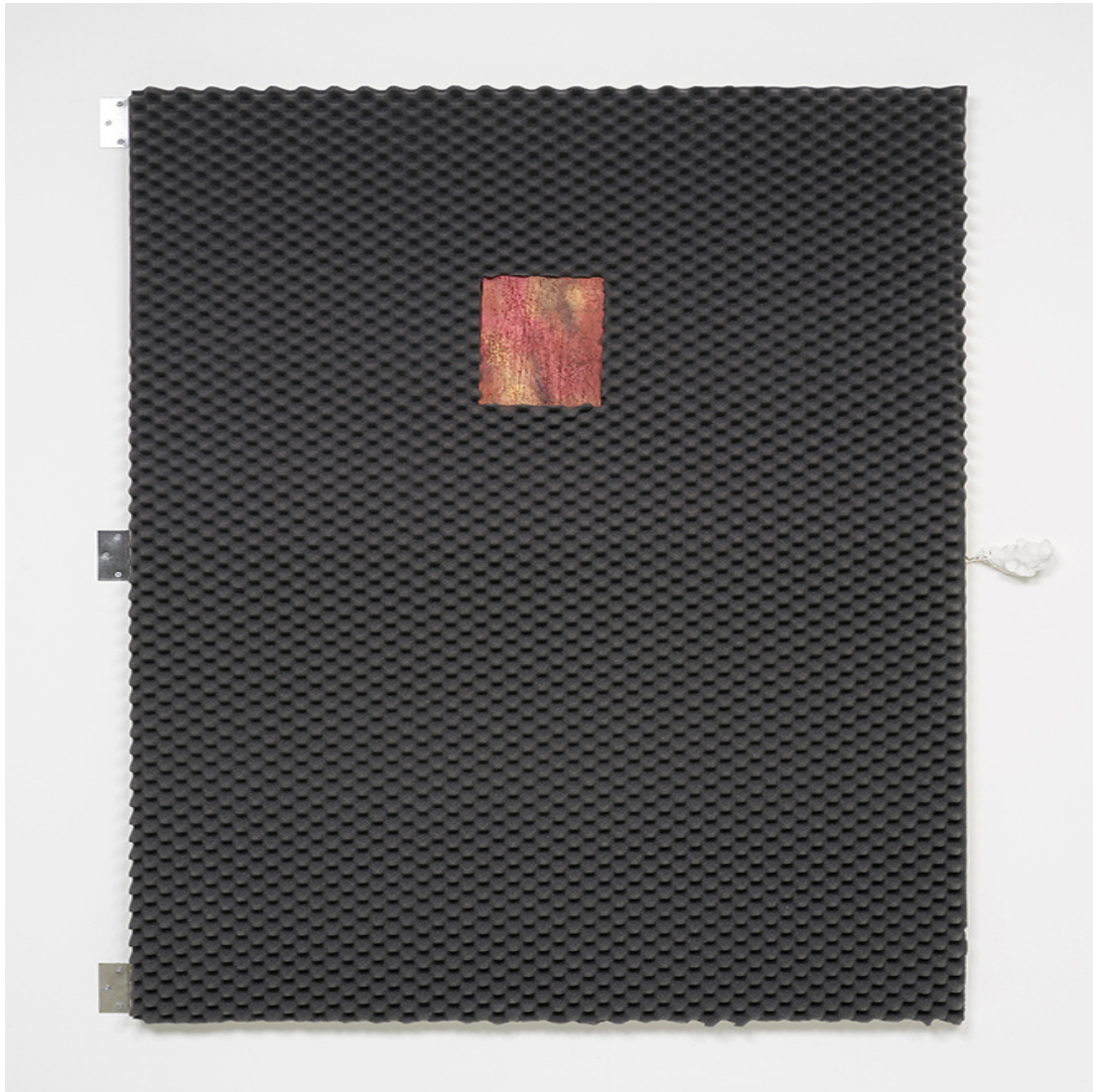




CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.1) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3) )

detail

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

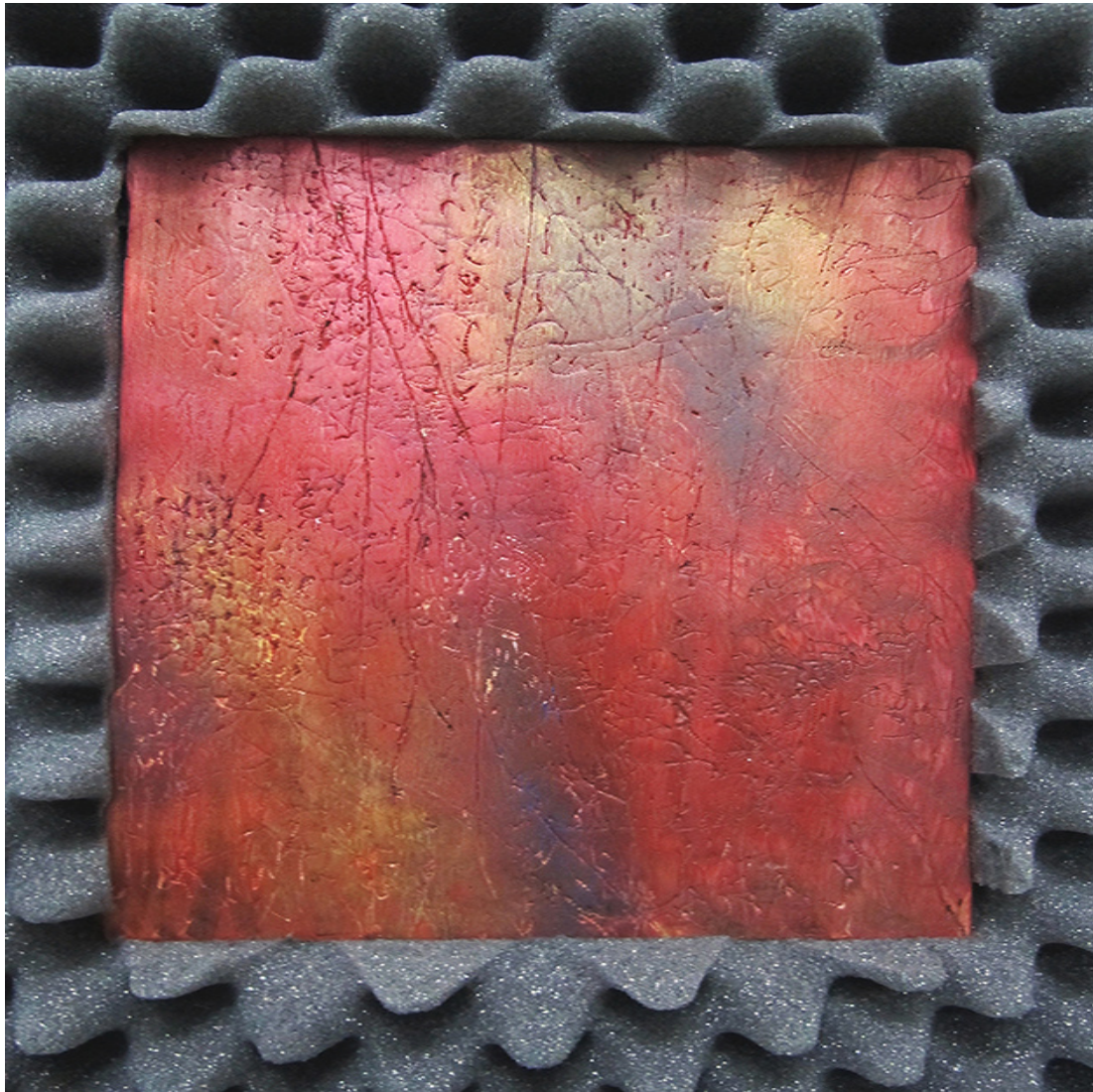


CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.2) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3) )

installation view, Laura Bartlett, London, UK

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



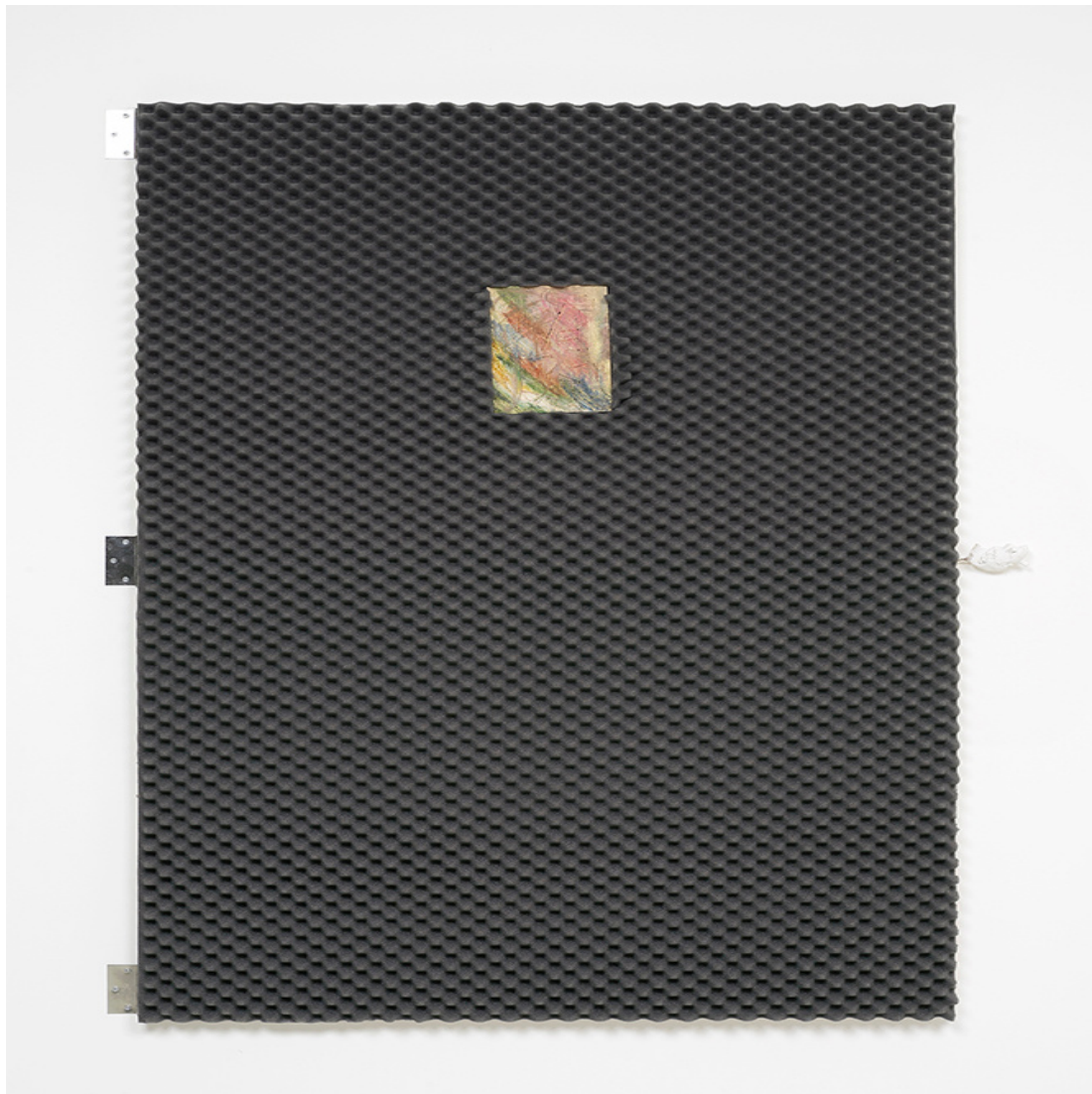


CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.2) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3) )

detail

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

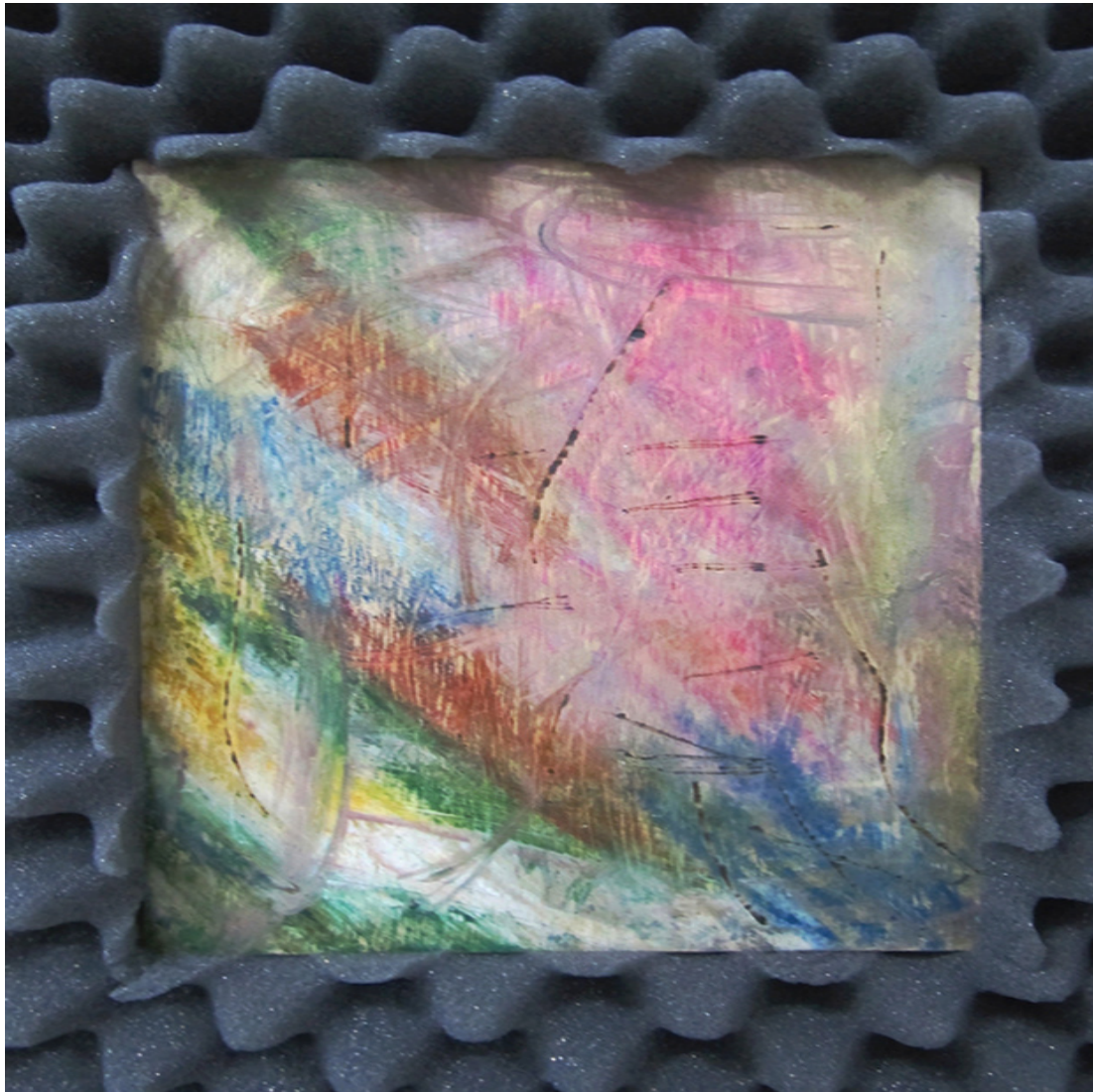




CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No.3) (from CORALS (excerpt): Reflexionsarmer Raum / Anechoic Chamber Experiment (No 1, 2 & 3) )

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.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

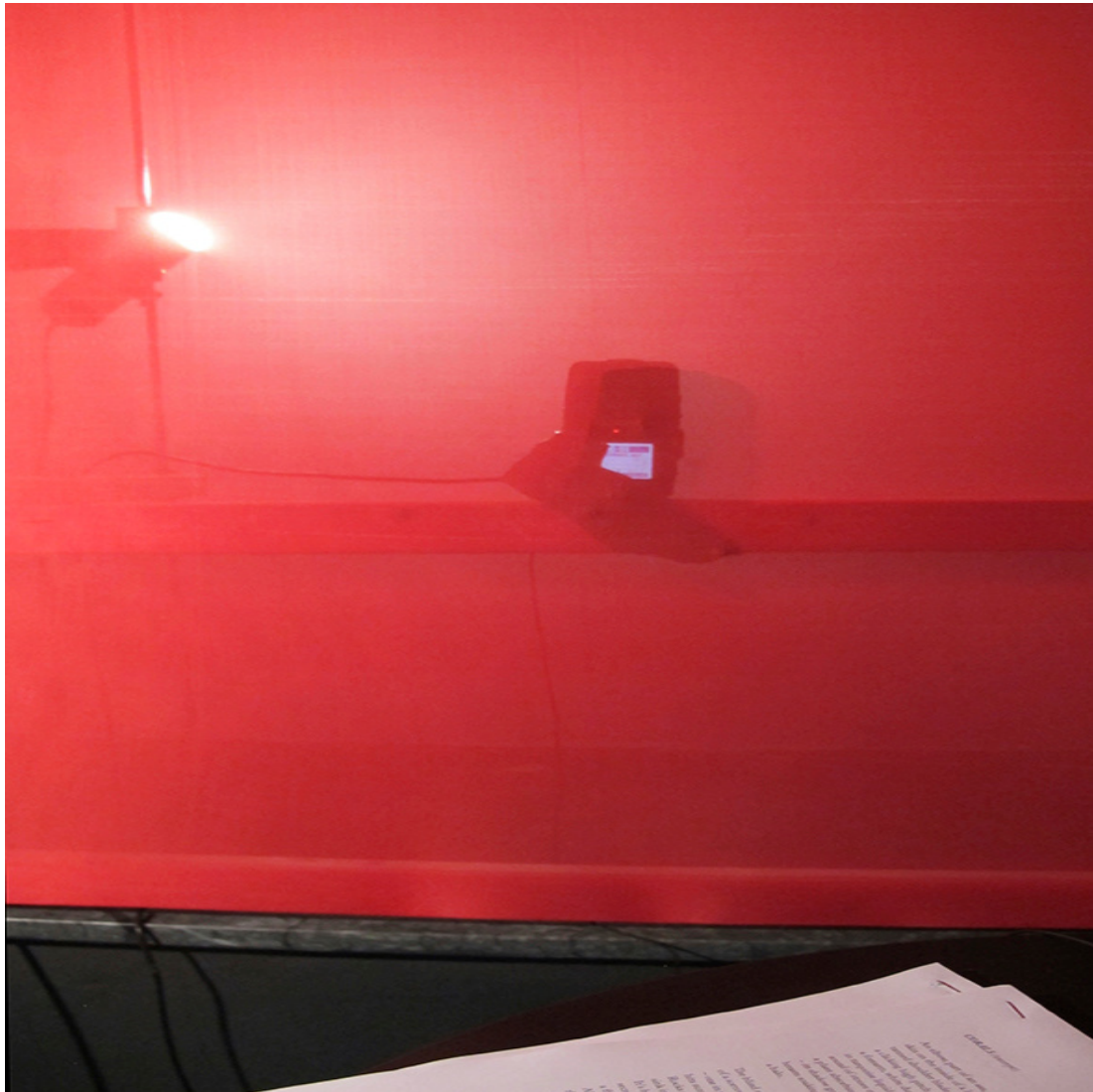
2014



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

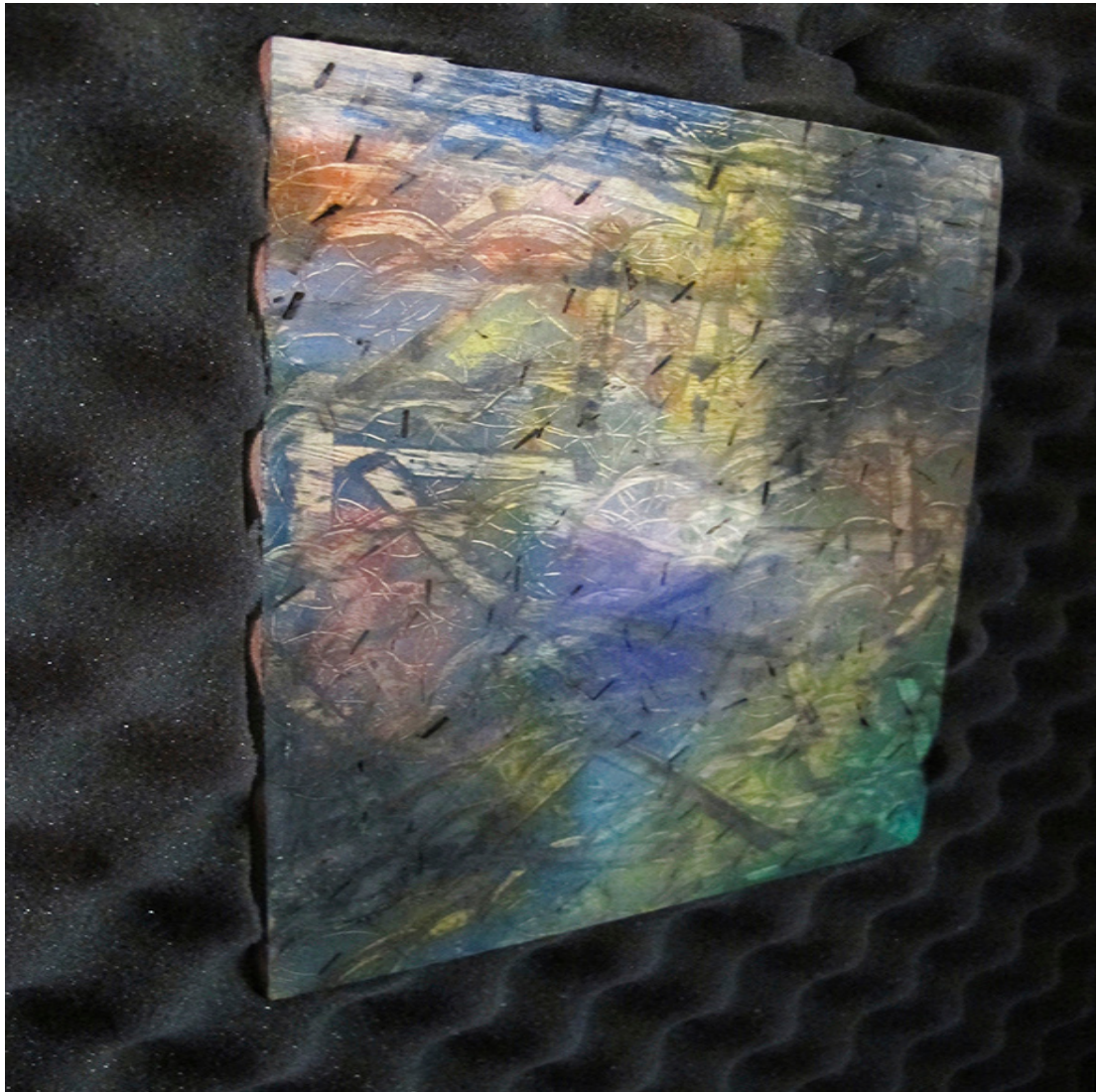




CORALS (excerpt): Reflexionsarmer Raum/ Anechoic Chamber Experiment  
environment

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

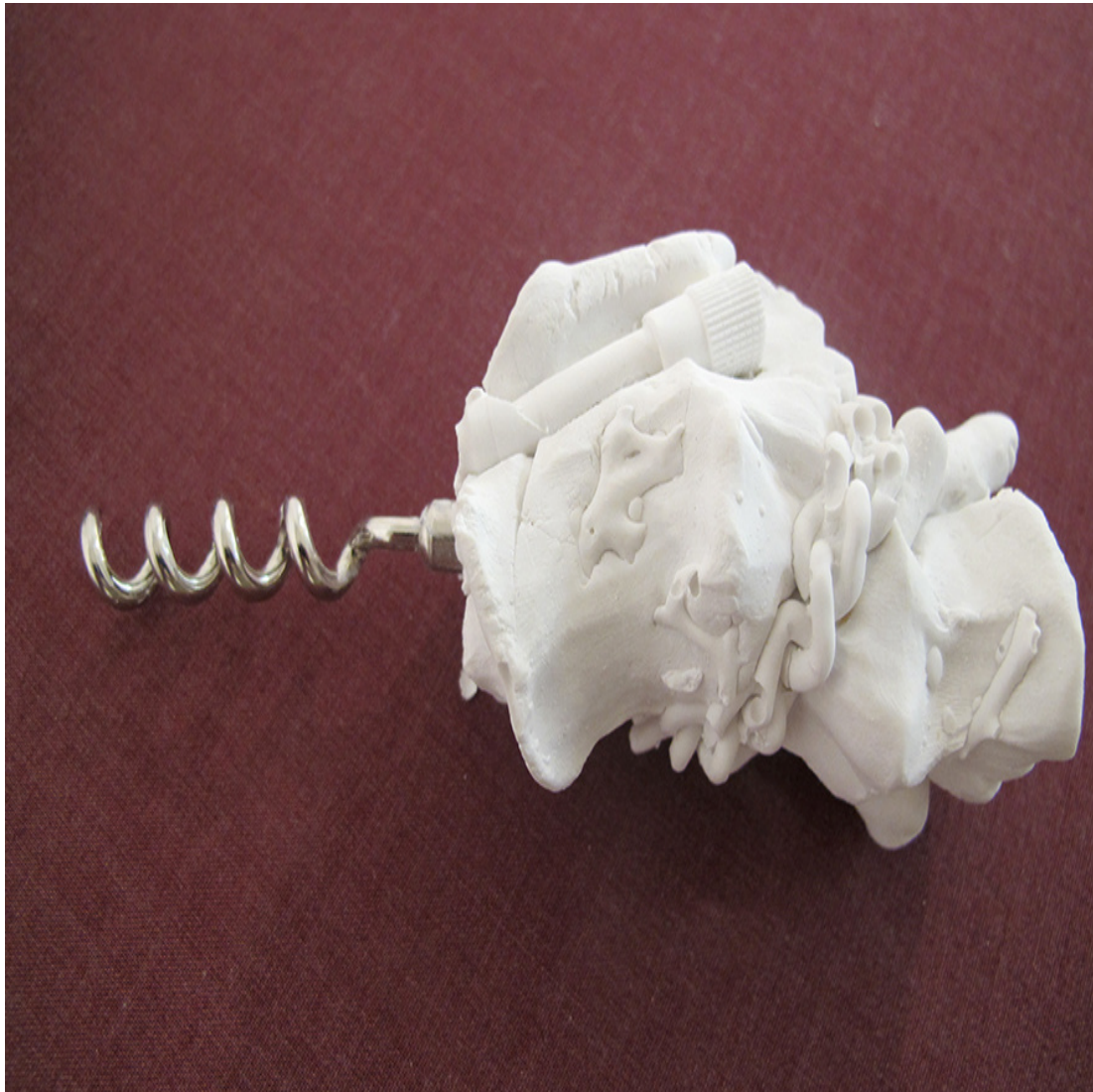
Object

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.



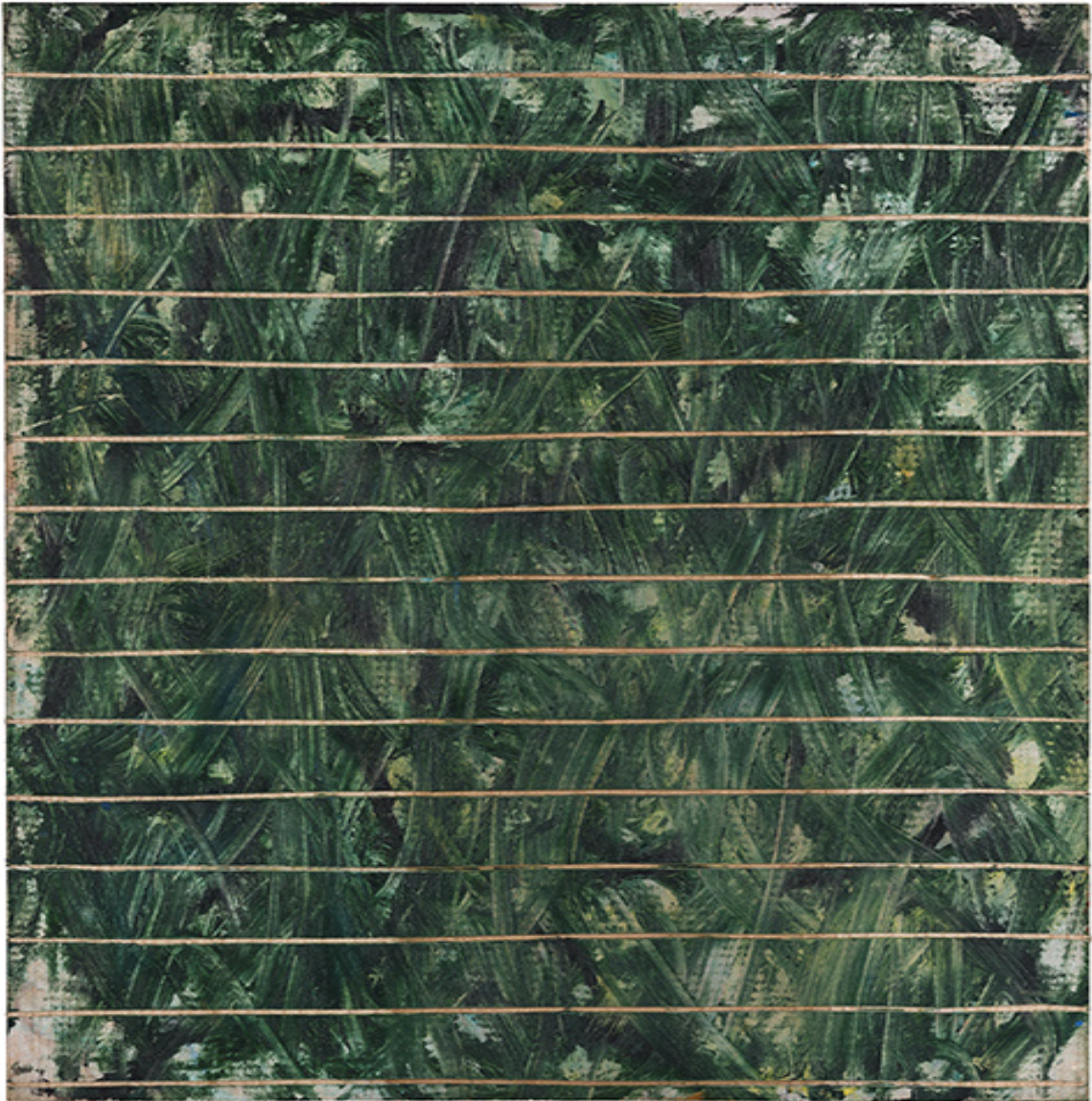


Impressionnisme

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





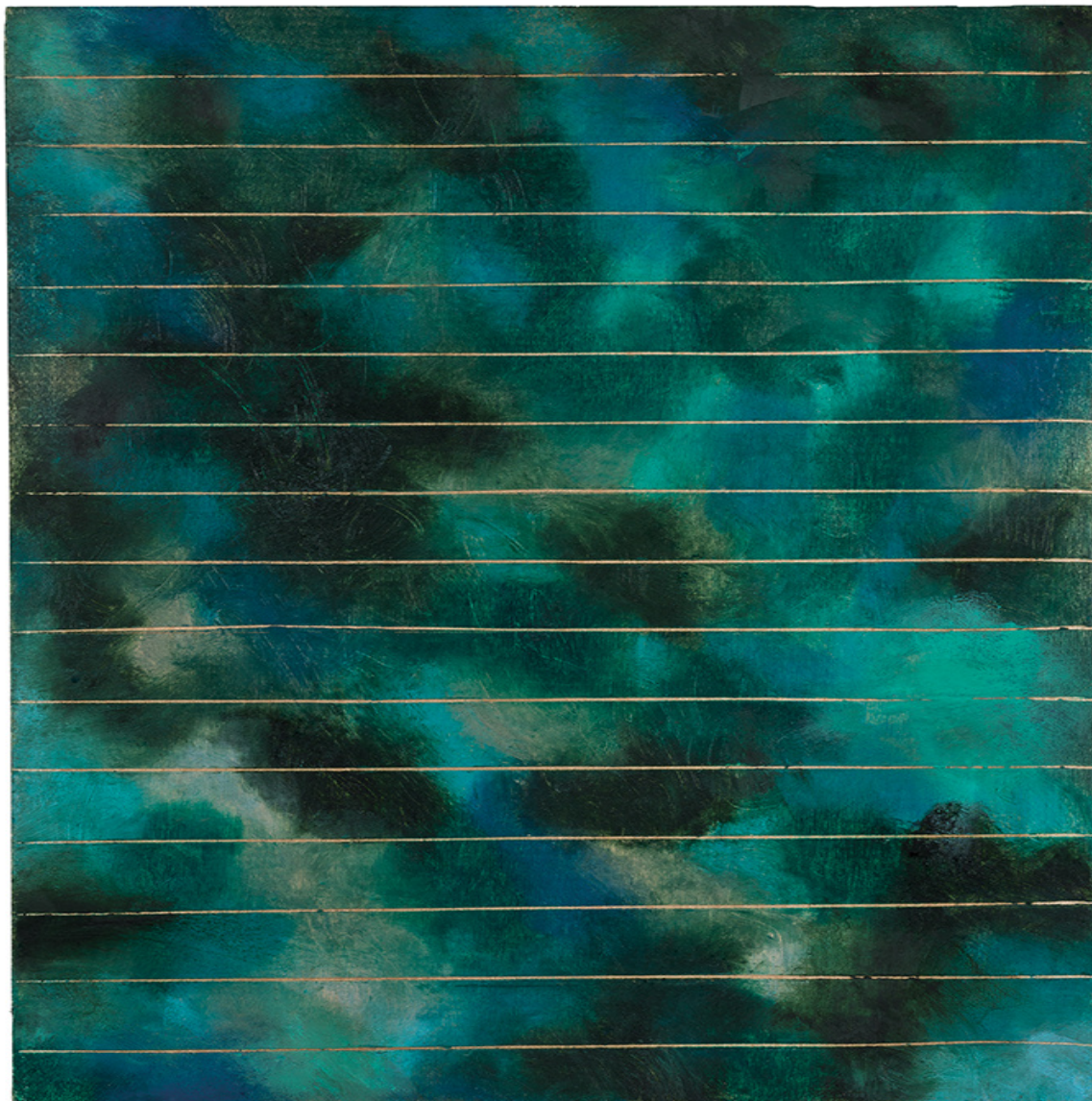
10:48 (from Impressionnisme)  
painting  
oil pastel on wood, woodcut, sound collage (11h 23min)  
8¼ x 6¼ inch / 21 x 16 cm  
2013



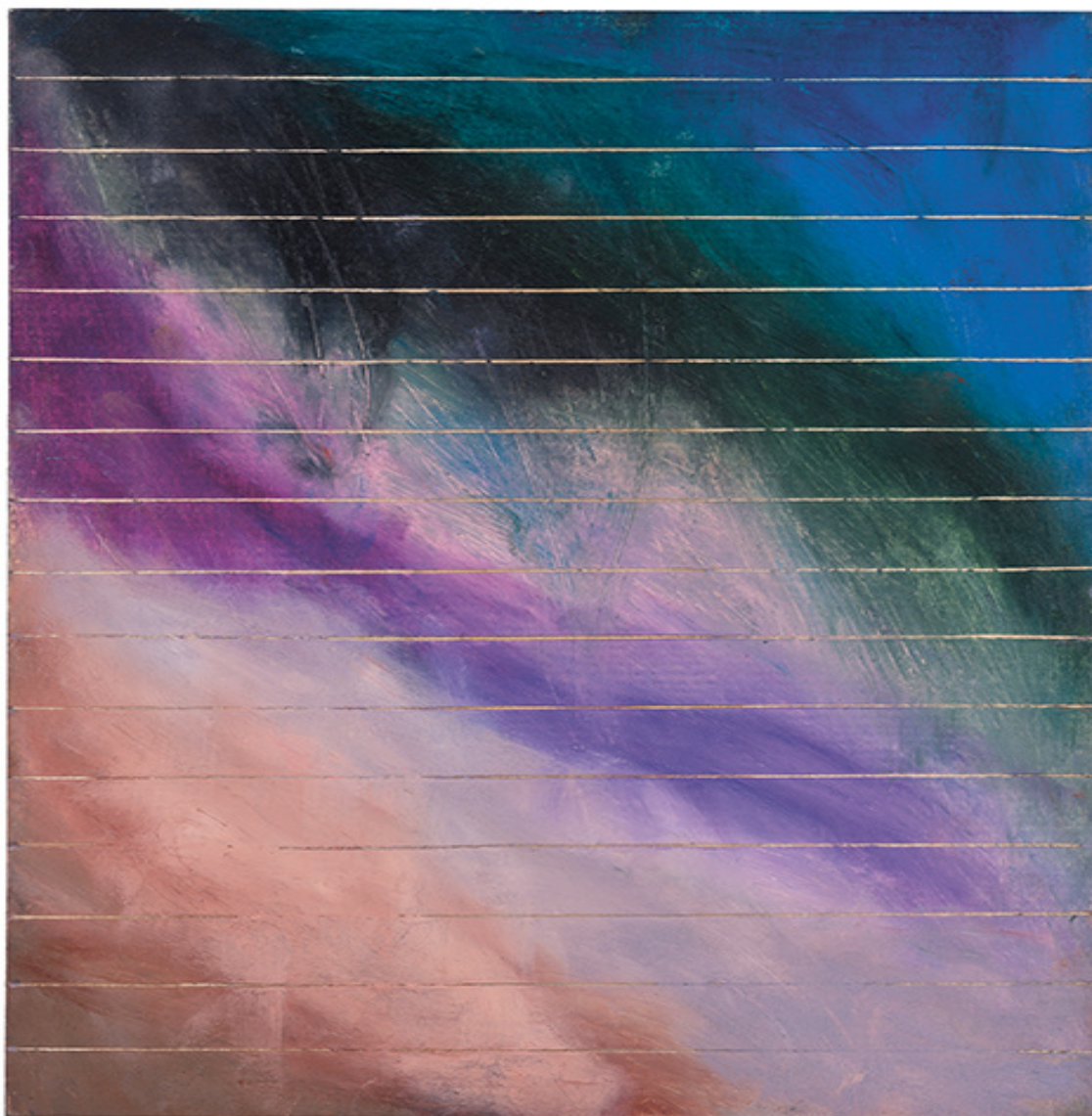
Impressionnisme  
installation view day

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



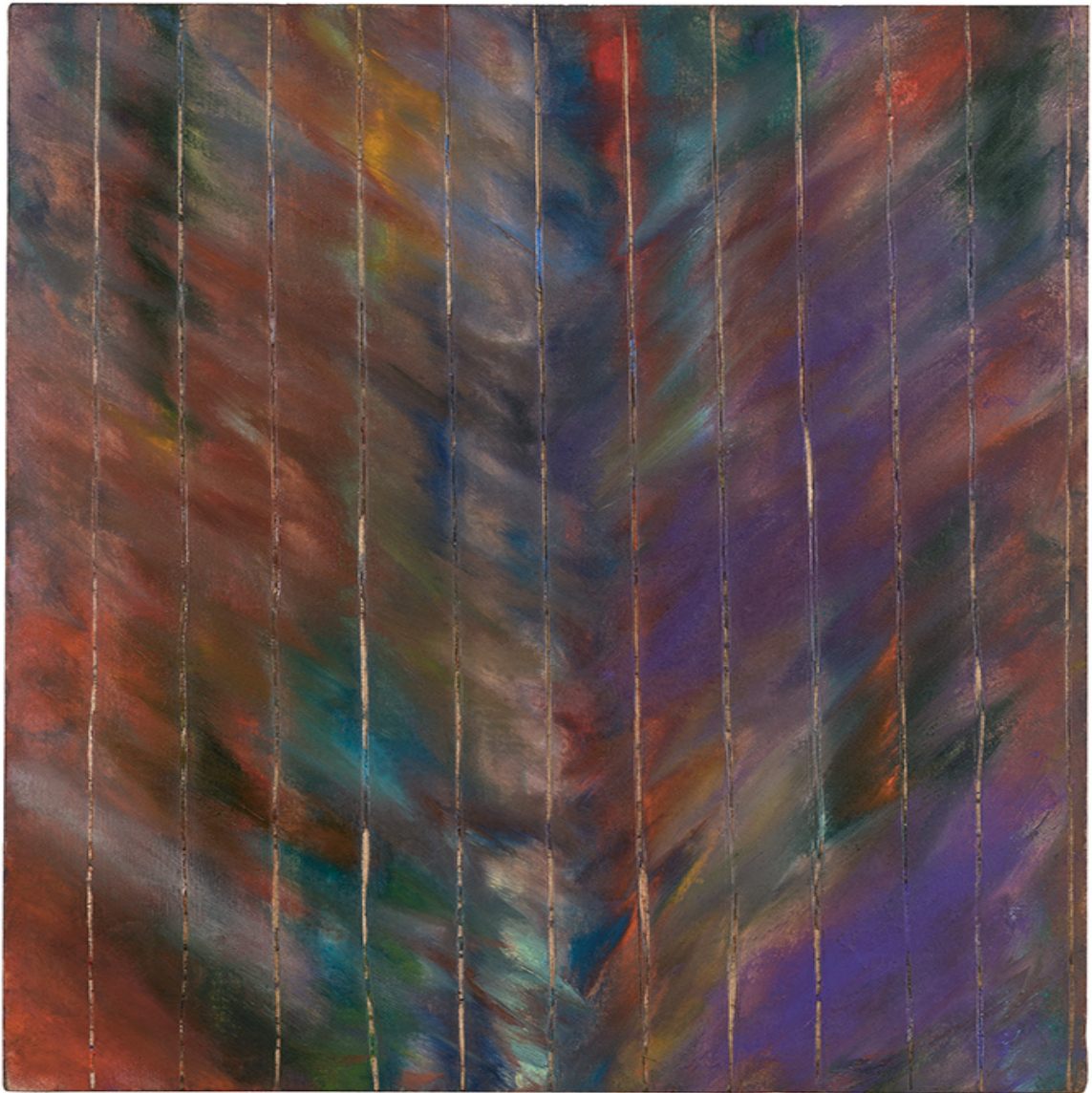


15:29 (from Impressionnisme)  
painting  
oil pastel on wood, woodcut, sound collage (11h 23min)  
8¼ x 6¼ inch / 21 x 16 cm  
2013



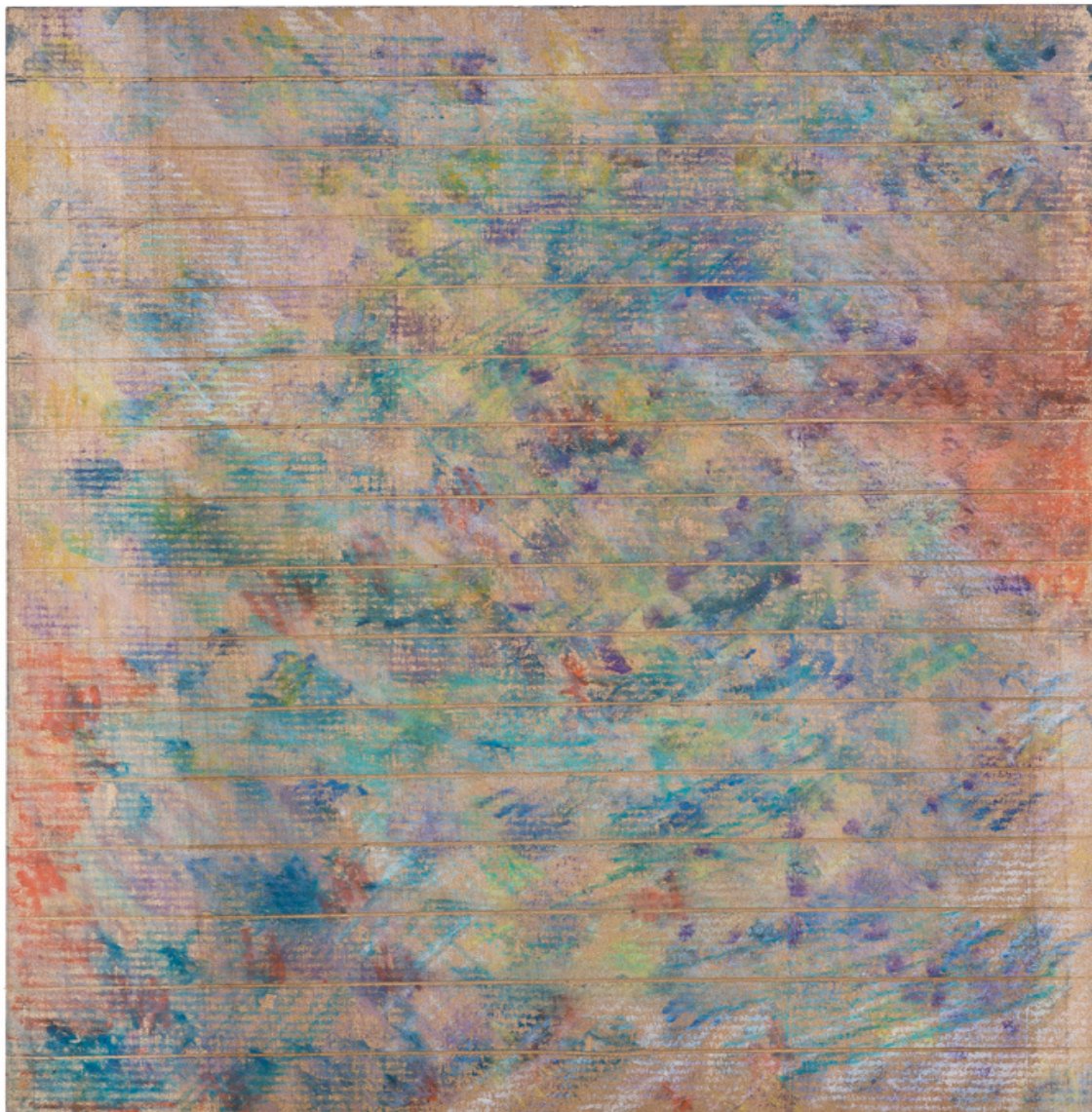


Impressionnisme  
installation view  
variable in size  
2013



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



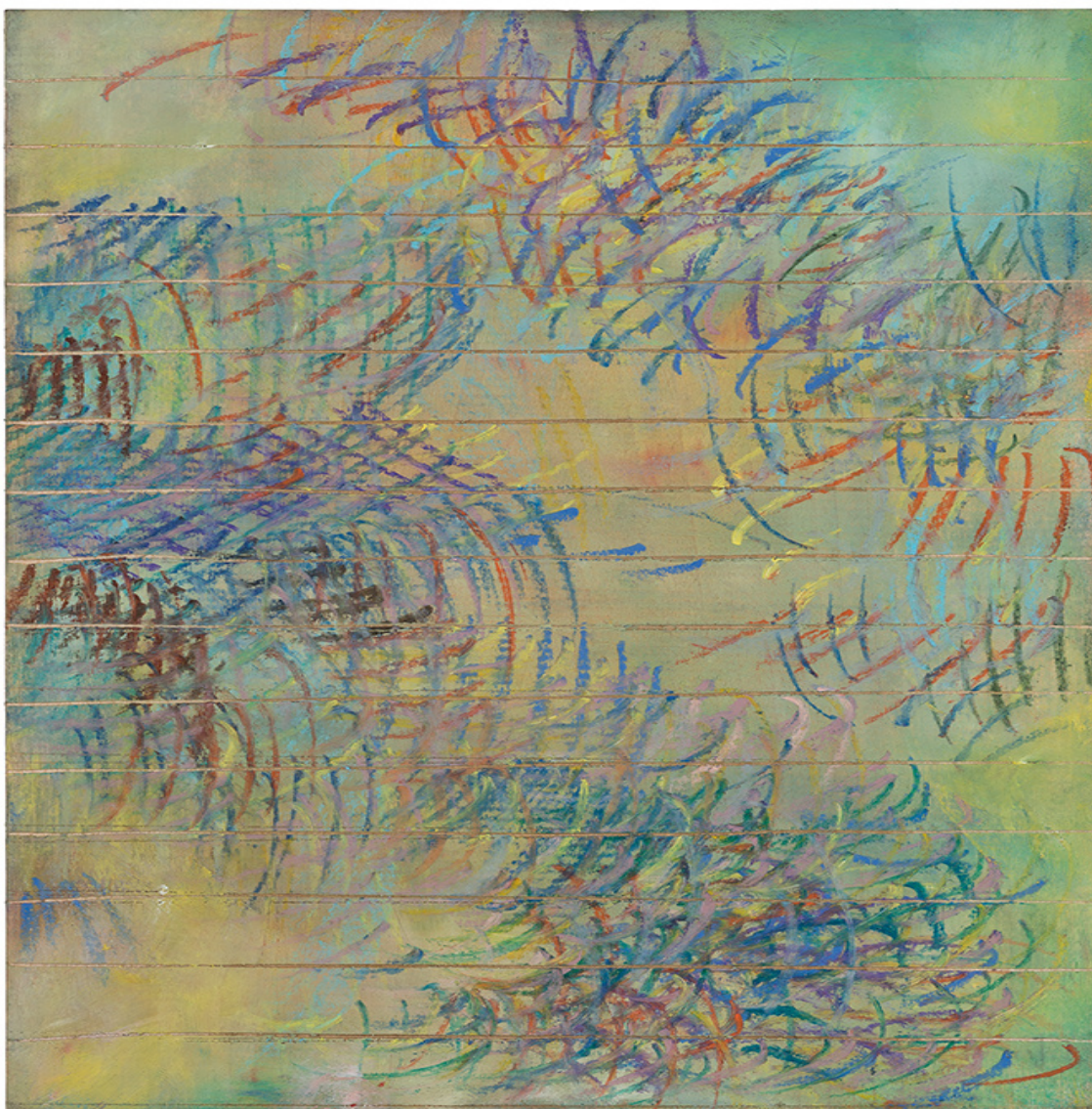


Impressionnisme  
installation view day  
variable in size  
2013



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 × 6¼ inch / 21 × 16 cm  
2013

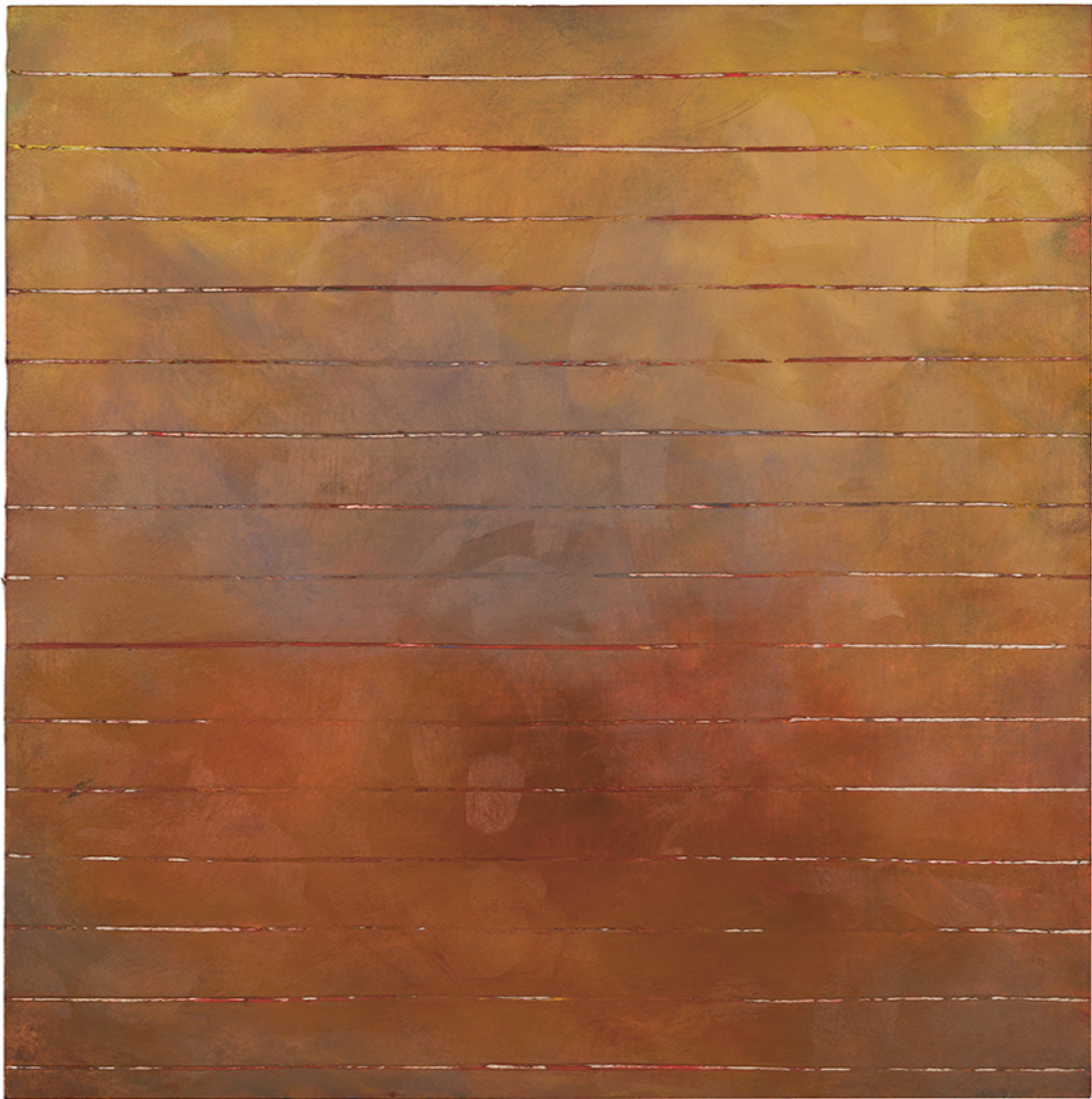


00:00 (from Impressionnisme)  
painting  
oil pastel on wood, woodcut, sound collage (11h 23min)  
8¼ x 6¼ inch / 21 x 16 cm  
2013



Impressionnisme  
installation view day  
2013



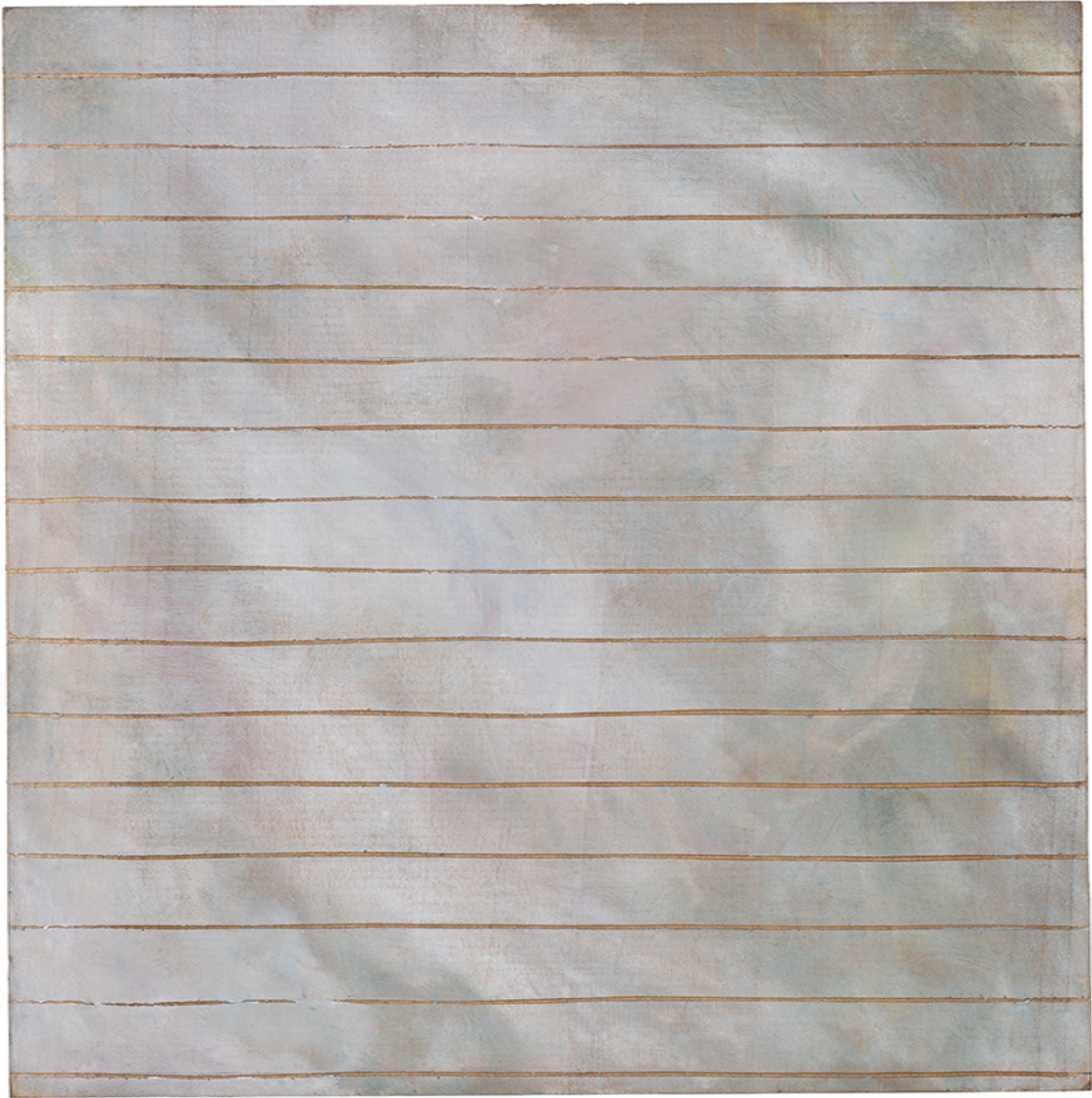


21:52 (from Impressionnisme)  
painting  
oil pastel on wood, woodcut, sound collage (11h 23min)  
8¼ x 6¼ inch / 21 x 16 cm  
2013



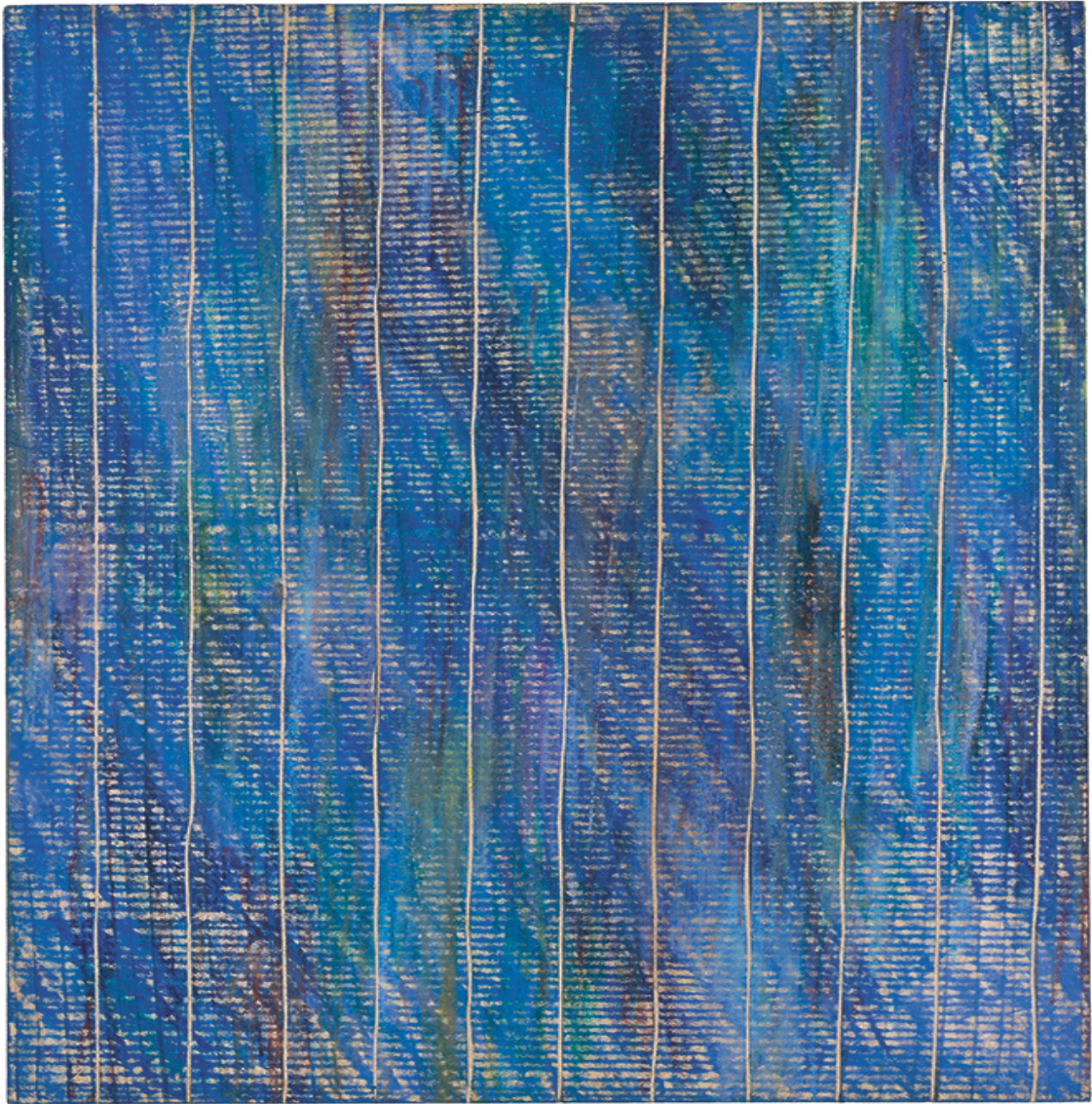
16:42 (from Impressionnisme)  
painting  
oil pastel on wood, woodcut, sound collage (11h 23min)  
8¼ × 6¼ inch / 21 × 16 cm  
2013





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



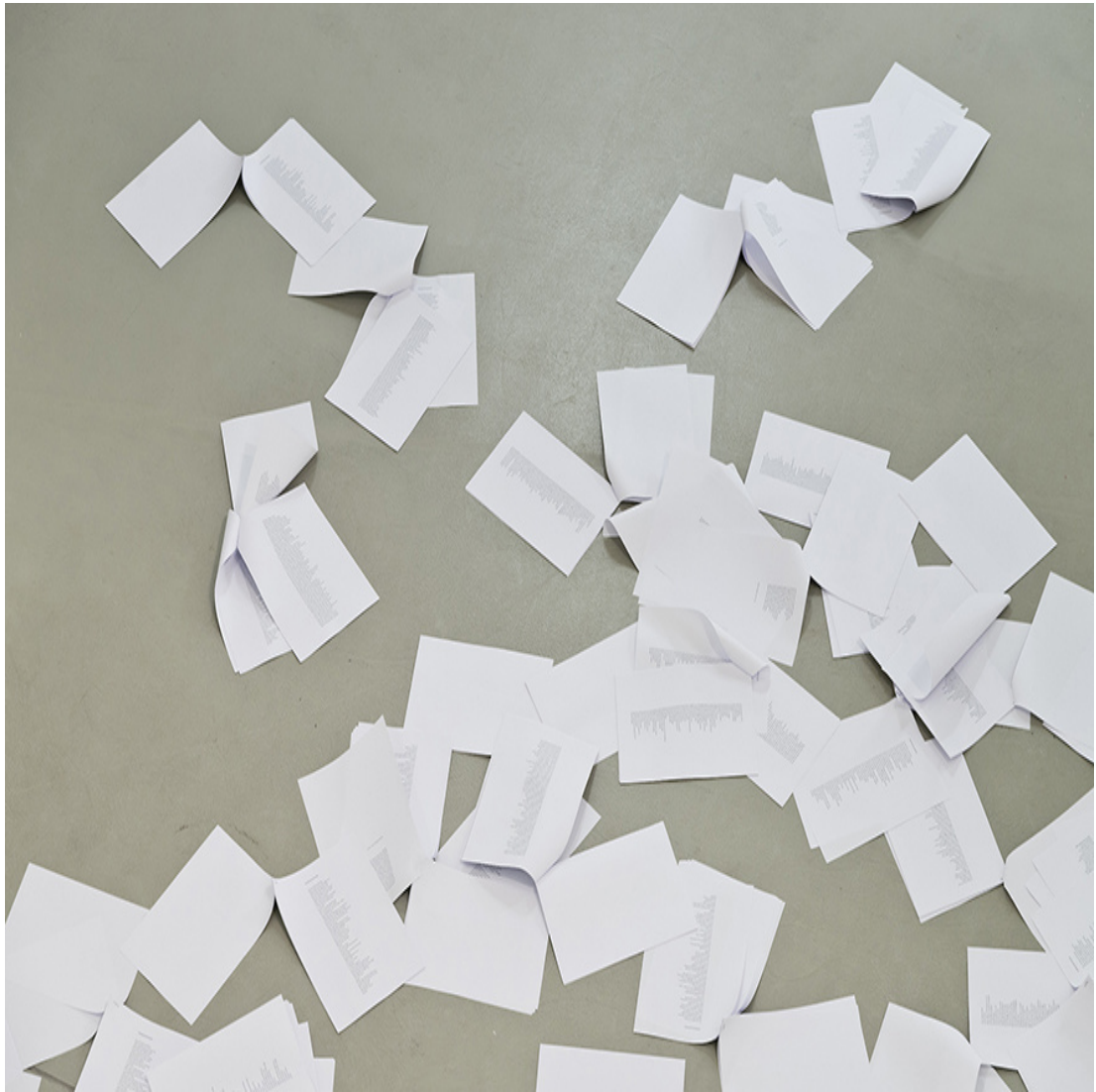
Impressionnisme

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



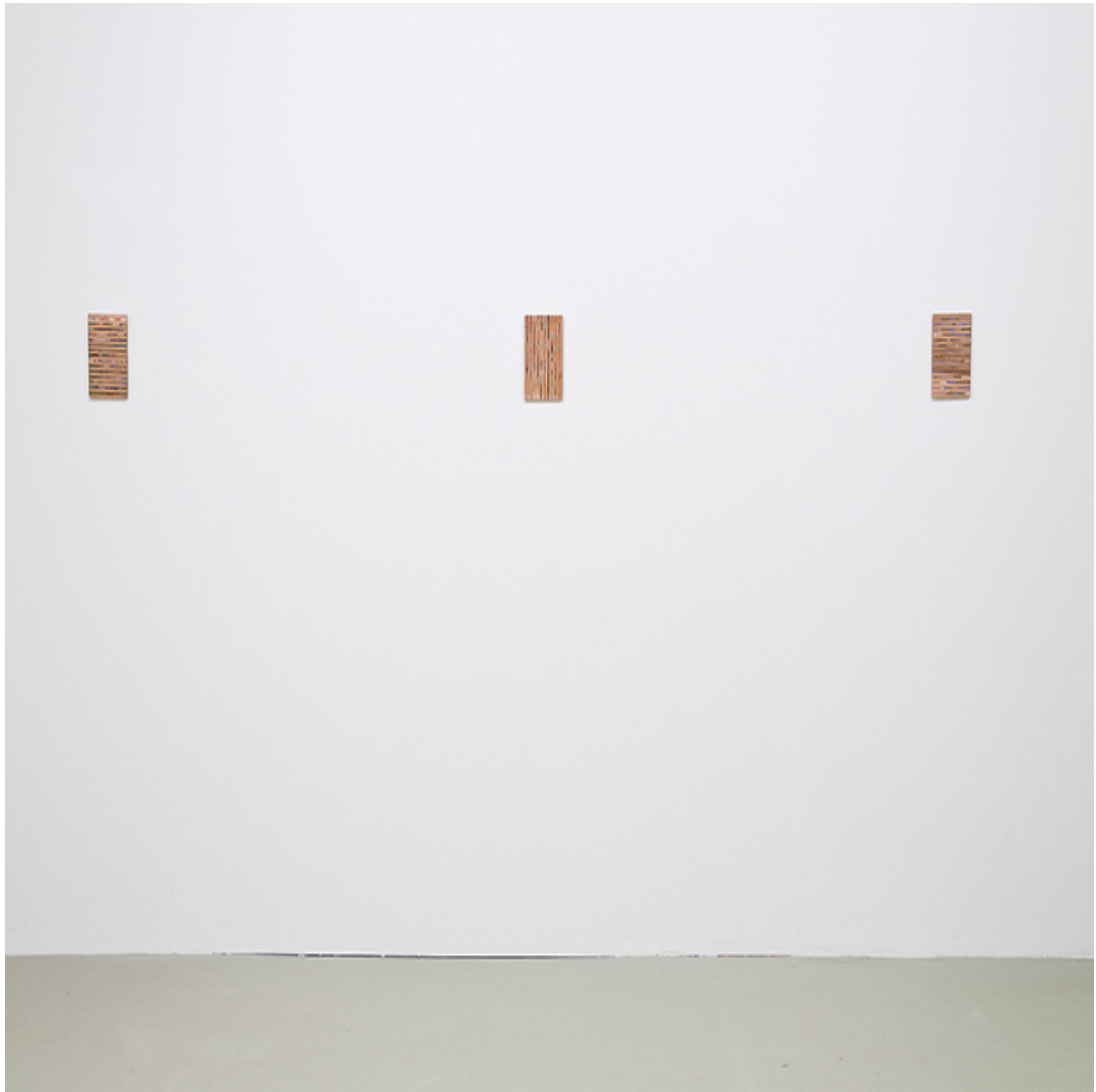
01:03 (from Impressionnisme)  
painting  
oil pastel on wood, woodcut, sound collage (11h 23min)  
8¼ x 5 inch / 21 x 14.5 cm  
2013





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 x 5 inch / 21 x 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



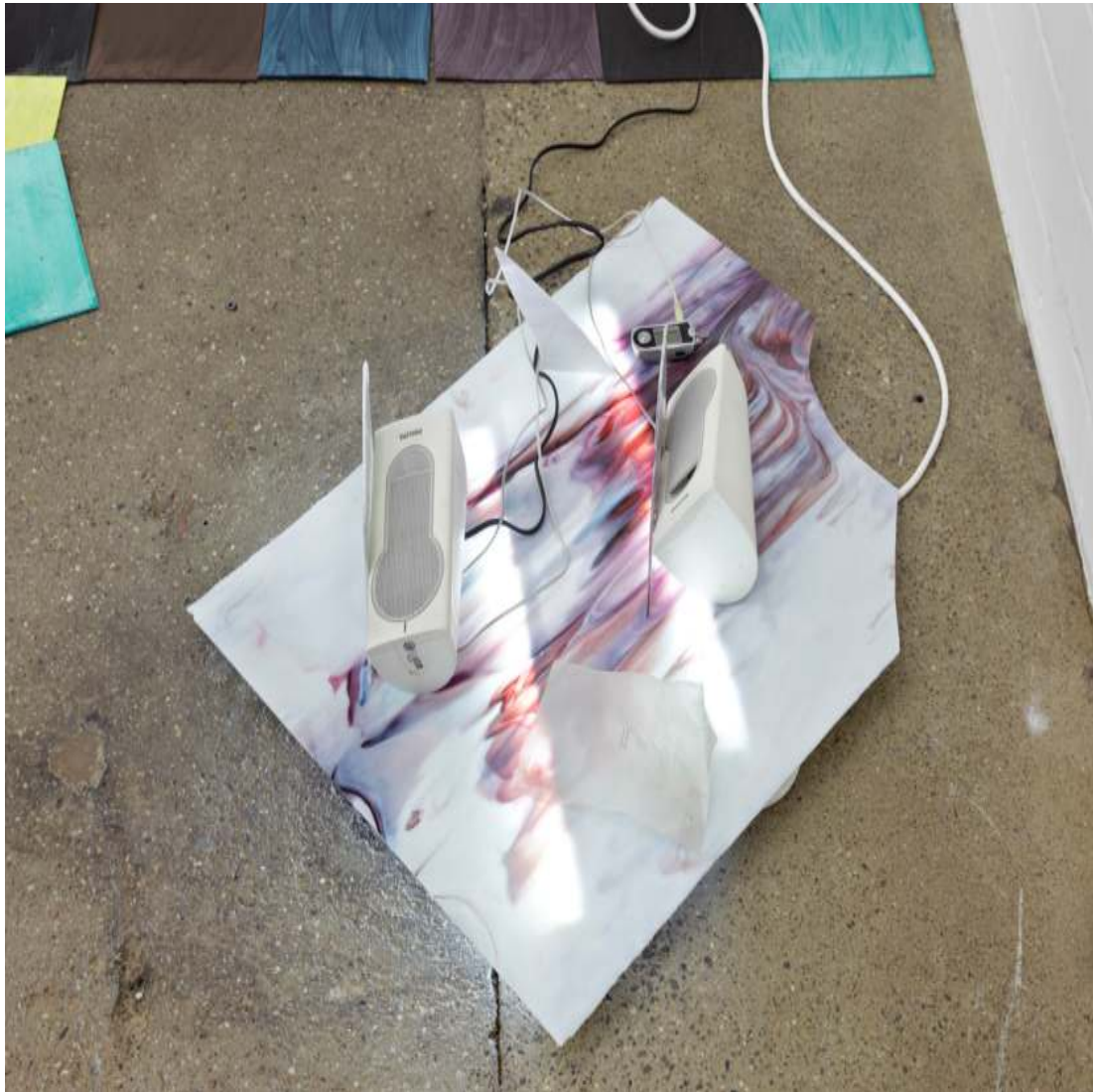
Alida/Stairs (from Case Mod)

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

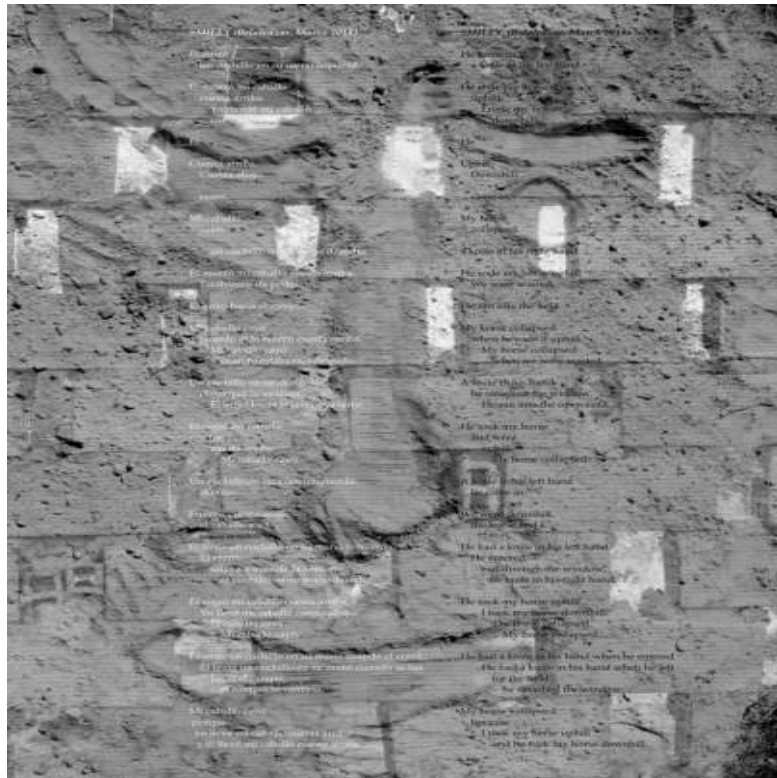


Case Mod  
installation view  
2013





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



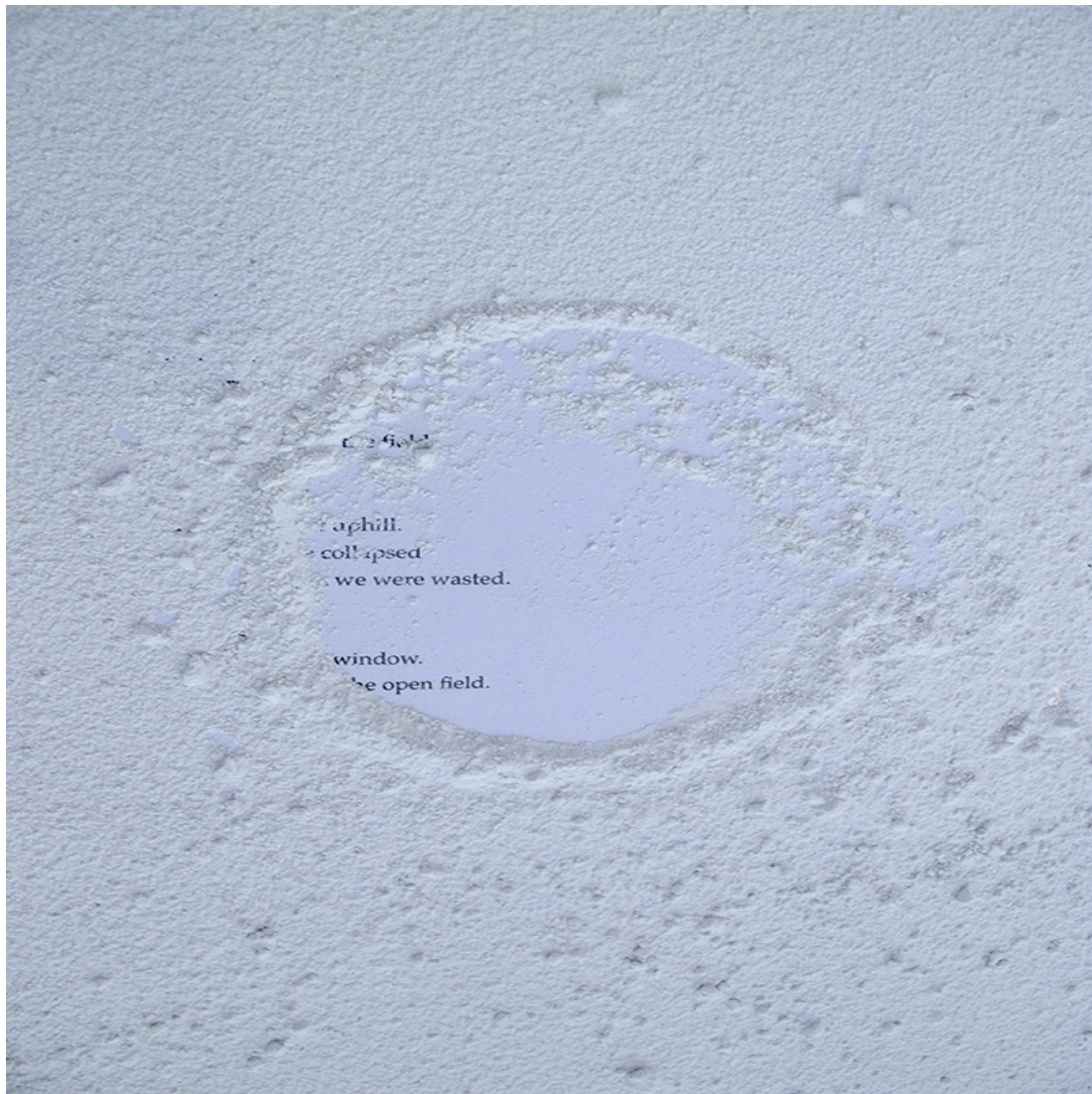


Smiley  
poster in public space  
laser print on paper  
2014



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 × 6¼ inch / 21 × 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 × 6¼ inch / 21 × 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

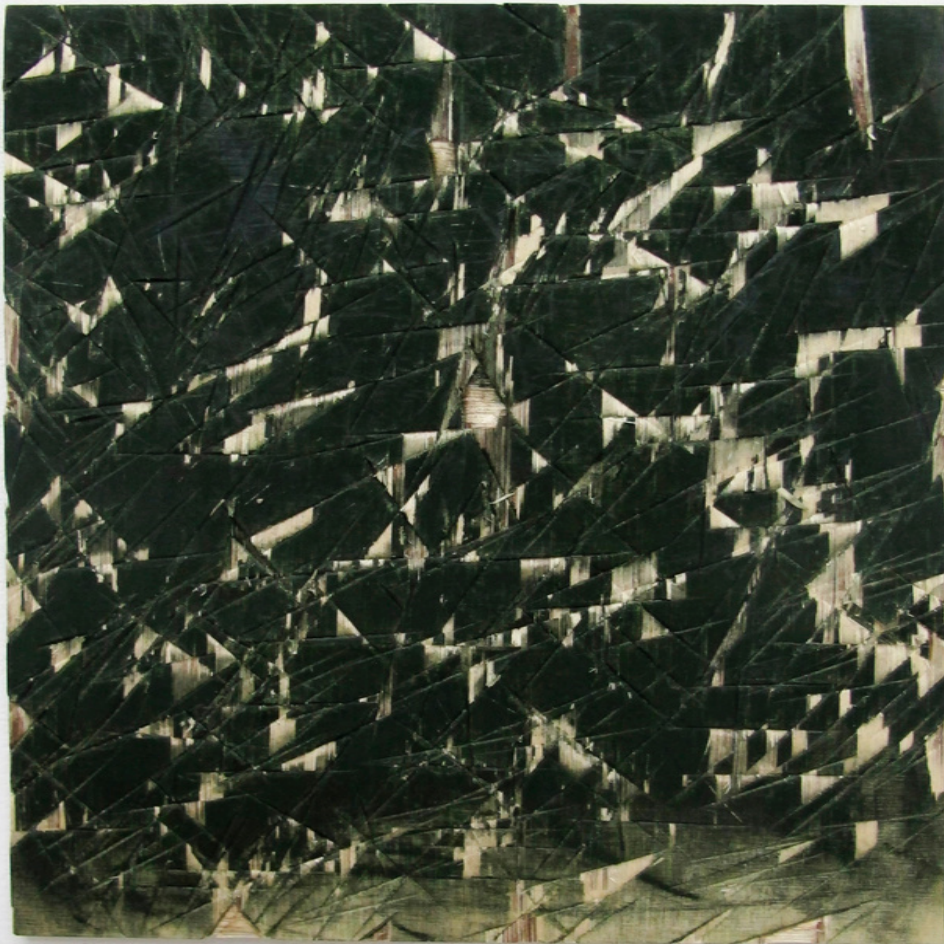




Panopticon No.1 (from Forest Paintings/ Panopticon (No.1))  
sculpture  
five axes, pastel, cement  
40½ × 12¾ × 12¾ inch / 103 × 33 × 33 cm  
2014



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 x 3¾ x 1¾ inch / 30 x 10 x 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  
11¼ x 3¾ x 1¾ 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

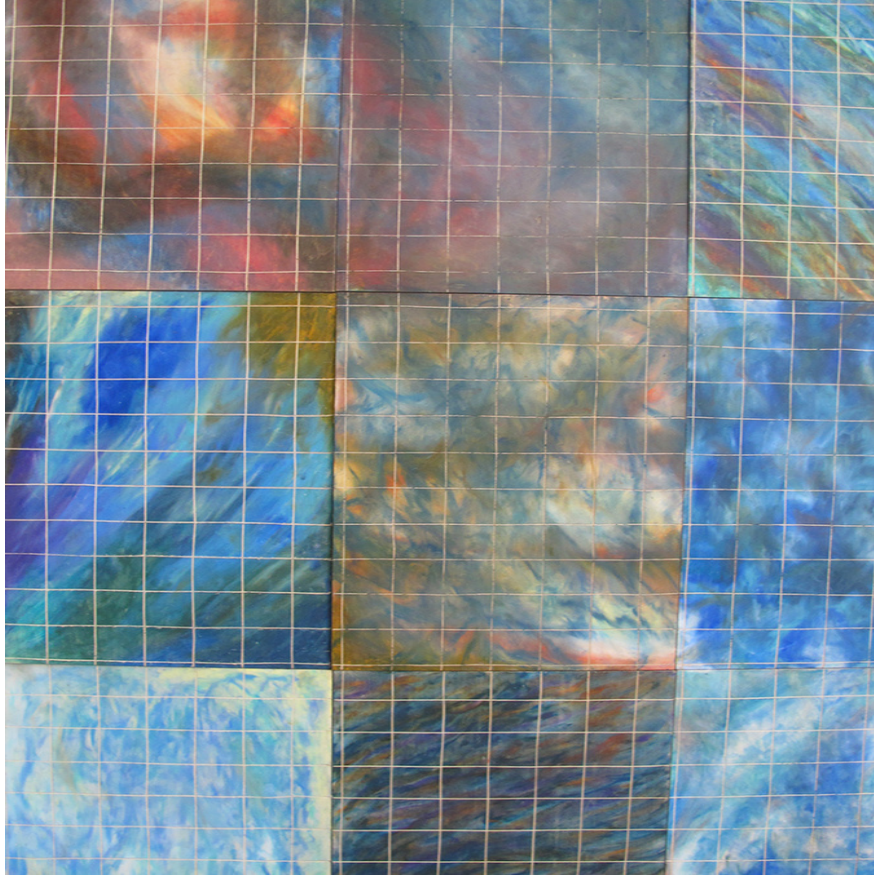


Bethabée reste au bain  
painting/furniture/sound  
oilpastel on wood, laquer on wood, metal, sound  
86½ × 47 inch / 220 × 120 cm  
2013





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

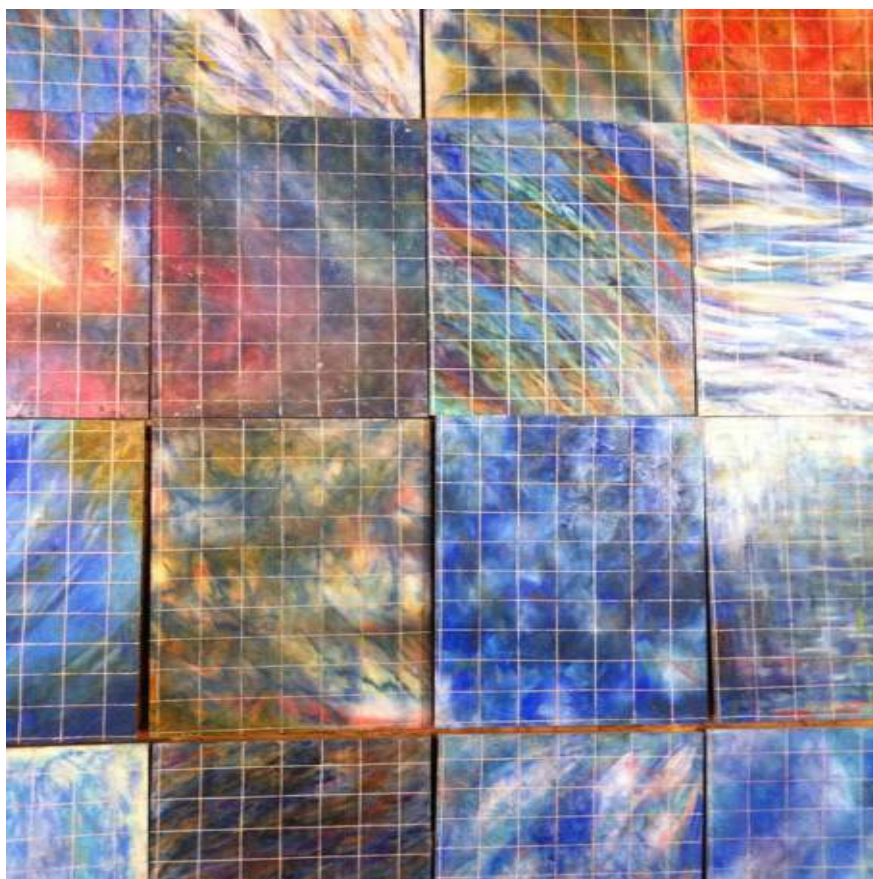


Bethabée reste au bain  
painting/furniture/sound  
oilpastel on wood, laquer on wood, metal, sound  
86½ × 47 inch / 220 × 120 cm  
2013





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?



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





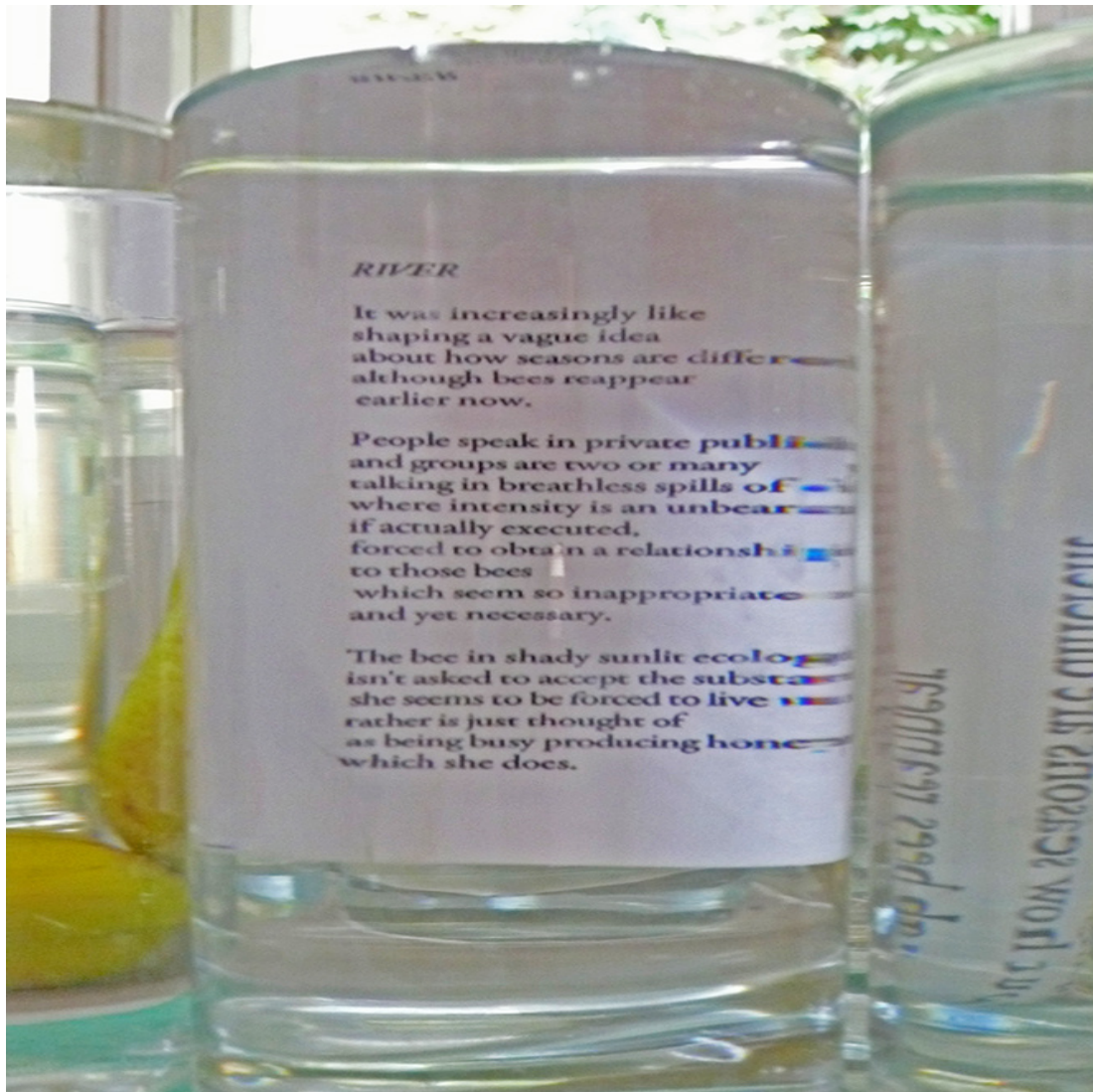
What pilgrims trust they shall encounter (Advanced Morandi Effect / Mere Exposure Effect)

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

Installation

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

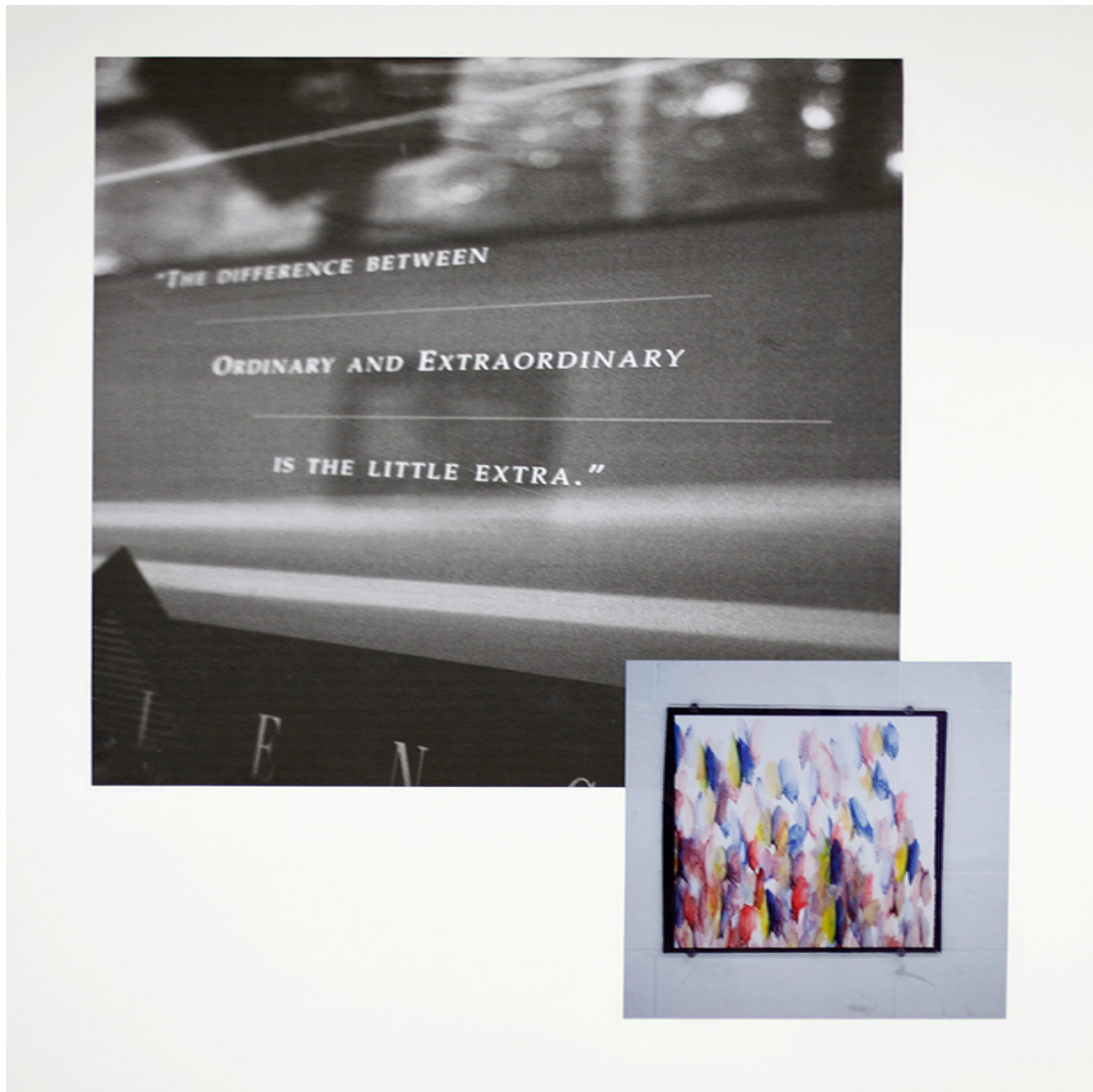
variable in size

2012

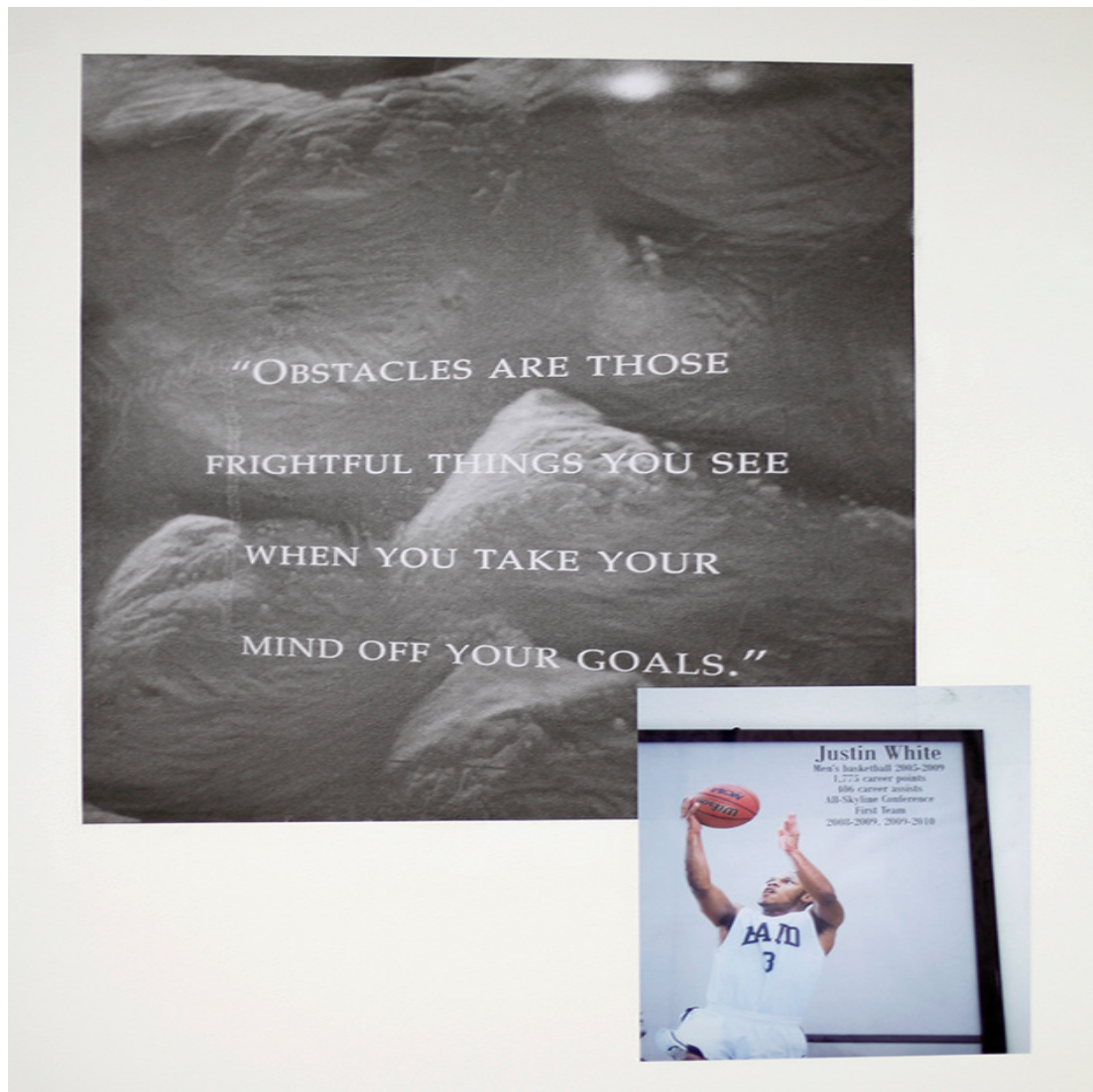




we are getting a little bit too close here (excerpt) (from We are getting a little bit too close here (Excerpt))  
Installation  
vinyl tiles, large format inkjet prints (color and b/w), wallpaper paste  
variable in size  
2012



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 (excerpt) (from We are getting a little bit too close here (Excerpt))

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

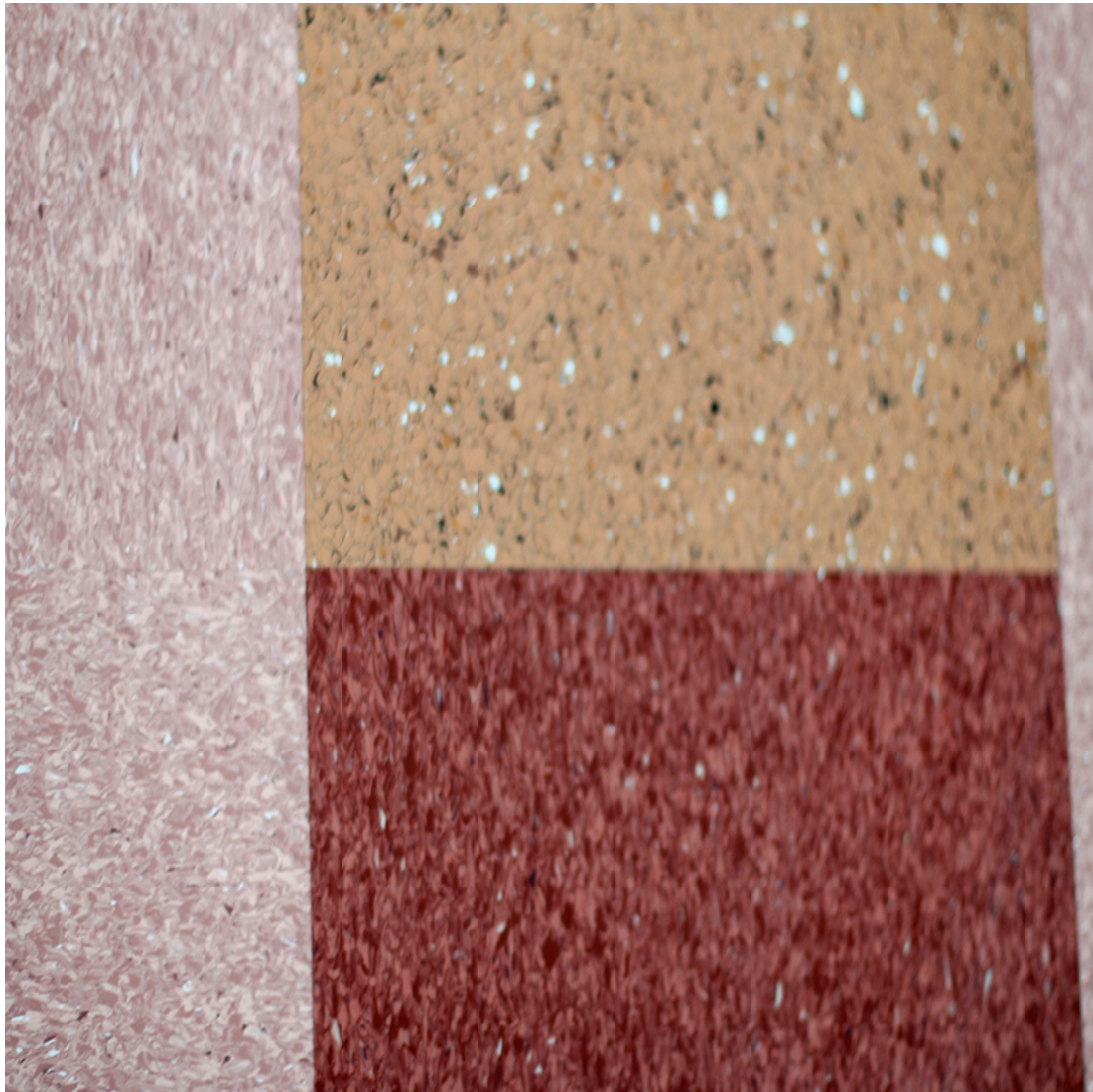
variable in size

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

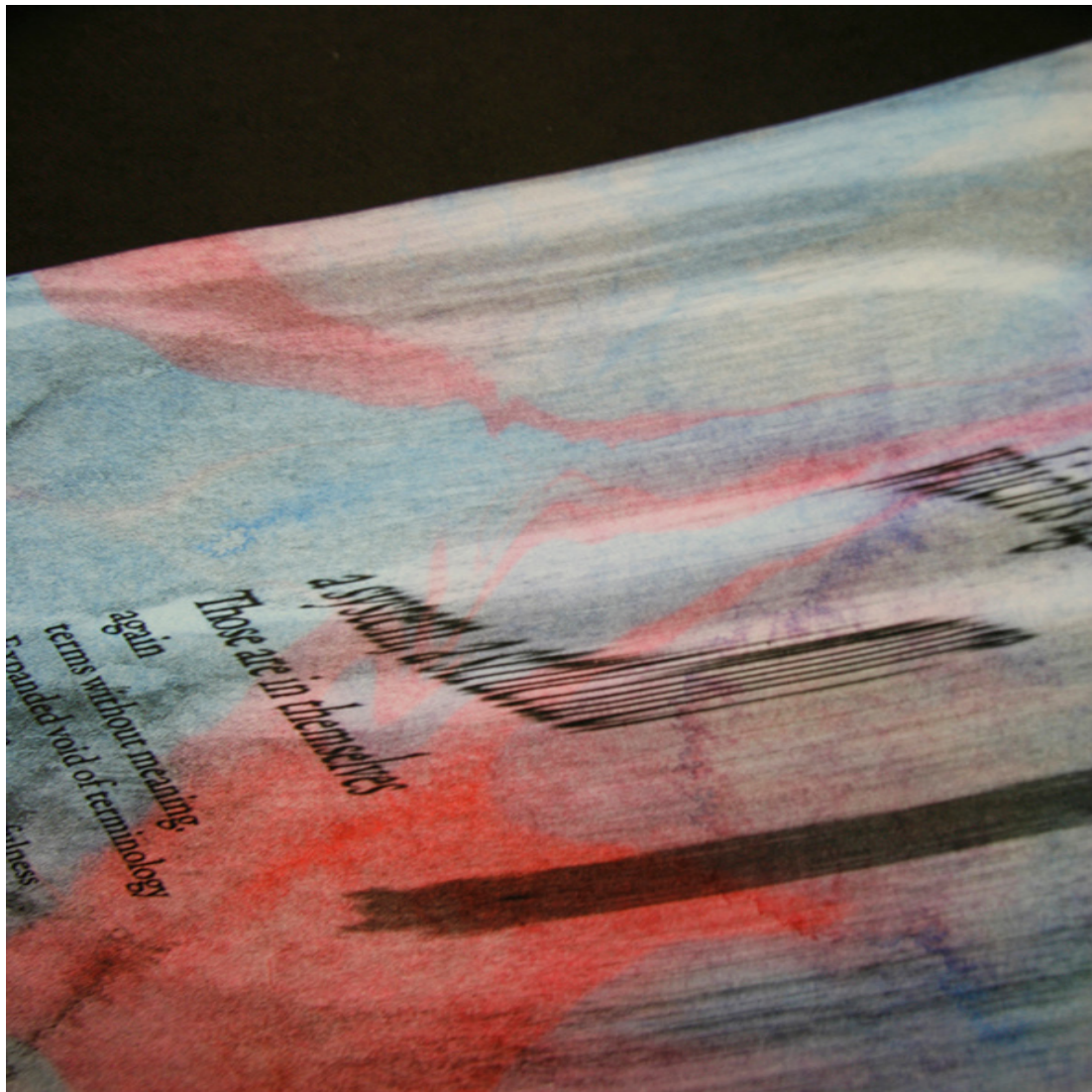




like a jellyfish within architecture (from Like a jellyfish within architecture)  
Installation  
2011



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

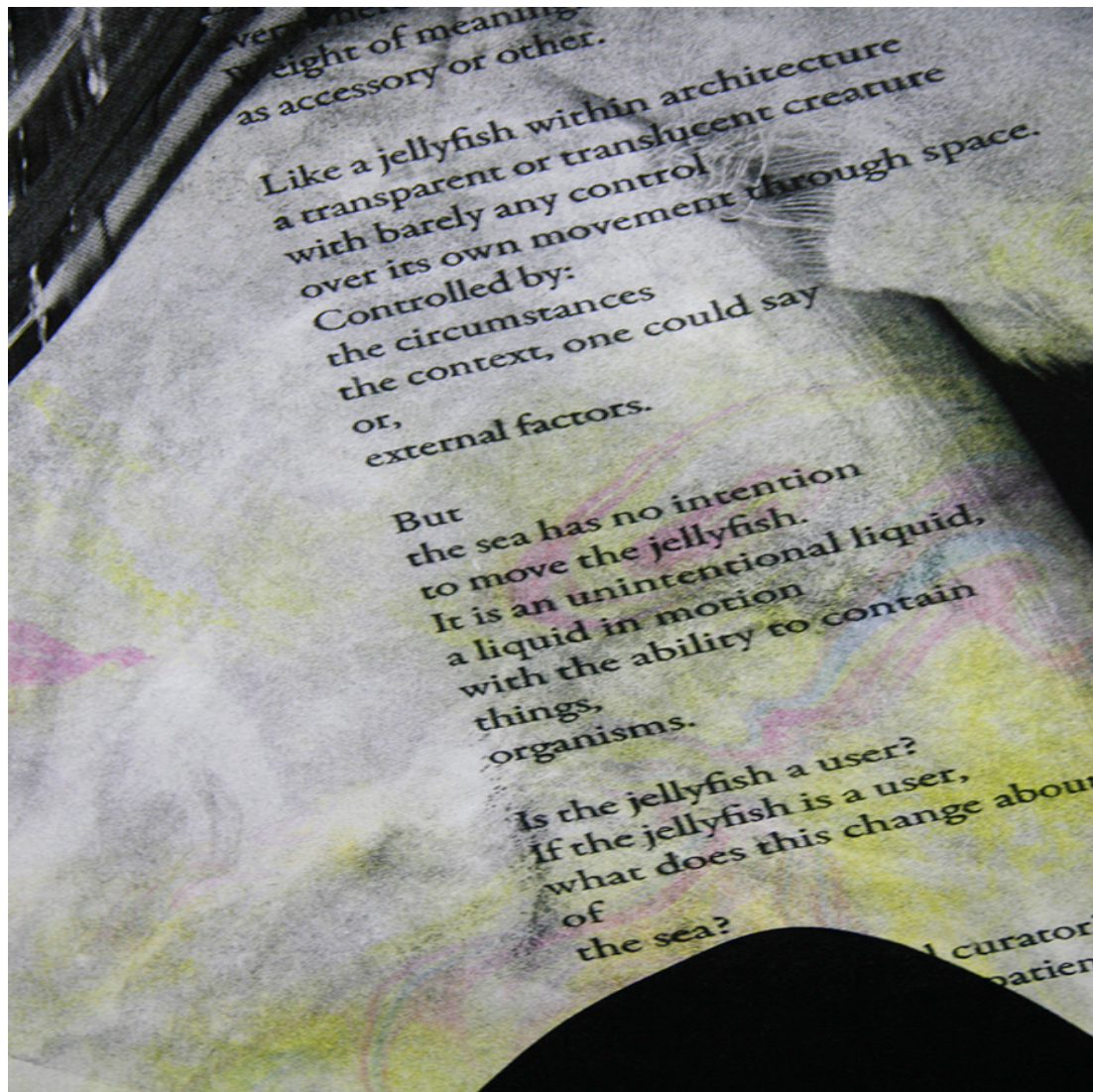


like a jellyfish within architecture (from Like a jellyfish within architecture)  
detail  
Pigment print on aludibond  
2011





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 yet below the ending,  
 Required of you of understanding  
 a mystery here,  
 Weight of the ending's fineness  
 as accuracy of sound,

[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



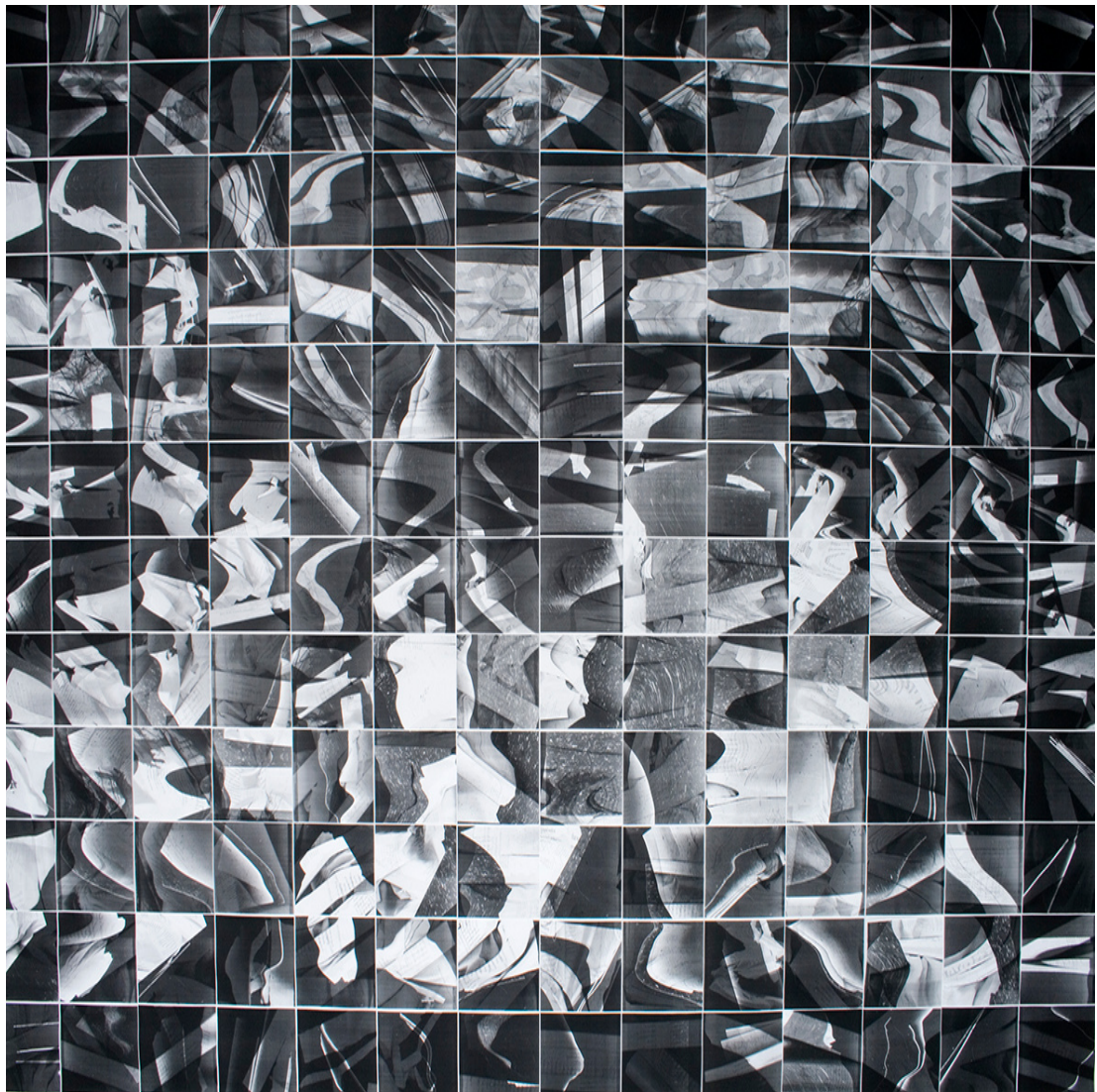


A situation of subtle control/ inward-outward gaze (from A situation of subtle control)  
Installation and Wallpiece  
wood, silkscreen and silk dye on fabric, vinyl tiles, corner brackets  
2011



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



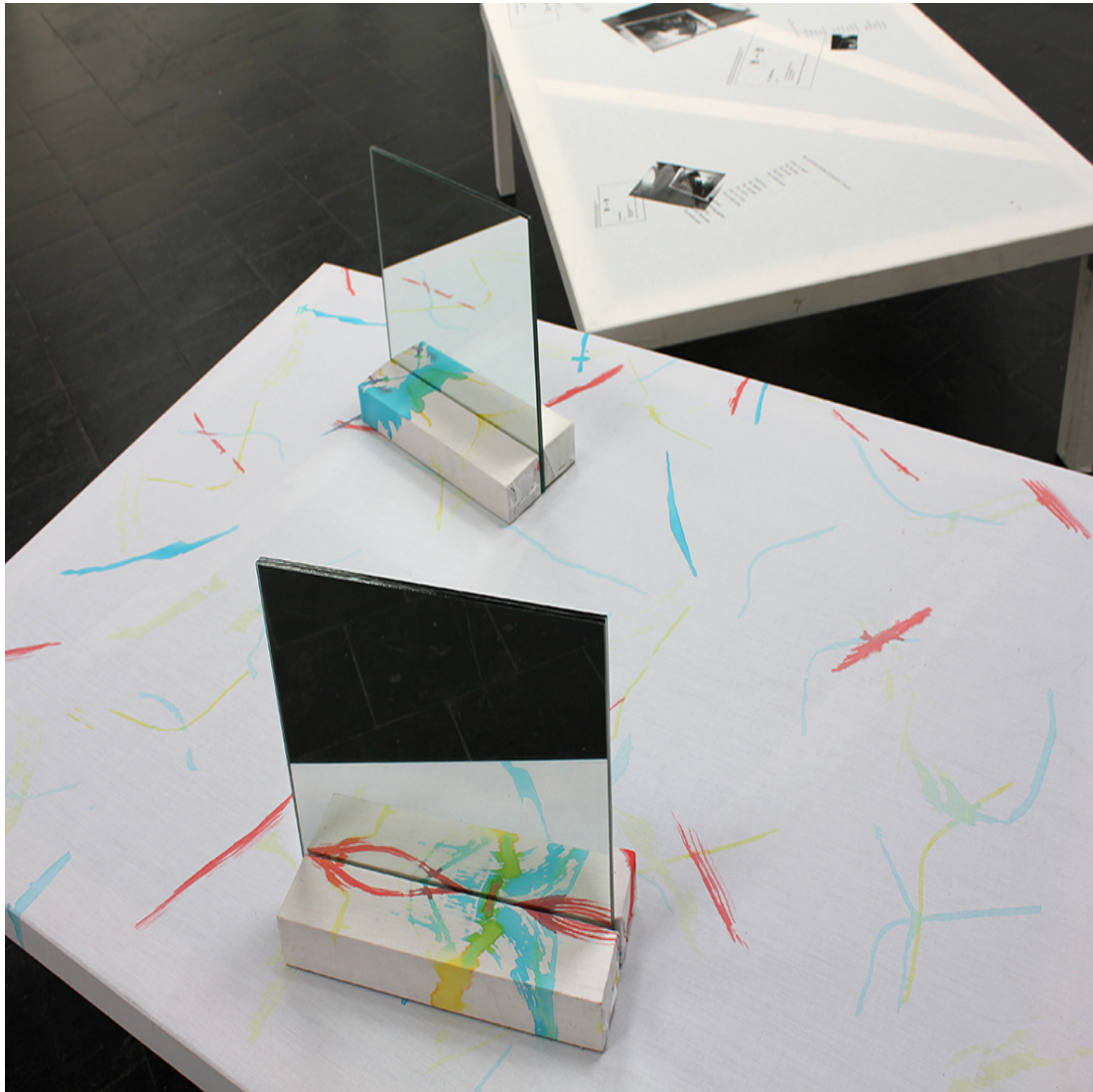


A situation of subtle control/ inward-outward gaze (from A situation of subtle control)  
Installation and Wallpiece  
wood, silkscreen and silk dye on fabric, vinyl tiles, corner brackets  
2011



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



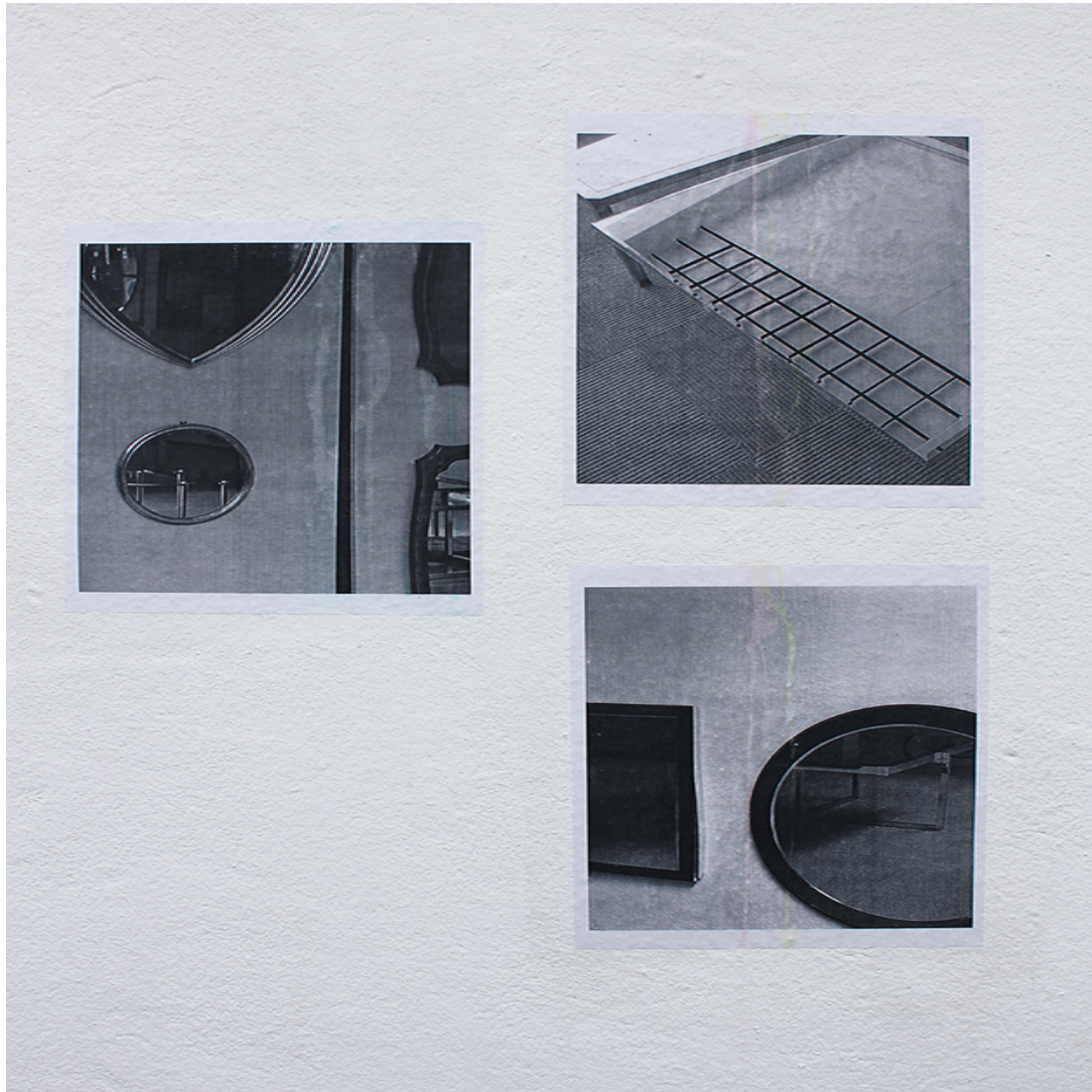


mirror stage (from Mirror stage)  
two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall  
2011





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

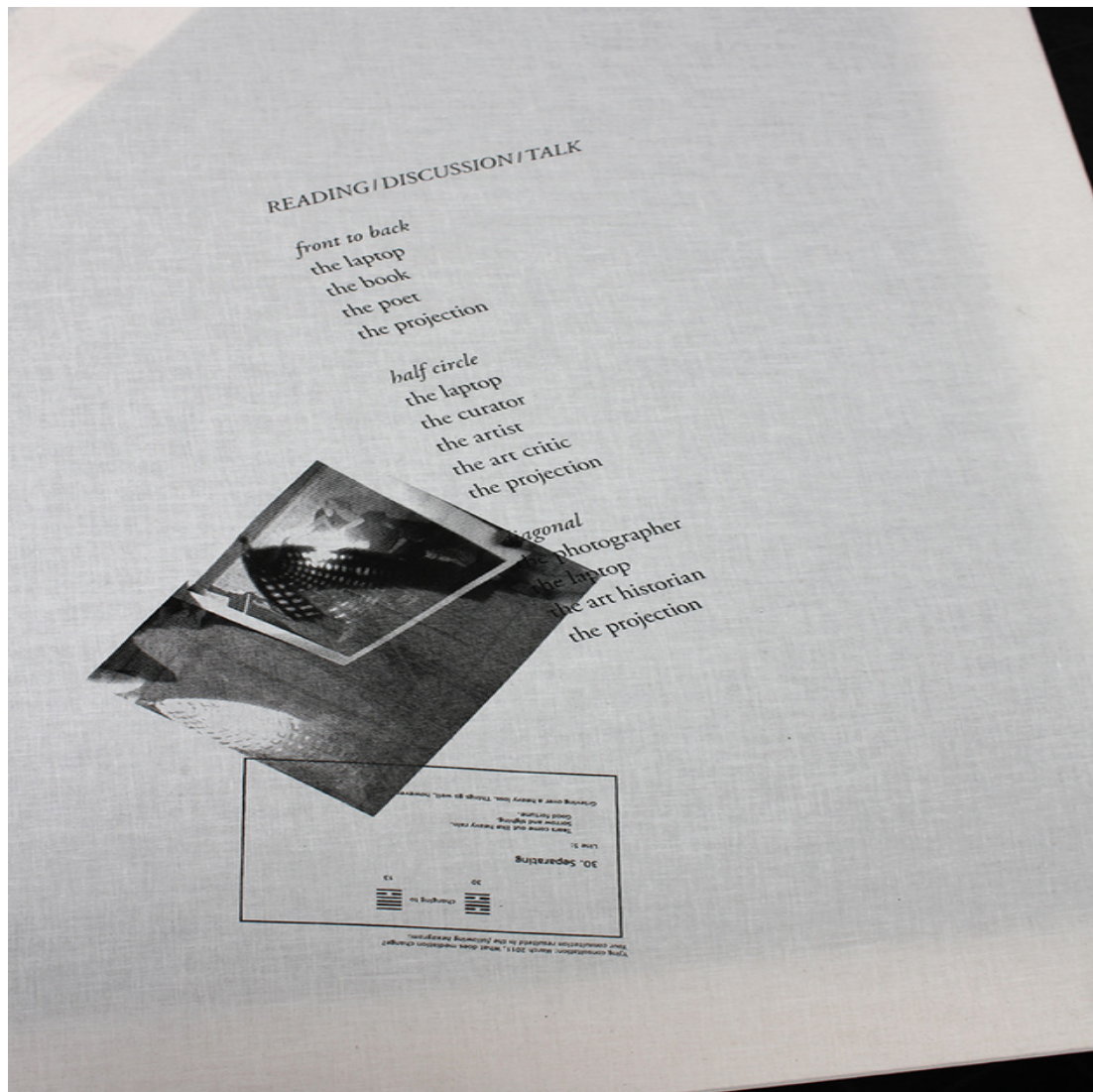


mirror stage (from Mirror stage)  
 two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall  
 2011



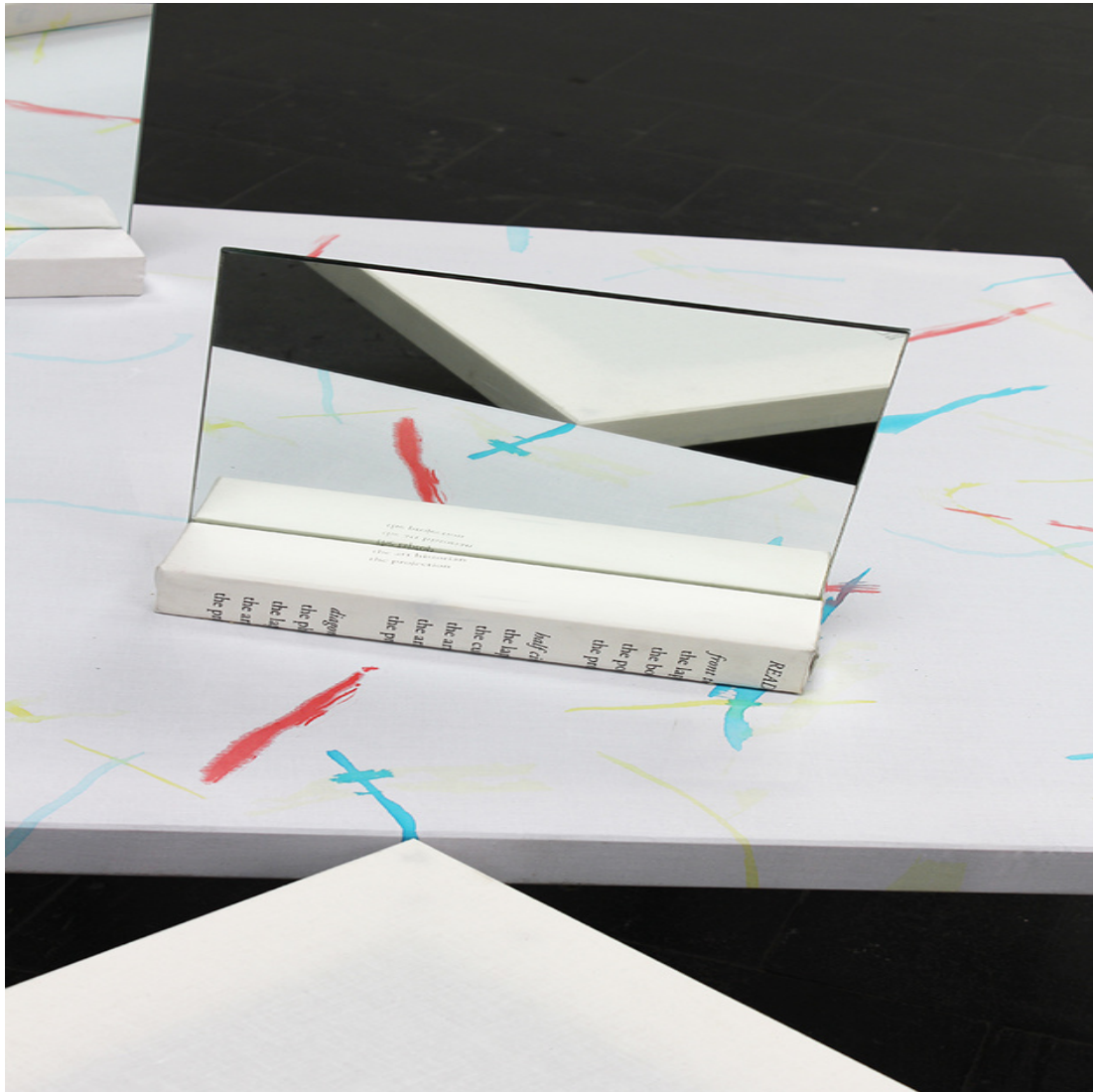


mirror stage (from Mirror stage)  
 two tables (silkscreen print and painting on fabric, mirrors, wood), laserprints, color and glue on wall  
 2011



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



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

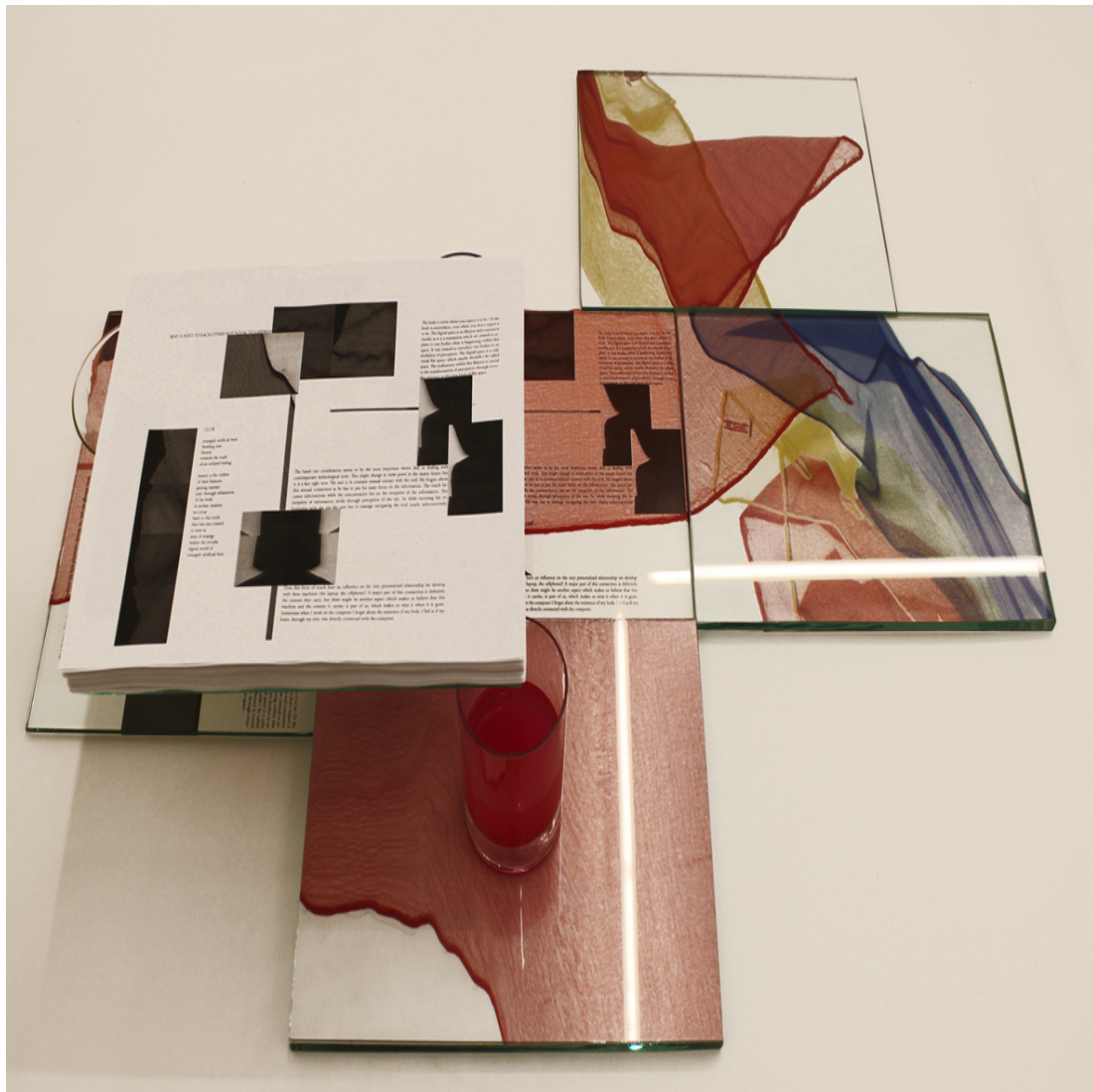
2011



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

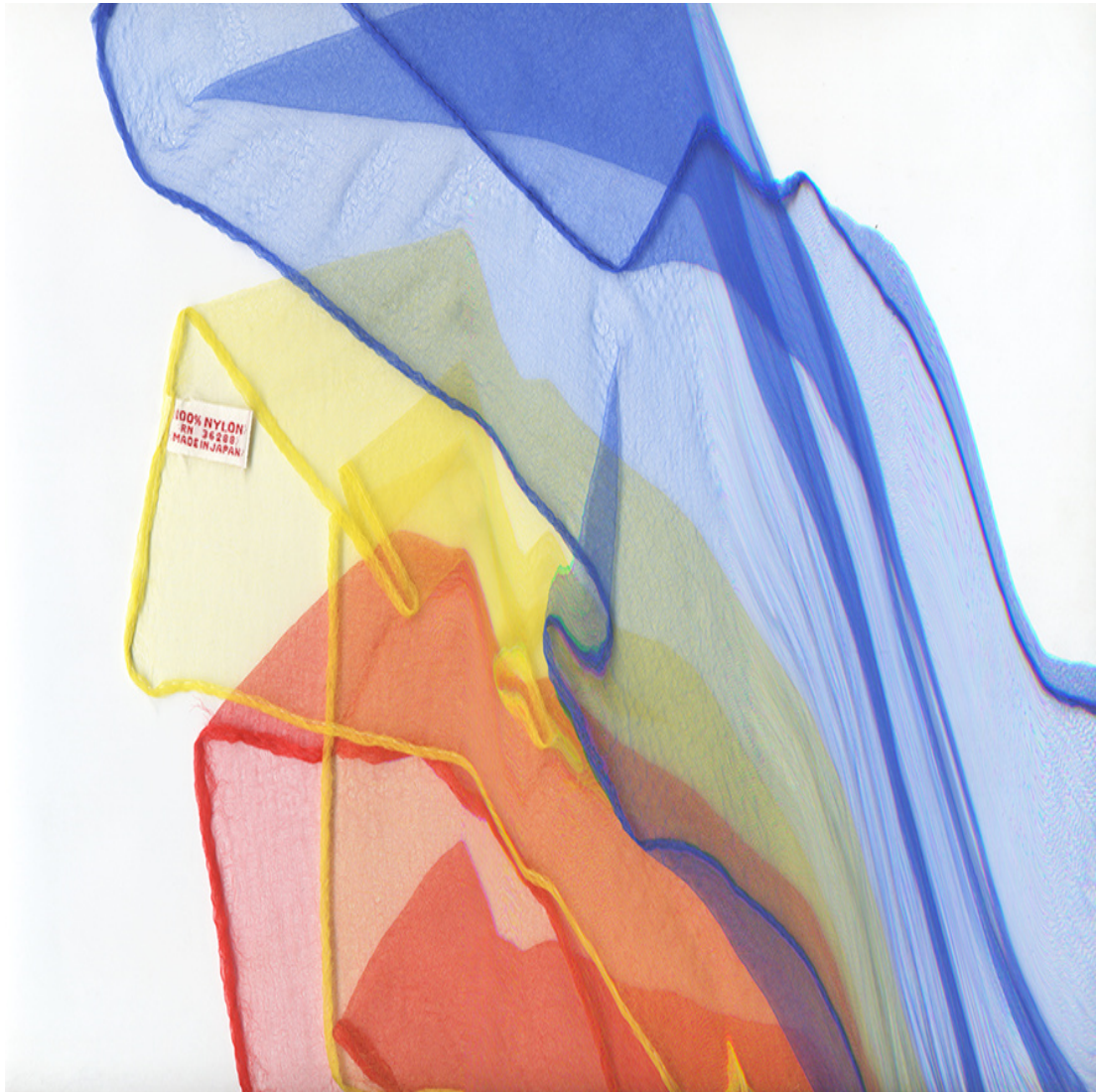


RYB/RGB/CMYK

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



[illegible]

This book is never where you expect it to be. Or this book is everywhere, where you say, don't expect it to be. This digital space is a fiction and a sensation, hence as it is a translocation which we construct as spaces in our own place by happening within this space. It was constructed as heterotopic space besides its construction of perception. The digital space is a real space that space, which maybe shouldn't be called space. The mathematics within this feature is applied to describe construction of perception, through every day experience in the new form of language.

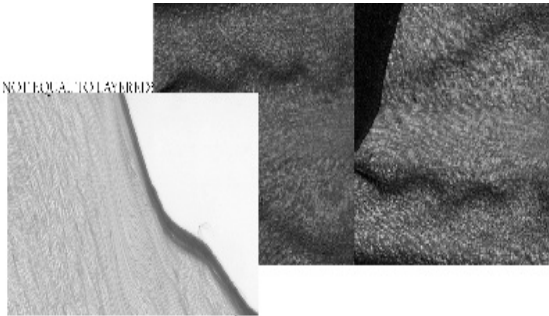
strongly utilized before  
feeding began  
formed  
in ponds due to  
of an isolated feeding

beauty is the end point  
 of these feelings,  
 nothing more is  
 really thought, redemption  
 of the body  
 in, without awareness  
 or a leap  
 leads to this target.  
 that you just wanted  
 to rest on  
 boxes of strategy  
 within the complex  
 digital world of  
 constantly updated boys

The hand-eye coordination seems to be the most important action able in detecting global contingency (developmental level). This might change at some point in the second (higher) level to a first sight step. This goes to be constant around constant with the hand. The finger should be moved according to be less or put the extra force on the information. The target becomes subconsciously while the coordination has in the completion of the information. The completion of information, needs change, perception of the eye. Be able to modify the information with the eye the eye has to change regarding the hand, usually subconsciously.

There are three of kinds here in, holiness in, the very personal bond relationship we develop with these machines (the laptop, the cell phone) & in the part of this connection is (definitely) the constant flow they, that these might be the machine upon which we live, so holiness that this machine and the constant in holiness, is part of us, with machine as well as them, to be greater holiness and, I speak in this 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 A RELAY (RHD)



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.

CELLS

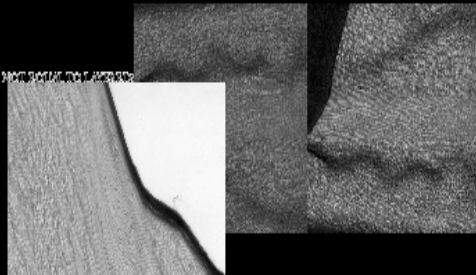
strange artificial boys  
bending over  
toward the north  
with an ice and feeling

Beauty is the evokes  
of the feelings,  
being warmer  
only through extinction  
of the body  
to archaic manner  
to keep  
back to this earth  
that was just created  
to exist as  
form of storage  
with the idea of  
regulation 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 screen have an influence on the very personalized relationship we develop with these machines like the typewriter and the piano? A machine that is connected is definitely the owner 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

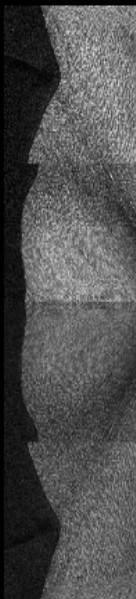


The body has eyes - but you expect it to be. Or the body is everywhere, even where you don't expect it to be. The digital space is an illusion and a simulation inside as it is a simulation which we expect to explain to our bodies what is happening within this space. It was created to instruct our bodies 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 as  
the as of reality  
within the digital  
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 where the hand is a form of the eye. The eye is in constant contact with the tool. The finger along this contact connection as he has to put his hand 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. In while receiving the information with the eye the eye has to always recognize the tool, nearly automatically.



Does this form of touch have an influence on the very personal relationship we develop with these machines like the body, the computer? 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 machine is human, in part of us, which makes us believe it is human. Sometimes when I work on the computer I forget along the extension of my body. I feel as if my brain, through my eyes, was directly connected with the computer.





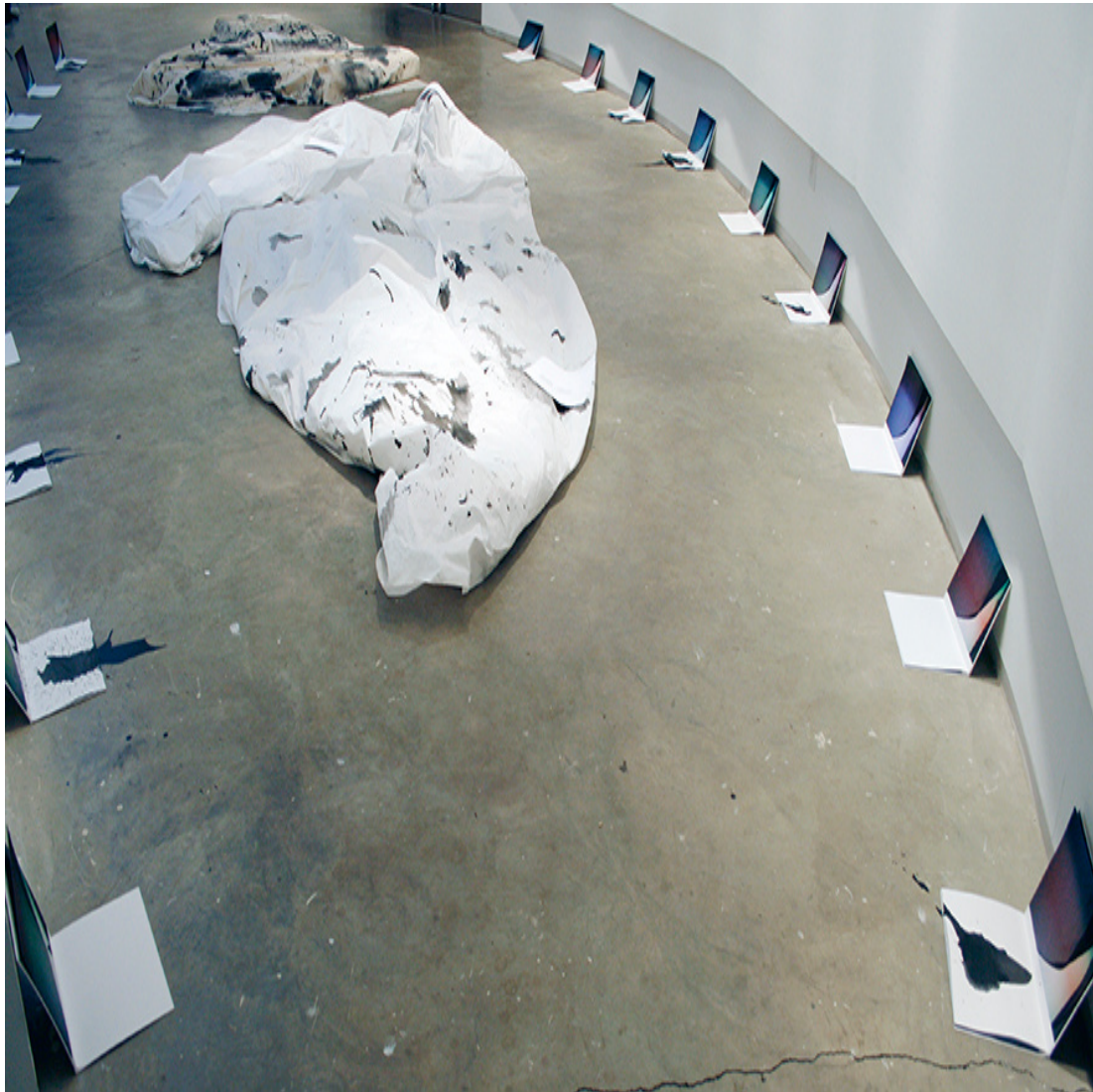


loss - lust (from Loss / Lust)  
installation  
books, ink, fabric, paper, text  
2010



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.

---



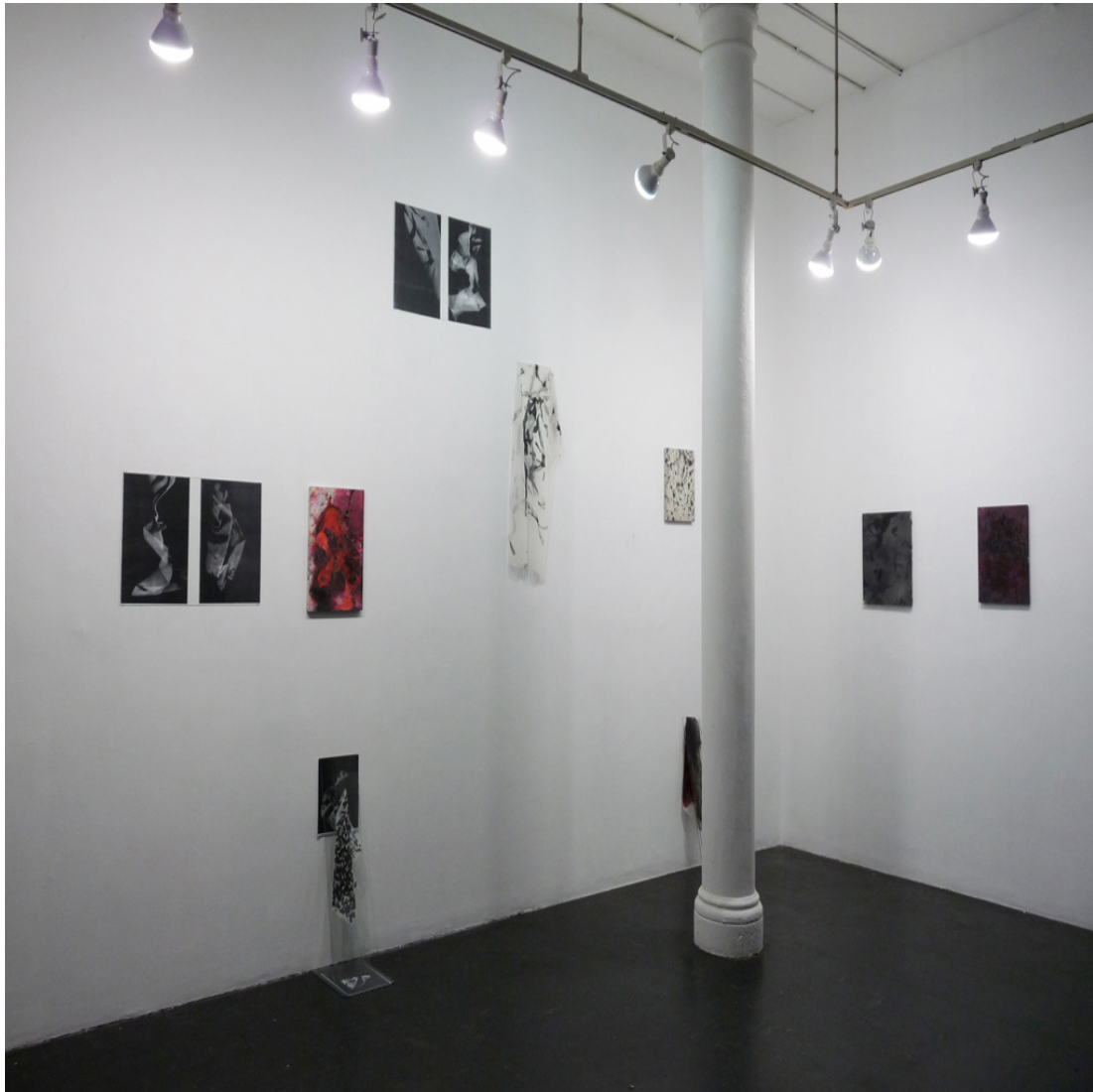
*TRAIN*

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

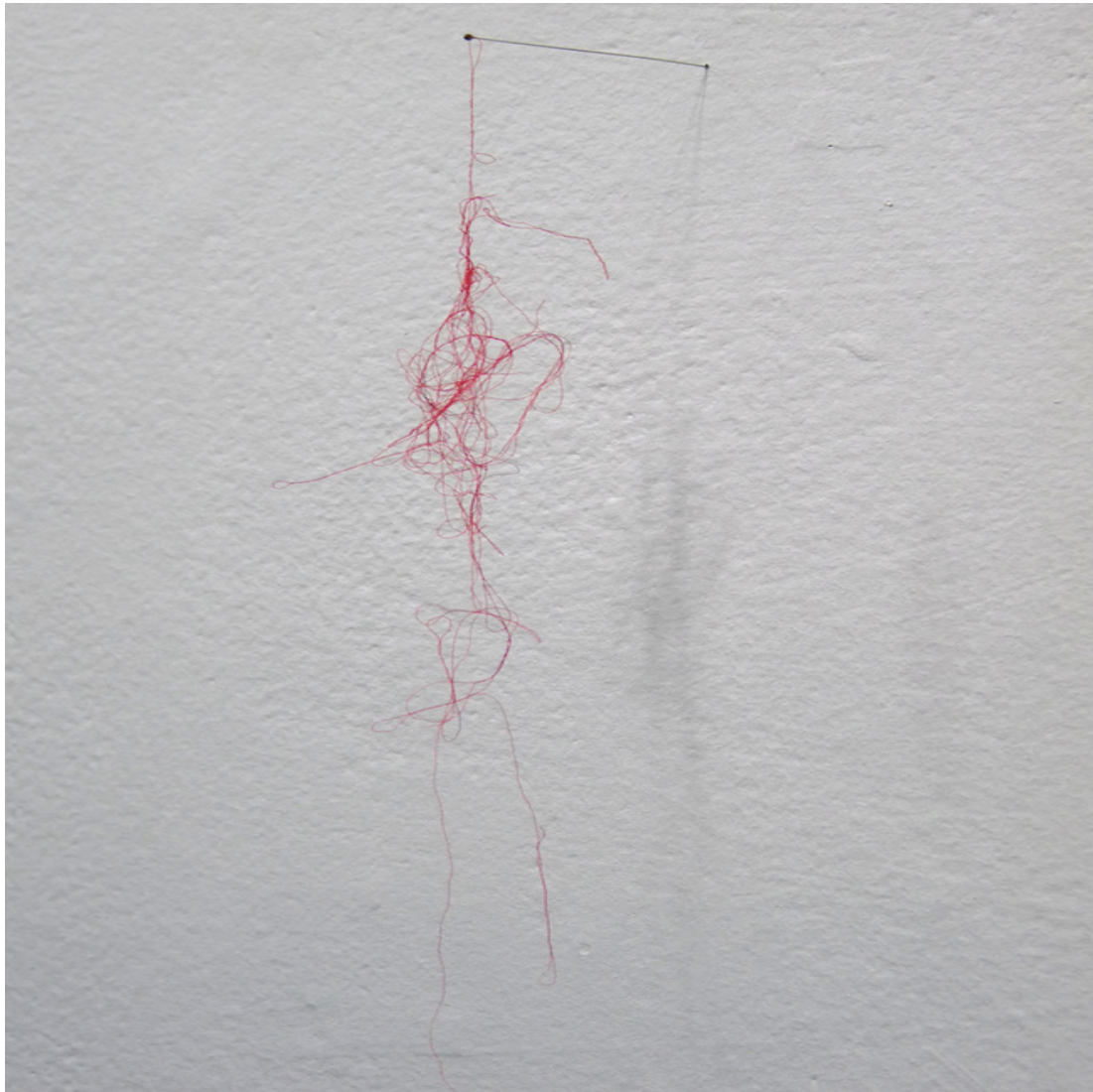




seduction of the quote (from Seduction of the quote I)  
Installation (detail)  
xerox, glass, nails  
2010



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

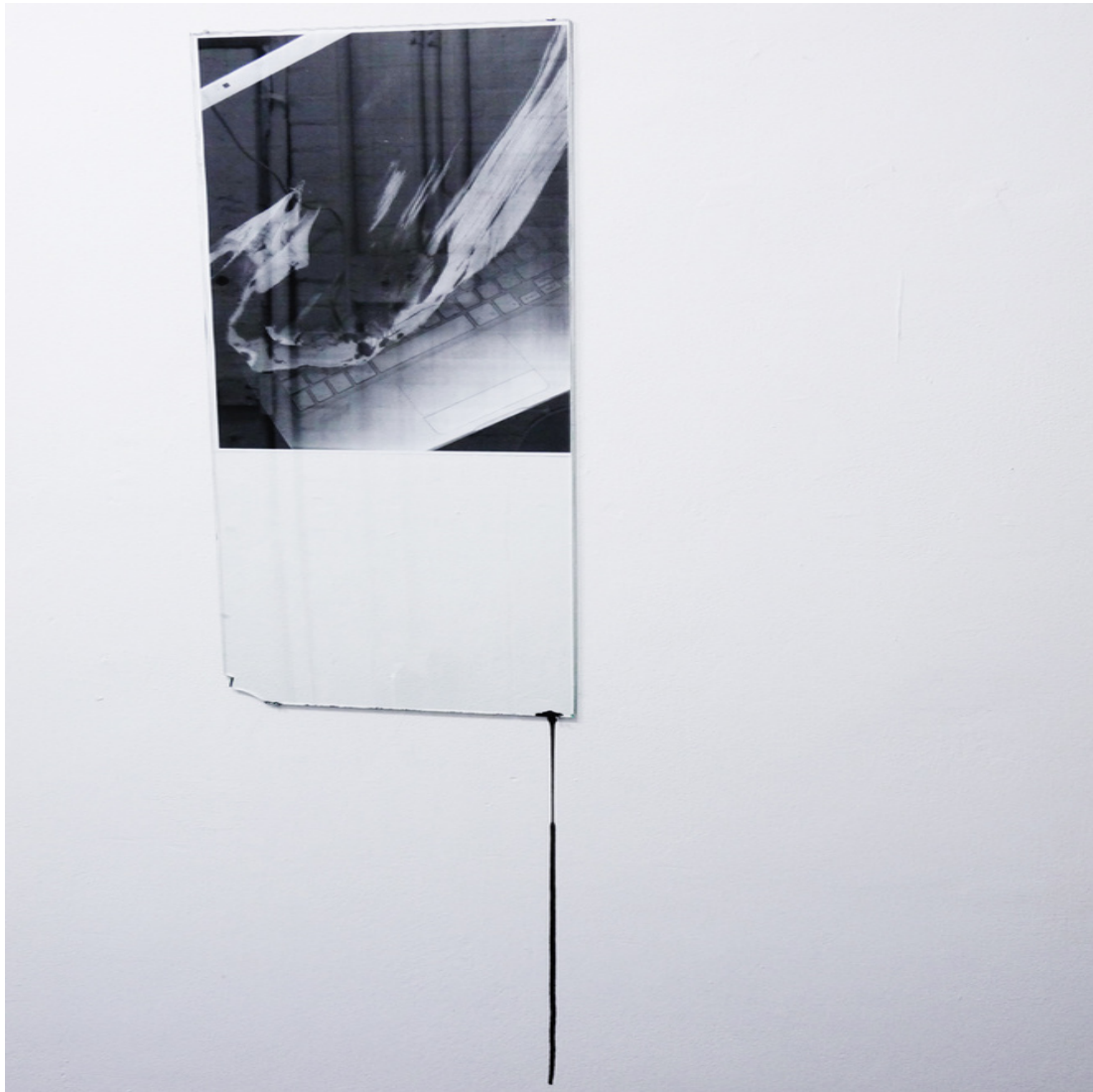


Seduction of the quote (from seduction of the quote II)  
Installation view  
PS122 Gallery, New York  
2010





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

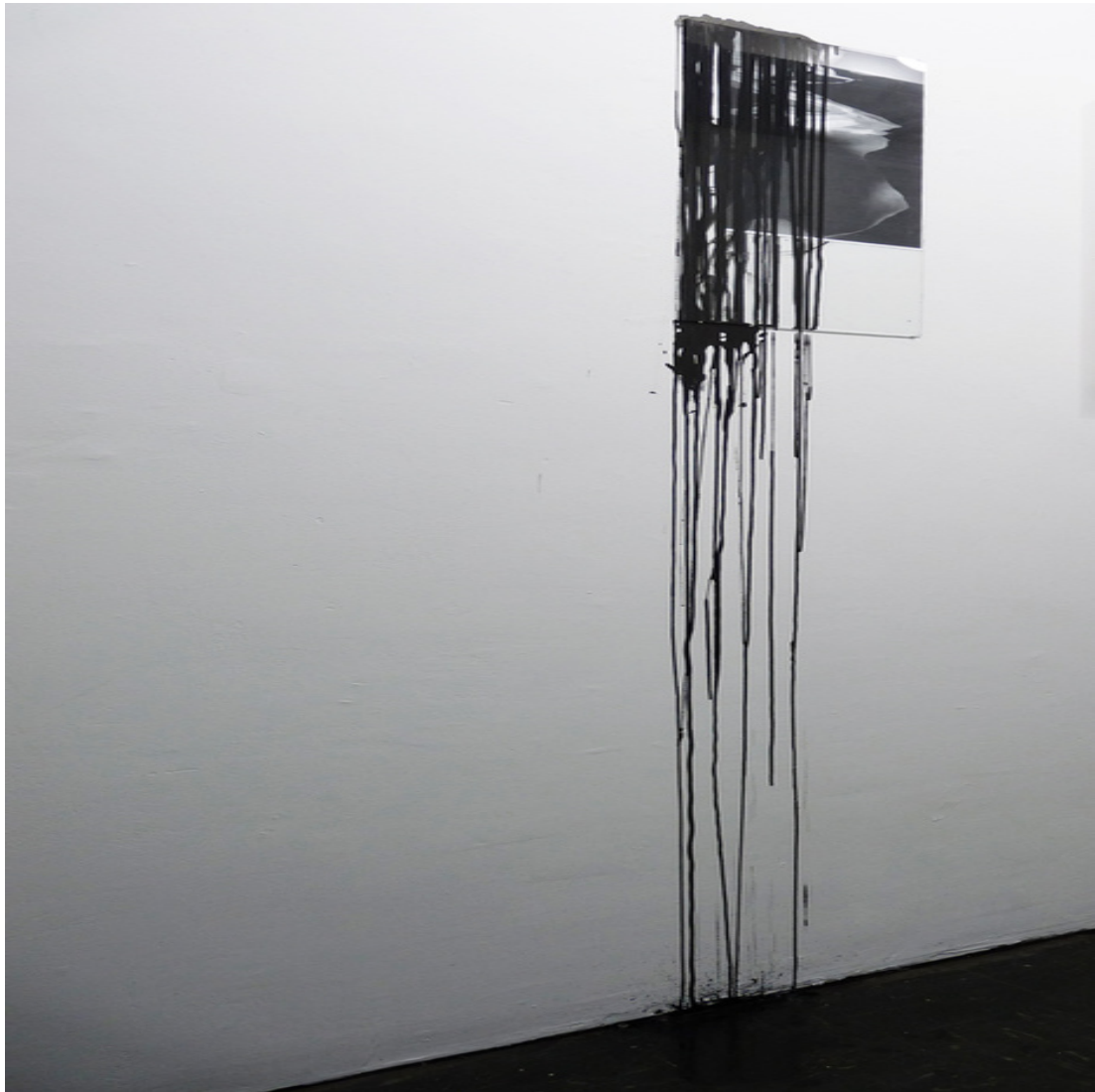


Seduction of the quote (from seduction of the quote II)  
Installation (detail)  
ink, xerox, glass, nails  
2010





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

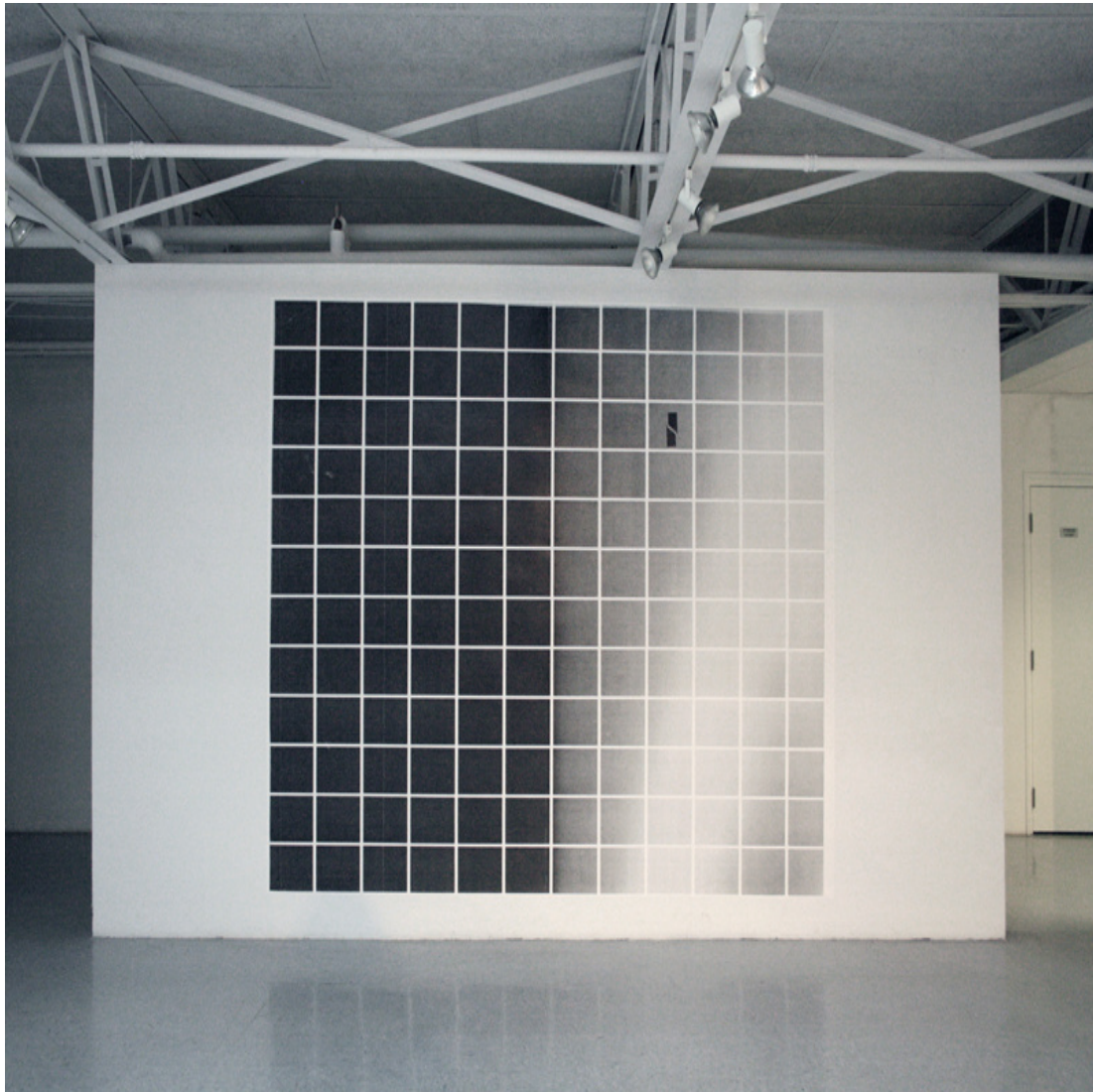


untitled (from seduction of the quote II)  
installation (detail)  
ink, xerox, glass, nails  
2010

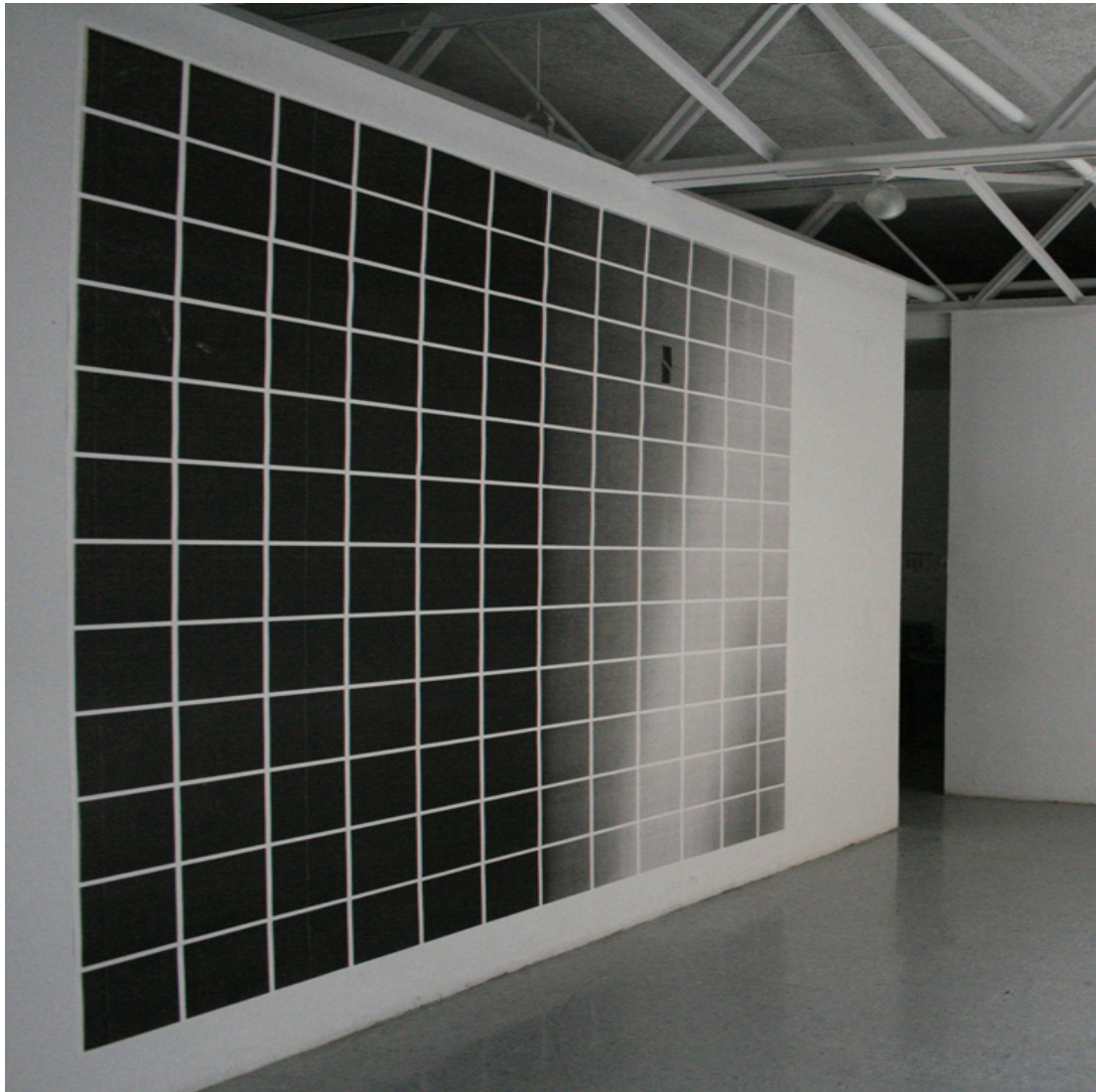


students that struggle, critics that sing (Bard College, NY) (from Students that struggle, critics that sing)  
exhibition view  
2009



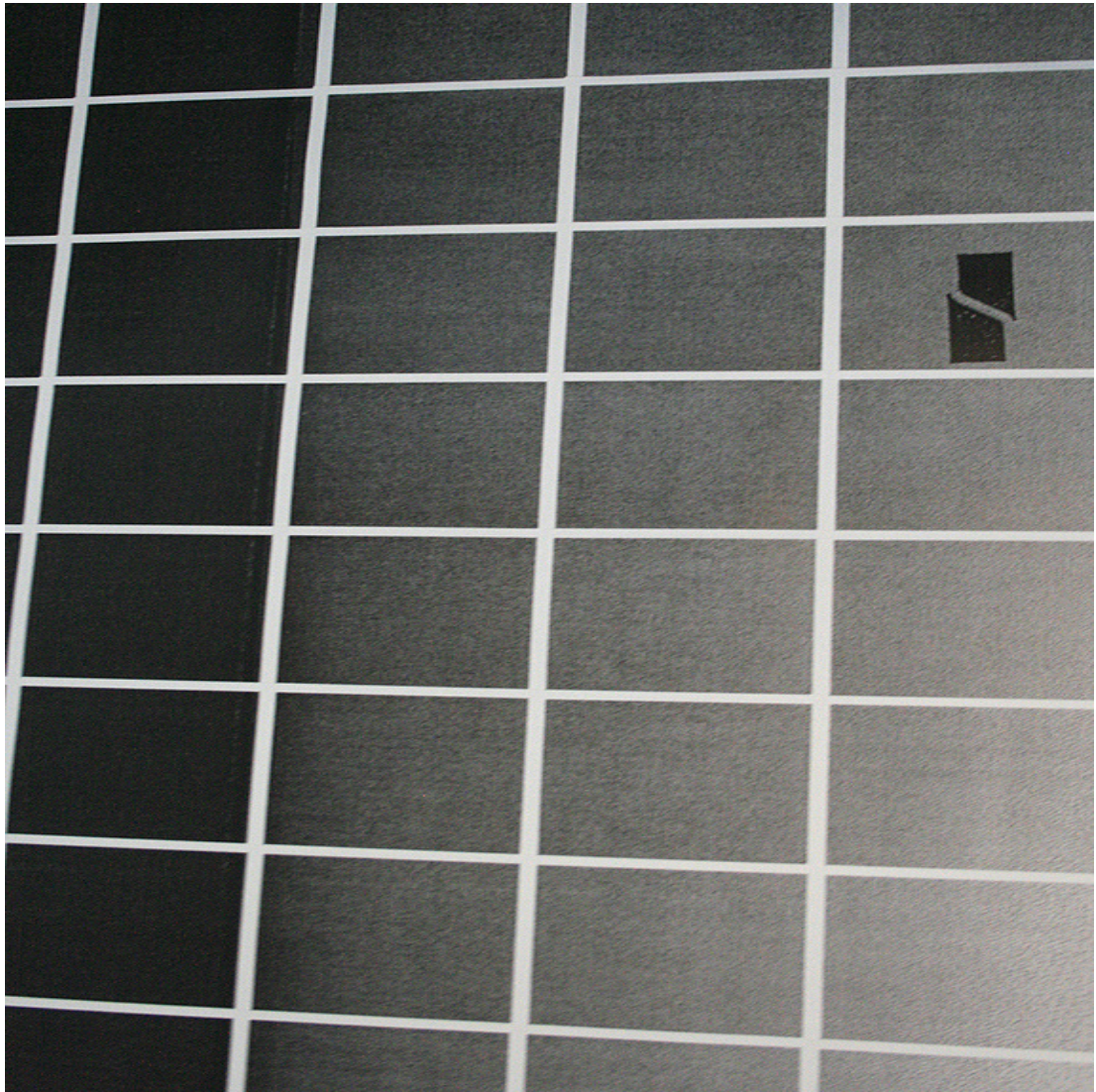


Untitled (from Students that struggle, critics that sing)  
2009



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

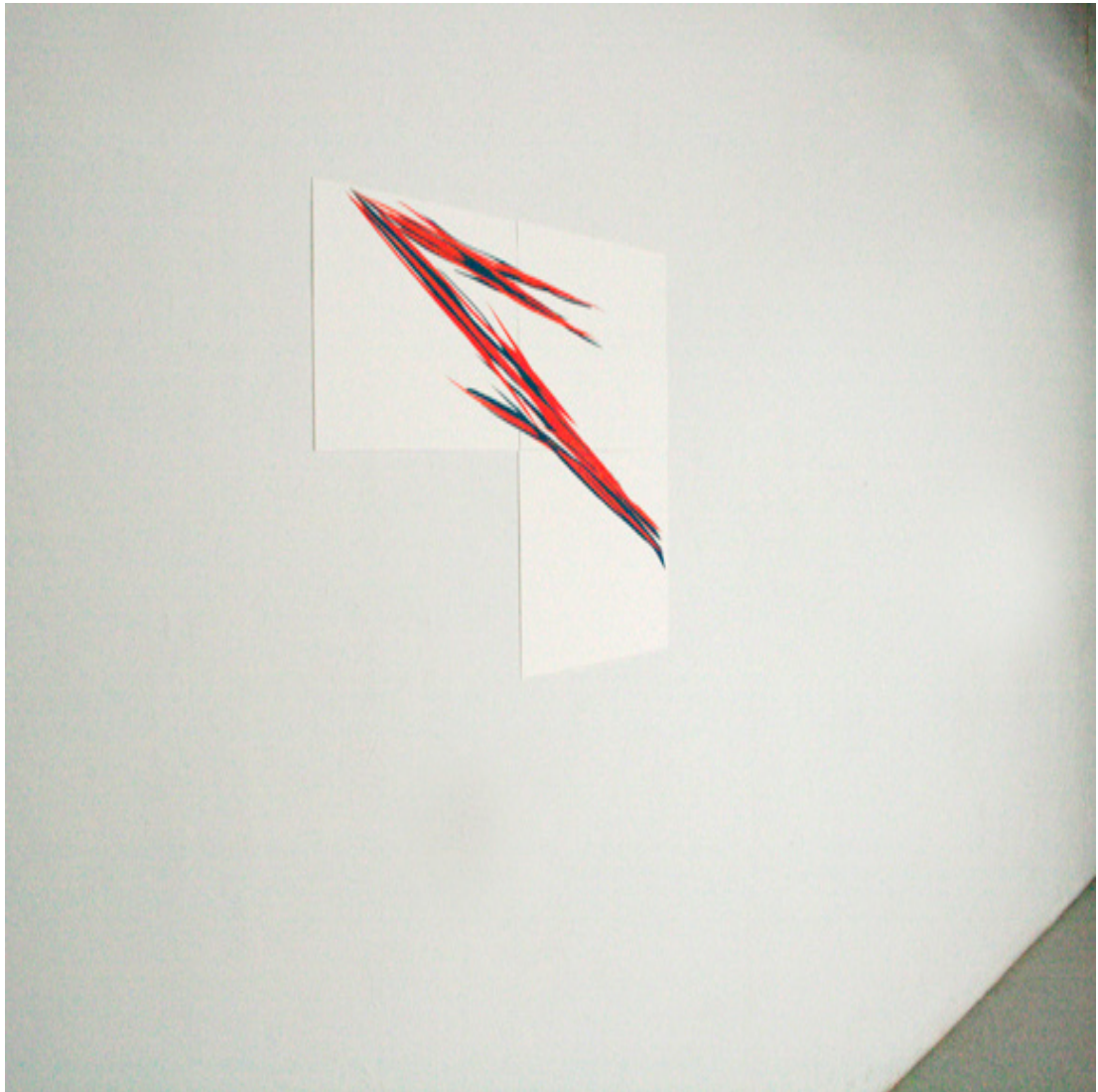


sunset/ board five (from Students that struggle, critics that sing)  
2009





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

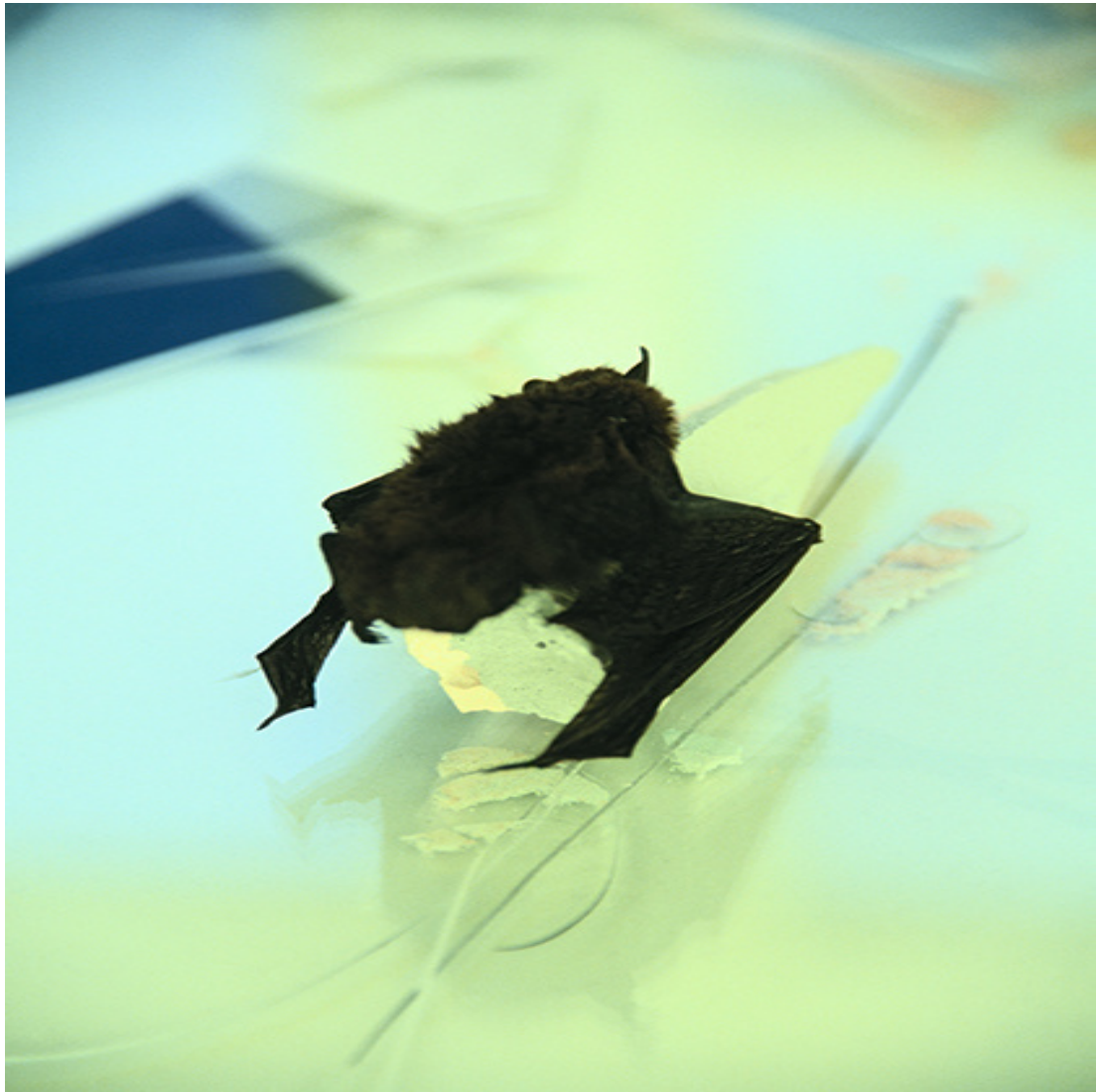


Untitled (from Students that struggle, critics that sing)  
2009

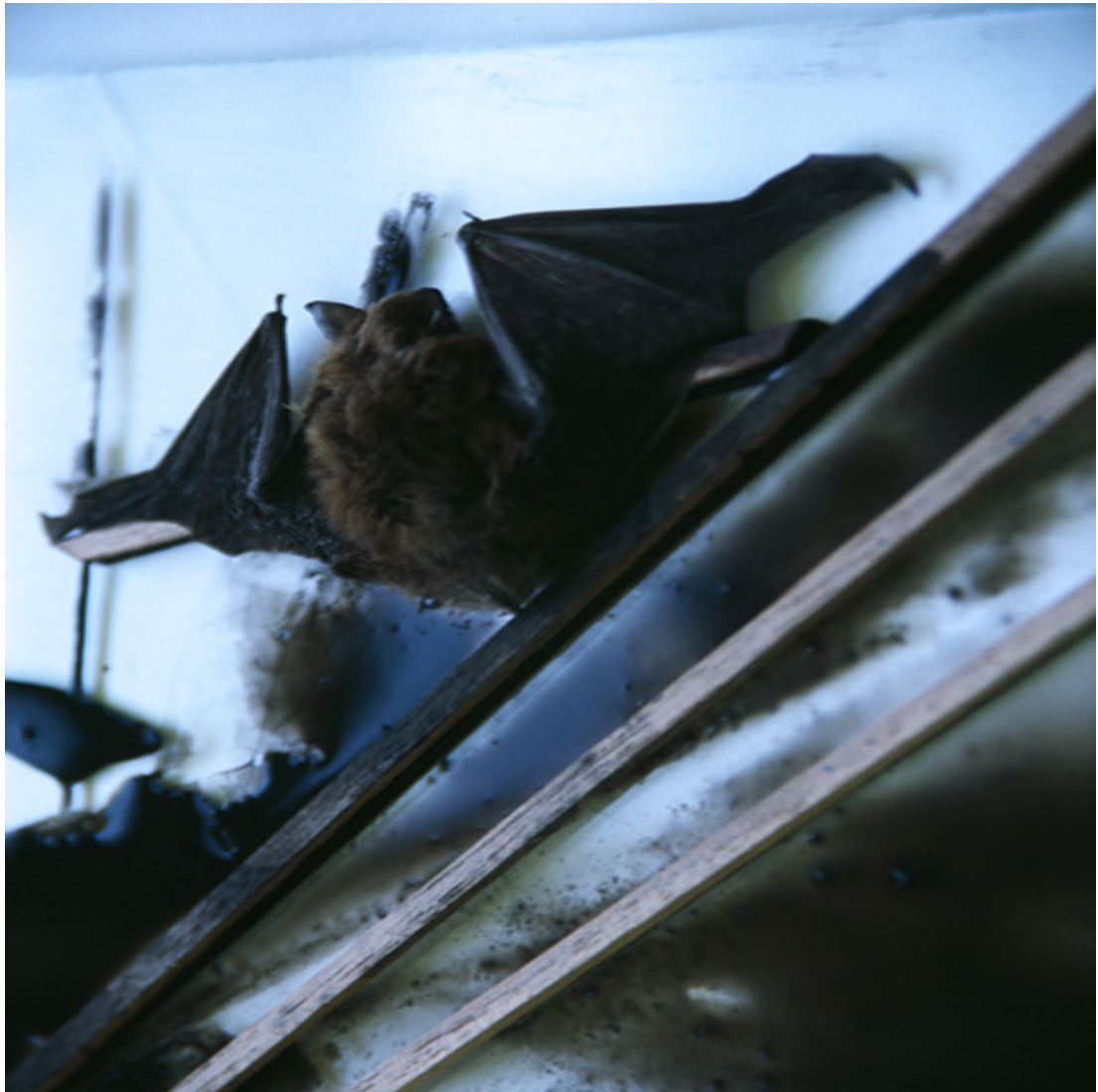


what is it like to be a bat? (from What is it like to be a bat?)  
2010





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 preselected  
wordlist

2002

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~~ ~~political~~ ~~statement~~.

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  
 einander jetzt in Prag nicht sehen  
 werden, aber das ist noch möglich, das  
 ist in der Zukunft, wenn es  
 möglich (das) ist, so ist es für uns





[illegible][illegible]













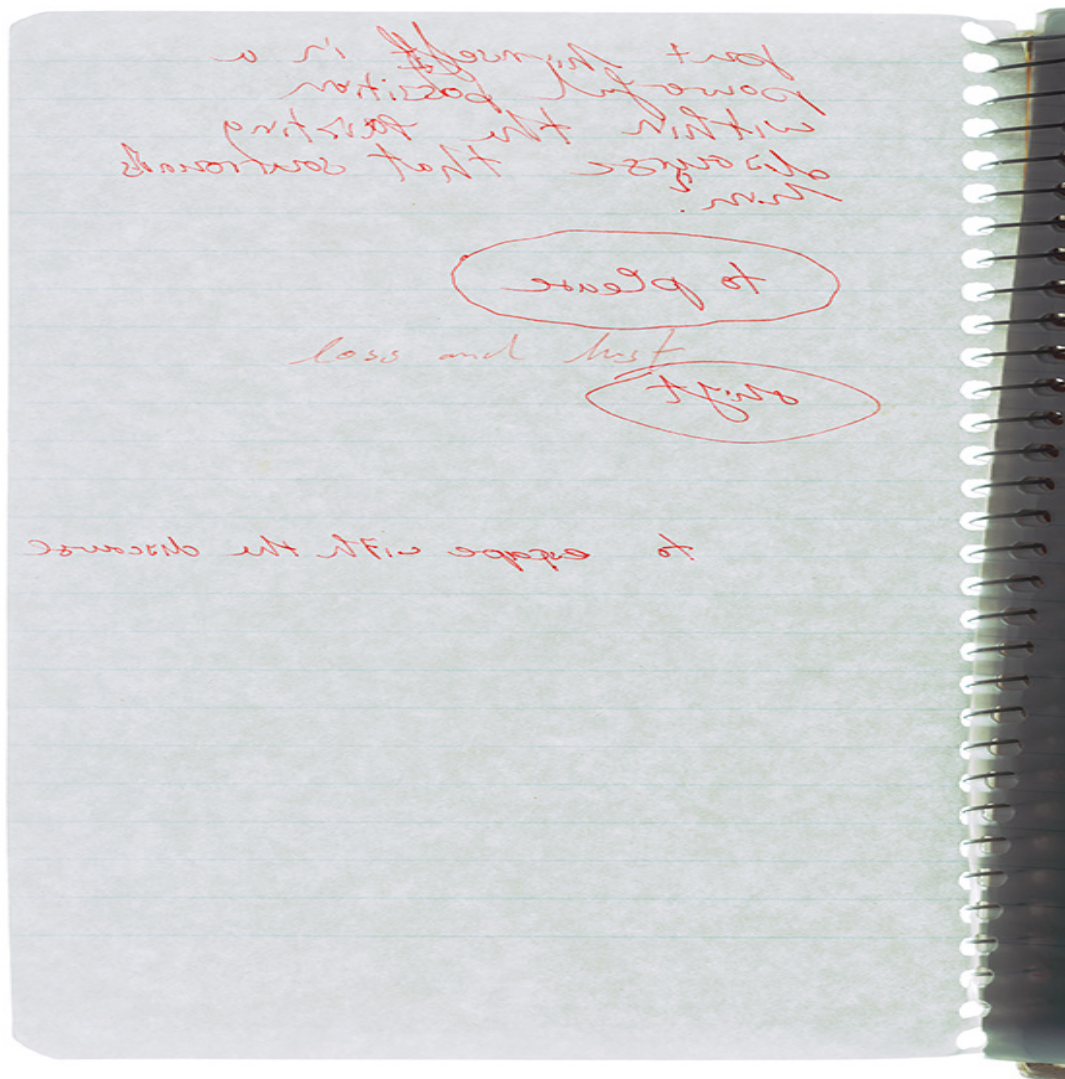




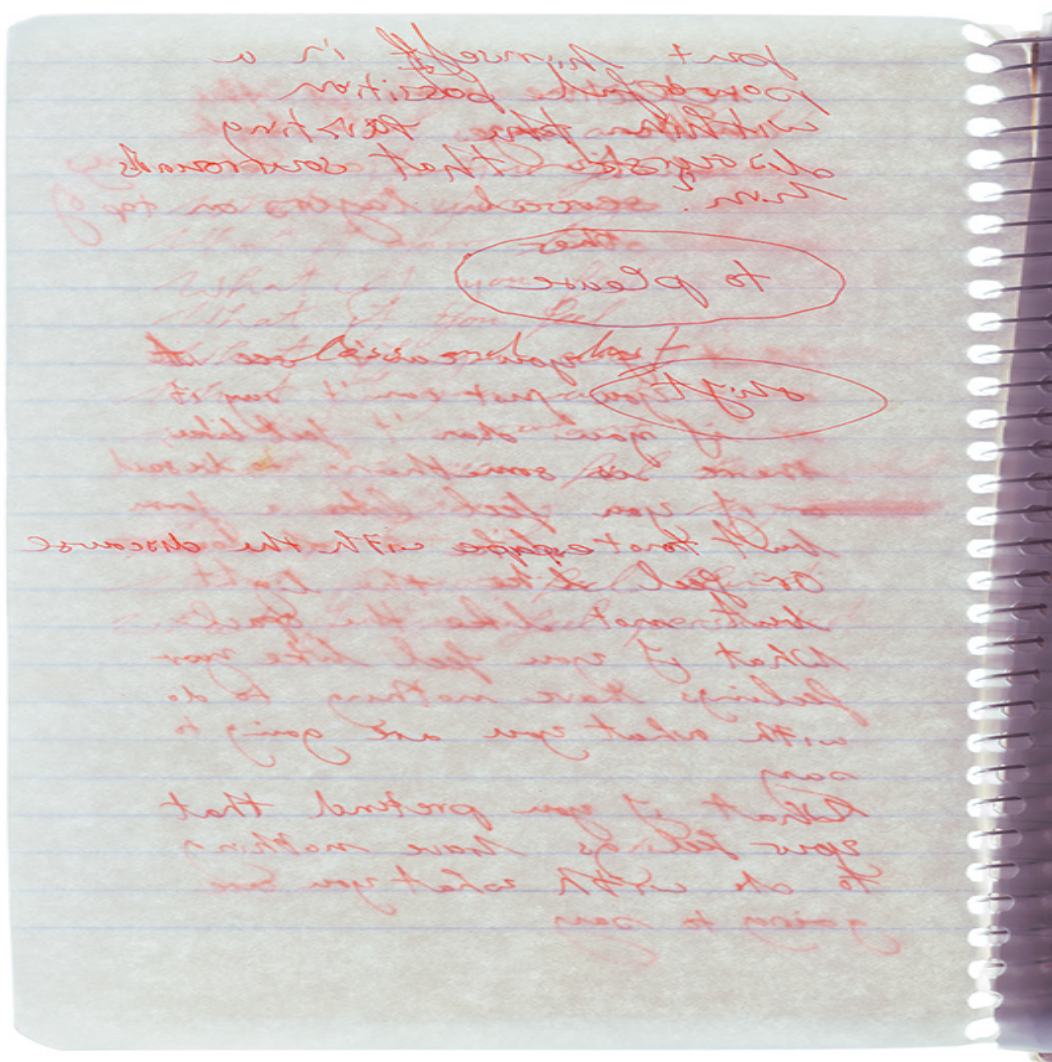








discourse (from Discourse)  
fifteen inkjet prints  
2010



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



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

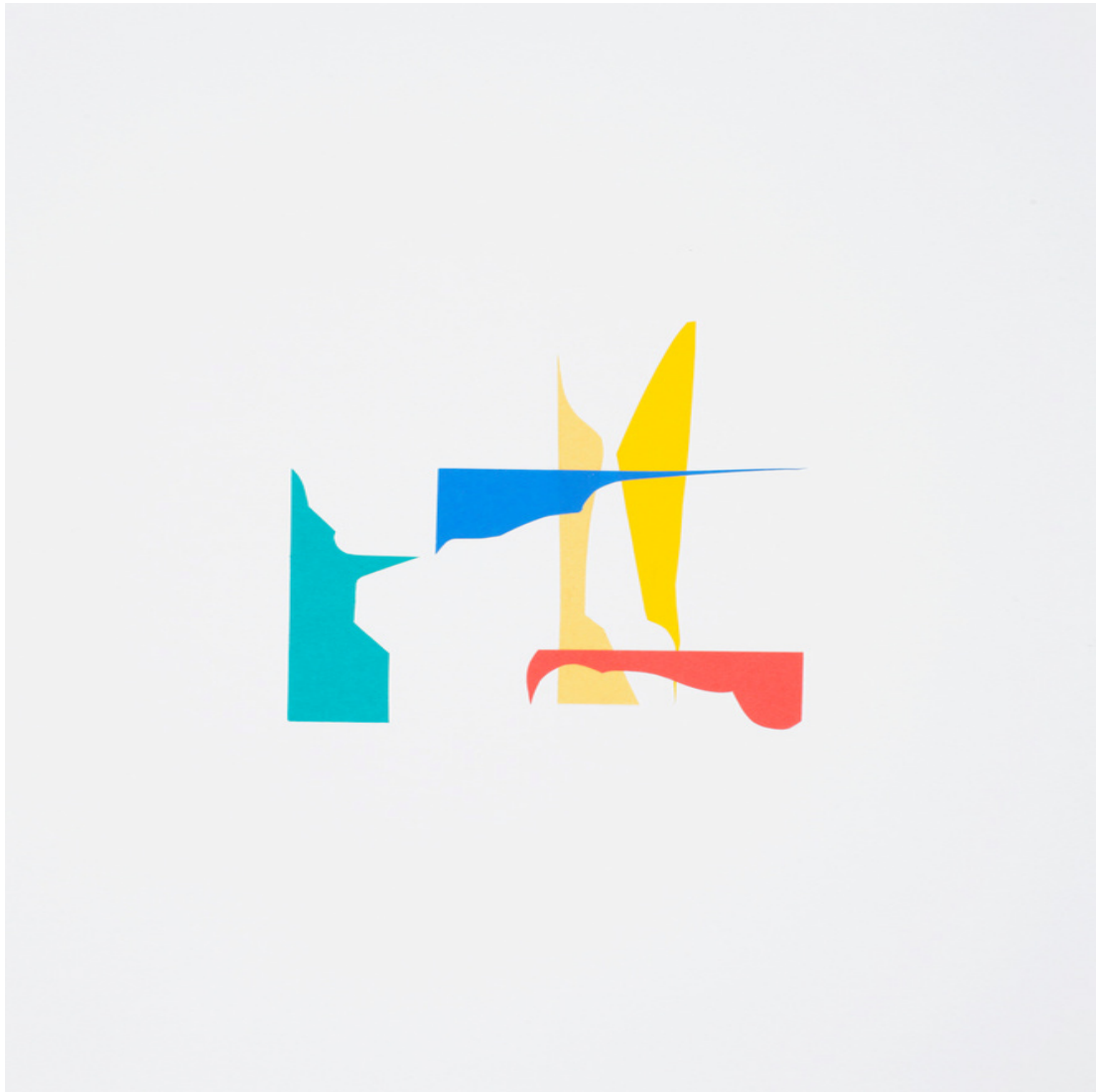


Untitled  
drawing  
Gouache on paper  
2010



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





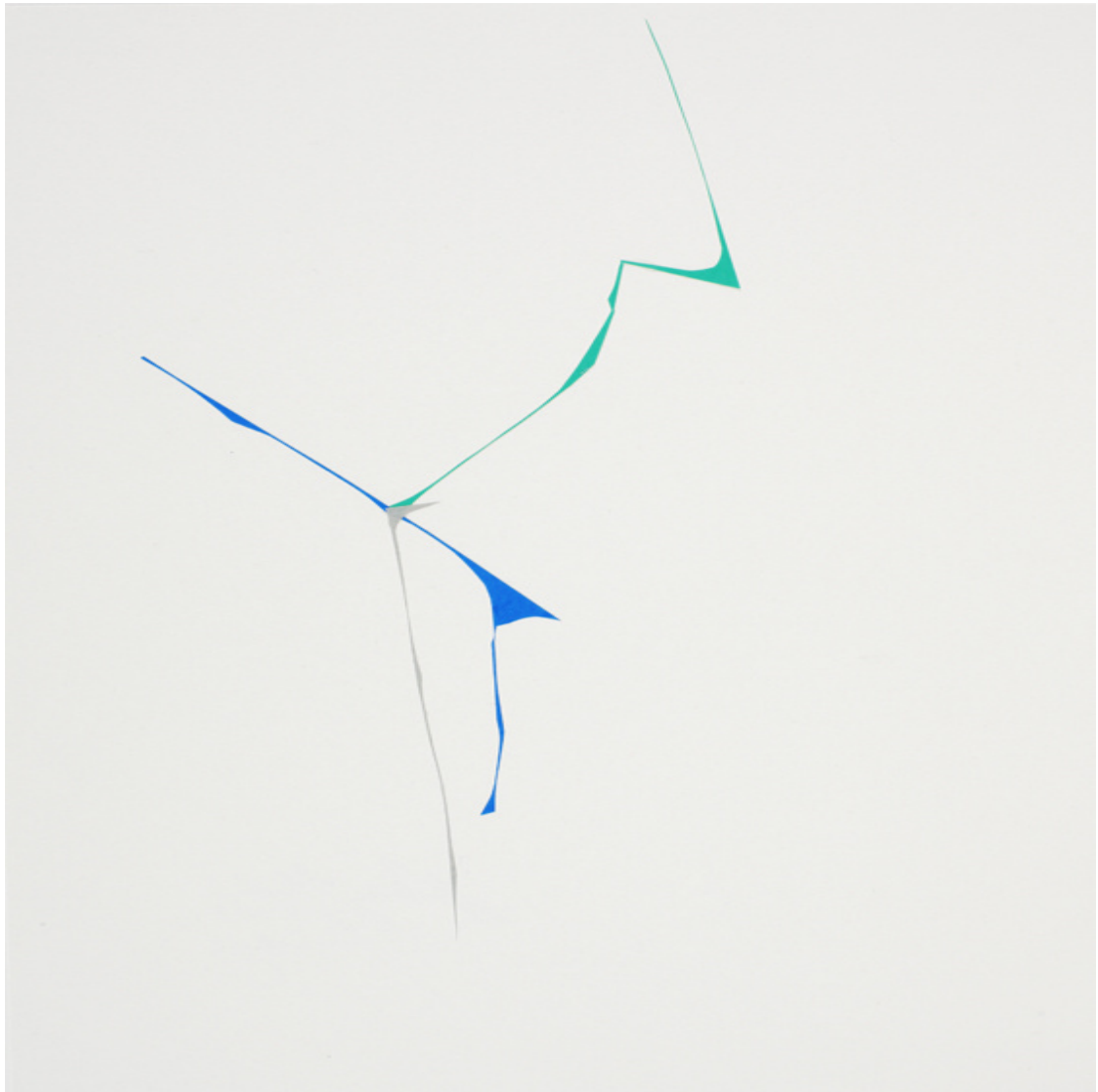
Untitled  
collage  
colored paper on paper  
2009



Gypsophila Paniculata

Installation

Collages (framed), page of a book, insectneedles, object made of colored zellan  
2009



Gypsophila Paniculata  
2009

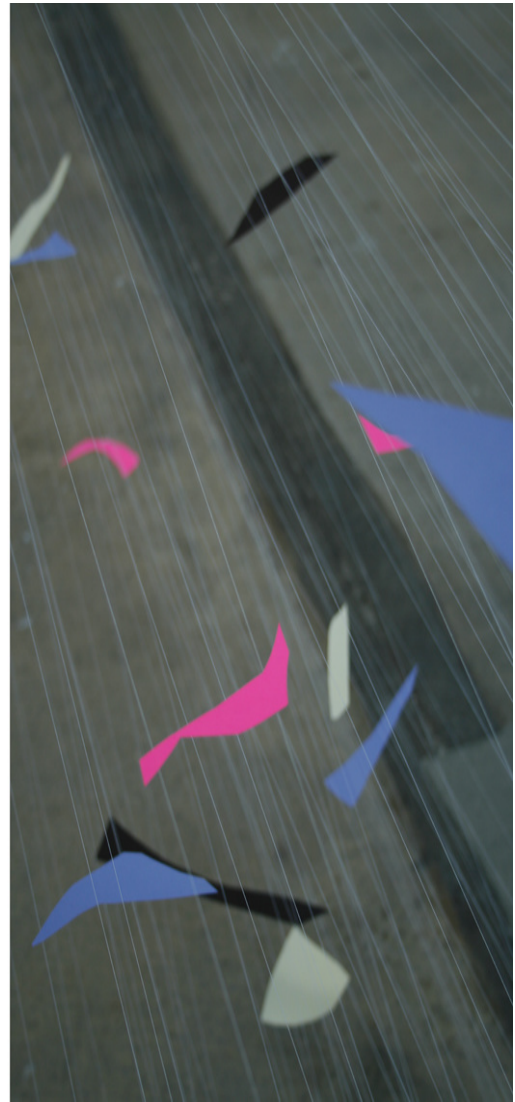




Gypsophila Paniculata  
2009



Gypsophila Paniculata  
2009



Georgia's bedroom  
installation  
2009





Georgia's bedroom  
installation  
2009



Georgia's bedroom  
installation  
2009



Untitled  
2009

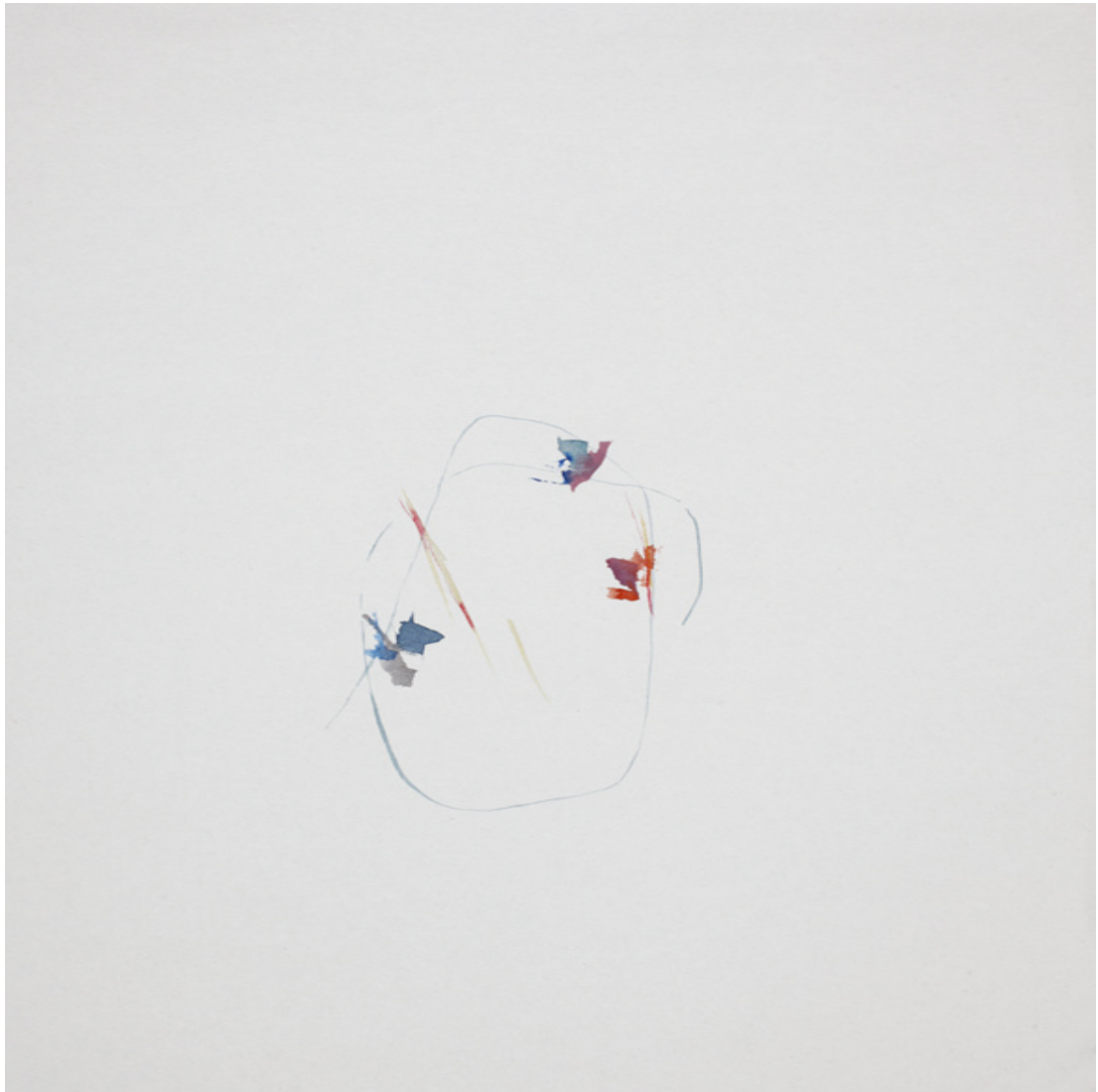




Untitled  
2009



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

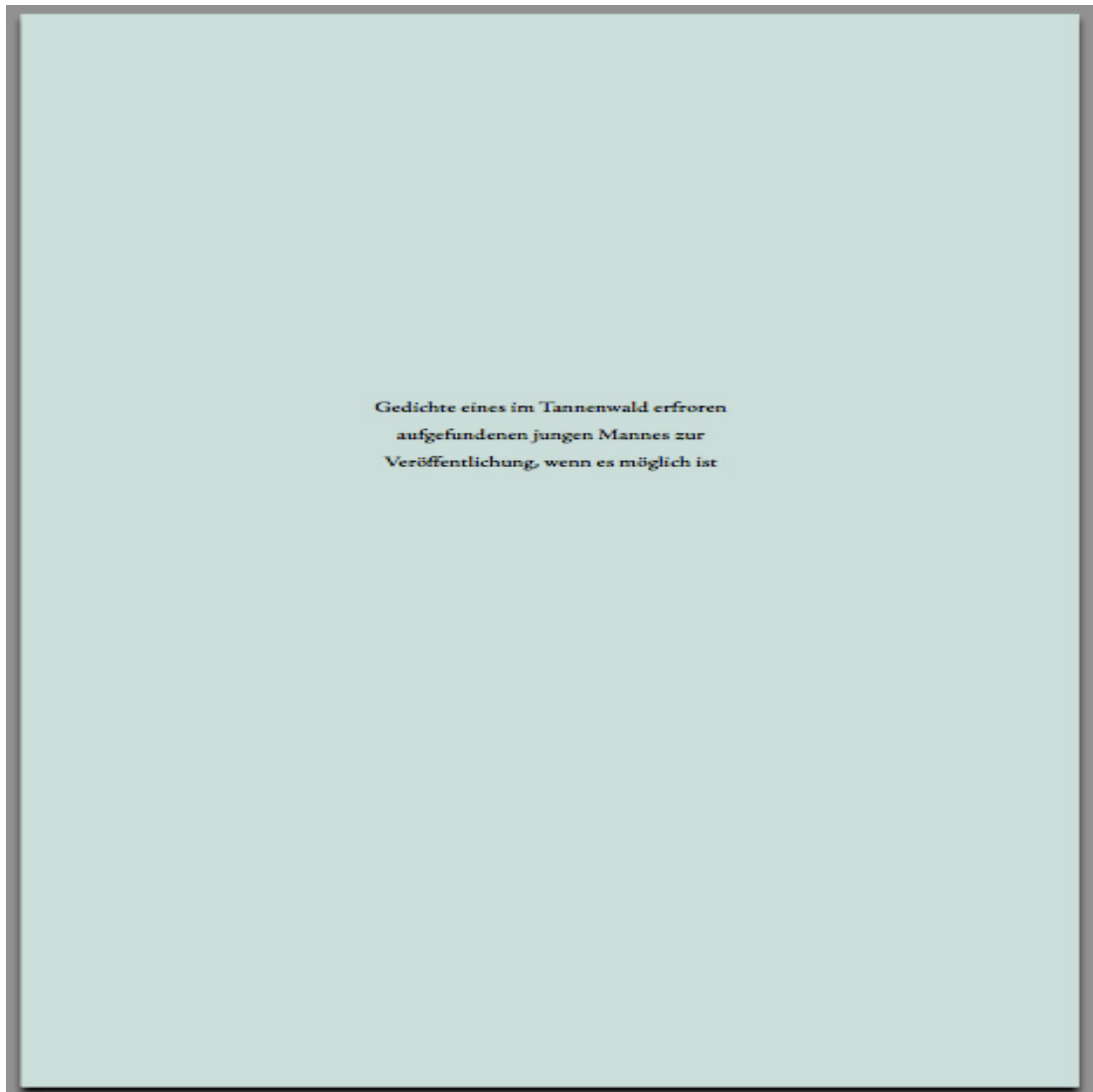




Untitled/ from scatter drawings  
2008



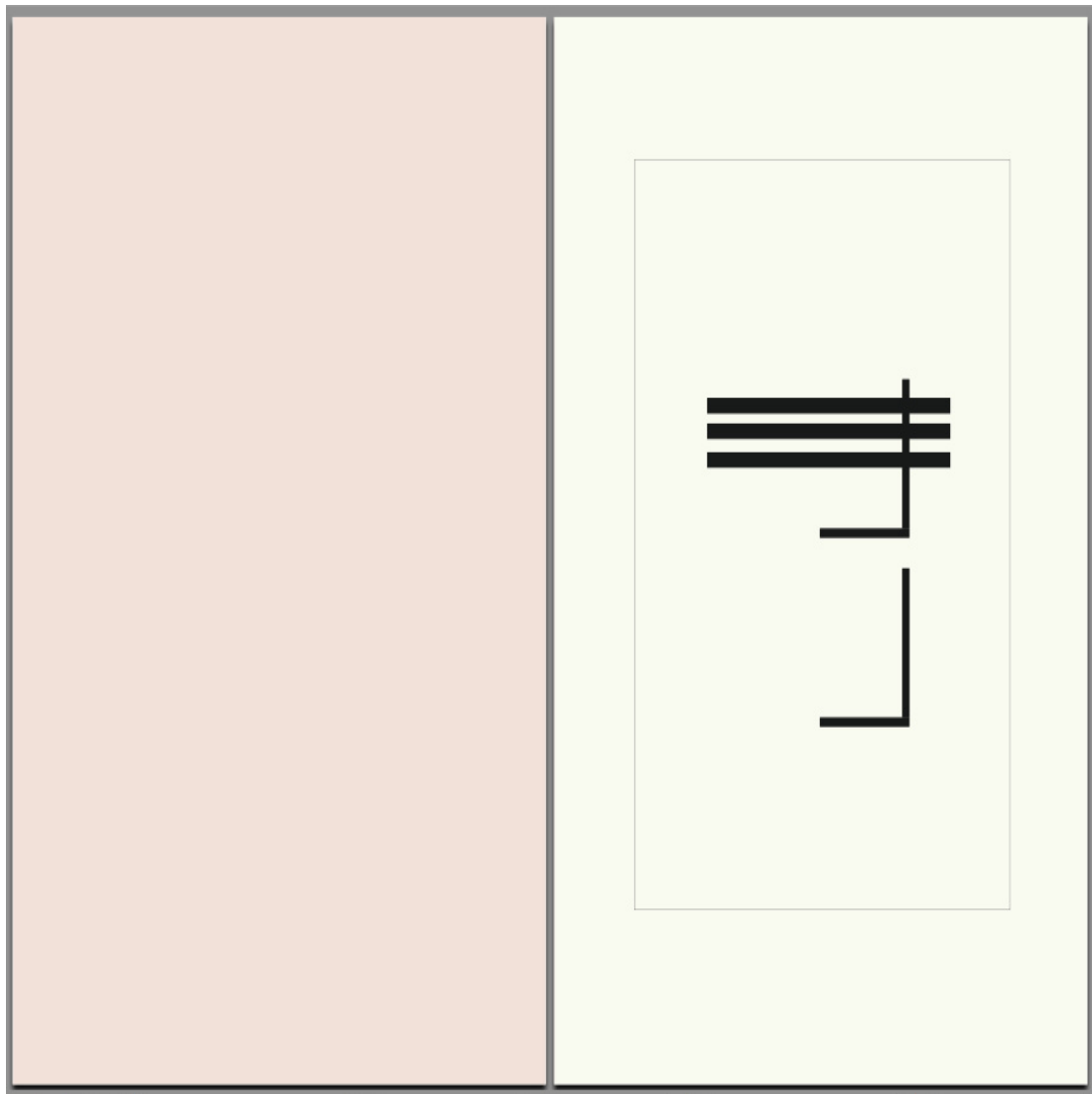
installation view/ exotic resistance (schnittraum; cologne) (from Scatter drawings)  
2008



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



Diamant — 95 —

ten wird am besten gesehen, weil das unter der gewöhnlich die rechte Hand fasset. Die Beschaffenheit der Steine ist, weil diese nicht ein-  
 1) Man kann die Steine, die man in der Natur findet, in drei Klassen einteilen: 1) in die, die man in der Natur findet, 2) in die, die man in der Natur findet, 3) in die, die man in der Natur findet.

1) Man kann die Steine, die man in der Natur findet, in drei Klassen einteilen: 1) in die, die man in der Natur findet, 2) in die, die man in der Natur findet, 3) in die, die man in der Natur findet.

2) Man kann die Steine, die man in der Natur findet, in drei Klassen einteilen: 1) in die, die man in der Natur findet, 2) in die, die man in der Natur findet, 3) in die, die man in der Natur findet.

3) Man kann die Steine, die man in der Natur findet, in drei Klassen einteilen: 1) in die, die man in der Natur findet, 2) in die, die man in der Natur findet, 3) in die, die man in der Natur findet.



scatter book (No.4)/ page 6-7 (from Scatter book (No.4)/ poems by a young man, found frostbitten in the fir forest, for publication, if possible)

book  
2008



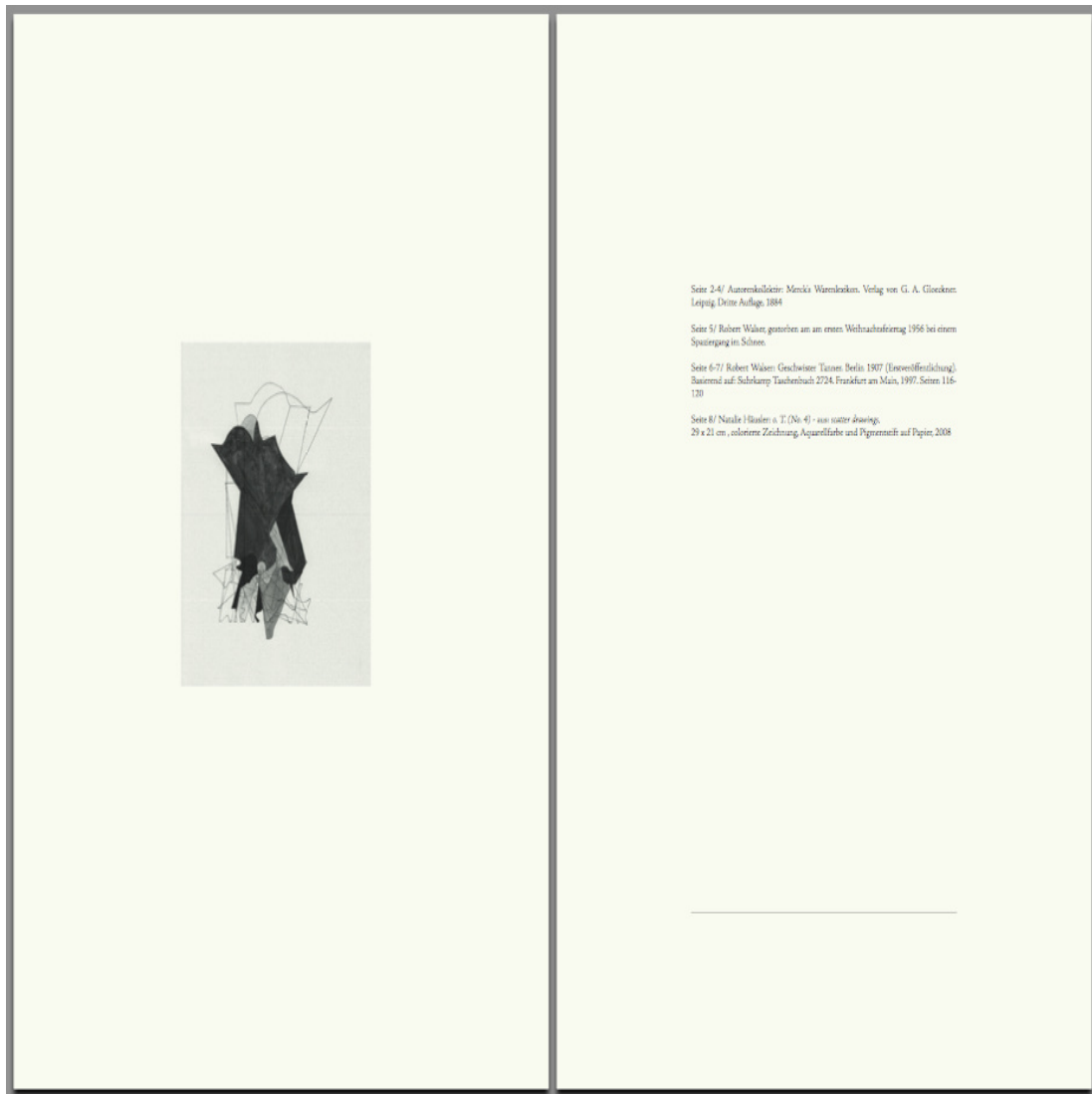
der Schnee knirschte unter seinen Schritten. Die Tannen waren so still mit Schnee bedeckt, daß sich ihre Äste heimlich zur Erde niederhängen ließen. Ungeliebt in der Mitte des Laubwegs sah Simon plötzlich einen jungen Mann mitten im Weg in Schnee daliegen. Es war noch so viel weiße Hölle im Wald, daß 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, schattenden Sommer vorkam, daß ein Legender und Ausweichender 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 unbeweglich und schien fest zu sein, immer dunkler im Walde zu werden. Simon studierte des Mannes Beize, Schuhe, Kleider. Die Kleider waren halbtoll, 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, gedrückte Nase, seine Augenbrauen, seine Stirn und seine Haare. Und er war hier erloschen, ohne Zweifel, und er mußte schon eiliche Zeit liegen, hier am Weg. 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 funkelten 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. Ich will niemandem davon Anzeige erstatten. Die Natur sieht herab auf ihren Toten, die Sterne zeigen ihre Iht zu Häupten, 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 Reizzeiten tragen, wo man sie vielleicht lesen und den Druck übergehen wird, denn von der wenigstens deins armen, fuchelnden, schelt klingender Name der Welt erhalten bleibt. Eine prächtige Ruhe, eines Lügner und Entrennen unter den Tannennähe, im Schnee. Das ist das beste, was du tun konntest. Die Menschen sind immer genug, derartige Klauen, wie du einer warst, weiß ich, und ihre Schreier 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 hast 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 vermute 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 fest sind, es einstellen zu können. Du verachtetest diese Mimenmacher, 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 werde 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 jäheln mögen in dieser einsamen, stimmungsschönen

Nacht. Das Feuer des Lebens trug ihn vom saftigen, blassen Bild des Todes stürmisch hinweg. Er spürte keine Beize mehr, nur noch Atem und Schönen, 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 kieseliche zurückkehrende Erinnerung und zugleich ein Treiben in die ungewisse, schiere Zukunft. Simon spürte, daß seine Zukunft noch nicht weit und offen war ihm liegen mußte, wenn er so ruhig wie Toten umgeben 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 beseit, so dunkel und ruhig und so vornehm fertig. Jetzt gab es gar nichts über diesen Dichter nicht mehr zu lieben und zu nussenspieles, Neel noch zu führen.

Er schrieb daher auf dem Umhang des blassen Föhens des Totes: «Gedichte eines im Tannenwald erfrorenen, aufgefundenen jungen Mannes zur Veröffentlichung, wenn es möglich ist».

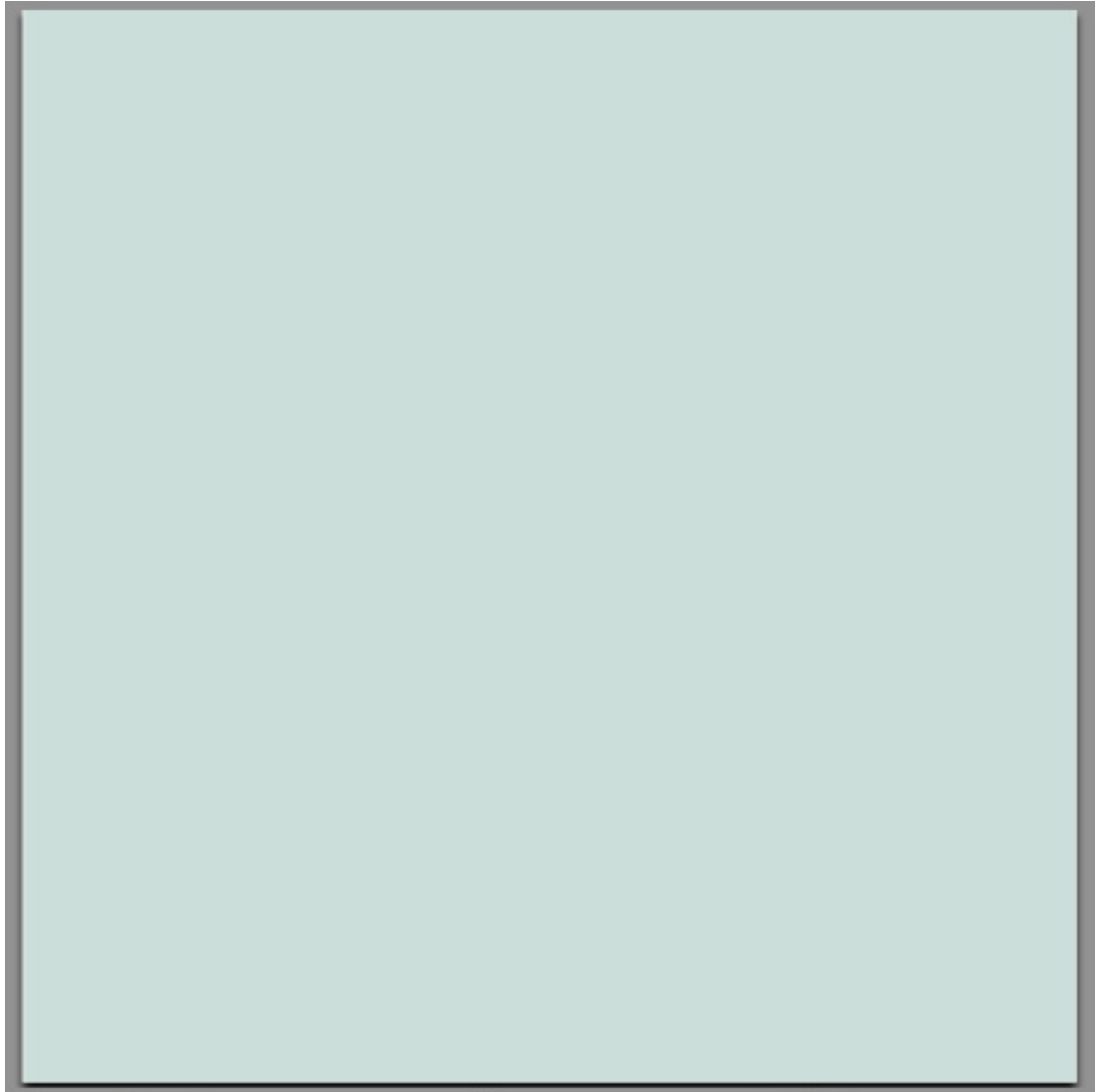
scatter book (No.4)/ page 8-9 (from Scatter book (No.4)/ poems by a young man, found frostbitten in the fir forest, for publication, if possible)

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

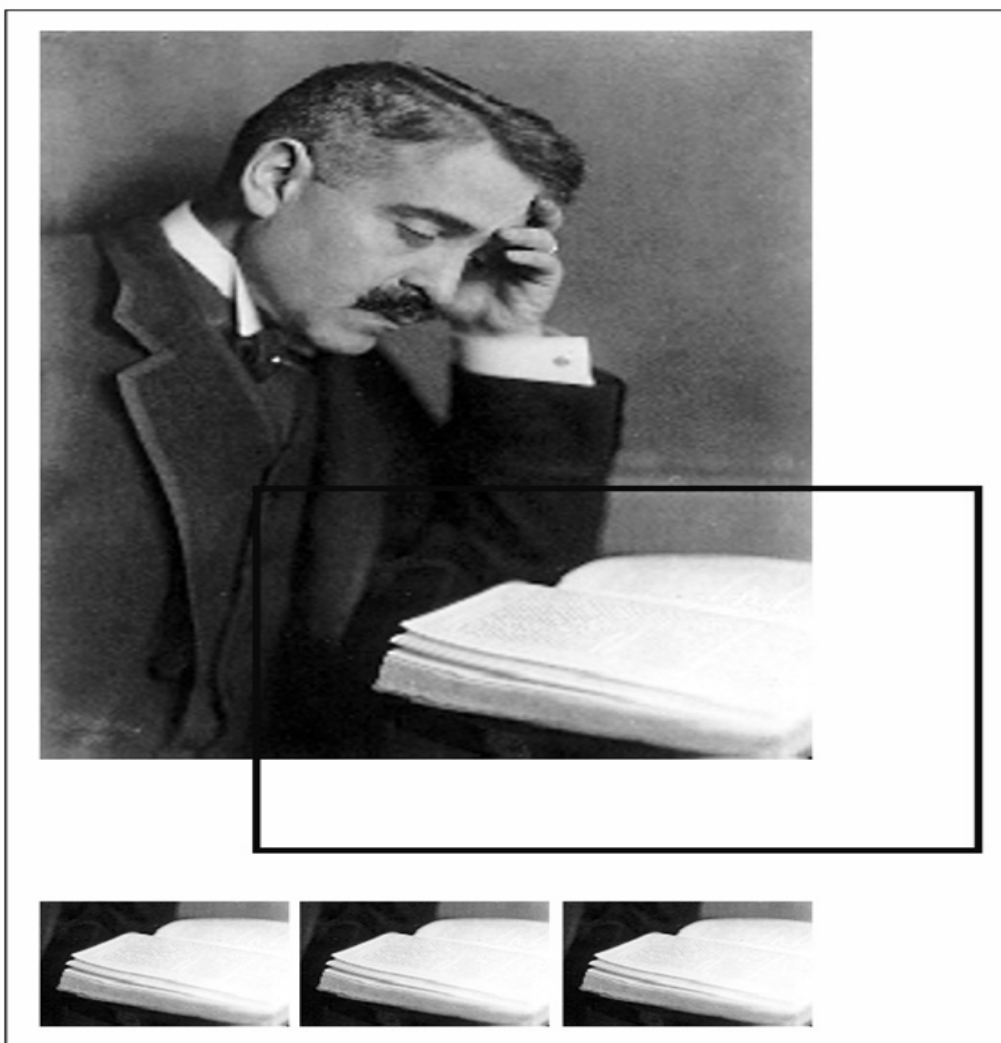




Ikebana structure  
Installation  
2008

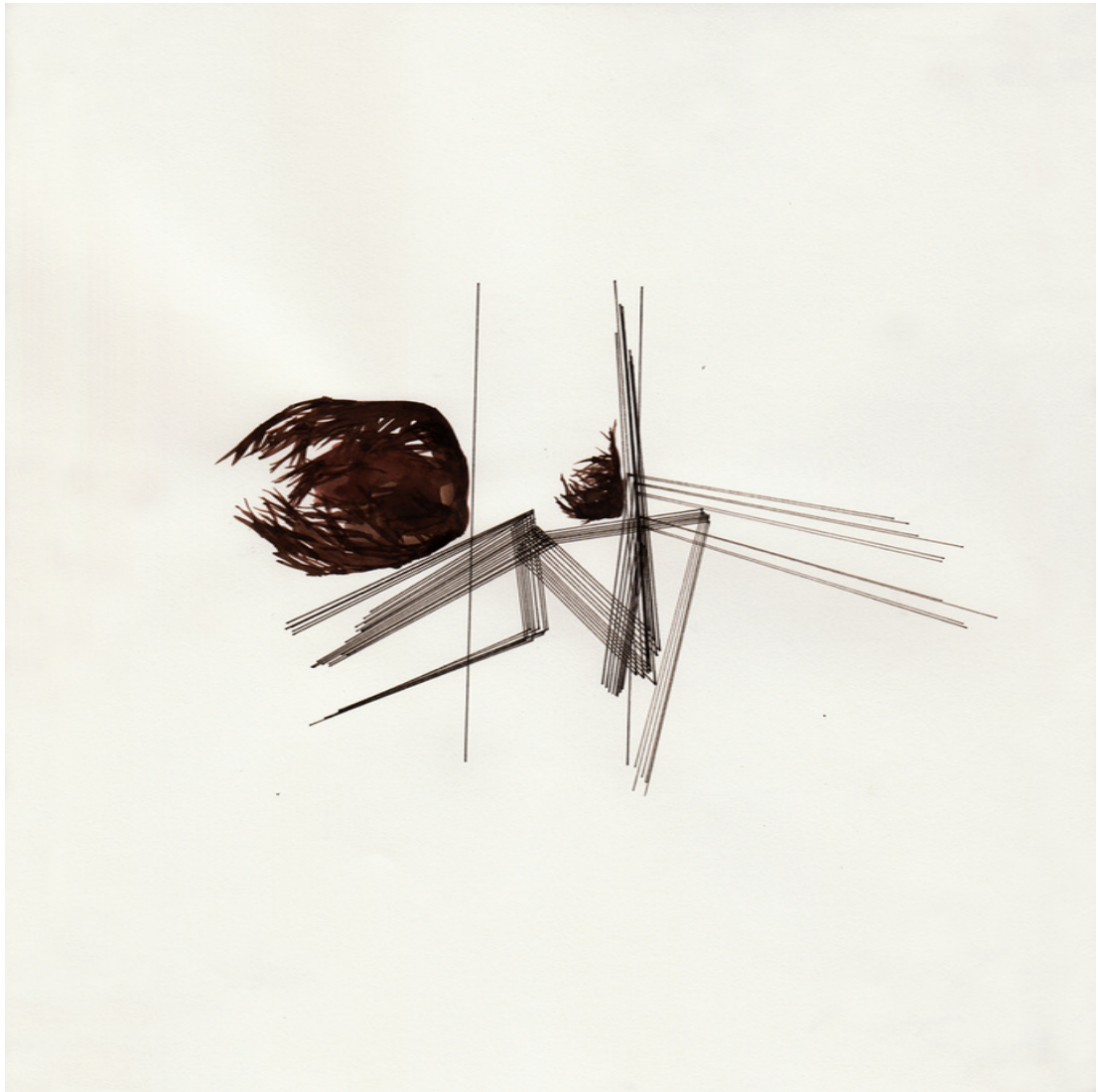


Ikebana structure/detail (from Ikebana structure)  
Installation  
2008



Ikebana structure  
Installation  
2008





Ikebana structure  
Installation  
2008

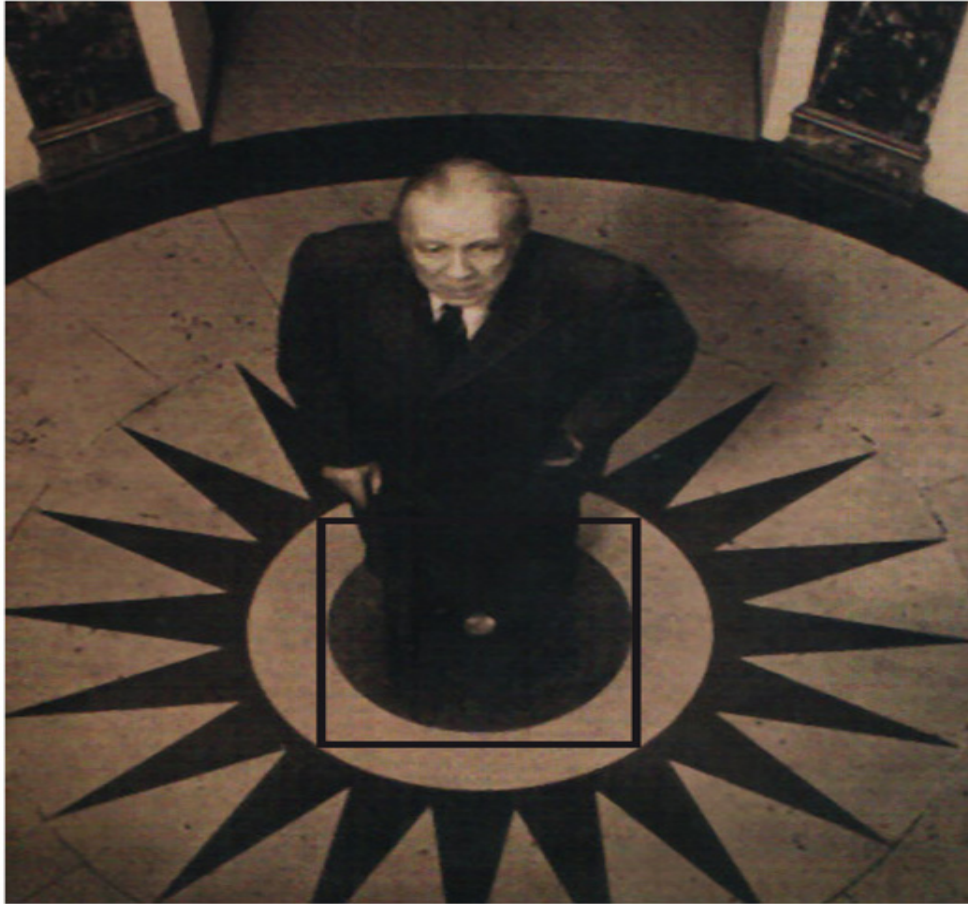


Ikebana structure  
2008



Ikebana structure  
2008

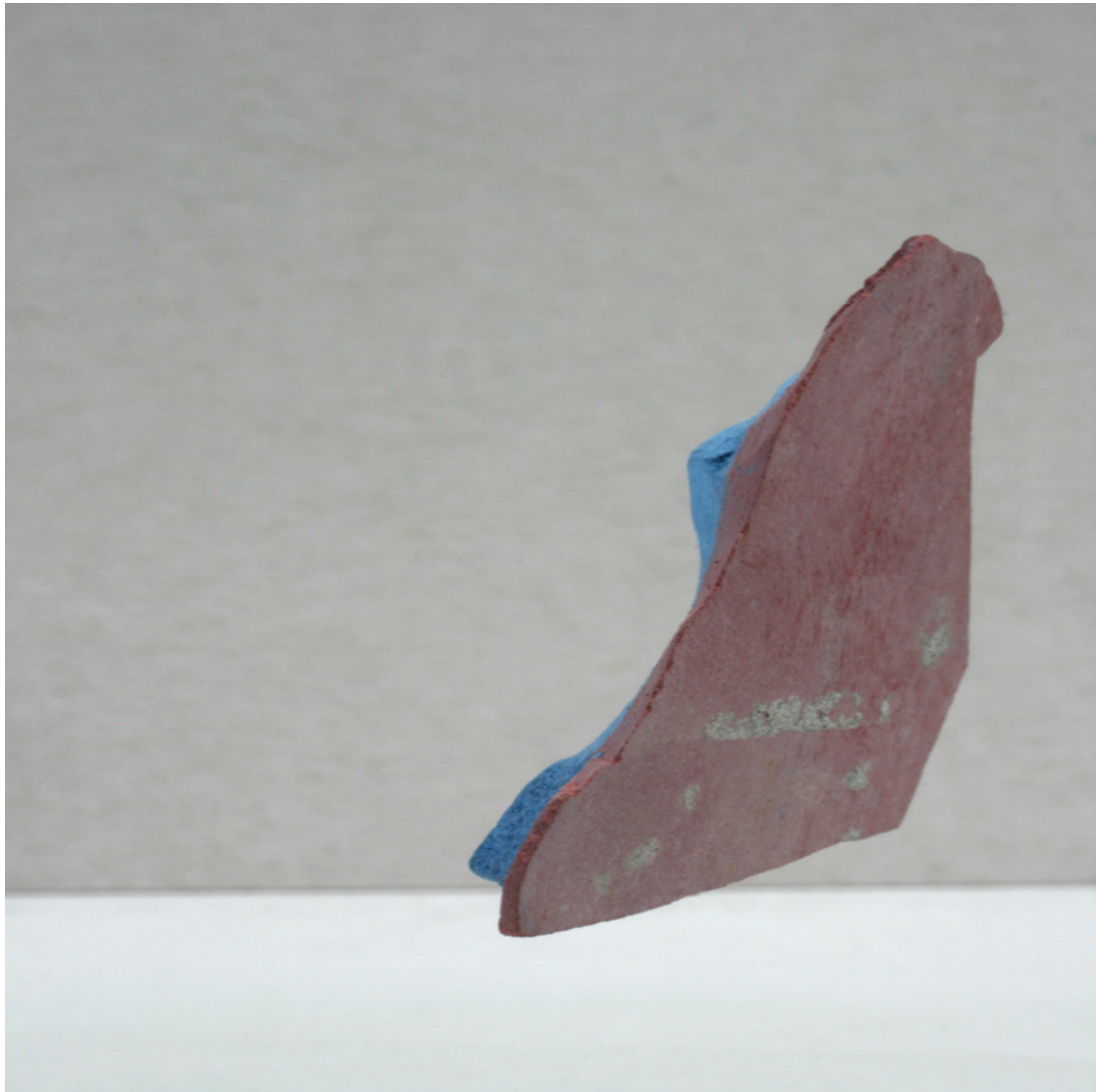




Ikebana structure  
Installation  
2008



Ikebana structure  
Installation  
2008

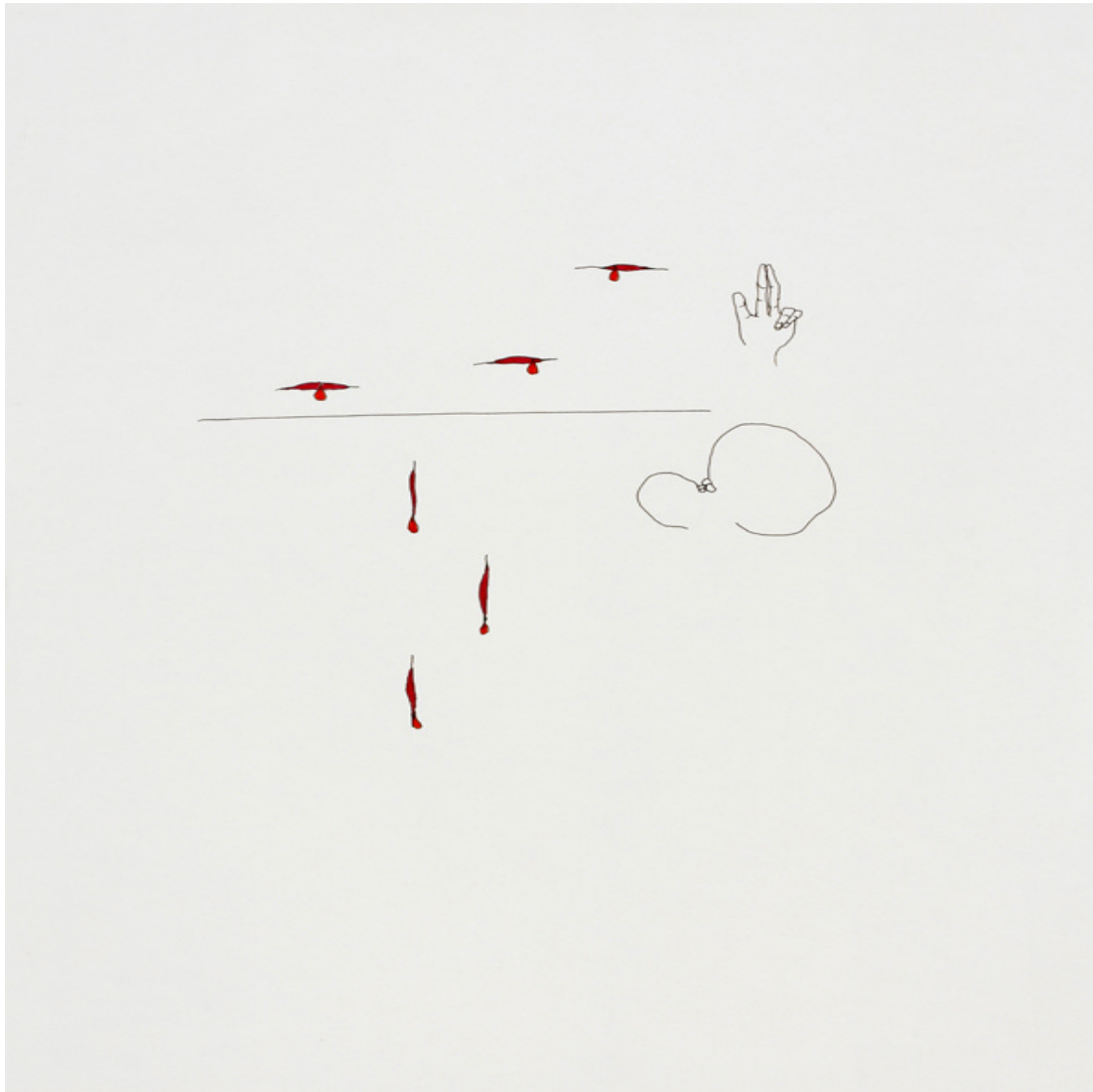


Ikebana structure  
2008





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

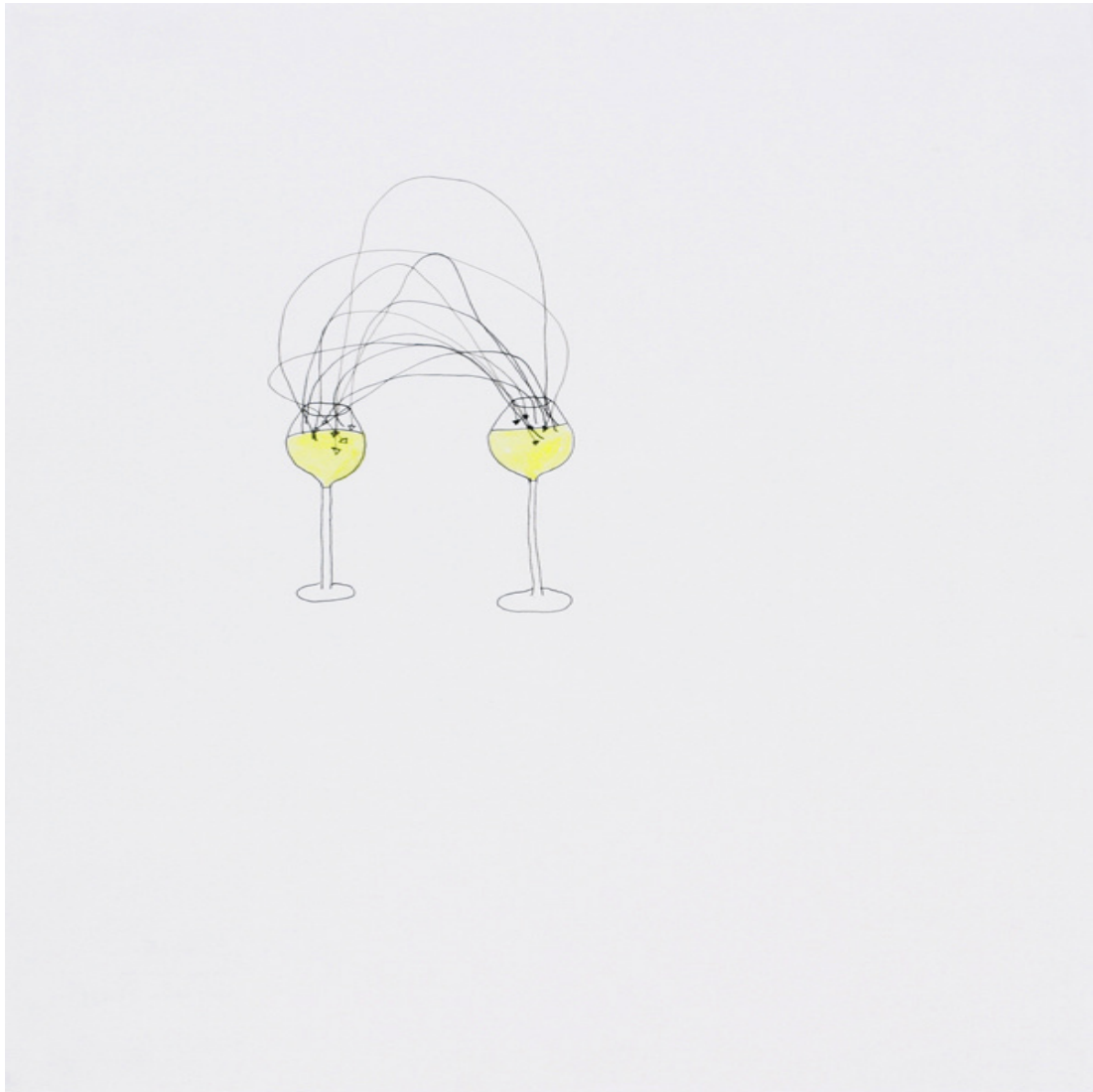


untitled no.7/ from: new york drawings  
drawing  
feltpen and pigment pencil on paper  
2008



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

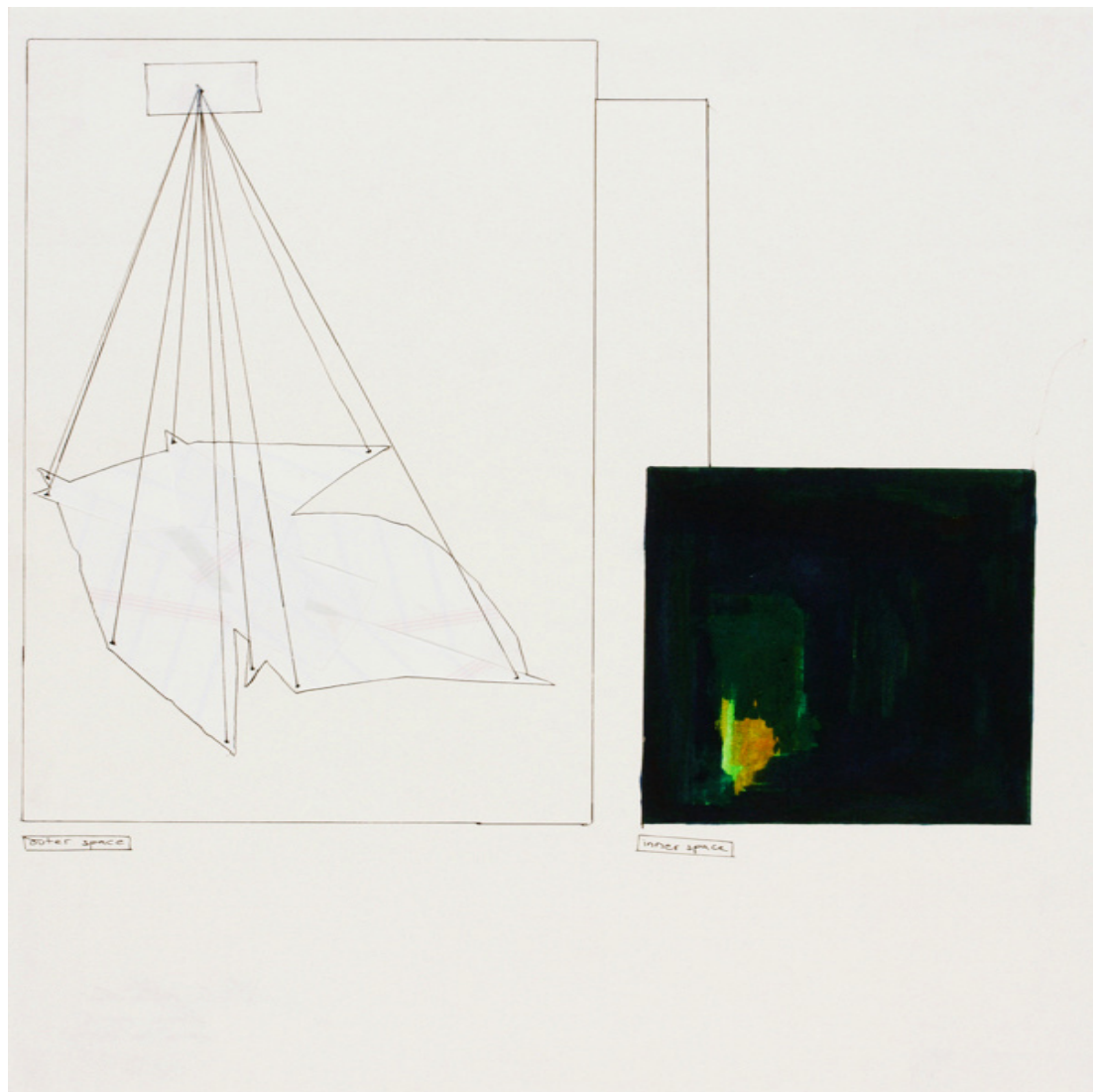




untitled no.9/ from: new york drawings  
drawing  
felt pen and pigment pencil on paper  
2008

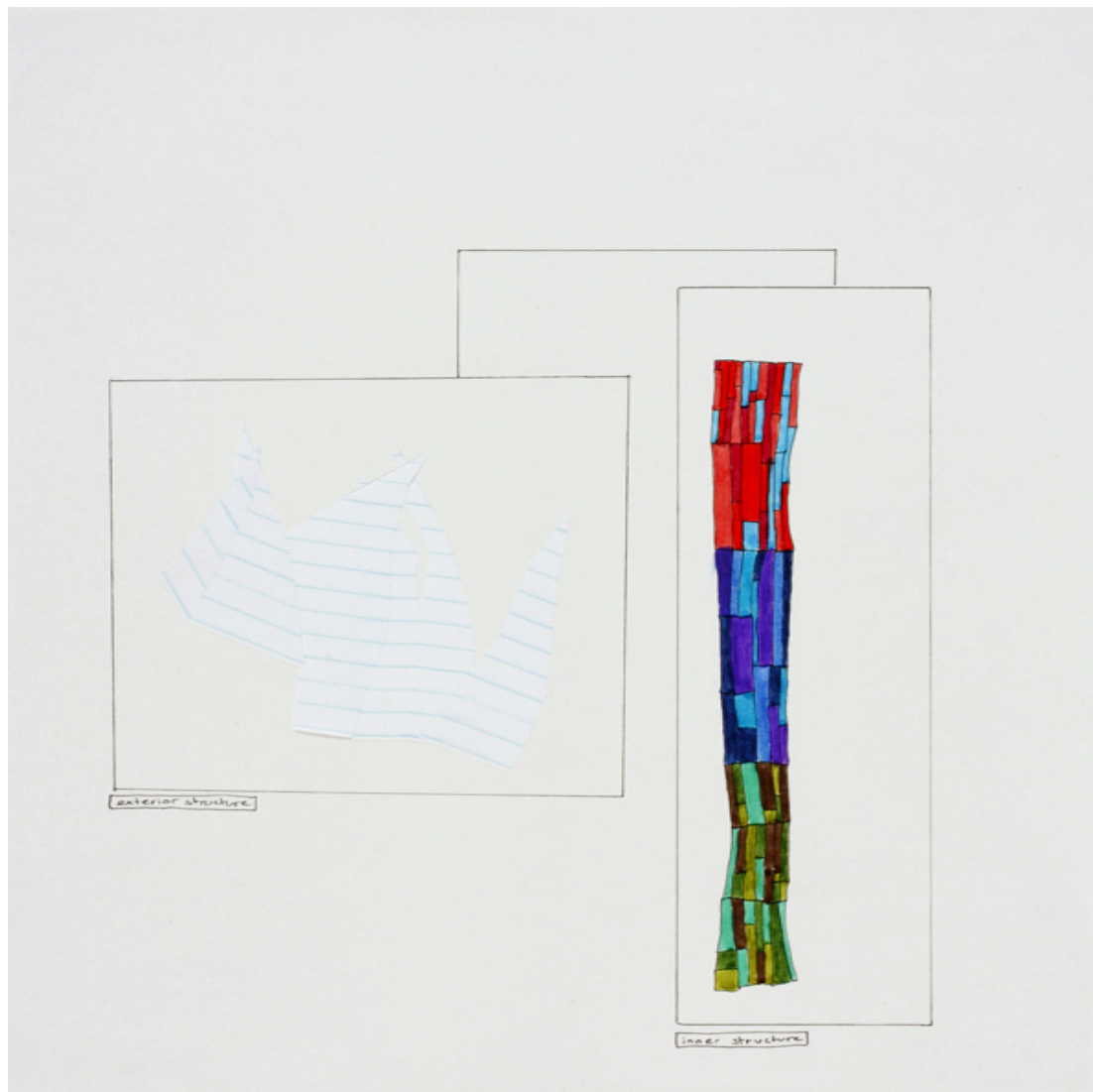


untitled (pieces of familytree) no.2/ from: new york drawings  
drawing  
feltpen and pigment pencil on paper  
2008

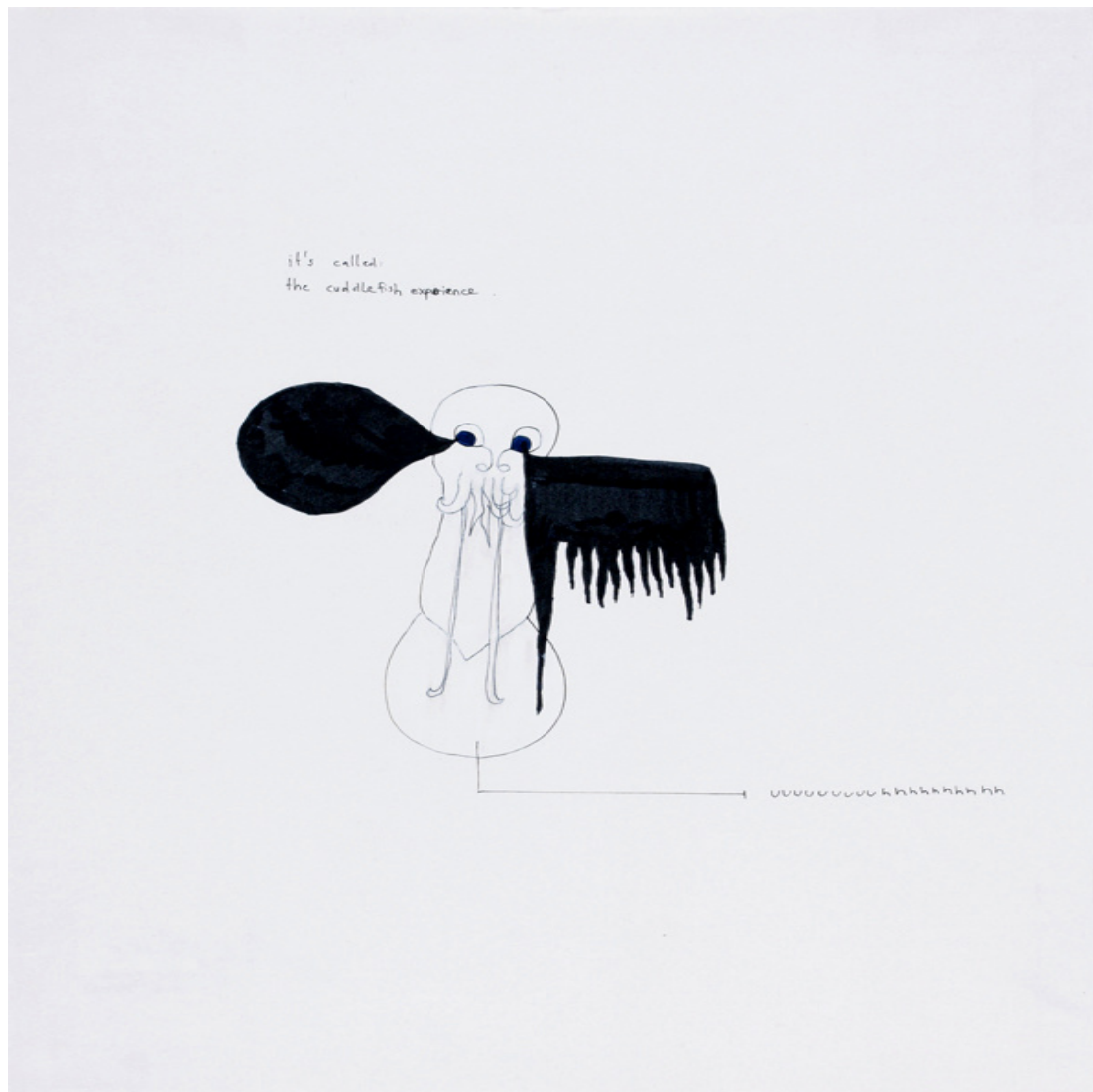


untitled (inner space, outer space) no.1/ from: new york drawings  
collaged drawing  
feltpen, pigment pencil and printed paper on paper  
2008

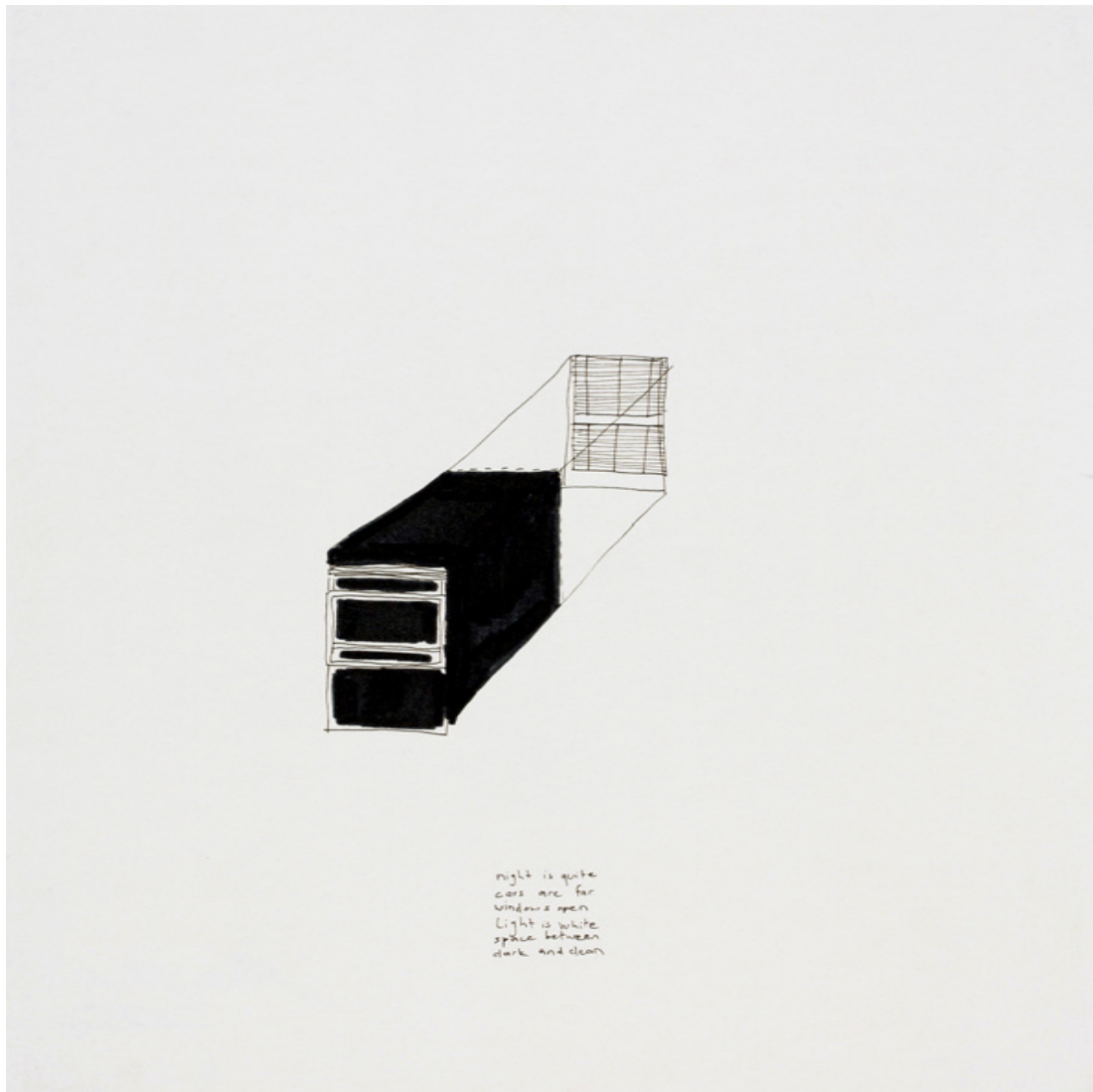




untitled (exterior structure, inner structure) no.4/ from: new york drawings  
collaged drawing  
felt pen, pigment pencil and printed paper on paper  
2008



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