

Virginie Mossé

<http://studiovirginiemosse.tumblr.com/>

<https://twitter.com/studiovirginiem>

Vita



born in France

1998-2001 Ecole supérieure des Beaux Arts de Cornouaille Quimper. (FR). Diplom. (DNAP-DNSEP)

2002-2004 Akademie der Bildenden Künste Karlsruhe (D) bei Pr. Kaminski

Lives and works in Berlin

www.studiovirginiemosse.tumblr.com

Solo exhibitions

2020 *Struktur und Chaos (für eine trans-historische Geschichte der Moderne)*, Berlin-Weekly, Berlin.

2018 „Slow art month“. Virginie Mossé with Albrecht Dürer. Mayeur Projects gallery, Las Vegas New-Mexico (USA).

2016 Time as a desert, Mayeur Projects gallery, Las Vegas New Mexico (USA).

2015 *Experimentum Mundi*, Centre-Culturel-Multi-Média du Mas d'Azil, France. End-Residency exhibition at Caza D'Oro centre international d'art contemporain.

2014 *Al.le.go.ry, (The symbol's errant allegory, a story of definitions in visible form)*, Berlin-Weekly, Berlin.

2013 *Who's afraid of colour!* mit Wonkun Jun. Hamburg Art Week, Galerie Kramer Fine Art, Hamburg,

2012 *Die Dinge des Lebens*, Gängeviertel Hamburg with Katrin Kampmann and Oliver Ross. Ku: A. Stumm

2011 *Relax*, Kreuzberg Pavillon, Berlin with Phanos Kyriacou and Christian Holtmann

2010 *Erforschung des Grundgebirges und des Gipfels*, Künstlerhaus Sootbörn Hamburg

Trying for runs, racking up points, Kunstverein Linda, Hamburg

2008 *it's all about freedom*, Skam Ausstellungsraum Hamburg

2006 *Komm rein*, Dia-Projektion, Naturkundemuseum Karlsruhe

Group exhibitions

2019 *Outmoded** (* up to date, futuristic, atemporal, nonexistent, or permanently), Nachtspeicher23, Hamburg

no pattern save what we imagine, Galerie Nosbaum Reding, Luxembourg.

0+255, Meinblau, Berlin

2018 *All'idea di quel metallo*", VDB Berlin. Cu. Peter Ungeheuer.

S w Ausstellung, Berlin Weekly, Berlin. Cu. A. Van Reimersdahl

Where is Philadelphia? Group show organized by Maik Schierloh. Storkow (D).

2017 *Teasures*, group show, Mayeur Projects gallery, Las Vegas New-Mexico (USA).

2017 *Werke der Sammlung Haupt*, Mannheimer Kunstverein.

2015 *Sammeln wie gedruckt*, Werke der Sammlung Hartmann, Galerie Albstadt. Städtische Kunstsammlungen.

2014 *The venue of P II*, Galerie Heinz-Kramer Hamburg.

MCCV, Expansion materielle, Atelierhof Kreuzberg, Berlin

Beyond beyond the brillo box 50 Jahre Ende der Kunst", Galerie Royal, München (catalogue)

Money Works Part 2, Haus am Lützowplatz, Berlin. cu. Tina Sauerländer.

2013 *Alptraum meets pop hits*, Halle für zeitgenössische Kunst, Offenbach

Kunst Visite, Charité, Berlin

Natur-Mensch, ANDREAS – KUNSTPREIS 2013 Nationalpark Harz

The lost garden, Projekt für Berlin Neukölln. cu. Alessandro Vitali

2012 *Regarding structure*, De Zwarte Ruyter Rotterdam (NL).

Lost in a dream, Snake pit Gallery Auckland (NZ). cu. Rob Garret (catalog)

Wasser, galerie White trash contemporary Hamburg

Agora II, Vikoria Kaserne, Hamburg.

Sonnenaufgang, Remise Ausstellungsraum, Berlin

2011 *xyz, about understanding*, Atelierhof Kreuzberg, Berlin

2010 *Wir laden ein, (Krisen und Utopien)*, neuer Kunstverein Wuppertal

2009 *Moving the goalposts*, Galerie Diane Kruse, Hamburg

2008 *Regionale 9*, Kunsthalle Basel

Gegenstandlos, Gesellschaft für Kunst und Gestaltung, Bonn

2005-06 Jahresausstellung, Badischer Kunstverein, Karlsruhe

2003 *Mulhouse 003*, Kunstmesse Mulhouse

2002 *eine Lichtung zwischen Brocéliande und Schwarzwald*, Polygalerie Karlsruhe

Grants

2019 Kunstförderung, grant, ArsVersa Stiftung, Freiburg (D).

2015 3 Monaten Residency- in Caza D'Oro, centre international d'art contemporain, France

2014 Material grant Käthe-Dorsch-Stiftung Berlin

2011 3 Monaten in Residency Künstlerhaus Vorwerkstift Hamburg

2006-07 Atelier grant Ministerium Kunst u. Wissenschaft Baden-Württemberg.

Publications

2016 Art viewer : Virginie Mossé at Mayeur project

<http://artviewer.org/virginie-mosse-at-mayeur-projects/>

2013 the work „Outside“, 2012 cover of the magazine „La Revue des Cèdres“ n° 39. Janvier 2013 Lausanne.

2012 „Outside“, 2012 cover April 2012 of french Astronomie Magazine *Ciel et espace* „le magazine de l'astronomie“, Paris. Rubrique regard bei David Fossé.

2012 „Outside“, CD-cover for Christian Ogrinzs album *lose control*, Berlin 2012.

Radio

2015 **Radio FMR** Toulouse in VM End-Residency exhibition "Experimentum Mundi" im centre d'art contemporain Caza D'Oro. <https://www.mixcloud.com/RadioFMR/magazine-limpromptu-expo-virginie-mosse%C3%A9-experimentum-mundi-%C3%A0-la-caza-doro-le-mas-dazil/>

Public collections

Sammlung Haupt, Berlin

Sammlung Andrea Von Goetz Hamburg

Sammlung Gerhard Hartmann, Landau (BW)

Collection d'entreprise Christian Mayeur, France

and many works are in private collections in Germany and France.



STUDIO VIEWS 2017-2018

Virginie Mossé works in different media with a conceptual approach and a strong sense for human history. Andrea van Reimersdahl. Berlin 2018.

Time as a material

X= Hase

Vertigo of fiction, erosion of the modern Myth.....sort of visibility out of the marble block. But maybe is the marble block the truth (K.Malevitch).

In her work, Virginie Mossé examines the modern myth and its fictional limits. Reality (Matter, Time and the history of Ideas) is used as a main material, from objects to language, to crystallize a possible Querschnitt in the history of civilization.

The work of Virginie Mossé gives a particular understanding of time and concept of history witch opens a reflection of Being, in term of novelty.... 2019

"Virginie Mossé works in different media with a conceptual approach and a strong sense for history". Andrea van Reimersdahl. Berlin 2018

An archeologist collecting found-objects or situations, making archives and inventories gathering the dust of times. The work operates a "time delineation" overcoming the logic of modernity (x = Hase) for a new art of Time circulation , or a poly-temporarily, back to Reality for herself, down to earth...

Featuring the state of confusion of this times, the entropy, increased by the optical phenomenons, surrealism and eroded minimal aesthetic, the modern myth and its fictional boundaries (representation systems) is being questioned, in a variety of media with a conceptual approach.

The way we understand Time as a line, oriented towards an in-reachable utopian future, the contradiction between modern-myth and effective reality, 2 opposite extremes "eternal-new" and "an imaginary past-nostalgia" is being reconsidered injecting time and space under the ice surface of modernity, starting from the examination of its systems of representation

In Ihrer Arbeit wird in einer Konfrontation von Medien, der moderne Mythos und dessen fiktionale Grenzen untersucht. Die Wirklichkeit wird als Hauptmaterial benutzt, in Form von Gegenständen und Sprache, um einen möglichen Querschnitt in der Geschichte der Zivilisationen herauszukristalisieren. Eine archäologische Vorgehensweise, bzw. eine hin-und-zurück-Reise in der Zeitwahrnehmung, lässt eine alternative Art, sich mit der Geschichte zu befassen, entstehen. Damit wird eine anhaltende Vision des Zustandes der Welt und der aktuellen Themen vermittelt, mit Schwerpunkt auf zwei Gegensätzen, der Ewigkeit und der Entropie, Realität und Fiktion.



(The symbolic union of subjectivity). 150x150x15 cm. Light box

This work summarizes the whole concept of my artistic approach, inside the relationship with time and the historical construction of the fiction-reality entity.

This piece celebrates a time, maybe imaginary, at first approach, evoking romantic fantasy of children's fable, in the tradition of the story-telling, where the 3 Lacanian symbolisms are (re-)united.

The Lacan diagram Borromean-knot basic concepts of mind analyses after Freud, features **3 interlaced rings, inseparable from each other, the real-imaginary-symbolic knot.**

In Lacan psychology it is a representation of the symbolic structure of subjectivity. Those 3 rings take their name from famous **Family of Italian Renaissance princes**, who adopted them as their heraldic symbol.

Engraved in the stone of their castle in one of the islands of Lake Maggiore (Isola Bella) in the north of Italy.

This Lacan diagram overlapping the coat of arms of the Borromé Family, **European history, heraldic, knightly Orders** and psychology, we enter a sphere where fiction and reality coexist in a recovered symbolism.

There is certainly something there, about the functioning of the way we are understanding ourselves inside the construction of the historical-narrative of MK, made of fiction-reality. The need of rehearsing "ordinary" reality, in association with the imaginary and the "ordinary"-existing reality around, environment (nature).

Question is : "what the story"? ... Digging inside time and historical constructions of the fiction-reality entity... My work consisting in relativizing those constructions, by confronting our "official" reality with other facts inside history and with other forms of lives (from anthropo- to extropo-centrism).

A tentative to penetrate the secret of Man's soul and reasons to be, to reveal the truth and sort of visibility out of the marble block. But maybe is the marble block the truth (K.Malevich).

A last terra incognita at the age of the anthropocene and google earth.



(The symbolic union of subjectivity). 150x150x15 cm. Light box

Exhibition view : TREASURES, Group Show, 2017, at Mayeur-Projects gallery, Las Vegas (New Mexico), USA.

Vacuum energy and cosmological content, such as: unbearable lightness of space-time...

Time as a material

X=Hase

+ Vertigo of fiction and erosion of the modern myth

Through a confrontation of different media, the modern myth and its fictional limits are explored in my work. Reality is used as the main material, in the form of objects and language, to isolate a possible cross-section in the history of civilizations. An archaeological approach, or a trip back and forth in the perception of time, gives rise to an alternative way of dealing with history.

+ My artistic practice aims to reinvent found elements breathing new life into them liberated from the limits of practicality, expiration character, or historical ranges, for a new visibility of the present : a **no-/or/all-times-land**. As an artist I combine the role of the creator and the collector, using them to establish an exchanges between the past, the present and the future, the animate and the inanimate, the old and the new, the artisanal and the industrial, the secular and the sacred, reality and fiction.

+ **The focus** of my work, is on questioning the concept of modernity as a historical and anthropological demarcation. It's about nature and civilization (rise and fall), the myth of progress related to the issues of assimilation, adaptation, fracture on the edge of transformation. An alternative view of the present offers itself far beyond the historical and geographical boundaries, in a kind of reverse archeology, in a very specific relationship to the construction of time, or a spatial-temporal comparison.

+ **I don't work within a genre.** The variety of materials and media interact like actors: painting (in form of ornamental printed canvases), lithography, sculpture, light, sound and photography. I am interested in thinking about their function as representation systems and using them as appropriate tools.

+ **In this interdisciplinary**, space-based context, my work generates an entropic-eroded construction site aesthetic through contrasts. This condenses with the topic of blindness through optical phenomena, and a surrealist and a relativized formalistic-minimalist vocabulary.

+ Time, new trajectories, paradoxes and contradictions

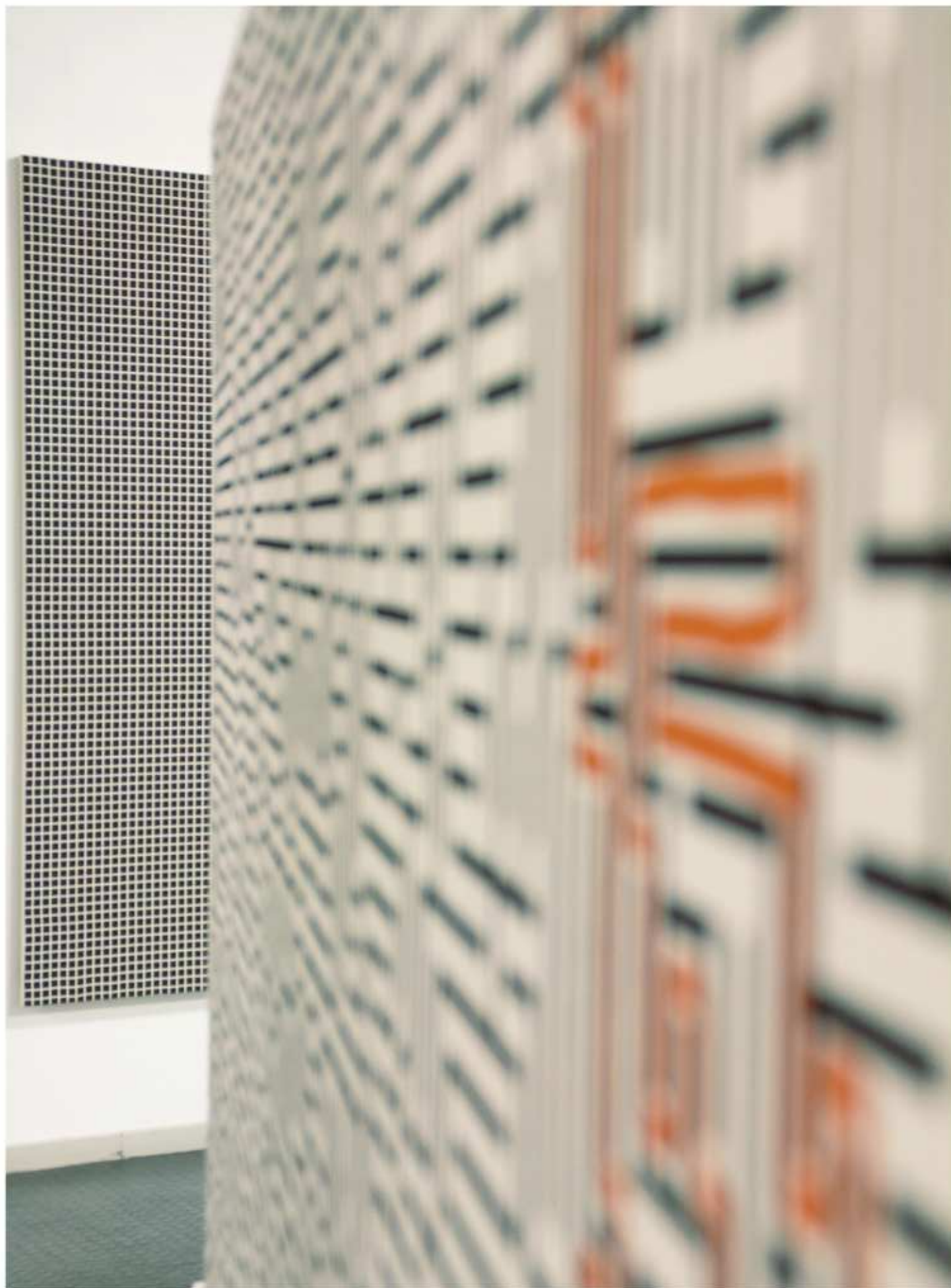
Like an archaeologist, I collect finds situations (spatial-temporal textures). I help myself everywhere, in history, science, etc. The "returned" elements are composed in a new configuration and reactivated in the legacy of arte-povera idea of material and Joseph Beuys' concept of an object. Set in dialogue, they create new energy and form parallels in human history, syntheses or inventories that overcome the linear logic of modernity (x = Hase). A strategy of executing and introducing in a context.

This compression aims to break through the surface of the eternal, kinetic present and place today's challenges in a larger temporal context. This strategy of de- and re-contextualization suggests a more spatial and less linear perception of time; by dropping ideological contexts, a new archetypal view of history unfolds. Time spatialisation : Time annihilation : end of history?

TIME- A material like any other, physically created by the paralleling of the found objects or iconographies, the meeting of worlds and elements from different ages. Freed from the ideological weight of their epochs and reassembled, they collide with our own present, which leads to a spatialization of time. Building on the vocabulary of historical and artistic modernity, the concept of oriented randomness (hasard orienté) plays a major role in my artistic process (surrealistic legacy).

+ Eternity and entropy, reality and fiction.

For a dissection of the present. The way we see time as a line based on an unattainable utopian future, the contradiction between modern myth and effective reality, two opposite extremes, the "eternally new" and "the imaginary past nostalgia" are being rethought .



150x200x2 cm Silkscreen on canvas - and **2 temps -3 mouvements**, 2015 200x150x2 cm Silkscreen on canvas.



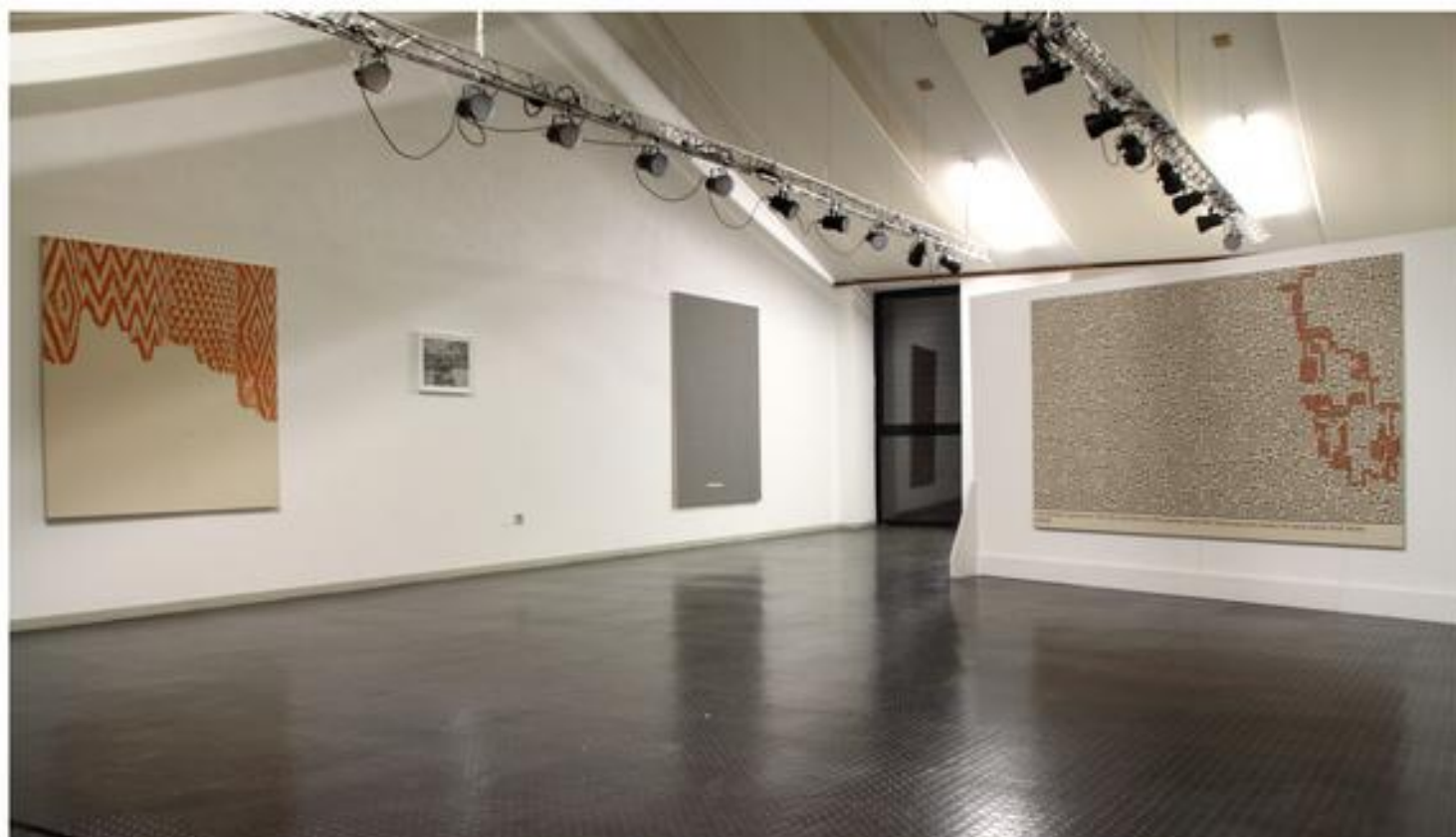
Environnement **Y- form walls construction /sound**, forming the only entrance of the salle through the tunnel inside the Y. in "**experimentum Mundi**" end-residency exhibition at Centre d'art Casa d'Oro Fr. - 2015.

<https://www.cazadoro.org/index.php/residences-d-artistes-ariège-occitanie/residences-2015/41-mosse-virginie>

View with from left : **Single-negativ-passage**, 13m x 50 cm. Tunnel Y narrow passage with SOUND piece : **the trismegist bats**, 2015.

The day picture was born, 2015: Smoking barrel on mirror, remains of wood, oak leaves, straw, old boxes of canned, used plastic, old rope, rusty gate // **Perfect crime** Embodiment 1.244X182cm. Photographie of the artist printed on tarpauline, and stickers, metal rings. //

Once upon a time ou l'émergence de l'homme moderne véritable, 2015 (to Jean Clottes, historian of the prehistory. Serie of 5 holograms 2D- Lenticular prints, in form of cards 18X24 cm mounted on open frames.





Experimentum Mundi. end-residency solo-exhibition at centre d'art contemporain Casa D'Oro, le Mas d'Azil, France (Occitanie 09).

<https://www.cazadoro.org/index.php/residences-d-artistes-ariege-occitanie/residences-2015/41-mosse-virginie>

View with from left :

The day picture was born, 2015: Smoking barrel on mirror, remains of wood, oak leaves, straw, old boxes of canned, used plastic, old rope, rusty gate // **Perfect crime** Embodiment I. 244X182cm. Photographie of the artist printed on tarpauline, and stickers, metal rings. // **Claivoyant Memories (Babylone réappliqué)**, 2015. 150x150x2 cm Silkscreen on canvas // **De Natura Rerum**, 2015 Collage photographique, 40X50 cm. // **2 temps 3 mouvements**, 2015. 200x150x2 cm Silkscreen on canvas.



Experimentum Mundi. end-residency solo-exhibition at centre d'art contemporain Casa D'Oro, le Mas d'Azil, France (Occitanie 09).
<https://www.cazadoro.org/index.php/residences-d-artistes-ariege-occitanie/residences-2015/41-mosse-virginie>

View with from left : *Dyptique De Natura Rerum- De Natura Deorum (Et la nature devient paysage)*, 2015 // *Claivoyant Memories*, 2015 // *2 temps 3 mouvements*, 2015



Series architecture - paintings

Clairvoyant Memories (Babylone réappliqué), 2015, is the first work of the series, "Architecture Paintings", 2015-2018.

The application of abstraction to construction of civilization, hier with the example of the **columns of Uruk at the time of Babylon**. This works combines optical illusion and concrete-abstraction with the repetition of dots forming the pattern designing the column.

The architecture paintings are semi-abstract painting, between illusion and reality, in silkscreen on large-format canvases.

Minimalist vocabulary is not a new invention; this series is featuring the link between beginning of civilization and abstraction surching for the original vision. The series will continue with various archaeological sites such as Kerma La Defoufa, Jebell Barkall, Meroe, Lalibela-Aksum (Esana), Petra, Thebes temple plans, working with Unesco sites; the World Museum and a critique of its destruction!

I am interested in the paradoxical abilities of pattern-surfaces for resuming the two aspects, decorative and meaning, or decor and content (old rivalry art-deco and beaux-arts). Articulated in the environments like the tapestries formerly integrating themselves in the architecture, warming and decorating the walls, but also questioning the funktion of representation on its traditional support, and a range of possible expressions.

Surfaces are the starting point for potentialities. They are describing the status of a work of art as an intermediary object, within its relationship to space "reality" and experimenter.

Series currently in progress.

(see last portfolio pages for a description of the coming works 2018).



Serie of 5 2D holograms, lenticular prints on the theme of „origine and aims of abstraction and representation“. 18x24 cards. View Mayeur-Projects 2016

The serie of 5 Holograms, in form of cards 18X24 cm mounted on open frames, presenting an optical horizontal left-right movement. With this interesting technique, I show two realities in one or simultaneously, to tackle the issues of dichotomy and the hold of Cartesianism in favor of a more Merleau-Ponty approach of the perception. The viewer discovers the two levels of the image by moving front. .

With two strong symbols each time, showing the physiological origin, timeless, of abstraction in the construction of cultures. How the brain works timelessly and universally, and on what basis the foundation of our societies lies, with small differences due to geography. Similarly animals build their habitats depending on the shape of their bodies (Ernst Gombrich). We do not do differently. From the painted or carved galet to the logo of the Deutsche Bank there s only one step.

1- Logos

How do I see, who am I ? work on the physiological aspect of abstraction. According to Jean Clottes.

Neuropsychological laboratory research has shown that there are three major steps in the trance (so present in the human brain), with overlaps. In the first stage, the lighter, "we see géométriques shapes such as dots, zigzags, grids, set of curves and parallel lines and meandering. These forms have bright colors, they sintillent, move, expand, contract, mingle. The open them there we see under bright aspect, and are projected on surfaces, those of the walls and ceilings, for example "... Jean Clottes and David Lewis-Williams" shamans of pre-history. "

2- Ford... you're turning into a penguin. Stop it

Porcelaine de Sèvres du XVIII century and blue grid.

3- time as a desert (abstraction sur l'objet- l'objet de mes préoccupations)

-the designed chair „Floris“ of Günter Beltzig, 1967

- Fragment of a propulseur carved and engraved with three horse heads at three different ages of life. Dimensions : H. 16,5 cm ; L. 9 cm ; P. 1,7 cm, reindeer wood, Ariège, grotte du Mas-d'Azil, around 15 000 bf. J.-C. Founded by Edouard Piette.

4- 1 + 1 égal 1. Dychotomies (nature-culture, body-mind...)

The tree and the pirog.

5- Manowar (abstraction as ideologie- vision of power. Refugees). After the abstraction on the subject, abstraction as ideology. As design of the society.

-Tatlin's Tower Monument to the Third-International, constructivist masterpiece and symbol of modernity, of the artist and Russian architect Vladimir Tatlin in 1910- 1920 but which was never built.

-The Syrian refugees flowing to Iraq (*Kurdistan*). Press photo.



1.

2.

3.

4.

5.



(to Jean Clottes, historian of the prehistory, whose researches emphasize on the schaman-trance and the cave abstraction).

Serie of 5 holograms 2D- Lenticular prints, in form of cards 18X24 cm mounted on open frames, presenting an optical horizontal left-right movement.

Video of the piece : <https://www.youtube.com/watch?v=FZYvUxINvt0>



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Virginie Mossé beschäftigt sich in ihrer Arbeit mit der Idee der zeitlichen Zirkulation, einer Umformung der linearen Konzeption der Zeit. Sie möchte die Extreme um die ewige Neuheit sowie die imaginäre Vergangenheitsnostalgie relativieren und einen Begriff der polytemporalen Abgrenzung schaffen, der darin besteht *historische* Elemente aus verschiedenen Zeitlichkeiten und Epochen zu nehmen und miteinander zu konfrontieren, um sowohl das Verständnis von Zeit, Geschichte und Material als auch unsere Rolle innerhalb dieses Komplexes zu überdenken. Sie möchte eine archetypisierte und existentiellere Sichtweise dessen wiedergeben, was wir sind: eine Konstante.

In ihrer Arbeit zeigt sich dieses Konzept in der Konfrontation der archaischen Traditionen mit den neuesten Industrietechniken. Es geht nicht mehr darum auf Teufel komm raus fortschrittlich zu sein, sondern für ein neues Verständnis der Zeit und der menschlichen Errungenschaften zu plädieren in Form eines Archivs. Die Kontrastierung der Behelfsmittel spielt dabei eine wichtige formelle Rolle, wie zum Beispiel die in Lichtgeschwindigkeit funktionierende Computertechnik im Kontrast mit der zeitintensiven Ausführung der Arbeit im lithographischen Verfahren, die Gegenüberstellung von industriellem Siebdruck mit altägyptischen Reliefhieroglyphen, oder ein Kopfsteinpflasterstein, aus dem das *Lacrimosa* aus Mozarts Requiem ertönt...

Virginie Mossé arbeitet in einer Vielfalt an Medien mit einer konzeptuellen Herangehensweise, über den Mythos der Moderne und dessen fiktive Grenzen. Hierbei fungieren die Infragestellung des Begriffs der Moderne und dessen Repräsentationssysteme als historische und anthropologische Abgrenzungen als Schwerpunkt Ihrer Recherche.

In ihrem Werk schafft sie beim Zusammenführen der Zeit Synthesen und Inventare. Sie besucht, bzw durchgräbt die Vergangenheit, die letzte *terra-incognita*, um Elemente zur hermetischen Oberfläche der Moderne zurückzuführen, mit dem Ziel einer Entkategorisierung und Entschleunigung unserer allgemeinen Vorstellung des *Jetzt*; eine Dissektion der Gegenwart mit Hilfe von Parallelen in der Menschheitsgeschichte, eine Strategie des Aus-und Einführens in einen Kontext der die lineare Vorstellung von Zeit in Frage stellt: Konzept der Relativierung von modernen und "post"-Formen (*no specific object*). Sie reflektiert ihre Natur und verwendet sie, um über etwas anderes zu sprechen; das Konzept der Rehabilitation von Fund- Objekte (Verletzungstherapie Beuys), den Wirklichkeitsbegriff (Mythos, Narrativ / effektive Realität), das Konzept der Natur - Kultur zur Zeit des Anthropozäns, in dem dessen Grenzen verschwinden.

Hervorgehoben wird die ganz besondere Beziehung, die wir mit der Natur/Kultur im Laufe der Zeit entwickelt haben, der Aufstieg und der Niedergang der Zivilisation bis heute, wo wir „Natur machen“: Wir und die Umwelt. Wer macht was? Sprache als Zugang, um die Welt zu verstehen. Zugang zur Realität?

Die Ästhetik des Erodieren oder des Nicht-Fertiggestellten tritt mit den wiedergefundenen Objekten in eine neuen Bedeutungskette, die ihr Zeitkissen (eine Zeitmaschine) bei sich trägt. Das „ewige Neue“ wird in Frage gestellt um Zeit zu gewinnen und Raum zu schaffen. Die Oberfläche hinterfragt die moderne *tabula rasa*-Konfrontation verschiedener "Texturen"; das neueste Material mit uralten Inhalten oder Elementen, Ästhetik der Baustelle.

Diese Ästhetik ist in den nie wirklich festen oder endgültigen Formen sichtbar, in der Kunst, Dinge per Hand zu fertigen, Industriematerialien zu recyceln und zu mischen, gemäß des Vokabulars der Op-Art, jedoch nicht formalistisch, sondern relativiert, um der Hauptfragestellung von Virginies Arbeit zu dienen. Dies sind die Wege um die Begrenzungen des modernen Mythos aus seiner Logik heraus (wie das X = Hase von Meret Oppenheim) zu behandeln, in diesem Fall aus der ewigen Flucht vorwärts, einem Fortschritt hin zu einem weiteren Fortschritt, der die Vernichtung der Zeit zur Folge hat, Raum und Identität zugunsten des utopistischen Mythos. Ein überarbeitetes Programm der zeitlichen Zirkulation wird uns vorgestellt, das daran erinnert, wie wir Zeit und Geschichte verstehen: für eine Konstante dessen, was wir immer waren und nie aufgehört haben zu sein.

Marc Soisson, 2019

The perfect crime (embodiment serie II), 2015

Mossé-Virginie

A piece about Vision and concept of creativity. For this, I tried to find a way to gather contradicting notions, **well inked cartesian dualities, like black and white, good and bad, body and mind** in the modern minds. Hier will also be confronted nature-culture, human-animal / **animal-artist**.

Referring to historian of pre-history, Jean Clottes scientific research on chamans transe, this work is featuring the artist in the role of the chaman, raised from the Kingdom of the Dead, by the great eagle. (actually the phase 3 of a transe experience after Jean Clottes and neuro-psychologues, after the vision of abstract shapes, the chaman transforms into a sacral animal, symbolic of power, of creativity). **Raised from the post-moderne glue, flying above a quotes topography in 3 langages.**

This topography, or citations-landscape (literature and other sources), is first setting visually the langage as an abstract pattern, and then grabbing in the subconscious of XIX and XX century, speaks about the construction toward post-modernity, the foundations of the contemporary world.. This would be a gate toward an after of post-modernity.

Continuing my research on perception and representation systems, nature-culture decrypting, and a way toward extropo-centrism I wanted to give in this work the impression of two animals. Two species tied, sharing the same langage (nature). I wanted to give the feeling that the bastract pattern on the pull-over (following the revival in the modernity and art-total of Bauhaus and de stijl, back to cave art) are as natural as the feather of the eagle. To show that **abstraction is the inherent natural attribut of MK**. According to neuropsychologues and Jean Clottes theories of cave abstraction and chamanical transe, geometric shapes and abstraction are part of physiological fonctionnement of human brain. Actually the shape of construction of civilisations.



Photomontage printed on tarpaulin, 2 metal rings. Texts from world literature: stickers. 244X182 cm.



Embodiment 1. 244X182cm. Photographie of the artist printed on tarpauline, and stickers, metal rings.



Smoking barrel on miroir, remains of wood, oak leaves, straw, old boxes of canned, used plastic, old rope, rusty gate. Video of the piece : <https://www.youtube.com/watch?v=K6fu4KD7QMk&feature=youtu.be>



Smoking barrel on miroir, remains of wood, oak leaves, straw, old boxes of canned, used plastic, old rope, rusty gate. Video of the piece : <https://www.youtube.com/watch?v=K6fu4KD7QMk&feature=youtu.be>

1. Sculpture functioning as a structural element, symbolic important in the narrative part of the contemporary new version of Platon allegory of the cave remembering "The Day Picture Was Born" on the walls of PATON's cave, projection of reality. The fire is now extinguished; there are only remains a wisp of smoke. What is the meaning of this? no more shadow of reality on the walls, no more illusion ...

The piece can also be read as a decor-set item to immerse the visitor in the context, "strange shamanistic presenting itself cinematographic in relation to the previous piece "perfect crime".

2. In my work I will contrast a variety of opposing concepts empiric-rational. Such as informal-geometric, mathematics-philosophy, trance-concept. This piece is working like an oracle (Delphi, the Pythia, Alexander the Great), in connection with the chaos, the heart of the concept of creativity or intuition or indefinable shamanism of creation. To the notion of progress, I will prefer the notion of mutations.

Old tins, used plastic bags, rubbish digested by nature. An Entropic composition.

The mirror under the barrel has the function to extend not to reflect. To bind 2 worlds, making the connection between this world-Here and the world -There, prolonging visible in the invisible. It links the artist to the rang of Schaman within the other world (after Jean Clottes historian of "prehistory") connected to the other world (to deal with political and social questions and to cure) of vision.

This work developps the informal bis into the concept.



Smoking barrel on miroir, remains of wood, oak leaves, straw, old boxes of canned, used plastic, old rope, rusty gate. Video of the piece : <https://www.youtube.com/watch?v=K6fu4KD7QMk&feature=youtu.be>



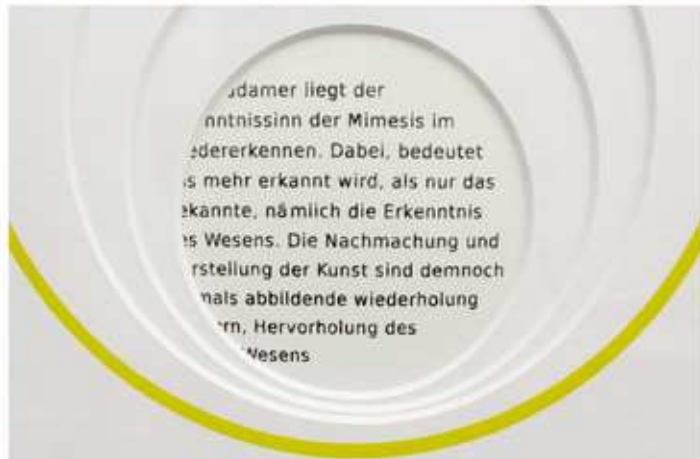
Smoking barrel on miroir, remains of wood, oak leaves, straw, old boxes of canned, used plastic, old rope, rusty gate. Video of the piece : <https://www.youtube.com/watch?v=K6fu4KD7QMk&feature=youtu.be>



(Mimesis-Politique-Métaphysique) . 36,5x48,5x3 cm. Lithografie on alt-Nürnberg- passepartouts- silkscreen on plexi.

Breaking point (Mimesis-Politic-Métaphysic), 2016.

Mossé-Virginie



Detail mimesis



Detail politic



Detail metaphysic

36,5x48,5x3 cm. Lithografie on alt-Nürnberg- passepartouts- silkscreen on plexi.



The 3 primary structures, the 3 pillars of modernist wisdom. The texts are fundamentals of artistic creation. The forms and colors those of modern ideologies. **“mimesis-politic-metaphysic”** raises the question of the non-autonomy of forms and the collapse of modern absolutism as well as the applications of its now academics lessons into the contemporaneity.

Numerus clausus. An anthropology of visual art about the systems of representation in the relation nature-culture.

1. **yellow circle** : mimesis. Text from the Hans-Georg Gadamer Hermeneutik „Truth and method, 1960.

2. **Blue Triangle** : metaphysic. Text from Marcel Broodtars by Dorothea Zwirner. 1997

3. **Red square** : politic-philosophic. From Walter Benjamin “The Work of Art in the Age of mechanical Reproduction”, 1935.

The questioning of modernist fundamental forms today. Forms are no longer needed to be autonomous. In an art-historical point of view, modernity is seeing as our antiquity, with the emancipation of forms, the specific objects, a step in the absolute, for the autonomisation of art (from nature, from representation, from philosophy...).

Art becoming since an autonomous research field where forms are used in all possible configuration, disposing a large palette of expressive mediums, one can reflect on every genres and their function. Display them for a larger statement, questioning the systems of representation and their role in the construction of civilization and functioning of Human brain and way of seeing things. **Allowing after the breaking point** of the modern **to return in the past and to work in an elliptical way**, enlarging old discourses, now de- and re-contextualized, we can reflect on the function of art in the whole mankind history in a more existential way..

The aim of this work, is to re-open the modern surface, rich of its lesson, and revisit all those notions all along the different ages of progression. It is opening a more elliptical understanding of time, proposing an exit to the post-modern crisis. (photo : Göbekli Tepe archeologic site, Turkey. circa 10,000 BC)



195x155x123x 301 cm- with a sound piece called Sound *Abgrund* : 4m23 mp3, <https://soundcloud.com/virginie-4/floating-cities-sound>

This installation consists in a sculpture or a group of five spheres in the fog (with green LEDs, switches and small mirror pieces), accompanied with a Soundpiece called *Abgrund*.
The spheres: 5 acrylic glass spheres, Ø 300 and Ø 170 mm, gloss paint, tin foil, 5 switches, cables, 10 white and green LEDs, mirrors, 10 batteries, 5 CDs, duct tape, wiring, hooks. The cities are printed on see-through plastic foil, using extra dense paint. Fog and sound: fog machine, loudspeakers, cell phone.



195x155x123x 301 cm- Sound 4m23 mp3

Diese Installation besteht aus einer Skulptur bzw. einer Gruppe von 5 Kugeln und einer Soundarbeit „Abgrund“. Die Arbeit wurde speziell für diese Ausstellung realisiert.

-Die Kugeln : 5 Acrylglas-Kugeln, Ø 300 und Ø 170 mm, Lackfarbe, Alufolie, 5 Schalter, Kabeln, 10 LEDs Weiß und grün, 10 Batterien, 5 CDs, Klebeband, Draht, Haken.

-Die Städte wurden auf durchsichtige Folien mit extra dichter schwarzer Farbe gedruckt.

-Der Nebel und der Sound: Nebelmaschine, Lautsprecher, Handy und viele viele Lüsterklemmen.

„Inner circle, outer space“....Die Agora war im alten Griechenland der öffentliche Platz wo die Bürger der Polis ihre Meinung frei äußern könnten. Austausch und Dialog weit über das geschäftliche hinaus waren die Basis für diese besondere Kultur in Athen. Aristoteles bezeichnete Völker die nicht über eine Polis verfügten als „Barbaren“.

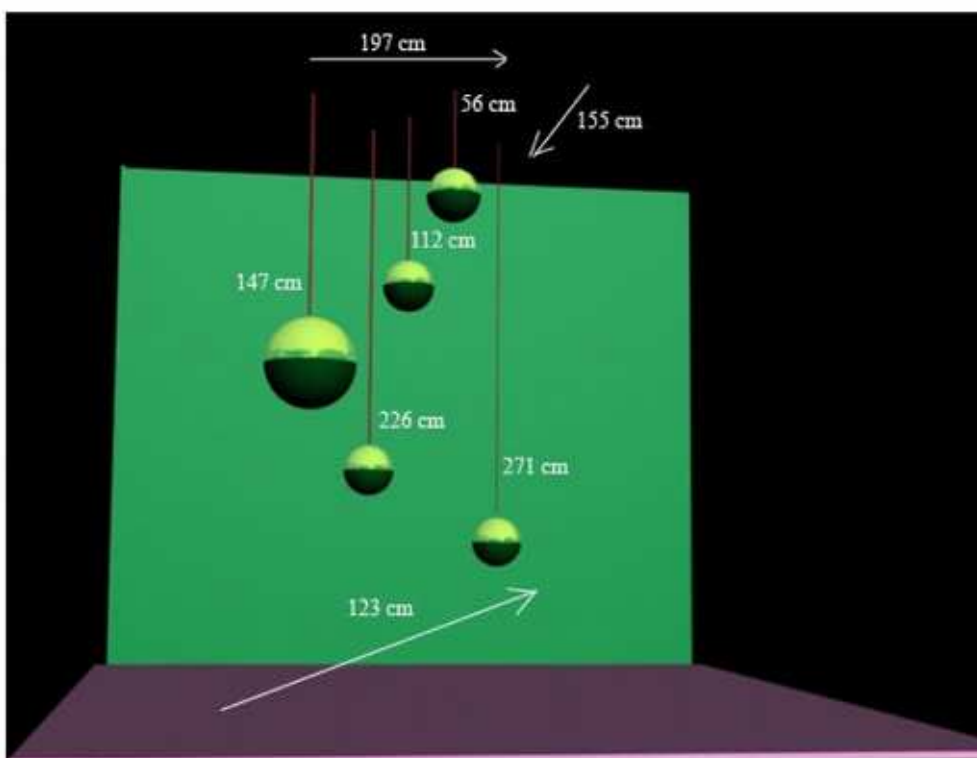
„Floating cities“ verweist auf Hieronymus Boschs geschlossenes Triptychon „Garten der Lüste“. In diesem Werk zeigt die Außenseite die Welt am dritten Tag Genesis, noch alleine von Pflanzen bevölkert. Der Globus hängt im Nichts und wird von einem undurchdringlichen Dunkel umgeben, das eine Welt vor und außerhalb der Schöpfung symbolisiert. Gott hat Wasser und Erde voneinander getrennt und die ersten Pflanzen geschaffen. Die Innenansicht des Triptychons bietet dann später einen Blick auf den „Garten Eden“, den „Garten der Lüste“ und die „musikalische Hölle“.

Gleichzeitig ist „Floating Cities“ auch eine Reminiszenz an die Science-Fiction-Malereien Roger Deans und seinen schwebenden Inseln, an die Kuppelstädte Flash Gordons oder gleichartige Visionen von im Himmel schwebenden Biosphären in der SciFi-Kultur, wie die Wolkenstadt in „Star Wars II“, die im All schwebenden Wälder in „Silent Running“ und ähnlichen Utopien. In sich geschlossene Welten, die in einer lebensfeindlichen Umgebung treiben und so die wahre Fragilität ihres Innenlebens offenbaren.

Der Sound und die 5 Leuchtkugeln symbolisieren verschiedene Gegenüberstellungen. Das Künstliche und das Natürliche, das Wilde, das Sakrale, das Gefährliche in Kontrast mit dem Konstruiertem, dem Geordnetem, dem Organisiertem, aber auch: dem Überlebenswillen.

Ich habe mir zu den Kugeln eine Sound-Welt namens „Abgrund“ vorgestellt welche uns aus der Zivilisation herausbefördert an einen Ur-Ort, wo unsere Überlebenschancen außerhalb des zivilisierten Kokons sehr gering wären. Gleichzeitig ist dieser Ur-Ort aber auch ein unbeschriebenes Blatt, eine Möglichkeit des Neubeginns – oder wie Douglas Adam sagte: „Don´t panic! You still got 200 000 Years before the end.“

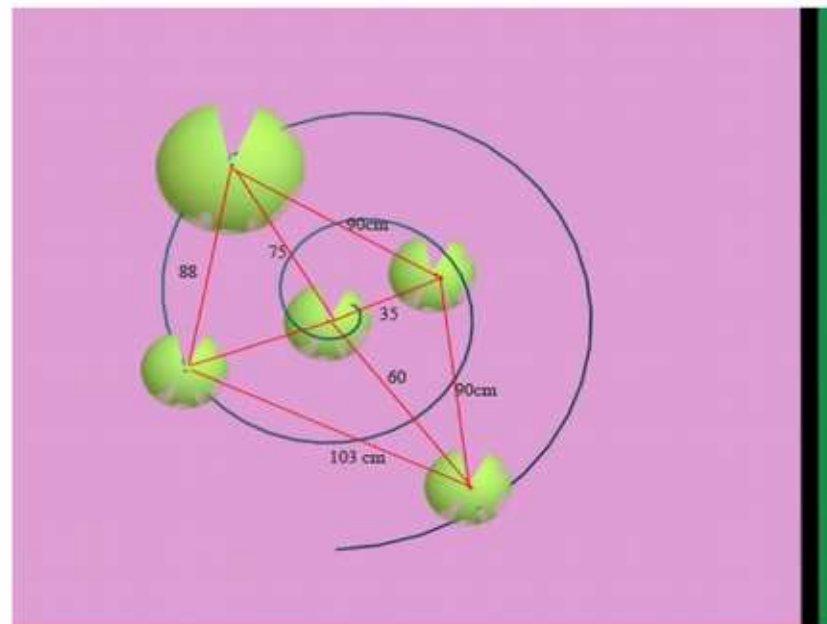
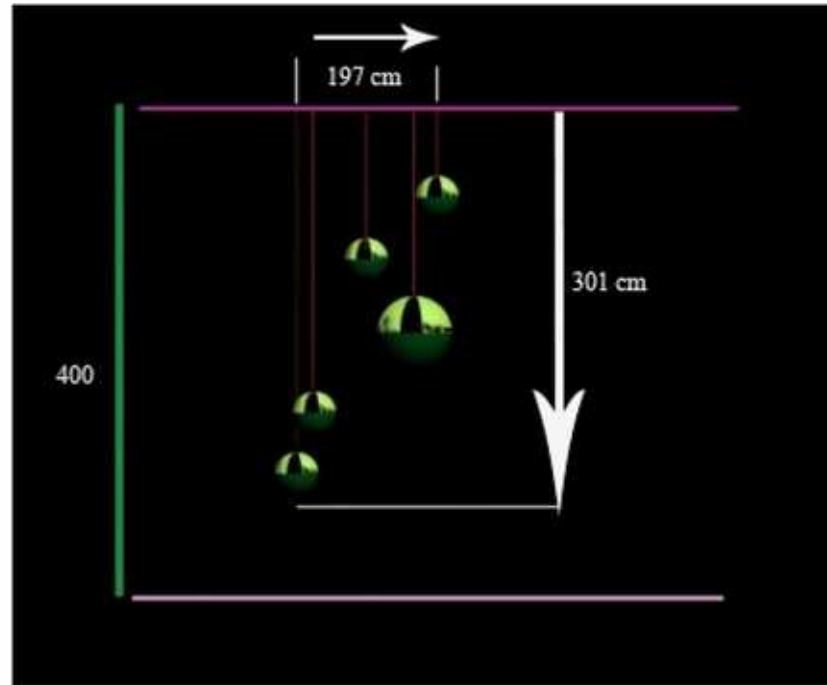
Diese Arbeit zeigt den Grenzbereich auf zwischen einer Welt der wilden Natur, heilig und sakral, einem unbekanntem Jenseits und auf der anderen Seite die konstruierte Welt; letzten Endes eine Metapher für die menschliche Natur.

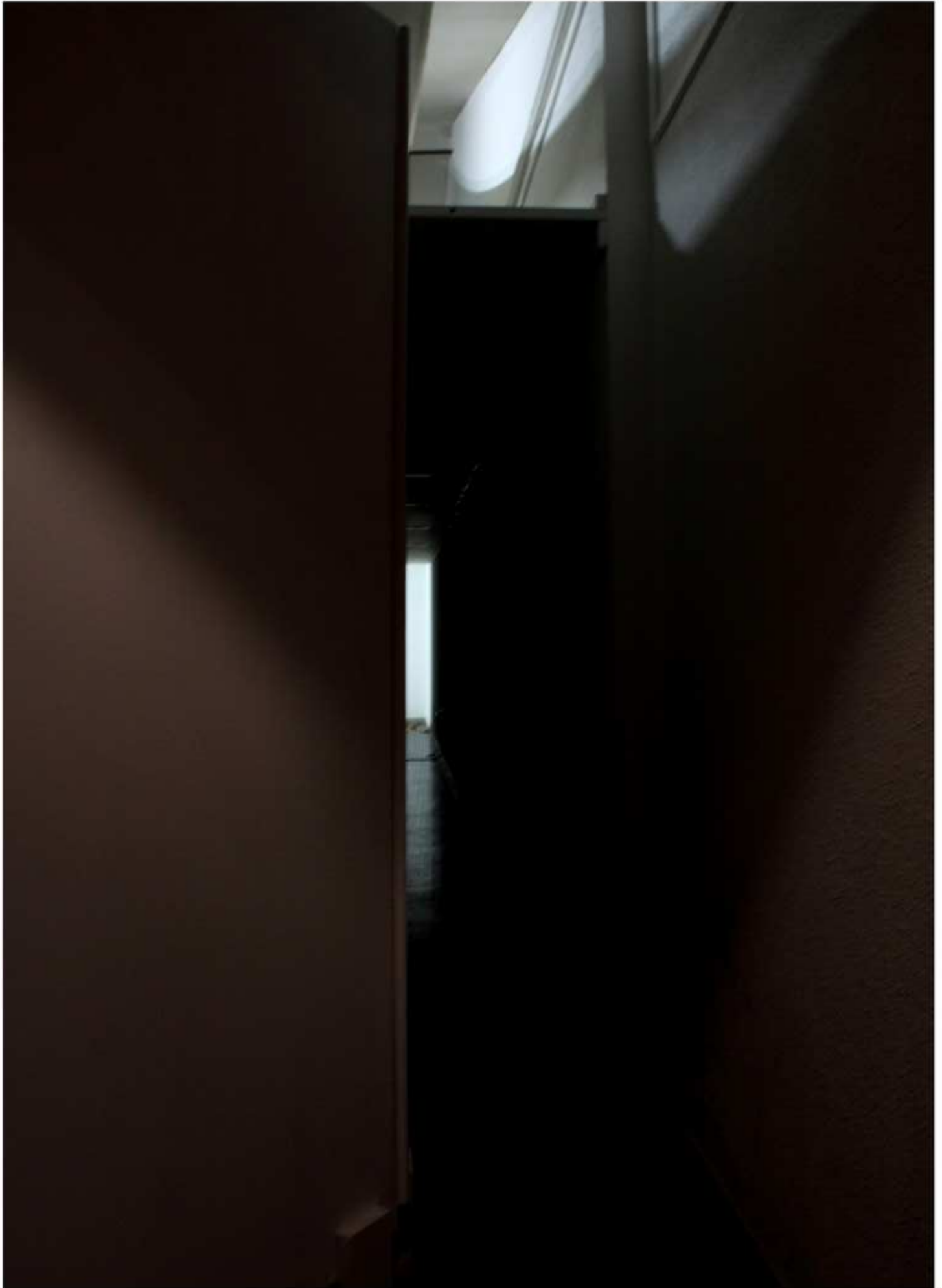


“floating cities”



2012



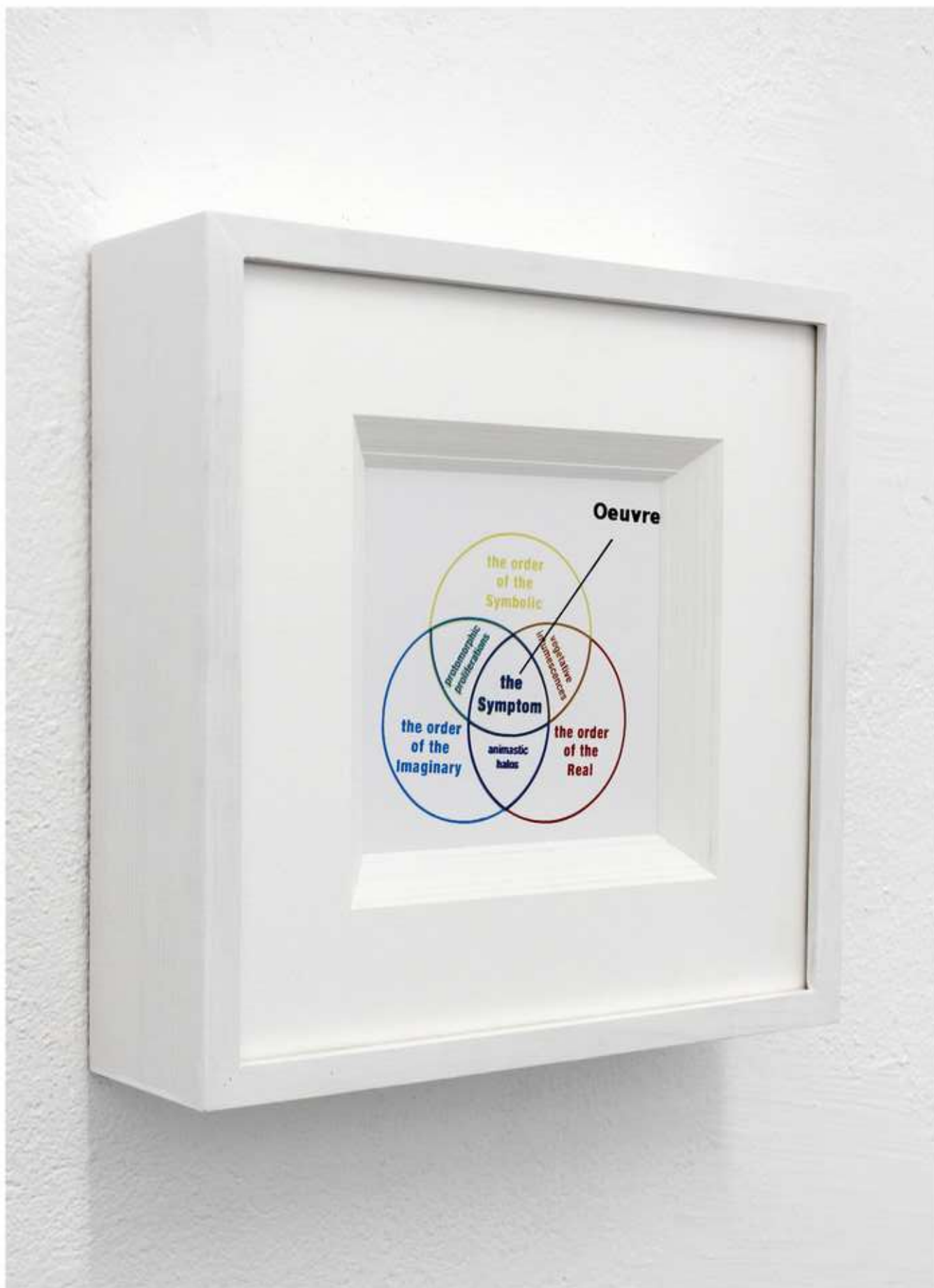




I constructed a narrow tunnel (inside the Y-formed walls) 13m long, 40 cm wide, as the only access to the exhibition. During the crossing, one by one, in the dark, one can hear the in-audible : the ultrasound of BATS „the trismegist bats”, 2015 sound piece in the tunnel : <https://soundcloud.com/virginie-4/the-trismegist-bats>

Single-Negative-Passage links the visitor to facing himself, or his shadow, once negative, which in that case, presents itself as the opposite of positivism, the part of oneself doubting and reflecting. Meanwhile the canvas "la vérité enfin" refers to the collective and Heizer's Double-Negative presents a negation of the negation, no real but as spiritual affirmation, Single-Negative-Passage is a negation of positivism. The same issue but by digging into the individual, as material instead in the desert. Inside the tunnel, one is confronted to the inaudible. The time of crossing the passage is accompanied by ultrasound bats-piece called "les chauves-souris trismegistes".

Experimentum Mundi (end-residency solo exhibition at Caza D' Oro centre d'art contemporain) aims to provide a more global perception, to question this attitude which is called art and his involvement in the construction of reality and the physiological aspect to be intrinsically linked to the abstraction, inciting meditation on the elliptical nature of time.



30x30x10 cm. 3 colors silkscreen, 7 passpartouts, wooden frame.

According to the three basic concepts of Jacques Lacan's mind analysis after Freud, the Real, the Imaginary and the Symbolic, the borromeo ring, is a representation in the psychologie of the symbolic structure of subjectivity. In this work, the grafic is overlaid with the three basic concepts of painting, red, yellow and blue. Symptom does not refer to a clinic designation, but to a critical node. It's portrait of a selfanalysis of artistic creation, reflects the concentration of the process of creating a work and the act of viewing.





Left : *the co-creator (Der Mitmacher) after G.D Friedrich „der Wanderer“ (the nature of the gods- de la nature des Dieux).* Fine art print of a IPHONE 5 photo 40x50 cm.

(Photo Puerto de Barrosa Pyrénées espagnol Le 03/11/2013).

Right : *De Natura Rerum (the nature of things-de la nature des choses).* Fine art print 40X50 cm.

Piece on the nature-culture theme. The man's relationship with (his) nature, man and his environment, nature and landscape. With the use of mathematical, logarithms and exponential spiral, placed on these questions and an update of the question of Romantik.

Left : It is a quest for the control of the nature of man over the nature of the Gods. Hence the constant desire to compete, to rise above it eventually overtake it and "to make nature" as Peter Sloterdijk enounced it, and at the same time an eternal nostalgie toward it.... Two centuries separate *the walker* of Caspar David Friedrich and this work. The co-creator is contemplating his work. An I-PHONE photo, with himself placed inside it.

Right : This work contains in itself a form of tautology, redundancy translated both mathematically and biologically, as wel as sociologically. The spiral, says the same as the picture shown from an artistic point of view. It is in this work to postpone a logarithmic spiral exponential development (polar), growth and decay as exponential of man's influence on nature and vice versa. Who dominates whom? Who ontemplats whom?

It is in this work to postpone a logarithmic spiral exponential development (polar) in tracing the man's influence on nature evolving exponentially while the nature -of the Gods is shrinking at the same exponential rate . One can also see it in mirror (-1x ax / ax)



Mirror pieces, 8 different geometrical variations. Mirror, wood, 25x35x6 cm. Color palette : Cadillac Eldorado.

Querdenker 1/8 : **Daphne blue** / Querdenker 2/8 : **Elvis** / Querdenker 3/8 : **Acadian green** / Querdenker 4/8 : **Goldmetallic** / Querdenker 5/8 : **Dakota Red** /
Querdenker 6/8 : **Mandarin Orange** / Querdenker 7/8 : **Calcuta cream** / Querdenker 8/8 : **Argyle blue**.

What is becoming the R.Smithson "artist seeks.... the fiction that reality will sooner or later imitate", in a context where Reality is going beyond fiction...A contemporary vision of paradoxes that are at work today...

Series about the Eldorado-minded creative genius, exploring other potential realities. In the tradition of vision/non-vision, or bringing vision back to thought, abstraction-representation/ fiction/ reality game.. The eternal spirit of creation, making mankind ever successful constructing reality, linked to a contemporary lecture of the utopist Cadillac road-movie times, questioning the notion of progress fiction and reality.



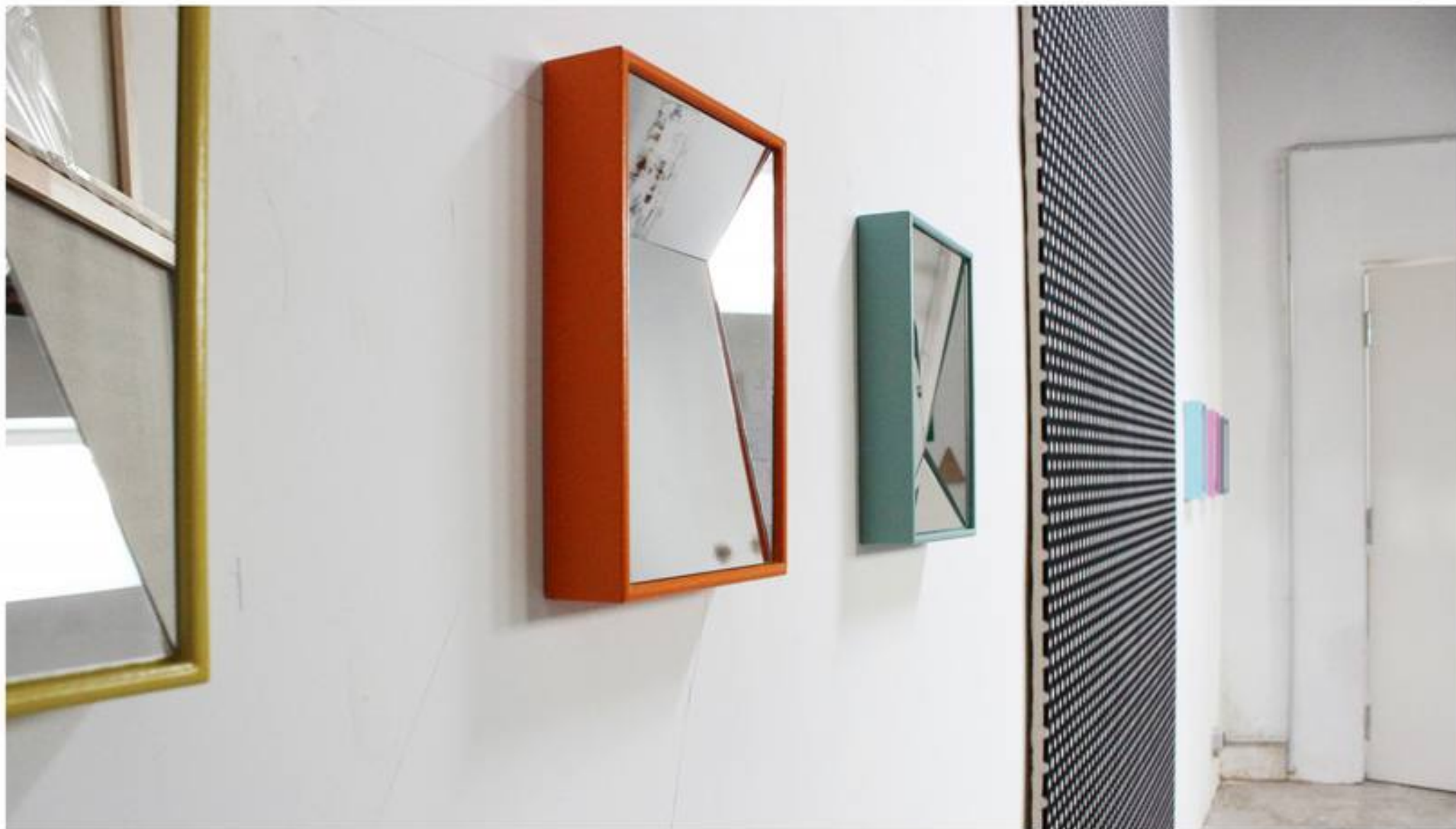
A contemporary vision of paradoxes at work. When reality goes beyond fictional constructions of reality, or the shaking of the modern myth.

In a line of 4,20 m, the abstract forms cut in mirrors, geometric-abstraction based, blow the modern hermetic.

What is becoming the R.Smithson "artist seeks... the fiction that reality will sooner or later imitate", in a context where Reality is going beyond Fiction...

Kind of vertigo of reality in the field of ideas of non-vision or visible blindness of Smithson, the annihilation of the projection surface brings vision back to thought. The real around is fragmenting in the proper and historical sense.

This ensemble deals with contemporary contradictions in the today debates about further possible developments (energy, climate..). The Eldorado-minded creative genius, high spirit of creation (colors), making mankind ever successful constructing reality in the endless fiction-realty-development. The post-war-road-epic as summit of civilization with inexhaustible resources is still rooted in the consciences.



Canvas ... (das Schicksal... : Silkscreen on canvas, 270x195x2,5 cm //

Mirror pieces : 8 different geometrical variations. Mirrors, wood, MDF, 25x35x6 cm. Color palette Cadillac Eldorado (before 1973). **Querdenker 1/8** : Daphne blue / **Querdenker 2/8** : Elvis / **Querdenker 3/8** : Acadian green / **Querdenker 4/8** : Goldmetallic / **Querdenker 5/8** : Dakota Red / **Querdenker 6/8** : Mandarin Orange / **Querdenker 7/8** : Calcuta cream / **Querdenker 8/8** : Argyle blue.

The Querdenker bring vision back to thought, as the title suggests. At first a complete blindness (the destiny of Teiresias to be blind but to see) . Then a diffraction of reality for a new rendering , a new organisation of the real (the querdenker genius) in a constant changing, according to where the viewer is, between "automatic" abstraction and figuration- representation, where the bright colors constitute one of the effect of meaning structuring the reading of that work, and of my work in general.

Especially in contact with other works like *Teiresias* or *TOTEM Ur (1)*, 2017, the color (incl. the black that I use the most) is understood as a conceptual material at the same level as the other material, like the organic-povera material, or the raw structures and ... time.

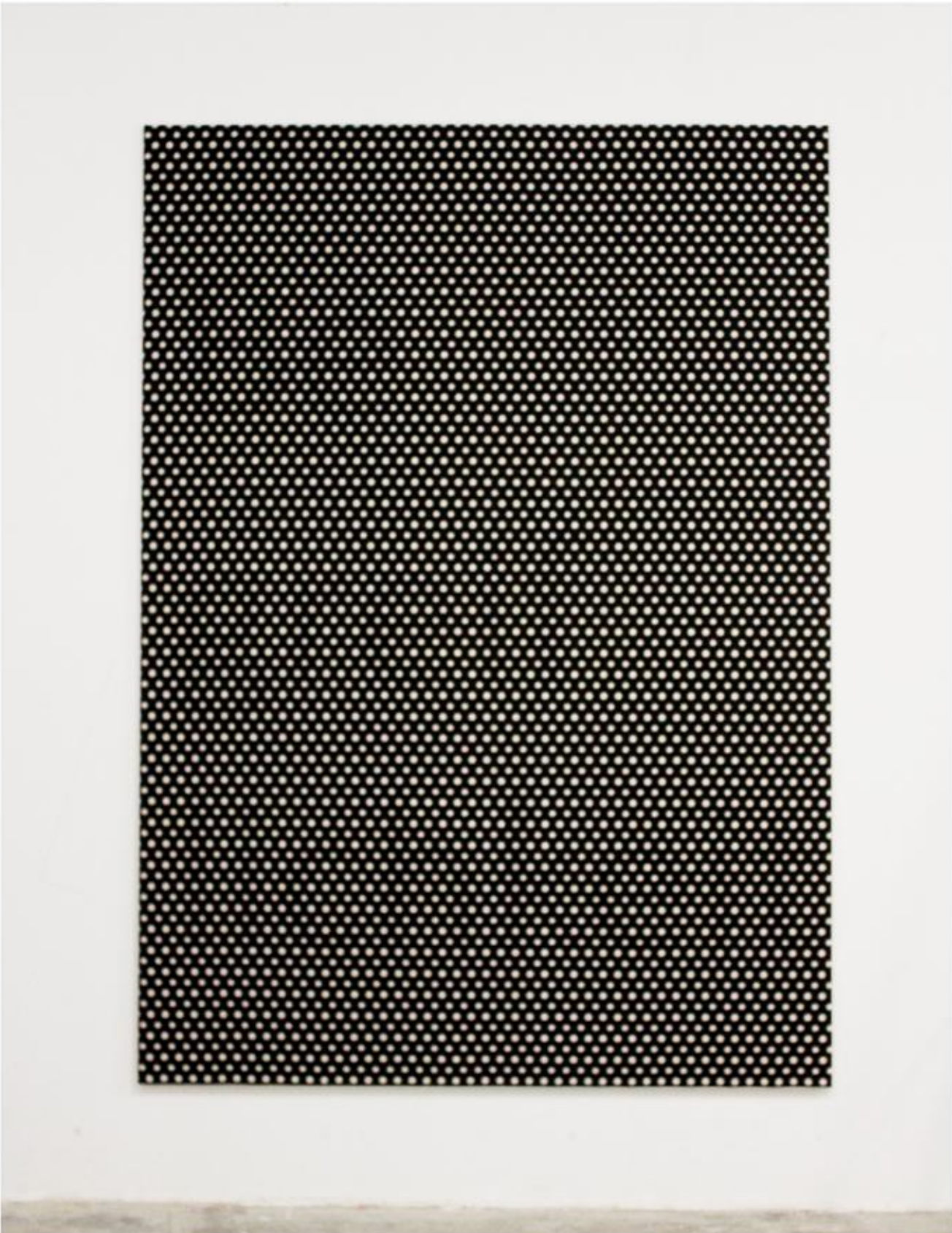


view with *selbstbildnis eines Querdenkers* 2018 and *Hotel Europa*, 2016. Nosbaum Reding gallery Luxembourg.

www.nosbaumreding.lu/en/expositions/presentation/212/group-show-no-pattern-save-what-we-imagine#1

...(das Schcksal des Teiresias)... some comfort gained from the acceptance of the inherent lie in everything, 2017

Mossé-Virginie



Silkscreen on canvas 270x195cm

... a Romantic longing for a fleeing understanding die Welt zu begreifen.

Translated into an immersive optic experience, causing the viewer to participate to his own blindness, this work, ornamental and conceptual, is about the gabs of visual perception expanded to the existential. The work is a dispositif **showing a process** and giving no answer, a vacuum.... The eye makes its focus on the surface and is not able to distinguish the word "begreiflichkeit".

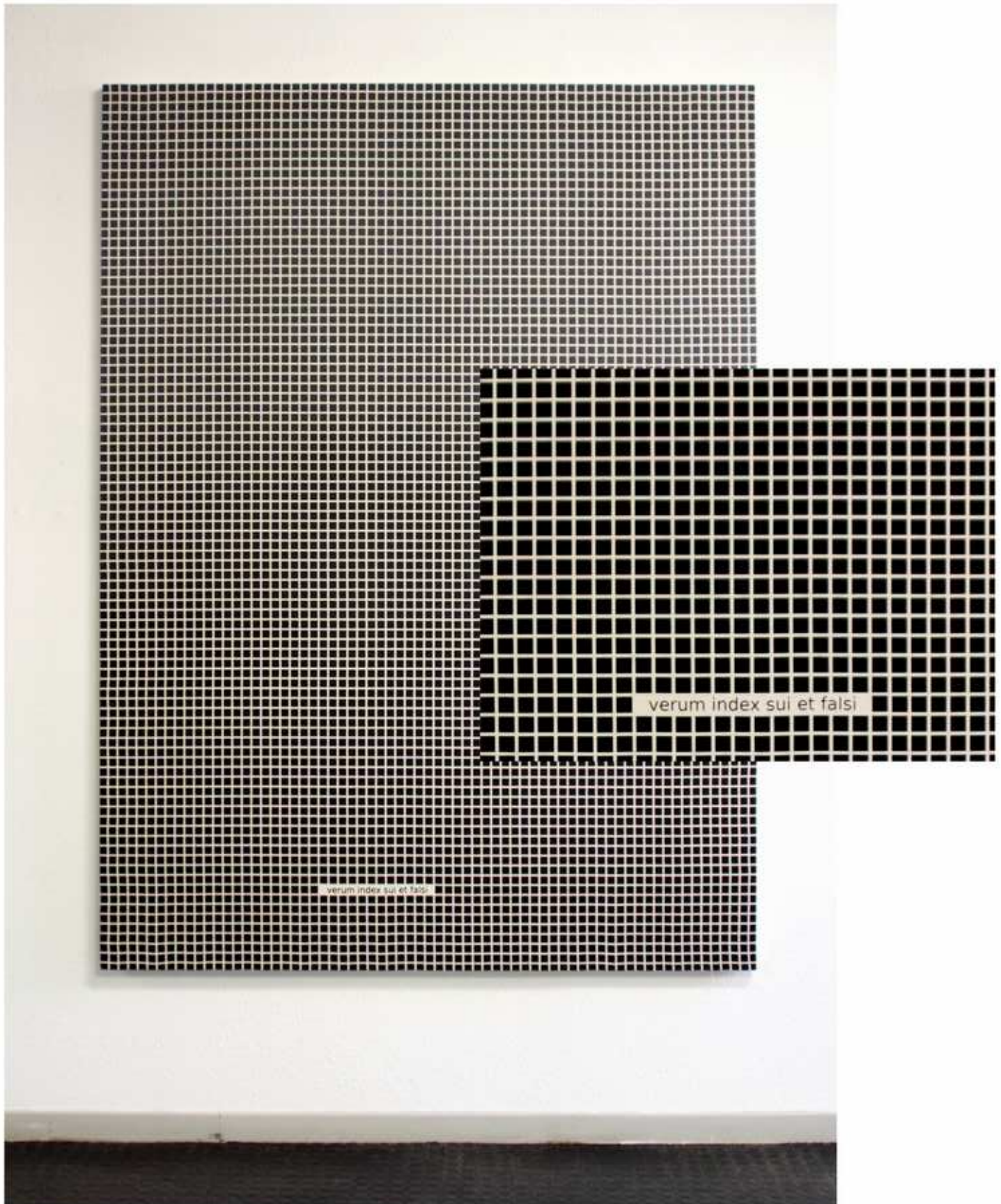
Only from a certain distance for a short moment one get rid of this confusion, then it disappears again. The lens of the camera however focusing on the depth is showing it distinctly (representation), raising the old questions of illusion and reality, believing-one eyes.... the traditional battle horse of visual art dealing with the mechanism of representation and abstraction enlarged in a conceptual strategy. The of Albert Einstein "das ewig unbegreifliche in der Welt ist Ihre Begreiflichkeit" is today in doubt (CERN).

....(*das Schicksal des Teiresias*)...some comfort gained from the acceptance of the inherent lie in everything, 2017.

Mossé-Virginie



Silkscreen on canvas 270x195cm



200x150x2 cm Silkscreen on canvas.

The canvas surface is the original place to question the systems of representation.

This work is at first glance a traditional optical all-over surface (like www). However, the incursion below of the quote of **SPINOZA from the Ethic, "Verum index sui et falsi"** is redirecting towards the notions of truth and artifice in the history of representation, questioning as the same the flat American surface.

- **Temps 1** : the painting ground, the grid.
- **Temps 2** : the form, the text : Verum index sui et falsi : die Wahrheit als Prüfstein gegen sich selbst und gegen die Unwahrheit (in: Spinoza, Ethik) : truth is a touchstone both of the truth itself and of falsehood.

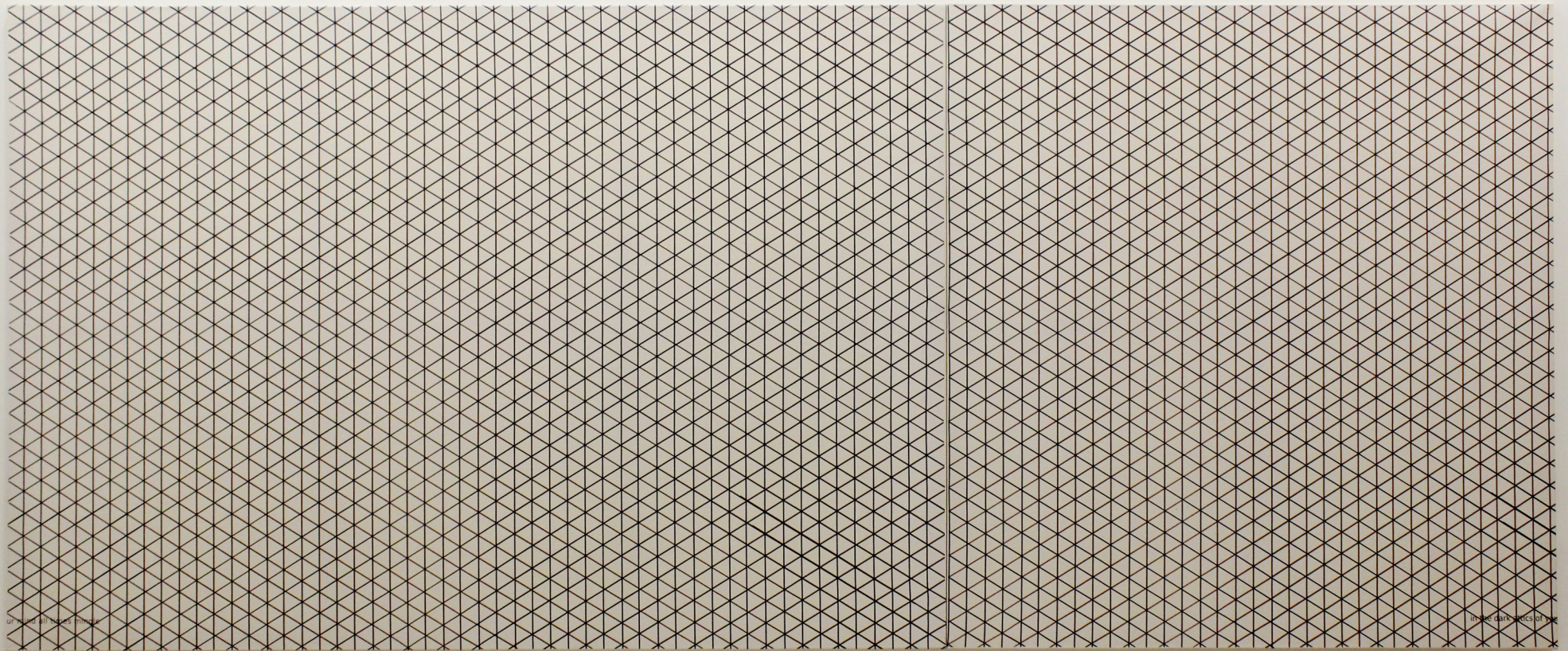
The text is used to make an incision in the flat modern surface.

- **Mouvement 1** : the time of the representation, on the traditional space envisaged for this purpose, the painter canvas. The illusional surface. (Ref. "le chef d'oeuvre inconnu" of maitre Frenhofer by Balzac).

- **Mouvement 2** : but in this place, a grid composed of real lines, representing or presenting really what they are. (concrete abstraction).

- **Mouvement 3** : the optical effect. The third movement rejects the viewer outside the work (chamanical transe), towards the concept, in this case the exhibition context in which this work is presented....





Silkscreen on canvas, 300x195 + 195x195 : 500x195x2,5 cm. Text on the canvas : „in the dark attics of your mind all times mingle“.

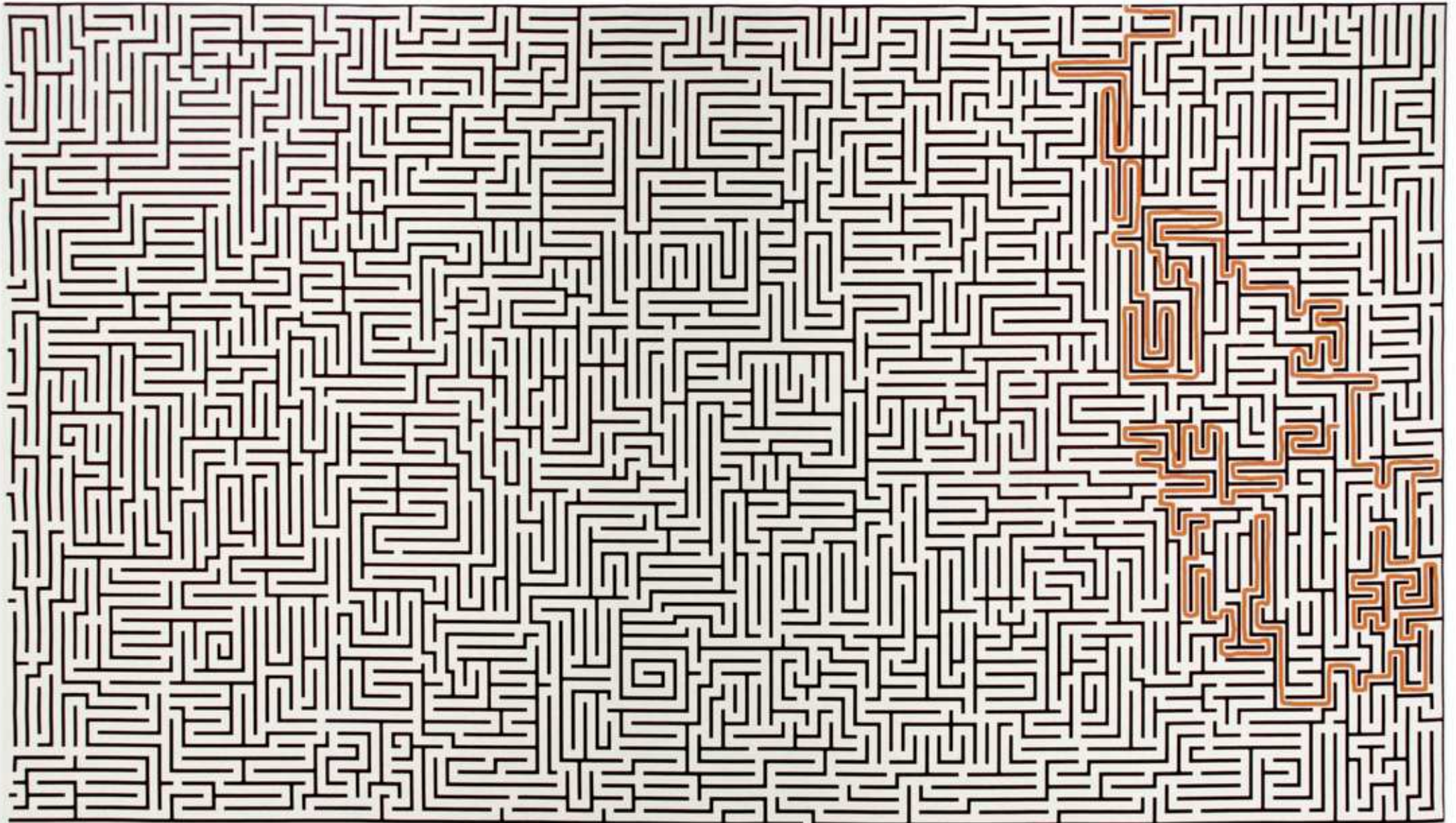
I have been dreaming



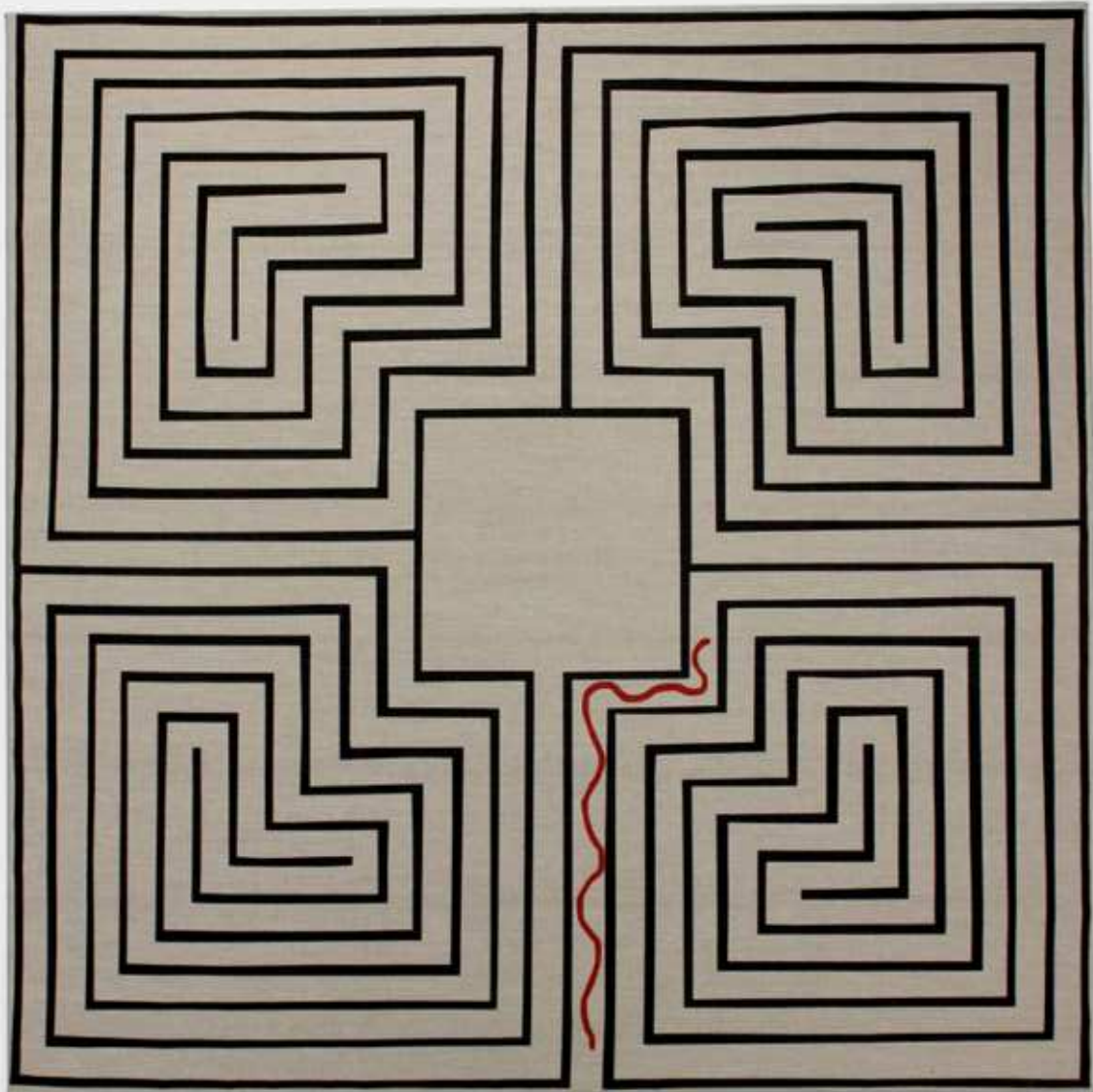
Silkscreen on two different fabrics, sewn together. 200x138x2 cm. (refer to Goya „the sleep of reason produces monsters“ 1799)

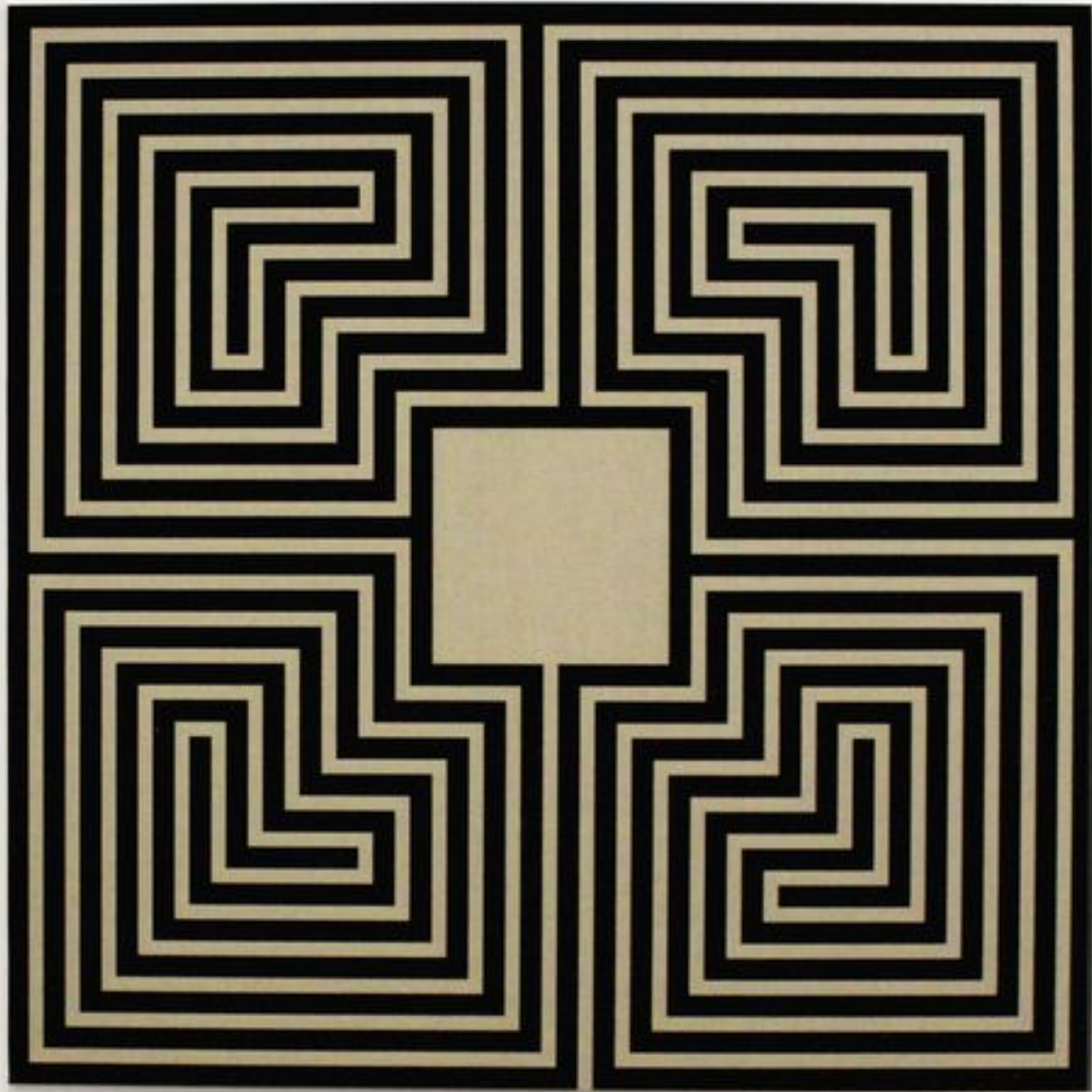


Silkscreen on two different fabrics sewn together. 150x150x2 cm



is as strange a maze as e'er men trod, And there is in this business more than nature was ever conduct of; some oracle must rectify
owledge.





Silkscreen on linen, 195x195x2,5 cm



Silkscreen on leinen, 195x195x2 cm



from left : *In all Glory of the 3 Orders*, 2014 -150x150x15 cm. / *Alter Ego*, 2014- 80x 104 cm.



from left. *Alter Ego*, 2014- 80x 104 cm. *Claivoyant Memories (Babylone réappliqué)*, 2015- 150x150x2 cm silkscreen on canvas. *2 temps 3 mouvements*, 2015- 200x150x2 cm silkscreen on canvas.



from left : **La vérité enfin**, 2015 -150x200x2 cm- silkscreen on canvas / **In all Glory of the 3 Orders**, 2014, 150x150x15 cm/ **Alter Ego**, 2014- 80x 104 cm.



"on the smoking ruins of history, the domestication of the gods". 580x104cm. Silkscreen on plexi, ancient wooden ornaments.



"on the smoking ruins of history, the domestication of the gods". 580x104cm. Silkscreen on plexi, ancient wooden ornaments.



3-parts work:

Melancholia, (red) 2013-15. Lithographie on Zerkal/ **Surface crisis** (roman labyrinth, Algier -324), 2017. Silkscreen on natural linen/ **Nothing is silence not even the dead**, (composition), 2018.



Lithographie on Zerkal. Motiv : 12x12cm, Papier 54x76 cm. 2015. Red and blue versions. Passepartout.

Melancholia is a contemporary allegory of the postmodern life. The escalator figure is a motif used by the philosopher Peter Sloterdijk in "Eurotaoismus. Zur Kritik der politischen Kinetik" 1989



3-parts work : from the left :

Melancholia, (red) 2013-15. Lithographie on Zerkal. Motif : 12x12cm, Papier 54x76 cm. 2015. Red and blue versions.Passepartout.

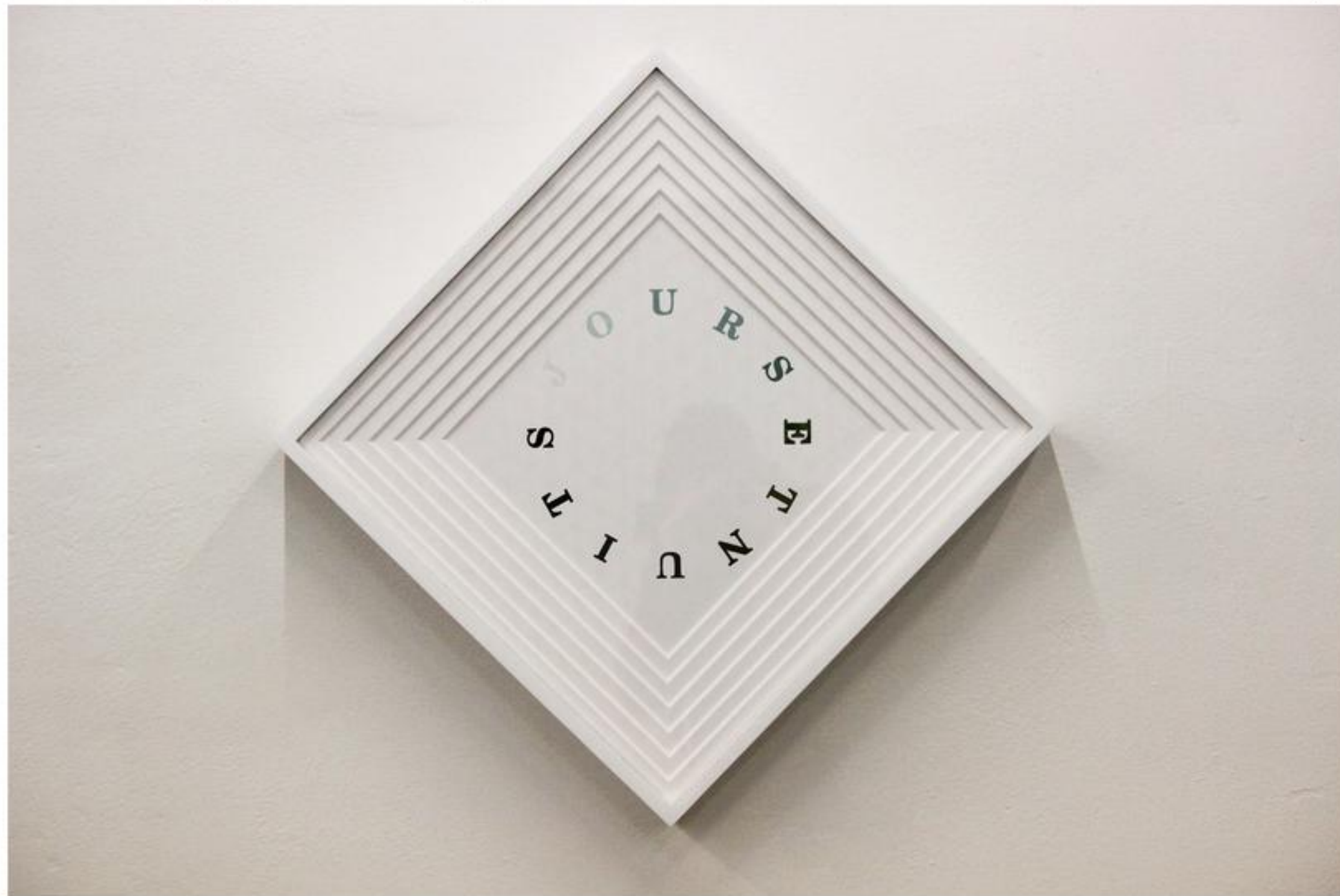
Melancholia is a contemporary allegory of the postmodern life. The escalator figure, depicting boredom (...) is a motif used by the philosopher Peter Sloterdijk in "Eurotaoismus. Zur Kritik der politischen Kinetik" von 1989.

Surface crisis (roman labyrinth, Algier -324), 2017. Silkscreen on natural linen. 195x195x2,5 cm

Nothing is silence not even the dead, 2018. Found ties, tree trunk, industrial waste, dead leaves, plastic waste, pigeon feather, broken glas, earthen pots broken, 270x250x40 cm.

This work presents a picture of the ultimate contradictions of the modernity. **The melancholy and boredom of a mechanized world**, the consciousness of the Anthropocene, **where the nature-culture the borders are erased**, what is well beyond the politics and the conflicts of interests. This erasure, an observation that one is not any more in front of the nature but "makes nature" (Peter Sloterdijk). The irreversible mutation is achieved, ... the existential questions remain same, questioning progress and meaning MK life.





Detail sculpture: *Walking blind after play it by trust, 2017*



2 pieces work composed of : an optic canvas 300x150 + 195x195 : 500x195x2,5 cm. Text on the canvas : „in the dark attics of your mind all times mingle". // and a sculpture: *Walking blind after play it by trust, 2017. 417x70x 100 cm. Construction support steal, and 2 fine art-prints on reboard 16mm (2 prints 131,5 x 87 cm.*

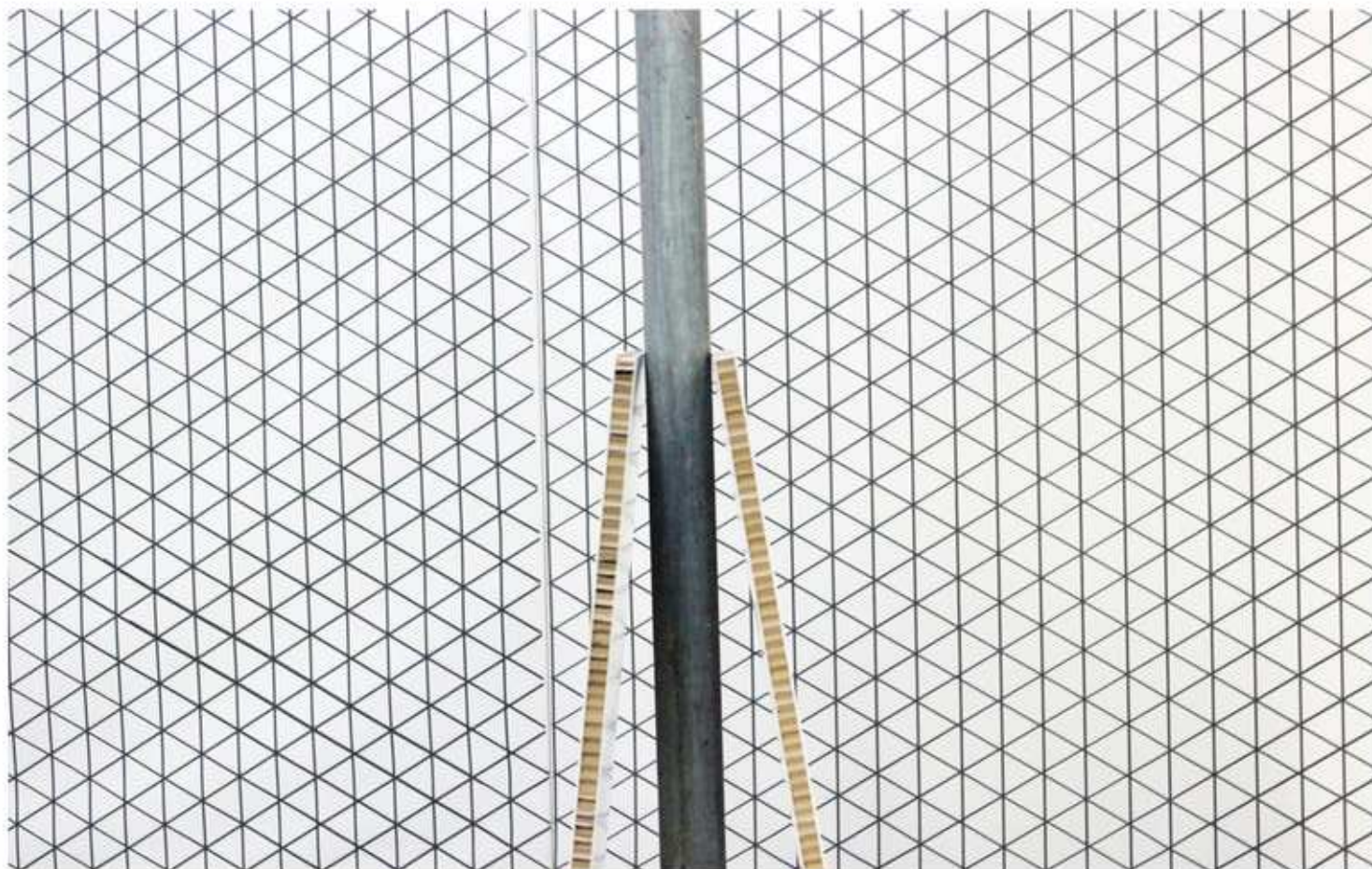


2 pieces work composed of : an optic canvas 300x150 + 195x195 : 500x195x2,5 cm. Text on the canvas : „in the dark attics of your mind all times mingle“. // and a sculpture: *Walking blind after play it by trust*, 2017. 417x70x 100 cm. Construction support steal, and 2 fine art-prints on reboard 16mm (2 prints 131,5 x 87 cm.

The beauty of the night is something our time is hungry for, 2017. Detail.

Mossé-Virginie





Detail material : reboard plates and canvas.



fine-art-prints on reboard 16mm, 80x119x6.5 cm. Embodiment III.

Color is a constituent material of my work as well as a parallel language that also aims to bring the most often used black color, and the povera-materials of the found-objects and their "natural" color, or the linen of the canvases, as conceptual elements at the same level of production of meaning. However colors are not associated with per-established psychological patterns. Their meanings emerge according to the context and the situation of the works but the reference is around the point zero of painting of the constructivist Alexander Rodchenko red blue yellow...



White-series, 2015- 2019. (2 blocks of each 12 lithographies)

Series of 24 small "knowledge- capsules" in lithography technique in the form of minimalist words-drawings in lithography, in 2 blocks of each 12. Framed 34,5x51,5x4cm.

Each motive is printed in 7/7 + 2 eas exemplars, on vellum paper BFK-Rives-France Arches white 100% Cotton, 250g, 33x50 cm, in the Lithographie Werkstatt /Druckwerkstatt im Kulturwerk des bbk Berlin.

The realisation of BLOCK 2 in 2019, was friendly supported by the Arsversa Foundation Freiburg (D). <https://www.arsversa.de/>



An inventory, a poly-temporal archive of the modern world, through a trip in the history of time; the Myth of Sisyphus is ultimately not a tale...

Thematizing the *Sisyphus* situation and the limit of the modern myth (Bruno Latour), a series of almost nothing, about almost everything in a conceptual work about our relationship to nature / knowledge, time and development. An archive featuring a state of confusion of contemporary society returning to primordial questions after 2000 years of civilization, exploring if we have „never-ever been modern“.

Detail block 1 from top left (2015-2019) : **1.** Zweifel des Jahrhundert / **2.** Reversed metaphysic / **3.** Morse-Code / **4.** Ur / **5.** Until-Now / **6.** Alt-Neu / **7.** Post-What / **8.** Krisenzelle / **9.** Improbability-drive / **10.** Loreley / **11.** Ad Absurdum / **12.** ATOMIC.

Detail Block 2 from top left (2019) : **13.** Aket-Aton / **14.** Hermès / **15.** L' Image / **16.** LIMIT / **17.** Time Machine (1) / **17.** Time Machine (2) / **18.** Reality 2 / **19.** Reality 1 / **20.** Newton's apple / **21.** Butterfly (1) / **21.** Butterfly (2) / **22.** New-Orders / **23.** Ever-Never (1) / **23.** Ever-Never (2) / **24.** Absolute-Relativität (1) / **24.** Absolute-Relativität (2).

INDEX of the White-series with the description of each 24 motifs :

<https://documentcloud.adobe.com/link/track?uri=urn%3Aaaid%3Ascds%3AUS%3Ab88b5054-4fc4-4311-b620-87c999006f9a>

White-series confronts the archaic and the ultra-modern at same level.

The work plays with the contrast between contemporary kinetic, digital speed : the quickly realization of the motif with the latest Photoshop technique / and the transcription of it on precious paper with the analogous complex and slow lithography process. The interest of this work is not to focus on reproducibility. An edition of 7 would be contra productive; it is a main work reversing its medium tradition to use it **as a temporal texture** that focuses physically on the conceptual character of its purpose whether, a time circulation.

art after language

White-series is an overview of the planet, a summary of humanity, capsules of concentrated knowledge, an archive questioning validity of anthropocentrism and on the ability of language to approach reality.

Confronting the philosophical and scientific research of different times, the series is just a line running over 24 papers. The motifs are open changing from one shape to another, questioning fixed and definitively defined forms or a definitive idea of what things - reality is. The series is based on Robert Smithson, Heap of Language Language to be read and / or things to read.

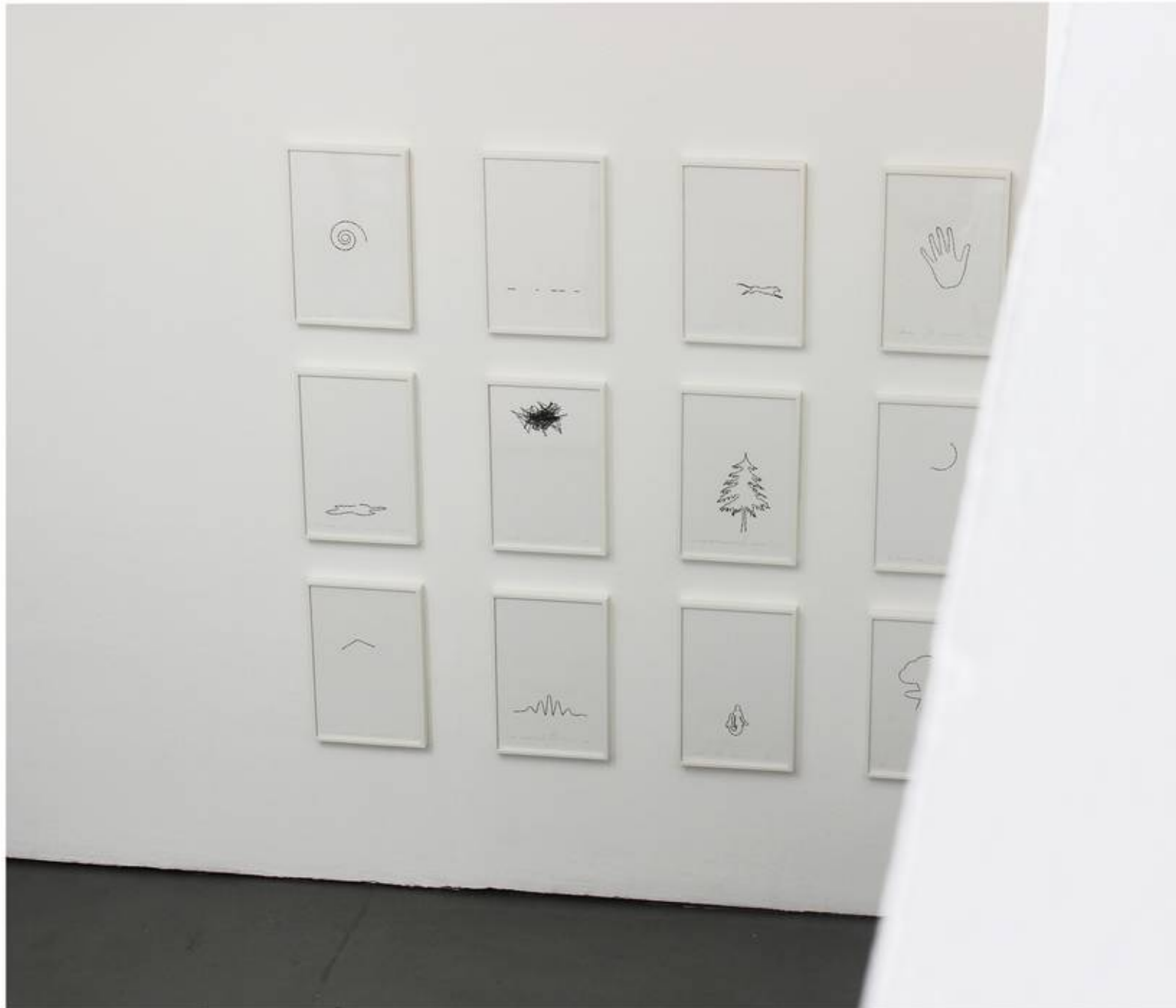


A lithography piece: in 2 blocks of 12 „Wissenschaftskapseln“. Exhibition view block 1/2 at Meinblau-Berlin 2019 <http://nullplus255.com>

An inventory, a poly-temporal archive of the modern world, trough a trip in the history of time; the Myth of Sisyphus is ultimately not a tale?...

Series of 24 small motifs on a generous white background in lithography technique in two blocks of each 12 motives 7/7 + 2 eas, on vellum paper BFK-Rves-France Arches white 100% Cotton, 250g, 33x50 cm, framed in white 34,5x51,5x4 cm. Printed in the Lithographie Werkstatt /Druckwerkstatt im Kulturwerk des bbk Berlin and supportet by the ArsVersa stiftung in Freiburg (D), www.arsversa.de.





DETAIL FROM TOP LEFT :

- 1 Reversed metaphysic
- 2 Morse-Code
- 3 Ur
- 4 Until-Now
- 5 Post-What
- 6 Krisenzelle
- 7 Alt-Neu
- 8 Ad Absurdum
- 9 Zweifel des Jahrhundert
- 10 Improbability-drive
- 11 Loreley
- 12 ATOMIC

INDEX WITH THE DESCRIPTION OF EACH 24

MOTIFS :

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**SMALL KNOWLEDGE CAPSULES IN FORM OF MINI-
MALIST WORD-DRAWINGS IN LITHOGRAPHY.**

**AN INVENTORY, A POLY-TEMPORAL ARCHIVE
OF THE MODERN WORLD, THROUGH A TRIP IN
THE HISTORY OF TIME; THE MYTH OF SISYPHUS
IS ULTIMATELY NOT A TALE ?...**

**EXHIBITION VIEW : MEINBLAU BERLIN, 2019.
WWW.NULLPLUS255.COM**



DETAIL FROM TOP LEFT :

- 13 AKET-ATON
- 14 HERMÈS
- 15 L' IMAGE
- 16 LIMIT
- 17 TIME MACHINE (2)
- 18 REALITY 2
- 19 REALITY 1
- 20 NEWTON'S APPLE
- 21 BUTTERFLY (2)
- 22 NEW-ORDERS
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**INDEX WITH THE DESCRIPTION OF EACH 24
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RI=URN%3AAAID%3ASCDS%3AUS%3AB8B5054-4F
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(STUDIO VIEW 2020)

Two different variants for the last 2 motifs 23 and 24.



Block 2 version 2. From the future to the past, (2) (silex and sweat gland).



Block 2 version 1. From the passt ot the future, (1) (atomic submarine and bacterium).



White- series (Block 2/2), 2019 / Grey- series (for an archeology of the future), 2004-2020 / The beauty of the night is something our time is hungry for, 2017/ Totem family- jeopardy of the 6 continents, 2017-2020



7 entropied formats, lacquer on MDF, 24x36x2,5 cm.

Painted in 2004 and excavated from the cellar after 16 years. The erosion on the minimalist aesthetic, the entropy on the modern myth...



7 entropied formats, lacquer on MDF, 24x36x2,5 cm.

Painted in 2004 and excavated from the cellar after 16 years. The erosion on the minimalist aesthetic, the entropy on the modern myth...



7 entropied formats, lacquer on MDF, 24x36x2,5 cm. Detail Format 3 and 6.

Solo exhibition view 2020 at Berlin-Weekly.

Structure and chaos - for a trans-historic narrative of modernity.

Wave work. 3 prints on acrylic glass in 0.8mm, klar-Lack, helicopter shots over the stormy Atlantic, 19th century stair rails found bars (Gründerzeit, Berlin, Wilhelminian style, provenance "Mietkaserne").

Wave 1 (left): 180x177x0,8 cm / Wave 2 (middle): 160x148,5x0,8cm / Wave 3 (right) : 162x177x0,8 cm.

In collaboration with 2 photographers from Brittany, Mathieu Rivrin and Jean Guichard, who took helicopter shots over the Atlantic at FinisTère (Fr) around Nividic, during the tempests Fionn in 2018 and Ruzica in 2016.

When reality goes beyond fiction ... three large oceanic storm waves, printed on plexiglass panes, are supported on the wall by old turned stair rails, balancing on it in an illusionist manner, ready to collapse... Feelings of impended danger and downfall are suggested, as well as the illusion of our control reaching its limits. The artist also shows the power of natural force over our civilization, which is symbolized by the turned stair rails that were manufactured in series in the 19th century, the beginning of industrialization. The archetypal theme of the wave goes back to the origins of mankind and today refers to contemporary issues such as climate change.

Stefanie Seidl, Berlin-Weekly, 2020. <http://www.berlin-weekly.com/>

Modern materials, Plexiglas and industrial screen-printing contrast with ancient wood objects. Used or forgotten objects are reinserted into a new circle of meaning (after Joseph Beuys). Patina, color, texture, scratches are intentionally left in their original condition. Time and Reality or the different materials are used for their historical eloquence as a vocabulary.

Crystallizing all levels relative to the interpretation of nature in the history of civilization and art (an archive), the archetypal theme of the wave goes back to the origins of mankind and today to contemporary issues and representations as a Memento-Mori. Landscape painting, or state-of-things painting, points out at each epoch the position of society in front of progress and development. William Turner is a good example in the re-presentation of the transition states.

The realisation of this work in 2019, was friendly supported by the Arsversa Foundation Freiburg (D).
<https://www.arsversa.de/>







Wave 2 (middle): 160x148,5x0,8cm



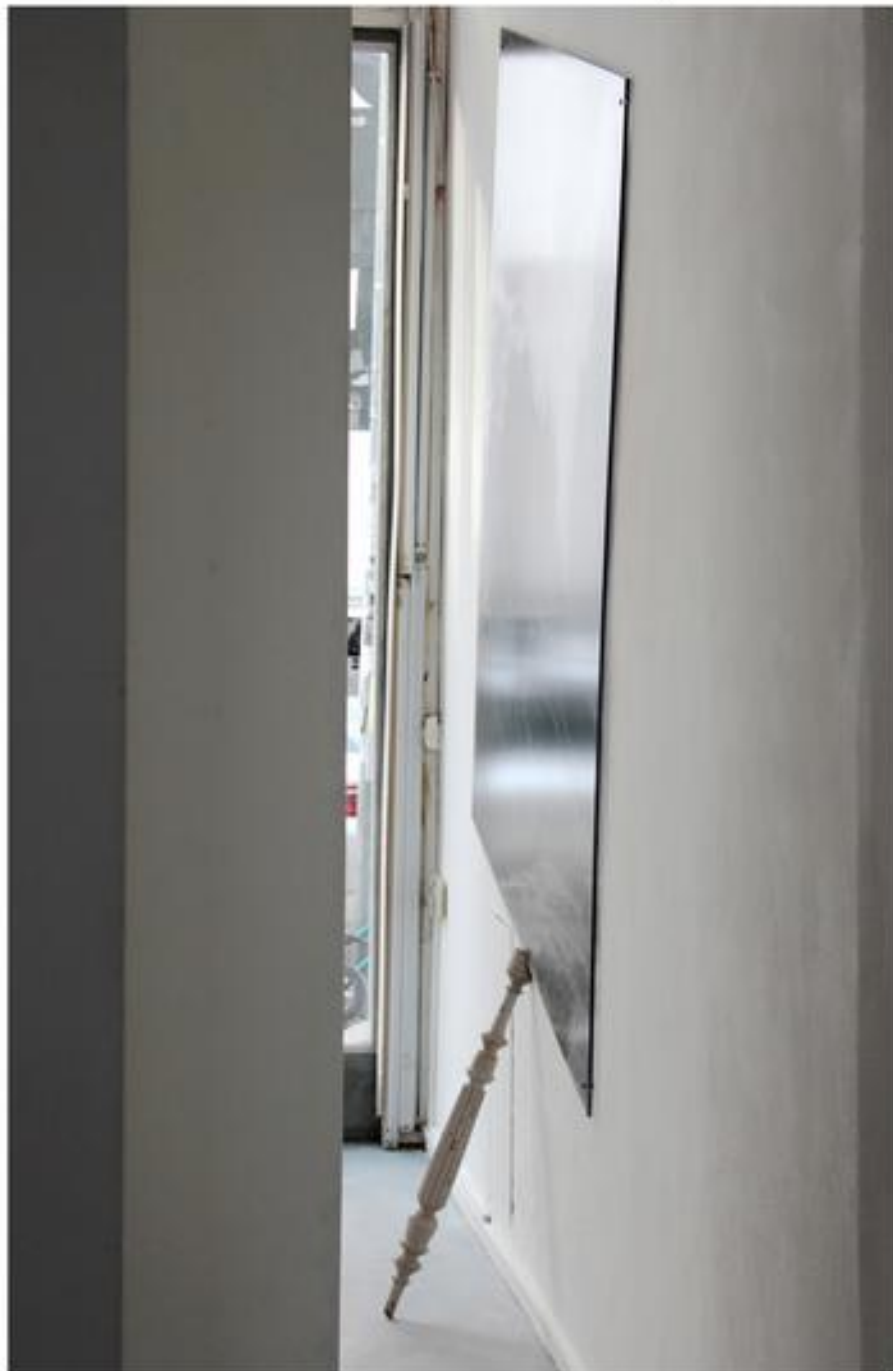
Prints on acrylglass in 0.8mm, klar-Lack, 3 photos helicopter shots over the stormy Atlantic, 19th century stair rails found bars (Gründerzeit, Berlin, Wilhelminian style, provenance "Mietkaserne"). **Wave 1 (left):** 180x177x0,8 cm / **Wave 2 (middle):** 160x148,5x0,8cm / Wave 3 (right) : 162x177x0,8 cm.



Prints on acrylglass in 0.8mm, klar-Lack, 3 photos helicopter shots over the stormy Atlantic, 19th century stair rails found bars (Gründerzeit, Berlin, Wilhelminian style, provenance "Mietkaserne"). Wave 1 (left): 180x177x0,8 cm / **Wave 2 (middle):** 160x148,5x0,8cm / **Wave 3 (right) :** 162x177x0,8 cm.



Wave 1 (left): 180x177x0,8 cm



Prints on acrylglass in 0.8mm, klar-Lack, 3 photos helicopter shots over the stormy Atlantic, 19th century stair rails found bars (Gründerzeit, Berlin, Wilhelminian style, provenance "Mietkaserne"). **Wave 1 (left): 180x177x0,8 cm / Wave 2 (middle): 160x148,5x0,8cm / Wave 3 (right) : 162x177x0,8 cm.**



The great outside, a singing stone.

Cobbelstone (granite) 9x10x10 cm containing a small loudspeaker 65mm / podest- pillar (MDF, lacquer) : 10x11x120 cm, containing the sound system : universal amplifier 12 W / electro-cables / RCA plugs / Jack plugs / power adapter / adapter stereo-mono / Bertronic Mp3 player / multiplug /extension cabel) // Presence-motion-detector // sound : Mp3 file.

When one move closer to the stone, an old Latin song is played from within, as if a choir sings in the stone. The song is activated by the presence detector. A song coming from the depths of a stone.... a memory of Man in the great all... Who is containing who ?

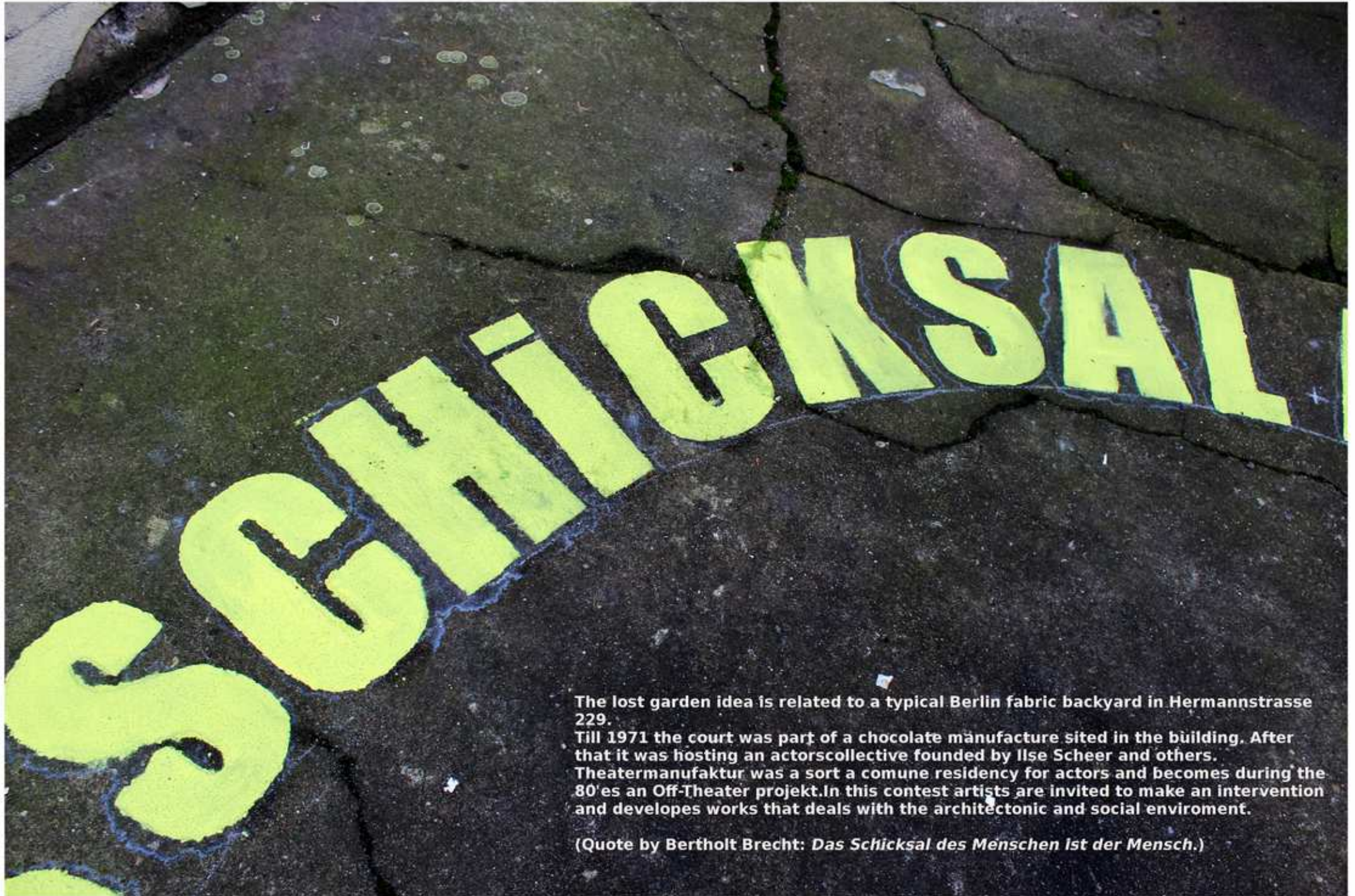
Video of the work [youtube.com/watch?v=TL4RqMaSinc](https://www.youtube.com/watch?v=TL4RqMaSinc) // **Exhibition view** : groupshow at Meinblau Berlin. <http://nullplus255.com>



The great outside, a singing stone.

Cobbelstone (granit) 9x10x10 cm containing the small loudspeaker 65mm / pedestal- pillar : 10x11x120 cm, containing the sound system : universal Amplifier 12 W / electro cables / RCA plugs / Jack plugs / power adapter / Adapter stereo mono / Mp3 player / multiplug / extension cable // Presence-motion-detector inside the pillar : Ultraschall-Abstandwarner Bausatz + power adapter + Widerstand/ Transistor / Relai / diode // sound : Mp3 file.

When one move closer to the stone, an old Latin song is played from within, as if a choir sings in the stone. The song is activated by the presence detector. A song coming from the depths of a stone.... a memory of Man in the great all... Who is containing who ? Wenn die Realität über unsere Fiktionen hinausgeht. Über die Liquidität von Fiktion und Realität in der heutigen Zeit. **Video of the work** [youtube.com/watch?v=TL4RqMaSlnc](https://www.youtube.com/watch?v=TL4RqMaSlnc) // **Exhibition view** : groupshow 0+255 at Meinblau Berlin. <http://nullplus255.com>



The lost garden idea is related to a typical Berlin fabric backyard in Hermannstrasse 229. Till 1971 the court was part of a chocolate manufacture sited in the building. After that it was hosting an actorscollective founded by Ilse Scheer and others. Theatermanufaktur was a sort a comune residency for actors and becomes during the 80'es an Off-Theater projekt. In this contest artists are invited to make an intervention and developes works that deals with the architectonic and social enviroment.

(Quote by Bertholt Brecht: *Das Schicksal des Menschen Ist der Mensch.*)



338,7x338,7 cm. Water paint on concrete. Signal yellow.

Exhibition view : *The lost garden, Berlin. 2013.*

Quote B. Brecht: *das Schicksal des Menschen ist der Mensch.*

A monumental floor painting with entropic character, staging the quote from Bertolt Brecht associated with a node symbols, on a concrete, smashed by the thunder-like, and a paint on water base that will be washed away with the rains and weathers,until the work completely disappears.... a melancholy.

The quote in the humanist tradition of Brecht, is about the absolute belief in man as creative and future-worthy creatures... in the piece relativized by the factor nature and time. Tempus Edax rerum.





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2 pieces work. Exhibition view Berlin-Weekly, 2014

"Light box " ? untitled", 2012-14, Neons, print on folio on plexiglas, cables, Alufolio, MDF, wooden framework (found in the street). 43x50x8
Curtain "Uebergang", 2014 Monumental curtain- curtain sculpture: 300x 454,5 cm. Silkscreen on cotton

"Politik is not really interested in solutions" Christoph Schlingensief



"the sign potential of objectiv reality and the potential objectivity of signs, both basic questions into the nature of art and its historical conditioning...."
Exhibition view Berlin-Weekly 2014. <http://www.berlin-weekly.com/>



Detail hologram right: *les chercheurs d' absolu or the well known story of... (egg and chicken), 2017. 25x35x4 cm lenticular prints- Wackelbilder*



From left : 468 x 250 x 4 cm :

Nothing is silence not even the dead (oval green frame), 2017, fine-art print, wooden frame, lacquer, 22x16x3 cm /// two canvases 195x195x2 cm, silkscreen on linen : *www (Struktur der Wirklichkeit-wohin/woher/warum)*, 2014 and *Surface Crisis 2- El Asnam* (roman labyrinth mosaic in Algier), -324, 2017 // two hologram-cards in open frames, 25X35x4 cm lenticular prints- Wackelbilder. Hologramon the left: *beyond the reign of modernism. (The schaman + Malevitch)*, 2017 and hologram on the right: *les chercheurs d'Absolu, or the well known story of... (egg and chicken)*, 2017



4-parts work, 468 x 250 x 4 cm, composed of :

- 2 Canvases : 195x195x2.5 cm, silkscreen on linen : *www (structure der wirklichkeit)*, 2014 // *Surface crisis- El Asnam* (Roman labyrinth mosaic in Algier), -324, 2017
- 1 Oval green frame: 22x16x3 cm fine art print, wood, lacquer : *nothing is silence not even the dead*, 2017. Found -motif photographed am berlin Kotti, of strange remains middle of the city...
- 2 Holograms : 25x35x4 cm lenticular prints- Wackelbilder : Hologram left: *beyond the reign of modernism*. (Chaman + Malevitch suprematist painting 8 red rectangles.1915), 2017 // // Hologram right: *les chercheurs d' absolu or the well known story of... (egg and chicken)*, 2017.

A relativization exercise of the modernist plastic discoveries as a recent invention, and all the ideologies that go with, linear progress for ex. By the re-opening of the flat surface, with time and optic, aiming to give an other vision of the present, through a new knotting of the past.....

At the gate /of hell. Going over the abstract wall. Rodin after the gate passing to the modern area, it is here just the invert movement backwards-forwards , to go deeper searching back in time. Back in the head of the shaman and to the origin of abstraction in the caves founding civilization.

This will be emphasized with the extreme optic game of the 2 canvases, then the optic of the holograms, and the informal abstractions in the green frame, showing something strange like the rest of an odd shamanical ritual raising philosophic questions of the origin. Treated in the cartesian dualist actual position and relativised, as one possible but not absolute, with English humor favorite joke; the chicken and the egg...or les chercheurs d'absolu.

Beyond the reign of modernism. (Chaman + Malevitch suprematist painting 8 red rectangles, 1915), 2017
Les chercheurs d' absolu or the well known story of... , 2017.

Mossé-Virginie



Lenticular prints- Wackelbilder, hologramms, wood open frames, 25x35x4 cm.

Totem family or jeopardy of the 6 continents, 2017-2020

Work currently in progress (working on Totem 2, 6 and 7)

Amerique-Afrique-Europe-Asie-Oceanie-Antarctique / Afrique - Eurasie (Europe + Asie) - Océanie- Amérique du Nord - Amérique du Sud - Antarctique / Europe- asie -inde- afrique -australie- oceanie- amerique -antarctic.

***Jeopardy** : hence uncertain issue. Something in jeopardy is in danger of being damaged or destroyed. Danger, risk, peril, vulnerability, venture, exposure, liability, hazard, insecurity, precariousness, endangerment, imperilment.

The Totem-series is a work of fluctuation and incarnation covering a wide temporal and geographical range. It depicts a vision of the state of the contemporary world, through an archeological approach, personifications of phenomena, forming an archive.

The open Totem-series, started in 2017, is a population of ca. 12 sculptures, staging a mixture between found disused objects or antiquities and highly precise craftsmanship or new industrial materials, reinstated into a new production of meaning in the legacy of arte-povera idea of material and Joseph Beuys' concept of an object. In a time compression the series reflects on the competition between civilisations, their rise and downfall, assimilation, nature versus culture, back and forth and the level of truth in historic narratives.

A compilation of history, digging in time and space, starting from the future towards past and reversed again. A world tour, in a juxtaposition of different cultures or how the world is growing together in a geopolitical embroglio....

-Totem 1/12 (the African). UR (HL-VR), 2017-19. An old tree trunk topped by three worn tires is won back by nature. Moss and herbs are invading its gaps. Referring to the chamanic African culture, it stands as a tribal deity (magic african totemic objects). The piece reflects on the situation of Africa, colonisation and the consequences of it in a parallel with the state of ecologic emergency in which our planet dwells, presenting mankind in a glorious erosion, staging nature like spoils of war, and bringing forwards the entropic character of the all. The totems rehabilitate abandoned objects in new circles... old African magic. **39,5x39,5x165,8 cm.**

-Totem 2/12 (the Egyptian). A rebours (sous les piliers de Rome), 2017-2020. Sculpture-column in minimalist eroded style composed of a trashed IKEA shelf, including a graffiti (found in the street in Berlin), that will be fixed on a concrete pedestal where Egyptian hieroglyphics will be engraved (extract from the Ramses II Kadesh battle and its propaganda story, a.o. visible in the Karnak Temple in Luxor). This work requires a journey to Egypt, to photograph in the temple (for the template). A specialist from the *Gipsformerei* Berlin will then proceed the production of the concrete base with the encrusted hieroglyphs. The sculpture presents a contrast between trash and meticulous artisanal handwork reincluding the "rejected" in a new cycle of interest and production. **39,5x39,5x165,8 cm.**

Totem 2 deals with the builders of ancient Egypt as a base of our modernity. In a future-past movement time compression, the sculpture refers to the world's first known propaganda inscriptions on the Temple walls of Ramses II, where he turned his defeat against the Hittites at the battle of Kadesh in a glorious personal military success. This work thematizes the myth of civilisation and power, in the way history is written and reality is constructed.

-Totem 3/12. Injury therapy (to Max Ernst), 2018, 2019. Found tree trunk, rusty ancient butchers scale, red chalk pigment, white pigments, chalk. 152x38x32 cm. Totem 3, refers in its general form to Max Ernst in a surrealist way, picturing a hybrid mankind from a surreal future (actually now). On its body it is wearing the Beuys cross of healing, the concept of injury- therapy, and production of heat, restoring life into rejected or lost elements. **152x38x32 cm.**

-Totem 4/12 (the Greek). $S=K \log W$, 2019. Base: dodecahedron (platonic body 1), MDF painted by professional car lacquering. Above : bit of old clay sewage pipe encrusted in concrete found on a construction site in Berlin. **57x40x40 cm.**

The title of the piece refers to Boltzmann's entropy equation, the logarithmic connection between entropy and probability (*kinetic theory of gases* 1875). So the piece depicts entropy in the modern occidental society. Its features remind one of the jars of the classic greek antiquity, beginning of the mathematic expansion and still long-time reference for the foundation of occidental world. The sewage piece as a derelict contemporary archeological find contrasts with the glossy dodecahedron. This work is picturing the current state of our technologized society in a reversed timeline, the shiny ancient is newly crafted and sustains the eroded present.

- Totem 5/12 (the chinese). A bit of feng-chui in the confucian tradition, 2020. Found chinese porcelain vase, MDF-cube (platonic body 2), steel weight and green feathers found in Malaga. **85x19x19 cm.**

Totem 5 thematizes the growing importance of China and its geopolitical relations with other nations, the hazardous relationship between economics and politics, threatening the future of the world. The repaired chinese vase, topped with the cube, a rusty weight and feathers, form a doomsday version of the *Town Musicians of Bremen* (tale by the Grimm brothers).



Totem family - jeopardy of the 6 continents, 2017-2020



Totem 1/12 "UR (ML-VR)", 2017



Totem 4/12 : "S = K log W", 2019



Totem 3/12 "Injury therapy (to Max Ernst)", 2018, 2019



Totem 5/12 : "a bit of feng-chui in the confucius tradition", 2020



Detail Totem 1/12



Detail Totem 3/12



Detail Totem 5/12



Detail Totem 4/12

Totem 1/12 "UR (HL-VR)", 2017. Used tires, "worn" tree trunk, plants. **68x54x100 cm.**

Totem 3/12 "injury therapy (to Max Ernst)", 2018, 2019. Found tree trunk, rusty ancient balance, red chalk pigment, white pigments, chalk. **152x38x32 cm.**

Totem 5/12 "a bit of feng-chui in the confucius tradition"; 2020. Chinese porcelain found vase, cube (platonic solid 2), steel weight and green feathers found in Malaga. **85x19x19 cm.**

Totem 4/12 "S=K log W", 2019. Platonic solid dodecaedron, MDF, lacked by professional car lacquering. Above : found trashed sewage pipe on a construction site in Berlin. **57x40x40 cm.**

Currently o.a. in progress Totem 2/12 "à rebour" (sous les pilliers de Rome...), 2017, 2020

Sculpture-column in minimalist eroded style composed of a trashed IKEA shelf, including a graffiti (found in the street in Berlin), that will be fixed on a concrete pedestal where Egyptian hieroglyphics will be engraved (extract from the Ramses II Kadesh battle and its propaganda story, a.o. visible in the Karnak Tempel in Luxor). 39,5x39,5x165,8 cm.

This work requires a journey to Egypt, to photograph in the temple (for the template). A specialist from the Gipsformerei Berlin will then proceed the production of the concrete base with the encrusted hieroglyphs. The sculpture presents a contrast between trash and meticulous artisanal handwork reincluding the "rejected" in a new cycle of interest and production.

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concrete base where the hieroglyphs are integrated on 3 sides with text motifs and figures.



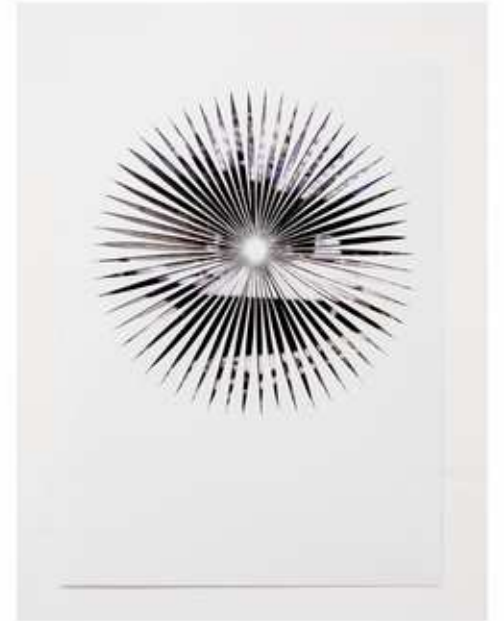
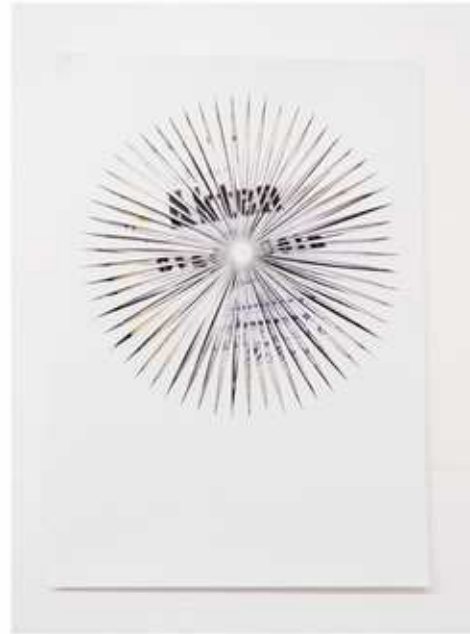
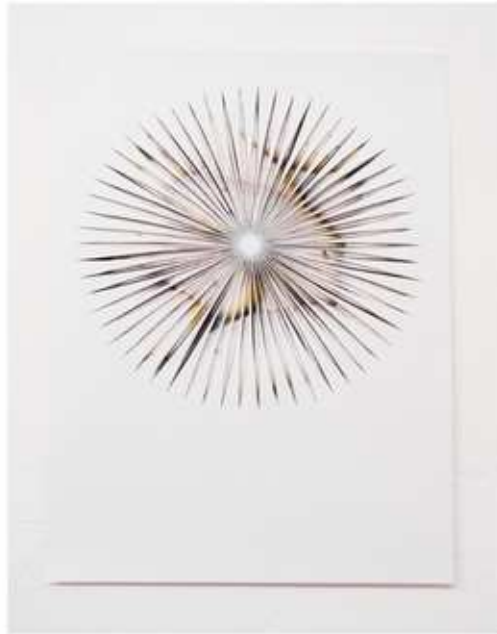
Studio view 2019 with **Totem 4/12 : "S=K log W"**, 2019 and **Totem 3/12 "injury therapy (to Max Ernst)"**, 2018, 2019



Studio view 2019 with **Totem 1/12** „UR (HL-VR)“, 2017-19, **Totem 5/12** " a bit of feng-chui in the confucius tradition", 2020
Totem 2/12 in progress "à rebour" (sous les pilliers de Rome...), 2017, 2020

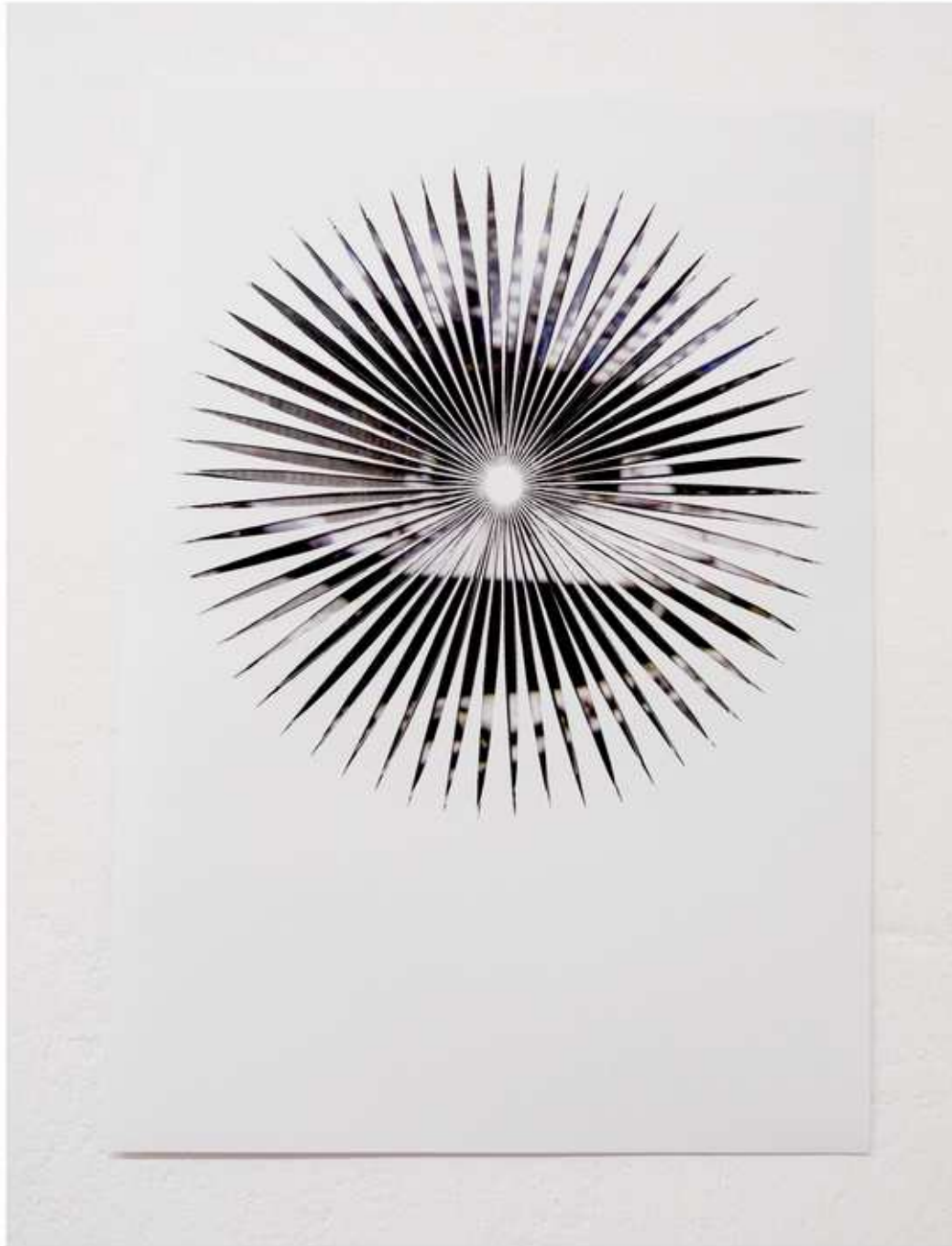


Photomontage printed on tarpaulin, 2 metal rings. Texts from world literature: stickers. 244X182 cm.



Paper, fine art print A3. Various presse photos of the year 2009 from the german newspaper Süddeutschezeitung, superposed under a cut-out star producing an optical effect, nearlyly blinding.

Detail from left : 1€ shop- alles Wurst- blowing past- einmal hin alles drin // DB funky- engagez vous - eye to eye- Panzer.



This work in a serie of 25, press-photos collected in the *Süddeutschezeitung* in 2009. A subjectiv choice of press-photos reflecting the word at this time.

Wie Du Dir so ich mir“(tit for tat) is conceived as a series of paintings without paint. These paper works from 2009 consist of a superposition of two sheets of paper. The first one is a color print realting to an event (usually a found image from newspapers), such as relating to desasters, the military, poverty, fashion, the weather, politics or old paintings. Each is chosen because it seems representative in some way of contemporary life. On top of thesecoloured reproductions lies a white sheet of paper with a cut-out star motive radiating from the middle that produces an optic or a disturbing effect. „wie Du Dir so ich mir“, is part of a wider interest in definitions of the truth in the media word today. This includes how messages reach us; how we come to understand what is definitiv or truthfull within those messages; and the way we decipher and perceive reality r relative to the apparent truthfulness of massmedia forms and messages.

The series also sets out to question the tradition of painting with its aesthetic that at first glance looks like drip or splash painting. But then we discover that the color we see is under the surface; and perceiving the three-dimensional aspect we may be drawn into a conscious game of trying to decipher what lies beneath by the fragments and patterns that appear through the cut slits. Hopfully this game of deciphering also causes us to refelct on the tensions between surface and deeph, superficiality and analysis, appearences and truth, in all representation and perception. Rob Garret, exhibition *Lost in a dream*, Auckland 2012.

The Still-life series, 2013.... an opened body of work in permanent development...

Still-lives and Vanities are two genres I do appreciate in the history of painting. There is nothing more contemporary than the still-life.

A Vanity is dealing with the vain characters of human endeavors, after the motto "**tempus edax rerum**", emphasizing the ephemeral character of time, the flying of time, and allowing numerous of possibilities of expressions and feeling as instruments of commentaries. A still-life is making an eternity of a present moment. The eternal present, also a synonym for a work of art itself. Melancholies or vanities, this works are containing a compressed temporarily. Although it is the nature of that genre like the landscapes, the works are at first level NOT thought as a social criticism, it is a temporal loops from the Renaissance, the opening of the modernity, to now, the closing of it, towards new area.

The large silkscreened canvas present a perceptual position more physical than intellectual, decor or "toile de fond", the cold geometries contrast with the pictorial putrefaction decay of the photographies : la chair de la peinture going back far in the history of art. Like Caravaggio, playing life and death, Titian particularly at the end bustling with death and flesh of painting , D.Hirst, F. Bacon and all that tradition, in the glory of the medium....

Up to now :

***Its beginning with the egg (embodiment I)*, 2013.**

***Don't (the hallucinated life of an eternity)*, 2015**, with the well-known motif-symbol of the peeled lemon and the arm of the artist acting like a "time relativiser".

The *Hotel-Europa- series*, 2016, containing a compressed temporarily, or a temporal loops : eternity and entropy - reality and fiction.

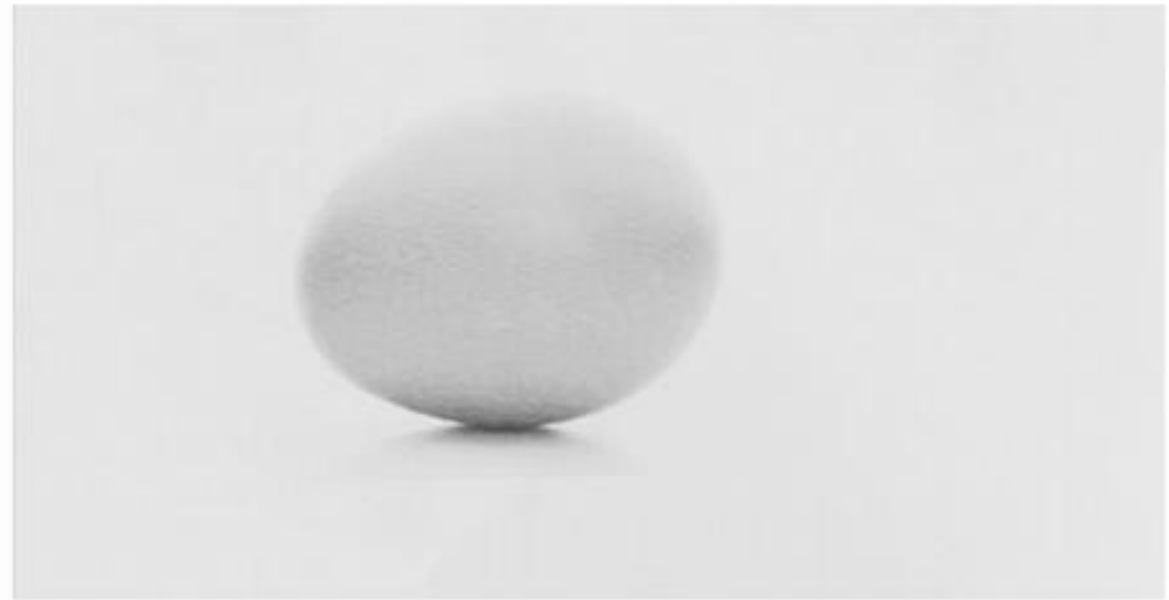
***Nothing is silence not even the dead*, 2017.** Oval green frame, found motif am Kotti-Berlin April 2017, fine art print, wood, lacquer.

The day picture was born, 2015. Smoking barrel on mirror, remains of wood, oak leaves, straw, old boxes of canned, used plastic, old rope, rusty gate.

***Surface crisis*, 2018.** Composition: ties, tree trunk, industrial waste, dead leaf, plastic waste, pigeon feather, broken glass, earthen pots broken.

soon still-life 2020 : the ***Forgotten- lives (or the 4 elements)*** / the ***DON ´T-series*** / and the ***nothing is silence-series***

++ the ***diagram- series*** is running in parallel ... 2012-2020



Fine art print, photo-montage). 75x106x6,5 cm





A pigs heart, rotten fruits and vegetables, vermin, waste paper basket, porcelain dish. Performed and photographed 2016.

Performed and photographed 2016. 26,5x 32,5x2,5 cm



26,5x 32,5x2,5 cm. Fine art print on photorag Hanemühle 188g. Performed and photographed 2016. A pig's heart, rotten fruits and vegetables, vermin, waste paper basket, porcelain dish.

A melancholy, a vanity (from the still-life series)

This work contains a compressed temporality. An archeology of the present. It brings together on the surface at least 600 years of history, from construction towards modernity and its entropy. This is what I call the "Vacuum energy and cosmological content, such as unbearable lightness of space-time".

Hotel Europa, is not thought as a social criticism, it is a temporal loops from the Renaissance, the opening of the modernity, to now, the closing of it, for a new area. It is a form of melancholy, a political letting go and a meditation on the Being: Finally, after 600 years of development, where are we? The humanism died? we are in front of the corpse of the universalism. So we join the ultimate contradiction of the Renaissance.

With the colonial map and the arrangement by the hand of the composition on the plate and pig's heart (a melancholy, or a vanity - the melancholy begins where the vanity stops), it is leading on second thought on this ultra-fast evolution since the Renaissance. Questioning the pride.

Hotel Europa also contains information on the current politics, but it is an aspect which comes in background (the map is turned to point the zone of geopolitical stakes in moment).



un coeur de porc, fruits pourris, légumes, vermines, poubelle, assiette en porcelaine.

A pigs heart, rotten fruits and vegetables, vermin, waste paper basket, porcelain dish. Performed and photographed 2016.
30x 30x 2,5 cm. Fine art print on photorag Hahnemühle Paper



A pigs heart, rotten fruits and vegetables, vermin, waste paper basket, porcelain dish. Performed and photographed 2016.
Fine art print, passepartouts, 2x (141x101x4 cm)



Fine art print, passepartouts, 2x (141x101x4 cm)



Found-motif, found frame, fine art print on Hahnemühle 300g , wood, lacquer. 22x16x3 cm. **From the „nothing is silence- series”.**

This motif was found and photographed in 2017 in Berlin-Kottbuser-Tor, in the middle of the city, and framed like it is (a found situation). It is one from the series I shot.

It shows strange remains, traces of a "shamanic" ceremony, or the metamorphosis of something, certainly from the night before. In any case, this scene goes far beyond the framework of our modern sanitized scientific based, and controlled society. An hour later the remains were removed by the city's cleaning services. I am not the only one to have photographed it. All around the scene, was a crowd of people stunned by what could have had happened hier.

Work project 2020, 2021

In 2019, I completed two major major works , the **Wellenarbeiten (wave-works)** and the **white-series**. So far I have set the "scope" or the structure of my work; the next working period will be about actually intensifying each work group (see also the description of how the work groups are articulated at the end of the portfolio).

In 2020 and 2021, I will focus on the further development of several series (as described below) that are part of the different groups of works.

Topics that will be further processed are the revision of the concept of history or modernity as historical and cultural demarcation, civilization and myth of progress in a changing world. Time navigation, historical nomadism, exploration of nature-culture at a time where these boundaries are dissolving. Reflection on fiction-reality, time compression.

These are the different groups of works I would like to further develop in 2020-2021.

- **Sculpture : TOTEM-series, (Totem family - jeopardy of the 6 continents), 2017-2020-2021...** I have been working on a series of approx. 12 sculptures, the "Totems", since 2017. So far I have realized totems 1, 3, 4 and 5. First I will continue with Totem 2 and 6 to 12. The concept of time delinearization and globalization is e.g. explored in this series.

The Totem series is a work of fluctuation and personification of phenomena that cover a wide temporal and geographical spectrum, a juxtaposition of different cultures, a combination of history and time, a kind of archive that contrasts in a visual compression. This archaeological approach conveys an ongoing vision of the state of the world and current issues, how the world is growing together in a diplomatic and geographical embroglio, etc..

It is a "population of sculptures" consisting of objects that have been found, bought at the flea market, or brought by friends from distant countries (the object as material), which are put together again in a new configuration. For this purpose, decorative elements are reproduced sculpturally (in collaboration with a plasterer and my carpenter). The sculptures show a contrast between the found or discarded objects, antiques and meticulous manual work, or new industrial materials / goods. Thus the "rejected" joins in a new cycle of interest and production and new levels of meaning, in the legacy of the Arte Povera idea of the material and Joseph Beuys' concept of an object that is reactivated.

- **Canvases, 2012...** : various groups of works in industrial screen printing on canvas, different formats.

1. the Muster-paintings. (Patterns from different times and cultures. Abstraction and decor)

I am interested in the paradoxical ability of pattern surfaces to combine the two aspects of decor and meaning / content. Such as with the tapestries that used to fit into the architecture, which warmed and decorated the walls, I also question the function of representation on its traditional base and a number of possible expressions. Surfaces are the starting point for potentialities. They describe the status of a work of art as a mediating object in its relationship to the "reality" of the room and the experimentalist.

2. the Optic-paintings. Optical theme of blindness, at the same time analysis of the representation systems and the medium of painting. They are the starting point for relativizing formalism and revising the concept of modernity.

3. the Architecture-paintings. This group of works addresses the same question from a different point of view. The concept of modernity as a cultural highlight is further developed in the architecture paintings. They combine geometric abstraction and ancient (and later) architecture. Delinearization of Time (B.Latour, We Have Never Been Modern).

4. the Labyrinth-paintings. Form a connection between archaic and contemporary views.

5. the Earth-paintings. Geography-meteorology-archeology. Working with Google Maps or eg. collaboration with National Geography? For this project I need satellite photos. 1. The States of Things-abstract paintings are an artistic implementation of the changes on Earth, where important current questions overlap with the problems of painting (wildfire mappings, aesthetics of drought landscapes (act of subtraction), map of disappearance ... / 2. the four elements-paintings / 3. Sky-view paintings with the archaeological traces of ancient civilizations. Entropy vs eternity.

6 the Farb-paintings. This work focuses on representation (mimesis to abstraction) and goes back to the history of painting to this day.

- **Still-life series, 2013... Different materials + photographs.** also an open work group in constant development. Still lifes and vanities are two genres that I greatly appreciate in the history of painting, for their "imperishable contemporaneity" and its expressive potential. The advancing time allows numerous possibilities of expression and feeling as instruments for comments. The eternal present is also a synonym for a work of art. This series contains a temporarily compressed time perception and articulates my approach.

Still-life 2020 : the Forgotten- lives (or the 4 elements), a work in photography and colored plexiglass, consisting of find situations/ the **DON ´T-series** / and the **Nothing is silence-series...**

++ The Diagramm- series runs parallel to the Still-life-series.

- **Diagramm- series, 2012.... Various materials and industrial designs.** The diagrams represent self-confidence and self-irony, create a distance from the work and connect the whole. At the same time, they mark the standpoint of modernity with the beginning of various new scientific techniques (psychoanalysis, etc. ...) that characterized the XIX. and XX. centuries.

The cold geometries of the diagram series or the optical canvases create contrasts between the organic and the geometric, the concept and the naturalness, the entropy and the modern thinking. They are in opposition to the visual putrefaction / decay of the still lifes (Caravaggio, thre late Titian , D. Hirst, F. Bacon).

- **NEON-works** : New group of works; a further development of the White-series in the form of luminous graphics. They create parallels between historical, scientific and artistic facts. E.g. N-W 1 "whose cat?", With the double slit experiment by W. Heisenberg, which introduces the concept of coincidence into physic reality. A world of probabilities rather than certainties, linked with surrealism.

- **The Partial-memories works : talking stones + canvases or found boards.** A work that crosses philosophy, science, history.

After Partial Memories 1 (le grand dehors), 2018-2019 (singing stone that activates itself with a motion detector), Partial Memory 2 (the speculative turn, after Jannis Kounellis), 2020-21. This work, thematizes in a very simple and direct way, the changes of our relationship to reality or nature over the centuries, from pre- to post- and after-post-modernism to today's no-mans-land.

Partial Memory 3, 2020-21. A two-part work consisting of a found eroded board and a sound stone. It presents a "natural" informal painting in which the work of man is degraded by the external elements, while the stone (granite) on a shorter pedestal houses a living organism, green moss covers it and hides as a living bowl the voices that sing inside the stone.

- **LOAD The Insel-series, 2020.** Experiment in etching. Deals with a range of abstract shapes (on zinc plates 20x20 cm) and the entropy on our known world map. The rise of sea levels and the disappearance of islands. At first glance, an abstract, formalistic work.

- **RELOAD a story of man in the landscape, 2017, 2020.** Landscape genre. Inventory of the various positions related to nature since prehistory, this work refers to the history of the genre to the present day. From nature-culture (2) to the Anthropocene (1).

- **Des proches et des lointains (the shadow in-between), 2017, 2020.** Optical experiments and their possible artistic implementation ...

- **The primitive-scenes, 2020.** Photomontage printed on canvas. Questioning and grasping the "basic" proto-instincts from different epochs, based on Sol Lewitt.

- **Fabel und Rätselfbilder 2013-2020.** Photomontage printed on canvas. A work (after J.Baldessary) about the relationships between image and writing, seeing and speaking, as well as memories and reality. An attempt to approach reality. + Works that arise spontaneously during the work process.

Editions (selection)

+ Das ewig Unbegreifliche an der Welt ist ihre Begreiflichkeit, 2012.

70 x 100 cm. Silkscreen on paper. Edition : 10/10 + 1 Ea

Quote by Albert Einstein. The word Begreiflichkeit was virtually gridded and printed. A possible translation: "The eternal inconceivable in the world is its conceivability".

+ Melancholia, 2013-2015.

Motif : 12x12cm, Paper 54x76 cm. Lithography on Zerkal, passe-partout. Edition : 10/10 + 2 Ea. Red and blue versions.

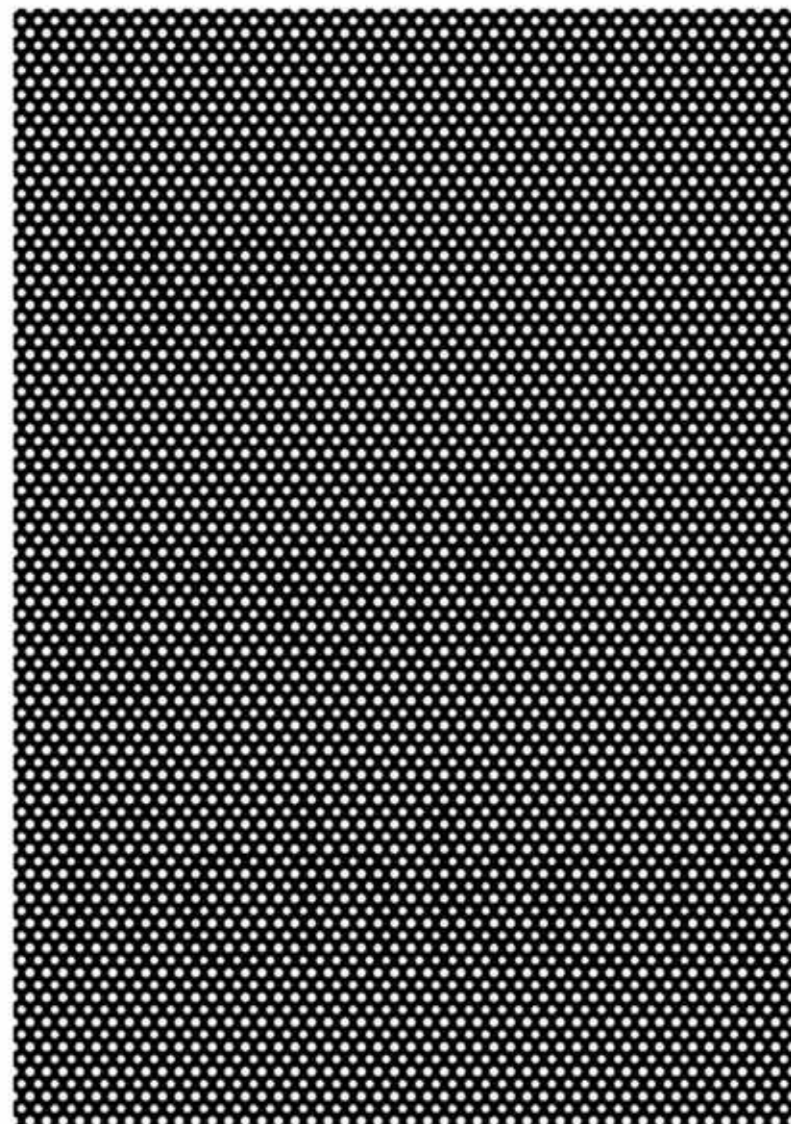
Melancholia is a contemporary allegory of the postmodern life. The escalator is a motif used by the philosopher Peter Sloterdijk in "Eurotaoismus. Zur Kritik der politischen Kinetik" von 1989".

+ La vérité enfin, 2018

30x40 cm. Fine-art-Print on Photorag Hahnemühle 188g. Edition : 15/15 + 1 Ea

Quote by William Shakespeare from "The Tempest" 1610- 1611 : Act 5, scene 1 (Prospero to Alonso). „This „... **is as strange a maze as e'er men trod ; and there is in this business more than nature was ever conduct of : some oracle must rectify our knowledge**“.

Motif: was made in orange, (and not in traditional red) color of the mineral pigments used in the primeval cave paintings, bringing life back to its origin, referring to the first works of art. Technically, I used the factor of hazard to draw the line. I opened the motif on my screen at 200 percent, and followed the labyrinth blindly, until I was blocked. It unfolds all levels of meaning, from evolution to the present day, and questions progress and utopias.



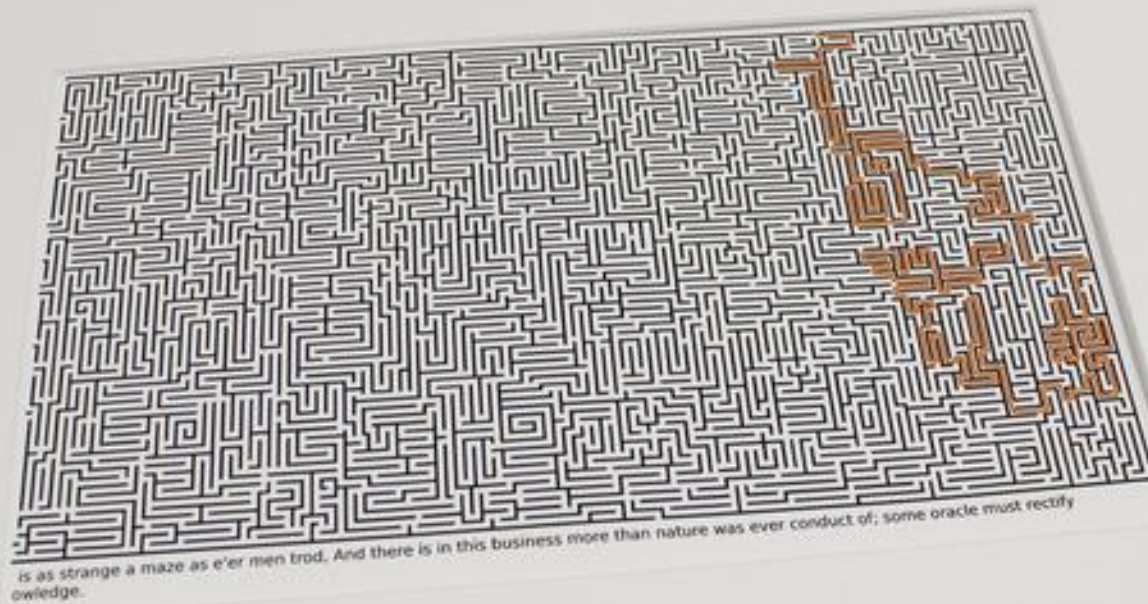
Silkscreen auf Bristolpapier 70 x 100 cm. Edition 9/9 + 1 EA .

Quote by Albert Einstein. The word *Begreiflichkeit* (comprehension, conceivability), was rastered per computer and printed in silkscreen. A possible translation: "The eternal inconceivable in the world, is the absolut conceivability of it all...."

A Romantic longing for a fleeing world-definition. Generally the work is about the fragility of the notion of understanding (reason) applied to the field of art, and opened to the general. *Die Welt zu begreifen*- to understand the world, the main occupation of research since ever, relativ to the reason to be. The term *Begreiflichkeit* is certainly very present in the work, it is the heart of it, but remains inaccessible.

The choice of the black color shows despite the positive affirmation of the title, that there is nowadays a certain *désillusion* in regard of the question. Recents issus of the sciences for exemple...





is as strange a maze as e'er men trod. And there is in this business more than nature was ever conduct of; some oracle must rectify
nowledge.

Concepts :

- **concept of temporal circulation** : reshaping the idea of linear time and erasing the extremes like *eternal novelty* and an *imaginary-past-nostalgia*.
 - **concept of time delinearization** : an operation of time spatialization, back and forth in time (metaphorically from a two-dimensional to three-dimensional vision) consisting in taking historic elements from different temporalities and epochs and confronting them together, to reconsider the way we understand time, history and matter as well as our position in it, creating new trajectories, giving a more archetyped or existential vision of what we are : a constant / questioning identity.
- This concept is also being shown by confronting ancestral traditions and latest industrial techniques. Not being progressist anymore but pleading for a new understanding of time and the achievements of MK, a kind of archive. Each time with the help of contrasts; as for example, the fast computer techniques and the execution of the work in lithography, or the industrial silkscreen print on ancestral painter canvas-frames, ancient-egyptian hieroglyphs carved in concrete, a cobblestone singing the *Lacrimosa*....
- **concept of relativization of modern and "post" forms**.. reflecting on their nature, and using them to speak about something else. No specific object.
 - **concept of rehabilitation of found-objects** (injury-thérapie, Beuys)
 - **inventaries and synthesis.**
 - **concept of reality (myth, narrative / effective reality).**
 - **concept of nature-culture** at the time of anthropocene promiscuity, where the nature-culture-boundaries are disappearing. The very particular relationship we are having with nature-culture over time, the rise and fall of civilisations/society till today, where we are "making nature"...
 - nature-culture: us and the environment. Who is conditioning who. Relativising anthropocentrism?
 - **the language** as an access to understand the world? Access to reality?

Aesthetics- plastic vocabulary- artists hand-signature.... Der Künstler ist der Mensch.

- **aesthetics of the eroded**, or the unfinished, with the rehabilitated found-objects in a new chain of meaning, carrying with them their time capsule (a time machine)... questioning the "eternal new" and gathering time, pumping up space under the modern flat surface, questioning the modern *tabula rasa*.
- **Confrontation of different "textures"**. The newest material with ancient content or elements (like carving hieroglyphs in concrete, or using 19.th century stair-case railings to hold big printed plexiglass-plates..)
- **aesthetics of construction-site or fragility**. This aesthetics are visible in the never really solid or finalized forms. For instance in the supports that are used, very specific hand-made-frames, the extra-thin "Keilrahmen" (wedge-frames), the art of making things by hand, for example recycling and mixing industrial materials and old found-things. No fixed and final reality.
- **aesthetics of dizziness and the theme of blindness using the vocabulary of op-art, but not in a formalist way, but relativised to serve the main questioning of the work.**

These are the ways to treat of the limitations of the modern myth (with delinearization and relativism), out of its logic (**like the X=Hase of Meret Oppenheim and surrealists roots**), in this case out of the eternal flight forward and race towards progress which has the consequence of annihilating time, space and identity in favor of the utopist myth. A revised temporal circulation's program is presented, which recalls the way we understand time and history: for a constant of what we have ever been and never stopped to be.

Strategies

- use of the vocabulary of modernism, relativized. The Op-strategy, theme of blindness.
- reflections on the systems of representation. A plurality of materials and mix of genres.
- confrontation of different media.
- confrontation of different times : time machine, with the help of historical parallels, gathering time.
- strategy of de- and recontextualization, operating a delinearization and spatialization of time. These elements, resulting from different temporalities, reassembled and stripped off the ideological weight of their epochs, collide with ours.

Media

a plurality of media confronting each other. The artist does not think in a genres but reflects on them, using the representation system to conduct this research.

Contrating opposits like abstack geometric with putrefaction, mirrored reality confronting optic patterns, used found-objects with newest printed board, in a strategy of translating each concept into an appropriate medium for a general approach of reality.

- **the canvasses** : traditional ancestral painter canvasses, however not “painted” but industrially printed.

The large silkscreened canvas presents a perceptual position more physical than intellectual, decor or “toile de fond”, the cold geometry contrasts with the pictorial putrefaction and decay in the photographs : *la chair de la peinture* going back far in the history of art. Like Caravaggio, playing life and death, Titians painting at the end particularly bustling with death and flesh, D.Hirst, F. Bacon and all of that tradition.

- **the objects, found-things.** things rejected and thrown away by society. The Berlin-tradition, to put ones rubbish-objects/Sperr-Müll just on the sidewalk. The artist collects these objects in the street to reshape them into a better, newer product... and rehabilit them into a new sculpture. This fits in the concept of time and understanding of us as atemporel creatures.... (but also a social critic, climate, politics but not primarily).

The objects are arranged together or mixed with other new materials or elements:

- **as sculptures or wall reliefs** (in the *Totems-series*, or in *pour un recit trans-historique de la modernité*)

- **the objects, constructions**, wall-objects (Querdenker-series for exemple)

- **the photos.** Documenting the found-situations outside (like in *the forgotten lifes*) or a process of ephemerality (like in *hotel europa*)

- **the found-situations.** Outside, things in situations that can't be taken along and as so ihave to be photographed-

- **Druckgrafik.** With the **lithography**, time is beeing experimented. Indeed, the motifs, quickly executed pon PC (quickly executed but not quickly thought), are going to be printed in litho. Extremely slow, demanding experience, shedule, and physically painfull ancestral precious-stone printing technique, on expensive paper. The contrast between both cant be more mindblowing.

- **Industrial Silkscreen**

- **Industrial plexi and wood graving.**

Werkgruppe

- **canvas** : on the canvas are concepts. representation, presentation. *architecture concrete*. From figurative to abstract, from complex to almost nothing. The conceptual interest of the ornamental. Mimesis-creation, abstraction, representation. Degree zero of everything. When it is beginning. An idea.

- **sculpture** : reality- matter.

- **photo:** archives, representation of reality, presention, documentation of performances. Does what painting does not do anymore, incl. in the concept of confrontation of the media laying with that historical point between the 2 media

- **objects** are playing with the level of reality.

Material

2 approaches, two notions of perception (after Merleau-Ponty).

- **conceptual material : Everything.**

Reality-matter-time, history, anthropology, philosophy, politics, natural sciences (Physics, Atomic Physics Quantum Mechanics and Theory of Relativity, General and Special-Space-Time-Gravity-Spatial Time-Dilatation), geopolitics, archeology- evolutions theory- climate research- the International Space Station, pop culture, art-history as a material...

(Latour-Sloterdijk, Benjamin, Meillassoux...)

- **physical material : everything.**

Ruins, trash / found objects, added to the traditional materials and techniques of the artist such as the canvas and the *Büttenpapier* contrastend with the newest computer and print technic. Here the traditional arsenal of the visual arts is used as a significant, as a conceptual vehicle (and not as a ballast we have to get rid of it to be modern and use new material, like in the 60-70) but mixing both, old and new to engage on this particular concept of time.





Studio 2016



Studio 2016



