

ELLEN MARTINE HEUSER

Martine Heuser is evoking imaginary concepts with a sculptural, performative and acoustic approach. One of her aims is to experience *Sculpture* by excavating their latent potentials from the eroded realms of the (Western-) history of art and to bring Sculpture into a place of vulnerability, in order to overcome their aesthetic-political body.

Heuser's artistic practice develops from the fictional, as well as the fascination for terminologies. Her anti-heroic engagement with places and absence manifests itself in a process-oriented »Körper-Schreiben« (body-writing), which leads to sculptural actions, actions of speech and to Audio-Monuments.

- 2022 4 June 2022, finalization of [Kenotaph [Audio-Monument No. 5]]
Vienna (AT)
- 2021 Excavation; unearthing of roots (Ailanthus altissima) in the form of an [Embryogenesis]
Vienna (AT)
- Re-building of [Dorf] (Village)
Bernau (DE)
- 2020 [NEKROPOLIS]
[Activation of Kenotaph [Audio-Monument No. 5]], 3 September 2020, duration: 639 days
Vienna (AT)
- 2019 [Nekropolis [Audio-Monument No. 4]];
Decay - Lamento - Unearthing - Cenotaph
- Speech Memorial [Sprachdenkmal] commemorating Sculpture
Berlin (DE)
- 2018 [Elegy [Audio-Monument No. 3]]
Hamburg (DE)
- Building of [Mausoleum]
Västerås (SE) / Hamburg (DE)
- [Haulage] of pinelogs
Västerås (SE)
- [Ode to Dolers [Audio-Monument No. 2]], 02 June 2018
Dendermonde (BE)
- [Homage to Sculpture [Audio-Monument No. 1]], 26 April 2018
Edenkoben (DE)
- Composing of [Testament] for Sculpture
- 2017 Contemplations on [Civilization]
Hamburg (DE)
- Self-annihilation of a fly [Anti-matter (08.05 a.m.)], 17 October 2018
Unearthing of two roots intersecting in [Grube]
Vilnius (LT)
- 2016 Casting of a bronze bell [Niezapominajka]
Warsaw (PL)
- 2015 Building of a village [Dorf]
Hamburg (DE)
- 2014 Survey [Vermessung] of the Black Square, 4 July 2014
Skt. Petersburg (RU)

Chronology



RAGING TOWARDS GENESIS, 2021

Excavation; unearthing on roots (*Ailanthus altissima*) in form of an embryogenesis

Action with cotton string, nails, shovel, trowel, buckets

Area: 800 x 800 cm

Site specific fieldwork, September 8 - 10 2021

Feldversuche - Wiener Kunstsymposium

Kleine Stadtfarm

Vienna 2020

RAGING TOWARDS GENESIS







Installationsview
Dorf (Village), 2015/21
Heimat, Herz, Orte,
Galerie Bernau
Bernau bei Berlin 2021



DORF



Ortsspezifische Installation (7-teilig) / Sitespecific installation (7-parts)

1. [Brunnen] verzinkte Gewinderohre / *Well*; Water pipes
2. [Fahne] gewebte Polyethylene, Kupfernägel / *Flag*; Polypropylene bag, copper nails
3. [Feuerstelle] Anfeuerholz (5,0 dm³), Klarlack / *Fireplace*; Firewood (5 dm³), varnish spray
4. [Glocke] Bronzeguss, Hanfseil / *Bell*; Cast bronze, hemp rope
5. [Haus] ein Meter Seidenfaden, Gipskartonplatten (Nichtbrennbar), Wohnraumfarbe / *Haus (House)*; one meter of silkstring, building boards (2 × (125 × 200 cm)), living room colour
6. [Trog] Hafermilch, Klarlack, Mörtelkasten, Ziegelstein aus dem ehemaligen DDR / *Trog*; Oat milk (4 L), brick from the former GDR, mortar trough, varnish spray
7. [Zaun] Aluminiumprofil, Graphit (#), Spanplatte 411 × 207 cm), Weinsteine / *Fence*; Aluminium profile, graphite, chipboard (411 × 207 cm), wine rack bricks



Installationsview; WAF Galerie; Vienna 2020

Aufzeichnung einer Nekropole; Clay (kneaded, unburned);
each Ø: ca. 6 cm; Sitespecific installation (639 parts)

NEKROPOLIS





Epitaph [I-XI], 2021

Clay (kneaded, unburned, fragmented), copper propylene with inscriptions

(Notes on Sculpture, 2020)

Sitespecific installation

Notes on Sculpture (2020)

Sculpture has no I.

Sculpture is omni.

Sculpture is not an object, nor a thing.

Sculpture is touching.

Sculpture is murmuring.

Sculpture is eroticism.

Sculpture is at stake.

Sculpture knows no dimension.

Sculpture confronts us with the vulgarity of being human.

Sculpture will not exist before you,

she unfolds herself within you.

Sculpture is *not a civilization, but you,*





Kenotaph [Audio-Monument No. 5]
 Collaboration with Natan Kryszk (PL)
 3 September 2020, 7 pm

Bell [*Niezapominjaka*], saxophone, [*Notes on Sculpture*]

30 min.

Documentation; WAF Galerie; Vienna 2020

On the opening of my exhibition *NEKROPOLIS*, the building of the site-specific *Kenotaph [Audio-Monument No. 5]* was activated. *Kenotaph [Audio-Monument No. 5]* is an extension of the previous, four-parted work *Nekropolis [Audio-Monument No. 4]* (2019). Calculations and a numeric value of this previous work, was implemented as ephemeral »Baustoff« (material). The vibrant monumentality of *Kenotaph [Audio-Monument No. 5]* was activated on 3 September 2020 at 7 pm. It will continuously murmur, when (re-)building and unfolding itself over 639 days. On 4 June 2022, *Kenotaph* will be finished and thus, decayed.

Kenotaph [Audio-Monument No. 5]



Installationview

Nekropolis [Audio-Monument No. 4], 2019

Sitespecific installation (7-parts)

Hydra, Haus am Kleistpark, Berlin 2019

1. *Kenotaph (Vorbild)*; unstitched copper-wire cloth (100 × 100 cm), steel, beechwood, schellack; 34 × 25 × 9 cm; 2019

2. *Aufzeichnung (Horizont)*; unstitched copper-wire cloth (100 × 100 cm), copper sheet, copper wire, brass wire, hemp rope [*Haulauge*], cottonpaper; 100 × 70 cm; 2019

3. *Aufzeichnung (Atomgewicht)*; 118 elements of the periodic table, copper wire, cotton paper; 76 × 56 cm; 2018

4. *Abtastung (Ecksteine)*; Clay (unburned); 2 × (6 × 11 × 11); 2018

5. *Lyre*; Terracotta, clay [*Grube*], basswood, silk [*Haus*], corpse of a bee (found dead, July 2018); 63 × 50 × 7 cm; 2018

6. *Glocke [Niezapominjaka]*; Cast bronze; H: 30 cm, Ø: 22 cm; 2016

7. *Nest*; Clay [*Grube*], silk (100 × 100 cm); 25 × 11 × 20 cm; 2019

The sculptural installation was undergoing changes every time it was activated by a performative interaction in *Audio-Monument No. 4* (Part 1-4). Through *Verwesung* (Decay) - *Lamento* (Lamentation) - *Ausgrabung* (Unearthing) - *Kenotaph* (Cenotaph), the work took a cyclic form, reflecting the terms and conditions of a contemporary notion of *Sculpture*.

The materials and forms used are *Baustoffe* (building substance) from prior works. In this settlement as an imaginary excavated site, *Nekropolis*, the figures are together opening up for a visual formulation on an anti-heroic approach of *Sculpture*.

Nekropolis [Audio-Monument No. 4]



[Audio-Monument No. 4]



Verwesung (Decay)
Part 1 [Audio-Monument No. 4]
26 October 2019, 4.30 pm
Hydra, HaK, Berlin

Bell [Niezapominjaka], [Sprachdenkmal], crystal glass, tap water, silver spoon, swallowing of a fly (found dead October 2019), clay [Grube]

17 min.



Lamento
Part 2 [Audio-Monument No. 4]
10 November 2019, 4.30 pm
Hydra, HaK, Berlin

Collaboration with Darius Vöhringer; text (*Lamento* (2019)), bell [Niezapominjaka], microphones, clay [Grube]

15 min.



Ausgrabung (Unearthing)
Part 3 [Audio-Monument No. 4]
24 November 2019, 4.30 pm
Hydra, HaK, Berlin

Mould from the Oder (German boarder), filmdocumentation of [Grube]

30 min.



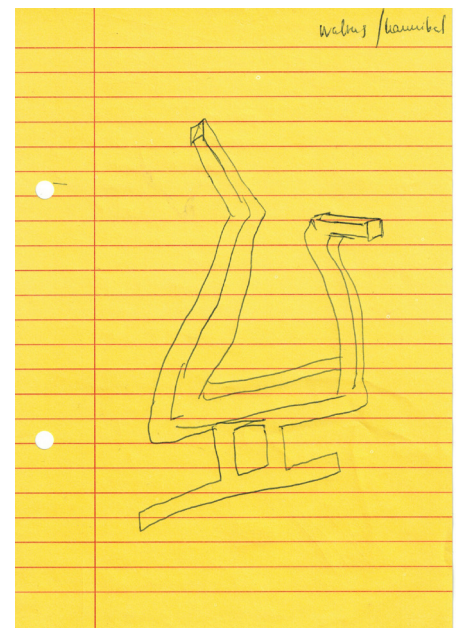
Kenotaph (Cenptaph)
 Part 4 [Audio-Monument No. 4]
 8 December 2019, 4.30 pm
 Hydra, HaK, Berlin

Whistle-composition; echolocation,
 bell [Niezapominjaka], hemp rope,
 microphone, sprucewood, oliveoil

15 min.

After commemorating the death and decay of Sculpture (*Verwesung*, part 1), the ceremonial lamentation (*Lamento*, part 2) and the excavation of eroded potential (*Ausgrabung*, part 3), a cenotaph (*Kenotaph*, part 4) was built with an audio-visual approach and thus, unfolding its ephemeral monumentality in the space.

Right:
Aufzeichnung (Kenotaph), 2019
 Pen on paper
 20,7 x 14,5 cm



Kenotaph [Audio-Monument No. 4]



Haulage; Action with eight found pinelogs and hemp rope
Documentation; Råby, Sweden; 2018

»Für den *Tod der Skulptur* habe ich ein Mausoleum gebaut. Es ist gebaut aus Holzstämmen, die mithilfe eines geschnitzten Stecksystems aufgestellt worden sind. Das gleiche Hanfseil, das ich benötigte, um die Stämme aus dem Wald in Schweden zu tragen, dient zur Aufhängung von sechs Aluminiumplatten. *Mausoleum* dient nicht dem Zweck des Festhaltens oder Konservierens der Skulptur. Denn durch den Klang von den Aluminiumplatten und in den (unscheinbaren) Fugen des Bauwerks, kann das Gemurmel stattfinden und vergehen.«

- Excerpt from *Sprachdenkmal* (2019)

Haulage



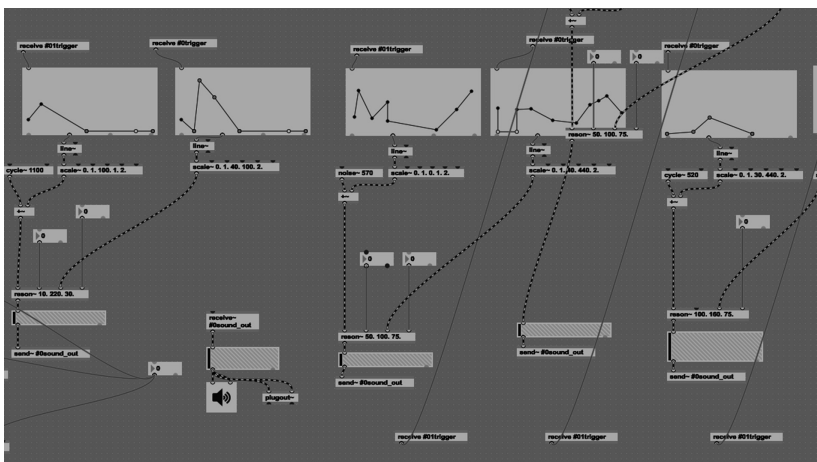
Mausoleum



Mausoleum, 2018
Eight found pinelogs, hemp rope [*Haulauge*], aluminium
sheets (6 × (200 × 100 × 0,2 cm))
315 × 235 × 135 cm
Installationview, Graduateshow (MFA)
Hochschule für bildende Künste
Hamburg 2018



Ode to Dolers [Audio-Monument No. 2]; 2 June 2018, 08.05 pm; Bell [Niezapominajka], Fibonacci sequence; 12 min; Documentation; *Dolers*, Stedelijk Museum Dendermonde; Belgium 2018



Elegy [Audio-Monument No. 3] (Screenshot); collaboration with Jonas Hinnerkort; Virtual synthesizer, field recordings: *Audio-Monument No. 2*, Hoofs (Dublin, 2016); 30 min; 2018



Homage to Sculpture [Audio-Monument No. 1]; 26 April 2018, 08.05 am; Bell [*Niezapominajka*]; 8 min; Documentation; Pfälzerwald, Edenkoben, Rheinland-Pfalz; 2018

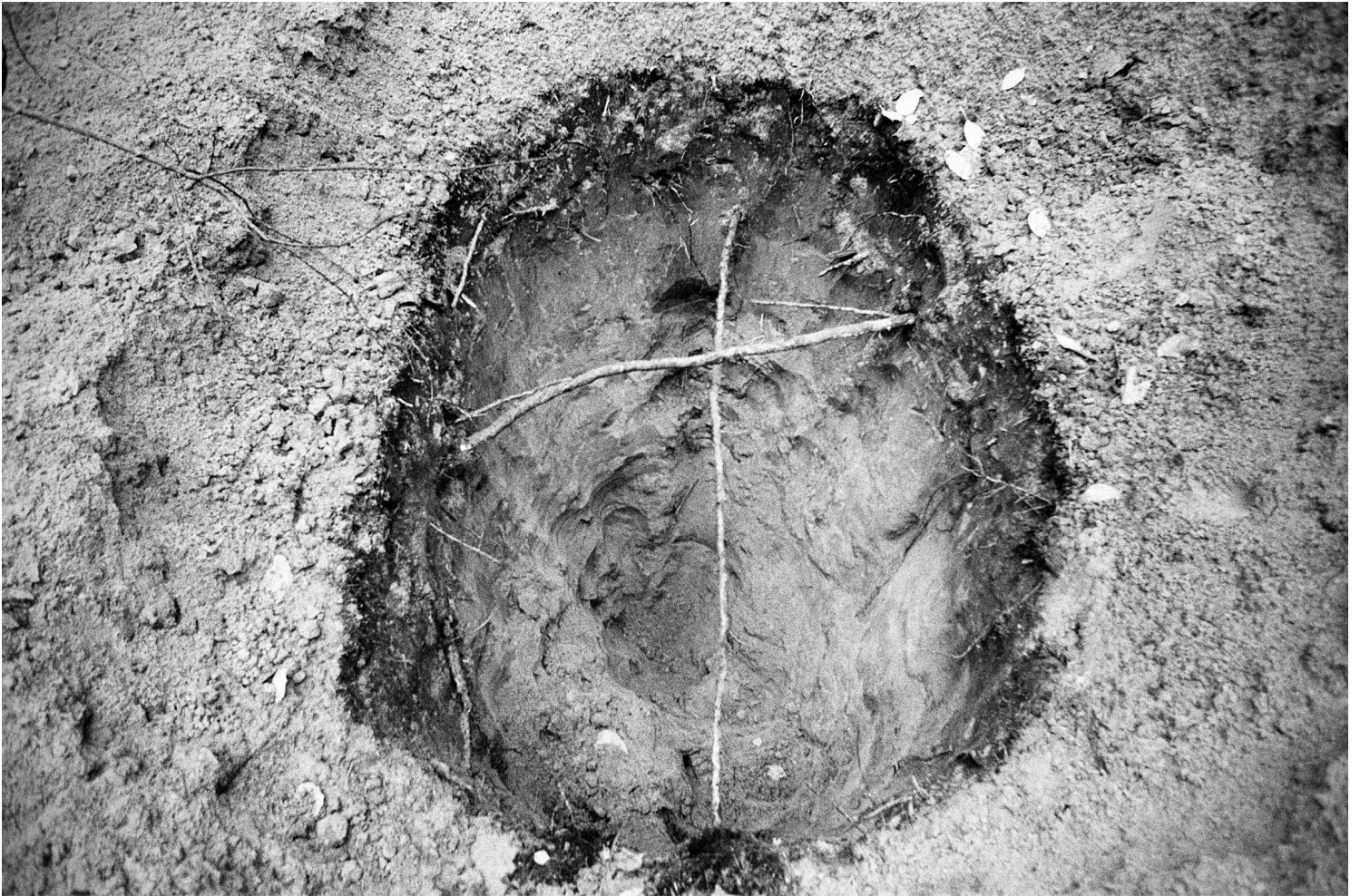
»Mit der Erfahrung vom Tod und der Beerdigung der Skulptur in die *Grube*, habe ich begonnen, Audio-Monumente zu bauen, mithilfe der *Glocke*. Weil das *Audio-Monument* aus Klang gebaut ist, bedeutet es eben auch, dass es wieder verwest, sich als Gemurmel losreißt aus dem Kontinuum der Zeit. Es wird gebaut und erfahren, als eine Bildsprache einer Struktur aus den herumliegenden Phänomenen. Diese Phänomene müssen sich immer wieder aktualisieren in der Welt, d.h. sich rekonstruieren in ihrem Wesen selbst.«

- Excerpt from *Sprachdenkmal* (2019)

Homage to Sculpture [Audio-Monument No. 1]



Grube; Action with shovel, unearthing of two roots intersecting; 250 × 200 × 200 cm; Documentation; Vilnius-Antakalnis; Lithuania 2017



Not a civilization, but you,, 2017
Documentation of *Grube*; Vilnius 2017
C-Print
78 × 120 cm

A pit in the ground close to the Neris river, north of Vilnius.
After the place of digging had been determined in a clearing in the forest, I started the excavation with a shovel. Soon I encountered two roots intersecting; a coordinate.

After measuring the hole with a cotton string, I buried Sculpture herself in form of a dead fly [*Anti-matter (08.05 a.m.)*]. The hole was filled after the burial.

*On 24 October 2017 at 08.05 am, the first morning after my arrival in Lithuania, I found a dead fly on the floor next to my bed.
Course of death: self-annihilation.



Civilization (Children of Godot) (4-parts), 2017

Installationview

Annual exhibition, HFBK

Hamburg 2017

1. *Gate*; Steel, brass; 400 × 400 × 100 cm; 2017

2. *Blue Serpent*; Hexagonal wire, blue silk ripped out of cloth (100 × 100 cm); 2017

3. *Hoofs (J.J.: E27)*; Plaster cast from bronze horse, 1866); 2 × (2 × 2 × 20 cm); 2017

4. Bell [*Niezapominjaka*]; Cast bronze; H: 30 cm, Ø: 22 cm; 2016



Civilization



»Die Glocke. In 2016, in Warschau, habe ich eine bronzenne Glocke gegossen. Der Titel dieses Werk ist: Niezapominajka. Vergiss mein nicht. Als ich zum ersten mal diese Glocke läuten hörte, wurde mir klar, dass die Skulptur nicht nur die in Form gegossene Bronze ist, sondern auch der Raum den der Klang der Glocke einnimmt und sich durch meinem Körper bewegt und schließlich verwest. Das die Skulptur nicht bloss eine dreidimensionale Form ist, der ich begegne, sondern eine Begegnung zwischen den BetrachtnerInnen und dem Werk, ebenso wie eine Loslösung oder ein Losreißen des Werks zugleich..«

Niezapominajka
Cast bronze
H: 30 cm, Ø: 22 cm
Warsaw, June 2016

- Excerpt from *Sprachdenkmal* (2019)

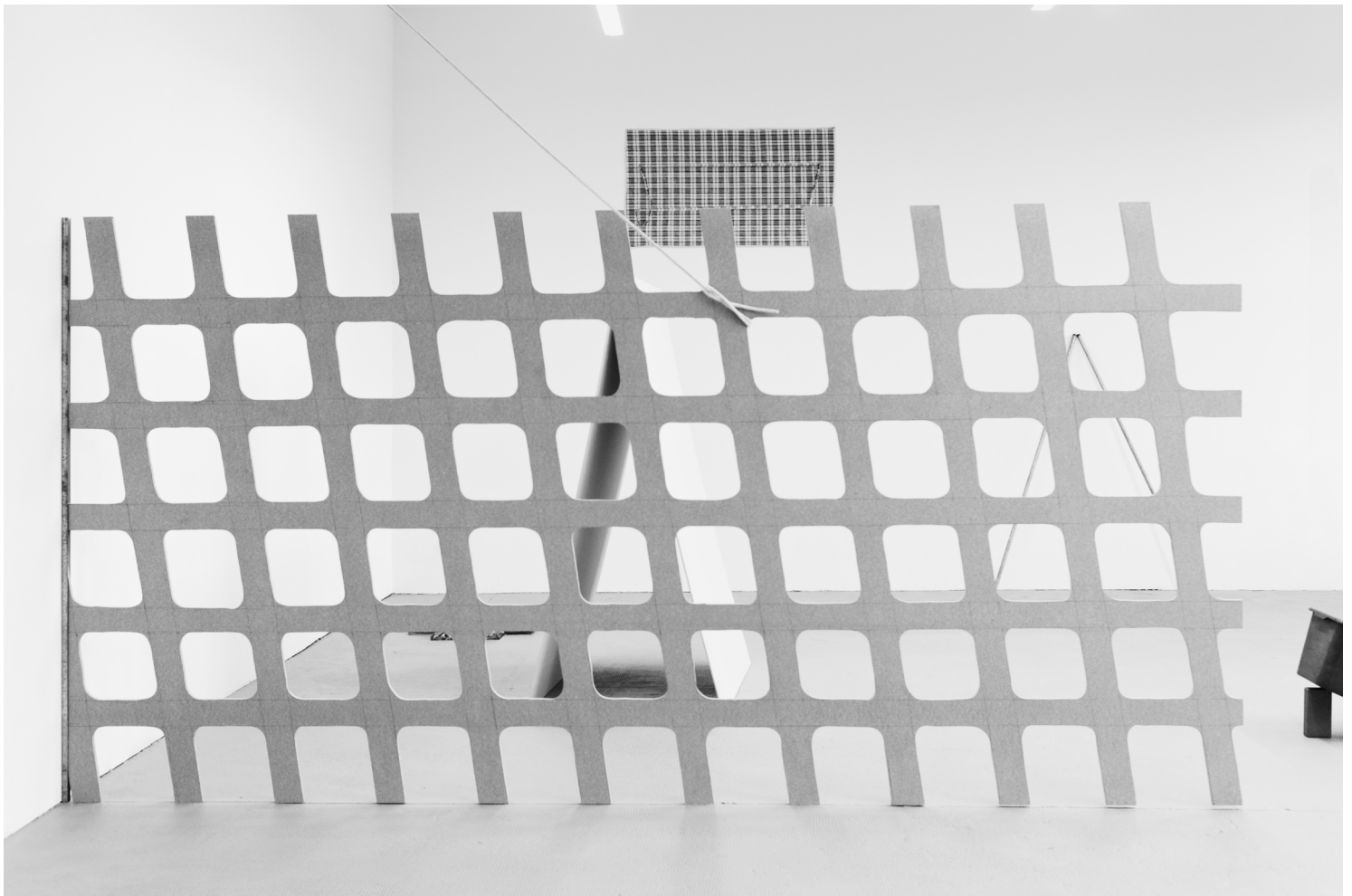
Niezapominajka



HOTEL, 2016
Birch plywood (unprocessed), jointsystem
5 x (133 x 100 x 60 cm)



HOTEL



Dorf, 2015

Sitespecific installation (6-parts)

Installationviews, Graduateshow (BFA)

Hochschule für bildende Künste

Hamburg, 2015

1. *Trog (Trough)*; Organic milk (4 L), brick, mortar trough

2. *Zaun (Fence)*; Chipboard (411 × 207 cm), rope

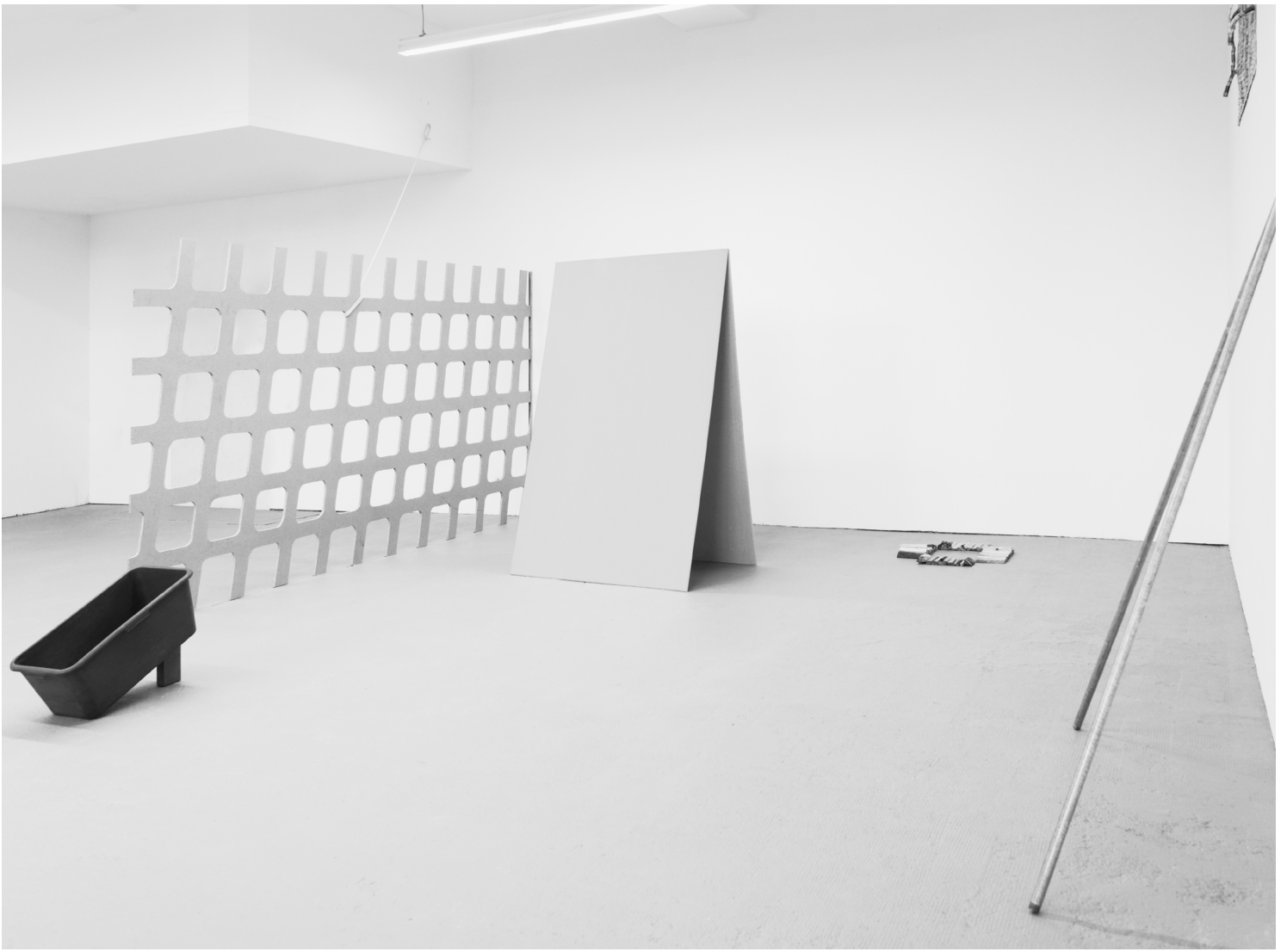
3. *Haus (House)*; Building boards (2 × (125 × 200 cm)),
silkstring

4. *Feuerstelle (Fireplace)*; Firewood (5 dm³), varnish
spray

5. *Fahne (Flag)*; Polypropylene bag

6. *Brunnen (Well)*; Water pipes, varnish spray

Dorf





Vermessung [Kasimir Malewitsch: *Schwarzes Quadrat*, ca. 1930]

July 14, 2014

Action with cotton string

Documentation, *MANIFESTA10*

The General Staff Building, The State Hermitage Museum

St. Petersburg 2014

Vermessung

Portfolio: E. M. Heuser, 2021
Graphic design: Paul Rutrecht, 2018

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