

MARTINE HEUSER

selected works

2016 - 20

2014; Июль; [Vermessung] of the Black Square
 2015; Juli; Building of a [Dorf]
 2016; czerwiec; Casting of a bronze bell [Niezapominjaka]
 2017; Februar; Reflections on [Civilization]
 2017; spalis; Self-annihilation of a fly [Anti-Matter (08.05 am)]
 2017; spalis; Excavation of two roots intersecting
 2017; spalis; Burial of the fly in the pit [Grube]
 2018; Februar; [Sakrament]
 2018; April; Composing of [Testament] for Sculpture
 2018; April; Audio-Monument No. 1 [Homage to Sculpture]
 2018; juin; Audio-Monument No. 2 [Ode to Dolers]
 2018; juni; [Haulage] of pine-logs
 2018; Juli; Building of [Mausoleum]
 2018; Juli; Audio-Monument No. 3 [Elegy]
 2019; Mai; [Sprachdenkmal]
 2019; August; [Aufzeichnung (Kenotaph)]
 2019; Oktober; [Nekropolis]
 2019; Okt-Dez; Audio-Monument No. 4 [Verwesung] - [Lamento] - [Ausgrabung] - [Kenotaph]
 2020; April; [Korrespondenz] Berlin - Vienna
 2020; Sep; [Aufzeichnung einer Nekropole], [Epitaph (I-XI)]
 2020; Sep; Audio-Monument No. 5 [Kenotaph]
 2021; April; revival of [Dorf]

Chronology

NEKROPOLIS intro [here](#)



Aufzeichnung einer Nekropole, 2020

Clay (kneaded, unburned); 639 pieces, each Ø: ca. 6 cm

Sitespecific installation; *NEKROPOLIS*, WAF Galerie, Wiener Art Foundation



Epitaph [I-XI], 2020

Clay (kneaded, unburned, fragmented),
copper propylene with inscriptions; 11 pieces

Sitespecific installation

- I Sculpture has no I.
- II Sculpture is omni.
- III Sculpture is not an object, nor a thing.
- IV Sculpture is touching.
- V Sculpture is murmuring.
- VI Sculpture is eroticism.
- VII Sculpture is at stake.
- VIII Sculpture knows no dimension.
- IX Sculpture confronts us with the vulgarity of being human.
- X Sculpture will not exist before you, she unfolds herself within you.
- XI Sculpture is *not a civilization, but you,*

Installationviews; *NEKROPOLIS*, WAF Galerie,
Wiener Art Foundation; Wien 2020



NEKROPOLIS



Kenotaph [Audio-Monument No. 5], 2020

3 September 2020, 7 pm; collaboration with Natan Kryszk;
Bell [*Niezapominjaka*], saxophone, [*Notes on Sculpture*];
30 min;

Documentation; *NEKROPOLIS*, WAF Galerie; Wien 2020

NB audio-documentation [here](#)

Kenotaph [Audio-Monument No. 5]



On the opening of my exhibition *NEKROPOLIS*, the building of the site-specific *Kenotaph [Audio-Monument No. 5]* was activated. She 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.



Installationview; *Nekropolis [Audio-Monument No. 4]*; Site-specific 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 [Niezapominajka]*; Cast bronze; H: 30 cm, Ø: 22 cm; 2016

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

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 my anti-heroic approach of the *Death of Sculpture*. It is sketching an ever-changing site, in which the four-parted *Audio-Monument No. 4* took place throughout exhibition.

Nekropolis [Audio-Monument No. 4] (4-teilig)



1. *Kenotaph (Vorbild)*; 2019

5. *Lyre*; 2018

4. *Abtastung (Ecksteine)*; 2018

7. *Nest*; 2019



2. Aufzeichnung (Horizont): 2019



6. Glocke [Niezapominajka]; 2016



Verwesung (Teil 1)

26 October 2019, 4.30 pm; *Hydra*, HaK, Berlin;
 Bell [*Niezapominjaka*], [*Sprachdenkmal*], crystal glass, tap
 water, silverspoon, swallowing of a fly (found dead October
 2019), clay [*Grube*];
 17 min

NB audio-documentation [here](#)

Lamento (Teil 2)

10 November 2019, 4.30 pm;
Hydra, HaK, Berlin; collaboration with Darius Am Was-
 ser; text (*Lamento* (2019)), bell [*Niezapominjaka*],
 microphones, clay [*Grube*];
 15 min

NB audio-documentation [here](#)

Audio-Monument No. 4 (Teil 1 - 2)



Ausgrabung (Teil 3)

24 November 2019, 4.30 pm; *Hydra*, HaK, Berlin; earth from Oderbruch, film documentation of [*Grube*]; 30 min

NB audio-documentation [here](#)

Kenotaph (Teil 4)

8 December 2019, 4.30 pm; *Hydra*, HaK, Berlin; Whistle-composition; echolocation, bell [*Niezapominjaka*], hemp rope, microphone, sprucewood, oliveoil; 15 min

NB audio-documentation [here](#)

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.

Audio-Monument No. 4 (Teil 3 -4)



Mausoleum, 2018

Eight found pinelogs, hemp rope [*Haulauge*], aluminium sheets (6 × (200 × 100 × 0,2 cm));
315 × 235 × 135 cm

»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)

Mausoleum

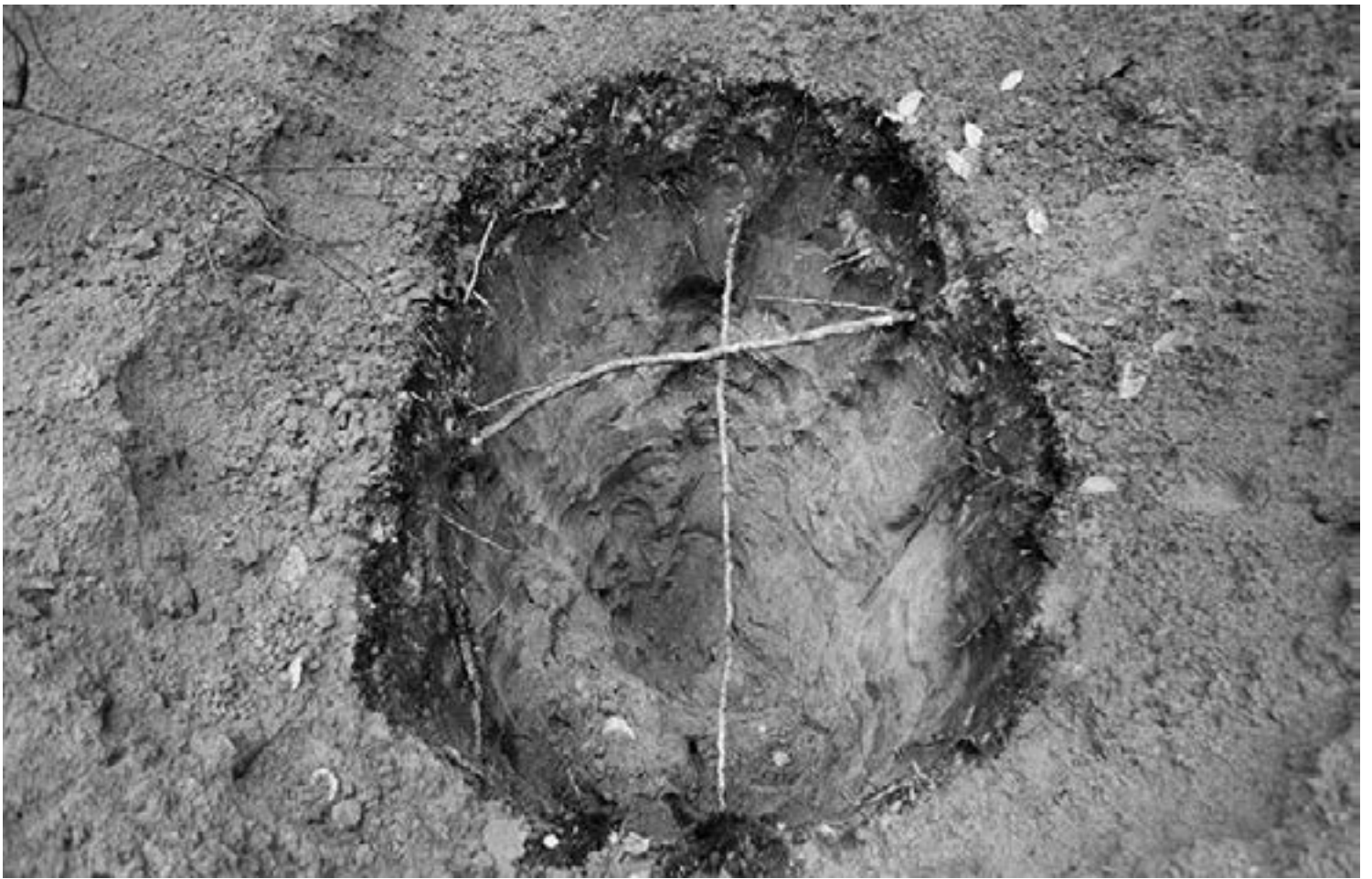


Installationview; *Mausoleum and other murmur*; Graduateshow (MFA); *Mausoleum, Lyre*, clay [Grube], *Elegy [Audio-Monument No. 3]*; Hochschule für bildende Künste Hamburg; 2018

Elegy [Audio-Monument No. 3], 2018
Virtuelle Synthesizer, Field Recordings: [*Audio-Monument No. 2*]
30:49 min, listen [here](#)



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



Grube, 2017

Action with shovel, unearthing of two roots intersecting;
250 × 200 × 200 cm

Documentation; Vilnius-Antakalnis; Lithuania 2017

Photo:
Not a civilization, but you, 2017
C-Print
78 × 120 cm

Motivated by the original method of bell casting, I choose to dig 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 3 days of digging alone in the forest, I buried Sculpture herself in form of a dead fly [*Anti-matter (08.05 a.m.)*]. The pit was filled after the burial.

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