

Katharina Ludwig
Portfolio

works in non-chronological but somewhat narrative order

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Wound Lickers: A Rhapsodic Character Study, 2018

Extremity II – Open Wounds at Display, Berlin



installation detail

Work description

A Rhapsody is a form of epic poetry. The term Rhapsody is derived from the Greek *rhapsōidein* (ῥαψωδεῖν) meaning to “sew songs [together]”. It illustrates how the oral epic poet, or “rhapsode” would build a repertoire of diverse myth, tales and jokes to include in the content of the epic poem.

By the 16th century it came to be used in Europe as a designation not only for epic poems, but also other literary forms, such as collections of miscellaneous writings and, later, any extravagant expression of sentiment or feeling. Just as in music it can be regarded as a one-movement work that is episodic yet integrated, free-flowing in structure, featuring a range of highly contrasted moods, colour and tonality. An air of spontaneous inspiration and a sense of improvisation make it freer in form than a set of variations.

The work gathers itself around the terminology of the rhapsody. It consists of three parts that loosely combine science fiction, feminist theory and anthropology to imagine a setting of interlinked cosmologies, myth and histories. Through these three forms the characters of the Wound Lickers, mythological beings, collectors of pain and trauma, but also translators and distributors of oral history especially of silenced accounts are introduced.

At times the work speaks in dactylic hexameters, the lyric measure Homer employed in the *Odyssey*. At other times it is dressed in the structure and voices of a stage play stripped down to its core of merely language without actors and sound: setting the voices of the Wound Lickers in dialogue with voices of women writers speaking from the depth of hole of the wound. The unattributed quotes function like a tapestry in which the voice of the narrator(s) “lose[s] its privatised being and becomes collective, and oppositional collective, spreading backwards and forward.” (Sean Bonney in *Letters against the Firmament*). Finally, the third part in form of a “reprise” acts as a link between single words, themes, stanzas and voices.

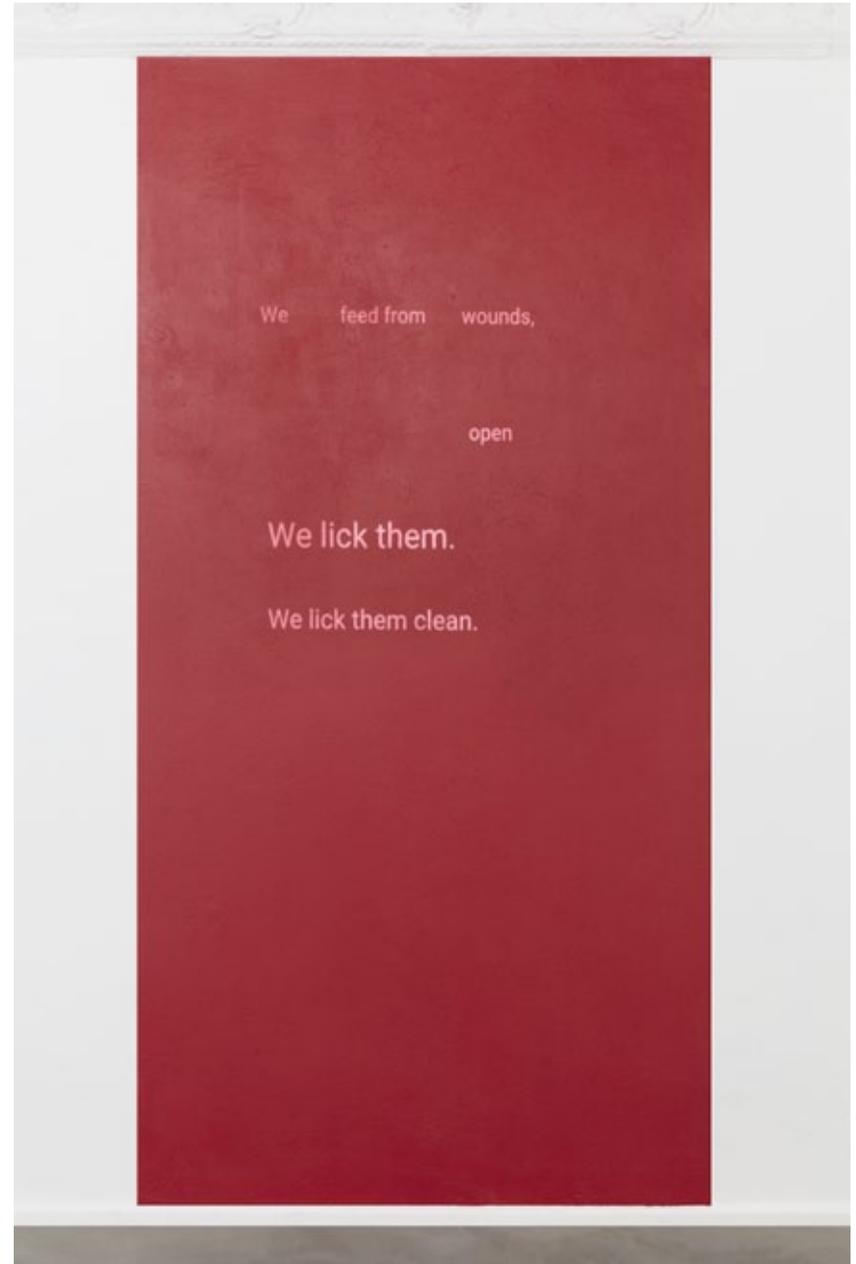
“Wound Lickers: A Rhapsodic Character Study” is the beginning of a cycle of works and writing revolving around these characters and their role as connectors of histories and translators of trauma.



installation view, photo by CHROMA



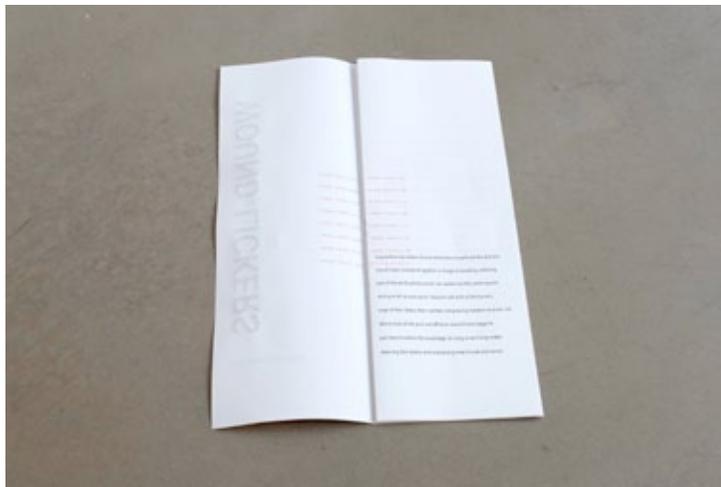
installation detail, object and video (2:45 min)
photo by CHROMA



installation detail, video work, projection (14:29 min)
excerpt: <https://vimeo.com/290361881>, photo by CHROMA



installation details, video work, projection (14:29 min)
excerpt: <https://vimeo.com/290361881>



Publication for duo show Extremity II with introduction to Wound Lickers written in dactylic hexameters (excerpt on the right)

Lickers ungendered but forced to perform the care work to tend to
wounds, a form of emotional labour still mainly assigned to
women today. They do it as they are dependent on foodstuff
harvested from someone's wounds with their muscular tongues, long, elastic
and damp, they lick the wounds' openings clean to prepare them to healing.
Tongues anti-viral with saliva containing numbing components.
Lickers are feeding from wounds, need the pain to survive, but tend
to encounter particular side-effects, close to dream visions,
mystic experience. No eyes and no noses, no smell and not seeing,
no ears to hear sound, their tongues sole receptors for sensory stimuli
they allow them to speak and tell what they gathered from wound holes:

- UU | - UU | - UU | - - | - UU | - X
- - | - UU | - UU | - UU | - UU | - X
- UU | - - | - UU | - UU | - UU | - X
- UU | - X
- UU | - -
- UU | - X
- - | - UU | - UU | - UU | - UU | - X
- UU | - X
- UU | - X
- - | - UU | - - | - UU | - UU | - X

Entrance Through Exit and Reverse – Performance Reading, 2018

Low Text #3 Instructions at Flutgraben, Berlin



reading performance with clay objects (thrown)

Work description by Low Text

Katharina Ludwig assembles traces of resistance from the urban environment. Her suggestive short texts-manuals open a generative realm of meaning construction based on analogical and morphological juxtapositions. The ties of these objects with past events are loose but shine through their former interactions with the environment: rebellion, dissent, riot. Put into practical use they collide surface and inside, open to the porosity and fluidity between subjective and objective, the individual, the collective and the system.



reading performance with clay objects (remains)

Where Wor(1)ds End – Reading, 2018
Volatility Is Back at Hopscotch Reading Room, Berlin



reading performance



Where Wor(1)ds End, full text published by Chris Airlines:
<https://www.chrisairlines.com/where-wor-1-ds-end>

Marginalia, 2017
Extremity at Display, Berlin



installation view, photo by CHROMA

Marginalia was conceived as part of the two person exhibition Extremity at Display, Berlin.

The first line of the text reads:

the character falls into a hole

.

.

.

disappears

*sonorous scream...[aaaaahhhhhhahhhah]...in the distance, fading out
[aaaaaaahhhhhh fading]*

Just like that – and with this the text stops.



installation view, photo by CHROMA



installation detail



installation detail photo by CHROMA



installation detail photo by CHROMA



reading performance, video still
excerpt of performance: <https://vimeo.com/252696534>

Marginalia is a collection of texts, a reading performance and an installation addressing the concepts of holes in texts and in relation to bodies. The work mingles the character of Medusa in both Freudian and feminist theory, the mouth and the voice, the Vagina Dentata and the concept of the margin as border but also as a place of production for minor literature and voices. Writing holes and writing bodies. This text is holey.

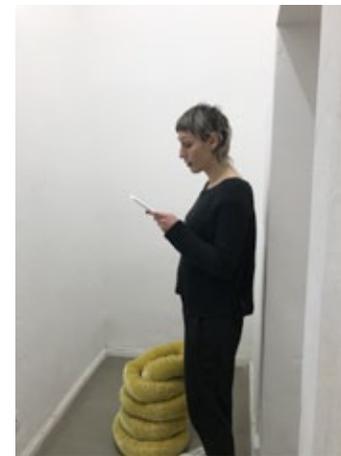
The objects, stuffed snake-like textile bodies, bearing burnt out fragments of the texts, etched into the velvet material by means of devoré, are installed in the margins of the exhibition space. Narrative lines, chopped off, abandoned.

The performance takes place in the margins of the space, drawing the audience away from the position of the outside observer towards the middle of the space. The dynamics of inside and outside and rest and movement are interrupted.

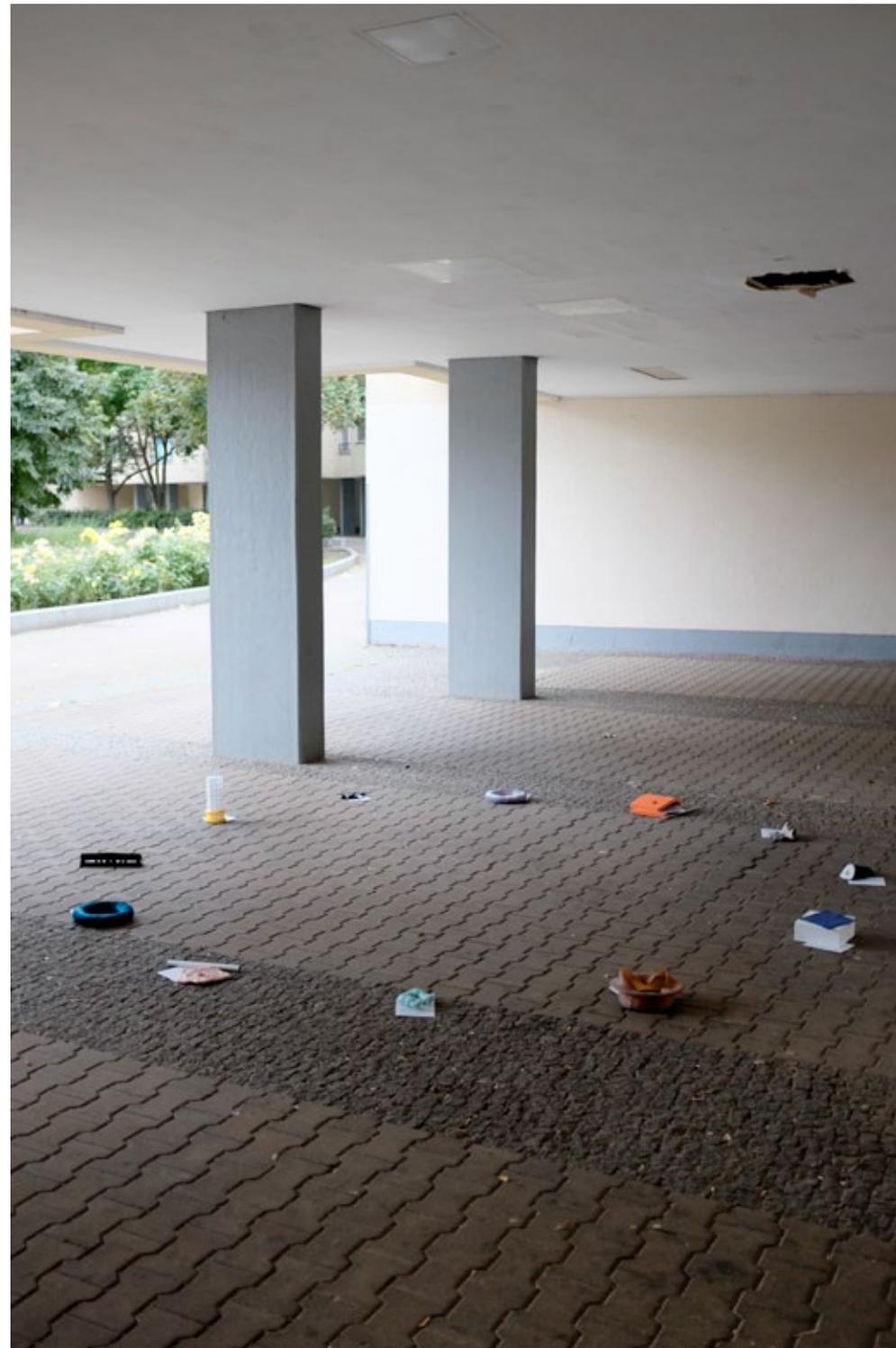
And Medusa[ahahahahahahaha]
laughs!



reading performance



Reading Performance, 2017
at Whenever the Heart Skips a Beat, Berlin





Work description: The letter O – standing or lying, in literature and in space. Circular architecture, typography and garments. Borders and gateways, demarcation and portals in texts and in bodies; holes agape for words and bodies: establishing and undoing connections, finding lines and bending them to circles that open gaps in the narrative tissue, through which other words, times and voices find their way into what was said to speak about things unsaid – an attempt for performing, travelling and reading through holes.





Performance Reading. 13 printed text fragments distributed in a circle are weighed down with objects. During the performance the texts are picked up and read in a non-linear sequence. The objects get animated. In the end the paper sheets with texts are assembled to form a small publication.

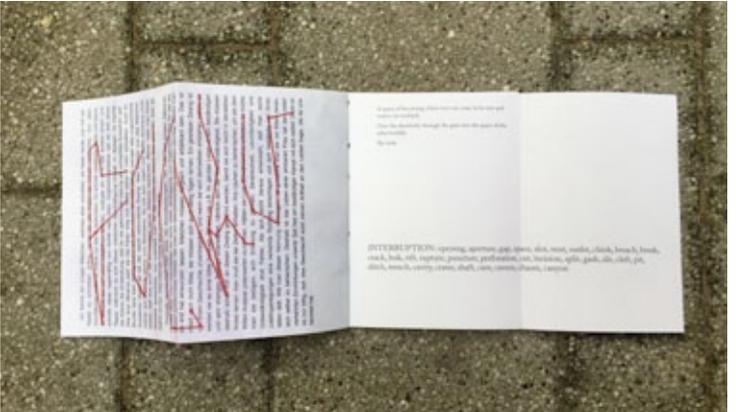
Image caption: performance objects/props (photo credit: Florian Kräutli, Joseph Devitt Tremblay)



publication with score of movement



animated objects after the reading



printed publication

The performance at the CDT conference took an experimental format of a performative reading and slideshow projection that simultaneously layed out, interrogated, doubted and tested my current research in textual interruption and narrative holes and gaps.

Starting from the question of what ontologically constitutes a physical or metaphorical hole inside a text I constructed a journey of non-linear narrative time travel. For example footnotes, annotations, words between parentheses and other insertions all create a rupture in a text. By starting a simultaneous dialogue in the margins in addition to the text these transport the reader to another place, time or context from which they have to find their way back into the time/space of the text. Repetitions and stutters also interrupt the text and create feedback- loops oscillating between different temporalities.

By applying the science fiction trope of time travel, I examined possible ways to transport the audience between different texts, temporalities, supporting materials and places.

A hole interrupts the linear text, cuts it open, breaks it, dissects it, terminates it – leaves it in fragments. A hole can be an entrance and an exit. The way in and out. It can be regarded as both the mark of a violent act and a portal to, or connection with, other “underground” areas.

If the hole in a text is produced by a violation can it be considered a wound? Etymologically, the term trauma derives from the Greek word for wound and applies to physical and psychological violation. Therefore I would like to propose the notion of the “traumatized text”. One temporality and characteristic of the psychological trauma (as e.g. in PTSD) – not dissimilar to time traveling – is the re-experience of the trauma at a later stage. Through the hole of the wound past events re-erupt and seep into the present. The traumatic event is re-lived, re-experienced and repeated.

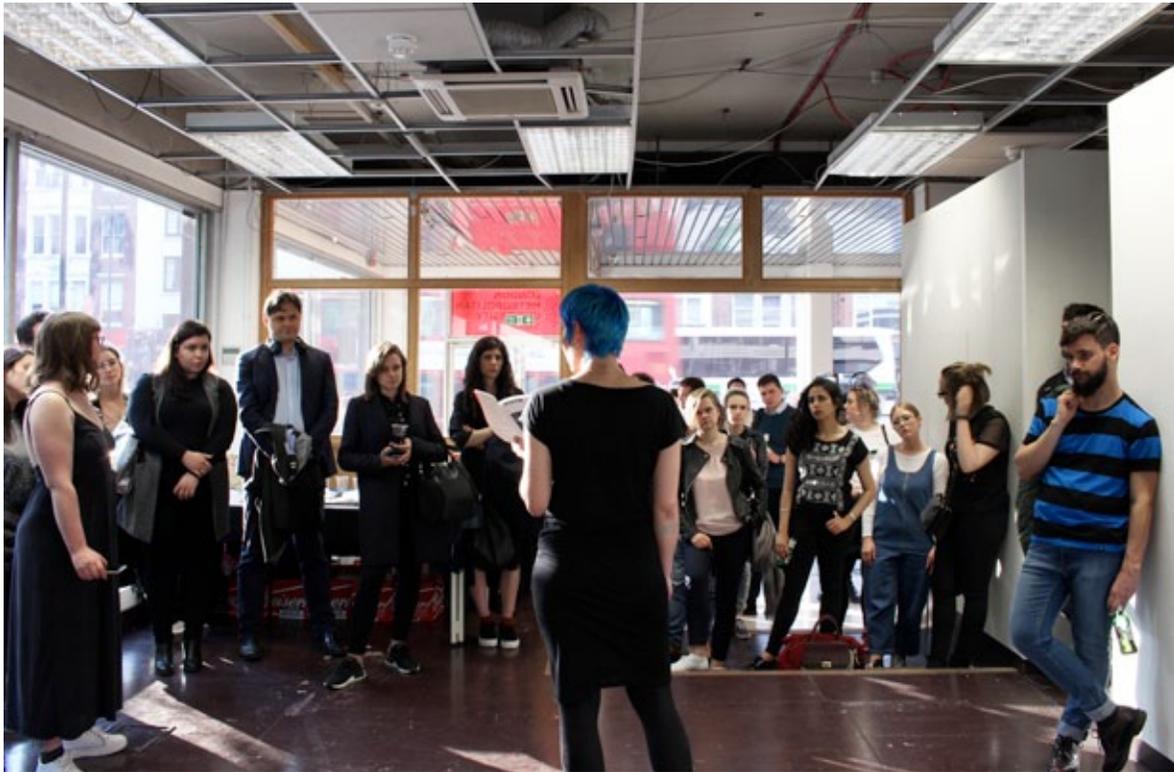
Furthermore the hole can be regarded as a portal or a hideout, an underground space for resistance or revolt, as Deleuze and Guattari argue. The “holey space” is only insufficiently controlled by the authorities and acts as a dwelling for the “other”. It is a space of complexity and contradiction. Hence, the hole here is not only a portal to another “zone” but also a place of inhabitation, connected with but apart from multiple spaces.

The topic was examined and presented through spoken-word, voice, written text, rhythm, images and video. The performance navigated between various temporalities as well as between different formats such as academic research presentation, anecdotal segments, poetry (language with holes), the factual, the actual and the fictional.

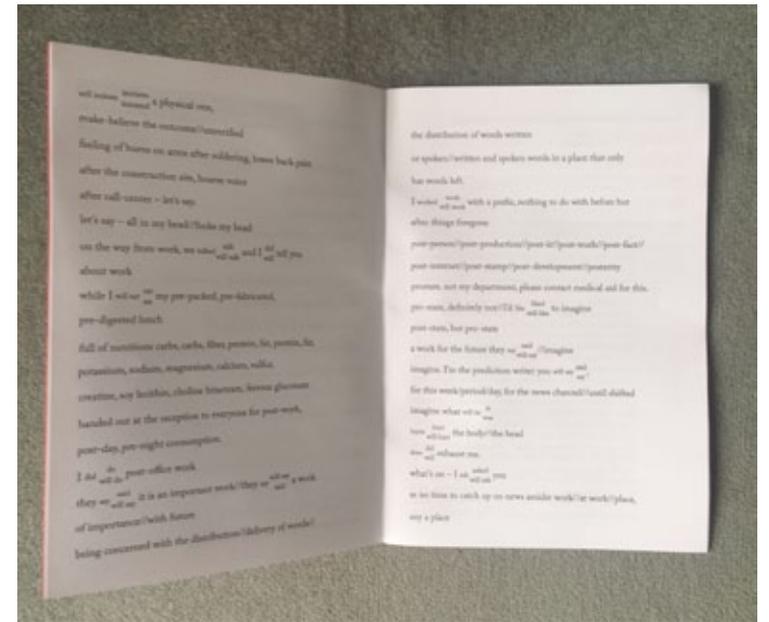


Preface text, reading, 2017
at Bank Space Gallery, DOW Collective, London





reading



excerpt of text in publication

Just to be able to tell you I told you so (Telling), 2016
at Herrmann Germann Contemporary, Zurich



There will be summits held on summits of mountains in Switzerland or Swaziland, that'll be summing up and summon the current world's problems of profit and power and also verbalisations of verdicts in valleys and discussions in data and talks on transport ships in the oceans and meetings (on military platforms) in the middle of nowhere.

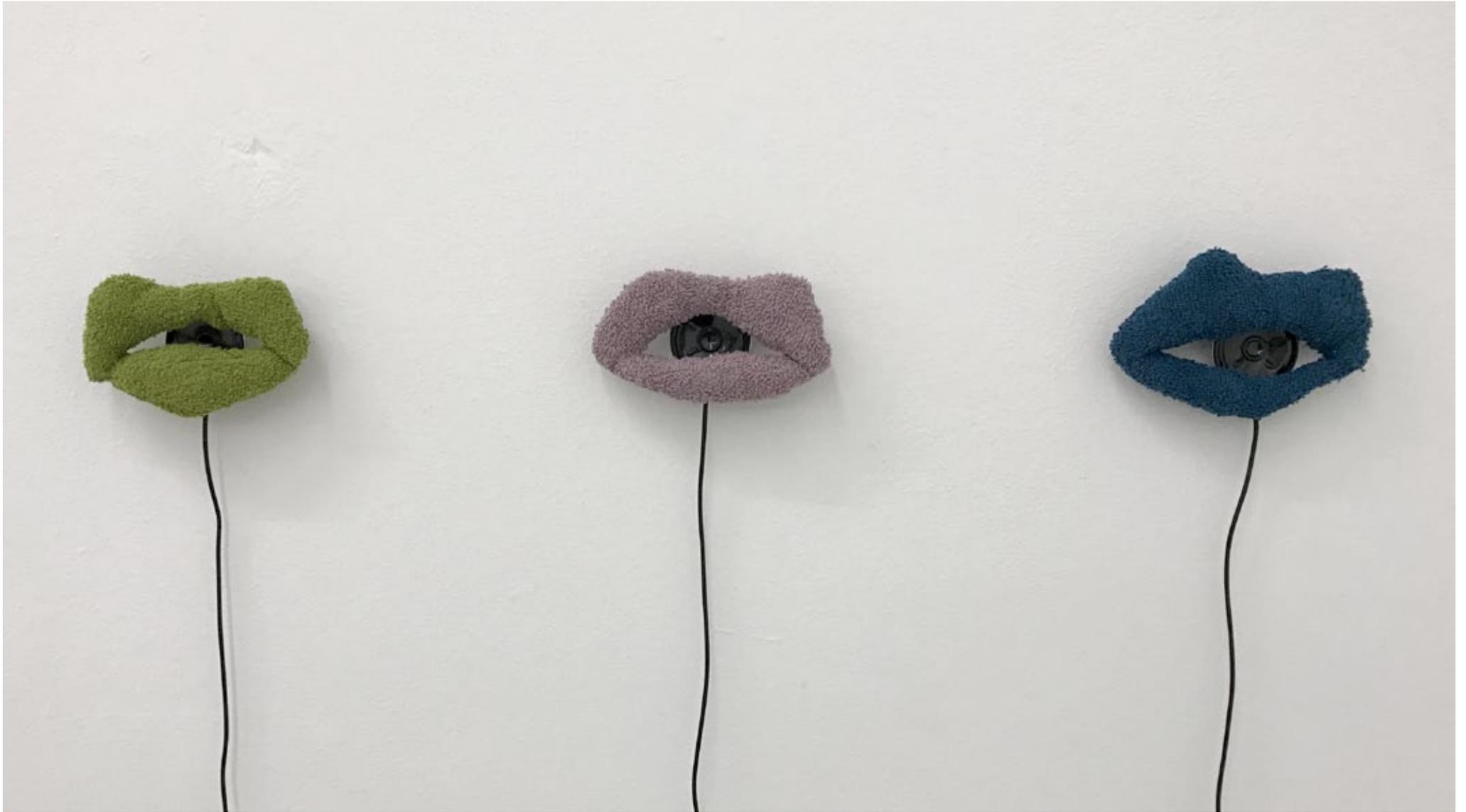
Various combinations of words will be spoken and received. Edited, echoed and altered, translated and responded to with a similar but opposed simile. In the course of time words about the innerout will go from backforth to up-down uptown and leftmiddletright. They will find ways in and out of in-transparent talks transpiring from modern transparent buildings about the transparency of trade and the division of ours and theirs.

Traveling through air or through high-speed fiber or telephone lines, in form of data will inform text divided to letters in letters. The latter though won't be the primary way of world-wide-word-delivery anymore. There is something else upcoming.

Elites and experts will gather evidence and talk and decide about future physical and virtual violent rows involving space and time - and talks for stabilization of nobody-knows-what-exactly, but talks will be held and words spoken about taking sides of sides non-existing. And the talks will continue as the words will continue being spoken and rows being enforced ignoring the words being spoken and the talks being held. Planned conversations to argue the converse in relation to commerce will surely take place and time. Statespersons and Scientistpeople will discuss the striking down of strikes and drones. The forthcoming elections will just marginally address the probable resurrection of insurrections through re-erections of walls and borders and hardly comment on commerce. They will canvass by establishing promises on canvasses for the public to see. There will be demands and pledges and assurances bullets points and bullets quite surely will hit points - geographically speaking - so if it didn't already happen in the past it definitely will in the future and continue to do so.

Linguistic architects will create new words with old meanings and manufacture images from words and analogies to forge and justify un-logical annals. The new words spoken will be used in discussions of the leaders of the universal First, Second, Third, Fourth, Fifth and so on world countries. It's important that it shall be exactly this order, mind not to change it from bottom to top.

Monologues disguised as dialogues, apologetically introducing new decalogues as epilogs will become the new standard of converse conversation. Meanwhile public communities will communicate through commodities to either protect protesting words about current currency out of courtesy or to exhale exact exchange on existence.



Detail sound installation Just to be able to tell you I told you so (Telling)
Excerpt: <http://bit.ly/justToBeAbleToTellYou>

Just to be able to tell you I told you so (Reading) , 2016
at Herrmann Germann Contemporary, Zurich



Just to be able to tell you I told you so (Reading)., Totems and HD video on iPad 8:32 min, loop
Excerpt: <https://vimeo.com/193097822>



Its characteristics continue
to be captured
in writing and told stories.

Kept alive by hundreds
and thousands of men



and still be resurrected



you will know it exists.

You will see

At your forthcoming encounter



It will seem disru

and fed interest.

and fed interest



will be.

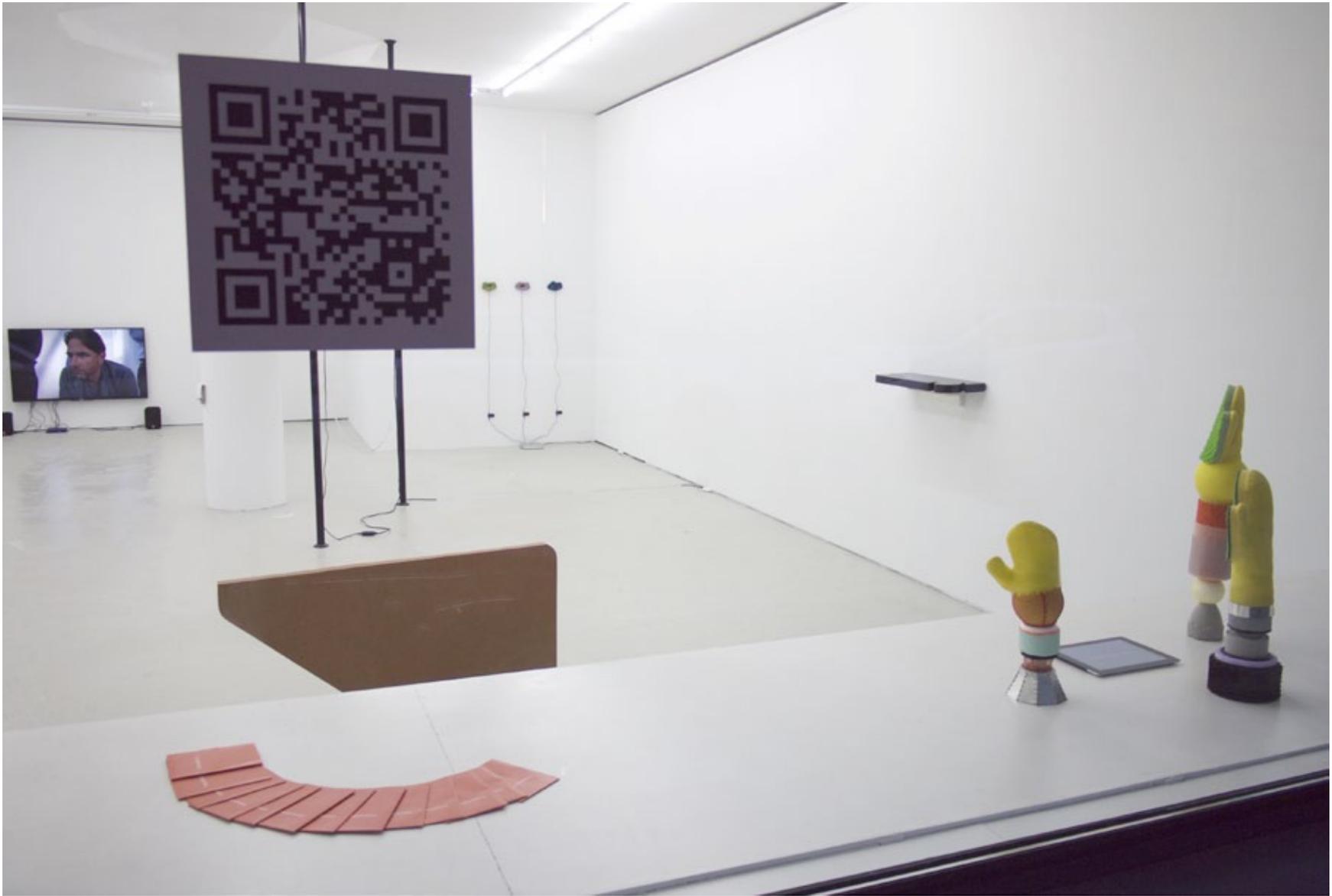
Just to be able to tell you I told you so (signs), 2016
at Herrmann Germann Contemporary, Zurich



<http://katharinaludwig.com/reading/>



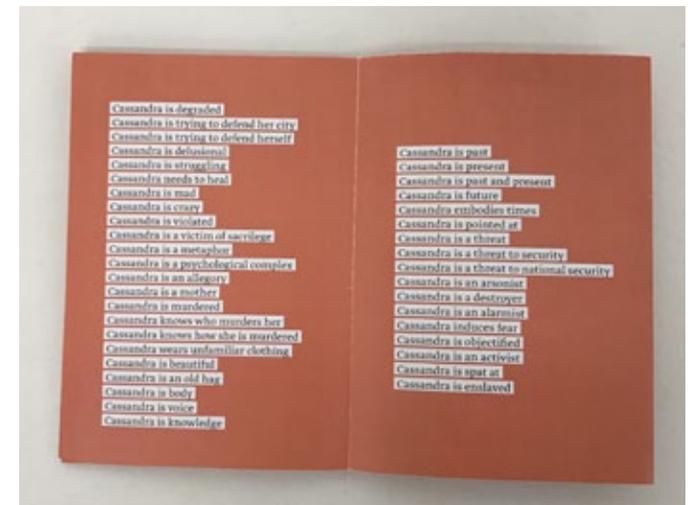
Interactive online piece, screenshots



Exhibition view

Cassandra is... (Zine), 2016

part of Just to able to tell you I told you so
at Herrmann Germann Contemporary, Zurich



Text work, folding zine, digital print, edition of 50, 105 x 148 mm

up//burn//melt//down - after the fall (Icarus), 2016
at Kunstquartier Bethanien, Berlin





AFTER THE COMMA, THE END
(thermochromatic paint, paint, temperature switch, space heater)



Installation view

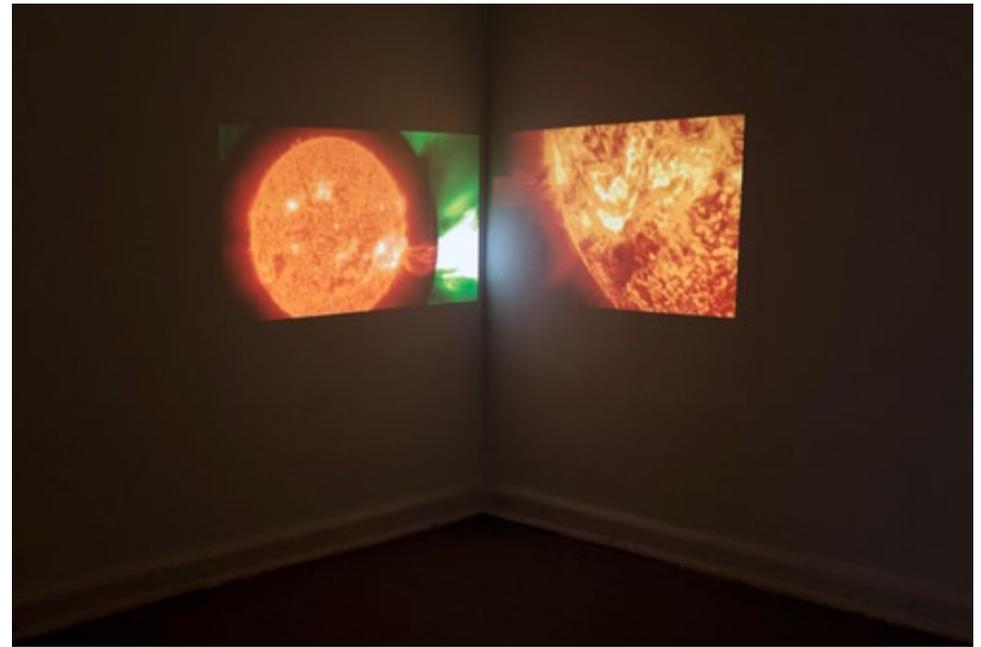




audio piece, sound montage of songs containing the words “fire” and “burning”
contrasting female and male accounts of the metaphorical element of fire.



up//melt//burn//down - after the fall (Icarus)
two channel HD video installation, 65 x 36 cm each, 10:34 min, loop
Excerpt: <https://vimeo.com/160163819>



video installation, stills

This is where it happened

it's empty
- now

**: not entirely
ENDING**

OPEN

dancing, moving...
rising, descending...
over and over
colours change

red yellow purple blue

sulphur and ashes and smoke and grime.
settling on everything that surrounds.

colours;
black and grey

flames, eating what they are fed
tongues licking the surface,
tasting, caressing, feeling,

before they swallow

**HEAT
: FEEL!**

destroy and make disappear

dis-appearance and re-appearance

a **GHOST**

supernatural epiphany of the spirit of someone or something trapped between worlds emerging where the worlds meet

gliding
a perfect balance
effortless dynamism
host of sophisticated
systems
operate imperceptibly
calm, safe and serene

a **PHANTOM**

an appearance/illusion/delusion, a figment of the imagination calm, without sound. defying worldly physical constraints

body from steel:
hand-welded
over 500 separate parts
over 100 metres of weld
incredibly light
but strong
both stiff and dynamic

: HEAR?
-- on and

off.

The cowardly, the unbelieving, the vile, the murderers,
the sexually immoral, those who practice magic arts,
the idolators and all liars - their place will be in the fiery
lake of burning sulphur.
THIS IS THE SECOND DEATH.

REVELATION 21:8

the place
of phantoms and ghosts

: that's where we are



Flatness and interruption - An investigation in Diagrammatic Writing, 2014

online version for 3:AM Magazine

www.3ammagazine.com/3am/flatnessinterruption

flatness/interruption banal/dramatic

Chantal Akerman, "Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles" (1975)

In the example of Chantal Akerman's film "Jeanne Dielman" I believe it is productive to consider two different layers for the study of flatness and interruption: The ones of form and content.

We see a woman completing her daily tasks of housework. The prescribed and accurate execution of action and its repetitive character together form an interplay of monotony and routine. The rigid framework in which things are done, the time ascribed to their accomplishment and the order in which they are performed doesn't leave room for eventualities, contingencies or emotional life. They appear as tedious, flat tasks without any variation, performed in a mechanical manner, very predictable in their outcome. A high level of precision and experience lies in each of Jeanne's movements. The work does neither challenge nor fulfill her - she is used to it. What this well-versed execution does instead, is to provide a structure for Jeanne which appears crucial - on one hand - to offer stability and on the other hand to suppress thoughts about the only part of her life which doesn't match her image of being a housewife and mother - her alienation prostitution. Additionally, all of this displays a flatness that women, in particular, are confronted with: the banality and tediousness of "woman's" labour, being sentenced to (un)fortunately still - Jeanne Dielman was filmed in 1976) merely by virtue of gender.

Formally another type of flatness is addressed, which I am almost more curious about than the one on the level of content. All the sequences of housework are filmed with a static camera from a low angle. Everything is captured in almost real time and in non-dramatic shots, home Marjolaine (2002) states that this camera position matches the relatively short height of the filmmaker, whereas I rather see the position of a child in this cinematic arrangement. The position of a child seems more productive to consider in regard to the observational mode the viewer is placed in during the course of the film. The dry, distanced, non-judgemental way in which we see Jeanne follow her daily routine, is suggestive of an un-knowing observer who doesn't yet establish categories of importance or hierarchies. It is this which makes me think of a small child who merely observes without comprehending what it is looking at. By this means of filming nothing is interested and everything is treated with the same level of attention. The time given to tasks is not determined by the filmmaker but by the time they take to be completed, they are literally shown in their totality - and the viewer endures them in a child-like manner.

Jeanne is standing in the kitchen, she lights the gas hob and puts a pan on. The doorbell rings and Jeanne goes to open the door for a john. They disappear in the bedroom. After a while they leave the room again. He pays her. He leaves. She puts the money in the terrine on the dining table. She takes a bath, cleans the bathtub, gets dressed. She sets the dinner table in the other room. Her son comes home. They eat together, engage in minimal conversation. After the table is cleared, Jeanne turns on the radio, sits down and knits. Her son reads. They go for their evening walk. Back at the flat, Jeanne sets up her son's bed in the living room. She gets ready for bed and says goodnight to her son. Jeanne gets up. She turns on the heating in the living room. Jeanne prepares her son's clothes for the day, examines if they are in good order. She shines his shoes. Jeanne is making coffee and breakfast. Her son gets up, eats and leaves for school. Jeanne makes her son's bed. She washes and dries the dishes. She leaves the house to do groceries and run errands. Coming home she puts away the shopping. The neighbour brings her baby to be watched. Jeanne puts it in the living room. She starts to prepare dinner. The baby gets picked up again. Jeanne eats her lunch sandwich. She leaves the house to run more errands. She goes to a cafe and sits down at the corner table.

In discussing the everyday - its banality and the flatness of the labor - I am thinking of sequences of processes. Processes which repeat themselves over and over again. If processes, events, tasks are treated constantly, in exactly the same way, in a sequential fashion within a certain time frame, over a long time span, these processes become predictable and anticipated - so consequently flat.

Herrn Lohvire detects two modes of repetition in the everyday: "The cyclical, which dominates in nature, and the linear, which dominates in processes known as 'rational'." The everyday implies on the one hand cycles, nights and days, seasons and harvests, activity and rest, hunger and satisfaction, desire and its fulfillment, life and death, and it implies on the other hand the repetitive gestures of work and consumption."

But what happens when the "linear" becomes predominant to the "cyclical"? Maybe it is possible to say that for individuals living in the present age of postmodernism the everyday feels flat by being so absorbed in the linear path of repetition (unconscious work, daily tasks) that the cyclic repetitions (which actually introduce changes) go unnoticed. The everyday gets intruded by flatness and routine.

The interruptions that Jeanne faces are not visible on the formal level. The camera still frames her and her activities with the same intensity without judgement. Nothing changed in the way of seeing. The disruptive moments are treated equivalent to the flat routine from the beginning. The only thing we don't see is what happens inside the bedroom - I think that this might be the only formal interruption we are confronted with. The camera captures even the smallest part of the daily routine, but what happens during the time the john is visiting is not filmed. This could be interpreted as a break or interruption in a representation of daily routine otherwise shown in great detail. The concealment of this part of the day on the formal level, in my opinion, acts as her singer for the later course of interrupting events slanting from exactly this moment.

Jeanne orders a coffee and adds two cubes of sugar. She sits for a while drinking the coffee. She goes home and puts the potatoes on the stove. The doorbell rings and Jeanne opens the door for another john. They leave the room again, he pays her and leaves. Jeanne puts the money into the terrine on the dining table but forgets to close its lid.

She takes a bath, cleans the bathtub, gets dressed. Jeanne goes to the kitchen to check on the dinner.

After the table is cleared, Jeanne turns on the radio, sits down and knits. Her son reads. They go for their evening walk. Back at the flat, Jeanne sets up her son's bed in the living room.

She says goodnight to her son.

She turns on the heating in the living room. Jeanne prepares her son's clothes for the day

Jeanne is making coffee and breakfast. Her son gets up, eats and leaves for school. Jeanne makes her son's bed. She washes the dishes.

She leaves the house to do groceries and run errands.

At home Jeanne starts to prepare the dinner earlier than usual. Jeanne sits at the kitchen table doing nothing. She makes coffee. She takes a sip, it tastes bad. She adds milk, it still tastes bad. The milk is fine, she adds sugar. No change, she throws away the coffee and starts more from scratch. Jeanne sits in a chair in the living room, just breathing, doing nothing. She cleans some things inside the vitrine and checks in the hallway for any post. She checks the time. Then she sits down in the chair again.

Jeanne leaves the house and goes to the cafe but her usual seat is taken by another woman. Jeanne leaves without ordering and goes home.

She opens the door for another john. They go to the bedroom. They have sex. Jeanne has an orgasm. After intercourse she gets dressed again. She flattens her skirt and takes a pair of scissors from the dresser. Jeanne stabs the john who is lying on the bed in the throat. Jeanne sits at the dinner table doing nothing. A light is flickering.

The actual event of interruption is not represented. One can only speculate what happened behind the closed doors. We can assume that Jeanne had an orgasm. For someone who forbids herself to have abortions and sexuality this event would take on the character of a huge rupture in a carefully established order of things.

She finds the potatoes she put on the stove earlier boiled over. Jeanne is upset, and starts to walk through the flat in panic - the pan of potatoes in her hands. Finally she tosses them into the trash. Now she has to go out and buy more potatoes. When her son comes home, the dinner is not ready. They are sitting at the table and have to wait for the potatoes.

They talk about Jeanne's dead husband.

Jeanne wakes up earlier than usual.

She shines his shoes, the brush slips out of her hands.

While drying the cutlery she drops a fork on the floor.

She's too early, the shops are still closed, she has to wait.

Jeanne starts to lose control over her actions. The structure crumbles. There are visible glitches in her routine of doing things in the house. She starts to forget things, is either too early or too late and makes mistakes. With some distance, of course, these are all banal events, but for Jeanne they are perceived as dramatic and interrupting. She is not used to failure and contingencies and the unforeseen. She was always in control of everything and following her structure. Therefore she is not prepared to deal with them, if I would portray Jeanne as an obsessive compulsive person, the interruption would not be in the fact that things go wrong, but in the failure of suppressing unwanted thoughts (about her prostitution, sexuality and the orgasm). The mistakes are just the surface where the interruption shows.

Jeanne starts to face periods of boredom. Moments in which she doesn't know what to do with herself or fill the time.

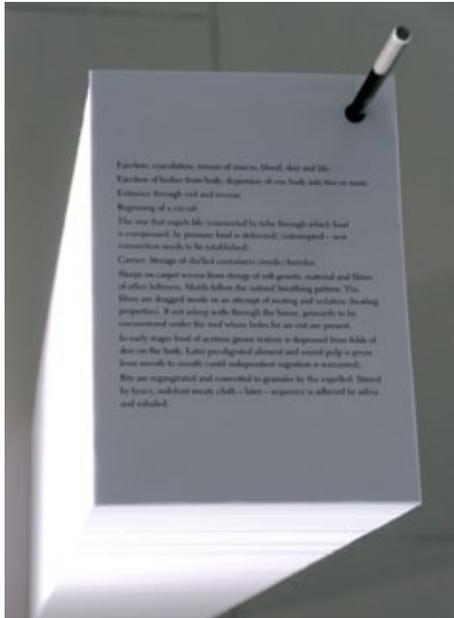
Under normal circumstances boredom would be associated with flatness. "Qu'est-ce que je peux faire? Je suis perdue dans le monde" - this scene of Godard's "Planét le Fou" is a vivid example for boredom as it usually would see it. One is lacking of general interest or interest to engage. The situation one is confronted with provides too little of a challenge for the individual confronted with it and additionally the surrounding falls in providing stimulation. One is waiting for the moment to pass.

After Jeanne is not used to gaps inside the structure of her daily routine (even her leisure time is highly articulated) she can't deal with it and feels uneasy about it. An otherwise flat sensation transforms into an interruption.

Entrance Through Exit and Reverse, 2013
at Degree Show, Goldsmiths University of London



Installation view



Installation view, 5 paper stacks A5 – heights 70 cm, 2x 80 cm, 90 cm, 100 cm –, 13 printed fragments of writing, objects
The texts are based on items thrown during protests and uprisings.

Assemblage of material of different (hierarchical) order to reanimate fire breathing in objects, houses and other living beings.

Construction is achieved by defragmentation of an inanimate container skin, comprising a mix of substances of content. Soaked cloth is applied to the transitional part and wrapped around. Suffers from breakdown when shocked. Eligible substances include, gelling agents, gas - additionally styrofoam, soda, strips of tire tubing, and blood and oil. When used, cloth will be ignited by tongues and dispelled towards the point of requirement, causing aggregation of substances with motion of licking tongues.

Together food is searched in reach and chewed where found. By swallowing, fire-breathing is reactivated. Air fans (if available) help in the search of comestibles.

Outcome of act of transforming buildings into weapons. One building supplies a diversity of weapons, given it is fully transformed and not wasted. Single units are freed from assembly by operation on outer structures as houses and walls. Firm units are delivered either in parts or as a whole. If whole, the length is twice the width. Commonly used for the separation of hot and cold air and hiding from animals and other elements.

Adequate structures for production of weapon units are found in cities, homes and on the grounds. During the process of transformation, artificial structures are dissolved and release units which can be utilised to dismantle walls of living entities.

Gathered tiny buildings, houses and monuments of invisible meaning. Moulded in one cast, without comprising singular units – obstructed doors.

Unit in itself to build cities, inhabited by memories and remembrance to support shape. To prevent elopement, often connected to chains, rings and refrigerators to release other portals associated with a location. Swallowed by hands, and choked out (mainly) in presence of the master of location.

Impact varies with construction style of the buildings. Popular are ornate styles, valued for their tapered nature and pointy tops. Whereas plain styles shouldn't be underestimated for their edgy and angular appearance. Faired lines stemming from the grey-haired Old offer unexpected aerodynamic qualities.

Repository unit clasping around other sealed off, potentially (life-) absorbing components convoluted inside cells.

Created as a (matter of) defence against open spaces, by blocking the view of the outside and eliminating free floating space. Often to be found in a pack or flock, cramped tightly next to each other for optimal result of elimination.

Also storage of as many life forms and belongings as possible in limited space. Storage qualities vary depending on stackability or resources of living and dead materials.

Elaborately constructed to offer refuge from direct approaches of life, wind, daylight, air pollen, speech and moths.

Holes and orifices enable the transit of life, light and other mammals. Method of metabolising. Sucked, swallowed, re-gorged and egested into a system of tubes, conduits and pipes – gurgling digested. Mostly twice during times between brightness and darkness.

Collects residue from preceding population – transferable.

Mostly occupied only temporarily. If another more suitable version is found, left to die and decay or destructed by means of physical force or imparted.



Deuxième Position



Doug (claws retracted)



Committee

Evidence of Absence, 2014
at Kunstverein Östliches Sauerland



Installation view
HD video projection, 10:00 min loop, spoken word audio, objects









Mean Times, 2014
at Kunstverein Östliches Sauerland



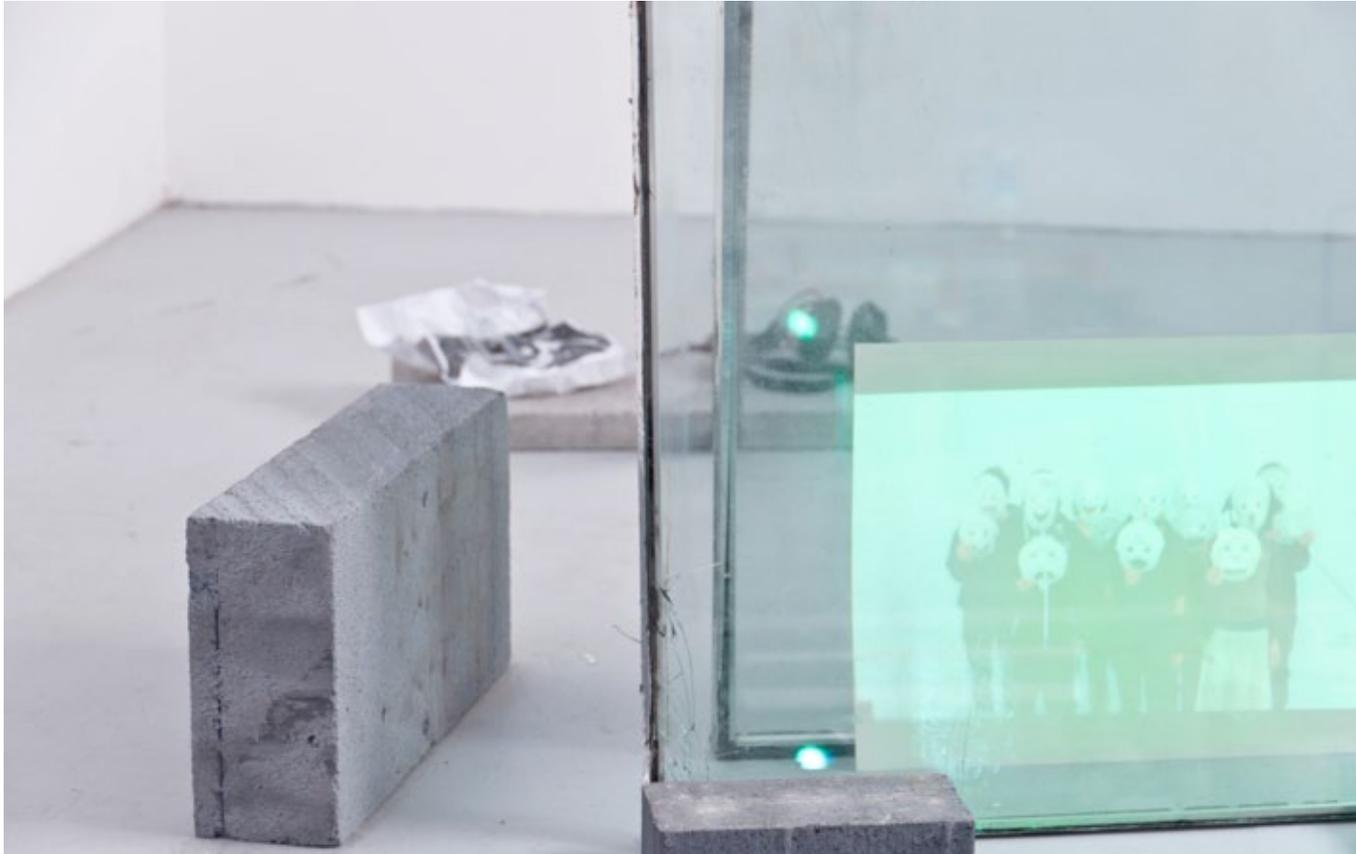
Photographic wall installation, detail



wall installation, details



Installation view, single channel HD video, projected through glass onto paper 28 x 42 cm, two spoken word audio pieces



Installation detail, audio text excerpt

“...Structures reminiscent of skeletons, bone structures. With just essentially supporting bones being still present. Outside conditions slowly start to grind and pulverize them. Structures frozen exactly between progression and decay..”

My grandmother suffers from Osteoporosis. I can remember her being taller than I am, being able to lift me up when I was a child. Now I have to bend down to hug her. Every time I visit her she smiles at me and says: “ You get taller every time!” Knowing very well that it is her who shrinks....”



Live performance, reading

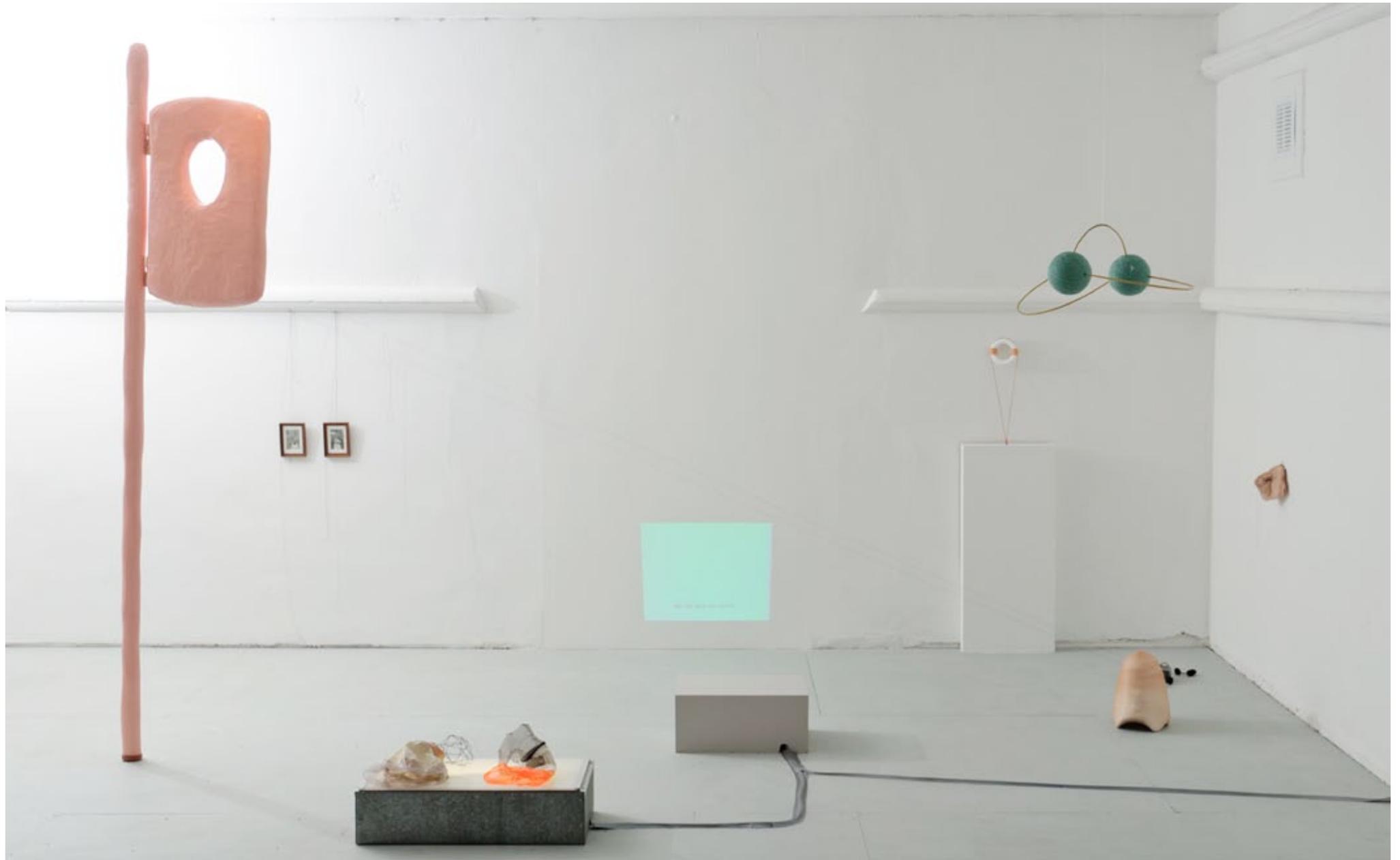


video still
<https://vimeo.com/160166550>



Building Structure, Metaixmio

Thirteen Words, 2012 - ongoing
at The Parish Church of Saint James, London



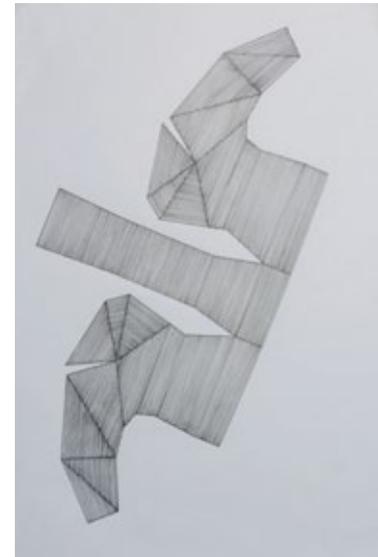
Installation view, single channel video projection of subtitles, artefacts and objects



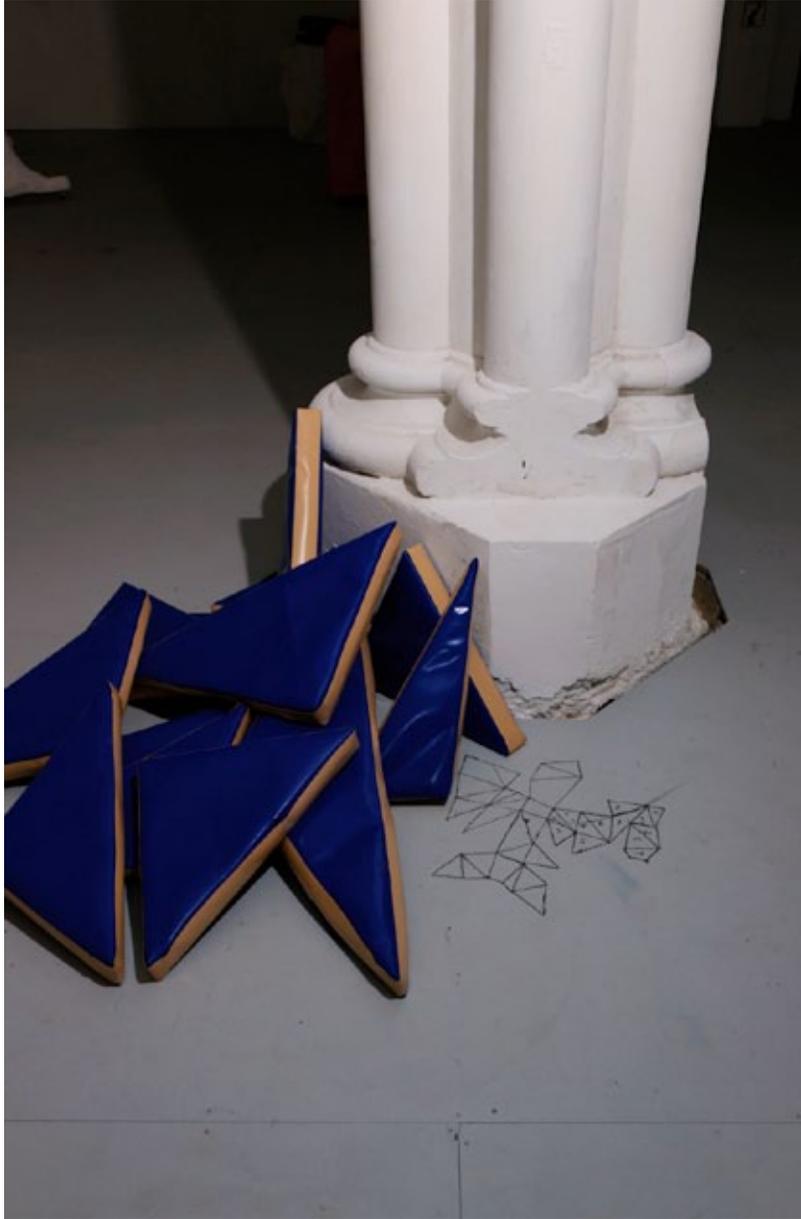
artefacts



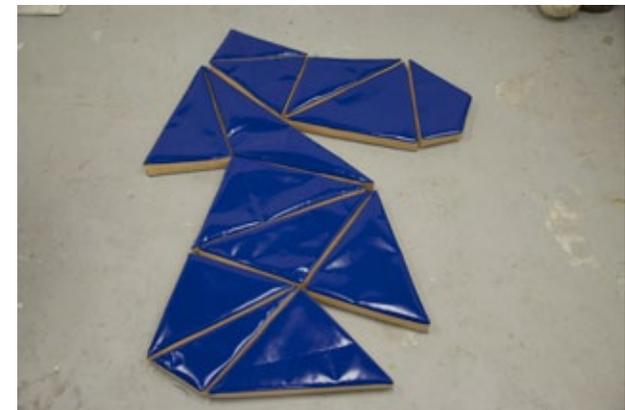
object, based on flat projection of characters' heads



Drawings, flat projection of characters' heads



Drawings, flat projection of characters' heads



object, based on flat projection of characters' heads



Performance with characters of Thirteen Words



Installation view



Characters

— looking at it from a different point of view — of course, it could be seen differently — maybe... — but it always depends on the context — in this regard — you have to look at the bigger picture — but exactly by the fact that it happened this way, it proves to be right — sometimes I wonder — like this nobody will understand — now that you're here, you might want to take a look around — again please — speak up a bit — well yes... umm — that's confusing — I told you not to come — hold on, not that fast — How can this be? — this has to be disregarded in that case — actually I was sure about — that changes the whole situation — let's not make it more complicated than it actually is — I arrived too late or too early — it feels like this is not completely thought through — I am sure about that — but there is not much sense in that — or maybe not. — sometimes it's not what you think it is — I don't have anything to say about that — what do you want to hear? — Things are gonna be alright — It will go down the drain — Tell me what you think — how exactly? — I remember this differently somehow. — are you listening to me at all? — I don't want to repeat myself the whole time — for this, one also doesn't feel responsible — but the result stays the same — it has to stay open — that's basically black and white thinking par excellence — come on... — you have to be patient — give it some rest and see what happens — let it sink in — forget about it for now — do you believe that? — if you say so — I told you so — mind your fingers — this was doomed to fail right from the start — that's interesting — that was a bit much in one go — this is what I wanted to say the whole time — this is nonsense really — at least by now it doesn't matter anymore — forget about it — one should try to understand that — sure — where did this come from? — in the end it's a matter of perspective — hmmm — it is somehow not totally unjustified — I forgot about this — What's wrong with asking? — You've gotta be kidding. — you might want to change your mind on this — one may twist and turn it however one likes, the result will stay the same — bastards — I totally agree except in one point — When was it then? — this is and remains rude — one just has to pull oneself together — in my opinion this is absolutely right —

Thirteen Words, 2012 - ongoing
at Salon Dahmann, Berlin



R S R FALSE R R - An algorhythmic choreography, 2014
 at Kunstverein Östliches Sauerland



P1	P2 (winning)	P2 (losing)	P2 (draw)	S1	S2	P2
S	R	P	S	2	S	S
P	S	FALSE	P	2	P	P
S	R	P	S	0	R	R
R	FALSE	S	R	2	R	R
S	R	P	S	2	S	S
S	R	P	S	0	R	R
P	S	FALSE	P	0	S	S
R	FALSE	S	R	2	R	R
P	S	FALSE	P	0	S	S
S	R	P	S	1	P	P
R	FALSE	S	R	1	S	S
P	S	FALSE	P	2	P	P
S	R	P	S	1	P	P
S	R	P	S	2	S	S
S	R	P	S	2	S	S
R	FALSE	S	R	1	S	S
R	FALSE	S	R	0	FALSE	R
S	R	P	S	1	P	P
P	S	FALSE	P	1	FALSE	P
S	R	P	S	1	P	P
P	S	FALSE	P	0	S	S
S	R	P	S	1	P	P
S	R	P	S	0	R	R
P	S	FALSE	P	0	S	S
P	S	FALSE	P	2	P	P
S	R	P	S	2	S	S
S	R	P	S	2	S	S
R	FALSE	S	R	2	R	R
P	S	FALSE	P	0	S	S
S	R	P	S	0	R	R
R	FALSE	S	R	0	FALSE	R
R	FALSE	S	R	2	R	R
S	R	P	S	2	S	S

print of algorithm on wall



video on iPhone, 1:25 min, loop, audio
<https://vimeo.com/100525093>

Selfie, 2015
at Salon Dahlmann, Berlin



Petrification of Matter, 2013
at Degree Show, Goldsmiths University of London



Installation view



Ship Sunk, Collided With Stone
(my mother's gallstones, plastic bags, water, chain, tubes)



Brother/Twin (The Decapitation of) One Watching Another
(rock, rubber, hook, silk)



Stick, The Pebbles Are Too Big To Pass
(iron, driftwood, waxed string, stone, rubber, funny ball)



HD video projection, 620 x 350 cm, , 3:31 min loop
<https://vimeo.com/38729719>

Katharina Ludwig's work operates in the space between film, theatre, language and artefact.

Her practice investigates the structures and fragmentation of narratives in the digital age and their influence on and ability to subvert established hierarchies and binary oppositions.

Object and writing/text form the main components of her artistic practice. Katharina creates settings in which objects and texts are combined in immersive installations. Her work is temporal, spatial and material based, in her three-dimensional works as well as in her writing.

Katharina is interested in moments of transformation: when one state is left behind while another one is just materialising.

Her work playfully investigates objects, language and time to explore these transitions by treating objects as language and language as disembodied objects, and by challenging their assigned temporalities. Thereby she examines the potential manifestations of language: in space, time and material.

Katharina Ludwig is an artist and writer working with language, installation and objects. She holds an MFA in Fine Arts from Goldsmiths University of London (UK) and a BA from Design Academy Eindhoven (NL). Currently she pursues a practice-based PhD on collapsing temporalities, holey writing and the traumatised text at Goldsmiths, UoL, funded by Cusanuswerk e.V.. She exhibits nationally and internationally in various museums and galleries, most recently at Kunstquartier Bethanien (Germany, 2016). Other exhibitions and residencies include Work/Leisure, Abingdon Studios (Blackpool, UK, upcoming), Grand Union Gallery (Birmingham, UK), Salon Dahmann (DE, 2015), Kunstverein Östliches Sauerland (DE, 2014), Aesthetica Art Prize (DE, 2014), Museo di Arte Moderna et Contemporanea di Trento et Rovereto (IT, 2013), Galerie BSL (FR, 2013) and the van Abbemuseum (NL, 2011).

Her works are part of public and private collections such as the Miittinen Collection (Finland/Germany) and her writing has been published a.o. by 3:AM Magazine. Katharina lives and works between Berlin and London.

Upcoming

Islet -Zone, online exhibition, Poem Atlas

Precarious Gossips, From My Bed To Yours. Perform Istanbul (TR)

Sprach(er)findungen, Kunstraum D21, Leipzig (DE)

Grenzgänger, Lecture Performance, Graduiertentagung Cusanuswerk, Nürnberg (DE)

Salon for a Speculative Future, Chisenhale Art Place, London (UK)

Solo/Two-person

2019 Extremity III, with Shira Wachsmann

2018 MARs Installation Series, Wound Lickers-Enter the Rhapsode, Goldsmiths, London (UK)

2018 Extremity II - Open Wounds, Display Berlin, with Shira Wachsmann (DE)

2017 Extremity, Display Berlin, with Shira Wachsmann (DE)

2015 “ “ , Raum Herrnsheim, with Marie von Heyl (DE)

2014 Das Spiel der Dinge, Kunstverein Östliches Sauerland, Museum Haus Hövener, with Christoph Mause (DE)

2011 Body/Works, Galerie Suzanne Biederberg, Amsterdam (NL)

Group shows, Performances, Projects

2019

Float/ing, Very project space, Berlin (DE), organised by Aleksandra Bielas, Gisind Köhler & Anna Zett
Wording – Collaborative Writing in Public Space, Research Pavilion in Venice (IT), organised by Lena Seraphin

Reading, book launch “The Graveside Orations of Carl Einstein”, Hopscotch Reading Room, Berlin (DE)

GLITS Conference 2019, Creative Writing Session, Goldsmiths, London (UK)

Salon for a Speculative Future, Chisenhale Art Place, London (UK)

2018

Paperworks Magazine, Issue 3, iilwimi lipsing, (forthcoming)

Zeno Press, Anthology, FELT (forthcoming November 2018)

Just For The Hell Of It, reading performance, Berlin Art Week, Display, Berlin (DE) (forthcoming)

Volatility is Back! – A Reading, Hopscotch Reading Room, Berlin (DE)

Chris Airlines, text commission, date t.b.a.

LOWTEXT, Am Flutgraben, Berlin (DE)

2017

Now, How?: mocumenta: unLearning from Mistakes, Decad, Berlin, organised by William Kherbek (DE)

Broken Diorama, Heretics on Radio Quantica, Portugal, a project by Diana Policarpo, Alice K Rekab and Alicon Balance (PRT/UK)

Whenever The Heart Skips a Beat, Berlin, curated by Marenka Krasomil and Gisind Köhler, (DE)

CDT-Conference, Lecture Performance, Balitc Centre for Contemporary Art, Gateshead (UK)

There Will Be Nothing Left to Suck, curated by DOW Collective, The Bank Space Gallery in partnership with Whitechapel Gallery, London (UK)

LightNight Festival, Liverpool with Michelle Bastian and Larissa Pschetz (UK)

2016

Ghost Flowers, curated by Lea Schleiffenbaum. Herrmann Germann Contemporary, Zurich (CH)

Work/Leisure, Abingdon Studios Residency Presentation, Blackpool (UK)

Setzen, Stellen, Legen, curated Sabine Bokelberg and Marie von Heyl, Kunstquartier Bethanien, Berlin (DE)

2015

Digbeth First Friday, Grand Union Birmingham (UK)

Die dritte Hand - Last Exit Painting, curated by Lea Schleiffenbaum and Anne Schwarz, Salon Dahlmann,

Berlin (DE)

2014

Studio 54, Berlin (DE)

Aesthetica Art Prize with York Museums Trust, York St Mary's (UK)

InDependence, in collaboration with Berta Koch Collective, Paragraph London (UK)

2013

Le Bijou d'Avant-Garde, Galerie BSL, Paris (FR)

The Pool Exhibition, Goldsmiths University of London (UK)

Food Project, Museo di Arte Moderna e Contemporanea di Trento e Rovereto MART (IT)

2012

Thirteen Words, The Parish Church of Saint James, Exhibition Space, London (UK)

2011

Take It or Leave It, van Abbemuseum, Eindhoven (NL)

Neighbours 2.0, supported by the Goethe Institute and the German Embassy Warsaw (PL)

Designer's Days, featured artist, Galerie BSL, Paris (FR)

Art Amsterdam, Galerie Suzanne Biederberg, Amsterdam (NL)

Pavillon des Arts et du Design, Galerie BSL, Paris (FR)

Galerie BSL, Paris (FR)

2010

Forma vs Materia, as satellite event of "Artissima", Galeria Christiani, Torino (IT)

Fashion Clash Maastricht (NL)

Tutto Bene, I saloni, Milan (IT)

The Dutch Corner, Passagen IMM Cologne, Büro Voggenreiter, Cologne (DE)

Gespot Talent 2009, Museum Kunstpaviljoen Nieuw-Roden (NL)

2009

Getting Lost, 4 Apostelen Kerk, Eindhoven (NL)

Graduation Galleries, Design Academy Eindhoven (NL)

Choice 2009, Fiera di Vicenza (IT)

Projects, Talks and Curation

2020

Podcast, Eclectic Engineering, Text und Körper

2017

Friday Talk Product Design, Edinburgh College of Art (UK)

2016

Artist Talk, Burg Griebichstein Kunsthochschule Halle (DE)

2015

Artist talk, University of Birmingham (UK)

Artist talk, Salon Dahlmann, Berlin (DE)

Workshop and artist talk, State of Matter, with Jannis Hülsen, Stefan Schwabe and Clemens Winkler, Transmediale Vorspiel UdK, Berlin (DE)

State of Matter, Exhibition Concept and Curation, Transmediale UdK, Berlin (DE)

2014

Workshop “Das Spiel der Dinge”, Brilon, (DE)

We Cordially Invite You To InDepence, Performance in collaboration with Berta Koch Collective, Southbank Centre, London (UK)

2012

One month research leave, Athens (GR)

Residencies and scholarships

2017 Ursula Wandres Stiftung, project grant for Extremity (DE)

2017 Cusanuswerk e.V. scholarship for PhD (DE)

2016 Work/Leisure Residency, Abingdon Studios Blackpool (UK)

2015 Grand Union Birmingham, Residency (UK)

2014 Aesthetica Art Prize, Anthology (UK)

2013 Lectoris, project grant for graduation project (NL)

2012/2013 Annegret und Hans-Richard Meininghausstiftung, scholarship MFA Fine Arts (DE)

2010/2011 Mondriaan Fonds (former Fonds BKVB), Startstipendium (NL)

2009 The Most Beautiful Swiss Books, Bundesamt für Kultur, Berne, winner 1st prize scenography (CH)

Collections

Sammlung Miettinen, Berlin (DE)

private collections (AT, CH, DE, FR, IT, NL, UK, USA)

Education

2018 - PhD Fine Art, Goldsmiths, University of London (UK)

2017 - 2018 PhD Fine Art, University of Edinburgh (UK)

2011 - 2013 MFA Fine Art, Goldsmiths, University of London (UK)

2005 - 2009 Bachelor of Design, Design Academy Eindhoven (NL)