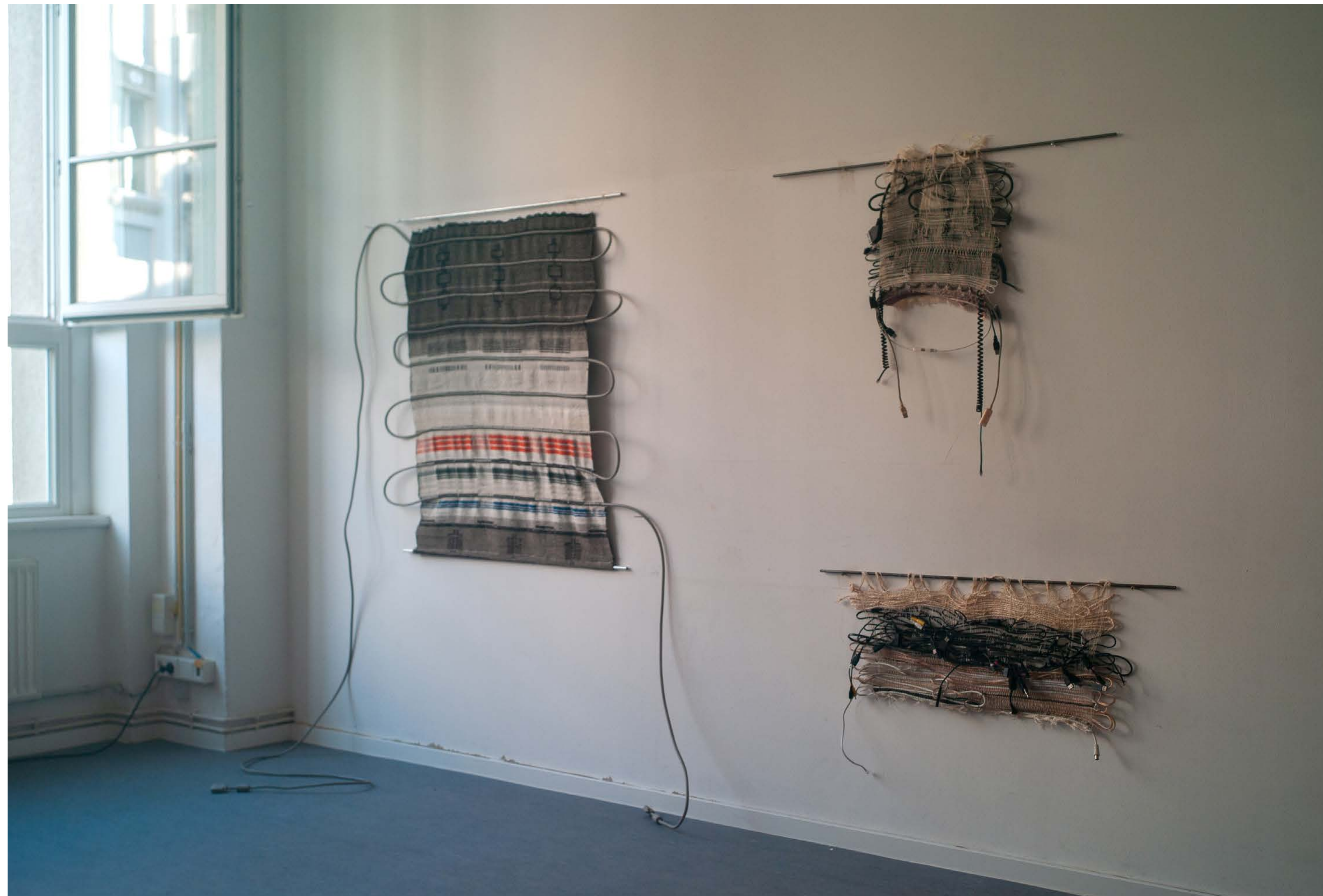


Cable tapestries

Berlin (DE), 2010- 2023 (ongoing)

handwoven tapestries made of various cables

Old cables that have become useless or that are broken are woven together. They remind me of my old devices, connecting a router, charging an old phone or connecting an old game console to a TV. These cables, line by line, are chronological formations of the electronic age and they will form new geological layers of the earth at some stage.



Scart, phone and usb's

Large VGA cable weaving and smaller mixed cable weavings at studio

Unweaving the machine

Guimarães (PT), 2022

Wood, metal springs, polyester rope, heddles, industrially woven jute fabric, stools
150 cm x 100 cm x 700 cm



Installation view, Contextile 2022 Biennial



Unweaving with the audience

I built an apparatus that can be used to un-weave industrially produced fabrics. The machine reverses/rewinds processes that have become increasingly problematic for our ecosystems. The task of operating this very slow and seemingly unproductive machine gives the 2 operators a chance to collectively rethink normative directions and logics of production.

Contextual video work: <https://vimeo.com/746910999/d0697db66e>



Detail



Detail: pulled out threads



Installation view, Contextile 2022 textile art biennial

Video link: <https://vimeo.com/746910999/d0697db66e>

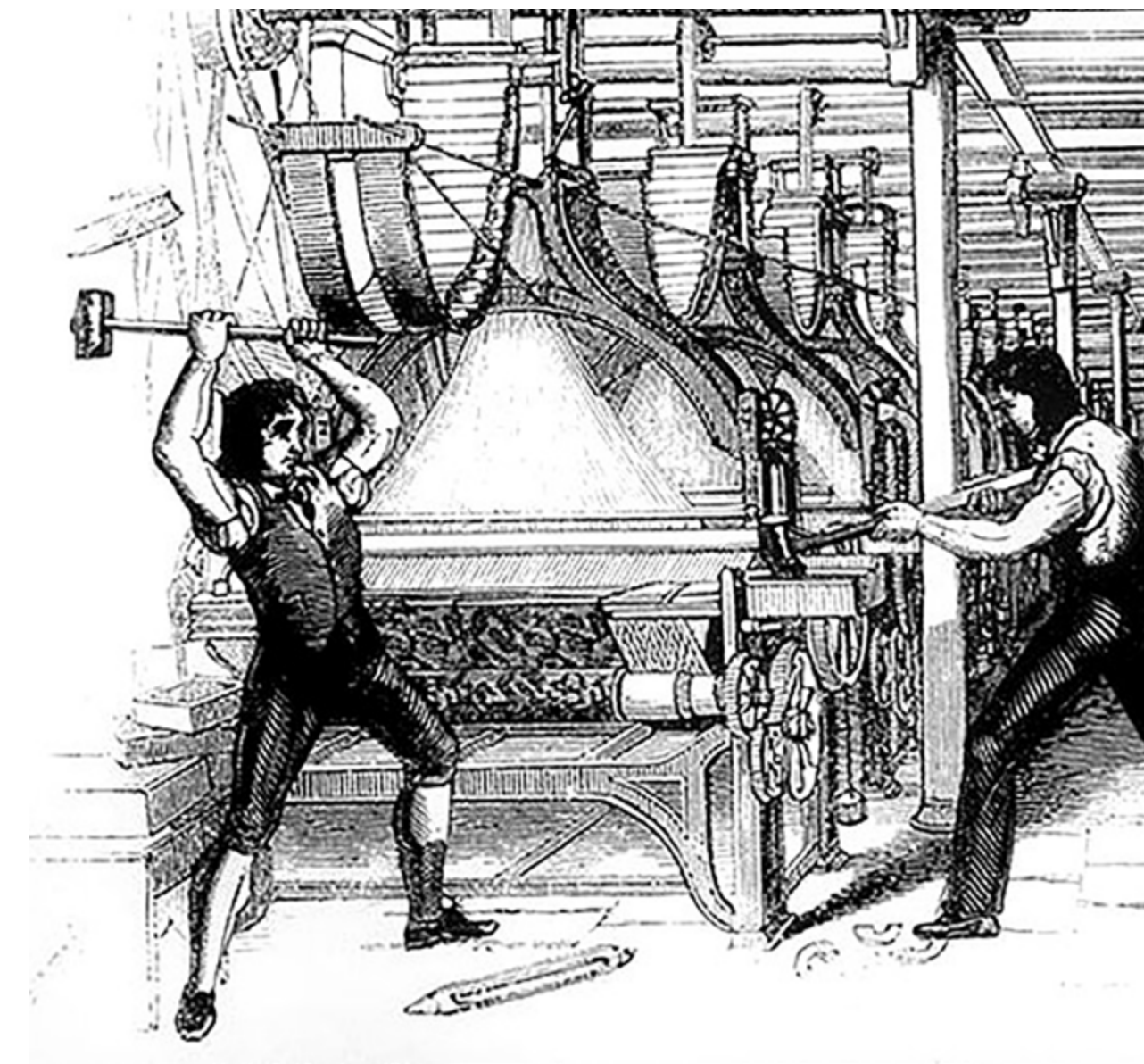
The video starts with an image sequence of ultra-fast modern weaving machines which I relate to a number of environmental and political issues. The video connects various parts of the installation which consists of a machine that I invented for unweaving industrial fabric, cotton cloths that relate to global warming and colonialism and more. The video itself mimics the movement of fabric in a factory. In the end the video does not simply loop but rewinds to start again.

Blueprints for Luddites

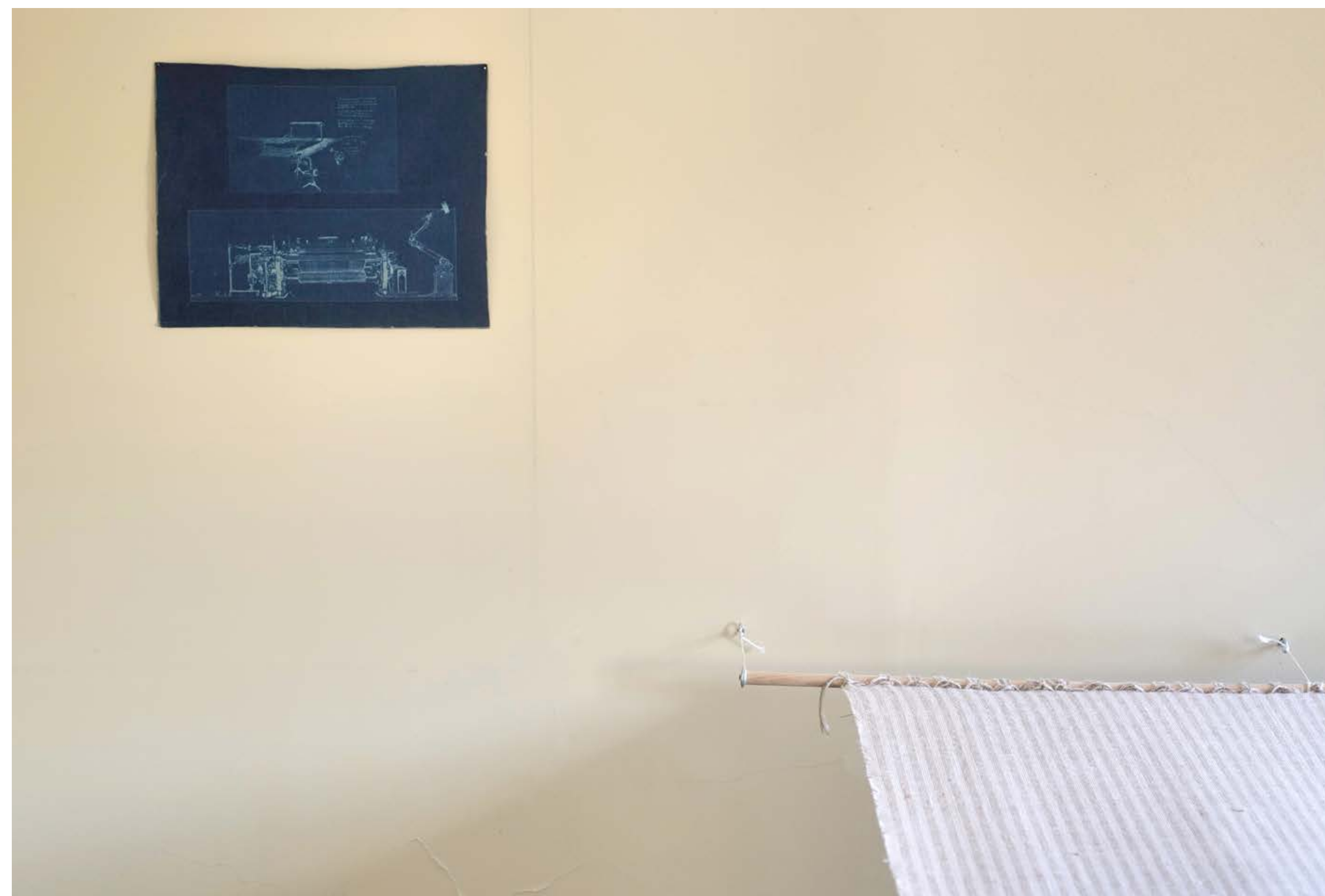
Guimarães (PT), 2022

cyanotypes of hand drawn designs on old cotton fabrics
40cm x 50cm

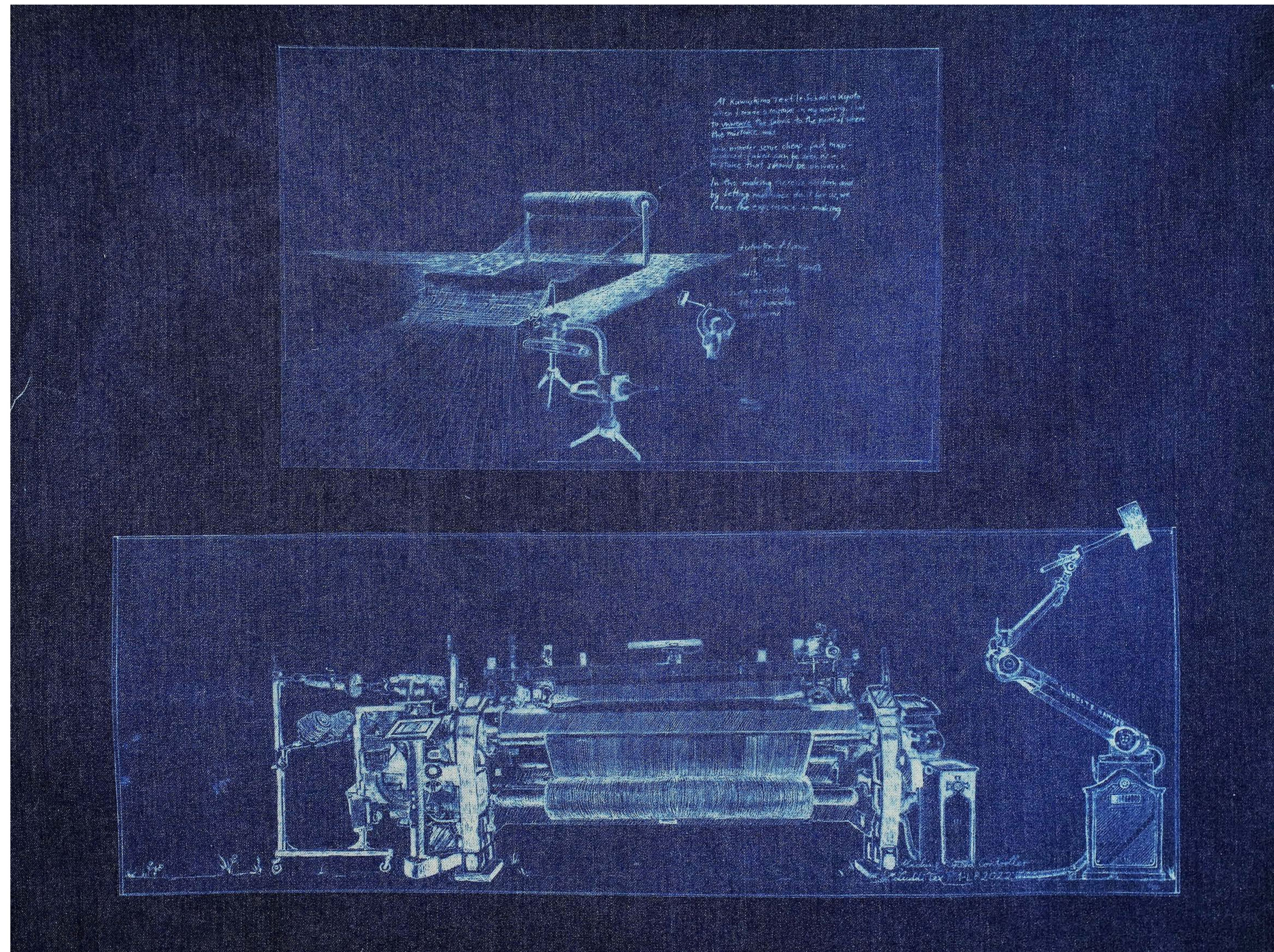
In reference to the Luddites, a labour movement of early industrialisation who destroyed machines in factories (an act that became a capital crime punished by death) I attached a robotic arm holding a hammer over an industrial weaving machine. The robotic Luddite is a contradiction asserting a level of control to an otherwise unregulated machine. If the machine causes trouble, it will be smashed by itself.



Research image
Credit: Mary Evans Picture Library/
Tom Morgan ca. 1812



1 of 2 Cyanotypes exhibited alongside
several other works of mine at Contextile
Biennial 2022.



Blueprint for Luddites
Cyanotype on old cotton



Blueprint for Luddites
Cyanotype on cotton

A weaving machine part hands over
the yarn to a human hand.



1 of 2 Cyanotypes exhibited alongside
several other works of mine at Contextile Biennial 2022.

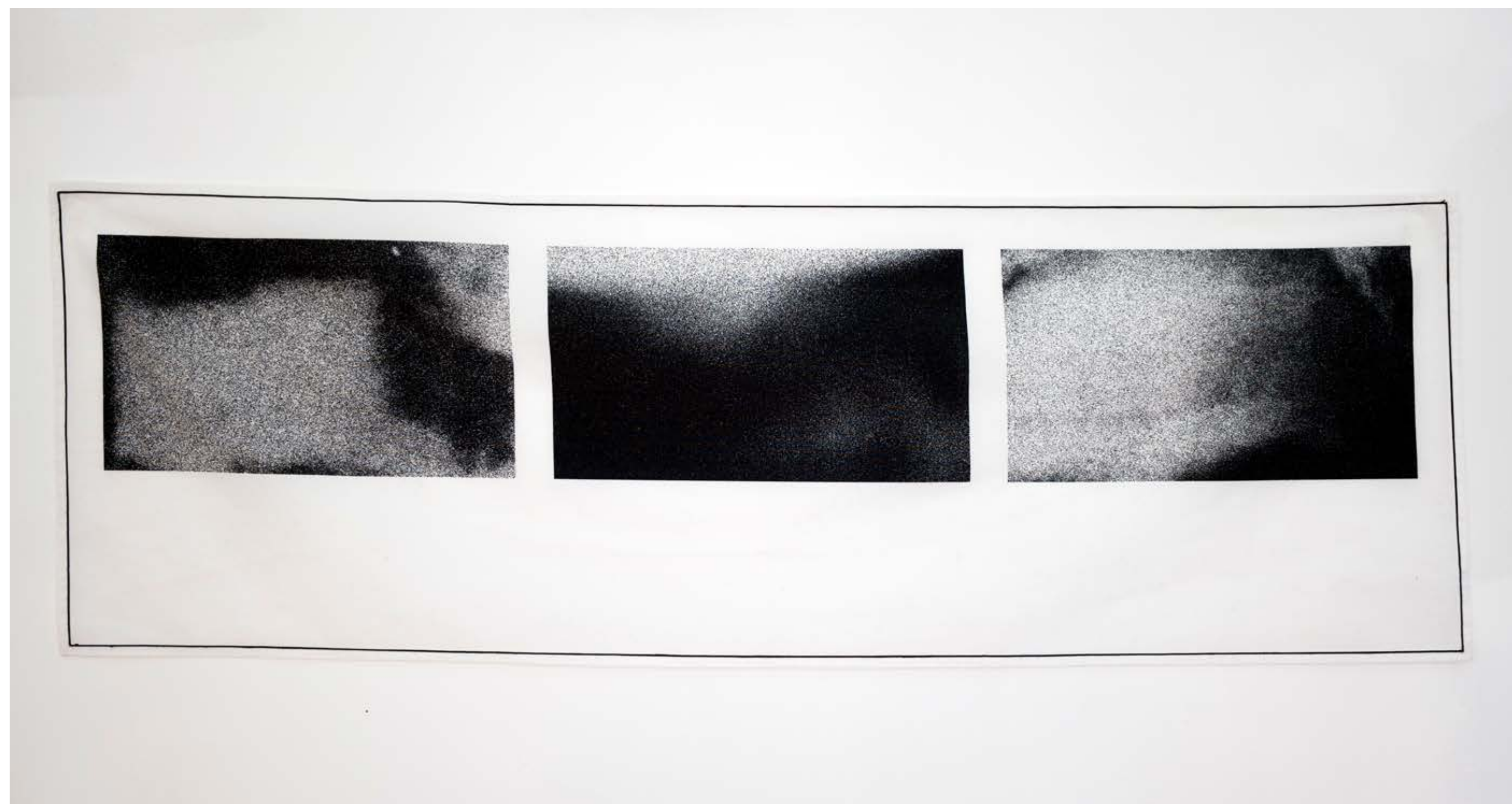
Sudarium/ tenugui/ sweat cloth (the politics of sweat)

Guimarães (PT), 2022

Industrial textile print on cotton, hand sewn, custom made cabinets
30cm x 90cm each

The images of the foreheads of the owner of a textile mill, a worker in a textile mill and a worker on a cotton field in Portuguese Angola (under the condition of forced labour) are imprinted on a cotton cloth that can be used to wipe off sweat of ones face during a hot day, during hard work or because one feels guilty or ashamed. Across time and space our foreheads are touching as the piece gives insight into post-colonial, historic and present relations within the textile industry and the impact on our environment which we can already feel during global heat waves. The cotton fabric was woven and printed in collaboration with a textile factory in Guimarães (Portugal) the same city as the director and the worker depicted on the cloth. There are two sets of three cloths arranged in different formations suggesting a shift in power relations.

Contextual video work: <https://vimeo.com/746910999/d0697db66e>



One unfolded handkerchief



3 of 6 folded handkerchiefs in one of two custom built cabinets at Convento de Santo António dos Capuchos in Guimarães (PRT).
(The formation of the three textile protagonists differs in the other cabinet)



The forehead of an unnamed factory worker in a former textile mill in Guimarães.



Video work that contextualizes the various parts of the installation.

Drawings of other machines

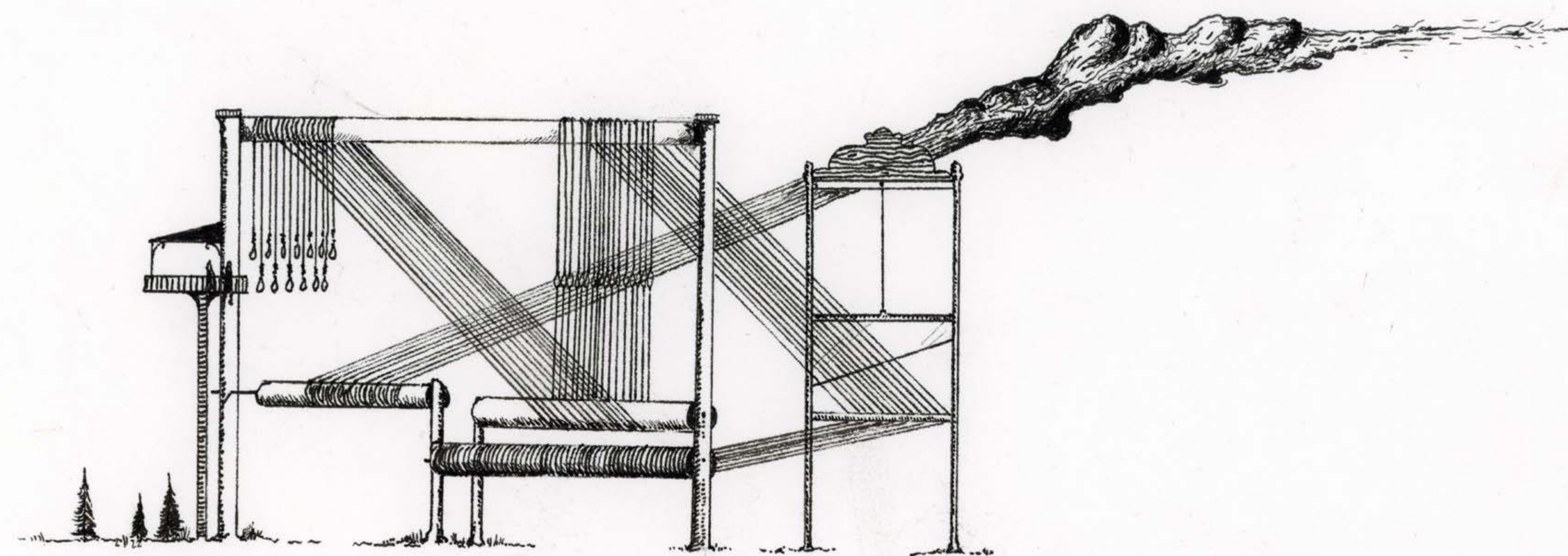
Berlin (DE), 2022

pigment pen on paper
various small formats

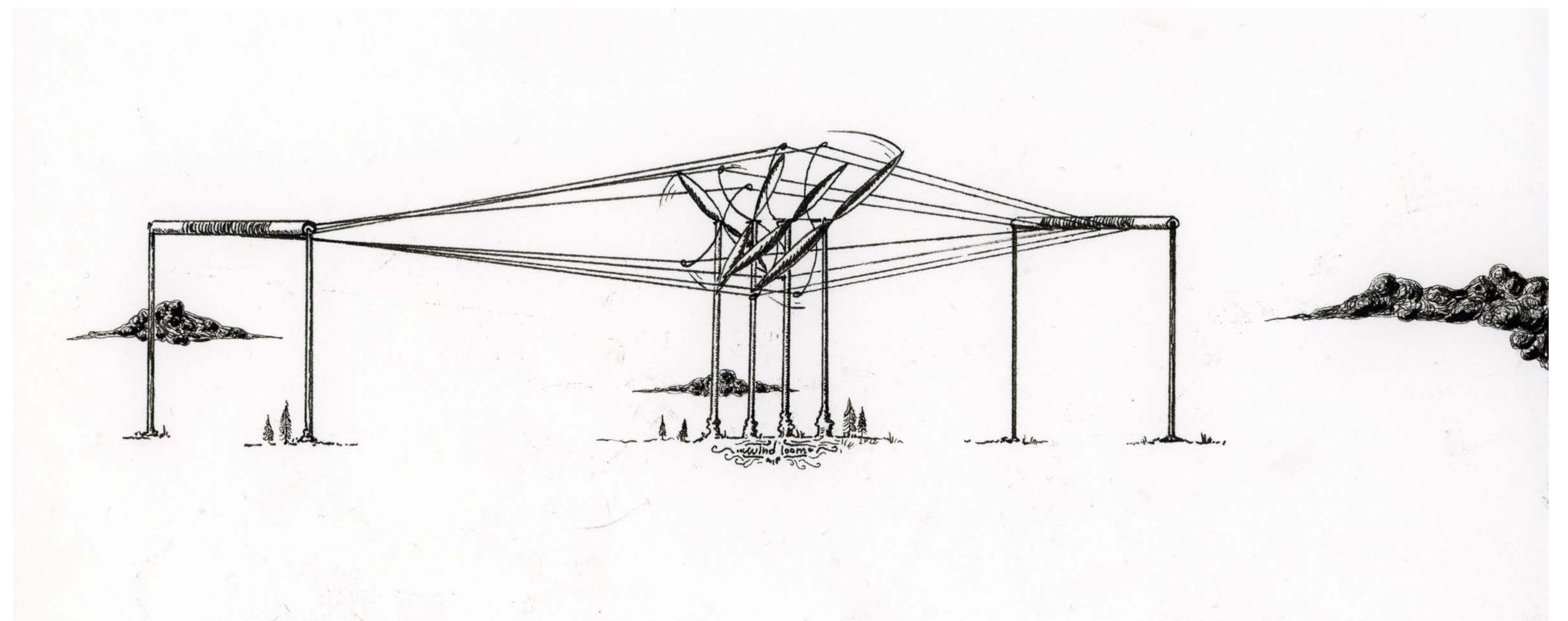
This series of drawings is influenced by industrial textile history, revolutionary movements like the Luddites who were hung for breaking weaving machines. There is also solutions like wind powered weaving machines where the movement of propeller blades is directly causing a movement of a connected weaving machine part. I believe that the time will come when machines need to be in harmony with nature and consider our history and the mistakes of the past.



Exhibition view at UIVO12 (PT)



Relations
Pigment pen on paper



Wind loom
Pigment pen on paper

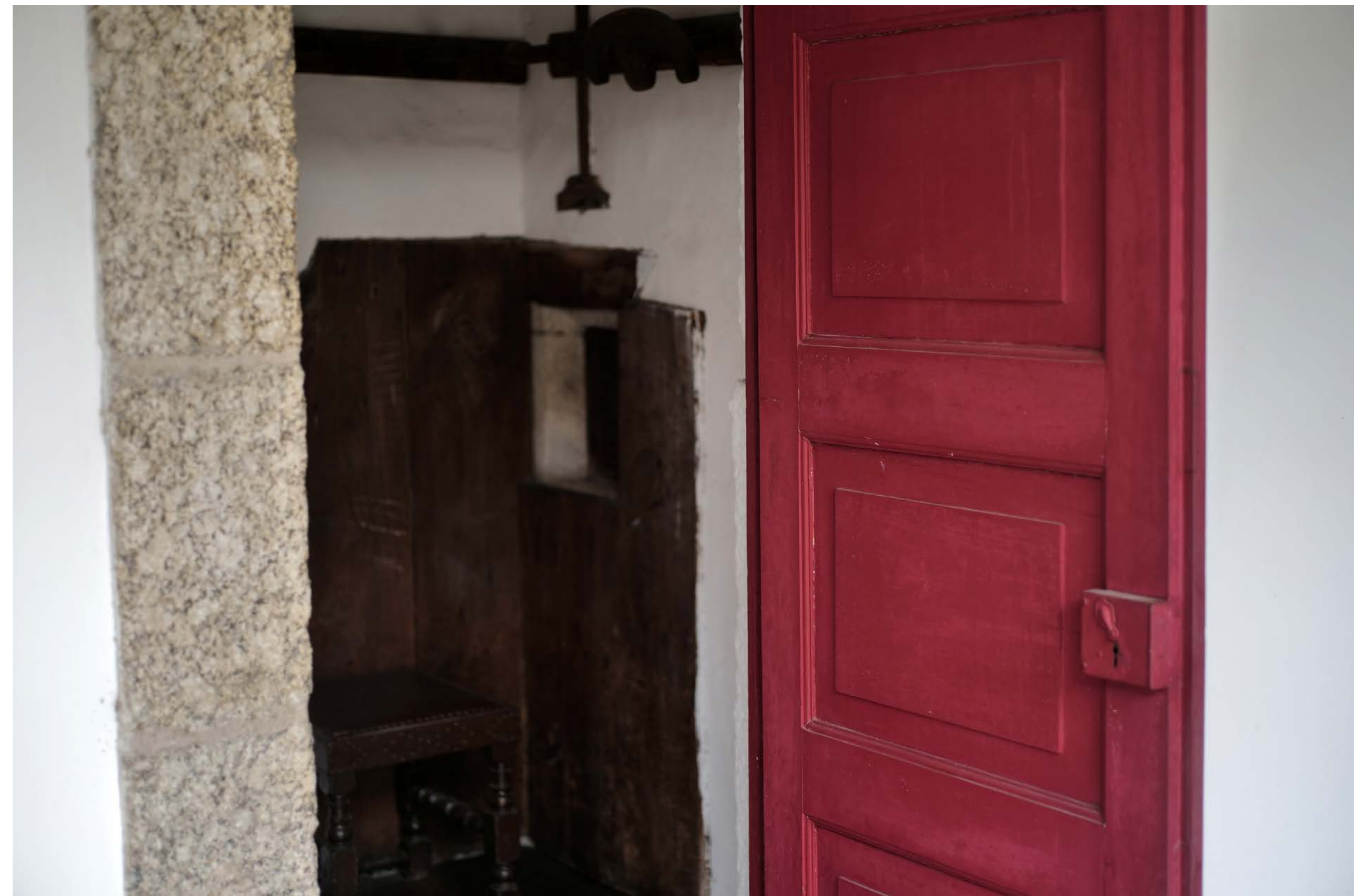
Machine confessions

2022

Site specific sound installation

In a former confessional booth at the Convento de Santo António dos Capuchos in Guimarães one can hear the sounds of machines which were recorded at local textile factories. In a place where people used to confess now machines might tell us of their sins, of being too fast, too loud or of the problems they cause.

The work was created during a relatively short residency amongst a set of other works. The work is conceptual with the sound file being merely a recording of the factory sounds. In a next step I would use the sounds of the machines and partly transform them in to human language so the work can also speak to the audience on a less metaphorical level.



Installation views, Contextile 2022 textile art biennial

HOME/NOME

Berlin (DE), 2021/2022

Video installation, SNES game consoles, animation, video, Hi8, miniDV, Bang & Olufsen 90s TV sets

Video material (raw cut): <https://vimeo.com/517883274>

I grew up in a kinda shabby ground floor apartment in Berlin Kreuzberg in the 90s. Many years later when I returned from living and studying art in Aotearoa/NZ, I rediscovered this apartment which had been transformed into a contemporary art gallery in the meantime. Memories came back and I as I watched old home videos from that apartment I decided to do something. I used the old Super Nintendo and the game Mario Paint which I already played in this space as a child to draw and now I animated memories from that time on the same device. I got special TVs from that era and installed them in the gallery and the hallway. Each memory was shown at the exact spot of the former rooms of my home relating the old version of this place to the present one.



Custom made SNES Cartridge



Mini DV video still: me during a performative setup installation of an exhibition at my actual former childhood home. On the monitor the word "HOME" becomes the word "NOME" (the name of the gallery)



Family photo: me and my siblings playing on the SNES when it was still an apartment (1995)



Family photo: me and my siblings playing on the SNES when it was still an apartment (1995)



The old room drawn on the SNES that I played with in this room as a child.



Installation view at my former home/
NOME Gallery (2021)

The Kierkeguardians

Berlin (DE), 2017

fake newspapers, research, video

3 issues of an altered newspapers give kierkegaardesque insights into the ecology and history of mass media. Along early coffee houses, internet cafes and television a narrative of terror, fear is being traced as the work invites its viewers to contemplate on how to deal with this medium.

Video (surreal zapping situation): <https://vimeo.com/875718934?share=copy>



Exhibited at HGB Leipzig





Sample page



Video still



3 Issues

Time of the last wastelands I

Berlin (DE), 2019

10min, 2K, 16mm film video montage (2K scan of 16mm material with digitaly animated transitions)

I filmed the last wastelands of Berlin on 16mm, creating a personal archive of these disappearing spaces and my memories of them. The empty spaces of Berlin that existed since the end of WW2 were natural reminders of the war. In contrast to parks and playgrounds, they are places without prescribed functions and rules. The old emptiness of Berlin gave people room for their alternative ideas of what constitutes urban life. By slowing down the film, I wanted to give each film-still some more time. The countdown for these spaces will soon end.

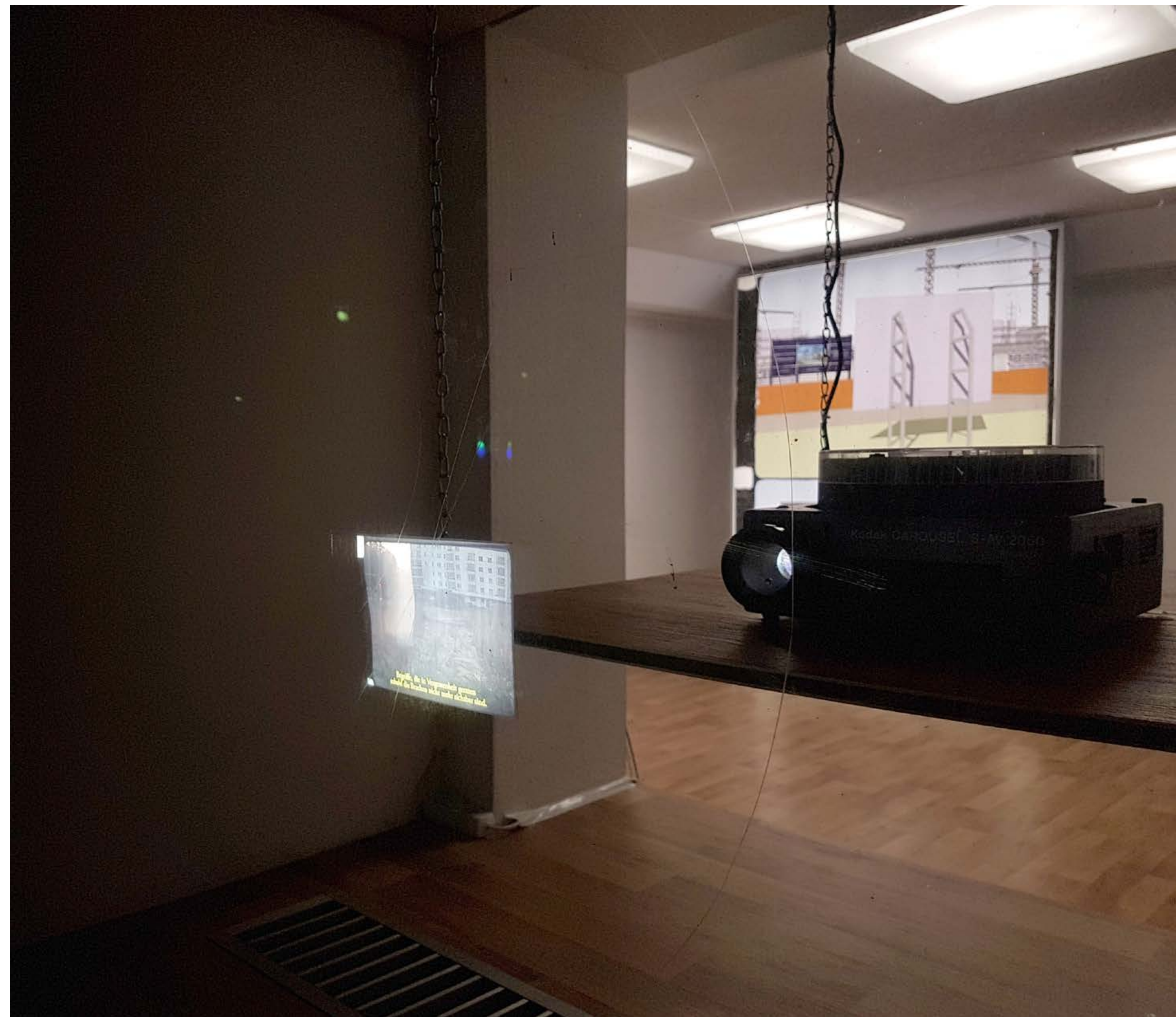
Video: <https://vimeo.com/342299463/28c8969815>



Exhibition of the original 16mm material at Zwitschermaschine, Potsdamer Str. Berlin.



Screening at Kunstverein St Pauli exhibition "Welt in Teilen" Hamburg, Germany.



Exhibited as an installation at nGbK station urbaner kulturen Berlin Hellersdorf



Screening at Survival Festival, Poland.

Promises & Premises

Turku (FI), 2017/2020

Drone video, sound, in collaboration with Beatrice Schuett Moumdjian

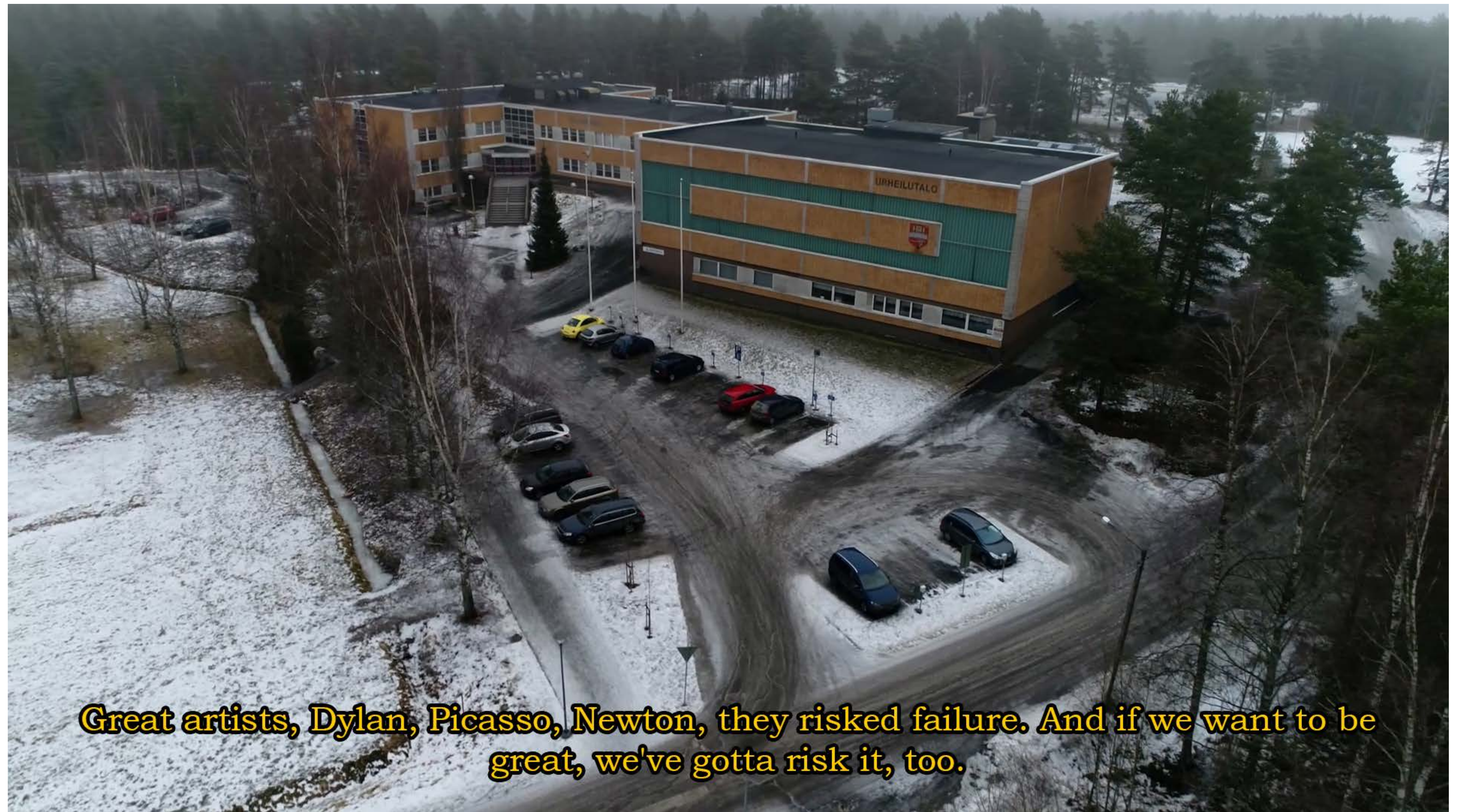
The promise of school is to educate and prepare for a good life. The promise of cinema is to enrich and inspire the viewer and to present life in all its facets.

In school, too, we are presented with prospects and the possibility that we will be able to achieve what we want to achieve, and so we have to make choices. Caught within our own personal storyline of promise and failure we can escape it at the movies by gaining insight into other realities. The enrichment of cinema and the twists and turns, the successes that are achieved in films, one desires them in one's own life. And one remembers one's school days when the twists and turns were still a possibility and a promise of the future.

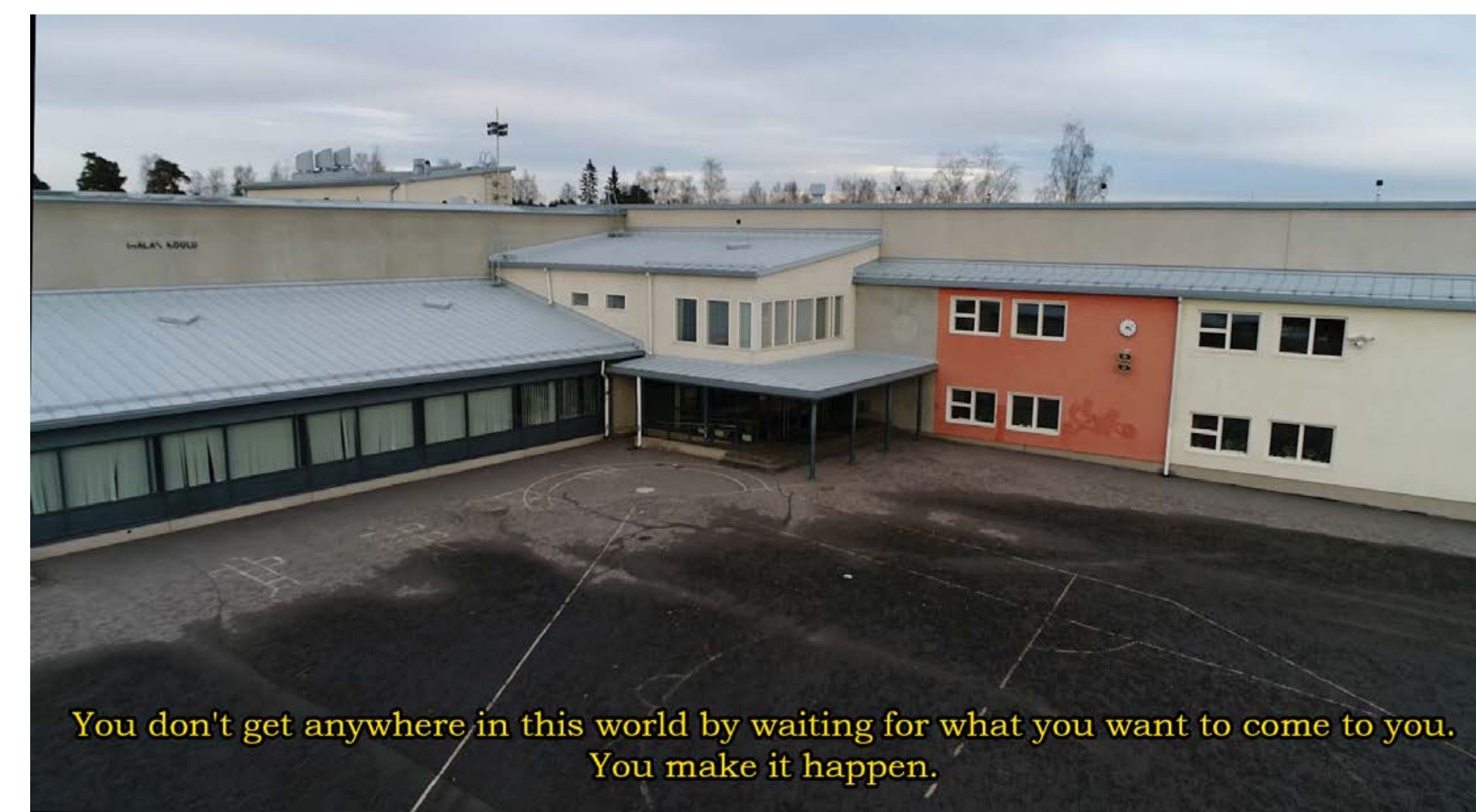
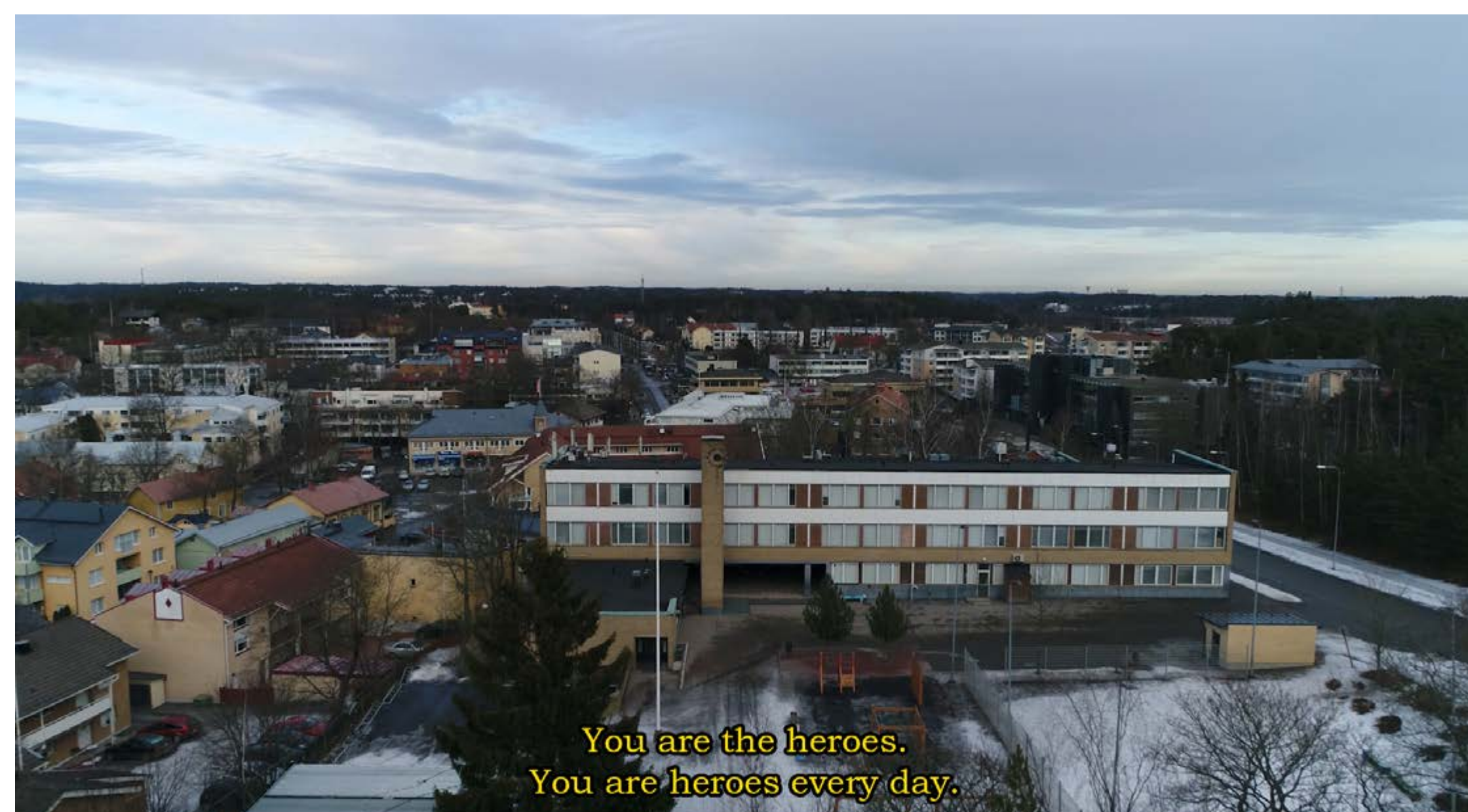
School is on the one hand a place of possibilities and on another hand also the site of their limitation. Movies are meant to enable us to forget the limits and constraints of life and perhaps to inspire positive change.

The motivational speeches gathered in our video usually stand at the turning point of a story, and we overlay them in our film with images of schools. The places where lives are put on track. We want to inspire thoughts about school, movies, life, promises, choices and transformation.

Video: <https://vimeo.com/278579463/f6fee06f1c?share=copy>



Video stills



Time of the last wastelands II

Berlin (DE), 2017 - ongoing

16mm stills billboards in public space
356cm x 252cm each

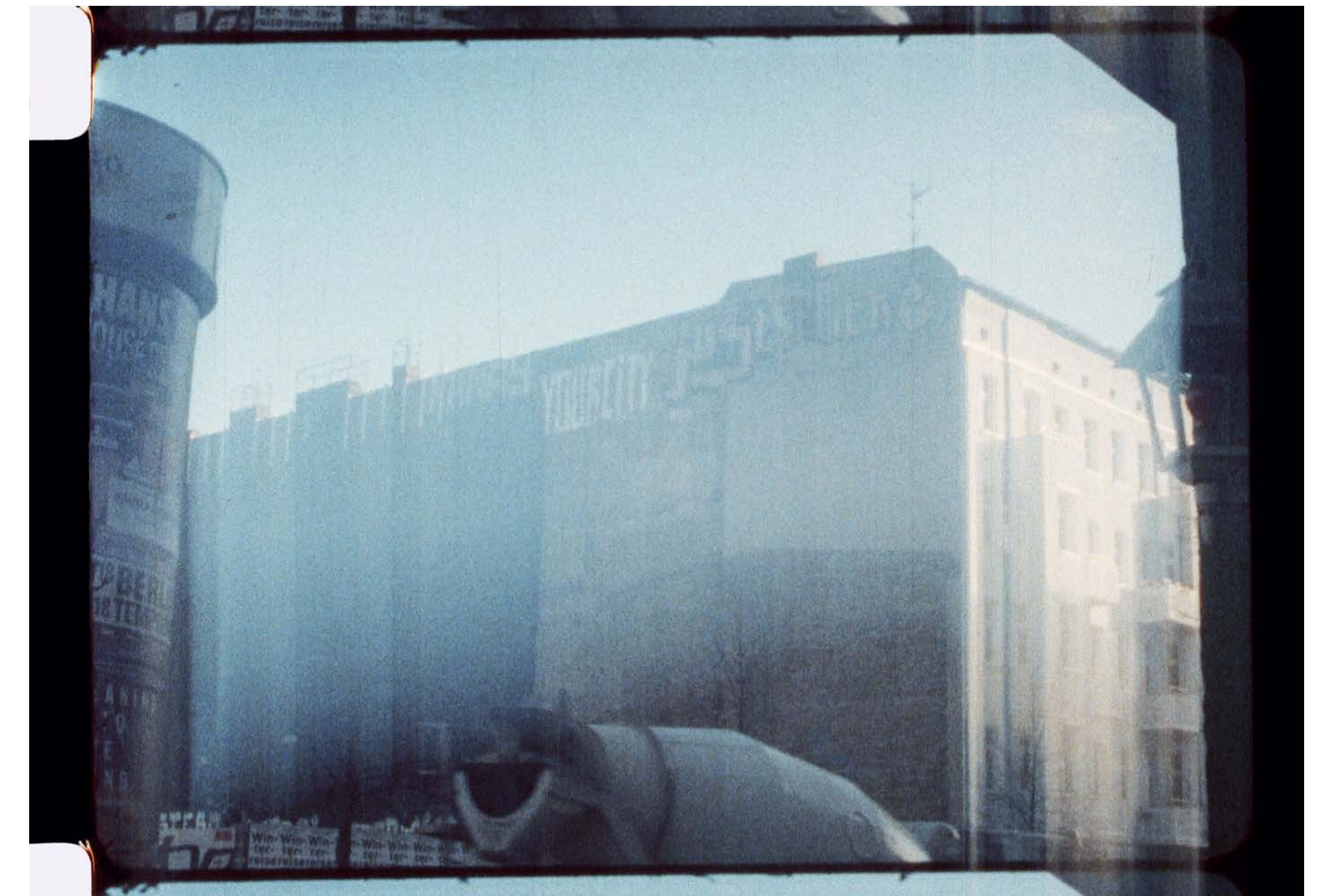
Installation of film stills and texts from a personal archive of Berlin's remaining wastelands that I filmed since 2017 on 16mm analogue film. The images of wastelands and the my thoughts in the form of subtitles/ texts are a tribute to the fading emptiness and a way to commemorate and honor these underrated and disappearing spaces which are natural reminders of German history and non-places in cities that are full of rules and functions otherwise.



Installation view of 10 billboards around a remaining wasteland at Potsdamer Str. in Berlin Schöneberg (2021). All stills are from wastelands that exist or used to exist in this particular district of Berlin.



Installation view of 1/6 billboards at U-Bhf Alexanderplatz during Kunst im Untergrund 2018 (nGbK)



A concrete mixer truck passing a notorious wasteland of Berlin, which now does not exist anymore.

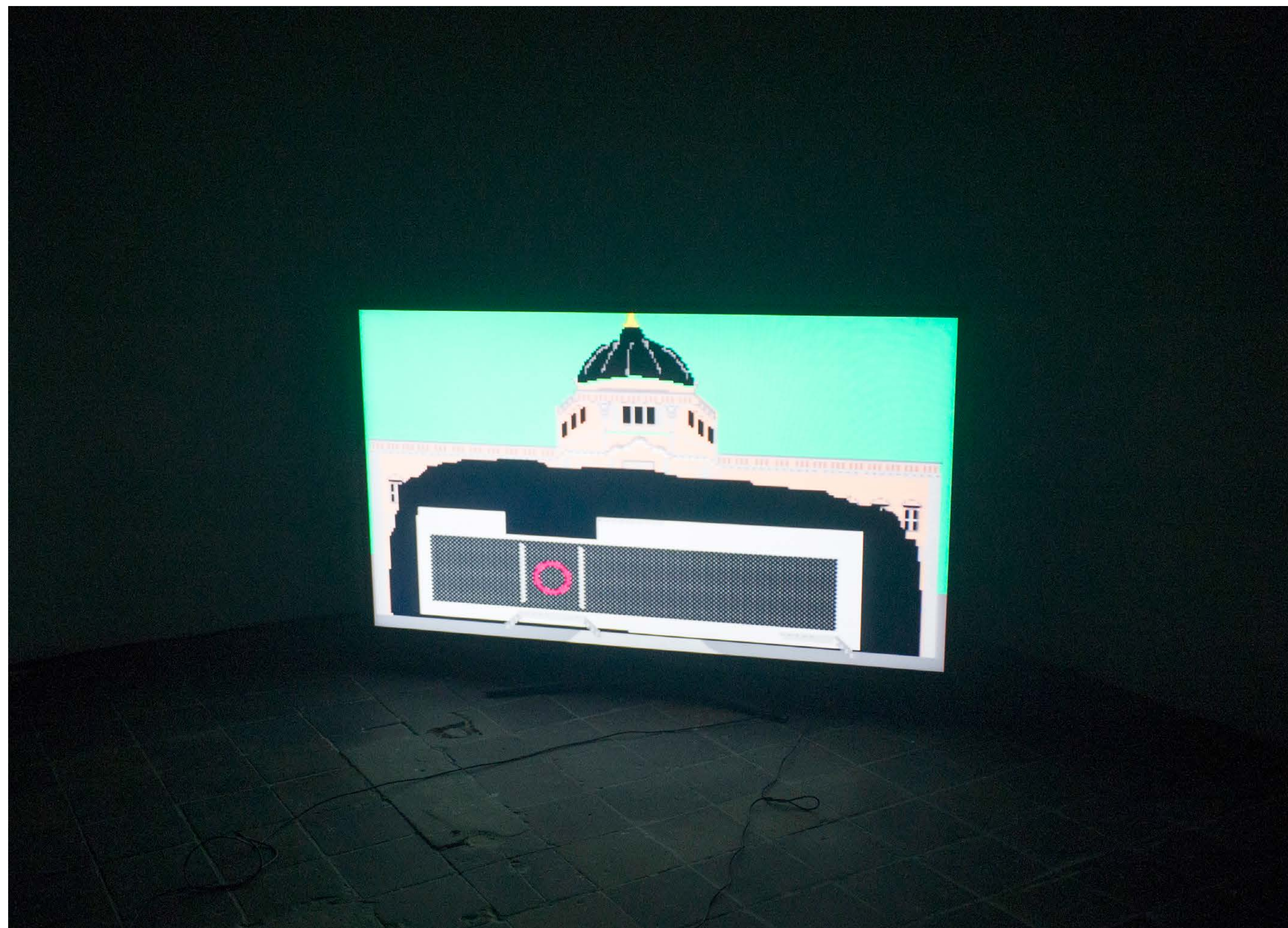
Animated urban spaces

2021

SNES animated video, 9min, HD, 16:9

Animation short about how big palaces are rebuilt in the name of culture and high art while smaller project spaces disappear. The animations are made on a SNES/Super Nintendo Entertainment System, game console from the 1990s.

Link: <https://vimeo.com/571801209/28a1e66dee>



Still on monitor showing the new palace which is a copy of an once demolished palace and inside you see the old GDR palace of the republic which got demolished as well. Exhibited at Kunstpunkt Gallery in Berlin.



Animation still

The roots of technology

Noresund (NO), 2023

handwoven tapestry on driftwood, two photographs, GPS coordinates pointing to location of the real piece

This woven work acts as a bridge between ancient roots of technology and current states of it. Weaving is an ancient craft following a principle that until today has not changed. The technology has also led to other groundbreaking events like the invention of the computer. Hidden away in a Norwegian forest and only captured on two digital photographs, the binary logic of its plain and simple weave structure points to both the beginnings and current themes of the digital. The GPS coordinates point to the real object. It remains speculative in what state the actual work is and if it has been finished by hand or if the weaving has been digitally finished. The Two depictions of it, one in process and the other seemingly finished, are no trustworthy indicator while the only way to find out remains in the code of the coordinates and an actual visit.



Hand woven tapestry, wool on driftwood placed in Norwegian forest.



Photo work of finished and work in progress weaving with GPS coordinates pointing to actual physical work.

Of Wind Looms & Oil CEOs

Noresund (NO), 2023

Video, handdrawn animation, fabric



A contextual video with hand drawn animations linking wind wheel looms, propellers of Amundsen's Dornier seaplane, oil ceos, mysterious old maps of pre arctic discovery, water swirls and such into a post industrial narrative. I also presented a first draft of a textile collage of a wind wheel on the wall and a hand woven sail like structure on driftwood was hidden in a nearby forest (see previous work "the roots of technology")

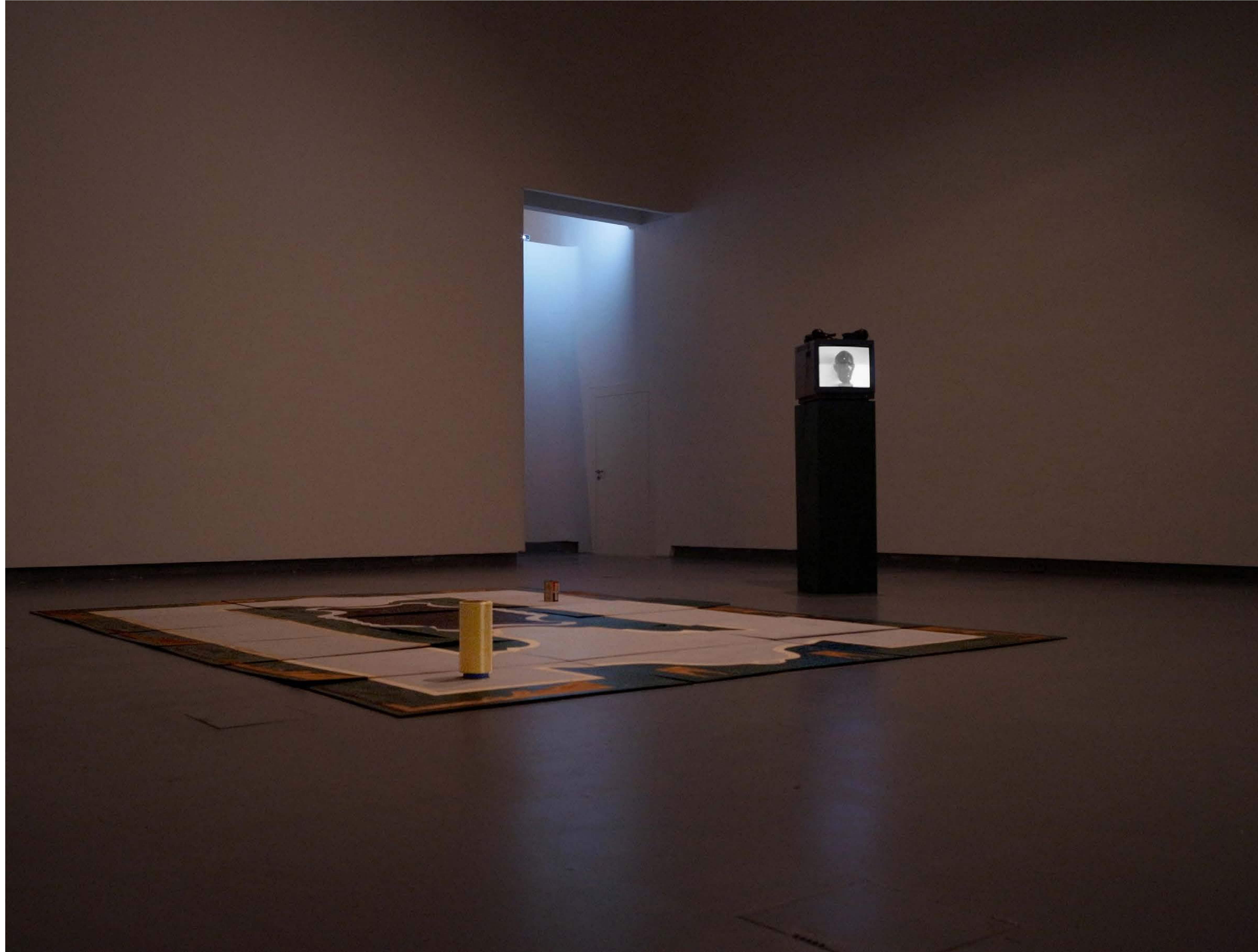


Animation still showing the functions of my invention, a wind powered weaving loom. Exhibited during a group show of all resident artists.

Famillionaire Matters

Lindau (DE), Winterthur (US), 2019-2022

Installation, painted wood, Kevlar spool, gunpowder tin, animation, film, drawings
various sizes

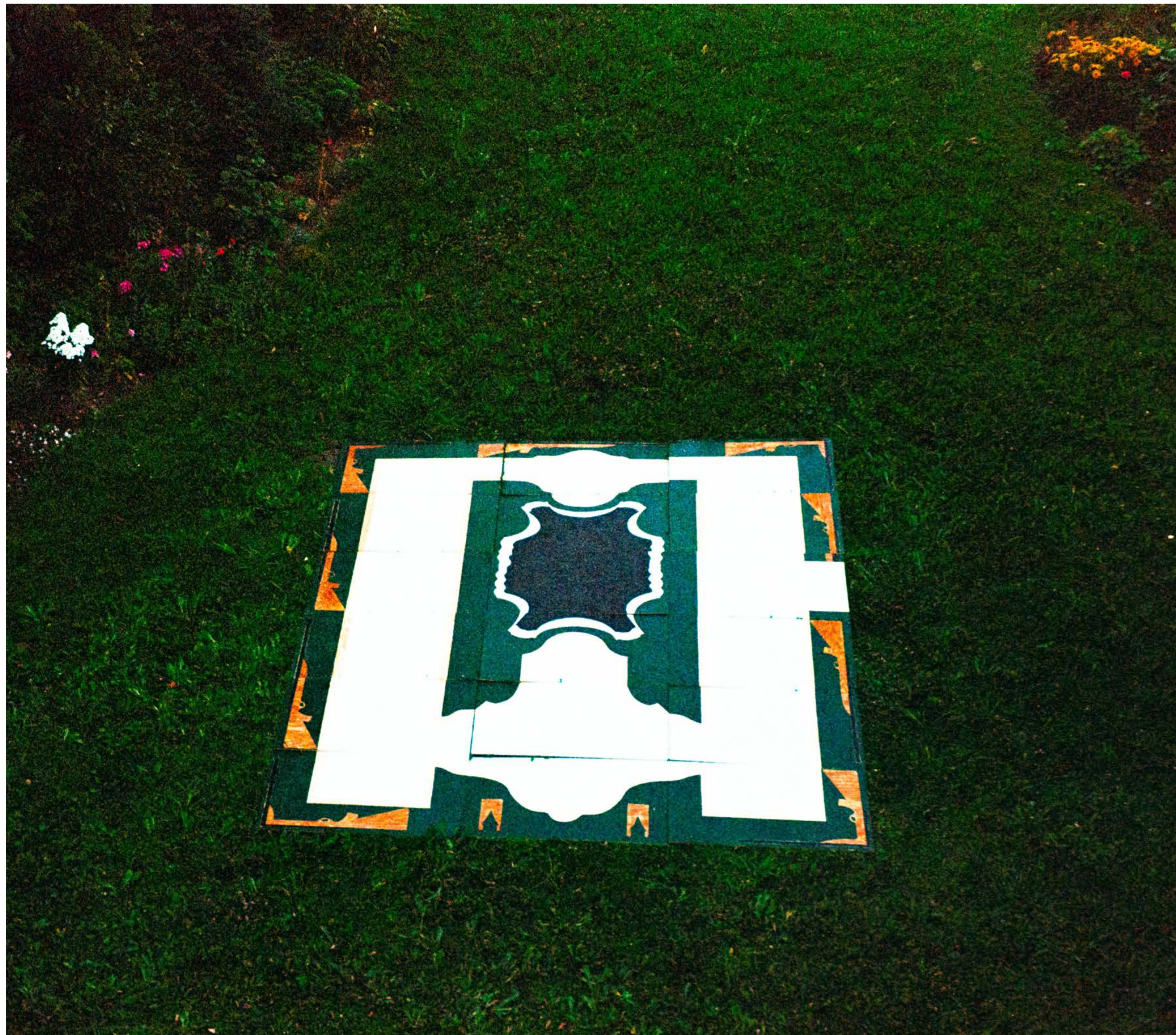


installation: Kevlar, gunpowder tin, 24 x painted wood boards (480cm x 360cm), 16mm film on monitor (showing a statue of my great grand father

Painted wooden boards of a garden setting around a black pond. The field is surrounded by depictions of old wooden rifles. In one corner stands an industrial Kevlar spool (bullet proof fibre) opposite an old Dupont gunpowder tin. A 16mm film runs on a monitor, upstairs drawings and handdrawn animations tell the surreal story of a family that invented gunpowder and bullet proof fibres and how it interconnects with my own heritage within a family that make weaving machines but also airplanes during wartimes.



film still: the different wooden boards from the installation on my family's estate relating the families.

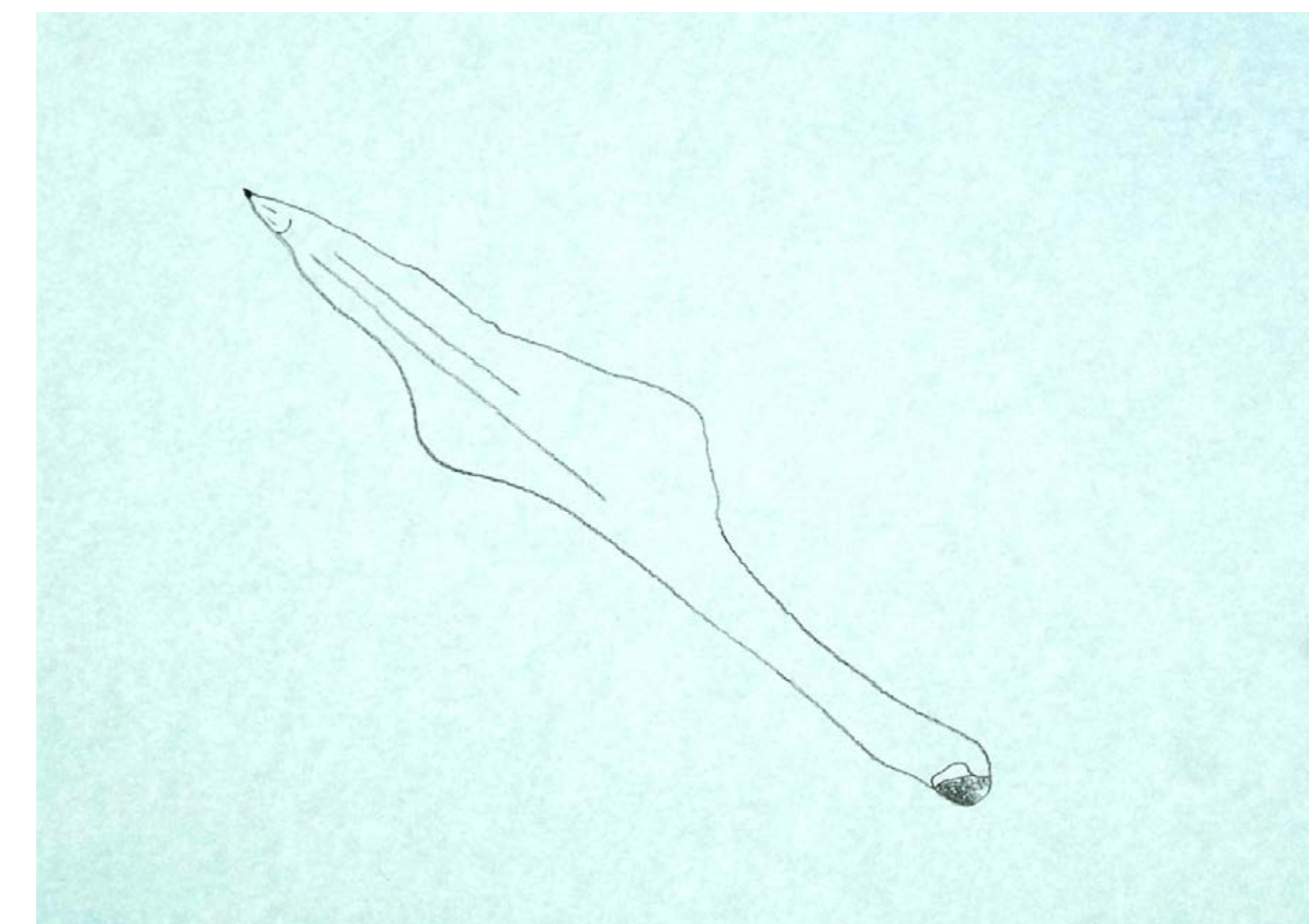
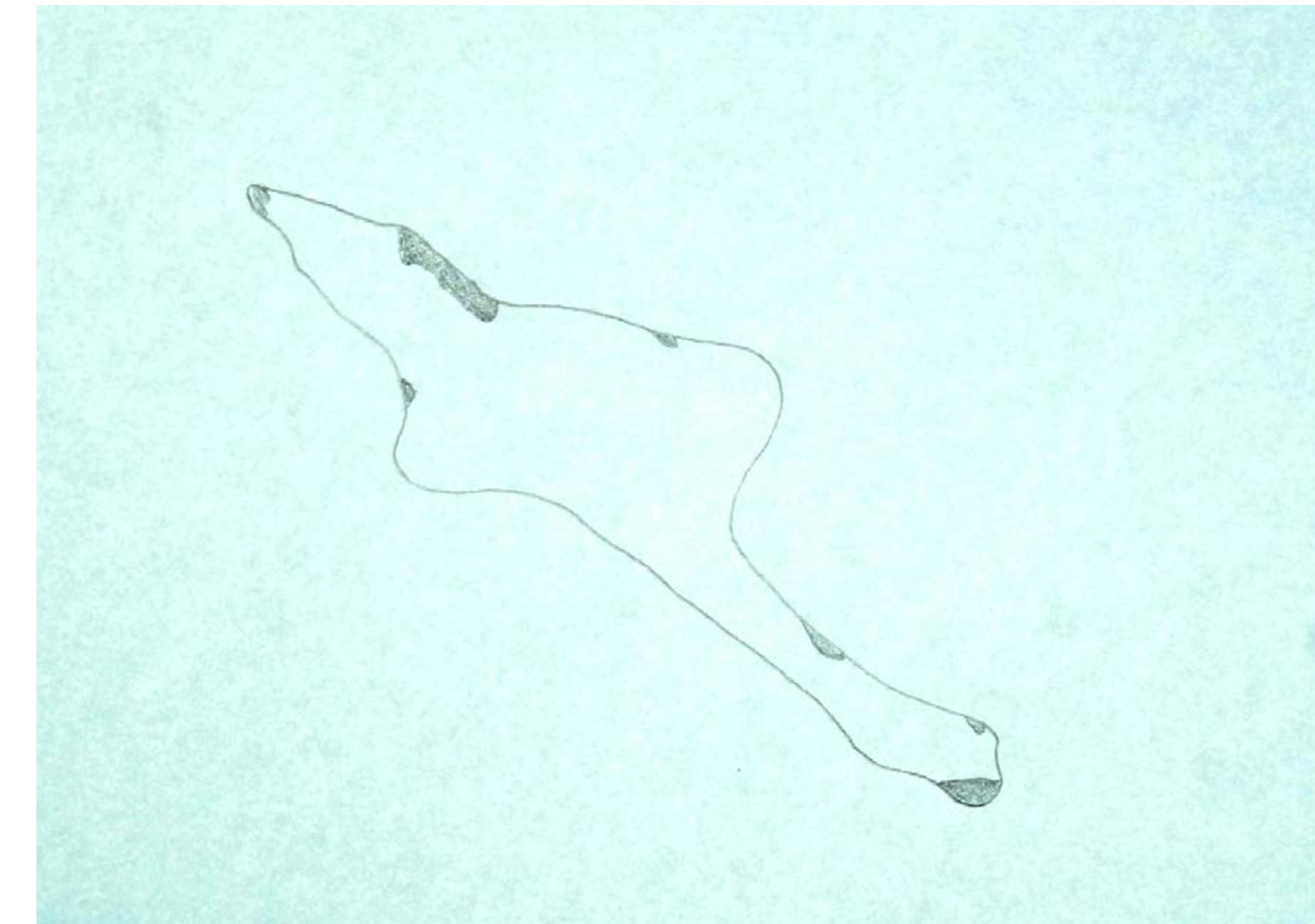
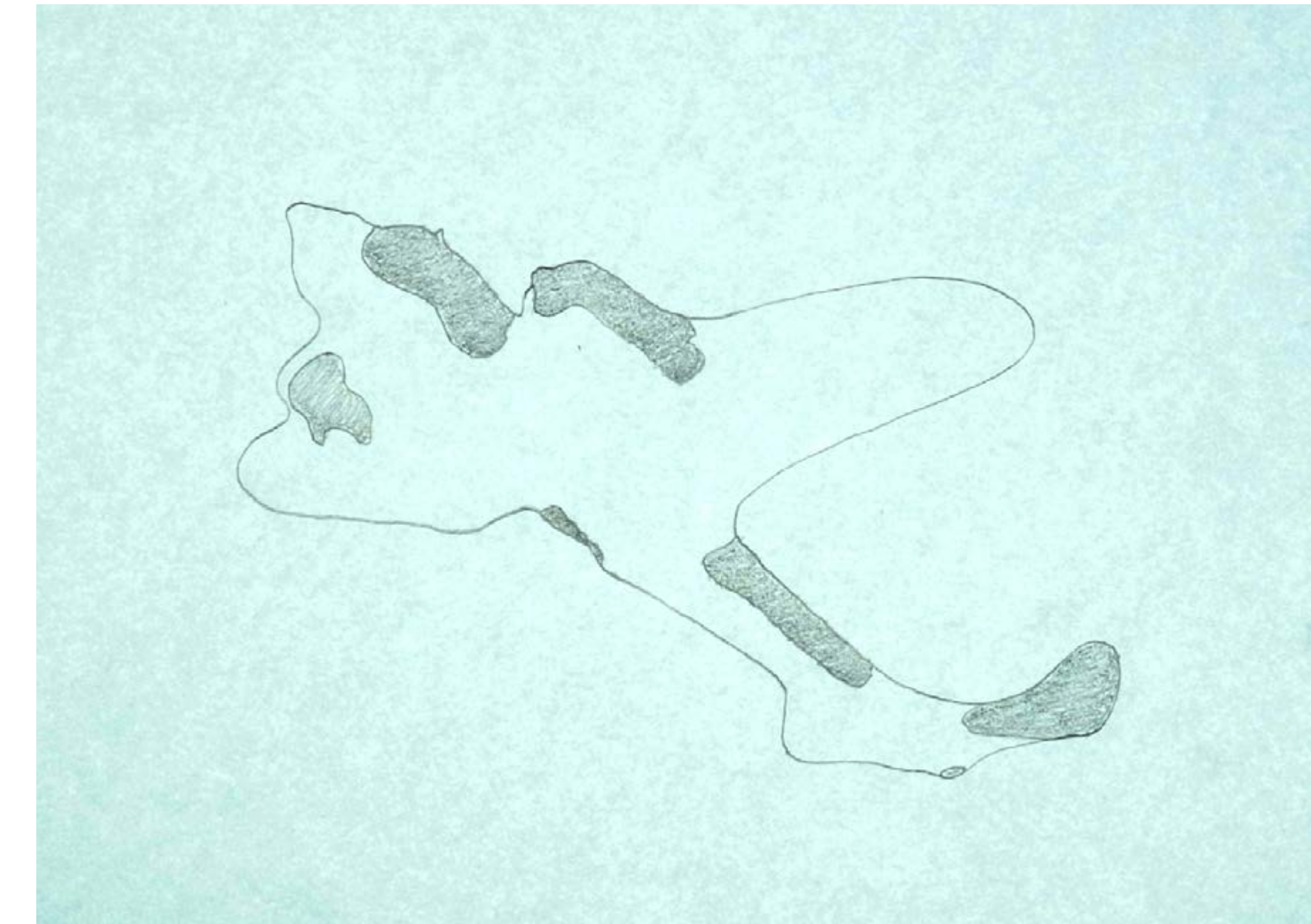


The painted wooden boards installed on a lawn to be filmed.



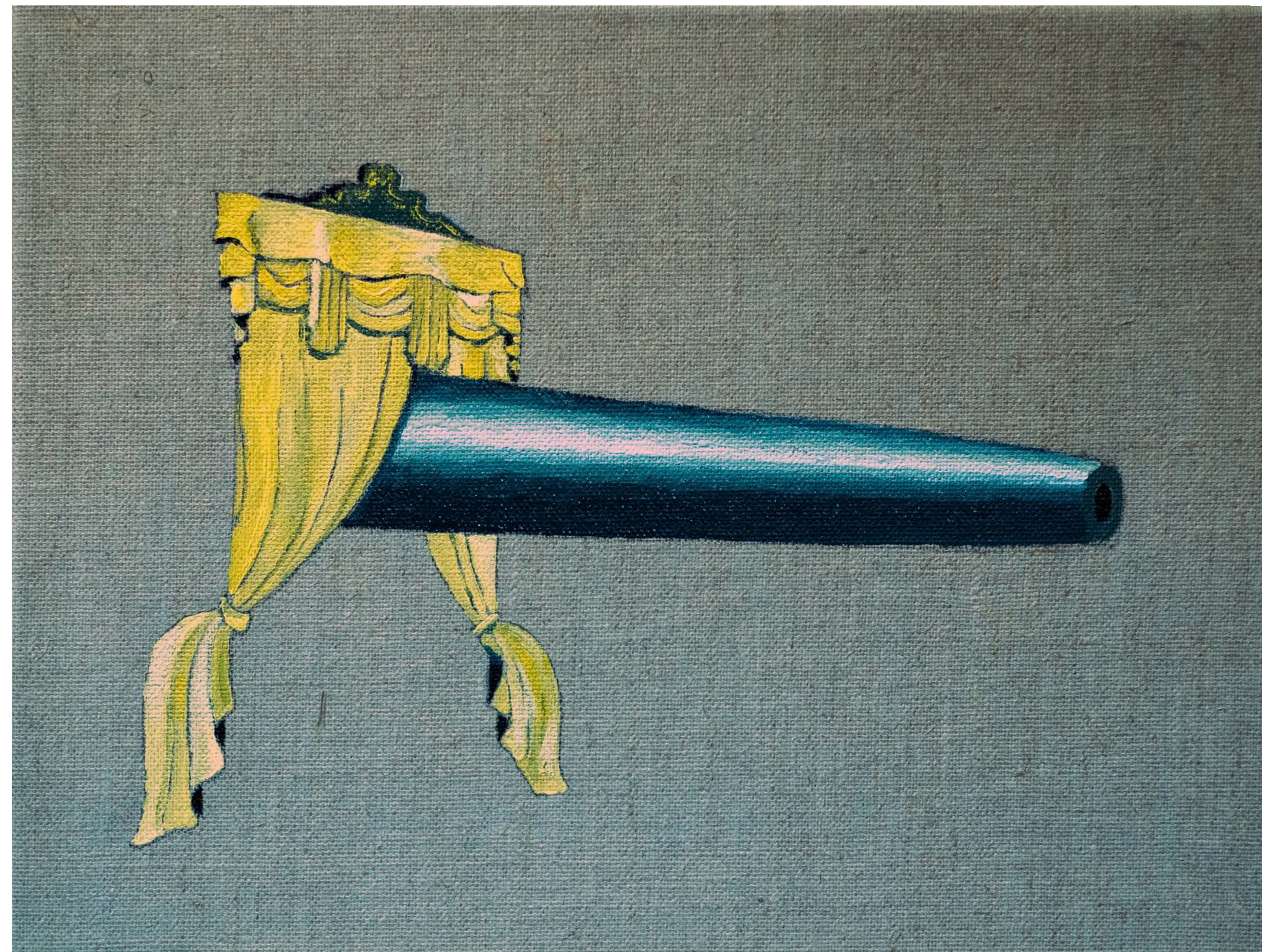
Film still: hand drawn pencil animation of a seemingly harmless pencil spinning and becoming a bomber. The nickname of this place was "the flying pencil". The invention of a deadly weapon often starts with a simple drawing or blueprint.

Full video: <https://vimeo.com/331421860/181eb45e9d>





Recent 16mm shoot at Winterthur Museum, Garden & Library, Delaware (US). I focused on the yellow silk curtains which are hung in the 140 room mansion of the Dupont family. Silk has a chemical relation to bullet proof Kevlar which is a material that the Duponts invented nearby and which complements their first big business success which was gunpowder.



Small painting in oil depicting the barrel of a cannon piercing through a luxurious curtain. Wealth and violence are often related.

Kevlar/Sun canvases

Berlin (DE), 2019

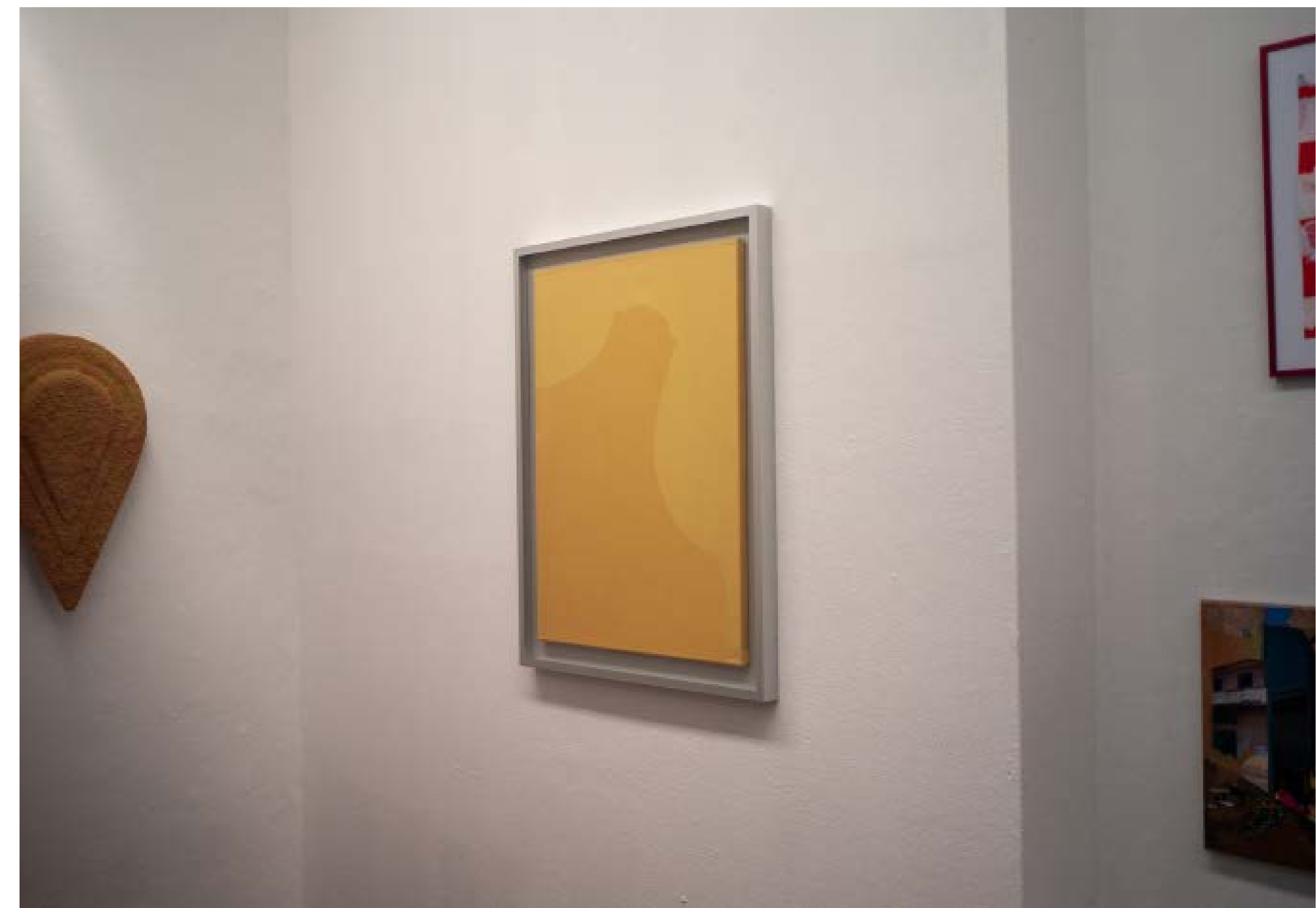
bullet proof fabric, wood, sun, 200cm x 180cm x 70cm

Canvases with bullet proof Kevlar fabric on wooden rack. When sun hits Kevlar it turns dark, it also makes it loose its strength. I exposed an abstract shape reminiscent of a detail of a bullet proof vest or it could be a detail of a pool at Mr. Duponts mansion. The work relates/belongs to my installation "Famillionaire " matters.

Installation



Installation



Single edition exhibited at SCOTTY gallery exhibition "Material".

Weaving drawers

Berlin (DE), 2014

Wood and steel construction



Presentation at Bauhaus Dessau



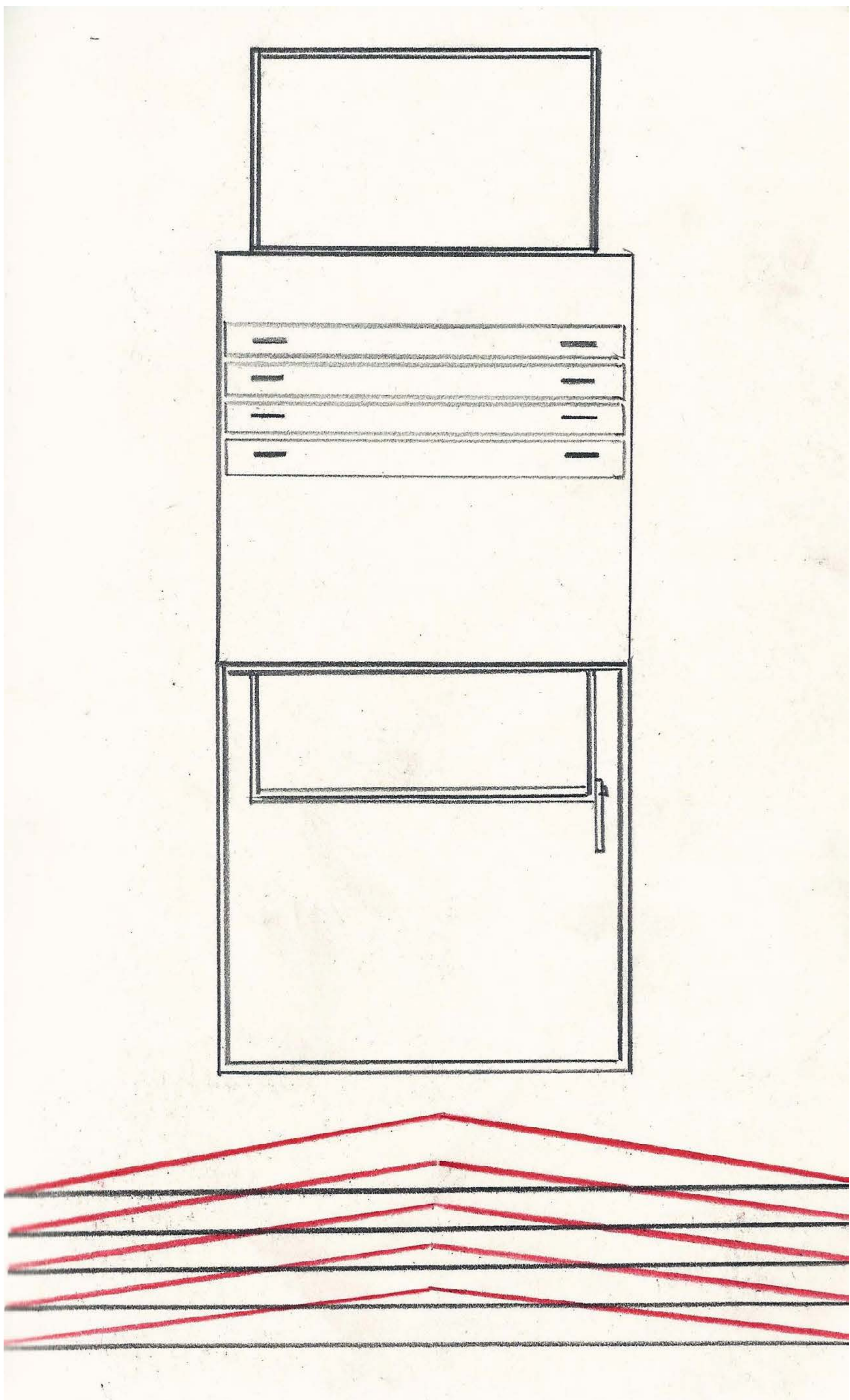
Weaving in action at Bauhaus
Dessau

A file cabinet for drawings and a weaving loom become one machine. The four drawers simultaneously function as shafts of a secret loom.

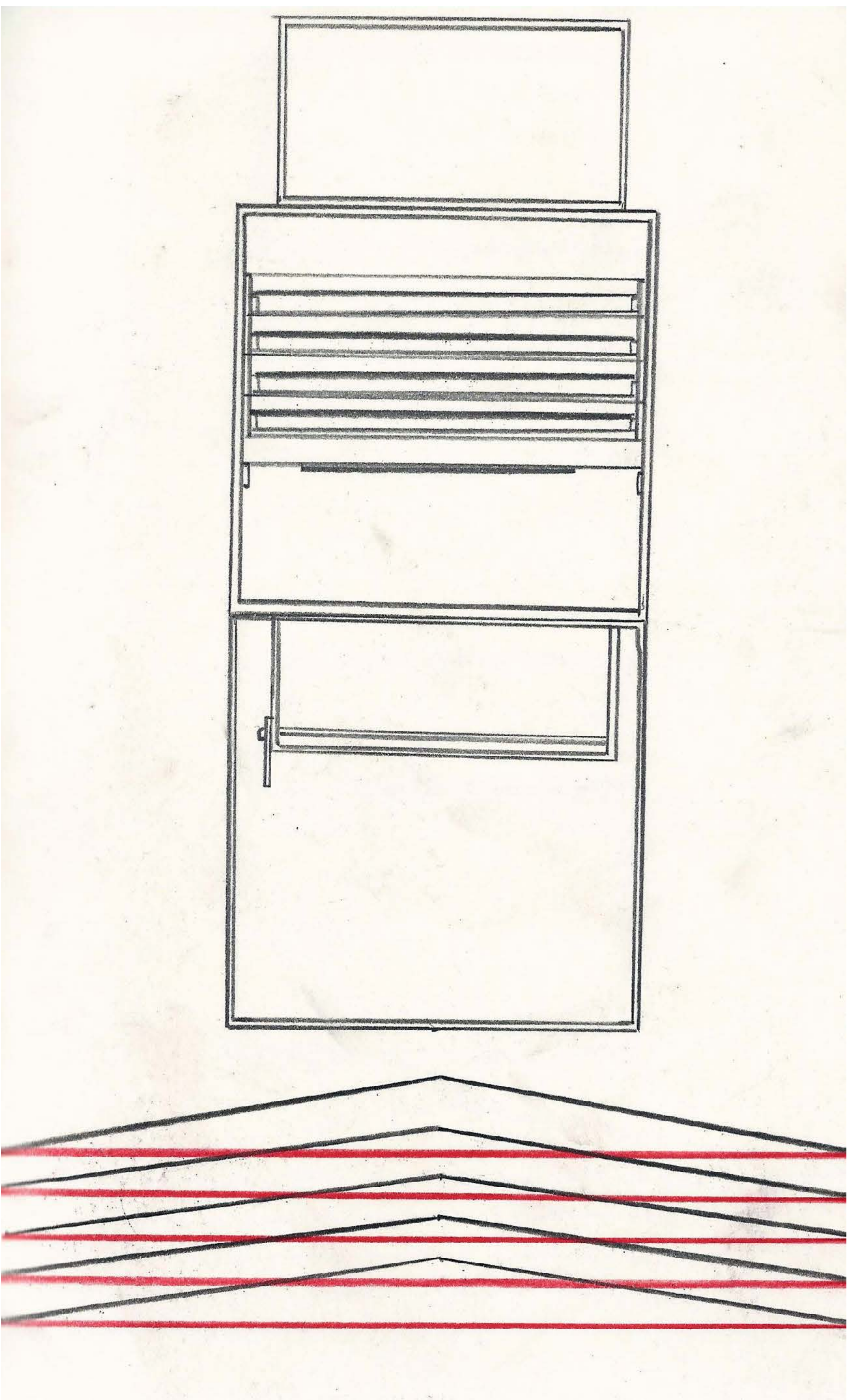
Depending on the order in which the drawers are pulled out, the structure of the woven fabric changes.



Drawings in the drawers



Cover drawings for a contextualizing booklet



Human weaving machine

Berlin (DE), 2014

dyed ropes, wood, performance

Visitors are invited to hold threads and become moving parts of a human weaving machine. Weaving is often used as a metaphor for society.



Performing machine
(inactive)



Performing at Bauhaus
Dessau with friends, politi-
cians and audiences